

Alexandra Gardner

Crows

clarinet in Bb, violin, cello, piano

(1998)

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A. Gardner Music

About *Crows*

Crows is dedicated to the SOLI Chamber Ensemble. Inspired by the writings of poet Joy Harjo, each movement is based upon a short excerpt that describes some aspect of life in the desert southwest. These excerpts serve as a starting point for the creation of five musical landscapes.

I. red earth

"My house is the red earth; it could be the center of the world. I've heard New York, Paris or Tokyo called the center of the world, but I say it is magnificently humble. You could drive by and miss it. Radio waves can obscure it. Words cannot construct it, for there are some sounds left to sacred wordless form..."

II. clusters

"We fly into the body and we fly out, changed by the sun, by crows who manipulate the borders of reason..."

III. silver breaths

"I see the flash of silver breaths on the wing of the sky, and hear the explosion of a thousand horses running..."

IV. invocation

"I think of the lush stillness of the end of a world, sung into place by singers and the rattle of turtles in the dark morning..."

V. drying stone

"Invisible fish swim this ghost ocean now described by waves of sound, by water-worn rock. Soon the fish will learn to walk. Then humans will come ashore and paint dreams on the drying stone. Then later, much later, the ocean floor will be punctuated by Chevy trucks, carrying the dreamers' descendants, who are going to the store."

Poetry by Joy Harjo, from *Secrets from the Center of the World* (Tucson: The University of Arizona Press, 1989) and *The Woman Who Fell from the Sky* (New York: W.W. Norton & Company, 1994).

In the Indigenous American tradition, the crow represents the gateway to the supernatural, possessing the ability to see simultaneously past, present, and future. While writing this piece, I often wondered how these birds (which appear frequently in Harjo's poetry) might experience the journey through these musical expanses from their unique perspective.

First Performance

May 8, 1998, at Trinity University
San Antonio, TX
SOLI Chamber Ensemble

Duration

ca. 19 minutes

Score in C

*commissioned by the SOLI Chamber Ensemble
with support from the Mid-America Arts Alliance/Meet the Composer*

Duration: ca. 19'

Crows

I. red earth

Alexandra Gardner

Flowing ♩ = 60

[illegible]

12 vibrato

cl. *mp* *pp* *p* *mf* *p* *p*

vn. *pp* *pp* *mf* gliss.

vc. *p* *mp* *p* *p* gliss.

pno. *p* *ppp*

17 3

cl. *mf* *p* *p* *mf* *p* *p*

vn. *p* *p* *mf* gliss. 3

vc. *mf* *mp* *mf* 3

pno. 6 l.v. *mf* *ppp* tr.

Red. *

22

cl.

mf p mf p mf p mf p mf p

vn.

p mf p mf p mf p mf p mf p

vc.

p mf p mf p mf p mf p mf p

pno.

mp ppp

27

cl.

p p mf 3

vn.

mf p p tr mf

vc.

mf sul pont. p ord. p mf

pno.

6 l.v. tr ppp p ppp

mf Red.

[illegible]

40

cl. *mf p mf p f p* *tr* *tr*

vn. *mf p mf p f* *gliss.*

vc. *p mf p f p p* *gliss.*

pno. *pp* *mf* *l.v.* *6*

Red.

45

cl. *mf pp* *tr*

vn. *p p mp ppp* *tr*

vc. *p p mp ppp* *tr*

pno. *ppp p ppp* *tr*

1 ♩ = 76 ca.

cl. *ppp* *p* *p*

tremolo as fast as possible

vn. *ff* *p* *ff*

vc. *ff* *p* *ff*

♩ = 76 ca.

pno. *ff* *ff* l.v. sempre

slap strings inside piano with palm

Red.

7

cl.

vln. *mp* *ff* *f*

vc. *mp* *ff* *f*

pno. *ff* *f*

Red.

Red.

PERUSAL SCORE — NOT FOR PERFORMANCE

12

cl.

vln.

vc.

pno.

p *f* 6 3

p *f* 6 3

f

Red.

FOR PERFORMANCE

16

cl.

ppp

p

ppp

vln.

p

f

p

vc.

p

f

p

pno.

f

Red.

22

cl.

p *ppp*

vln.

vc.

dolce *pp* *mf*

pno.

mp *mp*

Red. *Red.*

28

cl.

vln.

vc.

pp *f* *mp* *f* 6

pno.

f

Red. *Red.*

33

cl.

p

vln.

3

pp

f

vc.

3

p *mf* *f*

pno.

mp

f

Red.

38

cl.

vln.

pp

mp

vc.

mp

3

pno.

mp

Red.

PERUSA! SCORE — NOT FOR PERFORMANCE

44

cl.

vln.

VC.

pno.

cl.

vln.

VC.

pno.

53

cl.

vln.

vc.

pno.

Red.

57

cl.

vln.

vc.

pno.

Red.

PERUSAL SCORE - NOT FOR PERFORMANCE

1 Wildly! ♩ = 112 ca.

cl. *ff* sempre

vn. *ff* sempre

vc. *ff* sempre

pno. *ff* sempre

Wildly! ♩ = 112 ca.

Red.

5 (* tr *mf* *ff*

cl. *mf* *ff*

vn. *mf* *ff*

vc. *mf* *ff*

pno. *mf* *ff*

Red.

(* always whole-step trills

9 *tr*

cl. *mf* *ff*

vln. *mf* *ff*

vc. *mf* *ff*

pno. *mf* *ff*

Red.

12

cl. *sfz f* *f* *sempre* *tr*

vln. *sfz* *p*

vc. *sfz* *p*

pno. *f*

Red.

PERUSAL SCORE — NOT FOR PERFORMANCE

[illegible]

29 $\text{♩} = 92$

cl. *ff* *pp*

vln. *ff* *pp* *mp*

vc. *ff* *pp* *mp*

pno. *ff* *mf*

34 *mf* *f*

vln. *p* *mf* *mp* *f*

vc. *p* *mf* *mp* *f*

pno. *mf* *mf*

PERUSAL SCORE — NOT FOR PERFORMANCE

39

cl.

ff

tr

vln.

mf *p*

tr

vc.

p *mf* *p* *p*

pno.

mf

44

cl.

pp *mp* *f* *mf*

tr

vln.

p *f* *mp*

tr

vc.

pp *p* *f* *mp*

pno.

f

50 $\text{♩} = 112$

cl. *pp* *pp* *f* *ff*

vln. *pp* *pp* *f* *ff* *p*

vc. *pp* *pp* *f* *ff* *p*

pno. *f*

56 $\text{♩} = 112$

cl. *f*

vln. *f* *p* *f*

vc. *p* *f*

pno.

PERUSAL SCORE — NOT FOR PERFORMANCE

60

cl.

vln.

vc.

pno.

63

cl.

vln.

vc.

pno.

presto possibile

pp

69

cl.

ff sempre

vln.

ff sempre

vc.

ff sempre

pno.

f sempre

75

cl.

sfz

vln.

vc.

pno.

8va -

sfz

8va -

sfz

Red. sempre

PERUSAL SCORE - NOT FOR PERFORMANCE

81

cl.

vln.

vc.

pno.

pp

presto possibile

PERFORMANCE

86

cl.

mp *f*

vln.

f *p*

vc.

f *p*

pno.

f

91

cl. *ff*

vln. *ff*

vc. *ff*

pno. *ff* *p*

PERUSAL SCORE — NOT FOR PERFORMANCE

1 $\text{♩} = 72$

cl.

vn. *cantabile, rubato*
pp *mp* *pp* *mp* *mf*

vc.

pno. $\text{♩} = 72$

6

cl.

vl. *pp* *mf* *f* *pp* *mf*

vc.

pno.

PERUSAL SCORE — NOT FOR PERFORMANCE

12

cl.

vln.

vc.

pno.

18

cl.

vln.

vc.

pno.

mf

mp

mp

pp

ppp

mp

mp

mf

PERUSA SCORE — NOT FOR PERFORMANCE

24

cl.

vln.

vc.

pno.

30

cl.

vln.

vc.

pno.

36

cl.

vln.

vc.

pno.

41

cl.

vln.

vc.

pno.

pp

pp

pp

pp

mp sempre

p

mp

Red.

Red.

p

mf

mp

mp

Red.

Red.

PERUSAL SCORE — NOT FOR PERFORMANCE

46

cl.

mp

pp

mp

p

vln.

p

mp

f

vc.

pno.

mp

mp

Red.

51

cl.

mp

p

mp

p

vln.

mf

f

mp

mf

vc.

pno.

mp

mp

Red.

Red.

PERUSAL SCORE - NOT FOR PERFORMANCE

56

cl.

vln.

vc.

pno.

mp

pp

pp

f *sempre*

Red.

Red.

61

cl.

vln.

vc.

pno.

mf

mp

sim.

Flowing, jazzy

mf *sempre*

Red.

Red.

Red. etc.

66

cl.

f *mp* *mf*

vln.

mf *mp* *mp* *mf*

vc.

pno.

71

cl.

f *mp* *mf*

vln.

mf *mp* *mp* *mf*

vc.

f *sempre*

pno.

PERUSAL SCORE — NOT FOR PERFORMANCE

76

cl.

mp

mf

mp

mp

vln.

mp

vc.

pno.

81

cl.

f

mp

vln.

f

mp

vc.

pno.

PERUSAL SCORE — NOT FOR PERFORMANCE

85

cl.

mf *mp* *mp*

vln.

mf *mp* *mp*

vc.

pno.

90

cl.

mf *p* *mp*

vln.

mf *p* *mp*

vc.

pno.

mp

95

cl.

vln.

vc.

pno.

p

p

p

pp

PERUSAL SCORE — NOT FOR PERFORMANCE

1 $\text{♩} = 110 \text{ ca.}$

Clarinet

Violin

Cello

Piano

$\text{♩} = 110 \text{ ca.}$

silently depress notes, set and hold sostenuto pedal →

6

cl.

vln.

vc.

pno.

PERUSAL SCORE — NOT FOR PERFORMANCE

12

cl.

vln.

vc.

pno.

p

f

pizz.

arco

sul pont.

f

sfz

mp 3

NOT FOR PERFORMANCE

17

cl.

vln.

vc.

pno.

f

sfz

f

p

ord.

p

f

sfz

f

p

f

mp

3

silently depress notes,
set and hold sostenuto pedal →

22

cl.

vln.

vc.

pno.

pp *p* *sul pont.* *ord.* *mf*

p *mf* *pizz.* *l.v.* *mf* *ff* *pizz.* *mf*

mf *f* *sfz* *p*

27

cl.

vln.

vc.

pno.

f *f* *mf* *p*

f *f* *arco* *f* *mf* *f*

f *f*

PERUSAL SCORE — NOT FOR PERFORMANCE

32

cl.

vln.

vc.

pno.

mf 3

f

ff

f

sfz

mp

remove sosteuto pedal

NOT FOR PERFORMANCE

37

cl.

vln.

vc.

pno.

p

mf

mp

pp

sfz

f

f

mf

f

pp

f

sfz

f

pp

depress notes silently, set and hold sostenuto pedal →

NOT FOR PERFORMANCE

42

cl.

ff *mf* *f*

vln.

arco *mf* *ff* *mf* *p* sul pont.

vc.

arco *mf* *ff* *mf* *sfz*

pno.

mp *ff* *mf*

46

cl.

pp

vln.

pp *mp*

vc.

pp *mp* *f*

pno.

mf *mf*

PERUSAL SCORE — NOT FOR PERFORMANCE

51

cl.

pp *f* *f* *p*

vln.

sfz *p* *sfz*

vc.

f *f*

pno.

mp *f*

OR PERFORMANCE

56

cl.

vln.

vc.

pno.

remove sostenuto pedal

60

cl.

vln.

vc.

pno.

63

cl.

vln.

vc.

pno.

PERUSAL SCORE — NOT FOR PERFORMANCE

The musical score for 'Crows' on page 39, measures 60-63, is written for a Clarinet (cl.), Violin (vln.), Viola (vc.), and Piano (pno.). The score is in 4/4 time and features complex rhythmic patterns, including triplets and slurs. Dynamics include *ff*, *f*, *mp*, and *gliss.* (glissando). The score is marked 'PERUSAL SCORE — NOT FOR PERFORMANCE'.

Measure 60: cl. (triplets), vln. (*ff*), vc. (*ff*), pno. (triplets).

Measure 61: cl. (triplets), vln. (*f*), vc. (*f*), pno. (triplets).

Measure 62: cl. (triplets), vln. (*mp*), vc. (*f*), pno. (triplets).

Measure 63: cl. (triplets), vln. (*ff*), vc. (*ff*), pno. (triplets).

66

cl.

vln.

vc.

pno.

69

cl.

vln.

vc.

pno.

72

PERUSAL SCORE — NOT FOR PERFORMANCE