

Full Score

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BY SAM C HENDERSON

NEW YEAR'S RESOLUTIONS?

Alto Flute
Clarinet in Bb
Violin
Cello
Percussion:
 G crotale (upper octave)
 Bow
 Timpanum (29-28 inches)
 Shaker
 Snare drum
 Suspended cymbal
 Gong tuned to G2
Piano

How does one even start off a year like 2021? Do you even bother with New Year's Resolutions? How would they even read? "Eat healthier despite my increased reliance on fast food delivery?" "Make more friends even though most of those relationships will be exclusively online for now?" Maybe the ultimate resolution right now is "just survive one day at a time."

In the year 2021, I've become quite familiar with this mantra. No matter how turbulent the writing of this piece had become, through the entire calendar year that it stayed mostly in my brain, I can at least say that I survived every day. And the mountains of support I receive from my colleagues in graduate school continue to validate that at the end of the day, that's all anyone's really asking for.

Now, this piece is certainly inspired by the aforementioned, but lying beneath the surface is an exploration of new compositional ideas. Resolutions in this context refers to differing levels of clarity within a picture, or, in this case, a slightly manipulated tone matrix. The work starts with a single cell – a picture devoid of detail. Each movement thereafter "scales up" this picture, introducing more and more information until all is plainly revealed.

Duration: 7'40"

Performance Notes

General:

- An “X” is sometimes used in place of a traditional time signature. This indicates that the following section is unmetered.
- Unmetered sections are to be performed with varying degrees of rhythmic freedom and independently from any other part. The degree of rhythmic freedom is determined contextually as follows:
 1. A duration indicator (ex. 5”) dictates the number of seconds a measure will last. Within this parameter, you may play your given rhythm at whatever tempo you choose (so long as the tempo is quick enough that the passage can be understood with rhythmic integrity). With subsequent repetitions of a given passage, you are encouraged to noticeably change your tempo each time.
 2. A tempo marking with a number range (ex. Eighth note = 80-100) dictates the available range of tempi you may use to perform your given rhythms. However, you are allowed – and in fact encouraged – to continually alter your tempo even within a given repetition.
 3. An unmetered passage that simultaneously occurs with a metered passage indicates that you must play as instructed until the metered parts finish their passage, at which point everyone plays the next measure in time with each other.
- In unmetered sections, an accidental only applies to the note that immediately follows it.
- The “attacca” at the end of movements I-IV implies an immediate and seamless transition to the next movement.

Generate the given note with the thinnest, frailest, breathiest timbre possible. Rearticulate this note as many times as is necessary but no more than that amount.

Without meter, as subdued as possible

25" 5"

Alto Flute
Clarinet in B $\flat$
Violin
Cello

ppp

Crotale, bowed

arco

Percussion

pp *mf*

The pianist should rearticulate immediately after their note is no longer audible.

Piano

pp

attacca

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Without meter, with more presence ♩ = 60-80

45" (loop freely)

5"

Alto Flute

Clarinet in B $\flat$

Violin

Cello

Percussion

Timpanum

Piano

p

mp

mp

ff

attacca

The pianist has full freedom to play any combination of the given notes in parentheses with any duration between 0 and 4 seconds, each successive articulation resulting in a different combination of notes and noticeably different duration from the one directly preceding it.

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The sequence of the movement as follows: A-B-A-B-A-B-A-B (ABx4). Each time an A-B grouping is performed, a different combination of instruments plays:

1st Time:

A: 10" in duration with flute & clarinet

B: 5" in duration with flute, clarinet, percussion

2nd Time:

A: 20" in duration with violin, cello, percussion

B: 10" in duration with violin, cello, percussion

3rd Time:

A: 30" in duration with clarinet in Bb, violin, percussion, piano

B: 15" in duration with clarinet in Bb, violin, percussion, piano

4th Time:

A: 45" in duration with tutti

B: 5" in duration with tutti

A Without meter, mysteriously ♩ = 80-100
10"-20"-30"-45"

Alto Flute *mp*

Clarinet in B $\flat$ *mp*

Violin *mp*

Cello *mp*

Percussion Shaker
tacet first time *f*

Piano *mp*

B With energy ♩ = 110
last time molto accel.
5"-10"-15"-5"

Alto Flute *mf*

Clarinet in B $\flat$ *mf*

Violin *mf*

Cello *mf*

Percussion *mf*
tacet last time

Piano *mf*

last time attacca

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Frantically $\text{♩} = 136$

Alto Flute

Clarinet in B $\flat$

Violin

Cello

Percussion

Piano

A. Fl.

B $\flat$ Cl.

Vln.

Vc.

Perc.

Pno.

Snare Drum (Snare Off), Drumsticks

Head

f

mf

f

mp

7

A. Fl.

B♭ Cl.

Vln.

Vc.

Perc.

Pno.

mp

mp

mf

Rim

10

A. Fl.

B♭ Cl.

Vln.

Vc.

Perc.

Pno.

13

A. Fl.

B♭ Cl.

Vln.

Vc.

Perc.

Pno.

simile

16

A. Fl.

B♭ Cl.

Vln.

Vc.

Perc.

Pno.

rolled *

ff

mf

ffz

mf

sul C *

mp

ff

mf

ffz

*Portamenti are to begin at the onset of the half note. Upward portamenti are to end somewhere around your highest note (no need to be exact, the gesture is what matters).

20

A. Fl.

B♭ Cl.

Vc.

Perc.

Pno.

fz

mp

23

A. Fl.

B♭ Cl.

Vln.

Vc.

Perc.

Pno.

f

fz

fz

mf

fz

28

B♭ Cl.

Vln.

Vc.

Perc.

Pno.

mp

p

mp

fz

p

32

B♭ Cl.

Vc.

Perc.

Pno.

a piacere

f

p

a piacere

f

39

A. Fl.

Vc.

a piacere

f

ffp

44

A. Fl.

Perc.

mp

pp

pp

attacca

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Repeat material within repeat signs until end of arrow.

With subtle power ♩ = 84

as fast as comfortably possible*

Alto Flute *pp*

Clarinet in B $\flat$ *pp*

Violin *pp*

Cello *pp*

Percussion *pp* *p* *pp*

Piano *p*

Suspended Cymbal, medium yarn mallets

A. Fl. *mf* *f* *sub. p*

B $\flat$ Cl. *mf* *f* *sub. p*

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

Vc. *mf* *f* *sub. p*

Perc. *pp* *mf*

Pno. *f*

To Gong

*"As fast as comfortably possible" means that there should be no sacrifice in dynamics, articulation, or general musicality when performing the given rhythms at your quickest speed. If this means you play slower than what is technically physically possible for you, then so be it.

13

A. Fl. *p* as fast as comfortably possible*

B♭ Cl. *p* as fast as comfortably possible*

Vln. *p* *p sempre staccato* sustain for duration of beam (rebow as necessary)

Vc. *p* as fast as comfortably possible* pizz.

Perc. 13 Gong To Sus. Cymbal Sus. Cymbal *p* *pp* *mp* *pp*

Pno. 13 *mp*

19

A. Fl. *a tempo* *mf* *f*

B♭ Cl. *a tempo* *mf* *f*

Vln. *mf* *f*

Vc. *a tempo* arco *mf* *f*

Perc. 19 *mp* *f* *ff* To Gong choke

Pno. 19 *f* *ff*

24 sustain for duration of beam (breathe as necessary)

A. Fl. *mp*
simile

B♭ Cl. *mf* *sempre staccato*
simile

Vln. *mf*
simile
pizz.

Vc. *mf*

Perc. 24 Gong To Sus. Cymbal Sus. Cymbal *mp*

Pno. *sfz* *mf*

27 *simile*
mf *sempre staccato*

A. Fl.

B♭ Cl.

Vln. *pizz.*

Vc. sustain for duration of beam (rebow as necessary)
arco
mp

Perc. 27 *mf* *mp*

Pno. *sfz* *sfz* *mf*

[illegible]