

tusk

ned mcgowan

flute
Bb clarinet
violin
cello
percussion

2001

Notes

General

Tusk is a composed improvisation for five players. Generally each part should incorporate that concept by constantly phrasing soloistically while at the same time being aware how it mixes with the other parts. There are three cadenzas to be improvised by the cellist.

There is no regular pulse in this work and neither is there meter. There are only phrases which last certain lengths.

The length is ca 10 min.

The score is in C.

Timing

In the score, each space between the dots (●) is the same duration between two clicks on the metronome at 40 beats per minute.

The spacing between the dots is always the same, but in several passages it is larger to allow notational space for the musical phrases. In these cases the time between the dots is also 40 bpm.

All open note heads last only as long as the spacial duration on the paper (with consideration to the dots).

The timing markings (■) are only guidelines. There is room for stretching or shortening some lengths as long as that can be followed in the ensemble.

Slurs and Breathing

Slurs are phrasing markings, not breathing markings. Unless specifically indicated with a breath mark (,), breaths should be taken simply as needed. Flute and clarinet should make an effort to stagger their breathing.

Timbre

Tusk uses a numbering system for timbre. In this system from 1 to 5, 1 has the least amount of overtones and blends easiest with others, 3 is normal good tone, and 5 has the most amount of overtones and sticks out. The numbers are placed above the notes.

Miscellaneous

Always non-vibrato.

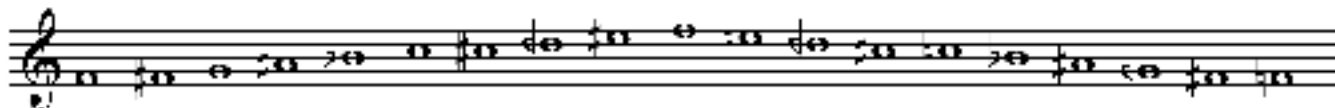
Accidentals apply only to the single note they accompany, except when the note is repeated.

There are no staccato markings in this piece.

♭ is quartertone flat.

♯ is quartertone sharp.

For rehearsal purposes, the scale used is:



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Tusk

Ned McGowan

(• •) = 40

Flute

Clarinet in B \flat

Violin

Violoncello

Percussion

Fl.

B \flat Cl.

Vln.

Vc.

Perc.

Fl. (o)

B \flat Cl. (o)

Vln. (o)

Fl. (o)

B \flat Cl. (o)

Vln. (o)

Fl. (o)

B \flat Cl. (o)

Vln. (o)

Fl. (o)

B \flat Cl. (o)

Vln. (o)

Fl. *(o)* 4 3

B \flat Cl. *(o)*

Vln. *(#o)* 4 *mp*

First system of a musical score for Flute, B-flat Clarinet, and Violin. The Flute part has a whole note with a slur and a fermata, with fingerings 4 and 3 indicated above. The B-flat Clarinet part has a whole note with a sharp sign. The Violin part has a whole note with a sharp sign and a dynamic marking of *mp* with a hairpin.

Fl. *(#o)* 4

B \flat Cl. *(#o)* 4

Vln. *(o)*

Second system of the musical score. The Flute part has a whole note with a sharp sign and a slur, with a fingering of 4 indicated above. The B-flat Clarinet part has a whole note with a sharp sign and a slur, with a fingering of 4 indicated above. The Violin part has a whole note.

Fl. *(o)*

B \flat Cl. 5 4 3 *mf* *mf* *mp*

Vln. *(o)*

Third system of the musical score. The Flute part has a whole note with a slur. The B-flat Clarinet part has a whole note with a slur and a fermata, with fingerings 5, 4, and 3 indicated above, and dynamic markings *mf*, *mf*, and *mp* below. The Violin part has a whole note with a sharp sign and a slur.

Fl. 3 4 3

B \flat Cl. 3 4 3

Vln. *(o)*

Fourth system of the musical score. The Flute part has a whole note with a slur and a fermata, with fingerings 3, 4, and 3 indicated above. The B-flat Clarinet part has a whole note with a slur and a fermata, with fingerings 3, 4, and 3 indicated above. The Violin part has a whole note.

Fl. *p*

B \flat Cl. *p*

Vln. 3 5 2 *p*

Fl.

B \flat Cl.

Vln.

Vc. *mf*

Perc. *fff*

* Each note repeatedly articulated with speed constantly decreasing and increasing ad lib.

Fl. *mp* *p* *mp* *p* *mf*

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

Vln. *mp* *p* *mp* *p* *mf*

Vc.

Fl. *decresc.* *mp*

B \flat Cl. *decresc.* *mp*

Vln. *decresc.*

Fl. *p* *mp*

B \flat Cl. *p*

Vln. *p*

Fl. *mp*

B \flat Cl. *mp*

Vln. *mp*

Fl.

B \flat Cl.

Vln.

Fl.

B \flat Cl.

Vln.

Fl.

B \flat Cl.

Vln.

Fl.

B \flat Cl.

Vln.

Fl.

B \flat Cl.

Vln.

Fl. *f* *p* *sempre*

B♭ Cl. *f* *p* *sempre*

Vln. *f* *sp* *sempre*

Fl. (o)

B♭ Cl. (o)

Vln. (o)

Vc. *f*

Perc. *ffff*

* Each note repeatedly articulated with speed constantly decreasing and increasing ad lib. Begin

Fl. (o)

B♭ Cl. (o)

Vln. (o)

Vc. *ff*

Perc. *ffff* (Cut off cello!)

to Precipitate!