

JOHN AYLWARD

DAEDALUS

for bass/ alto flute, clarinet/ bass clarinet, violin and cello

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Daedalus. 2016. 9'20".

For bass/alto flute, clarinet/bass clarinet, violin and cello.

Daedalus was commissioned by the The City of Tomorrow as part of their series on nature, the mechanical and the apocalyptic. I was tasked with the project of composing a piece that would comment on the human's struggle with the machine, technology and industry. For me, Ovid's stories of Daedalus fit perfectly with this theme as both inspiration and cautionary tale. I later reimagined the work for flute, clarinet, violin and cello: an instrumentation that would allow the work to pair with another recent piece, Mercury, which is also based on Ovid's Metamorphoses.

In Daedalus, the quartet is tasked with imagining these liminal zones of human and psychological discovery by playing a range of techniques that are analogs to the natural and the mechanical. Interestingly, it is in the midst of what we might think to be the most mechanical sounds that we most clearly hear human expression.

Performance Notes:

All un-pitched effects are annotated within the score.
Sound production for un-pitched effects is intended to vary along with the interpretation of the work.
Tempo markings are somewhat flexible.
Accidentals and microtonal indications are used in the traditional manner.
Some courtesy accidentals are used for clarity.

DAEDALUS

Transposed Score

John Aylward

= 112 - 116 *Light, fast and shimmering*

Bass flute speak syllables through flute
pitchless attacks

Bass Flute

f ft khu - ts t k t k tss suoo wht *ff*

Bass Clarinet air / breath

Clarinet in B \flat

p *fp* *f*

Violin

mf

circular brushing, no pitch

Cello

fp *f*

B. Fl.

f khu ft ft k t k t k t *ff sub.* ft khu ts

Slap Tongue (no pitch)

B \flat Cl.

mf

heavy bow pressure,
no pitch

Vln.

p

wide vibrato

Vc.

ppp

7

B. Fl. *t k t k t k t kss* **f** *ch k* **fp** *ft ft* **f** *gliss.*

B♭ Cl. *non vib.* **p** **f** *3*

Vln. **f** *rapid circular breathing, becoming pitch* **mp** **f** **p** **p** **f** **p**

Vc. *non vib.* **p** **f** *norm.* **pp** **p**

11

B. Fl. *k ch k* **f** **p sotto voce** **mf** **p** **f** *(becoming breath only)* **p** **f** **p** **p** **p**

B♭ Cl. *5* **mf** *5* **mf** *3* **f** *air / breath*

Vln. *11* *pizz.* **mf espr.**

Vc. *wide vibrato* **p sotto voce** **p** **mp**

accel.

15

B. Fl. (inhale) (exhale) becoming pitch...

t k t k ha ha wah p p ha ha ts

f *mp*

B♭ Cl. *ff* *p*

Vln. *mf*

Vc. *p* *mf* *p*

a tempo

19

B. Fl. p t p t k huh ft ft t k tuh - s hoo ft ft k

f *p*

B♭ Cl. *p*

Vln. pizz. (very little pitch) arco pizz. *espr.* *mp*

Vc. circular brushing, no pitch (continue circular bowing) wide vibrato

p *p*

23

B. Fl. *t k kuh* *ts t k* *p t p t p ta ht* *ht k ht ft k t k t k t*

B♭ Cl. (pitchless slap) *mf* *pp*

Vln. *p espr.*

Vc. *pp sotto voce*

5

27

B. Fl. *p ts* *f* *p ft ft* *mf fff*

B♭ Cl. *p*

Vln. pitchless pizzicato *f* (arco) wide vibrato wide vibrato

Vc.

32

B. Fl. *mf* *fp* *f*

B♭ Cl. *mf* *fp* *f*

Vln. 32 *f* *p*

Vc. *f* *mf* *f*

t tk t k t ssss sa tk ka ki ta eee eeoouooo wha whi whi whee

Somewhat mechanical, still light

36 (hum 'C')

B. Fl. *fp* *f* *mf*

B♭ Cl. *mf*

Vln. 36 *mf*

Vc. *f* *mf*

rit...
(hum 'A')

B. Fl.

B♭ Cl.

Vln.

Vc.

p

a tempo

B. Fl.

B♭ Cl.

Vln.

Vc.

p *f* t k f tooo ft ft k teeee yuh fff *p* *mp*

to B♭ Cl.

p *p poco espr.* *mp* *mf*

mp poco espr. *mf* *pizz.* *mf*

mf

48

B. Fl.

Bb Cl.

Vln.

Vc.

f

f

f

f

arco

pizz.

51

B. Fl.

Bb Cl.

Vln.

Vc.

p

ff

mf

p

ff

p

f

p

arco

arco

t k t k t

ft kuh tk t k

air / breath

54 (inhale) (exhale) (inhale) (exhale) (inhale) (exhale)

B. Fl. p p wha t k p p p p ha p p

B♭ Cl. *p* *f* *p* *sotto voce*

Vln. 54 *p* *sotto voce*

Vc. air / breath

58 (inhale)

B. Fl. hup pah

B♭ Cl. *p* *espr.*

Vln. 58 *pp* *sotto voce* *wide vibrato* *p*

Vc. *p* *sotto voce* *wide vibrato*

Musical score for measures 63-65. The score is in 4/8 time and features four staves: B. Fl., B♭ Cl., Vln., and Vc. Measure 63 is marked with a *mf* dynamic and contains a triplet in the B♭ Cl. part. The Vln. and Vc. parts feature long, sweeping lines with slurs.

Warmer, more flexible, somewhat slower

Musical score for measures 66-69. The score is in 4/8 time and features four staves: B. Fl., B♭ Cl., Vln., and Vc. Measure 66 is marked with a *mp* dynamic. Measures 67-69 are marked with a *p* dynamic and include the instruction *wide vibrato* for the B. Fl., B♭ Cl., and Vc. parts. The Vln. part has a *mf* dynamic in measure 66. The B. Fl. part has a *wide vibrato* instruction in measure 67.

70

B. Fl.

B♭ Cl.

Vln.

Vc.

This musical system covers measures 70 to 75. It features four staves: B. Fl., B♭ Cl., Vln., and Vc. The B. Fl. and Vln. parts play a melodic line of six dotted half notes, each with a slur. The B♭ Cl. part plays a similar melodic line but includes dynamic markings (hairpins) in measures 72 and 73. The Vc. part provides a harmonic accompaniment with a similar melodic line.

76

B. Fl.

B♭ Cl.

Vln.

Vc.

This musical system covers measures 76 to 81. It features four staves: B. Fl., B♭ Cl., Vln., and Vc. The B. Fl. part continues the melodic line with a slur. The B♭ Cl. part has a more active role with eighth notes and slurs. The Vln. part has a melodic line with a slur and dynamic markings. The Vc. part provides a harmonic accompaniment with a similar melodic line and dynamic markings.

82 to alto flute

B. Fl.

B♭ Cl.

Vln.

Vc.

rit... *a tempo light, sharp*

89

B. Fl. alto flute

norm. vib.

p sotto voce

B♭ Cl. to bass clarinet

norm. vib.

Vln. *mf punchy*

Vc. *mf*

95

B. Fl.

Bass Clarinet

Vln.

Vc.

mp

mf

mp

mf

mp *punchy*

mf

p *sotto voce*

wide vibrato

norm. vib

100

B. Fl.

B. Cl.

Vln.

Vc.

p

wide vibrato

flexible, fluid

106

B. Fl. *mf* *p* *sotto voce* *wide vibrato*

B♭ Cl. *espr.*

Vln. *mf* *p* *sotto voce* *wide vibrato*

Vc. *p* *espr.*

109

B. Fl. *mp*

B♭ Cl. *mp* *mf*

Vln. *mp*

Vc. *mp* *mf*

*Somewhat robotic
light and sharp*

Musical score for measures 113-115. The score is for four instruments: B. Fl., B♭ Cl., Vln., and Vc. The music is in 3/16 time, which changes to 4/8 time at measure 115. Measure 113 starts with a dynamic of *mf* and includes a sixteenth-note triplet. Measure 114 has a dynamic of *f*. Measure 115 has a dynamic of *f*. The B. Fl. part has a long slur over measures 113-115. The Vc. part has a sixteenth-note triplet in measure 114.

Musical score for measures 116-118. The score is for four instruments: B. Fl., B♭ Cl., Vln., and Vc. The music is in 3/8 time, which changes to 3/4 time at measure 118. Measure 116 has a dynamic of *ff*. Measure 117 has a dynamic of *ff*. Measure 118 has dynamics of *f* and *p*. The B. Fl. part has a long slur over measures 116-118. The Vc. part has a dynamic of *ff* in measure 117.

120

B. Fl. *mf*

B♭ Cl. *mf*

Vln. *mf*

Vc. *f* *mf*

flexible, fluid
wide vibrato

125

B. Fl. *f* *p* *f* *fp* *sotto voce*

B♭ Cl. *f* *to Bb Cl.*

Vln. *f* *p* *mp*

Vc. *f* *p* *mp*

129

B. Fl.

B♭ Cl.

Vln.

Vc.

mf

mf

mf espr.

B♭ Cl

6

6

3

3

6

5

5

p

sotto voce

sotto voce

132

B. Fl.

B♭ Cl.

Vln.

Vc.

mf

mf p

mf

f p

f

f espr.

mf

f

6

3

3

3

3

3

3

3

3

moving more rapidly, always fluid

wide vibrato

136

B. Fl. *f* *p subito*

B♭ Cl. *p*

Vln. *p*

Vc. *p*

140

B. Fl.

B♭ Cl. *mf*

Vln. *p*

Vc. *mf*

143

B. Fl.

B♭ Cl.

Vln.

Vc.

f

148

B. Fl.

B♭ Cl.

Vln.

Vc.

f

p

p

p

Somewhat mechanical, still fluid

151

B. Fl. *f* 6 3

B♭ Cl. *f* 7 3

Vln. *f* 5 5

Vc.

156

B. Fl. *mf* t k t k

B♭ Cl. *p* 3

Vln. *p* *p* 3 3

Vc. *mp* 5

Musical score for measures 160-162. The score is for four staves: B. Fl., B♭ Cl., Vln., and Vc. The key signature has one flat (B♭) and the time signature is 3/8. Measure 160 starts with a treble clef and a key signature change to one flat. Measure 161 has a 4/4 time signature change. Measure 162 has a 3/8 time signature change. Dynamics include *f* (forte) in measures 161 and 162. Fingerings of 5 and 3 are indicated. A hairpin crescendo is shown below the Vc. staff.

Musical score for measures 163-166. The score is for four staves: B. Fl., B♭ Cl., Vln., and Vc. The key signature has one flat (B♭) and the time signature is 3/8. Measure 163 starts with a treble clef and a key signature change to one flat. Measure 164 has a 3/8 time signature change. Measure 165 has a 4/4 time signature change. Measure 166 has a 3/8 time signature change. Dynamics include *f* (forte) in measures 163 and 166, and *p* (piano) in measure 165. A hairpin crescendo is shown below the Vc. staff. Text boxes indicate "to bass flute" above the B. Fl. staff and "to bass clarinet" above the B♭ Cl. staff.

167

Bass flute

B. Fl.

Bass Clarinet

B♭ Cl.

Vln.

Vc.

p

flexible, fluid

170

B. Fl.

mf espr.

mp

B♭ Cl.

6

6

6

5

5

Vln.

170

5

5

5

5

mf espr.

wide vibrato

Vc.

mf espr.

5

173

B. Fl. *mf* *mp*

B \flat Cl. *mp*

Vln. *mp* *p*

Vc.

176

B. Fl. *mf espr.*

B \flat Cl. *mf*

Vln. *mf*

Vc. *mf*

179

B. Fl.

B \flat Cl.

Vln.

Vc.

p

p

mp espr.

5

5

5

182

B. Fl.

B \flat Cl.

Vln.

Vc.

mp espr.

p

6

3

5

5

5

5

Warmer, more flexible, somewhat slower

185

B. Fl.

B♭ Cl.

Vln.

Vc.

p

p

p

sim.

189

B. Fl.

B♭ Cl.

Vln.

Vc.

wide vibrato

mp

wide vibrato

mp

sim.

(gliss upper voice)

193

B. Fl.

B♭ Cl.

Vln.

Vc.

198

B. Fl.

B♭ Cl.

Vln.

Vc.

mp

p

mp

p

mp

202

B. Fl.

B♭ Cl.

Vln.

Vc.

p

to B♭ Cl.

poco rit....

206

B. Fl.

B♭ Cl.

Vln.

Vc.

B♭ Cl.

a tempo
Gaining Intensity

210

B. Fl.

B \flat Cl.

Vln.

Vc.

213

B. Fl.

B \flat Cl.

Vln.

Vc.

216

B. Fl. *mf* *wide vibrato*

B♭ Cl. *p* *f* *espr.*

Vln. *mf* *wide vibrato*

Vc. *p* *f*

219

B. Fl. *pp* *p*

B♭ Cl. *p*

Vln. *p*

Vc. *p*

222

B. Fl.

B \flat Cl.

Vln.

Vc.

p

226

B. Fl.

B \flat Cl.

Vln.

Vc.

230

B. Fl.

B \flat Cl.

Vln.

Vc.

moving more rapidly, always fluid

234

B. Fl.

B \flat Cl.

Vln.

Vc.

mp

f ft khu - ts t k t^s k tss (inhale)

mp

mf

pp

mp

mp

pp

237

B. Fl.

B \flat Cl.

Vln.

Vc.

f ft khu ft ft

f

f espr.

p

f

p

240

B. Fl.

B \flat Cl.

Vln.

Vc.

ft ft t k t k t k duh

kt chu kt chu ft khu ts t k t k t k tss

f *p*

f

f

f

243

B. Fl. *ff*

B♭ Cl. *ff*

Vln. *ff*

Vc. *ff* 3 3 3 3

246

B. Fl. *fff*

B♭ Cl. *fff*

Vln. *fff*

Vc. *p*

Light, buoyant

250

B. Fl. *f* ft ts k wt ta ⁵ wt ta wt ta woo ta wt ta p p p pss — psss (inhale) (exhale) sa tk ka tk ka tk ka

B♭ Cl. key clicks *f* Slap Tongue (no pitch) *p*

Vln. 250 *f* *p*

Vc. *f* *p*

253

B. Fl. ta ta ta ta ta ta ta ta ta ta ts — kut kut kut ku

B♭ Cl. *f*

Vln. 253 *fp*

Vc. *f* pitchless pizzicato

256

B. Fl. *f* *fp* *fs* *f* ft ta

B♭ Cl. *f* *p* *f*

Vln. *fp*

Vc. *f*

259

B. Fl. pt tk ka ft (inhale) ch ka ch ka ch ka (exhale) ha ha

B♭ Cl. *p* *f*

Vln. *p* *f* *mp*

Vc.

262

B. Fl. *f* ft tk ka ch ka ch krrr t k t kuu t woo

B \flat Cl.

Vln.

Vc.

265

B. Fl. *p* t k t t k t k t k

B \flat Cl.

Vln.

Vc. *p*

268

B. Fl. *t k t k t* *mf* *k t* *t*

B \flat Cl. *6* *6*

Vln. *mf*

Vc. *3* *3* *mf*

271

B. Fl. *t k t k t k t* *f* *(inhale)* *ft ft*

B \flat Cl. *mf* *6* *f* *3*

Vln. *mp* *5* *f*

Vc. *3* *mp*

senza rit.

(exhale)

274

B. Fl.

3

k t k t waaaah

p *fp* *f*

B♭ Cl.

6

6

Vln.

274

Vc.

f

277

B. Fl.

p

B♭ Cl.

6

6

Vln.

277

Vc.

p