

Full Score

N

E W

Y A , E R S

R E S O
L U N T I
O N S ?

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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

Alto Flute
Clarinet in B \flat
Violin
Cello

Percussion

Piano

25"

5"

The musical score consists of six staves. The top staff is for Alto Flute and Clarinet in B \flat , both playing eighth-note grace notes. The second staff is for Violin and Cello, both playing eighth-note grace notes. The third staff is for Percussion, which includes a Crotale (bowed) and a Maraca (arco). The fourth staff is for Piano, starting with a dynamic of **pp**. The fifth staff is for Alto Flute and Clarinet, continuing from the previous staff. The sixth staff is for Violin and Cello, continuing from the previous staff. A box contains the instruction: "The pianist should rearticulate immediately after their note is no longer audible." The piano staff ends with an **attacca**.

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Without meter, with more presence $\text{♩} = 60-80$

45" (loop freely)

5"

Musical score for five instruments:

- Alto Flute:** Treble clef, key signature of B-flat major (two flats). Dynamics: p .
- Clarinet in B \flat :** Treble clef, key signature of A major (no sharps or flats).
- Violin:** Treble clef, key signature of B-flat major (two flats). Dynamics: p .
- Cello:** Bass clef, key signature of B-flat major (two flats). Dynamics: p .
- Percussion:** Bass clef, key signature of B-flat major (two flats). Dynamics: mp followed by ff .

A box contains the instruction: "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."

Musical score for Piano:

- Piano:** Treble and bass staves. Dynamics: mp .

Articulation marks: (\bullet) above the treble staff, (\bullet) above the bass staff.

Text at the end: "attacca"

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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

Clarinet in B_b

Violin

Cello

Percussion

Piano

Shaker tacet first time

B With energy ♩ = 110

last time molto accel.

5"-10"-15"-5"

Alto Flute

Clarinet in B_b

Violin

Cello

Percussion

Piano

tacet last time

last time attacca

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Frantically ♩ = 136

Alto Flute

Clarinet in B♭

Violin

Cello

Snare Drum (Snare Off), Drumsticks

Percussion

Head
mf

Piano

A. Fl.

B♭ Cl.

Vln.

Vc.

Perc.

Pno.

7

A. Fl.

B♭ Cl.

Vln.

Vc.

Perc.

Rim

7

Pno.

7

10

A. Fl.

B♭ Cl.

Vln.

Vc.

Perc.

10

Pno.

13

A. Fl.

B♭ Cl.

Vln.

Vc.

Perc.

13

Pno.

simile

16

A. Fl.

B♭ Cl.

Vln.

Vc.

Perc.

16

Pno.

rolled

ff

sfz

mf

sfz

sul C

mf

ff

mp

sfz

*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.

20

Perc.

20

Pno.

This section contains five staves of musical notation. The first three staves (A. Fl., B♭ Cl., Vc.) are in treble clef, while the last two (Perc., Pno.) are in bass clef. Measure 20 begins with A. Fl. and B♭ Cl. playing eighth-note patterns. Vc. joins in with a similar pattern. Perc. has eighth-note patterns. Pno. has sustained notes. Measures 21-22 show more complex patterns for all instruments, with dynamic markings like fz and mp.

23

A. Fl.

B♭ Cl.

Vln.

Vc.

23

Perc.

23

Pno.

This section contains six staves of musical notation. The first four staves (A. Fl., B♭ Cl., Vln., Vc.) are in treble clef, while the last two (Perc., Pno.) are in bass clef. The score shows various rhythmic patterns and dynamics, including fz, f, mf, and 8va.

28
B♭ Cl. *mp*

28
Vln.

Vc. *mp*

28
Perc. *p*

28
Pno. *mp* *fz* *p*

32
B♭ Cl. *a piacere* *f* *p*

Vc. *a piacere*

32
Perc.

32
Pno.

39
A. Fl. *a piacere* *f*

Vc. *ffp*

44
A. Fl. *mp* *pp* *pp*

Perc. *attacca*

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Repeat material within repeat signs until end of arrow.

With subtle power ♩ = 84

Alto Flute Clarinet in B♭ Violin Cello Percussion Piano

as fast as comfortably possible*
p *sempre staccato*
 sustain for duration of beam (breathe as necessary)

as fast as comfortably possible*
pizz.

as fast as comfortably possible*
p

Suspended Cymbal, medium yarn mallets

A. Fl. B. Cl. Vln. Vc. Perc. Pno.

a tempo
mf *f* *sub. p*

mf *f* *sub. p*

a tempo
arco
a tempo
mf *f* *sub. p*

mf *f* *sub. p*

To Gong
pp *mf*

pp *f*

*“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*

B♭ Cl. *p*

Vln. *p*

Vc. *p*

Perc. *p* [Gong] To Sus. Cymbal [Sus. Cymbal]

Pno. *pp* *mp* *pp*

as fast as comfortably possible*

p *sempre staccato*

sustain for duration of beam (rebow as necessary)

as fast as comfortably possible*

pizz.

19

A. Fl. *mf* *a tempo*

B♭ Cl. *mf* *a tempo*

Vln. *mf* *a tempo*

Vc. *mf* *arco* *f*

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

Pno. *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. *Gong* To Sus. Cymbal Sus. Cymbal
mp

Pno. *sfs* *mf*

27 *simile*
mf *sempre staccato*

A. Fl.

B♭ Cl.

Vln. *pizz.*

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

Perc. *mp*

Pno. *mf*
sfs *mf*

31

A. Fl. B♭ Cl.

Vln. Vc.

Perc.

Pno.

31

A. Fl. B♭ Cl.

Vln. Vc.

Perc.

Pno.

31

A. Fl. B♭ Cl.

Vln. Vc.

Perc.

Pno.

36 *accel.*

A. Fl. B♭ Cl.

Vln. Vc.

Perc.

Pno.

36

Gong

Perc.

Pno.

This page contains six staves of musical notation. The top section (measures 31-35) features woodwind and brass instruments (A. Flute, B♭ Clarinet, Violin, Cello, Percussion) with dynamic markings like *f*, *ff*, and *ffz*. The bottom section (measures 36-39) shows a transition with dynamic *ff* and *f*, and a specific instruction for the Percussion part to play a Gong. The piano staff includes a dynamic *ff* and a sustained note with a fermata. Measures 36 and 37 include slurs and grace notes.

V

a tempo *rit.*

40 A. Fl. simile

40 B♭ Cl. simile

40 Vln. simile

Vc. simile

40 Gong To Sus. Cymbal Sus. Cymbal To Gong Gong
mp ff ff

40 Pno. ff

This page contains five staves of musical notation. The top three staves are for woodwind instruments: A. Flute (A Fl.), Bassoon (B♭ Cl.), and Violin (Vln.). The fourth staff is for the Cello (Vc.). The bottom staff is for the Piano (Pno.). Measure numbers 40 are placed above the first four staves. The piano staff begins with a treble clef and continues with a bass clef. The gong is used as a percussion instrument, with specific notes and dynamics (mp, ff) indicated. Performance instructions like 'simile' and 'rit.' (ritardando) are also present. The music consists of eighth-note and sixteenth-note patterns, with some sustained notes and dynamic changes.