

UCLA

Contemporary Music Score Collection

Title

Glimpse

Permalink

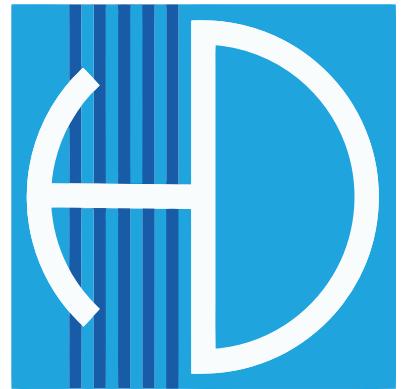
<https://escholarship.org/uc/item/5690q9km>

Author

Peire Serrate, Tomàs

Publication Date

2021



Tomàs Peire Serrate

GLIMPSE

for bass clarinet, violin and violoncello
2019



Contemporary Score Edition
UCLA Music Library, Davise Fund



Tomàs Peire Serrate

GLIMMIPSE

for bass clarinet, violin and violoncello
2019



Contemporary Score Edition
UCLA Music Library, Davise Fund
Matthew Vest, General Editor

Glimpse was premiered by the Winsor Music Ensemble at the UCLA Ostin Music Center on March 4, 2019 by Gabriela Díaz, violin, David Russell, violoncello and Rane Moore, bass clarinet.

Winner of the UCLA Music Library, Davise Fund Award.

Instrumentation

Bass Clarinet

Violin

Violoncello

I. Intriguing

II. Playful

III. Restless/Serene

all movements are played attacca

Transposed Score

Duration: c. 7'

Glimpse was composed for Winsor ensemble residency at UCLA in March 2019. It explores different interactions between the three instruments: dialogue, discussion, and confrontation, generating a narrative through the three movements played attacca. Each movement contains elements, or glimpses, of the other two.

Tomàs Peire Serrate is an LA-based composer born in Barcelona. His music has been performed in Europe, US and Asia. He has been featured in concert series such as Klang (Helsinki), Off Liceu (Barcelona), Hear Now and Jacaranda (Los Angeles), and showcased in festivals like Zodiac (Nice, FR), HighScore (Pavia, IT), Livorno Music Festival (Livorno, IT), Vipa (Valencia, SP), Re-Imagined (Hong Kong), Chopin and Friends (New York, US) and at the SCI National Conference (Albuquerque, US). Since 2019, Tomàs is the associate artistic director for the Du Vert a L'infini Music Festival held in Besançon, France.

In 2018, he obtained the Audience Commission Award at the American Composers' Orchestra Underwood Readings for his orchestral piece Rauxa. He won the 1st prize at the New Vision Composition Competition (New York, 2019) for his work Five Haiku for soprano and ensemble; as well as the 3rd prize at the Krzysztof Penderecki International Composers Competition Arboretum (Poland, 2019) for his chamber orchestra piece Collapse. In July 2020 he won the Grand Prize at the International Composition Competition iSing! Festival in Suzhou, China.

Tomàs studied piano and composition in Barcelona, at the Escola Superior de Música de Catalunya (ESMUC), and at the Sibelius Academy in Helsinki. He received a Masters of Music degree in Film Scoring at New York University - Steinhardt, and a Ph.D. in Music Composition at the UCLA Herb Alpert School of Music.

<http://www.tomaspeire.com>

The UCLA Music Library provides access to one of the largest academic music collections in North America and is the largest and oldest major music library on the West Coast of the United States. The Music Library one of the most used UCLA Library spaces and collections, with over 100,000 visitors and over 35,000 items checked out each year. It supports music study and performance at UCLA, the Herb Alpert School of Music, and throughout Southern California. Matthew Vest is the Music Inquiry and Research Librarian at the UCLA Music Library. <http://www.library.ucla.edu/music>

Hugo Davise was born Hugo Edward Davies in 1907. A lifelong Angelino, Davise worked for the Department of Agriculture during World War II. After the war, he earned his doctorate in philosophy at UCLA, and spent much of his career teaching at Santa Monica College and Los Angeles City College. His devotion to music was unwavering, yet private. He studied and composed in the most significant styles of the twentieth century, producing atonal, polytonal and modal works, and developing his own compositional system in response to that of Arnold Schoenberg.

Davise taught music privately into his late eighties. His students learned strict counterpoint, composition, and music history. Although he wrote in multiple genres, the bulk of his music is for solo piano, his own instrument. Thanks to his bequest to the UCLA Music Library, copies of Davise's scores are available in the UCLA Library Special Collections. Davise died in 2000, but his legacy continues through the UCLA Music Library, **Hugo and Christine Davise Fund for Contemporary Music** and the **Contemporary Score Edition** series.

<http://www.library.ucla.edu/music/hugo-davise-fund-contemporary-music>

Published by UCLA Music Library, Davise Fund, 1102 Schoenberg Music Building, Box 951490, Los Angeles, CA 90095-1490.

First printing.

Copyright © 2019 Tomàs Peire Serrate (ASCAP/SGAE). All rights reserved.

Printed in the United States of America.

UCLA Music Library design elements on the covers are derived from the Richard Haines mosaics on the Schoenberg Music Building at UCLA. Hugo Davise biography by Andrea Moore.

Publication of this edition is made possible by the Hugo and Christine Davise Fund for Contemporary Music and the UCLA Music Library.

Glimpse

I.

Tomàs Peire Serrate
(2019)

Intriguing ♩ = ca. 90

B. Cl. ♩ = ca. 52-56

Vln. SP → 5 nat. sf

Vc. SP → 5 (arcò) nat. sf

pp

3

pp sotto voce

tr. ↗

ppp → p

ric. flaut. ric. IV

p <sf> pizz.

ric. flaut. <sf> pp p

5 (tr) (suddenly no trill)

pp

A ♩ = ca. 90

7

subtones

sotto voce

nat. 5

6 p ppp

♩ = ca. 52-56

9

p ppp

pp

II p

11

slowly to circular bowing

ST

pp

circular bowing 3 nat.

pp p pp dolce 3 poco sf

= ca. 90

13 *tr* slowing down
to al niente

pp *fp* *pp*

nat. *pp* *sf* *> pp*

(I) *tr* (like a continuation of the trill)

pp

15 **B**

f secco *p* *6* *sf* *f* *3*

SP *MSP* *flaut.*

p *ff*

SP *MSP* *ST*

p *ff* *pp* *mf*

17 *mf* *p*

(flaut.) *pp*

p *dolce*

19

pp *mf* *pp*

f *p*

ST

pp *pp*

$\downarrow = \text{ca. } 52-56$

21

fp *f*

p *f p sub.* *p* *mf*

III (circular bowing)

IV (circular bowing)

ST

slow down
to normal bowing

(circular bowing)

slow down
to normal bowing

pp

p

mf

23

p

pp

pp

SP

6

pp

MSP

nat.

p

SP

5

p

ric.

as soon as
ric. ends.

arco

25

MSP
flaut.

pp

pp

attacca

28 C Playful $\text{♩} = \text{ca. } 120$

II.

p

<sf

p

nat.

<sf

p

p

<sf

p

31

<sf

mf

pp

mf

arco

p

Musical score for orchestra, page 13, measures 37-40. The score consists of three staves: Violin I, Violin II, and Cello/Bass. Measure 37: Violin I plays eighth-note pairs (3 groups of 3), Violin II plays eighth-note pairs (3 groups of 3), Cello/Bass plays eighth-note pairs (3 groups of 3). Measure 38: Violin I plays eighth-note pairs (3 groups of 3), Violin II plays eighth-note pairs (3 groups of 3), Cello/Bass plays eighth-note pairs (3 groups of 3). Measure 39: Violin I plays eighth-note pairs (3 groups of 3), Violin II plays eighth-note pairs (3 groups of 3), Cello/Bass plays eighth-note pairs (3 groups of 3). Measure 40: Violin I plays eighth-note pairs (3 groups of 3), Violin II plays eighth-note pairs (3 groups of 3), Cello/Bass plays eighth-note pairs (3 groups of 3). Dynamics: *sf*, *p*, *p*, *<sf*, *pp*, *=*, *sf*, *p*, *p*, *<sf*.

Musical score for string quartet, page 10, measures 40-41. The score consists of four staves: Violin 1 (top), Violin 2, Cello, and Double Bass (bottom). Measure 40 starts with a dynamic **p**. The Violin 1 and Double Bass parts feature sixteenth-note patterns with grace notes. Measure 41 begins with a dynamic **<sf**. The Violin 2 and Cello parts play eighth-note patterns with grace notes. The Double Bass part continues its sixteenth-note pattern. Measure 42 starts with a dynamic **p** and a tempo marking **espress.**. The Violin 1 and Double Bass parts continue their patterns. Measure 43 starts with a dynamic **p** and a tempo marking **poco sf**. The Violin 2 and Cello parts play eighth-note patterns with grace notes. Measure 44 starts with a dynamic **p** and a tempo marking **arco**. The Violin 1 and Double Bass parts continue their patterns.

42

pp *mf* *p*

pp sotto voce

p

flaut.

nat.

p

pp

pp sotto voce

pizz.

sf

45

mf

f

mf

sf

arco

mf

f

47

tr

pp

pp

pp

mf

flaut.

pp

p

pp

pp

mf

nat.

pp

pp

mf

p

col legno
batt.

49

p pp

pizz.

mf p pp

nat.

pp mf p

51

D

pp

flaut. arco

un poco flautando

p

mf

vibr.

pp

p

53

p

mf

p

nat.

mf

p

un poco flautando

p

→ nat.

- From E to J, synchrony is not expected. Each instrument should follow its own tempo alterations until rehearsal F.
- Dashed barlines and bar numbers are only for reference.
- Tempi are always approximate.

E ♩ = 120-??? (independent tempo)

accel. ----- (♩ = ca. 144) rit. molto -----

57

(Lo stesso tempo)

vibr. ~~~~~ molto Vibr.

poco a poco accel.

59

(♩ = ca. 80)

accel. ----- (♩ = ca. 144) rit. molto -----

(♩ = ca. 144) rit. ----- (♩ = ca. 120)

pizz.
arco
molto espressivo

poco a poco accel.-----

61 *frul.* *nat.* *mf*

f *ff* *f*

(♩ = ca. 60) poco a poco accel.-----

MSP *nat.*

f *molto espress.* *p < fz* *mf*

poco a poco rit.-----

f *3*

rit.-----

(♩ = ca. 120)

63 *MSP* *nat.*

sfs *p* *mf* *sfs* *mf* *f* *sfs*

(♩ = ca. 60) *accel.*

mf

(♩ = ca. 100)

65

MSP *nat.* *MSP*

f *sfs* *f*

(♩ = ca. 120)

f

UCLAML • HDF 0003

sempre un poco accel. e cresc. -----

66 (always x2)

nat

MSP

nat

sempre un poco accel. e cresc.
(always x2)

articulate ad lib.

sempre un poco accel. e cresc. -----

(always x2)

articulate ad lib.

mf

f

articulate ad lib.

mf

f

----- As Fast as Possible ($\downarrow = ???$)

(keeping the intensity, breath as needed)

ff

----- As Fast as Possible ($\downarrow = ???$)

detaché

----- As Fast as Possible ($\downarrow = ???$)
detaché

ff

F Repeat sequence, as fast as possible, until it's clear that everybody is here for at least 5".

67

G $\text{♩} = \text{ca. } 144$

articulate ad lib.

ff

- Continue repetition at same speed.
- Keep the contour but glissing up and increasing bow pressure until H.

gliss.

- Continue repetition at same speed.
- Keep the contour but glissing up and increasing bow pressure until H.

gliss.

6

5

H

Senza Misura, come una cadenza

always accel. toward the end.
transition to I should be seamless.

69 $\text{♩} = \text{ca. } 60$

I Max. Bow Pressure -----> flautando -----> MST (wait for B. Clarinet's cue)

II MSP to circul bowing -----> MST (wait for B. Clarinet's cue)

I Max. Bow Pressure -----> flautando -----> MST (wait for B. Clarinet's cue)

II MSP to circul bowing -----> MST (wait for B. Clarinet's cue)

I (B. Clarinet cue)

progressively replace pitch by key clicks

71

(Key clicks mostly)

(wait for strings cue)

put sordine
Vln. or Vc. cue
next when ready.

on the bridge, noise

put sordine
Vln. or Vc. cue
next when ready.

on the bridge, noise

attacca

III.

J Restless ($\text{♩} = \text{ca. } 72\text{-}??$)

- Clarinet plays independently from the strings. Has its own tempo.
- Keep steady tempo until the first repetition. Then allow accel./rit. ad lib. between 66 and 86 bpm until next section.
- Cross noteheads suggest key clicks. After the first pass allow key clicks in different places. They may also be used to breathe while keeping activity constant.
- The transitions from pitch to key click should be as seamless as possible.

72 *sempre legato*

B. Cl. *pp sotto voce*

J Serene ($\text{♩} = \text{ca. } 40$)

- Strings play independently from the clarinet. They have their own tempo.
- Keep steady tempo until next section.
- Violin or violoncello should cue the next section K to the clarinet.

con sordino
sempre flautando e non vibrato

72

Vln. *p dolce, sempre*

Vc. *p dolce, sempre*

- Steady tempo ca. 72. (no more accel./rit.)
- Same idea of pitch and key clicks but gradually the passages with key clicks should be longer.
- Again, the transition to key clicks should be seamless as possible and clicks should completely replace pitch by the end.

K

73

B. Cl. *pp sotto voce*

Vln.

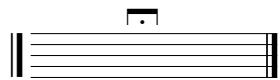
Vc.

L Sempre un poco ritardand e diminuendo

- 74
- Keep repeating the sequence as needed.
 - Complete the pitch substitution by key clicks and incorporate air sound as long exhalations ad lib.
 - Air sound can start mixed with key clicks (even pitch) but should replace them before arriving to **M**.

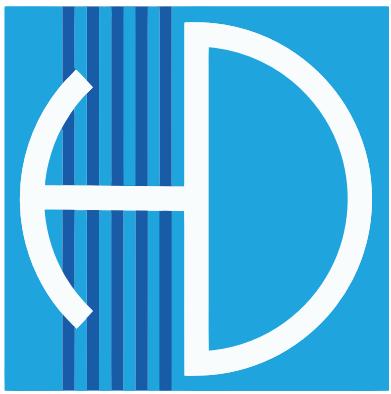
M

- Just air sound, like long and soft exhalations.
- Always diminuendo. Finish ad lib.



- Repeat **M** ad lib. and at least 2 times more after clarinet is done.
- Play sempre dim. e rit. alla fine.
- End in any chord when the "niente" is reached".

Los Angeles, January 2019



Contemporary Score Edition
UCLA Music Library, Davise Fund

