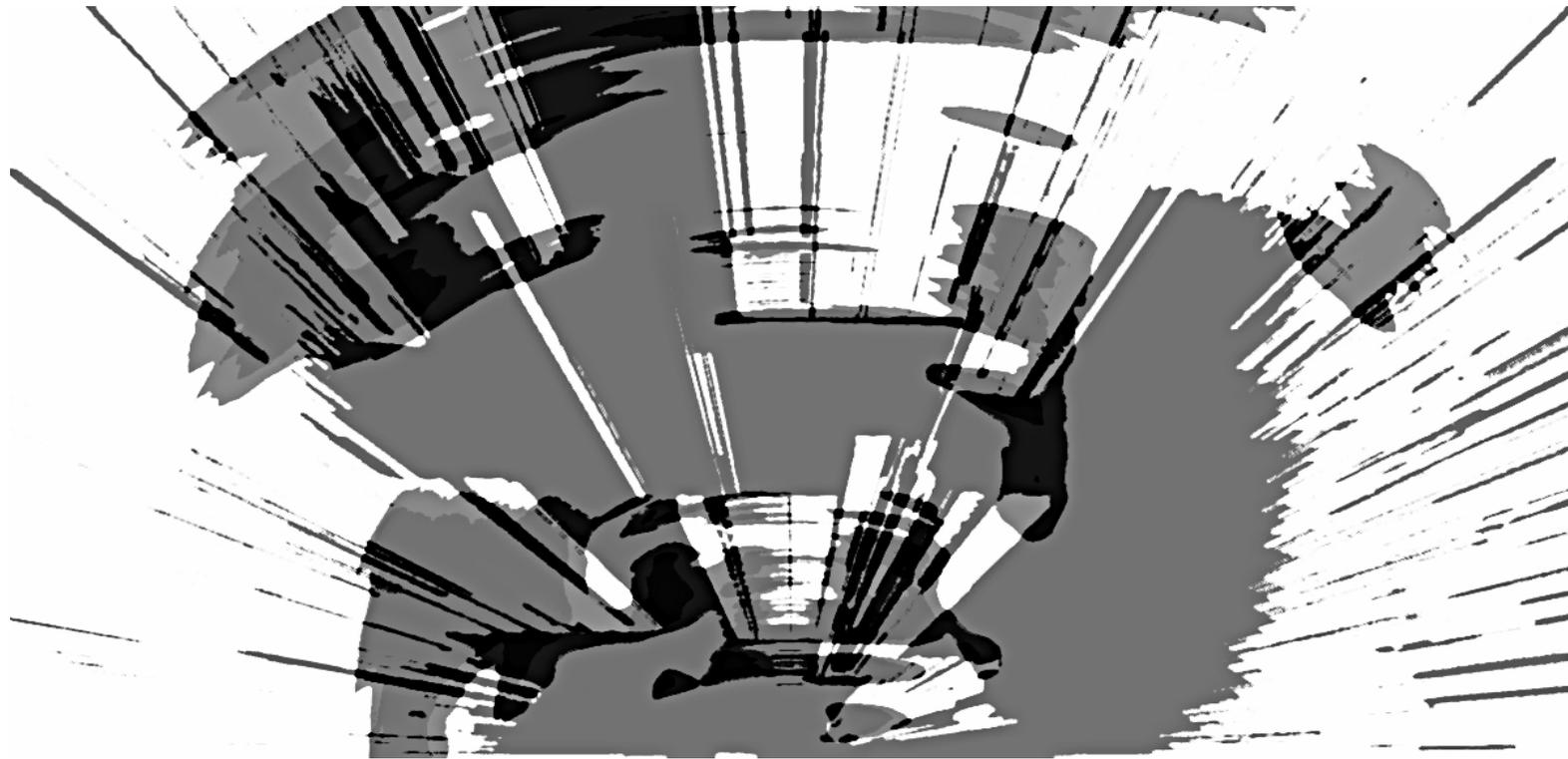


EX SILENTIO (2015)

for solo bass clarinet with amplified voice



ANDREW A. WATTS

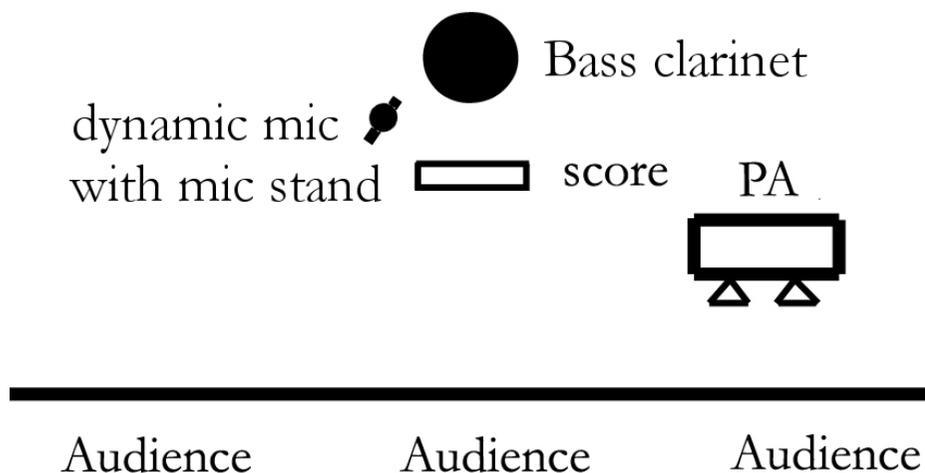
COUNTERPOINT
PRINTWORKS

CP-031

Instrumentation/Equipment

Bass Clarinet in Bb
 Regular dynamic microphone (with cable)
 Microphone stand (must be able to extend to at least 4 feet in height)
 PA speaker (at least one)

Suggested setup



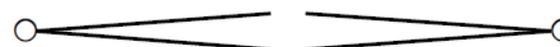
Performance Notes

Duration (approx.): 6 minutes

Transposing full score

Accidentals apply only in the measure and register in which they appear.

Diminuendo al niente / Crescendo da niente



Change gradually from one sound or one way of playing (etc.) to another.

Stems connected to *glissandi* lines are used merely as guides to help indicate the meter (i.e. where the beat is in relation to the gesture). Please do not accent these. Rather, re-articulate (if necessary) freely and staggered according to the demands of the phrase.

The use of the fingering charts¹ above the single pitches and multiphonics are strongly recommended in order to hear the intended subtleties in timbre, particularly through the timbral trills.

▲ ▼ *Microtonal alterations* (slightly up / slightly down) in pitch resulting from the different fingerings of the same note.

⊕ *Slap tongue* (s.t.)

⊙ *Breath tone* (b.t.)— if pitch is indicated use the fingering needed to produce the marked pitch. However, do not produce the normal tone, just blow air through the instrument. The desired result is largely breath sound and some pitch content.

X *Key click* (k.c.)— to achieve the desired effect for single attacks it may be necessary to simultaneously “click” multiple keys to produce a greater presence.

≡ *Flutter-tongue* or *Flutterzunge* (flz.)

¹ Rehfeldt, Phillip. *New Directions for Clarinet*. Berkeley: University of California Press, 1977. Print.

Breath position diagram [example]

INHALE
(breathing in on the
unvoiced "Ah" syllable)

EXHALE
(breathing out on the
unvoiced "Oh" syllable)

Breathing should sound similar to natural, albeit sometimes strained or heavy, respiration.

Though pitch direction is very subtle through the breathing textures, it is notated by upward sloping lines (inhalation) and downward sloping lines (exhalation).

The “z” notation through the note stems also indicates inhalation, similar to that in Brian Ferneyhough's *Time and Motion Study III* for 16 solo voices with percussion and electronic amplification.² Please do NOT mistake this for flutter-tongue or some other buzz or rolled technique.

Sung tones– pitches to be sung through the mouthpiece are always notated at concert pitch. However, these may be performed an octave higher or lower than indicated to accommodate different vocal ranges.

² Ferneyhough, Brian. *Time and Motion Study III: 16 Solo Voices with Percussion and Electronic Amplification*. London: Peters, 1974. Musical score.

EX SILENTIO

Andrew A. Watts (2015)

$\text{♩} = 50$

4/4

very close to the microphone (NOT through the mouthpiece)

***sfz** abrupt and shocking*

pp ***ppp***

2/4

Breathing

Key clicks *ad lib. based on phrase shape*

Ah

Oh

sfz ***p***

5:4 3 9:8

2/4

3/4 ***pppp*** ***pp***

2/4 ***p*** ***ppp*** **2+3/4**

Ah

Oh

p

2

Ex: *Silentio* (2015) - Andrew A. Watts

2+3
4

pp < *p* *ppp*

4
4 *sfz*
[cough]

2+3
4

Ah Oh Ka

pp < *p*

2+3
4

abrupt and shocking

sfz < *ppp*

pp

4
4

pppp *p*
[cough]

Ah Oh Ka

f < *ff* *f* < *ff*

sub p *pp*

3
4

pp < **4**
4

Ah

sfz *mp* *sfz*

p

Ex: *Silentio* (2015) - Andrew A. Watts

slowly tilt away from the mic
and toward the mouthpiece

15 $\frac{4}{4}$ *pppp* *pp* *pppp* $\frac{3}{4}$ *ppp* *breve* $\frac{4}{4}$

Oh Ah

pp *p* *pp*

18 $\frac{4}{4}$ *sffz* *ff* *sub pp* *sffz* *pp* *s.t.* *pitchless, only air*

slap tongue ----- pitchless, blowing air through the instrument

sffz *ff* *sub pp* *sffz* *pp* *s.t.* *pitchless, only air*

slap tongue ----- pitchless, blowing air through the instrument

20 $\frac{2}{4}$ $\frac{3}{4}$

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

4

3
4

Ex: *Silentio* (2015) - Andrew A. Watts

4
4

3+2
4

23

ppp

p

pp

p

pp

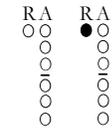
mp



3+2
4 Bass clarinet: pitches still notated in transposition (mostly air sound with some pitch content)

2
4

4
4



timbral trills

27

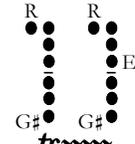
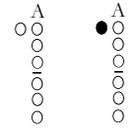
pppp

pp

ppp

pp (unison)

Voice: sung (breathy) in the mouthpiece at concert pitch



30

(tr)

ppp

pppp (m2)

pp

ppp (m3)

33 (tr)~ tr tr tr tr tr tr tr

control the "d#" opening by obtaining leverage against the left knee

tilt away from the mouthpiece, toward the mic

R

G#

5

6

5

6

pppp

pp

pppp

pppp

pp

key clicks

ppp

pp



Breathing: very close to the microphone
(NOT through the mouthpiece)

36

pp p

2/4

3/4

pp ppp

Ah

Oh

ppp

pp

(pp)

6

5

3

5

5

5

B. Cl: silently inhale while tilting away from mic, toward the mouthpiece

Musical score for B. Cl. and Voice. The B. Cl. part features a series of trills and notes with dynamic markings *mp*, *ppp*, *p*, and *mf*. The Voice part is sung breathily at concert pitch. Fingerings and breath marks are indicated throughout.

Return to breathing into the microphone

42 *p* *p* *p* *p* $\frac{3}{4}$ $\frac{3+2}{4}$ *pp* *pp* $\frac{4}{4}$

Musical score for measures 42-44. It shows vocal lines with lyrics "Ah" and "Oh" and rhythmic markings like 5, 6, 9:8, and 3.

45 $\frac{4}{4}$ *pp* *pp* *ppp* $\frac{3}{4}$

Musical score for measures 45-47. It shows vocal lines with lyrics "Ah" and "Oh" and rhythmic markings like 9:8, 3, and 6.

48 $\frac{3}{4}$ *ppp* $\frac{4}{4}$ *ppp* *pppp* *pppp* $\frac{3}{4}$

At the threshold of audibility (still through the mic)

Oh Ah Oh Ah



51 $\frac{3}{4}$

15 seconds



Throughout the fermata continue positioned at the microphone, but breathing should now be inaudible

abrupt and shocking

$\frac{4}{4}$ *sffz* *p*

Return to inaudible breathing

Ah



54 Slowly tilt away from mic, toward the mouthpiece

R G#^o (lip up) pitchless → pitched

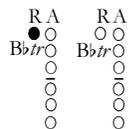
R R F

R R Control the "B₄" lever with R.H. third finger. Additional accuracy may be obtained by placing the R.H. thumb on the "B₄" pad.

tr pitchless

ppp *mf* (unison) (m2) *sub ppp*

Voice: sung (breathy) in the mouthpiece at concert pitch



57

pitched

tr

(airy)

ord.

flz. -----

3

5:4

3

mf

sub pp

f

3

4:3

3

5:4

key clicks

ff



59

slap tongue -----

flz. -----

s.t. -----

flz. -----

breve

6:4

3

5:4

3

5:4

9:8

3/4

3

5:4

6:4

3

4/4

4/4

sffz

sffz

fp

ff

f

fff

61 $\frac{4}{4}$

pitchless only air $\xrightarrow{\text{ord.}}$ pitchless $\xrightarrow{\text{ord.}}$

8va- 5 2 3 3 5

sub *ppp* *pp* *ppp* *pp*

65 $\frac{2}{4}$ $\frac{2+3}{4}$ $\frac{3}{4}$

pitchless $\xrightarrow{\text{ord.}}$ pitchless $\xrightarrow{\text{ord.}}$ pitchless

8va- 5 3 5 3

ppp *pp* *ppp* *pp* *ppp*

69 $\frac{3}{4}$ $\frac{2+3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

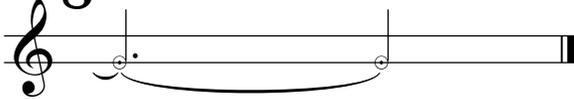
$\xrightarrow{\text{ord.}}$ pitchless

8va- 5 5 3 5

f *espress.* *pppp*

(♩ = ♩)

73



June 05, 2015
Stanford, CA

The image shows a musical staff with a treble clef. Above the staff, the number '73' is written. The staff contains two notes: a quarter note on the first line (F4) and a quarter note on the second line (G4). A slur is placed under both notes. To the right of the staff, the text 'June 05, 2015' and 'Stanford, CA' is written.

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