

concert music

burn

for clarinet, violin,  
cello, piano & percussion

peter gilbert

# burn

*for the Bang on a Can All-Stars*

## Notes to the Performers:

- It is important to note from the outset that this piece is somewhat improvisatory. Much of the piece is driven by flourishing gestures in which the rhythmic, timbral and dynamic content is more critical than pitch content. Further, there are many portions of stems without noteheads. Each such spot has a series of pitches bracketed off, which can be used for the blank stems which follow. Noteheads indicated later amidst blank stems should be incorporated into the set unless marked with parentheses, in which case they are just brought in once or twice where indicated. Performers may use their discretion to add some further notes as feels appropriate for the situation.
- Strikes through the stem will always indicate tremolo – not to be confused with 32nd note-beams, which always indicate literal articulations of 32nd notes.
- The metronome marking (quarter=72-76) makes these 32nd notes very fast, but the tempo should be maintained. This is certainly more critical than 100% note accuracy.
- Microtonal indications are always “chromatic” [chroma: color]. Players should err on the side of being too narrow with respect to the notes to or from which they bend.
- ♫ 1/4 step flat   ♬ 1/2 step flat   ♭ 3/4 step flat   ♯ 1/4 step sharp   ♮ 1/2 step sharp   ♯ 3/4 step sharp

### Program Note:

mix and heat over open flame for 5 to 7 minutes.

bubbling may occur.

certain notes will solidify. stir....

bring to boil.

cover. let simmer.

chords will clump. don't bother stirring.

allow to cool.

serves several.

- Cambridge, 2002

# burn

for the Bang on a Can All-Stars

C Score

Peter Gilbert  
(2002)

**Ferocious ( $\text{♩} = 72 - 76$ )**

This section starts with a dynamic of  $mp$  for the Clarinet in Bb, which quickly increases to  $f$ . The Violin and Cello provide harmonic support with sustained notes. The Piano and Percussion (Vibes, Sn.D) enter with rhythmic patterns. The Vibes have a note labeled '(let ring)'. The section ends with a dynamic of  $pp$ .

Clarinet in Bb  
Violin  
Cello  
Piano  
Percussion (Vibes (motor off), Sn.D, Vibes)

**8**

This section begins with a dynamic of  $mf$  for the Clarinet in Bb, followed by a crescendo to  $ff$  and then  $(ff)$ . The Violin and Cello play sustained notes. The Piano (Pn) and Percussion (Perc) provide rhythmic support. The Vibes have a dynamic of  $n$  and a marking 'slow vib.'. The section ends with a dynamic of  $f$ .

Cl  
Vn  
Vc  
Pn  
Perc (Xo)

**10**

This section starts with a dynamic of  $ff$  for the Clarinet in Bb. The Violin and Cello play sustained notes. The Piano (Pn) and Percussion (Perc) provide rhythmic support. The Vibes and Sn.D play sustained notes. The section ends with a dynamic of  $pp$ .

Cl  
Vn  
Vc  
Pn  
Perc (Vibes, Sn.D)

burn

**16**

Cl  
Vn  
Vc  
Pn  
Sn.D  
Lo Tom  
Perc

*ff*  
*ff*  
*non vib.*  
*p* *f*  
*f*  
*pp*  
*f*

**Bass D.**

**17**

Cl  
Vn  
Vc  
Pn  
Perc

*sul pont.*  
*pp* *mf*  
*mf*  
*ff*  
*ff*

*p* *f*  
*mf*  
*f*  
*Bass D.*  
*f*

**21**

Cl  
Vn  
Vc  
Pn  
Perc

*f*  
*f*  
*vib. norm.*  
*f*  
*mp*  
*f*  
*Vibes*  
*mp* *f*  
*f*  
*mf*

burn

**24**

Cl  
Vn  
Vc  
Pn  
Perc

*pp*      *mf*      *mf*      *pp*      *sul pont.*  
*f*      *mp*      *f*  
*pp*      *mp*      *mf*      *p*      *f*  
*f*      *mp*      *mf*      *mf*      *f*  
*Temple Blocks*      *f*

**27**

Cl  
Vn  
Vc  
Pn  
Perc

*pp*      *mf*      *mf*      *pp*  
*p*      *ff*      *n*      *pp*      *mf*      *p*  
*pp*      *p*      *n*      *pp*      *mf*      *p*  
*Vibes*      *xx*      *slow vib.*      *xx*      *p*  
*xx*      *ff*      *xx*      *ff*      *xx*      *xx*      *Temple Blocks*  
*xx*      *mp*

**30**      **32**

Cl  
Vn  
Vc  
Pn  
Perc

*mf*      *pp*  
*p*      *mf*      *ff*      *ff*      *f*      *ff*  
*xx*      *ff*      *ff*      *f*      *ff*  
*Lo Brake*      *Wd.Blk.*      *Toms*      *Toms*  
*f*      *ff*      *pp*      *mp*      *pp*      *f*

burn

34

Cl  
Vn  
Vc  
Pn  
Perc

*ff* *mp* *f*

*p* *f* *mf* *ff* *mf*

*pp* *p* *mf*

37

Cl  
Vn  
Vc  
Pn  
Perc

(pitch bend) *n* *mp*

(pitch bend) *f* *p*

*n* *p* *mf* *f* *ff*

*f* *pp* *p* *mp* *n*

*f* *pp*

41

40

Cl  
Vn  
Vc  
Pn  
Perc

*f* *p* *mp* *ff* *mf*

*f* *p*

*>mf* *ff* *p* *f*

*pp* *f* *p* *ff*

*mf* *n* *f*

b u r n

52

50

Cl  
Vn  
Vc  
Pn  
Perc

*mf* *f* *mf*

*f* *pp* *p* *f* *f*

*f* *pp* *f*

Temple Blocks  
Toms  
Wd.Blk.  
Sn.D  
Sn.D

burn

53

Cl      *n < pp*      *f*      *mp*      *f*      *(f)*

Vn      *sul pont.*      *pp*      *mf*

Vc      *mf*      *f*      *pp*      *ord.*      *sul pont.*      *ff*      *mf*      *f*      *f*

Pn      *mp*

Perc      *Toms*      *p*      *f*

56

Cl      *(pitch bend)*

Vn      *tremolo*      *n < mf*      *sul pont.*

Vc      *f*      *n*      *p*      *molto vib.*

Pn      *mf*      *f*      *mp*      *mf*      *p*      *mf*

Perc      *Sus.Cym.*      *p*      *pp*      *Vibes*      *Toms*      *mp*      *mp*

61

Cl      *p*      *f*      *f*      *ord.*      *f*      *f*

Vn      *mp*      *f*      *p*      *f*      *Jete*      *on the bridge*

Vc      *p*      *f*      *p*      *f*      *(gloss.)*      *mf*      *ff*      *f*      *pp*

Pn      *f*      *mp*      *mp*      *f*      *f*

Perc      *<mf*      *f*      *Sn.D Bass D.*      *ff*      *Temple Blocks Toms*      *Wd.Blk.*      *Ch.Cym.*      *(let ring)*

burn

65

Cl Vn Vc Pn Perc

*p* *f* *ff*  
*mp* *f* *mf* *mp* *f* *ff*  
*ff* *mp* *f* *ff*  
*mf* *ff*  
Toms Hi Brake Temple Blocks  
*mp* *f* *f* *mf*

69

68

Cl Vn Vc Pn Perc

*p* *f* *ff*  
(pitch bend) *f* *ff* *ff* *ff* molto vib.  
Jete *f* *f* *p* *f*  
*ff* *ff* *ff*  
*mf* *f* *f* *ff* *ff* gradually mix in Toms  
*ff* *f* *ff* *ff*

71

Cl Vn Vc Pn Perc

*ff*  
*ff*  
*ff* *ff*  
*ff* *ff*  
8<sup>th</sup> Toms Bass D. *ff*

burn

Cl

Vn

Vc

Pn

Perc

Improvise on High B (rearticulating it, glissando into it, doing multiple repetitions of it) all gradually building in intensity.

Improvise on High B (rearticulating it, glissando into it, doing multiple repetitions of it) all gradually building in intensity.

*15<sup>ma</sup>*

*ff 8<sup>va</sup>*

Brake Drums

*ff*

76

Cl Vn Vc Pn Perc

Improvise on High B (rearticulating it, glissando into it, doing multiple repetitions of it) all gradually building in intensity.

(15<sup>mo</sup>) - (8<sup>th</sup>) -

Bass D. Sn.D

**f**

Musical score for orchestra and vibraphone, page 80. The score includes parts for Clarinet (Cl), Violin (Vn), Cello (Vc), Piano (Pn), and Percussion (Perc). The Vibraphone part is labeled 'Vibes'. The score shows various musical markings such as dynamic changes (ff, mf, f, pp), articulations (accents, slurs), and performance instructions (e.g., 'Vibes'). The piano part has a prominent role with sustained notes and dynamic markings.

burn

Cl Vn Vc Pn Perc

82

*f* *ff* *(ff)*

*f* *ff* *(ff)*

*ff* *ff* *ff*

*(f)*

*ff* Bass D. *ff*

*f* Wd.Blk. Sn.D

83

Cl Vn Vc Pn Perc

86

*molto vib.* *ff* *pp* *f*

*molto vib.* *ff* *pp* *f*

*molto vib.* *n* *f* *p*

*ff* *ff*

87

*Brake Drums* *f*

Cl Vn Vc Pn Perc

88

*ff* *pp*

*Vibes* *pp* *f* *pp* *p* *Sn.D*

burn

Cl  
Vn  
Vc  
Pn  
Bass D.  
Perc

*ff*

95

Cl  
Vn  
Vc  
Pn  
Perc

*mp*  
*mf* non vib.  
*pp*  
*f*  
*molto vib.*  
*p*  
*molto vib.*  
*non vib.*  
*molto vib.*  
*p*  
*mf*  
*Vibes*  
*pp*  
*mf*  
*Vibes*  
*p*  
*mf*  
*mp*  
*mf*

Cl  
Vn  
Vc  
Pn  
Perc

*mf*  
*mp*  
*p*  
*mf*  
*pp*  
*non vib.*  
*molto vib.*  
*p*  
*mf*  
*p*  
*mf*  
*mp*  
*mf*  
*p*  
*mf*  
*n*  
*mp*  
*Toms*  
*mf*  
*pp*  
*p*

burn

105

Cl Vn Vc Pn Perc

mf p mf p mf pp mf p mp n p  
 pp mp pp mf p mp slow vib.  
 n mp n p pizz.  
 pp f  
 Ch.Cym. Damp Bass D. Vibes  
 pp mp n mp n

109

Cl Vn Vc Pn Perc

mf p n p  
 ar n n p pp  
 n mf p mp p pp p  
 pp mp n p  
 n p pp p n p

114

Cl Vn Vc Pn Perc

p n p pp p  
 p  
 n p p  
 p  
 p pp p  
 pp

burn

118

117

Cl  
Vn  
Vc  
Pn  
Perc

123

122

Cl  
Vn  
Vc  
Pn  
Perc