

2020

Spencer A. Roberts

ECLECTIC COUNTERPOINT

Adomus Publications

2020

Spencer A. Roberts

ECLECTIC COUNTERPOINT

Adomus Publications

<https://www.adomuspublications.com>

adomuspublications@gmail.com

Program Notes

The concept of minimalism in music was created as a protest to increasingly chromatic and extensive compositions. Terry Riley is credited as the pioneer of this concept, beginning a stylistic trend that would remain popular through the 1980s with composers like Philip Glass and Steve Reich. The minimalist style of composition is the practice of taking a single melodic or motivic musical idea and expanding it in many variations and forms, in essence stretching the material into a larger work. *Eclectic Counterpoint* was composed in this style, with a contrapuntal texture at its root. Inspired by Steve Reich's *Electric Counterpoint*, the backbone of this piece is composed in a pointillistic style, meaning that it is molded by many individual melodic lines, fragments and ideas that, when juxtaposed, come together to form a single artistic whole. This style of creation was made famous through the pointillistic paintings of Georges Seurat and Paul Signac, who were looking to break the norm and find new ways to express day-to-day life. I employ this technique in an effort to put a new spin on the minimalist form, searching for new ways to add dimension to my work. This backbone sets the stage for layers of color, syncopation and dynamic contrast, all of which come together to create a piece of interest and exploration beyond the simple sum of its parts. The layering of sound, timbre, texture and rhythm forges a wider array of possibilities for manipulation of the overall texture, and in this context, textural manipulation allows for the overall soundscape to be much richer than the sum of these parts.

Instrumentation

Shakers

4 Clarinets in B flat

Bass Clarinet

Electric Bass

Driving, $\text{♩} = 108$

Clarinet in B \flat 3 *mf*

A

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

FOR PERUSAL ONLY!!!

B \flat Cl. 2 *mf*
B \flat Cl. 3 *mp*
B \flat Cl. 4 *mp*

B \flat Cl. 2
B \flat Cl. 3
B \flat Cl. 4

FOR PERUSAL ONLY!!!

B \flat Cl. 1 *mf*
B \flat Cl. 2 *mp*
B \flat Cl. 3
B \flat Cl. 4

B

Sh.
B \flat Cl. 1 *f*
B \flat Cl. 2 *f*
B \flat Cl. 3 *f*
B \flat Cl. 4 *f*
B. Cl. *f*

FOR PERUSAL ONLY!!!

55

Sh. *f*

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 4

B. Cl.

FOR PERUSAL ONLY!!!

64

Sh.

B \flat Cl. 1

B \flat Cl. 2 *Secco*

B \flat Cl. 3 *p*

B \flat Cl. 4 *Secco*

B. Cl. *f p f p*

FOR PERUSAL ONLY!!!

74

(shake)

Sh. *f sfz f*

B \flat Cl. 1 *f*

B \flat Cl. 2 *f*

B \flat Cl. 3 *f*

B \flat Cl. 4 *f*

B. Cl. *f sfz f*

E.B. *f sfz f*

FOR PERUSAL ONLY!!!

82

Sh. *p*

B \flat Cl. 1 *p*

B \flat Cl. 2 *p*

B \flat Cl. 3 *p*

B \flat Cl. 4 *p*

B. Cl. *p*

E.B. *p*

FOR PERUSAL ONLY!!!

91

Sh. *Secco*

B \flat Cl. 1 *ff Secco*

B \flat Cl. 2 *ff Secco*

B \flat Cl. 3 *ff Secco*

B \flat Cl. 4 *ff Secco*

B. Cl. *ff*

E.B. *ff*

FOR PERUSAL ONLY!!!

98

Sh. *sfz*

B \flat Cl. 1 *sfz*

B \flat Cl. 2 *sfz*

B \flat Cl. 3 *sfz*

B \flat Cl. 4 *sfz*

B. Cl. *sfz ff mp*

E.B. *sfz*

FOR PERUSAL ONLY!!!

108

Sh.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 4

B. Cl.

E.B.

FOR PERUSAL ONLY!!!

116

Sh.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 4

B. Cl.

E.B.

FOR PERUSAL ONLY!!!

123

Sh.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 4

B. Cl.

E.B.

FOR PERUSAL ONLY!!!

130

Sh.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 4

B. Cl.

E.B.

FOR PERUSAL ONLY!!!

137

Sh.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 4

B. Cl.

E.B.

FOR PERUSAL ONLY!!!

144

Sh.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 4

B. Cl.

E.B.

FOR PERUSAL ONLY!!!

153

Sh. *f*

B \flat Cl. 1 *f* *p*

B \flat Cl. 2 *f* *pp* *f*

B \flat Cl. 3 *pp* *mp* *pp* *mf* *pp*

B \flat Cl. 4 *pp* *mp* *pp* *mf* *pp*

B. Cl. *f* *mp* *p*

E.B. *f* *mp* *p*

FOR PERUSAL ONLY!!!

E

162

Sh. *f*

B \flat Cl. 1 *f* *ppp* *f* *ppp*

B \flat Cl. 2 *f* *pp* *mf* *pp* *ppp* *f*

B \flat Cl. 3 *pp* *ppp* *pp*

B \flat Cl. 4 *pp* *p* *pp* *ppp* *f*

B. Cl. *sfz* *f*

E.B. *sfz* *f*

FOR PERSUSAL ONLY!!!

172

Sh.

B \flat Cl. 1 *p* *sfz* *f*

B \flat Cl. 2 *p*

B \flat Cl. 3 *f*

B \flat Cl. 4 *ppp* *p* *sfz* *f*

B. Cl. *ppp* *f* *p*

E.B.

FOR PERUSAL ONLY!!!

181

Sh. *fp sfz fp*

B \flat Cl. 1 *sfz p p f sfz p*

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 4 *sfz p p f sfz p*

B. Cl. *mf*

E.B.

190

Sh. *sfz f sfz mp sfz sfz*

B \flat Cl. 1 *f sfz fp sfz*

B \flat Cl. 2 *mp*

B \flat Cl. 3

B \flat Cl. 4 *f sfz sfz sfz*

B. Cl. *mp*

E.B. *mf f*

F

198

Sh. *sfz*

B \flat Cl. 1 *f mp p sfz mp f sfz*

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 4 *f mp p sfz mp f sfz*

B. Cl. *mf*

E.B. *mp p f mp p sfz*

G

206

Sh. *sfz* *mf mp* *mf* *mp* *mp* *p*

B \flat Cl. 1 *sfz* *mf mp* *mp* *mp* *p*

B \flat Cl. 2 *sfz* *mf mp* *mp* *mp* *p*

B \flat Cl. 3 *sfz* *mf mp* *mp* *mp* *p*

B \flat Cl. 4 *sfz* *mf mp* *mp* *mp* *p*

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

E.B. *sfz* *mf mp* *mp* *mp* *p*

FOR PERUSAL ONLY!!!

216

Sh. *p* *mp* *mf* *f* *ff* *f* *ff* *f* *mp* *p*

B \flat Cl. 1 *p* *mp* *mf* *f* *ff* *f* *ff* *f* *mp* *p*

B \flat Cl. 2 *mp* *mp* *mf* *f* *ff* *f* *ff* *f* *mp* *p*

B \flat Cl. 3 *mp* *mp* *mf* *f* *ff* *f* *ff* *f* *mp* *p*

B \flat Cl. 4 *p* *mp* *mf* *f* *ff* *f* *ff* *f* *mp* *mf*

B. Cl. *mp* *mp* *mf* *f* *ff* *f* *ff* *f* *mp* *p*

E.B. *mp* *mp* *mf* *f* *ff* *f* *ff* *f* *mp* *p*

FOR PERUSAL ONLY!!!

224

Sh. *mf* *mf* *pp* *p* *mp* *mf*

B \flat Cl. 1 *mf* *mf* *pp* *p* *mp* *mf*

B \flat Cl. 2 *mf* *mf* *pp* *p* *mp* *mf*

B \flat Cl. 3 *mf* *mf* *pp* *p* *mp* *mf*

B \flat Cl. 4 *mf* *mf* *pp* *p* *mp* *mf*

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

E.B. *mf* *mf* *pp* *p* *mp* *mf*

FOR PERUSAL ONLY!!!

H

233

Sh. *f ff pp p mp mf f*

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3 **FOR PERUSAL ONLY!!!**

B \flat Cl. 4

B. Cl. *f*

E.B. *f*

242

Sh. *mp*

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3 **FOR PERUSAL ONLY!!!**

B \flat Cl. 4

B. Cl. *mp*

E.B. *mp*

(growl)

250

Sh.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3 **FOR PERUSAL ONLY!!!**

B \flat Cl. 4

B. Cl.

E.B.

259

Sh. *f*

B \flat Cl. 1 *f*

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 4 *f*

B. Cl. *f*

E.B. *f*

FOR PERUSAL ONLY!!!

268

I

Sh.

B \flat Cl. 1

B \flat Cl. 2 *pp*

B \flat Cl. 3 *mp*

B \flat Cl. 4

B. Cl.

E.B. *pp*

FOR PERUSAL ONLY!!!

278

Sh.

B \flat Cl. 1 *pp* *p*

B \flat Cl. 2 *p*

B \flat Cl. 3 *p*

B \flat Cl. 4 *p*

B. Cl. *p*

E.B. *pp* *p*

FOR PERUSAL ONLY!!!

286

Sh. *pp* *mf*

B \flat Cl. 1 *mf*

B \flat Cl. 2 *mf*

B \flat Cl. 3 *mf*

B \flat Cl. 4 *mf*

B. Cl. *mf*

E.B. *mf*

FOR PERUSAL ONLY!!!

294

Sh. *f*

B \flat Cl. 1 *f*

B \flat Cl. 2 *f*

B \flat Cl. 3 *f*

B \flat Cl. 4 *f*

B. Cl. *f*

E.B. *f*

FOR PERUSAL ONLY!!!

300

Sh.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 4

B. Cl.

E.B.

FOR PERUSAL ONLY!!!

305

Musical score for measures 305-311. The score includes parts for Sh. (Shofar), B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B♭ Cl. 4, B. Cl., and E.B. (Euphonium). The Shofar part features a rhythmic pattern of eighth notes with accents. The woodwind parts have various dynamics including *mp* and *pp*. A large red watermark "FOR PERUSAL ONLY!!!" is overlaid across the middle of the score.

312

Musical score for measures 312-320. The Shofar part is silent. The woodwind parts continue with complex rhythmic patterns and dynamics such as *f*, *ppp*, and *pp*. A large red watermark "FOR PERUSAL ONLY!!!" is overlaid across the middle of the score.

321

Musical score for measures 321-327. The Shofar part is silent. The woodwind parts feature long, sustained notes with dynamic markings like *ppp*, *f*, and *mf*. A large red watermark "FOR PERUSAL ONLY!!!" is overlaid across the middle of the score.

K

335

Sh.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 4

B. Cl.

E.B.

FOR PERUSAL ONLY!!!

348

Sh.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 4

B. Cl.

E.B.

FOR PERUSAL ONLY!!!

359

Sh.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 4

B. Cl.

E.B.

FOR PERUSAL ONLY!!!

371

Sh.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 4

B. Cl.

E.B.

FOR PERUSAL ONLY!!!

380

Sh.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 4

B. Cl.

E.B.

FOR PERUSAL ONLY!!!

389

Sh.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 4

B. Cl.

E.B.

FOR PERUSAL ONLY!!!

L

398

Musical score for measures 398-404. The score includes parts for Sh. (Shofar), B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B♭ Cl. 4, B. Cl., and E.B. (Euphonium). The Shofar part features a series of triplet eighth notes. The woodwind parts have various rhythmic patterns and dynamics. A large red watermark 'FOR PERUSAL ONLY!!!' is overlaid across the middle of the score.

405

Musical score for measures 405-411. The Shofar part has a series of accented quarter notes. The woodwind parts continue with their respective parts. A large red watermark 'FOR PERUSAL ONLY!!!' is overlaid across the middle of the score.

412

Musical score for measures 412-418. The Shofar part has a series of triplet eighth notes. The woodwind parts have various rhythmic patterns and dynamics. A large red watermark 'FOR PERUSAL ONLY!!!' is overlaid across the middle of the score.

M

423

Sh.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 4

B. Cl.

E.B.

FOR PERUSAL ONLY!!!

434

Sh.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 4

B. Cl.

E.B.

FOR PERUSAL ONLY!!!

N

443

Sh.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 4

B. Cl.

E.B.

FOR PERUSAL ONLY!!!

452

Sh. 

B \flat Cl. 1 

B \flat Cl. 2 

B \flat Cl. 3 

B \flat Cl. 4 

B. Cl. 

E.B. 

FOR PERUSAL ONLY!!!

458

Sh. 

B \flat Cl. 1 

B \flat Cl. 2 

B \flat Cl. 3 

B \flat Cl. 4 

B. Cl. 

E.B. 

FOR PERUSAL ONLY!!!

463

Sh. 

B \flat Cl. 1 

B \flat Cl. 2 

B \flat Cl. 3 

B \flat Cl. 4 

B. Cl. 

E.B. 

FOR PERUSAL ONLY!!!

469

Musical score for Sh., Bb Cl. 1, Bb Cl. 2, Bb Cl. 3, Bb Cl. 4, B. Cl., and E.B. The score includes dynamic markings *ff* and *sfz*. A large red watermark "FOR PERUSAL ONLY!!!" is overlaid across the middle of the score.