

Well Mr Kafka, I'm sitting.

pour ensemble "le quiproquo", strasbourg

Rudiger Meyer 1999

Duration: c. 15'

A

$\text{♩} = 176$

B \flat Clarinet I

B \flat Clarinet II

Marimba

Violoncello

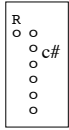
B

The musical score is divided into four staves. The top two staves are for B♭ Clarinet I and B♭ Clarinet II, both starting at measure 10. The B♭ Cl. I staff features a melodic line with triplets and dynamic markings of *mf*, *f mp*, *f mp*, *f mp*, *mf*, *p*, and *mf*. The B♭ Cl. II staff follows a similar pattern with dynamic markings of *mf*, *mp*, *f*, *mf*, *p*, and *mf*. The Mellophone (Mrmb.) staff consists of two parts: a treble clef part starting at measure 10 with a *p* dynamic, and a bass clef part starting at measure 10 with a *mp* dynamic. The Violin (Vlc.) staff starts at measure 10 with a *pp* dynamic and features a melodic line with quintuplets and a quartet, with dynamic markings of *pp*, *pp*, *pp*, *pp*, *pp*, and *pp*.

B^b Cl. I
 B^b Cl. II
 Mrm. b.
 Vlc.

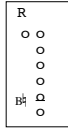
Musical score for B^b Clarinet I and II, Mromatic Bass (Mrm. b.), and Violin (Vlc.). The score is divided into three systems, starting at measure 19. The B^b Clarinet parts feature complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *mf*, *f*, *mp*, and *p*. The Mromatic Bass part provides a steady accompaniment with dynamic markings like *mp* and *f*. The Violin part includes melodic lines with triplets and a quintuplet, starting at *pp*. The score concludes with a large '4' at the end of the page.

D



B^b Cl. I

B^b Cl. II



Mtrmb.

Vlc.

E

Musical score for Bb Cl. I, Bb Cl. II, Mrmb., and Vlc. starting at measure 46. The score includes dynamic markings (*mf*, *mp*) and fingering numbers (5, 3, 7, 5, 3, 5, 3, 5, 3, 5) above the notes. The Bb Cl. I and II parts feature complex rhythmic patterns with slurs and accents. The Mrmb. part consists of a series of chords and single notes. The Vlc. part is a single staff with rests.

F

Musical score for measures 55-62, featuring four staves: Bb Cl. I, Bb Cl. II, Mrmb., and Vlc. The score includes various musical notations such as triplets, quintuplets, and dynamic markings.

Bb Cl. I: Measures 55-62. Dynamics: *mp*, *mf mp*, *mf*, *mf*, *mp f*, *mp*, *mf*.

Bb Cl. II: Measures 55-62. Dynamics: *mp*, *mf*, *f mp f mf*, *f mp mf mf p*, *mp*, *mf*.

Mrmb.: Measures 55-62. Dynamics: *mf*, *mf mp*, *mf*, *mf*, *mp*, *mf*, *mp*, *mp*.

Vlc.: Measures 55-62. Dynamics: *pp* (starting at measure 62).

C

The musical score consists of four staves. The top two staves are for Bb Cl. I and Bb Cl. II. The third staff is for Mrmb. (Maracas), and the bottom staff is for Vlc. (Violoncello). The score begins at measure 64. The Bb Cl. I part features a melodic line with dynamics *mp* and *mf*, and includes triplets and quintuplets. The Bb Cl. II part has dynamics *mp* and *p*, with a *mf* dynamic later, and includes a quintuplet and triplets. The Mrmb. part consists of rhythmic patterns with dynamics *mp* and *mf*. The Vlc. part features a sustained accompaniment with dynamics *pp* and *mf*, including quintuplets. There are two large, stylized symbols in the center of the page, resembling a treble clef and a bass clef.

H

B^b Cl. I

B^b Cl. II

Mrb.

Vlc.

73 5 3 3 3 3 3 3

mf *mp* *mf*

73 5 3 3 3 3 3 3

mp *p* *mf* *mp*

73 *mp*

73

73 5 5 5 5 5 5 5

pp

5 4

5 4

I

Musical score for Bb Cl. I, Bb Cl. II, Mrmb., and Vlc. starting at measure 82. The score includes dynamic markings, articulation marks, and time signature changes.

Bb Cl. I: *mf*, *mf*, *f*, *mf mp*, *f mf f mp*, *mf mp*, *mp*, *mp*

Bb Cl. II: *mf*, *p*, *mp*, *mf mp*, *f mf f*, *mf*, *mf*, *mf*

Mrmb.: *mf*

Time Signatures: 4/8, 3/4, 4/8

L

109

B^b Cl. I

mf

mf

f mp f mp

mf

B^b Cl. II

mp mf

mf

mf

mf

Mrmb.

mf

109

Vlc.

109

4

N

127

B^b Cl. I

mp

127

B^b Cl. II

mp

5 4 7

c# key is tuned a quarter tone lower with beeswax or similar substance

Mrmb.

127

mf mp mf mp mf mp mf

127

5 4 7

Vlc.

127

pp

O

136

B^b Cl. I *mp*

B^b Cl. II *mp*

Mrmb. *mp* *mf* *mp* *mf* *mf* *mp* *mf* *mp*

Vlc. II¹⁶ II¹⁵

P

145

B^b Cl. I

mp

145

B^b Cl. II

mp

145

Mrb.

mf

p

mf

mp

mf

mp

145

Vlc.

pp

II¹⁶ II¹⁵ II¹⁶ I¹¹

R

163 *mf* (♩-117) 4

B^b Cl. I

163 *mf* 4 3 4 5 7 4 7 4

B^b Cl. II

163 *mp* 163 (with soft sticks) Vibraphone (with soft sticks) Marimba (with soft sticks) i.v. i.v.

Mrmb.

4 3 4 5 7 4 7 4

163 *pizz.* *p* *arco* *mf* *pizz.* *p*

Vlc.

match volume of bass clarinet

172

B^b Cl. I

mp

p

5

(♩-110)

B^b Cl. II

172 (♩-110) 5

mf

mp

p

4

4

4

7

4

9

8

Mrmb.

172

172

(♩-110) 5

p

(medium sticks)

(♩-110) 5

4

4

4

7

4

9

8

Vlc.

172

mf

p

mp

(♩-110) 5

IV (poco sul tasto)

IV (poco sul tasto)

take B^b clarinet
 (wait until 2nd cl. and cell
 have finished playing)

181

B^b Cl. I

p

mp

5

8 (♩-140)

8

181

B^b Cl. II

p

mp

5 (♩-110)

8

181

Mrb.

(with soft sticks)

5 (♩-110)

mp

181

Vlc.

8

IV

U

B^b Cl. I

190

mp

p

mp

mp

B^b Cl. II

190

5/4 7/8 4/8 5/4 4/8 3/4 4/4 3/4

Mrmb.

190

poco mf

190 (medium sticks)

5/4 7/8 4/8 5/4 4/8 3/4 4/4 3/4

Vlc.

190

p II^{9 11} *p* II^{7 9 11}

RA	R	G#
○	○	○
B ^b tr	C#	E ^b
○	○	○
○	○	○
○	○	○

199

B^b Cl. I

mp

p

mp

p

p

199

B^b Cl. II

mp

p

mp

mp

p

p

199

Mrb.

mp

199

Vlc.

p _{II} ⁷ — 11

mp

p _{IV} ⁸ — 12 *mp*

R

o o

E^b o C[#]

o o

o o

o o

3/4 5/8 7/8 5/8 4/8 3/4 4/8 3/4 7/8 5/8

3/4 5/8 7/8 5/8 4/8 3/4 4/8 3/4 7/8 5/8

V

B^b Cl. I

mf

208

B^b Cl. II

mf

208

Mrmb.

mf

(soft sticks)

p

mf

p

208

Vlc.

mf

V simile

V simile

4

5

5

4

5

prepare to take B^b clarinet

217

B^b Cl. I

mf

take B^b clarinet

B^b Clarinet II

B^b Cl. II

mf (ad libitum)

5 4

Mrmb.

217

mp

217

5 4

Vc.

217 *mf*

V simile

V simile

IV ⁸ 7

III ¹⁰

V V

III ¹⁰

II ⁶

W

Cl. I

Cl. II

Mrmb.

Vlc.

226

226

226

226

(medium sticks)

Marimba

f

mf

mp

f

mp

f

mf

mp

arco (ord.)

5 7 4 5 4 7 4

5 7 4 5 4 7 4

X

Cl. I

Cl. II

Mrmb.

Vlc.

235

take bass clarinet

mp

4/8 5/4 4/8 5/8 5/4 7/8

4/8 5/4 4/8 5/8 5/4 7/8

mp

235

235

235

mp

235

mp

Detailed description: This is a page of a musical score, page 27, marked with a large 'X' in a box at the top left. The score is for four instruments: Clarinet I (Cl. I), Clarinet II (Cl. II), Mromatic Bassoon (Mrmb.), and Violoncello (Vlc.). The music is in a key with one flat (B-flat major or D minor) and a common time signature. The score is divided into measures, with a measure number '235' appearing at the start of each instrument's part. The Cl. I part begins with a treble clef and a key signature change to one flat. The Cl. II part begins with a bass clef and a box containing the instruction 'take bass clarinet'. The Mrmb. part begins with a treble clef and a key signature change to one flat. The Vlc. part begins with a bass clef and a key signature change to one sharp (F#). The score includes dynamic markings of *mp* (mezzo-piano) for Cl. I, Cl. II, and Vlc. Below the staves, there are two rows of time signature changes. The first row shows changes from 4/8 to 5/4, back to 4/8, then to 5/8, 5/4, and finally 7/8. The second row shows changes from 4/8 to 5/4, back to 4/8, then to 5/8, 5/4, and finally 7/8. The music consists of rhythmic patterns of eighth and quarter notes, with some rests and accidentals.

Y

244

Cl. I

mp

244

Cl. II

mp

4 7 5 3 5 7

Mrmb.

mp

244

4 7 5 3 5 7

244

Vlc.

mp

Detailed description: This page of a musical score, labeled 'Y' in a box at the top left, covers measures 244 to 250. It features four staves: Clarinet I (Cl. I), Clarinet II (Cl. II), Mallets (Mrmb.), and Violoncello (Vlc.). The Cl. I and Cl. II parts are in treble and bass clefs respectively, with a key signature of one flat and a dynamic marking of *mp*. The Mrmb. part consists of two staves, also in treble and bass clefs, with a dynamic marking of *mp*. The Vlc. part is in bass clef with a dynamic marking of *mp*. Between the Cl. II and Mrmb. staves, and between the Mrmb. and Vlc. staves, there are two rows of figured bass notation. The first row contains figures: 4, 7, 5, 3, 5, 7. The second row contains figures: 4, 7, 5, 3, 5, 7. The music includes various rhythmic values, rests, and articulation marks like accents and slurs.

Z

253

Cl. I

p

253

Cl. II

5 4 5 4 5 5 5 16

253

Mymb.

mp

p

(Xylophone)

Marimba

5 4 5 4 5 5 5 16

253

Vlc.

pizz.

mp

Detailed description: This page of a musical score features four staves. The top two staves are for Clarinet I (Cl. I) and Clarinet II (Cl. II). The third staff is for Mymb. (Mxylophone and Marimba), with specific parts labeled '(Xylophone)' and 'Marimba'. The bottom staff is for Violoncello (Vlc.). The score includes dynamic markings such as *p*, *mp*, *pizz.*, and *mp*. A large 'Z' is in the top left. Figured bass notation (5, 4, 5, 4, 5, 5, 5, 16) is placed between the Clarinet and Mymb. staves. Measure numbers 253 are indicated at the start of each staff.

AA

262

Cl. I

262

Cl. II

5
16

Mrmb.

(Xylophone
p [sounding pitch])

262 (Marimba) *p* **Simile** (follow xylophone dynamics loosely)

5
16

Vlc.

262

Detailed description of the musical score: The score is for measures 262-271. It features four staves: Clarinet I (Cl. I), Clarinet II (Cl. II), Marimba (Mrmb.), and Violin (Vlc.). The key signature is one sharp (F#). The time signature is 5/16. The Marimba part is divided into two staves: the top staff is for Xylophone (sounding pitch) and the bottom staff is for Marimba. The Xylophone part has a complex rhythmic pattern with many notes, including accents (^) and dynamics markings (p, >). The Marimba part has a simpler rhythmic pattern with notes and rests. The Clarinet I and II parts have a simple rhythmic pattern of quarter notes. The Violin part has a simple rhythmic pattern of quarter notes.

BB

271

Cl. I

271

Cl. II

p

5/16

271

Mmb.

271

p

5/16

271

Vlc.

Detailed description: This page of a musical score covers measures 271 to 280. It features four staves: Clarinet I (Cl. I), Clarinet II (Cl. II), Mellophone (Mmb.), and Violoncello (Vlc.).
- Cl. I: Measures 271-275 are whole rests. Measures 276-280 contain quarter notes with stems pointing up.
- Cl. II: Measures 271-275 contain quarter notes with stems pointing down. Measures 276-280 contain quarter notes with stems pointing up.
- Mmb.: Measures 271-275 are whole rests. Measures 276-280 contain sixteenth-note chords with stems pointing up. A dynamic marking of *p* is present above the staff.
- Vlc.: Measures 271-275 are whole rests. Measures 276-280 contain quarter notes with stems pointing up.
- Performance markings: Large '5/16' markings are placed between the Cl. II and Mmb. staves in measures 276, 277, and 278. Accents (^) are placed above the notes in measures 276-280 of the Mmb. and Vlc. staves.

280

Cl. I

280

Cl. II

280

Mrmb.

280

Vlc.

p

p

pizz.

p

5/8

4/8

7/8

4

5/8

4/8

7/8

4