Transposed Score

Aaron Brooks

Two Grotesque Scenes

for Clarinet in Bb, Violin, and ‘Cello

Two Grotesque Scenes

Aaron Brooks

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Duration: ca. 18’

Program Note:

Two Grotesque Scenes, for Clarinet, Violin, and ‘Cello, features two extended movements, which may be performed in either order or individually. Both movements are concerned with establishing a dramatic, often incongruous dialogue between varying types of repetition and non-repetition, sound and silence, and pulsed and non-pulsed material. Such disparate textures are tied together by a unified atonal harmonic sense, featuring a mediation between strict 12-tone serial material and unordered pitch collections, derived from this material.

Grotesque Scene #1 finds the three players repeatedly trying to coalesce into clear melody and accompaniment “dance” textures across a number of different sections. Each attempt is thwarted, with the ensemble always falling into chaotic, improvisatory material, obsessive repetition, or complete silence. A sometimes tragic, sometimes comical dialogue is sought between minimalistic, complexist, and more moderate aesthetics’ approaches to texture and repetition.

Grotesque Scene #2 features three main sections, where in each case the ensemble embraces some type of counterintuitive dramatic arc. The opening section features a succession of brief, complex gestures that repeat several times, with only slight distortions occurring each time. These repeating gestures are separated by “palate cleansing” sustained notes/glissandi, which act as a sort of substitute for silence. The use of only slightly varied repetition, and the insistence of the long notes gives an oddly meditative quality to the otherwise maximalist nature of this music. This opening material eventually gives way to a middle section which is constructed around a repeating pattern of shifting meters. This pattern is initially left primarily silent; only the performers are privy to its intricacy. As the music progresses, the meters are gradually “filled in” with actual sound material, eventually revealing the rhythmic pattern to the listener. The resulting “dance” material culminates in the movement’s most traditional climax, which immediately breaks apart into the final section, where the opening gestural material is recast in a more conventionally organic narrative. The frenzied nature of this material proves to be unsustainable, as it quickly gives way to the movement’s extended slow ending.

Performance Notes:

1. The two movements may be played together in either order, or separately.
2. Courtesy accidentals are used liberally. However, should any question arise, accidentals do carry through the bar and do not transfer the octave.
3. Staccatissimo markings (wedges) are simply notes shorter than normal staccato notes. They should not be treated as accents.
4. In passages that move between simple and compound meters (5/4 to 6/8, etc), eighth note always equals eighth note.
5. (G.P.): "Grand Pause." The performers should appear frozen during these silences, as if they may resume playing at any moment.
6. (2+3), (2+2+3), etc: These markings indicate the groupings of the basic rhythmic unit in asymmetrical time signatures.
7. (x 9), (x 5), etc: These markings indicate the number of times a passage should be repeated. The first occurrence of the material (before the repeat sign is reached) is included in this number.
8. Glissandi should always begin as soon as the note articulates.
9. Strings: Short notes featuring glissandi with unspecified terminating pitches/rhythms are quick, instantaneous glissandi without a sense of final pitch. These gestures should sound as if the player is "flying off the fingerboard."
10. Clarinet: Glissandi with unspecified terminating pitches/rhythms are lip glissandi with a range of no more than a major second.

Grotesque Scene #1

Impish, impetuous

Aaron Brooks

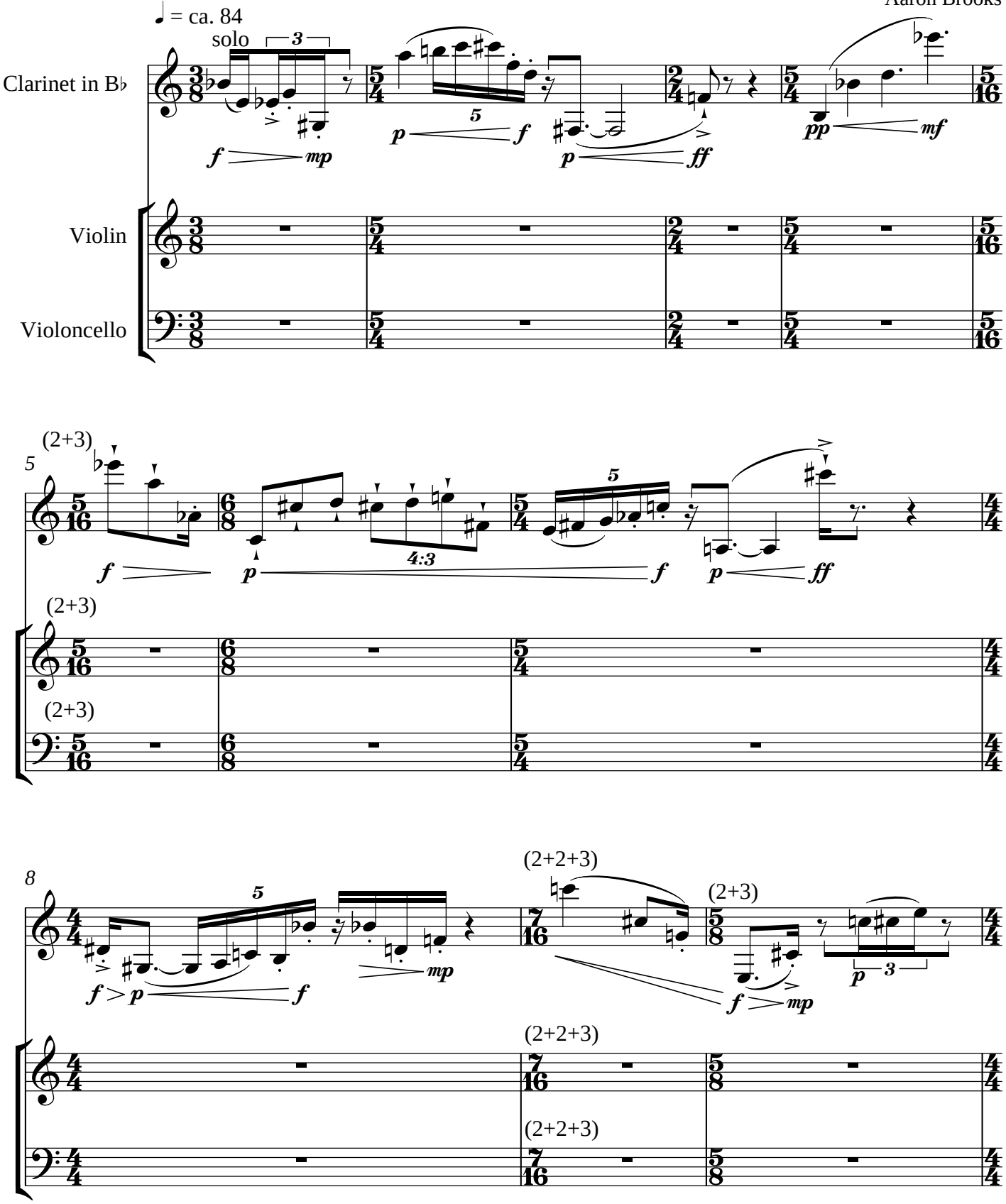
♩ = ca. 84

solo

Clarinet in B♭

Violin

Violoncello



11

(3+2)

5:3

(3+2)

(3+2)

Brash

14

sul pont.

16

(2+3)

(2+3)
ord.

sul pont.

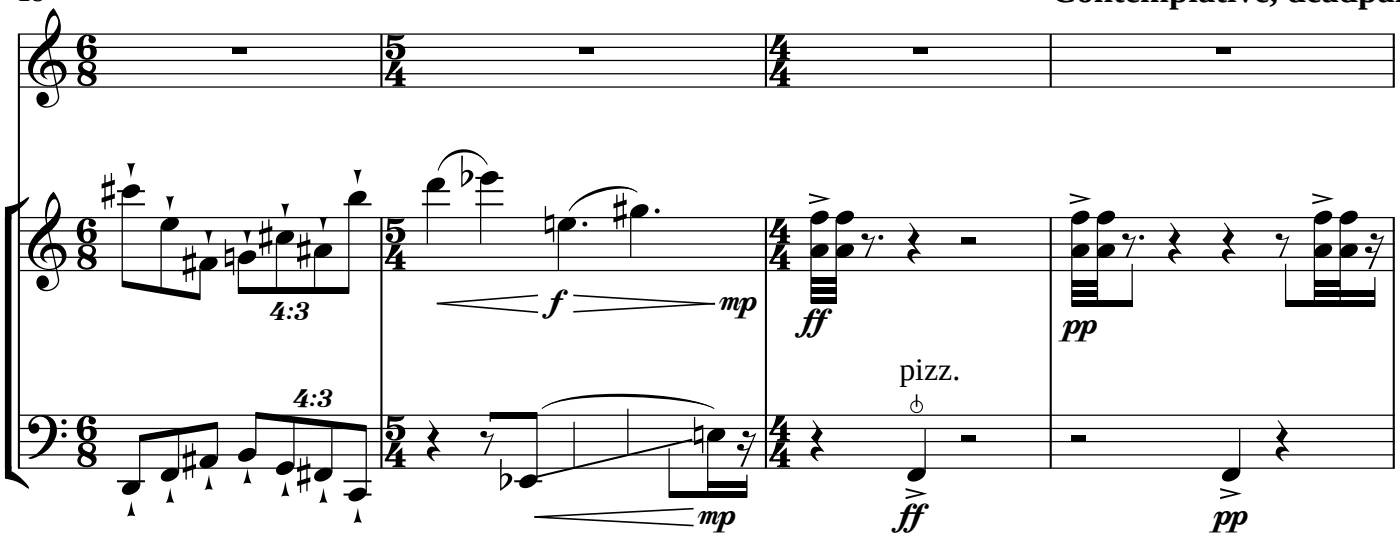
sul tasto

ord.

sul pont.

(2+3)
ord.

19 **Contemplative, deadpan**



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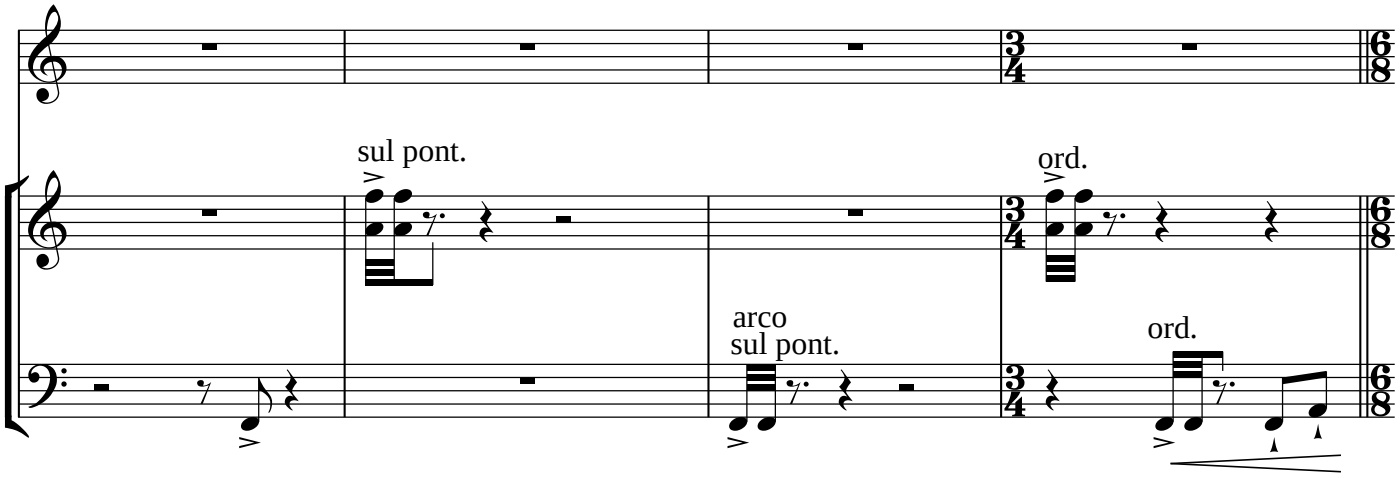
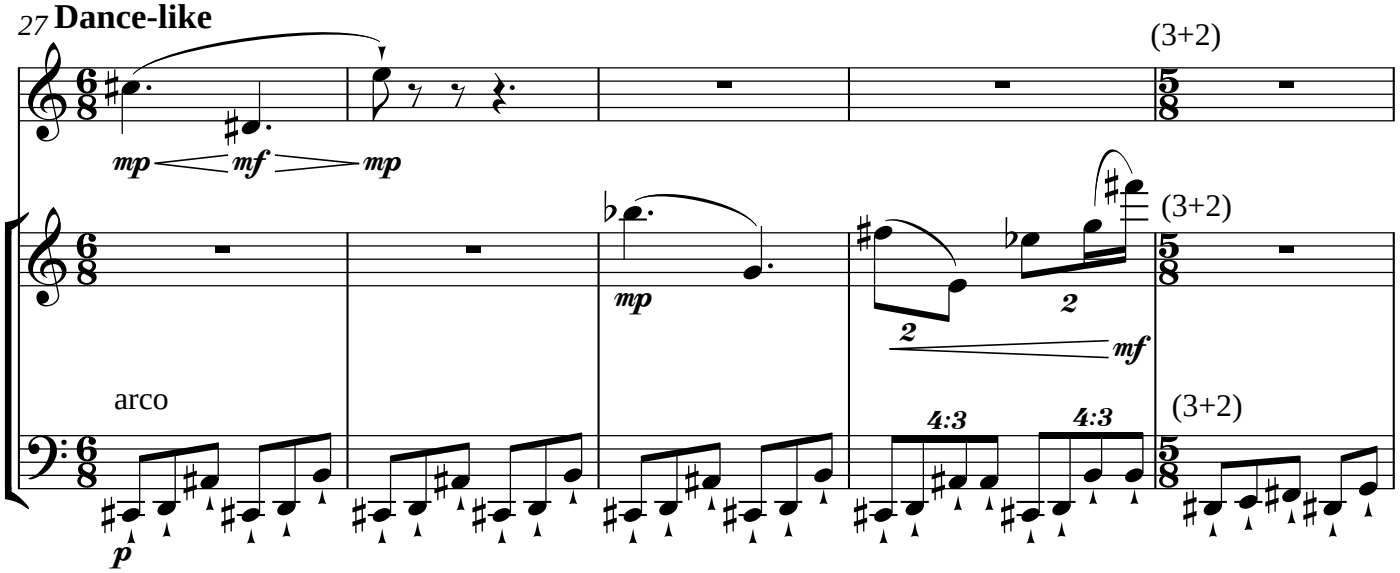
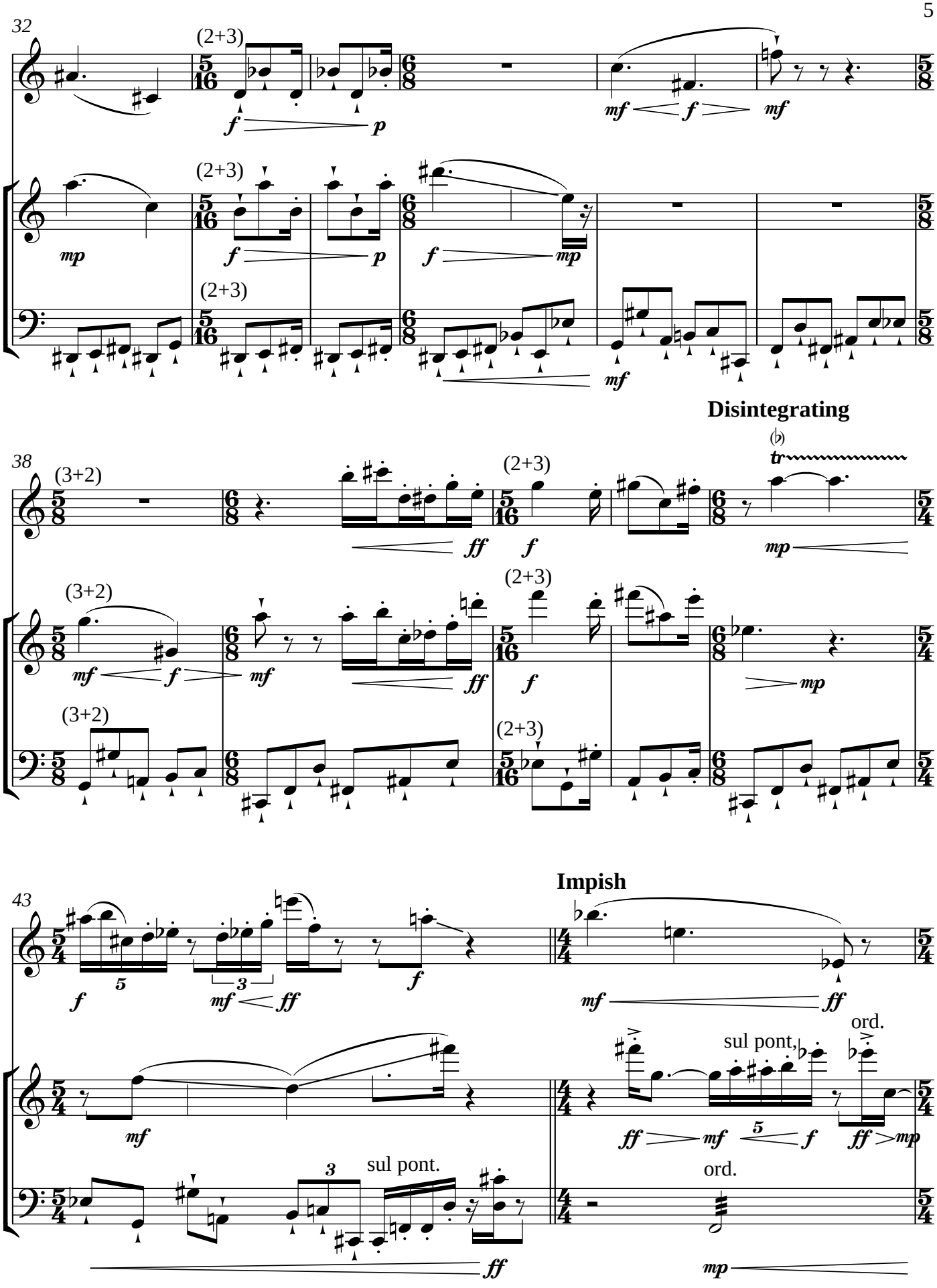
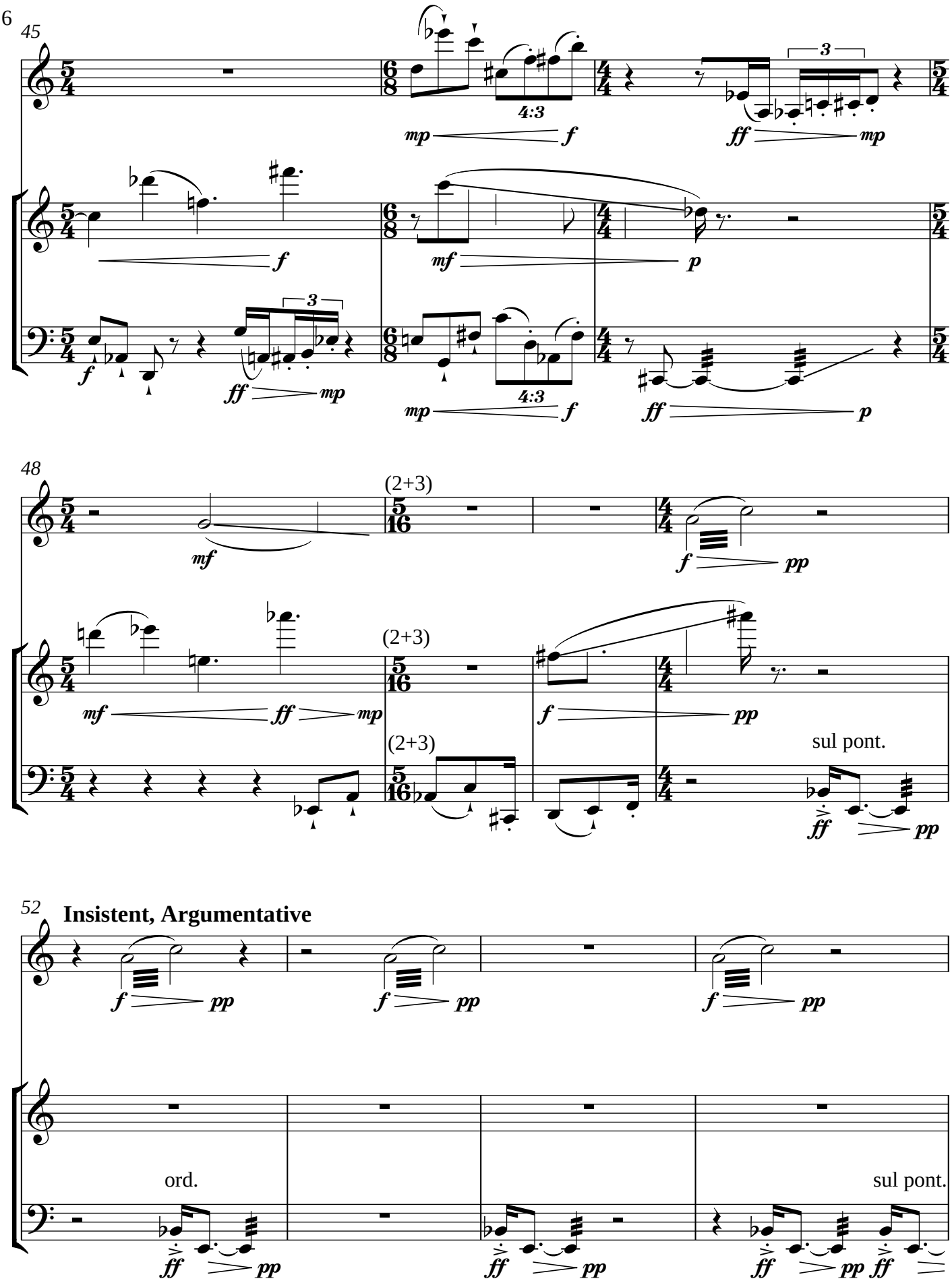
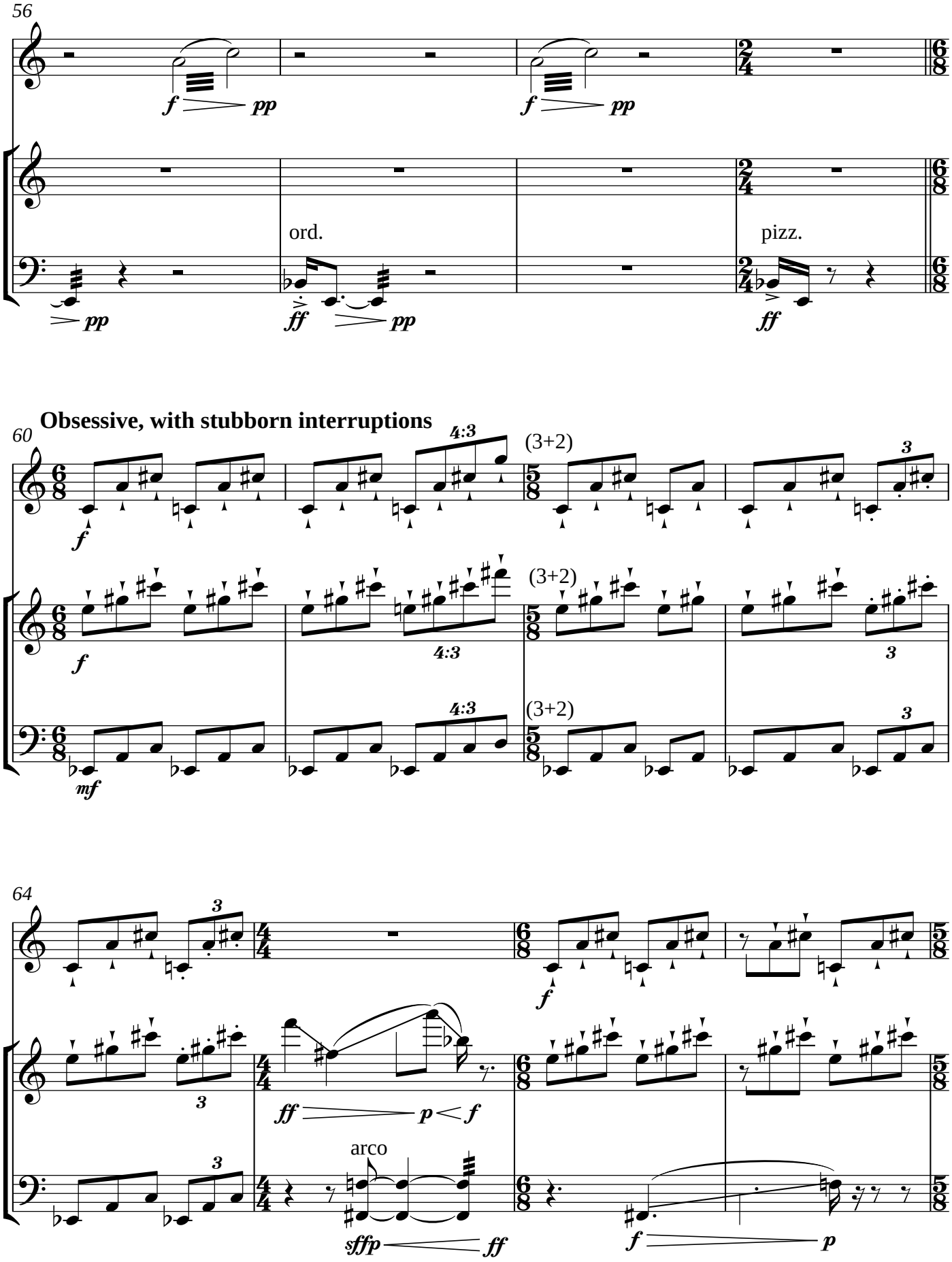


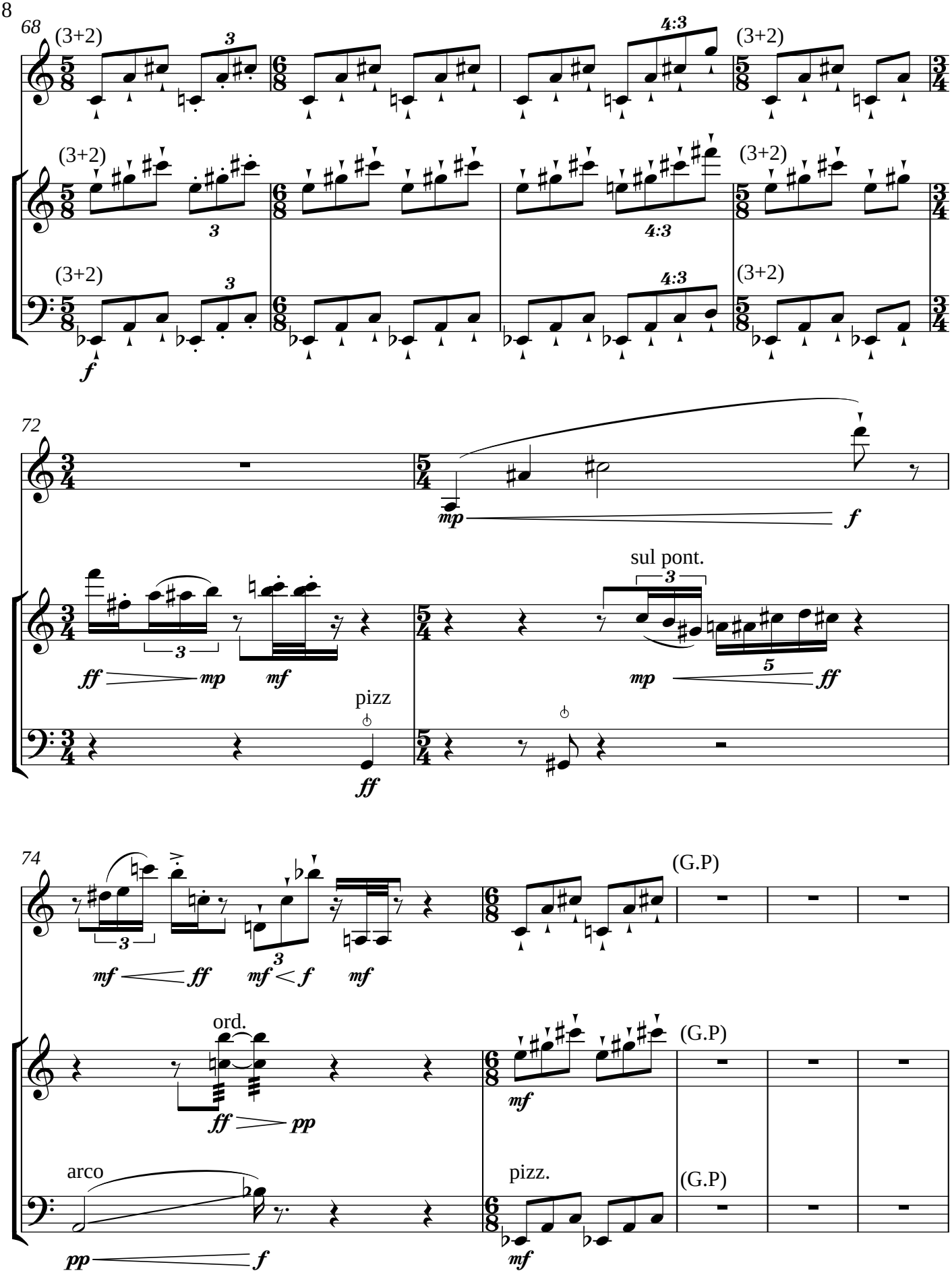
27 **Dance-like**

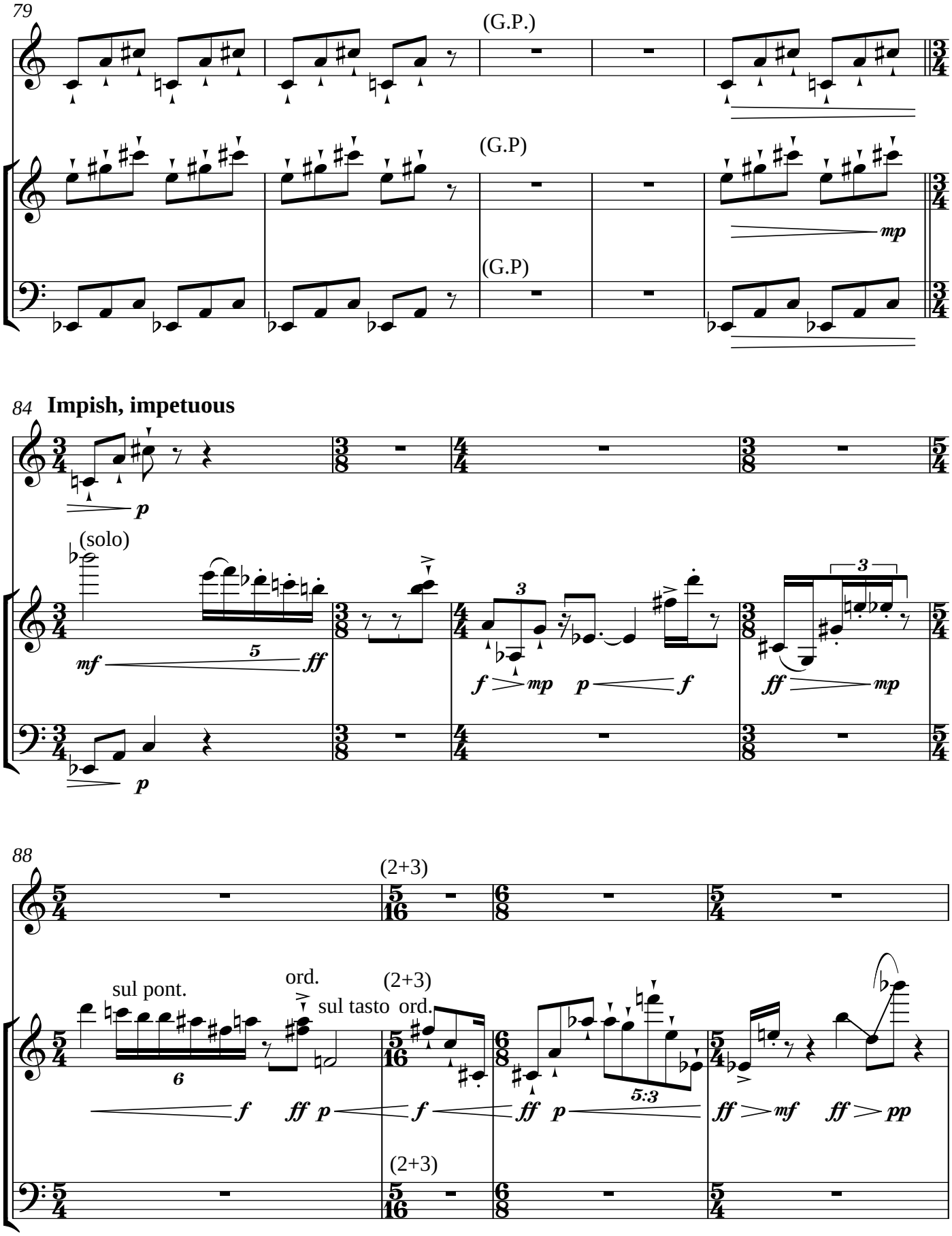



32
(2+3)
Disintegrating
38
(3+2)
(2+3)
43
Impish
sul pont,
ord.
sul pont.
ord.

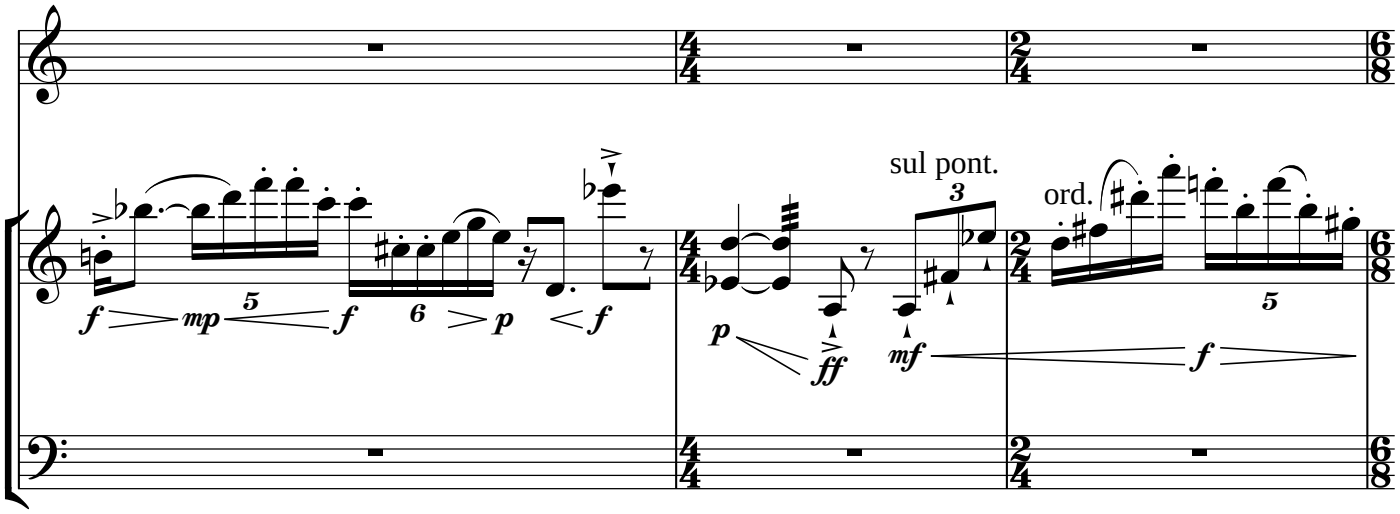

45
4:3
3
mp
f
ff
mp
f
mf
p
3
f
ff
mp
4:3
mp
f
ff
p
48
(2+3)
mf
f
pp
(2+3)
mf
ff
mp
f
pp
(2+3)
sul pont.
ff
pp
52
Insistent, Argumentative
f
pp
f
pp
f
pp
ord.
sul pont.
ff
pp
ff
pp
ff
pp
ff


56
ord.
pizz.
60
Obsessive, with stubborn interruptions
(3+2)
64
arco

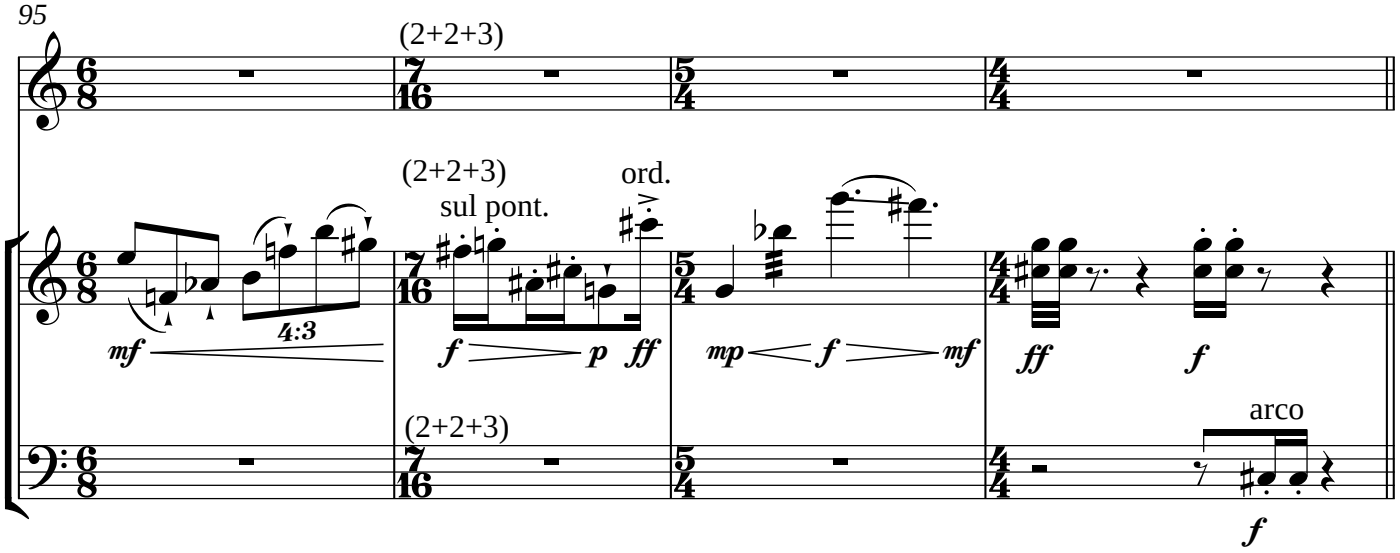

68
(3+2)
4:3
72
sul pont.
pizz
74
(G.P)
ord.
arco
pizz.


79
(G.P.)
(G.P)
(G.P)
mp
84
Impish, impetuous
p
(solo)
mf
5
ff
f
mp
p
f
3
ff
mp
p
88
(2+3)
sul pont.
ord.
sul tasto
ord.
(2+3)
6
f
ff
p
f
ff
p
5:3
ff
mf
ff
pp
(2+3)

92

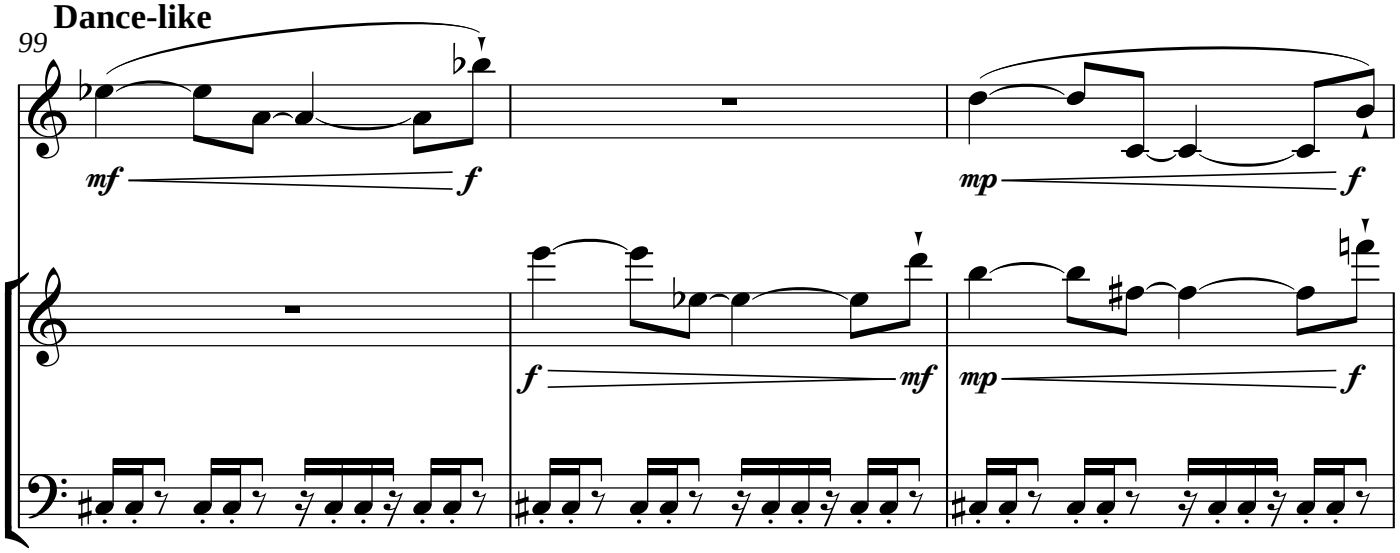


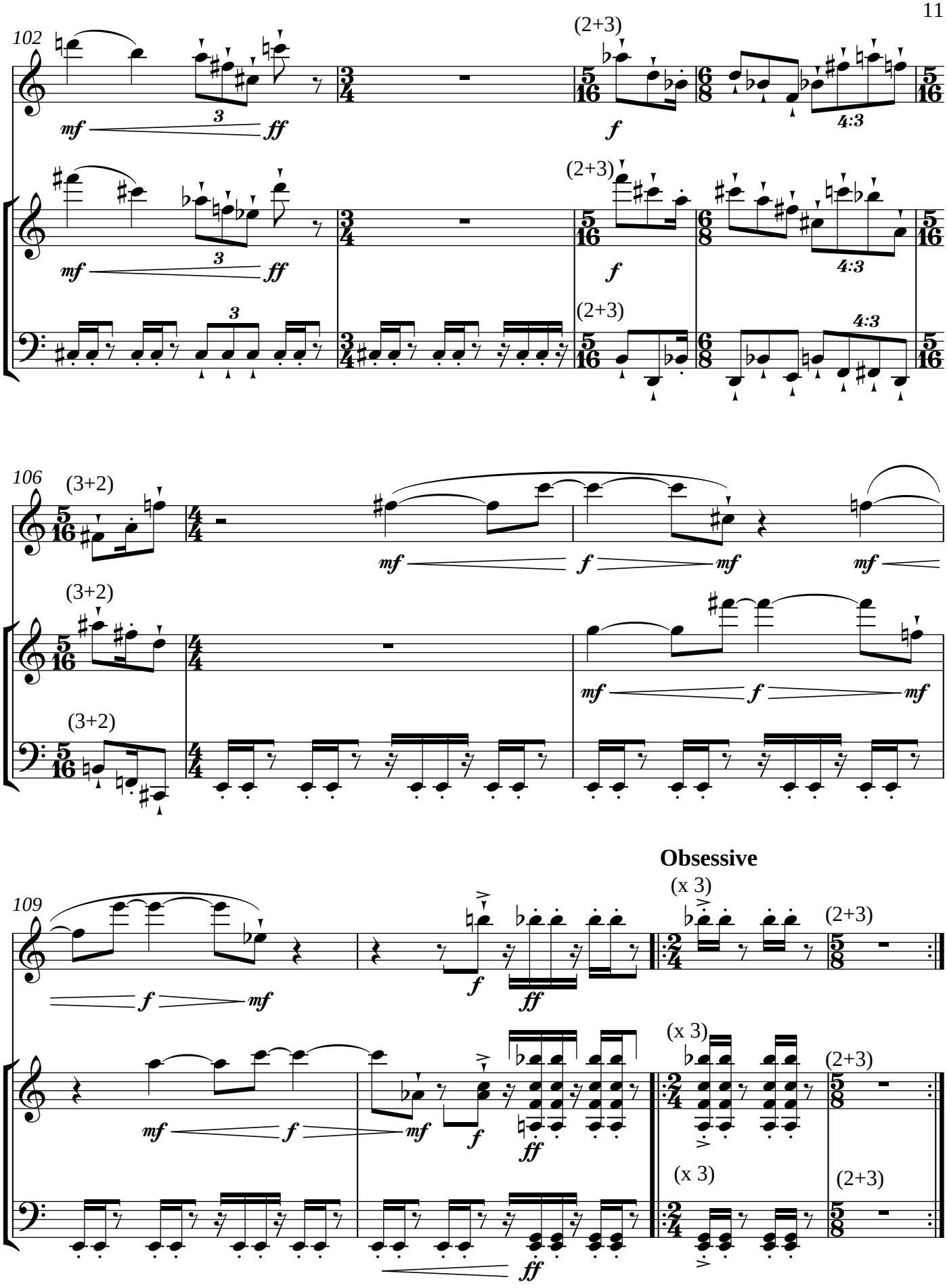
95

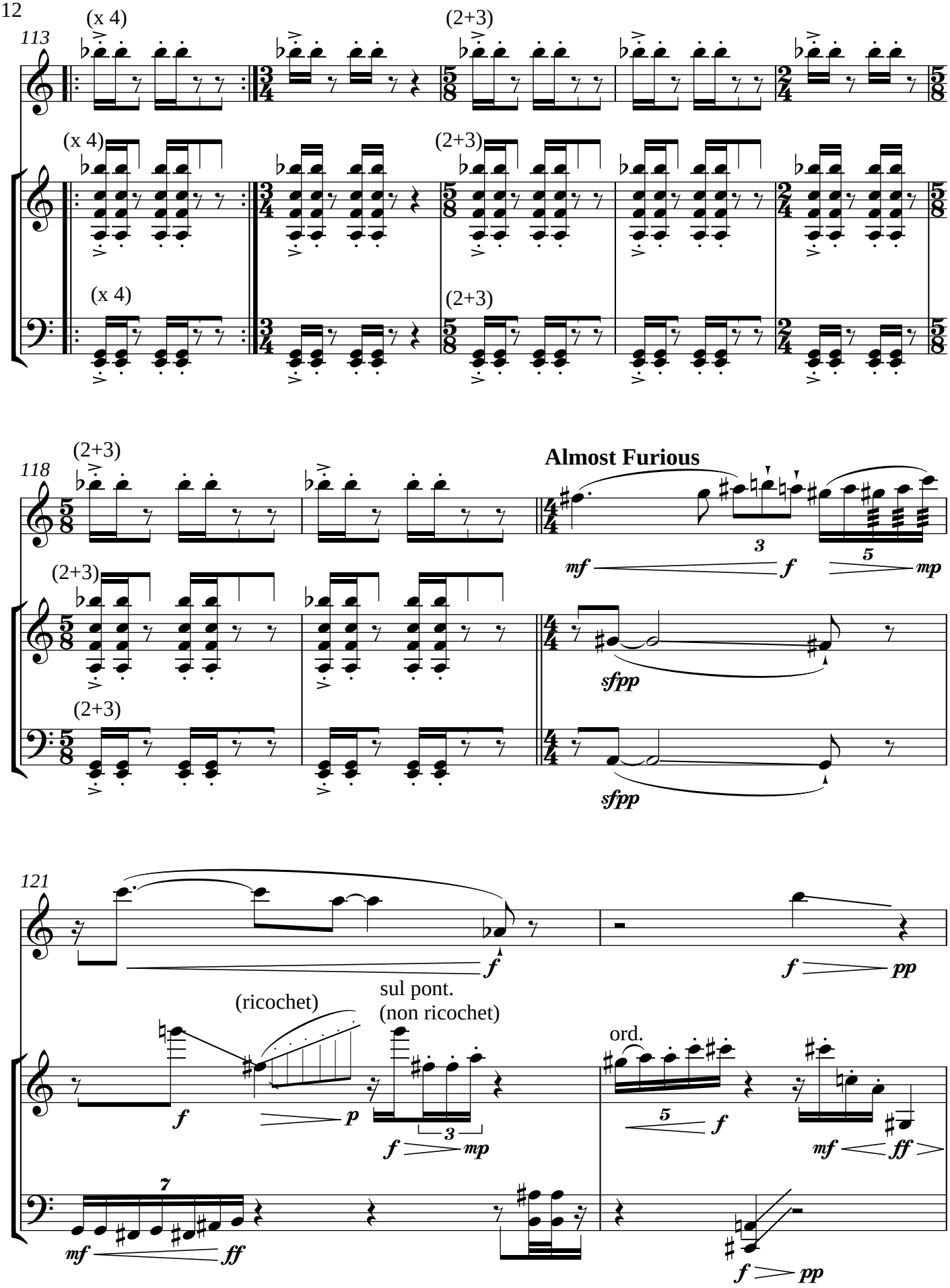


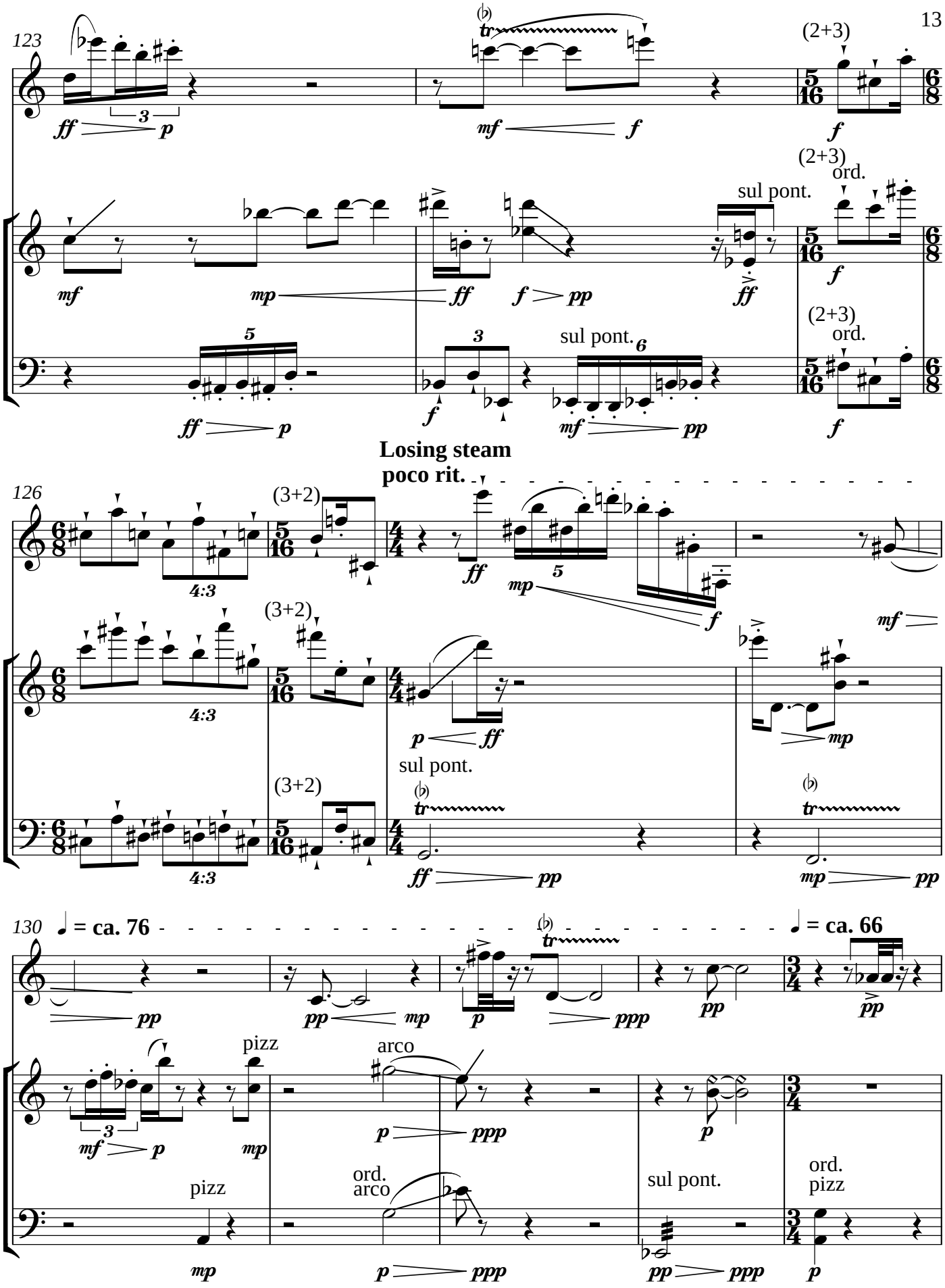
99

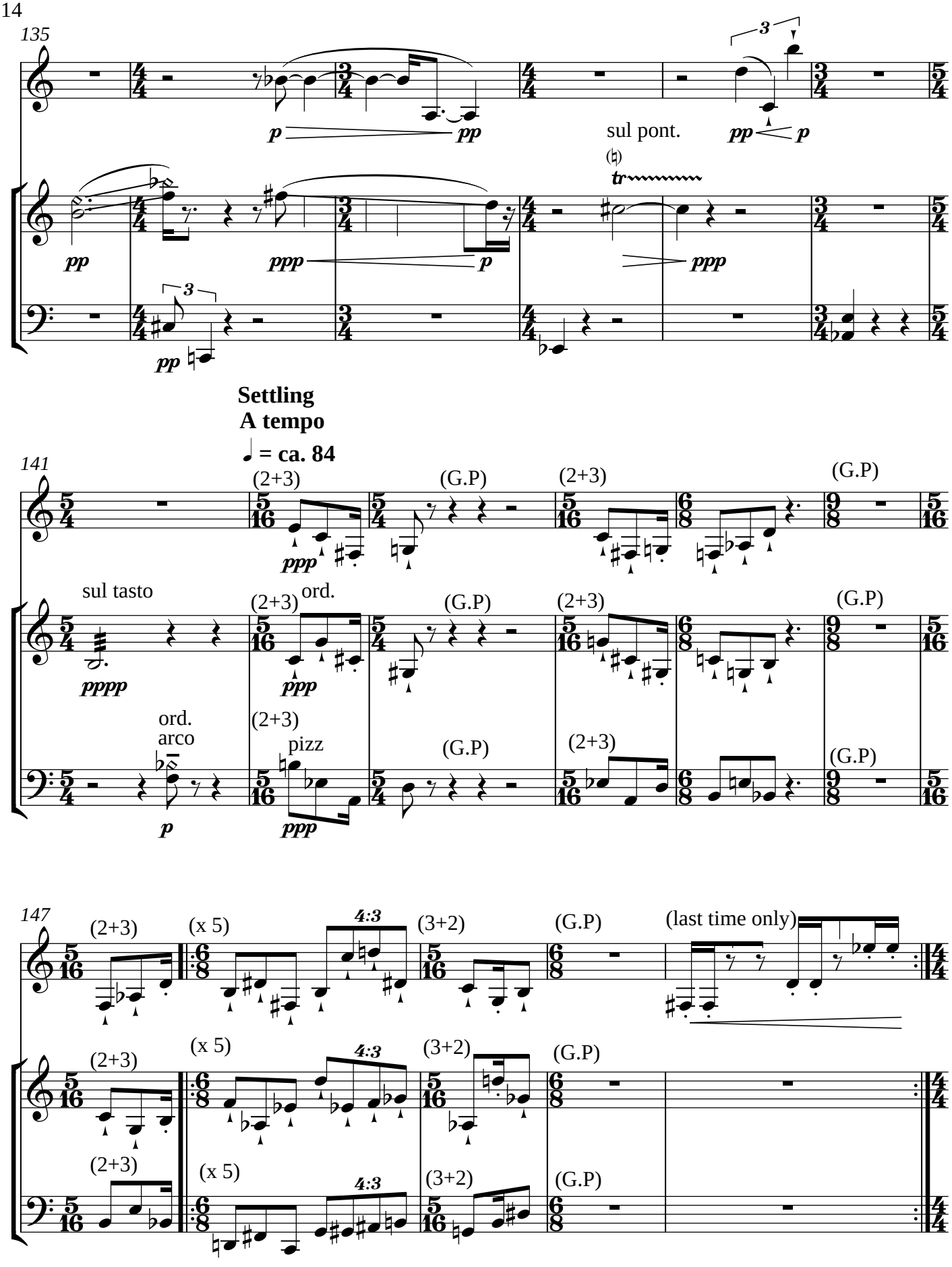
Dance-like

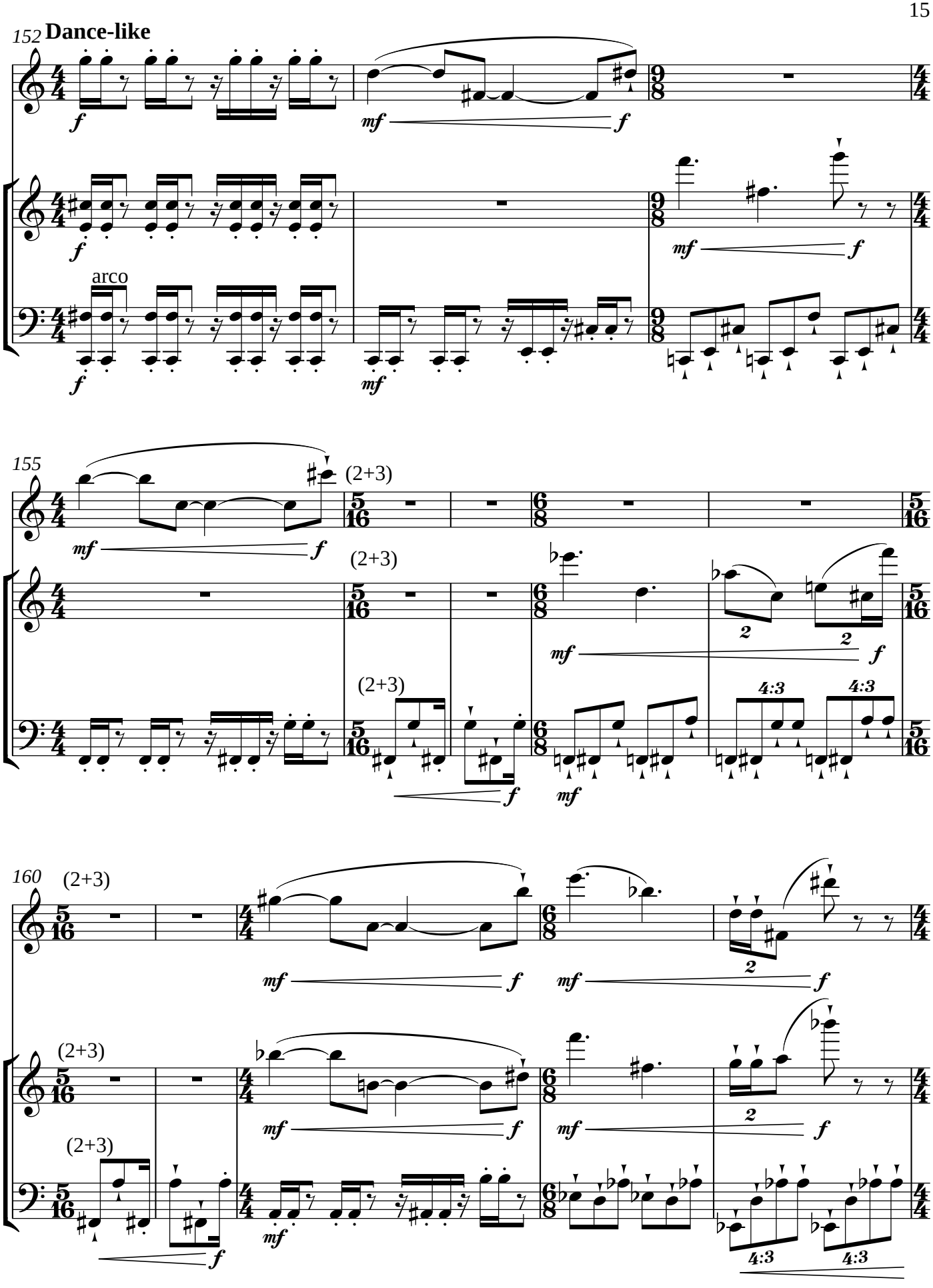


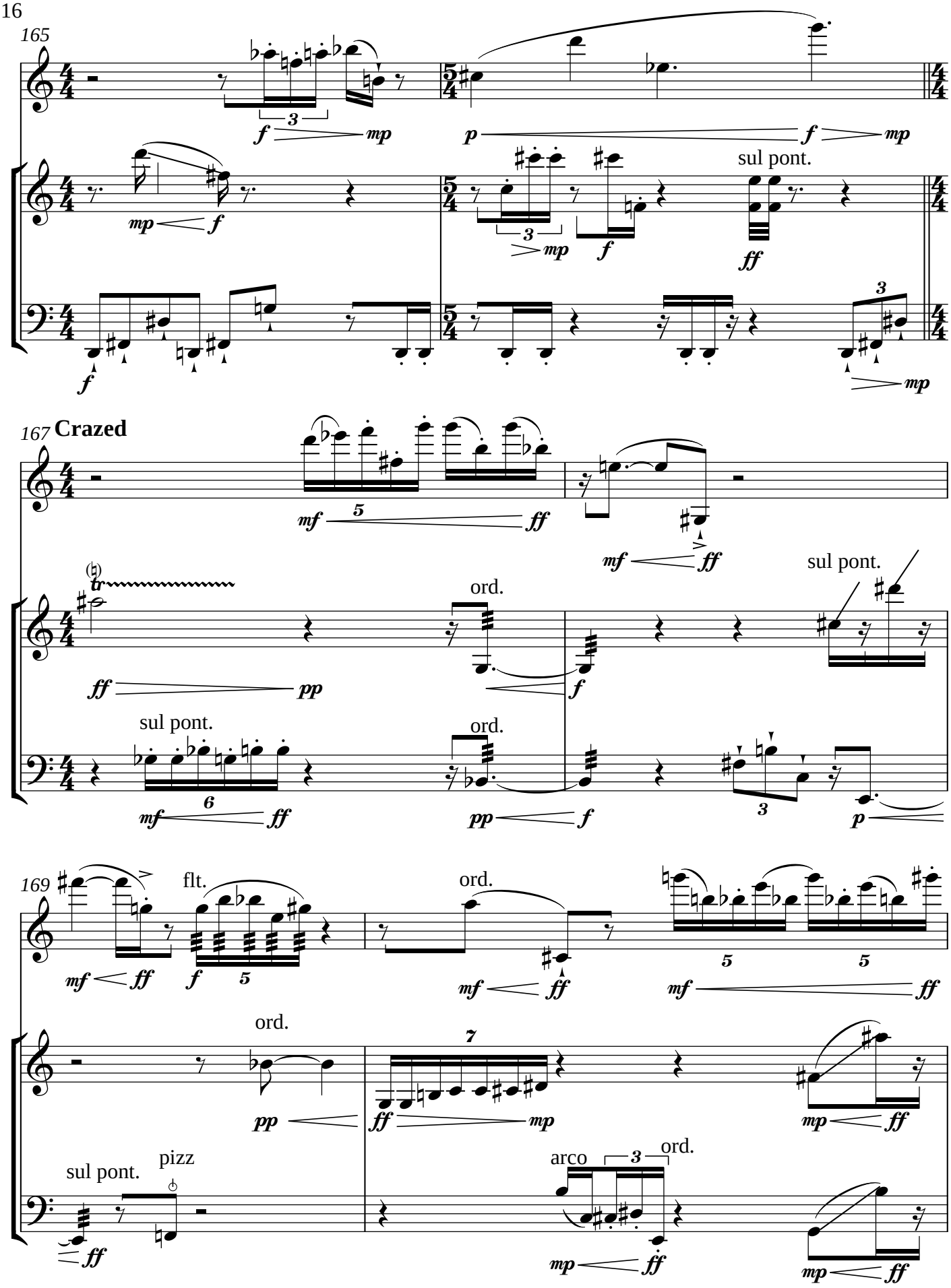

102
(2+3)
mf
ff
f
4:3
106
(3+2)
109
Obsessive
(x 3)

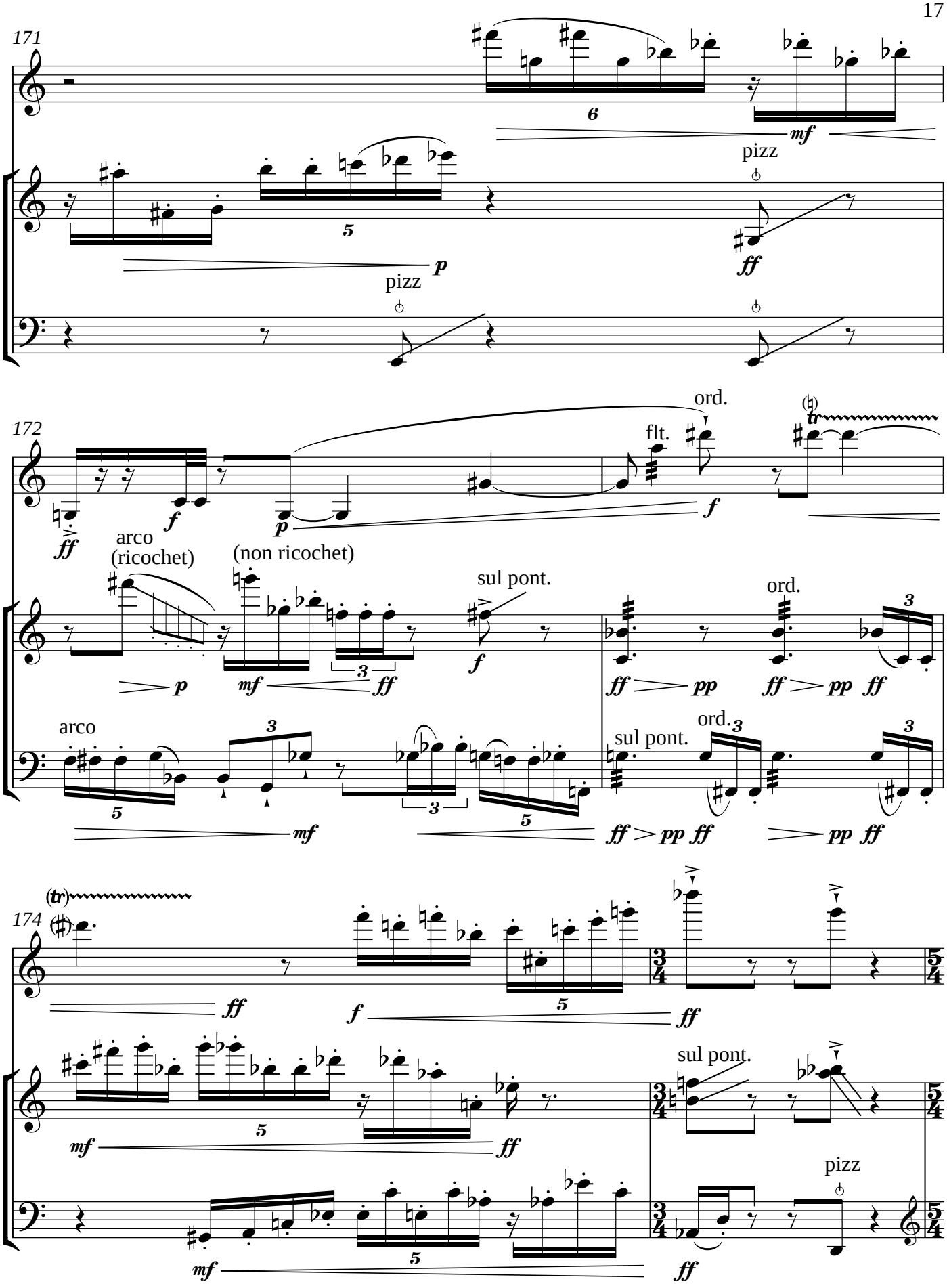

113
(x 4)
(2+3)
118
(2+3)
Almost Furious
mf
f
mp
sfpp
121
(ricochet)
sul pont.
(non ricochet)
ord.
pp
ff


123
(2+3)
sul pont.
ord.
sul pont.
(2+3)
ord.
Losing steam
poco rit.
126
(3+2)
(3+2)
sul pont.
(3+2)
130
= ca. 76
= ca. 66
pizz
arco
pizz
ord.
arco
sul pont.
ord.
pizz


135
sul pont.
Settling
A tempo
♩ = ca. 84
141
(2+3)
(G.P)
sul tasto
ord.
ord.
arco
pizz
147
(x 5)
4:3
(3+2)
(last time only)


152
Dance-like
arco
155
(2+3)
160
(2+3)


165
sul pont.
167
Crazed
ord.
sul pont.
sul pont.
ord.
169
flt.
ord.
ord.
sul pont.
pizz
arco
ord.


171
pizz
pizz
172
ord.
flt.
arco
(ricochet)
(non ricochet)
sul pont.
ord.
arco
sul pont.
ord.
174
sul pont.
pizz

Embracing Obsession

176

bite reed

fff

ord.

ff

(G.P)

arco

sul pont.

183

mf

(2+3)

(3+2)

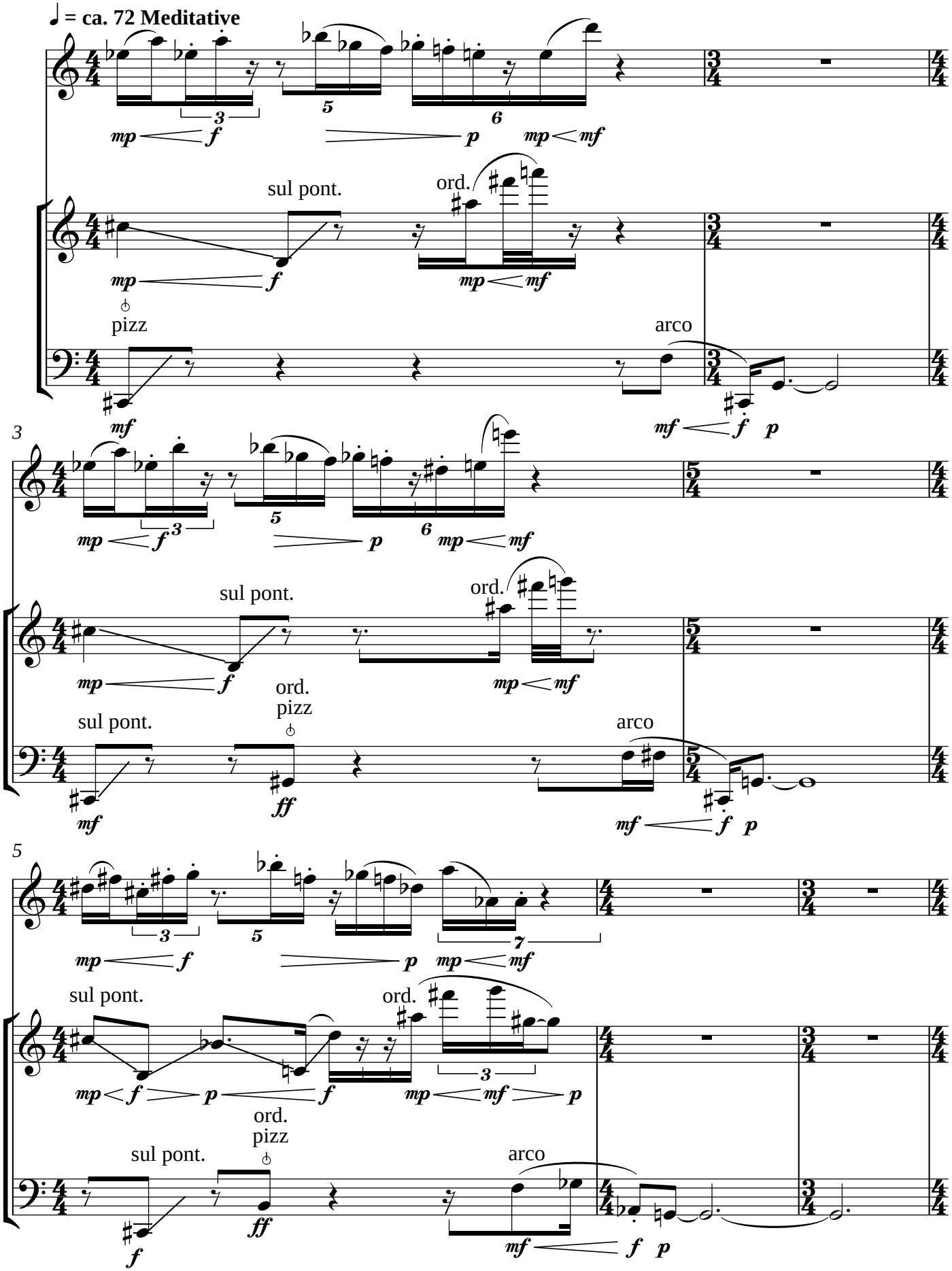
4:3

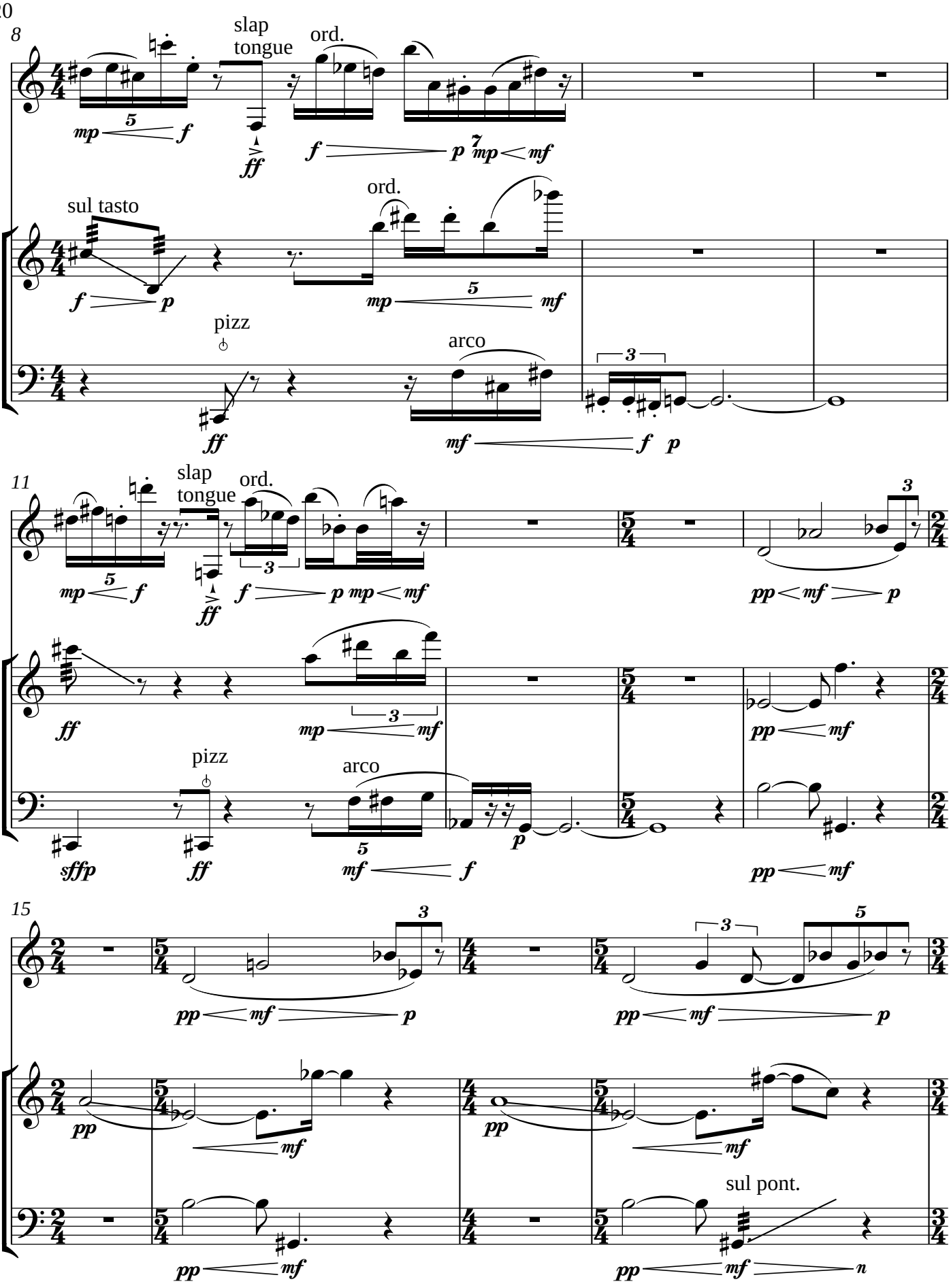
188

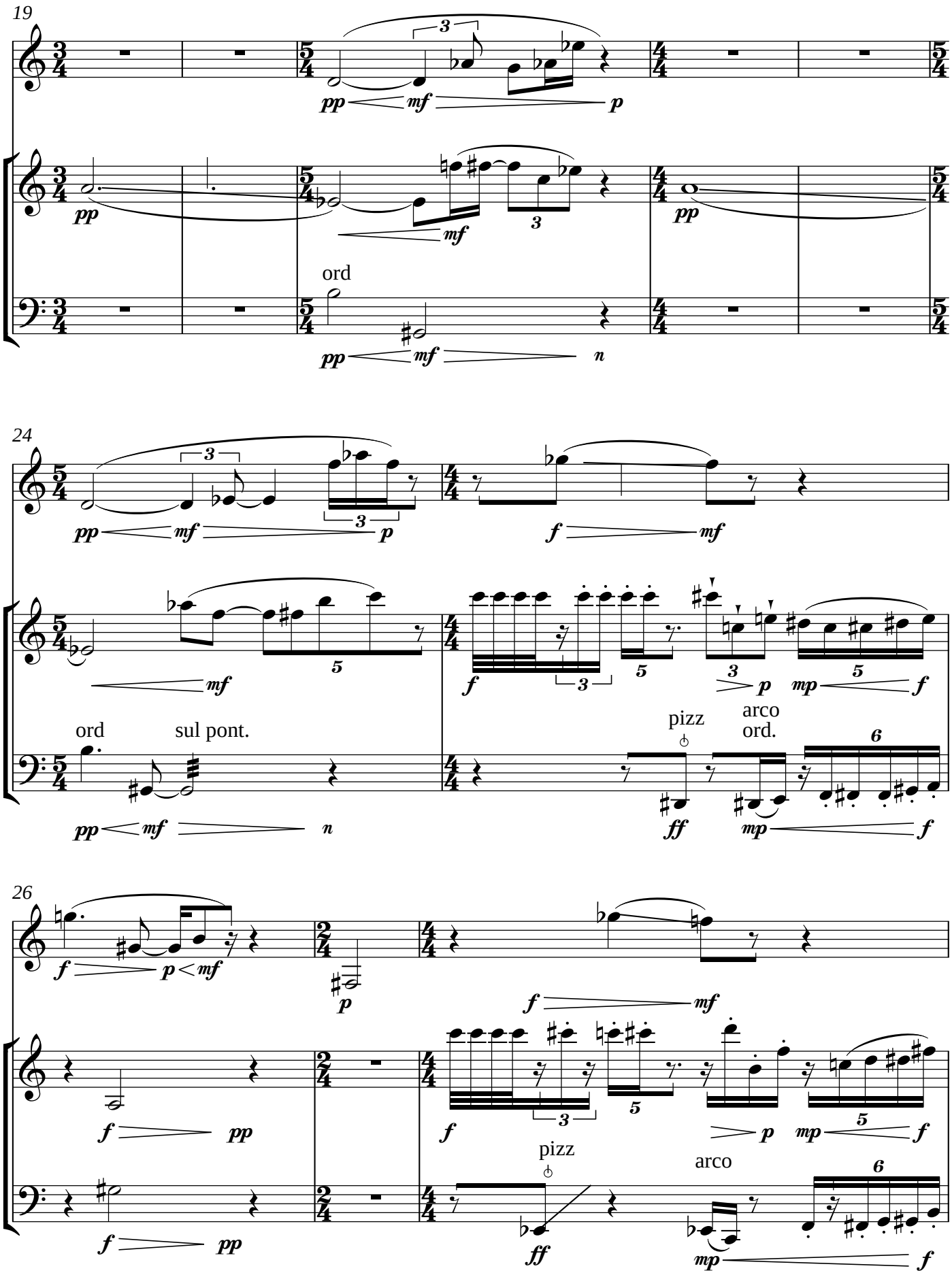
(x 9)

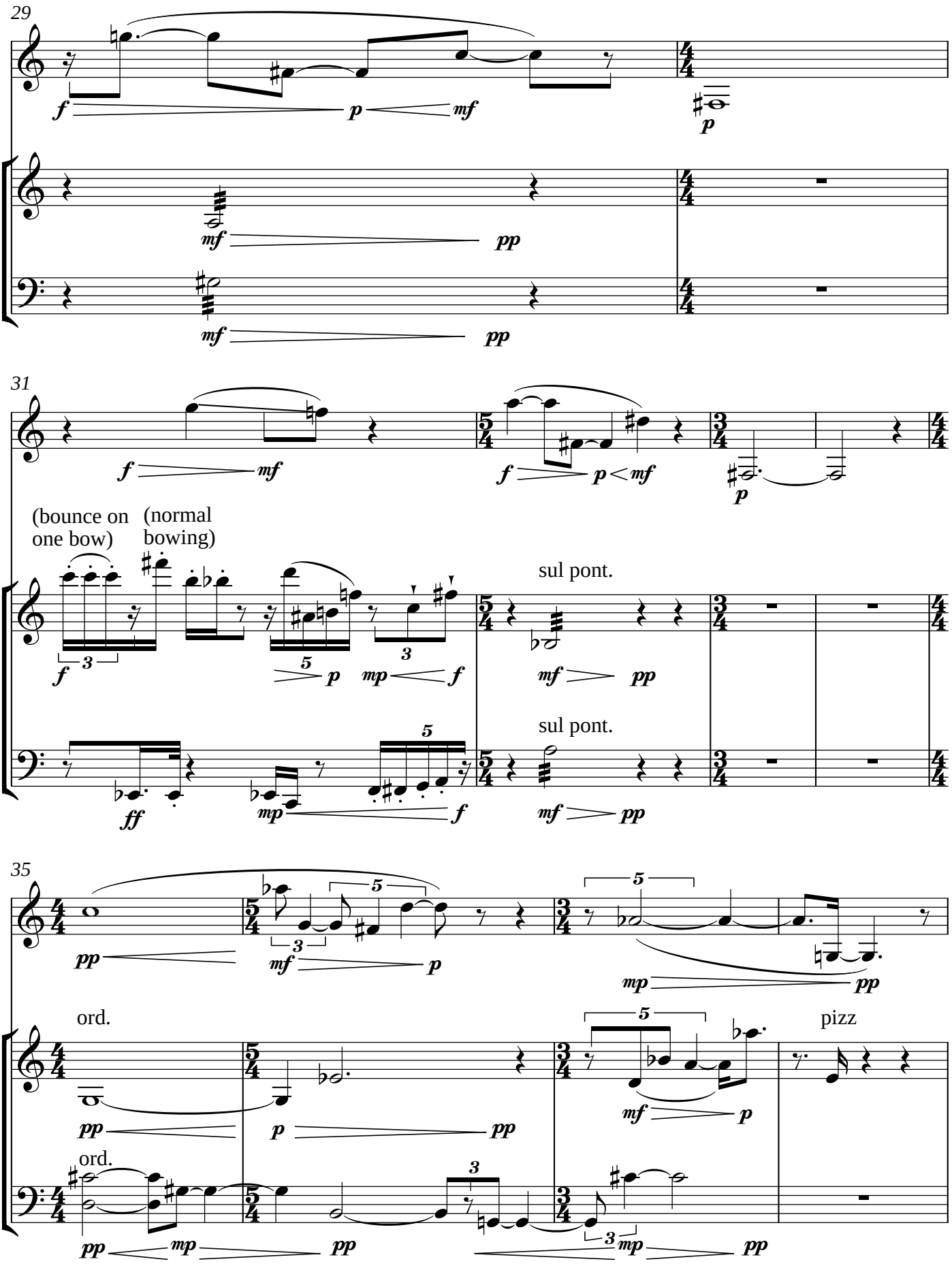
p

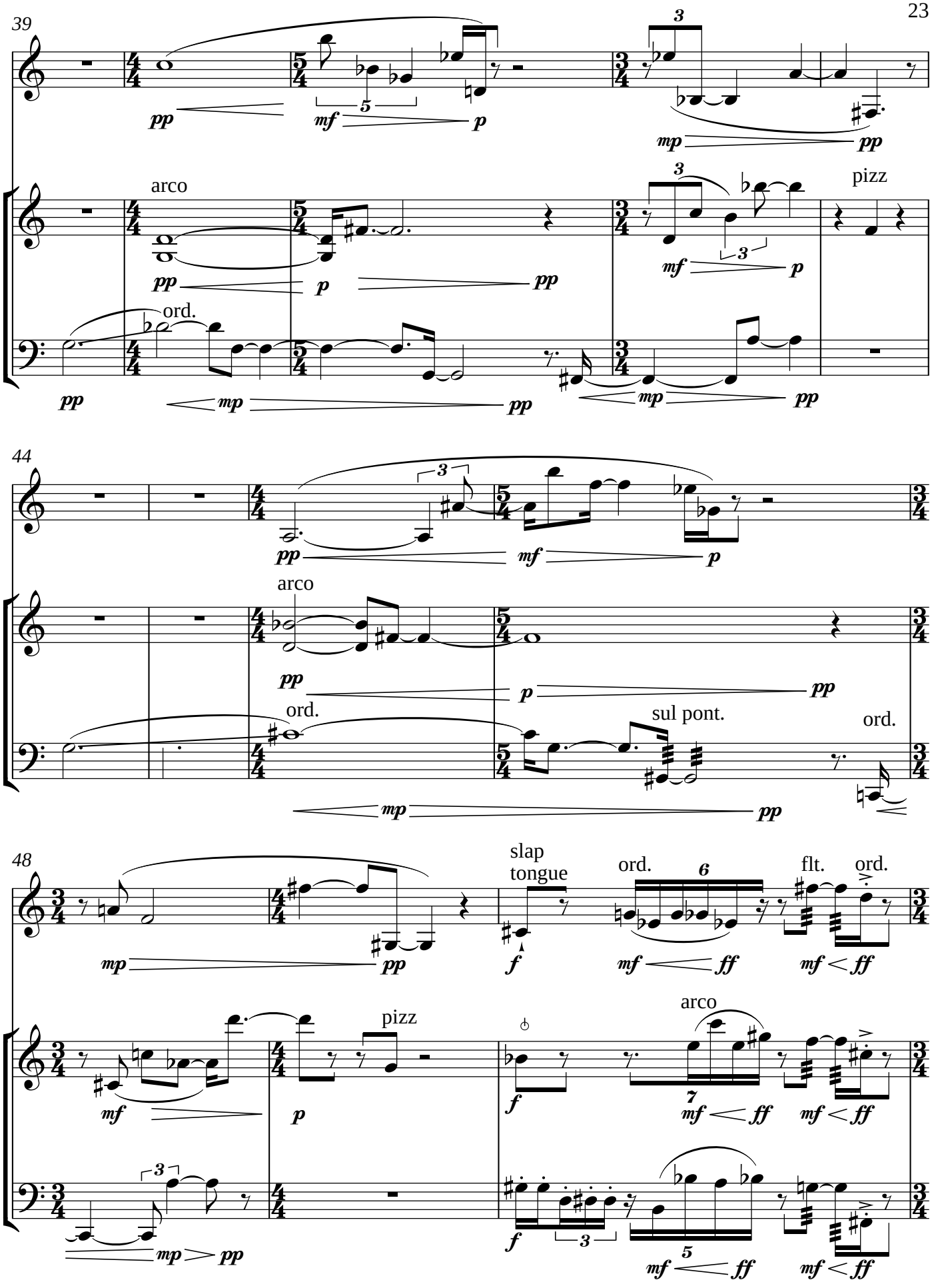
pizz

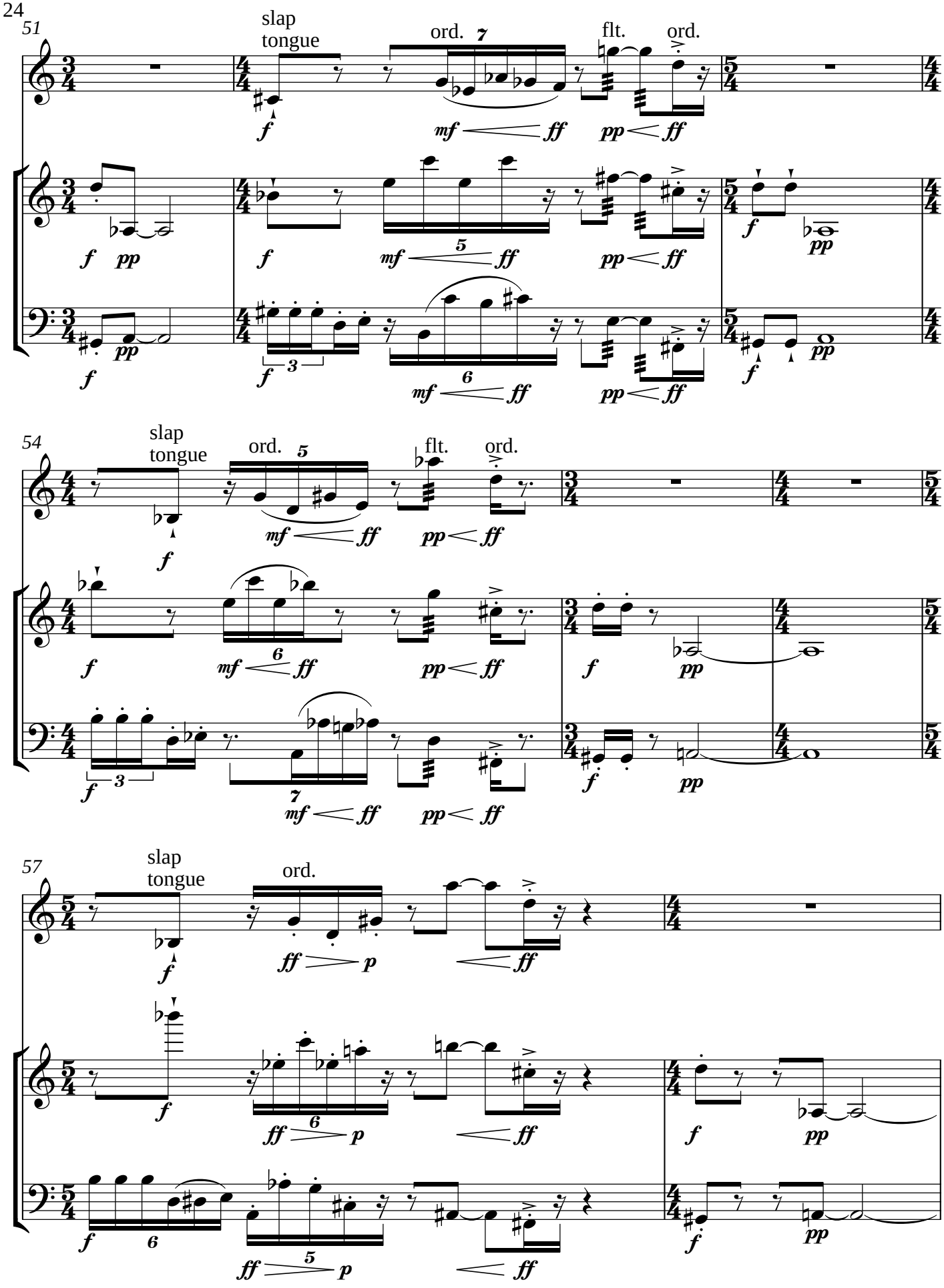

♩ = ca. 72 Meditative
sul pont.
ord.
pizz
arco
3
ord.
pizz
5
7

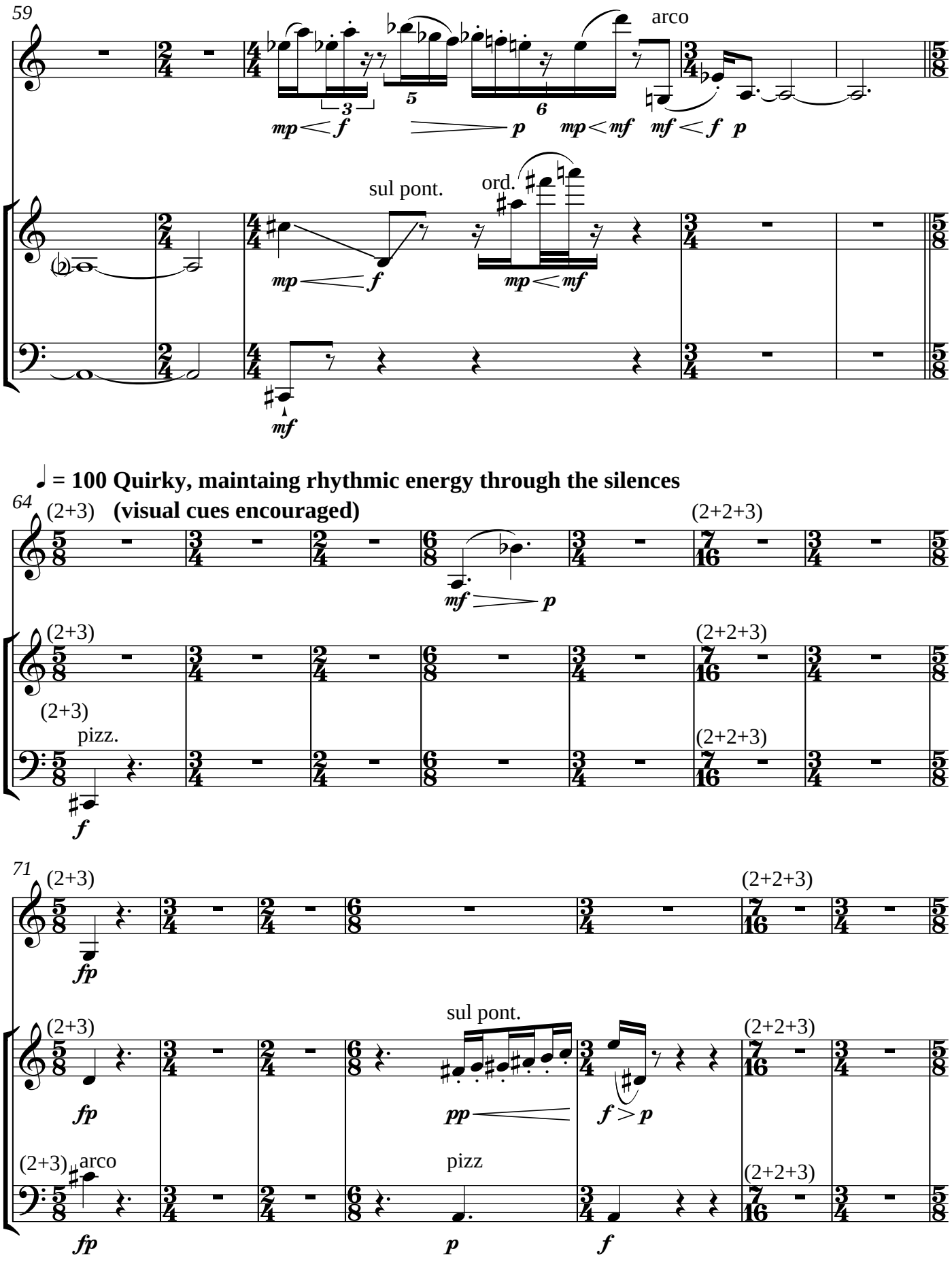

8
slap tongue
ord.
sul tasto
ord.
pizz
arco
11
slap tongue
ord.
pizz
arco
15
sul pont.


19
ord
24
ord
sul pont.
pizz
arco
ord.
26
pizz
arco

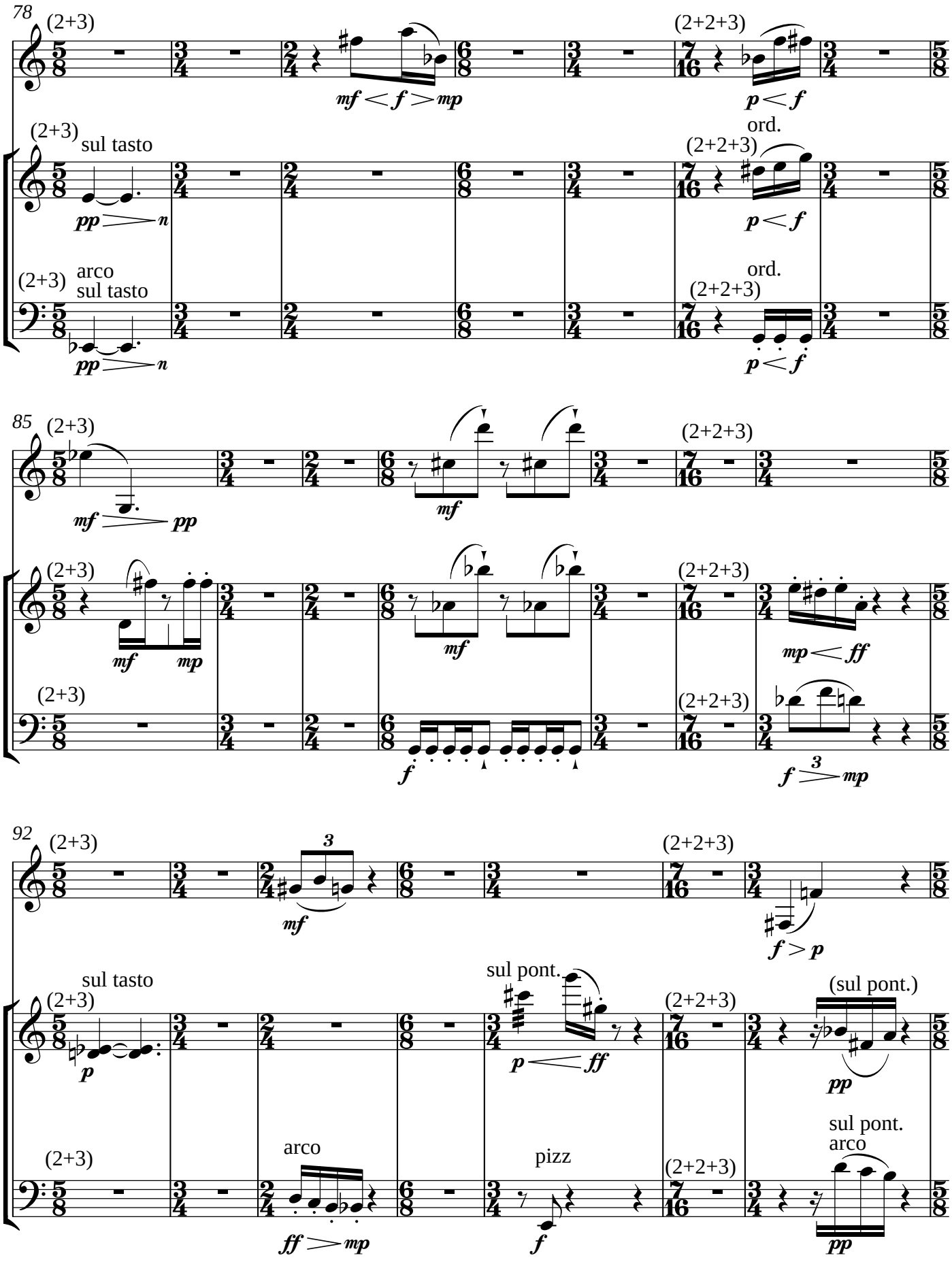

29
31
(bounce on one bow)
(normal bowing)
sul pont.
sul pont.
35
ord.
pizz
ord.

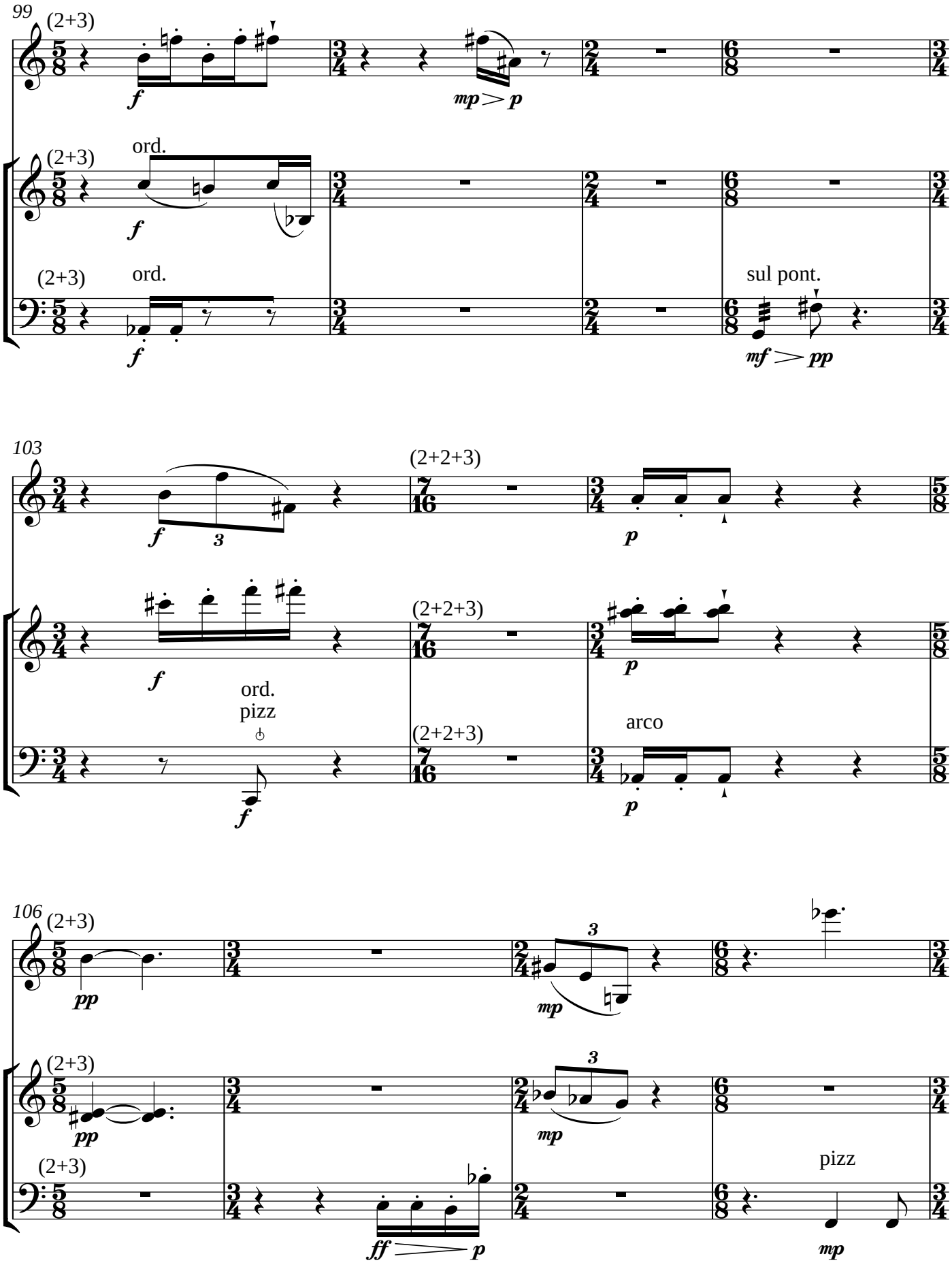

39
arco
ord.
pizz
44
arco
ord.
sul pont.
ord.
48
slap tongue
ord.
flt.
ord.
pizz
arco

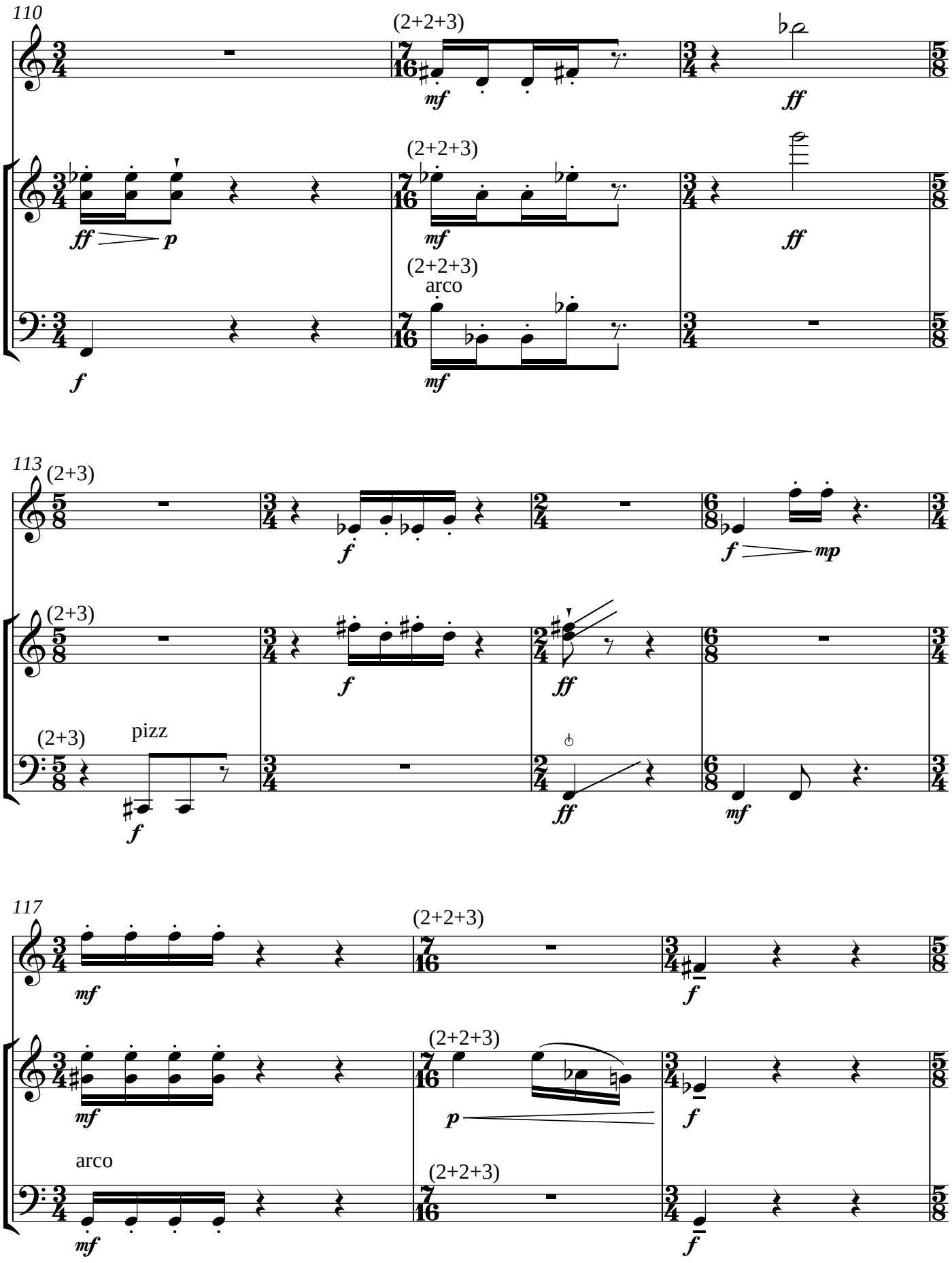

51
slap tongue
ord.
flt.
ord.
54
slap tongue
ord.
flt.
ord.
57
slap tongue
ord.

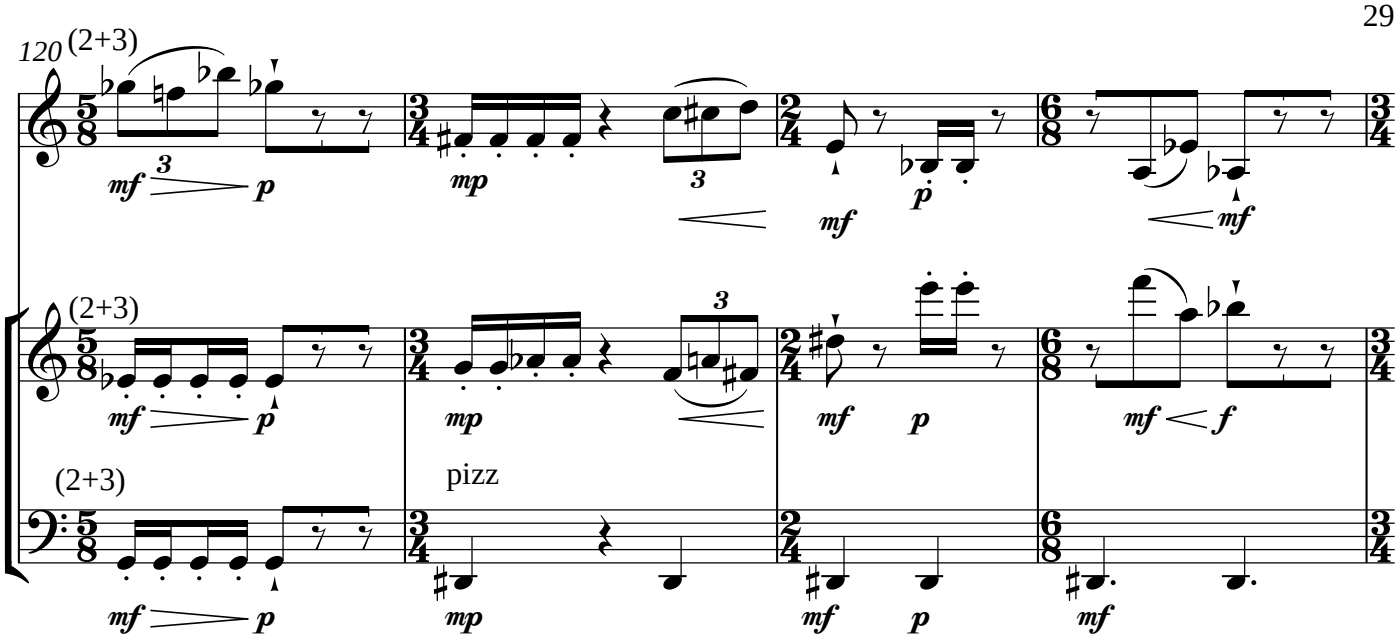


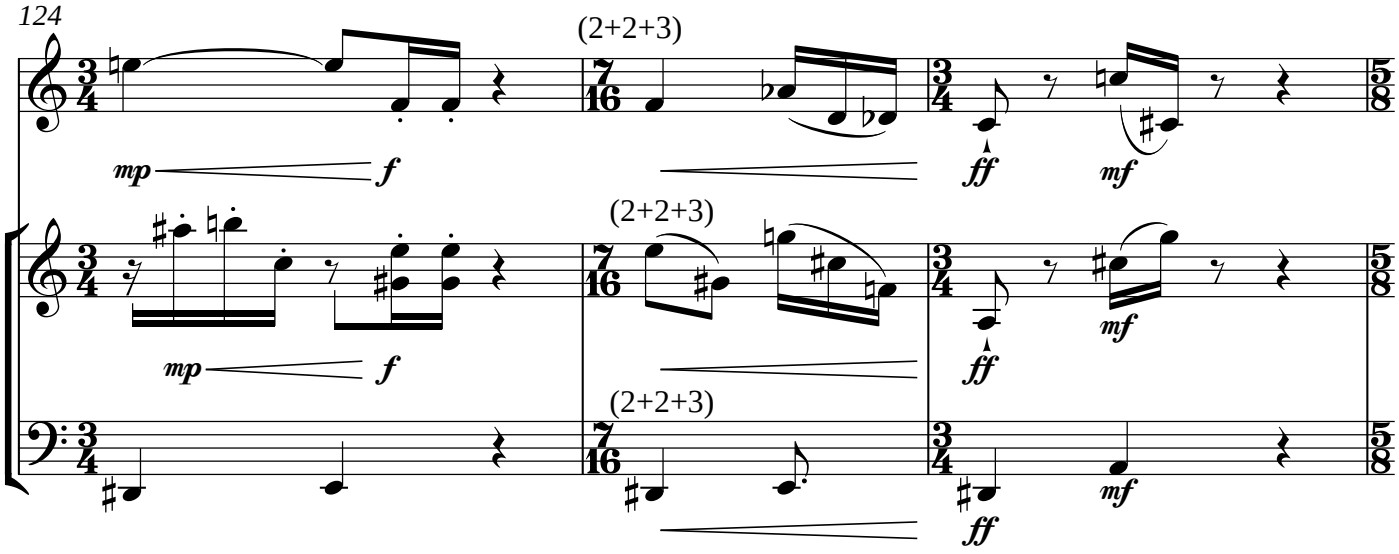
♩ = 100 Quirky, maintaing rhythmic energy through the silences


78
(2+3)
(2+2+3)
mf < f > mp
p < f
sul tasto
ord.
pp > n
arco
sul tasto
85
mf > pp
mf
mf mp
mp < ff
f
f > mp
92
3
mf
f > p
sul pont.
p < ff
(sul pont.)
pp
arco
pizz
sul pont.
arco
ff > mp
f
pp

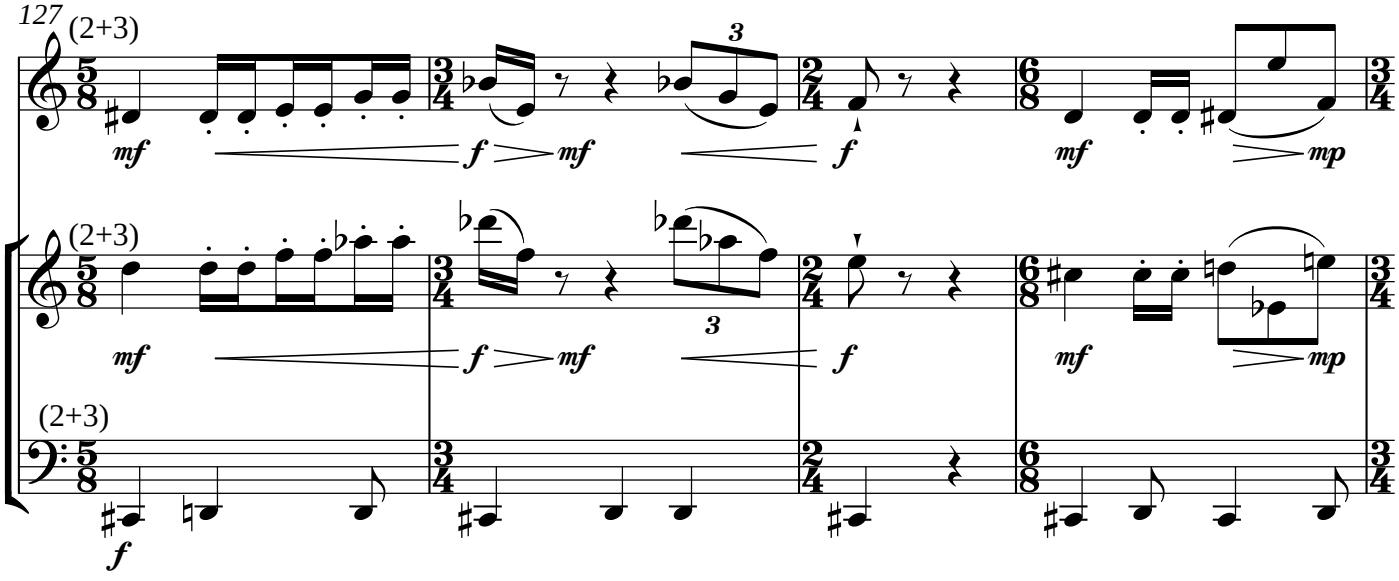

99
(2+3)
f
mp > p
ord.
(2+3)
f
(2+3)
ord.
f
sul pont.
mf > pp
103
(2+2+3)
f
3
p
f
ord.
pizz
(2+2+3)
p
arco
(2+2+3)
f
p
106
(2+3)
pp
3
mp
(2+3)
pp
3
mp
(2+3)
ff > p
pizz
mp

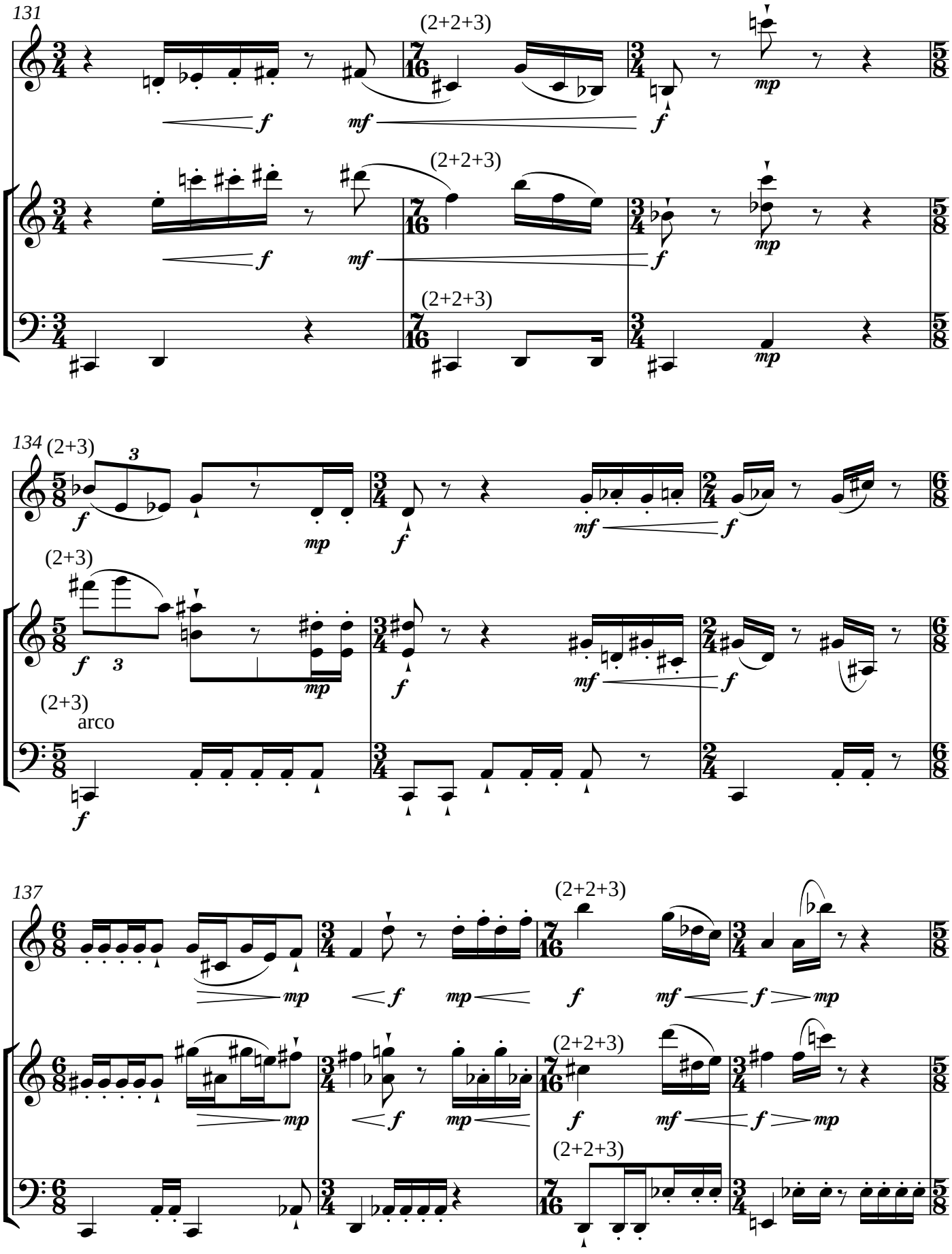

110
(2+2+3)
mf
ff
(2+2+3)
ff
p
mf
ff
(2+2+3)
arco
f
mf
113
(2+3)
f
f
mp
(2+3)
f
ff
(2+3)
pizz
f
ff
mf
117
(2+2+3)
mf
f
(2+2+3)
mf
p
f
arco
(2+2+3)
mf
f

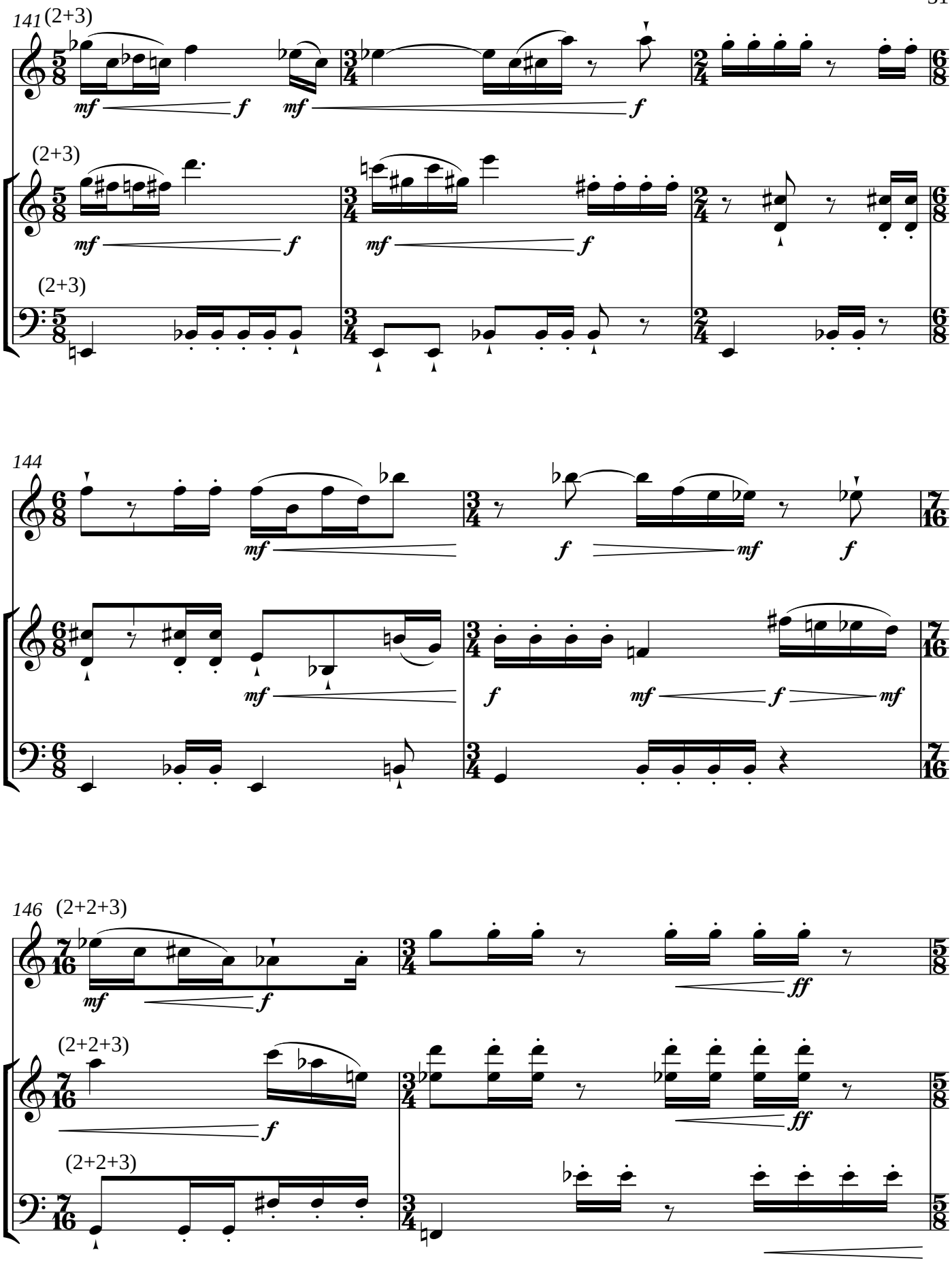


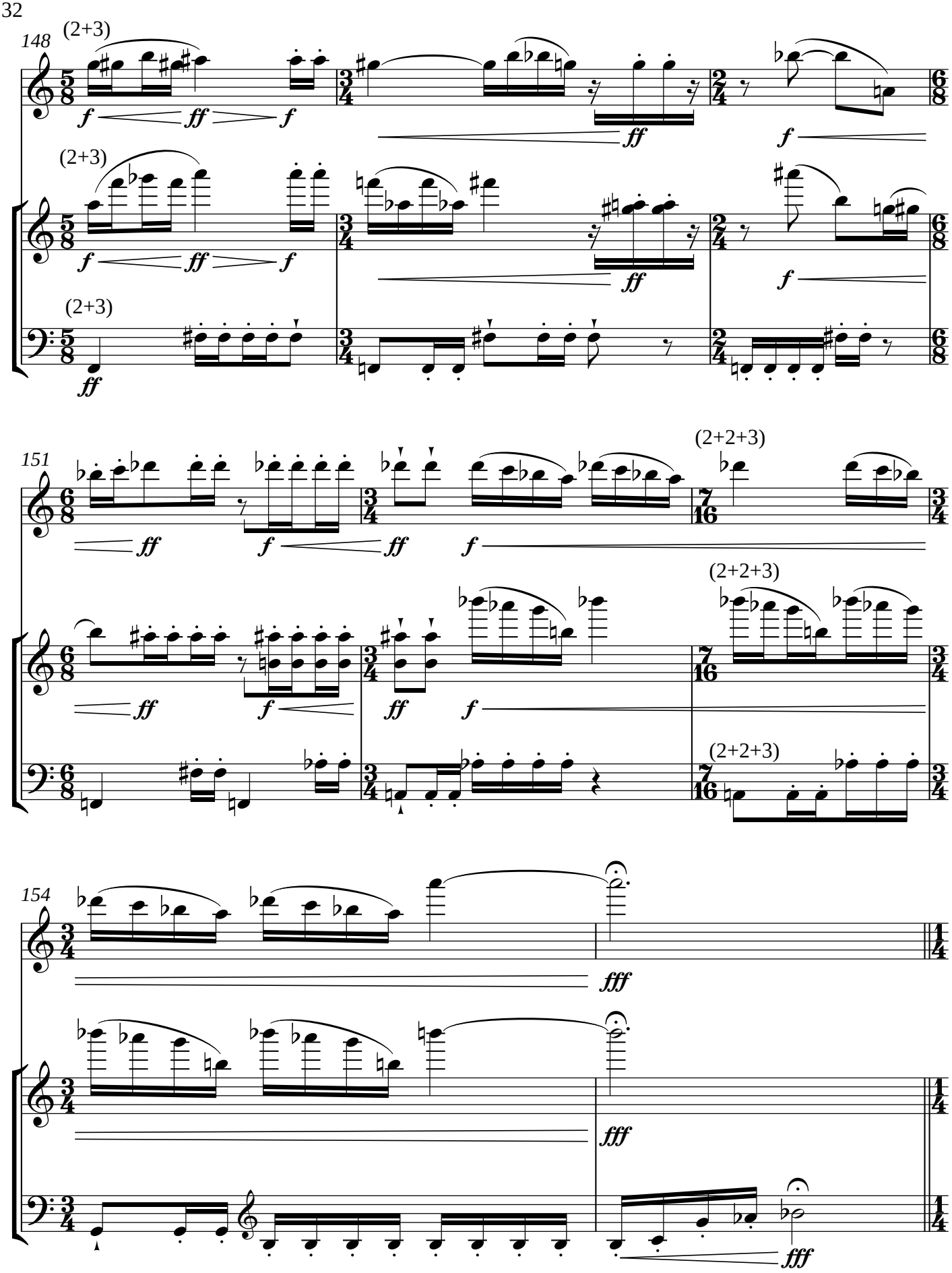


Dance-like




131
(2+2+3)
(2+2+3)
(2+2+3)
134
(2+3)
(2+3)
(2+3)
arco
137
(2+2+3)
(2+2+3)
(2+2+3)


141
(2+3)
mf
f
mf
f
(2+3)
mf
f
mf
f
(2+3)
144
mf
f
mf
f
mf
f
mf
f
mf
146
(2+2+3)
mf
f
ff
(2+2+3)
f
ff
(2+2+3)


148
(2+3)
f
ff
f
ff
f
(2+3)
f
ff
f
ff
f
(2+3)
ff
151
ff
f
ff
f
(2+2+3)
ff
f
ff
f
(2+2+3)
(2+2+3)
154
fff
fff
fff

♩ = ca. 72 Beginning explosively, then mellowing drastically

156

158

159

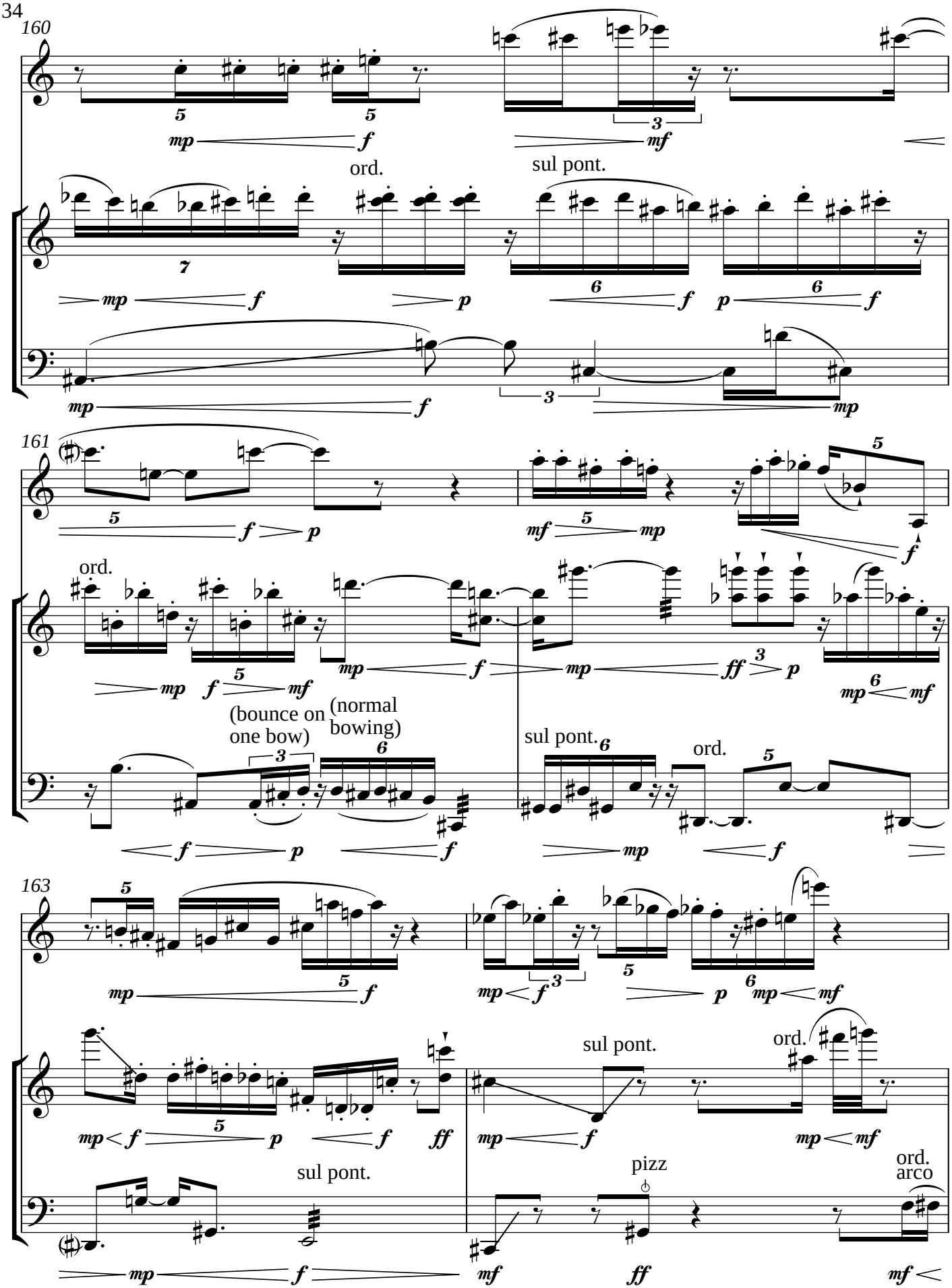
sul pont.

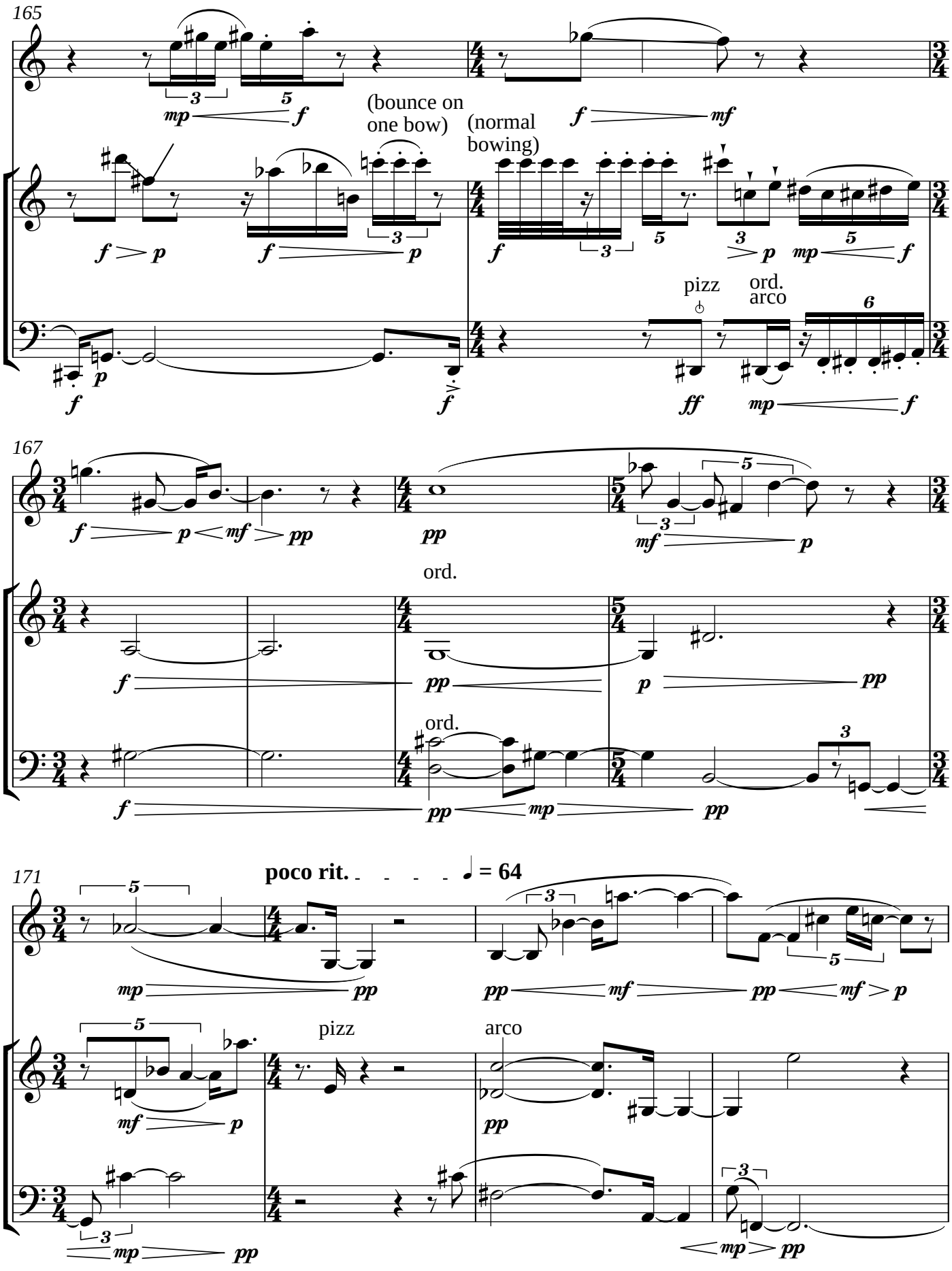
sul pont.

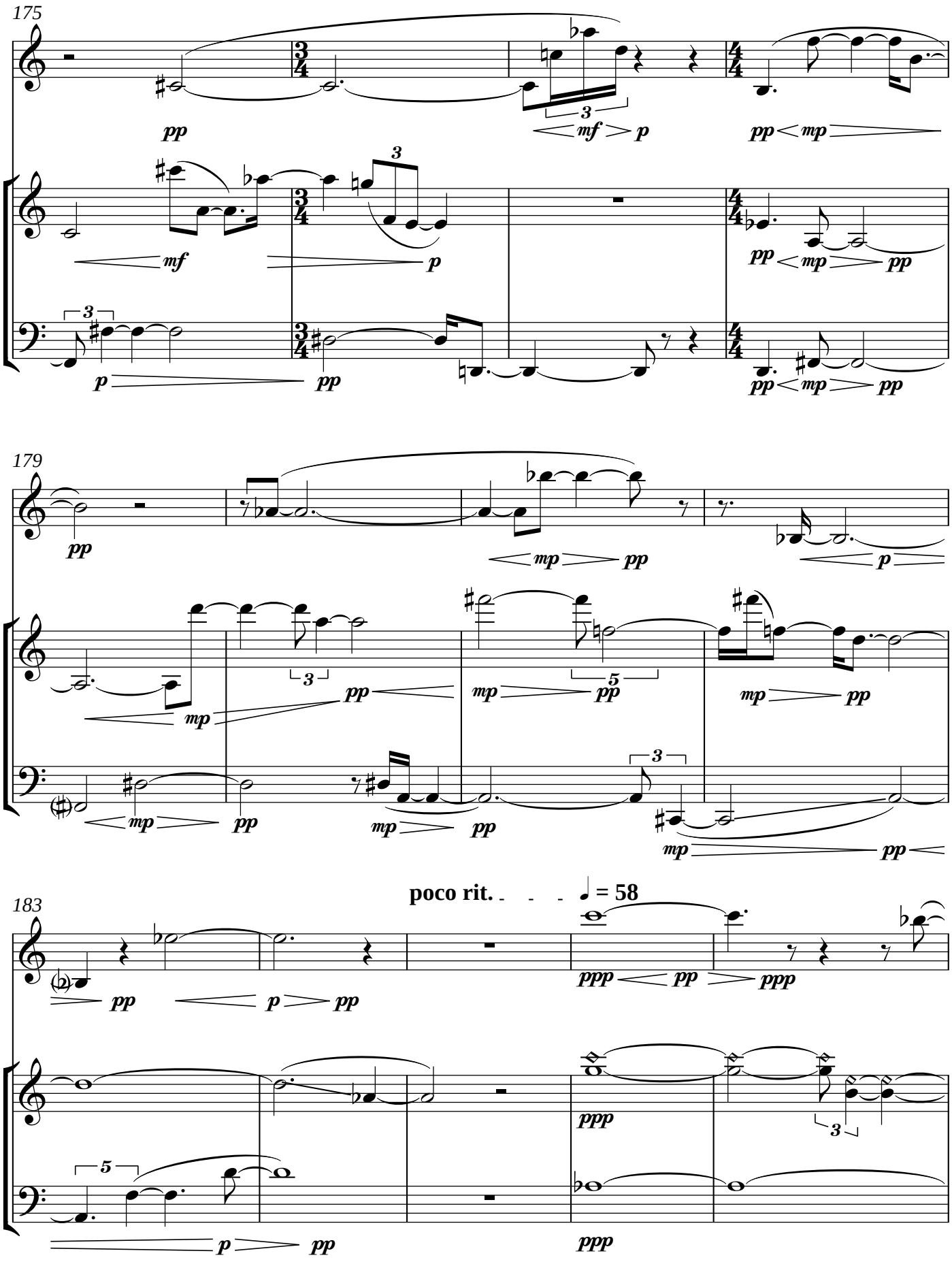
ord.

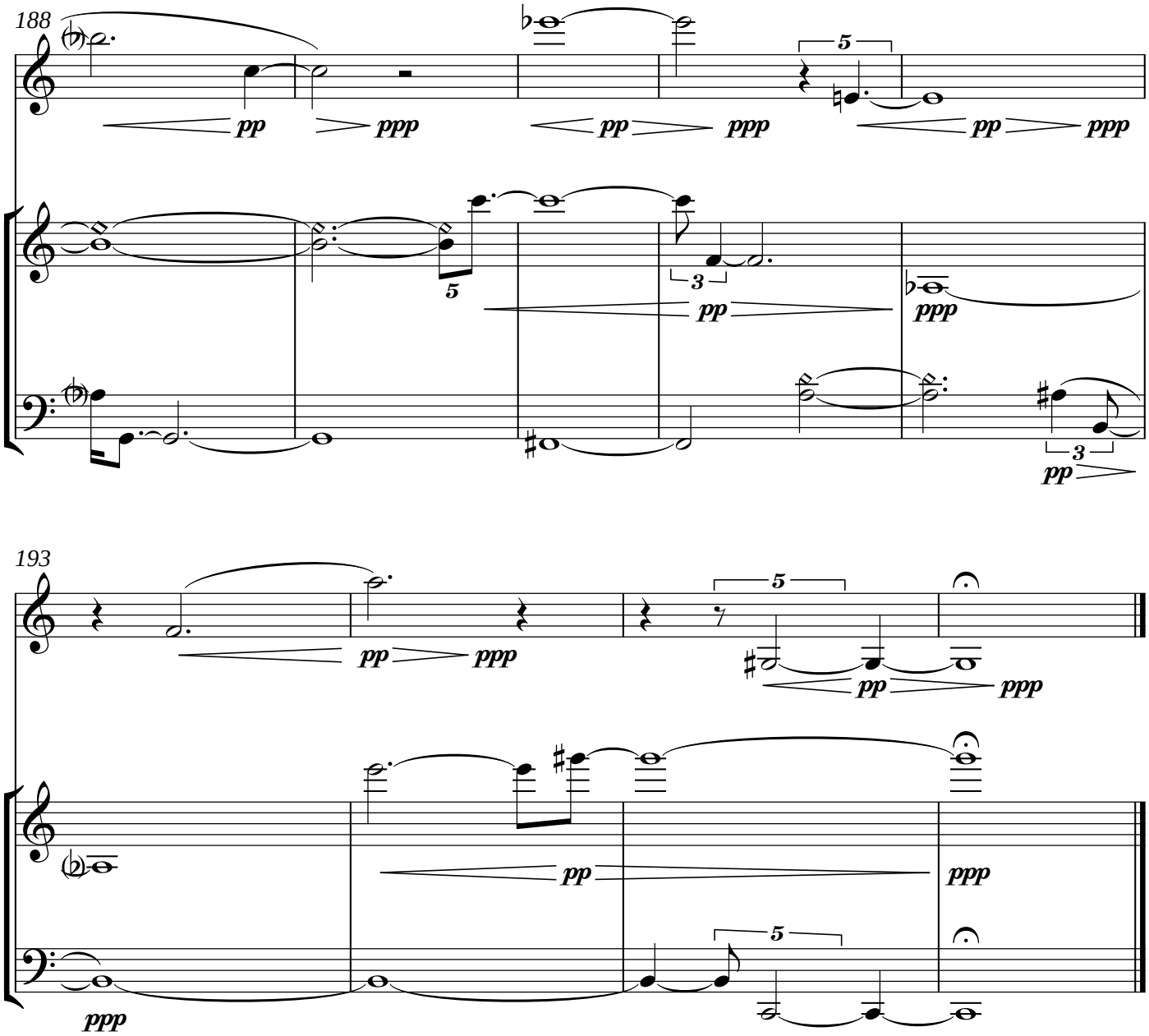
(bounce on one bow)

(normal bowing)


160
ord.
sul pont.
161
ord.
(bounce on one bow)
(normal bowing)
sul pont.
ord.
163
sul pont.
ord.
sul pont.
pizz
ord.
arco


165
(bounce on one bow)
(normal bowing)
pizz
ord.
arco
167
ord.
ord.
171
poco rit.
♩ = 64
pizz
arco


175
179
183
poco rit.
= 58


188
pp
ppp
pp
ppp
5
pp
ppp
5
3
pp
ppp
3
pp

193
pp
ppp
5
pp
ppp
pp
ppp
5
ppp