

Robert D. Pore

Cloudscape, With Birds

-for 6 wind and percussion instruments-

Part 1:

Flute

Glockenspiel

Clarinet

Part 2:

Oboe

Vibraphone

Trumpet

Clarinet

Alto Saxophone

Part 3:

Clarinet

Horn

Tenor Saxophone

Trombone/Euphonium

Part 4:

Bass Clarinet

Baritone Saxophone

Tuba

Bass Drum/Wood Block

Maracas/Triangle

Total duration

5 minutes

PROGRAM NOTE

The title for "Cloudscape, With Birds" was chosen after most of the music had been written. This piece was written to give the performers the chance to improvise, and may suggest to both the musicians and the listeners a lightly clouded day, with four or five birds circling slowly overhead.

POSSIBILITIES FOR PERFORMANCE

"Cloudscape, With Birds" is intended to be performed by six players. On the flexible parts, you are free to try out any combinations that are practical or that appeal to your creativity (i.e. Flute/Trumpet/Clarinet/Tuba or Glockenspiel/Vibraphone/Horn/Bass Clarinet, along with many other possibilities). You may also incorporate string instruments into your performance, with violins being able to play Parts 1 and 2 in C, Part 4 transposed for either cello or bass, and an alto clef version of Part 3 for viola may be requested from the composer by email, at poorrobertymusic@gmail.com.

The Advance Clarinet part allows for an advanced performer, such as a teacher or high school/college student, to lead the group from that instrument.

The piece may also be performed by larger groups, using any combination of the instruments listed in the score. For such a performance, the Ensemble Oboe part may be used to double Part 1, but this part is not to be used for a one-on-a-part performance. If a larger ensemble is used, the improvisational parts are still to be played by only one performer at a time.

The improvisational sections are to be performed primarily in the pitch ranges given in the boxes, but the performers may also embellish their improvisations by transposing the given pitches up or down an octave, depending on their instruments. The direction, "*like a bird in the air*," can be taken to literally indicate bird calls, or to suggest a more abstract musical interpretation of birds flying, at the discretion of the performers.

ABOUT THE COMPOSER

Robert D. Pore (b. 1982) is a composer with a voracious appetite for writing for anyone and everyone interested in his music. He has studied composition with Jose Luis Maurtua and David Gillingham at Central Michigan University, received his Master's Degree in December, 2008, and is continuing to learn more every day.



Cloudscape, With Birds

Robert D. Pore (b. 1982)

Moderato ♩ = 92

The musical score is arranged in a grand staff format with 14 staves. The first three staves (Part 1) are for woodwinds: Part 1: C (Flute/Glockenspiel), Part 1: C (Ensemble Oboe), and Part 1: B \flat (Advanced Clarinet). The next three staves (Part 2) are for brass and saxophones: Part 2: C (Vibraphone), Part 2: B \flat (Trumpet/Clarinet), and Part 2: E \flat (Alto Saxophone). The next four staves (Part 3) are for brass: Part 3: B \flat (Clarinet), Part 3: F (Horn), Part 3: B \flat (Tenor Saxophone/Euphonium T.C.), and Part 3: C (Trombone/Euphonium). The next three staves (Part 4) are for brass: Part 4: B \flat (Bass Clarinet), Part 4: E \flat (Baritone Saxophone), and Part 4: C (Tuba). The final two staves are for percussion: Bass Drum/Wood Block and Maracas/Triangle. The score is in 4/4 time with a key signature of one flat (B \flat). The vibraphone, trumpet/clarinet, and alto saxophone parts begin with a melodic line marked *mf*. The bass drum part has a rhythmic pattern marked *mp*. A large 'PREVIEW' watermark is overlaid diagonally across the score.

9

1: Fl./ Glk. *mf*

1: Ens. Ob. *mf*

1: Adv. Cl. *mf*

2: Vib.

2: Tpt./ Cl.

2: Alto Sax.

3: Cl.

3: Hn.

3: T. Sax./ Euph. T.C.

3: Tbn./ Euph.

4: B. Cl.

4: Bari. Sax.

4: Tba.

B. D.

Mrcs. *mp*

A

16

1: Fl./ Glk.

1: Ens. Ob.

1: Adv. Cl.

2: Vib.

2: Tpt./ Cl.

2: Alto Sax.

3: Cl.

3: Hn.

3: T. Sax./ Euph. T.C.

3: Tbn./ Euph.

4: B. Cl.

4: Bari. Sax.

4: Tba.

B. D.

Mrcs.

f *mf* *mf* *mf* *mf* *mf*

23

1: Fl./ Glk. *f* *mf*

1: Ens. Ob. *f* *mf*

1: Adv. Cl. *f* *mf*

2: Vib. *f* like a bird in the air
Improvise on given pitches, using quarter and eighth notes
Improvise on given pitches, rhythmically out of sync with the ensemble

2: Tpt./ Cl. *f* like a bird in the air
Improvise on given pitches, using quarter and eighth notes
Improvise on given pitches, rhythmically out of sync with the ensemble

2: Alto Sax. *f* like a bird in the air
Improvise on given pitches, using quarter and eighth notes
Improvise on given pitches, rhythmically out of sync with the ensemble

3: Cl.

3: Hn.

3: T. Sax./ Euph. T.C.

3: Tbn./ Euph.

4: B. Cl. *mf*

4: Bari. Sax. *mf*

4: Tba. *mf*

B. D.

Mrcs.

29

1: Fl./ Glk.

1: Ens. Ob.

1: Adv. Cl.

2: Vib.

2: Tpt./ Cl.

2: Alto Sax.

3: Cl.

3: Hn.

3: T. Sax./ Euph. T.C.

3: Tbn./ Euph.

4: B. Cl.

4: Bari. Sax.

4: Tba.

B. D.

Mrcs.

Come back into sync with ensemble, using any rhythmic values

Come back into sync with ensemble, using any rhythmic values

Come back into sync with ensemble, using any rhythmic values

f

f

f

f

35

1: Fl./ Glk. *f* like a bird in the air

1: Ens. Ob. *f* like a bird in the air

1: Adv. Cl. *f* like a bird in the air

2: Vib.

2: Tpt./ Cl.

2: Alto Sax.

3: Cl. *mf* *f* like a bird in the air

3: Hn. *mf* *f* like a bird in the air

3: T. Sax./ Euph. T.C. *mf* *f* like a bird in the air

3: Tbn./ Euph. *mf* *f* like a bird in the air

4: B. Cl. *f*

4: Bari. Sax. *f*

4: Tba. *f*

B. D.

Mrcs.

Improvise on given pitches, using quarter and eighth notes

Improvise on given pitches, rythmically out of sync with the ensemble

Improvise on given pitches, using quarter and eighth notes

Improvise on given pitches, rythmically out of sync with the ensemble

Improvise on given pitches, using quarter and eighth notes

Improvise on given pitches, rythmically out of sync with the ensemble

Improvise on given pitches, using quarter and eighth notes

Fall out of sync with ensemble

Improvise on given pitches, using quarter and eighth notes

Fall out of sync with ensemble

Improvise on given pitches, using quarter and eighth notes

Fall out of sync with ensemble

Improvise on given pitches, using quarter and eighth notes

Fall out of sync with ensemble

f like a bird in the air

f like a bird in the air

f like a bird in the air

f like a bird in the air

f like a bird in the air

f

f

f

B

41

Come back into sync with ensemble, using any rhythmic values

1: Fl./ Glk.

1: Ens. Ob.

1: Adv. Cl.

2: Vib.

2: Tpt./ Cl.

2: Alto Sax.

3: Cl.

3: Hn.

3: T. Sax./ Euph. T.C.

3: Tbn./ Euph.

4: B. Cl.

4: Bari. Sax.

4: Tba.

B. D.

Mrcs.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

f like a bird in the air

f like a bird in the air

f like a bird in the air

Slow down

Slow down

Slow down

Slow down

Alternative if A is too low

To Wood Block

Wood Block

To Triangle

mp

47

1: Fl./ Glk.

1: Ens. Ob.

1: Adv. Cl.

2: Vib.

2: Tpt./ Cl.

2: Alto Sax.

3: Cl.

3: Hn.

3: T. Sax./ Euph. T.C.

3: Tbn./ Euph.

4: B. Cl.

4: Bari. Sax.

4: Tba.

W.B.

Mrcs.

Fall out of sync with ensemble

Slow down

mf

Triangle

mf

C

54

1: FL./ Glk.

1: Ens. Ob.

1: Adv. Cl.

2: Vib.

2: Tpt./ Cl.

2: Alto Sax.

3: Cl.

3: Hn.

3: T. Sax./ Euph. T.C.

3: Tbn./ Euph.

4: B. Cl.

4: Bari. Sax.

4: Tba.

W.B.

Tri.

Improvise on given pitches, using quarter, eighth and sixteenth notes

Fall out of sync with ensemble

Slow down

f like a bird in the air

mf

61

1: Fl./ Glk. *f* like a bird in the air Fall out of sync with ensemble Slow down *mf*

1: Ens. Ob. *f* like a bird in the air Fall out of sync with ensemble Slow down *mf*

1: Adv. Cl. *f* like a bird in the air Fall out of sync with ensemble Slow down *mf*

2: Vib.

2: Tpt./ Cl.

2: Alto Sax.

3: Cl.

3: Hn.

3: T. Sax./ Euph. T.C.

3: Tbn./ Euph.

4: B. Cl. *f* *mf*

4: Bari. Sax. *f* *mf*

4: Tba. *f* *mf*

W.B.

Tri.

68

1: Fl./ Glk.

1: Ens. Ob.

1: Adv. Cl.

2: Vib.

2: Tpt./ Cl.

2: Alto Sax.

3: Cl.

3: Hn.

3: T. Sax./ Euph. T.C.

3: Tbn./ Euph.

4: B. Cl.

4: Bari. Sax.

4: Tba.

W.B.

Tri.

Improvise on given pitches, using quarter, eighth and sixteenth notes

f like a bird in the air

Improvise on given pitches, rhythmically out of sync with the ensemble

74

1: Fl./ Glk. *f*

1: Ens. Ob. *f*

1: Adv. Cl. *f*

2: Vib. *mf*

2: Tpt./ Cl. *mf*

2: Alto Sax. *mf*

3: Cl. Come back into sync with ensemble, using any rhythmic values

3: Hn. Come back into sync with ensemble, using any rhythmic values

3: T. Sax./ Euph. T.C. Come back into sync with ensemble, using any rhythmic values

3: Tbn./ Euph. Come back into sync with ensemble, using any rhythmic values

4: B. Cl. *f* like a bird in the air
 Improve on given pitches, using quarter, eighth and sixteenth notes
 Improve on given pitches, rhythmically out of sync with the ensemble
 Come back into sync with ensemble, using any rhythmic values

4: Bari. Sax. *f* like a bird in the air
 Improve on given pitches, using quarter, eighth and sixteenth notes
 Improve on given pitches, rhythmically out of sync with the ensemble
 Come back into sync with ensemble, using any rhythmic values

4: Tba. *f* like a bird in the air
 Improve on given pitches, using quarter, eighth and sixteenth notes
 Improve on given pitches, rhythmically out of sync with the ensemble
 Come back into sync with ensemble, using any rhythmic values

W.B. To B. D.

Tri.

D

81

1: Fl./ Glk. *mf* *mp*

1: Ens. Ob. *mf* *mp*

1: Adv. Cl. *mf* *mp*

2: Vib. *mf*

2: Tpt./ Cl. *mf*

2: Alto Sax. *mf*

3: Cl. *mf*

3: Hn. *mf*

3: T. Sax./ Euph. T.C. *mf*

3: Tbn./ Euph. *mf*

4: B. Cl. *mf*

4: Bari. Sax. *mf*

4: Tba. *mf*

W.B. Bass Drum *p* *mp*

Tri. To Mar. Maracas

90

1: Fl./ Glk. *mf*

1: Ens. Ob. *mf*

1: Adv. Cl. *mf*

2: Vib. *f*

2: Tpt./ Cl. *f*

2: Alto Sax. *f*

3: Cl. *f*

3: Hn. *f*

3: T. Sax./ Euph. T.C. *f*

3: Tbn./ Euph. *f*

4: B. Cl. *mp* *mf*

4: Bari. Sax. *mp* *mf*

4: Tba. *mp* *mf*

B. D.

Mrcs.

E

98

1: Fl./ Glk. *f*

1: Ens. Ob. *f*

1: Adv. Cl. *f*

2: Vib. *mf*

2: Tpt./ Cl. *mf*

2: Alto Sax. *mf*

3: Cl. *f* *mf*

3: Hn. *f* *mf*

3: T. Sax./ Euph. T.C. *f* *mf*

3: Tbn./ Euph. *f* *mf*

4: B. Cl. *mf*

4: Bari. Sax. *mf*

4: Tba. *mf*

B. D. (Melody) *mf*

Mrcs. (Melody) *mf*

105

1: Fl./ Glk. *mf*

1: Ens. Ob. *mf*

1: Adv. Cl. *mf*

2: Vib.

2: Tpt./ Cl. *f*

2: Alto Sax.

3: Cl. *f*

3: Hn. *f*

3: T. Sax./ Euph. T.C. *f*

3: Tbn./ Euph. *f*

4: B. Cl. *f*

4: Bari. Sax. *f*

4: Tba. *f*

B. D.

Mrcs.

This score is a page from a musical score, page 18. It features 14 staves of music. The first three staves are for woodwinds: 1: Fl./ Glk., 1: Ens. Ob., and 1: Adv. Cl., all marked *mf*. The next five staves are for brass: 2: Vib., 2: Tpt./ Cl., 2: Alto Sax., 3: Cl., and 3: Hn., all marked *f*. The next three staves are for more brass: 3: T. Sax./ Euph. T.C., 3: Tbn./ Euph., and 4: B. Cl., all marked *f*. The final two staves are for percussion: B. D. and Mrcs. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

no

1: Fl./ Glk.

1: Ens. Ob.

1: Adv. Cl.

2: Vib.

2: Tpt./ Cl.

2: Alto Sax.

3: Cl.

3: Hn.

3: T. Sax./ Euph. T.C.

3: Tbn./ Euph.

4: B. Cl.

4: Bari. Sax.

4: Tba.

B. D.

Mrcs.

mf

mf

mf

f

mf

mp

p

f

mf