

QUARTETO 5.1

for clarinet quartet

David Miguel

Note from the author

Quarteto 5.1 was written to four clarinets because they have a wide scale of possibilities, not only dynamic, but also textural, creating several sound platforms. It 's a piece where I approach Space – the dimension that earing can take and the different sensorial reverberations that the same music provides in different Spaces.

The unity of *Quarteto 5.1* is implicit in the different spaces by what we can call the *individual* – the one that crosses them and feels it – acquiring new faces while going through discontinuous paths, sometimes static ones, sometimes sharing them with other individuals.

The aleatory language, allied to a kind of musical theatricalization does not intend to be used only to change the interpreters from place. The concise gold is to transport the musicians to a platform where they are induced to feel the music and each space – from that moment on, it's their music and mine anymore.

On a real analysis, the interpreters start from a traditional concert position - Position 1 – to another one where they create four new spots of sound emission – Position 5. This way we get 5 possible sound sources. Then the clarinets go through the geometric figure they create within those sources, dissolving in the space they conceived.

Last, I must say that *Quarteto 5.1* is a half-opened piece – on each performance, the result is different, from there the door is opened to experimentation on the aleatory section, but it is tight about the main purpose and the musical text, then creating excellent circumstances to increase the final result.

David Miguel
Porto, May 2005

Figure 1 – Position 1

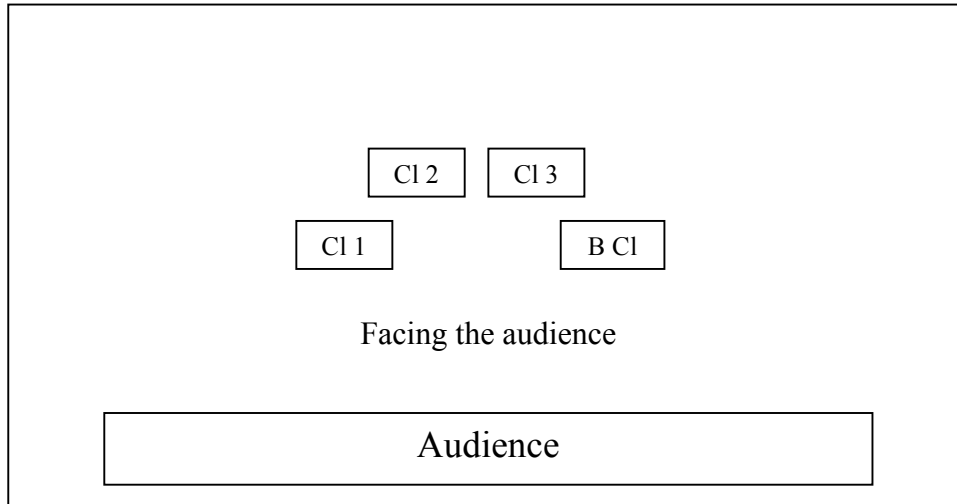


Figure 2 – Position 5

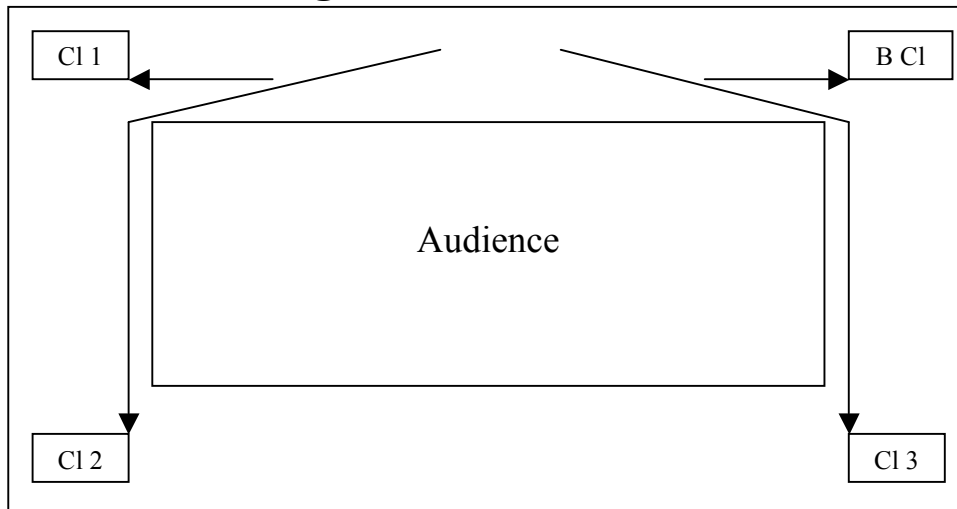
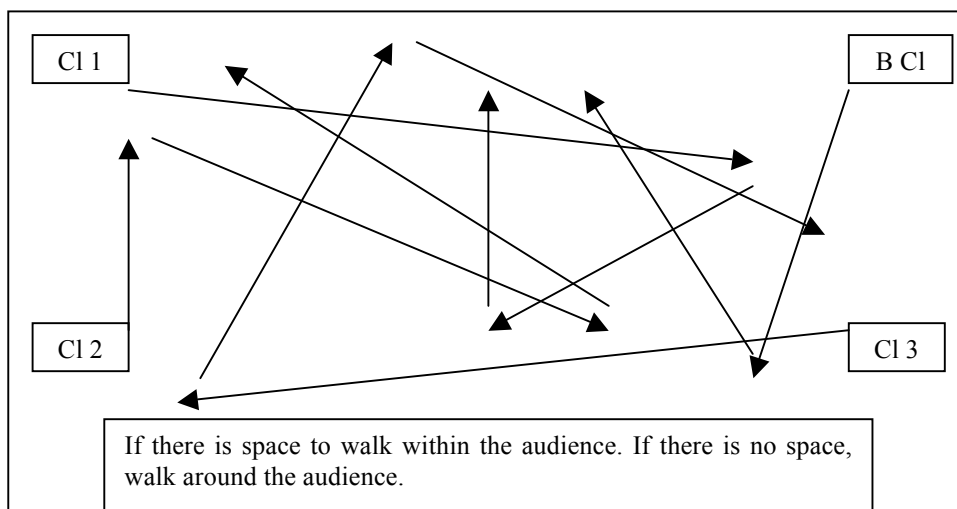


Figure 3 – Aleatory movement (example)



At position 1 e 5 the interpreters are seating and facing the music sheet.
Position 1 – pages 1 and 2; Position 5 – pages 3 and 4 of the corresponding part.

QUARTETO 5.1

DAVID MIGUEL

DISTANT

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

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

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

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



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

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

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

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

Cl. 1 *mf* *pp* *f* *ppp*

Cl. 2 *mf* *pp* *f* *ppp*

Cl. 3 *mf* *pp* *f* *ppp*

B. Cl. *mf* *pp* *f* *ppp*

Cl. 1 *p* TENSE

Cl. 2 *p* TENSE

Cl. 3 *p* TENSE

B. Cl. *pp* *mf* *pp* *mp* *p*

pp < *mf* simile *pp* < *mp* *p*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

28

♩ = 180

Cl. 1

Cl. 2

Cl. 3

B. Cl.

pp

mp

DISTANT

33

Cl. 1

Cl. 2

Cl. 3

B. Cl.

39

Cl. 1

Cl. 2

Cl. 3

B. Cl.



45

♩ = 90

Cl. 1 *mf* *p*

Cl. 2 *mf* *pp* *f* *p*

Cl. 3 *mf* *p*

B. Cl. *mf* *p*

52

Cl. 1 *p* *p* *f* *ff* *sf*

Cl. 2 *p* *f* *ff* *sf*

Cl. 3 *p* *f* *ff* *sf*

B. Cl. *p* *f* *ff* *sf*



57

TENSE

EXPRESSIVO

Cl. 1 *pp* < *mf* *simile* *mp*

Cl. 2 TENSE *pp* < *mf* *simile* *mp* ORD.

Cl. 3 TENSE *pp* < *mf* *simile* *mp* ORD.

B. Cl. TENSE *pp* < *mf* *simile* *mp* ORD.

65

Cl. 1

Cl. 2

Cl. 3

B. Cl.

un poco crescendo

un poco crescendo

un poco crescendo

70

Cl. 1

Cl. 2

Cl. 3

B. Cl.

F

ORD.

mf

mf

mf

74

Cl. 1

Cl. 2

Cl. 3

B. Cl.

mp

p

mp

mp

p

mp

p

mp

77

Cl. 1

Cl. 2

Cl. 3

B. Cl.

f *p* *mf* *p*

f *p* *mf* *p*

f *p* *mf* *p*

f *p* *mf* *p*

80

Cl. 1

Cl. 2

Cl. 3

B. Cl.

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

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

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

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

83

G

Cl. 1

Cl. 2

Cl. 3

B. Cl.

mf

mf

mf

mf

85

Cl. 1

Cl. 2

Cl. 3

B. Cl.

mf

mf

Triple bar line

Detailed description: This system contains measures 85 and 86. The music is in 2/4 time. Measure 85 starts with a treble clef and a key signature of one sharp (F#). The first two measures of 85 are in 2/4 time, and the last two are in 4/4 time. The first clarinet (Cl. 1) and second clarinet (Cl. 2) parts are marked *mf*. The third clarinet (Cl. 3) and bass clarinet (B. Cl.) parts have various dynamics. A triple bar line is present at the end of measure 86.

87

Cl. 1

Cl. 2

Cl. 3

B. Cl.

mf *f*

mf *f*

f *mf*

f *mf*

Triple bar line

Detailed description: This system contains measures 87 and 88. The music is in 4/4 time. Measure 87 starts with a treble clef and a key signature of one sharp (F#). The first two measures of 87 are in 4/4 time, and the last two are in 4/4 time. The first clarinet (Cl. 1) and second clarinet (Cl. 2) parts are marked *mf* in the first two measures and *f* in the last two. The third clarinet (Cl. 3) and bass clarinet (B. Cl.) parts have various dynamics. A triple bar line is present at the end of measure 88.

89

Cl. 1

Cl. 2

Cl. 3

B. Cl.

ff *f* *ff*

ff *f* *ff*

Detailed description: This system contains measures 89 and 90. The music is in 4/4 time. Measure 89 starts with a treble clef and a key signature of one sharp (F#). The first two measures of 89 are in 4/4 time, and the last two are in 4/4 time. The first clarinet (Cl. 1) and second clarinet (Cl. 2) parts are marked *ff* in the first two measures, *f* in the third, and *ff* in the fourth. The third clarinet (Cl. 3) and bass clarinet (B. Cl.) parts have various dynamics. A triple bar line is present at the end of measure 90.

92 *

Cl. 1
Cl. 2
Cl. 3
B. Cl.

fff *ppp*

97

Cl. 1
Cl. 2
Cl. 3
B. Cl.

mp *mf* *ppp*

$\bullet = 180$

102

Cl. 1
Cl. 2
Cl. 3
B. Cl.

p *mf* *ppp*

$\bullet = 90$ $\bullet = 180$ $\bullet = 90$

* EACH INTERPRETER SHOULD GO TO POSITION 5. PROCEED TO THE NEXT BAR ONLY WHEN EVERYONE IS SEATING AND READY TO PLAY.

105 $\bullet = 180$ I

Cl. 1: *mf* *pp* *p* *f* *p* *p* *f*

Cl. 2: *mf* *pp* *p* *f* *p* *f* *p* *f*

Cl. 3: *mf* *pp* *p* *f* *p* *f*

B. Cl.: *mf* *pp* *p* *f* *p* *f*

108

Cl. 1: *p* *f* *f* *p*

Cl. 2: *p* *f* *p* *f* *p* *f* *p*

Cl. 3: *p* *f* *p* *f* *p* *f* *p*

B. Cl.: *f* *p* *f* *p* *f* *p*

III

Cl. 1: *f* *p* *f* *p* *f* *p*

Cl. 2: *f* *p* *f* *p* *f* *p*

Cl. 3: *f* *p* *f* *p* *f* *p*

B. Cl.: *f* *p* *f* *p*

senza misura

115 (1) J

Cl. 1

Cl. 2

Cl. 3

B. Cl.

119 (3)

Cl. 1

Cl. 2

Cl. 3

B. Cl.

1 - LIFT FROM POSITION 5 AND WALK RANDOMLY ON THE STAGE ON MODERATE STEP UNTIL **M**, IN ORDER TO CREATE A DENSE SOUND THAT INVOLVES THE INTERPRETERS. THE DYNAMICS INDICATIONS

ARE SUGGESTIONS FOR EACH MOTIVE, AND SHOULD BE CREATED A $pp < f$ CRESCENDO UNTIL **N**.

BRIEF REST BETWEEN EACH REPEAT.

2 - AS FAST AS POSSIBLE.

THE NOTES SHOULD BE CLEAR.

NOT TOO MUCH LONG REST BETWEEN REPEATS.

3 - ASCENDING IMPULSE AS IN BLOCK 2.

REMAINING QUARTER NOTES SHOULD BE PLAYED LIKE THE FIRST BARS OF THE PIECE.

THE NOTE TO PLAY MUST BE ONE OF THE ASCENDING IMPULSE.

NOT MUCH LONG REST BETWEEN REPEATS.

L *senza misura*

Cl. 1
Cl. 2
Cl. 3
B. Cl.

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

M *senza misura*

Cl. 1
Cl. 2
Cl. 3
B. Cl.

simile *mf* *p*

(♩ = 180)

4 - ONCE AT THIS BLOCK, CL 1 SHOULD QUICKLY GO BACK TO POSITION 5 ON MODERATE STEP, REPEATING BLOCK 4) DURING THE PROCESS.

ONCE SITTING, KEEP PLAYING **M**, WAIT FOR EVERYONE TO GO BACK TO POSITION 5 AND PROCEED TO **N** WHEN EVERYONE IS SITTING.

5 - ONCE AT THIS BLOCK, KEEP REPEATING IT AND INTERCALATE WITH BLOCKS 1 AND 2 MEANWHILE CL 1 GOES BACK TO POSITION 5. ONCE CL 1 IS SEATED, CL 2, CL 3 AND BASS CLARINET SHOULD ALSO QUICKLY GO BACK TO POSITION 5 ON MODERATE STEP.

AS SOON AS EVERYONE IS SEATED, PROCEED TO **N**.

con misura

127 $\bullet = 180$ **N**

Cl. 1

Cl. 2

Cl. 3

B. Cl.

pp *simile* *poco a poco crescendo*

pp *simile*

pp

131

Cl. 1

Cl. 2

Cl. 3

B. Cl.

poco a poco crescendo

simile *poco a poco crescendo*

pp *simile* *poco a poco crescendo*

6 - CL 1 MUST CLEARLY SIGN THE CUE TO **N** AND MARK THE TEMPO WITH THE BODY OR THE INSTRUMENT UNTIL EVERYONE IS PLAYING.

7 - CL 2, CL 3 AND BASS CLARINET MUST PAY ATTENTION TO CL 1 CUE ON **N** AND KEEP IN TRACK OF THE BEAT UNTIL ITS ENTRANCE. STOP PLAYING BLOCK 5 ONE BAR BEFORE ITS ENTRANCE, CREATING A GRADUAL PASSAGE FROM **M** TO **N**.

134

Cl. 1

Cl. 2

Cl. 3

B. Cl.

This section of the score covers measures 134 to 137. It features four staves: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The music is written in treble clef with a key signature of one sharp (F#). The Cl. 1 part has a melodic line with slurs and accents. The Cl. 2 part has a similar melodic line with a flat (Bb) in the second measure. The Cl. 3 part has a rhythmic accompaniment of eighth notes. The B. Cl. part has a rhythmic accompaniment of eighth notes. The measures are grouped by vertical bar lines.

138

Cl. 1

Cl. 2

Cl. 3

B. Cl.

f *p*

This section of the score covers measures 138 to 141. It features the same four staves as the previous section. The music continues with similar melodic and rhythmic patterns. Dynamic markings are present: *f* (forte) and *p* (piano). The Cl. 1 part has a melodic line with slurs and accents. The Cl. 2 part has a similar melodic line with a flat (Bb) in the second measure. The Cl. 3 part has a rhythmic accompaniment of eighth notes. The B. Cl. part has a rhythmic accompaniment of eighth notes. The measures are grouped by vertical bar lines.