

# Paths and Panels

for fifteen instruments

Alex Stephenson

2016

Score

First performance: Composers Conference Faculty Ensemble, James Baker conducting, Jewett Auditorium, Wellesley College, Wellesley, Massachusetts, 23 July 2016

Duration: approximately 12 minutes

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## Instrumentation

Flute (doubling Piccolo)

Oboe

Clarinet in B-flat (doubling Bass Clarinet in B-flat)

Bassoon

Horn in F

Trumpet in C

Trombone

Percussion (2 players)

Player 1: Guiro, 2 Triangles (high, medium-high), Handbecken, Castanets, Bongos (pair), 3 Tom-toms, Crotales, Glockenspiel, Bass Drum

Player 2: Almglocken (F3, G3, A3, G4, E5), Vibraphone, Vibraslap, Hi-hat, Splash Cymbal, Tam-tam

Piano

2 Violins

Viola

Violoncello

Contrabass

The score is in C

## Program Note

*Paths and Panels* began as a response to Pieter Bruegel the Elder's painting *The Procession to Calvary* (1565), a virtuosic and intensely detailed canvas in which two apparently incongruous narratives – one pertaining to Christ's march to his execution, the other to Spain's religious repression of the Netherlands in the sixteenth century – are daringly superimposed. My piece is not meant as any kind of literal or programmatic depiction of Bruegel's work; rather, the painting served as a point of departure for a more abstract exploration of strategies for combining divergent musical strands ("paths") into a unified whole.

As my composing progressed, I became interested not only in the superimposition of these musical strands but also in the juxtaposition of them chronologically, thus creating contrasting "panels" of material. This later interest is perhaps most evident in the work's rough and energetic opening. The slow middle section, on the other hand, is much more overtly continuous and represents a considerable paring down of musical detail. In the piece's flowing, scherzo-like conclusion, soloistic melodic lines are joined on all sides by florid passagework and sparkling filigree.

11 **A**

Fl. *f*

Ob. *f*

Cl. *ff*

Bsn. *ff* *tr* *sf* *p sempre* *sf*

Hn.

Tpt. *f* *(flz.)* *sf*

Tbn. *f* *sf*

Perc. 1 *ff*

Perc. 2 *ff*

Pno. *ff* *sf* *mf* *f*

Vln. 1 *ff* *vib. norm.* *p* *ff* *pp*

Vln. 2 *ff* *vib. norm.*

Vla. *ff*

Vc. *pizz.* *arco* *ff* *tr* *sf*

Cb. *ff* *p*

14

Fl. *ff* *mf*

Ob. *f* *ff*

Cl. *ff* *sub.*

Bsn. *ff* *ff* *mf* *ff* *ff*

Hn. *f*

Tpt. *f*

Tbn. *f* *p* *f*

Perc. 1

Perc. 2 **Vibraphone** *f* *fff* N.B. motor off for entire piece

Pno. *ff* *mf* *ff*

Vln. 1 *ff* *ff* *mf* *ff* *pizz.*

Vln. 2 *ff* *ff* *mf* *ff* *pizz.*

Vla. *ff* *mf sempre*

Vc. *ff* *arco* *ff* *ff* *pizz.*

Cb. *ff* *ff* *ff* *ff* *pizz.*

accel.

♩=120

5

20

Musical score for orchestra and piano, measures 20-24. The score is in 2/4 time and features a key signature of one sharp (F#). The instruments and their parts are:

- Fl.**: Flute, playing triplets of eighth notes, dynamics *f* and *ff*.
- Ob.**: Oboe, playing triplets of eighth notes, dynamics *f*.
- Cl.**: Clarinet, playing triplets of eighth notes, dynamics *ff*.
- Bsn.**: Bassoon, playing triplets of eighth notes, dynamics *ff*.
- Hn.**: Horn, playing triplets of eighth notes, dynamics *f*.
- Tpt.**: Trumpet, rests.
- Tbn.**: Trombone, rests.
- Perc. 1**: Percussion 1, rests.
- Perc. 2**: Percussion 2, playing Almglocken (handbells) with triplets, dynamics *p*.
- Pno.**: Piano, playing triplets in both hands, dynamics *f*, *mf*, *fff*, and *mf*. Includes a *Red.* (ritardando) marking.
- Vln. 1**: Violin 1, playing triplets, dynamics *fff*, *ff*, and *ff*. Includes *arco* and *pizz.* markings.
- Vln. 2**: Violin 2, playing triplets, dynamics *fff* and *ff*. Includes *arco* and *pizz.* markings.
- Vla.**: Viola, playing a long note with a slur, dynamics *fff*.
- Vc.**: Violoncello, playing a long note with a slur, dynamics *fff*.
- Cb.**: Contrabass, playing a long note with a slur, dynamics *ff*.

Measures 20-21 are in 2/4 time. Measures 22-24 are in 3/4 time. The tempo is marked *accel.* and *♩=120*.

