

Words Without Songs

Ben Rieke

2023

for ensemble

Duration: 10:30 approx.

Program notes:

Instrumentation:

Clarinet in Bb

Trombone (with plunger and harmon mutes)

Percussion

- 2 timpani (32" and 29")
- 4 toms
- 3 Almglocken (D4, F#4, A#4)
- Tamtam
- Suspended cymbal
- Superball mallet, bow

Piano

Violin

Cello

Double Bass

This score is written at sounding pitch with the exception of the double bass.

We have an understanding that there are such things as "primary" texts (Shakespeare, the Bible, Foucault lectures, concert music scores) that are endless veins of deep wisdom to be mined by the "secondary texts" (dissertations, articles, program notes). How is this hierarchy derived? In a lecture later titled "The Order of Discourse", Foucault claims that "in every society the production of discourse is at once controlled, selected, organized and redistributed by a certain number of procedures whose role is to ward off its powers and dangers, to gain mastery over its chance events, to evade its ponderous, formidable materiality."

The discourse of a single piece of music is governed by equally murky procedures. The composer has a mental image of material that must be sculpted on the page, which must then be delivered to the performer who filters it through their own interpretive language, then played to the audience who will receive the sonic result to their own biases and tastes. Like that of the "primary" and "secondary" text, this web of dependencies is in fact nonlinear: is the performer motivated by audience response or the demands of the score? Is the audience selecting the composer? Is the notation? It is in this nonlinearity that questions of materiality hide.

Words Without Songs attempts to explicitly frame the discursive process of concert music by taking as its material the rhythmic and pitch contours of "primary texts" (though the words themselves are obviously hidden), as well as a number of vocal artifacts: whispering, shouting, grunting, weeping. If there are no questions about this material (which has little implication by itself as a relatively unaestheticized representation of text), maybe it is possible to focus on the procedures to which these are subjected to as the actual material of the piece—an analogue of the procedures by which Foucault claims that discourse is governed.

Performance notes

General:

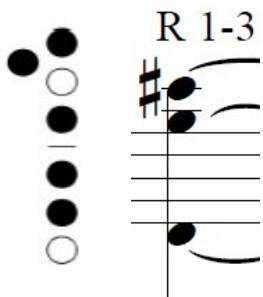
Except for the piano and percussion, square noteheads indicate a mode of playing that I will refer to as “sprechstimme”. Like the vocal technique, notes are to be played as if spoken, with normal rhythmic precision but with a generous amount of pitch indiscretion. Be sloppy with intonation and include subtle sliding artifacts in between notes (but not so much as an explicit portamento). A good way to achieve this on the string instruments would be playing with a single finger; on the trombone, a relaxing of slide precision; on the clarinet, a variety of embouchure tensions.

Other different manners of playing are described in their locations in the score and parts.

Clarinet:

Spectral multiphonics are notated with a separate staff above the written notes that indicate the relative degree of overblowing from normal (line at the bottom of the auxiliary staff) to as extreme as possible (line at the top). See Grisey's "Anubis".

There is a single multiphonic, taken from Rehfeldt's “New Directions for Clarinet”, with the following fingering and pitch:



If this multiphonic doesn't speak, the clarinetist should choose a different one at their discretion so long as it has a large possible dynamic envelope.

Trombone:

There is extensive use of the plunger and harmon mutes in this piece. A “+” indicates that the mute is fully closed and a “o” indicates that it is fully open. Arrows may be drawn between one or the other to show a closing or opening and both symbols followed by a trill line indicating to do so rapidly.

Percussion:

There are a few passages that call for the timpani to be played on the center of the skin with rapid changes of pedal in between hits to produce a muffled muttering effect. Try as much as possible to limit reverberation and focus on achieving the relative contour rather than hitting the exact pitches with the pedal. These passages are indicated in the score.

In addition to the usual implements for the listed instruments, a bass bow and superball mallet are needed. Beginning at measure 114, the timpani is to be played by scraping the superball mallet over the skin in a figure-8 pattern so as to produce a sustained sound modulated in pitch by the pedal as before. Changing the volume may introduce some deviations in pitch—these are welcomed, but try to maintain the contour of the line with the pedal as much as possible.

Piano:

Clusters are indicated by black rectangles that span the approximate length of the keyboard to strike. In the cases where they become too large to handle with hands alone, use forearms as directed in the score/part.

Strings:

s.t. s.p. m.s.t. m.s.p.: sul pont, sul tasto, molto sul tasto, molto sul pont

clb - col legno battuto

 - ricochet

Score in C

Words Without Songs

Ben Rieke

With intensity ♩ = 100

Clarinet in B \flat

Trombone

Percussion

Piano

Violin

Cello

Double Bass

pp

(w/ plunger mute)

sim. w/ mute; open on accents, otherwise covered

timpani

sempre deadstroke; rearticulate on every notehead; all pitches approximate, gliss contour more important
noteheads small only to facilitate glissando visibility

fully chromatic clusters contracting and expanding around E3; *secco*

III. *sempre*

* square noteheads = "sprechstimme" (except piano); see performance notes

6

Bb Cl.

Tbn.

Perc.

Pno.

Vln.

Vc.

D.B.

The musical score is for a piece titled "Words Without Songs - 2". It features seven instruments: Bb Clarinet, Trombone, Percussion, Piano, Violin, Viola, and Double Bass. The score is divided into four measures, numbered 6 through 9. The time signature changes from 3/4 to 4/4 between measures 7 and 8. The notation includes various musical symbols such as triplets, quintuplets, and dynamic markings like accents and slurs. The Bb Clarinet and Trombone parts are in treble and bass clefs respectively, while the Percussion, Piano, Violin, Viola, and Double Bass parts are in their respective standard clefs. The Piano part is written for both hands. The Viola part is written in bass clef. The Double Bass part is written in bass clef. The score is a complex arrangement of rhythmic patterns and melodic lines for each instrument.

10

Bb Cl.

Tbn.

Perc.

Pno.

Vln.

Vc.

D.B.

The musical score is for a piece titled "Words Without Songs - 3". It is written for a seven-piece ensemble: Bb Clarinet, Trombone, Percussion, Piano, Violin, Viola, and Double Bass. The score is in 2/4 time and consists of 10 measures. The key signature is one sharp (F#). The score includes various musical notations such as triplets, quintuplets, and dynamic markings like *p* and *pp*. The Piano part is written in a simplified style with vertical strokes. The Double Bass part includes a triplet of eighth notes in the final measure.

Words Without Songs - 4

Words Without Songs - 5

Words Without Songs - 6

28

Bb Cl.

mp *pp* *mp* *pp* *mf* *accel.*

Tbn.

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

Perc.

mf

Pno.

(clusters gradually widening)

f

Vln.

p *pp* *mf* *p* *f* *mf* *f* *mf* *f*

Vc.

mf *mf* *mfpp* *f* *fpp* *f* *fpp* *f* *fpp* *f*

D.B.

mf *mf* *mfpp* *f* *fpp* *f* *fpp* *f* *fpp* *f*

R 1-3

This musical score is for a piece titled "Words Without Songs - 7". It features seven staves: Bb Clarinet (Bb Cl.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The score begins at measure 28. The Bb Cl. part starts with a melodic line, marked *mp* and *pp*, with a crescendo leading to *mp*, then a decrescendo to *pp*, followed by a crescendo to *mf*. It includes a triplet of eighth notes and a triplet of sixteenth notes. The Tbn. part has a similar melodic line, marked *mf*, *p*, *p*, *mp*, *p*, *mf*, and *p*. It includes a triplet of eighth notes and a quintuplet of eighth notes. The Perc. part has a simple rhythmic pattern, marked *mf*. The Pno. part features clusters of notes, marked *f*, with the instruction "(clusters gradually widening)". The Vln. part has a melodic line, marked *p*, *pp*, *mf*, *p*, *f*, *mf*, *f*, *mf*, and *f*. It includes a quintuplet of eighth notes and a triplet of eighth notes. The Vc. and D.B. parts have a similar melodic line, marked *mf*, *mf*, *mfpp*, *f*, *fpp*, *f*, *fpp*, *f*, *fpp*, and *f*. The score ends with a final *f* dynamic.

33 ♩ = 180

Bb Cl. *f* *mp* *ff* *f*

Tbn. *f* *mf* *mp* *f* *mf* *f*

Perc. *f*

Pno. *ff* (use forearms) (gradually depress) Ped.

Vln. *mf* *ff* *f*

Vc. *fpp* *ff* *fpp* *ff* *ffp* *ff* *ffp* *ff* *ffp*

D.B. *fpp* *ff* *fpp* *ff* *ffp* *ff* *ffp* *ff* *ffp*

This musical score is for a piece titled "Words Without Songs - 8". It features seven staves: Bb Clarinet, Trombone, Percussion, Piano, Violin, Viola, and Double Bass. The tempo is marked as quarter note = 180. The score begins at measure 33. The Bb Clarinet part has dynamics *f*, *mp*, *ff*, and *f*. The Trombone part has dynamics *f*, *mf*, *mp*, *f*, *mf*, and *f*. The Percussion part has a dynamic of *f*. The Piano part has a dynamic of *ff* and includes a "use forearms" instruction and a "gradually depress" marking for the pedal. The Violin part has dynamics *mf*, *ff*, and *f*. The Viola and Double Bass parts have dynamics *fpp*, *ff*, *fpp*, *ff*, *ffp*, *ff*, *ffp*, *ff*, and *ffp*. The score includes various musical notations such as slurs, ties, and articulation marks.

[illegible]

42

Bb Cl.

Tbn.

Perc.

Pno.

Vln.

Vc.

D.B.

p *ppp* *p* *ppp*

(depress silently)

sost. (until indicated)

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

3 5 3 5 3 5

This musical score is for a piece titled "Words Without Songs - 10". It features a multi-measure rest of 42 measures for the Bb Clarinet. The Tuba and Percussion parts have dynamics of *p* and *ppp*. The Piano part includes a section marked "sost. (until indicated)" and a "depress silently" instruction. The Violin and Viola parts have dynamics of *p* and *mp*, with fingerings of 3 and 5. The Double Bass part has dynamics of *p* and *mp*, with fingerings of 3 and 5.

47

Bb Cl.

Tbn.

Perc.

Pno.

Vln.

Vc.

D.B.

The musical score is for a piece titled "Words Without Songs - 11". It is written for a seven-piece ensemble: Bb Clarinet, Trombone, Percussion, Piano, Violin, Viola, and Double Bass. The score begins at measure 47 and consists of 10 measures. The time signature is 4/4, and the key signature has one flat (Bb). The Bb Clarinet and Trombone parts feature long, sustained notes with dynamic markings of *p* and *ppp*. The Percussion part has a simple rhythmic pattern. The Piano part features a complex, multi-measure rest in the first measure, followed by a series of chords and single notes. The Violin and Viola parts have a melodic line with a five-measure rest in the first measure, followed by a series of chords and single notes. The Double Bass part has a simple rhythmic pattern. The score includes various dynamic markings (*p*, *mp*, *ppp*) and articulation (accents, slurs).

52 **piu mosso** ♩ = 100

Bb Cl. *p* *ppp* *mp* *p* *p* *mf* *heaving*

Tbn. *> p* *ppp* *p* *mp* *p* *p* *mf* *heaving*

Perc. *mp* *toms*

Pno. *mp* *p* *mf* (r.h. sempre loco) *sost.* *8va* *sost.* (catch low Bb's only, hold until indicated)

Vln. *p* *mp* *p* *p* *mf* *heaving*

Vc. *p* *mp* *p* *p* *mf* *heaving* (open D)

D.B. *p* *mp* *p* *p* *mf* *heaving*

56

Bb Cl.

Tbn.

Perc.

Pno.

Vln.

Vc.

D.B.

pp *p* *mf* *pp* *p* *mf*

pp *p* *mf* *pp* *p* *mf*

pp *p* *mf* *pp* *p* *mf*

pp *p* *mf* *pp* *p* *mf*

pp *p* *mf* *pp* *p* *mf*

pp *p* *mf* *pp* *p* *mf*

(8va)

(prepare again)

(sost)

sost.

This musical score is for a piece titled "Words Without Songs - 13". It features a full orchestral ensemble including Bb Clarinet, Trombone, Percussion, Piano, Violin, Viola, and Double Bass. The score is divided into two systems. The first system (measures 56-61) includes dynamics like *pp*, *p*, *mf*, and *pp*, with articulation marks such as accents and slurs. The second system (measures 62-67) includes a section for the Piano where the strings play a sustained texture, marked with *sost.* and *(sost)*. The Percussion part has a rhythmic pattern in the first system. The Violin and Viola parts have a melodic line in the first system. The Double Bass part has a melodic line in the first system. The Piano part has a complex texture in the first system. The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings.

63

Bb Cl.

Musical score for Bb Clarinet. The staff shows a melodic line with dynamic markings *pp*, *mf*, *pp*, *fp*, and *f*. The time signature changes from 4/4 to 7/8 and then to 9/16.

Tbn.

Musical score for Trombone. The staff shows a melodic line with dynamic markings *pp*, *mf*, *pp*, *fp*, and *f*. The time signature changes from 4/4 to 7/8 and then to 9/16.

Perc.

Musical score for Percussion. The staff shows a rhythmic pattern with a dynamic marking of *mf*. The time signature changes from 4/4 to 7/8 and then to 9/16.

Pno.

Musical score for Piano. The left hand plays a sustained bass line with a dynamic marking of *f*. The right hand plays a melodic line with a dynamic marking of *f*. The time signature changes from 4/4 to 7/8 and then to 9/16. Annotations include "(no longer Bb!)" and "(sost.)".

Vln.

Musical score for Violin. The staff shows a melodic line with dynamic markings *pp*, *f*, *pp*, *fp*, and *f*. The time signature changes from 4/4 to 7/8 and then to 9/16.

Vc.

Musical score for Viola. The staff shows a melodic line with dynamic markings *pp*, *f*, *pp*, *fp*, and *f*. The time signature changes from 4/4 to 7/8 and then to 9/16.

D.B.

Musical score for Double Bass. The staff shows a melodic line with dynamic markings *pp*, *f*, *pp*, *fp*, and *f*. The time signature changes from 4/4 to 7/8 and then to 9/16.

[illegible]

a tempo (♩ = 90)

69

Bb Cl. *ff* *ppp*

Tbn. *ff* *pp* *mp* *pp* harmon mute (stem in)

Perc. *f* almglocken *p*

Pno. *p*

Vln. *ff* *pp* *mp* *pp* on string s.p. → ord. → s.p.

Vc. *ff* *pp* *mp* *pp* on string s.p. → ord. → s.p.

D.B. *ff* *pp* *mp* *pp* on string s.p. → ord. → s.p.

The musical score is for a piece titled "Words Without Songs - 17". It begins at measure 69. The tempo is marked "a tempo" with a quarter note equal to 90 beats per minute. The score is written for six parts: Bb Clarinet, Trombone, Percussion, Piano, Violin, and Double Bass. The key signature has three sharps (F#, C#, G#). The time signature changes from 3/16 to 4/4 at measure 70, then to 3/4 at measure 72, and back to 4/4 at measure 74. The Bb Clarinet part starts with a fortissimo (ff) dynamic, followed by a piano (ppp) section. The Trombone part also starts with ff, then moves to pp, mp, and pp dynamics, with a "harmon mute (stem in)" instruction. The Percussion part has a forte (f) dynamic, followed by a piano (p) section with a bell (almglocken). The Piano part has a piano (p) dynamic. The Violin, Viola, and Double Bass parts all start with ff, then move to pp, mp, and pp dynamics, with "on string" and "s.p." (sul ponticello) instructions. The score ends at measure 74.

75

Bb Cl.

Tbn.

Perc.

Pno.

Vln.

Vc.

D.B.

pp *mp* *pp* *ppp* *p* *ppp* *p* *ppp* *ppp* *ppp*

s.p. *ord.* *s.p.* *s.p.* *ord.* *s.p.* *s.p.* *ord.* *s.p.*

(Ped.) (gradually release)

80

Bb Cl.

Tbn.

Perc.

Pno.

Vln.

Vc.

D.B.

remove mute

staccato accent = slightly louder than tenuto w/ staccato = slightly louder than staccato alone

p *ppp* *mp* *mp*

ord.

ord.

ord.

p *ppp* *p* *ppp* *p* *ppp*

The musical score is for a piece titled "Words Without Songs - 19". It features seven staves: Bb Clarinet (Bb Cl.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The score is written in 4/4, 3/4, and 2/4 time signatures. The Bb Clarinet part features a complex melodic line with many triplets and staccato accents. The Trombone part has a simple melodic line with a "remove mute" instruction. The Percussion part has a simple melodic line. The Piano part has a complex harmonic accompaniment with many triplets and staccato accents. The Violin, Viola, and Double Bass parts have a simple harmonic accompaniment with a "ord." instruction. The score includes various musical notations such as triplets, staccato accents, and dynamic markings (p, ppp, mp). The tempo is marked as 80.

93

Bb Cl.

Tbn.

Perc.

Pno.

Vln.

Vc.

D.B.

ppp

ppp

plunger mute

pp *mp* *pp*

(if not explicitly written down strokes, always molto legato)

ppp

p

pp

mf

pp

(if not explicitly written down strokes, always molto legato)

pp

p

mf

pp

pp

p

pp

mf

pp

ppp

98

Bb Cl. *mp*

Tbn. *pp* *mp* *pp* *p* *mp* *mf* *p* *mp* *p* *fp*

Perc. *timpani* (use pedal, deadstroke in center as before) *mp*

Pno. *mp*

Vln. *p* *mp* *f* *p* *mp* *pp* *p* *pp* *mp*

Vc. *p* *mp* *p* *f* *p* *mf* *pp*

D.B. *molto portamento* *mp*

The musical score is for a piece titled "Words Without Songs - 22". It features seven staves: Bb Clarinet, Trombone, Percussion (timpani), Piano, Violin, Viola, and Double Bass. The score is divided into four measures. The first measure is in 7/8 time, the second in 3/4, the third in 3/4, and the fourth in 4/4. The Bb Clarinet and Percussion (timpani) parts have a melodic line starting in the second measure. The Trombone part has a complex rhythmic pattern with slurs and accents. The Piano part has a simple harmonic accompaniment. The Violin and Viola parts have a more complex rhythmic pattern with slurs and accents. The Double Bass part has a simple harmonic accompaniment. The score includes various dynamic markings such as *pp*, *p*, *mp*, *f*, *mf*, and *fp*, as well as articulation marks like slurs, accents, and deadstrokes. The Double Bass part in the fourth measure is marked "molto portamento".

→ ♩ = 116
107

Bb Cl.

Tbn.

Perc.

Pno.

Vln.

Vc.

D.B.

ord, gradually to molto s.t.

ord, gradually to molto s.t.

ord, gradually to molto s.t.

f *mf* *f* *mp*

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

> p *f* *p* *ff* *p* *f* *p* *mf*

This musical score is for a piece titled "Words Without Songs - 24". It features a tempo of 116 beats per minute, indicated by a quarter note symbol. The score is written for a large ensemble, including Bb Clarinet, Trombone, Percussion, Piano, Violin, Viola, and Double Bass. The music is in 3/4 time and features a key signature of one sharp (F#). The score is divided into measures, with some measures containing triplets and quintuplets. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes performance instructions such as "ord, gradually to molto s.t." (order, gradually to molto sostenuto) and "ord, gradually to molto s.t." (order, gradually to molto sostenuto). The score is written for a large ensemble, including Bb Clarinet, Trombone, Percussion, Piano, Violin, Viola, and Double Bass. The music is in 3/4 time and features a key signature of one sharp (F#). The score is divided into measures, with some measures containing triplets and quintuplets. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes performance instructions such as "ord, gradually to molto s.t." (order, gradually to molto sostenuto) and "ord, gradually to molto s.t." (order, gradually to molto sostenuto).

rit.  ♩ = 90

112

Bb Cl. 

Tbn. 

Perc. 

(sustain with superball; deviations in pitch welcomed but maintain the contour of the line)

Pno. 

Vln. 

Vc. 

D.B. 

119

pure; non vib; molto leg.

Bb Cl.

pp

harmon mute (stem in)
pure; non vib; molto leg.

Tbn.

pp

Perc.

Pno.

ppp

Leg.

Vln.

ord. molto leg.

pp

Vc.

ord. molto leg.

pp

D.B.

ord. molto leg.

pp

126

Bb Cl. *pp*

Tbn. *pp*

Perc. *pp*

Pno. *pp* *p*

Vln. *pp*

Vc. *pp*

D.B. *pp*

accel. poco a poco

136

Bb Cl.

Tbn.

Perc.

Pno.

Vln.

Vc.

D.B.

mp pp p mp pp mp p mf p mp

mp p mp mf p mp mf p mf p mf p

pp ppp

pp ppp

pizz. arco p mp mf p pizz. arco

p mp p mf

p mp mf mp mf mp

141

Bb Cl.

Tbn.

Perc.

Pno.

Vln.

Vc.

D.B.

mf *mf* *p* *mf* *mp* *f* *mp* *f* *mf* *fp* *f* *mf*

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

(superball sustain as before)

ppp

mp *mf* *mp* *f* *f* *5* *mf* *f* *mf* *ff* *mf*

mp *f* *fp* *f* *mf* *f* *f* *f*

mf *mp* *f* *mf* *f* *fp* *f*

145 $\text{♩} = 148$

Bb Cl. ffp ff mf ffp ff

Tbn. (start slow, accelerate oscillation) f pp ff

Perc. mp f

Pno. *inane* *sempre staccato* mp 5 3 3

Vln. ff mf ff mf ff

Vc. ff mf ff f ff f ff

D.B. f ff 3 3 f ff

This musical score is for a piece titled "Words Without Songs - 31". It features a multi-measure rest of 145 measures, followed by a tempo change to 148 beats per minute. The score is written for a full orchestra, including Bb Clarinet, Trombone, Percussion, Piano, Violin, Viola, and Double Bass. The music is characterized by dynamic contrasts, with many passages marked *ff* (fortissimo) and *ffp* (fortissimissimo), and some marked *mf* (mezzo-forte) or *pp* (pianissimo). The Piano part includes specific performance instructions: *inane* and *sempre staccato*. The score is divided into measures of 3/4, 3/4, and 4/4 time. The first staff (Bb Cl.) has a triplet of eighth notes, followed by a sixteenth note, then a quarter note, and a half note. The second staff (Tbn.) has a triplet of eighth notes, followed by a quarter note, and a half note. The third staff (Perc.) has a half note, followed by a quarter note, and a half note. The fourth staff (Pno.) has a half note, followed by a quarter note, and a half note. The fifth staff (Vln.) has a half note, followed by a quarter note, and a half note. The sixth staff (Vc.) has a half note, followed by a quarter note, and a half note. The seventh staff (D.B.) has a half note, followed by a quarter note, and a half note.

151

Bb Cl.

Tbn.

Perc.

Pno.

Vln.

Vc.

D.B.

The musical score for measures 151-156 is as follows:

- Bb Cl.:** Measures 151-152 are rests. Measure 153: mp triplet of eighth notes (F4, G4, A4), quarter rest, eighth note (B4), eighth note triplet (C5, B4, A4). Measure 154: p quarter rest, eighth note triplet (G4, F4, E4), eighth note (D4), eighth note triplet (C4, B3, A3). Measure 155: pp quarter rest, eighth note triplet (G3, F3, E3), eighth note (D3), eighth note triplet (C3, B2, A2). Measure 156: quarter rest, eighth note triplet (G2, F2, E2), eighth note (D2), eighth note triplet (C2, B1, A1).
- Tbn.:** Measures 151-156 are rests.
- Perc.:** Measures 151-156 are rests.
- Pno.:** Measure 151: triplet of eighth notes (F4, G4, A4), quarter rest, eighth note (B4), eighth note triplet (C5, B4, A4). Measure 152: quarter rest, eighth note triplet (G4, F4, E4), eighth note (D4), eighth note triplet (C4, B3, A3). Measure 153: quintuplet of eighth notes (F4, G4, A4, B4, C5), quarter rest, eighth note (B4), eighth note triplet (A4, G4, F4). Measure 154: quarter rest, eighth note triplet (E4, D4, C4), eighth note (B3), eighth note triplet (A3, G3, F3). Measure 155: triplet of eighth notes (E3, D3, C3), quarter rest, eighth note (B2), eighth note triplet (A2, G2, F2). Measure 156: triplet of eighth notes (E2, D2, C2), quarter rest, eighth note (B1), eighth note triplet (A1, G1, F1).
- Vln.:** Measures 151-153 are rests. Measure 154: mp eighth note triplet (F4, G4, A4), quarter rest, eighth note (B4), eighth note triplet (C5, B4, A4). Measure 155: quarter rest, eighth note triplet (G4, F4, E4), eighth note (D4), eighth note triplet (C4, B3, A3). Measure 156: quarter rest, eighth note triplet (G3, F3, E3), eighth note (D3), eighth note triplet (C3, B2, A2).
- Vc.:** Measures 151-156 are rests.
- D.B.:** Measures 151-156 are rests.

157

Bb Cl.

Tbn.

Perc.

Pno.

Vln.

Vc.

D.B.

plunger mute

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

mf *p* *mf* *p* *f*

mf *p* *mf* *p*

f *p*

f *p*

Detailed description: This is a musical score for a piece titled 'Words Without Songs - 33'. The score is written for seven instruments: Bb Clarinet (Bb Cl.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The music is in 4/4 time. The Bb Clarinet part features several triplet figures and dynamic markings of *mf*, *p*, *mp*, and *f*. The Trombone part includes a plunger mute instruction and dynamic markings of *mf*, *p*, and *f*. The Percussion part is mostly silent. The Piano part has a melodic line in the right hand with dynamic markings of *mf* and *f*. The Violin part has a melodic line with dynamic markings of *mp* and *f*. The Viola part has a melodic line with dynamic markings of *mf* and *p*. The Double Bass part has a melodic line with dynamic markings of *f* and *p*. The score is numbered 157 at the top left.

[illegible]

* Use elbow to modulate the pitch of the drum. Lower on the staff = no pressure/normal pitch; higher on the staff = max pressure/highest pitch

168

Bb Cl.

Tbn.

Perc.

Pno.

Vln.

Vc.

D.B.

fp *f* *mp* < *f* *mp* < *f* *mp*

fp *f* *f* *mp*

mf

p *sub*

fp *f* *p* *f* *mp* < *f* *mp*

fp *f* *p* *f* *mp* < *f* *mp*

fp *f* *p* *f* *mp* < *f* *mp*

all toms

8^{va}

8^{va}

174

Bb Cl.

Tbn.

Perc.

Pno.

Vln.

Vc.

D.B.

ff *mp* *ff* *mf* *ff* *f*

ff *mp* *ff* *mf* *ff* *f*

ff *f* *ff* *fp* *ff* *p*

ff *f* *ff* *fp* *ff* *p*

ff *mp* *ff* *fp* *ff* *fp* *ff*

178

Bb Cl.

Tbn.

Perc.

Pno.

Vln.

Vc.

D.B.

ff

p *fp* *ff*

f

ff

ff *mp* *ff*

ff *ff* *ff*

Tbn.

Perc.

Pno.

Vln.

Vc.

D.B.

183

Bb Cl.

Tbn.

Perc.

Pno.

Vln.

Vc.

D.B.

ff *mp* *ff* *p*

p *f* *p* *f* *p*

f *mf*

ff *mp* *ff* *p*

ff *mp* *ff* *p*

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

187

Bb Cl.

Tbn.

Perc.

Pno.

Vln.

Vc.

D.B.

f

f

mf

ff

f

f

f

f

(open mute on accents, otherwise closed, lasts until m. 197)

191

Bb Cl.

Tbn.

Perc.

Pno.

Vln.

Vc.

D.B.

195 **piu mosso** ♩ = 160

Bb Cl. *ff* *pp*

Tbn. *ff* *pp*

Perc. *f*

Pno. *ff* *pp*

Vln. *ff* *pp*

Vc. *ff* *pp*

D.B. *ff* *pp*

201

Bb Cl. *cresc. poco a poco* *mp*

Tbn. *cresc. poco a poco* *mp*

Perc. *low tom* *pp* *mp*

Pno. *cresc. poco a poco* *mp* *mf* *mp* *mf* *f*

Vln. *cresc. poco a poco* *mp*

Vc. *cresc. poco a poco* *mp*

D.B. *cresc. poco a poco* *mp*

* For all such gestures, attack a cluster with the right hand and immediately gliss downward from the top of that cluster with the left over the length of an octave or so. This should always be heard as a single event; "shouting", not articulating a distinction between attack and gliss. Pitches/cluster locations and ranges all approximate/relative.

(depress gradually) *Leod.*

Score for measures 211-215, featuring Bb Cl., Tbn., Perc., Pno., Vln., Vc., and D.B. The score includes various musical notations such as dynamics (ff, f, mf), articulation (accents, slurs), and performance instructions.

Measure 211: Bb Cl. and Tbn. play a rhythmic pattern. Perc. plays a pattern with a 5-measure rest. Pno. plays a pattern with a 5-measure rest. Vln., Vc., and D.B. play a pattern with a 3-measure rest.

Measure 212: Bb Cl. and Tbn. play a pattern. Perc. plays a pattern with a 3-measure rest. Pno. plays a pattern with a 3-measure rest. Vln., Vc., and D.B. play a pattern with a 3-measure rest.

Measure 213: Bb Cl. and Tbn. play a pattern. Perc. plays a pattern with a 3-measure rest. Pno. plays a pattern with a 3-measure rest. Vln., Vc., and D.B. play a pattern with a 3-measure rest.

Measure 214: Bb Cl. and Tbn. play a pattern. Perc. plays a pattern with a 3-measure rest. Pno. plays a pattern with a 3-measure rest. Vln., Vc., and D.B. play a pattern with a 3-measure rest.

Measure 215: Bb Cl. and Tbn. play a pattern. Perc. plays a pattern with a 3-measure rest. Pno. plays a pattern with a 3-measure rest. Vln., Vc., and D.B. play a pattern with a 3-measure rest.

Performance Instructions:

- no gliss indication = DO NOT GLISS**
- (fully depressed)**
- (continue holding)**
- (flurry of descending activity; choose strings at random)**
- (flurry of descending activity; choose strings at random)**
- (random pitches, random strings; follow the contour)**

*At 212, the conductor should stop conducting. Players should continue to feel the relative rhythmic values but may adjust their personal tempo slightly faster or slower without heeding the activity of the other players. The conductor resumes by giving the downbeat to 230 for some time after all instruments but the violin have ceased playing.

Bb Cl.

(rapid, randomly chosen pitches; follow contour)

Tbn.

Perc.

Pno.

(both forearms)

Vln.

I.

(random pitches, random strings; follow the contour)

Vc.

I.

II.

D.B.

(as before)

Words Without Songs - 45

Bb Cl.

Musical score for Bb Clarinet. The staff shows a sequence of notes with triplets and slurs. Dynamics include *fff*, *f*, *fff*, *f*, *ff*, *f*, *mf*, *f*, and *mf*. There are also markings for *fff* and *f* with slurs.

Tbn.

Musical score for Trombone. The staff shows a sequence of notes with triplets and slurs. Dynamics include *ff*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mp*, *mf*, *mp*, *mf*, *mp*, *p*, and *mp*.

Perc.

Musical score for Percussion. The staff shows a sequence of notes with slurs. Dynamics include *p*, *p*, *mf*, *p*, *pp*, *mp*, *pp*, *p*, and *pp*.

Pno.

Musical score for Piano. The staff shows a sequence of notes with slurs. Dynamics include *mf* and *mp*. A marking "(begin lifting pedal)" is present below the staff.

Vln.

Musical score for Violin. The staff shows a sequence of notes with slurs. Dynamics include *mp*, *fff*, *f*, *ff*, *f*, *mf*, and *ff*.

Vc.

Musical score for Viola. The staff shows a sequence of notes with slurs. Dynamics include *ff*, *f*, *mf*, and *mp*.

D.B.

Musical score for Double Bass. The staff shows a sequence of notes with slurs. Dynamics include *ffp*, *fff*, *f*, *mf*, and *mp*.

227 $\text{♩} = 60$ (conductor resumes)

Bb Cl. *pp* *ppp* *p*

Tbn. *pp* *ppp* *p* harmon mute (stem in)

Perc. *pp* *ppp* *pp* *f* suspended cymbal arco; place fingertips around bell

Pno. *p* *pp* *p* (fully lifted)

Vln. *ppp* *p*

Vc. *p* *pp* *ppp* *p*

D.B. *p* *pp*

The musical score is for a piece titled "Words Without Songs - 47". It is marked with a tempo of 60 beats per minute (indicated by a quarter note symbol). The score is for a full orchestra and includes parts for Bb Clarinet, Trombone, Percussion, Piano, Violin, Viola, and Double Bass. The piece is in 4/4 time. The score is divided into measures, with measure numbers 227 and 228 visible. The dynamics range from pianissimo (pp) to fortissimo (f). The percussion part includes a suspended cymbal and arco playing. The piano part includes a "fully lifted" section. The violin and viola parts have long, sustained notes. The double bass part has a triplet of eighth notes. The score is written for a conductor who resumes at measure 227.

232

Bb Cl.

Tbn.

Perc.

Pno.

Vln.

Vc.

D.B.

unexpectedly expressive;
molto portamento, rubato

abruptly cut off

ppp *ppp* *mp* *ppp*

ppp *ppp* *mp* *ppp*

pp *f*

mp

ppp *mp*

ppp *mp* *ppp*

pp *mf* *p* *mf* *f* *mp* *mf*

Detailed description: This is a musical score for a piece titled 'Words Without Songs - 48'. The score is written for six instruments: Bb Clarinet, Trombone, Percussion, Piano, Violin, and Double Bass. The music is in 4/4 time and features a variety of dynamic markings and articulations. The Bb Clarinet and Trombone parts are marked with *ppp* (pianississimo) and *mp* (mezzo-piano). The Percussion part has a *pp* (pianissimo) to *f* (forte) dynamic. The Piano part has a *mp* (mezzo-piano) marking. The Violin part has a *ppp* (pianississimo) marking. The Viola part has a *ppp* (pianississimo) marking. The Double Bass part has a *pp* (pianissimo) marking and a *mf* (mezzo-forte) marking. The score includes various musical notations such as slurs, ties, and dynamic markings. The Double Bass part includes a section marked 'unexpectedly expressive; molto portamento, rubato' and another marked 'abruptly cut off'.

236

Bb Cl.

Tbn.

Perc.

Pno.

Vln.

Vc.

D.B.

ppp *mf* *ppp*

ppp *mf* *ppp*

pp *mf* *pp*

mf

ppp *mf* *ppp*

ppp *mf* *ppp*

f *ff* *f* *ff*

240

Bb Cl.

Tbn.

Perc.

Pno.

Vln.

Vc.

D.B.

ppp *f* *ppp* *ppp* *ff* *ppp*

mp

f *ff*

f *ppp* *ppp* *ff* *ppp*

fff *f* *ff* *fff* *broken, fragmented* *clb. ord.* *5* *6*

This musical score is for a piece titled "Words Without Songs - 50". It features seven staves: Bb Clarinet, Trombone, Percussion, Piano, Violin, Viola, and Double Bass. The score is divided into two systems. The first system (measures 240-243) shows the Bb Cl. and Tbn. playing a melodic line with dynamics *ppp*, *f*, *ppp*, *ppp*, *ff*, and *ppp*. The Perc. part has a single note at measure 240 with dynamic *mp*. The Pno. part has two chords at measures 241 and 243 with dynamics *f* and *ff*. The Vln. and Vc. parts play a sustained chord with dynamics *f* and *ppp*, then *ppp* and *ff*. The D.B. part plays a complex rhythmic pattern with dynamics *fff*, *f*, *ff*, and *fff*. The second system (measures 244-247) continues the melodic line for Bb Cl. and Tbn. with dynamics *ppp*, *ff*, and *ppp*. The Vln. and Vc. parts continue with *ppp* and *ff*. The D.B. part continues with *fff*, *broken, fragmented*, *clb. ord.*, *5*, and *6*.

244

Bb Cl.

ff *ppp* *ff* *ppp* *ff*

Tbn.

ff *ppp* *ff* *ppp* *ff*

Perc.

Pno.

Vln.

ff *ppp* *ff* *ppp* *ff*

Vc.

ff *ppp* *ff* *ppp* *ff*

D.B.

The musical score is for a piece titled "Words Without Songs - 51". It is a 7-measure piece in 4/4 time. The instrumentation includes Bb Clarinet, Trombone, Percussion, Piano, Violin, Viola, and Double Bass. The Bb Clarinet and Trombone parts are identical, starting with a half note G2 (Bb) and a half note G3 (Bb), followed by a half rest, a half note G2 (Bb), and a half note G3 (Bb). The dynamics are *ff*, *ppp*, *ff*, *ppp*, and *ff*. The Percussion part has a half rest in each measure. The Piano part has a melodic line in the right hand and rests in the left hand. The melodic line consists of a half note G#2 (F#), a half note G#2 (F#), a half note G#2 (F#), a half note G#2 (F#), a half note G#2 (F#), a half note G#2 (F#), and a half note G#2 (F#). The Violin and Viola parts are identical, starting with a half note G2 (Bb) and a half note G3 (Bb), followed by a half rest, a half note G2 (Bb), and a half note G3 (Bb). The dynamics are *ff*, *ppp*, *ff*, *ppp*, and *ff*. The Double Bass part has rests throughout.