

General Notes

The instrumentation is as follows: flute (alt. alto flute, piccolo), bass clarinet (alt. B^b clarinet), horn, soprano, baritone, violin, viola, 'cello, and contrabass.

Concert dress should be simple and very casual for all involved except for the conductor. The conductor should be dressed as formally as possible.

If a note has no stem (●), its duration is to be determined by the player.

An accidental (# b) applies only to the note which it immediately precedes.

A diagonal line over a note (♩) or group of notes (♩♩) indicates that the note(s) should be played as fast as possible.

All glissandi should be smooth and continuous (i.e., "portamento") and should in each case occur evenly over the full duration marked (for example, if *gliss* ♩ is marked, the glissando should last a full quarter note, and the pitch at the bottom of the glissando should be held for an eighth note.)

More Specific Notes

The time scale indicated in sections A-H is approximate, and should serve primarily as a point of reference, not the law.

In sections G and H, the accelerandos in the violin and viola parts should begin each time at the tempo of approximately 4 notes/second.

At the end of section H, the ^{written}/rhythms in the bass clarinet and horn parts should serve as a general guide, but need not be followed closely.

Notes to the Conductor

The conductor's role in "Big Mac" may be seen as that of an overseer who cues in instruments and tries as the piece progresses to create "order" out of chaos or "sanity" out of insanity, but who ultimately fails.

Where there are no bar lines for a particular instrument, it should proceed independantly of other instruments and should not be conducted.

In the first part of the piece (sections A-H), the conductor needs only to cue in each instrument as necessary. Once each instrument is cued in, the conductor should not intervene. The horn entrance (D) is determined by the 'cello part (see dotted line). The bass clarinet entrance is determined by the horn part. The

viola entrance (F) is determined by the bass clarinet part. The contrabass entrance (G) is also determined by the bass clarinet part.

In section N, the short instrumental outbursts should be cued by the conductor at irregular rhythmic intervals (i.e., anywhere in the measures they occur, not just on the beat).

In sections V-Y (pp. 28-32), only the instrumental parts should be conducted, the voice parts should not.

In sections EE-GG, the players one by one stop following the conductor where marked, so that by one measure before FF, only the 'cello, horn, and piccolo are with the conductor's baton, and by two measures after GG, only the 'cello remains with the conductor. The conductor in this section should not conduct just the instruments still following him at any particular moment, but should continue to conduct as if everyone were with him until the end of the piece.

Big Mac

J. Randolph Hostetter

A

FLUTE

alt. ALTO FLUTE in G, PICCOLO

B^b BASS CLARINET

alt. CLARINET in B^b

HORN in F

SOPRANO

BARITONE

VIOLIN

VIOLA

VIOLONCELLO

CONTRABASS

Freely, without too much intensity

(0'17")

ppp (slow breath in) (slow breath out) pp (two gasping breaths - stirring in sleep) (exhale) a bit faster, deeper breaths

(0'45")

Vc.

exploring → (sul G) (hesitantly) (move through quickly)

B

(1'00")

$\text{♩} = c. 104$
(Rhythm is approximate)

(1'07")

Vc.

(with more confidence & happiness) end gliss. gliss. ad. lib. on 6 string (c. 5") (enthusiastically) gl. (sim) Humming a cheerful tune without a care in the world.

(1'08")

(1'25")

Vln.

(on cue) (As softly and for as long as possible on one bow) (rest until next cue)

Vc.

gliss. p

(1'45")

Vln.

ppp (one full bow) ppp(echo) ppp(echo)

Vc.

Demonstrating something amusing. matter-of-factly Performing a magic trick. III. A bit slower, listening.

C

Phrasing as indicated, but vary rhythm and tempo freely (mean tempo approx. 4 notes/second)*

(1'57")

Vln.

pp sul 6

Vc.

pp $\text{♩} = 66-69$

Should have an effortless, arbitrary, quasi-improvisational quality.

M.M. COLE

DATE _____

PAGE

2

*A guideline for rhythmic improvisation, here, might be the systematic or non-systematic alternation of straight and dotted rhythms

Vln. (2'09")

Vc. (III)

Vln. (non-harm.) (2'23")

Vc. (IV)

Hrn. (2'30") D (2'38")

When horn enters, ignore all harmonics and play black notes as written.

(on cue) *pp* (Hold for approx. 15")

Vln. *J. = c. 58*

Vc. *pp legato*

45

Slow ($\text{♩} = c. 69$) (2'55")

Hrn.

Vln.

Vc. A Bit Faster, Espressivo e Rubato ($\text{♩} = c. 54$)

p 5 5 rit. *pp* *ff* (sudden, decisive, angry interruption) A Tempo

E (2'57") $\text{♩} = c. 46$ (3'07")

B. Cl. (on cue) *p*

Hrn.

Vln. A Tempo $\text{♩} = c. 104$ gliss. rit. *p* *pp* 3 $\text{♩} = c. 60$

Vc. A Tempo *pp* rit. *ff* gliss. *p* cresc. *ff* *mp* Cantabile ($\text{♩} = c. 56$)

(3'26")

F (3'15")

B.C.I.

Hrn.

Vln.

Vla.

Vc.

d=56-58

mp

(on cue)

p

b

(3'40")

G (3'37")

Pick up tempo slightly (*d=c. 56*)

B.C.I.

Hrn.

Vln.

Vla.

Vc.

Cb.

(sim.)

p

mf

pp

Free rhythm (mean tempo 4 notes/sec.)

(d=c. 69)

glissando

mf

pizz.

arco With Gusto (d=c. 92)

trem. gliss.

f

(on cue)

p

glissando

B.C.I. *(sim.)*

Hrn. *(sounds 5th lower)*

Vln. *mp* *p*

Vla. *p*

Vc. *gliss.*

Cb. *trem. gliss.*

Vary rhythm and tempo freely (Mean tempo 4 notes/second)

♩ = ♩

♩ = 72-76

(As before)

B.C.I. *p*

Hrn.

Vln. *mf* *p poco accel. (begin at c. 4 notes/sec.)* *mf* *(♩ = 72-76)* *p accel. (As before) (sim.)*

Vla. *mf* *p poco accel. (begin at c. 4 notes/sec.)*

Vc. *gliss.* *Pick it up (♩ = 88 → 112)* *gliss.*

Cb.

♩ = 72-76 Sempre tranquillo! (4'04'')

B.Cl.

dim. - - - - - ppp

Hrn.

3 dim. - - - - - 5

Vln.

8 - - - - - mf (c. 4 notes/sec.) p dim - - - - -

Vla.

8 - - - - - mf p molto accel. - - - - -

Vc.

3 5 dim 3 3 3

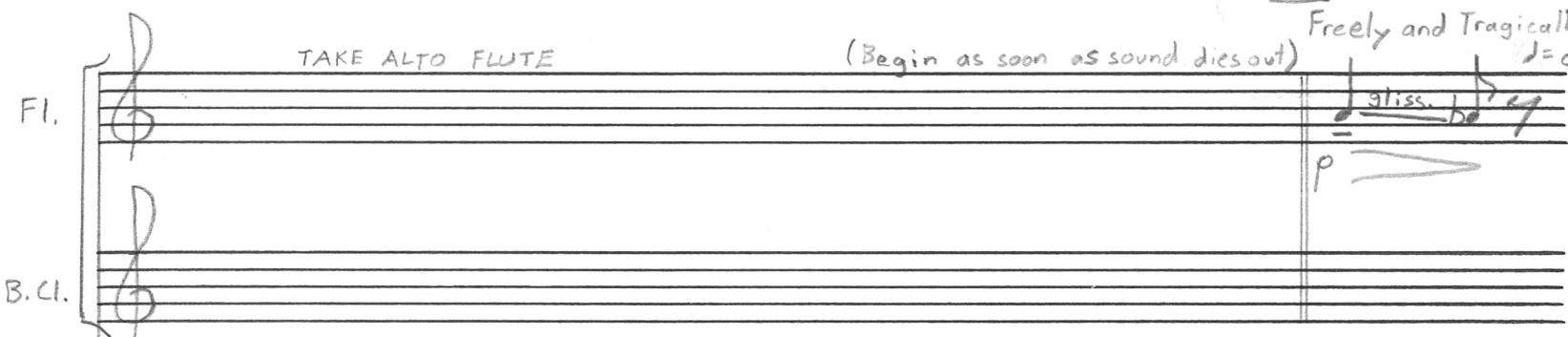
Cb.

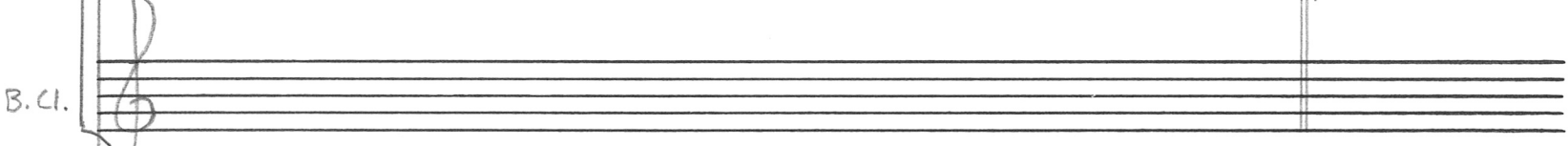
mf

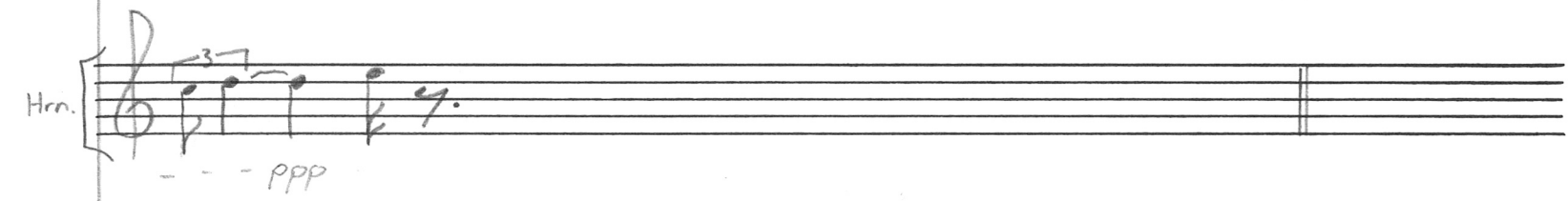
TAKE ALTO FLUTE

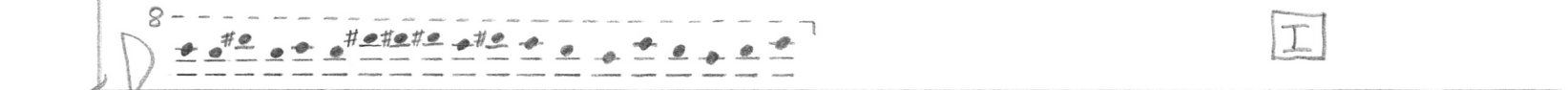
(Begin as soon as sound dies out)

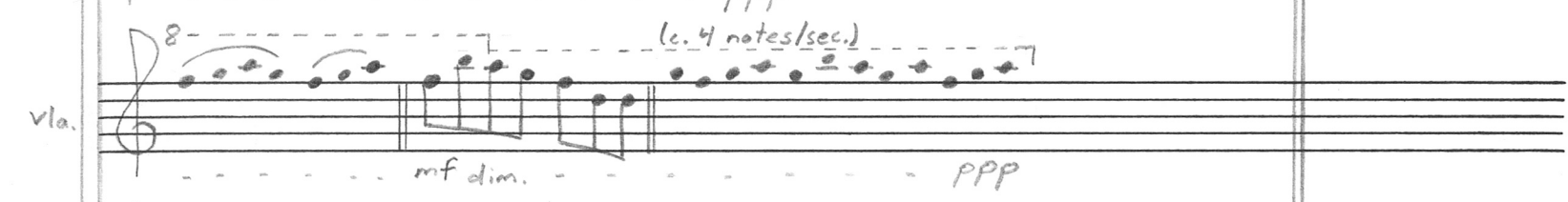
Freely and Tragically $\text{♩} = c. 52-54$

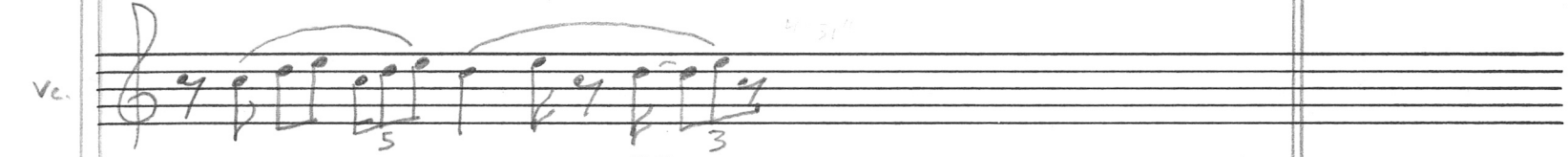
Fl. 

B.C. 

Hrn. 

Vln. 

Vla. 

Vc. 

Cb. 

Alto Fl.

Alto Fl.

Alto Fl.

Alto Fl.

Alto Fl.

Sop.

Bari.

(loco)

♦ As long as possible in one breath

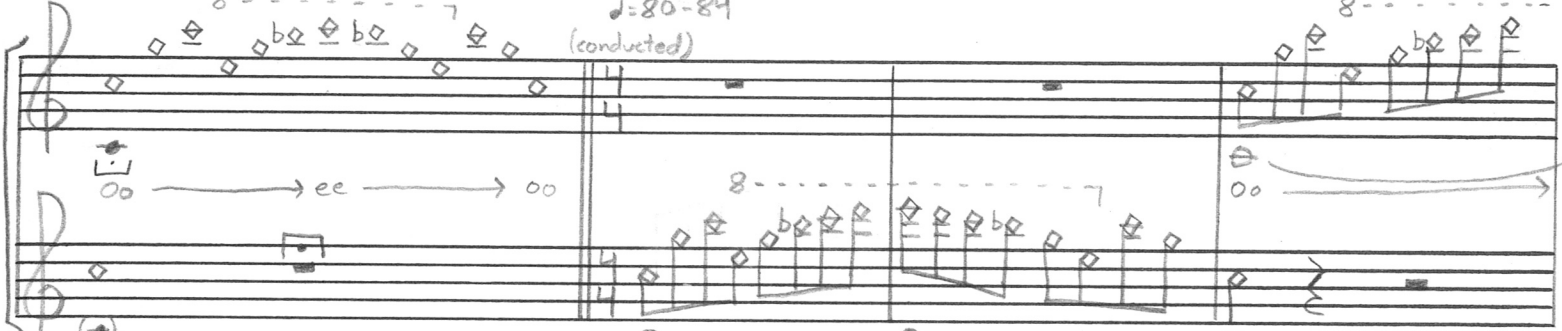

Oo -> ee -> (oo)

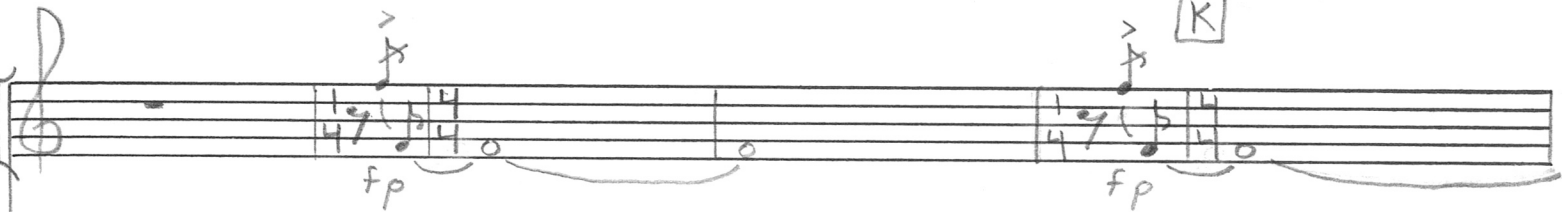
* A slow chromatic scale (with flutter tongue) may be substituted for part or all of the glissando if necessary.

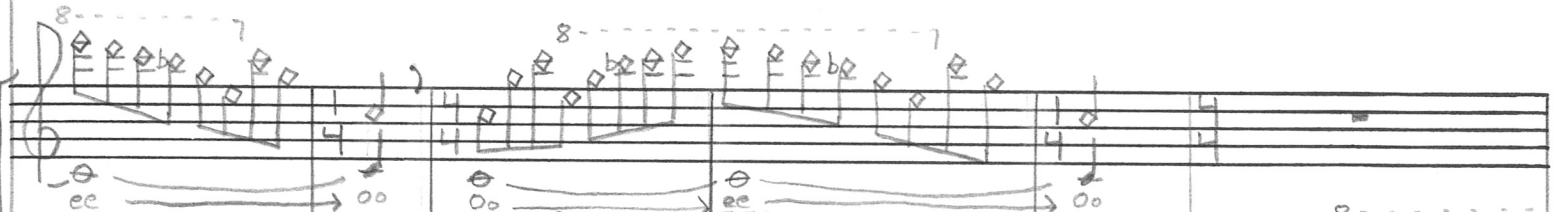
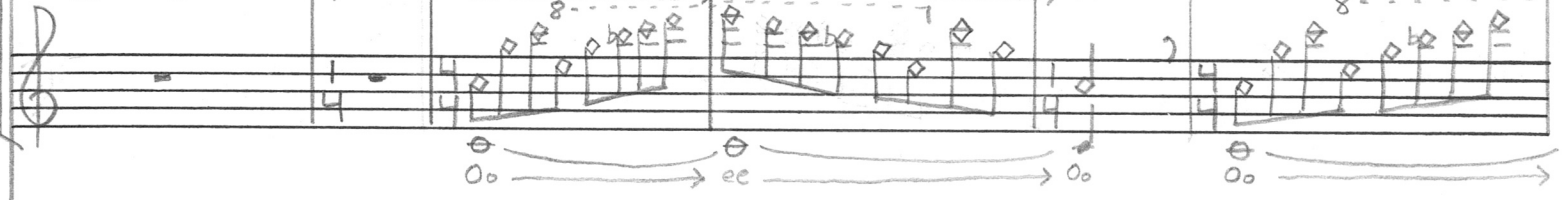
M.M. COLE ** Here, overtones should be produced by slowly moving the tongue between the back of the mouth ("Oo") and the front ("ee"). The dynamic level should be such that the PAGE 10

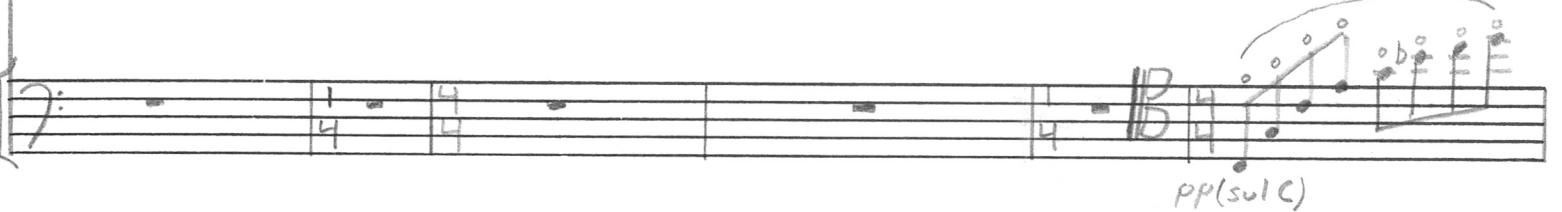
begin just before bar line stops and sing note as long as possible in one breath.

8- - - - - 7
♩ = 80-84
(conducted)

Sop. 
Bari. 

Alto Fl. 

Sop. 
Bari. 

Vc. 

(like harmonics)

TAKE C FLUTE

Alto Fl.

Musical notation for Alto Flute. Measures 1-4. The first measure has a whole rest. The second measure has a quarter note G4. The third and fourth measures contain eighth-note patterns. Dynamics include *pp*. There are asterisks above some notes in measures 3 and 4.

Sop.

Musical notation for Soprano. Measures 1-4. Features eighth-note patterns with diamond-shaped articulation marks above the notes.

Bari.

Musical notation for Baritone. Measures 1-4. Features eighth-note patterns with diamond-shaped articulation marks above the notes and circles with arrows below, indicating glissandi or breath control.

Vla.

Musical notation for Viola. Measures 1-4. Features eighth-note patterns with articulation marks. Dynamics include *pp* and a note marked *(sw/c)*.

Vcl.

Musical notation for Violin. Measures 1-4. Features eighth-note patterns with articulation marks.

*slightly below B^b

Fl. Musical notation for Flute part, measures 1-4. Includes a circled 'L' above the staff.

Sop. Musical notation for Soprano part, measures 1-4. Includes fingerings and slurs.

Bari. Musical notation for Baritone part, measures 1-4. Includes fingerings and slurs.

Vln. Musical notation for Violin part, measures 1-4. Includes fingerings and slurs.

Vla. Musical notation for Viola part, measures 1-4. Includes fingerings and slurs.

Vc. Musical notation for Violoncello part, measures 1-4. Includes fingerings and slurs.

Cb. Musical notation for Contrabass part, measures 1-4. Includes "loco" and "(sul D)" markings.

Fl.

Sop.

Bari.

Vln.

Vla.

Vc.

Cb.

loto

(sim.)

Wow

Wow

Wow

Wow

*Here, and in the 12 measures following, overtone glissandos should be executed up to the sixth partial and back down, lasting the lengths of the notes indicated, while, as far as possible, the syllable "wow" is sung.

Fl.

B. Cl.

Horn.

Sop.

Bari.

Vln.

Vla.

Vc.

Cb.

loco