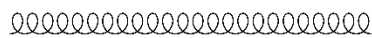


Cory Brodack

Dialectic

for flute, clarinet, violin, and cello
(transposed score)

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Dialectic

for flute, clarinet, violin, and cello

written for Hub New Music as part of the 2021 Connecticut Summerfest

Program Note

Contrary to many of my titles, the name came in the final stages of writing the music. *Dialectic* refers to an early idea in the compositional process involving the doubling of lines within this particular instrumentation. Each doubling that can exist in this ensemble, from each solo instrument all the way up to the whole quartet on one line is utilized, giving the sense of not only unison agreements, but also conflicting arguments when they don't all agree. Each sweeping, lyrical line is characterized by the different instrumentation that plays it. While each "segment" of this long melody snakes its way through the piece, more complete harmonies occasionally insert themselves with the melodies, serving as somewhat of a Greek chorus or audience to the conversation. This chorus begins the work, bringing us to the solo flute that begins our conversation.

Performance Note

The string players utilize only pizzicato starting at m. 73. In addition to traditional fingered pizzicato, a plastic plectrum (pick) is used. The specific qualities of the pick are left to the performers' discretion, but a balance between flexibility and rigidity should be observed when selecting the pick so dynamics and tremolo indications can be observed as close as possible to the score.

Bisbigliando in the wind parts refers to trilling to an alternate fingering for the specified pitch, to produce an undulation in the sound. Microtones may occur due to this, which is acceptable as long as they do not exceed a quarter tone.

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Delicate and Warm, ♩ = c. 80

Musical score for measures 1-4. The score is in 4/4 time and features four staves: Flute, Clarinet in B \flat , Violin, and Cello. The Flute part begins with a whole note G \sharp 4, followed by a half note G \sharp 4, and a quarter note G \sharp 4. The Clarinet in B \flat part has a whole rest in measure 1, followed by a whole note G \sharp 4 in measure 2, and a quarter note G \sharp 4 in measure 3. The Violin part starts with a whole rest in measure 1, followed by a half note G \sharp 4 in measure 2, and a quarter note G \sharp 4 in measure 3. The Cello part has a whole note G \sharp 4 in measure 1, followed by a half note G \sharp 4 in measure 2, and a quarter note G \sharp 4 in measure 3. Dynamics range from *pp* to *fp*. Performance instructions include *con sord.*, *sul tasto*, *harm. gliss.*, *trem.*, and *bis.*

Musical score for measures 5-7. The score continues with four staves: Flute (Fl.), Clarinet (Cl.), Violin (Vn.), and Cello (Vc.). Measure 5 starts with a 5/4 time signature. The Flute part has a half note G \sharp 4, followed by a quarter note G \sharp 4. The Clarinet part has a half note G \sharp 4, followed by a quarter note G \sharp 4. The Violin part has a half note G \sharp 4, followed by a quarter note G \sharp 4. The Cello part has a half note G \sharp 4, followed by a quarter note G \sharp 4. Dynamics range from *p* to *fp*. Performance instructions include *poco rit.*, *bis.*, *ord. I*, *harm. gliss.*, and *trem.*

*gradually begin tremolo, accel. into full tremolo
 **bisbigliando - trill to alternate fingering with the most pronounced timbral difference.

9

Fl. *mf* *bis.* *ft.* *pp*

Cl. *fp* *mf* *p*

Vn. *senza sord.* *pp*

Vc. *mp* *fp* *pp* *ord.* *IV* *III*

13

16

Fl. *p* *f*

Cl. *mp* *f*

Vn. *mf* *p* *f*

Vc. *(pp)* *sfz* *senza sord.* *arco* *f*

17

Fl. *p* *pp* *sfz* *fp*

Cl. *p* *sfz* *fp*

Vn. *p* *pp* *mf* *fp*

Vc. *p* *pp* *mf* *fp*

21

Fl. *f* > *mp*

Cl. *f* *p* *ff*

Vn. *f* *p* *ff*

Vc. *f* *p* *ff* harm. gliss.

rit.

3 5

24

Fl. *mf*

Cl. *mf* bis.

Vn. *fp* *pp* sul tasto

Vc. *f* > *p*

25 *a tempo*

28

Fl. *ppp* *p* *sfz* *mp* *f* *p* bis.

Vn. *p* *sfz* *mp* *f* *p* ord.

Vc. *pizz.* *arco* *pp* *mf* *p* *f* > *mp*

rit.-----

31

Fl. *p* *f* *p* *poco*

Cl. *tr.* *ppp* *mf* *p* *f* *mp* *f* *p* *poco*

Vn. *sfz* *p* *f* *p* *poco*

Vc. *sfz* *p* *f* *p* *poco*

34 Slower, ♩ = c. 64

Cl. *fp* *f* *poco rit.* *pp* *mf* *a tempo* *p* *p*

Vn. *pizz.* *arco* *fp* *f* *pp* *mf* *p* *p* *sul tasto*

Vc. *pp* *mf* *mf* *p* *sul tasto*

38

Fl. *mf* *f* *ord.* *p* *mf* *rit.* *p* *5*

Cl. *mf* *pp* *mp* *f* *p* *bis.*

Vn. *mf* *pp* *mp* *f* *p* *ord.*

Vc. *mf* *pp* *mp* *f* *p* *ord.*

41 Nostalgic, ♩ = c. 56

Fl. *pp*

Vn. *mf* *p* *f* *p* *mf*

Vc. *mp* *mp*

45 Fl. *p* *p*

Vn. *p* *f* *mp*

Vc. *pp* *p*

ord.

flt.

slight push and pull

48 Fl. *pp* *pp*

Cl. *sfz p* *pp* *mf*

Vn. *pp* *mf* *f* *sfz* *mf* *p* *mf* *p*

Vc. *pp* *pp* *mf* *f* *sfz* *mf* *p* *mf* *p*

ord.

trem. → non trem.

trem. → non trem.

52

Fl. *p* *mf* *rit.* *p*

Cl. *mf* *p*

Vn. *mf fp* *mf* *ff* *f* *ff* *p*

Vc. *mf fp* *mf* *ff* *f* *ff* *p*

54

Fl. *a tempo* *p* *mf* *p* *pp < f* *sub. p < f*

Cl. *p* *mf* *p* *pp < f* *sub. p < f*

Vn. *sul pont.* *mp* *pizz.* *ord.* *p* *pp < f* *sub. p < f*

Vc. *p* *p* *pp < f* *sub. p < f*

56

58

Fl. *p* *mp*³ *f* *mp*

Cl. *p* *mp*³ *f* *mp*

Vn. *ppp* *p* *mp* *f* *mp*

Vc. *pp* *p* *f* *mp*



61 L'istesso Tempo ♩ = c. 56

Fl. *mp* *mp*³ *mf*³ *f*³ *mf*

Cl. *mp* *mp* *mf* *f* *mf*

Vn. *mp* *mp* *mf*³ *f*³ *mf*

Vc. *mp* *mp* *mf* *f* *mf*

65

Fl. *fp* *mf* *fp* *mp* *f* *p cresc.*

Cl. *fp* *mf* *fp* *mp* *f* *p cresc.*

Vn. *fp* *mf* *fp* *mp* *f* *p cresc.*

Vc. *fp* *mf* *fp* *mp* *f* *p cresc.*

rit. *a tempo*



69

Fl. *ff* *mf* *p*

Cl. *ff* *f* *mf* *p*

Vn. *ff* *mf* *p*

Vc. *ff* *f* *mf* *p*

rit. *a tempo*

73 Slower, ♩ = c. 64

(harm. pizz.) molto vib. I (rearticulate) I pizz. with plastic plectrum

Vc. *mf* (don't rearticulate) *p*

Vn. 77 pizz. quasi gitara with plastic plectrum molto vib. *pp* *mp* *p* *mf* *p* accel. with fingers IV III

Vc. *mf* *p*

81 Tempo I, ♩ = c. 80

flt. *pp* *mp* *p* *mf*

Cl. bis. *ppp* *mp*

Vn. *mp* *f*

Vc. *mf* *pp* *sfz* *p* l.v.

85 Fl. *f* *mp* *f* *sub. p* *sfz*

Cl. *f* *p* *p* *sfz*

Vn. with fingers *p* *sfz*

Vc. *mf* *p* *sfz*

89 Nostalgic, ♩ = c. 56

Fl. *pp*

Cl. *pp* *mp* *mf* *sfz* *mf* *p* *mf* *p*

Vn. *pp* *p* *mf* *sfz* *mf* *p* *mf* *p*

Vc. *p* *mf* *sfz* *mf* *p* *mf* *p*

Measures 89-92. Flute part features a melodic line with a long slur. Clarinet and Violin parts include triplets and dynamic markings. Cello part has a triplet in the first measure.



Fl. *mp* *fp* *p* *mf* *mp*

Cl. *pp* *mf*

Vn. *pp* *p* *p* *p*

Vc. *p* *sfz* *p* *mf* *p* *mf*

Measures 93-96. Flute part has a triplet in measure 94. Clarinet part has a triplet in measure 95. Violin part includes the instruction "with plectrum" and triplets in measures 95 and 96. Cello part has a triplet in measure 94.

97

99

Fl.

Cl.

Vn.

Vc.

dim.

p

p with fingers

dim.

p



101

poco rit. al fine

Fl.

Cl.

Vn.

Vc.

pp

pp

morendo al niente

with fingers

p

