James Williamson

Fault-Klang
(2016)

for solo bass clarinet in Bb
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Duration: ca. 7 minutes

 Fault-Klang was written for and in collaboration with Dov Goldberg, in conjunction with Psappha ensembles’ “Writing for Clarinet Scheme”.  
(November 2015 - March 2016)
**PERFORMANCE NOTES:**

**Multiphonics**

N.B. These multiphonic fingering suggestions have been sourced from Philip Rehfeldt's *New Directions for Clarinet, Revised Edition*. Where these suggested fingerings are not compatible with your instrument, please find alternative ways to emulate a similar sonority.

The first multiphonic is from Category 6. "The variable upper partials have been placed in brackets. Pitches notated are those produced, on the instrument, not concert pitch."

"A plus or minus is used to indicate that the pitch tends to be higher or lower than that indicated by the traditional notation."

Cue size notes in bars 2, 3 and 4 (above) are additions through discussions with Dov Goldberg of Psappha - these may be variable from player to player; instrument to instrument.

**Other notations:**

- = harmonic with upwards arrow means to obtain a higher partial of the written pitch. The ideal sound should have a rough quality.

- = ossia/cue-sized note below pitch indicates an alternative to the desired note (where the desired note is unachievable).

  The ossia also indicates to sing or hum whilst playing.

- = port./growl indicates that the growl should alter in pitch from low to high. The arrow indicates that the pitch gradually transitions into a growl.

- = long pause.

- = short pause

Air/breath sounds: • = ordinary (ord.)  • = half air.  ○ = full air.
notations continued...

s.t. = slap tongue
s.k. = side key
ord. = ordinary

"plus key rattle" = indicates that the notated pitch must be heard simultaneously with an unpitched key rattle i.e. using redundant keys (at the performers discretion)

All time signature changes should be quaver always equals quaver, unless otherwise stated.

Performance directions:

A microphone plus small amplified speaker, which should be placed next to the performer, is to be used. The placement of the microphone should be at the same level as the bell of the bass clarinet in order for the player to easily lean toward it when needed. **ALL 'slap-tongue' notes and multiphonics are to be aimed toward the microphone.**
with energy and spirit \( \frac{1}{2} = c.88 \)

\begin{align*}
\text{Bell-like} & \quad \text{s.t.} \\
\text{sempre} & \quad \text{ff} \\
\text{a little slower} & \quad \text{a tempo} \left( \frac{1}{2} = c.88 \right) \\
\text{s.k.} & \quad \text{s.t.} \\
\text{p} & \quad \text{sf} \\
\text{ord.} & \quad \text{s.t.} \\
\text{ord.} & \quad \text{s.t.} \quad \text{ord.} \\
\text{distant...} & \quad \text{pppp} \quad \text{poco} \quad \text{pppp} \quad \text{ff} \\
\text{PPPP} & \quad \text{poco} \quad \text{PPPP} \quad \text{ff} \\
\text{n} & \quad \text{ff} \quad \text{mf}
\end{align*}
[on the beat]

[timbral] growl ord.

ppp molto ff mf molto ff

key slaps [with air]
s.t. [plus key rattle - F# key] keys s.t.

p sf p sf

quasi-moaning...
ord.
s.t.

pp < sf pp sf p n

rit. a tempo

sfz dolce mp pp

key slaps x4
s.t.
s.t.

keys ord. keys ord. 3 //
senza misura \( \dot{=} \text{c.104} \)
hurrying/pressing forward...

\[ \text{sfz ppp} \text{ sfz ppp} \text{ sfz ppp} \]

\[ \text{ppp} \]

\[ \text{a tempo} \dot{=} \text{c.66} \]

\[ \text{senza misura} \ (\dot{=} \text{c.104}) \]

\[ \text{sfz} \text{ ppp} \text{ sfz ppp} \text{ sfz ppp} \]

\[ \text{ppp} \]

\[ \text{a tempo} \dot{=} \text{c.66} \]

\[ \text{keys} \text{ st.} \times 3 \text{ ord.} \]

\[ \text{fliz.} \text{ ord.} \times 5 \text{ keys} \text{ ord.} \times 3 \]

\[ \text{ppp} \text{ ffff} \text{ pp} \text{ sf} \text{ pp} \]

\[ \text{senza misura} \]

\[ \text{rit.} \]

\[ \text{timbral} \]

\[ \text{2nd trill key} \]

\[ f \text{ mf} \text{ p} n \]

\[ \text{(\dot{=} \text{c.104})} \]

\[ \text{fleeting...} \]

\[ \text{sfz} \text{ ppp} \]

\[ \text{a tempo} \dot{=} \text{c.66} \]

\[ \text{wah-wah...} \text{ [bend-in]} \]

\[ \text{pp} \text{ mf} \text{ p f} \text{ mf} \text{ p} \]
senza misura
(l'istesso tempo)

N.B. The beats which result are intended
moto perpetuo

MM $\frac{\text{M}}{\text{M}} = 304$ [at start] Gradual accelerando; becoming as fast as possible where indicated.

as fast as possible...
as seamless as possible

Teeth-on-reed

port.

[ad lib. on upper partials]

\( \text{\textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde \textasciitilde} \)

\( fff \)
Più mosso \( \dot{=} \) ca.84  

a tempo \( \dot{=} \) ca.46

N.B. The beats which result are intended
Multiphonic/overblow chord
with *ad lib.* falling upper partials.

MUlt [x5]

Più mosso \( \bar{J} = \text{ca.} 84 \)

a tempo \( \bar{J} = \text{ca.} 46 \)

*ff*