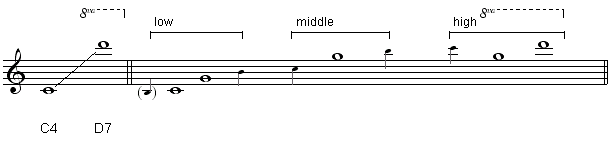
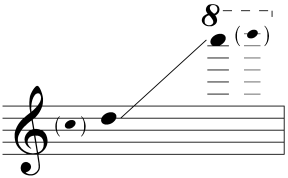
Instruments and Ranges

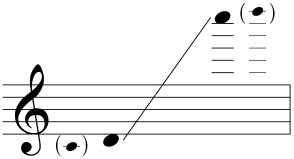
**Flute**



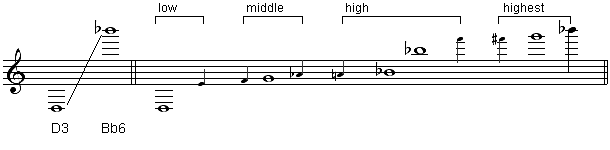
Piccolo (sounding)



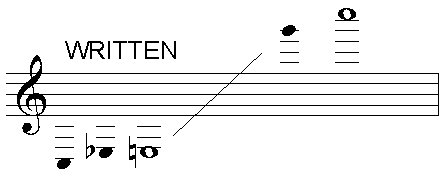
Piccolo (written)



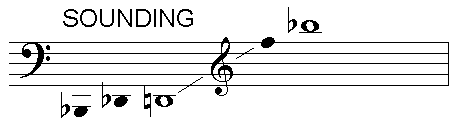
**Clarinet in B-flat** (sounding)

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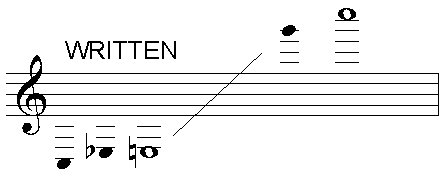
Clarinet in B-flat (written)



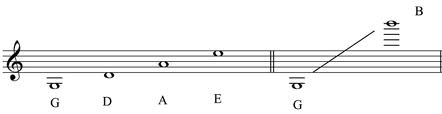
Bass Clarinet (sounding)



Bass Clarinet (written)



**Violin**

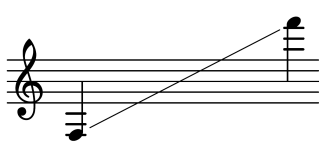


**Cello**



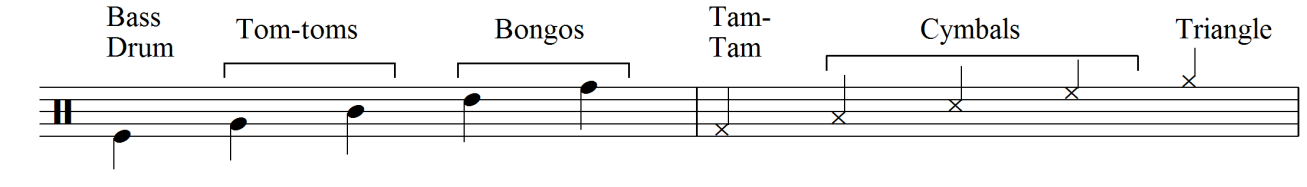
**Percussion**

Vibraphone



Glockenspiel (sounds two octaves higher)



Un-tuned Percussion notation

**Listening List**

This instrumentation has been incredibly popular in the contemporary music during the second half of the 20th century. There are also two important examples from before 1950, which had a strong influence on the music that came after.

**Pre-1950s**

Arnold Schoenberg - Pierrot Lunaire

First piece to be written for a similar line-up of instruments (fl.cl.vn.vc.pno.soprano)

Olivier Messiaen – Quatuor pour le fin du temps (Quartet for the End of Time)

Written during WW2 in a concentration camp (cl.vn.vc.pno)

**Post 1950s**

Peter Maxwell-Davies – Eight Songs for a Mad Kings (+ Baritone)

Jacob Druckman – Come Round

Morton Feldman – Music for Frank O Hara

Gerard Grisey – Vortex Temporum (+ viola)

Steve Reich – Double Sextet

Salvatore Sciarrino – Lo Spazio Inverso

Pierre Boulez – Derive

Elliot Carter – Triple Duo

Franco Donatoni - Arpège