

David Bruce

GUMBOOTS

for Clarinet (Bass Clarinet) and String Quartet

(score)



RED BALLOON MUSIC

Program Note

There is a paradox in music, and indeed all art, that life-enriching works have been produced, even inspired, by conditions of tragedy, brutality and oppression. A famous example is Messiaen's *Quartet for the End of Time*, written while he was imprisoned in a prisoner of war camp. "Gumboot dancing" bears this trait. It was born out of the brutal labour conditions in South Africa under Apartheid, in which black miners were chained together and wore gumboots (wellington boots) while they worked in the flooded gold mines because it was cheaper for the owners to supply the boots than to drain the floodwater from the mine. Slapping the boots and chains was used by the workers as a form of communication, which was otherwise banned in the mine, and this later developed into a form of dance, characterized by a huge vitality and zest for life. For me this is a striking example of how something beautiful and life-enhancing can come out of something far more negative. Of course this paradox has a far simpler explanation—the resilience of the human spirit.

My *Gumboots* is in two parts of roughly equal length: the first is tender and slow, at times "yearning," at times seemingly expressing a kind of tranquillity and inner peace. The second is a complete contrast, consisting of five, ever-more-lively "gumboot dances"; often joyful and always vital.

Although there are some African music influences in the music, I don't see the piece as being specifically "about" the gumboot dancers. If anything, it could be seen as an abstract celebration of the rejuvenating power of dance, moving as it does from introspection to celebration. I would like to think, however, that the emotional journey of the piece, specifically the contrast between the two parts, will force the listener to conjecture some kind of external "meaning" to the music. The tenderness of the first part should "haunt" us as we enjoy the bustle of the second. That bustle should force us to question or re-evaluate the tranquillity of the first part. But to impose a meaning beyond that would be stepping on dangerous ground. The fact is you will choose your own meaning, hear your own story, whether I want you to or not.

—DAVID BRUCE

Performance Note

It is important that Part 2 feels like an almost continuous single movement. Therefore, the gaps between the individual dances should be as short as possible (without feeling rushed!). They should not feel like the breaks between movements, the effect should rather be something more like a wedding band that has to quickly start the next number to avoid losing the attention of the crowd.

*Gumboots was commissioned by the Carnegie Hall Corporation for
Todd Palmer and the St. Lawrence String Quartet.*

*The premiere performance was given at Zankel Hall, Carnegie Hall, on 23 October 2008,
Todd Palmer, clarinet, and the St. Lawrence String Quartet.*

GUMBOOTS

Part 1

David Bruce

Like two players playing the same melody at the same time,
but each with subtly different style, sense of embellishment, etc.

$\text{♩} = 50$ Springly use an exaggerated, slow vibrato throughout introduction.

Bass Clarinet in B \flat (Clarinet in B \flat)

pp very tender, with great melancholy, like a distant harmonica

all grace notes are very fast 'folk-like' grace notes—the note written should be fingered, but the actual pitch of the grace-note should not be allowed to speak fully.

Violin I

Violin II

Viola

pp very wispy and distant throughout the introduction

Violoncello

poco vib., molto sul tasto sempre

Bs. Cl. in B \flat

Va.

Bs. Cl. in B \flat

Va.

rall.
together in gesture, but not precisely together

poco accel.

ostinato figures sempre legato, unless marked otherwise.

Bs. Cl. in B \flat

Va.

lunga

Poco meno mosso

ppp (echo)

Bs. Cl. in B \flat

Va.

rall.

accel.

keep grace notes fast

ppp

A tempo $\text{♩} = 50$

A

37

Bs. Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

pp *p*

pp

pp

44

Bs. Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

p

sempre legato

50

Bs. Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

p *mp*

mp

p *mp*

p

p

poco

56

Bs. Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

mf

poco

pp

p

61 **B**

Bs. Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

p

p

sempre legato

p

p

66

Bs. Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

70

Bs. Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

non legato

III II III II *sim.*

75

Bs. Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

legato

non legato

sempre legato

legato

III II III II *sim.*

81

Bs. Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

f

legato

86

Bs. Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

$\text{♩} = 100$

91 **D** cross-fade with Vn. I

Bs. Cl. in B \flat

sfz > *ppp*

cross-fade with clarinet
senza vib., imitating a viol
freely, quasi-cadenza, colla parte

irregular, active tremolo

Vn. I

ppp — *p*

irregular, active tremolo

senza vib., imitating a viol.
freely, quasi-cadenza, colla parte,

Vn. II

sfz — *p*

pp — *f*

Va.

ppp

Vc.

mfpp

99

Vn. I

cresc. in and out of the texture, ad lib.

Vn. II

Va.

Vc.

105 **E**

Bs. Cl. in Bb *p*

Vn. I *p*
tr

Vn. II *p*
senza vib., imitating a viol.
freely, quasi-cadenza, colla parte

Va. *mf*
3 3 5 5

Vc. *p*

109 *pochiss.* *pochiss. rall.*

Bs. Cl. in Bb *mf*

Vn. I *mf* *pochiss.* *pp cresc. poco a poco, non troppo*

Vn. II *tr* *pochiss.* *cresc. poco a poco, non troppo*

Va. *pochiss.* *cresc. poco a poco, non troppo*
5

Vc. *pochiss.* *poco a poco cresc, non troppo*

Tempo primo ♩ = 50

114 **F**

Bs. Cl. in Bb *f full, expressive, use lip vib.* *ff*

Vn. I *mf*

Vn. II *mf*

Va. *mf*

Vc. *mf*

(emphasize the D)

126

Bs. Cl. in Bb

f

Vn. I

legato

Vn. II

legato

Va.

Vc.

132

Bs. Cl. in Bb

Vn. I

ff

mp

Vn. II

ff legato

mp

Va.

ff

mp legato

Vc.

ff

mp

139

Cl. in Bb

Bs. Cl. in Bb

f

Vn. I

mf

inwardly intense

legato

Vn. II

mf

legato, inwardly intense

Va.

mf

inwardly intense

Vc.

mf

inwardly intense

ossia; it is preferred that this passage be played on bass clarinet, if possible.

145 (ossia:)

Cl. in B \flat

Bs. Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

3 3 3

3 3 3

3 3 3

legato

3 3 3

0 3 3 3

3 3 3

151 H

Cl. in B \flat

Bs. Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

legato 3 3 3

mf

inwardly intense

mf

inwardly intense

mf

inwardly intense

mp

ff

ff

156

Cl. in B \flat

Bs. Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

molto

molto

molto

molto

III

IV

molto

Poco meno mosso

$\text{♩} = \text{ca. } 44$

165
Cl. in Bb
ff molto vibrato (lip), intense, full of yearning

(8)

Bs. Cl. in Bb
ff molto vibrato (lip), intense, full of yearning

Vn. I
ff

Vn. II
ff f

Va.
ff

Vc.
ff

176
Cl. in Bb
ff

(8)

Bs. Cl. in Bb
ff

Vn. I
f

Vn. II
f

Va.
f

Vc.
f

185
Cl. in Bb
f

(8)

Bs. Cl. in Bb
f

Vn. I
ff

Vn. II
ff

Va.
ff

Vc.
ff

f

195 $\text{♩} = 100$

Vn. I *mf*

Vn. II *mf*

Va. *mf colla parte, freely, senza vib., viol-like*

Vc. *mf*

201

Vn. I *mp* *dim.*

Vn. II *mp* *dim.*

Va. *mf* *colla parte, freely, quite relaxed*

Vc. *mp* *dim.*

answering cello

206

Vn. I *p*

Vn. II *p*

Va. *p* *p dolciss.*

Vc. *p* *p dolciss.*

"taking over" as solo, from viola, not rushed

212

Vn. I *pp*

Vn. II *pp*

Va. *pp*

Vc. *pp*

217

Vn. I *dim.* *p*

Vn. II *dim.*

Va. *pp* *dim.*

Vc. *pp* *dim.* *pp distant*

p becoming fainter

3 3

224

Vn. I *ppp*

Vn. II *ppp*

Va. *ppp*

Vc. *ppp* *ppp dolciss.*

230

Vn. I

Vn. II

Va.

Vc. *ppp like an echo* *dolciss.*

3 3

K **Tranquillo** $\text{♩} = 76$

237

Vn. I (*)

Vn. II (*)

Va. *pppp*

Vc. (*)

*sul tasto, tenuto
always use open strings where poss.*

emerging from nothing, becoming only a little more than nothing

242

Vn. I

Vn. II

Va. *pp*

* Hold (if necessary) for viola (page turn spot in part).

246 Clarinet

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

ppp

swell like on a viol

ppp < >

250

Cl. in B \flat

Vn. I

Vn. II

Va.

pp dolciss.

pp dolciss.

255

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

ppp

ppp

259

Cl. in B \flat

Vn. I

Vn. II

Va.

pp

pp

263 **L**

Cl. in B \flat *ppp*

Vn. I *pp* ⁰ col legno battuto

Vn. II *pp* l.h pizz.: tap both strings with a flat finger of the left hand

Va. *ppp*

Vc. *ppp*

267 *like an echo*

Cl. in B \flat

Vn. I *pp*

Va. *ppp*

271 *fast but relaxed, still echo-tone*

Cl. in B \flat *ppp* 7

Vn. I *pp*

Vn. II *p*

Va. *ppp*

Vc. *ppp*

274 *fast as possible, before the beat*

Cl. in B \flat

Vn. I *pp*

Vn. II *pp*

Va. *ppp*

278 **M**

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

pp

sim.

III IV III II 3

282

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

pp

p

col legno battuto

as before

pizz. II III

286 **N**

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

p

290

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

pp

IV

293

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

mf

IV

(tap finger on fingerboard)

296

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

pp

poco

tremolo prestissimo

ppp

II

300

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

pp

pp

306

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

mf

pp

ppp

pp

IV

IV

(not harmonic)
8^{va}

312

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

poco

poco

ppp

ppp

ppp

III

instead of a traditional flutter tongue, articulate "tktk" as fast as possible.

Part 2

Dance 1. Angry, "with attitude"

♩ = 108

320 short, spikey, with military precision

Vn. I *ff* *mf*

Vn. II *ff*

Va. *ff*

Vc. pizz arco pizz arco pizz

ff

325 grace notes always before the beat

Cl. in Bb *ff*

Vn. I *f*

Vn. II

Va.

Vc. arco pizz * arco pizz

329 **A**

Cl. in Bb

Vn. I pizz * arco

Vn. II pizz * arco *mf*

Va. pizz * arco

Vc. arco pizz arco pizz

* don't articulate the note in parentheses

333

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

pizz arco

ff

pizz arco

arco pizz

337

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

pizz arco

ff

pizz arco

arco pizz

341

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

pizz arco

mf *flippantly*

mf

mf

mf

mf

mf

346

Cl. in B \flat

ff sub. *agressivo* *mf* sub.

Vn. I *p* *agressivo* *ff* *mf* sub.

Vn. II *p* *agressivo* *ff* *mf* sub.

Va. *p* *agressivo* *ff* *mf* sub.

Vc. *ff* *mf* sub.

351 **C** *Aggressivo*

Cl. in B \flat *ff* *p* *ff*

Vn. I *ff* *p* *ff*

Vn. II *ff* *p* *ff*

Va. *ff* arco *p* *ff*

Vc. *ff* *p* *ff*

359

Cl. in B \flat *fff* shrill *mp*

Vn. I *p* *ff* *f*

Vn. II *p* *ff* (*ff*)

Va. *p* *ff* (*ff*)

Vc. *p* *ff* *ff* pizz

365

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

p *ff* *mf*

agressivo

ff sub. aggressivo *f*

p *ff*

agressivo

p *ff*

agressivo

369

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

f

f

tr

373

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

p *mf intense* *mf intense* *mf intense* *arco* *mf intense*

flz. *poco*

F

378

Cl. in Bb

p *flz.* *mf* *flz.*

poco

Vn. I

mf

Vn. II

mf

Va.

f *mf*

Vc.

mf

383

Cl. in Bb

ff

G

Vn. I

ff

Vn. II

ff pizz. arco

Va.

ff pizz. arco

Vc.

pizz. *ff*

387

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

pizz. arco

pizz. arco

pizz. arco

390

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

pizz. arco

pizz. arco

gliss.

attacca
(if possible)

Dance 2. Presto ♩ = 208

393

Vn. I *pp* pizz. *mf* (l.h. pizz.)

Vn. II *sfz* *mf*

Va. *sfz* *mf* pizz.

Vc. *mf* pizz.

400

Vn. I *pp* arco *mf*

Vn. II *sfz* *mf* arco

Va. *sfz* *mf*

Vc. *f* *mf*

407

Cl. in Bb *ff*

Vn. I *pp* arco *sfz*

Vn. II *sfz* *sfz* pizz.

Va. *f* *sfz*

Vc. *f* *sfz*

412

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

arco

p dark, rich

poco

mf

418

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

arco

mf

poco

sffz

pizz.

424

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

arco

mf

pp

pizz.

sffz

f

431

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

p

mp

arco

pizz.

ffz

f

f

437

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

p cantabile

p cantabile

p cantabile

mf

arco

arco

arco

443

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

p

molto f

p sub.

mf like silver

f

pizz.

f

f

sul pont.

449

Cl. in B \flat

(l.h. pizz.)

Vn. I arco

(arco) *sfz*

Vn. II ord.

p *molto f* *p sub.*

Va. arco

p *molto f* *p sub.*

Vc. arco

p *molto f* *p sub.*

sul pont.

mf like silver

455

Cl. in B \flat

Vn. I pizz. arco

f *sfz*

Vn. II ord.

f *mf* *f*

Va. pizz. arco

f *mf* *f*

Vc. pizz. arco

f *mf* *f*

461

Cl. in B \flat

Vn. I

p *p* *f*

Vn. II

p *f*

Va.

p *f*

Vc.

p *f*

468

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

f *p sub.* *f* *p*

p sub. *f* *p*

p sub. *f* *p*

f *p*

476

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

f *p* *pp* *mf* *molto* *ff*

f *p* *mf* *mf* *molto* *ff*

f *p* *mf* *mf* *molto* *ff*

f *p* *mf* *mf* *molto* *ff*

482

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

mf

mf *pizz.* *f non troppo* *pizz.* *pp*

mf *pizz.* *f non troppo* *pizz.* *pp*

mf *pizz.* *f non troppo* *pizz.* *pp*

mf *pizz.* *f non troppo* *pizz.* *pp*

mf *pizz.* *f non troppo* *pizz.* *pp*

mf *pizz.* *f non troppo* *pizz.* *pp*

K

sensuous, in foreground

487

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

492

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

f

mf

497

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

f

mf

cresc.

502

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

507

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

512

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

L

f

arco

stringendo al fine

518

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

più f

arco

Detailed description: This system of music covers measures 518 to 524. The Clarinet part (Cl. in B \flat) starts with a melodic line of eighth notes, slurred in groups of five. The string parts (Vn. I, Vn. II, Va., Vc.) provide a harmonic accompaniment with similar eighth-note patterns. The dynamic marking *più f* is present in the Clarinet and Violin parts. The Viola part includes the instruction *arco* in measure 520.

(string.)

525

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

ff

Detailed description: This system covers measures 525 to 531. The Clarinet part (Cl. in B \flat) continues with the eighth-note melodic line. The string parts (Vn. I, Vn. II, Va., Vc.) maintain their accompaniment. The dynamic marking *ff* is introduced in measure 525 and continues through the system.

(string.)

532

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

Detailed description: This system covers measures 532 to 538. The Clarinet part (Cl. in B \flat) concludes with a final melodic phrase. The string parts (Vn. I, Vn. II, Va., Vc.) provide a sustained accompaniment. The key signature remains one sharp (F#) and the time signature is 4/4.

Dance 3. ♩. = 144

540 *gliss.*
Cl. in Bb *f*

Vn. I *f*

Vn. II *f*

Va. *f*

Vc. *f*

546

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

551

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

557 **M**

Cl. in B \flat

ff

Vn. I

ff

pizz.

Vn. II

Va.

Vc.

562

Cl. in B \flat

Vn. I

pizz.

Vn. II

arco

ff

Va.

Vc.

567

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

571

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

f

pizz.

gliss.

576

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

f

arco

581

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

mf

f

586

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

591

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

f

comically dying

597

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

602

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

607

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

P

pizz.

pizz.

612

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

arco

arco

618 **Q** With growing intensity to the end

Cl. in B \flat
Vn. I
Vn. II
Va.
Vc.

Musical score for measures 618-621. The score is for a woodwind and string ensemble. The woodwind part (Cl. in B \flat) starts with a *p* dynamic and increases to *f*. The string parts (Vn. I, Vn. II, Va., Vc.) also start with a *p* dynamic and increase to *f*. The strings play a rhythmic pattern of eighth notes. The woodwind part has a melodic line with some grace notes.

Cl. in B \flat
Vn. I
Vn. II
Va.
Vc.

Musical score for measures 622-626. The dynamics continue to increase. The woodwind part (Cl. in B \flat) starts with *p*, goes to *f*, and then *mf*. The string parts (Vn. I, Vn. II, Va., Vc.) start with *p*, go to *f*, then *pù.f*, and finally *mf*. The strings play a rhythmic pattern of eighth notes. The woodwind part has a melodic line with some grace notes.

Cl. in B \flat
Vn. I
Vn. II
Va.
Vc.

Musical score for measures 627-630. The dynamics reach their peak. The woodwind part (Cl. in B \flat) starts with *ff*. The string parts (Vn. I, Vn. II, Va., Vc.) start with *ff* and then *pizz.* (pizzicato). The strings play a rhythmic pattern of eighth notes. The woodwind part has a melodic line with some grace notes.

631

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

arco

mf

ff

635

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

639

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

Dance 4. Light and joyful ♩. = 144

643

Vn. I *p*

Vn. II *p*

Va. *f* pizz. pull off l.h. to strike the two open strings

Vc. *f* gliss.

650

Cl. in Bb *mp* light hearted

Vn. I

Vn. II

Va.

Vc. gliss.

656

Cl. in Bb

Vn. I

Vn. II *mf*

Va.

Vc. gliss.

662

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

f

gliss.

667 **S**

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

mf

prominent, but always under the clarinet

gliss.

672

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

gliss.

677

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

682

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

687 T

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

ff

mf pizz.

mf

f

ff

sim.

sfz sfz sfz

arco pizz.

arco pizz.

pull off l.h. to strike the open string

arco pizz.

arco (ossia: pizz.) pizz.

ff

sfz sfz sfz

sfz sfz sfz

sfz sfz sfz

III 0 II 0

694

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

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

pizz.

arco *pizz.*

sfz *sfz* *sfz* *ff*

701

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

p sub. *ff*

sfz *sfz* *sfz*

sfz *sfz* *sfz*

sfz *sfz* *sfz*

sfz *sfz* *sfz*

sfz *sfz* *sfz*

IV *III*

vo

sfz *sfz* *sfz*

707 **U** Relaxed ♩ = 96

Cl. in Bb

Vn. I

Vn. II

Vc.

arco *f*

arco *p*

pull off on to open string

mf *sim.*

(damp)

712

Cl. in B \flat

Vn. I

Vn. II

Vc.

ff

fp

717

Cl. in B \flat

Vn. I

Vn. II

Vc.

fp

722

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

p

f

p

mp

mp

arco

727

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

f

731

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

f

735

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

f

H

N

gliss.

* The main theme alternates between Clarinet and Vn. I

739 **Driving on** ♩. = 144

Vn. I *mp*

Vn. II *mp*

Va. pull off to open string

Vc. *f*

746

Cl. in B♭ *f* 3 3 3 3 3 3 3 3

Vn. I

Vn. II

Va. pizz.

Vc. *f*

751

Cl. in B♭ 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vn. I

Vn. II

Va.

Vc.

756

Cl. in B♭ 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vn. I

Vn. II

Va.

Vc.

761

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

ff

p

p

arco

mf

766

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

sfz *sfz* *sfz*

sfz *sfz* *sfz*

sfz *sfz* *sfz*

f

mf

sfz *sfz* *sfz*

771

Cl. in Bb

Vn. I

Vn. II

Va.

Vc.

pizz.

sfz *sfz* *sfz*

pizz.

ff *4* like a clucking chicken *4*

ff

sim.

omit, if
necessary

W (Stesso tempo)

778

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

sfz *sfz* *sfz* *f*

arco

p

arco

p sub.

f

mf

sim.

pull off on to open string

783

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

f

arco

788

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

ff

fp

fp

793 X

Cl. in Bb
Vn. I
Vn. II
Va.
Vc.

gliss.
f

797

Cl. in Bb
Vn. I
Vn. II
Va.
Vc.

mf
mf
mf

801

Cl. in Bb
Vn. I
Vn. II
Va.
Vc.

f

* notes in parentheses may be omitted.

805

Cl. in Bb

f

Vn. I

mf *mf* *f*

Vn. II

Va.

Vc.

mf

809

Cl. in Bb

Vn. I

mf *mf* *f*

Vn. II

Va.

Vc.

ff

813 *ossia: legato*

Cl. in Bb

f *sim.*

Vn. I

Vn. II

Va.

Vc.

f

817

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

This system contains measures 817 through 820. The music is in 4/4 time, with a key signature of one sharp (F#). The clarinet part (Cl. in B \flat) features a complex rhythmic pattern of eighth and sixteenth notes. The violin parts (Vn. I and Vn. II) play a melodic line with slurs and accents. The viola (Va.) and cello (Vc.) parts provide a harmonic foundation with steady eighth-note patterns.

821

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

This system contains measures 821 through 824. The time signature changes to 3/4. The clarinet part continues with its rhythmic motif. The violin parts play a melodic line with slurs and accents. The viola and cello parts provide a harmonic foundation with steady eighth-note patterns.

825

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

This system contains measures 825 through 828. The time signature changes to 3/4. The clarinet part continues with its rhythmic motif. The violin parts play a melodic line with slurs and accents. The viola and cello parts provide a harmonic foundation with steady eighth-note patterns.

Dance 5. Jubilante ♩ = 132

829 $2+2+3+2$

Cl. in Bb *ff*

Vn. I *ff*

Vn. II *ff*

Va. *ff*

Vc. *ff*

835 $3+3+3$

Cl. in Bb *f* really bring out all accents

Vn. I *f* really bring out all accents

Vn. II *f* really bring out all accents

Va. *f* really bring out all accents

Vc. *f* really bring out all accents

840

Cl. in Bb

Vn. I

Vn. II

Va.

845 **Y**

Cl. in B \flat

Vn. I *più f*

Vn. II *più f*

Va. *più f*

Vc. *mp sfz sfz sfz sfz sfz sfz sfz sfz sfz f*

849

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc. *mp sfz sfz sfz sfz sfz sfz sfz*

pizz., very driven, like a jazz slap bass

ff

853

Cl. in B \flat *ff*

Vn. I *ff*

Vn. II *ff*

Va. *ff*

Vc. *ff*

* quasi-tremolo: start from the written E and trill both the 2 fingers of the r.h. and the 3rd finger of the l.h. randomly and crazily to produce something like the pitches shown.

857

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc. (pizz.)

861

Vn. I

Vn. II

Va.

ff *con fuoco*

sul G

sul G

sul G

865

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

mf sub.

f

f

f

f

arco

mp *f*

* Very quickly, before the beat; the "1" of the dance must not be held up!

AA
870

Cl. in Bb
mp

Vn. I
mp *sfz sfz sfz*

Vn. II
mp *sfz sfz sfz*

Va.
mp *sfz sfz sfz*

Vc.
pizz. *mp* *sfz sfz sfz*

874

Cl. in Bb

Vn. I
f

Vn. II
f

Va.
ff

Vc.
ff

BB
878

Cl. in Bb
f *f*

Vn. I
ff

Vn. II
ff

Va.

Vc.

883 (tr) CC

Cl. in Bb *mp*

Vn. I *sfz sfz sfz* *tr* *pizz.* *mp*

Vn. II *sfz sfz sfz* *mp*

Va. *sfz sfz sfz*

Vc. (pizz.) *mp*

887

Cl. in Bb

Vn. I *arco, sul pont.* *ord.*

Vn. II *pizz.*

Va. *sul pont.* *ord.*

Vc. *mp*

891 DD

Cl. in Bb *mf*

Vn. I *f* *mf*

Vn. II *arco, sul pont.* *ord.* *f* *mf*

Va. *sul pont.* *ord.* *f* *mf*

Vc. *f* *arco* *mf* *sfz* *sfz*

895

Cl. in B \flat

cresc. poco a poco

Vn. I

cresc. poco a poco

Vn. II

cresc. poco a poco

Va.

cresc. poco a poco

Vc.

sfz sfz sfz sfz sfz sfz f sfz mp sfz sfz

cresc. poco a poco

899

Cl. in B \flat

(cresc.)

ff

Vn. I

(cresc.)

ff

Vn. II

(cresc.)

ff

Va.

(cresc.)

ff

Vc.

(cresc.) sfz sfz sfz sfz sfz sfz

pizz. ff

903

Cl. in B \flat

Vn. I

tr

Vn. II

Va.

Vc.

907 EE 2+2+3+2

Cl. in Bb *ff*

Vn. I *ff*

Vn. II *ff*

Va. *ff*

Vc. (pizz.) *ff* arco

911 *ff*

Cl. in Bb *ff*

Vn. I *ff*

Vn. II *ff*

Va. *ff*

Vc. *ff*

916 *f*

Cl. in Bb *f*

Vn. I *f*

Vn. II *f*

Va. *f*

Vc. *f*

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

920

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

924

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

928

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc.

The image displays a page of a musical score for measures 920 through 928. The score is arranged in five staves, corresponding to the instruments: Clarinet in B-flat (Cl. in B \flat), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), and Violoncello (Vc.).

Measures 920-923: The Clarinet part features a melodic line with trills and triplets. The Violin I and II parts play a rhythmic accompaniment with trills. The Viola and Violoncello parts provide a steady bass line with chords and eighth notes.

Measure 924: A dynamic marking of **FF** (fortissimo) is placed above the Clarinet staff. The Clarinet part continues with a melodic line, ending with a trill. The Violin I and II parts also feature trills. The Viola and Violoncello parts continue with their respective parts.

Measures 925-928: The Clarinet part continues with a melodic line, ending with a trill. The Violin I and II parts continue with their respective parts. The Viola and Violoncello parts continue with their respective parts.

932 quasi tremolo, as before

Cl. in B \flat *ff*

Vn. I bring out the accents *fff*

Vn. II bring out the accents

Va. bring out the accents

Vc. pizz.

935

Cl. in B \flat

Vn. I *sfz sfz sfz*

Vn. II *sfz sfz sfz*

Va. *sfz sfz sfz*

Vc. *wild f*

938

Cl. in B \flat

Vn. I

Vn. II

Va.

Vc. *ff f ff*