RELEASE
(2013/15)
for 12 Musicians

NIZAN LEIBOVICH
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Instrumentation:

Flute (doubling on Piccolo)
Oboe
Clarinet in B-flat (doubling on Bass Clarinet)
Horn in F (using straight mute)
Trumpet in C (using straight mute, harmon mute and plunger mute)
Trombone (using straight and plunger mute)
Vibraphone
Piano
Violin
Viola
Cello
Contrabass (optional: with speaker and volume pedal)*

*Optional: depending on the hall’s acoustics the contrabass can be amplified in mm. 51-107 and mm. 115-128. Amplification should be turned on/off using a volume pedal. Player should use their own bass amp with a pick-up mic attached to instrument.

Duration: ca. 11 minutes

Written for the Composers Conference at Wellesley College,
Wellesley, MA

James Baker, Music Director
Performance Instructions:

General

Slightly flat, matching the tuning of a natural 7th harmonic (-31 cents)

Slightly sharp (approximately +31 cents)

Always extremely short and with hard attack, but adhering to the given dynamic

Short and generally with light attack

Wind/Brass

Breath ("air") tone

Flutter tongue (abbreviation in the score: fl. tng.)

Lip bend upwards

Lip bend downwards

Flute/Oboe

F slightly flat, should sound -31 cents lower than equal temperament tuning, using alternate fingering

Bass Clarinet

tongue slap

Extended improvisation (m. 124):
> Continue with free improvisation, expanding on the music played so far and gaining momentum until complete exhaustion.
> The improvisation should freely incorporate motives from the preceding music (ca. mm. 115-123)
> Explore the entire range of the instrument.
> The player can follow or consult the written improvisation layout (p. iv). When doing so, the layout should be considered a mere framework that in no way limits the player’s skill and imagination.
> Approximate duration: 40” to 1’30”

Horn

Half stopped. Applies only to the note over which it is written

Fully stopped

Natural harmonics are used throughout the horn part. Do not attempt to “correct” intonation
Horn/trumpet

\[ \text{half valve} \]

h. v. indicates a half valve segment

f. v. indicates a return to full valve

Trumpet/Trombone

\[ \text{fast irregular tonguing} \]

\[ \text{‘shake’} \]

+ harmon mute (stem out)/plunger mute - mute position

0 harmon mute (stem out)/plunger mute - open position

\[ \text{smooth movement between two mute positions} \]

\[ \text{alternate irregularly between muting the cup and open position} \]

Trombone

\[ \text{harmonic glissando within a single slide position; a ‘rip’} \]

Strings

s.t. (sul tasto) close to the finger board

ord. (ordinario) regular bow position

s.p. (sul ponticello) close to the bridge

m.s.p. (molto sul ponticello) on the bridge

\[ \text{smooth transition between two bow positions} \]

\[ \text{molto vibrato} \]

Contrabass

\[ \text{hit the string with the palm of the right hand} \]
Bass Clarinet Solo
free improvisation layout for m. 124

Fast, energetic (continue in the same manner building on the previous music)

* Boxes can be played in any order and may be repeated, other than the first and last boxes (in bold) which should be played once and in their original position.
** Choose one of the ending boxes. These should be played only once at the end of the solo, leading to the next segment (m. 125).
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Steady, flowing $\downarrow = 63$

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*F slightly flat, matches the contrabass and cello's 7th harmonic (F5) on the G string.
Release
Release
Release
Release
* Jazz Pizz. put the bow down until m.107
Release
* Put the bow down until m.128
Release

Fl.

Ob.

B♭ Cl.

Hn.

C Tpt.

Tbn.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.
optional extended Bass Clarinet improvisation. senza misura, ad lib
* Improvise in the manner of the previous measures. Hit ("slap") the keys with flat fingers.
Notation is approximate. Pedal should be used throughout.
* Scordatura: lower the E string while playing, resulting in a slow glissando from E to C♯.
*on the wood at the extreme right of the piano, following the extreme upper register; a "final stroke".*