Hannah Caroline Firmin

Remnant Echoes

for piccolo, Bb bass clarinet, percussion, and double bass (2020)

full score

© Hannah Caroline Firmin

Instrumentation:

Piccolo

Bb Bass Clarinet

Percussion:

Vibraphone

Timpani

Bass Drum

Gong

Woodblocks

Double Bass

Performance Notes

Duration: approximately 20'00" (Part One: 10'00"; Part Two: 10'00"). You may use a stop watch or have one player cue.

Clarinet part is transposed.

All accidentals last for the length of a bar unless cancelled out. Where there are no bars, accidentals apply to all succeeding pitches unless cancelled out.

How the Piece Works

Each instrument plays its own part, which consists of 'fragments', and 'translations'. The fragments are the main part, you play these at any time. The translations consist of a cue from another instrument, and a series of 'translations' of which you choose one to play when you hear that cue: which is played in response, so it can be heard alongside or shortly after.

'Part One' and 'Part Two' are played as separate movements: the players may not move freely between the two. There should be a pause or short gap between the two parts.

I have provided 'cue sheets' at the end of the score as A4 sized documents. These are simply so that you can fit them next to your main material on your music stand. If you hear one of the cues, then you turn the page to your 'translations'. Specific page numbers for these are provided underneath the cue on the A4 'cue sheet'.

Structure

Part One

Begin at 'Part One' (all: p. 1), play these fragments in any order. If you hear one of the instrumental cues on your 'cue sheet', finish what you are doing, and turn the page to your 'translations' (all: p. 3). Choose from the provided selection and play it. Once finished, turn back to your 'fragments' (all: pp. 1–2) and continue as before. Finish once 10'00" is up on your stopwatch.

Part Two

Begin 'Part Two' (Picc: p. 11, Cl: p. 7, Perc: p. 9, DB: p. 9), play these fragments in any order. If you hear one of the instrumental cues on your 'cue sheet', finish what you are doing, and turn the page to your 'translations' (Picc: p. 13, Cl: p. 9, Perc: p. 11, DB: p. 11). Choose one from the provided selection and play it. Once finished, turn back to your 'fragments' (Picc: p. 11, Cl: p. 7, Perc: p. 9, DB: p. 9) and continue as before. Finish once 10'00" is up on your stopwatch.

The 'contents page' below is there as a guide to where everything is in your score.

Noteheads and Symbols

Piccolo

■ or □ = air with a hint of pitch

T. P. = tongue pizzicato

L. P. = lip pizzicato

W. T. = whistle tones

flz = flutter tongue

Bb Bass Clarinet



Teeth on reed fragment: the dotted wavy line indicates the instability of tone that should occur naturally when executing the technique.

Percussion

Things needed: bow, superball mallet. Wired brushes may also be used as an alternative to 'hand rubs' or 'finger tremolos'.

Double Bass

• = Bartok pizz.

= apply lots of bow pressure to distort sound

m. s. p. = molto sul pont.

p. s. p. = poco sul pont.

p. s. t. = poco sul tasto

m. s. t. = molto sul tasto

All Players

• = voiced sound

X = unvoiced sound (specific sounds are specified in score)

Quartertones

<u>†</u> = quarter sharp

d = quarter flat

= three quarter sharp

Any other details are explained in full in the score.

Contents Page:

Piccolo Score

Piccolo: Part Onep. 1
Piccolo Translations: Part Onep. 3
Piccolo: Part Twop. 11
Piccolo Translations: Part Twop. 13
Bb Bass Clarinet Score
Bb Bass Clarinet: Part Onep. 1
Bb Bass Clarinet Translations: Part Onep. 3
Bb Bass Clarinet: Part Twop. 7
Bb Bass Clarinet Translations: Part Twop. 9
Percussion Score
Percussion: Part Onep. 1
Percussion Translations: Part Onep. 3
Percussion: Part Twop. 9
Percussion Translations: Part Twop. 11
Double Bass Score
Double Bass: Part Onep. 1
Double Bass Translations: Part Onep. 3
Double Bass: Part Twop. 9
Double Bass Translations: Part Twop. 11

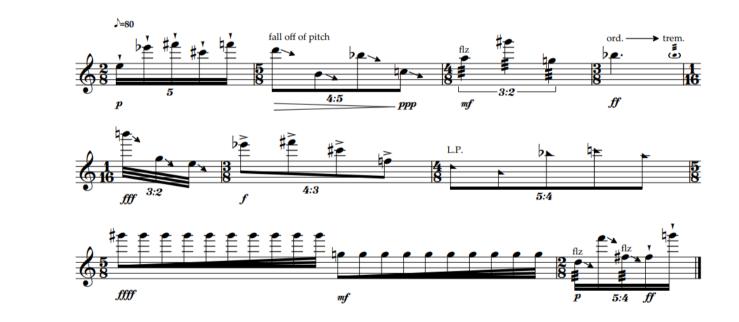
Cue Sheets: these are all provided at the back of the score as A4 sheets, these are not numbered pages but are labelled according to each instrumental part and movement.

Piccolo: Part One



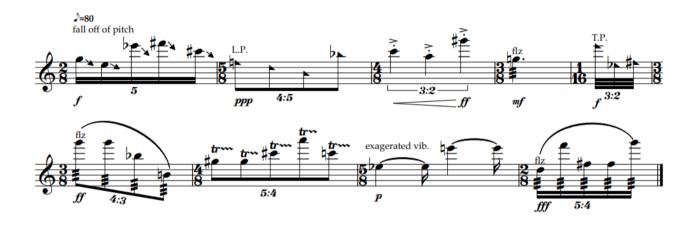


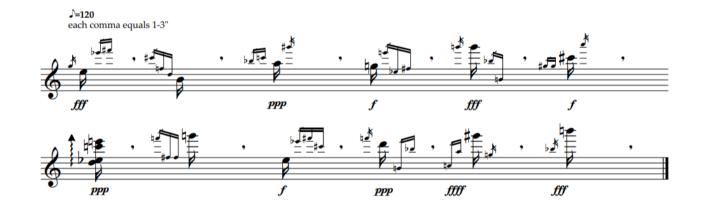


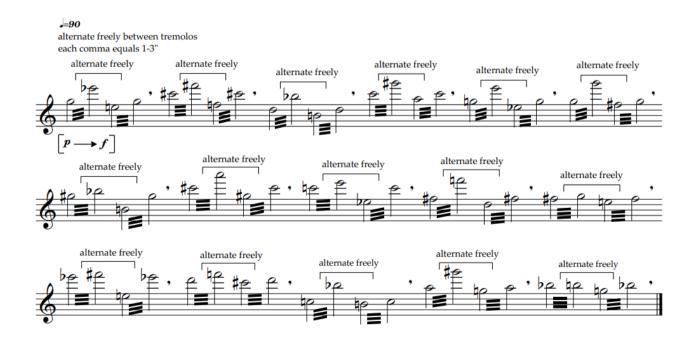












Piccolo Translations: Part One

Double Bass Original





Translation 2

-=60

pitch bends; bend the pitch up/down via both embouchure changes/tilting the piccolo inward/outward. intervals are indeterminate but should be no larger than a tone.



 \downarrow =60 sing and play: where the vocal range is too high sing the part down the octave/gliss. down to those pitches

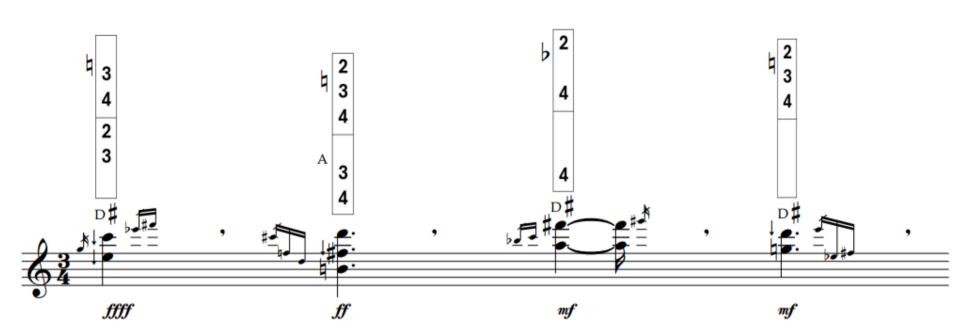


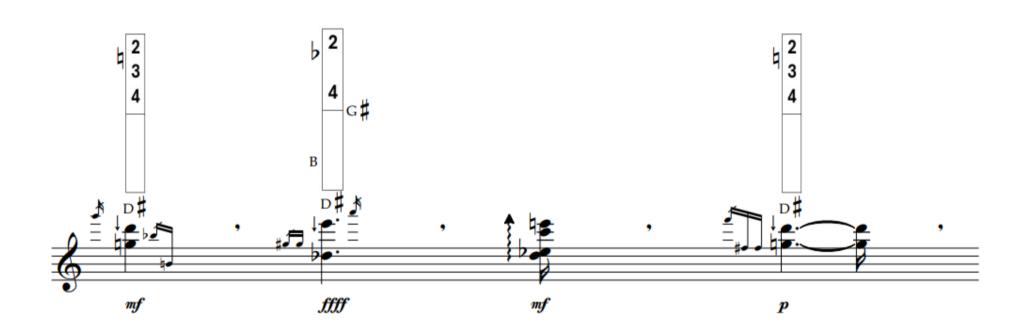
Piccolo Translations: Part One

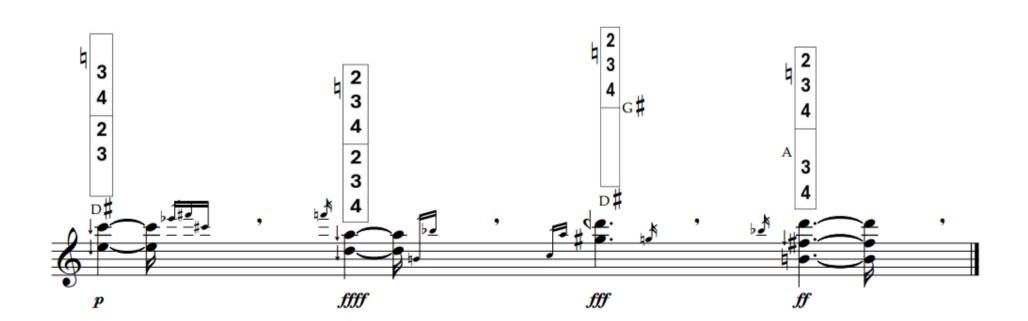
Bb Bass Clarinet Original

=40 each comma equals 1-3" ffff ffff mf \boldsymbol{p}

=40









Translation 3

 \downarrow =40 alternate freely between the bracketed pitches with the pitch on the left for the given durations each comma equals 1-3"



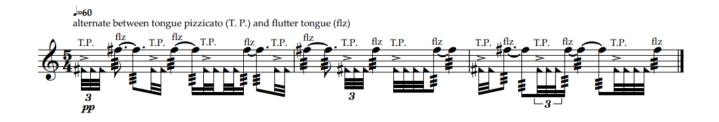
Piccolo: Part Two

alternate between wide vib. (W. V.) and narrow vib. (N. V.)

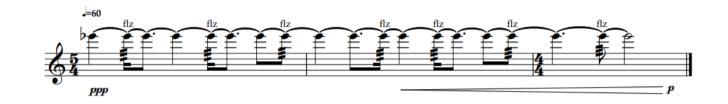
W. V. N. V. W. V. W. V. N. V. W. V. W. V. W. V. N. V. W. V. N. V. W. V. N. V. W. V. W. V. W. V. W. V.





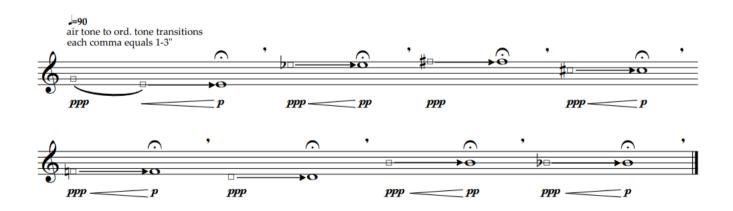






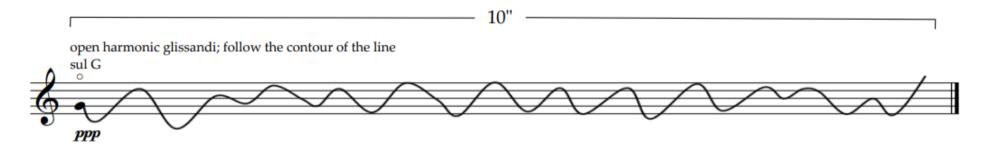






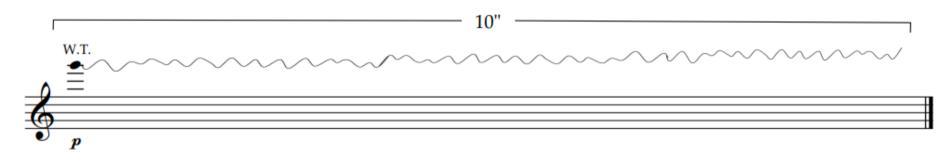
Piccolo Translations: Part Two

Double Bass Original





Translation 2

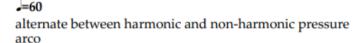


Translation 3

fluctuating pitch bend; bend the pitch up/down according to the contour of the line using both embouchure changes/tilting the piccolo inward/outward. intervals are indeterminate but should be no larger than a tone.

Piccolo Translations: Part Two

Double Bass Original



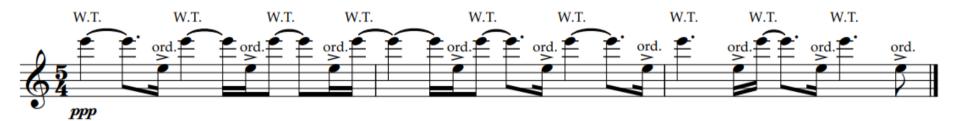


d=60
alternate between the first harmonic and ord. pitch



Translation 2

J=60 alternate between whistle tone and ord. tone



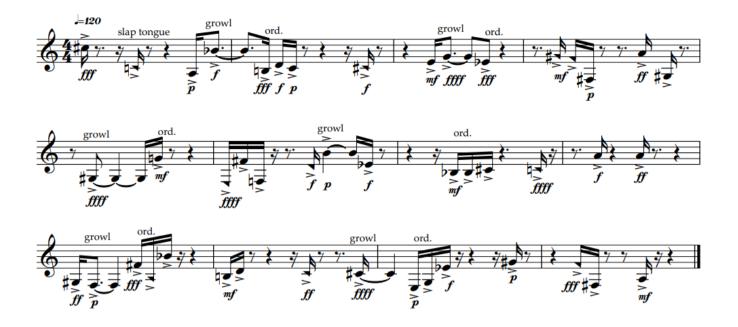
Translation 3

J=60 alternate between air tone and ord. tone

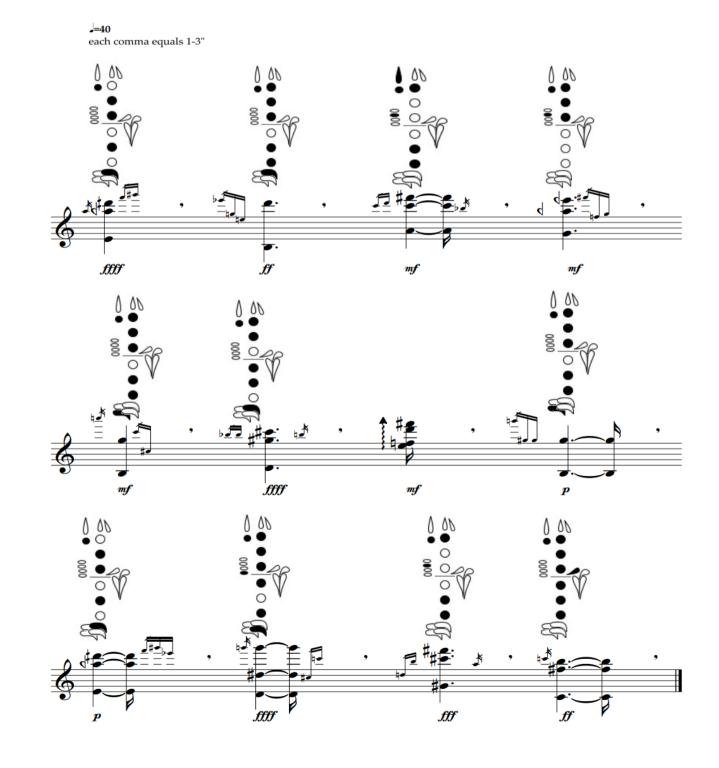


Bb Bass Clarinet: Part One









Bb Bass Clarinet Translations: Part One

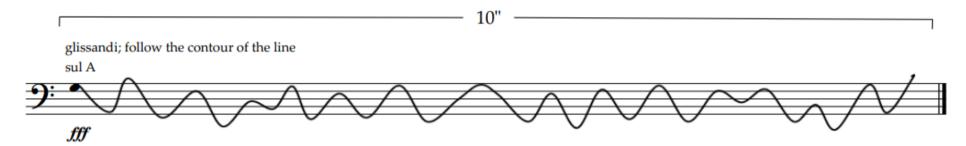
Double Bass Original





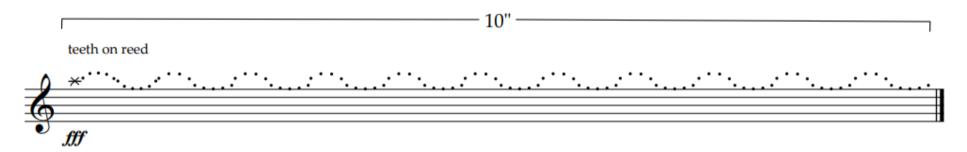
Bb Bass Clarinet Translations: Part One

Double Bass Original





Translation 2

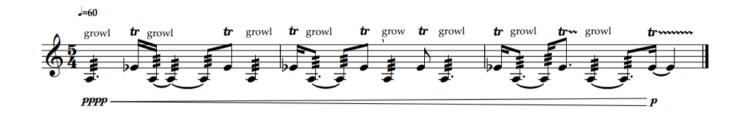


Translation 3

fluctuating pitch bend; bend the pitch up/down according to the contour of the line using your embouchure. intervals are indeterminate but should be no larger than a tone.

Bb Bass Clarinet: Part Two

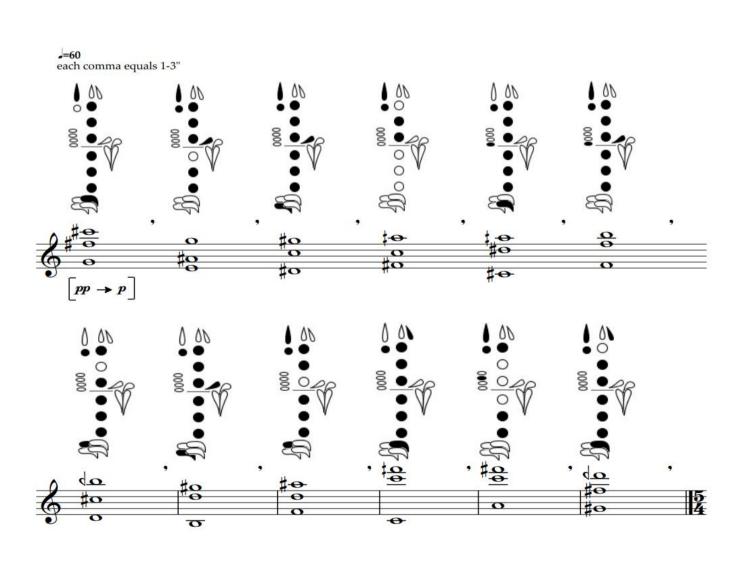


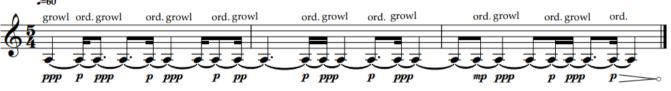


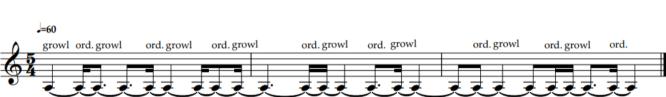


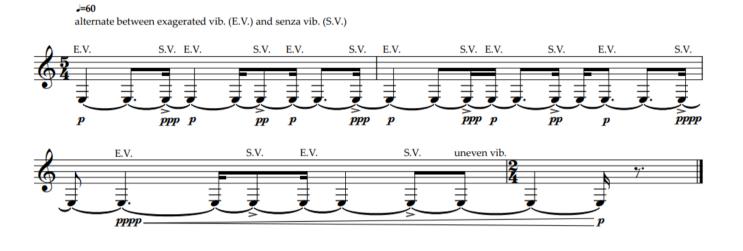


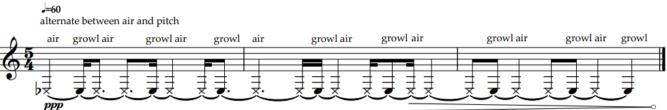










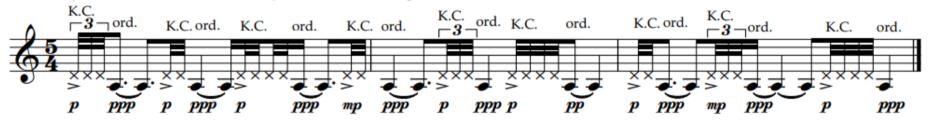


Bb Bass Clarinet Translations: Part Two

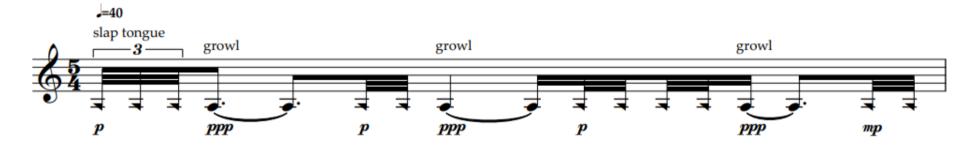
Percussion Original

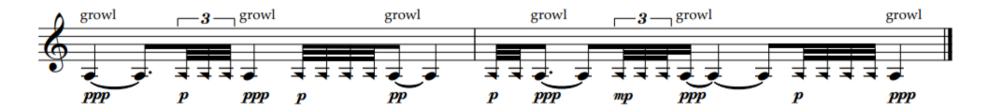


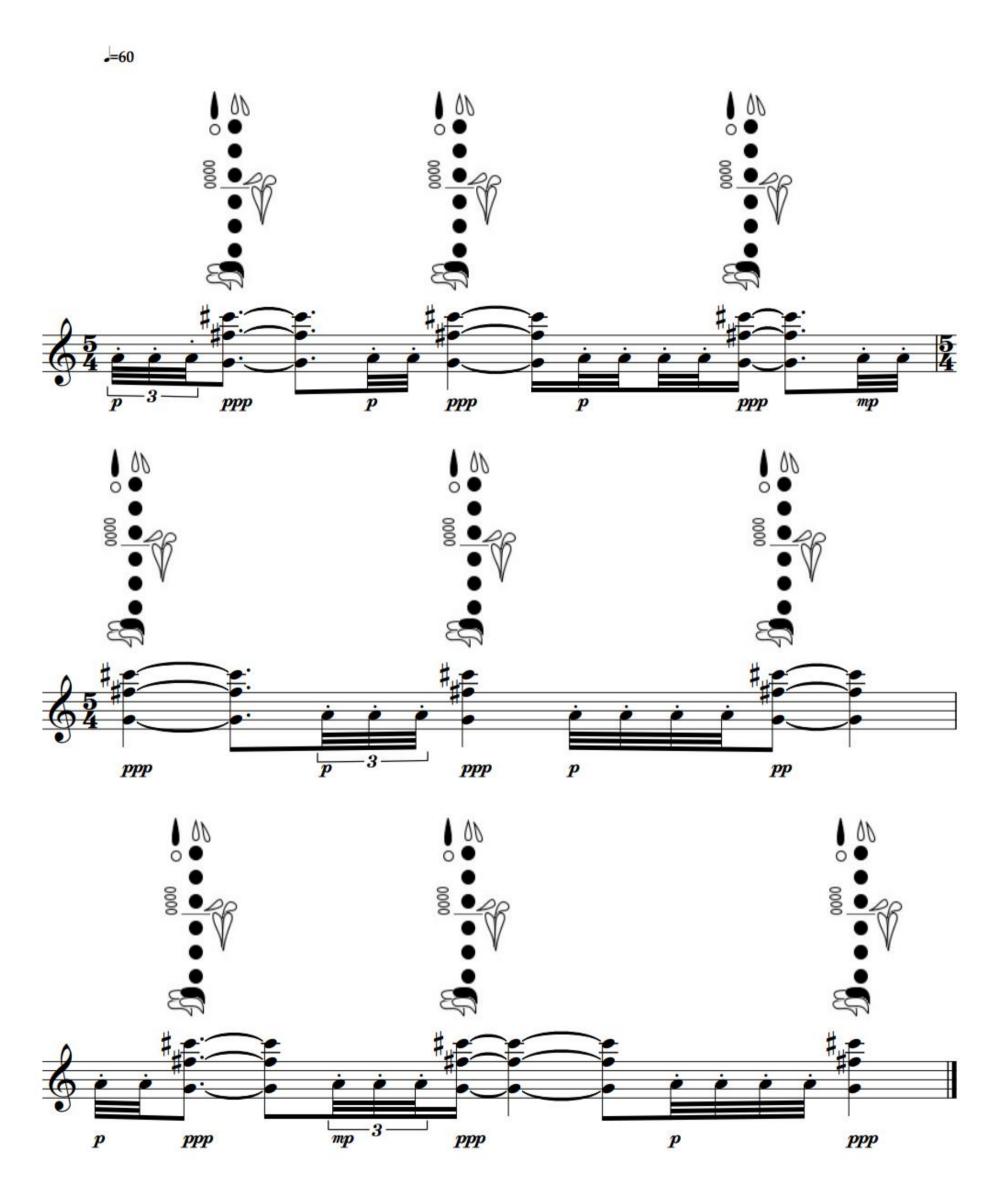
key clicks (K.C.): choose loudest key available to execute percussive effect



Translation 2

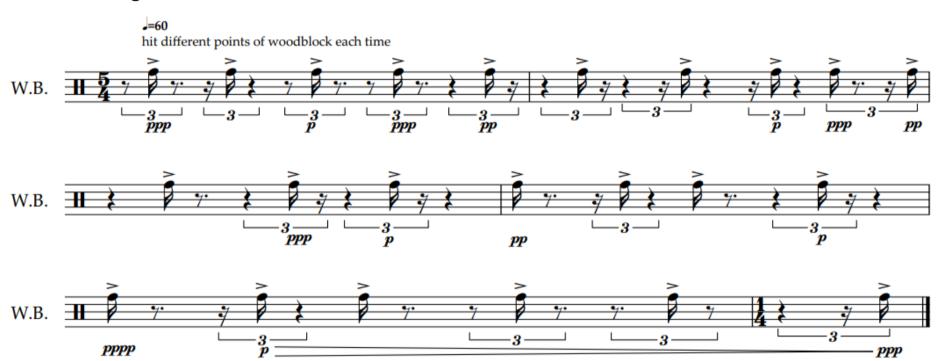






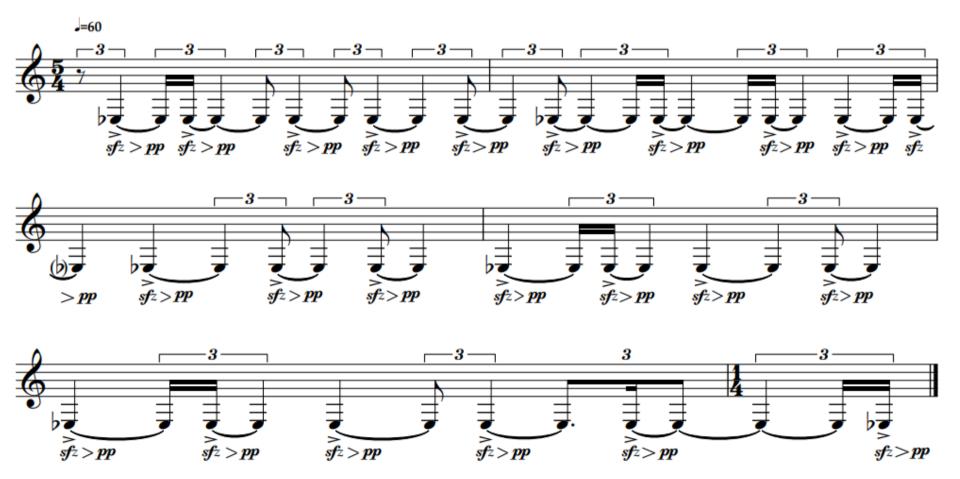
Bb Bass Clarinet Translations: Part Two

Percussion Original



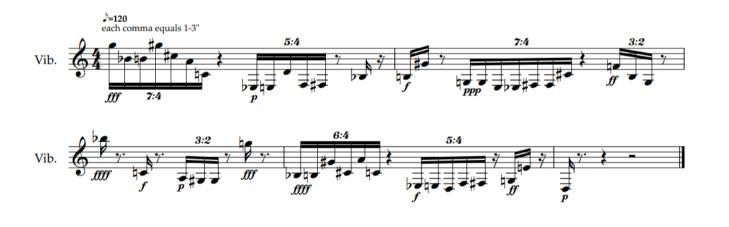
Translation 2

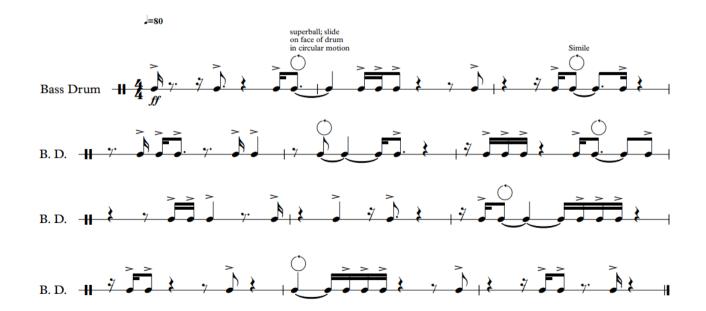




Percussion: Part One



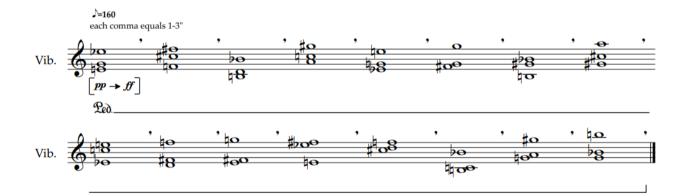




bow gong at different points

Gong ## **O ** ff**

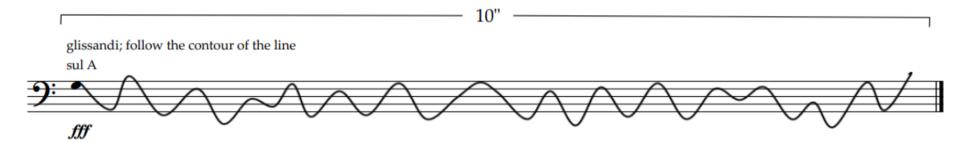






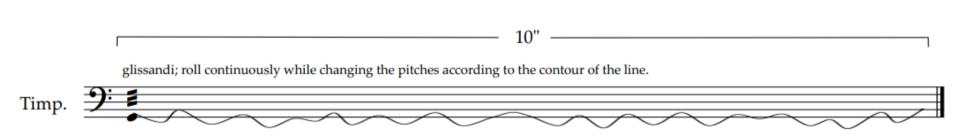
Percussion Translations: Part One

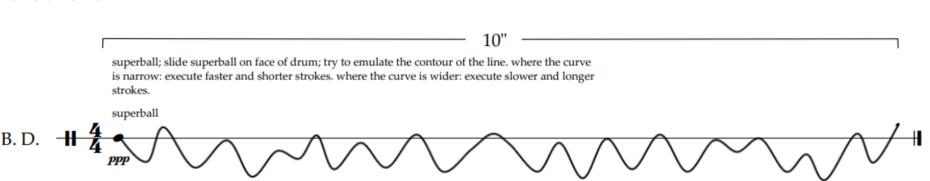
Double Bass Original





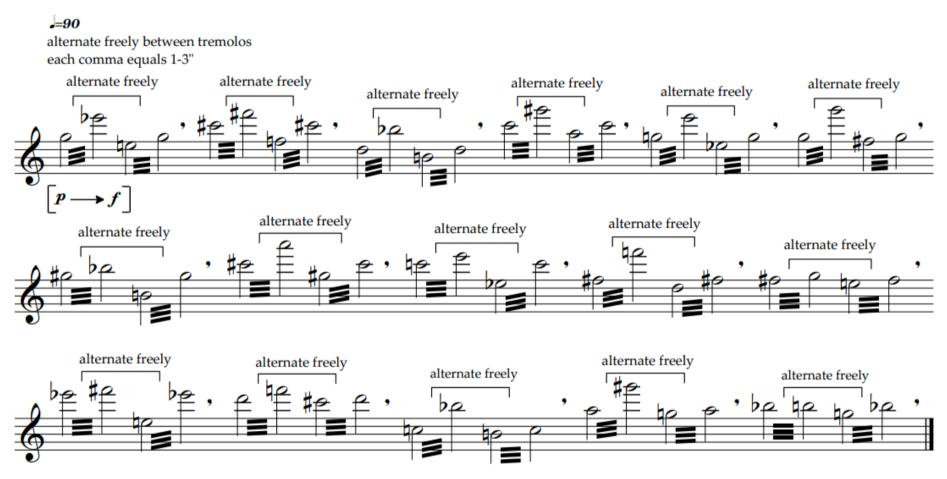
Translation 2

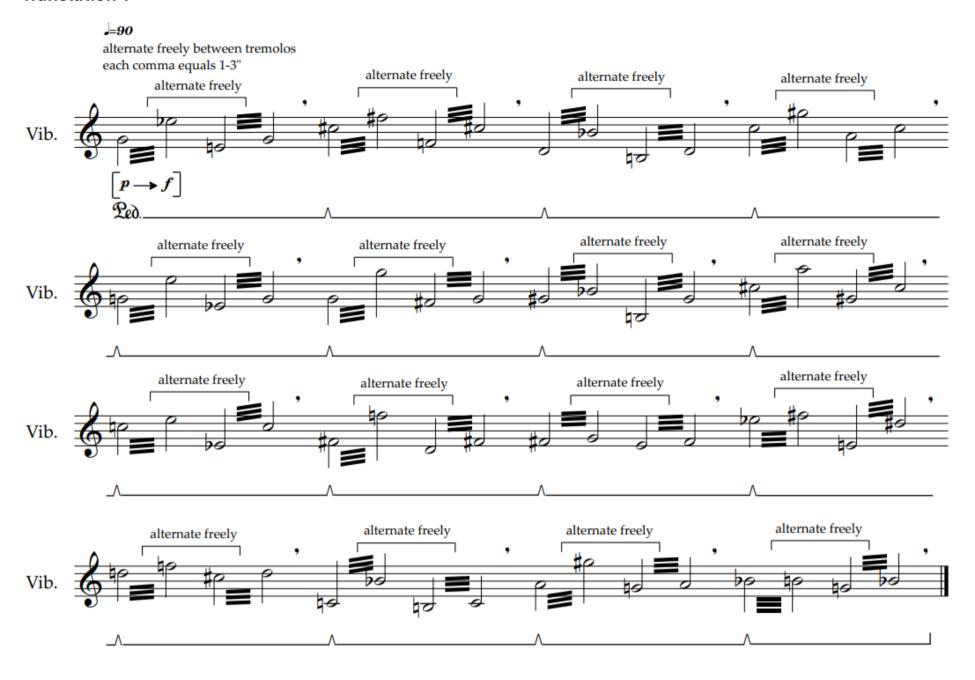


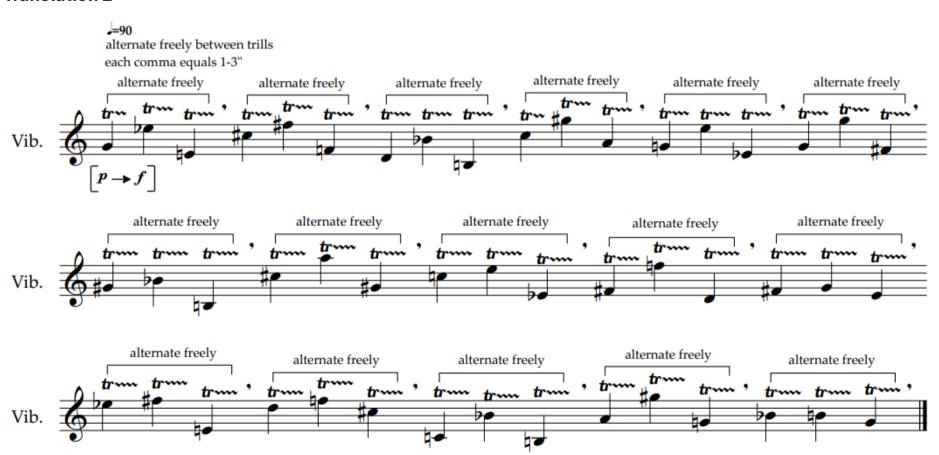


Percussion Translations: Part One

Piccolo Original

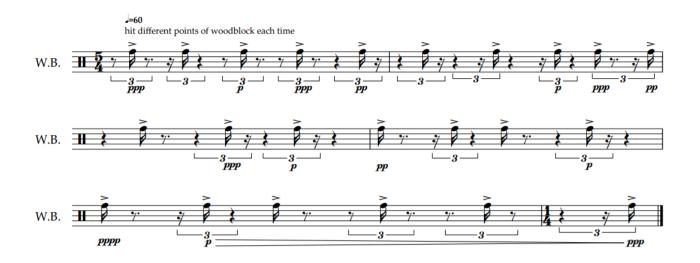


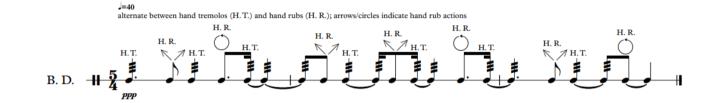




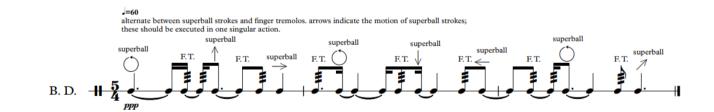


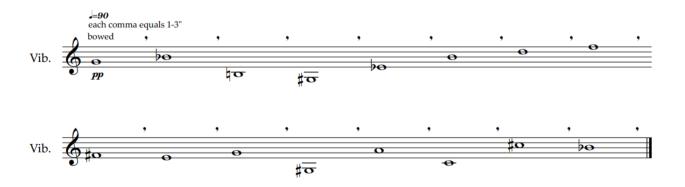
Percussion: Part Two









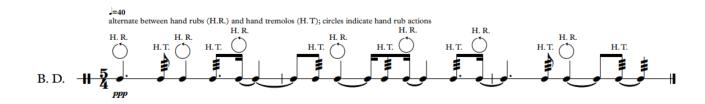


W.B. **112**









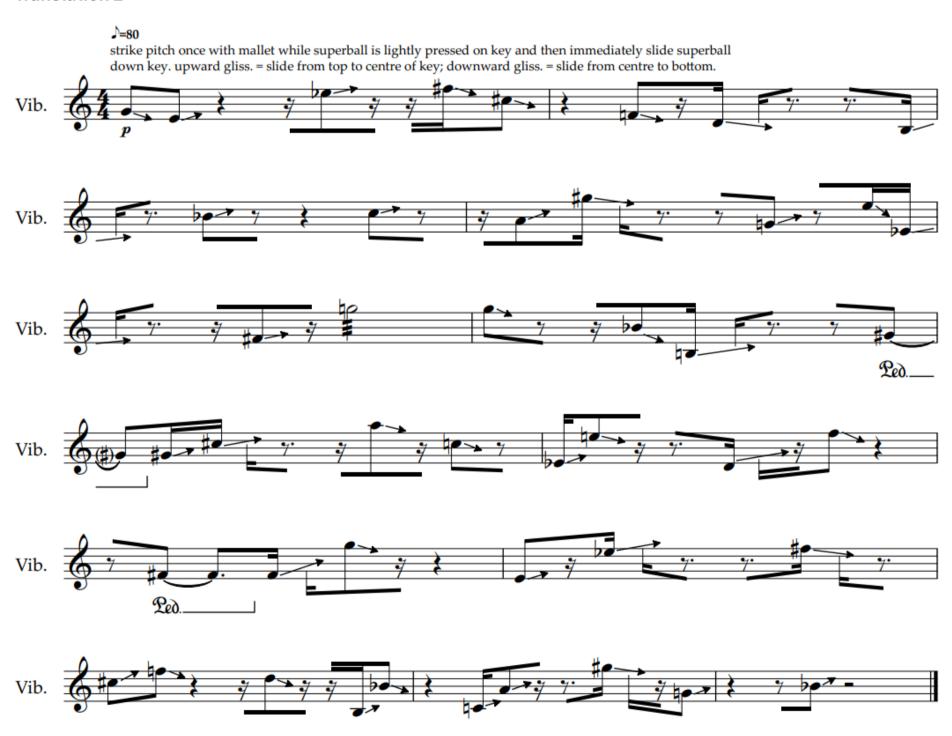
Percussion Translations: Part Two

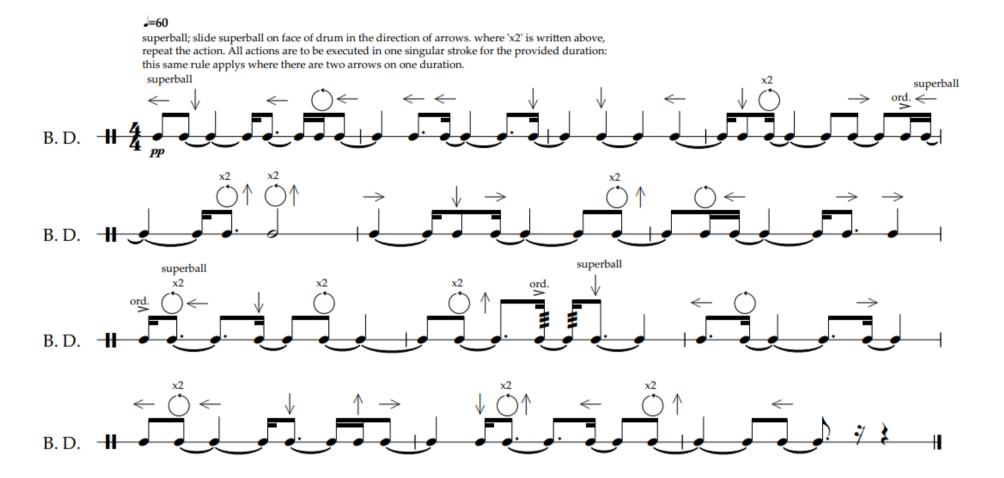
Double Bass Original



strike each pitch once, allowing the pitch changes to be audible

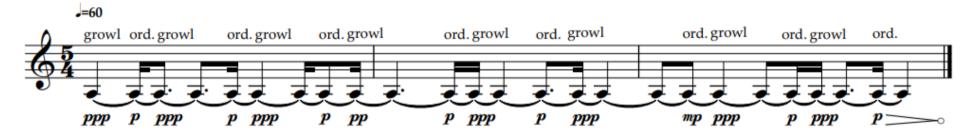




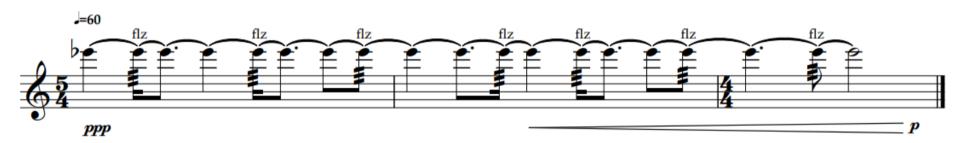


Percussion Translations: Part Two

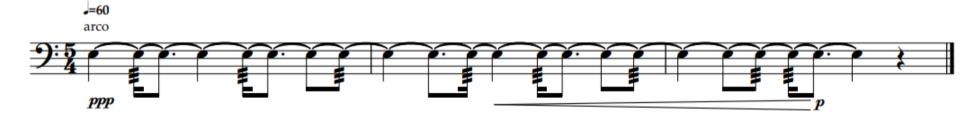
Bb Bass Clarinet Original



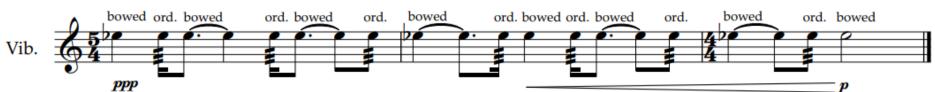
Piccolo Original



Double Bass Original



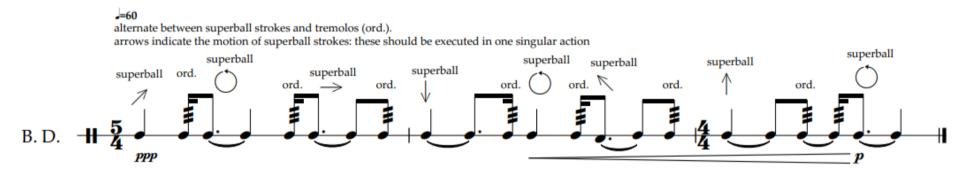
=60 alternate between bowed and struck notes



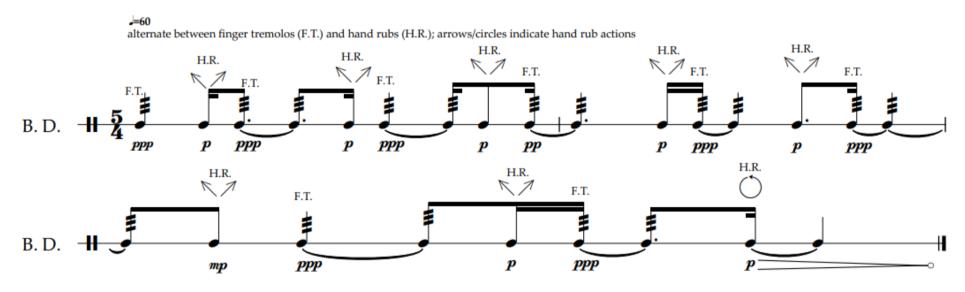
Translation 2



Translation 3



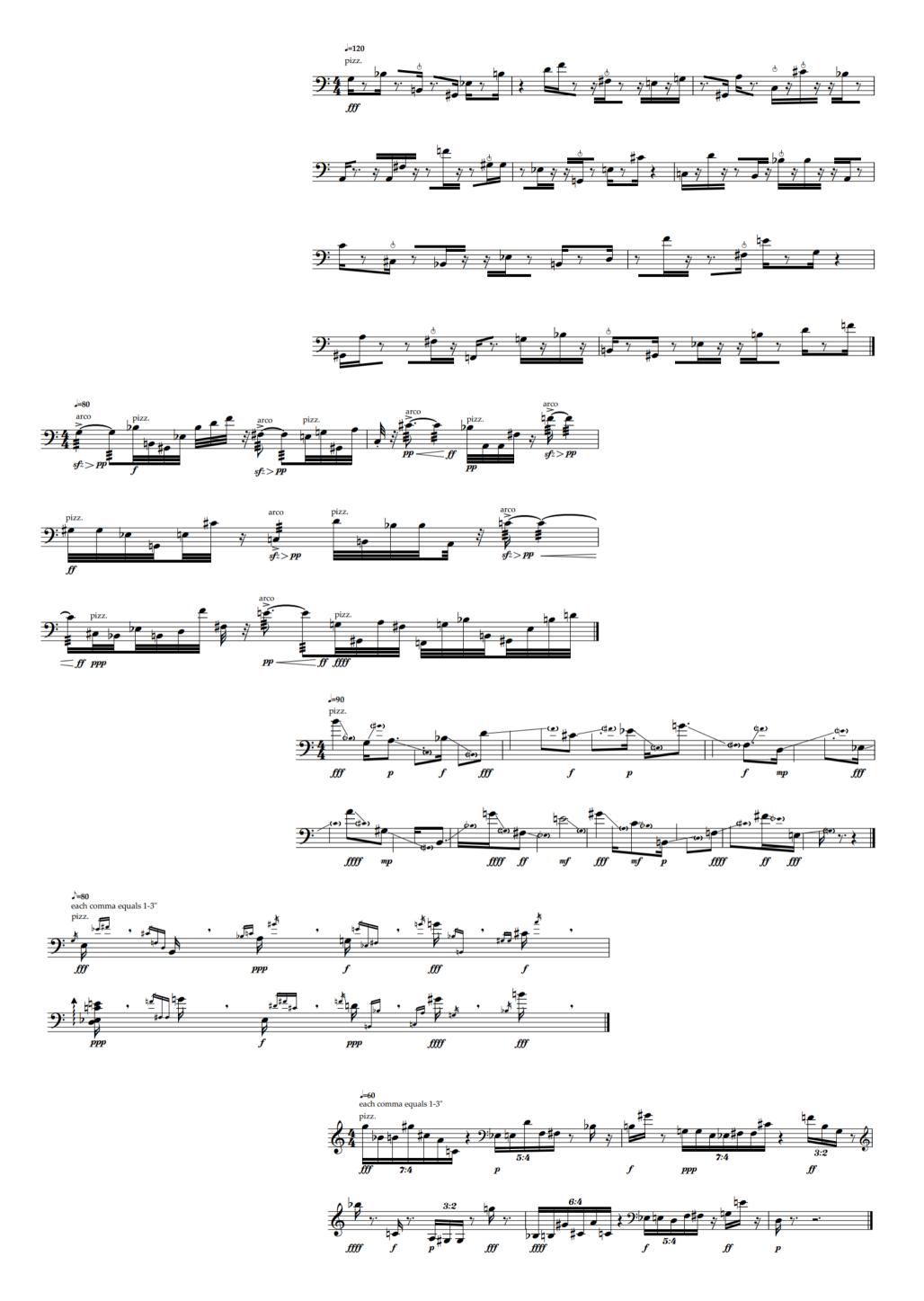
Translation 4





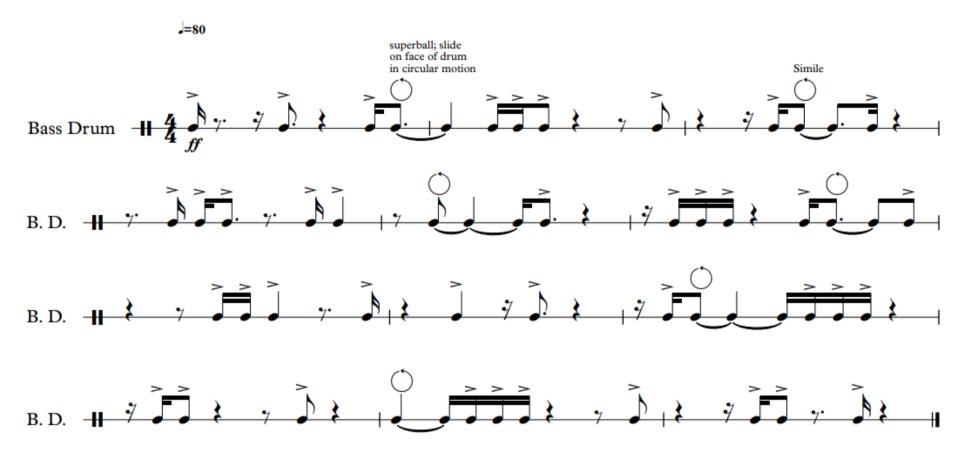
Double Bass: Part One





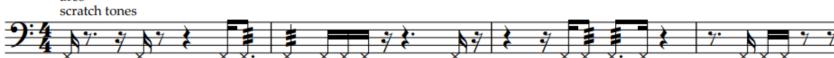
Double Bass Translations: Part One

Percussion Original



-80

sul E; mute string with hand and apply heavy bow pressure to create scratch tone arco

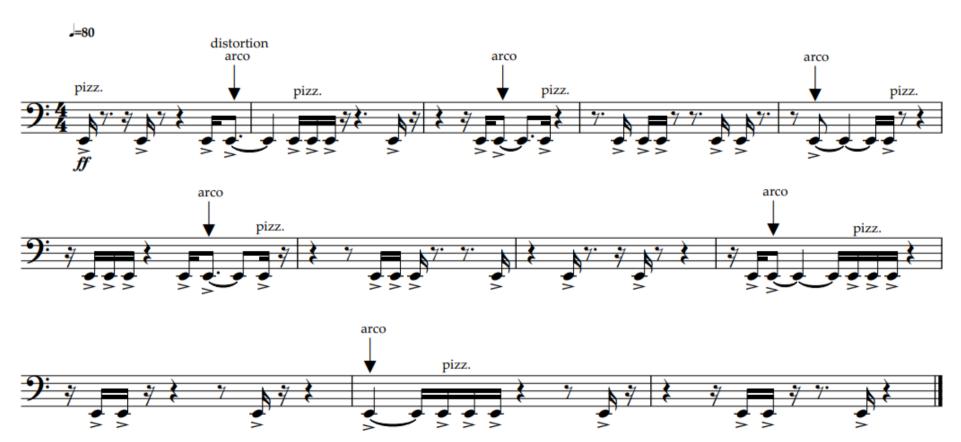






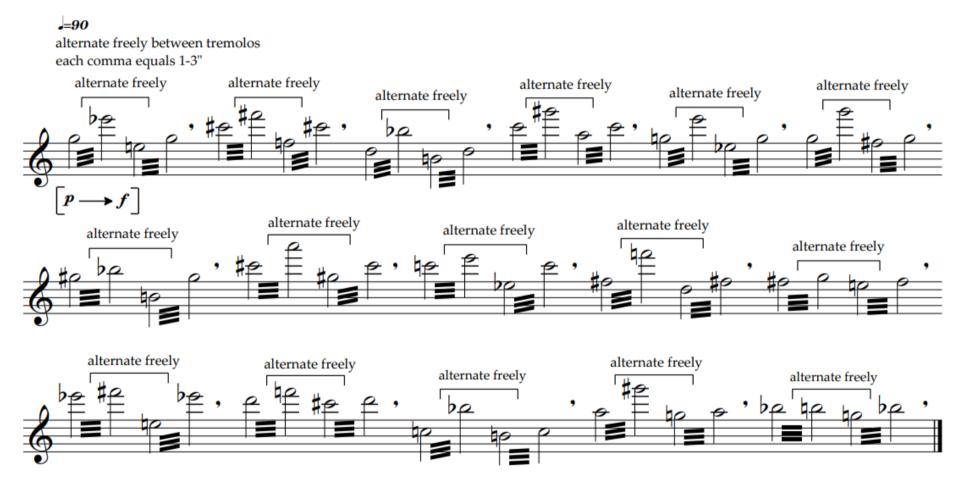
Translation 2



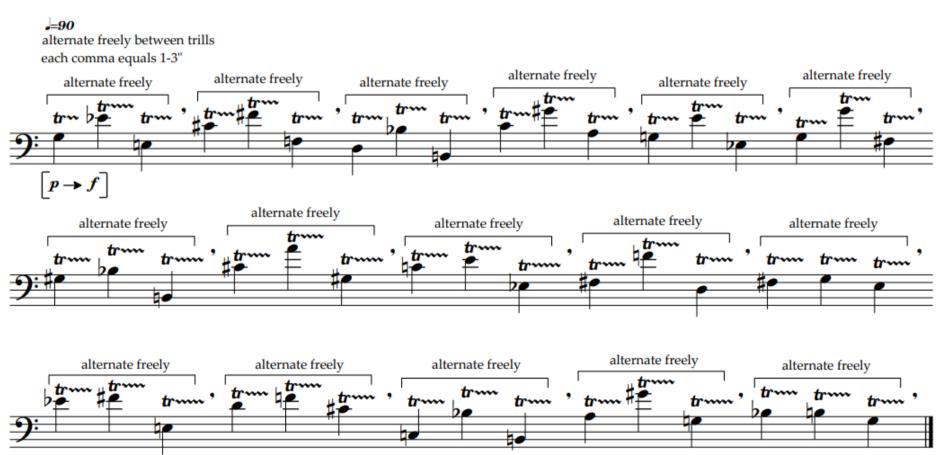


Double Bass Translations: Part One

Piccolo Original

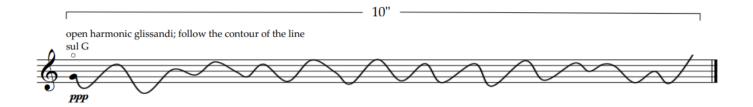


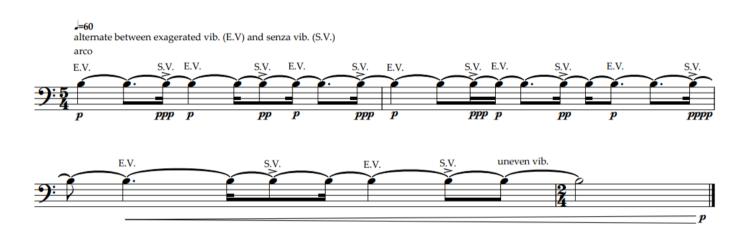






Double Bass: Part Two















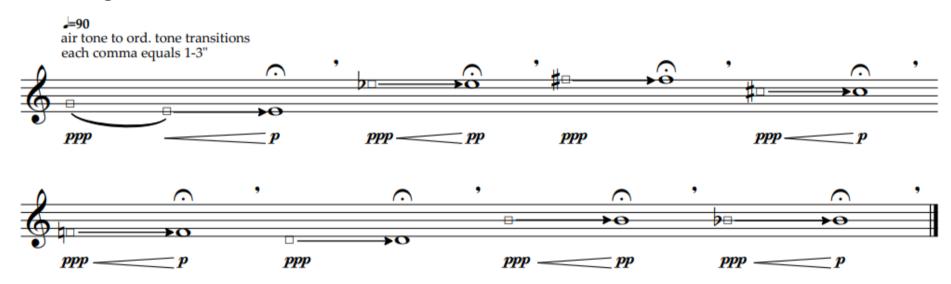


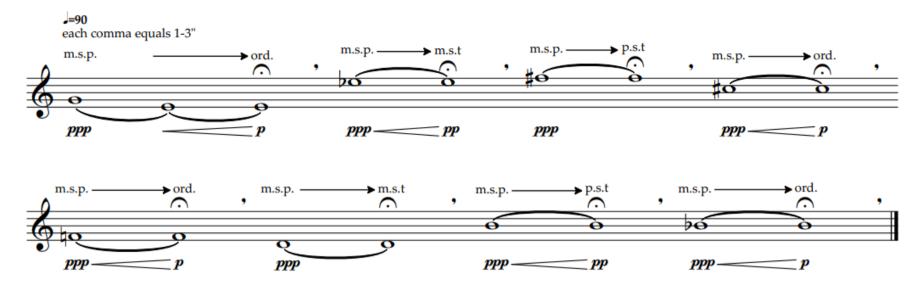




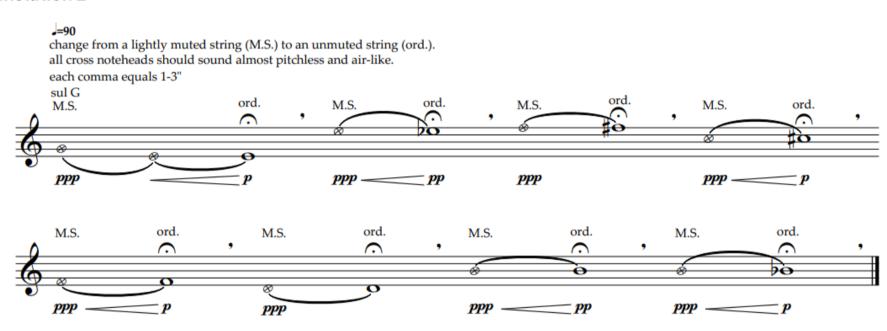
Double Bass Translations: Part Two

Piccolo Original

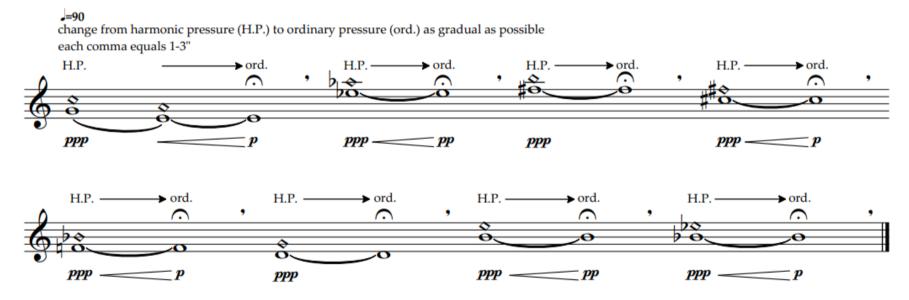


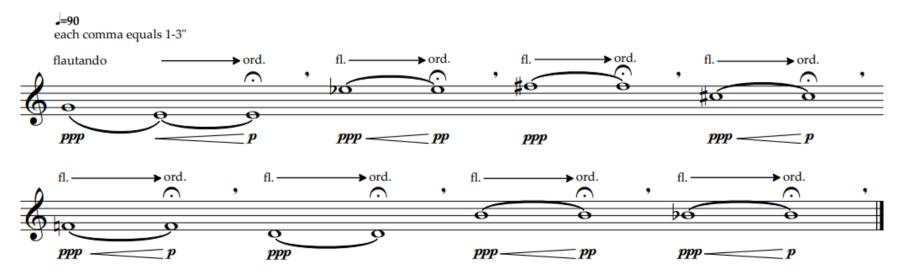


Translation 2



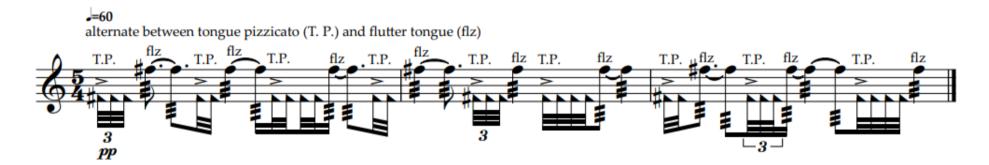
Translation 3





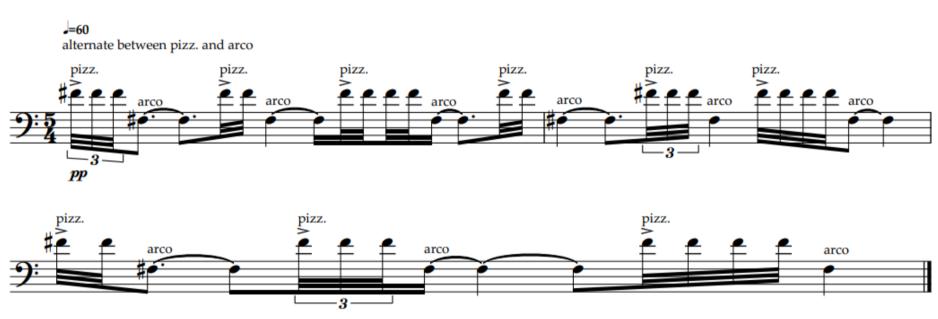
Double Bass Translations: Part Two

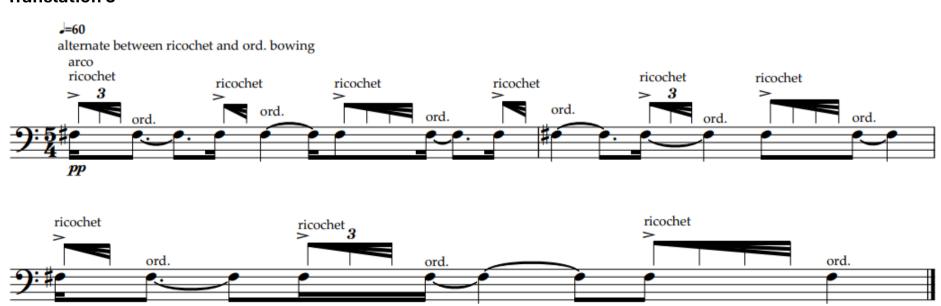
Piccolo Original



=60 alternate between col legno battuto and col legno tratto C.L.T C.L.B C.L.T C.L.B C.L.B C.L.T C.L.B C.L.T C.L.B C.L.T C.L.B pp C.L.B C.L.T C.L.B C.L.T C.L.B

Translation 2





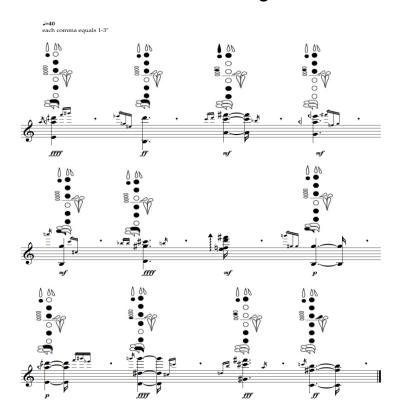
Piccolo Translations: Cue Sheet (Part One)

Double Bass Original



(see 'translations' on pp. 3-6)

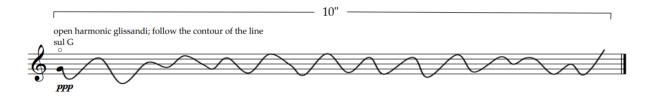
Bb Bass Clarinet Original



(see 'translations' on pp. 7-10)

Piccolo Translations: Cue Sheet (Part Two)

Double Bass Original



(see 'translations' on pp. 13-14)

Double Bass Original



(see 'translations' on pp. 15-16)

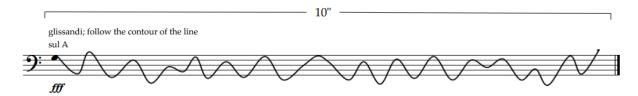
Bb Bass Clarinet Translations: Cue Sheet (Part One)

Double Bass Original



(see 'translations' on pp. 3-4)

Double Bass Original



(see 'translations' on pp. 5-6)

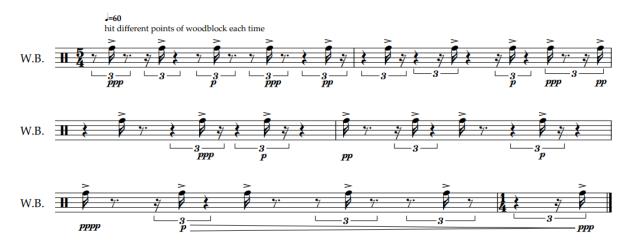
Bb Bass Clarinet Translations: Cue Sheet (Part Two)

Percussion Original



(see 'translations' on pp. 9-12)

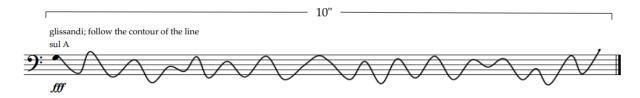
Percussion Original



(see 'translations' on pp. 13-14)

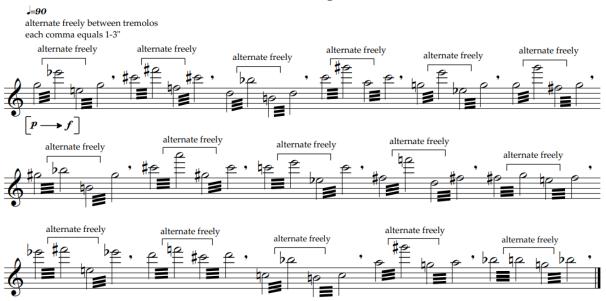
Percussion Translations: Cue Sheet (Part One)

Double Bass Original



(see 'translations' on pp. 3-4)

Piccolo Original



(see 'translations' on pp. 5-8)

Percussion Translations: Cue Sheet (Part Two)

Double Bass Original

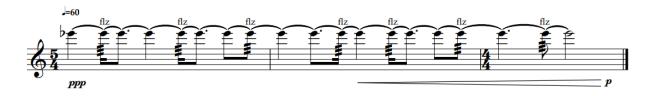


(see 'translations' on pp. 11-14)

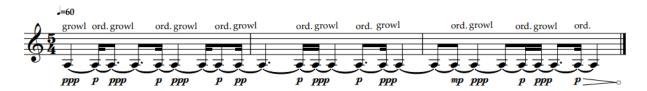
Double Bass Original



Piccolo Original



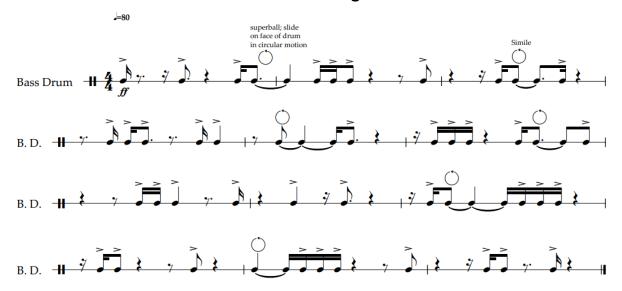
Bb Bass Clarinet Original



(see 'translations' on pp. 15-16)

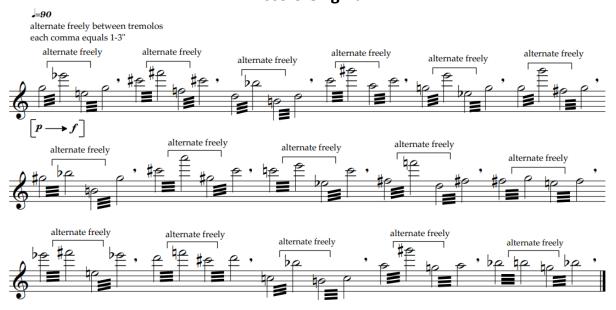
Double Bass Translations: Cue Sheet (Part One)

Percussion Original



(see 'translations' on pp. 3-4)

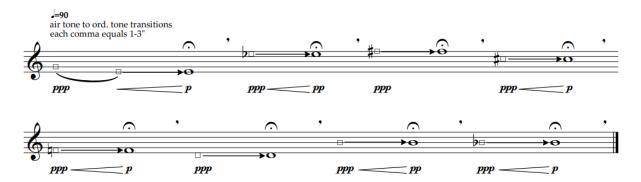
Piccolo Original



(see 'translations' on pp. 5-8)

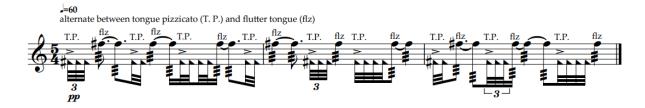
Double Bass Translations: Cue Sheet (Part Two)

Piccolo Original



(see 'translations' on pp. 11-12)

Piccolo Original



(see 'translations' on pp. 13-14)