

# cold light

(2024)

*Duration: 9 minutes*

*Cole Reyes (ASCAP)*

*for alto flute, clarinet in b-flat, violin, cello, and piano*

SCORE IS TRANSPOSED.

Orchestration:

1 Alto Flute

1 Clarinet in B-Flat

1 Violin

1 Violoncello

Piano

Program Note:

There exists a particular hue, smell, and atmosphere to the light of a brisk winter morning. The rays shine brighter – maybe since we know they will not last. The passage of time seems inevitable, yet distant. This piece explores the particularity of that crispy, sunny winter morning.

PERUSAL

Instructions:

Winds

X-noteheads indicate air sound.

Strings

pSP = poco sul pont.

If a harmonic is notated with a small circle above the note, it indicates the sounding pitch. If the harmonic is notated with a diamond head, it indicates the fingered pitch (either artificial or natural).

Piano

All diamond noteheads indicate pizzicato inside the piano with the flesh of the finger.

For all: box notation is instructed in the score and serves as a guided improvisation.

PERUSAL

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# cold light

Cole Reyes

Spacious  $\text{♩} = 60$

Alto Flute

Clarinet in Bb

Violin

Violoncello

Piano

A. Fl.

Cl.

Vln.

Vc.

Pno.

*n* *p* *n* *n* *p* *n* *n* *p* *n*

bisb.

bisb.

*n* *p* *n* *n* *p* *n*

pSP, glassy

*n* *p* *n* *n* *p* *n*

sul A

*n* *p* *n*

*n* *p* *n* *n* *p* *n* *n* *p* *n*

(ord.)

*n* *p* *n* *n* *p* *n* *n* *p* *n*

*n* *p* *n* *n* *p* *n*

*n* *p* *n*

11

A. Fl.

Cl.

Vln.

Vc.

Pno.



16

A

A. Fl.

Cl.

Vln.

Vc.

Pno.

21

A. Fl. *n p n n p n*

Cl. *n n p n n p*

Vln. *p n n p n n*

Vc. *p n n p n*  
flautando, blend with winds,  
poco vib.

Pno.

26

A. Fl. *n mp n n p*

Cl. *n n mp n n mp*  
bisb.

Vln. *p n mp n*  
flautando, blend with winds,  
poco vib.

Vc. *ord. n n mp n*  
flautando, blend with winds,  
poco vib.

Pno.

31

air only **B**

A. Fl. *n* *mf* *n* *n* *mp* *n*

Cl. *n* (ord.) *n* *mp*

Vln. *n* *mf* *n* *n*

Vc. *n* *mf* *n*

Pno. *pp* ord. *3*

36

A. Fl. *n* *mp* *n*

Cl. *n* *mp* *n*

Vln. *mf* *n* *n* *mf* *n* *n* *mf* *n* *n*

Vc. *n* *mf* *n* *n*

Pno. *pp* *3* *pp*



41

air only

A. Fl.

Cl.

Vln.

Vc.

Pno.

45

ord.

A. Fl.

Cl.

Vln.

Vc.

Pno.

50 C

A. Fl. *n* *n* *mf* *n* *n*

Cl. *mf* *n* *n* *mf* *n*

Vln. *n* *mf* *n* *n* *mf*

Vc. *n* *mf* *n* *n* *mf*

Pno.

Detailed description: This system contains measures 50 through 54. It features five staves: A. Fl., Cl., Vln., Vc., and Pno. The A. Fl. part starts with a dynamic of *n* and has a fermata over the final note. The Cl. part begins with *mf*, has a triplet of eighth notes in measure 52, and ends with a triplet of eighth notes marked *n* and an accent (<). The Vln. part has dynamics *n*, *mf*, *n*, *n*, and *mf*. The Vc. part has dynamics *n*, *mf*, *n*, *n*, and *mf*. The Pno. part consists of sustained chords in the right hand and moving bass lines in the left hand.



55

A. Fl. *mf* *n* *n* *f* *n* *n*

Cl. *mf* *n* *n* *n* *f*

Vln. *n* *n* *f* *n*

Vc. *n* *n* *f* *n*

Pno.

Detailed description: This system contains measures 55 through 59. It features five staves: A. Fl., Cl., Vln., Vc., and Pno. The A. Fl. part has dynamics *mf*, *n*, *n*, *f*, *n*, and *n*. The Cl. part has dynamics *mf*, *n*, *n*, *n*, and *f*. The Vln. part has dynamics *n*, *n*, *f*, and *n*. The Vc. part has dynamics *n*, *n*, *f*, and *n*. The Pno. part continues with sustained chords and moving bass lines.

60

A. Fl.

Cl.

Vln.

Vc.

Pno.

**D**

*p* *n* *n* *p* *n*

*n* *n* *p* *n* *n*

*n* *p* *n* *p* *n* *n*

*n* *p* *n* *n* *p* *n*

*n* *p* *n* *n* *p* *n*

ord.

65

A. Fl.

Cl.

Vln.

Vc.

Pno.

*n* *mp* *n* *n* *mf*

*mp* *n* *n* *mf* *n* *n*

*mp* *n* *n* *mf*

*n* *mp* *n* *n* *mf*

69 E

A. Fl. *n* *n* *p* *n* *n* <sup>3</sup>

Cl. *mf* *n* *n*

Vln. *n* *n* *mf* *n* *n* *mf*

Vc. *n* *n* *mf* *n* *n*

Pno.



74

A. Fl. *mf* *n* *n* *air only* *p* *n*

Cl. *mf* *n* *n* *n* *p*

Vln. *n* *n* *mf* *n* *n* *mf*

Vc. *mf* *n* *n* *mf* *n* *n*

Pno.

79 **F**

A. Fl. *n* *mf* *n* *n* *mp* *n*

Cl. *n* *n* *mf* *n* *n* *mp*

Vln. *n* *n* *f* *n* *n*

Vc. *mf* *n* *n* *mp*

Pno.

84

A. Fl. *n* *mf* *n* *n* *f*

Cl. *n* *mf* *n* *n* *n*

Vln. *f* *n* *n* *f* *n*

Vc. *n* *n* *mf* *n* *n*

Pno.

89 **G**

A. Fl. *n* *n* *p* *n* *n*

Cl. *f* *n* *n* *p* *n*

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

Vc. *f* *n* *n* *p*

Pno. *f* *pp* *ord.*

93

A. Fl. *p* *n* *n* *p*

Cl. *n* *p* *n* *n* *p*

Vln. *n* *n* *p* *n* *pp*

Vc. *n* *n* *p* *n* *pp*

Pno. *pp*

97 **H**

A. Fl. *n n p n pp*

Cl. *n n p n pp*

Vln. *3 3 3 3 3 3 3 3 3 3*

Vc. *3 3 3 3 3 3 3 3 3 3*

Pno.

102 **I**

A. Fl. *mp pp*

Cl. *3 3 3 3 3 3 3 3*

Vln. *3 3 3 3 3 3 3 3*

Vc. *3 3 3 3 3 3 3 3*

Pno. *ppp 6*

106

A. Fl. *mp* *pp* *mp* *pp*

Cl. *mp* *pp*

Vln. *mp* *pp*

Vc. *mp* *pp*

Pno. *mp* *p*

5

109

A. Fl. *mp* *pp* *f* *pp*

Cl. *mp* *pp* *mp*

Vln. *mp* *pp* *f* *pp*

Vc. *mp* *pp* *f* *pp*

Pno. *ppp* 6



113 J

A. Fl. *pp* *mp* *pp*

Cl. *pp* *mp* *pp*

Vln. *mp* *pp* *mp* *pp*

Vc. *mf* *pp* *mf*

Pno. *p* *mf*

116

A. Fl. *pp* *mp* *pp* *mp*

Cl. *mp* *pp* *mp*

Vln. *mp* *pp*

Vc. *pp* *mf* *pp*

Pno. *ppp* *p*

119 K

A. Fl. *pp* *mp* *pp*

Cl. *pp* *pp*

Vln. *mp* *pp* *mf* *pp*

Vc. *mf* *pp*

Pno. *mf* *pp*

121

A. Fl. *f* *pp* *f*

Cl. *f* *pp* *f*

Vln. *f* *pp* *f*

Vc. *f* *pp* *f*

Pno. *f* *pp* *f*

Detailed description of the musical score: The score is divided into two systems. The first system (measures 119-120) features a key signature change to one flat (B-flat major or D minor) at measure 119, indicated by a box labeled 'K'. The A. Fl. part has triplets and slurs. The Cl. part has a 'sul D.' marking. The Vln. part has a 'sul D.' marking. The Vc. part has a 'sul D.' marking. The Pno. part has a '6' marking. The second system (measures 121-125) features a key signature change to two flats (B-flat major or D minor) at measure 121. The A. Fl. part has a '6' marking. The Cl. part has a '6' marking. The Vln. part has a '6' marking. The Vc. part has a '6' marking. The Pno. part has a '6' marking. Dynamics include *pp*, *mp*, *mf*, *f*, and *pp*. Articulations include slurs and accents.

126

A. Fl. *pp* *f* *pp* *f* *pp*

Cl. *pp* *f* *pp* *f* *pp*

Vln. *pp* *f* *pp* *f*

Vc. *pp* *f* *pp* *f*

Pno. *pp* *f* *pp* *f*

air only

131

A. Fl. *mf* *n* *mf* *pp*

Cl. *mf* *pp*

Vln. *pp* *mf* *pp*

Vc. *pp* *mf*

Pno. *pp*

air + key clicks

135

A. Fl.

Cl.

Vln.

Vc.

Pno.

*mf* *pp*

*mf* *pp*

*pp* *mf*

138

A. Fl.

Cl.

Vln.

Vc.

Pno.

*mf* *pp*

*mf* *pp*

*pp* *mf*

141

A. Fl.

Cl.

Vln.

Vc.

Pno.

The musical score consists of five staves. The first staff (A. Fl.) starts with a whole note rest, followed by a half note rest, and then a series of sixteenth notes in the next measure, with a dynamic marking of *mf*. The second staff (Cl.) has a melodic line with a dynamic marking of *mf*. The third staff (Vln.) has a melodic line with a dynamic marking of *mf* that transitions to *pp*. The fourth staff (Vc.) has a bass line with a dynamic marking of *pp* that transitions to *mf*. The fifth staff (Pno.) has a complex accompaniment with multiple voices. A large red watermark 'PERUSAL' is overlaid diagonally across the bottom half of the page.

**M**

aleatoric improvisation;  
light, air, and wispy  
incorporate tremolos, air sounds, various articulations, etc...  
cresc. and decresc. ad lib.

144

A. Fl.

Cl.

Vln.

Vc.

Pno.

*pp*

*mf*

(pizz.)

aleatoric improvisation;  
light, air, and wispy  
incorporate tremolos, air sounds, various articulations, etc...  
cresc. and decresc. ad lib.

aleatoric improvisation;  
sul G  
light, air, and wispy  
incorporate tremolos to natural harmonics, air sounds, various bow strokes, etc...  
cresc. and decresc. ad lib.

147

A. Fl.

Cl.

Vln.

Vc.

Pno.

aleatoric improvisation with G2 as pedal  
light, air, and wispy  
incorporate tremolos to natural harmonics, air sounds, various bow strokes, etc...  
cresc. and decresc. ad lib.

The image shows a page of a musical score for measures 147, 148, and 149. The score is arranged in five systems, each with a different instrument: A. Fl., Cl., Vln., Vc., and Pno. The A. Fl. and Cl. staves are empty. The Vln. staff is empty. The Vc. staff has a long note with a tremolo, and a box containing performance instructions: 'aleatoric improvisation with G2 as pedal', 'light, air, and wispy', 'incorporate tremolos to natural harmonics, air sounds, various bow strokes, etc...', and 'cresc. and decresc. ad lib.'. The Pno. staff has a long note with a tremolo. A large red watermark 'PERUSAL' is overlaid on the page.