Tulane

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TO THE DEPARTMENT CHAIRS:

If the candidate passes the final examination, the following report should be filed **immediately** with the **Dean of the School of Liberal Arts**.

Colin Kemper
(candidate name)

has stood and passed the final examination, and the thesis/dissertation has been approved by the committee. Therefore, he/she is recommended for the degree of Master of Arts to be conferred December (month), 2014.

11/7/14
Date of Examination

OR

No Examination Required

Maxwell Delaney
Committee Director Signature

Barbara Jarwicki
Committee Member Signature

Aaron Collier
Committee Member Signature

Committee Member Signature

Department Chair Signature

Colin Kemper

MA Thesis in Composition

Acknowledgements

I would like to acknowledge Dr. Maxwell Dulaney, Dr. Barbara Jazwinski, Dr. Richard Snow, Dr. Maxim Samarov, Dr. Melissa Pausina, Jesse McBride, and Jim Markway. Their mentorship opened worlds to me and I will always be in their debt.

Table of Contents

Acknowledgments..... ii

Compositions

1. Stream..... 2
2. Stream Ensemble 6
3. Vale..... 16
4. Elegy 28
5. Piano Solo..... 31
6. Passage..... 39
7. Around the Bend..... 50
    a. Mvmt. 2..... 62
    b. Mvmt. 3..... 74
8. Pierrot Ensemble..... 81
    a. Evocation..... 99
    b. Suicide..... 107
9. Steps..... 119

Biography..... 133

Introduction

Each of these pieces represents a change in my aesthetic. I moved from music driven by harmonic and melodic changes to more contemporary, sound based structures. As I progressed, I experimented with what the instruments could offer in the form of extended techniques. The oldest pieces are Elegy, Pierrot Ensemble, and Steps. Stream solo, Stream Ensemble, Vale, Passage, Piano Solo, and Elegy were performed at my thesis concert.

Colin Kemper

Stream

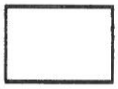
Noteheads:

x - Key Click

diamond - Breath Tone

triangle - Tongue Ram

Symbols:



Normal Embouchure

Flute rolled in towards the mouth

Gradually roll the flute from "in" to normal

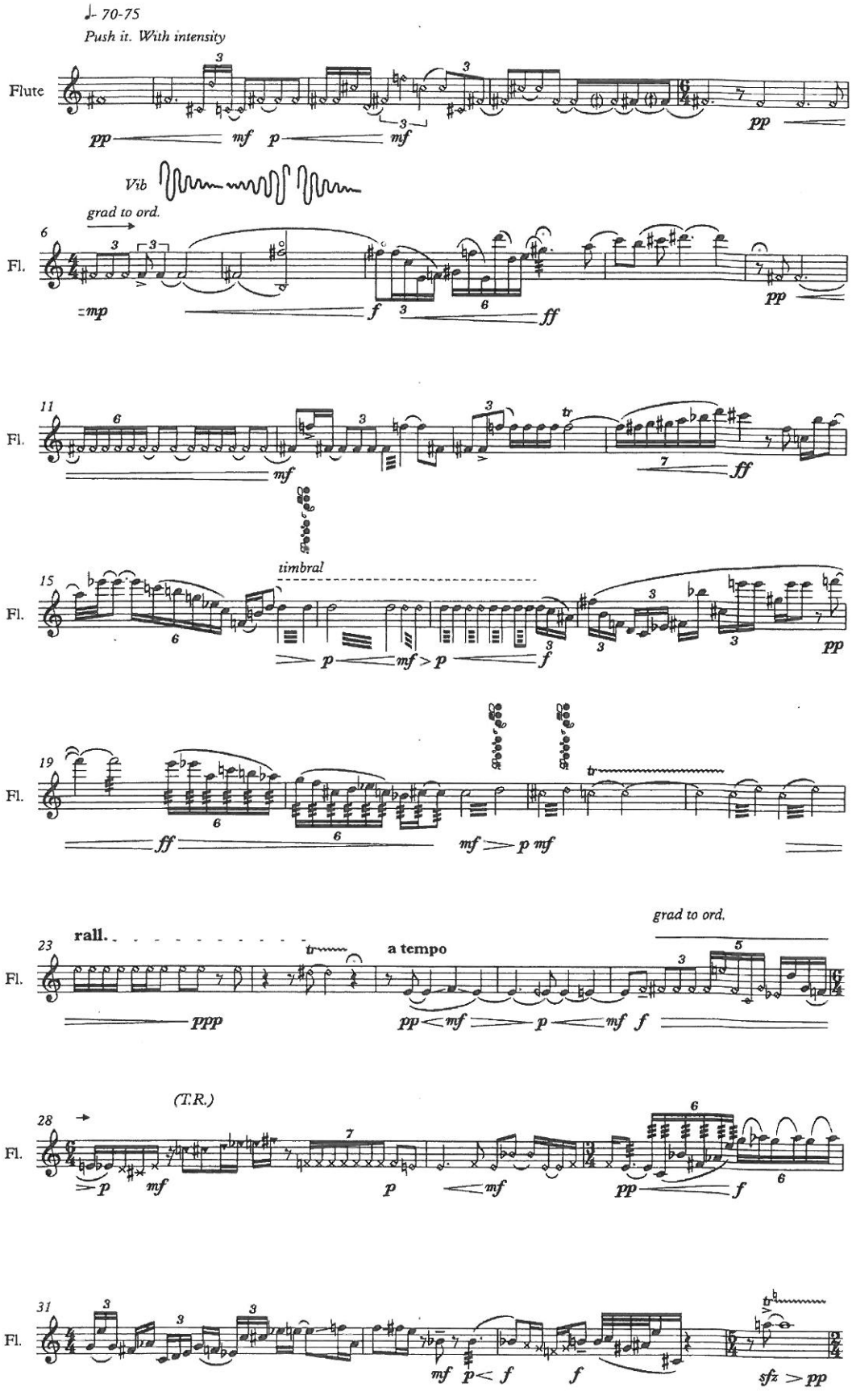
Breath tone notation above D5 indicates a "breathy" pitch that is neither fully breath or straight pitch

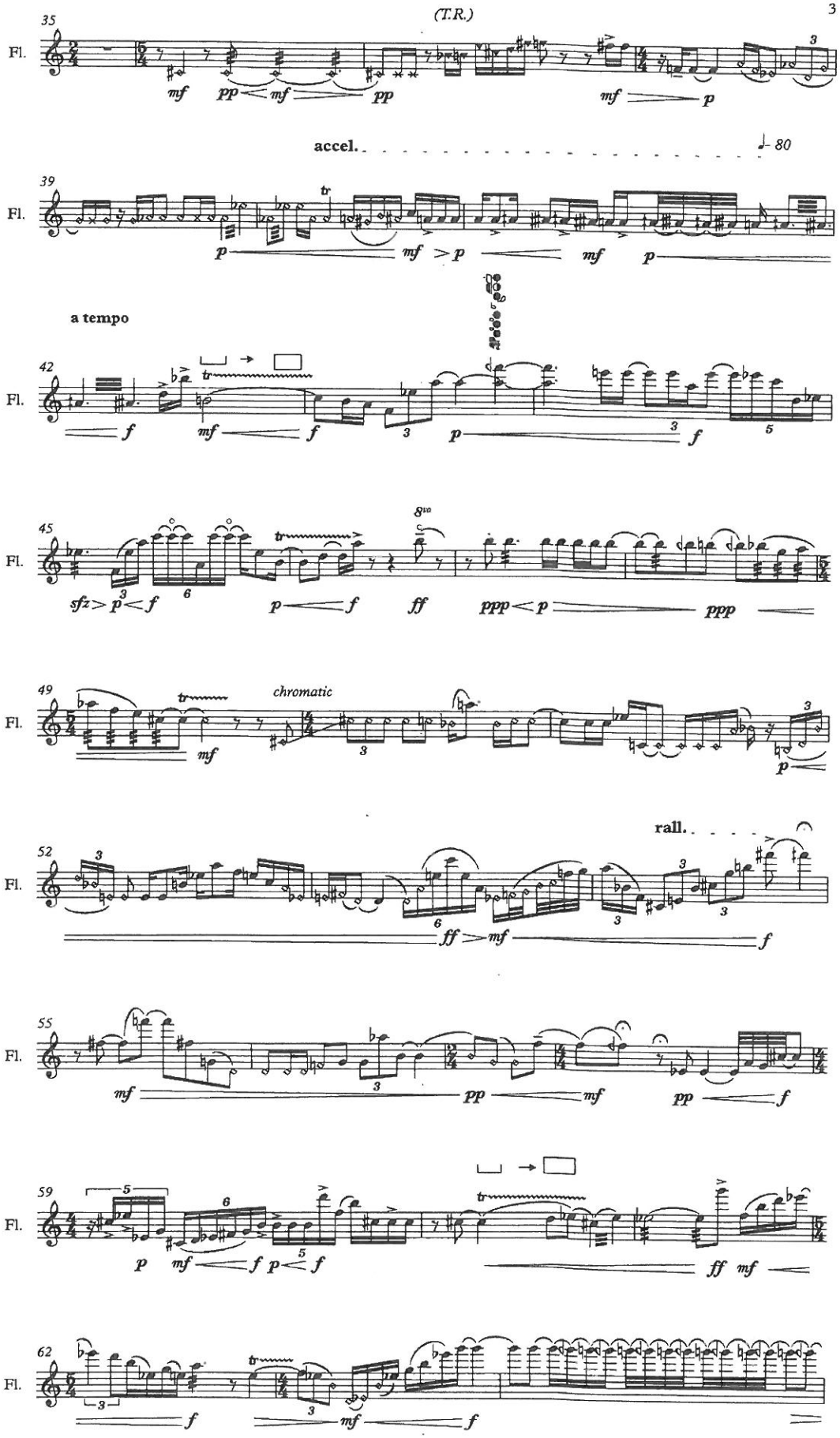
tr - Trill a half step

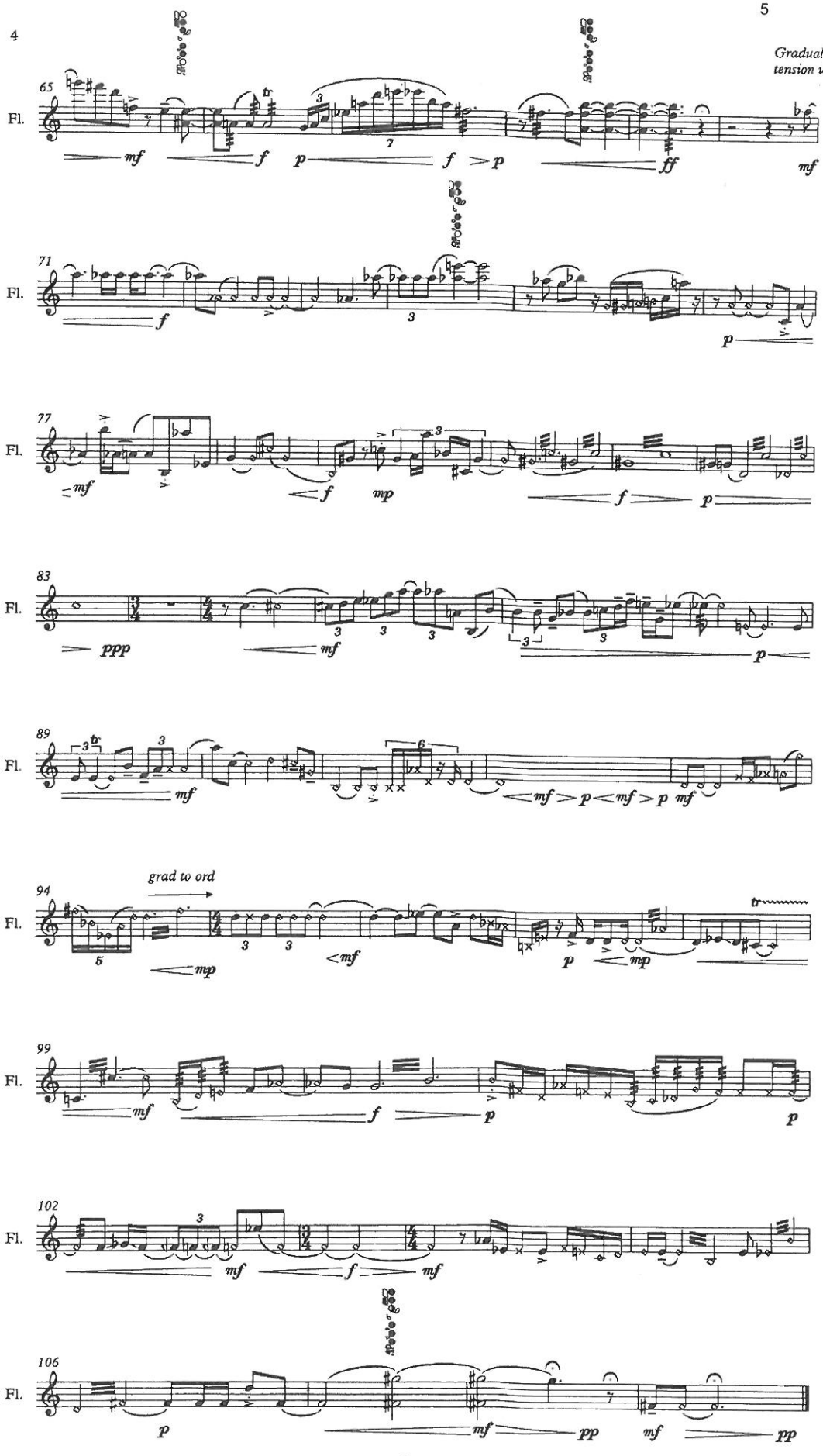
tr♯/♮ - The accidental is applied to the pitch a half step away from the lower pitch. It is intended to raise the higher pitch by a half step and will create a whole step trill.

(T.R.) - Tongue Ram

Accidentals/Micro Accidentals carry through the measure only in similar octaves


♩= 70-75
Push it. With intensity
Flute
pp
mf
p
mf
pp
Vib
grad to ord.
6
Fl.
mp
f
ff
pp
11
Fl.
mf
ff
timbral
15
Fl.
p
mf > p
f
pp
19
Fl.
ff
mf > p mf
rall.
23
Fl.
ppp
a tempo
pp < mf > p < mf f
grad to ord.
(T.R.)
28
Fl.
p
mf
p
mf
pp
f
31
Fl.
mf
p < f
f
sfz > pp


35
(T.R.)
Fl.
mf pp mf pp mf p
accel.
♩= 80
39
Fl.
p mf > p mf p
a tempo
42
Fl.
f mf f p f
45
8va
Fl.
sfz > p < f p < f ff ppp < p ppp
49
chromatic
Fl.
mf p
rall.
52
Fl.
ff > mf f
55
Fl.
mf pp mf pp f
59
Fl.
p mf < f p < f ff mf
62
Fl.
f mf f


Gradually reduce tension until the end
65
Fl.
mf
f
p
f
p
ff
mf
71
Fl.
f
p
77
Fl.
mf
f
mp
f
p
83
Fl.
ppp
mf
p
89
Fl.
mf
mf > p < mf > p mf
94
grad to ord
Fl.
mp
mf
p
mp
99
Fl.
mf
f
p
p
102
Fl.
mf
f
mf
106
Fl.
p
mf
pp
mf
pp

Stream

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Soprano

Sing with straigh tones

"shh" as a lyric is pitchless.

Blend with the flute.

Piano

Noteheads:

- Press down the pitch without making a tone (harmonic notehead)

x - Mute the string

An 8vb or 15vb symbol applies only to the stave it is under. This applies specfically to the harmonics notation. The note in the higher stave is not affected by the symbol and is the actual pitch.

Open the lid completely

Trills are all halfstep unless otherwise noted.

Cello/Violin

sp.- sul ponticello

ord - ordinary

Trills are all halfstep unless otherwise noted

Flute

Fute

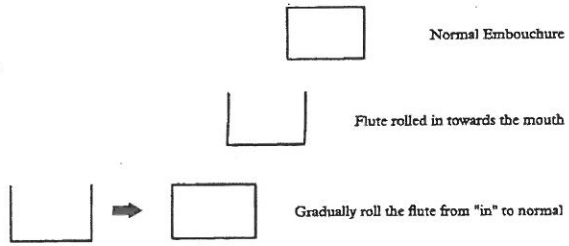
Noteheads:

x - key click

triangle - tongue ram

diamond - breath tone

Symbols:



Normal Embouchure

Flute rolled in towards the mouth

Gradually roll the flute from "in" to normal

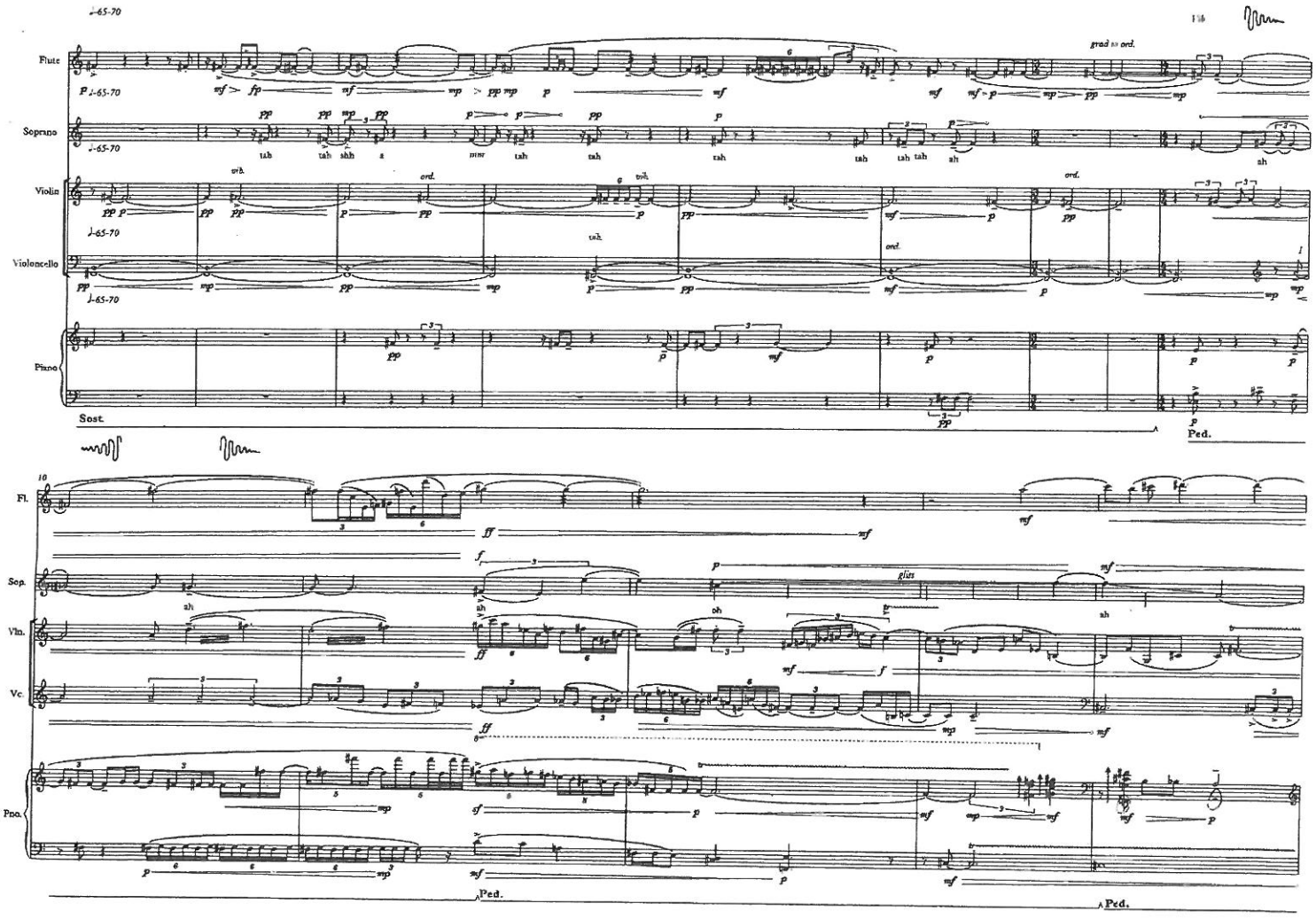
Breath tone notation above D5 indicates a "breathy" pitch that is neither fully breath or straight pitch

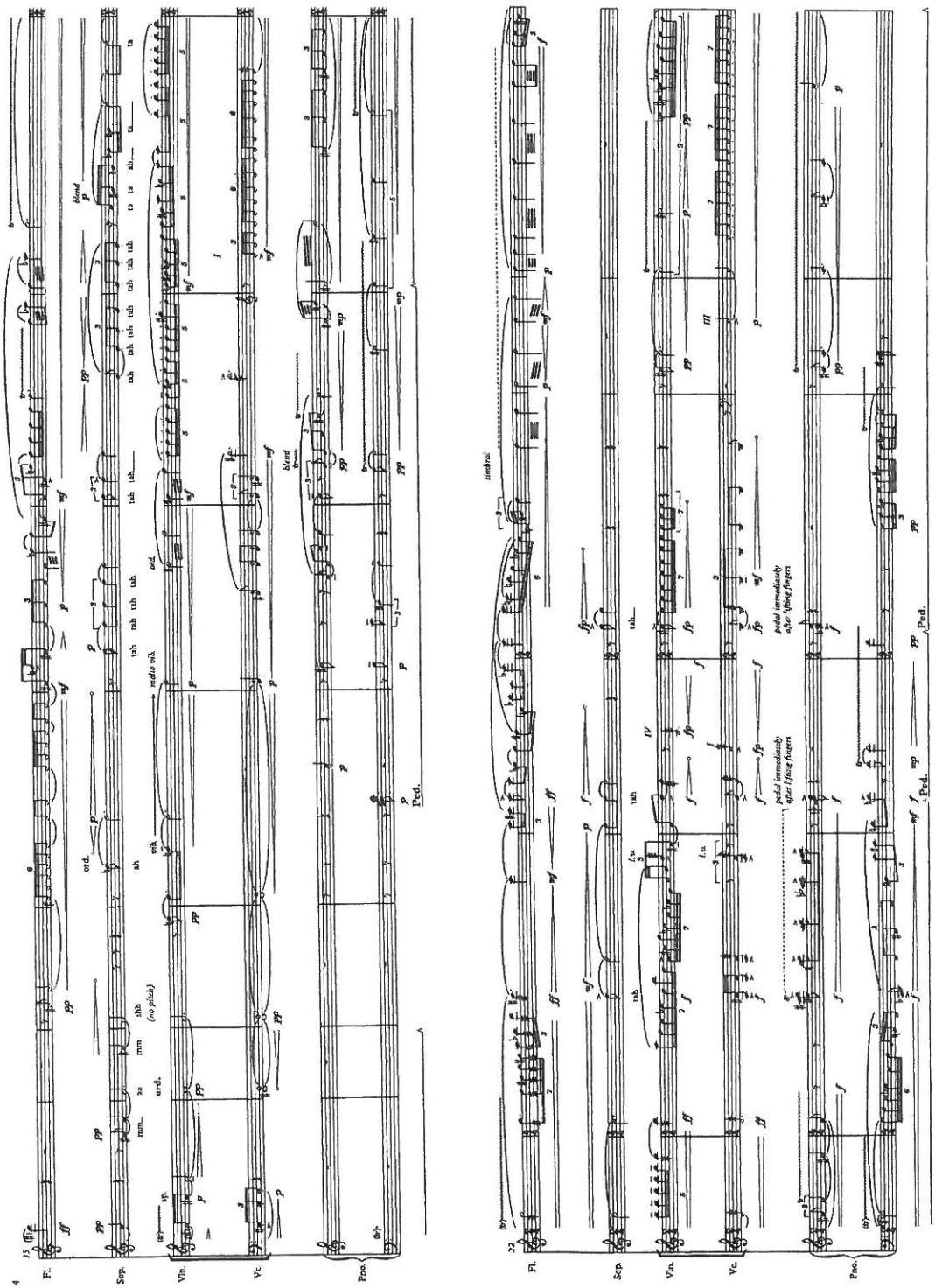
tr - Trill a half step

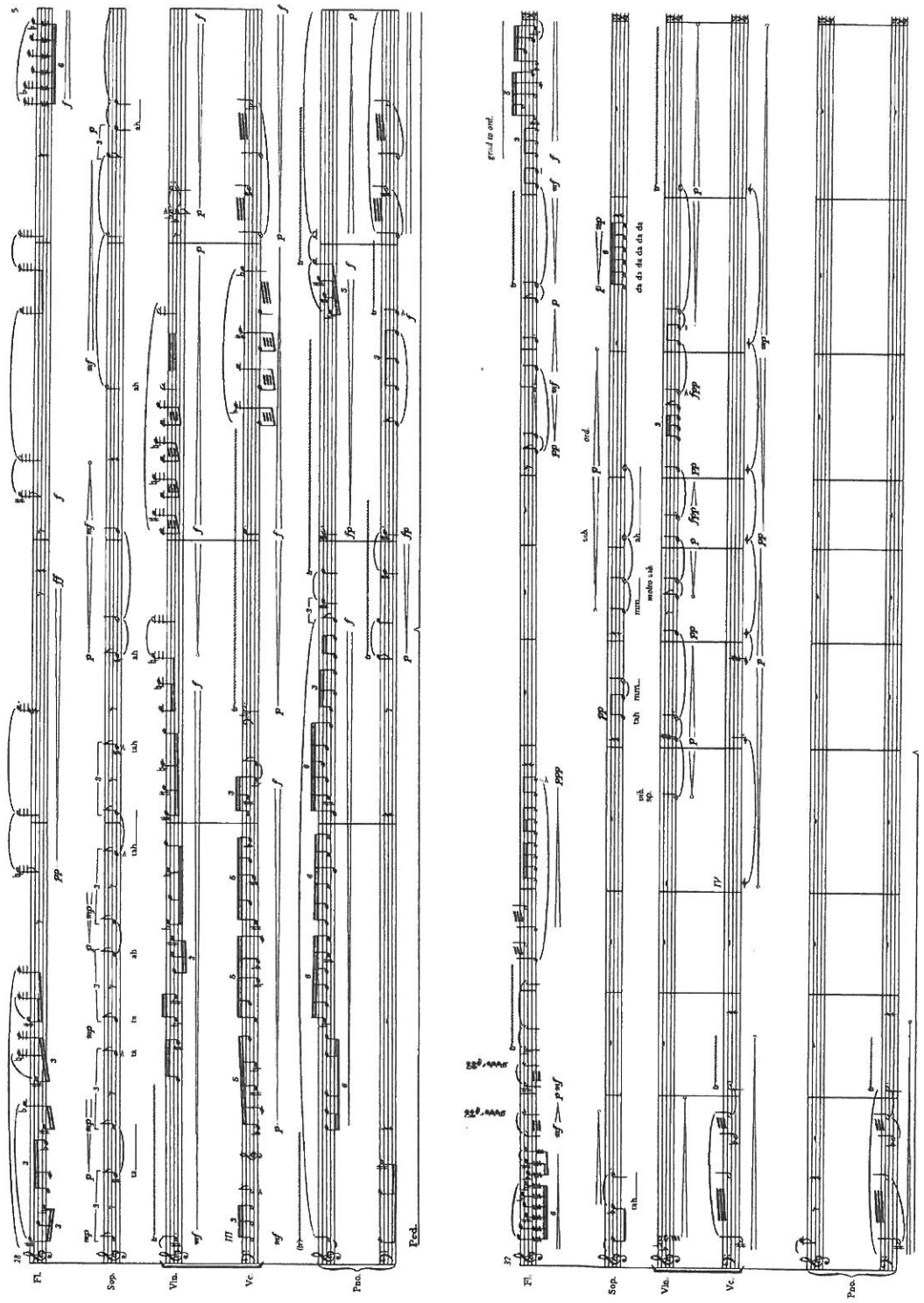
tr♯/♮ - The accidental is applied to the pitch a half step away from the lower pitch. It is intended to raise the higher pitch by a half step and will create a whole step trill.

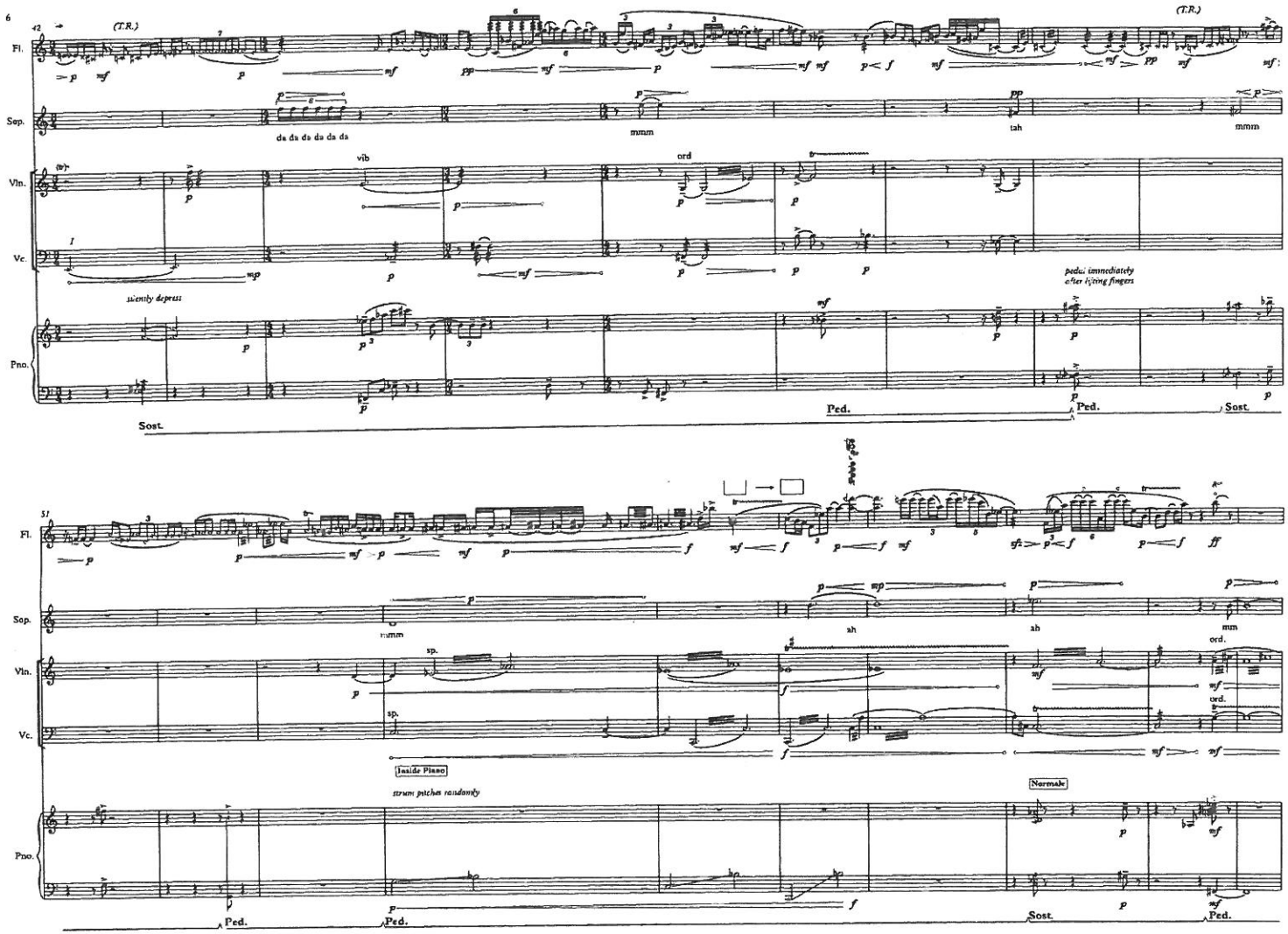
(T.R.) - Tongue Ram

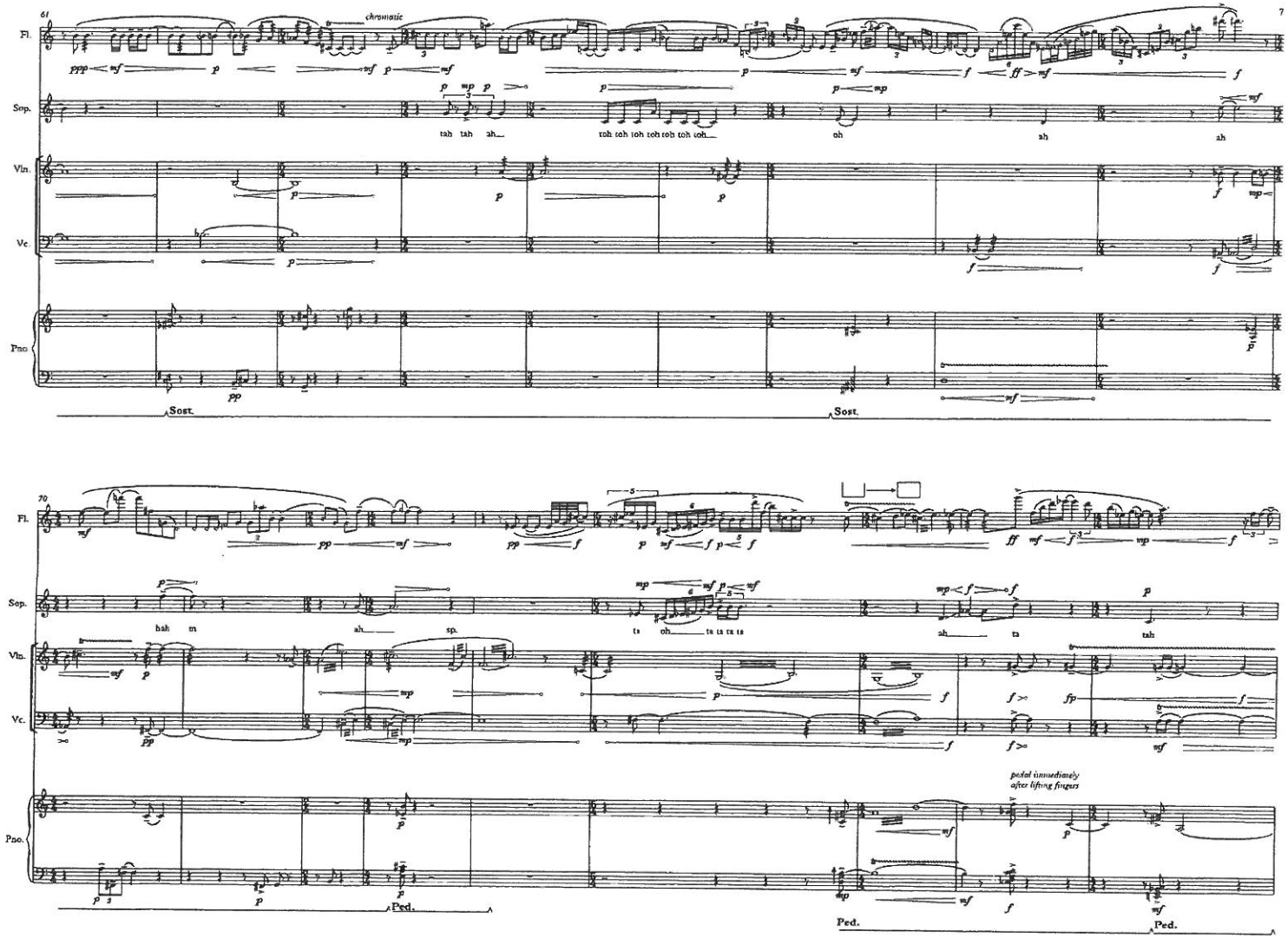
Accidentals/Micro Accidentals carry through the measure only in similar octaves

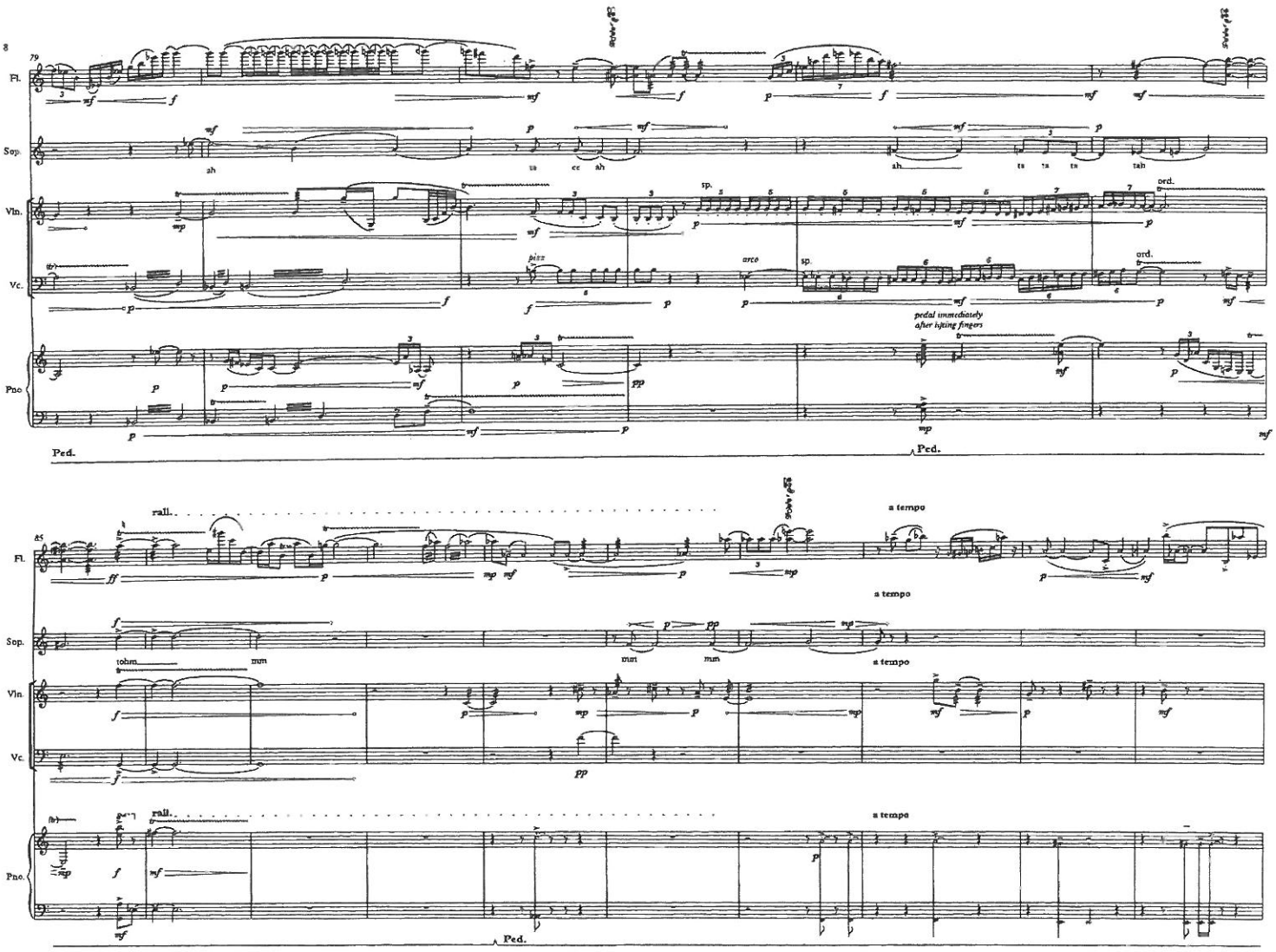

Flute
Soprano
Violin
Violoncello
Piano
Sost.
Ped.
Fl.
Sop.
Vln.
Vc.
Pno.
Ped.
Ped.

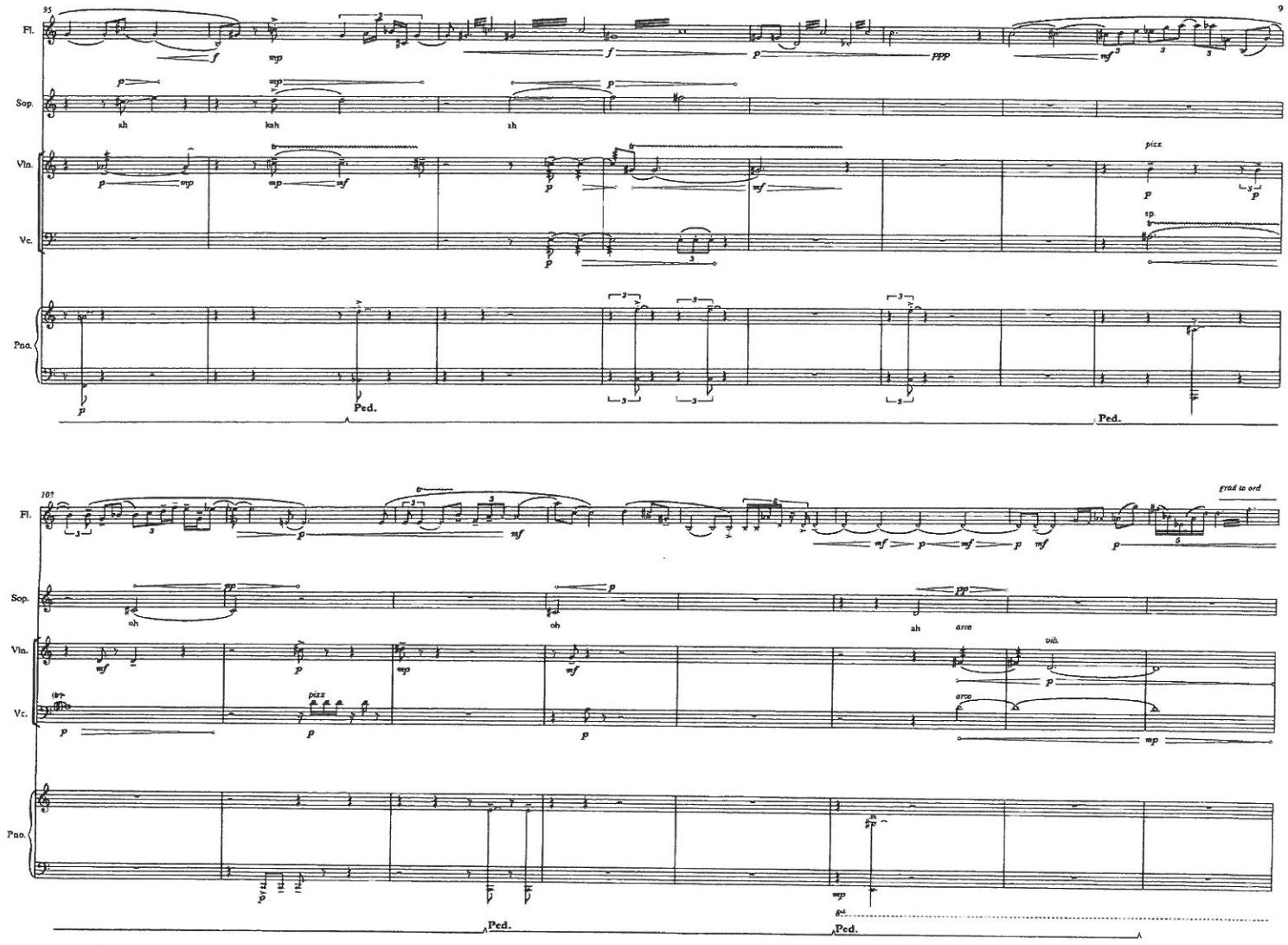

Fl.
Sop.
Vln.
Vc.
Pno.
Ped.
ord.
molto vib.
blend
timbral
pedal immediately after lifting fingers

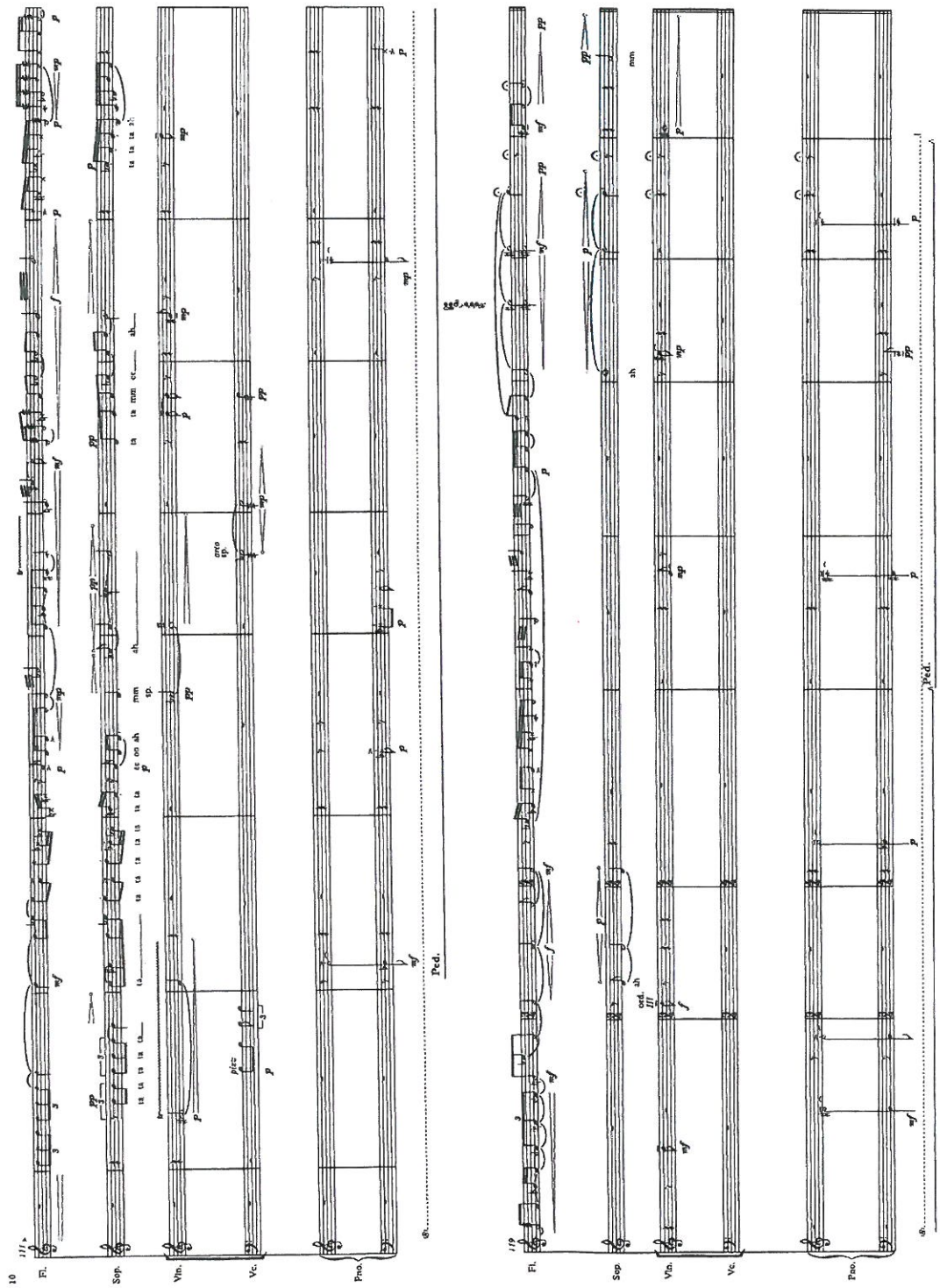

Fl.
Sop.
Vln.
Vc.
Pno.
Ped.
grad to ord.
ord.
molto sub.


6
42
(T.R.)
Fl.
Sop.
da da da da da da
mmm
tah
mmm
Vln.
vib
ord
Vc.
silently depress
pedal immediately after lifting fingers
Pno.
Sost.
Ped.
Ped.
Sost.
51
Fl.
Sop.
mmm
ah
ah
mm
ord.
Vln.
sp.
ord.
Vc.
sp.
Inside Piano
strum pitches randomly
Normale
Pno.
Ped.
Ped.
Sost.
Ped.


61
chromatic
Fl.
Sop.
tah tah ah
toh toh toh toh toh toh toh
oh
ah
ah
Vln.
Vc
Pno
Sost.
Sost.
70
Fl.
bah m
ah
sp.
ta
oh
ta ta ta ta
ah
ta
tah
Sop.
Vln.
Vc.
pedal immediately
after lifting fingers
Pno.
Ped.
Ped.
Ped.


8
79
Fl.
Sop.
Vln.
Vc.
Pno.
ah
ta
ce
ah
ah
ta
ta
ta
tah
sp.
ord.
pizz
arco
pedal immediately
after lifting fingers
Ped.
Ped.
rall.
a tempo
85
tohm
mm
mm
mm
a tempo
rall.
a tempo
Ped.


95
9
Fl.
Sop.
Vln.
Vc.
Pno.
ah
kah
ah
pizz
sp.
Ped.
Ped.
107
grad to ord
oh
oh
ah
arco
vib.
pizz
arco
Ped.
Ped.


10
Fl.
Sop.
Vln.
Vc.
Pno.
Ped.
119
Fl.
Sop.
Vln.
Vc.
Pno.
Ped.

Colin Kemper

Vale

Performance notes

-Blending with the sound of the ensemble is key. Each instrument will, however, rise out of the sound at times.
-All trills are half note trills
-Tied tenuto markings require a slight emphasis on the note
-A tremolo pitch tied to another tremolo pitch removes any accent between the notes

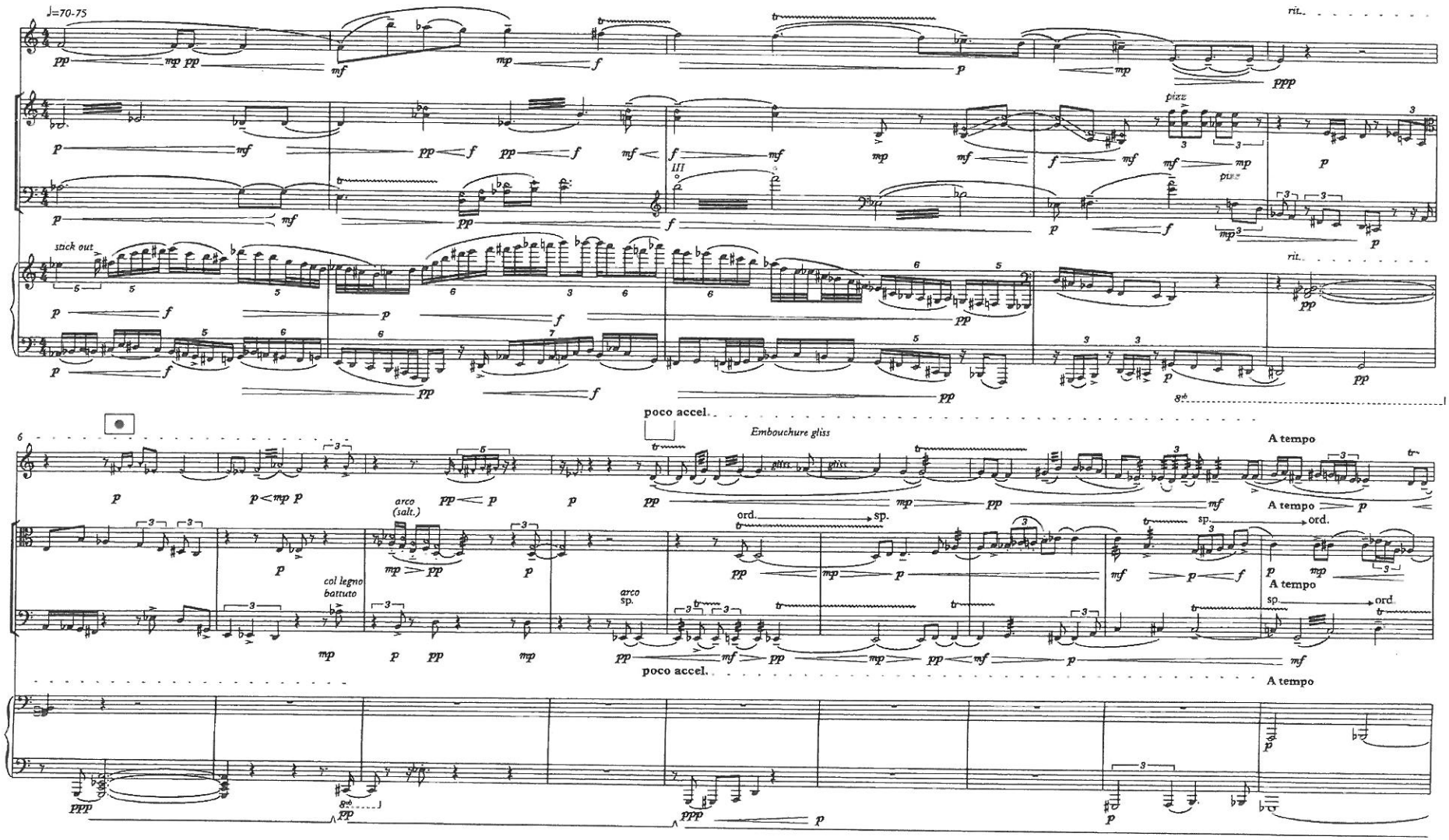
Flute

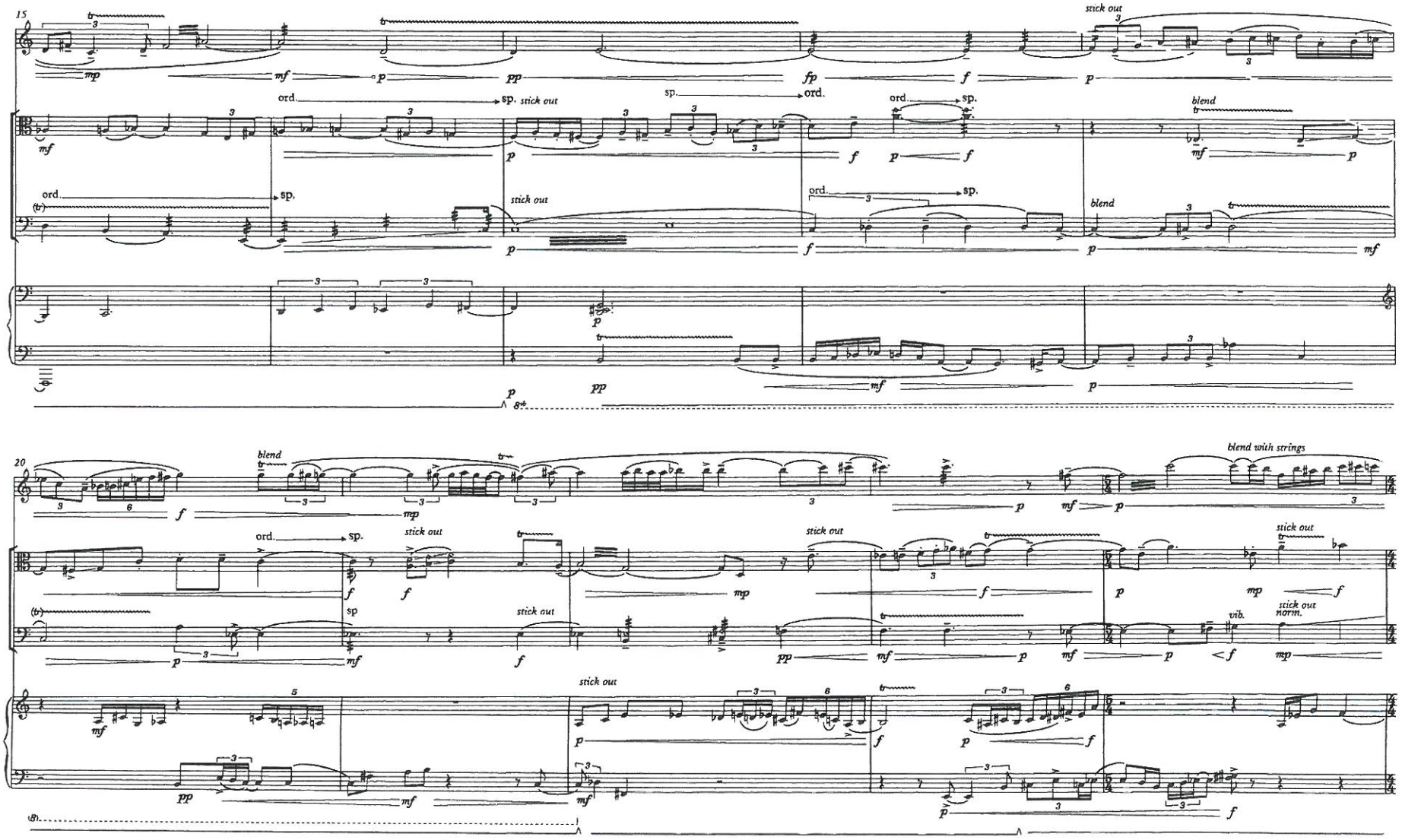
-Completely cover the mouthpiece with your mouth

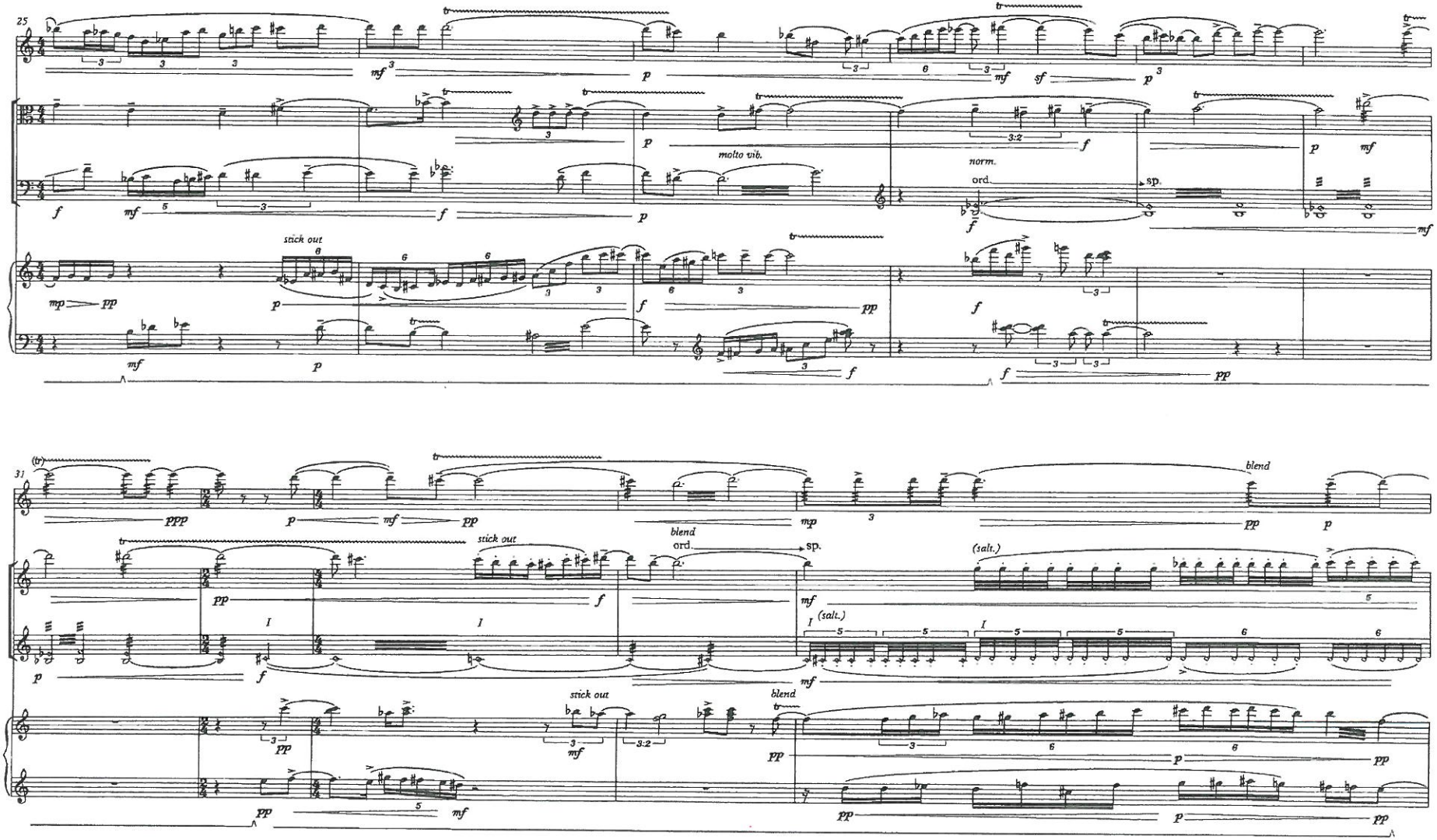
-Normal embouchure

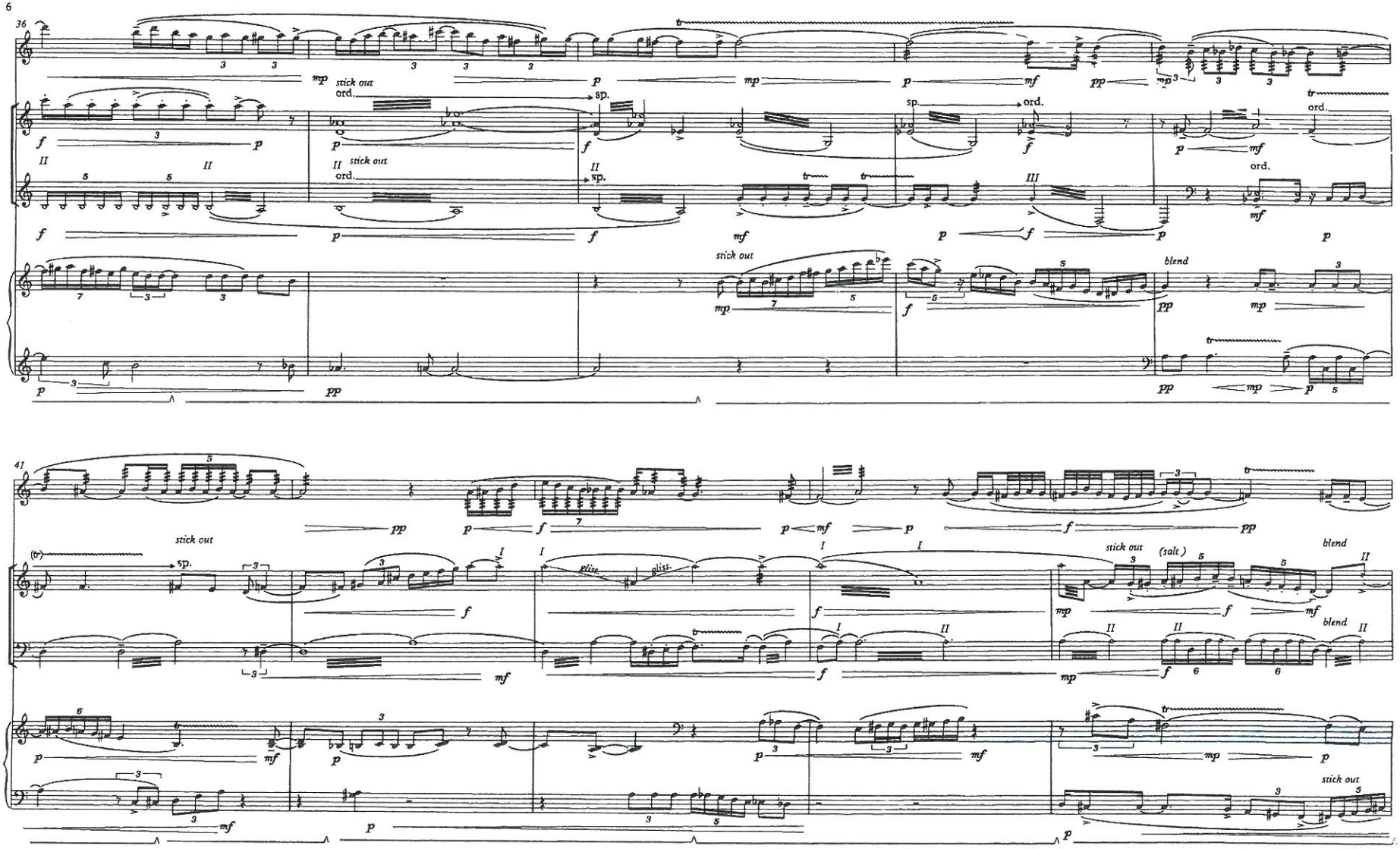
-Tied tenuto markings require a slight breath emphasis and slight vibrato
-Triangle notehead- Tongue Ram
-Diamond notehead- Breath tone
-The transition between an ordinary pitch and a breath tone that follows too quickly after to be perfectly clean implies that the attack of the second pitch can be muddy (and vice versa). Staying in tempo is more important than the clarity of the attack

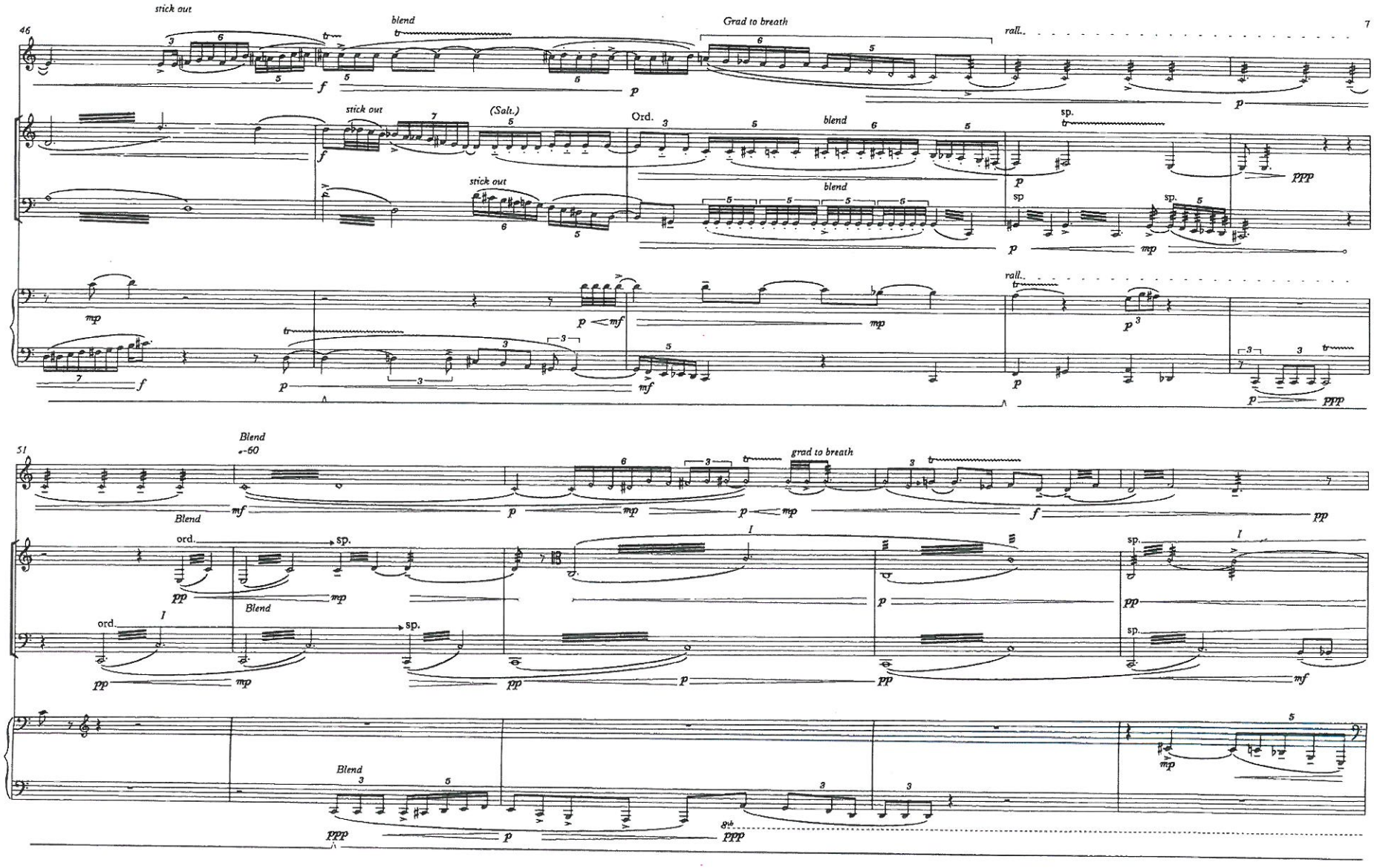
Violin/Cello
sp-sul pont
ord.- ordinary

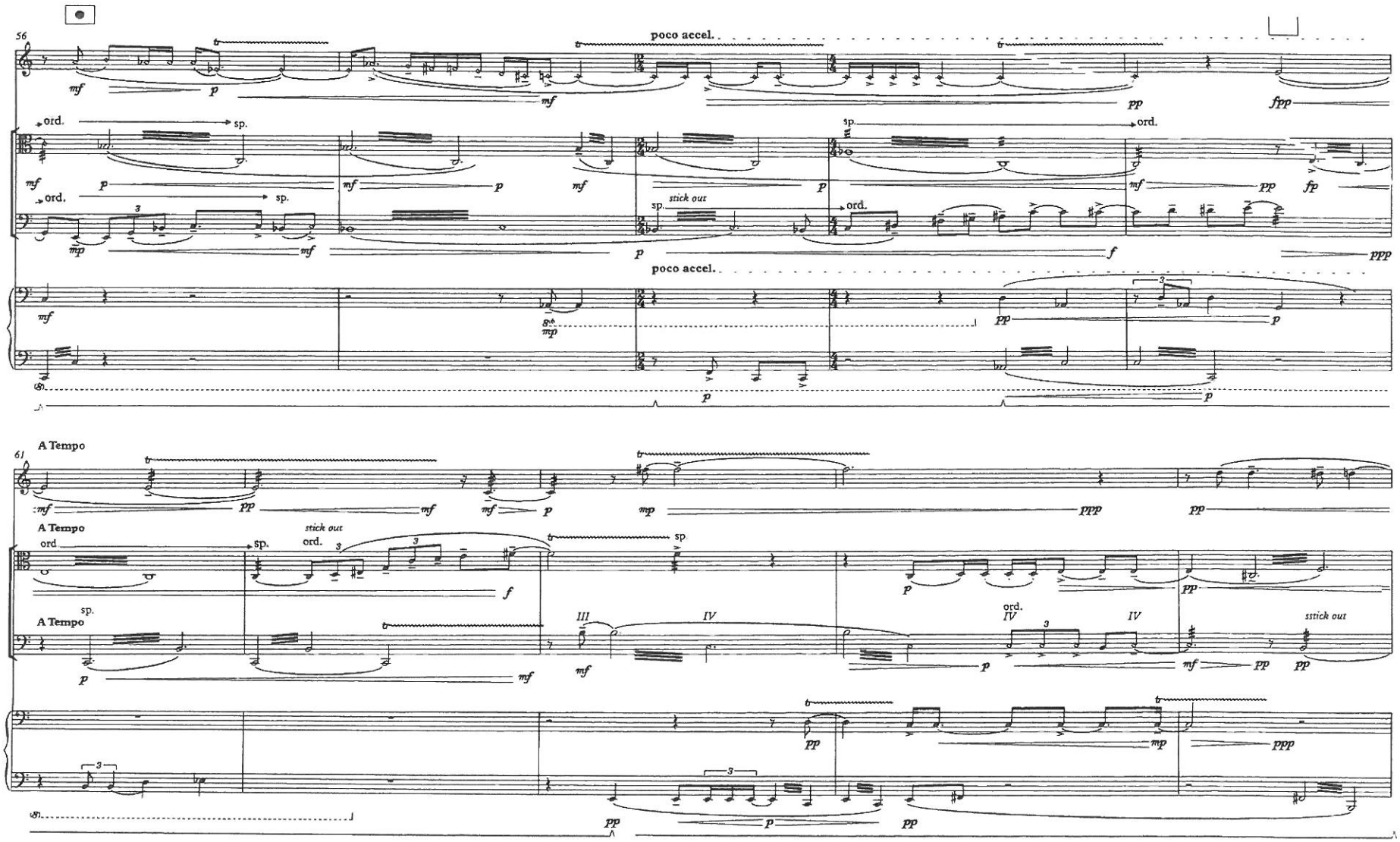

♩=70-75
rit.
pizz.
stick out
III
poco accel.
Embouchure gliss
A tempo
arco (salt.)
col legno battuto
arco sp.
ord.
sp.

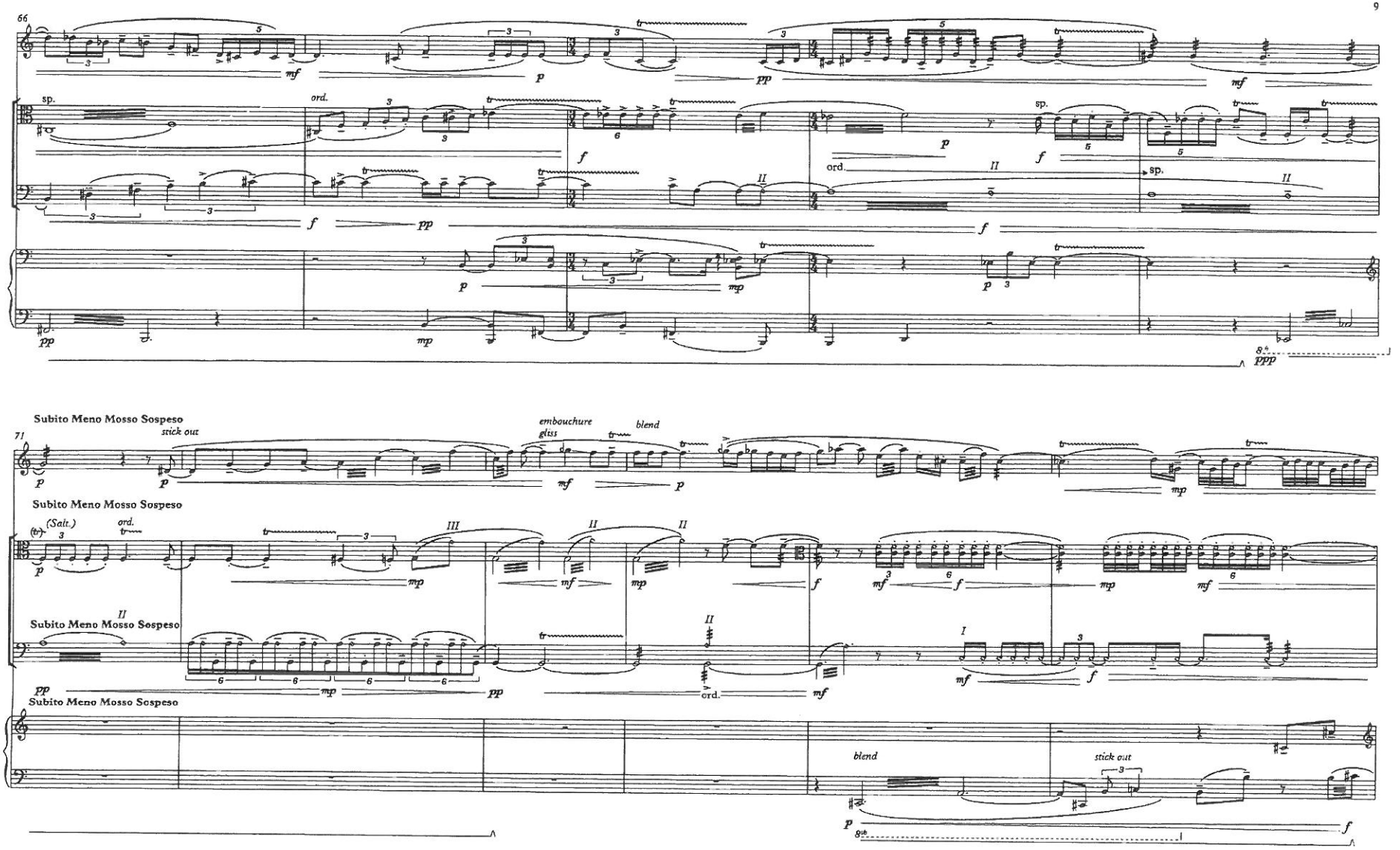

15
stick out
ord.
sp.
blend
20
blend with strings
vib.
norm.

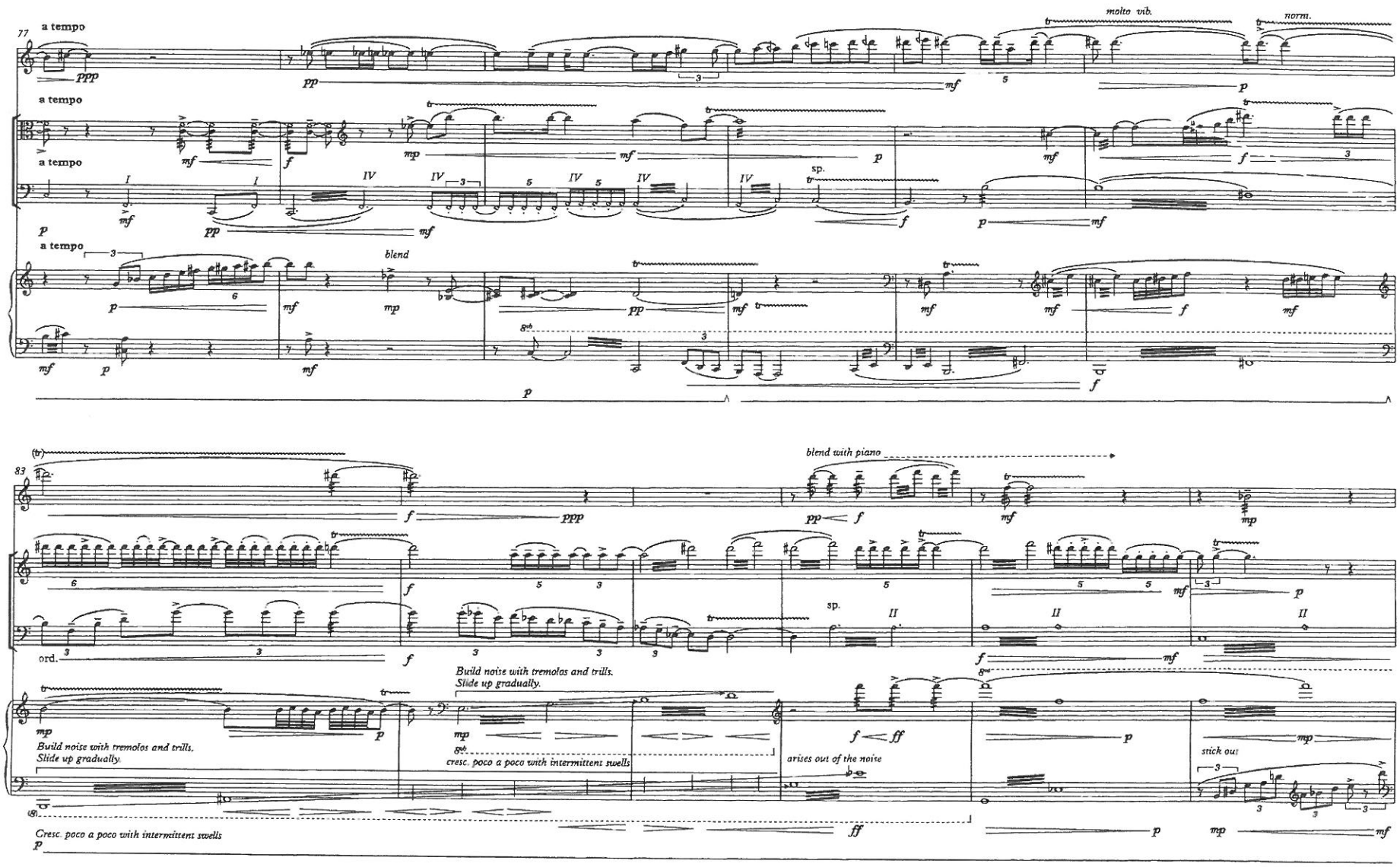

25
molto vib.
norm.
ord.
sp.
stick out
31
(tr)
blend
(salt.)

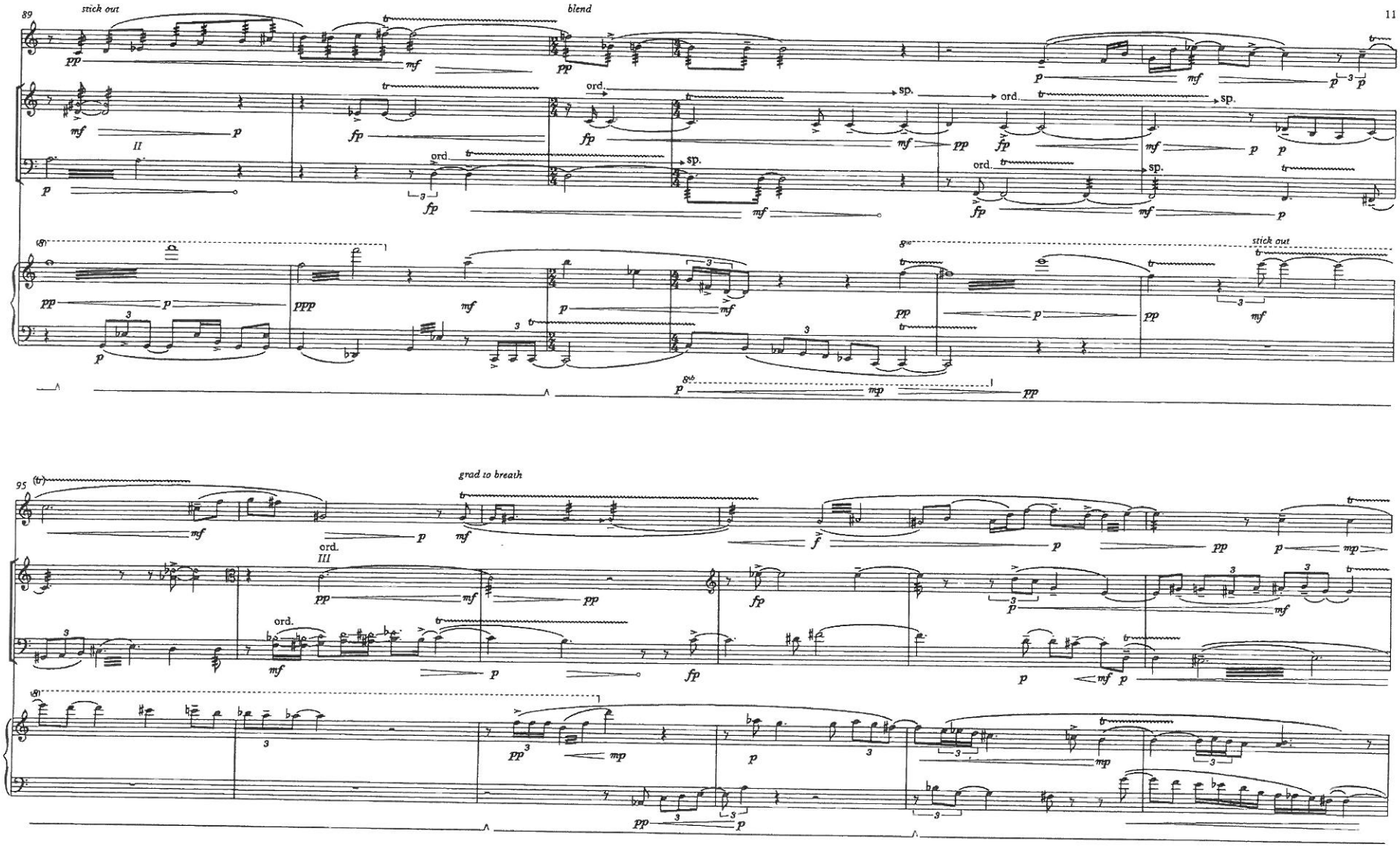

6
36
stick out
ord.
sp.
blend
41
gliss.
(salt.)

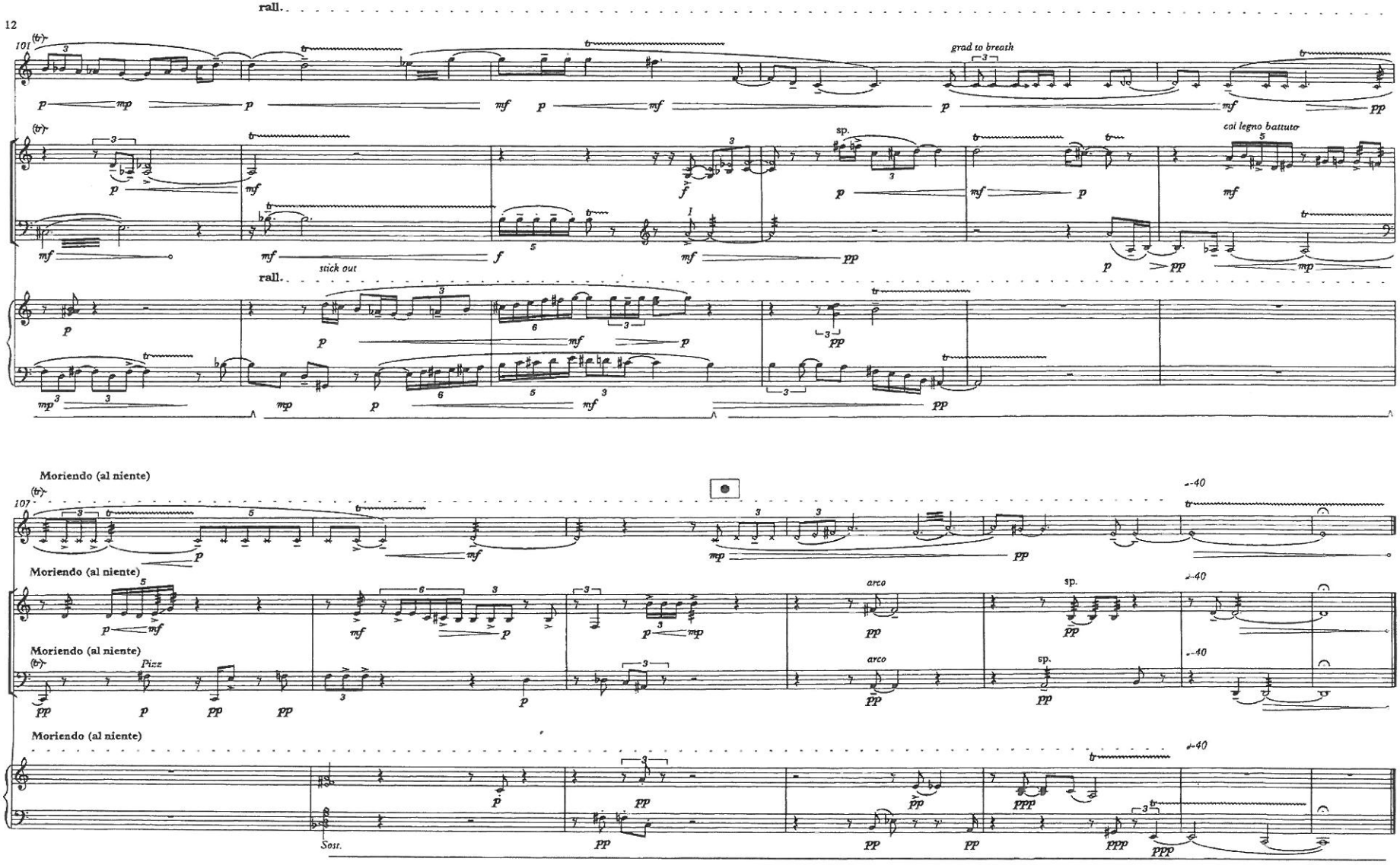

46
stick out
blend
Grad to breath
rall.
7
(Salt.)
Ord.
sp.
51
Blend
grad to breath
ord.
Blend


56
poco accel.
ord.
sp.
stick out
61
A Tempo
III
IV
sstick out


66
sp.
ord.
sp.
ord.
sp.
71
Subito Meno Mosso Sospeso
stick out
embouchure
gliss
blend
(Salt.)
ord.
Subito Meno Mosso Sospeso
Subito Meno Mosso Sospeso
ord.
blend
stick out


77
a tempo
molto vib.
norm.
sp.
blend
83
blend with piano
ord.
Build noise with tremolos and trills,
Slide up gradually.
Build noise with tremolos and trills.
Slide up gradually.
cresc. poco a poco with intermittent swells
arises out of the noise
stick out
Cresc. poco a poco with intermittent swells


89
stick out
blend
ord.
sp.
II
III
95
(tr)
grad to breath


12
rall.
101
grad to breath
col legno battuto
stick out
rall.
Moriendo (al niente)
107
Moriendo (al niente)
Pizz
arco
sp.
Moriendo (al niente)
Sost.

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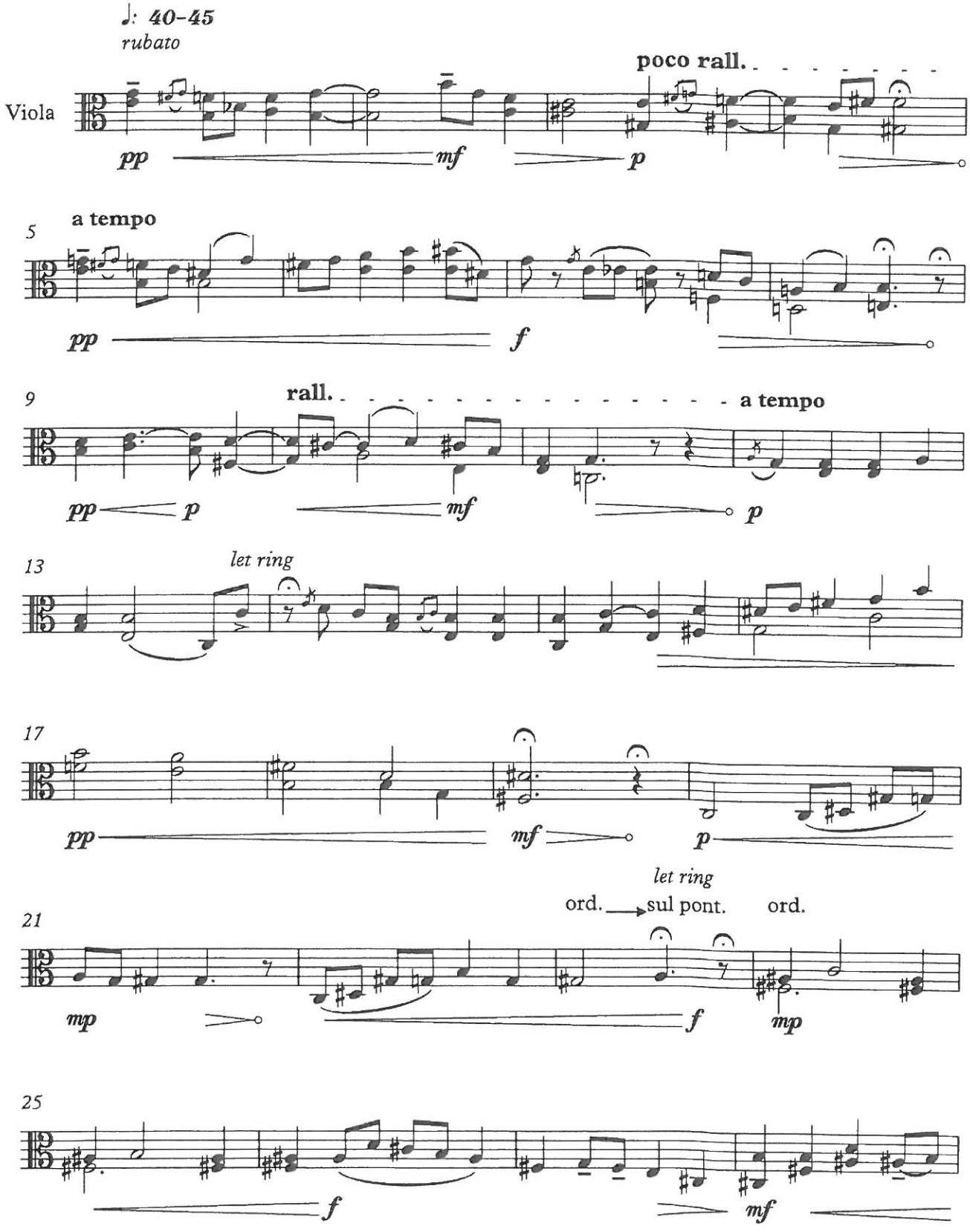
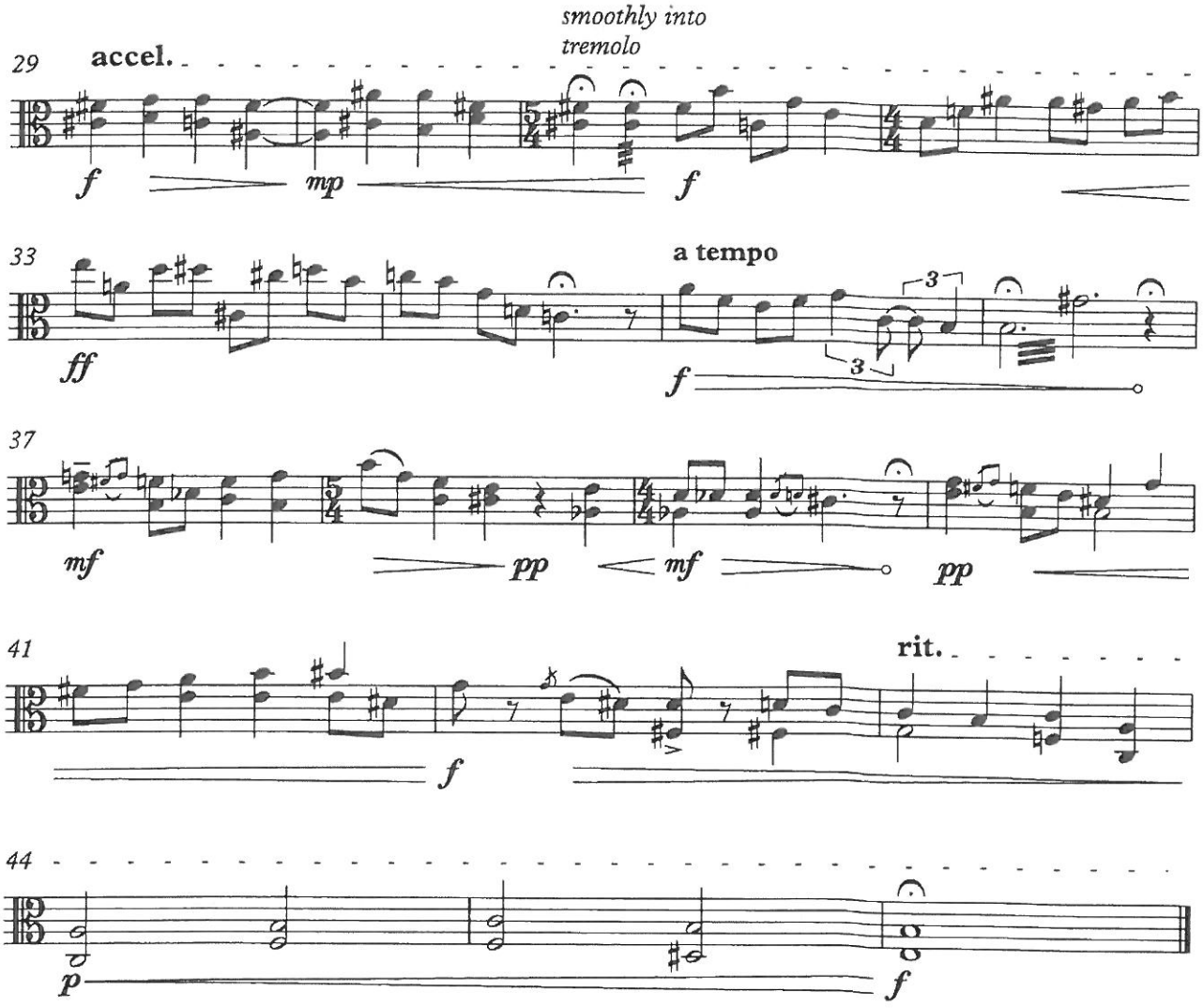
Elegy

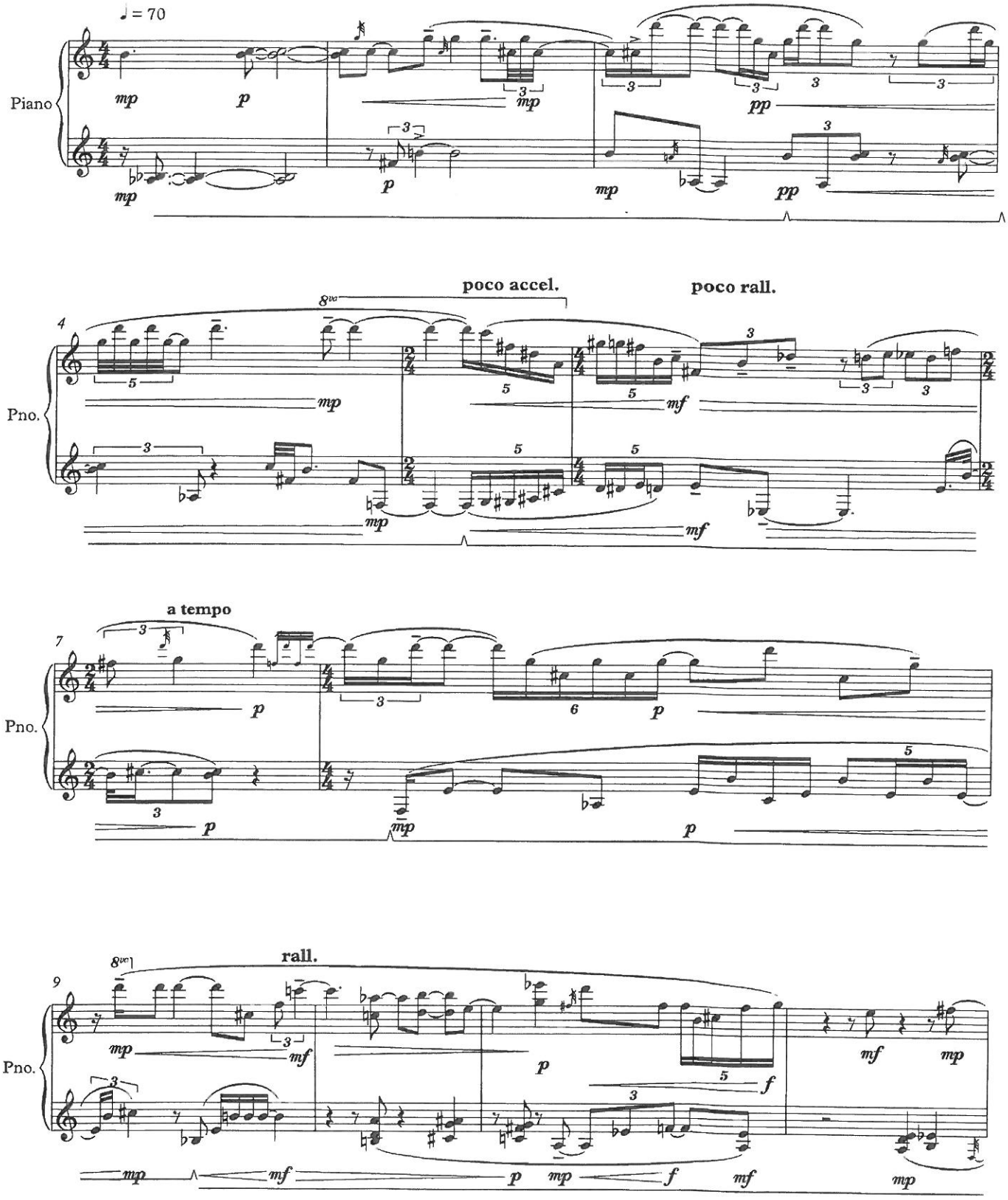

♩: 40-45
rubato
Viola
poco rall.
pp
mf
p
5
a tempo
pp
f
9
rall.
a tempo
pp
p
mf
p
13
let ring
17
pp
mf
p
21
let ring
ord.
sul pont.
ord.
mp
f
mp
25
f
mf


29
accel.
smoothly into
tremolo
f
mp
f
33
a tempo
ff
f
3
3
37
mf
pp
mf
pp
41
rit.
f
44
p
f

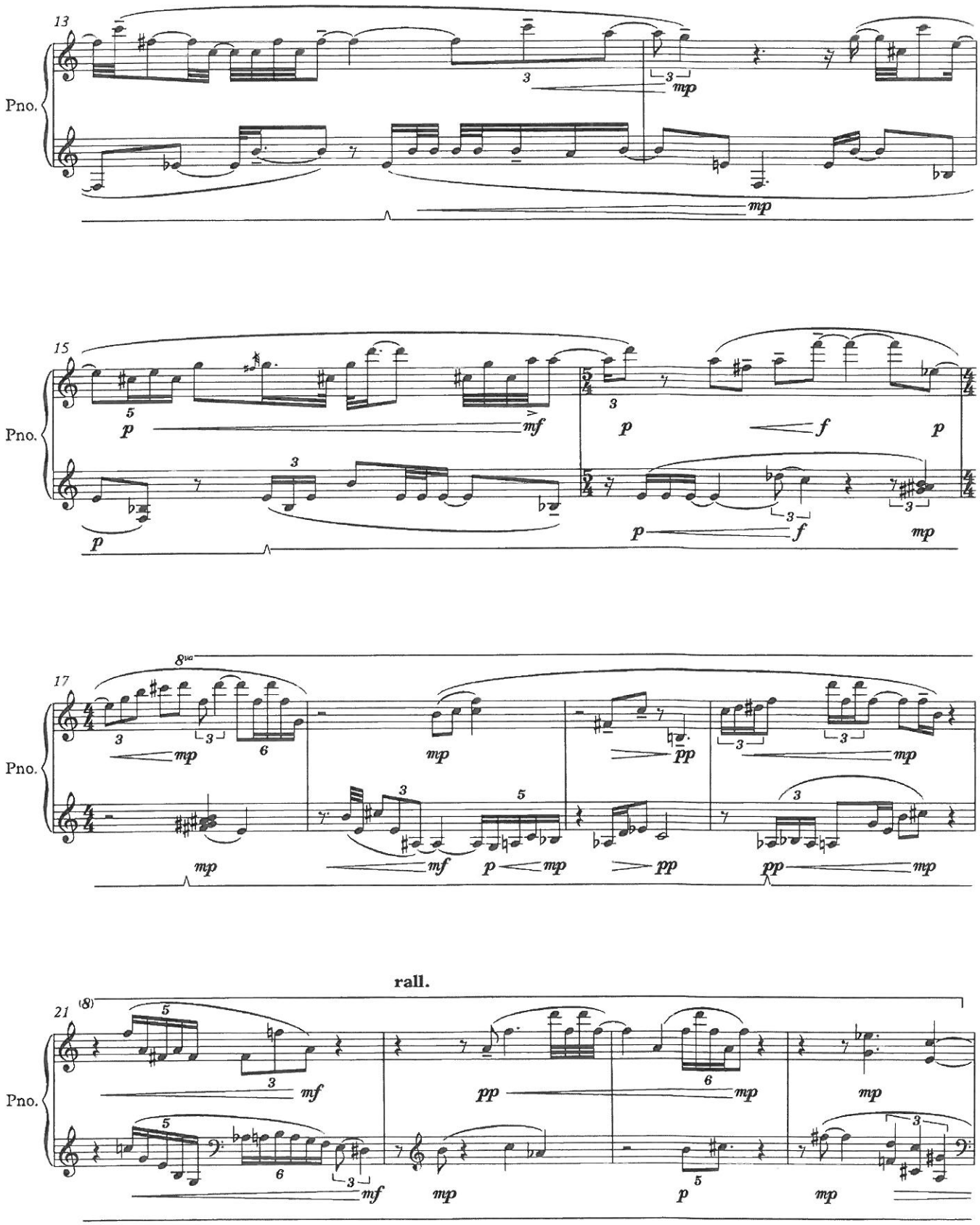
Piano Solo

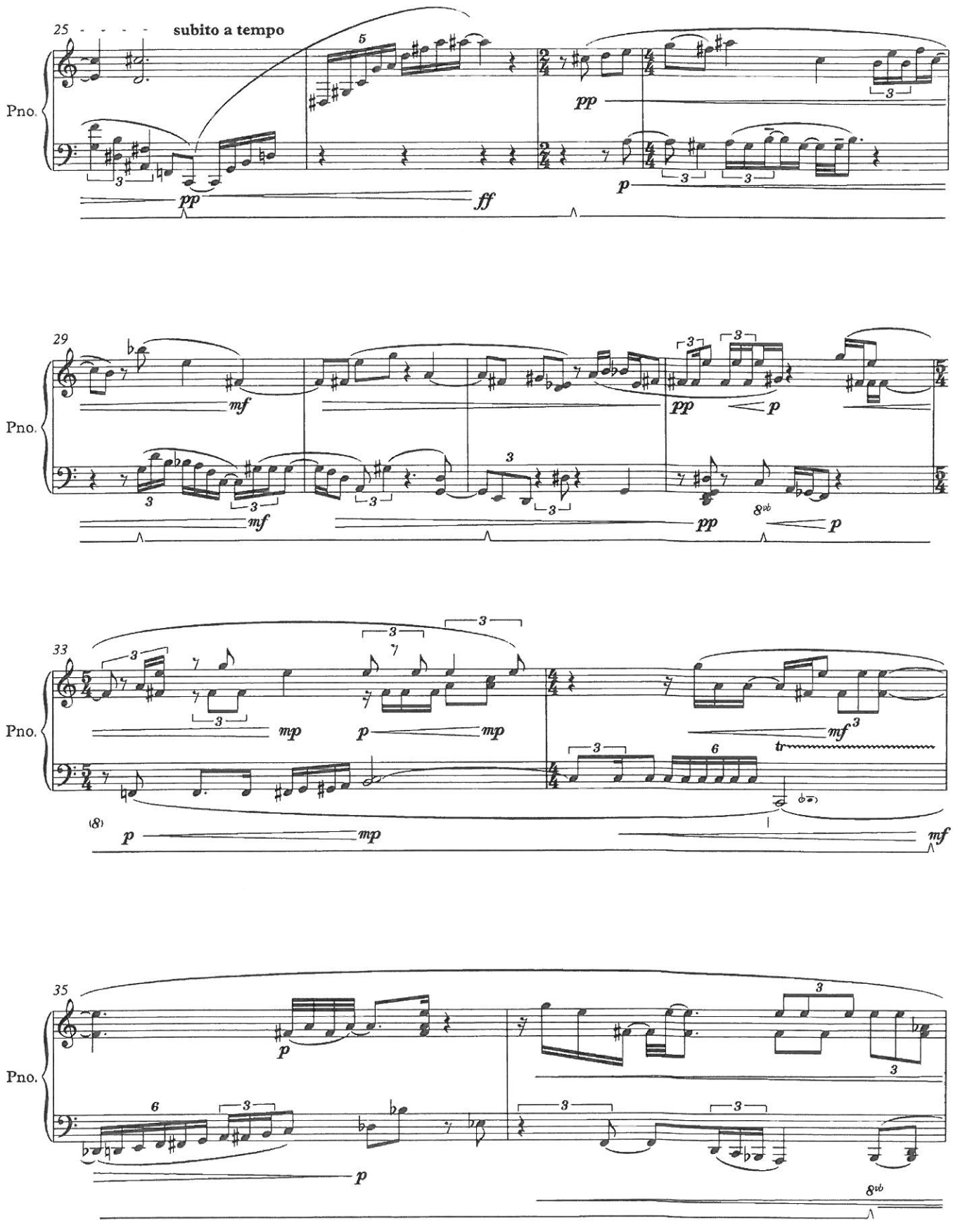
Colin Kemper

Colin Kemper

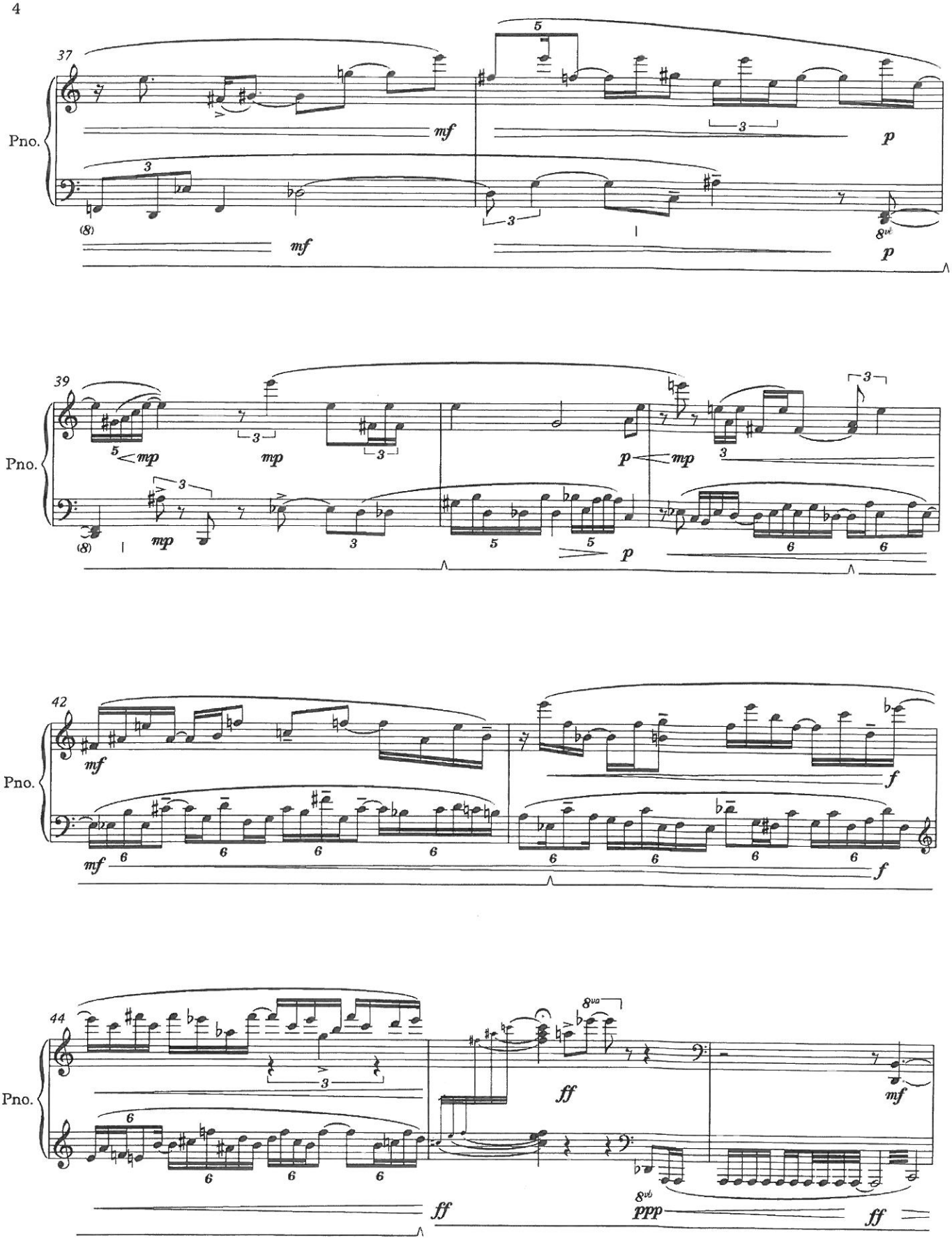


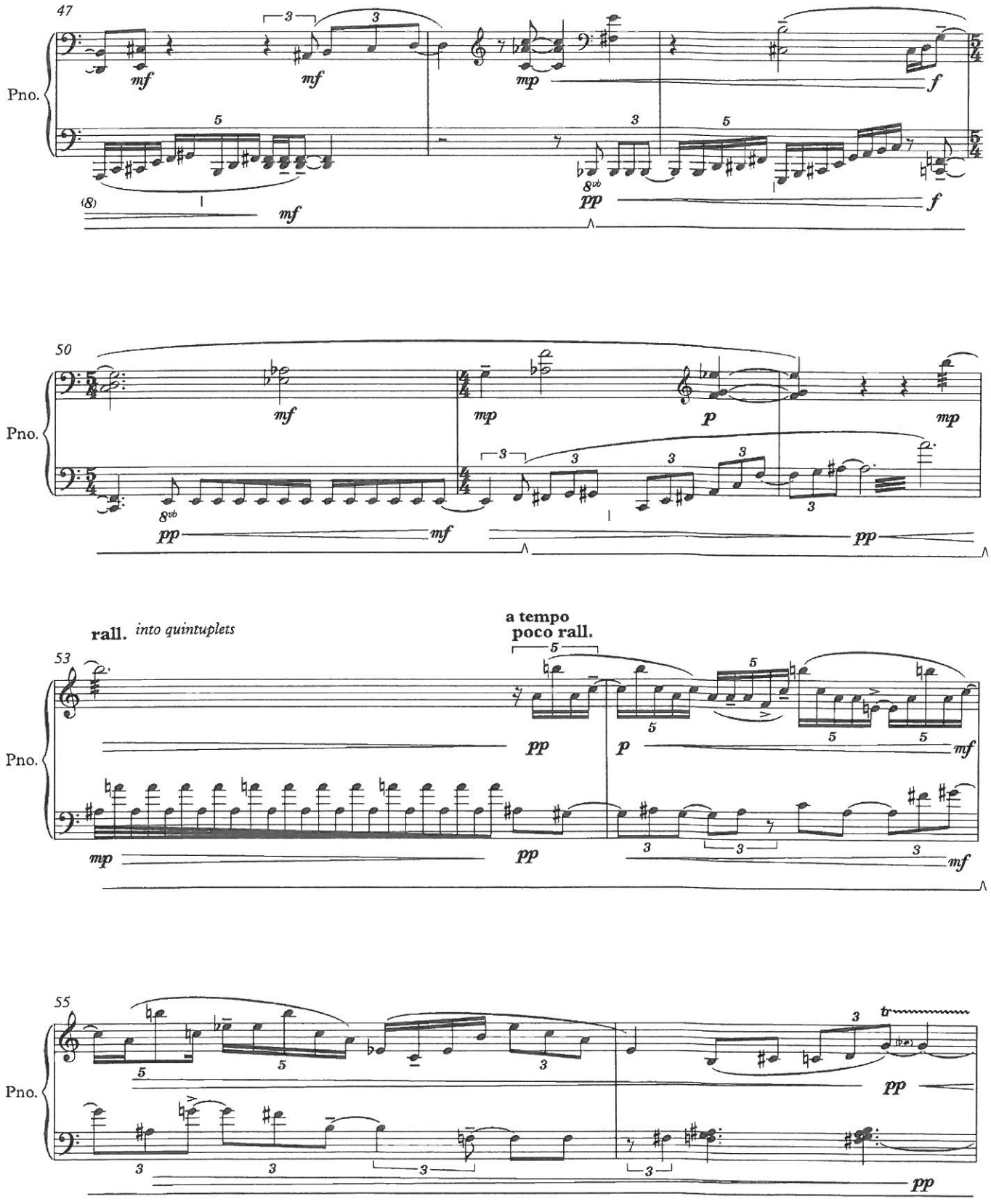
2



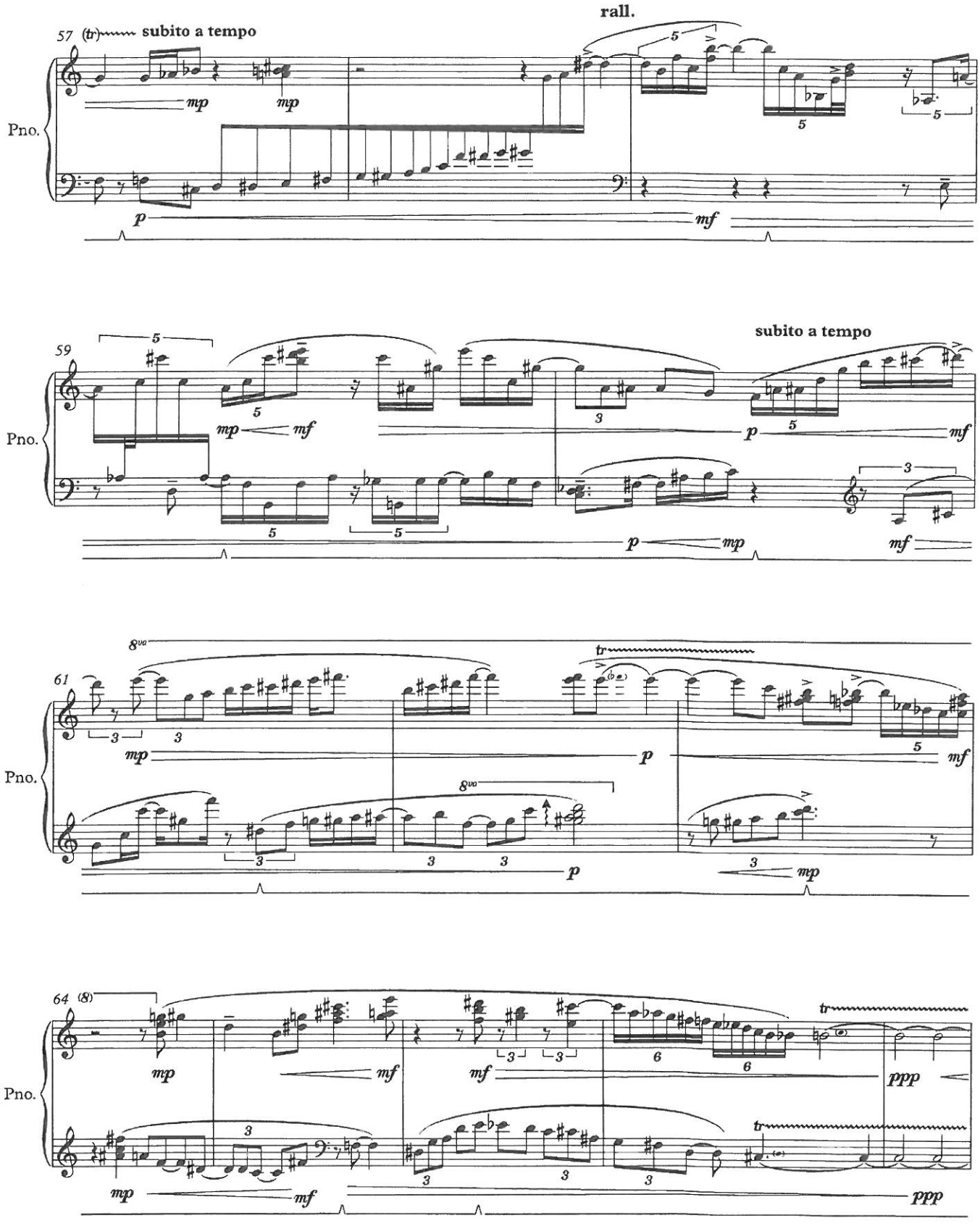

25
subito a tempo
Pno.
pp
ff
pp
p
29
Pno.
mf
mf
pp
p
pp
p
33
Pno.
mp
p
mp
mf
tr
p
mp
mf
35
Pno.
p
p
8vb

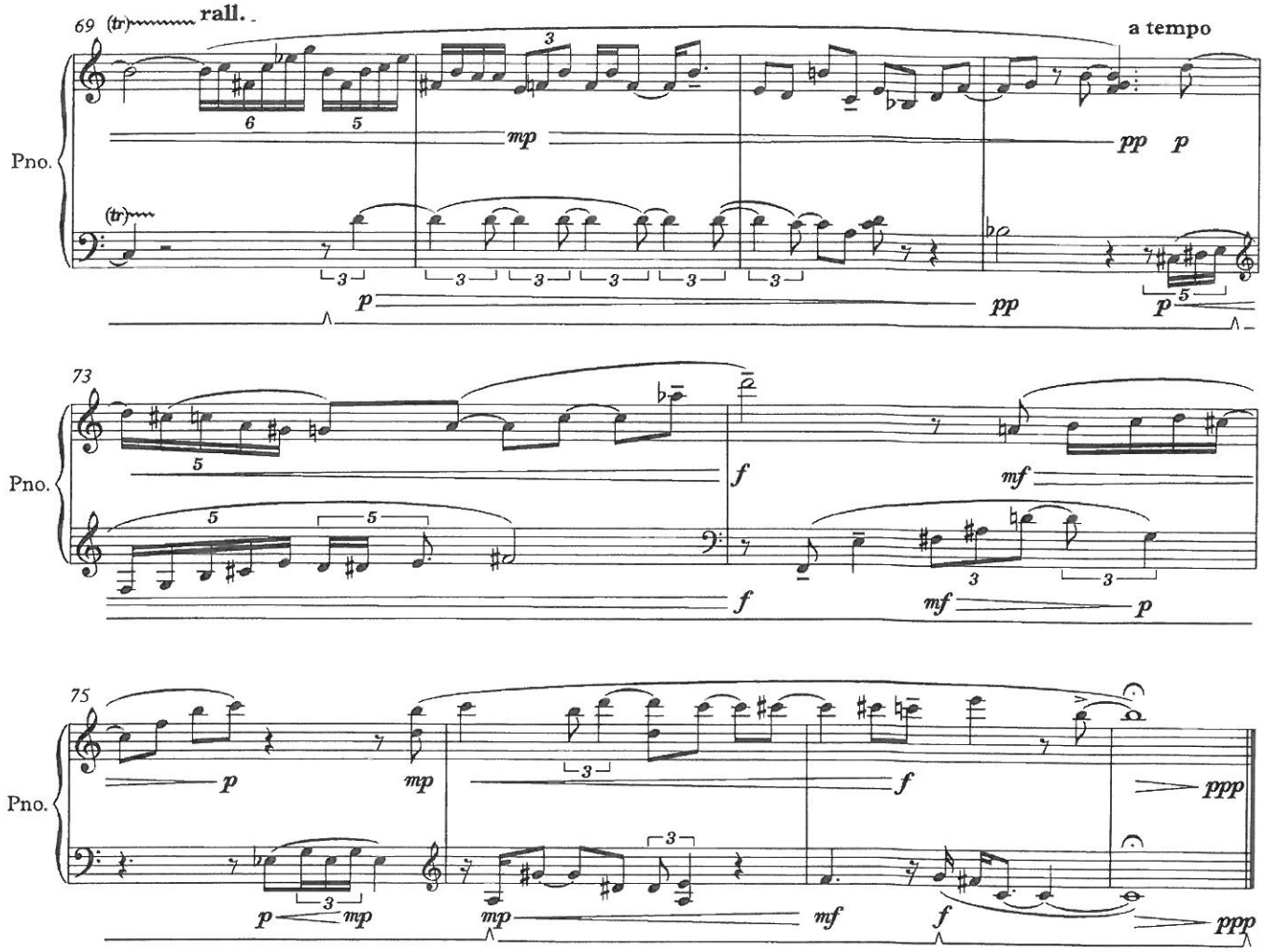
4


37
Pno.
mf
p
(8)
mf
8vb
p
39
Pno.
mp
mp
mp
p
(8)
mp
p
42
Pno.
mf
f
mf
f
44
Pno.
8va
ff
mf
ff
8vb
ppp
ff


47
Pno.
mf
mf
mp
f
(8)
mf
8vb
pp
f
50
Pno.
mf
mp
p
mp
8vb
pp
mf
pp
rall. into quintuplets
a tempo
poco rall.
53
Pno.
pp
p
mf
mp
pp
mf
55
Pno.
tr
pp
pp

6




69
(tr)
rall.
a tempo
Pno.
mp
pp
p
(tr)
p
pp
p
73
Pno.
f
mf
f
mf
p
75
Pno.
p
mp
f
ppp
p
mp
mp
mf
f
ppp

Colin Kemper

Passage

2

Program Notes:
sp- sul ponticello
asp- alto sul ponticello
ord.- ordinary
vib.- vibrato
m.v.- molto vibrato

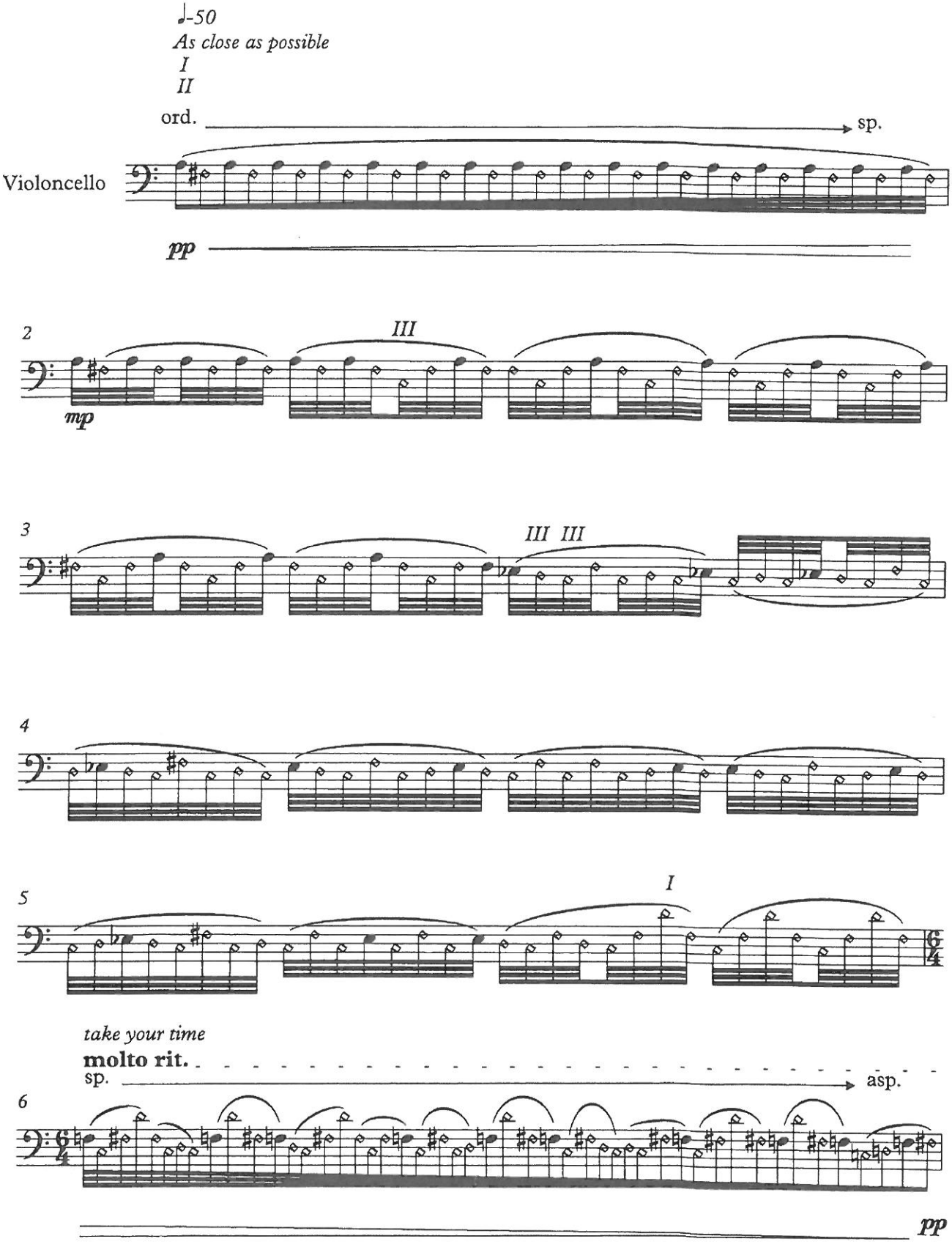
Alto sul pont is as close to the bridge as possible.
It should create a fluctuating white noise.

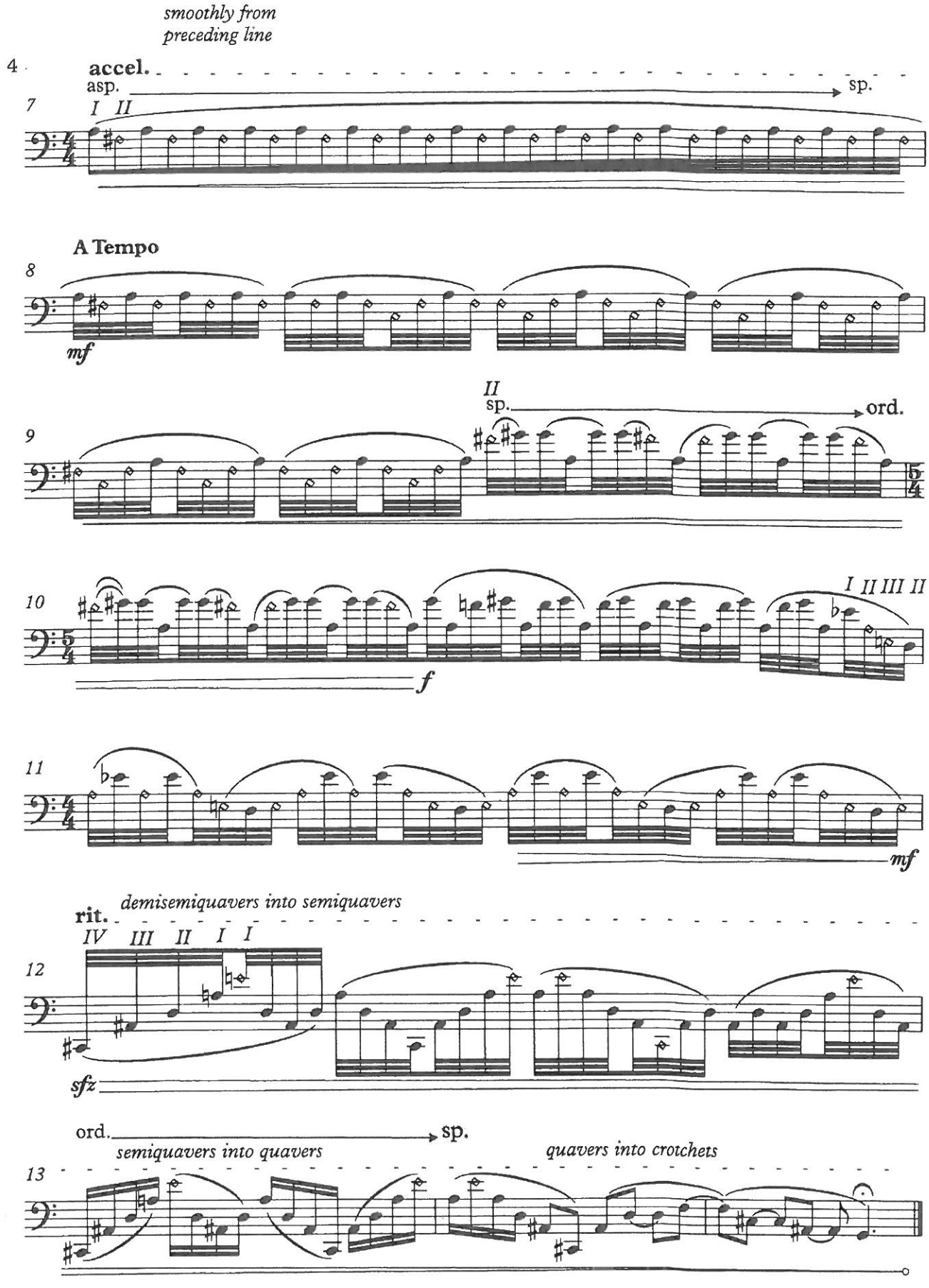
Bow placement is crucial for this piece.
Try to create as varied a sound as possible.

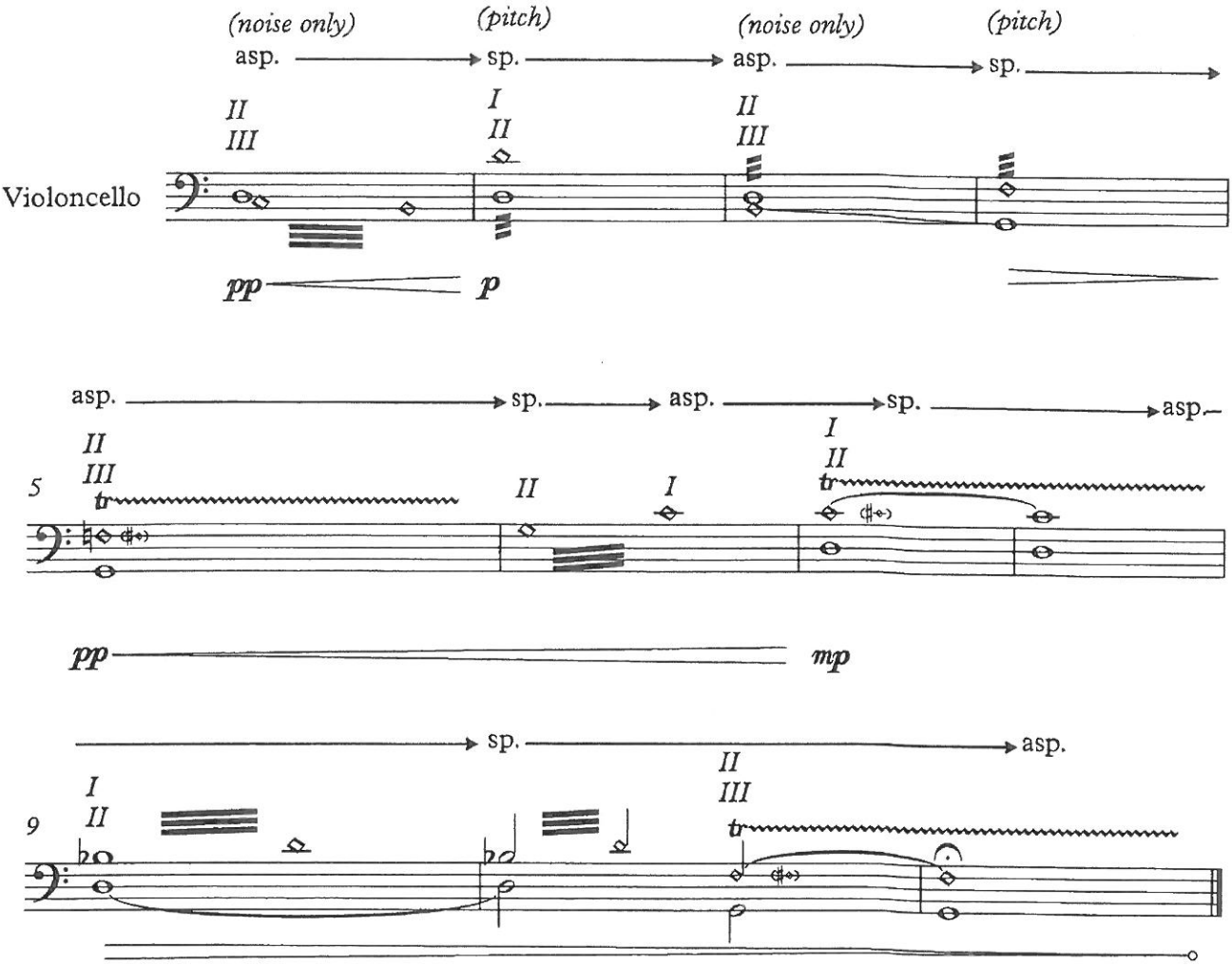
Tremolo notes combined with ritard translates to a decrease in the speed of the tremolo.
A tremolo with ritard combined with a decrescendo means to essentially fall into silence.

A trill with a ritard or rallentando means to slow the trill, often into the following notes.
This is especially relevant to part V of the piece.

3


♩-50
As close as possible
I
II
ord.
sp.
Violoncello
pp
2
III
mp
3
III III
4
5
I
take your time
molto rit.
sp.
asp.
6
pp


smoothly from
preceding line
4
accel.
asp.
sp.
7
I II
A Tempo
8
mf
II
sp.
ord.
9
5/4
I II III II
10
f
11
mf
demisemiquavers into semiquavers
rit.
IV III II I I
12
sfz
ord.
sp.
semiquavers into quavers
quavers into crotchets
13


(noise only)
(pitch)
(noise only)
(pitch)
asp.
sp.
asp.
sp.
II
III
I
II
II
III
Violoncello
pp
p
asp.
sp.
asp.
sp.
asp.
II
III
I
II
5
tr
II
I
tr
pp
mp
sp.
asp.
I
II
II
III
9
tr

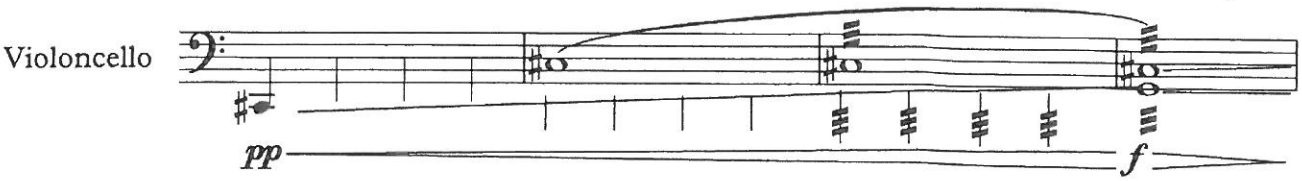
Slide as close to evenly as possible

♩- 60

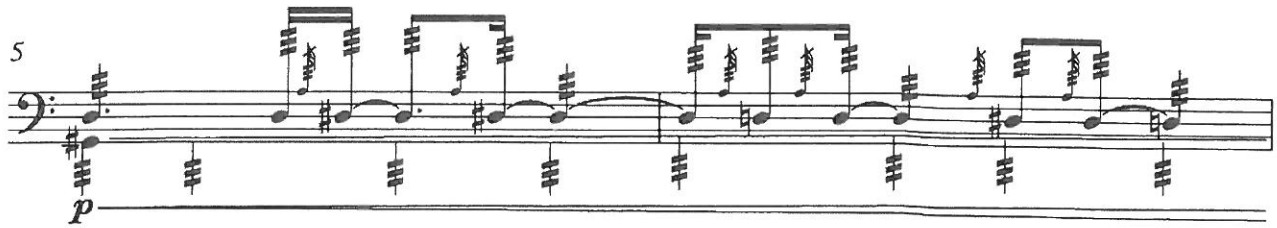
sp.

smoothly

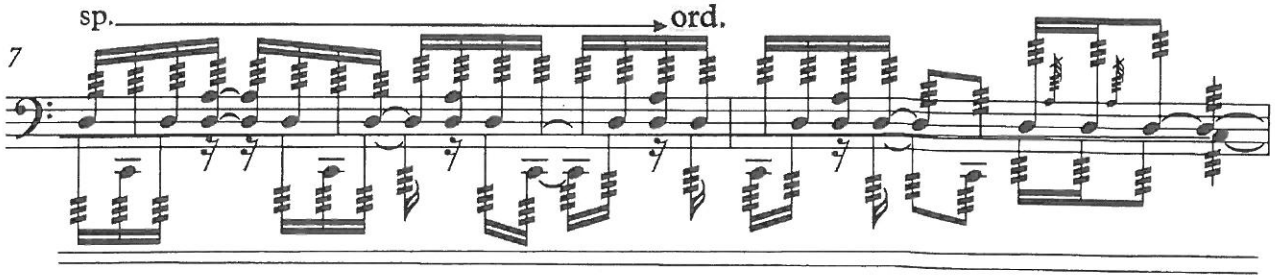
Violoncello

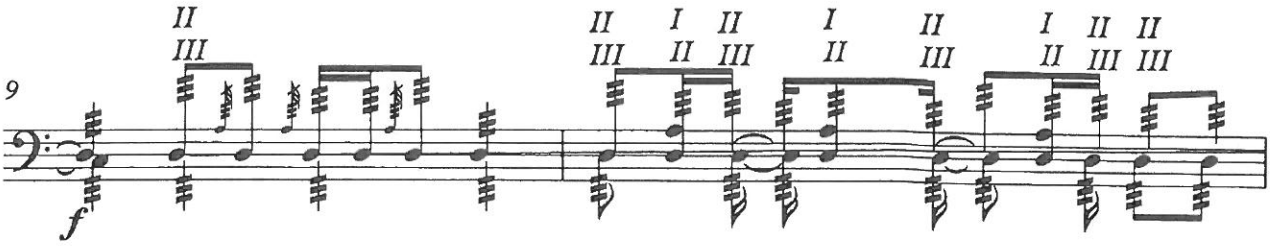


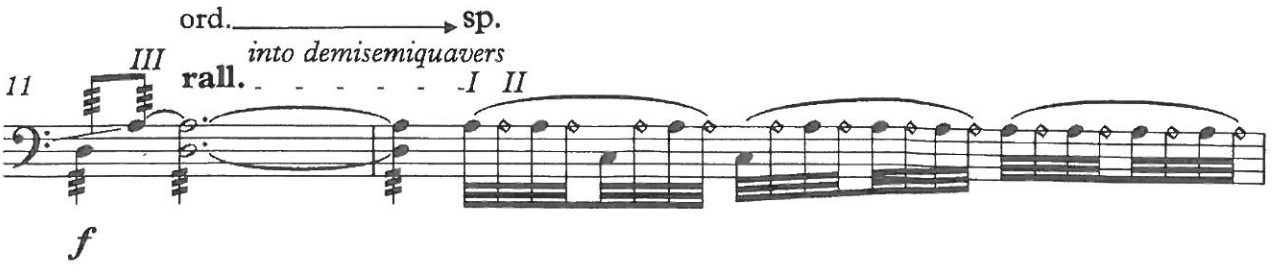
grace notes provide a brief break in the slide



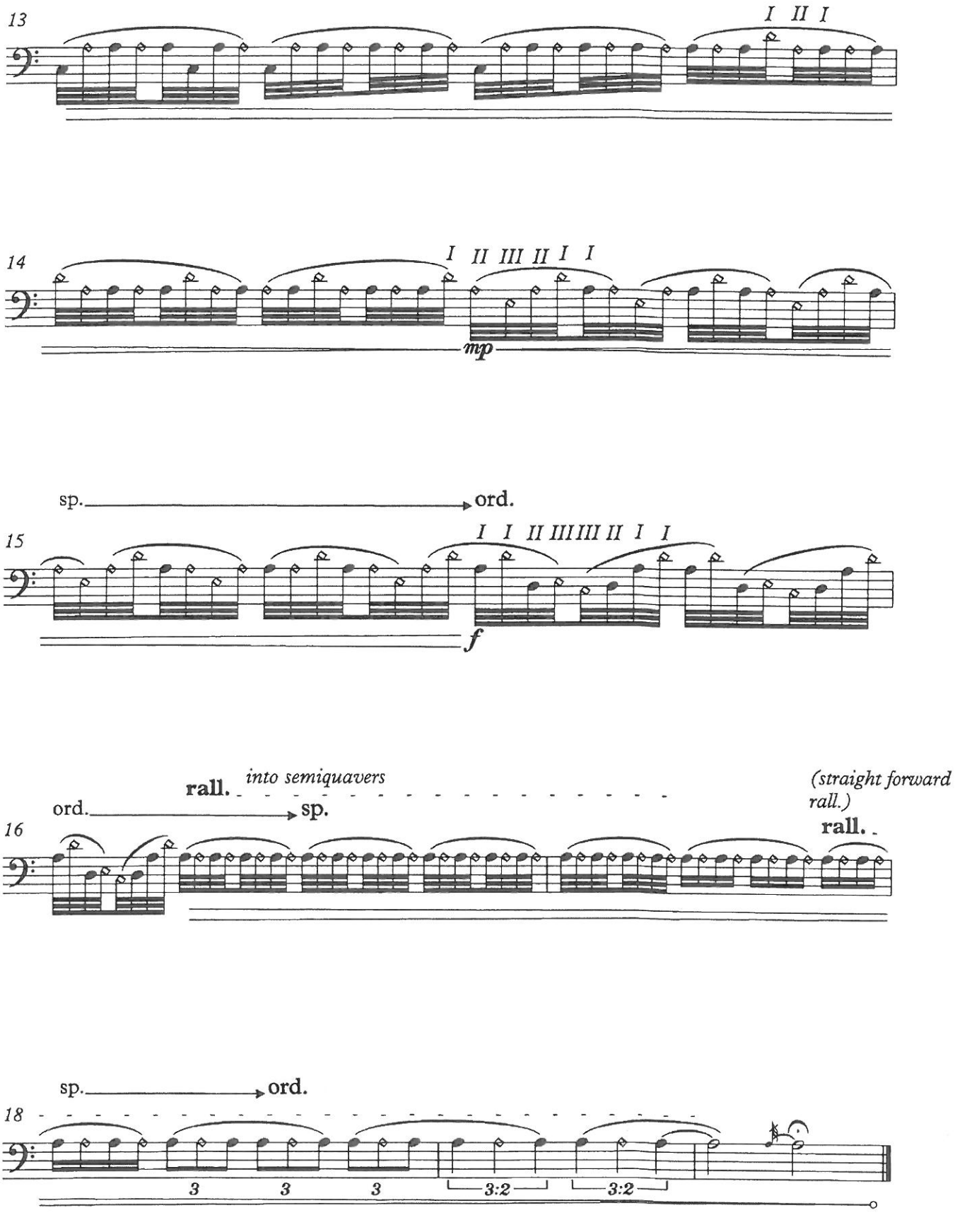
continue gliss, with breaks

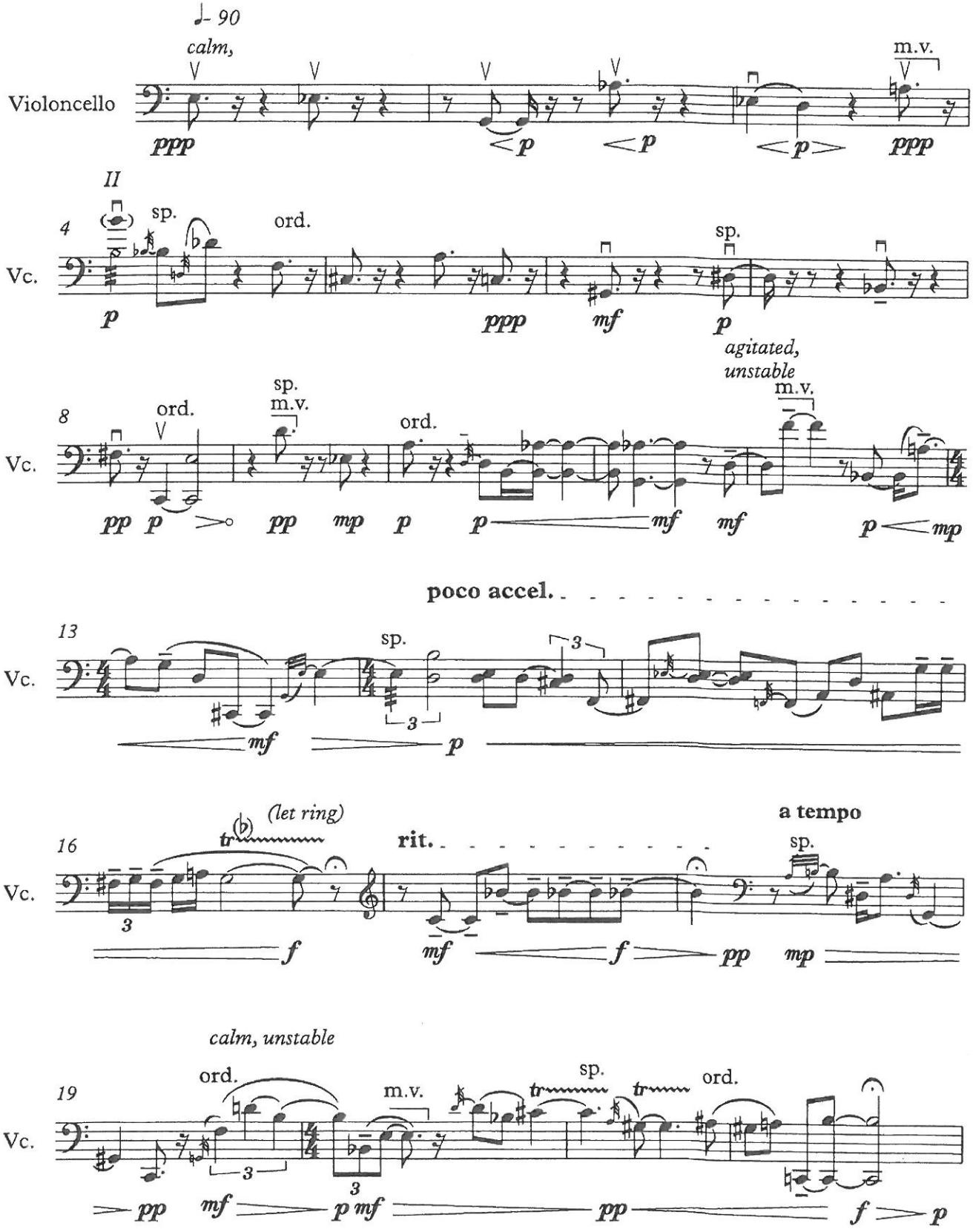




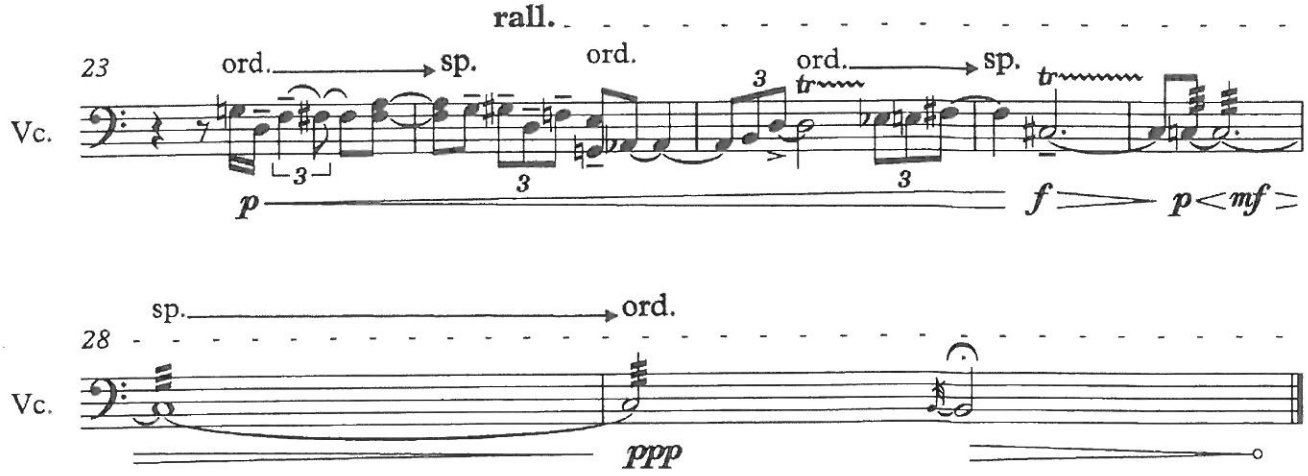


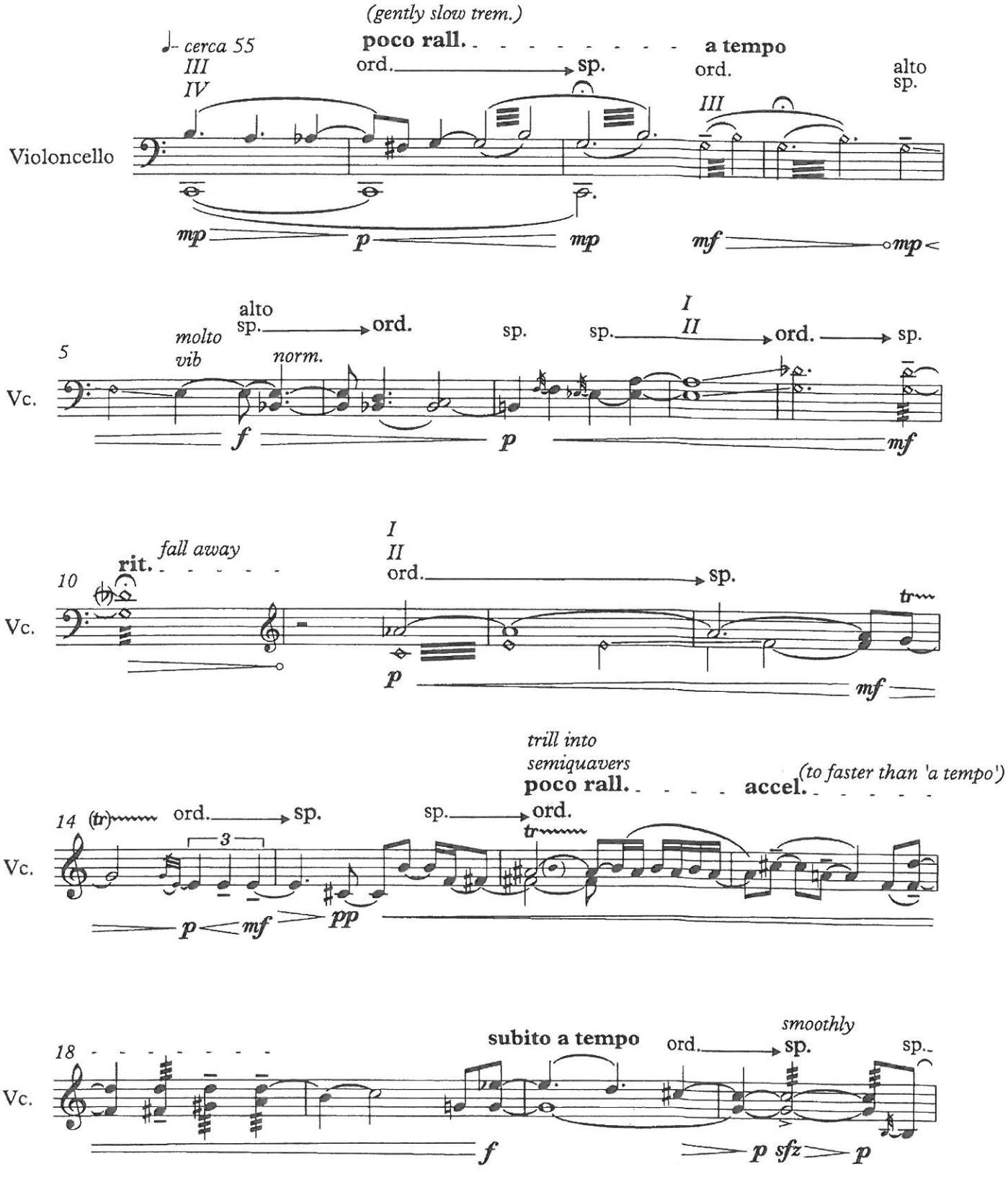
2


13
I II I
14
I II III II I I
mp
sp.
ord.
15
I I II III III II I I
f
rall.
into semiquavers
ord.
sp.
(straight forward rall.)
rall.
16
sp.
ord.
18
3
3
3
3:2
3:2

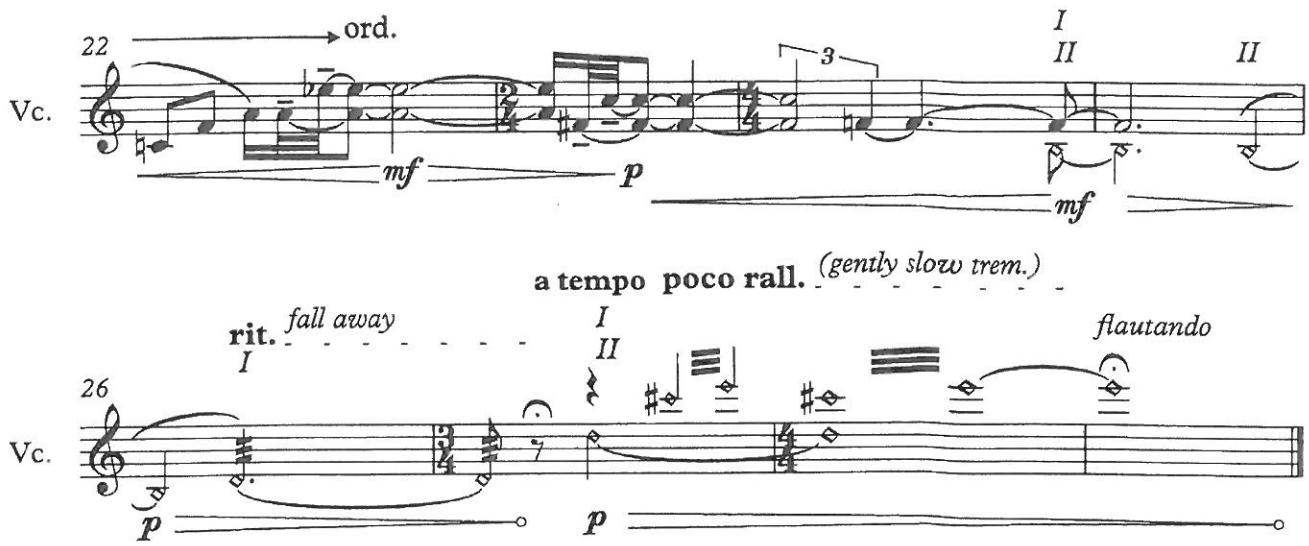

♩= 90
calm,
Violoncello
m.v.
ppp
p
II
sp.
ord.
Vc.
mf
agitated,
unstable
pp
mp
poco accel.
(let ring)
rit.
a tempo
calm, unstable

2




(gently slow trem.)
poco rall.
a tempo
cerca 55
III
IV
ord.
sp.
ord.
III
alto
sp.
Violoncello
mp
p
mp
mf
mp
5
molto
vib
alto
sp.
ord.
norm.
sp.
sp.
I
II
ord.
sp.
Vc.
f
p
mf
10
fall away
rit.
I
II
ord.
sp.
tr
Vc.
p
mf
trill into
semiquavers
poco rall.
accel.
(to faster than 'a tempo')
14
(tr)
ord.
sp.
3
sp.
ord.
tr
Vc.
p
mf
pp
18
subito a tempo
ord.
smoothly
sp.
sp.
Vc.
f
p
sfz
p

2


22
ord.
Vc.
mf
p
3
I
II
II
mf
a tempo poco rall. (gently slow trem.)
rit. fall away
I
I
II
flautando
26
Vc.
p
p

Colin Kemper

Around the Bend

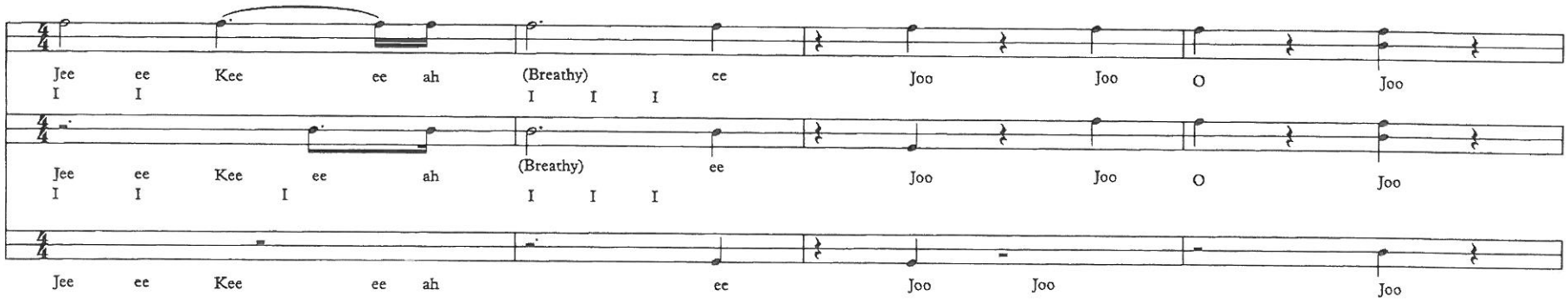
Play this piece first. Listen to the recording "Number One" and recreate the sounds that you hear.
Manipulate the instruments primarily using your hands and use sticks/mallets sparingly.
The crotales can be bowed and the wood block can be coverd in sandpaper, but this is up to you.
The transcription that follows is not exact, but it is close. You must listen carefully to the recording and to each other.
Exact timing with the recording is not necessary. Try to recreate all of the sounds that you hear.
Each note symbolizes an opportunity for you to play on a particular instrument, but you must listen to the group in order to determine whether it is appropriate to play at that time. If you have a solo then you must play.

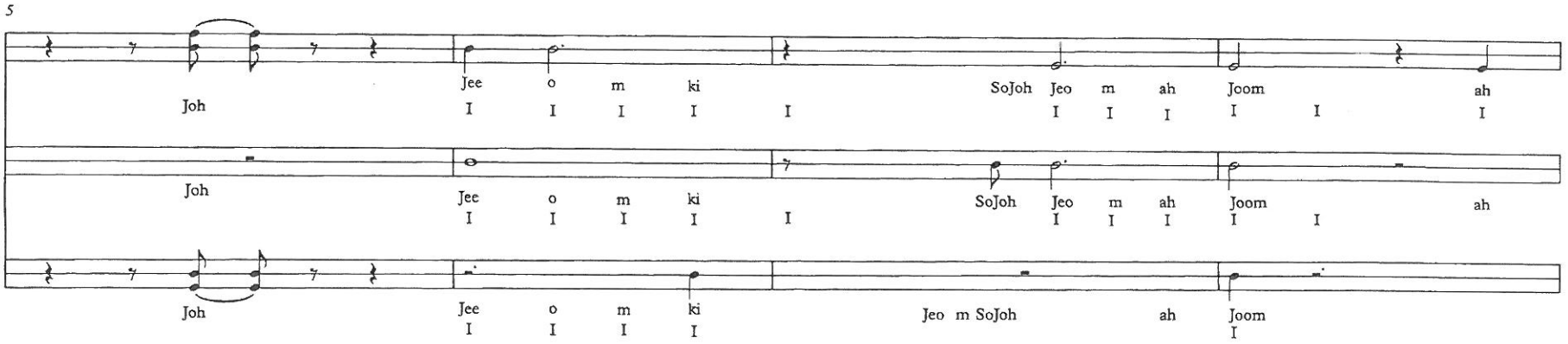
Instrumentation

Player One
Line
1 Snare Drum
2 Bass Drum
3 Wood Block

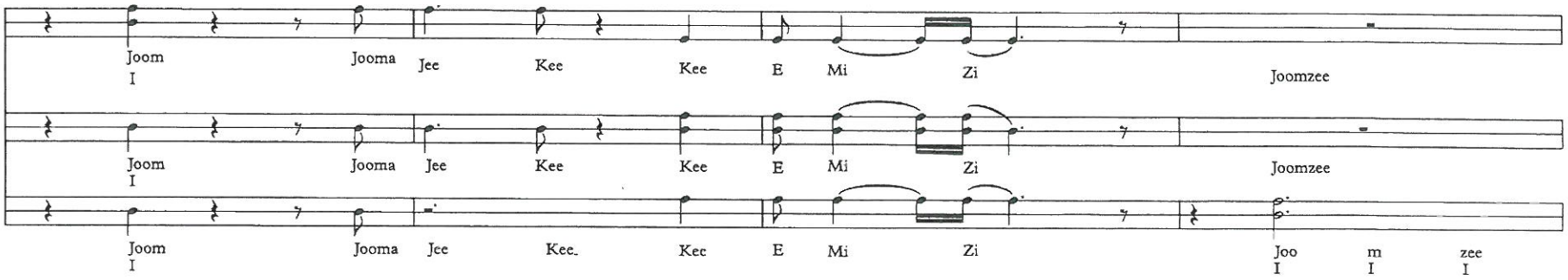
Player Two
Line
1 Snare Drum
2 Floor Tom
3 Crotales

Player Three
Line
1 Snare Drum
2 Conga
3 Cymbal

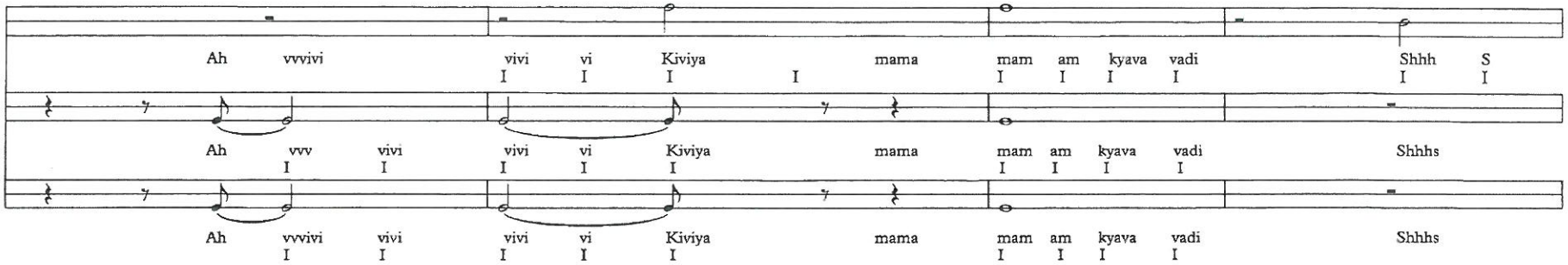

Jee ee Kee ee ah (Breathy) ee Joo Joo O Joo
I I I I I
Jee ee Kee ee ah (Breathy) ee Joo Joo O Joo
I I I I I I
Jee ee Kee ee ah ee Joo Joo Joo


5
Joh Jee o m ki SoJoh Jeo m ah Joom ah
I I I I I I I I I I I
Joh Jee o m ki SoJoh Jeo m ah Joom ah
I I I I I I I I I I
Joh Jee o m ki Jeo m SoJoh ah Joom
I I I I I

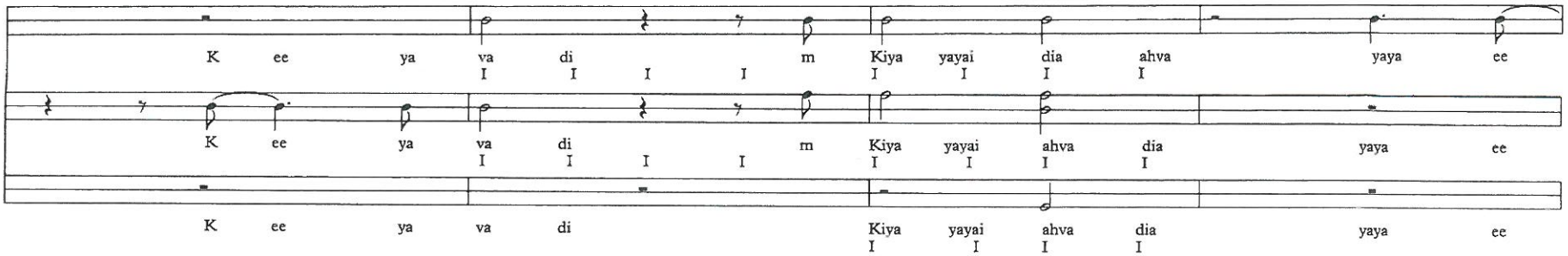
9


Joom Jooma Jee Kee Kee E Mi Zi Joomzee
I
Joom Jooma Jee Kee Kee E Mi Zi Joomzee
I
Joom Jooma Jee Kee Kee E Mi Zi Joo m zee
I I I I

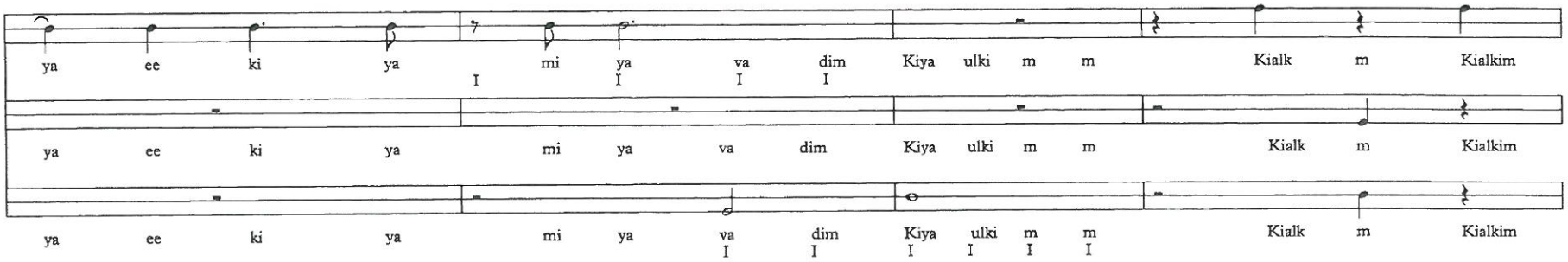
13


Ah vvvivi vivi vi Kiviya mama mam am kyava vadi Shhh S
I I I I I I I I I
Ah vvv vivi vivi vi Kiviya mama mam am kyava vadi Shhhs
I I I I I I I I I
Ah vvvivi vivi vivi vi Kiviya mama mam am kyava vadi Shhhs
I I I I I I I I I

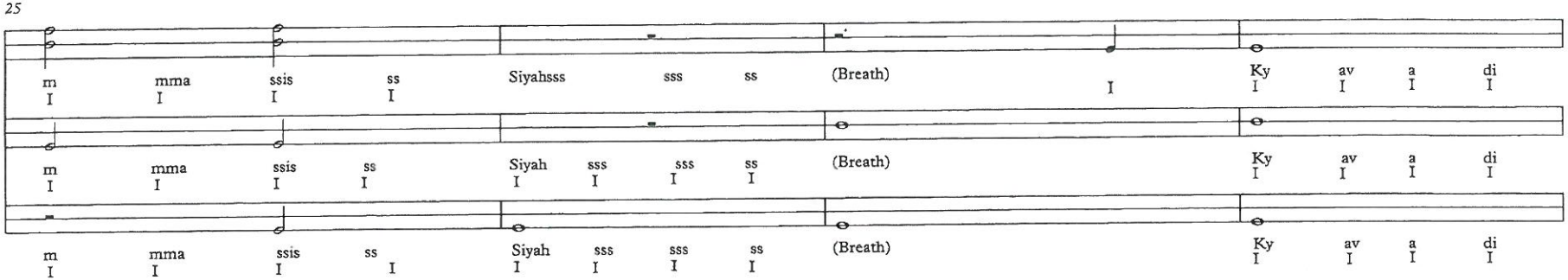
17


K ee ya va di m Kiya yayai dia ahva yaya ee
I I I I I I I I
K ee ya va di m Kiya yayai ahva dia yaya ee
I I I I I I I I
K ee ya va di Kiya yayai ahva dia yaya ee
I I I I

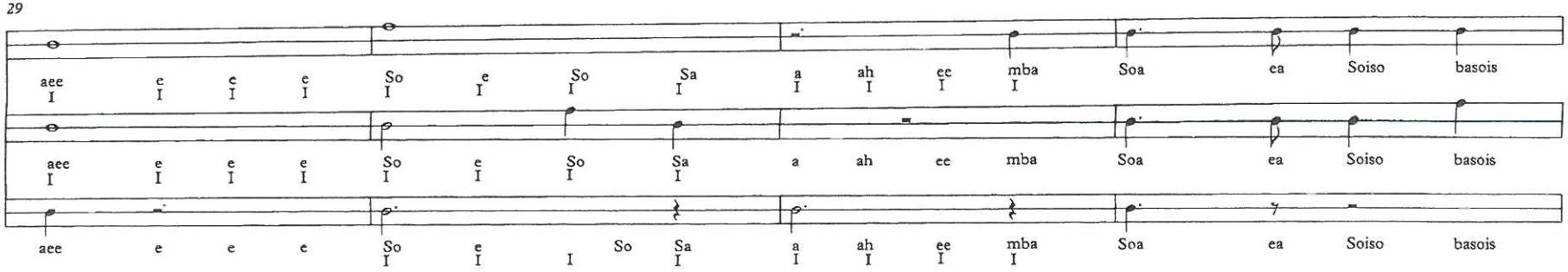
21


ya ee ki ya mi ya va dim Kiya ulki m m Kialk m Kialkim
ya ee ki ya mi ya va dim Kiya ulki m m Kialk m Kialkim
ya ee ki ya mi ya va dim Kiya ulki m m Kialk m Kialkim

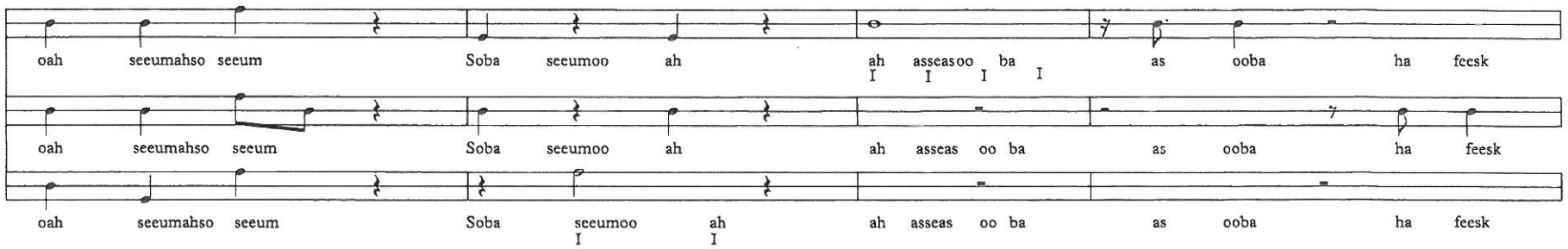
25


m mma ssis ss Siyahsss sss ss (Breath) Ky av a di
m mma ssis ss Siyah sss sss ss (Breath) Ky av a di
m mma ssis ss Siyah sss sss ss (Breath) Ky av a di

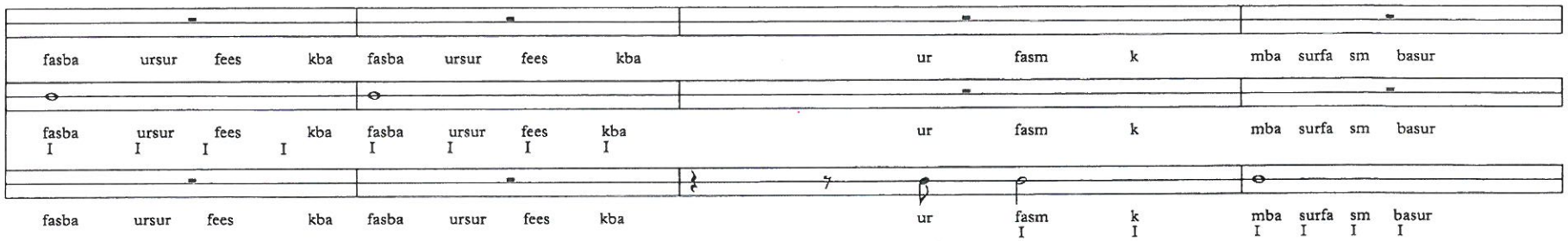
29


aee e e e So e So Sa a ah ee mba Soa ea Soiso basois
aee e e e So e So Sa a ah ee mba Soa ea Soiso basois
aee e e e So e So Sa a ah ee mba Soa ea Soiso basois

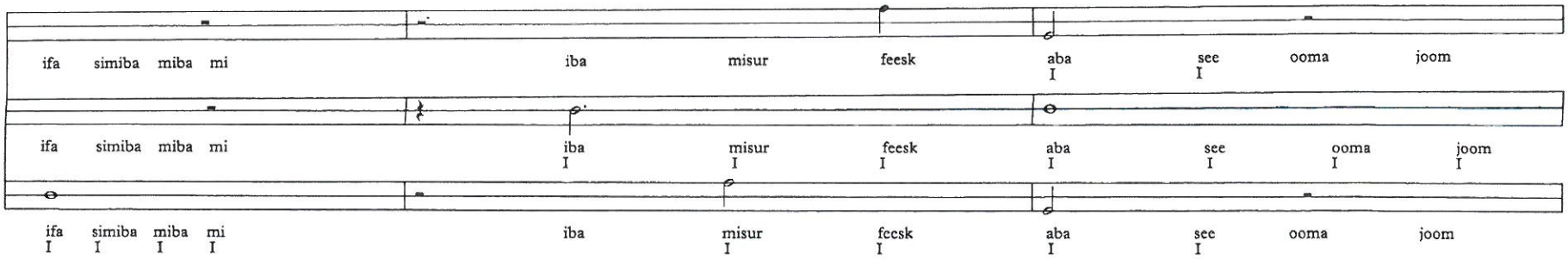
33


oah seeumahso seeum Soba seeumoo ah ah asseasoo ba as ooba ha feesk
I I I I
oah seeumahso seeum Soba seeumoo ah ah asseas oo ba as ooba ha feesk
oah seeumahso seeum Soba seeumoo ah ah asseas oo ba as ooba ha feesk
I I

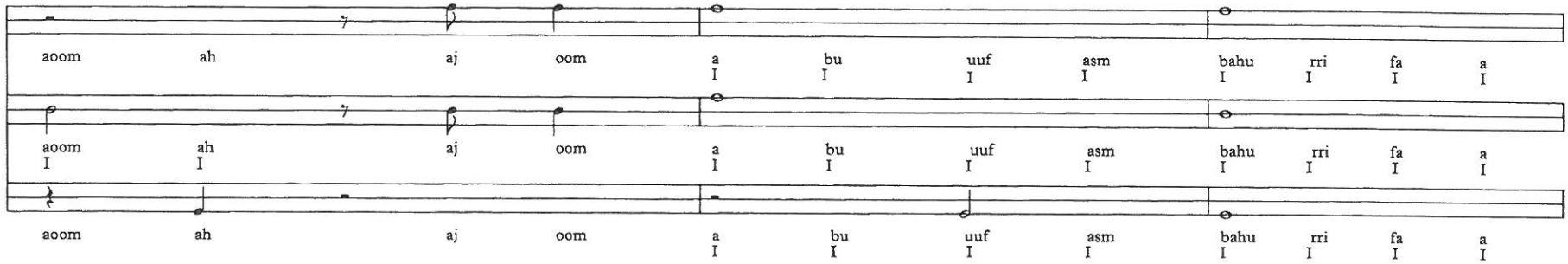
37


fasba ursur fees kba fasba ursur fees kba ur fasm k mba surfa sm basur
fasba ursur fees kba fasba ursur fees kba ur fasm k mba surfa sm basur
I I I I I I I I
fasba ursur fees kba fasba ursur fees kba ur fasm k mba surfa sm basur
I I I I I I

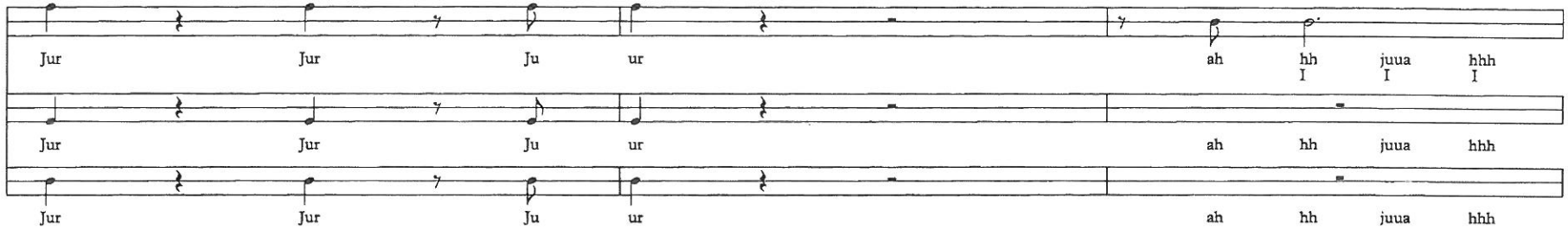
41


ifa simiba miba mi iba misur feesk aba see ooma joom
I I
ifa simiba miba mi iba misur feesk aba see ooma joom
I I I I I I I I
ifa simiba miba mi iba misur feesk aba see ooma joom
I I I I I I I I

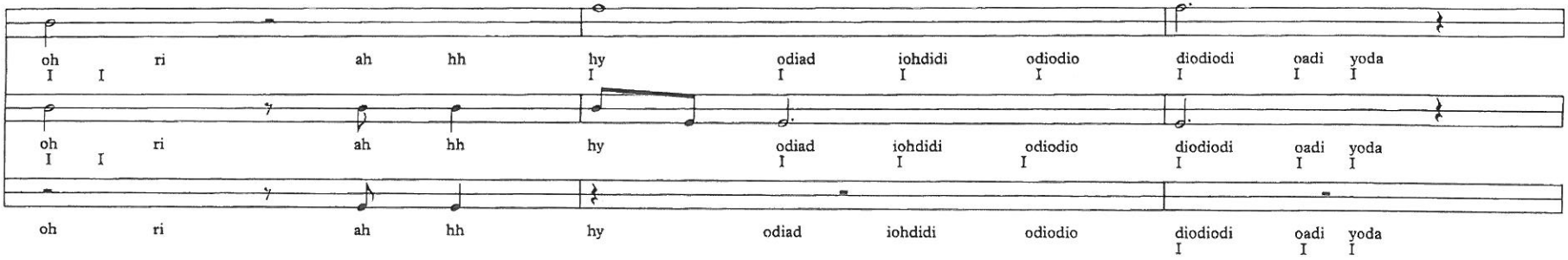
44


aoom ah aj oom a bu uuf asm bahu rri fa a
aoom ah aj oom a bu uuf asm bahu rri fa a
aoom ah aj oom a bu uuf asm bahu rri fa a

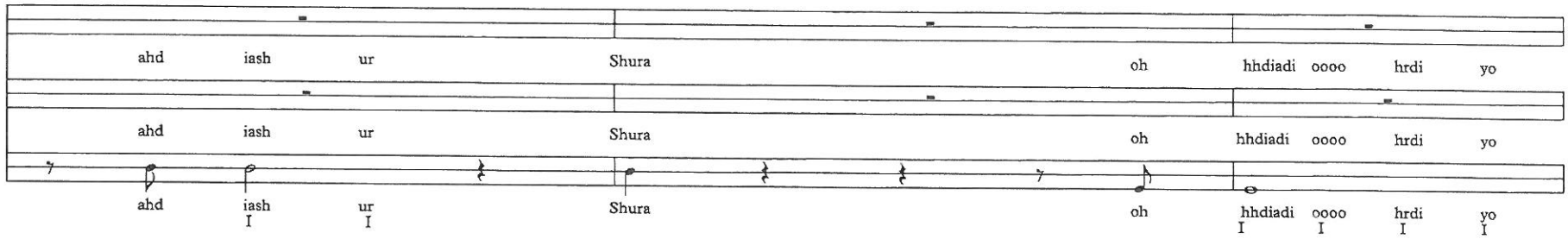
47


Jur Jur Ju ur ah hh juua hhh
Jur Jur Ju ur ah hh juua hhh
Jur Jur Ju ur ah hh juua hhh

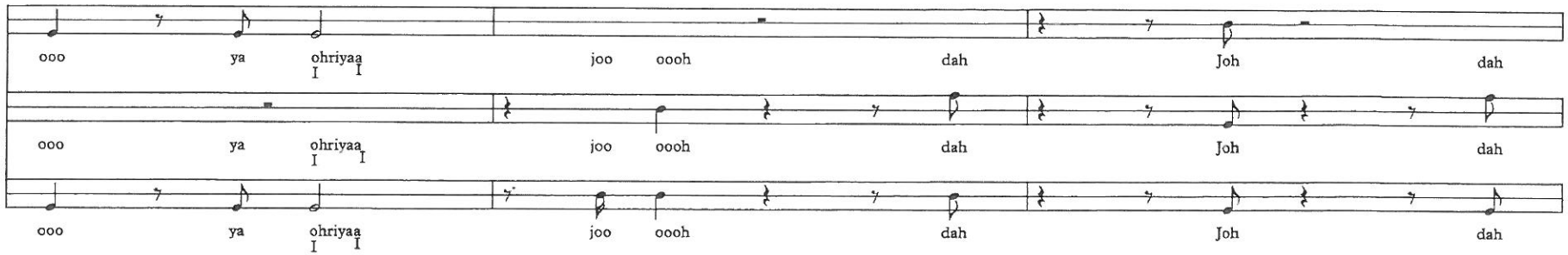
50


oh ri ah hh hy odiad iohdidi odiodio diodiodi oadi yoda
oh ri ah hh hy odiad iohdidi odiodio diodiodi oadi yoda
oh ri ah hh hy odiad iohdidi odiodio diodiodi oadi yoda

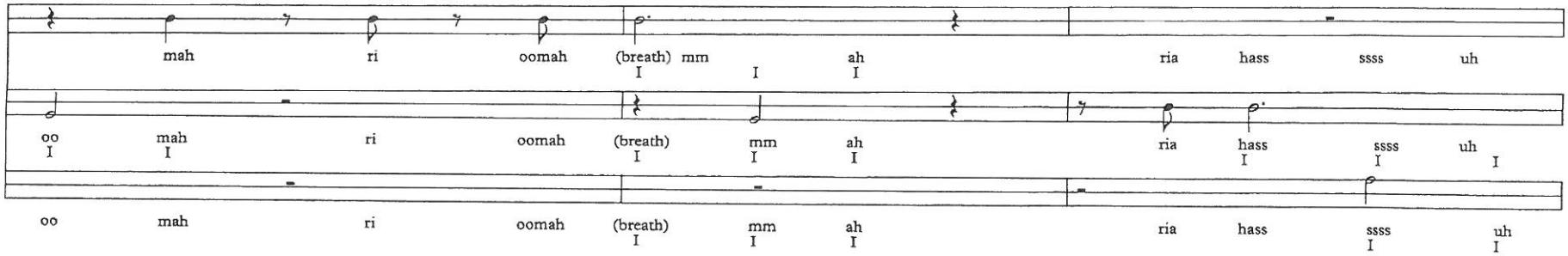
53


ahd iash ur Shura oh hhdiadi oooo hrdi yo
ahd iash ur Shura oh hhdiadi oooo hrdi yo
ahd iash ur Shura oh hhdiadi oooo hrdi yo
I I I I I I I

56

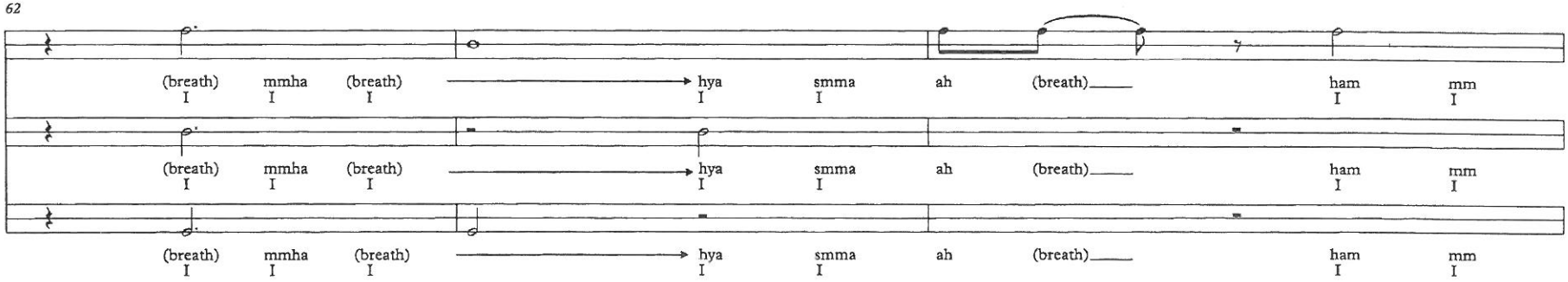

ooo ya ohriyaa joo oooh dah Joh dah
ooo ya ohriyaa joo oooh dah Joh dah
ooo ya ohriyaa joo oooh dah Joh dah
I I I I

59

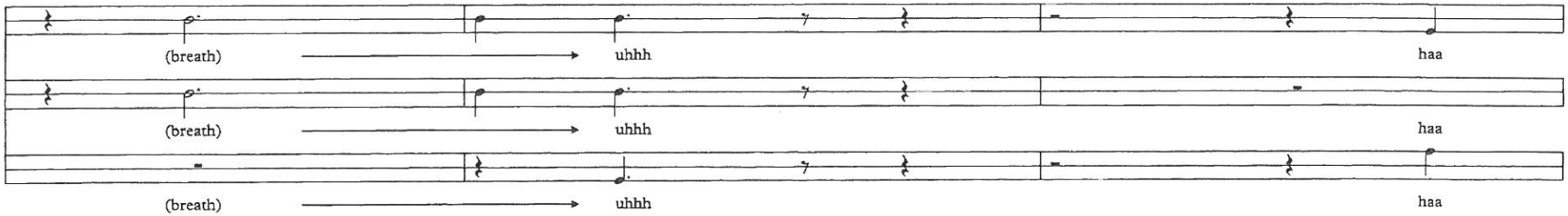

mah ri oomah (breath) mm ah ria hass ssss uh
oo mah ri oomah (breath) mm ah ria hass ssss uh
oo mah ri oomah (breath) mm ah ria hass ssss uh
I I I I I I I I I I I I

8

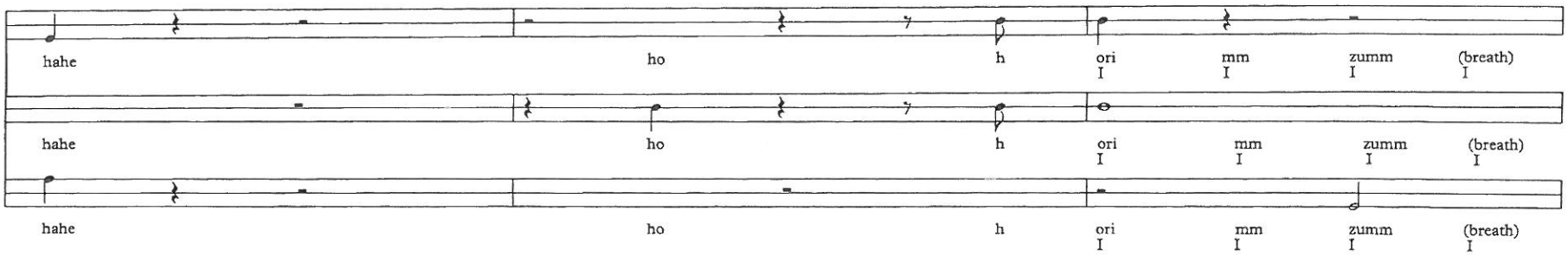
62

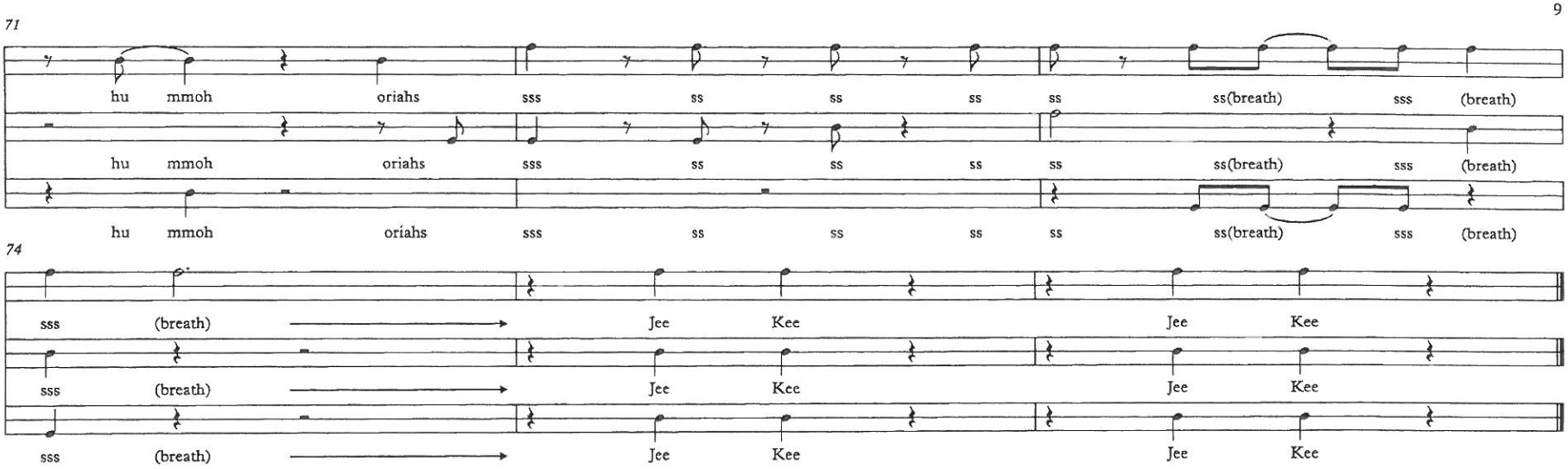

(breath) mmha (breath) hya smma ah (breath) ham mm
I I I I I I I I
(breath) mmha (breath) hya smma ah (breath) ham mm
I I I I I I I I
(breath) mmha (breath) hya smma ah (breath) ham mm
I I I I I I I I

65

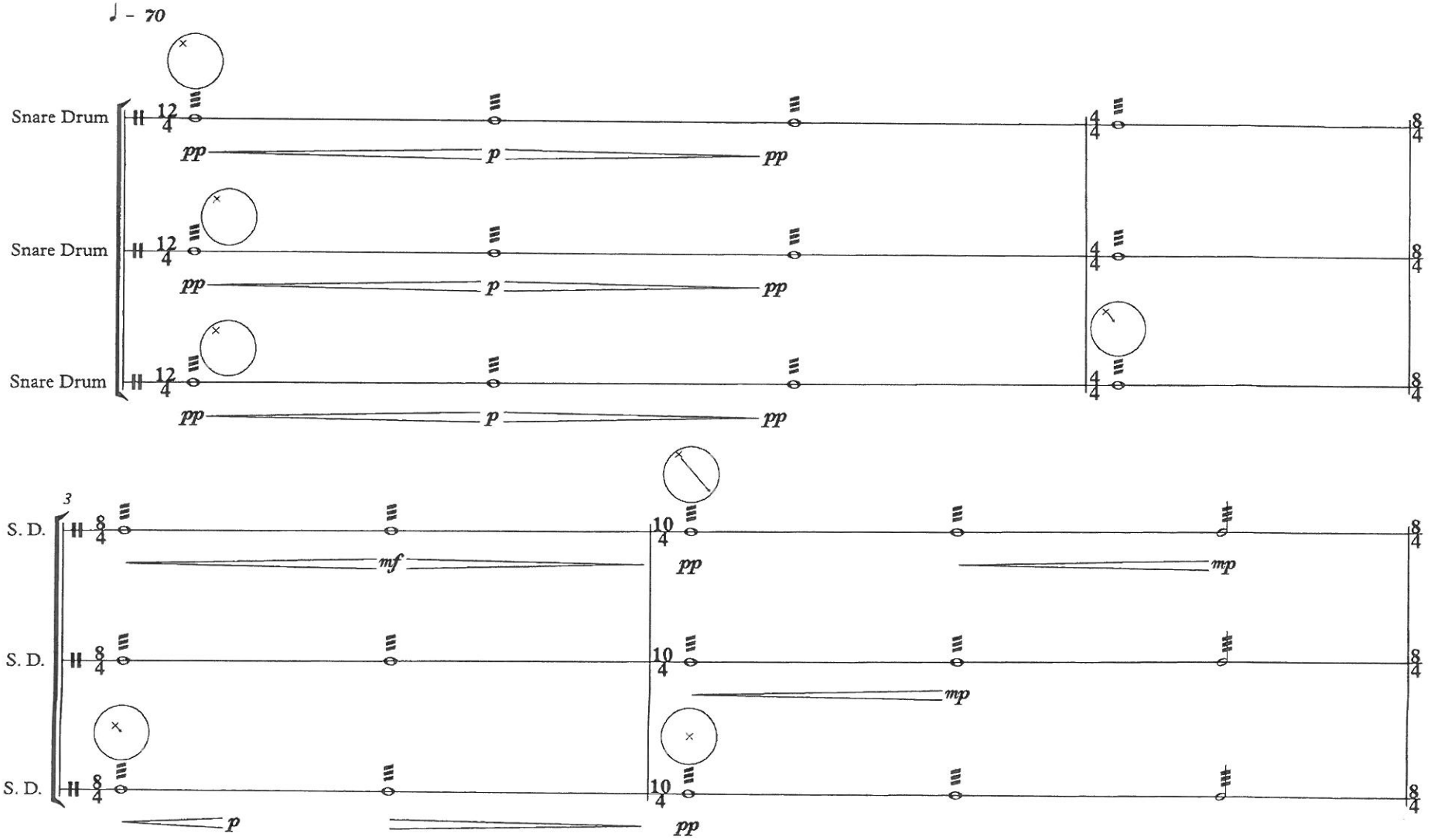

(breath) uhhh haa
(breath) uhhh haa
(breath) uhhh haa

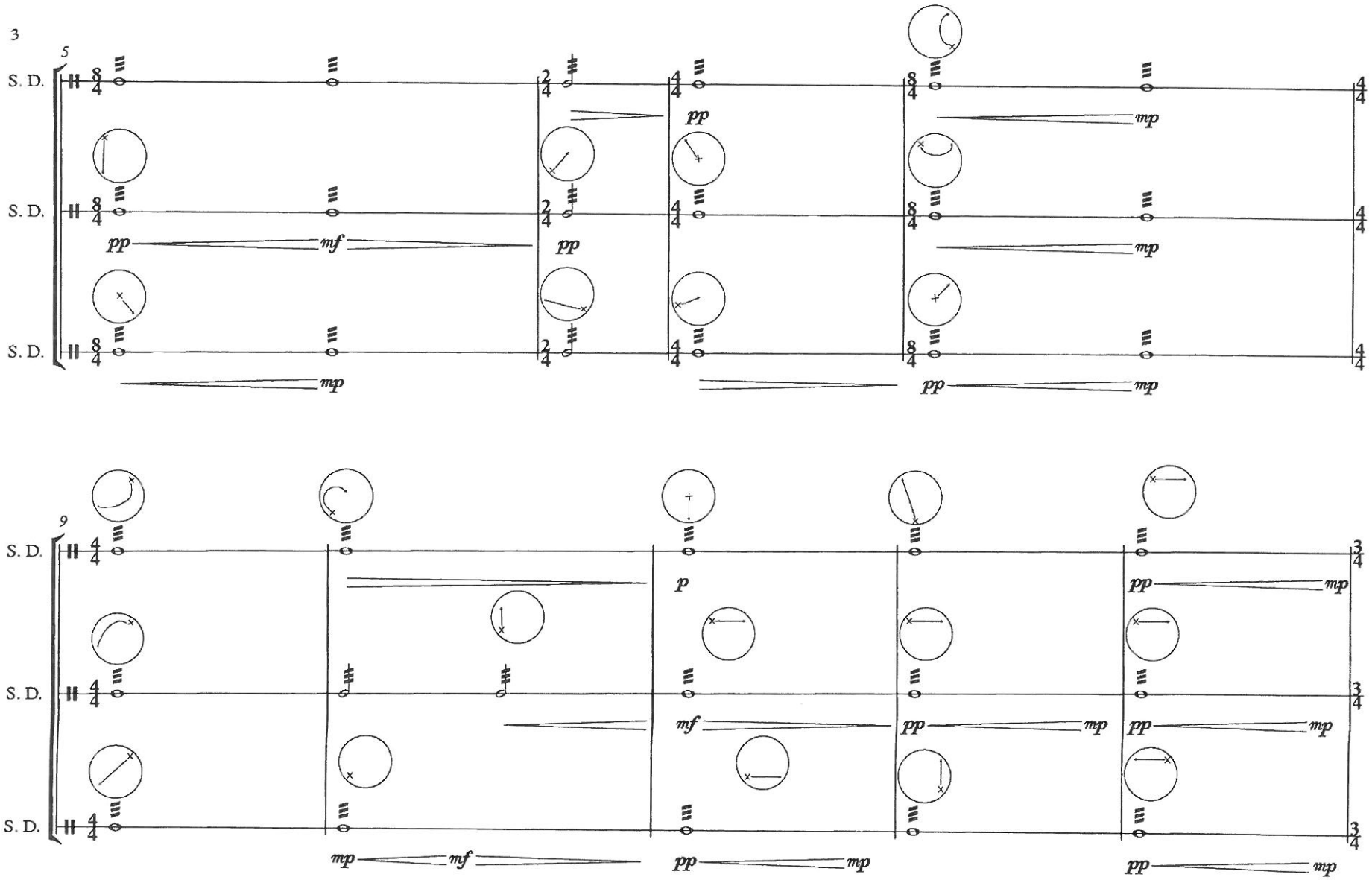
68

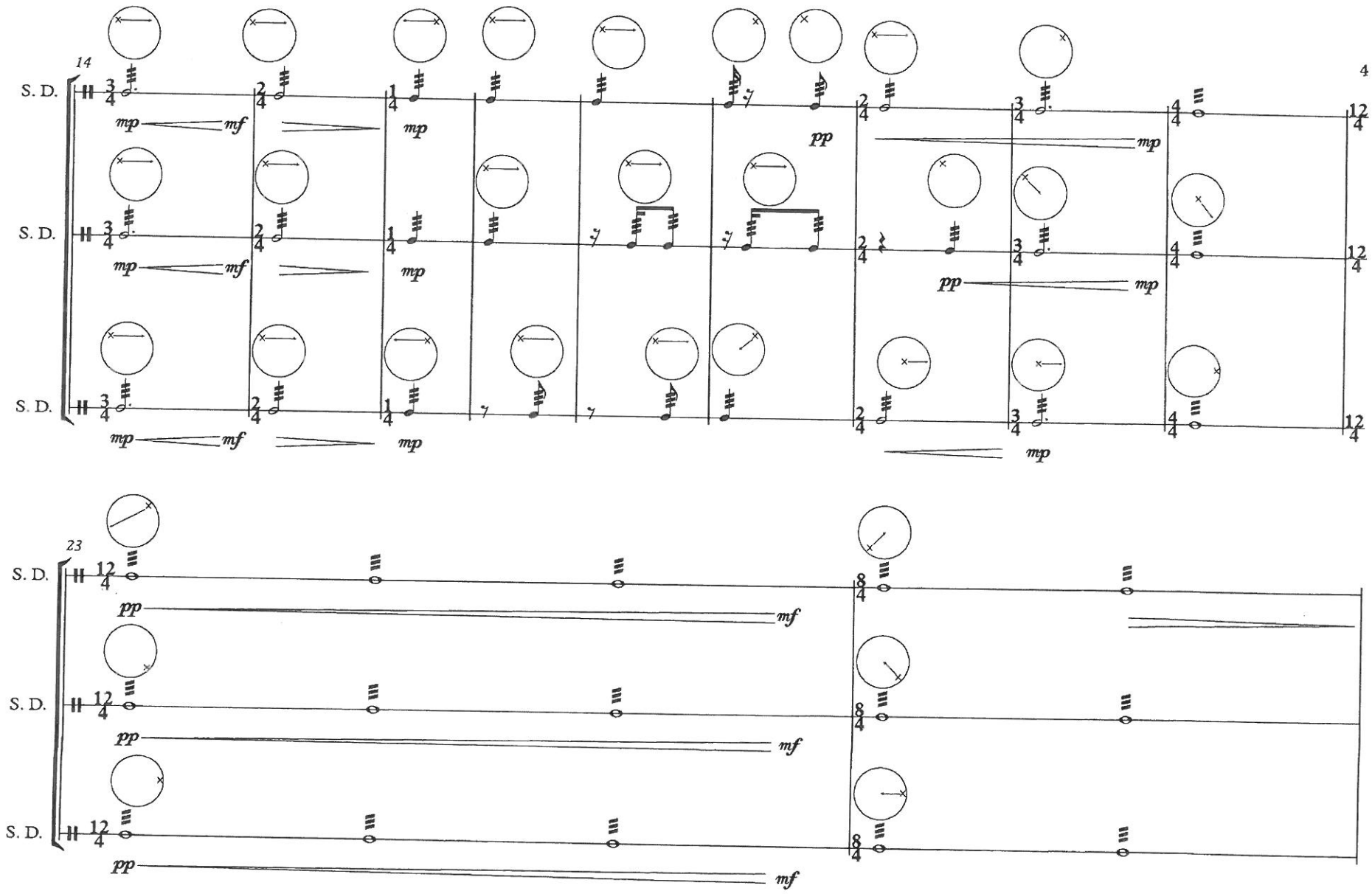

hahe ho h ori mm zumm (breath)
I I I I
hahe ho h ori mm zumm (breath)
I I I I
hahe ho h ori mm zumm (breath)
I I I I

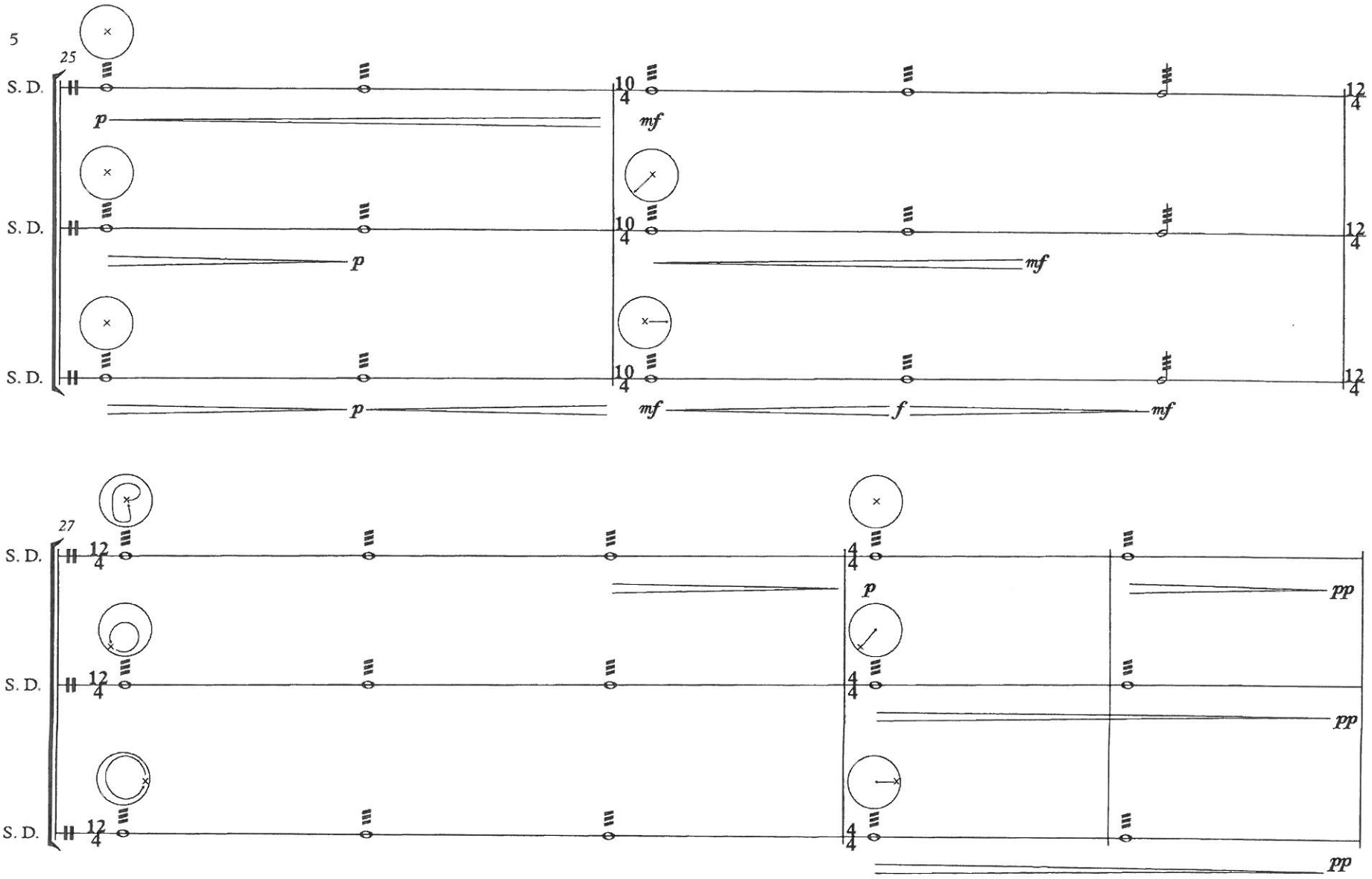

71
hu mmoh oriahs sss ss ss ss ss ss(breath) sss (breath)
hu mmoh oriahs sss ss ss ss ss ss(breath) sss (breath)
hu mmoh oriahs sss ss ss ss ss ss(breath) sss (breath)
74
sss (breath)
Jee Kee Jee Kee
sss (breath)
Jee Kee Jee Kee
sss (breath)
Jee Kee Jee Kee

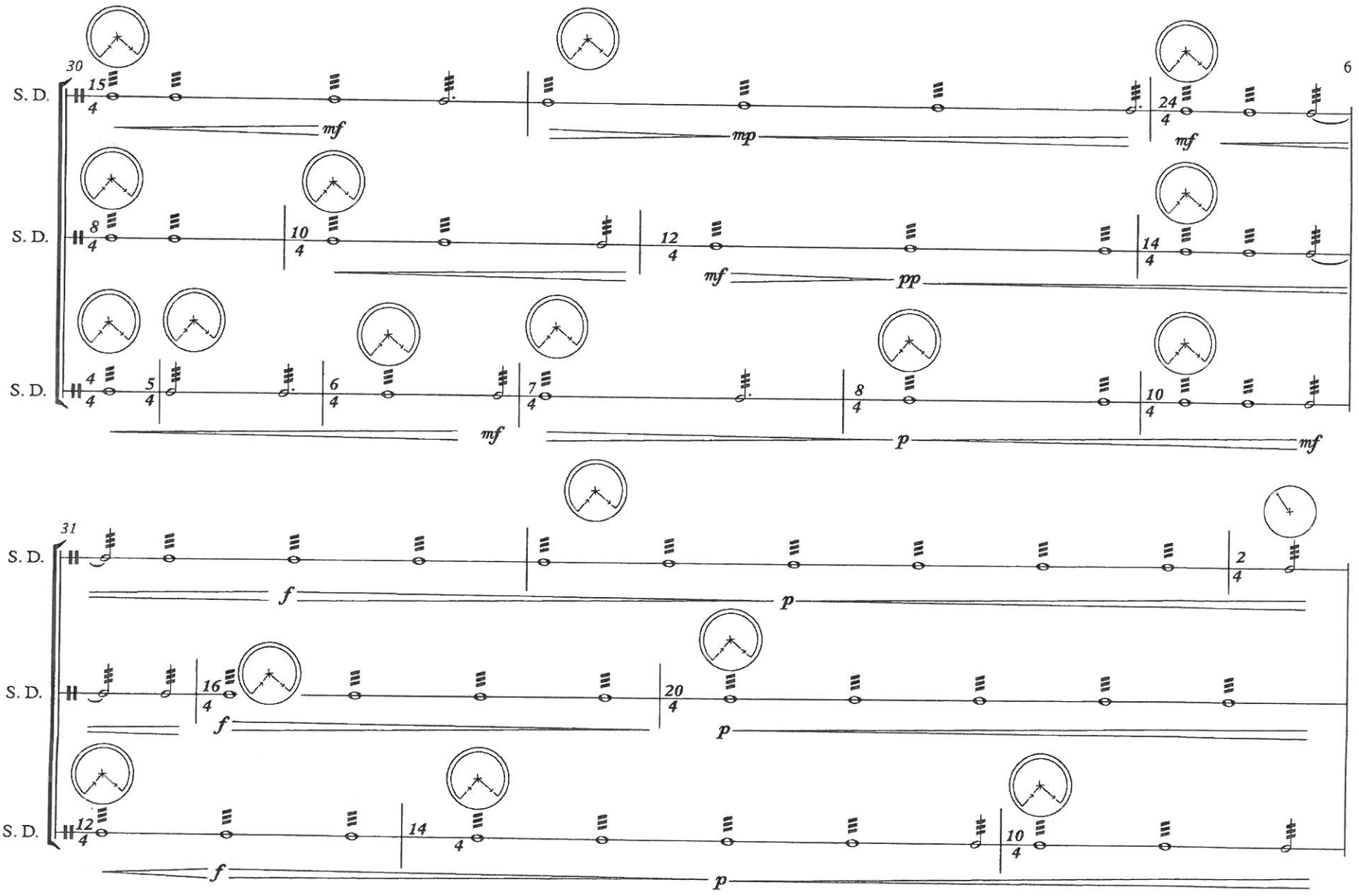
For this piece, please use drum sticks.
Where you hit the drum should be approximately close to the marker.
Be sure to explore the various timbres
found throughout the drum.
By the end of each measure, you should have completed the movement shown in the symbol.
Play this piece second

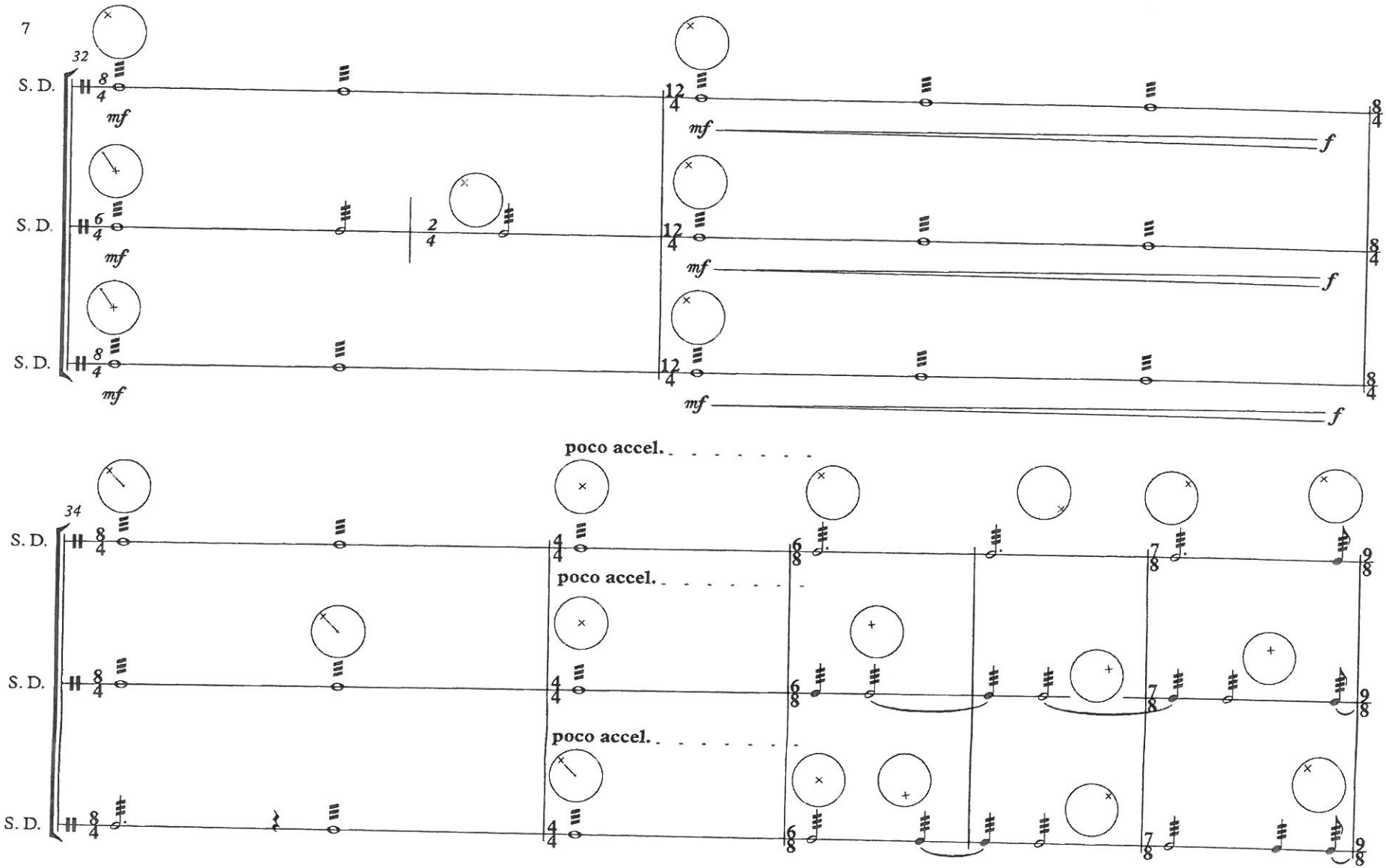

♩ - 70
Snare Drum
Snare Drum
Snare Drum
pp
p
pp
S. D.
S. D.
S. D.
3
mf
mp

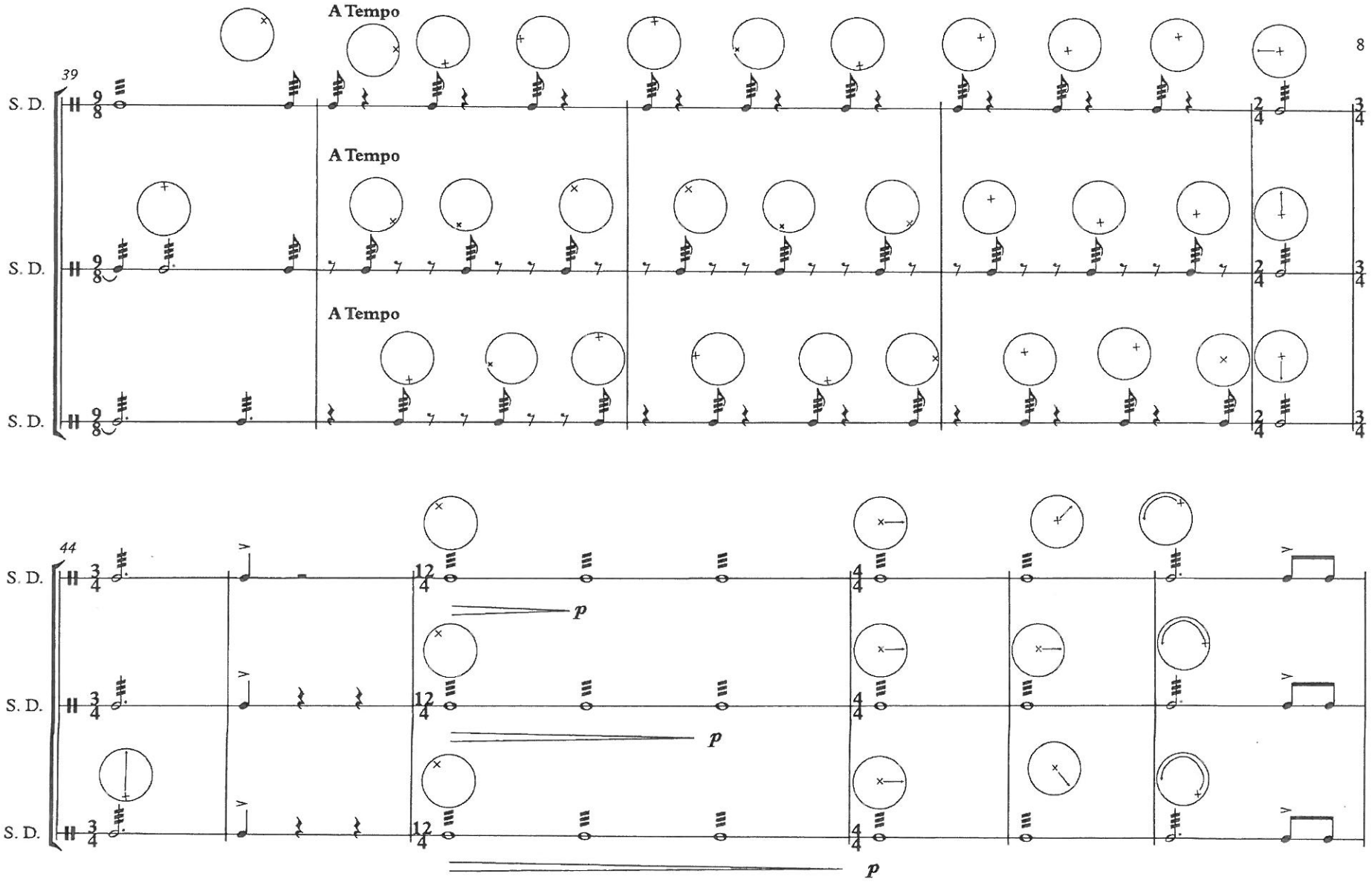

5
S. D.
S. D.
S. D.
pp
mf
mp
9
S. D.
S. D.
S. D.
p

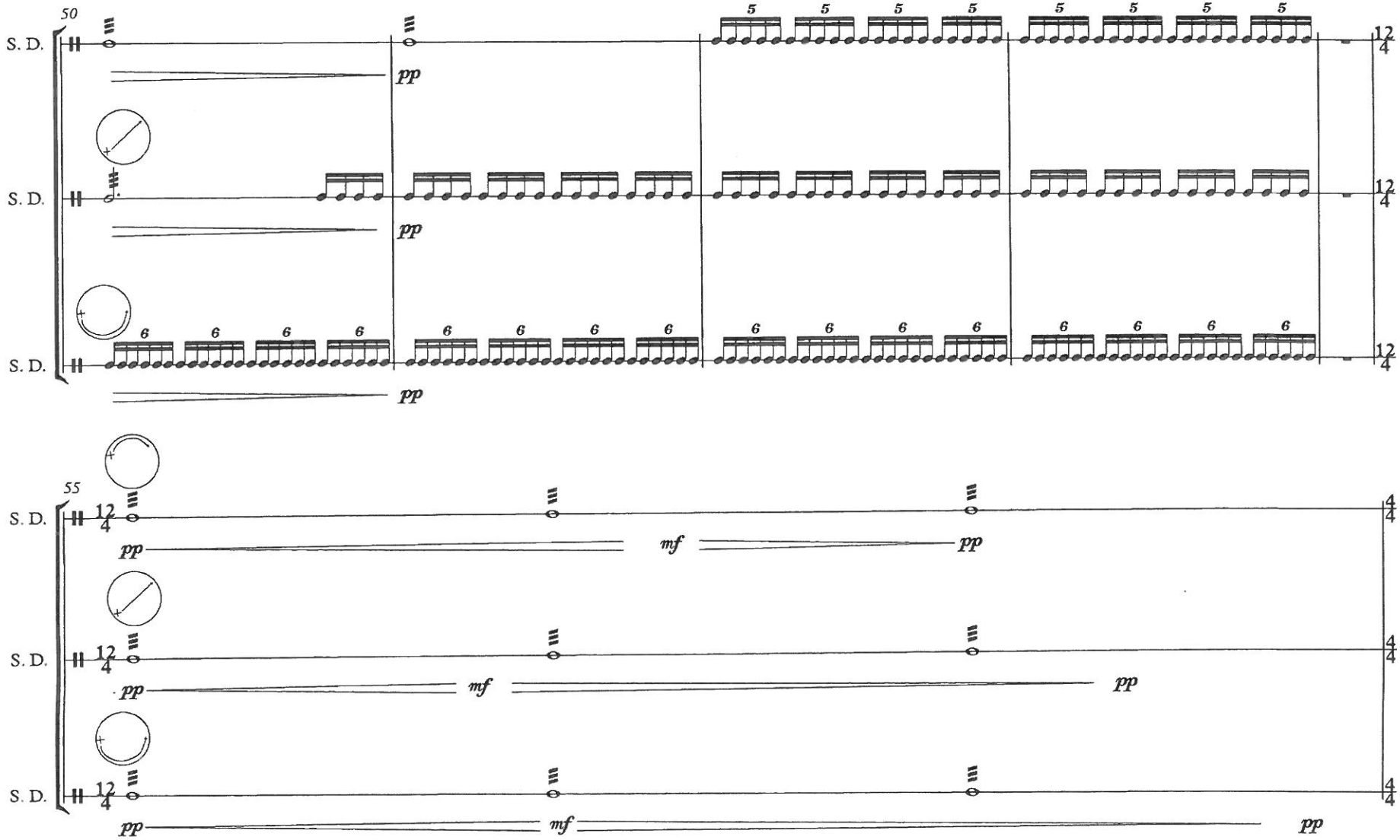

14
S. D.
S. D.
S. D.
mp
mf
pp
4
23
S. D.
S. D.
S. D.
pp
mf

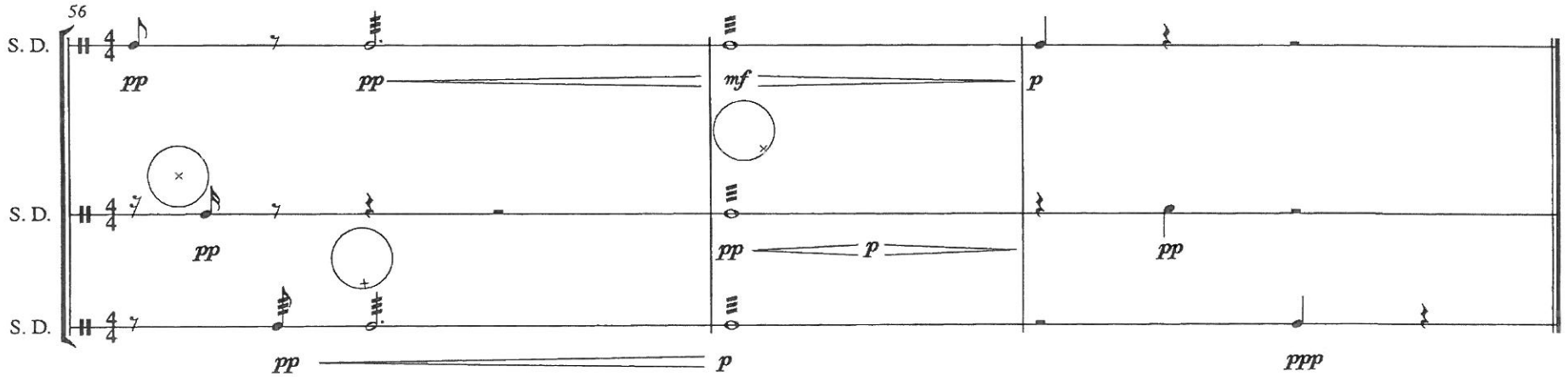

5
25
S. D.
S. D.
S. D.
p
mf
p
mf
p
mf
f
mf
27
S. D.
S. D.
S. D.
p
pp
pp
pp


30
6
S. D.
S. D.
S. D.
mf
mp
mf
mf
pp
mf
p
mf
31
S. D.
S. D.
S. D.
f
p
f
p
f
p


7
32
S. D.
S. D.
S. D.
mf
mf
mf
mf
f
mf
f
mf
f
34
S. D.
S. D.
S. D.
poco accel.
poco accel.
poco accel.


39
A Tempo
A Tempo
A Tempo
8
S. D.
S. D.
S. D.
44
p
p
p
S. D.
S. D.
S. D.


50
S. D.
S. D.
S. D.
pp
pp
pp
5
6
12/4
55
S. D.
S. D.
S. D.
pp
mf
pp
4/4


56
S. D.
S. D.
S. D.
pp
pp
mf
p
pp
pp
p
pp
pp
p
ppp

Play this piece last. Listen to the recording, "Number Two", and recreate the sounds that you hear.
Manipulate the instruments primarily using your hands and use sticks/mallets sparingly.
The crotales can be bowed and the wood block can be coverd in sandpaper, but this is up to you.
The transcription that follows is not exact, but it is close. You must listen carefully to the recording and to each other.
Exact timing with the recording is not necessary. Try to recreate the all of the sounds that you hear.
Each note symbolizes an opportunity for you to play on a particular instrument, but you must listen to the group in order to determine whether it is appropriate to play at that time. If you have a solo then you must play.

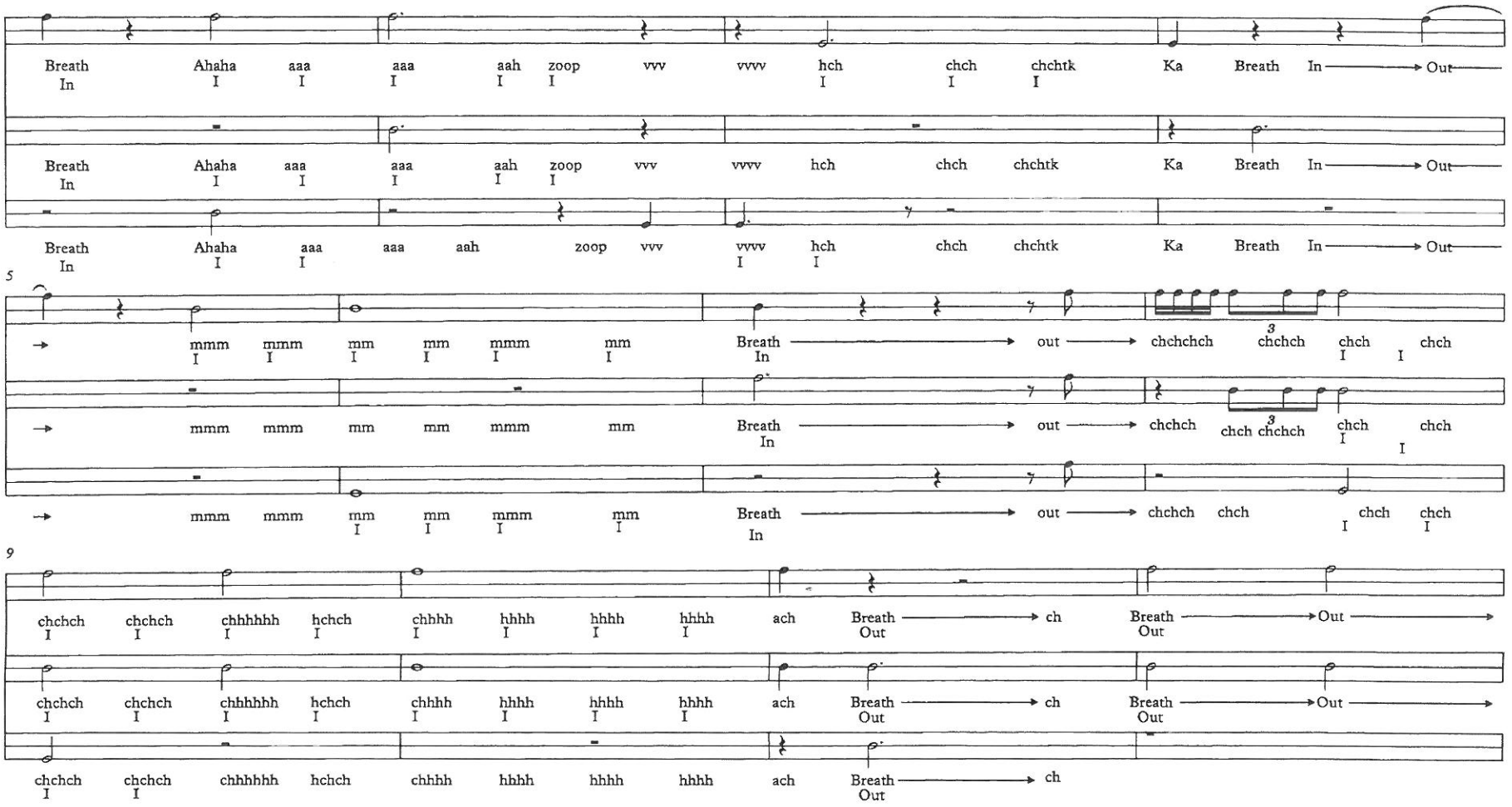
Instrumentation

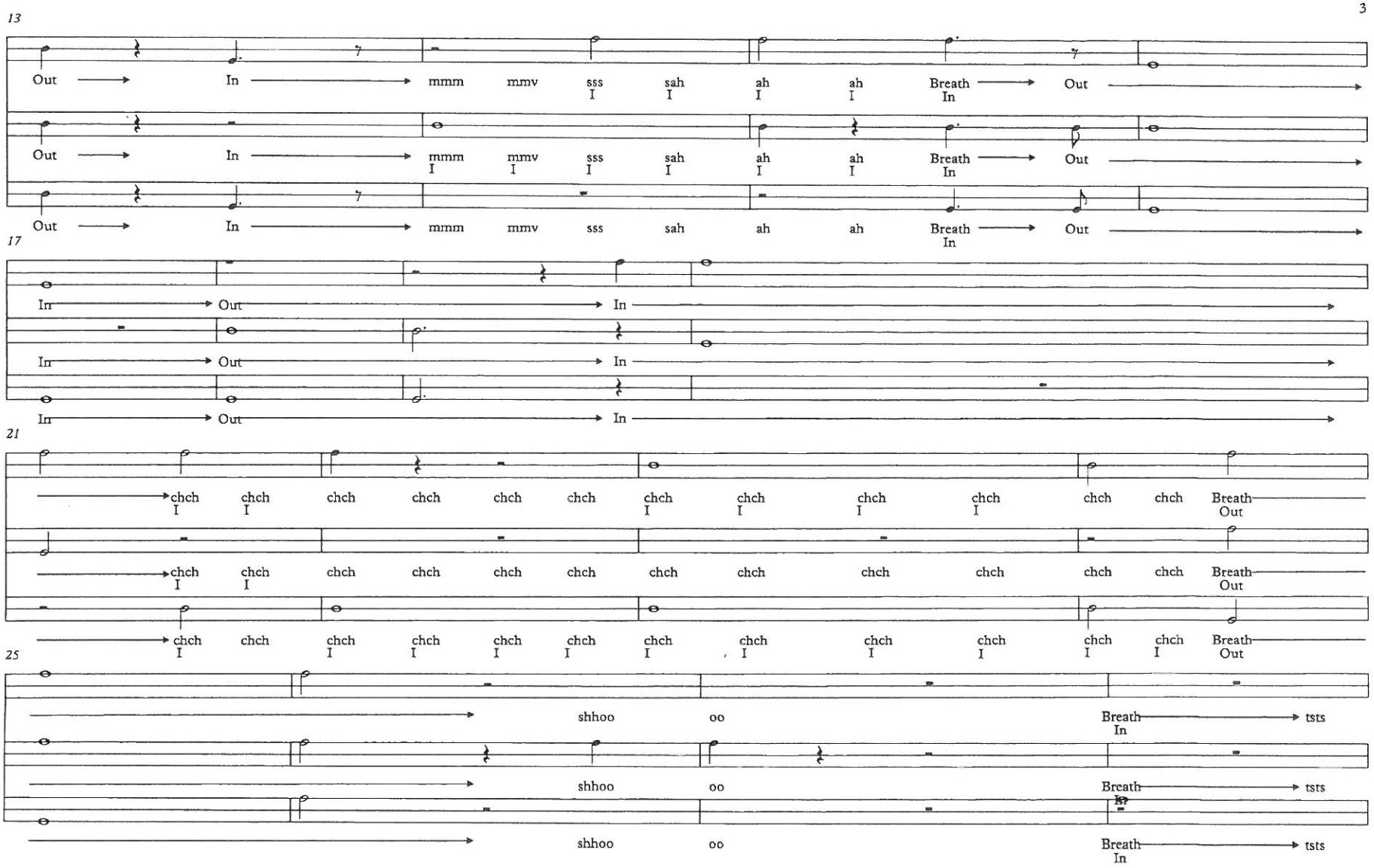
Player One
Line
1 Snare Drum
2 Bass Drum
3 Wood Block

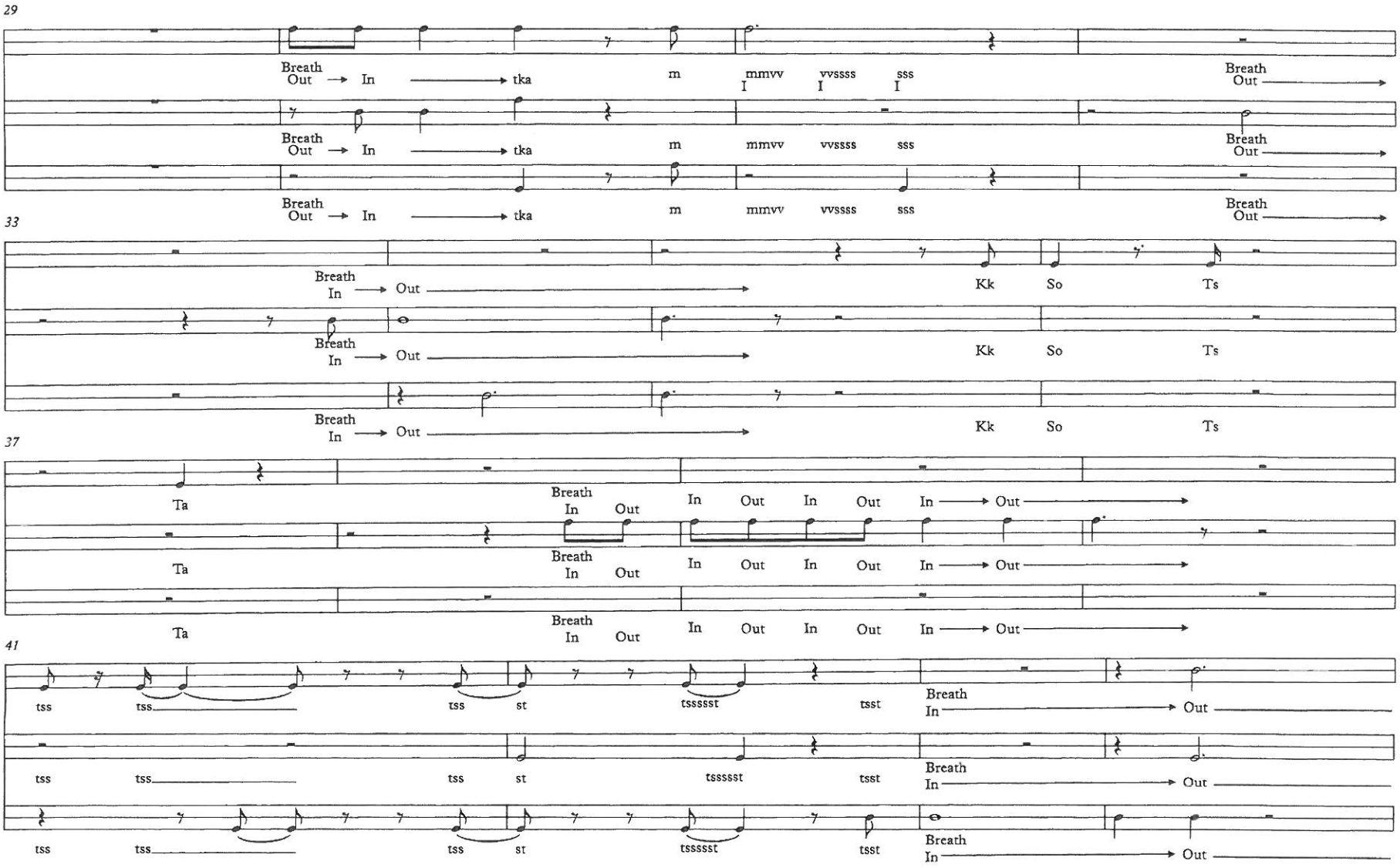
Player Two
Line
1 Snare Drum
2 Floor Tom
3 Crotales

Player Three
Line
1 Snare Drum
2 Conga
3 Cymbal

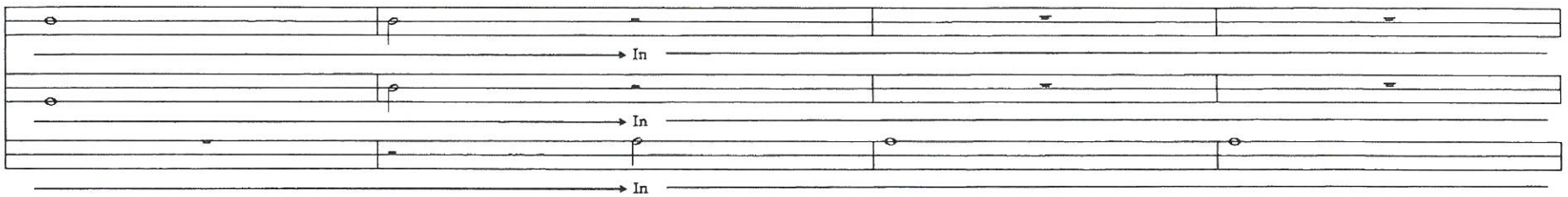
♩= 120


Breath In
Ahaha
aaa
aaa
aah
zoop
vvv
vvvv
hch
chch
chchtk
Ka
Breath In
Out
5
mmm
mm
Breath In
out
chchchch
chchch
chch
9
chchch
chhhhhh
hchch
chhhh
hhhh
ach
Breath Out
ch
Out

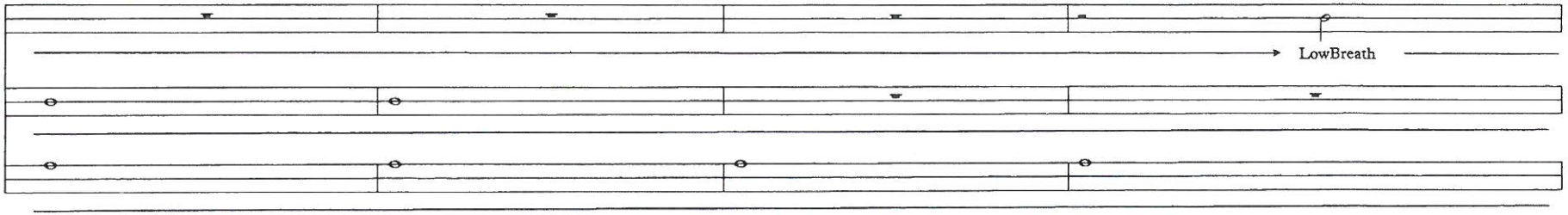

13
Out
In
mmm
mmv
sss
sah
ah
ah
Breath
In
Out
17
In
Out
In
21
chch
Breath
Out
25
shhoo
oo
Breath
In
tsts


29
Breath Out → In → tka m mmvv vvssss sss
Breath Out → In → tka m mmvv vvssss sss
Breath Out → In → tka m mmvv vvssss sss
33
Breath In → Out Kk So Ts
Breath In → Out Kk So Ts
Breath In → Out Kk So Ts
37
Ta Breath In Out In Out In Out In → Out
Ta Breath In Out In Out In Out In → Out
Ta Breath In Out In Out In Out In → Out
41
tss tss tss st tssssst tsst Breath In → Out
tss tss tss st tssssst tsst Breath In → Out
tss tss tss st tssssst tsst Breath In → Out

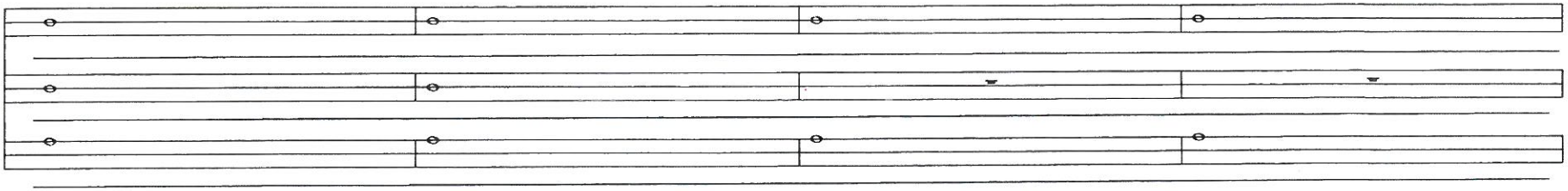
45



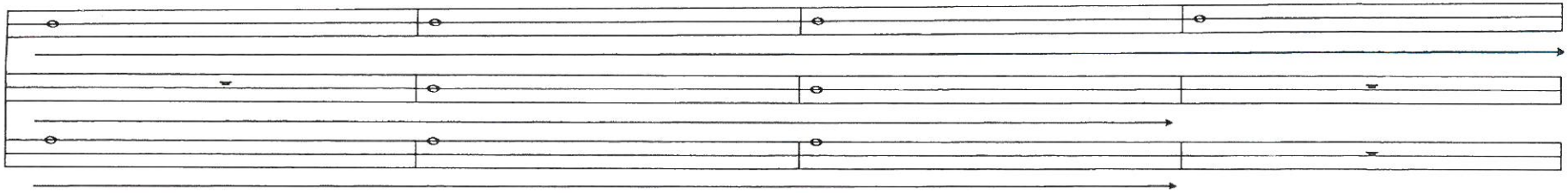
49

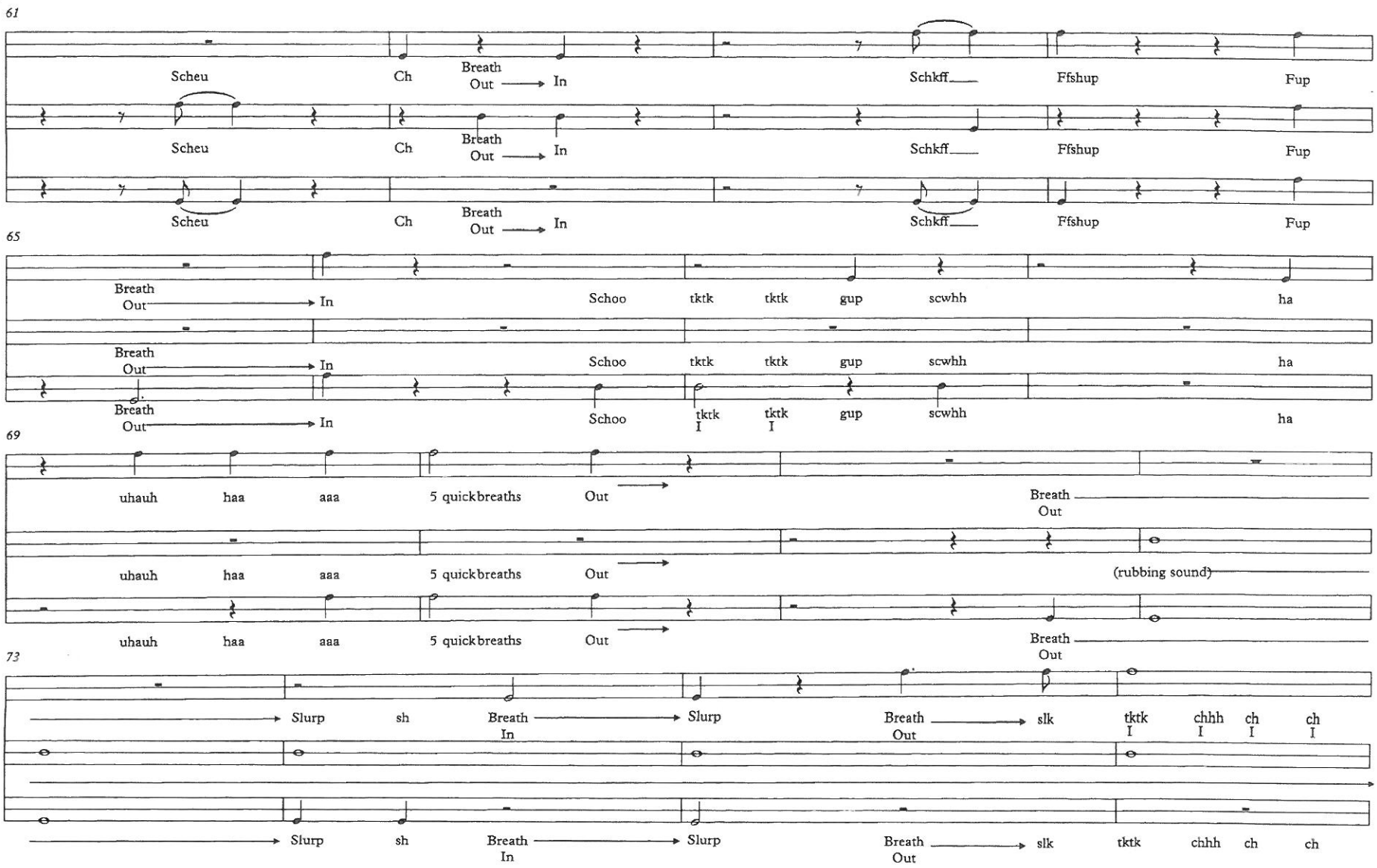


53

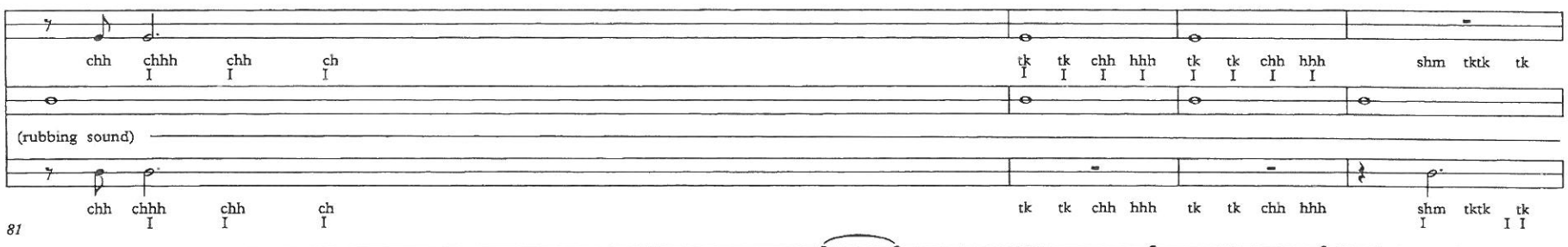


57

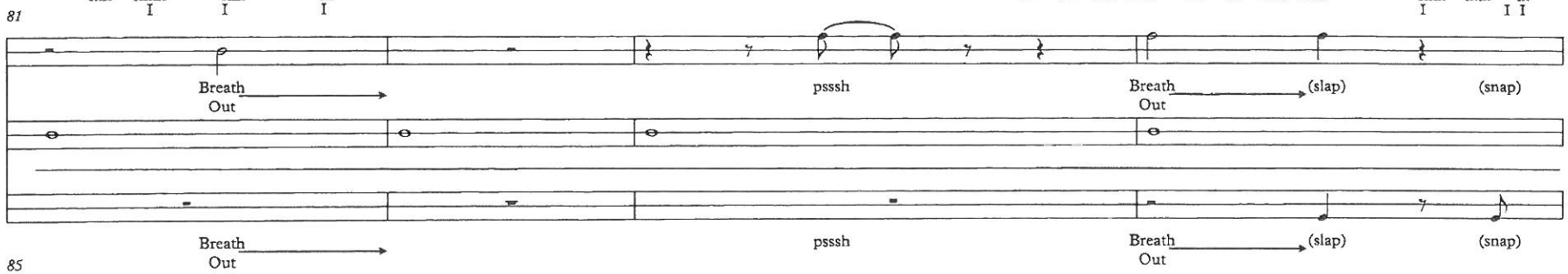



61
Scheu
Ch
Breath
Out → In
Schkff
Ffshup
Fup
Scheu
Ch
Breath
Out → In
Schkff
Ffshup
Fup
Scheu
Ch
Breath
Out → In
Schkff
Ffshup
Fup
65
Breath
Out → In
Schoo
tktk
tktk
gup
scwhh
ha
Breath
Out → In
Schoo
tktk
tktk
gup
scwhh
ha
Breath
Out → In
Schoo
tktk
I
tktk
I
gup
scwhh
ha
69
uhauh
haa
aaa
5 quick breaths
Out
Breath
Out
uhauh
haa
aaa
5 quick breaths
Out
(rubbing sound)
uhauh
haa
aaa
5 quick breaths
Out
Breath
Out
73
Slurp
sh
Breath
In
Slurp
Breath
Out
slk
tktk
I
chhh
I
ch
I
ch
I
Slurp
sh
Breath
In
Slurp
Breath
Out
slk
tktk
chhh
ch
ch

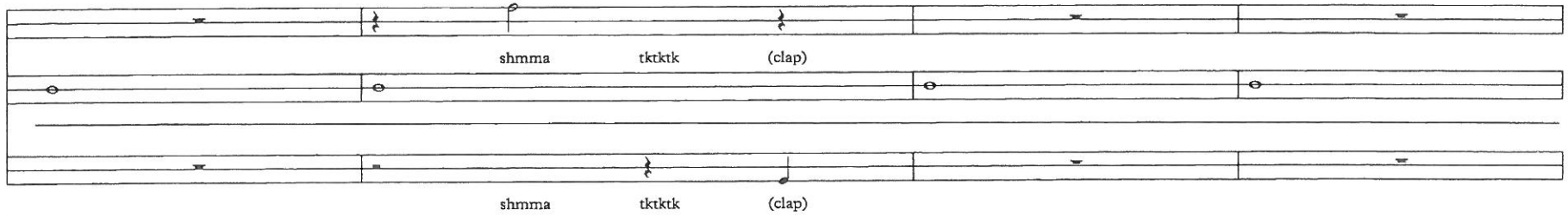
77


chh chhh chh ch
tk tk chh hhh tk tk chh hhh shm tktk tk
(rubbing sound)
chh chhh chh ch
tk tk chh hhh tk tk chh hhh shm tktk tk

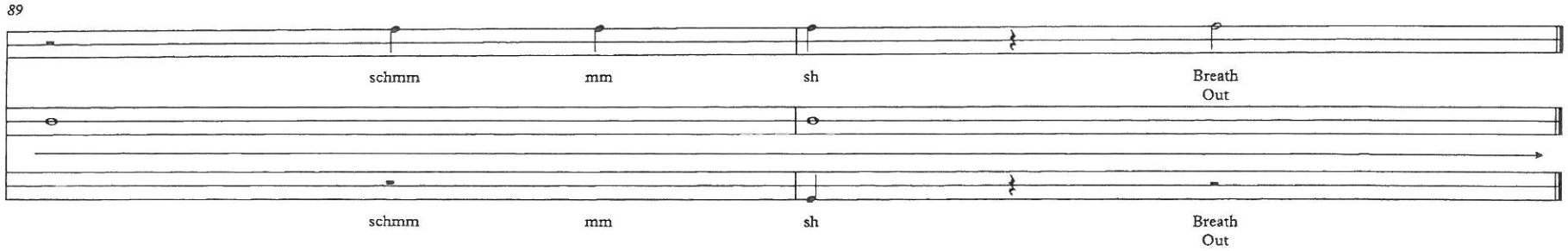
81


Breath Out
psssh
Breath Out
(slap)
(snap)
Breath Out
psssh
Breath Out
(slap)
(snap)

85

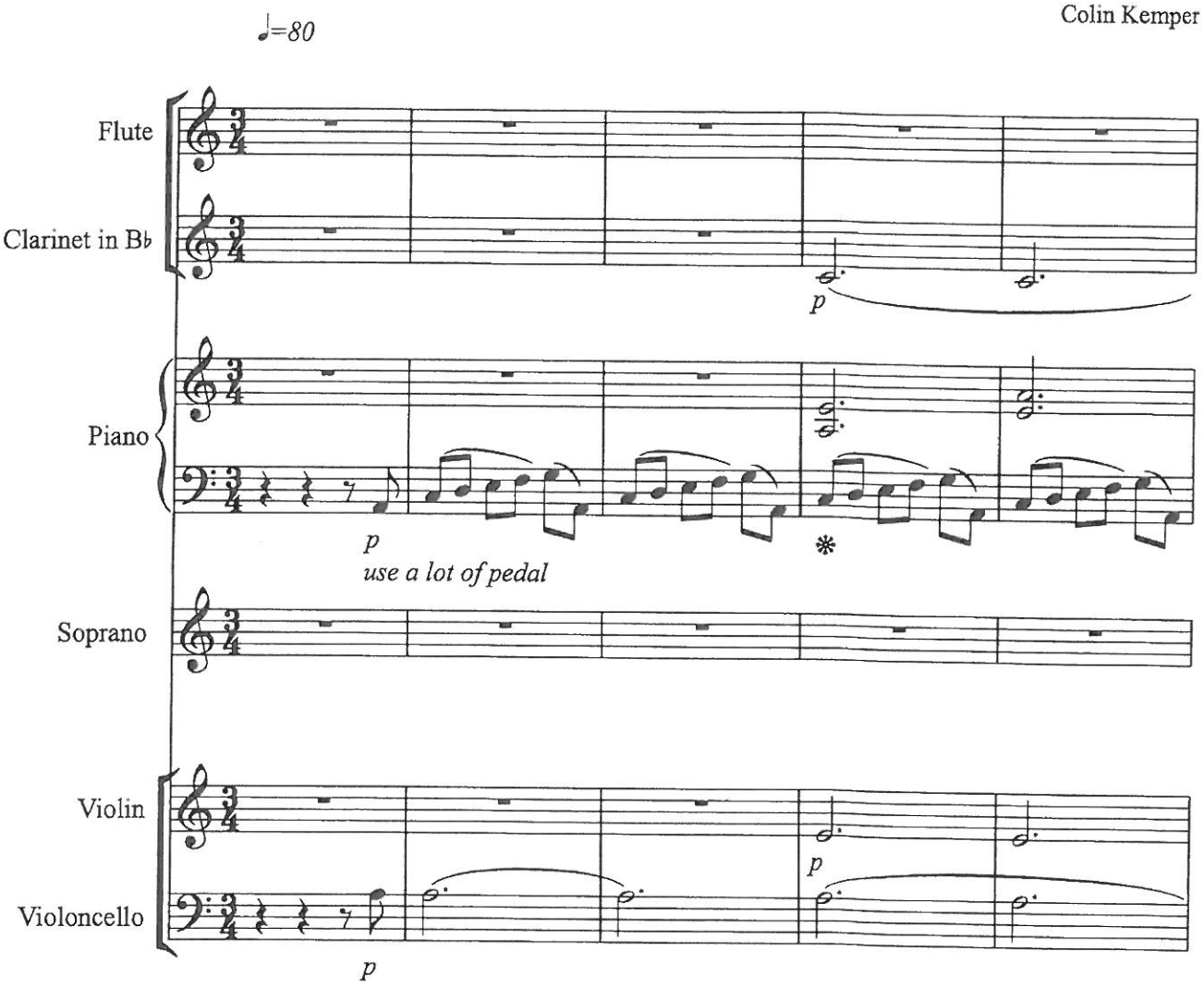

shmma tktktk (clap)
shmma tktktk (clap)

89

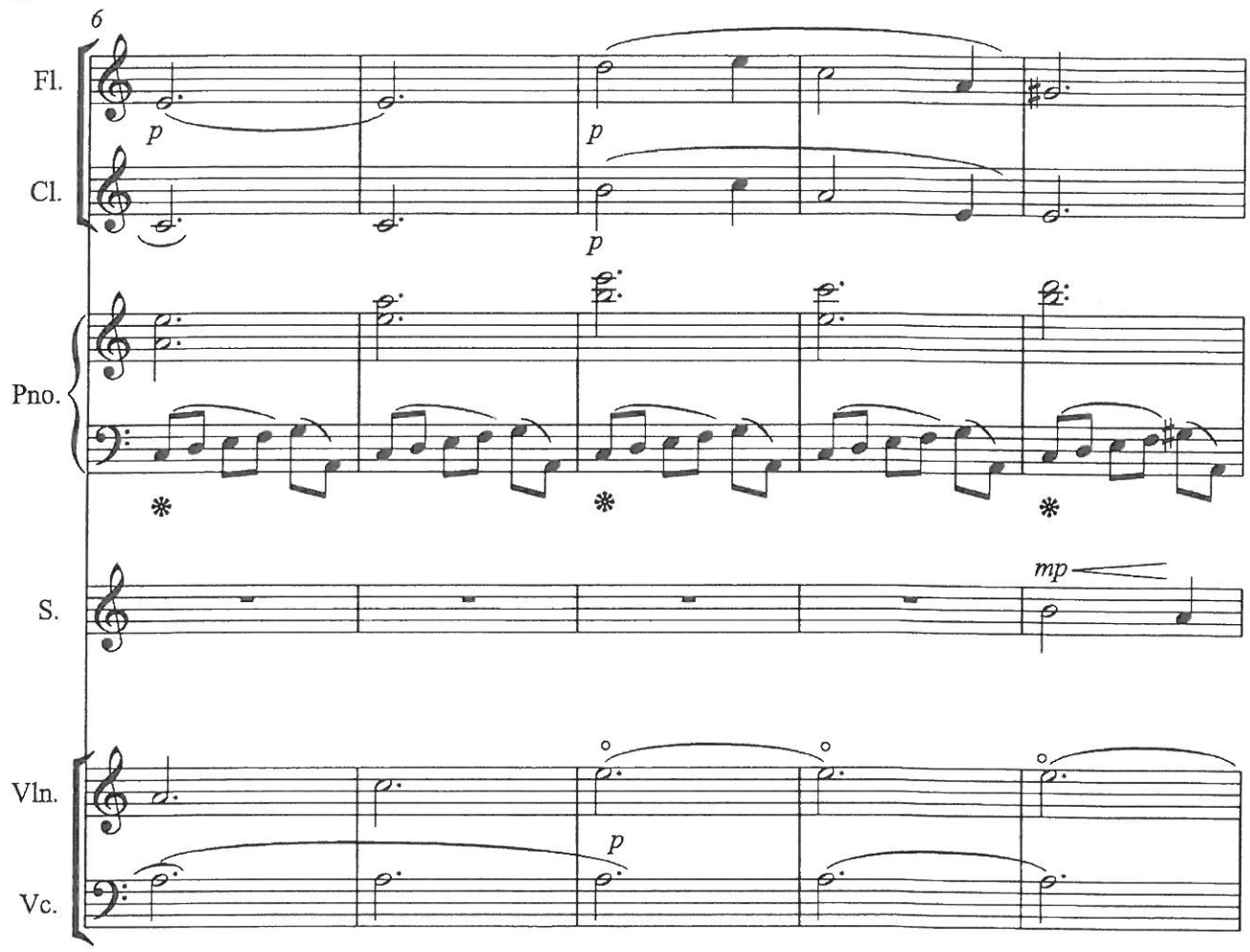

schmm mm sh
Breath Out
schmm mm sh
Breath Out

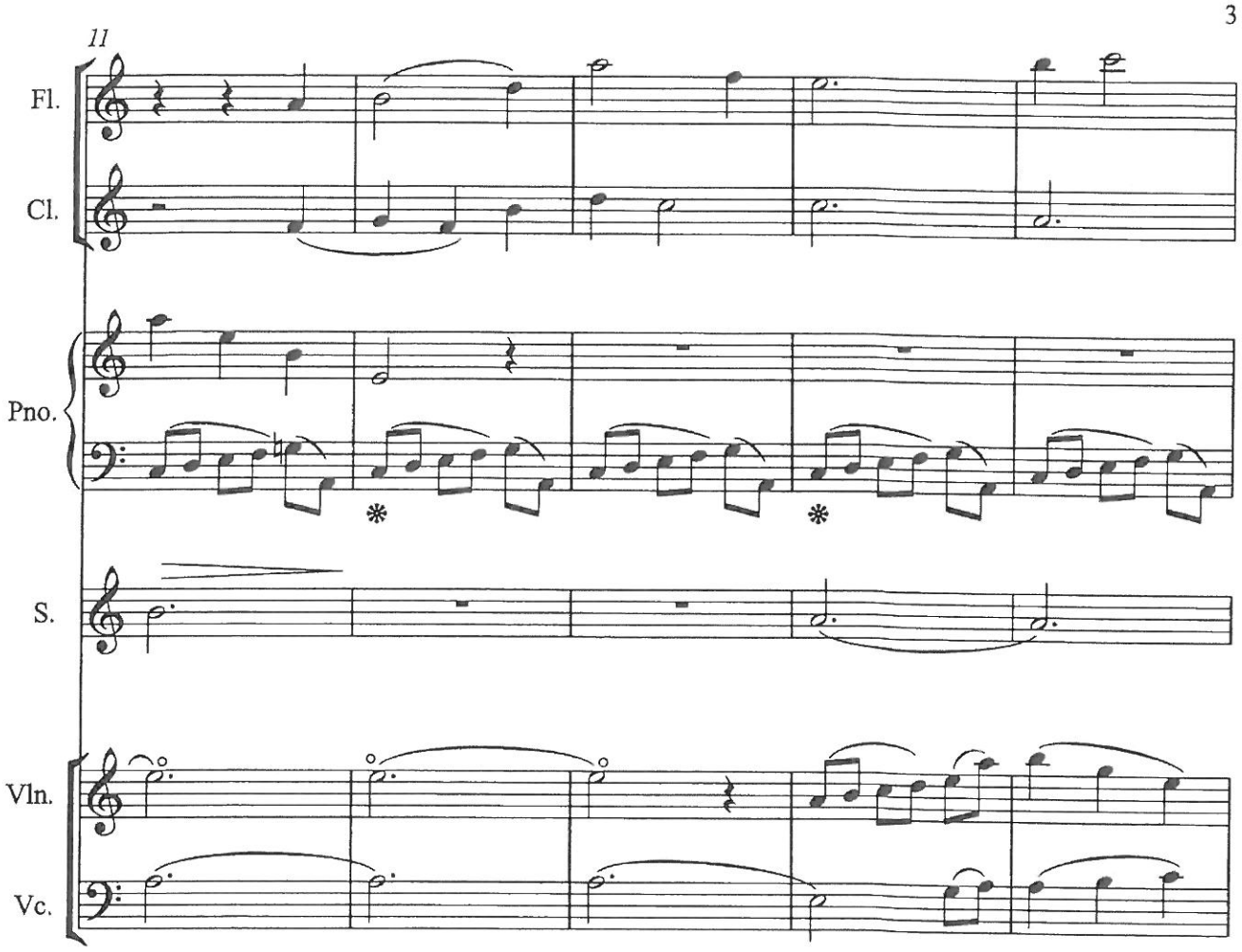
Pierrot ensemble

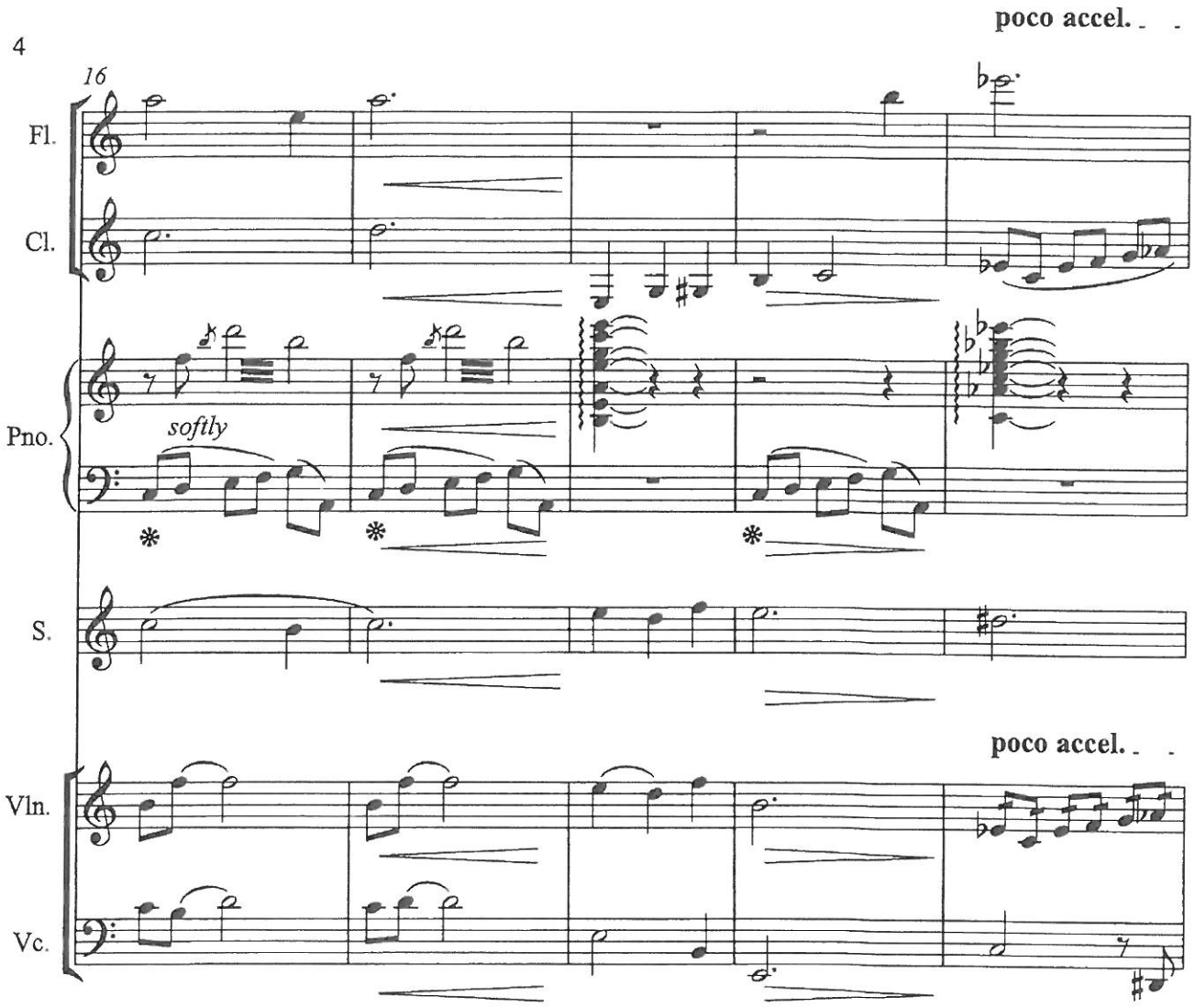
Colin Kemper

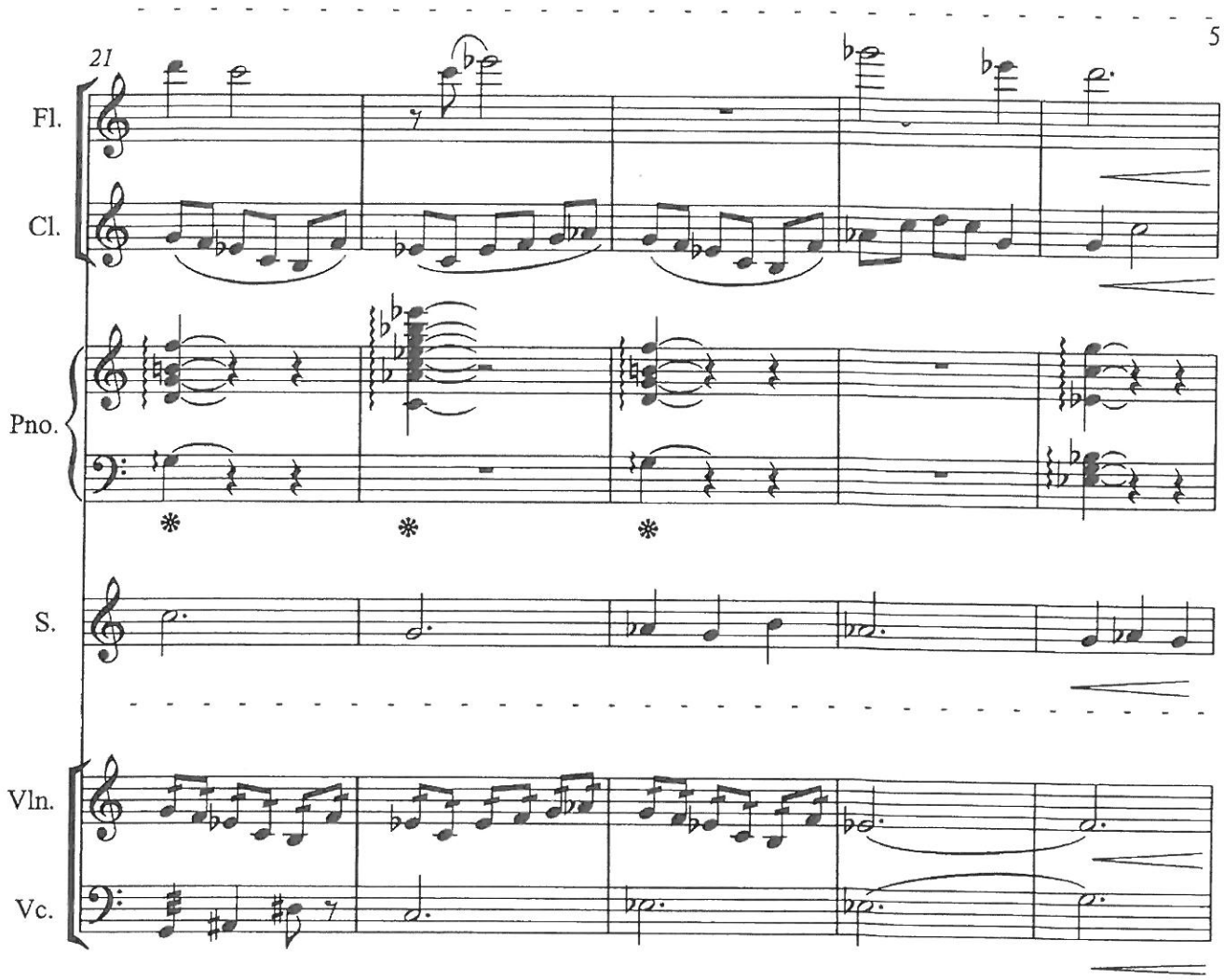


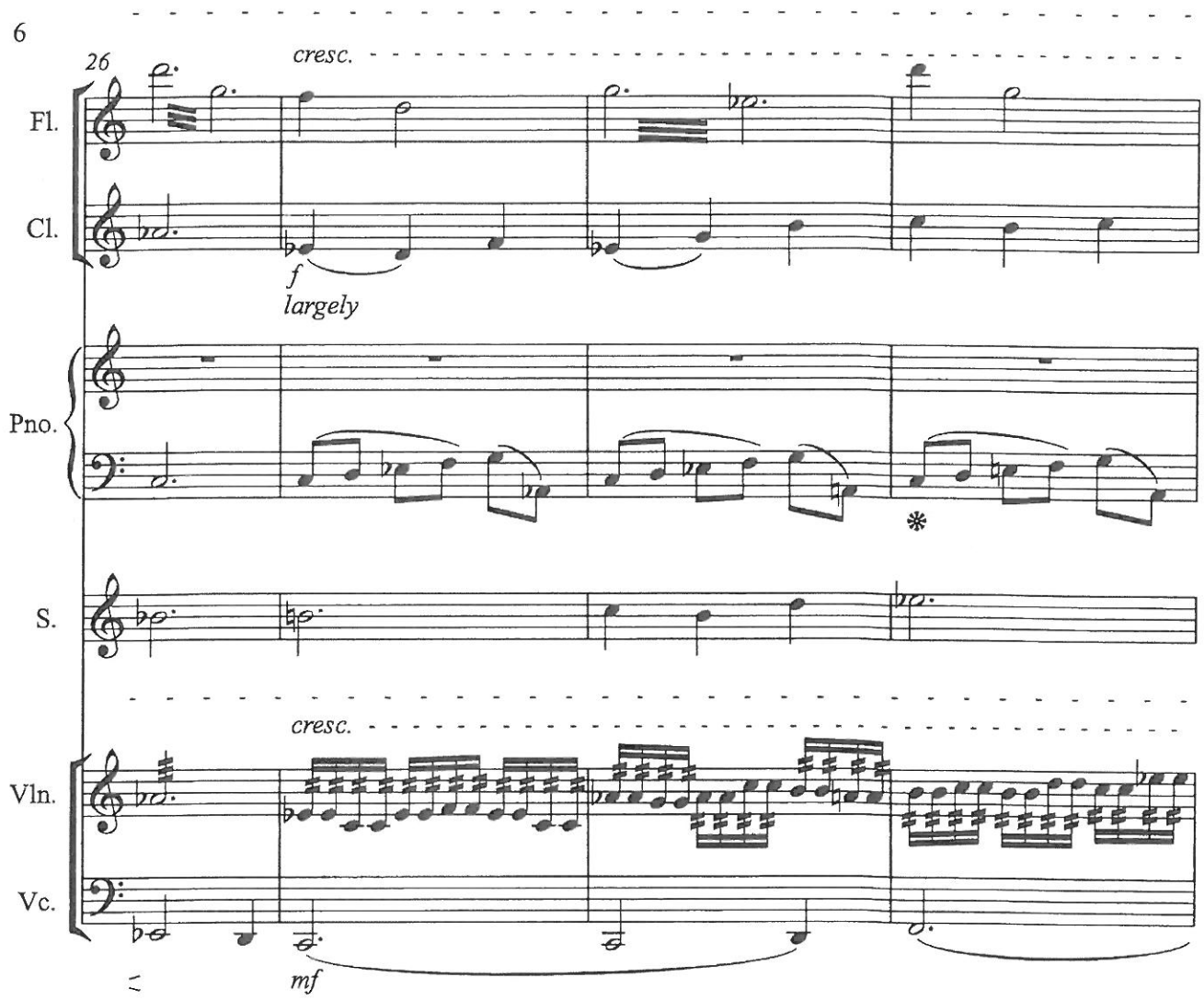
2

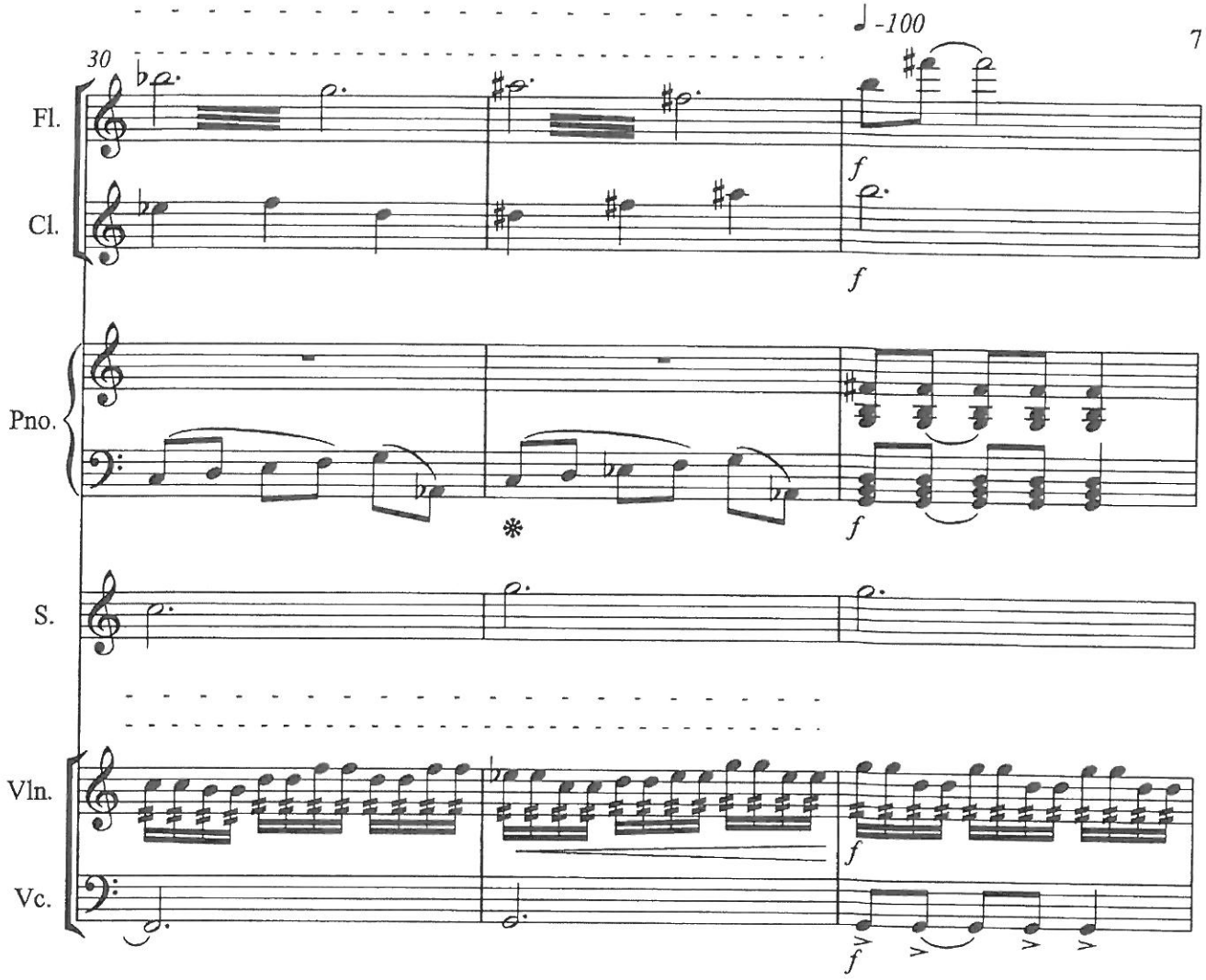


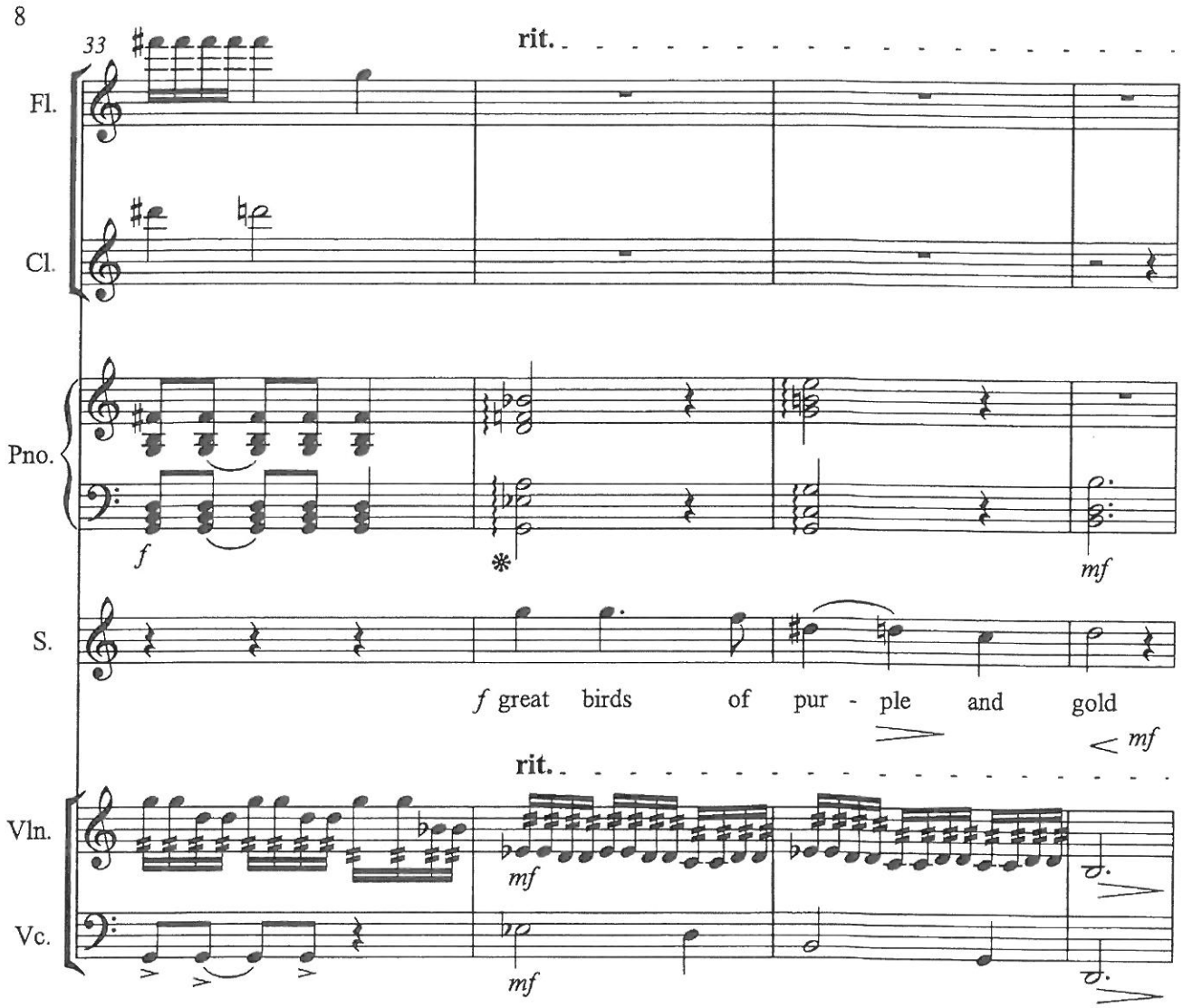

11
Fl.
Cl.
Pno.
S.
Vln.
Vc.

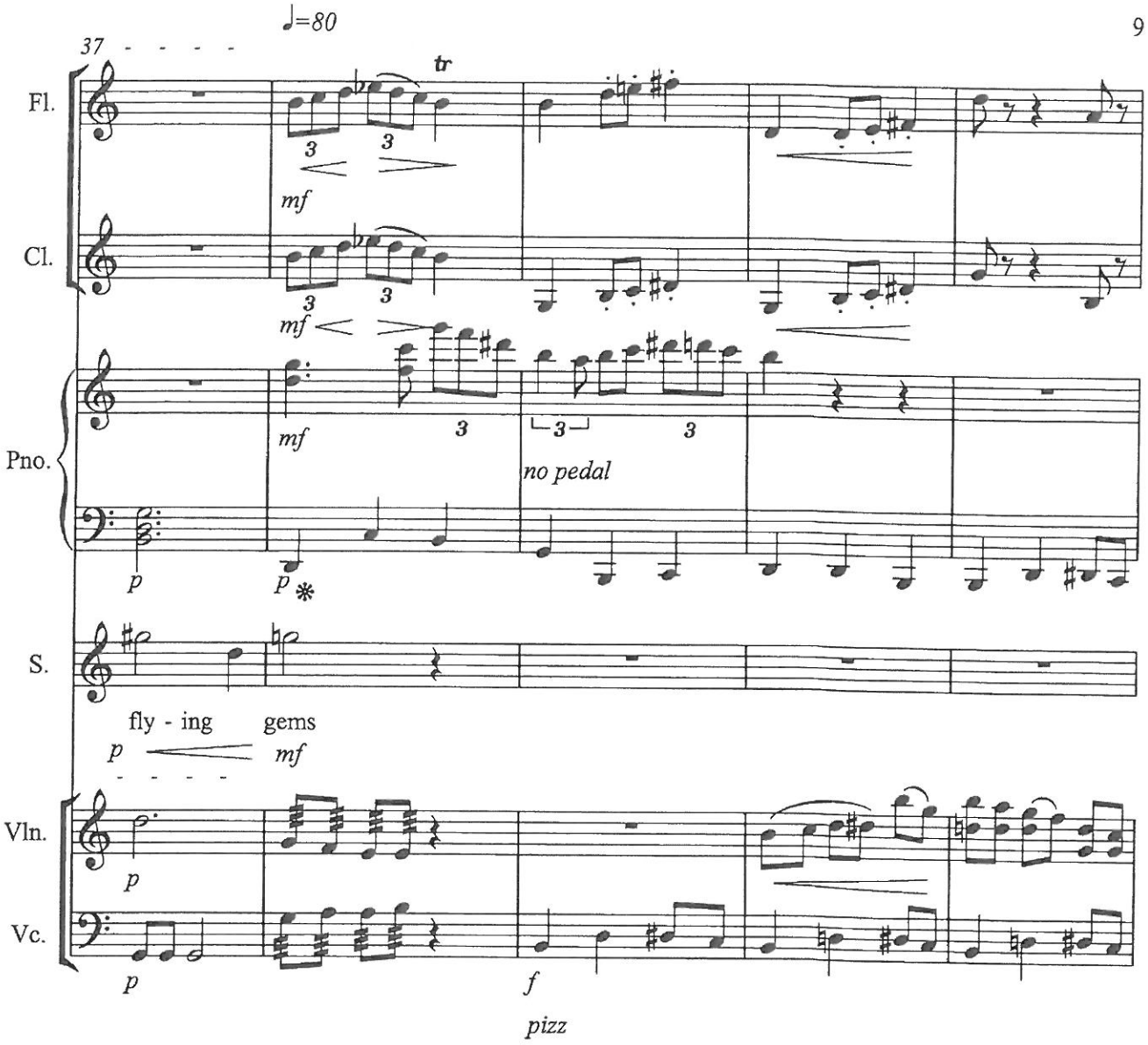

poco accel.
4
16
Fl.
Cl.
Pno.
softly
S.
poco accel.
Vln.
Vc.

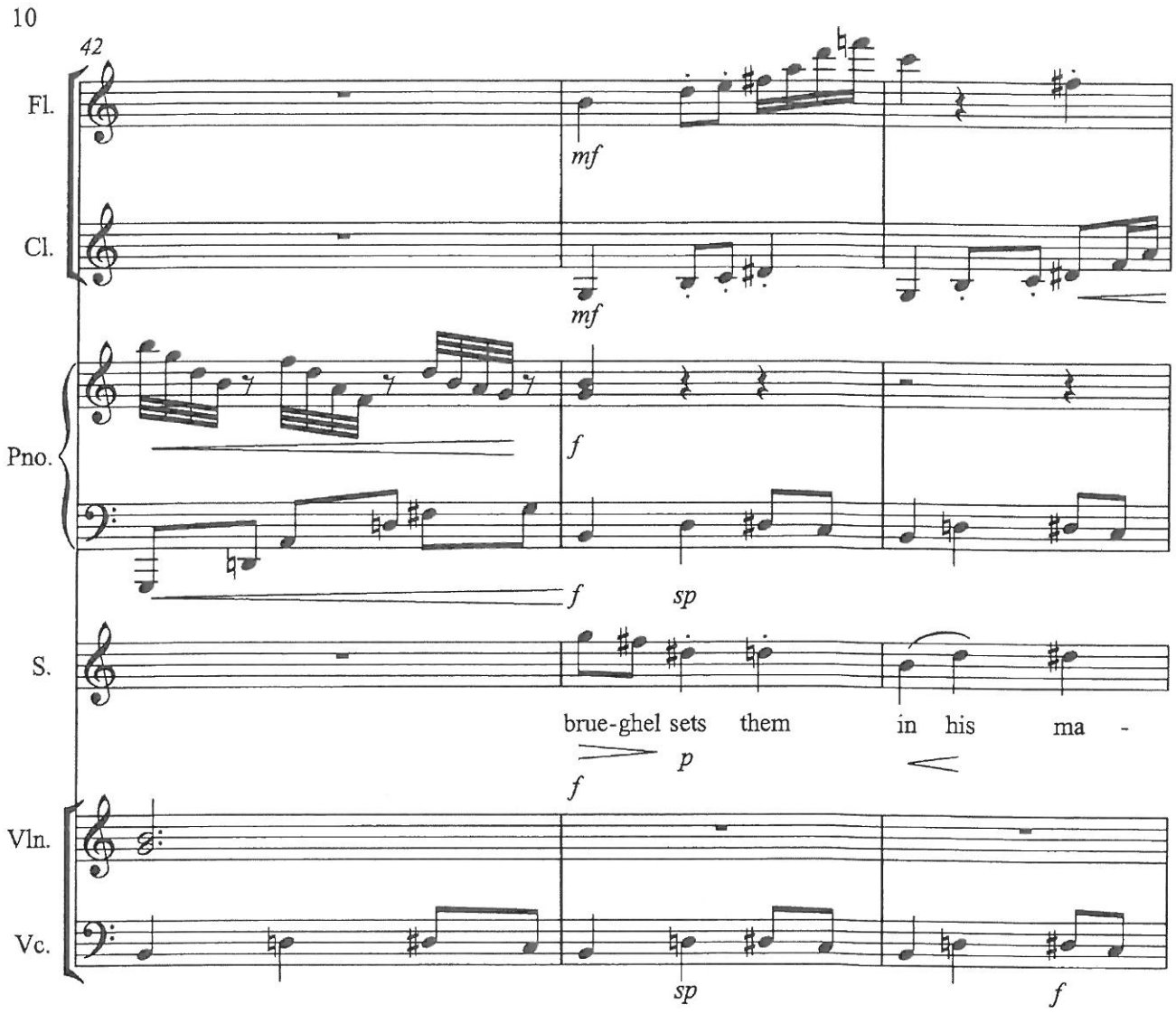

21
5
Fl.
Cl.
Pno.
S.
Vln.
Vc.

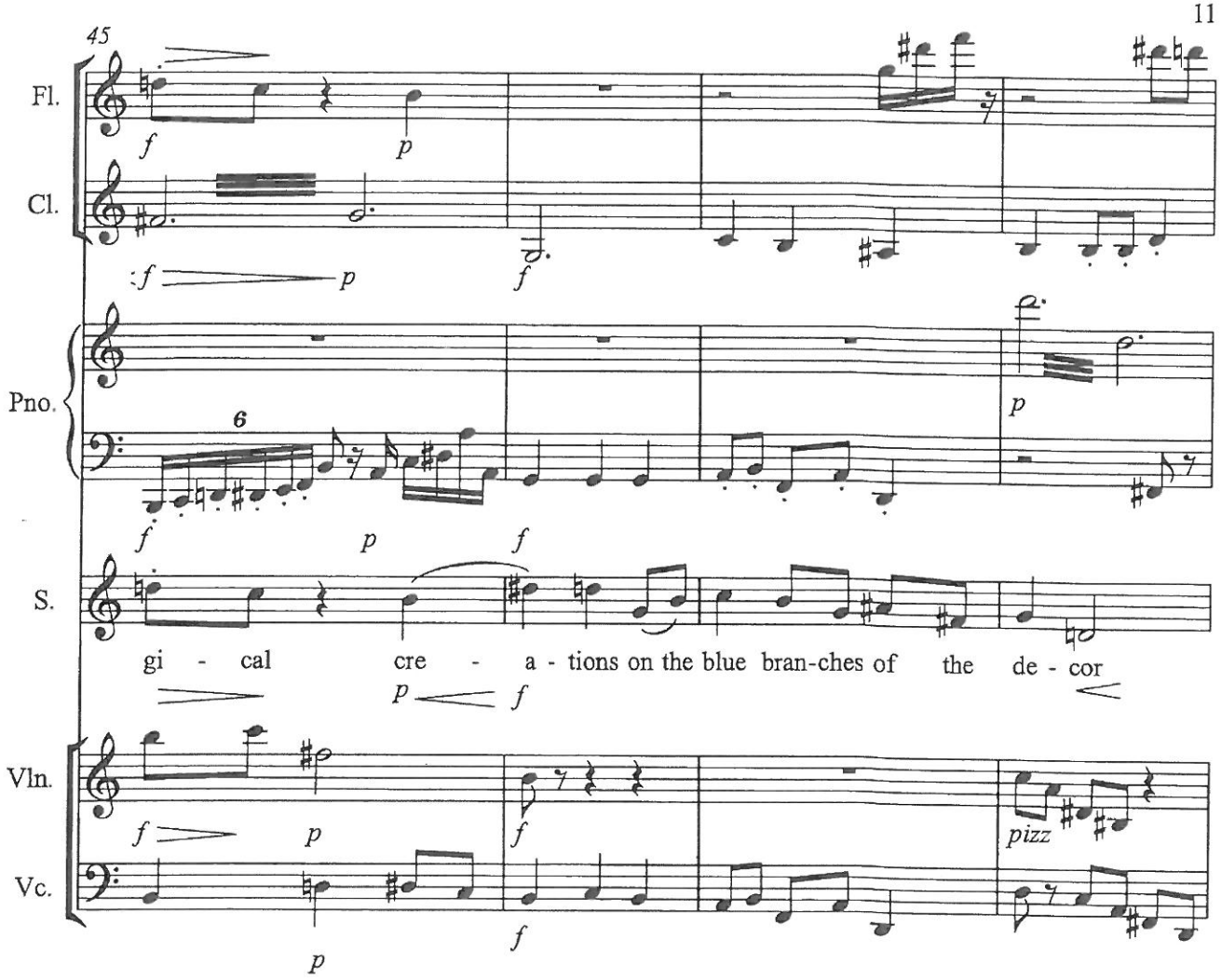

6
26
cresc.
Fl.
Cl.
f
largely
Pno.
S.
cresc.
Vln.
Vc.
mf

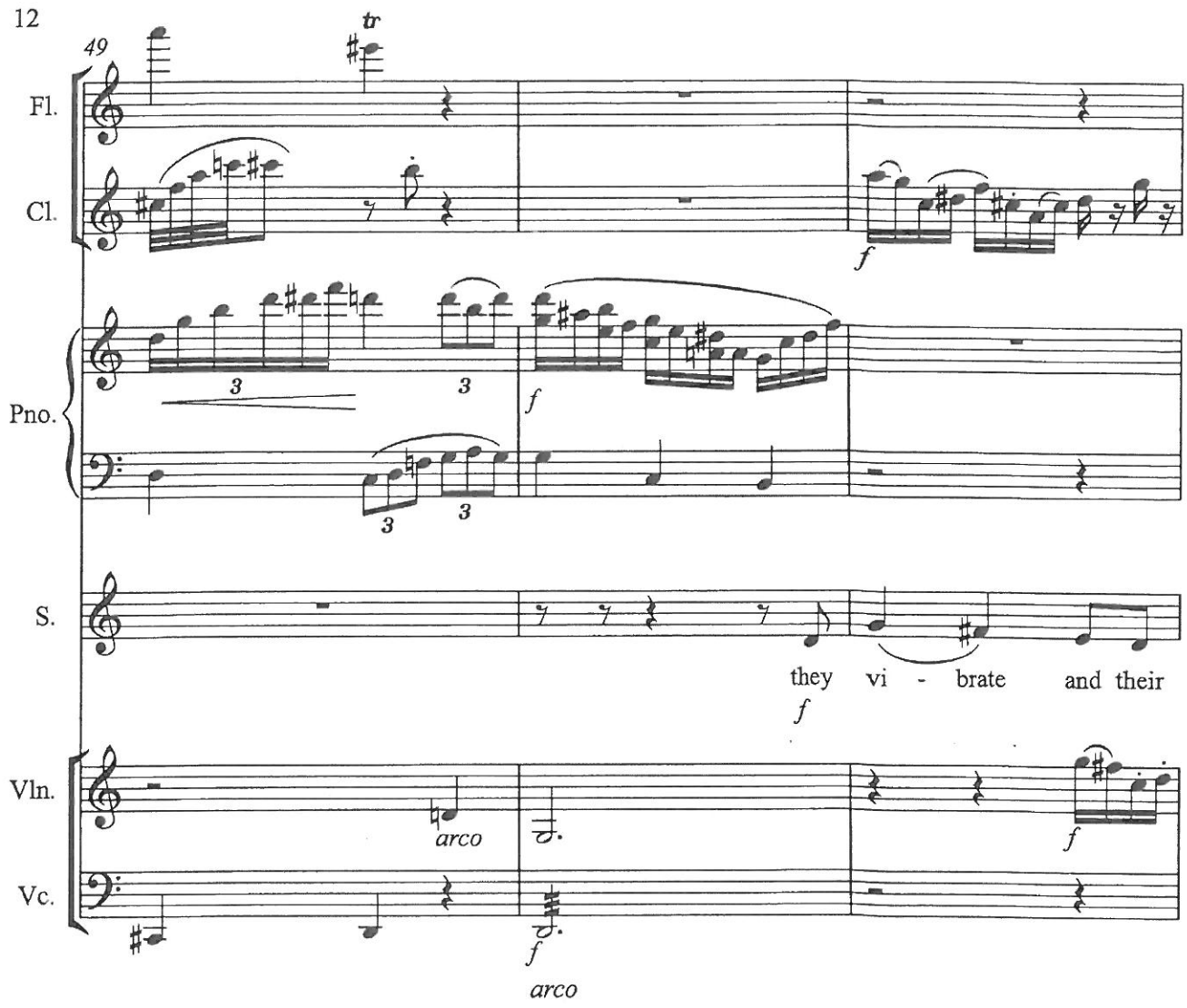

30
♩-100
7
Fl.
Cl.
Pno.
S.
Vln.
Vc.
f
f
f
f
f
f

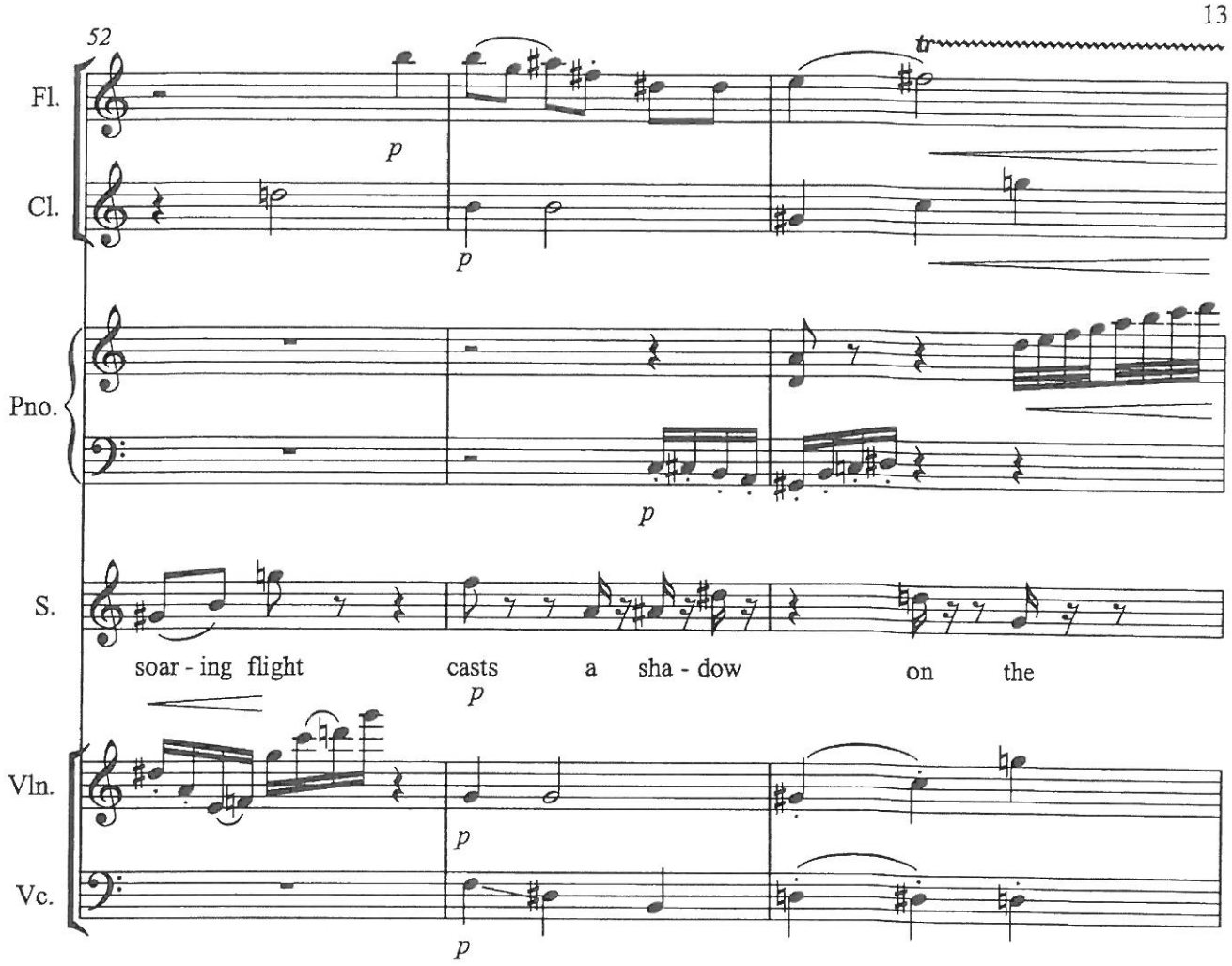

8
33
rit.
Fl.
Cl.
Pno.
f
mf
S.
f great birds of pur - ple and gold
mf
rit.
Vln.
mf
Vc.
mf

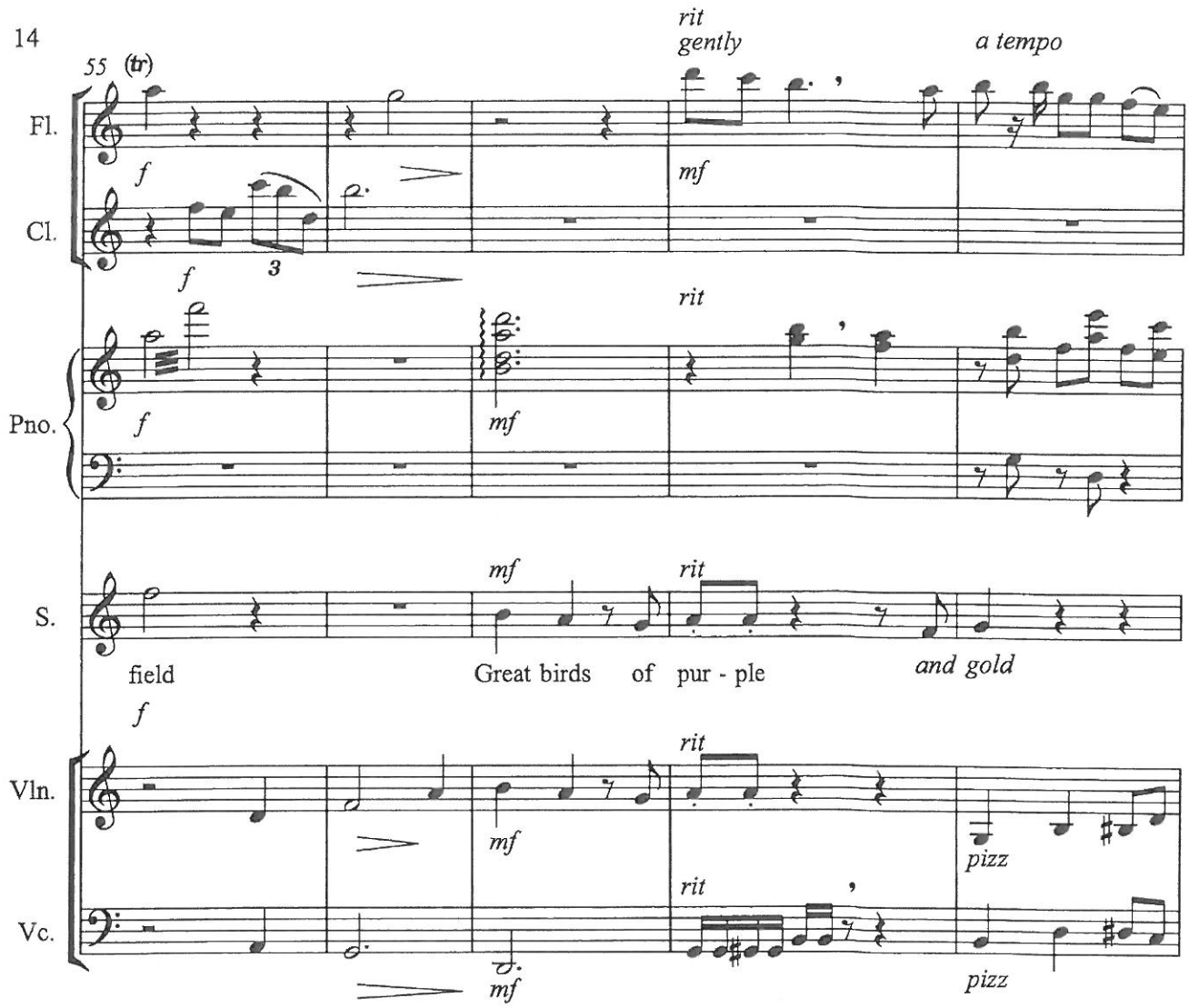

♩=80
37
9
Fl.
tr
3
3
mf
Cl.
3
3
mf
Pno.
mf
3
3
3
no pedal
p
p
S.
fly - ing
gems
p
mf
Vln.
p
Vc.
p
f
pizz

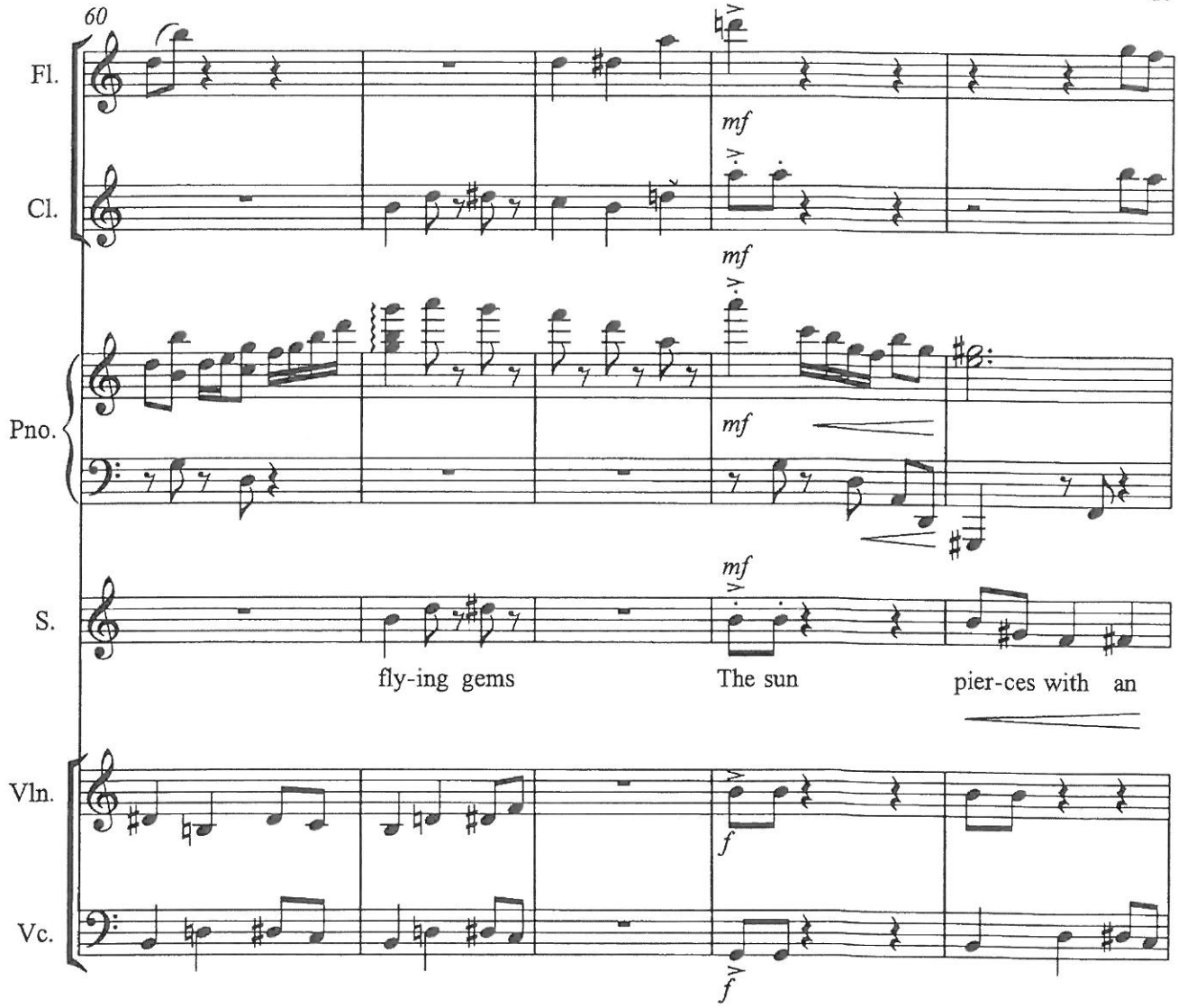

10
42
Fl.
mf
Cl.
mf
Pno.
f
f
sp
S.
brue-ghel sets them in his ma -
f
p
Vln.
Vc.
sp
f

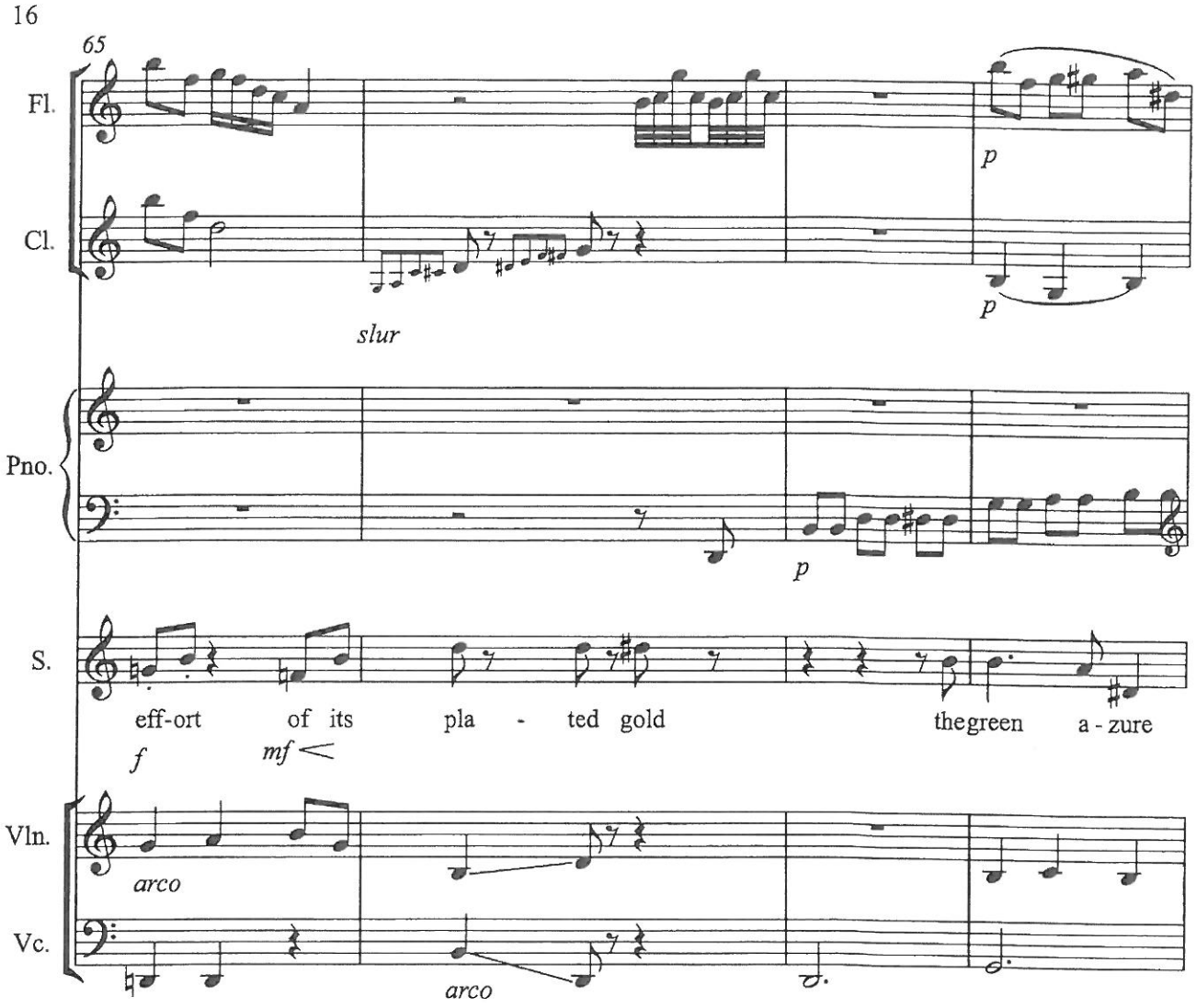

45
Fl.
Cl.
Pno.
S.
Vln.
Vc.
6
gi - cal cre - a - tions on the blue bran-ches of the de - cor
pizz

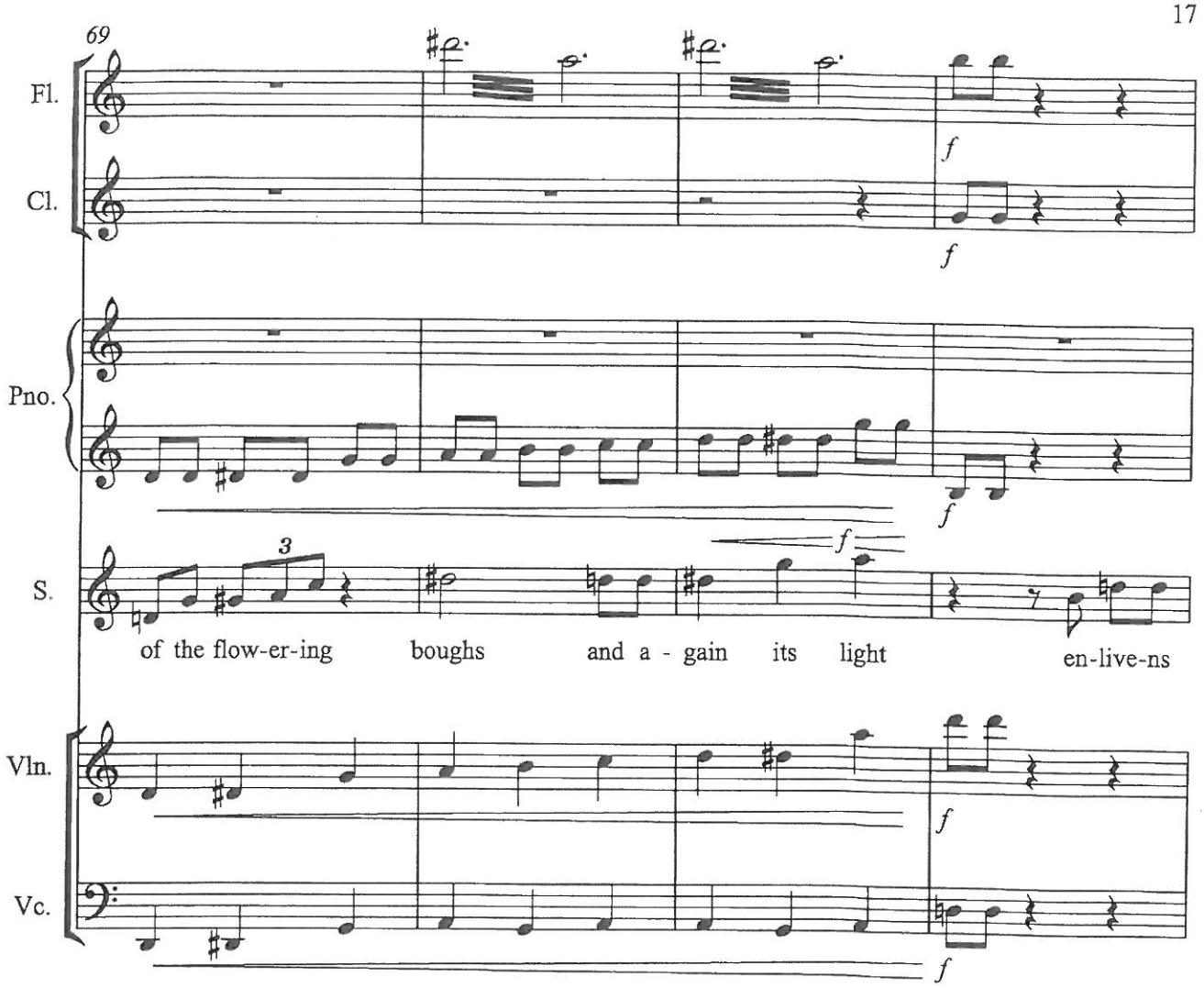

12
49
tr
Fl.
Cl.
f
Pno.
3
3
f
3
3
S.
they vi - brate and their
f
Vln.
arco
f
Vc.
f
arco

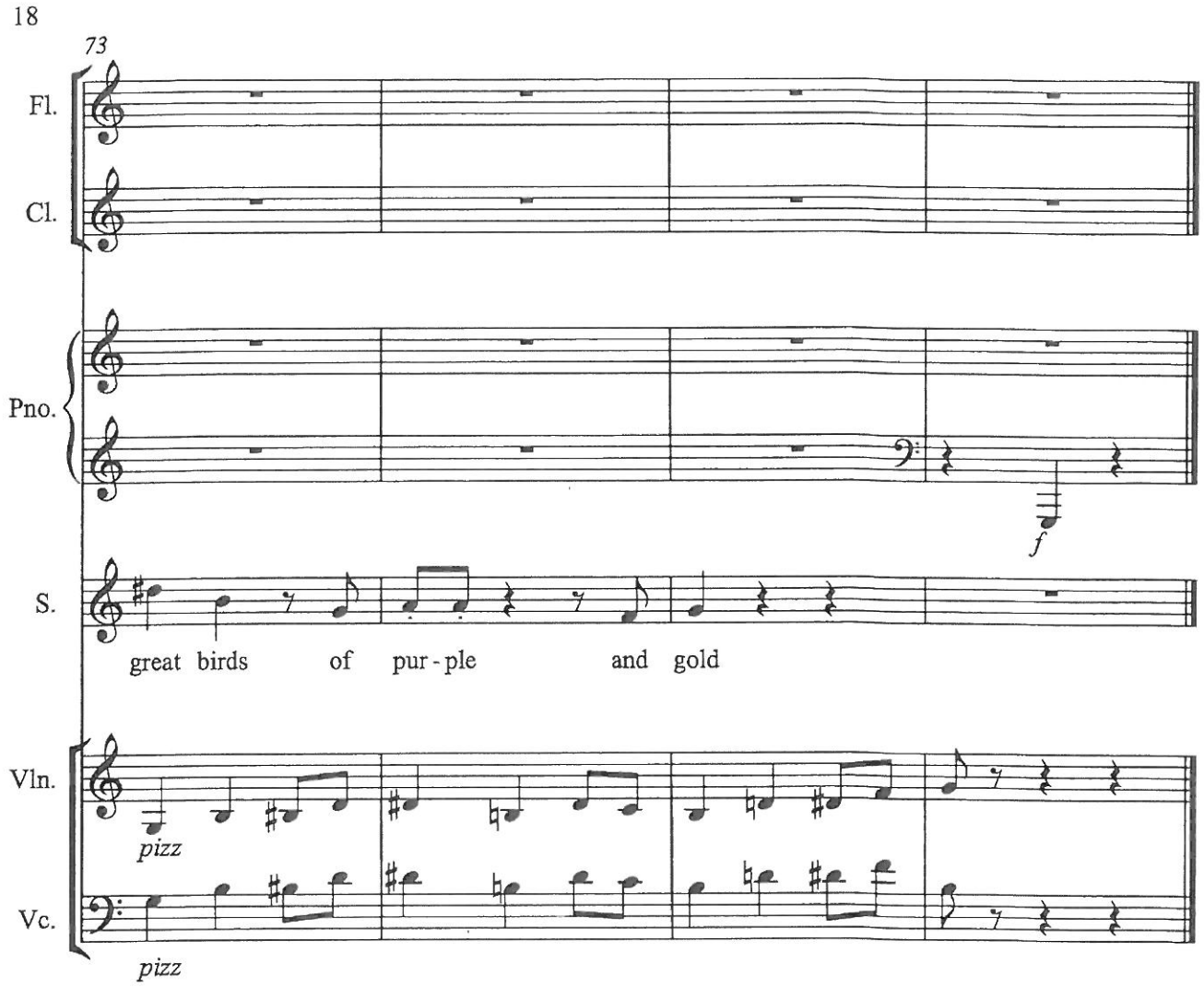

52
Fl.
Cl.
Pno.
S.
Vln.
Vc.
tr
p
soar - ing flight
casts
a
sha - dow
on
the


14
55 (tr)
rit
gently
a tempo
Fl.
Cl.
Pno.
S.
Vln.
Vc.
f
mf
3
rit
field
Great birds of pur - ple
and gold
pizz


60
Fl.
Cl.
Pno.
S.
Vln.
Vc.
mf
mf
mf
mf
fly-ing gems
The sun
pier-ces with an
f
f


16
65
Fl.
Cl.
p
p
slur
Pno.
p
S.
eff-ort of its pla - ted gold thegreen a - zure
f
mf
Vln.
arco
Vc.
arco

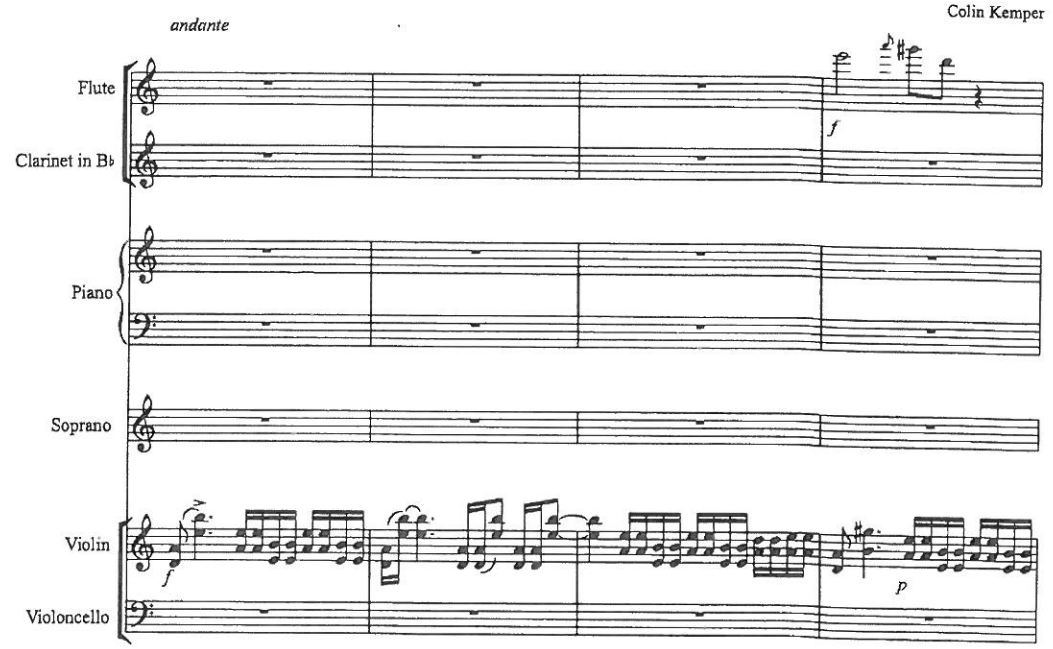

69
Fl.
Cl.
Pno.
S.
Vln.
Vc.
f
3
of the flow-er-ing boughs and a - gain its light en-live-ns

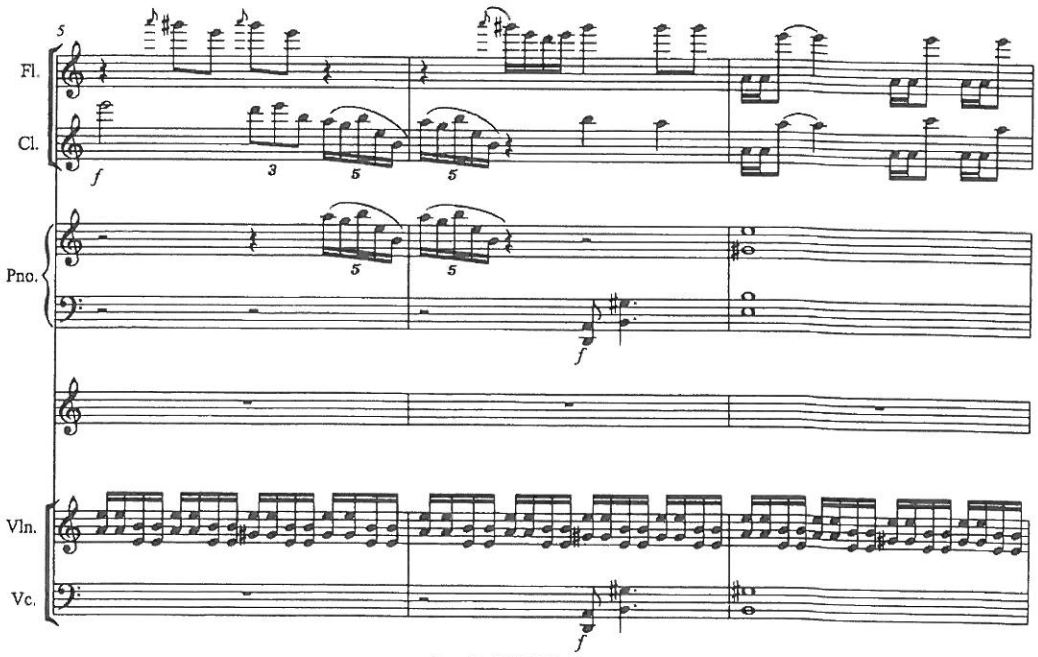

18
73
Fl.
Cl.
Pno.
f
S.
great birds of pur - ple and gold
Vln.
pizz
Vc.
pizz

Evocation

Colin Kemper

andante





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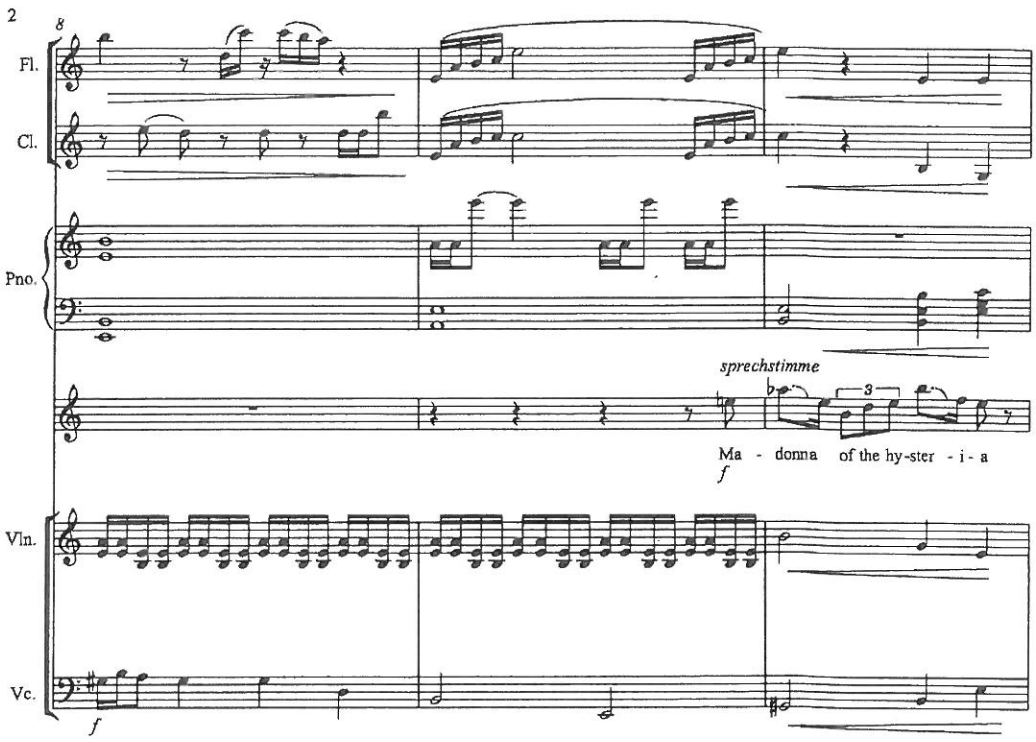
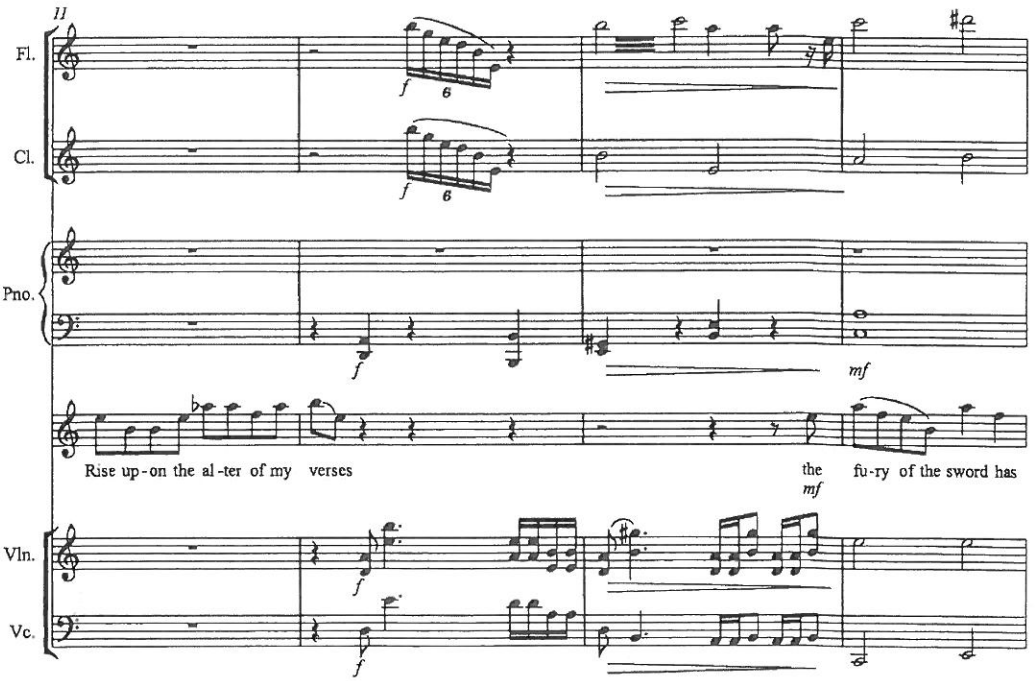
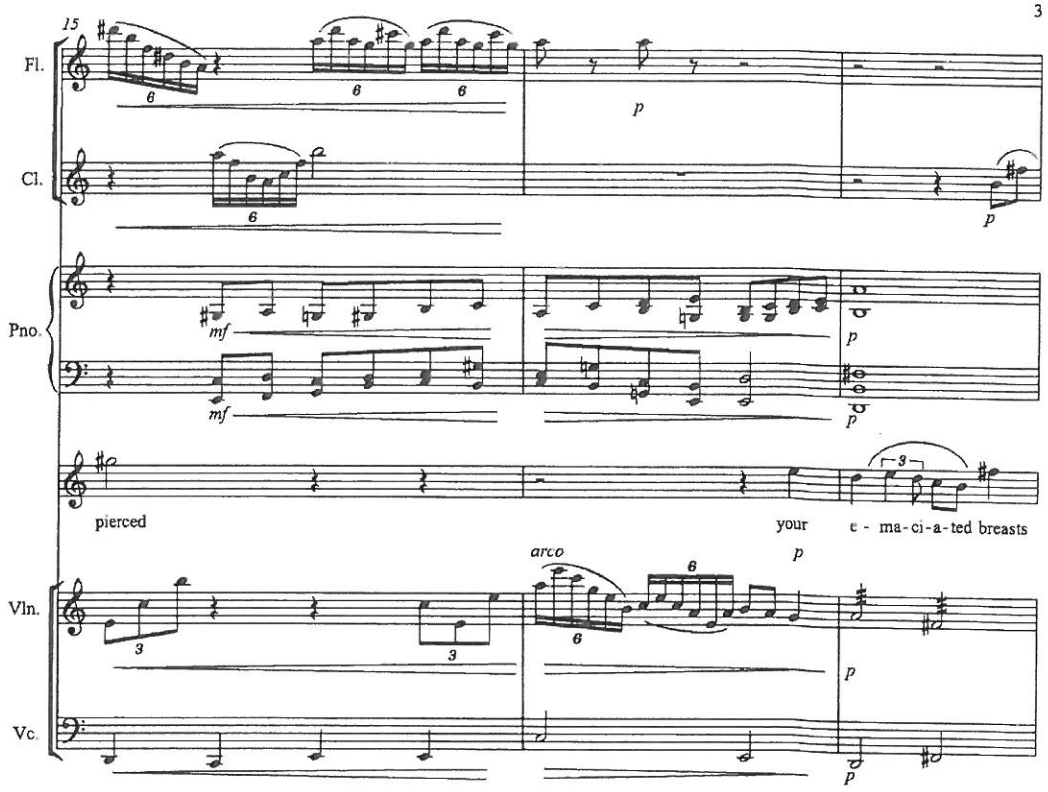
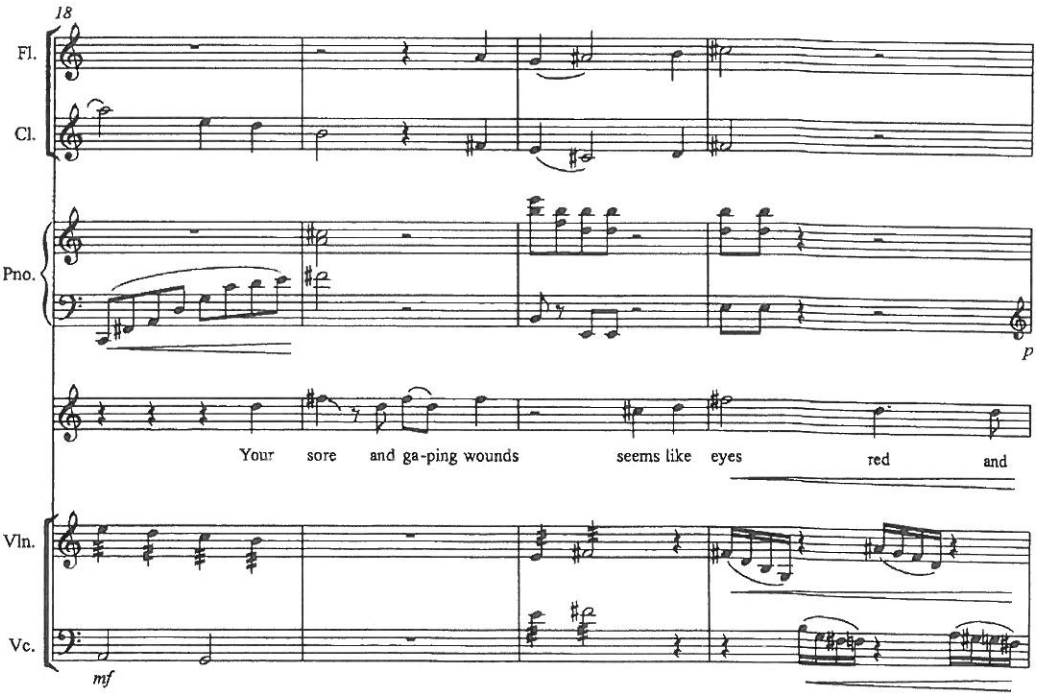
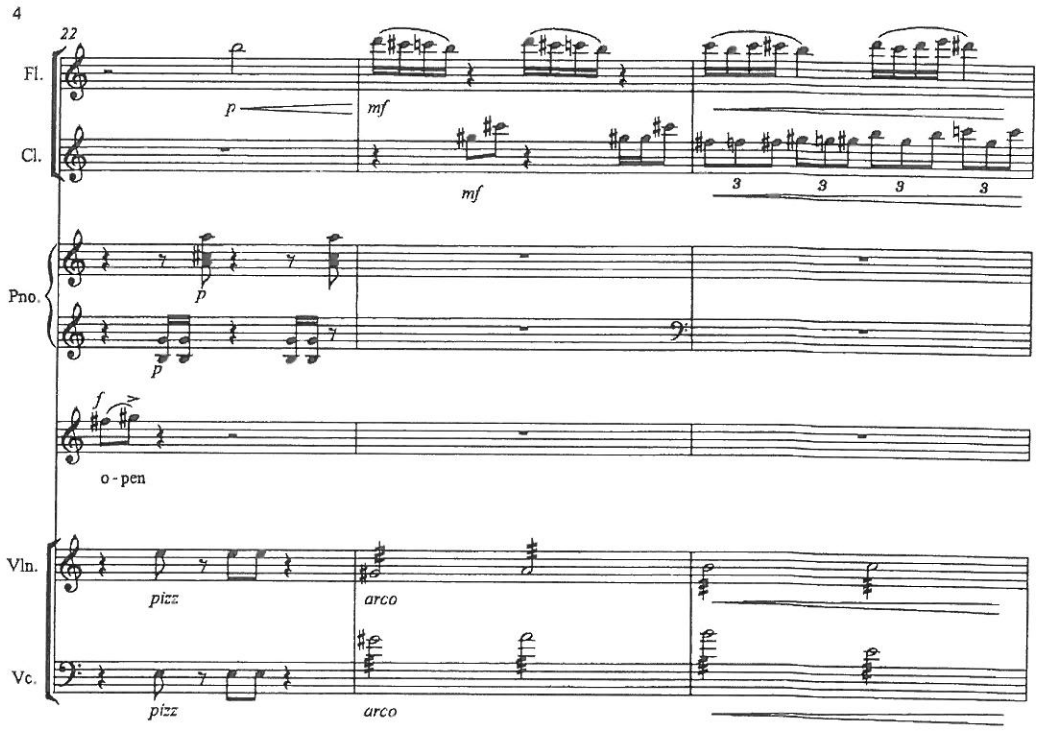
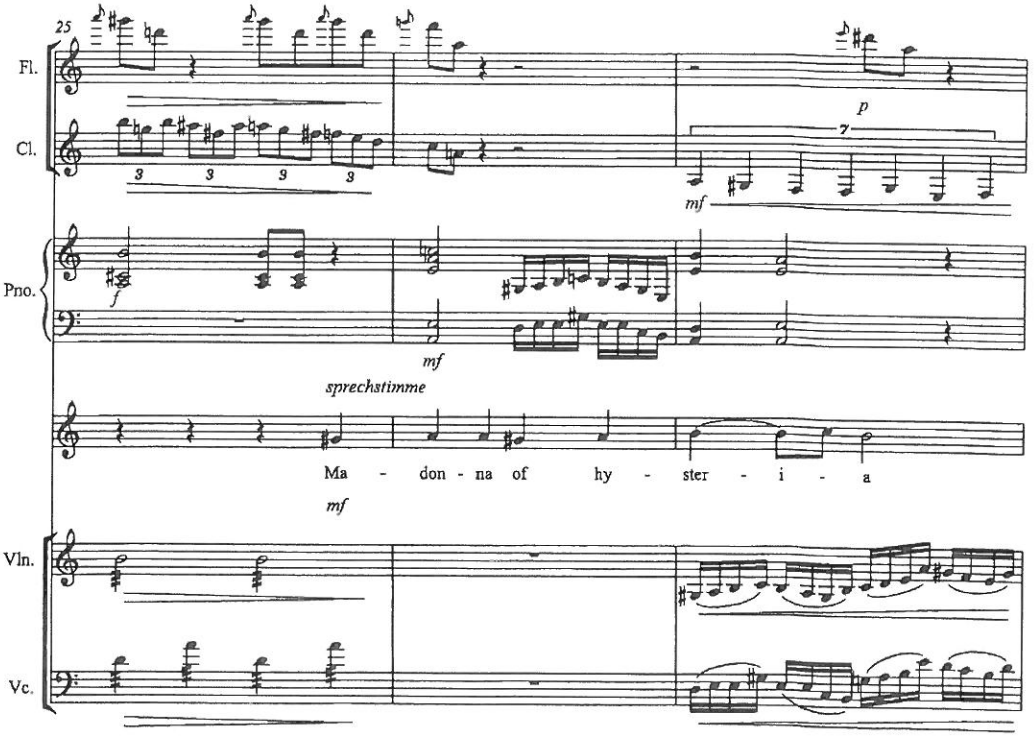

2
8
Fl.
Cl.
Pno.
sprechstimme
Ma - donna of the hy-ster - i - a
Vln.
Vc.

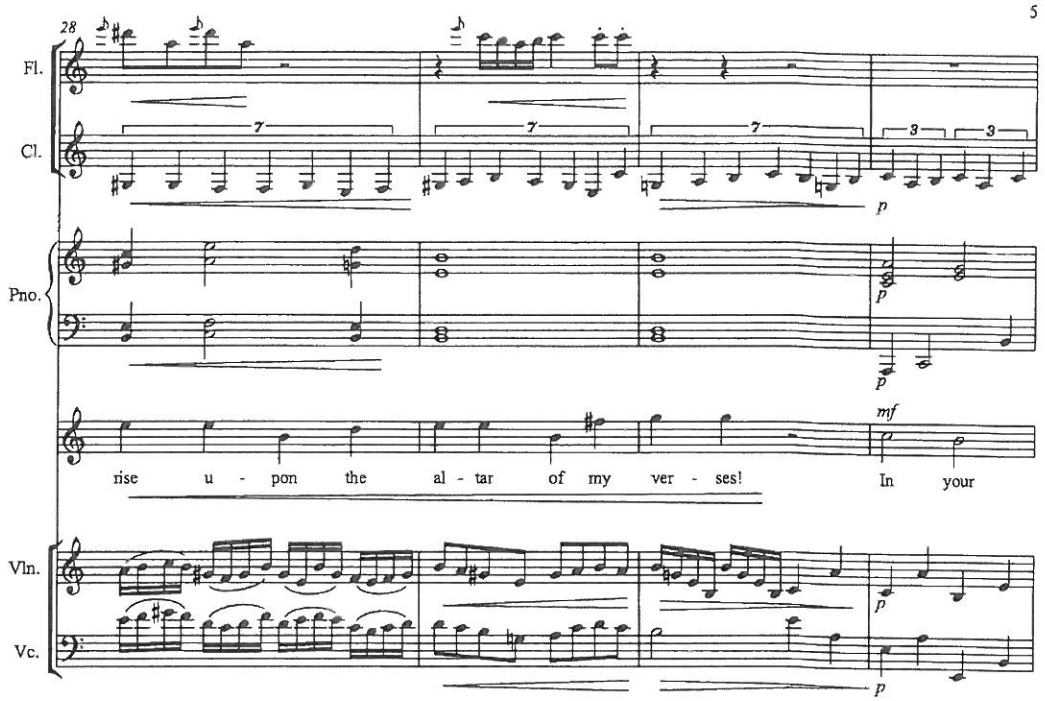

11
Fl.
Cl.
Pno.
Rise up-on the al-ter of my verses
the fu-ry of the sword has
Vln.
Vc.

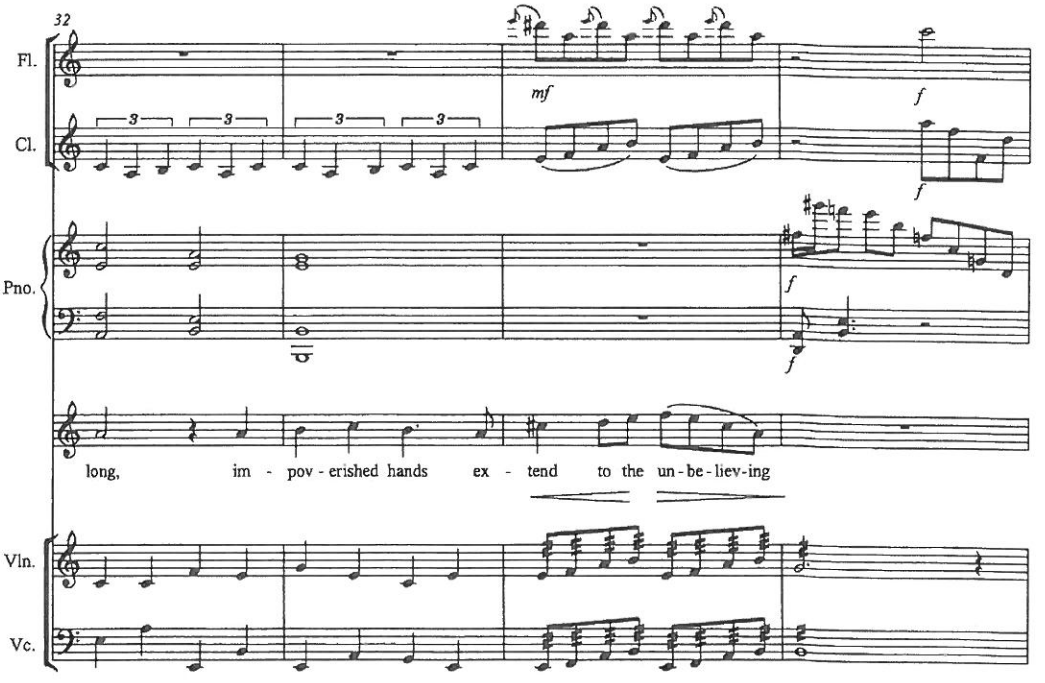

15
Fl.
Cl.
Pno.
Vln.
Vc.
mf
p
pierced
your
e - ma-ci-a-ted breasts
arco

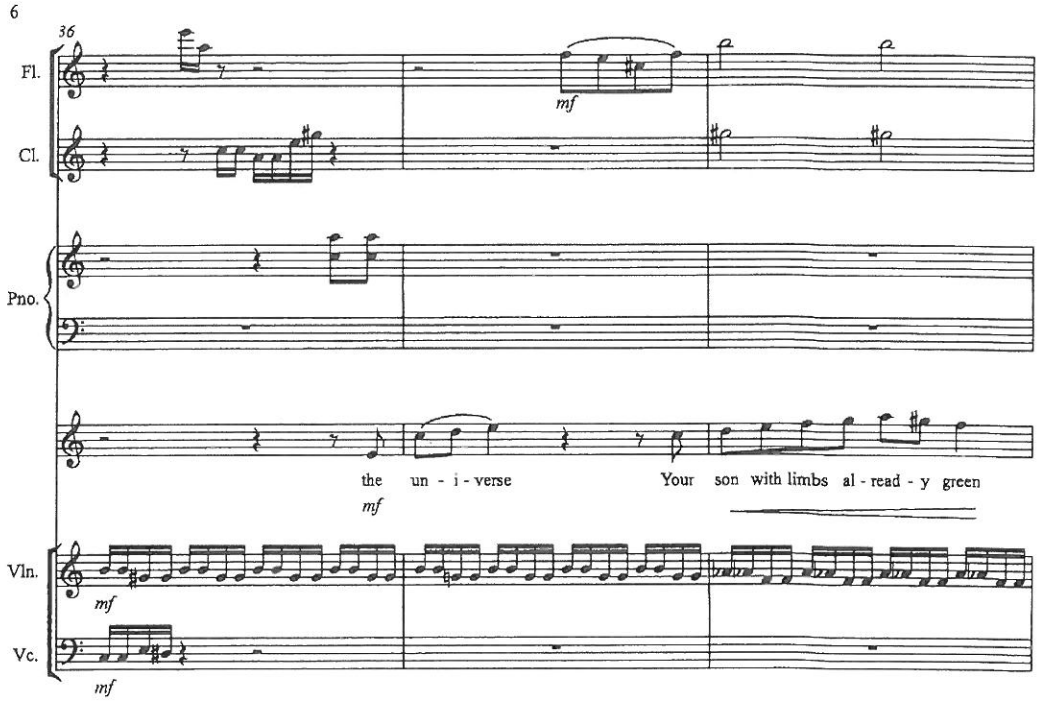

18
Fl.
Cl.
Pno.
Vln.
Vc.
Your sore and ga-ping wounds seems like eyes red and
mf
p

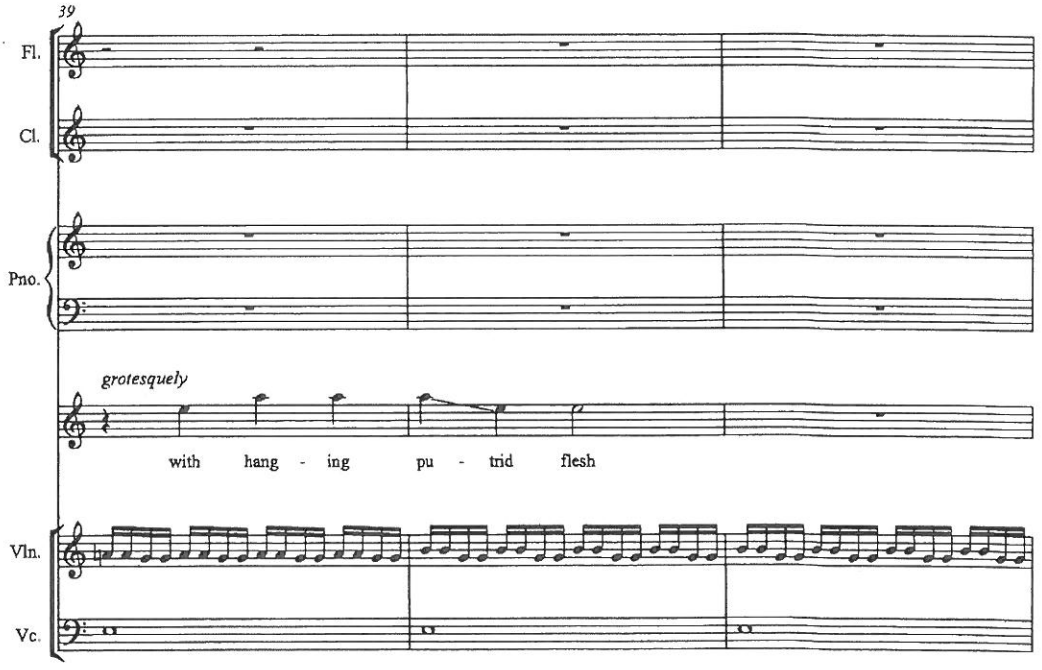

4
22
Fl.
Cl.
Pno.
Vln.
Vc.
p
mf
3
o-pen
pizz
arco

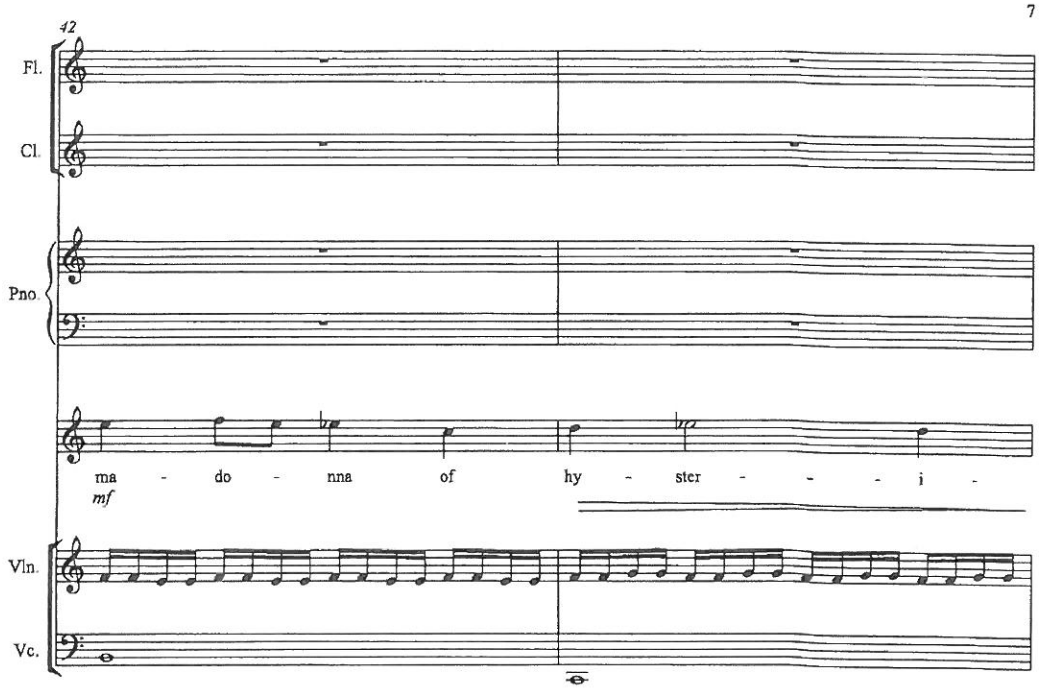

25
Fl.
Cl.
Pno.
Vln.
Vc.
p
mf
sprechstimme
Ma - don - na of hy - ster - i - a

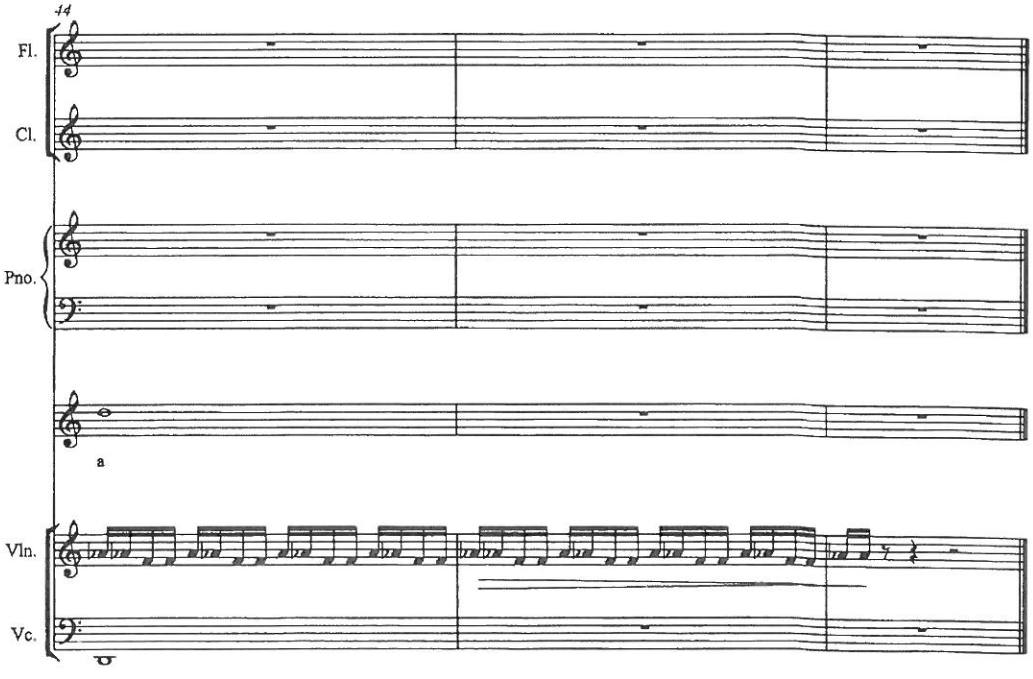

28
5
Fl.
Cl.
Pno.
Vln.
Vc.
p
mf
rise u - pon the al - tar of my ver - ses! In your


32
Fl.
Cl.
Pno.
Vln.
Vc.
mf
f
long, im - pov - erished hands ex - tend to the un - be - liev - ing


6
36
Fl.
Cl.
Pno.
Vln.
Vc.
mf
mf
mf
mf
the un - i - verse
Your son with limbs al - read - y green

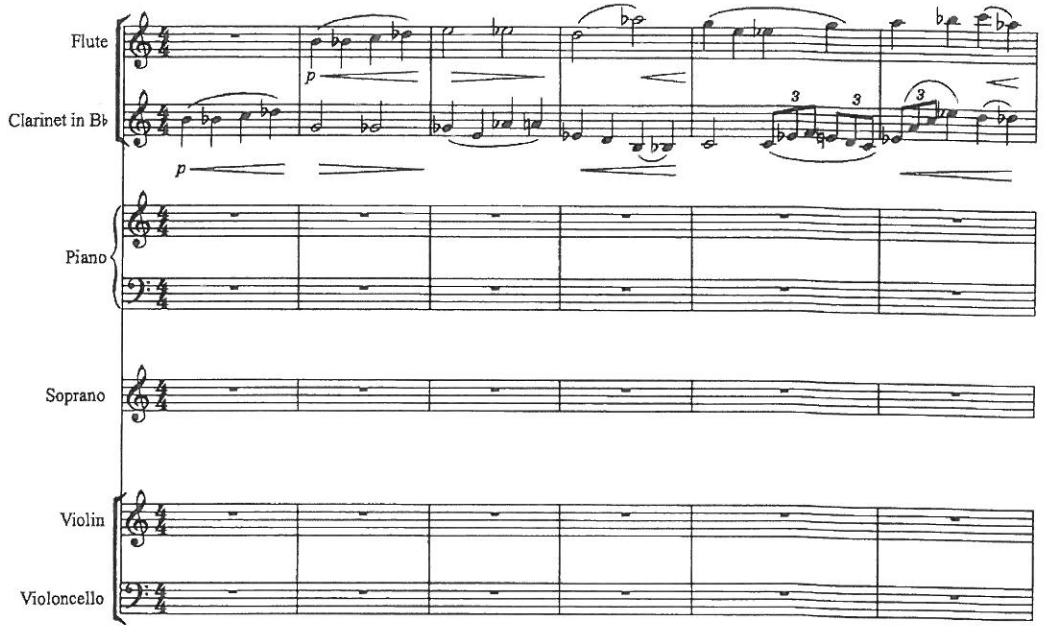

39
Fl.
Cl.
Pno.
Vln.
Vc.
grotesquely
with hang - ing pu - trid flesh

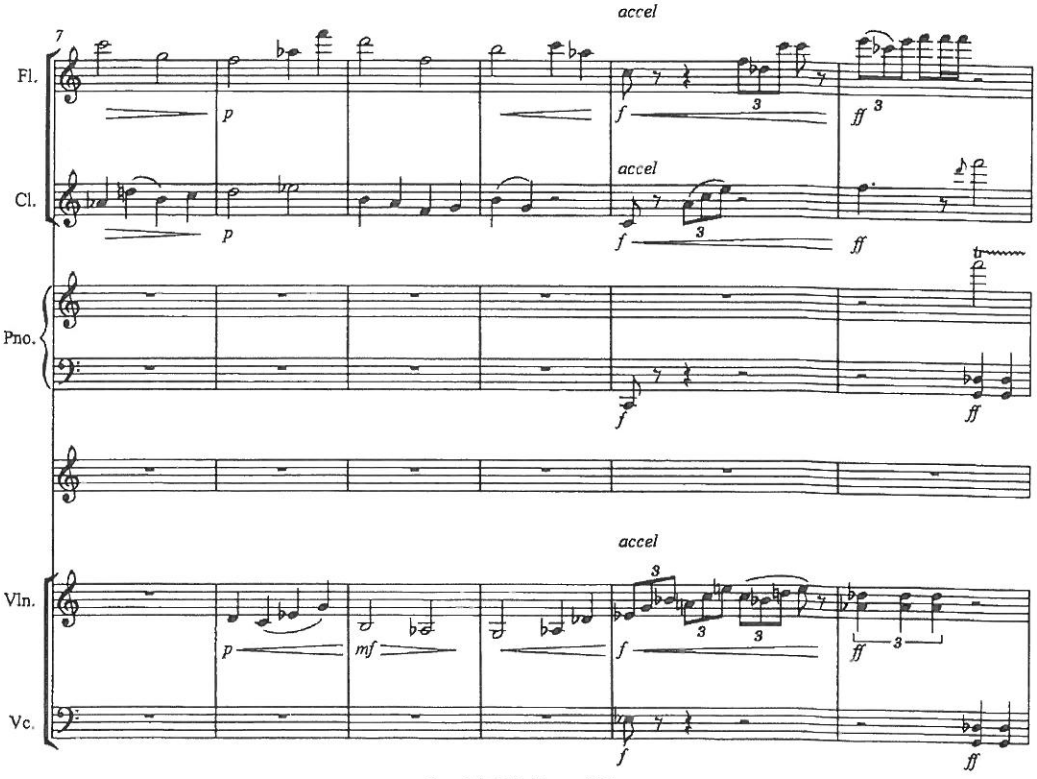

7
42
Fl.
Cl.
Pno.
ma - do - nna of hy - ster - - - i -
mf
Vln.
Vc.


44
Fl.
Cl.
Pno.
a
Vln.
Vc.

Suicide

Colin Kemper





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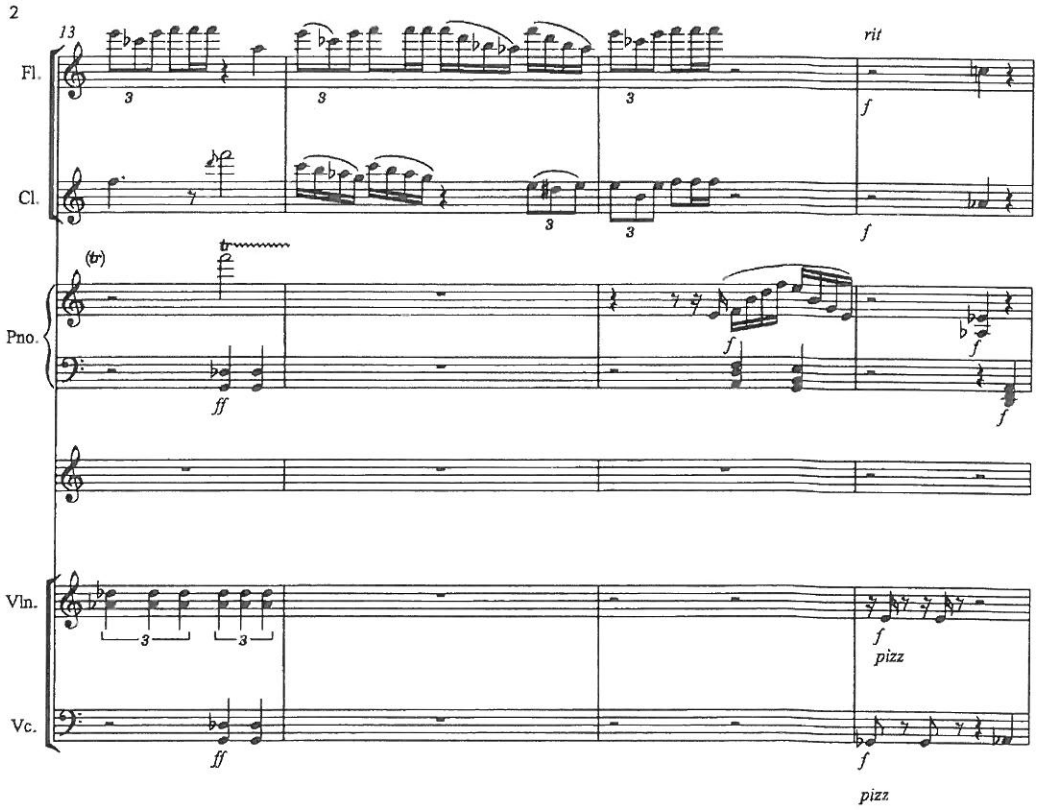
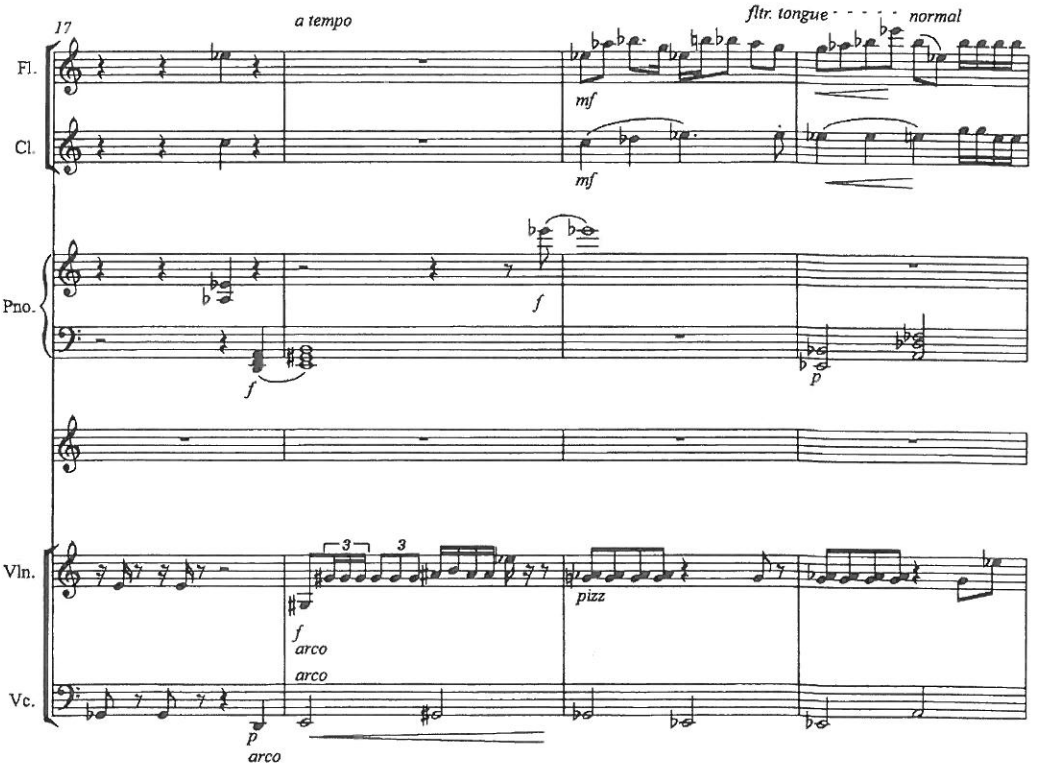
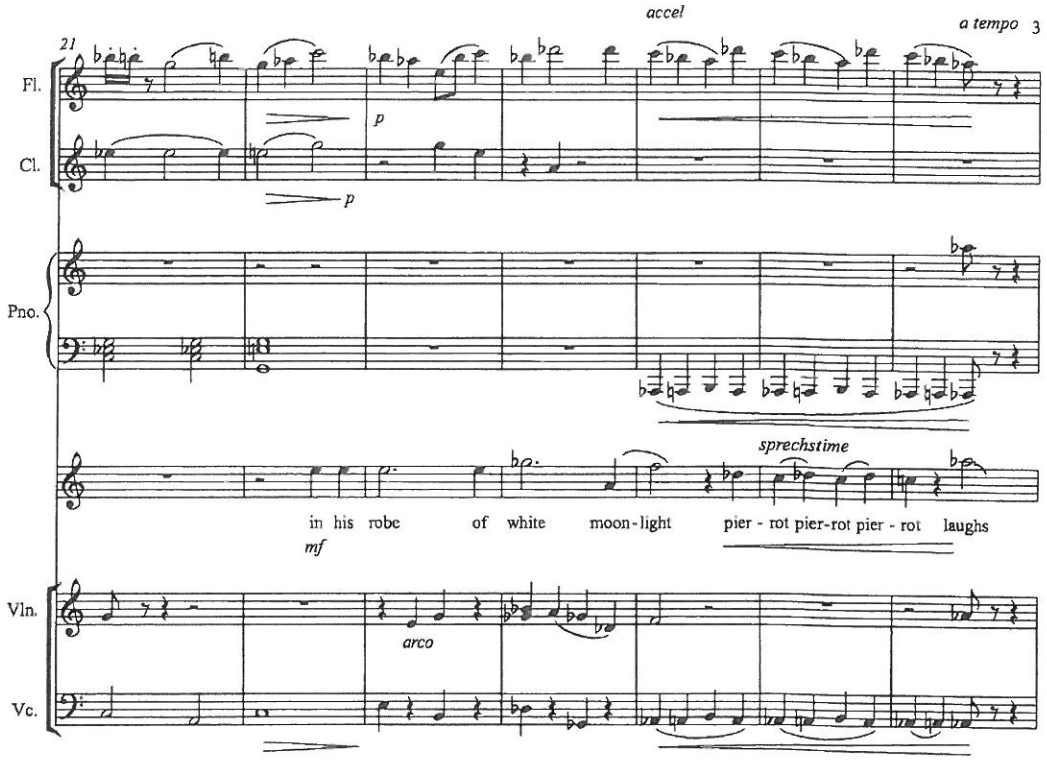
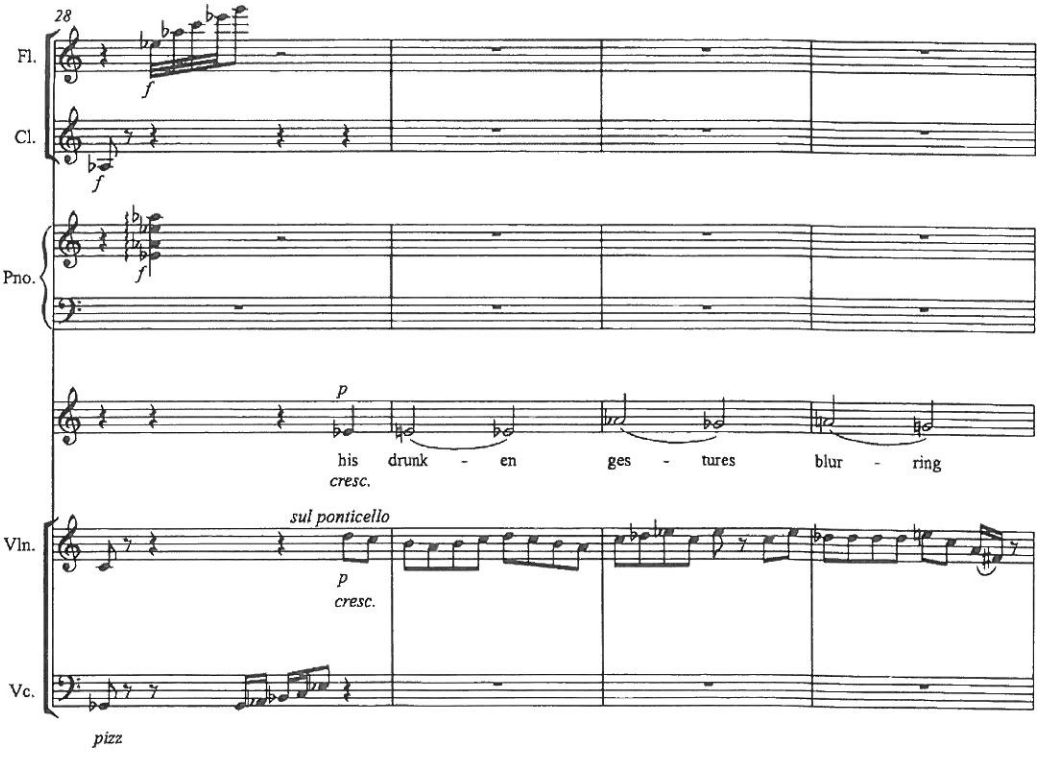
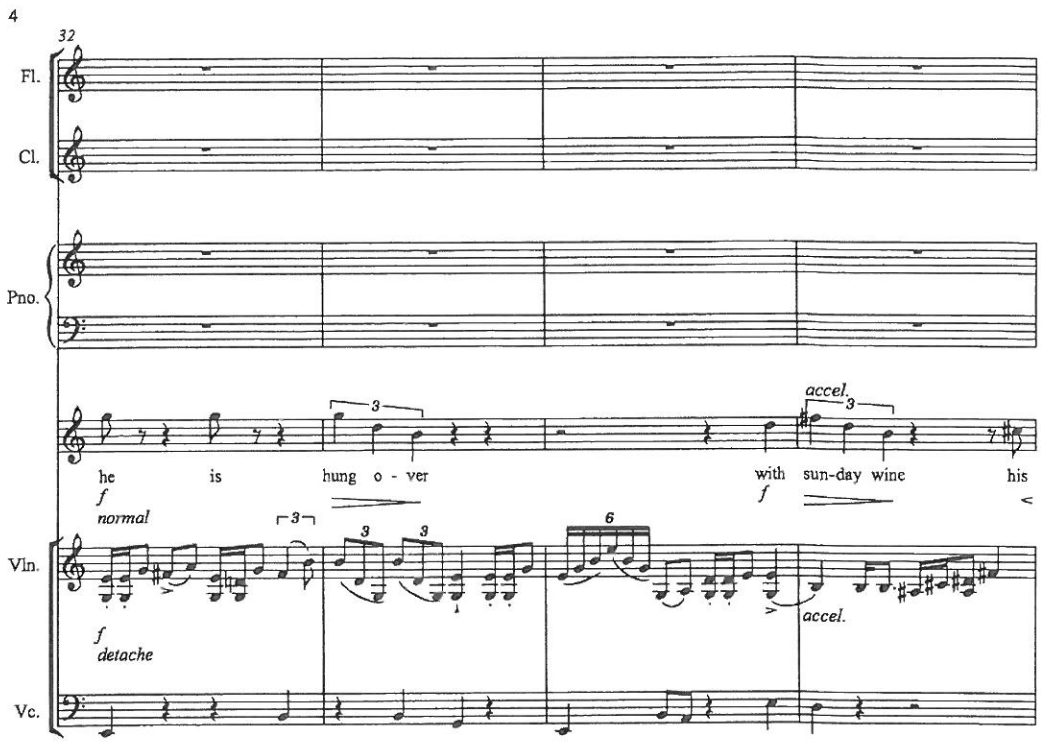
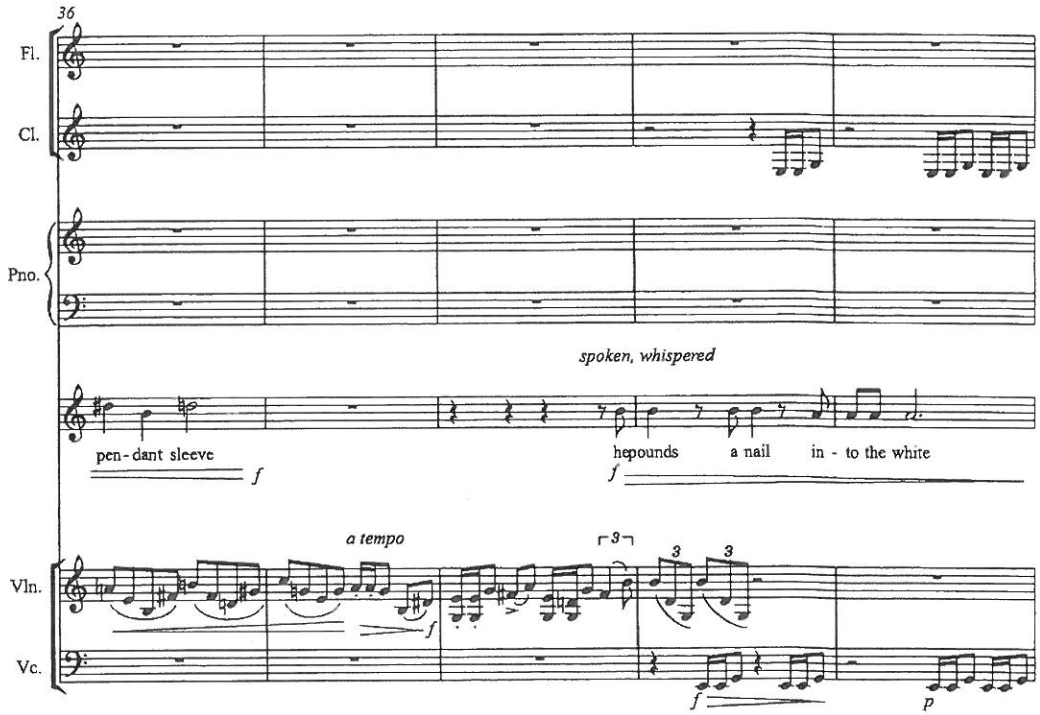

2
13
rit
Fl.
Cl.
Pno.
Vln.
Vc.
ff
f
pizz

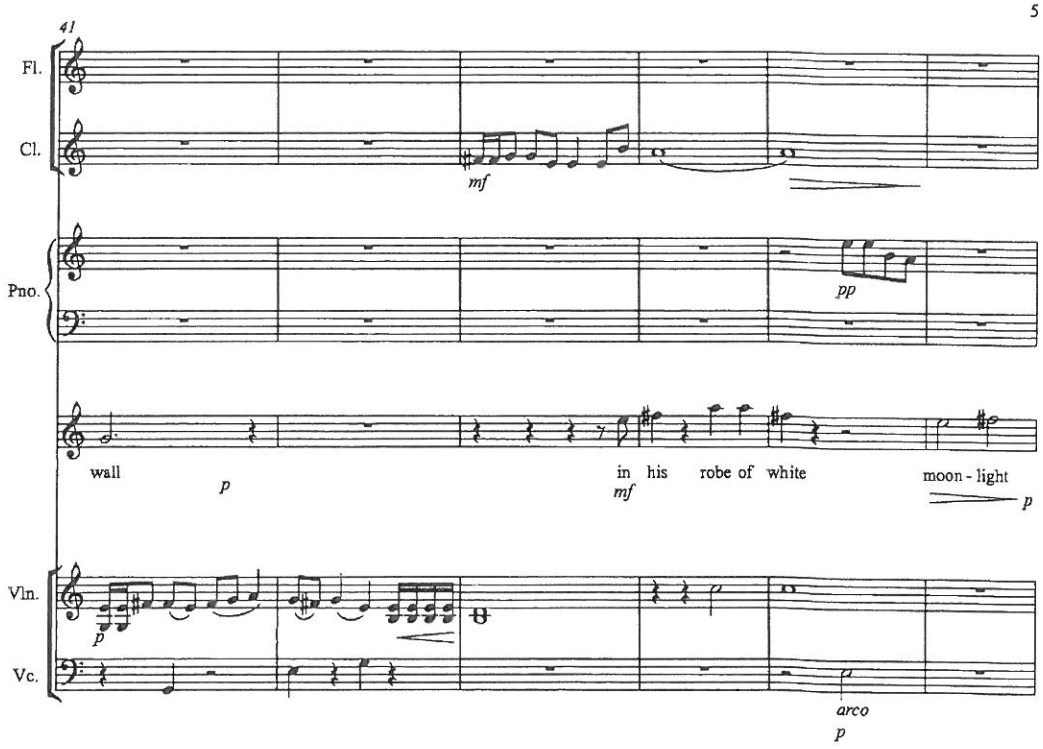

17
a tempo
fltr. tongue
normal
Fl.
Cl.
Pno.
Vln.
Vc.
mf
f
p
arco
pizz

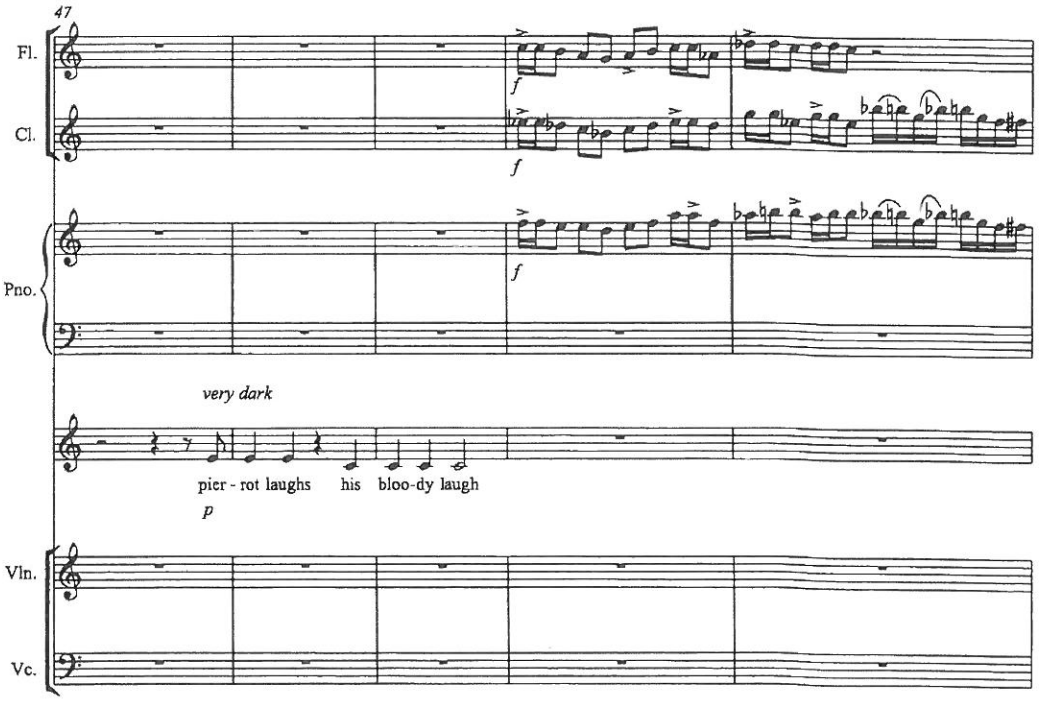

accel
a tempo
3
21
Fl.
Cl.
p
p
Pno.
sprechstime
in his robe of white moon-light pier - rot pier-rot pier - rot laughs
mf
Vln.
arco
Vc.

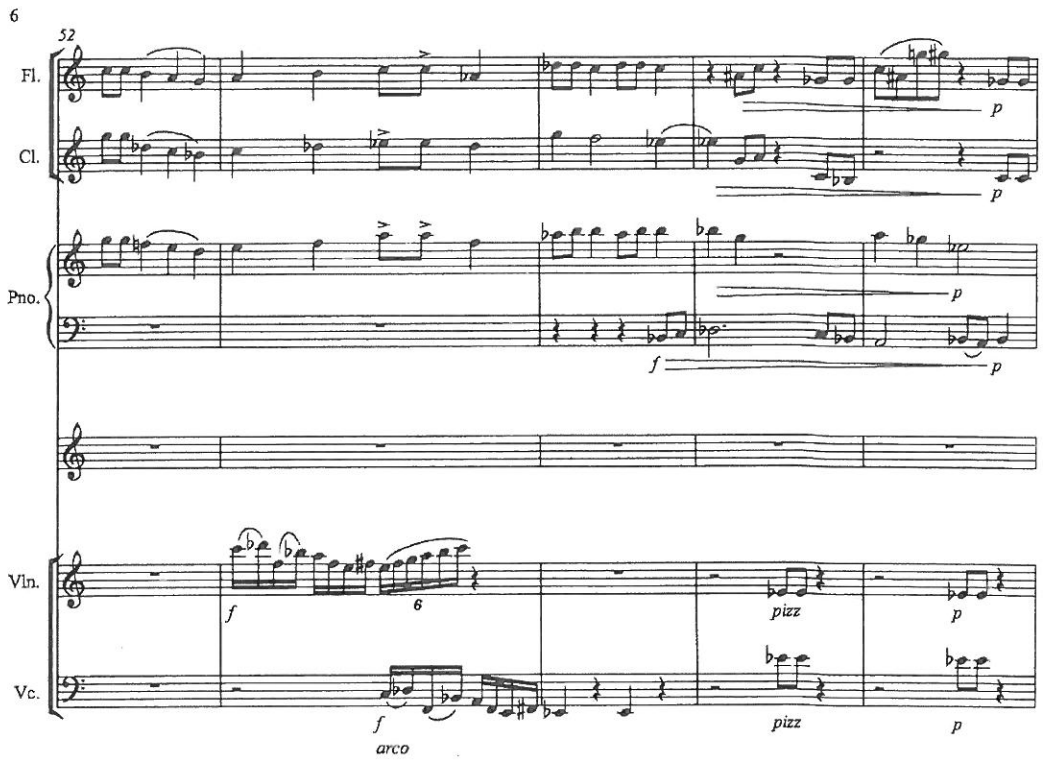

28
Fl.
f
Cl.
f
Pno.
f
p
his drunk - en ges - tures blur - ring
cresc.
sul ponticello
Vln.
p
cresc.
Vc.
pizz

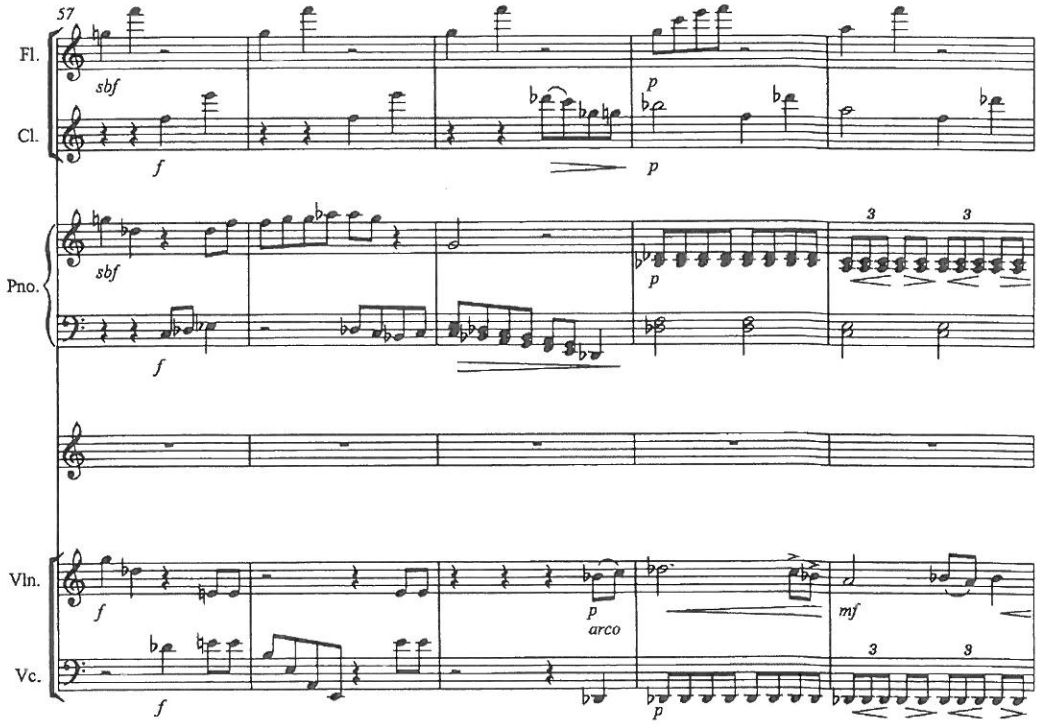

4
32
Fl.
Cl.
Pno.
accel.
he is hung o - ver with sun-day wine his
f
normal
f
Vln.
f
detache
accel.
Vc.

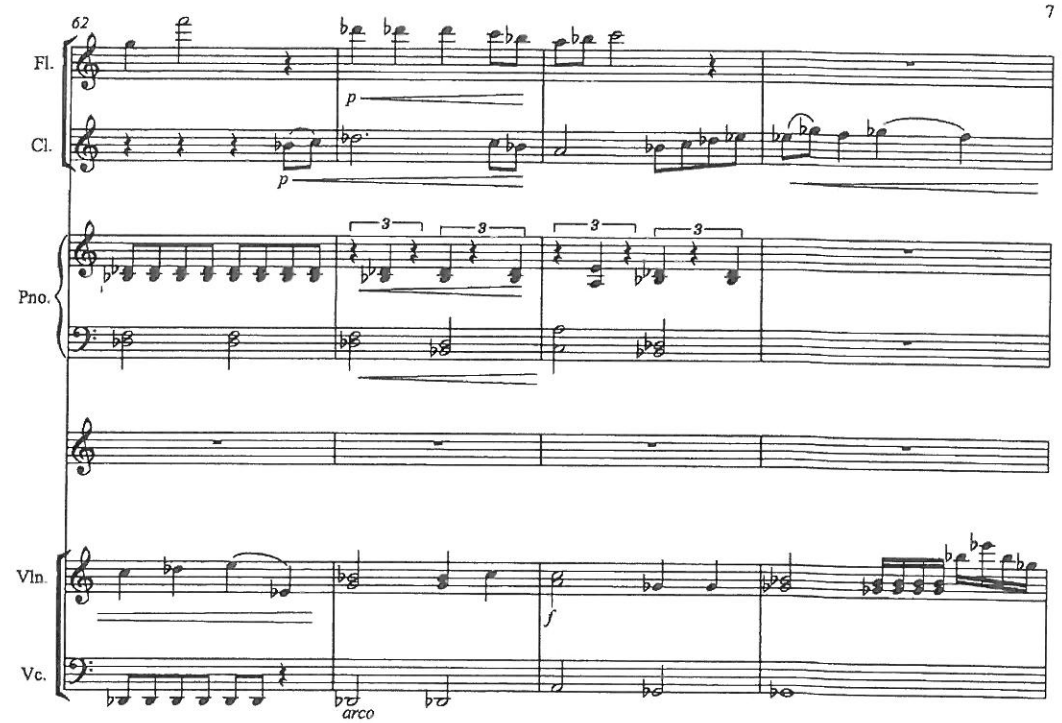

36
Fl.
Cl.
Pno.
spoken, whispered
pen - dant sleeve
f
hepounds a nail in - to the white
f
a tempo
Vln.
f
Vc.
f
p

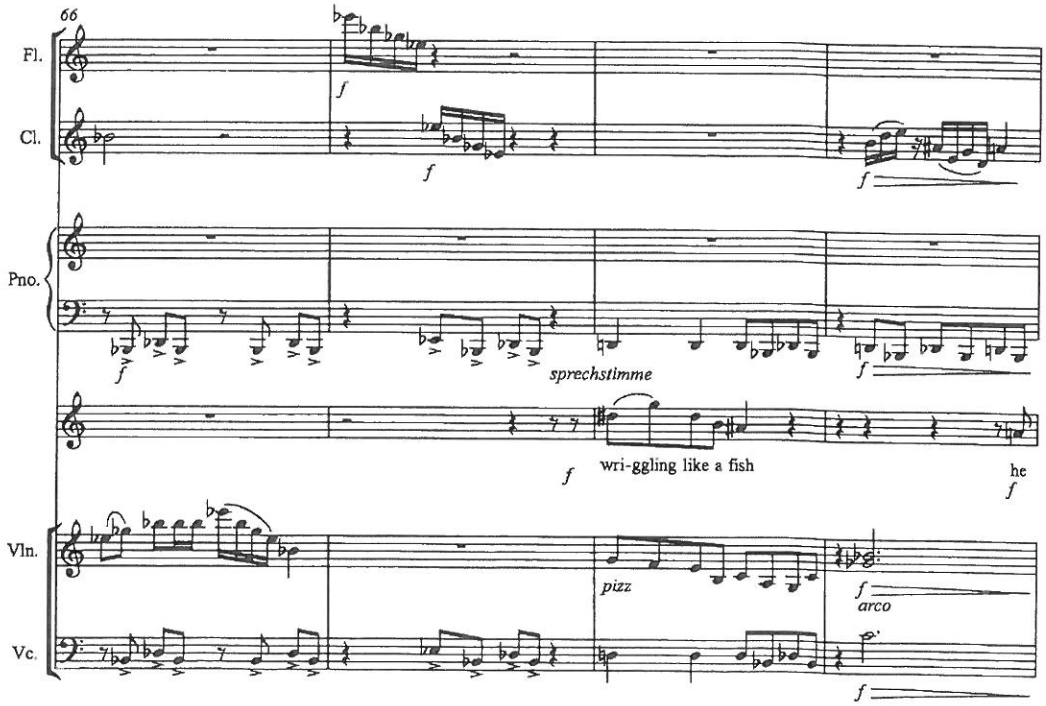

41
Fl.
Cl.
mf
Pno.
pp
wall
p
in his robe of white
mf
moon - light
p
Vln.
p
Vc.
arco
p

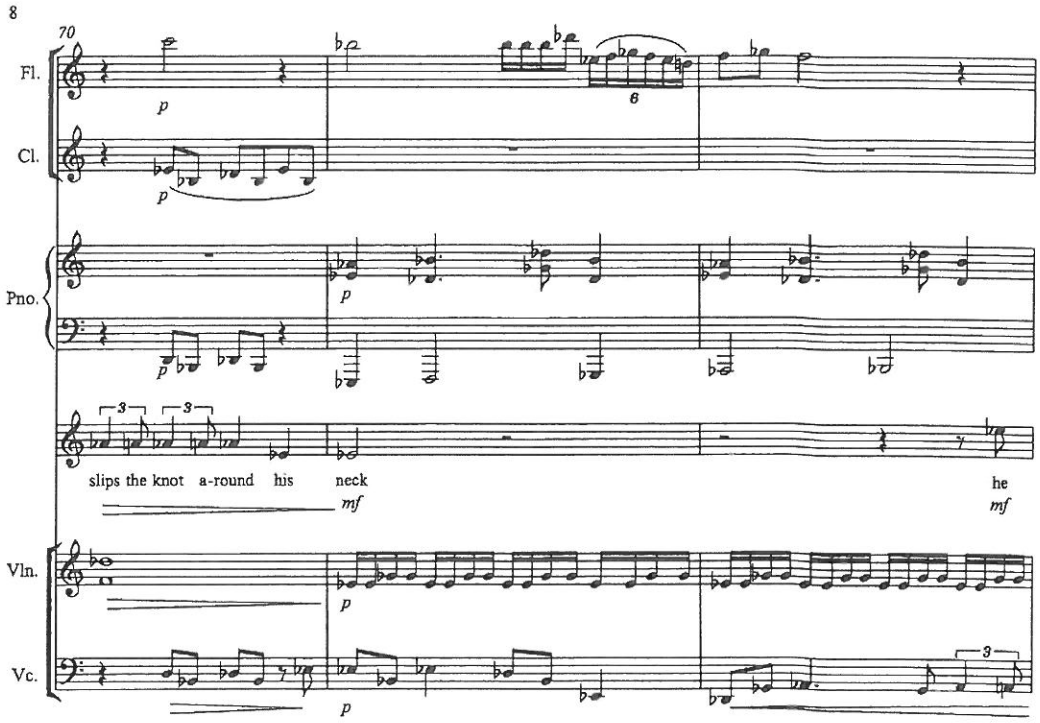

47
Fl.
f
Cl.
f
Pno.
f
very dark
pier - rot laughs his bloo-dy laugh
p
Vln.
Vc.

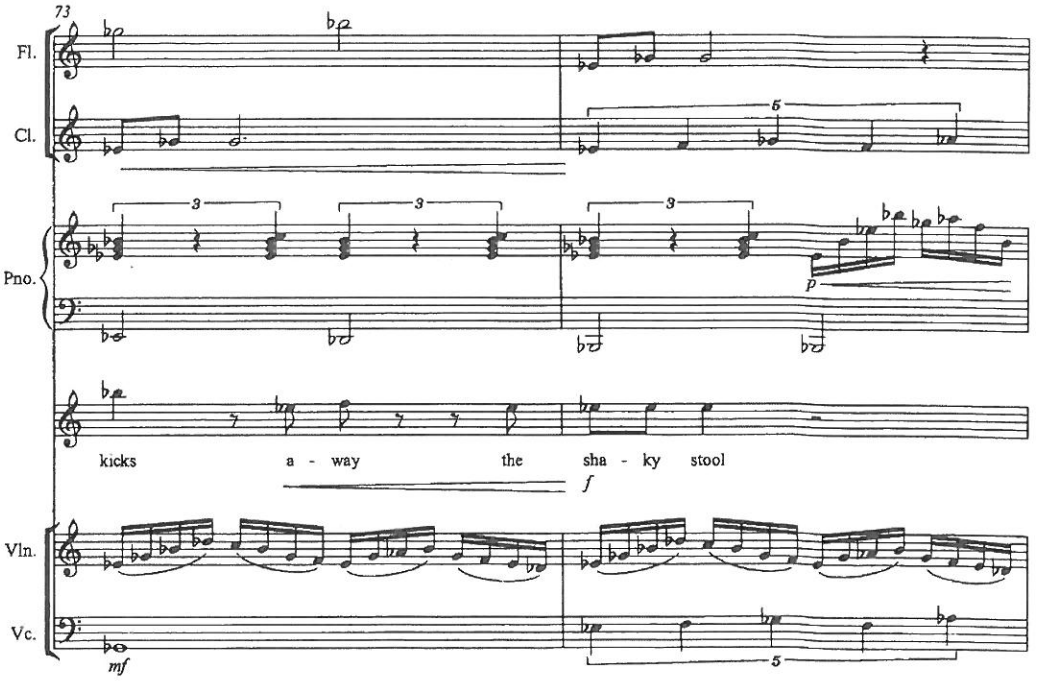

6
52
Fl.
Cl.
Pno.
Vln.
Vc.
p
f
6
pizz
arco

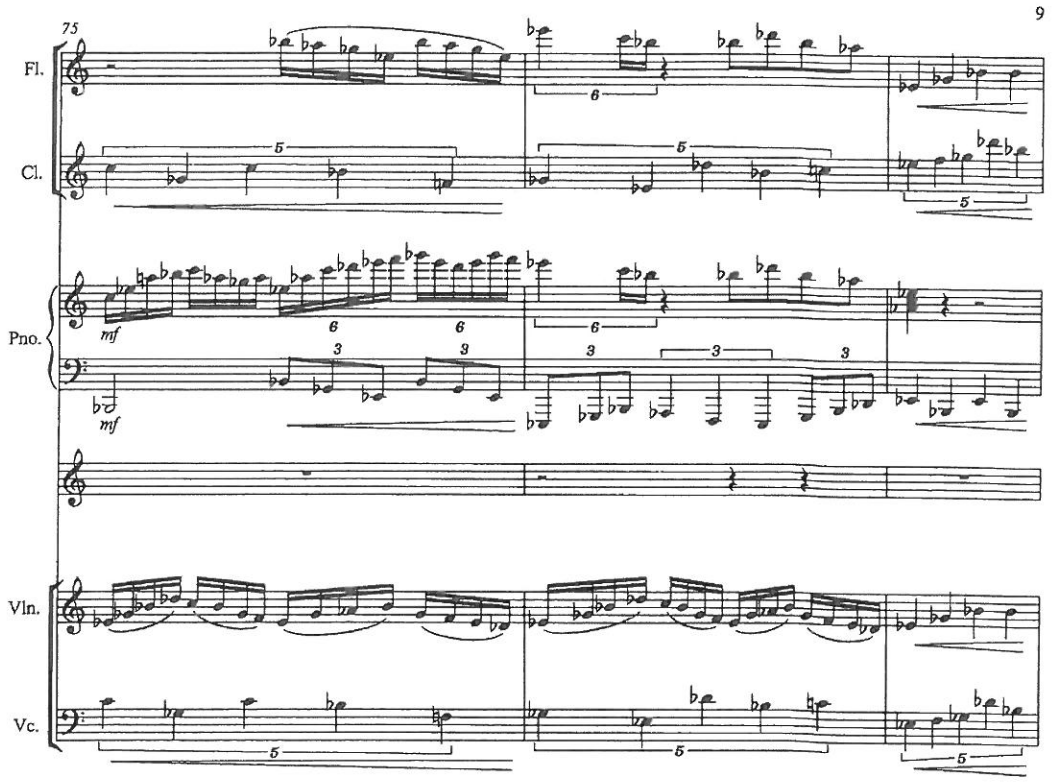

57
Fl.
Cl.
Pno.
Vln.
Vc.
sbf
f
p
3
mf
arco

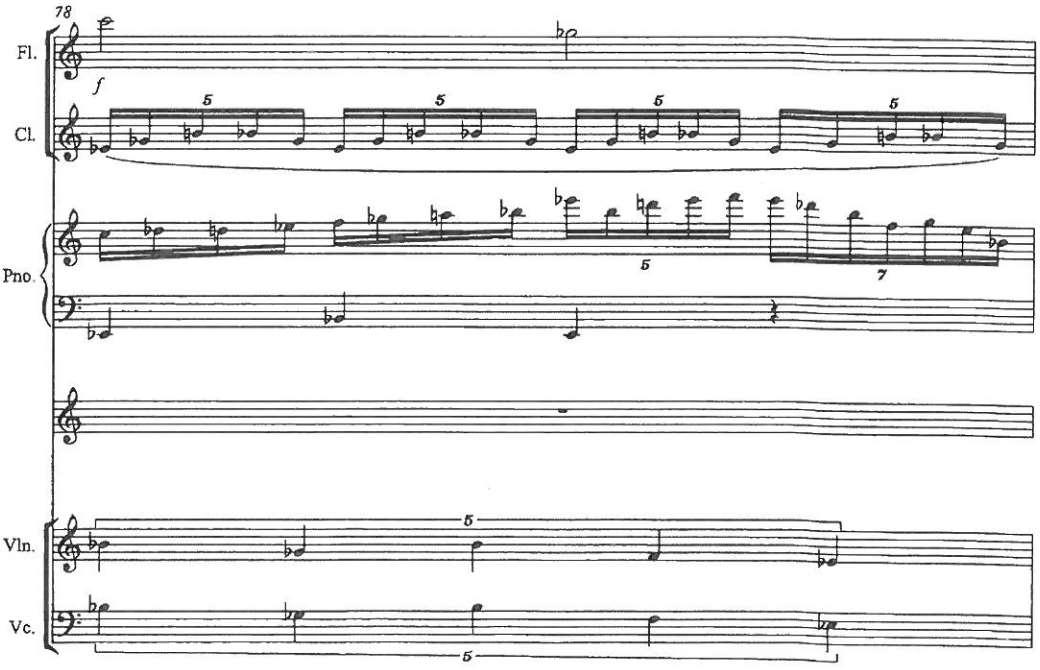

7
62
Fl.
Cl.
Pno.
Vln.
Vc.
p
p
3
3
3
3
f
arco

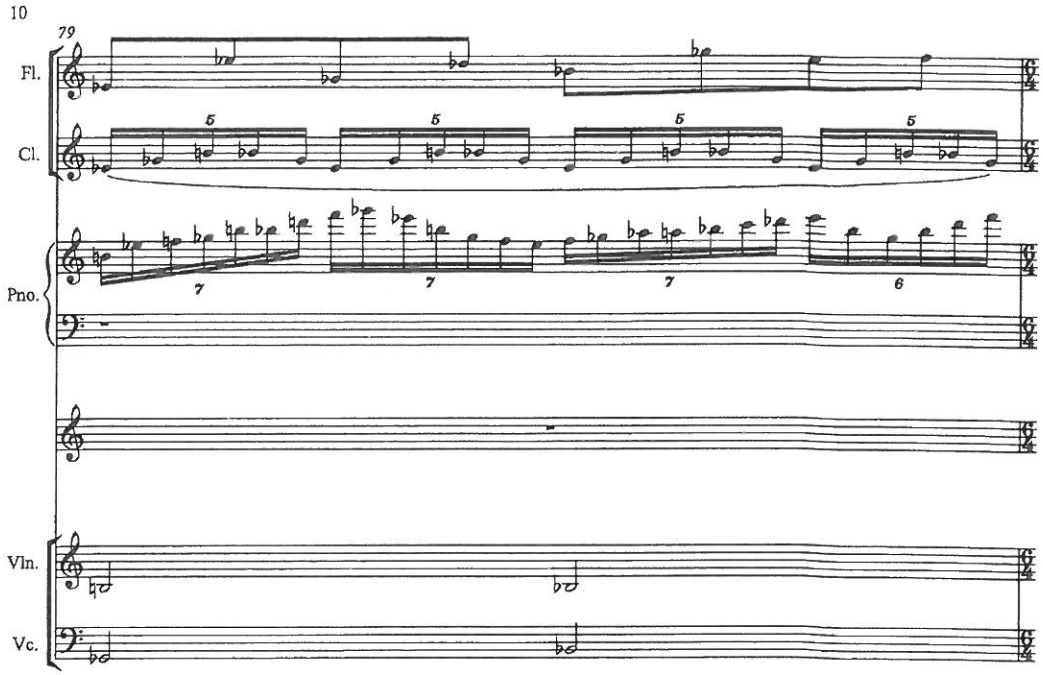

66
Fl.
Cl.
Pno.
Vln.
Vc.
f
f
f
f
sprechstimme
wri-ggling like a fish
he
f
pizz
f
arco
f

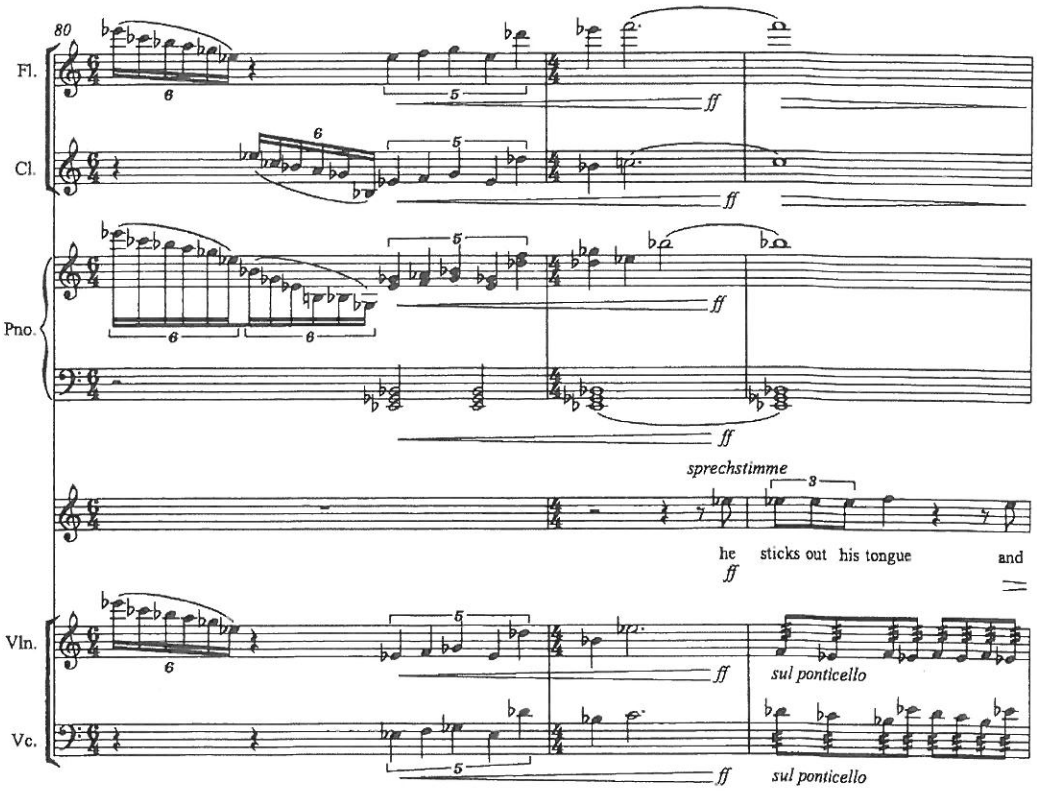

8
70
Fl.
Cl.
Pno.
Vln.
Vc.
slips the knot a-round his neck
he
mf
mf

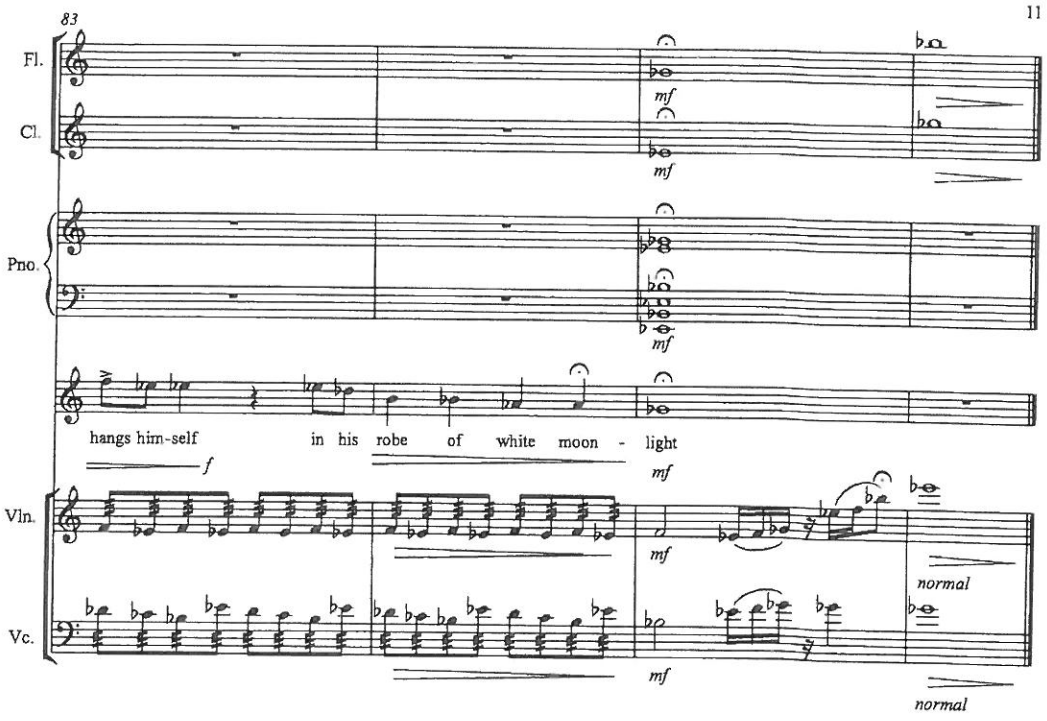

73
Fl.
Cl.
Pno.
Vln.
Vc.
kicks a - way the sha - ky stool
f
mf


9
75
Fl.
Cl.
Pno.
mf
mf
Vln.
Vc.


78
Fl.
f
Cl.
Pno.
Vln.
Vc.

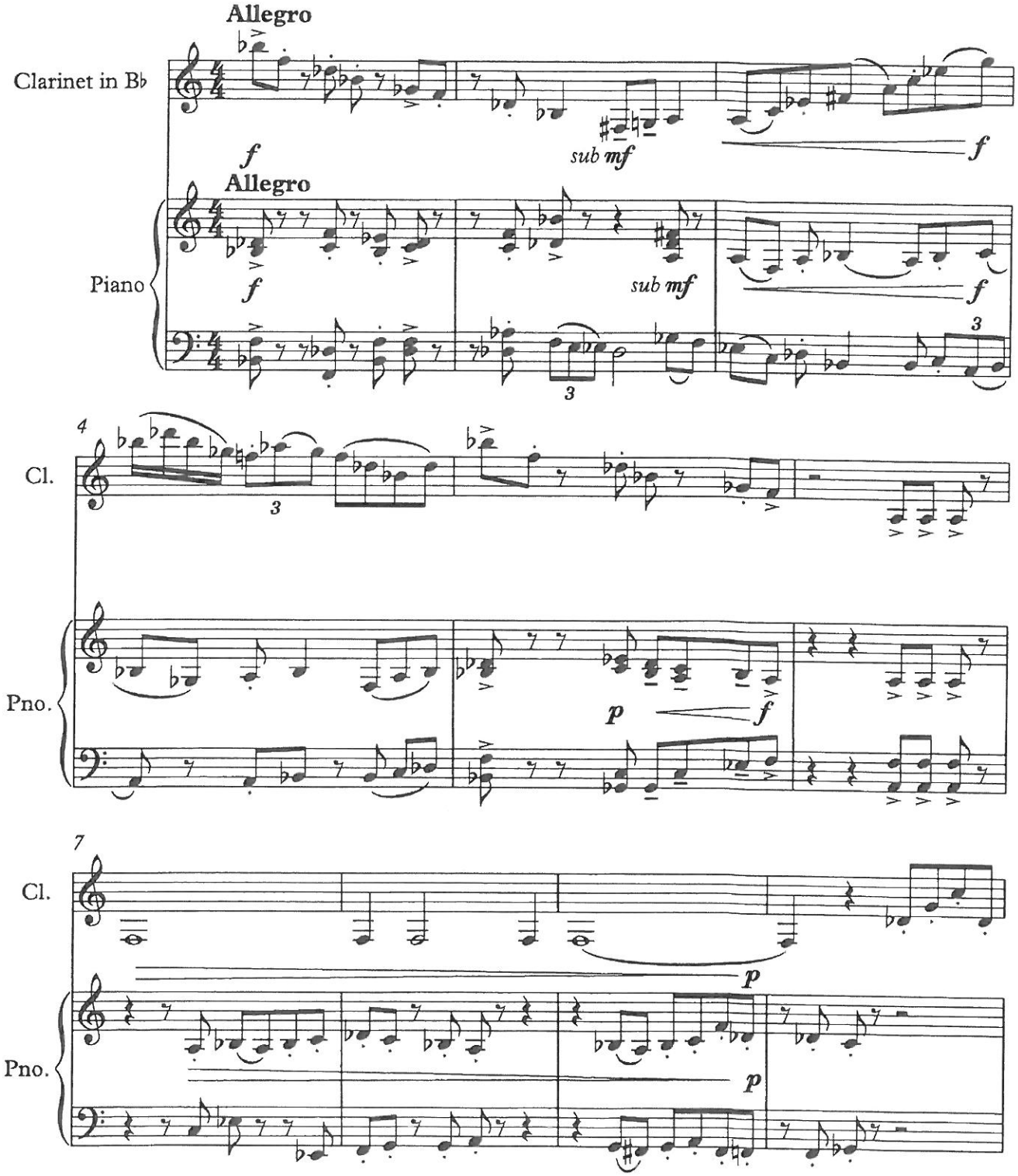

10
79
Fl.
Cl.
Pno.
Vln.
Vc.

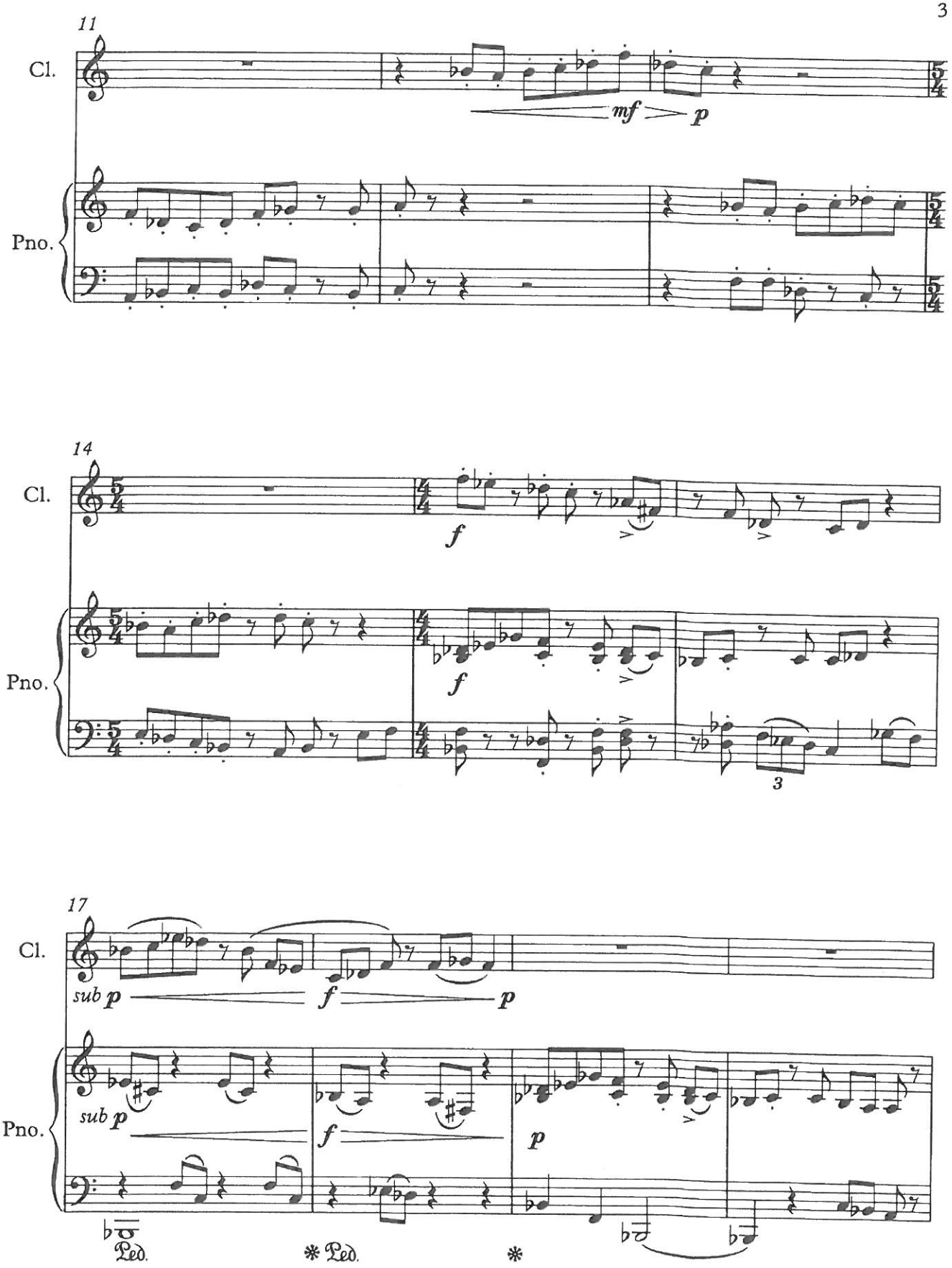

80
Fl.
Cl.
Pno.
sprechstimme
he sticks out his tongue and
Vln.
Vc.
sul ponticello
sul ponticello


83
11
Fl.
Cl.
Pno.
Vln.
Vc.
mf
hangs him-self in his robe of white moon - light
f
normal

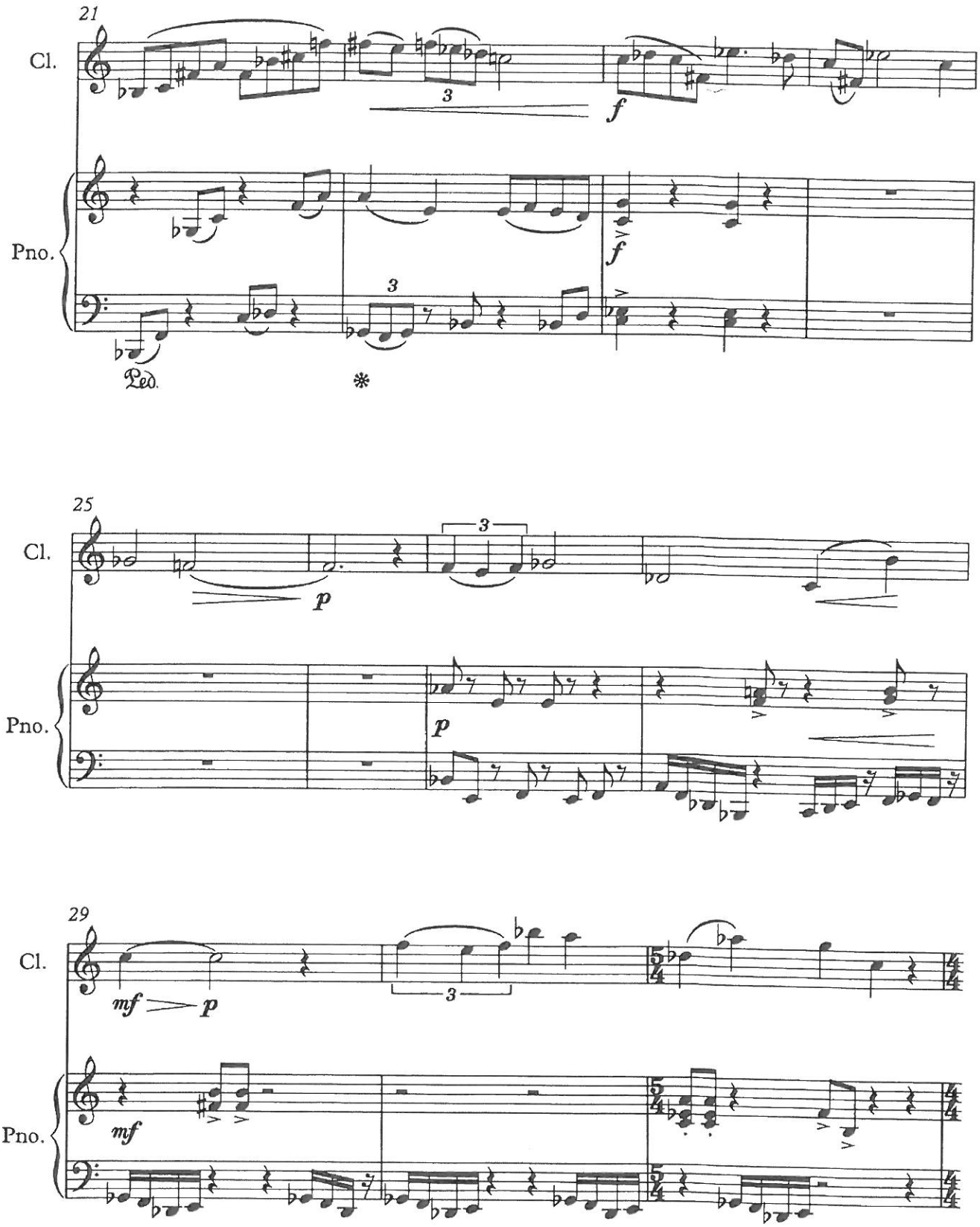
Colin Kemper

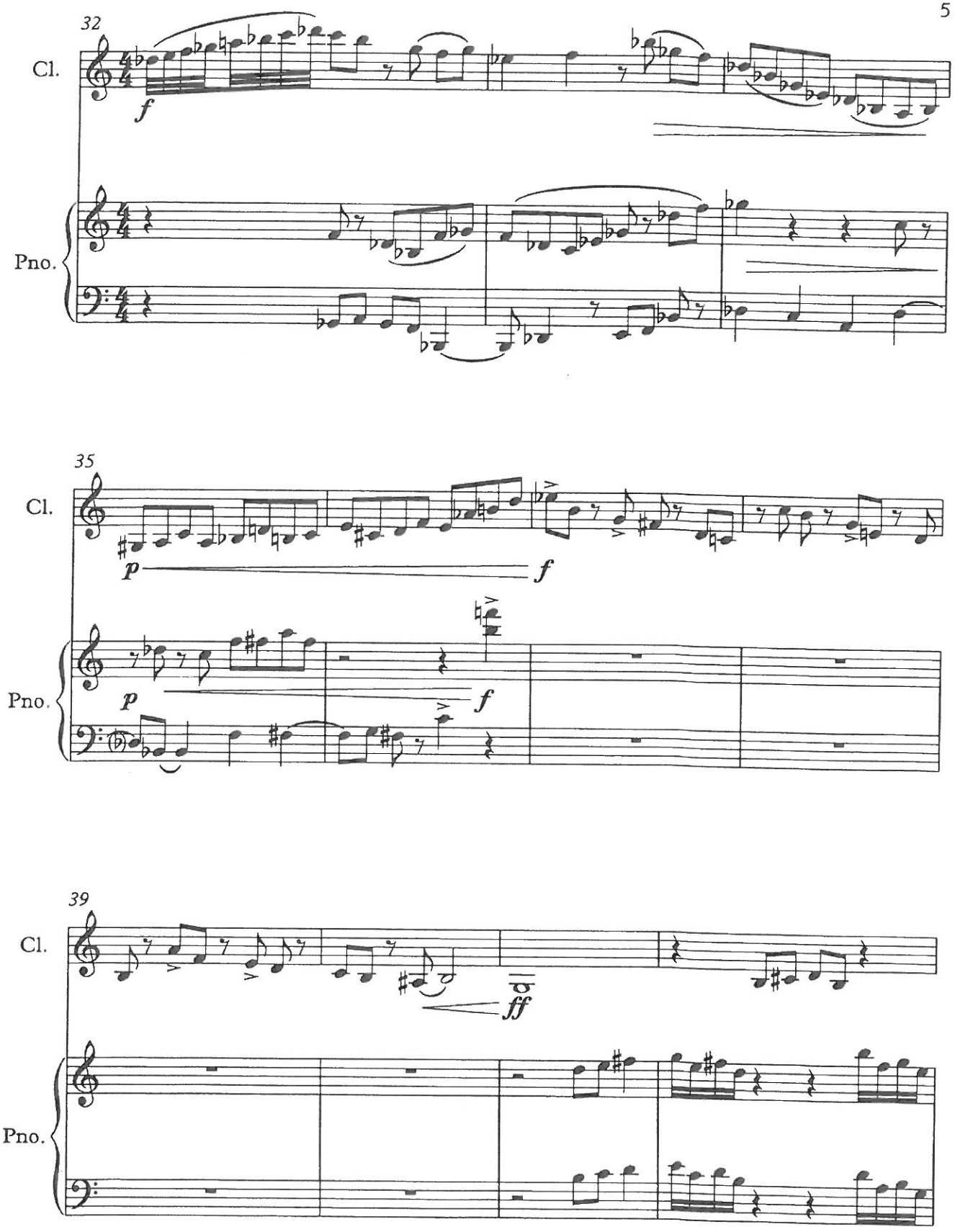
Steps


Allegro
Clarinet in B♭
f
sub mf
f
Allegro
Piano
f
sub mf
f
3
3
4
Cl.
3
Pno.
p
f
7
Cl.
p
Pno.
p


11
Cl.
mf
p
Pno.
14
Cl.
f
Pno.
f
3
17
Cl.
sub p
f
p
Pno.
sub p
f
p
Ped.
* Ped.
*

4




32
Cl.
f
Pno.
35
Cl.
p
f
Pno.
p
f
39
Cl.
ff
Pno.

6

43

Cl.

Pno.

f ff

p sub f

46

Cl.

Pno.

f ff

mf

49

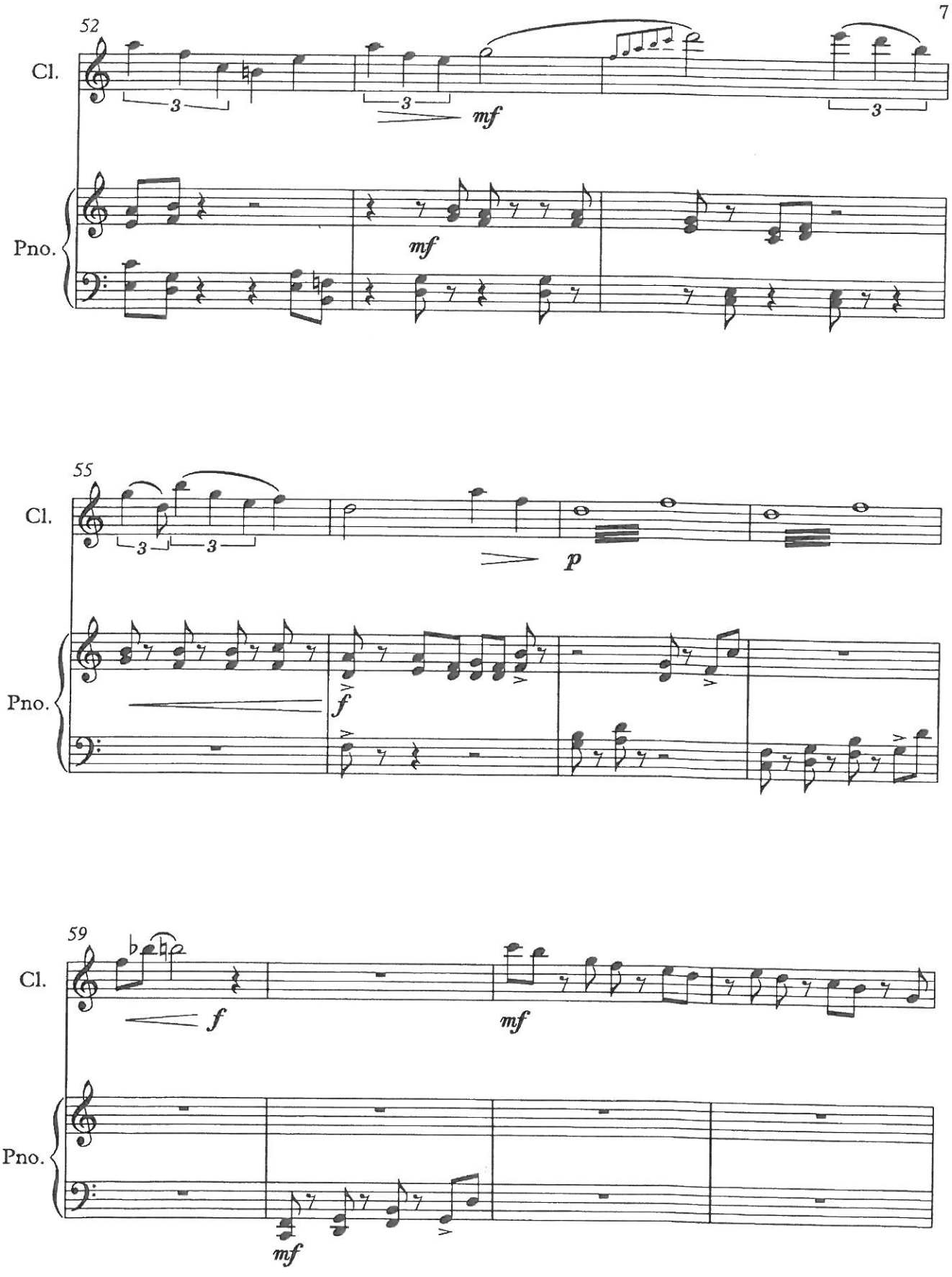
Cl.

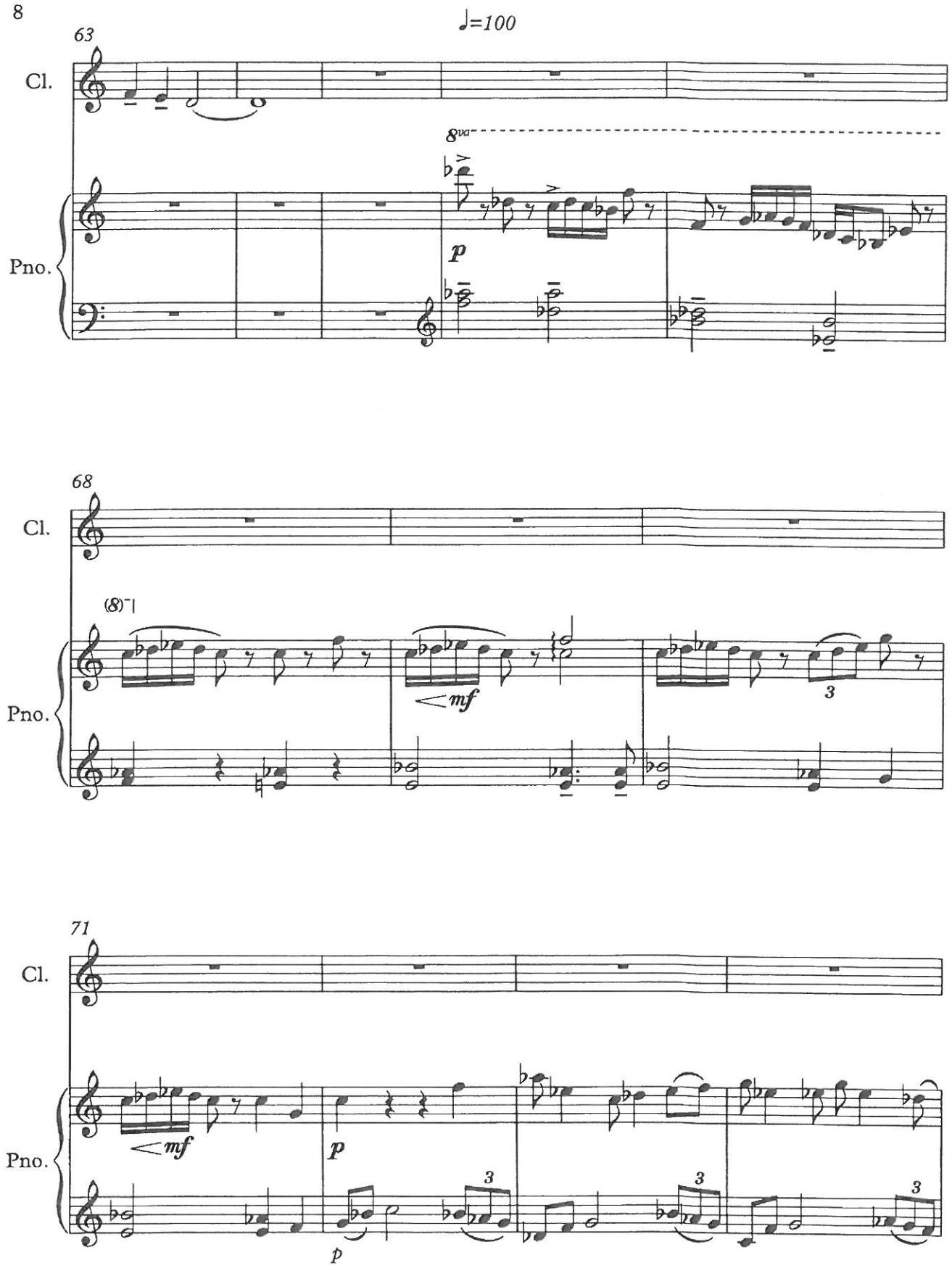
Pno.

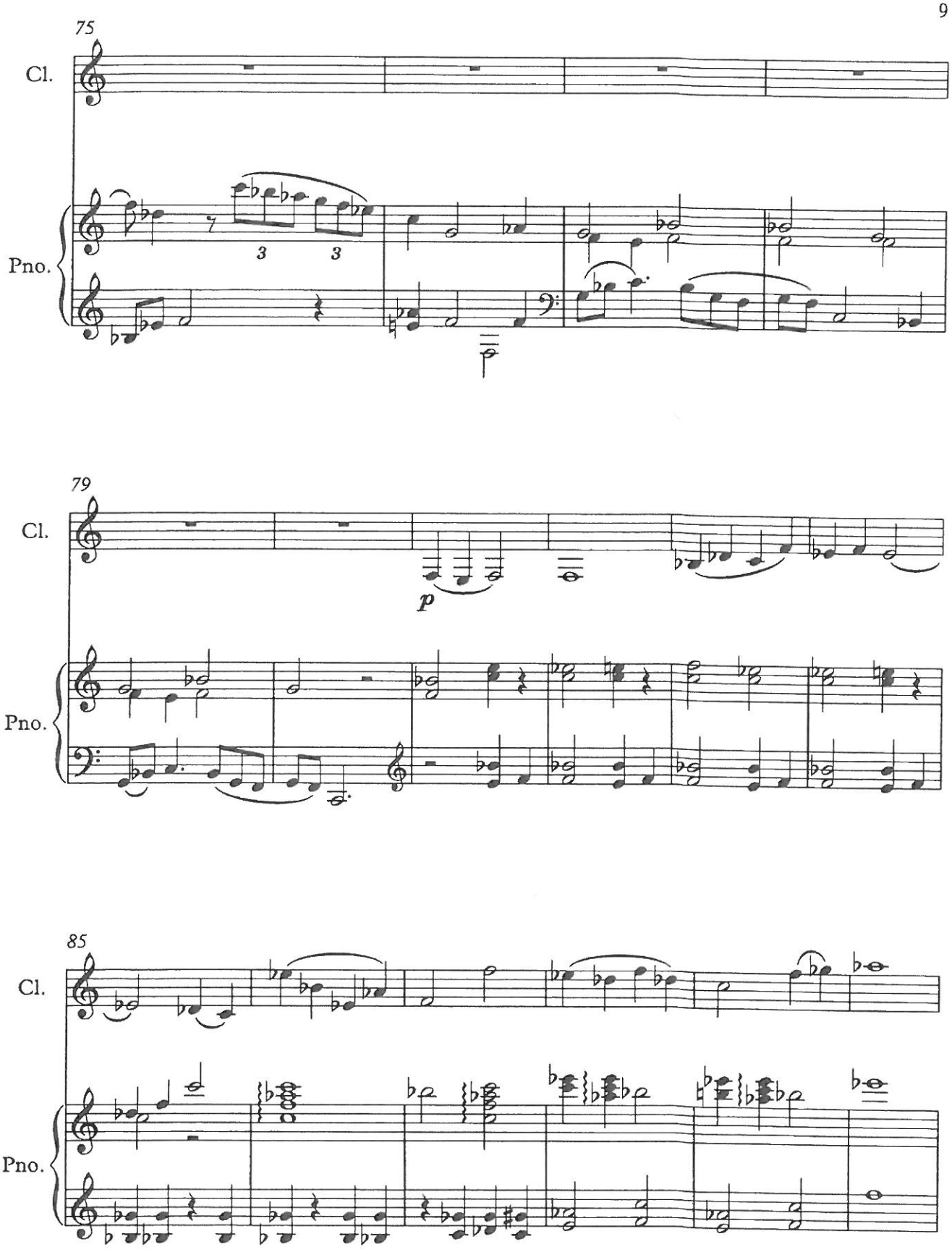
mf

f

f


7
52
Cl.
Pno.
3
3
mf
mf
3
55
Cl.
Pno.
3
3
p
f
59
Cl.
Pno.
f
mf
mf


8
♩=100
63
Cl.
8va
Pno.
p
68
Cl.
(8)
Pno.
mf
3
71
Cl.
Pno.
mf
p
3
3
3
p


75
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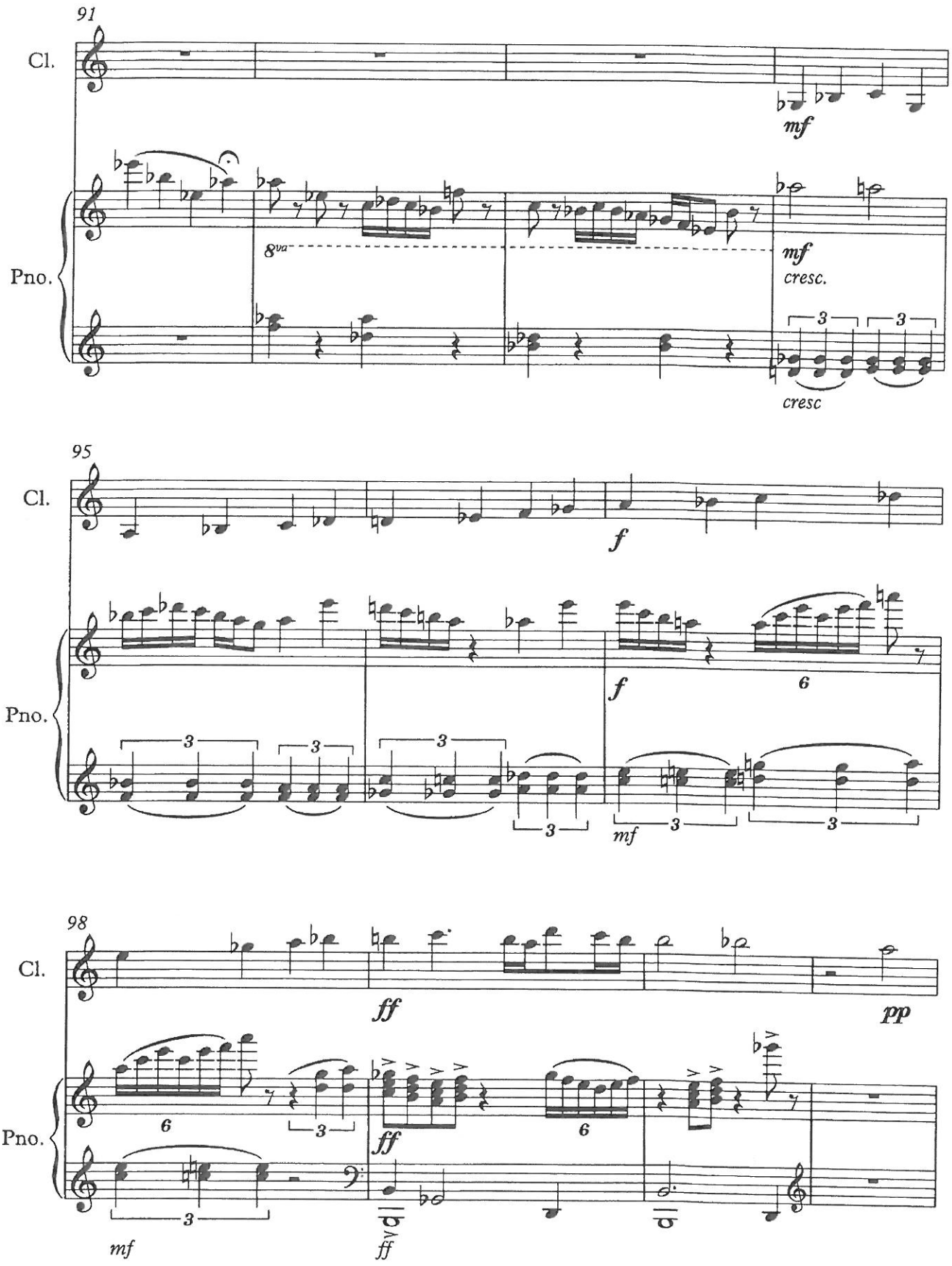
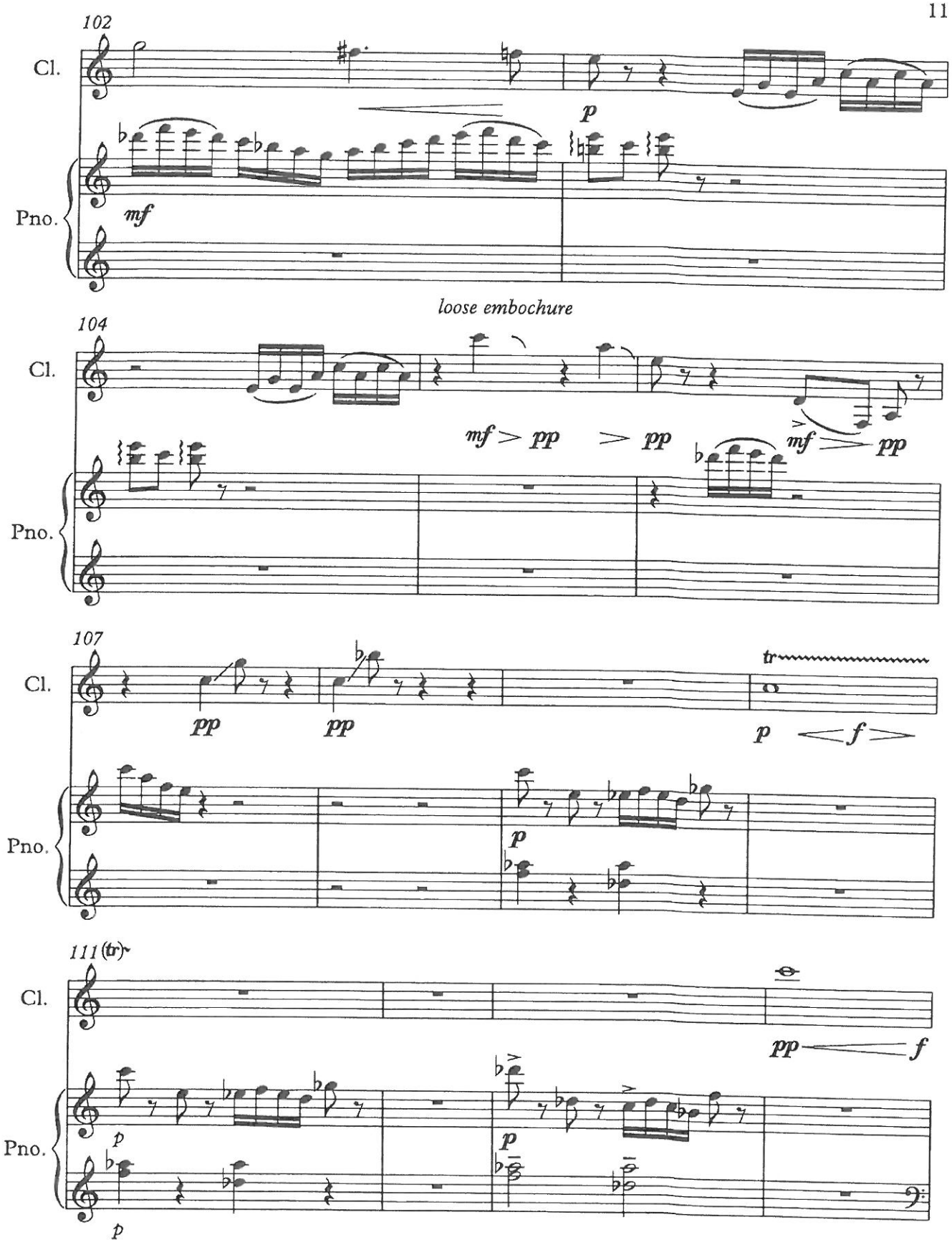
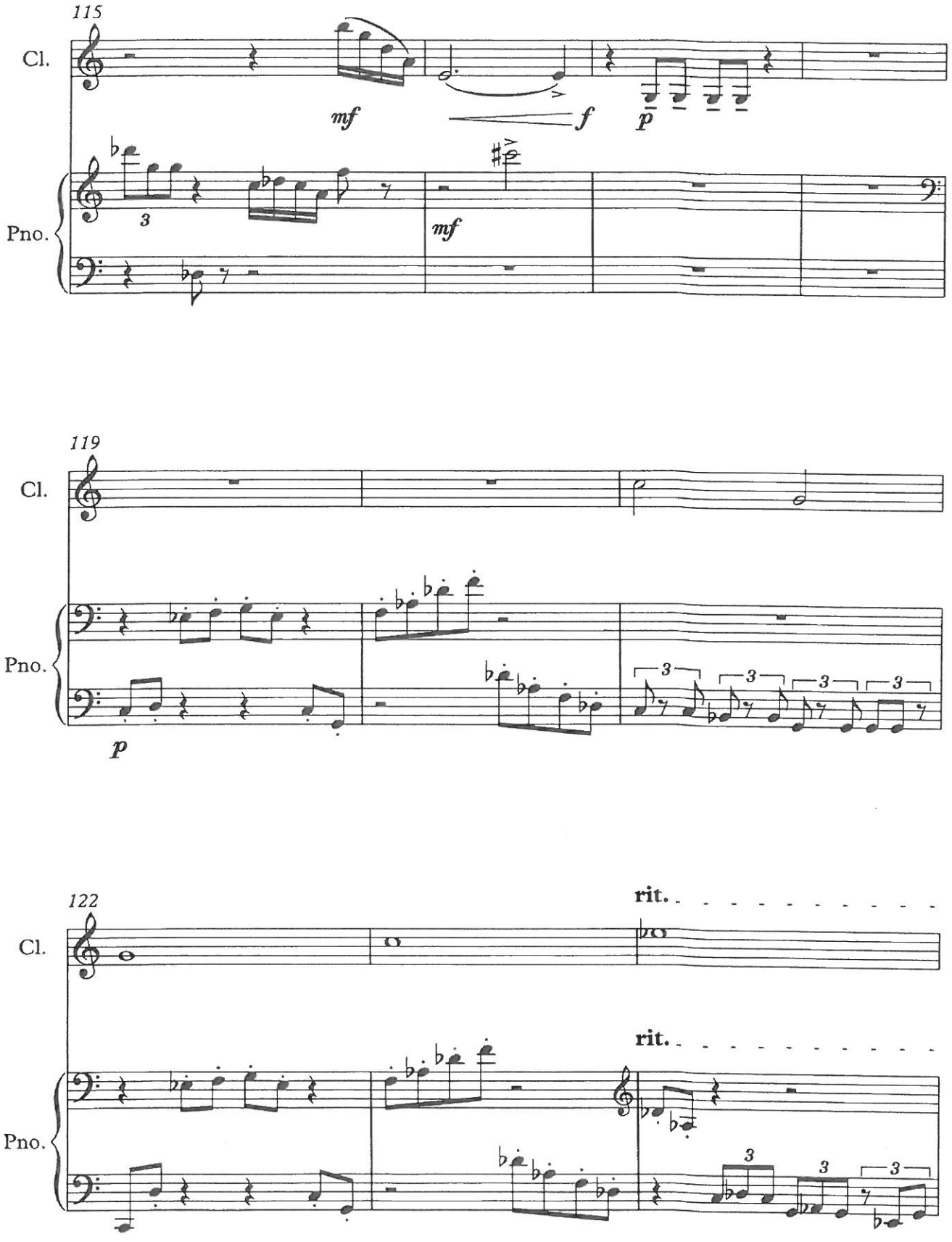
Pno.
3
3
79
Cl.
p
Pno.
85
Cl.
Pno.

10

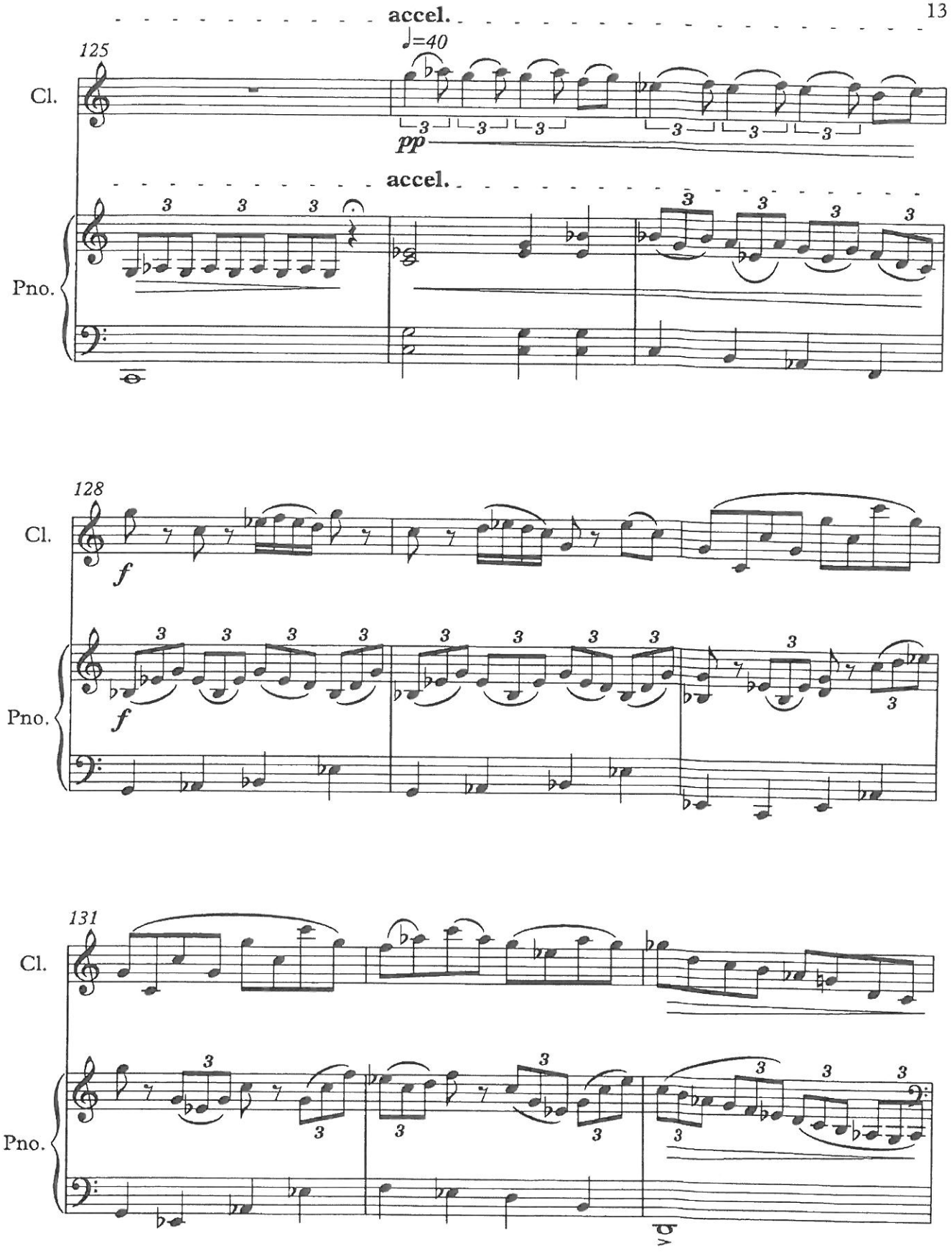

91
Cl.
mf
Pno.
8va
mf
cresc.
3
3
cresc
95
Cl.
f
Pno.
f
6
3
3
3
3
3
mf
98
Cl.
ff
pp
Pno.
6
3
ff
6
3
mf
ff


102
Cl.
Pno.
mf
p
loose embochure
104
Cl.
Pno.
mf > pp > pp
mf > pp
107
Cl.
Pno.
pp
pp
tr
p < f >
p
111 (tr)
Cl.
Pno.
pp < f
p
p
p

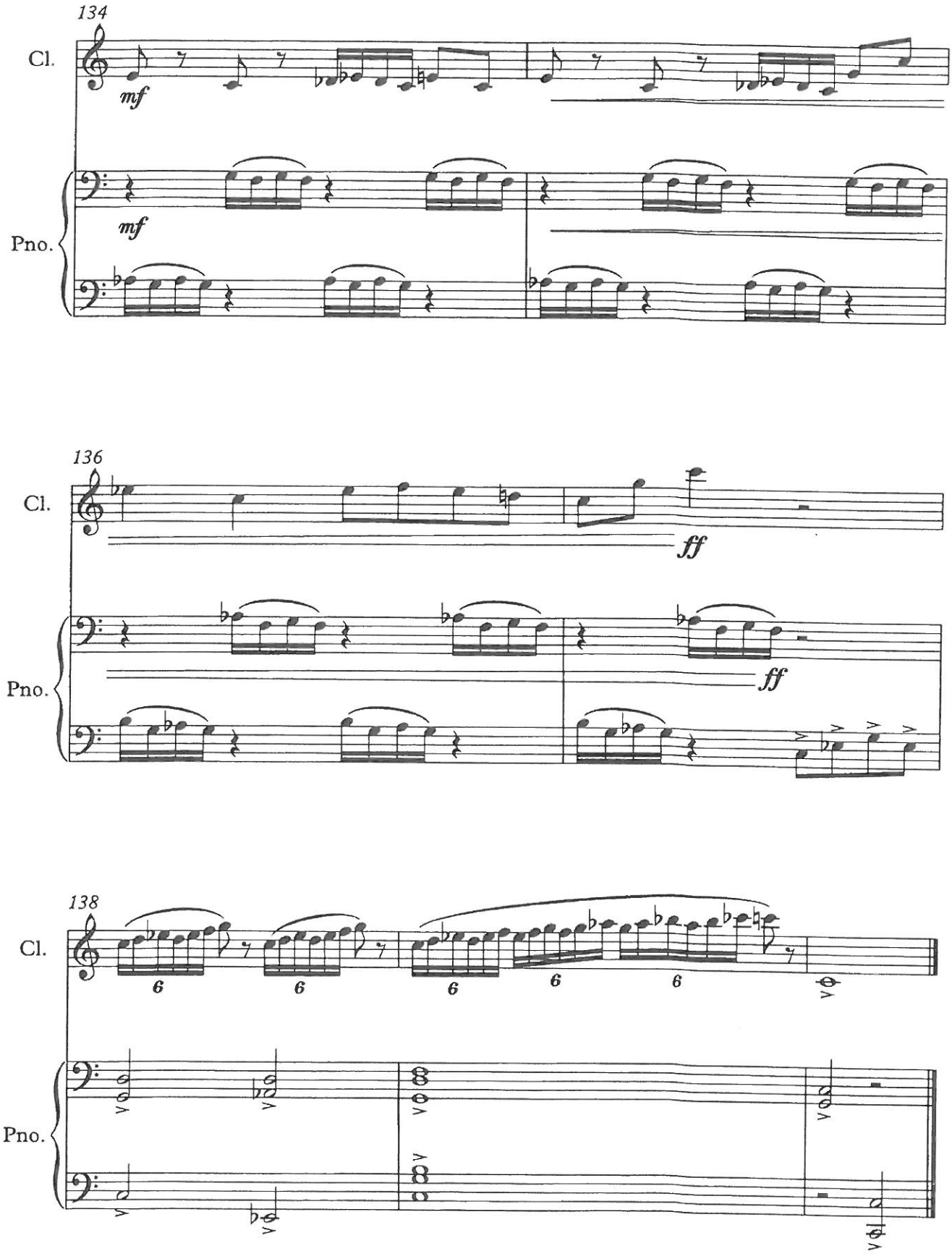
12



13



14



Biography

From Baltimore MD, Colin Kemper started studying at Tulane in 2009. He completed his undergraduate degrees in history and music in 2012 and immediately began studying Composition under Dr. Barbara Jazwinski in the fall of that year. He studied under Dr. Maxwell Dulaney in the fall of 2013. His music is based on timbral, textural, and non-traditional harmonic changes.