Middle-Sea and Lear-Sea

for Six Players (Pierrot Ensemble + Percussion), ~8’

Spencer Klaw Kennedy, 2026

Full Score

INSTRUMENTATION/PERFORMANCE NOTES:

Flute
B♭ Clarinet
Percussion (Vibraphone, Suspended Cymbal, Two Wooden Planks)
Piano
Violin
Violoncello

GENERAL NOTES: Romantic interpretations of all aspects of the music (dynamics, phrasing, tempo, etc.) is highly encouraged; make the music your own.

All slur and bowing markings are only suggestions.

Accidentals apply through the measure without octave transposition. Courtesy accidentals are often provided for clarity.

This score is written in C.

CLARINET: The primary theme of this piece is first played by the clarinet using close-dyad multiphonics. All multiphonics are taken from Heather Roche's website. If the given fingering is problematic, and you can devise another, please use it. Small deviations (i.e. of less than an eighth-tone) in pitch are fine.

PERCUSSION: The two wood planks (most likely pine) should both be low and dull, but should still have a definite relative pitch (i.e. one should be higher than the other). Choices of mallets and pedalling specifics are left up to the performer; using softer rubber or yarn mallets on the planks is *highly* recommended. Two bows are required.

PIANO: Pedalling specifics are at the discretion of the performer. Do not be stingy!

VIOLIN: A mute is required. "Ord." indicates a return to the normal bow position and a normal mode of playing.

VIOLONCELLO: A mute is required. "Ord." indicates a return to the normal bow position and a normal mode of playing.

A slow pressure trill is performed by slowly pressing the finger from normal to half-harmonic to harmonic pressure and back and forth; three similar but distinct notes should be heard. Switch between levels of pressure as fast as possible, while still being sure to let each level of pressure sound for at least a moment.

PROGRAM NOTES: This is the second piece I have written based on David Jones' 1952 modernist poem *The Anathemata*. This piece shares a title with the second chapter of the poem, which tells two stories about classical-era naval voyages: the first, a warship returning home to Athens, and the second, a trading expedition to early Britain. Interwoven with these narratives are various reflections and stories about the emergence of civilizations along the Mediterranean.

A very small amount of material–specifically, a clarinet theme made of dyad multiphonics, a dotted rhythm, and numbers found within the text of the poem–is used in this composition. These materials are presented over and over again in many configurations and arrangements, lashing against and spilling over into each other. The music is the water and the objects floating in it, swimming towards and away and away and away.

> "From the tomb of the strife-years the new-
> born shapes begin already to look uncommonly like the
> brats of mother Europa.
> We begin already to discern our own.
> Are the proto-forms already ours?
> Is that the West-wind on our cheek-bones?
>
> But it's early—very grey and early in our morning and
> most irradiance is yet reflected from far-side Our Sea,
> the Nile moon still shines on the Hittite creatures and
> Crete still shows the Argives how."
>
> –David Jones, *The Anathemata*

This piece was written for Brightwork Ensemble.

And now his celestial influence gains:
        across the atmosphere
        on the water-sphere
and the wide sinus changes humour and the sea-hues
suffer change
        from Peloponnese Cenchréae
to the homing Attic deck-boy's
own Phaléron.
And suddenly:
        the build of us
        patterns dark the blueing waters

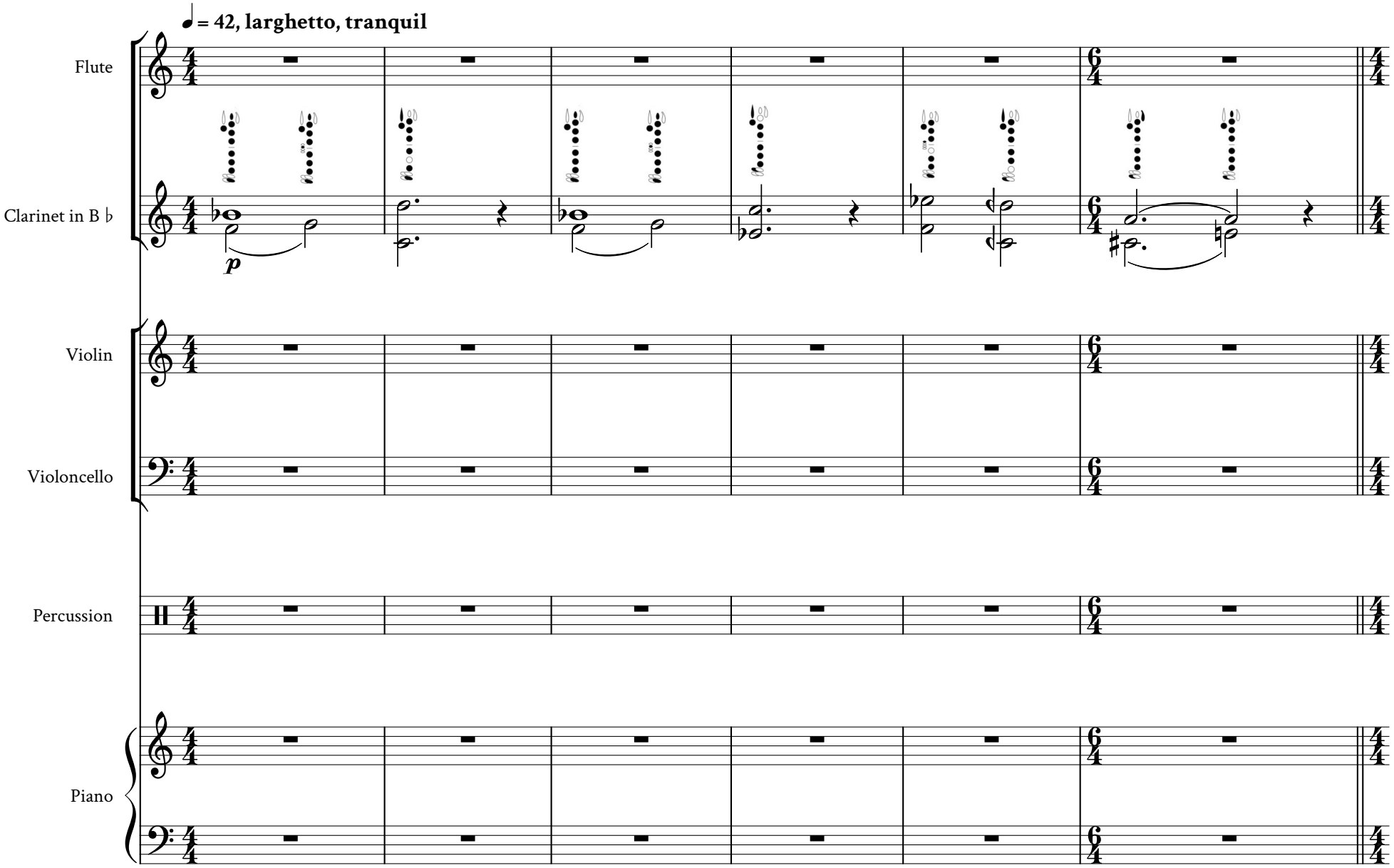
and shadow-gulls
perch the shadows of the yards across the starboard bow-wave
and on the quiet beam water.

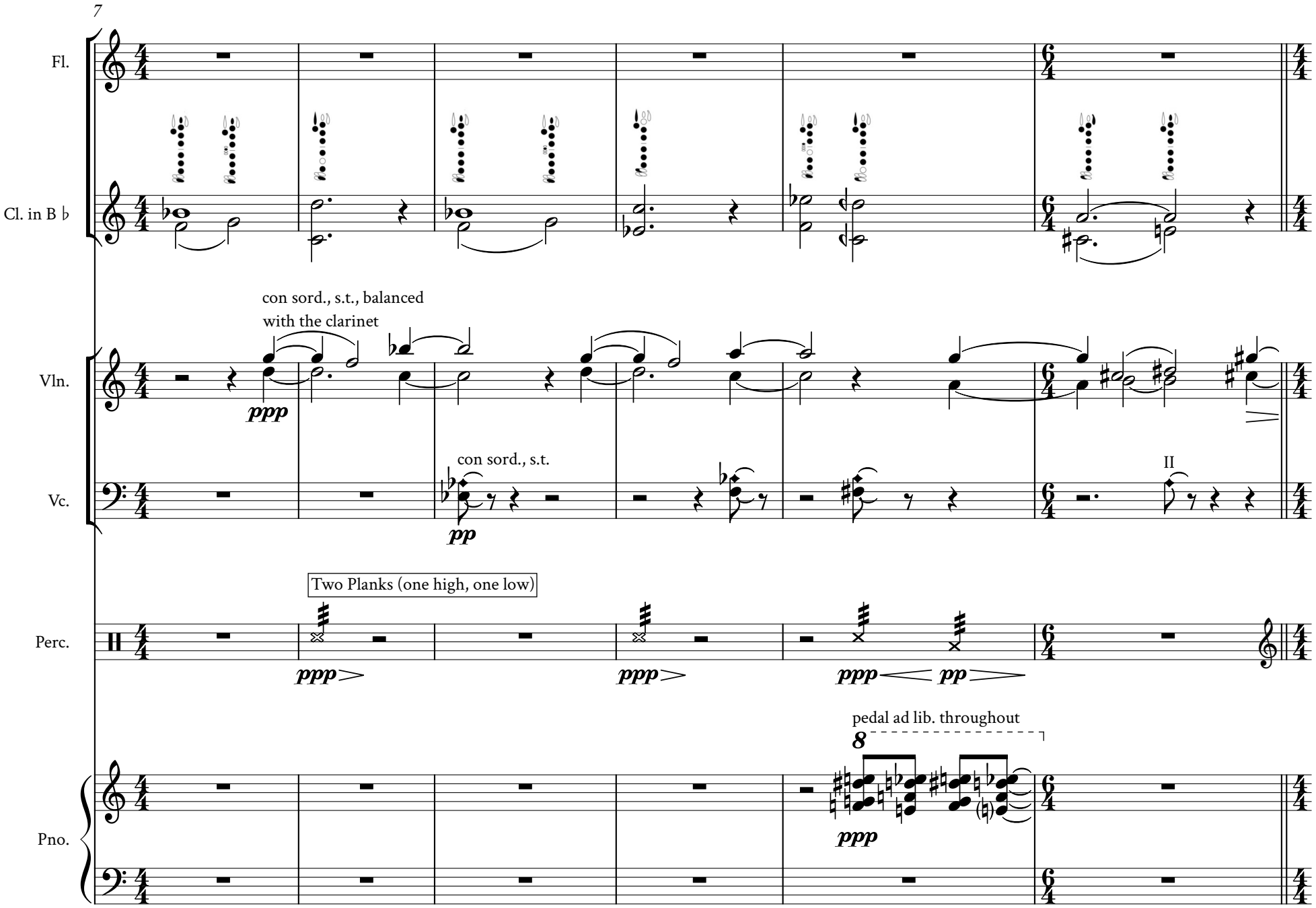
                For his chariot
has crossed our course and he stands over Argolis,
southward and westing and darts back his tangent ray.

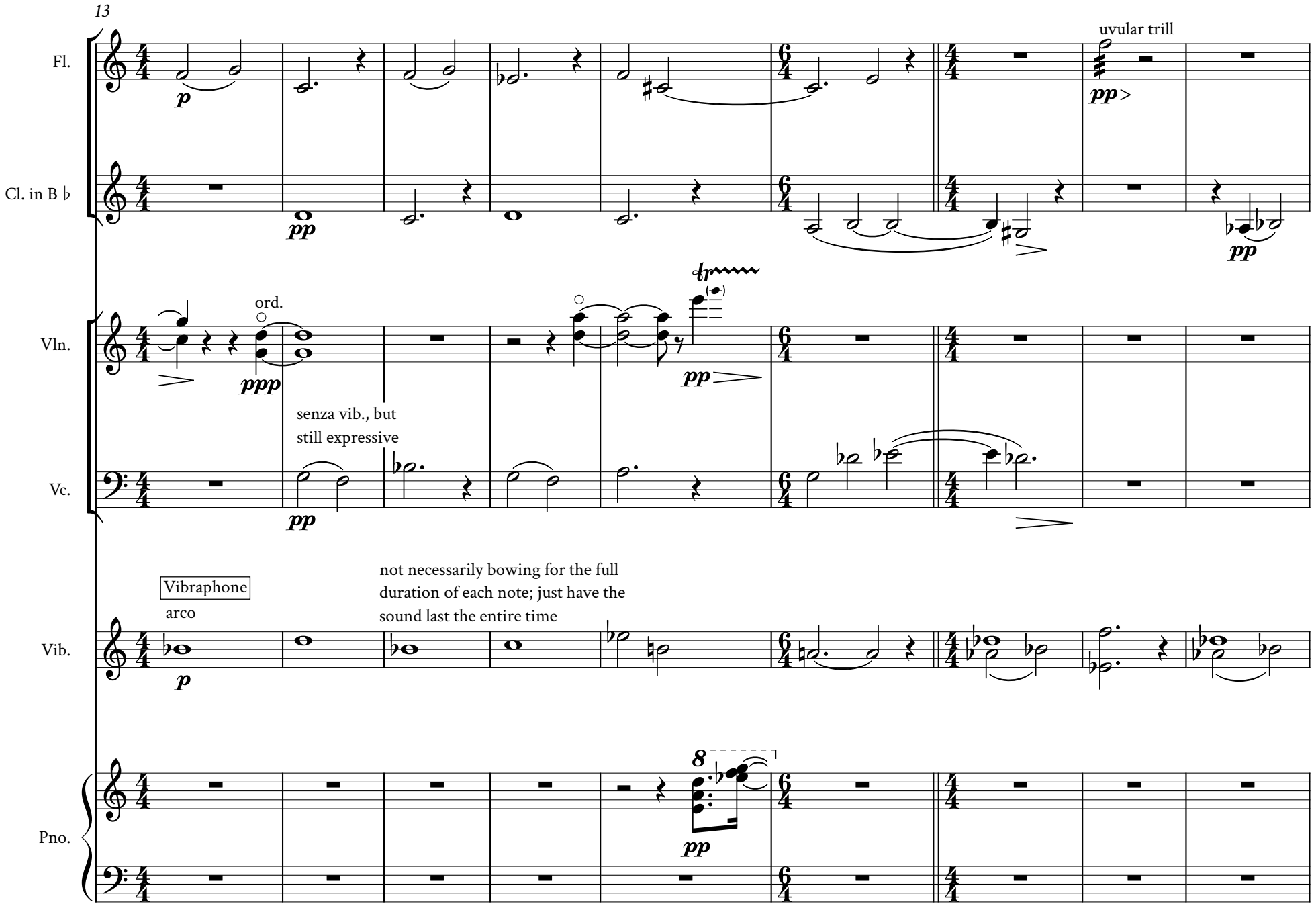
Middle-Sea and Lear-Sea

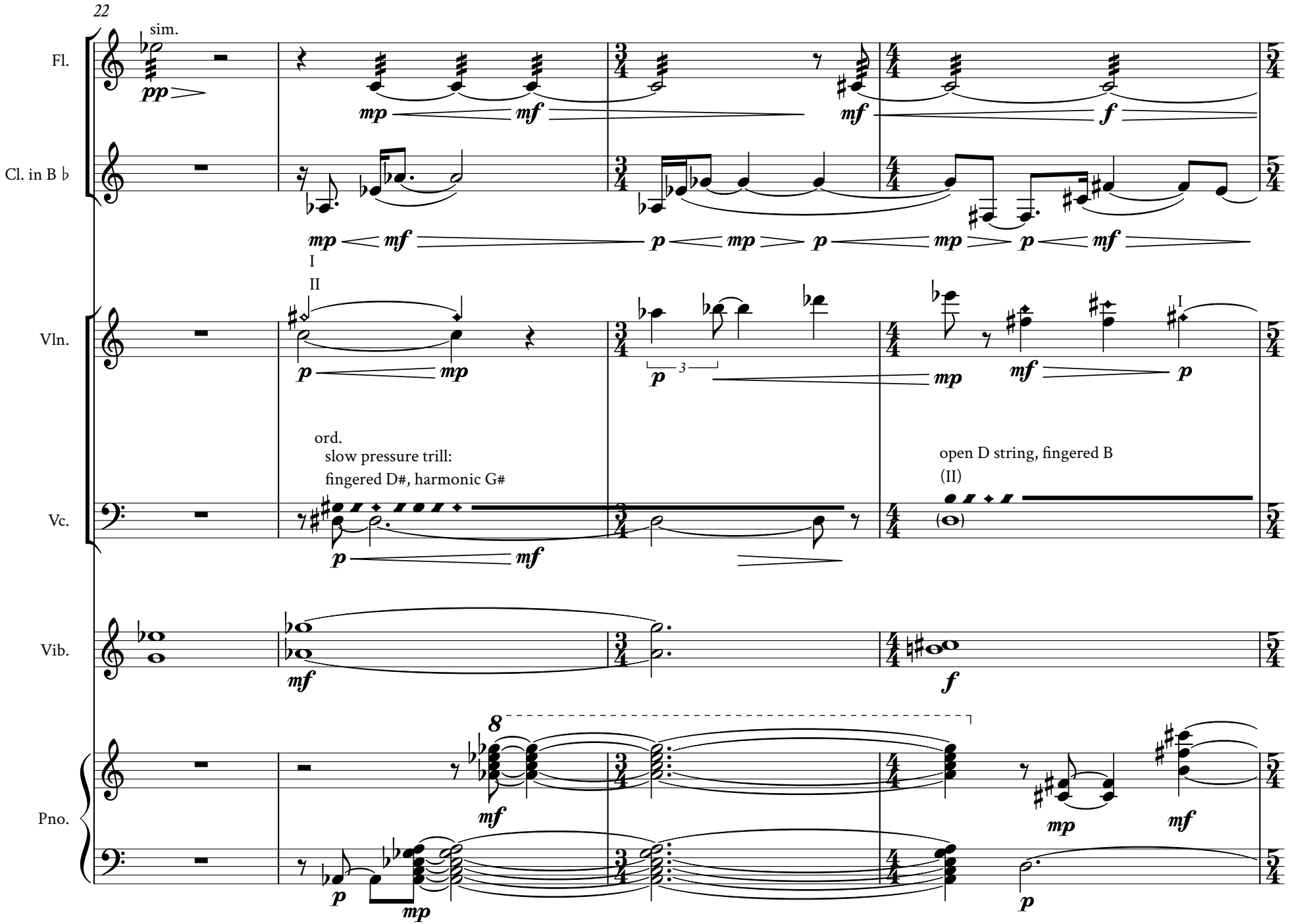
for Pierrot Ensemble

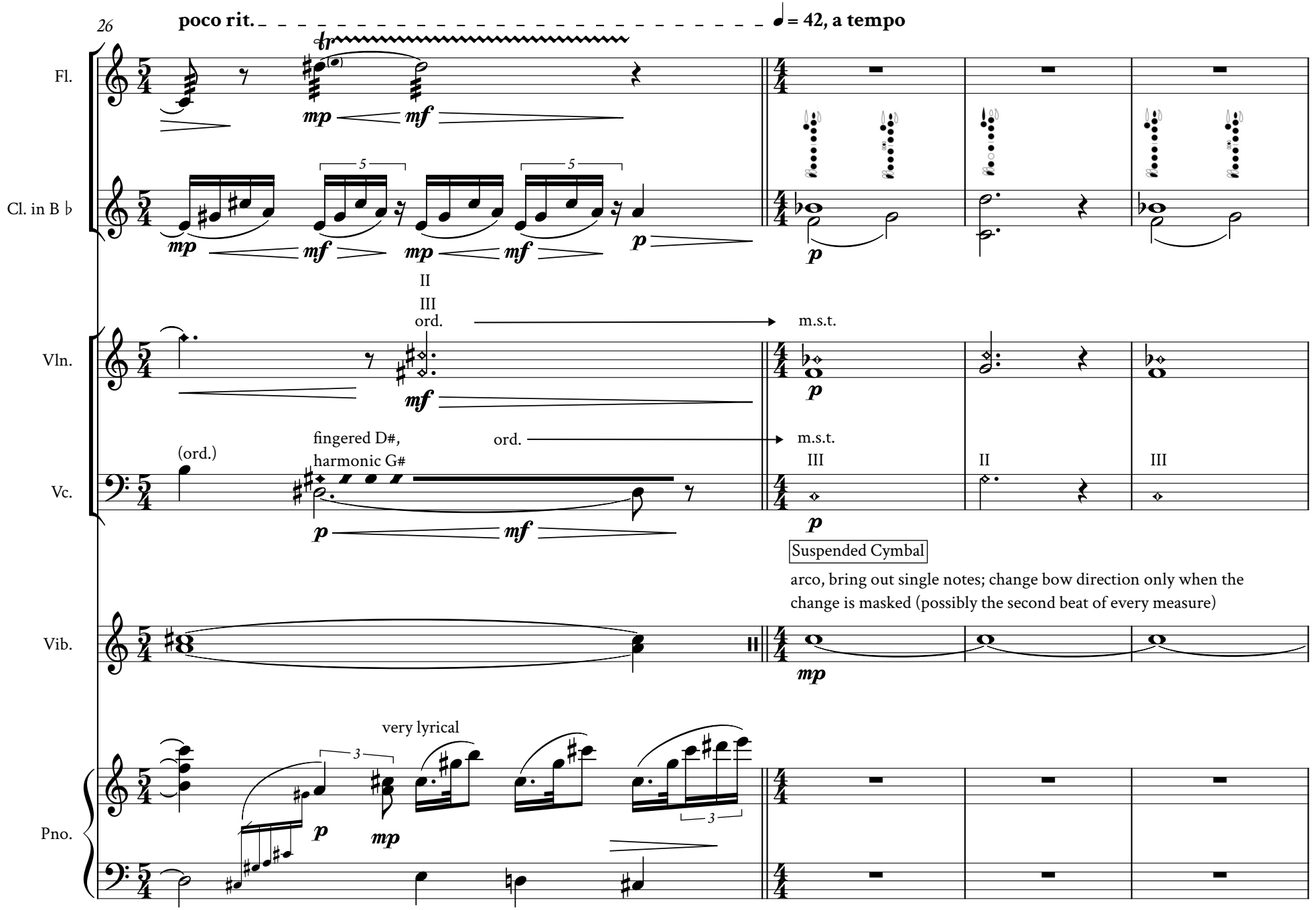
Spencer Klaw Kennedy

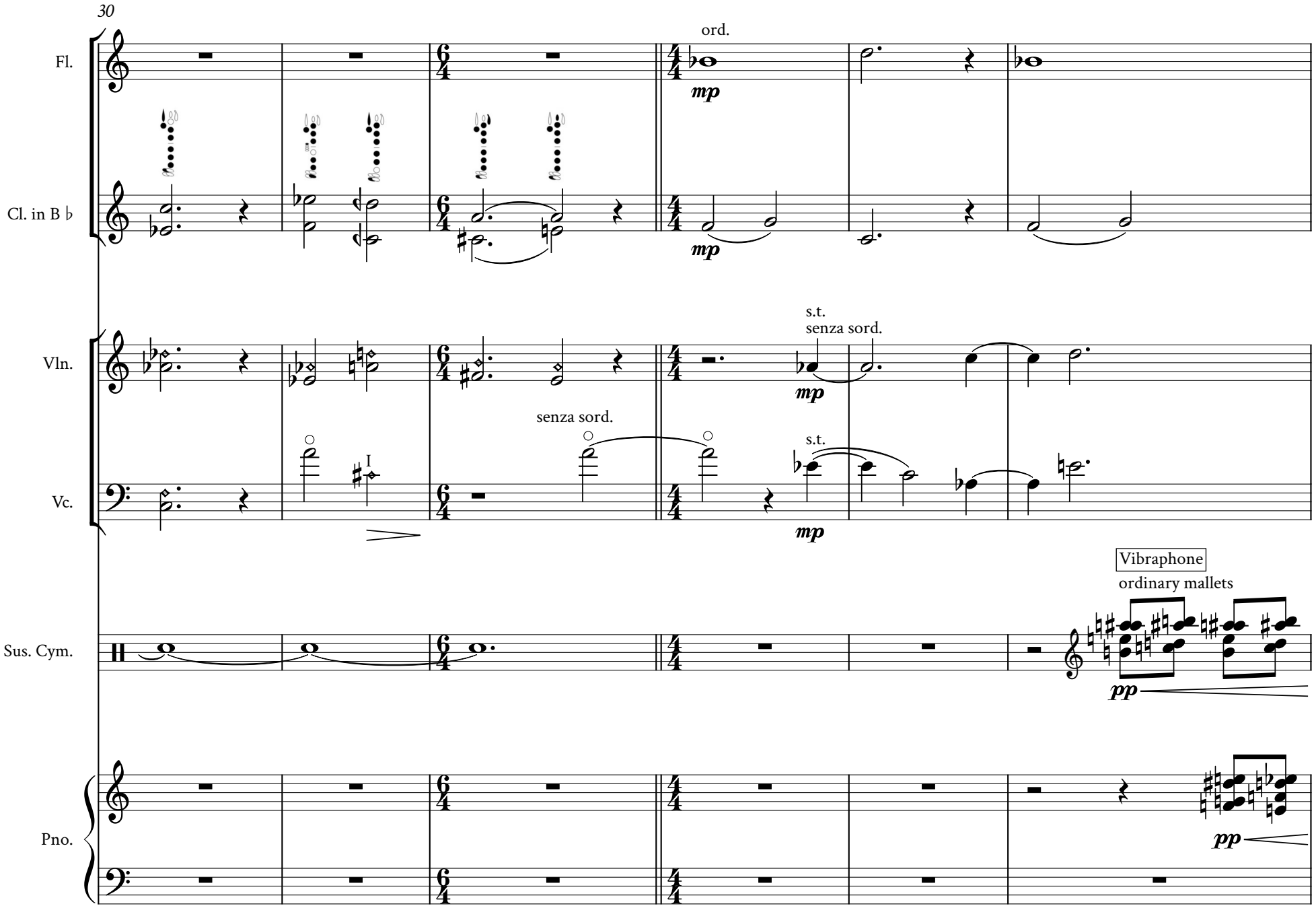


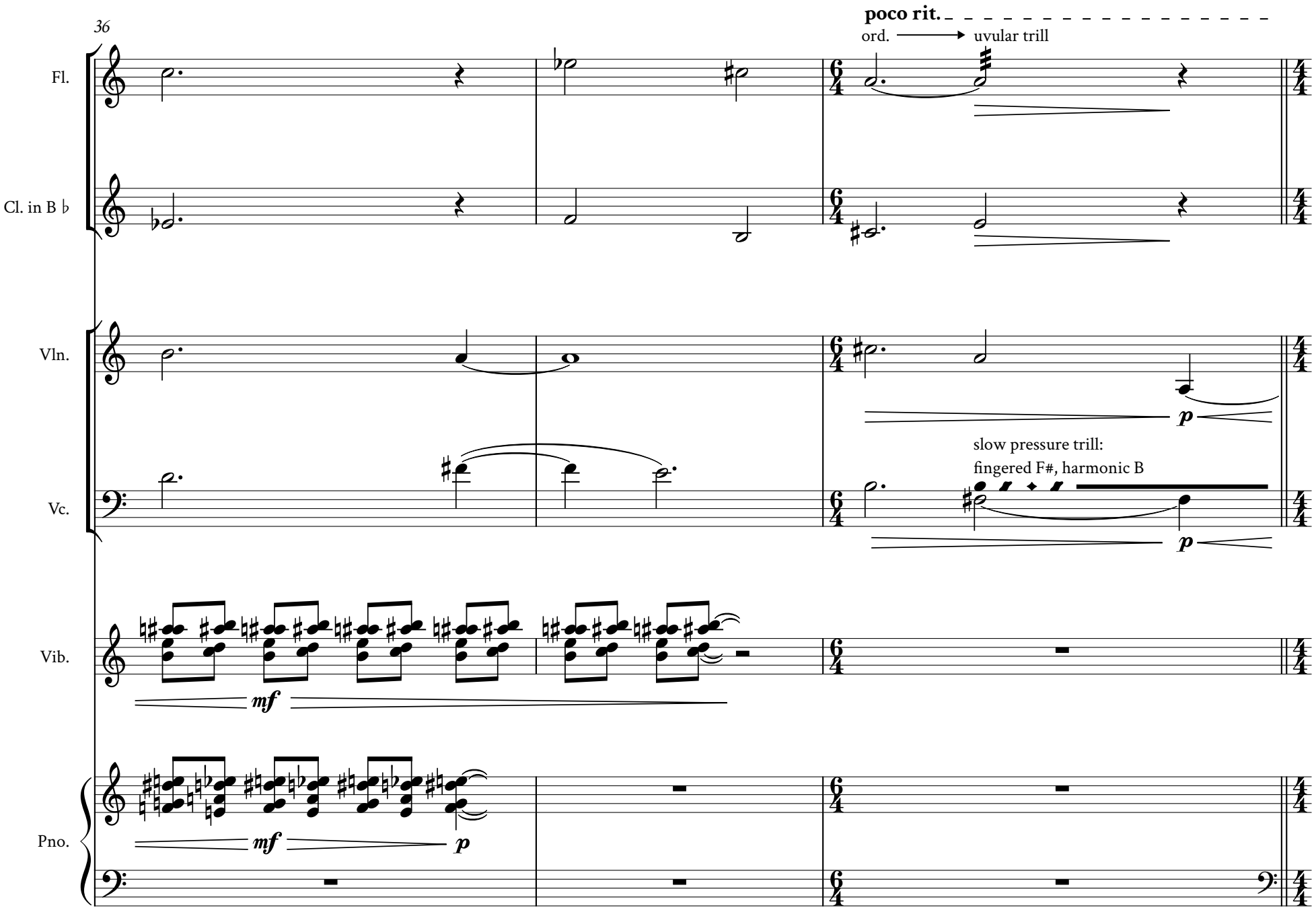

7
Fl.
Cl. in B ♭
con sord., s.t., balanced
with the clarinet
ppp
Vln.
con sord., s.t.
pp
II
Vc.
Two Planks (one high, one low)
ppp
ppp
ppp
pp
Perc.
pedal ad lib. throughout
8
ppp
Pno.

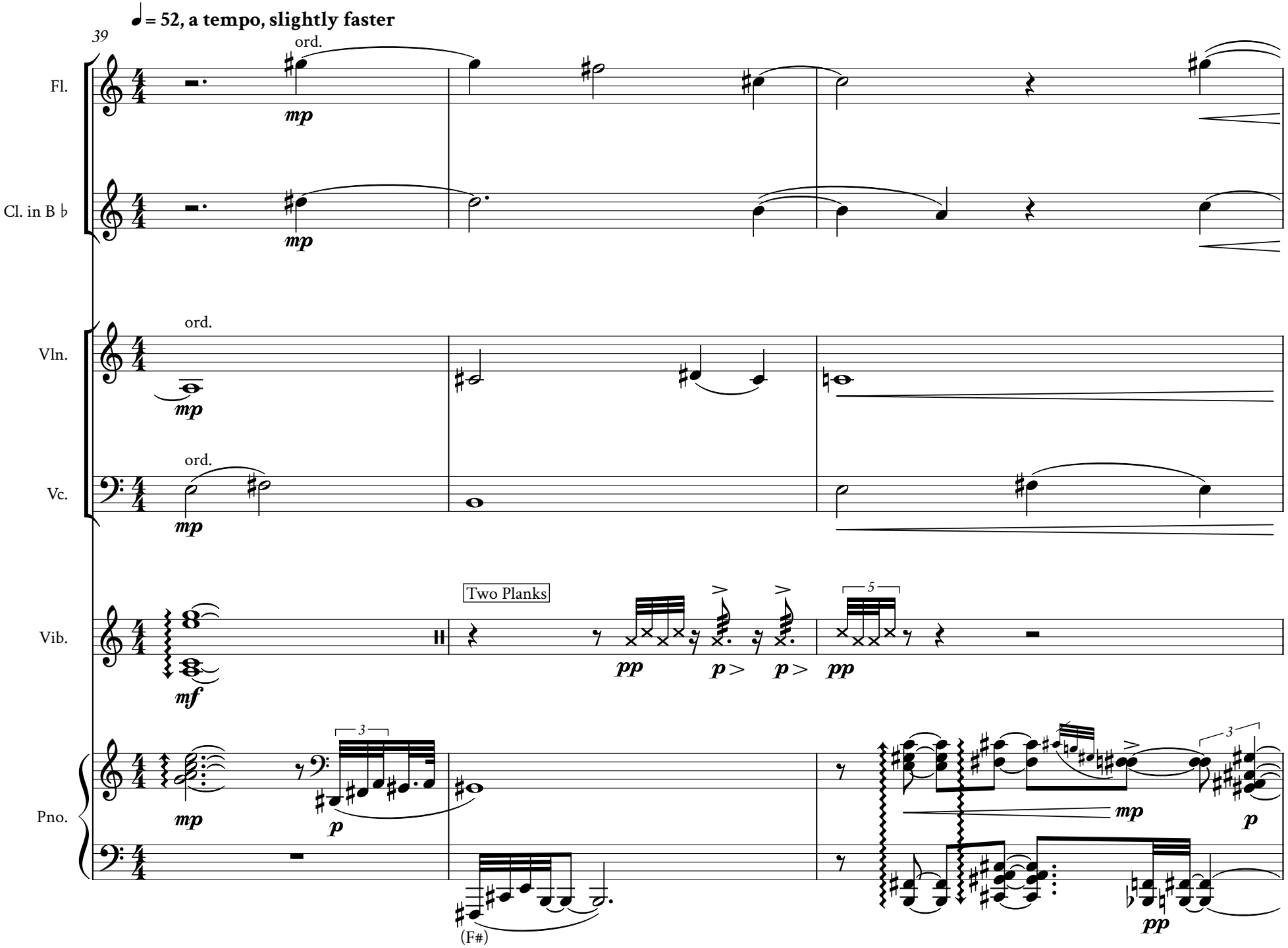

13
Fl.
Cl. in B ♭
Vln.
Vc.
Vib.
Pno.
uvular trill
ord.
senza vib., but
still expressive
Vibraphone
arco
not necessarily bowing for the full
duration of each note; just have the
sound last the entire time

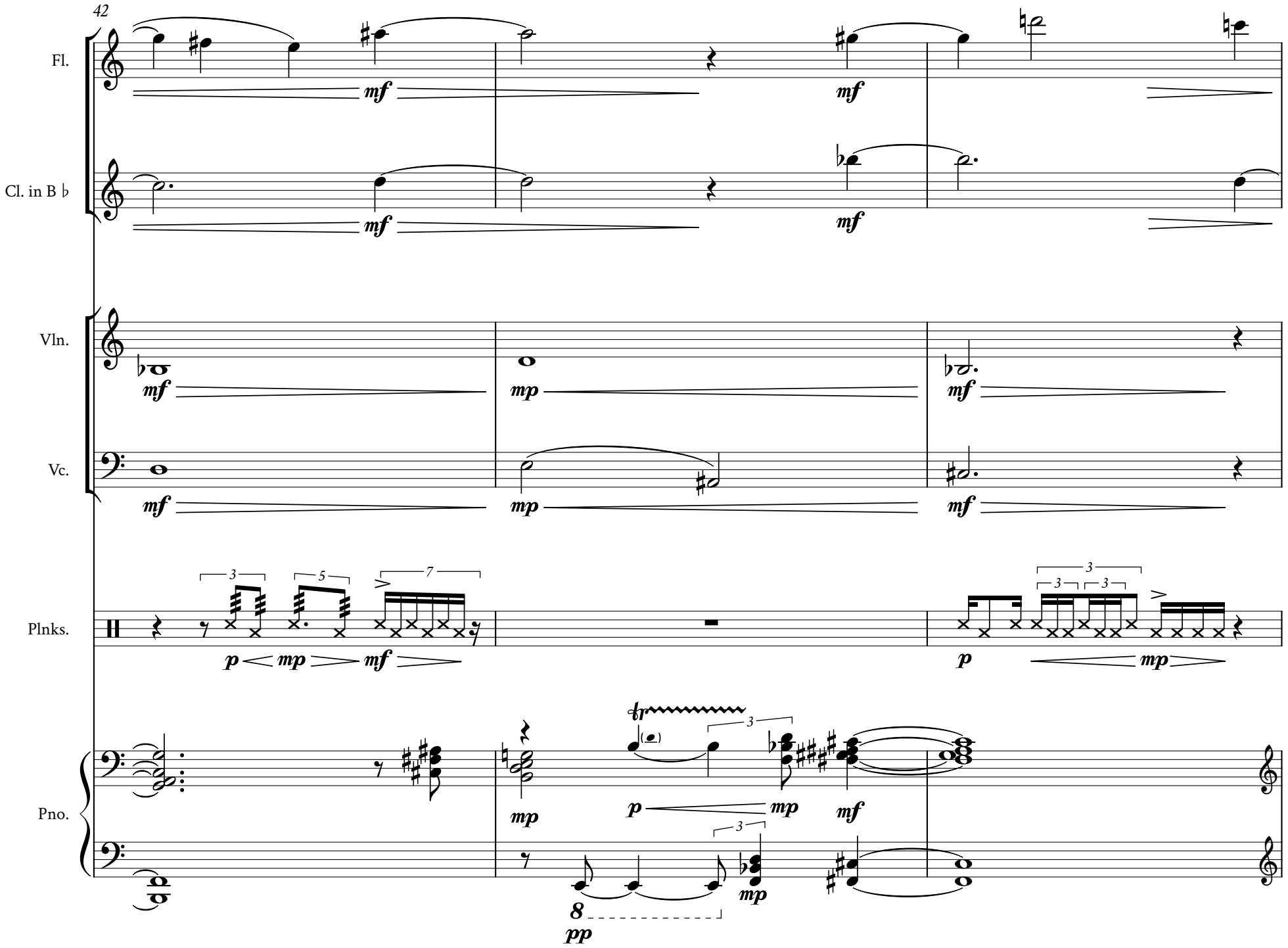

22
sim.
Fl.
Cl. in B ♭
Vln.
I
II
Vc.
ord.
slow pressure trill:
fingered D#, harmonic G#
open D string, fingered B
(II)
Vib.
Pno.

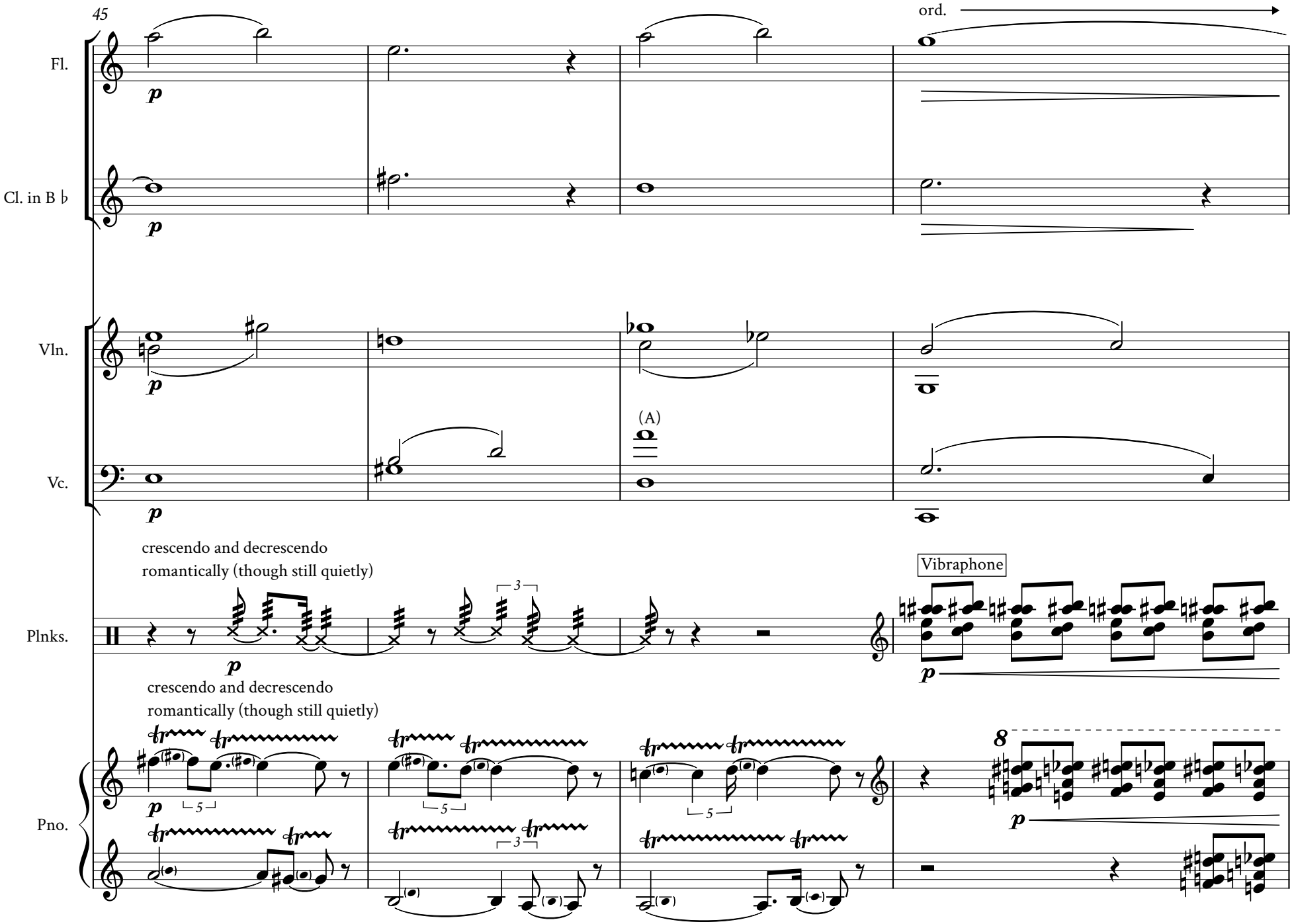

26
poco rit.
♩ = 42, a tempo
Fl.
Cl. in B ♭
Vln.
Vc.
Vib.
Pno.
II
III
ord.
m.s.t.
(ord.)
fingered D#,
harmonic G#
Suspended Cymbal
arco, bring out single notes; change bow direction only when the change is masked (possibly the second beat of every measure)
very lyrical

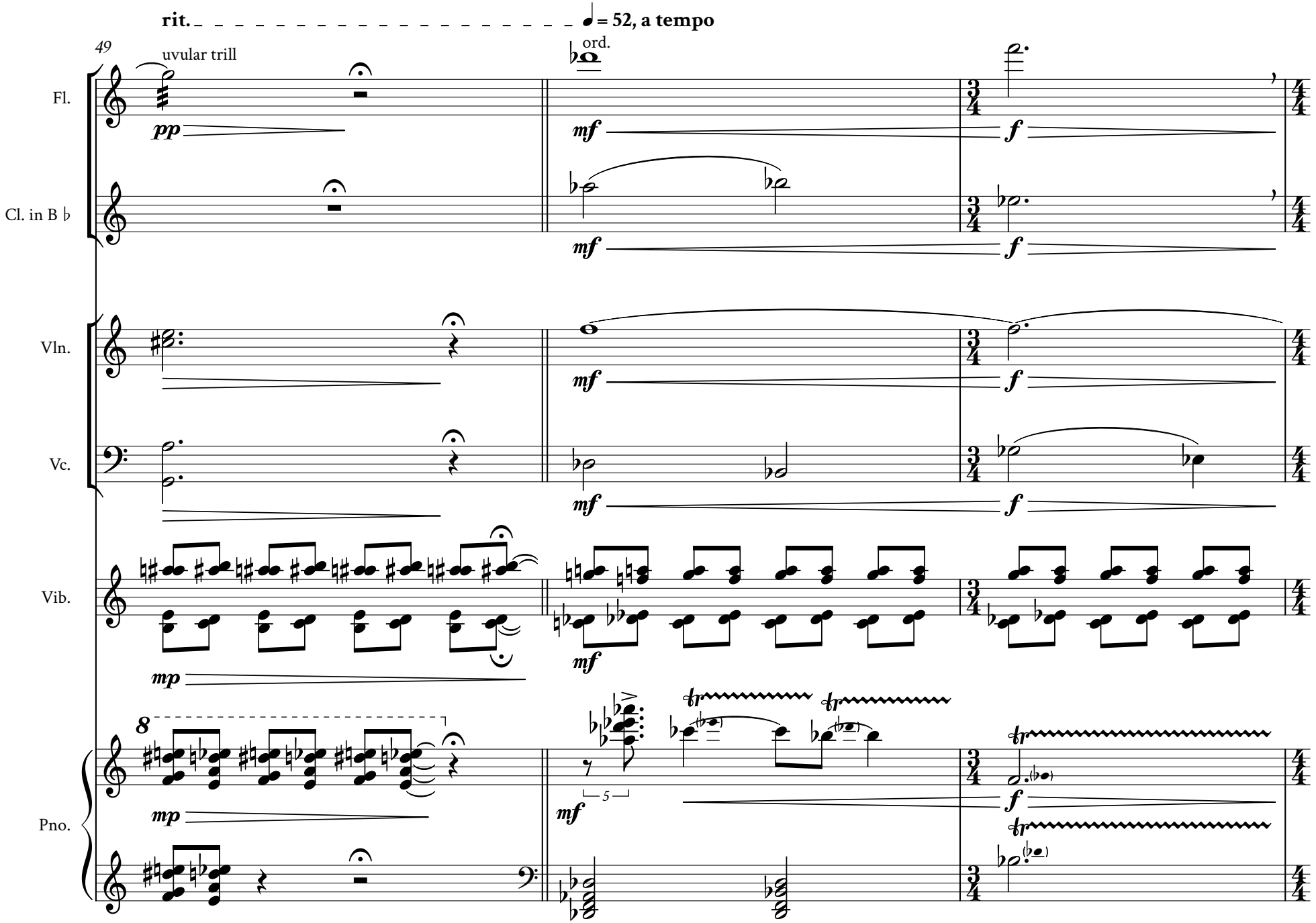

30
Fl.
ord.
mp
Cl. in B ♭
mp
Vln.
s.t.
senza sord.
mp
senza sord.
Vc.
I
s.t.
mp
Vibraphone
ordinary mallets
Sus. Cym.
pp
Pno.
pp

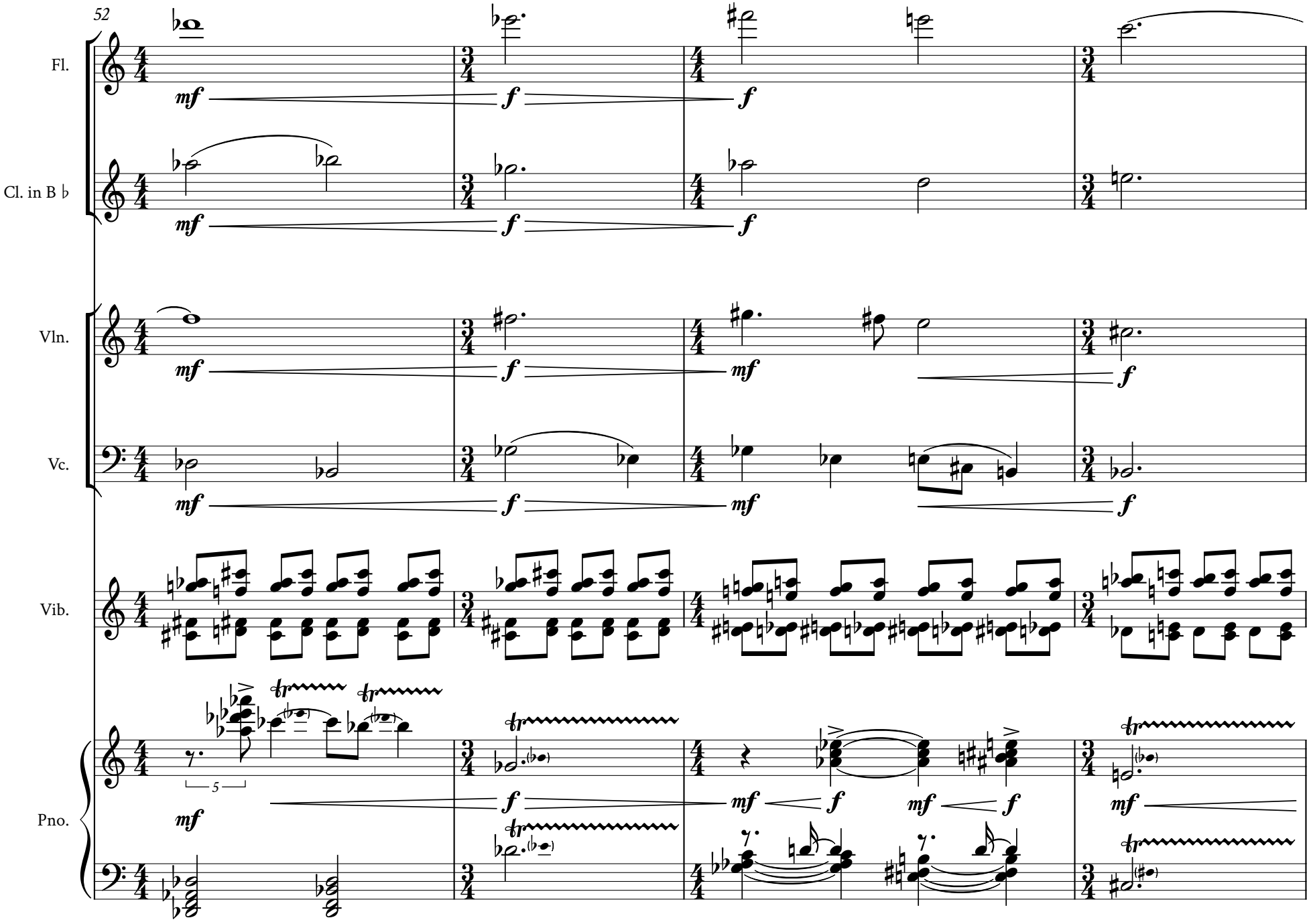

36
poco rit.
ord.
uvular trill
Fl.
Cl. in B ♭
Vln.
Vc.
slow pressure trill:
fingered F#, harmonic B
Vib.
Pno.
mf
p
mf
p
p

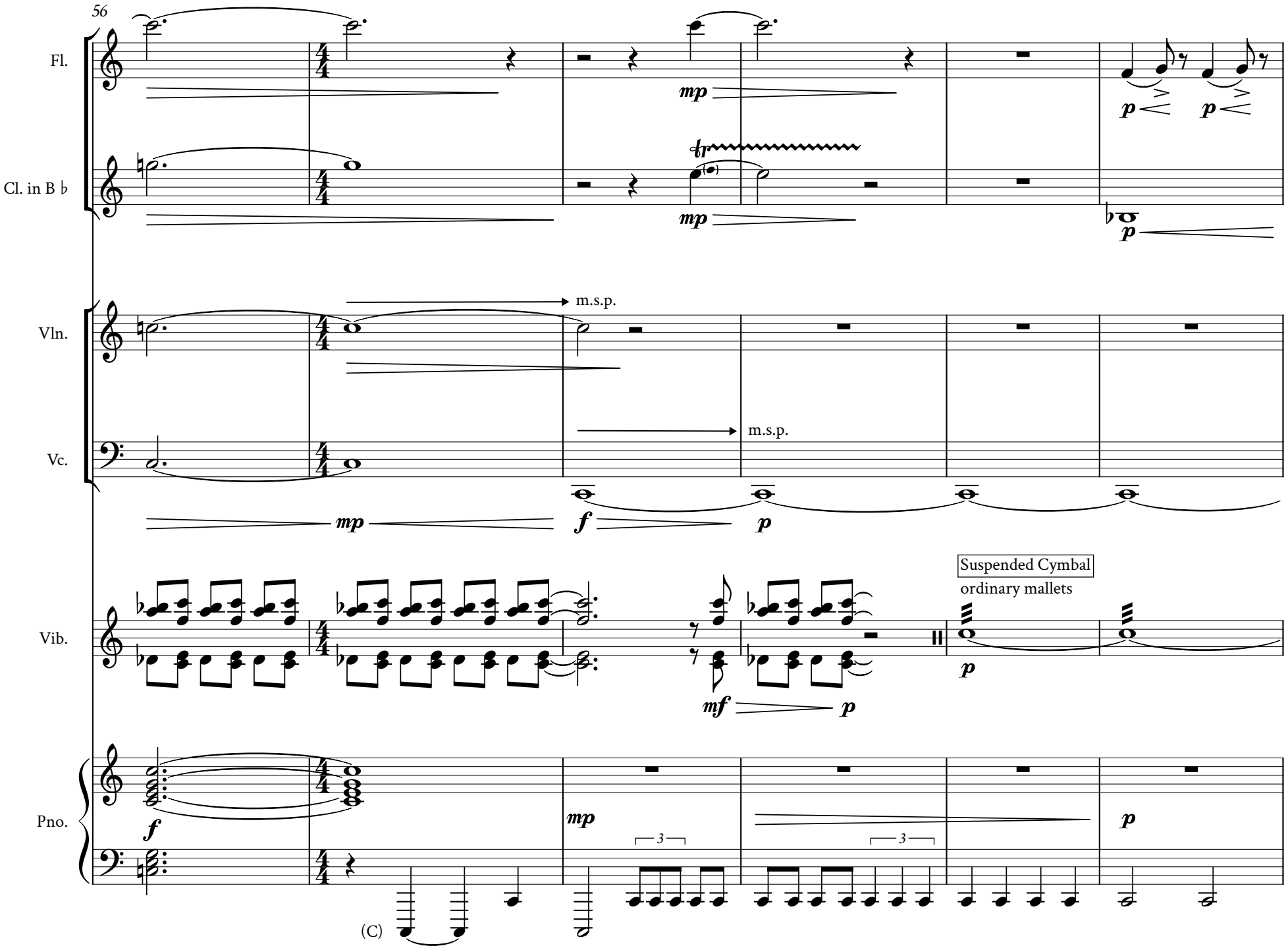

♩ = 52, a tempo, slightly faster
39
Fl.
Cl. in B ♭
Vln.
Vc.
Vib.
Pno.
ord.
mp
mf
p
pp
Two Planks
(F#)

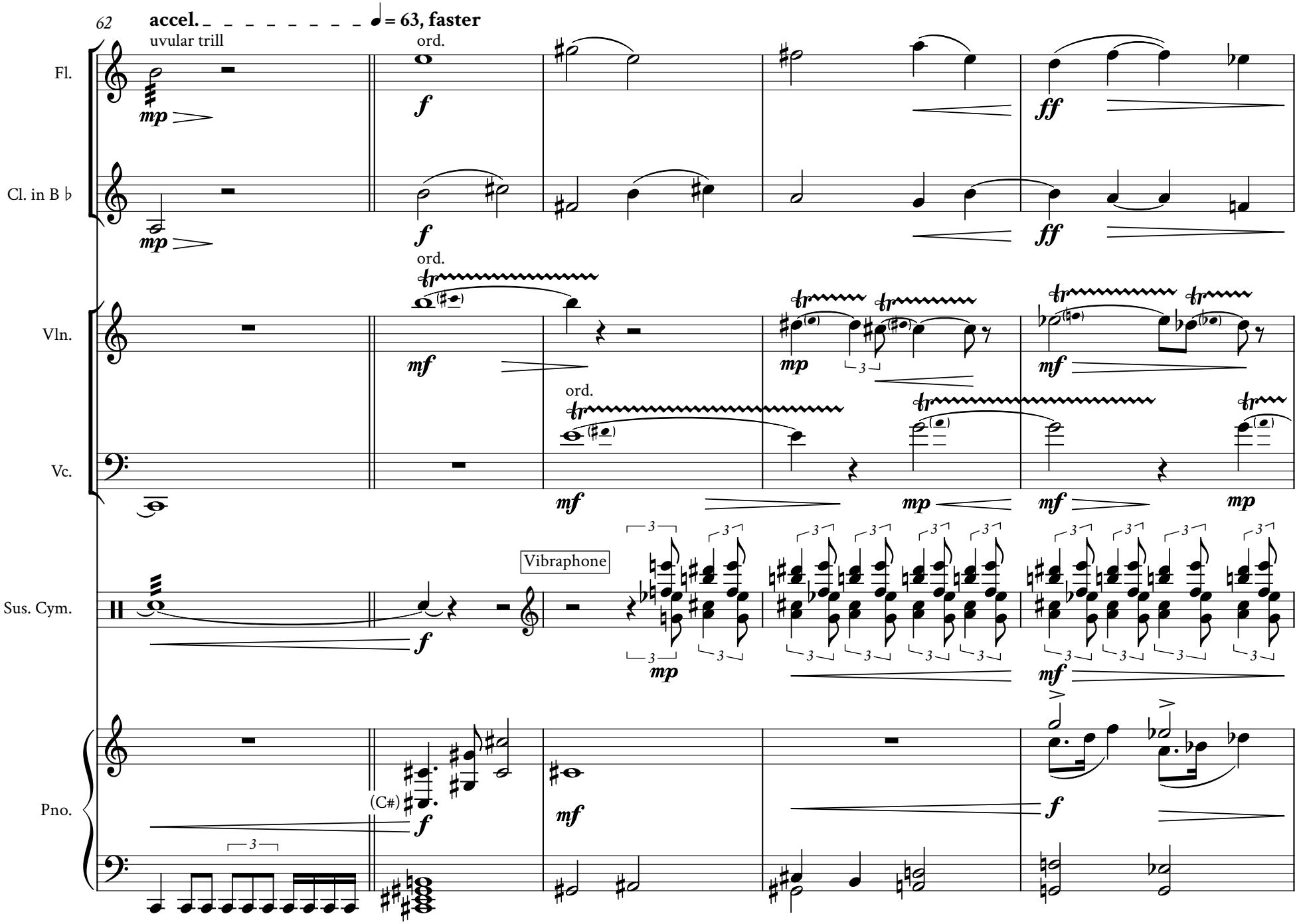

42
Fl.
Cl. in B ♭
Vln.
Vc.
Plnks.
Pno.
mf
mp
p
pp
tr
8

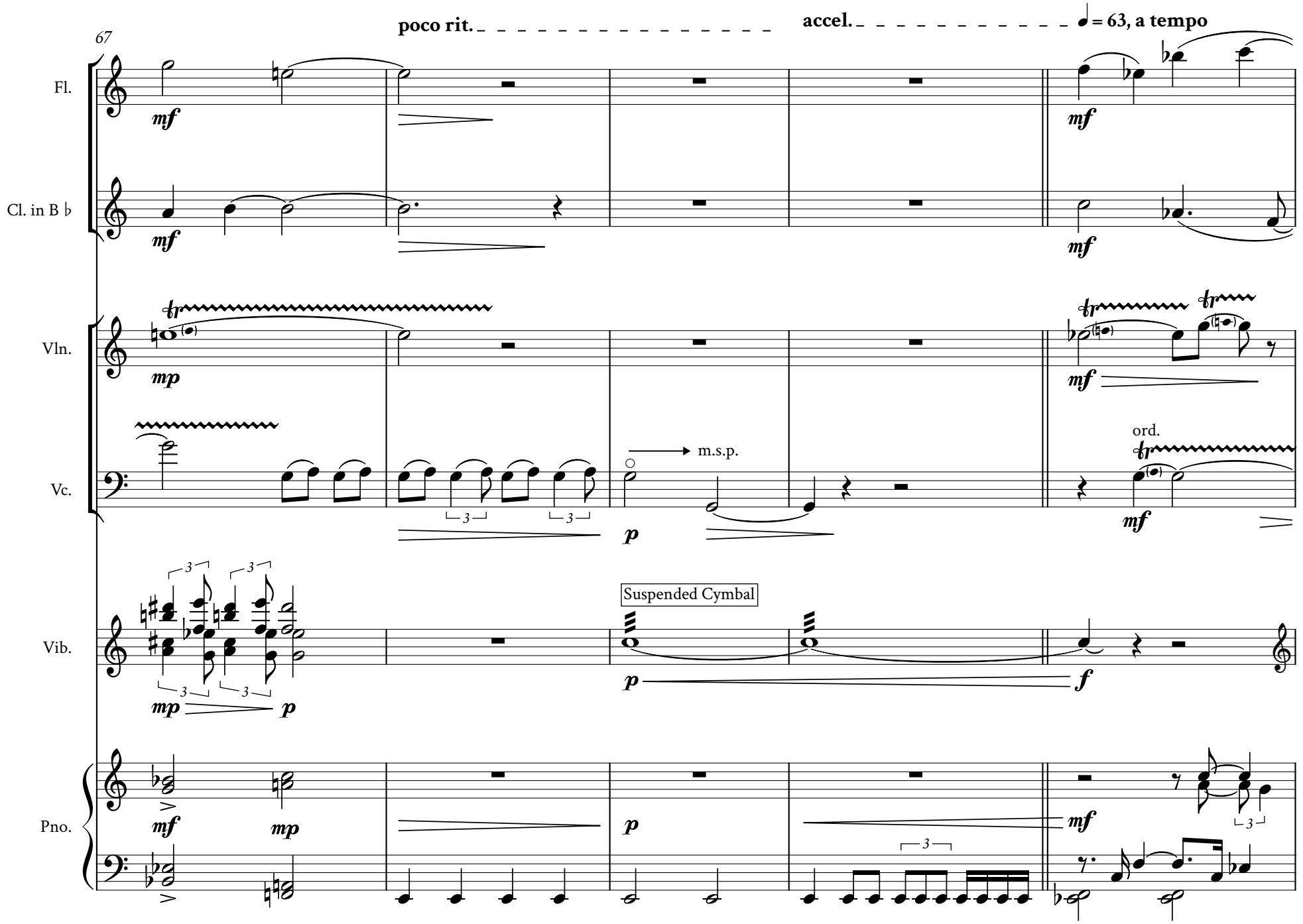

45
Fl.
Cl. in B ♭
Vln.
Vc.
Plnks.
Pno.
ord.
(A)
crescendo and decrescendo
romantically (though still quietly)
Vibraphone
crescendo and decrescendo
romantically (though still quietly)

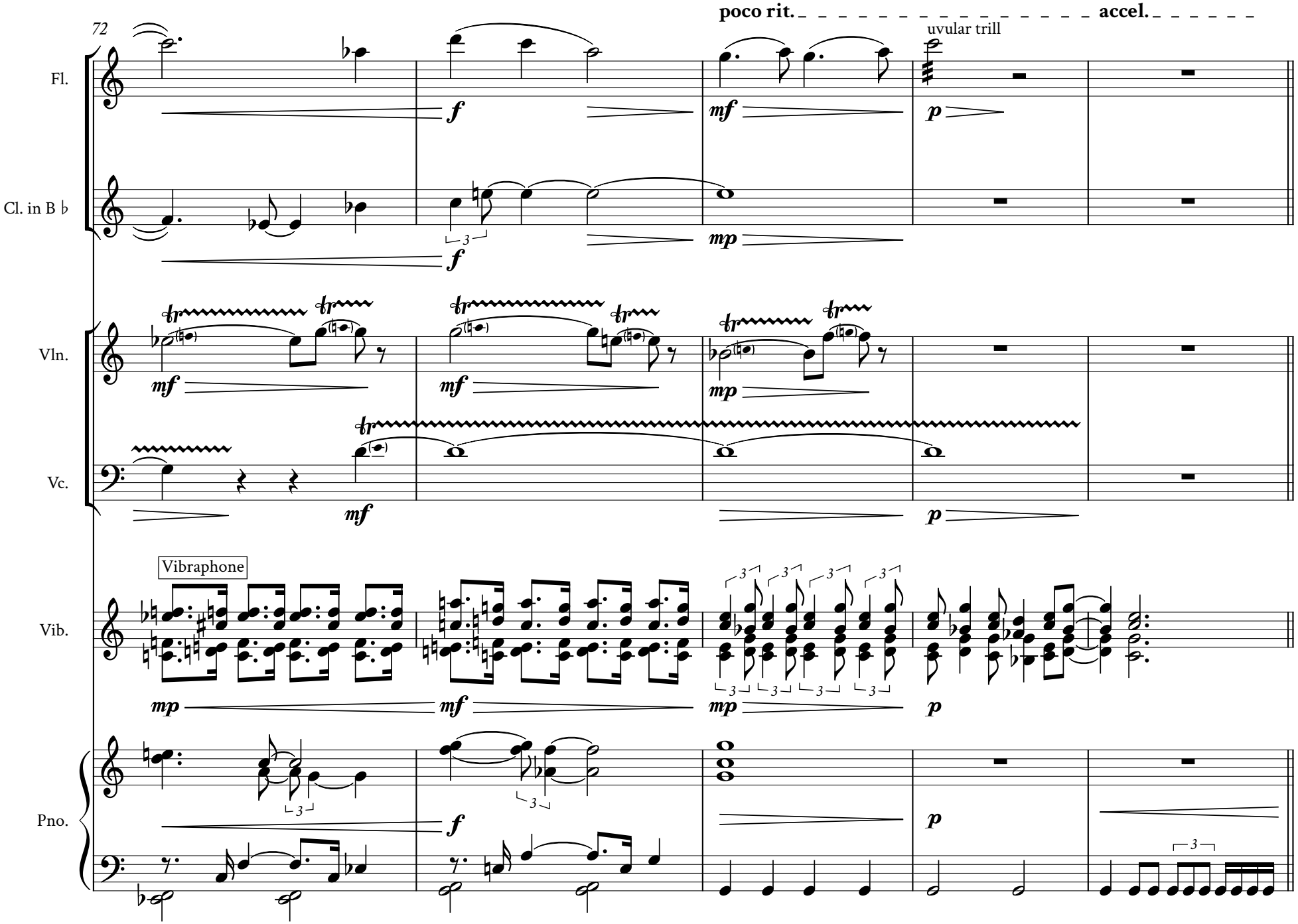

rit.
♩ = 52, a tempo
49
uvular trill
ord.
Fl.
Cl. in B ♭
Vln.
Vc.
Vib.
Pno.
pp
mf
f
mp
8
5

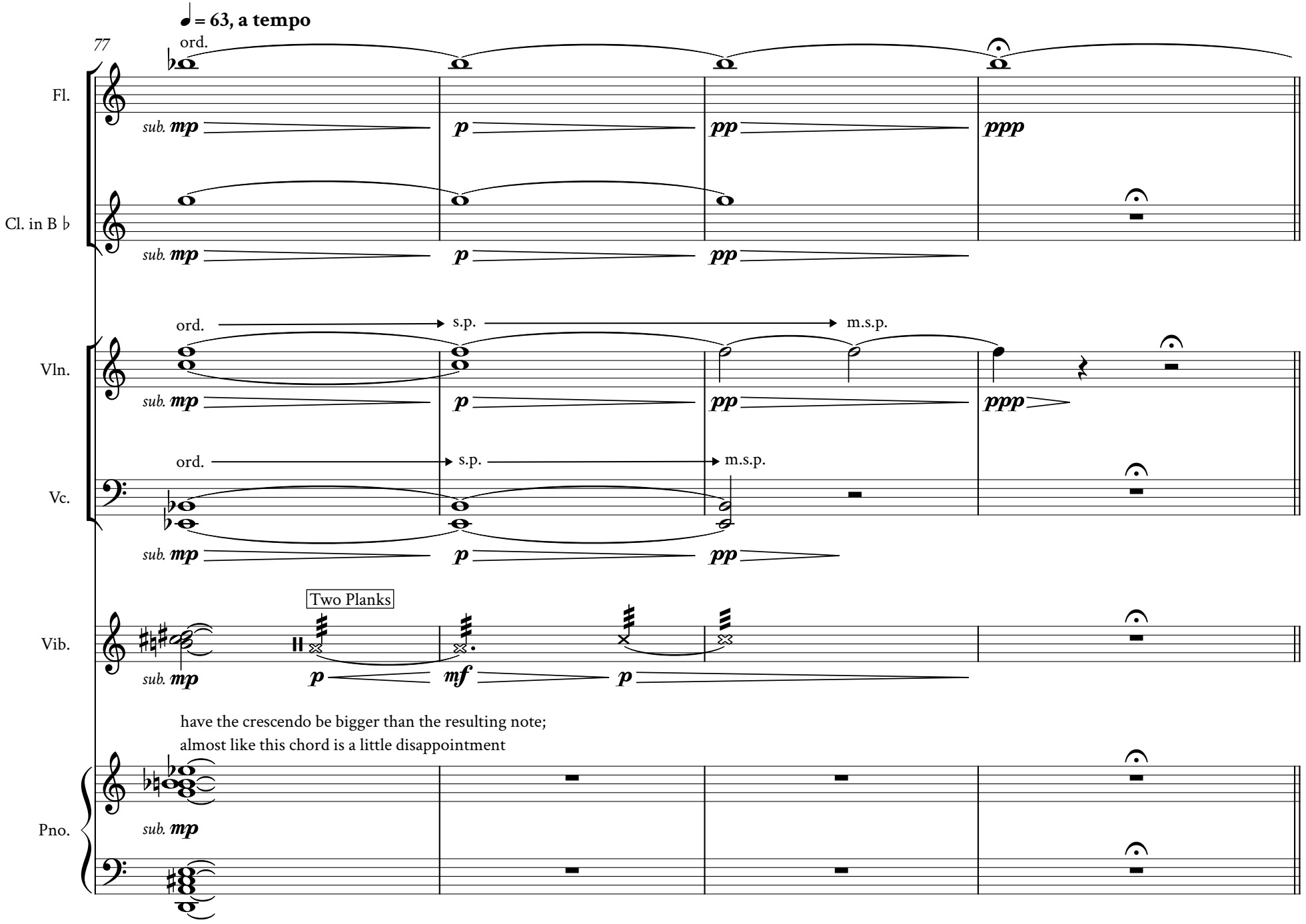

52
Fl.
Cl. in B ♭
Vln.
Vc.
Vib.
Pno.
mf
f
mf
f
mf
f
mf
f
mf
f
mf
f
mf
f
mf
f
mf
f
mf
f
mf
f
mf
f
5

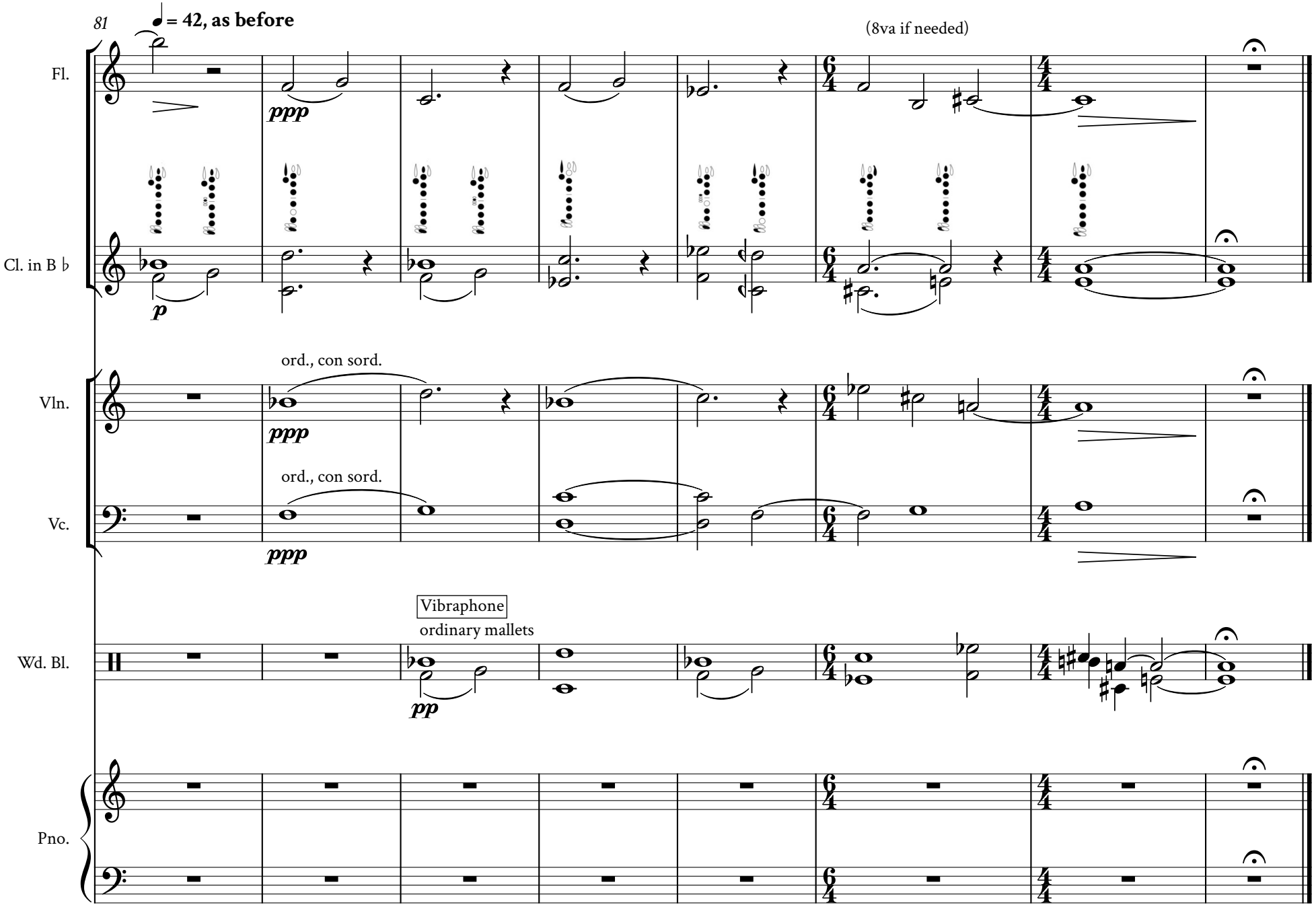

56
Fl.
Cl. in B ♭
Vln.
Vc.
Vib.
Pno.
m.s.p.
m.s.p.
Suspended Cymbal
ordinary mallets
(C)


62
accel.
= 63, faster
uvular trill
ord.
Fl.
Cl. in B ♭
Vln.
Vc.
Sus. Cym.
Vibraphone
Pno.
(C#)


67
poco rit.
accel.
♩ = 63, a tempo
Fl.
Cl. in B ♭
Vln.
Vc.
Vib.
Pno.
mf
mp
p
f
m.s.p.
ord.
Suspended Cymbal
3


72
poco rit.
accel.
uvular trill
Fl.
Cl. in B ♭
Vln.
Vc.
Vibraphone
Vib.
Pno.


♩ = 63, a tempo
77
ord.
Fl.
sub. mp
p
pp
ppp
Cl. in B ♭
sub. mp
p
pp
ord.
s.p.
m.s.p.
Vln.
sub. mp
p
pp
ppp
ord.
s.p.
m.s.p.
Vc.
sub. mp
p
pp
Two Planks
Vib.
sub. mp
p
mf
p
have the crescendo be bigger than the resulting note;
almost like this chord is a little disappointment
Pno.
sub. mp


81
♩ = 42, as before
(8va if needed)
Fl.
ppp
Cl. in B ♭
p
ord., con sord.
Vln.
ppp
ord., con sord.
Vc.
ppp
Vibraphone
ordinary mallets
Wd. Bl.
pp
Pno.

Extend your hands
all you *orantes*
for the iron-dark shore
is to our lee
over the lead-dark sea
and schisted Ocrinum looms in fairish visibility
and white-plumed riders shoreward go
and
THE BIRDS DECLARE IT
that wing white and low
that also leeward go
go leeward to the tor-lands
where the tin-veins maculate the fire-rocks.

The birds
have a home
in those rocks.