James Williamson

Fault-Klang

(2016)

for solo bass clarinet in Bb

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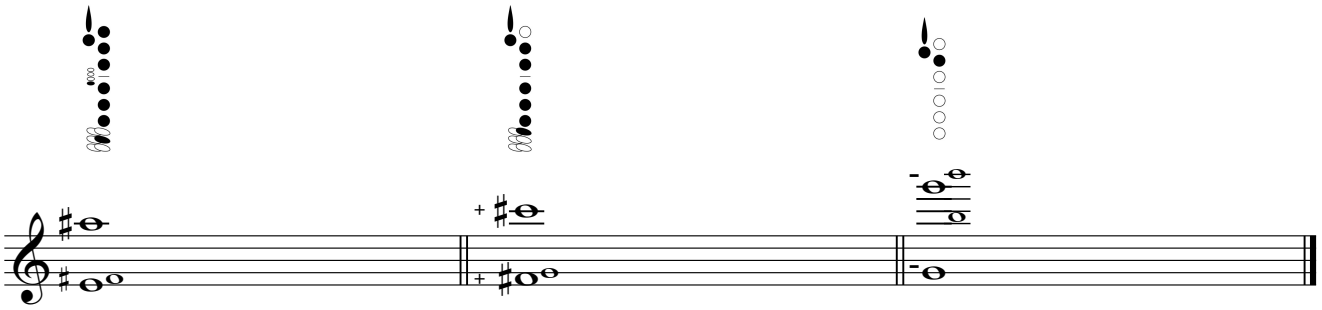
for solo bass clarinet in Bb

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



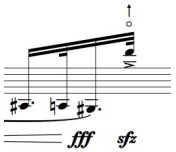
N.B. These multiphonic fingering suggestions have been sourced from Phillip Rehfeldt's *"New Directions for Clarinet, Revised Edition".* Where these suggested fingerings are not compatible with your instrument, please find altenative ways to emulate a similar sonority.

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."

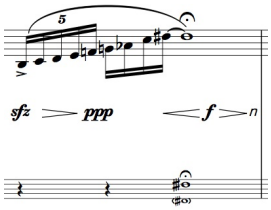
"A plus or minus is used to indicate that the pitch tends to be higher or lower than that indicated by the traditional notation."

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:

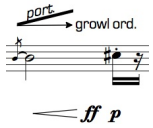


= harmonic with upwards arrow means to obtain a higher partial of the written pitch. The ideal sound should have a rough quality.



= 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)

On time signature changes, 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♭

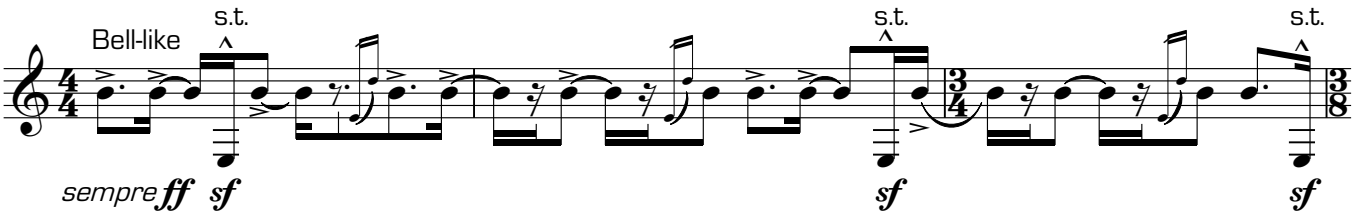
(for Dov Goldberg)

Fault-Klang

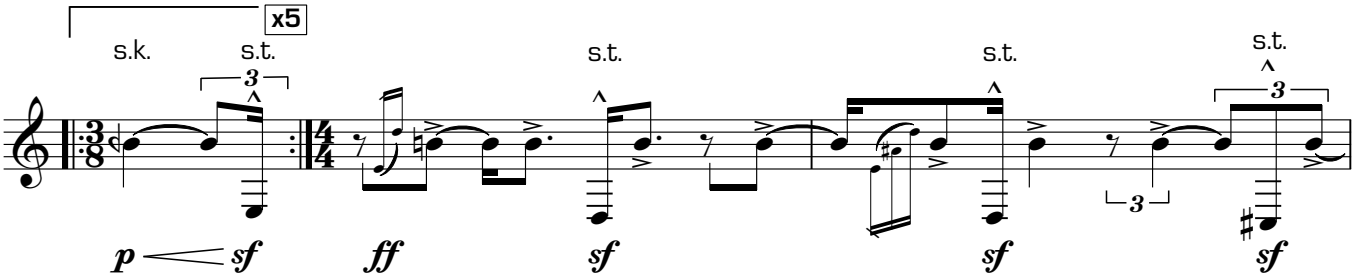
for solo bass clarinet in B♭

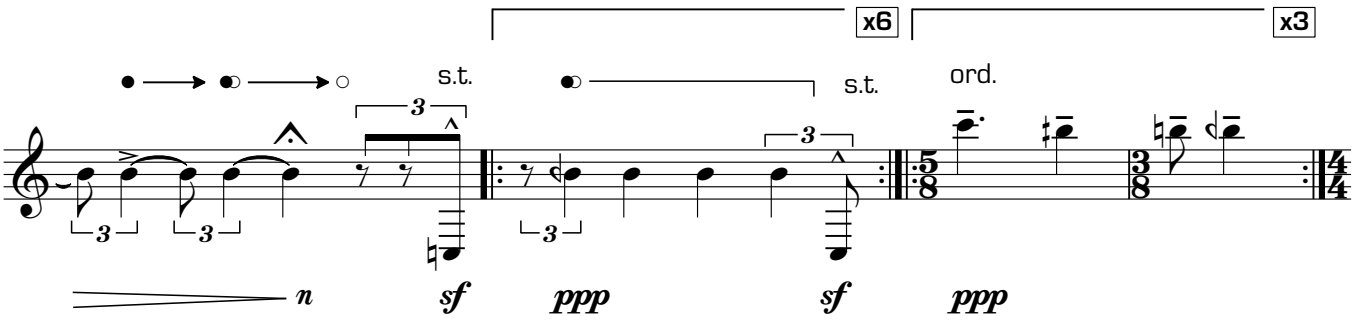
James Williamson

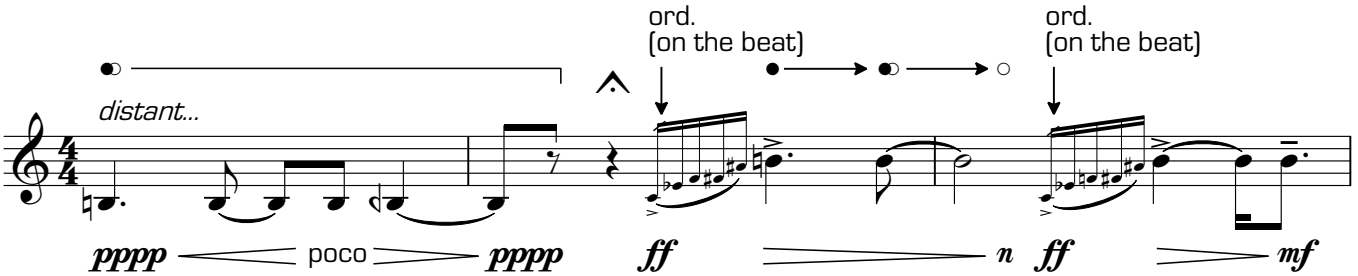
with energy and spirit ♩=c.88

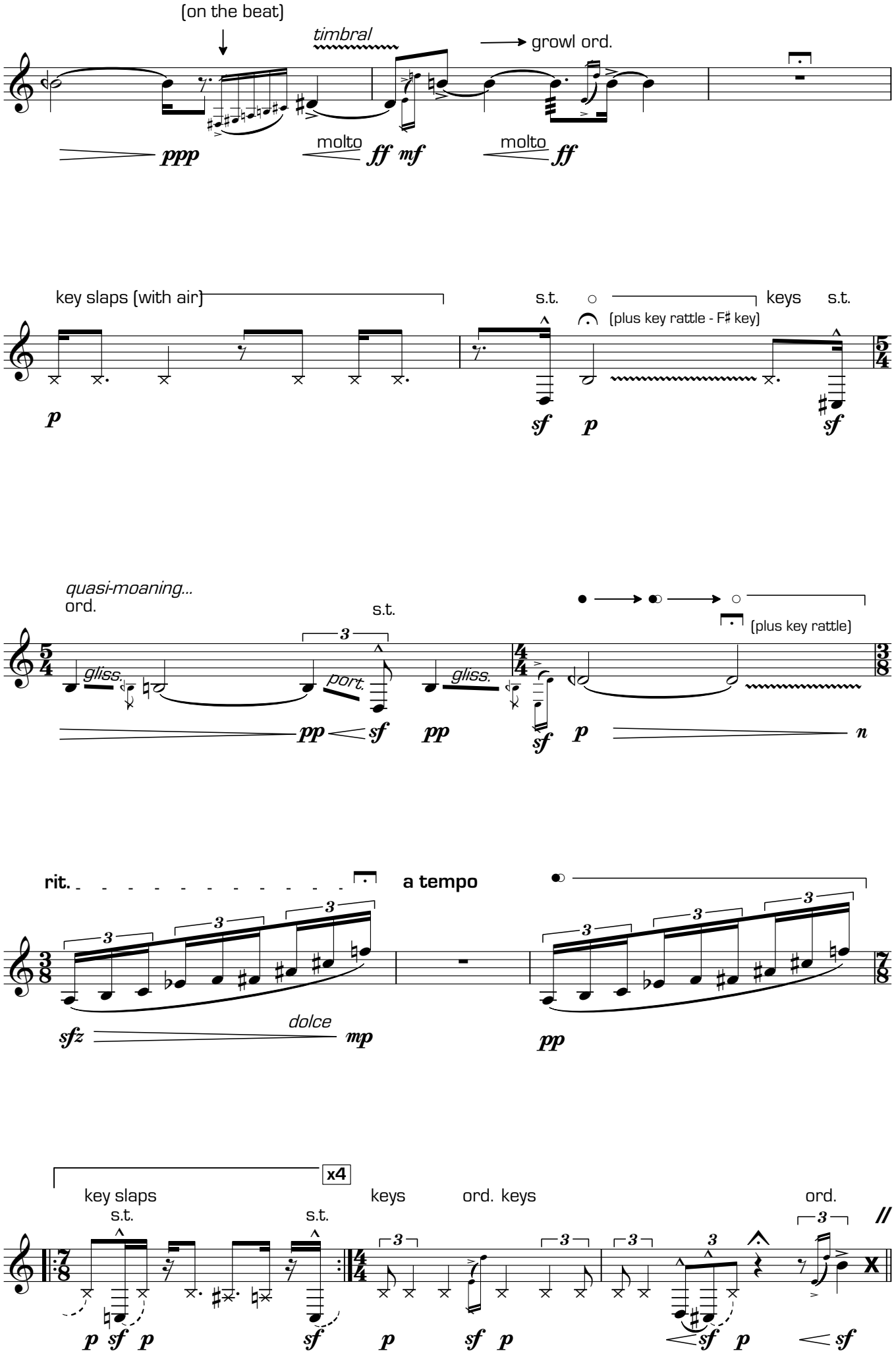


a little slower **a tempo (♩=c.88)**



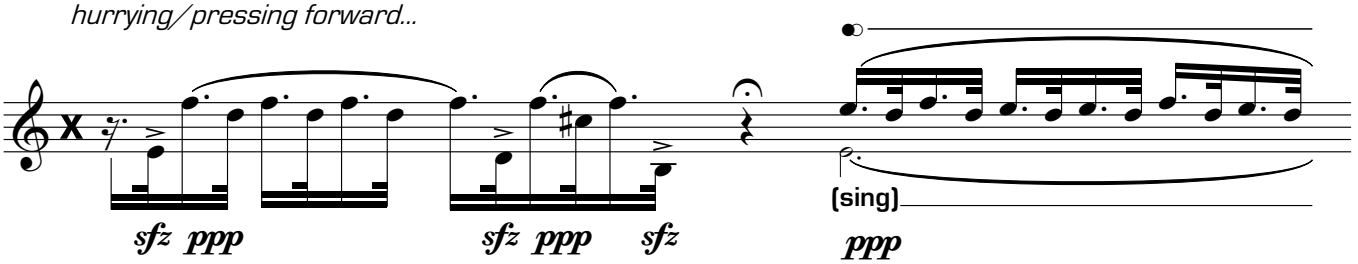




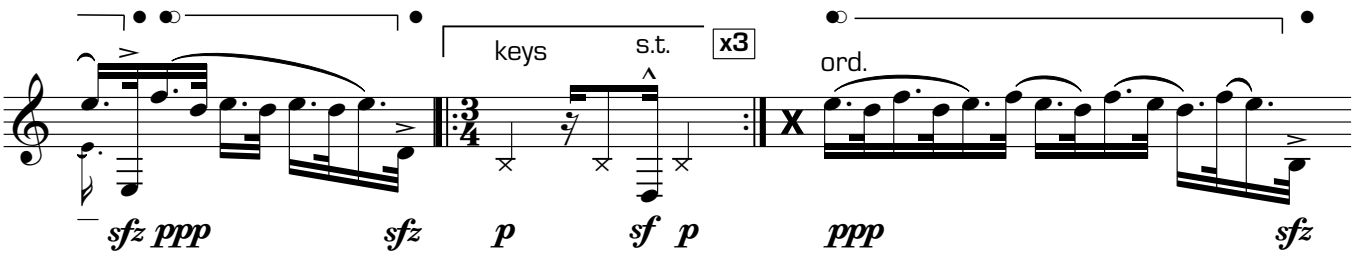

(on the beat)
timbral
growl ord.
ppp
molto
ff mf
molto
ff
key slaps (with air)
s.t.
keys
s.t.
(plus key rattle - F♯ key)
p
sf
p
sf
quasi-moaning...
ord.
s.t.
(plus key rattle)
gliss.
port.
gliss.
pp
sf
pp
sf
p
n
rit.
a tempo
sfz
dolce
mp
pp
x4
key slaps
s.t.
s.t.
keys
ord. keys
ord.
p sf p
sf
p
sf p
sf p
sf
X

senza misura (♩=c.104)

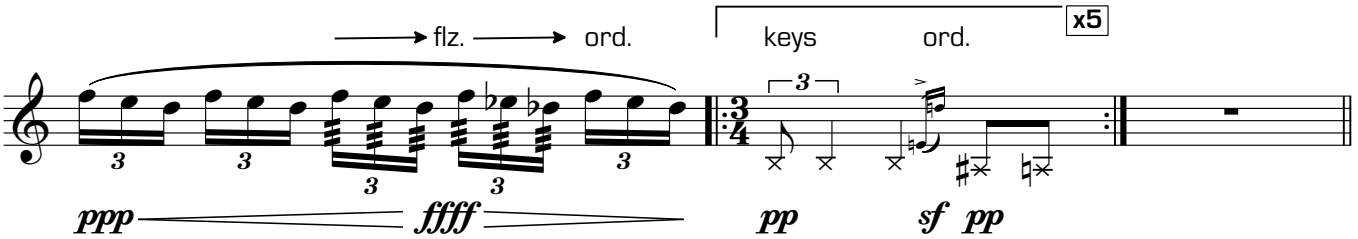
hurrying/pressing forward...



a tempo ♩.=c.66 **senza misura (♩=c.104)**



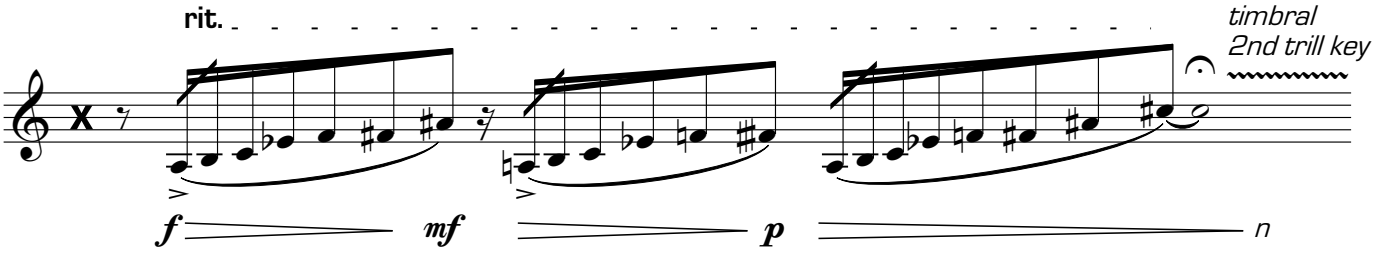
a tempo ♩.=c.66



senza misura

rit.

timbral
2nd trill key

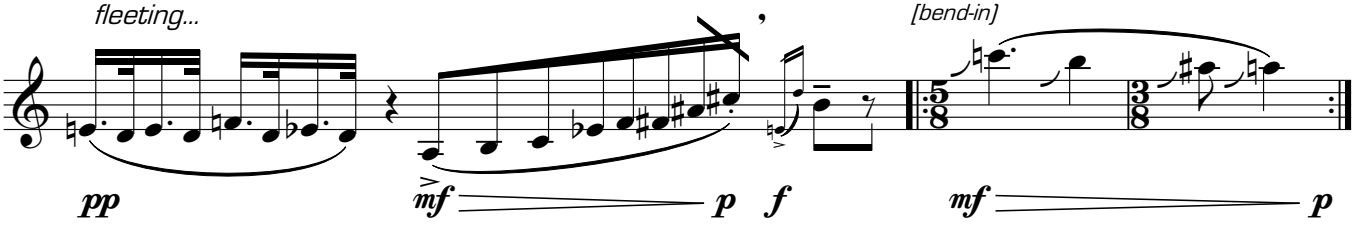


(♩=c.104)

fleeting...

a tempo ♩.=c.66

wah-wah...
[bend-in]

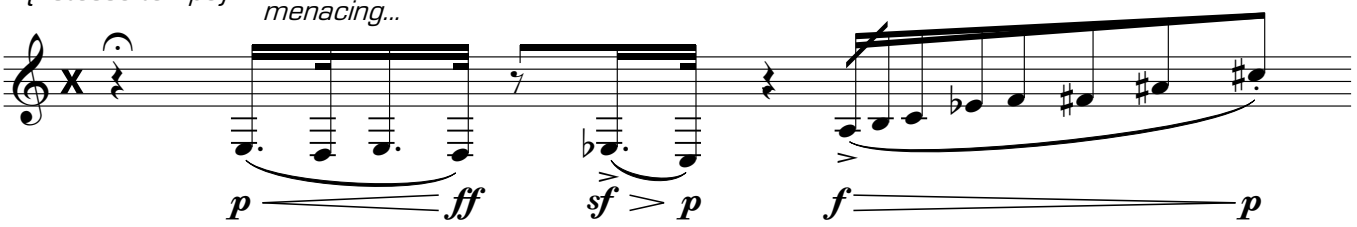


← ♩. = ♩ →

senza misura

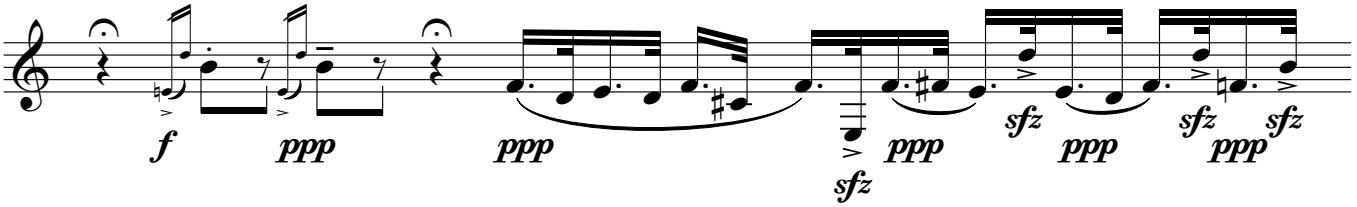
(l'istesso tempo)

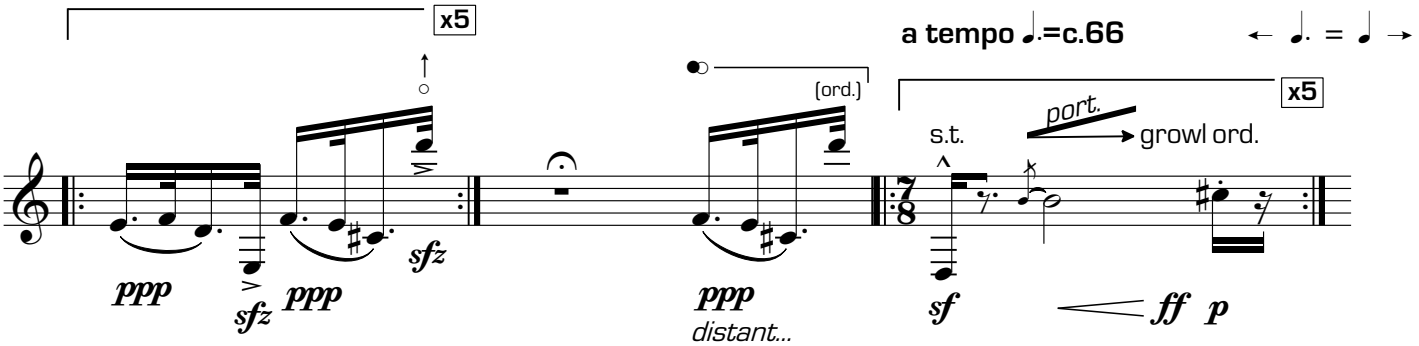
menacing...



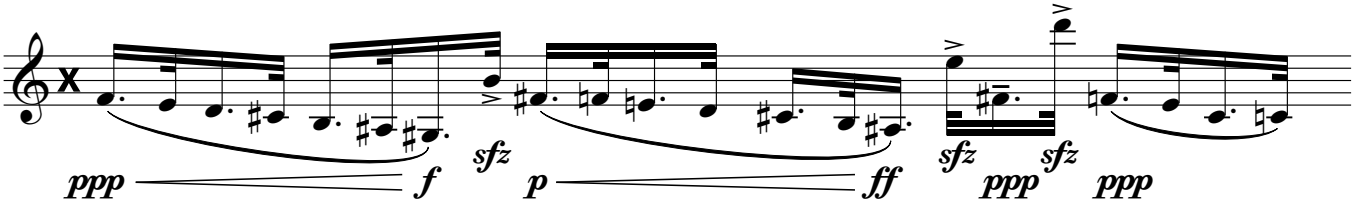
Meno mosso (♩=c.88)

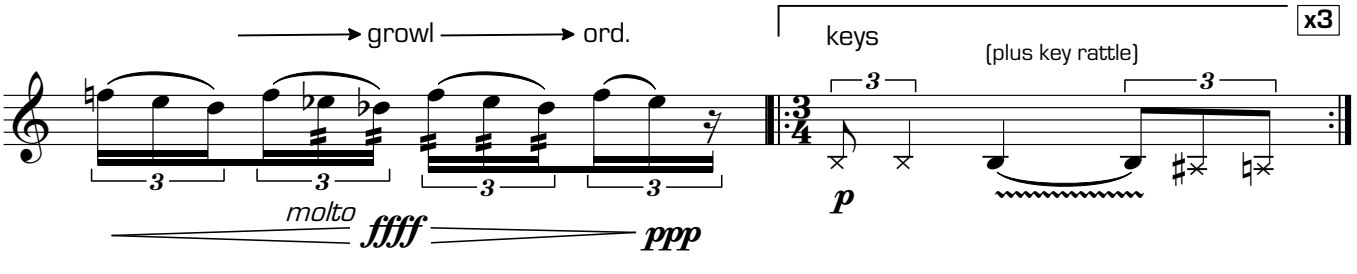
playful/gettin' into a groove...

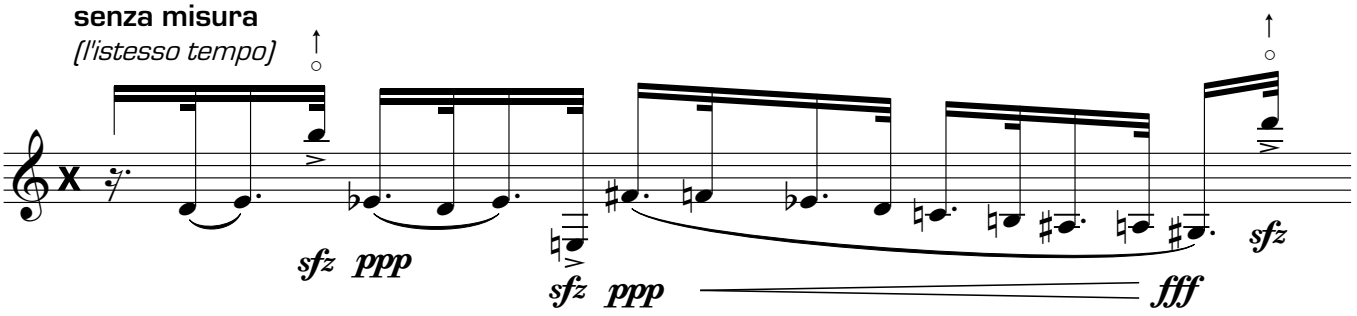


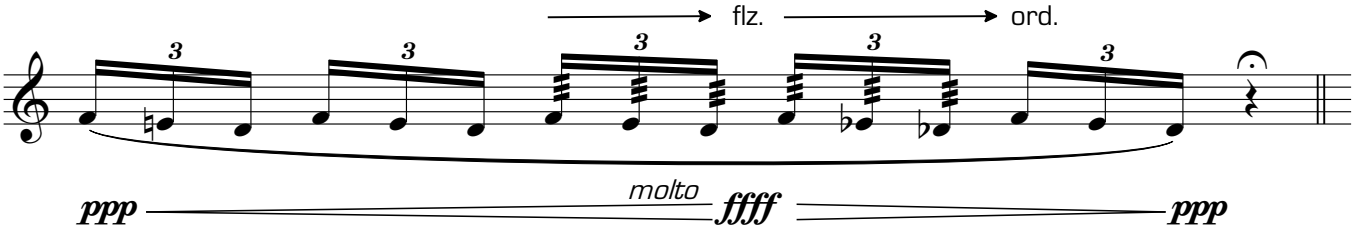


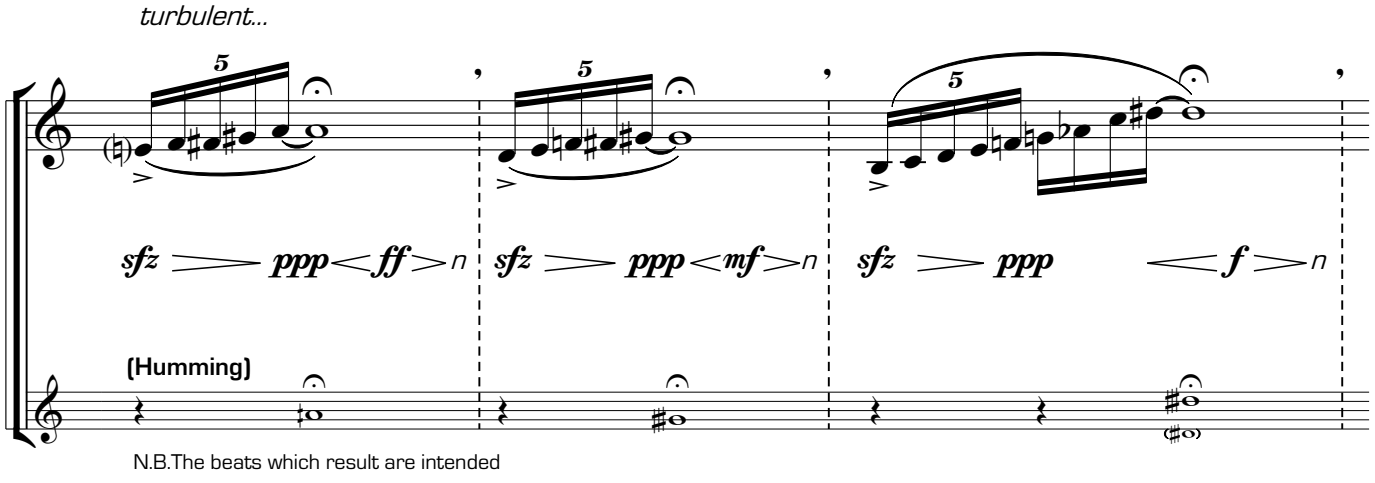
senza misura (♩=c.88)



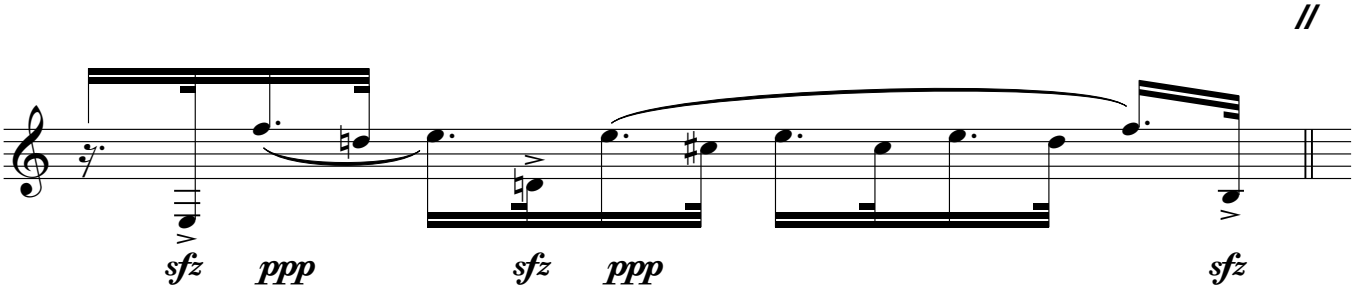






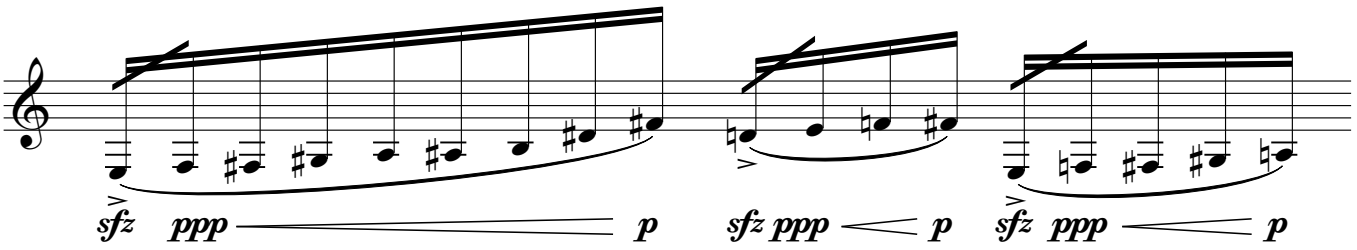


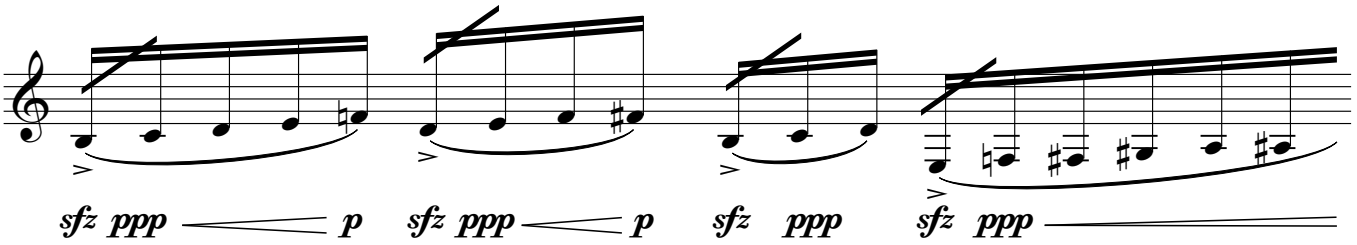
N.B.The beats which result are intended

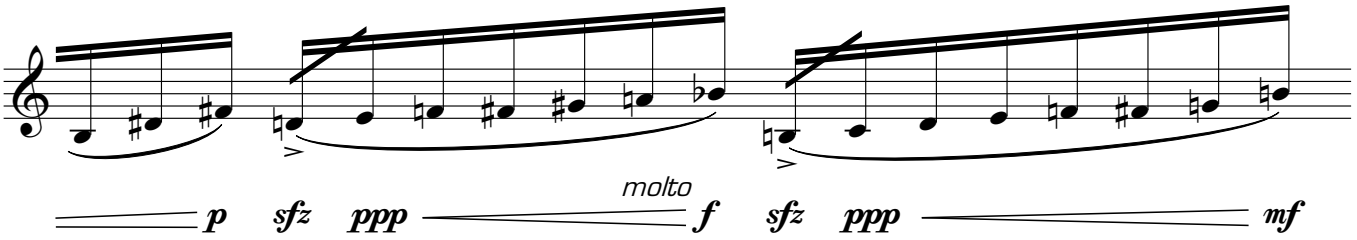


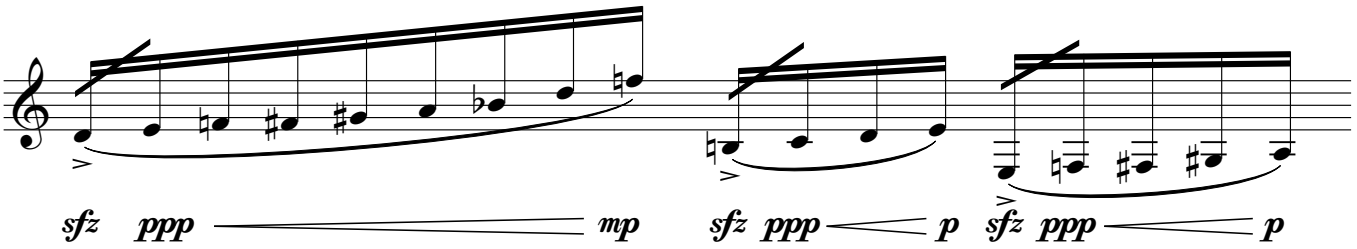
moto perpetuo

MM ♪= 304 (at start) Gradual accelerando; becoming as fast as possible where indicated.

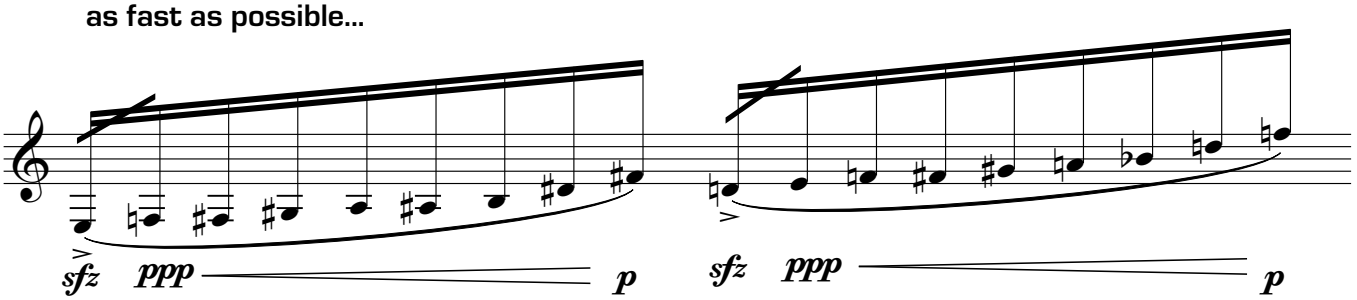


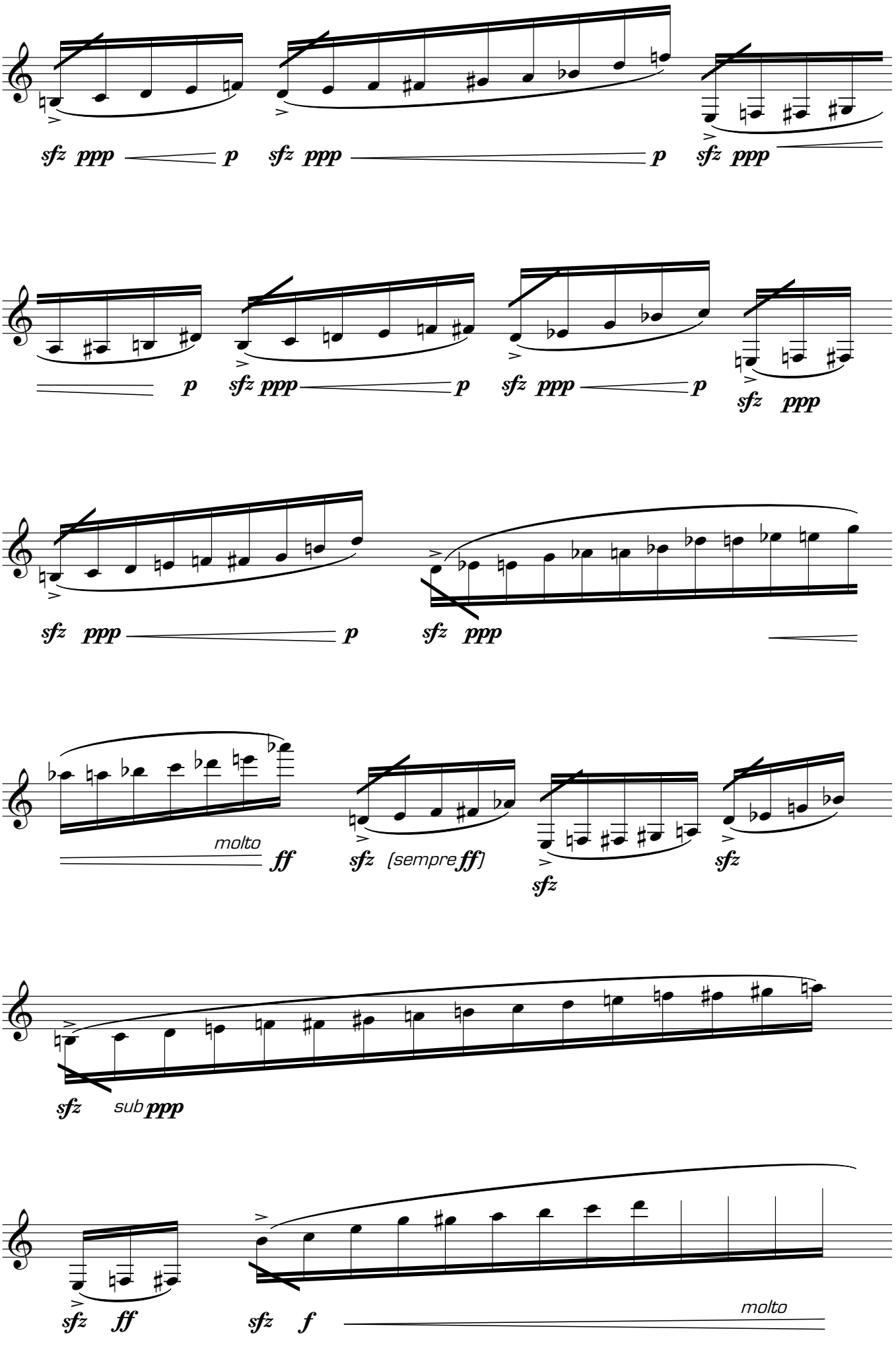


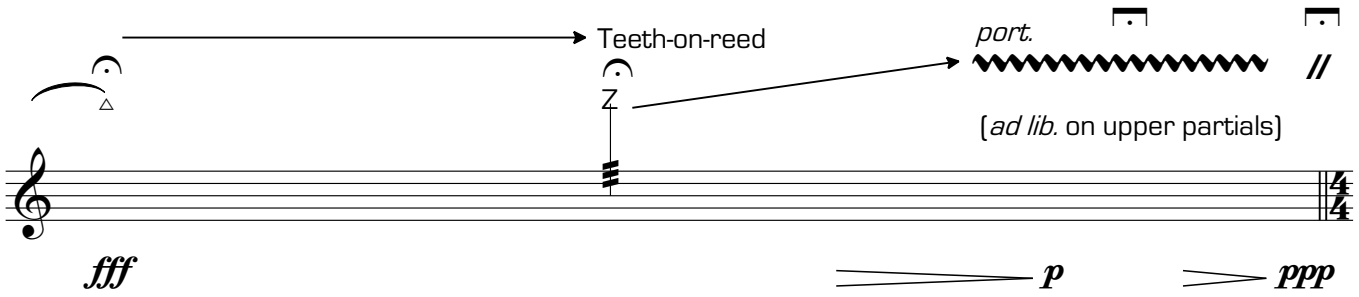




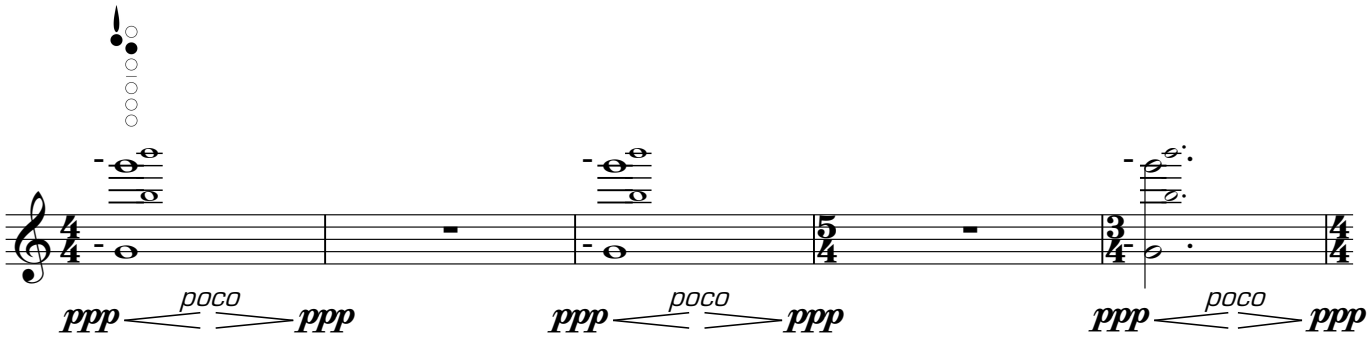
as fast as possible...

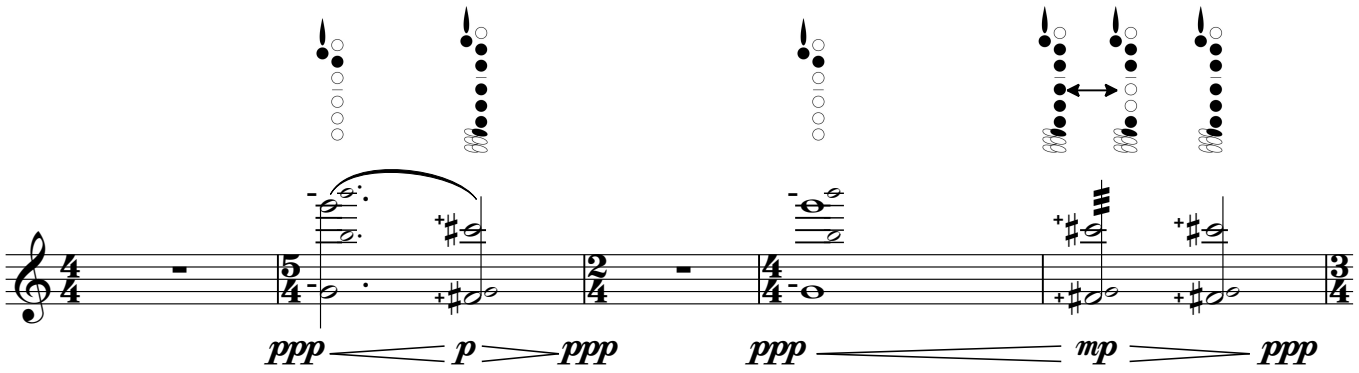


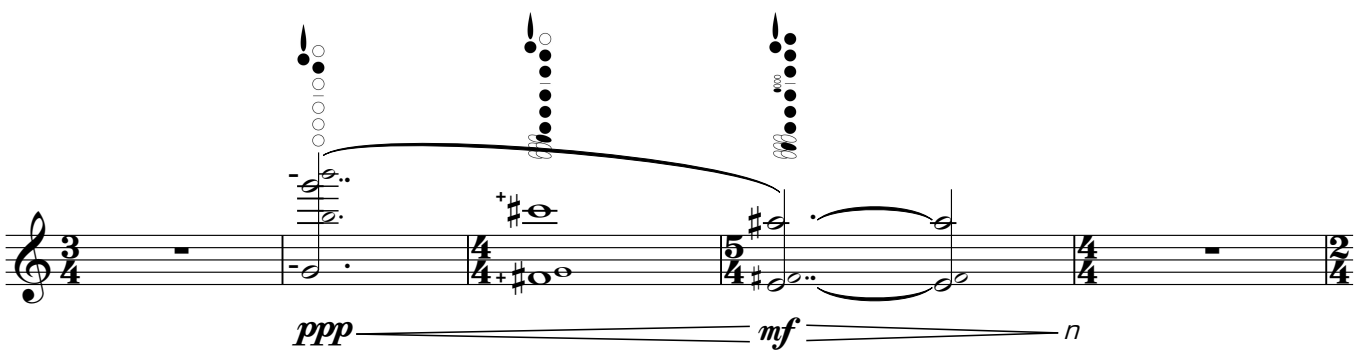

sfz ppp p
sfz ppp p
sfz ppp
p
sfz ppp p
sfz ppp p
sfz ppp
sfz ppp p
sfz ppp
molto ff
sfz (sempre ff)
sfz
sfz
sfz sub ppp
sfz ff
sfz f
molto

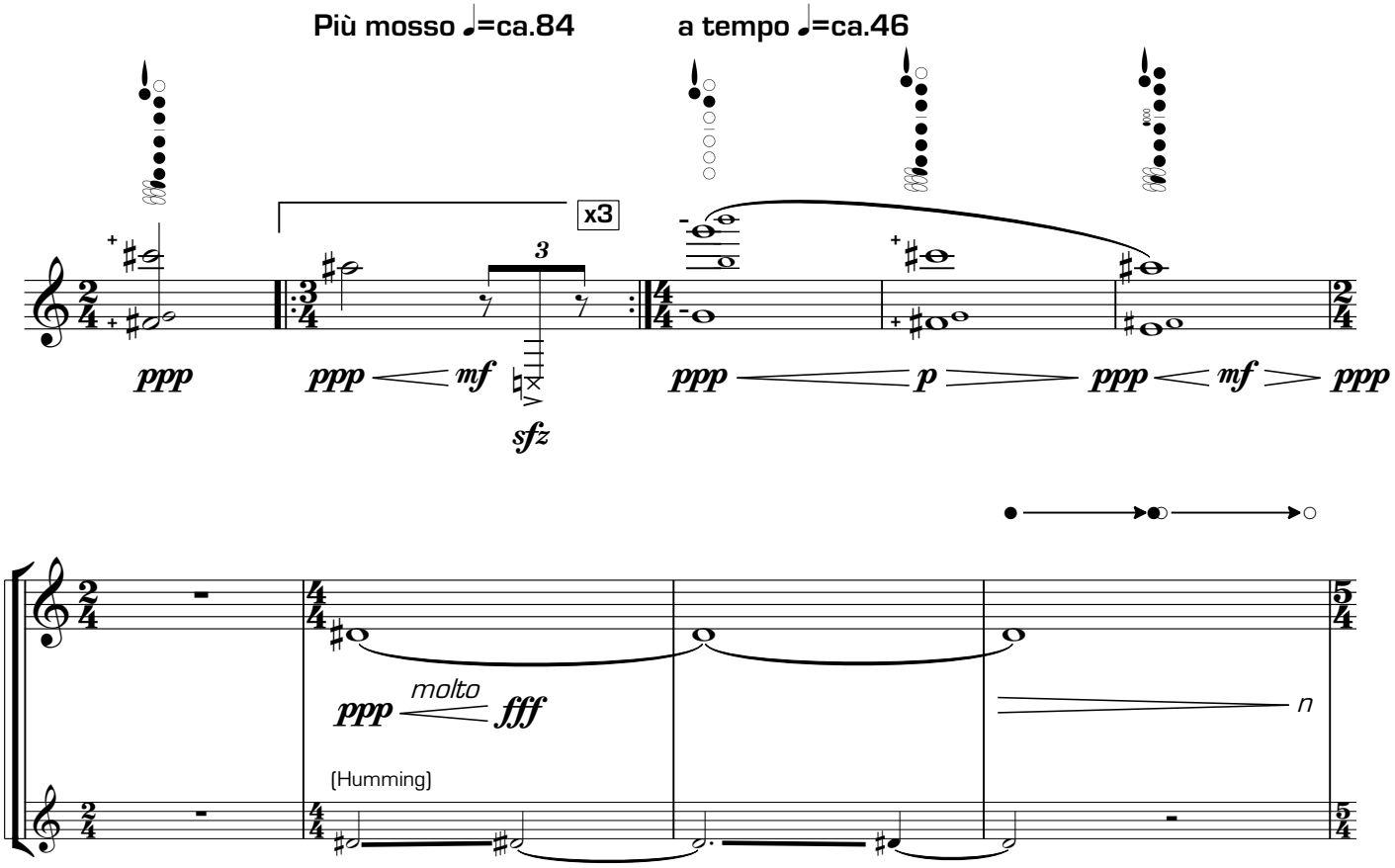


♩=ca.46 Still/Fragile/Distant

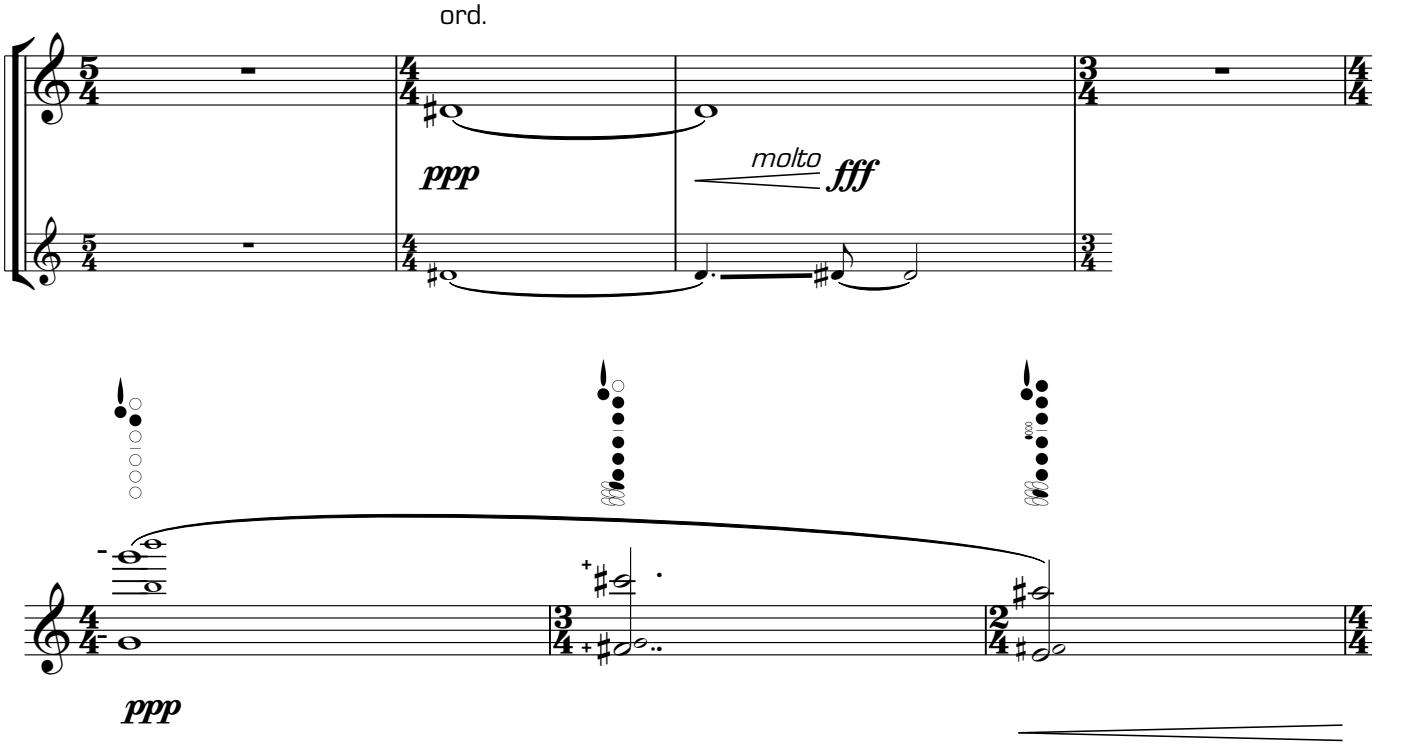


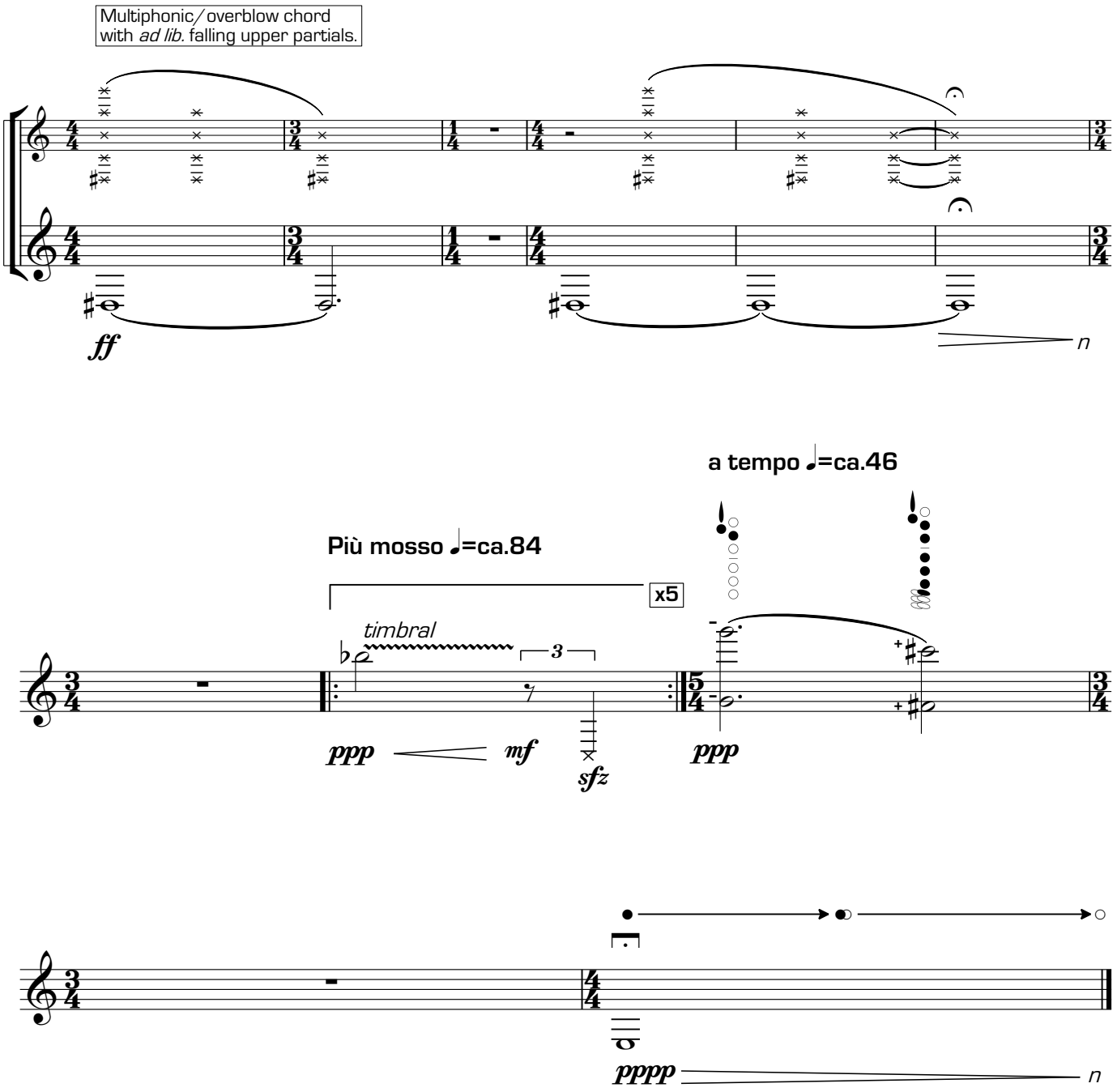






N.B.The beats which result are intended




Multiphonic/overblow chord
with *ad lib.* falling upper partials.
ff
n
a tempo ♩=ca.46
Più mosso ♩=ca.84
x5
timbral
3
ppp
mf
sfz
ppp
pppp
n