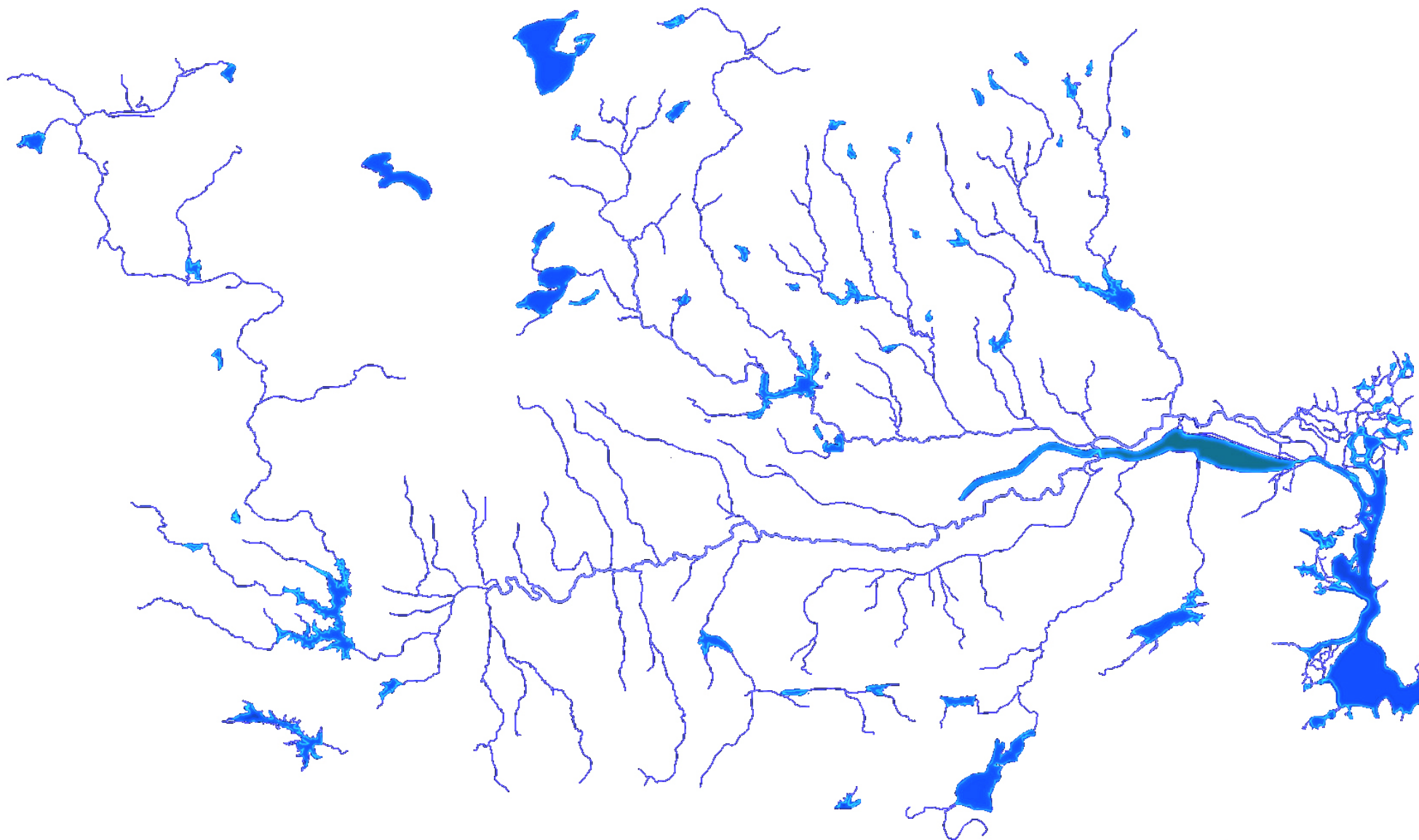


NorCal Water Music



for chamber ensemble and optional socio-multimedia (2019)

Derek Keller

NorCal Water Music

for chamber ensemble
(and optional socio-multimedia)

Instrumentation:

Flute (doubling piccolo and alto)

Clarinet

Violin

Cello

Piano

Percussion

Optional: video projection and socio-multimedia
(for audience's mobile devices)

Duration: 25-30'

This piece was commissioned by and composed for
my friends of 'citywater' in Sacramento, California (2018-19)

Program Note

NorCal Water Music dives into issues concerning one of California's most important resources - water - and celebrates the beauty, complexity, and fragility of the Sacramento River Watershed. In this piece, the performers play music derived from maps representing the watershed. In this seven-movement suite, the ensemble and myself determine an order of the movements (and their respective components). Over the course of the performance, I cue that order as a video-jockey, or 'VJ', with video-animations projected on a screen in the concert hall that feature different geographical areas spanning the entire watershed. (I also created all the visual aspects of the of the project).

In between these movements, there are short interludes, in combination with a projected short vignette featuring the ecological sound found at a particular waterfall or waterway within the watershed. During a performance, the ensemble, myself (or another designated video-jockey), and the audience work together to sustain a multidimensional, and sometimes fragile aqua-sonorous musical space.

NorCal is the third piece in a developing series of compositions that break the 'fourth wall' of concert music performance that I call **The Modular Music Project**, in which I integrate performers and interactivity between computers and mobile devices to create music along the deterministic–improvisational–aleatoric continuum. The movements, their components, and video animations are modular: the musicians can play the movements and their sections/parts thereof in different arrangements; the video projections can be broadcast at different times; and the audience can navigate and playback related media they retrieve from media platforms. With this piece and others in the series, I seek to create ‘living’ multimedia works through communicative flexibility between myself, the performers and the audience to address socio-political challenges of our contemporary moment.

Modular Performance Considerations

NorCal Water Music can be performed in a few ways: A suite of movements for chamber ensemble and video projection; chamber ensemble with audience participation (via their mobile devices), or both of the aforementioned simultaneously. The ensemble will need to have a dedicated ‘VJ’ or video jockey. If choosing one of the options including audience participation (and their sounding mobile devices), it may be advisable to amplify the entire ensemble depending on the size of the concert hall. The ensemble is encouraged to play the movements variable order: either of the movements entitled “Shasta” or “Pit River” shall initiate any performance; “Delta to Bay” shall always conclude the performance. The other movements can be performed in any order, including the one that was not chosen to commence (the videos that cue each movement are available upon request). In between each movement there is an interlude. During this time, the video jockey should choose at random one of five short video vignettes (available on my website here: <https://www.derekkeller.com/norcal-media>). The soundtracks of these videos feature the ecological sound found at a particular waterfall or waterway within the watershed. If the ensemble chooses to include audience participation, it is during the interludes that every member of the audience is invited to choose and playback only one of the same videos during only one of the interludes.

Titles of Movements	Titles of Interludes
<p>“Shasta” “Pit River” “Valley Creeks 1” “Almanor for Oroville” “Valley Creeks 2” “American Feather” “Delta to Bay”</p>	<p>“Sly Park with Flute and Clarinet” “Delta and Piano” “Horsetail Falls and Cello” “Hidden Falls and Flute” “McCloud River and Violin”</p>

Organization of Movements

“Shasta” or “Pit River” shall always commence
followed by an interlude

The following movements can be set in any order:

The other not chosen between “Shasta” or ”Pit River”

interlude

“Valley Creeks 1”

interlude

“Valley Creeks 2”

interlude

“Almanor to Oroville”

interlude

“American Feather”

“Delta to Bay” shall always conclude

Organization of Components of Each Movement

Each movement listed above contains multiple components and have varying degrees of modularity:

“Shasta”

- The piano part, entitled “Shasta Lake” always initiates the movement.
- After the second loud chordal figure in measure 3 of the piano part, the other instruments enter in a staggered fashion, roughly 5-10 seconds apart. Any instrument can start these staggered entrances:

- These parts are entitled:
 - “Shasta - Pit River” for flute and percussion
 - “Shasta - Squaw Creek” for violin
 - “Shasta - McCloud River” for clarinet
 - “Shasta - Sacramento River” for Cello
- In the parts listed above, double-bars should be interpreted as long *fermatas*, or 5-10 second pauses between phrases. When playing, the instrumentalists are encouraged to ‘play off of one another’, allowing for space, expressivity, and of course, different modular possibilities.
- “Shasta - Over the Dam” will always conclude the movement. The percussionist is encouraged to conduct this last passage after initiating this section.

“Pit River”

- Either/or both versions of can be performed. If both are played, either version, “Upstream” or “Downstream” can initiate the movement. Conducting responsibilities can be passed between instrumentalists when one is not playing.

“Valley Creeks 1”

- Both s, “West Legs” and “East Legs”, must be played. Either section can initiate the movement. Conducting responsibilities can be passed between instrumentalists when one is not playing.

“Almanor to Oroville”

- The “Lake” components can performed in any order, with a “Fork” section separating each. Conducting responsibilities for the “Fork” sections can be passed between instrumentalists when one is not playing.

“Valley Creeks 2”

- There are 3 parts. Part 2 must always be in the second position. Parts 1 & 2 can bookend the movement. with either in the first position. Conducting responsibilities can be passed between instrumentalists when one is not playing.

“American Feather”

- The section entitled “Sacramento River” will always conclude the movement. Either of the sections entitled “Feather River” or “American River” can initiate the movement. Conducting responsibilities can be passed between instrumentalists when one is not playing.

“Delta to the Bay”

This movement consists of only one section, which is improvised. For details, see the score.

Special Notation

tongue ram key click

Flautist singing and playing:

Flute

sing: (flautist always sings figures with stems down - if range is an issue, feel free to change the octave.)

Lip *gliss.* or Lip bend:

Finger the second (upper) pitch, ply the first pitch flat by 1/2 step, then 'lip', or bend pitch up into tune over the designated duration

Finger and play first pitch, then lip/bend the pitch down over the designated duration.

Lip *gliss.* or Lip bend:

Clarinet in B \flat

see flautist's notes.

tongue slap:

Percussion:
Inside Piano

Percussionist strumming
Strings of Piano:

This figure combined with the piano part indicates that the percussionist must strum a *glissando* figure with a hard felt plectrum. There are figures that will require both hands, each with a plectrum and there are significantly longer gestures/contours than the one shown here. For these figures, the pianist will set chords silently and sustain them with the *sostenuto* pedal. For larger chords, the pianist will set one set pitches with the *sos.* ped. and set and hold another with their hands. This combined effort causes the piano to become somewhat of a giant autoharp.

The percussionist also plays Glockenspiel and Vibraphone

Piano

set silently, and hold with *sos.*

These figures occur in conjunction with the percussionist, when they strum the strings with a felt plectrum. It is likely that the lid will have to be removed for performance. See notes above.

Harmonics and Harmonic *gliss.*

"finger": Indicates an un-bowed, hammering of the string with a left-hand finger at the designated stop point.

Sul A

gliss. (gl.)

finger (fng.)

Violin

Diamond noteheads with a circle indicate a naturally occurring harmonic nodal point on the string indicated (non-spectral nodal points do occur occasionally to show the speed/contour of harmonic *gliss.*). Regular noteheads with a circle only indicate the sounding octave harmonic nodal point of a given string.

finger (fng.)

Sul C

1/2 finger pressure or Semi-harmonic *gliss.*:

Special to the cello part, the player is asked to apply '1/2 left-hand finger pressure' to produce a 'semi-harmonic *gliss.*' The resulting sound should be a mix of the 'fundamental' stopped note and the harmonic overtones of the string on which the performer is to execute the *glissando* figure.

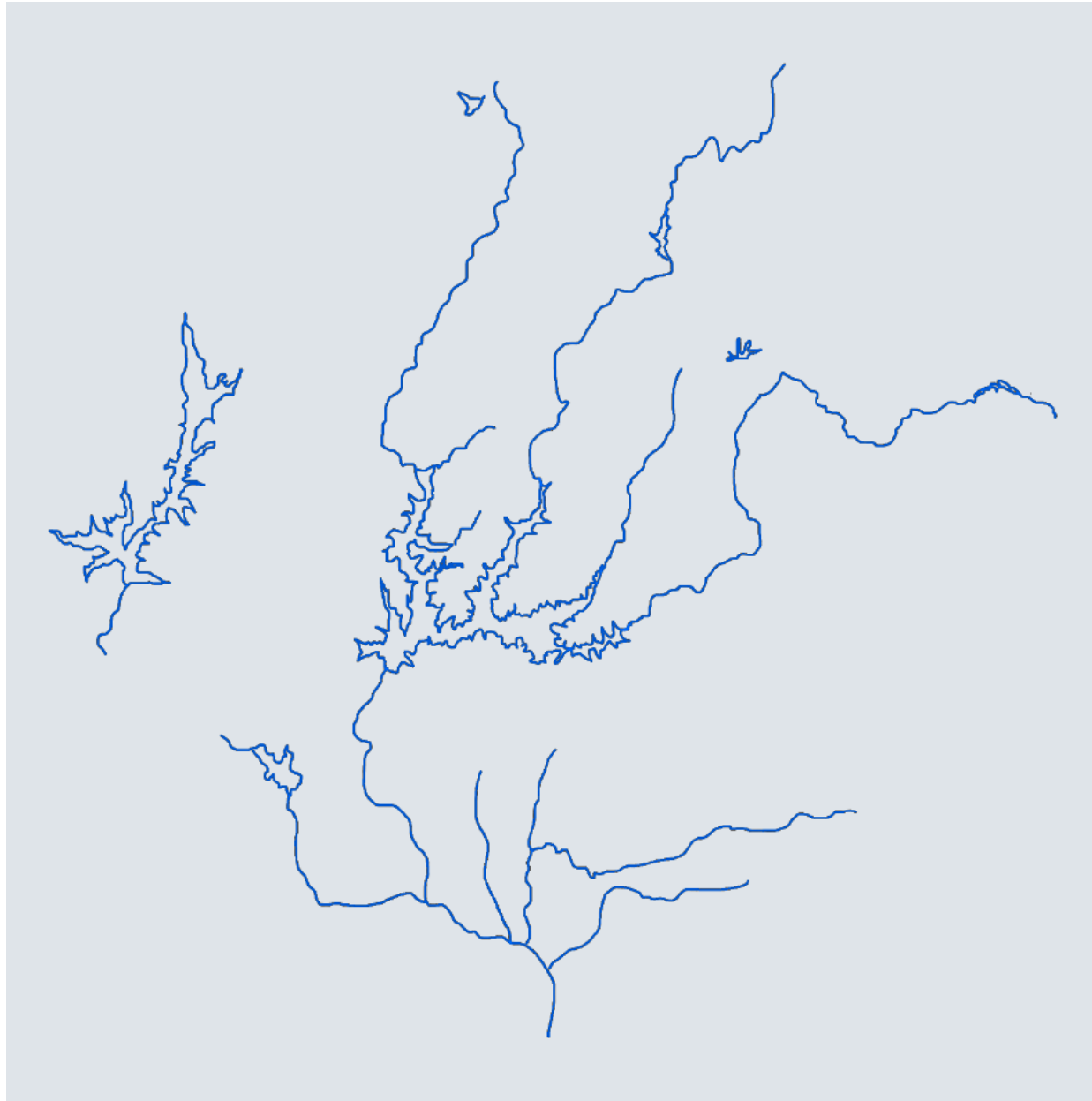
Microtonal Accidentals:
(for strings and woodwinds)

	1/4	1/4			
	sharp	flat			
	of a	of a			
1/4	3/4	natural	natural	3/4	1/4
flat	flat	note	note	sharp	sharp

Cello

see violinist's notes above.

Shasta



Andante ♩ = 60

Shasta - Pit River

Molto espressivo, rubato

The score is divided into four systems, each with a Flute (Fl.) and Glockenspiel (Glock.) part. The time signature is 2/4.

System 1:
Flute: Starts with a 10-measure melodic line, followed by a 5-measure line. Dynamics range from *fff* to *p*. Includes a "harm. gliss. (overblow)" instruction. Ends with a fermata.
Glockenspiel: Accompaniment with *ff* dynamics and "L.V." (Liedesviolen) markings.

System 2:
Flute: Starts with a 5-measure melodic line. Dynamics range from *mf* to *fff*. Includes a "sing portamento while playing/ holding 'C'" instruction. Ends with a fermata.
Glockenspiel: Accompaniment with *mp* and *f* dynamics and "L.V." markings.

System 3:
Flute: Starts with a 3-measure melodic line. Dynamics range from *mp* to *f*. Includes a "sing portamento while playing/ holding 'C'" instruction. Ends with a fermata.
Glockenspiel: Accompaniment with *mf* and *ff* dynamics and "L.V." markings.

System 4:
Flute: Starts with a 3-measure melodic line. Dynamics range from *f* to *mf*. Ends with a fermata.

Shasta - Sacramento River

Andante ♩ = 60

Molto espressivo, rubato

Cello

7

senza vib.

gl.

3

gl.

3

mf

sul pont.

3

ppp

Vc.

4

senza vib.

3

vib.

senza vib.

3

vib.

simile...

3

3

3

pp

Vc.

10

senza vib.

molto espressivo arco

left hand pizz. to Sul A

loco

brief

senza vib.

ppp

f

fff

mf

mp

Vc.

14

espressivo vib.

3

senza vib.

pp

(non-harm.)

Vc.

18

pp

Shasta - Squaw Creek

Andante ♩ = 60

Molto espressivo, rubato

Violin

sul D sul pont. *ordin.* Sul A Sul E

ppp *mf*

Trace pitches through *glissando*; subtly emphasize each arrival pitch, but do not accent.

Vln.

Sul E *microtonal tr.*
to 1/2-step *tr.* *spiccato* *pizz.*

ff

Shasta - Over the Dam

Andante ♩ = 60 *Laping at the southern shore coves*

to Altflute

Glockenspiel

Vibraphone

tongue ram

approx. resulting pitch (4th lower in concert pitch) *f possible*

vib. off

vib. on vib. speed: 1%

mp

Red.

Red.

A *Down the flume!*

A. Fl.

B♭ Cl.

Vln.

Vc.

to piccolo...

pp *mf* *p*

pp *mf*

bow ad lib.

trb

Shasta Over the Dam

9

Picc. *p* *mf* *mf*

B♭ Cl. *mf* *p* *mf*

Vln. *mf* *p* *mf*

Vc. *p* *mf* *p* *mf*

Picc. *p* *mf*

B♭ Cl. *mf* *p*

Vln. *p* *mf*

Vc. *p* *mf*

Shasta Over the Dam

B *To the Sacramento*

Picc. *pp* to flute...

Fl. *mp* *mf*

B \flat Cl. *pp* *p*

Pno. *mf*

Vln. *pp*

Vc. *pp* *p*

8va -----

Detailed description of the musical score: The score is for a section titled 'Shasta Over the Dam', page 3, marked 'B To the Sacramento'. It features six staves: Piccolo (Picc.), Flute (Fl.), B-flat Clarinet (B \flat Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The Piccolo part begins with a wavy line and a rest, then has a dynamic marking of *pp* and the instruction 'to flute...'. The Flute part starts with a rest, then enters with a triplet of eighth notes at *mp*, followed by a melodic line that reaches *mf* and includes a quintuplet of eighth notes. The B-flat Clarinet part has a wavy line, then a rest, followed by a melodic line starting at *pp* and moving to *p*, including a triplet of eighth notes. The Piano part has a wavy line, then a rest, followed by a complex melodic line in the bass clef with triplets, sextuplets, and a trill, starting at *mf*. The Violin part has a wavy line, then a rest, followed by a melodic line starting at *pp*. The Viola part has a wavy line, then a rest, followed by a melodic line starting at *pp* and moving to *p*, including a triplet of eighth notes. An 8va line is indicated by a dashed line.

Shasta Over the Dam

18

Fl.

9 11 *f* *mf* 3 5 5 *f*

B♭ Cl.

mf 5 10 10 *f*

(S^{va})

Pno.

5 5 3 5 6 *f*

trb 5 5 *trb* 5 6 *f*

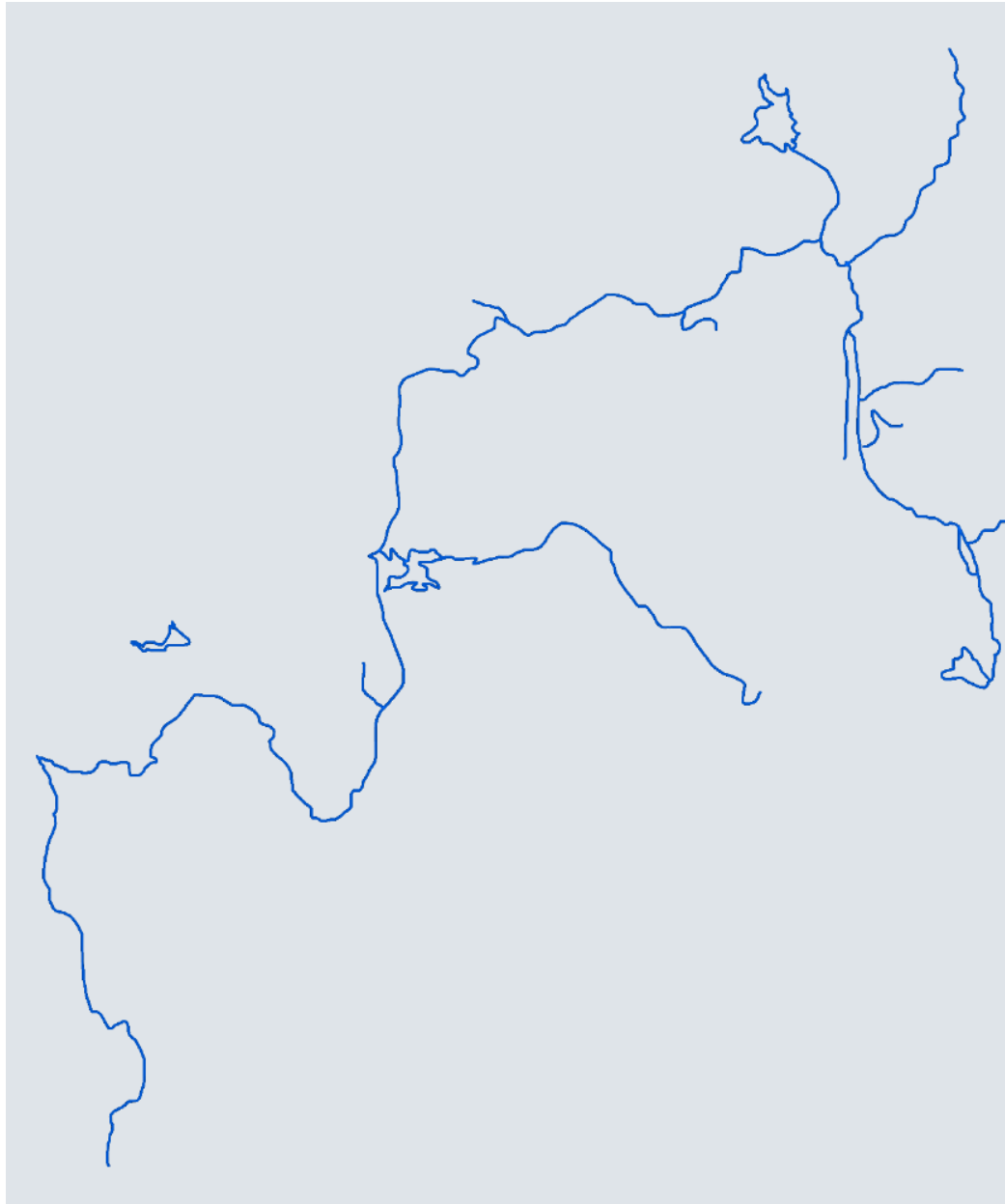
Vln.

p *mf* 5 6

Vc.

3 *trb* 3:2 *f*

Pit River



Pit River Downstream

Andante $\text{♩} = 60$

Flute

15^{ma} Percussionist: with a hard felt plectrum, strum the strings following the contour of the glissando, use both hands as needed.

Inside Piano

mp *Sostenuto* nor damper *Red.* will effect the strings from F#6 to C8, thus they will resonate freely and their *gliss.* contours will be chromatic.

Piano

Fl.

Insd. Pno.

Pno.

Fl.

Insd. Pno.

Pno.

Pit River - Downstream

A *espressivo*

Vc. *pp* *mf* *mp*

Insd. Pno. C4 C6 A4

Pno. reset sos. reset sos.

Set silently, and hold with *sos.*

Vc. 12 *mf* *trb* *trb* *trb*

Insd. Pno. A5 C6 C5 D6 F5

Pno. reset sos. reset sos. reset sos. reset sos.

Both hands, with plectrum in each hand, strumming in opposite directions.

Vc. 14 *tr* *tr* *pp*

Insd. Pno. C6 C7 C8

Pno. *Red.*

bowing ad lib.

Pit River - Downstream

B

Vln. *espressivo*
pp *mf*
 3

Insd. Pno.
 C7 C8 C7 G6 C7

Pno.
p *sed.*
 3

Vln. 19 *Sul E*
 3

Insd. Pno.
 G6 loco F5

Pno.
 Set silently, and hold with *sos.*
 reset *sos.*

Vln. 21 *bowing ad lib.*
 3 5 *senza vib.*
ppp

Insd. Pno.
 F4 D3 A2

Pno.
 reset *sos.* reset *sos.*

Pit River - Downstream

C

B \flat Cl. *pppp* *p* *p* *mp* 3 3

Insd. Pno. C3 D4 B1 C3

Pno. reset sos. reset sos. reset sos.

Set silently, and hold with *sos*.

B \flat Cl. 28 *mf* 3 3 3

Insd. Pno. C2 C1 C3

Pno. reset sos. continue to hold with *sos*. Set silently, and hold without *sos*.

B \flat Cl. 31 3 3 *ppp*

Insd. Pno. G5

Pno. reset sos. reset sos.

Pit River Upstream

Andante ♩ = 60

Clarinet in B \flat

Inside Piano

Piano

pppp

Percussionist: with a hard felt plectrum, strum the strings following the contour of the glissando, use both hands as needed.

C6 C4 C3

set silently, and hold with *sos.* set silently, and hold without *sos.*

B \flat Cl.

Insd. Pno.

Pno.

reset *sos.*

reset *sos.*

reset *sos.*

reset *sos.*

C4 C3 C1 G2

B \flat Cl.

Insd. Pno.

Pno.

reset *sos.*

reset *sos.*

C4 C3 C4 D5

p *pp* *pppp*

Pit River Upstream

Sul E

A

10

Vln. *bow ad lib.*

Insd. Pno.

Pno.

mp *pp* *mp*

C3 C4 C4 G5 C4 G4

set silently, and hold with *sos.*

reset *sos.*

reset *sos.*

14

Vln.

Insd. Pno.

Pno.

C5 G5 C6 C7 F7 C7 F6

G4

pp

Sostenuto nor damper *Red.* will effect the strings from F#6 to C8, thus they will resonate freely and their *gliss.* contours will be chromatic.

reset *sos.*

reset *sos.*

Red.

17

Vln.

Insd. Pno.

Pno.

(8va) C7 F7 A7

Pit River Upstream

B

Sul D

Sul A

Vc.

Violin part for measures 15-20. The staff is in bass clef with a 4/4 time signature. It begins with a *ppp* dynamic and a *15^{ma}* marking. The music features a series of eighth notes with a triplet of three notes. Dynamics change to *p* and include the instruction "bow ad lib.". A slur covers the entire phrase.

Insd.
Pno.

Inscribed Piano part for measures 15-20. The staff is in treble clef with a 4/4 time signature. It shows a chord progression from C8 to F6.

Pno.

Piano part for measures 15-20. The staff is in treble clef with a 4/4 time signature. It features a melodic line with a *15^{ma}* marking and a triplet of eighth notes.

Vc.

Violin part for measures 21-22. The staff is in bass clef with a 4/4 time signature. It starts at measure 21 with a *mf* dynamic and includes markings for *trb* (trill) and *tr* (trill). The music concludes with a *5* fingering.

Insd.
Pno.

Inscribed Piano part for measures 21-22. The staff is in treble clef with a 4/4 time signature. It shows a chord progression from C7 to loco C6.

Pno.

Piano part for measures 21-22. The staff is in treble clef with a 4/4 time signature. It features a melodic line with a triplet and a *15^{ma}* marking. The phrase ends with a *reset sos.* instruction.

set silently, and hold with sos.

reset sos.

Vc.

Violin part for measures 23-24. The staff is in bass clef with a 4/4 time signature. It begins at measure 23 with a *dim.* dynamic and includes a *5* fingering. The music concludes with a *p* dynamic.

Insd.
Pno.

Inscribed Piano part for measures 23-24. The staff is in treble clef with a 4/4 time signature. It shows a chord progression from F6 to F5 to C4 L.V.

Pno.

Piano part for measures 23-24. The staff is in treble clef with a 4/4 time signature. It features a melodic line with a *reset sos.* instruction at the end.

reset sos.

reset sos.

*

Pit River Upstream

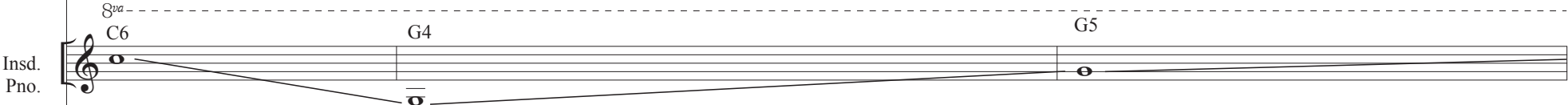
C

tr 

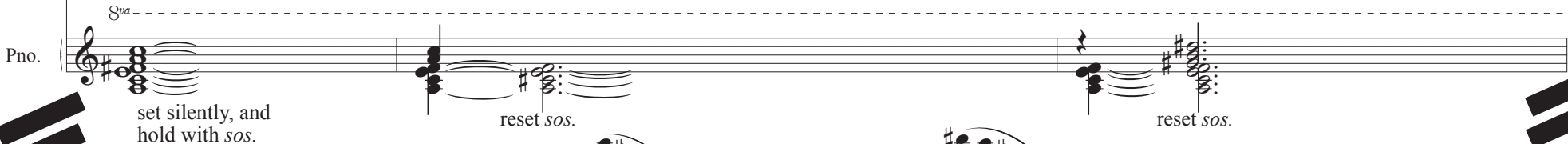
Fl. *ppp* *p* *mf* *3* *5* *3* *5*



Insd. Pno. *8va* C6 G4 G5



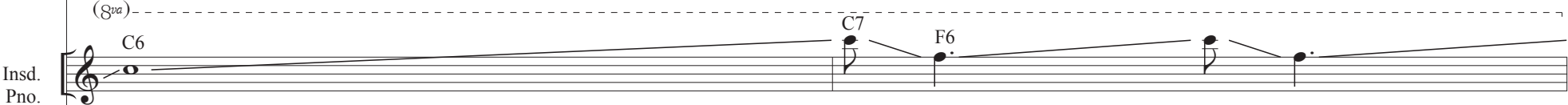
Pno. *8va* set silently, and hold with *sos.* reset *sos.* reset *sos.*



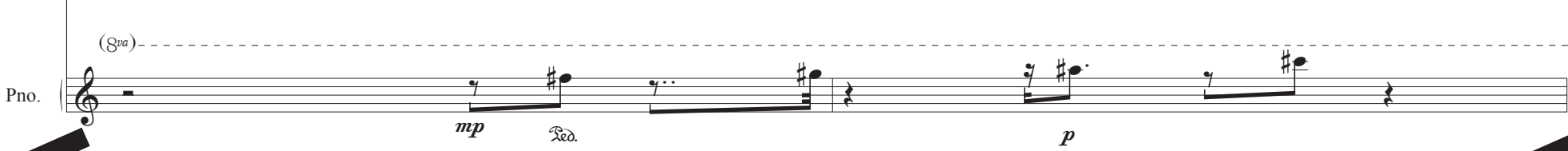
Fl. 29



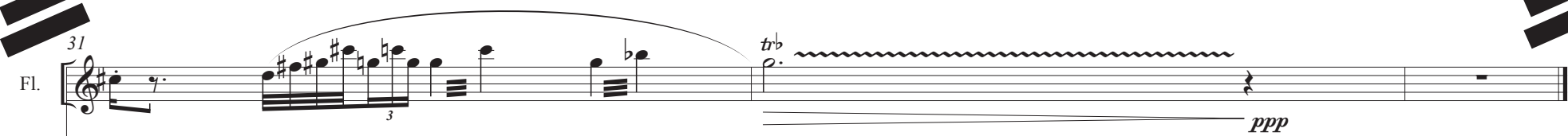
Insd. Pno. *(8va)* C6 C7 F6



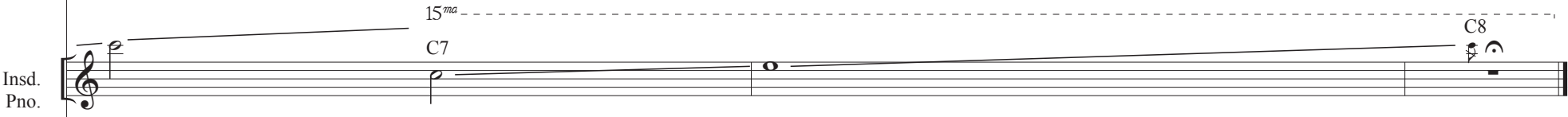
Pno. *(8va)* *mp* *red.* *p*



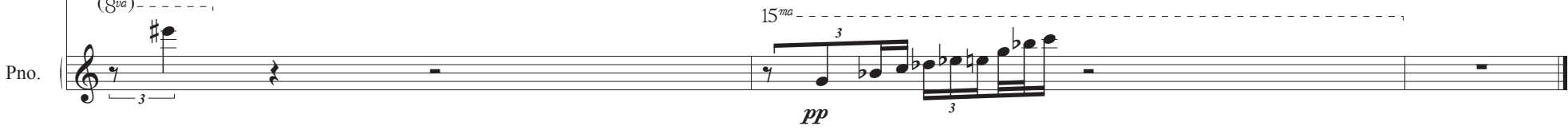
Fl. 31 *tr* *ppp*



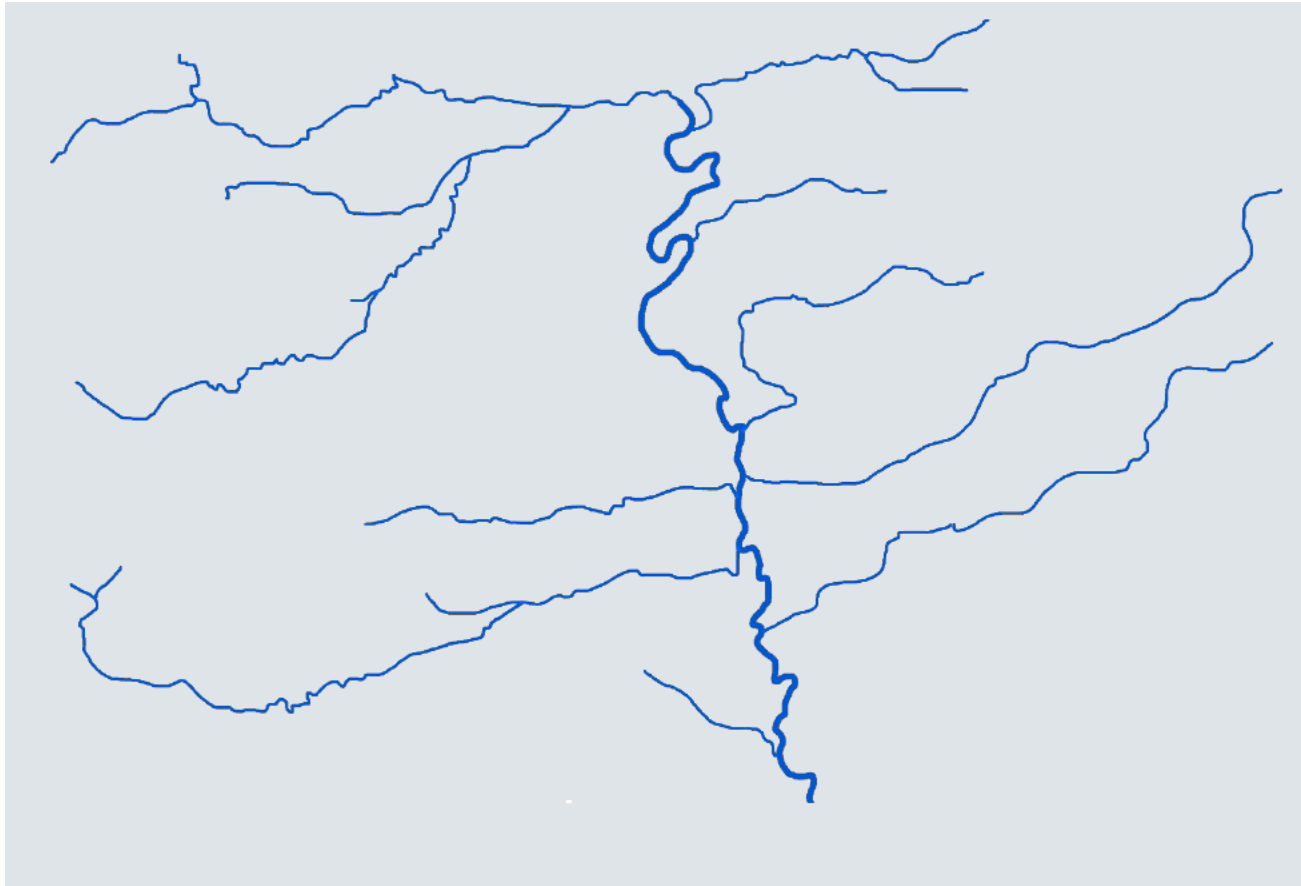
Insd. Pno. *15^{ma}* C7 C8



Pno. *(8va)* *15^{ma}* *pp* *3* *3*



Valley Creeks 1



Valley Creeks 1

West Legs

Andante ♩ = 60

Flute

Glockenspiel

Piano

p *mf* *f*

f L.V.

Red. *mf*

Fl.

Pno.

A

4

mf

Valley Creeks 1 - West Legs

B

Fl. *7*
sing portamento while playing/holding 'C'

Pno. *Red.* *3* ** Red.* *p* *senza vib.*

Vln. *pppp*

Picc. *10* *mf* *3* *tr* *mp* *5*

Pno. *3* *p* *3* *5* *3* *5* *6* ** Red.* *5*

Vln. *mp* *ordin.* *3*

Valley Creeks 1 - West Legs

C

Picc. *mf* 5

B♭ Cl. *ppp* 3 *mf* 3 5 3 *mf* 3

Pno. *Red.* 5 3 *mf* 3 5 *Red.* *

Vln. *senza vib.* 6 *mf* 3

Picc. 17 *mp* 5 5 *f* 11 11

B♭ Cl. *f* 11 11

Pno. 3 *f* 6 6 5 5

Vln. *bow ad lib.* 3 11 11 *f*

Valley Creeks 1

East Legs

Andante $\text{♩} = 60$

20

Fl. *ppp* *mp*

Vln. *ppp* *mp*

senza vib. *vib.* *senza vib.*

A

23

Fl.

B \flat Cl. *ppp* *mp*

Glk. *f*

Pno. *p*

Vln. *vib.* *senza vib.* *vib.* *bow ad lib.*

15^{ma}

With only mouthpiece and barrel, trace the approximate tones, using a finger of one hand to bend the pitch. The possible range is between concert C5 and F#4. With the end of the barrel open, your high pitch will be concert C5; with finger closing the barrel end, the sounding pitch will be concert F#4.

Valley Creeks 1 - East Legs

26

Fl.

B♭ Cl.

Pno.

Vln.

Vc.

pppp re-assemble clarinet

mf

pp *mf*

senza vib.

bow ad lib.

29

Fl.

Pno.

Vln.

Vc.

p *mp*

f *mf* *p*

tr⁴

8^{va}

4:3♭

Valley Creeks 1 - West Legs

B

B♭ Cl. *mp* *mp* 3

Glk. *p* 3

Pno. *Sua* *Red.*

Vln. *mp* 3 5

Vc. *mp* 3 3

B♭ Cl. 35 *dim.* *p* 5 3 9 3 10 5

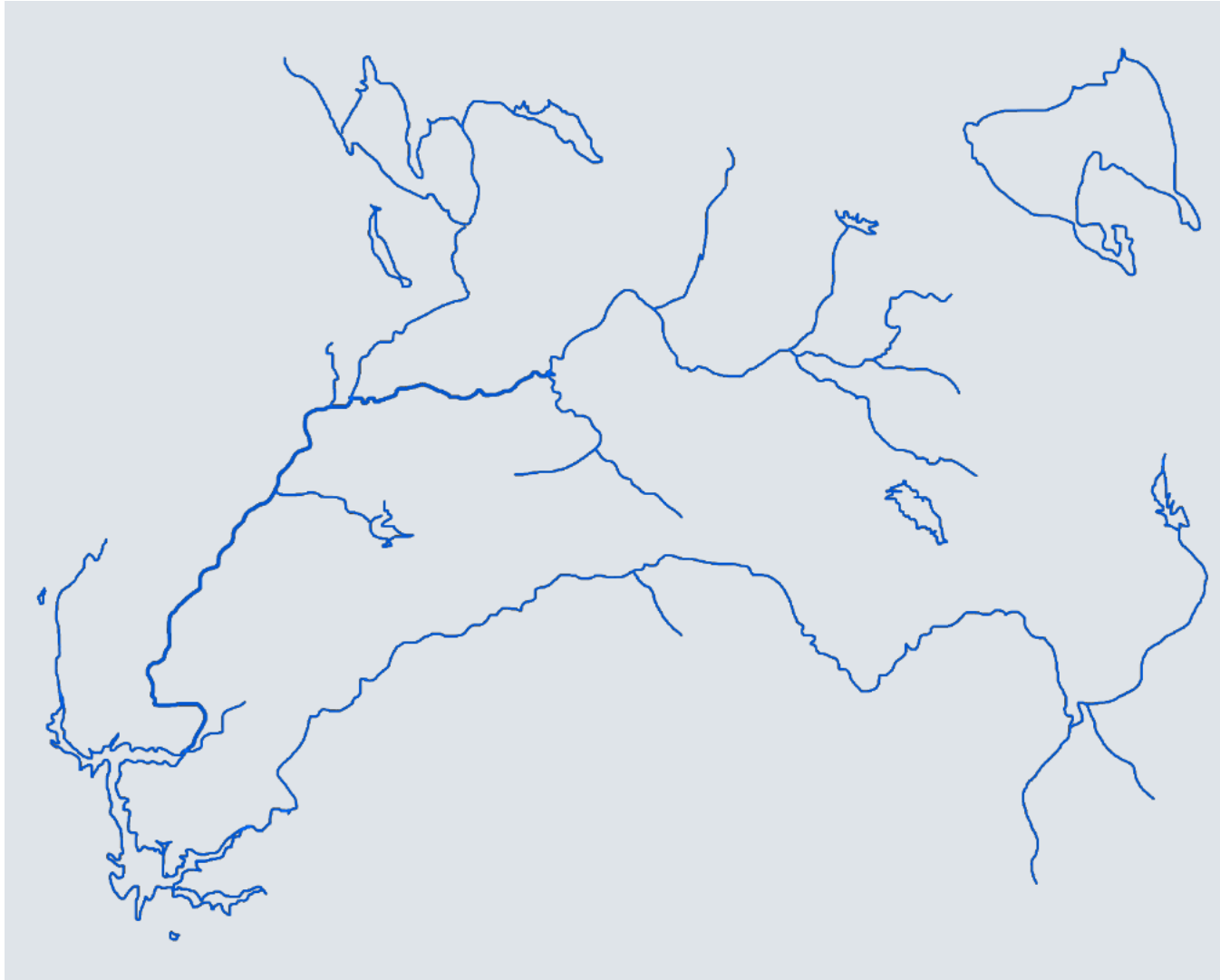
Pno. *mp* *Sua*

Vln. *dim.* *p* 3 5 3 5 *senza vib.*

Vc. *dim.* *p* 3

bow ad lib.

Almanor to Oroville



Almanor to Oroville

North Fork Downstream

Andante ♩ = 60 *Espressivo, emergent*

Glockenspiel

Vibraphone

Piano

Cello

pp *mp*

Red. * *Red.*

1/2 left-hand pressure or semi-harmonic *gliss.*. The resulting sound should be a mix of a 'fundamental' stopped note and harmonic overtones over the contour of the *glissando*.

pppp *mf* *Sul A*

5 *rit.* **A** *a tempo*

Vib.

Pno.

Vc.

rit. *normal harm.* *a tempo* *ordin. Sul A*

p *mf* *Sul D* *Red.*

1/2 left-hand pressure / semi-harmonic *gliss.*

string/bow change as seamless as possible

Almanor to Oroville - North Fork Downstream

10

Glk.

Pno.

Vc.

normal harm.

ordin. Sul G

Sul D

(still Sul D)

mf

mp

13

Vib.

Pno.

Vc.

Sul C

1/2 left-hand pressure / semi-harmonic gliss.

B

mf

Almanor to Oroville - North Fork Downstream

17

Vib.

Pno.

Vc.

ordin.

Sul D

senza vib.
Sul A

Sul D
(ordinary finger pressure)

p

The image shows a musical score for three instruments: Vib. (Violin), Pno. (Piano), and Vc. (Violoncello). The score is for measures 17 through 20. The Vib. and Pno. parts are in treble clef with a key signature of one sharp (F#). The Vc. part is in treble clef with a key signature of one flat (Bb). The Vib. part starts with a measure rest, followed by eighth notes, and includes triplets and a 7-measure rest. The Pno. part has a triplet of eighth notes, followed by eighth notes, and includes triplets and a 3-measure rest. The Vc. part starts with a half note, followed by a half note with a fermata, and includes a section marked 'senza vib.' with a half note and a fermata. Performance instructions include 'ordin.', 'Sul D', 'Sul A', 'Sul D (ordinary finger pressure)', and a dynamic marking 'p'.

Almanor to Oroville

South Fork Downstream

Andante ♩ = 60 *Espressivo, emergent*

21

Fl.

mp 3 3 5 *mf*

Vln.

Sul A *senza vib.* Sul A

Sul D *pppp* *mp* Sul D

24

Fl.

mp *mf* 3 5 3 *mp* *mf*

B♭ Cl.

pppp 3 *mp* *mf* 3

Vln.

Sul D 3 Sul G *mf* 3 *p* *pp* *senza vib.*

Almanor to Oroville - South Fork Downstream

27

Fl.

B♭ Cl.

Vln.

A

f

This system contains measures 27 through 30. The Flute part begins with a triplet of eighth notes (G4, A4, Bb4) and continues with a melodic line. The B♭ Clarinet part starts with a quarter rest, followed by a melodic line with a triplet of eighth notes (G4, A4, Bb4). The Violin part starts with a quarter rest, followed by a melodic line with a triplet of eighth notes (G4, A4, Bb4). A boxed letter 'A' is placed above the Flute staff at measure 29. A forte dynamic marking 'f' is placed below the Flute staff at measure 29. The system concludes with a fermata over the final notes of all three staves.

30

Fl.

B♭ Cl.

Vln.

sing

Sul D

Sul G

This system contains measures 30 through 33. The Flute part begins with a 'sing' instruction over a melodic line. The B♭ Clarinet part continues with a melodic line featuring a triplet of eighth notes (G4, A4, Bb4) and a quintuplet of eighth notes (G4, A4, Bb4, C5, Bb4). The Violin part continues with a melodic line featuring a sextuplet of eighth notes (G4, A4, Bb4, C5, Bb4, A4). The system concludes with a fermata over the final notes of all three staves.

Almanor to Oroville - South Fork Downstream

33

Fl.

B♭ Cl.

Vln.

36

Fl.

B♭ Cl.

Vln.

senza vib.

B

39

Fl.

B♭ Cl.

Vln.

Almanor to Oroville

Lake Almanor

Andante ♩ = 60 *Espressivo, playful*

Pno.

8va
C8

48

f *mp* *f* *mp* *f* *mp*

Red. *Red.* *Red.* *Red.* *Red.* *Red.*

3 5 3 5 3 3 6 5

loco

5

5

* *Red.*

f *f*

* *Red.* *

Pno.

52

mp *f* *ff* *ff*

Red. *Red.* *Red.* *Red.*

3 3 5 3 3

3 5 3

* *Red.* *

ff *ff*

* *Red.* *

Inside
Vib.
Piano

55

C3 E1 C1 A0

mp *f*

8va

ff

set silently,
and hold
w/out sos.

Pno.

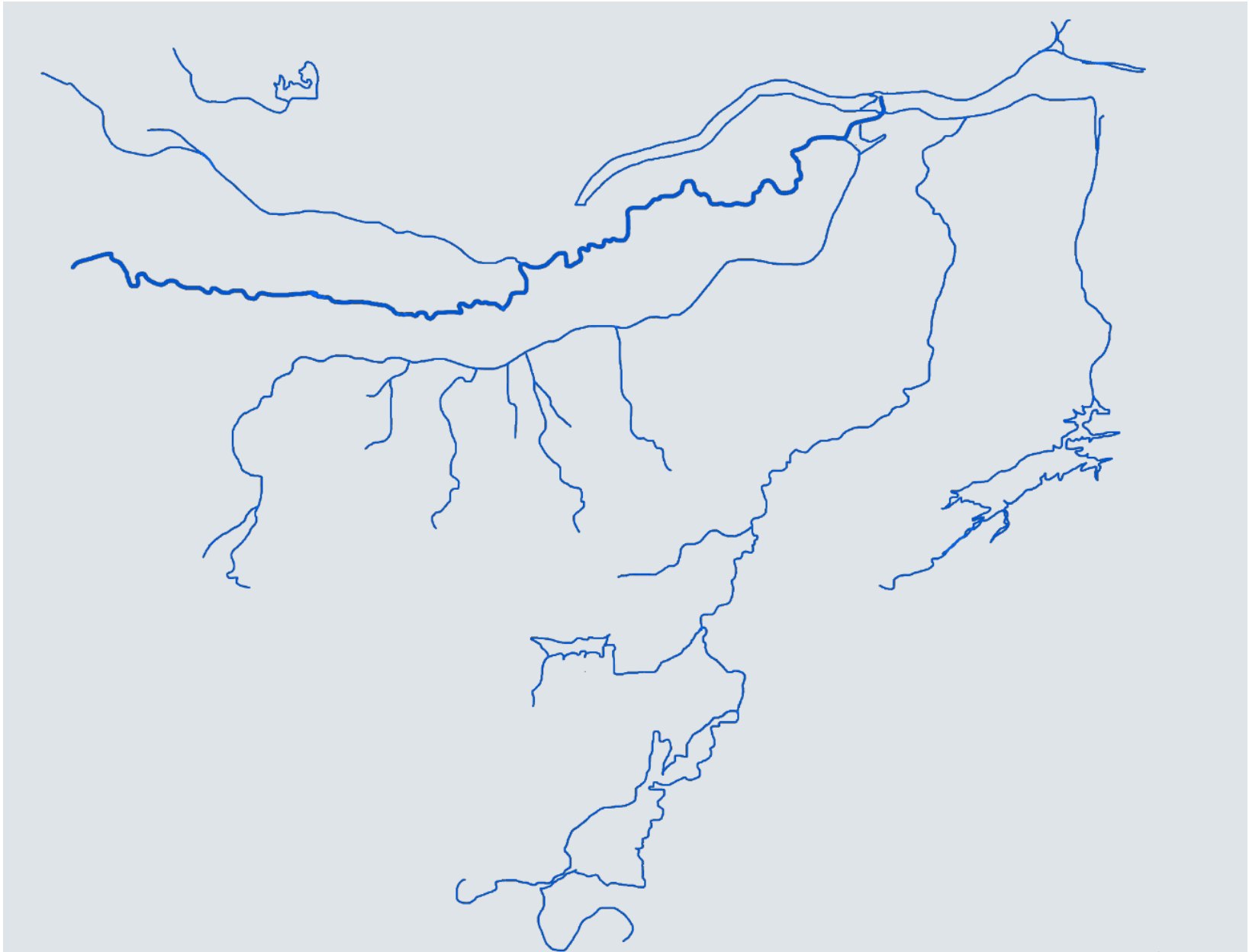
5 10

8va

* *Red.* *

ff

Valley Creeks 2



Valley Creeks 2

Part 3 Andante ♩ = 60

Alto Flute

mp 3 3 3 3 5 *mf*

tongue ram

approx. resulting pitch (4th lower in concert pitch)

Violin

Sul E

pppp *mp* *mf*

pizz.

A. Fl.

5 3 3 3

Glk.

mp 3

Pno.

set silently, and hold w/out sos.

Vln.

finger arco fng. left-hand slur-pizz. fng. pizz. fng. arco

left-hand slur-pizz. *f* *mf*

A

Valley Creeks 2 - Part 3

A. Fl. *f* *mf*

B♭ Cl. *mp* *mf*

Insd. Pno. *f*

Pno. *simile...*

Vln. *f* *p* Sul D

Vc. *ppp* Sul G *mf*

11

A. Fl. *mp* *mf*

B♭ Cl. *p* *f*

Vln. *mf*

Vc. *mf* (try to make differing articulations even dynamically) *mf*

senza vib. LH pizz. finger pizz. LH fng. pizz.

B Valley Creeks 2 - Part 3

A. Fl. *mp* *mf* 3 3 3 3 3

B♭ Cl. tongue slap = with some tone *mp* *mf* 5 3

Pno. *mp* 8^{va} 3

Vln. *p* pizz. finger pizz. finger arco *mf* arco Sul E 3 5

Vc. L.V. *mf* arco Sul D 5 3

A. Fl. 17

B♭ Cl. *mp* *pp* 3

Insd. Pno. 8^{va} 15^{ma} *pp*

Pno. (8^{va}) *mp* *mf* 5 3 *dim.* *mp*

Vln. *mp* *pppp* senza vib. Sul A 8^{va}

Vc. *mp* *pppp*

Valley Creeks 2

Part 2 Andante ♩ = 60, heavy groove

Piano

Violin

Cello

feature solo 5

ff

senza vib.

f

4

Pno.

Vln.

Vc.

f

Valley Creeks 2 - Part 2

A

7

Pno.

Vln.

Vc.

f

10

Pno.

Vln.

Vc.

bow ad lib.

Valley Creeks 2 - Part 2

B

feature solo

13

Insd. Pno.

Pno.

Vln.

Vc.

ff *Red.*

f

mf *tr#*

f

C

17

Insd. Pno.

Pno.

Vln.

Vc.

Red.

Red.

Valley Creeks 2 - Part 2

21

Insd. Pno.

Pno.

Vln.

Vc.

Sul D

Sul G

gliss. tremelo pitch on Sul G

D

25

Insd. Pno.

Pno.

Vln.

Vc.

3

dim. poco a poco

pppp

dim. poco a poco

Valley Creeks 2 - Part 2

29

Pno.

Vc.

dim. poco a poco

Musical score for measures 29-32. The piano part features a series of chords with a tremolo effect, while the violin part plays a rhythmic eighth-note pattern. The tempo is marked 'dim. poco a poco'.

33

Pno.

Vc.

p

Sua

Musical score for measures 33-36. The piano part has long, sustained chords with a tremolo effect. The violin part continues with a rhythmic pattern. The piano dynamic is marked 'p' and 'Sua' is written below the piano part.

Valley Creeks 2

Part 1 Andante ♩ = 60 *Lazy, peaceful*

Clarinet in B \flat

Inside Piano

Piano

6

B \flat Cl.

Insd. Pno.

Pno.

10

B \flat Cl.

Insd. Pno.

Pno.

Vln.

pppp

p

set silently, and hold with *sos.*

tongue slap with some tone *mp*

3

3

L.V.

L.V.

simile...

simile...

8va

8va Sul E bow *ad lib.*

normal harm.

bowing *ad lib.*

p 1/2 left-hand pressure or semi-harmonic gliss. The resulting sound should be a mix of a 'fundamental' stopped note and harmonic overtones over the contour of the glissando.

Valley Creeks 2 - Part 1

A

B♭ Cl. *p* *mf* 3 5 5 10 3

Insd. Pno. *mf* *mf*

Pno. *Sva* *simile...*

Vln. *mf*

B♭ Cl. 18 *f* *mf* 5 3 3 3

Vln. *Sul A* *Sul D* *Sul G* *f* *mf* 3

Vc. *mp* *f* 3 *mf*

Valley Creeks 2 - Part 1

22

B \flat Cl. *mp* *mf* *pppp*

Vln. *senza vib.* *mp*

Vc. *mp* 3

B

26

Vln. Sul D *pppp* Sul A *mf* Sul A *p* Sul D

Vc. *f* *mf* *ppp* *mp* *mf*

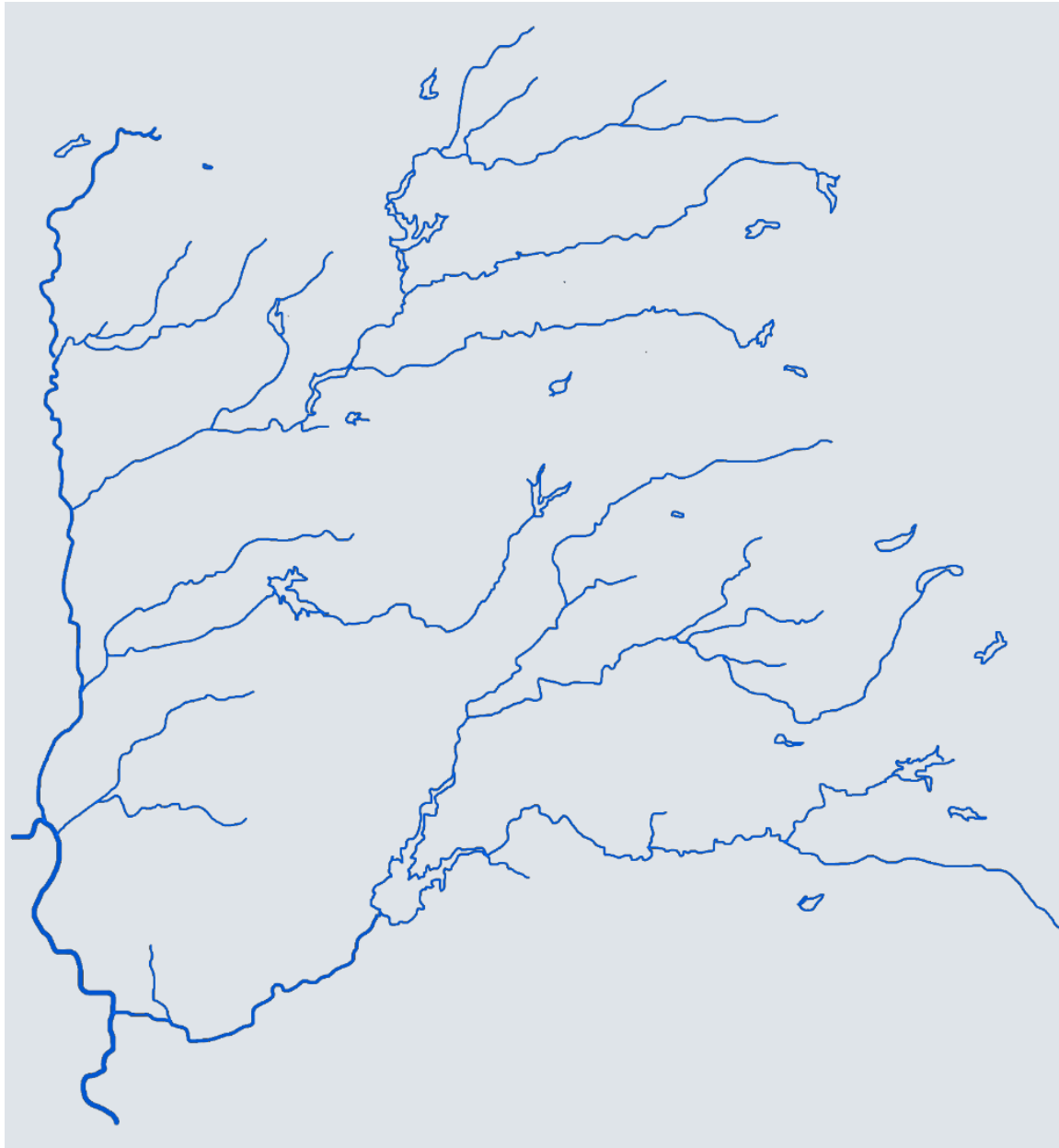
over pressure (tasto)

31

Vln. *mf* *mp* Sul G *f* left-hand slur-pizz. *p*

Vc. *f* *mf* L.V.

American Feather



American Feather

All American Downstream

Andante ♩ = 60 *Emergent*

key click

Flute

Piano

Violin

Cello

Fl.

Pno.

Vln.

Vc.

Musical staff for Flute, showing a whole rest followed by a melodic line starting with a key click and a piano (*p*) dynamic.

Musical staff for Piano, showing a piano (*pp*) dynamic with triplets and a *Red.* (Reduction) marking.

Musical staff for Violin, showing a *pppp* dynamic, *Sul D* marking, and a *bowing ad lib. (as seamless as possible)* instruction.

Musical staff for Cello, showing a *pppp* dynamic, *Sul C (thru m. 11)* marking, and a *1/2 left-hand pressure / semi-harmonic gliss. The resulting sound should be a mix of a 'fundamental' stopped note and harmonic overtones while executing a glissando.* instruction.

Musical staff for Flute (second system), showing a *mp* dynamic and a *5* fingering marking.

Musical staff for Piano (second system), showing a piano (*p*) dynamic and *Red.* markings.

Musical staff for Violin and Cello (second system), showing *cresc. poco a poco* markings and a *1/2 left-hand pressure / semi-harmonic gliss.* instruction.

All American Downstream

A

Fl.

Musical notation for the Flute part, starting at measure 9. It features a melodic line with several triplet markings and a final phrase with a fermata.

B♭ Cl.

Musical notation for the Bass Clarinet part. It consists of a sustained, low-register line with dynamic markings *pppp*, *pp*, and *p*. It includes triplet markings and a fermata at the end.

Pno.

Musical notation for the Piano part, including both right and left hands. The right hand has a complex texture with triplets and slurs. The left hand has a simpler accompaniment with a triplet and a *p* dynamic marking. A ** Ped.* marking is present.

A

Vln.

Musical notation for the Violin part. It features a melodic line with a *mp* dynamic marking and a *Sul A* instruction. The part includes a *Sul E* instruction at the end.

Vc.

Musical notation for the Violoncello part. It features a melodic line with multiple triplet markings and a *mp* dynamic marking. The part concludes with a *ordin.* instruction and a triplet.

American Feather

Feather Down Stream, Forks Upstream

Andante ♩ = 60 Meandering Lazily

Clarinet in B♭

pppp *mp*

With only mouthpiece and barrel: the possible range is between concert C5 and F#4. Trace the approximate tones, using a finger of one hand to bend the pitch.
 With the end of the barrel open, your high pitch will be concert C5, with finger closing the barrel end, the sounding pitch will be concert F#4.

B♭ Cl.

pppp *mp*

A Emergent

Sul A
sul pont.

Sul G
sul pont.

Vln.

pppp *mp*

Vc.

pppp *mp*

1/2 left-hand pressure / semi-harmonic *gliss.* The resulting sound should be a mix of the 'fundamental' stopped note and harmonic overtone *gliss.* of G string.

simile...

B♭ Cl.

mf *pppp*

Pno.

set silently, and hold with *sos.*

set silently, and hold without *sos.*

Vln.

pppp

Vc.

pppp

ordin. (still Sul G) *Sva*

Feather Down Stream, Forks Upstream

B Murky

C

B♭ Cl.

Insd. Pno.

Percussionist: strum strings with hard felt plectrum, use both hands as needed.

pppp

A2 C4 A3 A2 E4

B1 E2

mp

Pno.

p

still holding with sos.

Vc.

ordin. Sul C

pp

Sul G

Sul D

Sul A

p

mp

Insd. Pno.

21

D3 D3 C4

C2

Pno.

notes accumulate in rhythm indicated, then held as long as possible until next accumulated chord.

p

mp

Vc.

senza vib. Sul A

pppp

Feather Down Stream, Forks Upstream

D *Floating*

25

Insd. Pno.

C3 F3 D3 B2 D3

A3 A4

Pno.

Hold with *sos.*

E

30

A. Fl.

ppp *mp*

Insd. Pno.

D4 F4 A4 F4 D4

G3 D3 B2 F3 B3

Pno.

still holding with *sos.*

Vln.

ordin. v *ppp* *mp*

Vc.

Sul G *ppp* *mp*

1/2 left-hand pressure / semi-harmonic gliss. simile...

F

Peaceful

Feather Down Stream, Forks Upstream

35

A. Fl.

Insd. Pno.

Pno.

Vln.

Vc.

E3 A2 F3 A2 F3 A2 D3

A4 D4

set silently, and hold with sos.

Sul G

ordin. Sul D

bow ad lib.

Sul A bow ad lib.

1/2 left-hand pressure / semi-harmonic gliss.

G

40

A. Fl.

B♭ Cl.

Insd. Pno.

Vln.

Vc.

sing

mp

pppp mp

D4 C4

G2 B2

(S^{va})

ppp

normal harm.

ppp

senza vib.

Sul C (ordin. pressure)

ppp

mf

1/2 left-hand pressure / semi-harmonic gliss.

Feather Down Stream, Forks Upstream

(8va)-----

55

Vln.

Vc.

Sul D

L.V.

pizz.

arco

60

B♭ Cl.

Vln.

Vc.

Sul C

over pressure (tasto)

I

65

B♭ Cl.

Vc.

mf

senza vib.

ordin.

Sul A

Sul D

bow ad lib.

tr♯

tr♭

American Feather

To Sacramento

Andante ♩ = 60 *Trickle...then a rush*

The score is for the piece "American Feather" by "To Sacramento". It is in 2/4 time and marked "Andante" with a tempo of 60 beats per minute. The tempo instruction is "Andante ♩ = 60 Trickle...then a rush". The score is transposed and includes parts for Flute, Alto Flute, Clarinet in B \flat , Inside Piano, Piano, Violin, and Cello. The Flute part begins with a *p* dynamic and features a melodic line with triplets and a 9-measure run, ending with a *ff* dynamic. The Violin part also begins with a *p* dynamic and features a melodic line with triplets, a 5-measure run, and a 6-measure run, ending with a *ff* dynamic. The Piano part features a *ff* dynamic in the final measure. The Cello part is mostly silent. The Alto Flute and Clarinet in B \flat parts are also mostly silent. The Inside Piano part features a *ff* dynamic in the final measure. The score includes a "To Alto..." instruction for the Flute part.

Flute *p* *ff* To Alto...

Alto Flute

Clarinet in B \flat

Inside Piano *ff*

Piano *f*

Violin *senza vib.* *p* *ff*

Cello

5

Fl.

A. Fl.

B \flat Cl.

Insd. Pno.

Pno.

Vln.

Vc.

p *f* *mf* *ff*

f *ff*

mp *ff*

mf *ff*

vib. on

Red.

5 3 5 Δ

3 3

5

10 6 5

3 3

3

Delta to Bay



Delta to Bay

an improvisation

Performers are invited to improvise music inspired by the image found on the cover of this movement. The image depicts the point at which the Sacramento River opens to the delta, and then empties into the San Francisco Bay. Over the course of an improvisation lasting no more than 2.5 minutes, the ensemble should use the pitch/chord content of the chord progressions below. These are the same chord progressions I employed to derive the pitch/chord/gestural material for the entire work (the first progression is merely transposed up three times by a minor third). The ensemble is encouraged to improvise music similar to that I have composed for the other movements. One way of approaching an improvisation would be for the instrumentalists to merely 'follow a line'. This could yield pitch up and down, length of tones, etc. If using projection, the instrumentalists will notice that the image accretes from many different points on the screen, which could form the basis of a visually 'guided' improvisation.

E^b7/D^b $C7$ $F\#maj7/C\#$ E^m7/D E^maj7/B A^maj7 $F\#m7$ $F\#m7^b5/C\#$ $F\#7/E$ E^b7 A^maj7/E G^m7/F G^maj7/D C^maj7 A^m7/E A^m7^b5/G

$E/e: V^4_2/iii$ $Ger.^6$ II^4_3 i^4_2 I^4_3 IV^7 ii^7 $G/g: vii^{\circ4}_2$ V^4_2/iii $Ger.^6$ II^4_3 i^4_2 I^4_3 IV^7 ii^4_3 $Bb/bb: vii^{\circ4}_2$

A^7/E $F\#7$ C^maj7/G B^bm7/A^b B^bmaj7/F E^bmaj7 C^m7 C^m7^b5/E^b $C7/B^b$ A^7 E^bmaj7/G D^bm7/B D^bmaj7 G^bmaj7/B^b E^bm7/B^b $D\#m7^b5/C\#$

$Bb/bb: V^4_2/iii$ $Ger.^6$ II^4_3 i^4_2 I^4_3 IV^7 ii^7 $D^b/db: vii^{\circ4}_2$ V^4_2/iii $Ger.^6$ II^6_5 i^4_2 I^4_3 IV^6_5 ii^7 $E/e: vii^{\circ4}_2$