# 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.

## **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.
<b>&gt;</b>	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.

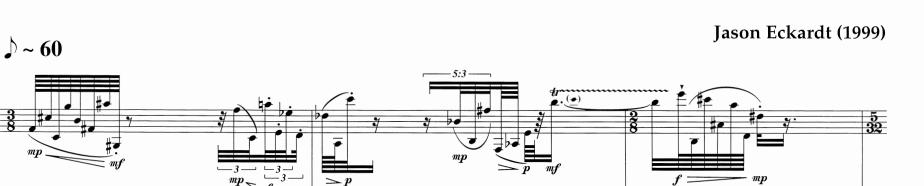
thrown bow. Bow is thrown onto string to produce an indeterminate number of rebounds.

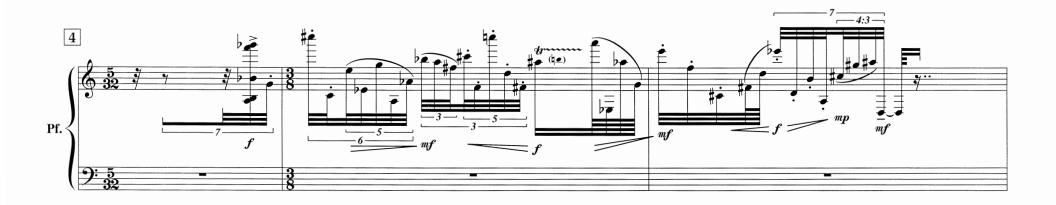
# Piano:

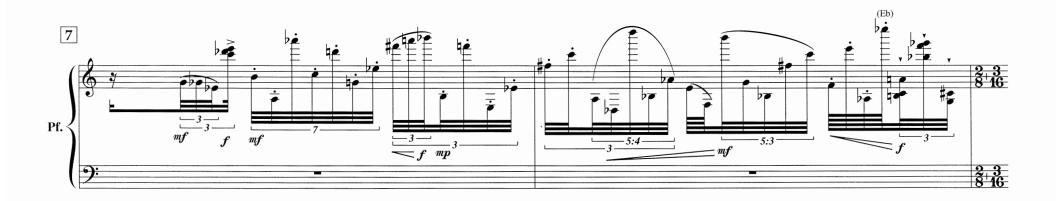
Pedaling is left to the discretion of the performer unless specifically indicated in the score.

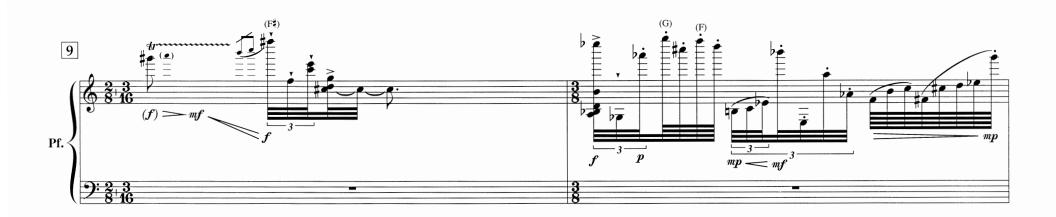
for Marilyn Nonken

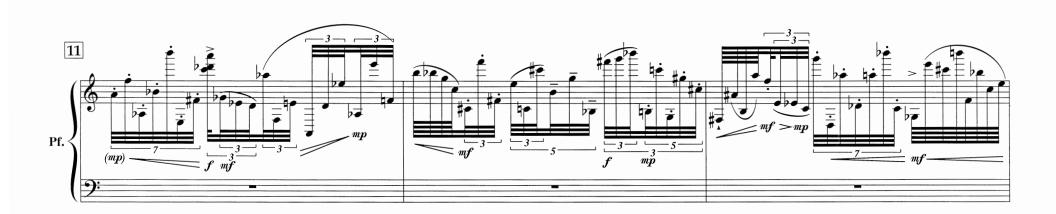
# A GLIMPSE RETRACED

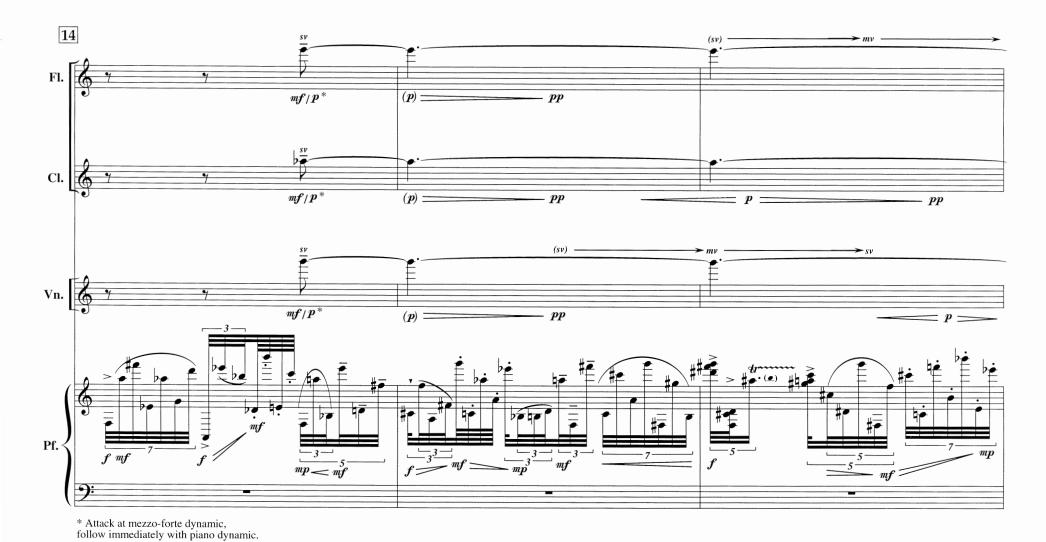


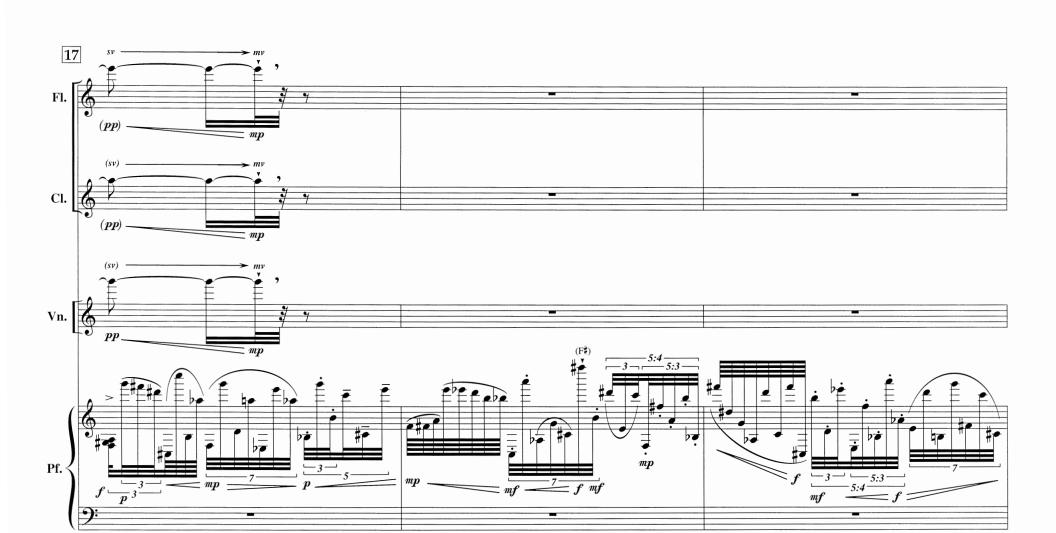


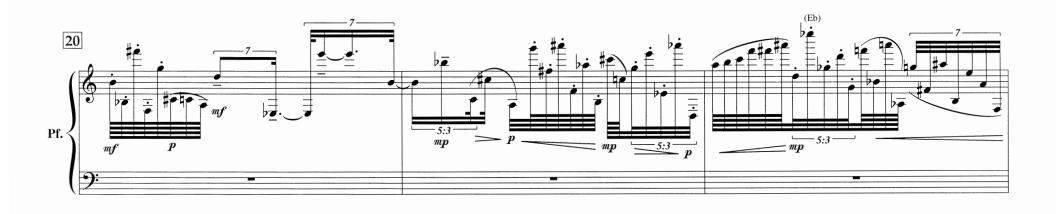


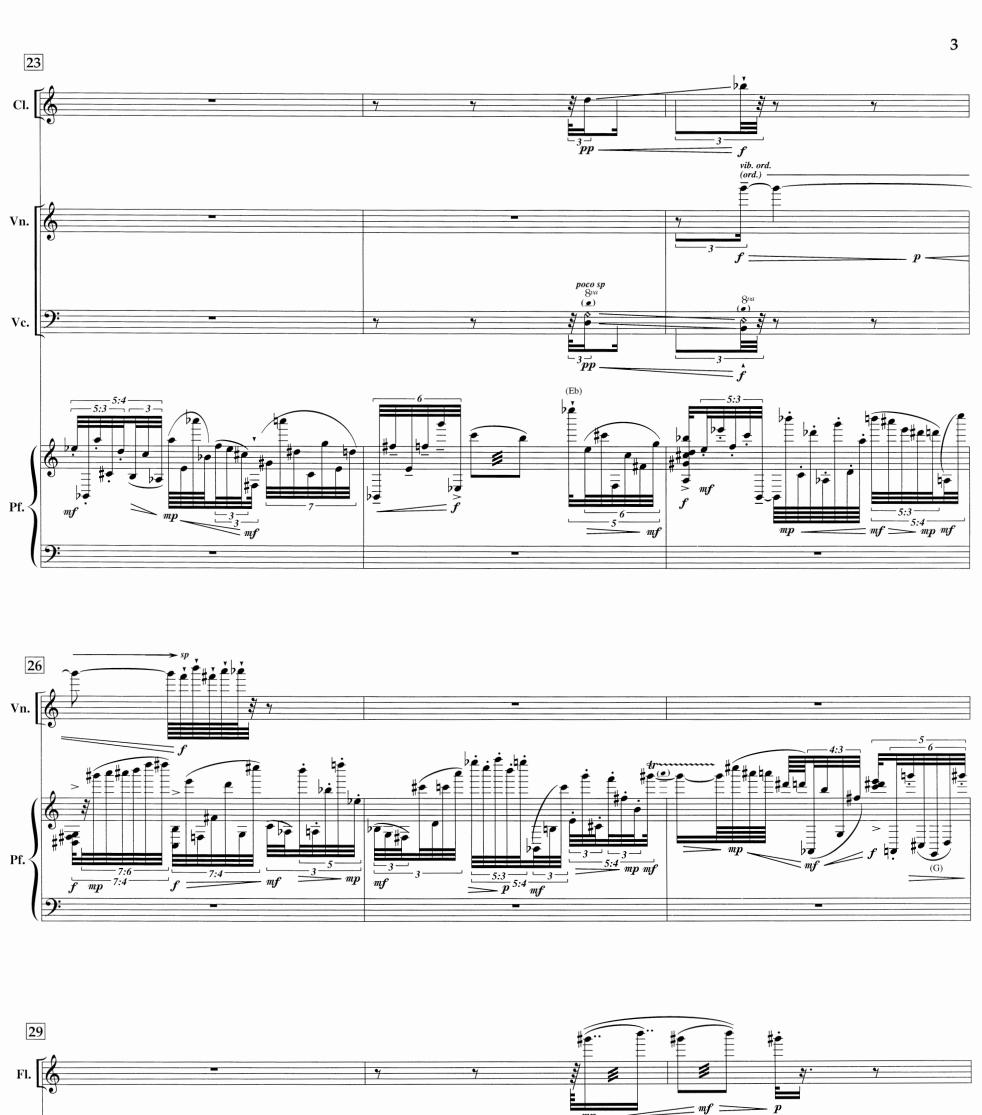




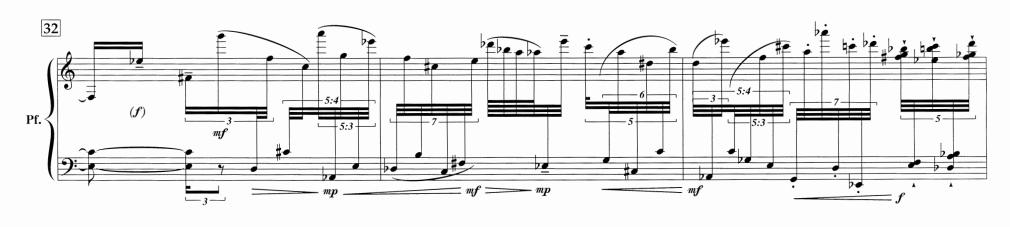


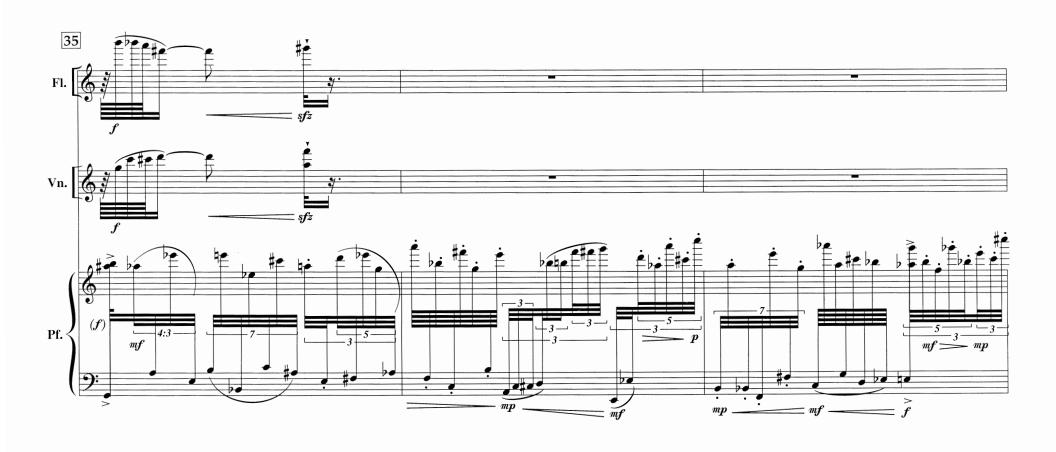




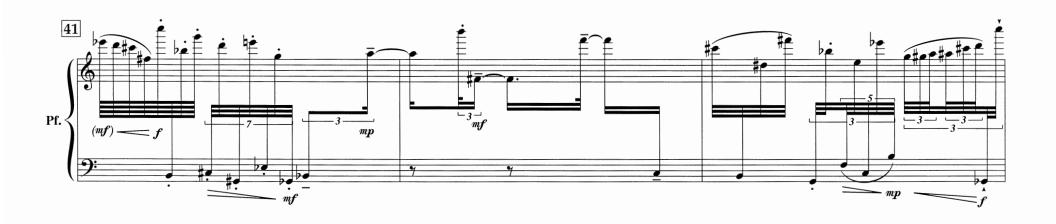


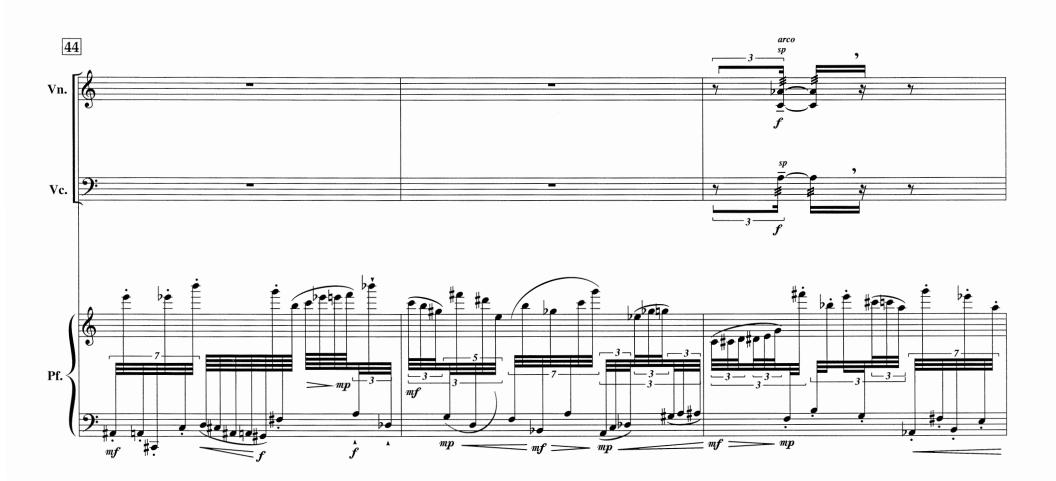




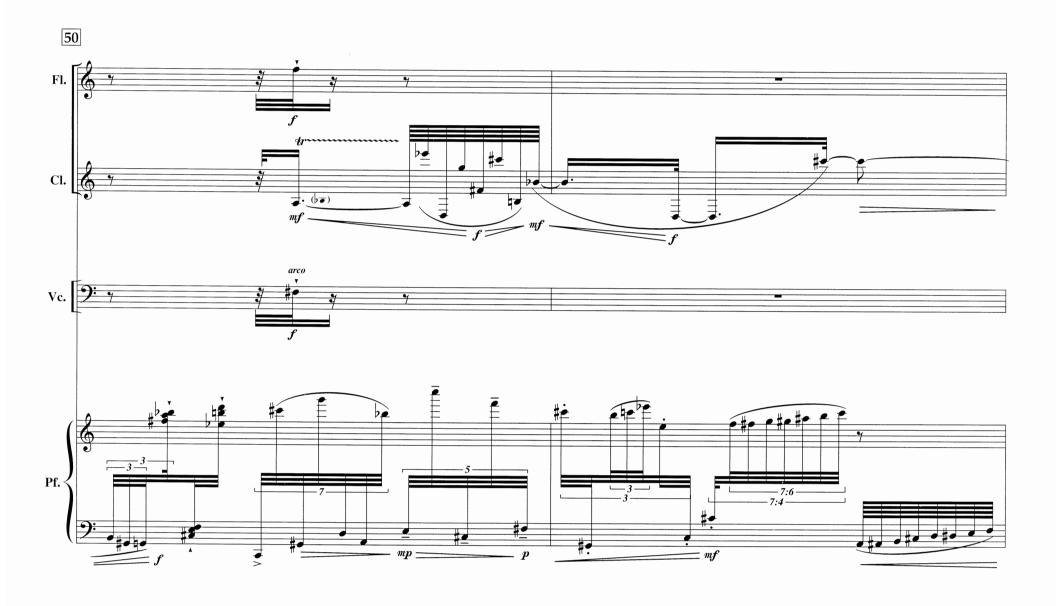


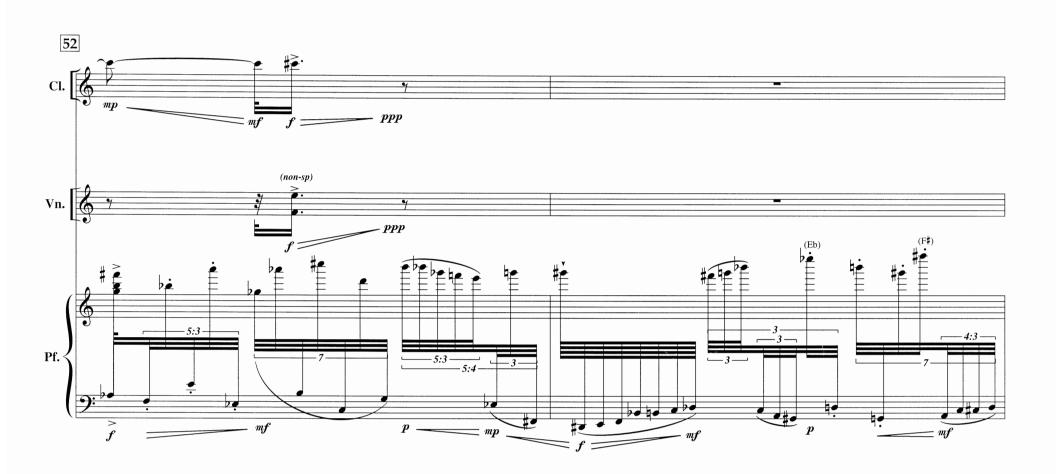


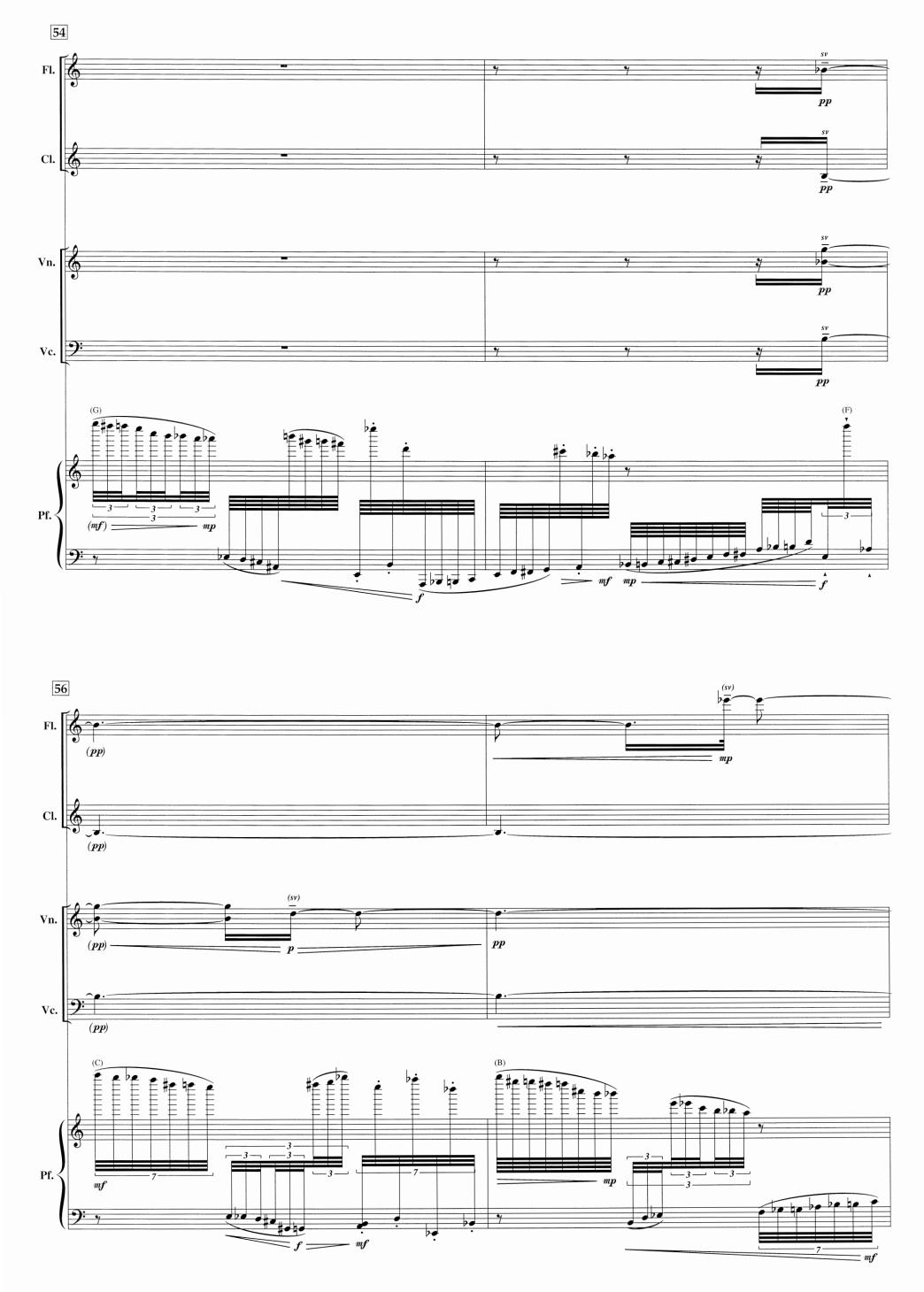




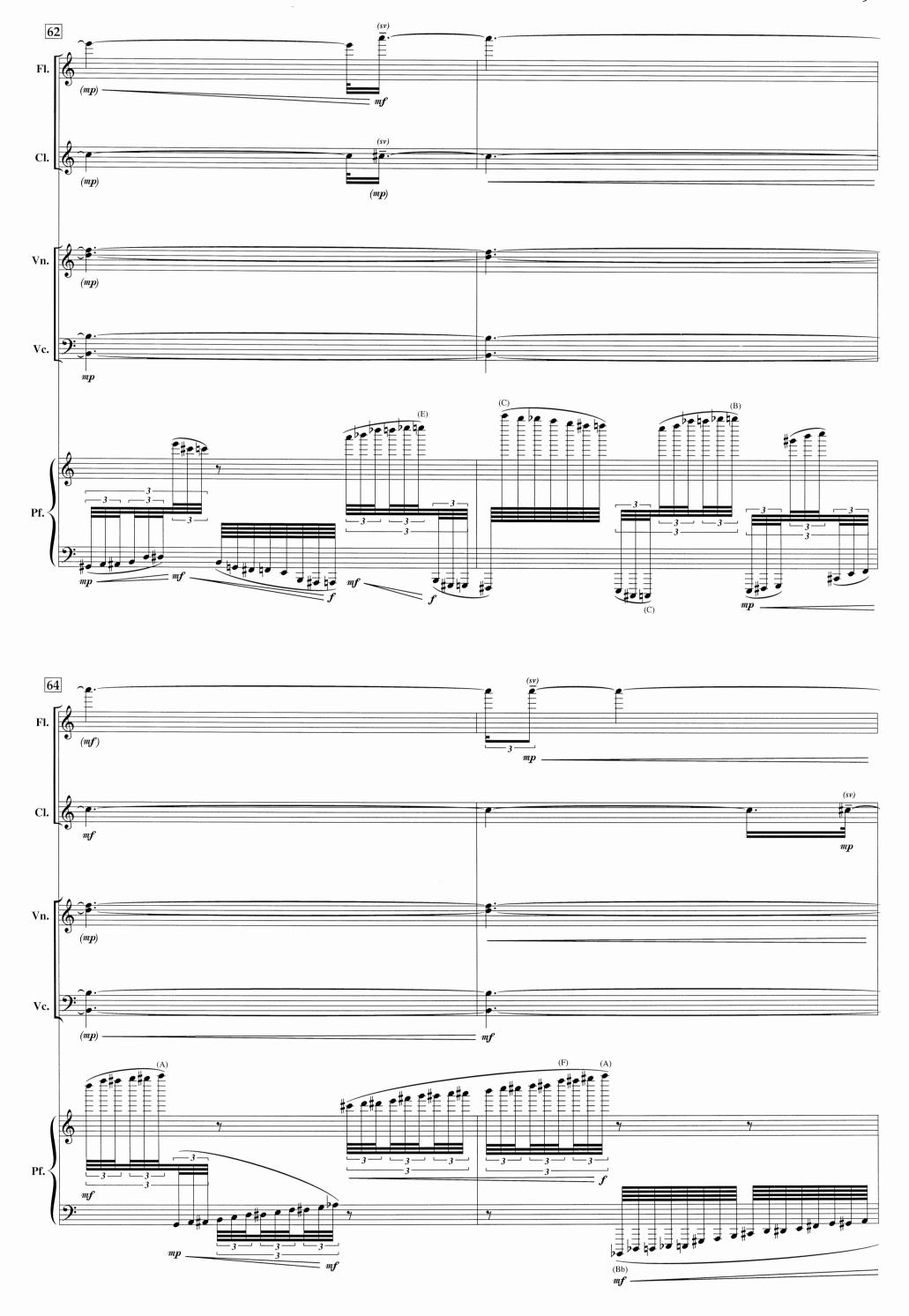


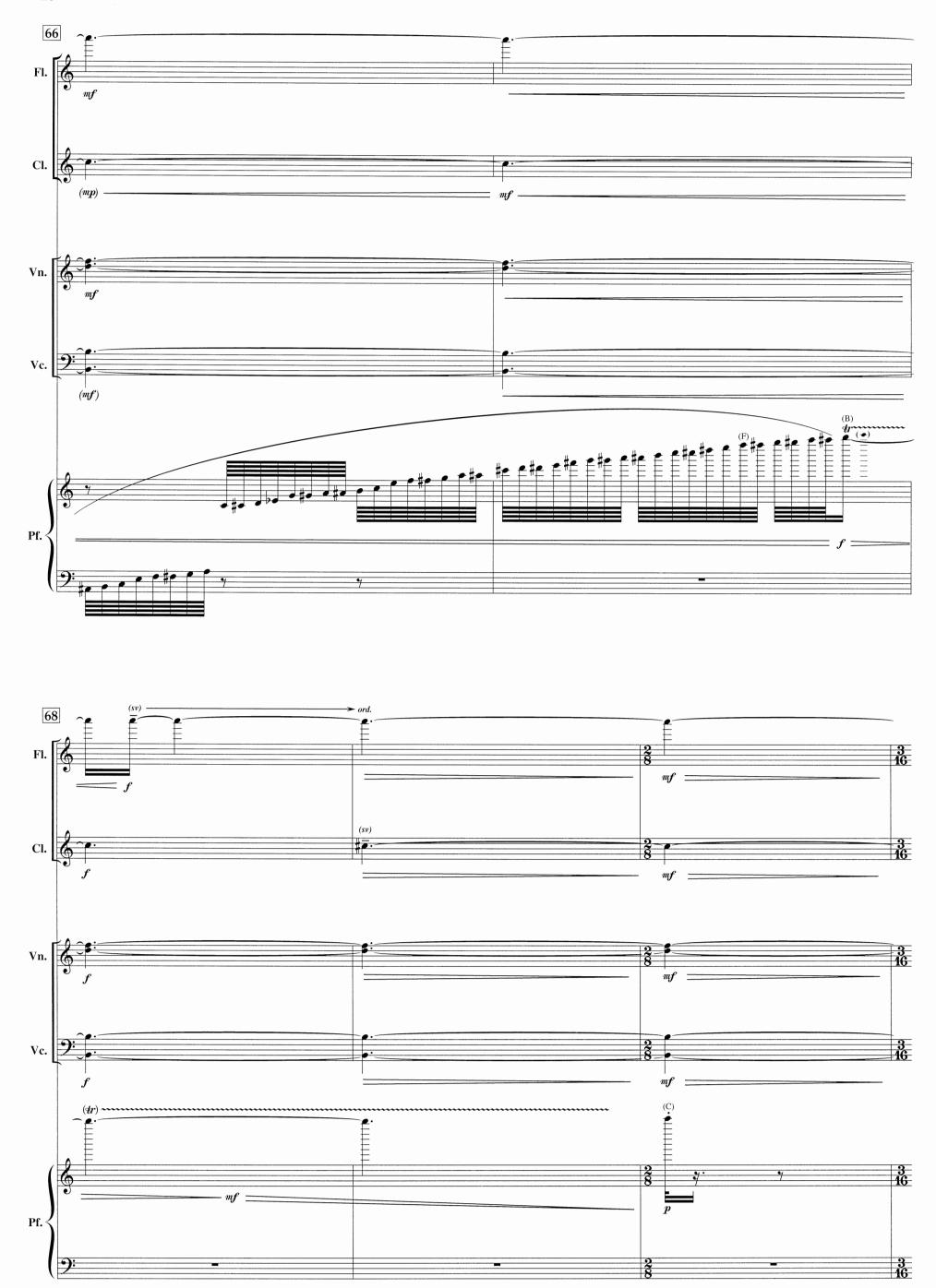




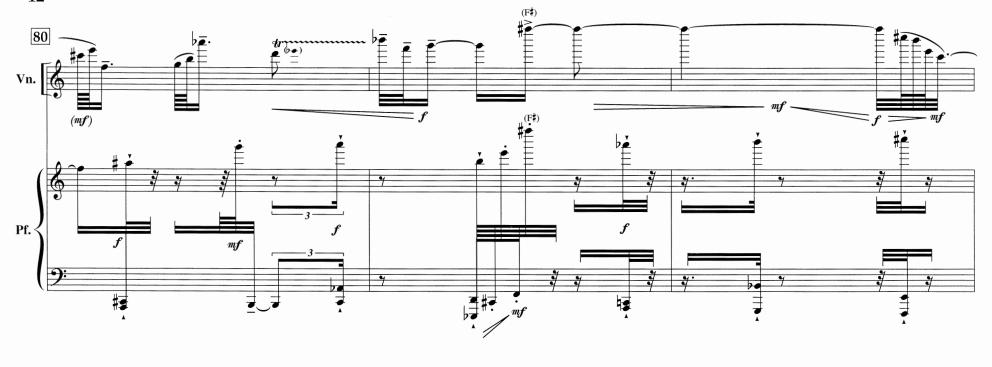


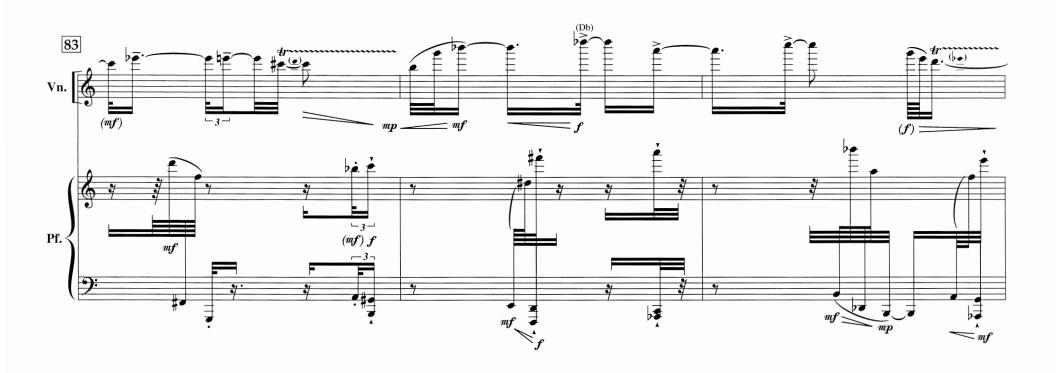


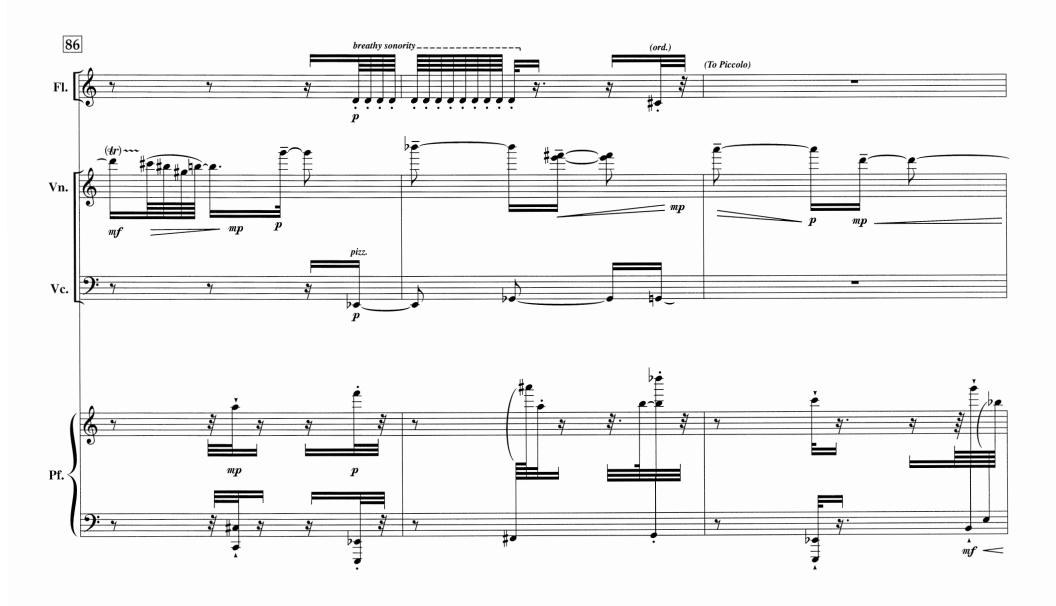








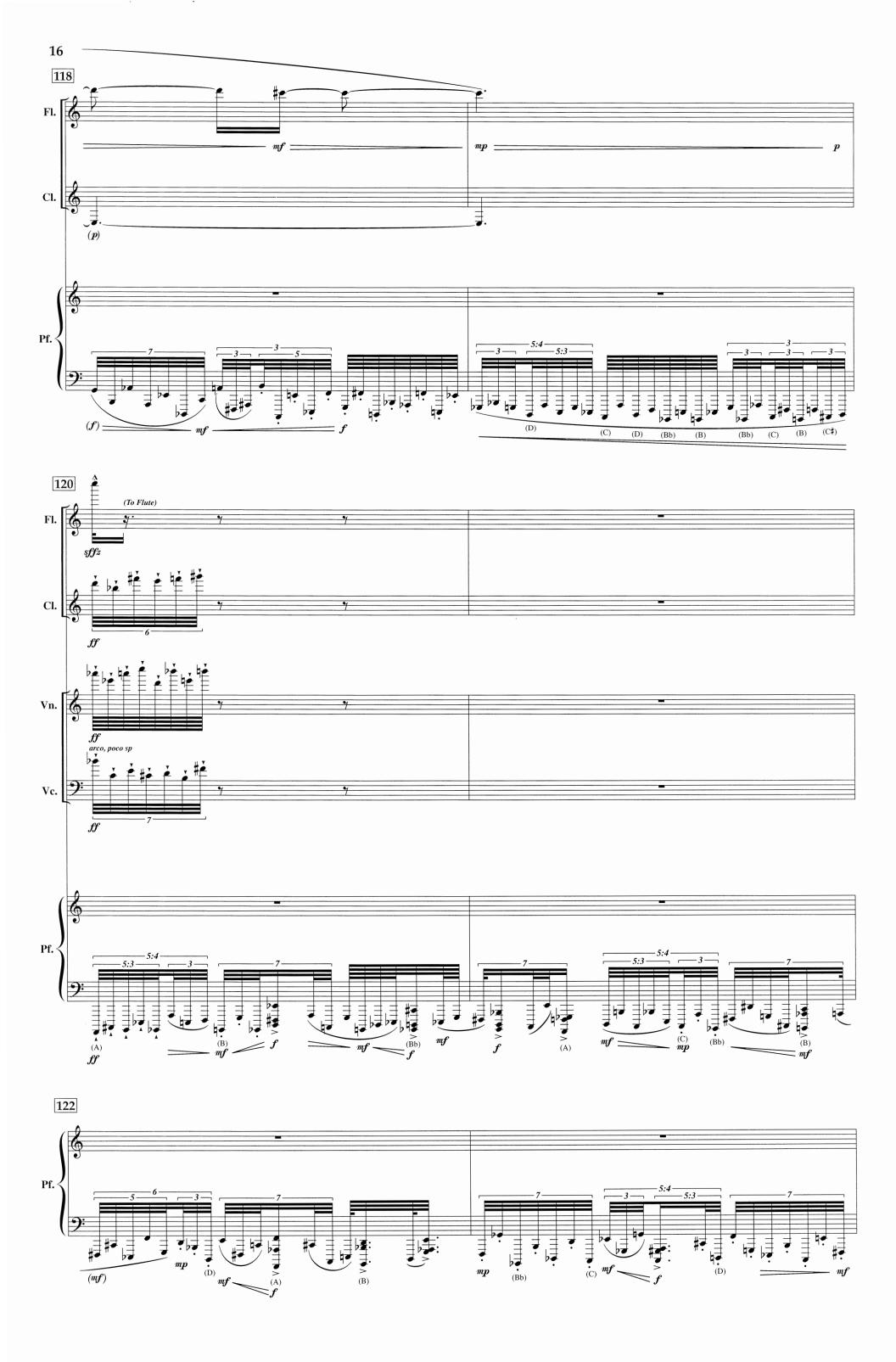




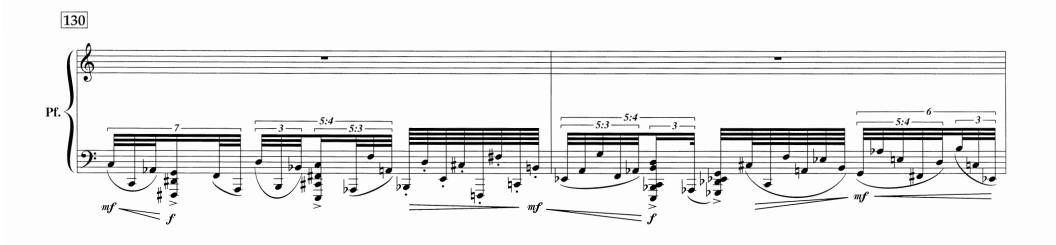


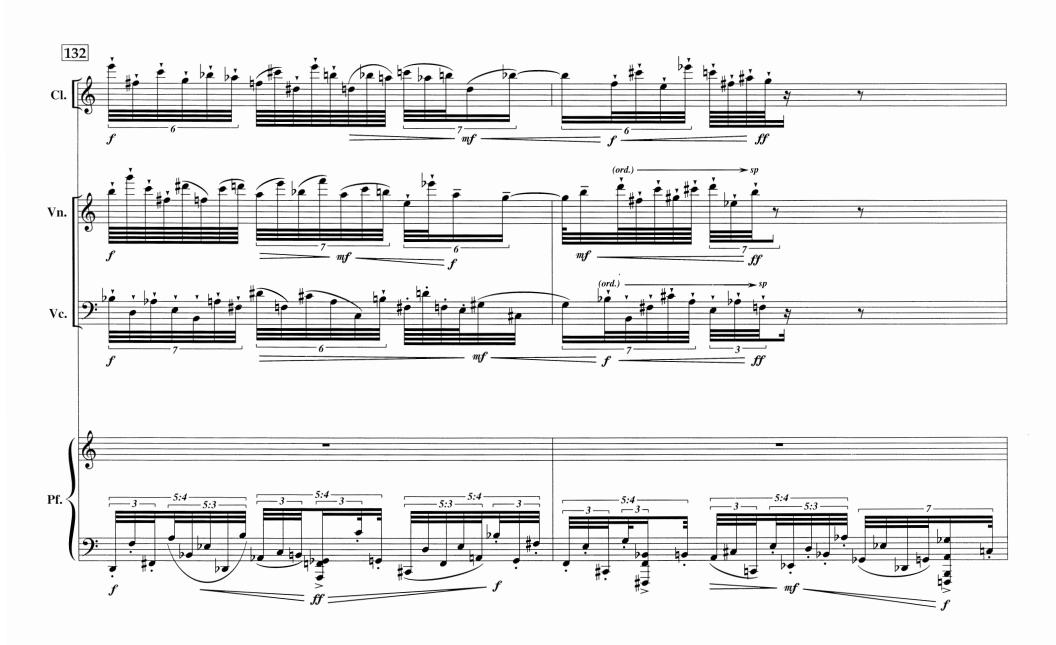


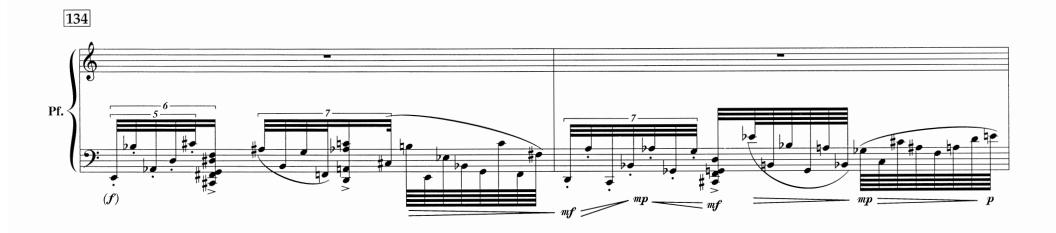


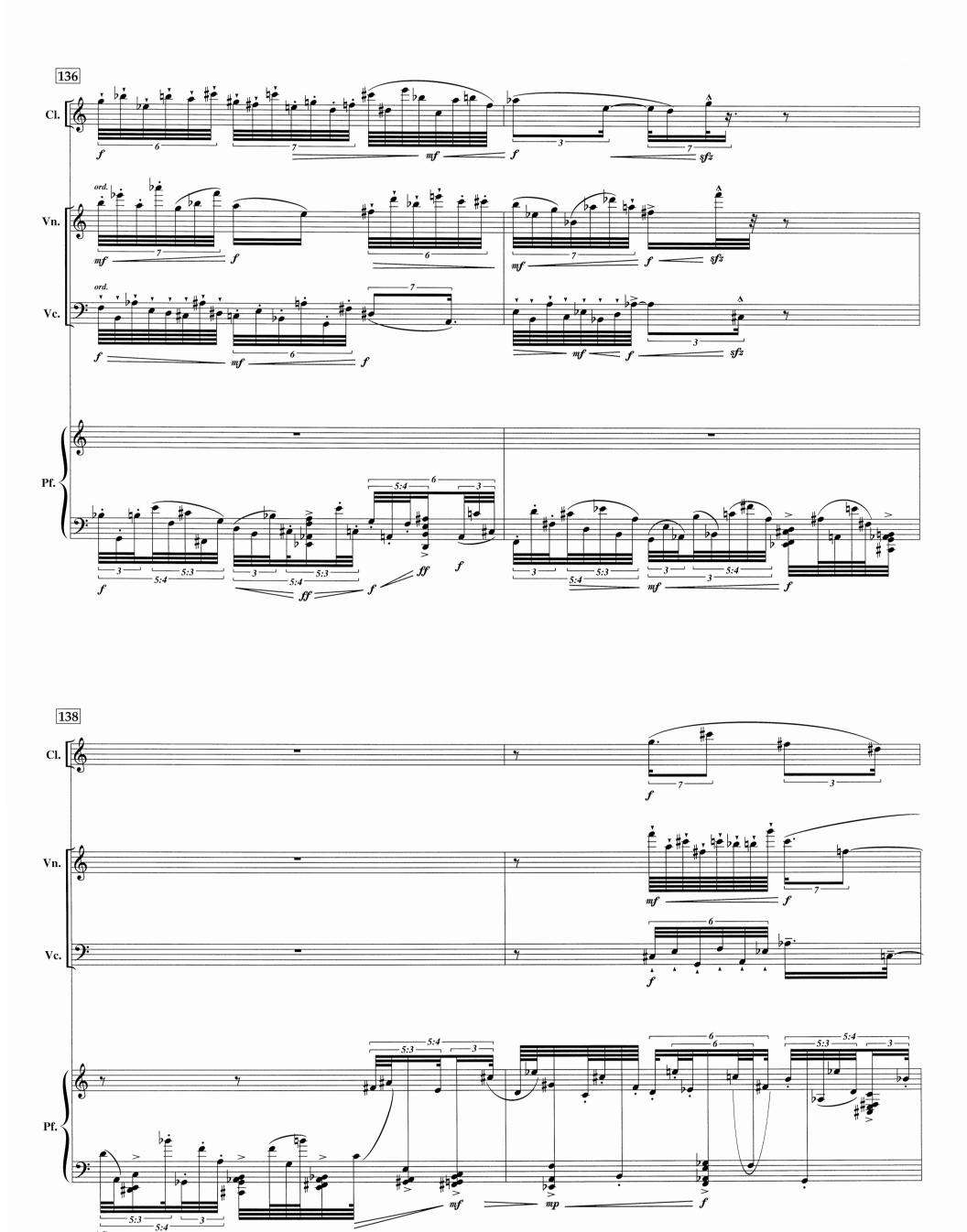


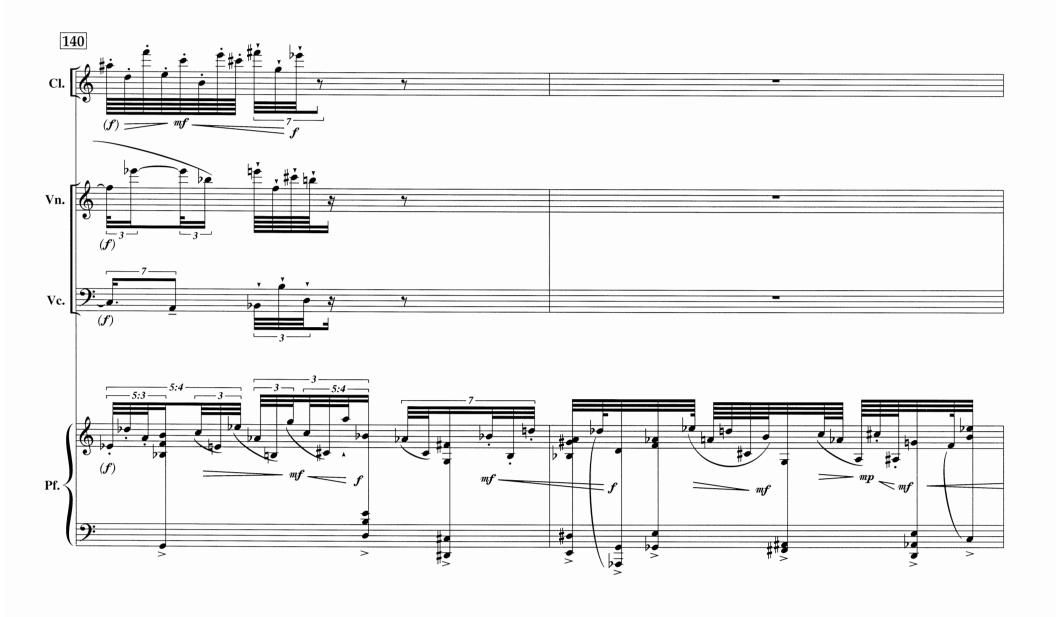


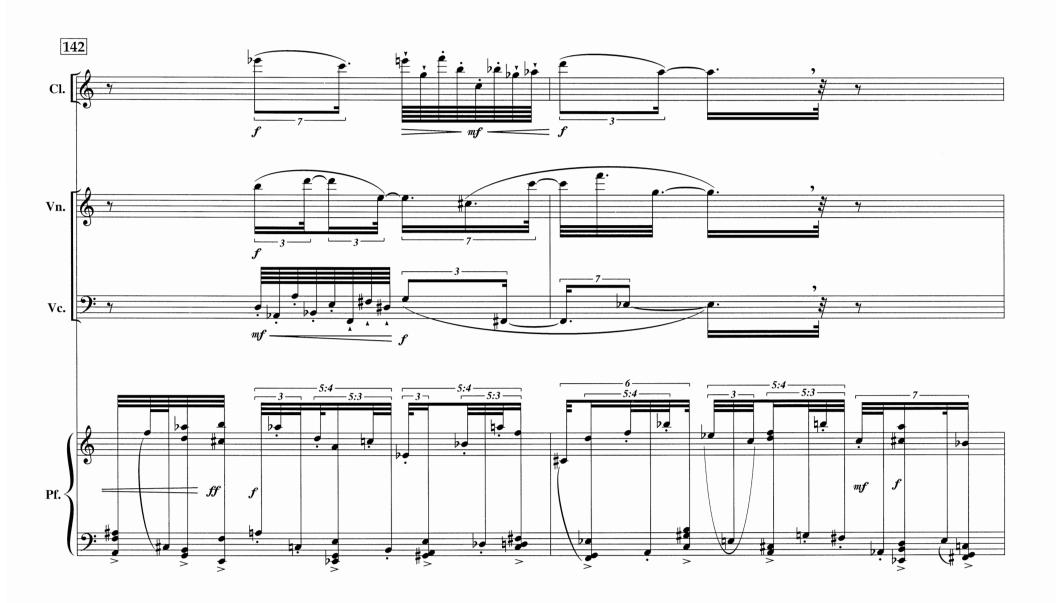


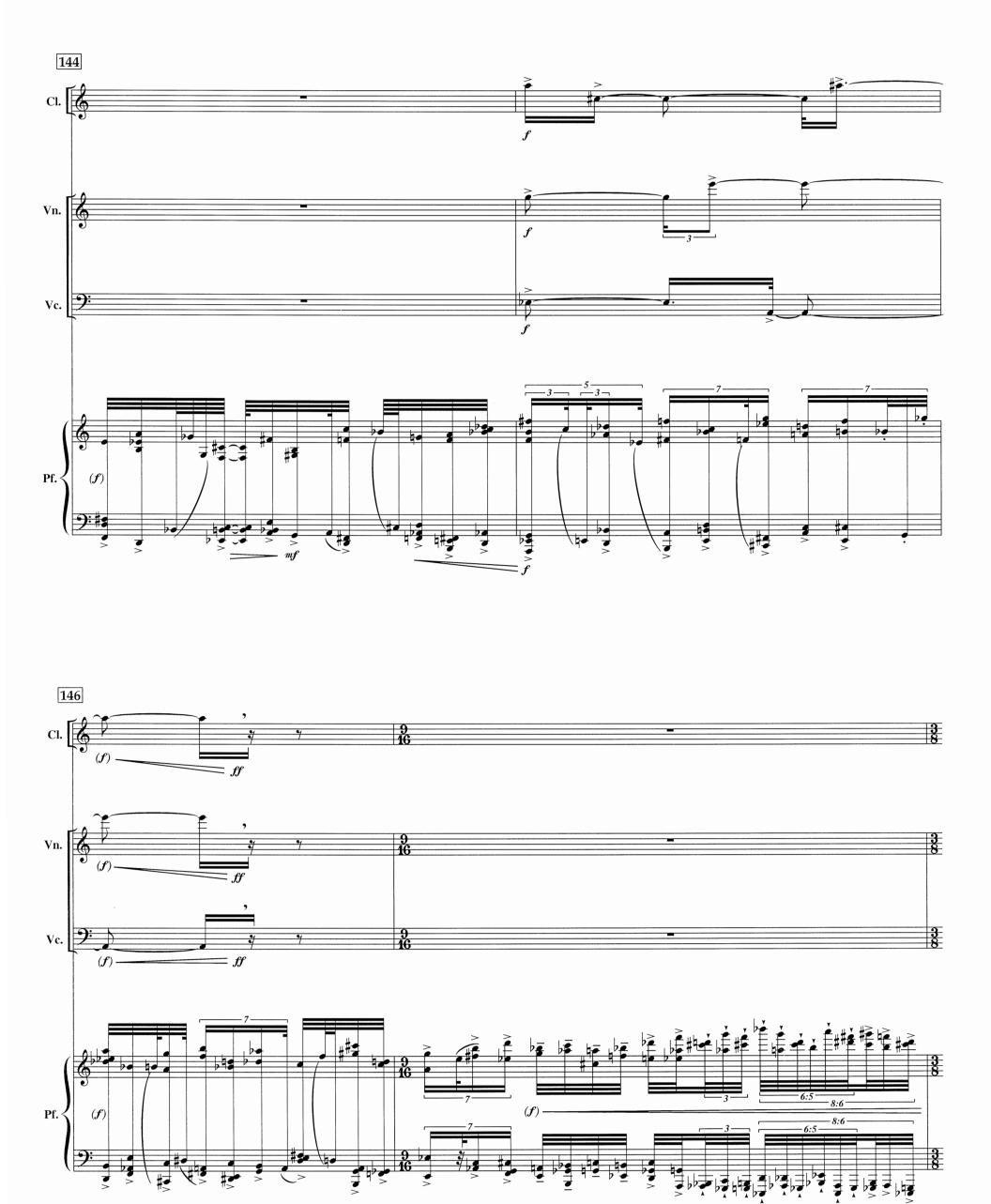


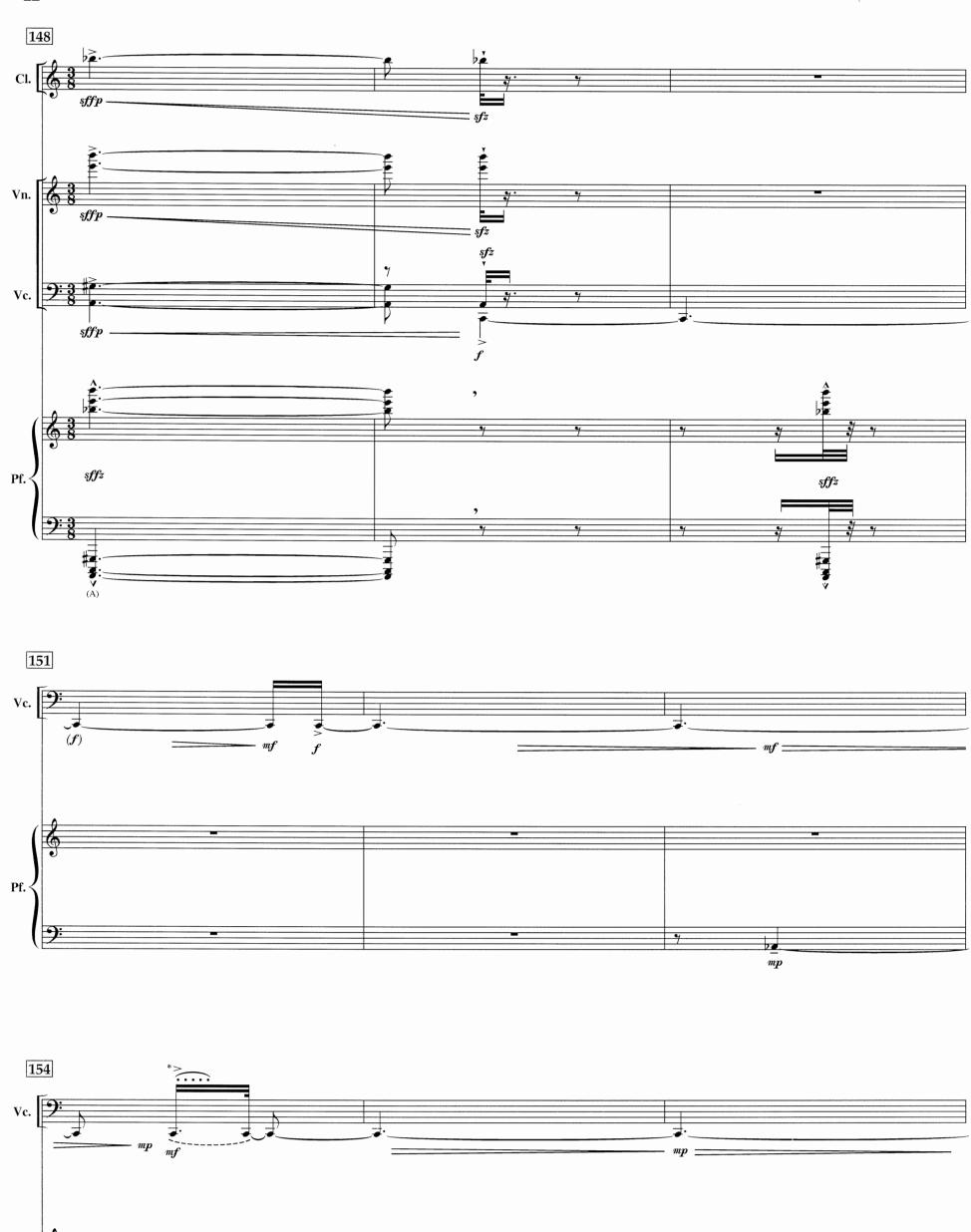












Pf.

<sup>\*</sup> 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.



