After Serra

(2000)

chamber ensemble

Jason Eckardt

INSTRUMENTATION

Flute (with B key) / Bass Flute
B♭ Clarinet / B♭ Bass Clarinet
Violin
Violoncello
Piano

All instruments sound as notated in the score.

Approximate duration: 14.5 minutes

After Serra was commissioned by the Fromm Music Foundation and written for Roger Redgate and Ensemble Exposé who gave its first performance on April 5, 2000 at the Warehouse, London.

PERFORMANCE NOTES

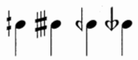
Accidentals apply only to the notes they precede with the exception of tied or consecutively repeated notes.

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

Grace notes are always to be played as fast as possible. Grace notes curtail the previous mensural note's duration.

All instruments sound as notated in the score.

Special Markings



Quarter-tone sharp, three quarter-tones sharp, one quarter-tone flat, three quarter-tones flat. All quarter-tones are tempered and, in woodwind parts, should be produced using specific fingerings whenever possible.

smfz, ***sfz***, ***sffz***, ***sfffz***, etc. Progressively louder accented attacks, independent of preceding dynamics.

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.).

Sustain sound until the rhythm with the staccato marking, producing an overlap without any gap in sound with some other instrument's attack at that same rhythmic point (i.e., winds and strings with piano in m. 2)

Abruptly and mechanically curtail sound without diminuendo.

Flute

Flutter-tongue.

Lip pizzicato.

Breathy tone.

Alternate between normal and harmonic fingerings of the same pitch.

Alternate fingerings of the same pitch that modify the timbre of the pitch without a break in sound. Higher numbers represent fingerings producing successively more distorted timbres.

Whistle tone. Performer should alternate irregularly between various partials of the fundamental fingered note for the duration specified.

Clarinet

Slap tongue.

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

Tongue during glissando to produce interruptions in sound on indeterminate pitches.

Alternate fingerings of the same pitch that modify the timbre of the pitch without a break in sound. Higher numbers represent fingerings producing successively more distorted timbres.

Violin and Violoncello

st, sp Sul tasto, sul ponticello.

Left hand pizzicato.

Snap or "Bartók" pizzicato.

Normal bow pressure.

Heavy bow pressure (some distortion of tone).

Excessive bow pressure (greatly distorted tone).

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

Piano

Depress key silently.

Mute string with finger near tuning pin and play corresponding note on keyboard.

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

Commissioned by the Fromm Music Foundation and dedicated to Roger Redgate and the members of Ensemble Exposé

AFTER SERRA

JASON ECKARDT (2000)

Flute

♪ ~ 60

Remain motionless in playing position for entire duration of measure (conductor gives downbeat and holds until m. 2).

bass flute

fposs.

Clarinet

Remain motionless in playing position for entire duration of measure (conductor gives downbeat and holds until m. 2).

bass clarinet

fff

Violin

♪ ~ 60

Remain motionless in playing position for entire duration of measure (conductor gives downbeat and holds until m. 2).

fff

Violoncello

Remain motionless in playing position for entire duration of measure (conductor gives downbeat and holds until m. 2).

III

fff

Piano

♪ ~ 60

fff

(muted)

Remain motionless in playing position for entire duration of measure (conductor gives downbeat and holds until m. 2).

Always depress before releasing and retaking middle pedal so the resonance is unbroken.

Mid. Ped.

Mid. Ped.

* Silently depress before measure begins, as a "pick-up" measure.

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4

Fl

Cl

Vn

Vc

Pf

f poss.

fff

ff *fff* *ff*

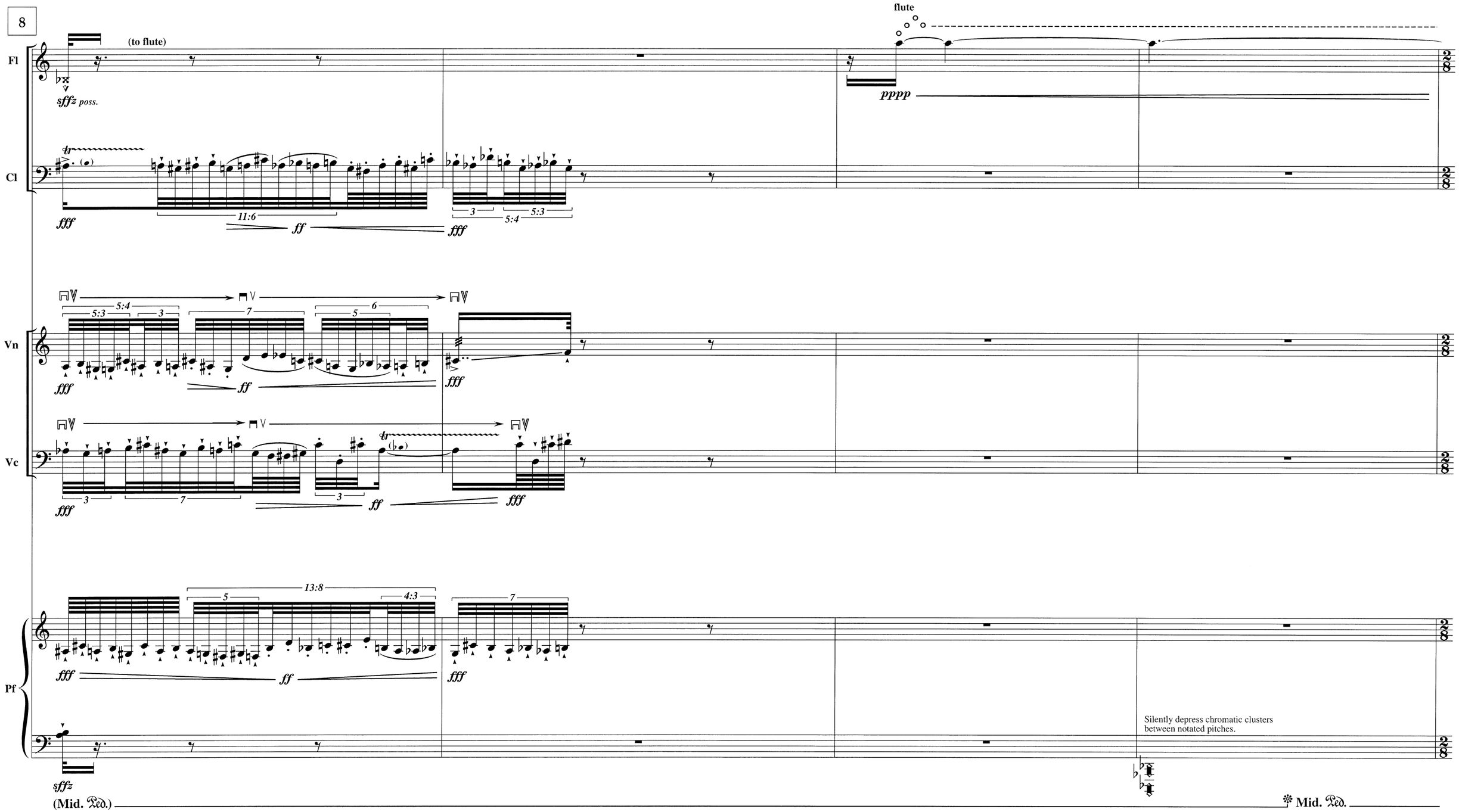
fff

fff

* Trills should be percussive and marcato; changes between trills should be as de-emphasized as possible.

(Mid. Ped.)

Mid. Ped.


8
Fl
(to flute)
sffz poss.
flute
pppp
Cl
fff
11:6
ff
3
5:4
5:3
Vn
5:4
5:3
3
7
6
5
Vc
13:8
4:3
Pf
sffz
(Mid. Ped.)
Silently depress chromatic clusters between notated pitches.
Mid. Ped.

12

Fl

Cl

Vn

Vc

Pf

(Mid. Ped.)

16

Fl

Cl

Vn

Vc

Pf

(as before)

(Mid. Ped.)

Mid. Ped.

20

Fl

Cl

Vn

Vc

Pf

(Mid. Ped.)

24

Fl

Cl

Vn

Match timbre of 'cello to make transition between instruments as seamless as possible.

Vc

Pf

(Mid. Ped.)

27

Fl

Cl

Vn

Vc

Pf

(f) mf 7 sfz

(f) mf 11:6 sfz

sp

(mf) f 5 5 5 ff pp

mf f 13:8 7:6 ff sfz

(f) 3 5:4 5:3 5:4 3 sfz

mf f 5:4 3

31

Fl

Cl

Vn

Vc

Pf

35
Fl
Cl
Vn
Vc
Pf
pizz.
arco

38

Fl

Cl

Vn

Vc

Pf

42

Fl

Cl

Vn

Vc

Pf

(ord.) sp (sp) ord.

46

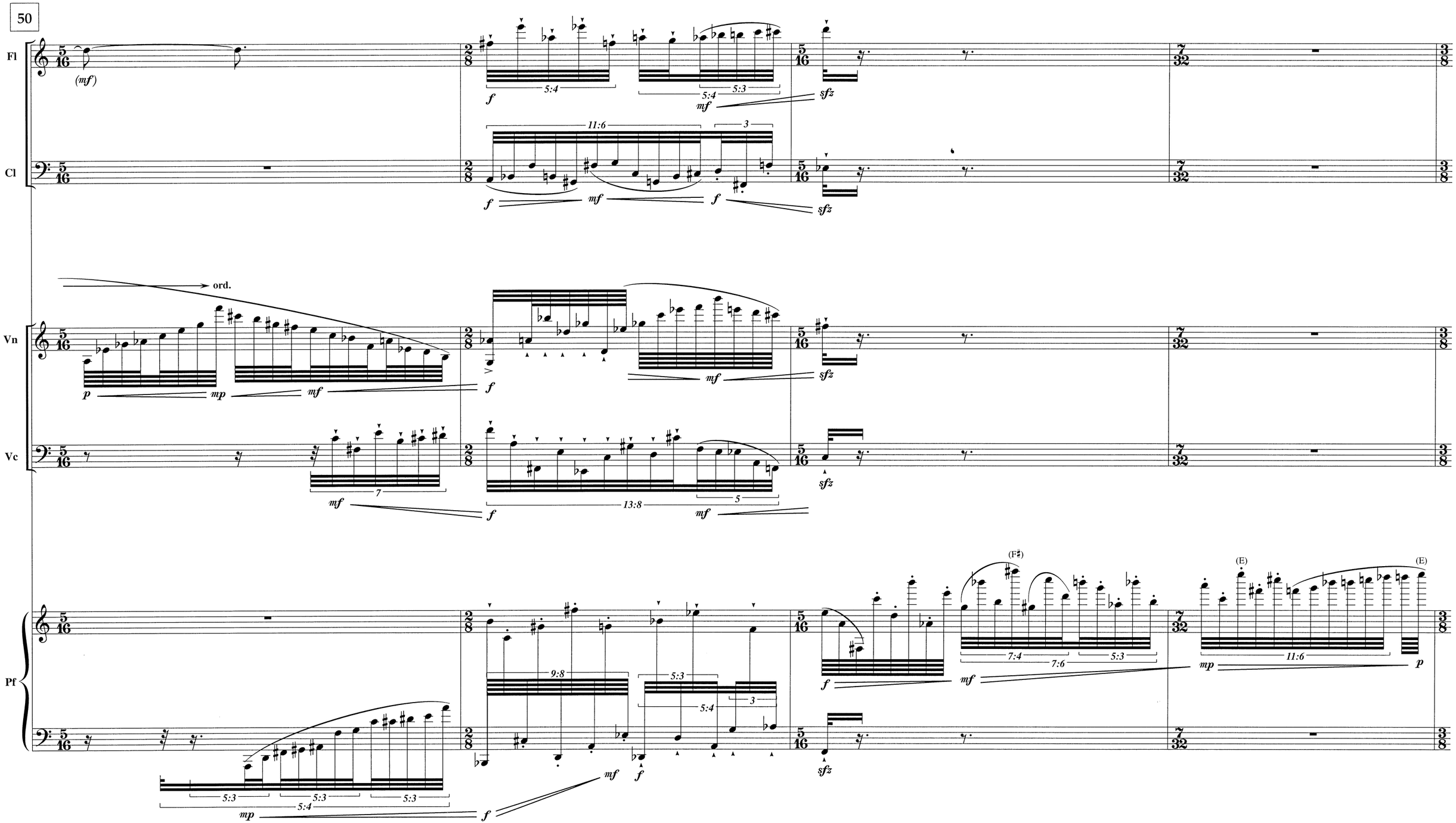
Fl

Cl

Vn

Vc

Pf


50
Fl
Cl
Vn
Vc
Pf
(mf)
ord.
(F♯)
(E)

54

Fl

Cl

Vn

Vc

Pf

(ord.) breathy

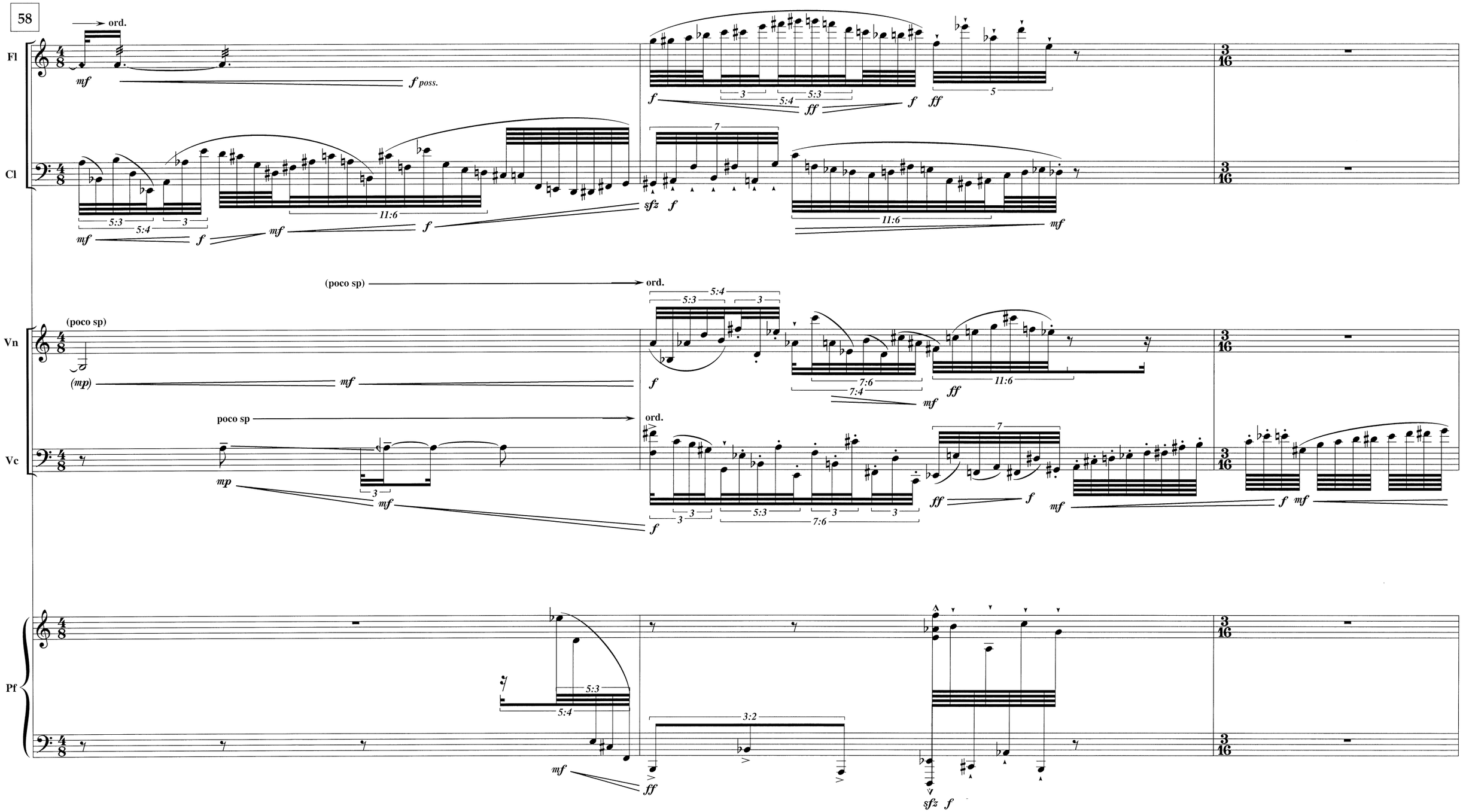
(ord.) mv

ord.

poco sp

(poco sp)

(F♯)


58
Fl
Cl
Vn
Vc
Pf
ord.
(poco sp)
poco sp
f poss.
mf
f
ff
sfz
mp
(mp)
3:2
5:3
5:4
7:6
7:4
11:6
3
5
7

61

Fl

Cl

Vn

Vc

Pf

67

Fl

Cl

Vn

Vc

Pf

(E)

(F)

(Eb)

(ord.) → sp

ord.

71

Fl

Cl

Vn

Vc

Pf

75

Fl

Cl

Vn

Vc

Pf

78

Fl

Cl

Vn

Vc

Pf

poco sp

sp

ord.

(F)

(ff)

(D♯)

(C)

(B)

81

Fl

Cl

Vn

Vc

Pf

84

Fl

Cl

Vn

Vc

Pf

(D)

(E) (F) (D♯)

(E) (G♯) (A)

(D♯) (Db)

(B)

88

Fl

sv

sfffz - f

mp

ppp

breathy ---------- ord.

vib. ord.

p *mp* *mf*

Cl

(to Bb clarinet)

sfffz

Bb clarinet

tr

5

(♭)

pp *p*

Vn

(Eb)

sv

sfffz - f

mp

ppp

vib. ord.

poco sp

5

smfp

Vc

sfffz

3

mf *mp*

p

Pf

(C)

sfffz

(F)

ff

f ff

5:3

5:4

f

3

(G)

ff f

5:3

5:4

ff mf f

(*f*)

7:6

7:4

5:3

(*f*)

ff

(chromatic cluster)

(A)

mf

5:4

3

mf *mp*

(C♯)

mp

91

Fl

Cl

Vn

Vc

Pf

94

Fl

Cl

Vn

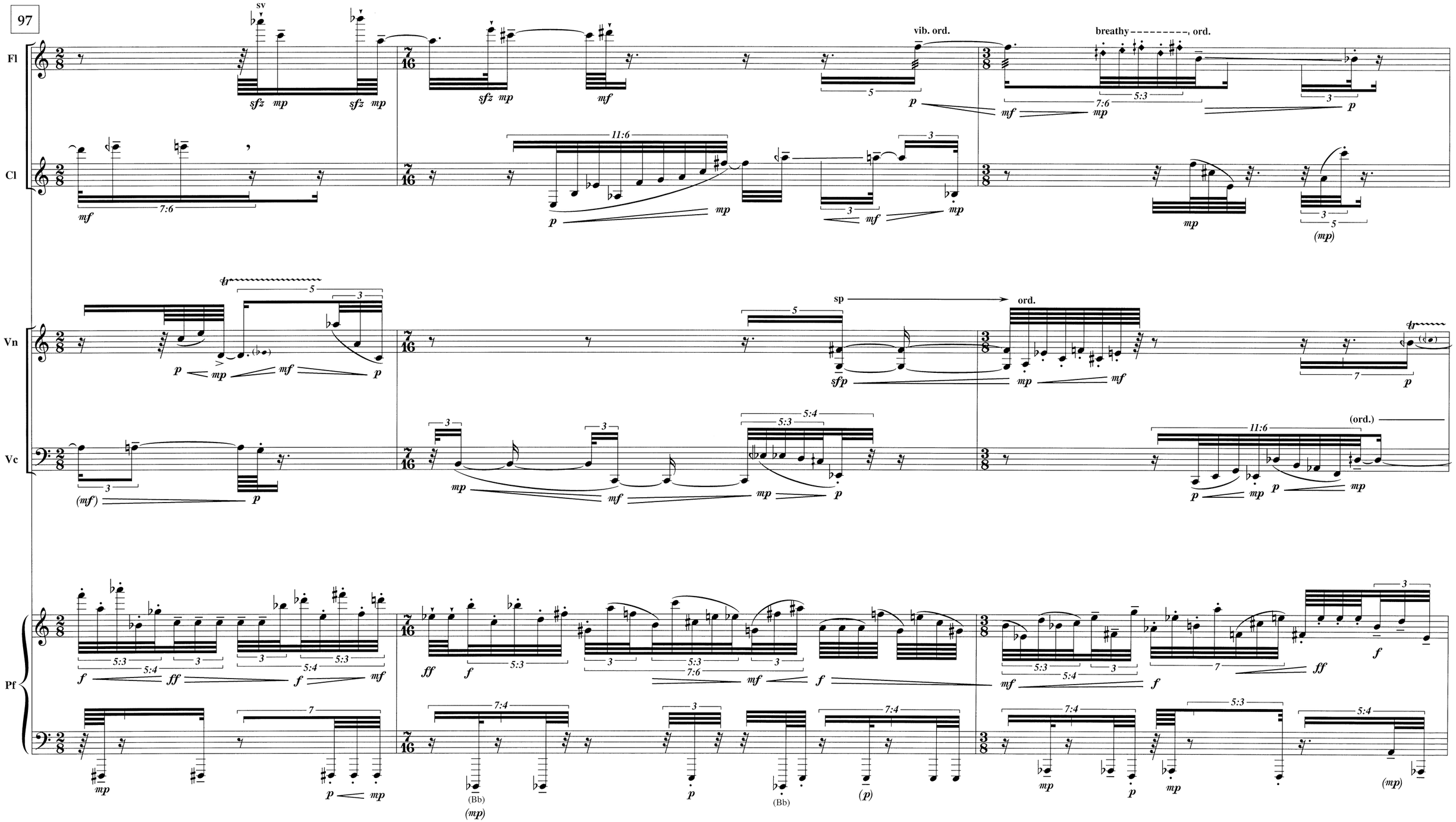
Vc

Pf

breathy → ord.

(ord.) → sp

arco


97
Fl
Cl
Vn
Vc
Pf
sv
vib. ord.
breathy
ord.
sp
ord.
(ord.)
(Bb)

100

Fl

Cl

Vn

Vc

Pf

poco vib.

mv ord.

103

Fl

poco vib.

sfz p

Cl

poco vib.

(p) pp p

Vn

(poco vib.)

p

Vc

poco vib.

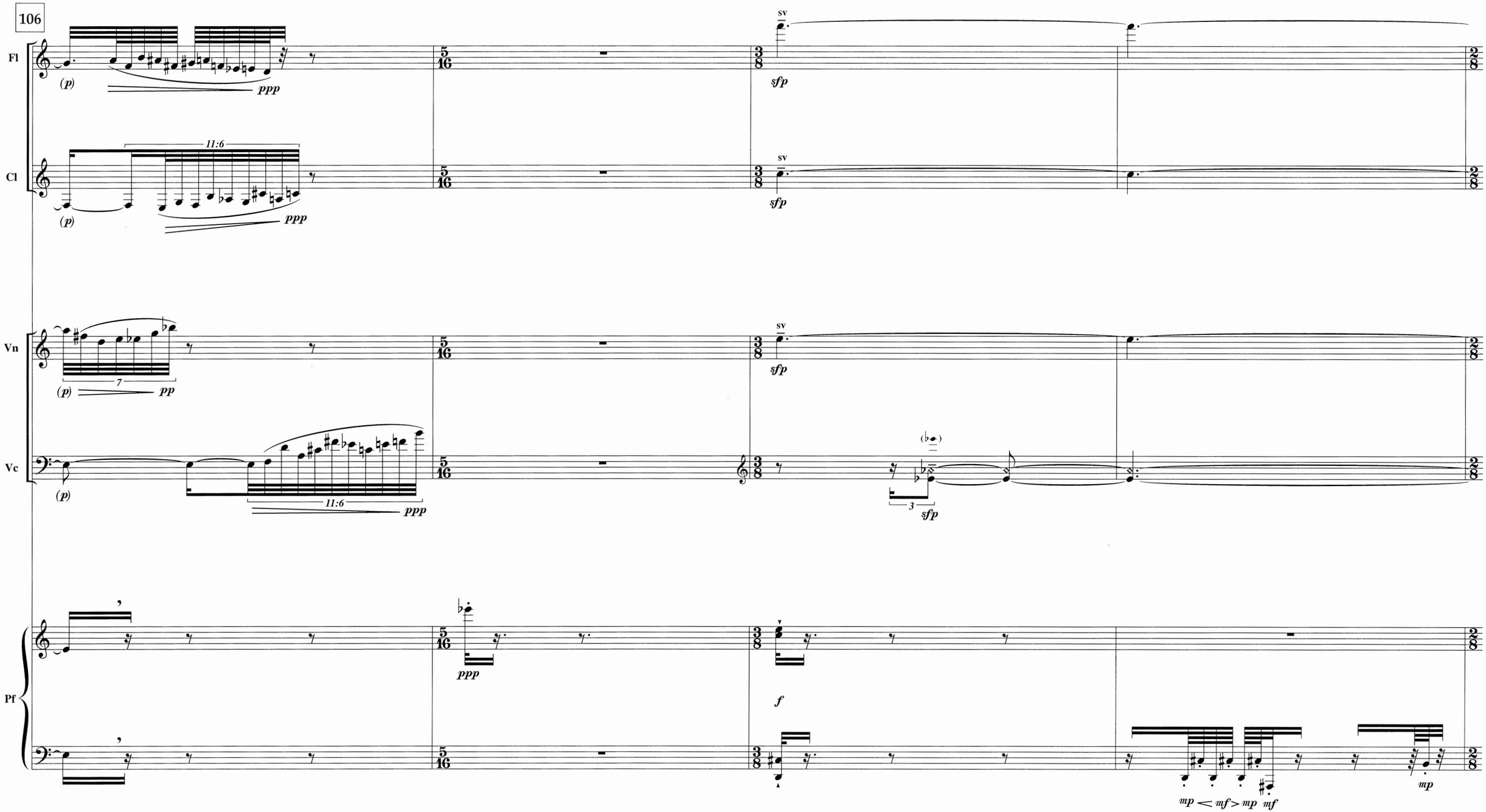
mf mp smfp

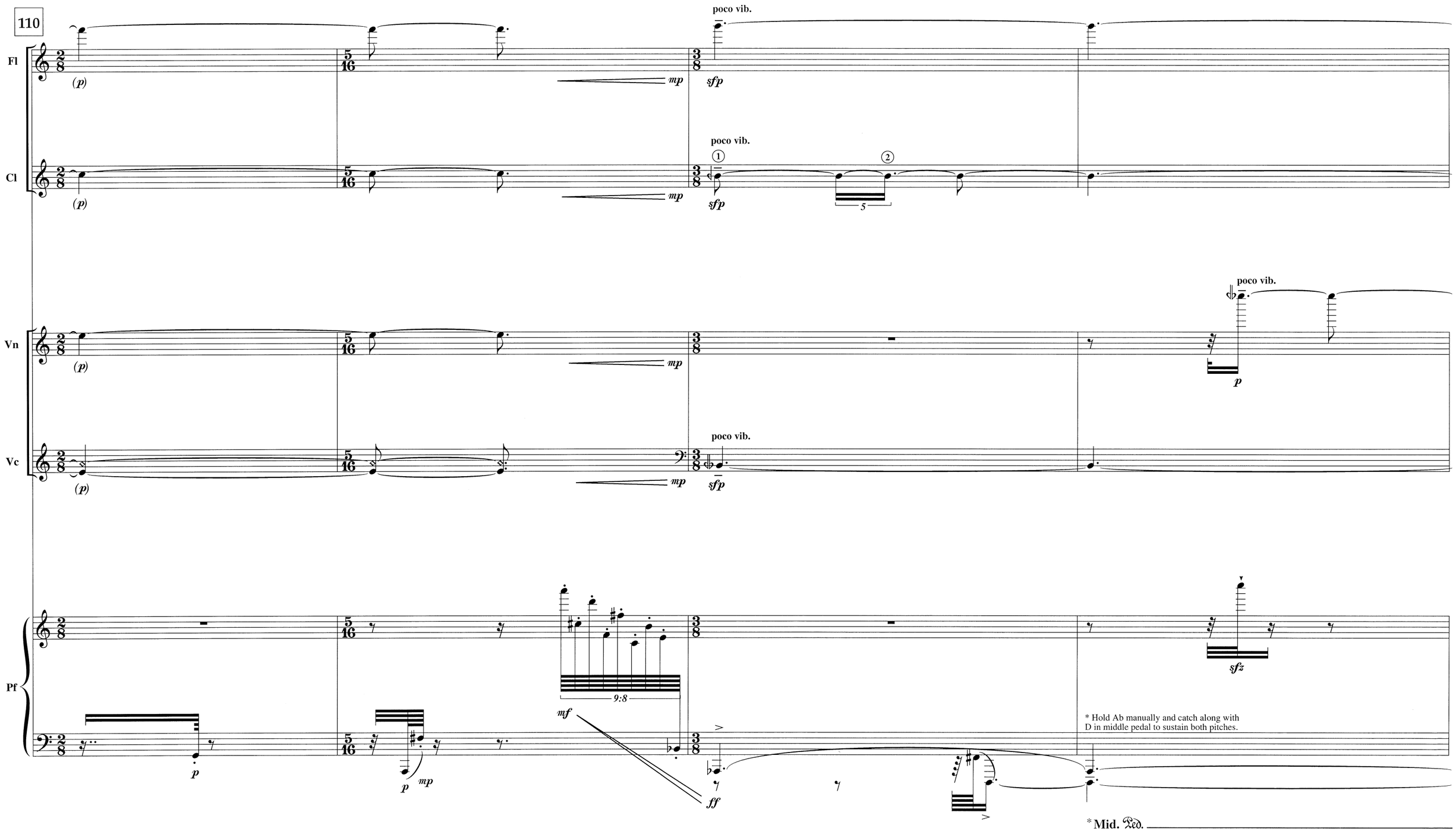
Pf

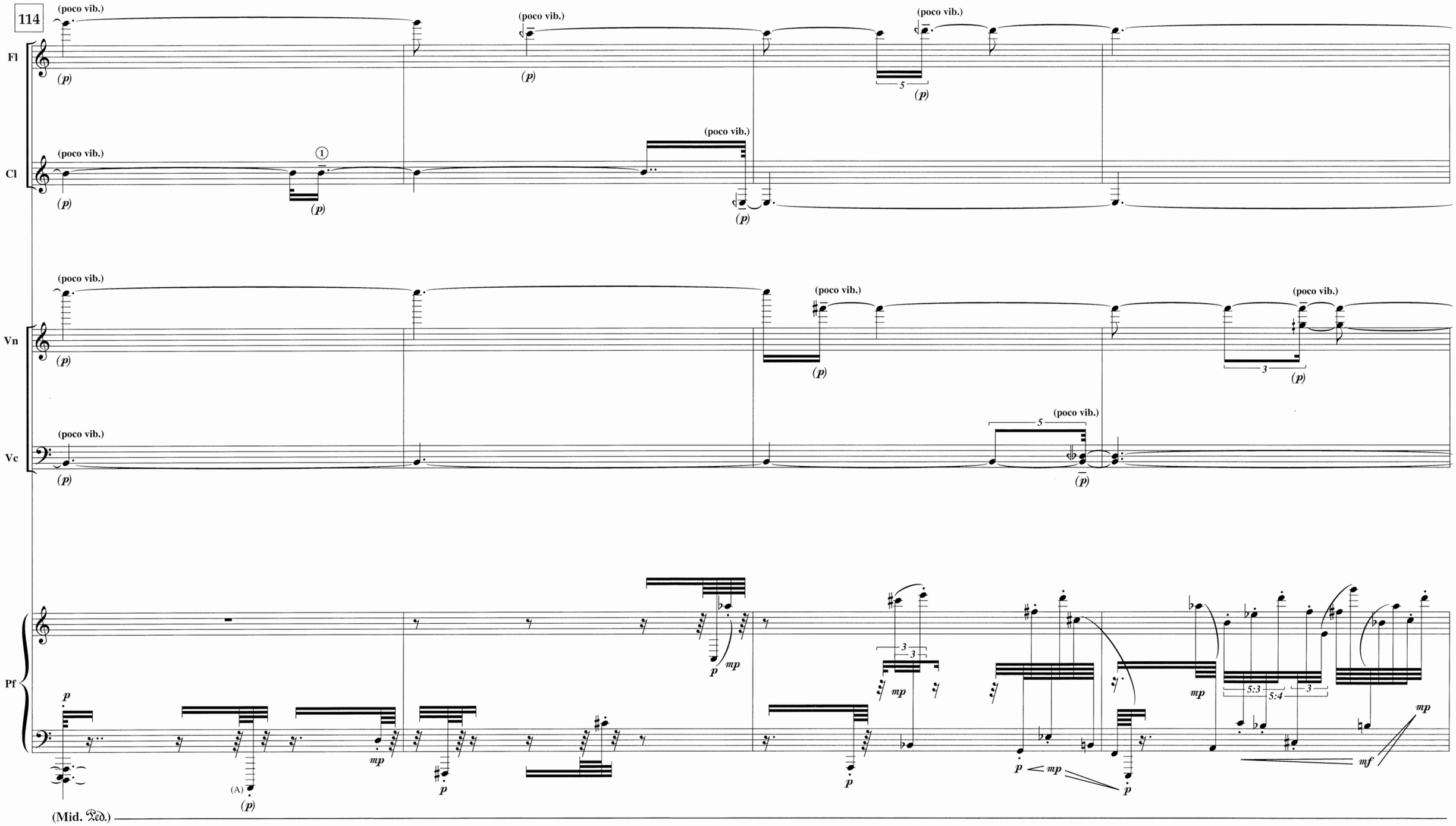
ff f mf f mf f

mp p mp (mp) mf

mf f


106
Fl
Cl
Vn
Vc
Pf
(p)
ppp
11:6
7
pp
sfp
sv
f
mp
mf


110
Fl
Cl
Vn
Vc
Pf
poco vib.
(p)
mp
sfp
p
mf
ff
sfz
9:8
5
* Hold Ab manually and catch along with D in middle pedal to sustain both pitches.
* Mid. Ped.


114
Fl
Cl
Vn
Vc
Pf
(poco vib.)
(p)
(A)
(Mid. Ped.)

118

Fl
(poco vib.)
(p)
7
pp

Cl
(poco vib.)
(p)
3
pp

Vn
(poco vib.)
(p)
3
pp
n

Vc
(poco vib.)
(p)
pp

Pf
mp
3
5:4
5:3
p
mp
p
(F)
(Bb)
(B)
(G)
(A)
(C)
5:4
5:3
7:6
7:4
mp
p
mp
mf
mp
p
mp
p

(Mid. Ped.)

121

Fl

(poco vib.)

ppp *n*

sv → mv ord.

7 7:6

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

Cl

(poco vib.)

(poco vib.) ② → mv → vib. ord.

5 5:3 5:4 3

(pp) *(pp)* *f* *p* *mp*

7 7:6

p *mp* *mf*

Vn

mf

pizz.

7 vib. ord. arco 5:3 7:6

mp *sfp* *mf*

Vc

(poco vib.)

(pp)

vib. ord.

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

ff *f* *mf* *f*

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

(f) *mf* *ff* *f*

Pf

5

mf

7:6 5:3

mp

p *mp*

124

Fl

Cl

Vn

Vc

Pf

127

Fl

Cl

Vn

Vc

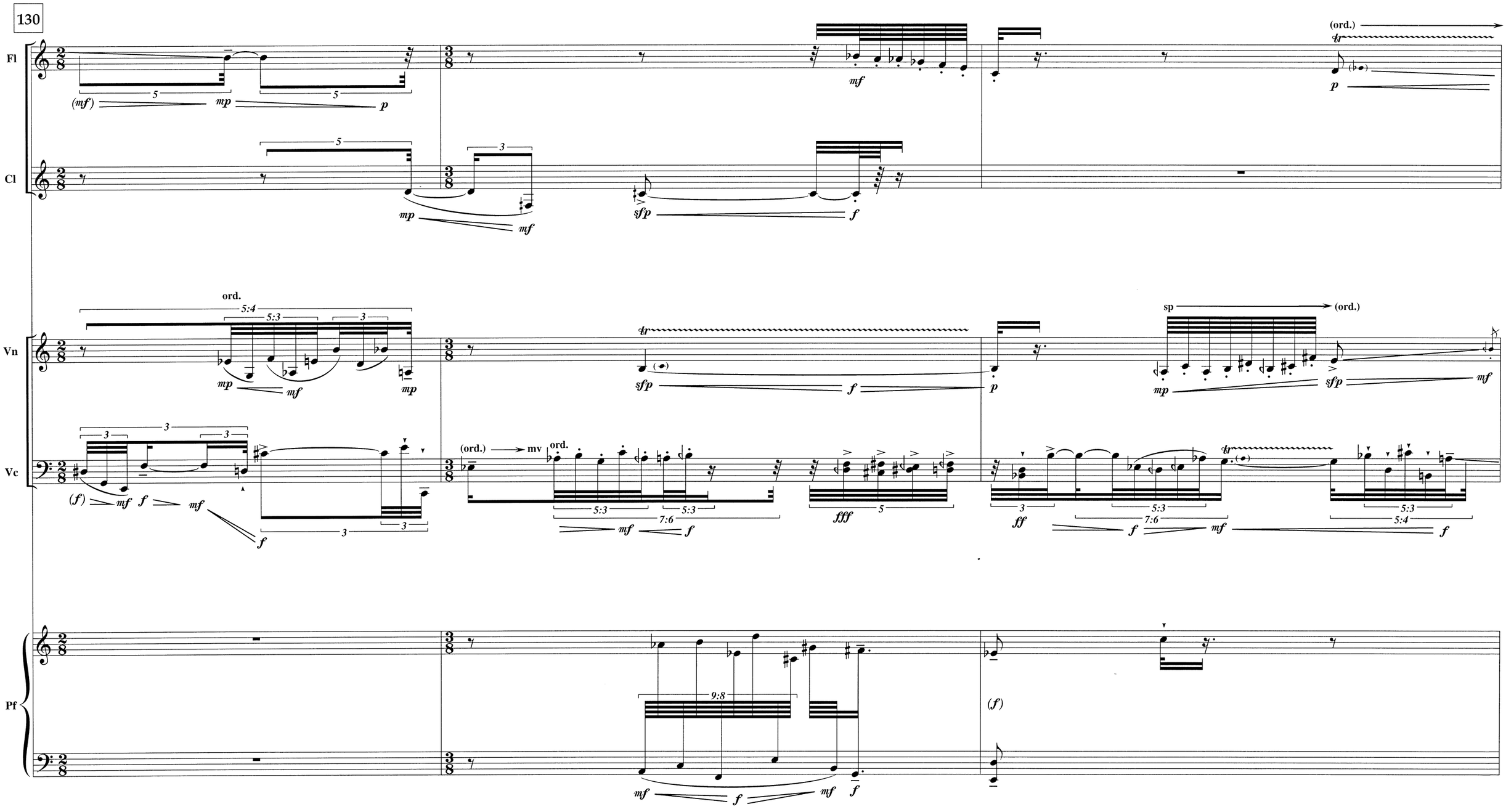
Pf

pizz.

arco

sp

* Bow during glissando
on indeterminate pitches.


130
Fl
Cl
Vn
Vc
Pf
(ord.)
ord.
sp
mv
(mf)
mp
p
mf
sfp
f
(f)
ff
fff
5:4
5:3
7:6
9:8

133

Fl

Cl

Vn

Vc

Pf

136

Fl

Cl

Vn

Vc

Pf

139

sv

mv

poco vib.

vib. ord.

Fl

Cl

Vn

Vc

Pf

142

Fl

Cl

Vn

Vc

Pf

145

Fl

Cl

Vn

Vc

Pf

148

Fl

Cl

Vn

Vc

Pf

151

Fl

Cl

Vn

Vc

Pf

(pizz.)

arco

154

Fl

Cl

Vn

Vc

Pf

sp

157

Fl

Cl

Vn

Vc

Pf

ord.

160

Fl

Cl

Vn

Vc

Pf

(to bass clarinet)

163

Fl

Cl

Vn

Vc

Pf

166

Fl

Cl

Vn

Vc

Pf

169

Fl

Cl

Vn

Vc

Pf

mv ord.

breathy → ord.

(Eb)
poco sp → ord.

(ord.) → sp

sp → ord.

(Bb)

172

Fl

Cl

Vn

Vc

Pf

poco vib. ord.

(ord.) mv ord.

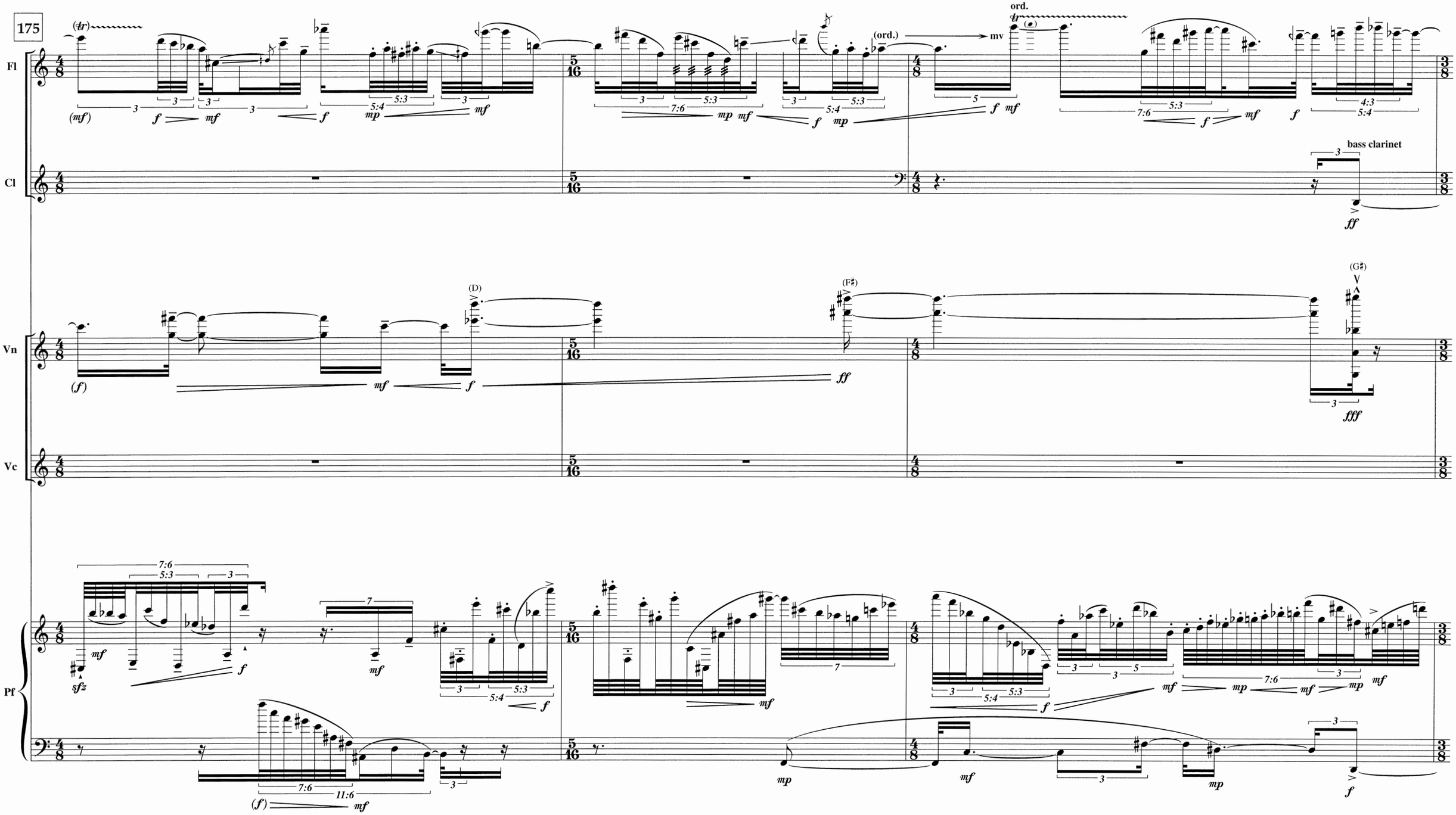
(D♯)

(F)

sp ord.

gl. on Bb (IV)

(Bb)


175
Fl
Cl
Vn
Vc
Pf
(ord.)
mv
ord.
bass clarinet
(D)
(F♯)
(G♯)

178

Fl

Cl

sv

mv ord.

mv

Vn

Vc

Pf

181

Fl

Cl

Vn

Vc

Pf

(ord.)

184

Fl

Cl

Vn

Vc

Pf

187

Fl

Cl

Vn

Vc

Pf

190

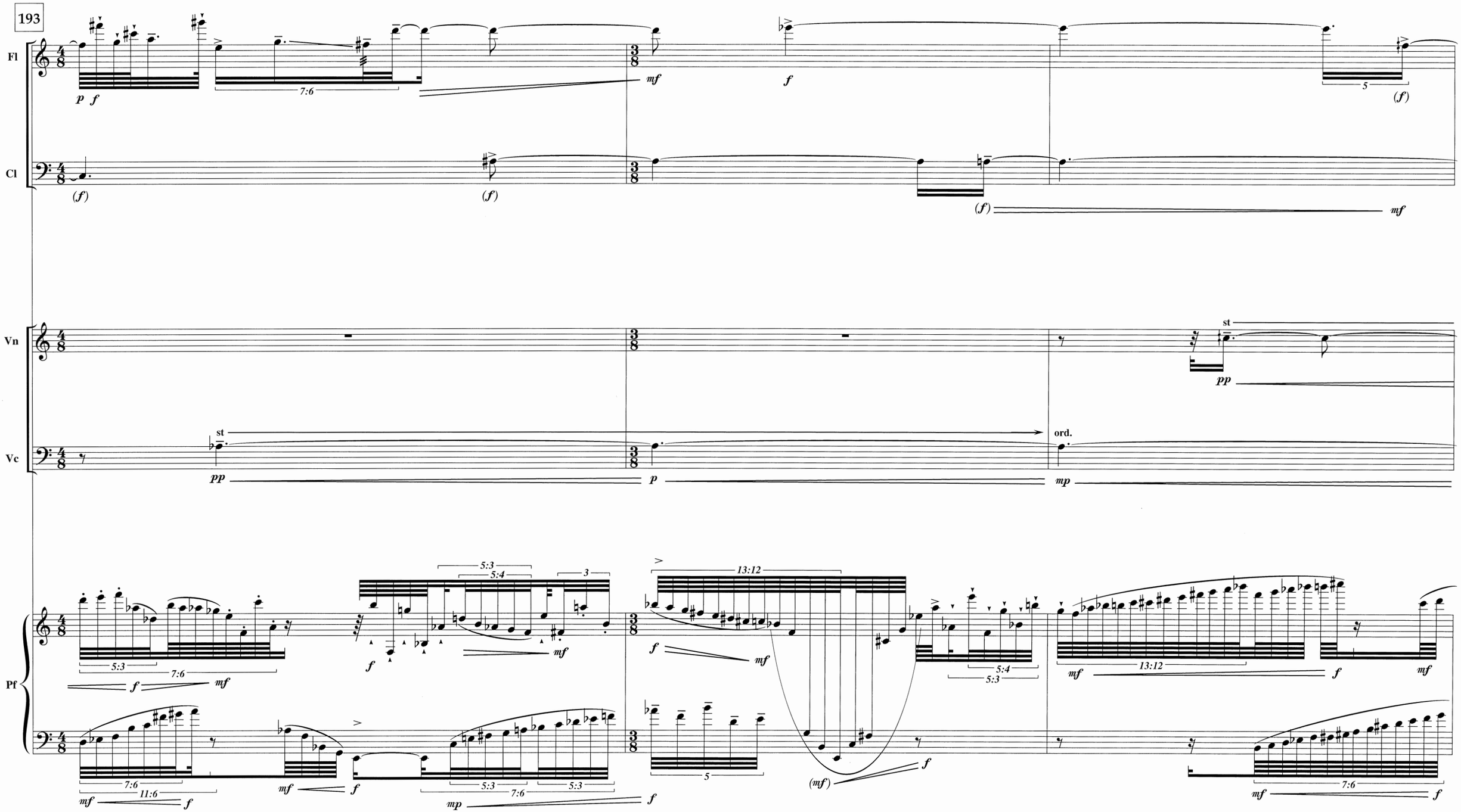
Fl

Cl

Vn

Vc

Pf


193
Fl
Cl
Vn
Vc
Pf
st
ord.
7:6
5:3
5:4
3
13:12
11:6
5
(mf)

196

Fl

Cl

Vn

Vc

Pf

(f)

(f)

(mf) f

(f)

ff

ord.

p

mp

Gliss. very slowly as to be imperceptible.

mf

mf

f

(F)

(C)

9:8

9:8

(mf) f mf f > mf

13:12

7:6

(f) mf

9:8

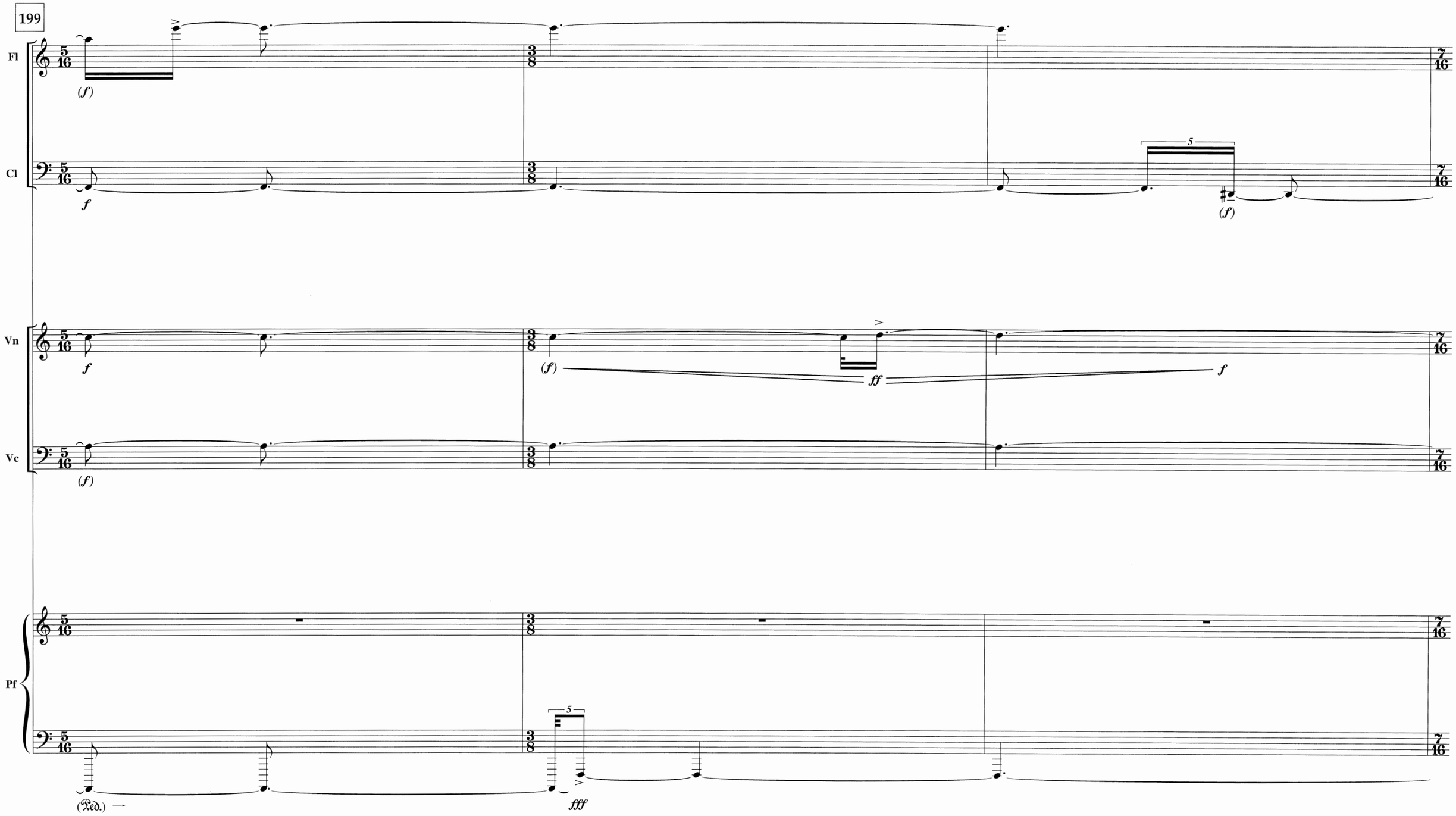
9:8

f

(A)

fff

Ped.


199
Fl
Cl
Vn
Vc
Pf
(f)
f
ff
fff
(Ped.)

202

Fl

Cl

Vn

Vc

Pf

(*f*)

ff

f

Gliss. very slowly as to be imperceptible.

5

(Ped.)

(C♯)

205

Fl

Cl

Vn

Vc

Pf

mf

pp

(to bass flute)

f

(f)

3

(Ped.) →

208

Fl

Cl

(f) mf mp

Vn

(f) mf mp

Vc

(f) mf mp

Pf

(Ped.) →

211

bass flute
poco vib.

vib. ord.

5

sv

Fl

Cl

Vn

Vc

Pf

p mp mf mp p mp (mp)

p

p

p

5/16 3/8

214

Fl

Cl

Vn

Vc

Pf

(sv)

breathy

mv vib. ord.

breath accents

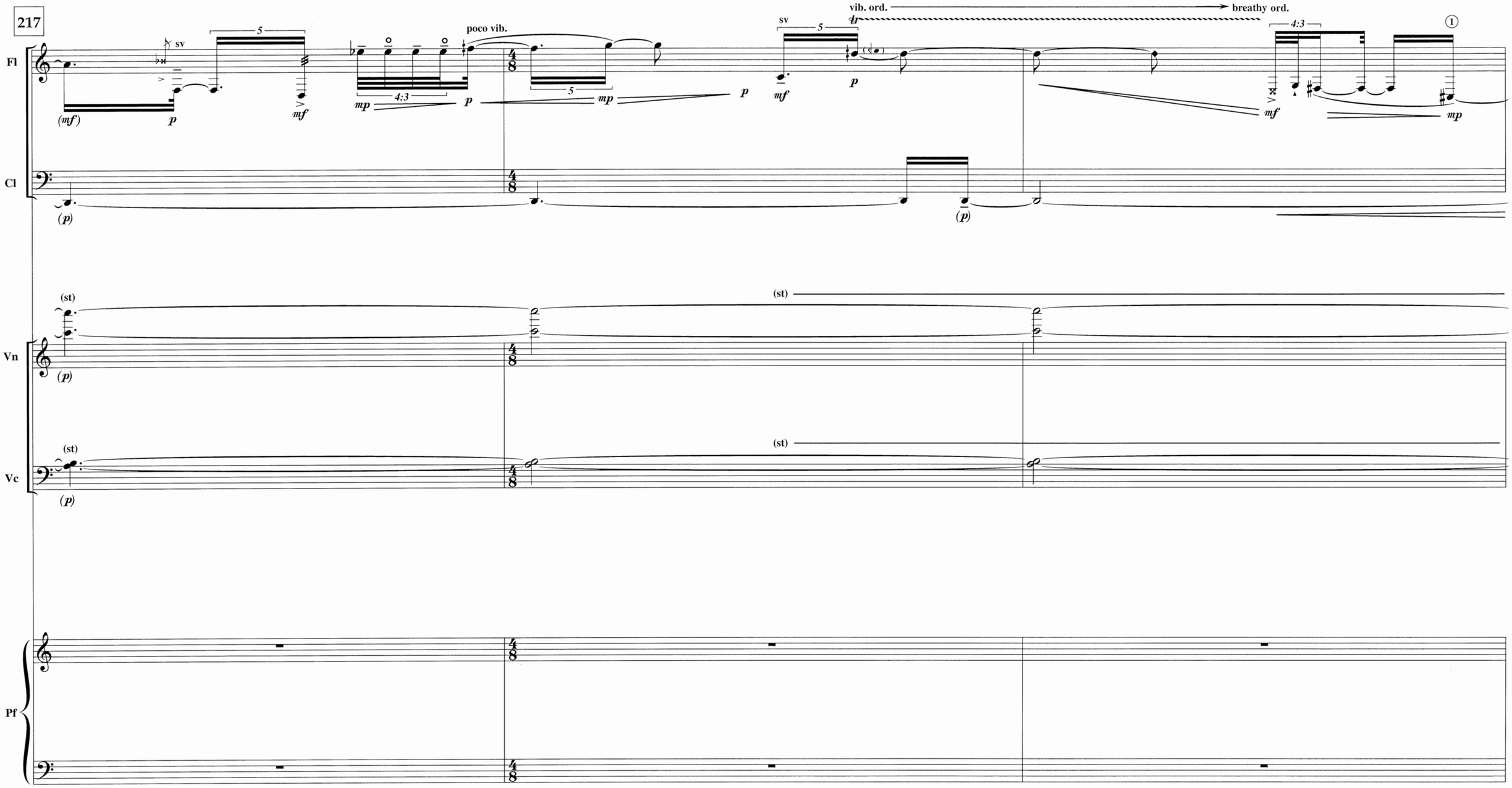
vib. ord.

mv vib. ord.

(poco)

(ord.)

st


217
Fl
Cl
Vn
Vc
Pf
sv
poco vib.
vib. ord.
breathy ord.
(st)
(mf)
p
mf
mp
4:3
5
(p)
1

220

Fl

Cl

Vn

Vc

Pf

223

Fl

Cl

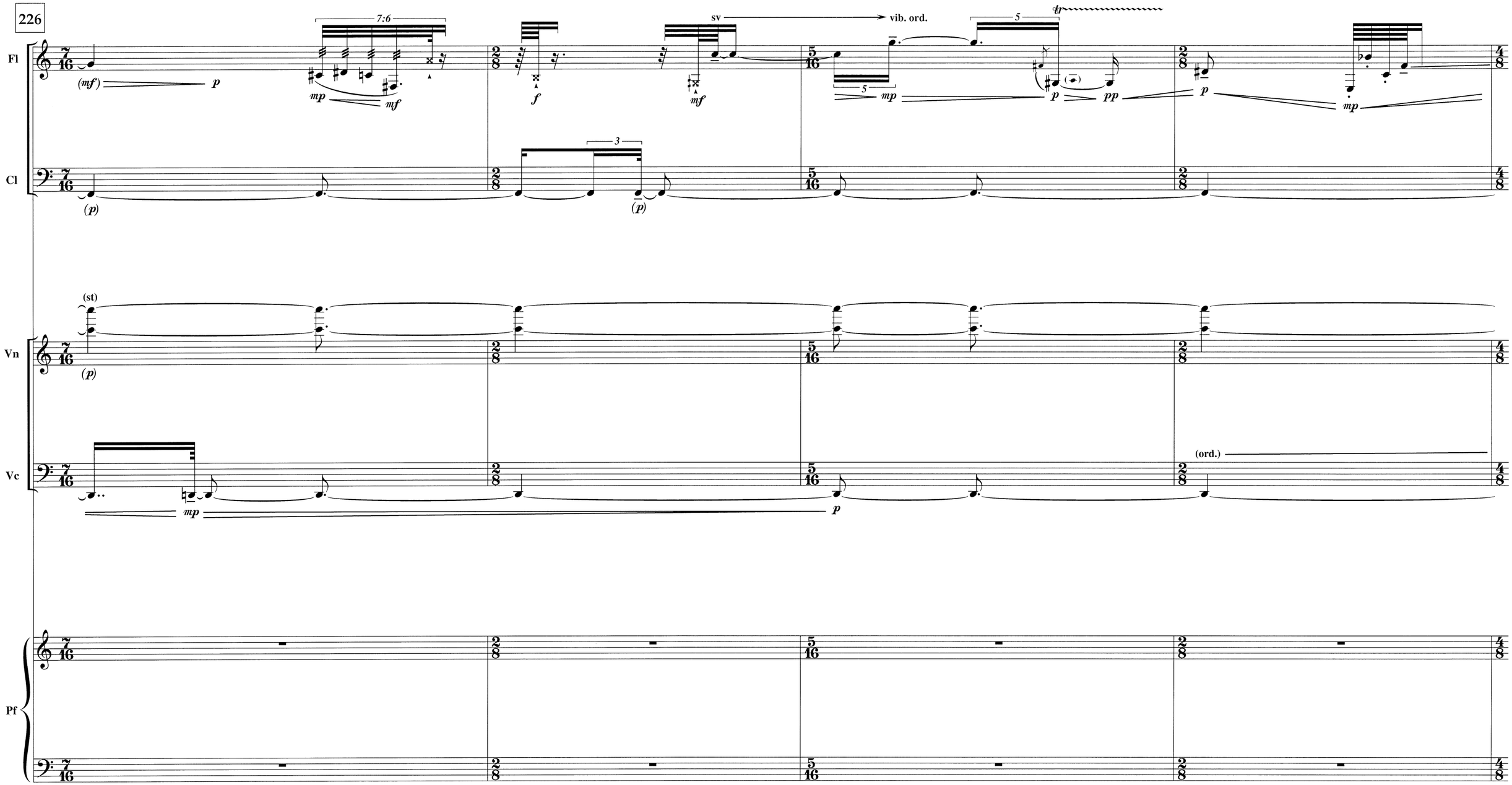
Vn

Vc

Pf

(ord.) sv vib. ord. sv mv vib. ord.

poco vib.


226
Fl
Cl
Vn
Vc
Pf
7:6
sv
vib. ord.
(st)
(ord.)

230

Fl

Cl

Vn

Vc

Pf

(ord.) → mv ord.

(st)

(poco vib.)

st

233

Fl

Cl

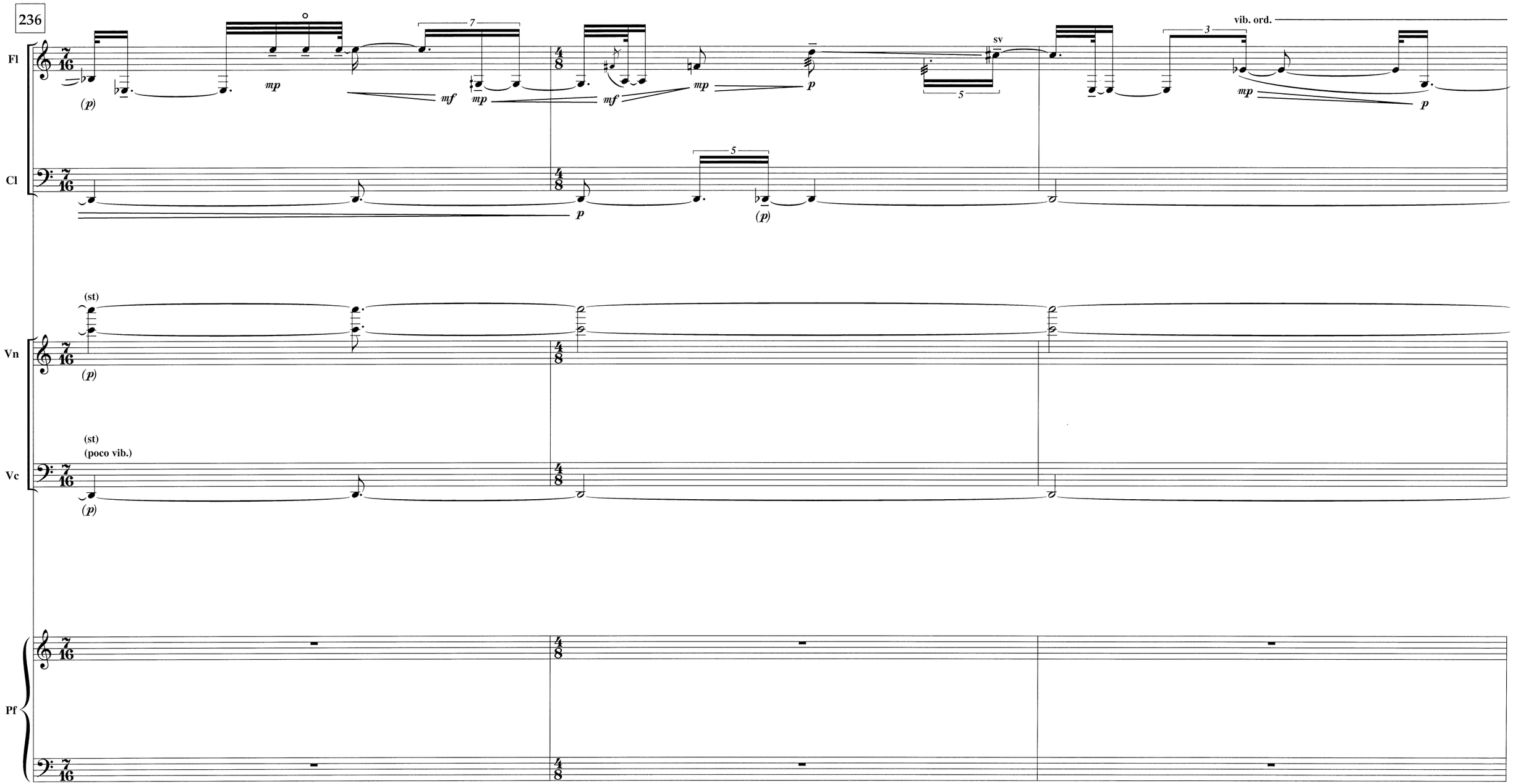
Vn

Vc

Pf

(st)

(poco vib.)


236
Fl
Cl
Vn
Vc
Pf
(p)
mp
mf
p
sv
vib. ord.
(st)
(poco vib.)

239

poco vib.

(poco vib.)

Fl

(p) mp p (p)

Cl

(p) pp (pp)

(st)

Vn

(p) pp

(st)

(poco vib.)

Vc

(p) pp

Pf

242

Fl

(p)

sv

pp

n

Cl

(pp)

(pp)

Vn

(st)

(pp)

(pp)

(poco vib.)

(st)

ord.

Vc

(pp)

p

Pf

245

Fl

Cl

p

(st)

Vn

p

(st)

Vc

(*p*)

(*p*)

Pf

248

Fl

Cl

(p)

(p)

pp

Vn

(D♯)

ord.

(p)

(p)

Vc

(poco vib.)

(p)

pp

Pf

252

Fl

Cl

(pp)

(pp)

Vn

(F♯)
(ord.)

pp

(poco vib.)

Vc

(pp)

(ord.)

(pp)

Pf

256

Fl

Cl

ppp *pppp* *n*

st poss.

Vn

ppp *pppp* *n*

st

Vc

ppp *pppp* *n*

Pf