

GALLERY

*for flute, clarinet in Bb, bassoon, trumpet in Bb, horn in F,
trombone, percussion, violin, viola, and contrabass*

ADAM SCOTT NEAL

Program Listing:

GALLERY

- I. Clyfford Still
- II. Willem De Kooning
- III. Franz Kline
- IV. Robert Motherwell
- V. Barnett Newman
- VI. Adolph Gottlieb
- VII. Mark Rothko
- VIII. Lee Krasner

Program Note:

GALLERY is a set of eight miniatures for large chamber ensemble inspired by painters of the 1950s New York abstract expressionist school. Although some of the movements were inspired by specific paintings, most attempt to depict some general characteristics of each painter's style. Clyfford Still's work often juxtaposes large fields of color, with pieces seemingly "ripped off" to reveal other colors underneath. Willem De Kooning's work is forceful, often bordering on the grotesque, and inspired compositionally by Cubism. Franz Kline's paintings resemble Japanese calligraphy, but the artist was actually depicting his impressions of machinery, bridges, and scaffolding. The most famous and long-running of Robert Motherwell's works was the series called "Elegies for the Spanish Republic," which often employ a similar group of four large black shapes. Barnett Newman called the recurring vertical line in his work a "zip" and this brief movement divides a field of sound with a quick musical "zip." Some of the more famous of Adolph Gottlieb's works are the "Bursts" which feature a brightly colored orb over a rough dark-colored explosion, both on a white background. Mark Rothko's simple but evocative paintings often feature a vertical layout of rectangles with soft edges. Lee Krasner was most famous as being Mrs. Jackson Pollock, but was a successful artist in her own right, using some similar techniques her husband, but also using collage and other techniques to create energetic works with large fields of color.

GALLERY was commissioned by composer-conductor Daniel Swilley for a concert in conjunction with his work *Pantheon* and Brian Bondari's *Feridoun*, both of which feature this instrumentation.

GALLERY is scored for flute, clarinet in Bb, bassoon, trumpet in Bb, horn in F, trombone, percussion, violin, viola, and contrabass. The percussion compliment includes vibraphone, large bass drum, snare drum, suspended cymbal, brake drum, bamboo wind chimes, and one tubular bell, on F#4.

Score is in C.

Adam Scott Neal (b. 1981) is a composer of chamber and electroacoustic music from Atlanta, Georgia. He holds a B.Mus in music technology from Georgia State University, where he is currently pursuing an M.Mus in music composition, studying principally with Robert Scott Thompson. Neal recently participated in the 2006 June in Buffalo Festival, where the New York New Music Ensemble premiered his 2005 work, *Deviations*. For two years, Neal served as the Graduate Assistant for the Composition and Music Technology departments at GSU, and is now the Graduate Assistant for the GSU/Atlanta Symphony "Sound Learning" program, providing music outreach programs to local elementary schools. Neal is the president of the GSU student chapter of the Society of Composers, Inc., and also co-founded and chaired the Atlanta Student Section of the Audio Engineering Society. Outside of GSU, Neal is an active performer, concert organizer, recording engineer, and private teacher of piano and trombone.

GALLERY

I. Clyfford Still

♩ = 48

Fl. *mp* *mf*

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

Bsn. *mp* *mf*

Tpt. *mf* *f* *mf* *f* *mf* *f*

Hn. *mp* *mf*

Tbn. *mp* *mf*

Perc. *ppp* *ff* *mp* *f* *mpf* *mp* *f*
hard mallets
Led. * no ped.

Vln. *mp* *mf*

Vla. *mp* *mf*

Cb. *p* *mf*

scratch tone

scratch tone



Fl. *pp* *mp* *mf* *mp* *f*

Cl. *mf* *ff*

Bsn. *pp* *mp* *mf* *f*

Tpt. *mf* *f*

Hn. *pp* *mp* *f*

Tbn. *pp* *mp* *f*

Perc. *mpf* *mp*

Vln. *pp* *mp* *mf* *mp* *f* scratch tone

Vla. *pp* *mp* *mf* *mp* *f* scratch tone

Cb. *pp* *fff* *pp* scratch tone ord. 3 3

II. Willem De Koning

♩ = 84

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute):** Starts with *mp*, then *f*. Features triplets and quintuplets.
- Cl. (Clarinet):** Starts with *ff*, then *mf*. Features triplets and quintuplets.
- Bsn. (Bassoon):** Starts with *mf*, then *f*. Features triplets and quintuplets.
- Tpt. (Trumpet):** Starts with *mp*, then *f*. Features triplets and quintuplets.
- Hn. (Horn):** Starts with *ff*, then *mf*. Features triplets and quintuplets.
- Tbn. (Trombone):** Starts with *mf*, then *f*. Features triplets and quintuplets.
- Perc. (Percussion):** Labeled "medium mallets". Starts with *ff*, then *mp*. Features quintuplets and first endings (l.v.).
- Vln. (Violin):** Starts with *mp*, then *f*. Features triplets and quintuplets.
- Vla. (Viola):** Starts with *ff*, then *mf*. Features triplets and quintuplets.
- Cb. (Cello):** Starts with *mf*, then *f*. Features triplets and quintuplets.

The score includes various dynamic markings such as *mp*, *f*, *ff*, *mf*, *p*, and *ff*. It also features articulations like accents and slurs, and specific rhythmic patterns like triplets and quintuplets.

8

Fl. *mp* *f* *p* *f* *p* *p* *f* *p* *p* *5*

Cl. *p* *5* *mf* *p* *3* *3* *f* *3* *mp* *ff* *mf* *f* *3*

Bsn. *f* *mf* *ff* *mp* *f* *mp* *mf*

Tpt. *mp* *f* *p* *f* *p* *p* *f* *p* *p* *5*

Hn. *p* *5* *mf* *p* *3* *3* *f* *mp* *ff* *mf* *f* *3*

Tbn. *f* *mf* *ff* *mp* *f* *mp* *mf*

Perc. *mp* *ff* *mp* *5* l.v. *5* l.v. *5*

Vln. *mp* *f* *p* *f* *p* *p* *f* *p* *p* *5*

Vla. *p* *5* *mf* *p* *3* *3* *f* *3* *mp* *ff* *mf* *f* *3*

Cb. *f* *mf* *ff* *mp* *f* *mp* *mf*

14

Fl.

Cl.

Bsn.

Tpt.

Hn.

Tbn.

Perc.

Vln.

Vla.

Cb.

7

mf *p* *f* *mp* *ff* *mf* *ff* *mf* *f* *mp* *5*

p *mp* *f* *p* *f* *p*

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

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

p *mp* *f* *p* *f* *p*

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

lv. *ff* *mp* *5* *ff* *mp* *5* *5*

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

p *mp* *f* *p* *f* *p*

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

III. Franz Kline

8

♩ = 66

Fl. *mp* *mf* *mp* *mf*

Cl. *pp* *mp* *pp*

Bsn. *pp* *mp* *pp*

Tpt. *mp* *pp*

Hn. *mp* *pp*

Tbn. *pp* *mp* *pp*

Perc. *mf* *f* *mf* *p*

scrape coin on sus. cymbal
bamboo chimes

Vln. *mf* *pp* *mf*

Vla. *mf* *pp* *mf*

Cb. *mf* *p* *mf* *pp*

pizz. arco

18

Fl. *mp* *f* *mp* *mf* *p* *mf* *mp*

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

Bsn. -

Tpt. -

Hn. -

Tbn. -

Perc. *p* *mp*

Vln. *mf* *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Cb. *pp*

Detailed description: This page of a musical score, numbered 10 at the top left and 18 at the top of the first staff, contains parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), and Cello (Cb.). The music is in 4/4 time and consists of six measures. The Flute and Clarinet parts are highly active, featuring various dynamics such as *mp*, *f*, *mp*, *mf*, *p*, *mf*, and *mp*. They include articulations like slurs, accents, and breath marks, as well as technical markings for triplets and quintuplets. The Bassoon part is mostly silent. The Trumpet, Horn, and Trombone parts are also silent. The Percussion part has a simple rhythmic pattern starting with a *p* dynamic and moving to *mp*. The Violin and Viola parts have a melodic line starting with *mf* and *pp*, with triplets and slurs. The Cello part has a simple bass line starting with *pp*.

25

Fl. *p* 3 *f*

Cl. *p* 3 *f*

Bsn. *pp*

Tpt.

Hn.

Tbn. *pp*

Perc. cymbal, mallet handles *pp* *f* bamboo chimes *mf*

Vln. *ff* 3 *mf* 5 3

Vla. *ff* 3 *mf* 5 *mf* #

Cb. *ff* 3 *mf* 3

31

Fl. *pp* *ppp*

Cl. *pp* *ppp*

Bsn. *ppp*

Tpt. *pp* *ppp*

Hn. *pp* *ppp*

Tbn. *ppp*

Perc. $\text{H} \frac{4}{4}$

Vln. *mf* *mp* *pp*

Vla. *mp* *pp*

Cb. *mp* *pp*

Detailed description: This page of a musical score covers measures 31 through 34. The score is for a woodwind ensemble, strings, and percussion. The woodwinds (Flute, Clarinet, Bassoon, Trumpet, Horn, and Trombone) play melodic lines with dynamics ranging from *pp* to *ppp*. The strings (Violin, Viola, and Cello) provide harmonic support with dynamics from *mf* to *pp*. The percussion part is marked with a $\text{H} \frac{4}{4}$ time signature and consists of a series of rests. The score includes various musical notations such as slurs, ties, and triplets.

IV. Robert Motherwell

♩ = 58

Fl. *ppp* *ff* *p*

Cl. *ppp* *ff*

Bsn.

Tpt. *ff* ³ *>p < ff* *fp < f* *mp*

Hn. *ff* ³ *>p < ff* *fp < f* *mp*

Tbn. *ff* ³ *>p < ff* *fp < f* *mp*

Perc. large bass drum, sticks *p* *mf* *p* *fff* *brutale*

♩ = 58

Vln. *ppp* *arco* *f*

Vla.

Cb.

9

Fl. *ff*

Cl. *ff*

Bsn. *ff*

Tpt. *ff* *mf*

Hn. *ff*

Tbn. *ff*

Perc. *ff* *ff* *ff*
 brake drum, sticks bass drum brake drum

Vln. *ff* *8va*

Vla. *ff* arco

Cb. *ff* arco

13

Fl.

Cl.

Bsn.

Tpt.

Hn.

Tbn.

Perc.
snare drum, sticks
brake drum
bass drum

Vln.

Vla.

Cb.

mf *f* *mf < f* *mf* *f* *ff* *p* *fff*

mf *f* *mf < f* *mf* *f* *ff* *p* *fff*

mf *f* *mf < f* *mf* *f* *ff* *p* *fff*

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

ff *p* *fff*

mf *ff* *p* *fff*

ff *p* *fff*

8^{va}

V. Barnett Newman

16

♩ = 56

Fl. *pp* *p* *pp* *ff*³ *pp* *n*

Cl. *pp* *f* *3* *ff* *pp* *p* *pp*

Bsn. *pp* *p* *pp* *mf* *f* *pp* *n*

Tpt. *f* *pp* *p* *pp*

Hn. *pp* *f* *pp* *n*

Tbn. *mf* *f* *pp* *n*

Perc. *mp* (vibraphone, soft mallets)

Vln. *pp* *p* *pp* *ord.* *f* *ff* *pp* *n* (sul tasto)

Vla. *pp* *p* *pp* *ord.* *f* *5* *ff* *pp* *n* (sul tasto)

Cb. *mf* *f* *pizz.* *p*

VI. Adolph Gottlieb

♩ = 112

17

Fl. *pp* *mp*

Cl. *pp* *mp*

Bsn. *ff* *f* *mf* *f* *mp*

Tpt. *f* *mf* *f* *mf* *p*

Hn. *mf* *f* *mf* *p*

Tbn. *f* *ff* *mf* *mf* *f* *mp*

Perc. sus. cymbal, med. mallets *pp* *ff* snare drum, sticks *pp* *f* *p* cymbal (sticks) *f* *mp* snare bass *mf* *p* cymbal, med. mallets *pp*

Vln. *mf* *p* *mp* *mf*

Vla. *mf* *p* *mp* *mf*

Cb. arco *ff* *f* *mf* *ff*

8

Fl. *pp*

Cl. *pp*

Bsn. *ff* *p* *mf* *p*

Tpt. *ff* *p* *mf* *p*

Hn. *ff* *p* *mf* *p*

Tbn. *ff* *p* *mf* *p*

Perc. *ff*
bass snare (sticks)

Vln. *mp*

Vla. *mp*

Cb. *ff*
furioso

11

Fl. *pp* *f* *p* *mf* *pp* *mp* *n*

Cl. *pp* *f* *p* *mf* *pp* *mp* *n*

Bsn. *f* *p* *ff*

Tpt. *f* *p* *ff*

Hn. *f* *p* *ff*

Tbn. *f* *p* *ff*

Perc. cymbal, med. mallets *p* *mf* *pp* *mp* damp

Vln. *pp* *f* *p* *mf* *pp* *mp* *n*

Vla. *pp* *f* *p* *mf* *pp* *mp* *n*

Cb. *f* *p* *ff*

8

Fl.

Cl.

Bsn.

Tpt.

Hn.

Tbn.

Perc.

Vln.

Vla.

Cb.

p

mf

* Ped.

Detailed description: This is a page of a musical score for a symphony orchestra, page 21. The score is written for 11 instruments: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), and Cello (Cb.). The music is in 2/4 time. The Flute part starts with a measure number of 8. The Percussion part includes triplets and a quintuplet, with a 'Ped.' (pedal) instruction. The Viola part has a 'mf' (mezzo-forte) dynamic marking. The Cello part has a 'p' (piano) dynamic marking. The score is arranged in a standard orchestral layout with staves grouped by instrument family.

VIII. Lee Krasner

♩ = 80

Fl. *f*

Cl. *mp* *p* *mf* *mp*

Bsn. *f* *ff*

Tpt. *p* *f* *mf*

Hn. *mp* *mp* *mf* *mp*

Tbn. *mp* *mf* *mp*

Perc. *p* *mf* *p*

Vln. *f* *mf*

Vla. *mp* *p* *mf*

Cb. *f* *ff* *mp*

vibraphone, soft mallets
sus. cymbal, soft mallets
vibraphone

7

Fl. *mf* 6 *mf* *mp*

Cl. *mf* 5 *f* *mf* *p* *f* 6 *mp*

Bsn. *mf* 5 *p* *f* *f* 6 *p*

Tpt. *mf* 5 *f* *p* *f* 6 *f* 6 *p*

Hn. *mp*

Tbn. *mf* 3 *p* *f* *mp* *p* 3

Perc. *mf* *mp* *pp*

Vln. *mf* 6 *f* *mp*

Vla. *mf* 5 3 *f* *p* *f* 6 *f* 6 *p*

Cb. *p*

14

Fl. *pp* *f* 3 *p* *mf*

Cl. *pp* *f* 3 *p* *f* *p* *mf*

Bsn. *f* 3 *mf* *fp* *f*

Tpt. *f* 3 *p* *f*

Hn. *mf* *p* *f* 3 *p* *mf*

Tbn. *p* 6 *f* *p* *f* 3 *p* *mf* *p*

Perc. cymbal *pp* choke *f*

Vln. *pp* *f* 3 *p* *mf* *mp*

Vla. *mf* *f* *p* 3 *p* *mp*

Cb. *p* 3 *mf* *f* *mf* 3 *fp* *f* *on bridge* *on bridge* *p*

Detailed description: This page of a musical score covers measures 14 through 18. It features nine staves: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), and Cello (Cb.). The score is written in a key signature of one flat (Bb) and a 2/4 time signature. The percussion part includes a cymbal and a choke. The woodwind and string parts contain various musical notations, including triplets, slurs, and dynamic markings such as *pp*, *f*, *mf*, *fp*, *p*, and *mp*. The Cello part includes the instruction 'on bridge' in two places. The page number '14' is located at the top left of the first staff.

23

Fl. *p*

Cl. *p*

Bsn. *mp*

Tpt. *pp*

Hn. *mp*

Tbn. *f*, *pp*, *p*³

Perc. vibraphone *pp*

Vln. *mp*, *p*

Vla. *p*

Cb. *f*, *mp*

ord

30

Fl. *p* \curvearrowright *mf*

Cl. *p* \curvearrowright *mf*

Bsn. *mp* *p* \curvearrowright *mf* *pp* *ff* *mp* 5

Tpt. *mp*

Hn. *p* \curvearrowright *mf*

Tbn. *p* \curvearrowright *mf* *pp* *ff* *mp* 5

Perc. *p* *ppp* *ff* *mp* cymbal choke

Vln. *mp* *p* \curvearrowright *mf*

Vla. *mp* *p* \curvearrowright *mf*

Cb. *p* \curvearrowright *mf* *pp* *ff* *p* 5 3

39

Fl. *mp* *f* *fff*

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

Bsn. *mp* *fff*

Tpt. *p* *f* *mp* *fff*

Hn. *p* *f* *fff*

Tbn. *mp* *mp* *fff*

Perc. *p* *mf* *p* *mp* *ff*

Vln. *mp* *f* *fff*

Vla. *mp* *mp* *fff*

Cb. *mp* *mp* *fff*