

James Williamson

# Lone Yellow

*for B $\flat$  Bass Clarinet and Piano*

[2017]

## Programme Note

*Lone Yellow* is a direct response to the kinetic sculptures of artist Alexander Calder. The ever changing, slow moving parts to each sculpture has fascinated me for a while. I've always wanted to somehow capture the sense of these ever changing parts in my music, and particularly respond to self-similarity, perspective and a change of movement.

The piece is for B♭ bass clarinet and piano and although playing simultaneously they are equally independent, yet interdependent, as with the moving parts of the Calder mobiles. I have approached this by having a movement-per-page for each player (acting as an individual component of the sculptures), which can be interchanged with each other, thus creating a quasi composition kit for the performers and also offering many combinations of outcome within the same piece. Fragments of each part can be singled out and stand alone, they can sometimes merge and become a single sonority.

The title of the work is taken directly from the title of Alexander Calder's work *Lone Yellow* (1961).

- James Williamson

*Lone Yellow* was written for Scaw Duo (Sarah Watts and Anthony Clare) in 2017, as part of a University of York student project.

## Performance Notes

Each performer has five pages of music, marked I-V. The piece essentially works as a composition kit, for example, pages I-V for both bass clarinet and piano are interchangeable:

### Bass clarinet    Piano

Page II	Page V
Page IV	Page I
Page III	Page II etc.

The order of the pages can be predetermined prior to performance; however leaving this to the moment of performance could be more exciting!

The piano part acts as a 'vamp'; therefore the pianist is to repeat until the bass clarinetist indicates to stop i.e. once all music has been played on the particular bass clarinet page.

The performers are to start playing at the same time, indicated by either performer.

There is to be a short silence once each movement has been performed, but remaining to keep the energy. The performers must turn the pages at the same time.

Pages can be played more than once and in as many combinations as desired, depending on programme flexibility. All pages must be performed before the piece ends.

### Clarinet Performance Instructions

Timbral trill fingering alternatives are up to the performer – if no alternative possible, use a wide vibrato or shaking.

**S.T.** = slap tongue.

All grace notes on the beat.

### Piano Performance Instructions

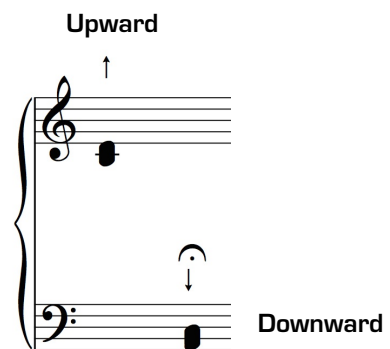
Lowest pitch A (A<sub>0</sub>) to be prepared with an eraser to create a 'gong' effect (symbolised with an 'x' notehead). NB The 'gong' effect is to be played only once, at the performers discretion, to avoid over-use. A movement can pass without the 'gong' being played.

Movement III requires a soft percussion mallet to strike the approximate strings inside the piano, as indicated in the score.

Movement V requires a soft plastic plectrum to strum the approximate strings inside the piano, as indicated in the score. The indicated pitch is an approximate reference as to where a chromatic cluster of strings should be strummed (no more than a major 3rd either side of the indicated pitch area). The direction of the strumming motion is indicated by an up or down arrow above the 'cluster' notehead. See next page:

*continued...*

### Piano Performance Instructions continued



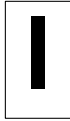
Tempo is indicated by 'slow', 'medium' and 'fast' above the staff. The tempos are to be decided by the performer, as long as they are somewhat proportionate to each other. Tempo changes are gradual (i.e. a slow tempo gradually increasing to a medium tempo etc.) unless otherwise indicated by the word '[suddenly]'.

### Transposed Score

Duration ca. 7 minutes (minimum)

Bb Bass Clarinet

# Lone Yellow



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♩ = 160

*ppp sempre*

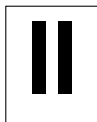
*S.T.*

*S.T.*

Bb Bass Clarinet

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♩=84

rall. . . . .

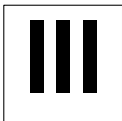
A tempo

Lyrical, a little slower

A Tempo

gradually getting slower,  
grinding to a halt...

Bb Bass Clarinet



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$\text{♩} = 48$  Freely, expressive

*ppp*subtone    *molto* *f*    *ppp*subito    *molto* *f*    *ppp*subito    *molto* *f*    *sf*    *ppp*subito

*poco*    *molto* *f*    *ppp*    *n*

[  $\text{♩} = \text{♩}$  ]    (timbral)    S.T.    (timbral)    breath

Bb Bass Clarinet

# Lone Yellow



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NB barlines are for co-ordination only and have no function as metric accentuation i.e. all articulations are equal to one another.

Play repeat 3 times, following metronome mark accordingly:

1. ♩=112 2. ♩=88 3. ♩=144



Bb Bass Clarinet

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$\text{♩} = 48 \leftrightarrow \text{♩} = 288$  *ad lib.* tempo fluctuations

*p ppp p ppp sim.* *ppp p ppp p sim.*

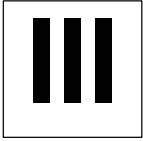
*p ppp sim.* *ppp p sim.*

*p ppp sim.* *ppp p sim.* x5






Piano



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 Strike approximate pitch area with medium-soft percussion mallets.

Tempo: slow ..... medium ..... fast ..... medium .....

The first system of the score consists of two staves. The upper staff is in treble clef and contains several 'x' marks representing mallet strikes. The lower staff is in bass clef and contains 'x' marks and asterisks. The dynamic marking *ppp sempre* is placed between the staves. Below the bass staff, there are pedal markings: 'Ped.' followed by an asterisk and a vertical line with three horizontal bars, and another asterisk and vertical line with three horizontal bars further to the right.

The second system of the score consists of two staves. The upper staff begins with a melodic line in treble clef, marked 'Bring out. Play normally.', followed by 'Strike with mallets.' and several 'x' marks. The lower staff begins with a bass clef, marked 'pp' and '(\'gong\', only once)', followed by 'ppp sempre' and several 'x' marks. A 'ff' marking is located below the bass staff. On the right side, there is a '(short)' marking above a note and a 'keep pedal down' instruction with a dashed arrow pointing right.



