

A Compo Sunrise

*for clarinet, trombone, percussion,
piano, violin, and double bass*

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Duration: 8 minutes

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About A Compo Sunrise

This piece was inspired, in part, by the music of Charles Ives. Though its surface style is not particularly Ivesian, the basic concept is: *A Compo Sunrise* attempts to evoke a setting through sound, just as so many of Ives' works do. Ives happens to have been from Danbury, Connecticut, just a few towns away from my native Westport, so it seems appropriate that the setting of this particular homage is Westport's Compo Beach.

The work is essentially in binary form, which is in part a reflection of its programmatic content. The opening sixty measures are a kind of 'night music,' not conceptually dissimilar to Bartok's, where the second half of the piece, with its faster tempo, can be read as a kind of daybreak. In the slower section, my approach to soundscaping is rather transparent, with trombone breath sounds and violin *col legno* loosely depicting wind and creaking docks, respectively. I suppose the smoothly periodic nature of the material—especially as heard in the low fifths of the piano part—vaguely recalls the feeling of waves, as well. Nevertheless, there are many purely musical forces at work here, and it is important to note that the opening measures actually introduce all the central motivic material in the piece. The rising C-Eb-Bb gesture from mm. 3-4 is a quotation, both in pitch and rhythm, from the end of the fourth movement of Ives' Concord Sonata. It recurs frequently throughout this piece, helping the two halves of the binary to hang together; in addition to its recurrence across the opening section, it appears in mm. 75-85, m. 111, and at the conclusion of the work in mm. 188-189. Another Ives quote is introduced in the piano and violin parts of mm. 13-14, and this material is, in fact, a quote of a quote: here I reference Ives' reference to Beethoven's Fifth in the second movement of his Concord Sonata. Though this motive recurs less frequently in my piece than it does in Ives', it does help to punctuate certain climactic moments, like those in m. 90 and m. 94.

The material introduced in the piano in m. 5, though, is the glue that holds this work together. This relatively simple motive—two downward fourths linked by a whole tone—is presented several times in a rather static way in the opening section. However, unlike the other motives, this figure transcends its original role; in fact, it generates nearly all the material of the second half of the piece. It is the first material to appear after the grand pause, and it saturates the texture underpinning mm. 62-84. After a return of the opening material from mm. 85-97, this fourths motive then dominates the piano part from mm. 98-117, driving the modulation and upwards motion in the section. The slightly jazzy bass material from mm. 122-146 is also derived from the fourths motive, and the subsequently exuberant section from mm. 146-154 is quite obviously saturated with it, as the marimba, clarinet, and piano take turns hocketing it before it is refracted across the whole ensemble in the 'Wild' section from mm. 172-179. Unsurprisingly, perhaps, the motive punctuates the piece's conclusion, as well, from mm. 184-192.

This tightly knit motivic web allowed me a freer approach to the other material in the piece, and I am quite pleased with the result. The violin melody in mm. 98-109, for example, springs up essentially from nowhere; in the context of such a clearly defined texture, however, the melody reads not as randomness, but rather as a sort of emergent property of the system—suddenly present, but almost inevitable. Mirroring this move on a larger scale, the static materials of the opening rather suddenly, if gradually, give way to the lyrical materials at its end. It is my hope that in listening to this piece, you will find these transformations to be as beautiful and satisfying as I do—evocative, sweeping, and grand.

A Compo Sunrise

Westport, 2000-2010

Nick DiBerardino

Contemplative, expansive and otherworldly ♩ = 80

Bass Clarinet in B \flat

mp *mf*

Trombone

Blow air through the horn without buzzing; half-whistle and adjust pitch as desired to mimic the sound of wind

mp one breath

Vibraphone

Always L.V. unless otherwise indicated; loosen pedal to allow pitches to freely ring
Motor off

Tam-tam bowed To Vib. Vibraphone To T.-t.

f *p* *mp* *p*

Piano

The roll should in anticipation of beat one, so that the A sounds on the downbeat

L.H. *f* *pp* *ppp*

Violin

bow as desired col legno as unpitched as possible

p *mf*

Contrabass

bow as desired pizz. *mf* *p*

B. Cl. *n* *p* *rubato* *f*

Tbn. *breath sim.* *mp* *n*

T.-t. Tam-tam *struck* *mp* To Vib. *Vibraphone* *p* *mp* *mute strings with L.H.*

Pno. *mp freely* *p* *p* *mp*

Vln. *col legno sim.* *pizz.* *p* *mp* *n* *arco con sord molto sul pont* *mp* *pizz.* *mf*

Cb. *mp* *mf*

B. Cl. *mf smooth, grand* *f*

Tbn. *mf smooth, grand* *f*

Vib. *To B. D.* *Bass Drum soft beater* *n* *mp* *pp* *To Vib.* *Vibraphone* *mf* *To Mar.* *Marimba* *mf*

Pno. *mp* *mf* *> mp*

Vln. *pizz. senza sord.* *mf* *pizz.*

Cb. *arco* *pp* *p* *n* *mf*

B. Cl. *fp* *f* *mp*

Tbn. *mf* *mf*

Vibraphone *p* *mp* *p* *mf* *p*

Pno. *p* *mp* *p* *mp* *mp*

Vln. *con sord.* *mp* *p*

Cb. *mf*

breath

To T.-t.

Tam-tam bowed

struck

arco

30 *f* *mf* *sempre ff*

Tbn. *f* *mf* *f* *f legato*

T.-t. *mf* *f* *pp* *mf* *f*

Pno. *mf* *f* *mf* *f* *sempre ff*

Vln. *senza sord.* *f* *f* *sempre ff*

Cb. *f* *pizz.* *f* *arco* *f* *sempre ff*

Grandioso

To Vib.

Vibraphone

Red.

[illegible]

42

B. Cl. *f* *mp* *mf* *mp* light slap tongue

Tbn. *f* 3 3

T.-t. Tam-tam *f* *p* bowed

Pno. *f* *mp* *mp* *mp* *mf* *mf* *f*

ℳ. *f* *mf* *f*

Vln. *f* *mf* *mf* *pizz.* *pizz.*

Cb. *f* *mp* *f* *mf* continuous gliss.

47

To Cl.

B. Cl.

Tbn.

To Mar.

T.-t.

Pno.

Vln.

Cb.

f

f

mf

mf

p

f

mp

f

mf

pizz.

arco

arco

52

B. Cl.

Tbn.

Mar.

Pno.

Vln.

Cb.

breath

To T.-t.

Tam-tam struck

p

mp

p

mp

mp

p

pp

pizz.

pizz.

pizz.

pizz.

mf

mp

p

mp

p

68

Cl. *mp* *molto* *f*

Tbn. *mf*

Mar. *f* *ff* *mp* *f* *f*

Pno. *pp*

Vln. *mf*

Cb. *mf* *gentle, warm* *fp*

72

Cl. *mp* *legato*

Tbn. *sfz* *pp*

Mar. *f* *mp* *p* *pp*

Pno. *mp* *p* *pp*

Vln. *f* *pizz.*

Cb. *sfz* *f* *p* *pp*

77 **Picking up steam**

Cl.

Tbn.

Mar.

Pno.

Cello

Vln.

Cb.

arco

pizz.

mf

mp

f

[illegible]

10 85

Cl. *fp* *sempre f strong* 2

Tbn. *mp*

Mar. *To Vibraphone*

Pno. *sfz mf* *molto cresc.*

Vln. *strong* 2

Cb. *f*

88

Cl. *Raucous* *ff ffp*

Tbn. *mf* *f* *Vibraphone*

Mar. *ff*

Pno. *sfz sfz f sfz sfz*

Vln. *8va* *f dig in!*

Cb. *pizz.* *f* *ff* *sfz sfz*

91

Cl. *ff* *poco* *molto* *ff*

Tbn. *aggressive!* *ff*

Vib.

Pno. *sfz sfz* *sfz sfz*

Vln. (8)

Cb. *sfz sfz* *sfz sfz* *ff* *arco*

94

Cl. *ff*

Tbn.

Vib.

Pno. *sfz sfz* *ff* *sfz sfz* *sfz sfz*

Vln. *ff* *8va*

Cb. *as gritty as possible! bring out the overtones* *aggressive and ugly*

Suddenly Hushed

97

Cl. *sfz* *p*

Tbn. *sfz* *p*

Vib. *sempre mp*

Pno. *sfz sfz* *sempre p* a quiet bed of sound, no accents except where marked *mf pp* *gentle*

Vln. (8) *sfz sfz* *pizz.* *f* *molto espressivo, but always a little choked*

Cb. *sfz f*

100

Cl. *p* *p*

Tbn. *p* *p*

Vib.

Pno.

Vln.

Cb.

103

Cl.

Tbn.

Vib.

Pno.

Vln.

Cb.

p

p

sempre mf

106

Cl.

Tbn.

Vib.

Pno.

Vln.

Cb.

p

harder mallets

8va

Light and playful

109 *p.*

Cl.

Tbn.

To Mar.

Vib.

Marimba

mf

Pno.

mp

Vln.

pizz.

mp

Cb.

112

Cl.

Tbn.

Mar.

p

Pno.

Vln.

pizz.

p gentle, flowing

mp

Cb.

pizz.

mp gentle, flowing

115

Cl. *p* *mp*

Tbn.

Mar. *mp* To Vib.

Pno. (8) *8va*

Vln. *mf*

Cb. *mf* *mp*

118

Cl.

Tbn.

Vib. *mp* To Mar.

Pno. *15ma* (8) *8va* *pp* *Red.*

Vln. *mp* *pp* *mp*

Cb. *mf* *mf*

122 Bottomed out, but building

Cl. 

Tbn. 

Mar. 

Pno. 

Vln. 

Cb. 

127

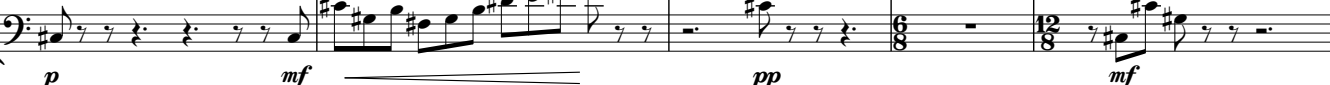
Cl. 

Tbn. 

Mar. 

Pno. 

Vln. 

Cb. 

132

Cl. 

Tbn. 
mp *pp legato* *mf*

Vib. 
pp *mf*

Pno. 
pp *mf*
8^{vb.} *pp* *mf*

Vln. 

Cb. 
p *mf* *p* *f*

136

Cl. 
ppp molto

Tbn. 
poco *mute*

Vib. 
f *p molto*

Pno. 
pp *mf* *pp* *f* *mp*
8^{vb.} *pp* *8^{vb.}*

Vln. 
pizz. *arco* *pizz.* *arco*
p *f*

Cb. 
p *mf* *p* *f*

140

Cl. *fp* — *sfz*

Tbn.

Mar. *f* *f* *f* *p* — *f* *f* *p molto*

Pno. *mf* pizz. *f* *p* *f* *f* *8^{vb}* *mp* *pp* *ff*

Vln. *p* *molto* *fp* *sfz* pizz. arco

Cb. *f* *p* *f* *f* *mp* *pp*

143

Cl.

Tbn. open *f*

Mar.

Pno. *sffz* *f* *f* *8^{vb}* *sffz* *f*

Vln. arco *f* arco

Cb. *f*

Exuberant and very expressive, always strong

19

146 $\text{♩} = \text{♩}$

Cl. sempre ff molto espressivo

Tbn. mf legato

Mar. sempre f espressivo

Pno. sffz mp molto cresc. poco a poco

Vln. sempre ff molto espressivo; bow as desired

Cb. f molto espressivo; bow as desired

149

Cl. f molto espressivo, legato

Tbn. f molto espressivo, legato

Mar. f molto espressivo, legato

Pno. sffz sffz

Vln. (8)

Cb. ff

151

Cl.

Tbn.

Mar.

Pno.

Vln.

Cb.

8

153

Cl.

Tbn.

Mar.

Pno.

Vln.

Cb.

8

ff

sim.

(f)

sfz

sfz

f warm

155

Cl.

Tbn.

Mar.

Pno.

Vln.

Cb.

sfz

(8)

158

Cl.

Tbn.

Mar.

Pno.

Vln.

Cb.

sfz

(8)

22 160

Triumphant, beginning to relax

Cl.

Tbn.

Mar.

Pno.

Vln.

Cb.

ff

sfz

molto

poco decresc. poco a poco

ff

poco

163

Cl.

Tbn.

Mar.

Pno.

Vln.

Cb.

molto

mf

dim. poco a poco

molto

Cl. *pp* *mp*

Tbn. *pp* *mp*

Mar. *mp* *mf* *mp* *ff* *f*

Pno. *p* *f*

Vln. *pp* *mp* *p*

Cb. *mp* *f*

molto

8va 15va

3 3

3 3

3 3

3 3

Cl. *ff*

Tbn. *ff* flutter

Mar. *ff*

Pno. *ff*

Vln. *ff*

Cb. *ff*

Wild!

3

173

Cl.

Tbn.

Mar.

Pno.

Vln.

Cb.

176

Cl.

Tbn.

Mar.

Pno.

Vln.

Cb.

179

Cl. *ff* *ffp* *f*

Tbn. *ff* *ffp* *n*

Mar. *ff* *p*

Pno. *sffz* *mf*

Vln. *ffp*

Cb. *ff* *ffp*

183

Cl. *mf* *f*

Tbn. *sfz* *f*

Mar. *sfz* *mf*

Pno. *sfz* *mf* *f*

Vln. *sfz* *f*

Cb. *sfz* *f*

26 185

Cl.

Tbn.

Mar.

Pno.

Vln.

Cb.

sfz

sfz

187

Cl.

Tbn.

Mar.

Pno.

Vln.

Cb.

ff

ff

ff

ff

190

Cl. *ff* *fff*

Tbn. *ff* *sffz* *sffz*

Mar. *fff*

Pno. *sffz* *sffz*

Vln. *fff*

Cb. *sffz* *sffz*

snap pizz.