

LIMINAL PATHWAYS

For Chamber Orchestra

ADAM SCIME
2016

INSTRUMENTATION

Flute, doubling on alto flute and piccolo

Bass Clarinet

Bassoon

F Horn (required item: bassoon reed)

Percussion (1 Player)

Vibes

1 Crotale (C5) to be dipped in water

Small Bell (high pitched, any pitch)

Suspended Cymbal

Wind Gong

Thick Resonant Metal Coil

2 Tom-Toms (medium, large)

Bass Drum (required: handful of coins)

Small Wood Block

Sand Blocks

Recu-Recu

Ju-Ju Seed Shaker

Piano (required items: rubber bicycle inner tubing, coin, metal beater, ceramic coffee mug, crotale C5 to be dipped in water, wood hammer)

String Quartet

Score in C

Approximate Duration: **11 min**

PERFORMANCE NOTE

The essence of music is motion. Our imagination has the potential to augment the values of reality depending on how motion is perceived. In my music, I have become increasingly interested with how the motion and thrust of musical gestures can create vivid imagined spaces in the minds of the listener. The impact of the musical gesture and how it can imply a certain form of energy and drama emanating from a collection of sounds is of paramount concern in my piece *Liminal Pathways*. Throughout the piece I applied my gestural palette combined with a novel approach to instrumental articulation in order to broaden the listeners' perception of the sounds they are hearing. In my music it is always a goal to find a unique brand of virtuosity resulting in a compelling display of instrumental dramaturgy and precise articulation - as opposed to virtuosity in the traditional sense – while maintaining a capacity for expression. My hope is to send the listener on an adventure of observing not only what happens in the music, but also what happens within themselves as the music unfolds.

Liminal Pathways was commissioned by Ensemble contemporain de Montréal (ECM+) for their 2016 Generation Canadian tour with support from the Ontario Arts Council. The premiere occurred on Oct. 20, 2016 in Banff, Alberta.



PERFORMANCE INSTRUCTIONS

All trills are semi-tones

♯ - Quarter tone sharp

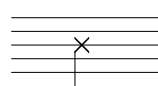
♯^x - Three quarter tones sharp


♭ - Quarter tone flat


~~~~ - use a long and wide vibrato


Specific to the strings:


s.p. - indicates sul pont. until otherwise notated

 - mute string with left hand palm so as to produce a dead sound. Extra noise if forte dynamic markings is desirable.

 - Extreme and scratchy bow pressure for the duration of the dotted line

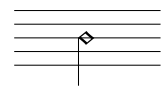
 - play string behind the bridge according to indicated string


 - bow vertically from scroll to bridge against a muted string to create a scratchy wispy rubbing

 - play highest note on the fingerboard

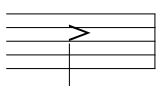
### Specific to the Winds


There are a number of whispered vocal utterances required by the wind players beginning midway through the piece. These utterances are to be attacked with great force according to the dynamics and syllables provided. A special 3-line staff is used to indicate the "pitch" (high or low) to be used. Audio samples of these vocal utterances are available from the composer on request.

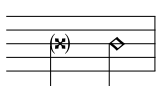
 - Breath tone, little to no pitch

 - Half breath, half pitch

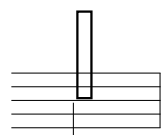
 - for the clarinet: a distorted growl tone


 - slap tongue


 - for the horn: lip smack

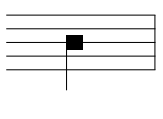
 - wildly and obviously inhale and exhale into instrument as if out of breath


### Specific to the Piano

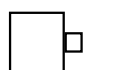
 - play a chromatic cluster within the region indicated by the rectangle. Various different techniques are used with this notation and are indicated in the score.

 - mute note inside piano

 - use a metal beater to scrape tuning pegs

 - strike the frame of the piano with a hammer to create loud hollow resonance. Use a towel or other protection so not damage piano.

 - rub inner tube against strings in the indicated region to produce a vibrant high pitched screech.

 - This symbol indicates that the pianist is to use the ceramic coffee mug in the manner described in the score

# LIMINAL PATHWAYS

FOR CHAMBER ORCHESTRA

written for Véronique Lacroix and the 2016 ECM+ Generations Project

Adam Scime 2016

$\text{♩} = 60$  **accel.**-----

Alto Flute

Bass Clarinet

Bassoon

Horn in F

Percussion

Piano

Violin I

Violin II

Viola

Cello

**Performance Instructions:**

- Alto Flute:**  $r3:2$ ,  $mp$ ,  $mf$
- Bass Clarinet:**  $pp$ ,  $ppp$ ,  $pp$ ,  $ppp$ ,  $mp$ ,  $p$ ,  $mf$
- Bassoon:**  $mf$ ,  $pp$  ( $r3:2$ )
- Horn in F:** *con sord.*,  $ppp$ ,  $pp$ ,  $ppp$ ,  $pp$ ,  $p$ ,  $mf$
- Percussion:** Gong, *(strike edge with metal beater)*,  $pp$ ,  $l.v.$ ,  $p$ ,  $mp$ ,  $p$
- Piano:** *(strike clusters inside piano with palm of hand)*,  $pp$ ,  $p$ ,  $p$ ,  $mf$ ,  $p$ ,  $mf$ , Gong
- Violin I:**  $pp$ ,  $mf$ ,  $pp$ ,  $p$ ,  $pp$ ,  $mf$
- Violin II:**  $pp$ ,  $mf$ ,  $ppp$ ,  $mf$
- Viola:**  $pp$ ,  $mf$ ,  $pp$ ,  $p$ ,  $pp$ ,  $p$ ,  $pp$ ,  $mf$
- Cello:** *s.p.*,  $pp$ ,  $mf$ ,  $pp$ ,  $p$ ,  $pp$ ,  $p$ ,  $pp$ ,  $p$ ,  $pp$ ,  $mf$

8

♩ = 80

picc. *ff* *pp* *f* *f* *pp* *p*

Bass Cl. *ff* *pp* *f* *p* *f* *f* *pp* *p*

Bsn. *f* *pp* *mf* *pp* *f* *3:2* *mf*

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

Perc. Wood block. *mf* SUS. CYMB. *p* *mp* l.v. Recu recu. *mf* Tomtom (strike rim only) *mf*

Pno. (gliss. strings with finger nail inside piano) *p* *mf* l.v. *f* *mf* *p*

Vln. I *ff* *p* *p* *f* *mf* *pp* *f* *pp* *mp*

Vln. II *sub. ff* *p* *pp* *mp* *pp* *pp* *mf* *pp* *mp*

Vla. *sub. ff* *p* *pp* *mp* *pp* *pp* *mp* *pp* *p* *mp*

Vc. *sub. ff* *p* *pp* *mp* *pp* *mf* *pp* *p*

accel.

11

picc. *mf* *pp* *mf* *f* *pp* *p* *mf* *p*

Bass Cl. *mf* *pp* *f* *pp* *p* *mf* *p*

Bsn. *pp* *mp* *f* *mf* *pp* *f* *mf*

Hn. (slap tongue) *mf* *pp* *f* *mf* *p* *pp* *mf* *p* *mf*

Perc. Bass Drum (hard mallet) *p* Recu recu. *mf* Bass Drum *p*

Pno. *f* *mf* *f*

accel.

Vln. I *p* *f* *pp* *p* *pp* *ff* *pp* *mp* *pp* *f* *p* *f*

Vln. II *p* *f* *pp* *p* *pp* *f* *pp* *mp* *pp* *f* *p* *f*

Vla. *f* *pp* *mf* *pp* *p* *mp* *pp* *p*

Vc. *f* *pp* *mp* *pp* *p* *pp* *f*

13

picc. *sub. f* *pp* *mf* *f* *pp*

Bass Cl. *sub. f* *pp* *mf* *f* *pp*

Bsn. *pp* *f* *mp* *mf* *p*

Hn. *mf* *pp* *mf* *pp*

Perc. Tomtom (rimshot) *mf* VIBES motor off *mp* *mf*

Pno. *mf* *ppp*

(strike cluster normally on fingerboard) l.v.

Vln. I *s.p.* *p* *mp* *p* *f* *p* *p*

Vln. II *s.p.* *p* *mp* *p* *f* *p* *p*

Vla. *mp* *p* *mp* *f* *p* *p*

Vc. *s.p.* *pp* *f* *p* *f* *p* *pp*

arco norm. *p* *f* *pp*

15

picc. *mf*

Bass Cl. *pp* *p* *pp* *p*

Bsn. *p* *mp* *pp* *p*

Hn. *con sord.* *pp* *mp* *pp*

Perc. l.v. *pp* *mp* *mp*

Pno.

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

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

Vla. *p* *p* *p* *p*

Vc. *s.p. tr* *p* *tr* *norm.* *s.p.* *tr* *norm.* *s.p. tr* *p*

rit.

18

picc. 4 5 4 3

Bass Cl. 3:2 3:2 3:2 3:2

Bsn. 5:4 5:4 5:4

Hn. 3:2 3:2 3:2 3:2

Perc. 4 5 4 3

Pno.

rit.

Vln. I 4 5 4 3

Vln. II 5:4 5:4 5:4 5:4

Vla. 5:4 5:4 5:4 5:4

Vc. 3:2 3:2 3:2 3:2

tr. 3:2 3:2 3:2 3:2

norm. 3:2 3:2 3:2 3:2

s.p. 3:2 3:2 3:2 3:2

mp p mp p mp p mp

♩ = 60 accel. ♩ = 80

21

picc. 3 4 2 3

Bass Cl. 3:2 3:2 3:2 3:2

Bsn. 5:4 5:4 5:4 5:4

Hn. senza sord. 3:2 3:2 3:2 3:2

Perc. 3 4 2 3

Pno. 5:4 5:4 5:4 5:4

mf ff pp p ff pp

♩ = 60 accel. ♩ = 80

Vln. I 3 4 2 3

Vln. II 5:4 5:4 5:4 5:4

Vla. 5:4 5:4 5:4 5:4

Vc. 3:2 3:2 3:2 3:2

tr. 3:2 3:2 3:2 3:2

s.p. 3:2 3:2 3:2 3:2

norm. 3:2 3:2 3:2 3:2

mp p mp p mp p mp

♩ = 60 accel. ♩ = 80