

Kamba time – for flute, clarinet, violin, viola and cello

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A thesis

submitted in partial fulfillment of the
requirements for the degree of

Master of Music

University of Washington

2014

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Program Authorized to Offer Degree:

School of Music

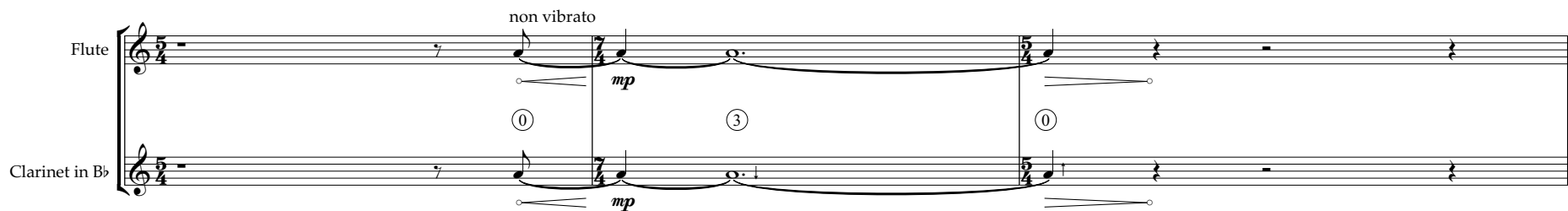
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SYMBOLS

ST	Sul Tasto
SP	Sul Ponticello
ST —→ SP	Gradual transition between bow positions
c.l.b.	Col legno battuto

	fast trill
	medium speed trill
	slow trill

Arrows indicate slight lowering or raising the pitch in order to create a beating tone effect between instruments. Numbers in circles indicate number of beats per second.



Flute *non vibrato* *mp*

Clarinet in B \flat *mp*



4 *SP* *p* *f*

Play as fast as possible, repeating the phrase if needed to fill the measure.

Kamba Time

Anna Stachurska
(2014)

♩ = 60

The score is for five instruments: Flute, Clarinet in Bb, Violin I, Viola, and Violoncello. The tempo is marked as ♩ = 60. The Flute and Clarinet in Bb parts are mostly rests. The Violin I and Violoncello parts play a melodic line with dynamics *ppp*, *p*, *ppp*, *mp*, and *pp*. The Viola part plays a rhythmic accompaniment with dynamics *ppp*, *p*, *ppp*, *mp*, and *pp*. Above the Violin I and Viola staves, there are performance instructions: *ST* (Sustained Tremolo) and *SP* (Sustained Pulses), with arrows indicating the duration of each effect.

11

Fl.

Cl.

Vln. I

Vla.

Vc.

p

legato

12

Fl.

Cl.

Vln. I

Vla.

Vc.

p

legato

ST

SP

11 11 7 7

13

Fl.

Cl.

Vln. I

Vla.

Vc.

ST → SP

ff

7

14

Fl.

Cl.

Vln. I

Vla.

Vc.

p

mp

p

SP

p

20

Fl.

Cl.

Vln. I

Vla.

Vc.

mf 5 5 5 5 *f* *p* 7 7 7 7

mp 6 6 6 6 *mf* 6 *p* 5 5 5 5

mp 7 7 7 7 *mf* 7 *p* 6 6 6 6

SP

ST

ST

ST

23

Fl.

Cl.

Vln. I

Vla.

Vc.

mp 6 6 6 *mf* *p*

mp 5 5 5 5 *mf* 7 7 7 7

mp 7 *mf* *p*

ST

SP

ST

SP

25

Fl.

Cl.

Vln. I

Vla.

Vc.

f

SP → ST

ST → SP → ST

pp

p

pp

pp

p

33

Fl.

Cl.

Vln. I

Vla.

Vc.

ST → SP → ST

p

pp

pp

pp

pp

pp

36

Fl.

Cl.

Vln. I

Vla.

Vc.

pp *p* *mp*

SP ST SP

7 7 7 7 7 7 7

39

Fl.

Cl.

Vln. I

Vla.

Vc.

mf *f* *f*

7 7 7 7 7 7 7

42 ♩ = 44

Fl. *non vibrato*

Cl.

Vln. I

Vla.

Vc.

ppp *ST* *ST* *SP* *fff*

ppp *ST* *ST* *SP* *fff*

ppp *ST* *ST* *SP* *fff*

44

Fl.

Cl.

Vln. I

Vla.

Vc.

ppp *ST* *ST* *SP* *fff*

ppp *ST* *ST* *SP* *fff*

ppp *ST* *ST* *SP* *fff*

* Keep the note logs enough for create the expected beating tone.

46 $\frac{4}{4} + \frac{3}{16}$

Fl. *mp* (4)

Cl. *mp*

Vln. I *ppp* 6 7 *mf* 3 3 3 *fff*

Vla. *ppp* 7 *mf* *sf*

Vc. *ppp* 3 7 *mp* 12 *sf*

ST → SP

48 $\frac{4}{4} + \frac{1}{8}$

Fl. *mp*

Cl. *mp*

Vln. I *ppp* 7 10 12 *f* *sp* *mp*

Vla. *ppp* 9 9 7 *mf* *sf*

Vc. *ppp* 6 7 *mp* *sf*

ST → SP

10

50

ord.

Fl.

Cl.

Vln. I

Vla.

Vc.

ppp 7 9 11

ST (8)

ST

ST → SP

ppp 5 *sp* <

ppp ST → SP

fff

fff

mp

mp

fff

$\frac{6}{4} + \frac{1}{8}$

52

Fl.

Cl.

Vln. I

Vla.

Vc.

non vibrato

$\frac{3}{4} + \frac{1}{8}$

$\frac{6}{4} + \frac{1}{8}$

SP

ppp SP *mp*

SP → ST

ppp *mf*

SP → ST

fff

mp

mp

sf

sf

fff

54 $\frac{1}{4} + \frac{1}{8}$

Fl. $\textcircled{0}$ $\textcircled{0}$ $\textcircled{4}$ $\textcircled{0}$ $\textcircled{0}$ $\textcircled{5}$ *mp*

Cl. $\textcircled{0}$ $\textcircled{0}$ $\textcircled{4}$ $\textcircled{0}$ $\textcircled{0}$ $\textcircled{5}$ *mp*

Vln. I SP *ppp* *fff* SP *p* *f*

Vla. SP *ppp* *mf* *sf* SP *p* *mf*

Vc. SP *ppp* *mp* *sf* SP *p* *mp*

58

Fl. $\textcircled{0}$ $\textcircled{3}$ $\textcircled{0}$

Cl. $\textcircled{0}$ $\textcircled{3}$ $\textcircled{0}$

Vln. I SP *p* *f* *p* *mp* *p* *mp*

Vla. SP *p* *f* *p* *mf* *p* *mf*

Vc. SP *p* *f* *p* *f* *mp* c.l.b.

61

Fl.

Cl.

Vln. I

Vla.

Vc.

p *mp*

mf *mf* *mf*

mp *mf* *mf*

mp *mf* *mf*

c.l.b.

0 5 3