

**Alvin SINGLETTON**

**Et Nunc**

for Alto Flute, Bass Clarinet & Double Bass

Full Score

**European American Music Corporation**



Miami, Florida

INSTRUMENTATION

Alto flute in G  
Bass clarinet in B flat  
Double bass

All notation is at written pitch(transposed):  
alto flute sounds a 4th lower,  
bass clarinet sounds a major 9th lower,  
double bass sounds an octave lower.  
The harmonics in the double bass sound as  
written ("suoni reali").

Accidentals apply to one note only.

 as fast as possible.  
 gradually accelerate.

First performance: 7 IV 1980, New York, the concert series  
"Music New to New York", at the  
Third St. Music School Settlement,  
Marjorie Shansky - alto flute  
Bernard Yannotta - bass clarinet  
Salvatore Macchia - double bass

For Marjorie Shansky and Salvatore Macchia

# ET NUNC

ALVIN SINGLETON  
(1980)

The musical score is written for three instruments: alto flute (fl.), bass clarinet (bc.), and contrabass (cb.). The tempo is marked as  $\text{♩} = 132$ . The score is divided into systems, with measures 5, 10, 15, 20, 25, 30, 35, 40, and 45 circled as section markers. The alto flute part features a melodic line with slurs and dynamic markings such as *p*, *pp*, and *ppp*. The bass clarinet part provides harmonic support with slurs and dynamics like *p*, *mp*, and *pp*. The contrabass part includes a *senza vibr.* marking and uses techniques like *pizz* (pizzicato) and *(pizz) arco* (pizzicato then arco). Performance instructions include *breathe imperceptibly ad lib* for the woodwinds and *quasi gliss.* for the bass clarinet. The score concludes with a *pp* dynamic marking.

\* Dynamic balance: no instrument should stand out!

50 55

pp dolce, espr  
cresc. mp  
pp dolce, espr  
Cresc. mp  
CON VIBR.  
pp dolce, espr  
cresc. mp

60 65 70

tempo meno mosso  $\text{♩} = 66$

ppp  
ppp  
ppp  
Sul D (suono reale)  
ppp

75 80

ppp  
ppp  
Sul G CON VIBR. espr.  
SENZA VIBR.

85 90

ppp espr.  
poco pp  
ppp  
flutter  
L.V.

Note: Measures (85) - (109), the A-harmonic on the contrabass must always be heard.

95

poco

ppp

poco

p

ppp espr

con vibr.

ppp espr

pp

p

8va

100

pp

p

ppp

cresc

pp

p

flutter

mp

ppp

(pp)

ppp

cresc

pp

p

mp

ppp

ppp

cresc

pp

p

mp

ppp

105

cresc

pp

p

mp

(l.v.)

cresc

pp

p

mp

cresc

pp

p

mp

(l.v.)

cresc

pp

p

mp

con vibr

The entrances of patterns are metrically fixed. They are to be played prestissimo possibile, independent of the meter. Rests in brackets indicate the imaginary remainder of the quarter note duration.



130

←  $\text{♩} = \text{♩}$   
**molto più mosso**  $\text{♩} = 168$

(Pizz.) 135

cb  $f$  (walking bass)

140

145

150

attack imperceptibly

ppp cresc. pp p

**molto meno mosso**  $\text{♩} = 76$ , quasi improvvisando

155

gliss.

mp f #D. PP f sfz p f

pp cresc. f f ppp

**Poco più mosso**  $\text{♩} = 84$

att.

4/4

#D. PP

quasi gliss.

PP

L'istesso tempo (♩ = 84)

160

Violin I (vfl.) and Cello (cb.) staves for measures 160-164. The violin part features a melodic line with dynamic markings *sfz*, *mf*, *f*, *mp*, and *mf*. The cello part includes *pizz* and *arco* markings with dynamics *pp*, *mf*, *p*, *mp*, and *mf*. Performance instructions include *Sul pont.*, *pochiss*, and *poco*.

Violin I (vfl.) and Cello (cb.) staves for measures 165-169. The violin part includes a *7:4* ratio, *Sfz mp cresc.*, *ff*, *mf*, and *pp* markings. The cello part features a *3:2* ratio, *Sfz mp cresc.*, *ff*, *mf*, and *pp* markings. Performance instructions include *arco*, *pizz*, and *Subito*.

Violin I (vfl.) and Cello (cb.) staves for measures 170-174. The violin part includes a *5/4* ratio, *pochiss*, *mp*, *p cresc.*, *mf*, and *f* markings. The cello part includes *arco*, *pochiss*, *mp*, *p cresc.*, *mf*, and *f* markings. Performance instructions include *arco* and *3:2*.

Violin I (vfl.) and Cello (cb.) staves for measures 175-179. The violin part includes *ff*, *subito*, *mf*, *f*, *mp*, and *mf* markings. The cello part includes *pizz.*, *arco*, *Sul pont.*, *pizz.*, *gliss*, *3:2*, and *Arco (ord.)* markings with dynamics *ff*, *mf*, *p*, *mp*, and *mf*.

Violin I (vfl.) and Cello (cb.) staves for measures 180-184. The violin part includes a *7:4* ratio, *mp*, *mf*, and *f* markings. The cello part includes *Arco*, *p molto espr.*, *Sul pont.*, and *(p)* markings.

Violin I (vfl.) and Cello (cb.) staves for measures 185-189. The violin part includes a *7:4* ratio, *p cresc.*, *mp*, *mf*, *f*, and *ff* markings. The cello part includes *pizz* and *(f)* markings with dynamics *mp*, *mf*, and *f*.

molto più mosso ♩ = 168

180

af1

bcl

cb

Subito pp

Pizz.

p

185

af1

bcl

cb

mp cresc - - - mf

cresc - - -

mp cresc - - - mf

cresc - - -

mp cresc - - - mf

cresc - - -

190

195

af1

bcl

cb

sfz mf

Subito pp

sfz mf

Subito pp

sfz mf

(pizz) pp

molto più mosso ♩ = 184

200

af1

bcl

cb

sf

sf

sf

ARCO

L'istesso tempo (♩ = 184)

← ♩ = ♩  
molto meno mosso  
♩ = 92

205

atf. sfz p (non espr.) cresc. --- f

bcl. sfz p (non espr.) cresc. --- f

cb sfz p (non espr.) cresc. --- f

210 215

atf. pp espr. dim. ---

bcl. pp espr. dim. ---

cb pp espr.

220 molto meno mosso ♩ = 46

ANCORA meno mosso ♩ = 36

atf. al niente

bcl. al niente

cb pp sempre

8va alla punta 3:2

(PP)

225 tempo (♩ = 36) 230

atf.

bcl.

cb (suono reale) (PP) alla punta (Suono reale) Pizz mf

Graz, 15.III 1980

# The Music of Alvin Singleton

<b>After Fallen Crumbs</b>	Orchestra
<b>Again</b>	Chamber Orchestra
<b>Akwaaba</b>	Chamber Ensemble
<b>Alleluia</b>	Female Chorus
<b>Apple</b>	Clarinet Quartet
<b>Argoru I</b>	Piano Solo
<b>Argoru II</b>	'Cello Solo
<b>Argoru III</b>	Flute Solo
<b>Argoru IV</b>	Viola Solo
<b>Argoru Va</b>	Bass Clarinet Solo
<b>Argoru Vb</b>	Alto Flute Solo
<b>Argoru VI</b>	Marimba Solo
<b>Be Natural</b>	Three Bowed Instruments
<b>Bernsteinlied</b>	Voice & Chamber Ensemble
<b>Between Sisters</b>	Voice & Chamber Ensemble
<b>Blueskonzert</b>	Piano & Orchestra
<b>Cara mia Gwen</b>	Orchestra
<b>Changing Faces</b>	Piano Solo
<b>Cinque</b>	Piano Solo
<b>Dream Sequence</b>	Voice & Chamber Orchestra
<b>Durch alles</b>	Orchestra
<b>Ein Kleines Volkslied</b>	Chamber Ensemble
<b>Eine Idee ist ein Stück Stoff</b>	String Orchestra
<b>Epitaph</b>	Chorus
<b>Et Nunc</b>	Chamber Ensemble
<b>Even Tomorrow</b>	Orchestra
<b>Extension of a Dream</b>	Two Percussion
<b>Fallen Crumbs</b>	Male Chorus
<b>Fifty Times Around the Sun</b>	Clarinet & Piano
<b>56 Blows (Quis Custodiet Custodiet?)</b>	Orchestra
<b>Gloria from Messa</b>	Voice, Choir & Chamber Ensemble
<b>In Our Own House</b>	Chamber Ensemble
<b>Inside-Out</b>	Piano Four Hands
<b>Intezar</b>	String Trio
<b>Kwitana</b>	Chamber Orchestra
<b>La Flora</b>	Chamber Ensemble
<b>Messa</b>	Voice, Choir & Chamber Ensemble
<b>Mutations</b>	Piano Solo
<b>Necessity is a Mother</b>	Voices & Contrabass
<b>PraiseMaker</b>	Chorus & Orchestra
<b>Search</b>	Voice & Chamber Ensemble
<b>A Seasoning</b>	Voice & Chamber Ensemble
<b>Secret Desire to be Black</b>	String Quartet
<b>Shadows</b>	Orchestra
<b>Sinfonia Diaspora</b>	Orchestra
<b>Sing to the Sun</b>	Narrator, Choir & Chamber Ensemble
<b>Somehow We Can</b>	String Quartet
<b>String Quartet No. I</b>	String Quartet
<b>Such a Nice Lady</b>	Chamber Ensemble
<b>Le Tombeau de Petit Prince</b>	Harpsichord Solo
<b>Umoja - Each One of Us Counts</b>	Narrator & Orchestra
<b>Woodwind Quintet</b>	Chamber Ensemble
<b>The World is Here with Me</b>	Female Chorus & Piano
<b>A Yellow Rose Petal</b>	Orchestra

Photo: Joanna Eldredge Morrissey

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