

CABINET OF CURIOSITIES
for clarinet (or viola) & 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 viola. 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.

 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)

CABINET OF CURIOSITIES

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VIOLA TRANSCRIPTION BY MOLLY WISE

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1. still life with lizard



Timeless; floating tranquilly

relaxed, without accentuation *poco espres.*

Viola

count in ♩s
♩ = 144

placid, serene

Piano

pp no dynamic change

mp *scd.* →

furtive sul pont.

ord.

p

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

sul pont.

very animated (but softly)

ord.

pp

pp

mp

mp *scd.* →

Tre Corde

Una Corda →

sul pont.

pp

pp

Una Corda →

The first system of the musical score consists of three staves. The top staff is in bass clef, the middle in treble clef, and the bottom in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The section begins with a 'sul pont.' marking and a piano (*pp*) dynamic. The music features a complex rhythmic pattern with many sixteenth notes. A 'Una Corda' marking with an arrow pointing right is located below the staves.

ord.

mf

pp

mp

Tre Corde →

The second system continues the musical score. It features a mezzo-forte (*mf*) section with an 'ord.' marking. The piano (*pp*) dynamic is also present. A 'Tre Corde' marking with an arrow pointing right is located below the staves. The music continues with complex rhythmic patterns and some rests.

The third system shows the continuation of the piano accompaniment. It features a series of chords and arpeggiated figures in both the treble and bass staves. The dynamics are consistent with the previous sections.

(9)

The fourth system concludes the page with a measure marked '(9)'. It features a final chord in the piano accompaniment. The time signature remains 3/4.

sul pont.

pp

pp

— Una Corda —

mp

Tre Corde

ord.

p

sul pont.

pp

2. saltarello al rovescio

Moderately; quirky, capricious ♩ = 72

whimsically

First system of the musical score. It consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The key signature has one flat (B-flat) and the time signature is 2/4. The first staff has dynamics *p*, *f*, and *mf*. The grand staff has a *whimsically* marking above the first measure. The bass clef staff has dynamics *p*, *f*, and *mf*.

Second system of the musical score, starting at measure 6. It consists of three staves. The first staff has a circled measure number 6 and a triplet of eighth notes. The grand staff has a circled measure number 6 and a triplet of eighth notes. The bass clef staff has a circled measure number 6 and a triplet of eighth notes. Dynamics include *mf*.

Third system of the musical score, starting at measure 10. It consists of three staves. The first staff has a circled measure number 10 and the marking *suddenly lyrically*. The grand staff has a circled measure number 10 and the marking *suddenly lyrically* with a circled 3. The bass clef staff has a circled measure number 10 and the marking *bounding*. Dynamics include *f*.

Fourth system of the musical score, starting at measure 14. It consists of three staves. The first staff has a circled measure number 14 and dynamics *f*, *p*, and *mp*. The grand staff has a circled measure number 14 and a circled 3. The bass clef staff has a circled measure number 14 and a circled 3. Dynamics include *p*.

18

mp

22

poco f

poco f

26

p

p

30

pizz.

cresc.

f

arco

30

cresc.

f

34

34

34

38

tr^b *tr^a* *cadenza ad lib*

decresc. *ff*

38

decresc. *mf*

41

tr^a *tr^b* *cresc.*

cresc.

45

f

45

f

49 *pizz.*
decresc.

53 *arco*
p

57
mp

61
p

65

65

f *mf*

69

69

mf

73

73

f

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?"

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
p

⑦ *mp*
poco rit. - - accel.
p

⑦ *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* *mf* *decresc.*

18 ← ♩ = ♩ → (♩ = 45)

take time

18 *mp* *sub pp*

18 *p* *cresc.* *mp* *sub pp*

floating, seamlessly

22 *pp*

poco rit. - - 

27

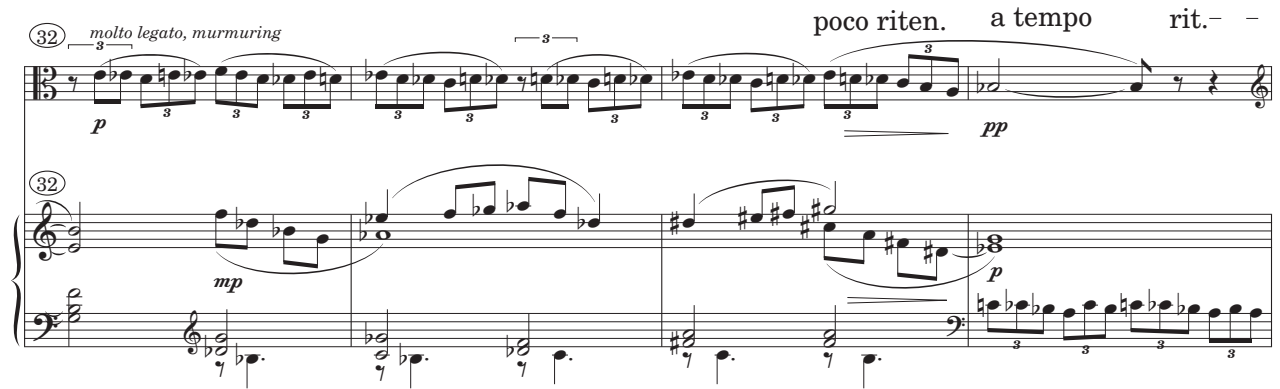


Tre corda

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

p *pp*

32



a tempo *rit. - - - - -*

36 *p cresc. mp mf*

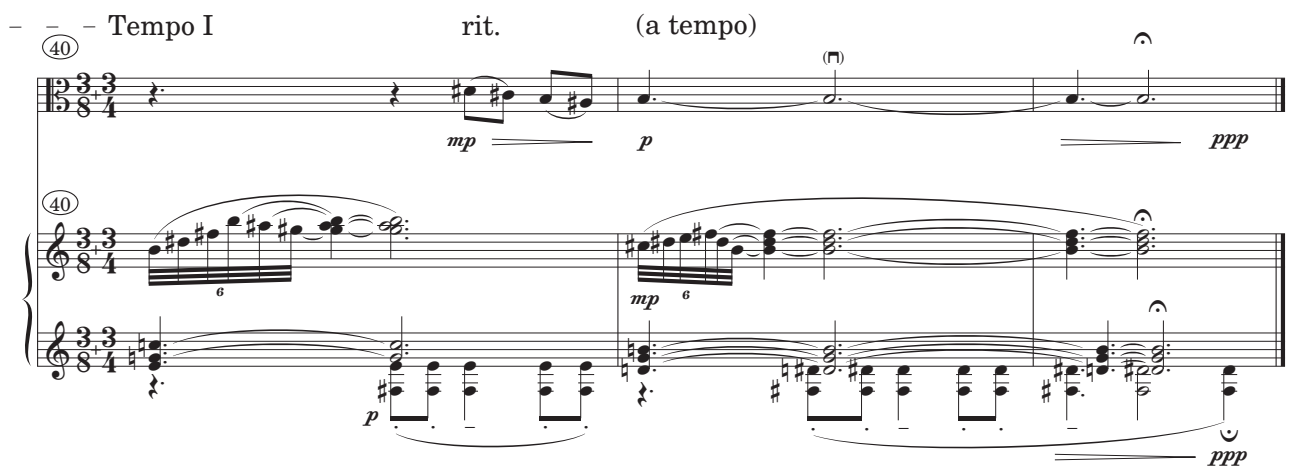
36 *cresc. mf*



Tempo I *rit. (a tempo)*

40 *mp p ppp*

40 *mp p ppp*



4. sarabande selon la règle de l'octave



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

17 *poco f* *p* *let notes ring* *p*

21 *mp* *p* *mp* *p*

take time -----

25 *decresc.* *pp* *decresc.* *pp*

5. love letter

Solo Viola

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

The musical score is written for a solo viola in 3/4 time. It consists of ten staves of music. The key signature has one flat (B-flat). The score includes various dynamics and performance instructions:

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

* 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*

73

f *decresc.* *p*

76

mf

76

mf

79

mf

79

mf

82

cresc.

82

cresc.

85 *f* *t^{tr}* *gliss. (ad lib.)*

89 *wild* *ff*

93 *sub. mp*

97 *wailing* *fall-offs* *mp* *ff* *crashing* *S_{va}*

101

fp ————— *ff*