

# EXPOSITION

Kitty Brazelton, 1999

$\bullet = 120$

flute *mp* belyingly cantabile *mf* *mf* straightforward, male

bass clarinet *mf* straightforward, male

violin *sf mp* straightforward, male

cello *sf mp* straightforward, male

marimba

expanded drumkit w/ gong & 7 "toms" ride cymbal: *ppp* *p* easy, nice weather *p* crash cymbal: large gong (or timpani on low C): *p*

sampler: *pppp* *mp* *n*

all notes use one key group sample of a "found" sound comb-filtered in 5ths

2 3 4 5 6

**(b)**

$\bullet = 144$

fl.

*mp* momentarily innocent again  
but quickly revealing a sharp tongue

.cl.

*mp* shadowing and extending the flute at first

vl.

pizz.

*mp*

vc.

stop when  
flute reattacks

pizz.

*mp*

ba.

*mf*

dr.

(ride)

*p*

3

3

snare drum:

piano:

piano:

*mp*

*mf*

7

8

9

10

11

12

13

14

fl.

cl.

vln.

vc.

ba.

dr.

no.

org.

Hammond organ (synthesized or sampled):

(wail like the City of New Orleans)

*mf*

*mf*

*mf*

*f*

15 16 17 18 19

♩ = 120

(a<sup>11</sup>)

fl. *ff*

cl. *ff*

vl. *fff* *mp* hushed at first

vc. *fff* *mp* hushed at first

ba. *fff* *mp* hushed at first

dr. *f* (gong) *mp* starting a new idea in a new tempo  
kick drum or dry bass drum:

no. (Move to sampler) *pppp* 15<sup>ma</sup>

rg. *ff*

20

21

22

23

24

25

fl.

cl.

vl.

vc.

ba.

dr.

plr

slow cresc.

slow cresc.

slow cresc.

(crash)

(ride)

(kick)

15<sup>ma</sup>

15<sup>ma</sup>

mp

n

pppp

26

27

28

fl.

cl.

vl.

vc.

oa.

dr.

pl

splash cymbal (smaller):

(15<sup>ma</sup>)

29

30

31



fl. *mp* like a whale hiding behind the tremolo

cl. *mp* like a whale hiding behind the tremolo

vln. *f*

vc. *f*

oa. *f*

dr. (splash) (crash)

org. *mp*  $\rightarrow$  *n*

35 36 37

fl.

cl.

vln.

vc.

ob.

dr.

org.

org.

38

39

40

fl. **b'** *f* *mp* momentarily innocent again  $\bullet = 144$

cl. *f* *mp*

vl. *f* *mp*

vc. *f* *mp*

ba. *f* *mp*

dr. *p* (crash)

rg. *piano:* *mf* rabbit ragtime

rg. *mp*

41 42 43 44 45

fl.

cl.

vln.

vc.

ob.

dr.

no.

no.

(gong)

*p*

6

3

3

3

46

47

48

49

fl.

cl. (wail like the City of New Orleans)

vln.

vc.

ob. *mf*

dr.

no. (gong) *p*

50

51

52

53

b<sup>''</sup>

Musical score for measures 54-59, featuring parts for fl. (flute), cl. (clarinet), vln. (violin), vc. (viola), oa. (oboe), dr. (drum), and a grand staff. The score includes various musical notations such as rests, notes, and dynamic markings.

Measures 54-59 are marked with a circled **b<sup>''</sup>** above the first staff.

Measures 54-55: fl. and cl. have a whole note rest. vln. and vc. have a whole note rest. oa. has sixteenth-note runs with a **6** above. dr. has a **mp** (ride) and a triplet of eighth notes.

Measures 56-57: vln. and vc. have a **pizz.** (pizzicato) marking and a **mp** dynamic. They play eighth-note patterns. oa. has a whole note rest. dr. has a triplet of eighth notes.

Measures 58-59: vln. and vc. have eighth-note patterns with a **mp** dynamic. oa. has eighth-note patterns with a **mp** dynamic. dr. has a **mp** (snare) and a **mp** (gong) marking. It includes a **crash** and a **ride** pattern.

54

55

56

57

58

59

fl.

cl.

vln. *ord.* *mf*

vc. *ord.* *mf*

oa.

dr. *mf*

60 61 62 63



fi.

.cl.

vl.

vc.

ba.

dr.

org.

no.

69

70

71

72

73

74

The musical score is arranged in a system with eight staves. The top five staves are for woodwinds and strings: flute (fi.), clarinet (cl.), violin (vl.), viola (vc.), and bassoon (ba.). The sixth staff is for drums (dr.), and the bottom two staves are for organ (org.) and piano (no.). The score spans measures 69 to 74. The time signature changes frequently: 6/4, 5/4, 4/4, 7/8, and back to 4/4. The key signature is one flat (B-flat). The drum part includes detailed notation for various elements: (crash), (splash), (ride), (kick), (snare), (tom 1-7), (hi-hat), (open), (foot), and (snare). The organ and piano parts feature dense, rhythmic accompaniment with many sixteenth notes.

fl. blow!

cl. blow!

oa. (open) (hat)

dr. (kick)

org.

no.

75 76 77 78 79 80 81

(2a+b)/2 or 2nd theme

♩ = 120

fl.

.cl.

vln.

vc.

ba.

dr.

org.

no.

*mp* solo, espr., jazz

*mp*

rebow discreetly ad lib., move bow around for changes in overtone color and look for "phasing" interaction between two stringed instruments

*sfp*

rebow discreetly ad lib., move bow around for changes in overtone color and look for "phasing" interaction between two stringed instruments

*sfp*

(hat)

(splash)

(crash)

(drum)

(crash)

(splash)

(splash)

l.v. or damp

82

83

84

85

86

87

88

89

90

fl.

cl.

vln.

vc.

oa.

dr.

*ppp*

(gong)

91

92

93

94

95

96

97

98

99

100

Musical score for a section of an orchestra. The score is divided into six staves: fl., cl., vln., vc., ba., and dr. The fl., vln., and ba. staves are mostly silent, indicated by rests. The cl. staff features a complex melodic line with sixteenth-note runs and sixteenth-note chords, marked with a forte (*f*) dynamic and ending with a fortissimo (*fff*) dynamic. The vln. and vc. staves play sustained notes, each with a slur underneath. The dr. staff is filled with a continuous pattern of 'x' marks, representing a rhythmic accompaniment. The score is divided into four measures, with measure numbers 101, 102, 103, and 104 indicated at the bottom.

101

102

103

104

5 (.0a) + 7 (.b) = Closing

Musical score for multiple instruments. The score is divided into three measures, numbered 105, 106, and 107. The instruments are: fl., cl., vln., vc., ba., dr., organ, and piano. The tempo is marked as 144 and 120. The score includes various musical notations such as slurs, accents, and dynamic markings like *fff* and *f*. The percussion part (dr.) includes a snare and gong. The organ and piano parts are indicated by a brace on the left.

105

106

107

Musical score for EAR Exposition - 22, measures 108-111. The score includes parts for flute (fl.), clarinet (cl.), violin (vln.), viola (vc.), oboe (ob.), drum (dr.), organ (org.), and piano (no.). It features complex rhythmic patterns with triplets and sextuplets, and dynamic markings such as *f*, *fff*, and *sfz*.

108

109

110

111



fl. *ff*

cl. *ff*

vln. *fff*

vc. *fff*

oa. *fff*

dr. (clash) *fff* (kick) (gong)

org. *ff*

no. *ff*

115

116

117

118