Viola Voilà

Flute

Eb Clarinet

Viola 1 (a3)

Score in C

\[ \text{\(q = 88\)} \]

Alvin Curran

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

Flute

Eb Clarinet

Viola 1 (a3)

Score in C
A2 (entry of V.la scratchgliss)

(8\textsuperscript{ton})

Fl.

Cl. 2

V.la 1 (a3)

V.la 2 (a3)

V.la 3 (a3)

(A2)

(gliss) 35 sec. (+-) ragged, uneven scratch

(I) only

overblow screech

A2 (I) only

A2 (I) only

(entry of V.la scratchgliss)
A3

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

repeated notes are modified by previous accidental

\[ \text{Fl.} \]

\[ \text{Cl.} \]

\[ \text{V. la} \]

\[ \text{V. la} \]

\[ \text{V. la} \]

\[ \text{Perc.} \]

\[ \text{Glock.} \]
\( \text{\textbf{B}} \)

\( \text{Alto Flute} \)

\( \underline{\text{Fl}} \)

\( \underline{\text{Cl. 1}} \)

\( \underline{\text{V.la 1}} (a3) \)

\( \underline{\text{V.la 2}} (a3) \)

\( \underline{\text{V.la 3}} (a3) \)

\( \underline{\text{Perc}} \)

\( \underline{\text{Cl. 2}} \)

\( \underline{\text{V.la 1}} (a3) \)

\( \underline{\text{V.la 2}} (a3) \)

\( \underline{\text{V.la 3}} (a3) \)

\( \underline{\text{Perc}} \)

\( \text{\textbf{B}} \)

\( \underline{\text{Alto Flute}} \)

\( \text{Take ContraBass Clarinet} \)

\( \text{sost.} \)

\( \text{con vib.} \)

\( \text{take percussion! 2nd time only} \)

\( \text{ff} \)

\( \text{\textbf{B}} \)

\( \underline{\text{Alto Flute}} \)

\( \text{\textbf{B}} \)

\( \text{\textbf{B}} \)

\( \underline{\text{Cl. 2}} \)

\( \underline{\text{V.la 1}} (a3) \)

\( \underline{\text{V.la 2}} (a3) \)

\( \underline{\text{V.la 3}} (a3) \)

\( \underline{\text{Perc}} \)

\( \text{\textbf{B}} \)

\( \text{\textbf{B}} \)

\( \text{\textbf{B}} \)

\( \text{\textbf{B}} \)

\( \underline{\text{Cl. 2}} \)

\( \underline{\text{V.la 1}} (a3) \)

\( \underline{\text{V.la 2}} (a3) \)

\( \underline{\text{V.la 3}} (a3) \)

\( \underline{\text{Perc}} \)

\( \text{\textbf{B}} \)

\( \text{\textbf{B}} \)

\( \text{\textbf{B}} \)

\( \underline{\text{Cl. 2}} \)

\( \underline{\text{V.la 1}} (a3) \)

\( \underline{\text{V.la 2}} (a3) \)

\( \underline{\text{V.la 3}} (a3) \)

\( \underline{\text{Perc}} \)

\( \text{\textbf{B}} \)

\( \text{\textbf{B}} \)

\( \text{\textbf{B}} \)

\( \underline{\text{Cl. 2}} \)

\( \underline{\text{V.la 1}} (a3) \)

\( \underline{\text{V.la 2}} (a3) \)

\( \underline{\text{V.la 3}} (a3) \)

\( \underline{\text{Perc}} \)

\( \text{\textbf{B}} \)

\( \text{\textbf{B}} \)

\( \text{\textbf{B}} \)

\( \underline{\text{Cl. 2}} \)

\( \underline{\text{V.la 1}} (a3) \)

\( \underline{\text{V.la 2}} (a3) \)

\( \underline{\text{V.la 3}} (a3) \)

\( \underline{\text{Perc}} \)

\( \text{\textbf{B}} \)

\( \text{\textbf{B}} \)

\( \text{\textbf{B}} \)

\( \underline{\text{Cl. 2}} \)

\( \underline{\text{V.la 1}} (a3) \)

\( \underline{\text{V.la 2}} (a3) \)

\( \underline{\text{V.la 3}} (a3) \)

\( \underline{\text{Perc}} \)

\( \text{\textbf{B}} \)

\( \text{\textbf{B}} \)

\( \text{\textbf{B}} \)
* conductor signals relative time blocks players -ad libitum- may slightly anticipate or delayed
percussion on wooden box and freely, occasionally on other instruments ad lib. on same patterns as viola
Fl. 1

15 sec. pause

Cl. 1

NC

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

V.Ia 1

30 sec. pause

V.Ia 2

30 sec. pause

V.Ia 3

30 sec. pause

Perc.

pause

(45 - 60 sec.)

Fl.

10 sec.

(2-3x)

Duck Call

Perc.

scratch!
glass plate!

fff

with plastic object!
*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.
* 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.
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-COORDINATED AND INDEPENDENT ONE FROM THE OTHER.  ALL PLAYERS ARE SOLOISTS.  

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

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

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

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

WACKY TIME

~/ 3

~ 4

~ 5

~ 6

~ 7

~ 8

~ 9

~ 10

~ 11

~ 12

~ 13
Viola Voilà

**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-COORDINATED 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.**
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flute
Alto

(2-3x) [play together] ad libitum freely
conductor cues near middle-end of F1
when all Viole are still playing

C.B. Cl.

(2-3x) [play together] ad libitum freely
conductor cues near middle-end of F1
when all Viole are still playing

E, Clar.

(2-3x) [play together] ad libitum freely
conductor cues near middle-end of F1
when all Viole are still playing

Vla.

Vla.

Vla.

C.B. Cl.

G

Fl. in G

C.B. Cl.

Vla.

Vla.

Vla.

Perc.

when all Viole are still playing

Flute sol

when all Viole are still playing

Perc.

conductor cues near middle-end of F1
when all Viole are still playing

Krick

Flexitone

wild ad lib.

wild ad lib.

wild ad lib.

out of control

out of control

out of control

out of control