

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

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 ♩ = 84-92

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

f

⑨

play regular noteheads and slap x-shaped noteheads

⑩

ff

⑪

*div. a 2**

mf

⑫

mp *p* 2

*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.

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12-22 play all chromatic tones from F to E \flat

1-5 (top)
6-11 (bottom)

1, 2, 3 (top)
4, 5, 6, 7
8, 9, 10, 11 (bottom)

div. a 2

div. a 3

div. a 4

1, 2 (top)
3, 4, 5
6, 7, 8
9, 10, 11 (bottom)

rit.

13 Slower $\text{♩} = c.60$

div. a 3

mf

fff

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".

mp cresc. and decresc. *ad lib.*, breathe when necessary

before the next section, fade out

15 Moderately $\text{♩} = 84-92$

div. a 2

ppp

ff

pp

f

mp

pp

f

16 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.

release with conductor

ff

17 A tempo

highest note/squeak