

Pathways

Barton McLean

*FOR SYMPHONIC WINDS
AND PERCUSSION*

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Instrumentation

Instructions for performance

Coordination

The work is divided into single- and double-barred sections. Conductor cues these as follows: double bar = 2 arms, single bar = 1 arm. In addition, the conductor indicates subsections by showing one to five fingers as indicated in score. In a very few instances, the conductor is asked to beat time traditionally for a section. Basically, this is a work of textural interweavings. In very few cases are players called on to play strictly together. However, considerable demands are made on each individual performer in the way of tone production and dynamic and other changes. In this sense, each player should feel that he/she is playing chamber music.

Rhythm



As fast as possible.



Commas indicate rests between phrases, in seconds.



2 seconds rest between phrases.



2 or 3 seconds rest between phrases.



Gradually change length of rests from 1 to 4 seconds during the course of the box.

Pitch

Accidentals pertain only to the note they precede. Exception--repeated notes.




Very gradual portamento. Do not dip too quickly!



Quicker portamento.



Shows about where the performer should be during a portamento. Do not articulate.

DYNAMIOS in this texture piece are extremely critical and must be observed to the letter, more so than in most any other work. In many sections the mark  denotes the most important part, which must be brought out. This indication applies only to the section it is in.

Realization of thematic processes



Phrases within box played in random order. Do not all start playing at once, and do not all choose the first phrase first!



The above is a "merge" instruction. It is a schematic of how the performer is to merge the second idea with the first gradually, until the second dominates. The performer will have to break up phrases to do this. Do not go by the exact number of merge bars. Make the transition personal and musical.



This, of course, dictates the amount of time a given passage will be played.

In each part is the following: conductor part with timings, plus the music of the part itself.
In those sections without seconds indicated, watch conductor, who is following a soloist.

Due to the nature of the work, parts are not categorized as to "first" or "second" (except percussion). However, there are a number of divisi and solos in the parts to be figured out beforehand.

| DESIGNATED PART | ABBREVIATION | OPTIMUM NO. OF PLAYERS |
|--|--------------------|------------------------|
| FLUTES (piccolo) | (fl.) | 6 |
| OBOES | (ob.) | 3 |
| CLARINET in Bb | (cl.) | 6 |
| BASS & C. BASS CLARINETS (b. cl.; cb. cl.) | both in Bb. | 3 |
| BASSOONS & CONTRA BSNs. (bsn.; c.bsn.) | | 3 |
| ALTO SAXOPHONES | (al. sax. or sax.) | 3 |
| TRUMPETS in Bb | (tpt.) | 6 |
| HORNS in F | (hn.) | 5 |
| BARITONE HORNS | (bar.) | 3 |
| TROMBONES | (trb.) | 4 |
| TUBAS | (tba.) | 3 |

PERCUSSION AS FOLLOWS:

| | | |
|------------------------------|---------|---|
| TIMPANI | (timp.) | 1 |
| PERCUSSION 2 | (pc. 2) | 1 |
| High & low gongs | | |
| Vibraphone | | |
| PERCUSSION 3 | (pc. 3) | 1 |
| 2 Suspended Cym. | | |
| Bass Drum w. sticks | | |
| Bells | | |
| PERCUSSION 4 | (pc. 4) | 1 |
| 2 Suspended Cym. | | |
| Bass Drum w. sticks | | |
| Mirimba | | |
| Ratchet | | |
| Gong (use lg. gong of pc. 2) | | |

There are no alto clarinet, tenor saxophone, or baritone saxophone. If possible, all saxophone players could play alto.

$\text{♩} = 120$

Hauntingly, but not too rubato

(tutti)

ob. **A**

cond. ①

1. ff 2. 3. ff

② 15"

Detailed description: This system contains the first ending of the oboe part. It features three first endings, numbered 1, 2, and 3. The first ending starts with a forte (ff) dynamic and includes a trill. The second and third endings are also marked ff . A conductor's line below the staff shows a circled number 1. A boxed-in section of the oboe part is marked with a circled 2 and a duration of 15 seconds.

ob. (b)

cond. ③

ff mp f mp ff 2"

④

Detailed description: This system contains the second ending of the oboe part, marked with a circled 3. It includes dynamic markings of ff , mp , f , mp , and ff . A conductor's line below the staff shows a circled number 3. A boxed-in section of the oboe part is marked with a circled 4 and a duration of 2 seconds.

ob.

cond. ⑤

(tutti)

1. mp ff 1" mf ⑤ 10"

Detailed description: This system contains the third ending of the oboe part, marked with a circled 5. It includes dynamic markings of mp , ff , and mf . A conductor's line below the staff shows a circled number 5. A boxed-in section of the oboe part is marked with a circled 5 and a duration of 10 seconds.

fl.

$\text{tr} = 4 \rightarrow 2''$

$\text{tr} = 2'' \rightarrow 1''$

$\text{tr} = 3'' \rightarrow 1''$

pp $\#$

ob.

$\text{tr} = 2'' \rightarrow 4''$

$\text{tr} = 2'' \rightarrow 4''$

$\text{tr} = 0''$

$\text{tr} = 2'' \rightarrow 1''$

$\text{tr} = 2'' \rightarrow 1''$

cl.

$\text{tr} = 4''$

$\text{tr} = 2'' \rightarrow 1''$

$\text{tr} = 3'' \rightarrow 1''$

p $\#$

B
① 8''

② 5''

③ 7''

fl. merge

fl.

$p=0''$

ob.

mf

ff

$p=0''$

cl. merge

$p=1'' \rightarrow 0''$

cl.

④ 10" mf

ff

tpt. st. mt.

$p=1'' \rightarrow 0''$

p

f

$p=0''$

ff

sharp cutoff

⑤ 10"

fl.

① 5"



tpt. open

5" = 0"

p

f

② 5"

fn.

5" = 0"

mf

③ 15"

5" = 1" very gross-distorted

trb.

5" = 1" very gross-distorted

bar.

5" = 1" very gross-distorted

tba.

timp.

5" = 1-2"

pc.2

5" = 4 sticks mallet

gong

6

bass drum sticks

sus. cym. med. mal.

pc.3

pc.4

note; bass drum turned on its side. let ring.

note: bass drum turned on its side. let ring.



trb. ①

bar.

tba.

① 5"

$\gamma=0$

f \sharp

② 10"

$\gamma=1''$ very gross-distorted

f \sharp

$\gamma=0$

f \sharp

$\gamma=1''$ very gross-distorted

f \sharp

$\gamma=1''$ very gross-distorted

f \sharp

D

timp.

ff $\gamma=1-2''$

5

3

note: where seconds not indicated, conductor follows soloist for the next section cue.

pc3

pc1

shattering

5

6

3

pc.2

gong

$\gamma=2$

$p=f$

stop quick

3

5

3

$\gamma=1$

$p=f$

stop quick

4

5

3

$\gamma=1$

$p=f$

stop quick

(all in unison. conduct them)

③

fl. $\frac{2}{4}$ *ff*

cue next section immediately

fl. $\text{♩} = 0''$ *ff*

ob. $\text{♩} = 0-1''$ *ff*

④ 15''

fl. $\text{♩} = 1''$ *ff*

+ tr. $f \text{ } \text{♩} = 3 \text{ } 4 \text{ } 6'$

tr. P
tbd. P
pc. 2 P
P

timp. *f*

fl. ⑤

cue next section immediately

2/4 *ff*

bcl. mf

tba. mf

3 (sus. Cym)

4 *f* (sus. cym.)

f

① **E** 5"

1 *ff* (b) (b)

2 *ff* (b)

3/4 *ff* (b)

trb. *very gross-distorted*

fff *very gross-distorted*

fff *very gross-distorted*

fff *very gross-distorted*

fff *γ = 1"*


timp. *fff* *γ = 1-2"*

fff *γ = 4*

pc. 2 *f*

pc. 4 (ratchet) → *1# f.*


② 5" ③ 5" ④ 5" ① 5" GP 2"

tpt. $\text{♩} = 1/2"$ **ff** 

trb. bar. $\text{♩} = 1/2"$ **mp**

tba. $\text{♩} = 1-2"$ **ff**

tim. **pc**
2

fin. $\text{♩} = 1-2$ **ff** 

sus. cym. med. mal. **DC3** $\text{♩} = 2^2 \rightarrow 1'$ **sub. p** **ff** stop quick

sus. cym. med. mal. **4** $\text{♩} = 2^2 \rightarrow 1'$ **sub. p** **ff** stop quick

F $\text{♩} = 1/2$ **sub. p** **fff**

$\text{♩} = 0"$ **sub. p** **fff**

cl. $\text{♩} = 2''$

bsn. $\text{♩} = 2''$

al. sax. $\text{♩} = 2''$

15''

do not exactly coordinate

tpt.

$\text{♩} = 2'' \text{--} 5''$

fl. $\text{♩} = 1''$

ff

ob. $\text{♩} = 1''$

ff

mf

mf

mf

10''

fl.

cl.

bsn.

sax.

7"

④

trb. $\text{♩} = 1''$

bar. $\text{♩} = 1''$

tba. $\text{♩} = 1''$

tim.

pc. 3

4

b.d. - sticks 6 sus. cym. mal.

b.d. - sticks sus. cym. mal.

$\text{♩} = 0''$

ff

cl.

2 soli

f

⑥

① 5"

$\text{♩} = 0$

mf

3

3

②

cue next section immediately

fl.
mp
♩ = 1"

ob.
p
♩ = 1"

fm.
♩ = 5"
♩ = 2"

trb.
f p

bar.
f p

tba.
f p

timp.
f p

pc.3
4
f p

pp

pp
♩ = 1"
cl.
f ff f

f f

7"
1
H

cl. merge
♩ = 2"
p f p

sub. pp
15"
solo
td.
lyrically
f mp

tutti
♩ = 1"
p f p

fl.

cl.

cl. $\gamma=3''$
pp mp pp

5''

1

I

tp. $\gamma=4''$

vibes med, mal. 3 bells med. mal.

$\gamma=3''$
f

fl. $\gamma=4''$

mf
ff

$\gamma=1''$

8'' solo open

mf

fm.

tutti muted

$\gamma=1/2''$ lyrically

p mf p

fm.

solo cues tutti

8''

3

cl.

$\text{♩} = 1''$

p — *mf* — *p*

pp

sax.

④ 4''

$\text{♩} = 5''$

p — *mf* — *p*

tp.

⑤ 5''

fl. to picc. (up to $\frac{1}{2}$ of section)

do not coordinate beats

cl. merge

div. a 3

mp

mp

mp

do not coordinate beats

1

bsn.

ff

2

ff

⑤ 5''

mf

sub. *pp*

Fl. $\text{♩} = 4''$

Fl. $\text{♩} = 5''$

Fl. $\text{♩} = 1''$ Lyrically

D. 2, 3 $\text{♩} = 1'' \rightarrow 3''$ vibes & bells

D. 4 $\text{♩} = 3 \rightarrow 5''$ mirimba w med. mal.

Cl. $\text{♩} = 6''$

div. a 4 soli
do not coordinate beats

Cl. $\text{♩} = 7''$

Cl. $\text{♩} = 3''$

Fl. $\text{♩} = 4''$

Fl. $\text{♩} = 4''$

al. sax $\text{♩} = 1''$

fin. open $\text{♩} = 1''$

fl

ob.

♩=4" 3 3 3 3 3 3

p *mf* *p*

b.c.l.

do not coordinate beats

cb.c.l.

bsn.

1 *f*

2

f

c. bsn.

f

sax.

♩=3" bells & vibes

3 3 3 3 3 3

mp

pc2

3

b.c.l. cb.c.l.

bsn. c. bsn.

5" **K**

♩=5" sax.

p *f* *p*

tp.

st. mt.

fm.

♩=1" *p* *mp* *p*

pc. 4

♩=3-5" mirimba

mf

L

basses

① 10" *P*

② 10"

fl.

③ 3"

to flutes

fl.

1=4"

mf

ob.

2=5"

3=1"

scx

③ 10"

tpt.

2=5"

p

bar.

all *P*

trb.

2=2"

mf

mf *f* *p*

tba.

all *P*

fl.

$\text{♩} = 1''$

basses

M

10"

①

solo (open)

tpt.

11"

②

tutti (open)

$\text{♩} = 0 \rightarrow 3''$

f **mp**

bar.

trp.

tba.

vibes & bells

DC

$\text{♩} = 3''$

mp

$\text{♩} = 3 \rightarrow 5''$

pp

cl. $\text{?} \rightarrow 0''$

b.cl.
cb.
cl. $\text{?} \rightarrow 0''$

bsr.
c.bsr. $\text{?} \rightarrow 0''$

trb. ④ 6''

bar. $\text{?} \rightarrow 0''$

tba. $\text{?} \rightarrow 0''$

perc. 5 3

4 H b.d. w sticks

$\text{?} \rightarrow 0'' \rightarrow 5''$
b.cl., ob. cl.; merge

bsr., obsn.; merge

trb. ⑤ 15''

bar. $\text{?} \rightarrow 0'' \rightarrow 5''$

bar. $\text{?} \rightarrow 0'' \rightarrow 5''$

tba. $\text{?} \rightarrow 0'' \rightarrow 5''$

perc. $\text{?} \rightarrow 0'' \rightarrow 5''$

c. 5'' large gong
mf

fl. $\text{tr} = 0''$ $\text{tr} = 0 \rightarrow 3''$ sub. pp

ob. $\text{tr} = 0 \rightarrow 2''$ *answering tutti*

ob. solo

(tutti)

cl. $\text{tr} = 0''$ $\text{tr} = 0 \rightarrow 3''$ sub. pp

bases 6''

① **S**

fms. p

trb. I p PP

trb. II p PP

trb. III p PP

②

③ 10''

This musical score is divided into four measures by vertical lines. The first measure contains the main musical notation for flutes (fl.), oboes (ob.), and clarinets (cl.). The flute part starts with a dynamic of *fi.* and includes markings for *p*, *mp*, and *p*. The oboe part is marked "solo & tutti". The clarinet part starts with *pp* and includes markings for *p* and *pp*. A circled "1" with "8'" is located below the first measure.

The second measure is mostly blank, with a circled "2" and "4'" below it.

The third measure contains percussion parts:

- pc.2* vibes: *f* dynamic, marked with a circled "3".
- pc.3* bells: *f* dynamic, marked with a circled "3".

The fourth measure contains:

- pc.4* gong: *mf* dynamic, marked with a circled "4".

Additional markings include *pp* dynamics in the upper right of the first and second measures, and a large stylized "T" symbol at the bottom left.