

Scarlet Crimson Carmine

Triple variations for orchestra

Sean Clarke

2019

Scarlet Crimson Carmine – Triple variations for orchestra

Composed for the Toronto Symphony Orchestra, 2019 Explore the Score program.
Premiered on 12 Jan. 2019, directed by Gary Kulesha.

Biography

Sean Clarke is a composer, flutist and theorist from Calgary, now based in Ottawa. He completed a doctorate in composition at the University of Montréal under the guidance of Ana Sokolovic and Jonathan Goldman, generously supported by a SSHRC Joseph-Armand Bombardier Doctoral Scholarship. Previously, he studied flute and composition at the Royal Northern College of Music under Peter Lloyd and Anthony Gilbert, and the University of Calgary under Allan Bell and David Eagle.

His works have been performed in France, America, and across Canada, by the National Youth Orchestra, Quatuor Bozzini, Robert Aitken, Land's End Ensemble, Ensemble Mise-En, Ensemble Arkea, and Project Iso, as well as featured in the World Saxophone Congress and the Canadian University Music Society annual conference. Sean has presented his theory research, which focuses on the music of Pierre Boulez and formal function in contemporary music, at national and regional conferences.

As a freelance flutist, Sean has performed in contemporary music festivals in Montréal, Calgary and Saskatoon, with the Calgary Philharmonic Orchestra and the Red Deer Symphony, and in concert series including the Société de Musique Contemporaine de Québec's Série Hommage and McGill University's Schulich Professional Concert Series.

Sean Clarke
clarlesc@hotmail.com
438-826-2552
www.sean-clarke.com

www.soundcloud.com/seanclarkecomposer-1

Instrumentation

2 Flutes
2 Oboes
2 Clarinets in B-flat
2 Bassoons

4 Horns in F
3 Trumpets in C
3 Trombones
1 Tuba

Violin I (*divisi*: a & b)
Violin II (*divisi*: a & b)
Viola (*divisi*: a & b)
Cello (*divisi*: a & b)
Double bass (minimal use of *divisi*)

Score is in C

Duration

ca. 5 min.

Program notes

Scarlet, crimson and carmine are three deep shades of red. They evoke conflicting images of passion, death, love, anger, tenderness, and violence.

Though broadly similar, these intense hues are distinct and rich in their own right when examined closely. Furthermore, there is room for subtle variation and contrast within each shade.

Similarly, this piece examines three musical ideas that are developed and transformed over time. The form consists of a set of triple variations followed by a brief coda:

A¹ B¹ C¹ – A² B² C² – A³ B³ C³ – Coda (B⁴)

Working against the episodic nature of variation form, however, is a dramatic through-line that fuses the short sections together and gives the work a distinct emotional trajectory. This connective thread leads the listener through a wide range of affective territory in a relatively short amount of time; a densely packed journey through a vermillion-soaked landscape.

rit. -----

This page contains the orchestral score for the first movement of 'Scarlet Crimson Carmine'. The score is divided into two systems. The first system includes woodwinds (Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2), horns (Horn 1-4), trumpets (Trumpet 1-3), trombones (Trombone 1-3), and tuba. The second system includes strings (Violin 1/a & 1/b, Violin 2/a & 2/b, Viola/a & b, Cello/a & b, and Double bass). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *f*, *ff*, *pp*, *p*, *mp*, and *mf*. The tempo is marked 'Largo' with a metronome marking of approximately 40-44 beats per minute. The key signature has one sharp (F#). The score includes a 'rit.' (ritardando) marking with a dashed line. The page number '1' is in the top right corner.

B1 Arabesque - espressivo
a tempo

C1 Agitato

4

Fl 1 *mf* *f* *mp*

Fl 2 *mf* *p* *mp* *mf* *p* *mp* *mf* *mp*

Ob 1 *mf* *p* *mp* *mf* *p* *mp* *p* *mp* *mf*

Ob 2

Cl 1 *mf* *mp* *mp* *mf* *p* *mp* *mp* *mf* *p* *mp*

Cl 2 *p*

Bsn 1 *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Bsn 2 *mf* *pp* *mp* *p* *mf* *mp* *mf*

Hn 1 *mf* *p* *sfz* *mp*

Hn 2 *mp*

Hn 3

Hn 4

Tpt 1 *a tempo* *mp*

Tpt 2

Tpt 3

Tbn 1 *mp*

Tbn 2 *mp*

Tbn 3

Tuba

Vn 1/a *mf* *pp* *pp* *mp*

Vn 1/b *mf* *pp*

Vn 2/a *pp*

Vn 2/b *pp*

Vla/a *mf* *pp*

Vla/b

Vc/a *mf* *p* *pizz.* *arco* *mp* *p* *mp* *pizz.* *mp*

Vc/b *mp* *pizz.* *mp* *pizz.* *mp*

Db *mp* *pizz.* *mp*

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

7

Fl 1 4/8 3/8 5/8 2/4 5/4

Fl 2 4/8 3/8 5/8 2/4 5/4

Ob 1 4/8 3/8 5/8 2/4 5/4

Ob 2 4/8 3/8 5/8 2/4 5/4

Cl 1 4/8 3/8 5/8 2/4 5/4

Cl 2 4/8 3/8 5/8 2/4 5/4

Bsn 1 4/8 3/8 5/8 2/4 5/4

Bsn 2 4/8 3/8 5/8 2/4 5/4

Hn 1 4/8 3/8 5/8 2/4 5/4

Hn 2 4/8 3/8 5/8 2/4 5/4

Hn 3 4/8 3/8 5/8 2/4 5/4

Hn 4 4/8 3/8 5/8 2/4 5/4

Tpt 1 4/8 3/8 5/8 2/4 5/4

Tpt 2 4/8 3/8 5/8 2/4 5/4

Tpt 3 4/8 3/8 5/8 2/4 5/4

Tbn 1 4/8 3/8 5/8 2/4 5/4

Tbn 2 4/8 3/8 5/8 2/4 5/4

Tbn 3 4/8 3/8 5/8 2/4 5/4

Tuba 4/8 3/8 5/8 2/4 5/4

Vn 1/a 4/8 3/8 5/8 2/4 5/4

Vn 1/b 4/8 3/8 5/8 2/4 5/4

Vn 2/a 4/8 3/8 5/8 2/4 5/4

Vn 2/b 4/8 3/8 5/8 2/4 5/4

Vla/a 4/8 3/8 5/8 2/4 5/4

Vla/b 4/8 3/8 5/8 2/4 5/4

Vc/a 4/8 3/8 5/8 2/4 5/4

Vc/b 4/8 3/8 5/8 2/4 5/4

Db 4/8 3/8 5/8 2/4 5/4

11

A2 Delirium - innig

The musical score is organized into three measures with the following time signatures: 5/4, 2/4, and 4/4. The instruments and their parts are as follows:

- Flutes (Fl 1, Fl 2):** Rest in all measures.
- Oboes (Ob 1, Ob 2):** Rest in all measures.
- Clarinets (Cl 1, Cl 2):** Rest in all measures.
- Bassoons (Bsn 1, Bsn 2):** Play a half note in the first measure (5/4), then rest in the second and third measures.
- Horns (Hn 1-4):** Horns 1 and 2 play a half note in the first measure (5/4), then rest. Horn 4 plays a half note in the first measure (5/4), then rest.
- Trumpets (Tpt 1-3):** Trumpet 1 plays a half note in the first measure (5/4), then rest. Trumpets 2 and 3 are silent.
- Trombones (Tbn 1-3):** Trombone 1 plays a half note in the first measure (5/4), then rest. Trombones 2 and 3 play a half note in the first measure (5/4), then rest.
- Tuba:** Plays a half note in the first measure (5/4), then rest.
- Violins (Vn 1/a, Vn 1/b):** Violin 1/a and 1/b play a half note in the first measure (5/4), then rest. In the third measure (4/4), they play a melodic line with triplets and a quintuplet.
- Violas (Vn 2/a, Vn 2/b):** Viola 2/a and 2/b play a half note in the first measure (5/4), then rest. In the third measure (4/4), they play a melodic line with triplets and a quintuplet.
- Violas (Vla/a, Vla/b):** Viola/a and Vla/b play a half note in the first measure (5/4), then rest. In the third measure (4/4), they play a melodic line with triplets.
- Violas (Vc/a, Vc/b):** Viola/a and Vc/b play a half note in the first measure (5/4), then rest. In the third measure (4/4), they play a melodic line with triplets and a quintuplet.
- Double Basses (Db):** Play a half note in the first measure (5/4), then rest.

Dynamic markings include *mp*, *p*, *pp*, and *ppp*. Performance instructions include *arco*, *pizz.*, and *single player*.

14

This page of the musical score, marked with rehearsal number 14, contains the following instruments and parts:

- Flutes:** Fl 1, Fl 2
- Oboes:** Ob 1, Ob 2
- Clarinets:** Cl 1, Cl 2
- Bassoons:** Bsn 1, Bsn 2
- Horns:** Hn 1, Hn 2, Hn 3, Hn 4
- Trumpets:** Tpt 1, Tpt 2, Tpt 3
- Trombones:** Tbn 1, Tbn 2, Tbn 3
- Tuba:** Tuba
- Violins:** Vn 1/a, Vn 1/b, Vn 2/a, Vn 2/b
- Violas:** Vla/a, Vla/b
- Violoncellos:** Vc/a, Vc/b
- Double Bass:** Db

The score is characterized by frequent changes in time signature, alternating between 3/4 and 4/4. Dynamic markings such as *pp* (pianissimo), *p* (piano), and *mp* (mezzo-piano) are used throughout. The woodwinds and strings play melodic lines with various articulations, including slurs and accents. The brass instruments provide harmonic support and rhythmic patterns. The overall texture is dense and complex, typical of a late 20th-century symphonic work.