

# BY FIRE

for Clarinet, Violin, and Piano

Derek M. Jenkins

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## Duration:

about 5'15"

## Program Notes:

*by Fire*, in spite of the evocative nature of its title, is concerned more with my compositional process during its construction than any allusion to an actual fire. The piece traces my path from finding my initial pitch material, exploration of and mounting frustrations with said material, and eventual collapse into a fit of anger. *by Fire* was written in 2011 for the New Music on the Point Festival in Vermont for members of the Chicago-based Fifth House Ensemble.

## Performance Notes:

- Large fermatas that cut out part of the measure (example: m. 4) should function like an out-of-time grand pause.
- Rests in parentheses merely show a short break in between events.
- The first "Free Time" section (m. 29) should grow organically from the previous material and *accelerando* from there.
- Some piano pedal markings have an implied continuation. These are to be held until a rearticulation or a *terminus* is shown.
- Piano clusters (both palm and forearm) should include black and white keys.

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Transposed Score

# BY FIRE

for Clarinet, Violin, and Piano

Derek M. Jenkins (b. 1986)

Houston, TX - Spring 2011

intense (♩ = 132-136) slowly; freely (♩ = 60)

Clarinet in Bb

Violin

Piano

5

Cl.

Vn.

5

8

Cl.

Vn.

8

Cl.

Vn.

8

Red. →

poco accel. ----- slowly; freely (♩ = 60)

11

Cl. *f* *fpp* *n*

Vn. *pp* *f* *f* *ppp* *mp*

*pizz.* *arco*

11 poco accel. ----- slowly; freely (♩ = 60)

11

*pp* *f* *mp*

*Sua*

14

Cl. *p* *f* *ppp* *p* *ppp*

Vn. *pp* *f* *mp* *ppp*

*pizz.* *arco*

*tr*

14

*f*

17

Cl. *mf* *mf* *f*

Vn. *mf* *pp* *fpp*

20

17

*mf* *f*

Cl. *pp* < *mp* *n* *pp* < *p* > *pp* *tr*

Vn. < *mp* > *pp*

21

Cl. < *mp* > *n* *pp* < *mf* > *pp* < *mf* >

Vn. < *p* > *pp* < *mp* > *pp* < *mf* > *pp*

25

free time \* 25 - 30 sec.

Cl. *pp* *pp* *accel.*

Vn. *mf* *pp* *pp* *accel.*

free time \* 25 - 30 sec.

29 *pp* *accel.*

\* = Violin should continue in tempo until the boxed notation. Boxed notation should grow organically out of the previous material. There should be no abrupt changes in tempo and/or rhythm going into the boxed notation.

4 30 slowly; in time (♩ = 60)

Cl. *fp*

Vn. *pizz.* *f* *arco* *mp*

Piano *p* *f*

Cl. *fp* *Sva* *tr*

Vn. *fp* *Sva* *loco*

Piano *ff* *p*

33 intense (♩ = 132-136)

Cl. *ff* *p*

Vn. *ff*

Piano *ff* *p* *secco*

no ped. unless marked

38

Cl. *pp* *f*

Vn. *pp* *f* *mp*

38 *f* *mp*

43

Cl. *mp* *f* 44

Vn. *f* *mp*

43 *f* *mp* 44

47

Cl. *mp* *f* *p* *fp*

Vn. *mp* *f* *p* *fp*

47 *f* *p* *fp*

*Red.*

BY FIRE

6

52

Cl. *f* *mp* *f* *mf*

Vn. *f* *mp* *f* *mf*

52

*f* *mp* *f* *mf*

57

Cl. *f* *mp*

Vn. *f* *mp*

57

62

Cl. *f* *no dim.* *f* *65*

Vn. *f* *f* *no dim.* *p sempre* *65*

62

*f* *f* *65*

*8va*

*Red.*



Cl. *p* *sim.* *f* *p*

Vn.

73

74

*p* *f* *mf*

Cl. *mf* *p*

Vn.

73

74

*mf* *mp* *mf* *mp*

Cl. *f* *fp* *f*

Vn.

79

84

*mp* *f* *f*

Red. →

85

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

Vn. *mf* *mp*

85 *mf*

92

Cl. *mf* *p* *mp* *mf* *mp* *mp* *f*

Vn. *mf* *mp* *mf* *mp* *f*

92 *mf* *p* *mf* *mp* *mf*

97

Cl. *mp* *mp* *f* *mp* *f* *fp*

Vn. *mp* *f*

97 *mf* *f*

*Red.* →

100 103

Cl. *f*

Vn. *mp* *f*

*p* *f*

Detailed description: This system covers measures 100 to 103. The Clarinet part (Cl.) starts with a fermata over a whole note chord, then moves to eighth notes. The Violin part (Vn.) features triplet eighth notes. The Piano part (P) has a piano introduction with a fermata over a chord, followed by a forte section. A 'Red.' marking is present at the bottom of the piano part.

105

Cl. *mp* *fp* *f*

Vn. *mp* *fp* *f*

*mp* *f*

Detailed description: This system covers measures 105 to 108. The Clarinet and Violin parts have similar rhythmic patterns with dynamic markings of mezzo-piano, fortissimo, and forte. The Piano part continues with chords and a 'Sua' marking above the staff.

110

Cl. *mp* *f*

Vn. *mp* *f*

*f*

*Sua*

Red.

Detailed description: This system covers measures 110 to 113. The Clarinet and Violin parts continue with eighth-note patterns. The Piano part features chords and a 'Sua' marking. A 'Red.' marking is at the bottom.

114

Cl. *mp cresc.*

Vn. *mp cresc.*

(8va)

114

Cl. *(cresc.)*

Vn. *(cresc.)*

(8va)

119

Cl. *(cresc.)* *fp* *tr*

Vn. *(cresc.)* *fp* *tr*

(8va)

124

Cl. *(cresc.)* *fp* *tr*

Vn. *(cresc.)* *fp* *tr*

(8va)

124 *f*

*Red.* →

Detailed description: This page of a musical score for 'By Fire' features three systems of music for Clarinet (Cl.), Violin (Vn.), and an 8va piano part. The first system (measures 114-118) shows the Cl. and Vn. parts with a *mp cresc.* dynamic marking, and the 8va piano part with a *mp cresc.* marking. The second system (measures 119-123) continues the *(cresc.)* dynamic for Cl. and Vn., and the 8va piano part with a *(cresc.)* marking. The third system (measures 124-128) features a *fp* dynamic for Cl. and Vn., with *tr* (trills) indicated above the notes. The 8va piano part also features a *f* dynamic marking. A *Red.* (Reduction) arrow points to the right at the bottom left.

free time (play as fast as possible) 5 - 7 sec.

Cl. *ff*

Vn. *ff*

free time (play as fast as possible) 5 - 7 sec.

127 *ff*

Cl. *ffp* *ff* *p*

Vn. *ffp* *ff* *pp* con sord. bow freely

128 *f* *ff*<sup>8va</sup>

Cl. *p* *n*

Vn. *p* *n*

8va *p*

palm clusters\* forearm cluster\*

\* = Palm and forearm clusters should include both black and white keys.