

# Piece for Four

*For Bb Clarinet, Violin,  
Violoncello, and Piano*

***Commissioned by Sundry***

Travis Reynolds

## **Notes on the piece:**

*Piece for Four* was commissioned by Soundry, a fledgling new music group made up of recent graduates of the Boston Conservatory. The work follows a similar structure to the earlier *Trio* in which music that is harmonically and metrically complex gradually gets simplified over time, while increasing in energy, speed, and volume. The work was premiered at the Boston Conservatory in February of 2015, and revised shortly thereafter.

## **Notes on extended technique:**

### Clarinet:

*X-shaped noteheads:* air tones.

*Multiphonics:* will always be referred to by name, and always used as a disruptive force. Clarinetist is at liberty to decide how to employ them.

*Slap tongue:* this will always be written out as 'slap'.

### Strings:

*Crunch:* gradually apply more forceful bow pressure, until the sound 'crunches'.

### Piano:

*Box:* rapidly push down and up sostenuto pedal while holding the sustain, creating a light percussive sound.

*Large triangle:* gliss on the strings with finger, while holding down sustain pedal.

*Triangle note-heads (horizontal):* silently depress keys without sounding, in order to let harmonics ring out.

*Triangle note-heads (vertical):* play the notes while your hand is placed over the string of the note.

*X-shaped note-heads:* semi-aleatoric, just move in the direction of the notes, in rhythm.

### Misc:

*Dotted arrow:* for a specified change in timbre to occur gradually over time.

# Piece for Four

In Time ♩ = 36

Travis Reynolds

Slow, out of time

gradually accel. through  
the entire piece

3+3+4

The score is written for Clarinet, Violin, Cello, and Piano. It begins in 6/8 time and changes to 10/8 time at measure 10. The Clarinet part features slaps and a dynamic range from *pp* to *ppp*. The Violin and Cello parts are primarily sustained notes with dynamics from *ppp* to *pp*. The Piano part is divided into two systems, with the first system marked *mf* and the second system marked *ppp distant*. Performance instructions include *sharp, aggressive*, *calmer*, *gliss. only on natural harmonics*, and *lightly pedaled*. The score includes various articulations such as slurs, accents, and slaps, as well as dynamic markings like *pp*, *ppp*, *mf*, and *p*. The piece concludes with a 3+3+2 measure signature.



3+3+2

3+3+4

14

Cl. *p dolce*

Vln. *mp* *f* *mf* *brash* *pizz.* *p* *mf*

Vc. *mp* *f* *mf* *brash* *pizz.* *p* *mf*

Pno. *p* *p* *brash* *pp*

**B** 3+3+3+2  
♩ = 56

3+2+3+2

3+2+2

18

Cl. *pp* *barely audible* *p* *blend with piano*

Vln. *f* *col. legno* *mf* *pizz.* *0* *p* *warm*

Vc. *col. legno* *l.h.* *pizz.* *0* *p* *warm*

Pno. *f* *p* *glowing* *(8va)*

3+3+4

3+3+2

♩ = 60  
lyrical

22

Cl. *p* light emphasis on beaming

Vln. *pizz.* *mf* *f* *p* *p* *mp* *mf present*

Vc. *f* *p* *p* *p* *mf present*

Pno. *mf* *p distant, but friendlier* *mf*  
ringing

3+3+2+2

3+3+4

♩ = 64  
slap

25

Cl. *mp* *mf* *p* blended

Vln. *mp* *mf* *f* *mp sul tasto tender* *col legno*

Vc. *mp* *mf* *f* *col legno*

Pno. *ppp (loco)* *f* *mp* *p*  
light, pedaled

l.h. arco II



6

3+3+2+3 (freely metered between parts)

38 **D** ♩ = 76

*lyrical, lilting*

Cl. *pp* *mp*

*folksy (don't fret about intonation)*  
*con sordino*

Vln. *mp* *con sordino* *folksy* *gliss.*

Vc. *mp* *gliss.* *gliss.*

Pno. *mp* *lyrical, lilting*

41 **E** ♩ = 78

Cl. *f* *p*

Vln. *f*

Vc. *gliss.* *gliss.* *f* *mf* *with driving lyricism*

Pno. *p* *ethereal*



45 *gradually with multiphonics*

Cl. *p* *f*

Vln. *senza sordino* *pizz.* *mp* *p* *ppp* *l.h II* *arco* *crunch*

Vc. *p* *ppp*

Pno. *mf*

51 **F** ♩ = 80 *with utmost sass*

Cl. *gliss.* *f*

Vln. *with utmost sass* *ord.* *f* *f*

Vc. *senza sordino* *f* *f*

Pno.

58 *still with energy*

Cl. *mp*

Vln. *mp* *still with energy* *f* *mp*

Vc. *mp* *still with energy* *f* *mp*

Pno. *mp*

62 *pp*

Cl. *pp*

Vln. *pp* *8va*

Vc. *pp*

Pno. *f* *pp*

66 *grad. flutter tongue* **G** ♩ = 82

Cl. *fff*

Vln. *fff*

Vc. *fff* *static* *p*

Pno. *phrase with beaming* *becoming more expressionless*  
*ff* *f* *mp* *p*

70 ♩ = 84 *espr.*

Cl. *slap* *slap* *ord.* *pp* *mp*

Vln. *static* *p* *mf* *sul tasto* *p*

Vc. *mf* *hushed, murmuring* *sul tasto* *p* *hushed, murmuring*

Pno. *p* *calm, clear*

**H** ♩. = 86

74

Cl. *f*

Vln. *ord.*  
*p* lyrical, sweet

Vc. *ord.*  
*p* distinct

Pno. *p* lyrical, sweet

78

Cl. *f*

Vln. *cascading*  
*mf*

Vc. *maintain volume*  
*mf*  
*cascading*

Pno. *mf*

♩ = 88

82

Cl. *f* *ff* *f* *ff* *bring out, expressive*

Vln. *f* *ff* *f* *ff* *f* *bring out, expressive*

Vc. *f* *ff* *f*

Pno. *f* *legato* *ff* *f*

*legato, but separate* *pizz.* *arco*

*slap*

87

Cl. *molto espr.* *pp* *f* *molto espr.*

Vln. *molto espr.* *pp* *f* *molto espr.* *crunch* *ord.*

Vc. *molto espr.* *pp* *f* *molto espr.* *crunch* *ord.*

Pno. *molto espr.* *p* *f*

12

91

Cl. *pp* *ff* *mf* *p* *f* **I** *with energy*

Vln. *pp* *ff* *f* *with energy*

Vc. *pp* *ff* *mf* *f* *with energy*

Pno. *p* *ff* *f with energy*

crunch

95

Cl. *p* *f* *p*

Vln. *p* *f*

Vc. *p* *f* *light detached*

Pno. *p* *f*

100 *detached*

Cl. *gliss.* *f* 3

Vln. *ff* 3 *f detached*

Vc. *gliss.* *gliss.* *crunch* *ord.* *f detached* 3

Pno. *f*

104 *swinging*

Cl. *swinging* 3 3 3 *f*

Vln. *ff*

Vc. 3 *f* *ff*

Pno. *ff*

**J**

108

Cl. *slap*

*f*

Vln. *propulsive*

*f*

Vc. *propulsive*

*f*

Pno.

Cl. *frenetic*

112

*f*

Vln. *same energy*

*mf*

Vc. *same energy*

*mf*

Pno. *f* *harsh*



116

Cl. *f* *tr*

Vln. *mf*

Vc. *ff* *mf* *ff*

Pno. *f*

121 **K** ♩ = 90

*light, folksy, blend in strings*

Cl. *p*

Vln. III through m. 128  
*light, folksy, still frenetic*  
*p*

Vc. *light, folksy, still frenetic*  
*p*

Pno. *p*

124

Cl. *p*

Vln. *urgent, more into the string*  
*p* *mf*

Vc. *urgent, more into the string*  
*p* *mf*

Pno. *p*

127

**L** ♩. = 92

Cl. *mp* *pp light, hushed* *intense, grating*

Vln. *p* *f* *f*

Vc. *p* *f* *pp light, hushed* *grad. norm.* *f*

Pno. *p*

130

Cl. *pp* *f* *pp*

Vln. *f* *gliss.*

Vc. *pp* *f* *ord.* *pp*

Pno. *cresc.* *mp*

133

Cl. *f* *pp*

Vln. *f* *gliss.*

Vc. *f* *ord.* *pp*

Pno. *p* *cresc.*

135

Cl. *sleek* *light, hushed*

Vln. *gliss.*

Vc. *ord.* *sul tasto sleek* *light, hushed*

Pno. *mf* *p* *cresc.*

*f* *mp* *pp*

137

Cl. *pp*

Vln. *gliss.*

Vc. *ord.* *sul tasto*

Pno. *f* *pp*

139

Cl. *more intense, pushy*

Vln. *more lyrical*

Vc. *more intense, pushy*

Pno. *f* *p cresc.*

141

Cl. *docile*

Vln. *ff* *p*

Vc. *mf* *f* *p*

Pno. *f* *p* *15<sup>ma</sup>*

20 **M**  $\text{♩} = 94$

144

Cl.

*ppp* *ppp* *ppp*

Vln.

*ppp* *molto cresc.* crunch *ord.* sul pont. 3

Vc.

*ppp* *molto cresc.* crunch *ord.* crunch *ord.* sul pont. 3

Pno.

*ppp* *molto cresc.*

148 **N**  $\text{♩} = 96$

Cl.

Vln.

Vc.

*ord.* *aggressive, detached* *parenthetical* *with energy*

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

Pno.

*mp* *f*

155

Cl.

Vln.

Vc.

Pno.

*ord.  
aggressive, detached*

*f*

*singing*

*f*

163

Cl.

Vln.

Vc.

Pno.

**O**

*sneaky*

*p*

*legato*

*sul pont.*

*norm.*

*legato*

*p*

*p*

*resonant*

*legato*

171

Cl. *cresc.* *mp* *mf*

Vln. *cresc.* *ord.* *mp* *mf* *sempre sul pont.*

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

Pno. *cresc.* *mf*

179

Cl. *f* *ff* *with precision*

Vln. *f* *ord.* *ff* *with precision*

Vc. *f* *ff* *with precision*

Pno. *ff*

**P**



186 shrieking 23

Cl. 3 3

Vln. 3 crunch crunch ord.

Vc. crunch ord. crunch ord. 3 3

Pno. 3

191 Q. = 98 lyrical, grandiose

Cl. ff

Vln. gliss. fiery, never letting up in energy f

Vc. lyrical, grandiose ff

Pno. f lyrical, resonant

195

Cl. *slap*

Vln.

Vc. *crunch* *crunch*

Pno. *mf crystalline*

198

Cl. *norm.*

Vln.

Vc. *ord.*

Pno. *f*

201

Cl. *slap*

Vln.

Vc.

Pno. *mf* *p*

204 *multiphonics*

Cl. *slap* *ff*

Vln. *ff*

Vc. *crunch* *ord.* *ff*

Pno. *f* *vib.*

207

Cl.

Vln.

Vc.

Pno.

*ff*

*crashing*

*f*

211

Cl.

Vln.

Vc.

Pno.

*with sudden finality*

*ff*

*with sudden finality*

*ff*

*with sudden finality*

*ff*

*with sudden finality*

*ff*