

SPECTRAL BEAMS

for string quartet + wind quintet

Brendan Faegre

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Raven Feather Music

PROGRAM NOTES

"Colour is a power which directly influences the soul. Colour is the keyboard, the eyes are the hammers, and the soul is the piano with many strings. The artist is the hand which plays, touching one key or another, to cause vibrations in the soul."

- Wassily Kandinsky

In *Spectral Beams*, I sought to translate four colors—blue, violet, red, and yellow—into the musical realm, and then craft a compelling structure that sequences, layers, and juxtaposes the four subjects. My primary goal was to keep the instrumentation, timbre, gestures, and melodic and harmonic language distinct for each color, to facilitate hearing multiple colors simultaneously. The sequence of colors as I perceive it are:

Black—Blue—Black(with a thread of white)—Violet—Blue/Violet—Red—Black/White—Yellow—
Red/Yellow—Blue/Violet/Red/Yellow—White

Although I am sure there is some truth to Kandinsky's theories regarding universal color associations, I am equally certain that some of you may perceive different colors than I had intended. I embrace this, and if you are able to perceive the interaction of any four colors, I am totally satisfied. I hope you find this game of the senses as enjoyable as I do.

This piece was composed in collaboration with Kelsey Breece of the Indiana University Contemporary Dance Program, who set choreography to the work for five dancers.

PERFORMANCE NOTES


no vib. = non-vibrato

ord. vib. = ordinary use of vibrato

S.T. = sul tasto

S.P. = sul pont. = sul ponticello

O. = ord. = in modo ordinario

 = snap pizzicato ("Bartók pizz."), where the string is snapped against the fingerboard.

Wherever harmonics are used, the pitch to be lightly touched is indicated by a diamond notehead and the sounding pitch is notated in parentheses above.

Grace notes are to be placed before the beat, approximately the length of a 32nd-note



Spectral beams

Duration: ca. 6'00"

for string quartet + woodwind quintet

Brendan Faegre

Black (♩ = 52) Piccolo
no vib. -----

Flute/Piccolo *fp*

Oboe no vib. *fp* *p* *f* *p* *p*

B♭ Clarinet *p* *p* *f* *p*

F Horn no vib. *fp* *p* *f* *p* *p*

Bassoon no vib. *fp* *p* *f*

Violin I no vib. *f* *p* *f* *p* *p* *f* *p*

Violin II pizz. *f* no vib. arco *p* *f* *p* *p* *f* *p* *p* *f* *p*

Viola no vib. *p* *f* *p* *f* *p* *p* *f* *p*

Violoncello no vib. *p* *f* *p* *f* *p* *p*

1 2 3

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musical score for Piccolo, Oboe, Clarinet, Horn, Bassoon, Violin I, Violin II, Viola, and Violoncello. The score is divided into measures 4, 5, and 6. The Piccolo part features a solo in measure 4, marked *f* and *dark and expressive*, followed by a triplet in measure 5 marked *mf*, and a *p* dynamic in measure 6. The Oboe and Clarinet parts have *mf* and *p* dynamics. The Horn and Bassoon parts have *p* dynamics. The Violin I and II parts have *f* and *p* dynamics. The Viola part has *f* and *p* dynamics. The Violoncello part has *f* and *p* dynamics. A large diagonal watermark 'PERUSAL' is overlaid on the score.

Picc. *f* *mf* *f* *mf*

Ob.

Cl. *p*

Hn.

Bsn.

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

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

Vla. *f*

Vc. *f*

12 Blue (♩ = 88)

Picc. *p*

Ob. *p* ord. vib.

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

Hn.

Bsn. *mf* ord. vib.

Vln. I *p* *p*

Vln. II *p*

Vla. *mf* *f* ord. vib. pizz.

Vc. *mf* ord. vib. pizz.

10 11 12 13 14

21

Picc.

Ob.

Cl. *solo*
p *mournful* *f* *p*

Hn.

Bsn.

21

Vln. I *fp* *f* *f* *p*

ord. vib. *fp* *f* *p*

Vln. II *fp* *f* *p*

Vla. *mf* *f* *p* *f* *p* *gliss.* *gliss.*

Vc. (*pizz.*)

trailing Clarinet

21

22

23

24

25

28

Picc.

Ob.

Cl.

Hn.

Bsn.

28

Vln. I

Vln. II

Vla.

Vc. (pizz.)

26

27

28

29

30

Picc.
 Ob.
 Cl.
 Hn.
 Bsn.
 Vln. I (pizz.)
 Vln. II
 Vla.
 Vc. (pizz.)

Measures 36-39. The score includes dynamics such as *mf*, *p*, *f*, and *mf*. Performance instructions include *lilting*, *solo*, *accompanying*, *arco*, and *S.T.* (Sordano Trillo).

Measure 36: Vln. I (pizz.) *p* → *f*; Vla. *mf* accompanying; Vc. (pizz.) *f*.
 Measure 37: Vln. I (pizz.) *p* → *f*; Vc. (pizz.) *f*.
 Measure 38: Vln. I (pizz.) *p* → *f*; Vc. (pizz.) *p*.
 Measure 39: Vln. I (pizz.) *mf* arco *S.T.*; Vln. II *mf*; Vla. *p* solo *lilting*; Vc. (pizz.) *f*.

40

Picc.

Ob.

Cl. *f* *mf* trading w/ Viola

Hn. *mf*

Bsn. *f*

40

Vln. I *f* *mf* O. pizz.

Vln. II *f*

Vla. *f* *mf* trading w/ Clarinet *f* *mf*

Vc. (pizz.) *mf*

40

41

42

43

44

Picc.

Ob.

Cl.

Hn.

Bsn.

Vln. I
(pizz.)

Vln. II

Vla.

Vc.
(pizz.)

45 46 47 48 49

mf *f* *fp*

mp

mf *mf*

f *mf* *f* *mf*

mf *p* *f* *p* *f* *p* *mf*

f *mf* *mf* *fp*

f *mf*

51 Black with a thread of White

no vib. *fp*

Picc.

no vib. *fp* *f* *p*

Ob.

f *p*

Cl.

no vib. *fp* *f* *p*

Hn.

no vib. *fp* *f* *p*

Bsn.

51 Black with a thread of White

Vib.

arco *f* *f* *p* *p* *f* *p*

Vln. I (pizz.)

tr *f* *p* *f* *p*

Vln. II

no vib. *f* *p* *f* *p*

Vla.

no vib. arco *f* *p* *f* *p* *f* *p*

Vc. (pizz.)

no vib. arco *f* *p* *f* *p* *f* *p*

50 51 52 53 54 55

59 Violet (♩. = 120) Flute

Picc.

Ob.

Cl.

Hn.

Bsn.

59 Violet (♩. = 120)

Vln. I

Vln. II

Vla.

Vc.

56 57 58 59 60 61 62 63

Fl. *p* *p* *mf* *p*

Ob. *p*

Cl. *p* *mf* *p*

Hn. *p* *mf* *p*

Bsn. *p* *f* *p*
possible

Vln. I

Vln. II

Vla.

Vc.

64 65 66 67 68 69 70

71

Fl. *p* *mf* *p*

Ob. solo *p* contemplative *f* *p*

Cl. *p* *mf* *p*

Hn. *mf* *p* *f* *p*

Bsn. *mf* *mp* *p*

71

Vln. I

Vln. II

Vla.

Vc. *mp*

71

72

73

74

75

76

77

Fl.

Ob. *f* *p* *mf*

Cl.

Hn. *p* *mp* *p*

Bsn. *mf* *p* *p*

Vln. I *f* *p*

Vln. II *f* *p*

Vla.

Vc. *mf* *mp*

77 78 79 80 81 82 83

PERUSAL

86

Fl.

Ob.

Cl.

Hn.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

84 85 86 87 88 89 90

f *mf* *f*

p *mf* *p*

mf *p* *p* *mf* *p*

f *p*

f *p*

f *p*

p *mf* *p*

86

(#e)

(#e)

(#e)

7 7

Detailed description: This page of a musical score covers measures 84 to 90. The woodwind section (Flute, Oboe, Clarinet) and Horn section (Horn, Bassoon) are active. The Oboe and Bassoon parts feature dynamic markings of *f*, *mf*, and *p*. The Horn part has markings of *p*, *mf*, and *p*. The Bassoon part has markings of *mf*, *p*, *p*, *mf*, and *p*. The string section (Violin I, Violin II, Viola, Violoncello) is also present. Violin I and II parts have markings of *f* and *p*. The Viola part has markings of *f* and *p*. The Violoncello part has markings of *p*, *mf*, and *p*. A section marker '86' is placed above measure 86, with three instances of a sharp sign and a note head in parentheses above it. The Viola part has a '7 7' marking above measure 88. The page number '17' is in the top right corner.

93

Fl. *mp*

Ob.

Cl.

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

Bsn. *mf* *p*

Vln. I (muted) *p* *possessed* *fp* *f*
muted, ord. vib. solo

Vln. II (muted) *mp*

Vla. *p*

Vc. *p* *mf* *p*

91 92 93 94 95 96

Detailed description: This page of a musical score covers measures 91 to 96. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Flute part starts with a *mp* dynamic and features eighth-note patterns. The Horn and Bassoon parts have long, sweeping lines with dynamics ranging from *mf* to *p*. The Violin I part is marked 'muted, ord. vib. solo' and has a dynamic progression from *p* to *f*. The Violin II part plays a steady eighth-note accompaniment at *mp*. The Viola and Violoncello parts provide harmonic support with sustained notes and dynamic markings of *p* and *mf*. A large, diagonal watermark 'PERUSSAL' is overlaid across the score.

99

Fl. *p* *mf*

Ob. *p* *mf*

Cl.

Hn. *p* *mf* *p*

Bsn.

Detailed description: This block contains the staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The Flute part has a melodic line starting in measure 99 with a dynamic of *p*, moving to *mf* in measure 100. The Oboe part has a sustained note in measure 99 (*p*) and a melodic phrase in measure 100 (*mf*). The Clarinet part is silent. The Horn part has a melodic line starting in measure 99 with a dynamic of *p*, moving to *mf* in measure 100, and then *p* in measure 101. The Bassoon part is silent.

99

Vln. I (muted) *mf* *f* *fp* *f*

Vln. II (muted)

Vla.

Vc. *mf* *p* *p*

97 98 99 100 101

Detailed description: This block contains the staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Violin I part is marked (muted) and has a melodic line starting in measure 97 with a dynamic of *mf*, moving to *f* in measure 99, *fp* in measure 100, and *f* in measure 101. The Violin II part is marked (muted) and has a melodic line starting in measure 97 with a dynamic of *mf*, moving to *p* in measure 98, and then *p* in measure 100. The Viola part has a sustained note in measure 97 (*mf*) and a melodic phrase in measure 100 (*p*). The Violoncello part has a melodic line starting in measure 97 with a dynamic of *mf*, moving to *p* in measure 98, and then *p* in measure 100.

Fl.

Ob.

Cl.

Hn.

Bsn.

Vln. I
(muted)

Vln. II
(muted)

Vla.

Vc.

mp *mf* *p*

p *p* *mf*

p

mf *p*

mf *p*

102 103 104 105

PERUSAL

107 Blue and Violet

Fl. *f*

Ob. *p*

Cl. *f* as before (Blue)
2 2 2 2

Hn.

Bsn.

107 Blue and Violet

Vln. I (muted) *fp* *f*

Vln. II (muted) *f*

Vla.

Vc. *mf* as before (Blue)
pizz. 2 2

106

107

108

109

as before (Violet)

Fl. *mp*

Ob. as before (Violet) *mf* *f* *fp* *f*

Cl. *mp* *p* *f*

Hn.

Bsn.

Vln. I (muted)

Vln. II (muted) as before (Violet) *mp*

Vla. as before (Blue) *f*

Vc. (pizz.) *mf*

110 111 112 113 114 115

116

Fl. *mp*

Ob.

Cl.

Hn.

Bsn. *p* as before (Violet)

116

Vln. I (muted) *p* *f* *fp* *f* as before (Violet)

Vln. II (muted) *p*

Vla. *mp*

Vc. (pizz.) *f*

116

117

118

119

120

121

122

124

Fl. *mf*

Ob. *f* *fp*

Cl. *mf* *f*

Hn. *f*

Bsn.

Vln. I (muted) *f* *fp*

Vln. II (muted)

Vla. *n*

Vc. (pizz.) *p* *f*

123 124 125 126 127 128

PERUSAK

Fl.

Ob.

Cl.

Hn.

Bsn.

Vln. I (muted)

Vln. II (muted)

Vla.

Vc. (pizz.)

129

130

131

132

Fl. *f*

Ob.

Cl.

Hn.

Bsn.

Vln. I
(muted)

Vln. II

Vla. *pizz.* *arco* *mf*

Vc.

PERUSAL

133 134 135 136

Detailed description: This is a page of a musical score for measures 133 through 136. The score is arranged in a system with ten staves. From top to bottom, the staves are for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bsn.), Violin I (Vln. I) marked as muted, Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The time signature is 3/4. In measure 133, the Flute has a dynamic marking of *f*. In measure 134, the Viola has a *pizz.* marking. In measure 136, the Viola has an *arco* marking and a dynamic marking of *mf*. A large, bold, black watermark reading "PERUSAL" is oriented diagonally across the entire page, from the bottom left to the top right.

137 Red (♩ = 80)

(flutter-tongue)

Fl. *f*

Ob. *p*

Cl. *p*

Hn. *f* *fp* *f*

Bsn. *f*

coloring cello line

coloring cello line

137 Red (♩ = 80)

unmuted

Vln. I (muted) *p* *f*

Vln. II *p* *f*

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

Vc. *f* *f* *fp* *f*

S.P.

S.P.

O. coloring cello line pizz. ϕ

arco

gliss.

137 138 139

Fl.

Ob.

Cl.

Hn. *mf* \leftarrow *f*

Bsn.

Vln. I

Vln. II O. pizz. *f*

Vla. arco S.P. O. \flat pizz. *f*

Vc.

140

141

Fl. (ord.)

Ob.

Cl.

Hn.

Bsn.

Vln. I

Vln. II (pizz.)

Vla. arco S.P. O.

Vc.

f *fp* *f* *mf* *f* *mf* *f* *pizz.*

142 143

144

Fl.

Ob.

Cl.

Hn.

Bsn.

Vln. I

Vln. II (pizz.)

Vla.

Vc.

arco

solo

f

fp

p

pizz.

f

arco

fp

144

145

Fl. *solo* *p*

Ob. *f*

Cl.

Hn.

Bsn.

Vln. I *f* S.P. O.

Vln. II (pizz.) *f* pizz. arco *p*

Vla. *f* S.P.

Vc. *f* *fp*

146 147

Fl. *f*

Ob.

Cl.

Hn.

Bsn.

Vln. I *fp* *f*

Vln. II (pizz.) *f* S.P. pizz.

Vla. *f* *p* *f* arco S.P.

Vc. *f*

150

Fl. *fp* *f*

Ob.

Cl.

Hn.

Bsn. *fp* *f* *fp* *f* *fp*

150

Vln. I

Vln. II (pizz.) *p* *f* arco S.P. pizz. O.

Vla.

Vc. *fp* *f* *fp* *f* *fp*

150

151

Fl. *ff* 3
no vib. -----

Ob. *fp*

Cl.

Hn. *fp*
no vib. --

Bsn. *f* *fp*
no vib. ---

Vln. I *ff*

Vln. II (pizz.) arco no vib. *f*

Vla. *ff*

Vc. *f* *ff*

152 153

154 Black/White

Fl. *fp*

Ob.

Cl.

Hn.

Bsn.

Detailed description: This block contains the woodwind section of the score for measures 154-156. The Flute (Fl.) part is mostly silent, with a few notes in measure 154. The Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.) parts feature long, sustained notes with dynamic markings and hairpins. The Clarinet part starts with a forte-piano (*fp*) dynamic. The Bassoon part has a crescendo hairpin in measure 155.

154 Black/White

Vln. I no vib. *p* *f* *p*

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

Vla. no vib. *p* *f* *p*

Vc. no vib. *p* *f* *p*

Detailed description: This block contains the string section of the score for measures 154-156. All parts (Violin I, Violin II, Viola, and Violoncello) are marked 'no vib.' and feature dynamic markings of *p* (piano), *f* (forte), and *p* (piano) with hairpins. The Violin I and II parts have a crescendo from *p* to *f* in measure 154, followed by a decrescendo back to *p* in measure 155. The Viola and Violoncello parts have a similar dynamic contour.

154

155

156

158 Yellow (♩ = 120)

Fl.

Ob.

Cl.

Hn.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

157 158 159 160

ord. vib.

ord. vib.

mf *p* *mf* *p*

mf *p*

p *mf* *p*

p *mf* *p*

PREPARED FOR SALE

Fl. *p* *mp*

Ob.

Cl. *p* *mp*

Hn. *mf* solo *mf* shining

Bsn. *mf*

Vln. I *mf* < *mf* *p* *mf* < *mf* bouncy

Vln. II *mf* < *mf* *p* *mf* < *mf* bouncy

Vla.

Vc. ord. vib. pizz. *mf*

168

Fl. *mp*

Ob. *mp*

Cl. *mp*

Hn. *cresc. poco a poco*

Bsn. *mf*

Vln. I *mfp < mf*

Vln. II *mfp < mf*

Vla.

Vc. (pizz.) *mf*

165 166 167 168

168

Fl. *f* *tr* *tr*

Ob. *mf*

Cl. *mf*

Hn. *f*

Bsn. *f* *tr*

Vln. I *mf* *f* *fp* *f* *f*

Vln. II *mf* *f* *fp* *f* *f*

Vla.

Vc. (pizz.) *mf* *f*

169

170

171

172

173

Fl.

Ob.

Cl. *f* *tr* *mf* 5

Hn.

Bsn. *(tr)* *p* *mf*

Vln. I *fp* *tr*

Vln. II *mf* *ord. vib.* *fp*

Vla. *mf* *fp*

Vc. (*pizz.*) *arco* *f* *fp* *mf*

174 175 176 177

179

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *p* *f* *mf* *f*

Bsn. *f*

179

Vln. I *fp* *f*

Vln. II *fp* *f*

Vla. *f* *f* *fp*

Vc. *f* *f* *fp*

pizz. arco

178

179

180

181

Fl.

Ob.

Cl.

Hn.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

mf

p *mf*

fp *< f*

f

mf *f*

f

mf *f*

182 183 184 185

188

Fl. 

Ob. 

Cl. 


Hn. 


Bsn. 

188

Vln. I 

Vln. II 

Vla. 

Vc. 

186

187

188

189

190

194 Red and Yellow

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is divided into measures 191, 192, 193, and 194. Measure 191 is in 2/4 time, 192 in 3/4, and 194 in 4/4. The key signature has one flat (B-flat). The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The bassoon part features triplet markings and dynamic markings of *f* and *fp*. The strings play a similar rhythmic pattern with dynamic markings of *ff*. The score includes performance instructions such as 'as before (Red)' and 'pizz.'.

Fl. *f* [3]

Ob.

Cl. *mp* as before (Yellow)

Hn. *mfp* mf as before (Yellow)

Bsn. [3]

Vln. I *mfp* mf as before (Yellow)

Vln. II *mfp* mf as before (Yellow)

Vla.

Vc. ---> [S.P.] [O.] pizz. as before (Yellow) (Red) arco

f [3] *f*

195 196 197

198

Fl.

Ob.

Cl. *mp*

Hn. *f*

Bsn. like Vc. pizz's before (Yellow) *f*

198

Vln. I *mfp* — *mf* *fp* — *f*

Vln. II *mfp* — *mf* *fp* — *f*

Vla. arco *f* S.P. O. pizz.

Vc. *f*

198

199

200

Fl. *f* *fp* *f* *f*

Ob.

Cl.

Hn. *fp* *f*

Bsn.

Vln. I *fp* *f* *fp* *f*

Vln. II *fp* *f* *fp* *f*

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

Vc. *f* *fp* *f*

201

202

203

204

Fl. *fp* \leftarrow *f* *f*

Ob.

Cl.

Hn. *p* \leftarrow *f* *f*

Bsn.

Vln. I *p* \leftarrow *f* *f*

Vln. II *p* \leftarrow *f* *f*

Vla. *mf* *f*

Vc. *fp* \leftarrow *f* *f*

205 206 207 208

209 All colors

Fl.

Ob.

Cl. *as before (Blue)*

Hn.

Bsn. *like Vc. pizz's before (Blue)*

209 All colors

Vln. I *as before (Violet)*

Vln. II

Vla.

Vc.

209

210

211

212

213

214

217

as before (Red)

Fl. *f*

Ob. *fp* *f* *p* *f*

Cl.

Hn. *mfp*

Bsn.

217

Vln. I (mute) *mp*

Vln. II *mfp* *mf*

Vla. *mfp* *mf*

Vc. *f* *as before (Red)*

215 216 217 218 219 220

Fl.

Ob.

Cl.

Hn.

Bsn.

fp *f* *mf* *mf* *cresc. poco a poco*

Vln. I (mute)

Vln. II

Vla.

Vc.

fp *f* *f* *fp* *f* *S.P.*

221 222 223 224 225 226

Fl. *f*

Ob. *p*

Cl. *mf*

Hn.

Bsn. *mf*

Vln. I (mute) *fp*

Vln. II

Vla.

Vc. *f* *fp* *f*

227 228 229 230 231

Fl. *ff*

Ob. *ff* no vib. *fp*

Cl. *fp* *ff* *fp*

Hn. *ff*

Bsn. *f* *ff* *fp*

Vln. I (muted) *ff* no vib. unmuted *f*

Vln. II *ff* *p sub.* gliss.

Vla. *ff* *p sub.* gliss.

Vc. *ff* *p sub.* *ff* gliss.

232 233 234 235 236

237 White

no vib.

Fl. *fp* *ff*

Ob. *ff*

Cl. *ff*

Hn. *p* *ff*

Bsn. *f*

237 White

Vln. I (mute) *ff* *p* *ff*

Vln. II no vib. *ff* *p* *ff*

Vla. no vib. *ff* *p* *ff*

Vc. no vib. *ff* *p* *ff*

237 238 239 240 241 242 243 244

Fl. *n*

Ob. *p*

Cl. *n*

Hn. *p*

Bsn. *p*

Vln. I *p* *n*

Vln. II *p* *n*

Vla. *p* *n*

Vc. *p* *n*

245 246 247 248 249 250 251 252 253