

contiNuance

for octet

2019

Christopher Goddard

INSTRUMENTATION

Flute (doubling piccolo)
Bb clarinet (doubling bass clarinet)
Guitar
Harp
Percussion:

-crotales (1 octave)
-vibraphone
-tuned gong (pitch D4)
-maracas
-2 bongos
-bass drum

Violin
Viola
Violoncello

SCORE IS IN C

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Duration: ca. 17'

*the guitar should be lightly amplified throughout

**leather string mutes are called for in movement VI, and should be used either by all strings or by viola alone, depending on availability

Commissioned by Continuum ensemble,
with financial support from Stanley Witkin

contiNuance

I.

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Fast. With great forward movement ♩ = 114

The score is for a piece titled "contiNuance I." in 3/4 time, marked "Fast. With great forward movement" with a tempo of 114 beats per minute. The instrumentation includes Flute, Clarinet, Guitar, Harp, Percussion (vibraphone), Violin, Viola, and Cello. The key signature is one flat (B-flat).

Guitar: *ff con forza*. Features triplet patterns and accents.

Harp: *f* and *ff* dynamics. Includes triplets and 5:4 intervals. *(sempre l.v.)* is noted above the first measure.

Percussion (vibraphone): *p sotto voce*, *mf*, *pp*, and *mp* dynamics.

Violin, Viola, and Cello: *pp energico; con fuoco*. Includes *gliss.*, *sim.*, *ord.*, and *poco s.p.* markings. *5:3* intervals are indicated. *con sord. always give slight emphasis ("pulse") to downbow* is written above the staves.

26

Fl *f* *fff* *fff marcatis.*

Cl *f* *fff* *fff marcatis.*

Guit. *f*

Hp *pp poco a poco cresc.*

Perc *p* *mf* *f*

Vln *mf* *pp sub. poco a poco cresc.*

Vla *mf* *pp sub. poco a poco cresc.*

Vc *mf* *pp sub. poco a poco cresc.*

♩ = 60 (quasi doppio più lento)

31

Fl jet whistle *fff* *ff* *f* *fff*

Cl *f* *fff*

Guit. *fff* *ffp* *f*

Hp *fff* *fffz* *8va*

Perc *f* *ff*

Vln *fff* *ord.; full bows*

Vla *fff* *ord.; full bows*

Vc *fff* *ord.* *p* *ff* *fp* *fp* *harmonic gliss.*

34

Fl. (ord.) *fp* *ff* *flz.* (ord.)

Cl. *ffp* *ff* *f* *p* *fp*

Guit. *ff* *mp* *accompagnando*

Hp. *l.v.*

Perc. *mf* *ff* *p* *accompagnando*

Vln. *fp* *ff* *fp* *ffp*

Vla. *ff* *ff*

Vc. *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *ffzpp*

37

Fl. *mf* *f*

Cl. *mf* *f*

Guit. *f* *p* *l.v.*

Hp. *p* *accompagnando*

Perc. *l.v.*

Vln. *mf* *f* *fp* *mf*

Vla. *ff*

Vc. *pp* *transverse bowing*

41

Fl *p* *poco* *p*

Cl *p* *poco* *p*

Guit. *mf* *p*

Hp

Perc (vibraphone) *p* *ff*

tuned gong

Vln *fp* *f* *ff* *ffp*

Vla *fp* *f* *ff* *p*

Vc *f* *ff*

(ord.)

45

Fl *f* *pp* *flz.* *whistle tones* *fff=pp* *ppp*

Cl *ppp* *ff* *ppp lontano* *flz.*

Guit. *mf* *pp*

Hp *mf* *pp*

Perc bass drum *pp* tuned gong *p* l.v.

Vln *fff* *pp* *f* *ppp* *m.s.p.*

Vla *fff* *pp* *f* *pp* *s.t.* *pp* *||* *pp* *s.t.* *transverse bowing*

Vc *mf* *pp* *pp* *ppp*

punta d'arco (ord.)
explore harmonics high on III string

49 *smorz.* *ff* *pp* *ppp* whistle tones

Fl

Cl *fff*

Guit. *f* *pp*

Hp *f* *pp*

Perc *pp* *mf* *pp* bass drum tuned gong maracas

Vln *pp* *ff* *ppp* m.s.p.

Vla *pp* *f* *ppp* s.p. ord. s.t. explore harmonics punta d'arco high on III string

Vc *f* *pp* *f* *p* *ff* *ppp* s.p. ord. explore harmonics punta d'arco high on II string

♩ = 92 (subito)

Più mosso ♩ = 114

53 jet whistle flz. (airy) *f* *fff* *pp*

Cl *sub. ff* *pp* *ff* *pp*

Guit. *pp* *ff* *p* *sim.*

Hp *pp* *sim.*

Perc *ppp* vibraphone

Vln *sub. ff* *dramatico* *fp* *sfz* *ffp* *sfzpp*

Vla *ff* *dramatico* *sfz* *fp* *sfz* *ffp* *pp* *ff*

Vc *pp* *intenso*

59 (4+3+4+5)

Fl (ord.)

Cl

Guit.

Hp

Perc

Vln

Vla

Vc

sffz

fff

f

mf

sffz

pp

sffz

sfzpp

fffz

pp

ff

pp

pp

ff

4:5

62 (4+5+3)

Fl flz. (ord.)

Cl

Guit.

Hp

Perc

Vln

Vla

Vc

ff

p

sffz

ff

p

f

pp

ff

p

p

f

pp

ff

pp

pp poco a poco cresc.

pp poco a poco cresc.

(continuous gliss.)

(continuous gliss.)

accel.

66

Fl

Cl

Guit.

Hp

Perc

Vln

Vla

Vc

ff ³

ff ³

p ^{4:5} ^{5:3} ^{5:3}

fff ^z

fff ^{7:6}

sim.

pp

fff

fff

fff

(mute strings with l.h.)

(approximate pitches)

secco