

Trilling Wire
for clarinet and tape

Writing for performer and tape offers its own interesting tension: while the tape spools on regardless, unchangeable once the playback button has been pressed, the performer seeks a foothold for their own interpretation, emotions, temporal ebbs and flows - all the things that make a 'live' performance. Perhaps life's like that - a trilling wire to walk along precariously, confidently, gladly or sadly, depending on realtime circumstances and yearnings. As in this piece, there's sometimes a need to improvise.

The title is taken from T.S. Eliot's *Four Quartets*, a poem which has frequently helped me to keep my balance.

... The trilling wire in the blood
Sings below inveterate scars
Appeasing long forgotten wars.
The dance along the artery
The circulation of the lymph
Are figured in the drift of stars ...

Trilling Wire was commissioned by Jonathan Cooper, whose playing also features on the tape. I dedicate the piece to him with the hope that his trilling wire may be long, joyous and full of all kinds of music.

Katharine Norman

Performance instructions:

The clarinet part is notated in Bflat. The tape part is notated in 5 second bars, these are given purely as an aid to coordination and do not indicate any metrical structure. The notated part can only give an idea of the aural content of the tape and the performer needs to get to know the sound of the tape part well; it is sometimes very fast and dense in texture.

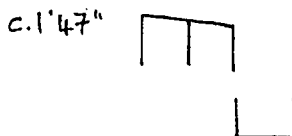
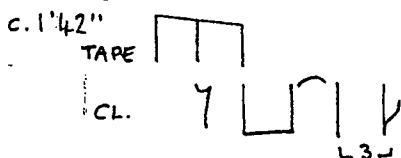
In general the performer should try to keep to the temporal alignment indicated by the score. However, this is *not* the kind of piece where precise tape/performer synchronization is required.

At points where it is important that events in the clarinet part coincide with events on tape there is an arrow:



At these points the performer should aim to play the notes concerned after the cue on tape, without aiming for exact synchronization. Most of these cues are given to help the player keep track of the tape's progress.

The only exceptions are the two cue arrows on page 3 (second and third systems) where it is important that the performer momentarily takes the tempo from the 'quavers' (eighth-notes) on the tape:



Clarinet part notation:

In general, when passages are rhythmically notated the player should keep, as far as possible, to the rhythms indicated, bearing in mind that the passage may also include notes of unspecified duration and rubato. (eg, see the bottom of page 2, 'piu mosso, agitato').



this indicates a note which should be held until the next note, or until a short break ("). (eg, see 3'25" to 3'35" for both versions)

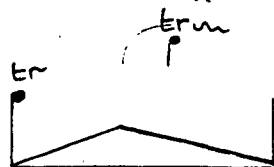


groups of notes where the beaming indicates a gradual accel. or rit. and lib.

Trills:

Unless otherwise indicated trills are semitones. Where the last note of the trill is significant it is notated in the score.

There are two main types of trills:



these trills should always be played as fast as possible.

these trills should start slow and accelerate (and/or vice versa) as indicated by the beaming. The shape should always be exaggerated (ie 'fast' means very fast)

IMPROVISATION:

From c. 4' 35" to 5'35" the performer needs to improvise !

The improvisation should be continuous and increasingly fast and furious, incorporating many trills and leaps and small melodic fragments from previous material - in the manner of a rather off-the-wall cadenza. No slow parts please ! From around 5'05" the improvisation should get more frantic and should include trills on the pitches (and octave) indicated, changing to a second set of pitches at around 5'22". The improvisation should end on a high Dsharp trill as the low 'clarinet trill' enters on tape (around 5'32"). Otherwise, it's up to you !

Page turns

Apologies - a few of the page turns are rather fast. If you need more time for a page turn you should cut the note before the page turn so that the next entry is on time (eg play a shorter low Asharp trill at the bottom of page 3).

For a performance-quality copy of the tape part (DAT) please contact: Katharine Norman, 18 Northcote Road, London E17 7DU, UK
Email: kate@silvertone.princeton.edu

Trilling Wire

(duration 10 mins)

Commissioned by Jonathan Cooper

Katharine Norman

The musical score is written for two staves: APE (top) and C. Bb (bottom). The score is divided into four systems, each with a time marker on the right side of the top staff.

- System 1:** APE staff starts with a *sustained tone* marked *p*. A *cresc* (crescendo) is indicated by a dashed line. The system ends at 10".
- System 2:** APE staff begins with *mf*. The C. Bb staff starts with *pp* and *allegro con moto*. It includes a tempo marking *(♩=100)* and a dynamic marking *mp*. The system ends at 20".
- System 3:** APE staff starts with *mp* and ends at 30". The C. Bb staff begins with *pp* and includes a dynamic marking *mp*. It features a section with a wavy line and the instruction *- sva - (hiss)*.
- System 4:** APE staff starts with *mf*. The C. Bb staff begins with *mf* and includes a dynamic marking *pp*. It features a section with a wavy line and the instruction *- sva - (hiss)*. The system ends at 35".

Additional markings include *[J.]*, *(v.s.)*, and *(v.v.)* throughout the score.

mp mf dim 45"

più mosso agitato [♩.] [♩.] [♩.]
mp cresc. mf 3

molto agitato
p mf 55"

rit. 1'05"

tr *sustained tone* mf 1'15"

Cl tr *più mosso, agitato* *accel.* 1'25"

Handwritten musical score for Clarinet (Cl) and Bassoon (Bn) parts. The score is divided into systems, each with a time signature and a duration mark.

System 1: Duration 1'35". Includes a circled "Cl" and a trill (tr) in the bassoon part.

System 2: Duration 1'45". Includes a circled "Cl tr" and dynamic markings such as *f*, *sf*, *mp*, and *sf*. A "meno mosso" instruction is present.

System 3: Duration 1'55". Includes circled "Cl." and "Bn." and dynamic markings *sf* and *sf*. A "presto" marking is also present.

System 4: Duration 2'05". Includes circled "mf" and "mp" and dynamic markings *mf*, *mp*, *sub mf*, and *ff*.

System 5: Duration 2'15". Includes circled "mp" and "pp" and dynamic markings *mp*, *pp*, and *tr*.

Final System: Includes dynamic markings *sfp* and *mf*. A large instruction reads: "TURN PAGE! (shorter trill if necessary)".

A large diagonal watermark "PREVIEW FILE ONLY" is overlaid across the center of the page.

Handwritten musical score for the first system, ending at 2'25". The system consists of two staves. The upper staff contains a melodic line with various ornaments and dynamics. The lower staff contains a more complex melodic line with many trills and slurs. A large blue watermark "Preview Only" is overlaid across the page.

Handwritten musical score for the second system, ending at 2'35". The system consists of two staves. The upper staff features a melodic line with a wavy line above it and dynamic markings. The lower staff contains a melodic line with several trills and slurs.

Handwritten musical score for the third system, ending at 2'45". The system consists of two staves. The upper staff has a melodic line with a wavy line above it and dynamic markings. The lower staff contains a melodic line with many trills and slurs.

Handwritten musical score for the fourth system, ending at 2'55". The system consists of two staves. The upper staff has a melodic line with a wavy line above it and dynamic markings. The lower staff contains a melodic line with many trills and slurs.

Handwritten musical score for the fifth system, ending at 3'05". The system consists of two staves. The upper staff has a melodic line with a wavy line above it and dynamic markings. The lower staff contains a melodic line with many trills and slurs.

3'15"

molto agitato
tr
sf
mp
tr
sf
mp

3'25"

tr
mf
sfmp
mp
cresc.

3'35"

meno mosso, cantab.
f
dim. mp

3'45"

[clarinet]

molto cantabile
mf
mp
dim .. a niente

3'55"

chime p b p
mf

(dim. ad lib)

Handwritten musical score for guitar, consisting of ten systems of staves. The score includes various musical notations such as notes, rests, and dynamic markings.

- System 1:** Starts with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *pp*. It includes a wavy line indicating a tremolo effect and a time signature of 4'05".
- System 2:** Features a treble clef and a key signature of one flat. It includes a wavy line, a dynamic marking of *mf*, and a tempo instruction: "(imitate tempo on tape)".
- System 3:** Includes a treble clef, a key signature of one flat, and a dynamic marking of *mp*. It features a wavy line and a time signature of 4'15".
- System 4:** Includes a treble clef, a key signature of one flat, and a dynamic marking of *mp*. It features a wavy line and a time signature of 4'25".
- System 5:** Includes a treble clef, a key signature of one flat, and a dynamic marking of *mf*. It features a wavy line and a time signature of 4'35".
- System 6:** Includes a treble clef, a key signature of one flat, and a dynamic marking of *mf*. It features a wavy line and a time signature of 4'45".
- System 7:** Includes a treble clef, a key signature of one flat, and a dynamic marking of *mf*. It features a wavy line and a time signature of 4'45".
- System 8:** Includes a treble clef, a key signature of one flat, and a dynamic marking of *mf*. It features a wavy line and a time signature of 4'45".
- System 9:** Includes a treble clef, a key signature of one flat, and a dynamic marking of *mf*. It features a wavy line and a time signature of 4'45".
- System 10:** Includes a treble clef, a key signature of one flat, and a dynamic marking of *mf*. It features a wavy line and a time signature of 4'45".

Key markings and annotations throughout the score include:

- pp*, *mf*, *mp*, *ff*, *f*, *meno mosso*, *più mosso*, *accel.*, *cresc.*, *più agitato*, *ad lib.*, *sub mp*, *frantic flurries*, *(metallic)*, *tr*, *7:6*, *3*, *5*, *rit.*, *molto allegro*, *sff*.
- Time signatures: 4'05", 4'15", 4'25", 4'35", 4'45".
- Other markings: *b₂*, *b₁*, *hiss*, *FRANTIC! IMPROVISATION* with a large black arrow pointing right.