

Score

Patchwork triangles

for flute, percussion, and double bass

Kyle Rowan

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written for and dedicated to Rachel Beetz, Leah Bowden, and Adam Goodwin

Score

Patchwork triangles

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for flute, percussion, and double bass

Harsh, aggressive ($\text{♩} = 112$)

Flute

Vibraphone

Non-pitched percussion

Double bass

Fl.

Perc.

D.B.

Fl.

D.B.

Expressively, broadly ($\text{♩} = 56$)

(pizz.)

play

sing

play

sing

(pizz. + air)

Tempo I (♩ = 112)

Fl. *p* *f* *f* *p* *f* *ff* (tongue ram) play *p* sing

Perc. *sfz* *p* *sfz* *f* *mp* *f* *p* *sfz* *pp* *mf* *pp* *p*

D.B. *pizz.* *p* *f* *sfz* *f* *pp* *arco* *pp* *f* *pp*

Detailed description: This system contains the first 12 measures of the piece. The Flute part begins with a piano (*p*) dynamic, moving to forte (*f*) and fortissimo (*ff*) before ending with a *p* dynamic and a 'sing' instruction. The Percussion part features a complex rhythmic pattern with dynamics ranging from *sfz* to *pp*. The Double Bass part starts with a pizzicato (*pizz.*) section, then moves to arco, with dynamics including *p*, *f*, *pp*, and *f*. The score includes various musical notations such as slurs, accents, and fingerings (3, 5).

Tempo II (♩ = 56)

Fl. *mp* *p* *f* *pp* *f* *p* *f* *mf*

Perc. *pp* *f* *pp* *fp* *mf* *f* *mp* *p*

D.B. *pp* *p* *pp* *p* *f* *p* *sfz* *f* *pp* *arco* *mf*

Detailed description: This system contains the next 12 measures. The Flute part continues with a *mp* dynamic, then *p*, *f*, *pp*, *f*, *p*, *f*, and *mf*. The Percussion part has a dynamic of *pp*, followed by *f*, *pp*, *fp*, *mf*, *f*, *mp*, and *p*. The Double Bass part starts with *pp*, *p*, *pp*, *p*, *f*, *p*, *sfz*, *f*, *pp*, and *arco* *mf*. The score includes various musical notations such as slurs, accents, and fingerings (3, 5, 7).

Tempo I (♩ = 112)

Fl. *f* *f* *f* *p* *f* *p* *sfz* *p* *f* *p*

Perc. *f* *p* *mf* *p* *f*

D.B. *f* *sfz* *mp* *pp* *f* *pp* *f* *sfz* *f* *pp* *arco* *est. sul pont.*

Fl. *ff* *p* *pp* *mf* *p*

Perc. *pp* *mp* *pp*

D.B. *p* *f* *p* *f* *p* *f* *p* *f* *pp* *f*

[A] Tempo II (♩ = 56) *accel.* *subito a tempo* (♩ = 56)

Fl. *sfz* *p* *f* *ff* *p* *sfz* *pp* *play* *sing*

Perc. *f*

D.B. *ff*

Fl. *mp* *p* *pp* *sfz* *p* *sing* *mp* *ppp* *play* *III* *pp*

Perc.

D.B. *pp*

Tempo I (♩ = 112)

Fl. *pp* *mp* *f* *ff*

Perc. *f* *p*

D.B. *pp* *mp* *f* *ff* gradually increase bow pressure

Very fast; crisp (♩ = 168)

[D]

Fl. *fff*

Perc. *fpp* *fpp* *fpp* *fpp* *fp* *f* *p* *ff* *pp*

D.B. *fff*

[E] Tempo I (♩ = 112)

Fl. *sfz* *p*

Perc. *fp* *fp* *mf* *fp* *f* *p* *f* *mp* *ff*

D.B. *pizz.* *p*

Very fast; crisp (♩ = 168)

♩ = ♩

Fl. *sfz* *pp* *f* *pp* *pp* *f*

Perc. *fp* *fp* *fp* *fp*

D.B. *fp* *f* *mp* *f*

[F] Tempo I (♩ = 112)

♩ = ♩

Fl. *pp* *f* *f* *fpp* *f* *fp* *ff*

Perc. *p* *sfz p* *sfz p* *mf* *f* *f*

D.B. *pp* *ff* *p* *mp* *sfz* *mf* *ff*

Tempo III (♩ = 168)

Fl. *p* *f* *pp* *mp* *pp* *pp* *mp* *pp* *pp*

Perc. *sfz* *f* *fpp* *f* *f* *fpp* *fpp*

D.B. *pizz.* *p* *f* *pp* *mp* *pp* *pp* *p* *pp* *pp*

Fl. *p* *pp* *mp* *pp* *pp* *pp* *f*

Perc. *f* *pp* *fp*

D.B. *f* *pp* *f*

G Tempo I (♩ = 112)

Fl. Perc. D.B.

This system contains the first three staves of the score. The Flute staff (top) begins with a *pp* dynamic and features a melodic line with various articulations and dynamics including *f*, *ff*, and *p*. The Percussion staff (middle) starts with a *f* dynamic and includes a variety of rhythmic patterns and dynamics such as *pp*, *mf*, *sfz*, and *f*. The Double Bass staff (bottom) begins with a *sfz* dynamic and includes markings for *pizz.* and *arco*, with dynamics ranging from *pp* to *f*. The system concludes with a first ending bracket labeled '1'.

Fl. Perc. D.B.

This system continues the musical score with the same three staves. The Flute staff (top) features more complex rhythmic patterns and dynamics, including *f*, *p*, *sfz*, and *ff*. The Percussion staff (middle) continues with rhythmic motifs and dynamics like *pp*, *f*, *p*, *mp*, *sfz*, and *mf*. The Double Bass staff (bottom) includes markings for *arco*, *estr. sul pont.*, and *ord.*, with dynamics such as *f*, *pp*, *f*, *p*, and *f*. The system concludes with a first ending bracket labeled '1'.

Fl. *p* *pp* *mp* *pp* *f* *pp*

Perc. *mp* *pp* *mp* *pp* *fp* *pp*

D.B. *f* *pp* *mp* *pp* *pp* *pp*

gradually increase bow pressure

H Tempo II (♩ = 56) *ord.* *ff* *p* *f* *ff* *p* *sfz* *pp* *mp*

accel. subito a tempo (♩ = 56)

D.B. *pp* *pp* *f* *pp* *p*

I Tempo I (♩ = 112) *pp* *p* *f* *p* *ff*

Perc. *pp* *p* *f* *fp* *f*

D.B. *with an increasingly harsher and noisier tone* *ff* *pp*

Fl. *mf* *f* *mp* *f* *mp* *mf*

Perc. *f* *fp* *f* *pp*

D.B. *f* *pp* *f* *pp* *p* *f* *p*

arco III IV III II

Fl. *ff* *pp* *f* *p* *pp* *mp* *pp* *p* *pp*

Perc. *p* *pp*

D.B. *f* *pp* *mp* *pp* *p* *pp*