

*Written with funds from the Arts Council of Northern Ireland's  
Creative Individuals Recovery Programme*

# Marianas

for contrabass clarinet solo, flute(s), piano, violin, cello (2022)

Ian Wilson  
(1964)

**INSTRUMENTATION:**

Flute dbl. Bass Flute (also dbl. Toulouhou and Seed Pod Shaker)

Contrabass Clarinet SOLO

Piano (soft-headed percussion sticks, a large/heavy glass or metal ball of 3-4cm diameter, and a heavy cloth for damping strings also required)

Violin (dbl. Toulouhou)

Cello (dbl. Toulouhou and Seed Pod Shaker)

**THIS IS A TRANSPOSING SCORE:**

CONTRABASS CLARINET SOUNDS 2 OCTAVES AND A WHOLE TONE LOWER THAN WRITTEN;  
BASS FLUTE SOUNDS ONE OCTAVE LOWER THAN WRITTEN

N.B. The contrabass clarinet multiphonics notated in the piece use fingerings designed for a Selmer Rosewood Low C Contrabass Clarinet and may not work on other makes of C-B clarinet. In that case, the player should choose three different multiphonics which are stable.

An "M" over a c-b clarinet note (e.g. bars 1-3) means a "spectral" multiphonic should be played, the pitching of which is left to the performer's discretion,

TOULOUHOU



SEED POD SHAKER



# Marianas

for contrabass clarinet solo, flute(s), piano, violin, cello (2022)

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(1964)

Slow, submerged, adjusting to the darkness  
♩ = 40

1

TRY TO CATCH HIGH PARTIALS;  
ALMOST NO FUNDAMENTAL PITCH  
TAKE NEW BREATH IF/WHERE NECESSARY

BLOW THROUGH  
INSTRUMENT; NO PITCH

4/4 *mp*

3/4

4/4

Contrabass Clarinet in B $\flat$  SOLO

*pp/p ad libitum*

*mf*

KEY CLICKS (ANY NOTES)

5

5

3

Violin

Slow, submerged, adjusting to the darkness  
♩ = 40

con sord.

*pp*

4/4

3/4

4/4

Violoncello

*pp*

8

4/4

3/4

TRY TO CATCH HIGH PARTIALS;  
ALMOST NO FUNDAMENTAL PITCH  
TAKE NEW BREATH IF/WHERE NECESSARY

BLOW THROUGH  
INSTRUMENT; NO PITCH

*pp/p ad libitum*

*mf*

< *ff*

< *ff*

Cb. Cl. SOLO

LET BOUNCE A LARGE (& HEAVY: 3-4cm DIAMETER) GLASS  
OR METAL BALL ON THE HIGHEST STRINGS INSIDE THE PIANO

*f*

*pp*

4/4

3/4

Pno.

Vln.

Vc.

BREATHE WHERE NECESSARY;  
ORDINAIRE BUT REALLY JUST  
GHOSTS OF PROPER NOTES

15

B. Fl. BASS FLUTE

Cb. Cl. SOLO

Pno.

Vln.

Vc.

BLOW THROUGH INSTRUMENT; NO PITCH

KEY TRILLS ONLY, NO PITCH; CHOOSE KEYS THAT WILL MAKE A LOT OF NOISE

*mf* *ff* *mp* *ppp*

7:8 7:8 7:8 7:8

trem. molto sul pont. *ppp*

trem. molto sul pont. *ppp*

JUST GHOSTS OF PROPER NOTES

trem. poco sul pont. *ppp*

20

B. Fl. to TOULOUHOU

Cb. Cl. SOLO

Pno.

Vln. to TOULOUHOU

Vc. to TOULOUHOU

SILENTLY DEPRESS NOTES AND HOLD DOWN SOSTENUTO PEDAL UNTIL RELEASE SIGN

*p* *gliss.*

7:8 7:8 7:8 7:8 7:8 7:8 7:8 7:8 7:8 7:8

no trem. poco sul pont.

3/4 3/4

**A** Mysterious, searching  
Poco più mosso: ♩ = 56

**3**  
**4** **TOULOUHOU**  
HOLD LINE TAUT AND SLOWLY TURN STICK.  
NOTATED RHYTHMS ONLY A GUIDE -  
RESULTING SOUND SHOULD ALWAYS BE CALM

B. Fl. *pp* → *mp* → *pp* *ad lib.*

Cb. Cl. SOLO  
PURE BREATH SOUND EXHALED THROUGH INSTRUMENT  
KEY CLICKS (ANY NOTES) *pp* → *mf* → *f*  
MIX OF PITCH AND BREATH. PITCH SHOULD BE DISTANT & FRAGILE  
*poco (sempre)*

Pno. *p* → *mp*  
*ppp* → *pp* *ad lib.*  
PLAY DIRECTLY ON STRINGS WITH SOFT BEATERS  
(Sost. ped.) 8<sup>th</sup> Ped.

**A** Mysterious, searching  
Poco più mosso: ♩ = 56

**3**  
**4** **TOULOUHOU**  
HOLD LINE TAUT AND SLOWLY TURN STICK.  
NOTATED RHYTHMS ONLY A GUIDE -  
RESULTING SOUND SHOULD ALWAYS BE CALM

Vln. *pp* → *mp* → *pp* *ad lib.*

Vc. *pp* → *mp* → *pp* *ad lib.*

**3**  
**4**

B. Fl. *pp* → *mp* → *pp* *ad lib.* **to FLUTE**

Cb. Cl. SOLO  
KEY SLAPS (ANY NOTES) *f* → *pp* → *mf*

Pno. *laissez vibrer*  
*ppp* *come sopra*  
(Sost. ped.) 8<sup>th</sup>

Vln. *pp* → *mp* → *pp* *ad lib.*

Vc. *pp* → *mp* → *pp* *ad lib.*

Musical score for measures 31-38. The score includes parts for Flute (Fl.), Clarinet in B-flat Solo (Cb. Cl. SOLO), Piano (Pno.), Violin (Vln.), and Cello (Vc.).

- Fl.:** Starts at measure 31. Includes a "MULTI 1" box above the staff. Dynamics: *pp*, *p*, *pp*. Includes a "FLUTE" box above the staff and "to BASS FLUTE" at the end.
- Cb. Cl. SOLO:** Starts at measure 31. Includes a "MULTI" box above the staff. Dynamics: *mp*, *mp*, *f*, *pp*. Includes a "5" fingering and two "7:8" slurs.
- Pno.:** Starts at measure 31. Dynamics: *p*, *pp* *come sopra*, *laissez vibrer*, *mp*. Includes a "WITH BEATER ON 3 LARGE METAL STRUTS INSIDE PIANO" box above the staff and a "Ped." marking with "(Sost. ped) \*".
- Vln.:** Starts at measure 31. Includes a "to VIOLIN" box above the staff. Dynamics: *pp*, *p*, *pp*. Includes "arco ord. senza sord." above the staff.
- Vc.:** Starts at measure 31. Includes a "to CELLO" box above the staff. Dynamics: *pp*, *p*, *pp*. Includes "arco ord. senza sord." above the staff.

Musical score for measures 39-46. The score includes parts for Bass Flute (B. Fl.), Clarinet in B-flat Solo (Cb. Cl. SOLO), Piano (Pno.), Violin (Vln.), and Cello (Vc.).

- B. Fl.:** Starts at measure 39. Includes a "BASS FLUTE" box above the staff. Dynamics: *p*. Includes two "7:8" slurs.
- Cb. Cl. SOLO:** Starts at measure 39. Dynamics: *mp*, *p*. Includes six "6" slurs and a "3" slur.
- Pno.:** Starts at measure 39. Includes six "3" slurs.
- Vln.:** Starts at measure 39. Dynamics: *pp*, *mp*, *pp*. Includes "molto sul pont." above the staff.
- Vc.:** Starts at measure 39. Dynamics: *pp*, *mp*, *pp*. Includes "molto sul pont." above the staff.

42 *flz.* *(p)* *mp* *mf* *p* *mp* *pp* *pp* *pp* *pp*

to FLUTE

3 3 3 3 3 3 3 3 3

PLUCK STRINGS (APPROXIMATE PITCHES) *come sopra* *pp*

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3

**B** *Tempo primo* ♩ = 40 *Doppio tempo* ♩ = 80

FLUTE *p* *ff* *p*

*pp/p* *ad libitum*

*pizz.* *p* *pizz.*

5 6 5 5 6

6 5 6 5

**2**/**4** **3**/**4**

**2**/**4** **3**/**4**

52 **3**/**4** **to BASS FLUTE**

Fl. *ff*

Cb. Cl. SOLO *pp*

Pno. **DAMP STRINGS WITH A HEAVY CLOTH** *pp*

Vln. **3**/**4**

Vc.

55 **BASS FLUTE**

B. Fl. *ppp*

Cb. Cl. SOLO *pp*

Pno.

Vln. *pp* arco poco sul pont. gl.

Vc. *pp* arco poco sul pont. gl.



59

B. Fl.

Cb. Cl. SOLO

Pno.

Vln.

Vc.

*ppp*

*Red.*

*Una Corda*

*(pp)*

*5* *6* *5* *6* *5* *6*

62

B. Fl.

Cb. Cl. SOLO

Pno.

Vln.

Vc.

*(pp)*

*pp*

*Tre Corde*

*pizz.*

*p*

*pizz.*

*p*

*5* *6* *5* *6* *5* *6*

65

B. Fl. fltz. *pp*

Cb. Cl. SOLO *p*

Pno. *pp* 8<sup>va</sup>

Vln.

Vc.



**C** *Meno mosso*  
♩ = 68

71

B. Fl. fltz. *pp*

Cb. Cl. SOLO *p*

Pno.

Vln. arco con sord. (metal) *pp*

Vc. arco con sord. (metal) *pp*

**C** *Meno mosso*  
♩ = 68

Meno mosso  
♩ = 56

D

78

B. Fl. *pp*

Cb. Cl. SOLO *p*

Pno. *pp*

Vin. *pp*

Vc. *pp*

MULTI (E)

SILENTLY DEPRESS NOTES AND HOLD DOWN SOSTENUTO PEDAL UNTIL RELEASE SIGN

8<sup>va</sup>

8<sup>va</sup> (Sost. ped) \*

Meno mosso  
♩ = 56

D



EXHALE THROUGH INSTRUMENT, NO PITCH

88

B. Fl. *ff*

Cb. Cl. SOLO *f*

Pno. *mp*

Vin. *pp*

Vc. *pp*

WITH BEATER ON 3 LARGE METAL STRUTS INSIDE PIANO

senza sord.

BOW ON STRINGS BEHIND BRIDGE

senza sord. molto sul pont.

4:3

5

7:8

7:8

7:8

7:8

91

B. Fl.

Cb. Cl. SOLO

Pno.

Vln.

Vc.

*pp*

*sf*

*sf*

*sf*

*sf*

7:8

7:8

3

3

3

3

3

7:8

7:8

*pp*

93

B. Fl.

Cb. Cl. SOLO

Pno.

Vln.

Vc.

*sf*

*sf sf*

*sf*

*ppp ad libitum*

7:8

7:8

3

3

3

3

3

7:8

7:8

**SEED POD SHAKER**

*p → mp → p* ad lib.  
gently, like shells  
on the sea shore

**E** Più mosso  
♩ = 72

98

**SEED POD SHAKER**

**TOUHOULOU**  
SPIN TOUHOULOU DRUM AROUND THE STICK IN THE AIR

**TOUHOULOU**

**accl.**

B. Fl. *p* → *mp* → *p* *ad lib.*  
*gently, like shells on the sea shore*

Cb. Cl. SOLO *mf* < *ff* < *ff* *mf* *f* < *ff*

Pno. WITH SOFT STICKS, TREMOLO ON STRINGS INSIDE PIANO; HOLD SUSTAIN PEDAL DOWN, CRESCENDO TO LOW REGISTER  
(APPROX. RANGE OF NOTES - AD LIB.) *pp* *gliss.* *f* *ff* *f*  
(APPROX. RANGE OF NOTES - AD LIB.)

Vin. *ff* *violent*

Vc. *f* → *mf* → *f* *ad lib.*

105

**TOUHOULOU**

**accl.**

B. Fl.

Cb. Cl. SOLO *sf* *f* *ff* *sf*

Pno. SLAM PIANO LID SHUT (THEN OPEN AGAIN) *mp* *f* SLAM PIANO LID SHUT (THEN OPEN AGAIN) *ff*

Vin. *sf* *ff* *ff* *ff* *ff* *ff*

Vc. **to CELLO** *sf* *ff* *ff* *ff* *ff* *ff* *violent*

109

to BASS FLUTE

BASS FLUTE

Meno mosso ♩ = 60

B. Fl.

Cb. Cl. SOLO

"ELEPHANT" MULTIPHONIC

gliss.

f ff sfz f ff sfz

Pno.

f pp laissez vibrer

8<sup>va</sup>

Vln.

to TOULOUHOU

rall.

Meno mosso ♩ = 60

Vc.

sfz sfz sfz sfz

sfz sfz sfz sfz

116

B. Fl.

(SOLO)

p

Cb. Cl. SOLO

ordinaire; non vib.

pp

Pno.

WITH BEATER ON 3 LARGE METAL STRUTS INSIDE PIANO

mp

Vln.

TOULOUHOU

HOLD LINE TAUT AND SLOWLY TURN STICK. NOTATED RHYTHMS ONLY A GUIDE. RESULTING SOUND SHOULD ALWAYS BE CALM.

pp → mp → pp ad lib.

non vib.

Vc.

pp

120

B. Fl.

Cb. Cl. SOLO

Pno.

Vln.

Vc.

125

B. Fl.

Cb. Cl. SOLO

Pno.

Vln.

Vc.

TOULOUHOU

to TOULOUHOU

HOLD LINE TAUT AND SLOWLY TURN STICK.  
NOTATED RHYTHMS ONLY A GUIDE -  
RESULTING SOUND SHOULD ALWAYS BE CALM

*pp - mp - pp ad lib.*

to TOULOUHOU

TOULOUHOU

HOLD LINE TAUT AND SLOWLY TURN STICK.  
NOTATED RHYTHMS ONLY A GUIDE -  
RESULTING SOUND SHOULD ALWAYS BE CALM

*pp - mp - pp ad lib.*

**4**  
**4**

130

B. Fl.

Cb. Cl. SOLO

Pno.

Vln.

Vc.

134

B. Fl.

Cb. Cl. SOLO

Pno.

Vln.

Vc.

137

B. Fl.

Cb. Cl. SOLO

Pno.

Vln.

Vc.



140

B. Fl.

Cb. Cl. SOLO

Pno.

Vln.

Vc.

LET BOUNCE A LARGE (& HEAVY: 3-4cm DIAMETER) GLASS OR METAL BALL ON THE HIGHEST STRINGS INSIDE THE PIANO

*f*

to CELLO

143

B. Fl.

Cb. Cl. SOLO

Pno.

Vln.

Vc.

3/4

to SEED POD SHAKER

SEED POD SHAKER

*p-mp-p* *ad lib.*  
gently, like shells  
on the sea shore

MULTI

(D)

LET BOUNCE A LARGE (& HEAVY: 3-4cm DIAMETER) GLASS OR METAL BALL ON THE HIGHEST STRINGS INSIDE THE PIANO

DAMP STRINGS WITH A HEAVY CLOTH

*mf* *p* *laissez vibrer*

ord. 4:3

arco molto sul pont.

CELLO

arco molto sul pont.

152

B. Fl.

Cb. Cl. SOLO

Pno.

Vln.

Vc.

*mf* *p* *mf* *p*

*mp* *mp*

*mf* *p* *mf* *p*

5:3 3 l.v. 3 5:3 l.v.

8

to TOULOUHOU

to TOULOUHOU

*mp* *mp*



163

B. Fl.

Cb. Cl. SOLO

Pno.

Vln.

Vc.

(with Cbs Cl) *overblow*

5:6 *mp* *f*

4:3 3 *mf* *p* 5:3 3 *mf* *p*

SILENTLY DEPRESS NOTES AND HOLD DOWN SOSTENUTO PEDAL UNTIL RELEASE SIGN \*

*ppp* → *pp* *ad lib.*

PLAY DIRECTLY ON STRINGS WITH SOFT BEATERS

*ppp* → *pp* *ad lib.*

*l.v.* *l.v.*

8<sup>va</sup> Sost. ped

TOULOUHOU HOLD LINE TAUT AND VERY SLOWLY TURN STICK. NOTATED RHYTHMS ONLY A GUIDE - RESULTING SOUND SHOULD ALWAYS BE CALM

*pp* → *mp* → *pp* *ad lib.*

TOULOUHOU HOLD LINE TAUT AND VERY SLOWLY TURN STICK. NOTATED RHYTHMS ONLY A GUIDE - RESULTING SOUND SHOULD ALWAYS BE CALM

*pp* → *mp* → *pp* *ad lib.*

172 **to SEED POD SHAKER**

B. Fl.

Cb. Cl. SOLO

Pno.

Vln.

Vc.

*mp* *pp* *ppp → pp ad lib.* *l.v.* *ppp!*

*TRY TO CATCH HIGH PARTIALS: ALMOST NO FUNDAMENTAL PITCH TAKE NEW BREATH IF WHERE NECESSARY*

*M*

*p → mp → p ad lib. gently, like shells on the sea shore*

*(Sost. ped)*

*8<sup>th</sup>*

181

B. Fl.

Cb. Cl. SOLO

Pno.

Vln.

Vc.

*mf* *ff* *sff*

*'ELEPHANT' MULTIPHONIC*

*laissez vibrer*

*(Sost. ped)*

*8<sup>th</sup>*