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Flesym Ees I Yaw Eht

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<https://escholarship.org/uc/item/1zv6v83k>

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Publication Date


2020



Flesym Ees I Yaw Eht

by Coleman Rowlett

(2017)



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Flesym Ees I Yaw Eht

for piano

Duration: 7'34"

About this Piece:

Flesym Ees I Yaw Eht embodies the inner turmoil one suffers when it feels like they cannot do anything right. The frustration builds and intensifies as time passes. As they reach the climax, they hit a breaking point. The piece ends with a softer, more reflective tone to symbolize the reconciliation and the act of forgiving one's self.

About the Composer:

Coleman Rowlett received his B.M. in Music Composition at Susquehanna University in 2016 where he studied composition under Dr. Patrick Long. In addition, Rowlett holds a M.M. in Music Composition from Butler University where he studied under Michael Schelle and James Aikman. Rowlett has been commissioned by Dr. Gail B. Levinsky, the Akira Quartet, Joshua Heaney, the SUSQ Quartet, the Quakertown Community Band, and the Mifflinburg Area High School Symphonic Band. In addition to his studies under Dr. Long, Dr. Schelle, and Dr. Aikman, Rowlett has had the privilege to participate in masterclasses and lessons with composers such as Marilyn Shrude and Libby Larsen and attended the 2016 Snow Pond Composer's workshop with Dr. Ed Jacobs and Dr. Richard Nelson. Rowlett has had compositions performed at multiple North American Saxophone Alliance conferences as well as the 40th Annual Navy Band Saxophone Symposium.

Rowlett's compositions are eclectic in style, mixing various elements of some of his favorite music including jazz, classical, expressionist, avant-garde, serialist, and others. In addition to his compositional activities, Rowlett is also an active performer and teacher of the saxophone. When he is not composing or performing, Rowlett can be found hiding in the woods, meditating by bodies of water, or playing with his cat, Buttons.

Flesym Ees I Yaw Eht

Coleman Rowlett
(2017)

With Intense Frustration 8" ————— 5" —————

Forearm Cluster

ff *sfz*

Ped. sempre

Mute string with Finger Nail

(B \flat)

Rumbling 8" —————

as fast as possible

Mute as before, ad. lib similar Gestures

(A & B \flat)

Freely 3" —————

ff *n* *f* *n* *sub. f* *(mf)* *n*

DEEP INHALE

(F \sharp)

*Durations of these cells are not proportional to how they should be played. Feel free to take a little time on each cell, overlapping the cells as they appear visually.

Heavily, Holding Back Great Anger
quasi accel.

mp cresc. *f*

With Finger Nails, Scrape Low Strings Towards Keys

4''

Dissolving Some Tension

f *n*

8''

fp *ff* *fp* *ff*

10''

ff *fff* (*mp*)

Random Crystalline Re-articulations

10''

Musical score for the first system. The piano staff begins with a dynamic marking of *f* and a fingering of 5. The bass staff also starts with *f* and a fingering of 5. Performance instructions include:

- 4" Scrape High Strings *f*
- Quick Scrape on Low Strings
- 8" Mute string with Finger Nail *fff*

 The system concludes with a fingering of (B^b) in both staves.

Musical score for the second system. The piano staff features a crescendo from *n* to *f*, followed by a section marked *n* and *fff*. The bass staff has a dynamic marking of *ff*. A performance instruction reads:

- 8" Mute string with Finger Nail (A)

Musical score for the third system. The piano staff starts with a dynamic marking of *p* and transitions to *ff*. The bass staff begins with *(mf)* and also transitions to *ff*. A performance instruction reads:

- 10" With Intense Frustration

Musical score for the fourth system, titled "Aggressive, Rising Tension" with the instruction "quasi accel." and a dynamic marking of *ff cresc.*. The piano staff includes a triplet of 3 notes and a fingering of 3. The bass staff features a triplet of 3 notes and a fingering of 3. The system ends with a fingering of 16.

Forearm Cluster 10"

fff

This system shows the beginning of a piece. The right hand has a treble clef and the left hand has a bass clef. The music starts with a *fff* dynamic. A large black rectangular block labeled "Forearm Cluster" covers the right hand for 10 seconds. The left hand continues to play a rhythmic pattern of eighth notes.

ff *mf* *mf*

3" 2" 4"

(B \flat) (B \flat)

This system continues the piece. The right hand has a treble clef and the left hand has a bass clef. Dynamics include *ff* and *mf*. There are three time markers: 3", 2", and 4". The left hand has a bass clef and a key signature of B-flat. The right hand has a treble clef and a key signature of B-flat.

quasi accel. *mp cresc.*

3

(B \flat) (E) (D \sharp) (A)

This system continues the piece. The right hand has a treble clef and the left hand has a bass clef. Dynamics include *quasi accel.* and *mp cresc.*. There is a triplet of eighth notes in the right hand. The left hand has a bass clef and a key signature of B-flat. The right hand has a treble clef and a key signature of B-flat.

quasi accel. *f cresc.* *ff* *ff cresc.* *fff*

3" 3

(D) (D \sharp)

This system continues the piece. The right hand has a treble clef and the left hand has a bass clef. Dynamics include *quasi accel.*, *f cresc.*, *ff*, *ff cresc.*, and *fff*. There are two time markers: 3" and 3. The left hand has a bass clef and a key signature of D. The right hand has a treble clef and a key signature of D.

A musical score for the first system, consisting of a piano part on the left and a violin part on the right. The piano part features a series of chords and arpeggios, with some notes marked with a 'v' (vibrato). The violin part has a similar melodic line. A large bracket above the violin staff spans five measures, labeled '5''.

Slowly, with Time

Random Crystalline Re-articulations

A musical score for the second system, consisting of a piano part on the left and a violin part on the right. The piano part has a melodic line with dynamic markings 'mp' and 'p'. The violin part has a similar melodic line. A large bracket above the violin staff spans five measures, labeled '5''.

A musical score for the third system, consisting of a piano part on the left and a violin part on the right. The piano part has a complex rhythmic pattern with dynamic markings 'ff', 'p', and 'mf'. The violin part has a melodic line with dynamic markings 'mf' and 'p'. A dashed line above the piano staff indicates 'accel.' and 'rit.'. A large bracket above the violin staff spans two measures, labeled '2''.

A musical score for the fourth system, consisting of a piano part on the left and a violin part on the right. The piano part has a melodic line with dynamic markings 'pp'. The violin part has a melodic line with dynamic markings 'pp'. A large bracket above the violin staff spans one measure, labeled '1''.

Absolved, Reflective (♩=72)

mp
Ped. (as desired)

Molto Rubato

mf

Reflective

mp

More Motion, Rubato

mf

First system of the musical score. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a series of chords, some of which are connected by a dashed line. The bass staff features a rhythmic accompaniment of eighth notes. A dynamic marking of *f* (forte) is placed above the treble staff in the second measure. Pedal markings are present below the bass staff, including a half note with a circle and a line, and a whole note with a circle and a line.

Second system of the musical score. The treble staff contains a melodic line with eighth notes and some chords. The bass staff continues the accompaniment. Dynamic markings include *ff* (fortissimo) in the first measure and *mp* (mezzo-piano) in the second measure. A *Ped. →* marking is located below the bass staff between the second and third measures.

Third system of the musical score. The treble staff shows a melodic line with a *rit.* (ritardando) marking above it. The bass staff has a few chords. Dynamic markings include *p* (piano) and *ppp* (pianissimo) in the final measures. A *Freely* instruction is written above the treble staff. Pedal markings include *Ped. → (B^b)* below the bass staff.