INSIDIOUS

for

flute, clarinet, violin, violoncello, piano, and percussion

Amelia S. Kaplan

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written for the
California Ear Unit

Approximately 8 minutes

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PERFORMANCE INSTRUCTIONS

Several sections are difficult to keep together... in those cases, e.g. the section at bar 106 and 129, those not playing should take turns conducting.

One quarter sharp, three quarters sharp, one quarter flat, three quarters flat. Winds should use fingerings and not lips, with a resultant change in timbre.

gliss continuously but reattack arrival note.

gliss continuously and do not reattack arrival note.

short fall-off from note (1/4 to 1/2 step) at the end of the note.

breath marks indicate suspension of all action and should be used for performers to cue next phrase.

FLUTE

Tongue Ram (T.R.)

Lip Pizzicato (pizz)

Jet Whistle (J.W.)

CLARINET

Multiphonic - find one that is particularly noisy

Slap Tongue (S.T.)

PIANO

pluck string inside piano - these will need to be marked

damp strings by pressing on string near pin

VIOLIN & VIOLONCELLO

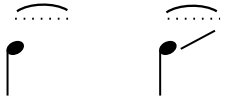
s.p. s.t. — sul ponticello, sul tasto

Bow other side of bridge on string indicated

Over pressure - a.k.a. scratch tone (Sc.Tn.). Amount of noise vs. pitch is indicated in the part and score.

As high as possible on the fingerboard, as high as possible off the end of the fingerboard,
very high, but lower than as high as possible in order to allow room to continue ascending.

transition from one type of playing to another (such as sul ponticello to ordinario)



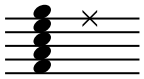
ricochet (thrown bow), richochet while glissing. Number of bounces is indeterminate in both cases.

Bartòk or snap pizzicato

Violoncello must have several metal paperclips about 2 inches long to place on C string (or C and G) about 2 inches from end of fingerboard.
You may have to experiment to find optimum placement for maximum noise.

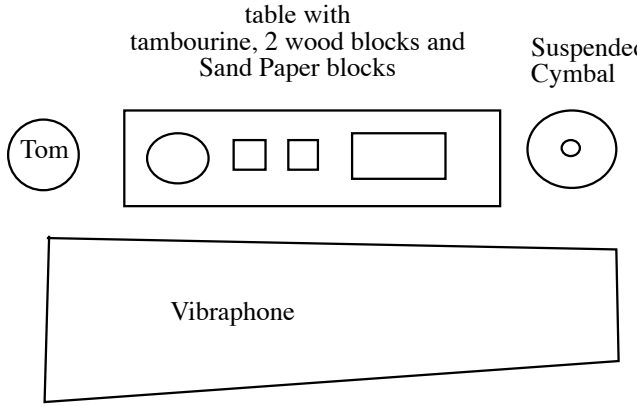
PERCUSSION/VIBRAPHONE

Dead stroke (D.S.)



sand paper block
2 wood blocks
tambourine
tom

suspended cymbal



Score in C

Insidious

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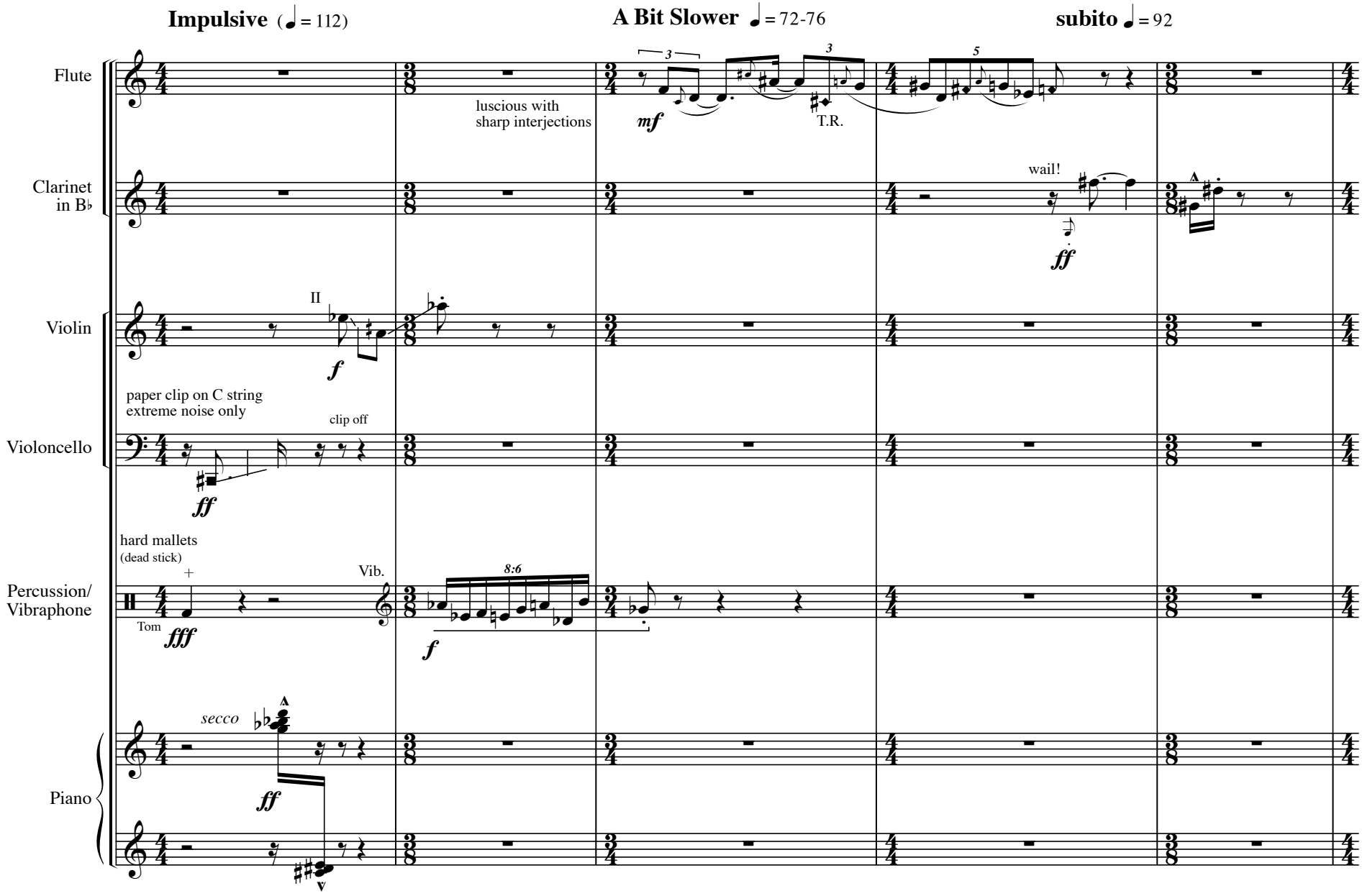

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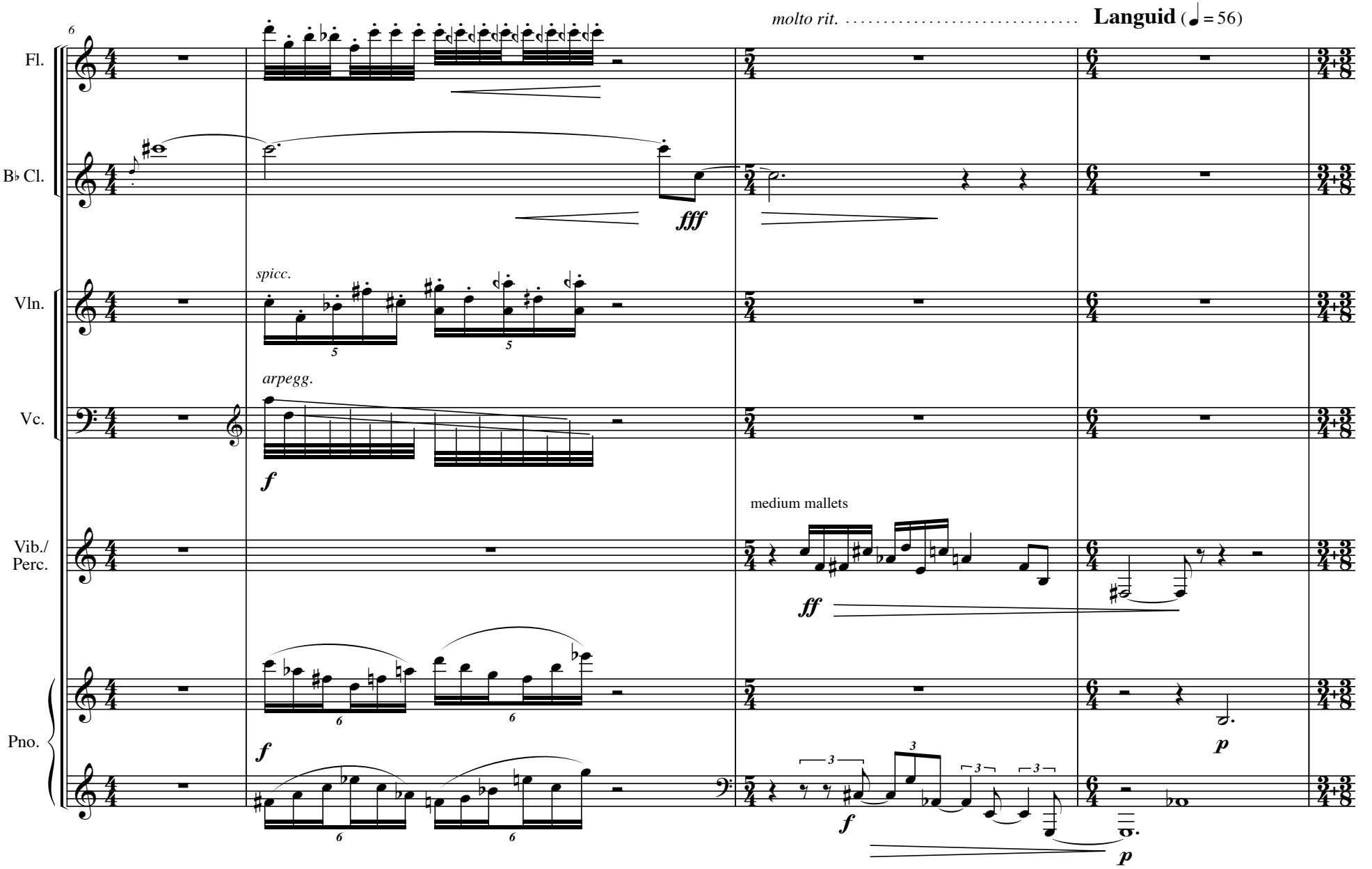
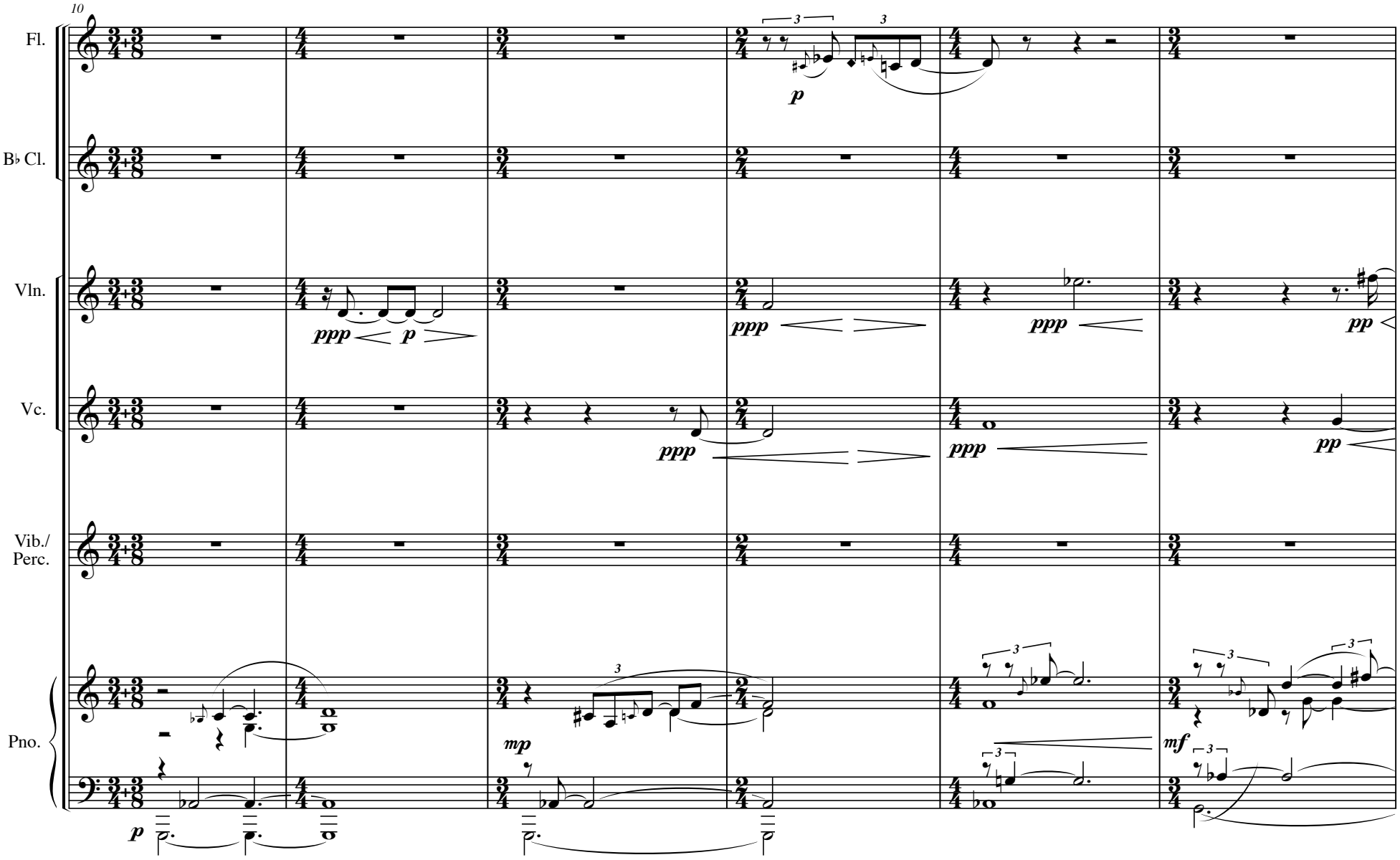
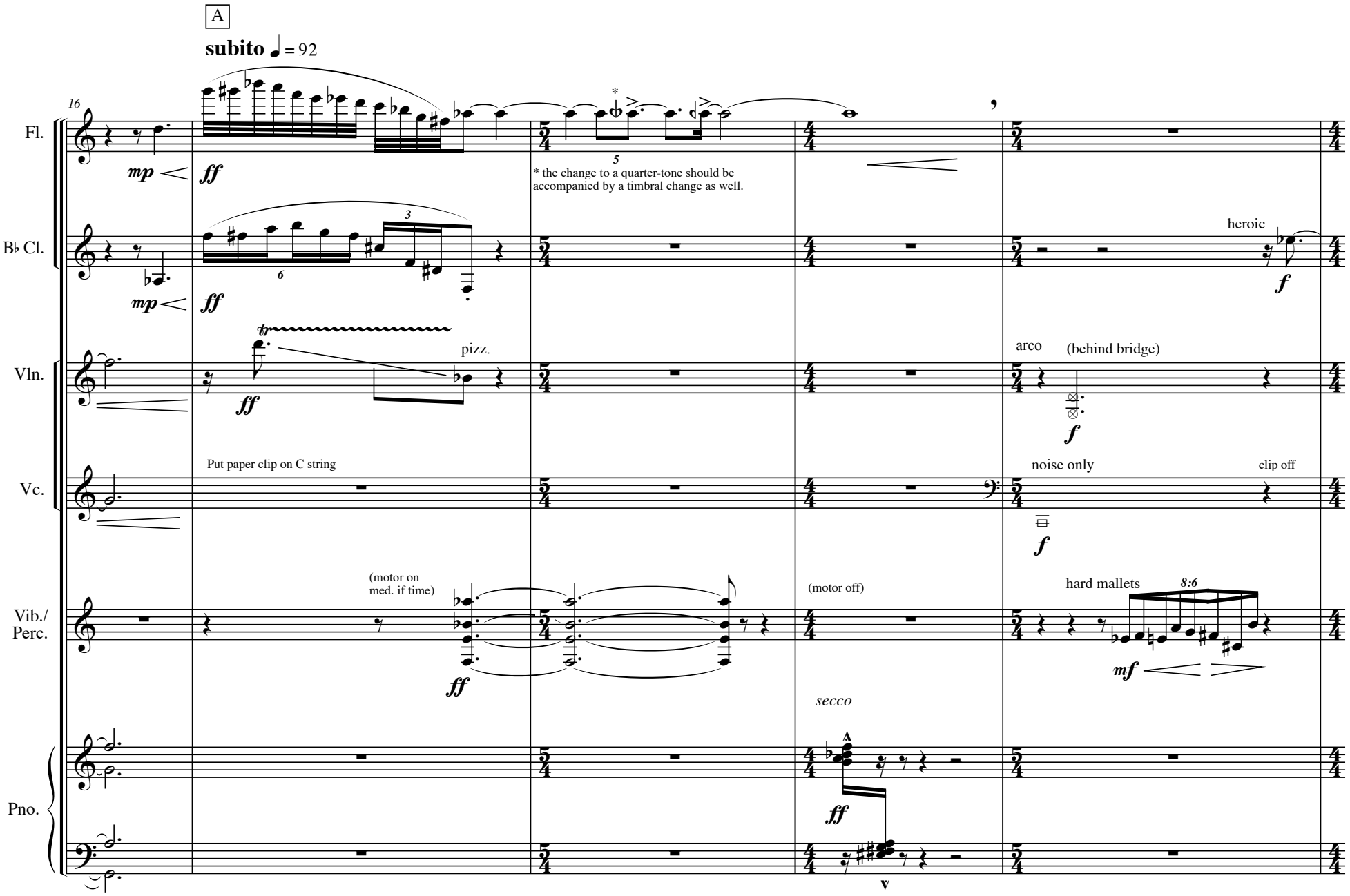
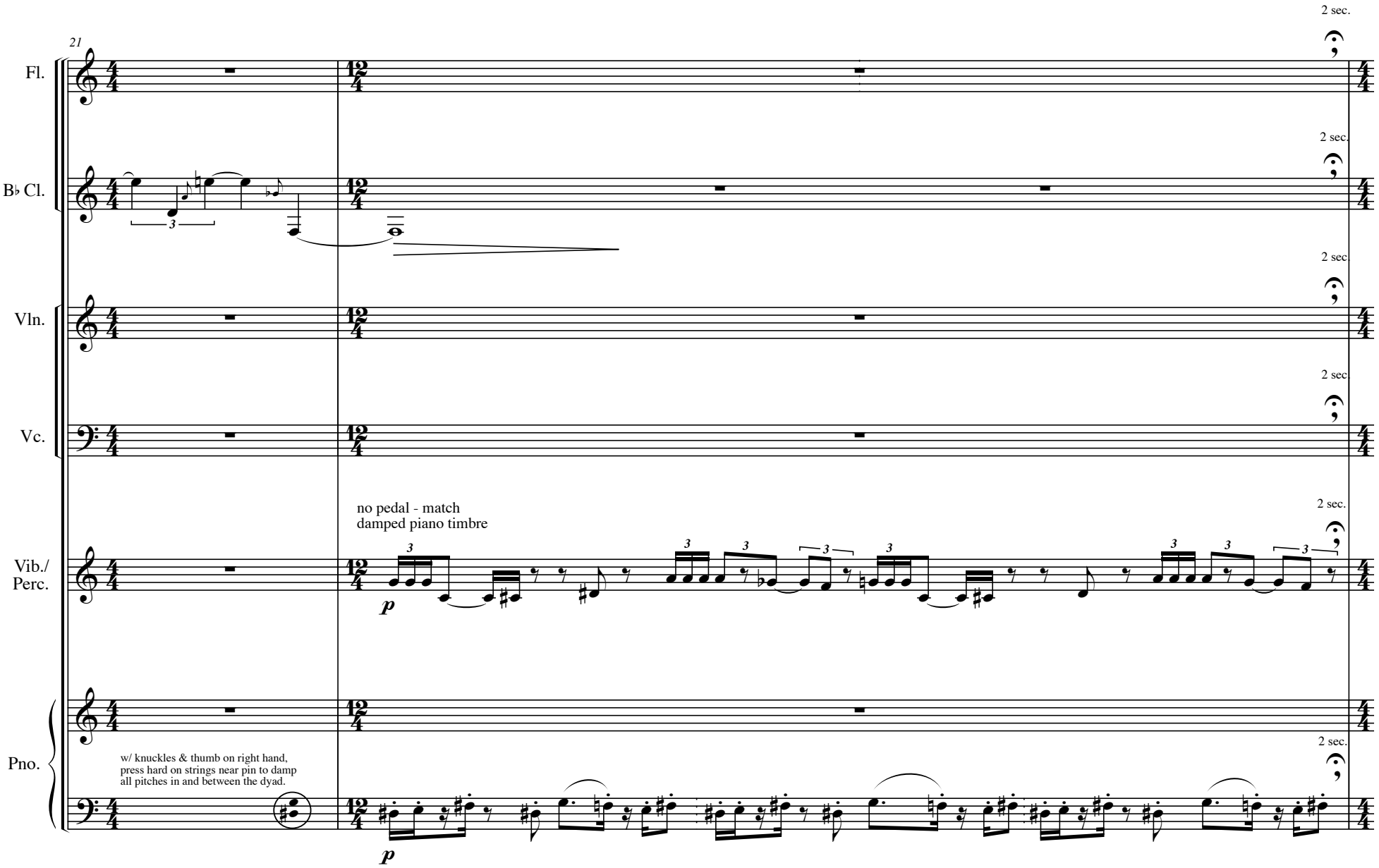
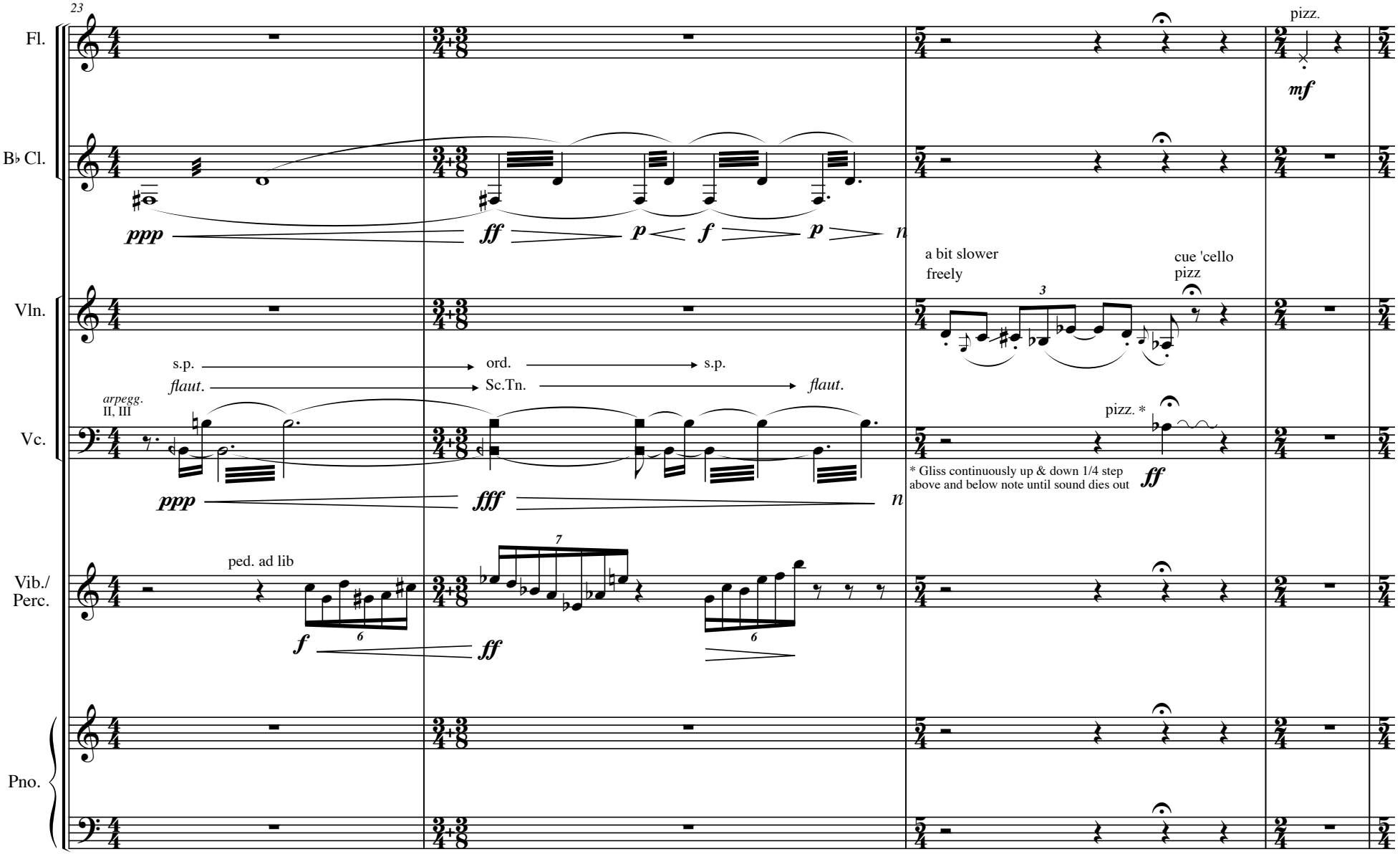
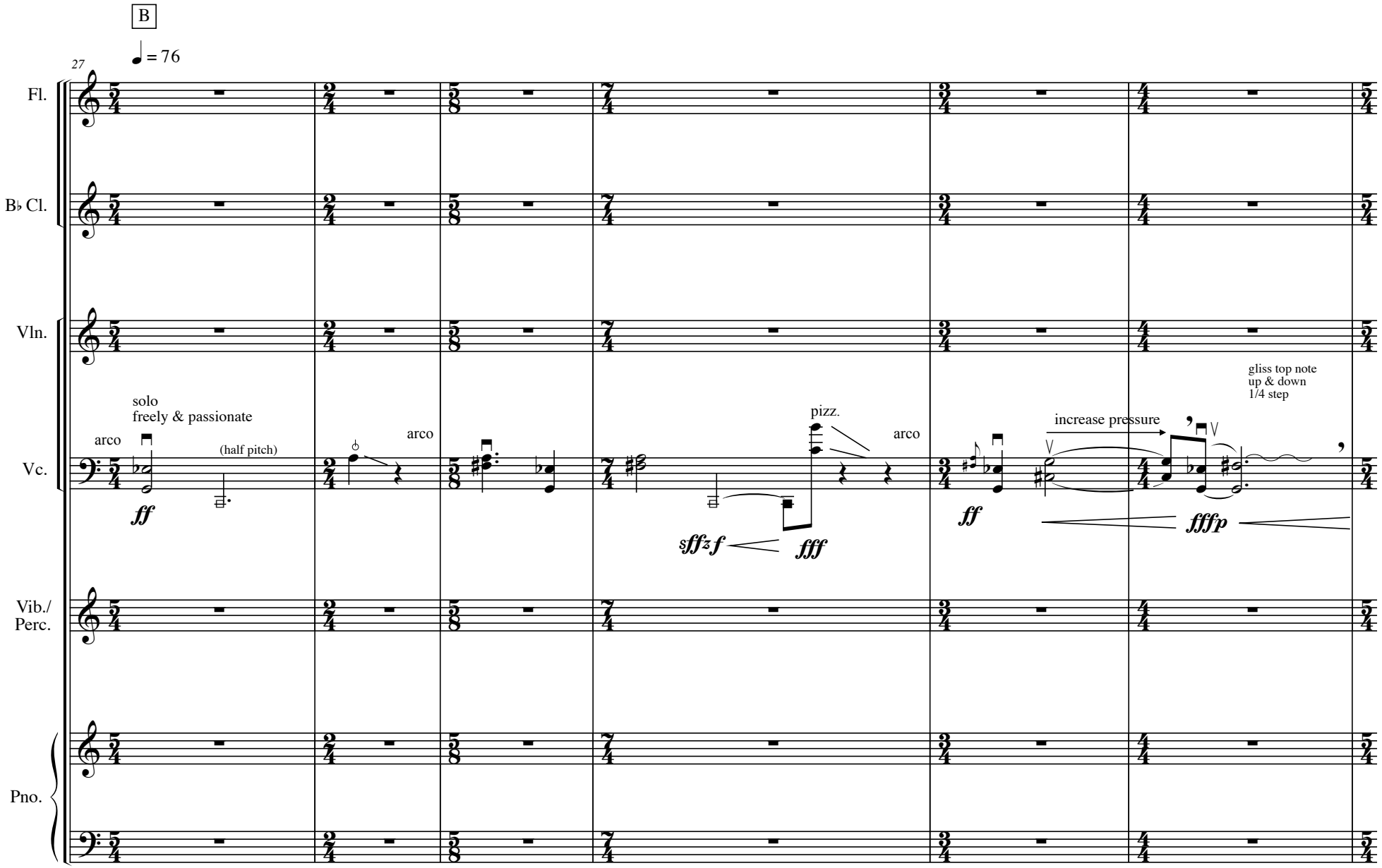

molto rit.
Languid (♩ = 56)
Fl.
B♭ Cl.
Vln.
Vc.
Vib./
Perc.
Pno.
fff
spicc.
arpegg.
f
medium mallets
ff
p

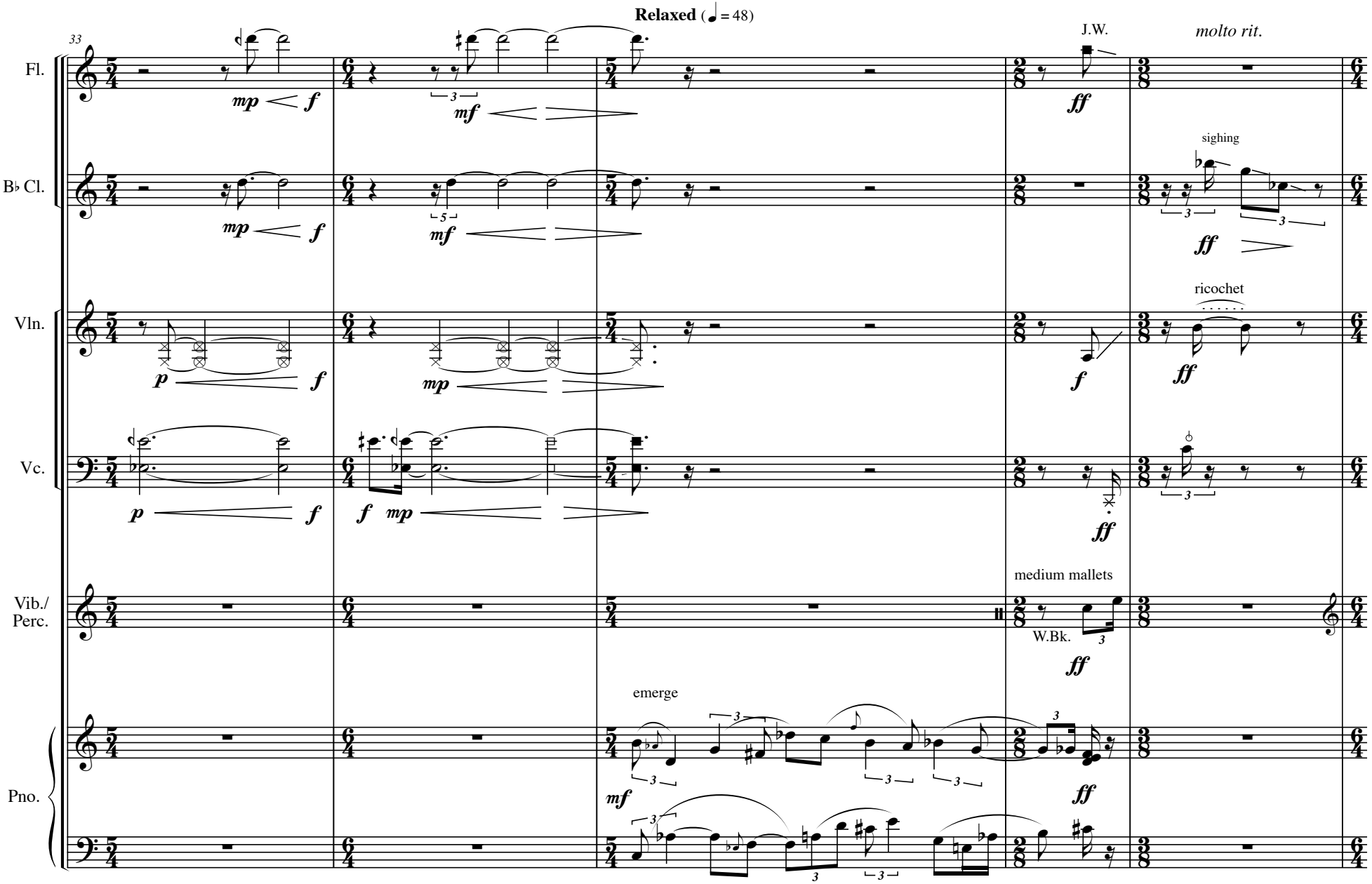

10
Fl.
B♭ Cl.
Vln.
Vc.
Vib./
Perc.
Pno.
p
ppp
p
ppp
ppp
ppp
pp
pp
p
mp
mf

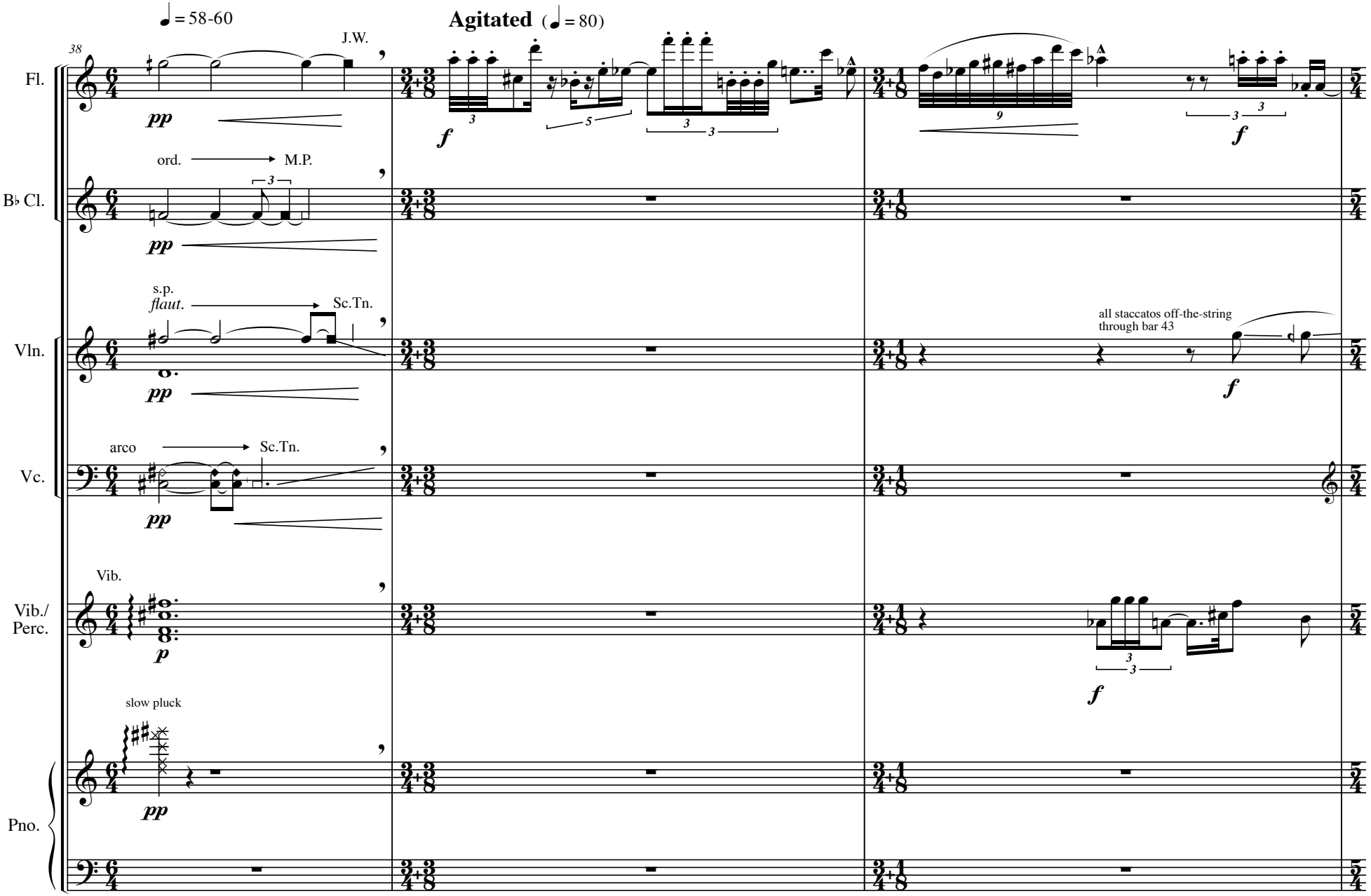

A
subito ♩ = 92
16
Fl.
B♭ Cl.
Vln.
Vc.
Vib./
Perc.
Pno.
mp
ff
* the change to a quarter-tone should be accompanied by a timbral change as well.
heroic
f
pizz.
arco
(behind bridge)
Put paper clip on C string
noise only
clip off
(motor on
med. if time)
(motor off)
hard mallets
8:6
mf
secco

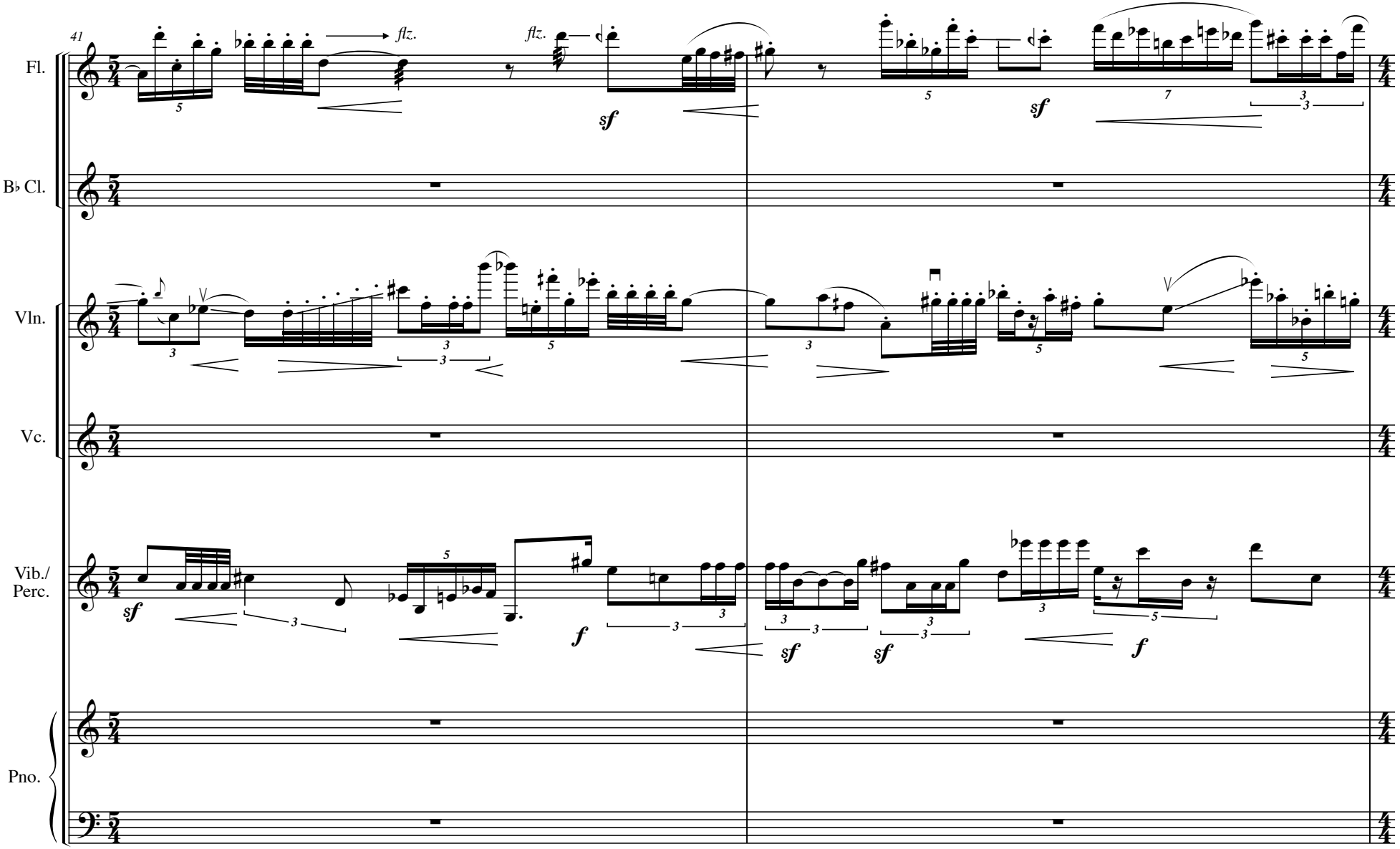

21
Fl.
B♭ Cl.
Vln.
Vc.
Vib./
Perc.
Pno.
2 sec.
no pedal - match
damped piano timbre
p
w/ knuckles & thumb on right hand,
press hard on strings near pin to damp
all pitches in and between the dyad.
p

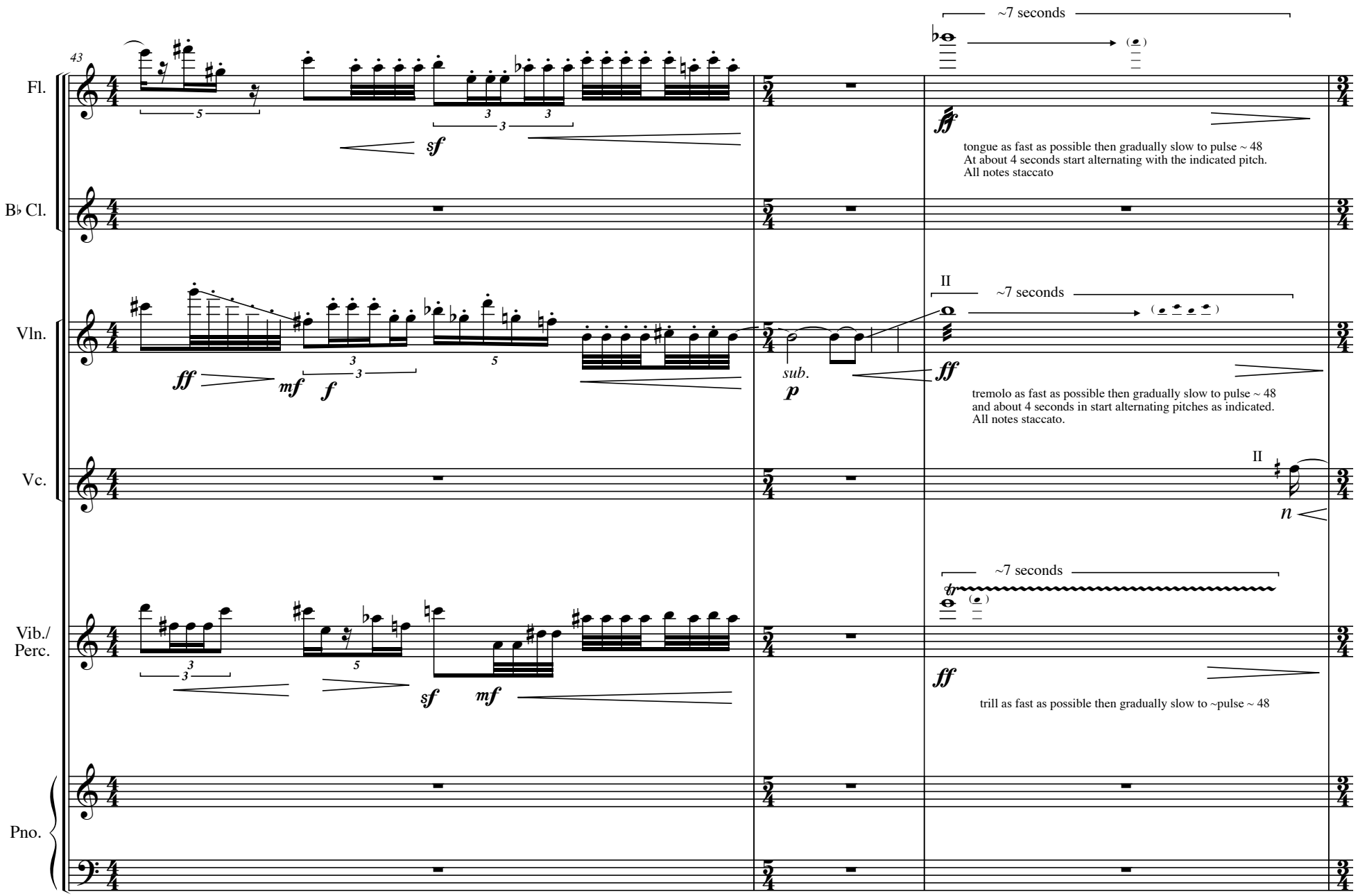

23
Fl.
B♭ Cl.
Vln.
Vc.
Vib./
Perc.
Pno.
pizz.
mf
ppp
ff
p
f
p
n
a bit slower
freely
cue 'cello
pizz
3
s.p.
ord.
s.p.
flaut.
Sc.Tn.
flaut.
arpegg.
II, III
pizz. *
ppp
fff
n
* Gliss continuously up & down 1/4 step
above and below note until sound dies out
ff
ped. ad lib
7
f
6
ff
6

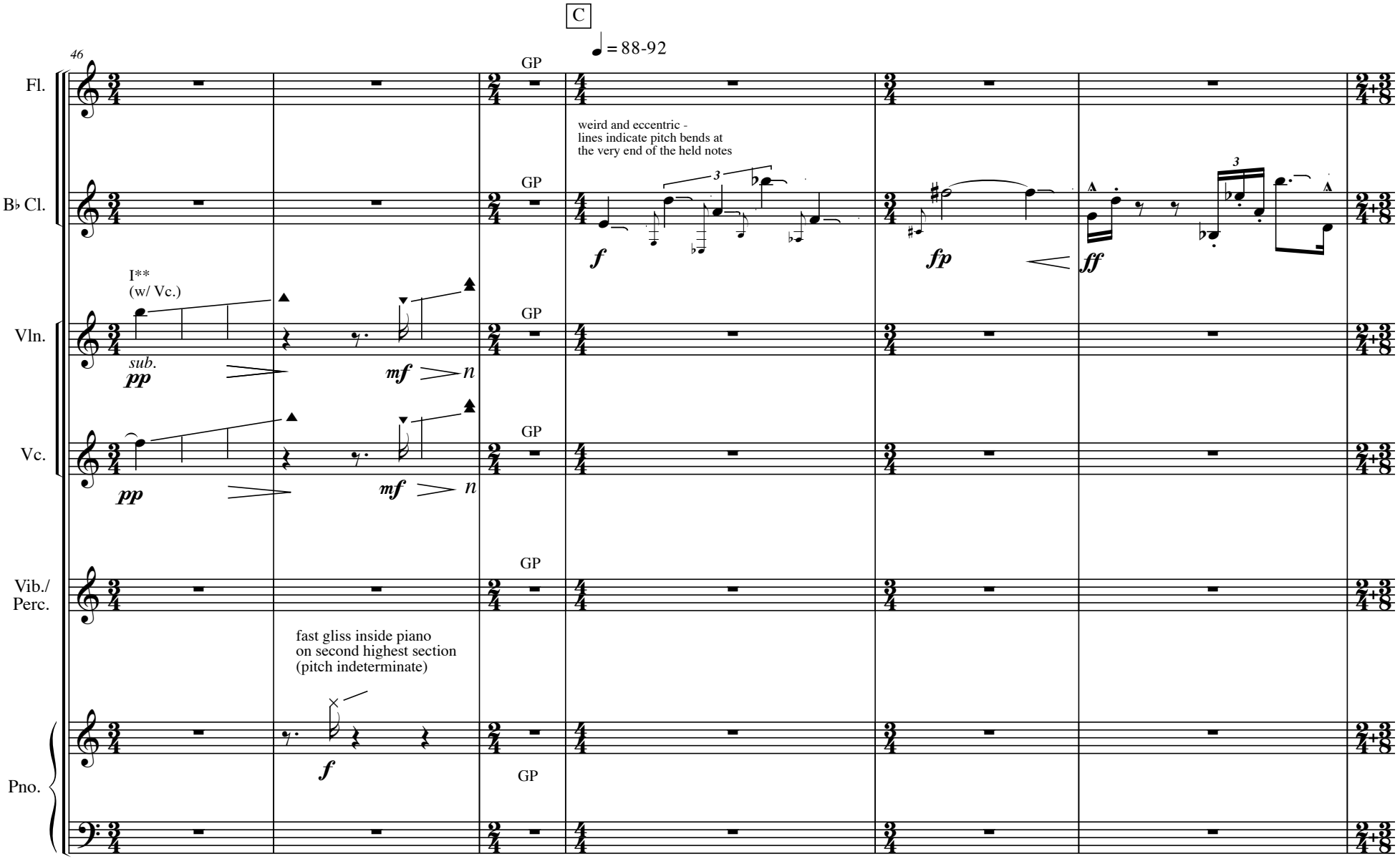

B
♩ = 76
27
Fl.
B♭ Cl.
Vln.
Vc.
Vib./
Perc.
Pno.
solo
freely & passionate
arco
(half pitch)
ff
arco
arco
pizz.
sffz f
fff
ff
increase pressure
gliss top note
up & down
1/4 step
fffp


Relaxed (♩ = 48)
33
Fl.
B♭ Cl.
Vln.
Vc.
Vib./
Perc.
Pno.
mp
f
mf
ff
J.W.
molto rit.
sighing
ricochet
p
medium mallets
W.Bk.
emerge

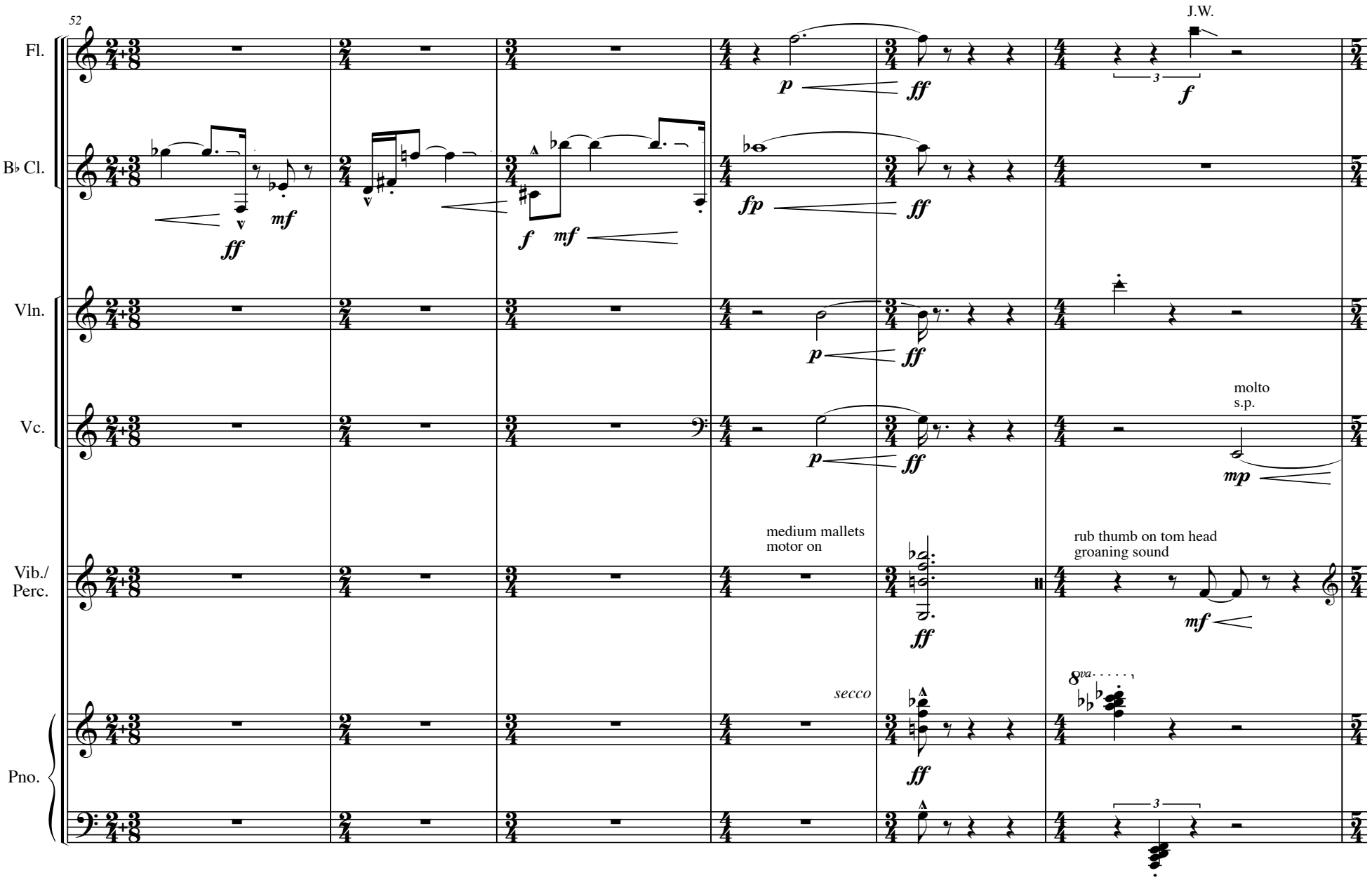

♩ = 58-60
Agitated (♩ = 80)
38
J.W.
Fl.
pp
f
ord. → M.P.
B♭ Cl.
pp
s.p.
flaut. → Sc.Tn.
Vln.
pp
all staccatos off-the-string through bar 43
f
arco → Sc.Tn.
Vc.
pp
Vib.
Vib./ Perc.
p
f
slow pluck
Pno.
pp

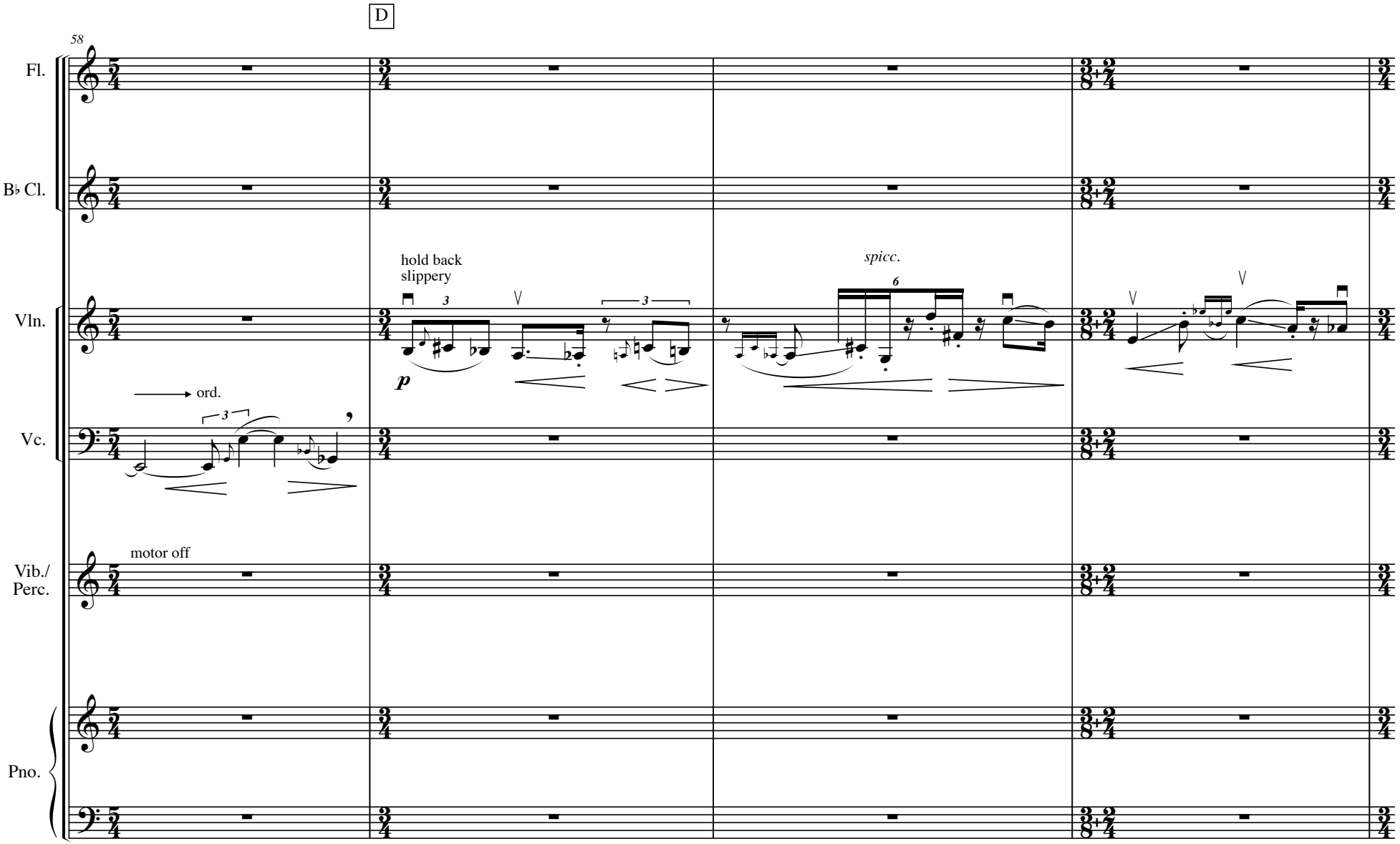

41
flz.
flz.
Fl.
B♭ Cl.
Vln.
Vc.
Vib./
Perc.
Pno.

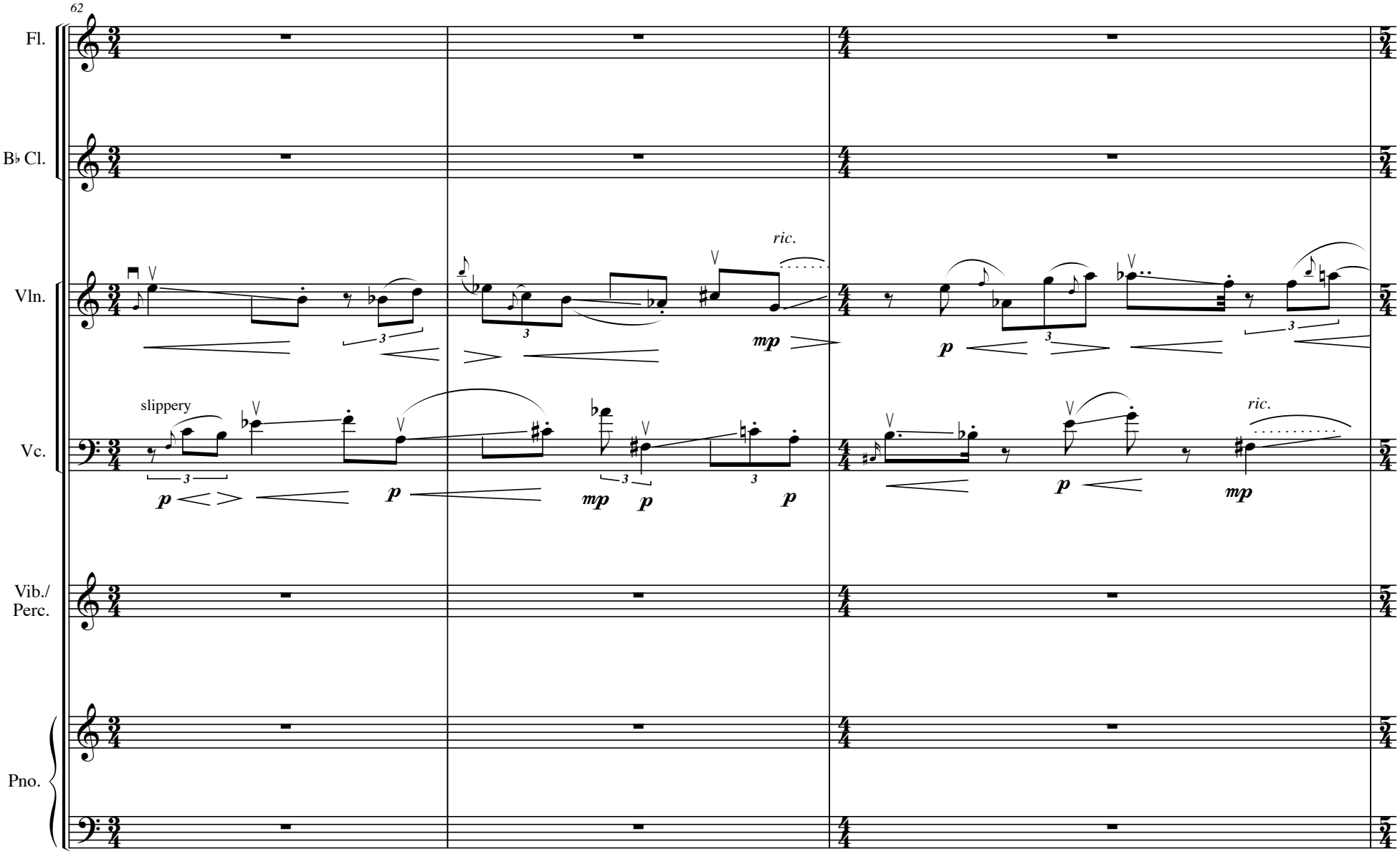

43
Fl.
B♭ Cl.
Vln.
Vc.
Vib./
Perc.
Pno.
~7 seconds
tongue as fast as possible then gradually slow to pulse ~ 48
At about 4 seconds start alternating with the indicated pitch.
All notes staccato
II
~7 seconds
tremolo as fast as possible then gradually slow to pulse ~ 48
and about 4 seconds in start alternating pitches as indicated.
All notes staccato.
II
~7 seconds
trill as fast as possible then gradually slow to ~pulse ~ 48
sub.

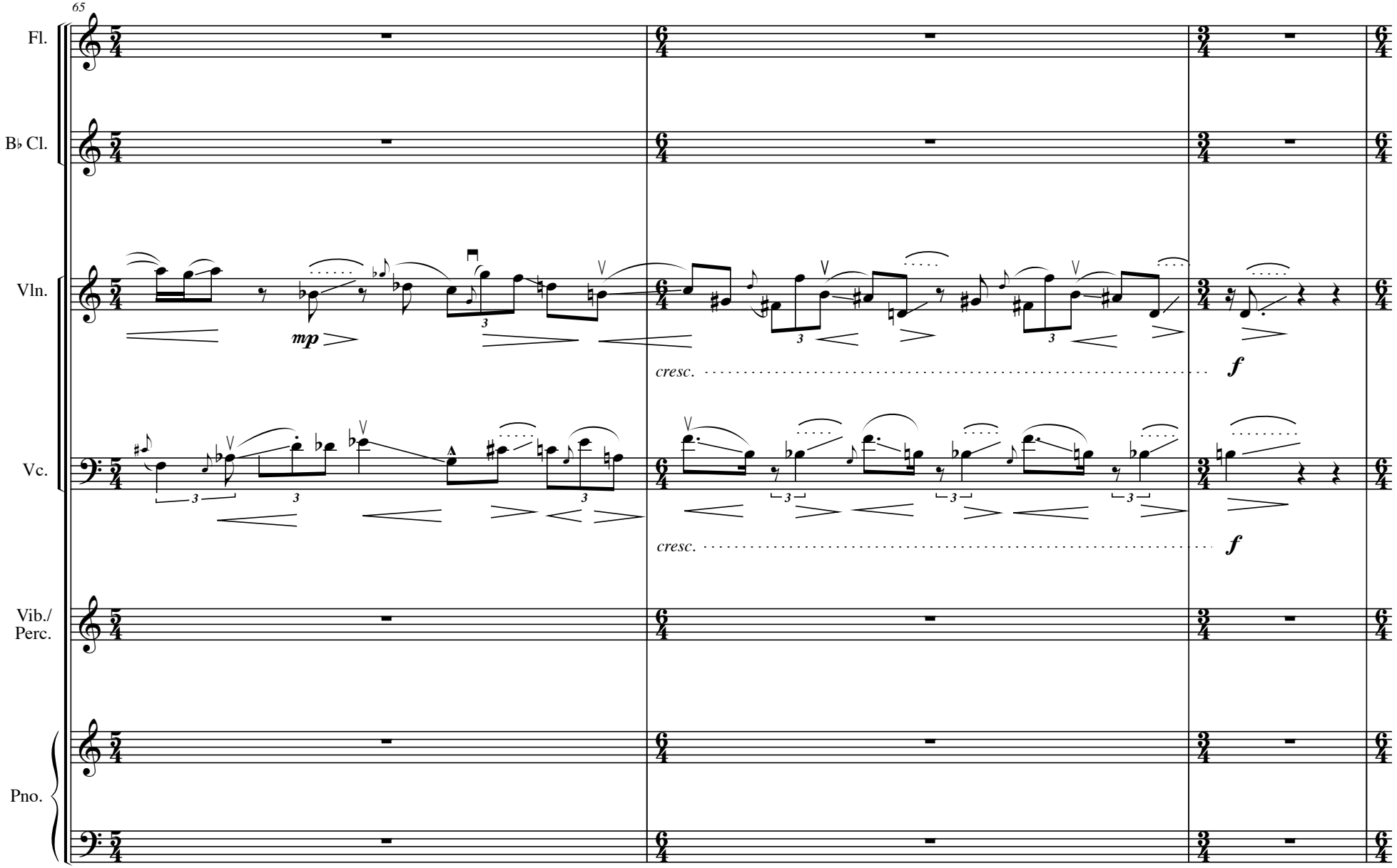


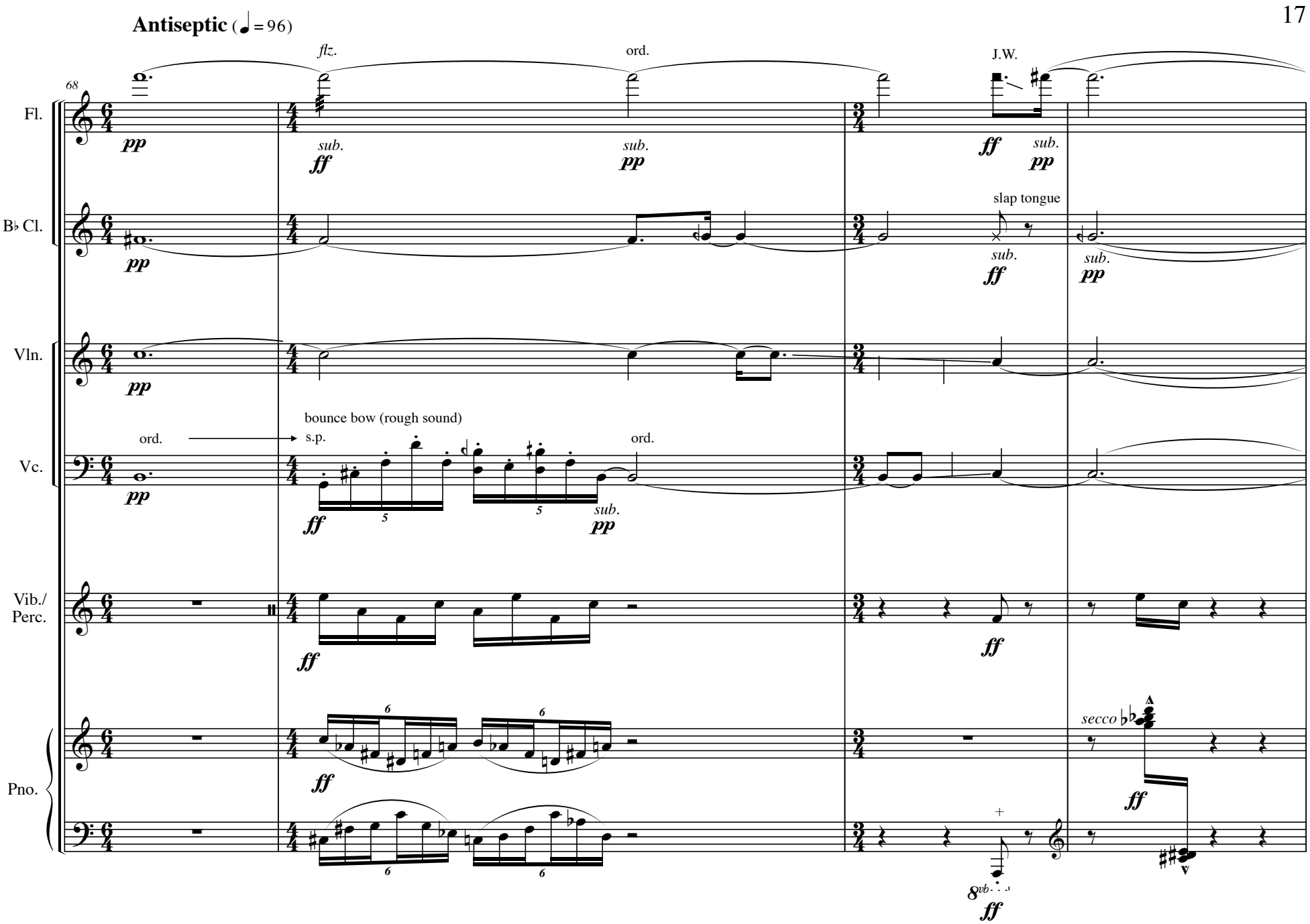
** seamless transition from II to I
during slowing tremolo in previous bar

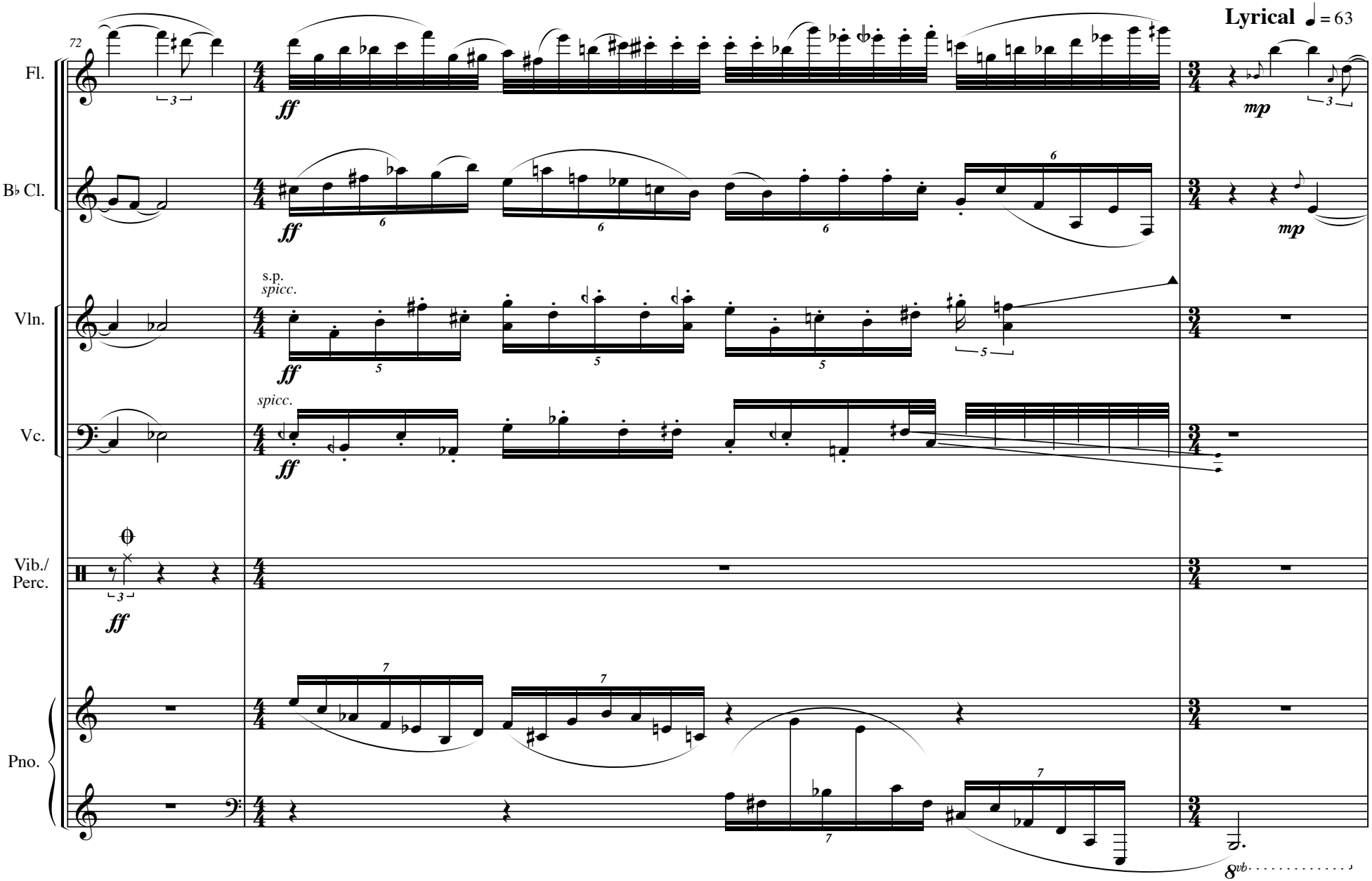

52
Fl.
B♭ Cl.
Vln.
Vc.
Vib./
Perc.
Pno.
J.W.
molto
s.p.
medium mallets
motor on
rub thumb on tom head
groaning sound
secco
8va

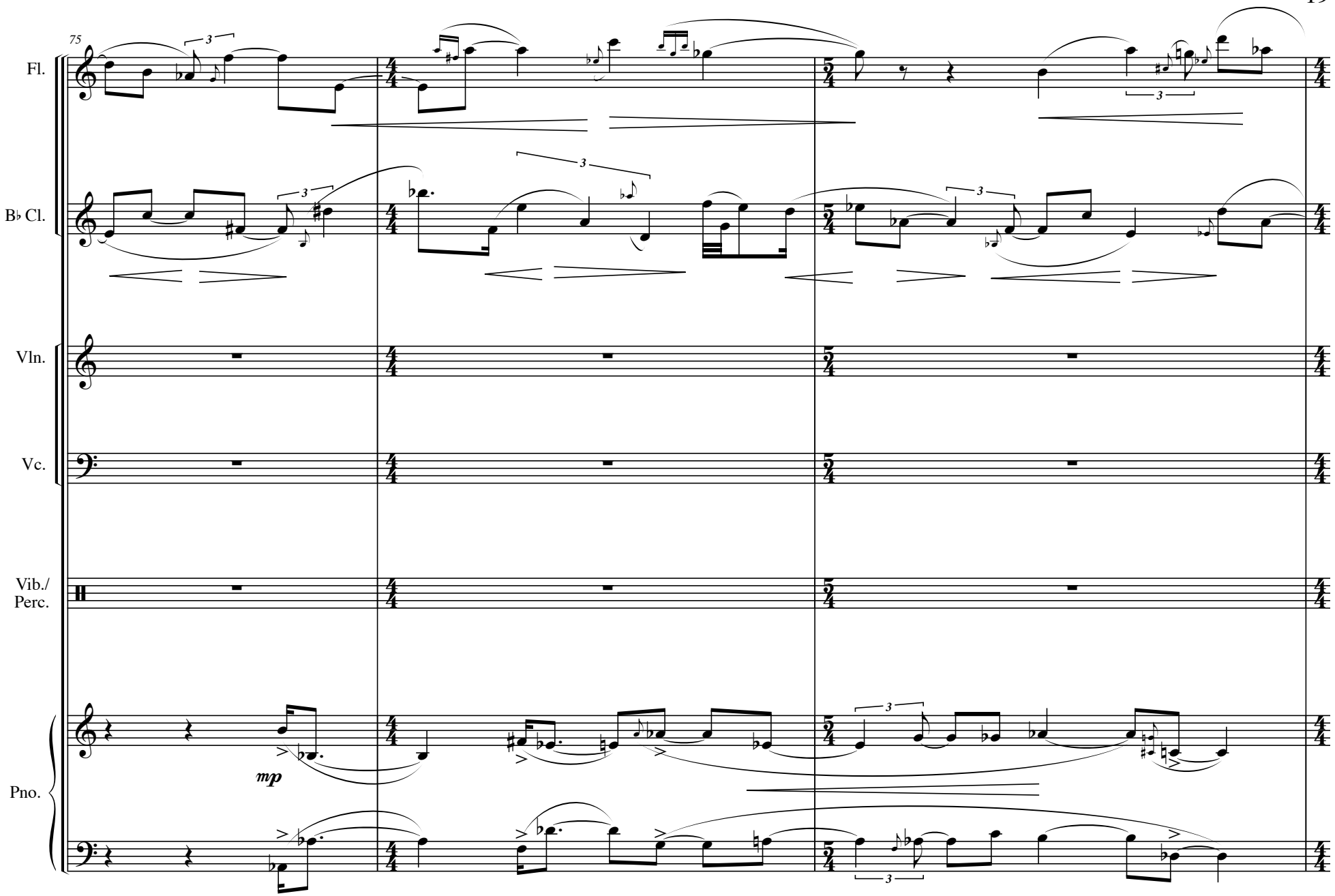

D
58
Fl.
B♭ Cl.
Vln.
Vc.
Vib./
Perc.
Pno.
hold back
slippery
spicc.
ord.
motor off

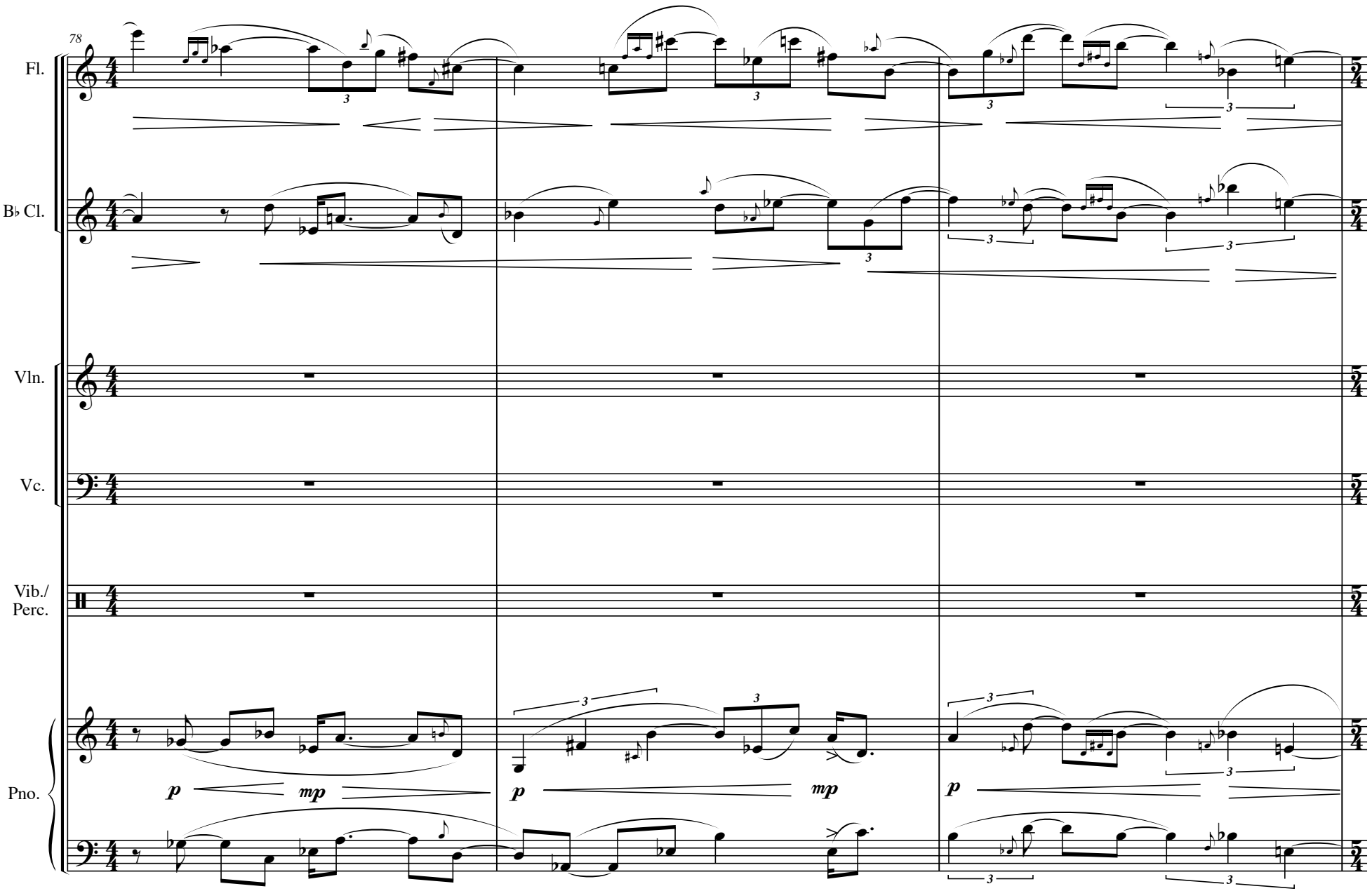

62
Fl.
B♭ Cl.
Vln.
Vc.
Vib./
Perc.
Pno.
ric.
mp
p
slippery
ric.
p
mp
p
p
p
p
mp

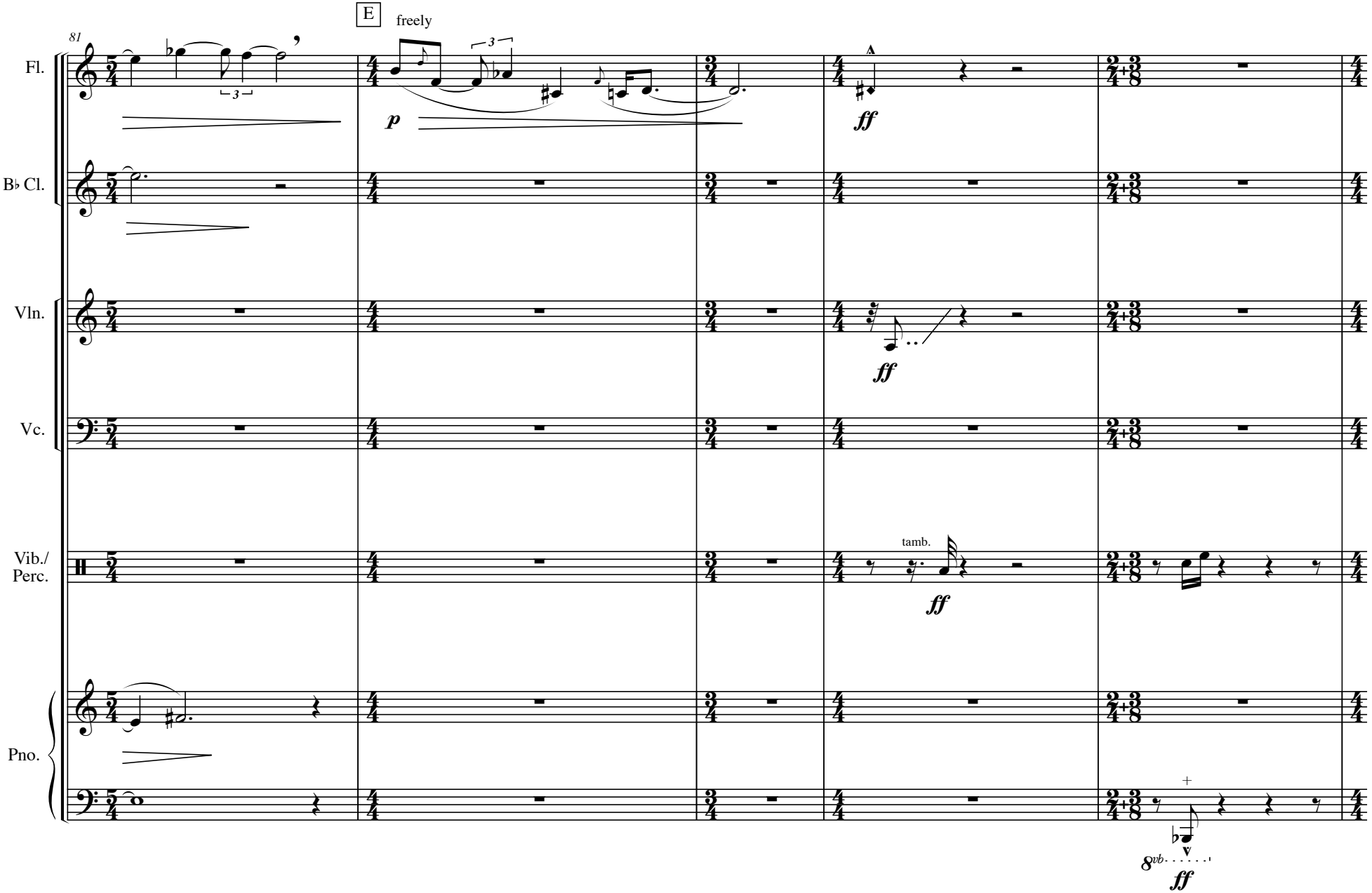

65
Fl.
B♭ Cl.
Vln.
Vc.
Vib./
Perc.
Pno.
mp
cresc.
f
cresc.
f

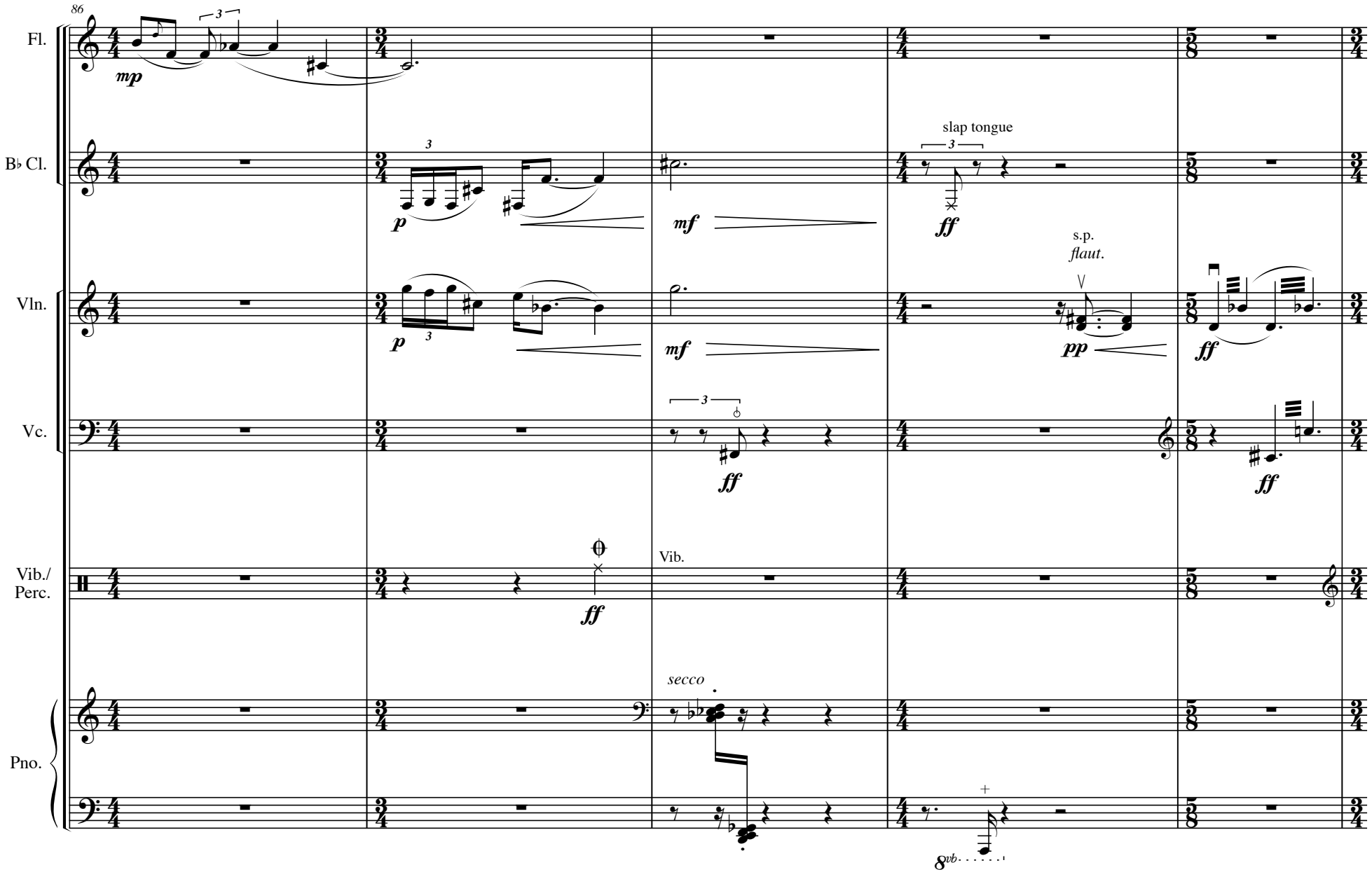

Antiseptic (♩ = 96)
68
Fl.
B♭ Cl.
Vln.
Vc.
Vib./
Perc.
Pno.
flz.
ord.
J.W.
pp
ff
sub.
slap tongue
bounce bow (rough sound)
ord.
s.p.
secco
8vb.

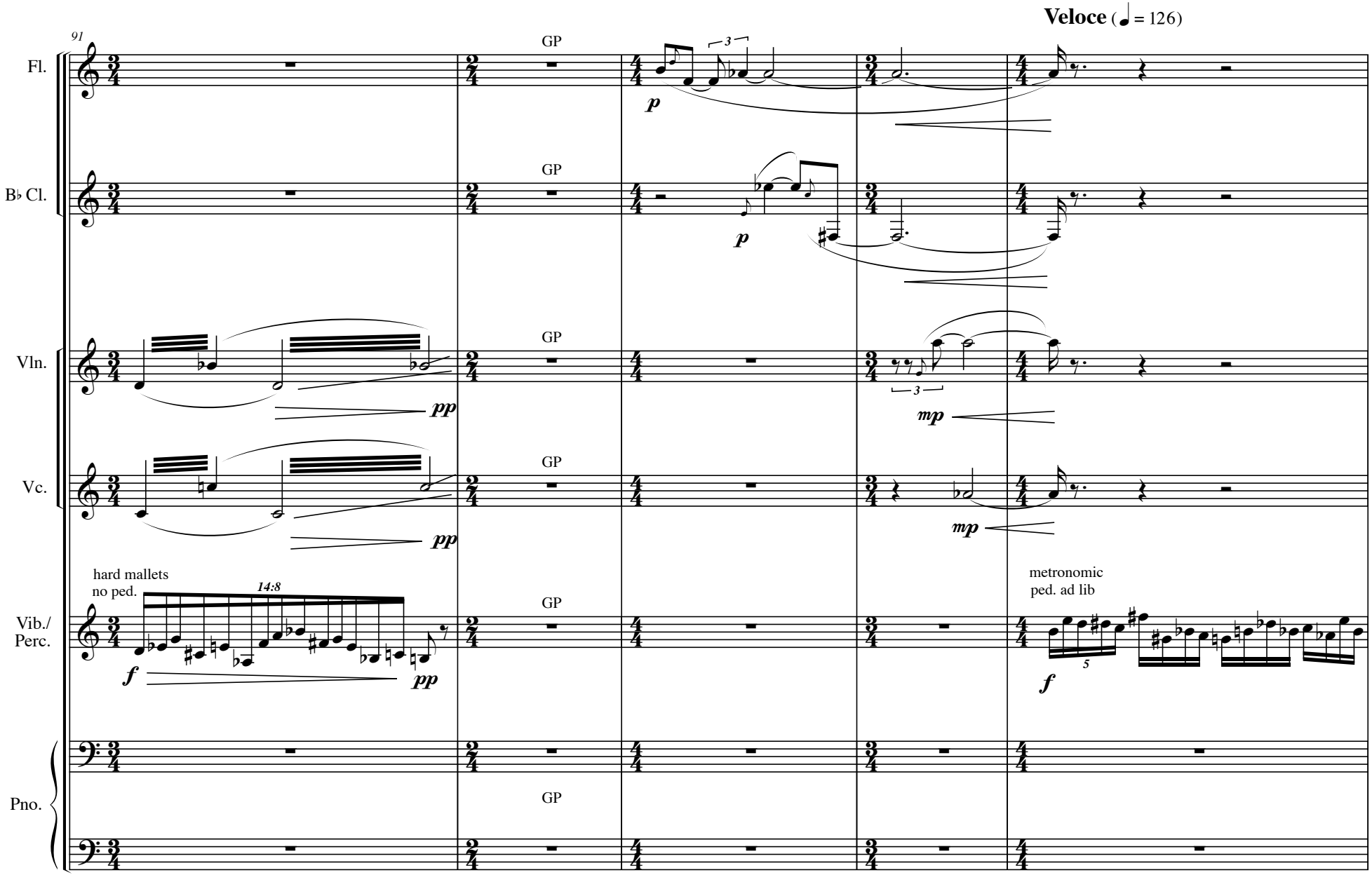

Lyrical ♩ = 63
72
Fl.
B♭ Cl.
Vln.
Vc.
Vib./
Perc.
Pno.
ff
mp
s.p.
spicc.
8vb

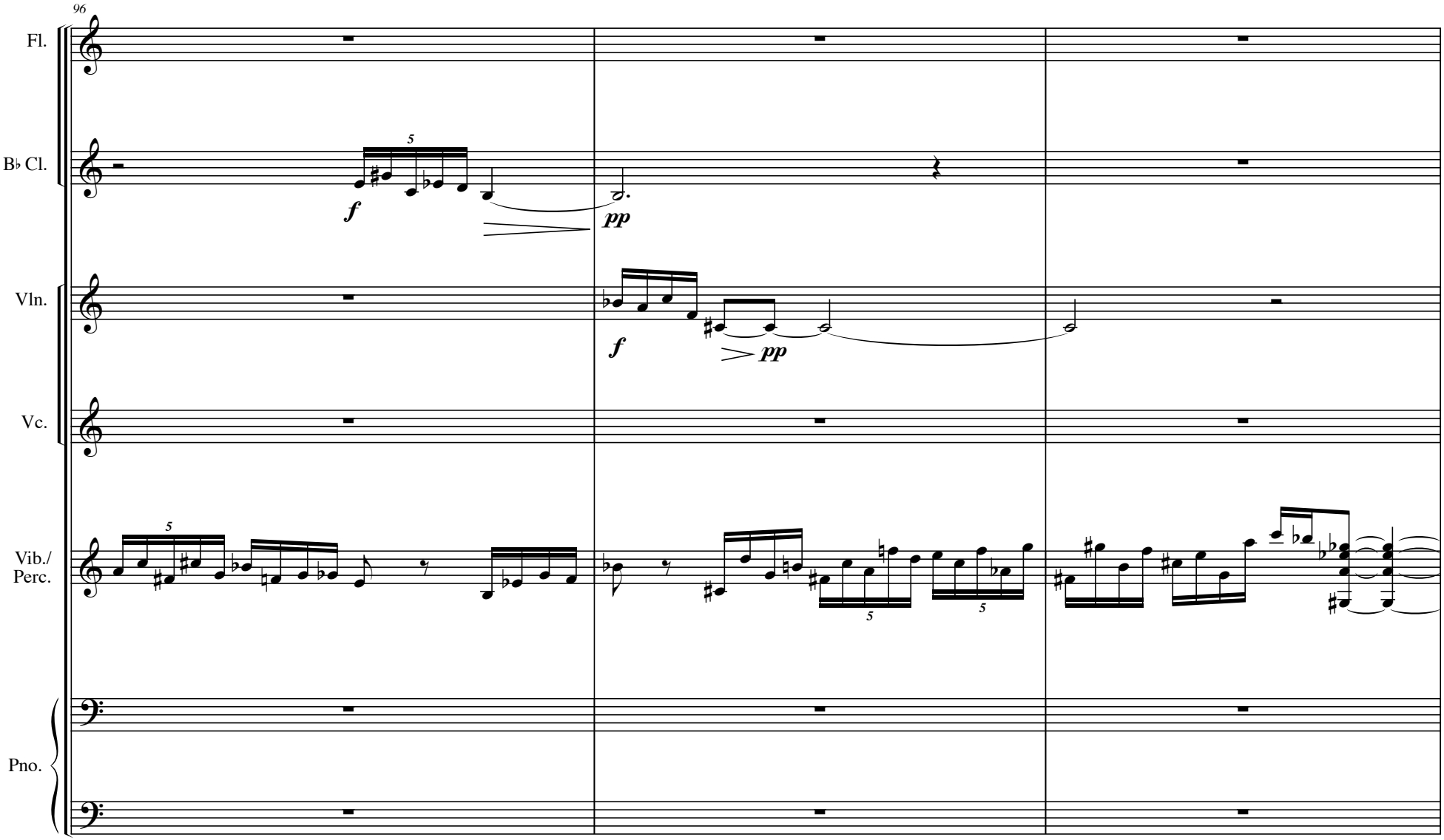

75
Fl.
B♭ Cl.
Vln.
Vc.
Vib./
Perc.
Pno.
mp

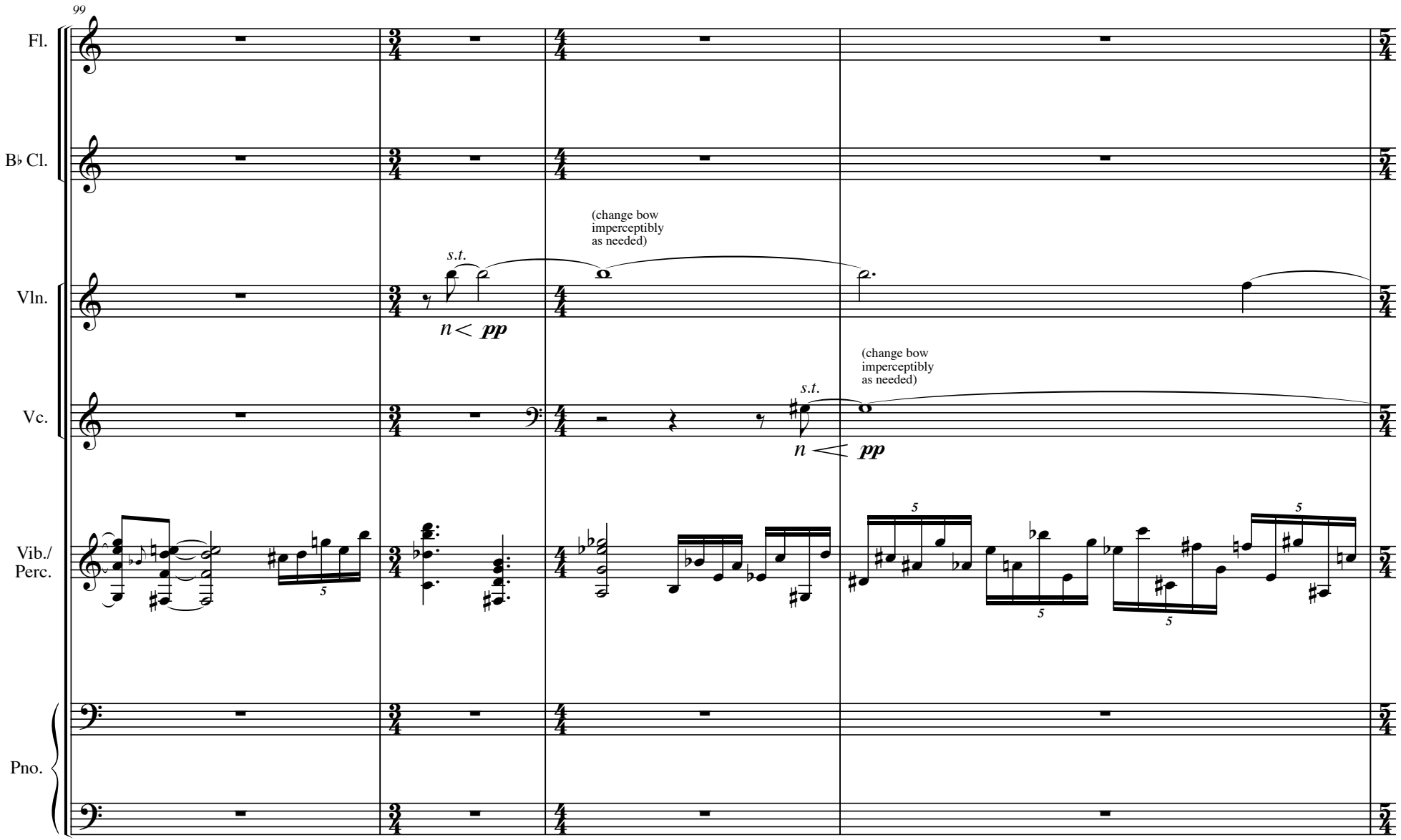

78
Fl.
B♭ Cl.
Vln.
Vc.
Vib./
Perc.
Pno.
p
mp
p
mp
p

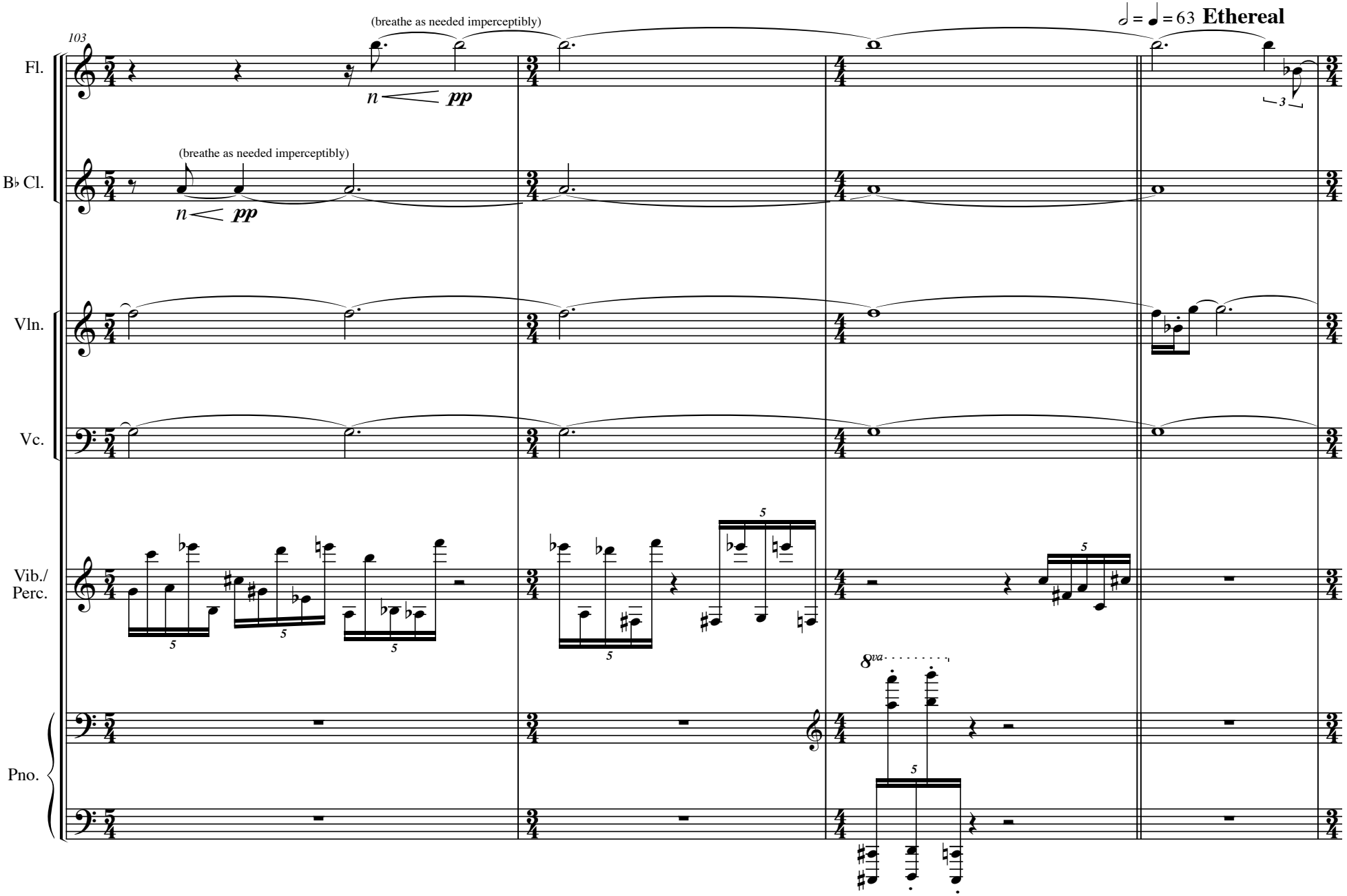

81
E
freely
Fl.
B♭ Cl.
Vln.
Vc.
Vib./
Perc.
Pno.
tamb.
p
ff
ff
ff
8vb
ff

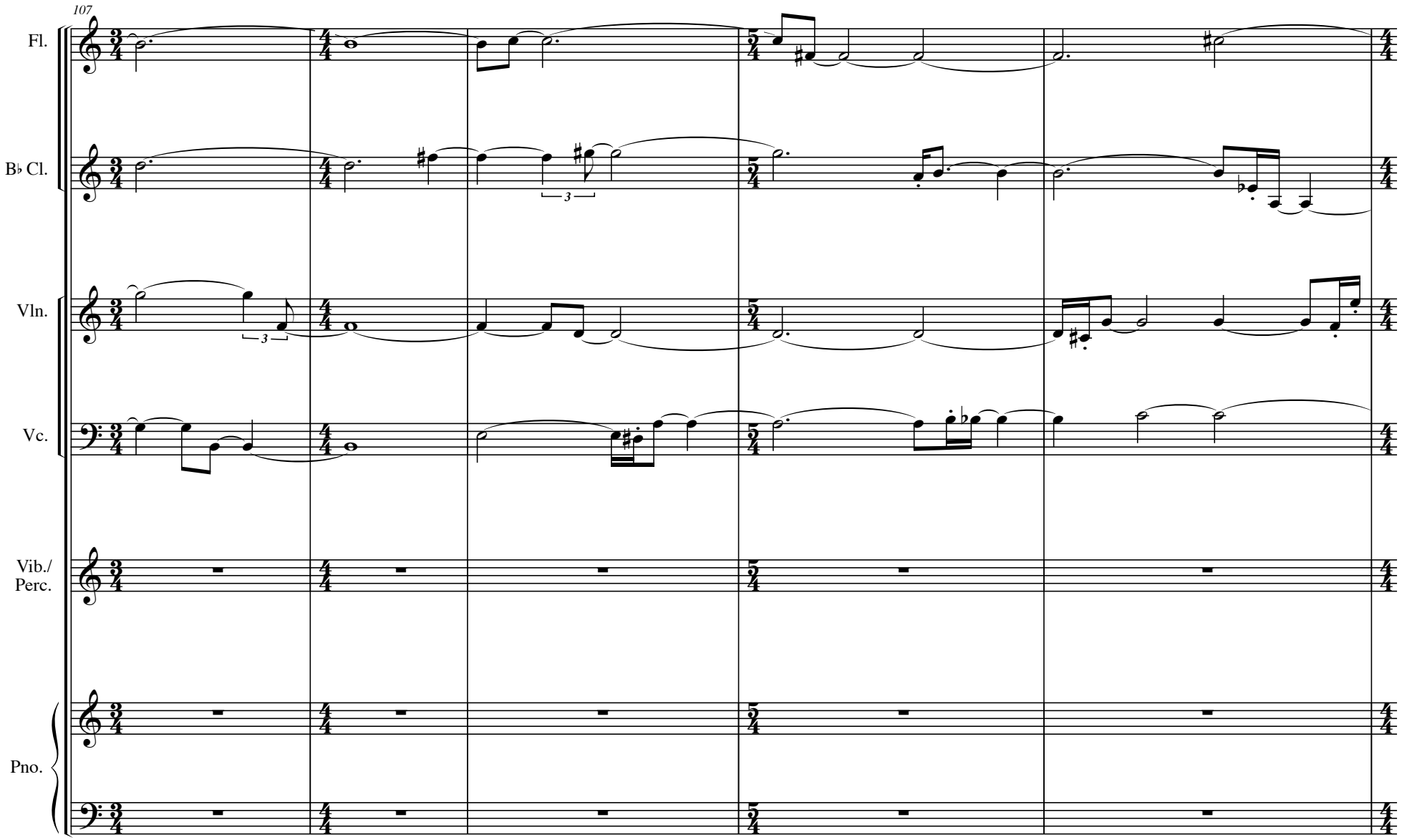

86
Fl.
B♭ Cl.
Vln.
Vc.
Vib./
Perc.
Pno.
mp
p
mf
ff
pp
slap tongue
s.p.
flaut.
Vib.
secco
8vb

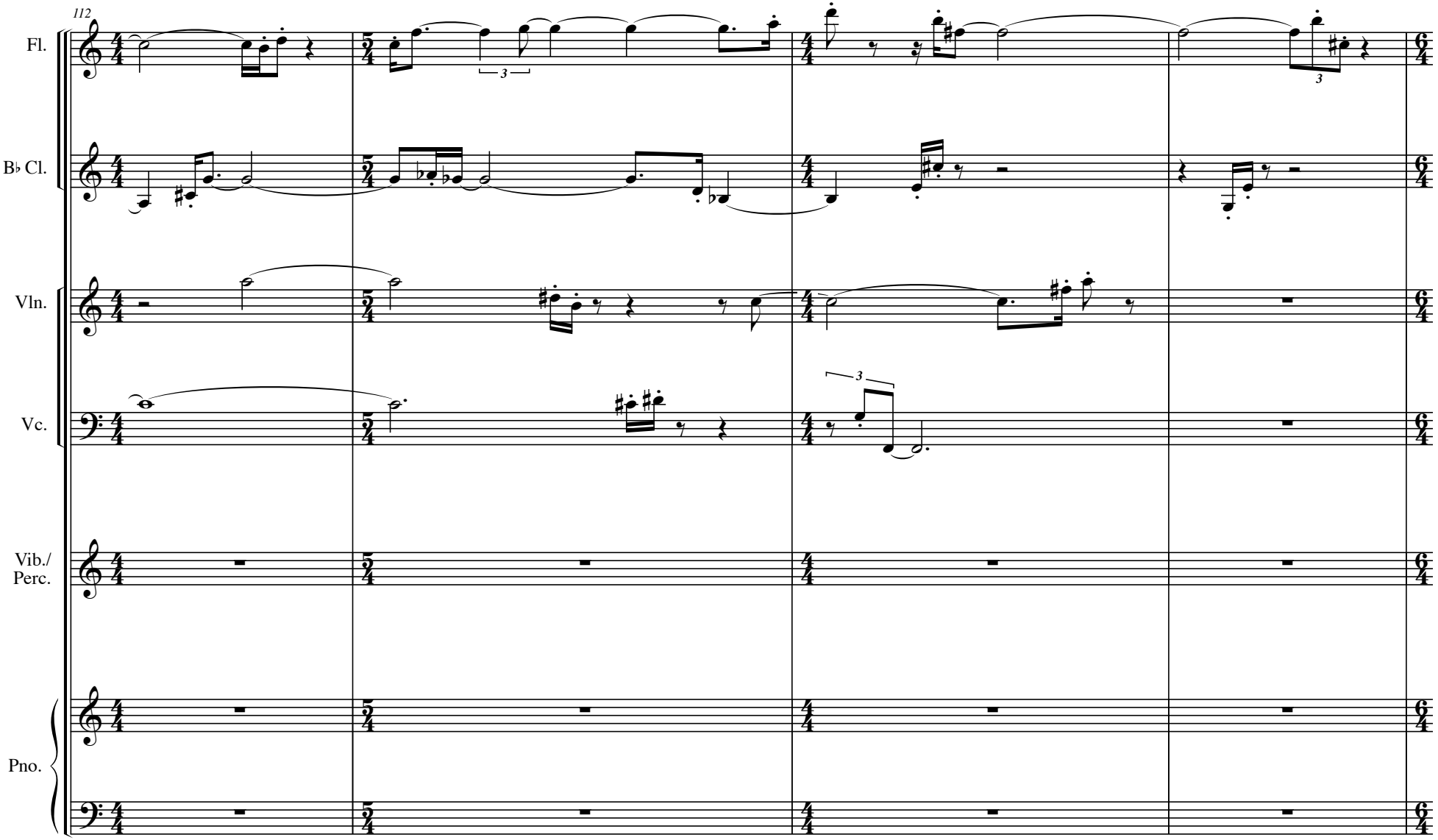

Veloce (♩ = 126)
91
Fl.
B♭ Cl.
Vln.
Vc.
Vib./
Perc.
Pno.
GP
p
pp
mp
f
hard mallets
no ped.
14:8
metronomic
ped. ad lib
5
3

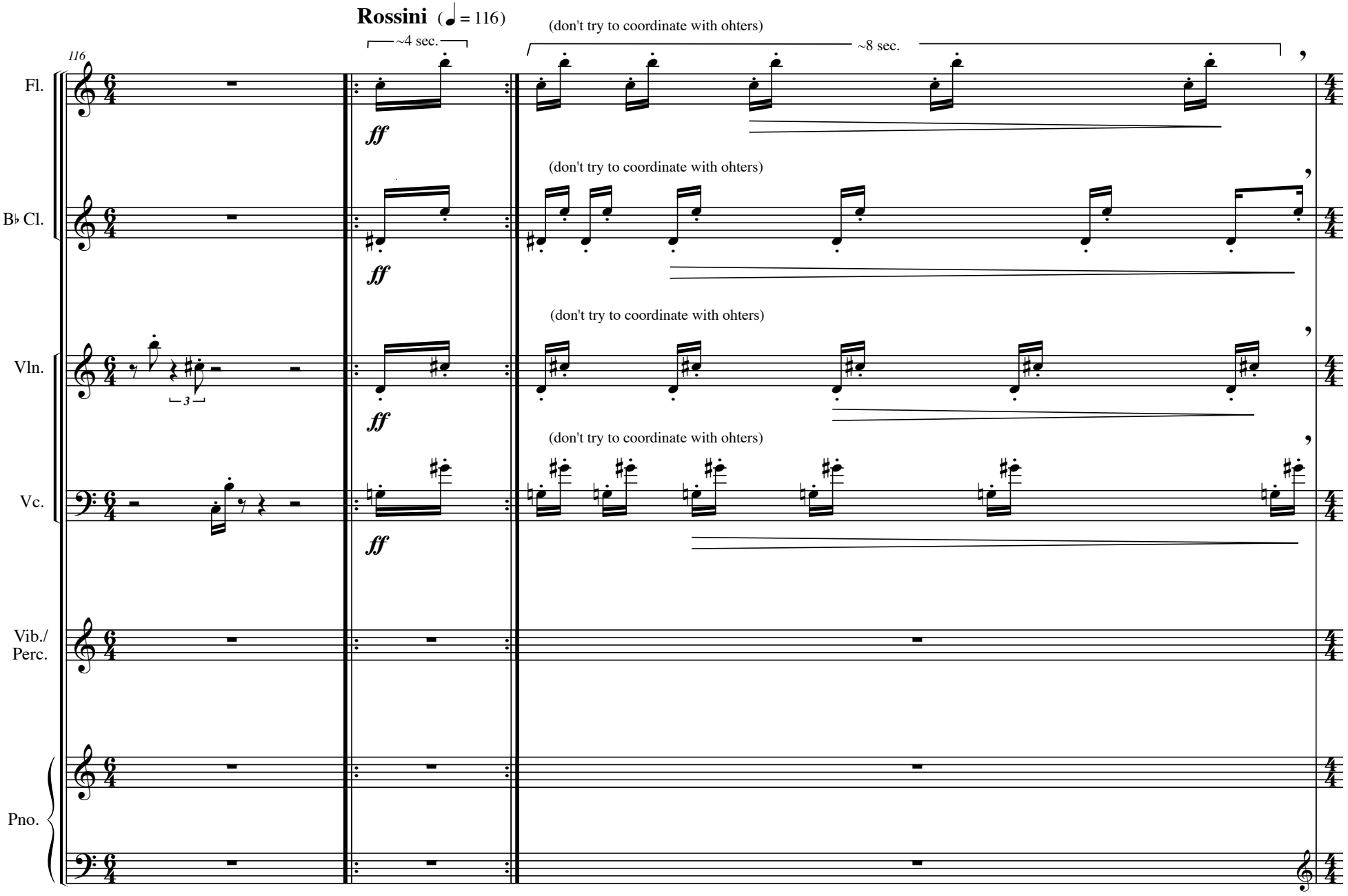

96
Fl.
B♭ Cl.
Vln.
Vc.
Vib./
Perc.
Pno.
f
pp
f
pp
5
5
5
5


99
Fl.
B♭ Cl.
Vln.
Vc.
Vib./
Perc.
Pno.
s.t.
n < pp
(change bow
imperceptibly
as needed)
s.t.
n < pp
(change bow
imperceptibly
as needed)
5
5
5
5

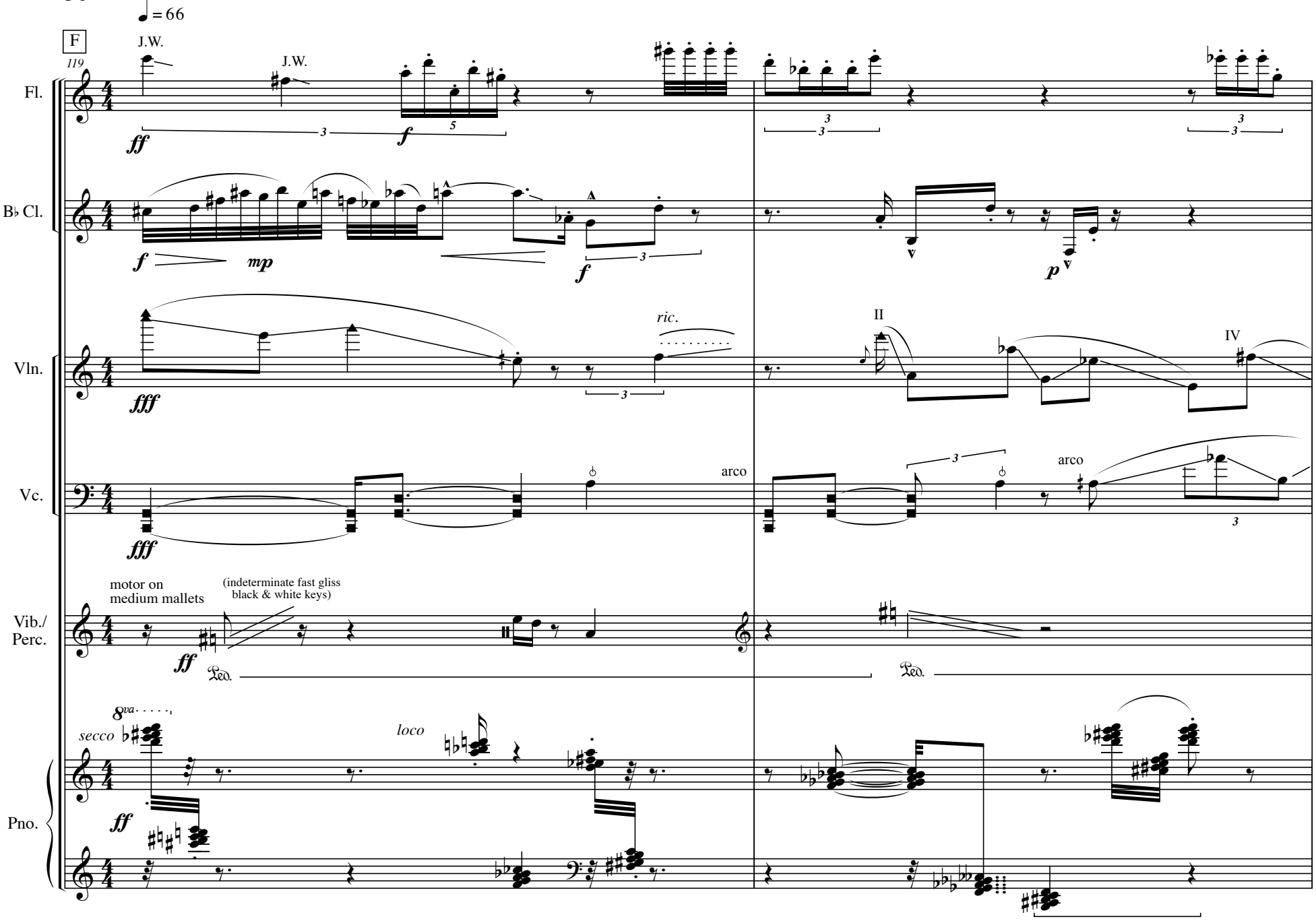

103
(breathe as needed imperceptibly)
♩ = ♩ = 63 Ethereal
Fl.
n pp
(breathe as needed imperceptibly)
B♭ Cl.
n pp
Vln.
Vc.
Vib./
Perc.
Pno.
8va

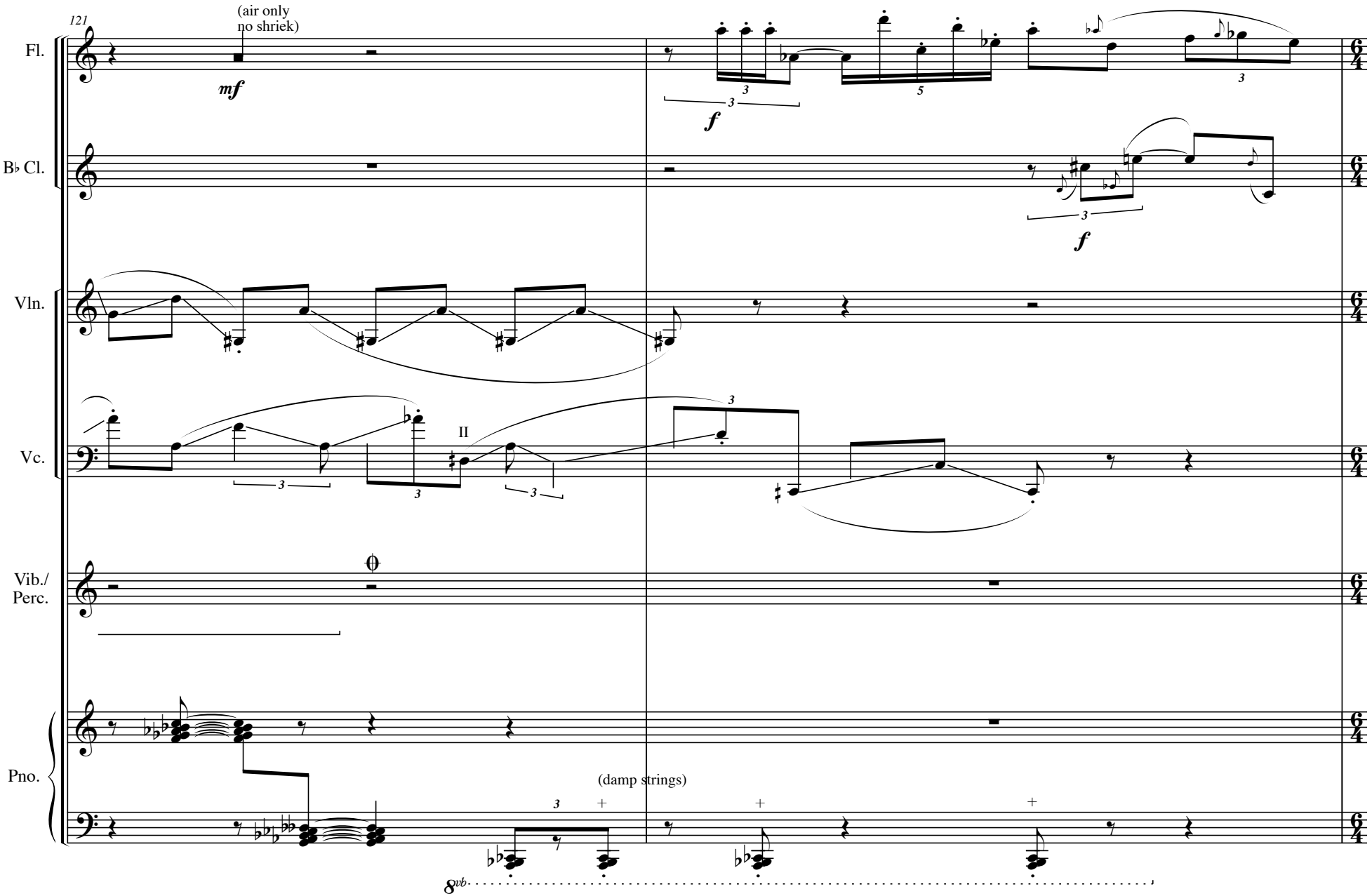

107
Fl.
B♭ Cl.
Vln.
Vc.
Vib./
Perc.
Pno.

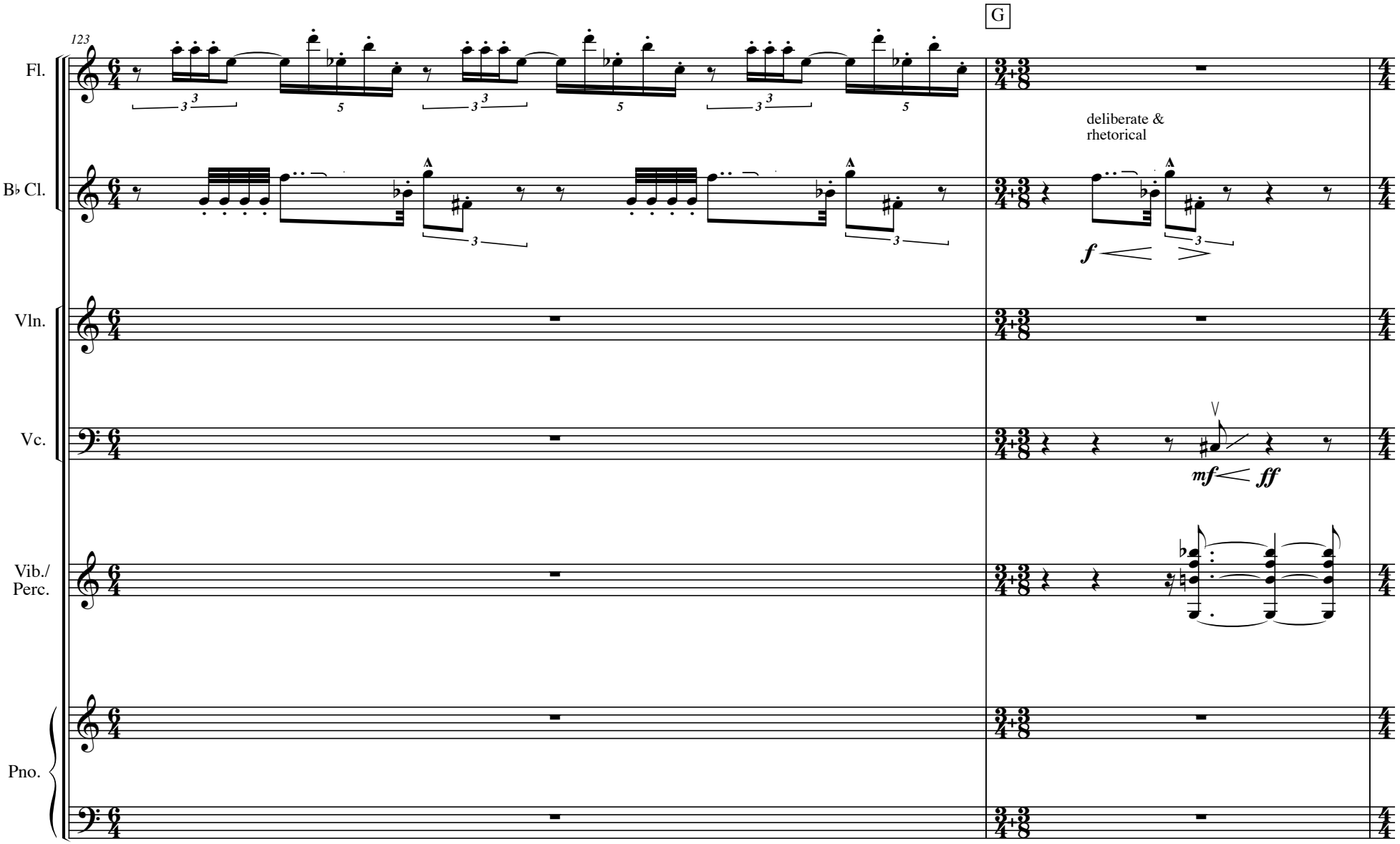

112
Fl.
B♭ Cl.
Vln.
Vc.
Vib./
Perc.
Pno.

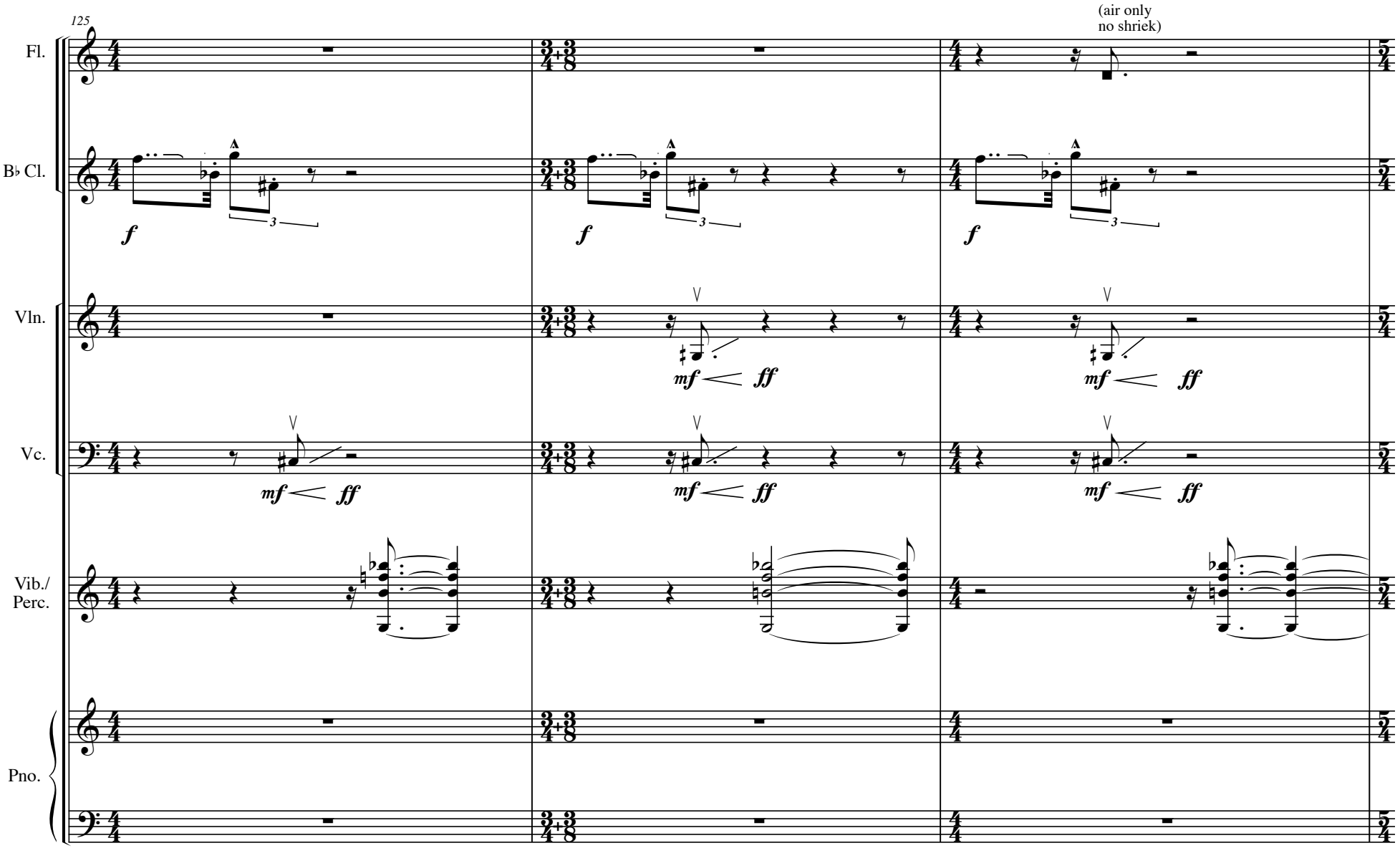

Rossini (♩ = 116)
~4 sec.
(don't try to coordinate with ohters)
~8 sec.
116
Fl.
B♭ Cl.
Vln.
Vc.
Vib./
Perc.
Pno.
ff
3

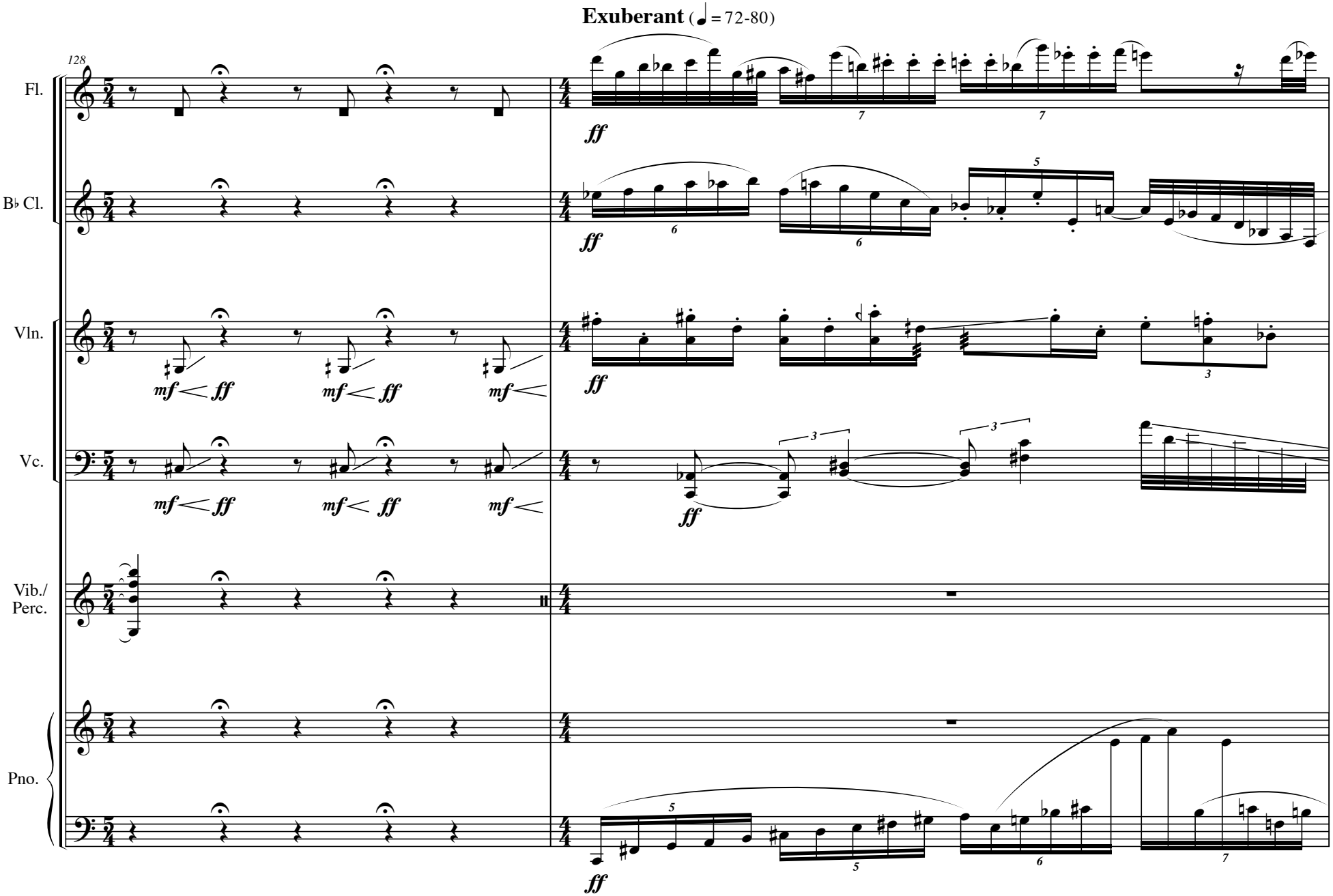
30

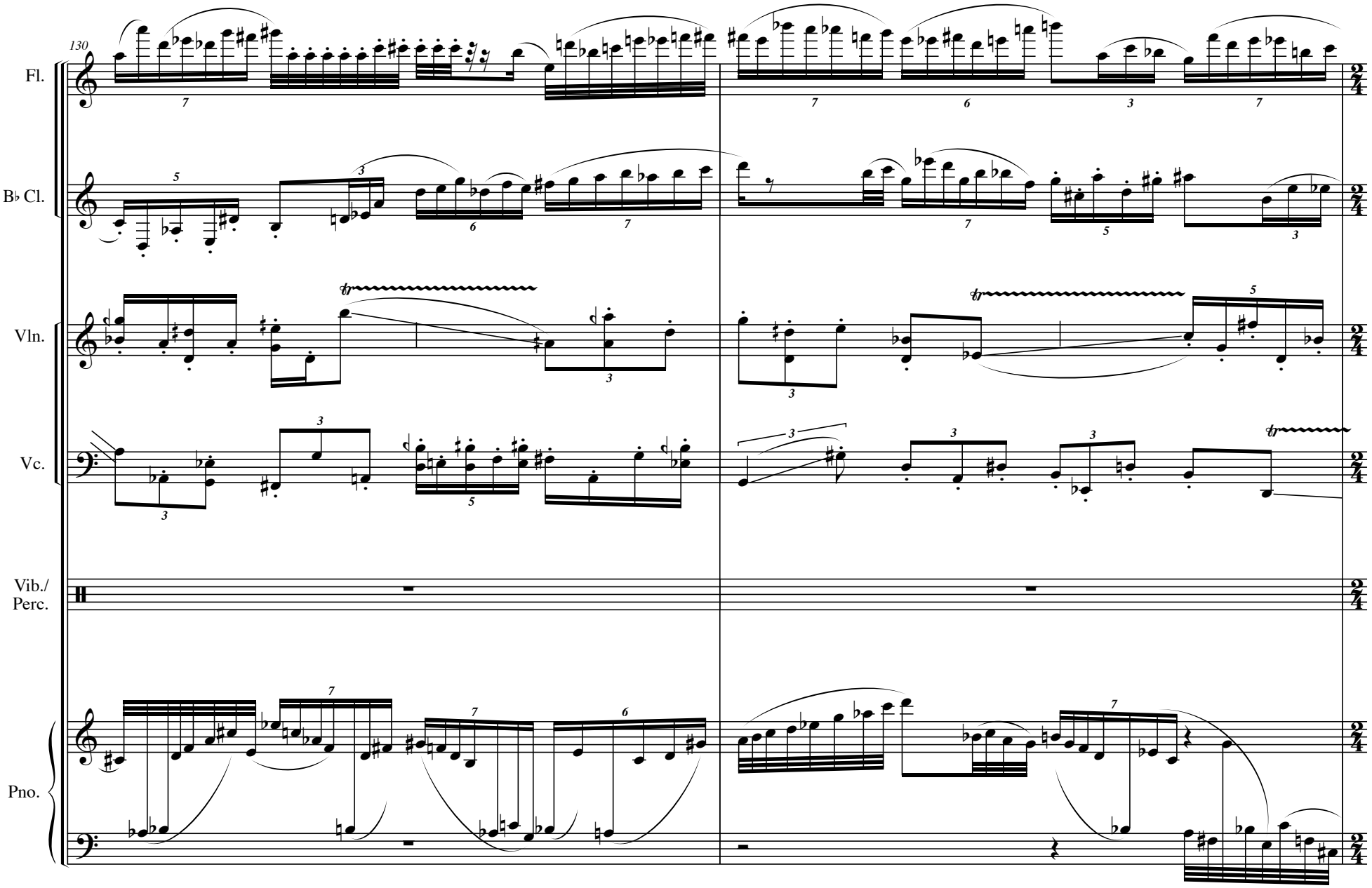

♩ = 66
F
J.W.
119
J.W.
Fl.
ff
f
B♭ Cl.
f
mp
f
p
Vln.
fff
ric.
II
IV
Vc.
fff
arco
arco
Vib./
Perc.
motor on
medium mallets
(indeterminate fast gliss
black & white keys)
ff
Ped.
Ped.
Pno.
8va
secco
ff
loco

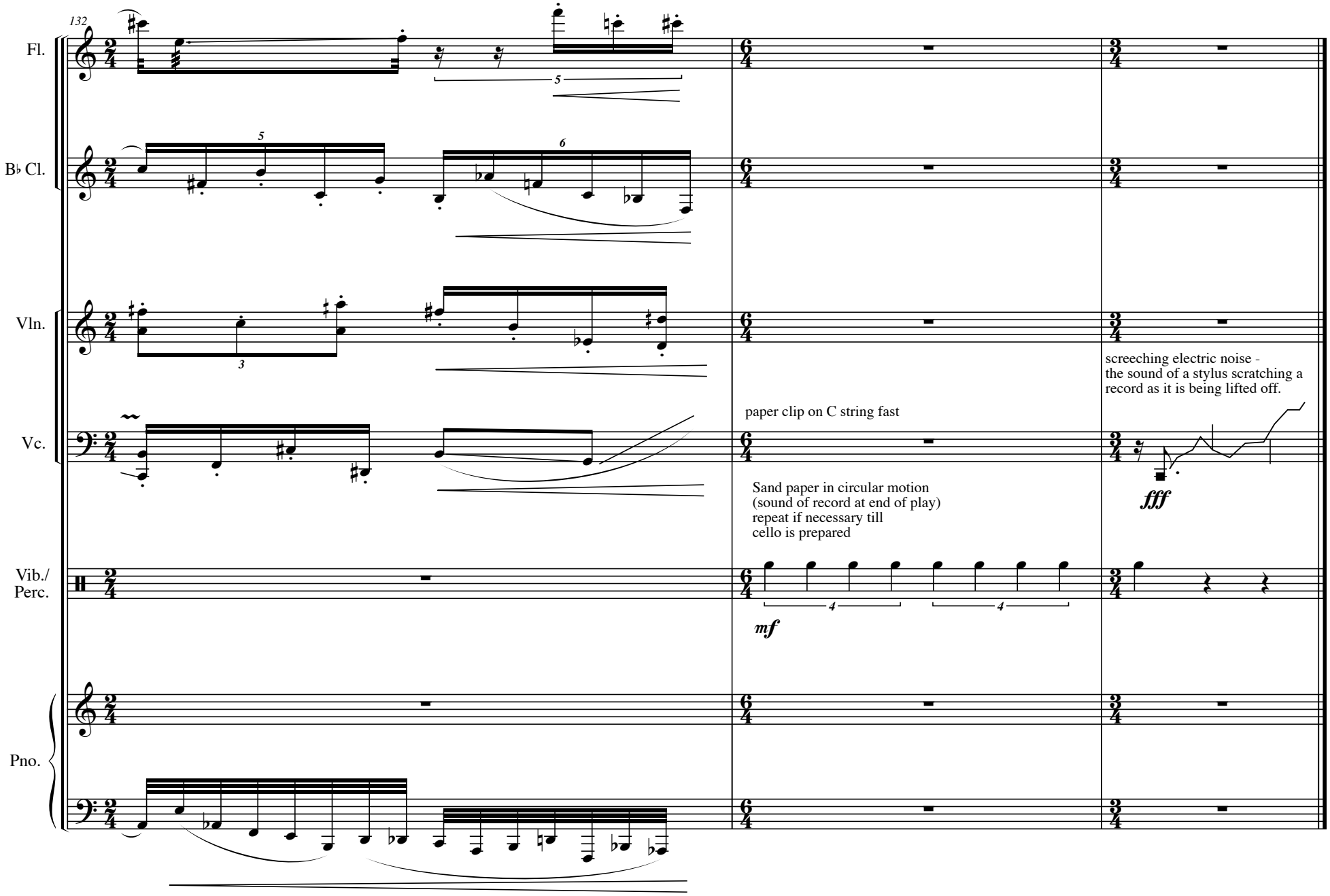

121
(air only
no shriek)
Fl.
mf
f
B♭ Cl.
f
Vln.
Vc.
II
Vib./
Perc.
Pno.
(damp strings)
8vb


123
G
Fl.
B♭ Cl.
Vln.
Vc.
Vib./
Perc.
Pno.
deliberate &
rhetorical
f
mf
ff


125
Fl.
B♭ Cl.
Vln.
Vc.
Vib./
Perc.
Pno.
(air only
no shriek)
f
mf
ff
3


Exuberant (♩ = 72-80)
128
Fl.
B♭ Cl.
Vln.
Vc.
Vib./
Perc.
Pno.
mf < ff
ff


130
Fl.
B♭ Cl.
Vln.
Vc.
Vib./
Perc.
Pno.


132
Fl.
B♭ Cl.
Vln.
Vc.
Vib./
Perc.
Pno.
paper clip on C string fast
Sand paper in circular motion
(sound of record at end of play)
repeat if necessary till
cello is prepared
mf
screeching electric noise -
the sound of a stylus scratching a
record as it is being lifted off.
fff