Matthew Tommasini
TORN CANVASES
for chamber wind ensemble
(2009)
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Commissioned by the following schools of the Big East Band Directors Association:

DePaul University
Georgetown University
Marquette University
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Rutgers University
St. Johns University
Seton Hall University
Syracuse University
University of Cincinnati
University of Connecticut
University of Louisville
University of Notre Dame
University of Pittsburgh
University of South Florida
Villanova University
West Virginia University
Program Note

_Torn Canvases_ is inspired by abstract expressionist painting style of Jackson Pollock. The piece imagines a video camera panning across a large canvas made up of layers of fragmented paint drippings and splotches. The ensemble is divided into three groups on stage, each representing musical “layers” of chiming chords and fragmented jazz riffs, which are piled on one another, creating rhythmically charged collages of sound. The climax of the work comes when the entire ensemble plays together, evoking the sound of a giant bell, transforming into the sound of a driving jazz ensemble.

Instrumentation

1 Flute
1 B♭ Clarinet
1 B♭ Bass Clarinet
1 B♭ Soprano Saxophone
1 E♭ Alto Saxophone

1 F Horn
1 B♭ Trumpet (played with straight mute and harmon mute, stem in)
1 Trombone (played with straight mute and harmon mute, stem in)
1 Tuba

Vibraphone (played with mallets and bowed with contrabass bow)
Chimes

Piano

Stage Layout

(Stage Right)      (Stage Left)
GROUP II          GROUP I
F Horn  B♭ Trumpet  Trombone  Tuba  B♭ Bass  E♭ Alto  B♭ Soprano  B♭ Clarinet  Flute  Clarinet  Saxophone  Saxophone
GROUP III  Vibraphone  Chimes
(Stage Center)  Piano
Conductor
Duration: ca. 8.5 min.

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* score order of Group I altered to reflect staging
Fl.

B♭ Cl.

B♭ Sop. Sax.

E♭ Alto Sax.

B. Cl.

F Hn.

B♭ Tpt.

Tbn.

Tba.

Vib.

Chim.

Pno.
* chromatic cluster between pitches D₄ and A₄
\[ \text{\( q = \text{ca. 42}; \) tranquil} \]

Fl.

\[
\text{Solo, senza vib., legatissimo}
\]

B\(\flat\) Cl.

\[
\text{Solo, senza vib., legatissimo}
\]

B\(\flat\) Sop. Sax.

\[
\text{Solo, senza vib., legatissimo}
\]

E\(\flat\) Alto Sax.

\[
\text{Solo, senza vib., legatissimo}
\]

B. Cl.

\[
\text{p}
\]

F Hn.

\[
\text{p}
\]

B\(\flat\) Tpt.

\[
\text{p}
\]

Tbn.

\[
\text{p}
\]

Tba.

\[
\text{\( q = \text{ca. 42}; \) tranquil} \]

Vib.

\[
\text{(1/2 pedal)}
\]

Chim.

\[
\text{(1/2 pedal)}
\text{(una corda)}
\]
* if harmon mutes are not available, Trumpet and Trombone should use straight mutes instead.
Solo, harmon mute (stem in), like a bell tone
Solo, harmon mute (stem in), like a bell tone

fp
Solo, like a bell tone

fp
I = ca. 120; blurred

Fl.

B♭ Cl.

B♭ Sop. Sax.

E♭ Alto Sax.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Tba.

Vib.

Chim.

Pno.
\[ \text{\textbf{J}} \quad \text{=} \quad \text{ca. 108; driving} \]

- **Fl.**
- **B♭ Cl.**
- **B♭ Sop. Sax.**
- **E♭ Alto Sax.**
- **B. Cl.**
- **F Hn.**
- **B♭ Tpt.**
- **Tbn.**
- **Tba.**

\[ \text{\textbf{J}} \quad \text{=} \quad \text{ca. 108; driving} \]

- **Vib.**
- **Chim.**
- **Pno.**

\[ \text{\textit{full pedal}} \]

\[ \text{\textit{tre corde}} \]
* chromatic cluster between the pitches D♭ and A♭
* chromatic cluster between the pitches B♭ and F♯
\[ \text{Fl.} \]
\[ \text{Bb Cl.} \]
\[ \text{Bb Sop. Sax.} \]
\[ \text{E\flat Alto Sax.} \]
\[ \text{B. Cl.} \]
\[ \text{F Hn.} \]
\[ \text{Bb Tpt.} \]
\[ \text{Tbn.} \]
\[ \text{Tba.} \]

\[ \text{Vib.} \]
\[ \text{Chim.} \]
\[ \text{Pno.} \]
Fl.
B♭ Cl.
B♭ Sop. Sax.
E♭ Alto Sax.
B♭ Cl.
F Hn.
B♭ Tpt.
Tbn.
Tba.
Vib.
Chim.
Pno.
* through successive accel. from letter M to letter O, the effect should be the sound of an enormous bell being transformed into the sound of a driving jazz ensemble.
\[ J = \text{ca. 132; building speed} \]

**Fl.**

**Bb Cl.**

**Bb Sop. Sax.**

**Eb Alto Sax.**

**B. Cl.**

**F Hn.**

**Bb Tpt.**

**Tbn.**

**Tba.**

**Vib.**

**Chim.**

**Pno.**

\[ J = \text{ca. 132; building speed} \]