

LEE WESTWOOD

VIGNETTES

FOR FLUTE & CLARINET

SCORE IN C

2013-2014

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Vignettes For Flute & Clarinet

(2013-2014)

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...prayer beads, ornaments, maquettes, vignettes, miniatures, haiku, poems, stanzas, chapters, scrapbook, outlines, fragments, sketches, impressions, imprints, colours, flavours, fleeting visions, windows, doors, openings, portals...

In our hands we hold a bag of marbles, which we remove, one by one, in order to examine them more closely in the light. Within each and every orb, although small, we see a unique blend of colours, of forms, of impressions which in themselves contain a world infinitely more vast than the marble itself.

Each movement deals with just one small idea, developed or reflected upon within very limited confines. Some places we are left to dwell in for a short time, others we are whisked through just long enough to glimpse its nature. The movements strive to be visual, tactile, to take shape and form before the mind's eye. Structure and development remain inconclusive, fragmentary or loose throughout, continually subservient to the evocation of an impression.

This collection of pieces represents a careful selection of movements from a larger suite of vignettes, originally composed for flute and oboe/cor anglais. Although the current sequence is one recommended by the composer, they may also be performed individually, in smaller groups, and in any order.

L.W.

I – Copycat – in a flat, grey landscape, two voices echo one another closely in a steady, monotonous rhythm, singing a strange and hollow song.

II – Contours – with words, there is always more than one way to say the same thing. The language of music is no exception. Slight variants in contour allow the two voices in this piece to talk excitedly about the same melody, yet each in their own way.

III – Colloquies: Repartee – sometimes talking nonsense can lead to the most surprisingly colourful and spontaneous conversations.

IV – Colloquies: Chinese Whispers – other times, during an exchange of words, you may find yourself simply repeating things you heard elsewhere, the message becoming more and more distorted as it gets relayed.

V – Winter – A Monody – the slumbering body of winter lies heavy upon the land, its laboured breathing punctuating the phrases of a static, frozen melody. Slight variants between the two voices create a gentle sustain.

VI – Rounds – two lively, staccato voices spell out reams of broad and cyclical arpeggios, continually sidestepping and chromatically shifting, transforming their sonic space with fresh harmonic colours. Patterns of accents borrow their initial relationships from the nested sequences of the silver mean, before folding them over and over in ever-morphing lattices of tumbling rhythms.

For my Nan, Doreen Joan Gavrielides

Vignettes For Flute & Clarinet

- I -

'Copycat'

Lee Westwood
(Brighton, August 2013)

J = 116 Without nuance

Flute Clarinet in B \flat

6

10

16

23

27

31

mp *f* mp *f* *p*

mp *f* mp *f* *p*

37

mp

p < *mf*

mp

p < *mf* *p* <

42

p

mf

f

mf

mp

mf

f

mf

mp

49

p

p

52

fp *ff*

fp *ff*

- II -
'Contours'

Lee Westwood
(Brighton, December 2013)

♩ = 80 Peaceful, expressive

Flute

Clarinet in B♭

5 tr. G key

6 tr. mid E key

7 tr. high C key

tr. mid E key

8 tr. high E key

10

tr. G key

13

tr. D key

tr. low B key

16

tr. D# key

tr. low B key

19

tr. D# key

tr. low B key

tr. low A key

20



mf

25

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

tr. low A key

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

27

pp *mp* *5* *9*

pp *mp*

29

f *tr. D key* *p* *mp* *p* *mf*

tr. low A & B^b keys together

f *p* *mp* *3* *p* *mf*

tr. low A key

31

mp *mf* *f*

tr. low A key

mp *3* *mf* *3* *f*

32

34

tr. E key

tr. low A key

molto rit.

37

Lento

c. 4'01"

- III -
'Colloquies: Repartee'

Lee Westwood
(Brighton, December 2013)

$\text{♩} = 113$

The musical score consists of two staves. The top staff is for Flute, and the bottom staff is for Clarinet in B♭. The score is divided into measures by vertical bar lines. Measure 1 starts with a dynamic of *mf*, followed by *p*. Measures 2 and 3 start with *mp*, followed by *mf*. Measure 4 starts with *f*, followed by *p*, then *ff*, then *mf*. Measure 5 starts with *p*, followed by *f*, then *pp*, then *mf*. Measure 6 starts with *p*, followed by *f*, then *pp*. Measure 7 starts with *mf*, followed by *f*. Measure 8 starts with *mp*, followed by *mf*. Measure 9 starts with *mf*.

10 **Meno mosso** ($\text{♩} = 65$)

The musical score consists of two staves. The top staff uses a treble clef and a 2/4 time signature. It starts with a dynamic *p*, followed by *mf*, then *mp*, *f*, *mf*, and *p*. The bottom staff uses a bass clef and a 2/4 time signature. It starts with *p*, followed by *mf*, then *mp*, *mf*, and *p*. Measure 13 begins with a tempo of $\text{♩} = 85$. The top staff has dynamics *mp*, *p*, *mp*, *mf*, and *f*. The bottom staff has dynamics *mp*, *p*, *mp*, and *mf*. The score concludes with a measure of *mf* followed by a repeat sign and a section of *p*.

c. 1'14"

- IV -
 'Colloquies: Chinese Whispers'

Lee Westwood
 (Brighton, December 2013)

J = 113

The score consists of two staves. The top staff is for the Flute and the bottom for the Clarinet in B♭. The music is in common time, with various key signatures (F major, A major, C major) indicated by sharps and flats. Measure 1 starts with the Flute at *mf*, followed by the Clarinet at *p*. Measures 2-3 show the Flute at *mp* and the Clarinet at *p*. Measures 4-5 show the Flute at *mf* and the Clarinet at *f*. Measures 6-7 show the Flute at *mf* and the Clarinet at *mp*. Measures 8-9 show the Flute at *mf* and the Clarinet at *f*. Measures 10-11 show the Flute at *mf* and the Clarinet at *mp*. Measures 12-13 show the Flute at *f* and the Clarinet at *mf*. Measures 14-15 show the Flute at *mf* and the Clarinet at *f*. Measures 16-17 show the Flute at *mf* and the Clarinet at *f*. Measures 18-19 show the Flute at *f* and the Clarinet at *f*. Measures 20-21 show the Flute at *mp* and the Clarinet at *mf*. Measures 22-23 show the Flute at *mp* and the Clarinet at *f*. Measures 24-25 show the Flute at *mf* and the Clarinet at *mf*.

c. 1'04"

- V -

'Winter - A Monody'

Lee Westwood
(Brighton, December 2013)**J = 60 Still, freetime & very expressive****J = 90**

Flute in-breath through flute out-breath through flute in-breath out-breath in-breath

p

Clarinet in B_b in-breath through clarinet out-breath through clarinet in-breath out-breath in-breath

p

* note lengths are flexible, although voices should remain in synchrony.

A tempo (J = 90) rit. A tempo (J = 90) rit. A tempo (J = 60)

in-breath through flute

7 10 12 14

A tempo (J = 90) rit. A tempo (J = 90) rit. A tempo (J = 90) rit.

11 14 13 14

A tempo (J = 90) rit. A tempo (J = 90) rit. A tempo (J = 60)

14 16 17 18

in-breath through flute out-breath through flute in-breath

in-breath through clarinet out-breath through clarinet in-breath

14

19 A tempo ($\text{♩} = 90$) rit.

22 A tempo ($\text{♩} = 90$) rit.

13 A tempo ($\text{♩} = 90$) rit.

13 A tempo ($\text{♩} = 90$) rit.

10 A tempo ($\text{♩} = 60$)

in-breath through flute

in-breath through clarinet

26 A tempo ($\text{♩} = 90$) rit.

8 A tempo ($\text{♩} = 90$) rit.

3 Lento

in-breath through clarinet

29 in-breath through flute

out-breath through flute

in-breath

out-breath

in-breath

out-breath

out-breath through clarinet in-breath

out-breath in-breath

out-breath

> ppp

ppp

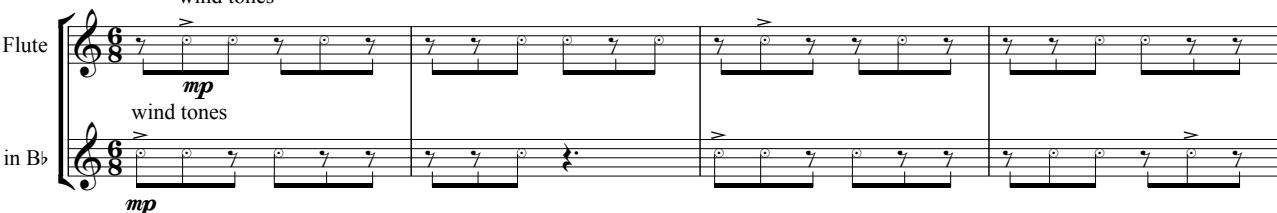
c. 3'30"

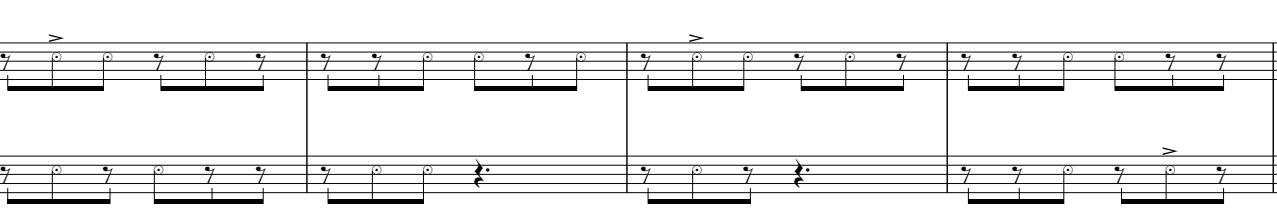
- VI -
'Rounds'

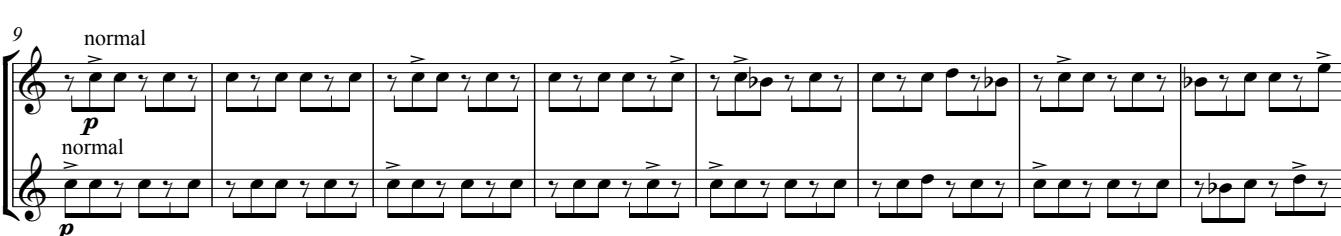
Lee Westwood
(Brighton, January 2014)

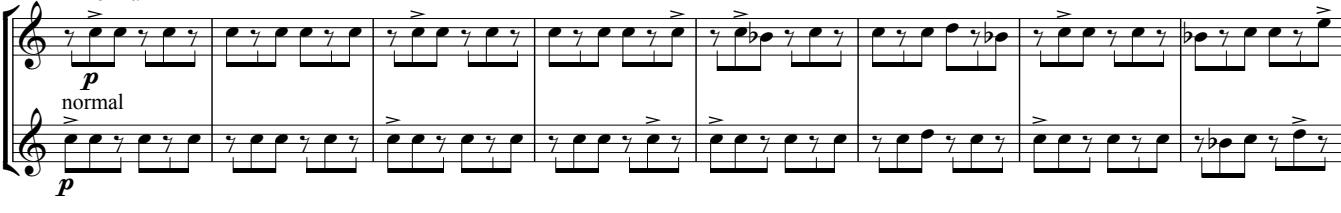
J. = 110 Crisp, rhythmical

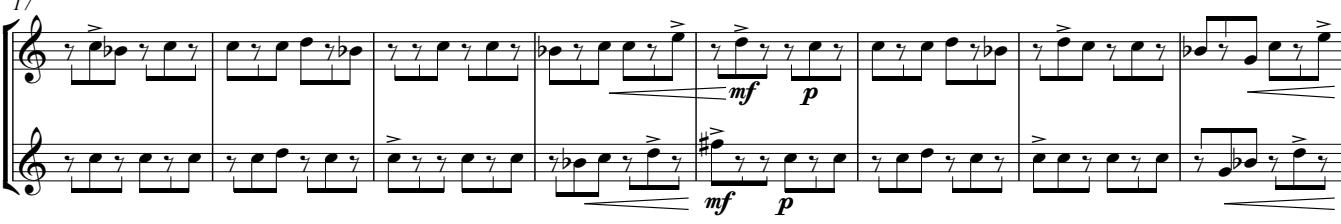
wind tones

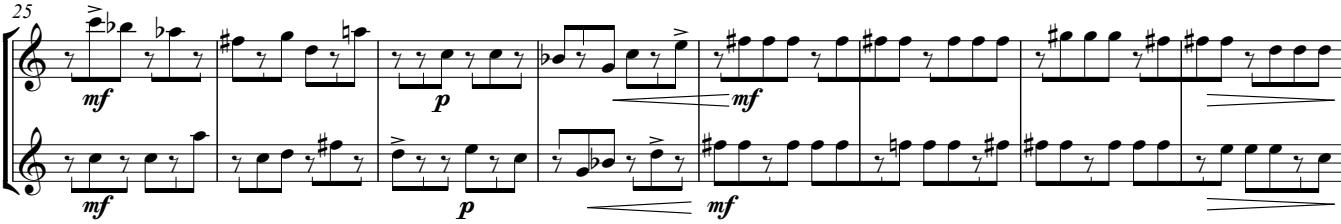
Flute 

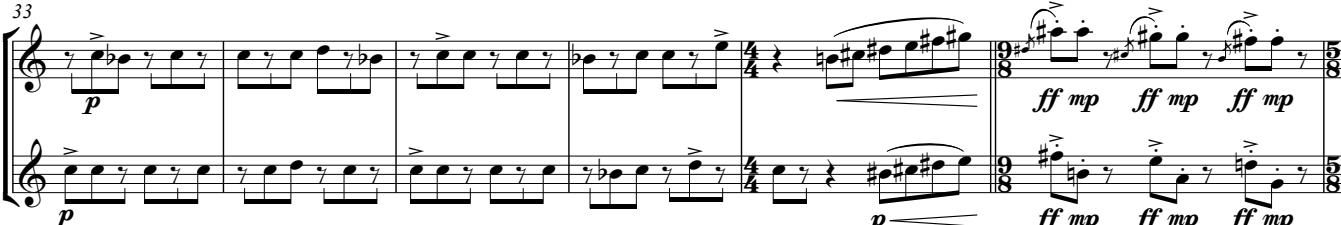
Clarinet in B♭ 

5 

9 **normal**
p 

17 

25 

33 

39 

46

53

61

67

75

81

86

ff mp ff mp ff mp ff mp ff mp ff mp pp

ff mp ff mp ff mp ff mp ff mp pp

93

b> b> b>

b> b> b>

101

b> b> b>

b> b> b>

108

b> b> b>

b> b> b>

115

ff p ff p ff p ff p

ff p ff mp ff mp ff mp ff mp

122

ff p f ff p ff p ff p

ff mp f ff mp ff mp ff mp

129

ff p ff p ff p ff mp ff mp ff mp ff mp

ff mp ff p ff p ff mp ff mp ff mp ff mp

135

ff mp ff mp ff mp ff mp ff mp ff mp ff mp ff mp mp ff mp ff mp

ff mp ff mp ff mp ff mp ff mp ff mp ff mp ff mp ff mp ff mp ff mp ff mp ff mp ff mp

142

ff mp ff mp ff ff p ff p

ff mp ff mp ff mp ff mp ff mp ff mp ff mp ff mp ff mp ff mp ff mp ff mp

149

ff p ff p ff p ff mp ff ff p ff mp ff ff p ff mp ff ff p

ff p ff p ff p ff mp ff ff p ff mp ff ff p ff mp ff ff p

155

ff p ff p ff ff p ff p ff p ff mp ff mp ff p

ff p ff p ff p ff mp ff p ff p ff mp ff mp ff p

161

ff mp ff mp ff mp ff mp ff p

ff mp ff mp ff mp ff mp ff mp ff mp ff mp

167

173

181

185

c. 3'24"