

A Tale of Two Twenties Two:  
**2022**

for B-flat Clarinet, Tenor Saxophone,  
Viola, Cello, and Percussion

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&  
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*For the New Music Mosaic*

# A Tale of Two Twenties Two: 2022

For the United States of America, the year 2022 saw a continuation of strikingly different perspectives and responses to reality. Political consequences from events around the 2020 election, demonstrations for better healthcare, education, working conditions, and societal injustice, all in a pseudo-post-Covid climate illustrate just how polarized our society has become.

To represent the duality of the American experience, this piece contains 44 two-measure fragments of 22 different musical ideas, written independently by two composers without any correspondence. Any coincidences between the two fragments of each style are completely unintentional.

All indicated styles, composers, or ideas should attempt to be imitated to the best of the performers' abilities.

Each genre (4 bars) can be performed in any order the performers choose.  
All performers should be performing the same genres at the same time.

Time signatures are provided every two bars for clarity's sake.  
If a time signature is not given, that fragment has no meter.

Instrumentation:  
B-flat Clarinet  
Tenor Saxophone  
Viola  
Cello  
Percussion

Percussion:  
Glass (High, Low)  
Wood (High, Low)  
Metal (High, Low)  
Flower pots (High, Low)  
Triangle

Wood sticks (default, use if unspecified)  
Soft mallets  
Triangle beater  
Brushes (optional)

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# Synthwave

$\text{♩} = 126$  **upbeat**

B♭ Cl. *tr* *mp*

T. Sax. *ff*

Vla. *overpressure* *mf*

Vc. *continuous harmonic gliss.* *sul C* *f*

Glass H  
Glass L  
Wood H  
Wood L  
Metal H  
Metal L *mf*

$\text{♩} = 84$

B♭ Cl. *mf*

T. Sax. *mf*

Vla. *f*

Vc. *mf*

Perc. *Foot stomps (quasi kick drum)* *mf*

# Blues

$\text{♩} = 72$  laid back

Bb Cl. *mf*

T. Sax. *mf*

Vla. arco *p*

Vc. pizz. *mf* slap

Glass H  
Glass L  
Wood H  
Wood L  
Metal H  
Metal L

brushes or backs of sticks

$\text{♩} = 110$

Bb Cl. *mf*

T. Sax. *f* **Improvise - F# Blues**

Vla. arco *f*

Vc. pizz. *mf*

Perc. *mf* **snaps (both hands)**

# Church Hymn

$\text{♩} = 112$  joyous

B♭ Cl. *f*

T. Sax. *f*

Vla. *arco* *f*

Vc. *arco* *f*

Glass H  
Glass L  
Wood H  
Wood L  
Metal H  
Metal L *mf*

$\text{♩} = 70$

B♭ Cl. *mf* *f* *mf*

T. Sax. *mf* *f* *mf*

Vla. *arco* *mf* *f* *mf*

Vc. *arco* *mf* *f* *mf*

Perc.

# Nirvana

$\text{♩} = 112$  grungy

B♭ Cl.  $\text{4/4}$  *f* *p*

T. Sax.  $\text{4/4}$  *f*

Vla.  $\text{4/4}$  arco *f* piz *f*

Vc.  $\text{4/4}$  arco *f* *fp*

Glass H  
Glass L  
Wood H  
Wood L  
Metal H  
Metal L  $\text{4/4}$  *ff* *p sub.*

$\text{♩} = 105$

B♭ Cl.  $\text{4/4}$  *mp*

T. Sax.  $\text{4/4}$  *mp*

Vla.  $\text{4/4}$  arco *p*

Vc.  $\text{4/4}$  arco *p*

Perc.  $\text{4/4}$  Triangle *pp*

# TV Theme

♩ = 160 **uncomfortably happy**

B♭ Cl.

T. Sax.

Vla.

Vc.

Glass H  
Glass L  
Wood H  
Wood L  
Metal H  
Metal L

*f*

arco  
*f*

arco  
*f*

B♭ Cl.

T. Sax.

Vla.

Vc.

Perc.

Triangle

*mp*

*mf*

*p*

*p*

*pp*

# March

♩ = 120 exactly

Bb Cl. *ff*

T. Sax. *ff*

Vla. arco *ff* overpressure

Vc. arco *ff*

Glass H  
Glass L  
Wood H  
Wood L  
Metal H  
Metal L *f*

♩ = 120

Bb Cl. *f*

T. Sax. *mf*

Vla. *mf*

Vc. arco *mf*

Wood (high)

Perc. *mf*



# Pink Floyd

$\text{♩} = 126$  chillin

B♭ Cl.  $\text{7/4}$   $\text{4/4}$

T. Sax.  $\text{7/4}$   $\text{4/4}$

Vla.  $\text{7/4}$   $\text{4/4}$

Vc.  $\text{7/4}$   $\text{4/4}$

Glass H  
Glass L  
Wood H  
Wood L  
Metal H  
Metal L  $\text{7/4}$   $\text{4/4}$

Sing (concert pitch)  
Mo - ney!  
*f*

Sing (concert pitch)  
Mo - ney!  
*f*

Sing  
Mo - ney!  
*f*

Sing (F#)  
Mo - ney!  
*f*

pizz.  
*mf*

$\text{♩} = 60$

B♭ Cl.  $\text{4/4}$   $\text{4/4}$

T. Sax.  $\text{4/4}$   $\text{4/4}$

Vla.  $\text{4/4}$   $\text{4/4}$

Vc.  $\text{4/4}$   $\text{4/4}$

Perc.  $\text{4/4}$   $\text{4/4}$

Play (transposed)  
*mp*

Play (transposed)  
*mf*

arco  
*mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

arco  
*mp*

Triangle (quasi ride cymbal)  
*pp*

# Messiaen

♩ = 152 you know what to do

B♭ Cl. *ppp* *fff*

T. Sax.

Vla. *f* arco

Vc. *f* arco

Glass H  
Glass L  
Wood H  
Wood L  
Metal H  
Metal L *f*

This system of music is in 3/4 time. It features five staves: B♭ Clarinet, Tenor Saxophone, Viola, Violoncello, and Percussion. The B♭ Clarinet part starts with a *ppp* dynamic and ends with a *fff* dynamic. The Viola and Violoncello parts are marked *f* and include the instruction 'arco'. The Percussion part is marked *f* and consists of a rhythmic pattern of eighth notes.

B♭ Cl. *p*

T. Sax. *p*

Vla. *p*

Vc. *p*

Perc. *p*

♩ = 70

This system of music is in 3/4 time. It features five staves: B♭ Clarinet, Tenor Saxophone, Viola, Violoncello, and Percussion. The B♭ Clarinet, Tenor Saxophone, and Viola parts are marked *p*. The Violoncello part is marked *p* and includes a change in notation from bass clef to treble clef. The Percussion part is marked *p* and is mostly silent.

# Horror

♩ = 54 with trepidation

B♭ Cl.

T. Sax.

Vla.

Vc.

Glass H  
Glass L  
Wood H  
Wood L  
Metal H  
Metal L

♩ = 60

B♭ Cl.

T. Sax.

Vla.

Vc.

Perc.

# George Crumb

♩ = 112 **primeval**

B♭ Cl. *f* *fp < f* *fp < f*

T. Sax. *f* *fp < f* *f*

Vla. *pizz.* *mf*

Vc. *p*

Glass H  
Glass L  
Wood H  
Wood L  
Metal H  
Metal L *p*

more pressure - always keep  
bow in contact with strings  
pitch should be audible but distorted

♩ = 80

B♭ Cl. *mp*

T. Sax. *mp* slap tongue 5

Vla. *arco* *f* *5* *molto sul pont* *p sub.* *5*

Vc. *arco* *f* *5* *molto sul pont* *p sub.* *5*

Perc. *f* Wood (low) *f* 3

# Bartók

♩ = 112-116 SPC

B♭ Cl.  $\frac{10}{8}$  *ff*

T. Sax.  $\frac{10}{8}$  *ff*

Vla.  $\frac{10}{8}$  *f* 3

Vc.  $\frac{10}{8}$  *f* 3

Glass H  
Glass L  
Wood H  
Wood L  
Metal H  
Metal L  $\frac{10}{8}$  *p*

B♭ Cl.  $\frac{4}{4}$  *mp*

T. Sax.  $\frac{4}{4}$  *p*

Vla.  $\frac{4}{4}$  *m*

Vc.  $\frac{4}{4}$  *p*

Perc.  $\frac{4}{4}$

# Animal Sounds

$\text{♩} = \text{c. } 60$  "out of time"

Bb Cl. *comme un oiseau* *fr* *p*

T. Sax. Sing through instrument (Cow effect) *mp*  $\leftarrow$  *mf*  
Hold this fingering

Vla. act. sound  
Hold up bow, point to the frog Speak:  
Rib-bit!  
*f*

Vc. play 5  
*p*  
(Seagull effect)

Glass H  
Glass L  
Wood H  
Wood L  
Metal H  
Metal L  
angle-esque  
*p*  $\rightarrow$  *mf*

$\text{♩} \approx 30$  (freely) two measures = two wolf calls (Cl.)

Bb Cl. (wolf) *mp*

T. Sax. (cow) *pp-mf*

Vla. (chicken scratching) *pp-mf*

(frog) *pp-mf*

Perc. Wood (high) (click beetle) *pp-mf*

# Barbershop Quartet

♩ = 96 cheesy but fun

B♭ Cl. *f*

T. Sax. *f*

Vla. arco *f*

Vc. arco *f*

Glass H  
Glass L  
Wood H  
Wood L  
Metal H  
Metal L

♩ = 130

B♭ Cl. *f*

T. Sax. *f*

Vla. arco *f*

Vc. arco *f*

Perc.

# Lo-Fi

♩ = 100 for someone to study to

B♭ Cl. *p* *mf* *p*

T. Sax. *mp*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Use knuckles

Glass H  
Glass L  
Wood H  
Wood L  
Metal H  
Metal L

*f* (*mp*)

♩ = 80  
slow, wide vib.

B♭ Cl. *p*

T. Sax. *p*

Vla. *p*

Vc. *p*

Flower pot (High)

Flower pot (Low)

Foot stomp



# Penderecki

♩ = 42 otherworldly

B♭ Cl. *pp*

T. Sax. *pp*

Vla. arco *pp*

Vc. arco *pp*

Glass H  
Glass L  
Wood H  
Wood L  
Metal H  
Metal L

as fast as possible  
dynamics span all repeats

5x

*pp* *mp* *pp*

B♭ Cl. *p* *poco cresc.* *m* *ff*

T. Sax. *p* *poco cresc.* *mp* *ff*

Vla. *p* *poco cresc.* *mp* *ff*

Vc. *p* *poco cresc.* *mp* *ff*

Perc.

4" 2" 4" 4" 4" 4" 4" 4"

# Mozart

♩ = 132 [insert operatic-relationship-affair/prank here]

B♭ Cl. *f*

T. Sax. *f*

Vla. *f* arco

Vc. *f* arco

Glass H  
Glass L  
Wood H  
Wood L  
Metal H  
Metal L

B♭ Cl. *mf*

T. Sax. *mp*

Vla. *mp* arco

Vc. *mp* arco

Perc.

♩ = 130

# Video Game

♩ = 120 gotta catch them all!

ad lib

Bb Cl. *f* 6 6 6 6

T. Sax. *ff*

Vla. arco *f* 3

Vc. *ff*

Glass H  
Glass L  
Wood H  
Wood L  
Metal H  
Metal L *mf*

This system contains five staves. The Bb Clarinet staff features a complex melodic line with sixteenth-note runs and sixteenth-note rests, marked with a forte (*f*) dynamic and sixteenth-note groupings. The Tenor Saxophone staff has a simpler line with quarter notes and eighth notes, marked *ff*. The Viola staff plays a rhythmic accompaniment with eighth notes and rests, marked *f* and includes a triplet of eighth notes. The Violoncello staff has a bass line with quarter notes and rests, marked *ff*. The Percussion staff includes a variety of instruments (Glass H, Glass L, Wood H, Wood L, Metal H, Metal L) playing a pattern of eighth notes and rests, marked *mf*.

Bb Cl. *f*

T. Sax. *f* 6

Vla. *f*

Vc. *f* 6 6 6 6 6 6

Perc. *f*  
Wood (high)  
Foot stomps


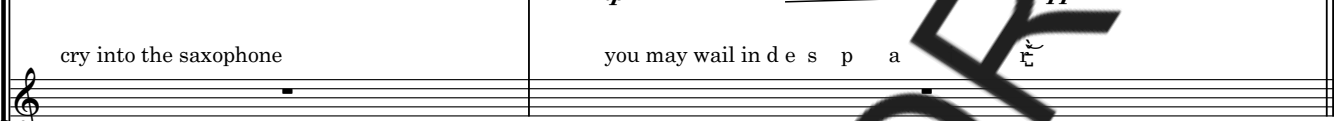
This system contains five staves. The Bb Clarinet staff has a line of quarter notes, marked *f*. The Tenor Saxophone staff has a line of quarter notes, marked *f*, with a sixteenth-note run at the end. The Viola staff has a line of quarter notes, marked *f*. The Violoncello staff has a complex melodic line with sixteenth-note runs and sixteenth-note rests, marked *f* and includes sixteenth-note groupings. The Percussion staff includes a variety of instruments (Wood (high), Foot stomps) playing a pattern of quarter notes and rests, marked *f*.

# Existential Dread

♩ = 2 **why are we even doing this anymore**

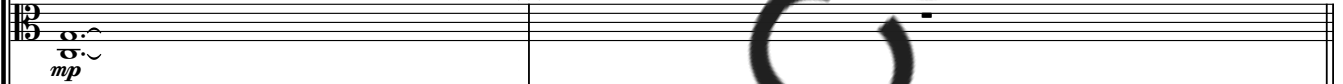
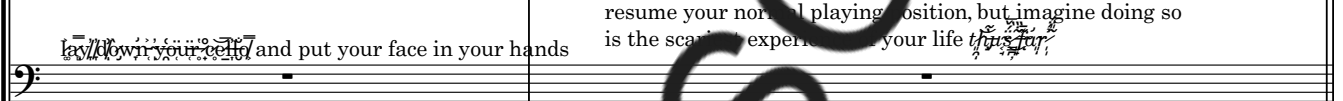
contemplate breaking every reed  
in your possession

**tempo di lament**

B♭ Cl.   
T. Sax. 

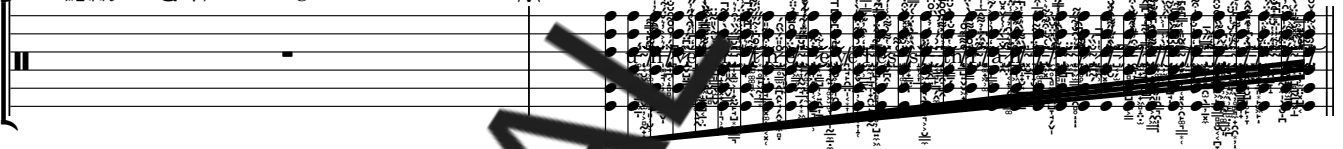
begin retuning these strings, then  
drop your left hand as if tuning is a  
meaningless exercise

what would happen if the Sun exploded while  
you were playing this stupid piece?  
~~have you spent your time with~~


Vla.   
Vc. 

pretend to check the sound of each found instrument.  
at any point, drop your sticks and sigh dejectedly.  
~~take your time~~ retrieving them.


resume your normal playing position, but imagine doing so  
is the scariest experience of your life ~~this day~~

Glass H  
Glass L  
Wood H  
Wood L  
Metal H  
Metal L 


Audible inhales and exhales (speed ad lib.)

B♭ Cl. 

Audible inhales and exhales (speed ad lib.)

T. Sax. 


Audible inhales and exhales (speed ad lib.)

Vla. 

Audible inhales and exhales (speed ad lib.)

Vc. 

Audible inhales and exhales (speed ad lib.)

Perc. 

# Hold/Elevator Music

♩ = 84 I'm sure they do this on purpose

B♭ Cl. *mp*

T. Sax. *p*

Vla. arco *mf*

Vc. pizz. *mp*

Glass H  
Glass L  
Wood H  
Wood L  
Metal H  
Metal L *mf* *mf* *mf* *mf* *mf*

♩ = 100

B♭ Cl. *mp*

T. Sax. *p*

Vla. pizz. *p*

Vc. pizz. *p*

Perc. *p*  
Flower Pots (High, Low)  
Soft mallets

# Disco

♩ = 108 no drugs necessary

B♭ Cl. *f* *fp* *f*

T. Sax. *f*

Vla. arco *f*

Vc. arco *f*

Glass H  
Glass L  
Wood H  
Wood L  
Metal H  
Metal L *f*

♩ = 120

B♭ Cl. *f*

T. Sax. *f*

Vla. L.H. mute *f*

Vc. arco *f*

Perc. Clap  
*f*  
Foot stomps

# Punk Rock

♩ = 196 ARE YOU ANGRY YET

B♭ Cl. *ff*

T. Sax. *ff*

Vla. *arco ff*

Vc. *arco ff*

Glass H  
Glass L  
Wood H  
Wood L  
Metal H  
Metal L *ff*

B♭ Cl. *f*

T. Sax. *f*

Vla. *f*

Vc. *f*

Perc. *f* (stomps)

# Ives

B♭ Cl.

T. Sax.

Vla.

Vc.

Glass H  
Glass L  
Wood H  
Wood L  
Metal H  
Metal L

Before the performance, arbitrarily divide the ensemble into two groups.  
Without conferring with the other group, select another of the 22 pages of this piece.  
When this page (Ives) appears during the performance, instead perform the first two measures from the page your group selected, followed by the last two measures on this page. Everyone should begin simultaneously, regardless of pages selected, and all parts should be performed as accurately as possible (i.e. both groups are internally consistent). The two groups need not arrive at the last two measures of this page simultaneously, but again they should be internally consistent (and consistent with the other group's interpretation). Your group may have the music from the selected page available, or you may attempt to perform it from memory. Make this decision as a group.

$\text{♩} = 50$

B♭ Cl. *mp*

T. Sax. *p*

Vla. *p*

Vc. *p*

Perc.