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Contemporary Music Score Collection

Title

Labyrinth

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LABYRINTH

FULL SCORE

Stephen Ferre
2016

Notagraphia LLC – NN 00020

LABYRINTH

Labyrinth was commissioned by the Syracuse Society for New Music for performance in January 2017. I conceived the work between the dress rehearsal and concert performance of Brent Michael David's *The Purchase of Manhattan*, in which I was playing for the SNM. I had a few hours to myself in the Labyrinth Room at the venue (The Marble Collegiate Church in Manhattan). There, I created the source material that I intended to utilize for this work, although I have also used a derivation of it for a study (*Time Knot*, performed by the SNM in 2015) which may become part of a larger work, provisionally titled *Temps*. The chorale from *Labyrinth* may also appear in some form in the work, as its chaconne utilizes the same derivation of the source material.

When composing *Labyrinth*, I considered two things: 1) that I had hoped this work might someday form the basis for a double concerto for violin and cello, and 2) all the possible associations of a labyrinth. The former is most evident in the first movement, which features the two instruments, as well as the interludes, each of which features one of them. An early solo clarinet movement was discarded, and is destined to appear in *Temps*. The associations for a labyrinth I chose are: sanctuary (a place to get away from it all), exhibited in the first movement to some extent in its free other-worldliness, the Labyrinth Room itself (in the chorale) where their church choir rehearses, and finally, the mythological labyrinth with a Minotaur at its center, in which it is a mad dash for survival.

SF, 2016

Instrumentation:

Flute

Bb Clarinet (doubles Bass Clarinet)

Trumpet in C

Piano

String Quartet

Performance Notes:

1. Accidentals carry through each measure only in the octave in which they appear.
2. Noteheads connected by a solid line indicate a smooth glissando between the given pitches.
3. The following quarter-tone symbols appear in this work:
 - ♭ = Quarter-tone flat
 - ♭♭ = Three-quarter-tone flat
 - ♯ = Quarter-tone sharp
 - ♯♯ = Three-quarter-tone flat
4. There are several *Senza misura* passages in the first movement. Players are given a single cue at the beginning of the measure and proceed either in tempo (unsynchronized) or at a given tempo, either with a metronome marking or nonspecific designation, such as "fast". The only exceptions are m. 38, in which the conductor gives the winds a single internal cue, and m. 87, where the conductor may wish to conduct the winds for three beats to synchronize the *ff* note.
5. Ideally, there should be as little time between the movements as possible.
6. In Interlude I, the violinist proceeds freely (tempo ad lib.) taking as much time as they desire, allowing the pianist to use all four fragments at least once in accompaniment.
7. The tempo of Interlude II should be as fast as the cellist can play. Likewise, the last movement should be as fast as the ensemble can play. (Think of the terror of being chased by a Minotaur!)

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commissioned by the Society for New Music

TRANSPosed SCORE

LABYRINTH

1. Sanctuary

STEPHEN FERRE

Very slowly and freely (♩ = 56)

Flute

Clarinet in B♭

Trumpet in C

Piano

Very slowly and freely (♩ = 56)

Violin 1

Violin 2

Viola

Violoncello

Fl.

Cl. (B♭)

Tpt. (C)

Pno.

VI. 1

VI. 2

Vla.

Vc.

A Senza misura

13

Fl.

Cl. (B♭)

Tpt. (C)

Pno.

Musical score for measures 13-17. The woodwind and piano parts are mostly rests. The string section (Violins 1 & 2, Viola, and Cello) begins at measure 13 with a *pp* dynamic. They play a rhythmic pattern of eighth notes, transitioning to a *f* dynamic at measure 14. The Viola and Cello parts include *pizz.* (pizzicato) and *arco* (arco) markings. Dynamics range from *ppp* to *ff* across the section.

A Senza misura

pp

f

ppp

p

pp

f

pp

f

pp

mp

ff

Musical score for measures 18-22 of the string section. The section continues with complex rhythmic patterns. The Violin 1 part features a *pizz.* section followed by *arco* with a *5* fingering. Dynamics include *pp*, *f*, *ppp*, *p*, and *ff*. The Viola and Cello parts also show *pizz.* and *arco* markings.

18

Fl.

Cl. (B♭)

Tpt. (C)

Pno.

Musical score for measures 18-22. The woodwind and piano parts are mostly rests, with some activity in the Flute and Clarinet parts at the end of the section.

sul pont. trem.

ord.

f

pp

p

mp

pp

arco

mp

mp

mp

mf

mp

Musical score for measures 23-27 of the string section. The section continues with complex rhythmic patterns. The Violin 1 part features a *sul pont. trem.* (sul ponticello, tremolo) section followed by *ord.* (ordine). Dynamics include *f*, *pp*, *p*, and *mp*. The Viola and Cello parts also show *arco* markings.

23 **B** Senza misura

Fl.

Cl. (Bb)

Tpt. (C)

Pno.

B Senza misura

fast col legno batt.

VI. 1 *mp*

VI. 2 *mp*

Vla. *mp*

Vc. *mp* (♩ = 56) *f* *p*

26 Senza misura

Fl.

Cl. (Bb)

Tpt. (C)

Pno.

Senza misura

slowly and independantly ord.

VI. 1 *p*

VI. 2 *p*

Vla. *p*

Vc. *p* *mf* 3

C Senza misura

38 (ca. 3")

Repeat pitches in any order, keeping given length for each pitch.

FL. *pp* Repeat pitches in any order, keeping given length for each pitch.

Cl. (Bb) *pp* Repeat pitches in any order, keeping given length for each pitch.

Tpt. (C) *pp* Repeat pitches in any order, keeping given length for each pitch.

Pno.

C Senza misura

VI. 1 *f* pizz. via sord. senza sord. Solo arco *f*

VI. 2 *f* pizz. s via sord.

Vla. *f* pizz. via sord.

Vc. *f* pizz. arco *p*

40

FL.

Cl. (Bb)

Tpt. (C)

Pno. *mf*

VI. 1 senza sord. arco

VI. 2 *p* senza sord. arco *f* *p* *f*

Vla. *p* senza sord. arco *f* *p*

Vc. senza sord. arco *p* *f* *p* sul pont. *fp*

44

Fl.

Cl. (B♭)

Tpt. (C)

Pno.

Vi. 1

Vi. 2

Vla.

Vc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

f

mf

p

f

ff

ff

mp

col legno batt.

f

ord.

f

ord.

47

Fl.

Cl. (B♭)

Tpt. (C)

Pno.

Vi. 1

Vi. 2

Vla.

Vc.

f

ff

ff

f

ord.

ord.

D Senza misura

freely

Fl. *f* *mf* *flz.* 3 6 3

Cl. (B♭) *f* to Bass Clarinet

Tpt. (C) *f*

Pno. *f*

D ^{sord.} Senza misura

VI. 1 *f* pizz. 3

VI. 2 *f* pizz. 3

Vla. *f* pizz. 3 3

Vc. *f* pizz. arco

50

Fl. *pp* *mp*

B. Cl. *mp*

Tpt. (C) *pp* *mp*

Pno. *mp* *mp*

VI. 1 arco *pp* con sord. *ppp*

VI. 2 arco *pp* con sord. *ppp*

Vla. *pp* con sord. *ppp*

Vc. *pp* con sord. *ppp*

56

Fl. *flautando*

B. Cl. *mp* *p*

Tpt. (C) *mfz* *p*

Pno.

VI. 1 *pp* *flautando*

VI. 2 *pp*

Vla. *pp*

Vc. *pp*

61

Fl. *mfz* *p*

B. Cl. *mfz* *p*

Tpt. (C) *pp* *mp* *mfz* *p*

Pno. *f* *mf* *mp*

VI. 1 *mfpp*

VI. 2 *mfpp*

Vla. *mfpp*

Vc. *mfpp*

E

66

Fl.

B. Cl.

Tpt. (C)

Pno.

mp

mp

E

VI. 1

VI. 2

Vla.

Vc.

mp

mp

mf *mp* *mf*

70

Fl.

B. Cl.

Tpt. (C)

Pno.

VI. 1

VI. 2

Vla.

Vc.

mf

f

mp *mf* *mp* *mf* *mp* *mf*

74

Fl. *mf*

B. Cl. *mf*

Tpt. (C) *mf*

Pno.

VI. 1 *fz* *mp* ⁵

VI. 2

Vla.

Vc. *mp* *mf* *mp* *mf* *mp* *mf*

78

Fl. *mp* *f* ³ *mf*

B. Cl. *p*

Tpt. (C) *mp* *f* *mf*

Pno.

VI. 1 *ff* *mf* ⁵

VI. 2

Vla.

Vc. *mp* *mf* *mp* *mf* *mp* *mf*

81 *p*

Fl.

B. Cl.

Tpt. (C)

Pno.

flautando
VI. 1 *mf* 7

VI. 2

Vla.

Vc.

84

Fl.

B. Cl.

Tpt. (C)

Pno.

VI. 1

VI. 2

Vla.

Vc.

f

F Senza misura **a tempo**

87

Fl.

B. Cl.

Tpt. (C)

Pno.

ff

ff

ff

F Senza misura **a tempo**

fast col legno batt. *mp*

fast col legno batt. *mp*

fast col legno batt. *mp*

Vc. *mp* *f* *p*

(♩ = 56)

6

90 Senza misura *lunga*

Fl. *ppp*

B. Cl. *ppp*

Tpt. (C) *ppp*

VI. 1 Senza misura *ppp*

slowly and independantly ord. *ppp*

VI. 2 *ppp*

slowly and independantly ord. *ppp*

Vla. *ppp*

ppp

Vc. *ppp*

92 **Senza misura**
pizz. *f* *3* *via sord.*

2. Interlude I

Violinist plays the given solo freely, while the pianist accompanies, playing passages A-D in any order, repeating freely, and with varied dynamics and tempi, reacting to what the violin soloist is playing. The pianist should complete the final fragment after the violinist finishes, and hold with the pedal down until the sound dies away.
 Then the ensemble should continue *attacca* with the third movement.

Very freely
senza sord. Solo, arco

A

B

C

D

3. Chorale

Ambling (♩ = 72)

Flute

Clarinet in B♭

Trumpet in C

Piano

Violin 1

Violin 2

Viola

Violoncello

Fl.

Cl. (B♭)

Tpt. (C)

Pno.

VI. 1

VI. 2

Vla.

Vc.

flz.

pp

p

p

mp

con sord.

pizz.

p

con sord.

pp

p

flz.

pp

p

p

mp

con sord. arco

p

con sord. arco

p

A

A

16

Fl.

Cl. (Bb)

Tpt. (C)

Pno.

VI. 1

VI. 2

Vla.

Vc.

mp

p

p

mp

p glassy

21

Fl.

Cl. (Bb)

Tpt. (C)

Pno.

VI. 1

VI. 2

Vla.

Vc.

p

p

mf

p

mf

pizz.

mp

pizz.

27

Fl.

Cl. (Bb)

Tpt. (C)

Pno.

Vi. 1

Vi. 2

Vla.

Vc.

mp

p

mfz

p

red.

B

31

Fl.

Cl. (Bb)

Tpt. (C)

Pno.

B

arco,
senza vibr.

p

arco,
senza vibr.

p

arco,
senza vibr.

p

arco,
senza vibr.

p

37

Fl.

Cl. (Bb)

Tpt. (C)

Pno.

Vl. 1

Vl. 2

Vla.

Vc.

43

Fl.

Cl. (Bb)

Tpt. (C)

Pno.

Vl. 1

Vl. 2

Vla.

Vc.

C

49

Fl. *p* *mp* *mf*

Cl. (Bb) *p* *mp* *mf*

Tpt. (C) *p*

Pno. *mp*

C

VI. 1 *pizz.* *mp*

VI. 2 *pizz.* *mp*

Vla. *pizz.* *mp*

Vc. *mp poco a poco cresc.*

52

Fl. *mf* *ff*

Cl. (Bb) *mf* *ff*

Tpt. (C) *con sord.* *mp* *ff*

Pno. *f* *ff*

VI. 1 *f* *ff*

VI. 2 *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

D

55

Fl.

Cl. (B \flat)

Tpt. (C)

Pno.

pp \rightarrow *p*

p

p \rightarrow *mp*

D

VI. 1

VI. 2

Vla.

Vc.

arco, sul pont.

mp

arco, sul pont.

mp

pizz.

mp

arco, sul pont.

mp

Fl.

Cl. (B \flat)

Tpt. (C)

Pno.

p

pp

pppp

VI. 1

VI. 2

Vla.

Vc.

sul pont.

pp

sul pont.

pp

molto sul pont.

ppp

p

pp

4. Interlude II

Prestissimo breathe as needed, reattacking as smoothly as possible

Flute *ppp*

Clarinet in B \flat *ppp*

Trumpet in C (con sord.) *ppp*

Prestissimo repeat passage slowly, molto legato, and complete repeat after violoncello finishes, then proceed to final fermata.

Violin 1 *ppp*

Violin 2 *ppp*

Viola *ppp*

Violoncello *p* arco sempre poco stacc.

5

Fl. *ppp*

Cl. (B \flat) *ppp*

Tpt. (C) *ppp*

VI. 1

VI. 2

Vla. *ppp*

Vc. *p*

9

Fl.

Cl. (Bb)

Tpt. (C)

VI. 1

VI. 2

Vla.

Vc.



12

Fl.

Cl. (Bb)

Tpt. (C)

VI. 1

VI. 2

Vla.

Vc.

repeat 4-6 times

5. Minotaur

Aggressive (♩ = 144-160)

Flute

Clarinet in Bb

Trumpet in C

Piano

Aggressive (♩ = 144-160)

Violin 1

Violin 2

Viola

Violoncello

Fl.

Cl. (Bb)

Tpt. (C)

Pno.

VI. 1

VI. 2

Vla.

Vc.

11

(con sord.)
flz.

A

p < *mf* > *p*

A

Tpt. (C)

VI. 1

VI. 2

Vla.

Vc.

f

mp

mp

f

mp

pizz. #

16

Fl.

Tpt. (C)

VI. 1

VI. 2

Vla.

Vc.

mp

mf — *p*

p — *mf*

p — *mf*

arco

p — *mf*

mp

21

VI. 1

VI. 2

Vla.

Vc.

mp

mp

25

VI. 1

VI. 2

Vla.

Vc.

mp < f *p*

mp < f *p*

mp < f *p*

fp *f* *mp < f*

29

Fl.

Cl. (Bb)

Tpt. (C)

VI. 1

VI. 2

Vla.

Vc.

fp *mf* *mf*

mf *f* *mf*

pizz. *mp* *mp* *mp*

B

33

Pno.

B
arco

VI. 1

VI. 2

Vla.

Vc.

f *ff* *mf*

f *ff* *mf*

f *ff* *mf*

f *ff* *fp* *ff* *f*

37

Fl.

Cl. (B♭)

Tpt. (C)

Pno.

VI. 1

VI. 2

Vla.

Vc.

mf *f*

41

Fl.

Cl. (B♭)

Tpt. (C)

Pno.

VI. 1

VI. 2

Vla.

Vc.

f *ff* *fp* *f* *mf* *f* *mf* *f* *mf* *f*

pizz. arco

To B. Cl.



46

Piano score for measures 46-49. The score includes staves for Pno., VI. 1, VI. 2, Vla., and Vc. The Pno. part has a dynamic of *f* at the end. VI. 1 has an *arco* marking and a dynamic of *f*. VI. 2 has an *arco* marking and a dynamic of *mp*. Vc. has an *arco* marking and a dynamic of *f*.



50

Piano score for measures 50-53. The score includes staves for Pno., VI. 1, VI. 2, Vla., and Vc. The Pno. part has a dynamic of *f* at the end. VI. 1 has dynamics of *mp*, *f*, *mp*, and a *stacc.* marking. VI. 2 has dynamics of *f* and *arco*. Vc. has dynamics of *mp*, *f*, and *mf*.



54

Piano score for measures 54-57. The score includes staves for VI. 1, VI. 2, Vla., and Vc. VI. 1 has a dynamic of *mp*. VI. 2 has a dynamic of *mp*. Vla. has a dynamic of *mp*. Vc. has a dynamic of *mp*.

D

58

VI. 1

VI. 2

Vla.

Vc.



62

Cl. (Bb)

B. Cl.

Pno.

VI. 1

VI. 2

Vla.

Vc.



66

VI. 1

VI. 2

Vla.

Vc.

70

VI. 1

VI. 2

Vla.

Vc.

mp *f*



74

VI. 1

VI. 2

Vla.

Vc.

p



78

B. Cl.

Pno.

VI. 1

VI. 2

Vla.

Vc.

E

ff

mf *f* *fp* *f* *mf*

92

Fl. *fp* *fp*

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

Tpt. (C) *fp* *p < f > p* flz.

Pno. *f* *mp* *f*

VI. 1 *fp* *p < mf >* *f* pizz.

VI. 2 *fp* *p < mf >* *f* pizz.

Vla. *p < mf >* *f* pizz. #

Vc. *f* *mp* *f*

Detailed description: This system contains measures 92 through 95. The Flute part has two measures of *fp* dynamics. The Bass Clarinet part starts with *f*, moves to *mp* in measure 93, and returns to *f* in measure 95. The Trumpet (C) part has *fp* in measure 92, then *p < f > p* in measure 93, and a flageolet (flz.) effect in measure 94. The Piano part has *f* in measure 92, *mp* in measure 93, and *f* in measure 95. The Violin I and II parts have *fp* in measure 92, *p < mf >* in measure 93, and *f* in measure 95, with pizzicato (pizz.) markings in measure 95. The Viola part has *p < mf >* in measure 93 and *f* in measure 95, with pizzicato (pizz. #) in measure 95. The Violoncello part has *f* in measure 92, *mp* in measure 93, and *f* in measure 95.

97

Fl. *f*

B. Cl. *fp*

Tpt. (C) *fp*

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

VI. 1 *f*

VI. 2 *f*

Vla. *f*

Vc. *f*

Detailed description: This system contains measures 97 through 100. The Flute part has *f* in measure 97. The Bass Clarinet part has *fp* in measure 97. The Trumpet (C) part has *fp* in measure 97. The Piano part has *f* in measure 97, *mf* in measure 98, and *mf* in measures 99 and 100. The Violin I and II parts have *f* in measure 97. The Viola part has *f* in measure 97. The Violoncello part has *f* in measure 97. There are also some performance markings like '8va' and '3' in the Piano part.

G More relaxed, but still in tempo

103

Fl. *mf*

B. Cl. *mp* *mf* *f* *mf*

Tpt. (C) *p* con sord.

Pno. *mp*

G More relaxed, but still in tempo

VI. 1 arco *pp* *<mf* dim. *f* pizz.

VI. 2 arco *pp* *<mf* dim. *f* pizz.

Vla. arco *pp* *<mf* dim. *f* pizz.

Vc. *mp*

108

Fl. *mp*

B. Cl. *mf*

Tpt. (C) *mp*

Pno. *mp* *mf*

VI. 1 arco *fp* sul pont. ord. *mf* *p*

VI. 2 arco *fp* sul pont. ord. *mf* *p*

Vla. arco *p* sul pont. ord. *mf* *p*

Vc. pizz. *f* *p* *mf* *p*

123

Fl. *fz* *fp* *f*

B. Cl. *mf* *f*

Tpt. (C) *mf* *fp*

Pno. *f* *f*

VI. 1 *p* *<mf dim.* *p*

VI. 2 *con sord. arco* *fp* *p* *<mf dim.* *p*

Vla. *con sord.* *fp* *f fp* *mf* *f* *pizz.*

Vc. *f*

128

Fl. *mp* *mf*

B. Cl. *f* *mf*

Tpt. (C) *mf* *mp poco marc.*

Pno. *mf*

VI. 1 *mf* *p* *mf* *p*

VI. 2 *mf* *p* *mf* *p*

Vla. *p* *mf* *p* *mf* *tr*

Vc. *mf* *f* *3* *3* *3* *3* *poco a poco dim.*

133

Fl. *mp f*

B. Cl. *p*

Tpt. (C) *f*

Pno. *f*

VI. 1 *poco a poco dim.* *f* pizz. *f* arco *p*

VI. 2 *f* pizz. *f* arco *p*

Vla. *f* pizz. *f*

Vc. *f*

I

138

Fl. *p* *mf*

B. Cl. *mf*

Tpt. (C) *mp*

Pno. *mf* *3*

VI. 1 *f* pizz. *f*

VI. 2 *f* pizz. *f*

Vla. arco *p* *f*

Vc. *mf* *3* *p* *f*

161 **L**

Fl. *ff*

B. Cl. *ff* *f*

Tpt. (C) *ff*

Pno. *ff* *f*

Vl. 1 *ff* pizz. arco *pp* *pp*

Vl. 2 *ff* pizz. arco *pp* *pp*

Vla. *ff* pizz. arco *pp* *pp*

Vc. *ff* *pp* *f*

166

Fl. *p* *mp* *f*

B. Cl. *f* *p* *mp* *f*

Tpt. (C) *f* *f* *mf*

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

Vl. 1 *p* *pp* *f* *mf* *f* *mf*

Vl. 2 *pp* *f* *mf* *f* *mf*

Vla. *pp* *f*

Vc. *f* *f* *mf* *f* *mf*

flz. *To Cl.** *pizz.* *arco* *pizz.*

*)If more time is needed for instrument change, pick up the Clarinet after the first note at L and omit the notes in m. 164 and 167.

172

Fl. *mp*

Cl. (Bb) *mp* *f*

Tpt. (C) *mp* *f* *flz.* *p < f > p*

Pno.

Vi. 1 *mp* *arco* *f* *pizz.*

Vi. 2 *mp* *arco* *f* *pizz.*

Vla. *mp* *mp* *f* *pizz.*

Vc. *f* *f* *f*

178

Fl. *p* *mf* *mp*

Cl. (Bb) *p* *mf*

Tpt. (C) *p* *mf* *p*

Pno.

178

Vi. 1 *arco* *p* *mf*

Vi. 2 *f* *arco*

Vla. *f* *arco* *mp*

Vc. *f*

191

N

Fl.

Cl. (Bb)

Tpt. (C)

Pno.

fp *f* *mf*

f *fp* *f* *mf*

f

N

VI. 1

VI. 2

Vla.

Vc.

f *f* *f* *mf*

pizz. *mp*

pizz. *mp*

mp

195

Fl.

Cl. (Bb)

Tpt. (C)

Pno.

fp *ff* *f*

f

Rec.

arco

VI. 1

VI. 2

Vla.

Vc.

f *ff* *mf*

f *ff* *mf*

f *ff* *mf*

f *fp* *ff* *f*

199

Fl.

Cl. (B \flat)

Tpt. (C)

Pno.

VI. 1

VI. 2

Vla.

Vc.

f

mf

p

202

Fl.

Cl. (B \flat)

Tpt. (C)

Pno.

VI. 1

VI. 2

Vla.

Vc.

p

mf³

mp

206

Fl.

Cl. (Bb)

Tpt. (C)

Pno.

VI. 1

VI. 2

Vla.

Vc.

mf *mf*

210

Fl.

Cl. (Bb)

Tpt. (C)

Pno.

VI. 1

VI. 2

Vla.

Vc.

mp *f* *f* *fp* *f* *mf*

O

