

Winter Constellations

for violin, clarinet and piano

commissioned by The Verdehr Trio and Michigan State University

Brooke Joyce

(2001)

Program Note

Winter Constellations was composed in January and February of 2001 for The Verdehr Trio and is dedicated to them. The title refers both to the season in which the music was written as well as the idea of musical constellations formed by combinations of the three instruments. The piece is divided into seven parts, each of which is played by a unique solo instrument or duo (IV is the only section where all three instruments play together):

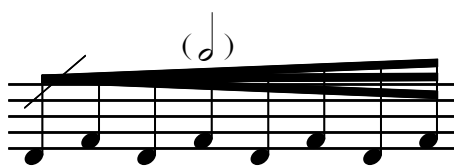
I - clarinet; **II** - clarinet and violin; **III** - violin and piano; **IV** - trio; **V** - clarinet and piano; **VI** - piano; **VII** - violin

The proportions for each segment were determined by adopting the Jo-Ha-Kyu structure suggested by Japanese Noh theater, in which the Jo is a rising introduction, the Ha is a scattering or development, and the Kyu is a quick resolution.

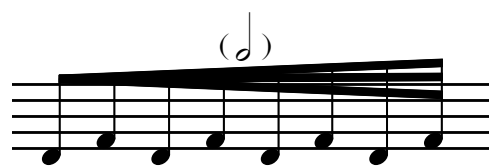
Performance Notes

1. **Tempi and Time:** Sections of the piece notated *senza misura* and with dotted barlines are to be played using the metronome markings indicated in parenthesis as a guide. A sense of rubato should be employed where desired. Metered sections should be played according to the tempi marked without parenthesis. Indications of elapsed time (3 sec., 2 sec.) should be articulated as accurately as possible, but not to the extent that the performers need a stopwatch. All sections should be played *attacca*.

2. Feathered/slashed beams:



play these pitches with indeterminate number of notes, continue pattern for indicated duration



play these pitches with play only the number of notes indicated



play these pitches as fast as possible



play these pitches with an accelerando begin slightly slower

3. **Accidentals:** Apply only to notes contained under the same beam.

4. **Trills:** All are half-step with note above; begin on lower note.

5. **+** = timbral change through alternate fingering.

6. $\flat \sharp$ = quarter-tone flat or sharp.

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Immobile, yet creating a large space

Clarinet (concert pitch)

5 sec. 3 sec. 10 sec. 8 sec. 2 sec. 2 sec.

n. *ppp* *n.* *n.* *ppp* *n.* *n.* *ppp* *n.*

Gathering momentum

(♩ = 60)

accel. ----- a tempo

pp *ppp* *mf* *ff* +=timbral change/
alternate fingering

*accidentals apply only to notes under the same beam

falling

returning to immobility

sffz *p* *ff*

p *pp* *n.*

A

wandering

pp

rall. ----- a tempo

mp *pp* *mp* *pp* *mp*