

Matt Browne

ON THE  
IMMORTALITY  
OF A CRAB

*for Violin, Clarinet,  
Violoncello and Piano*

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## **Program Note**

“Thinking about the immortality of a crab” is a Spanish idiom meaning to let one’s mind wander or “daydream”. The three short movements of this piece evoke different ways in which one’s mind wanders; rapid succession of thoughts running through one’s mind, inattention due to one’s mind being on other things, and the interruption of one’s “train of thought”.

- I. Racing Thoughts
- II. Miles Away
- III. Off the Rails

*This work was composed for CULTIVATE 2017, Copland House’s emerging composers’ institute, and was premiered by the Music from Copland House ensemble at the Merestead estate in Mount Kisco, NY on June 11, 2017*

Duration: c. 6 minutes

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# On the Immortality of a Crab

for Violin, Clarinet, Violoncello, and Piano

## I. Racing Thoughts

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The score is divided into two systems. The first system (measures 1-4) features a 3/4 time signature with a tempo of ♩ = 80. The Clarinet in Bb part begins with a sixteenth-note scale marked *f* and *ord.*, followed by a sixteenth-note triplet marked *ff*. The Violin and Violoncello parts play sustained chords marked *ff*. At measure 3, the Clarinet part changes to a 4/4 time signature with a tempo of 3/♩ = 160, marked *ord.* and *sfz f*. The Violin and Violoncello parts play a pizzicato chord marked *f*. The Piano part enters at measure 3 with a 4/4 time signature, marked *sfz f*. The second system (measures 5-8) continues in 4/4 time. The Clarinet part has dynamics *f*, *mf*, *sfz*, *f*, and *mf*. The Violin part has dynamics *sfz*, *f*, *sfz*, *mf*, and *f*. The Violoncello part has dynamics *mf*, *sfz*, and *mf*. The Piano part has dynamics *mf*, *f*, *sfz*, *f*, and *mf*. Performance instructions include *arco*, *col legno bat.*, *pizz.*, *gliss.*, and *very quick gliss. down*.

On the Immortality of a Crab - Full Score (Transposed)

9

Cl. *f* *ff* *f*

Vln. *col legno bat.* *f* *mf* *pizz.* *f* *ff* *pizz.* *sfz*

Vc. *sfz* *f* *col legno bat.* *f* *mf* *pizz.* *f* *sfz*

Pno. *sfz* *f* *mf* *f* *ff* *f*

13

15

Cl. *ff* *sfz* *f*

Vln. *arco* *f* *ff* *pizz.* *f* *arco* *sfz*

Vc. *sfz* *f* *mf*

Pno. *f* *ff* *8va* *sfz* *mf* *f* *sfz*

17

Cl. *sfz* *f* *ff*

Vln. *f* *mf* *f* *ff* *sfz* *sfz* *sfz*

Vc. *f* *ff* *sfz*

Pno. *f* *ff*

21

22

Cl. *sfz* *sfz* *f* *ff*

Vln. *f* *sfz* *sfz*

Vc. *sfz* *sfz* *sfz*

Pno. *sfz* *f* *sfz* *ff*

On the Immortality of a Crab - Full Score (Transposed)

25 26

Cl. *sfz* *f* *sfz*

Vln. *sfz* *sfz* *f* *sfz* (pizz., arco)

Vc. *sfz* *sfz* *sfz* *sfz* (pizz., arco, pizz., arco)

Pno. *sfz* *f* *sfz* *f* (8va)

Detailed description: This block contains the musical notation for measures 25 and 26. The score is for Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). Measure 25 is in 3/4 time, and measure 26 is in 4/4 time. The Clarinet part features a melodic line with accents and dynamic markings of *sfz*, *f*, and *sfz*. The Violin part has a similar melodic line with accents, dynamic markings of *sfz*, *f*, and *sfz*, and includes *pizz.* and *arco* markings. The Viola part has a more rhythmic accompaniment with accents and dynamic markings of *sfz*, and includes *pizz.* and *arco* markings. The Piano part provides harmonic support with chords and moving lines, featuring accents and dynamic markings of *sfz* and *f*, and includes an *8va* marking.

29

Cl. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vln. *sfz* *sfz* *sfz* *sfz* *sfz* (pizz., arco)

Vc. *sfz* *sfz* *sfz* *sfz* *sfz*

Pno. *sfz* *sfz*

Detailed description: This block contains the musical notation for measures 29, 30, 31, and 32. The score is for Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). Measure 29 is in 3/4 time, and measures 30-32 are in 4/4 time. The Clarinet part has a melodic line with accents and dynamic markings of *sfz*. The Violin part has a melodic line with accents, dynamic markings of *sfz*, and includes *pizz.* and *arco* markings. The Viola part has a rhythmic accompaniment with accents and dynamic markings of *sfz*. The Piano part provides harmonic support with chords and moving lines, featuring accents and dynamic markings of *sfz*.

33

Cl. *> sfz* *sfz* *dim. poco a poco* *(mf)* *(p)*

Vln. *sfz* *dim. poco a poco* *(mf)* *(p)*

Vc. *sfz* *dim. poco a poco* *(mf)* *(p)*

Pno. *dim. poco a poco* *(mf)* *(p)*

37

Cl. *pp* **G.P.** **40** *sfz*

Vln. *pp* *f* *arco* *ff* *pizz.*

Vc. *n* *sfz* *sfz* *pizz.*

Pno. *pp* *f* *cresc.* *sfz*

On the Immortality of a Crab - Full Score (Transposed)

6

42

Cl. *p*

Vln. *col legno bat.* *p* *dim.*

Vc. *col legno bat.* *p* *dim.*

Pno. *ff*

47

Cl. *pp* *secco* *slap tongue*

Vln. *pp*

Vc. *pp*

Pno. *pp* *secco*

## II. Miles Away

1 **Zoned Out** ♩ = 56

Cl. *n*

Vln.

Vc.

Pno. *p* *8va* *5* *Ped.*

5

Cl. *pp* *p* *mp* **7**

Vln. *arco ord.* *n* *pp*

Vc.

Pno. *8va* *5* *8va* *5* *Ped.*

On the Immortality of a Crab - Full Score (Transposed)

8

Musical score for measures 8-10. The score is for Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Cl.:** Measures 8-10. Dynamics: *pp* (measures 8-9), *p* (measure 10).
- Vln.:** Measures 8-10. Dynamics: *mp* (measures 8-9), *n* (measure 10).
- Vc.:** Measures 8-10. Rested.
- Pno.:** Measures 8-10. Dynamics: *cresc. poco a poco*. Includes *8va* markings and fingerings (5).

Musical score for measures 11-12. The score is for Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Cl.:** Measures 11-12. Dynamics: *mf* (measure 11), *p* (measure 12). Includes a **12** box and a triplet (*3*).
- Vln.:** Measures 11-12. Dynamics: *p* (measure 11), *mp* (measure 12). Includes a triplet (*3*).
- Vc.:** Measures 11-12. Dynamics: *n* (measure 11), *p* (measure 12), *mp* (measure 12). Includes *arco ord.* marking.
- Pno.:** Measures 11-12. Dynamics: *(mp)*. Includes *8va* markings and fingerings (5).

13

Cl. *mp* *pp* *mf*

Vln. *n* *mf* *pp* *p* *mp* *pp* *mf* ric. 3 ric.

Vc. *n* *mf* *pp* *p* *mf* ric.

Pno. *8va* 5

15

Cl. *p* 3 *mf* 5

Vln. *p* *mp* *mf*

Vc. *p* *mf* *p*

Pno. *8va* 5 (mf)

On the Immortality of a Crab - Full Score (Transposed)

10

17

Cl. *mf* *f* *mf*

Vln. *f* *mf*

Vc. *mf*

Pno. *mf* *f* *mf*

8va

5 5 5 5

3

18

Cl. *f*

Vln. *f*

Vc. *f* ric.

Pno. *f* *mf* *f* *mf*

8va

6

5

19

Cl.

Vln.

Vc.

Pno.

*ff*

*ff*

*p*

*ff*

(both hands)  
*8va*

5

20

Cl.

Vln.

Vc.

Pno.

flz. ord.

ric.

ric.

*mf*

*f*

*n*

*mf*

*f*

*n*

*mf*

*f*

*n*

*mf cresc.*

*f*

*p*

*3*

*8ub*

On the Immortality of a Crab - Full Score (Transposed)

12

23

Cl. *ppp* *mp* *pp* *mf* *mp* *p*

Vln. *n* *mp* *pp* *ff* *n* *p*

Vc. *n* *mp* *pp* *mf* *p* (non dim.)

Pno. *pp* *5* *5* *5* *5* *8va*

27 28 **attacca**

Cl. *n* *pp* *ppp* *n*

Vln. *n* *pp* *n*

Vc. *p* *mp* *pp* *n*  
l.h. pizz.

Pno. *p* *pp* *5* *5* *8va* *3*

### III. Off the Rails

**Belligerent** ♩ = 160

The score is divided into two systems. The first system (measures 1-4) features a Clarinet (Cl.) with dynamics *ff*, *f*, and *ff*; a Violin (Vln.) with *ff*, *secco*, and *sffz*; a Violoncello (Vc.) with *sffz*, *ff*, *secco*, and *sffz f*; and a Piano (Pno.) with *ff*, *secco*, and *sffz f*. The second system (measures 5-8) features a Violin (Vln.) with *mf* and *sffz*; a Violoncello (Vc.) with *ff*, *mf*, *ff*, *mf*, and *sffz f*; and a Piano (Pno.) with *ff* and *sffz f*. The score includes various articulations such as *pizz.*, *arco*, and *secco*, as well as dynamic markings like *ff*, *f*, *mf*, *sffz*, and *sffz f*. Measure numbers 1, 4, 5, and 8 are indicated at the beginning of their respective staves.

On the Immortality of a Crab - Full Score (Transposed)

9

Cl. *ff* **11**

Vln. *sffz* *sffz*

Vc. *ff* *mf* *ff* *mf* *ff* *sffz f*

Pno. *ff* *sffz f*

12

Cl. *fff* *ffp* flz.

Vln. *mf < sffz* *sffz* *sffz*

Vc. *ff* *mf* *ff* *mf* *ff* *mf*

Pno. *ff*

15

Cl. *ord.* *fff* *ffp*

Vln.

Vc. *sfz f* *ff mf* *ff mf*

Pno. *sfz f* *ff*

18

Cl. *f* *ff* *fff* **20**

Vln. *ff*

Vc. *ff* *sfz f*

Pno. *ff* *sfz f*

*8va-7*

On the Immortality of a Crab - Full Score (Transposed)

21

Cl. *f* *ff* *fff* 6 3 6

Vln. *sfz* *sfz*

Vc. *ff* *f*

Pno. *ff* *f*

24

Cl. *flz.* *fff*

Vln. *f* *fff* *mp*

Vc. *f* *fff*

Pno. *8va*

26

27

Cl.

Vln.

Vc.

Pno.

*f*

*ff*

*mp*

*mp cresc.*

*ff*

30

ord.

31

Cl.

Vln.

Vc.

Pno.

*f*

*ff*

*ff*

On the Immortality of a Crab - Full Score (Transposed)

33

Cl. *fff* *ff*

Vln. *mf < sfz* *sfz* *sfz*

Vc. *mf* *ff* *mf* *ff* *f* *ff*

Pno. *ff* *8va*

36

Cl.

Vln. *mf < sfz* *sfz* *sfz* *ff*

Vc. *ff* *mf* *ff* *mf* *ff*

Pno. *ff* *8va*

40 43 flz. ord.

Cl. *fff* *p*

Vln. *sfz* pizz.

Vc. *sfz* pizz.

Pno. *sfz* 8va

46

Cl. *n* *mf* *p* *pp* 3

Vln. *sfz*

Vc. *sfz*

Pno. *p* *mp* *pp* 3 3

*Led.*

On the Immortality of a Crab - Full Score (Transposed)

52 **52** rit. al fine. (♩ = 136) (♩ = 108)

Cl. *pp* *n*

Vln. *p* *arco* *<mf*

Vc. *pp* *arco* *n* *pp* *<p*

Pno. *pp* *Ped.*

60 **63** (♩ = 92) (♩ = 80) (♩ = 60)

Cl. *p* *n* *mf* *mp* *p* *pp* *ppp*

Vln. *p* *n* *<f* *n* *<f* *n* *<f*

Vc. *pizz.* *pp* *ppp*

Pno. *pp* *ppp* *Ped.*