

Liam Carey

# Consonances

for orchestra

# Consonances

The idea behind this piece is that there is more than one type of consonance: as well as harmonic consonance there is also rhythmic consonance, textural consonance, timbral, melodic, etc. The structure of this piece comes as these different types of consonance are played off against each other, one type of consonance appears but over time it becomes increasingly dissonant, and then as this happens another type of consonance appears, which in turn gradually falls apart to be replaced by another.

This process begins with texture, then rhythm, which is then replaced by melody, and then harmony takes over, and then finally texture returns, each one consonant in its own way but separate from the others. The result is like a series of temporary formations coming from a constantly changing surface.

Liam Carey 2014

Instrumentation:

3 Flutes (Flute 3 tuned 1/4-tone flat)  
2 Oboes  
3 Clarinets in Bb (3rd doubling Bass Clarinet)  
1 Bassoon  
4 Horns  
3 Trumpets in Bb (Trumpet 3 tuned 1/4-tone flat)  
1 Tenor Trombone  
1 Tuba  
2 Percussion: 1st - Vibraphone, snare and 2 toms (high and medium/low)  
2nd - 5 Woodblocks  
Strings

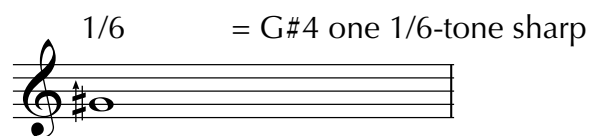
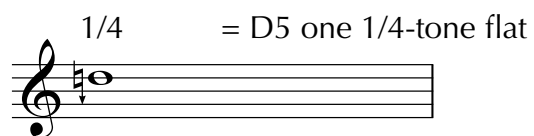
Duration 6'30

Notes on Accidentals

This piece uses microtones which are notated using standard natural, flat and sharp symbols but with arrows indicating that the note should be played less than a semitone higher or lower:



The amount by which these notes should deviate are given as a fraction of a whole tone above the note and applies until another fraction is given, or the note changes:



Retuning:

Due to limitations of playing microtones on wind instruments, the 3rd Flute and the 3rd Trumpet are asked to detune their instruments by a 1/4-tone and play using standard fingerings. However, these players, if they are adept at playing microtones, may by all means play their parts in standard tuning and use alternate fingers or altered lip pressure to achieve these microtones - the choice is ultimately theirs.

All other alternate notations are explained on the score.

This score is written in C.

# Consonances

Liam Carey

$\text{♩} = 120$  - a messy but homogenous texture of tapping sounds

Dr. *x = tap the rim*  
*mp*

W.B. *mp*

Vc. *mp*  
deaden the strings and tap the body of the cello with your knuckle

Db. 1 *mp*  
deaden the strings and tap the body of the bass with your knuckle

divisi a.2

Db. 2 *mp*

Dr. *poco cresc.*  
*mf*

W.B. *poco cresc.*  
*mf*

Vc. *poco cresc.*  
*mf*  
*z = as many taps as possible within the given duration, the ensemble should not synchronise, the sound should be messy*

Db. 1 *poco cresc.*  
*mf*  
*z = as many taps as possible within the given duration, the ensemble should not synchronise, the sound should be messy*

Db. 2 *poco cresc.*  
*mf*

*poco rall.*

Dr. *p*

W.B. *p*

Vc. *mp*  
*p*

Db. 1 *mp*

Db. 2 *p*

♩=120 A tempo - a more diverse set of sounds

10

Dr. *mf*

W.B. gliss

Vln. I snap pizz. *mfz sharp, percussive*

Vln. II snap pizz. *mfz sharp, percussive*

Vla. snap pizz. *mfz sharp, percussive*

Vc. *mf* snap pizz. *mfz sharp, percussive* tap the cello *mf*

Db. 1 snap pizz. *mfz sharp, percussive* slap the strings against the fingerboard *mf*

Db. 2 *mf* gliss = change the pitch of the taps by moving along the body of the bass



13

Dr. *pp*

W.B. gliss *pp*

Vln. I *mfz* ord. pizz. *p*

Vln. 2 *mfz*

Vla. snap pizz. *mfz*

Vc. snap pizz. *fz* tap the shoulder *pp*

Db. 1 *pp*

Db. 2 *pp*

poco rall. . . . .

♩=120 A tempo

constantly vary the sound by using different parts of the drum stick on the rim, or hitting different parts of the drum skin

16

Dr. *f*

W.B. *f*

Vln. 1 *fz* snap pizz.

Vln. 2 *fz* snap pizz.

Vla. *fz* snap pizz.

Vc. *f* gliss. = change the pitch of the taps by moving along the body of the cello

Db. 1 *fz* snap pizz. *f* slap

Db. 2 *f* gliss.

gliss. = change the pitch of the slap by moving up the fingerboard



18

Hn. 1 *mfz*

Dr. *mf*

W.B. *mf* gliss.

Vln. 1 *fz* *mfz*

Vln. 2 *fz* *fz*

Vla. *fz* *fz* *fz* *mfz*

Vc. *fz* gliss. snap pizz. tap the shoulder

Db. 1 *fz* *fz* *fz* *fz* *mf* slap gliss.

Db. 2 *mf* gliss.



poco accel into new tempo

23

Fl. 1

Ob. 2

Cl. 1

Bsn.

Hn. 1

Tpt. 1

Tpt. 2

Tbn.

Dr.

W.B.

Vln. 1

Vln. 2

Vla.

Vc.

Db. 1

Db. 2

Flz.

ord.

mfz

f

open

gliss

arco

tap

gliss.





29

Fl. 1 *f* *mf* *f* *ord.*

Ob. 2 *mfz* *sim.*

Cl. 1 *f* *mp* *f*

Bsn. *f* *mf*

Hn. 1 *mfz* *mfz* *mfz* *mfz* *f* *Flz.* *ord.*

Tpt. 1 *f* *Flz.* *mf*

Tpt. 2 *con sord.* *mfz* *mfz* *f*

Tbn. *ord.* *mfz* *mfz* *Flz.* *mp*

Dr. *f* *mf*

W.B. *f* *mf*

Vln. 1 *mfz* *f* *arco*

Vln. 2 *mfz* *f* *arco - scratch tone*

Vla. *mfz* *f* *arco*

Vc. *arco sul pont.* *mfz* *mfz* *f*

Db. 1 *mfz* *f* *arco*

Db. 2 *f* *mf* *arco*

This page of a musical score contains parts for the following instruments:

- Fl. 1:** Flute 1, with markings for *Flz.* and *ord.* (order).
- Ob. 2:** Oboe 2, featuring triplets.
- Cl. 1:** Clarinet 1, with markings for *Flz.* and *ord.*.
- Bsn.:** Bassoon.
- Hn. 1:** Horn 1, with a triplet marking.
- Tpt. 1:** Trumpet 1, with markings for *Flz.* and *ord.*.
- Tpt. 2:** Trumpet 2, with markings for *Flz.* and *mp*.
- Tbn.:** Trombone, with markings for *ord.* and *Flz.*.
- Dr.:** Drums.
- W.B.:** Woodblock.
- Vln. 1 & 2:** Violins 1 and 2, with *scratch tone* markings.
- Vla.:** Viola, with *sul pont* marking.
- Vc.:** Violoncello, with *scratch tone* marking.
- Db. 1 & 2:** Double Basses, with *arco* and *ff pesante* markings.

The score is divided into four measures. Dynamics range from *mfz* to *ff*. Performance instructions include *Flz.* (flautando), *ord.* (order), *sul pont* (sul ponticello), and *arco* (arco).

**B** ♩=126 Rhythmic - varied sounds in tight continuous semiquavers

36

Cl. 1 *pp legato, non espress*

Dr. *mf*

W.B. *mf*

Vln. 1 (1/4 tones) a 4 *pp spiccato, non espress*

Vc. *mf* snap pizz. *sim.*

Db. 1 *mf* tap the shoulder

Db. 2 *mf* snap pizz. *sim.*



41

Cl. 1

Hn. 1 *mf* sustained, pulsing

Tbn. *mf*

Tba. *mf*

Dr.

W.B.

Vln. 1

Vc.

Db. 1

Db. 2

All notes until bar 75 are overtones of the same fundamental E (A concert)  
4th harm

46

Cl. 1

Hn. 1

Hn. 2

Tbn.

Tba.

Dr.

W.B.

Vln. 1

Vc.

Db. 1

Db. 2

*sustained, pulsing*

*mf*



51

Cl. 1

Hn. 1

Hn. 2

Tbn.

Tba.

Dr.

W.B.

Vln. 1

Vc.

Db. 1

Db. 2

5th harm

*mf*

*mf*

55

Cl. 1

Hn. 1

Hn. 2

Tbn.

Tba.

Dr.

W.B.

Vln. 1

Vc.

Db. 1

Db. 2

*mf*

*mf*

*ppp*

**R**



59

Cl. 1

Hn. 1

Hn. 2

Tbn.

Tba.

Dr.

W.B.

Vln. 1

Vla.

Db. 1

Db. 2

6th harm

*ppp*

*mf*

*mf*

*ppp*

*ppp*

*ppp*

*ppp*

*mf*

*ppp*

*ppp*

To Vib.



68

Fl. 1 *f* legato, energetic

Fl. 2 *f* legato, energetic  
all 1/4

Fl. 3 *f* legato, energetic

Ob. 1 *f* full, sustained

Ob. 2 *f* legato, energetic

Cl. 1 *f* legato, energetic

Cl. 2 *f* full, sustained

B. Cl. *f* full, sustained

Bsn. *f* full, sustained

Hn. 1 & 3 *f* full, sustained

Hn. 2 & 4 *f* full, sustained

Tpt. 1 *f* legato, energetic

Tpt. 3 (1/4 tones) *f* legato, energetic

Tbn. *f* full, sustained

Tba. *f* full, sustained

Vib. *f* full, sustained (let the lower notes ring out)  
Ped. (hold until bar 97)

W.B. *f* agile, energetic

Vln. 1 *f* legato, energetic  
all 1/4

Vln. 2 *f* legato, energetic  
all 1/4

Vla. *f* full, sustained

Vc. *f* full, sustained

Db. *f* full, sustained



73

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1

Tpt. 3

Tbn.

Tba.

Vib.

W.B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*legato, energetic*



This page contains the musical score for measures 83 through 86 of a piece. The score is arranged in a standard orchestral format with the following parts and staves:

- Flutes (Fl. 1, 2, 3):** Flute 1 and 2 play melodic lines with slurs and ties. Flute 3 plays a more rhythmic accompaniment with slurs and ties.
- Oboes (Ob. 1, 2):** Oboe 1 has a sustained note with dynamic markings *mf*, *mp*, and *p*. Oboe 2 plays a melodic line with slurs and ties.
- Clarinets (Cl. 1, 2):** Clarinet 1 plays a melodic line with slurs and ties. Clarinet 2 has a sustained note with dynamic markings *mf*, *mp*, and *p*.
- Bass Clarinet (B. Cl.):** Plays a melodic line with slurs and ties.
- Horn 1 & 3 (Hn. 1 & 3):** Plays a melodic line with slurs and ties.
- Trumpets (Tpt. 1, 3):** Trumpet 1 and 3 play melodic lines with slurs and ties.
- Vibraphone (Vib.):** Plays a rhythmic accompaniment with slurs and ties.
- Wood Bass (W.B.):** Plays a rhythmic accompaniment with slurs and ties.
- Violins (Vln. 1, 2):** Violin 1 and 2 play melodic lines with slurs and ties.
- Viola (Vla.):** Plays a melodic line with slurs and ties.
- Violoncello (Vc.):** Plays a melodic line with slurs and ties.
- Double Bass (Db.):** Plays a melodic line with slurs and ties.

The score includes various musical notations such as slurs, ties, and dynamic markings (*mf*, *mp*, *p*). The tempo is marked as ♩=120. The key signature is one flat (B-flat major or D minor).

87

Fl. 1 *mf*

Fl. 2 *mf*

Fl. 3 *mf*

Ob. 1 *niente*

Ob. 2

Cl. 1 *mf*

Cl. 2 *niente*

B. Cl. *mf*

Hn. 1 & 3 *mf*

Tpt. 1 *mf*

Tpt. 3 *mf*

Vib. *mf*

W.B. *mf*

Vln. 1

Vln. 2 *mf*

Vla. *mf*

Vc.

Db.

Bars 91-112 should be a very gradual winding down (approx. tempos marked along the way)

91

Fl. 1 *mp*

Fl. 2 *mp*

Fl. 3 *mp*

Ob. 2 *mf* *mp*

Cl. 1 *mp*

B. Cl. *mp*

Bsn.

Hn. 1 & 3 *mp* solo 1

Tpt. 1 *mp*

Tpt. 3 *mp*

Vib. *mp*

W.B. *p*

Vln. 1 *mf* *mp*

Vln. 2 *mp*

Vla. *mp* *pp*

Vc. *pp* 4 players only *p* calm, non espress

Db. 2 players only *p* calm, non espress

95

Fl. 1 *p* *ppp*

Fl. 2 *p* *pp*

Fl. 3 *p* *pp* *ppp* 1/4

Ob. 1 *p* calm, non espress

Ob. 2 *p* *pp*

Cl. 1 *p* *ppp*

Cl. 2 *p* calm, non espress

B. Cl. *p* *pp* To Cl. 3

Bsn. (breath freely) *p* calm, non espress

Hn. 1 1/6 (7th harm) *p* calm, non espress

Tpt. 1 *p* *pp*

Tpt. 3 *p* *pp*

Vib. *p* *ppp* \*

W.B. *ppp*

Vln. 1 *p* 6 players only

Vln. 2 *p* 6 players only

Vla. *p* calm, non espress

Vc.

Db.

20 **D** ♩=108 A sonorous chord with a soft layer of surface activity - allow each part to briefly push through

100

Fl. 3 *p* calm, non espress *mf* *p* *mf* *p* *mf*

Ob. 1 *mf* *p* *mf* *p*

Cl. 2 *mf* *p* *mf* *p*

Bsn. *p* calm, non espress *mf* *p* *mf* *p* *mf* *p*

Hn. 1 *mf* *p* *mf* *p*

Vln. 1 *p* calm, non espress *mf* *p* *mf* *p* *mf* *p*

Vla. *mf* *p* *mf* *p* *mf* *p*

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

Db. *mf* *p* *mf* *p*

can the basson tongue this fast?

105

Fl. 3 *mfpp* *mfpp* *mfpp* *mfpp*

Ob. 1 *mfpp* *mfpp* *mfpp* *mfpp*

Cl. 2 *mfpp* *mfpp* *mfpp* *mfpp*

Bsn. *mfpp* *mfpp* *mfpp*

Hn. 1 *mfpp* *mfpp* *mfpp* *mfpp*

Vln. 1 *mfpp* *mfpp* *mfpp* *mfpp*

Vla. *mfpp* *mfpp* *mfpp* *mfpp* *mfpp*

Vc. *mfpp* *mfpp* *mfpp* *pp*

Db. *mfpp* *mfpp* *mfpp* *pp*

bow freely

bow freely

110

Musical score for measures 110-117. The score includes parts for Flute 2, Flute 3, Oboe 1, Clarinet 1, Clarinet 2, Bassoon, Horn 1, Horn 2, Violin 1, Viola, Violoncello, and Double Bass. Dynamics include *mfpp* and *pp*. Performance instructions include "bow freely" for the Viola and "1/6 (7th harm)" for Horn 2. A *pp* dynamic is also present for Flute 2 and Clarinet 1 in the final measure.

118

Musical score for measures 118-125. The score includes parts for Flute 1, Flute 2, Flute 3, Clarinet 1, Clarinet 2, Clarinet 3, Horn 1, Horn 2, and Horn 3. Dynamics include *p* and *gliss.*. Performance instructions include "1/4" for Flute 1, Clarinet 1, and Horn 3, and "1/6" for Horn 2. A *p* dynamic is also present for Flute 2, Clarinet 1, and Horn 1 in the final measure.





138

1/4

*gliss.*

*pp*

FL. 1

FL. 2

FL. 3

1/4

*p*

CL. 1

1/4

*gliss.*

*pp*

CL. 2

*p*

Hn. 1

1/4

*gliss.*

*pp*

Hn. 2

*pp*

Vib.

*pp*

*ppp*

To Dr.

\*

Vla.

Vc. 1

on C

*p* delicate, ghostly

Vc. 2

on C

*p* delicate, ghostly

sul pont. -----

Db. 1

on A

on B (if you don't have a B string, don't play)

Db. 2

on G

on E

*p* delicate, ghostly



153

Fl. 1 *p*

Ob. 1 *p*

Cl. 1 *p*

Cl. 2 *p*

Tpt. 1 *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p* delicate, ghostly

Vc. 1 *p* delicate, ghostly

divisi a 2 Vc. 2 *p* delicate, ghostly

Ad lib sim. (slurring freely). Avoid playing in any one key or scale, try to be as random as possible

Ad lib. open harmonic - as before, but now sempre molto sul pont. on C

Ad lib. open harmonic - as before, but now sempre molto sul pont. on C

Ad lib. open harmonic - as before, but now sempre molto sul pont. on C

*p* delicate, ghostly



157

B. Cl. *ppp*

Vla.

Vc. 1

Vc. 2

Db. 1

Db. 2

divisi a 4 Db. 3

Db. 4

*ppp*

a soft but jagged stream of notes, as staccato as possible

Ad lib. open harmonic - as before, but now sempre molto sul pont. on E

on E

on B (if you don't have a B string, don't play)

on B (if you don't have a B string, don't play)



167

Dr. *pp* very loose, as if freetime

W.B. *pp* very loose, as if freetime

Vla.

Vc.

Vc. 1 *pp* very loose, as if freetime

Vc. 2 *pp* very loose, as if freetime

Db. 1

Db. 2

Db. 3

Db. 4

Deaden the strings and tap the body with your knuckle



171

Dr.

W.B.

Vc. 1

Vc. 2

Db. 1

Db. 2

Db. 3

Db. 4

