

Full Score

Geometric Fragments No. 4

Ben Stonaker for forty-four contra clarinets

Freely, *senza misura*

overblown A \flat

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

1 - 11
EE \flat Contra-alto Clarinets

12 - 22

1 - 11
BB \flat Contrabass Clarinets

12 - 22

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

(10")

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

E \flat CaCls.
1 - 11

(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.

E \flat CaCls.
1 - 11

(1'15")

② | 3" | 42" |

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

1 - 11

E \flat CaCls.

12 - 22

mp < f Each individual should start at a comfortable volume on the pitch shown (not too soft and especially not too loudly). Hold as long and steady as possible. Try to sneak back in after taking a breath. The conductor will cue [2] only and performers will enter as they want. It is not necessary to start at the same time.

(2'00")

*Note to conductor: The score is not proportional between staff systems. The durations given may be approximated and are included in performers' parts. This means that the conductor does not necessarily need to have a stopwatch in order to precisely time the durations. Cue each individual player from the opening through rehearsal [1]. Circled numbers are rehearsal markings and cues for the entire ensemble.

Geometric Fragments No. 4 - Full Score

③ | 20" | ④ | 30" |

1 - 11
E♭ CaCls.

12 - 22

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.

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

(2'50")

⑤ | 10" |

1 - 11
E♭ CaCls.

12 - 22

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

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

any high note/squeak

(3'00")

⑥

1 - 11
E♭ CaCls.

12 - 22

B♭ CbCls. 1 - 11

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

Slowly ♩ = 54 (1-11 only)

mp

1 - 11
E♭ CaCls.

12 - 22

1 - 11
B♭ CbCls.

12 - 22

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

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.

f

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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"*

1 - 11
Eb CaClars. *ff* *dim. poco a poco* key clicks *p* *f*

12 - 22
Eb CaClars. *ff* *dim. poco a poco* key clicks *p* *f*

1 - 11
Bb CbClars. *ff* *dim. poco a poco* key clicks *p* *f*

12 - 22
Bb CbClars. *ff* *dim. poco a poco* key clicks *p* *f*

approx. 20"

1 - 11
Eb CaClars. keyclicks make as much noise as possible (without harming the instrument)

12 - 22
Eb CaClars. keyclicks make as much noise as possible (without harming the instrument)

1 - 11
Bb CbClars. keyclicks make as much noise as possible (without harming the instrument)

12 - 22
Bb CbClars. keyclicks make as much noise as possible (without harming the instrument)

8 Moderately ♩ = 84-92

gradually become more sparse and fade out

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

1 - 11
Eb CaClars. key slaps (parenthesis for open G's indicates to release all keys simultaneously) *f*

12 - 22
Eb CaClars. *f*

1 - 11
Bb CbClars. gradually become more sparse and fade out

12 - 22
Bb CbClars. gradually become more sparse and fade out

Geometric Fragments No. 4 - Full Score

9

1 - 11
E♭ CaCls.

12 - 22

1 - 11
B♭ CbCls.

12 - 22

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

f

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

f

1 - 11
E♭ CaCls.

12 - 22

1 - 11
B♭ CbCls.

12 - 22

play regular noteheads and slap x-shaped noteheads

play regular noteheads and slap x-shaped noteheads

play

mp

play

mp

10

1 - 11
E♭ CaCls.

12 - 22

1 - 11
B♭ CbCls.

12 - 22

ff

ff

ff

ff

Geometric Fragments No. 4 - Full Score

1 - 11 *div. a 2**
E♭ CaCls.

12 - 22

1 - 11
B♭ CbCls.

12 - 22

1 - 11 **11**

E♭ CaCls.

12 - 22 *div. a 2*

1 - 11 *div. a 2*

B♭ CbCls.

12 - 22 *div. a 2*

mf

1 - 11 *mp*

E♭ CaCls.

12 - 22 *mp*

1 - 11 *mp*

B♭ CbCls.

12 - 22 *mp*

p

*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.

Geometric Fragments No. 4 - Full Score

12

13 Slower ♩ = c.60

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

*For the divisi, a set of numbers is given to show the desired number of players per part. Each series of numbers starts with the lowest note. In each performer's part, the notes are assigned a number from 1-22 according to the numbers shown in the full score.

Geometric Fragments No. 4 - Full Score

15 Moderately ♩ = 84-92

1 - 11
E♭ CaCls.
12 - 22
B♭ CbCls.
12 - 22

div. a 2
ppp *ff* *pp* *f*
mf *mf*
play low notes if possible

1 - 11
E♭ CaCls.
12 - 22
B♭ CbCls.
12 - 22

pp *pp* *mp* *mp*
stagger breathe as needed
f 6 6

1 - 11
E♭ CaCls.
12 - 22
B♭ CbCls.
12 - 22

pp 6 6

Geometric Fragments No. 4 - Full Score

1 - 11
Eb CaClars. *f*

12 - 22
f

1 - 11
Bb CbClars. *f*

12 - 22

6 R L R

30"

16

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.

1 - 11
Eb CaClars. *ff*

12 - 22
ff

1 - 11
Bb CbClars. *ff*

12 - 22
ff

release with conductor

17 A tempo

1 - 11
Eb CaClars. highest note/squeak

12 - 22
highest note/squeak

1 - 11
Bb CbClars. highest note/squeak

12 - 22
highest note/squeak