James Whittle

nothing new

text for solo bass clarinet

Performance Note

The aim for a performance of this piece should be to convey a persona that is an interpretation of the selected text, one example of an imaginary speaker reciting the text in a particular way and notated as such.

The performer should first imagine and experiment with finding a natural tempo and pacing for a recitation of the whole text, and so find a natural, comfortable tempo for and pacing of the music. Rhythms are written to imitate speech, the words and their phrasing, but not always as one would read normally (silently or aloud). The piece is notated conventionally to facilitate the learning of a natural pace, which should incorporate the performer's choices of rubato that characterise the text and its interpretation (the performer should add in as much as possible).

The performer should then imagine this natural pace exaggerated and intensified to the maximum extent: the overall tempo changes should be as different as possible, the nuances of rubato become events that occur far quicker in time and change more dramatically.

It is therefore likely that on balance, some faster passages will go at a speed that would be impossible to speak or read: this effect is desired. While it is easier to speak or read any text at an unusually slow pace, the effect is again desired conversely so that slower passages are played unnaturally slowly compared to the natural reading pace.

The opening note features a notehead that signals a breath noise: where this notehead occurs the performer should make an audible breath, in the notated rhythm. These breaths are part of the imagined persona's interpretation and characterisation, so must be performed and should be accentuated accordingly. They are notated with relative subdivisions of a crochet beat to show where they should be longer or shorter. The performer may also breathe naturally and silently (inconspicuously) at other moments, such as in the pauses at the end of sentences.

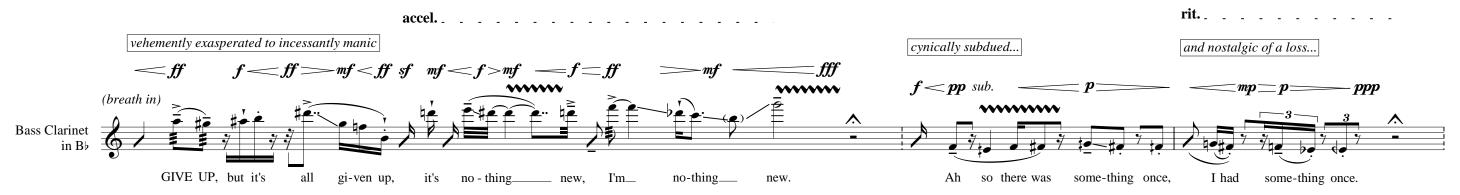
Duration: c.12 minutes

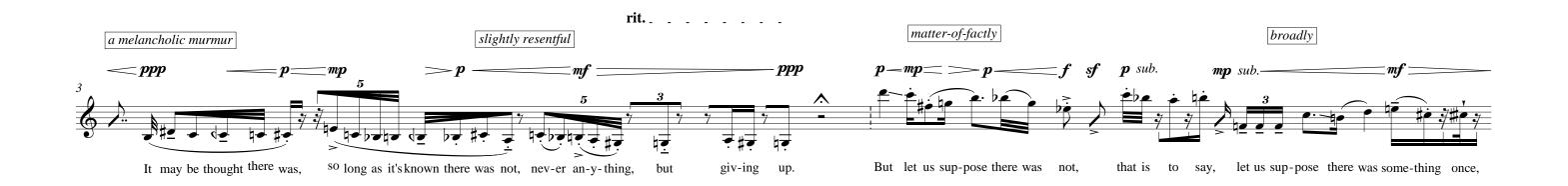
nothing new

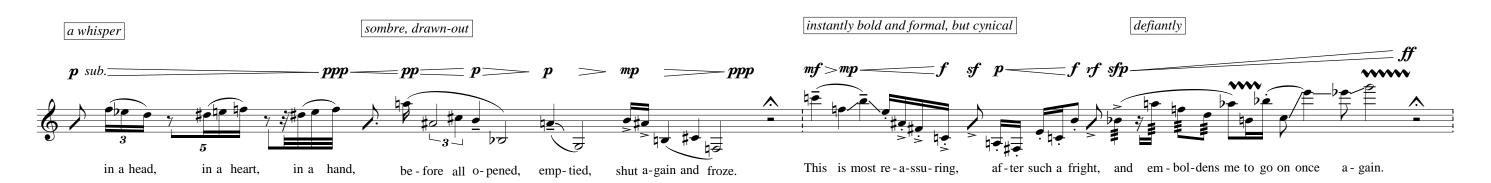
Samuel Beckett (1906 - 1989) '10', *Texts for Nothing* (1950-52) Translated by the author.

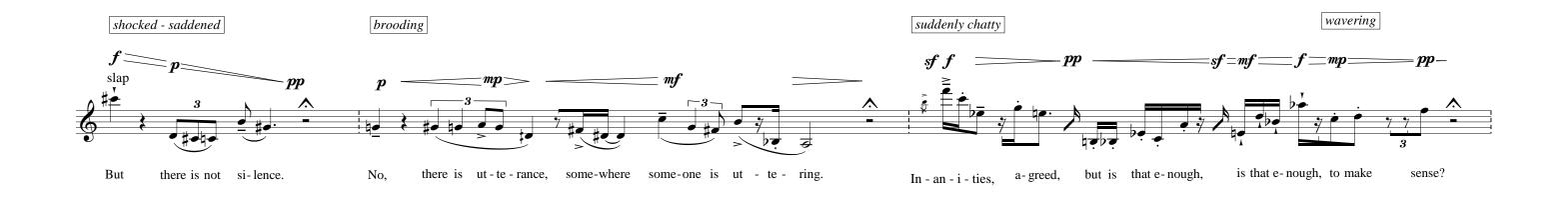
James Whittle (b. 1989) May-June 2012

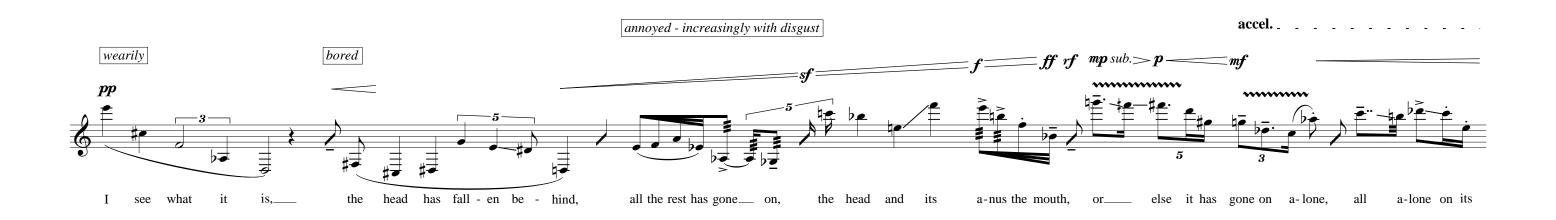
[Tempo should always be flexibly in flux, given the player's delivery of the text.]







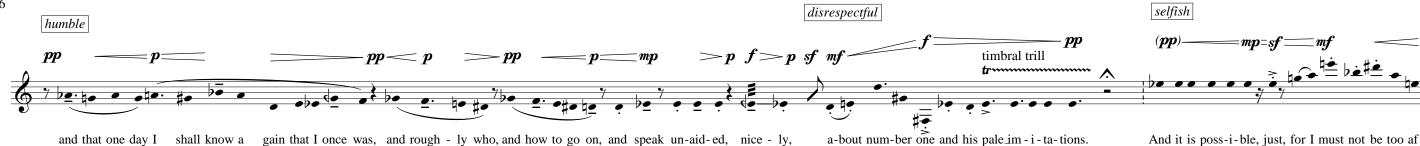






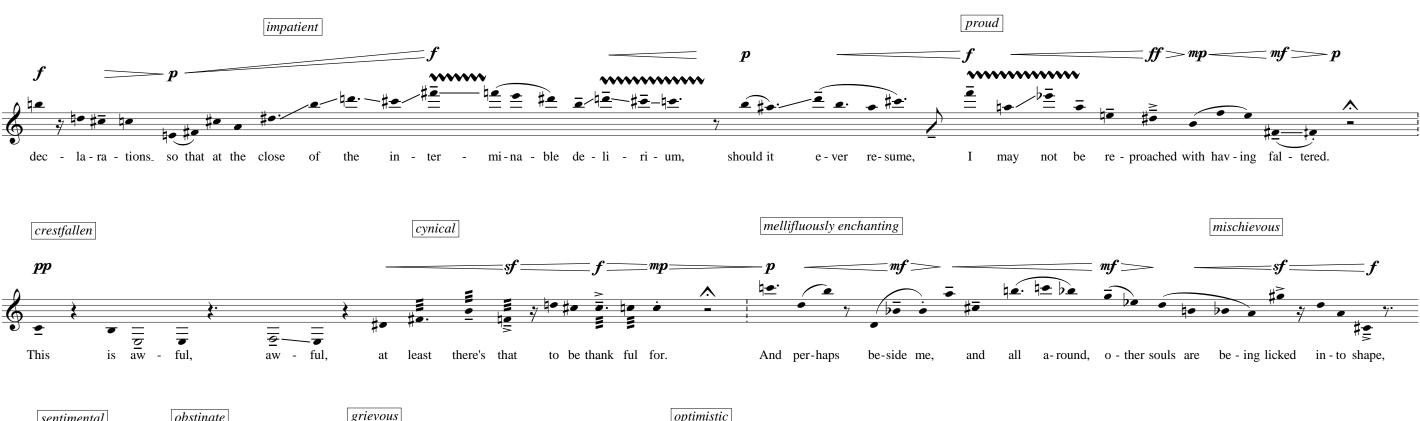
[Tempo should always be flexibly in flux, given the player's delivery of the text.] Rhythm is free and should be based on the implied notated lengths notated and the performer's interpretation of the text.]

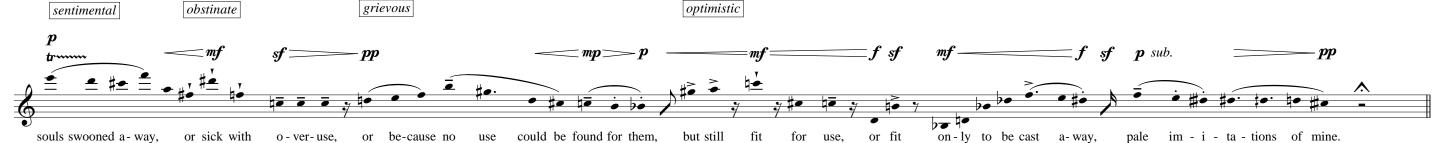






firm-a-tive at this stage, it would not be in my in - te-rest, that o-ther fin-gers, quite a diff - e-rent gang, o-ther ten-ta-cles, that's more like it, o-ther cha-ri-ta-ble suck-ers, waste no more timetry-ing to get it right, will take down my





si - lence.

my

the voice of

Tempo should always be flexibly in flux, given the player's delivery of the text. Pitch is free and should be based on the implications of the notated contours, and the performer's interpretation of the text.]

it will last my time,

a-noth-er guzz-le of lies but pip-ing hot,

start,



it will last my time and place,

and si-lence,

my voice

8 [Tempo should always be flexibly in flux, given the player's delivery of the text. Pitch and rhythm are free and should be based on the implications of the notated contours, and the performer's interpretation of the text.]

