

Jason Freeman

Pantomime

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,  $\frac{4}{4} - \frac{2}{2}$  unless specifically indicated otherwise.

**Duration:** Approximately 8 minutes

C Score

# Pantoum

Jason Freeman

Distantly  $\text{♩} = 108$

Clarinet (Bb)

Trombone

Violin

Viola

Cello

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**6** Chorale  $\text{♩} = 60$  ( $\text{♩} = 120$ )

(2+2+3)

(3+2)

(2+2+3)

5

Bb Cl.  $\text{♩} = 60$  ( $\text{♩} = 120$ )

Tbn. (remove mute)

**peruse only**

**6** Chorale  $\text{♩} = 60$  ( $\text{♩} = 120$ )

ord.

(3+2)

(2+2+3)

5

Vln.  $\text{♩} = 60$  ( $\text{♩} = 120$ )

pizz.

Vla.  $\text{♩} = 60$  ( $\text{♩} = 120$ )

pizz.

Vcl.  $\text{♩} = 60$  ( $\text{♩} = 120$ )

ppp n.

p arco 3 ord.

p arco 3 ord.

p (mp) (mf)

(mp) (mf)

**peruse only**

10 Aggressive  $\text{♩} = 96$  (3+2) Chorale  $\text{♩} = 60$  ( $\text{♩} = 120$ )

Bb Cl. (open) (change to straight mute)

Tbn.  $f$  ff

10 Aggressive  $\text{♩} = 96$  (3+2) Chorale  $\text{♩} = 60$  ( $\text{♩} = 120$ )

Vln.  $f$  ff  $p$  mp n.

Vla.  $f$  ff  $p$  mp (pp) n.

Vcl.  $f$  ff  $p$  mp (pp) n.

*peruse only*

**15** Methodical  $\text{♩} = 72$   
*slightly separated*

Bb Cl.

**fp** cresc. poco a poco  
 (with straight mute)  
*slightly separated*

Tbn.

**fp** cresc. poco a poco -

accel. poco a poco to

**ff** (change to bucket mute)

**15** Methodical  $\text{♩} = 72$   
*martelé*  
 sul pont. ord.

Vln.

**fp** cresc. poco a poco

accel. poco a poco to

**ff** sul pont.

Vla.

**ff** sul pont.

*martelé*  
 sul pont. ord.

Vcl.

**fp** cresc. poco a poco

**ff** sul pont.

20

Freely (quasi-cadenza)

 $\text{♩} = 60$ 

Bb Cl.

Tbn.

(with bucket mute)

 $pp$ 

accel. poco a poco

20

Freely (quasi-cadenza)

 $\text{♩} = 60$ 

Vln.

Vla.

Vcl.

accel. poco a poco

n.

accel. poco a poco

5

7

24

Bb Cl.

Tbn.

rit. to

26 Chorale  $\bullet = 60$  ( $\text{♩} = 120$ )

(2+2+3)

7 8 5

ff (p) (pp) n.

3

7 8 5

fp (pp) n.

accel. poco a poco

24

Vln.

Vla.

Vcl.

rit. to

26 Chorale  $\bullet = 60$  ( $\text{♩} = 120$ )

(2+2+3) 3 ord.

7 8 5

pp ord.

7 8 5

pp ord.

7 8 5

pp

*permissa!*

*opus*

27 Bb Cl. (3+2) - (2+2+3) - (3+2) - Maestoso  $\bullet = 48$   
 Tbn. (remove mute) - (open) - 3 -  
 Vln. (3+2) - (2+2+3) - (3+2) - Maestoso  $\bullet = 48$   
 Vla. (f) - ff  
 Vcl. (f) - ff  
 ff

Chorale  $\text{♩} = 60$  ( $\text{♩} = 120$ )

(3+2) (2+3)

(insert bucket mute)

33

Bb Cl.

Tbn.

sub. **p**  $\ll f$

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

(3+2)

**pp**

Chorale  $\text{♩} = 60$  ( $\text{♩} = 120$ )

(3+2) (2+3) (sul A)

(pp) n.

33

Vln.

sub. **p**  $\ll f$

**p**

**mp**

(**pp**) n.

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

(3+2) sul tasto

**pp**

Vla.

sub. **p**  $\ll f$

**p**

**mp**

(**pp**) n.

sul tasto

**pp**

Vcl.

sub. **p**  $\ll f$

**p**

**mp**

(**pp**) n.

sul tasto

**pp**

*Portus Only*

**38**

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

Tbn. - - - - -

**43** Freely (quasi-cadenza)  $\bullet = 60$

**38**

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

Vla. sul pont. (sul G) ord. *pp* *pp* *fp* > n. sul pont. (sul D) *fp* > n. *f* *ff* > n.

Vcl. sul pont. (sul D) ord. *pp* *pp* *fp* > n. sul pont. (sul A) *fp* > n. *f* *ff* > n.

**43** Freely (quasi-cadenza)  $\bullet = 60$

sul pont. → ord. *ff* > n.

sul pont. → ord. *ff* > n.

sul pont. → ord. *ff* > n.

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

Musical score for orchestra, page 10. The score consists of two systems of music.

**Top System:**

- Measure 44:** Bb Cl. plays eighth-note patterns with dynamics *fp*. Tbn. rests.
- Measure 45:** Bb Cl. continues eighth-note patterns. Tbn. enters with eighth-note patterns. A large red circle highlights the Tbn. entry. The instruction "(with bucket mute)" is written near the Tbn. staff.
- Measure 46:** Bb Cl. continues eighth-note patterns. Tbn. rests. The instruction "pp" is written below the Tbn. staff. The instruction "accel. poco a poco to -----" is written above the Bb Cl. staff.

**Bottom System:**

- Measure 44:** Vln. rests. Vla. rests. Vcl. rests.
- Measure 45:** Vln. rests. Vla. rests. Vcl. rests. The instruction "accel. poco a poco to -----" is written above the Vln. staff.

A large red diagonal watermark reading "perusal" is overlaid across both systems.

*per uso*

47 Bb Cl. = *(f)* 6 3 72 48 Frantic  $\sigma=72$  slightly separated ff 3 dim. poco a poco

Tbn. 3 ff dim. poco a poco

47 Vln. 3 martelé sul pont. 8va 8 8va dim. poco a poco

Vla. 3 ff dim. poco a poco

Vcl. 3 martelé sul pont. ff dim. poco a poco

Bb Cl. 50  
*dim. poco a poco* rit. to  $\sigma = 60$  **52** Lightly (Waltz)  $\sigma = 60$  ( $\bullet = 180$ )  
 Tbn. (3+2)  
*dim. poco a poco*  $\sigma = \sigma.$  **52** Lightly (Waltz)  $\sigma = 60$  ( $\bullet = 180$ )

Vln. 50  
*dim. poco a poco* rit. to  $\sigma = 60$  **52** Lightly (Waltz)  $\sigma = 60$  ( $\bullet = 180$ )  
 Vla. (sul D)  
 Vcl. (sul G)  
*dim. poco a poco*  $\sigma = \sigma.$  **52** Lightly (Waltz)  $\sigma = 60$  ( $\bullet = 180$ )  
per uso

53

Bb Cl. (3+2) *fp* n.

Tbn. 3 4 6 4 4

53 Vln. sul pont. (sul G) (3+2) ord. *pp* *pp* *pp* *pp* *pp*

Vla. sul pont. (sul C) ord. *pp* *pp* *pp* *pp* *pp*

Vcl. sul pont. (sul D) ord. *pp* *pp* *pp* *pp* *pp*

**58** Transparent  $\text{♩} = 48$

Bb Cl.

Tbn.

**58** Transparent  $\text{♩} = 48$   $(8^{\text{va}})$   $(2+2+3)$

Vln.

Vla.

Vcl.

The musical score consists of two systems of four staves each. The top system (measures 58-59) includes parts for Bb Clarinet and Trombone. The bottom system (measures 59-60) includes parts for Violin, Viola, and Cello. Measure 58 is entirely rests. Measure 59 begins with rests, followed by a measure where each instrument plays eighth-note patterns. The Violin and Viola play similar patterns of eighth-note pairs with grace notes, while the Cello plays eighth-note pairs with a different rhythmic pattern. Measure 60 continues the eighth-note patterns. Large red text 'PURCHASE' and 'ONLY' are overlaid diagonally across the score.

63

Bb Cl.

64 Frantic  $\sigma = 72$   
slightly separated

Tbn.

ff

slightly separated

dim. poco a poco

Vln.

(8<sup>va</sup>)

64 Frantic  $\sigma = 72$  8<sup>va</sup> - - - - -  
martelé  
vibrato ord. sul pont.

f

ff

dim. poco a poco

Vla.

= (mp) - - - - -

dim. poco a poco

Vcl.

= (mp) - - - - -

f

ff

martelé  
vibrato ord.  
sul pont.

dim. poco a poco

66

Bb Cl.

Tbn.

dim. poco a poco

68 Anxiously  $\bullet=72$

(insert cup mute)

pp

66

Vln.

dim. poco a poco

68 Anxiously  $\bullet=72$

pp

vibrato ord.

f

pp

Vla.

Vcl.

dim. poco a poco

pp

ord.

f

pp

Musical score for orchestra, page 70, measures 1-4.

**Bb Cl.** Measures 1-4: Rests. Measure 5:  $\frac{3}{8}$  (with cup mute). Measure 6:  $\frac{7}{8}$ . Measure 7:  $\frac{(2+2+3)}{8}$ . Measure 8:  $\frac{4}{4}$ .

**Tbn.** Measures 1-4: Rests. Measure 5:  $\frac{3}{8}$ . Measure 6:  $\frac{7}{8}$ . Measure 7:  $\frac{(2+2+3)}{8}$ . Measure 8:  $\frac{4}{4}$ .

**Vln.** Measures 1-4: Rests. Measure 5:  $\frac{3}{8}$ . Measure 6:  $\frac{7}{8}$ . Measure 7:  $\frac{(2+2+3)}{8}$ . Measure 8:  $\frac{4}{4}$ .

**Vla.** Measures 1-4: Rests. Measure 5:  $\frac{3}{8}$ . Measure 6:  $\frac{7}{8}$ . Measure 7:  $\frac{6}{8}$ . Measure 8:  $\frac{3}{8}$ . Measure 9:  $\frac{4}{4}$ .

**Vcl.** Measures 1-4:  $p$ ,  $mf$ . Measure 5:  $\frac{5}{8}$ . Measure 6:  $\frac{3}{8}$ . Measure 7:  $p$ . Measure 8:  $\frac{3}{8}$ . Measure 9:  $\frac{4}{4}$ .

**Red markings:**

- A large red diagonal watermark "peruso" is across the page.
- A red circle highlights the dynamic *pp* in the Tbn. part of measure 7.
- A red arrow points from the *pp* circle towards the *(with cup mute)* instruction in the Bb Cl. part of measure 7.

73  
 Bb Cl.  
 Tbn.  
 (f) = ff

rit. to  
 76 Transparent  $\text{♩} = 48$   
 (remove mute)

73  
 Vln.  
 Vla.  
 (f) = ff

rit. to  
 76 Transparent  $\text{♩} = 48$   
 8va  
 ord. senza vibrato  
 n. (pp)

Vcl.  
 3  
 (f) ff

sub. p  
 3  
 n. pp  
 senza vibrato  
 n. (pp)

corusca

77 (2+2+3)

Bb Cl.

Tbn.

Vln. (8va) - (2+2+3)

Vla.

Vcl.

78

(8va) -

p n.

pp

p n.

pp

p n.

(8va) -

p

pp

p n.

pp

p n.

p n.

pp

p n.

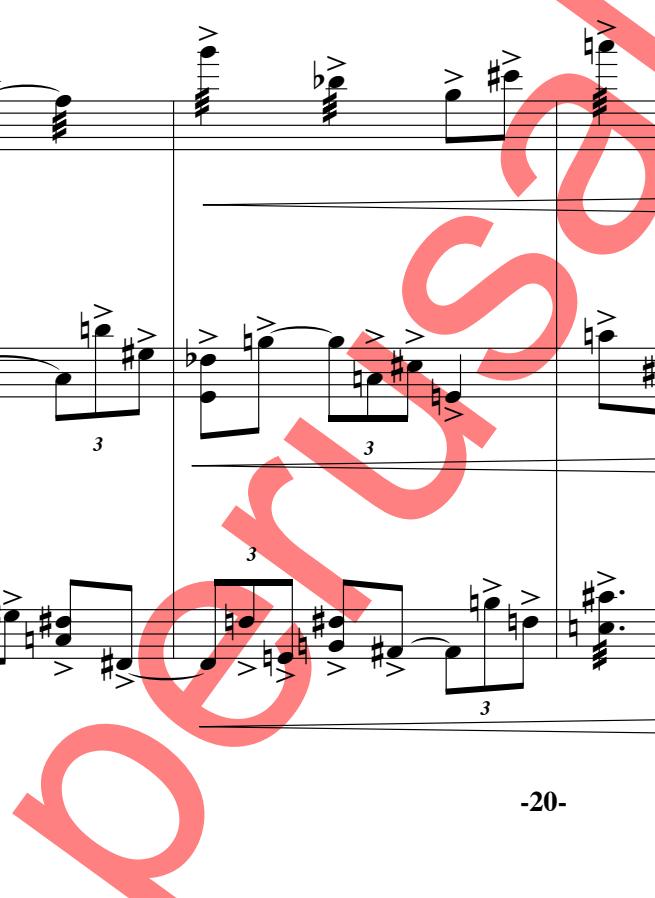
p n.

**82 Aggressive**  $\text{♩} = 96$   
*slightly separated*

Bb Cl. 

**82 Aggressive**  $\text{♩} = 96$   
*vibrato ord.*  
*sul pont. martelé*

Tbn. 

**82** 

**85 Anxiously**  $\text{♩} = 72$   
*(insert cup mute)*

Vln. 

Vla. 

Vcl. 

87

Bb Cl.

Tbn.

(with cup mute)

*p*

*f*

87

Vln.

Vla.

*mp*

*f*

*mp* *f*

*mp*

*f ff*

*f ff*

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

Bb Cl.  $p$  (remove mute)

Tbn.  $ff$

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

Vln. pizz.

Vla. pizz.

Vcl.  $p$  pizz.

permissón

*Perusso*

96

Bb Cl.

97 Aggressive (♩ = 96)  
slightly separated

Tbn.

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

Vln.

Vla.

Vcl.

100 Maestoso ♩ = 48

101

Bb Cl. *ff* sub.*p*

Tbn. *sub.p*

101

Vln. *ff* sub.*p*

Vla. *ff* sub.*p*

Vcl. *ff* sub.*p*

peruso!

*peruso only*

106 Bb Cl.  $f$

108 Relaxed  $\bullet = 96$   
(insert harmon mute, stem fully in)

Tbn.  $p$

106 Vln.  $f$   $pp$

Vla.  $p$  pizz.

Vcl.  $f$   $pp$   $p$  pizz.

108 Relaxed  $\bullet = 96$

(insert harmon mute, stem fully in)

109

110

*pernicious*

112 Bb Cl. 114 Wistfully  $\bullet = 72$  ( $\bullet = 144$ ) (2+3+2) (3+2)  $f$   $pp$

Tbn. 3 8 5 4 3 2

112 Vln. 114 Wistfully  $\bullet = 72$  ( $\bullet = 144$ ) (2+3+2) arco (3+2) (sul A/sul E)  $f$  sub.  $p$   $pp$

Vla. 3 8 5 4 3 2

Vcl. 3 8 5 4 3 2  $pp$   $f$  sub.  $p$   $pp$

$f$

*perusso*

Musical score for orchestra, measures 118 and 123.

**Measure 118:** Bb Cl. and Tbn. play eighth-note patterns. Dynamics: *pp*, *mf*, *mf*, *mf*, *(f)*. Instructions: (harmon mute, stem fully in), (remove mute), (open). Measure 123 starts with a dynamic of *ff*.

**Measure 123:** Dynamics: *Maestoso*, *d=48*, *ff*, *Maestoso*, *d=48*.

**Instruments:** Bb Cl., Tbn., Vln., Vla., Vcl.

*permissa*

124

Bb Cl.

Tbn.

Vln.

Vla.

Vcl.

(2+3)

ff

mf

f

mp ff

pp

(insert straight mute)

(2+3)

ff

mf

f

mp ff

pp

129  
 Bb Cl.

130 Methodical  $\text{♩} = 120$   
*slightly separated*  
*f dim. poco a poco*  
*slightly separated*  
*(with straight mute)*  
*f dim. poco a poco*  
 rit. poco a poco to  
 130 Methodical  $\text{♩} = 120$   
*martelé*  
*sul pont.*  
*rit. poco a poco to*  
 ord.  
 pp  
 pp

Vln.  
 Vla.  
 Vcl.

**134** Wistfully  $\text{♩} = 72$

Bb Cl. (insert harmon mute, stem fully in)

Tbn.

(3+2)  $\text{tr}$  (harmon mute, stem fully in)

$\text{pp}$  (harmon mute, stem fully in)

$\text{mp}$   $\text{n.}$

Vln.  $\text{p}$

Vla.  $\text{p}$

Vcl.  $\text{p}$

$f$   $\text{n.}$

$p$

$pp$

$f$   $\text{n.}$

$p$

$mf$

$p$

**penus**

-30-

**Bb Cl.**

**Tbn.**

**Vln.**

**Vla.**

**Vcl.**

140 (2+3) rubato 3 3 3 (p) n. 9 8

140 (2+3) 3 mp pp n. senza vibrato to end 9 8

(put on mute) p 9 8

ord. → sul tasto 9 8

-31-

147 Distantly  $\bullet = 96$

Musical score for measures 147-148. The score includes parts for Bb Cl., Tbn., and Vln. Measure 147 starts with Bb Cl. playing eighth-note pairs at  $ppp$ . Tbn. follows with eighth-note pairs at  $pp$ , then  $ppp$ . Bb Cl. continues with eighth-note pairs at  $ppp$ , then  $pp$ , then  $ppp$ . Measure 148 begins with Tbn. at  $ppp$ , followed by Bb Cl. at  $pp$ , then  $ppp$ . The Vln. part for measure 148 is circled in red.

147 Distantly  $\bullet = 96$

Continuation of the musical score for measures 147-148. The score includes parts for Vln., Vla., and Vcl. Vln. plays eighth-note pairs at  $ppp$ . Vla. and Vcl. play eighth-note pairs at  $p$ . A large red watermark reading "permissa" is diagonally across the page. The Vcl. part for measure 148 includes the instruction "senza vibrato to end".

153 Gently  $\bullet = 60$

Bb Cl.

Tbn.

(2+3)

(2+2+3)

Only

permissa

153 Gently  $\bullet = 60$

Vln.

(2+3)

(2+2+3)

con sordino  
senza vibrato to end

Vla.

Vcl.

3/29/00

Only

permissa