

# In Ignorance

*for* flute, clarinet, trombone, piano, violin, viola, and cello

Matthew Chamberlain | 2014 – 2016 | Buffalo, NY

## INSTRUMENTATION

Flute  
Clarinet (B $\flat$ )  
Trombone

Piano (*with noise machine*)

Violin  
Viola  
Cello ] (*with heavy practice mutes*)

## PERFORMANCE NOTES

Unless otherwise indicated, the ensemble should play *sempre sostenuto*, with absolutely no *diminuendo* at the end of sustained sounds. Sounds should always be played precisely for the indicated durations.

> > **accented rests** Where the ending of a sound should be felt with particularly great force, an accent is placed over the terminating rest. Wind players should realize this indication by abruptly stopping the air with their tongues and string players should stop their bows on the string.

*p. vib.* poco vibrato  
*n. vib.* non vibrato

## PIANO

**pedaling** All pedal depressions and releases should be audible, but soft. They will often be covered up by the rest of the ensemble, but at quieter moments in the piece, they should be just audible. Without exception, pedal changes should occur *on* the beat, never just before it.

**noise machine** The noise machine should be placed inside the piano or nearby, within the pianist's reach and out of the audience's sight. It should be set to its darkest configuration, clearly audible but soft enough not to be noticed. It must be turned on before the pieces has begun, ideally before the audience has entered the concert space, but also possibly during the applause that follows the preceding piece on the program.

## WINDS

□ **pitchless air sounds** Square note-heads indicate that the player should produce a pitchless air sound by blowing through their instrument. In such cases, the flutist should totally cover the tone hole with their mouth, the clarinetist should blow through the mouthpiece without activating the reed, and the trombonist should cover the mouthpiece with their lips without buzzing. In all such cases, a phoneme is given to indicate how each player should shape their oral cavity.

$\left[ \begin{array}{l} 4 \\ 5 \\ 6 \\ 7 \end{array} \right]$  The flutist and clarinetist should finger the indicated pitch. The trombonist should adjust their slide in accordance with the slide-position clef shown to the left. In such passages, the trombonist should always use the trigger, if possible.

■ **breathy/compromised tone** The player should produce a sound that is at least 50% air-noise, possibly more, but still definitely pitched. Each player may produce this sound however they desire, and will likely need to do so differently in different cases, depending on register, dynamic, and duration.

If, for any reason, the player cannot produce a breathy tone in a particular instance, they should seek to alter the tone's timbre in such a way as to make it feel tense, inefficiently produced, less focused, and somewhat weaker than normal.

The intonation of such notes may be less precise than normal. All are given with slashes through the note-heads.

■ A fully-filled box is given when a player should switch back to ordinary tone.

■ **coup de glotte** A small, horizontally oriented, black rectangle placed over a note-head indicates that a note should be articulated with a strong glottal attack.

**the treatment of slurs** All notes within a single slur should be produced with one continuously flowing breath. Tenuto marks within slurs indicate breath accents. Glottal articulations may also occur under slurs, but great care should be taken to maintain airflow before and after them. Unless otherwise indicated, the note that begins a slur should always be tongued.

## STRINGS

**bow positions** are always given in boxes.

MST molto sul tasto  
ST sul tasto  
ORD ordinary bow position  
PSP poco sul ponticello  
(*not overly glassy, but rather, moderately brighter than usual*)

⊕ **normal dampening** Pitches given under this indication should be stopped on the fingerboard as usual, but two additional fingers should touch the same string between the stopped note and the bridge. The resultant sound should be almost entirely unpitched.

I ⊕ **under-string dampening** Mute the indicated string with two fingers from underneath. Bow on top of the string, between the two muting fingers. The position of fingers and bow, relative to the bridge and fingerboard, may be adjusted for comfort, as long as the resultant sound is completely pitchless. For this technique, open strings are shown with square note-heads.

■ **slow bow** The player should bow a great deal more slowly than normal. If necessary, they should bow with unusually great pressure in order to produce louder dynamics, but they should never produce scratch-tone.

fb **fast bow** Every note should be played with an unusually fast bow. With **fb molto**, every articulated sound gets the entire bow. The result should feel somewhat reckless and sloppy.

⊖ **use full bow** This symbol indicates that a given note, or all of the notes beneath the given bracket, should be played within a single bow, and should use its entirety, from frog to tip or vice versa.

*The score is transposing.*  
*This piece lasts approximately 10 minutes.*

*with many thanks, for* Ensemble Linea

[♩ = 60] always earnestly, like Bruckner

**FLUTE**  
(phoneme: [o:]) toneless, with mouth covering tone-hole  
pp  
p. vib. mf (mf) f sub. f-mp f f p. vib. n. vib. ff

**CLARINET (Bb)**  
(phoneme: [o:]) toneless  
pp  
suddenly stop air with tongue  
mf f mp ppp sub. f ppp sub. f

**TROMBONE**  
(phoneme: [o:]) toneless, blowing into mouthpiece (7° position)  
p  
suddenly stop air with tongue  
f (mute tightly with hand) 3 mf

**PIANO**  
NOISE MACHINE already on  
(audible pedal:)

**VIOLIN**  
III (stop bow on string) ppp  
ST (mf) (mf) p. vib. mp  
III (IV)

**VIOLA**  
III (stop bow on string) ppp legatiss. ppp mp  
III (IV)

**CELLO**  
IV (stop bow on string) ppp legatiss. mf ORD ST p. vib. n. vib. MST f

9

FL *mp* *pp* *p* *futterly static* (*f*)

CL *p sub.* *mf* *mp* *pp sub.* *mf* *p sub.* *futterly static* (*f*) *p sub.* *vib.*

TBN *mp sub.*

PNO *pppp*

VN *mf* *mp* *mf-p* *pp* *mf* *pp sub.*

VA *f* *mp* *pp sub.* *mf* *vib.*

VC (M) *mf* *mp* *p* *mf* *pp sub.*

Annotations: p. vib., n. vib., ORD (n. vib.), PSP, MST, vib., futterly static, (*f*), *p*, *pp*, *mp*, *mf*, *mf-p*, *pp*, *pp sub.*, *pppp*, *f*, *mf*, *mf-p*, *pp*, *pp sub.*, *pp sub.*, *pp sub.*

**B**

17

FL *f* (*f*) *p* *f* *awkwardly short*

CL *ppp* *mp* *f* *mf* *f* *awkwardly short*

TBN *mf* *p* *mf sub.* *awkwardly short*

PNO *mf* *ppp* *awkwardly short*

VN *f* *mp* *f* *mp* *f* *ppp* *awkwardly short*

VA *mf sost.* *p sub.* *vib.* *ppp* *pizz.* *pppp* *p* *awkwardly short*  
(just audible over noise machine)

VC *f* *mf* *mp* *mf* *p* *f* *vib.* *ppp* *awkwardly short*

27 **C**

FL *p. vib.*  
*f* *f* *mf* *mf*

CL *f bright*  
*mf* *mp* *p sub.* *f* *ff* *mf sub.*

TBN *f* *mf* *f* *mp sub.* *f* *ff (balance clarinet)* *mf sub.*

PNO *mp* *p*

VN *PSP* *f* *ff sub.* *ff* *ORD* *f*

VA *ST arco* *f* *ff* *p. vib.* *ff* *ff* *f*

VC (M) *PSP* *f* *ff* *f* *5 mp* *ff* *f*

FL 33 *(mf)* *ff* *ff* *f* *ff* *fff* *mf* *f* *ff* *n. vib.* *vib.* *n. vib.*

CL *f-mp* *mf* *mp sub.* *mf* *f* *ff* *(ff)* *f* *ff* *(ff)* *(sharp but gentle)*

TBN *mp* *p* *mf* *mp* *p* *mp* *f* *(f)-p* *mf pale* *(sharp but gentle)*

PNO *mp* *p*

VN *PSP flaut.* *ord. (non flaut.)* *f (sharp but gentle)* *f* *ff* *ORD p. vib.* *ST n. vib.* *f* *mp* *ST* *f*

VA *ORD* *p. vib.* *n. vib. (sharp but gentle)* *PSP* *f* *f* *ff* *ST n. vib.* *f* *PST* *f* *ORD*

VC *p. vib.* *mp* *PSP ord.* *ORD p. vib.* *f* *PSP* *3* *mp* *vib.* *ST* *mf* *f*



41

FL *ff* *fff* *ff* *fff* *f*

CL *(ff)* *ff* *fff* *ff* *fff* *(fff)*

TBN *f* *f* *ff* *fff*

PNO *p* *pp* *p* *mp*

VN *ff* *fff* *(fff)*

VA (M) *ff* *mf* *ff* *fff*

VC (M) *ff* *ff* *fff*

vib. n. vib.

ORD

PST

PSP

D

**E** Totally uncoordinated *Each fermata gets the length of one bow, this duration changing depending on dynamic and technique.*

**F** [♩ = 80]

FL

CL

TBN

PNO

VN

Uncoordinated. *bowing freely*, procede to F on cue from conductor.

wait until the other strings have reached the final fermata.

(stop bow on string)

VA (M)

Uncoordinated. *each fermata gets the length of one bow, this duration changing depending on dynamic and technique.* (two phases within one bow)

wait until the other strings have reached the final fermata.

(stop bow on string)

VC (M)

Uncoordinated. *each fermata gets the length of one bow, this duration changing depending on dynamic and technique.* (two phases within one bow)

wait until the other strings have reached the final fermata.

59 [♩ = 60] banal, but good-natured

**FL**

**CL**

**TBN**

**PNO**

**VN**

**VA (M)**

**VC (M)**

**pppp**

**pppp**

toneless, blowing into mouthpiece  
breath as necessary, re-entering with a slow *crescendo dal niente*.

(phoneme:) [O:]

slide position:  $\begin{matrix} 4 & 5 \\ 6 & 7 \end{matrix}$

**ppp**

(8)-----|

**pp**

**ppp**

**pp**

**ppp**

**pp**

**ppp**

**pppp**

**pppp**

**pppp**

**pppp**

**pp**

**pp**

1 toneless, bowing freely on bridge, the 1<sup>o</sup> string muted

**ppp**

MST

(stop bow on string)

ORD bowing freely

**pppp**

**pp**

MST

(stop bow on string)

ORD bowing freely

**pppp**

**pp**

Musical score for measures 59-68. The score is in 4/4 time with a tempo of ♩ = 60. It features woodwinds (Flute, Clarinet, Trombone), piano (PNO), violin (VN), viola (VA), and cello (VC). The woodwinds play a melodic line starting in measure 59, with dynamics from pppp to ppp. The piano provides harmonic accompaniment with dynamics from pp to ppp. The strings (VN, VA, VC) play a rhythmic accompaniment, with dynamics from pppp to pp. Specific performance instructions include 'toneless, blowing into mouthpiece' for the TBN and '1 toneless, bowing freely on bridge, the 1<sup>o</sup> string muted' for the strings. A slide position of 4 5 / 6 7 is indicated for the TBN. The score includes various articulations like slurs, accents, and breath marks.

**G** utterly patient, not at all dramatic

toneless, with mouth covering tone-hole  
breath as necessary, re-entering with a slow *crescendo dal niente*

(phoneme:) o:

71

FL

CL

TBN

PNO

VN

VA

VC

*pp*

*p*

*mp*

*pppp*

*ppp*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

I  $\Phi$  (bowing freely)

II  $\Phi$  (bowing freely)

III  $\Phi$

I  $\Phi$  (bowing freely)

II  $\Phi$  (bowing freely)

III  $\Phi$

I  $\Phi$  (bowing freely)

II  $\Phi$

III  $\Phi$

I  $\Phi$  (bowing freely)

II  $\Phi$

III  $\Phi$

82

FL

CL

TBN

PNO

VN

VA

VC

toneless  
(phoneme: o:)

ko: the back of the tongue raised, providing greater air resistance.

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

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

*mf* *f*

*mp* *mf* *f*

*mp* *mf* *f*

*mp* *mf* *f*

*a* Tempo [ $\text{♩} = 60$ ] (a timely scene from Bowie's life)

93 [ $\text{♩} = 40$ ]

FL *ff* *ff* *fff* *ff* *f* *ff* *fff* *ff* *ff* *ff* *mf*

CL *ff* *fff* *ff* *f* *mf* *ff* *fff* *barely controlled*

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

PNO *pp* *ff* *fff* *ff* *fff* *pp*

VN *ff* *f* *ff* *mf* *f* *ff* *fff* *ff* *mp* *mf*

VA *ff* *mp* *fff* *mf* *f* *ff* *fff* *ff* *mp* *mf*

VC *ff* *mf* *f* *mf* *mf* *mf* *mf* *mf*

Annotations: vib., n. vib.,  $\Delta$ ,  $\square$ , PSP, ST, ORD, 3, 5, 5-7, 5-7

102

FL *n. vib.* *(vib.)* *(vib.)* *n. vib.*  
*mf* *mf* *ff (in tune w/ cl.)*

CL *mf* *ff* *mf vib.* *n. vib.*  
*f (in tune w/ flt.)*

TBN *mf* *mp* *mf* *mf* *ff sub.* *f pale*

PNO *mp* *p* *pp mp* *p mp* *p mp*  
*mp* *p* *legato*

VN *ST* *ff* *f* *mp*

VA *MST* *mf* *f* *ff* *f* *ORD vib.* *n. vib.* *ST*

VC *ST* *ff* *5* *5* *5* *mp* *ff* *5* *5* *f* *ST*

110

FL

CL

TBN

PNO

VN

VA

VC

**I**

*ff*

*ff*

*f*

*ff*

*f*

*ff*

*f*

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

(both hands: *pp* *mp* *p*)

*fff bright* *fff* *ff*

**PSP**

**ORD**



115

FL *p. vib.* *f* *n. vib.* *ff* *ff* *p*

CL *f* *f* *mp*

TBN

PNO *ff* *p* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *p* *mp*

VN *f* *mf* *p. vib.* *f* *n. vib.*

VA *f*

VC

120

FL *f-mf* *p* *mp* *p* *mp* *p* *mp* *p* *mp*

CL *f-mp* *mf* *mp* *p* *mp* *(mp)* *p* *mp* *mf*

TBN *f* *pp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*

PNO *f* *p* *pp* *mf* *pp* *f* *pp* *mf* *mp* *f* *ff* *p* *pp* *mp* *pp* *mp* *pp*

VN *ff* *sost.* *(not accented)* *mp* *mf* *mp* *mf* *mf* *p* *mf* *mp* *f*

VA *ff* *sost.* *(not accented)* *mp* *mf* *mp* *pp* *mp*

VC *ff* *p* *p* *mf* *sost.* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Annotations: PSP (n. vib.), ORD vib., n. vib., PST vib., vib., n. vib., ORD n. vib., PST

125

FL *mf p mp mf (mf) f ff fff poss. sost.!*

CL *mp mf f ff fff mf (mf) pp*

TBN *mf ff pale mp p ff sost.*

PNO *mp mf ppp*

VN *(one full bow per articulation) fb sempre* **ORD** *p mp mf fff (fb sempre)*

VA *mf mp f mf p f mp f fff poss. (fb sempre (one full bow per articulation))*

VC *p f ff mp f fff poss. (fb sempre)*

Detailed description of the musical score: This page contains measures 125 through 130 of a musical score. The instruments are Flute (FL), Clarinet (CL), Trombone (TBN), Piano (PNO), Violin (VN), Viola (VA), and Violoncello (VC). The score is written in a common time signature with a key signature of one flat. The Flute part starts with a dynamic of *mf*, followed by *p*, *mp*, *mf*, *(mf)*, *f*, *ff*, *fff poss.*, and *sost.!*. The Clarinet part starts with *mp*, *mf*, *f*, *ff*, *fff*, *mf*, *(mf)*, and *pp*. The Trombone part starts with *mf*, *ff pale*, *mp*, *p*, and *ff sost.*. The Piano part has dynamics of *mp*, *mf*, and *ppp*. The Violin part starts with *p*, *mp*, *mf*, *fff*, and *(fb sempre)*. The Viola part starts with *mf*, *mp f*, *mf p*, *f*, *mp*, *f*, *fff poss.*, and *(fb sempre (one full bow per articulation))*. The Violoncello part starts with *p*, *f*, *ff*, *mp*, *f*, *fff poss.*, and *(fb sempre)*. There are several **ORD** (Ordinary) markings in boxes above the Violin and Viola staves. The score includes various musical notations such as slurs, ties, and fingering numbers (5).

130

FL *f* *p* *f* *pppp* *p* *f*

CL *(pp)* *ff* *pppp* *p* *mf* *fff* too loud! *(not accented)*

TBN *mf*

PNO *pppp* *pp* *pppp* *ppp*

VN *ord. bow speed* *p* *mp* *pp* *pppp poss.* *molto flaut.* *fff* *(non flaut.)*

VA *ord. bow speed* *p* *mp* *pp* *pppp poss.* *molto flaut.* *(ord. bow speed)* *pp* *mf* *fff*

VC *ord. bow speed* *p* *mp* *mf* *pp* *pppp poss.* *pizz.* *pp* *p* *fff* *arco*

136

FL

CL

TBN

PNO

VN

VA

VC

**L**

The musical score consists of seven staves for different instruments: Flute (FL), Clarinet (CL), Trombone (TBN), Piano (PNO), Violin (VN), Viola (VA), and Violoncello (VC). The music is written in 2/4 time and features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include fortissimo (ff), forte (f), mezzo-forte (mf), pianissimo (pp), and mezzo-piano (mp). Performance instructions such as 'vib.' (vibrato) and 'n. vib.' (no vibrato) are present. A rehearsal mark 'L' is located at the start of measure 140. The score is divided into measures 136, 137, 138, 139, and 140.

140

FL *pp* *mf* *pp* **M**

CL *mf*

TBN *ppp* *pp* 3

PNO

NOISE MACHINE *off*

VN *p* *pp* *molto flaut.*

VA *mp* *p* *molto flaut.*

VC *p* *pp* *p* *(p!)* *not at all dramatic* *ord. bow speed. (V)* *pochiss. flaut., bowing freely*