

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 Phillip 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.**

Score in B \flat

(for Dav Goldberg)
Fault-Klang
for solo bass clarinet in B \flat

James Williamson

with energy and spirit ♩=c.88

Bell-like s.t. s.t. s.t. s.t.
sempre *ff sf sf sf*

a little slower a tempo (♩=c.88)

s.k. s.t. s.t. s.t. s.t. s.t.
p sf ff sf sf sf sf

s.t. s.t. ord.
n sf ppp sf ppp

distant... ord. (on the beat) ord. (on the beat)
pppp poco pppp ff n ff mf

(on the beat)

timbral

growl ord.

ppp *molto ff mf* *molto ff*

key slaps [with air]

s.t. ○ keys s.t.
○ (plus key rattle - F# key)

p *sf* *p* *sf*

quasi-moaning...
ord.

s.t.

○ (plus key rattle)

gliss. *port.* *gliss.*

pp *sf* *pp* *sf* *p* *n*

rit. a tempo

sfz *dolce* *mp* *pp*

key slaps s.t. x4 keys ord. keys ord. //

p *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf*

senza misura (♩=c.104)
hurrying/pressing forward...

sfz ppp *sfz ppp* *sfz ppp* (sing) *ppp*

a tempo ♩=c.66

senza misura (♩=c.104)

sfz ppp *sfz p* *sf p* *ppp* *sfz*

a tempo ♩=c.66

ppp *ffff* *pp* *sf* *pp*

senza misura
rit.

f *mf* *p* *n*

timbral
2nd trill key

(♩=c.104)

a tempo ♩=c.66

pp *mf* *p* *f* *mf* *p*

← ♩ = ♩ →

senza misura
(l'istesso tempo)
menacing...

distant...

pppp <— poco —> *pppp* *p* <— *ff* > *sf* > *p* *f* ————— *p*

Meno mosso (♩=c.88)
playful/gettin' into a groove...

f *ppp* *ppp* *sfz* *ppp* *sfz* *ppp* *sfz* *ppp* *sfz*

a tempo ♩=c.66 ← ♩ = ♩ →

ppp *sfz* *ppp* *sfz* *ppp* *distant...* *sf* *ff* *p*

x5 [ord.] s.t. port. → growl ord. x5

senza misura (♩=c.88)

ppp ————— *f* *sfz* *p* ————— *ff* *sfz* *ppp* *ppp*

growl ————— ord.

keys (plus key rattle) x3

malto *ffff* *ppp* *p*

senza misura
(l'istesso tempo)

Musical staff with notes and dynamics: *sfz ppp*, *sfz ppp*, *fff*, *sfz*. Includes a fermata symbol at the end.

Musical staff with triplets and dynamics: *ppp*, *molto*, *fff*, *ppp*. Includes markings *flz.* and *ord.*

Musical staff with 5-note patterns and dynamics: *sfz*, *ppp*, *ff*, *sfz*, *ppp*, *mf*, *sfz*, *ppp*, *f*. Includes marking *turbulent...* and *timbral*.

N.B. The beats which result are intended

Musical staff with notes and dynamics: *sfz ppp*, *sfz ppp*, *sfz*. Ends with a double bar line.

sfz ppp ————— *p* *sfz ppp* ————— *p* *sfz ppp*

————— *p* *sfz ppp* ————— *p* *sfz ppp* ————— *p* *sfz ppp*

sfz ppp ————— *p* *sfz ppp*

————— *molto ff* *sfz (sempre ff)* *sfz* *sfz*

sfz *sub ppp*

sfz *ff* *sfz* *f* ————— *molto*

as seamless as possible

fff *p* *ppp*

♩=ca.46 Still/Fragile/Distant

ppp *poco* *ppp* *ppp* *poco* *ppp* *ppp* *poco* *ppp*

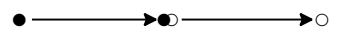
ppp *p* *ppp* *ppp* *mp* *ppp*

ppp *mf* *mf* *n* *n*

Più mosso ♩=ca.84

a tempo ♩=ca.46

Musical score for the first system, featuring a treble clef and 2/4 time signature. The score includes dynamic markings *ppp*, *mf*, *sfz*, and *p*. Performance instructions include a box labeled "x3" and a "3" indicating a triplet. Above the staff, there are three vertical diagrams of a string instrument's fingerboard, each with a sequence of dots representing finger positions. A large slur covers the main melodic line.



Musical score for the second system, featuring a grand staff (treble and bass clefs) and 2/4 time signature. The score includes dynamic markings *ppp*, *molto*, and *fff*. The instruction "(Humming)" is present. A large slur covers the main melodic line. A decrescendo hairpin is labeled "n".

N.B.The beats which result are intended

Musical score for the third system, featuring a grand staff and 5/4 time signature. The score includes dynamic markings *ppp*, *molto*, and *fff*. The instruction "ord." is present. A large slur covers the main melodic line.

Musical score for the fourth system, featuring a treble clef and 4/4 time signature. The score includes dynamic markings *ppp*. A large slur covers the main melodic line. Above the staff, there are three vertical diagrams of a string instrument's fingerboard, each with a sequence of dots representing finger positions.

Multiphonic/overblow chord with *ad lib.* falling upper partials.

a tempo ♩=ca.46

Più mosso ♩=ca.84