

Joseph Klein

Rubber Angels

for woodwind quintet

(1987)

(July-December, 1987)

Duration: c.15'

#### Movement I:

All players are to remain frozen in playing position throughout the entire movement, their physical motion kept to an absolute minimum. Attacks and releases should be made as subtly and unobtrusively as possible (with the exception of the sffz attacks beginning in bar 78) so that there is no visual indication as to which instruments are playing at any given time. Except for the sffz attacks and the subsequent thirty-second-note murmurs, every pitch within each part is to be considered a completely free and independent entity with regard to both its linear and vertical position in the texture; therefore, it is not the concern of the performers to attempt to achieve a sense of linear cohesion (as in the expression of a melodic phrase), but rather to allow each sound to exist on its own as an individual unit. However, the accumulation of these sonic units must result in as uniform a texture as possible, given the timbral variety and the often extreme registral placement of pitches. Such a homogeneity can be achieved if the performers play at a constant dynamic level (though mezzo-forte is indicated, some adjustments may be required in order to accommodate the discrepancies between the various instruments; nevertheless, the resulting dynamic level should be no greater than mezzo-forte so that the punctuating effect of the sffz attacks is not diminished), and without expression (thus eliminating a sense of interlinear polyphony and producing a grayish sound wall).

The performers may assume a relaxed position only at the conclusion of the movement (i.e., after the final fermata).

#### Movement II:

This movement consists of three levels:

The first is a slow, meandering texture which continues throughout the movement, gradually ascending from the lowest register of the ensemble to the highest. The instruments are to blend as much as possible within this level, always piano (or as soft as possible given the idiosyncrasies of the various instruments in their disparate registers) and molto legato. When playing on this level, the instrumentalists are to remain frozen in a neutral position for the duration; however, unlike the previous movement, performers may relax during rests or may assume a different physical attitude when moving to another level.

The second level is interruptive in character, and consists of a rapidly iterated, sharply articulated series of attacks. Though marked fortissimo, these should be played as loudly as possible without disturbing the balance between the five instruments (if the horn has difficulty balancing with the other instruments, the part may be played stopped within these section, but under no circumstances may the result be cuiivre). The physical attitude of the players within this level must be one of authoritative intensity.

The third level consists of melodic fragments, and is the most expressive of the three levels. The physical gestures of the performers within this level must be at least equal to the dynamic expressiveness of the parts, perhaps even overdone.

The microtonal intervals used throughout the movement (which should approximate quarter-tones, though a precise tuning of these intervals is neither necessary nor feasible) may be executed by either altered fingerings, embouchure adjustments, or a combination of the two, at the discretion of the individual performer; however, regardless of which method is used for their production, the microtones must be articulated instantaneously (i.e., without any kind of bend or portamento in their approach or release).

#### Movement III:

The opening flurry should be executed in a single sweeping gesture, as quickly and smoothly as possible.

Beginning in bar 3, there are two levels of activity, one soloistic and the other accompanimental. The first level consists of a single melodic line which is continuously passed around the five instruments of the ensemble. This line is to be played in a very expressive manner, almost ostentatiously, and the physical gestures which accompany this level should be equally flamboyant, if not more so. Unlike the first movement, the emphasis here is on the linear element; therefore, the melodic lines must be passed among the instruments as smoothly and fluently as possible.

The second level in this movement is an accompanimental texture consisting of rapidly moving sixteenth-notes. This murmuring texture must be sempre piano and molto legato throughout, and it is absolutely essential that a proper balance between the parts is maintained at all times. In addition, the changes in timbre resulting from the constantly shifting instrumentation must be made as smoothly and evenly (almost unnoticeably) as possible. This level should always be perceived as a murmuring undercurrent to the overtly expressive soloistic level, and must in no instance draw attention to itself.

Beginning in bar 36 is a series of aural gaps or silences which, though fleeting at first, gradually overtake the entire movement. These silences are indicated by heavy boxes, the boundaries of which are delineated by broken lines. All of the material within the boxes is to be mimed precisely by the performers (including the appropriate physical attitudes), just as if the music were continuing throughout. The desired effect is similar to turning the power control of a stereo suddenly off then on again, and must be executed exactly together and instantaneously (i.e., without a diminuendo or crescendo). In addition, the re-entry from out of the silence should be made with the breath rather than with the tongue in order to avoid a sharply articulated entrance.

In the final bar, the performers must suddenly freeze in place for the duration of the fermata, as in the first movement; the work is concluded by the performers' subsequent relaxation and return to a rest position.

	accelerando
	long fermata (duration is indicated above)
	short fermata
	slight break in sound, or clear release
	allow sound to continue for its full value, seemingly uninterrupted
	silence (material within box is to be mimed)
	approximately 1/4-tone above sharp pitch
	approximately 1/4-tone below sharp pitch
	approximately 1/4-tone above natural pitch
	approximately 1/4-tone below natural pitch
	gradual change from one playing mode to another
	portamento
	fluttertongue
	multiphonic built around pitch indicated

	timbral trill
	double timbral trill
	alternate fingerings of the same pitch (the number "1" always represents the ordinary or most frequently used fingering)
	key slap
	horn: stopped tone all others: covered sound (fingers added below specified pitch)
	horn: hand completely removed from bell (unfocused tone) all others: harmonic
	horn: 1/2-valve depression
	overblown (raucous) sound
	flute: tongue stop
	flute: jet whistle

Accidentals apply only to those pitches which they immediately precede, except in the case of repeated pitches.

If a single (F) horn is used in performance, those 1/2-valve tones intended for play on a double horn may be substituted by stopped tones.

The fingerings of multiphonics, microtones, and other effects are left to the discretion of the performer; however, it is suggested that the performers (particularly those unfamiliar with such sonorities) consult one of several sources available concerning such contemporary performance techniques, such as Bruno Bartolozzi's New Sounds for Woodwinds, Robert Dick's The Other Flute, Phillip Rehfeldt's New Directions for Clarinet, etc.

TRANSPosed SCORE

# RUBBER ANGELS

JOSEPH KLEIN  
(1987)

## I.

29"  $\text{♩} = 60$

FLUTE

OBOE

CLARINET IN B $\flat$

HORN IN F

BASSOON

GP

*mf sempre, senza espressione*

5

FL

OB

CL

HN

BN

*mf sempre, senza espressione*

10

FL

OB

CL

HN

BN

mf sempre,  
senza espressione

15

FL

OB

CL

HN

BN

mf sempre,  
senza espressione

20

FL

OB

CL

HN

BN

*mf sempre,  
senza espressione*

25

FL

OB

CL

HN

BN

FL

OB

CL

HN

BN

30



FL

OB

CL

HN

BN

35

FL

OB

CL

HN

BN

Handwritten musical score for the first system, measures 1-4. The staves are labeled FL, OB, CL, HN, and BN. Large numbers 3, 4, 5, 3, 4 are written vertically on the staves. The music includes various notes, rests, and fingerings.



FL

OB

CL

HN

BN

40

Handwritten musical score for the second system, measures 5-8. The staves are labeled FL, OB, CL, HN, and BN. Large numbers 4, 3, 4, 4 are written vertically on the staves. A box containing the number 40 is at the top left. The music includes various notes, rests, and fingerings.



45

FL  
OB  
CL  
HN  
BN

This musical system covers measures 45, 46, and 47. It features five staves: Flute (FL), Oboe (OB), Clarinet (CL), Horn (HN), and Bassoon (BN). The key signature is one sharp (F#). Measure 45 shows the beginning of a melodic line in the flute and oboe. Measure 46 contains a large handwritten '5' in the flute and oboe staves, indicating a fingering. Measure 47 contains large handwritten '4's in the flute, oboe, and horn staves, indicating fingerings. The bassoon part has a double bar line at the end of measure 46.



50

FL  
OB  
CL  
HN  
BN

This musical system covers measures 48, 49, 50, and 51. It features five staves: Flute (FL), Oboe (OB), Clarinet (CL), Horn (HN), and Bassoon (BN). The key signature is one sharp (F#). Measure 48 shows the continuation of the melodic line. Measure 49 contains large handwritten '5's in the flute and oboe staves. Measure 50 contains large handwritten '4's in the flute, oboe, and horn staves. Measure 51 contains large handwritten '7's in the flute and oboe staves, and a '3' in the clarinet staff, indicating fingerings. The bassoon part has a double bar line at the end of measure 51.

55

FL  
OB  
CL  
HN  
BN

Handwritten musical score for measures 54 and 55. The score is for five instruments: Flute (FL), Oboe (OB), Clarinet (CL), Horn (HN), and Bassoon (BN). Measure 54 contains complex passages for all instruments with various fingerings (5, 3, 5) and articulations. Measure 55 features large handwritten numbers: '4' for OB, CL, and HN, and '5' for FL and BN. The music includes slurs, accents, and dynamic markings.

FL  
OB  
CL  
HN  
BN

Handwritten musical score for measures 56 through 59. The score is for five instruments: Flute (FL), Oboe (OB), Clarinet (CL), Horn (HN), and Bassoon (BN). Measure 56 contains complex passages for all instruments with various fingerings (5, 3, 5) and articulations. Measure 57 features large handwritten numbers: '4' for OB, CL, and HN. Measure 58 features large handwritten numbers: '3' for OB and '4' for HN. Measure 59 contains complex passages for all instruments with various fingerings (5, 3, 5) and articulations. The music includes slurs, accents, and dynamic markings.

60

FL  
OB  
CL  
HN  
BN

This musical system covers measures 60 to 64. It features five staves: Flute (FL), Oboe (OB), Clarinet (CL), Horn (HN), and Bassoon (BN). The music is in 4/4 time. Measure 60 starts with a box containing the number '60'. The score includes various musical notations such as eighth notes, quarter notes, and slurs. Fingerings are indicated by numbers 1-5. Dynamic markings include *f* and *ff*. A key signature change to two flats is shown in measure 62. Large handwritten numbers '4', '5', and '4' are placed vertically between the staves in measures 62, 63, and 64 respectively. A double bar line with repeat dots is at the end of measure 64.

65

FL  
OB  
CL  
HN  
BN

This musical system covers measures 65 to 69. It features the same five staves as the previous system. Measure 65 starts with a box containing the number '65'. The notation continues with eighth and quarter notes, slurs, and fingerings. Dynamic markings include *f* and *ff*. A key signature change to one flat is shown in measure 67. Large handwritten numbers '4', '3', and '4' are placed vertically between the staves in measures 65, 68, and 69 respectively. A double bar line with repeat dots is at the end of measure 69.

FL

OB

CL

HN

BN

10

==

FL

OB

CL

HN

BN

75

FL  
OB  
CL  
HN  
BN

80

FL  
OB  
CL  
HN  
BN

(10)

Musical score for the first system, measures 78-84. The score is written for five instruments: Flute (FL), Oboe (OB), Clarinet (CL), Horn (HN), and Bassoon (BN). The music features complex melodic lines with numerous slurs, ties, and fingerings (5 and 3). Large handwritten numbers '3' and '4' are placed in the center of the system, likely indicating measure counts or rehearsal marks. A double bar line is present at the end of measure 84.

Musical score for the second system, measures 85-91. The score continues for the same five instruments: Flute (FL), Oboe (OB), Clarinet (CL), Horn (HN), and Bassoon (BN). The music continues with complex melodic lines and fingerings. A boxed number '85' is located above the first measure of this system. A circled number '11' is located below the last measure of this system. A double bar line is present at the end of measure 91.

FL

OB

CL

HN

BN

90



FL

OB

CL

HN

BN





100

FL  
OB  
CL  
HN  
BN

105

FL  
OB  
CL  
HN  
BN

FL

OB

CL

HN

BN



FL

OB

CL

HN

BN



# II.

$\text{♩} = 50$

FLUTE

OBOE

CLARINET IN B $\flat$

HORN IN F

BASSOON

FL

OB

CL

HN

BN

5

3

4

5

5

17

Handwritten musical score for woodwinds (Flute, Oboe, Clarinet, Horn, Bassoon) with large handwritten numbers 4, 3, and 4 on the right side of the staves.

FL  
OB  
CL  
HN  
BN

4 3 4

Handwritten musical score for woodwinds (Flute, Oboe, Clarinet, Horn, Bassoon) with large handwritten numbers 3, 4, and 2 on the right side of the staves. A circled number 10 is present above the first measure of the Flute part, and a circled number 18 is at the bottom center.

FL  
OB  
CL  
HN  
BN

3 4 2

10 18



20

Musical score for measures 20-24. The score is for five woodwind parts: Flute (FL), Oboe (OB), Clarinet (CL), Horn (HN), and Bassoon (BN). The music features complex rhythmic patterns with triplets and sixteenth notes. Dynamic markings include *ff* (fortissimo) and *p* (piano). A large handwritten '2/4' is on the right side of the page.

25

Musical score for measures 25-29. The score is for five woodwind parts: Flute (FL), Oboe (OB), Clarinet (CL), Horn (HN), and Bassoon (BN). The music continues with complex rhythmic patterns. Dynamic markings include *mf* (mezzo-forte), *mp - cresc.* (mezzo-piano crescendo), and *ff* (fortissimo). A circled '20' is written below the Bassoon staff. Large handwritten numbers '2', '5', '4', '2', '4', '4', '4' are placed vertically on the staves. A large handwritten '2/4' is on the right side of the page.

FL

OB

CL

HN

BN



30

FL

OB

CL

HN

BN

(21)



35

FL

OB

CL

HN

BN

ff

ff

ff

ff

ff

c. 2'22"

III. 3"-4"

$\text{♩} = 60$

FLUTE

OBOE

CLARINET  
IN B $\flat$

HORN  
IN F

BASSOON

5

FL

OB

CL

HN

BN

ff

mf

(p)

mf

f

mf



FL

OB

CL

HN

BN

(p)

f

mf

f

(p)

ff

(ff)

f

mf

f

(p)

Handwritten musical score for five instruments: Flute (FL), Oboe (OB), Clarinet (CL), Horn (HN), and Bassoon (BN). The score is divided into two measures by a vertical bar line. A circled number '10' is positioned above the bar line. The notation includes various fingerings (e.g., 5, 6, 3, 2, 1, 2, 1, 3), dynamics (f, p), and articulation marks. The bassoon part features a triplet of eighth notes in the second measure.

Handwritten musical score for five instruments: Flute (FL), Oboe (OB), Clarinet (CL), Horn (HN), and Bassoon (BN). The score is divided into two measures by a vertical bar line. The notation includes various fingerings (e.g., 6, 5, 3, 2, 1, 2, 1, 3, 5, 6), dynamics (ff, mf, f, mf sub., p), and articulation marks. The flute part has a dynamic change from ff to mf. The bassoon part features a triplet of eighth notes in the second measure.

FL *5* *6* *5* *5* *6* *3* *ttr* *5*  
*(p)* *f* *(p)*

OB *5* *6* *5*

CL *5* *6* *6* *5* *6*

HN *5* *6* *5 1/2 v.* *+* *5* *ord.*  
*mf* *mp.* *mf*

BN *6* *ff* *3* *f* *5* *f* *5* *mf*



FL *15* *6* *5* *6* *5* *6*

OB *5* *6* *6* *5* *5* *6* *5* *6*

CL *5* *6* *6* *5*

HN *5* *mf cresc.* *+* *5 1/2 v.* *+* *3* *mf sub.*  
*sfz* *dim.*

BN *f sub.* *3* *mf* *(p)* *5* *6*

Handwritten musical score for five instruments: FL (Flute), OB (Oboe), CL (Clarinet), HN (Horn), and BN (Bassoon). The score consists of two systems of music.

**System 1:**

- FL:** Features sixteenth-note runs with fingering numbers 5, 5, and 6.
- OB:** Includes a first measure with a five-note slur and dynamic *f*, followed by a triplet of eighth notes with dynamic *ff*. The second measure contains a trill (*tr*) and a triplet of eighth notes with dynamic *mf*. The third measure has a trill (*t.tr*) and a triplet of eighth notes with dynamic *f*. A sequence of notes is marked with the fingering (12131213...).
- CL:** Features sixteenth-note runs with fingering numbers 6, 6, 5, and 6.
- HN:** Features sixteenth-note runs with fingering numbers 5 and 6. A dynamic marking *(p)* is present.
- BN:** Features sixteenth-note runs with fingering numbers 5, 6, 5, and 6. A dynamic marking *f* is present at the end.

Handwritten musical score for five instruments: FL (Flute), OB (Oboe), CL (Clarinet), HN (Horn), and BN (Bassoon). The score consists of two systems of music, starting with a double bar line and a repeat sign.

**System 2:**

- FL:** Features sixteenth-note runs with fingering numbers 5, 6, 5, and 5. A circled number **20** is written above the staff.
- OB:** Includes a trill (*t.tr*) in the first measure, followed by sixteenth-note runs with fingering numbers 5, 6, 5, and 6.
- CL:** Features sixteenth-note runs with fingering numbers 5, 6, 6, and 6. A dynamic marking *f* is present. The second measure has a dynamic marking *(p)*. The third measure has a dynamic marking *mf*. A five-note slur is present in the fourth measure.
- HN:** Features sixteenth-note runs with fingering numbers 6, 5, 5, and 6.
- BN:** Features sixteenth-note runs with fingering numbers 3, 5, 3, and 3. Dynamic markings *mf* and *f* are present. A circled number **27** is written below the staff. The second measure has a dynamic marking *mf*. The third measure has a dynamic marking *(p)*.

FL

OB

CL

HN

BN

6 5

3 f 5

f sub. 5 3 mf 5

5 6

f 5 6 (p) 5 6

5 6 6 5

5 6 6

FL

OB

CL

HN

BN

5 6

f 3 (12131...) 5

t.tr

f (p) 5 6

6 ff 5 6 3 f

5

5 5 6 6 5 6







FL

OB

CL

HN

BN

5 5 6 6 6 6

(p) 5 6

5 5 6

2, 1, 3

f f f

3 5

(+)

f

f sub.

(p)

3

3

3

3

f cresc.

5 6 5

FL

OB

CL

HN

BN

35

5 6

f 3

3

mf

5

5 6

(p) 5

(p)

5 5

6

5 6

ff

ord.

3

(p)

mf

3

ff

ff

ff

3

3

5 5

3

ff











FL

OB

CL

HN

BN

FL

OB

CL

HN

BN

60



FL

OB

CL

HN

BN

f

mf

(p)

f

f

c. 15"

GP

c. 5'26"  
 (c. 15'17" TOTAL)