

Aaron Houston

Disquiet Voices

-- For small chamber ensemble --

Full Score

Aaron Houston Music, 2019
aaronhoustonmusic.com
aaron.hstn@gmail.com

For Perusal Use Only

Aaron Houston

Disquiet Voices

-- For small chamber ensemble --

Full Score

Duration: ca. 6 minutes

Aaron Houston Music, 2019
aaronhoustonmusic.com
aaron.hstn@gmail.com

For Perusal Use Only

Program Note

Disquiet Voices is the second work I conceived in the aftermath of Hurricane Michael while I was living without power. When forced to live in the dark and unnaturally quiet surroundings of a city with no electricity, people are forced to face their anxiety head on or sit and think when they would normally be too distracted to do so. These thoughts, sometimes anxious, sometimes playful, and sometimes just going in circles for what seems like an eternity, become the music of *Disquiet Voices* as they manically dance through the ensemble players to create a conversation within a single mind.

Performance Notes

For the Clarinet part –

The piece utilizes quarter-tones extensively throughout the clarinet part. If unsure about a particular fingering for a quarter-tone, please refer to the quarter-tone fingering chart created by Jason Adler and is available on his website [here](#). If viewing this score in a physical copy rather than as a digital PDF, this fingering chart can be found fairly simply by searching “Jason Adler quarter-tone fingering chart” in the search engine of your choosing.

In addition to the use of quarter-tones, there are also three different multiphonics used throughout the piece. The fingerings for these are provided below. These fingerings were taken from a database of multiphonics created by Gregory Oakes which provides fingerings and recordings for *several* multiphonics and can be found [here](#) (again, this can also be found by searching for it in the search engine of your choose). The multiphonics used in this piece are provided below with the notation used in the score and suggested fingering:

The image displays three musical examples for the clarinet part. Each example consists of a short musical phrase on a treble clef staff with a key signature of one sharp (F#) and a corresponding fingering diagram. The fingering diagrams use various symbols: solid black circles for fingers, open circles for the thumb, and teardrop shapes for the left hand. The first example shows a quarter note on G4 with a sharp sign above it, followed by a quarter rest. The second example shows a quarter note on A4 with a sharp sign above it, followed by a quarter rest. The third example shows a quarter note on B4 with a sharp sign above it, followed by a quarter rest.

For the piano part –

Disquiet Voices begins with the pitch D3 dampened with either putty or some similar, easily removed preparation. Whatever preparation is used should provide a reasonable “thunk” characteristic and only a slightest hint of the pitch. Since the preparation is removed in m. 7, please make sure whatever method you choose is an option that can be easily and quickly removed.

For all players –

Technique indications for strings:

“s.t.” = sul tasto

“s.p.” = sul ponticello

“ord.” = ordinario

“→” = transition between the two playing techniques over time

Accidentals:

- a standard 1/2 step sharp

♯ - 1/4 tone sharp

♮ - natural (standard)

♭ - 1/4 tone flat

♭ - a standard 1/2 step flat

Trills:

♯ - whole step trill

♭ - 1/2 step trill

When space allows, many trills will also have “trill to” notes indicating the desired trill note.

Transposed Score

Disquiet Voices

Aaron Houston

Steady, but with momentum ♩ = 76

Clarinet in B♭

Violin

Cello

Piano

sfz *mf* *p* *sfz* *fp* *mf* *p*

sfz

pizz. *arco sul tasto* *sul pont.*

sfz *fp* *sfz* *fp* *sfz*

p *mf* *sfz*

sfz *Red.* *Red.*

Dampen string with putty or a similar material.

B♭ Cl.

Vln.

Vc.

Pno.

mf *f*

mf *p* *mf* *f*

mf *f*

mf *f*

Red.

Disquiet Voices

2

Bl. Cl. *fp* *mf* *p* *ppp*

Vln. *sfz* *pp* *mf* *pp* *mf* *p* *ppp*

Vc. *sfz* *mf* *p* *pizz.* *arco* *p*

Pno. *sfz* *p* *pp* *15^{ma}* *8^{va}*

Remove putty from D3 string.

Red.

Bl. Cl. *mf* *sfz* *fp* **A**

Vln. *mf* *s.p.* *sfz p* *pizz.*

Vc. *mf* *s.p.* *sfz* *p*

Pno. *mf* *sfz* *loco* *Red.*

15^{ma} *8^{va}*

16

B♭ Cl.

Vln.

Vc.

Pno.

ord.

sul G

arco sul tasto

mf *pp* *p* *sfz p*

pp *mf* *sfz p*

mf *pp* *sfz p*

Red.

20

B♭ Cl.

Vln.

Vc.

Pno.

mf *f*

mf

mf *f*

mf *fp*

Disquiet Voices

4

22

B♭ Cl. *f* *sfz*

Vln. *f* *sfz* *p* *fp* *fp* *f*

Vc. *f* *sfz* *p* *fp* *f*

Pno. *f* *sfz* *p*

25

B♭ Cl. *fp* *mf* *f*

Vln. *fp* *f*

Vc. *pizz.* *p* *arco*

Pno. *f* *dim.* *sfz* *Seq.*

29

B♭ Cl. *mf dim.* *p*

Vln. *p* *pizz.*

Vc.

Pno. *p*

B

B♭ Cl. *mf p* *mf* *p* *sfz* *p* *mf* *p* *cresc.*

Vln. *mf* *arco* *p* *mf* *p* *cresc.*

Vc. *mf* *pp* *mf* *p*

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

p
Red.

Disquiet Voices

6

36

B♭ Cl.

Vln.

Vc.

Pno.

mf

f

pp

fp

pp

f

Red.

40

B♭ Cl.

Vln.

Vc.

Pno.

ppp

f

fp

fp

f

dim.

sul pont.

dim.

f

f

Red.

43

B♭ Cl.

Vln.

Vc.

Pno.

mp

f

pizz.

fp

f

mp

f

* *Rec.*

47

B♭ Cl.

Vln.

Vc.

Pno.

arco ff

ff

arco ff

ff

p

p

* *Rec.*

Disquiet Voices

8

50

B♭ Cl. *p* *n* *mf*

Vln. *p* *mf* arco sul pont.

Vc. *subito p* *mf* pizz.

Pno. *mf*

55

B♭ Cl. *p* *f* pizz.

Vln. *p* *f* arco ord. → s.t.

Vc. *p* *f* ord. → s.p. pizz.

Pno. *p* *f*

Red. *

59

B♭ Cl.

Vln.

Vc.

Pno.

pizz. arco ord. sul pont. ord.

arco s.p.

sfz *p* *f* *f*

p *fp* *fp*

p *fp* *fp*

p *f* *sfz*

65

B♭ Cl.

Vln.

Vc.

Pno.

mf *f* *sfz*

mf *f* *sfz*

mf *f* *sfz*

sfz *mf* *f* *sfz*

E

Disquiet Voices

10

68

B♭ Cl. *p* *sfz* *p* *sfz* *mf*

Vln. *p* *sul tasto* *ord.* *subito p* *sfz* *mf*

Vc. *mf*

Pno. *p* *sfz* *mf*

72

B♭ Cl. *sfz* *p* *mf*

Vln. *sfz* *mf*

Vc. *sfz* *p* *mf* *f*

Pno. *sfz* *mf* *p*

75 **F**

B♭ Cl. *ff* *mf* *p* *f*

Vln. *ff* *p* arco sul pont. *f*

Vc. *ff* *p* pizz. arco pizz. *f*

Pno. *ff* *p* *f*

80

B♭ Cl. *p* *sfz* *trb* *pp*

Vln. ord. *p* ricochet sul pont. *mf* *p* ord. *mf* *p* *sfz* *pp*

Vc. *n* *sfz* *pp*

Pno. *p* *f*

Disquiet Voices

12

B♭ Cl. 85 *trb* *p* *mf*

Vln. *mf* *p* *pizz.* *arco sul tasto* *ricochet* *sul pont.* *ord.*

Vc. *p*

Pno. *sfz* *p* *ord.*

B♭ Cl. 89 *f* *ff* *pp* *fp*

Vln. *f* *ff* *sul pont.* *mf* *p* *fp* *sul pont.*

Vc. *arco* *sul pont.* *ff* *p* *sul tasto* *fp* *sul pont.*

Pno. *f* *ff* *ord.* *sfz*

Detailed description: This is a page of a musical score for the piece 'Disquiet Voices'. The score is arranged in five systems. The first system (measures 85-90) includes parts for B♭ Clarinet, Violin, Viola, and Piano. The B♭ Clarinet part starts with a tremolo (trb) and a piano (p) dynamic, followed by a mezzo-forte (mf) section. The Violin part features a mezzo-forte (mf) section, a piano (p) section with pizzicato (pizz.) and arco sul tasto techniques, and a section with ricochet and sul ponticello (sul pont.) techniques. The Viola part is marked piano (p). The Piano part begins with sforzando (sfz) and piano (p) dynamics. The second system (measures 89-94) includes parts for B♭ Clarinet, Violin, Viola, and Piano. The B♭ Clarinet part has dynamics of mezzo-forte (f), fortissimo (ff), pianissimo (pp), and fortissimo-piano (fp). The Violin part has dynamics of mezzo-forte (f), fortissimo (ff), mezzo-forte (mf), piano (p), and fortissimo-piano (fp), with sul ponticello (sul pont.) markings. The Viola part has dynamics of fortissimo (f), fortissimo (ff), piano (p), and fortissimo-piano (fp), with arco and sul ponticello (sul pont.) markings. The Piano part has dynamics of fortissimo (f), fortissimo (ff), and sforzando (sfz).

G

92

B♭ Cl. *mf* *f* *sfz* *p*

Vln. *mf* *f* *sfz* *p* sul tasto ord.

Vc. *mf* *f* *sfz*

Pno. *mf* *f* *sfz* *p*

95

B♭ Cl. *sfz* *p* *sfz* *mf*

Vln. *subito p* *sfz* *mf* ord.

Vc. *mf*

Pno. *p* *sfz*

Disquiet Voices

14

99

B♭ Cl.

Vln.

Vc.

Pno.

sfz *p* *f*

sfz *p* *f*

sfz *mp* *f*

103

B♭ Cl.

Vln.

Vc.

Pno.

p *f* *mp*

p *f* *mp*

mp *f* *mp*

106

B♭ Cl. *fp* *f* *mp*

Vln. *f* *f* *p* sul tasto

Vc. *f* *p*

Pno. *sfz* *mf* *f* *p*

15^{ma}

109

B♭ Cl. *f* *mf* *f*

Vln. *f* *p*

Vc. *f* *fp* *f*

Pno. *f* *p* *f*

Disquiet Voices

16

Measures 112-116:

- B♭ Cl.:** Starts at measure 112 with a *mf* dynamic, playing a rhythmic pattern of eighth notes. At measure 113, the dynamic changes to *f*. A trill is marked in measure 114. The part ends at measure 116 with a *ff* dynamic.
- Vln.:** Starts at measure 112 with *sul pont.* and *f* dynamics. It features a long, sustained note that changes pitch across the measures.
- Vc.:** Starts at measure 112 with *f* dynamics, playing a rhythmic pattern of eighth notes. It ends at measure 116 with a *ff* dynamic.
- Pno.:** Starts at measure 112 with *p* dynamics. It features a complex rhythmic pattern in the right hand and a sustained bass line in the left hand. Dynamics include *p* and *f*. It ends at measure 116 with a *ff* dynamic.

Measures 117-120:

- B♭ Cl.:** Continues the rhythmic pattern from measure 112, ending at measure 120 with a *ff* dynamic.
- Vln.:** Continues the sustained note from measure 112, ending at measure 120 with a *ff* dynamic.
- Vc.:** Continues the rhythmic pattern from measure 112, ending at measure 120 with a *ff* dynamic.
- Pno.:** Continues the complex rhythmic pattern from measure 112, ending at measure 120 with a *ff* dynamic. A *loco* marking is present in the right hand.

Additional markings:

- tr* (trill) in B♭ Cl. measure 114.
- 8va* (8va until the end) in Vln. measure 117.
- 8va* (8va until the end) in Vc. measure 117.
- 8va* (8va until the end) in Pno. measure 117.
- loco* in Pno. measure 120.
- ff* (fortissimo) dynamic markings throughout the section.
- mf* (mezzo-forte) dynamic marking in B♭ Cl. measure 112.
- p* (piano) dynamic marking in Pno. measure 112.
- sul pont.* (sul ponticello) marking in Vln. measure 112.

119

B♭ Cl.

Vln.

Vc.

Pno.

freely gliss around highest notes using harmonic pressure from here to the end.

Randomly, but smoothly, move bow placement between molto sul pont. and molto sul tastu as you feel.

122

B♭ Cl.

Vln.

Vc.

Pno.

** Red.*

Disquiet Voices

18

B \flat Cl. 

Vln. 

Vc. 

Pno. 

B \flat Cl. 

Vln. 

Vc. 

Pno. 

freely gliss around highest notes using harmonic pressure from here to the end.

Randomly, but smoothly, move bow placement between molto sul pont. and molto sul tasto as you feel.

132

B♭ Cl. *dim. to the end*

Vln. *dim. to m. 139*

Vc. *dim. to m. 139*

Pno. *dim. to the end*

136

B♭ Cl. *gradual slow down trill speed* (no trill)

Vln. *pizz.*

Vc. *pizz.*

Pno. *p* *f* *pizz. loco* *sfz*