MONOLOGUES & DIALOGUES

for bass clarinet and piano

[2017]

by

PATRICK JOHN JONES
Monologues & Dialogues was first performed by SCAW (Sarah Watts, bass clarinet, and Anthony Claire, piano) in the Sir Jack Lyons Concert Hall, York, on 13th June 2017

Duration: c. 12 minutes
Score is in C

PERFORMANCE NOTES

**General**

Accidentals apply to the whole bar, but are sometimes repeated for clarity

All grace notes are to be placed before the beat

Fanned beams indicate a free *accelerando* or *rallentando* within the duration of the group of notes. A group uses three beams at its fastest point, and the beams converge at the slowest point.

Feathered tremolo beams are used for bisbigliandos that either begin slowly and accelerate or vice versa.

**Piano**

- pizz. pluck string inside piano (ft. = with fingertip; fn. = with fingernail; plec. = with plectrum)
- touch resonating string inside piano with metal object such as keys to produce buzzing sound
- scrape along strings of pitch with metal object (e.g. keys)

**Bass clarinet**

- Crescendo dal niente
- Diminuendo al niente
- Three-quarter sharp (+1.5 semitones)
- Quarter sharp (+0.5 semitones)
- Quarter flat (-0.5 semitones)
- Three-quarter flat (-1.5 semitones)
- A crossed notehead indicates a slap tongue articulation. These should produce pitch as well as the percussive noise.

Multiphonics:

1. Spectral multiphonics/split-tones
   These appear in three forms: one engages as many of the overtones as possible, the second focuses on just the lower parts of the spectrum, and the third is a harmonic glissando

2. Multiphonics with special fingerings.
   The pitches of these are approximate to an extent, but should be as accurate as is reasonably possible. Quartertonal deviations act as out-of-tune extensions of the piano's resonance. The accuracy of the lower notes should be prioritised. See overleaf for fingerings.
MULTIPHONICS WITH SPECIAL FINGERINGS

Whilst the score is in C, the pitches given here are transposed (i.e. they are written a major ninth higher than sounding pitch). The fingerings are referenced in the score using roman numerals.
E  Suddenly rushing forwards \( \dot{J} = c. \, 67 \)

F  Tempo primo \( \dot{J} = 50 \)
Emerging into a tranquil and strange new landscape, enveloped by the tolling of unearthly bells

\* Create a buzzing effect by lightly touching the resonating string inside the piano with a metal object (e.g. keys).
\** See performance notes for Type 3 uniphonous fingerings.
With a sense of growing momentum
Rhythmic, unpredictable

\[ j \approx c. 134 \]
Mysterious j = 50

Allow resonance to fade

Silence c. &

mf