

all spring

five o'clock
all spring
have you
ruffed grouse
just when

for soprano, flute, clarinet,
violin, bass (or cello), and percussion

poems by rae crossman

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all spring
five o'clock
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have you
ruffed grouse
just when

soprano
flute
clarinet in B flat
violin
bass (or cello)
percussion (wood block, sizzle cymbal, glockenspiel,
bamboo wind chimes, cuica, snare drum, small
stones, kick drum, cabasa, temple block)

duration: approx. 15'00"

commissioned by the canada council for the motion ensemble

poetry by rae crossman
music by emily doolittle, © 2004

five o'clock

five o'clock a. m.

a woodpecker knocks a hole
into my sleep

all spring

all spring
I have been watching
a pair of geese
in the flooded hollow

their dance of necks
among the reeds

two at first
now half a dozen

all spring
I have been listening
to them flourish

oh
I had forgotten
how loudly sometimes

life proclaims itself

my love
say it is not too late

to call you back
across the arid fields

my love
say it is not too late

to weave a nest
even from the strands of sorrow

have you ever held a bird

have you ever held a bird
in your hand

wing broken

heart pounding in your palm

and you
the one

who had snapped
the fragile bones

have you

I say you have

ruffed grouse

ruffed grouse drumming

wings batter against the ground
flail the bobcat's jaw

just when

just when
I thought
the aphids
had destroyed
the yellow
beauty
of the daisies

the goldfinches
came
to feed
on the crawling
stems

and death
burst
into bloom

five o'clock a. m.

Rae Crossman

Emily Doolittle

soprano, flute, clarinet, and bass blending as much as possible

diamond-shaped note-heads indicate a rough sound (method of production is described in each part)

$\text{♩} = 44$ gentle, sleeping, static, but with a noticeable attack

pp non-vibrato

ah*
(* blend as closely as possible with instruments)

non-vibrato

pp

non-vibrato

pp (harmonics)

non-vibrato

pp (very slight accent)

non-vibrato

pp

woodblock medium plastic mallets

ppp

7

pp

ah

pp

pp

pp

pp

ppp

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13 *pp* *p* *pp* *p*

sop *ah* *mah* *ah* *sah*

fl *pp* *p* *pp* *p*

cl *pp* *p* *pp* *p*

vln *pp*

db *pp* *p* *pp* *p*

prc 3

19 *pp* *p* *pp* *pp*

sop *ah* *mah* *ah*

fl *pp* *p* *flutter tongue* *ordinary* *pp*

cl *pp* *p* *pp*

vln *p* *pp*

db *pp* *p* *pp*

prc *p* *mp*

25 *p* *pp* *mp* *p*

sop bah ah mah bah da sah

fl *p* *pp* *mp* *p*

cl *p* *pp* *mp* *p*

(these accents a little more)

vln *mp* *p*

db *p* *pp* *mp* *p*

prc 5 *mf* 5

flutter tongue (*>*) *ordinary*

30 *glottal fry* (*>*) *ordinary* *pp* *p* *mp* *p*

sop ah mah ah

fl *pp* *p* *mp* *p*

cl *pp* *p* *mp* *p*

vln *pp* *p*

db *pp* *p* *mp* *p*

prc 5 5 or 6 strokes per quarter note

grattato (*>*) *ordinary*

glottal fry ordinary
 sop *mf* (*>*) *mp* *p* allow vibrato (for intensity) *ff*
 mah bah mah da ga tah kah tah gah tah kah
 fl *mf* *mp* *p* allow vibrato (for intensity) *ff*
 cl flutter tongue ordinary allow vibrato (for intensity) *ff*
 vln *mf* *mp* *p* ordinary *ff*
 db *mf* *mp* *p* allow vibrato (for intensity) *ff*
 prc continue increasing frequency and volume of wood block
 leave out the occasional single stroke *mf* *ff*

41
 sop
 fl
 cl
 vln fade with cymbal
 db
 prc as fast as possible sizzle cymbal let decay to glockenspiel
fff n

unmeasured (still approx. $\text{♩} = 44$)

fade gradually to nothing as
flute and woodblock take over

sop *f* five o' clock a. m. *n*
* (pronounce "eh em") a

fl air sound (no note)
ppp *f* *n*

cl

vln with voice unobtrusive portamento

db

glockenspiel with voice to woodblock woodblock to glockenspiel
slow . . . gradual accelerando . . . very fast . . . gradual decelerando . . . very slow . .
ppp *f* *n*

prc

sop *mf* still light, slowing to the end, notes well placed *mp* $\text{♩} = 44$
wood -peck -er knocks a hole in - to my sleep

fl articulated but very smooth, non-vibrato
3 *pp* *p*

cl articulated but very smooth, non-vibrato
3 *pp* *p*

vln articulated but very smooth, non-vibrato
mp *p* 3 *pp* *p*

db articulated but very smooth, non-vibrato
3 *pp* *p*

glockenspiel let resonate
p 3 *pp* *p*

prc

51

sop

fl

allow a little vibrato (for warmth)

pp

ppp

cl

allow a little vibrato (for warmth)

pp

ppp

vln

pp

pp

ppp

allow a little vibrato (for warmth)

db

pp

pp

ppp

prc

all spring

accidentals apply only to the register in which they are given (reminders are given frequently)

with a noticable, slightly rough attack on each note
winds enter as bamboo wind chime is beginning to fade

approx. 10" $\text{♩} = 116$ (4+3)

soprano

flute

clarinet

violin

bass

percussion

bamboo wind chime

allow to decay naturally

ff *ppp* *ppp* *n*

* notehead indicates to hit wind chime, — to continue sound

4

sop

fl

cl

vln

db

perc

(allow an occasional, quiet sound from the wind chime)

pp *pp* *pp* *3*

11

sop

fl

cl

vln

db

prc

pp

p

pp (always with a slight accent on the grace notes)

p

pp

18

sop

fl

cl

vln

db

prc

p *mp* *p*

all spring

now closer

p *mp*

p *mp*

24

sop *p* *mp* *p*

all — spring

fl *p* *p* *mp*

cl *mp* *p* *p* *mp*

vln

db

prc

30

sop *p* *mp*

I have been watch - ing a pair of geese I have been watch - ing a

fl *mf*

cl *mf*

vln

db

prc

36 *mf* *mp* *mp*

sop pair of geese, in the flood - ed hol - low their

fl *mp* *p*

cl *mp* *p*

vln

db

prec bamboo wind chimes

pppp *p* *pppp*

42 *p*

sop dance of necks a - mong the reeds, two at first, now half a

fl *mp*

cl *mp*

vln

db

prec *mf* *ppp*

47 *mp* *p*

sop *doz - en*

fl *pp*

cl *pp*

vln

db

prc *f* *n*

54

sop

fl *mp* *p* *pp* *p*

cl *mp* *p* *pp* *p*

vln

db *flautando, non-vibrato* *pp*

prc *continue very quiet, intermittent bamboo wind chime sound* *ppp*

61

sop

fl

cl

vln

db

prc

flautando, non-vibrato

p *mp* *p*

p *mp* *p*

pp *mp* *p*

mp *p*

68

sop

fl

cl

vln

db

prc

p

p *mp* *p*

p *mp* *p*

74

sop

fl

cl

vln

db

prc

mp

mp

mf

p

mp

mf

mp

mf

pp

80

sop

fl

cl

vln

db

prc

mp

mf

mp

mf

mp

mf

86 $mf \leftarrow f$

sop

fl

cl

vln

db

all spring

f

f

f

f

f

cuica: From here until m. 119, play either of these rhythms (or some slight variation thereof), fitting in with the general level of intensity of the other instruments. Measures of rest are marked. In general, play infrequently and quietly at first, and gradually more often and louder towards m. 119. Sound like a goose.

prec

let resonate

cuica

f

pp

7 16

91 mf mp

sop

fl

cl

vln

db

all

mp

mp

f

mp

8va

f

mp

(quiet, infrequent) (a little more) (less) (don't play)

mp p pp

96

sop *f* *f*

spring _____, I have been lis - ten - ing _____

fl *mf*

cl *mf*

vln *mf* *mp*

db (8va) *mf* *mp*

prc (continue as described in m. 90) (occasional) *p*

101

sop _____, mmm _____

fl *mp* *mf*, poco a poco cresc.

cl *mp* *mf*, poco a poco cresc.

vln *mf*, poco a poco cresc.

db (8va) *mf*, poco a poco cresc.

prc (don't play) (infrequent) *pp*

106 *f*

sop _____, I have been lis - ten - ing _____ to them flour - ish _____

fl _____ *f*

cl _____ *f*

vln _____ *f*

db (8va) _____ *f*

prc (continue as described in m. 90) (becoming more frequent) *mf*, poco a poco cresc.

111

sop _____, o _____

fl _____ *mf*, cresc.

cl _____ *mf*, cresc.

vln _____

db (8va) _____

prc (most of the time) (poco a poco cresc.)

116

sop *mf* *f* 3 I had for -

fl

cl *f*, cresc. 3

vln

db (8va) 3 loco *f*, cresc.

prc (continue as described in m. 90) 3 (constant) *f*, poco a poco cresc.

121 *ff* (4+3) (3+4)

sop got - en how loud - ly some - times life pro - claims it - self

fl *ff*

cl *ff*

vln *ff*

db *ff*

prc hit cuica like a drum *ff*

137 *mp* *mf*

sop back _____ a - cross the a - rid fields, my love _____,

fl

cl *p* *mp*

vln

db

prc bamboo wind chime

pp *mp*

139 *mp*

sop say it is not too late _____ to weave a nest _____, to weave a nest _____, to weave a

fl

cl *p* *mp*

vln

db

prc occasional, quiet wind chime sound

pp

♩ = 58
mp

142

sop nest _____, e - ven from strands _____

fl *p*

cl *p*

vln

db

prec *pp* *f* n
let decay naturally until sound has stopped

147

sop _____ of sor - row _____

fl

cl

vln

db

prec

have you ever held a bird

♩ = 96

soprano

flute

clarinet

violin

bass

percussion

snare drum (snares on)

small stones

nervous

with gradually increasing pressure on the bow

pp

ff

ff pp

pp

ff

ff pp

pp

ff

p

♩ = 128

♩ = 72

p

4

sop

fl

cl

vln

db

prc

Have you e - - ver held a

pp (almost inaudible)

(becoming more present)

4:3

4:3

9 *mp* *p* *p* *p*

sop bird in your hand _____? wing _____ brok - en, heart _____ pound - ing, and

fl

cl *p* *pp* *pp*

vln

db

prc *p* 4:3 4:3

(3+2+3+3) (2+3+3+3)

14 *fierce ff* *mf* *ff* *becoming softer* *p* *mp* ♩ = 96

sop you the one who had snapped the frag - ile bones _____

fl

cl *f* *f* *pp* *p* flutter tongue

snap pizz.

vln *f* *pp* arco *p*

db

prc *f* *p* ♩ = 128 like a nervous heartbeat
snare drum (snare on) (play with stones) small stones (3+3+2)

18

sop

fl

cl

air sound

vln

db

prc

$(3+2+2)$ $(3+2+2+2)$

pp *p* *pp*

n

$(2+2+3)$ $(2+2+3)$

prc

p *mp* *p* *mp*

$(3+2+2+2)$ $(3+2+2)$

prc

mf *mp* *mf* *f*

prc

f *mp* *mf* *mp*

$\text{♩} = 72$
p

sop

fl

cl

vln

db

prc

p *mp* *p* *pp*

(3+2+2) (3+2+2+2+2)

pp > n

ppp > n

have you _____

violent
f

sop

fl

cl

vln

db

prc

f

snap pizz.

? I say you have _____

ruffed grouse

- timings given are approximate -- vary slightly as desired
- don't worry about playing the exact number of notes in the accelerating figures
- articulation through out is percussive (somewhat rough or violent)
- notes with x noteheads sound only as a ghost -- the percussive noise sound should be louder than the note
- in the repeated note gesture, transition from one kind of sound to the next should be gradual

(♩ = approx. 60)

14" 8"

soprano

(note sounds only as a ghost)

flute

tongue pizz. double tongue (as necessary) flutter tongue air sound

pp p n

clarinet

violin

bass

percussion

3 12" 8"

sop

fl

cl

vln

db

perc

snare drum (snares off)
dampened, play with full hand

roll (with hands) swish (with hand)

pp p n

5 16"

sop

(as in m. 1)

fl

pp *mp* *n*

cl

(approx. 4") key slap with some air sound

pp *mp* *n*

flutter tongue (more air sound than note) air sound

vln

db

perc

10" 2" 12"

7

sop

p *mp* *n*

d* d d d d d d d d d d d d d d d d rrr* shh* _____

(d*: percussive sound of 'd' consonant) (rrr*: rolled 'r') (*shh: air sound of 'sh')

fl

cl

vln

db

perc

(as in m. 3)

pp *p* *n*

10 8" 10"

sop

fl

cl

vln

db

perc

Begin by bouncing bow on string. As bounces get closer together, gradually begin bowing (continuous downbow) just enough to propel the bouncing. Not too much pure note sound should be produced. The sound should move from individual bounces getting faster to a rough, raspy sound (on ♩), to a wispy, flautando note that is already fading away (on ♪).

p *mp* *n*

12 8" 12" *p* *mf* >

sop

fl

cl

vln

db

perc

ruffed grouse d* d d d d d d d d d d d d d d d d drum - ming
(* the percussive sound of the consonant "d")

(approx. 2) (as in m. 5)

p *mp*

14" $\text{♩} = 80$ *ff* *mp*

sop *fff* - - - *fff* - - - *fff* - - - flail the bob-cat's-s* - (*hissing sound)

fl *p* flutter tongue. *ff*

cl $\sqcap$ (approx. 1.5") *p* *ff*

vl $\sqcap$ (approx. 1.5") *p* *ff*

swish hand on wood $\sqcap$ (approx. 1.5") $\sqcap$ (as in m. 16) *p* *ff*

db $\sqcap$ (approx. 1.5") $\sqcap$ with sticks *p* *ff*

perc *p* *ff* *pppp* kick drum (dampened) *ff*

20 *ff* *mf*

sop *s* - *s* - *s* - *s* jaw *ff* *mf*

fl *ff*

cl *ff*

vl *ff*

db *ff*

perc *ff* *ppp* *mf*

just when

timings can be varied slightly as desired
 timeline on top of each system refers to overall progress of piece, not to precise timing of motives
 large font dynamics refer to whole ensemble, small font only to the adjacent staff
 accidentals apply only to adjacent note
 - - - - - indicates to continue playing as described when manner of playing is sporadic
 ——— indicates to continue playing when manner of playing is continuous
 ——— holds place during rests
 blank space is a rest
 boxed fragments are repeated, unboxed fragments played or sung only once

A 0" 5" 10"

♩. = 216

violin

1

2

3

ppp

violin: begin with motive 1
 play as desired, but always surround the motive with rests (there should be more silence than sound)
 gradually add motives 2 and 3 into the mix (but continue to favour motive 1)
 usually play isolated motives, but occasionally repeat a motive or chain one motive to another

B

15"

20"

violin

bass

ppp

violin: continue playing motives 1, 2, and 3 as described in **A**, adding motives 4, 5, 6, and 7 one at a time
favour the earlier motives
bass: play as described for violin in **A**
all: try not to play at the same time, but do not stop if that happens
there should be slightly more silence than sound

C

25"

30"

violin

bass

pp

violin: continue playing as in **B**, gradually increasing in frequency
bass: add motives 4, 5, 6, and 7 one at a time (continuing also to play 1, 2, and 3)
favour the earlier motives
all: become aware of each other
allow more frequent repetitions of motives
try to hocket, or to have immediate repetitions of a motive between one instrument and the other
try not to play at the same time, but do not stop if that happens
three-note patterns should be basic unit of movement -- use two-note patterns and trills just for variety and accent
sound about 1/2 to 2/3 of the time

E

50"
55"
1'00"
1'05"
1'10"

♩ = approx. 100

soprano

clarinet

violin

bass

percussion

etc. ad lib., gradually becoming more frequent

mp

soprano: sing fragments in order, without repetition, each separated from the next by a few seconds
cabasa: increasingly frequent interjections, a little louder and longer
violin and bass: continue playing as instructed in **D** continue outwards expansion (to c **#** and D2) allow more playing together
 react to each voice fragment with an accent or longer chain of notes (only one instrument react to each fragment) include an occasional snap pizz., either within or outside of the range encompassed by the motives sound most of the time
temple block: one, two, or three note interjections, starting infrequently and gradually becoming more frequent (but with lots of silence in between)

F

1'15"

1'20"

1'25"

flute gradually becoming flutter tongue

$\text{♩} = 216$

1

2

3

4

5

6

7

p

(ff)

clarinet

cabasa

violin gradually moving towards sul ponticello

bass gradually moving towards sul ponticello

percussion

temple block

continue as before ad lib., now also adding fast rolls

continuous rolls

mf

(ff)

flute: add motives 1 through 7 one at a time, playing as instructed for violin and bass

begin by playing infrequently, and gradually play more and more often

cabasa: play more frequently and longer (up to 3")

violin and bass: continue expanding range outwards (to C # 1 and c # 3)

move towards sul ponticello

play almost all the time

continue to include occasional snap pizz.

temple block: play more and more frequently, and include some rolls

continuous rolls from approx. 1'25" into section **G**

G H I

1'30"

1'35"

1'40"

flute
flutter tongue
ff
ratchet
ff
sul ponticello
(usually this pattern, occasionally a variation)
ff
sul ponticello
(usually this pattern, occasionally a variation)
ff
violin
sul ponticello
(usually this pattern, occasionally a variation)
ff
sul ponticello
(usually this pattern, occasionally a variation)
p
bass
sul ponticello
(usually this pattern, occasionally a variation)
p
percussion
temple block
let resonate
ff
sizzle cymbal
etc. ad lib.
etc. ad lib.
cut off everyone
mute cymbal if not already stopped

air sound (no note sound)

tongue stop

silence

all: general pause

all: quiet but no less intense
temple block: still fast, but focusing on a smaller range
 final temple block stroke cuts off all instruments
flute: align tongue stop with final temple block stroke

temple block: nearly continuous fast notes
 leave out occasional single stroke
violin and bass: both play at $\text{♩} = 216$, but do not synchronize beginnings of figures
 play occasional two-note figures to vary rhythmic patterns

J

1'45"

K

1'55"

♩ = approx. 80

p < >

the gold - finch - es

bright

♩ = approx. 132 (freely)

p < *mp* > *p*

soprano

flute

(♩ = 216)

sul ponticello mostly

sometimes plus rests and slight variations of these motives (within given range)

violin

(♩ = 216)

sul ponticello mostly

sometimes plus rests and slight variations of these motives (within given range)

bass

percussion

temple block

occasional single notes, ad. lib.

cut off violin and bass

L

2'00"

2'05"

soprano

flute

clarinet

violin

bass

percussion

mp < >

the gold - finch-es

mp

bright

♩ = approx. 132 (freely)

mp

sul ponticello mostly

sometimes plus rests and slight variations of these motives (within given range)

p

sul ponticello mostly

sometimes plus rests and slight variations of these motives (within given range)

p

temple block as in J

etc. ad lib.

2'10"

2'15"

soprano

bright
ely)

only)

 $d < dm$
$$\frac{du}{u}$$
$$mf$$

clarinet

$$mf \wedge mp$$

bright
ordinary

• = approx. 132 (freely)

violin

bass

cut off
violin and bass

percussion

N 2'20" 2'25" 2'30"

soprano *mp* gold-finch-es the gold-finch-es the

flute *pp* gliss. (up to a3)

clarinet *mp*

violin sul pont. gradually moving towards ordinary
play this motive and slight variations thereof, gradually expanding range upwards (to given pitches)

bass sul pont. gradually moving towards ordinary
play this motive and slight variations thereof, gradually expanding range downwards (to given pitches)

percussion

continue this pattern (or slight variations thereof)

P

2'45"

Q

2'50"

C

soprano *n* *p* *n* *warmly*

flute *f* *p* *etc. ad lib.*

clarinet

violin *f* *p* *n* *etc. ad lib.*

bass *f* *p* *pppp* *etc. ad lib.*

percussion

longer chromatic passages (descending to *f* # 1 at **Q**, retaking portions as desired)

chromatic descent (to *g* at **Q**, sometimes skipping a note, temporarily changing register, or retaking part of the descent)

chromatic descent (to motive given at **Q**, sometimes skipping a note, temporarily changing register, or retaking part of the descent)

repeat continuously, always slowing down (to approx. ♩ = 20)

[illegible]