



F l o w e r s o f S a l t

for Pierrot Ensemble

Perusal Score

composed by

I a b e e h i ' L b g d

2013

Perusal Score

Flowers of Salt

For Pierrot ensemble + percussion

flute

B-flat clarinet

percussion: vibraphone, crotales (1st octave), two bass bows

piano

violin

cello

Program note:

Recently, engineers at Harvard University sprouted “nanogardens” by manipulating the environment surrounding a salt and silicon solution. This process produced magnificent microscopic flower-like structures on the surface of a penny. For me, images of the delicate sculptures evoked organic and fragile music with much filigree. In an effort to capture this imagery, I began the piece with a single three-note chord, which acted as the kernel that produced many motives later in the piece. From this starting point, I attempted to construct a form that would take time to crystallize, in that when the conditions were just right, musical motives would burgeon forth from all directions.

More images of the microstructures can be viewed in the following NPR article:

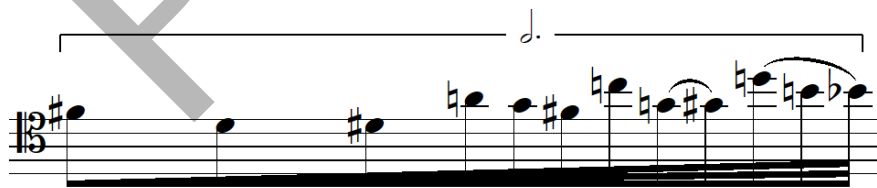
<http://www.npr.org/blogs/pictureshow/2013/05/20/185509508/nanogardens-sprout-up-on-the-surface-of-a-penny>



(image courtesy of Wim Noorduin)

Performance Notes:

Feathered beams: play passages either from slow to fast (as pictured) or from fast to slow ad libitum.



s.p. = sul ponticello

s.t. = sul tasto

m. 68-70. The flute player should start with an airy sound without much pitch. Through the crescendo, roll the headjoint toward lips while producing rising harmonics to a pitch spread at the end of the gesture. The end should sound like a quasi jet whistle, but must not overtake the ensemble.

The notation shows a flute line with a dynamic range from *pp* to *f*. It starts with a long note labeled 'air tone' in 4/4 time, which transitions into a 3/4 time signature. The piece concludes with a 'harmonic spread (quasi jet whistle)' in 2/4 time, indicated by a sharp sign and a series of notes.

Quartet tone below the natural pitch.

The notation shows a single note with a quartet interval below it, marked with a forte (*f*) dynamic.

Square noteheads for strings = bow directly on the bridge with stopped pitch. This will produce white noise.

The notation shows a string line with square noteheads, labeled 'p bow on bridge (white noise)' and marked with a piano (*p*) dynamic.

Ricochet bowing in strings = start the articulation of a pitch with ricochet that bounces from fast to slow. The ricochet should even out to arco norm.

The notation shows a string line with a note marked 'ric.' (ricochet) and a mezzo-forte (*mf*) dynamic.

Grace notes = normal grace notes should be played before the beat or given rhythm.

The following should be played on the beat.

The notation shows a series of notes with grace notes, marked with a dynamic range from forte (*f*) to piano (*p*).

Duration: 10:00

Score in C

Flowers of Salt

Phillip Sink

$\text{♩} = 56$

Fragile Beginnings

Flute

Clarinet

Percussion

Vibraphone

Piano

Violin

Violoncello

A

breathy

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

15

Fl. *mp* *mf* *mp*

Cl. *mf* 13

Perc. *mf* 5

Pno.

Vln. III *p* *mf*

Vc.

17

Fl. *mp* *mf*

Cl. *mp* *mf* *mf*

Perc. *mp* *mf* *p* *pp* *mf*

Pno. *p* *fp*

Vln. *mp*

Vc. with mute *ppp* *mf*

B

Flowers of Salt - Full Score- 3

21

Fl. *airy* *quasi jet whistle*

Cl.

Perc.

Pno. *cresc.*

Vln.

Vc.

26

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

poco accel. *rit.*

3

5

6

IV

p *f* *mf* *pp* *ff*

tr *v*

This page of the musical score covers measures 21 to 30. The score is arranged for a woodwind section (Flute and Clarinet), a percussion section, a piano, a violin, and a viola. The key signature changes from two flats to one flat, and the meter changes from 2/4 to 3/4. The flute part features a melodic line with 'airy' and 'quasi jet whistle' markings, including a triplet and a dynamic shift from piano (p) to forte (f). The clarinet part has a more active role with trills and triplets, marked mezzo-forte (mf) and forte (f). The piano accompaniment includes trills and a crescendo section. The percussion part consists of rhythmic patterns with dynamics ranging from forte (f) to pianissimo (pp). The violin and viola parts provide harmonic support with trills and sustained notes, marked piano (p) and fortissimo (ff). The bottom system includes dynamic markings like mezzo-piano (mp) and accents. The page concludes with 'poco accel.' and 'rit.' markings, and a large '3' at the bottom.

29 **C** a tempo

Fl. *f* 5 5

Cl.

Perc. *p* *mf* *f* Crotales

Pno. *p* *mf* *f* 6 3 *mf*

Vln. *mp* ord. → s.p. → ord. *p* *f* *pp*

Vc. *fp* ord. → s.p. → ord. *p* *f* *pp* gliss.

32 **D**

Fl. *mp* *f* 5 5 *mf* 5 *pp*

Cl. *mp* *mf* *mp*

Perc. *mp* *ff* *pp* *mf* Vibraphone

Pno. *f* 6 6 *mp* *mf* 3 3

Vln. *f* *p* gliss. *mp* 3 *mf* *p*

Vc. *f* *pp* remove mute *mp* 3 *mf* *mp*

35

Fl. *mf* *p* *f*

Cl. *mf* *f*

Perc. *mp*

Pno. *mf* *mp*

Vln. *p* *ff*

Vc. *mf* *ff*

38

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

Cl. *mf* *pp* *mp* *mf* *mp* *mf*

Perc. *Red.*

Pno. *mf* *mp* *f*

Vln. *p* *f* *p* *f* *p* *p* *f* *pp*

Vc. *mf* *pp* *mp* *mf* *mp* *mf*

E

42

Fl. *f* *5* *5* *p sub.* *5* *5* *5*

Cl. *f* *ff* *p*

Perc. *f* *p sub.*

Pno. *f* *3* *3* *p* *3* *3* *3* *3*

Vln. *mf* *3* *ff* *p*

Vc. *f* *ff* *p*

45

Fl. *mf* *pp* *mf* *5:4* *mp* *mf* *5*

Cl. *p* *mp* *3*

Perc. *mf* *p* *p* *mp*

Pno. *mf* *p* *mp* *3* *3* *3*

Vln. *mp* *mf* *3* *mf* *mp* *mf*

Vc. *p* *mp* *3*

F *rit.* *accel.* *a tempo*

49 rit. . .

Fl. *f* *ff*

Cl. *f* *fff* *f* *mp*

Perc. *f* *ff*

Pno. *mf* *f* *ff* *sub. mp*

Vln. *f* *ff* *p*

Vc. *f* *fff* *f* *mp*

52 $\text{♩} = 48$ 8-10" **G**

Fl. *ppp*

Cl. *ppp*

Perc. *mf* *bowed*

Pno. *pp* *p*

Vln. *pp* *sul pont.*

Vc. *pp* *sul pont.*

58

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

mf

p

mp

p

f *p* *f* *p* *mf*

f *p* *f* *p* *mf*

62

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

pp

pp

ppp

ppp

66 **H** ♩ = 56

Fl. air tone *pp* *f* harmonic spread (quasi jet whistle)

Cl. *pp* *mp*

Perc. *mp* *mf* *mf*

Pno. *p* *mf sub.* *p* *pp* *mf sub.* *mp*
loco *ad lib.*

Vln. sul pont. *pp* *f* *p* rit. gliss

Vc. sul pont. *pp* *f*

72 **I** ♩ = 84

Fl.

Cl.

Perc. *mp*

Pno. *mp* *f sub.* *mp*
loco *ad lib.*

Vln.

Vc.

76

Fl. *pp* *f* *pp* *f* *pp* *mf* *ppp*

Cl. *pp* *f* *pp* *f* *pp* *ppp*

Perc. *mp* *p*

Pno. *pp*

Vln. bow on bridge (white noise) - as much sound as possible
p bow on bridge (white noise) - as much sound as possible

Vc. *p*

79

J Crystallization

Fl. *ppp* legato

Cl. *ppp* legato

Perc. *mf* *mp* *p* soft mallets *ppp*

Pno. *f sub.* *p* *mp* *p* *mp* *pp* *pp*

Vln. ord. *ppp* legato

Vc. ord. *ppp* legato

87

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

92

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

Flowers of Salt - Full Score 12

97 **K**

Fl. *pp* *pp* *mf* *mp* *mp* *mf*

Cl. *pp* *pp* *mf* *mp* *mp* *mf*

Perc. *mp* *mp* *p*

Pno. *mp*

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

Vc. *mp* *p* *mp* *p*

102

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

Cl. *mp* *mf* *p* *mp*

Perc. *mp p* *mf p* *mp p* *mp p*

Pno. *mf* *ff*

Vln. *pp* *détaché*

Vc. *pp* *détaché*

107

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

L

mf *f* *mp* *mp*

mf *f* *mp* *mp*

f *mp* *Red.* *Red.*

ff *p* (*p*) *mp*

ff

ff

med. mallets

112

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

mf *mp*

mf *mp*

mf *p*

p *cresc.* *f* *p* *f* *p* *f* *p*

M

117

Fl. *p* *ppp* *pp* *mf*

Cl. *p* *ppp* *pp* *mf*

Perc. *mf* (flutter) *p*

Pno. *pp* *f* *p*

Vln. *p*

Vc. *pp*

6 5 3 5 6 3

tr b

tr b

6 3

120

Fl. *mp* *mp*

Cl. *mp* *mp*

Perc. *tr* *tr*

Pno. *8va*

Vln. *tr* *tr*

Vc. *p* *pp*

6 3 6 3

5 5 5

3 6

tr b

tr b

122 **N** *Glittering*

Fl. *p* 5 (*flutter*) 5 5 5 5

Cl.

Perc. *p* 5 (*flutter*) 5 5 5 5

Pno. *p* 6 6 6 6 6 6

Vln.

Vc.

124

Fl.

Cl.

Perc. 5 5 5 5 5

Pno. 6 6 6 6 6

Vln. *pizz.* 3 *f* 3 3

Vc. *pizz.* 3 *f* 3 3

126

Fl. *mf* 3 *mp*

Cl. *mp* *mf* 3 *p*

Perc. *mf* 5 5

Pno. *mf* 6 6 6

Vln. *p* arco 3 6 *f* 3 *p*

Vc. *p* *ff* *fff* *ric.*

130

Fl. *mf* 3 *p* *f* *p* 6 7

Cl. *mp* *mp* *mf* 3 *f* 3

Perc. *p* 5 5 *Ped. (flutter)* *8va*

Pno. *p* 6 6 *Ped. ad. lib.*

Vln. *mp* 3 *mf* *p* 3 *f*

Vc. *mf* *mp* *f*

134

Fl. *7* *7* *7* *7*

Cl.

Perc. *5* *5* *5* *5*

Pno. *6* *6* *6* *6*

Vln.

Vc.

Q

136

Fl. *p* *7* *7* *f*

Cl. *p* *3* *f*

Perc. *p* *flutter* *5* *5*

Pno. *p* *6* *6*

Vln. *p* *3* *3* *pp* *f* *p sub.* *6* *6*

Vc. *mf* *ric.* *f* *ff*

139

Fl. *pp*

Cl. *pp*

Perc. *pp*

Pno. *pp*

Vln. *pp*

Vc.

142

R Canon for all

Fl. *pp*

Cl. *mf* *pp*

Perc. *secco* *pp*

Pno. *mf* *8va*

Vln. *pp*

Vc.

S

146

Fl. *f* 3

Cl. *f* 3

Perc. *f* 3

Pno. *f* 3

Vln. *f* 3 on string

Vc. *f* 3 on string *secco*

T

151

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

157

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

U Bubbling to the surface

161

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

f

mf

f

p

ff

This musical score page contains measures 164 through 167. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 164-167 feature complex rhythmic patterns with triplets and quintuplets. Dynamics range from *mf* to *f*.
- Clarinet (Cl.):** Measures 164-167 feature complex rhythmic patterns with triplets and quintuplets. Dynamics range from *mf* to *f*.
- Percussion (Perc.):** Measures 164-167 feature complex rhythmic patterns with triplets and quintuplets. Dynamics range from *mf* to *f*.
- Piano (Pno.):** Measures 164-167 feature complex rhythmic patterns with triplets and quintuplets. Dynamics range from *mf* to *ff*. Includes a trill in measure 164.
- Violin (Vln.):** Measures 164-167 feature complex rhythmic patterns with triplets and quintuplets. Dynamics range from *mf* to *f*.
- Viola (Vc.):** Measures 164-167 feature complex rhythmic patterns with triplets and quintuplets. Dynamics range from *mf* to *ff*.

Measures 167-170 (partially visible) continue the complex rhythmic patterns with triplets and quintuplets. Dynamics range from *mf* to *f*. Includes a trill in measure 169.

V

170

Fl. *mf*

Cl. *mf*

Perc. *mp* *mf* *mp*

Pno. *mp*

Vln. *mf*

Vc.

174

Fl.

Cl. *mf* *mp*

Perc. *mp*

Pno.

Vln.

Vc.

Fl. 

Cl. 

Perc. 

Pno. 

Vln. 

Vc. 

Fl. 

Cl. 

Perc. 

Pno. 

Vln. 

Vc. 

W *Fragile Conclusion*

← ♩ = ♩ = 63 →

184

Fl. *airy* *pp* 5

Cl.

Perc. *p* *pp* 3

Pno. *p* *mp* 3 *ped.*

Vln. *p* with mute *pp* 7 *sul pont.*

Vc. *pppp*

191

Fl.

Cl. *mp* 3 *mf* *p*

Perc.

Pno. *mp* 3 5 *mf* *ped.*

Vln. *ord. II* *rit. gliss.* *mp*

Vc. *mf* *mp* 3 *mf* *p*

X

195

Fl. *f* *5* *5* *p* *p* *3* *mp* *3*

Cl. *pp* *3* *p* *mp* *mf*

Perc. Crotales *mf* *f* To Vib. *p* Vibraphone

Pno. *p* *8va* *3* *mf* *6* *p* *p* *3* *ped.*

Vln. *p* *ppp* *mf* *III* *p* *mf* *3* *II* *I* *II*

Vc. *mp* *mf* *ric.* *V*

Y

201

Fl. *p* *mp* *pp*

Cl. *pp* *3* *3* *3* *3* *3* *mf*

Perc. *pp* *5* *5* *5* *5* *5* *mp* *ped.*

Pno. *pp* *3* *f* *3*

Vln. *III* *mp*

Vc. *pp* *3* *3* *3* *f*

207 rit. ♩ = 48

Fl. p³

Cl. p³

Perc. mf

Pno. mf

Vln. s.p. mf ppp

Vc. p mf mp p

harm. tr molto sul pont.

ad lib. harm gliss.

214 rit.

Fl. mp p pp ppp

Cl. mp p pp ppp

Perc. p Red. Crotales 7 p

Pno. p p

Vln. Red. ric. ppp ppp

Vc. remove mute "seagull effect" on II rit. gliss. p