

Aaron Houston

# Midway to Midtown

-- For sinfonietta --

Full Score

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Duration: ca. 5 minutes

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## Program Note

In 2017, I had the opportunity to visit New York City. One of the first things I noticed about the city was that it was constantly buzzing with the sounds of life. Whether it was the sounds of trains and traffic or the chirping of birds in Central Park mixing with the continuous chatter of millions of people, there was always a source of sound in the city. *Midway to Midtown* is inspired by the music of the city constantly “chattering” and moving around me as I visited different sites or stopped in a random dive bar in the middle of the night to hear the familiar sounds of blues rock being played from the corner of the room.

Based on a tune by Stevie Ray Vaughan (a famous Texas blues guitarist I grew up listening to) called “Scuttle Buttin”, *Midway to Midtown* is a fast-paced, highly energetic work. A “scuttle butt” is an old term for a water cooler and “scuttle buttin” is an old term for gossiping around the water cooler—how stories get told a lot in the South. *Midway to Midtown* is full of quotations from blues riffs, harmonies which evoke a jazz-based sound, and aggressively picked and slapped bass to mimic the sounds of a blues rock band like the one I heard on my first night in New York City.

In order to pay homage to the source of inspiration for this work, the initials “SRV” and “RLH” (my dad’s initials – who was fellow guitar player in his day) are serialized and presented in the opening chord of the piece. S = E-flat, R = D, V = A, L = A-flat, and H = B. This same pitch material is later presented melodically and treated as a secondary theme.

## Performance Notes

This piece should be performed with attitude and a little bit of grit to the sound during the faster sections. For wind players, this might mean experimenting with different techniques of adding a “bite” to your sound. String players might experiment with finger pressure in the left hand or bow pressure with the right hand to get the desired sound.

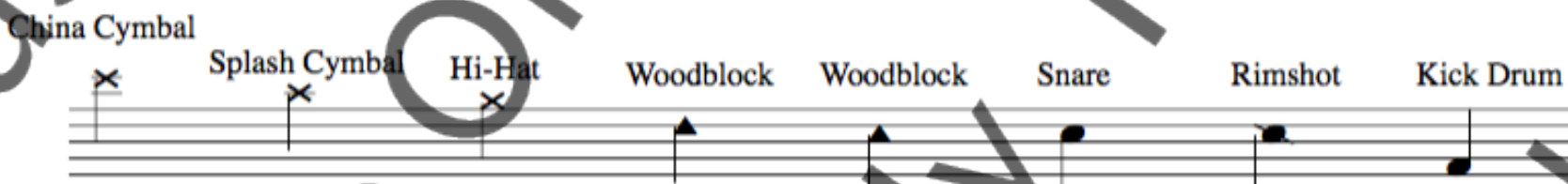
“s.p.” = sul ponticello

x → y = slowly move from playing technique “x” to “y”

▲ = highest note possible on the given string

The bass player will need a drumstick for the “col legno battuto” sections. If a drumstick is unavailable (or there are real concerns about damaging strings), the performer may substitute playing with the hardest pizzicato possible to get a very biting sound.

## Percussion Key







# Midway to Midtown

Aaron Houston

Quick, gritty, and energetic ♩ = c. 120-132

Oboe

Clarinet in B $\flat$

Bassoon

Percussion

Violin I

Violin II

Viola

Cello

Double Bass

Ob.

B $\flat$  Cl.

Bsn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ob. *mf* *p* *mf* *f*

B♭ Cl. *mf* *p* *f*

Bsn. *f* *p*

Perc. *mf* *f*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mp* *f*

Vc. *mf* *p* *fp*

D.B. *fp*

*arco*

*IV sul pont.*

*\* play highest note possible on the given string*

**A**

Ob. *sfz*

B♭ Cl. *sfz* *mf*

Bsn. *sfz*

Perc. *mf*

Vln. I *sfz* *f* *p*

Vln. II *sfz* *f* *p*

Vla. *sfz* *f* *p*

Vc. *ord.* *sfz* *f* *p*

D.B. *ff*

*sim.*

*(pizz.)*



Ob. *mp* *f*

B♭ Cl. *f* *mp* gliss  
gliss should be gritty, nasty, and full of as much sound as possible

Bsn. *mp* *f*

Perc. *mp* *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mp*

Vc. *mp*

D.B.

Ob. *f* *mf* *ff* sim.

B♭ Cl. *f* *mf* *ff* sim.

Bsn. *ff* *mp* *3* sim.

Perc. *ff*

Vln. I *f* *fp* *ff* gliss s.p. *sim.*

Vln. II *f* *fp* *ff* gliss s.p. *sim.*

Vla. *f* *fp* *ff* gliss s.p. *sim.*

Vc. *f* *fp* *ff* gliss s.p. *sim.*

D.B.

B

Ob. *mp* *f* *p* *sim.*

B♭ Cl. *mp* *f* *ppp* *mf* *5* *sim.*

Bsn. *f* *mf* *sim.*

Perc. *X* *X* *X* *X* *X* *X*

Vln. I *sfz* *f* *fp* *pizz.* *sfz*

Vln. II *sfz* *f* *fp* *pizz.* *sfz*

Vla. *sfz* *f* *fp* *sfz*

Vc. *sfz* *sfz*

D.B. *sfz* *sfz*

Ob. *sim.*

B♭ Cl. *p* *sim.*

Bsn. *sim.*

Perc. *33*

Vln. I *33*

Vln. II *33*

Vla. *33*

Vc. *33*

D.B. *33*

36

Ob. *sfz* *mf*

B♭ Cl. *sfz* *mf*

Bsn. *sfz mp*

Perc. *p*

Vln. I arco ord. sim. *sfz p*

Vln. II arco ord. sim. *sfz p*

Vla. ord. *f* gritty and aggressive 3 6

Vc. arco ord. *mf*

D.B. *mf*

40

Ob. *f* *mf* *sfz*

B♭ Cl. *f* *mf* *sfz*

Bsn. *f* *mf* *sfz*

Perc. *f*

Vln. I *f* *mf* *f* *sfz f*

Vln. II *f* *mp* *sfz f*

Vla. *mf* *f* *sfz*

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

D.B. *f* *f* *sfz*

Ob. *mf* *f*

B♭ Cl. *mf* *f*

Bsn. *mf* *f*

Perc.

Vln. I *p* *f* *ff*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

D.B. *p* *f*

**C**

Ob. *p* *mf*

B♭ Cl. *p*

Bsn. *p*

Perc. *p*

Vln. I

Vln. II *sim.* *subito p*

Vla. *sffz* *p* *sim.*

Vc. *sffz* *pizz.* *sfz*

D.B. *sffz* *sfz*

Ob. *p*

B♭ Cl. *mf* *p*

Bsn. *mf* *p*

Perc. *mf* *p*

Musical score for measures 50-52. The woodwind section includes Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.). The Percussion (Perc.) part features a rhythmic pattern of eighth notes. Dynamics range from *mf* to *p*. A triplet of eighth notes is marked in the B♭ Cl. part at measure 50.

Vln. I *mf* *sim.*

Vln. II *mf* *mp*

Vla. *mf*

Vc. *arco* *fp* *sfz* *sfz* *f*

D.B. *arco* *fp* *sfz* *sfz* *f*

Musical score for measures 50-52 for the string section. It includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The strings play a rhythmic accompaniment of eighth notes. Dynamics range from *mf* to *f*. The Vc. and D.B. parts are marked *arco*. A *sim.* (sordini) marking is present in the Vln. I part at measure 52.

Ob.

B♭ Cl. *f legato* *mf* *p*

Bsn. *f legato*

Perc.

Musical score for measures 53-55. The woodwind section includes Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.). The Percussion (Perc.) part continues with the rhythmic pattern. Dynamics range from *f* to *p*. The B♭ Cl. part features a triplet of eighth notes at measure 55.

Vln. I *p*

Vln. II

Vla. *p* *mf*

Vc. *p* *sim.*

D.B. *mp*

Musical score for measures 53-55 for the string section. It includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The strings play a rhythmic accompaniment of eighth notes. Dynamics range from *mp* to *p*. The Vc. part is marked *sim.* (sordini) at measure 54.

56

Ob. *f legato*

B♭ Cl. *f legato*

Bsn. *p*

Perc.

Vln. I

Vln. II

Vla. *p*

Vc.

D.B.

59

Ob. *mf*

B♭ Cl. *p*

Bsn. *mf* *f*

Perc.

Vln. I

Vln. II *p*

Vla. *p*

Vc. *mf* *fp*

D.B. *fp*



**D**

Ob. *p* *mf*

B♭ Cl. *pp* *mp* *pp* *p*

Bsn. *pp* *sfz* *p* *sim.*

Perc. 62

Vln. I *sfz* *pp* *f legato* *mp*

Vln. II *sfz* *pp* *f legato* *mp* *mf*

Vla. *sfz* *pp* *f legato* *mp* *mf*

Vc. *sfz* *pp* *mf*

D.B. *f* *mf* *f*

66

Ob. *mp* *mf* *p*

B♭ Cl. *mf* *p*

Bsn. *mf*

Perc. 66

Vln. I *mf* *p* *mp*

Vln. II *mf* *p*

Vla. *p* *mf* *p*

Vc. *mp* *mp*

D.B. 66

This musical score is for the piece "Midway to Midtown" and is page 10 of the score. It features a variety of instruments including woodwinds (Ob. and B♭ Cl.), brass (Bsn.), percussion (Perc.), and strings (Vln. I, Vln. II, Vla., Vc., and D.B.). The score is written in 4/4 time and includes dynamic markings such as *sfz*, *p*, *mf*, *pp*, *f*, *mp*, and *ppp*. Performance instructions include *legato*, *pizz. slap*, and *slap string to create backbeat*. The score is divided into two systems, with the first system starting at measure 69 and the second system starting at measure 73. The woodwind and string parts feature complex rhythmic patterns and melodic lines, while the percussion part provides a steady backbeat. The overall texture is dense and dynamic, with frequent changes in volume and articulation.

*rit. poco a poco* --

77

Ob.

B♭ Cl.

Bsn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f* *sfz* *fp*

*f* *sfz* *fp*

*f* *sfz* *fp*

*f* *sfz*

*sfz*

*sfz*

81

Ob.

B♭ Cl.

Bsn.

Perc.

*mf* *p* *mf* *pp*

*pp* *mf* *p* *pp*

*mf* *p* *mf* *pp*

81

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp* *pp*

*mp* *pp*

*ord.* *p*

*ord.* *p*

*ord.* *p*

*pizz.* *p*

*pizz.* *p*

*p*

Relaxed and freely ♩ = 60-63

accel. poco a poco

85

Ob. *pp*

B♭ Cl. *ppp* → *mf*

Bsn. *pp*

Perc.

85

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

D.B.

**E** Tempo I ♩ = c. 120-132

Ob. *sfz* *f*

B♭ Cl. *f* *sfz*

Bsn. *sfz* *f* *sfz*

90

Perc. *f*

Vln. I *fp* *arco* *fp* *f* *sfz* *f*

Vln. II *fp* *arco* *fp* *f* *sfz* *f*

Vla. *sfz* *fp* *fp* *f* *sfz* *pizz.* *arco*

Vc. *sfz* *arco* *sfz* *f* *col legno battuto*

D.B. *sfz*

**ff** Strike strings with a drumstick to create a very percussive effect

This musical score is for the piece "Midway to Midtown" and is divided into two systems. The first system covers measures 95 to 97, and the second system covers measures 98 to 100. The instrumentation includes Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

**System 1 (Measures 95-97):**

- Ob.:** Rests in measures 95 and 96; enters in measure 97 with a whole note.
- B♭ Cl.:** Starts in measure 95 with a melodic line, marked *mf*. It features a triplet in measure 97, marked *f*.
- Bsn.:** Rests throughout the system.
- Perc.:** Features a rhythmic pattern of eighth notes with accents, marked *mp*.
- Vln. I & II:** Play a melodic line with accents, marked *p*.
- Vla. & Vc.:** Play a supporting melodic line with accents, marked *p*.
- D.B.:** Plays a steady eighth-note accompaniment, marked *p*.

**System 2 (Measures 98-100):**

- Ob.:** Enters in measure 98 with a melodic line, marked *mp*. It reaches a crescendo to *f* in measure 99.
- B♭ Cl.:** Rests in measure 98; enters in measure 99 with a melodic line, marked *f*. It features a triplet in measure 99 and a glissando in measure 100, marked *mp*.
- Bsn.:** Enters in measure 98 with a melodic line, marked *mp*. It reaches a crescendo to *f* in measure 99.
- Perc.:** Continues with the eighth-note pattern, marked *mp*.
- Vln. I & II:** Continue with the melodic line, marked *mp*. Vln. II has a triplet in measure 99, marked *mf*.
- Vla. & Vc.:** Continue with the supporting melodic line, marked *mp*.
- D.B.:** Continues with the eighth-note accompaniment, marked *mp*.

Ob. *f* *mf*

B♭ Cl. *f* 3 6

Bsn. *mf* sim.

Perc. *f* *p* *ff*

Vln. I *f* *fp* *ff* *p* s.p. V gliss sim.

Vln. II *f* *fp* *ff* *p* s.p. V gliss sim.

Vla. *f* *fp* *ff* s.p. V gliss

Vc. *f* *fp* *ff* s.p. V gliss

D.B. *f*

Ob. **F** *f*

B♭ Cl. *f*

Bsn. *sfz*

Perc. 105

Vln. I *sfz* *mf* ord.

Vln. II *sfz* *mf* ord.

Vla. *p*

Vc. *p*

D.B.



Relaxed ♩ = c. 60-63

Ob.

B♭ Cl.

Bsn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

scrach

*sfz*

*p* *mf* *f*

*pizz.* *f*

\* play highest note possible on the given string

Tempo I ♩ = c. 120-132

Ob.

B♭ Cl.

Bsn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*ff*

*f*

*col legno battuto* *ff*

Ob.

B♭ Cl.

Bsn.

Perc.

*mp*

Vln. I

*subito p*

*mp*

Vln. II

*subito p*

*mp*

Vla.

*subito p*

Vc.

*subito p*

D.B.

*mf*

||

**G**

Ob.

*f*

B♭ Cl.

*mp*

gliss

*f*

Bsn.

*mp*

*f*

Perc.

*f*

Vln. I

*f*

*fp*

s.p. V

Vln. II

*f*

*fp*

s.p. V

Vla.

*f*

*fp*

s.p. V

Vc.

*f*

*fp*

s.p. V

D.B.

This musical score is for the piece "Midway to Midtown" and is divided into two systems. The first system covers measures 124 to 127, and the second system covers measures 128 to 131. The score is written for a full orchestra, including woodwinds (Oboe, Clarinet in B-flat, Bassoon), percussion, and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The time signature changes from 3/4 to 4/4 between measures 127 and 128. The score includes various dynamic markings such as *mf*, *sfz*, *f*, *ff*, *p*, and *mp*, as well as performance instructions like *arco*, *sim.*, and *gritty and aggressive*. There are also articulation marks like accents and slurs, and some specific performance techniques like triplets and sixteenth-note runs. A large watermark "Perusal Use Only" is overlaid diagonally across the entire page.

132

Ob.

B♭ Cl.

Bsn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f*

*f*

*mf*

*p*

*sfz*

*mf*

*sfz*

*sfz*

*sfz*

3

6

3

135

Ob.

B♭ Cl.

Bsn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*ff*

*f*

*mp*

*p*

*sfz*

*mp*

*sfz*

*mp*

*p*

*sfz*

*sfz*

*p*

*arco*

*p*

3

This musical score page, titled "Midway to Midtown" and numbered 19, contains the following parts and markings:

- Ob. (Oboe):** Starts at measure 139. Dynamics include *f*, *ff*, and *sffz*. Features a triplet in measure 141.
- B♭ Cl. (B-flat Clarinet):** Starts at measure 139. Dynamics include *f*, *ff*, and *sffz*. Features a triplet in measure 141.
- Bsn. (Bassoon):** Starts at measure 139. Dynamics include *f*, *ff*, and *sffz*. Features a triplet in measure 141.
- Perc. (Percussion):** Starts at measure 139. Dynamics include *ff* and *sffz*. Includes various rhythmic patterns and accents.
- Vln. I (Violin I):** Starts at measure 139. Dynamics include *f*, *ff*, and *sffz*. Features a triplet in measure 141.
- Vln. II (Violin II):** Starts at measure 139. Dynamics include *ff* and *sffz*. Features a triplet in measure 141.
- Vla. (Viola):** Starts at measure 139. Dynamics include *mf*, *ff*, and *sffz*. Features a triplet in measure 141.
- Vc. (Violoncello):** Starts at measure 139. Dynamics include *f*, *ff*, and *sffz*. Features a triplet in measure 141.
- D.B. (Double Bass):** Starts at measure 139. Dynamics include *ff* and *sffz*.

The score is written in 2/4 time, with a key signature of one flat (B-flat). It consists of three measures, with a change in time signature from 2/4 to 3/8 in the second measure and back to 2/4 in the third. The piece concludes with a *sffz* marking in the final measure.