

CABINET OF CURIOSITIES
for clarinet & piano

KARIM AL-ZAND
(2009)

PROGRAM NOTE:

A “cabinet of curiosities,” also known as a *Wunderkammer*, is an elaborate cupboard used as a repository of diverse and exotic objects, the assembly of which was a popular pastime for the affluent European of the 16th and 17th centuries. A typical cabinet would contain a wide array of small, rare and intriguing items drawn from the natural world (ornate coral and shells, bizarre insects), science (intricate clocks and toys, distorted mirrors), history (letters, relics, antiquities) and art (carvings, miniature paintings, figurines). *Cabinet of Curiosities* presents a similarly diverse musical collection: six short pieces, each one with a somewhat peculiar and idiosyncratic character. The first imagines a still life painting in which one of the subjects is less than stationary. The second is a sort of vaulting dance, written as a musical palindrome. There follows an anamorphic fantasy on an old English folksong, a stately Baroque dance built on ascending and descending scales, and a *billet doux* for solo clarinet. The last movement is a set of rhythmic variations on the eleven-beat Bulgarian *kopanitsa* rhythm. *Cabinet of Curiosities* was written for a consortium of twenty clarinetists, assembled with the generous assistance of my friend and colleague Michael Webster.

Premiere Performance: *Cabinet of Curiosities* was written for the following performers, all of whom presented premiere performances of the work in 2009–2010: J. Lawrie Bloom, Kelly Burke, Chad Edward Burrow, Jane Carl, Linda A. Cionitti, Steve Cohen, F. Gerard Errante, Kenneth Grant, William Helmers, Stephanie Key, Patricia Kostek, Richard Nunemaker, Andreas Ramseier, António Saiote, Robert Spring, Jo-Ann Sternberg, Jennifer Stevenson, Michael Webster, Charles West, Nathan Williams, Peter Wright.

 David Alford. September 2009

DURATION:

1. Still life with lizard	2'
2. Saltarello al rovescio	2' 30"
3. Early one morning in a convex mirror	2' 45"
4. Sarabande selon la règle de l'octave	2' 15"
5. Love letter	2' 15"
6. Divisions on a Bulgarian rhythm	3' 15"

TOTAL: ca. 15' 00"



Cabinet of Curiosities, Andrea Domenico Remps (Flemish/Italian, ca. 1620–ca. 1699)

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1. still life with lizard



Timeless; floating tranquilly

relaxed, without accentuation *poco espres.*

B♭ Clarinet

count in ♩s
♩ = 144

placid, serene

Piano

pp no dynamic change

mp *scd.* →

furtive

p

suddenly scurrying very quickly (still ♩ = 144) (') as before

very animated (but softly)

pp

mp

very animated (but softly)

pp

mp *scd.* → *Tre Corde*

Una Corda →

pp

pp

— Una Corda —>

The first system consists of two staves. The upper staff is in treble clef with a 3/4 time signature, starting with a piano (*pp*) dynamic. It features a melodic line with eighth-note patterns and some slurs. The lower staff is in bass clef, also in 3/4 time, with a piano (*pp*) dynamic. It contains a rhythmic accompaniment of chords and eighth notes.

The second system continues the piece with two staves. The upper staff (treble clef) shows a melodic line with eighth-note runs and slurs. The lower staff (bass clef) provides a rhythmic accompaniment with chords and eighth notes.

mp

Tre Corde →

The third system features two staves. The upper staff (treble clef) has a melodic line with eighth-note patterns. The lower staff (bass clef) has a rhythmic accompaniment. A mezzo-piano (*mp*) dynamic is indicated at the end of the system, along with the instruction "Tre Corde" and an arrow pointing to the right.

p

pp

The fourth system consists of two staves. The upper staff (treble clef) begins with a piano (*p*) dynamic and features a melodic line with slurs. The lower staff (bass clef) starts with a pianissimo (*pp*) dynamic and contains a series of chords. A fermata is placed over the final chord in the lower staff.

2. saltarello al rovescio

Moderately; quirky, capricious ♩ = 72

The musical score is written for piano and features a 2/4 time signature with a key signature of one flat (B-flat). The tempo is marked 'Moderately; quirky, capricious' with a quarter note equal to 72 beats per minute. The score is divided into four systems, each with a circled measure number (1, 6, 10, 14) at the beginning of the first staff.

- System 1 (Measures 1-4):** The right hand starts with a *p* dynamic and a *whimsically* marking. It features a melodic line with a triplet of eighth notes. The left hand provides harmonic support with chords and a bass line. Dynamics range from *p* to *f* and *mf*.
- System 2 (Measures 5-8):** Continues the melodic and harmonic development. The right hand has a triplet of eighth notes. Dynamics include *mf*.
- System 3 (Measures 9-13):** The right hand becomes *suddenly lyrically* with a smoother melodic line. The left hand has a triplet of eighth notes. Dynamics include *mf* and *f*. A *bounding* marking is present in the right hand.
- System 4 (Measures 14-17):** The right hand has a dynamic of *f* followed by *p* and *mp*. The left hand has a triplet of eighth notes and a dynamic of *p*.

18

mp

22

poco f

26

p

30

cresc.

f

34

38

decresc.

tr^b

tr^b

cadenza ad lib

ff

38

decresc.

mf

41

cresc.

tr^b

cresc.

45

f

45

f

49 *decesc.*

53 *p*

57 *mp*

61 *p*

65

65

f

mf

69

69

mf

73

73

77

77

f

p

3. early one morning in a convex mirror

Gracefully.

Ear - ly one morn-ing, just as the sun was ris - ing, I heard a maid
sing in the val - ley be - low: "Oh! don't de - ceive me, Oh! ne-ver
leave me, How could you use a poor maid-en so?"

ral.

Slowly; hazy, dream-like, somewhat melancholy ♩ = 50

faintly
pp

a quiet flourish
mf 6

soft, distant bells
pp

mp 6

p 6

liberal use of &ed. throughout

sempre pp

④ *more confident*
p

④ *mp* 5

⑦ *mp*

poco rit. - - accel. - - - -

p

p

molto legato 3 3 3

still plenty of &ed.

Slightly faster, more distinct ♩ = 60

10 *mp*

10 *mp*

poco accel. - - - - -

14 *mf*

14 *delicately* *cresc.* *mf* *decresc.*

3 ← ♩ = ♩ → (♩ = 45)

take time

18 *mp* *sub pp*

18 *p* *cresc.* *mp* *sempre molto legato, blurry* *gently, placid* *sub pp*

Una corda →

floating, seamlessly

22 *pp*

22

27 *poco rit.* - - 



Tre corda

32 *molto legato, murmuring* *poco riten.* *a tempo* *rit.* - -



p *pp*

- - *a tempo* *rit.* - - - - -

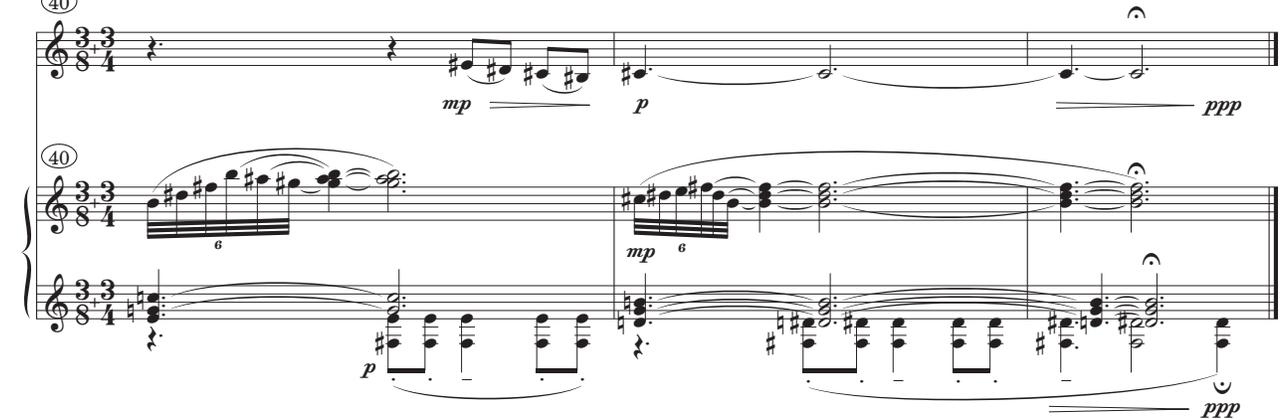
36 *p* *cresc.* *mp* *mf*



p *cresc.* *mp* *mf*

- - - *Tempo I* *rit.* (*a tempo*)

40 *mp* *p* *ppp*



mp *p* *ppp*

4. sarabande selon la règle de l'octave



Slowly, but still flowing; a feeling of ♩ + ♩. (♩ = 63)

17 *poco f* *p*

17 *poco f* let notes ring *p*

21 *mp* *p*

21 *mp* *p*

take time -----

25 *decres.* *pp*

25 *decres.* *pp*

5. love letter

Solo Clarinet

With much rubato; warmly, speech-like (ca. ♩ = 56–60)*

The musical score is written for a solo clarinet in a single system with ten staves. The key signature has one flat (B-flat), and the time signature is common time (C). The score is marked with various dynamics and performance instructions:

- Staff 1: *earnest, affecting*, *pp*, *p*, *5*
- Staff 2: *cheerfully*, *mp*, *5*
- Staff 3: *mf*
- Staff 4: *cresc.*
- Staff 5: *delicately*, *poco f*, *pp*, *mf*, *5*
- Staff 6: *mp*
- Staff 7: *mf*
- Staff 8: *poco f*, *decresc.*
- Staff 9: *mf*, *mp*, *p*, *pp*, *5*

* The movement should be played with a certain rhythmic freedom. The “added value” augmentation dots on the sixteenth notes are meant to show phrasing and emphasis, and to highlight compound lines, more than to indicate precise rhythmic values. [Approximate duration: 2' 20"]

6. divisions on a Bulgarian rhythm

Kopanitsa (Gankino)



Very Quickly; lively, exuberant ♩=184 (♩=368)

2+2+3+2+2
expressively, but rhythmically precise

6 expressively, but rhythmically precise
p cresc.

11 mp
11 mark the inner voices
mp (sim.)

16
16 quietly energetic
sub pp

21 *mercurial*
mf *cresc.*

26 *poco f* *decresc.* *mf*

31 *cresc.*

36 *poco f* *decresc.*

41 *mp* *sempre f* *(mp)*

41 *mp* *sempre f* *mp* *(mp)*

46 *mf*

46 *mf*

50 *cresc.* *f*

50 *cresc.* *f*

54 *sub mp* *(mp)* *sempre f*

54 *sub mp* *(mp)* *sempre f*

58

mf *cresc.*

58

mf *cresc.*

62

f *fluid, sleek* *p*

62

f *mf*

67

mp *mf* *f* *mf* *f*

67

mp *mf* *f* *mf* *f*

70

mf *f* *mp* *f* *mp* *f*

70

mf *mp* *mf* *mp* *mf*

73

f *decresc.* *p*

76

mf

79

mf

82

cresc. *cresc.*

85 *f* *tr* *tr* *tr* *gliss. (ad lib.)*

89 *wild* *ff*

93 *sub. mp*

97 *wailing* *fall-offs* *mp* *ff* *crashing* *Sua*

101

101

fp *ff*

3 3

