

David Heuser

Taxi of Midnight

for flute, clarinet, violin, cello, piano, & percussion



2015

Duration approximately 15 minutes

D a v i d H e u s e r

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I. fluid, flowing, falling

II. of brine and mists and veils of midnight stars

III. on currents of strangeness

Program Notes:

Taxi of Midnight, was composed for AURA (the Moores School of Music Contemporary Ensemble), Rob Smith, director.

The piece is inspired by the poem *The Taxi of Midnight* by Olga Cabral (reproduced on the next page), whose poems I have set in a number of songs and choral works over the last 15 years; the three movement titles are all drawn from the poem. Cabral composed the poem after seeing Salvador Dali's surrealist assemblage, *The Rainy Taxi*. The music draws on the imagery of darkness, speed, and water, and speaks also of dark and uncertain journeys, both real and metaphorical, in my own life.

The Taxi of Midnight by Olga Cabral

- on seeing Salvador Dali's surrealist assemblage, The Rainy Taxi

Take me to the rain in the
taxi of midnight.
Speed me through boulevards
of brine and aquatic
streets
where the cold drops fall
in the lamplight
large as shining
sea-slugs or snails.
Through windshield of fog
we shall watch
the city sink into the sea
and spinning cliffs of obsidian
blur in veils of
midnight waters.
On currents of strangeness
drowned faces float by
under submerged streetlamps
and submarine buses
huge lighted aquariums
of glass
shoot the rapids
of darkness.

Il pluet – oh, il pluet!
Pale as squids in their
octopus caverns the
news vendors lurk
in a bottlegreen light.
Mirage in mirage the
lights bleed and blur
like wet paints spilled
on the transparent night
underfoot.
All is fluid, flowing, falling.
Il pluet - dans mon coeur
and everywhere.

Through my eyelids
it rains
through the roofs
it rains
through walls of glass and of stone and of brick
it rains
enveloping all with
the briny darkness
of naked and fluid
beginnings.

All is fluid, flowing falling:
cathedrals
of water
hang in the air
and cities
of stars with
bridges and bands of
electronic highways and
Milky Way freeways
of speeding electrons
dissolve
in bubbles and mist
like fountains destroyed
by air.

Heavier than sleep the
lapping darkness pours.
In the taxi
of midnight
the strange black
taxi
it is always:
Darkness.
Memory.
Rain.

Score is in C

Taxi of Midnight

I. fluid, flowing, falling

David Heuser

2015

$\text{♩} = 120$

The score is for a 4/4 piece in C major. It features six staves: Flute, Clarinet, Violin, Cello, Percussion, and Piano. The Flute and Clarinet parts have a *pp* dynamic. The Violin and Cello parts use *Sul A gliss.* and have dynamics *p*, *f*, and *ppp*. The Percussion part uses a vibraphone and med. yarn mallets, with dynamics *f* and *pp*. The Piano part starts with a *f* dynamic and includes a pedal marking.

Flute

Clarinet

Violin

Cello

Percussion

Piano

pp

pp

p *f* *ppp*

p *f* *ppp*

vibraphone

med. yarn mallets

f *pp*

Ped. →

f

Ped. →

6

4 Taxi of Midnight: I. fluid, flowing, falling

5

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

f

ff

pp

ppp

f

pp

pp

p

Sul A

Sul D

8va

gliss.

6

2/4

2/4

2/4

2/4

2/4

2/4

2/4

9

Fl. *p* *f* *flt.* *ord.* *jet whistle (pitches approx.)* *3* *flt.* *ff*

Cl. *p* *f* *p*

Vln. *p* *gliss.* *gliss.*

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

Perc. *f* *f* *Ped.*

Pno. *f*

6 Taxi of Midnight: I. fluid, flowing, falling

14

The score is for a piece titled "6 Taxi of Midnight: I. fluid, flowing, falling". It features six staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.). The piece begins at measure 14, marked with a box containing the number "14". The time signature changes from 2/4 to 4/4 at measure 15. The Flute part starts with a *ff* dynamic, followed by a *mf* section and a *ff* section. A "jet whistle" effect is indicated above the flute staff in the final measure. The Clarinet part starts with *ff*, then *f*, and continues with a melodic line. The Violin and Viola parts feature glissandos and sul ponticello techniques (Sul D for Violin, Sul A for Viola, and Sul C for Viola). Dynamics range from *pp* to *f*. The Percussion part starts with *ff* and includes a "Ped." (pedal) instruction with an arrow pointing right. The Piano part starts with *f* and includes a "Ped." instruction with an arrow pointing right. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fl. *ff* *mf* *ff* jet whistle

Cl. *ff* *f*

Vln. *pp* gliss. Sul D *p* *f* gliss.

Vc. *pp* gliss. Sul A *p* *f* gliss. Sul C gliss.

Perc. *ff* Ped. → *f*

Pno. *f* Ped. →

19

rit. ----- a tempo

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

pp

ppp

ppp

ppp

ppp

ppp

8 Taxi of Midnight: I. fluid, flowing, falling

24

The musical score is written for six instruments: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.). The score is divided into measures, with time signatures changing from 2/4 to 4/4. The Flute and Clarinet parts feature long, sweeping lines with a *ppp* dynamic. The Violin and Viola parts include *sul tasto* markings and a *Sul C* marking. The Viola part has a *gliss.* marking. The Percussion part includes *med. sus. cym. (yarn)* and *marimba (yarn mallets)* markings. The Piano part has a *p* dynamic. The score concludes with a *8vb* marking on a dashed line.

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

ppp

sul tasto

Sul C

gliss.

ppp

ppp

pp

ppp

p

med. sus. cym. (yarn)

marimba (yarn mallets)

pp

p

8vb

29

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

pp

pp

Ped. each note

(8^{va})

10 Taxi of Midnight: I. fluid, flowing, falling

34

The musical score is arranged in a system with six staves. The top staff is for Flute (Fl.), the second for Clarinet (Cl.), the third for Violin (Vln.), the fourth for Viola (Vc.), the fifth for Percussion (Perc.), and the bottom two staves for Piano (Pno.). The piece is in 4/4 time, with a key signature of one flat (B-flat major or D minor). The score begins at measure 34, marked with a box containing the number '34'. The Flute part starts with a trill (tr) and a forte-piano (fp) dynamic. The Clarinet part features a triplet of eighth notes and a piano (p) dynamic. The Violin and Viola parts have a glissando (gliss.) marking and a dynamic of piano (p). The Viola part also includes a 'Sul A' and 'Sul D' instruction. The Percussion part consists of a steady eighth-note pattern. The Piano part features a complex harmonic texture with chords and arpeggios, including an 8va marking. The score concludes at measure 40, with a final 4/4 time signature.

Fl. *tr* *fp*

Cl. *p* *mp*

Vln. *gliss.*

Vc. *gliss.*

Perc.

Pno. *(8^{va})*

Sul A
Sul D

ord.
8^{va}

38

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

pp

f

fp

f

pp

f

f

f

f

Ped. —————

Sost. Ped. —>

12 Taxi of Midnight: I. fluid, flowing, falling

42

Fl. *pp*

Cl.

Vln.

Vc.

Perc.

Pno. *pp* (8va)

45

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

ppp *p* *ppp*

pp

pp Ped.

pp

sul tasto

sul tasto

gliss.

vibraphone

-(Sost. Ped.)

14 Taxi of Midnight: I. fluid, flowing, falling

50

Fl. *pp* *p* *pppp*

Cl. *ppp*

Vln. *pppp* *pp* *p*

Vc. *ord.*

Perc. *p* med. sus. cym. (yarn)
pp marimba (yarn mallets)

Pno. *p* *pp* *8va*
Ped. each note

Detailed description: This page of a musical score, numbered 50, is for the piece 'Taxi of Midnight: I. fluid, flowing, falling'. It features six staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.). The Flute part begins with a triplet of eighth notes marked *pp*, followed by a long melodic line with dynamics *p* and *pppp*. The Clarinet part has a single note marked *ppp*. The Violin part has a melodic line with dynamics *pppp*, *pp*, and *p*. The Viola part has a single note marked *ord.*. The Percussion part features a marimba part with a triplet of eighth notes marked *pp* and a cymbal part marked *p*. The Piano part has a complex accompaniment with dynamics *p* and *pp*, and includes a pedal instruction 'Ped. each note' and an *8va* marking.