12/2/2012
Union, NH

for Joe Annicchiarico

Note: This composition is untitled

Performance Notes

Each player should produce as clear a tone as possible; the wind instruments should utilize a straight, non-vibrato sound.

All players should use a stopwatch, or other timekeeping device, in order to coordinate parts. However, other than using the timepieces in order to execute the parts according to the following instructions, no attempt should be made to "line up," in a traditional sense; that is, each part should be executed, rhythmically, without reference to what is happening in the other parts. The general dynamic distribution should be as follows: bass, loudest, but not loud (*mf*); trumpet, clarinet, bassoon, soft (*p*); piano, very soft (*ppp*).

Bass: The bass part utilizes scordatura: I=F#2, II=D2, III=G#1, IV=E1. The bass should be amplified, if possible. The bass part consists entirely of pizzicato natural harmonics. These should be executed as cleanly as possible, and allowed to ring as long as possible (regardless of breath marks and phrase indications given in the part, which are meant to influence the manner of performance - i.e., timing, inflection, etc. - but not how long each individual sound lasts, which should be as long as possible in all cases). With this in mind, it is advisable that as much extra care be taken as possible when playing subsequent harmonics not to dampen already ringing harmonics on adjacent strings. Needless to say, some dampening is inevitable; however, the goal should be to allow each sound to resonate as much as is possible. Harmonics notated as double-, triple-, and quadruple-stops should be played as close to simultaneously as possible, but the player may "break" them for technical reasons. The part should be played freely (rubato), but with a clear resemblance to the notated rhythms. The part should not feel rushed, but nor should it feel "too slow." The part is notated on two staves: the top shows the music as it should sound, notated at pitch; the bottom shows the music as played. The notation of harmonics on the bottom staff indicates the string on which each harmonic is to be played; in the interest both of obtaining the best possible sound, as well as creating the most fluid possible performance, the player may wish to experiment with various positions for obtaining the indicated harmonics.

The bass part begins at or just after 0'00" with Section A. This is repeated as necessary (not even a single complete repetition should be needed), until 4'00", at which point the player should complete the phrase s/he is playing (phrases being delineated by breath marks), and then seamlessly move on to Section B. At 8'00" the player should complete the phrase s/he is playing and then seamlessly move on to a second playing of Section A. At 12'00" the player should complete the phrase s/he is playing and then seamlessly move on to Section C. Finally, at 15'15" the player should complete the phrase s/he is playing and then seamlessly move on to Section D. Unlike the previous Sections, Section D is not to be repeated as needed until further instructions, but to be played once, after which the piece is over.

Trumpet, Clarinet, Bassoon, and Piano: These parts consist of a single unit of music, which is to be repeated as necessary. Each part should be played freely (rubato), but with a clear resemblance to the notated rhythms. The music is to be deployed in time according to the following procedure: the player begins at the time designated for the first entrance; at the time designated to stop, the player is to complete the phrase s/he is playing (phrases being delineated by breath marks); at the point of the next entrance the player begins where s/he previously left off (that is, with the next phrase); the player then stops playing, when instructed, as described above (i.e., by completing the phrase s/he is playing). The trumpet, clarinet, and bassoon, play three times, the piano plays twice.

The bass plays the entire time, but the remaining parts play at the following times:

Trumpet:	From 3'40" to 5'00"	Clarinet:	From 3'00" to 4'20"
	From 7'20" to 8'40"		From 7'40" to 9'00"
	From 11'00" to 12'20"		From 11'20" to 12'40"
Bassoon:	From 3'20" to 4'40"	Piano:	From 4'50" to 7'10"
	From 7'00" to 8'20"		From 8'50" to 11'10"
	From 11"40" to 13'00"		

Thus, events take place according to the following timeline:

0'00": All players begin their stopwatches, and Bass begins playing Section A
3'00": Clarinet begins playing
3'20": Bassoon begins playing
3:40": Trumpet begins playing
4'00": Bass moves on the Section B
4'20": Clarinet finishes phrase and stops playing
4'40": Bassoon finishes phrase and stops playing
4'50": Piano begins playing
5'00": Trumpet finishes phrase and stops playing
7'00": Bassoon resumes playing
7'10": Piano finishes phrase and stops playing
7'20": Trumpet resumes playing
7'40": Clarinet resumes playing
8'00": Bass moves on (back) to Section A
8'20": Bassoon finishes phrase and stops playing
8'40": Trumpet finishes phrase and stops playing
8'50": Piano resumes playing
9'00": Clarinet finishes phrase and stops playing
11'00": Trumpet resumes playing
11'10": Piano finishes phrase and stops playing
11'20": Clarinet resumes playing
11'40": Bassoon resumes playing
12'00": Bass moves on to Section C
12'20": Trumpet finishes phrase and stops playing
12'40": Clarinet finishes phrase and stops playing
13'00": Bassoon finishes phrase and stops playing
15'15": Bass moves on to Section D

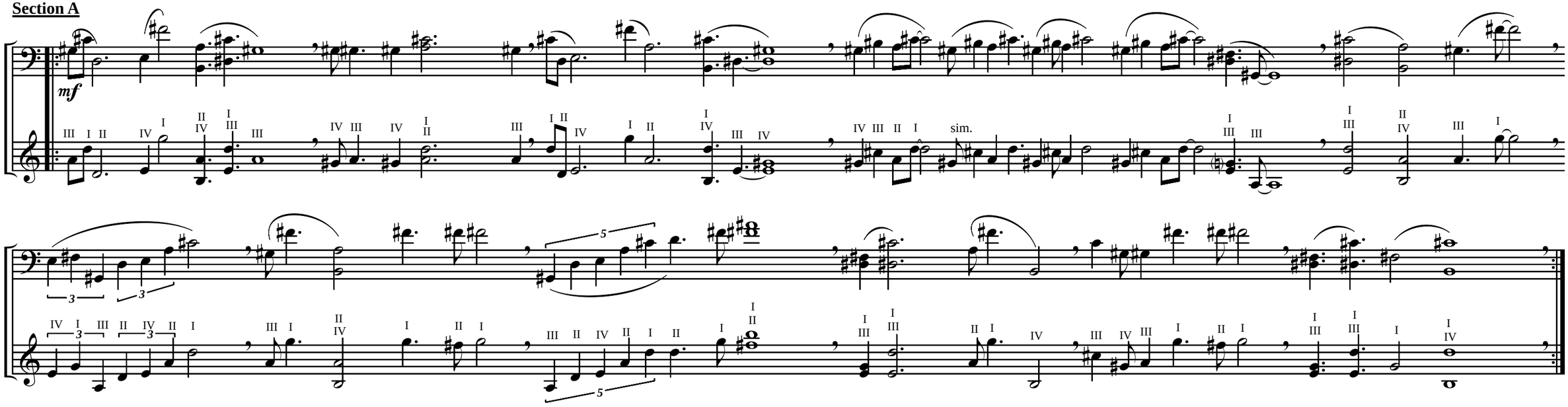
Completed on December 2, 2012,
at Union, New Hampshire.
Duration: c. 16 minutes

Bass (scordatura: I=F#2, II=D2, III=G#1, IV=E1)

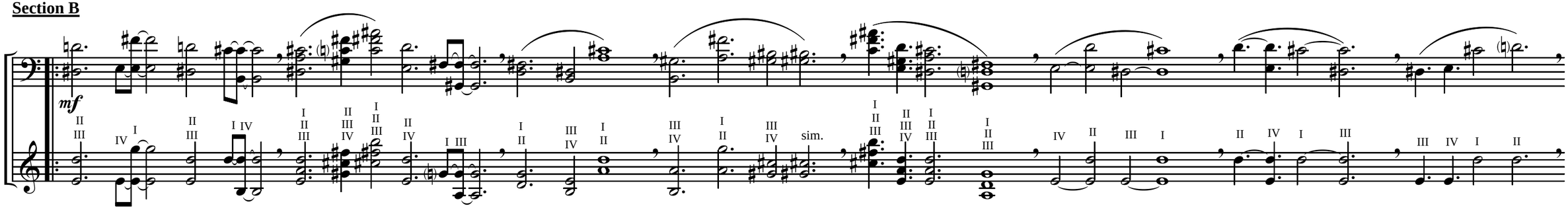
Sempre pizzicato
Sempre armonico
Sempre l.v.

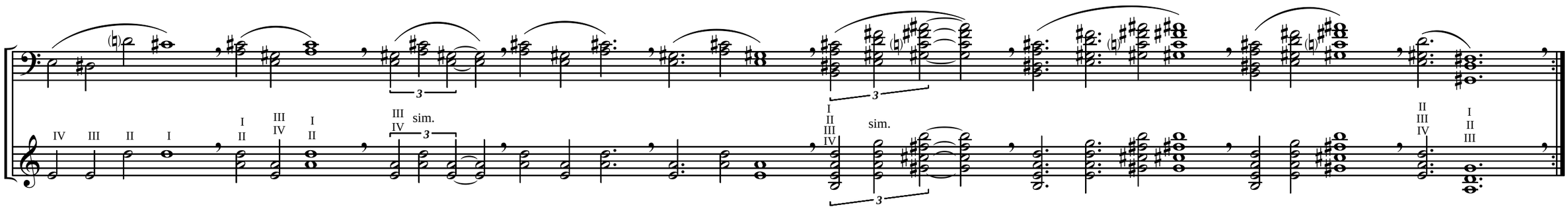
c. 54

Section A

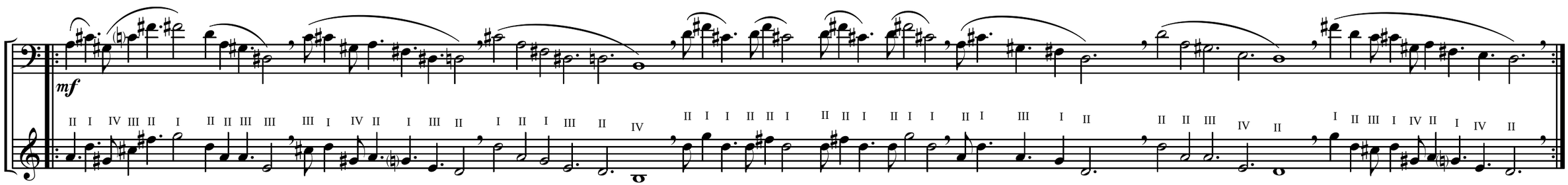


Section B

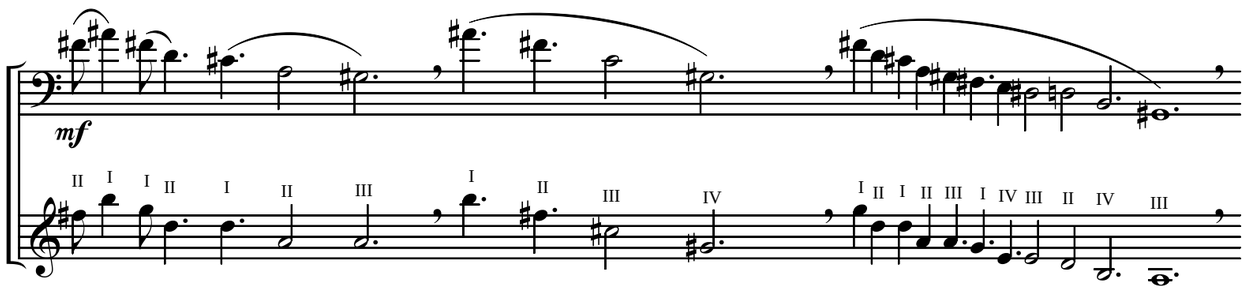




Section C



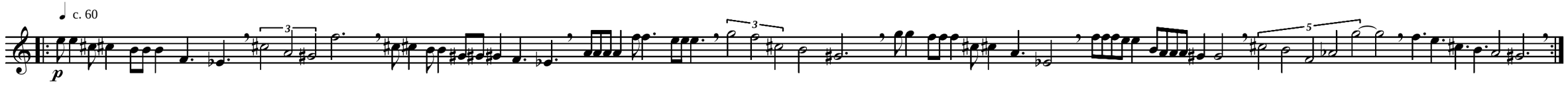
Section D



Trumpet

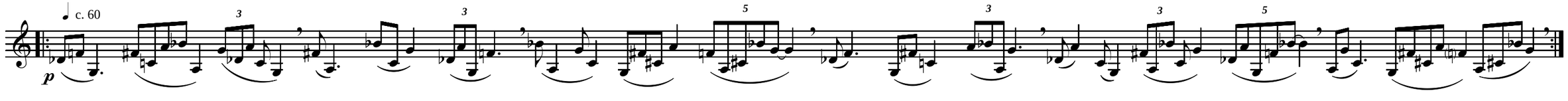
Con sordino

Sempre non vibrato



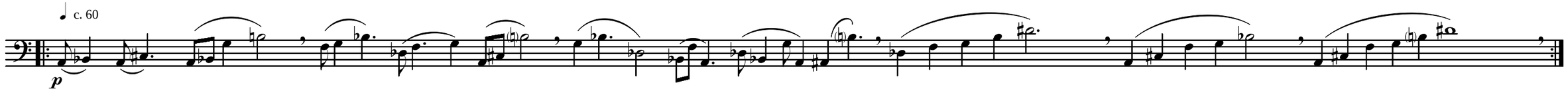
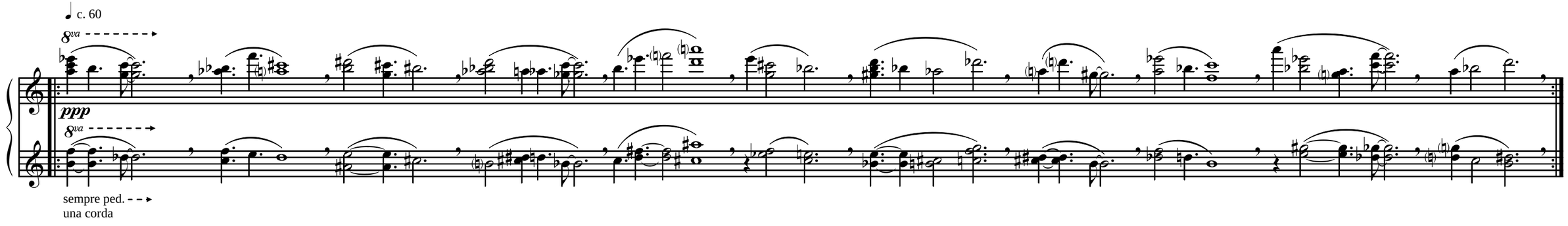
Clarinet

Sempre non vibrato



Bassoon

Sempre non vibrato



Piano