

LEE WESTWOOD

VIGNETTES

FOR FLUTE & CLARINET

SCORE IN C

2013-2014

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Vignettes For Flute & Clarinet

(2013-2014)

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...prayer beads, ornaments, maquettes, vignettes, miniatures, haiku, poems, stanzas, chapters, scrapbook, outlines, fragments, sketches, impressions, imprints, colours, flavours, fleeting visions, windows, doors, openings, portals...

In our hands we hold a bag of marbles, which we remove, one by one, in order to examine them more closely in the light. Within each and every orb, although small, we see a unique blend of colours, of forms, of impressions which in themselves contain a world infinitely more vast than the marble itself.

Each movement deals with just one small idea, developed or reflected upon within very limited confines. Some places we are left to dwell in for a short time, others we are whisked through just long enough to glimpse its nature. The movements strive to be visual, tactile, to take shape and form before the mind's eye. Structure and development remain inconclusive, fragmentary or loose throughout, continually subservient to the evocation of an impression.

This collection of pieces represents a careful selection of movements from a larger suite of vignettes, originally composed for flute and oboe/cor anglais. Although the current sequence is one recommended by the composer, they may also be performed individually, in smaller groups, and in any order.

L. W.

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07504 033641

lee-westwood@hotmail.com

www.lee-westwood.com

I – Copycat – in a flat, grey landscape, two voices echo one another closely in a steady, monotonous rhythm, singing a strange and hollow song.

II – Contours – with words, there is always more than one way to say the same thing. The language of music is no exception. Slight variants in contour allow the two voices in this piece to talk excitedly about the same melody, yet each in their own way.

III – Colloquies: Repartee – sometimes talking nonsense can lead to the most surprisingly colourful and spontaneous conversations.

IV – Colloquies: Chinese Whispers – other times, during an exchange of words, you may find yourself simply repeating things you heard elsewhere, the message becoming more and more distorted as it gets relayed.

V – Winter – A Monody – the slumbering body of winter lies heavy upon the land, its laboured breathing punctuating the phrases of a static, frozen melody. Slight variants between the two voices create a gentle sustain.

VI – Rounds – two lively, staccato voices spell out reams of broad and cyclical arpeggios, continually sidestepping and chromatically shifting, transforming their sonic space with fresh harmonic colours. Patterns of accents borrow their initial relationships from the nested sequences of the silver mean, before folding them over and over in ever-morphing lattices of tumbling rhythms.

Vignettes For Flute & Clarinet

- I -

'Copycat'

Lee Westwood
(Brighton, August 2013)

♩ = 116 Without nuance

Flute

Clarinet in B \flat

p

6

mp

10

p *mf* *p* *mf*

16

p *mf* *p* *f* *pp*

23

27

p *mp* *f* *p*

31

mp *f* *mp* *f* *p*

mp *f* *mp* *f* *p*

37

mp *p < mf*

mp *p < mf* *p <*

42

p *mf* *f* *mf* *mp*

mf *f* *mf* *mp*

49

p *p*

52

fp *ff*

fp *ff*

- II -
'Contours'

Lee Westwood
(Brighton, December 2013)

♩ = 80 Peaceful, expressive

Flute

Clarinet in B \flat

5

tr. G key

tr. mid E key

6

tr.

7

tr. high C key

tr. mid E key

8

tr. high E key

10 *p* *pp* *p* *mf* *mp* *mf* *p*

tr. G key

13 *mf* *f* *mp* *mf*

tr. D key

tr. low B key

16 *f* *mp* *ppp*

tr. D# key

tr. low B key

19 *p* *mp* *p* *mf* *mp* *mf*

tr. D# key

tr. low B key

tr. low A key

20 *p* *mf* *p* *mf* *p* *mp* *p*

p *mf* *p* *mf* *p* *mp* *p*

24

mf

mf

25

p *mp* *pp* *mp* *mf*

tr. low A key

27

pp *p* *mp*

29

f *p* *mp* *p* *mf*

tr. D key

tr. low A & B♭ keys together

tr. low A key

31

mp *mf* *f*

tr. low A key

32

mp \rightarrow *f* \rightarrow *p* \rightarrow *mp* \rightarrow *pp*

34

tr. E key

tr. low A key

p \rightarrow *mp* \rightarrow *p* \rightarrow *mf* \rightarrow *p* \rightarrow *mp* \rightarrow *p* \rightarrow *mf*

37

molto rit. \dots *Lento*

mp \rightarrow *mf* \rightarrow *mp* \rightarrow *p* \rightarrow *pp*

mp \rightarrow *mf* \rightarrow *mp* \rightarrow *p* \rightarrow *pp*

c. 4'01"

- III -
'Colloquies: Repartee'

Lee Westwood
(Brighton, December 2013)

$\text{♩} = 113$

Flute

Clarinet in B \flat

3

5

7

8

9

mf — p

mp — mf

mf — p

mp — mf

f — p — ff

mf

f — mp — f

mf

p

f

pp

p

f

pp

mf

f

mf

mf

mf

mf

trill

10 **Meno mosso** (♩ = 65)

10 **Meno mosso** (♩ = 65)

11 *tr*

12

13 ♩ = 85

13 ♩ = 85

14

c. 1'14"

- IV -

'Colloquies: Chinese Whispers'

Lee Westwood
(Brighton, December 2013)

♩ = 113

Flute

Clarinet in B \flat

grace notes on the beat

mf f mp p mf f f mp

4

grace notes on the beat

mf mf f p mp³ mp³ f

8

grace notes on the beat

mf f mf p p mf mp³ f mf

13

grace notes on the beat

mp³ mp³ f mf f p f f

grace notes on the beat

f mf mp³ f mf

18

grace notes on the beat

f f

grace notes on the beat

f mf mp mf f

24

p mp³ mp³ mf

p f mp³ mp³ mf

c. 1'04"

- V - 'Winter - A Monody'

Lee Westwood
(Brighton, December 2013)

♩ = 60 Still, freetime & very expressive

♩ = 90

Flute

Clarinet in B \flat

in-breath through flute out-breath through flute in-breath out-breath in-breath

p *f* *p*

in-breath through clarinet out-breath through clarinet in-breath out-breath in-breath

p *f* *p*

* note lengths are flexible, although voices should remain in synchrony.

rit. A tempo (♩ = 90) rit. A tempo (♩ = 90) rit. A tempo (♩ = 60)

7

in-breath through flute

pp *p* *pp* *mp* *mf* *p*

in-breath through clarinet

pp *p* *pp* *mp* *mf* *p*

A tempo (♩ = 90) rit. A tempo (♩ = 90) rit. A tempo (♩ = 90) rit.

11

p *pp* *mp* *f* *mp* *p* *mf* *p*

p *pp* *mp* *f* *mp* *p* *mf* *p*

A tempo (♩ = 90) rit. A tempo (♩ = 90) rit. A tempo (♩ = 60)

14

in-breath through flute out-breath through flute in-breath

mp *mf* *p* *mp* *pp* *p*

in-breath through clarinet out-breath through clarinet in-breath

mp *mf* *p* *mp* *pp* *p*

19 **A tempo** ($\text{♩} = 90$) rit. **A tempo** ($\text{♩} = 90$) rit. **A tempo** ($\text{♩} = 90$) rit.

mp ————— *p* *pp* *p* ————— *mf > mp*

22 **A tempo** ($\text{♩} = 90$) rit. **A tempo** ($\text{♩} = 90$) rit. **A tempo** ($\text{♩} = 90$) rit. **A tempo** ($\text{♩} = 60$)

mf ————— *p* *mp* ————— *f* ————— *mp* *pp* *p*

in-breath through flute
in-breath through clarinet

26 **A tempo** ($\text{♩} = 90$) rit. **A tempo** ($\text{♩} = 90$) rit. **Lento**

p ————— *pp* *p* *pp*

in-breath through clarinet

29 in-breath through flute out-breath through flute in-breath out-breath in-breath out-breath

p *ppp*

in-breath through clarinet out-breath through clarinet

ppp

- VI - 'Rounds'

Lee Westwood
(Brighton, January 2014)

♩ = 110 Crisp, rhythmical

wind tones

Flute

Clarinet in Bb

mp

5

9

normal

p

normal

p

17

mf *p*

mf *p*

25

mf *p* *mf*

mf *p* *mf*

33

p *ff mp* *ff mp* *ff mp*

p *ff mp* *ff mp* *ff mp*

39

ff mp *ff p* *ff p*

ff mp *ff mp* *ff mp*

46

ff p ff mp ff mp ff mp ff mp ff p

ff p ff mp ff mp ff mp ff mp ff p

Detailed description: This system contains measures 46 through 52. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings are placed below the notes: *ff* and *p* at the start of measures 46 and 47, followed by *ff mp* and *ff mp* in measures 48, 49, 50, and 51, and *ff p* at the end of measure 52.

53

f mf

f mf

Detailed description: This system contains measures 53 through 60. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps. The time signature changes to 8/8. The music continues with a similar rhythmic complexity. Dynamic markings are *f* and *mf* in the top staff, and *f* and *mf* in the bottom staff.

61

mp p ff mp ff mp ff mp f

mp p ff mp ff mp ff mp f

Detailed description: This system contains measures 61 through 66. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to one sharp (F#). The time signature changes to 4/4. Dynamic markings are *mp* and *p* in the top staff, and *mp* and *p* in the bottom staff, followed by *ff mp* and *ff mp* in measures 62, 63, and 64, and *f* in measure 65.

67

Detailed description: This system contains measures 67 through 74. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp. The time signature changes to 8/8. The music continues with the same rhythmic complexity. There are no dynamic markings in this system.

75

p ff mp ff mp ff mp ff mp

p ff mp ff mp ff mp ff mp

Detailed description: This system contains measures 75 through 80. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp. The time signature changes to 4/4. Dynamic markings are *p* in the top staff, and *p* in the bottom staff, followed by *ff mp* and *ff mp* in measures 76, 77, and 78, and *ff mp* in measure 79.

81

ff p ff p ff p

ff mp ff mp ff p

Detailed description: This system contains measures 81 through 86. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp. The time signature changes to 4/4. Dynamic markings are *ff p* in the top staff, and *ff mp* and *ff mp* in the bottom staff, followed by *ff p* in measure 85 and *ff p* in measure 86.

86

ff mp ff mp ff mp ff mp ff mp

pp

ff mp ff mp ff mp ff mp ff mp

pp

93

101

108

115

ff p

ff p

ff mp

ff mp

122

ff p

f p

ff p

ff p

ff mp

f p

ff mp

ff mp

129

ff p ff p ff p ff mp ff mp ff mp ff mp

ff mp ff p ff p ff mp ff mp ff mp ff mp

135

ff mp ff mp ff mp ff mp mp ff mp ff mp mp ff mp ff mp ff mp ff mp

ff mp ff mp ff mp ff mp ff mp ff mp ff mp ff mp ff mp ff mp ff mp ff mp

142

ff mp ff p p ff p

ff mp ff mp ff mp ff mp ff mp ff p ff p

149

ff p ff p ff p

ff p ff p ff p

155

ff p ff p ff p

ff p ff p ff p

161

ff mp ff mp ff mp ff mp ff p

ff mp ff mp ff mp ff mp ff p

167

Musical score for measures 167-172. The score consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music is in 3/8 time and features a complex sequence of time signatures: 3/8, 7/8, 4/4, 6/8, 3/8, 7/8, 3/8, 7/8, 3/8, 7/8, 3/8, 7/8. The notes are primarily eighth and sixteenth notes with accents. Dynamic markings are *ff p* for measures 167-168, *ff p* for 169, *ff mp ff mp* for 170, and *ff mp* for 171-172.

173

Musical score for measures 173-178. The score consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music is in 3/8 time and features a complex sequence of time signatures: 3/8, 7/8, 3/8, 7/8, 3/8, 7/8, 3/8, 7/8, 3/8, 7/8, 3/8, 7/8, 3/8, 7/8, 3/8, 7/8. The notes are primarily eighth and sixteenth notes with accents. Dynamic markings are *ff p* for measures 173-178.

181

Musical score for measures 181-184. The score consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music is in 3/8 time and features a complex sequence of time signatures: 3/8, 7/8, 3/8, 7/8, 3/8, 7/8, 3/8, 7/8, 3/8, 7/8, 3/8, 7/8, 3/8, 7/8, 3/8, 7/8. The notes are primarily eighth and sixteenth notes with accents. Dynamic markings are *ff p* for measures 181-184.

185

Musical score for measures 185-188. The score consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music is in 3/8 time and features a complex sequence of time signatures: 3/8, 7/8, 3/8, 7/8, 3/8, 7/8, 3/8, 7/8, 3/8, 7/8, 3/8, 7/8, 3/8, 7/8, 3/8, 7/8. The notes are primarily eighth and sixteenth notes with accents. Dynamic markings are *ff p* for measures 185-186, *ff p* for 187, and *ff* for 188.