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## **Contemporary Music Score Collection**

### **Title**

Permanent Address

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### **Author**

Gleave, Rylan

### **Publication Date**

2020

# Permanent Address

*for clarinet in B♭, violin, viola, and violoncello*

2019

# Rylan Gleave

(b. 1997)



## **Program Notes**

For The Hebrides Ensemble, in collaboration with Drake Music Scotland, 2019.

c. 10'30"

*Permanent Address* is a reflection on living out of a suitcase, whether that is keeping all necessary belongings in a bag, ready to leave at a moment's notice, or pulling out metaphorical tools to hastily adapt to an unfamiliar, new social situation.

Navigating a sense of loss of home with neurodivergence is disruptive, and often isolating. This piece is representative of some of the feelings of loneliness I have felt in both countries I have lived in long term, as well as some of the odd comfort I have found in some of the places I have stayed, namely Scotland.

The photograph depicts Alasdair Dunn and myself, in our Glasgow flat, my first permanent address in over ten years.

Photograph taken by Alasdair Dunn, 2019

## **Performance Notes**

Grace notes marked tenuto to be played smoothly, ensuring both notes are played with equal importance. Grace notes marked with an accent to be heavily emphasised between each pitch. Grace notes marked with a slur to be played smoothly without any disruptions to the line, giving a sense of a gentle flourish.

Arrows toward 'sul pont.' or 'sul tasto' to indicate a gradual shift to that technique, then a return to ordinary playing (ord.).

Circular bowing is also required, indicated by boxed text above the stave, and negated by boxed text expressing *regular bowing*. There are three variations when circular bowing is indicated; slow bow speed, medium bow speed, and fast bow speed.

Spiccato, or spicc., marking to indicate bouncing the bow lightly on the string, in the gestural shape notated, fast to slow, at a speed of the player's comfort and discretion.

Flautando, or fl., to indicate a flute-like tone, created by bowing lightly near the or at the fingerboard.

Gliss with double lines at artificial harmonics to indicate moving from one harmonic to the next, whilst keeping the hand in the same position. Gliss to be started at the end of the first note, not the beginning.

There is one additional bow pressure specification in the score;



add bow pressure to produce a scratching sound; replace pitch with noise, then move back from noise to pitch again

Finally, there are a few repeated sections where performers are asked to mimic playing, but only produce pitches on certain notes. This is for a visual effect, to create the sense of continuous movement/concentration in direct contrast with the lack of sound.

## Instrumentation

Clarinet in B♭  
Violin  
Viola  
Violoncello

World premiere at The Queen's Hall, Edinburgh, as part of *Divergence*, 2019, performed by members of The Hebrides Ensemble.

*with many thanks to The Hebrides Ensemble  
and Drake Music Scotland, for their time and talents,  
and to Ben Lunn, for Divergence 2019 at  
The Queen's Hall, Edinburgh*

*for Alasdair, my home*

# Permanent Address

**Freely, plaintively**  $\text{♩} = 52$

Rylan Gleave (b. 1997)

Clarinet in B♭

Violin

Viola

Violoncello

**4**

**4**

**12 4**

**10 4**

**9 4**

circular bowing, ad lib., as close to the bridge as possible, medium bow speed

con sord., senza vib.

III

**p** ragged

niente

slow bow speed

**p**

Cl.

Vln.

Vla.

Vc.

**4**

**4**

**12 4**

**10 4**

**9 4**

**pp** cantabile

medium bow speed

niente

**ppp**

**sub.p**

A

8

Cl.

Vln.

circular bowing, ad lib., as close to the bridge as possible, medium bow speed  
con sord., senza vib.  
III

Vla.

Vc.

slow bow speed  
IV

*p*

*mf*

*niente*

12     **poco accel.** . . . . . (♩ = 58)     **rit.** . . . . .

Cl.

Vln.

pizz., con sord.

mp

ff

medium bow speed

Vla.

Vc.

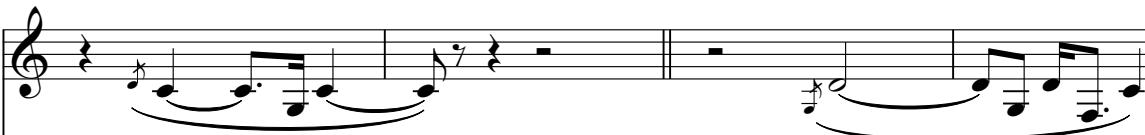
pizz.

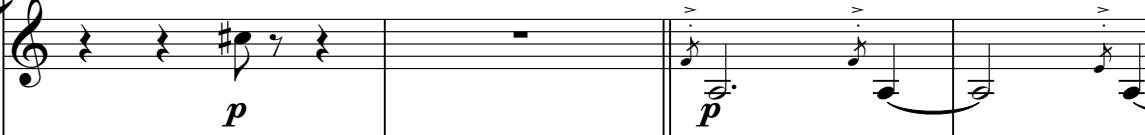
mp

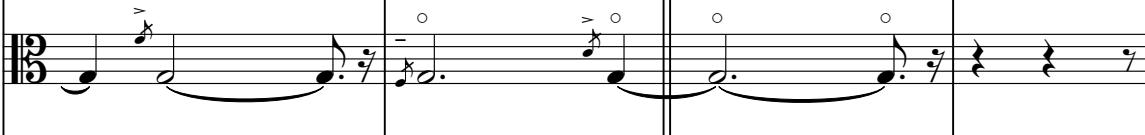
*niente*

**B**

**16** *a tempo* ( $\text{♩} = 52$ ) **accel.**

Cl. 

Vln. 

Vla. 

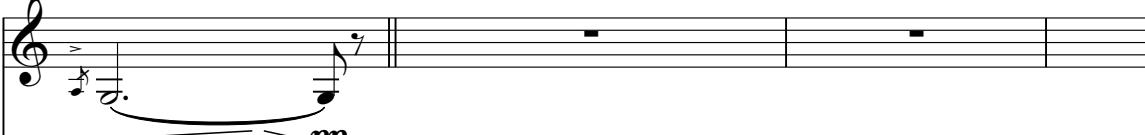
Vc. 

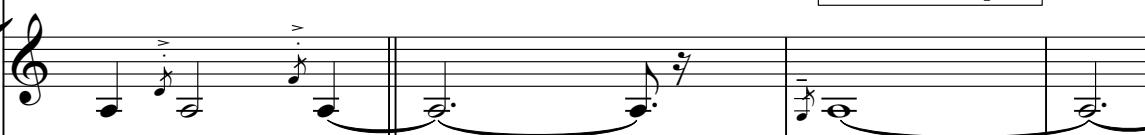
circular bowing, ad lib., as close to the bridge as possible, fast bow speed

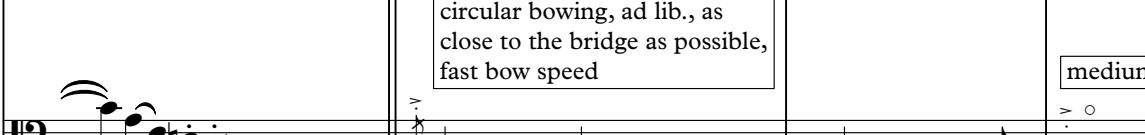
senza vib., arco

regular bowing

**20**  $\text{♩} = 58$  **rit.**

Cl. 

Vln. 

Vla. 

Vc. 

medium bow speed

circular bowing, ad lib., as close to the bridge as possible, fast bow speed

medium bow speed

niente

C

**Weary, fragile** ♪ = 52

circumference  
3 1/4

*ppp* ————— *p*

**new speed**

1

$$\overbrace{ppp}^{\text{}} \quad \overbrace{p}^{\text{}}$$

senza vib.

1

circular bowing, ad lib., as close to the fingerboard as possible, medium bow speed

senza vib., arco

1

*poco cresc.*

29

C1.

$\geq ppp$

*ppp* < *p* ————— *ppp*

$ppp < p \leq$

pp

V1n

*poco cresc.*

V1 -

*poco cresc.*

— 1 —

Vc.

*poco cresc.*

$\equiv ppp$

*ppp* < *p* = *ppp*

$$ppp < p \leq$$

35

Cl.

Vln.

Vla.

Vc.

slow gliss.

sim.

40

Cl.

2  
4

4  
4

keep instrument raised

circular bowing without touching the strings, only playing the regular noteheads

Vln.

slow gliss.

pp < mp ppp

Vla.

circular bowing without touching the strings, only playing the regular noteheads

Vc.

circular bowing without touching the strings, only playing the regular noteheads

**D**

44

Cl.  $\frac{3}{4}$   $p \text{---} mf \text{---} p$   $\frac{6}{8} \text{---} \frac{3}{4}$   
 circular bowing, ad lib., as close to the fingerboard as possible

Vln.  $\frac{3}{4}$   $pp \text{---} mp \text{---} pp$   $\frac{6}{8} \text{---} \frac{3}{4}$   $pp < mf < pp$   
 circular bowing, ad lib., as close to the fingerboard as possible

Vla.  $\frac{3}{4}$   $pp \text{---} mp \text{---} pp$   $\frac{6}{8} \text{---} \frac{3}{4}$   $pp < mp < pp$   
 regular bowing  
 molto vib.

Vc.  $\frac{3}{4}$   $pp \text{---} mp \text{---} pp$   $\frac{6}{8} \text{---} \frac{3}{4}$   $mp \text{ solo } \frac{2}{3}$   
 sul pont. ord.

48

Cl.  $pp \text{---} mp \text{---} pp$   $pp \text{---} p \text{---} pp$

Vln.  $pp \text{---} mp \text{---} pp$   $pp \text{---} p > pp \text{---} pp$   $pp \text{---} p > pp \text{---} pp$   
 regular bowing  
 circular bowing, ad lib., as close to the fingerboard as possible  
 slow gliss., rubato

Vla.  $mf \text{---} ppp$   $pp \text{---} p \text{---} pp$   
 circular bowing, ad lib., as close to the fingerboard as possible  
 senza vib.

Vc.  $pp \text{---} mp \text{---} pp$   $pp \text{---} p \text{---} pp$   
 sul tasto ord.

Cl. 52 **2** **4** **4** **3**  
*keep instrument raised*

Vln. **2** **4** **4** **5**  
*as in bar 42*

Vla. **2** **4** **4** **3**  
*fast bow speed* **4** **4** **3**  
*as in bar 42*

Vc. **2** **4** **4** **3**  
*as in bar 42*

**E**

Cl. 56 **Slightly more energy**  $\text{♩} = 58$  *poco cresc.*

Vln. **3** *sul pont.* **4** *regular bowing, medium bow speed*

Vla. **3** **4** *circular bowing, ad lib.* **3** *poco cresc.*

Vc. **3** **4** *circular bowing, fast bow speed* **3** *poco cresc.*

62

Cl.  $p$

Vln.  $mp$   $pp$   $p$   $p$  light trem.  $\rightarrow$  sul tasto  $\rightarrow$  ord.

Vla.  $p$   $mp$   $p$   $pp$   $pp$   $pp$   $mf$   $pp$  slow gliss.  $\rightarrow$  sul pont.  $\rightarrow$  ord.

Vc. gliss.  $p$   $mf$   $p$   $pp$   $pp$   $pp$   $mf$   $pp$

68

Cl.  $pp$   $ppp$   $\frac{2}{4}$   $\frac{4}{4}$  keep instrument raised

Vln.  $pp$   $ppp$   $\frac{2}{4}$   $\frac{4}{4}$  as in bar 42  $\frac{5}{4}$   $pp$   $\frac{3}{4}$

Vla.  $pp$   $p$   $pp$   $\frac{2}{4}$   $\frac{4}{4}$  as in bar 42  $p$   $pp$   $\frac{3}{4}$

Vc.  $pp$   $p$   $pp$   $\frac{2}{4}$   $\frac{4}{4}$  as in bar 42  $pp$   $p$

## F

9

With intent, moving onwards ♩ = 72

72

Cl. 3/4  

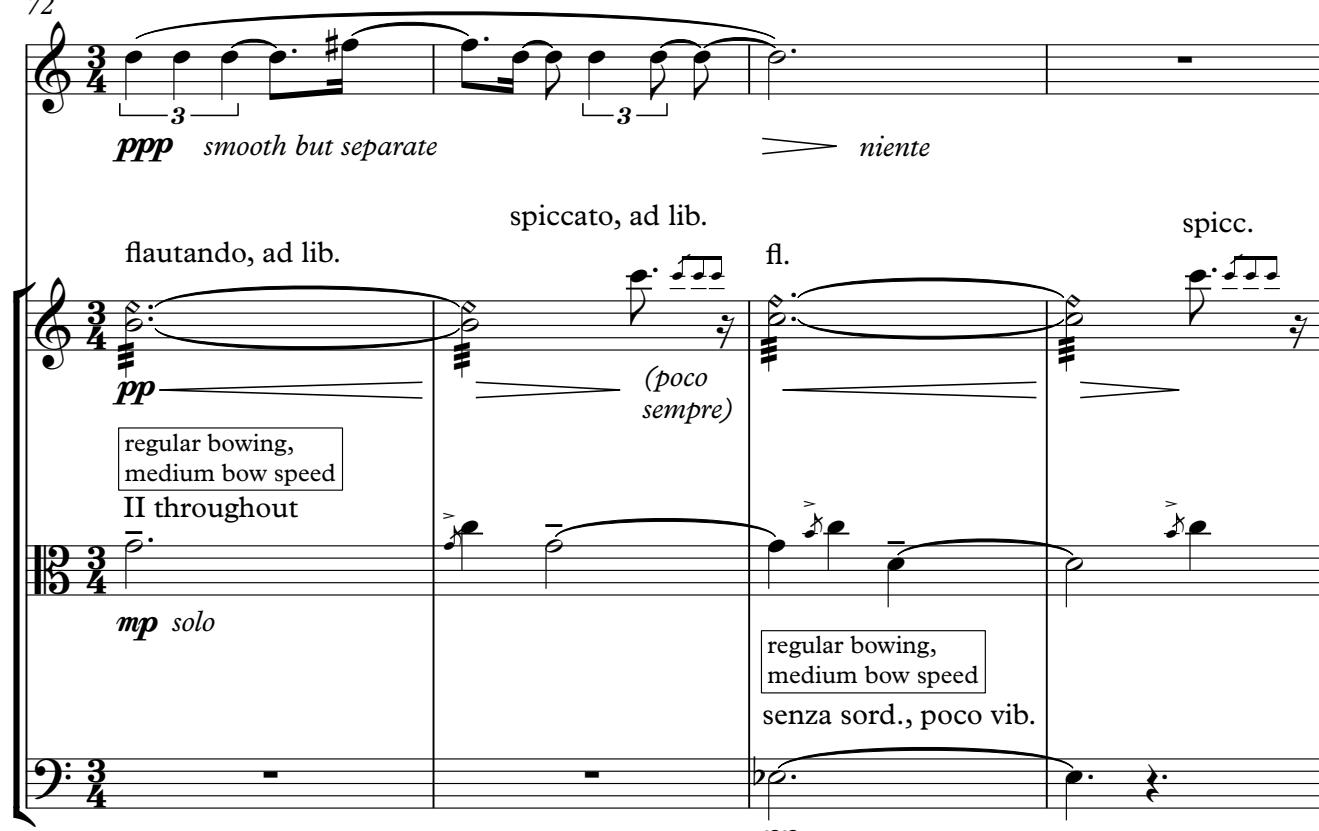
**Cl.** *ppp smooth but separate*

**Vln.** *flautando, ad lib.* *spiccato, ad lib.* *fl.* *spicc.*

**Vla.** *pp* *(poco sempre)* *regular bowing,  
medium bow speed* *II throughout*

**Vc.** *mp solo* *regular bowing,  
medium bow speed* *senza sord., poco vib.*

**pp**



76

Cl.  

**Vln.** *fl.* *spicc.* *fl.* *spicc.* *fl.*

**Vla.** *sul pont.* *ord.* *sul pont.*

**Vc.** *ord.* *sul pont.*



rall. . . . . a tempo

81

Cl. *niente* 2 3 3

Vln. spicc. fl. spicc. fl.

Vla. *p* (II) senza sord.

Vc. → ord. *mf*

*p*

86

Cl. *niente* *pp* 3

Vln. *pp*

Vla. → sul pont. → ord.

Vc. *pp*

90

Cl. 3 2

Vln. spicc.

Vla. → sul pont. → ord.

Vc. *pp*

**H**

11

94

Cl. *mf* 3 3

Vln. *mp*

Vla. *f*

Vc. *mp*

98

Cl. 3 3 3

Vln.

Vla.

Vc. *b>*

102

Cl. 3 3 3 spicc.

Vln.

Vla.

Vc.

This musical score page contains three systems of four staves each, representing parts for Clarinet (Cl.), Violin (Vln.), Viola (Vla.), and Cello/Bass (Vc.).

**System 1 (Measures 94-97):** The Cl. part consists of eighth-note patterns with dynamics 'mf' and '3'. The Vln. part includes sustained notes and eighth-note patterns with dynamics 'mp'. The Vla. part features sustained notes and eighth-note patterns with dynamics 'f'. The Vc. part includes sustained notes and eighth-note patterns with dynamics 'mp'.

**System 2 (Measures 98-101):** The Vln. part has eighth-note patterns with dynamics 'f' and sustained notes. The Vla. part includes eighth-note patterns and sustained notes. The Vc. part features sustained notes with dynamics 'b>'.

**System 3 (Measures 102-105):** The Cl. part is the focal point with eighth-note patterns and dynamics 'spicc.' and '3'. The Vln. part includes eighth-note patterns and sustained notes. The Vla. part features eighth-note patterns and sustained notes. The Vc. part includes sustained notes and eighth-note patterns.

106

Cl. 

Vln. 

Vla. 

Vc. 

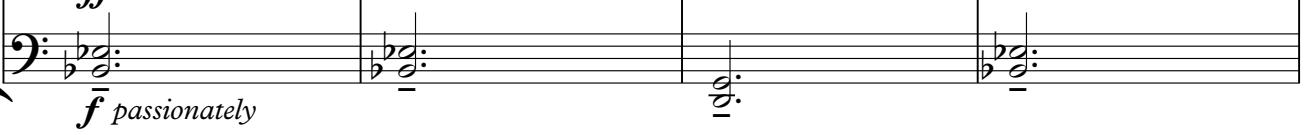
I

110

Cl. 

Vln. 

Vla. 

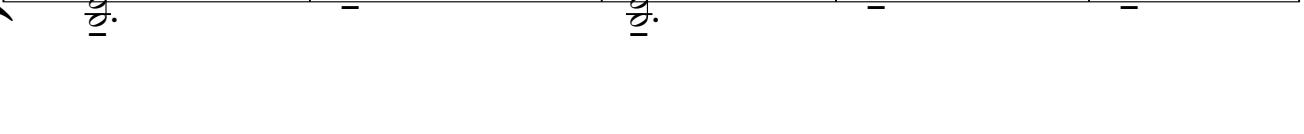
Vc. 

114

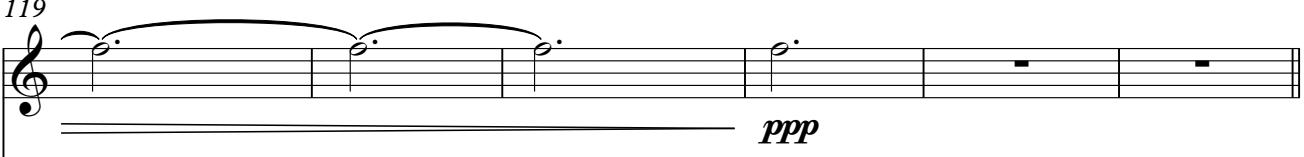
Cl. 

Vln. 

Vla. 

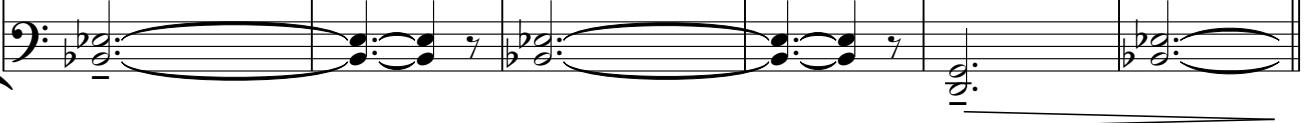
Vc. 

119

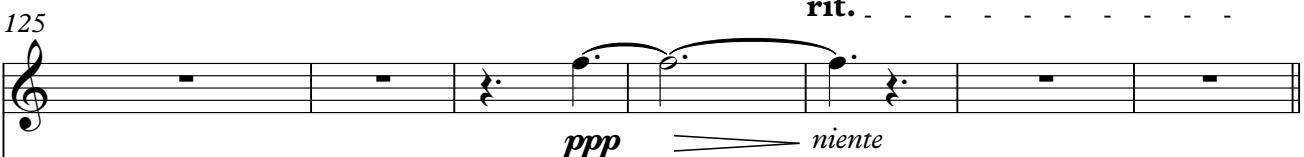
Cl. 

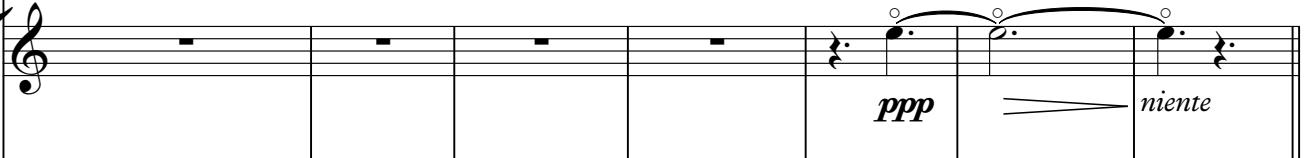
Vln. 

Vla. 

Vc. 

**J**

125 *rit.* 

Vln. 

Vla. 

Vc. 

*con sord.*

**K**132 **With finality** ♩ = 60

Cl.

Vln.

Vla. III senza vib.  
mp  
circular bowing, ad lib., as close to the fingerboard as possible, medium bow speed

Vc. p pp

**rall.**

137

Cl. ppp niente  
circular bowing, ad lib., as close to the fingerboard as possible, slow bow speed

Vln.

Vla. ppp niente  
circular bowing, ad lib., as close to the fingerboard as possible, slow bow speed

Vc. ppp niente  
slow bow speed