

DUO₁

John Hails

bass clarinet duet

2010

This work was written for and dedicated to Heather Roche and Sarah Watts, who gave the first performance at Edinburgh Napier University on 25th February 2010.

Notation

Barlines/metrical structure

Barlines are placed to facilitate coordination between the two players but do not imply any metrical structure. The rhythmic notation has been specifically developed to give a chain of durations rather than demonstrating the implicit coordination of the two parts on a quaver by quaver basis. The two players should proceed through their parts independently, while the proportional placing of the two parts will give an idea of how they slot together without being prescriptive.

Eighthtones

Eighthtones are notated as follows:



These are not intended to be precisely equally tempered but should be effected using fingerings rather than embouchure.

Inflectional microtones

Indeterminate microtones, which should be interpreted as being between approximately 5 and 15 cents sharper/flatter in the direction of the arrow, are notated as follows:



These should be audibly sharper/flatter than the notated eighthtones. While these were originally intended to be effected using embouchure, as long as the strictures listed above are followed, they can also be effected through alternative fingerings.

Multiphonics (dyads)

This piece uses 14 multiphonics, which are listed below with fingerings printed above each dyad. These fingerings were refined in consultation with Heather Roche during experimentation and discussion that led to this piece at the University of Huddersfield. This discussion was carried out as part of her PhD, which “explores the nature of performer-composer relationships. Her practice explores how a dialogue-based, process-focused approach leads to the possibility of a more ‘intimate’ collaboration, and work more integrated with the practices, personalities, aesthetics and goals of both the performer and the composer” (<http://heatherroche.wordpress.com>).

If fingerings do not work, alternatives are permitted, providing they result in approximately the same pitches, and that they are clearly dyads, rather than more complex multiphonics.

The image displays two rows of musical notation, each containing seven multiphonics. Each multiphonic is represented by a vertical stack of circles (fingerings) above a musical staff. The circles are filled (black) or empty (white). The musical staff shows the resulting pitch contour with a treble clef and a key signature of one sharp (F#).

Row 1:

- Multiphonic 1: 5 circles (4 filled, 1 empty at bottom). Fingering: 1, 2, 3, 4, 5.
- Multiphonic 2: 5 circles (4 filled, 1 empty at bottom). Fingering: 1, 2, 3, 4, 5. Label: G#.
- Multiphonic 3: 5 circles (4 filled, 1 empty at bottom). Fingering: 1, 2, 3, 4, 5. Label: G#.
- Multiphonic 4: 5 circles (4 filled, 1 empty at bottom). Fingering: 1, 2, 3, 4, 5. Label: G#, C#.
- Multiphonic 5: 5 circles (4 filled, 1 empty at bottom). Fingering: 1, 2, 3, 4, 5. Label: G#.
- Multiphonic 6: 5 circles (1 filled, 4 empty). Fingering: 1, 2, 3, 4, 5. Label: R.
- Multiphonic 7: 5 circles (1 filled, 4 empty). Fingering: 1, 2, 3, 4, 5. Label: R.

Row 2:

- Multiphonic 8: 5 circles (4 filled, 1 empty at bottom). Fingering: 1, 2, 3, 4, 5. Label: A, C#.
- Multiphonic 9: 5 circles (4 filled, 1 empty at bottom). Fingering: 1, 2, 3, 4, 5.
- Multiphonic 10: 5 circles (4 filled, 1 empty at bottom). Fingering: 1, 2, 3, 4, 5. Label: G#, Bb.
- Multiphonic 11: 5 circles (4 filled, 1 empty at bottom). Fingering: 1, 2, 3, 4, 5. Label: R, G#.
- Multiphonic 12: 5 circles (4 filled, 1 empty at bottom). Fingering: 1, 2, 3, 4, 5. Label: R, G#.
- Multiphonic 13: 5 circles (1 filled, 4 empty). Fingering: 1, 2, 3, 4, 5. Label: G#, Bb.
- Multiphonic 14: 5 circles (4 filled, 1 empty at bottom). Fingering: 1, 2, 3, 4, 5. Label: G#, Bb.

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♩ = 54

Bass Clarinet in B \flat

pp

bcl 1

pp

bcl 2

p

bcl 1

bcl 2

bcl 1

pp

bcl 2

pp

First system of musical notation for bcl 1 and bcl 2. Both parts feature complex, rapid sixteenth-note passages with frequent accidentals and slurs. The notation is dense and intricate.

Second system of musical notation for bcl 1 and bcl 2. The dynamics are marked *mp* (mezzo-piano). The notation is less dense than the first system, with more sustained notes and fewer accidentals.

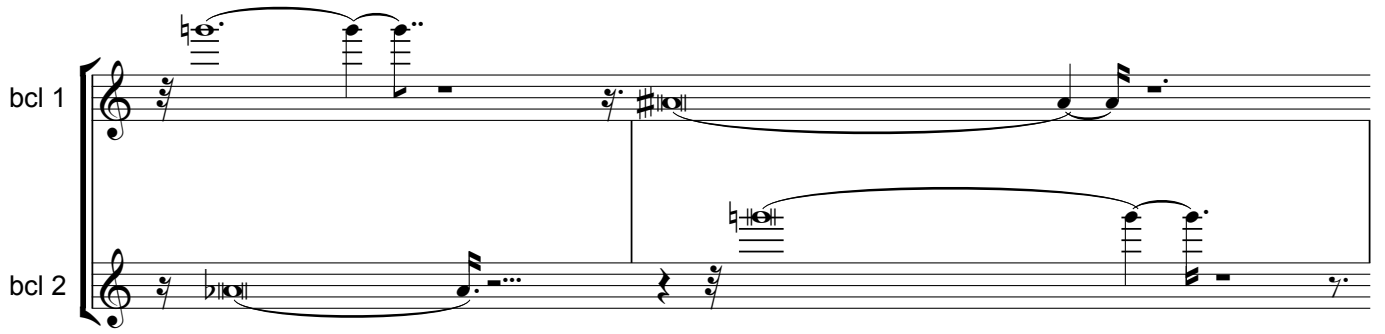
Third system of musical notation for bcl 1 and bcl 2. The notation continues with complex rhythmic patterns and slurs, maintaining the intricate texture of the first system.

Fourth system of musical notation for bcl 1 and bcl 2. The dynamics are marked *ppp* (pianissimo). The notation is sparse, with long rests and few notes, creating a very quiet and delicate texture.

Fifth system of musical notation for bcl 1 and bcl 2. The notation continues with sparse notes and rests, maintaining the *ppp* dynamic level.

bcl 1

bcl 2

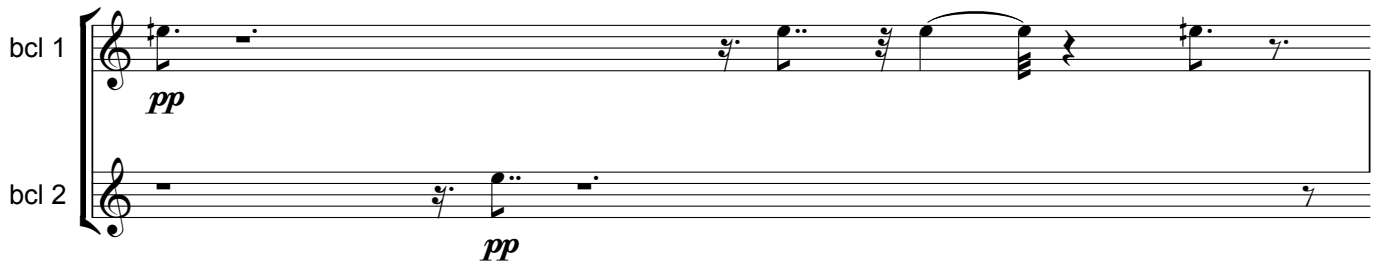


bcl 1

pp

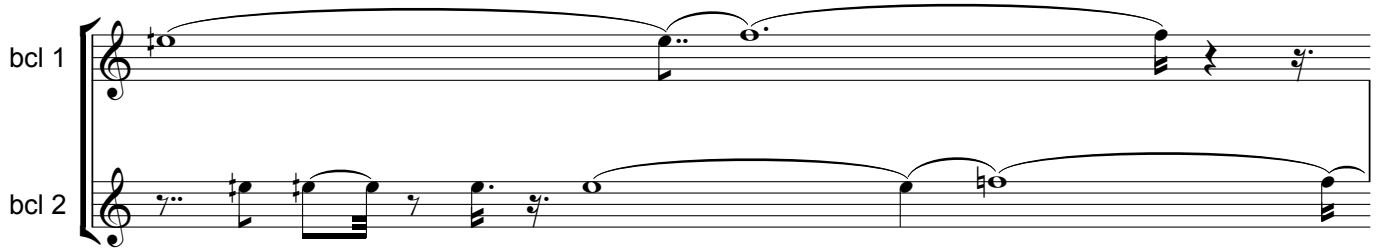
bcl 2

pp



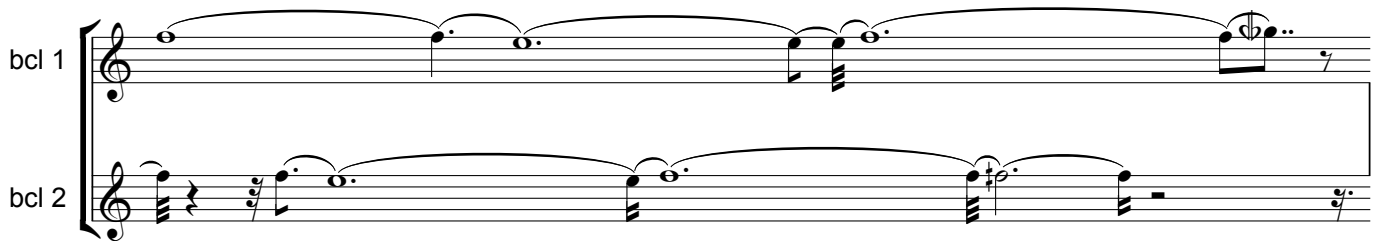
bcl 1

bcl 2



bcl 1

bcl 2

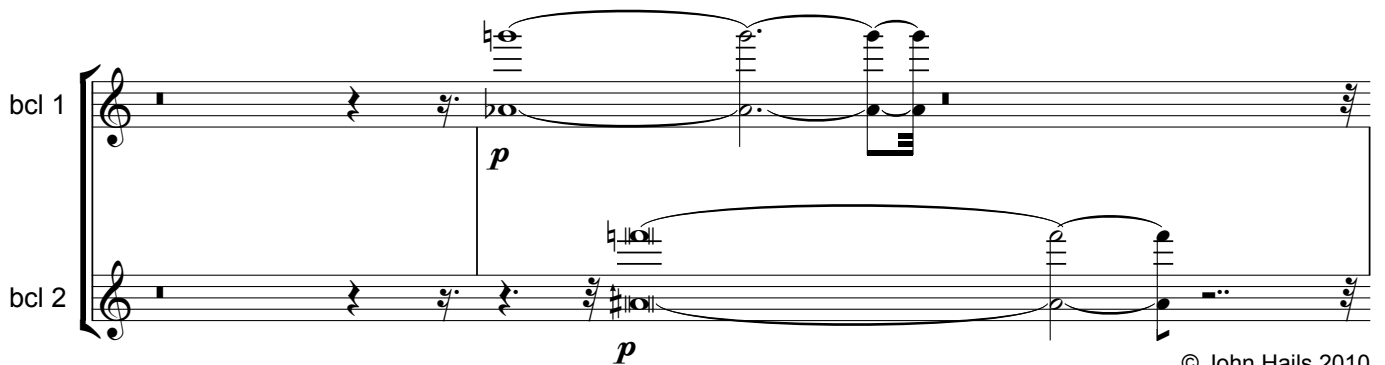


bcl 1

p

bcl 2

p



bcl 1

bcl 2

The first system of the Duo 1 consists of two staves, bcl 1 and bcl 2. Both staves begin with a treble clef and a key signature of one sharp (F#). The music features a series of notes with slurs and ties, indicating a melodic line. There are several rests throughout the system, particularly in the bcl 2 part.

bcl 1

bcl 2

mp

p

The second system continues the musical notation for bcl 1 and bcl 2. It includes dynamic markings: *mp* (mezzo-piano) for the first half and *p* (piano) for the second half. The notation shows a continuation of the melodic lines with slurs and ties.

bcl 1

bcl 2

pp

pp

The third system of the Duo 1 features two staves, bcl 1 and bcl 2, both marked with *pp* (pianissimo). The notation shows a continuation of the melodic lines with slurs and ties, maintaining the dynamic level.

bcl 1

bcl 2

mp

mp

The fourth system of the Duo 1 features two staves, bcl 1 and bcl 2, both marked with *mp* (mezzo-piano). The notation shows a continuation of the melodic lines with slurs and ties.

bcl 1

bcl 2

The fifth system of the Duo 1 features two staves, bcl 1 and bcl 2. The notation shows a continuation of the melodic lines with slurs and ties, concluding the piece.

bcl 1

bcl 2

bcl 1

pp

bcl 2

pp

bcl 1

mf

bcl 2

mf

bcl 1

p

bcl 2

p

bcl 1 *mp*

bcl 2 *mp*

bcl 1

bcl 2

bcl 1

bcl 2

bcl 1 *ppp*

bcl 2 *ppp*

bcl 1

bcl 2

bcl 1

bcl 2

pp

bcl 1

bcl 2

p

bcl 1

bcl 2

bcl 1

bcl 2

DUO₁

bcl 1

bcl 2

mp

mp

bcl 1

bcl 2

bcl 1

bcl 2

ppp

ppp

bcl 1

bcl 2

pp

pp

bcl 1

bcl 2

pp

pp

bcl 1

p

ppp

bcl 2

p

ppp

bcl 1

bcl 2

bcl 1

bcl 2

bcl 1

bcl 2

bcl 1

p

bcl 2

p

bcl 1

bcl 2

bcl 1

pp

bcl 2

pp

bcl 1

bcl 2

bcl 1 *mp*

bcl 2 *mp*

bcl 1

bcl 2

bcl 1

bcl 2

bcl 1

bcl 2

bcl 1 *ppp*

bcl 2 *ppp*

bcl 1

bcl 2

bcl 1

bcl 2

pp

pp

bcl 1

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