

Jason Freeman

Pantoum


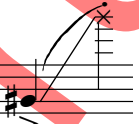
for clarinet, trombone, violin, viola, and cello

Program Note:

A pantoum is a poetic form consisting of interlocking four-line stanzas. Lines 2 and 4 of the first stanza become lines 1 and 3 of the second stanza, lines 2 and 4 of the second stanza become lines 1 and 3 of the third stanza, and so on. Lines 2 and 4 of the final stanza are taken from lines 1 and 3 of the first stanza, making the entire form circular.

This piece is not based on a specific poem in pantoum form; it is a translation of the abstract poetic form into a musical form. Each line of poetry becomes a musical section, and these phrases recur in the order dictated by the pantoum. Furthermore, much of the pitch material is derived from an ordered "pantoum" set of pitch classes. The set, which is freely used in various transformations throughout the piece, was created by a two-stage "pantoum" mapping which turned an initial twelve note set into the forty-eight note set used in the piece.

Performance Notes:

- All accidentals hold for the duration of the measure, but only in the octave in which they appear. Reminder accidentals are frequently provided.
- Dynamic markings should be applied uniformly across instruments. In other words, if a trombone and a clarinet are both marked fortissimo at the same time, their dynamics should be roughly equal.
- A snap pizzicato is indicated by: 
- A glissando to the highest possible note on a string (for violin, viola, cello) or to the highest comfortable note on the instrument (clarinet) is indicated by: 
- For all meter changes, ♩=♩ unless specifically indicated otherwise.

Duration: Approximately 8 minutes

C Score

Pantom

Jason Freeman

Distantly ♩ = 108

Clarinet (Bb)

ppp *pp* *ppp* *p*

(harmon mute, stem fully in)

Trombone

ppp *pp* *ppp* *p* *pp*

Violin

Distantly ♩ = 108
sul tasto

ppp *pp* *ppp* *p* *pp*

Viola

sul tasto

ppp *pp* *ppp* *p* *pp*

Cello

sul tasto

ppp *pp* *ppp* *p* *pp*

6 Chorale ♩ = 60 (♩ = 120)
(2+2+3) (3+2) (2+2+3)

5

Bb Cl. *ppp*

Tbn. (remove mute)

6 Chorale ♩ = 60 (♩ = 120)
(2+2+3) (3+2) (2+2+3)

5

Vln. *ppp* n. *p* (*mp*) (*mf*)

Vla. *ppp* arco ord. *p* (*mp*) (*mf*)

Vcl. *ppp* arco ord. *p* (*mp*) (*mf*)

10 Aggressive ♩ = 96 (3+2) Chorale ♩ = 60 (♩ = 120)

Bb Cl.

Tbn. (open)

10 Aggressive ♩ = 96 (3+2) Chorale ♩ = 60 (♩ = 120)

Vln.
 Vla.
 Vcl.

15 **Methodical** $\bullet = 72$
slightly separated

accel. poco a poco to $\bullet = 120$

Bb Cl. *fp* **cresc. poco a poco** *ff*

(with straight mute) *slightly separated* (change to bucket mute)

Tbn. *fp* **cresc. poco a poco** *ff*

15 **Methodical** $\bullet = 72$
martelé

accel. poco a poco to $\bullet = 120$

Vln. *fp* **cresc. poco a poco** *ff*

sul pont. ord. sul pont.

Vla. *ff* sul pont.

Vcl. *fp* **cresc. poco a poco** *ff*

martelé sul pont. ord. sul pont.

20

Freely (quasi-cadenza) ♩ = 60

Bb Cl.

Tbn.

accel. poco a poco

p *fp* *f* *p* *fp* *fp* *p*

(with bucket mute)

pp *p*

3 3 3 5 6

20

Freely (quasi-cadenza) ♩ = 60

Vln.

Vla.

Vcl.

accel. poco a poco

n. n.

accel. poco a poco 5 7 rit. to 26 Chorale ♩ = 60 (♩ = 120)

Bb Cl. 24 5 7 (2+2+3)
fp *f* *ff* *(p)* *(pp)* n.

Tbn. 3 3
fp *(pp)* n.

accel. poco a poco 5 7 rit. to 26 Chorale ♩ = 60 (♩ = 120)

Vln. 24 5 7 (2+2+3) ord. 3
pp

Vla. ord. pp

Vcl. ord. pp

berusa

27 (3+2) (2+2+3) (3+2) **Maestoso** ♩ = 48

Bb Cl.

Tbn. (remove mute) (open)

27 (3+2) (2+2+3) (3+2) **Maestoso** ♩ = 48

Vln.

Vla.

Vcl.

33 Chorale ♩ = 60 (♩ = 120)

Bb Cl. (3+2) (2+3) 37 Lightly (Waltz) ♩ = 60 (♩ = 180)

Tbn. (insert bucket mute)

sub. *p* < *f* *pp*

33 Chorale ♩ = 60 (♩ = 120)

Vln. (3+2) (sul A) (2+3) 37 Lightly (Waltz) ♩ = 60 (♩ = 180)

Vla. sul tasto

Vcl. sul tasto

sub. *p* < *f* *p* *mp* (*pp*) n. *pp*

43 Freely (quasi-cadenza) ♩ = 60

38

Bb Cl. *fp* > n. (3+2) *pp* *fp* > n. *f* *ff*³ *p*

Tbn.

43 Freely (quasi-cadenza) ♩ = 60

38

Vln. *fp* > n. (3+2) *pp* *fp* > n. *f* *ff* > n. *ord.*

Vla. *fp* > n. *pp* *pp* *fp* > n. *f* < *ff* *ff* > n. *ord.*

Vcl. *fp* > n. *pp* *pp* *fp* > n. *f* *ff* > n. *ord.*

sul pont. (sul G) *ord.* *sul pont. (sul A)* *sul pont. (sul D)* *sul pont. (sul A)*

44

Bb Cl.

fp *fp* *fp* *fp* *fp*

(with bucket mute)

pp

5 3 3 5 3 5

accel. poco a poco to -----

44

Vln.

Vla.

Vcl.

accel. poco a poco to -----

48 Frantic $\text{♩} = 72$
slightly separated

Bb Cl. 47
 (f) 6
ff *slightly separated*
dim. poco a poco

Tbn. 47
ff
dim. poco a poco

48 Frantic $\text{♩} = 72$
martelé sul pont.

Vln. 47
ff
dim. poco a poco

Vla. 47

Vcl. 47
ff
martelé sul pont.
dim. poco a poco

50

Bb Cl.

dim. poco a poco

rit. to

(2+2+3)

pp

pp

52 Lightly (Waltz) $\text{♩} = 60$ ($\text{♩} = 180$)

$\text{♩} = \text{♩} \cdot (3+2)$

Tbn.

dim. poco a poco

pp

50

Vln.

dim. poco a poco

rit. to

(2+2+3)

pp

pp

52 Lightly (Waltz) $\text{♩} = 60$ ($\text{♩} = 180$)

$\text{♩} = \text{♩} \cdot (3+2)$

sul tasto (sul D)

pp

Vla.

sul tasto (sul G)

pp

Vcl.

dim. poco a poco

pp

pp

pp

53

Bb Cl.

fp > n.

(3+2)

pp

fp

Tbn.

53

Vln.

sul pont. (sul G)

fp > n.

(3+2)

ord.

pp

sul pont. (sul D)

fp > n.

8va

senza vibrato ord.

pp

Vla.

sul pont. (sul C)

fp > n.

ord.

pp

sul pont. (sul G)

fp > n.

senza vibrato ord.

pp

Vcl.

sul pont. (sul D)

fp > n.

ord.

pp

sul pont. (sul A)

pp

fp > n.

ord. senza vibrato

pp

58 Transparent $\bullet = 48$

(2+2+3)

Bb Cl.

Tbn.

58 Transparent $\bullet = 48$

(2+2+3)

Vln. (8va)

Vla.

Vcl.

63 **64 Frantic** $\text{♩} = 72$
slightly separated

Bb Cl. *ff* *dim. poco a poco*

Tbn. *slightly separated* *ff* *dim. poco a poco*

63 **64 Frantic** $\text{♩} = 72$ *8^{va}*
martelé vibrato ord. sul pont.

Vln. *(mp)* *f* *ff* *dim. poco a poco*

Vla. *(mp)* *f*

Vcl. *(mp)* *f* *ff* *dim. poco a poco*

66

Bb Cl.

dim. poco a poco *pp*

68 Anxiously ♩ = 72

4/4

3/4

Tbn.

dim. poco a poco *pp*

(insert cup mute)

4/4

3/4

66

Vln.

dim. poco a poco *pp*

68 Anxiously ♩ = 72

4/4

3/4

Vla.

f

vibrato ord.

3

pp

Vcl.

dim. poco a poco *pp*

ord.

f

pp

3

70 (2+2+3)

Bb Cl.

Tbn. (with cup mute) *pp*

70 (2+2+3)

Vln.

Vla. *p* 6 3

Vcl. *p* 5 *mf* 3 *p* 3

73 rit. to ----- 76 Transparent ♩ = 48

Bb Cl.

Tbn.

73 rit. to ----- 76 Transparent ♩ = 48

Vln.

Vla.

Vcl.

77 (2+2+3)

Bb Cl.

Tbn.

77 (2+2+3)

Vln.

Vla.

Vcl.

p *n.* *pp* *p* *pp* *p*

p *pp* *p* *pp* *p*

p *pp* *p* *pp* *p*

82 Aggressive ♩ = 96
slightly separated

85 Anxiously ♩ = 72

Bb Cl. *f* *ff*

Tbn. *f* *ff* (insert cup mute)

slightly separated (open)

3 3

82 Aggressive ♩ = 96
sul pont. *vibrato ord.*
martelé

85 Anxiously ♩ = 72

Vln. *f* *ff*

Vla. *f* *ff* *pp* *ord.*

Vcl. *f* *ff* *pp* *ord.*

3 3 3

87

Bb Cl.

(with cup mute)

Tbn.

p *f*

87

Vln.

Vla.

mp *f*

Vcl.

mp *f* *ff*

90 rit. to $\bullet = 48$ **91** Relaxed $\bullet = 96$

Bb Cl. *p*

Tbn. (remove mute) *ff*

Vln. *p* pizz.

Vla. *ff* *p* pizz.

Vcl. *p* *pizz.*

96 **97 Aggressive** (♩ = 96)
slightly separated

Bb Cl.

Tbn.

f *mf* *f* *ff*

slightly separated (open)

100 Maestoso ♩ = 48

96 **97 Aggressive** (♩ = 96)
martelé sul pont.

Vln.

Vla.

Vcl.

f *mf* *f* *f*

arco *martelé arco sul pont.* *3*

martelé arco sul pont. *3*

100 Maestoso ♩ = 48

101

Bb Cl. *ff* *sub.p* *ff* *sub.p*

Tbn. *sub.p* *ff* *sub.p* *f*

101

Vln. *ff* *sub.p* *ff* *sub.p*

Vla. *ff* *sub.p* *ff* *sub.p*

Vcl. *ff* *sub.p* *ff* *sub.p*

106

Bb Cl. *f* *p*

Tbn. *pp*

108 Relaxed ♩ = 96

(insert harmon mute, stem fully in)

106

Vln. *f* *pp* *p*

Vla. *f* *pp* *p*

Vcl. *f* *pp* *p*

108 Relaxed ♩ = 96

pizz.

112

Bb Cl.

114 Wistfully $\bullet = 72$ ($\bullet = 144$)

(2+3+2) (3+2)

pp *f* *pp*

112

Vln.

114 Wistfully $\bullet = 72$ ($\bullet = 144$)

(2+3+2) arco (3+2) (sul A/sul E)

pp *f* *p* *pp*

Vla.

pp *f* *p* *pp*

Vcl.

pp *f*

118

Bb Cl. (harmon mute, stem fully in) *mf* *mf* (*f*)

Tbn. *pp* *mf* (remove mute) (open) *ff*

123 **Maestoso** ♩ = 48

118

Vln. *mf* (*f*)

Vla. *mf* (*f*)

Vcl. *pp* (*mf*) (*f*)

123 **Maestoso** ♩ = 48

124

Bb Cl.

Tbn.

Vln.

Vla.

Vcl.

ff *mf* *f* *mp* *ff* *pp*

mf *f* *mp* *ff*

ff *mf* *f* *mp* *ff* *pp*

ff *mf* *f* *mp* *ff* *pp*

(2+3) 3 (2+3) 3

(insert straight mute)

130 Methodical ♩ = 120

slightly separated rit. poco a poco to

Bb Cl. *f* dim. poco a poco *pp*

Tbn. *f* dim. poco a poco *pp*

130 Methodical ♩ = 120

martelé sul pont. rit. poco a poco to ord.

Vln. *f* dim. poco a poco *pp*

Vla. *n.*

Vcl. *f* dim. poco a poco *pp*

134 Wistfully ♩ = 72

Bb Cl. (3+2) \sharp pp
(harmon mute, stem fully in)

Tbn. (insert harmon mute, stem fully in) \sharp mp mf n.

134 Wistfully ♩ = 72

Vln. p f n. p mf p

Vla. p f pp

Vcl. p f n. p mf p

140

Bb Cl.

(2+3)

rubato

mp

(p)

n.

Tbn.

140

Vln.

(2+3)

mp

pp

n.

p

senza vibrato to end

Vla.

mp

(put on mute)

Vcl.

mp

pp

n.

p

fp

ord. → sul tasto

147 Distantly $\bullet = 96$

Bb Cl.

Tbn.

ppp *pp* *ppp* *ppp* *pp* *ppp*

ppp *pp* *ppp* *ppp* *pp* *ppp*

147 Distantly $\bullet = 96$

Vln.

Vla.

Vcl.

ppp

senza vibrato to end

ppp

153 Gently ♩ = 60

Bb Cl. (2+3) (2+2+3)

Tbn.

153 Gently ♩ = 60

Vln. (2+3) (2+2+3)

Vla. con sordino senza vibrato to end

Vcl.