

**Explorations in Polytonality  
and other Musical Wonders,  
Volume 5**

Matthew Shlomowitz

# Explorations in Polytonality and other Musical Wonders, Volume 5

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Quintet for clarinet, cello, bass guitar, synthesiser and drum-kit

Composed in 2024

Duration: ca. 16 minutes

In five movements:

- (1) *I – vi – IV – V*
- (2) *Polytonal Organum*
- (3) *Timeless Interlude*
- (4) *Call & Answer (co-composed)*
- (5) *Rounded Binary*

Written for Klart Ensemble for New Music

# performance notes

Score in C

Accidentals apply throughout bar.

Note: between 3rd and 4th movements, percussionsit moves from drum-kit to another location (see next page for more).

## bass guitar

Sustain pedal required for *Timeless Interlude*

Bass sound for each movement is left to the player's discretion.

## synthesiser

88-note touch sensitive synthesiser, with sustain pedal.

Several synth sound settings are used across the work, indicated in the score in text boxes. The specific synth sound is left to the player's discretion.

(1) I – vi – IV – V

**electric piano**

(2) Polytonal Organum

fuzzy saw wave synth

(3) Timeless Interlude

**reedy organ**

(4) Call & Answer (co-composed)

**bright electric rock organ**

(5) Rounded Binary

**warm analogue brass pad**

**nasty electric organ**

# drum-kit

## Instrumentation and key

The image shows two musical staves. The top staff is labeled 'drum kit' and contains five notes, each with a vertical line extending downwards from the staff. Above each note is a label: 'kick', 'floor tom', 'snare', 'mid tom', and 'high tom'. The bottom staff is labeled 'd.k.' and contains five notes, each with a squiggly line above it. Above each note is a label: 'ride cym', 'hi-hat', 'crash cym', 'China cym', and 'splash cym'. A small '[1]' is written above the first note on the 'd.k.' staff.

Drum sticks and soft mallets needed

## MESSAGE TO PERCUSSIONIST

You compose your own part for the 4th movement, *Call and Answer (co-composed)*. I have composed the calls played by the other four instrumentalists, and you compose the answers for yourself to play. The 5 places you play are marked on the score with the word 'solo' and a squiggly line.

Perform this movement away from the drum-kit on an instrument not used in the rest of the work, ideally some distance from the rest of the group to enhance the sense of call and answer. The choice of instrument(s) is up to you, but I suggest something contrasting with the drum-kit. Your answers don't need to have any musical connection with the calls. Indeed the relationship between the calls and answer can be odd or absurd. For example, your answers could be played on a thundersheet.

The rest of the group is silent when you play aside from your fourth 'answer', where a soft synth chord is held during your solo. The length of each answer is left to your discretion, although the fourth should be considerably longer (e.g., generally 5-15 seconds, but the fourth one a minute long). You can work out with the group whether there should be silence between the call and answers, or if there should be moments of overlap (e.g. you begin on the final note, or just before the final note of a given call).

# (1) I - vi - IV - V

♩=92

definite while very quiet

clarinet

cello

b. guitar

synth

drum kit

*ppp*

*pizz.*

*sim.*

**electric piano**

6

Cl

Vc

b.g.

syn

d.k.

12

Cl

Vc

b.g.

syn

d.k.

18

Cl

Vc

b.g.

syn

d.k.

A

dreamy

pp

arco

f

mp

p

mf

f

p

8va

sempre mp

Red.

(ride sempre P)

f

p

f

23

Cl

Vc

b.g.

syn

d.k.

Musical score for measures 23-26. The score is in B-flat major (two flats) and 7/8 time. It features five staves: Clarinet (Cl), Violoncello (Vc), Bassoon (b.g.), Piano (syn), and Double Bass (d.k.). The Clarinet part has dynamics of *mf*, *pp*, *mf*, *pp*, and *mf*. The Violoncello and Bassoon parts have dynamics of *f*, *p*, *ff*, *mf*, *p*, and *f*. The Piano part has dynamics of *mp* and *p*. The Double Bass part has dynamics of *p*. The score includes slurs, accents, and a first ending bracket labeled (8) with a repeat sign. The key signature changes to B-flat major with a natural B-flat in the final measure.

27

Cl

Vc

b.g.

syn

d.k.

Musical score for measures 27-30. The score continues from the previous system. The Clarinet part has dynamics of *p*, *mf*, *p*, *mf*, and *p*. The Violoncello and Bassoon parts have dynamics of *f*, *p*, *f*, *p*, *f*, *p*, and *f*. The Piano part has dynamics of *mp* and *p*. The Double Bass part has dynamics of *f*, *f*, *f*, *p*, *f*, *p*, and *f*. The score includes slurs, accents, and a first ending bracket labeled (8) with a repeat sign. The key signature changes to B-flat major with a natural B-flat in the final measure.

31

Cl

Vc

b.g.

syn

d.k.

B

mf mp f pp mf pp

pp f f p f mp p mf f > p <

pp f f p f mp p mf f p

8va

(8)

(Red.)

pp f f p f

35

Cl

Vc

b.g.

syn

d.k.

mf pp mf pp mf

f p ff mf p f

f p ff mf p f p

(8)

(Red.)

p

39

Cl

Vc

b.g.

(8)

syn

d.k.

42

Cl

Vc

b.g.

(8)

syn

d.k.



53

Cl

Vc

b.g.

syn

d.k.

*f* *ff* *p* *mp*

6 3

58

Cl

Vc

b.g.

syn

d.k.

*ppp* *mf* *ff*

tr

D

marked

62

Cl

Vc

b.g.

syn

d.k.

*tr*

*pp*

*ff*

*ffp*

*ff*

*f*

Detailed description: This system contains measures 62, 63, and 64. The Clarinet (Cl) and Violoncello (Vc) parts feature melodic lines with dynamic markings of *ff*, *ffp*, and *ff*. The Bassoon (b.g.) part has a similar melodic line. The Synthesizer (syn) part begins with a tremolo (*tr*) and a *pp* dynamic, then moves to *ff*. The Double Bass (d.k.) part plays a rhythmic pattern of eighth notes, marked *f*.

65

Cl

Vc

b.g.

syn

d.k.

*ffp*

*ff*

*ffp*

*ff*

*fff*

*p*

Detailed description: This system contains measures 65, 66, and 67. The Clarinet (Cl) and Violoncello (Vc) parts continue their melodic lines with dynamics *ffp* and *ff*. The Bassoon (b.g.) part also has dynamics *ffp* and *ff*. The Synthesizer (syn) part features a complex texture with a *fff* dynamic. The Double Bass (d.k.) part continues its rhythmic pattern, ending with a *p* dynamic.

E

marked, strident

68

Cl

Vc

b.g.

syn

d.k.

*ff*

*ff*

*ff*

*f*

F

sweet, amiable

71

Cl

Vc

b.g.

syn

d.k.

*f*

*fp* — *fp* <

*fp* — *fp* <

*f*

*mf*

7

7

7

75

Cl

Vc

b.g.

syn

d.k.

*fp* *f* *fp* *fp* *fp*

*f*

*mf*

79

Cl

Vc

b.g.

syn

d.k.

*f* *mp*

*f* *p*

*mf*

*mp*

*mp*

83

Cl: Treble clef, 3/4 time. Measures 83-87 feature a melodic line with triplets. Dynamics range from *pp* to *mp*. A trill is marked in measure 85.

Vc: Bass clef, 3/4 time. Measures 83-87 feature a melodic line with triplets. Dynamics range from *mp* to *pp*.

b.g.: Bass clef, 3/4 time. Measures 83-87 feature a rhythmic accompaniment with eighth notes.

syn: Grand staff, 3/4 time. Measures 83-87 feature chordal accompaniment with 7th fret markings. Dynamics range from *mp* to *pp*.

d.k.: Drum set, 3/4 time. Measures 83-87 feature a rhythmic pattern with 7th fret markings.

88

Cl: Treble clef, 3/4 time. Measures 88-92 feature a melodic line with triplets. Dynamics range from *mf* to *mp*.

Vc: Bass clef, 3/4 time. Measures 88-92 feature a melodic line with triplets. Dynamics range from *mf* to *mp*.

b.g.: Bass clef, 3/4 time. Measures 88-92 feature a rhythmic accompaniment with eighth notes.

syn: Grand staff, 3/4 time. Measures 88-92 feature chordal accompaniment with 7th fret markings. Dynamics range from *mp* to *mf*.

d.k.: Drum set, 3/4 time. Measures 88-92 feature a rhythmic pattern with 7th fret markings.

93

Cl

Vc

b.g.

syn

d.k.

3 3 3 3 3 3 3 3 3 3

*pp*

*tr*

7 7 7 7 7 7 7 7 7 7

98

Cl

Vc

b.g.

syn

d.k.

*mf* 3 3 3 3 3 3 3 3 3 3 *pp* <

*mf* 3 3 3 3 3 3 3 3 3 3 *pp* <

*H*

7 7 7 7 7 7 7 7 7 7

103

Cl

Vc

b.g.

syn

d.k.

mf

tr

108

Cl

Vc

b.g.

syn

d.k.

mf

113

Cl

Vc

b.g.

syn

d.k.

*mf*

3 3 3 3

7 7 7 7 7 7

118

Cl

Vc

b.g.

syn

d.k.

x x x x x x x x x x x x x x x x

## (2) Polytonal organum

$\text{♩} = 63$

clarinet

cello

b. guitar

synth

drum kit

**fuzzy saw wave synth**

*ff* *pp* *ff* *pp*

This block contains the first three measures of the piece. It features five staves: clarinet, cello, bass guitar, a two-staff synth part labeled 'fuzzy saw wave synth', and a drum kit. The tempo is marked as quarter note = 63. The key signature is one sharp (F#) and the time signature is 4/4. The clarinet, cello, and bass guitar parts play a melodic line with triplets and dynamic markings of *ff* and *pp*. The synth part plays a similar melodic line with triplets and dynamic markings of *ff* and *pp*. The drum kit part has a simple pattern of three measures.

Cl

Vc

b.g.

syn

d.k.

*ff* *ff* *fff* *ff* *ff*

*pp* < *ff*

This block contains measures 4, 5, and 6. The instruments are Clarinet (Cl), Violin (Vc), Bass Guitar (b.g.), Synth, and Drum Kit (d.k.). The key signature changes to two flats (Bb, Eb) and the time signature changes to 3/4. The Clarinet, Violin, and Synth parts play a melodic line with triplets and dynamic markings of *ff*. The Bass Guitar part plays a similar melodic line with triplets and dynamic markings of *ff* and *fff*. The Drum Kit part has a simple pattern of three measures, with dynamic markings of *pp* and *ff*.

2 A

7

Cl *p* *ff* *pp* *ff* *p*

Vc *p* *ff* *pp* *ff* *p*

b.g. *ff* *pp* *ff* *p*

syn *ff* *pp* *ff* *p*

d.k.

11

Cl *ff* *p* *ff*

Vc *ff* *p* *ff*

b.g. *ff* *p* *ff*

syn *ff* *p* *ff*

d.k. *pp* *ff*

3 14

Cl *ff*

Vc *ff*

b.g. *fff*

syn *ff*

d.k.

B

17

Cl *ff* *p* *ff*

Vc *ff* *p* *p* *ff*

b.g. *ff* *p* *p* *ff*

syn *ff* *p* *p* *ff*

d.k. *ff* *p* *ff* *p* *ff* *p* *ff*

4 20

Cl *p* *ff*

Vc *p* *ff*

b.g. *p* *ff*

syn *p* *ff* 8<sup>va</sup>

d.k. *mp* *ff* *p* < *ff* *ff* 5 5 5

24

Cl *p* *ff* *p* *pp* *ff* *pp* [C]

Vc *p* *ff* *p* *pp* *ff* *pp*

b.g. *p* *ff* *p* *pp* *ff* *pp*

syn *p* *ff* *p* *pp* *ff* *pp*

d.k. *ff* *p* < *ff* *mp* *ff* *mp*

28

Cl *ff pp mf pp ff pp*

Vc *ff pp mf pp ff pp*

b.g. *ff pp mf pp ff pp*

syn *ff pp mf pp ff pp*

d.k. *ff mp ff mp*

33

Cl *mf pp*

Vc *mf pp*

b.g. *mf pp*

syn *mf pp*

d.k.

38 *molto rit.* ..... **D** *a tempo*

Cl *ff ff pp ff*

Vc *ff ff pp ff*

b.g. *ff ff pp ff*

syn *ff ff pp ff*

d.k.

43

Cl *pp ff*

Vc *pp ff*

b.g. *pp ff*

syn *pp ff*

d.k. *pp < ff*



52

Cl

Vc

b.g.

syn

d.k.

55

Cl

Vc

b.g.

syn

d.k.

58 **F**

Cl *p* *ff* *pp* *ff* *pp* *ff* *p*

Vc *p* *ff* *pp* *ff* *pp* *ff* *p*

b.g. *p* *ff* *pp* *ff* *pp* *ff* *p*

syn *p* *ff* *pp* *ff* *pp* *ff* *p*

d.k. *p* *ff* *p* *ff* *p* *ff* *p* *ff*

60 rit.....

Cl *ff* *ffff*

Vc *ff* *ffff*

b.g. *ff* *ffff*

syn *ff* *ffff* *8va*

d.k. *ffff*

### (3) Timeless interlude

♩=72

all fermata 6-12"

clarinet

cello

b.gtr

synth

reedy organ

ride Cym

sempre *p*

using sustain pedal so all notes sustain (organ like) for their full duration

*pp*

soft mallets

sempre *p*

4

cl

vc

b.g.

syn

ride

(5:6)

(sempre *p*)

(always let vibrate)

8 A

cl

vc

b.g.

syn

ride

*p*

*pp*

Red.

Detailed description: This block contains the musical notation for measures 8, 9, and 10. The score is for five instruments: Clarinet (cl), Violoncello (vc), Bass Guitar (b.g.), Synthesizer (syn), and Ride cymbal (ride). The key signature has one sharp (F#) and the time signature is 4/4. Measure 8 starts with a boxed 'A' above the staff. The clarinet part has a quarter note G4. The violinoncello part has a whole note G2. The bass guitar part has a quarter note G2. The synthesizer part has a piano (*p*) dynamic and a melodic line starting on G4. The ride cymbal part has a quarter note G4. Measures 9 and 10 continue the melodic lines with various dynamics and articulations.

11

cl

vc

b.g.

syn

ride

expressive vib

*p*

*pp*

(Red.)

Red.

Detailed description: This block contains the musical notation for measures 11, 12, and 13. The instruments and key signature remain the same. Measure 11 features a clarinet part with a quarter note G4 and a whole note G2. The violinoncello part has a whole note G2. The bass guitar part has a quarter note G2. The synthesizer part has a piano (*p*) dynamic and a melodic line. The ride cymbal part has a quarter note G4. Measure 12 includes the instruction 'expressive vib' above the clarinet staff. The synthesizer part has a piano (*pp*) dynamic. Measure 13 continues the melodic lines with various dynamics and articulations.

14

cl

vc

b.g.

syn

ride

5

5

5

7:8

5:4

7

5

5

17

B

cl

vc

b.g.

syn

ride

pp

mf

pp

5

5

5

pp

Red.

p

21

cl

vc

b.g.

syn

ride

*p*

*pp*

*mf*

*Red.*

5

5

5

5

25

C

cl

vc

b.g.

syn

d.kit

*mf-p*

*mf*

*mf-p*

*mf*

*mf*

*mp*

5

3

5

3

5

3

7

5

5

3

7

d.kit  
drum sticks

D

28

cl *mf-p*

vc *sempre p*

b.g.

syn *pp*  
*Red.*

d.kit *p* *mf* *sempre p*  
*ride soft mallets*

31

cl

vc *sempre p*

b.g. *sempre p*

syn *pp*  
*Red.*

ride

34 **E**

cl

vc

b.g.

syn

ride

(Red.)

5:6

37

cl

vc

b.g.

syn

ride

pp

(Red.)

p

(Red.)

ending abruptly

The musical score consists of five staves for percussion instruments:

- cl (Clarinet):** Treble clef. Measure 41 starts with a slur over a dotted quarter note. Measure 42 has a whole note. Measure 43 has a dotted quarter note with a slur underneath, followed by a quarter rest. A bracket labeled '5' spans the last two notes of measure 43.
- vc (Violin):** Treble clef. Measures 41-43 contain whole rests.
- b.g. (Bass Guitar):** Bass clef. Measure 41 starts with a slur over a dotted quarter note. Measure 42 has a whole note. Measure 43 has a dotted quarter note with a slur underneath, followed by a quarter rest. A bracket labeled '5' spans the last two notes of measure 43.
- syn (Synthesizer):** Treble and Bass clefs. The treble staff starts with a *pp* dynamic. It features a complex melodic line with slurs and accidentals. Time signatures *7:8* and *5:4* are indicated above the staff. The bass staff contains whole rests.
- ride (Ride Cymbal):** A single staff with a double bar line at the start. It features a long slur over the entire measure, with a '+' symbol above the final note. A bracket labeled '5' is positioned below the staff.

## MESSAGE TO PERCUSSIONIST

You compose your own part for the next movement, *Call and Answer* (co-composed). I have composed the **calls** played by the other four instrumentalists, and you compose the **answers** for yourself to play. The 5 places you play are marked on the score with the word '**solo**' and a squiggly line.

You might like to perform this movement away from the drum-kit on an instrument not used in the rest of the work, some distance from the rest of the group to enhance the sense of call and answer. The choice of instrument(s) is up to you, but I suggest something that contrasts with the drum-kit. Your *answers* don't need to have any musical connection with the *calls*. Indeed the relationship between the calls and answer can be odd or absurd. For example, your answers could be played on a thundersheet.

The rest of the group is silent when you play aside from your fourth 'answer', where a soft synth chord is held during your solo. The length of each answer is left to your discretion, although the fourth should be considerably longer (e.g., generally 5-15 seconds, but the fourth one a minute). You can work out with the group whether there should be silence between the call and answers, or if there should be moments of overlap (e.g. you begin on the final note, or just before the final note of a given call).

### (4) Call and Answer (co-composed)

$\text{♩} = 88$

clarinet

cello

b. guitar

**bright electric organ**

synth

perc.

Detailed description: This block contains the first two measures of the 'Call and Answer' section. The tempo is marked as quarter note = 88. The music is in 2/4 time. The clarinet part features a melodic line with slurs and fingerings (6, 7) and dynamics of p and ff. The cello part has a similar melodic line with slurs and fingerings (5, 5) and dynamics of p and ff. The bass guitar part plays a rhythmic accompaniment with a dynamic of f. The bright electric organ part is marked 8va and mf, with slurs and fingerings (7, 6, 6). The synth part provides harmonic support with chords and slurs. The percussion part is indicated by a double bar line and a 2/4 time signature.

3

Cl

Vc

b.g.

syn

per

Detailed description: This block contains measures 3 and 4 of the 'Call and Answer' section. The music continues in 2/4 time. The clarinet part has slurs and fingerings (6, 7) with dynamics of p and ff. The cello part has slurs and fingerings (5, 5) with dynamics of ff and p. The bass guitar part continues its rhythmic accompaniment. The bright electric organ part has slurs and fingerings (7, 6, 6) with dynamics of p and ff. The synth part continues its harmonic support. The percussion part is indicated by a double bar line and a 3/4 time signature.

5

Cl *p* *ff* *p* *ff*

Vc *ff* *p* *ff*

b.g. *8va*

syn *5* *5* *5*

per *Solo*

A

7

Cl *p* *ff* *p* *ff* *p* *ff*

Vc *p* *ff* *p* *ff* *p* *f*

b.g. *f* *8va* *8va*

syn *mf* *7* *6* *6* *5* *5*

per

10

Cl

Vc

b.g.

syn

per

*p* *7* *ff* *p* *7* *ff* *p* *7* *ff*

*p* *5* *fff* *p* *5* *fff* *p* *5* *fff* *fff*

*8va* *7* *7* *7* *fff*

B

13

Cl

Vc

b.g.

syn

per

*p* *7* *ff* *p* *6* *3* *fp*

*p* *ff* *5* *p*

*6* *6* *8va* *5* *5*

Solo

Musical score for measures 16-18. The score is for five parts: Clarinet (Cl), Violoncello (Vc), Bassoon (b.g.), Synthesizer (syn), and Percussion (per). The key signature is C major, and the time signature is 2/4. Measure 16 starts with a treble clef and a common time signature. Measure 17 changes to a 2/4 time signature. Measure 18 continues in 2/4. Dynamics include *ff*, *p*, and *f*. Fingerings are indicated with numbers 3, 6, and 7. A 'Solo' section is marked for the percussion part in measure 18. A box labeled 'C' is present above the Clarinet staff in measure 17. A bracket labeled '6' spans across measures 17 and 18 in the Clarinet and Violoncello parts. An 8va line is shown above the Synthesizer staff in measure 18.

Musical score for measures 19-21. The score is for five parts: Clarinet (Cl), Violoncello (Vc), Bassoon (b.g.), Synthesizer (syn), and Percussion (per). The key signature is C major, and the time signature is 3/4. Measure 19 starts with a treble clef and a 3/4 time signature. Measure 20 continues in 3/4. Measure 21 continues in 3/4. Dynamics include *p*, *ff*, and *p*. Fingerings are indicated with numbers 3, 5, 6, and 7. An 8va line is shown above the Synthesizer staff in measure 21. A bracket labeled '7' spans across measures 19 and 20 in the Clarinet part. A bracket labeled '3' spans across measures 19 and 20 in the Violoncello part. A bracket labeled '5' spans across measures 20 and 21 in the Violoncello part. A bracket labeled '6' spans across measures 20 and 21 in the Synthesizer part. A bracket labeled '6' spans across measures 20 and 21 in the Synthesizer part. A bracket labeled '6' spans across measures 20 and 21 in the Synthesizer part. A bracket labeled '6' spans across measures 20 and 21 in the Synthesizer part. A bracket labeled '6' spans across measures 20 and 21 in the Synthesizer part.

22

Cl

Vc

b.g.

syn

per

25

Cl

Vc

b.g.

syn

per

D

6

ppp

mp

ppp

mp

solo, espressivo

f

8va

p

Solo (long)

27

Cl

Vc

b.g.

syn

per

ppp mp ppp mp ppp mp ppp

6 7 6 7 6 7

(8)

30

Cl

Vc

b.g.

syn

per

mp ppp mp ppp 6 3 mp

mp ppp mp 5

5 5 6 6 5 5 8va

33

E

Cl

Vc

b.g.

syn

per

36

Cl

Vc

b.g.

syn

per

39

Cl

Vc

b.g.

syn

per

41

Cl

Vc

b.g.

syn

per

44

Cl *p* *mp* *ppp* *mp* *ppp* *mp*

Vc *mp* *ppp* *mp* *ppp* *mp*

b.g. *vib.* *vib.* *8va*

syn *8va*

per

Detailed description: This system contains measures 44, 45, and 46. The Clarinet (Cl) part features sixteenth-note runs with dynamic markings *p*, *mp*, *ppp*, *mp*, *ppp*, and *mp*. The Violoncello (Vc) part has sixteenth-note runs with dynamics *mp*, *ppp*, *mp*, *ppp*, and *mp*. The Bassoon (b.g.) part includes vibrato markings and an *8va* instruction. The Synthesizer (syn) part has an *8va* instruction and five-fingered runs. The Percussion (per) part is marked with a double bar line.

47

Cl *ppp* *mp* *ppp* *mp* *ppp* *mf* **F**

Vc *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

b.g. *vib.* *vib.* *vib.* *3*

syn *8va*

per

Detailed description: This system contains measures 47, 48, 49, and 50. The Clarinet (Cl) part has sixteenth-note runs with dynamics *ppp*, *mp*, *ppp*, *mp*, *ppp*, *mf*, and a fermata marked **F**. The Violoncello (Vc) part has sixteenth-note runs with dynamics *ppp*, *mp*, *ppp*, *mp*, *ppp*, *mp*, *ppp*, and *mp*. The Bassoon (b.g.) part includes vibrato markings and a triplet of eighth notes. The Synthesizer (syn) part has an *8va* instruction and five-fingered runs. The Percussion (per) part is marked with a double bar line.

51

Cl

Vc

b.g.

syn

per

Musical score for measures 51-54. The score is for Clarinet (Cl), Violoncello (Vc), Bassoon (b.g.), Synthesizer (syn), and Percussion (per). Measure 51 starts with a Clarinet line featuring a sixteenth-note triplet (mf) and a sixteenth-note sixteenth-note sixteenth-note triplet (ppp). The Violoncello line has a sixteenth-note quintuplet (ppp) and a sixteenth-note quintuplet (mp). The Bassoon line has a sixteenth-note triplet (mp) and a sixteenth-note triplet (p). The Synthesizer line has a sixteenth-note quintuplet (5) and a sixteenth-note quintuplet (5). The Percussion line is silent.

55

Cl

Vc

b.g.

syn

per

Musical score for measures 55-58. The score is for Clarinet (Cl), Violoncello (Vc), Bassoon (b.g.), Synthesizer (syn), and Percussion (per). Measure 55 starts with a Clarinet line featuring a sixteenth-note sextuplet (ppp) and a sixteenth-note septuplet (mp). The Violoncello line has a sixteenth-note triplet (ppp) and a sixteenth-note triplet (mp). The Bassoon line has a sixteenth-note triplet (ppp) and a sixteenth-note triplet (f). The Synthesizer line has a sixteenth-note sextuplet (6) and a sixteenth-note sextuplet (6). The Percussion line is silent.

58

Cl *p* *pp* *f* *ff* *pp*

Vc *f* *pp* *f* *ff* *pp*

b.g. *ff* *ff* *pp*

syn *ff* *pp*

per *pp*

61

Cl *ff* *pp* *ff* *ff* *ppp* *ff*

Vc *ff* *pp* *ff* *ff* *ppp* *ff*

b.g. *ff* *pp* *ff* *ff* *ppp* *ff*

syn *ff* *pp* *ff* *ff* *ppp* *ff*

per Solo

# (5) Rounded Binary

♩ = 108

clarinet

cello

b. guitar

synth

drum kit

brass pad

*p* *mp*

5

Cl

Vc

b.g.

syn

d.k.

*p* *mp* *p* *p* *mp* *p* *p*

*p*

*mp*

*ff mp* *ff mp*

A

9

Cl

Vc

b.g.

syn

d.k.

*ff mp* *mp* *p* *mp* *p*

*ff mp* *mp* *p* *mp* *p*

*ff mp*

12

Cl

Vc

b.g.

syn

d.k.

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

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

*ff mp* *ff mp* *mf*

14

Cl *p mp p mf p mp*

Vc *p mp p mf p mp*

b.g.

syn *p mf p*

d.k. *ff mp ff mp*

16

Cl *mf p mp p mf p*

Vc *mf p mp p mf p*

b.g.

syn *p mf p*

d.k. *ff mp*

19

Cl

Vc

b.g.

syn

d.k.

*p* *mp* *p* *mf* *p* *ff* *p* *mp* *p*

*p* *mp* *p* *mf* *p* *ff* *p* *mp* *p*

*p* *mf* *p* *ff* *p*

*ff* *mp* *ff* *mp*

**B**

22

Cl

Vc

b.g.

syn

d.k.

*mf* *p* *ff* *p* *mp* *p*

*mf* *p* *ff* *p* *mp* *p*

*mf* *p* *ff* *p*

*ff* *mp*

25

Cl

Vc

b.g.

syn

d.k.

*mf* *p* *ff* *p* *mp* *p*

*mf* *p* *ff* *p* *mp* *p*

*mf* *p* *ff* *p*

*ff* *mp*

28

Cl

Vc

b.g.

syn

d.k.

*mf* *p* *ff* *p* *mp* *p*

*mf* *p* *ff* *p* *mp* *p*

*mf* *p* *ff* *p*

*ff* *mp*

31 C

Cl *mf* *p* *ff* *fff*

Vc *mf* *p* *ff* *fff* *p* *ff*

b.g. *ff* *fff* *f*

syn *mf* *p* *ff* *fff* *f* nasty organ

d.k. *ff* *f*

3

34

Cl *fp* *fp* *fp* *fp*

Vc *ff* *fp* *fp* *fp* *fp*

b.g.

syn

d.k. *mf*

37

Cl *ff fp ff p 3 ff*

Vc *ff fp ff p ff p ff*

b.g.

syn

d.k. *f*

40

Cl *fp fp fp f pp tr*

Vc *fp fp fp f pp tr*

b.g.

syn

d.k. *mf*

42

Cl *ff fp* *ff* *p* *ff*

Vc *ff* *fp* *ff* *p* *ff* *p* *ff*

b.g.

syn

d.k. *f*

45

Cl *fp* *f* *pp* *ff* *fp* *f* *pp*

Vc *fp* *f* *pp* *ff* *fp* *f* *pp*

b.g.

syn

d.k. *mf*

47

Cl *ff fp ff p ff* **D**

Vc *ff fp ff p ff p < ff p < ff p < ff p*

b.g.

syn

d.k. *f*

49

Cl *fp pp pp pp* *tr*

Vc *ff fp pp pp pp* *tr*

b.g.

syn

d.k. *mf*

52

Cl *ff fp* *ff* *p* *ff*

Vc *ff* *fp* *ff* *p* *ff* *p* *ff*

b.g.

syn

d.k. *f*

55

Cl *fp* *pp* *ff* *pp* *ff* *pp*

Vc *fp* *f* *pp* *ff* *pp* *ff* *pp*

b.g.

syn

d.k. *mf*

E

57

Cl

*ff* *fp* *tr* *ff* *p* *3* *ff*

Vc

*ff* *fp* *tr* *ff* *p* *ff* *p*

b.g.

syn

d.k.

*f*

59

Cl

*3* *3*

Vc

*ff* *p* *ff* *p*

b.g.

syn

d.k.

61

Cl

Vc

b.g.

syn

d.k.

This block contains the musical notation for measures 61 and 62. It features five staves: Clarinet (Cl), Violin (Vc), Bassoon (b.g.), Synthesizer (syn), and Drums (d.k.). The Clarinet and Violin parts are highly melodic and include trills and dynamic markings such as *fp*, *f*, and *pp*. The Bassoon part provides a steady accompaniment. The Synthesizer part consists of a rhythmic pattern of eighth notes. The Drums part features a consistent pattern of eighth notes with cross-sticks.

63

Cl

Vc

b.g.

syn

d.k.

This block contains the musical notation for measures 63 and 64. It features five staves: Clarinet (Cl), Violin (Vc), Bassoon (b.g.), Synthesizer (syn), and Drums (d.k.). The Clarinet and Violin parts continue with complex melodic lines, including trills and dynamic markings like *ff*, *pp*, and *f*. The Bassoon part continues its accompaniment. The Synthesizer part maintains its rhythmic pattern. The Drums part continues with its eighth-note pattern.

**F**

65

Cl *ff*

Vc *ff* *p* *ff* *p*

b.g.

syn

d.k. *f*

67

Cl *fp* *fp* *fp*

Vc *ff* *p* *ff* *ff* *fff* *ff*

b.g. *fff* *ff*

syn

d.k. *f*

69

Cl *fp fp fp fp fp fp fp fp fp*

Vc *fff ff < fff ff < fff ff < fff ff fp*

b.g. *fff ff fff ff fff ff ff*

syn

d.k. *[C/O]*

72

Cl *f p mp p mf<sup>3</sup> p ff*

Vc *fp mp p mf<sup>3</sup> p ff*

b.g. *p ff*

syn *p mf<sup>3</sup> p ff*

d.k. *ff mf ff*

**brass pad**

75

Cl

Vc

b.g.

syn

d.k.

80

Cl

Vc

b.g.

syn

d.k.

soft mallets

*ff* *ffff* *pp*

*ff* *ffff* *pp*

*ff* *ffff* *pp*

*f* *ff* *pp*