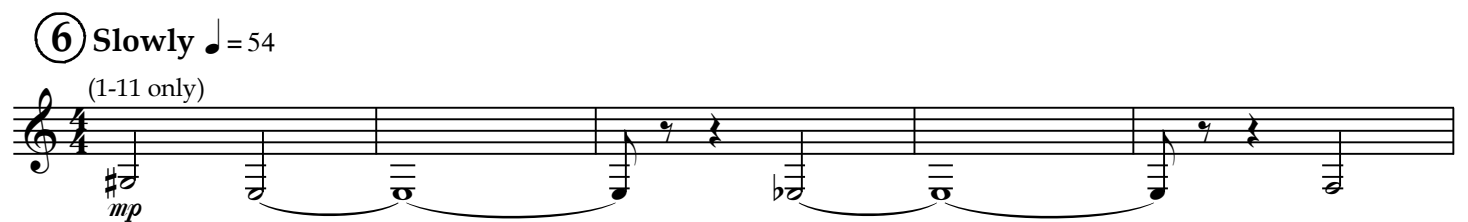
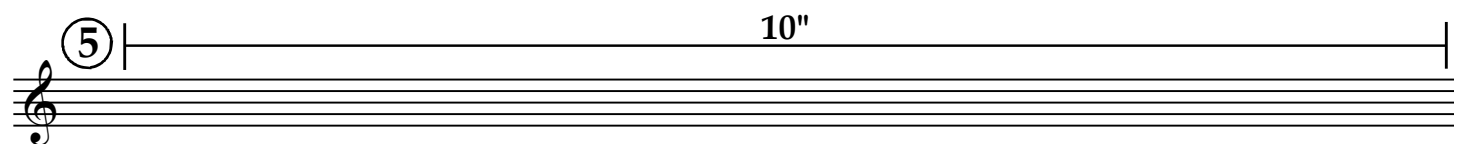
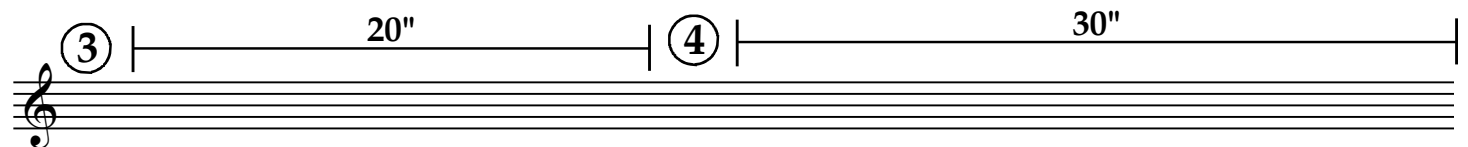
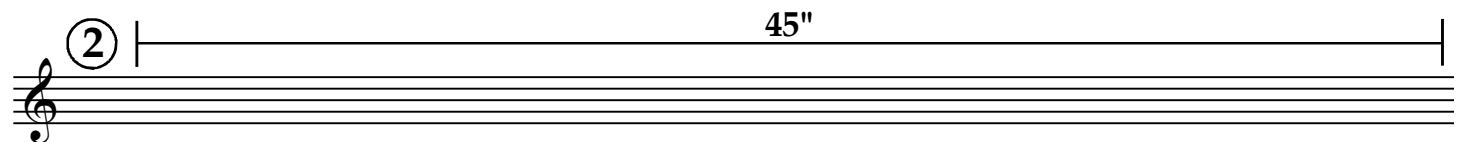
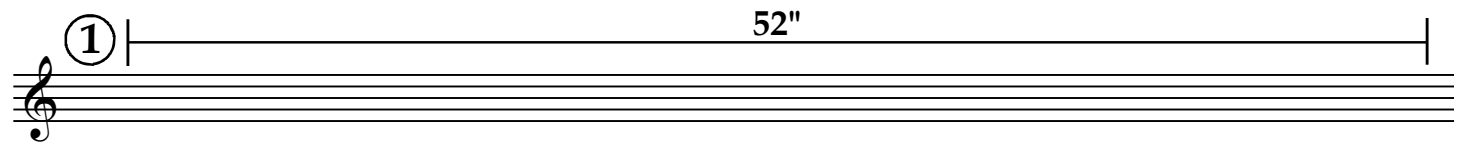
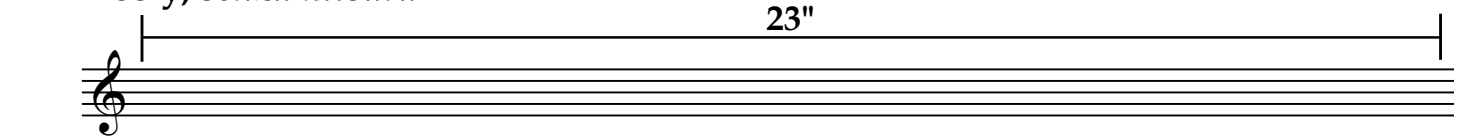


BB \flat Contrabass Clarinet I
Geometric Fragments No. 4
Ben Stonaker for forty-four contra clarinets

Freely, *senza misura*



When the contrabasses reach the fermata together, each performer should hold as long as possible and then immediately continue into the next section. This should not be coordinated. Performers should reach the next section at different times and without regard to the contra altos.

Geometric Fragments No. 4 - BB \flat Contrabass Clarinet I

Randomly tongue extremely short notes on written pitch. The performer may choose to vary speeds, play a steady tempo, or alternate back and forth. The conductor will give a cue at [7], once all the contras have reached this section, for the *dim.* to begin.

At rehearsal [7], performers should start a gradual *dim.* on the staccato notes while adding in key clicks between each attack. Do not coordinate. The resulting sound should shift very gradually from the repeated notes to key clicks. The *dim.* is only for the pitches played. The key clicks must gradually get louder and more active.

⑦ *approx. 20"*

key clicks *p* *f*

ff *dim. poco a poco*

approx. 20"

keyclicks
make as much noise as possible (without harming the instrument)

⑧ Moderately $\text{♩} = 84-92$

gradually become more sparse and fade out

3

⑨ key slaps (parenthesis for open G's indicates to release all keys simultaneously)

f

⑩

play *mp* *ff*

*div. a 2** ⑪

4

mf *mp*

*When parts are written in octaves, it is desired to have 6-7 players on the lower octave and 4-5 players on the top octave. If the instrument is exceedingly troublesome in the upper octave, play the lower octave. It is understood that it can be quite an adventure crossing the break on some (if not most) contras. Assigned parts for further *divisi* should follow the given pitch distribution as closely as possible.

