

Candace Bustard

Melodies from my Mother

for Prepared Guitar and B-flat Clarinet

Full score

2020


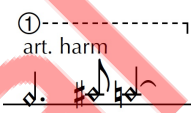

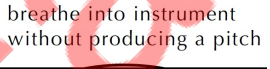
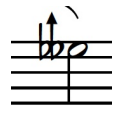
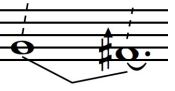




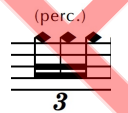

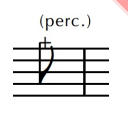





Program Notes

Melodies from my Mother was inspired by stories from my mother's childhood. My mother grew up in the northern region of Romania. Her city was crouched in the shadow of the expansive Carpathian mountain range, where the hills were her backyard. Throughout my mother's childhood she was obliged to accompany my grandfather to the land they owned atop the mountain. There, she would spend a week at a time working alongside my grandfather. The first movement attempts to acoustically realize the perspective of my mother atop those mountains as she recalls the sound of the wind and birds, the footsteps against the earth, and the wooden tools in her hands. Among the sounds characteristic to the region was the sound of the "bucium", an alpine horn, used as a method of communication as well as a musical instrument. "The Carpathian's song" blends the sounds of the environment with the music that they might have hummed while working. Inspired by the sounds around her, she begins humming, this develops into a melody which is carried through the first movement, mingling with the elements. Two source pieces were used for this work, one in each movement. The first movement incorporated the essence of a well-known and old folk song "Ciuleandra". This melody is heard developing from the humming. The second movement is inspired by the "Tropotita". This is a dance characteristic of the region my mother grew up in. While the source piece is never heard in its entirety, all of the musical content developed from it. Tropotita means to stomp and the dance which accompanies this music is central to the theme of stomping. The second movement mimics the percussive nature of this dance.

Duration [9'12"]

Notation Conventions

	3/4 sharp (microtone)		Artificial Harmonics
	1/4 flat (microtone)		Breathe through instrument without creating a pitch
	3/4 flat (microtone)		Pitch bend
	Hit the back of the neck, just below the head using a rubber mallet or rubber object (i.e. eraser), mute the strings (Mov. 1)		Indicated notes are to be hummed
	Hit the back of the body at its thickest part using either a rubber mallet or knuckle (Mov. 1)		Indicates the removal of guitar preparations, including the pieces of tinfoil around the string as well as the clip, mute strings during removal
	Percuss with the pads of the fingers below the sound hole (Mov. 2)		Use flutter tongue until indicated to stop with 'ord.' or 'nat.'
	Percuss with the side of right thumb above sound hole (Mov. 2)		Bartok Pizz.
	Percuss with palm of the hand, slap the body below bridge (Mov. 2)		Muted string (pitched)

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I. The Carpathian's song

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freely, as the wind and earth

Clarinet in Bb

Guitar

[1]

A

subtone

breathy, slow vibrato

ppp

pp

[1]

flt.

nat.

B

nat. slow trill, accel.

like a gust of wind

15

f

pp

4

5

6

2

1

[1]

15

8

15

8

breath into instrument without producing a pitch

I. The Carpathian's song

3

C

mf

pp

f

nat.

flt.

mf

take your time,
remove tinfoil & clip

[3]

nat.

beautifully, con rubato $\text{♩} = 100$

fp

p

cresc. poco a poco

mp

pp

mp

cresc. poco a poco

7

D

ff

f

15

12

flt.

subtone

nat.

ppp

hum

p

ord.

p

16

mp

mf

art. harm---1

art. harm---1

①

③

48 **F**

mf mp

49 flt. **G**

subtone nat.

p ppp p p mp p mp

[49] flt.

breathe into instrument without producing a pitch

① ②

laissez vibrer use folded square of tinfoil, slide slowly up & down strings

II. Tropotita

Scherzando

Clarinet in Bb

Guitar

Stomp

4

8

Musical score for measures 8-11. The top staff features a melodic line with dynamics *mf*, *ff*, *pp*, and *mf*. The middle staff provides harmonic accompaniment with accents and slurs. The bottom staff shows a rhythmic pattern with 'x' marks. Percussion is indicated by '(perc.)' above the middle staff.

12

Musical score for measures 12-15. The top staff includes a section labeled 'A' in a box. Dynamics include *mp* and *mf*. The middle staff continues the accompaniment with slurs and accents. The bottom staff shows the rhythmic pattern.

16

Musical score for measures 16-18. The top staff has dynamics *ff*, *pp*, and *ff*. The middle staff has dynamics *ff*, *pp*, and *ff*. The bottom staff shows the rhythmic pattern with 'x' marks.

19

Musical score for measures 19-22. The top staff has dynamics *mp* and *f*. The middle staff has dynamics *mf* and '(perc.)'. The bottom staff shows the rhythmic pattern.