

PIANO REDUCTION

js | James Stephenson

LIQUID MELANCHOLY

CONCERT

for

CLARINET

and

ORCHESTRA

JAMES M. STEPHENSON

 Stephenson
Music

www.stephensonmusic.com

COMPOSERUM.COM



James M. Stephenson

Liquid Melancholy concerto for clarinet and orchestra [2011]

(piano reduction: 2017)

Duration: approx: 16 min.

Program Notes (from the composer):

In the early spring of 2011, as an effort to keep up with my eldest daughter's reading assignments, I joined her in the enjoyable task of reading Ray Bradbury's "Fahrenheit 451." I had read it as a teenager myself, but little did I remember all of the wonderful metaphorical phrases he incorporated in that book! One such phrase was "Liquid Melancholy" - when referring to sleep-inducing medication. I knew right then that if I ever had the opportunity to use that as a title, I would jump on it.

That opportunity came just a few months later, when Liza Grossman, director of the Contemporary Youth Orchestra in Cleveland, asked to commission me to write a new clarinet concerto for Daniel Gilbert. A consortium of three ensembles was quickly formed, including Liza/CYO, the Midwest Young Artists (John Bruce Yeh, soloist, and Allan Dennis, conductor) and the Portland Youth Philharmonic (David Shiffrin, soloist and David Hattner, conductor). This project excited me on multiple levels: I had never written a major work for the clarinet, and everyone for whom I was writing were terrific friends and wonderful musicians (Liza, David Hattner and I going back to high school days at the Interlochen Arts Academy).

I've always been fascinated by the clarinet's ability to play such smooth and fluid lines, at all dynamic levels. This "liquidity" is something I wanted to highlight in this concerto. This is most evident in the 1st movement, when the clarinet is set against angular lines, first introduced by the solo cello. For the melancholy aspect, I wanted to write some searching music: some deeply personal and intimate music, a chance for the soloist and audience to relate and reflect upon what I put out there. This is the 2nd movement. The third and fourth movements are played without a break: an accompanied cadenza followed by a wispy and light final scherzo.

The concerto is roughly 16 minutes, and is originally scored for Solo Clarinet +
2 Flutes, Piccolo, 2 Oboes, English Horn, 2 Bb Clarinets, Bass Clarinet, 2 Bassoons
4 Horns, 2 C Trumpets, 2 Trombones, Bass Trombone, Tuba,
Timpani, 4 percussionists, Harp and Singers.

This new 'reduced' score was commissioned by the Lake Forest Symphony, to match their Bruckner 4 orchestration for the concert, plus the addition of harp and one more percussionist.

It is with great pleasure that I dedicate this work to the consortium of three orchestras/soloists + the Lake Forest Symphony for their belief in commissioning new music, and to Liza and Dan, for initiating the idea and premiering the work.

Jim Stephenson; January, 2017.



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Piano Reduction

Liquid Melancholy

Concerto for Clarinet and orchestra

I.

James M. Stephenson [2011]

Solo A Clar.

Con fuoco ♩ = 152

Piano

6

A

6

12

12

B

17

17

p

p

This section consists of two staves. The top staff is in common time (indicated by 'C') and has a key signature of one flat. It features eighth-note patterns with grace notes. The bottom staff is also in common time and has a key signature of one flat. It contains sustained notes and eighth-note patterns.

C

22

22

mf

p

This section shows two staves. The top staff is in common time with a key signature of one flat. The bottom staff is in common time with a key signature of one flat. Both staves feature eighth-note patterns with grace notes.

26

26

This section shows two staves. The top staff is in common time with a key signature of one flat. The bottom staff is in common time with a key signature of one flat. Both staves feature eighth-note patterns with grace notes.

D

31

31

mf

p

This section shows two staves. The top staff is in common time with a key signature of one flat. The bottom staff is in common time with a key signature of one flat. The top staff has eighth-note patterns with grace notes. The bottom staff has sustained notes and eighth-note patterns. Measure 31 ends with a dynamic 'p'.

36

36

mp

mp

E

41

41

f

sub p

F

46

46

mf

marc.

p

f

ff f

50

50

f

fp

ff

f

Liquid Melancholy - 1st movement

G

56

56

57

61

61

62

H

66

66

67

72

72

73

The musical score consists of five systems of music, each with multiple staves. The key signature varies throughout the score, including B-flat major, A major, and G major.

- System 1 (Measures 78-81):** The score begins with a dynamic of *f*. The bassoon has a prominent melodic line. Measure 81 concludes with a change in key signature to A major.
- System 2 (Measures 82-85):** The dynamic shifts to *fp*. Measures 82 and 83 feature eighth-note patterns. Measure 84 is marked with *f* and includes a dynamic marking *tr*. Measure 85 concludes with *f*.
- System 3 (Measures 87-90):** The dynamic is *fz*. Measures 87 and 88 show eighth-note patterns. Measure 89 starts with *p* and ends with *f*. Measure 90 concludes with *fz*.
- System 4 (Measures 91-94):** The dynamic is *fz*. Measures 91 and 92 show eighth-note patterns. Measures 93 and 94 conclude with *fz*.

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96

K

96

K

101

101

106

L

106

L

111

111

116 M

116 N

121 O

126

126

131

131

The music features complex rhythmic patterns and harmonic shifts. Measure 116 starts with a treble staff in B-flat major, followed by a bass staff in G major. Measure 117 begins with a treble staff in E major. Measure 121 starts with a treble staff in C major, followed by a bass staff in G major. Measure 126 starts with a treble staff in F major, followed by a bass staff in B major. Measure 131 starts with a treble staff in D major, followed by a bass staff in A major.

136

p f p mf p f p f

136

p (h) o. (h) o. mp p

141

P

p mf p mf³ f

141

mp p pp

146

p f

146

p

151

Q

p p p mp

151

pp pp mp

The musical score consists of six staves of music. Staff 1 (top) has two melodic lines, one in treble and one in bass, with dynamic markings p, f, p, mf, p, f, p, f. Staff 2 has two melodic lines with dynamic markings p, (h) o., (h) o., mp, p. Staff 3 (middle) has three melodic lines with dynamic markings p, mf, p, mf³, f. Staff 4 has three melodic lines with dynamic markings mp, p, pp. Staff 5 (bottom) has two melodic lines with dynamic markings p, f. Staff 6 (bottom) has two melodic lines with dynamic markings p. A large watermark 'COMPOSE.JUIN.COM' is diagonally across the page.

156

156

R

161

161

166

166

S

171

171

A musical score for a piece titled "Liquid Melancholy - 1st movement". The score consists of five systems of music, each with two staves (treble and bass). The key signature changes frequently, including B-flat major, A major, E major, and D major. Measure numbers 176 through 191 are visible. Measure 176 starts with a rest followed by a treble clef, a B-flat key signature, and a tempo marking of $\text{♩} = 120$. Measure 177 begins with a treble clef, a B-flat key signature, and a dynamic of p . Measure 178 starts with a bass clef, a B-flat key signature, and a dynamic of p . Measure 179 begins with a treble clef, a B-flat key signature, and a dynamic of p . Measure 180 begins with a bass clef, a B-flat key signature, and a dynamic of p . Measure 181 begins with a treble clef, a B-flat key signature, and a dynamic of p . Measure 182 begins with a bass clef, a B-flat key signature, and a dynamic of p . Measure 183 begins with a treble clef, a B-flat key signature, and a dynamic of p . Measure 184 begins with a bass clef, a B-flat key signature, and a dynamic of p . Measure 185 begins with a treble clef, a B-flat key signature, and a dynamic of p . Measure 186 begins with a bass clef, a B-flat key signature, and a dynamic of p . Measure 187 begins with a treble clef, a B-flat key signature, and a dynamic of p . Measure 188 begins with a bass clef, a B-flat key signature, and a dynamic of p . Measure 189 begins with a treble clef, a B-flat key signature, and a dynamic of p . Measure 190 begins with a bass clef, a B-flat key signature, and a dynamic of p . Measure 191 begins with a treble clef, a B-flat key signature, and a dynamic of f .

196

V

196

p

201

201

206

W

206

pp

p

211

211

pp possible

pp

pp

II.

Adagio lamentoso $\text{♩} = 63$

1
2
3
4
5
6
7
8

pp

G.P.

A

9

pp

pp

B

16

pp

mp

slight vib.

22

none.

mf

p

pp

pp

mf

pp

pp

slight vib.

C

C A Tempo

28

28

33

33

37

41

41

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rit.

E A Tempo $\text{♩} = 63$

46 *p* *p* *pp* *freely - not rhythmically exact*

46 *p* *p* *p* *p*

rit.

F A Tempo $\text{♩} = 63$

50 *pp* *p*

50 *pp* *p*

56 *c* $\# \text{B}$ $\# \text{A}$ $\# \text{G}$ $\# \text{F}$ $\# \text{E}$ $\# \text{D}$ $\# \text{C}$

G

62 *mp* $> p$ *p* *mp* *p* *mp* *mf* *c* *c* *c*

68

H

slight vib.

68

75

75

81

rit. lunga attacca

81

The musical score consists of three staves of music. The top staff begins at measure 68, the middle staff at 75, and the bottom staff at 81. The score is in common time, with key signatures changing frequently. Dynamic markings include *p*, *pp*, and *p*. Performance instructions include "slight vib.", "a piacare", "none.", "rit.", and "lunga attacca". Measure 68 features a melodic line in the top staff and harmonic activity in the middle and bass staves. Measure 75 shows a transition with dynamic changes and rhythmic patterns. Measure 81 concludes the section with a final dynamic and articulation marking.

III. CADENZA

Subito Allegro

Adagio

(1) Allegro

5

Adagio

(2) Allegro

8

(3) Allegro

13

fz

The musical score consists of four systems of music for three voices (Soprano, Alto, Bass). The first system starts with a dynamic of *f* and includes a measure of rests. The second system starts with a dynamic of *p*. The third system starts with a dynamic of *f*. The fourth system starts with a dynamic of *f*. The fifth system starts with a dynamic of *f*. The sixth system starts with a dynamic of *mp*. The seventh system starts with a dynamic of *f*. The eighth system starts with a dynamic of *mp*. The ninth system starts with a dynamic of *f*. The tenth system starts with a dynamic of *p*. The eleventh system starts with a dynamic of *f*. The twelfth system starts with a dynamic of *mp*. The thirteenth system starts with a dynamic of *f*. The fourteenth system starts with a dynamic of *f*.

18

(4) *Tempo, poco a poco accel.*

23

slowing

27

31

slower echo

Rit...

attacca

IV.

Fast $\text{d} = 144$

6

11

16

21

B

21

p

f

p

26

mf

f

ff

31

C 'Stesso $\text{d} = \text{d} = 144$

ff

f

ff

f

36

f

f

The image shows four staves of musical notation for a piece titled "Liquid Melancholy - 4th movement". The music is divided into sections labeled D and E.

Section D: Measures 41-45. The key signature changes from one flat to two sharps. Measure 41 starts with a forte dynamic (f). Measure 42 begins with a dynamic (f) followed by sixteenth-note patterns. Measure 43 continues with sixteenth-note patterns. Measure 44 begins with a dynamic (f) followed by sixteenth-note patterns. Measure 45 begins with a dynamic (f) followed by sixteenth-note patterns.

Section E: Measures 50-56. The key signature changes back to one flat. Measure 50 starts with a piano dynamic (p). Measure 51 begins with a dynamic (mp) followed by eighth-note patterns. Measure 52 begins with a dynamic (mf) followed by eighth-note patterns. Measure 53 begins with a dynamic (mf) followed by eighth-note patterns. Measure 54 begins with a dynamic (mf) followed by eighth-note patterns. Measure 55 begins with a dynamic (mf) followed by eighth-note patterns. Measure 56 begins with a dynamic (mf) followed by eighth-note patterns.

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62

62

67

F

c

poco

p

67

mf

p

3

74

74

80

merely glossed over

6

3

86 G
f

86 H
p

90 G
p f 3 3 3 3

90 H
3

94 G
mf

94 H
3 3 3 3

98 G
f

98 H
p #p

I 'stesso, ma agitato

102

102

106

106

110

110

114

114

pp

poco

pp

poco

mp

pp

J

118 *mp* poco

118 *pp*

122 *mf* *f*

122 *f*

126 *p*

126 *p*

130 8

130 8

The musical score consists of four systems of music. System 1 (measures 118-119) features a treble clef part with sixteenth-note patterns and a bass clef part with eighth-note patterns. Dynamics include *mp* and *poco* for the treble part, and *pp* for the bass part. System 2 (measures 122-123) shows a treble clef part with eighth-note patterns and a bass clef part with eighth-note patterns, with dynamics *mf*, *f*, and *f*. System 3 (measures 126-127) shows a treble clef part with eighth-note patterns and a bass clef part with eighth-note patterns, with dynamics *p* and *p*. System 4 (measures 130-131) shows a treble clef part with sixteenth-note patterns and a bass clef part with eighth-note patterns, with dynamics 8 and 8. A large diagonal watermark reading "COMPOSEJAZZ.COM" is overlaid across the score.

K 'Stesso $\text{♩} = 144$

134 f ff p f

138 f f

L poco più presto,
si possibile $\text{♩} = \text{♩}$

142 p

142 ff pp

146 'Stesso $\text{♩} = \text{♩}$

146 p pp

'Stesso

150

M

150

p

154

mf

p

154

mp

p

'Stesso

158

N rigid

158

162

mp

mf

162

p

O

167

167

167

mp

f

172

172

fp

mf

178

f mf

178

fp

f

ff

Molto intensivo, in One
 $\text{♩} = 96$

Q Repeat 4x,
getting tortuously slower

184 Dictated getting excruciatingly slow

Molto presto, but in 3 $\text{♩} = 160$

190 ff

190 p