

James T. Worlton

**INTERLACING STRANDS**

Rhapsody for Clarinet  
and String Orchestra

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*Program note*

*Interlacing Strands* interweaves rich, unmetered rhythmic textures with more traditionally metered music. The title of the work reflects this relationship, as well as the interplay between the soloist and the orchestra, and the alternating serious and playful moods of the music. Harmonically, the work is neither atonal nor tonal, but somewhere in between. The work was written between November 2004 and January 2005, and revised in 2007.

James T. Worlton

*Duration*

c. 11:00

*Instrumentation*

Clarinet solo

Strings (at least the number shown)

Violin I (5 stands)

Violin II (4 stands)

Viola (3 stands)

Cello (3 stands)

Bass (2 stands)

*Performance notes*

***n*** indicates an imperceptive attack or release ("*niente*").

Fermatas in the unmetered sections indicate that players should wait for the conductor's signal before moving on.

Accidentals in the unmetered sections apply throughout a beamed group.

In metered sections, accidentals apply throughout the measure, in the indicated register only.

White arrows in the unmetered sections indicate a global ensemble cue; black arrows indicate a section-specific cue for one or more instrumental sections. Black arrows are accompanied by a list of sections affected (in the score only).

*Strings only:*

In the unmetered sections, each string player should play individually, as if a soloist, and should not attempt to coordinate with others in the section, or in the rest of the string ensemble. The goal is to create a rich, complex texture in the easiest way possible.

Solid extension lines in the unmetered areas indicate that a player should break *immediately* on the conductor's cue and move to the next section. Dashed extension lines indicate that a player should finish playing to the repeat sign of the current section at the conductor's cue and *then* move on. (Exceptions to the dashed line rule are explained in the score.)

# INTERLACING STRANDS

Rhapsody for Clarinet and String Orchestra

James T. Worlton

B $\flat$  Clarinet solo

c. 4  $\text{\textcircled{♩}}$ /sec. ( $\text{\textcircled{♩}} = 60$ )

c. 2"

c. 1.5"

*p* *mf* *f* *p sub.* *f* *p sub.*

Violin I

Violin II

Viola

Violoncello

Contrabass

Cl. solo

A1 Cl. Vn. I Vla.

A2 Cl. Vn. II Vc.

A3 Cl. Vn. I Cb.

A4 Cl. Vn. I Cb.

c. 2"

*f sub.* *p sub.* *f* *p sub.* *f sub.* *p sub.* *f*

sul tasto

c. 2"

c. 4  $\text{\textcircled{♩}}$ /sec. ( $\text{\textcircled{♩}} = 60$ )

*ppp* *n* *pp*

\* Play 2 times, then the held A #

c. 4  $\text{\textcircled{♩}}$ /sec. ( $\text{\textcircled{♩}} = 60$ )

sul tasto

*pp*

\* Play 3 - 4 times, then the held D #

c. 4  $\text{\textcircled{♩}}$ /sec. ( $\text{\textcircled{♩}} = 60$ )

sul tasto

*pp*

\* Play 8 - 9 times, then the held G #

sul tasto

*pp*

sul tasto

c. 2"

c. 3"

c. 1"

*pp* *n*

(B)

G. P.

c. 6 ♩/sec. (♩ = 90)

Cl. solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

*pp* *ff* *mp* *ff* *pp* *pp* *pp* *pp*

ord. *ff* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

c. 6 ♩/sec. (♩ = 90) *sul tasto* *sul tasto* *sul tasto* *sul tasto* *sul tasto* *sul tasto* *sul tasto* *sul tasto*

Cl. solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

*mf*

Cl. solo

c. 2"

*mf*

*f*

ord.

Vn. I

*p*

*f*

ord.

Vn. II

*p*

*f*

ord.

Vla.

*p*

*f*

ord.

Vc.

*p*

*f*

ord.

Cb.

*p*

*f*

←  $\text{♩} \approx \text{♩} \rightarrow$  ( $\text{♩} = 90$ )

Cl. solo

c. 6"

*mf*

c. 6  $\text{♩}/\text{sec.}$  ( $\text{♩} = 90$ )

D1 Cl. Vla.

Vn. I

c. 4"

c. 7  $\text{♩}/\text{sec.}$  ( $\text{♩} = 105$ )

*pp*

\* At the signal for D4 from the conductor, play to the next rest then move to D4 immediately.

Vn. II

c. 4"

c. 7  $\text{♩}/\text{sec.}$  ( $\text{♩} = 105$ )

*pp*

\* At the signal for D3 from the conductor, play to the next rest then move to D3 immediately.

Vla.

c. 4"

c. 7  $\text{♩}/\text{sec.}$  ( $\text{♩} = 105$ )

*pp*

\* At the signal for D1 from the conductor, play to the next rest then move to D1 immediately.

Vc.

c. 4"

c. 7  $\text{♩}/\text{sec.}$  ( $\text{♩} = 105$ )

*pp*

\* At the signal for D2 from the conductor, play to the next rest then move to D2 immediately.

Cb.

c. 4"

c. 7  $\text{♩}/\text{sec.}$  ( $\text{♩} = 105$ )

*pp*

\* At the signal for D5 from the conductor, play to the next rest then move to D5 immediately.

Cl. solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

D2 Cl. Vla. Vc.

D3 Cl. Vn. II \* Vc.

D4 Cl. Vn. I Vn. II

D5 Cl. Vn. I Vla. Cb.

E

$\text{♩} = 90$

*f*

*c. 2"*

*f* *p*

*c. 3"*

*f* *p*

*f*

\* From this point until the metered section at E the clarinet should follow the conductor.

Cl. solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

12

*p* *f*

*p* *f*

*p* *f*

*p* *f*

*p* *f*

*p* *f*

17

Cl. solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

*p* *mp < f* *mp*

21

Cl. solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

*f* *f* *f* *f* *f* *f* *f* *p* *p* *pizz.* *mp* *pizz.* *mp* *pizz.* *mp*

(F)



26

Cl. solo

*mp*

*f*

Vn. I

*p*

Vn. II

*p*

Vla.

*p* arco

*p*

Vc.

*p* arco

*p*

Cb.

*p*

*p*

31

Cl. solo

*n*

Vn. I

*f*

*pp sub.*

*mp*

*f*

Vn. II

*f*

*pp sub.*

*mp*

*f*

Vla.

*f*

*pp sub.*

*mp*

*f*

Vc.

*f*

*pp sub.*

*mp*

*f*

Cb.

*f*

*pp sub.*

*mp*

*f*

36

Cl. solo *f*

Vn. I *mp* *f* pizz. *mp*

Vn. II *mp* *f* pizz. *mp*

Vla. *mp* *f* pizz. *mp*

Vc. *mp* *f* pizz. *mp*

Cb. *mp* *f* pizz. *mp*

40

Cl. solo *p*

Vn. I arco *p*

Vn. II arco *p*

Vla. arco *p*

Vc.

Cb.

(G)



57

Cl. solo

3

*p*

*mf*

Vn. I

*p*

*mf*

pizz.

arco

pizz.

arco

pizz.

Vn. II

*p*

*mf*

pizz.

arco

pizz.

arco

pizz.

Vla.

*p*

*mf*

pizz.

arco

pizz.

arco

pizz.

Vc.

*p*

*mf*

pizz.

*mf*

*p*

*mf*

Cb.

*p*

*mf*

*mf*

62

Cl. solo

*f*

(J)

Vn. I

arco

*p*

*f*

Vn. II

arco

*p*

*f*

Vla.

arco

*p*

*f*

Vc.

arco

*p*

*f*

Cb.

arco

*p*

*f*

67

Cl. solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

73

Cl. solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

(K)

← 3  $\overset{\circ}{\text{♩}}$  =  $\overset{\circ}{\text{♩}}$  → ( $\overset{\circ}{\text{♩}}$  = 67.5)

*mf*

*ff*

*p*

3

3

3

3

3

3

3

3

79

Cl. solo

*p*

*pp*

*mf*

Vn. I

*pp*

Vn. II

*pp*

Vla.

*pp*

Vc.

*pp*

Cb.

*pp*

84

Cl. solo

*f*

*mp*

*f*

(L)

Vn. I

Vn. II

Vla.

pizz.

*p*

Vc.

pizz.

*mp*

Cb.

*mp*

90 *accel.* M  
 ♩ = 76

Cl. solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

*mp*

*pizz.*

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

94 *accel.*

Cl. solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

-----  $\bullet = 100$

98

Cl. solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*f*

*f*

*f*

*p sub.*

*p sub.*

*p sub.*

*p sub.*

*p sub.*

102

Cl. solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

*f sub.*

*f sub.*

*f sub.*

*f sub.*

*f sub.*

*f sub.*



ritard N ♩ = 84

106

Cl. solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

3

*p*

*mf*

4 soli arco

altri *pp*

*p*

*pp*

arco

*p*

(pizz.)

*p*

112

Cl. solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

3

*p*

*pp*

*p*

*pp*

*p*

arco

*pp*

*mp*

*pp*

118

Cl. solo

*mf* *p* *pp*

Vn. I

unis. *f sub.* *ff*

Vn. II

*f sub.* *ff*

Vla.

*f sub.* *ff*

Vc.

arco *f sub.* *ff*

Cb.

*f* *ff*

125

Cl. solo

delicately *mf*

Vn. I

4 soli *p* *pp* *pp* *p*

altri *pp* *mp sub.* *pp* *mp sub.* *pp*

Vn. II

*p* *pizz.*

Vc.

*p* *pizz.*

Cb.

*mp*

130

Cl. solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

*pp* *p* *pp* *p* *pp*

*p* *pp* *mf* *pp*

*mp*

135

Cl. solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

*mp* *pp* *pp*

*mp sub.* *pp*

*f* *f* *f* *f*

*mp < > p*

unis.

arco

arco (III)

*f* *f* *f* *f*

141

Cl. solo *f* *ff*

Vn. I *ff*

Vn. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

147

Cl. solo *mf*

Vn. I *p*

Vn. II *p*

Vla. *p*

Vc. *pizz.* *mf*

Cb. *pizz.* *mf*

3 (Q) (♩ = 126)

153

Cl. solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

*p*

159

Cl. solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

*mf*

*pp*

*pp*

165 **ritard** -----  $\bullet = 90$  **(R)**

Cl. solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

*p*

*ff* marcato

*ff* marcato

*ff* marcato

*ff* arco marcato

*ff* arco marcato

*ff*

171

Cl. solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

*fff*

*fff*

*fff*

*fff*

*fff*

Cl. solo

**S** c. 8" ----- **T**\*  $\bullet = 90$

*f*

Vn. I c. 6  $\bullet$ /sec. ( $\bullet = 90$ ) *ff* *p* repeat between 3 - 5 times

Vn. II c. 6  $\bullet$ /sec. ( $\bullet = 90$ ) *ff* *p* repeat between 3 - 5 times

Vla. c. 6  $\bullet$ /sec. ( $\bullet = 90$ ) *ff* *p* repeat between 3 - 5 times

Vc. c. 6  $\bullet$ /sec. ( $\bullet = 90$ ) *ff* *p* repeat between 3 - 5 times

Cb. c. 6  $\bullet$ /sec. ( $\bullet = 90$ ) *ff* *p* c. 2"  $\circ$

\* Conducted normally. Clarinet follows the conductor, strings continue to play independently.

Cl. solo

**U**

178

Vn. I *mp*

Vn. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

183 *tr* *pp* *mp* CADENZA

Cl. solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

191 *pp* *mp* *p*

Cl. solo

196 *f* *p* *mf*

Cl. solo

203 *p* *pp*

Cl. solo

211 *f*

Cl. solo



Cl. solo

218

Cl. solo

224

(V)  
(• = 90)

*mp*

Vn. I

Vn. II

Vla.

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

Cl. solo

accel.

229

Vn. I

Vn. II

Vla.

Vc.

Cb.

232 (W)  $\bullet = 100$

Cl. solo *f*

Vn. I *f*

Vn. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

235

Cl. solo

Vn. I *p sub.* *f sub.*

Vn. II *p sub.* *f sub.*

Vla. *p sub.* *f sub.*

Vc. *p sub.* *f sub.*

Cb. *p sub.* *f sub.*



249  $\text{♩} = 132$  (Y)

Cl. solo

*ff*

Vn. I *f* *ff*

Vn. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

255

Cl. solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

