

Full Score

Evan Meier

Aeolian Murmurs

for Violin, Clarinet/Bass Clarinet, Violoncello,
and Piano/Electric Piano

April 2015

Instrumentation:

Violin

Clarinet in Bb; doubles Bass Clarinet in Bb

Violoncello

Electric Piano; doubles Acoustic Piano

Performance Notes:

The preferred piano setup is to remove the lid and music rack of the acoustic piano, and lay the electric piano across the top. With this setup, the pianist is free to use either hand on either keyboard. A similar effect could be produced by employing an electric keyboard setup with two manuals, with the lower keyboard set to an acoustic piano sample.

The electric piano part requires a separate damper pedal, and the pedal markings are indicated below its staff. If the pedal is marked "sempre," hold the pedal until new pedal changes are indicated.

The electric piano sample should be as close as possible to a Fender Rhodes piano.

Program Note:

When I initially conceived *Aeolian Murmurs*, I considered the Aeolian Harp, which is an ancient instrument that is essentially played by the wind. I was fascinated by the idea that music could come into being without direct human agency. I imagined music that was unplanned, unformed, opaque, and inarticulate, but nevertheless muttering its way into existence with each stutter-step, slowly constructing itself and taking shape. So what I've written here is basically a process-driven piece, but with a somewhat haphazard form. The harmonies are largely driven by extended pedal-points on the pitch G#/Ab.

Duration 7'

Aeolian Murmurs

Commissioned by Paperwing Ensemble

Evan Meier

Murky, Pulsing $\text{♩} = 76$

This musical score is for the piece "Murky, Pulsing" by Evan Meier, with a tempo of quarter note = 76. It is arranged for a chamber ensemble consisting of Violin, Clarinet/Bass Clarinet in Bb, Violoncello, Electric Piano, and Piano. The score is divided into two systems, with the first system covering measures 1 through 6 and the second system covering measures 7 through 12. The music is characterized by a pulsing, rhythmic quality, often achieved through triplets and sustained notes. Dynamics range from *ff* (fortissimo) to *ppp* (pianississimo), with some passages marked *sim.* (sustained) and *l.v. al niente* (decrescendo to nothing). The Violin part features a melodic line with frequent triplets and dynamic shifts. The Clarinet/Bass Clarinet part provides a harmonic foundation with sustained notes and occasional triplets. The Violoncello part is primarily sustained, often playing in octaves. The Electric Piano and Piano parts provide a complex harmonic texture, with the Electric Piano often playing chords and the Piano providing a more rhythmic accompaniment. The score includes various performance instructions such as *ff*, *mf*, *ffp*, *ppp*, *sim.*, *l.v. al niente*, and *n.* (noisy).

13

Vln. *mf* < *f* — *pp* *f* — *p* *pp*

B. Cl. *f* — *pp* *mf* — *p* *f* — *p* *f* — *p*

Vc. *mf* < *f* *mf* — *p* *f* — *p* *f* — *pp*

E. Pno. *f* *f* — *p*

Pno. *mf* < *f* *mf* 3 *pp* 3

8^{va} ----- |
Ped.

18

Vln. *pp* — *mf* *p sub.* *pp* — *mf* — *p* *ff*

B. Cl. *f* — *pp* — *p sub.* < *f* — *p* *f sub.*

Vc. *pp* — *mf* *p sub.* *pp* — *mf* — *p* *f sub.*

E. Pno. *pp* — *mf* *p sub.* *pp* — *mf* — *p* *f sub.*

Pno. *p* *f sub.*

8^{va} ----- |
Ped.

23

Vln. *mf* *ppp* *p* *con sord.*

B. Cl. *mf* *ppp* To Cl.

Vc. *mf* *p* *p* *con sord.*

E. Pno. *f* *p* *Red. sempre*

Pno. *mf* *f* *p* *Red. sempre*

30

Vln. *mf* *p* *sfz* *pizz.* *senza sord.* *arco* *p<*

Cl. Clarinet in B \flat *mf < fp* *fp* *p<*

Vc. *mf* *p* *sfz* *pizz.* *senza sord.* *arco* *p<*

E. Pno. *sfz* *sfz*

Pno. *sfz* *sfz*

36

Vln. *mf* *f* *p sub.* *f* *mf* *sfz* *p* *sfz* *pizz.*

Cl. *mf* *f* *p sub.* *f* *mf* *fp*

Vc. *mf* *f* *p sub.* *f* *mf* *sfz* *sfz* *pizz.*

E. Pno. *f* *mf* *mf*

Pno. *f* *mf*

8^{va}

Detailed description: This system contains measures 36 through 42. The Violin part features a melodic line with dynamic markings from *mf* to *sfz*, including a *pizz.* instruction. The Clarinet and Violoncello parts mirror the violin's dynamics and include triplet markings. The Piano accompaniment consists of chords and moving lines in both hands, with dynamic markings *f* and *mf*. An 8va marking is present at the bottom.

43

Vln. *p*

Cl. *fp* *mf*

Vc. *sfz* *sfz* *mf*

E. Pno. *sfz* *sfz* *p*

Pno. *sfz*

8^{va}

Detailed description: This system contains measures 43 through 48. The Violin part is marked *p*. The Clarinet and Violoncello parts have dynamic markings *fp* and *mf*. The Piano accompaniment features *sfz* dynamics. Triplet markings are used in the woodwinds and strings. An 8va marking is present at the bottom.

49

Vln. *arco* *mf* *f* *mf*

Cl. *f* *mf*

Vc. *f* *p*

E. Pno. *sfz*

Pno. *sfz*

8^{va}

Detailed description: This system contains measures 49 through 54. The Violin part is marked *arco* and has dynamic markings *mf*, *f*, and *mf*. The Clarinet and Violoncello parts have dynamic markings *f* and *p*. The Piano accompaniment is marked *sfz*. Triplet markings are present in the woodwinds. An 8va marking is present at the bottom.

54

Vln. *f* *mf* 3 3 3

Cl. *f* *mf* 3 3 3

Vc. *sfz* *p* 3 *sfz* *sfz* *cresc. poco a poco* 3

E. Pno. 5 6 6 6 6 6 7

Pno. 6 6 6 6 6 7

58

Vln. *f* 3 3 3

Cl. *f* 3 3 3

Vc. *sfz* 3 *sfz* *sfz* *sfz*

E. Pno. 6 7

Pno. 6 7

62

Vln. *ff* *ppp* *f* *pp sub.* *f* *pp* *ff*

Cl. *ff* *p* *f* *p* *f* *pp* *ff* To B. Cl. //

Vc. *ff* *p* *f* *p* *f* *pp sub.* *ff* //

E. Pno. *pp sub.* *f* *p* *f* *pp* *ff* //

Pno. *both keyboards*

69 *pizz.* *rit.*

Vln. *ff* *ppp*

B. Cl.

Vc. *ff* *pp*

E. Pno. *secco* *ff* *pp*

Pno.

73 **Meno mosso** ♩ = 76

Vln. *arco* *mf* *p*

B. Cl. Bass Clarinet in Bb *p* *mp* *p* *mf* *p*

Vc. *p*

E. Pno. *p* *mf*

Pno. *p* *fp* *mf*

77

Vln. *mf* *mf*

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

Vc. *mf* *p* *mf*

E. Pno. *mf* *pp*

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

Ped.

81

Vln. *mf* *f sub.* *mf* *p sub.*

B. Cl. *mf* *p* *f sub.* *mf* *p sub.*

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

Pno. *mf* *f sub.* *mf* *mf*

Ped.

85

Vln. *p sub.* *f* *p sub.* *ff*

B. Cl. *f* *p sub.* *f*

Vc. *p sub.* *p* 6 6 6 6 6 6 *f*

E. Pno. *p* *mf* 6 6 *f* *ppp* *2ed.*

Pno. *p* *f*

88

Vln. *f* *sfz* *f* 5

Cl. *sfz*

Vc. *sfz* *pizz.* *p* 6

Pno. *sfz*

92

Vln. 7

Cl. Clarinet in Bb *pp*

Vc. *sfz* *p* 3 3

E. Pno. 6 6 6 6 6 6 6

Pno. *pp*

A tempo ♩ = 80
arco con sord.

molto rit.

126

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

Cl. *p* *mf* *p* *mf* *ad libitum*

Vc. *pizz.* *pp* *mp* *pp*

E. Pno. *pp* *ppp* *ped.*

Pno. *pp*

130

Vln. *mf* *pp* *mf* *pp*

Cl. *pp* *mf* *pp*

Vc. *f* *p* *5* *f* *p* *5* *p* *pp* *arco*

E. Pno. *5* *5* *5* *5* *5* *5* *3*

Pno. *mf* *5* *mf* *5*

134

Vln. *mp* *pp* *mp* *pp*

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

Vc. *pizz.* *f* *p* *5* *arco* *p* *pp* *pizz.* *mf* *p* *5* *arco* *p* *pp*

E. Pno. *5* *5* *3* *5* *5* *3*

Pno. *mf* *5* *mp* *5*

140

Vln. *pizz.* *p* *p*

Cl. *p* *pp* *p* *pp*

Vc. *pizz.* *mp* *p* *5* *mp* *p* *5*

E. Pno. *5* *5* *3* *3* *5* *5* *3*

Pno. *p* *5* *p* *5*

145

Vln. *5* *5* *5* *5*

Cl. *pp* *mf* *pp*

Vc. *mp* *p* *5* *mp* *p* *5* *mp* *p* *5*

E. Pno. *5* *5* *3* *5* *5* *5* *3*

Pno. *p* *5* *p* *5* *mp* *5*

149

Vln. *pp* *arco* *rit.*

Cl. *ppp* *p* *fp*

Vc. *p pp* *mp p* *arco* *fp*

E. Pno. *f sub.*

Pno. *ppp* *p* *f sub.* *p*

155 - - - - - **Meno mosso** ♩ = 72

Vln. *> ppp* *pp*

Cl. *> ppp* *pp*

Vc. *> ppp* *pp*

E. Pno. *ppp* 5 3

Pno. *pp* *ppp*

159

Vln. *ppp*

Cl. *ppp*

Vc. *ppp*

E. Pno. *ppp*

Pno. *ppp*

(8)

8^{va}

The musical score consists of five staves. The Vln., Cl., and Vc. staves are in treble clef with a key signature of one sharp (F#). The E. Pno. staff is in bass clef with a key signature of one sharp (F#). The Pno. staff is in grand staff (treble and bass clefs) with a key signature of one sharp (F#). The score is divided into four measures. Measure 159 starts with a 2/4 time signature, which changes to 4/4 in measure 160. The Vln., Cl., and Vc. parts play a half note followed by a quarter note, both marked *ppp*. The E. Pno. part plays a half note followed by a quarter note, also marked *ppp*. The Pno. part features a triplet of eighth notes in both hands, marked *ppp*. A dashed line labeled (8) spans the first two measures. A dashed line labeled 8^{va} spans the first two measures of the Pno. staff. The score ends with a double bar line in measure 162.