
Seeking the Edge of Chaos

For flute, oboe, and B♭ clarinet

Jon Fielder

Program Note

Seeking the Edge of Chaos is a short work for woodwind trio composed over the course of several years, spanning 2019-2022. The edge of chaos is a term used to describe the space between order and disorder, which is how I approached creating this piece, as well as an explanation of how I revisited it over time - sporadically over three years, often chaotically. The material was derived using a collection of pre-compositional stochastic systems I devised in 2019 and 2020. Both systems are unique, but similar in that they both generate rhythmic and gestural material based on a set of initial conditions which are chosen at random. Once the random initial conditions are set, the systems create gestural contours and short rhythmic sequences based on those conditions. I took those materials and used them as the basis for the short composition, making adjustments as needed for gestural and expressive purposes. The combination of randomization and personal choices (used sparingly) paired with the rigorous system used to generate the material is what represents the metaphorical edge of chaos.

Performance Notes

Quarter Tones - this piece utilizes quarter tones in two primary ways, and both should be handled differently

1. As accidentals - these should be played as accurately as possible using alternate fingerings
2. As glissandi - these are used for more of a smearing effect rather than a strict pitch between half-steps

Tempo - the tempo should remain constant throughout the piece. While there is no strict pulse to adhere to, the metronome marking at the beginning of the piece remains consistent

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Jon Fielder (b. 1986)

Mysteriously (♩ = 68 - 72)

Flute: pp → fz → pp → mf → n → mf → p

Oboe: pp → 4 → fz → mf → 5.4 → 7.6 → f

B♭ Clarinet: mp → mf → pp

Fl. mf → fz → mf → psub. → mf → molto staccato

Ob. 4.3 → mf → pp → mf → growing out of clarinet sound non vib.

Cl. p → pp → dolce

Fl. pp → pp → pp → mp → mf → p → fz → p → pp

Ob. mp → pp → pp

Cl. pp → pp → senza cresc. → sfz

8

Fl. *pp*

Ob. *n.v.* *pp* *mf* *pp* *mf* *fp* *f*

Cl. *pp* *mp* *pp* *p sub.*

tr *v* *p* *sfp* *violently* *4:3* *3* *5* *4:3*

A

11

Fl. *pp* *mp* *mf* *5* *f* *5* *fp* *pp* *pp* (molto)

Accented release *mp* *7* *mf* *5* *f* *5* *fp* *pp* *pp* (molto)

Ob. *n.v.* *mp* *7* *mf* *5* *f* *5* *fp* *pp* *pp* (molto)

Cl. *mp* *7* *mf* *7:6* *f* *pp* *n.v.* *3* *mp*

15

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

Ob. *p* *pp* *p*

Cl. *pp* *mp* *pp* *pp* *mp*

pure tone air tone

19

Fl. *p* *mp* *o*

Ob. *p* *o*

Cl. *n* *p* *o*

B

23

Fl. *mp* *pp* *mf* *sfp*

Ob. *mf* *pp* *sfp* *mf* *pp*

Cl. *v* *mf* *p* *mf* *mf* *pp*

26

Fl. *pp* *mp* *sfp*

Ob. *mf* *n* *6* *mf*

Cl. *mf* *pp* *p*

Fl. *mf*

Ob.

Cl. *mf*

T.P.

p *sfp* *mf* *f*

mp *fp* *sfp* *mf* *f*

f *p*

C

Fl. *sfp* *p* *sfp* *p*

Ob. *pp* *sfp* *p*

Cl. *p*

37

Fl. *cresc* 5 6 3

mp

Ob. *cresc* 5 6 3

mp

Cl. *cresc* 6 5 5 5

mp

====

38

Fl. 6 3 5 5

Ob. 5 3 3 3

Cl. 5 3 3 6

====

39

Fl. *f* 6 6 6 6

Ob. *f* 5 3 5 6

Cl. *f* 5 6

====

D

40

Fl. *ff*

Ob. *ff*

Cl. *ff*

43

Fl. *mf*

Ob. *mf*

Cl. *pp* *sfp*

violently

as if growing out of the oboe and flute sound

46

Fl. *mf*

Ob. *f*

Cl. *pp* *f*

49

Fl. 

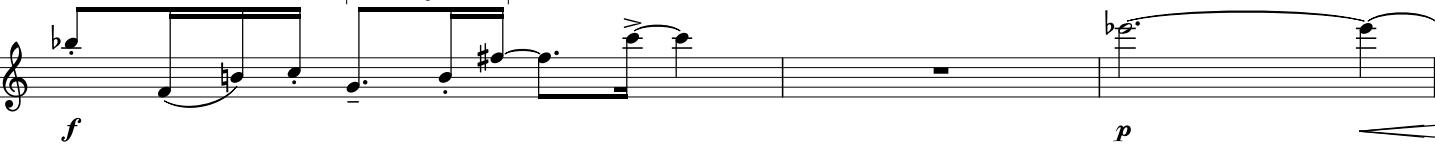
Ob. 

Cl. 

E

51

Fl. 

Ob. 

Cl. 

54

Fl. 

Ob. 

Cl. 