

Tirant lo Blanc

solo flute and ensemble



Taylor Brook
2016

Instrumentation:

solo flute, doubling piccolo
clarinet in B flat
bassoon
horn in F
percussion
- vibraphone
- steelstring acoustic guitar
- low tomtom
- suspended cymbal
- small opera gong
piano
2 violin
viola
cello

About *Tirant Lo Blanc*:

Tirant Lo Blanc was written for the Ensemble Contemporain de Montréal for their Générations 2016 tour.

The title, *Tirant Lo Blanc* is taken from a chivalric romance of the same name, written by the Valencian knight Joanot Martorell, or rather Martorell claims it's simply a translation of an english text, which has never been found, into Valencian. The text was published posthumously in 1490 and was influential on author Miguel de Cervantes, especially pertaining to *Don Quixote*, as Tirant the Blanc lacks the platonic and contemplative brand of love, instead full of a more naturalistic, human, and sensual character.

The central reason for naming this musical score after the Martorell's novel is that it is one of the earliest examples of alternate history in literature. In *Tirant Lo Blanc*, the European knights win the battle of continope and Byzantium does not fall into the hands of Sultan Mehmed II "the conqueror". This score presents a kind of musical alternate history, where the music is conceptualized according to reorienting the idea of "normal" playing technique and demands that one reconsider form, musical expression, social purpose, tonal systems, etc, from a fresh perspective. Composing within the framework of imaginary tradition aims at questioning the norm and creating rules that bring out an evocative and unique sound world.

Composing within the framework of imaginary tradition aims at questioning the norm and creating rules that bring out an evocative and unique sound world. For instance, the harmony is built around a microtonal, just intonation, system that allows for references to traditional harmony, at times twisting them to give the impression of being at once familiar and strange. To realize the precisely-tuned harmonies, the string instruments have been re-tuned.

In this piece, the solo flute is the point of focus, and the ensemble reinforces the solo part in various ways. Similar to the referential nature of the harmony, the role of the soloist is closely related to a traditional solo and the form of the first movement of a classical concerto. The concerto form is toyed with and the expectations of the listener on the soloist was a key compositional element.

Tirant Lo Blanc - flute concerto

for ECM+ and Marie-Hélène Breault

Taylor Brook

♩ = 84

Flute

Clarinet in B \flat

Bassoon

Horn in F

Percussion

Piano

Violin I Sounding

Violin I Tablature

Violin II Sounding

Violin II Tablature

Viola Sounding

Viola Tablature

Cello Sounding

Cello Tablature

guitar plucked V

pluck with finger inside piano

strum with finger inside piano

sost. ped. →

mp f mp f mp f mp f mp f mp f mp f mp f

VII XII VII XII XII

mf mp mf mp mf mp mf mp mf mp mf mp mf mp mf

5

Fl.

B \flat Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I tab.

Vln. II tab.

Vla. tab.

Vc. snd.

Vc. tab.

strum inside piano

sost. ped. →

mp f mp f mp f mp f mp f mp f mp f mp f mp f

V V IV

p mp f p mp f p mp f p mp f p mp f p mp f

III III II

I III II I III II I III II I

5

7

Fl. *mp* *f* *mf* *ff* *mf* *ff* *flz.*

B♭ Cl. *mp* *f* *p* *mp* *ff*

Bsn. *mf* *f* *mp* *ff*

Hn. (D fund.) *mp* *f* *mp* *ff*

Perc. V VII XII *mp* *f* *mp* *ff*

Pno. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Vln. I snd. *mp* *f* *mp* *ff*

Vln. I tab. *mp* *f* *mp* *ff*

Vln. II snd. *mp* *f* *mp* *ff*

Vln. II tab. *mp* *f* *mp* *ff*

Vla. snd. *mp* *f* *mp* *ff*

Vla. tab. *mp* *f* *mp* *ff*

Vc. snd. *mp* *f* *mp* *ff*

Vc. tab. *mp* *f* *mp* *ff*

sost. ped. →



9

rit. $\bullet = 63$ $\bullet = 72$ (slightly faster)

Fl. 1/2 aeolian *pp* *mp* *pp* *mp* *pp* *ppp* *mf* *pp* *bend* *aeolian* *D-D#*

B♭ Cl. *p* *ppp* *ppp* *mp* *pp* *ppp* *mp* *ppp* *ppp* *ppp* *quiet, airy, ghostly, unfocused tone*

Bsn. *ppp* *mp* *ppp* *ppp* *mp* *ppp* *ppp* *use dark, muted fingerings*

Perc. l.v. *pp* *p* *cymbal with brushes* *hit on side of cymbal with handle*

Pno. *sost. ped.*

Vln. I tab. *1/2 col legno tratto sul tasto* *pp* *p* *pp* *sul tasto* *pp* *mp*

Vln. II tab. *1/2 col legno tratto* *pp* *p* *pp* *pp* *mp*

Vla. tab. *1/2 col legno tratto* *pp* *p* *pp* *pp* *mp*

Vc. tab. *1/2 col legno tratto* *pp* *p* *pp* *pp* *mp*

15

(aeolian, ingress) D-D# cut sound with tongue (aeolian, norm.) D-D# 1/2 aeolian aeolian D-D# D-D#

Fl. *mp* *mf* *pp* *mf* *mp* *mf* *mf* *mp* *mf*

B♭ Cl. quiet, airy, ghostly, unfocused tone *n* *p* *n* *bisb* *n* *p* *n* *bisb* *n* *p* *n* *bisb*

Bsn. *ppp* *mp* *ppp* *mp* *ppp* *ppp* *mp* *ppp*

Hn. air (reverse mouthpiece) *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

Perc. rub brushes on cymbal *ppp* *p* *ppp* *pp* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

Pno. on keys, norm *p* *mp*

Vln. I snd. *pp* *pp* *mp* *pp* *mp* *pp* *pp* *mp* *pp* *pp*

Vln. I tab. norm. IV III

Vln. II snd. *pp* *pp* *mp* *pp* *mp* *pp* *pp* *mp* *pp* *pp*

Vln. II tab. norm. I III II sul tasto

Vla. snd. *pp* *pp* *mp* *pp* *mp* *pp* *pp* *mp* *pp* *pp*

Vla. tab. norm. III IV II

Vc. snd. *pp* *pp* *mp* *pp* *mp* *pp* *pp* *mp* *pp* *pp*

Vc. tab. norm. I IV III



19

(♩=♩) (♩=♩) 1/2 aeolian aeolian aeolian 1/2 aeolian D-D# D-D#

Fl. *pp* *mf* *p* *mf* *mp* *mf* *pp* *mf* *p* *mp* *mf* *mp*

B♭ Cl. *n* *p* *n* *bisb* *n* *p* *n* *bisb* *n* *p* *n* *bisb*

Bsn. *ppp* *mp* *ppp* *ppp* *mp* *ppp* *ppp* *mp* *ppp*

Hn. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *mp* *ppp* *ppp* *air*

Perc. *p* *ppp* *p* *ppp* *pp* *ppp* *ppp* *mp* *ppp* *p*

Pno. *p* *mp*

Vln. I snd. *mp* *pp* *mp* *pp* *pp* *pp* *mp* *pp* *pp* *pp* *pp* *mp*

Vln. I tab. IV

Vln. II snd. *mp* *pp* *mp* *pp* *pp* *pp* *mp* *pp* *pp* *pp* *pp* *mp*

Vln. II tab. II I

Vla. snd. *mp* *pp* *mp* *pp* *pp* *pp* *mp* *pp* *pp* *pp* *pp* *mp*

Vla. tab. II III II

Vc. snd. *mp* *pp* *mp* *pp* *pp* *pp* *mp* *pp* *pp* *pp* *pp* *mp*

Vc. tab. II III

poco accel. ♩ = 84

(♩=♩)

(♩=♩)

24

aeolian D-D#

D-D#

D-D#

D-D#

D-D# → 1/2 aeolian

Fl. *pp* *mf* *mp* *mf* *mf* *mp* *mf* *pp* *mf*

B♭ Cl. *n* *p* *n* *n* *p* *n*

Bsn. *mp* *ppp* *ppp* *mp* *ppp* *ppp* *ppp* *mp* *pp* *mp* *ppp*

Hn. *ppp* *mp* *ppp* *ppp* *p* *ppp*

Perc. *pp* *ppp* *mp* *ppp* *ppp* *p* *ppp* *p*

Pno. *p*

Vln. I snd.

Vln. I tab. *pp* *mp* *ppp* *n* *mp* *n* *n* *mp* *pp* *mp*

Vln. II snd.

Vln. II tab. *pp* *mp* *ppp* *n* *mp* *n* *n* *mp* *pp* *mp*

Vla. snd.

Vla. tab. *pp* *mp* *ppp* *n* *mp* *n* *n* *mp* *pp* *mp*

Vc. snd.

Vc. tab. *pp* *mp* *ppp* *n* *mp* *n* *n* *mp* *pp* *mp*

poco rit. ♩ = 72

29

flz. aeolian → 1/2 aeolian → aeolian

D-D#

D-D#

D-D#

D-D# norm.

Fl. *pp* *mf* *p* *mf* *mp* *f* *mp* *ppp* *ppp*

B♭ Cl. *n* *p* *n* *n* *p* *n* *n* *p*

Bsn. *pp* *mp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Hn. *ppp* *p* *ppp* *ppp* *ppp* *p*

Perc. *ppp* *p* *ppp* *ppp* *ppp* *p*

Pno.

Vln. I snd.

Vln. I tab. *pp* *mp* *n* *sul pont.* *ppp* *p* *ppp* *ppp*

Vln. II snd.

Vln. II tab. *pp* *mp* *n* *col legno tratto* *ppp* *p*

Vla. snd.

Vla. tab. *pp* *mp* *n* *f. mute norm.* *ppp* *mp* *circular bowing*

Vc. snd.

Vc. tab. *pp* *mp* *n*