

Untogether, Not Apart

A Chamber Concerto in 4 movements

By Chris Pratorius

Commissioned by New Music Works

Instrumentation

Flute
Clarinet in B flat
Vibraphone
Piano
Viola
Double Bass

SCORE

Untogether, Not Apart is a 4-movement chamber concerto commissioned by New Music Works for the 2013-2014 season. It plays off two competing theories as to the etymology of the word concerto: the first is to harmonize or sing together, the other to join in competition or strive against. As a musical genre the concerto typically pits a large ensemble versus a soloist or small group. I tried to explore new ways of thinking about playing together/untogether, while also thinking about the current state of our environment.

Untogether is a slang word that means incompetent or unstable. It is a reference to our inability to be responsible and harmonious citizens of the planet and our ability to ignore the mounting evidence of probable environmental catastrophe. Nonetheless, though we move through the world with little regard for our collective impact, we do coexist with all other life, and are therefore living with them whether we are cognizant of it or not.

The first movement explores this idea of *Untogether, Not Apart* by giving each instrument a fragment of music that loops in a unique way: each loop is a different length in each instrument. Thus, each line goes about its life with little regard to how it coincides with the other lines. Random intersections occur, beautiful moments happen, and they are never repeated. Each fragment that is played is 'sampled' from a historical concerto for the instrument that loops it. For example, the clarinet plays a fragment from Mozart's Clarinet Concerto and the piano a fragment from the slow movement of Beethoven's 3rd Piano Concerto. Other composers who make cameos are Telemann, Dittersdorf and Vivaldi, in the viola, double bass and flute, respectively. Each instrument represents a person stuck in a circular process. We can imagine many possibilities, whether it is cycles of daily life, taking care of children, the desire to work and make money, depression, addiction, etc. All of these personal cycles distract us from our larger surroundings. At the end of the movement, as the chatter of human cycles dies down, the voices of marine mammals take center stage.

The second movement explores the idea of *Untogether, Not Apart* in a different way. This time, everybody plays the same melody. However, each instrument plays at a different tempo and starting on a different pitch. The more agile instruments run through the melody in the shortest amount of time, the less agile take a little longer. The instruments are paired, so everyone always begins with a partner, but inevitably ends alone. The material is clearly related, as everyone plays the same melodic material, but rhythmically it is never synchronized.

The third and fourth movements are more conventional, and were inspired by historical models. The third movement explores baroque ideas of concerto, using ritornello form and pitting the whole ensemble versus a subset. The fourth movement, which

also incorporates marine mammal calls, is a nod to romantic concertos, where the soloist is like a diva and the ensemble accompanies.

I'd like to thank Phil Collins and New Music Works for once again inspiring me to write a new piece, for being one of the few groups to give living composers a venue to present their works and for supporting new music in such an excellent and committed fashion. We are truly lucky to have NMW!

To maximize the sonic effect of the 2nd movement, the instruments paired (flute & clarinet, piano and vibes, viola and double bass) should NOT be sitting next to each other.

Score

Untogether, Not Apart

Movement 1

Chris Pratorius

2013

In this movement, a recording of humpback whales should be faded in at m. 47.

The track should continue to play 30 seconds after the live musicians end, and than be faded out.

Adagio $\text{♩} = 44$

Flute

Clarinet in B_b

mp

Piano

Viola

pizz.

p

Double Bass

Recording

5

Untogether, Not Apart I

Musical score for Untogether, Not Apart I, page 2, system 7. The score consists of four staves: B♭ Clarinet (top), Piano (middle), Violin (Vla.) (second from bottom), and Double Bass (D.B.) (bottom). The key signature is A major (no sharps or flats). The time signature is common time.

- B♭ Cl.** Playing eighth-note patterns.
- Pno.** Playing eighth-note chords. Dynamics include **p** (piano) and **mp** (mezzo-piano).
- Vla.** Playing sixteenth-note patterns.
- D.B.** Playing eighth-note patterns.

A brace groups the Piano and Double Bass staves. Measure numbers 7 are indicated above each staff.

Untogether, Not Apart I

3

Musical score for Untogether, Not Apart I, page 3, measures 12-15.

The score consists of four staves:

- B♭ Cl.** (Measures 12-15): The first measure starts with a grace note followed by eighth-note pairs. Measure 13 begins with a sixteenth-note grace note. Measure 14 starts with a sixteenth-note grace note. Measure 15 starts with a sixteenth-note grace note.
- Pno.** (Measures 12-15): The piano part features sustained notes and chords. Measure 12 includes a dynamic marking *p*. Measures 13-15 feature sustained notes and chords.
- Vla.** (Measures 12-15): The viola part consists of eighth-note pairs.
- D.B.** (Measures 12-15): The double bass part consists of sixteenth-note patterns.

Measure numbers 12, 13, 14, and 15 are indicated above the staves. Measure 15 concludes with a fermata over the double bass line.

Untogether, Not Apart I

Musical score for *Untogether, Not Apart I*, page 4, measure 17. The score consists of four staves:

- B♭ Cl.**: Playing eighth-note patterns with grace notes and slurs.
- Pno.**: Playing eighth-note chords. Dynamics: > (slur), *p*, >, >, >, *p*.
- Vla.**: Playing sixteenth-note patterns. Dynamics: *mp*.
- D.B.**: Playing eighth-note patterns.

The score includes measure numbers (17) and dynamics (*p*, *tr*). The piano part features a dynamic marking of *p* at the end of the measure.

Untogether, Not Apart I

5

Musical score for Untogether, Not Apart I, page 5, measures 23. The score consists of five staves:

- Fl.**: The first staff shows the Flute (Fl.) playing a single note at the beginning of the measure, followed by three rests. In the next measure, it plays a sixteenth-note pattern starting with a rest. *mf*
- B♭ Cl.**: The second staff shows the Bassoon (B♭ Cl.) playing eighth-note patterns. The first measure has a rest followed by a eighth-note pattern. The second measure has a eighth-note pattern followed by a sixteenth-note pattern. *mf*
- Pno.**: The third staff shows the Piano (Pno.) playing eighth-note chords. The first measure has a eighth-note chord followed by a rest. The second measure has a eighth-note chord followed by a eighth-note chord. *p*
- Vla.**: The fourth staff shows the Cello (Vla.) playing eighth-note patterns. The first measure has a eighth-note pattern followed by two rests. The second measure has a rest followed by a eighth-note pattern. *mp*
- D.B.**: The fifth staff shows the Double Bass (D.B.) playing eighth-note patterns. The first measure has a eighth-note pattern followed by a rest. The second measure has a eighth-note pattern followed by a eighth-note pattern. *mp*

5

Untogether, Not Apart I

Fl.

B♭ Cl.

Pno.

Vla.

27

27

27

Untogether, Not Apart I

7

Musical score for Untogether, Not Apart I, page 7, system 29. The score includes parts for Flute (Fl.), Bassoon Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vla.), and Double Bass (D.B.). The key signature is A major (three sharps). The flute and bassoon clarinet play sixteenth-note patterns. The piano part features eighth-note chords and sixteenth-note patterns. The violin and double bass provide harmonic support. The dynamic marking *p* is present at the end of the system.

Fl.

B♭ Cl.

Pno.

Vla.

D.B.

29

3

p

Untogether, Not Apart I

Musical score for Untogether, Not Apart I, page 8, measures 33.

The score consists of five staves:

- Flute (Fl.):** Playing eighth-note patterns.
- Bassoon (B♭ Cl.):** Playing sixteenth-note patterns.
- Piano (Pno.):** Playing eighth-note chords. Dynamics include *p* (piano) and *mf* (mezzo-forte).
- Cello (Vla.):** Playing sixteenth-note patterns.
- Bass (D.B.):** Playing eighth-note patterns.

Measure 33 starts with a rest followed by eighth-note patterns from the Flute and Bassoon. The Piano begins with a dynamic *p*, followed by eighth-note chords. The Cello and Bass enter with sixteenth-note patterns. The score concludes with a measure ending in a fermata over the piano's eighth-note chords.

Untogether, Not Apart I

9

Musical score for Untogether, Not Apart I, page 9, measures 38.

The score consists of four staves:

- Flute (Fl.):** Playing eighth-note patterns with grace notes, dynamic *p*.
- Bassoon (B♭ Cl.):** Playing eighth-note patterns with grace notes, dynamic *p*. Measure number 3 is indicated below the staff.
- Piano (Pno.):** Playing sustained chords in the treble and bass staves, dynamic *p*.
- Cello/Bass (Vla.):** Playing eighth-note patterns with grace notes, dynamic *p*.

Measure 38 starts with a dynamic *p* for all instruments. The flute and bassoon play eighth-note patterns with grace notes. The piano plays sustained chords. The cello/bass plays eighth-note patterns with grace notes. Measure 3 is indicated below the bassoon staff.

Untogether, Not Apart I

Musical score for Untogether, Not Apart I, page 10, featuring five staves:

- Fl.**: Treble clef, key signature of two sharps. Measures 40-41 show eighth-note patterns with grace notes and slurs.
- B♭ Cl.**: Treble clef, key signature of three sharps. Measures 40-41 show eighth-note patterns with grace notes and slurs.
- Pno.**: Treble and bass staves, key signature of two sharps. Measures 40-41 show sustained notes and chords. A dynamic *p* is indicated in measure 41.
- Vla.**: Bass clef, key signature of one sharp. Measures 40-41 show eighth-note patterns with grace notes and slurs. A dynamic *mp* is indicated in measure 41.
- D.B.**: Bass clef, key signature of one sharp. Measures 40-41 show eighth-note patterns with grace notes and slurs. A dynamic *p* is indicated at the beginning of measure 41.

Musical score for Untogether, Not Apart I, page 11, featuring five staves:

- B♭ Cl.**: Starts with a single note, followed by a melodic line with grace notes and slurs. Measure 3: *p*.
- Pno.**: Features sustained chords in the bass and treble clef staves. Measure 5: *ppp*.
- Vla.**: Playing eighth-note patterns.
- D.B.**: Playing eighth-note patterns.
- Rec.**: Playing sustained notes with grace notes and slurs.

The score is in 44 time, with key signatures of F major (B♭, A, G, F) and C major (G, F#). Measures 1-4 are identical. Measure 5 begins a new section.

Untogether, Not Apart I

49

B♭ Cl.

Pno.

Rec.

p

mp

56

Pno.

Rec.

Continue to play for
about 30 seconds

mf

Untogether, Not Apart

Movement II

In this movement, each instrument plays the same melody, but each starting on a different pitch and at different tempos.

Flute plays at $\text{♩} = 180$, Clarinet at $\text{♩} = 160$, Piano at $\text{♩} = 140$, Vibraphone at $\text{♩} = 120$, Viola at $\text{♩} = 100$ and Contrabass at $\text{♩} = 80$.

These tempos mirror ratios that correspond to the starting pitches of the instruments as they relate to the overtone series of the note D.

Instructions

Flute and clarinet begin together.

At ca. 0:22 viola and contrabass enter, starting together.

At ca. 1:15 piano and vibraphone enter, starting together.

The piece ends at approximately 2:20, with vibraphone finishing his/her melody alone.

The parts are never meant to line up in any way, but it is important that the shape of the piece develops properly, so that at any time the desired instrumental balance is present. The following score shows approximately the relation of the parts to each other, so that if the instrumentalists do speed up or slow down, the conductor can adjust the subsequent entrance appropriately.

The proportions of the parts in the following score are approximations, they are not exact.

Each page represents 20 seconds.

0'00"

Fl

$\text{♩} = 180 \text{ (♩} = 120)$

mf

Cl

$\text{♩} = 160 \text{ (♩} = 107)$

mf

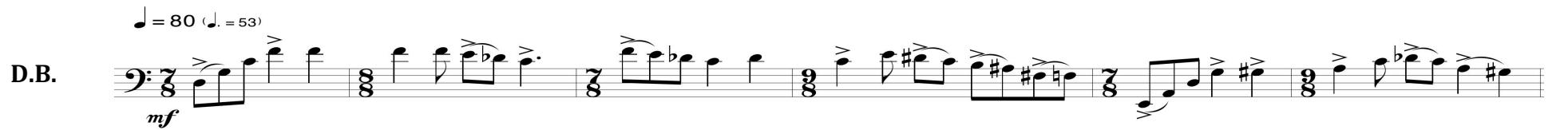
Vb

Pno

Vla

D.B.

0'20"



0'40"



1'00"

Vb $\text{♩} = 120 \quad (\text{♩} = 80)$

Pno $\text{♩} = 140 \quad (\text{♩} = 93)$

VI

D.B.

The musical score consists of four staves. The top staff is for the Violin (Vb), which plays eighth-note patterns. The second staff is for the Piano, indicated by a treble clef and a bass clef, with two staves of sixteenth-note patterns. The third staff is for the Viola (VI), showing eighth-note patterns. The bottom staff is for the Double Bass (D.B.), showing eighth-note patterns. The score is set in common time, with various key changes indicated by sharps and flats. The tempo for the Vb part is $\text{♩} = 120$ (with $\text{♩} = 80$ in parentheses), and for the Pno part it is $\text{♩} = 140$ (with $\text{♩} = 93$ in parentheses). The VI and D.B. parts provide harmonic support with sustained notes and rhythmic patterns.

1'20"



Pno

A musical score for Piano (Pno) featuring two staves. Both staves follow a similar pattern of eighth-note pairs and grace notes, with slurs connecting groups of notes. The piano part provides harmonic support to the brass line.

VI

3X

A musical score for Violin (VI). The score shows a rhythmic pattern of eighth-note pairs and grace notes, with slurs indicating connected groups of notes. The section is marked with a three-fold repetition sign (3X).

D.B.

A musical score for Double Bass (D.B.). The bass line consists of eighth-note pairs and grace notes, with slurs connecting groups of notes. The bassoon part provides harmonic support to the brass line.

1'40"

Vb

A musical score for Trombone (Vb). The score consists of two staves of music. The first staff begins with a dynamic of $\text{f} \# \text{p}$, followed by a series of eighth-note patterns. The second staff begins with a dynamic of $\text{f} \# \text{p}$, followed by a series of eighth-note patterns.

Pno

A musical score for Piano (Pno). The score consists of two staves of music. The first staff begins with a dynamic of $\text{f} \# \text{p}$, followed by a series of eighth-note patterns. The second staff begins with a dynamic of $\text{f} \# \text{p}$, followed by a series of eighth-note patterns.

3X

D.B.

A musical score for Double Bass (D.B.). The score consists of two staves of music. The first staff begins with a dynamic of $\text{f} \# \text{p}$, followed by a series of eighth-note patterns. The second staff begins with a dynamic of $\text{f} \# \text{p}$, followed by a series of eighth-note patterns.

2'00"

Vb

3X

Pno

3X

3X

Score

Untogether, Not Apart

Movement III

Chris Pratorius
2013

Moderate but rhythmic $\text{♩} = 144$

The musical score consists of six staves, each representing a different instrument: Flute, Clarinet in B♭, Vibraphone, Piano (split into treble and bass staves), Viola, and Double Bass. The music is set in 6/8 time throughout. Key signatures change frequently, including G major, E major, A major, D major, B major, F# major, C major, G major, and E major. Dynamics are marked with *mf* (mezzo-forte) and *p* (piano). Measure numbers 1 through 8 are positioned above the staves. The score is titled "Untogether, Not Apart" and "Movement III". The composer is Chris Pratorius, and the year is 2013.

Flute

Clarinet in B♭

Vibraphone

Piano

Viola

Double Bass

Untogether, Not Apart III

Fl.

B♭ Cl.

Vib.

Pno.

Vla.

D.B.

6
6/8

9/8

6
6/8

6
6/8

6
6/8

mp

pizz.

Untogether, Not Apart III

3

F1.

B_b Cl.

Vib.

Pno.

Vla.

D.B.

10

5

6

10

5

6

10

5

6

10

5

6

mp

Untogether, Not Apart III

Fl.

B_b Cl.

Vib.

Pno.

Vla.

D.B.

Untogether, Not Apart III

5

Fl.

B_b Cl.

Vib.

Pno.

Vla.

D.B.

19

mp

mf

19

mp

mf

19

mf

19

mp

mp

mf

Untogether, Not Apart III

23

F1.

B_b Cl.

Vib.

Pno.

Vla.

D.B.

23

23

23

23

23

Untogether, Not Apart III

7

Fl. 28

B♭ Cl.

Vib.

Pno.

Vla.

D.B.

9
8

9
8

9
8

9
8

9
8

9
8

Untogether, Not Apart III

Fl.

B_b Cl.

Vib.

Pno.

Vla.

D.B.

Untogether, Not Apart III

9

Fl. 34 *tr* 9 6 2
B♭ Cl. 34 *tr* 9 6 2
Vib. 34 9 6 2
Pno. 34 9 6 2
Vla. 34 9 6 2
D.B. 34 9 6 2

The score consists of ten measures of music. Measures 1-2 show the Flute and Bassoon playing eighth-note patterns with grace notes. Measures 3-4 show the Flute and Bassoon continuing their patterns. Measures 5-6 show the Vibraphone and Piano playing eighth-note chords. Measures 7-8 show the Vibraphone and Piano continuing their chords. Measures 9-10 show the Violin and Double Bass playing eighth-note patterns. Measures 11-12 show the Violin and Double Bass continuing their patterns. Measures 13-14 show the Vibraphone and Piano playing eighth-note chords. Measures 15-16 show the Vibraphone and Piano continuing their chords. Measures 17-18 show the Violin and Double Bass playing eighth-note patterns. Measures 19-20 show the Violin and Double Bass continuing their patterns. Measures 21-22 show the Vibraphone and Piano playing eighth-note chords. Measures 23-24 show the Vibraphone and Piano continuing their chords. Measures 25-26 show the Violin and Double Bass playing eighth-note patterns. Measures 27-28 show the Violin and Double Bass continuing their patterns. Measures 29-30 show the Vibraphone and Piano playing eighth-note chords. Measures 31-32 show the Vibraphone and Piano continuing their chords. Measures 33-34 show the Violin and Double Bass playing eighth-note patterns. Measures 35-36 show the Violin and Double Bass continuing their patterns. Measures 37-38 show the Vibraphone and Piano playing eighth-note chords. Measures 39-40 show the Vibraphone and Piano continuing their chords. Measures 41-42 show the Violin and Double Bass playing eighth-note patterns. Measures 43-44 show the Violin and Double Bass continuing their patterns. Measures 45-46 show the Vibraphone and Piano playing eighth-note chords. Measures 47-48 show the Vibraphone and Piano continuing their chords. Measures 49-50 show the Violin and Double Bass playing eighth-note patterns. Measures 51-52 show the Violin and Double Bass continuing their patterns. Measures 53-54 show the Vibraphone and Piano playing eighth-note chords. Measures 55-56 show the Vibraphone and Piano continuing their chords. Measures 57-58 show the Violin and Double Bass playing eighth-note patterns. Measures 59-60 show the Violin and Double Bass continuing their patterns. Measures 61-62 show the Vibraphone and Piano playing eighth-note chords. Measures 63-64 show the Vibraphone and Piano continuing their chords. Measures 65-66 show the Violin and Double Bass playing eighth-note patterns. Measures 67-68 show the Violin and Double Bass continuing their patterns. Measures 69-70 show the Vibraphone and Piano playing eighth-note chords. Measures 71-72 show the Vibraphone and Piano continuing their chords. Measures 73-74 show the Violin and Double Bass playing eighth-note patterns. Measures 75-76 show the Violin and Double Bass continuing their patterns. Measures 77-78 show the Vibraphone and Piano playing eighth-note chords. Measures 79-80 show the Vibraphone and Piano continuing their chords. Measures 81-82 show the Violin and Double Bass playing eighth-note patterns. Measures 83-84 show the Violin and Double Bass continuing their patterns. Measures 85-86 show the Vibraphone and Piano playing eighth-note chords. Measures 87-88 show the Vibraphone and Piano continuing their chords. Measures 89-90 show the Violin and Double Bass playing eighth-note patterns. Measures 91-92 show the Violin and Double Bass continuing their patterns. Measures 93-94 show the Vibraphone and Piano playing eighth-note chords. Measures 95-96 show the Vibraphone and Piano continuing their chords. Measures 97-98 show the Violin and Double Bass playing eighth-note patterns. Measures 99-100 show the Violin and Double Bass continuing their patterns.

Untogether, Not Apart III

Fl. 38  6 
B♭ Cl. 
Vib. 38 
Pno. 38 
Vla. 38 
D.B. 38 

Untogether, Not Apart III

11

Fl.

B_b Cl.

Vib.

Pno.

Vla.

D.B.

42

8

fff

42

fff

42

fff

42

fff

Untogether, Not Apart III

Mysterious ♩=120

Fl.

B♭ Cl.

Vib.

Pno.

Vla.

D.B.

46

46

46

Con sord.

Con sord.

Untogether, Not Apart III

13

Musical score for Untogether, Not Apart III, page 13, measures 53. The score consists of five staves:

- F1.** Flute (G clef) plays eighth-note pairs with grace notes.
- B♭ Cl.** Bassoon (G clef) plays eighth-note pairs with grace notes.
- Vib.** Vibraphone (G clef) plays sustained chords with various key signatures (B♭, A, G, F♯).
- Vla.** Cello (C clef) plays eighth-note pairs with grace notes.
- D.B.** Double Bass (C clef) plays eighth-note pairs with grace notes.

The music is in common time, with measure 53 spanning from the start of the measure to the end of the page. The instrumentation includes Flute, Bassoon, Vibraphone, Cello, and Double Bass.

Untogether, Not Apart III

58

F1.

B_b Cl.

Vib.

simile

Vla.

D.B.

58

59

60

61

Untogether, Not Apart III

15

Musical score for Untogether, Not Apart III, page 15, system 62. The score consists of five staves:

- F1.** Flute (G clef) plays eighth-note patterns with grace notes and slurs.
- B♭ Cl.** Bassoon (G clef) plays eighth-note patterns with grace notes and slurs, indicated by a bassoon dynamic symbol (b).
- Vib.** Vibraphone (G clef) plays rapid sixteenth-note patterns.
- Vla.** Cello (C clef) plays sustained notes with open circles above them.
- D.B.** Double Bass (C clef) plays eighth-note patterns.

Measure 62 starts with a forte dynamic (f) for the Flute and Bassoon. The Vibraphone has a dynamic marking of *mp*. The Cello has a dynamic marking of *mf*.

Untogether, Not Apart III

Musical score for Untogether, Not Apart III, page 16. The score consists of five staves:

- F1.** Flute part, treble clef, key signature of one sharp (F#). It features eighth-note patterns with grace notes and trill-like markings.
- B♭ Cl.** Bassoon part, treble clef, key signature of one sharp (F#). It has eighth-note patterns with grace notes and trill-like markings.
- Vib.** Vibraphone part, treble clef, key signature of one sharp (F#). It consists of rapid sixteenth-note patterns.
- Vla.** Violin part, treble clef, key signature of one sharp (F#). It features sustained notes with open circles above them.
- D.B.** Double Bass part, bass clef, key signature of one sharp (F#). It has sustained notes with open circles above them.

The tempo is marked as 66. Dynamics include *pp* (pianissimo) and trill-like markings. The score is divided into measures by vertical bar lines.

Untogether, Not Apart III

17

Musical score for Untogether, Not Apart III, page 17, featuring five staves:

- F1.** Flute (G clef) plays eighth-note patterns primarily on the first and third beats of each measure. Dynamics: **p**, **pp**.
- B_b Cl.** Bassoon Clarinet (C clef) plays eighth-note patterns primarily on the second and fourth beats of each measure. Dynamics: **p**, **pp**.
- Vib.** Vibraphone (G clef) plays eighth-note patterns primarily on the first and third beats of each measure. Measures 1-4: eighth-note pairs. Measures 5-8: rests.
- Vla.** Violin (G clef) plays eighth-note patterns primarily on the first and third beats of each measure. Dynamics: **p**.
- D.B.** Double Bass (F clef) plays eighth-note patterns primarily on the second and fourth beats of each measure. Measures 1-4: eighth-note pairs. Measures 5-8: eighth-note pairs. Dynamics: **p**.

Measure numbers 70 are indicated above the staves.

Untogether, Not Apart III

79

F1.

B_b Cl.

Vla.

D.B.

79

ppp

ppp

pp

ff

Score

Untogether, Not Apart

Movement IV

Chris Pratorius

2013

This movement to be played with the sounds of orcas in the background.

Fade the recording in slowly as the musicians begin, and fade it out starting at m. 50. By m. 55 the orca track should be gone.

sustained and rubato $\text{♩} = 72$

Flute

Clarinet in B_b

Vibraphone

Piano

Viola

Double Bass

Untogether, Not Apart IV

Musical score for Untogether, Not Apart IV, page 2, featuring Flute (Fl.), Bassoon Clarinet (B♭ Cl.), Violin (Vla.), and Double Bass (D.B.). The score consists of four staves, each with a different instrument's name above it. The music is in common time (indicated by a '4' at the beginning of each measure), with a key signature of one flat (B♭). The score includes dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). Measures 1 through 6 are shown, followed by a repeat sign and measures 7 through 12. Measure 1: Flute has a rest. Measure 2: Flute has a dotted half note, dynamic *p*. Bassoon Clarinet has two dotted half notes. Measure 3: Bassoon Clarinet has a dotted half note. Violin has a dotted half note. Measure 4: Violin has a dotted half note. Double Bass has a rest. Measure 5: Double Bass has a dotted half note. Measure 6: Double Bass has a dotted half note. Measures 7-12: All instruments play dotted half notes. Dynamics: *p*, *p*, *mp*, *mp*, *mp*, *mp*, *mf*, *mf*.

Untogether, Not Apart IV

3

Musical score for Untogether, Not Apart IV, page 3, measures 15-17.

The score consists of six staves:

- F1.** Flute (G clef) in 5/4 time. Dynamics: *pp*, >, *f*.
- B♭ Cl.** Bassoon (C clef) in 5/4 time. Dynamics: *pp*, >, *f*, *mp*.
- Vib.** Vibraphone (G clef) in 5/4 time. Dynamics: *f*, *mp*.
- Pno.** Piano (G clef) in 5/4 time. Dynamics: *mf*.
- Vla.** Cello/Bass (C clef) in 5/4 time. Dynamics: *pp*, >, *f*, *mp*.
- D.B.** Double Bass (F clef) in 5/4 time. Dynamics: *pp*, >, *f*, *mp*.

Measure 15: Flute: 5/4 (o), 3/4 (-), 6/4 (o.), 4/4 (-), 6/4 (-). Bassoon: 5/4 (o), 3/4 (-), 6/4 (o.), 4/4 (-), 6/4 (o.). Vibraphone: 5/4 (-), 3/4 (-), 6/4 (o.), 4/4 (-), 6/4 (-). Piano: 5/4 (-), 3/4 (-), 6/4 (-), 4/4 (-), 6/4 (x). Cello/Bass: 5/4 (o), 3/4 (-), 6/4 (o.), 4/4 (-), 6/4 (o.). Double Bass: 5/4 (o), 3/4 (-), 6/4 (o.), 4/4 (-), 6/4 (o.). Measure 16: Flute: 3/4 (-), 6/4 (-). Bassoon: 3/4 (-), 6/4 (-). Vibraphone: 6/4 (o.), 4/4 (-), 6/4 (-). Piano: 6/4 (x), 2/4 (e), 2/4 (e), 2/4 (e), 2/4 (e), 2/4 (e), 2/4 (e), 2/4 (e). Cello/Bass: 5/4 (o), 3/4 (-), 6/4 (o.), 4/4 (-), 6/4 (o.). Double Bass: 5/4 (o), 3/4 (-), 6/4 (o.), 4/4 (-), 6/4 (o.). Measure 17: Flute: 6/4 (-). Bassoon: 6/4 (-). Vibraphone: 6/4 (o.), 6/4 (o.). Piano: 6/4 (x), 2/4 (e), 2/4 (e), 2/4 (e), 2/4 (e), 2/4 (e), 2/4 (e), 2/4 (e). Cello/Bass: 6/4 (o.), 6/4 (o.). Double Bass: 6/4 (o.), 6/4 (o.).

Measure 15:
Fl. 5/4 (o), 3/4 (-), 6/4 (o.), 4/4 (-), 6/4 (-).
B♭ Cl. 5/4 (o), 3/4 (-), 6/4 (o.), 4/4 (-), 6/4 (o.).
Vib. 5/4 (-), 3/4 (-), 6/4 (o.), 4/4 (-), 6/4 (-).
Pno. 5/4 (-), 3/4 (-), 6/4 (-), 4/4 (-), 6/4 (x).
Vla. 5/4 (o), 3/4 (-), 6/4 (o.), 4/4 (-), 6/4 (o.).
D.B. 5/4 (o), 3/4 (-), 6/4 (o.), 4/4 (-), 6/4 (o.).
Measure 16:
Fl. 3/4 (-), 6/4 (-).
B♭ Cl. 3/4 (-), 6/4 (-).
Vib. 6/4 (o.), 4/4 (-), 6/4 (-).
Pno. 6/4 (x), 2/4 (e), 2/4 (e), 2/4 (e), 2/4 (e), 2/4 (e), 2/4 (e), 2/4 (e).
Vla. 5/4 (o), 3/4 (-), 6/4 (o.), 4/4 (-), 6/4 (o.).
D.B. 5/4 (o), 3/4 (-), 6/4 (o.), 4/4 (-), 6/4 (o.).
Measure 17:
Fl. 6/4 (-).
B♭ Cl. 6/4 (-).
Vib. 6/4 (o.), 6/4 (o.).
Pno. 6/4 (x), 2/4 (e), 2/4 (e), 2/4 (e), 2/4 (e), 2/4 (e), 2/4 (e), 2/4 (e).
Vla. 6/4 (o.), 6/4 (o.).
D.B. 6/4 (o.), 6/4 (o.).

Untogether, Not Apart IV

21

B♭ Cl.

Vib.

Pno.

Vla.

D.B.

The musical score consists of five staves. The first staff (B♭ Clarinet) has a treble clef and a key signature of one flat. It starts with a measure of 7/4, followed by a measure of 6/4 indicated by a fermata over the first note. The second staff (Vibraphone) also has a treble clef and a key signature of one flat, with a measure of 7/4 followed by a measure of 6/4. The third staff (Piano) has a treble clef and a key signature of one flat, featuring a continuous eighth-note pattern across measures. The fourth staff (Violin) has a bass clef and a key signature of one flat, with a measure of 7/4 followed by a measure of 6/4. The fifth staff (Double Bass) has a bass clef and a key signature of one flat, with a measure of 7/4 followed by a measure of 6/4. Various dynamic markings like *mp* and *mf*, and performance instructions like slurs and grace notes, are scattered throughout the score. Measure numbers 21, 22, and 23 are visible above the staves.

Untogether, Not Apart IV

5

25

B♭ Cl.

Vib.

Pno.

Vla.

D.B.

25

25

25

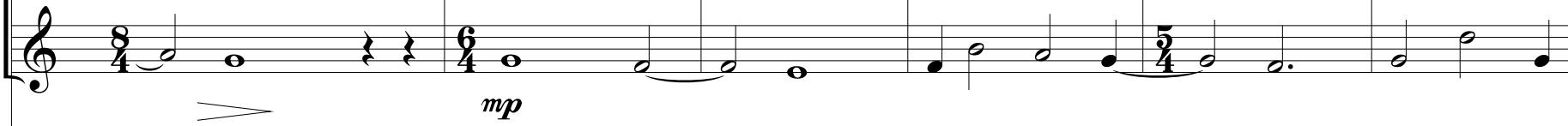
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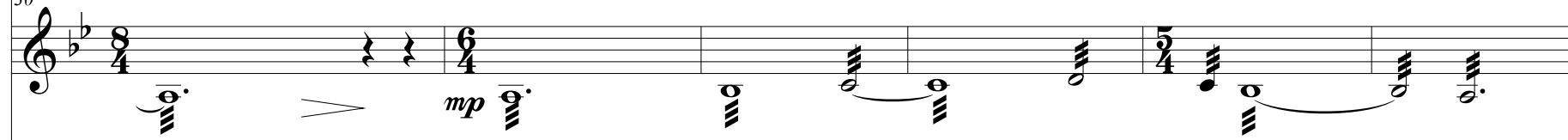
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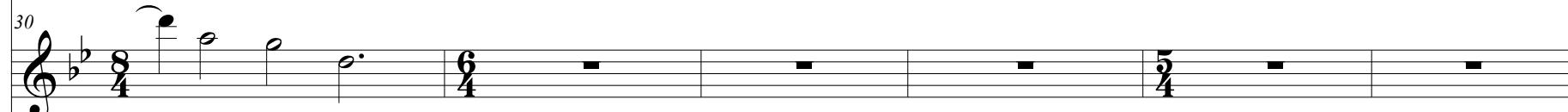
Untogether, Not Apart IV

30

F1. 

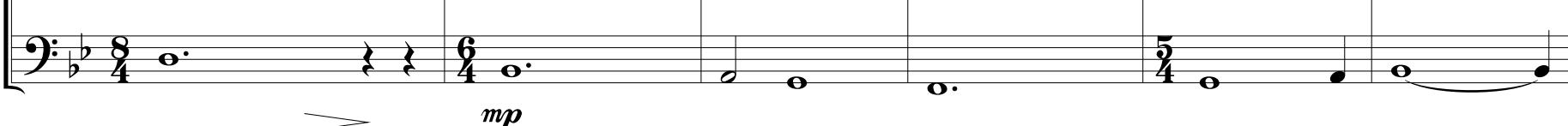
B♭ Cl. 

Vib. 

Pno. 

30

Vla. 

D.B. 

Untogether, Not Apart IV

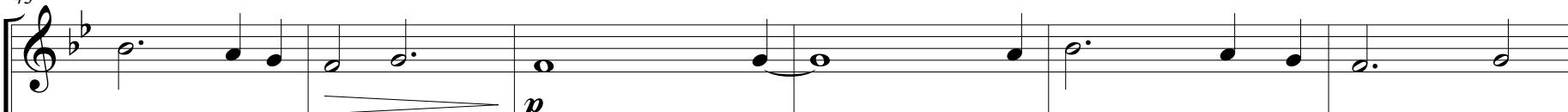
7

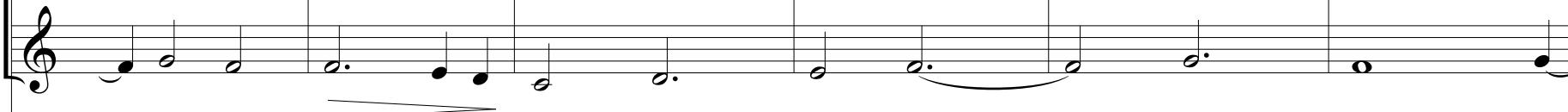
Musical score for Untogether, Not Apart IV, page 7, system 36. The score consists of five staves:

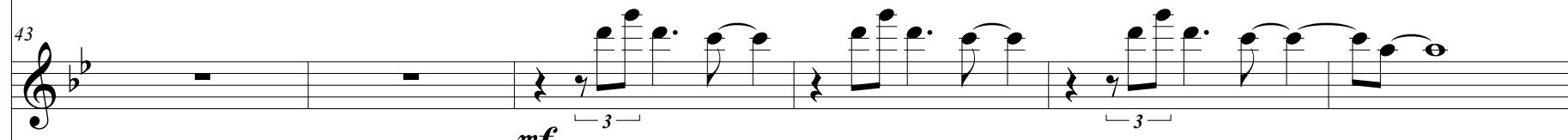
- Fl.**: Flute part, treble clef, key signature of one flat. Measures show various note heads (circles, ovals, dots) and rests. Time signatures change between 4/4, 3/4, and 5/4. Dynamics include **ff**, **mf**, and **mf**.
- B♭ Cl.**: Bassoon part, treble clef, key signature of one flat. Measures show various note heads and rests. Time signatures change between 4/4, 3/4, and 5/4. Dynamics include **ff**, **mf**, and **mf**.
- Vib.**: Vibraphone part, treble clef, key signature of one flat. Measures show various note heads and rests. Time signatures change between 4/4, 3/4, and 5/4. Dynamics include **ff**.
- Vla.**: Cello part, bass clef, key signature of one flat. Measures show various note heads and rests. Time signatures change between 4/4, 3/4, and 5/4. Dynamics include **ff**, **mf**, and **mf**.
- D.B.**: Double Bass part, bass clef, key signature of one flat. Measures show various note heads and rests. Time signatures change between 4/4, 3/4, and 5/4. Dynamics include **ff**, **mf**, and **mf**.

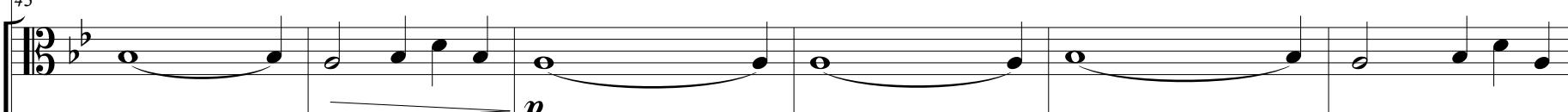
Untogether, Not Apart IV

43

F1. 

B♭ Cl. 

Pno. 

Vla. 

D.B. 

Untogether, Not Apart IV

9

Musical score for Untogether, Not Apart IV, page 9, measures 49-50. The score includes parts for Flute (Fl.), Bassoon (B♭ Cl.), Piano (Pno.), Violin (Vla.), and Double Bass (D.B.). The key signature is one flat. Measure 49 starts with Flute and Bassoon playing eighth notes. The piano begins its pattern at measure 50, marked with a '3' below it. The Violin and Double Bass enter in measure 50, both playing eighth-note patterns. The piano has a dynamic instruction '8va' (octave up) above its staff.

BEGIN FADE OUT OF ORCA TRACK ----- TO SILENCE

Untogether, Not Apart IV

Adagio $\text{♩} = 64$
Rubatissimo

Musical score for Untogether, Not Apart IV, Adagio Rubatissimo, page 10.

The score consists of six staves:

- F1.** Flute (Treble clef, B-flat key signature). Notes: (55) C, D, E, (56) F, G, (57) A, (58) rest, (59) rest, (60) rest, (61) rest.
- B♭ Cl.** Bassoon (Treble clef, B-flat key signature). Notes: (55) D, E, F, G, (56) A, B, C, (57) rest, (58) rest, (59) rest, (60) rest, (61) rest.
- Pno.** Piano (Treble and Bass clefs, B-flat key signature). Notes: (55) C, D, E, (56) F, G, A, (57) B, C, (58) rest, (59) rest, (60) rest, (61) bass notes: G, A, B, C, D, E, F.
- Vla.** Cello/Bass (Bass clef, B-flat key signature). Notes: (55) A, B, C, (56) D, E, F, (57) rest, (58) rest, (59) rest, (60) rest, (61) rest.
- D.B.** Double Bass (Bass clef, B-flat key signature). Notes: (55) G, A, B, (56) C, D, E, (57) rest, (58) rest, (59) rest, (60) rest, (61) rest.
- Pno.** Piano (Treble and Bass clefs, B-flat key signature). Notes: (61) bass notes: G, A, B, C, D, E, F, (rit.) (62) bass notes: G, A, B, C, D, E, F, (63) bass notes: G, A, B, C, D, E, F.

Performance instructions include measure numbers (55-63), clefs, key signatures (B-flat), dynamics (mp), and articulations (ritardando).