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Title

it is it isn't is it

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it is it isn't is it
for chamber orchestra

Emily Praetorius

Instrumentation

Flute 1
 Flute 2
 Ob 1
 Ob 2
 Cl in Bb 1
 Cl 2 in Bb 2 (doubles B. Cl)
 Bassoon 1
 Bassoon 2

Horn 1
 Horn 2
 Trumpet in Bb 1
 Trumpet in Bb 2
 Trombone
 Bass Trombone
 Tuba

Timpani: 23" 26" 29"

Percussion 1: Almglocken, Bongos, Crotales, Slapstick

Percussion 2: Vibraphone, Snare Drum

Percussion 3: Marimba, Snare Drum

Percussion 4: Bongos, Glockenspiel, Suspended Cymbal, Slapstick

Piano

Violin I: 5
 Violin II: 4
 Viola: 3
 Violoncello: 3
 Contrabass: 2
 (each string player has their own individual part)

SPECIFICATIONS

Almglocken: 

Crotales: 

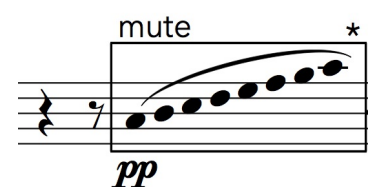
PERFORMANCE NOTE:

Percussion 1 and 2 should be far stage left and Percussion 3 and 4 far stage right, or vice versa

Notation

STRINGS:

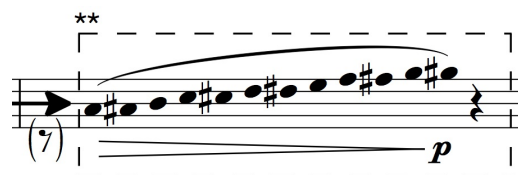
Solid Box: repeat box as fast as possible continuing as indicated by arrows.



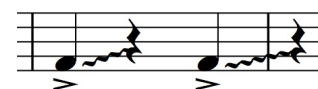
Paranetical Rest: only indicates underlying durations of arrows within a measure before a box change



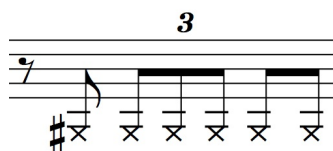
Dashed Box: play box as fast as possible, do not repeat



Wavy Line: ricochet bow and play as many notes ascending as possible in one bowing



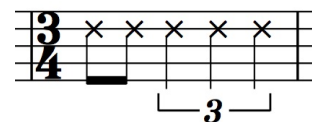
X notehead: depress string halfway and/or with excess finger surface area to create pizz. with little to no pitch (muted pizz.)



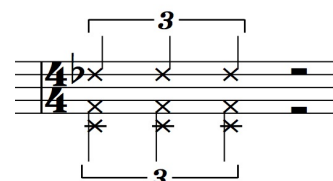
STRINGS, TIMPANI, TROMBONE: indicates strict duration of glissando. Ex: roll two beats, gliss two beats, end gliss on 5th beat



BRASS: hit opening of mouthpiece with palm of hand to create percussive popping sound



PERCUSSION: dead stroke



it is it isn't is it

$\text{♩} = 56$

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B \flat 1

Bass Clarinet in B \flat

Clarinet in B \flat 2

Timpani

(23") fingertips *mp*

P.1 Almglocken medium hard mallets *pp* *mf* *pp* l.v. all 3 3

P.2 Vibraphone Vibraphone, motor off medium mallets *pp* *mf* *pp* ped. 3

Marimba Marimba medium mallets *pp* *mf* ped. 3

Percussion 4 Bongos

$\text{♩} = 56$

Violin I. a *pp* mute

Violin I. b *pp* mute

Violin I. c *pp* mute

Violin I. d *pp* mute

Violin I. e *pp* mute

Violin II. a *pp* mute

Violin II. b *pp* mute

Violin II. c

Violin II. d

Viola 1

Viola 2

Viola 3

Violoncello 1

Violoncello 2

Violoncello 3

Contrabass 1

Contrabass 2

6

Fl. 1 *fp*

Fl. 2 *fp*

Ob. 1 *fp*

Ob. 2 *fp*

Cl. 1 *f* *n*

B. Cl. *mp* *ff* *n*

Timp. *n* *f* *gliss.*

P.1 Alm. *f* *pp*

P.2 Vib. *f* *pp*

Vln. I.a

Vln. I.b

Vln. I.c

Vln. I.d

Vln. I.e

Vln. II.a

Vln. II.b

Vln. II.c *mute* *pp*

Vln. II.d *mute* *pp*

Vla.1 *mute* *pp* *

Vla.2 *mute* *pp* *

Vla.3 *mute* *pp* *

Vc.1

A

* repeat box as fast as possible

14

Fl. 1 *fp*

Fl. 2 *fp*

Ob. 1 *fp*

Ob. 2 *fp*

Cl. 1 *f* *n*

B. Cl. solo *mp* *ff* *n*

Bsn. 1 *fp* *fp* *fp* *fp*

Bsn. 2 *fp* *fp* *fp*

Timp. *gliss.* *mp* solo

P.1 Alm. *l.v. all* *p* *f* *pp*

P.2 Vib. *p* *f* *pp* ped.

Vln. I.a

Vln. I.b

Vln. I.c

Vln. I.d

Vln. I.e

Vln. II.a

Vln. II.b

Vln. II.c

Vln. II.d

Vla.1

Vla.2

Vla.3

B

Fl. 1 *fp*

Fl. 2 *fp*

Ob. 1 *fp*

Ob. 2 *fp*

Cl. 1 *fp*

B. Cl.

Bsn. 1

Bsn. 2

Timp. *mf* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *f* *mp* *p* (26°)

P.1 Alm.

P.2 Vib.

B

Vln. I.a

Vln. I.b

Vln. I.c

Vln. I.d

Vln. I.e

Vln. II.a

Vln. II.b

Vln. II.c

Vln. II.d

Vla.1

Vla.2

Vla.3

Cb.1 *f* *mf* *mp* *p* *pp*

Cb.2 *f* *p* *pp*

remove mute and resume

pizz. dampen immediately

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Timp.

P.1 Alm.

P.2 Vib.

Pno.

Vln. I.a

Vln. I.b

Vln. I.c

Vln. I.d

Vln. I.e

Vln. II.a

Vln. II.b

Vln. II.c

Vln. II.d

Vla.1

Vla.2

Vla.3

Cb.1

Cb.2

29

This musical score page (page 29) features the following instruments and parts:

- Woodwinds:** Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, B. Cl., Bsn. 1, Bsn. 2. These parts are mostly silent, indicated by horizontal lines with dashes.
- Percussion:** Timp. (Timpani) has a melodic line starting in the 3/4 time signature, changing to 4/4 at the end of the page. It includes a dynamic marking *f* and a glissando marking *gliss.* over three notes in the final measure.
- Piano:** P.1 Alm., P.2 Vib., and Pno. are also silent.
- Strings:** Vln. I.a, Vln. I.b, Vln. I.c, Vln. I.d, Vln. I.e, Vln. II.a, Vln. II.b, Vln. II.c, Vln. II.d, Vla.1, Vla.2, Vla.3, Cb.1, and Cb.2. Vln. I.e, Vln. II.b, and Vla.2/3 play a melodic line in the 3/4 time signature, marked *mp* (mezzo-piano). Several string parts include "remove mute and resume" instructions.

C

Fl. 1 *fp*

Fl. 2 *fp*
mute

Hn. 1 *p*
open

Hn. 2 *p*
mute
3 3 3 3 3 3 3 3 3 3

Tbn. 1 *p*
mute
3 3 3 3

B. Tbn.

Tba. *mf* *ff* *mp*
solo
3 3

Timp. *mf* *mp*
gliss.
head of mallets (29")

P.1 Alm. *mf* *pp*
To Bongos

P.2 Vib. *f*
motor on, med. slow
motor med.

Mar. *mf* *pp*
3 3

C

Vln. I.a

Vln. I.b

Vln. I.c

Vln. I.d

Vln. I.e

Vln. II.a

Vln. II.b

Vln. II.c

Vln. II.d *remove mute and resume*

Vla. 1 *mp*

Vla. 2

Vla. 3

Cb. 1 *ff* *mp*
pizz. dampen immediately
3 3

Cb. 2 *ff* *mp*
pizz. dampen immediately
3 3

37

Hn.1
 B. Tbn.
 Tba. (solo)
 Timp. *gliss.* *pp* *p* (32")
 P.1 Bongos
 P.2 Vib.
 P.4 Bongos
 Vln. I.a *mf*
 Vln. I.b *mf*
 Vln. I.c *mf*
 Vln. I.d *mf*
 Vln. I.e *mf*
 Vln. II.a *a* *mf*
 Vln. II.b *b* *mf*
 Vln. II.c *mf*
 Vln. II.d *mf*
 Vla.1 *mf*
 Vla.2 *mf*
 Vla.3 *mf*
 Vc.1 *mf*
 Vc.2 *mf*
 Vc.3 *mf*
 Cb.1 *mf*
 Cb.2 *mf*

D

44 To Crot.

P.1 Bongos

P.1 Bongos *p*
motor fastest

P.2 Vib. *f* (damp.) To S. D.

P.4 Bongos *f*

D

Vln. I.a

Vln. I.b

Vln. I.c

Vln. I.d

Vln. I.e

Vln. II.a^a

Vln. II.b

Vln. II.c

Vln. II.d

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Vc.3

Cb.1

Cb.2

Vln. I.a

Vln. I.b *p*

Vln. I.c *p*

Vln. I.d *p*

Vln. I.e

Vln. II.a^a

Vln. II.b

Vln. II.c

Vln. II.d

Vla.1 *p*

Vla.2 *p*

Vla.3 *p*

Vc.1 *p*

Vc.2 *p*

Vc.3 *p*

Cb.1 *p*

Cb.2 *p*

** play box as fast as possible, do not repeat

P.1 Bongos

P.2 Vib. damp. To S. D.

Mar.

P.4 Bongos To Glock. *ppp*

Crotales

Snare Drum

Snare Drum

Vln. I.a *p*

Vln. I.b *p*

Vln. I.c

Vln. I.d

Vln. I.e *p*

Vln. II.a *p*

Vln. II.b *p*

Vln. II.c *p*

Vln. II.d solo *mp* *

Vla.1 *p*

Vla.2

Vla.3

Vc.1 *p*

Vc.2

Vc.3

Cb.1

Cb.2

***VI. II.4 is last to play and cues conductor to begin next measure immediately after final note

48 **E** ♩ = 96

Cl. 1
Cl. 2 (Clarinets in Bb)

Hn. 1
Hn. 2 (solo ca. 5")

Tpt. 1
Tpt. 2

Tbn. 1

P.1 Crot.
P.2 S. D.
P.3 S. D.
Glock. (Glockenspiel)

fff, *f*, *open*, *gliss.*, *l.v. all*, *damp.*, *r.s.*



52

Cl. 1
Cl. 2

Hn. 1
Hn. 2 (solo ca. 5")

Tpt. 1
Tpt. 2

Tbn. 1

P.1 Crot.
P.2 S. D.
P.3 S. D.
Glock.

fff, *f*, *open*, *gliss.*, *l.v. all*, *damp.*, *r.s.*

57 **F** 17

Ob. 1 *pp* 5 3 3

Ob. 2 *pp* 3 3 3 6

Bsn. 1 *pp* 3 5

Bsn. 2 *pp* 6 5

Timp. *p* (23") *gliss.* *gliss.* *gliss.*

P.1 Crot. damp. To Bongos

P.2 S. D. *fff* r.s. To Vib.

P.3 S. D. *fff* r.s. To Mar.

Glock. damp. To Sus. Cymbal *p*

Pno. *pp* una corda throughout

ad lib chromatically with below range and rhythms, repetition ok



59

Ob. 1 6 6 3

Ob. 2 5 3 5

Bsn. 1 3 5 5 3

Bsn. 2 3 5 6 5

Timp. *gliss.* *gliss.* *gliss.* *n*

P.3 S. D.

P.4 S. Cym. *mf* *pp* *mf*

Pno.

Vln. II.a *mf*

Vln. II.b

Vln. II.c *mf*

Vln. II.d *mf*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

P.1 Crot.

P.2 Vib.

P.3 Mar.

P.4 S. Cym.

Pno.

Bongos

dead stroke

i.v. all

range change, all else same

Vln. I.a

Vln. I.b

Vln. I.c

Vln. I.d

Vln. I.e

Vln. II.a

Vln. II.b

Vln. II.c

Vln. II.d

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Vc.3

68

Fl. 1: *pp* 6

Fl. 2: *ppp* 6

Ob. 2: 3, 3, 6, 3, 5, 3, 5, *n*

Cl. 1: 3, 3, 3, 3, 3, 3, 3, 3

Cl. 2: 5, 3, 3, 3, 3, 3, 3, 3, *ppp*

P.1 Bongos: *f* 6, 5, *pp*

P.2 Vib.: 3, 3

P.3 Mar.: *mf*, *mp*, *p*, *mp*

P.4 Bongos: *f* 6, 5, *pp*, *f* 3

Pno.

Vln. I.a: *mf*

Vln. I.b

Vln. I.c: *ff*

Vln. I.d: *mf*

Vln. I.e: 3

Vln. II.a: 3

Vln. II.b: 3

Vln. II.c: *ff*, *mf*

Vln. II.d

Vla.1

Vla.2: *ff*, 3, *mf*

Vla.3: *ff*, *mf*

Vc.1: *ff*, *mf*

Vc.2: 3

Vc.3: *ff*

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Tbn. 1

B. Tbn.

P.1 Bongos

P.2 Vib.

P.3 Mar.

P.4 Bongos

Pno.

mute f.t. p

mute f.t. p

mute f.t. p

mute f.t. p

To Slapstick

dead stroke mp

dead stroke p

To Glock.

range change, all else same

damp. pedal throughout* (una corda throughout)

*depress pedal halfway to achieve minimal sustain

Vln. I.a

Vln. I.b

Vln. I.c

Vln. I.d

Vln. I.e

Vln. II.a

Vln. II.b

Vln. II.c

Vln. II.d

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Cb. 1

Cb. 2

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

mp

f

mf

mp

mp

f

mf

mp

75

Fl. 1

Fl. 2

Cl. 1

Cl. 2

P.2 Vib.

P.3 Mar.

Pno.

Vln. I.a

Vln. I.b

Vln. I.c

Vln. I.d

Vln. I.e

Vln. II.a

Vln. II.b

Vln. II.c

Vln. II.d

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Vc.3

Cb.1

Cb.2

range change, all else same

ppp

f

mf

ff

p

79 **H** solo 6

Fl. 1

Fl. 2 solo 6 3 5 6 6 3

Cl. 1

Vln. I.a **H** *ff*

Vln. I.b *ff*

Vln. I.c *ff*

Vln. I.d *ff*

Vln. I.e *ff*

Vln. II.a *ff*

Vln. II.b *ff*

Vln. II.c *ff*

Vln. II.d *ff*

Vla.1 *ff*

Vla.2 *ff*

Vla.3 *ff*



82

Fl. 1 6 3 5 3 *f*

Fl. 2 6 3 5 3 *f*

P.3 Mar.

Vln. I.a

Vln. I.b

Vln. I.c

Vln. I.d

Vln. I.e

Vln. II.a

Vln. II.b

Vln. II.c

Vln. II.d

♩ = 48 molto accel.

breathe as needed

85

Fl. 1 *f*

Fl. 2 *mf*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *open*

Hn. 2 *mp open*

Tbn. 1 *open*

B. Tbn. *f*

Tba. *f*

P. 4 Glock. Glockenspiel *f* To Slapstick

Pno. *p*

damp. una cord.

♩ = 48 molto accel.

Vln. I.a *ppp*

Vln. I.b *ppp*

Vln. I.c *ppp*

Vln. I.d *ppp*

Vln. I.e *ppp*

Vln. II.a, b, c, d *ppp*

Vla. 1, 2, 3 *mf*

Vc. 1, 2, 3 *mf*

Cb. 1, 2 *f*

91

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

B. Tbn.

Tba.

Pno.

(damp.)

This section of the score covers measures 91 to 94. It includes parts for Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Trombones 1 and Bass, and Tuba. The piano part is also shown with a dampener. The music is in 4/4 time, with a key signature of two flats. It features complex rhythmic patterns, including triplets and sextuplets, and dynamic markings such as *fff*, *n*, *mp*, and *p*. The tempo is marked as ♩ = 144, and the time signature changes from 2/4 to 3/4 to 6/4.

♩ = 144

♩ = 72 (♩ = ♩)

Vln. I.a
b,c

Vln. I.c

Vln. I.d
e

Vln. II.a

Vln. II.b

Vln. II.c

Vln. II.d

Vla. 1, 2, 3

Vc. 1, 2, 3

Cb. 1, 2

to molto sul tasto

This section of the score covers measures 91 to 94. It includes parts for Violins I (a, b, c, d, e), Violins II (a, b, c, d), Violas (1, 2, 3), Violoncellos (1, 2, 3), and Double Basses (1, 2). The instruction "to molto sul tasto" is written above the string parts. The music is in 4/4 time, with a key signature of two flats. It features complex rhythmic patterns, including triplets and sextuplets, and dynamic markings such as *fff*, *n*, *mp*, and *p*. The tempo is marked as ♩ = 144, and the time signature changes from 2/4 to 3/4 to 6/4.

Hn.1 *5* *3*
 Hn.2 *5* *3*
 Tpt.1 *5* *3* *3*
 Tpt.2 *ff*
 Tbn.1 *3* *5* *3*
 B. Tbn.
 P. 1 Slapstick *f*
 P. 2 Vib. *mp* *ped.* *pp*
 P. 3 Mar. *mf*
 P. 4 Slapstick *f*

Vln. I.a *3* *5* *3* *3*
 Vln. I.b *3* *3* *3*
 Vln. I.c *3* *5* *3* *3*
 Vln. I.d *3* *3* *5* *3* *3*
 Vln. I.e *3* *5* *3* *3*
 Vln. II.a *3* *3* *3* *3*
 Vln. II.b *3* *3* *5* *3* *3*
 Vln. II.c *3* *3* *3* *3*
 Vln. II.d *3* *5* *3* *3* *3*
 Vla.1 *5* *3* *5* *3* *3*
 Vla.2 *5* *5* *3* *3*
 Vla.3 *5* *3* *3* *3*
 Vc.1 *3* *5* *3* *3*
 Vc.2 *3* *3* *3* *3*
 Vc.3 *3* *3* *3* *3*
 Cb.1 *3* *5* *3* *3*
 Cb.2 *3* *5* *3* *3*

P. 1 Slapstick

P. 2 Vib.

P. 3 Mar.

P. 4 Slapstick

The musical score is written for four percussion parts. P. 1 Slapstick and P. 4 Slapstick play a rhythmic pattern of quarter notes with accents and dynamic markings (ff, fff). P. 2 Vib. plays a series of quarter notes with a 'damp' instruction. P. 3 Mar. plays a continuous eighth-note pattern with a 'damp.' instruction at the end.