

# reverie

*for bass clarinet, double bass, harp, and percussion*

Score

(2023)

MICHAEL MAEVSKIY

FOR PERUSAL ONLY

FOR PERUSAL ONLY

# Michael Maevskiy

Concerto (2023)

*for bass clarinet, double bass, harp, and percussion*

FOR PERUSAL ONLY

# reverie (2023)

*for bass clarinet, double bass, harp, and percussion*

Duration: c. 12' 30"

## Program Notes

*reverie* is a take on a "fever dream," an eerie and illusory meandering of the mind. Long, repetitive passages place the listener into the kind of stasis that the mind experiences through a long dream – it is unsure if the dream is going to continue, evolve, or come to an end. The majority of this piece is written

using quiet sounds (the dream) contrasted by a sudden outpouring of loud sounds at the very end (like a jolt of consciousness ending the dream). A melody emerges in fragments over the course of the piece, offering the listener a guiding light in an otherwise bleak soundscape.

## Composer Bio

Michael Maevskiy (b. 1997) is a Russian-Canadian composer currently based in Kingston, Ontario. His style favours rich harmonies and melodic lines transfigured through a contemporary perspective, inspired by his heritage of romantic and contemporary Russian composers.

Michael's music has been performed across Canada and Italy and he has had the opportunity to participate in multiple workshops including the highSCORE festival (Pavia, Italy), Tuckamore Chamber Music festival (St. Johns, N.L.), Bozzini Lab (Montreal, QC), Array's Young Composer Workshop (Toronto, ON),

Scarborough Symphony Orchestra's New Generation Composer workshop (Toronto, ON), the Orford New Music Workshop (Orford, QC), and the inaugural Piano Lunaire's Composers' Symposium (Toronto, ON).

Michael's work has been supported by the Canada Council for the Arts, and in 2022, he was awarded a SOCAN Foundation: Young Composer's Award in the solo/duets category. His music has also been included in the ACNMP's Contemporary Showcase syllabi for piano and violin. Michael received a Bachelor of Music from the University of Toronto, where he studied composition with Abigail Richardson-Schulte.

### Contact

[mikhail.vm@gmail.com](mailto:mikhail.vm@gmail.com)

### First Performance

June 3<sup>rd</sup>, 2023

Array Space, 155 Walnut Ave, Toronto, ON

# Notes for Performance

## GENERAL

Unless otherwise stated, all hairpins raise or lower the dynamic by one level.

All sounds should be left to vibrate as long as possible, unless explicitly stated to mute any resonances.



From nothing, to nothing



glissando, beginning at start of note value



# raised by quarter tone



# lowered by quarter tone



b raised by a quarter tone



b lowered by a quarter tone



b lowered by a quarter tone



Keep repeating notated figure independently of the beat or other parts. The tempo should stay relatively consistent.



Pauses, shortest to longest

## HARP

Tune the F4 string as follows:



## PERCUSSION

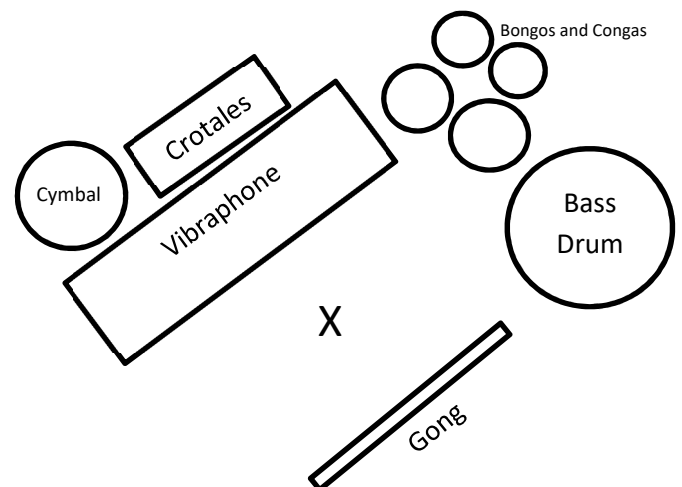
### INSTRUMENTS

- Vibraphone
- Crotales (high octave)
- Bass Drum
- Wind Gong
- Bongos
- 2 congas
- Cymbal

Keep the vibraphone pedal open as long as possible throughout entire piece.

Dampen only when explicitly indicated.

Here is a suggested set up:



Score in C

# reverie

for bass clarinet, double bass, percussion, and harp

Michael Maevskiy (b.1997)

**Distant** ♩ = 66  
blow air through instrument

Bass Clarinet in B $\flat$  *pp* 3

Double Bass *p* pizz. (match sound to harp) 3

Percussion *pp* pedal open as much as possible 3

Harp *p* D $\sharp$  C B E F $\flat$  G A 3

Detailed description: This block contains the first three measures of the score. The Bass Clarinet part starts with a quarter rest, followed by a quarter note G $\flat$  with a breath mark and a triplet of eighth notes. The Double Bass part has a quarter rest, followed by a quarter note G $\flat$  and a quarter note F $\flat$ . The Percussion part has a quarter rest, followed by a quarter note G $\flat$  and a quarter note F $\flat$ . The Harp part has a quarter rest, followed by a quarter note G $\flat$  and a quarter note F $\flat$ . The key signature is one flat (B $\flat$ ), and the time signature is 4/4.

B. Cl. *pp* 4

D.B. 3

Perc. *pp* 3 3 3

Hp. *p* 3 3 3

Detailed description: This block contains measures 4-6. The Bass Clarinet part has a quarter rest, followed by a quarter note G $\flat$  and a quarter note F $\flat$ . The Double Bass part has a quarter rest, followed by a quarter note G $\flat$  and a quarter note F $\flat$ . The Percussion part has a quarter rest, followed by a quarter note G $\flat$  and a quarter note F $\flat$ . The Harp part has a quarter rest, followed by a quarter note G $\flat$  and a quarter note F $\flat$ . The key signature is one flat (B $\flat$ ), and the time signature is 4/4.

7

B. Cl.

D.B.

Perc. (Vib)

Hp.

*pp*

gently brushed

*free*

10

B. Cl.

D.B.

Perc. Crot.

ghostly just hint of a melody - softest sound possible (Vib)

*p*

*ppp*

*arco*

*ppp*

*p*

*ppp*

*ppp*

13

B. Cl.

D.B.

Perc.

Hp.

pp ppp pizz. arco ppp

(Vib) dd ddd l.v.

E $\flat$  D $\sharp$

Detailed description: This block contains the first system of the musical score, measures 13 through 15. It features four staves: Bass Clarinet (B. Cl.), Double Bass (D.B.), Percussion (Perc.), and Harp (Hp.). The B. Cl. staff has a treble clef and a 3/4 time signature, with notes and rests. The D.B. staff has a treble clef and a 3/4 time signature, with notes and rests. The Perc. staff has a treble clef and a 3/4 time signature, with notes and rests. The Hp. staff has a grand staff (treble and bass clefs) and a 3/4 time signature, with notes and rests. Dynamics include *pp*, *ppp*, *pizz.*, *arco*, *ppp*, *pp*, *dd*, and *ddd*. Performance markings include *(Vib)*, *l.v.*, and *l.v.*. Chord markings *E $\flat$*  and *D $\sharp$*  are present in the Hp. staff. A large watermark 'FOR PERUSAL ONLY' is overlaid on the score.

16

B. Cl.

D.B.

Perc.

Hp.

pp

(Vib) pppp

rit. - - -

p.d.l.t. l.v.

8 $^{va}$

Detailed description: This block contains the second system of the musical score, measures 16 through 19. It features four staves: Bass Clarinet (B. Cl.), Double Bass (D.B.), Percussion (Perc.), and Harp (Hp.). The B. Cl. staff has a treble clef and a 3/4 time signature, with notes and rests. The D.B. staff has a treble clef and a 3/4 time signature, with notes and rests. The Perc. staff has a treble clef and a 3/4 time signature, with notes and rests. The Hp. staff has a grand staff (treble and bass clefs) and a 3/4 time signature, with notes and rests. Dynamics include *pp*, *ppp*, *pppp*, and *p.d.l.t.*. Performance markings include *rit.*, *l.v.*, and *l.v.*. An 8va marking is present in the Hp. staff. A large watermark 'FOR PERUSAL ONLY' is overlaid on the score.



20 **a tempo**

B. Cl. G.P. *ppp* *pp*

D.B. G.P. *ppp* *pp*

Perc. (Vib) G.P. *ghostly* *ppp* 5 3 *l.v.*  
pedal open

Hp. G.P. *pp* *p*  
D $\flat$  C B E F $\flat$  G A $\sharp$  *ord.*

23

B. Cl.

D.B.

Perc. (Vib) *pp* 3 *l.v.*

Hp. *pp* *p*  
(pedal buzz)



30

B. Cl.

D.B.

Perc.

Hp.

*ppp*

*ppp*

*ppp*

(Vib)

3

7

3

*pp*

pizz.

ped. open as much as possible

33

B. Cl.

D.B.

Perc.

Hp.

*p*

arco

*p*

(Vib)

5

Gong

Crot.

*ppp*

*ppp*

5

6

*p*

*pp*

35 **Senza misura** 10 seconds **a tempo**

B. Cl. *pp* *ppp* *sf* *ppp* *p* *ppp*

D.B. *ppp* *sf* *pp* *ppp*

Perc. Cymbal 10 seconds *ppppp* with no change in dynamics

Hp. 10 seconds all gestures in a *p* dynamic  
*ppp* *p* *sf* *sf* *ppp*  
*E<sub>b</sub> — E<sub>b</sub> — E<sub>b</sub>* *E<sub>b</sub>* *E<sub>b</sub> F<sub>4</sub>* *E<sub>b</sub> E<sub>b</sub>*

40 **Senza misura** 5 seconds **a tempo**

B. Cl. 5 seconds *ppp*

D.B. 5 seconds *pp* *ppp*

Perc. (Cym) 5 seconds *ppppp* l.v.

Hp. 5 seconds *ppp* continuous, unmeasured and whispery  
*F<sub>4</sub> — F<sub>b</sub> — F<sub>4</sub>*

43

B. Cl.

D.B.

Perc.

Hp.

*ppp*

*ppp*

*ppp*

F# — F#

F<sub>b</sub>

3

Detailed description: This block contains the musical notation for measures 43 and 44. The B. Cl. part has a long note starting on B-flat. The D.B. part has a long note starting on B-flat. The Perc. part has a simple rhythmic pattern. The Hp. part has chords in both hands, with a circled triplet of notes in the right hand. Dynamics include ppp and pppp. A circled '3' indicates a triplet.

45 Darkly ♩ = 50

B. Cl.

D.B.

Perc. Vibraphone

Hp.

*pp*

*pp*

*p*

*ppp*

*ppp*

faint and in the background

3

5

Detailed description: This block contains the musical notation for measures 45 and 46. The B. Cl. part has a melodic line with a circled '3' indicating a triplet. The D.B. part has a similar melodic line. The Perc. part has vibraphone parts with p and ppp dynamics. The Hp. part has accompaniment with ppp dynamics. Dynamics include pp, p, ppp, and mp. A circled '3' indicates a triplet.

48

B. Cl. *p* *espress.*

D.B. *p* gliss.

Perc. (Vib)

Hp.

51

B. Cl. *with longing*

D.B. *dark colour*

Perc. *very distant* *ppp*

Hp. *pp* *ppp*

53

B. Cl.

D.B.

Perc. (Vib) 5

Hp. *ppp* very distant

D# C B E F G# A

55

B. Cl.

D.B.

Perc. (Vib) 3 Cymbal l.v. *ppp*

Hp. *ppp*

D# Eb F#

rit. . . . . a tempo

58

B. Cl.

D.B.

Perc.

Vibraphone

Hp.

Sul G

bring out

pedal open

G.P.

G.P.

G.P.

p.d.l.t. l.v.

8<sup>a</sup>-1

63

B. Cl.

D.B.

Perc.

Hp.

Crot.

Vibraphone bowed

ppp

pp

pizz.

5

5

ppp

pp

ppp

pp

ppp

pp



66

B. Cl.

D.B.

Perc. (Vib)

Hp.

*ppp*

*pp*

soft mallets

5

3

3

3

*ppp*

*pp*

*ppp*

5

3

E<sup>b</sup>

l.v.

8<sup>a</sup>-1

69

B. Cl.

D.B.

Perc. (Vib)

Hp.

*ppp*

*pp*

*ppp*

arco

*ppp*

bowed (airy)

*ppp*

3

3

3

3

5

D C# B E F G A

*pp*

72

B. Cl.

D.B.

Perc.

Hp.

*pp*

*ppp*

*pp*

*ppp*

*p*

*ppp*

74

B. Cl.

D.B.

Perc.

Hp.

*p*

*p*

*pp*

*p*

77 rit. - with more intensity ♩ = 66

B. Cl. *pp* *pp* *pp* *pp* 3

D.B. pizz. arco *ppp*

Perc. Bongos, Congas soft mallets i.v. *ppp* *p* *pp*

Bass Drum (Vib)

Hp. *p* *8va* *pp* *p*

C# Bb Eb F# G# A

80

B. Cl.

D.B.

Perc. (Bongos, Congas)

Hp.

83

B. Cl.

D.B.

Perc.

Hp.

bow cymbal into bass drum

*pp* *mp*

*p espress.*

l.v.

3

(d)

(d)

(d)

(d)

86

B. Cl.

D.B.

Perc.

Hp.

3

90

B. Cl.

D.B.

Perc.

Hp.

ppp

ppp

pp

mp

bow cymbal into bass drum

i.v.

93

B. Cl.

D.B.

Perc.

Hp.

ppp

pp

p

Cymbal

i.v.

D C# Bb Eb Fb G# A

96

very distant, as if almost not there

B. Cl.

D.B.

Perc.

Vibraphone

Gong

Vibraphone

Hp.

99

B. Cl.

D.B.

Perc.

Hp.

101

B. Cl.

D.B.

Perc. (Bongos, Congas) l.v.

Hp.

*p* *pp* *p*

5 3 3

8<sup>a</sup> 8<sup>a</sup>

103

B. Cl.

D.B.

Perc. (BD) l.v.

Hp.

*pp* *ppp*

3 3

8<sup>a</sup> 8<sup>a</sup>

reverie

rit. - - - - - chordal expanse ♩ = 50

106

B. Cl. *ppp* *pp*

D.B. *pp* *ppp* *pp* Sul G

Perc. *ppp* soft mallets

Vibraphone gentle hum

bowed (xy)

Hp.

||

110

B. Cl. *ppp* *p* *ppp* *p*

D.B. *p* *ppp* *p*

Perc. *ppp*

Hp. murmuring, gentle hum

DCB E# Fb GA *ppp* with no change in dynamics



114

B. Cl.

D.B.

Perc.

Hp.

*pp* *p* *ppp* *p* (Vib) *ppp* *p* *ppp* *p*

118

B. Cl.

D.B.

Perc.

Hp.

*p* *ppp* *p* *p* *ppp* *p* *ppp* *p* *ppp* *ppp* *pp* very distant *5*

122

B. Cl.

D.B.

Perc. (Vib)

Hp.

*pp*

*ppp*

*ff*

*E<sub>b</sub>*

*F<sub>b</sub>*

126 Suddenly impassioned ♩ = 66

B. Cl.

D.B.

Perc. Gong (BD)

Hp.

*f*

*ff*

*molto espress.*

*as much sound as possible*

*fff*

*D<sub>b</sub>*

*D<sub>4</sub>*

128

B. Cl. *ff* *f* *p* repeat, speeding up, asynchronously from double bass

D.B. *ff* *f* *p* repeat, speeding up, asynchronously from clarinet

Perc. Gong

Hp. *ff* D<sub>b</sub> — D<sub>4</sub>

131

B. Cl. *ff*

D.B. *ff* *fp*

Perc. *ff*

Hp. *fff* D C# B<sub>b</sub> E# F<sub>b</sub> G# A

repeating glissando and thunder effect, creating as much sound as possible

134

B. Cl. *p* *fading away*

D.B. *ff* *p* *fading away*

Perc. *p* *ppp* *fading away* l.v.

Hp. *p* l.v.

138

rit. . . . .

B. Cl.

D.B.

Perc. Bass Drum *p*

Hp. *p* *fading away* *p.d.l.t.* *pp*