

Redolence

For alto flute, bass clarinet, horn,
marimba, viola, and double bass

Op. 4

Lance Mok

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ca. 5½ mins

Reminiscence is like fragrances: intangible but unavoidable, sweet but obsessive. *Redolence* takes on the double meaning of the word. It paints a mesmerising picture of harmless thoughts deeply rooted in the subconscious, wiggling out of the soil like a budding flower but slowly intoxicating the senses.

The work is written for an unusual combination of low instruments. The double bass traces the awakening of subconscious thoughts from deep slumber in the hypnagogic opening, starting from its lowest note on concert E_1 and slowly climbing into prominence. A simple remembrance of things past first becomes an addictive perfume and soon swells into a suffocating compulsion. Any attempts of resistance, the horn call, is destined to land on deaf ears and only fuels its dominance. When the double bass once again breaks through the texture reaching an almost surreal F^{\sharp}_5 , logical order is toppled as the horn plays an almost impossible concert C_1 : it is a point of no return. Objectivity succumbs to obsession. The horn call finally returns one last time, but in its more submissive inverted form, and the unyielding thought suddenly disappears into thin air. The peace of mind is once again restored.

Instrumentation: alto flute, bass clarinet, horn, 4.5 or 4.6-octave marimba, viola, double bass

Performance directions:



Repeat boxed segment up to the end of the beam.



Key click without flute / clarinet sound.

Lento ♩ = 63

The musical score is arranged in six staves. The top three staves (Alto Flute, Bass Clarinet, and Horn) are in treble clef, while the bottom three (Marimba, Viola, and Double Bass) are in bass clef. The Alto Flute, Bass Clarinet, and Horn parts feature a melodic line with a key signature of one sharp (F#) and a tempo of Lento (♩ = 63). The Marimba part is mostly silent, with a single note in the fourth measure. The Viola and Double Bass parts play a rhythmic pattern of eighth notes, starting with a piano (*p*) dynamic and gradually increasing in volume (*poco a poco cresc.*).

Alto Flute (G) *ppp*

Bass Clarinet (B \flat) *ppp*

Horn (F) *ppp* *p* *ppp*

Marimba *p*

Viola *pizz.* *p* *poco a poco cresc.*

Double Bass *pizz.* *p* *poco a poco cresc.*

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A. Fl. *mf* flz. *mf*

B. Cl. *mp*

Hn. *pp*

Mrb. *p*

Vla. *pp*

D.B. *mp* *poco a poco cresc.*

27

A. Fl. *p* ord.

B. Cl. *p*

Hn. *p*

Mrb. *p*

Vla. *mf* *p*

D.B. *p*

7

A. Fl. *mp*

B. Cl. *mp*

Hn. *p*

Mrb. *f* *a piacere* *ff* *f* *ff* *mf*

Vla. *arco* *f* *ff* *f* *ff* *mf*

D.B. *ff* *mp*

68

A. Fl.

B. Cl.

Hn.

Mrb. *f* *gva*

Vla. *f*

D.B. *f*

poco a poco cresc.

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85 flz. *fff* *f*

A. Fl.

B. Cl. flz. *fff* *f*

Hn. *fff*

Mrb. *fff* 3 3 3 3 3 3

Vla. molto sul pont. *fff*

D.B. *fff*

86 *fff* quasi gliss.

A. Fl. *fff*

B. Cl. *fff* quasi gliss.

Hn.

Mrb. 3 3 3 3 3 3

Vla. ord. *fff*

D.B.

110

A. Fl. *f*

B. Cl.

Hn. *pp*

Mrb.

Vla.

D.B.

111

A. Fl. *f*

B. Cl. *p*

Hn. *fp* > *mp*

Mrb. *fp* > *ppp*

Vla. *f*

D.B. *p*