

In the back of my mind



J. Simon van der Walt 7/9/07
for three flutes and clarinet choir

In the back of my mind

Overview

- *In the back of my mind* is for three flutes and clarinet choir, devised for the Scottish Flute Trio and the clarinets of the Royal Scottish Academy of Music and Drama, for a performance on 8 November 2007
- At the time of writing, the exact number of clarinets is unknown; this draft assumes fourteen players
- The lineup of clarinets is open, but the intention is to have as wide a variety of instruments as possible on stage. Here is an example lineup of fourteen players;
 - Eb clarinet - 2
 - Bb clarinet - 4
 - A clarinet - 3
 - Basset horn in F - 1
 - Eb alto clarinet - 1
 - Bb bass clarinet - 3
 - ... if even more obscure instruments can be obtained, then this the chance to use them!
- Whoever is felt to be principal and sub-principal of the clarinet choir should probably take the parts for clarinet 7 and clarinet 1 respectively. (The clarinet 7 part *must* be played on a bass clarinet.) Clarinet 8 also has some small additional duties to perform.
- The flautists all play standard concert flutes
- There is no complete score for the work; it is a jigsaw puzzle of musical and theatrical gestures, intended to be rehearsed and performed under the direct instruction of the composer.
- The musical building blocks are, in the order in which they appear in the work;
 - *Ascending material* - three scales to be memorised by all clarinetists, and played in a variety of improvised ascending patterns according to the written guidance
 - *Sick Puppy* - a limping melodic gesture of wide intervals, to be played by three concert flutes in a written-out heterophony
 - *The 11-7-11-7-5-3-9-7 March* - it would be pointless to notate this work, the composer will teach it to all the players at the first rehearsal. Players might wish to memorise that sequence of numbers now
 - *Sick Puppy Variations* - a notated passage for three flutes and bass clarinet (clarinet 7)

Costume

- It is not essential for the clarinets to wear anything in particular, although if there were the time and energy to provide them all with red socks and scarves, that would not be inappropriate
- The three flutes should either wear the complete SHAM costume of spray-painted suits and hanging basked liner hats, or just the hats. If not wearing the suits, they will need to wear a garment with pockets big enough to accommodate a folded sheet of A4 paper.

Directions

- Flutes and clarinets enter. Clarinets take up positions in two rows upstage as in stageplan. Flutes stand near triangle at A, in a line facing audience. All players stare fixedly. Silence.
- Conductor enters, sets up deckchair as diagrammed. Still silent staring from all players.
- When ready conductor gives a single crack of the slapstick which is...
- **Cue 1**
 - Flutes sit on floor in triangular formation, facing inwards. Do not play.
 - Clarinets commence. Clarinet 1 leads off playing 'Ascending material', scale 1 as indicated. Clarinet 2 starts immediately after clarinet 1; then clar 3 etc, continuing down one line and back up the other until all are playing scale 1.
- **Cue 2** (single crack of slapstick)
 - Flutes still do not play
 - Clar 1 moves to scale 2. Once clar 1 has changed scale, clarinet 2 changes to scale 2. Etc, one at a time down and up the line again until all are playing scale 2.
 - It is essential that all players **wait** until the player before them has changed scale; there should be an audible sense of crossing over from one scale to the other, not a simultaneous change by all players
- **Cue 3** (single crack)
 - Without being in any particular hurry to do so, flutes take out of their pockets the music for 'Sick Puppy', place on the floor in front of them and, on the lead of flute 1, start playing
 - Meanwhile clarinets move to scale 3 one at a time as before
- **Cue 4** (two cracks)
 - Clarinets all stop immediately
 - Flutes continue; 'Sick Puppy' tune is heard clearly
- **Cue 5** (single crack)
 - Flutes stop playing wherever they are. Take music, screw it up into a ball, put it back in pocket
 - Clar 1 leads off with scale 1 again, which is passed as before. However, as soon as clar 8 starts playing, clar 1 moves to scale 2. The move to scale 2 passes down the row as before...
 - When it gets to clar 8, she changes to scale 2, but clar 9 does not; clars 9-14 carry on with scale 1. (At this point clars 1-8 have scale 2)
 - As soon as clar 8 has changed scale, clar 1 initiates a move to scale 3. This only gets as far as clar 4, so finally;
 - Clar 1-4 have scale 3
 - Clar 5-8 have scale 2
 - Clars 9-14 have scale 1
- **Cue 6** (no slapstick)
 - At some point during the above, when the flutes feel ready (there is no audible cue), the three flutes stand and walk upstage between the two rows of playing clarinets, turn, and face downstage.
- **Cue 7** (two cracks)
 - All tacet. All stare fixedly. Long pause.

- **Cue 8** (single crack)
 - All clars pick up again immediately where they had left off; three simultaneous scales
 - Flutes commence 11-7-11-7-5-3-9-7 march downstage
 - Clars play alternating dynamics; that is, for the first count of the march (11) they play fortissimo, on the second count (7) they play pianissimo, on the third count (11) they play fortissimo again...
 - ... ending pianissimo as...
 - ... the flutes do the bisbigliando turn to face upstage at the end of the march
- **Cue 9** (no slapstick)
 - Flute 1 stops, all flutes and clarinets stop. Medium length pause.
- **Cue 10** (single crack)
 - The flutes march up again in the same pattern, but this time the clarinets play the downbeats and the bisbigliando for the turn
- **Cue 11** (no slapstick)
 - Clar 1 cues all to stop
 - Another pause for staring
- **Cue 12** (no slapstick - instead...)
 - ... the conductor exits, carrying the deckchair
 - The instant the conductor moves, all the other players do so as well. In a brisk and matter-of-fact fashion, somewhat noisily;
 - All clarinets exeunt except clar 7 (bass)
 - Clar 7 goes to sit in the fourth chair
 - The three flutes walk downstage, remove their hats and place them on the floor in a triangular formation, then go to sit in the other three chairs
- **Cue 13** (no slapstick)
 - Three flutes and clar 7 play the 'Sick Puppy' variations
- **Cue 14** (no slapstick)
 - Clar 7 runs out of music, and goes to stand slightly upstage of and behind the three flutes
 - This is the cue for the rest of the clarinets to re-enter, and form up in two lines behind the flutes, this time standing quite naturally, not staring particularly
 - Flutes carry on playing until they hear all the clarinets have assembled, then...
 - Stop playing, take the crumpled sheets out of their pockets, smooth out and place on music stand, but do not play
 - Another silent pause
- **Cue 15** (two cracks are heard offstage)
 - That is the end of the piece. Audience are unlikely to applaud, but flutes should stand anyway, all bow, call on conductor for bow etc.

Duration

~9-10 mins

Rehearsal plan

Well before rehearsal period starts, *Ascending Material* is distributed to all clarinetists, who are under the strongest possible instruction to study and memorise the material thoroughly. *Sick Puppy* and *Sick Puppy Variations* also distributed to the relevant players for private study as required. All players should have memorised the sequence 11-7-11-7-5-3-9-7 before the first rehearsal.

Rehearsal 1, 90 minutes	
10 mins	General explanation from composer
	Practice standing still and staring fixedly at audience
	Practice standing still normally
20 mins	All clarinets and flutes learn 11-7 march together
20 mins	Go on to rehearse as it appears in the piece...
	... including contrasting dynamics section for clarinets (with bisbigliando for now instead of ascending material)
10 mins	Rehearse cues 6 through 11 twice
30 mins	Rehearse 'Ascending Material' section with all clarinets. <i>Flutes not needed</i>

At some convenient time between the first and second rehearsals, the three flautists should rehearse *Sick Puppy* together. Clarinet 7 (bass) must also arrange to join with the three flautists at some point for rehearsals of the (rather difficult) *Sick Puppy Variations*.

Clarinetists should continue to become more familiar with the *Ascending Material*, making it part of their regular practice routine.

Rehearsal 2, 60 minutes	
15 mins	Block/walk through entire piece, no instruments, learning slapstick cues
20 mins	Rehearse cue by cue, in order, with instruments
15 mins	First run through, stopping as needed
10 mins	Run complete piece

A final 20-30 minute troubleshooting-and-run-through session on the day of the concert completes the rehearsal period.

In the back of my mind

Ascending Material

In this section your job is to be ready to improvise ascending phrases using one of three scales, over the full range of your instrument, at a tempo of crotchet = 120, using a mixture of quavers, triplets and semiquavers, at a dynamic of either ppp or fff. Here are the three scales;

Scale 1 Scale 2 Scale 3

Below are three examples of the sort of phrase which you are expected to be able to produce with complete ease and confidence, without reference to any notation. (Players of eg bass clarinets and basset horns should use lower notes also, but need not perhaps venture as high as the given examples!)

$\text{♩} = 120$

Example 1

Example 2

In the back of my mind

Ascending Material

In this section your job is to be ready to improvise ascending phrases using one of three scales, over the full range of your instrument, at a tempo of crotchet = 120, using a mixture of quavers, triplets and semiquavers, at a dynamic of either ppp or fff. Here are the three scales;

Scale 1 Scale 2 Scale 3

Below are three examples of the sort of phrase which you are expected to be able to produce with complete ease and confidence, without reference to any notation. (Players of eg bass clarinets and basset horns should use lower notes also, but need not perhaps venture as high as the given examples!)

♩ = 120

Example 1

(ppp or fff)

Example 2

In the back of my mind

Ascending Material

In this section your job is to be ready to improvise ascending phrases using one of three scales, over the full range of your instrument, at a tempo of crotchet = 120, using a mixture of quavers, triplets and semiquavers, at a dynamic of either ppp or fff. Here are the three scales;

Scale 1 Scale 2 Scale 3

Below are three examples of the sort of phrase which you are expected to be able to produce with complete ease and confidence, without reference to any notation. (Players of eg bass clarinets and basset horns should use lower notes also, but need not perhaps venture as high as the given examples!)

♩ = 120

Example 1

Example 2



Example 3

Two staves of musical notation. The first staff contains three measures of music, each with a slur over a group of eighth notes. The second staff contains two measures of music, also with slurs over eighth notes. The notes are primarily eighth notes with some flats (b) and a sharp (#).

Example 3

Five staves of musical notation. The first staff has four measures of eighth notes with slurs. The second staff has three measures, with the second measure containing a triplet of eighth notes. The third staff has two measures, each with a triplet of eighth notes. The fourth staff has four measures of eighth notes with slurs. The fifth staff has three measures, each with a triplet of eighth notes. The notes are primarily eighth notes with various accidentals (sharps and flats).

Sick Puppy

Loud and impassioned. At first you will be drowned out by the clarinets; when they stop you might like to take the foot off the volume pedal a bit, but keep the intensity.

$\text{♩} = 72$

Flute 1
f

Flute 2
f

Flute 3
f

5

8

12

16

Musical score for measures 16-19. The score is written for three staves in treble clef. Measure 16 starts with a 3/4 time signature and contains a triplet of eighth notes (F#, G, A) with a flat over the G. Measure 17 changes to 4/4 time and features a triplet of eighth notes (B, C, D). Measure 18 changes to 2/4 time and contains a triplet of eighth notes (E, F, G). Measure 19 changes to 4/4 time and contains a triplet of eighth notes (A, B, C).

20

Musical score for measures 20-24. The score is written for three staves in treble clef. Measure 20 is in 4/4 time and contains a triplet of eighth notes (D, E, F). Measure 21 is in 4/4 time and contains a triplet of eighth notes (G, A, B). Measure 22 is in 2/4 time and contains a triplet of eighth notes (C, D, E). Measure 23 is in 3/4 time and contains a triplet of eighth notes (F, G, A). Measure 24 is in 4/4 time and contains a triplet of eighth notes (B, C, D).

25

Musical score for measures 25-28. The score is written for three staves in treble clef. Measure 25 is in 4/4 time and contains a triplet of eighth notes (E, F, G). Measure 26 is in 4/4 time and contains a triplet of eighth notes (A, B, C). Measure 27 is in 2/4 time and contains a triplet of eighth notes (D, E, F). Measure 28 is in 4/4 time and contains a triplet of eighth notes (G, A, B).

29

Musical score for measures 29-32. The score is written for three staves in treble clef. Measure 29 is in 3/4 time and contains a triplet of eighth notes (C, D, E). Measure 30 is in 3/4 time and contains a triplet of eighth notes (F, G, A). Measure 31 is in 4/4 time and contains a triplet of eighth notes (B, C, D). Measure 32 is in 3/4 time and contains a triplet of eighth notes (E, F, G).

33

38

42

46

51

Musical score for measures 51-54. The score is written in three staves. Measure 51 starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music features eighth and sixteenth notes, some with slurs and accents. Measure 52 includes a triplet of eighth notes. Measure 53 has a 2/4 time signature change. Measure 54 returns to 4/4. The key signature changes to two flats (B-flat and E-flat) in measure 53 and remains there through measure 54.

55

Musical score for measures 55-58. The score is written in three staves. Measure 55 starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The music features eighth and sixteenth notes, some with slurs and accents. Measure 56 includes a triplet of eighth notes. Measure 57 has a 2/4 time signature change. Measure 58 returns to 4/4. The key signature changes to one flat (B-flat) in measure 57 and remains there through measure 58.

59

Musical score for measures 59-62. The score is written in three staves. Measure 59 starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music features eighth and sixteenth notes, some with slurs and accents. Measure 60 includes a triplet of eighth notes. Measure 61 has a 2/4 time signature change. Measure 62 returns to 4/4. The key signature changes to two flats (B-flat and E-flat) in measure 61 and remains there through measure 62.

63

Musical score for measures 63-66. The score is written in three staves. Measure 63 starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The music features eighth and sixteenth notes, some with slurs and accents. Measure 64 includes a triplet of eighth notes. Measure 65 has a 3/4 time signature change. Measure 66 returns to 4/4. The key signature changes to one flat (B-flat) in measure 65 and remains there through measure 66.

67

Musical score for measures 67-70. The score is written for three staves in 4/4 time. Measure 67 starts with a treble clef and a key signature of one sharp (F#). The music features eighth and sixteenth notes with various accidentals. Measure 70 ends with a 2/4 time signature change.

71

Musical score for measures 71-73. The score is written for three staves in 4/4 time. Measure 71 starts with a treble clef and a key signature of one sharp (F#). The music features eighth and sixteenth notes with various accidentals. Measure 73 ends with a 3/4 time signature change.

74

Musical score for measures 74-77. The score is written for three staves in 3/4 time. Measure 74 starts with a treble clef and a key signature of one sharp (F#). The music features eighth and sixteenth notes with various accidentals. Measure 77 ends with a 4/4 time signature change.

78

Musical score for measures 78-81. The score is written for three staves in 4/4 time. Measure 78 starts with a treble clef and a key signature of one sharp (F#). The music features eighth and sixteenth notes with various accidentals. Measure 81 ends with a 2/4 time signature change.

83

Musical score for measures 83-86. The score is written for three staves in treble clef. The key signature has one flat (B-flat). The time signature changes from 2/4 to 4/4. Measure 83 features a quintuplet (5) in the first staff. Measures 84-86 contain various rhythmic patterns, including triplets (3) and a quintuplet (5) in the first staff.

87

Musical score for measures 87-91. The score is written for three staves in treble clef. The key signature has one flat (B-flat). The time signature changes from 4/4 to 3/4 and back to 4/4. Measure 87 features a quintuplet (5) in the first staff. Measures 88-91 contain various rhythmic patterns, including triplets (3) and a quintuplet (5) in the first staff.

92

Musical score for measures 92-95. The score is written for three staves in treble clef. The key signature has one flat (B-flat). The time signature changes from 4/4 to 2/4 and back to 4/4. Measure 92 features a quintuplet (5) in the first staff. Measures 93-95 contain various rhythmic patterns, including triplets (3) and a quintuplet (5) in the first staff.

Sick Puppy Variations

♩ = 60 or less

Flute 1

Flute 2

Flute 2

Bass Clarinet in B \flat

2

Fl.

Fl.

Fl.

B. Cl.

4

Fl.

Fl.

Fl.

B. Cl.

5

Fl. I
Fl. II
Fl. III
B. Cl.

This system contains measures 5, 6, and 7. Measure 5 begins with a treble clef and a key signature of one sharp (F#). The Flute I part starts with a triplet of eighth notes (F#, G, A) followed by a quarter note (Bb) and a dotted quarter note (C). The Flute II and III parts have similar rhythmic patterns. The Bass Clarinet part has a different rhythmic pattern. Measures 6 and 7 continue the melodic and rhythmic development, with various accidentals and articulations.

6

Fl. I
Fl. II
Fl. III
B. Cl.

This system contains measures 8, 9, and 10. Measure 8 starts with a treble clef and a key signature of one sharp (F#). The Flute I part has a triplet of eighth notes (F#, G, A) followed by a quarter note (Bb) and a dotted quarter note (C). The Flute II and III parts have similar rhythmic patterns. The Bass Clarinet part has a different rhythmic pattern. Measures 9 and 10 continue the melodic and rhythmic development, with various accidentals and articulations.

8

Fl. I
Fl. II
Fl. III
B. Cl.

This system contains measures 11, 12, and 13. Measure 11 starts with a treble clef and a key signature of one sharp (F#). The Flute I part has a triplet of eighth notes (F#, G, A) followed by a quarter note (Bb) and a dotted quarter note (C). The Flute II and III parts have similar rhythmic patterns. The Bass Clarinet part has a different rhythmic pattern. Measures 12 and 13 continue the melodic and rhythmic development, with various accidentals and articulations.

9

Fl. I
Fl. II
Fl. III
B. Cl.

11

Fl. I
Fl. II
Fl. III
B. Cl.

13

Fl. I
Fl. II
Fl. III
B. Cl.

15

Fl. 1

Fl. 2

Fl. 3

B. Cl.

3 5 3 5 3 3 5

17

Fl. 1

Fl. 2

Fl. 3

B. Cl.

3 6 5 3 7 5 3 7 5 3 3 5

19

Fl. 1

Fl. 2

Fl. 3

B. Cl.

3 3 7 7 7 7 3

21

Fl. 3 3 3 5

Fl. 3 3 3

Fl. 3 3

B. Cl. 3

Detailed description: This system contains measures 21 and 22. It features four staves: three for Flute (Fl.) and one for Bass Clarinet (B. Cl.). The key signature has one sharp (F#). Measure 21 shows complex rhythmic patterns with triplets and a quintuplet. Measure 22 continues with similar patterns, including a triplet and a quintuplet.

23

Fl. 3 3 3

Fl. 3 3 3

Fl. 3 3

B. Cl. 3

Detailed description: This system contains measures 23 and 24. It features four staves: three for Flute (Fl.) and one for Bass Clarinet (B. Cl.). The key signature has one sharp (F#). Measure 23 includes a triplet and a quintuplet. Measure 24 continues with similar patterns, including a triplet and a quintuplet.

24

Fl. 3 3 3 3 3 3 3

Fl. 3 7

Fl. 3 7

B. Cl. 7 7

Detailed description: This system contains measures 25 and 26. It features four staves: three for Flute (Fl.) and one for Bass Clarinet (B. Cl.). The key signature has one sharp (F#). Measure 25 shows complex rhythmic patterns with triplets and a septuplet. Measure 26 continues with similar patterns, including a triplet and a septuplet.

32

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

34

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

35

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

Ah, we seem to have run out of music; or perhaps patience. The flutes should go back to the beginning and start again. Clarinet 7 goes and stands behind the flautists, which is the cue for the rest of her band to assemble onstage. Once this has happened, the flutes stop wherever they happen to be, take out the crumpled sheets of the original *Sick Puppy*, smooth out somewhat, and place on the stand, but do not play. Two offstage cracks of the slapstick signify the end of the piece; relax, and take bows as normal.

Bass Clarinet in B \flat
(Clarinet 7)

Sick Puppy Variations

♩ = 60 or less

5 5 5

3 7 3 5 5 3 3

5 3

7 3

9 7 3

11 6 6

13 3 3

15 3 3 3

17 3 3 5

Bass Clarinet in B \flat

Musical score for Bass Clarinet in B \flat , measures 19-35. The score is written in treble clef with a key signature of two sharps (F# and C#). The music consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 19, 21, 23, 25, 27, 29, 31, 33, and 35 are indicated at the beginning of each line. Fingerings (3, 5, 6, 7) and articulation marks (accents, slurs) are present throughout the piece.

Ah, we seem to have run out of music; or perhaps patience. The flutes should go back to the beginning and start again. Clarinet 7 goes and stands behind the flautists, which is the cue for the rest of her band to assemble onstage. Once this has happened, the flutes stop wherever they happen to be, take out the crumpled sheets of the original *Sick Puppy*, smooth out somewhat, and place on the stand, but do not play. Two offstage cracks of the slapstick signify the end of the piece; relax, and take bows as normal.

Flute 3

Sick Puppy Variations

♩ = 60 or less

This musical score is for the Flute 3 part of 'Sick Puppy Variations'. It is written in 4/4 time with a tempo of 60 or less. The key signature has one flat (B-flat). The score consists of nine staves of music, each starting with a measure number (1, 3, 5, 7, 9, 11, 13, 15, 17). The music is characterized by complex rhythmic patterns, including triplets, quintuplets, and septuplets, as well as various rests and articulations. The notation includes slurs, ties, and dynamic markings. The piece concludes with a final measure on the ninth staff.

Flute 3

Musical score for Flute 3, measures 20 through 34. The score is written in treble clef with a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes, often beamed together in groups. Measure numbers 20, 22, 24, 26, 28, 30, 32, and 34 are indicated at the start of their respective lines. Fingerings are indicated by numbers 1-5 below the notes. There are several triplets and a quintuplet. The piece ends with a double bar line and repeat signs in measure 34.

Ah, we seem to have run out of music; or perhaps patience. The flutes should go back to the beginning and start again. Clarinet 7 goes and stands behind the flautists, which is the cue for the rest of her band to assemble onstage. Once this has happened, the flutes stop wherever they happen to be, take out the crumpled sheets of the original *Sick Puppy*, smooth out somewhat, and place on the stand, but do not play. Two offstage cracks of the slapstick signify the end of the piece; relax, and take bows as normal.

Flute 2

Sick Puppy Variations

♩ = 60 or less

This musical score is for the Flute 2 part of 'Sick Puppy Variations'. It is written in 4/4 time with a tempo of 60 or less. The key signature has one sharp (F#). The score consists of ten staves of music, each starting with a measure number (1, 3, 5, 7, 9, 11, 13, 15, 17, 19). The music is characterized by frequent triplet patterns, indicated by a '3' below the notes. The melodic line is highly rhythmic and includes various intervals, including sixths and sevenths. The score concludes with a final measure on the tenth staff.

Flute 2

Musical score for Flute 2, measures 21-35. The score is written in treble clef and contains various musical notations including triplets, slurs, and rests. Measure numbers 21, 23, 25, 27, 29, 31, 33, and 35 are indicated at the start of their respective staves.

Ah, we seem to have run out of music; or perhaps patience. The flutes should go back to the beginning and start again. Clarinet 7 goes and stands behind the flautists, which is the cue for the rest of her band to assemble onstage. Once this has happened, the flutes stop wherever they happen to be, take out the crumpled sheets of the original *Sick Puppy*, smooth out somewhat, and place on the stand, but do not play. Two offstage cracks of the slapstick signify the end of the piece; relax, and take bows as normal.

Flute 1

Sick Puppy Variations

♩ = 60 or less

The musical score is written for Flute 1 in 4/4 time, with a tempo of 60 or less. It consists of ten staves of music, each starting with a measure number (1, 4, 6, 9, 11, 13, 15, 17, 19, 21). The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 below the notes. Articulation marks like accents and slurs are used throughout. The score includes several triplet markings (3) and a quintuplet (5). The final measure of the piece is marked with a '3' below it.

Flute 1

23

25

27

29

31

33

35

Ah, we seem to have run out of music; or perhaps patience. The flutes should go back to the beginning and start again. Clarinet 7 goes and stands behind the flautists, which is the cue for the rest of her band to assemble onstage. Once this has happened, the flutes stop wherever they happen to be, take out the crumpled sheets of the original *Sick Puppy*, smooth out somewhat, and place on the stand, but do not play. Two offstage cracks of the slapstick signify the end of the piece; relax, and take bows as normal.

Flute 1

Sick Puppy

Loud and impassioned. At first you will be drowned out by the clarinets; when they stop you might like to take the foot off the volume pedal a bit, but keep the intensity.

♩ = 72

The musical score for Flute 1, titled "Sick Puppy", is written in treble clef with a tempo of quarter note = 72. The piece begins with a dynamic marking of *f* (forte). The key signature is one flat (B-flat major/D minor). The score consists of ten staves of music, with measure numbers 6, 10, 15, 20, 25, 29, 33, 38, 43, and 47 indicated at the start of their respective lines. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' over a bracket) and a sextuplet (indicated by a '6' over a bracket). The time signature changes throughout the piece, including 4/4, 3/4, 2/4, and 3/2. The notation includes various accidentals (sharps, flats, naturals) and slurs to indicate phrasing.

51

55

60

64

68

73

77

82

86

90

93

Flute 2

Sick Puppy

Loud and impassioned. At first you will be drowned out by the clarinets; when they stop you might like to take the foot off the volume pedal a bit, but keep the intensity.

♩ = 72

The musical score is written in treble clef with a key signature of one sharp (F#). It begins with a tempo marking of quarter note = 72 and a dynamic marking of *f* (forte). The piece is in 4/4 time, with several changes to 2/4, 3/4, and 3/4 time signatures. The score consists of ten staves of music, each starting with a measure number (6, 10, 15, 20, 25, 29, 34, 38, 42). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (3) and a sextuplet (6). The piece concludes with a final measure in 3/4 time.

46

3 3 5

51

3 3 3 3

56

3 3 3 3

61

3 5 5 3

66

3 3 3 3

71

5 5 5 5 6

75

3 3 3 3

80

6 5 5 5

85

3 3 3 3

90

3 3 3 3

93

3 3 3 3

Flute 3

Sick Puppy

Loud and impassioned. At first you will be drowned out by the clarinets; when they stop you might like to take the foot off the volume pedal a bit, but keep the intensity.

♩ = 72

The musical score for Flute 3, titled "Sick Puppy", is written in treble clef with a tempo of quarter note = 72. The piece begins with a dynamic marking of *f* (forte). The score consists of ten staves of music, each starting with a measure number (6, 10, 15, 20, 25, 29, 33, 38, 43, 47). The key signature is one flat (B-flat major or D minor). The time signature is primarily 4/4, with several changes to 3/4, 2/4, and 5/4. The music is characterized by rapid sixteenth-note passages, often in groups of three (trios) or five (quintos), and features various accidentals including flats, sharps, and naturals. The piece concludes with a final measure on the 47th staff.

51

56

61

65

69

73

76

80

84

88

92