

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 tempo is marked as quarter note = 120. 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

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 music begins at measure 14, marked with a box containing the number "14". The key signature has one flat (B-flat), and the time signature changes from 2/4 to 4/4. The Flute part starts with a *ff* dynamic, followed by a *mf* section and a *ff* section with a "jet whistle" effect. The Clarinet part starts with *ff* and then *f*. The Violin and Viola parts start with *pp* and include glissando markings and sul ponticello (Sul D and Sul A) instructions. The Percussion part starts with *ff* and includes a "Ped." instruction. The Piano part starts with *f* and includes a "Ped." instruction. The score includes various musical notations such as dynamics, articulation, and performance instructions.

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

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

34

Fl. *tr* *fp*

Cl. *p* *mp*

Vln. *Sul A* *ord. 8va* *Sul D* *gliss.*

Vc. *gliss.* *gliss.*

Perc.

Pno. *(8va)*

Detailed description: This page of a musical score, numbered 34, 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 trill (tr) and a fortissimo-piano (fp) dynamic. The Clarinet part has a triplet of eighth notes and dynamics of piano (p) and mezzo-piano (mp). The Violin part includes instructions for 'Sul A' and 'Sul D' positions, an octave (ord. 8va) marking, and a glissando (gliss.). The Viola part also features glissando markings. The Percussion part consists of a steady eighth-note pattern. The Piano part is written in a grand staff with an octave (8va) marking, featuring complex chordal textures.

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 long note marked *pppp* and a melodic phrase marked *pp* and *p*. The Viola part has a long note marked *ord.*. The Percussion part features a pattern of eighth notes marked *p* and *pp*, with 'med. sus. cym. (yarn)' and 'marimba (yarn mallets)' indicated. The Piano part has a long note marked *p* and a complex chordal texture marked *pp* with an *8va* marking. A 'Ped. each note' instruction is present at the bottom.