

En Route (to an installation in Brooklyn)

For Unheard-of Ensemble

Nicholas Batina

7'30"

- Instrumentation -

Clarinet (Bb)

Violin

Cello

Piano

Performance Note :

This piece requires pre-recorded material to be played alongside the live ensemble via speaker system. Ideally, your ensemble will record the music in the second bracket of the score ahead of time, but in the future, I will leave a QR code on the score leading to template tracks, for rehearsal or performance

En Route (to an installation in Brooklyn) makes use of many hockets and rounds, creating generative harmony. Sustain pedaling in the piano is largely at the discretion of the player, with exception to a few choice areas (b. 63 for example).

Rehearsal "C" could prove difficult, and I have adjusted the prior rhythm to compensate. I am asking for a shift to standard triplets using 6/12 meter, allowing for more precise interlocking textures. In b. 170, the cello has an accelerating arco-spiccato gesture, this is largely ad-lib until the final Gb, and can swap strings.

In repeated material that uses both Arco and Pizz., begin the passage with the previous technique, and all subsequent music will be performed with the next technique (i.e. moving into repeated material in arco, then switching to pizz. on the later half of the bar. All repetitions will then use pizz.)

Rehearsal "F" uses of extensive repeats, which are cued by the pianist with a low E in octaves. On these cues, the pianist can happily ignore all previous repeated material above for hand facility.

In general, I am exploring repeated material that has slight variance with this work, via intentional misalignment, copious repetition, difficulty to fault; sections of music nested within repeats may have a degree of new expressiveness.

Program Note :

En Route (to an installation in Brooklyn) is pulled from a funny sentence a saxophonist friend of mine mentioned in passing at a rehearsal of one of my pieces last year. While approaching the space, I mentioned in the elevator that, "I [was] heading to a dress rehearsal for my new installation in Brooklyn after we're finished up here", to which he replied, "Isn't everyone heading to an installation in Brooklyn?" The phrase stuck with me, and I decided to take the long way home after the show on a whim.

Strangely enough, I ran into the headquarters of an old, New York-based secret society, a place in operation since the early days of the city. I went inside to check it out; dusty bookshelves, a kind old lady behind the counter, rocks and cards and things. I saw a book about music written by the fella the organization seemed to be fairly associated with, and flipped to the chapter about Stravinsky's Petrushka Chord. The author seemed to have a bit of an obsession with Igor. Apparently that chord held the secrets to the universe, ribbons of metaphors and such. It is a nice bit of clash-y harmony. Afterward, I was happy to go eat a sandwich and hit the hay. I've only lived in the city for two years.

En Route (to an installation in Brooklyn)

for Unheard-Of Ensemble : Transposed Score

Nicholas Batina

With a sneaky shimmer (♩. = c. 112)

Live Instruments:
Clarinet in Bb: *p*
Violin: *mp* con sord., non vib.
Violoncello: *n* to *f*
Piano: *mf*

Pre-recorded Instruments:
Clarinet in Bb: *p* to *f*, *p* to *f*
Violin: *sfz* pizz., *arco* non vib., *f*
Violoncello: *sfz* pizz.
Piano: *mf* 8va

9

Live Instruments:
Cl. in Bb: (no dynamic)
Vln: (non vib.)
Vc.: *f*
Pno: *f*

Pre-recorded Instruments:
Cl. in Bb: *p* to *f*, *p* to *f*, *p*
Vln: *f*
Vc.: *sfz*
Pno: *sfz* (8)

18

Cl. in Bb

Vln

Vc. (non vib.)

Pno

Cl. in Bb

Vln (non vib.)

Vc. arco

Pno

Live Instruments

Pre-recorded Instruments

25

Cl. in Bb

Vln

Vc. (non vib.)

Pno

Cl. in Bb

Vln (non vib.)

Vc.

Pno

Live Instruments

Pre-recorded Instruments

74

Live Instruments

Cl. in Bb

Vln

Vc.

Pno

Vln

Pno

p

pizz.

mf

82

Live Instruments

Cl. in Bb

Vln

Vc.

Pno

Vln

Pno

88

Live Instruments

Cl. in Bb

Vln

Vc.

Pno

Vln

Pno

95

Cl. in Bb *mp*

Vln *mp*

Vc. *mp*

Pno *mp*

Cl. in Bb *mp*

Vln *mp*

Vc. *mp* pizz.

Pno *sfz*

104

Cl. in Bb *f* *mp*

Vln *f*

Vc. *f*

Pno *f*

Cl. in Bb *f* *mp*

Vln *f*

Vc. *f*

Pno *sfz* *f*

Live Instruments

Pre-recorded Instruments

Live Instruments

Pre-recorded Instruments

The image shows a page of a musical score for a piece titled "En Route (to an installation in Brooklyn)". The page is numbered "6" in the top left corner. The score is divided into two main sections, each containing two systems of instruments. The first section starts at measure 95 and the second at measure 104. The instruments are: Cl. in Bb, Vln, Vc., and Pno. The score includes various musical notations such as dynamics (mp, f, sfz), articulation (pizz.), and phrasing slurs. The first system of each section is labeled "Live Instruments" and the second "Pre-recorded Instruments".

Play 7 times

Live Instruments

Cl. in Bb 112 *ff* *pp* *tr*

Vln *ff* *p*

Vc. *ff* *f*

Pno *ff* *mf*

Pre-recorded Instruments

Cl. in Bb *tr*

Vln *ff* *p*

Vc. *ff* *arco* *mp*

Pno *ff* *mf*

Live Instruments

Cl. in Bb 121 *mf*

Vln *mf*

Vc. *mf*

Pno *mf*

Pre-recorded Instruments

Cl. in Bb *mf*

Vln *mf*

Vc. *mf*

130 **C** $(\text{♩} = \text{♩})$ **Play 7 times**

Cl. in Bb *(mf)* *p*

Vln *(mf)* *p*

Vc. *(mf)* *p*

Pno *(mf)* *p*

Cl. in Bb *(mf)* *p*

Vln *(mf)* *p*

Vc. *(mf)* *pizz.* *p*

Pno *(mf)* *p*

136 $(\text{♩} = \text{c. } 112)$

Cl. in Bb *p* *mf* *p*

Vln *p* *mf* *p* *mp* *mf*

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

Pno *p* *mf* *p*

2

Vln *mp* *mf*

Pno *p* *mf* *p*

146 D

Live Instruments

Cl. in Bb

Vln

Vc.

Pno

Pre-recorded Instruments

Cl. in Bb

Vln

Vc. arco

Pno

Detailed description: This block contains musical notation for measures 146 through 153. It is divided into two sections: 'Live Instruments' and 'Pre-recorded Instruments'. Each section has four staves: Clarinet in Bb, Violin, Viola, and Piano. The 'Live Instruments' section includes dynamic markings such as *p*, *f*, and *p*. The 'Pre-recorded Instruments' section includes dynamic markings such as *p*, *f*, and *p*. The piano part in the pre-recorded section has a *pp* marking. The score includes various rhythmic values and articulation marks.

154 $(\text{♩} = \text{c. } 66-72)$

Live Instruments

Cl. in Bb

Vln

Vc.

Pno

Pre-recorded Instruments

Cl. in Bb

Vln

Vc.

Pno

Detailed description: This block contains musical notation for measures 154 through 161. It is divided into two sections: 'Live Instruments' and 'Pre-recorded Instruments'. Each section has four staves: Clarinet in Bb, Violin, Viola, and Piano. The 'Live Instruments' section includes dynamic markings such as *fp*, *f*, *p*, and *pp*. The 'Pre-recorded Instruments' section includes dynamic markings such as *pp*, *f*, and *f*. The piano part in the pre-recorded section has a *pp* marking. The score includes various rhythmic values and articulation marks, including a *gliss.* marking in the violin part.

Live Instruments

Cl. in Bb

Pno

Pre-recorded Instruments

Cl. in Bb

Pno

Live Instruments

Cl. in Bb

Vln

Vc.

Pno

Pre-recorded Instruments

Cl. in Bb

Vln

Vc.

169

accel.....

f

ff

f

f

ff

f

ff

f

ff

185

Live Instruments

Cl. in Bb

Vln

Vc.

Pno

8^{va}

Pre-recorded Instruments

Cl. in Bb

Vln

Vc.

Pno

pizz.

p

191

Live Instruments

Cl. in Bb

Vln

Vc.

Pno

8^{va}

Pre-recorded Instruments

Cl. in Bb

Vln

Vc.

Pno

8^{va}

F

Play 7 times

Play 14 times

Play 7 times

fp

fp

ffz

f

p

pizz.

ffz

f

p

f

f

circled note = cue for next segment (exclude material above)

Play 7 times

(♩ = c. 96)

Play 7 times

Live Instruments

Cl. in Bb
(cont. arco) *p sub.* *5* *ff* *mf* *f*

Vln
f *5* *p sub.* *6* *ff* *f*

Vc.
f *5* *p sub.* *ff* *f*

Pno
f *5* *p sub.* *ff* *f*

Pre-recorded Instruments

Cl. in Bb
(cont. arco) *mf* *f*

Vln
f *5* *p sub.* *7* *ff* *f*

Vc.
f *5* *p sub.* *ff* *f*

Pno
f *5* *p sub.* *ff* *f*

Live Instruments

Cl. in Bb
p *p* *pp*

Vln
p *p* *pp*

Vc.
p *p* *pp*

Pno
p *p* *pp*

Pre-recorded Instruments

Cl. in Bb
p > pp

Vln
p *p* *pp*

Vc.
p > pp

Pno
p *p*