

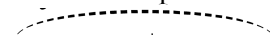



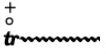


Reed Quintet
Transposed Score

Commissioned by and written for the Akropolis Reed Quintet

Pivot

Katherine Pukinskis

Performance Notes

- Score is transposed.
-  dotted slur markings are indications of phrase and need not be performed in one breath.
-  is a long fermata; sustain for an extended period of time.  is a standard fermata; hold for (approximately) twice the notated value.
-  indicates a slow, undulating vibrato, almost like a low frequency pulsing. Do not change pitch; frame this is a series of dynamic oscillations.
-  indicates a bisbigliando or timbre trill between alternate fingerings for the same pitch.
-  this diamond notehead indicates a multiphonic for the clarinet. The actual multiphonic choice is at the discretion of the performer, but should include pitches heard from other instruments in the same temporal space, with particular attention paid to the longer, sustained notes where possible.
- mm. 4-17 details:
 - Timing is flexible; move forward through the measure in the order that material is presented. Do not advance to the next measure until everyone has finished their material in the current measure. Very often one instrument will have material that cues moving on: Alto Sax and Bass Clarinet will cue into measure 5, Bassoon will cue into measure 6, etc.
 - Gestures connected across instruments by a solid vertical line (ex. Clarinet and Bass Clarinet in m. 4) should enter at the same time and continue to line up with one another for the length of the bracketed material.
 - Gestures connected across instruments by a dashed vertical line (ex. m. 6 between Clarinet and Bass Clarinet+Bassoon duo) should enter at the same time but do not need to hold the same tempo beyond the point of entry.
 - Vertical dashed lines that do not line up with another entrance (ex. Bassoon and Bass Clarinet in m. 5) indicate the general placement of the entrance. In m. 5, the Bassoon should not enter until the Bass Clarinet and Alto Saxophone have settled into the whole note.
 - Tempo is flexible for this section, but must be generally maintained within each notated gesture.
 - Final notes in gestures can be sustained for longer than the notated value, at the discretion of each player.
 -  Stemless noteheads (ex. m. 6 in Clarinet and Alto Sax) should be long, slow, legato pulses at the end of the phrase. Specific tempo is up to the performer, but should be consistent within the gesture.
 - Rests are generally omitted in this section in order to limit prescription about when and where silence happens, but is expected that players will *not* sustain the sounds throughout. Space and silence are left to the discretion of the ensemble. When rests are notated, they are purposeful placements.

Composer's note:

Pivot is the companion piece to *Puddle*, which was composed in the summer of 2020. *Puddle* was written to be compiled through a series of single-instrument recording sessions to accommodate for a necessary pandemic-related separation. *Pivot* was commissioned to be a piece that required Akropolis to play in-person as an ensemble.

I wanted the two pieces to be connected to one another without sounding like they were cut from the same cloth. The pitch material for *Pivot* comes from the slogging bassoon and bass clarinet ostinato in the middle section of *Puddle*, but is transformed into the tightly wound descent that opens this new piece and is sprinkled throughout. The manipulation of tempo, isolated rallentandos, and repeated pulsing pitches that were used as temporal anchors for *Puddle*'s recording logistics now return in *Pivot*; here, though, they are the fading residue after long tones.

The distinct live-ness of *Pivot* is folded into the piece in two ways. The first half of the composition is built to be highly responsive and interactive within the ensemble; in certain moments, the oboe cannot enter until the clarinet has started their line, or the bassoon and bass clarinet need to calibrate their lines to enter at the same time and maintain a unified tempo for a certain duration. While performers always have control over their interpretation of a work, I purposely built *Pivot* to tap into the tenets of great conversation — active listening, an awareness of the other people in the discussion, a consideration of time and space, and an engagement beyond the surface. This required flexibility also means that each performance will be slightly different, dependent on the individuals on stage and their interactions with one another. Some performances may sail through the first part of the piece with a sense of urgency or freedom, others may take on a more contemplative tone. Depending on the acoustics of the performance space, the ensemble may choose to let certain gestures resonate for longer or to compress time in certain sections to take advantage of the surrounding architecture.

The second part of the piece basks in the joys of live performance; it is a ticking machine, where the quarter note pulse is constant and relentless. The lines are acrobatic and face extensions and truncations of the 4/4 bar, and the rhythmic grooves are interrupted with skips and hitches; as a complement to the first part's necessity of in-person ensemble performance due to the individuality of lines, the second part of the piece relishes in the shared groove. The tangible and consistent pulse saturates the feeling of togetherness, and navigating the asymmetries and intricacies as a unit bring out some of the joys of ensemble playing, much like the syncing of oars while rowing crew or the unified leans of a bobsled team barreling down a track. The audience, then, gets to come along for the ride.

I am grateful to Akropolis for their time and attention in workshopping this piece and helping it to grow into what it has become.

Duration: 5-6 minutes
Premiere: Spring 2021
Akropolis Reed Quintet

For Perusal Use Only
DO NOT PRINT

TRANSPOSED SCORE

For Akropolis Reed Quintet

Pivot

K. Pukinskis

Driving, determined ♩ = 120

Oboe

Clarinet in Bb

Alto Saxophone

Bass Clarinet in Bb

Bassoon

f 3 3

f 3 3

f 3 3

f *mf* *n*

f *mf* *n*

-- start together, tempo can differ
 __ start together and stay together under the bracket
 hold ending notes to natural decay, at discretion of ensemble/space

Freely, at your discretion

♩ = 40-72

Ob.

Cl.

Alto Sax

B. Cl.

Bsn.

mf

mp

mf

mp

mf

mp

n *mf*

tr

5

Ob. $\overset{+}{(tr)}$ ~~~~~

Cl. $\#$ \diamond ----- ord.

Alto Sax.

B. Cl.

Bsn. mp

6

Ob.

Cl. mp mp

Alto Sax. mf mf

B. Cl. mp mp

Bsn. mp mp

7

Ob. *mp*

Cl. *mp*

Alto Sax. *mp*

B. Cl.

Bsn.

3

8 (tutti)

Ob. *mf* *mp*

Cl. *mf*

Alto Sax. *mf* *tr*

B. Cl.

Bsn.

10

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

mp

mp

mp

mp

mp

11

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

mf

mp

mp

mp

mp

12

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

p

mp

13

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

mf

mf

mf

mf

Building more forward motion

14

Ob. *mf*

Cl. *mf*

Alto Sax. *mf*

B. Cl.

Bsn. *p* *mp* *p*

15

Ob. *mp*

Cl. *mp*

Alto Sax. *mps*

B. Cl.

Bsn.

34

Ob. *mf* *sub mp* *f* *pp* *ff*

Cl. *f* *pp* *ff*

Alto Sax. *f* *pp* *ff*

B. Cl. *f* *pp* *ff*

Bsn. *f* *pp* *ff*

38

Ob. *mf* *ff* *mf*

Cl. *mf* *ff* *mf*

Alto Sax. *mf* *ff* *mf*

B. Cl. *mf* *ff* *mf*

Bsn. *mf* *ff* *mf*

41

Ob. *p* *mp*

Cl. *p* *mp* *mf*

Alto Sax. *p* *mp*

B. Cl. *p* *mp*

Bsn. *p* *mp*

Detailed description: This block contains the first system of a musical score, measures 41 through 43. It features five staves: Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The music is written in 4/4 time, with a key signature of one sharp (F#). Measures 41 and 42 are in 4/4 time, while measure 43 is in 5/4 time. The notation includes eighth and sixteenth notes, often grouped in triplets. Dynamic markings include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). There are also accents and slurs over the notes.

44

Ob. *mf* *subp*

Cl. *mf* *subp*

Alto Sax. *mf* *subp*

B. Cl. *mf* *subp*

Bsn. *mf* *subp*

Detailed description: This block contains the second system of a musical score, measures 44 through 47. It features the same five staves as the first system. The music continues in 4/4 time, with a key signature of one sharp. Measures 44 and 45 are in 4/4 time, while measures 46 and 47 are in 5/4 time. The notation includes eighth and sixteenth notes, often grouped in triplets. Dynamic markings include *mf* (mezzo-forte) and *subp* (sub-piano). There are also accents and slurs over the notes.

48

Ob. *mf*

Cl.

Alto Sax. *mf* *mp*

B. Cl. *mf* *mp*

Bsn. *mf* *mp*

51

Ob. *f sempre*

Cl. *mf* *f sempre*

Alto Sax. *f sempre*

B. Cl.

Bsn.