

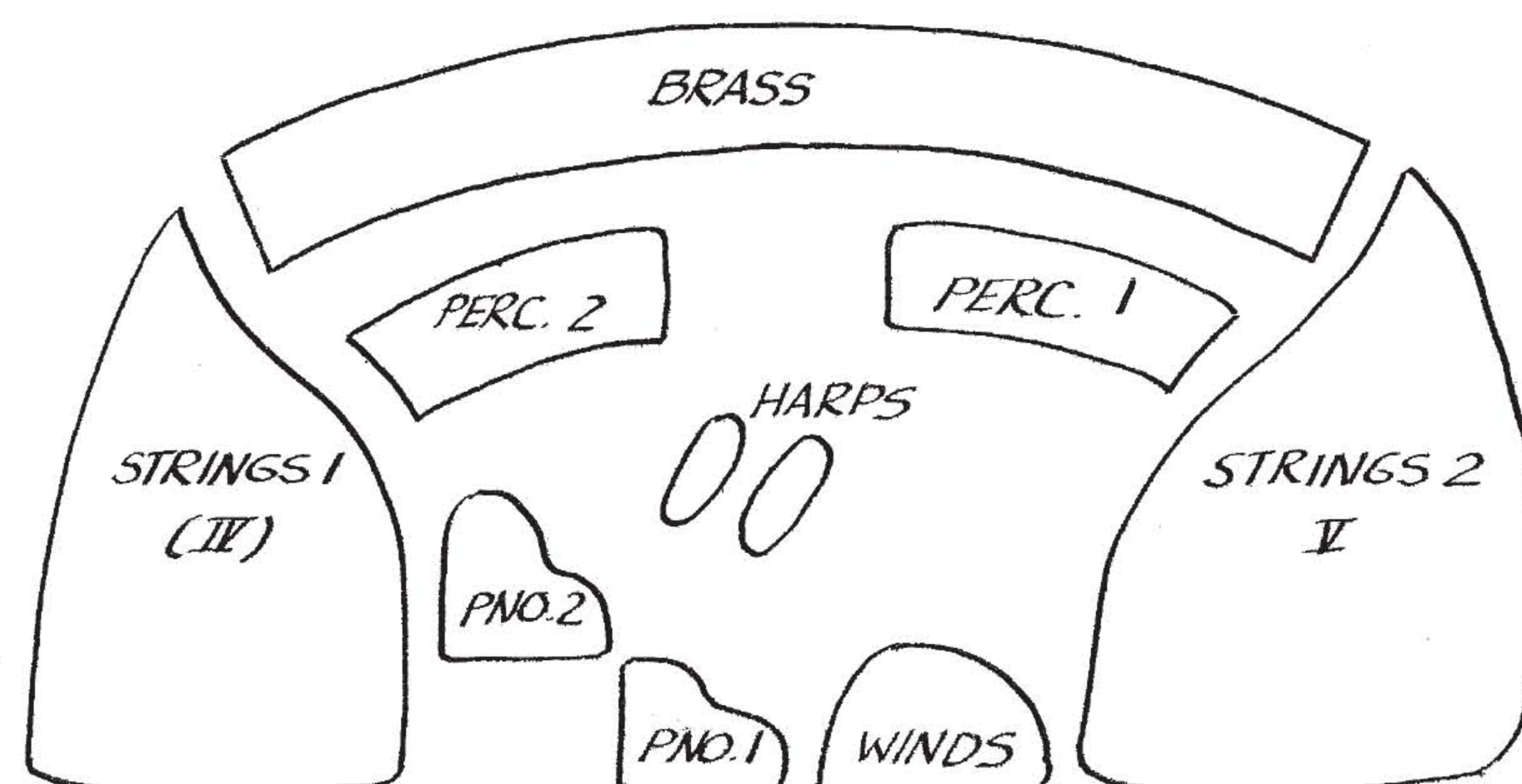
BEN JOHNSTON

QUINTET FOR GROUPS

INSTRUMENTATION

- I. FLUTE (doubles PICCOLO)
OBOE
CLARINET (B^b)
E^b ALTO SAX (doubles E^b BARITONE SAX)
BASSOON
- II. 3 TRUMPETS (B^b)
3 TROMBONES
3 HORNS (F)
TUBA
- III. PERCUSSION 1 (one player)
PERCUSSION 2 (one player)
2 HARPS
2 PIANOS (three players: keyboards
percussion
pizzicato)
- IV. 1st VIOLINS 1,2,3,4
VIOLAS 1,2,3
BASSES 1
- V. 2nd VIOLINS 1,2,3,4
CELLOS 1,2,3
BASSES 2

SET-UP



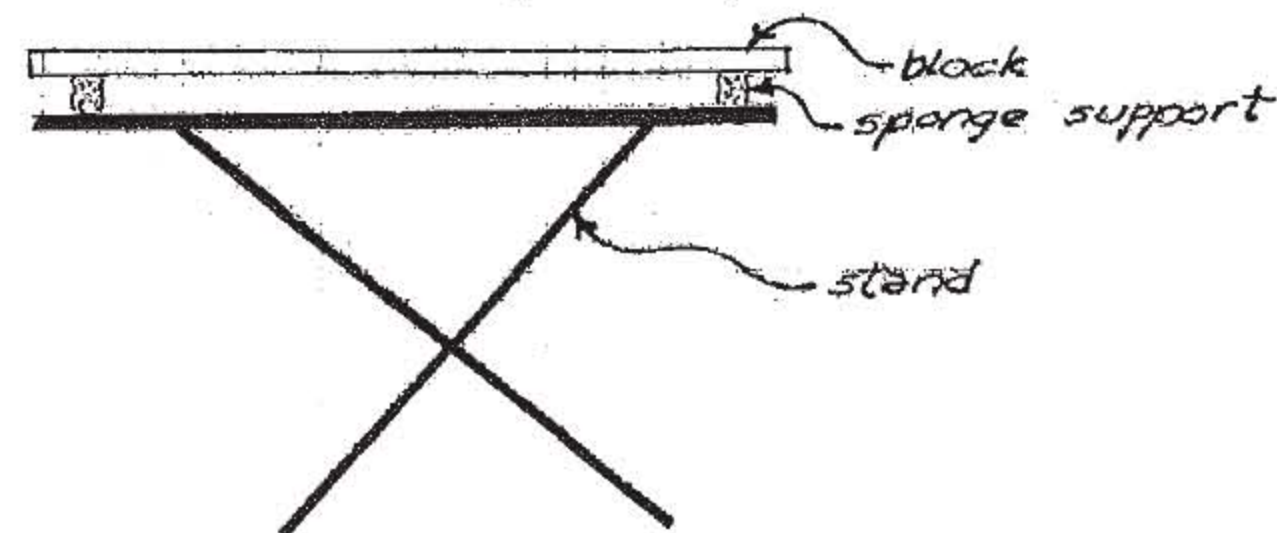
PERCUSSION I

- 6 tympani
 - snare drum
 - bass drum (minimum diameter 48")
 - 2 timbales
 - 2 tam-tams (large, medium)
 - 2 wooden blocks
 - finger cymbal (suspended; struck with Δ beater)
- sticks, mallets, beaters required:
- hard, medium tympani sticks
 - bass drum beater
 - 2 soft tympani sticks for rolling on bass drum
 - snare drum sticks
 - Δ beater (medium-heavy) for finger cymbal
 - tam-tam beater
 - Δ beater (light-medium) for tam-tam
 - 1 pr. $\frac{1}{2}$ " dowel rods (any length) covered with one layer of moleskin (for timbales)
 - 1 pr. rattan sticks (for tam-tams)
 - 1 pr. Musser (yellow yarn) or Deagan (green thread) marimba or vibes mallets (for wooden blocks)

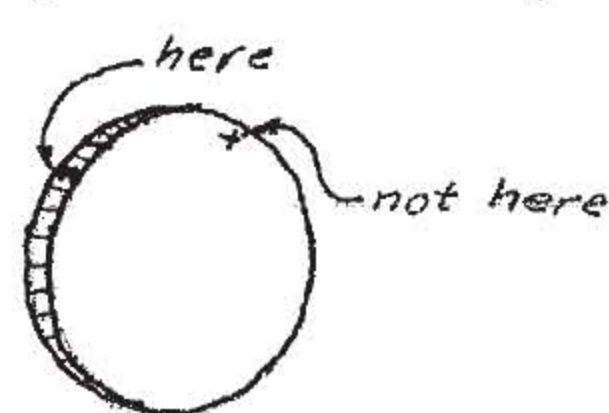
DESCRIPTION OF INSTRUMENTS:

- timbales** - heads should be tuned tight, but not as tight (high in pitch) as bongos or percussion II.
- finger cymbal** - suspended on stand, always struck with Δ beater
- bass drum** - very low in pitch, extremely resonant

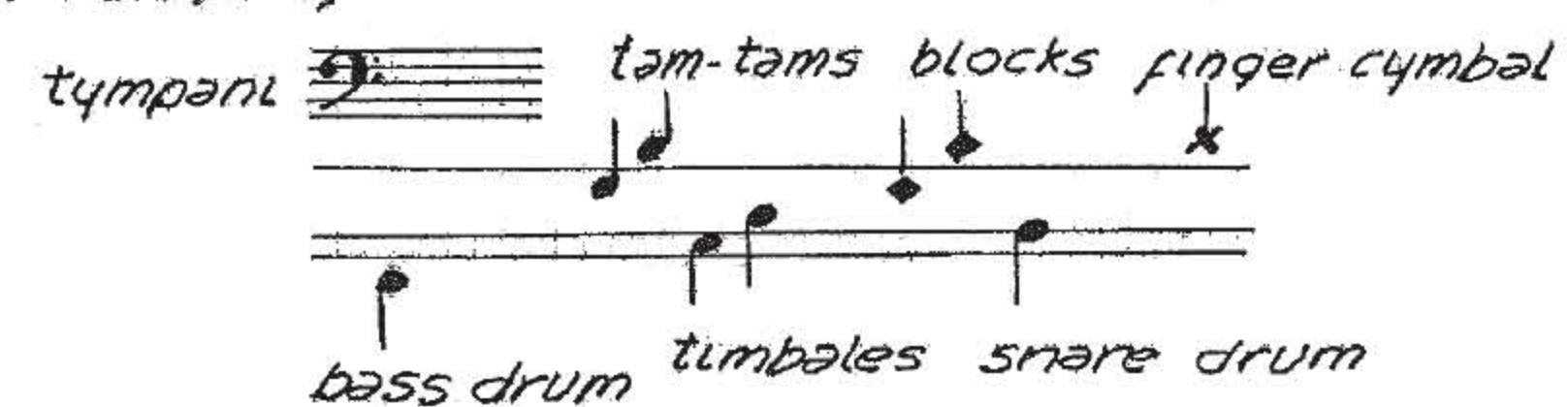
- wooden blocks** - two blocks of pine, $1\frac{1}{2}$ " high, 3" wide, and exceeding 3' in length; the longer the blocks, the greater the resonance. 2 distinct "pitch" levels should be audible. The blocks should be placed on a stand that will enable them to rest as free as possible, thus:



tam-tam - "play on edge" means extreme edge, not outside of circle.



NOTATION:

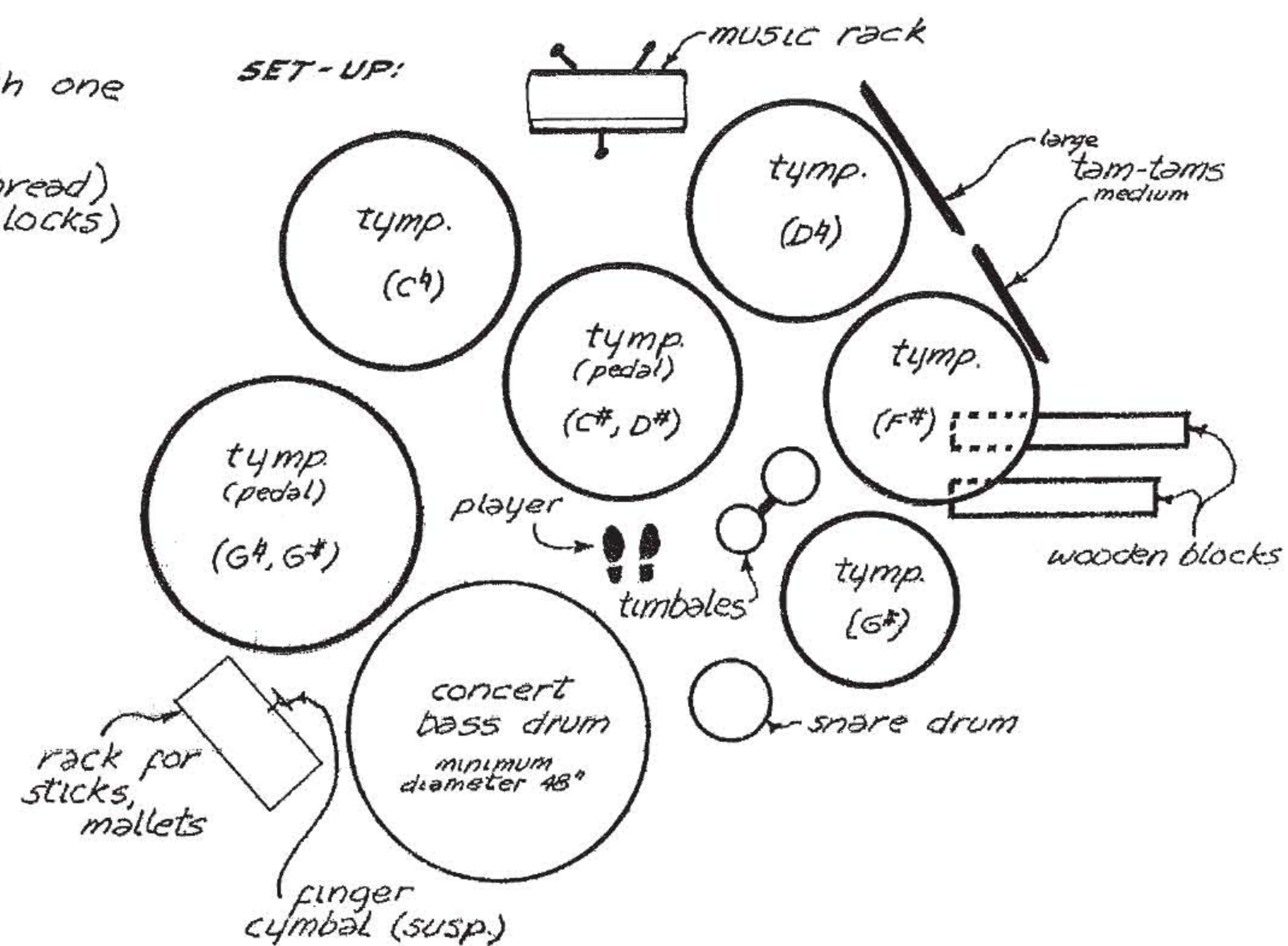


PHRASING:

is shown, where indicated, by these symbols:

- ! accented by stress
- ~ unaccented by stress

SET-UP:



PERCUSSION II

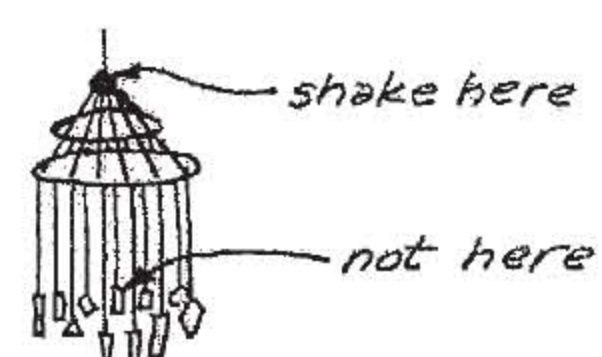
- triangle
- glass wind chimes
- 3 suspended cymbals (22", 18", 16" or 14")
- large & medium tam-tams
- 2 bongo drums
- 2 brake drums
- large bass drum (minimum diameter 48")

sticks, mallets, beaters required:

- snare drum sticks (for bongos)
- Δ beater
- hard tympani sticks (for susp. cymbals)
- 2 tam-tam beaters
- soft tympani sticks (for bass drum)
- rattan sticks (for cymbals)
- 1 pr. Musser (blue yarn) or Deagan (red thread) marimba or vibes mallets (for brake drums)

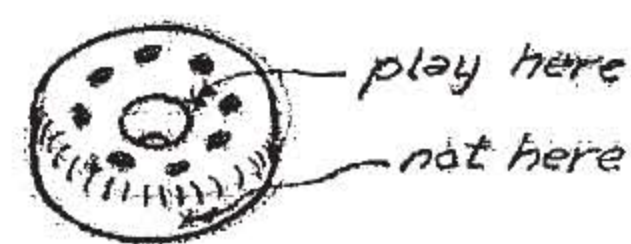
DESCRIPTION OF INSTRUMENTS:

- bongos** - very tightly tuned, played always with snare drum sticks
- bass drum** - very low in pitch, extremely resonant
- suspended cymbals** - the "breaking point" of these instruments is high; point at which pitch or low partial qualities cease and white noise quality takes over. This factor is referred to throughout the piece for these instruments.
- wind chimes** - are played, sometimes by shaking and setting down on a padded table, sometimes by suspending and leaving alone after shaking. (Most even sound is obtained by shaking the chimes at the top instead of the inside.)

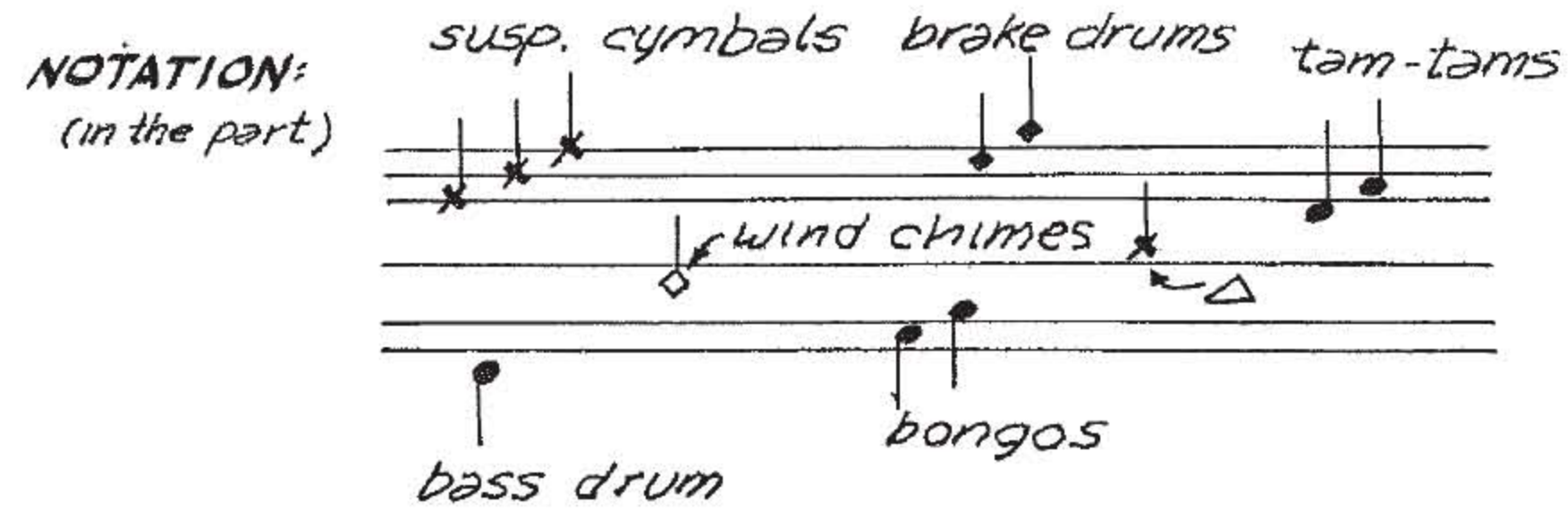


large cluster is desired (#1, 2B size)

- brake drums** - two distinct pitches should be audible. Brake drums are set on a table; no suspending or muting is necessary. Playing area is on top, not on rim.



NOTATION:

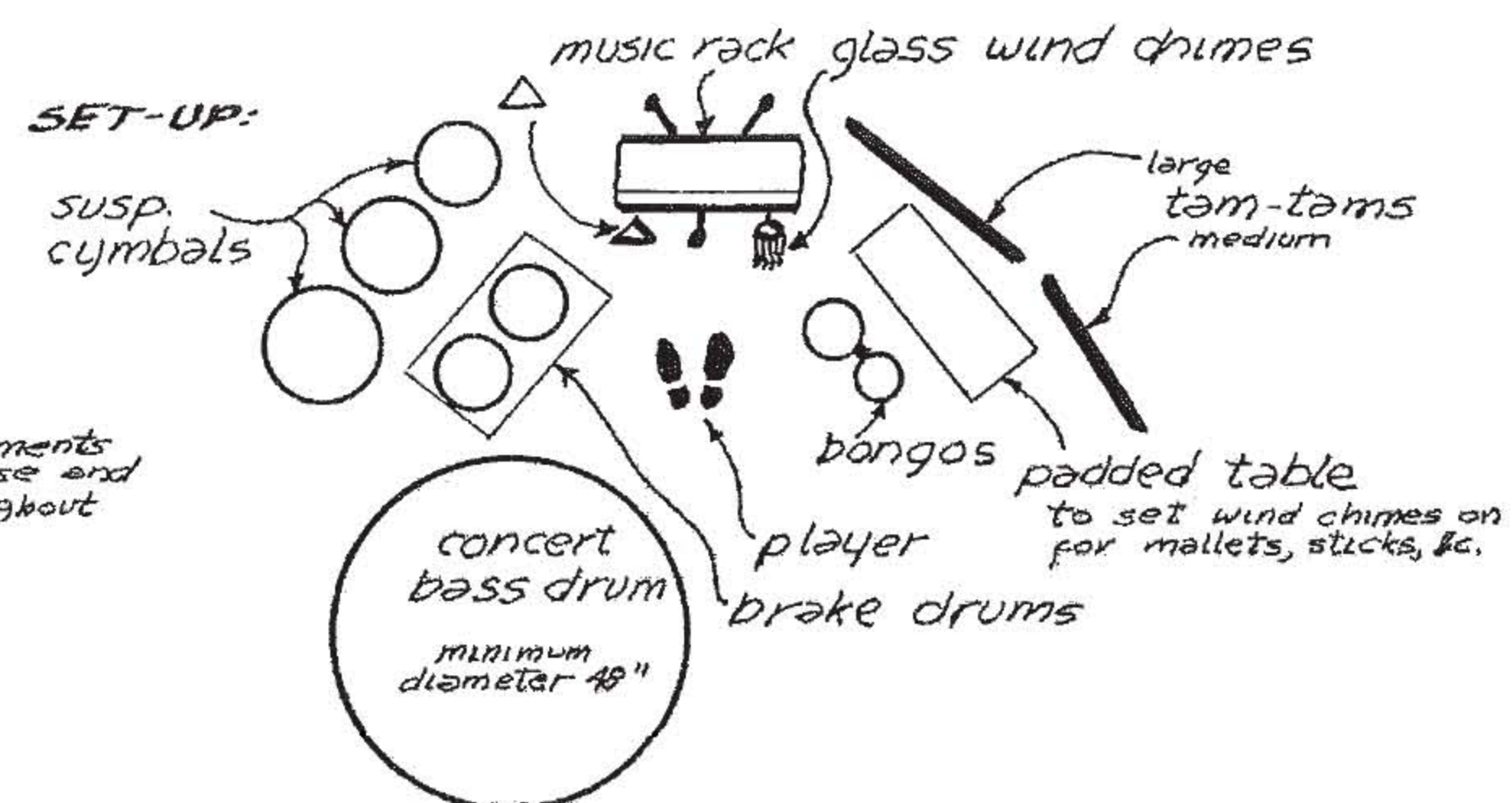


PHRASING:

is shown, where indicated, by these symbols:

- ! accented by stress
- ~ unaccented by stress

SET-UP:



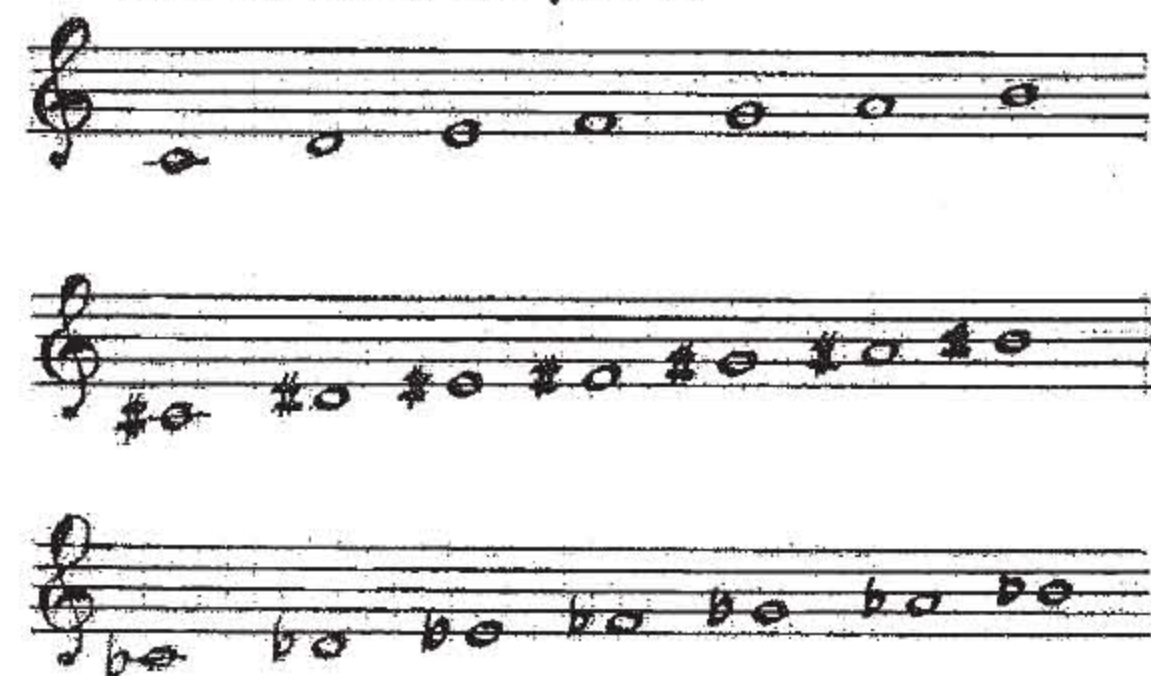
NOTE: percussion II is expected to play inside piano in some parts of the piece.

HARPS

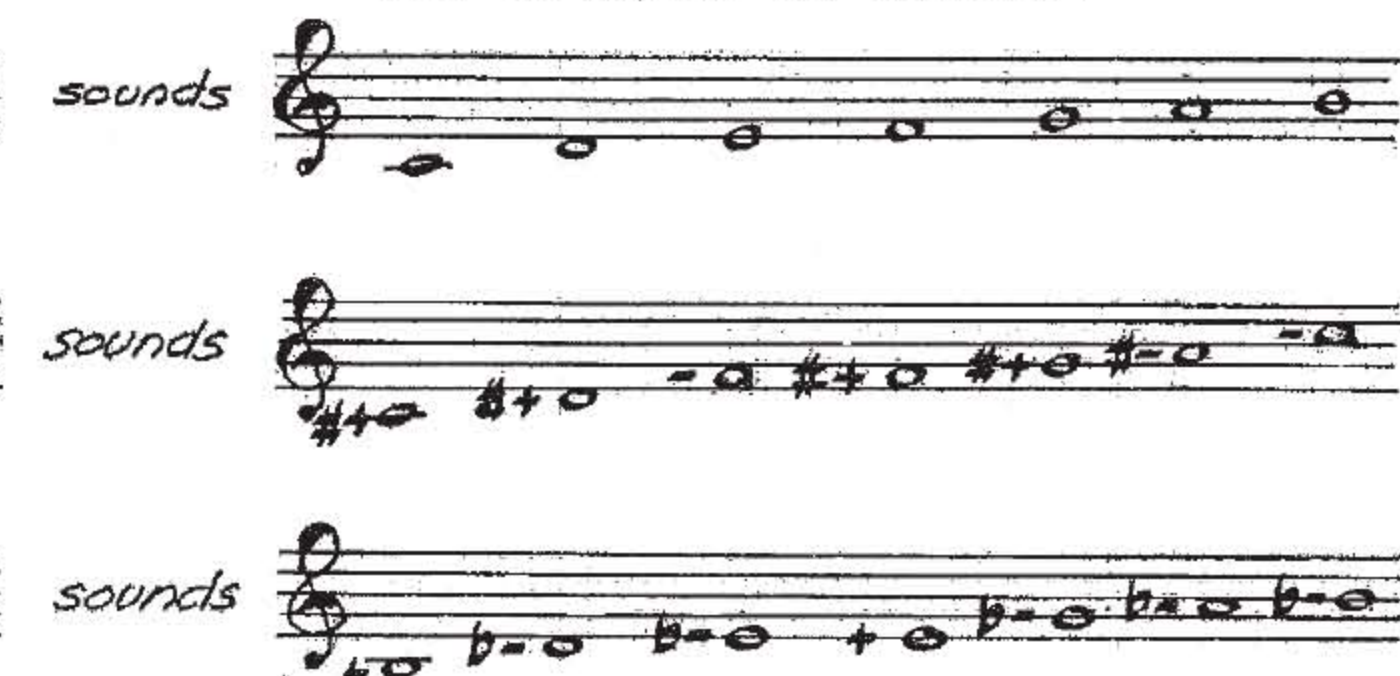
are tuned diatonically in just intonation, so that in C major for harp 1 the tonic, dominant, and subdominant triads are beatless. Harp 2 is about $\frac{1}{4}$ -tone-sharp to harp 1: C on harp 2 is really C# (found below \sharp in piano I) and so notated in the score.

HARP 1:

as written in part:

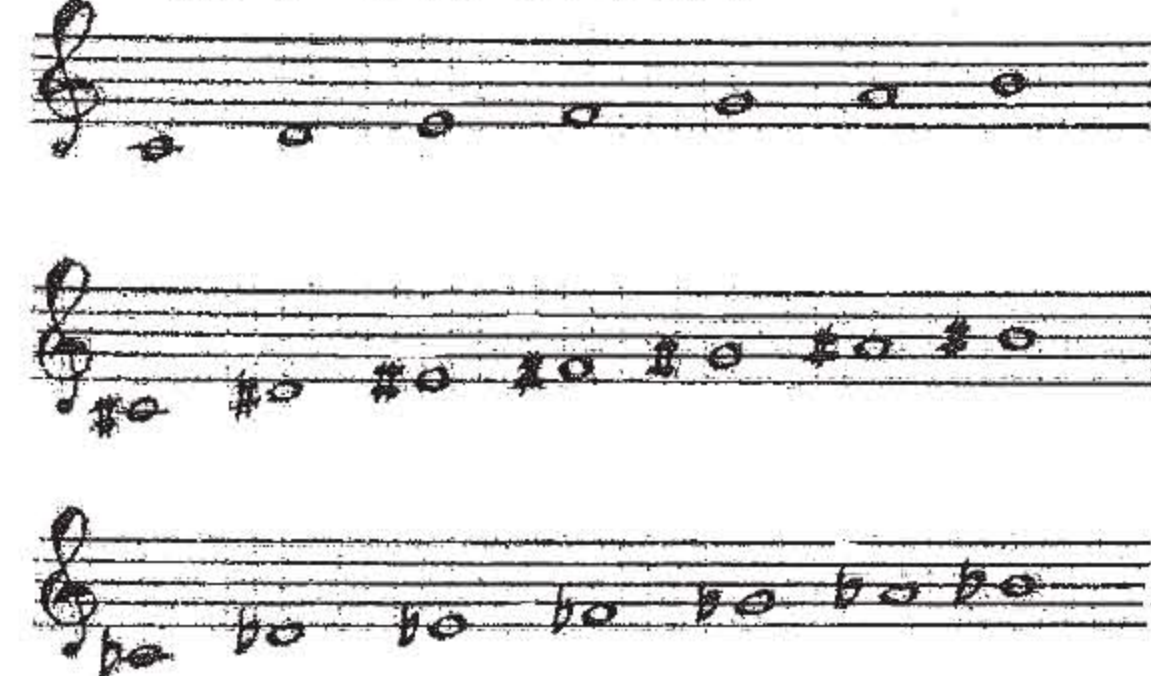


as written in score:

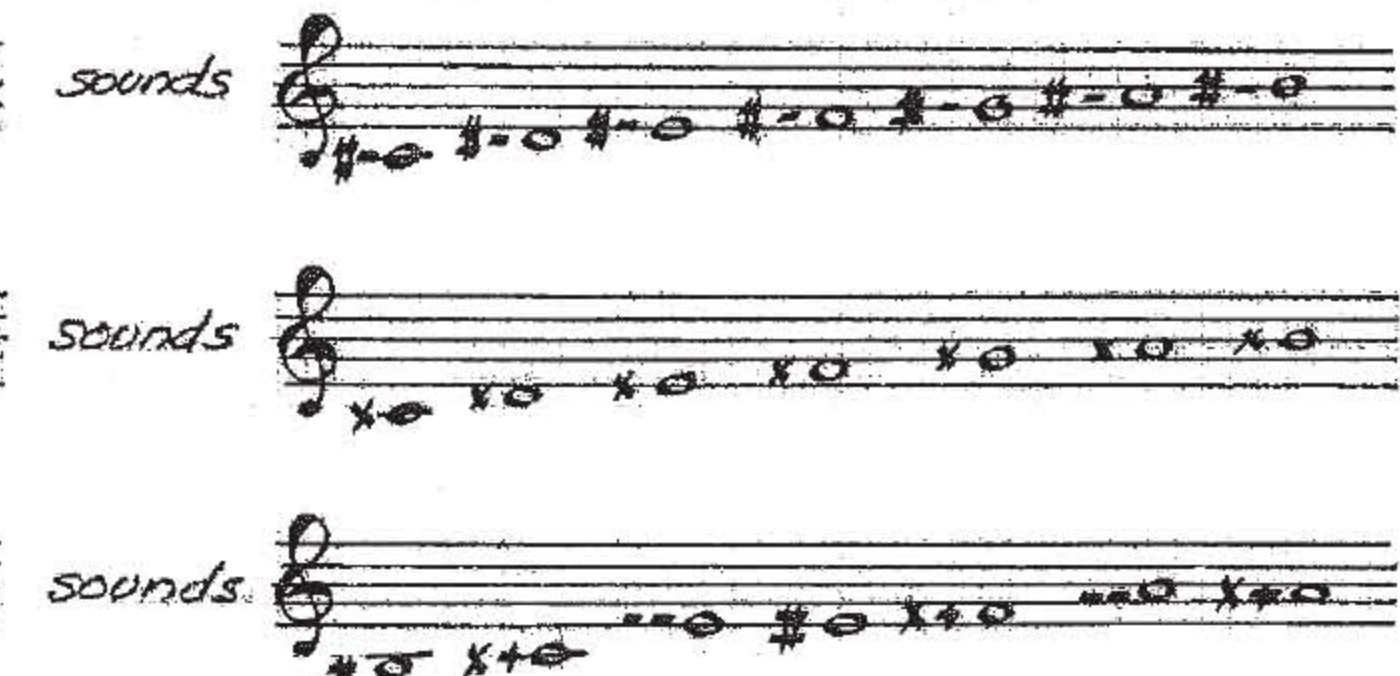


HARP 2:

as written in part:



as written in score:



QUINTET FOR GROUPS

BEN JOHNSTON

The score is organized into five systems, each with a large number indicating the metric phrase length: 3, 4, 4, 4, and 5. The instruments are listed on the left side of each system. The notation includes various musical symbols, dynamics, and performance instructions. The first system (3) includes Piccolo, Oboe, Clarinet (Bb), Alto Sax (Eb), Bassoon, and Trumpets (Bb). The second system (4) includes Trumpets (Bb). The third system (4) includes Percussion, Harps, Pianos 1 & 2, Piano Percussion, and Piano Pizzicato. The fourth system (4) includes Percussion, Harps, Pianos 1 & 2, Piano Percussion, and Piano Pizzicato. The fifth system (5) includes Percussion, Harps, Pianos 1 & 2, Piano Percussion, and Piano Pizzicato.

*: THIS IS A C SCORE: PARTS ARE TRANSPOSED.
 †: THE SMALL NUMBERS INDICATE METRIC PHRASE LENGTHS.

A real difference in pitch (about 1/5 tone) is implied by different enharmonic notations of what is in ordinary equal-temperament the same pitch. E.g.: C# and Db, C and B#, C and Dbb are all about 1/5 tone apart. Further, Dbb and C#, D# and C#, B# and Cb are also about 1/5 tone apart. Thus the notes between C and D are C, Dbb, C#, Db, C#, D. With the three enharmonic versions for each "white" note and two for each "black" note, a scale of 31 tones per octave results. These additional pitches, for wind instruments, may be achieved by lipping and also, to some extent, by special fingering.

2.

This musical score is for a symphony orchestra, divided into two systems. The first system includes woodwinds (PIC., OB., CL., ALTO, B.N.), strings (1, 2, 3), and percussion (TPTS. 2, 3). The second system includes percussion (1, 2), harps (1, 2), piano (PNO.), piano-forte (PNO. FC.), and piano pizzicato (PNO. PIZZ.).

The score is in 4/4 time with a tempo marking of $\text{♩} = 90$. It features a variety of dynamics and performance instructions:

- Woodwinds:** Piccolo (PIC.), Oboe (OB.), Clarinet (CL.), Alto Saxophone (ALTO), and Bassoon (B.N.).
- Strings:** Violins (1, 2) and Violas (3). Instructions include *cresc. molto* and *MUTES OFF*.
- Percussion:** Tympani, finger cymbal & baster, high cymbal, and glass wind chimes. Instructions include *f*, *choke*, *damp*, and *pick up glass wind chimes*.
- Harps:** Two harps (1, 2) with instructions like *f*, *l.v.*, and *damp*.
- Piano:** Piano (PNO.), Piano-Forte (PNO. FC.), and Piano Pizzicato (PNO. PIZZ.). Instructions include *f*, *pp*, *ped.*, *1/2 ped.*, *pno. 1 touch strings near bridge*, and *pno. 2 hit middle register strings with soft stick*.

Two circled 'A' markings are present in the center of the page, one above and one below the percussion and harp staves.

PIC.
OB.
CL.
ALTO
SN

30
5
5

$\text{♩} \text{ of } 3:2 = \text{♩} [\text{♩ } 135, \text{♩ } 67\frac{1}{2}]$

1
TPTS. 2
3
1
TBNS. 2
3
1
HRS. 2
[F]
3
TUBA

5
5

$\text{♩} \text{ of } 3:2 = \text{♩} [\text{♩ } 135, \text{♩ } 67\frac{1}{2}]$

PC.
1
2
HARPS
1
2
PNO.
1
2
PNO. PIZZ.

tympani soft sticks
5:4
bass drum
wind chimes
pick up
damp (set down)
"at the table"
2: F#E, G, D#
pno. 1
pno. 2
gliss. on higher strings
mf

5
5

$\text{♩} \text{ of } 3:2 = \text{♩} [\text{♩ } 135, \text{♩ } 67\frac{1}{2}]$

to medium hard sticks
fff 5:4
large tom tom
2-2 beater
ff (do not break)

4.

40

3/2 $\text{♩} \text{ of } 5:6 = \text{♩} [\text{♩ } 112\frac{1}{2}]$

PIC. *p* *ff*

OB. *p* *ff*

CL. *p* *ff*

TO FLUTE

3/2 $\text{♩} \text{ of } 5:6 = \text{♩} [\text{♩ } 112\frac{1}{2}]$

1 *p* *ff*

2 *p* *ff*

3 *p* *ff*

1 *p* *ff*

2 *p* *ff*

3 *p* *ff*

1 *p* *ff*

2 *p* *ff*

3 *p* *ff*

1 *p* *ff*

2 *p* *ff*

3 *p* *ff*

5/4 $\text{♩} \text{ of } 5:6 = \text{♩} [\text{♩ } 112\frac{1}{2}]$

1 bass drum

2 bongos snare drum sticks *ff*

PNO. 1 *pno. 1* *ped.*

P. PERC. *pno. 1* strike lower strings with edge of yardstick *ff*

P. PIZZ. *ff*

3/2 $\text{♩} \text{ of } 5:6 = \text{♩} [\text{♩ } 112\frac{1}{2}]$

I sempre

1 *ff* *vibrato*

2 *ff* *vibrato*

3 *ff* *vibrato*

4 *ff* *vibrato*

div. 1 *ff*

div. 2 *ff*

div. 3 *ff*

CBASS 1 *ff*

3/2 $\text{♩} \text{ of } 5:6 = \text{♩} [\text{♩ } 112\frac{1}{2}]$

all 2nd violins steady continuous gliss. (2 octaves) *III sempre*

1 *III molto vibrato* *molto cresc.* *III sempre* *fff subito*

2 *III molto vibrato* *molto cresc.* *III sempre* *fff subito*

3 *III molto vibrato* *molto cresc.* *III sempre* *fff subito*

4 *III molto vibrato* *molto cresc.* *III sempre* *fff subito*

1 *III very high* *curving gliss.* *fff*

2 *III very high* *curving gliss.* *fff*

3 *III very high* *curving gliss.* *fff*

CBASS 2 *f* *fff*

30
(in $d/5$)
5
f bold

(B)

(B)

30
continue 30 beats

OB.

PERC. 1

PERC. 2

PNCS.
(ped.)

P. PERC.

P. PIZZ.

bass drum
bass drum beater

$ff/2$
bongos
 ff
6:5

18

d of 6:5 d [d 135]

VNS. 1
VNS. 2
VLA. 1
VLA. 2
VLA. 3
CBASS 1

continuous for 18 beats →
improvise using given tones
and neighboring microtones
use triplets
use quintuplets
use dotted notes only
use no dotted or superimposed values

18

d of 6:5 = d [d 135]

VNS. 2
CELLOS 2
CELLOS 3
CBASS 2

6.

48

4 3 4 5 4

OB

CL

ALTO

BN.

f bold

VNS. 1

4

1

VLA 2

3

48

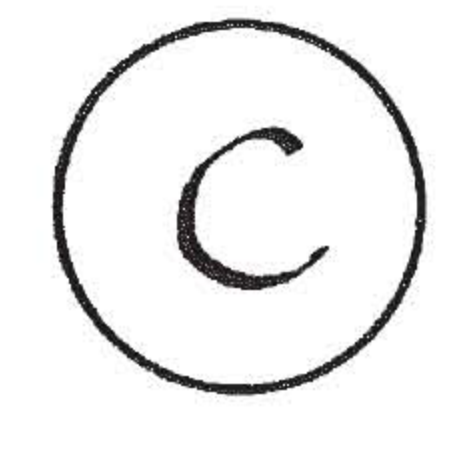
continue as before: 48 beats

5 3 6

24

FL
OB.
CL.
ALTO
BN.

TO Eb BARITONE SAX



1
PC.
2

PNO. 1

mod. tom-tom
hard tym. stick

high cymbal
snare drum stick

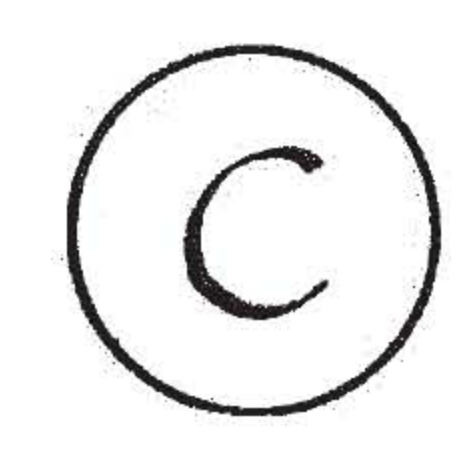
mp choke

ff

pno. 1

r.h. white keys
l.h. black keys

ff



1
2
VNS. 1
3
4

1
2
VLAS. 2
3

→

→

→

→

18

improvise, pizz., on given pitches for 18 beats
all registers, dynamics, durations

MUTES OFF

