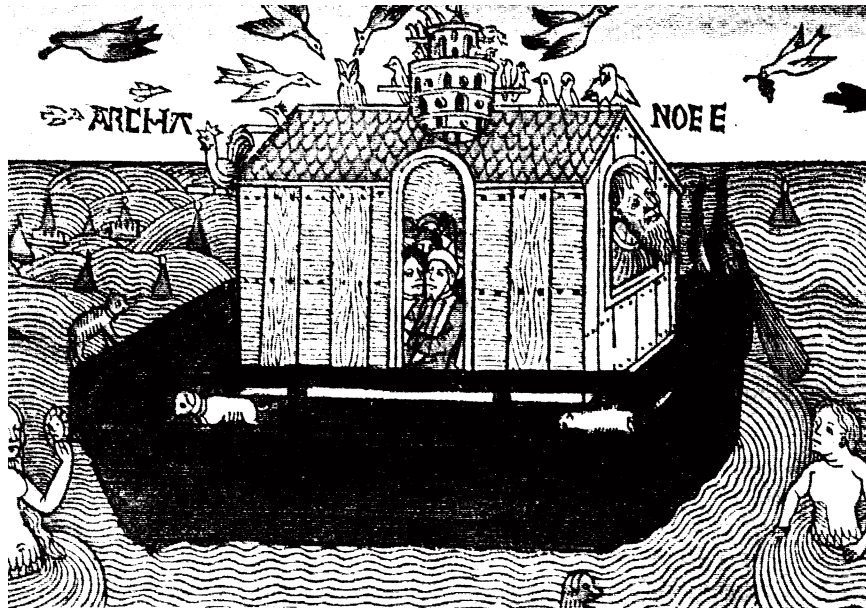


# Todd Tarantino Generations



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## Generations

(1999 - 2000)

### Instrumentation

2 Flutes (1 doubling Piccolo)  
2 Oboes (1 doubling English Horn)  
2 Clarinets in Bb (1 doubling Bass Clarinet)  
2 Bassoons (1 doubling Contrabassoon)

2 Horns in F  
2 Trumpets in Bb  
2 Trombones (Alto, Bass)  
Tuba

Piano

2 Percussion: Vibraphone  
Glockenspiel, Tam-Tam,  
Gong

Violins 1 (at least 6)  
Violins 2 (at least 6)  
Violas (at least 6)  
'Celli (at least 6)  
Contrabasses (at least 4)

### Score in C

Customary transpositions for  
Piccolo and Bass apply.

**Duration:** 15 minutes

**For More Information**  
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### Program Note

*It is a habit, pilgrimage;  
you get into the habit of circles...  
being son, then father, still son...  
- Nicholas Delbanco*

In the spring of 1996 I had the pleasure of walking Gascony. One night, I found myself sharing drinks with a group of French archeologists at the Roman villa of Seviac, over whose mosaics I would be spending the night. Talk came around to what had entranced me so much about Gascony, and perhaps it was the spirit of the place, or perhaps the company that caused me to reflect on a church I had seen on a hilltop in the village of Flammerens: its walls stood, but its roof and windows were no more. However, after several hundred years of disrepair, it was finally being restored to function again as it had in past times. In my mind, this church stood out from my image of the surrounding countryside, for over Gascony's hills were cycles of being. Towns grew and blossomed and remained and within them generation after generation lived, worked, and passed, only to be replaced by another; the villages seemingly exist through time and through them passes an unceasing procession of fathers and sons, an idea that has forever been linked in my mind with the "Omnes Generationes" movement of the Bach "Magnificat." Somehow this church had escaped from the cycle of being and fallen into legend, only to be pulled back to reality. As I grow older, and begin to see my grandfather's generation pass, I have often wondered about these cycles and what lays beyond them. That night, after the archaeologists went home, I lit a fire, held a Roman vase and contemplated the stars.

Generations is in one movement of fifteen minute duration. All the musical material is derived from two chords, one of which is the tritone transposition of the other, and from the result of bleeding one chord, through a combined chromatic ascent and descent, into the other.

### Performance Notes

Dashed slurs in mm. 209-246 are used to designate phrasing, rather than breathing or bowing: each note and each chord should be thought of separately.

The final section of the work, following m. 275, should be well balanced. The longer notes act like a cantus firmus and it should seem that with each change, the world shifts, like a prism rotating in space. These long notes should follow the dynamics indicated while the remaining parts should match their volume with the natural rise and fall of the line.

Depending on the context, tenuto markings indicate a slight stress, as in the waves of sound from mm. 157-208, or a certain weight, like a giant's steps, such as the trumpet in mm. 98-100.

Todd Tarantino  
Brookline, Massachusetts  
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Woodwinds: Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet (CL.), Bass Clarinet (Ba. CL.), Bassoon (Bsn.), Contrabassoon (Cbn.).  
Brass: Horn 1 (Hu. 1), Horn 2 (Hu. 2), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn.).  
Piano (Pno.).  
Percussion (Perc. 1, Perc. 2).  
Strings: Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.).

Key features of the score include:  
- Percussion: Triplet patterns in the first two measures.  
- Flute: Triplet patterns in the first two measures.  
- Oboe: Triplet patterns in the first two measures.  
- Clarinet: Triplet patterns in the first two measures.  
- Horns: Dynamic markings of *fp* and *f*.  
- Trumpets: *legato* marking and dynamic markings of *f* and *p*.  
- Trombones: Triplet patterns in the first two measures.  
- Violins: Triplet patterns in the first two measures.  
- Viola: Dynamic markings of *f*, *mf*, and *mf cresc.*  
- Violoncello: Triplet patterns in the first two measures.  
- Contrabass: Triplet patterns in the first two measures.

This page of a musical score includes the following parts and markings:

- Perc.**: Percussion parts.
- Fl.**: Flute part with *legato* marking.
- Ob.**: Oboe part with *fp* and *ff* markings.
- E.H.**: English Horn part with *f* and *ff* markings.
- Cl.**: Clarinet part with *fp* and *ff* markings.
- Ba. Cl.**: Bass Clarinet part with *f* marking.
- Bsn.**: Bassoon part.
- Cbn.**: Contrabassoon part.
- Hn. 1 & 2**: Horn parts with *f* and *mf* markings.
- Tpt. 1 & 2**: Trumpet parts with *fp*, *f*, and *p* markings.
- Tbn. 1 & 2**: Trombone parts with *f* and *p* markings.
- Pho.**: Piano part.
- Perc. 1 & 2**: Percussion parts.
- Va. 1 & 2**: Violin parts with *fp*, *f*, *mf*, and *cresc.* markings.
- Vla.**: Viola part with *scorriole* and *mf* markings.
- Vc.**: Violoncello part with *scorriole* and *mf* markings.
- Cb.**: Contrabass part with *f* marking.

This page of a musical score, numbered 181, contains the following instruments and parts:

- Picc.** (Piccolo)
- Fl.** (Flute)
- Ob.** (Oboe)
- E.H.** (English Horn)
- Cl.** (Clarinet)
- Bs. Cl.** (Bass Clarinet)
- Bsn.** (Bassoon)
- Obsn.** (Oboe Bassoon)
- Hn. 1** (Horn 1)
- Hn. 2** (Horn 2)
- Tpt.** (Trumpet)
- Tpt. 2** (Trumpet 2)
- Tbn. 1** (Trombone 1)
- Tbn. 2** (Trombone 2)
- Tbn.** (Trombone)
- Pso.** (Piano Solo)
- Perc. 1** (Percussion 1)
- Perc. 2** (Percussion 2)
- Vn. 1** (Violin 1)
- Vn. 1b** (Violin 1b)
- Vn. 2** (Violin 2)
- Vla.** (Viola)
- Vla. 2** (Viola 2)
- Vc.** (Violoncello)
- Vc. 2** (Violoncello 2)
- Ch.** (Cello)
- Ch. 2** (Cello 2)

The score is written in a standard musical notation with various dynamics such as *mp* (mezzo-piano) and includes articulation marks like slurs and accents. The page concludes with a page number -33- at the bottom center.

Picc. *mp*

Fl. *mp*

Ob. *mp*

E.H. *mp*

Cl. *mp*

Bs. Cl. *mp*

Bsn. *mp*

Chan. *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Tpt. *mp*

Tpt. 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. *mp*

Pno. *mp* (left hand) *mp* Hold pedal until sound dies away

Perc. 1 *mp*

Perc. 2 *mp*

Vn. 1 *mp*

Vn. 1b *mp*

Vn. 2 *mp*

Vn. 2b *mp*

Vla. *mp*

Vla. 2 *mp*

Vc. *mp*

Vc. 2 *mp*

Cb. *mp*

Cb. 2 *mp*

This page of a musical score, numbered 316, contains the following instruments and parts:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet (Cl.), Bass Clarinet (Ba. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.).
- Brass:** Horns 1 and 2 (Hn. 1, Hn. 2), Trumpets 1 and 2 (Tpt. 1, Tpt. 2), Trombones 1 and 2 (Tbn. 1, Tbn. 2), and Tuba (Tbn.).
- Strings:** Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
- Percussion:** Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2).
- Piano:** Piano (Pno.).

The score is written in a multi-measure rest system, with various musical notations including slurs, ties, and dynamic markings. The woodwinds and strings have complex rhythmic patterns, while the brass and percussion parts are more rhythmic and melodic. The piano part features intricate textures with many sixteenth and thirty-second notes.



This page of a musical score, numbered 322, contains the following parts and their respective staves:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet (Cl.), Bass Clarinet (Ba. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.).
- Brass:** Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), and Trombone 3 (Tbn.).
- Strings:** Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
- Percussion:** Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Piano (Pno.).

The score includes various musical notations such as notes, rests, and dynamic markings. The word "niente" is written at the end of several staves, indicating a dynamic of *ppp* (pianissimo). The score is organized into systems, with each instrument part occupying its own staff within a system.