

Alexander Wu

March 2024

Concert Score

(intro)introintrointrointr

for flute, clarinet, accordion, piano, violin, viola, and violoncello

duration: 8'

(intro)introintrointrointr

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duration: 8'

concert score

Instrumentation

Flute (Alto Flute)

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

Accordion

Piano

Violin

Viola

Violoncello

Program Note

(intro)introintrointrointr is a poor transcription of five introductions to pieces of distinct characters that are somehow connected (by timbral, melodic, or rhythmic motives). The five introductions lead nowhere except to one another, forming a rhizome-like structure; contradictorily, a beginning and an end are derived from this structure, and a form is imposed upon the loosely related materials. With this structure, I want to capture the ephemeral excitement of starting anew along with the inexorable dread of a seemingly directionless journey.

The five pieces are "Evidence" by Thelonious Monk, "Daily Routine" by Animal Collective, *Jonchaies* by Iannis Xenakis, "One Minute" by Ryoji Ikeda, and "Apistat Commander" by Xiu Xiu.

Technical Notes

For all instruments

Dynamics in quotes ("*f*") indicate intensity rather than volume.

An arrow in an accidental alters the note by a $\frac{1}{2}$ tone (e.g., \flat means a $\frac{1}{2}$ tone flatter than the normal flat, and is thus equivalent to $\frac{2}{3}$ flat).

Flute



Air sound. Use mostly air (>90%).
Blow into the flute with the indicated vowels or consonants.



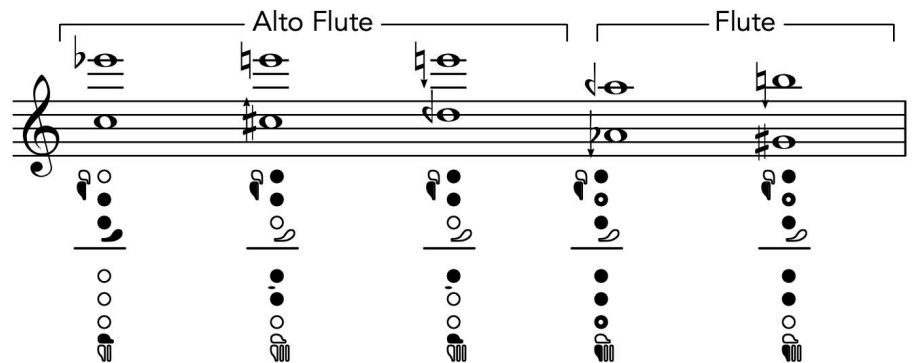
Key click (without the flute sound).
Quickly depress and release the keys.



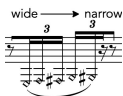
Tongue pizzicato with key click.



Multiphonics (transposed):



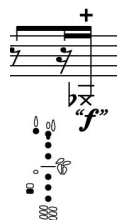
Clarinet



Air sound. Use mostly air (>90%).
Blow into the clarinet while adjusting the mouth position from wide to narrow.

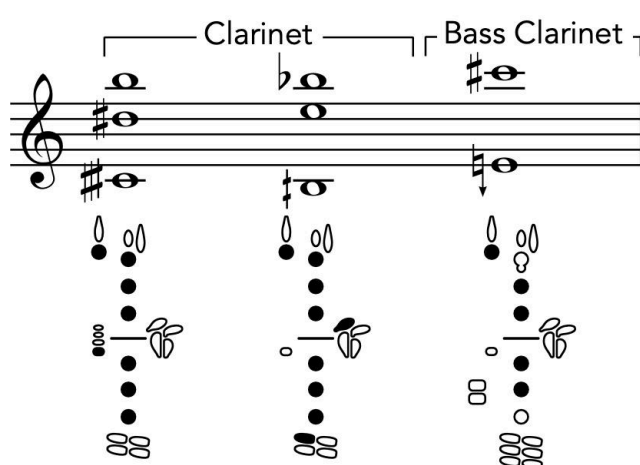


Slap tongue. Percussive, mostly unpitched.

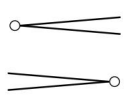


Key click (without the clarinet sound).

Multiphonics (transposed):



Accordion



With a hairpin starting from/going to niente, allow the notes to fade in/out in succession naturally.



Air sound.



Toggle the indicated register switch as loudly as possible.



Play clusters following the contour of the line.

Piano

Unless noted otherwise, use the sustain pedal sparingly.



Pluck the string.



Play the note on the keyboard while muting the strings with the other hand.



Quickly depress and release the sustain pedal loudly.



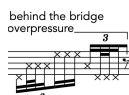
palm on strings

Hit the strings in the approximate register with palm(s). ϕ indicates muting the strings to stop them from ringing.

Strings



From left to right, the circles indicate normal fingering pressure, half pressure, and harmonic pressure.



behind the bridge overpressure.

In passages that are played behind the bridge, notes indicate strings (e.g., on the violin, a D4 indicates the 3rd string).

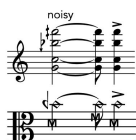


ϕ indicates muting the strings with the left hand to stop them from ringing.



pizz.
ord.
(strum like a guitar)

Strum the strings like a guitar while muting the strings with the left hand.



noisy

(viola and cello only) An "M" on the stem indicates that touching the node with harmonic pressure should produce a multiphonic. Only one string multiphonic is used in this piece. For both the viola and the cello, the node is slightly above the seventh harmonic on the C string. The desired result is noisy and unstable.

♩ = 85

Alto Flute

Clarinet in Bb

Accordion

Piano

Violin

Viola

Violoncello

Tempo: ♩ = 85

Key Signature: One sharp (F#)

Time Signature: 4/4

Performance Instructions:

- Alto Flute:** flz. (flautando), *ffp*, *ff*, *ff*, *pp*, *ff*, *mp*, *f*, *fp*
- Clarinet in Bb:** *ffp*, *ff*, *pp*, *f*, *fp*, *mp*
- Accordion:** *f*, *pp*, *pp*, *ffp*, *p*, *ff*, *p sub.*
- Piano:** (depress silently), *sf*
- Violin:** *f*, *pp*, *p*, *ff*, ord. (order), s.p. (sordando)
- Viola:** *f*, *pp*, *f*, *p*, *ff*, pizz. (pizzicato), arco (arco)
- Violoncello:** *f*, *pp*, *f*, *p*, *ff*, pizz., III (trill), 0 (natural)

6

A. Fl.

Cl.

Acc.

Pno.

Vln.

Vla.

Vc.

ff

p

ff

p

fp

ff

ffp

f

pp

ff

pp

ff

p

f

fp

p

f

fp

mf

ppp

s.p.

p

3

f

ord.

p

ff

pp

s.p.

p

3

f

0

IV

0

IV

3

0

f

p

f

p sub.

[illegible]

14

A. Fl. *ffp* (air) 5 *f* *mp* *iz* *uz*

Cl. *pp* (air) wide *3* narrow *3* *f* *mp*

Acc. (15) *p* *f* 5 *p*

Pno. *ppp* 8va

Vln. (s.p.) *pp* 8va

Vla. ord. *pp* 3 s.p. 8va

Vc. *pp* 3

18

A. Fl. *p sempre*

Cl. *p sempre*

Acc. *f*

Pno. *p sempre*

Vln. *(cresc. alone)* *ff*

Vla. *ord.* *p sempre*

Vc. *p sempre* *pizz.* *p*

5

i: → u:

f → *mp*

wide → narrow

3 3

f → *mp*

8^{va}

8^{va}

(s.p.) → ord.

0 III

0 III

22

A. Fl.

p

fff

flz. To Fl.

Cl.

p

fff

flz.

Acc.

p

fff

* let notes fade out in succession naturally

Pno.

p

mf

fff

22

Vln.

pp

non cresc.

Vla.

pizz.

p

fff

pp < *f*

arco

Vc.

fff

pp

arco

[illegible]

34

Fl.

Cl.

Acc.

Pno.

Vln.

Vla.

Vc.

flz.

arco s.t.

s.p.

ord.

(norm. prs.)

(half prs.)

s.t.

(p)

p *ff* *p* *ff* *p* *f* *p*

ff *p* *ffp* *ff* *p* *f* *p* *f*

p *f* *p* *fp* *f* *p* *f* *p* *f*

f *pp* *fp* *fp* *ff* *p* *(p)*

fp *fp* *ff* *p* *(p)*

41 02 Evidence

Fl.

Cl.

Acc.

Pno.

Vln.

Vla.

Vc.

(overblow)3

flz.

3

ppp

p

f

p

p

f

flz.

3

p

f

p

p

f

3

p

f

8va

3

p

3

8va

3

8va

3

8va

3

pizz. ord.

p

f

3

p

p

f

ord.

pizz.

3

p

3

(pizz.)

arco

pizz.

p

f

ord.

pizz.

3

p

3

arco

pizz.

p

f

3

51

Fl. *flz.* *ff* 5 3

Cl. *flz.* *ff* 5 3

Acc. *ff* *p* 5 *ff* *ff* *p* 3

Pno. 3 5 3 3 *fff* sub. 3 3 3 3

Vln. *f* > *p* *sf* *p* *sf* *p* *ffp* *jeté* 3 3 5

Vla. *f* > *p* *sf* *p* *sf* *p* *sf* *p* *ffp* *jeté* 5 5 3 3

Vc. *ffp* < *f* *ffp* < *f* *p* < *ffp* < *f* *ffp* 5 3 IV

[illegible]

[illegible]

[illegible]

62 03 Daily Routine

♩ = 58

A. Fl. **Alto Flute** (click) **f** (pizz. w/ click) **f**

B. Cl. **Bass Clarinet** (air) wide → narrow **pp** **f** **f** **mp**

Acc. (register switch sound) **p** **f** **p** **f** **p < f**

Pno. **f** **pp** (pluck)

62 ♩ = 58

Vln. s.p. **p** **ff** **p** **f**

Vla. s.t. **pp** **f**

Vc. arco s.p. **pp** **ff** **p** **f**

col legno ord. jeté

arco

[illegible]

69

A. Fl.

(click only)

(pizz. w/ click)

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

B. Cl.

wide → narrow

f *mp* *f*

Acc.

p *f* *f* *p*

bend bend bend

Pno.

on keys

mf *f* *f* palm on strings

69

Vln.

ord. *pp* < *f* pizz. arco s.t. *f*

Vla.

col legno ord. *p* *pp* arco staggered bowing w/ vc.

Vc.

col legno ord. *p* *pp* arco non vib. staggered bowing w/ vla.

Musical score for measures 73-76, featuring A. Fl., B. Cl., Acc., Pno., Vln., Vla., and Vc.

- A. Fl.:** Measures 73-76. Dynamics: *f*, *p*, *f*, *f*. Includes a triplet in measure 76.
- B. Cl.:** Measures 73-76. Dynamics: *p*, *f*, *(f)*, *mp*, *p*, *f*, *(f)*, *mp*. Includes "wide" and "narrow" markings over a five-note scale-like passage in measures 74 and 76.
- Acc.:** Measures 73-76. Dynamics: *"f"*, *f*, *f*, *"f"*, *f*. Includes an 8va marking in measure 73.
- Pno.:** Measures 73-76. Dynamics: *f*, *f*, *f*, *"f"*. Includes an 8va marking in measure 73.
- Vln.:** Measures 73-76. Dynamics: *p*, *f*, *p*, *p*, *f*. Includes a pizzicato section in measure 76.
- Vla.:** Measures 73-76. Dynamics: *mp*, *pp*.
- Vc.:** Measures 73-76. Dynamics: *mp*, *mp*. Includes "(non vib.)" and "molto vib." markings.

77

A. Fl.

B. Cl.

overblow
(approx. pitches
and rhythms)

Acc.

Pno.

Vln.

Vla.

Vc.

p *f* *p* *f* *p* *f*

p *f* (*f*) (*f*) *p* *f*

f *f* *f*

f *f* *f*

arco *f* *p* *f* *p* *f*

mp *pp* (non vib.) (non vib.)

pp (non vib.)

3 3 5 3

8va---| 8va---| 8va---| 8va

s.t.

[illegible]

83

A. Fl. *To Fl.*

B. Cl. *To Cl.*

Acc. *(8)*

Pno. *15ma* *f* *sempre* *15ma*

Vln. *p* *f* *p < f* *p < f* *p* *f* *p* *f* *p <*

Vla. *(sounding B5)* *(G5)* *(F#6)* *(D6)* *mp* *pp < mp* *pp* *p > pp* *mp* *pp* *mp* *pp* *mp*

Vc. *vib. norm.* *(sounding B4)* *(G4)* *p* *pp* *mp* *pp* *mp* *pp* *mp*

86

Fl.

Cl.

Acc.

Pno.

Vln.

Vla.

Vc.

87

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530

531

5

88

Fl. Flute

Cl. Clarinet

Acc. Accordion

Pno. Piano

Vln. Violin

Vla. Viola

Vc. Violoncello

88

increasingly sloppy and aggressive

increasingly sloppy and aggressive

[illegible]

♩ = 126

Fl.

ff ff_p ff p 3 5 5 ff_p

Cl.

ff ff_p ff 3 p ff p

Acc.

fff 3 3 3 3

Pno.

(15) 3 5 3

92

♩ = 126

Vln.

(fff) p sub. ff fff p sub.

Vla.

noisy

(fff) p sub. ff fff p sub.

Vc.

(fff) p sub. ff fff p sub.

95

Fl.

Cl.

Acc.

Pno.

Vln.

Vla.

Vc.

ff *p* *3* *ff* *f* *3* *pizz.*

3 *5* *3* *ff* *3* *p*

3 *3* *3* *3* *3* *3* *fff* *p*

(15) *3* *3* *3* *3* *3* *3* *f* *3*

f *ff* *fff* *(fff)* *fff* *p*

f *ff* *fff* *(fff)* *p*

f *ff* *fff* *(fff)* *p*

s.p.

[illegible]

[illegible]

112

Fl.

Cl.

Acc.

Pno.

Vln.

Vla.

Vc.

pp *f* *p* *ff* *ffp* *ff* *p* *3*

f *p* *ff* *ffp* *ff* *3* *3* *p*

p sub. *fp* *f* *3* *5* *8* *3*

15ma *3 (f)* *fff* *15ma* *p* *8* *fff* (approx. 18-22 notes)

(half prs.) arco s.p. ord. (norm. prs.) *ff* *fff* *p sub.* *ff*

arco s.p. ord. *ff* *fff* *p sub.* *ff*

arco *p* *3* *3* *fff* *p sub.* *ff* *fff*

WU, (intro) intro intro intro intro (Concert Score)

117

Fl.

5 5 *ffp* *ff* *p* 3 *ff* *fff* *ff*

Cl.

ff *p* 3 5 3 *ff* *fff* *ff*

flz.

Acc.

3 7 5 3 3 5 10 10

Pno.

(15) *p* 8 *fff* 2 2

Vln.

fff *p sub.* *f* *ff* *fff* *f*

Vla.

fff *p sub.* *f* *ff* *fff* *f*

Vc.

p sub. *f* *ff* *fff* *f*

121

Fl.

Cl.

Acc.

Pno.

Vln.

Vla.

Vc.

flz.

fff

fff

fff sempre
as fast as possible

(15)

(palms on strings)

fff

125

3 (ord.)

3 (ord.)

(ord.) s.p. ord.

126

Fl.

Cl.

mp

fff

flz.

flz.

Acc.

mp

fff

Pno.

(palms on strings)

on keys

15^{ma}

15^{ma}

senza ped.

Vln.

ord.

s.p.

Vla.

ord.

s.p.

Vc.

ord.

s.p.

Detailed description of the musical score: The score is for a concert band or orchestra. It features seven staves: Flute (Fl.), Clarinet (Cl.), Accordion (Acc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The music is in 4/4 time. The Flute and Clarinet parts have a fortissimo (fff) dynamic and a flautando (flz.) marking. The Accordion part has a mezzo-piano (mp) dynamic and a fortissimo (fff) dynamic. The Piano part has a section marked 'palms on strings' and another marked 'on keys'. The Violin, Viola, and Violoncello parts have markings for 'ord.' (order) and 's.p.' (soprano). The score is numbered 126 at the top left.

132

Fl.

Cl.

mp

fff

flz.

flz.

flz.

Acc.

mp

fff

Pno.

palms on strings

on keys

15^{ma}

fff

senza ped.

15^{ma}

palms on strings

Vln.

ord.

s.p.

Vla.

ord.

s.p.

Vc.

ord.

s.p.

ord.

s.p.

ord.

s.p.

139

Fl.

Cl.

mp *fff*

flz.

Acc.

mp *fff*

Pno.

on keys

15^{ma}

senza ped.

(*fff* sempre)

15^{ma}

(senza ped.)

Vln.

ord. → s.p.

Vla.

ord. → s.p.

Vc.

ord. → s.p.

147

Fl.

flz.

3 *ff*

To A. Fl.

3 *f* \rightarrow *pp*

Cl.

flz.

3 *ff*

To B. Cl.

f \rightarrow *pp*

Acc.

f 3

f

8va

8va

Pno.

15ma

in both hands, gradually include more notes within the outer notes until chromatic clusters are formed

15ma

(senza ped.)

p

3

Vln.

col legno ord. jeté

f 7

arco

3 *p*

Vla.

col legno ord. jeté

f 7

arco

p

Vc.

ord.

3 *p*

155 05 One Minute

♩ = 60

160 Alto Flute

A. Fl.

B. Cl.

Bass Clarinet

(open slap)

ff 3 *fp*

f *tf* *k* *t* *t* *k* *t* *t* *t* *t* *t* *k* *t*

Acc.

f *p* <

(8) *8va* *8va* *8va* *8va*

Pno.

p *f*

palms on strings

3

155

♩ = 60

160

Vln.

Vla.

Vc.

behind the bridge overpressure.

ord.

behind the bridge overpressure.

overpressure.

IV

f *f* *f*

6 3 3 3

[illegible]

170

A. Fl.

B. Cl.

Acc.

Pno.

Vln.

Vla.

Vc.

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176 06 Apistat Commander

♩ = 140

(pizz. w/ click)

(click)

A. Fl.

B. Cl.

Acc.

Pno.

(low C: key click with the first fingering diagram;
high C: key click with the second fingering diagram)

(palm mute)

f sempre

176
♩ = 140behind the bridge
overpressurepizz.
ord.
(strum like a guitar)

Vln.

Vla.

Vc.

behind the bridge
overpressure

behind the bridge
overpressure

pizz.
ord.
(strum like a guitar)

pizz.
ord.
(strum like a guitar)

182

A. Fl.

B. Cl.

Acc.

Pno.

Vln.

Vla.

Vc.

behind the bridge overpressure

col legno jeté (still behind the bridge)

pizz. ord. (strum like a guitar)