

Shadowstains

- i. Boardwalks
- ii. Bridges

(2022)

Duration: 10 minutes

Cole Reyes (ASCAP)

For flute, bass clarinet, violin, cello, piano, percussion

SCORE IS TRANSPOSED

Orchestration:

1 Flute

1 Bass Clarinet in B-flat

Piano

Percussion: three wooden objects at different pitches (like wooden slats), one glass bottle, sandblocks, ocean drum, vibraphone

1 Violin

1 Violoncello

Written for Blackbox Ensemble.

Program Note:

Shadowstains is a collection of pieces inspired by human-made objects which cast their shadows on nature. Though these objects are often necessary for various reasons, we are left with a different view of a once untouched landscape. This piece was inspired by Ruthven Todd's *Rivers: On Living in Brooklyn*.

Instructions:

Flute

A triangle notehead indicates a tongue pizz. Exact pitch is not extremely important.

X-noteheads with text below indicates a speaking into mouthpiece on specific syllables (a la Saariaho).

Flz. Indicates a standard flutter tongue

X-noteheads with no text below indicate air noise, unpitched.

Bass Clarinet

A plus sign indicates a slap tongue with pitch.

Ping noteheads indicate a squeaking effect at a high pitch though exact pitch is not very important.

Z-tremolos always indicate a growl.

X-noteheads indicate air noise.

Percussion



Piano

A plus sign indicates muting inside the keyboard, with pitch.

A diamond notehead indicates pizz. inside the keyboard with flesh of the finger.

Strings

All notes that are slurred with staccato noteheads are measured ricochets.

All notes that are slurred with staccato and no noteheads are unmeasured ricochets.

mSP = molto sul pont.

Each seagull effect is denoted with an artificial harmonic and a downward gliss.

Only do the effect once except for at the very end where the player may repeat ad lib. on the effect.

All aleatoric notation is indicated with a box and a beam. Continue improvising on set pitches.

for BlackBox Ensemble
Shadowstains

i. Boardwalks

Cole Reyes

Lively ♩=112

Flute: *f*, tongue pizz., lightly pitched

Bass Clarinet in B \flat

Percussion: *mf*, three wooden planks low to high, glass bottle

Piano

Violin: **Lively** ♩=112, *p* < *f*

Violoncello

6

Fl. *p* < *f*, flz.

B. Cl. *f*, slap tongue pitched +

Perc.

Pno.

Vln. *p* < *f*

Vc. *f*, ric. arco, arco, ric.

11

Fl. *f* *p* < *f* ss ah squeak

B. Cl.

Perc. *3*

Pno.

Vln. *p* < *f* arco *p* < *f* arco *p* <

Vc. arco, ric. *p* < *f*



16

Fl. too *p* < *f* ss ah too

B. Cl.

Perc. *3*

Pno.

Vln. *f* arco *p* < *f* arco *p* < *f* pizz.

Vc. arco *p* < *f* arco

21

Fl. flz. ord. *p < f* flz. ord. *p < f* flz. ord. *p < f* *p* *f* *p < f* flz. ord.

B. Cl.

Perc. *mf*

Pno. *mf* no pedal

Vln. arco *p < f* arco *p < f* arco *p < f* arco *p < f*

Vc.



26

Fl. flz. ord. flz. ord. flz. ord. flz. ord.

B. Cl. *p < f* *ss* *ah* *p < f* *ss* *ah* *p < f* *ss* *ah* *p < f*

Perc.

Pno.

Vln. pizz. arco, ric. pizz. arco, ric. pizz. arco, ric. pizz. arco, ric.

Vc. *p < f* *p < f*

30

Fl. *flz. ord.* *flz. ord.* *flz. ord.* *flz. ord.*

B. Cl. *ss* *ah* *p < f* *ss* *ah* *p < f* *ss* *ah* *p < f*

Perc.

Pno.

Vln. *pizz.* *arco, ric.* *pizz.* *arco, ric.* *pizz.* *arco, ric.* *pizz.* *arco, ric.*

Vc. *arco* *p < f* *p < f*



35

Fl. *flz. ord.* *flz. ord.*

B. Cl. *ss* *ah* *p < f* *ss* *ah* *p < f*

Perc.

Pno.

Vln. *unmeasured ric.* *arco, ric.* *pizz.* *arco, ric.*

Vc. *arco* *ric. 3* *p < f* *p < f*

39

Fl.

B. Cl.

Perc.

Pho.

Vln.

Vc.



44

Fl.

B. Cl.

Perc.

Pho.

Vln.

Vc.

48

Fl. *flz.* *ord.*
p \longleftarrow *f*

B. Cl. *growl*
p \longleftarrow *f* *ss* *p*

Perc. *3*

Pno.

Vln. *p* \longleftarrow *f* *p* \longleftarrow *f* *p* \longleftarrow *f* *arco* *p* \longleftarrow *f*

Vc. *pizz.* *arco, ric.* *p* \longleftarrow *f*



52

Fl. *ah* *f* *flz.* *ord.* *p* \longleftarrow *f*

B. Cl. *growl* *p* \longleftarrow *f* *p* \longleftarrow *f*

Perc. *3*

Pno. *muted inside piano in front of hammers with pitch*

Vln. *arco* *p* \longleftarrow *f* *p* \longleftarrow *f* *p* \longleftarrow *f*

Vc. *arco, ric.* *pizz.* *arco, ric.*

56

Fl. *p* *f* *p* *f*

B. Cl. *p* *f* *p* *f* *p* *f*

Perc. *3*

Pno.

Vln. *arco* *p* *f* *p* *f*

Vc. *pizz.* *arco, ric.* *pizz.* *arco, ric.* *pizz.* *arco, ric.*



60

Fl. *f* *p*

B. Cl.

Perc.

Pno.

Vln. *p*

Vc.

flautando
blend with flute

64 *over blow*
f

ord.

B. Cl.

Perc. *3*

Pno.

Vln. *over pressure*
f

Vc.



68

Fl. *over blow*
p *f*

B. Cl.

Perc. Sandblocks

Pno.

Vln. *flautando* *over pressure*
p *f*

Vc. *seagull effect sul G*
p *f*

73

Fl. *ord., light*

B. Cl. *p* *light* *growl* *pp*

Perc.

Pno. *p*

Vln. *pizz.* *light arco* *p* *pizz.* *light arco* *p* *pizz.*

Vc. *p*



78

Fl.

B. Cl. *ord.* *f* *p* *growl* *pp* *f* *p* *ord.*

Perc.

Pno.

Vln. *arco* *p* *f* *pizz.* *arco*

Vc. *f* *sul G* *pp* *f*

82

Fl. flz. ord. *p* *f* *ss* *ah* *ord.* *p* *f* flz. ord. *p* *f* *ss* *ah* *ord.* *p* *f*

B. Cl. *p* *f* *growl* *ord.* *p* *f* *growl* *ord.* *p* *f* *growl* *ord.* *p* *f*

Perc.

Pno. *p*

Vln. mSP ord., ric. *p* *f* *p* *f* *f*

Vc. mSP ord., ric. *p* *f* *pizz.* *arco* *f*



87

Fl. *f* *p* *f* *p* *f* *p* *f* *p*

B. Cl. *p* *f* *p* *f* *p* *f* *p* *f*

Perc.

Pno. *mf*

Vln. mSP ord., ric. (ric.) *p* *f* *p* *f* *p* *f*

Vc. mSP ord., ric. (ric.) *p* *f* *pizz.* *arco* (ric.) *p* *f*

91

Fl. *f* *p* *f* *p* *f* *p* *f* *p*

B. Cl. *p* *f* *p* *f* *p* *f* *p* *f*

Perc.

Pno.

Vln. *p* *f* *p* *f* *p* *f* *p* *f*

Vc. *pizz.* *arco, ric.* *arco, ric.*

Detailed description: This system contains measures 91 through 94. The Flute part features a rhythmic pattern of eighth notes with dynamic markings of forte (f) and piano (p) alternating every two measures. The Bass Clarinet part has a similar eighth-note pattern with p and f dynamics. The Percussion part plays a steady eighth-note accompaniment. The Piano part has a melodic line in the right hand and a bass line in the left hand. The Violin part plays a sustained eighth-note figure with p and f dynamics. The Violoncello part is marked pizzicato (pizz.) and arco, ricordo (arco, ric.) with a complex rhythmic pattern.



95

Fl.

B. Cl.

Perc.

Pno. *f*

Vln. *ord.*

Vc.

Detailed description: This system contains measures 95 through 98. The Flute part has a melodic line with some rests. The Bass Clarinet part has a melodic line with a sharp sign above it. The Percussion part continues with eighth notes. The Piano part has a melodic line in the right hand and a bass line in the left hand, starting with a forte (f) dynamic. The Violin part is marked *ord.* (ordine) and has a melodic line. The Violoncello part has a melodic line.

99

Fl.

B. Cl.

Perc.

Pno.

Vln.

Vc.

ss
p
air only

bow freely

seagull effect
sul G

p

p



106

Fl.

B. Cl.

Perc.

Pno.

Vln.

Vc.

air only

ah
f

pp

f_{poss.}

pp

mf

p

mf

p

Ocean Drum

p

f

p < f

f

ord., ric.

p < f

ric.

pizz.

arco

p < f

f

f

p < f

114

Fl. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *pp* *air only*

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

Perc.

Pno.

Vln. *ric.* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vc. *f* *ric.* *pizz.* *arco, ric.* *f* *p* *f* *p* *f* *p* *f* *p*



119

Fl. *air only* *f_{poss.}* *pp* *f*

B. Cl. *pp* *f_{poss.}* *pp* *f*

Perc.

Pno. *f*

Vln. *p* *f*

Vc. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

124

Fl. *air only*
pp — *f_{poss.}* — *pp*

B. Cl. *air only*
pp — *f_{poss.}* — *p* *f*

Perc.

Pno.

Vln. *seagull effect*
sul G
p

Vc.



129

Fl. *air only*
pp — *f_{poss.}* — *pp*

B. Cl. *air only*
pp — *f_{poss.}* — *pp*

Perc.

Pno.

Vln. *pizz.*
f *p*

Vc. *p* — *f* — *p*

134

Fl. *mf* *p* *mf* *p* *mf* *p*

B. Cl. *mf* *p* *mf* *p* *mf* *p*

Perc. *pizz. inside piano* *muted inside piano, with pitch*

Pno.

Vln. *mSP ord., ric.* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vc. *pizz.* *f* *p* *f* *f* *p* *f* *f* *p* *f* *p*

ss ah *f* *f* *f*



140

Fl. *mf* *p* *mf* *p* *mf* *p*

B. Cl. *mf* *p* *mf* *p* *mf* *p*

Perc.

Pno.

Vln. *f* *mf* *p* *f* *mf* *p* *f* *mf* *p*

Vc. *f* *p* *f* *p* *f* *p*

ss ah *f* *f* *f*

ord., ric. *f* *mf* *p* *f* *mf* *p* *f* *mf* *p*

freely move between mSP and mST

144

Fl. *ppp* *sh* *f*

B. Cl. *mf* *p* *ppp* *f*

Perc.

Pno.

Vln. *ord., ric.* *mf* *p* *f* *pp* *mf*
freely improv seagull effect sul C *freely improv seagull effect sul G*

Vc. *n* *mf*



148

Fl. *ppp* *sh* *f* *ppp*

B. Cl. *ppp* *f* *ppp*

Perc. *n*

Pno.

Vln. *n*

Vc. *n*

ii. Bridges

Cole Reyes

Fresh ♩=112

Flute
sah
f
pp

Bass Clarinet in Bb
slap tongue
f
pp

Vibraphone
f
p con pedale
mf

Piano
pizz.
f
p con pedale
ord.
p < *f* > *p*

Violin
p
mST

Violoncello
pizz.
f
unmeasured ricochet.
arco
f

5

Fl. *mf* *pp* *mf* *pp*

B. Cl. *mf* *pp* *mp*

Vib. *p* *mf*

Pno. pizz.

Vln. ord.

Vc. *p* *pp* *f* pizz. arco *pp*

8

Fl. *mf* *pp*

B. Cl. *n* flz.

Vib. *pp* *mf* *p*

Pno.

Vln. mST ord. mSP

Vc. *f* *pp* *f*

11

Fl. *too* *f* *pp* *mf* *pp* ord. *flz.* *mf*

B. Cl. *f* *pp* *mf* *pp* *mf*

Vib. *f* *pp* *mp*

Pno. *mf* *pp*

Vln. *ord.* *p* *f* *pp* *f*

Vc. *II, ord.* *mf* *mf* *mf* *mf*

15

Fl. *ord.* *mf* *pp* *f*

B. Cl. *pp* *mf* *pp* *f* *pp*

Vib. *f* *pp*

Pno. *f* *pp*

Vln. *unmeasured ricochet.* *arco* *mp* *p* *mSP* *f* *ord.*

Vc. *f* *pp*

19

Fl. *pp* *f* *pp*

B. Cl. *f* *pp*

Vib. *f* *pp*

Pno. *f* *pp*

Vln. *pp* *f*

Vc. *f* *pp*

ord.



22

Fl. *f* *pp*

B. Cl. *f* *p* *f*

Vib. *f*

Pno. *mf*
not overpowering

Vln. *f* *mp*

Vc. *f* *pizz.*

arco

air

mSP

Musical score for measures 25-28, featuring Flute (Fl.), Bass Clarinet (B. Cl.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), and Viola (Vc.).

- Fl.:** Measures 25-28. Dynamics: *pp*, *mf*, *pp*, *mf*, *pp*. Fingerings: 5, 5, 5, 5. Includes slurs and accents.
- B. Cl.:** Measures 25-28. Dynamics: *pp*, *mf*, *pp*, *mf*, *pp*. Fingerings: 7, 7, 3, 3, 3, 3.
- Vib.:** Measures 25-28. Includes slurs and accents.
- Pno.:** Measures 25-28. Dynamics: *p*. Includes RH 3 and LH markings.
- Vln.:** Measures 25-28. Includes *arco; I, ord.* marking.
- Vc.:** Measures 25-28. Dynamics: *p*. Includes triplets and slurs.



Musical score for measures 29-32, featuring Flute (Fl.), Bass Clarinet (B. Cl.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), and Viola (Vc.).

- Fl.:** Measures 29-32. Dynamics: *mf*, *pp*, *mf*, *p*. Includes *flz.* and *ord.* markings.
- B. Cl.:** Measures 29-32. Dynamics: *mf*, *pp*, *mf*, *p*. Includes slurs and accents.
- Vib.:** Measures 29-32. Dynamics: *mf*, *p*. Includes slurs and accents.
- Pno.:** Measures 29-32. Dynamics: *mf*. Includes slurs and accents.
- Vln.:** Measures 29-32. Includes *arco; I, ord.* marking.
- Vc.:** Measures 29-32. Dynamics: *pp*, *mf*, *pp*. Includes slurs and accents.

33 *flz.* *ord.*

Fl. *mf* *p* *mf* *pp* *mf*

B. Cl. *mf* *p* *mf* *pp*

Vib. *p* *f* *p* *f*

Pno. *pp* *mf*

Vln. *pp*

Vc. *mf* *pp* *f* *pp* *f*



37

Fl. *pp* *mf* *pp*

B. Cl. *mf* *pp* *mf* *pp*

Vib.

Pno. *p* *mf*

Vln. *mf* *pp* *f* *pp* *mf* *pp*

Vc. *pp* *mf* *pp*

41

Fl. *mf* *pp* *mf*

B. Cl. *mf* *pp*

Vib. *mf* *pp* *mf* *pp*

Pno. *pp* *mf* *ppp*
pedal ad lib.

Vln. *f* *pp* *f* *pp* *mf* *pp*
non vib.

Vc. *mf* *pp* *f* *ppp* *mf* *ppp*
ord. mST

45

Fl. *ppp* *mp* *pp*

B. Cl. *mp* *pp* *mf* *pp*

Vib. *mf* *pp* *mf* *pp*

Pno. *p*

Vln. *f* *pp* *pp* *ppp*
non vib.

Vc. *f* *p* *mp* *pp* *ppp*
ord. mST

49

Fl. *mf* *pp*

B. Cl. *mf* *pp*

Vib. *mf* *pp*

Pno.

Vln. *mf* *pp* *f* *p*

Vc. *mf* *ppp*

ord. mST

52

Fl. *f* *pp* *f* *p*

B. Cl. *f* *pp* *f* *p* *f*

Vib. *f* *pp*

Pno. *f* *p*

Vln. *fp* *p* *f*

Vc. *f* *mf* *pp* *f* *p* *f*

tongue pizz. slap tongue

overblow

sah

flz. ord.

bowed

pizz.

arco mSP ord. mSP

56

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

B. Cl. *pp* *mf* *pp*

Vib. *f* *p*

Pno. *f* *pp* *mf* *pp*

Vln. *pp* *mf* *pp*

Vc. *pp*



60

Fl. *pp* *mf* *pp*

B. Cl. *pp* *mf* *pp*

Vib. *f* *p*

Pno. *mf* *pp*

Vln. *pp* *mf* *pp* *f* *pp*

Vc. *mf* *pp* *f* *pp*

mST

ord.

64

Fl. *mf* *pp* *pp* *mf* *pp* *mf* *pp*

B. Cl. *mf* *pp* *pp* *mf* *pp*

Vib.

Pno. *pp* *mf* *pp*

Vln. *mf* *pp* *mf* *pp* *f*

Vc. *pp* *f* *pp* *mf* *pp*

mST *ord.*



69

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

B. Cl. *pp* *mf* *pp* *pp* *mf* *pp*

Vib.

Pno. *mf* *pp*

Vln. *pp* *mf* *pp* *f* *pp* *mf*

Vc. *f* *pp*

mST *ord.* *mSP* *mST*

74

Fl. *mf* *pp* *mf* *pp* *mf* *pp* *mf*

B. Cl. *mf* *pp* *mf* *p*

Vib.

Pno. *p* *f* *mp*

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

Vc. *f* *pp* *ord.* *mSP* *ord.* *3*



78

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

B. Cl. *pp* *mf* *pp*

Vib.

Pno. *f* *p*

Vln. *mf* *pp* *f* *pp* *mf* *pp*

Vc. *f* *pp* *mST* *ord.* *mSP*

82

Fl. *p* 6 6 *pp* 7 5 5

B. Cl. *p* 5 5 5

Vib.

Pno. 5 5 5

Vln. *p* 5 3 6 3 *p*

Vc. *p*

85

Fl. *f* *pp* 5 *mf* 5 *pp* 3 *f* *p* *f*

B. Cl. *pp* *mf* *pp* 3 *f*

Vib.

Pno.

Vln. *f* *pp* *mf* *pp* *f* *pp* *f*

Vc. *f* *pp* *f* *pp* *f*

ord. mST mSP arco

89

Fl. *pp* *mf* *pp*

B. Cl. *p* *f* *pp*

Vib. *f*

Pno. *pp*

Vln. *pp* *mf* *pp*

Vc. *pp* *f* *pp*

mST ord. mSP

92

Fl. *p* *f* *pp*

B. Cl. *f* *p*

Vib. *f*

Pno. *p* *f* *p*

Vln. *pp* *f* *p*

Vc. *pp* *f* *p*

mST *pp* *mST*

ord. *pp*

96

Fl. *f* *p* *f* *pp*

B. Cl. *f* *pp* *f* *pp*

Vib. *p* *f* *p*

Pno. *f* *pp*

Vln. ord. → mSP *f* *pp* *f* mST → *p*

Vc. ord. → mSP *f* *pp* *f* *pp*

99

Fl. *f* *pp* *f* *p* *f* *p* *f*

B. Cl. *f* *pp* *f* *p* *f* *p* *f*

Vib. *f* *pp* *f* bowed arco *f* *pp* *f*

Pno. *mp* *f* *pp* *f* *p*

Vln. ord. → mSP *f* *pp* *f* *pp* *f* *pizz.* *arco* *f*

Vc. ord. → mSP *f* *pp* *f* *pp* *f* *p* *f* *pp*

103

Fl. *non vib.*

B. Cl. *pp* *f* *p*

Vib. *pp*

Pno. *3*

Vln. *arco* *pp* *f* *pp* *f* *f* *pp*

Vc. *mST* *mp* *pp* *f* *ord.*

III



107

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

B. Cl. *pp* *f* *pp* *p*

Vib. *3* *5* *6* *7*

Pno. *3* *5* *mf* *pp*

Vln. *f* *pp* *f* *pp*

Vc. *mSP* *pp* *f* *pp*

111

Fl. *f* *p* *f* *p* *f* *p* *f*

B. Cl. *f* *pp* *f* *pp* *f* *pp* *f* *mf*

Vib. *f* *p*

Pno. *f* *mp* *pp* *f* *mp*

Vln. *f* *pp* *f* *pp* *p* *f* *pp* *f* *pp* *mf*

Vc. *f* *pp* *f* *pp* *p* *f* *pp* *f* *pp*

117

Fl. *p* *f* *p* *f* *p*

B. Cl. *pp* *f* *p* *f* *p*

Vib. *f* *p*

Pno. *p* *f* *pp*

Vln. *pp* *f* *p* *f* *p*

Vc. *mf* *pp* *f* *p* *f* *p*

121

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

B. Cl. *f* *pp* *mf* *pp*

Vib. *f*

Pno. *f*

Vln. *f* *p*

Vc. *f* *p*



126

Fl. *>pp* *pp* *mf* *pp*

B. Cl. *mf* *pp*

Vib.

Pno. *pp* *f* *p*

Vln. *f* *p* *f* *p* *sul tasto* *7*

Vc. *ppp* *f*

130

blend with violin

blend with cello

flz. ord.

ppp f pp < f p

ppp f pp < f pp

mf f

ord. n f p f

sul tasto p n arco, ord. p f

134

rit.

sah

pp

f pp < f pp

pp

p mf pp

pp f p pp

arco p f p

138 **Slower, settled** $\text{♩} = 80$

Fl. *f* *pp* *f* *pp* *f* *pp*

B. Cl. *f* *pp* *f* *pp*

Vib. *f* bell tones

Pno. *f*

Vln. *f* *pp*

Vc. *f*

improvise on these three notes
don't sustain any note for longer than a quarter

bell tones

improvise on these three notes
don't sustain any note for longer than a quarter

141

Fl. improvise on these three notes
don't sustain any note for longer than a quarter

B. Cl. improvise on these three notes
don't sustain any note for longer than a quarter

Vib. *p*

Pno.

Vln. improvise on these three notes
don't sustain any note for longer than a quarter
mix sul tasto, sul pont., harmonics, etc.

Vc. *p* freely move between sul tasto and sul pont.

n