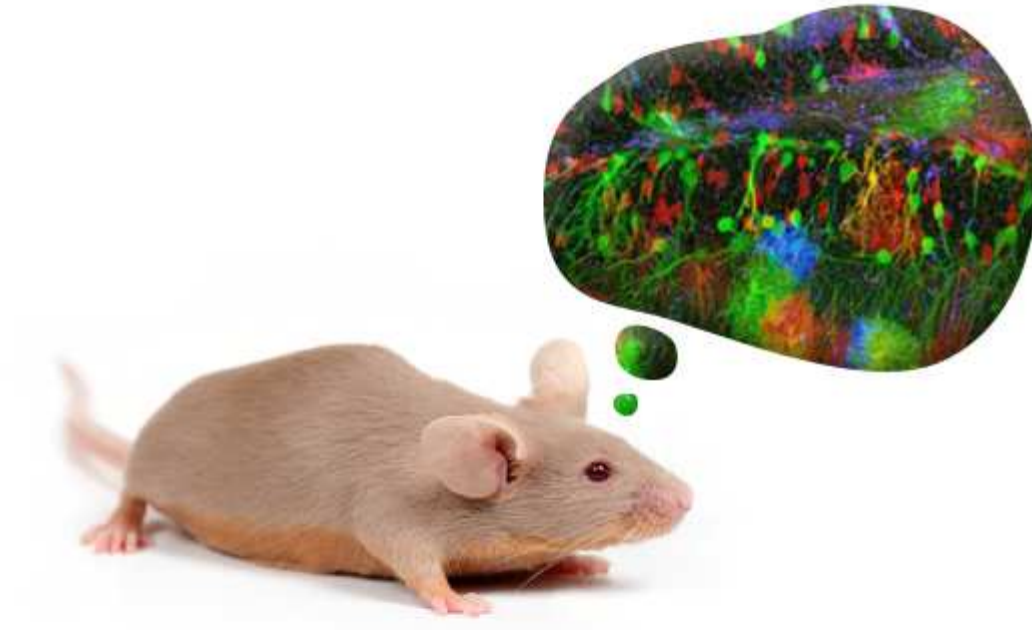


James Whittle



Brainbow mouse

for fl(picc).cl(bcl).pno.vln.vla.vc

Programme Note

"In the 1960s, scientists found that a particular jellyfish makes a protein that glows, known as green fluorescent protein. In the 1990s, using genetic engineering, researchers found that they could take the gene that makes GFP and insert it into the DNA of other cells. This makes different parts of the cell glow – and thus easier to see in a microscope – depending on where the gene is placed.

"To go short, Jean Livet, Jeff Lichtman and their collaborators at Harvard University were able to genetically alter mice so their neurons produce fluorescent proteins, and each cell produces a random combination of the colors yellow, red, and cyan. These colors mix, the way the basic colors of a television screen mix to produce a range of hues. Images can be taken in living mice, and the genetic engineering does not harm them. To celebrate this, the scientists decided to appropriately name the species: *Brainbow Mice*."

While I neither set out with nor assumed any programmatic intent, the brightly coloured images showing the workings of a mouse's brain - with scattered and distracted, reoccurring thoughts? - seemed to correspond to the musical gestures I was composing and treating with such flexibility, unravelling from the opening gesture into a drama for ensemble.

JWW, 30th March 2012 [Source: <http://www.nextnature.net/2007/11/brainbow-mice>]

Duration: 7 minutes

Performance Notes

When rehearsing and performing this piece, players should at all times have in mind the drama of the music, and the relationships each has to the other. A visual, theatrical experience is desired, as much as aural. The ensemble is at times divided differently, by timbre, by register, by spatial arrangement and mixed combinations. It is within these changing relationships and the sharing or not of material that the drama can be found, which should be conveyed to an audience.

Bars 12-17, strings, and bar 49, viola: a smaller notehead denotes that the string should be half-pressed to the fingerboard to achieve a muffled sound. Pitches here may be treated as approximate: they show the contour and general register of the phrase, though need not be entirely exact so long as the shape is clear.

Bars 11-12, flute: press the D key without covering the hole then slide your finger to cover the hole, bending the pitch from E flat to D whilst also singing them.

The players should sit in an arc:

	Piano	
	Viola	
Flute		Clarinet
Violin		Cello

Brainbow mouse

Urgent, but with a playful sense of distraction ♩ = 80

James Whittle (b. 1989)
March 2012

Flute (doubling Piccolo)

Clarinet in B \flat (doubling Bass clarinet)

Violin

Viola

Violoncello

ff

ff

ff

ff

pp *mf* *fff* *snarling* *pp* *fff* *pp* *fff*

sul pont. → sul pont.

tr *nat.* *3* *sul pont.*

sul pont. *fff* *6* → sul tasto

→ *nat.* → *sul pont.*

Urgent, but with a playful sense of distraction ♩ = 80

Piano

fff

ppp *ppp*

Red.

A

9

Fl. *ff* *ff* (*ff*)

Cl. *p* *ff* *ff* (*ff*)

Vln. *ff*

Vla. *ff*

Vc. *ff*

Pno. *f* *fff* *p*

Sing and play simultaneously

•••••↑

3 3

3 3

3 3

3 3

breathy, unfocused tongue slaps

Fl. *p* *pp* *mp*

Cl. *p* *pp* *6*

The string should be half-pressed to the fingerboard to achieve a muffled sound.

Vln. *pp* *ppp* *sf* *pp*

Vla. *pp* *ppp* *p* *pp* *mp*

Vc. *pp* *ppp* *6* *sf* *pp*

Pno. *pp* *pp*

15

Fl. *fp* *breathy* *fp*

Cl. *mf* *p* *fp* *mf* *p* *mf*

Vln. *sf* *ppp* *6* *sf* *jeté* *mf* *p*

Vla. *ppp* *mp* *sfp*

Vc. *6* *sfp* *sf*

Pno. *3* *pp*

Detailed description: This page of a musical score, numbered 8, contains measures 15 through 18. The score is for a woodwind and string ensemble with piano accompaniment. The Flute part (Fl.) begins at measure 15 with a sixteenth-note triplet marked *fp* and *breathy*, followed by a sixteenth-note sixteenth-note triplet marked *fp*. The Clarinet part (Cl.) starts with a half note marked *mf*, followed by a quarter note marked *p*, then a sixteenth-note sixteenth-note triplet marked *fp*, and a sixteenth-note sixteenth-note triplet marked *mf*. The Violin part (Vln.) features a sixteenth-note sixteenth-note triplet marked *sf*, followed by a sixteenth-note sixteenth-note triplet marked *ppp* with a sixteenth-note sixteenth-note triplet marked *6*, then a sixteenth-note sixteenth-note triplet marked *sf*, and finally a sixteenth-note sixteenth-note triplet marked *mf* with the instruction *jeté*, followed by a sixteenth-note sixteenth-note triplet marked *p*. The Viola part (Vla.) has a sixteenth-note sixteenth-note triplet marked *ppp*, followed by a sixteenth-note sixteenth-note triplet marked *mp*, and a sixteenth-note sixteenth-note triplet marked *sfp*. The Violoncello part (Vc.) has a sixteenth-note sixteenth-note triplet marked *6*, followed by a sixteenth-note sixteenth-note triplet marked *sfp*, and a sixteenth-note sixteenth-note triplet marked *sf*. The Piano part (Pno.) has a sixteenth-note sixteenth-note triplet marked *3* and a sixteenth-note sixteenth-note triplet marked *pp*.

B Mischievous

The musical score is arranged in six staves. The Flute (Fl.) staff begins at measure 17 with a sixteenth-note sixteenth-note sixteenth-note triplet (6) marked *fp*, followed by another triplet marked *sf*. The Clarinet (Cl.) staff has a sixteenth-note sixteenth-note sixteenth-note triplet (6) marked *p* to *f*. The Violin (Vln.) staff has a sixteenth-note sixteenth-note sixteenth-note triplet (6) marked *p* to *f*. The Viola (Vla.) staff has a sixteenth-note sixteenth-note sixteenth-note triplet (6) marked *mf* to *p*. The Violoncello (Vc.) staff has a sixteenth-note sixteenth-note sixteenth-note triplet (6) marked *p*. The Piano (Pno.) staff has a sixteenth-note sixteenth-note sixteenth-note triplet (6) marked *p*. The score is divided into three measures. The first measure is in 7/8 time, the second in 3/4 time, and the third in 4/4 time. The Flute and Clarinet parts have dynamic markings *fp*, *sf*, *p*, *f*, and *mf*. The Violin and Viola parts have dynamic markings *p*, *f*, *mp*, and *f*. The Violoncello part has dynamic markings *p*, *f*, *ff*, and *pp*. The Piano part has dynamic markings *p* and *pp*. The Flute and Clarinet parts have articulation marks *v* and *^*. The Violin and Viola parts have articulation marks *v* and *^*. The Violoncello part has articulation marks *v* and *^*. The Piano part has articulation marks *v* and *^*. The Flute and Clarinet parts have slurs and ties. The Violin and Viola parts have slurs and ties. The Violoncello part has slurs and ties. The Piano part has slurs and ties. The Flute and Clarinet parts have slurs and ties. The Violin and Viola parts have slurs and ties. The Violoncello part has slurs and ties. The Piano part has slurs and ties.

Fl. *ff* *pp* *p* *pp* *mp* *fff* inhale through flute, fingering the notated pitches (harmonic) explosive sneeze

Cl. *ff* flz. *ff*

Vln. *fp* *mp* *pp* molto sul tasto, senza vib. heavy scratch

Vla. *fp* *mp* *p* *pp* *ff*

Vc. III *mp* *mf* *p*

Pno. *fff* *p* *p* *pp*

Detailed description: This page of a musical score, numbered 10, features six staves. The top staff is for Flute (Fl.), starting at measure 21 with a *fff* dynamic and a complex melodic line. It changes to 3/4 time and includes dynamics *pp*, *p*, *pp*, *mp*, and *fff*. Performance instructions include 'inhale through flute, fingering the notated pitches' and '(harmonic) explosive sneeze'. The Clarinet (Cl.) staff also starts at measure 21 with *ff* and includes a *flz.* (flautissimo) instruction and a *ff* dynamic. The Violin (Vln.) and Viola (Vla.) staves begin with *fp* dynamics. The Violoncello (Vc.) staff starts with a *mp* dynamic and includes a 'III' fingering instruction. The Piano (Pno.) staff has two systems, with dynamics *fff*, *p*, and *pp*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

♩ = 88

poco rit.

♩ = 66

Fl. *p* *f* *p* *mp* *f* *p* *p* *timbral trill*

Cl. *p* *f* *p* *mp* *f* *p* *p*

Vln. *mp* *sul pont.* *somewhat bloated*

Vla. *f* *p* *sul pont.*

Vc. *mp* *sul pont.* *somewhat bloated*

♩ = 88

poco rit.

♩ = 66

Pno. *p lethargically* *f*

D Unhurried - more alert!

37

Fl.

Cl.

Vln.

Vla.

Vc.

Pno.

fp

p

pp

ff

fff

pp

p

pp

p

p

mf

f

p

p

f

p

Il senza vib.

sul pont.

sul pont.

sul pont.

sul pont.

3

(z)(7)

D Unhurried - more alert!

Detailed description: This is a page of a musical score for a chamber ensemble. It features six staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The score is divided into two systems. The first system covers measures 37 to 40. The second system covers measures 41 to 44. The key signature has one flat (B-flat major or D minor), and the time signature is 3/4. The Flute and Clarinet parts have dynamic markings of *fp*, *pp*, *p*, *mf*, *f*, and *p*. The Violin part has *p* and *pp*. The Viola part has *ff*, *fff*, and *pp*. The Violoncello part has *p* and *pp*. The Piano part has *p* and *pp*. There are performance instructions such as "Il senza vib." and "sul pont." with arrows pointing to specific measures. A fingering instruction "(z)(7)" is present above the Violin staff in measure 40. A rehearsal mark "D" is placed above the Flute staff at the beginning of the second system.

rit.

♩ = 56 Pensive

42

Fl. *p* *mf* *p* *f* *mf* *p poss.*

Cl. *p* *mf* *p* *f* *mf* *p poss.*

Vln. *f* *p* IV

Vla. *mf* *p* sul pont. *mf* dangerous

Vc. *f* *mf* *pp dolce* sul tasto senza vib.

Pno. *p* *pp* *p* *p*

rit.

♩ = 56 Pensive

Detailed description: This is a page of a musical score for a chamber ensemble. It features six staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The score begins at measure 42. The Flute and Clarinet parts have a dynamic range from *p* to *f*, with a *mf* section and a *p poss.* section. The Violin part has a *f* dynamic followed by a *p* dynamic. The Viola part has a *mf* dynamic followed by a *p* dynamic, with a section marked 'sul pont.' and 'dangerous' in *mf*. The Violoncello part has a *f* dynamic followed by a *mf* dynamic and a *pp dolce* section marked 'sul tasto senza vib.'. The Piano part has a *p* dynamic followed by a *pp* dynamic and a *p* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings. A 'rit.' (ritardando) marking is present above the first two measures of the second system. A tempo marking '♩ = 56 Pensive' is also present.

poco rit. **E** ♩ = 40 Sombre

48

Fl. *mf* unfocused tone bend

Cl. *mf*

Vln. *p* *mf* molto/sul tasto: make circles with the bow *pp* II senza vib. sul tasto *pp*

Vla. *f* *p* molto sul tasto tremolo rit. (IV) *pp*

Vc. *mf* *pp* IV sul tasto *pp*

poco rit. **E** ♩ = 40 Sombre

Pno. *mf* (mute strings with RH) *mf*

accel. ♩ = 60 Distracted

53

To Picc. Piccolo

Fl. *mp* *f* *p* *p* 3

Cl. *p* *f* *p* 3 *sf* *p* 3 3 3

Vln. *p* *mf* *f* *pp* molto sul tasto punta d'arco (use one finger)

Vla. *mf* *f* *pp* molto sul tasto punta d'arco (use one finger)

Vc. *mp* *mf* *f* *pp* molto sul tasto punta d'arco (use one finger)

Pno. *ff* *mp* pizz. nat. 3

F ♩ = 72 Lurking surreptitiously

59

Picc. *mf* *pp* *f* *pp* *ff*

Cl. *mf* *pp* *f* *pp* *ff* *pp*

Vln. *pp* nat. punta d'arco *pp* *f* *pp* *ff*

Vla. *pp* IV molto/sul pont. make circles with the bow nat. senza vib. *pp* *f* *pp* *ff* *fp*

Vc. *pp* III molto/sul pont. make circles with the bow nat. senza vib. *pp* *f* *pp* *ff* *pp*

F ♩ = 72 Lurking surreptitiously

Pno. *p* (poco a poco cresc.)

66

Picc.

Cl.

Vln.

Vla.

Vc.

Pno.

pp *ff*

tr

ff

pp

3

pp

mp

pp

pizz.

3

p

mp

senza vib.

3

pp

p

pp

pizz.

3

p

mp

f

Detailed description: This page of a musical score, numbered 18, contains measures 66 through 71. The score is for a woodwind and string ensemble. The Piccolo (Picc.) part starts with a trill in measure 66, marked *pp*, and then moves to a series of chords in measures 67-71, with dynamics ranging from *pp* to *p*. The Clarinet (Cl.) part begins with a trill in measure 66, marked *ff*, and then plays a melodic line with triplets in measures 67-71, marked *pp* and *mp*. The Violin (Vln.) part features a melodic line with dynamics *pp*, *ff*, *pp*, and *ff*, and includes a triplet in measure 67 marked *pizz.* and *p*. The Viola (Vla.) part has a melodic line with dynamics *ff*, *pp*, and *ff*, and includes a triplet in measure 67 marked *senza vib.* and *pp*. The Violoncello (Vc.) part has a melodic line with dynamics *ff*, *pp*, and *ff*, and includes a triplet in measure 67 marked *pizz.* and *p*. The Piano (Pno.) part provides a rhythmic accompaniment with dynamics *f* and *pp*, including a triplet in measure 67.

G Jumpy, then scrambling in a nervous fit

breathy and unfocused

Picc. *p* *mp* *mf* *tr*

Cl. *mf* *pp*

Vln. *E*

Vla. *p* *pp* *ff* *tr* *3*

Vc. *E* *arco con sord.* *gliss. trill between the quartertones* *tr* *ff*

G Jumpy, then scrambling in a nervous fit

Pno. *ff* *ff* *p* *ff* *p*

Absolute stillness.

81

To Fl.

To B. Cl.

arco con sord. sul pont.

8va

pp

pizz.

3

mf

p

mp

arco

pp

p

mf

p

mp

(f)

Absolute stillness.

9

f

7

85

Fl. Flute

B. Cl. Bass Clarinet in B \flat

Vln. *f* *mp* *nat.*

Vla. *fp* *fp* *f* *mp* *nat.*

Vc. *mf* *f* *mp* *nat.*

Pno. *f* *fff* *f*

sul pont.

jeté

3 3 6 6 3 3 3 3 6 5

H ♩ = 80 Frenetic!

rit. ♩ = 48 Still, sorrowful, nearly defeated

Fl. *fff* 3 5 *p* *pp* *p* *mf* *tr* To Picc.

B. Cl. *ff* 5 *pp* *mp* *mp* darkly

Vln. *fff* 3 *molto vib.* *pp* *p* *mp* *p* *nat.*

Vla. *fff* 5 3 *arco sul tasto IV* *pp* *p* *mp* *mp* *III nat.*

Vc. *fff* 3 3 5 *sul tasto flautando* *II poco vib.* *tr* *nat.* *mp* *p*

H ♩ = 80 Frenetic!

rit. ♩ = 48 Still, sorrowful, nearly defeated

Pno. (8) (8)

(Or release the pedal whenever the decay has reached silence.)



98 Piccolo *dolce* To Fl. *accel.*

Picc. *p* *p*

B. Cl. *dolce* *p* *p*

Vln. *pp* *p* *ppp* *p*
IV sul pont. make circles with the bow

Vla. *p* *pp* *p* *p*
vib. *dolce* III sul pont. make circles with the bow

Vc. *p* *p* *ppp* *p*
vib. *dolce* II sul pont. make circles with the bow

Pno. *ppp* *p* *ppp* *p* *accel.*

♩ = 60 Suddenly threatened

I ♩ = 72 Swagger with renewed vigour and humour

Flute *tr* tongue stop (ram) *mf* *pp* *fff mp*

B. Cl. *mp* *f* tongue stop (ram) *sf*

Vln. III sul tasto *mf* *f* sudden stop *mp* pizz. arco *f* *ffp* *f*³ molto vib.

Vla. *ff* sudden stop *mf* pizz. arco *f* *ffp* *f*³ molto vib.

Vc. *ff* interrupt rudely *f*

♩ = 60 Suddenly threatened

I ♩ = 72 Swagger with renewed vigour and humour

Pno. *f* *mf* interrupt rudely

111

Fl. *mf* *p* *mf*

B. Cl. *mf* *p* *mf*

Vln. *mp* *ff*

Vla. *mp* *f*

Vc. *sf* *mp* *sf* *f* *p* *ff* arco sul pont.

Pno. *p* *mf* *ff* *p* *mf*

Detailed description: This page of a musical score, numbered 111, features six staves. The Flute (Fl.) part begins with a treble clef, a 7/8 time signature, and a *mf* dynamic, playing a triplet of eighth notes. The Bass Clarinet (B. Cl.) part starts with a treble clef, a 2/4 time signature, and a *mf* dynamic, also playing a triplet. The Violin (Vln.) and Viola (Vla.) parts are marked with *mp* and include a 'jeté' instruction with a five-measure rest. The Violoncello (Vc.) part uses a bass clef and features dynamics ranging from *sf* to *ff*, with an 'arco sul pont.' instruction. The Piano (Pno.) part is written for both hands, with the right hand starting in treble clef and the left in bass clef, both playing triplets. The score includes various musical notations such as slurs, accents, and dynamic markings.

116

Fl. *ff* *ff* *ff* *mf*

B. Cl. *sf* *p* *sfp* *sf* *mf* *p*

Vln. *mf* *f* *p* *tr*

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

Vc. *sfp* *sf* *f* *sf* *p*

Pno. *f* *p* *p*

Detailed description: This page of a musical score, numbered 116, features six staves. The Flute (Fl.) part begins with a *ff* dynamic and includes triplet markings. The Bass Clarinet (B. Cl.) part starts with *sf* and features a crescendo leading to *sfp*. The Violin (Vln.) part has a *mf* dynamic and includes a trill (*tr*) in the final measure. The Viola (Vla.) part starts with *p* and includes a trill (*tr*). The Violoncello (Vc.) part begins with *sfp* and includes a *pizz.* marking. The Piano (Pno.) part starts with *f* and includes a *pizz.* marking. The score is divided into four measures, with time signatures changing from 4/4 to 3/4 and back to 4/4.

K

132

Fl. *sf* *p*

B. Cl. *p*

Vln. *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Pno. *f* *p*

(mute strings with LH)

Detailed description: This page of a musical score, numbered 30, contains six staves. The top five staves are for Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.), all in 3/4 time. The Piano (Pno.) part is at the bottom, in 3/4 time. The score is divided into three measures. The first measure (measures 132-134) has a key signature of one sharp (F#) and a 3/4 time signature. The second measure (measures 135-137) has a key signature of two sharps (F# and C#) and a 4/4 time signature. The third measure (measures 138-140) has a key signature of two sharps (F# and C#) and a 4/4 time signature. The Flute part starts with a dynamic of *sf* and a fermata, then plays a triplet of eighth notes in the second measure, and continues with triplets in the third measure. The Bass Clarinet, Violin, Viola, and Violoncello parts all play triplets of eighth notes throughout the three measures. The Piano part starts with a dynamic of *f* and a fermata, then plays triplets of eighth notes in the second and third measures, with a '+' sign above each triplet. A performance instruction '(mute strings with LH)' is written below the Piano staff in the second measure.

135 rit.

Fl.

B. Cl.

Vln.

Vla.

Vc.

Pno.

p *p* *p*

p *mf* *pp*

mp *p* *ppp*

rit.