A Glimpse Retraced

(1999)

piano and four instruments

Jason Eckardt

INSTRUMENTATION

Piano solo

Flute (piccolo)

Clarinet in B♭

Violin

Violoncello

All instruments sound as notated in the score except the piccolo, which sounds one octave higher than written.

This work was commissioned by Carnegie Hall. The world premiere was given in Weill Recital Hall at Carnegie Hall, New York City on April 12, 1999 by Marilyn Nonken, piano; David Fedele, flute; Jean Kopperud, clarinet; Rolf Schulte, violin; and John Whitfield, violoncello.

Approximate duration: 15 minutes

PERFORMANCE NOTES

Accidentals apply only to the notes they precede with the exception of tied or consecutively repeated notes.

The metronome marking is approximate and may be adjusted to facilitate the articulation of local details. The tempo is consistent throughout the meter changes (i.e., ♪=♩♪, ♪ =♩♪, etc.).

Special Markings

sfz, sffz respectively, forte and fortissimo heavily accented attacks, not accented attacks in a pre-existing dynamic level.

glissando with re-attack on arrival note.

glissando without re-attack on arrival note.

mv molto vibrato. Wide and fast vibrato. Changes in vibrato are to be articulated to the point of near exaggeration; unstable intonation (up to an eighth tone) is acceptable when this marking is used.

sv senza vibrato.

indicates one mode of articulation in transition to another (i.e. sul ponticello to sul tasto, senza vibrato to molto vibrato, etc.).

abruptly curtail sound without diminuendo.

Woodwinds:

flutter-tongue. If a conventional flutter-tongue cannot be executed in the clarinet, an artificial flutter-tongue may be substituted by producing a gargling action in the throat, approximating the timbral flutter-tongue effect.

Strings:

sp sul ponticello.

st sul tasto.

"snap" or "Bartók" pizzicato.

thrown bow. Bow is thrown onto string to produce an indeterminate number of rebounds.

Piano:

Pedaling is left to the discretion of the performer unless specifically indicated in the score.

for Marilyn Nonken

A GLIMPSE RETRACED

Jason Eckardt (1999)

♪ ~ 60

Pf.

4

7

9

11

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14

Fl.

Cl.

Vn.

Pf.

sv mv (sv) mv sv

mf / p *

(p) pp p pp

3 7 3 5 3 3 3 3 7 5 7 3 5

f mf mf f mf mp mf f mf mp mf f mf mp

* Attack at mezzo-forte dynamic,
follow immediately with piano dynamic.

17

Fl.

Cl.

Vn.

Pf.

sv mv (sv) mv (sv) mv

(pp) mp pp mp

(F♯) 5:4 3 5:3 3 5:3 5:4

f p 3 mp 7 p 5 mp mf 7 f mf mp f 3 5:3 5:4 mf f 7

20

Pf.

(Eb)

7 5:3

mf p mp p mp 5:3 p mp 5:3

23

Cl.

Vn.

Vc.

Pf.

vib. ord.
(ord.)

poco sp

(Eb)

26

sp

29

Fl.

ord.

32

Pf.

(f) mf mp mf mp mf f

35

Fl.

f sfz

Vn.

f sfz

Pf.

(f) mf mp mf p mp mf f

38

Fl.

f mf f mf f

Cl.

mf f

pizz.

Vn.

f

Vc.

f

Pf.

mf f p mf f mf mp mf f mf

41

Pf.

(mf) f mf 7 3 mp 3 mf 5 3 3 3 3 mp f

44

Vn.

arco sp 3 f

Vc.

sp 3 f

Pf.

mf f f mp mp mf mp mf mp

47

Fl.

3 p f

pizz. (non-sp)

Vc.

3 mf

Pf.

5:3 3 3 7 f mp 6 7 3 5:4 5:3 f mp mf 3 3 3 3 3 3 3 3 3 3 3 3 mp mf

50

Fl.

Cl.

Vc.

Pf.

arco

52

Cl.

Vn.

Pf.

(non-sp)

(Eb)

(F♯)

54

Fl.

Cl.

Vn.

Vc.

Pf.

(G)

(F)

56

(C)

(B)

58

Fl.

Cl.

Vn.

Vc.

Pf.

60

Fl.

Cl.

Vn.

Vc.

Pf.

62

Fl.

(mp) mf (sv)

Cl.

(mp) (mp) (sv)

Vn.

(mp)

Vc.

mp

Pf.

(E) (C) (B) (C)

mp mf f mf f mp

64

Fl.

(mf) mp (sv)

Cl.

mf mp (sv)

Vn.

(mp)

Vc.

(mp) mf

Pf.

(A) (F) (A) (Bb)

mf mp mf f mf

66

Fl.

mf

Cl.

(mp)

mf

Vn.

mf

Vc.

(mf)

Pf.

(B)

tr

(F)

f

68

Fl.

(sv)

ord.

f

mf

Cl.

(sv)

f

mf

Vn.

f

mf

Vc.

f

mf

Pf.

(tr)

mf

(C)

p

71

Fl.

Cl.

Vn.

Vc.

Pf.

mp p ff

mp p ff 7 3

vib. ord.

mp p ff sfp

(•) sfz

(B) (C) (A)

ff

* Bow as fast as possible during glissando resulting in breaks in sound on indeterminate pitches.

74

Vn.

Pf.

(Eb) (F) (E) (D) (A♯)

(p) f 5 3 mf f mf f

f sfz f mf f

77

Vn.

Pf.

(B) (D) (D)

(f) mf f mf f mp mf

f mf mf f

80

Vn.

Pf.

(mf) f (F♯) mf f mf

83

Vn.

Pf.

(mf) mp mf f (Db) (f) mf mp mf

86

Fl.

Vn.

Vc.

Pf.

breathy sonority (ord.) (To Piccolo) p (tr) mf mp p mp p mp pizz. p mp mf

89

Fl.

Vn.

Vc.

Pf.

Piccolo

mp

mf

(E)

mf

(mf)

(pizz.)

mp

f

(f)

mf

f

92

Fl.

Vn.

Pf.

f

(G♯)

f

ppp

(Ab)

(f)

(f)

(f)

8va

f

(B)

mf

(C)

(C♯)

95

Fl.

Vn.

Pf.

tr

(e)

(f)

mf

f

mf

f

mf

5

5

f

mf

7

7

f

tr

(b)

mf

(A)

(mf)

3

3

7

3

3

7

7

mp

mf

f

mf

f

mf

3

3

98

Fl.

Pf.

101

Fl.

Pf.

(D)

104

Fl.

Pf.

107

Fl.

Cl.

Pf.

110

Fl.

Cl.

Pf.

(f) 7 mf mp mf f mf f 3 mf f mf

(p) (p)

5:4 5:3 3 5:4 3 mf f mf f 6 5 mf 7 mp mf 7 mp mf mp

113

Fl.

Cl.

Pf.

(mf) 3 3 f mf f 3 mf f 5 5 mf f

(p) 3 (p)

(mp) 3 5:4 3 5:3 mf 5:4 5:3 f 5:4 3 5:3 mf f 3 3 3 mf 7 f 7 mf

116

Fl.

Cl.

Pf.

(f) mf f

(p) (p)

(mf) 3 3 3 3 f 3 5 mf f 7 mf f 5:4 3 5:3

118

Fl.

Cl.

Pf.

mf *mp* *p*

(*p*)

7 3 3 5 5:4 5:3 3 3 3 3

(*f*) *mf* *f*

(D) (C) (D) (Bb) (B) (Bb) (C) (B) (C♯)

120

Fl.

Cl.

Vn.

Vc.

Pf.

(To Flute)

sfffz

ff

6

ff

arco, poco sp

ff

7

5:4 5:3 3 7 7 5:4 5:3 3 7

(A) (B) (Bb) (A) (C) (Bb) (B)

ff *mf* *f* *mf* *f* *mf* *f* *mf* *mp* *mf*

122

Pf.

5 6 3 7 7 3 5:4 5:3 7

(*mf*) *mp* (D) *mf* (A) *f* (B) *mp* (Bb) (C) *mf* *f* (D) *mf*

124

Cl.

Vn.

Vc.

Pf.

126

Pf.

128

Cl.

Vn.

Vc.

Pf.

130

Pf.

132

Cl.

Vn.

Vc.

Pf.

134

Pf.

136

Cl.

Vn.

Vc.

Pf.

138

Cl.

Vn.

Vc.

Pf.

140

Cl.

Vn.

Vc.

Pf.

142

Cl.

Vn.

Vc.

Pf.

144

Cl.

Vn.

Vc.

Pf.

146

Cl.

Vn.

Vc.

Pf.

148

Cl.

Vn.

Vc.

Pf.

sffp

sfz

sffp

sfz

sfz

sffp

f

sffz

sffz

(A)

151

Vc.

(f)

mf

f

mf

Pf.

mp

154

Vc.

mp

mf

mp

Pf.

p

* Throw bow but maintain adequate bow control to re-attack C cleanly in service of a continuous sound. If bow rebounds do not speak throughout the entire dotted sixteenth-note duration, re-attack C earlier to avoid any audible gap in sound.

157

Vc.

3

p *mf* *mp*

p

Pf.

pp

160

Vc.

5

(*p*) *mp*

mf

Pf.

163

Vc.

p *mf* *mp*

p *pp* *p*

Pf.

166

Vn.

with mute

p

3

(*p*)

Vc.

(*p*)

Pf.

5:4

5:3

3

(B)

ppp

169

Flute

Fl.

p

Cl.

p

remove mute

Vn.

(p)

pp

Vc.

(p)

Pf.

3 5:4 5:3

p

5:4 3

3 5:4 3

p

pp

171

Fl.

(p)

7

(p)

Cl.

(p)

Vc.

(p)

mp

Pf.

(p)

(mp)

3 5:4 5:3

p

(mp)

5:4 3

5:3 3 5:4

p

mp

p

5:3 5:4 3

mp

p

173

Fl.

(p)

5

mp

Cl.

7

mp

Vc.

(mp)

Pf.

5:4 3 3

mp

p

(mp)

3 3 5:4 5:3 5:4

mf

5:3 5:4 3

mp

11:6

mp

175

Fl.

(mp)

(mp)

3

mf

Cl.

(mp)

Vc.

(mp)

Pf.

mf

5:4 3 3

5:3 5:4 3

mp

5:4 3

(mf)

f

3 5:4 5:3

5:4 3 3

mf

mp

mf

5:4 3

mp

177

Fl.

Cl.

Vc.

Pf.

8va

(mf)

(mp)

mf

5

3 5:4 5:3

5:3 5:4 3

f

11:6

179

(mf)

(8va)

tr

p

mp

181

Fl.

Cl.

Vc.

Pf.

(f) 3 mf f

(f) mf

(f) mf

(8va) (tr) (p) mp mf 5

(8va) (tr) (p) mp 7

183

Fl.

Cl.

Vc.

Pf.

mp 7

(f) 7 mf f 5 3 3

mp p

(8va) (loco) (C) 3 5:3 5:4 7 f mf

(mf) f

(A)

185

Cl.

Pf.

(f) mf mp mf f 5 mf f 5 mp

mf > mp mf < f mf mp (B) 3 3 mf (Ab) mp 3 3 mf 3 3 3 3 mp p

188

Cl.

Pf.

191

Cl.

Pf.

194

Cl.

Pf.

197

Cl.

Pf.

200

Cl.

Vn.

Pf.

203

Fl.

Cl.

Vn.

Vc.

Pf.

206

Fl.

Cl.

Vn.

Vc.

Pf.

209

Fl.

Cl.

Vn.

Vc.

Pf.

212

Fl.

Cl.

Vn.

Vc.

Pf.

215

Fl.

Cl.

Vn.

Vc.

Pf.

218

Pf.

221

Pf.

223

Pf.

225

Pf.

227

Pf.

229

Pf.

232

Pf.

235

Pf.

237

Pf.

239

Pf.

241

Pf.

243

Pf.

245

Pf.

247

Pf.

249

Pf.

251

Pf.

8va

p

(loco)
(C)

5:3 5:4 3

3 5:3 5:4

(p)

8va

5:4 3 3

11:6

mp

p

5:3 5:4 3

7

253

Pf.

f

7

mf

f

3 5:4 5:3

mp mf

5:4 5:3

p mf mp

(A)

256

Pf.

mf mp

p

5:3

mp

3 5:4

7

5:4 3

p

mp mf

p mp

259

Pf.

f

3 3 5 6

mf mp mf

3 3 3 5

mp p f

3 3 3

mf f

3 3

mf f

5:4 5:3

mf f

262

Pf.

5:4

11:6

mf f

5:4 5:3

mp f

3 5:4

mf f mf

f mp

264

Pf.

266

Pf.

268

Pf.

270

Pf.

272

Pf.

274

Pf.

(mf) mp

3:2

f mf 5 mp mf 3 (A) 5

3 3 f mf

5:4 5:3 3

mp

276

Pf.

3 5:3 5:4 f mf

mp 7 p

mf

3 5:4 3 p mf mp

278

Pf.

7 p mf

3 3 3 3 f mf

3 5:4 5:3 mp p

mp mf 3 5:3 5:4 p

280

Pf.

3 3 5:4 5:4 3 (p) mf

p mp

3 3 5:4 5:3 mf mp mf

mp mf