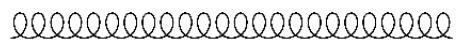


Cory Brodack

Chandelier Reflections

for chamber orchestra



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Chandelier Reflections

for chamber orchestra

written for the Eastman School of Music Graduate Composers' Sinfonietta

Instrumentation

Flute (doubling Alto Flute)

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in C

Trombone

Tuba

Percussion I

(Crotales, 2 Triangles, 4 Toms, Tam-tam)

Percussion II

(Vibraphone, Bass Drum)

Harp

Piano

Strings

Approximate Duration.....9 minutes

Program Note

Chandelier Reflections is the first piece I wrote during my doctoral studies at Eastman. It was largely inspired by the striking blue and gold glass sculpture hanging inside Wolk Atrium under a skylight at the Eastman School of Music. Designed by Dale Chihuly, this work evokes a sense of wonder and otherness, and when the right light shines through the already amorphous and colorful structure, it transforms into something that defies rigidity and categorization. The ever-changing lights that the sculpture can produce lend themselves so well to the variety of shifting colors and expressions that are available to this instrumentation that I felt obligated to connect music to the beauty of light and glass.

Performance Notes

n - niente (nothing – begin or end as silently as possible)



repeat given notes or figure randomly

The different sections of the piece evoke varying degrees of light and expression. The conductor should attempt to highlight these different moods through the use of rubato, phrasing, balance, etc.

Several performance notes are also given as footnotes throughout the score. The conductor should make note of these directions through the rehearsal process.

c. 9'

Chandelier Reflections

for chamber orchestra

Cory Brodack

A dark calmness, molto rubato ($\text{♩} = \text{c. } 52$)

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trumpet in C

Trombone

Tuba

Percussion I

Crotales

Bass drum

let ring

Percussion II

ppp

mp

n

bow

soft glock. mallet

Harp

p

mf

sul tasto

piano

una corda

piano

Violin I

Violin II

Viola

Cello

sul tasto

pp

mp

n

Contrabass

pp

mp

n

1

2

3

4

5

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. I

Perc. II

Hp.

Pno.

Vn. I

Vn. II

Vla.

Vc.

Cb.

Flute: Measures 6-10. Dynamics: *p p*, *mf*, *n*. Measure 7: *solo*. Measure 8: *pp*. Measure 9: *pp*, *mf*, *n*. Measure 10: *pp*, *mf*, *n*.

Oboe: Measures 6-10. Dynamics: *pp*, *mf*, *n*.

Clarinet: Measures 6-10. Dynamics: *pp*, *mf*, *n*.

Bassoon: Measures 6-10. Dynamics: *pp*, *mf*, *n*.

Horn: Measures 6-10. Dynamics: *pp*, *p*.

C Trumpet: Measures 6-10. Dynamics: *pp*.

Trombone: Measures 6-10. Dynamics: *pp*.

Tuba: Measures 6-10. Dynamics: *pp*, *p*.

Percussion I: Measures 6-10. Dynamics: *pp*, *p*.

Percussion II: Measures 6-10. Dynamics: *mf*, *ppp*, *mf > pp*.

Harp: Measures 6-10. Dynamics: *p*, *mp*, *p*, *mp*, *p*.

Piano: Measures 6-10. Dynamics: *pp* *whispering*, *p* *whispering*.

Violin I: Measures 6-10. Dynamics: *pp*, *mp*, *n*, *pp*, *mf*, *n*.

Violin II: Measures 6-10. Dynamics: *pp*, *mp*, *n*, *pp*, *mf*, *n*.

Cello: Measures 6-10. Dynamics: *pp*, *mp*, *n*, *pp*, *mf*, *n*.

Bass: Measures 6-10. Dynamics: *pp*, *mp*, *n*, *pp*, *mf*, *n*.

Fl.

Ob. solo *mf p < mp³ sub. p < mp < mf*

Cl.

Bsn.

Hn. *mf > pp*

C Tpt. *mf > pp*

Tbn. *mf > pp*

Tuba *mf > pp* [Crotales + 2 Triangles] medium beater
sm. tri. lg. tri.
Vibes motor off bow Bass drum Vibes bow

Perc. I

Perc. II *p* *ppp* *mf* *p*

Hp. *mf* *p* *mf* *8va-----* *8va-----*

Pno. *mf tres corde* *mp* *sffz* *p*

Vn. I *pp < p* *p < mp* *p* *mf* *arco ord.*

Vn. II *f* *sul pont.* *mf* *ord.* *pp*

Vla. *pp*

Vc. *ord.* *p*

Cb. *mf > pp* *mf* *pp*

16 Prismatic, slightly faster ($\text{♩} = \text{c. } 56$)

Fl. *mf fp* *f* c. 5"

Ob. *mf fp* *f* c. 5"

Cl. *mf fp* *f* c. 5"

Bsn. *fp* *f* c. 5"

Hn. *mf* *sffz* c. 5" *pp* *mp*

C Tpt. *mf* *sffz* c. 5"

Tbn. *mf* *sffz* c. 5" *pp* *mp*

Tuba *mf* *sffz* 4 Toms medium rubber c. 5"

Perc. I *f* *ff* Vibes *ppp* medium hard cord

Perc. II Bass drum c. 5" Vibes *mp* 6

Hp. *f* let ring D \natural C \sharp B \natural
E \flat F \natural G \flat A \sharp *pp*

Pno. *f* *sffz* c. 5" *p una corda* *ppp* *p*

Vn. I *mf* pizz. c. 5" arco sul tasto *pp* *mp*

Vn. II *mf* pizz. c. 5" arco sul tasto *pp* *mp*

Vla. *mf* pizz. c. 5" arco sul tasto *pp* *mp*

Vc. *mf* pizz. c. 5" arco II *pp* *mp*

Cb. *mf* pizz. c. 5" *n* arco sul tasto *pp* *mp*

A. Fl. *pp* sim. 3 *p* 3
 Ob. *cantabile* dim. 3 *p* n 3 *p*
 Cl. *pp* sim. 3 *p*
 Bsn.
 Hn. *pp* hand gliss. + *p* n *mp*
 C Tpt.
 Tbn. *dim.* solo *p* 3 *n* *mp* cantabile > *p* *mp*
 Tuba
 Perc. I
 Perc. II *p* *mf* *mp* 6
 Hp. *mp* 3 *p*
 Pno. 8va- *p* 5 *mf* *mp* *pp* *mp* pizz.
 Vn. I *pp* n *mf* ord.
 Vn. II *pp* n *p* ord.
 Vla. *pp* n *p*
 Vc. *pp* n
 Cb. *pp* n

A. Fl. *3*

Ob. *3*

Cl. *3*

Bsn.

Hn. *mf* *p* + o + o + o + o + o + o + o + o

C Tpt. *mf*

Tbn. straight mute *p* *3*

Tuba

Perc. I *mf* *mf* *Tam-tam*

Perc. II *mf* 5 *p* *mp* 6

Hp. *mf* 5 D^b C[#] B^b E^b F[#] G[#] A^b *pp* *mp* *p*

Pno. *mf* 5 *mp* 6 *tres corde* *p*

Vn. I arco ord. *n* *mf* *p*

Vn. II *mf* *p*

Vla. *mf* ord.

Vc. *n* *mf* *pizz.* arco ord. *harm. gliss.* *p*

Cb. *mf* *mf*

A. Fl.

Ob. *mp*

Cl.

Bsn.

Hn. + 3 - stopped

C Tpt. straight mute *p* *mp*

Tbn. *mp*

Tuba

Perc.

Perc. II *mf* *f* 6

Hp. cresc. *f* *p*

Pno. *f* 6 *f* 6

Vn. I *mp* *mf* *f* *mp*

Vn. II *mp* *mf* *f* *mp*

Vla.

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

Cb.

26 27 28

A. Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc.

Perc. II

Hp.

Pno.

Vn. I

Vn. II

Vla.

Vc.

Cb.

*4 Toms
medium rubber*

pp

f *6*

mf *p*

f *6*

f

pp

pp

mf

pizz.

mf

harm. gliss.

mf

mp

pp

30

31

35

A. Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. I

Perc. II

Hp.

Pno.

Vn. I

Vn. II

Vla.

Vc.

Cb.

pp

p

mf

open

fp

mute out

pp

fp

f

mf

pp

mp

mf

pp

f

mf

pp

arco

p

mf

pp

mf

pp

mf

pp

32 33 34 35 36

A. Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Crotales

Perc. I

Perc. II

Hp.

Pno.

Vn. I

Vn. II

Vla.

Vc.

Cb.

37 38 39 40 41

accel. 45 Luminous, pushing forward ($\text{♩} = \text{c. } 69$)

A. Fl. Ob. Cl. Bsn. Hn. C Tpt. Tbn. Tuba Perc. I Perc. II Hp. Pno. Vn. I Vn. II Vla. Vc. Cb.

42 43 44 45 46

Fl. *c. 3"* **sfz**

Ob. *c. 3"* **sfz**

Cl. *c. 3"* **sfz**

Bsn. *c. 3"* **sfz**

Hn. *c. 3"* **sfz**

C Tpt. *c. 3"* **sfz**

Tbn. *c. 3"* **sfz**

Tuba *c. 3"* **sfz**

Perc. I **ff** **4 Toms** *c. 3"*

Perc. II **ff** **Bass drum** *c. 3"*

Hp. *mf ff c. 3"*

Pno. *c. 3"* **ff** *c. 3"*

Vn. I **ff** *c. 3"*

Vn. II **ff** *c. 3"*

Vla. **ff** *c. 3"*

Vc. **ff** *c. 3"* **sfz** *c. 3"*

Cb. **ff** **sfz**

51 52 53 54

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. I

Perc. II

Hp.

Pno.

Vn. I

Vn. II

Vla.

Vc.

Cb.

55

56

57

59 A warm glow, molto rubato ($\text{♩} = \text{c. } 52$)

Fl. c. 5' c. 5" p

Ob. c. 5" p

Cl. c. 5" p

Bsn. c. 5" f

Hn. f c. 5"

C Tpt. f c. 5"

Tbn. f c. 5"

Tuba f c. 5"

Perc. I Tam-tam f ff c. 5" Vibes p Tam-tam still rings... Crotales pp

Perc. II f p

Hp. f c. 5" F and E^b still ring... p pp bisbigliando let ring

Pno. f c. 5" whispering pp una corda let ring

Vn. I Red. c. 5" pp sul tasto

Vn. II c. 5" pp sul tasto play ad lib.

Vla. f c. 5" pp sul tasto play ad lib.

Vc. f c. 5" pp play ad lib.

Cb. f c. 5" pp - mp IV I III

Starting m.59 with the contrabass, the strings should randomly play the given harmonics with any chosen bowed technique, using any rhythmic value between $\frac{1}{16}$ and $\frac{1}{8}$. (The overall effect should emulate the sparkling and bouncing of light.)

Fl.

Ob.

Cl.

Bsn.

Hn. solo
mp espress.

C Tpt.

Tbn.

Tuba

Perc. I

Perc. II
p

Hp.
pp

p

Pno.

Vn. I
pp - mp
play ad lib.
I
II
IV
III
Vn. II
pp - mp
play ad lib.
I
II
IV
III
Vla.
Vc.
Cb. sul tasto
pp

62 63 64 65 66

67

Fl. p 3 mf $p < mf$

Ob. p 3 mf $p < mf$

Cl. p 3 mf $p < mf$

Bsn. p mf mp $p < mf$

Hn.

C Tpt.

Tbn.

Tuba

Perc. I p

Perc. II

Hp. p 3 \circ

Pno. mf *tres corde* p

Vn. I *ord.* p 3 mf pp *sul pont.* p

Vn. II *ord.* p 3 mf pp *sul pont.*

Vla. p *ord.* mf

Vc. p *ord.* mf mp *ord.* p

Cb.

67 68 69 70

Fl. *p* flz.

Ob. *p* *mp*

Cl. *p* *pp*

Bsn. *p*

Hn. + *pp* *p* *pp*

C Tpt. straight mute *pp* *p* *pp*

Tbn. *p*

Tuba *p*

Perc. I *p*

Perc. II *p*

Hp. *mp* *p* *pp*

Pno. *p*

Vn. I → ord. *pp* *mp*

Vn. II → ord. *pp* *mp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Fl. 3

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. I

Perc. II

Hp.

Pno.

Vn. I

Vn. II

Vla.

Vc.

Cb.

82 Glaring, molto energico ($\text{♩} = \text{c. } 124$)

accel.

Fl. *p cresc.*

Ob. *p cresc.*

Cl. *p cresc.*

Bsn. *mf cresc.*

Hn. *cresc.*

C Tpt. *cresc.*

Tbn. *cresc.*

Tuba *cresc.*

Perc. I

Perc. II

Hp.

Pno.

Vn. I

Vn. II

Vla.

Vc.

Cb.

Starting m. 88, flute, oboe, clarinet, violins, and viola should randomly play the given pitches as rapidly and aggressive as possible.

Fl.

Ob.

Cl.

Bsn. \wedge

Hn. p ff

C Tpt. p ff

Tbn. p ff

Tuba \wedge

Perc. I $\underbrace{3}$ $\underbrace{3}$ $\underbrace{3}$ $\underbrace{5}$ $\underbrace{3}$

Perc. II $\underbrace{3}$ $\underbrace{3}$ 5 $\underbrace{3}$

Hp. $sfsz$ f

Pno. $\underbrace{3}$ $\underbrace{3}$ 5 arco
(8^{vb})-----

Vn. I arco f

Vn. II f arco

Vla. f

Vc. ϕ $sfsz$ ϕ $sfsz$ ϕ $sfsz$ ϕ arco

Cb. $sfsz$ $sfsz$ $sfsz$ $sfsz$ f

90 91 92 93 94

Musical score for orchestra and piano, measures 95-99.

Measure 95: Flute (Fl.) plays a sixteenth-note pattern. Oboe (Ob.) and Clarinet (Cl.) play eighth-note patterns. Bassoon (Bsn.) rests. Horn (Hn.) rests. Trombone (C Tpt.) rests. Tuba (Tbn.) rests. Percussion I (Perc. I) and Percussion II (Perc. II) play eighth-note patterns. Piano (Pno.) rests.

Measure 96: Flute (Fl.) continues its sixteenth-note pattern. Oboe (Ob.) and Clarinet (Cl.) play eighth-note patterns. Bassoon (Bsn.) rests. Horn (Hn.) rests. Trombone (C Tpt.) and Trombone (Tbn.) play eighth-note patterns. Tuba (Tbn.) rests. Percussion I (Perc. I) and Percussion II (Perc. II) play eighth-note patterns. Piano (Pno.) rests.

Measure 97: Flute (Fl.) continues its sixteenth-note pattern. Oboe (Ob.) and Clarinet (Cl.) play eighth-note patterns. Bassoon (Bsn.) rests. Horn (Hn.) rests. Trombone (C Tpt.) and Trombone (Tbn.) play eighth-note patterns. Tuba (Tbn.) rests. Percussion I (Perc. I) and Percussion II (Perc. II) play eighth-note patterns. Piano (Pno.) rests.

Measure 98: Flute (Fl.) continues its sixteenth-note pattern. Oboe (Ob.) and Clarinet (Cl.) play eighth-note patterns. Bassoon (Bsn.) rests. Horn (Hn.) rests. Trombone (C Tpt.) and Trombone (Tbn.) play eighth-note patterns. Tuba (Tbn.) rests. Percussion I (Perc. I) and Percussion II (Perc. II) play eighth-note patterns. Piano (Pno.) rests.

Measure 99: Flute (Fl.) continues its sixteenth-note pattern. Oboe (Ob.) and Clarinet (Cl.) play eighth-note patterns. Bassoon (Bsn.) rests. Horn (Hn.) rests. Trombone (C Tpt.) and Trombone (Tbn.) play eighth-note patterns. Tuba (Tbn.) rests. Percussion I (Perc. I) and Percussion II (Perc. II) play eighth-note patterns. Piano (Pno.) rests.

106 Reflective, molto rubato ($\text{♩} = \text{c. } 52$)

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. I

Perc. II

Hp.

Pno.

Vn. I

Vn. II

Vla.

Vc.

Cb.

Measure 106: Woodwind entries (Flute, Oboe, Clarinet, Bassoon) with sustained notes and grace notes. Dynamics: p , p , p , p .

Measure 107: Woodwind entries continue. Dynamics: p , p , p , p .

Measure 108: Woodwind entries continue. Dynamics: p , p , p , p .

Measure 109: Brass entries (Horn, C Trumpet, Trombone, Tuba) with sustained notes and grace notes. Dynamics: pp , mf , pp , mf , pp , mf , pp , mf . Instructions: air sound (unpitched), air sound (unpitched), air sound (unpitched).

Measure 110: Percussion I (Crotalines) and Percussion II (Vibes) entries. Dynamics: p , p . Instructions: Crotalines let ring, Vibes let ring.

Measure 111: Double Bass entries with sustained notes and grace notes. Dynamics: p , p , p , p .

Piano Part (Measures 106-111):

- Measure 106:** Dynamics: p . Instruction: let ring.
- Measure 107:** Dynamics: p .
- Measure 108:** Dynamics: p .
- Measure 109:** Dynamics: p . Instruction: sul tasto.
- Measure 110:** Dynamics: pp , p .
- Measure 111:** Dynamics: p . Instruction: $8va$.

String Parts (Measures 106-111):

- Measure 106:** Dynamics: p , p , p , p .
- Measure 107:** Dynamics: p , p , p , p .
- Measure 108:** Dynamics: p , p , p , p .
- Measure 109:** Dynamics: p , p , p , p .
- Measure 110:** Dynamics: p , p , p , p .
- Measure 111:** Dynamics: p , p , p , p .

Musical score for orchestra and piano, pages 112-115. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, C. Tpt., Trombone, Tuba, Percussion I, Percussion II, Double Bassoon, Piano, Violin I, Violin II, Viola, Cello, and Double Bass. The score features various dynamics (p, pp, mf), articulations (sul pont., pizz., arco), and performance instructions (ad libitum, straight mute). The piano part includes a dynamic graph and a box labeled "ad lib. sparingly, very spacious".

Fl. Ob. Cl. Bsn. Hn. C Tpt. Tbn. Tuba Perc. I Perc. II Hp. Pno. Vn. I Vn. II Vla. Vc. Cb.

112 113 114 115

Fl.

Ob.

Cl.

Bsn.

Hn. *p* *mf* stopped

C Tpt. *sim.* *cresc.* *mp* straight mute

Tbn. *sim.* *3* *cresc.* *mp*

Tuba *mp* pesante

Perc. I *mf* *mp*

Perc. II

Hp. *mf*

Pno.

Vn. I solo ord. *mf*

Vn. II

Vla.

Vc. *mp* pesante

Cb. *mp* pesante

poco accel.

Fl.

Ob. *mp*

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. I

Perc. II

Bass drum

p

Hp.

mf

Pno.

Vn. I

Vn. II

ord.

arco

ord.

mf

Vla.

mf

Vc.

Cb.

122 Crystalline,
soft and delicate ($\text{♩} = \text{c. } 56$)

Fl. pp

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. I f

2 Triangles ad lib. sparingly, very spacious
light beaters $\blacktriangle \triangle$ p

Vibes mp

Perc. II f

Hp. f

Pno. f

Vn. I f

Vn. II f

Vla. f

Vc. f

Cb. f

8va pp

ad lib. sparingly, very spacious

pizz. $\sharp \flat \sharp \flat \sharp \flat \sharp \flat$ p

ad lib. sparingly, very spacious

pizz. $\sharp \flat \sharp \flat \sharp \flat \sharp \flat$ p

ad lib. sparingly, very spacious

pizz. $\sharp \flat \sharp \flat \sharp \flat \sharp \flat$ p

sul pont. $\sharp \sharp \sharp \sharp$

pp

122 123 124 125 126

If whistle tones are unachievable or relatively unstable for the flute, very soft harmonics may be played instead.

The final vibraphone notes should begin after a sufficient decay of the ensemble for clarity purposes.

