FLOWING EVER OUTWARD

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MASTER OF MUSIC

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ABSTRACT

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*Flowing Ever Outward* is an eleven–minute work scored for a large chamber ensemble consisting of flute, oboe, clarinet, bassoon, horn, trumpet, trombone, piano, percussion (two players), two violins, viola, violoncello, and double bass. The harmonic and melodic material is derived from an [012347] hexachord (6-Z36) and its complement [012356] (6-Z3). These two normal sets are used primarily within the piano part, and sequential transpositions of each hexachord are generated and assigned to the various instruments of the ensemble.

These pitch collections, to a certain extent, also determine the overall structure of the work—which can be described as something of a ternary arch form (A-B-A')—as well as its internal sectional construction and respective instrumentation. Overall, the work is highly episodic in nature, and contains fragmented melodic figurations which gradually propel the work forward. The interaction between the piano and the ensemble focuses mainly on timbre and gesture, and instruments are combined in such a way as to create more complex aggregate gestures, effectively making the ensemble one large meta–instrument.
Instrumentation

Flute
Oboe
Clarinet in B-flat
Bassoon
Horn in F
Trumpet in B-flat
Tenor Trombone
Piano
Percussion (2 players)
  Bass Drum
  Bell Tree
  Crotales (2 octaves)
  Glockenspiel
  Suspended Cymbal
  Tam-Tam
  Triangle
  Vibraphone
Violin I
Violin II
Viola
Cello
Double Bass
Performance Notes

Score is non-transposed; all instruments are written at sounding pitch, excepting octave transpositions in the crotales, double-bass, and glockenspiel.

Accidentals carry throughout the measure; courtesy accidentals are sometimes given to clarify certain passages.

Unless otherwise indicated, the damper pedals of both the piano and vibraphone are to be held down throughout. Some discretionary pedaling is allowable if it results in greater clarity of the overall sound.

The melodic figurations throughout the piece should have a certain improvisatory flexibility, and performers are encouraged to use rubato.

Tenuto markings indicate an emphasis on the note, which can be brought out of the prevailing texture, although not as aggressively as a traditional accent.

Trills always begin on the written (principle) note, alternating with the adjacent note above it in the staff. The accidental modifier indicates whether this upper auxiliary is natural, sharp, or flat.

Example:

![Example Note](image)

Abbreviations and Symbols

General:

n niente; crescendo from/diminuendo to silence
s.t.→s.p. gradually transition from one manner of playing to another

Strings:

s.p. sul ponticello
s.t. sul tasto
e.s.p extreme sul ponticello; on/near the bridge
norm. play at a normal position
 dorm. ricochet/jeté attack; bounce bow quickly and with accent

Percussion:

arco play with bow
l.v. let vibrate
ord. play in the traditional manner

Duration

ca. 11’00”
Flowing Ever Outward

Corey Keating
(2013)

Non-Transposed Score*

Gently \( \frac{4}{4} \)

Flute

Oboe

Clarinet in B

Bassoon

Horn in F

Trumpet in C

Tenor Trombone

Piano

Percussion 1

Percussion 2

Violin 1

Violin 2

Viola

Cello

Bass

* All instruments written at sounding pitch, excepting octave transpositions in the double bass, crotales, and glockenspiel.
accel. poco a poco
Fl. 84
Ob. pp mp ff
Bs Cl. pp mp
Bsn. 5/8

Hn. 5/4
C Tpt. 4/4
T. Tbn. 4/4

Pno. 5/4

Perc. 1
[Tri.

Perc. 2

Vln. 1 pp
Vln. 2 pp
Vla. pp
Vlc. pp
Cb. pp

Sus. Cym. l.v.
n l.v. soft yarn
n
vib. n n
n
Tri. n

poco rit.
poco accel. \( \frac{J}{72} \) rit.

- Fl.
- Ob.
- B♭ Cl.
- Bsn.
- Hn.
- C Tpt.
- T. Tbn.
- Pno.
- Perc. 1
- Perc. 2
- Vln. 1
- Vln. 2
- Vla.
- Vlc.
- Cb.

rococo accelerando \( \frac{J}{72} \) rit.

- Tr.
- Vib.
- Glock

- 93

- 3

- 4

- 8

- 4

- 3

- 4

- 4

- ff

- \( \text{Tri.} \)

- \( \text{lv.} \)

- \( \text{lv.} \)

- \( \text{B.D.} \)

- \( \text{Glock plastic} \)

- \( \text{Vib.} \)

- \( \text{arco} \)
accel. poco a poco.