

Beyond the Break

- 1. Floating on the swell*
- 2. A dark shadow passes over the sea floor*
- 3. Whew! It was only my brother*

*Karlin Greenstreet Love
February 2010, revised 2016*

*Commissioned by Andrew Sulzberger and Scotch Oakburn College,
Launceston, Tasmania*

Instrumentation

Flutes: Essential and Tricky parts

Oboe

Clarinets: Essential and Tricky parts

Bass Clarinet

Bassoon

Alto Saxophones: Essential and Tricky parts

Tenor Saxophone

Baritone Saxophone

Trumpets: Essential and Tricky parts

Horns: Essential and Tricky parts

Trombones: Essential and Tricky parts

Euphonium (bass or treble clef)

Tuba

Percussion (4 parts):

Timpani, Suspended cymbal

Bass Metallophone or Vibraphone (mallets and bow)

Rainstick, Flexatone, Bass drum

Glockenspiel (mallets and bow)

Beyond the Break incorporates technique exercises for each instrument within an extended soundscape. Most of the unusual sounds and effects have developmental value. Others, like bowing the glockenspiel are simply cool, and give players a taste of sounds normally only found in very advanced music.

Rather than 1st and 2nd parts for instruments which an ensemble is likely to have several players, *Beyond the Break* has 'Essential' parts (necessary for the structure and harmony) and 'Tricky' parts (not necessary, but with more challenges), recognising that most bands have players with a range of experience and ambition.

The piece is flexibly scored, in that while few instruments cover the same part, many combinations will work. Thus each ensemble combination will cover different parts. Texturally, then, it is somewhat more complex than comparably graded repertoire.

The free time section at the end should be customised by each ensemble. It is more important that each interesting sound is heard than it is that sounds at a given cue number are synchronised. For example at cue #2, to ensure the bowed glockenspiel is heard, the flute entry could be delayed.

A set of warm-up exercises is included to develop skills and awareness for the less conventional material. I also recommend using the section from letter I as a warm-up, taking time to explore different durations, order of numbers, and trying new player-generated sounds. That will also give more players a

chance to participate in the free, soundscape texture than might suit a performance situation.

Recordings of an earlier version of *Beyond the Break* and warm-up exercises, performed by the Hobart Wind Symphony, Simon Reade, conductor, can be found at <https://soundcloud.com/karlinlove/sets/beyond-the-break>. Some parts have been changed since the recording, but the essence of the piece is the same.

Program Note

Beyond the Break was commissioned by Scotch Oakburn College Junior School. It incorporates technique exercises for each instrument within an extended soundscape. Most of the unusual sounds and effects have developmental value. Others, like bowing the glockenspiel are simply too cool to omit. The piece is in three sections reflecting a beach experience: 1. Floating on the swell (out beyond where the waves break) 2. A dark shadow passes over the sea floor (a scary moment when imagination goes into overdrive) and 3. Whew! It was only my brother (relief and return to relaxation). It concludes with a free-time soundscape: memories and impressions of real and imagined experiences, drifting through an almost asleep mind, perhaps on the ride home.

Karlin G. Love

Beyond the Break

1. Floating on the swell

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$\text{♩} = 76 - 84$ A

Flute
Essential *mp*
Tricky *mp*

Oboe
full, warm sound *mp*

Clarinet in B \flat
Essential *mf* full, warm sound *mp*
Tricky *mf* full, warm sound *mp*

Bass Clarinet in B \flat
mp *pp*

Bassoon

Alto Saxophone
Essential *mf*
Tricky *mf*

Tenor Saxophone
mp

Baritone Saxophone
B. Cl. *mp*

Trumpet in B \flat
Essential buzz on mouthpiece
Tricky buzz on mouthpiece

Horn in F
Essential buzz on mouthpiece
Tricky buzz on mouthpiece

Trombone
Essential buzz on mouthpiece
Tricky buzz on mouthpiece

Euphonium
buzz on mouthpiece

Tuba
buzz on mouthpiece

Suspended Cymbal, Timpani
Susp cymbal with timpani mallets
pp *pp*

Bass Metallophone or Vibraphone, motor off
Mallets *mf*

Percussion:
Rainstick, B. Drum, Flexatone
rainstick *f*

Glockenspiel
Mallets *mf* *f*

B

10

Fl. Ess

Fl. Tr

Ob. **may use trill key for D*

Cl. Ess

Cl. Tr

B. Cl.

Bsn.

A Sax. Ess

A Sax. Tr

Ten. Sax.

Bari. Sax.

Tpt. Ess

Tpt. Tr

Hn. Ess

Hn. Tr

Tbn. Ess

Tbn. Tr

Euph.

Tba.

Timp.

Bass Met.

Perc.

Glock.

f

f

f

mf

f

mp *mf*

f

mf

f

mp *mf*

put mouthpiece on trumpet

put mouthpiece on trumpet

put mouthpiece on

Put mouthpiece on

play

mf play

mf

put mouthpiece on

put mouthpiece on

mf play

mf play

put mouthpiece on

mf

mf

Susp cymbal with timpani mallets

p

mf

rainstick

f

Fl. Ess *mf*

Fl. Tr *mp*

Ob. *mf*

Cl. Ess *mp*

Cl. Tr *mp*

B. Cl. *mp*
(optional low C)

Bsn.

A Sax. Ess *mp*

A Sax. Tr *mp*

Ten. Sax. *mp*
(optional low A)

Bari. Sax. *mp*

Tpt. Ess *can use alternate E

Tpt. Tr

Hn. Ess

Hn. Tr *mp*

Tbn. Ess

Tbn. Tr

Euph. *mp*

Tba.

Timp.

Bass Met. or F To bow

Perc. rainstick rainstick

Glock. To bow

2. A dark shadow passes over the sea floor

Slightly faster

4 23 [C]

Fl. Ess. *mp* headjoint only slide finger in and out *f* put flute together

Fl. Tr. *mp* headjoint only slide finger in and out *f* put flute together

Ob. *mp*

Cl. Ess. *p* *<mf* *mp*

Cl. Tr. *p* *<mf* *mp*

B. Cl.

Bsn. *mp*

A Sax. Ess. *mp*

A Sax. Tr. *mp*

Ten. Sax. *mf*

Bari. Sax. *mp*

Tpt. Ess. Pitch bends with tuning slide indicated with arrows in parts *mf* pitch bends with tuning slide

Tpt. Tr. *mf* *mf*

Hn. Ess.

Hn. Tr. half-stopped pitch bends with hand in bell *mf* *mf* simile *mp* etc.

Tbn. Ess. slow slides between notes *mf* slide positions: 5 2 5 2 5 2 *mf*

Tbn. Tr. *mf* slide positions: 5 2 5 2 5 2 *mf*

Euph. *p*

Tba. *p*

Timpani: 25" with pedal *p* *mf* *p* slide up from B to C# over 4 beats

Bass Met. *mf* Bow to mallets *mf*

Perc. to Bass Drum B. Dr. *p* *mp* *mf*

Glock. Bow *mf* *p* *mp* *mf*

Accel.

up and down as fast as possible

Fl. Ess. *mf* up and down as fast as possible

Fl. Tr. *mf* *f* up and down as fast as possible

Ob. *mf* *f* up and down as fast as possible

Cl. Ess. *mf* *f* up and down as fast as possible

Cl. Tr. *mf* *f*

B. Cl. *f*

Bsn. *mf* *f* GASP!

A Sax. Ess. *mf* *f*

A Sax. Tr. *mf* *f*

Ten. Sax. *mf* *f*

Bari. Sax. *f* optional: low Bb GASP! *mf* no pitch bends

Tpt. Ess. *mf* no pitch bends

Tpt. Tr. *mf* no pitch bends

Hn. Ess. *mf* no pitch bends

Hn. Tr. *mf* no pitch bends

Tbn. Ess. *f* GASP! *mf* Fluttertongue or growl

Tbn. Tr. *f* GASP! *mf* *f*

Euph. *mf* GASP!

Tba. *mf* GASP! optional: *mf*

Timp. *f p mp mf f*

Bass Met. *f mp mf f* or C&D together if no C#

Perc. *f* B. dr. *mf* white note gliss.

Glock. *f* to mallets mallets

Rit. to Tempo 1

E Tempo 1

40

Fl. Ess

Fl. Tr

Ob.

Cl. Ess

Cl. Tr

B. Cl.

Bsn.

A Sax. Ess

A Sax. Tr

Ten. Sax.

Bari. Sax.

Tpt. Ess

Tpt. Tr

Hn. Ess

Hn. Tr

Tbn. Ess

Tbn. Tr

Euph.

Tba.

Timp.

Bass Met.

Perc.

Glock.

ff

mp

p

mf

optional: low Db

(8va optional)
(As low as you can)

normal

Euph.

Fl. Ess *f* up and down as fast as possible

Fl. Tr *f* up and down as fast as possible

Ob. *f* up and down as fast as possible

Cl. Ess *f*

Cl. Tr *f*

B. Cl. *f*

Bsn. *f*

A Sax. Ess optional: low C and Bb *f*

A Sax. Tr optional: low C and Bb *f*

Ten. Sax. as fast as possible *mf*

Bari. Sax. *f*

Tpt. Ess *mf*

Tpt. Tr *mf*

Hn. Ess *f*

Hn. Tr *f*

Tbn. Ess *f* GASP! 2 5 2 5

Tbn. Tr *f* GASP! 5 2 5 2 5

Euph. *f*

Tba. *f*

Timp. *f* tr

Bass Met. or E&F together if no Eb or C&D together if no C# *f*

Perc. *f* *p*

Glock. *mf* *p*

3. Whew! It was only my brother

Tempo 1, in time

8

50 **F** **G**

Fl. Ess. *p* *mp* *mf*

Fl. Tr. *mp* *mf*

Ob. *mp-f* *mf*

Cl. Ess. *p* *mp* *mf*

Cl. Tr. *p* *mp* *mf*

B. Cl. *mp* *mf*

Bsn. *mp* *mf*

A Sax. Ess. *p* *p* *p* *p* *p* *mf*

A Sax. Tr. *mp* *mf*

Ten. Sax. *p* *p* *p* *p* *mp* *mf*

Bari. Sax. *mp* *mf*

Tpt. Ess. *buzz on mouthpiece* *put mouthpiece on* *p* *mf*

Tpt. Tr. *buzz on mouthpiece* *put mouthpiece on* *p* *mf*

Hn. Ess. *buzz on mouthpiece* *put mouthpiece on* *p* *mf*

Hn. Tr. *buzz on mouthpiece* *put mouthpiece on* *p* *div.*

Tbn. Ess. *buzz on mouthpiece* *put mouthpiece on* *p* *mp*

Tbn. Tr. *buzz on mouthpiece* *put mouthpiece on* *p* *mp*

Euph. *buzz on mouthpiece* *put mouthpiece on* *p* *mp*

Tba. *buzz on mouthpiece* *put mouthpiece on* *p* *mp*

Timp. *Susp cymbal* *p* *p*

Bass Met. *mp* *mf*

Perc. *to flexatone* *flexatone* *flexatone*

Glock. *Bow* *to mallets* *mf* *mf*

Fl. Ess. *f*

Fl. Tr. *f*

Ob. *f*

Cl. Ess. *f*

Cl. Tr. *f*

B. Cl. *mf* *f*

Bsn. *mp* *mf* *f*

A Sax. Ess. *f*

A Sax. Tr. *f*

Ten. Sax. *mf*

Bari. Sax. *mp* *f*
play the low ones if you can

Tpt. Ess. *f*

Tpt. Tr. *f*

Hn. Ess. *mf*

Hn. Tr. *mf*

Tbn. Ess. *f*

Tbn. Tr. *f*

Euph. *f*

Tba. *mf* *f*

Timp. *p* *f* *p*

Bass Met. *f*
play F if no Bb

Perc. flexatone *mf*

Glock. *f*

67 Rit.

Fl. Ess *mp* *mf*

Fl. Tr *mp*

Ob. *mp*

Cl. Ess *mp* *mf* GASP!

Cl. Tr *mp*

B. Cl.

Bsn. *mf*

A Sax. Ess *mf* remove mouthpiece

A Sax. Tr *p*

Ten. Sax. *p*

Bari. Sax.

Tpt. Ess

Tpt. Tr

Hn. Ess *p* *mf*

Hn. Tr *p* *mf*

Tbn. Ess *mf*

Tbn. Tr *mf*

Euph. *mf*

Tba. *mf*

Timp. *p*

Bass Met. pick up bow

Perc. flexatone to rainstick *p*

Glock. pick up bow

In free time:
cued by number

73 **I**

Fl. Ess. #3 end on #5 #6 end on #11

Fl. Tr. #2 end on #5 p #6 #7 #8 #9 #10 end on #11

Ob. remove reed #7 crow on reed after sax mouthpiece plays

Cl. Ess. end on #5 #6 end on #11

Cl. Tr. end on #4 p #6 end on #9

B. Cl.

Bsn. remove reed #9 crow on reed after sax mouthpiece plays

A Sax. Ess. 1 player: seagull FX on mouthpiece #7 #9

A Sax. Tr.

Ten. Sax.

Bari. Sax.

Tpt. Ess. 1 player #3 to 4 tuning slide bends mf Hn. Ess. cue: #5 o ---- +

Tpt. Tr.

Hn. Ess. 1 player #5 o ---- +

Hn. Tr.

Tbn. Ess. end on #3 1 player #4 slide bends bp

Tbn. Tr.

Euph.

Tba.

End on #3, but let it ring

Timp.

Bass Met. bow #1 #5 #8 #11 rainstick

Perc. bow #2 #6 #10 p

Glock.

Beyond the Break warmups

1. Slides

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The score is for a 4/4 piece. The first system includes Flutes, Horns in F, Trumpets in Bb, Trombones, Tuba, and Timpani. The Flute part has a technique: "headjoint only slide finger in and out" with a *mf* dynamic. The Horns part has a technique: "Tricky: pitch bends with hand in bell (half-stopped)" with a *mf* dynamic. The Trumpets part has a technique: "pitch bends with tuning slide" with a *mf* dynamic. The Trombones part has techniques: "slowly slide up and down" with a *mf* dynamic and "slide up" later. The Timpani part has techniques: "On one drum: slide up" with a *mp* dynamic and "slide down" with a *mf* dynamic. The second system includes Fl. Ess., Hn., Tpt., Tbn., Tba., and Sus Cymbal. The Fl. Ess. part has a *f* dynamic. The Tbn. part has "slide positions: 5 2 5 2 5 2 5" and a *f* dynamic. The Sus Cymbal part has a *mp* dynamic and a *f* dynamic.

2. Buzzing 4ths

12

Hn. buzz on mouthpiece

Tpt. buzz on mouthpiece

Tbn. buzz on mouthpiece

Euph. buzz on mouthpiece

Tba. buzz on mouthpiece

Bass Met. *p*

Glock. *p*

The musical score is arranged in a grand staff format. The top five staves are for Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Euphonium (Euph.), and Tuba (Tba.), all of which are instructed to 'buzz on mouthpiece'. The bottom two staves are for Bass Drum (Bass Met.) and Glockenspiel (Glock.), both marked with a piano (*p*) dynamic. The score begins at measure 12. The brass instruments play a series of quarter notes, each beamed together with a slur, creating a 'buzzing' effect. The rhythm is consistent across all parts, with the brass playing a sequence of notes that form a descending fourth interval. The percussion parts play a steady quarter-note accompaniment.

3. Fast scales up and down

18

Fl. Ess. as fast as possible, but keep track of bars

Ob. as fast as possible, but keep track of bars

Cl. Ess. (This is a time keeper part for the others to listen to. Play steadily in time.)

Cl. Tr. as fast as possible, but keep track of bars

A Sax (This is a time keeper part for the others to listen to. Play steadily in time.)

T Sax as fast as possible, but keep track of bars

Bsn. (This is a time keeper part for the others to listen to. Play steadily in time.)

Glock. white note gliss.

The musical score is written for a woodwind and saxophone ensemble. It consists of eight staves. The top two staves are for Flute (Ess.) and Oboe, both playing fast scales up and down. The third staff is for Clarinet (Ess.), which plays a steady eighth-note pattern. The fourth staff is for Clarinet (Tr.), also playing fast scales up and down. The fifth staff is for Alto Saxophone, playing a steady eighth-note pattern. The sixth staff is for Tenor Saxophone, playing fast scales up and down. The seventh staff is for Bassoon, playing a steady eighth-note pattern. The eighth staff is for Glockenspiel, playing a white note glissando. The score is in 4/4 time and starts at measure 18.

4. Long, sustained notes

If you run out of air, 'stagger breathe':
stop smoothly while your neighbour is still playing, breathe, and sneak back in.

24

Fl. Ess. GASP! nothing

Ob. GASP! nothing

Cl. Ess. GASP! nothing

Cl. Tr. GASP! nothing

B. Cl. GASP! nothing

A Sax GASP! nothing

T Sax. GASP! nothing

Bari. Sax. GASP! nothing

Bsn. GASP! nothing

Hn. GASP! nothing

Tpt. GASP! nothing

Tbn. GASP! nothing

Euph. GASP! nothing

Tba. GASP! nothing

Sus Cymbal Suspended cymbal with timpani mallets nothing

Bass Met.

Perc. rainstick

Glock.

5. Inner pulse

28

Fl. Ess. *f p f p f p f p mf*

Ob. *f p f p f p f p mf*

Cl. Ess. *f p f p f p f p mf*

Cl. Tr. *f p f p f p f p mf*

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

A Sax *f p f p f p f p mf*

T Sax. *f p f p f p f p mf*

Bari. Sax. *f p f p f p f p mf*

Bsn. *f p f p f p f p mf*

Hn. *f p f p f p f p mf*

Tpt. *f p f p f p f p mf*

Tbn. *f p f p f p f p mf*

Euph. *f p f p f p f p mf*

Tba. *f p f p f p f p mf*

Sus Cymbal *f p f p f p f p mf*

Bass Met. *f p f p f p f p mf*

Perc. B. Drum *f p f p f p f p mf*

Glock. *f p f p f p f p mf*

Detailed description: This is a page of a musical score for a percussion ensemble, titled "5. Inner pulse". The score is in 4/4 time and consists of 28 measures. It features 17 staves for various instruments: Flute (Ess.), Oboe, Clarinet (Ess. and Tr.), Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Bassoon, Horn, Trumpet, Trombone, Euphonium, Tuba, Suspended Cymbal, Bass Drum, and Glockenspiel. The woodwinds and strings (not explicitly shown but implied by the dynamics) play a rhythmic pattern of eighth notes, alternating between fortissimo (f) and piano (p) dynamics in a four-measure phrase that repeats. The percussion instruments play a steady eighth-note pulse. The dynamics for the woodwinds and strings are f, p, f, p, f, p, f, p, and mf. The percussion instruments are marked with f, p, f, p, f, p, f, p, and mf. The score is numbered 28 at the top left and 5 at the top right.

This page of a musical score contains measures 34 through 40. The instruments are arranged in two systems. The first system includes Fl. Ess., Ob., Cl. Ess., Cl. Tr., B. Cl., A Sax., T Sax., Bari. Sax., and Bsn. The second system includes Hn., Tpt., Tbn., Euph., Tba., Sus Cymbal, Bass Met., Perc., and Glock. The score features various musical notations such as notes, rests, slurs, and dynamic markings like *p* (piano). The woodwind and brass parts show complex phrasing with slurs and ties, while the percussion parts are more rhythmic and textural.