

Libby Larsen

BURN

for Clarinet (Bb and Bass) and String Quartet

FULL SCORE

KENWOOD EDITIONS

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BURN

for Clarinet (Bb and Bass) and String Quartet

for Romie de Guise-Langlois

Premiere: June 28th, 2019, Lincoln Performance Hall, Portland State University, Portland, OR

Romie de Guise-Langlois, clarinet

Rolston String Quartet: Luri Lee, violin I, Emily Kruspe, violin II, Hezekiah Leung, viola and Jonathon Lo, cello

PROGRAM NOTE

When Notre Dame caught fire and burned this spring, I was shocked and deeply moved. The Cathedral's burning haunts me as a metaphor for our times, literally and metaphorically. Things are incendiary. Things are on fire. Things are burning down around us - three black churches in a span of 10 days in St. Landry, Louisiana between March 29-April 4, 2019; 1,893,913 acres of California land between August-November 2018; The American Shakespeare Festival Theatre in Stratford, Connecticut burned to the ground January, 2019; The Cathedral of Notre Dame, April 15, 2019. It seems we may be in danger of burning our bridges to ourselves and to each other.

BURN, for clarinet quintet, is a musical response to this "burning".

BURN is a single movement work in several sections. Each section is built on the idea of melody set in a context of tolling bells. To bring stability to this single movement and connection to its sections, I took inspiration from Medieval architecture, using the interval of a perfect 5th in much the same way as flying buttresses of Notre Dame are used. For pitch material, I decided to honor the 10 surviving, named* bells of Notre Dame by using their pitches throughout the piece.

BURN rests on the idea of the flow of time marked by tolling bells and recognized through music which connects us with time and place - two 13th century melodies, the *virelais*, *Cest la fin*, and the motet and *Flos Filius*, from the medieval School of Notre Dame music; a 15th century French melody *L'Homme Armé*; Thomas Morley's 16th century madrigal *April is in my mistress' face*. Remnants of these melodies rise out of the bells' intense knelling, burn brightly - and then vanish, leaving the solo clarinet's humble prayer among the ashes Standing in the need of prayer.

Bells of Notre Dame:

Emmanuel - F#2

Marie - G#2

Gabriel - A#2

Anne Geneviève - B2

Denis - C#3

Marcel - D#3

Étienne - E#3

Benoit-Joseph - F#3

Maurice - G#3

Jean-Marie - A#

-Libby Larsen

Duration: c. 14 minutes

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A C'est la fin

$\text{♩} = \text{♩}$ ancient, dark

12

Cl. mf

Vln. 1 p drone

Vln. 2 p move to mp drone p

Vla. p move to $sub.mp$ drone p

Vnc. mf tambora (non vib.) ord. ancient, echo mf

19

Cl. rit. $\text{♩} = 60 (+)$ lightly mp subito $\text{♩} = \text{♩}$ pp

Vln. 1 mf tambora ord. sfz p

Vln. 2 mf tambora ord. sfz p

Vla. ord. sfz p

Vnc. p con vib. mp

quasi medieval

subito ♩ = 60 (+-)

24

Cl. *mf* *mp* *f* *sfz*

Vln. 1 *brittle pizz.* *mf* *drone* *p*

Vln. 2 *brittle pizz.* *mf* *arco, drone* *sfz p*

Vla. *jeté, bounce* *mp* *5*

Vnc. *jeté, bounce* *mp* *5* *sfz p* *pizz.* *mp* *arco* *fp*

29

Cl. *sub.p* *rit.*

Vln. 1 *ord.* *fp*

Vln. 2 *ord.* *fp*

Vla. *fp* *fp* *sub.p* *(p)*

Vnc. *p*

B

molto rit.

rowdy

Cl. *f* *ppp*

Vln. 1 *pizz.* *mf* *arco* *fp* *pp*

Vln. 2 *pizz.* *mf* *arco* *fp* *pp*

Vla. *fp* *sub.pp*

Vnc. *rowdy* *f* *non vib.* *sub.pp*

$\text{♩} = 60 (+-)$ **molto accel.**

$\text{♩} = 132 (+-)$

igniting

Cl. *mp* *tr*

Vln. 1 *p*

Vln. 2 *p* *tolling*

Vla. *p* *tolling*

Vnc. *p* *tolling*

♩ = 80 (+-)

43 *igniting*

Cl. *ff* *pp* *ffp* <

Vln. 1 *ff* *pp* *pp* *cresc.* *tr.* *ord.* *tr.*

Vln. 2 *ff* *pp* *cresc.*

Vla. *ff* *pp* *cresc.*

Vnc. *ff* *pp* *sul pont. tr.* *ord.* *sul pont. tr.* *cresc.*

molto accel.

47

Cl. *ff*

Vln. 1 *f* *tr.* *tr.*

Vln. 2 *f sfz* *sfz* *f sfz*

Vla. *sfz* *sfz*

Vnc. *ord.* *f sfz* *f sfz*

* Grace note sounds before the beat.

rit. -----

50

Cl. *mf* *sub.pp*

Vln. 1 *sul pont.* *pp* *pizz. ord.* *pp*

Vln. 2 *sfz* *sfz* *pp* *drone*

Vla. *f sfz* *pp* *drone*

Vnc. *f sfz* *sfz* *drone*

54 $\text{♩} = 60$

Cl. *ppp* *mp* *ppp* *p*

Vln. 1 *arco* *pp* *ppp* *ppp*

Vln. 2 *drone* *pp* *ppp* *ppp*

Vla. *drone* *ppp*

Vnc. *drone* *ppp*

rall.

♩ = 60

59

Cl. *pp* *mf*

Vln. 1 *mf* > *p* > *pp* *mf*

Vln. 2 *con vib.* *mf* > *p* > *pp* *tolling* *mf*

Vla. *con vib.* *mf* *p* > *pp* *tolling* *mf*

Vnc. *con vib.* *mf* *p* *tolling* *mf*

molto accel.

65 *igniting, violent*

Cl. *f* 3 6

Vln. 1 *tr*

Vln. 2 *sfz* *sim.* *f*

Vla. *sfz* *sim.*

Vnc. *sfz* *sim.*

* Grace note sounds before the beat.

♩ = 132+

68

Cl. *tr* *fp* *ff*

Vln. 1 *sul pont.* *ord.* *tr* *p* *ff* *p* *f*

Vln. 2 *drone* *f* *p* *ff* *p*

Vla. *drone* *fp* *f*

Vnc. *drone* *sim.* *fp* *f*

Flos Filius
 subito ♩ = 80

73

Cl. *tr* *distant, in the past* *p*

Vln. 1

Vln. 2 *f* *tambora* *p*

Vla. *tambora* *p*

Vnc. *tambora* *p*

79

Cl.

Vln. 1

Vln. 2

Vla.

Vnc.

detached

p

f

mf

84

Cl.

Vln. 1

Vln. 2

Vla.

Vnc.

mf

pizz.

tambora

mf

mf

mf

f

detached

mf

(arco)

f

89

Cl.

Vln. 1 *mf*

Vln. 2 *drone mp*

Vla. *mf*

Vnc. *pizz. sub.mf*

93

Cl.

Vln. 1

Vln. 2

Vla.

Vnc. *arco (mf)*

97

Cl.

Vln. 1

Vln. 2

Vla.

Vnc.

tolling

sfzp

tolling con vib.

sfzp

tolling

sfzp

tolling

sfzp

102

Cl.

Vln. 1

Vln. 2

Vla.

Vnc.

tr

pp

mf

f

fff

pp

non vib.

fff

pp

non vib.

fff

pp

non vib.

fff

pp

non vib.

fff sub.pp

♩ = 80

108

Cl. *mp*

Vln. 1 *sfz sfz* *drone*

Vln. 2 *sfz sfz* *drone*

Vla. *sfz sfz*

Vnc. *sfz sfz*

118

Cl. *ff* *mp*

Vln. 1 *ff* *fp* *sim.* *tolling*

Vln. 2 *ff* *fp* *sim.* *tolling*

Vla. *ff* *fp* *sim.* *tolling*

Vnc. *ff* *attacca* *fp* *sim.* *tolling*

124

Cl. *f* *f* *tolling*

Vln. 1 *ffp* *sim.*

Vln. 2 *ffp* *sim.*

Vla. *ffp* *sim.*

Vnc. *ffp* *sim.*

D L'Homme Armé

128

Cl. *> p f > p f > p f > p f > p f > p f > p f > p*

Vln. 1 *fp sim.*

Vln. 2 *fp sim.* *pizz. f*

Vla. *fp sim.* *drone mp*

Vnc. *fp sim.* *drone mp attacca*

133

Cl.

Vln. 1 *p*

Vln. 2 *sub.mp f sub.p sub.f > mp arco drone*

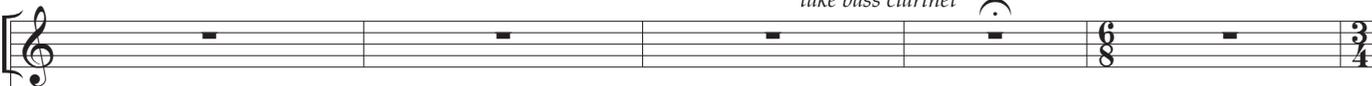
Vla. *pizz. f con vib. f drone*

Vnc. *f sub.mp*

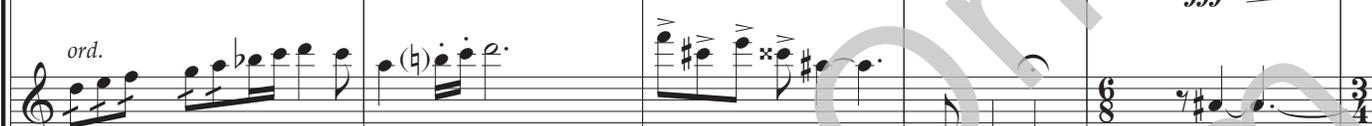
molto rit.

138

take bass clarinet

Cl. 

Vln. 1 

Vln. 2 

Vla. 

Vnc. 

ord.
sub.f
pp
fff
attacca fff

E ♩ = 100

Bass Clarinet
legato, cantabile

143

Bs. Cl. 

Vln. 1 

Vln. 2 

Vla. 

Vnc. 

mf
pp
pp
pp
pp
ff
ff
pp
fff
fff

F ♩ = c. 72

163

Bs.Cl.

Vln. 1

Vln. 2

Vla.

Vnc.

n *mf*

n *mf*

n *mf*

n *mf*

168

Bs.Cl.

Vln. 1

Vln. 2

Vla.

Vnc.

fp *f* *p* *tr*

mf *f* *sub.pp*

mf *f* *sub.pp*

mf *f* *sub.pp*

mf *f* *sub.pp*

173 *f* *mp* *mf* *p* *tr*

Bs. Cl.

1 *f*

Vln.

2 *f*

Vla. *f* Genevieve tolling *f* *p* *f* *p*

Vnc. tolling Marie + Emanuel *mp*

178 *f* *p* *f* *p* *sub.mf* *tr*

Bs. Cl.

1 *mp* *sul pont.*

Vln.

2 *mp* *tolling*

Vla. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vnc.

183

Bs.Cl.

sub.*pp*

Vln. 1

mf *f* *p* *pp*

tolling ord.

Vln. 2

mf *sub.pp*

Vla.

>p *f* *p* *f* *p* *pp*

Vnc.

mf *f* *pp* *pizz.*

188

Bs.Cl.

mf *mf* *n* *f*

Vln. 1

mf *f*

Vln. 2

ord. *mf* *f*

Vla.

mf *f*

Vnc.

arco *mf* *f*

193

Bs.Cl. *take Bb clarinet* **Bb Clarinet**

p *p*

Vln. 1 *ff > pp* *mp* *p* ** non vib.*

Vln. 2 *ff > pp* *mf* *p* *sul pont.*

Vla. *ff > pp* *mp* *p* *non vib.*

Vnc. *ff > pp* *mp* *p* *ord.* *mf*

199 *tr* *tr* *tr* *tr*

Cl. *sub.p* *poco* *mf*

Vln. 1 *mf > p* *mf*

Vln. 2 *ord.* *mf > p* *mf* *p*

Vla. *sul pont.* *mp > p*

Vnc. *p*

* repeat as needed

204 G

Cl. *pp* *slur ad libitum* *mf* *pp* *slur ad libitum*

Vln. 1 *tolling* *p* *p*

Vln. 2 *sul pont.*

Vla. *ord.*

Vnc. *pizz.* *mf*

209 *tr* *sub p* *f* *tr* *flg.* *pp* *slur ad libitum*

Vln. 1 *mp* *tolling* *mp* *pp* *mp*

Vln. 2

Vla.

Vnc. *mp*

214

Cl. *fltg.* *mf* *mf* *p*

Vln. 1 *pp* *mp* *pp* *mp* *pp* *pp* *bow ad libitum.*

Vln. 2 *pp* *bow ad libitum*

Vla. *pp* *bow ad libitum*

Vnc. *pp* *arco*

219

Cl. *flickering* *mf* *p* *f* *fltg.*

Vln. 1 *pp* *sim.* *pp* *sim.*

Vln. 2 *pp* *sim.* *pp* *sim.*

Vla. *pp* *sim.*

Vnc. *bow ad libitum* *f* *mp*

232 *tr* *fltg.* *tr* *tr* *tr*

Cl. *ff* *fp*

Vln. 1 *pp* *sim.* *pp* *sim.*

Vln. 2 *pp* *sim.* *pp* *sim.*

Vla. *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Vnc. *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

236 **H** *subito* $\text{♩} = 60$ *slower, deliberate*

Cl. *ff* *n* *mp* *ff* *n* *mp*

Vln. 1 *f* *f* *f*

Vln. 2 *f* *f* *f*

Vla. *f* *f* *f*

Vnc. *f* *f* *f*

*heavily accented stomach pulse

f *attacca* *attacca*

241

Cl. *ff* > *n* < > *n* < *mp*

Vln. 1

Vln. 2

Vla.

Vnc.

attacca

246

Cl. *ff* > *n* < > *n* < *mp* *multiphonic*

ancient

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vnc. *p*

poco a poco molto accel. to 266

259

Cl. *mf* > *n* < > *n* < > *mf* > *n* < > *p* < > *mf*

Vln. 1 *mf*

Vln. 2 *mf* > *pp* *cresc.*

Vla. *mf* > *pp* *cresc.*

Vnc. *mf* > *pp* *cresc.*

263

Cl. *mf* *fp* < > *ff* < > *n* < > *n* < > *ff*

Vln. 1 *pp* *f*

Vln. 2 *f*

Vla. *f*

Vnc. *f*

266 $\text{♩} = 132^+$

Cl.

Vln. 1

Vln. 2

Vla.

Vnc.

ff \triangleright *mp*

268

Cl.

Vln. 1

Vln. 2

Vla.

Vnc.

ff \triangleright *mp*

poco a poco accel. to K

279

Cl.

Vln. 1

Vln. 2

Vla.

Vnc.

tolling 4. 5. 6.

mf

3.

f

3. Anne Genevieve 4. Maurice 5. Étienne 6. Benoît-Joseph

285

Cl.

Vln. 1

Vln. 2

Vla.

Vnc.

tolling

7. 8.

f

7. Marcel 8. Denis

April is in my mistress' face

K $\text{♩} = 80$

290

Cl.

mf

Vln. 1 *sub.p*

Vln. 2 *f*

Vla. *f*

Vnc. *f*

296

Cl. *mf*

Vln. 1

Vln. 2 *f*

Vla. *f*, *fsfz > p*, *sim.*, *non vib.*, *fsfz > p*

Vnc. *pizz.*, *mf*

303

Cl.

Vln. 1

Vln. 2

Vla.

Vnc.

p

sub.mf

sim.

309

Cl.

Vln. 1

Vln. 2

Vla.

Vnc.

sub.p

sul pont. con vib.

fsfz \curvearrowright *p*

sim.

f

arco

move to

sul pont.

315

Cl. *mf*

Vln. 1 *mf*

Vln. 2 *f p f p sim.*

Vla. *f > p f > p sim.*

Vnc. *ord. p f p f p f p f p*

L Burn always pushing ahead to **M**

321

Cl. *f*

Vln. 1 *f mf sul pont. sub.p*

Vln. 2 *f mf sub.p*

Vla. *f mf*

Vnc. *mf sub.f mf*

326

Cl.

Vln. 1

Vln. 2

Vla.

Vnc.

ord.

non vib.

p

mf

f

sub.p

mf

f

329

Cl.

Vln. 1

Vln. 2

Vla.

Vnc.

con vib.

pp

p

f

f

f

mf

mf

332

Cl. *mf*

Vln. 1 *non vib.* *mf* *pp* *con vib.* *p*

Vln. 2 *sub.p* *p* *non vib.* *mf*

Vla. *sub.p* *p* *sul pont.* *mf*

Vnc. *f* *mf* *f*

335

Cl. *stomach pulse* *ff*

Vln. 1 *p* *non vib.* *mf*

Vln. 2 *con vib.* *sub.p*

Vla. *ord.* *p*

Vnc. *fp* *f*

push ahead to m. 344

337

Cl. *mf* *tr.* *sub. ff*

Vln. 1 *pp* *con vib.* *p* *p*

Vln. 2 *p* *non vib.* *mf*

Vla. *p* *sul pont.* *mf*

Vnc. *fp* *f* *fp*

340

Cl. *stomach pulse*

Vln. 1 *non vib.* *mf* *pp*

Vln. 2 *con vib.* *sub. p* *f*

Vla. *ord. (b)* *p* *p*

Vnc. *f* *fp*

342

Cl. *f*

Vln. 1 *f* *ff*

Vln. 2 *con vib.* *sub.p* *pp*

Vla. *ord.* (b) *p* *pp*

Vnc. *f* *fp*

344

Cl.

Vln. 1

Vln. 2 *cresc.*

Vla. *cresc.*

Vnc. *f*

This musical score page contains two systems of music, each spanning six measures. The instruments are Clarinet (Cl.), Violins (Vln. 1 and 2), Viola (Vla.), and Cello (Vnc.).

System 1 (Measures 346-351):

- Cl.:** Measures 346-351. The melody consists of eighth notes with slurs and accents. Measure 346 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are: 346 (F#, G, A, B, C, D, E, F#), 347 (G, A, B, C, D, E, F#, G), 348 (A, B, C, D, E, F#, G, A), 349 (B, C, D, E, F#, G, A, B), 350 (C, D, E, F#, G, A, B, C), 351 (D, E, F#, G, A, B, C, D).
- Vln. 1:** Measures 346-351. The part consists of a single melodic line with slurs and accents. Measure 346 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are: 346 (F#, G, A, B, C, D, E, F#), 347 (G, A, B, C, D, E, F#, G), 348 (A, B, C, D, E, F#, G, A), 349 (B, C, D, E, F#, G, A, B), 350 (C, D, E, F#, G, A, B, C), 351 (D, E, F#, G, A, B, C, D).
- Vln. 2:** Measures 346-351. The part consists of a single melodic line with slurs and accents. Measure 346 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are: 346 (F#, G, A, B, C, D, E, F#), 347 (G, A, B, C, D, E, F#, G), 348 (A, B, C, D, E, F#, G, A), 349 (B, C, D, E, F#, G, A, B), 350 (C, D, E, F#, G, A, B, C), 351 (D, E, F#, G, A, B, C, D).
- Vla.:** Measures 346-351. The part consists of a single melodic line with slurs and accents. Measure 346 starts with a bass clef, a key signature of one sharp (F#), and a common time signature. The notes are: 346 (F#, G, A, B, C, D, E, F#), 347 (G, A, B, C, D, E, F#, G), 348 (A, B, C, D, E, F#, G, A), 349 (B, C, D, E, F#, G, A, B), 350 (C, D, E, F#, G, A, B, C), 351 (D, E, F#, G, A, B, C, D).
- Vnc.:** Measures 346-351. The part consists of a single melodic line with slurs and accents. Measure 346 starts with a bass clef, a key signature of one sharp (F#), and a common time signature. The notes are: 346 (F#, G, A, B, C, D, E, F#), 347 (G, A, B, C, D, E, F#, G), 348 (A, B, C, D, E, F#, G, A), 349 (B, C, D, E, F#, G, A, B), 350 (C, D, E, F#, G, A, B, C), 351 (D, E, F#, G, A, B, C, D).

System 2 (Measures 348-353):

- Cl.:** Measures 348-353. The melody consists of eighth notes with slurs and accents. Measure 348 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are: 348 (F#, G, A, B, C, D, E, F#), 349 (G, A, B, C, D, E, F#, G), 350 (A, B, C, D, E, F#, G, A), 351 (B, C, D, E, F#, G, A, B), 352 (C, D, E, F#, G, A, B, C), 353 (D, E, F#, G, A, B, C, D).
- Vln. 1:** Measures 348-353. The part consists of a single melodic line with slurs and accents. Measure 348 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are: 348 (F#, G, A, B, C, D, E, F#), 349 (G, A, B, C, D, E, F#, G), 350 (A, B, C, D, E, F#, G, A), 351 (B, C, D, E, F#, G, A, B), 352 (C, D, E, F#, G, A, B, C), 353 (D, E, F#, G, A, B, C, D).
- Vln. 2:** Measures 348-353. The part consists of a single melodic line with slurs and accents. Measure 348 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are: 348 (F#, G, A, B, C, D, E, F#), 349 (G, A, B, C, D, E, F#, G), 350 (A, B, C, D, E, F#, G, A), 351 (B, C, D, E, F#, G, A, B), 352 (C, D, E, F#, G, A, B, C), 353 (D, E, F#, G, A, B, C, D).
- Vla.:** Measures 348-353. The part consists of a single melodic line with slurs and accents. Measure 348 starts with a bass clef, a key signature of one sharp (F#), and a common time signature. The notes are: 348 (F#, G, A, B, C, D, E, F#), 349 (G, A, B, C, D, E, F#, G), 350 (A, B, C, D, E, F#, G, A), 351 (B, C, D, E, F#, G, A, B), 352 (C, D, E, F#, G, A, B, C), 353 (D, E, F#, G, A, B, C, D).
- Vnc.:** Measures 348-353. The part consists of a single melodic line with slurs and accents. Measure 348 starts with a bass clef, a key signature of one sharp (F#), and a common time signature. The notes are: 348 (F#, G, A, B, C, D, E, F#), 349 (G, A, B, C, D, E, F#, G), 350 (A, B, C, D, E, F#, G, A), 351 (B, C, D, E, F#, G, A, B), 352 (C, D, E, F#, G, A, B, C), 353 (D, E, F#, G, A, B, C, D).

M Standing in the Need

rit. ♩ = 66 (+-)

take bass clarinet simply

mp/mf

350

Cl.

1

Vln.

2

Vla.

Vnc.

ff

ff

quietly

mp molto legato to the end

quietly

p

mp molto legato to the end

8

355

Bs.Cl.

1

Vln.

2

Vla.

Vnc.

quietly

mp molto legato to the end

quietly

mp molto legato to the end

8

360

Bs.Cl.

1

2

Vln.

Vla.

Vnc.

free bow, molto legato

365

Bs.Cl.

1

2

Vln.

Vla.

Vnc.

rit. to end

pp