

Simon Broucke

# **Velo, Vento, Voce**

For Soprano Voice, Flute, Oboe, Bass Clarinet in B  $\flat$  , Percussion, and Piano

**Full Score**

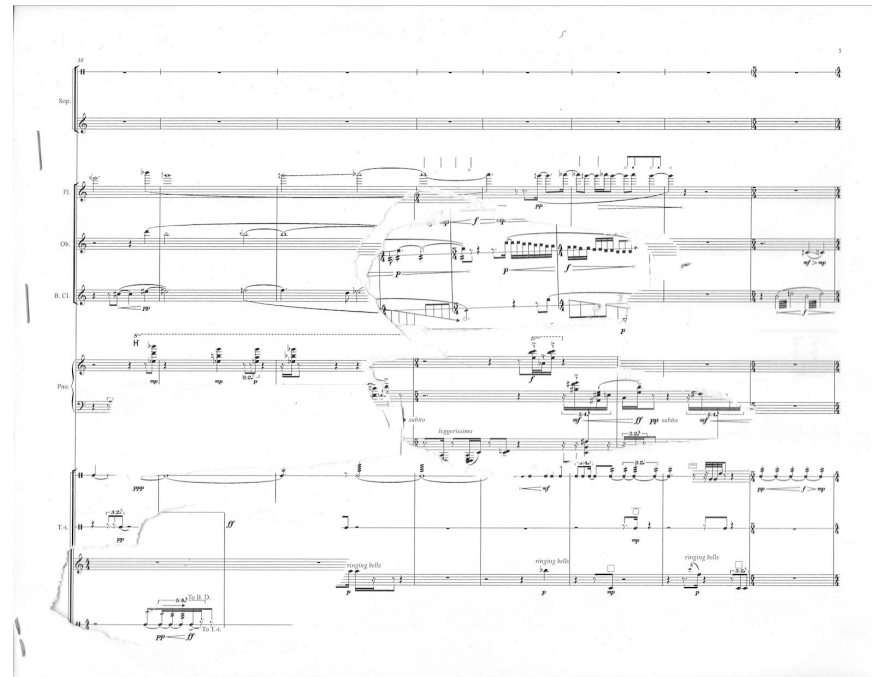
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Notes: 1

## Composer's Note

*Four sound worlds collided and broke into pieces. This piece is my assembly of that shattered material.*

This piece is a reflection of my recent interest in superimposition, disruption, and fragmentation. To compose it I began by writing four shorter pieces with fairly distinct musical characters. I then physically cut the scores into pieces and began to assemble the piece from those fragments, collaging, superimposing, and obscuring the original material. The hope is that the listener will experience both recognition and uncertainty as familiar materials appear, reappear, distort, and collide. The performers should feel no compulsion to transition between material seamlessly. Rather the performance can hopefully reflect unsure imperfect process of trying to create a whole from separately conceived pieces.



For Fomema Consort  
**Velo, Vento, Voce**  
For Soprano, Flute, Oboe, Bass Clarinet, Percussion, and Piano

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6 Moderately slow, free tempo (♩ = 75-85)  
fllickering

Flute

Percussion

Piano

Highest Ringing Bell  
Middle Ringing Bell  
Lowest Ringing Bell  
Higher Wood Block  
Lower Wood Block

Suspended Cymbal  
Bell Plate  
Open Gong  
Sandpaper on Foam or Shaker  
Bass Drum

13

S.

Fl.

Ob.

Perc.

bring out upper harmonics ad. lib.

distant

distant

25

Fl.

Ob.

B. Cl.

Perc.

Pno.

2/4 4/4 2/4 4/4 3/4 5/4 5/4 4/4 6/4 5/4

*pp* *mp* *p* *mp* *pp*

*sfp* *mp*

*mf* *ppp* *pppp* *ppp*

*ppp* *p* *mp* *ppp*

*ppp* *ppp*

*bisbigl.*

*8va*

*3:2* *3:2*

*1.*

*Red.*



37

S.

Fl.

Ob.

Perc.

Pno.

5/4 6/4 2/4 5/4 6/4 4/4 6/4 6/8 6/4

"aid fou ju" *mp* *p*

I'd sho - w you

*flickering*

*bring out upper harmonics ad. lib.*

*bring out upper harmonics ad. lib.*

*ppp* *mp* *pp*

*p* *ppp*

*ppp* *mp* *p*

*pp* *p*

*mp*

*3:2* *3:2*

*sfp* *pociss.* *p*

*1.*

*5:4*



5/4 molto accel. . . . . 4/4 Fast, Aggressive, Almost Violent (♩ = 120)

mf 5/4 ff mf 6/4

S. 115  
 but no  
 a i a

Fl.  
*p* *pp* *p* *mf*  
*p* *p* *p*

Ob.  
*espressivo*  
*p* *mp* *p*  
*p* *p* *mf* *p*

B. Cl.  
*mf* *pp* *mf* *p* *mf* *pp*  
 "white tone"  
*p* *p* *p*

Perc.  
*ppp* *pp*  
*mf*

Pno.  
*gliss.* *gliss.* *mp* *f* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *ff* *p* *gliss.*  
*ff* *mp* *ff* *pp*  
 due corde  
 una corda



136

S. **7/8** **6/4** **4/4** **5/4** accel. **4/4**

"aid for it" *mp* *f* *mp* *sfz*

I sho - w i but no

Fl. *ppp* *sfz* *pp* *mf* *mp* *p* *f* *pp* *p* *mf*

Ob. *p* *mp* *p* *mf* *p* *mp* *sfz* *p*

B. Cl. *mp* *pp* *ppp* *pp* *pp* *mf* *p* *mf* *pp* "white tone"

Perc. *mf* *ppp* *p* *ppp* *pp* *ppp* *mf* *pp* *f* *p*

Pno. *mf* *ppp* *p* *ppp* *pp* *p* *gliss.* *mp* *gliss.* *pp* *gliss.*



10 **4/4** Faster, slightly agitated ( $\text{♩} = 100-110$ ) **4/4** **5/4** **4/4** **5/4**

S. *p* "If ai nu atd foU ju" *p* if I knew

Fl. *pp* *mp* *ff* To Perc. To Perc.

Ob. *mf* *p* *f* *mf* *ff* To Perc. To Perc.

B. Cl. *pp* *p* *mp* *sfz* *sfz* *ff* To Perc. To Perc.

Perc. *mp* *pp* *ppp* *pppp* *ppp* *p* *mp* *pp* *f* *mf*

Pno. *mp* *mp* *p* *f* *pp* *leggerissimo* *mf* *ff* *f* *mf* *ff* *pp subito* *ff* *mp* *ff* *pp* *ppp* *mf* *p* *mf* *una corda*

Perform this passage at the fast, aggressive tempo ( $\text{♩} = 120$ ), a different tempo from the ensemble, then realign at m. 154



222

S. show you\_ If ar nu wat it wa s\_ if tu

228  $\frac{4}{4}$  Mosso ( $\text{♩} = 100$ )  $\frac{5}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Fl. *f* *mp* *sfz* *p* *mp* *p* *mf* *sfz* *p < mf* *mf* *mp* *f* *mp*

Ob. *p* *mf* *espressivo* *p* *mp* *sfz* *p* *mf* *p* *p*

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

Perc. *mf* *ff* *mp* *ppp* *sfz* *ppp* *pp* *ppp* *pp*

Pno. *mp* *mf* *guero* *p* *cresc.* *ppp* *8<sup>va</sup>* *mf* *sfz* *sim.*



molto accel. . . . . Slow, Vulnerable, Extremely Delicate

5/4

4/4

7/8

S. *ppp* "bat note" but no

The vocal line begins with a rest, followed by a single note marked *ppp* with the annotation "bat note". This is followed by the lyrics "but no". The line ends with a fermata.

Fl. *pp* *p* *mf*

The flute line starts with a *pp* dynamic, followed by a *p* dynamic, and then a *mf* dynamic. It features a melodic line with a trill and a triplet.

Ob. *p*

The oboe line begins with a *p* dynamic and remains mostly silent throughout the passage.

B. Cl. *pp* *mf* *p* *mf* *pp* "white tone"

The bass clarinet line starts with a *pp* dynamic, followed by *mf*, *p*, *mf*, and *pp*. It includes a section labeled "white tone" and a melodic line with a trill.

Perc. *mf* *sfz ppp* *pppp* *ppp*

The percussion line features a *mf* dynamic, followed by *sfz ppp*, *pppp*, and *ppp*. It includes a section with a 6-4 triplet and a 7-4 triplet.

Pno. *mp* *f* *ff* *p* *gliss.* *fff* *pizz.*

The piano line starts with a *mp* dynamic, followed by *f*, *ff*, *p*, and *fff*. It includes a section with *gliss.* and *pizz.* markings.