

ePod shuffle¹

(500 songs for quintet)

Jocelyn Campbell

¹ Adapted from the meditations of Willm'st l'm (a.k.a. I William'st ne're-4 I-am'st (a.k.a. Will-ē-l'm Rand af))

Instrumentation:

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

Percussion: Snare Drum, Bass Drum (or Floor Tom), Suspended Cymbal, Vibraphone

Violin

Viola

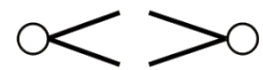
Cello


The score is written in C with the usual octave transpositions

Duration: c. 6'-7'

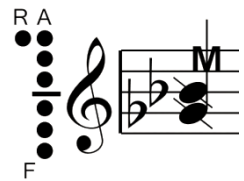
Performance notes:

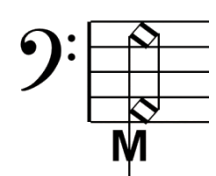
All tremolo written are unmetered and should be played as fast as possible

 From silence/into silence



 Quartertones

Clarinet (Bass Clarinet)

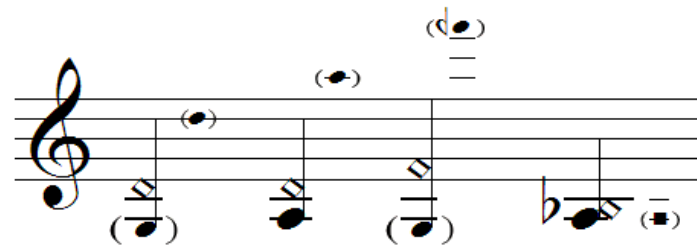
 Multiphonic with fingering: this multiphonic requires a lot of breath and very little pressure


 Indeterminate Multiphonic: preferably with a high noise content and roughly within the indicated register, the exact choice of multiphonic is up to the performer


Strings

 — —  Mute all strings with the palm of the left hand

Harmonics: both natural and artificial harmonics are used in the piece. In addition to the commonly used natural harmonic touchpoints (M3rd, P4th, P5th, 8va) more tonally unstable harmonic touchpoints are used (m2nd, m7th etc.) these 'harmonics' are notated as natural harmonics but vary in degrees of noise content. Similarly, artificial harmonics with a touchpoint of a m2nd are used at several points in the piece, this technique will produce mostly 'white noise' but with a faintly audible pitch of the fingered fundamental.



 Notehead: toneless or scratch tone, containing little-to-no pitch

 Notehead: partial scratch tone, containing some qualities of the written pitch

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1. ET vs. DT 1

3/8 ♩=80

Cl. *mf* *pp sempre*

Perc. R.H. *ppp* L.H. *p ppp*

Vln. *mp* *f mp* *mp* *mp*

Vla. *mp* *pp* *f mp* *mp* *pp* *mp*

Vc. *mp* *pp* *f mp* *mp* *pp* *mp*

poco sul pont. flautando non vib.

The musical score is arranged in five staves. The Clarinet (Cl.) staff is in treble clef with a 3/8 time signature and a tempo of 80. It features a melody starting with a trill, followed by a series of eighth notes, and then a triplet of eighth notes. The Percussion (Perc.) staff shows a right-hand (R.H.) part with brush strokes and a left-hand (L.H.) part with bass drum or floor tom strokes, including triplet patterns. The Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) staves are in treble, alto, and bass clefs respectively. They all play a similar melodic line, often with trills and dynamic markings. The woodwinds and strings play in unison or with slight variations in dynamics and articulation.

* Adapted from the meditations of Willm'st l'm (a.k.a. I William'st ne're-4 I-am'st (a.k.a. Will-ē-l'm Rand af))

9

Cl. *tr*

Perc. *p* *ppp* *mf* *ppp*

Vln. *mp* *mf* *pp* *mp* *mf* *mp* *pp*

Vla. *mp* *mf* *mp* *mf* *mp* *pp*

Vc. *mp* *mf* *mp* *pp* *mf* *mp*

17

Cl. *tr*

Perc. *mf* *ppp* *pp*

Vln. *mp: f* *f mp* *mf* *mp* *p* *pp*

Vla. *mp: f* *f mp* *mf* *mp* *p* *pp*

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

sul III.

2. anti-music 2

26 $\frac{3}{4}$ $\text{♩} = 80$

Cl. *pp* 7 6 *long* 2 4 7 3 8 5 4 4

Perc. suspended cymbal
soft vib. sticks

Vln. *ppp*

Vla. *ppp*

Vc. *ppp*

30 $\frac{4}{4}$ 6 5 7 2 4 9 5 8

Cl. *p*

Perc.

Vln.

Vla.

Vc.

34 **5** **8** **7** **4** **4** **2** **4** **6** **5** **3** **4** **7** **7** **4** **4**

Cl.

Perc.

Vln.

Vla.

Vc.

38 **4** **4** **3** **4** **7** **6** **5** **8** **4** **4**

Cl.

Perc.

Vln.

Vla.

Vc.

3. ET vs. DT 2

42 $\frac{3}{4} = 40$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ ^{RA} _F _M

Cl. *ppp* *p*

Vib. motor on: slow soft sticks
mp *p* *pp* *ppp* *mp* *p* *pp* *ppp* *mp* *p* *pp* *ppp*

Vln. poco vib. non vib. \rightarrow molto vib. \rightarrow non vib. (ord.) \rightarrow scratch tone ord.
mp *mf* *ppp* *mp* *mf* *ppp* *mp* *mf* *f ppp*

Vla. poco vib. \rightarrow molto vib. \rightarrow poco vib. \rightarrow scratch tone
mp *mf* *mp* *mf* *mp* *mf* *f*

Vc. poco vib. \rightarrow molto vib. \rightarrow poco vib. \rightarrow scratch tone
mp *mf* *mp* *mf* *mp* *mf* *f*

*

4. ET vs. DT 2a

48 $\frac{2}{4} = 40$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Cl. p mf

Vib. *motor on: slow bow* mp mp mp mp mp mp

Vln. mp f mp f mp f mp f mp

Vla. mp f mp f mp f mp f mp

Vc. mp f mp f mp f mp f mp

Annotations: \rightarrow scratch tone, \rightarrow ord., \rightarrow scratch, \rightarrow ord.

54 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ To B. Cl.

Cl. p mf

Vib. mp mp mp mp

Vln. f mp f mp f mp ff

Vla. f mp f mp f mp ff

Vc. f mp f mp f mp ff

Annotations: \rightarrow scratch, \rightarrow ord., \rightarrow scratch, \rightarrow scratch *

6. alloy 2

92 $\frac{4}{8}$ = 66

Cl. *ppp*

motor on: slow bow (x2)

Vib. *p*

Vln. (ord.) poco vib. *mp* *p*

Vla. (ord.) poco vib. *mp* *p*

Vc. (ord.) poco vib. *p*

99 $\frac{4}{8}$

Cl. *ppp*

Vib. *p*

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

Vla. *p* *pp* *p* *mp* *p* *pp*

Vc. *p* *pp*

sul pont. non vib. *p*

ord. *p* *pp* *p*

III. *pp*

IV. *pp*

This musical score page contains five staves: Clarinet (Cl.), Vibraphone (Vib.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Cl.:** Measure 105 starts with a treble clef and a key signature of one sharp (F#). It features a melodic line with a *ppp* dynamic. Above the staff, fingerings 5, 4, and 5 are indicated for measures 105, 106, and 107 respectively. A trill is marked with a wavy line above the staff in measure 108. The staff ends with a double bar line and the instruction "To B. Cl." in the right margin.
- Vib.:** Features a melodic line with a *p* dynamic and a series of grace notes.
- Vln. and Vla.:** Both staves are marked "ord." and begin with a *mf* dynamic. They play a similar melodic line. Dynamics include *p*, *pp < mp*, and *mp*. A triplet of eighth notes is marked "sul pont." and "3" in measure 108.
- Vc.:** Features a melodic line with a *pp* dynamic and a triplet of eighth notes marked "3" in measure 108. Dynamics include *pp* and *mp*.

7. inter-static 2

112 $\frac{5}{8}$ ♩ = 80

B. Cl. *pp* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Vib. hard felt sticks motor off *mp* *Ped.* soft sticks *pp* **Ped.*

Vln. *mp* *pizz.* *arco non vib.* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Vla. *mp* *pizz.* *arco non vib.* *pp* *p: mf* *pp* *p* *pp* *p*

Vc. *pp* *non vib.* *p: mf* *pp* *p* *pp* *gliss.* *mp*

$\frac{3}{8}$ $\frac{2}{8}$ $\frac{3}{8}$

Detailed description of the musical score: The score is for a piece titled '7. inter-static 2' in 5/8 time, with a tempo of 80 beats per minute. It consists of five staves: B. Cl., Vib., Vln., Vla., and Vc. The B. Cl. part starts at measure 112 and features a series of slurs and triplets with dynamics ranging from *pp* to *p*. The Vib. part uses hard felt sticks (motor off) and soft sticks, with triplets and a **Ped.* marking. The Vln. part includes *pizz.* and *arco non vib.* markings, with triplets and dynamics from *pp* to *p*. The Vla. part also includes *pizz.* and *arco non vib.* markings, with dynamics from *pp* to *p: mf*. The Vc. part starts with *non vib.* and includes a *gliss.* marking, with dynamics from *pp* to *mp*. The score is divided into measures by vertical bar lines, and there are large numbers 3, 2, and 3 above the staff, likely indicating measure counts or groupings.

119

B. Cl.

Vib.

Vln.

Vla.

Vc.

The musical score consists of five staves. Above the B. Cl. staff, there are rhythmic markings: 3/8, 2/8, 3/8, 2/8, 3/8, 2/8, 3/8, 2/8, 3/8, 2/8. The B. Cl. staff has dynamics *p*, *pp*, *p*, *pp*, *p*, *pp*, *p*. The Vib. staff has triplets and *Ped.* markings with asterisks. The Vln. staff has dynamics *pp*, *p*, *mf*, *p*, *mf*, *pp*, *p*, *pp*, *p*, *pp* and vibrato markings. The Vla. staff has dynamics *pp*, *p*, *pp*, *p*, *pp*, *p* and glissando markings. The Vc. staff has dynamics *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*, *mp*, *pp*.

128

B. Cl. *pp* *p* *pp* *p* *pp* *p* *pp* *mp* long

Vib. *mp* *Ped.* *

Vln. *p* *pp* *mp* *mf* *p* *mf* *pp* *p* *pp* *mp* *pizz.*

Vla. *pp* *p* *pp* *p* *pp* *mp* *gliss.*

Vc. *p* *pp* *p* *pp* *mp* *pp*

Detailed description of the musical score: The score is for measures 128 through 134. Above the staves, there are time signatures: 2/8, 3/8, 2/8, 3/8, 2/8, 3/8, 2/8, 3/8, and 2/8. The B. Cl. part features a melodic line with dynamics ranging from *pp* to *mp*, ending with a 'long' marking. The Vib. part consists of triplet patterns with 'Ped.' markings and asterisks. The Vln. part includes dynamics from *p* to *pp* and *mf*, with 'vib.' and 'non vib.' markings. The Vla. part has dynamics from *pp* to *mp* and includes 'gliss.' markings. The Vc. part has dynamics from *p* to *pp* and *mp*.