

Dark Reflections

Score: Free

Parts: \$30 (including digital components)

(see contact page)

Hayden Stacki

Dark Reflections

For Wind Sextet and Electronics
(2020)

Dark Reflections**By Hayden Stacki (b. 1998)****Duration:** ca. 7'**Instrumentation:**

Flute

Eb Clarinet

Bb Bass Clarinet

Trombone 1



Trombone 2

Bass Trombone

Program Notes:

Dark Reflections is based on a French soldier's letter from World War I. The text presents a perspective of France's involvement in World War I and the complications thereof. The text is less of an exact recollection of the events of this war than his opinion of France's involvement in the war. Thus, the intent of this music is to express both his thoughts on the war and to speculate on the horrors of the war itself. The changes between the flowing, more introspective melodies and the intense, violent passages represent the writer's shifts in tone, as well as a shift between these two narratives. Militaristic fanfare-like figures almost mockingly hint at his political opposition to this war. The piece is mostly acoustic, but the occasional integration of electronic samples serves as a sharp pull into reality – a reminder that this terrible story was, in fact, real.

The title is a reference to the title of this letter, which translates to "Reflections on the War". It also refers to the metaphorical shadows that those soldiers carried with them for the rest of their life. In a way, a "dark reflection" is another word for a shadow.

Microtonal Notation:Quarter Flat: Three-Quarter Flat: Quarter Sharp: Three-Quarter Sharp: 

Performance Notes:

- ♦ This piece is intended to be performed with a conductor, though it is not required
- ♦ G.P. measures at the beginning and end of the piece may be extended to allow time for mute switches
- ♦ Straight and harmon mutes are required for all 3 trombone parts. The bass harmon may be omitted if necessary
- ♦ Slashed stems indicate flutter tongue
- ♦ Normal-sized notes in parentheses are ghosted (softer, de-emphasized). Small notes in parentheses are less preferable, but acceptable if the written octave is unattainable
- ♦ Some of the written glissandos in the trombone parts are not possible to play with traditional technique. For these, players may break the gliss in order to complete it. In deciding where to break the gliss, the part leading to or from the upper note is the most important (some of these will sound like a combination of a gliss and a fall/scoop).

Sound + Lighting Instructions:

The added sound files are a crucial part of the piece. These sound files can be played from the Max patch.

I have also included an optional lighting scheme which may be altered or omitted based on the capabilities of the performance venue.

Lighting

At Start = Pitch Black, Stand Lights

- ♦ Performers flick on stand lights one by one, left to right, then conductor

Going into B = Red Lights rise

- ♦ Performers turn off stand lights (at times to be designated)
- ♦ Start red light at first tritone (m24, beat 4)

At I = Sudden Pitch Black

- ♦ Wait 5 seconds, then bring red lights up just enough for players to see
- ♦ Slowly brighten up from when they start playing until J
- ♦ Back to what it was before at J

At K = Color shift to purple-blue light

- ♦ Darker, just bright enough for performers to see
- ♦ Gradual shift that starts at K, but don't wait too long

Starting at L = Fade to Black

- ♦ Click on stand lights during G.P.
- ♦ Should be pitch black by m135

After last note = Stand lights out

- ♦ Performers and conductor flick off stand lights one by one, left to right

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Grave ♩ = 45

G.P. G.P.

Flute

Clarinet in Eb

Bass Clarinet in Bb

Trombone 1

Trombone 2

Bass Trombone

9

G.P. G.P.

Fl.

Eb Cl.

B. Cl.

Tbn. 1

Tbn. 2

B. Tbn.

A Andante ♩ = 90

Musical score for measures 17-21. The score is in 5/4 time and includes parts for Flute (Fl.), Eb Clarinet (Eb Cl.), B. Clarinet (B. Cl.), Tuba 1 (Tbn. 1), Tuba 2 (Tbn. 2), and Bass Tuba (B. Tbn.).

- Fl.:** Measures 17-21. Dynamics: *f* (17), *mp* (18), *p* (20), *p* (21). Includes a slur over measures 17-18 and another slur over measures 20-21.
- Eb Cl.:** Measures 17-21. Rested throughout.
- B. Cl.:** Measures 17-21. Dynamics: *mp* (19), *p* (20), *mp* (21), *p* (21). Includes a slur over measures 19-20 and another slur over measure 21.
- Tbn. 1:** Measures 17-21. Dynamics: *f* (17), *mp* (18), *p* (20), *p* (21). Includes a slur over measures 17-18 and another slur over measures 20-21.
- Tbn. 2:** Measures 17-21. Rested until measure 20, then plays a harmonic with stem in measure 20 (*p*) and continues in measure 21 (*p*).
- B. Tbn.:** Measures 17-21. Rested throughout.

Musical score for measures 22-25. The score is in 5/4 time and includes parts for Flute (Fl.), Eb Clarinet (Eb Cl.), B. Clarinet (B. Cl.), Tuba 1 (Tbn. 1), Tuba 2 (Tbn. 2), and Bass Tuba (B. Tbn.).

- Fl.:** Measures 22-25. Dynamics: *mf* (22), *mp* (23), *p* (24), *p* (25). Includes a slur over measures 22-23 and another slur over measures 24-25. A "molto accel." marking is present above measure 24.
- Eb Cl.:** Measures 22-25. Rested until measure 24, then plays a melodic line in measures 24-25 (*p* to *mp* to *p*).
- B. Cl.:** Measures 22-25. Rested until measure 24, then plays a melodic line in measures 24-25 (*p* to *mp* to *p*).
- Tbn. 1:** Measures 22-25. Dynamics: *mf* (22), *mp* (23), *p* (24), *p* (25). Includes a slur over measures 22-23 and another slur over measures 24-25.
- Tbn. 2:** Measures 22-25. Dynamics: *mp* (22), *p* (23), *ppp* (24), *mp* (25). Includes a slur over measures 22-23 and another slur over measures 24-25. An "open" marking is present above measure 23.
- B. Tbn.:** Measures 22-25. Dynamics: *p* (22), *p* (23), *ppp* (24), *mp* (25). Includes a slur over measures 22-23 and another slur over measures 24-25.

B Molto Agitato ♩ = 152-156

26

Fl. *pp* *p* < *mp* *mp* *f*

E♭ Cl. *p* < > *p* *mp* *f*

B. Cl. *p* > *pp* *mp* *f* *f* *b*.

Tbn. 1 *pp* *mp* *ff* *f* *ff* *mf*

Tbn. 2 *pp* *f* *f* *ff* *mf*

B. Tbn. *pp* *f* *f* *ff*

growl (normal)

30

C

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

E♭ Cl. *f* 3 3 3 3 3 *p*

B. Cl. *f* 3 3 3 3 3 *p*

Tbn. 1 *f* *ff* *ffp* *ff* 3 3

Tbn. 2 *f* *ff* *ffp* *ff* 3 3

B. Tbn. *f* *ff* *ffp* *ff* 3 3

34

Fl. *mf* *p* *f* *tr*

E♭ Cl. *pp* *f* (flz)

B. Cl. *ff* *ffp* *mf* *ff* *ffp* *pp*

Tbn. 1 *mp* *f* *< ff* *ff*³

Tbn. 2 *ffp* *mf* *ff* *ffp*

B. Tbn. *ffp* *ff* *ffp* (slide trill) *tr*

38

Fl. *mf* *5* *ff* *mf* *5* *f* **D**

E♭ Cl. *mf* *5* *ff* *mf* *5* *f*

B. Cl. *mf* *5* *ff*

Tbn. 1 *ff*³ *f* *mf*

Tbn. 2 *ff*³ *f* *mf*

B. Tbn. *ff*³ *f* *mf*

41

Fl.

E♭ Cl.

B. Cl.

Tbn. 1

Tbn. 2

B. Tbn.

f

ff

f

45

Fl.

E♭ Cl.

B. Cl.

Tbn. 1

Tbn. 2

B. Tbn.

mp

ff

pp

frenetic

3

49

Fl. *mf* *f* **E**

E♭ Cl. *mf* *f*

B. Cl. *mp* *f*

Tbn. 1 *mp* *f*
under woodwinds

Tbn. 2 *mp* *f*
under woodwinds

B. Tbn. *mp* *f*

53

Fl. *f* *ff*

E♭ Cl. *f* *ff*

B. Cl. *sfz* *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

B. Tbn. *f* *ff*

59

Fl. *mf* *ff* *mf* *fff* (flz)

E♭ Cl. *mf* *ff* *mf* *fff* (flz)

B. Cl. *mf* *ff* *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

63

G.P. **F**

Fl. *p*

E♭ Cl. *p*

B. Cl. *fff* *p* *mp* *pp*

Tbn. 1 *fff* *p* *pp*

Tbn. 2 *fff*

B. Tbn. *fff*

70

Fl. *mp* *ppp* *p* *mp* *ppp* *p*

E♭ Cl. *mp* *ppp* *p* *mp* *ppp* *p*

B. Cl. *mp* *ppp* *p* *mp* *ppp* *p*

Tbn. 1 *p* *pp* *ppp* *p* *mp* *ppp* *p*

Tbn. 2 *p* *pp* *ppp* *p* *mp* *ppp* *p*

B. Tbn. *ppp* *p* *mp* *ppp* *p*

77 **G**

Fl. *mp* *f* *f* *ff* *f* *ff*

E♭ Cl. *mp* *f* *f* *ff* *f* *ff*

B. Cl. *mp* *f* *f* *ff* *f* *ff*

Tbn. 1 *mp* *f* *f* *ff* *f* *ff*

Tbn. 2 *mp* *f* *f* *ff* *f* *ff*

B. Tbn. *mp* *f* *f* *ff* *f* *ff*

growl (normal) flz.

82 ord.

Fl. *f* *ff*

E♭ Cl. *f* *ff*

B. Cl. *f* *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

86 **H**

Fl. *fff* *fff* *f*

E♭ Cl. *fff* *fff* *f*

B. Cl. *fff* *mp* *fff* *mf* *f*

Tbn. 1 *fff* *fff* *fff* *ff*

Tbn. 2 *fff* *fff* *fff* *ff*

B. Tbn. *fff* *fff* *fff* *ff*

90

Fl. *ff* 3 3 3 3

E♭ Cl. *ff* 3 3 3 3

B. Cl. *ff* 3 3 3 3

Tbn. 1 *ffp* *fff*

Tbn. 2 *ffp* *fff*

B. Tbn. *ffp* *fff*

92

Fl. *mp+* *cresc.* 3 3 3 3

E♭ Cl. *mp* *cresc.* 3 3 3 3

B. Cl. *mp* *cresc.* 3 3 3 3

Tbn. 1 *mf+* 3 3 3 3

Tbn. 2 *cresc.* 3 3 3 3

B. Tbn. *cresc.* 3 3 3 3

mp

95 **I** ♩ = 80

Fl. *fff*

E♭ Cl. *fff*

B. Cl. *fff*

Tbn. 1 *p* *mp* *ppp* *solo, legato*

Tbn. 2 *fff*

B. Tbn. *fff*

poco rit. . . . **J** Allegro ♩ = 98

102

Fl. *mp*

E♭ Cl. *mp*

B. Cl. *mp*

Tbn. 1 *p* *mp* *ppp* *mp*

Tbn. 2

B. Tbn.

108

Fl. *mf*

E♭ Cl. *mf*

B. Cl.

Tbn. 1 *mf*

Tbn. 2 *mp* *mf*

B. Tbn. *mf*

111

Fl. *f*

E♭ Cl. *f*

B. Cl. *mf* *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

16

114

Fl.

E♭ Cl.

B. Cl.

Tbn. 1

Tbn. 2

B. Tbn.

K Brutale ♩ = 92

117

Fl.

E♭ Cl.

B. Cl.

Tbn. 1

Tbn. 2

B. Tbn.

120

Fl. *tr* *mp* *p* *f*

E♭ Cl. *pp* *f*

B. Cl. *ff* *ffp* *mf* *ff* *ffp* *pp*

Tbn. 1 *ffmp* *ff* *p* *mp* *f* *ff* *ff* *3*

Tbn. 2 *ff* *f* *ffp* *mf* *ff* *ffp*

B. Tbn. *ffp* *ff* *ffp*

gliss.

come prima *tr*

124

Fl. *mf* *5* *ff* *mf* *5*

E♭ Cl. *mf* *5* *ff* *mf* *5*

B. Cl. *mf* *5* *ff* *6* *mp*

Tbn. 1 *3* *3* *3*

Tbn. 2 *3* *3* *3*

B. Tbn. *ff* *3* *f* *3*

rit.

L ♩ = 106

Musical score for measures 126-130. The score is in 5/4 time. The instruments and their parts are:

- Fl.**: Starts with a half note G4 (b), followed by a half note A4 (b), then a half note B4 (b), and finally a half note C5 (b). Dynamics: *f* to *mp*.
- E♭ Cl.**: Starts with a half note G4 (b), followed by a half note A4 (b), then a half note B4 (b), and finally a half note C5 (b). Dynamics: *f* to *mp*.
- B. Cl.**: Starts with a half rest, then a half note G4 (b), followed by a half note A4 (b), then a half note B4 (b), and finally a half note C5 (b). Dynamics: *f* to *p*, *mp*, *p*, *mp*, *p*.
- Tbn. 1**: Rest.
- Tbn. 2**: Rest.
- B. Tbn.**: Starts with a half note G4 (b), followed by a half note A4 (b), then a half note B4 (b), and finally a half note C5 (b). Dynamics: *f* to *p*.

Musical score for measures 131-134. The score is in 4/4 time. The instruments and their parts are:

- Fl.**: Starts with a half note G4 (b), followed by a half note A4 (b), then a half note B4 (b), and finally a half note C5 (b). Dynamics: *mf*. Measures 132-133 contain sixteenth-note runs. **molto rit.** is marked above the staff.
- E♭ Cl.**: Starts with a half note G4 (b), followed by a half note A4 (b), then a half note B4 (b), and finally a half note C5 (b). Dynamics: *mf*.
- B. Cl.**: Starts with a half note G4 (b), followed by a half note A4 (b), then a half note B4 (b), and finally a half note C5 (b). Dynamics: *mf*.
- Tbn. 1**: Rest until measure 133, then a half note G4 (b) with a stem. Dynamics: *mp* to *pp*.
- Tbn. 2**: Rest until measure 133, then a half note G4 (b) with a stem. Dynamics: *mf* to *pp*.
- B. Tbn.**: Rest until measure 133, then a half note G4 (b) with a stem. Dynamics: *mp* to *pp*.

135

Fl. *ppp* *p* *mp* *ppp* *ppp* *p* *mp* *ppp*

E♭ Cl. *ppp*

B. Cl.

Tbn. 1 *ppp* *p* *mp* *ppp* *ppp* *p* *mp* *ppp*

Tbn. 2 *p* *pp*

B. Tbn.

open

str. mute

143

Fl. *ppp* *p* *mp* *ppp* *ppp* *p* *mp* *ppp* *ppp* *n*

E♭ Cl. *p* *pp* *> ppp* *p* *pp* *> ppp* *p* *> pp* *> ppp* *ppp* *n*

B. Cl. *ppp* *p* *mp* *ppp* *ppp* *p* *mp* *ppp* *ppp* *n*

Tbn. 1 *ppp* *p* *mp* *ppp* *ppp* *p* *mp* *ppp* *ppp* *n*

Tbn. 2 *p* *pp* *p* *pp* *p* *pp* *ppp* *ppp* *n*

B. Tbn. *mp* *ppp* *p* *mp* *ppp* *ppp* *n*

harmon without stem

open

str. mute

gliss.

molto rit..