

Successions

for flute, marimba, guitar, cello, and double bass

Ronald Keith Parks

Successions

Instrumentation:

Flute, Marimba, Guitar, Cello, and Double Bass

Successions was written for the Bechtler Ensemble and the 2017 Charlotte Composers Forum. It was inspired by Jean Tinguely's kinetic sculpture titled Santana, which is part of the collection at the Bechtler Museum of Modern Art in Charlotte, NC USA. Successions is dedicated to the life and work of Jean Tinguely.

Sucessions

Written for the Bechtler Ensemble. Inspired by Jean Tinguely's sculpture Santana.

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A ♩ = 86

The score is written for five instruments: Flute, Marimba, Guitar, Cello, and Double Bass. It is in 6/4 time and begins with a tempo marking of ♩ = 86. The key signature has two sharps (F# and C#). The Flute part starts with a half note G4, followed by a quarter rest, and then a dotted half note G4. The Marimba part has a similar melodic line in the right hand and a bass line in the left hand. The Guitar part features a continuous eighth-note pattern in the right hand and a bass line in the left hand, with dynamic markings of p and ppp. The Cello and Double Bass parts have a similar bass line. The score is divided into two systems, with the second system starting at measure 3.

Flute

Marimba

Guitar

Cello

Double Bass

Fl.

Mrb.

Gtr.

Vc.

D.B.

5

Fl.

Mrb.

Gtr.

Vc.

D.B.

Musical score for measures 5 and 6. The score is for a band and includes parts for Flute (Fl.), Mallets (Mrb.), Guitar (Gtr.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 4/4. The flute part starts with a quarter rest followed by a dotted quarter note. The mallets play a complex rhythmic pattern with eighth and sixteenth notes. The guitar plays a steady eighth-note accompaniment. The cello and double bass play a simple bass line with quarter notes.

7

Fl.

Mrb.

Gtr.

Vc.

D.B.

Musical score for measures 7 and 8. The score continues from the previous system. The flute part has a quarter rest followed by a dotted quarter note. The mallets continue their rhythmic pattern. The guitar maintains its eighth-note accompaniment. The cello and double bass continue their bass line.

9

Fl.

Mrb.

Gtr.

Vc.

D.B.

Detailed description: This system contains measures 9 and 10. The Flute (Fl.) part has a melodic line with a quarter rest in measure 10. The Maracas (Mrb.) part features a rhythmic pattern of eighth notes and quarter notes. The Guitar (Gtr.) part plays a continuous eighth-note accompaniment. The Violoncello (Vc.) and Double Bass (D.B.) parts have a simple bass line with quarter notes and rests.

11

Fl.

Mrb.

Gtr.

Vc.

D.B.

Detailed description: This system contains measures 11 and 12. The Flute (Fl.) part continues its melodic line. The Maracas (Mrb.) part maintains its rhythmic pattern. The Guitar (Gtr.) part continues with the eighth-note accompaniment. The Violoncello (Vc.) and Double Bass (D.B.) parts continue with their bass line.

13

Fl. *mp*

Mrb. *mp*

Gtr. *mp*

Vc. *mp*

D.B. *mp*

15

Fl.

Mrb.

Gtr.

Vc.

D.B.

17

Fl.

Mrb.

Gtr.

Vc.

D.B.

mf

mf

mf

mf

mf

B

Fl.

Mrb.

Gtr.

Vc.

D.B.

mf

mf

mf

mf

mf

21

Fl. *(mf)*

Mrb. *(mf)*

Gtr. *(mf)*

Vc. *(mf)*

D.B. *(mf)*

23

Fl.

Mrb.

Gtr.

Vc.

D.B.

C

Fl.

Mrb.

Gtr.

Vc.

D.B.

mp

mp

mp

27

Fl.

Mrb.

Gtr.

Vc.

D.B.

mp

29

Fl.

Mrb.

Gtr.

Vc.

D.B.

mp

mp

mp

mp

31

Fl.

Mrb.

Gtr.

Vc.

D.B.

33

Fl.

Mrb.

Gtr.

Vc.

D.B.

35

Fl.

Mrb.

Gtr.

Vc.

D.B.

37

Fl. *(mp)*

Mrb. *(mp)*

Gtr. *(mp)*

Vc. *(mp)*

D.B. *(mp)*

39

Fl.

Mrb.

Gtr.

Vc.

D.B.

41

Fl.

Mrb.

Gtr.

Vc.

D.B.

43

Fl.

Mrb.

Gtr.

Vc.

D.B.

D

f *pp*

f *pp*

f *pp*

arco

45

Fl. *mf*

Mrb. *mf*

Gtr. *mf*

Vc. *mf*

D.B. *p* *mf*

47

Fl. *f* *p*

Mrb. *f* *p*

Gtr. *f* *p*

Vc. *f* *p*

D.B. *f*

49

Fl. *mp* *mf*

Mrb. *mf*

Gtr. *mf*

Vc. *mf*

D.B. *p* *mf*

51

Fl. *f* *mp*

Mrb. *f* *mp*

Gtr. *f* *mp*

Vc. *f* *mp*

D.B. *f* *mp*

f

53

Fl.

Mrb.

Gtr.

Vc.

D.B.

mp

mf

mf

mf

mf

mf

E

55

Fl.

Mrb.

Gtr.

Vc.

D.B.

f

f

f

f

f

58

Fl.

Mrb.

Gtr.

Vc.

D.B.

mf

mf

mf

mf

mf

61

Fl.

Mrb.

Gtr.

Vc.

D.B.

mp

mp

mp

mp

mp

64 *rit.* ----- $\text{♩} = 76$

Fl. *p*

Mrb. *p* *pp*

Gtr. *p*

Vc. *p*

D.B. *p* *pp* arco

F

Fl. *pp*

Mrb. *pp*

Gtr. *pp*

Vc. *pp* arco

D.B. *pp*

69

Fl.

Mrb.

Gtr.

Vc.

D.B.

71

Fl.

Mrb.

Gtr.

Vc.

D.B.

73

Fl.

Mrb.

Gtr.

Vc.

D.B.

75

Fl.

Mrb.

Gtr.

Vc.

D.B.

77

Fl.

Mrb.

Gtr.

Vc.

D.B.

79

Fl.

Mrb.

Gtr.

Vc.

D.B.

81 G ♩ = 86

Fl. *pp*

Mrb. *(pp)* *pp*

Gtr. *(pp)* *pp* pizz.

Vc. *pp* pizz.

D.B. *pp*

84

Fl.

Mrb.

Gtr.

Vc.

D.B.

87

Fl.

Mrb.

Gtr.

Vc.

D.B.

ppp

ppp

ppp

ppp

ppp

ppp

90

Fl.

Mrb.

Gtr.

Vc.

D.B.

arco

arco