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IN-Din-IA

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IN-Din-IA

for Bb Clarinet, Violin, Cello and Piano

Commissioned by Plexus

Composer: Peet Morrison

IN-Din-IA: Program Notes

Whilst touring in India with the Australian World Orchestra in late 2015, a humorous moment with a bus horn, indulgently played by our driver, led to the suggestion to write a piece for Plexus, an ensemble which includes two colleagues seated behind me that day.

Giddily mesmerised by its looping melodic twists, I began to focus more upon the cacophonous din - the interaction of all sorts of prolonged noises and vehicular horns - as the notorious Indian traffic wielded, flexed and swerved like a school of herring encircled by predatory fish.

Indian traffic is the unique experience of auto-rickshaws, taxis, buses, motorcycles, trucks, bicycles, cows, dogs, birds, pedestrians, beggars, street sellers and tourists - all simultaneous contributors to a mix of conglomerated speed and endless visual cocktails. And with it comes the dance of loud, incessant sounds and sweeping energies, of constant horns and pulses which contribute a real soundtrack every hour of the day, reminiscent of the moves and sounds of funk and bebop bands that never give up the groove. It's a horny place for sure in every sense of the word, hugely populated and with a ubiquitous, thickly-souped, sound bombardment bound by constant heat. This piece aims to capture that flavour of aural beats and morphing shapes, jazz mixed with joyous raga rhythms and discordant traffic jams.

Peet Morrison 2016

Note: All trill accidentals throughout apply to the tone above. For example, if the main note is G# and there is marked a natural sign, then trill to A natural. If the main note is a G and a flat symbol is indicated, then play to an Ab. Etc.

The musical score is written for four instruments: Bb Clarinet, Violin, Violoncello, and Piano. It begins with a tempo marking of 'Vivace' and a metronome marking of 146. The key signature is three sharps (F#, C#, G#). The score is divided into two systems. The first system covers measures 1 through 9, and the second system covers measures 10 through 17. The Bb Clarinet part starts with a forte dynamic and a staccato articulation. The Violin and Violoncello parts also begin with a forte dynamic and staccato articulation. The Piano part features a complex rhythmic accompaniment with various time signatures, including 4/4, 3/8, 2/4, and 7/8. The score includes various musical notations such as trills, accents, and dynamic markings like *mf* and *sf*.

20

B \flat Cl. *marcato*

Vln. *f* *diminuendo* *tr#* *mf* *pizz.* *ff* *sub. mp* *ff*

Vcl. *sub. f* *diminuendo* *f* *ff* *sub. mp* *ff*

Pno. *sub. f* *mf* *diminuendo* *ff* *sub. mp* *ff*

28

B \flat Cl. *mp sub.* *ff*

Vln. *mp sub.* *ff*

Vcl. *mp sub.* *ff*

Pno. *mp sub.* *ff*

34

B \flat Cl. *sub. mp* *f* *mf*

Vln. *sub. mp* *f* *mf*

Vcl. *sub. mp* *f* *mf*

Pno. *mp* *f* *mf*

42

B \flat Cl. *crescendo*

Vln. *crescendo*

Vcl. *f*

Pno. *3*

50

B \flat Cl.

Vln.

Vcl. *mf*

Pno. *crescendo* *3*

58

B \flat Cl. *mp*

Vln. *f punchy* *sim.* *fp* *senza vib.*

Vlc. *mp* *senza vib.*

Pno. *mf*

65

B \flat Cl. *mf* *sub.mf*

Vln. *con vib.* *mf* *f* *sub.mf*

Vlc. *con vib.* *mf* *f* *sub.mf*

Pno. *mf* *f* *sub.mf*

73

B \flat Cl.

Vln. *senza vib.* *vib.*

Vlc. *senza vib.* *vib.* *f* *diminuendo*

Pno. *f* *diminuendo*

81

B \flat Cl.

Vln.

Vlc.

Pno.

89

B \flat Cl. *mf* *f* *mp*

Vln. *mf*

Vlc. *mf* *f* *mp*

Pno. *mf* *f* *mp*

98

B \flat Cl. *mp*

Vln. *mp*

Vlc. *mp*

Pno.

110

B \flat Cl. *mf*

Vln. *mf*

Vlc. *mf*

Pno. *crescendo*

119

B \flat Cl.

Vln. *mf*

Vlc. *f* *mf* *f*

Pno. *mf*

131

B \flat Cl. *mf* *crescendo*

Vln. *crescendo*

Vlc. *sub.mf* *crescendo*

Pno. *mf* *crescendo*

143

B \flat Cl. *f sostenuto* *marcato* *sostenuto* *sub.mp*

Vln. *f sostenuto* *marcato* *sostenuto* *sub.mp*

Vlc. *f sostenuto* *marcato* *sostenuto* *sub.mp*

Pno. *f* *sostenuto*

147

B \flat Cl. *f* *mp* *f* *mp* *diminuendo*

Vln. *f* *mp* *f* *mp* *diminuendo*

Vlc. *f* *mp* *f* *mp* *diminuendo*

Pno. *f* *mp* *f* *mp* *diminuendo*

l.h. sim.

152

B \flat Cl. *p* *Meno mosso* $\text{♩} = 59$

Vln. *rallentando* $\text{♩} = 59$

Vlc. *rallentando* *legato, senza vib.* *con sordino* *pp* *pizz* *Arco*

Pno. *rallentando* *p*

159

B \flat Cl. *con sordino* *ppp* *p* *mp* *legato, with warmth.*

Vln. *pp legato, senza vib.* *pp sim.*

Vlc. *pizz* *p* *pp*

Pno.

166

B \flat Cl. *mp*

Vln. *poco a poco vib*

Vlc. *poco a poco vib*

Pno. *pp rolled, bell-like* *Half Pedal* *sim.* *sim.*

173

B \flat Cl. *mp* *pp* *mf* *p* *pp* *ppp*

Vln. *p* *pp* *ppp*

Vlc. *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *ppp*

Pno. *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *ppp*

183

B \flat Cl. *sf*

Vln. *senza sord.* *meno p*

Vlc. *senza sord.* *meno p*

Pno. *tr mw* *mp*

187

B \flat Cl. *sf*

Vln.

Vlc.

Pno.

191 *crescendo poco a poco et un poco con moto*

B \flat Cl. *crescendo poco a poco et un poco con moto*

Vln. *crescendo poco a poco et un poco con moto*

Vlc. *crescendo poco a poco et un poco con moto*

Pno. *crescendo poco a poco et un poco con moto* *p*

196

B \flat Cl.

Vln. *mf*

Vlc. *mf*

Pno. *mf*

202

B \flat Cl. *f cresc et accelerando poco a poco*

Vln. *f cresc et accelerando poco a poco*

Vlc. *f cresc et accelerando poco a poco*

Pno. *f cresc et accelerando poco a poco*

Piu mosso. Much articulated

♩ = 55

208

B \flat Cl.

Vln.

Vlc.

Pno.

217

B \flat Cl.

Vln.

Vlc.

Pno.

228

B \flat Cl.

Vln.

Vlc.

Pno.

239

B \flat Cl.

Vln.

Vlc.

Pno.

248

B \flat Cl.

Vln.

Vlc.

Pno.

253

B \flat Cl. *f* *fp* *ff* (flz)

Vln. *f* *fp* *ff*

Vlc. *f* *fp* *ff*

Pno. *f* *fp* *ff*

262

B \flat Cl.

Vln. *f*

Vlc. *mf*

Pno. *f*

271

B \flat Cl. *f* *ff* (*pesante*)

Vln. *ff* *piu. f* *ff*

Vlc. *ff* *Pizz* *Arco* *ff* (*Arco pesante*)

Pno. *f* *ff* *ff*

277

B \flat Cl.

Vln. *fff*

Vlc. *fff*

Pno. *fff*

281

B \flat Cl. *mp* *crescendo molto*

Vln. *mp* *crescendo molto*

Vlc. *mp* *crescendo molto*

Pno. *mp* *crescendo molto*

284

B \flat Cl. *ff* *diminuendo poco a poco*

Vln. *ff* *diminuendo poco a poco*

Vlc. *ff* *diminuendo poco a poco*

Pno. *ff* *diminuendo poco a poco*

291

B \flat Cl. *f*

Vln. *f*

Vlc. *f*

Pno. *f*

299

B \flat Cl. *mp* *niente* G.P.

Vln. *mp* G.P.

Vlc. *mp* *gliss.* *pizz.* G.P.

Pno. *mp* *gliss.* *p* *pp* G.P.

312 **Lento** $\text{♩} = 70$ **Vivo** $\text{♩} = 150$ **Lento (as before)** **Vivo**

B \flat Cl. *f* (violent) *f*

Vln. *pp* *con sordino* *silent calm; senza vib.* *pp*

Vlc. *arco pp con sordino* *pp*

Pno.

318 **Lento** *poco a poco accel.*

B \flat Cl. *pp*

Vln. *pp*

Vlc. *pp*

Pno. *p* *open, deep-tone cluster*

323

B \flat Cl.

Vln.

Vlc.

Pno.

senza sord. poco a poco accel.

p

crescendo

mp

poco a poco accel.

p tremolo.

crescendo

2

2

329

B \flat Cl.

Vln.

Vlc.

Pno.

f crescendo

mf

f crescendo

mf

f crescendo

336

B \flat Cl.

Vln.

Vlc.

Pno.

f

f

f

crescendo

ff

mf

ff