

Quartet

Clarinet in B-flat
2 Cellos
Multi-Percussion

Patrick Alexander 2004

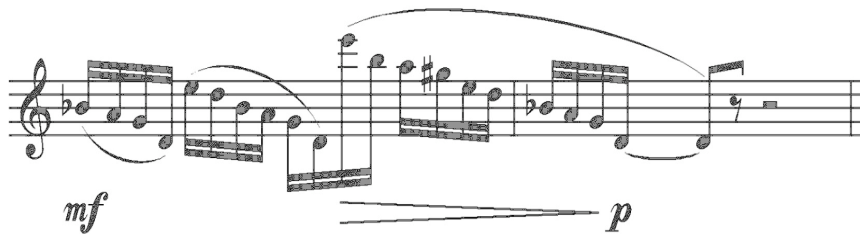
Quartet

General guidelines and overview

This composition is about imitation. The percussionist often imitates gestures and sounds produced by the cellos and clarinet. The cellos and clarinet also imitate sound ideas heard in the percussion part. The imitation is not exact, but often a mimicking of the basic idea (i.e. a roll on the bass drum imitated by the cello playing a low trill). Call and response style writing is often employed as is unison moments between all the members of the ensemble producing the same sonic ideas.

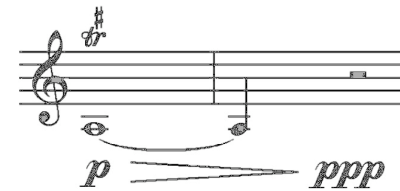
Clarinet in B-flat:

1. The fast, descending figures (like below) should be played as smooth as possible.



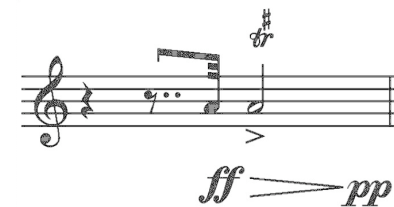
(mm. 106-7)

2. All notes marked with *tr*[#] should be trilled one half-step above the primary note.



(mm. 20; The performer should trill between A-natural and A-sharp)


3. Thirty-second notes (following double-dotted eighth notes or eight rests) should be played as grace notes that precede the beat.



(m. 231)

This notation clarifies where the note is in relation to the beat (as opposed to using traditional grace notes with slashes).

Cello 1 and 2:

 = Bartok snap *pizzicato*

2. The notes of the *pizzicato* double and triple stops should be plucked simultaneously rather than strummed.

3. Notes marked *tr*[#] should be trilled one half step above the notated pitch (just like in the clarinet part).



(Cello 2, m. 237)

The performer should trill between G-natural and G-sharp in this instance.

4. The multi-beat glissandi are notated with stems between the beginning and ending pitches to specify beat placement and duration.



(Cello 1, mm. 111-3)

This glissando will begin on beat three of the first measure, continue until beat two of the following measure, and end on beat one of the third measure.

5. The harmonics used (primarily within mm. 61-100 and mm. 295-315 and within other sections) are natural harmonics. The individual strings on which they are to be played are specified.

6. X-shaped note heads (see below) indicate that the player is to tap the body of the cello with his/her finger tips. The players need to tap with enough force that the sound is audible in performance.



mp

(Cello 1, m. 264)

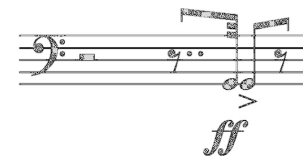
7. Accidentals carry through the measure unless they are canceled out by natural signs.

8. The below notation indicates a fast glissando down the string with no definite duration or final pitch.



(taken from m. 188, Cello 2)

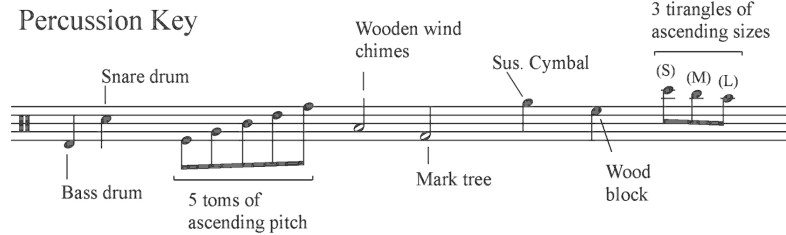
9. As stated before in the clarinet directions, thirty-second notes (following double-dotted eight notes or eight rests) should be played as grace notes that precede the beat.



(Cello 2, m. 232)

Percussion:

Percussion Key





Labels in diagram: Snare drum, Bass drum, 5 toms of ascending pitch, Wooden wind chimes, Mark tree, Sus. Cymbal, Wood block, 3 triangles of ascending sizes (S), (M), (L).

*The percussionist may set up the instruments how he/she desires. There is no specific layout needed by the composer.

Notational symbols:

1. 
(rim shot)

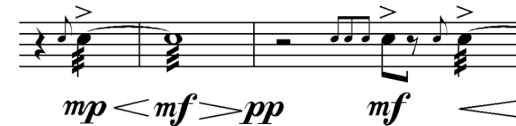
2. 
(fast scrape down the sus. cymbal)

3. 
(should be interpreted as a traditional roll)

4. **W.H.** indicates for the performer to play the wooden wind chimes and the mark tree by running his/her hand continuously through each for the notated duration (i.e. half note, etc.).

B.H. indicates to play both sets with both hands.

4. 5. All flams should be played *before* the beat.



Dynamic markings: *mp* < *mf* > *pp* *mf* <

Also, thirty-second notes (following double-dotted eighth notes or eight rests) should be played as grace notes that proceed the beat (just like in the cello and clarinet parts).



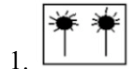
Dynamic markings: *pp f* > *p f* > *p f*

(m. 192-3)

This notation clarifies where the note is in relation to the beat (as opposed to using traditional grace notes with slashes).

(continued)

Mallet symbols:



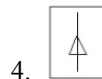
Two hard yarn mallets



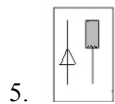
Single bass drum mallet (hard)



Two snare sticks



Triangle beater



One snare stick and
one bass drum mallet (hard)
in each hand