

COLE REYES

Little Joys

(2025)

for flute, clarinet, harp, and string quartet

PERUSAL

PERUSAL

Little Joys

I. Gathering

II. Unfurling

(2025)

Duration: 13 minutes

Cole Reyes

for flute, clarinet in b-flat, harp, and string quartet

Commissioned by Beth Henson.
Transposing Score.

Orchestration:

1 Flute
1 Clarinet in B-Flat
1 Harp
2 Violins
1 Viola
1 Violoncello

Program Note:

“Little Joys” is inspired by the concept of how we might find joy throughout our lives in the most mundane circumstances. Though every individual day may be comprised of a routine or a series of rather unremarkable events, finding constant joy in the small things (a pristine leaf, a gorgeous birdsong, the crisp fall air) allows each moment to feel fresh.

The first movement, Gathering, is the collection of such moments (or musical motives) that comprise the entirety of the movement. The minimal material continually returns in new keys and new voices that offer a constantly fresh perspective on the material itself – creating new joy with previously heard material.

The second movement, Unfurling, is more reflective, taking a step back and enjoying the peace that comes after living in a state of finding joy in daily life. The contemplative nature of the movement underscores the harp that acts as our guide through the peace that we have found in constant joy.

The instrumentation for the work is inspired by Maurice Ravel’s iconic “Introduction et Allegro,” for which the work is a companion. Ravel’s work is somewhat mirrored here in intensity, beginning quick and lively and ending solemn and contemplative. As well, Ravel’s work borrows material from his other works and continually evolves it throughout the piece, much like how I interpret the motivic evolution of this work.

A performance note:

The work is intended to be performed attacca between the two movements. In the case that the movements are to be separated, all instrumentalists should cut off on the downbeat of m.273 to conclude the first movement. If the second movement is to be performed alone, begin in m. 273, and all voices except for the second violin should omit their first note.

Instructions:

All harmonics that are notated with a small circle above them indicate the sounding pitch.

All harmonics with a given fundamental and the diamond notehead above it indicate where the player should finger the note.

All box and beam notations indicate free repetitions, falling out of meter.

In moments like m. 275 in the viola, the feathered beaming need not include exactly the number of pitches given, but rather fill the allotted time with a number of oscillations that feels comfortable and is no fewer than what is written.

PERUSAL

PERUSAL

LITTLE JOYS

I. GATHERING

COLE REYES

Quick and delicate $\text{♩} = 132$

Flute *p* *f p*

Clarinet in B \flat *p* *f p*

Harp *p*

Violin I *ric. 3* *pizz.* *arco, ric.* *f p* *p*

Violin II *pizz.* *arco, ric.* *p* *f p*

Viola *pizz.* *arco* *f p*

Violoncello *p* *arco* *pizz.*

=

Fl. *p*

Cl. *p*

Hp.

Vn. I *ric. 3* *pizz.* *arco, ric.*

Vn. II *(ric.) 3* *p* *p* *arco*

Vla. *arco*

Vc. *pizz.* *arco*

9

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

=

A

13

Fl.

Cl.

Hp.

A

Vn. I

Vn. II

Vla.

Vc.

17

Fl.

Cl.

Hp.

Vn. I

sub.p *f* *p* *f* *p* *f* *p* *f*

Vn. II

sub.p *f* *p* *f* *p* *f* *p* *f*

Vla.

sub.p *f* *p* *f* *p* *f* *p* *f*

Vc.

sub.p *f* *p* *f* *p* *f* *p* *f*

=

B

21

Fl.

Cl.

Hp.

Vn. I

p

Vn. II

p

Vla.

p

Vc.

p

B

PERUSAL

29

C

Fl. *f*

Cl. *f*

Hp. *f*

Vn. I *f* *p* *f* *p* *f* *p* *f*

Vn. II *f* *p* *f* *p* *f* *p* *f*

Vla. *f* *p* *f* *p* *f* *p* *f*

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

33

Fl.

Cl.

Hp.

Vn. I

sub.p *f* *p* *f* *p* *f* *p* *f*

Vn. II

sub.p *f* *p* *f* *p* *f* *p* *f*

Vla.

sub.p *f* *p* *f* *p* *f* *p* *f*

Vc.

sub.p *f* *p* *f* *p* *f* *p* *f*

=

D

Fl.

Cl.

Hp.

Vn. I

f

Vn. II

f

Vla.

f

Vc.

f

D

Vn. I

f *p* *f* *p*

Vn. II

f *p* *f* *p*

Vla.

f *p* *f* *p*

Vc.

f *p* *f* *p*

41

Fl. Cl. Hp. Vn. I Vn. II Vla. Vc.

f *f* *f* *f* *f* *f* *f*

=

45

Fl. Cl. Hp. Vn. I Vn. II Vla. Vc.

p *p* *p* *pp* *pp* *pp*

E E E

50

Fl. Cl. Hp. Vn. I Vn. II Vla. Vc.

PERUSAL

=

54

Fl. Cl. Hp. Vn. I Vn. II Vla. Vc.

pizz.

PERUSAL

58 F

Fl. *p*

Cl.

Hp.

Vn. I *f*

Vn. II *f*

Vla. *arco*

Vc. *arco*

ord.

p *f*

p *f*

f

f

f

f



62

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

p *f* *p*

p *f* *p*

p *f* *p*

p *f* *p*

66

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

=

70

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

PERUSAL

88

Fl.

Cl.

Hb.

Vn. I

Vn. II

Vla.

Vc.

93

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

Cl. *f p* *subf p*

Hp. *f p* *subf p*

Vn. I *f p* *f p* *subf p* *f p*

Vn. II *f p* *subf p*

Vla. *f p* *subf p*

Vc. *p* *pizz.* *arco* *subf pizz.* *p* *arco*

97

Fl. *f p* *subf p* *mp*

Cl. *f p* *subf p* *mp*

Hp. *f p* *subf p* *mp*

Vn. I *f p* *f p* *subf p* *f p* *mp*

Vn. II *f p* *subf p* *mp*

Vla. *p* *arco* *subf pizz.* *p* *arco* *mp*

Vc. *arco* *mp*

H

102

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

=

106

Fl.

Cl.

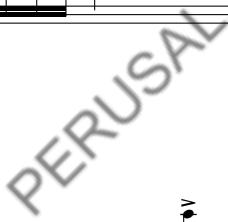
Hp.

Vn. I

Vn. II

Vla.

Vc.



113

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

A musical score page featuring a treble clef staff with a sharp sign, a bass clef staff with a sharp sign, and a common time signature (3). The score includes a dynamic marking 'mfpp' and a fermata over the bass clef staff.

121

Fl.

Cl.

H.p.

Vn. I

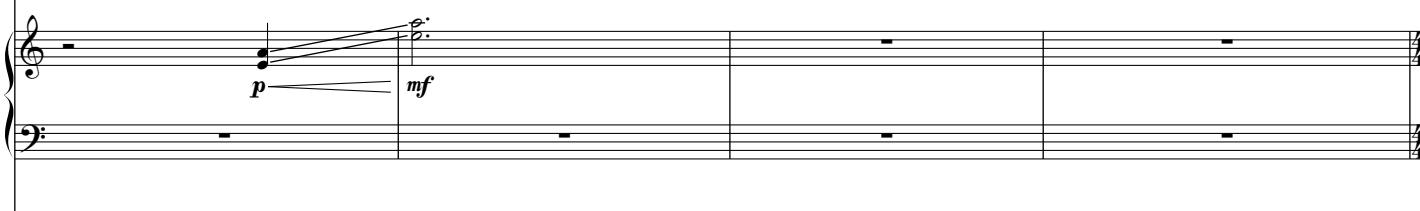
Vn. II

Vla.

Vc.

125

Fl. 

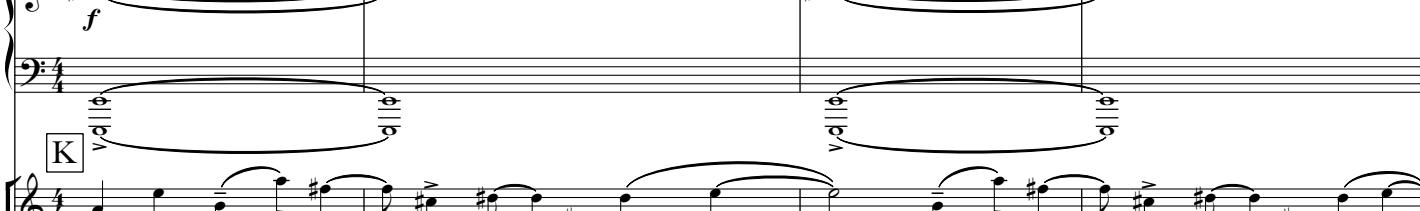
Cl. 

Hp. 

Vn. I 

Vn. II 

Vla. 

Vc. 

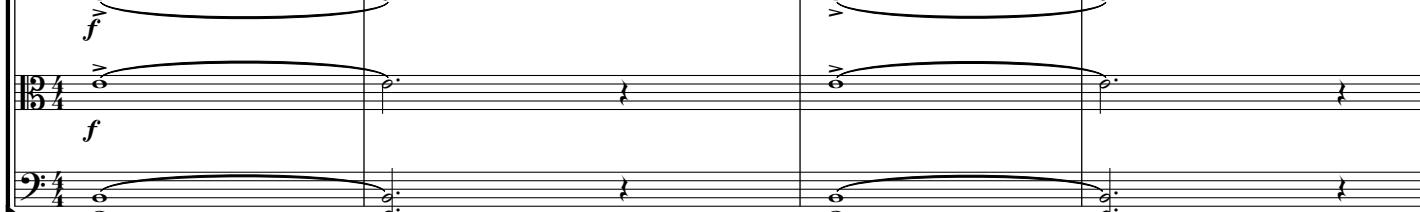
=

129 K

Fl. 

Cl. 

Hp. 

Vn. I 

Vn. II 

Vla.

Vc.

133

Fl. Cl. Hp. Vn. I Vn. II Vla. Vc.

137

Fl. Cl. Hp. Vn. I Vn. II Vla. Vc.

PERUSAL

149

Fl.

Cl.

Hb.

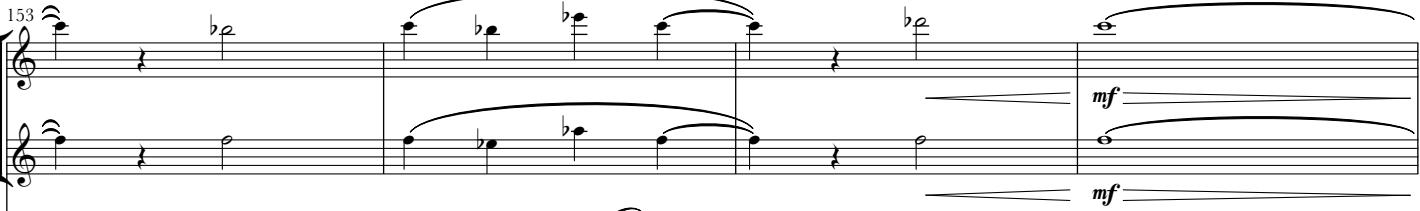
Vn. I

Vn. II

Vla.

Vc.

153

Fl. 

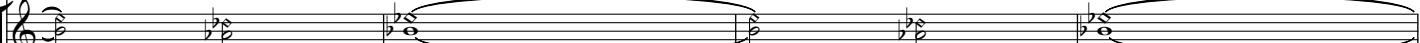
Cl. 

mf

mf

Hp. 

mf

Vn. I 

mf

Vn. II 

mf

Vla. 

mf

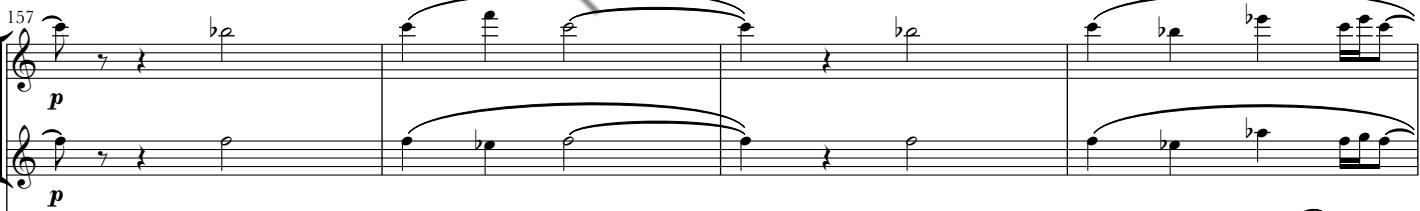
Vc. 

mf

=

PERUSAZ

157

Fl. 

p

Cl. 

p

Hp. 

p

Vn. I 

p

Vn. II 

p

Vla. 

p

Vc. 

161

Fl. Cl. Hp.

Vn. I Vn. II Vla. Vc.

164

Fl. Cl.

Hp.

Vn. I Vn. II Vla. Vc.

pizz. arco 3 3 3 arco

f mf pizz. f mf ric. f mf 3 3 3 pizz. f mf

M

168

Fl. f mf

Cl. f mf

Hp. f mf

Vn. I f mf

Vn. II f mf

Vla. f p=f p=f p=f p=f p=f p=f

Vc. f mf

PERUSAL

=

172

Fl. f mf

Cl. f mf

Hp. f mf

Vn. I f mf

Vn. II f mf

Vla. f p=f p=f p=f p=f p=f p=f

Vc. f mf

176

Fl.

Cl.

Hp. *f*

Vn. I

Vn. II

Vla. *f* *p* *f* *p* *f* *p* *f* *f* *subp*

Vc.

<img alt="Musical score for measures 176-180. The score includes parts for Flute, Clarinet, Bassoon, Violin I, Violin II, Cello, and Double Bass. The instrumentation changes frequently, with the bassoon and double bass taking prominent roles in the lower register. Measure 176 starts with the flute and clarinet. Measure 177 features the bassoon. Measure 178 has the bassoon and double bass. Measure 179 shows the bassoon and double bass again. Measure 180 begins with the bassoon and double bass, followed by the bassoon and double bass in measure 181. Measure 182 features the bassoon and double bass. Measure 183 has the bassoon and double bass. Measure 184 begins with the bassoon and double bass. Measure 185 has the bassoon and double bass. Measure 186 begins with the bassoon and double bass. Measure 187 has the bassoon and double bass. Measure 188 begins with the bassoon and double bass. Measure 189 has the bassoon and double bass. Measure 190 begins with the bassoon and double bass. 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185

Fl.

Cl.

Hp. *f* *p* *f* *p* *f*

Vn. I *f* *p* *f* *p* *f*

Vn. II *f* *p* *f* *p* *f*

Vla. *f* *p* *f* *p* *f*

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

=

190

Fl. *pp*

Cl. *pp*

Hp. *p*

Vn. I *p* *pp*

Vn. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

O

O

O

197

Fl.

Cl.

H.p.

Vn. I

Vn. II

Vla.

Vc.

=

203

PERUSAL

P

Fl.

Cl.

H.p.

Vn. I

Vn. II

Vla.

Vc.

P

P

209

Fl. flz. *f* *p*

Cl.

Hp. *f* *p*

Vn. I *p* *f* *p*

Vn. II *f* *p*

Vla. *ric.* *pizz.* *f*

Vc. *pizz.* *f*

=

213 ord. flz. *f* *p* flz. *p* *f* ord. *f*

Fl. *f*

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

Hp. *f* *p* *f* *p*

Vn. I *f* *p* *f* *p*

Vn. II *f* *p* *f* *p*

Vla. *ric.* *f* *p* *f* *arco*

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

217

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

Cl. *#p* *f* *p* *f*

Hp. *p* *f* *p* *f*

Vn. I *f* *p* *p* *f* *p*

Vn. II *f* *p* *f* *p*

Vla. *p* *f* *p* *f*

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

=

221

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

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

Hp. *f* *p* *f* *p* *f* *p*

Vn. I *f* *p* *f* *p* *f* *p*

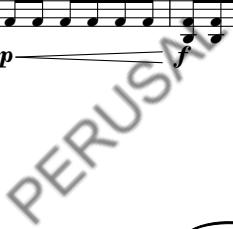
Vn. II *f* *p* *f* *p* *f* *p*

Vla. *p* *f* *p* *f* *p* *f*

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

Q

Q



233

Fl. *f*

Cl. *f*

Hp. *f*

R

Vn. I *f*

Vn. II *f*

Vla. *f*

Vc. *f*

p

f

p

f

p

f

p

=

237

Fl.

Cl.

Hp.

Vn. I *f*

Vn. II *f*

Vla. *f*

Vc. *f*

241

Fl. *p*

Cl. *p*

Hp. *p*

Vn. I *p*

Vn. II *p*

Vla. *p*

Vc. *p*

PERUSAL

245

S

Fl. *pp*

Cl. *pp*

Hp. *pp*

Vn. I *pp*

Vn. II *pp* pizz. *3* *3* *3* *3*

Vla. *pp* arco *3* *3* *3*

Vc. *pp* pizz. *3* *3* *3* *3*

249

Fl.

Cl.

Hp. *pp*

Vn. I

Vn. II

Vla. *pizz.*

Vc. *arco*

p *f*

=

253

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla. *p*

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

258

Fl. Cl. Hp. Vn. I Vn. II Vla. Vc.

f pp *p* *f pp* *p* *p=f* *f* *p* *p=f*

263

Fl. Cl. Hp. Vn. I Vn. II Vla. Vc.

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



II. UNFURLING

Meditative $\text{♩} = 72$

Fl. *f*
Cl. *f*
Hpf. *f*

Meditative $\text{♩} = 72$

Vn. I *f* *p* *p* *mp*
Vn. II *f* *p* *mp*
Vla. *f* *p*
Vc. *f*

277

Fl.
Cl.
Hpf.

Vn. I *mp* *p* *mp* repeat ad lib. (out of tempo)
Vn. II *p* *mp* *p*
Vla. *mp* *p*
Vc.

281

Fl.

Cl.

Hp. *freely, solo* $\begin{smallmatrix} 3 \\ 5 \\ 6 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$

Vn. I

Vn. II pp

Vla. pp

Vc. pp

PERUSAHAAN

286

Fl.

Cl.

Hp. $\begin{smallmatrix} 6 \\ 6 \end{smallmatrix}$ p $\begin{smallmatrix} 6 \\ 6 \\ 6 \\ 6 \end{smallmatrix}$

Vn. I

Vn. II

Vla.

Vc.

289

Fl. - - - - - *p* - - - - -

Cl. - - - - - *p* - - - - -

Hp. *f* 6 *p* 6 *f* 3 *p* 6

Vn. I *f* *p* *f* 3 *p* 2 *f* 3 *p* 2

Vn. II *f* *p* *f* 3 *p* 2 *f* 3 *p* 2

Vla. *f* *p* *f* 3 *p* 2 *f* 3 *p* 2

Vc. *f* *p* *f* 3 *p* 2 *f* 3 *p* 2

==

293

Fl. *f* 3 *p* - - - - -

Cl. *f* 3 *p* - - - - -

Hp. *f* 3 - - - - -

Vn. I *f* - - - - -

Vn. II *f* - - - - -

Vla. *f* - - - - -

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

PERUSAL

Musical score for orchestra, page 12, measures 299-305. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Hb.), Violin I (Vn. I), Violin II (Vn. II), Cello (Vcl.), and Bass (B.). The Flute and Clarinet play eighth-note patterns. The Bassoon and Violin I play sixteenth-note patterns. The Violin II and Cello provide harmonic support with sustained notes. The Bass provides the harmonic foundation with sustained notes. Measure 299 starts with a 3/4 time signature. Measure 300 begins with a 6/8 time signature. Measure 301 begins with a 3/4 time signature. Measure 302 begins with a 6/8 time signature. Measure 303 begins with a 3/4 time signature. Measure 304 begins with a 6/8 time signature. Measure 305 begins with a 3/4 time signature.

302

Fl. *f*

Cl. *f*

Hp.

Vn. I *f*

Vn. II *f*

Vla.

Vc. *arco* *f*

305

Fl.

Cl.

Hp.

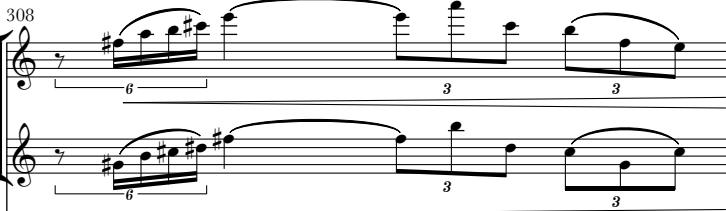
Vn. I

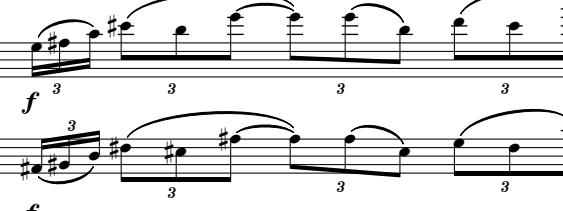
Vn. II

Vla.

Vc.

308

Fl. 

Cl. 

Hp. 

Vn. I 

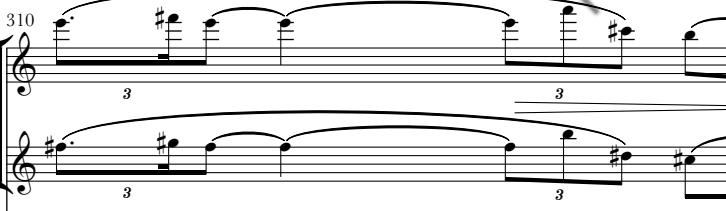
Vn. II 

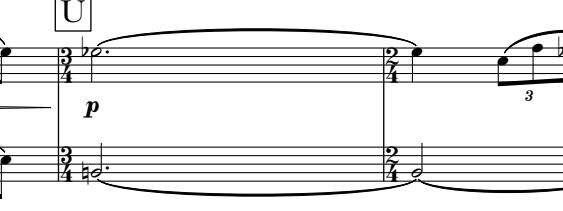
Vla. 

Vc. 

====

310

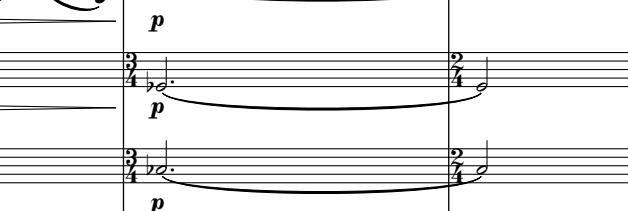
Fl. 

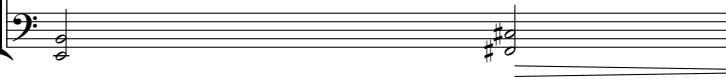
Cl. 

Hp. 

Vn. I 

Vn. II 

Vla. 

Vc. 

313

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

=

316

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

319

Fl. Cl. Hp. Vn. I Vn. II Vla. Vc.

pp

323

Fl. Cl. Hp. Vn. I Vn. II Vla. Vc.

6 6 6 6 6 6 6 7 f

5 6 gliss. approximate, ad lib. f

sul D f sul D p

sul G p

f p

V

327

Fl. *pp*

Cl.

Hp. *p*

Vn. I

Vn. II

Vla.

Vc. *sul G* *3*

PERUSIA

332

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc. *sul G* *3* *sul A* *sul E*

338

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

342

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

PERUSAL

344

Fl. 3 Cl. 3

Hp.

Vn. I

Vn. II 6 6 6 6 f

Vla. f

Vc. f

W

346

Fl. f p

Cl. f p

Hp. f

Vn. I W p

Vn. II p

Vla. p

Vc. p

352

Fl.

Cl.

Hp. *p*

Vn. I

Vn. II

Vla.

Vc. *solo* *mf* *p*

=

360

Fl.

Cl.

Hp. 5 6 6 6 6 3

Vn. I 3

Vn. II 3 3

Vla. 3

Vc. 3

364

Fl.

Cl.

Hb.

Vn. I

sul D

sul A

Vn. II

Vla.

Vc.

PERUSAL