

The Waiting Game

a choreographic scene for dance

Karim Al-Zand

(2005)

INSTRUMENTATION:

Flute
doubles Piccolo, Crotale (see below)

B \flat Clarinet
doubles B \flat Bass Clarinet, Crotale (see below)

Violin

Cello

Harp

Percussion

Vibraphone, Xylophone, Treble Kalimba (see below),
Triangle, Tambourine, Low Tom, Piccolo Wood Block,
Suspended Cymbal, Sizzle Cymbal, 2 Crotales, suspended (for flute, clarinet —see below)

Treble (17-key) Kalimba tuning:



Crotales (suspended):
(sounds 15^{ma} higher)
FLUTE
CLARINET

The image shows two musical staves. The left staff is a treble clef with a key signature of one sharp (F#) and contains a sequence of notes representing the 17-key kalimba tuning. The right staff is a five-line staff with two notes, one on the second line and one on the second space, representing the tuning for suspended crotales. Labels 'FLUTE' and 'CLARINET' are positioned below the right staff.

PROGRAM NOTE:

The work is divided into four linked sections, each with its own characteristic dance music: the first is rather slow and brooding, with periodic interruptions; the second, after a tentative beginning, is somewhat playful and humorous; the third section is a delicate and wistful dance; and the finale is rhythmic and boisterous. *The Waiting Game* also features an unusual and distinctive instrument: a kalimba, played by the percussionist. The kalimba originates in Africa and is constructed of metal tines affixed to a resonating chamber (traditionally a hollowed-out gourd). The tines are plucked with the thumbs (the instrument is often called a ‘thumb piano’) to produce its characteristic soft ‘pinging’ sound, which can be heard prominently in the third dance. The title relates to a dance scenario which develops in tandem with the piece: a man and woman flirt as they wait at a bus stop.

Dani Al-Zand. February 2005

Premiere Performance: *The Waiting Game* was written for the *Dominic Walsh Dance Theater* and conductor Carlos Miguel Prieto who gave the work its premiere on April 30, 2005.

DURATION:

ca. 9’30”

WAITING MUSIC
Moderately; restive ♩=58-60

11

Fl. *lyrically* *p*

To Bass Clarinet

Cl. *lyrically* *p*

Vln. *accel.* *molto rit.* *pizz.* *f* *p* (trem.) *initial accent on each note* *impatient*

Vc. *pizz.* *f* *p* arco

Perc. Piccolo Wood Block *p*

Hp. *près de la table* *secco* *p* ord. *t^r*

B[♯] F[♯] B[♯] C[♯] G[♯]

15

Fl. *mp* *suddenly flashing* *mf* *3*

Cl. *mp* *suddenly flashing* *mf* *3* *p* *5*

Vln. *fp* *quasi gliss.*

Vc. *fp* *quasi gliss.*

Perc. Xylophone *mf* *3* Suspended Cymbal *p* mallets

Hp. *mp* *suddenly flashing* *mf* *3* *mp*

B_♭

18

Fl. *p* *mp* *mf*

Cl. *p* *mp* *mf*

Vln. *fp*

Vc. *fp*

Perc. Xylo. *mf* 3

Harp. *p* *mf* *mp*

B \sharp B \sharp

22

Fl. *p*

Cl. *p* To Clarinet

Vln.

Vc. *t^{ri}*

Perc. Sus. Cym. *p*

Harp. *p* *t^{ri}*

B \sharp A \flat

WOMAN ENTERS

Very quickly again

molto rit. - - - - [Ad libitum]

25

Fl. *f* *decresc.* *mp*

Cl. *f* *decresc.* *mp*

Vln. *mp*

Vc. *mf* *ad libitum solo espres.* *muted off*

Perc. *mf* *decresc.* *p* *Tamb.* *Trgl.*

Harp. *f* *decresc.* *mp*

B \flat C \sharp

WAITING MUSIC

Moderately again

29

Fl. *mp* *lyrically*

Cl. *mp* *mf*

Vln. *pizz.* *arco* *mp*

Vc. *accel.* *molto rit.* *f* *mp*

Perc. *Wd. Blk.* *Vibraphone (motor off)* *dampers on* *sim.* *mp*

Harp. *près de la table* *ord. (bisbigliando)* *mp*

A \sharp

32

Fl. *pointed* *f* *3* *mf*

Cl. *pointed* *f* *3* *mf*

Vln. *mf* *pizz.* *arco*

Vc. *trill* *mf* *pizz.* *arco* *gliss.*

Perc. *f* *mf*

Hp. *gliss.* *f* ⊕

35

Fl. *mp* *f* *3*

Cl. *mp* *f* *3*

Vln. *mp*

Vc. *trill* *mp*

Perc. *(sim.)* *mp* *f* *mf*

Hp. *mp* *gliss.* *f* ⊕

G: F_b F_# *gliss.*

 Somewhat faster; tentatively ♩=80

39

Fl. *mf* *pp* *gradual cresc.*

Cl. *p* *pp* *gradual cresc.*

Vln. *mp* *p* *pp* *gradual cresc.*

Vc. *pizz.* *p* *pp* *gradual cresc.*

Perc. *decresc.* *pp* *Wd. Blk.*

Hp. *mf* *p*

B# A#

46

Fl. *f* *mf*

Cl. *f* *mp*

Vln. *f* *mp* *gliss.*

Vc. *f*

Perc. *p* *Sm. Sus. Cym.* *with brushes* *mp*

Hp. *mp*

61

Fl.

Cl.

Vln.

Vc.

Perc.

Hp.

tr.

gliss.

G, F, A, --- | --- | --- | --- | ---

66

Fl.

Cl.

Vln.

Vc.

Perc.

Hp.

pizz.

vigorous, ful bow arco

vigorous, ringing arco

Tamb. with fingertips

gliss.

(sim.)

p *f*

p *f*

mf

p *f*

p *f*

A, C, A, C, F, C

71

Fl. *p* *f* *p* *f*

Cl. *p* *f* *p* *f*

Vln. *p* *f* *p* *f*

Vc. *p* *f* *p* *f*

Perc. *3*

Hp. *p* *f* *p* *f*

gliss. G# G#

Detailed description: This system of musical notation covers measures 71 through 75. It features six staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Harp (Hp.). The Flute and Clarinet parts have dynamic markings of *p* and *f*. The Violin and Viola parts also have *p* and *f* markings. The Harp part includes a *gliss.* marking. The Percussion part has a triplet of eighth notes. The key signature changes from G major to G# major between measures 73 and 74.

76

Fl. *p* *f* *2 3* *2 3*

Cl. *p* *f*

Vln. *p* *f*

Vc. *p* *f* *2 3* *2 3*

Perc. *3* *Sus. Cym.* *mp* *f* *Vib.* *f*

Hp. *p* *f* *gliss.* *Sus.* *(l.v.)*

G# B_b F_b

Detailed description: This system of musical notation covers measures 76 through 80. It features the same six staves as the previous system. The Flute part includes articulation marks *2 3* and *2 3*. The Percussion part includes markings for *Sus. Cym.* (Sustained Cymbal) at *mp*, *f*, and *Vib.* (Vibrato). The Harp part includes a *gliss.* marking and a *Sus.* marking. The key signature changes from G# major to B-flat major between measures 78 and 79.

80

Fl. *mf*

Cl.

Vln.

Vc.

Perc. pedal harmonic changes (no roll)

Hp.

Detailed description: This system contains measures 80 through 83. The Flute part features a melodic line with triplets and a dynamic marking of *mf* in measure 83. The Clarinet part has a similar melodic line with triplets. The Violin and Viola parts play a rhythmic accompaniment with eighth notes and slurs. The Violoncello part has a bass line with triplets. The Percussion part includes a section labeled 'pedal harmonic changes (no roll)' with chords in the right hand and single notes in the left hand. The Harp part has a bass line with chords and a dynamic marking of *mf* in measure 83.

84

Fl. *f* *mf* *f* *p*

Cl. *p*

Vln.

Vc.

Perc. Sus. Cym. *p*

Hp. *E₄* *C#*

Detailed description: This system contains measures 84 through 87. The Flute part has a dynamic range from *f* to *p* with triplets and slurs. The Clarinet part has a melodic line with triplets and a dynamic marking of *p*. The Violin and Viola parts continue with their rhythmic accompaniment. The Violoncello part has a bass line with chords. The Percussion part includes a section labeled 'Sus. Cym.' with a dynamic marking of *p*. The Harp part has a bass line with chords and dynamic markings of *E₄* and *C#*.

poco rit. - - - - -

95

Fl. *f* *mf decres.* *p*

Cl. *To Bass Clarinet*

Vln. *mf decres.* *sul tasto*

Vc. *mf decres.* *sul tasto*

Perc. *mf decres.*

Hp. *mf* *S^{tb}*

a tempo

100

Fl. *p*

Cl. *Bass Clarinet* *p*

Vln. *p* *pizz.* *p*

Vc. *p*

Perc. *p*

Hp. *p* *prominently* *mf*

106

Fl. *mf*

Cl.

Vln. arco pizz.

Vc. ord. *mp* *p*

Perc.

Hp. *gliss.*

D# G, F# F_b D# D

110

Fl. *p*

Cl.

Vln. pizz.

Vc.

Perc.

Hp. *gliss.*

C# C_b E_b D# F#

125

Flute (sim.) *p* *pp* *p*

Clarinet (sim.) *p* *pp* *p*

Vln. arco *pizz.* arco *pp* arco *pizz. (ord.)* arco *mp*

Vc. *mp p* *mp pp* *p*

Perc. *mf*

Hp.

131

Flute *pp* *p* *pp*

Clarinet *pp* *p* *pp*

Vln. *pizz.* *p* arco *mp* *pp* *pizz.* *p* arco *mp* *pizz.* *p*

Vc. *pp* *p*

Perc.

Hp.

poco rit. -----

137

Fl. *mp* *p*

Cl. *mp* *p* *gliss.*

Vln. arco *p*

Vc. arco *mp*

Perc. *mp* with the back of the fingernail *p*

Hp. *ppp*

repeat and fade to nothing

G#

DUO

Quickly; joyous ♩ = 126-132

140

Fl. *mp*

Cl. *mp*

Vln. solo brightly *mp* *p*

Vc. pizz. *mp* *p* II

Perc.

Hp. *B#* *F# E#*

146

Fl. *p* *mp* *big accent*

Cl. *p* *f* *p* *f* *mf*

Vln. *mf* *f* *mp*

Vc. *f* *p* *f* *mp*

Perc. *Wd. Blk.* *f* *Vib. hard mallets* *mf*

Hp. *secco f* (sim.) *p* *F#* *A_b*

152

Fl. *mp* *p* *mf*

Cl. *f* *bring out* *mp* *mf*

Vln. *p* *f* *p* *f* *p* *pizz.* *arco* *mf*

Vc. *p* *f* *p* *f* *p* *mp*

Perc. *Wd. Blk.* *Vib.* *mf*

Hp. *B_b* *E_b* *mp*

C#D_b
E#F_#

158

Fl. *mp*
solo

Cl. *mf*

Vln. *mp*

Vc.

Perc.

Hp.

163

Fl. *mf cresc.* *f*

Cl. *cresc.* *f*

Vln. *cresc.* *f*

Vc. *cresc.* *f*

Perc. *mf* *f*
Trgl. Sus. Cym. mallets

Hp. *mf* *f*

+++|+++
E:

167

Fl. *mf* *f*

Cl. *mf* *f*

Vln. *mf* *f* pizz. arco

Vc. *mf* *f* pizz. arco

Perc. Xylo. *mf*

Hp. *mf* *f*

G₃ G_b

172

Fl. *ff* *ff* *f* *mf*

Cl. *p* *ff* *p* *ff* *f* *mf*

Vln. *mp* *f* *mf* pizz.

Vc. *p* *ff* *p* *ff* *mf* pizz.

Perc. *f* *mf*

Hp. *f* *(sim.)* *f* *mf*

B_b B₃ G₃

177

To Piccolo

Piccolo

Fl.

Cl.

Vln.

Vc.

Perc.

Hp.

arco

p

solo

3

f

Sus. Cym.

stick on bell

ord. //

près de la table

p

f

sim.

Λ#

182

Fl.

Cl.

Vln.

Vc.

Perc.

Hp.

as before

ord. //

près de la table

p

f

sub p

3

3

3

3

E_b

187

Fl. *mp* *cresc.*

Cl. *mp* *cresc.*

Vln. *mp* *cresc.* sul pont.

Vc. *mp* *cresc.* sul pont.

Perc. Xylo. *mp* *cresc.*

Hp.

190

Fl. *f*

Cl. *f*

Vln. *f* ord.

Vc. *f* ord.

Perc. *f*

Hp. *f*



193

To Flute

To Bass Clarinet

decresc. *mf*

decresc.

mf *decresc.*

Vib. *f*

197

Bass Clarinet

p

p

p

Low Tom soft mallets *p*

mf

mf *decresc.*

(let all notes ring)

mp

204

Flute *p* *cresc.*

To Clarinet

Clarinet *mf*

Vln. *mf*

Vc. *mf* *cresc.* *f*

Perc. *mf*

Vib. *mf*

Hp. *p* *f*

D#
A \flat

D#
G# A \natural

209

Fl. *ff*

Cl. *ff* *f*

Vln. *ff*

Vc. *ff*

Perc. *ff* *mf*

Hp. *ff*

Slightly faster

213

Fl. *pp* *p* *mp*

Cl. *pp* *p* *mp*

Vln. *pp* *p* *mp*

Vc. *pp* *p* *mp*

Perc. *pp* Tamb.

Hp. *mp*

217

Fl. *mf* *f* *cresc.* *ff*

Cl. *mf* *f* *cresc.* *ff*

Vln. *mf* *f* *cresc.* *ff*

Vc. *mf* *f* *cresc.* *ff*

Perc. *mf* *f* *ff* Sus. Cym.

Hp. *ff*

221

Fl.

Cl.

Vln.

Vc.

Perc.

Hp.

B \flat D \sharp
F \sharp

Detailed description: This system of musical notation covers measures 221 to 223. It features six staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Hp.). The Flute and Clarinet parts play a melodic line with slurs and accents. The Violin and Viola parts play a rhythmic accompaniment of eighth notes. The Viola part has a prominent melodic line with slurs. The Percussion part plays a pattern of chords. The Piano part has a complex texture with multiple voices in both hands, including chords and moving lines. A key signature change to B \flat D \sharp and F \sharp is indicated below the piano staff.

224

Fl.

Cl.

Vln.

Vc.

Perc.

Hp.

B \flat D \sharp
F \sharp

B \flat D \sharp
F \sharp

Detailed description: This system of musical notation covers measures 224 to 226. It features the same six staves as the previous system. The Flute and Clarinet parts continue their melodic line. The Violin and Viola parts continue their rhythmic accompaniment. The Viola part has a prominent melodic line with slurs. The Percussion part plays a pattern of chords. The Piano part has a complex texture with multiple voices in both hands, including chords and moving lines. A key signature change to B \flat D \sharp and F \sharp is indicated below the piano staff.

227

Fl. *cresc.* *fff*

Cl. *cresc.* *fff*

Vln. *cresc.* *fff*

Vc. *cresc.* *fff*

Perc. *cresc.* *fff*

Hp. *cresc.* *fff* ⊕

Very Quickly; scurrying

poco rit. - - - - -

230

Fl. *f* *molto decresc.*

Cl. *f* *molto decresc.*

Vln. *f* *molto decresc.*

Vc. *f* *molto decresc.*

Perc. *mf* *molto decresc.*

Hp. *f* *molto decresc.*

Tamb.

8^{va}

+

