

# RECAPITULATION

Kitty Brazelton, 1999

The introductory 20 bars are to expose the content of the samples to the concert listener. So the player may choose to play something besides the same 5-bar riff we've heard throughout the last two movements (if the entire triptych is being performed). Please maintain a similar sound surface and character following the general dynamic outline sketched out below.

Tempo:  $\bullet = 120$   
Instrument: sampler  
Staff: Treble clef, 4/4 time signature

pppp *mf* *mp* *n* *ppp* *mf*

2 3 4 5 6 7 8 9 10

Instrument: nplr  
Staff: Treble clef, 4/4 time signature

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

11 12 13 14 15 16 17 18 19 20

♩ = 120

fl. **a** *mp* belyingly cantabile *mf* **a'** *mf* straightforward, male

cl. *mf* straightforward, male

vl. *sf mp* straightforward, male

vc. *sf mp* straightforward, male

dr. ride cymbal: *ppp* *p* easy, nice weather large gong (or timpani on low C): *p* crash cymbal: *p*

15<sup>ma</sup> *pppp* *mp* *n*

21

22

23

24

25

26

27

28

**(b)**  $\text{♩} = 144$

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* *snare drum:*

no. piano: *mp* *mf*

The musical score consists of seven staves. The flute staff (fl.) has a circled 'b' above the first measure and a tempo marking of quarter note = 144. The flute part is marked *mp* and includes performance instructions: 'momentarily innocent again but quickly revealing a sharp tongue'. The clarinet staff (.cl.) is marked *mp* with the instruction 'shadowing and extending the flute at first'. The violin staff (vl.) has a *pizz.* marking and is marked *mp*. The viola staff (vc.) has a 'stop when flute reattacks' instruction and a *pizz.* marking, with *mp* dynamics. The bassoon staff (ba.) is marked *mf*. The drum staff (dr.) features a 'ride' pattern marked *p* and a 'snare drum' section with triplets and a sextuplet. The piano staff (no.) is marked 'piano:' and has dynamics of *mp* and *mf*. Measure numbers 29, 30, 31, 32, 33, 34, and 35 are indicated in boxes below the staves.

29

30

31

32

33

34

35

fl.

cl. (wail like the City of New Orleans)

vln. ord. *mf*

vc. ord. *mf*

oa. *mf*

dr. *mf*

no. *f*

jan. organ: *mf* *f*

36 37 38 39

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:  
sampler:  
15<sup>ma</sup>

no. *pppp*

jan *f*

40 41 42 43 44 45

fl.

.cl.

vl. *slow cresc.*

vc. *slow cresc.*

ba. *slow cresc.*

dr. (crash) (ride) *mp*

pl. (15<sup>ma</sup>) *mp* *n* *pppp*

46

47

48

fl.

cl.

vl.

vc.

oa.

dr.

pl

splash cymbal (smaller):

(15<sup>ma</sup>)

49

50

51

fl.

.cl.

vl.

vc.

ba.

dr.

opr

(15<sup>ma</sup>)-----

*mp*  $\triangleright$  *n*

*mf* (crash)

organ: *mf* the enigma of 6 and 5 into 4

52 53 54

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)

jan *mp*  $\rightarrow$  *n*

55 56 57

fl.

cl.

vln.

vc.

oa.

dr.

jan.

jan.

58

59

60

The musical score is arranged in a system with seven staves. The top two staves are for flute (fl.) and clarinet (cl.), both in treble clef. The next three staves are for violin (vln.), viola (vc.), and oboe (oa.), all in treble clef. The fourth staff is for drums (dr.) in a standard drum notation. The bottom two staves are for piano (jan.), with the right hand in treble clef and the left hand in bass clef. The score spans measures 58, 59, and 60. The flute and clarinet parts feature long, sustained notes with phrasing slurs. The violin and viola parts play sixteenth-note patterns with sixteenth-note groupings. The oboe part plays a similar sixteenth-note pattern. The drum part features a complex rhythmic pattern with triplets and accents, including a 'on bell' instruction. The piano part features a harmonic accompaniment with triplets and slurs.

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

cl. *f* *mp*

vl. *f* *mp*

vc. *f* *mp*

ba. *f* *mp*

dr. *p* (crash)

jan *piano:* *mf* rabbit ragtime

jan *mp*

61 62 63 64 65

Musical score for EAR Recapitulation - 60, measures 66-69. The score includes staves for flute (fl.), clarinet (cl.), violin (vln.), viola (vc.), oboe (ob.), drum (dr.), and piano (no.).

Measure 66: Flute and Clarinet play a melodic line with slurs and accents. Flute has trills marked with '3'. Piano accompaniment features a sixteenth-note pattern with a '6' (sixteenth notes) and a '3' (triplet) marking.

Measure 67: Continuation of the melodic line in Flute and Clarinet. Piano accompaniment continues with the sixteenth-note pattern.

Measure 68: Continuation of the melodic line in Flute and Clarinet. Piano accompaniment continues with the sixteenth-note pattern.

Measure 69: Continuation of the melodic line in Flute and Clarinet. Flute has trills marked with '3'. Piano accompaniment continues with the sixteenth-note pattern. A gong is struck in the drum part, marked with '(gong)' and 'p' (piano).

66

67

68

69

fl.

.cl.

(wail like the City of New Orleans)

vn.

vc.

ba.

*mf*

dr.

no.

no.

(gong)

*p*

70

71

72

73

b<sup>''</sup>

Musical score for measures 74-79. The score includes parts for flute (fl.), clarinet (cl.), violin (vln.), viola (vc.), oboe (oa.), drums (dr.), and piano (piano). The key signature has two flats (B-flat and E-flat). The tempo is marked *mp* (mezzo-piano). The score features various rhythmic patterns, including sixteenth-note runs, triplets, and sixteenth-note groups. The piano part is mostly silent, with some low notes in measures 74 and 79.

74

75

76

77

78

79



# modified BRIDGE

fl. *fff* mislead your audience: cross the wrong bridge—or is it?

cl. *fff* mislead your audience: cross the wrong bridge—or is it?

vln. *fff* mislead your audience: cross the wrong bridge—or is it?

vc. *fff* mislead your audience: cross the wrong bridge—or is it?

ba. *fff* mislead your audience: cross the wrong bridge—or is it?

dr. *f* (crash) (splash) (crash) (splash) (ride) (splash) (crash) (crash) (splash) (ride) (splash) (ride)

tom 1 tom 2 tom 3 tom 2 tom 3 tom 4 tom 6 tom 7 tom 1 tom 2 tom 3 tom 2 tom 3 tom 4 tom 6 tom 7

organ: *fff* mislead your audience: cross the wrong bridge—or is it?

piano: *fff* mislead your audience: cross the wrong bridge—or is it? switch hands

84 85 86

**(2nd theme)'**

Musical score for the 2nd theme, measures 87-96. The score is in 4/4 time with a tempo of quarter note = 120. The key signature has one sharp (F#). The instruments and their parts are:

- fl.**: Flute, starting with *sf pp* and moving to *mp*. Includes the instruction "soul-full, in group-felt unison".
- cl.**: Clarinet, starting with *sf pp* and moving to *mp*. Includes the instruction "soul-full, in group-felt unison".
- vln.**: Violin, starting with *sf pp* and moving to *pp* and *mp*. Includes the instruction "soul-full, in group-felt unison".
- vc.**: Viola, starting with *sf pp* and moving to *pp* and *mp*. Includes the instruction "soul-full, in group-felt unison".
- ba.**: Bassoon, starting with *sf pp* and moving to *pp* and *mp*. Includes the instruction "soul-full, in group-felt unison".
- dr.**: Drum, playing a steady pattern of sixteenth notes with a *sf pp* dynamic. Includes the instruction "soul-full, in group-felt unison".
- no.**: Piano, starting with *sf pp* and moving to *mp*. Includes the instruction "soul-full, in group-felt unison".
- organ:**: Organ, playing a steady pattern of sixteenth notes with a *sf pp* dynamic.

Measure numbers 87, 88, 89, 90, 91, 92, 93, 94, 95, 96 are indicated at the bottom of the score.

fl. *f* agitating and building to a close

cl. *f* agitating and building to a close

vl. *pp mp* *f* agitating and building to a close  
 include an open G wherever possible next 4 mm.

vc. *pp mp* *f* agitating and building to a close  
 include an open G wherever possible next 4 mm.

ba. *mp* *pp mp* *f* agitating and building to a close

dr. *f* agitating and building to a close

no. *f* agitating and building to a close

jan. *f* agitating and building to a close

97 98 99 100 101 102 103 104



fl.  $\text{♩} = 144$  *ffff* *f* *fff*  $\text{♩} = 120$  *ffff*  $\text{♩} = 144$

cl. *ffff* *f* *fff*

vln. *ffff* *f* *fff*

vc. *ffff* *f* *fff*

ba. *ffff* *f* *fff*

dr. *ffff* tom 1 tom 2 tom 3 *f* (snare) (ride) (gong) *fff* tom 2 tom 3 tom 4 *ffff*

jan *ffff* *f* *fff*

no. *ffff* *f* *fff*

108 109 110 111

♩ = 120

fl. *f* *fff* 3 6 6 6

cl. *f* *fff* 3 6 6 6

vl. *f* *fff* 3 6 6 6

vc. *f* *fff* 3 6 6 6

ba. *f* *fff* 3 6 6 6

dr. (snare) (ride) (gong) *fff* 3 6 6 6

jan. *f* *fff* 3 6 6 6

no. *f* *fff* 3 6 6 6

112

113



fl. *f* **4/4** **6/4**  
 .cl. *f* **4/4** **6/4**  
 vln. *f* **4/4** **6/4**  
 vc. *f* **4/4** **6/4**  
 ba. *f* **4/4** **6/4**  
 dr. (ride) *f* **4/4** **6/4**  
 jan. *f* **4/4** **6/4**  
 no. *f* **4/4** **6/4**

The score consists of eight staves. The first six staves (fl., .cl., vln., vc., ba., dr.) are in 4/4 time, and the last two (jan., no.) are in 4/4 time. The piece concludes with a 6/4 time signature. The flute and clarinet parts feature melodic lines with slurs and accents. The violin and viola parts play a rhythmic accompaniment of eighth notes. The bassoon part has a similar rhythmic pattern with some rests. The drum part features a 'ride' pattern with triplet markings. The piano and double bass parts play a steady accompaniment of eighth notes.

118

119

fl. *fff* 6/4 5/4 4/4 7/8 4/4 blow!

cl. *fff* 6/4 5/4 4/4 7/8 4/4 blow!

vl. *fff* 6/4 5/4 4/4 7/8 4/4

vc. *fff* 6/4 5/4 4/4 7/8 4/4

ba. *fff* 6/4 5/4 4/4 7/8 4/4

dr. *fff* (crash) (splash) (crash) (splash) (ride) (ride) (splash) hi-hat (hat) tom 1 tom 2 tom 3 tom 2 tom 3 tom 4 tom 6 tom 6 tom 5 tom 2 (kick) (share)

jan *fff* 6/4 5/4 4/4 7/8 4/4

no. 6/4 5/4 4/4 7/8 4/4

120 121 122 123 124 125

fi.

cl.

vn.

vc.

ba.

dr. (hat)

(kick)

jan.

no.

126 127 128 129 130 131 132

Detailed description: This is a page of a musical score for a symphony, specifically measures 126 through 132. The score is arranged in a standard orchestral layout. At the top are the woodwinds: Flute (fl.) and Clarinet (cl.), both playing a melodic line with various accidentals. Below them are the strings: Violin (vn.) and Viola (vc.), playing a rhythmic accompaniment of eighth notes. The Bassoon (ba.) part is also present, playing a similar rhythmic pattern. The percussion section includes a snare drum (dr.) with a hat, playing a consistent rhythmic pattern, and a kick drum (kick) playing a steady eighth-note pulse. The piano accompaniment (jan. and no.) is shown in a grand staff, providing harmonic support with chords and moving lines. The measures are numbered 126 through 132 at the bottom of the page.



fi. *ff* gong only sust.

.cl. *ff* gong only sust.

vl. *fff* gong only sust.

vc. *fff* gong only sust.

ba. *fff* gong only sust.

dr. *fff* (kick) (gong) gong only sust.  
(crash)

jan. *ff* gong only sust.

no. *ff* gong only sust.

138 139