

Robert Tucker

**Jolly D. !**

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INSTRUMENTATION  
(Score in C)

Clarinet 1 in B $\flat$

Clarinet 2 in B $\flat$

Clarinet 3 in B $\flat$

Bass Clarinet in B $\flat$

## **PROGRAMME NOTE**

This jolly clarinet quartet explores dissonance, instrumental range and timbre. By prioritising these musical elements over others, such as the harmony and tonality, we change the perception of hierarchy in the compositional process. That said, a strong tune carries this cheerful bingle as it swings along following the free introduction. This reappears in light variation, with the focus firmly on instrumental blend: from the chalumeau (low) register to the clarion (high) register, adding tension and timbral colour. When the theme reemerges in the recapitulation, 'blues' notes are infused to reconnect us with the swing tempo. The Coda is designed to dissolve tension textually, winding our wearisome way home, temporarily thrown off course into E-minor before the triumphant return to B♭ major. This is the third clarinet quartet of a set of three; the first two are published by Queen's Temple Publications.

# Jolly D. !

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Andante

♩ = 92

rit.

Clarinet 1 in Bb

Clarinet 2 in Bb

Clarinet 3 in Bb

Bass Clarinet in Bb

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

5 **A** ♩ = 76 [Swing]

Cl.1

Cl.2

Cl.3

B. Cl.

*mf* *mp* *mp* *mp* *pp* *pp* *pp*

9

Cl.1

Cl.2

Cl.3

B. Cl.

*pp* *pp* *pp* *pp*

13

Cl.1 *mf*

Cl.2 *mp*

Cl.3 *mp*

B. Cl. *mp*

17

Cl.1 *mf*

Cl.2

Cl.3

B. Cl.

21

Cl.1 *p*

Cl.2 *pp*

Cl.3 *pp*

B. Cl. *pp*

**B** A tempo

25

Cl.1 *mp* *mf*

Cl.2 *p*

Cl.3 *p*

B. Cl. *p* *mp*

29

Cl.1 *pp*

Cl.2 *pp*

Cl.3 *pp*

B. Cl. *mp* *pp*

33

**C**

Cl.1 *mf* *mp* *dim.*

Cl.2 *p* *dim.*

Cl.3 *p* *dim.*

B. Cl. *p* *dim.*

37

Cl.1 *mf* *ppp*

Cl.2 *mp* *p* *mp* *ppp*

Cl.3 *mp* *ppp*

B. Cl. *mf* *ppp*

41

Cl.1 *mf* *pp*

Cl.2 *mf* *pp*

Cl.3 *mf* *pp*

B. Cl. *mf* *pp*

45 **D**

Cl.1 *mf*

Cl.2 *mf* *3* *p* *mp*

Cl.3 *mp* *3* *p* *mp*

B. Cl. *mp* *mp*

49

Cl.1

Cl.2

Cl.3

B. Cl.

*mp*

*mf*

*mp*

53

Cl.1

Cl.2

Cl.3

B. Cl.

*mf*

*mp*

57

Cl.1

Cl.2

Cl.3

B. Cl.

**E**

*f*

*pp*

*ppp*

*mp*

*p*

*p*

*p*

*f*

*pp*

*ppp*

*pp*

*ppp*

*p*



61

Cl.1  
Cl.2  
Cl.3  
B. Cl.

*espress.*  
*cresc.*  
*espress.*  
*cresc.*  
*espress.*  
*cresc.*  
*espress.*  
*cresc.*

65

Cl.1  
Cl.2  
Cl.3  
B. Cl.

*dim.*  
*mp* *p*  
*mf*  
*dim.*  
*mp* *p*  
*mf*  
*dim.*  
*mp* *p*  
*dim.*  
*mp* *p*

**F**

69

Cl.1  
Cl.2  
Cl.3  
B. Cl.

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

73

Cl.1 *cresc.* *f*

Cl.2 *cresc.* *f* *ff*

Cl.3 *cresc.* *f* *ff*

B. Cl. *cresc.* *f*

77

Cl.1 *p* *pp* *ff* *mp*

Cl.2 *p* *pp* *f* *ff* *mp*

Cl.3 *p* *pp* *f* *ff* *mp*

B. Cl. *p* *pp* *ff* *ff* *mp*

G

81

Cl.1 *pp* *mp* *pp* *pp*

Cl.2 *pp* *mp* *pp* *pp*

Cl.3 *pp* *mp* *pp* *pp*

B. Cl. *p* *mp* *pp* *p*

**H**

85

Cl.1 *sfz*

Cl.2 *mf*

Cl.3 *mf*

B. Cl. *mf*

*pp*

*pp*

*pp*

*pp*

89

Cl.1 *mf*

Cl.2 *mp*

Cl.3 *mp*

B. Cl. *mp*

*ppp*

*ppp*

*ppp*

*ppp*

*mp*

93

Cl.1 *mf*

Cl.2 *mp*

Cl.3 *mp*

B. Cl. *mp*

*mp*

97

Cl.1 *f* *mp*

Cl.2

Cl.3 *mf* *mf* *mp* *mf*

B. Cl. *mf*

101

Cl.1 *fp* *ppp*

Cl.2 *fp* *ppp*

Cl.3 *fp* *ppp*

B. Cl. *fp* *ppp*

105

Cl.1 *pp* *mf* *mp* *p*

Cl.2 *pp* *mf* *mp* *p*

Cl.3 *pp* *mf* *mp* *p*

B. Cl. *pp* *mf* *mp* *p*

109 **K** 11

The score consists of four staves: Cl.1, Cl.2, Cl.3, and B. Cl. The music is in 3/4 time and features a key signature of two flats. The first measure (109) begins with a *pp* dynamic and includes a triplet of eighth notes. The second measure is marked *f* and contains a trill. The third measure is marked *f* and features a slur over a pair of eighth notes. The fourth measure is marked *p* and contains a trill. The fifth measure is marked *ff* and includes a triplet of eighth notes. The B. Cl. part includes a *pp* dynamic in the first measure and a *f* dynamic in the second measure. The Cl.3 part includes a *pp* dynamic in the first measure and a *f* dynamic in the second measure. The Cl.1 part includes a *p* dynamic in the fourth measure and a *ff* dynamic in the fifth measure. The Cl.2 part includes a *p* dynamic in the fourth measure and a *ff* dynamic in the fifth measure. The Cl.3 part includes a *p* dynamic in the fourth measure and a *ff* dynamic in the fifth measure. The B. Cl. part includes a *p* dynamic in the fourth measure and a *ff* dynamic in the fifth measure.