

# Viola Voilà

Alvin Curran

Score in C

**A**

$\text{♩} = 88 \text{ ca}$

Flute in C

Clar. 1  
Eb 2

Viola 1  
(a3)

*fff* *8va*

Fl.

Cl. 1  
2

V.la 1  
(a3)

*(8va)*

**A1** score not aligned - conductor should follow one part only!  
until entrance of Vla 2+3

Fl.

Cl. 1  
2

V.la 1  
(a3)

*(8va)*

1. 2. (NC) (non allineato)

*fff* *sempre*

*fff* *sempre*

*fff* *sempre*

Fl. (8va) *3*

Cl. 1 2 (8va) *3*

V.la 1 (a3) (8va) *3*

Fl. (8va) *3* *3*

Cl. 1 2 (8va) *3* *6* *3*

V.la 1 (a3) (8va) *gliss.* *3* *3* *3*

Fl. (8va) *5* *3*

Cl. 1 2 (8va) *3* *3* *3*

V.la 1 (a3) (8va) *3* *5*

Fl. (8va) *3* *5*

Cl. 1 2 (8va) *3*

V.la 1 (a3) (8va) *3*

**A2** (entry of V.la scratchgliss)

Fl. <sup>(8<sup>va</sup>)</sup>

Cl. 1  
2 <sup>(8<sup>va</sup>)</sup>

V.la 1  
(a3) <sup>(8<sup>va</sup>)</sup>

V.la 2  
(a3) **A2** (gliss) 35 sec. (+-) ragged, uneven scratch (I) only

V.la 3  
(a3) **A2** *fff* (gliss) 35 sec. (+-) ragged, uneven scratch (I) only

*fff*

Fl. <sup>(8<sup>va</sup>)</sup>

Cl. 1  
2 <sup>(8<sup>va</sup>)</sup> ∅ overblow screech

V.la 1  
(a3) <sup>(8<sup>va</sup>)</sup>

V.la 2  
(a3)

V.la 3  
(a3)

Fl. <sup>(8<sup>va</sup>)</sup>

Cl. 1 <sup>(8<sup>va</sup>)</sup>  
2

V.la 1 <sup>(8<sup>va</sup>)</sup>  
(a3)

V.la 2 <sup>(8<sup>va</sup>)</sup>  
(a3)

V.la 3 <sup>(8<sup>va</sup>)</sup>  
(a3)

Fl. *3* *3* *3* *5* *3*

Cl. 1 *overblow screech* (NC)

V.la 1 *heavy hard slow scratch* (NC)

V.la 2 *heavy hard slow scratch*  
*hold until entry of glockenspiel*

V.la 3 *heavy hard slow scratch*  
*hold until entry of glockenspiel*

**A3** \* *Ad lib. fragmented phrases - in groups of 1-5 tones mostly staccato hesitantly and nervously!*

Fl. <sup>(8<sup>va</sup>)</sup>

Cl. 1 <sup>(8<sup>va</sup>)</sup>  
2

V.la 1 <sup>(8<sup>va</sup>)</sup>  
(a3)

V.la 2 <sup>(8<sup>va</sup>)</sup>  
(a3)

V.la 3 <sup>(8<sup>va</sup>)</sup>  
(a3)

Perc. Glock.

Fl. *repeated notes are modified by previous accidental*  
*fff sempre* \* *ad lib.*

Cl. 1 *pause until cue to enter*  
*fff sempre*

V.la 1 *pause until cue to enter*  
\* *ad lib. nat.*  
*(alternate some pizz. with arco)*  
*fff sempre*

V.la 2 *heavy hard slow scratch* (tacet)

V.la 3 *heavy hard slow scratch* (tacet)

Perc. Glock. (NC) ♩ = 144-152 ca. (sounding 2 octaves higher)  
*Glockenspiel enter with flute!*  
*hard wood or brass mallets*  
*fff sempre*

(8<sup>va</sup>)

Fl.

Cl. 1  
2

V.la 1  
(a3)

Perc.

(8<sup>va</sup>)

Fl.

Cl. 1  
2

V.la 1  
(a3)

V.la 2  
(a3)

V.la 3  
(a3)

Perc.

(same tempo)

repeat until cut off cue ♩=54

(*ff* sempre)

(together)

loco nat. no vib. 10-15 sec.

5"-7" pause *mp* (together)

loco nat. no vib. 10-15 sec.

5"-7" pause *mp* (together)

loco nat. no vib. 10-15 sec.

5"-7" pause *mp*

$\text{♩} = 54 \text{ ca. a tempo}$

**B**

Fl. *take Alto Flute* *Alto Flute*

Cl. 1 *Take ContraBass Clarinet* *sost.*

V.la 1 (a3) *p* *mp* *con vib.*

V.la 2 (a3) *p* *mp* *con vib.*

V.la 3 (a3) *p* *mp* *con vib.*

Perc. *take percussion! 2nd time only* *ff*

Cl. 1 *sfzp* *poco*

V.la 1 (a3) *sfzp* *poco*

V.la 2 (a3) *sfzp* *poco*

V.la 3 (a3) *sfzp* *poco*

Perc. *ff* *f* *fff*

Fl. (Alto flute)

Cl. 1  
2

V.la 1  
(a3)

V.la 2  
(a3)

V.la 3  
(a3)

*mp*

*mp*

*mp*

div.

#8: (a1)  
(a2)

#8: (a1)  
(a2)

Fl.

Cl. 1  
2

V.la 1  
(a3)

V.la 2  
(a3)

V.la 3  
(a3)

Perc.

*f*

Fl.

Cl. 1  
2

V.la 1  
(a3)

V.la 2  
(a3)

V.la 3  
(a3)

## B2

Fl.

Cl. 1  
2

V.la 1  
(a3)

V.la 2  
(a3)

V.la 3  
(a3)

Perc.

*fff*



Fl.

Cl. 1  
2

V.la 1  
(a3)

V.la 2  
(a3)

V.la 3  
(a3)

(a2)

Fl.

Cl. 1  
2

V.la 1  
(a3)

V.la 2  
(a3)

V.la 3  
(a3)

Perc.

(flex)

*sfzp*  $\leftarrow$  *fff*

B3

Fl.

Cl. 1  
2

V.la 1  
(a3)

V.la 2  
(a3)

V.la 3  
(a3)

pp.

div. come prima

(a1)  
(a2)

Fl.

Cl. 1  
2

V.la 1  
(a3)

V.la 2  
(a3)

V.la 3  
(a3)

Perc.

fff

8vb...

(a1)  
(a2)

B4

Fl.

Cl. 1  
2

V.la 1  
(a3)

V.la 2  
(a3)

V.la 3  
(a3)

Perc.

loco

div. (a1)  
(a2)

(a1)  
(a2)

*fff*

Fl.

Cl. 1  
2

V.la 1  
(a3)

V.la 2  
(a3)

V.la 3  
(a3)

Perc.

loco

*sub*

(a1)  
(a2)

IV

III  
IV

(2-3x)

Fl. (2-3x)

Cl. 1

V.la 1 (a3)

V.la 2 (a3)

V.la 3 (a3)

Perc.

*f*

non div.

*f*

*f*

2nd time only

*f*

3

5

3

div.

(a1) (a2)

(a2) (a1)

(1) (2)

(2) (1)

Fl.

Cl. 1

V.la 1 (a3)

V.la 2 (a3)

V.la 3 (a3)

Perc.

*fff*

loco

non div.

non div.

div.

non div.

3

5

7

(a2)

(a1)

non div.

3

5

7

C1

30-45 sec.

Fl. *tacet*

Cl. 1  
2 *tacet*

V.la 1 (a3)  
sul IV  
*f* (tutti) gliss very slowly (NC) ad lib.

V.la 2 (a3)  
sul IV  
*f* (tutti) gliss very slowly (NC) ad lib.

V.la 3 (a3)  
sul IV  
*f* (tutti) gliss very slowly (NC) ad lib.

Perc. *f* freely! *fff*

C2

Fl. *tacet 1 min. ca.*

Cl. 1  
2 10"-15" sec. ad lib. long tones stop on viole letter D  
random harmonics on F concert

V.la 1 (a3) 20 sec. ca. 15 sec. ca. 1 min. ca.  
SUB SCR! haltingly! N.V. let tone re-emerge

V.la 2 (a3) 20 sec. ca. 15 sec. ca. 1 min. ca.  
SUB SCR! haltingly! N.V. let tone re-emerge

V.la 3 (a3) 20 sec. ca. 15 sec. ca. 1 min. ca.  
SUB SCR! haltingly! N.V. let tone re-emerge

Perc. solo ad lib. fast + crazy short/long fragmented phrases + short - long pauses  
cue percussion 5-7x wooden box or drawer  
♩ = 80  
*ff*

\* conductor signals relative time blocks players -ad libitum- may slightly anticipate or delay

**D1**

♩ = 80 ca.

V.la 1 (a3)  $\frac{9}{15} \frac{2}{4}$   $\frac{7}{16} \frac{2}{8}$   $\frac{7}{16} \frac{2}{8}$   $\frac{7}{16} \frac{3}{8}$   
*mp-mf*

V.la 2 (a3)  $\frac{9}{15} \frac{2}{4}$   $\frac{7}{16} \frac{2}{8}$   $\frac{7}{16} \frac{2}{8}$   $\frac{7}{16} \frac{3}{8}$   
*mp-mf*

V.la 3 (a3)  $\frac{9}{15} \frac{2}{4}$   $\frac{7}{16} \frac{2}{8}$   $\frac{7}{16} \frac{2}{8}$   $\frac{7}{16} \frac{3}{8}$   
*mp-mf*

Perc.  $\frac{2}{4}$   $\frac{7}{16} \frac{2}{8}$   $\frac{7}{16} \frac{2}{8}$   $\frac{7}{16} \frac{3}{8}$   
*mp-mf*  
 percussion on wooden box and freely, occasionally on other instruments ad lib. on same patterns as viola

V.la 1 (a3)  $\frac{9}{15} \frac{7}{16} \frac{3}{8}$   $\frac{7}{16} \frac{2}{8}$   $\frac{3}{4}$

V.la 2 (a3)  $\frac{9}{15} \frac{7}{16} \frac{3}{8}$   $\frac{7}{16} \frac{2}{8}$   $\frac{3}{4}$

V.la 3 (a3)  $\frac{9}{15} \frac{7}{16} \frac{3}{8}$   $\frac{7}{16} \frac{2}{8}$   $\frac{3}{4}$

Perc.  $\frac{7}{16} \frac{3}{8}$   $\frac{7}{16} \frac{2}{8}$   $\frac{3}{4}$

V.la 1 (a3)  $\frac{9}{15} \frac{3}{4}$   $\frac{6}{8}$

V.la 2 (a3)  $\frac{9}{15} \frac{3}{4}$   $\frac{6}{8}$

V.la 3 (a3)  $\frac{9}{15} \frac{3}{4}$   $\frac{6}{8}$

Perc.  $\frac{3}{4}$   $\frac{6}{8}$

V.la 1 (a3)

V.la 2 (a3)

V.la 3 (a3)

Perc.

V.la 1 (a3)

V.la 2 (a3)

V.la 3 (a3)

Perc.

V.la 1 (a3)

V.la 2 (a3)

V.la 3 (a3)

Perc.

V.la 1 (a3)

V.la 2 (a3)

V.la 3 (a3)

Perc.

V.la 1 (a3)

V.la 2 (a3)

V.la 3 (a3)

Perc.

V.la 1 (a3)

V.la 2 (a3)

V.la 3 (a3)

Perc.



Violin 1 (a3)  
Violin 2 (a3)  
Violin 3 (a3)  
Perc.

This system contains the first four measures of the score. The three violas (V.la 1, 2, and 3) play a melodic line in the bass clef with a key signature of one sharp (F#). The first measure features a triplet of eighth notes (F#, G, A) followed by a quarter note (B), a half note (C), and a quarter note (D). The second measure continues with a quarter note (E), a half note (F), and a quarter note (G). The third measure has a quarter note (A), a half note (B), and a quarter note (C). The fourth measure consists of a quarter note (D), a half note (E), and a quarter note (F). The percussion part (Perc.) plays a rhythmic pattern of eighth notes in the first two measures, followed by a quarter rest in the third and fourth measures.

Violin 1 (a3)  
Violin 2 (a3)  
Violin 3 (a3)  
Perc.

This system contains measures 5 through 8. The three violas (V.la 1, 2, and 3) continue their melodic line. Measures 5 and 6 are in 7/8 time, with the first measure containing a dotted quarter note (F#), an eighth note (G), a dotted quarter note (A), and an eighth note (B). The second measure has a quarter note (C), a half note (D), and a quarter note (E). Measures 7 and 8 are in 2/4 time, with the first measure containing a quarter note (F#), a quarter note (G), and a quarter note (A). The second measure has a quarter note (B), a quarter note (C), and a quarter note (D). The percussion part (Perc.) plays a rhythmic pattern of eighth notes in measures 5 and 6, followed by a quarter rest in measure 7 and a quarter note (D) in measure 8.

D2

45 - 60 sec.

♩ = 108 ca. *ad lib.* (NC) (2x)

Fl. 15 sec. pause

Cl. 1 *ad lib. in nervous disjointed telegraphic phrases with short random pauses*  
 2 *Clar. 2 start 2-3 sec. ca. after Clar. 1 (and continue NC)*

V.la 1 (a3) 30 sec. pause

V.la 2 (a3) 30 sec. pause

V.la 3 (a3) 30 sec. pause

Perc. 10 sec. pause (2-3x) 4-7 sec. Duck Call 2-5 sec.

*mf*

*fff* *8<sup>vb</sup>*

— (45 - 60 sec.) —

Fl.

Cl. 1 2

V.la 1 (a3) (30 sec. pause)

V.la 2 (a3) (30 sec. pause)

V.la 3 (a3) (30 sec. pause)

Perc. scratch! glass plate!

*fff* with plastic object!

(NC) *mp* (vib.) = 60 ca. ca. 30 sec.

(NC) *div.* = 60 ca. ca. 30 sec.

(NC) *mp* (vib.) = 60 ca. ca. 30 sec.

(NC) *mp* (vib.) = 60 ca. ca. 30 sec.

*8<sup>vb</sup>*

Fl. *mf* *cresc.*

sub. ♩ = 60

Fl. *sub. mf (-mp)*

Cl. 1 *mf (-mp)*

**E1**

3-4 min

Fl. *continue sync with clarinets* pause ca. 1.5 min.

Cl. 1 *continue with flute* pause ca. 1.5 min.

V.la 1 (a3) *mp* \* see note!

V.la 2 (a3) *mp* \* see note! *loco*

V.la 3 (a3) *mp* \* see note!

Perc. *mf* *Glock* *L.V.* *Bowed (sempre)* *Vibe* *f* *Glock* *Vibe* *Glock* *Vibe*

\* (NC) each player may play their set of tones in any order independently play long sustained tones from 3-15 sec. - followed by a pause of 3-15 sec.

**E2** \*

Fl.

Cl. 1  
2

V.la 1  
(a3) *come prima*  
*until cue stop* *tacet*

V.la 2  
(a3) *come prima*  
*until cue stop* *tacet*

V.la 3  
(a3) *come prima*  
*until cue stop* *tacet*

Perc. *ad lib. in short fragmented phrases!*

*ppp - fff* alternate dynamics freely

20-30 sec.

Fl. *tacet percussion solo! 20-30 sec.*

Cl. 1  
2 *tacet percussion solo! 20-30 sec.*

V.la 1  
(a3) *tacet percussion solo! 20-30 sec.*

V.la 2  
(a3) *tacet percussion solo! 20-30 sec.*

V.la 3  
(a3) *tacet percussion solo! 20-30 sec.*

Perc. *20-30 sec.*  
**Solo ad lib! Wacked out!**

\* Staccato sempre excepting for any note with or to be sustained no more than 3 sec. Alternate dynamics freely randomly from pp to fff. Pause freely .5, 1, 3 or 6 seconds.

# Viola Voilà

**F1**

Vla 1  
2

big esp.  
*ff*

3

IV

*fffz* gliss. ad lib.

4-7 sec.

Vla 1  
2

[6-10 sec.]

pizz. arco pizz. 15 sec. ♩ = 84 ca.

*ff* *f*

7 6 5

8va-----, loco 8va-----,

Vla 1  
2

loco

3 3

Vla 1  
2

vib. molto

♩ = 100-112 ca.)

7-15 sec. **WACKY TIME** II vib!

IV gliss. sp. scratch! strumming fast ad lib. *fffz* scratch!

Vla 1  
2

♩ = 72 ca.

arco esp. *mf*

3 3

Vla 1  
2

3x

3 3 3

(DC)

**F2**

Vla 1  
2

for all players: THIS IS A LONG NON-SYNCHRONIZED QUASI CANON;

PLAYER 1 BEGINS (CUTTING OFF THE PERCUSSION SOLO!!!!). EACH SUCCEEDING PLAYER ENTERS 2-5 SECONDS AFTER THE PLAYER BEFORE HER/HIM. ALL PLAYERS ARE NON-COORDICNATED AND INDEPENDENT ONE FROM THE OTHER. ALL PLAYERS ARE SOLOISTS.

WHEN THE LAST PLAYER (PROBABLY N 10) FINDS THEMSELF ALL ALONE, THE CONDUCTOR WILL BRING IN THE FINAL BRIEF IMPROV. BEFORE STARTING THE CHORAL AT LETTER G.

# Viola Voilà

**F1**

Vla. 3/4 *f* gliss. ad lib.

Vla. 3/4 *fffz* pizz. arco pizz. arco pizz. ??? scratch!

Vla. 3/4 ad lib. fast strum. evenly

$\text{♩} = 66$  accel. to *afap* over several cycles

Vla. 3/4 *ppp* cresc. poco a poco

Vla. 3/4 20 - 40 sec. 10-15 sec. **WACKY TIME** *sfpp* *ff* *pp*

Vla. 3/4 IV

Vla. 3/4 3 12 - 15 sec. 3 - 5 sec. 1,5 sec. gliss. slow gliss. slow gliss. ad lib.

$\text{♩} = 84 - 88$

Vla. 3/4 *mf* *sf mp* (DC)

**F2**

Vla. 3/4

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WHEN THE LAST PLAYER (PROBABLY N 10) FINDS THEMSELF ALL ALONE, THE CONDUCTOR WILL BRING IN THE FINAL BRIEF IMPROV. BEFORE STARTING THE CHORAL AT LETTER G.

# Viola Voilà

**F1**

20 - 40 sec.  $\text{♩} = 84 - 88$

Vla. 5  
6 *mp*

*mf*

5 3

*poco gliss.* *ff* *sfffz pp* *fff*

10-15 sec.  $\text{♩} = 76$  ca. *8va*

Vla. 5  
6 **WACKY TIME**

*ff*

*8va*  $\text{♩} = 76$  ca. *loco esp.*

Vla. 5  
6 *mf*

3

Vla. 5  
6

$\text{♩} = 72 - 76$  7-10 X *pizz.* *stumm ad lib.*

Vla. 5  
6 *sfffz dim. --- pppp* *fff* *stumm*

*arco esp.* *scratch!* *mp* 5-15 sec. **WACKY TIME**

**F2**

Vla. 5  
6

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WHEN THE LAST PLAYER (PROBABLY N 10) FINDS THEMSELF ALL ALONE, THE CONDUCTOR WILL BRING IN THE FINAL BRIEF IMPROV. BEFORE STARTING THE CHORAL AT LETTER G.

# Viola Voilà

**F1**

Vla. 7  
8

3 - 5 sec.

**WACKY TIME**

*fffz ppp* < *fff*

3

7-15 sec.

**WACKY TIME**

7-15 sec. nat. esp.

5 sec.

*gliss.*

5

7-10 sec.

*fffz ppp* < *ffff*

6

*ff*

7

3

8

3 - 5 sec.

**WACKY TIME**

$\text{♩} = 84 \text{ ca.}$

9

sp. scratch!

nat. 3 sec.

*gliss. slow*

**F2**

10

$\text{♩} = 100-112$

*strumm ad lib.*

for all players: THIS IS A LONG NON-SYNCHRONIZED QUASI CANON;

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WHEN THE LAST PLAYER (PROBABLY N 10) FINDS THEMSELF ALL ALONE, THE CONDUCTOR WILL BRING IN THE FINAL BRIEF IMPROV. BEFORE STARTING THE CHORAL AT LETTER G.



# Viola Voilà

**F1**

Vla. 9  
10

5 sec. 3 - 5 sec. 5-10 sec. 10-20 sec. 5 sec. (Rubato)

WACKY TIME

gliss. slow *sffz p* *f esp.*

Vla. 9  
10

*cresc.* *fff* *f* = 84 ca.

Vla. 9  
10

= 112 ca. pizz. strumm 2-3 X 3 - 5 sec. gliss. ad lib.

Vla. 9  
10

3 - 5 sec. = 100 ca. *f esp.*

Vla. 9  
10

= 84 ca. = 108-112

Vla. 9  
10

gliss. *f esp.*

Vla. 9  
10

5-10 sec. = 84 ca. (Rubato) *mf*

**F2**

Vla. 9  
10

5 3 IV (DC) gliss.

Vla. 9  
10

for all players: THIS IS A LONG NON-SYNCHRONIZED QUASI CANON;

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**F2**

(2-3x) [play together] *ad libitum freely*

flute sol

Alto flute conductor cues near middle-end of F1 when all Viole are still playing *fff* wild ad lib. out of control

E<sub>b</sub> Clar. conductor cues near middle-end of F1 when all Viole are still playing (2-3x) [play together] *ad libitum freely* wild ad lib. out of control

C.B. Cl. conductor cues near middle-end of F1 when all Viole are still playing *fff* wild ad lib. out of control

Vla. 1

Vla. 2

Vla. 3

Perc. (2-3x) [play together] *ad libitum freely* Flexitones wild ad lib. out of control  
 conductor cues near middle-end of F1 when all Viole are still playing Kick *fff*

**G**

♩ = 54

Fl. in G

C.B. Cl.

Vla. 1 *mp*

Vla. 2 *mp*

Vla. 3 *mp*

Perc.

Fl. in G

C.B. Cl.

Vla. 1

Vla. 2

Vla. 3

8vb----- loco

*a1* *a2* *a1* *a2*

*non div.* *non div.*

Fl. in G

C.B. Cl.

Vla. 1

Vla. 2

Vla. 3

3

*a1* *a2*

*div.* *(a3)*