

B R E A T H E

for chamber ensemble

PERUSAL
SCORE

Brad Robin (2012)

BREATHE

Breathe moves through the orchestra weaving streams of sound through the sections. The piece focuses on timbral changes, spectral harmonies, and textures changing over time. Inspiration provided images of wind blowing on rustling leaves, fishes and snakes winding through water reflecting light producing a scintillating display. The piece begins with one current of sound, multiples into two and three, and culminates in a cycle of inhalation, retention, and exhalation at the end. As for setup, the ensemble should refer to the chart below for layout. Due to the organization of musical gestures and spatialization of sound, player location is of the utmost importance.

INSTRUMENTATION:

2 Flutes

2 Clarinets

2 Oboes

2 Bassoons

2 French Horns

1 C Trumpet (option: add 1 Bb trumpet, play same written part, will sound whole step lower; player sits next to C Tr)

1 Harp (can be featured as soloist, sit in center of ensemble)

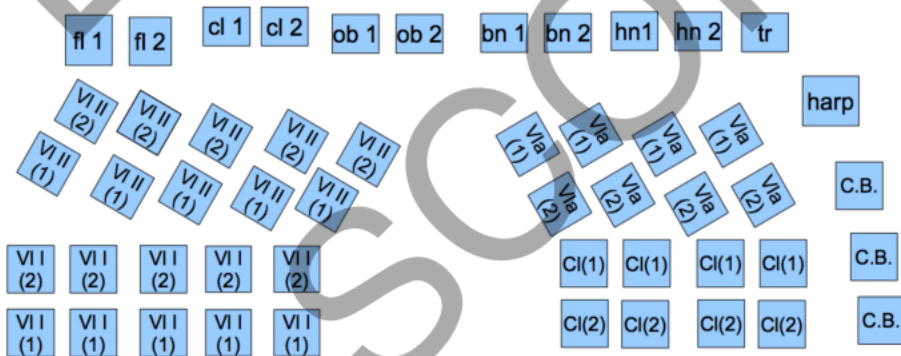
Violins I (at least 4)

Violins II (at least 4)

Violas (at least 4)

Cellos (at least 4)

Basses (at least 2)



PERFORMANCE NOTES

FOR ALL:

¼ sharp: ♯ ¼ flat: ♭

Intensity dynamics: (*f pos.*)

reflect individuals' degree of effort and are not relative to other instruments

Gradual change in state: \longrightarrow Ex: *Ord.* \longrightarrow *m.s.p.*

Trills are to be played semitone higher unless otherwise indicated.

FLUTES:

Air ○ Pitch ●

Exaggerated overblow on attack only: 

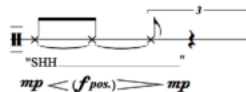
Produce air sound by blowing "SHHHH" into mouthpiece loudly.



CLARINETS:

Single-lined staff is used to indicate air sound.

Produce by blowing "SHHHH" into mouthpiece loudly.



Produce flutter preferably by tongue, if not possible produce gutturally.

OBOES + BASSOONS:

Single-lined staff is used to indicate air sound.

Produce by loosening embouchure and allowing air to move both around and through the reed.



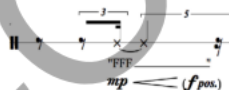
Produce flutter preferably by tongue, if not possible produce gutturally.

BRASS:

Single-lined staff is used to indicate air sound.

Produce by reversing mouthpiece and holding as close as possible to bore without touching.

Blow "FFF" consonant as air sound.



HARP:

Pedal Buzz : \$

STRINGS:

- Normal bow pressure and speed
- Bow slow with increased pressure to produce partially distorted pitch
- Complete distortion, imperceptible pitch

c.l.b. : col legno battuto

m.s.p. : as close to bridge as possible

ord. : play normally

Mutes: normal, rubber practice, metal practice

Cellos: Scordatura fourth string down minor 3rd to A

Basses: Scordatura fourth string down minor 3rd to C#

PERUSAL
SCORE

BREATHE

Bradley Grant Robin

♩ = 50

The score is for a concert pitch score of the piece "BREATHE" by Bradley Grant Robin. The tempo is marked as ♩ = 50. The score is divided into two systems, each with a 4/5 time signature. The instruments included are Flute 1 and 2, Clarinet in B♭ 1 and 2, Oboe 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Trumpet in C, Harp, Violin 1 (1) and 2 (1), Violin 1 (2) and 2 (2), Viola, Cello, and Double Bass. The score features a variety of dynamic markings such as *pp*, *mp*, *f*, *mf*, *p*, and *ff*. There are also performance instructions for the woodwinds, including "stop with hand", "remove hand gradually", and "cover bell with hand". The string section includes *pizz.* (pizzicato) markings and a *scordatura* instruction for the Double Bass. The score is marked with a large "PREVIEW" watermark.

BREATHE

5 3 5

4 4 4

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Hr. 1

Hr. 2

Tpt.

Hp.

Vln. 1

Vln. 1(2)

Vln. 2

Vln. 2(2)

Vla.

Vc.

Cello (2)

D.B.

mf *ff* *mp* *f* *mp*

mf *ff* *mp* *f* *mp*

p *mf* *ff* *pp* *mp* *pp*

p *mf* *f* *mp* *pp* *mp* *pp*

mp *(f pos.)* *mp* *f* *mp* *pp* *mp* *pp*

mp *(f pos.)* *mp* *f* *mp* *pp* *mp* *pp*

mp *f* *mp* *(f pos.)* *ppp* *p* *ppp*

mp *f* *mp* *(f pos.)* *ppp* *p* *ppp*

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

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

pp *(f pos.)* *pp* *FFF* *pp* *mp* *pp* *mp* *(f pos.)*

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

p *mf* *p* *pp* *c.l.b.* *IV* *jeje*

p *mf* *p* *pp* *c.l.b.* *III* ****

pp *mf* *p* *pp* *Unp.* *c.l.b.* *****

mf *p* *mf* *pp* *c.l.b.* *III* ****

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

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

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

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

*Loosen embouchure produce "shh" sound.
 ** Play specific rhythm, play approximate pitch contour

6

5 4 (A) 4 4

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Hp.

6

5 4 4 4

Vin. 1

Vin. 1(2)

Vin. 2

Vin. 2(2)

Vla.

Vc.

D.B.

Reverse mouthpiece and hold as close as possible to bore of horn without touching.

pp

pp

c.l.b.

IV

jeté

mf

sfz

f

mf

mp

p

mf

f

mf

mp

ff

mf

mf

f

mf

mp

m.s.p.

c.l.b.

III

IV

ord. jeté

m.s.p.

p

mf

f

p

BREATHE

8 **4** **4** **3** **4** **4**

Fl. 1 *air sound (blow "shh" into mouthpiece)*
mp < (f pos.) > mp

Fl. 2 *mp < (f pos.) > mp*

B♭ Cl. 1 *"SHH"*
mp < (f pos.) > mp

B♭ Cl. 2 *"SHH"*
mp < (f pos.) > mp

Ob. 1 ** Loosen embouchure (produce "shh" sound).*
mp < (f pos.) > mp

Ob. 2 *mp < (f pos.) > mp*

Bsn. 1 *mp < (f pos.) > mp*

Bsn. 2 *mp < (f pos.) > mp*

Hr. 1 *air sound*
"FFF"
mp < (f pos.) > mp

Hr. 2 *air sound*
"FFF"
mp < (f pos.) > mp

Tpt. *air sound*
"FFF"
mp < (f pos.) > mp

Hp.

Vin. 1 *Div. pizz.*
mf *ff* *mf*

Vin. 1(2) *Div. pizz.*
mf *ff* *mf*

Vin. 2 *Div. pizz.*
mf *ff* *mf*

Vin. 2(2) *Div. pizz.*
R.H. repluck each note L.H. gliss.
mf *ff* *mf*

Vla. *pizz.*
mf *ff* *mf*

Vc. *pizz.*
mf *ff* *mf*

D.B. *pizz.*
mf

mp < >

*R.H. repluck each note L.H. gliss.
 ** (sounding pitch in parentheses)

BREATHE

X OPTIONAL AIR SOUND GESTURES
X ~3"

~3-4"

Fl. 1, Fl. 2, B. Cl. 1, B. Cl. 2, Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Tpt.

Hp.

X
X

Vln. 1, Vln. 2, Vla., Vcl., D.B.

