



COLE REYES

LittleJoys

PERUSAL

(2025)

for flute, clarinet, harp, and string quartet

PERUSAL

Little Joys

I. Gathering

II. Unfurling

PERUSAL

(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

[illegible]



25

Fl. *f* *p*

Cl. *f* *p*

Hp. *f* *p*

Vn. I *f* *p*

Vn. II *f* *p*

Vla. *f* *p*

Vc. *p*

29

Fl. *f*

Cl. *f*

Hp. *f*

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

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

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

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



Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

37

D

f

f

f

f

p

f

p

f

p

f

p

41

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

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

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

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

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

45

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

p *p* *p* *p*

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

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

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

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

50

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

p

p

54

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

p

mf

flz.

p

mf

p

pizz.

58 **F**

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

Cl. *f*

Hp. *p*

Vn. I *f*

Vn. II *f*

Vla. *f* arco

Vc. *f*

62

Fl. *f*

Cl. *f*

Hp. *f*

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

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

Vla. *p* *f* *p*

Vc. *p* *f* *p*

66

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

f *p* *f* *p* *f* *p*

70

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

f *p* *f* *p* *f* *p*

88

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

f *p*

f *p*

f *p*

f *p* *f* *p* *3*

f *p* *3*

f *pizz.* *p*

f *pizz.* *arco*

f

fp *fp* *fp* *fp*

fp *fp* *fp* *fp*

93

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

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

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

Vn. I *f p* *f p* *p³* *sub.f p* *f p* *p³*

Vn. II *f p* *p³* *sub.f p* *p³*

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

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

97

Fl. *f p* *sub.f p* *mp*

Cl. *f p* *sub.f p* *mp*

Hp. *f p* *sub.f p* *mp*

Vn. I *f p* *f p* *p³* *sub.f p* *f p* *p³* *mp*

Vn. II *f p* *p³* *sub.f p* *p³* *mp*

Vla. *p* *arco* *sub.f p* *p* *arco* *mp*

Vc. *p* *arco* *pizz.* *arco* *mp*

102

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

106

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

p

p

p

p

p

p

p

p

p

129

Fl. *f* *p* *f*

Cl. *f* *p* *f*

Hp. *f*

Vn. I *f*

Vn. II *f*

Vla. *f*

Vc. *f*

133

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

p *f*

p *f*

6

6

137

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

p *pp*

pp

p

p *3*

3 *pizz.* *3*

143

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

L

arco

149

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

153

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

mf

mf

mf

mf

mf

mf

mf

157

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

p

p

p

p

p

p

p

164

Fl. *f* *mf*

Cl. *f* *mf*

Hp.

Vn. I *f* *mf* pizz. arco 3 3 3

Vn. II *f* *mf* pizz. arco

Vla. *f* *mf* ric. 3 3 3 3 3 3

Vc. *f* *mf* pizz.

168

[M]

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*

Vc. *f* *mf*

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*

Vc. *f* *mf*

PERUSAL

[illegible]

197

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

=

203

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

P

P

209

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

Cl. *f* *p*

Hp. *f* *p*

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

Vn. II *f* *p*

Vla. *ric.* *3* *pizz.*

Vc. *3* *pizz.*

213

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

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

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

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

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

Vla. *ric.* *f* *3* *p*

Vc. *f* *arco*

217

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

p *f* *p* *f*

p *f* *p* *f*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

221

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

p *f* *p* *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *f* *p* *f*

f *p* *f* *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p* *f* *p*

229

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

233 **R**

Fl. *f*

Cl. *f*

Hp. *f*

Vn. I *f*

Vn. II *f*

Vla. *f*

Vc. *f*

p

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*

245

Fl. *pp*

Cl. *pp*

Hp. *pp*

Vn. I *pp*

Vn. II *pp*

Vla. *pp*

Vc. *pp*

pizz.

arco

249

Fl.

Cl.

Hp. *pp*

Vn. I

Vn. II

Vla. pizz. arco

Vc. *p* *f*

253

Fl.

Cl.

Hp.

Vn. I

Vn. II

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

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

263

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

p

f

pp

pizz.

arco

pizz.

268

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

p

fp

p

fp

p

arco

p

f

270

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

p

33

Meditative ♩=72

273

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

Meditative ♩=72

277

PERUSAL

repeat ad lib. (out of tempo)

281

Fl.

Cl.

Hp.

freely, solo

p

3

5

6

6

3

6

6

Vn. I

Vn. II

pp

Vla.

pp

Vc.

pp

286

Fl.

Cl.

Hp.

6

p

6

6

6

6

Vn. I

Vn. II

Vla.

Vc.

[illegible]

299

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

302

Fl. *f*

Cl. *f*

Hp.

Vn. I *f*

Vn. II *f*

Vla. *f*

Vc. *f*

arco

PERUSA

305

Fl. *mf*

Cl. *mf*

Hp. *mf*

Vn. I *mf*

Vn. II *mf*

Vla. *mf*

Vc. *mf*

PERUSA

310

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

3

3

3

6

6

6

6

U

p

p

p

p

3

3

3

6

6

6

6

U

p

p

p

p

3

3

3

6

6

6

6

313

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

316

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

[illegible]

327

V

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

pp

p

III IV

III IV

III II

sul G

III II₃

332

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

sul E

sul G

sul A

342

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

p

cresc.

344

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

3

3

3

6

6

6

6

f

f

f

f

W

346

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

f

p

f

p

f

p

W

p

p

p

PERUSAL

3

360

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

360 361 362 363

4/4 2/4 4/4 4/4

5 6 6 6 6 6 6 3

3 3 3 3

364

Fl.

Cl.

Hp.

Vn. I

Vn. II

Vla.

Vc.

sul A

sul D

n

n

n

n

n

PERUSAL