

Joseph Klein

**Against the gusts of blank repose,
a threshold that persists**

(2016/18)

for orchestra

To the memory of my son, Gabriel Paul Klein (1991-2015)

duration: c. 10'

Instrumentation

- piccolo
- 2 flutes
- 2 oboes
- English horn
- E♭ clarinet
- A clarinet
- B♭ bass clarinet
- 2 bassoons
- contrabassoon

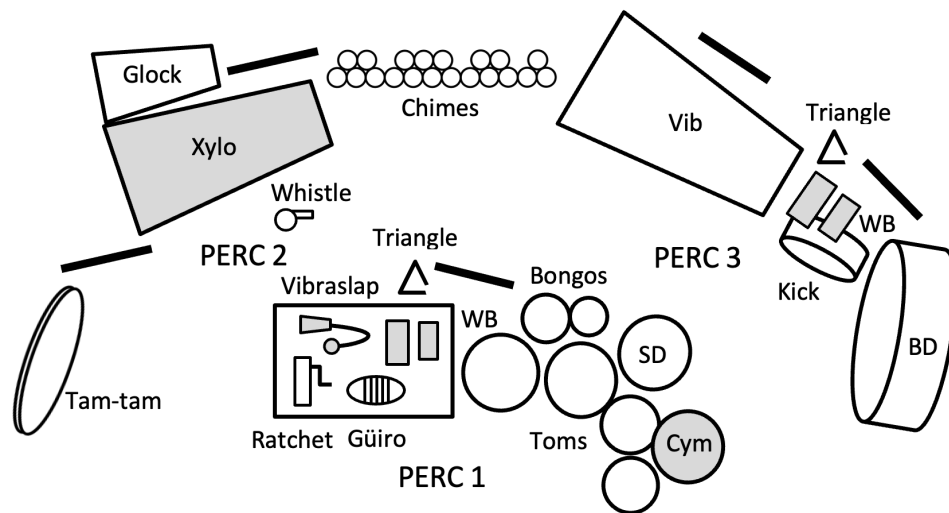
- A piccolo trumpet
- 2 C trumpets
- 4 F horns
- 2 tenor trombones
- bass trombone
- tuba

- timpani
- 3 percussion
- piano
- harp
- strings

Timpani: 4 drums (32", 30", 28", 25"), 2 cymbals (inverted and placed on timpani II & III). Striking implements: medium felt sticks, wood stick.

Percussion battery:

- Player 1: snare drum, bongo drum (low), 4 tom-toms, suspended cymbal, low tam-tam (w/player 2), 2 woodblocks (high, med-low), vibraslap (w/players 2 & 3), ratchet (w/player 2), triangle. Striking implements: hard rubber mallets, snare drum sticks, metal (triangle) beaters, tam-tam beater.
- Player 2: xylophone, glockenspiel, chimes, vibraphone (w/player 3), large tam-tam (w/player 1), ratchet (w/player 1), güiro, vibraslap (w/players 1 & 3), police whistle (worn around neck). Striking implements: medium rubber mallets, hard rubber mallets, medium yarn mallets, tam-tam beater, bass bow, chime hammers, güiro scraper.
- Player 3: vibraphone (w/player 2), bass drum, kick drum, 2 woodblocks (med-high, low), triangle, vibraslap (w/players 1 & 2). Striking implements: hard rubber mallets, metal (triangle) beaters, bass bow, bass drum beater.



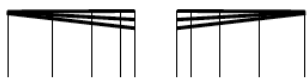
Performance Information



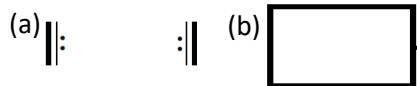
durational continuum within *senza misura* section: values arranged from shortest to longest (precise durations *ad libitum*).



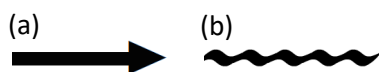
fermata continuum: arranged from shortest to longest.



accelerando/ritardando; duration indicated in metered sections.



repeating mobiles: (a) ordered material; (b) unordered material.



repeat material for the duration of the wavy line: (a) as written; (b) freely, *ad libitum*.



senza misura; top number indicates the number of cues within the measure



cue (within *senza misura* sections)



brief pause/break in sound



fluttersong/tremolo/roll/bisbigliando



erratic, uneven tremolo/bisbigliando



let ring/blend into next section



sneak entrance/blend with previous section



pitch bend/glissando



rapid downward glissando (harp)



slow upward glissando (harp, piano)



silently depress all keys within range (piano)



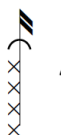
mute strings with hand (piano)



dead stroke (percussion)



snap pizzicato (strings)



play between bridge and tailpiece (strings)

Performance Information (cont.)

- This is a transposed score.
- Accidentals apply only to pitches they immediately precede, with the exception of repeated pitches.
- All horns require mutes. All trumpets require straight mutes; additionally, trumpets 2-3 require cup mutes. All trombones require straight mutes; additionally, tenor trombone 2 requires cup mute.
- The chimes and vibraphone require the pedal to be depressed at all times. It is recommended that a weight be used to depress the pedals on these instruments throughout.
- The muted piano passages (Rehearsal G and Rehearsal J) are to be played by pressing the side of the hand against the strings on the far side of the dampers while playing the pitches on the keyboard.
- Harp harmonics sound an octave higher than written; string harmonics are notated at sounding pitch.

Program Note

Against the gusts of blank repose, a threshold that persists is dedicated to the memory of my son, Gabriel Paul Klein, who took his life in September 2015 at the age of 23. The work's title is derived from two lines in Alice Fulton's poem "Silencer," from the collection *Powers of Congress* (1990)—a poem that itself deals with the subject of suicide—and is an allusion to the persistent struggle with that boundary between life and death ("blank repose").

The work is characterized by sharp juxtapositions of contrasting—often conflicting—musical elements, including sections of restless energy, obsessive ostinato figures, and intrusive interjections, occasionally relieved by stretches of placid, suspended music. The disjunct, fragmentary structure that results, combined with the inherently static, non-developmental nature of the material itself, is intended to subvert the typical linear narrative. An important unifying element of the work is the pitch cell G-A-B \flat -E, which is the basis of a repeating interval sequence used to generate the symmetrical, non-octave-repeating scale that is used pervasively throughout the work. This scale is most clearly presented in the ascending quasi-ostinato bass line that first occurs after the slow introductory section. Prime numbers and rhythmic patterns based on Morse Code are also used as unifying structural elements.

Against the gusts of blank repose, a threshold that persists, originally composed for wind orchestra, was completed in September 2016. The work was revised and transcribed for orchestra in June 2018, and first performed on 27 February 2019 by the University of North Texas Symphony Orchestra, conducted by Clay Couturiaux.

Against the gusts of blank repose, a threshold that persists

to the memory of my son, Gabriel Paul Klein (1991-2015)

Joseph Klein

2015-16

for orchestra

Anxious ♩. = 48; ♩. = 72

c. 25"

WOODWINDS:
 PICCOLO: *ff* (measures 1-2), *p* (measures 3-8)
 FLUTE 1,2: *ff* (measures 1-2), *mp* (measures 3-8)
 OBOE 1,2: *ff* (measures 1-2), *p* (measures 3-8)
 ENGLISH HORN: *ff* (measures 1-2), *p* (measures 3-8)
 CLARINET in Eb: *ff* (measures 1-2), *p* (measures 3-8)
 CLARINET in A: *ff* (measures 1-2)
 BASS CLARINET in Bb: *ff* (measures 1-2), *p* (measures 3-8)
 BASSOON 1,2: *ff* (measures 1-2), *mp* (measures 3-8)
 CONTRABASSOON: *ff* (measures 1-2), *mp* (measures 3-8)

BRASS:
 HORN in F 1,3: *mp* (measures 3-8), *p* (measures 3-8)
 HORN in F 2,4: *mp* (measures 3-8), *p* (measures 3-8)
 PICCOLO TRUMPET in A: *ff* (measures 1-2), *p* (measures 3-8)
 TRUMPET in C 2,3: *ff* (measures 1-2), *p* (measures 3-8)
 TENOR TROMBONE 1,2: *ff* (measures 1-2)
 BASS TROMBONE: *ff* (measures 1-2)
 TUBA: *ff* (measures 1-2)

PERCUSSION:
 PERCUSSION 1: *ff* (measures 1-2), *n* (measures 3-8), *mf* (measures 3-8)
 PERCUSSION 2: *ff* (fast) (measures 1-2), *mf* (measures 3-8)
 PERCUSSION 3: *ff* (fast) (measures 1-2), *mf* (measures 3-8)

PIANO: *mp* (measures 3-8)

HARP: *mp* (measures 3-8)

VIOLINS:
 VIOLIN I: *ff* (measures 1-2), *sfz* (measures 3-8)
 VIOLIN II: *ff* (measures 1-2), *sfz* (measures 3-8)

VIOLA: *ff* (measures 1-2), *sfz* (measures 3-8)

VIOLONCELLO: *ff* (measures 1-2), *sfz* (measures 3-8)

CONTRABASS: *ff* (measures 1-2), *sfz* (measures 3-8)

B Tempestuous ♩ = 60 (♩ = 120)

PC

FL 1,2

OB 1,2

EH

Eb CL

A CL

BS CL

BN 1,2

CBN

HN 1,3

HN 2,4

PC TP

TP 2,3

TN 1,2

B TN

TB

remove cymbals from Timp II & III

II: A \flat ; III: C \sharp

TOM TOMS
w/wood

mf secco (sempre)

GÜIRO

sfz secco (sempre)

BASS DRUM

mp

-(Rea)

D \flat C \flat B \flat
E \sharp F \sharp G \sharp A \sharp

B Tempestuous ♩ = 60 (♩ = 120)

VN I

VN II

VA

VC

CB

arco

mp poco *mp* poco *mp* poco *mp* poco *mp* (sim.)

arco

mp poco *mp* poco *mp* poco *mp* poco *mp* (sim.)

20 21 22 23

Against the gusts of blank repose, a threshold that persists

PC
FL 1,2
OB 1,2
EH
Eb CL
A CL
BS CL
BN 1,2
CBN
HN 1,3
HN 2,4
PC TP
TP 2,3
TN 1,2
B TN
TB
TIMP
PRC 1
PRC 2
PRC 3
PF
HP
VN I
VN II
VA
VC
CB

4/8 3/8 4/8 5/8 4/4

poco *mp* *poco* *mp* (*sim.*)

f (*non troppo*)

(LO BONGO) (SNARE) (LO BONGO) (SNARE)

f (*non troppo*)

arco *f* (*non troppo*)

4/8 3/8 4/8 5/8 4/4

arco *f* (*non troppo*)

37 38 39 40 41 42 43 44

Against the gusts of blank repose, a threshold that persists

D

PC
FL 1,2
OB 1,2
EH
Eb CL
A CL
BS CL
BN 1,2
CBN
HN 1,3
HN 2,4
PC TP
TP 2,3
TN 1,2
B TN
TB
TIMP
PRC 1 (TOMS) (GÜIRO) (XYLOPHONE w/hard plastic) (CYMBAL (w/wood)) (LO BONGO) (SNARE)
PRC 2
PRC 3
PF
HP
VN I (non div.) (non div.)
VN II (non div.)
VA
VC
CB

45 46 47 48 49 50

E

Musical score for orchestra and percussion, measures 57-62. The score includes parts for PC, FL 1,2, OB 1,2, EH, Eb CL, A CL, BS CL, BN 1,2, CBN, HN 1,3, HN 2,4, PC TP, TP 2,3, TN 1,2, B TN, TB, TIMP, PRC 1, PRC 2, PRC 3, PF, HP, VN I, VN II, VA, VC, and CB. The score features complex rhythmic patterns, including 5/8, 3/8, and 4/8 time signatures, and dynamic markings such as *cresc.*, *mf*, *f*, *f (non troppo)*, and *poco*. A section marker 'E' is present above measure 60. Percussion parts include snare, hi bongo, and tom-toms.

57

58

59

60

61

62

Against the gusts of blank repose, a threshold that persists

This page of a musical score covers measures 71 through 79. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwind section includes Piccolo (PC), Flute 1 & 2 (FL 1,2), Oboe 1 & 2 (OB 1,2), English Horn (EH), E-flat Clarinet (Eb CL), A Clarinet (A CL), Bass Clarinet (BS CL), Bassoon 1 & 2 (BN 1,2), and Contrabassoon (CBN). The brass section includes Horns 1, 3 (HN 1,3), Horns 2, 4 (HN 2,4), Piccolo Trumpet (PC TP), Trumpets 2, 3 (TP 2,3), Trombones 1, 2 (TN 1,2), Bass Trombone (B TN), and Tuba (TB). The percussion section includes three snare drums (PRC 1, 2, 3), xylophone, triangle, timpani (TIMP), cymbals, and glockenspiel. The string section includes Violin I (VN I), Violin II (VN II), Viola (VA), Violoncello (VC), and Contrabass (CB). The score features complex rhythmic patterns, including 4/8 and 3/8 time signatures, and various dynamic markings such as *ff*, *f*, *mf*, *cresc.*, and *p*. Performance instructions like *non troppo*, *poco*, and *div.* are also present. The page is numbered 71 through 79 at the bottom.

Against the gusts of blank repose, a threshold that persists

11"

G Intense, Frenetic ♩ = 108

PC
FL 1,2
OB 1,2
EH
Eb CL
A CL
BS CL
BN 1,2
CBN
HN 1,3
HN 2,4
PC TP
TP 2,3
TN 1,2
B TN
TB

TIMP
PRC 1
PRC 2
PRC 3
PF
HP

CYMBALS (on Timp II & III) w/med. felt
WOODBLOCKS w/hard rubber
VIBRASLAP
CHIMES
TRIANGLE w/metal beaters
VIBRAPHONE w/hard rubber

D: C# Bb
Eb F# Gb Ab

11"

G Intense, Frenetic ♩ = 108

VN I
VN II
VA
VC
CB

This page contains a musical score for measures 101 through 106. The instruments listed on the left are: PC (Piccolo), FL 1,2 (Flute), OB 1,2 (Oboe), EH (English Horn), Eb CL (E-flat Clarinet), A CL (A Clarinet), BS CL (Bass Clarinet), BN 1,2 (Bassoon), CBN (Contrabassoon), HN 1,3 (Horn), HN 2,4 (Horn), PC TP (Piccolo Trumpet), TP 2,3 (Trumpet), TN 1,2 (Trombone), B TN (Baritone Trombone), TB (Tuba), TIMP (Timpani), PRC 1 (Percussion 1), PRC 2 (Percussion 2), PRC 3 (Percussion 3), PF (Piano), HP (Harp), VN I (Violin I), VN II (Violin II), VA (Viola), VC (Violoncello), and CB (Cello/Double Bass). The score includes various musical notations such as dynamics (mp, ff, f, mf, p), articulation (accents, staccato, pizzicato), and performance instructions (divisi, glissando, secco, l.v.). Time signatures of 4/4 and 3/4 are used throughout. Measure numbers 101, 102, 103, 104, 105, and 106 are printed at the bottom of the page.

Against the gusts of blank repose, a threshold that persists

3" Tempestuous ♩ = 120 5" Tempestuous ♩ = 120

This musical score page contains the following parts and markings:

- PC (Piccolo):** *mf*, *ff*, *mp*, *mf*, *fff*
- FL 1,2 (Flute):** *mf*, *ff*, *mp*, *fff*
- OB 1,2 (Oboe):** *ff*, *f (sub.)*, *mp*, *ff*, *mf*, *(mf)*, *fff*
- EH (English Horn):** *f*, *ff*
- Eb CL (E-flat Clarinet):** *ff*, *f*, *ff*, *mp*, *fff*
- A CL (A Clarinet):** *ff*, *mp*, *f*, *fff*
- BS CL (B-flat Clarinet):** *f*, *ff*
- BN 1,2 (Bassoon):** *f*, *ff*
- CBN (Contrabassoon):** *f*, *ff*
- HN 1,3 (Horn):** *mf*, *f*
- HN 2,4 (Horn):** *mf*, *f*
- PC TP (Piccolo Trumpet):** *f*, *st. mute*
- TP 2,3 (Trumpet):** *f*
- TN 1,2 (Trombone):** *mf*, *f*
- B TN (Baritone Trombone):** *mf*, *f*
- TB (Tuba):** *mf*, *f*
- PRC 1 (Percussion 1):** *mf*, *f*
- PRC 2 (Percussion 2):** *mf*, *f*
- PRC 3 (Percussion 3):** *p*, *molto*, *f*
- PF (Piano):** *mf*, *f*
- HP (Harp):** *(l.v.)*, *(secco)*
- VN I (Violin I):** *fff*
- VN II (Violin II):** *fff*
- VA (Viola):** *fff*
- VC (Violoncello):** *fff*
- CB (Contrabass):** *f*, *ff*

Tempo and dynamics markings include *molto*, *pizz.*, and *(secco)*. Rehearsal marks 3 and 4 are present in several parts. A large 'X' is marked at the end of the page.

