
REVEAL

*for oboe, clarinet in B-flat, horn in F,
bassoon, and double bass*

JACOB BERANEK

PROGRAM NOTES

Open for interpretation as an action, noun, or command, I have chosen the word “reveal” to describe this work because it inherently suggests some process of unveiling, but remains intentionally vague as to what is unveiled. This composition has served as an opportunity for me to move away from program music in my recent work, but I have still striven to create direction and narrative within the music, simply without a set storyline. After boisterous foreshadowing of later intensity, the opening theme is presented, softly and fragmented at first. The motivic material slowly expands as more instruments join, adding to the texture and dialogue. As the second theme appears, a new character is introduced, and the two themes intermingle and develop as the piece progresses. Finally, the energy builds until a powerful restatement of the entire first theme. Only when the music has reached its peak is there a point of release over a bass drone. As resolution attempts to settle in, one can decide what exactly has been revealed.

—Jacob Beranek

PERFORMANCE NOTES

All trills are half-step and begin on the given pitch, unless specified otherwise.

In the middle section, from m. 44-75, the words “solo” and “tutti” are used to highlight which instrument has the primary melodic material.

FIRST PERFORMANCE

July 26, 2018, Reformierte Kirche, Saas-Fee, Switzerland

Jillian Kouzel (oboe), Fabio Di Càsola (clarinet),

Todor Popstoyanov (horn), Maria Wildhaber (bassoon),

Rosie Salvucci (double bass)

Transposed Score

for the 2018 Talis Festival, Saas-Fee, Switzerland

duration: c. 6' 45"

Reveal

Jacob Beranek

With motion (♩ = c. 100)

Ob. *p* *f*

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

H. *p* *mf* *mp* *mf*

Bsn. *p* *f*

D.B. *p* *f* *mf* *f*

2

Ob. *f*

B. Cl. *mf* *f*

Hn. *mf* *f*

Bsn. *mf* *f*

D.B. *mf* *f*

4

Ob. *mp* *f molto espr.* *ff* *mf*

B. Cl. *p* white tone

Hn. *n*

Bsn. *n*

D.B. *n*

With stillness (♩ = c. 60)

7

Ob. *pp* *rit.*

B \flat Cl. *pp*

Hn. *con sord.* *pp*

Bsn. *pp* *n* *pp*

D.B. *con sord.* *pp* *p echo*

a tempo (♩ = c. 60)

Ob. *p > pp* *p espr. ord.* *mp* *p*

B \flat Cl. *p espr.* *mp* *p*

Hn. *p* *mp* *p*

Bsn. *n* *p* *pp* *mp* *p*

D.B. *pp* *p* *mp* *p* *n*

Ob. *n* *p* *mf cantabile*

B \flat Cl. *mp* *p* *mf* *mp* *mf* *pp*

Hn. *mp* *p* *mf* *mp* *mf* *pp*

Bsn. *mp* *p* *mf* *mp* *mf* *pp*

D.B. *senza sord.* *mf* *mp* *mf* *pp* *pizz.* *mf*

20 \flat

Ob. *n* *mp*

B \flat Cl. *mp cantabile* *mf* *mp*

Hn.

Bsn. 3 3 3 3

D.B.

poco a poco accel.

23

Ob. *pp* *mf*

B \flat Cl. *mf*

Hn. 3 3 3 3 *mp* senza sord. *p*

Bsn. *mp* arco

D.B. *f* *mp*

26 molto accel.

28 With motion ($\text{♩} = c. 100$)

Ob. *pp* *f espr.*

B \flat Cl. *f non dim.*

Hn. *mp* *stacc.* *mf* *mf espr.*

Bsn. *f non dim.*

D.B. *mf* *f*

Reveal

4
29

Ob.
B♭ Cl.
Hn.
Bsn.
D.B.

p

Detailed description: This system covers measures 29, 30, and 31. The Oboe (Ob.) plays a melodic line with a slur over measures 29-30 and a final note in measure 31. The Bass Clarinet (B♭ Cl.) has a rhythmic pattern of eighth notes in measure 29, followed by a melodic line in measures 30-31. The Horn (Hn.) plays a simple melodic line. The Bassoon (Bsn.) has a rhythmic pattern of eighth notes in measure 29, followed by a melodic line in measures 30-31. The Double Bass (D.B.) provides a rhythmic accompaniment with eighth notes in measure 29 and a melodic line in measures 30-31. The dynamic is marked *p* (piano).

32

Ob.
B♭ Cl.
Hn.
Bsn.
D.B.

pp *p* *mf*

Detailed description: This system covers measures 32, 33, and 34. The Oboe (Ob.) plays a melodic line in measure 32, then rests in measures 33 and 34. The Bass Clarinet (B♭ Cl.) has a rhythmic pattern in measure 32, followed by a melodic line in measures 33-34. The Horn (Hn.) plays a simple melodic line. The Bassoon (Bsn.) has a rhythmic pattern in measure 32, followed by a melodic line in measures 33-34. The Double Bass (D.B.) provides a rhythmic accompaniment with eighth notes in measure 32 and a melodic line in measures 33-34. The dynamic is marked *pp* (pianissimo) for the Oboe and *p* (piano) for the other instruments. A *mf* (mezzo-forte) dynamic is indicated for the Oboe in measure 34. The time signature changes to 3/4 at the end of measure 34.

35

Ob.
B♭ Cl.
Hn.
Bsn.
D.B.

mf *f* *mp* *quasi gliss.* *f*

Detailed description: This system covers measures 35, 36, and 37. The Oboe (Ob.) plays a melodic line in measure 35, followed by a melodic line in measures 36-37. The Bass Clarinet (B♭ Cl.) has a rhythmic pattern in measure 35, followed by a melodic line in measures 36-37. The Horn (Hn.) plays a simple melodic line. The Bassoon (Bsn.) has a rhythmic pattern in measure 35, followed by a melodic line in measures 36-37. The Double Bass (D.B.) provides a rhythmic accompaniment with eighth notes in measure 35 and a melodic line in measures 36-37. The dynamic is marked *mf* (mezzo-forte) for the Oboe and *f* (forte) for the other instruments. A *mp* (mezzo-piano) dynamic is indicated for the Oboe in measure 36, and *quasi gliss.* (quasi glissando) is indicated for the Bass Clarinet in measure 36. The time signature changes to 2/4 at the end of measure 37.

37 Reveal 5

Ob. molto rit.

B♭ Cl.

Hn.

Bsn.

D.B.

sf *mf* *mp* *mf* *ff*

p *gliss.* *pizz.*

3 3 3 3

41 **Fervently** (♩ = c. 108)

Ob.

B♭ Cl.

Hn.

Bsn.

D.B.

f *f*

43

Ob.

B♭ Cl.

Hn.

Bsn.

D.B.

p *p* *p* *p* *p*

white tone
con sord.
solo

arco

Reveal

rit.

45

Ob. *pp* *n*

B♭ Cl. *pp* *n*

Hn.

Bsn. *mp*

D.B. *mp*

49

Slowly, *senza misura* *poco accel.*

Ob. *p* *f molto espr.* *mp* *mf* *p* *mp* *mp*

B♭ Cl. *n* *pp* *n*

Hn. *mp* *p* *tutti*

Bsn. *mf* *p*

D.B. *mf* *p*

Serenading (♩ = c. 80)

51

52

Ob. *mf* *n*

B♭ Cl. *ord.* *pp*

Hn.

Bsn. *pp*

D.B. *solo* *mp cantabile* *mf*

Reveal

56

Ob.

B♭ Cl.

Hn.

Bsn.

D.B.

f *mf* *mp* *pp*

rit.

pp *pp* *pp*

(lunga) *(lunga)* *(lunga)* *(lunga)*

tutti

p cant. *solo*

60 Venturing forward (♩ = c. 92)

Ob.

B♭ Cl.

Hn.

Bsn.

D.B.

pp *pp* *mf* *mp* *f*

pp *pizz.* *p* *mp*

64

Ob.

B♭ Cl.

Hn.

Bsn.

D.B.

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

accel. solo *tutti* *mf arco*

68 Fervently (♩ = c. 108)

Ob. *tutti*
f

B♭ Cl. *f* *p*

Hn. *f* *solo* *mf* *tutti*

Bsn. *f* *solo* *mp*

D.B. *f* *mp* *fp*

Ob. *solo* *f* *tutti* *mp* *solo*

B♭ Cl. *mp* *f*

Hn. *p* *mf* *tutti*

Bsn. *f* *solo* *tutti*

D.B. *f* *p* *ff*

Ob. *f* *mf* *p* *mf* *mp* *f* *pp*

B♭ Cl. *tutti* *p* *mf* *mp* *f* *pp*

Hn. *p* *mf* *p* *mp* *mp* *mf* *pp*

Bsn. *mp* *f* *p* *mf* *mp* *f* *pp*

D.B. *mf* *f* *p* *mf* *mp* *f* *pp*

Reveal

78

Ob.

B♭ Cl.

Hn.

Bsn.

D.B.

ff

f

ff

ff

81

Ob.

B♭ Cl.

Hn.

Bsn.

D.B.

molto rit.

quasi gliss.

fp

f

mf

f

mf

f

mp

f

fp

f

p

(♩ = c. 80)

83 Exuberantly (♩ = c. 80)

Ob.

B♭ Cl.

Hn.

Bsn.

D.B.

ff molto espr.

f

f molto espr.

f

ff

Reveal

85

Ob.

B♭ Cl.

Hn.

Bsn.

D.B.

12

6

12

6

6

87

Ob.

B♭ Cl.

Hn.

Bsn.

D.B.

mf

ff

fp

f

mp

f

fp

f

mf

ff

f

3

6

6

12

3

6

89

Ob.

B♭ Cl.

Hn.

Bsn.

D.B.

ff

ff

mf cantabile

ff

12

12

12

6

6

3

12 **With motion** (♩ = c. 100) **molto rit.** **Reveal** **Tempo I** (♩ = c. 60)

Ob. *f* *ff* *f* *ff* *p*

B♭ Cl. *f* *ff* *p* white tone

Hn. *mf* *mp* *f* *ff* *p*

Bsn. *mf* *mp* *f* *ff* *p*

D.B. *f* *mp* *ff* *non cresc.* *p*

104 **With stillness** **senza misura**

Ob. *p* *mf cant.* 3

B♭ Cl. *fp* *pp*

Hn. *con sord.* *fp* *pp*

Bsn. *fp* *pp*

D.B. *fp* *pp*

(in tempo)

108

Ob. *n*

B♭ Cl. *p* *mf* *p*

Hn. *p* *mf* *p*

Bsn. *p* *mf* *p*

D.B. *p* *mf* *p*

* If the low C is available, play as a double stop, as written.

111 rit.

Ob.

B \flat Cl.

Hn.

Bsn.

D.B.

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

p cantabile

a tempo (♩ = c. 60)

114

Ob.

B \flat Cl.

Hn.

Bsn.

D.B.

pp *n* *pp* *p* *pp* *p* *n*

pp *n* *pp* *ord.* *p* *(,)* *n*

pp *n* *pp* *(,)* *n*

p *n* *pp* *n*

