

# E $\flat$ Contra alto Clarinet I

## Geometric Fragments No. 4

Ben Stonaker for forty-four contra clarinets

Freely, *senza misura*

1 | 3" | 2 | 2" | 3 | 3" | 4 | 2" |

overblown A $\flat$

(lines extending from noteheads indicate sustaining the pitch, breathe when necessary)

*mf/ mp* Each individual should start at a comfortable volume on the pitch shown (not too soft and especially not too loudly). Hold as long as possible. Try to sneak back in after taking a breath. The conductor will cue each entrance of the first 11 contra altos. The numbers inside a square indicate which performer is being cued according to the duration

5 | 1" | 6 | 1" | 7 | 1" | 8 | 4" | 9 | 3" | 10 | 2" | 11 | 1" |

(23")

1 | 52" |

Continue holding as steady as possible. There will be natural variations in the sound and every time someone needs to take a breath.

(1'15")

2 | 3" | 42" |

(slight pitch bends) try to match pitch together before the next section

While performing the *cresc.*, performers 1-11 should start altering the pitch slightly by either raising or lowering the pitch. Try to only bend the pitch by a quarter tone or less in either direction. Performers may alternate between raising/lowering the pitch and sustaining in tune.

3 | 20" | 4 | 30" |

> > > > > > > >

Gradually become more excited and wild. The resulting sound should resemble a flock of angry geese.

Gradually start adding accents when breaths are taken. Performers should gradually start taking more breaths so the sound becomes more excited.

Continue with accents - become much faster and shorter. Start overblowing and squeaking to get different pitches. Performers may choose to tongue repeated notes in a steady tempo different than anyone else and continue independently.

Geometric Fragments No. 4 - E $\flat$  Contra alto Clarinet I

⑤ 10"

Fast - play independently and repeat *ad lib.*  
any high note/squeak

⑥

Very gradually bend pitch down while slowly closing holes and descending all the way down to low E $\flat$ . Continue repeating the same rhythm from [5].

When each contra alto reaches low E $\flat$ , the performer should immediately continue into the next section. This should not be coordinated. Performers should reach the next section at different times.

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)

Geometric Fragments No. 4 - EE $\flat$  Contra alto Clarinet I

⑧ **Moderately** ♩ = 84-92  
gradually become more  
sparse and fade out

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

Musical notation for measure 8, featuring a series of key slaps with a dynamic marking of *f*.

⑨

play regular noteheads and slap x-shaped noteheads

Musical notation for measure 9, featuring a mix of regular and x-shaped noteheads.

⑩

Musical notation for measure 10, featuring a mix of regular and x-shaped noteheads with a dynamic marking of *ff*.

Musical notation for measure 10, featuring a mix of regular and x-shaped noteheads with a dynamic marking of *ff*.

Musical notation for measure 11, featuring a mix of regular and x-shaped noteheads with a dynamic marking of *mf*.

⑫

Musical notation for measure 12, featuring a mix of regular and x-shaped noteheads with a dynamic marking of *p*.

Musical notation for measure 12, featuring a mix of regular and x-shaped noteheads with a dynamic marking of *pp*.

⑬ **Slower** ♩ = c.60

Musical notation for measure 13, featuring a mix of regular and x-shaped noteheads with a dynamic marking of *fff*.

\*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.

**14** *Freely, senza misura*

Each individual performer will have an assigned pitch (which may vary from the given notes depending on the number of performers). Hold the first tone as long as possible without taking a breath. After breathing, performers may begin to add swells to the pitch, breathing when necessary. Performers are encouraged to vary the duration of each iteration of the pitch and rest often so the cluster is constantly changing. The total duration of this section should last no longer than 3 minutes, but no less than 1'30".

1-11 play all chromatic tones from E $\flat$  to D $\sharp$

**15** *Moderately* ♩ = 84-92

30"

All performers start from the lowest, comfortable note and start a run (slow to fast) up the entire range of the instrument. Repeat this gesture, varying speeds and pitches throughout each run.

**16**

**17** *A tempo*