

Joseph Klein

Chain of Circumstances

modular work for symphonic winds

(2023)

duration: 7-12' (variable)

Instrumentation

- | | | | |
|--|---|---|--|
| <ul style="list-style-type: none"> • 2 piccolos (1 dbl. alto flute) • 2 flutes • 2 oboes • 1 English horn • 2 clarinets in E\flat • 3 clarinets in B\flat • 1 bass clarinet in B\flat • 1 contra-alto clarinet in E\flat | <ul style="list-style-type: none"> • 2 bassoons • 1 contrabassoon • 1 soprano saxophone in B\flat • 2 alto saxophone in E\flat • 1 tenor saxophone in B\flat • 1 baritone saxophone in E\flat | <ul style="list-style-type: none"> • 1 piccolo trumpet in A • 3 trumpets in B\flat • 1 flugelhorn in B\flat • 5-7 horns in F • 3 tenor trombones • 1 bass trombone • 2 euphoniums • 2 tubas | <ul style="list-style-type: none"> • 2 contrabasses • 1 celesta • 1 harp • timpani (w/2 cymbals) • 5-7 percussion |
|--|---|---|--|

The ensemble is divided into six discrete sub-ensembles that are assigned to eight musical modules, divided as follows:

Group A (Modules 1 & 2):

- 1 piccolo/alto flute
- 1 English horn
- 1 clarinet in B \flat
- 1 contra-alto clarinet in E \flat
- 1 alto saxophone in E \flat
- 1 bassoon
- 1 flugelhorn in B \flat
- 1 horn in F
- 1 harp*
- 1 percussion (optional): bowed vibraphone

Group B (Module 3):

- 1 piccolo trumpet in A
- 3 trumpets in B \flat
- 4 (or 2) horns in F
- 3 tenor trombones
- 1 bass trombone
- 1 euphonium
- 1 tuba
- timpani (5)*
- 2 percussion:
 - player 1: 4 tom-toms, 2 bongos
 - player 2*: 2 wood blocks, 2 suspended cymbals, kick drum

Group C (Modules 4 & 5):

- 1 piccolo
- 1 flute
- 1 oboe
- 1 clarinet in E \flat
- 1 clarinet in B \flat
- celesta
- 1 percussion: bell tree, crotales, xylophone

Group D (Module 6):

- 1 flute
- 1 oboe
- 1 clarinet in E \flat
- 1 clarinet in B \flat
- 1 bass clarinet in B \flat
- 1 bassoon
- 1 contrabassoon
- 1 soprano saxophone in B \flat
- 1 alto saxophone in E \flat
- 1 tenor saxophone in B \flat
- 1 baritone saxophone in E \flat
- 2 horns in F
- 1 euphonium
- 1 tuba
- 2 contrabasses*
- 2 percussion:
 - player 1: marimba (5-octave)
 - player 2*: 4 suspended cymbals, 3 tam-tams

Group E (Module 7):

- 3 percussion (*from Groups A-D, as available*):
 - player 1: glockenspiel
 - player 2: vibraphone
 - player 3: chimes

Group F (Module 8):

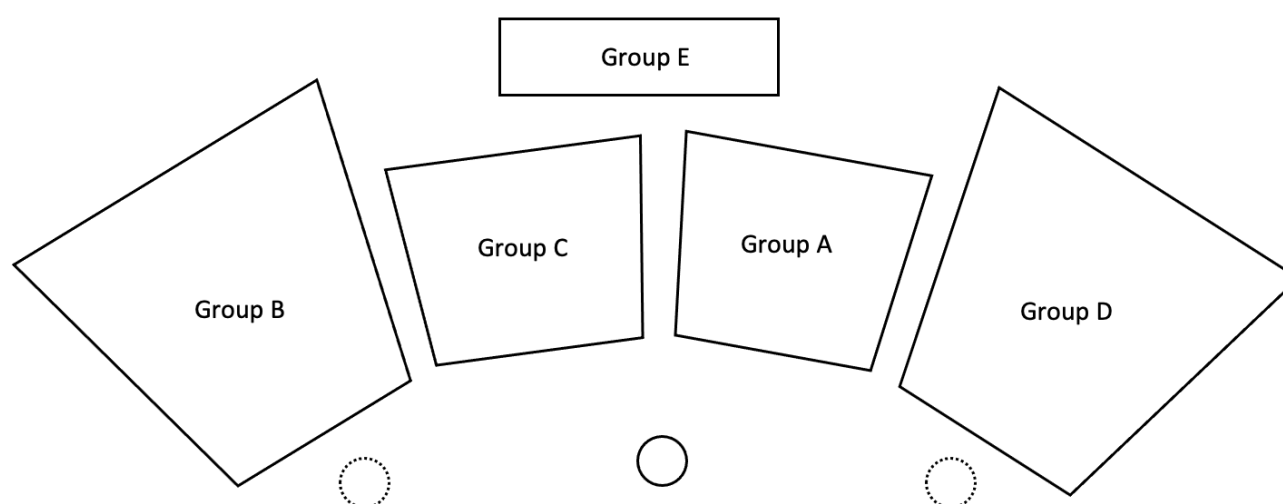
- Comprised of performers from Groups A-D*
- Woodwinds and Brass (*ad libitum*)
 - 1 harp
 - 2 contrabasses
 - timpani
 - 2-5 percussion:
 - ratchet, vibraslap, slapstick, 2 rain sticks, 3 tam-tams, woodblock, claves, roto-tom

Because of the number of percussion parts required, it will be necessary for percussionists to play in multiple groups:

- As the availability of performers at any given time is dependent upon how the modules are combined in a given performance, distribution of percussionists may be coordinated once the arrangement of modules has been determined.
- Proximity to the percussion stations and sufficient time to relocate should be taken into consideration when assigning percussionists to additional groups.
- Group E is comprised exclusively of available percussionists from other groups; it is not necessary for the same performers to play in Group E on subsequent iterations of Module 7.

Group F is comprised of several performers from Groups A-D: obligato instruments are indicated by an asterisk (*) in the group lists above; woodwind and brass players are assigned *ad libitum*, as available when not performing in another module concurrently. It is not necessary for performers in Group F to relocate while playing Module 8; they may remain in their assigned positions within their primary groups.

Set-up



Ideally, the work should be performed with three conductors, with the primary conductor (center) conducting Groups A, C, and D, and cuing the alternate conductors, who conduct Groups B and E. However, because most of the music played by Groups A, C, and D could be performed without a conductor, it is possible for a single conductor to cue those groups while conducting Groups B and E. In that situation, Groups B and E could not be played simultaneously.

Interpretive Notes

Chain of Circumstances is a modular work comprised of eight discrete and self-contained musical blocks (modules), which are divided among five different sub-groups within the ensemble. Most of these modules are characterized by relatively static states or cyclical processes, and may begin and end anywhere within a cycle. The following guidelines detail how these modules are deployed in a given performance:

- Any realization of the work must include all eight modules.
- The only fixed element is Module 1, which serves as a prologue and epilogue to the piece. Other than this one formal consideration, there is no particular arrangement for the interior modules (Modules 2-8) in a given realization of the work.
- Unlike a traditional multi-movement structure, these modules are often played concurrently rather than sequentially and, with a few exceptions (indicated below), may be arranged in any order. The conductor(s) should consider all manner of ways that the various modules may relate to one another when putting together a realization of the work.
- Modules may recur multiple times during a given realization, typically with different durations or in truncated iterations.
- A given module may interrupt any other module—or may itself be interrupted, fragmented, and reorganized—as determined by the conductor(s). Gestures or fragments from any of the individual modules may be interpolated into a contrasting module at any time, in order to “perforate” the prevailing texture.
- Modules may be combined to form larger units, which themselves may be organized into discrete episodes or movements within a given realization of the work.
- The overall duration of the work is variable, and is dependent on (a) how frequently modules recur, (b) the degree of overlap between modules, and (c) how long the conductor(s) determine that each module should last.

Each of the eight modules is characterized by different properties and functions, which are described in detail below:

Module 1 (Group A):

- This module is comprised of two cycles (labeled A and B) and must always begin and end the work. The conductor must choose one cycle for the opening of the piece and the other for the closing (it does not matter which order they are arranged).
- The conductor may begin at any measure; however, the first and final iterations must be no longer than one complete cycle.
- The conductor may return to this module (sparingly) at any time during the performance; however, iterations other than the first or last must be no longer than four measures in duration (including rests).
- If presented in conjunction with Module 2 (which is also comprised of two different cycles), it is important that the cycles are aligned accordingly: e.g., A to A or B to B, but not A to B or B to A.

Module 2 (Group A):

- The conductor may begin at any measure, and should play no more than two complete cycles in a given iteration. When starting in the middle of the module, notes tied over from the previous measure are not to be played; performers must start playing only from the beginning of a tied note.
- The conductor may choose to play either cycle A or cycle B, and may not change cycles within a given iteration.

Module 3 (Group B):

- The conductor may begin on any measure in this module, which should be played only once in its entirety.
- Beyond the primary iteration, fragments of this module may be interjected at any point in the realization at the discretion of the conductor, typically, as a means of disrupting other modules already in progress. These disruptive fragments should be no longer than two measures.

Module 4 (Group C):

- This module is comprised of eleven episodes, labeled A through K. The conductor may begin with any episode and continue in sequence.
- A complete iteration of this module may include no fewer than three and no more than five consecutive episodes.
- A single episode from this module may be interjected at any point during one of the other modules. This may occur up to three times throughout the performance, at the discretion of the conductor(s).

Module 5 (Group C):

- This module must be played at least twice, but no more than four times, in a given realization of the work.
- The duration of the mobiles must be different with each iteration, with at least one iteration being on the shorter side (e.g., 5-7") and at least one being on the longer side (e.g., 20-25").
- The prefatory runs in measure 1 are optional in subsequent iterations of this module, though these must always be included the first time this module is presented. In iterations that do not include the prefatory runs, players may begin anywhere within the mobile.
- All parts in the mobile should proceed independently, with erratic and uneven rhythms throughout. Performers should avoid any sense of alignment between one another.

Module 6 (Group D):

- The conductor may start at the beginning of either section A or section B; a given iteration of this module may be no less than one complete section and no more than three: e.g., A, B, AB, BA, ABA, BAB.
- Each section must be played once in its entirety, and neither section may be played more than twice in a given realization of the work. For example, it is possible to play section A in its entirety, then proceed to another module, then return and play sections B and A as a pair.
- Tempo and dynamics should be constantly fluctuating throughout this module, *ad libitum*.
- The duration of the *senza misura* measures at the end of each phrase should average around 4 seconds, but should fluctuate *ad libitum* between 3 and 6 seconds. The effect should be an unpredictable suspension of the arpeggiated figures, and must always avoid falling into a regular pattern.
- It is possible to extend any of the *senza misura* measures indefinitely while fragments of another module are interjected.
- A single phrase from this module may be interjected at any time within another episode, at the discretion of the conductor(s).

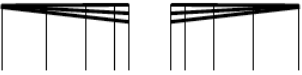













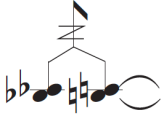
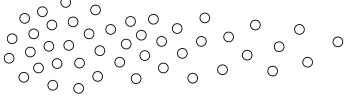


Module 7 (Group E):

- The conductor may begin at any measure; however, a given iteration may include no fewer than three measures and no more than eleven measures (not including repeated measures).
- Any of the measures indicated may be (optionally) repeated three to seven times before proceeding, as if stuck in a loop; this may occur no more than twice within any given iteration of this module.
- This module may be played by any three available percussionists. It is not necessary for the same percussionists to play in subsequent iterations, as their availability may change depending on proximity to other modules.

Module 8 (Group F):

- This module is comprised of two elements: extended and continuous quasi-drones (group A) and short, interjected gestures for multiple players (group B) and individual players (group C).
- A complete iteration of this module is comprised of one or two of the quasi-drones from group A with interjections from groups B and C; as is always the case, music from other modules may be interjected into this module as well.
- Any gestures from group B and/or C may be interjected into another module, as determined by the conductor(s).
- A complete iteration of this module may occur once or twice in a given realization of the work; if it occurs twice, two different quasi-drones from group A must be used.

Performance Information

	Accelerando/ritardando		
	Repeat material within repeat brackets as written for the duration of the wavy line.		
	Repeat material within brackets <i>ad libitum</i> for the duration of the wavy line.		
	Rapidly play the note sequence indicated for the duration of the wavy line		
	Senza misura		Snap pizzicato (contrabass)
	Conducted beat groupings (2, 3)	s.p.	Sul ponticello (contrabass)
	Brief pause/break in sound (short; very short)	s.t.	Sul tasto (contrabass)
	Even pitch bend/glissando	o.p.	Overpressure/scratch bow (contrabass)
	Slow, irregular, continuous pitch fluctuation		Rattling string noise (harp)
	Let ring/blend into texture		Rapid glissando on lowest strings (harp)
	Gradual and continuous fluctuation between two modes of play		Half-pedal buzz (harp)
	Pop mouthpiece with palm of hand (brass); tongue rams (flutes). Random attacks, only 3-4 per each player, rapidly dissipating composite texture.	x	Dead stroke (percussion)
	Multiphonics (woodwinds): diffuse pitch and high noise content		Rapid scrape (percussion)

- This is a transposed score.
- Accidentals apply only to pitches they immediately precede, with the exception of repeated pitches.
- Harp harmonics sound an octave higher than written.

Program Note

Originally composed for solo piano, *Chain of Circumstances* is one of a series of open-form compositions that have occupied my creative interest in recent years. As with the other related works, *Chain of Circumstances* explores aspects of recombination, modularity, and non-linear musical structures. In this instance, the work is conceived as a series of disparate, distinctive, and relatively static musical states that provides an ever-changing sonic canvas. This transcription of the work for symphonic band enhances the modular aspect of the work by expanding the timbral palette from the original and dividing the ensemble into five separate sub-groups, each of which is assigned one or two of the eight distinct musical modules that comprise the work. These modules often occur simultaneously, or interrupt and fragment one another during a given realization, the organization of which is determined by the conductor.

Chain of Circumstances

modular work for symphonic winds

Module 1 (Group A)

Joseph Klein
2020/23

Transposed score

A Obsessive, resolute $\text{♩} = 52$

ALTO FLUTE
ENGLISH HORN
CLARINET in Bb
CONTRA-ALTO CLARINET in Eb
BASSOON
ALTO SAXOPHONE in Eb
FLUGELHORN in Bb
HORN in F
HARP
VIBRAPHONE



A FL
EH
CL
CA CL
BN
A SX
FLG
HN
HP
VIB

Musical score for measures 14-20. The score includes staves for A FL, EH, CL, CA CL, BN, A SX, FLG, HN, HP, and VIB. Measure numbers 14, 15, 16, 17, 18, 19, and 20 are indicated at the bottom. Dynamics include *pp*, *mp*, *mfz*, and *mf*. The HP staff shows complex rhythmic patterns with time signatures 5/2, 2/2, 4/2, 3/2, 4/2, 1/2, 3/2, and 4/2.



Musical score for measures 21-26. The score includes staves for A FL, EH, CL, CA CL, BN, A SX, FLG, HN, HP, and VIB. Measure numbers 21, 22, 23, 24, 25, and 26 are indicated at the bottom. Dynamics include *pp*, *mp*, *mfz*, and *mf*. The HP staff shows complex rhythmic patterns with time signatures 4/2, 3/2, 4/2, 5/2, 4/2, 2/2, and 5/2.

B Obsessive, resolute $\text{♩} = 52$

Musical score for measures 1-7. The score includes parts for A FL, EH, CL, CA CL, BN, A SX, FLG, HN, HP, and VIB. The key signature has one flat (B-flat). The tempo is marked as $\text{♩} = 52$. The score features various dynamics such as *mp*, *pp*, *mfz*, and *mf*. Performance instructions include "cup mute" for the FLG and "w/bow" for the VIB. The VIB part includes a note with a fermata and a slur, with dynamics *n* and *mf*. The HP part includes a complex rhythmic pattern with large numbers (5, 2, 1, 4, 2, 3, 2, 4, 2, 2, 3, 4) indicating fingerings or accents. The VIB part includes a sequence of numbered boxes (1-7) indicating fingerings or accents.

Musical score for measures 8-13. The score includes parts for A FL, EH, CL, CA CL, BN, A SX, FLG, HN, HP, and VIB. The key signature has one flat (B-flat). The tempo is marked as $\text{♩} = 52$. The score features various dynamics such as *mp*, *pp*, *mfz*, and *mf*. Performance instructions include "cup mute" for the FLG and "w/bow" for the VIB. The VIB part includes a note with a fermata and a slur, with dynamics *n* and *mf*. The HP part includes a complex rhythmic pattern with large numbers (4, 2, 1, 4, 2, 5, 2, 4, 2, 3, 2, 5) indicating fingerings or accents. The VIB part includes a sequence of numbered boxes (8-13) indicating fingerings or accents.

Musical score for measures 14-20. The score includes parts for A FL, EH, CL, CA CL, BN, A SX, FLG, HN, HP, and VIB. Measure numbers 14, 15, 16, 17, 18, 19, and 20 are indicated at the bottom. The HP part features large numbers (5, 2, 4, 3, 4, 1, 3, 4) indicating fingerings or articulations. Dynamics include *pp*, *mp*, *mfz*, and *mf*.

Musical score for measures 21-26. The score includes parts for A FL, EH, CL, CA CL, BN, A SX, FLG, HN, HP, and VIB. Measure numbers 21, 22, 23, 24, 25, and 26 are indicated at the bottom. The HP part features large numbers (4, 3, 4, 5, 4, 2, 5) indicating fingerings or articulations. Dynamics include *pp*, *mp*, *mfz*, and *mf*.

Chain of Circumstances

modular work for symphonic winds

Transposed score

Module 2 (Group A)

Joseph Klein
2020/23

A Suspended, languid $\text{♩} = 60$

PICCOLO
ENGLISH HORN
CLARINET in Bb
CONTRA-ALTO CLARINET in Eb
BASSOON
ALTO SAXOPHONE in Eb
FLUGELHORN in Bb
HORN in F
HARP

D# C# B#
E# F# G# Ab

1 2 3 4 5 6 7



PC
EH
CL
CA CL
BN
A SX
FLG
HN
HP

8 9 10 11 12 13 14

Musical score for measures 15-21. The score includes parts for PC, EH, CL, CA CL, BN, A SX, FLG, HN, and HP. The key signature has one flat (B-flat). The time signature is 4/4. Dynamics include *pp*, *mf*, *p*, *mp*, and *poco*. Performance markings include *molto* and *poco*. Measure numbers 15 through 21 are indicated at the bottom of the score.



Musical score for measures 22-28. The score includes parts for PC, EH, CL, CA CL, BN, A SX, FLG, HN, and HP. The key signature has one flat (B-flat). The time signature is 4/4. Dynamics include *p*, *mf*, *pp*, *mp*, and *poco*. Performance markings include *molto* and *poco*. Measure numbers 22 through 28 are indicated at the bottom of the score.

B Suspended, languid $\text{♩} = 60$

Musical score for measures 1-7. The score includes parts for PC, EH, CL, CA CL, BN, A SX, FLG, HN, and HP. The key signature is D major (D♯, C♯, B♯, E♯, F♯, G♯, A♯). The time signature is 4/4. The tempo is marked 'Suspended, languid' with a quarter note equal to 60. The score features various dynamics (mf, p, pp, mp) and articulations (molto, cup mute). Measure numbers 1 through 7 are indicated at the bottom.

Musical score for measures 8-14. The score includes parts for PC, EH, CL, CA CL, BN, A SX, FLG, HN, and HP. The key signature is D major (D♯, C♯, B♯, E♯, F♯, G♯, A♯). The time signature is 4/4. The tempo is marked 'Suspended, languid' with a quarter note equal to 60. The score features various dynamics (mf, p, pp, mp) and articulations (molto). Measure numbers 8 through 14 are indicated at the bottom.

Musical score for measures 15-21. The score includes parts for PC, EH, CL, CA CL, BN, A SX, FLG, HN, and HP. Measure numbers 15, 16, 17, 18, 19, 20, and 21 are indicated at the bottom. Dynamics include *mf*, *p*, *pp*, *mp*, and *molto*. Time signatures are 3/4 and 4/4. Performance markings include accents, slurs, and triplets.



Musical score for measures 22-28. The score includes parts for PC, EH, CL, CA CL, BN, A SX, FLG, HN, and HP. Measure numbers 22, 23, 24, 25, 26, 27, and 28 are indicated at the bottom. Dynamics include *mf*, *p*, *pp*, *mp*, and *molto*. Time signatures are 7/8, 3/4, 4/4, and 8/4. Performance markings include accents, slurs, and triplets.

Chain of Circumstances

modular work for symphonic winds

Module 3 (Group B)

Joseph Klein
2020/23

Transposed score

Fitful, uneven ♩ = 120

Musical score for Module 3 (Group B), measures 1-8. The score includes staves for Piccolo Trumpet in A, Trumpet in Bb 2, Trumpet in Bb 3, 4, Horn in F 1, 2, Horn in F 3, 4, Trombone 1, Trombone 2, 3, Bass Trombone, Euphonium, Tuba, Timpani, Percussion 1, and Percussion 3. The music is in 3/4 time and features various dynamics (ff, f) and articulations (accents, slurs). Percussion parts include Tom Toms, Hi Bongo, Lo Bongo, Woodblocks, and Lo Woodblock. Measure numbers 1, 2, 3, 4, 7, and 8 are indicated at the end of their respective staves.

Musical score for Module 3 (Group B), measures 5-9. The score includes staves for Piccolo Trumpet (PC TP), Trumpet 2 (TP 2), Trumpet 3, 4 (TP 3, 4), Horn 1, 2 (HN 1, 2), Horn 3, 4 (HN 3, 4), Trombone 1 (TN 1), Trombone 2, 3 (TN 2, 3), Bass Trombone (B TN), Euphonium (EUPH), Tuba (TB), Timpani (TIMP), Percussion 1 (PRC 1), and Percussion 3 (PRC 3). The music continues with various dynamics and articulations. Percussion parts include Tom Toms, Lo Cymbal, Kick Drum, and Woodblocks. Measure numbers 5, 6, 7, 8, and 9 are indicated at the end of their respective staves.

Musical score for measures 10-14. The score includes parts for PC TP, TP 2, TP 3,4, HN 1,2, HN 3,4, TN 1, TN 2,3, B TN, EUPH, TB, TIMP, PRC 1, and PRC 3. The percussion parts (PRC 1 and PRC 3) are detailed with specific instrument assignments: BONGOS, TOM TOMS, KICK DRUM, LO BONGO, LO CYMBAL, TOM TOMS, HI CYMBAL, and LO WOODBLOCK. Measure numbers 10, 11, 12, 13, and 14 are indicated at the bottom of the score.

Musical score for measures 15-19. The score includes parts for PC TP, TP 2, TP 3,4, HN 1,2, HN 3,4, TN 1, TN 2,3, B TN, EUPH, TB, TIMP, PRC 1, and PRC 3. The percussion parts (PRC 1 and PRC 3) are detailed with specific instrument assignments: BONGOS, TOM TOM, HI CYMBAL, KICK DRUM, WOODBLOCKS, KICK DRUM, and LO CYMBAL. Measure numbers 15, 16, 17, 18, and 19 are indicated at the bottom of the score.

Musical score for measures 20-24. The score includes parts for PC TP, TP 2, TP 3,4, HN 1,2, HN 3,4, TN 1, TN 2,3, B TN, EUPH, TB, TIMP, PRC 1, and PRC 3. Measure numbers 20, 21, 22, 23, and 24 are indicated at the bottom of the score. The PRC 1 part features large numbers (3, 4, 3, 4, 7) indicating specific rhythmic patterns or counts. Percussion parts include WOODBLOCKS, HI CYMBAL, KICK DRUM, LO WOODBLOCK, and LO CYMBAL.

Musical score for measures 25-30. The score includes parts for PC TP, TP 2, TP 3,4, HN 1,2, HN 3,4, TN 1, TN 2,3, B TN, EUPH, TB, TIMP, PRC 1, and PRC 3. Measure numbers 25, 26, 27, 28, 29, and 30 are indicated at the bottom of the score. The PRC 1 part features large numbers (7, 8, 3, 7, 3, 4, 3) indicating specific rhythmic patterns or counts. Percussion parts include LO CYMBAL, WOODBLOCKS, BONGOS, TOM TOMS, HI CYMBAL, KICK DRUM, and HI WOODBLOCK.

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Transposed score

Module 4 (Group C)

Joseph Klein
2020/23

A Flowing, crystalline (♩ = 76-84) *poco rit.* - - - 5-10" *WVs: rit. ↔ accel. tremolando, ad libitum and independently*

PICCOLO *mf* *mf* *mf* *mf* *mf* *p* *mp* *p*

FLUTE *mf* *mf* *mf* *mf* *mf* *p* *mp* *p* 4

OBOE *mf* *mf* *mf* *mf* *mf* *p* *mp* *p* 4

CLARINET in Eb *mf* *mf* *mf* *mf* *mf* *p* *mp* *p*

CLARINET in Bb *mf* *mf* *mf* *mf* *mf* *p* *mp* *p*

CELESTA *mf* *mf* *mf* *mf* *mf* *p* *mp* *p* *continuously roll chord, pitch order and rit. ↔ accel. ad libitum* 4

BELL TREE w/brass mallet *mf* *mf* *mf* *mf* *mf* *p* *mp* *p* *w/ medium-gauge chains* *gently, slowly, continuously*

1 2 3 4 5 6

B *A tempo* *poco rit.* - - - 5-10" *WVs: rit. ↔ accel. tremolando, ad libitum and independently* **C** *A tempo*

PC *mf* *mf* *mf* *p* *mp* *p* *mf* *mf*

FL *mf* *mf* *mf* *p* *mp* *p* *mf* *mf* 3 7 3

OB *mf* *mf* *mf* *p* *mp* *p* *mf* *mf* 4 4 4

Eb CL *mf* *mf* *mf* *p* *mp* *p* *mf* *mf*

Bb CL *mf* *mf* *mf* *p* *mp* *p* *mf* *mf*

CEL *mf* *mf* *mf* *p* *mp* *p* *mf* *mf* *continuously roll chord, pitch order and rit. ↔ accel. ad libitum* 3 7 3

PRC 1 *mf* *mf* *mf* *p* *mp* *p* *mf* *mf* *w/ medium-gauge chains* *gently, slowly, continuously*

7 8 9 10 11 12

poco rit. - - - 5-10" *WVs: rit. ↔ accel. tremolando, ad libitum and independently* **D** *A tempo*

PC *mf* *mf* *p* *mp* *p* *mf* *mf*

FL *mf* *mf* *p* *mp* *p* *mf* *mf* 3 5 5 7 4

OB *mf* *mf* *p* *mp* *p* *mf* *mf* 4 4 4 4 4

Eb CL *mf* *mf* *p* *mp* *p* *mf* *mf*

Bb CL *mf* *mf* *p* *mp* *p* *mf* *mf*

CEL *mf* *mf* *p* *mp* *p* *mf* *mf* *continuously roll chord, pitch order and rit. ↔ accel. ad libitum* 3 5 5 7 4

PRC 1 *mf* *mf* *p* *mp* *p* *mf* *mf* *w/ medium-gauge chains* *gently, slowly, continuously*

13 14 15 16 17

poco rit. - - - - - E *A tempo*

5-10" WWS: rit. ↔ accel. tremolando, ad libitum and independently

PC *mf* *mf* *mf* *p* *mp* *p* *mf* *mf*

FL *mf* *mf* *mf* *p* *mp* *p* *mf* *mf*

OB *mf* *mf* *mf* *p* *mp* *p* *mf* *mf*

Eb CL *mf* *mf* *mf* *p* *mp* *p* *mf* *mf*

Bb CL *mf* *mf* *mf* *p* *mp* *p* *mf* *mf*

CEL *mf* *mf* *mf* *p* *mp* *p* *mf* *mf*

PRC 1 *mf* *mf* *mf* *p* *mp* *p* *mf* *mf*

gently, slowly, continuously

18 19 20 21 22 23

poco rit. - - - - - E *A tempo*

5-10" WWS: rit. ↔ accel. tremolando, ad libitum and independently

PC *mf* *mf* *mf* *mf* *mf* *p* *mp* *p* *mf* *mf*

FL *mf* *mf* *mf* *mf* *mf* *p* *mp* *p* *mf* *mf*

OB *mf* *mf* *mf* *mf* *mf* *p* *mp* *p* *mf* *mf*

Eb CL *mf* *mf* *mf* *mf* *mf* *p* *mp* *p* *mf* *mf*

Bb CL *mf* *mf* *mf* *mf* *mf* *p* *mp* *p* *mf* *mf*

CEL *mf* *mf* *mf* *mf* *mf* *p* *mp* *p* *mf* *mf*

PRC 1 *mf* *mf* *mf* *mf* *mf* *p* *mp* *p* *mf* *mf*

gently, slowly, continuously

24 25 26 27 28 29

F *A tempo* *poco rit.* - - - - - G *A tempo*

5-10"

PC *mf* *mf* *mf* *mf* *p* *mp* *p* *mf* *mf*

FL *mf* *mf* *mf* *mf* *p* *mp* *p* *mf* *mf*

OB *mf* *mf* *mf* *mf* *p* *mp* *p* *mf* *mf*

Eb CL *mf* *mf* *mf* *mf* *p* *mp* *p* *mf* *mf*

Bb CL *mf* *mf* *mf* *mf* *p* *mp* *p* *mf* *mf*

CEL *mf* *mf* *mf* *mf* *p* *mp* *p* *mf* *mf*

PRC 1 *mf* *mf* *mf* *mf* *p* *mp* *p* *mf* *mf*

gently, slowly, continuously

30 31 32 33 34 35

poco rit. - - - - - **H** *A tempo*

PC *mf* *mf* *mf* *mf* *p* *mp* *p* *mf*

FL *mf* *mf* *mf* *mf* *p* *mp* *p* *mf*

OB *mf* *mf* *mf* *mf* *p* *mp* *p* *mf*

Eb CL *mf* *mf* *mf* *mf* *p* *mp* *p* *mf*

Bb CL *mf* *mf* *mf* *mf* *p* *mp* *p* *mf*

CEL *mf* *mf* *mf* *mf* *p* *mp* *p* *mf*

PRC 1 *p* *mp* *p* *mf*

36 37 38 39 40 41

5-10" WWS: rit. ↔ accel. tremolando, ad libitum and independently

continuously roll chord, pitch order and rit. ↔ accel. ad libitum

w/ medium-gauge chains gently, slowly, continuously

poco rit. - - - - - **I** *A tempo*

PC *mf* *mf* *p* *mp* *p* *mf* *mf* *mf*

FL *mf* *mf* *p* *mp* *p* *mf* *mf* *mf*

OB *mf* *mf* *p* *mp* *p* *mf* *mf* *mf*

Eb CL *mf* *mf* *p* *mp* *p* *mf* *mf* *mf*

Bb CL *mf* *mf* *p* *mp* *p* *mf* *mf* *mf*

CEL *mf* *mf* *p* *mp* *p* *mf* *mf* *mf*

PRC 1 *p* *mp* *p* *mf*

42 43 44 45 46 47

5-10" WWS: rit. ↔ accel. tremolando, ad libitum and independently

continuously roll chord, pitch order and rit. ↔ accel. ad libitum

w/ medium-gauge chains gently, slowly, continuously

poco rit. - - - - - **J** *A tempo*

PC *mf* *mf* *p* *mp* *p* *mf* *mf* *mf*

FL *mf* *mf* *p* *mp* *p* *mf* *mf* *mf*

OB *mf* *mf* *p* *mp* *p* *mf* *mf* *mf*

Eb CL *mf* *mf* *p* *mp* *p* *mf* *mf* *mf*

Bb CL *mf* *mf* *p* *mp* *p* *mf* *mf* *mf*

CEL *mf* *mf* *p* *mp* *p* *mf* *mf* *mf*

PRC 1 *p* *mp* *p* *mf*

48 49 50 51 52 53

5-10" WWS: rit. ↔ accel. tremolando, ad libitum and independently

continuously roll chord, pitch order and rit. ↔ accel. ad libitum

w/ medium-gauge chains gently, slowly, continuously

poco rit. - - - - - 5-10" K *A tempo*

WWs: *rit. ↔ accel. tremolando, ad libitum and independently*

PC *mf* *p* *mp* *p* *mf* *mf* *mf*

FL *mf* *p* *mp* *p* *mf* *mf* *mf*

OB *mf* *p* *mp* *p* *mf* *mf* *mf*

Eb CL *mf* *p* *mp* *p* *mf* *mf* *mf*

Bb CL *mf* *p* *mp* *p* *mf* *mf* *mf*

CEL *mf* *p* *mp* *p* *mf* *mf* *mf*

PRC 1 *p* *mp* *p* *mf*

gently, slowly, continuously

continuously roll chord, pitch order and rit. ↔ accel. ad libitum

5 4 7 5 4 4 3

54 55 56 57 58

poco rit. - - - - - 5-10"

PC *mf* *mf* *mf* *mf* *p* *mp* *p*

FL *mf* *mf* *mf* *mf* *p* *mp* *p*

OB *mf* *mf* *mf* *mf* *p* *mp* *p*

Eb CL *mf* *mf* *mf* *mf* *p* *mp* *p*

Bb CL *mf* *mf* *mf* *mf* *p* *mp* *p*

CEL *mf* *mf* *mf* *mf* *p* *mp* *p*

PRC 1 *p* *mp* *p*

gently, slowly, continuously

continuously roll chord, pitch order and rit. ↔ accel. ad libitum

3 5 7 5 3

59 60 61 62 63

- The conductor may begin at any rehearsal letter A-K; return to the top whenever reaching the end.
- The presentation of this module in performance should include three or four sections delineated by double bars and marked with rehearsal letters. Additionally, fragments of this module —e.g., individual measures or shorter iterations of sections—may be interjected at any time during a performance of this work at the discretion of the conductor(s).

Chain of Circumstances

modular work for symphonic winds

Module 5 (Group C)

Joseph Klein
2020/23

Nervous, brittle

1'' 5''-25''

PICCOLO *mf* 12 *ff*

FLUTE *mf* 11 *ff*

OBOE *mf* 10 *ff*

CLARINET in Eb *mf* 11 *ff*

CLARINET in Bb *ff*

CELESTA *mf* *ff*

PERCUSSION

BELL TREE *mp* w/hard plastic

CROTALES *f*

XYLOPHONE *ff*

- This module may be played no fewer than three and no more than five times in the course of the performance.
- The duration of the mobiles must be different with each iteration, with at least one iteration being on the shorter side (e.g., 5-7'') and at least one being on the longer side (e.g., 20-25'').
- The prefatory runs in measure 1 are optional in subsequent iterations of this module, though these must always be included the first time this module is presented. In iterations that do not include the prefatory runs, players may begin anywhere within the mobile.
- All parts in the mobile should proceed independently, with erratic and uneven rhythms throughout. Performers should avoid any sense of alignment between one another.

Chain of Circumstances

modular work for symphonic winds

Transposed score

Module 6 (Group D)

Joseph Klein
2020/23

A Flowing ♩ = 72± (*molto rubato sempre*)

FLUTE
OBOE
CLARINET in Eb
CLARINET in Bb
BASS CLARINET in Bb
BASSOON
CONTRABASSOON
SOPRANO SAXOPHONE
ALTO SAXOPHONE
TENOR SAXOPHONE
BARITONE SAXOPHONE
HORN 1 in F
HORN 2 in F
EUPHONIUM
TUBA
CONTRABASS
PERCUSSION 1
PERCUSSION 2

MARIMBA w/med. yarn
4 CYMBALS w/med. yarn
3 TAM TAMS

1 2 3 4 5

This musical score is for a woodwind and string ensemble. It features parts for Flute (FL), Oboe (OB), Eb Clarinet (Eb CL), Bb Clarinet (Bb CL), Bass Clarinet (BS CL), Bassoon (BN), Contrabassoon (CBN), Saxophones (S SX, A SX, T SX, B SX), Horns (HN 1, HN 2), Euphonium (EUPH), Trombone (TB), Contrabass (CB), Percussion 1 (PRC 1), and Percussion 2 (PRC 2). The score is divided into measures 6 through 11. Measure 6 includes a 4-measure rest for the Flute. Measures 7, 8, 9, and 10 feature complex rhythmic patterns with rests for various instruments, indicated by large numbers (3, 5, 5, 5) and symbols like 'Ø'. Measure 11 concludes with a 2-measure rest for the Eb Clarinet and Contrabass. The score includes dynamic markings such as *f*, *mp*, *mf*, *p*, *pp*, *ad lib.*, and *poco*. Performance instructions include slurs, accents, and breath marks. The key signature has one sharp (F#), and the time signature is 4/4.

This musical score is for a woodwind and string ensemble. It features parts for Flute (FL), Oboe (OB), Eb Clarinet (Eb CL), Bb Clarinet (Bb CL), Bassoon (BS CL), Bassoon (BN), Contrabassoon (CBN), Saxophone (S SX), Alto Saxophone (A SX), Tenor Saxophone (T SX), Bass Saxophone (B SX), Horn 1 (HN 1), Horn 2 (HN 2), Euphonium (EUPH), Trombone (TB), Contrabass (CB), Percussion 1 (PRC 1), and Percussion 2 (PRC 2). The score is divided into measures 12 through 17. Key features include:

- Tempo and Meter:** The piece starts in 4/4 time. There are several meter changes: 2/4 at measures 12 and 15, 3/4 at measures 13 and 16, and 4/4 at measure 14. There are also sections marked with a circled Ø, indicating a change in meter or a specific performance instruction.
- Performance Markings:** The score includes various dynamics such as *mp* (mezzo-piano), *p* (piano), *f* (forte), *mf* (mezzo-forte), and *pp* (pianissimo). It also features performance directions like *sim.* (sustained), *poco* (a little), and *ad lib.* (ad libitum).
- Rehearsal Marks:** Measures 12, 13, 14, 15, 16, and 17 are marked with boxed numbers at the bottom of the page.
- Instrumentation:** The woodwind section includes Flute, Oboe, Eb Clarinet, Bb Clarinet, Bassoon, and Contrabassoon. The string section includes Saxophone, Alto Saxophone, Tenor Saxophone, and Bass Saxophone. The brass section includes Horn 1, Horn 2, Euphonium, and Trombone. The percussion section includes Contrabass, Percussion 1, and Percussion 2.

B Flowing ♩ = 72± (*molto rubato sempre*)

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- FL (Flute):** Melodic line with dynamics *mp*, *f*, *mp*. Includes a 4-measure rest.
- OB (Oboe):** Melodic line with dynamics *mp*, *mf*, *p*.
- Eb CL (E-flat Clarinet):** Melodic line with dynamics *mp*, *f*, *mp*. Includes 3/4 and 5/8 time signatures and rests.
- Bb CL (B-flat Clarinet):** Melodic line with dynamics *mp*, *f*.
- BS CL (Bass Clarinet):** Melodic line with dynamics *f*, *mp*, *f*, *p*.
- BN (Bassoon):** Melodic line with dynamics *f*, *mp*, *pp*, *mp*, *f*, *mp*.
- CBN (Contrabassoon):** Melodic line with dynamics *mf*, *p*, *mf*, *p*.
- SSX (Soprano Saxophone):** Melodic line with dynamics *mf*, *p*, *mf*, *pp*. Includes *poco* and *ad lib.* markings.
- ASX (Alto Saxophone):** Melodic line with dynamics *mf*, *p*, *mf*, *pp*. Includes *sim.*, *poco*, and *ad lib.* markings.
- TSX (Tenor Saxophone):** Melodic line with dynamics *mf*, *pp*, *mf*, *pp*. Includes *sim.*, *poco*, and *ad lib.* markings.
- BSX (Baritone Saxophone):** Melodic line with dynamics *mf*, *p*, *mf*, *mf*. Includes *poco* and *ad lib.* markings.
- HN 1 (Horn 1):** Melodic line with dynamics *mf*, *p*, *mp*, *mf*.
- HN 2 (Horn 2):** Melodic line with dynamics *mf*, *p*, *mf*, *p*.
- EUPH (Euphonium):** Melodic line with dynamics *mf*, *p*, *mf*, *p*.
- TB (Trombone):** Melodic line with dynamics *mf*, *p*.
- CB (Cello):** Bass line with dynamics *mf*, *p*, *mf*. Includes 3/4 and 5/8 time signatures and rests.
- PRC 1 (Percussion 1):** Bass line with dynamics *f*, *pp*, *f*, *pp*.
- PRC 2 (Percussion 2):** Bass line with dynamics *mf*, *pp*, *mf*, *pp*.

The score is divided into six measures, numbered 1 through 6 at the bottom. Measure 1 contains the first system, measure 2 the second, measure 3 the third, measure 4 the fourth, measure 5 the fifth, and measure 6 the sixth. A 4-measure rest is indicated above the Flute staff in measure 4. Dynamic markings and performance instructions like *molto rubato sempre*, *poco*, *ad lib.*, and *sim.* are used throughout. Time signatures of 3/4 and 5/8 are used for the Clarinet and Cello parts.

This page contains a musical score for a woodwind and percussion ensemble. The score is divided into five systems, each containing multiple staves for different instruments. The instruments listed on the left are: FL (Flute), OB (Oboe), Eb CL (E-flat Clarinet), Bb CL (B-flat Clarinet), BS CL (Bass Clarinet), BN (Bassoon), CBN (Contrabassoon), SSX (Soprano Saxophone), ASX (Alto Saxophone), TSX (Tenor Saxophone), BSX (Baritone Saxophone), HN 1 (Horn 1), HN 2 (Horn 2), EUPH (Euphonium), TB (Tuba), CB (Cymbal), PRC 1 (Percussion 1), and PRC 2 (Percussion 2). The score is organized into measures, with measure numbers 7, 8, 9, 10, and 11 indicated at the bottom. Dynamic markings such as *f*, *mp*, *mf*, *p*, *ad lib.*, and *poco* are used throughout. Performance instructions like *sim.* (sustained) and *4" +* are also present. Time signatures of 7/8 and 2/4 are used, with some measures marked with a large 'Ø' symbol. The score is written in a key signature of one sharp (F#).

Musical score for Chain of Circumstances — Module 6 (Group D). The score is arranged in a standard orchestral layout with parts for Flute (FL), Oboe (OB), Eb Clarinet (Eb CL), Bb Clarinet (Bb CL), Bassoon (BS CL), Bassoon (BN), Contrabassoon (CBN), Saxophone (S SX), Alto Saxophone (A SX), Tenor Saxophone (T SX), Bass Saxophone (B SX), Horn 1 (HN 1), Horn 2 (HN 2), Euphonium (EUPH), Trombone (TB), Contrabass (CB), Percussion 1 (PRC 1), and Percussion 2 (PRC 2). The score is divided into four measures, numbered 12, 13, 14, and 15. Measure 12 is marked with a 2/4 time signature and a 4''+ duration. Measure 13 is marked with a 7/8 time signature and a 7'' duration. Measure 14 is marked with a 5/8 time signature and a 5'' duration. Measure 15 is marked with a 4''+ duration. The score includes various dynamics such as *f*, *mp*, *p*, *mf*, *pp*, *ad lib.*, *poco*, and *sim.*. There are also performance markings like *4''+* and *7''* above the staves. The score is written in a key signature of two flats (Bb and Eb).

12

13

14

15

16

Chain of Circumstances

modular work for symphonic winds

Transposed score

Module 7 (Group E)

Joseph Klein
2020/23

A Suspended $\text{♩} = 180$ ($\text{♩} = 90$; $\text{♩} = 60$)

GLCKENSPIEL
VIBRAPHONE
CHIMES

1 2 3 4 5 6 7 8

B Suspended $\text{♩} = 180$ ($\text{♩} = 90$; $\text{♩} = 60$)

GLK
VIB
CHM

1 2 3 4 5 6 7 8

C Suspended $\text{♩} = 180$ ($\text{♩} = 90$; $\text{♩} = 60$)

GLK
VIB
CHM

1 2 3 4 5 6 7 8

Chain of Circumstances

modular work for symphonic winds

Transposed score

Module 8 (Group F)

Joseph Klein
2020/23

A1 2-3"

WOODWINDS*
f
* Oboes, Eb/Bb Clarinets,
S/A Saxophones; 3-5, *ad lib.*

CONTRABASS
1
2
sfz

HARP
sfz

PERCUSSION
1 RATCHET
ff
2 VIBRASLAP
sfz
3 SLAPSTICK
ff
RAIN STICK
p
4 RAIN STICK
p

A2 4-5" (stagger releases)

CONTRA-ALTO CLARINET
mf *pp*

CONTRABASSOON
mf *pp*

TUBA
mf *pp*

CONTRABASS
1
2
mf \pm s.p. \leftrightarrow s.t. \leftrightarrow o.p. *ad lib. sempre*

HARP
fz

PERCUSSION
1 TAM TAM
mf
2 BASS DRUM
mp \pm (*ad lib.*)

C1

HARP or CELESTA*
f
(* celesta: sounding pitch)

C2

HARP or CELESTA*
f
(* celesta: sounding pitch)

C3

HARP or CELESTA*
f
(* celesta: sounding pitch)

A3 4-5" (stagger releases)

WOODWINDS* *mf* *pp*
* B/CA Clarinets, T/B Saxophones, Bassoons; 3-5, *ad lib.*

HARP *sfz*

TIMPANI CYMBALS (on Timp II & III) alternate *ad libitum*
mp ± (ad lib.)

PERCUSSION BASS DRUM w/superball mallets
mp ± (ad lib.)

B1 4-5"

CONTRA-ALTO CLARINET *mf* *pp*

CONTRABASSOON *mf* *pp*

TUBA *mf* *pp*

CONTRABASS 1 *f* *pizz.*

CONTRABASS 2 *f* *pizz.*

HARP *f*

PERCUSSION TAM TAM *mf*

B2 3-4"

WOODWINDS* *mf* *pp*
* Double reeds: Oboes, English Horn, Bassoons.

HARP *sfz*

PERCUSSION TAM TAM w/bow *pp* *f*

B3 3-4"

WOODWINDS* *mf* *pp*
* Oboes, Eb/Bb Clarinets, S/A Saxophones; 3-5, *ad lib.*

HARP *sfz*

PERCUSSION CYMBAL w/bow *pp* *f*

B4 3-4" (stagger releases)

WOODWINDS* *mf* *pp*
* B/CA Clarinets, T/B Saxophones, Bassoons; 3-5, *ad lib.*

HARP *sfz*

PERCUSSION 1 TAM-TAM w/metal rod *f*

PERCUSSION 2 SHAKER *sfz* *n*

B5 3-4" (stagger releases)

WOODWINDS* *mf* *pp*
* Single reeds: Clarinets, Saxophones; 3-5, *ad lib.*

HARP *sfz*

PERCUSSION 1 TAM-TAM w/metal rod *f*

PERCUSSION 2 SHAKER *sfz* *n*

D1 muted, w/wood

TIMPANI *mf* *p* *fz*
secco

D2 muted, w/wood

TIMPANI *mf* *p* *fz*
secco

D3 ROTO TOM (muted) w/wood

PERCUSSION *mf* *p* *fz*
secco

D4 (mouthpiece pops)

LOW BRASS * Trombones, Euphoniums, Tubas; 5-8, *ad lib.* Random attacks, as an echo of the percussion, rapidly dissipating.

PERCUSSION LOG DRUM w/hard rubber *f* *p*

D5 (tongue rams)

FLUTES (mouthpiece pops)

HORNS (mouthpiece pops)

PERCUSSION WOODBLOCK w/hard rubber *f* *p*

D6 (mouthpiece pops)

TRUMPETS & HORNS* 5-8 performers total, *ad lib.* Random attacks, as an echo of the percussion, rapidly dissipating.

PERCUSSION CLAVES *f* *p*