

Quartet Highlights

*1. Fanfare and Toccata / 2. Lied
3. Chi-ku-ti-ku-ta-ku-ti-ku / 4. Final*

4 Clarinets

Jean-François Michel

EMR 40753

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Quartet Highlights

I. Fanfare and Toccata

Jean-François Michel

Maestoso ♩ = ca. 96

1. B♭ Clarinet

2. B♭ Clarinet

3. B♭ Clarinet

4. B♭ Clarinet

12

1.

2.

3.

4.

A

20

1.

2.

3.

4.

25

1.

2.

3.

4.

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B

32

1. *f* *mf* *f* *f* *mf* *f*

2. *f* *mf* *f* *f* *mf* *f*

3. *f* *mf* *f* *f* *mf* *f*

4. *f* *mf* *f* *f* *mf* *f*

C

41

1. *p cresc.* *f*

2. *p cresc.* *f*

3. *p cresc.* *f*

4. *p cresc.* *f*

51

1. *f*

2. *f*

3. *f*

4. *f*

D

57

// Prestissimo ♩. = ca. 68

1. *f staccato*

2. *f staccato*

3. *f staccato*

4. *f staccato*

65

1. *f staccato*

2. *f staccato*

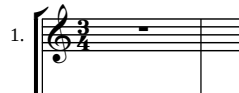
3. *f staccato*

4. *f staccato*

II. Lied

7

Andante con rubato ♩ = ca. 68

1. 

2. 

3. 

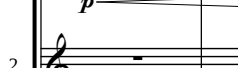
4. 

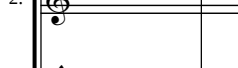
A

12

Più mosso ♩ = ca. 76

1. 

2. 

3. 

4. 

B

24

Più mosso

1. 

2. 

3. 

4. 

34

poco animando

p

1. 

2. 

3. 

4. 

III. Chi-ku-ti-ku-ta-ku-ti-ku

1 **Presto** ♩ = ca. 184 Metallgeräusch

1. *pp*

2. *p*

3. *pp*

4. *pp*

10 **A**

1. *p*

2. *secco*

3. *secco*

4. *secco*

19 **B**

1. *f* *pp*

2. *p* *cresc.*

3. *cresc. molto*

4. *cresc. molto*

28 **C**

1. *p* *cresc.*

2. *f*

3. *f*

4. *f*

gesprochen

chi ku ti ku ta ku ti ku chi ku ti ku ta ku ti ku

gesprochen

chi ku ti ku ta ku ti ku chi ku ti ku ta ku ti ku *pp*

gesprochen

chi ku ti ku ta ku ti ku chi ku ti ku ta ku ti ku *pp*

gesprochen

chi ku ti ku ta ku ti ku chi ku ti ku ta ku ti ku

37

1. *p* *cresc.*

2. *cresc.*

3. *cresc.*

4. *p* *cresc.*

E

46

1. *sfz* *f*

2. *sfz* *f*

3. *sfz* *f*

4. *sfz* *f*

55

1. *p* *ff* *p* *ff*

2. *p* *ff* *p* *ff*

3. *p* *ff* *p* *ff*

4. *p* *ff* *p* *ff*

63

1. *gesprochen*
hops la tchin ka bun ka hops la tchin ka bun ka hops la tchin ka bun ka hops la tchin ka bun ka

2. *gesprochen*
hops la tchin ka bun ka hops la tchin ka bun ka hops la tchin ka bun ka

3. *gesprochen*
hops la tchin ka bun ka hops la tchin ka bun ka

4. *gesprochen*
hops la tchin ka

F

72

1. *ff*

2. *ff*

3. *ff*

4. *ff*

IV. Final

1 Prestissimo ♩ = ca. 80

Measures 1-8 of the musical score. The score is for four staves (1-4). Measures 1-2 are rests for all staves. Measures 3-4 show the first two staves (1-2) with a melody starting on a half note, marked *mf*, then *dim.*, then *f*, and finally *dim.*. The last two staves (3-4) have a continuous eighth-note accompaniment, marked *p* and *cresc.*, then *mf* and *cresc.*.

9

Measures 9-16 of the musical score. All four staves (1-4) have a continuous eighth-note accompaniment, marked *f*.

A

17

Measures 17-24 of the musical score. Measures 17-18 show the first two staves (1-2) with a melody starting on a half note, marked *p*, *f*, *sfz*, *sim*, *ff*, *pp*, *sfz*, *sf*, *sim*, and *p cresc.*. The last two staves (3-4) have a continuous eighth-note accompaniment, marked *p*, *f*, *sfz*, *sim*, *ff*, *pp*, *sfz*, *sf*, *sim*, and *p cresc.*. Measures 19-20 show the first two staves (1-2) with a melody starting on a half note, marked *p*, *f*, *sfz*, *sim*, *ff*, *pp*, *sfz*, *sf*, *sim*, and *p cresc.*. The last two staves (3-4) have a continuous eighth-note accompaniment, marked *p*, *f*, *sfz*, *sim*, *ff*, *pp*, *sfz*, *sf*, *sim*, and *p cresc.*. Measures 21-22 show the first two staves (1-2) with a melody starting on a half note, marked *p*, *f*, *sfz*, *sim*, *ff*, *pp*, *sfz*, *sf*, *sim*, and *p cresc.*. The last two staves (3-4) have a continuous eighth-note accompaniment, marked *p*, *f*, *sfz*, *sim*, *ff*, *pp*, *sfz*, *sf*, *sim*, and *p cresc.*. Measures 23-24 show the first two staves (1-2) with a melody starting on a half note, marked *p*, *f*, *sfz*, *sim*, *ff*, *pp*, *sfz*, *sf*, *sim*, and *p cresc.*. The last two staves (3-4) have a continuous eighth-note accompaniment, marked *p*, *f*, *sfz*, *sim*, *ff*, *pp*, *sfz*, *sf*, *sim*, and *p cresc.*.

B

25

Measures 25-32 of the musical score. Measures 25-26 show the first two staves (1-2) with a melody starting on a half note, marked *ff*, then *f*. The last two staves (3-4) have a continuous eighth-note accompaniment, marked *ff*, then *f*. Measures 27-28 show the first two staves (1-2) with a melody starting on a half note, marked *ff*, then *f*. The last two staves (3-4) have a continuous eighth-note accompaniment, marked *ff*, then *f*. Measures 29-30 show the first two staves (1-2) with a melody starting on a half note, marked *ff*, then *f*. The last two staves (3-4) have a continuous eighth-note accompaniment, marked *ff*, then *f*. Measures 31-32 show the first two staves (1-2) with a melody starting on a half note, marked *ff*, then *f*. The last two staves (3-4) have a continuous eighth-note accompaniment, marked *ff*, then *f*.

34

C

41

49

D

57

G.P.

E

67

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