Undercurrents

open score for chamber ensemble

Dedicated to Jerry Pergolesi and Contact

Jordan Nobles

Undercurrents

open score for 4 or more instruments

Premiered by **Contact Contemporary Music** in Toronto's **Royal Ontario Museum** on June 15, 2008

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About the Piece

Undercurrents involves a single rubato melody line performed by a soloist while accompanied by reflections and echoes from the remaining ensemble members. When the soloist is finished the melody line another player can begin it, and then another if desired.

DURATION
Undercurrents varies in length depending on how many times the melody is repeated (2 min. to 10 min. recommended).

Performance Notes

MELODY LINE
- The soloist(s) perform the main melody line in their own time as emotive as possible.
- The melody line can be played in ANY OCTAVE as long as the dynamics can be observed.
- Performers can change octaves whenever they wish to as long as they only do so after each phrase. Phrases should stay in the same octave.
- Accidentals are only good for the phrase they are in.
- When the soloist is finished another player can take the solo line while the rest of the ensemble plays the echoes.
- As many players can take the melodic line as desired. Although the order of soloists should be worked out ahead of time.
- Do not wait to long at the fermatas. Keep the piece moving. For the most part the soloists can ignore the echoes around them and drive the piece along. The melodic line should be 1.5 to 2 minutes long.

REFLECTIONS
- The melodic fragments above and below the melody line can be played in ANY OCTAVE as long as the dynamics can be observed. Fragments above the melody line are in treble clef and below are in bass clef.
- The fragments should always be slightly quieter than the soloist's line.
- Players can perform as many echoes as they wish as long as they are responsive to, and slightly quieter than, the soloist.
- Players can also perform verbatim fragments of the main melody as well if they wish. As long as they are quieter than the soloist when doing so.
- On repeats of the melodic line the accompanying musicians should try to play different cells than they did the previous time through.

ALTERNATIVE PERFORMANCE IDEAS
- Spatial: Performers can be placed in different areas of the stage or performance space, as far apart from each other as possible; even surrounding the audience. As long as they are within hearing of each other. The reflections and echoes will therefore come from a different area of the room.
- Players can divide the main melody up further (every page, or every system) and switch soloists more frequently. This may be a little harder to keep track of but would add even more variety to the performance.

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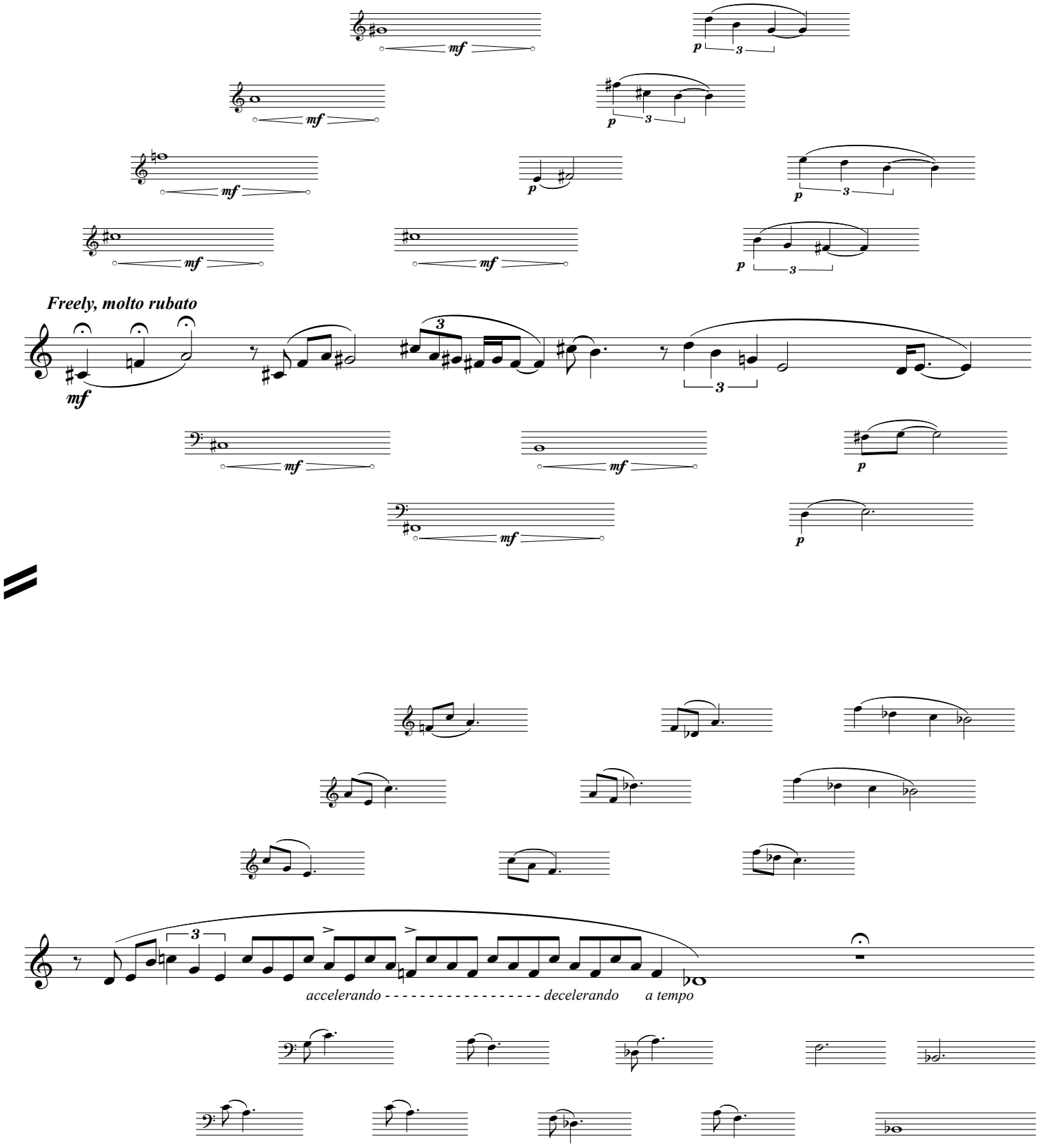
Score in C

Undercurrents

Dedicated to Jerry Pergolesi and Contact

Jordan Nobles



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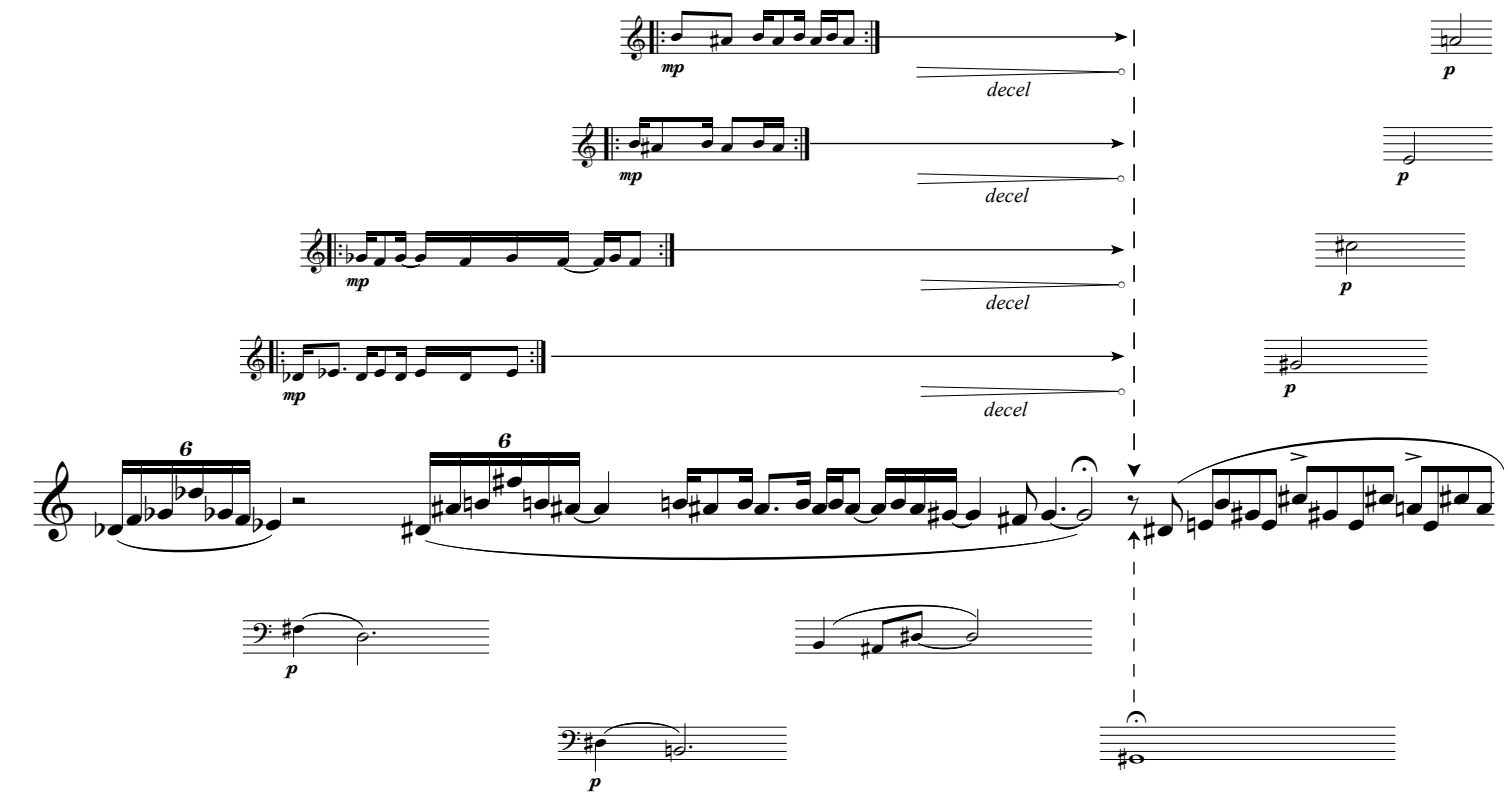

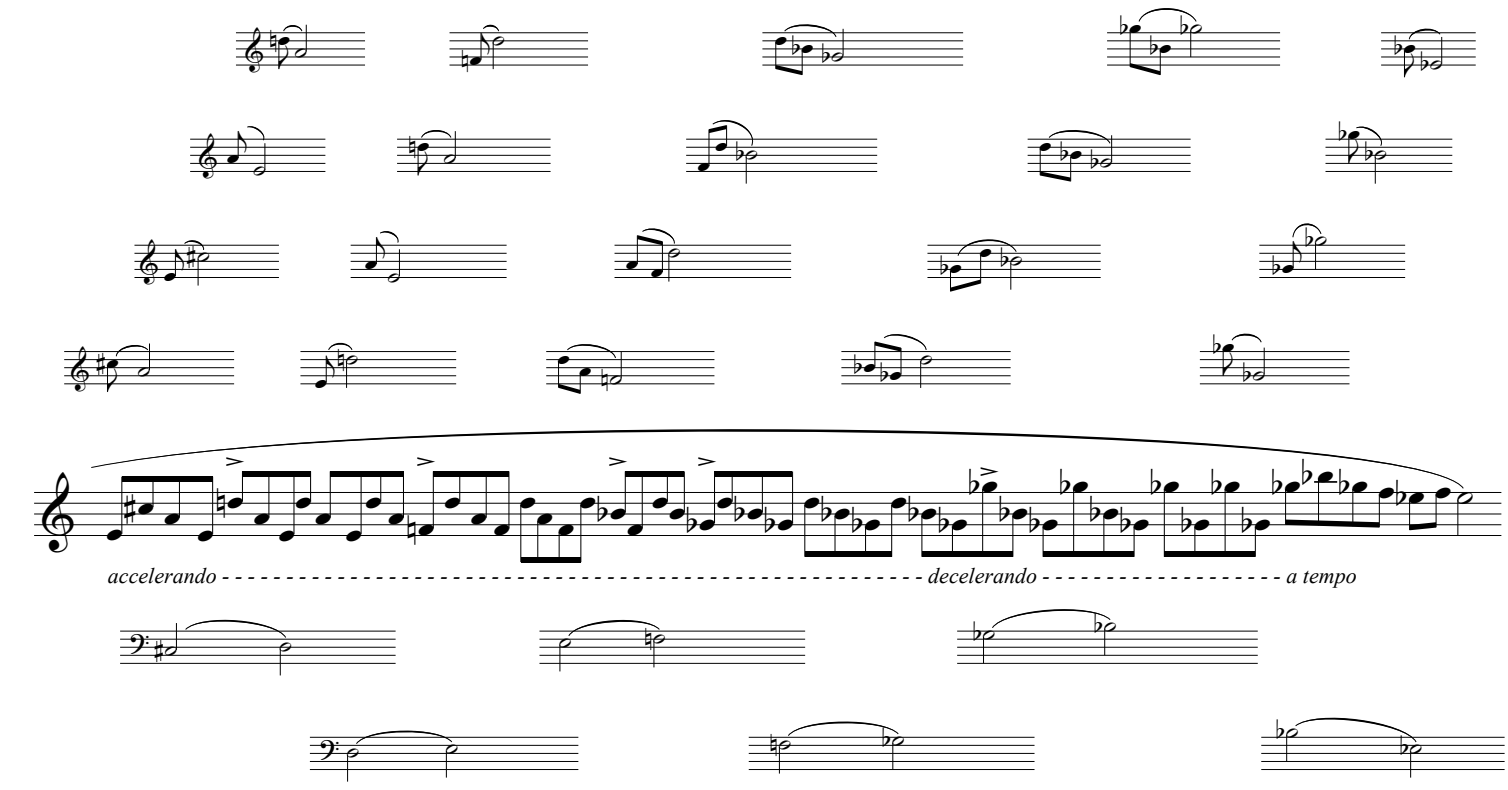

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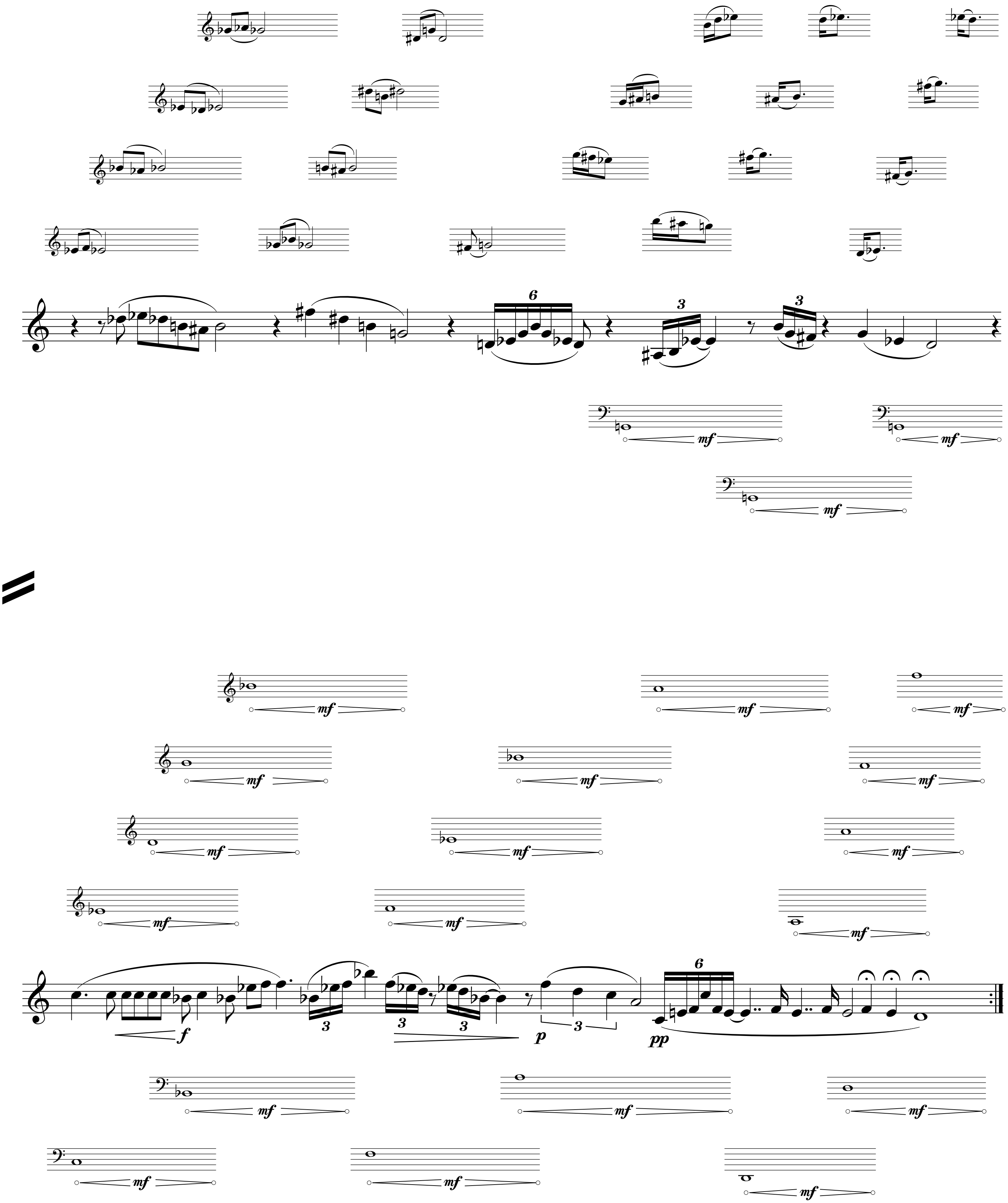
mf
f
p
pp

Score in C (bass clef)

Undercurrents

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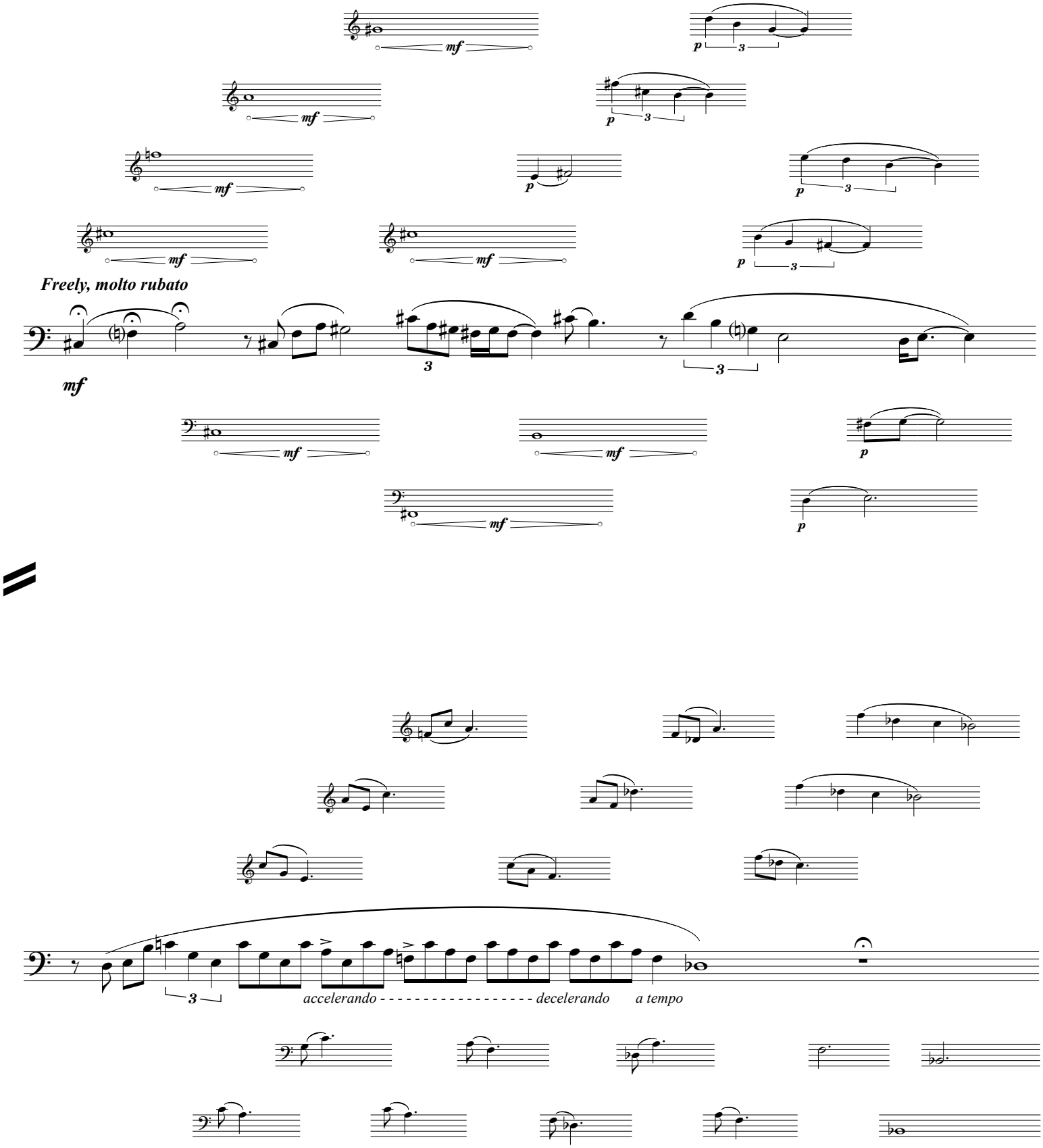

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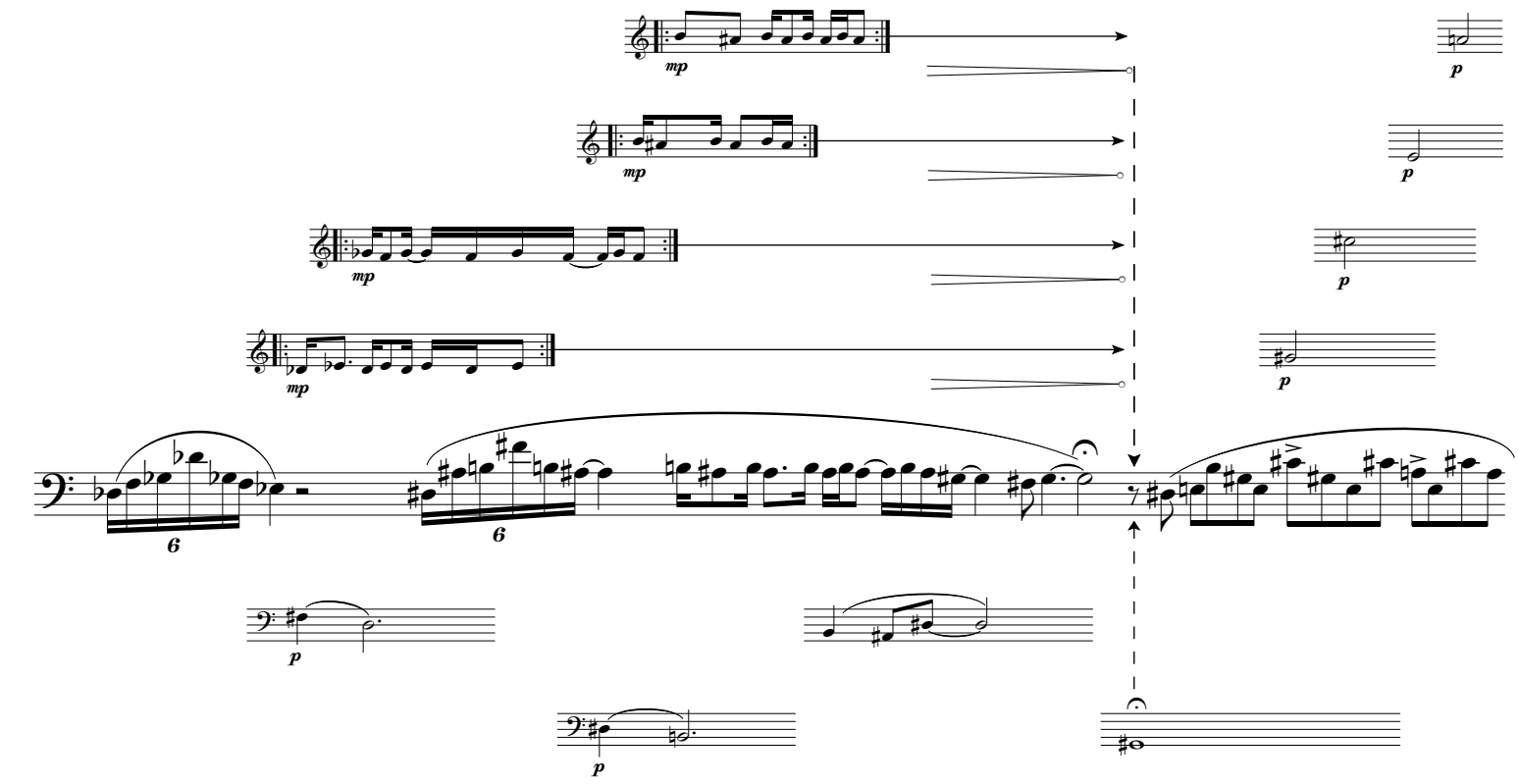

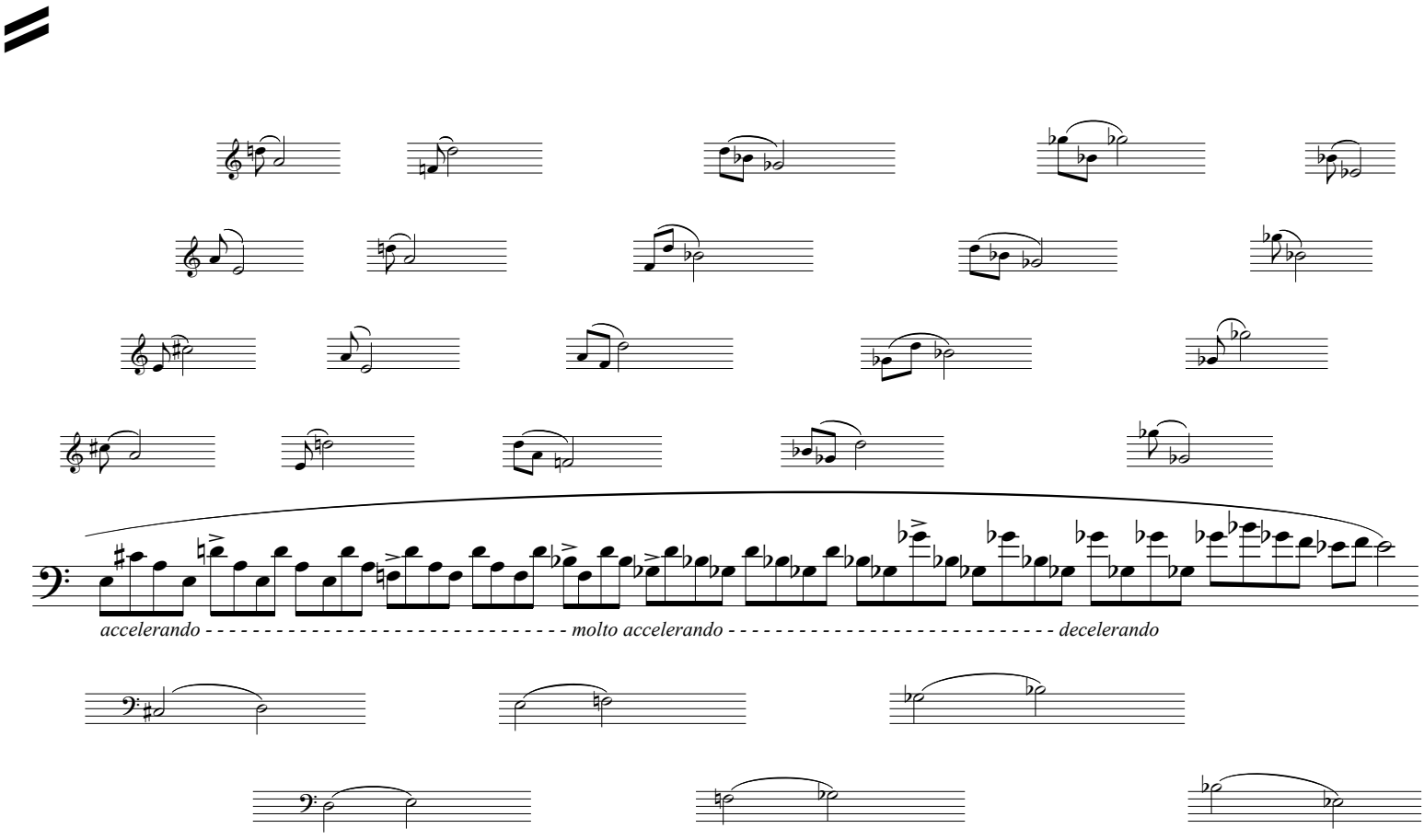

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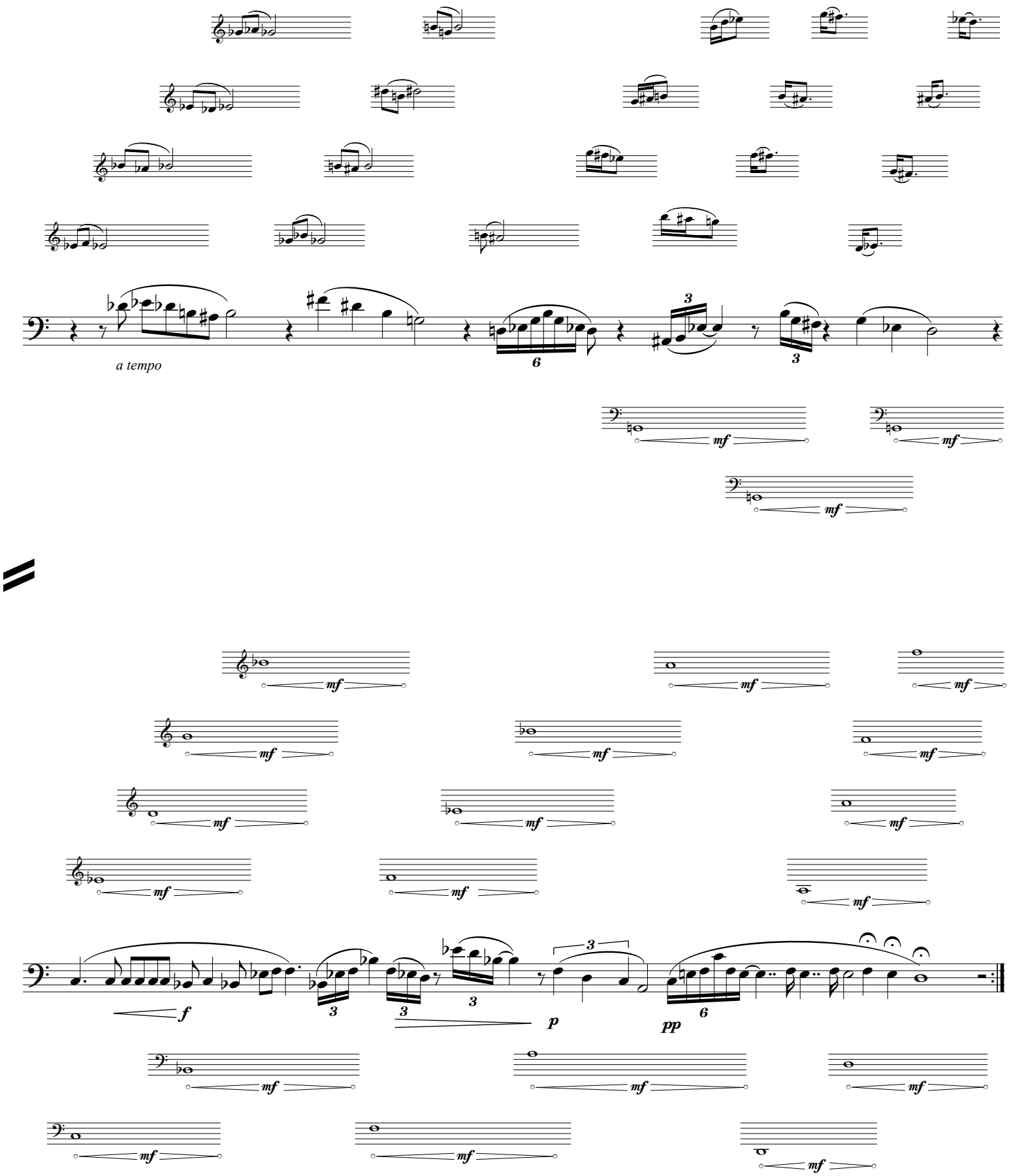

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Score in C (alto clef)

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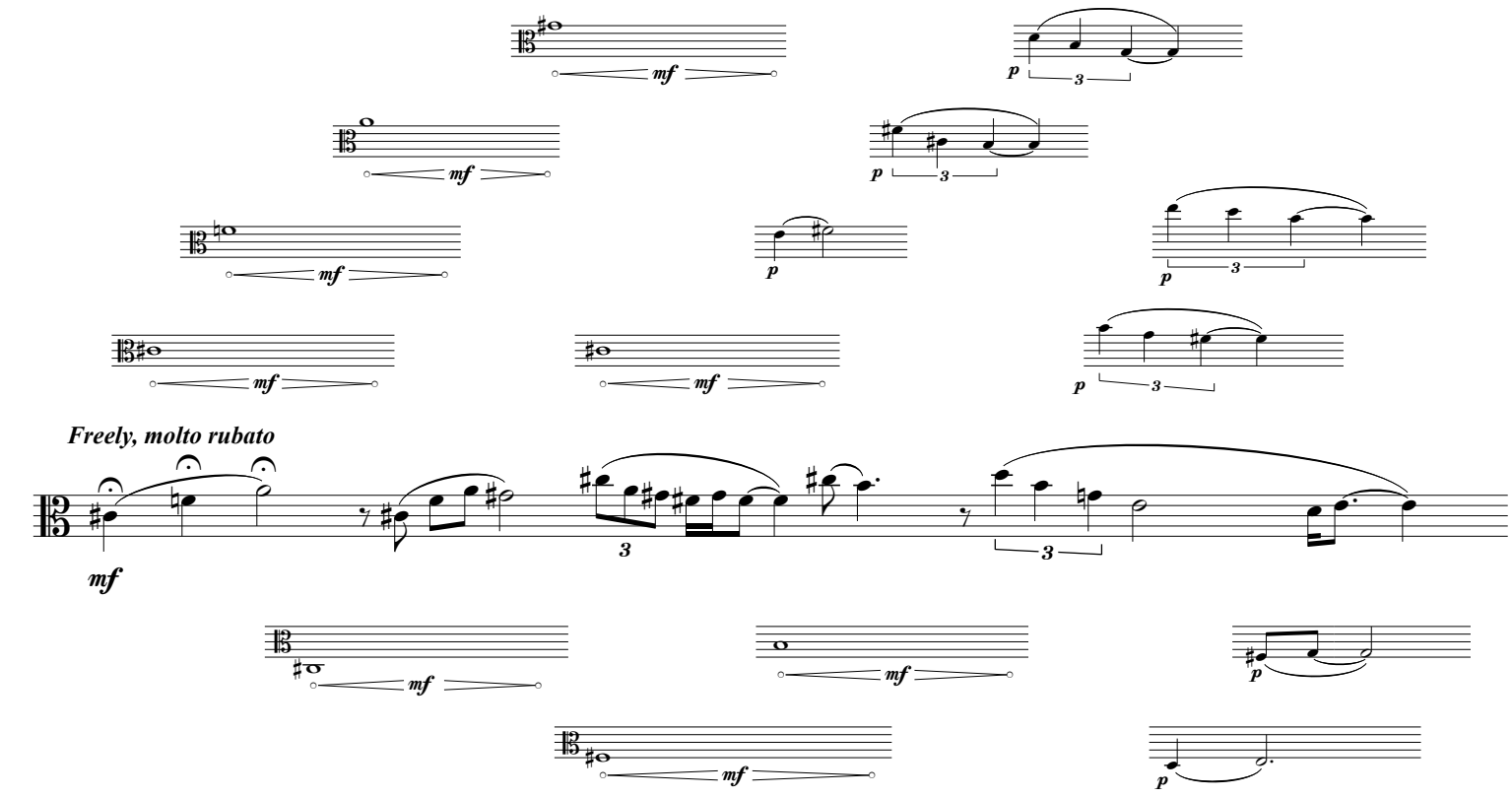

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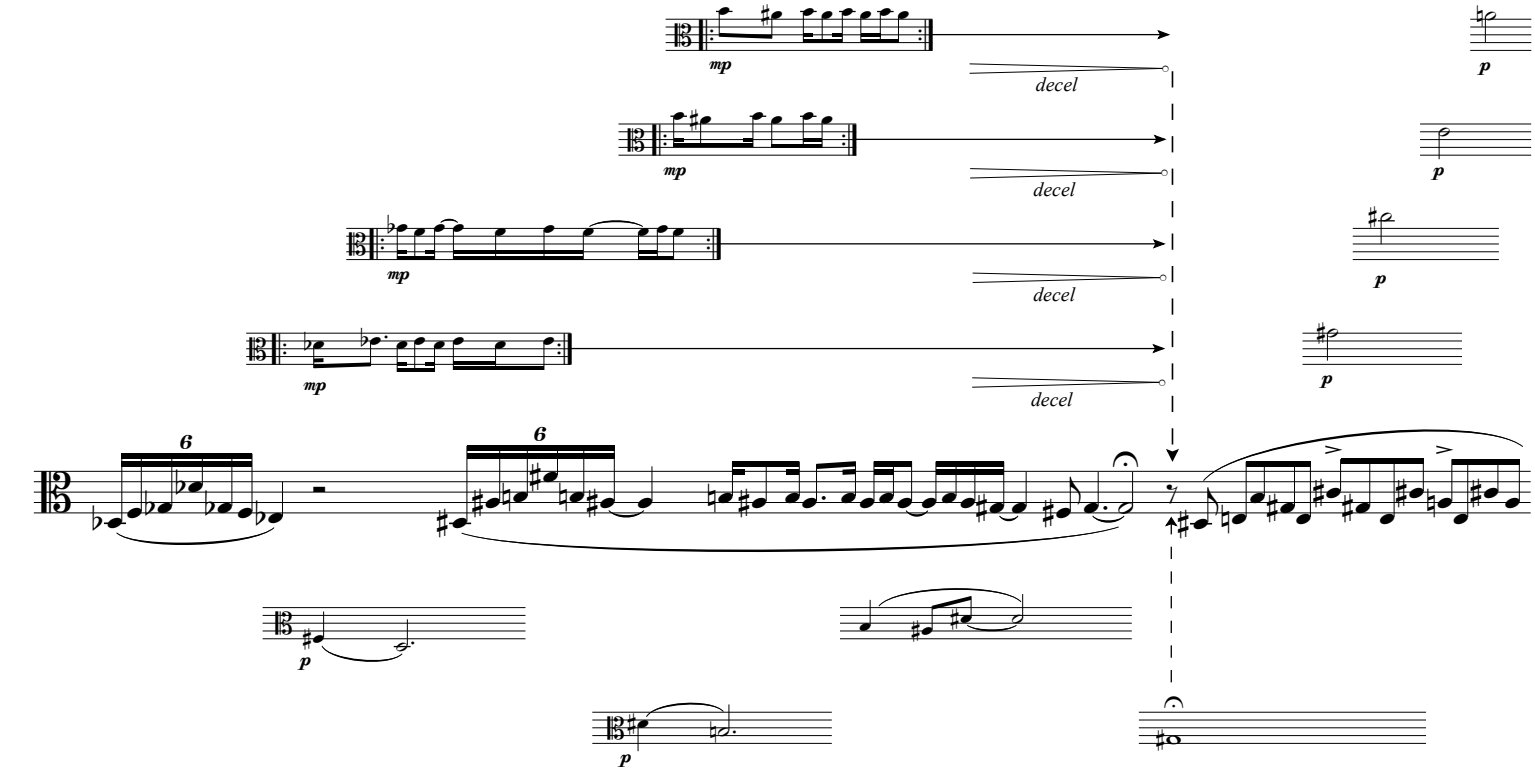

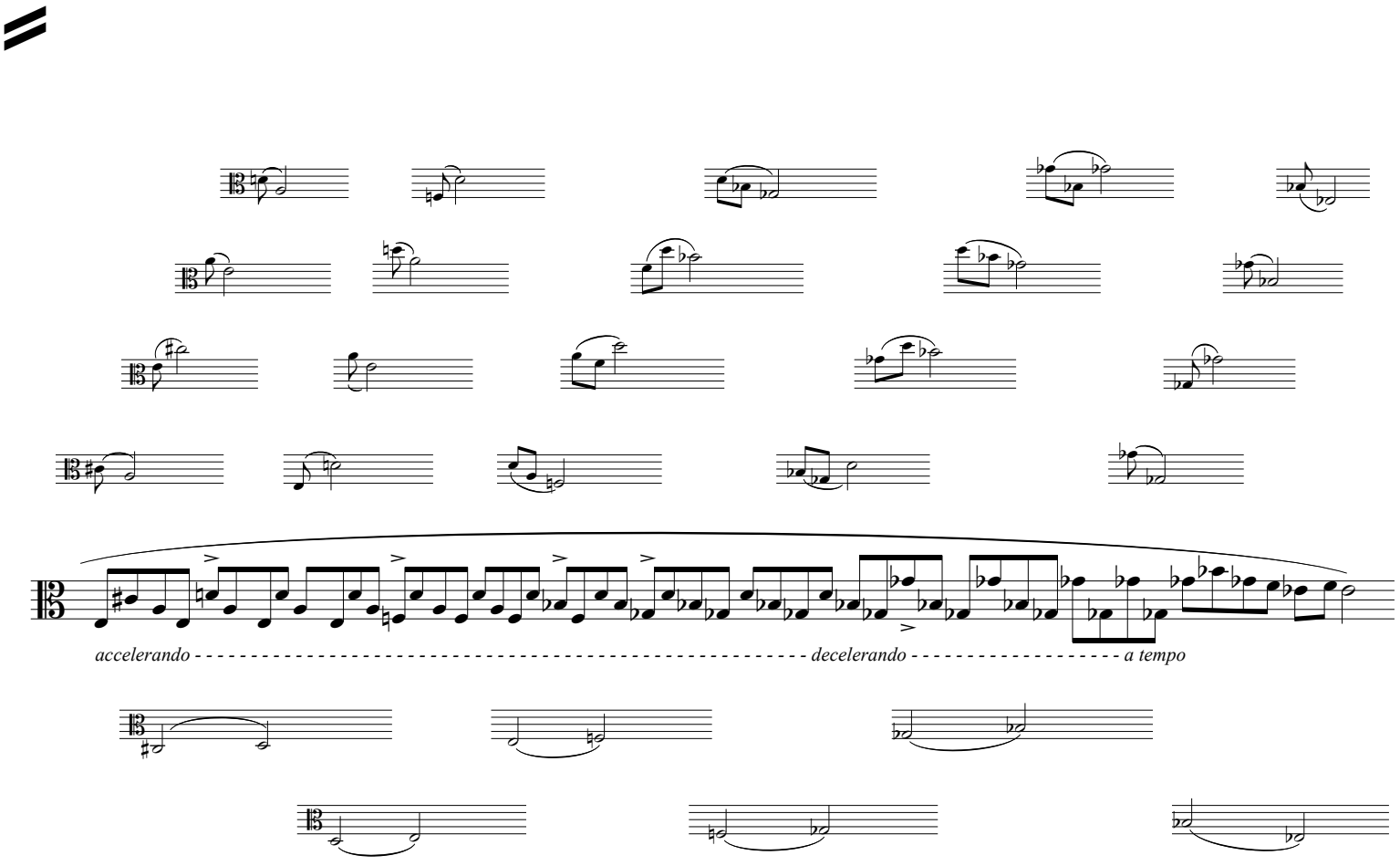

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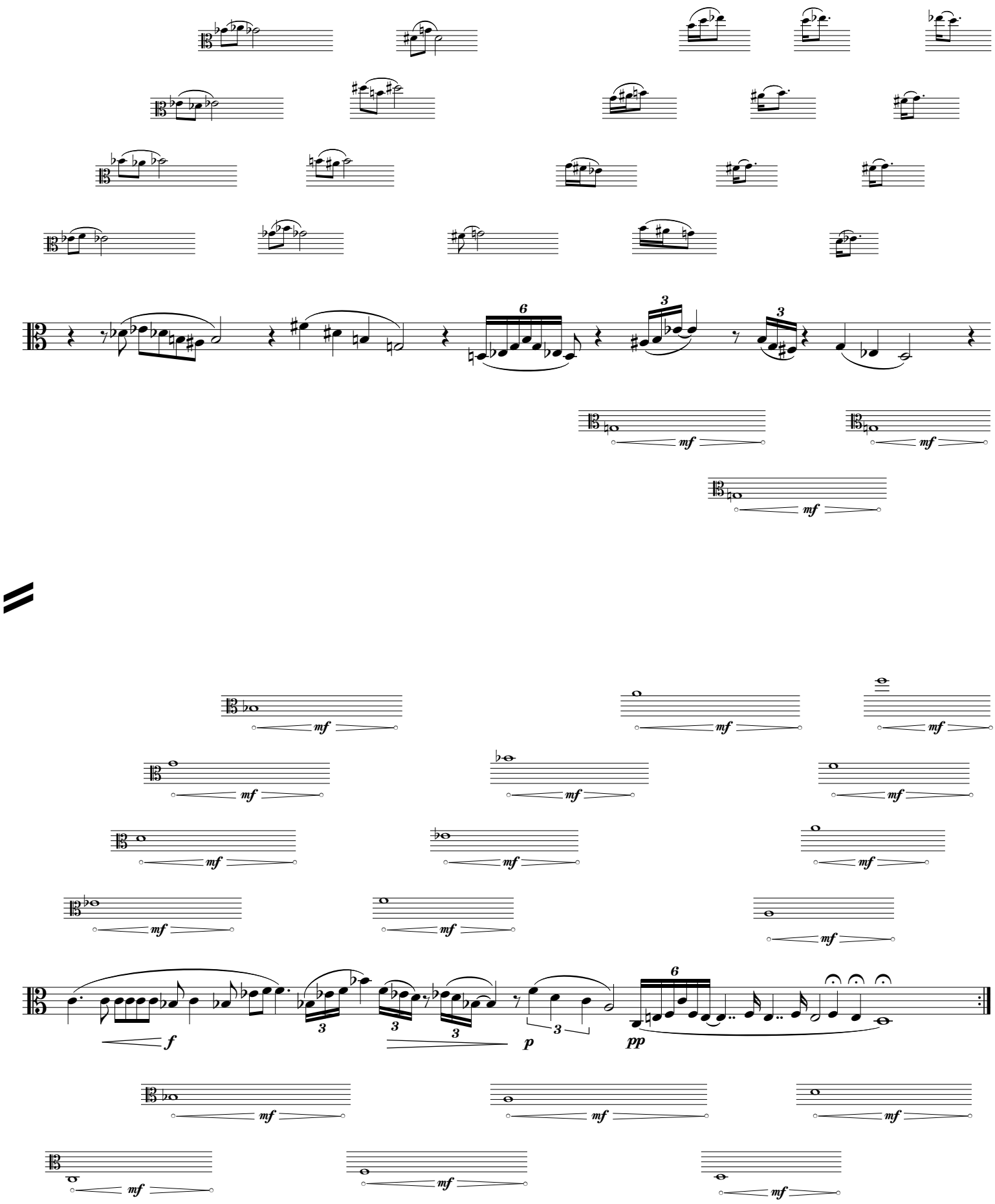

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Score in B♭

Undercurrents

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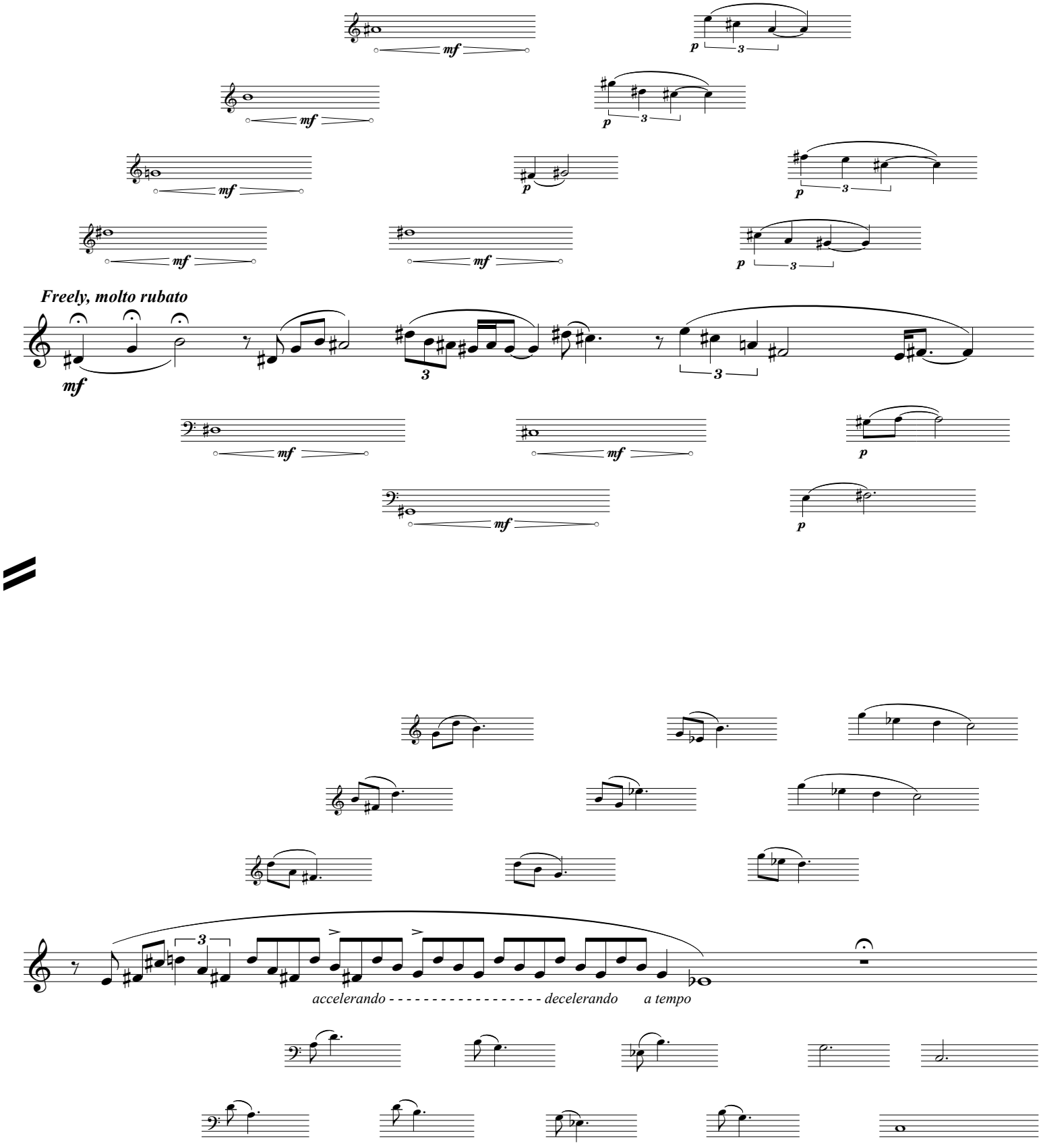

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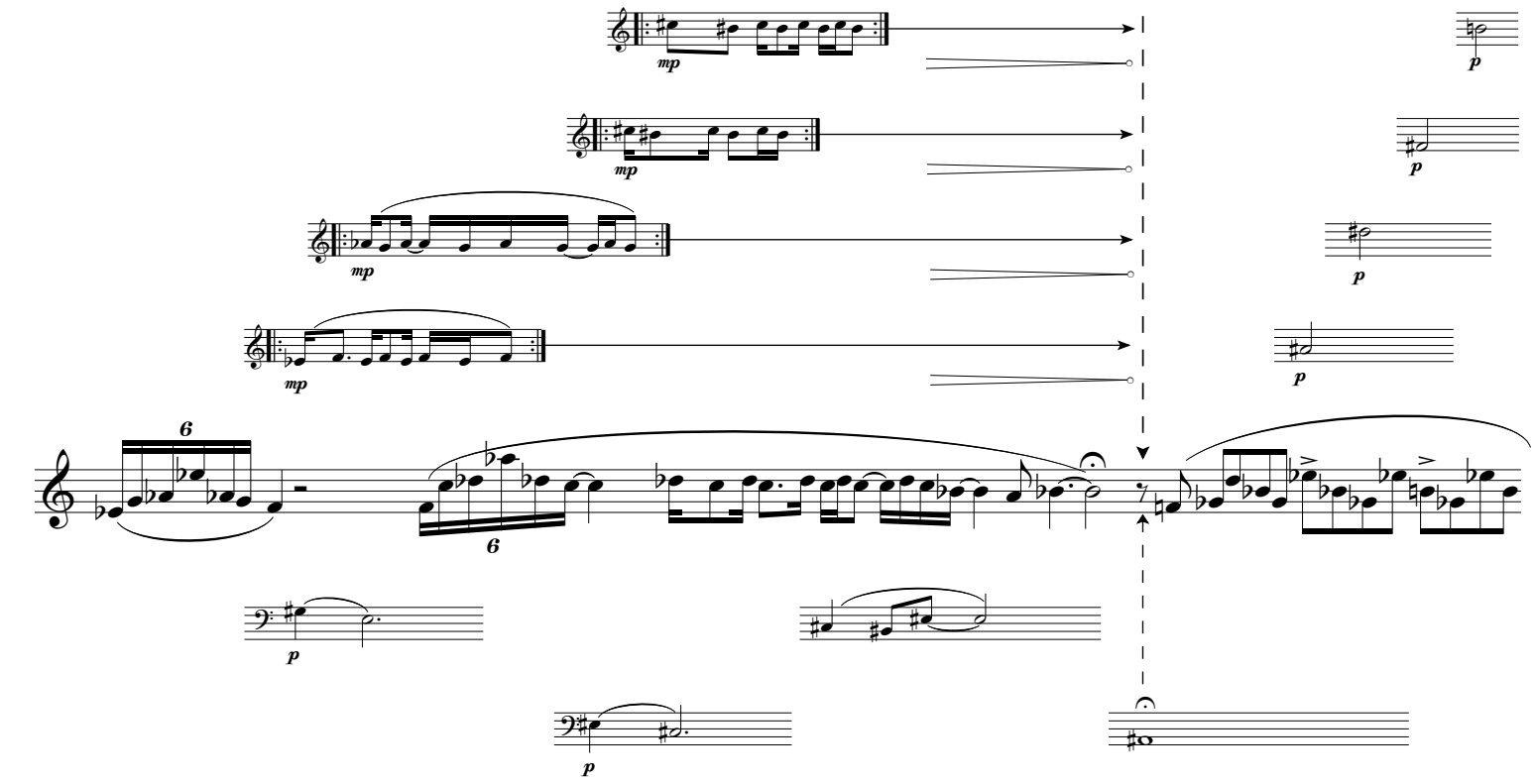

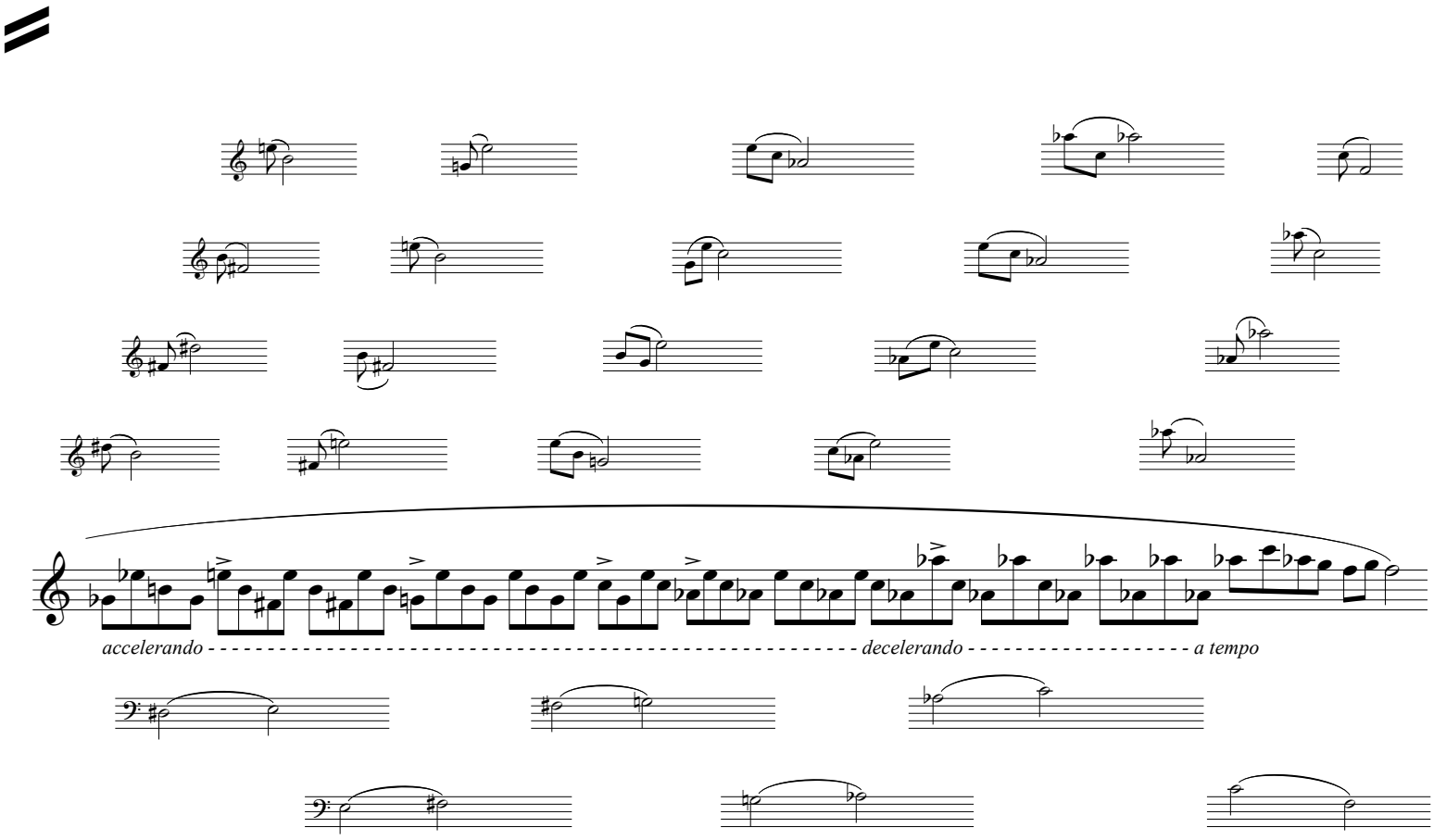

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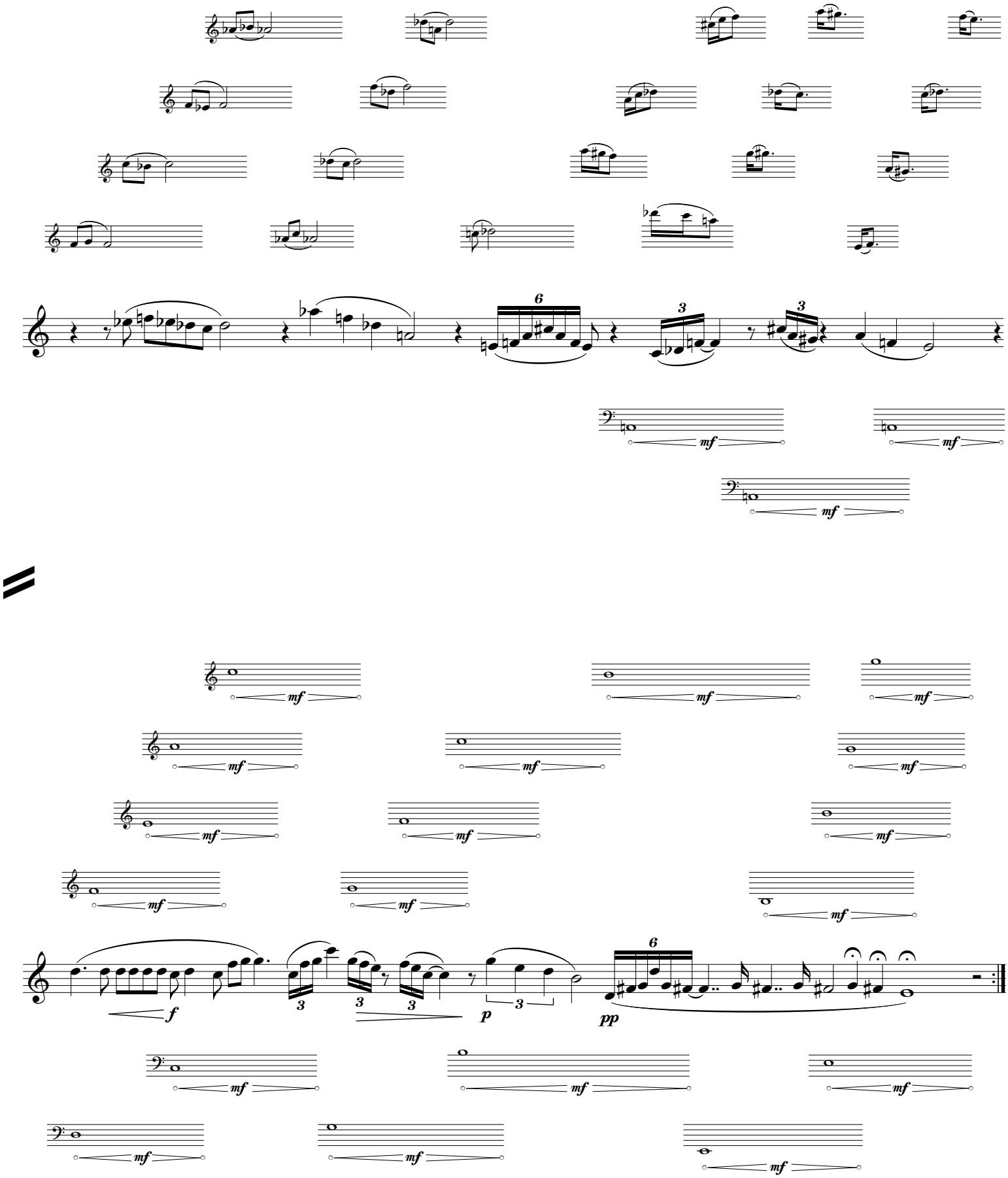

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Score in G

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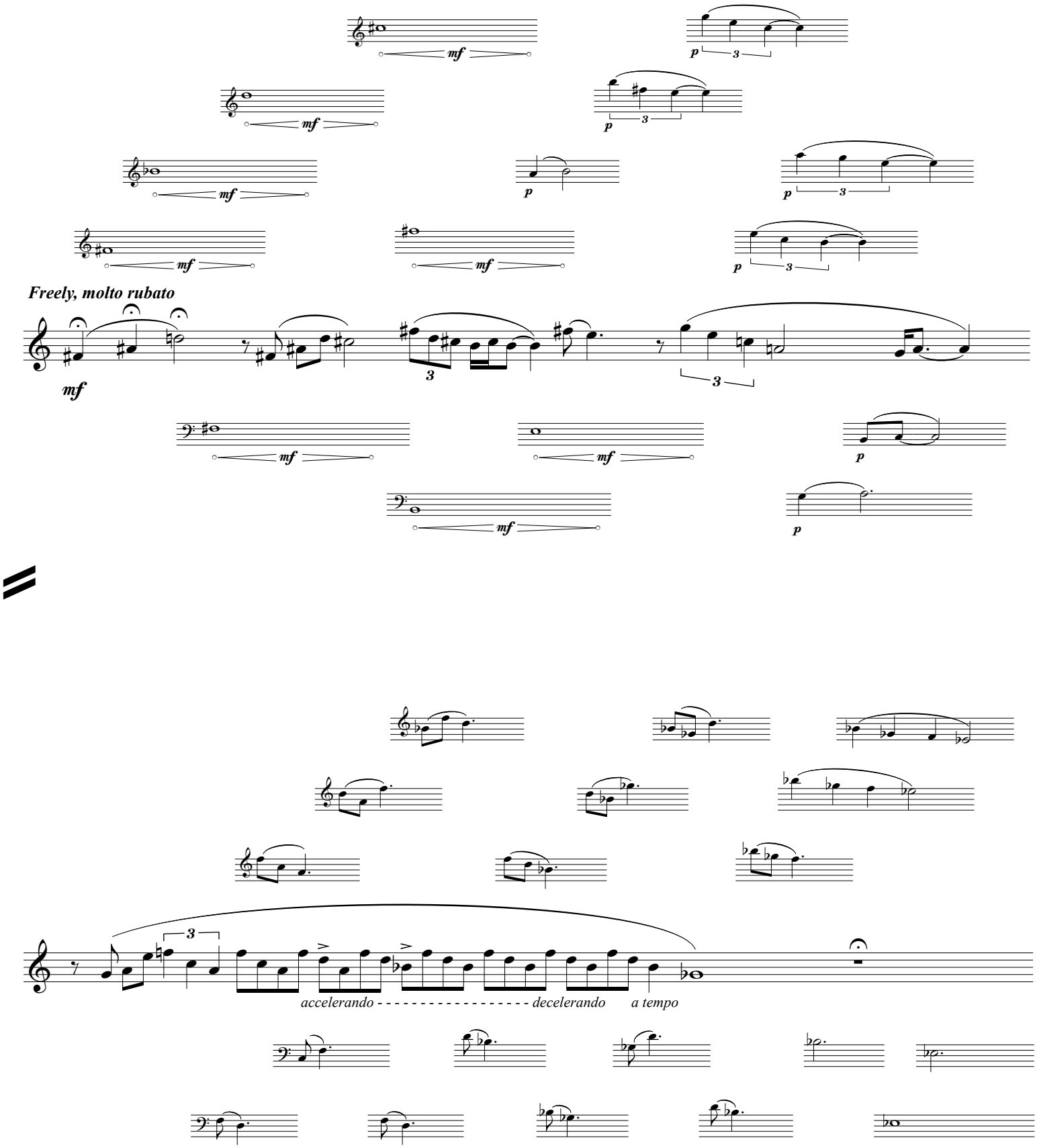

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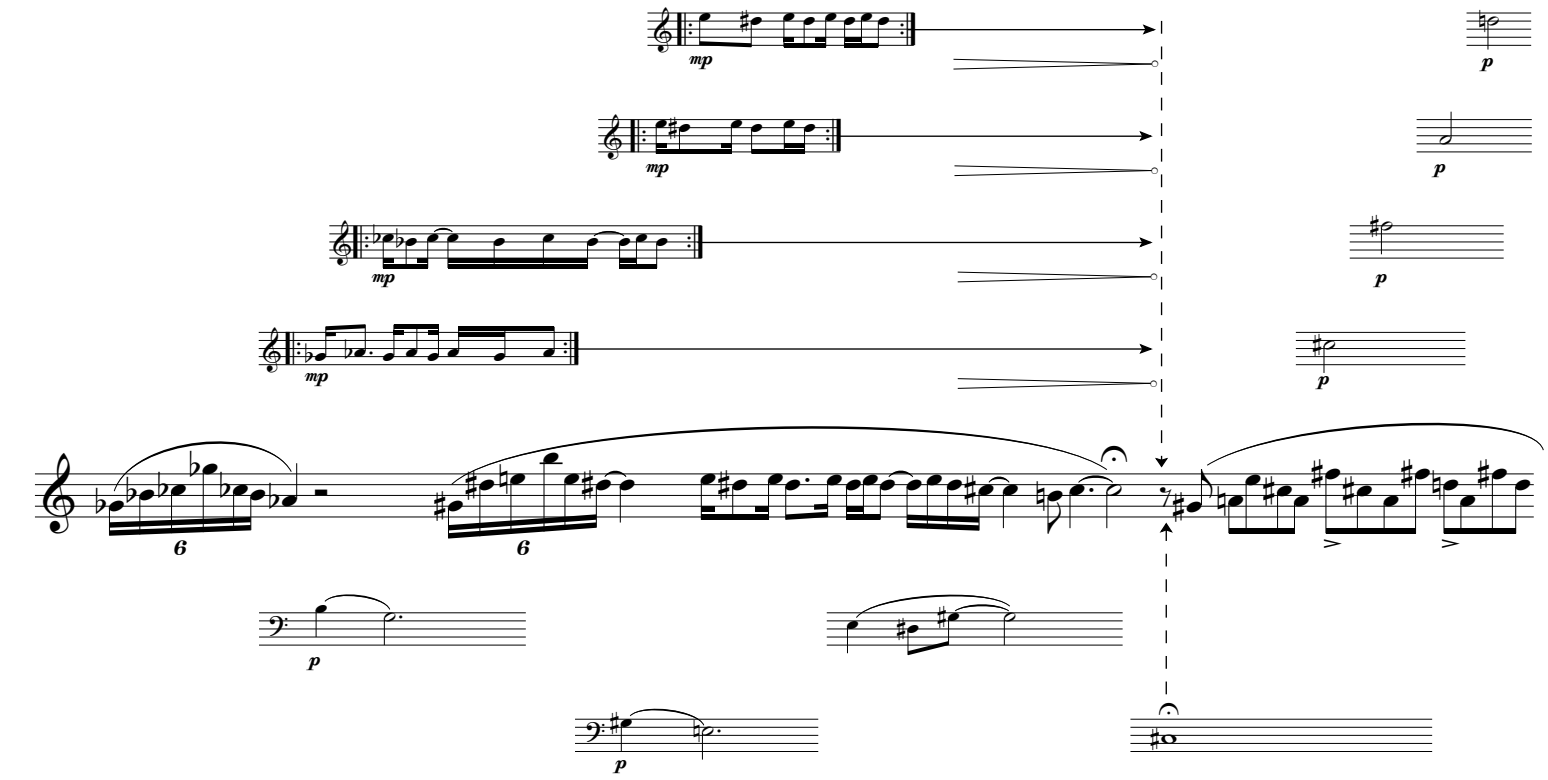

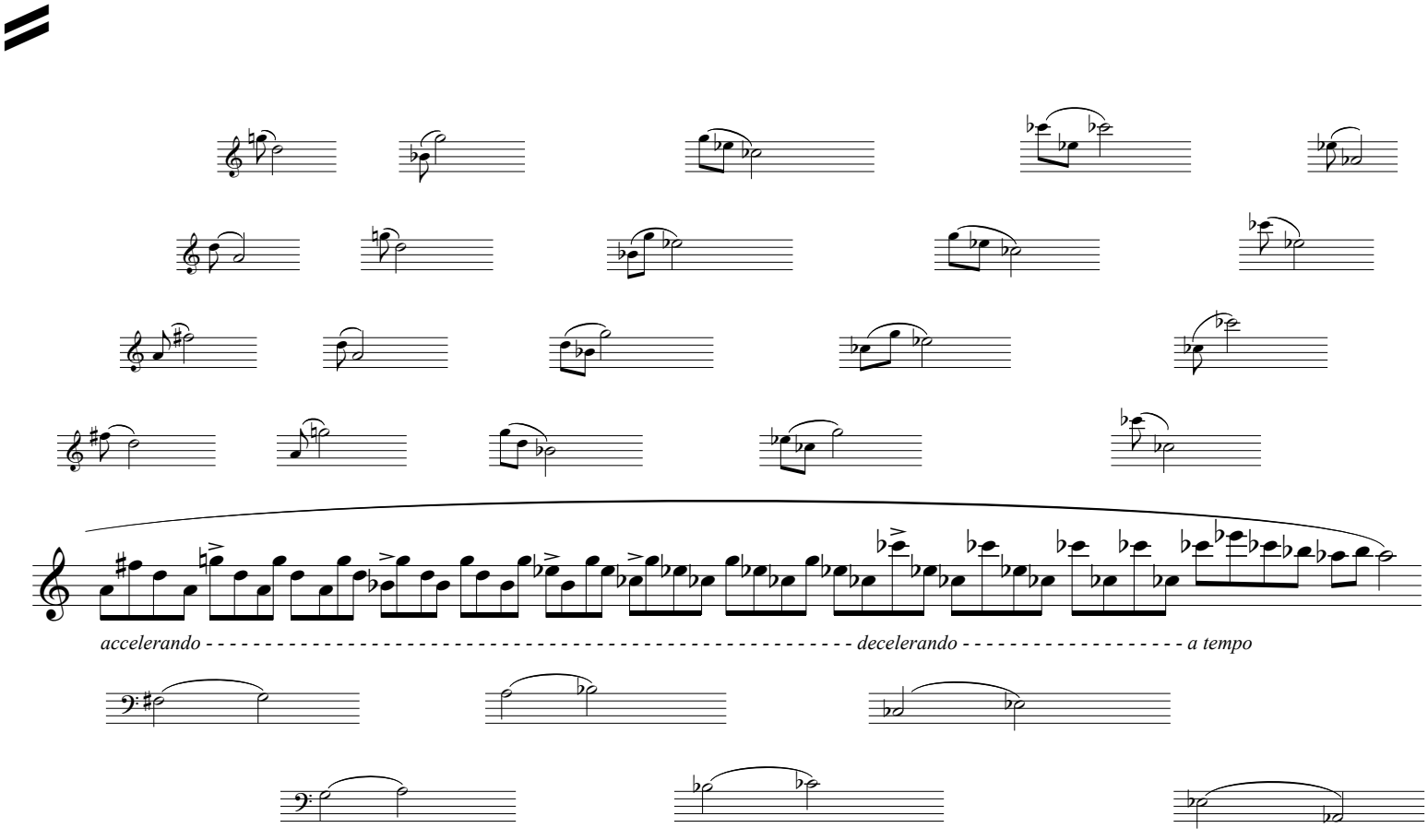

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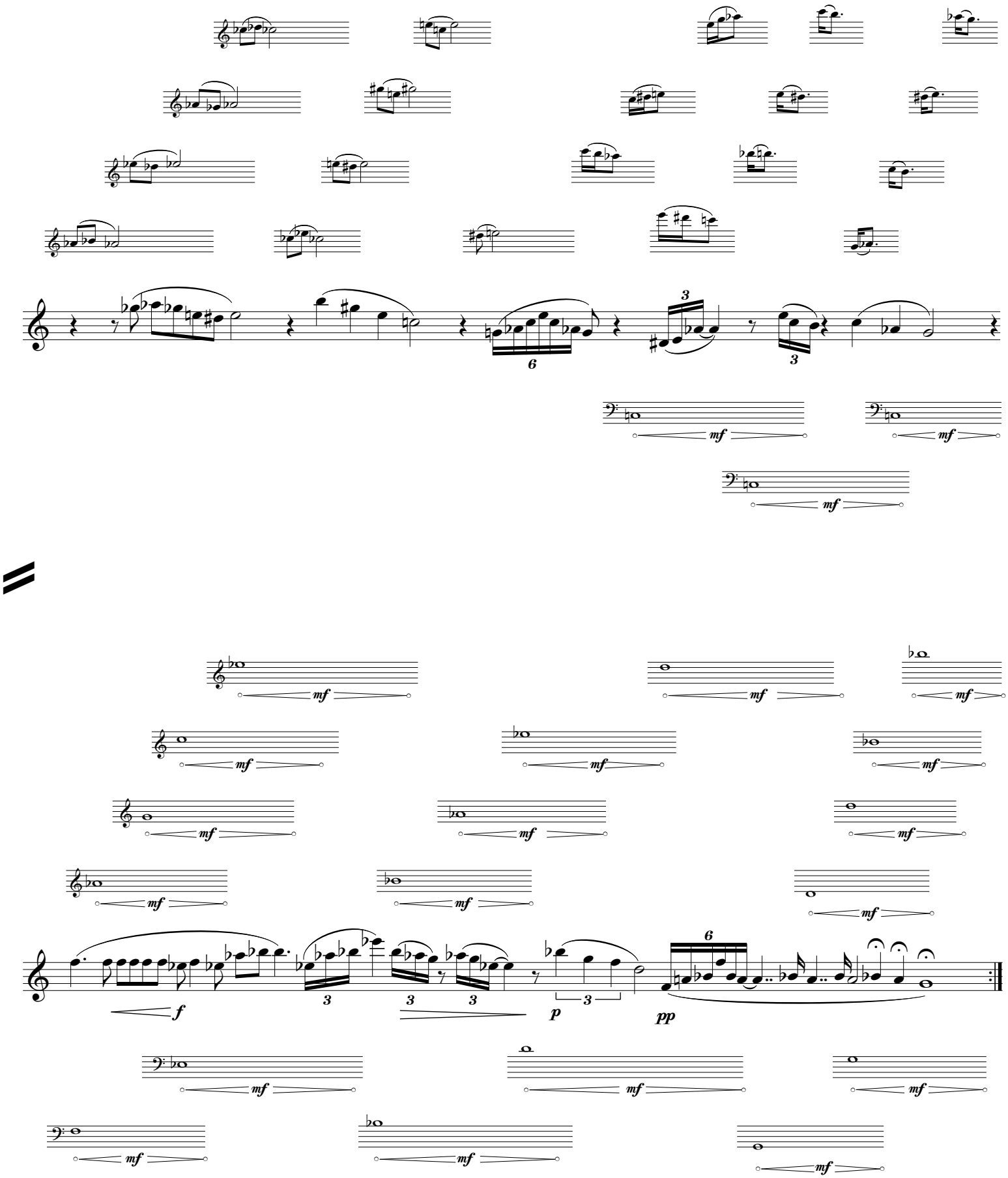

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