

Orpheus Down

for bass clarinet and double bass (2021)

I: Mourning Song

Ian Wilson
(1964)

Tempo flessibile
♩ = 60-68

* written notes are CORE notes but feel free to add others in the manner of Grace or Passing notes

Bass Clarinet in B \flat

1 *Breath (out) only* TONGUE RAM *breath IN* * *Breath (out) only* TONGUE RAM *breath IN*

p *molto* *sf* *mf* *mp* *ppp* *lontano* *p* *molto* *sf* *mf*

Double Bass

B. Cl.

8 *ord.* * *ppp* *lontano*

mp

VERY QUIET
Neither too fast nor too busy
molto sul pont/super pont.

D. Bs.

5 6 5 *simile ad libitum* *Rapidly rub palm of right hand up and down the strings, slowing down*

pp *col legno battuto* *f*

B. Cl.

14 *KEY CLICKS - ad lib. notes and rhythms*
Neither too fast nor too busy *simile ad libitum*

pp

D. Bs.

arco poco sul pont. * *come sopra* 6 5 5

ppp *pp* *col legno battuto*

* written notes are CORE notes but feel free to add others in the manner of Grace or Passing notes

B. Cl.

17 *(simile ad libitum)* *Breath (out) only* TONGUE RAM *p* *molto* *sf*

D. Bs.

simile ad libitum *Rapidly rub palm of right hand up and down the strings, slowing down*

f *pp*

23 *breath IN*

B. Cl. *ppp* *mf* *p* *sf* *mf* *breath IN*

TONGUE RAM

D. Bs. *arco poco sul pont.* *ppp* *trem.* *MOVE TO* *molto sul pont.* *MOVE TO* *super pont.* *come sopra* *5* *5* *6* *pp col legno battuto*

29 *KEY CLICKS - ad lib. notes and rhythms*
Neither too fast nor too busy

B. Cl. *pp* *5* *5* *6* *simile ad libitum*

D. Bs. *5* *5* *6* *simile ad libitum* *on strings BEHIND bridge* *pp col legno trattuto*

33 *GRADUALLY MOVE TO*

B. Cl. *ppp lontano* *c* *tr* *c* *tr*

D. Bs. *sim.* *f* *pp* *Rapidly rub palm of right hand up and down the strings, slowing down*

38 *(GRADUALLY MOVE TO)* *wind/air sounds & some pitches* *ff*

B. Cl. *p/mp*

D. Bs. *on strings BEHIND bridge* *pp col legno trattuto*

42 *KEY CLICKS - ad lib. notes and rhythms*
Neither too fast nor too busy

B. Cl. *pp* *5* *5* *6*

D. Bs. *USE THESE NOTES - ANY ORDER, ANY RHYTHM. NOT FAST! 20-30"*

48

B. Cl. *simile ad libitum*

D. Bs. *Rapidly rub palm of right hand up and down the strings, slowing down*
f *pp*

53

B. Cl. *USE THESE NOTES - ANY ORDER, ANY RHYTHM. NOT FAST! 20-30"*

D. Bs. *VERY QUIET*
Neither too fast nor too busy
molto sul pont/super pont.
5 6 5 6 simile ad libitum
pp col legno battuto

59

B. Cl. *G.P. ad libitum*
f/mf

D. Bs. *G.P. on strings BEHIND bridge*
mf/f col legno trattuto

64

B. Cl. *(ad libitum)*

D. Bs. *ad libitum*

71

B. Cl. *(ad libitum)*
pp!
+++
ppp lontano, breath tone
+++ FEEL FREE TO ADD OTHER NOTES
ATTACCA

D. Bs. *(ad libitum)*
pp! (col legno trattuto)
+++
ppp lontano, sul pont./super pont.
+++ FEEL FREE TO ADD OTHER NOTES
ATTACCA

USE THESE NOTES - ANY ORDER, ANY RHYTHM. NOT FAST! 30-40"

II: The Crossing

Unhurried
♩ = c.76

B. Cl. 1

p/pp *slow trill*

D. Bs. *p/mp* * With the Left Hand hold the bow near its tip between the fingerboard and bridge, on A string. With the Right Hand press the bow hard into the string and drag it slowly towards the bridge (3 beats) then back again (3 beats). The resulting sound should have a pitchless, strained quality - a slow, deep scraping.

arco ord. sul tasto, molto vib.
pp

B. Cl. 6

ord.
p lontano

D. Bs. *come sopra*
p/mp

B. Cl. 11

poco
p mp p mp

D. Bs. *arco ord. molto sul pont.*
pp mf pp
pp p

B. Cl. 17

ord. with breath tone
pp poco mp

D. Bs. *pp p*

20

B. Cl. *pp* *mp*

5

D. Bs. *come sopra* *p/mp*

22

B. Cl.

D. Bs.

Voice *Hum* *p*

28

B. Cl. *c* *tr* *+ OVERBLOW* *p* *f*

D. Bs. *(p/mp)*

31

B. Cl. *p* *mf* *p* *mf*

D. Bs.

35 **Key Clicks ONLY**

B. Cl. *pp* *poco* *mp*

D. Bs. *come sopra* *p/mp*

38

B. Cl. *p* *mp*

D. Bs.

40

B. Cl. *p*

D. Bs. *arco ord. molto sul pont.* *pp* *mf* *pp* *f sub.* (molto s.p.) grad. move to

44

B. Cl. *breath tone* *pp* *mp* *pp* *pp*

D. Bs. *grad. move to* *sul tasto* *pp* *come sopra* *p/mp*

48

B. Cl. *p* *mf* *p*

D. Bs. *hum* *p*

Voice *hum*

53 Key Clicks ONLY

B. Cl. *pp* *poco* *mp* *p* ATTACCA

D. Bs. ATTACCA

5

Voice *hum* *mp*

III: Descent

Find a multiphonic with an A fundamental capable of being both quiet and loud.
 Over a 30-40" period move from gentle & stable, through
 fragmented & broken, dirty & loud, back to gentle & stable again.

1

B. Cl.

D. Bs.

Steady, even when volatile
 ♩ = 60

2

Slowly revolve 3 or 4 high harmonics over each fundamental

"Spectral" multiphonic

B. Cl.

D. Bs.

pp *gl.* occasionally introduce tremolo on the harmonic a 4th above *gl.* *pl/mp*

pp *gl.* *gl.* *gl.*

Move gradually between ord., sul tasto & sul pont. sometimes make bow changes audible & rhythmic, BRIEFLY

6

B. Cl.

D. Bs.

mf *f* *mp*

gl. *gl.* *gl.*

As crescendo intensifies, make moves between ord., sul tasto and sul pont. more dramatic and dynamic

poco a poco crescendo -----

Also use sul pont. & super pont. now

9

B. Cl.

D. Bs.

p *mf* *p* *f*

gl. *gl.* *gl.*


(INTENSITY)


(p) poco a poco cresecendo ----- *(mp)* ----- *(mf)*

OVERBLOW

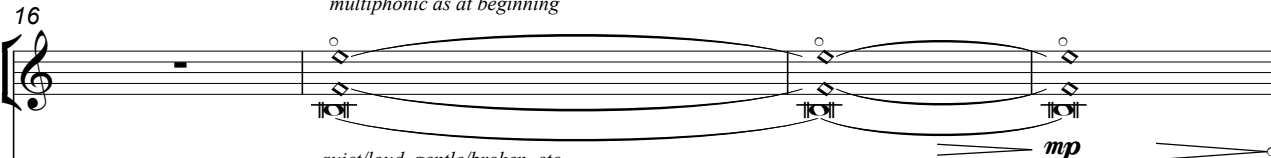
USE A RANGE OF SOUNDS. TECHNIQUES,
 BOW POSITIONS AND BOW SPEEDS

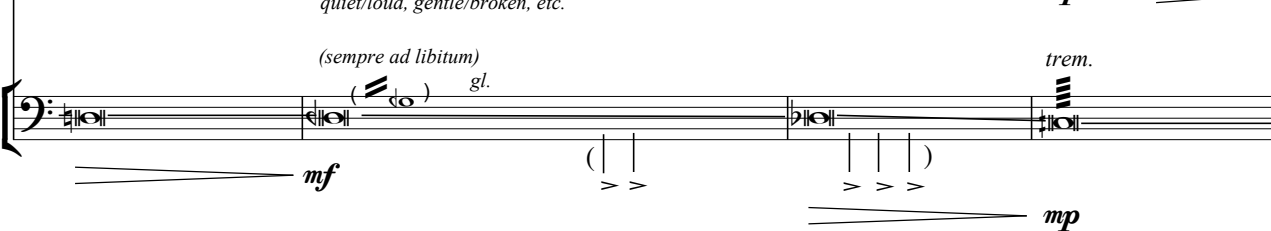
come sopra *very intense and fast harmonics*

B. Cl. 

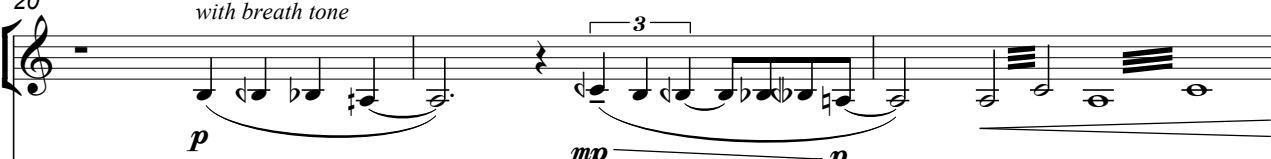
D. Bs. 


||

B. Cl. 


D. Bs. 

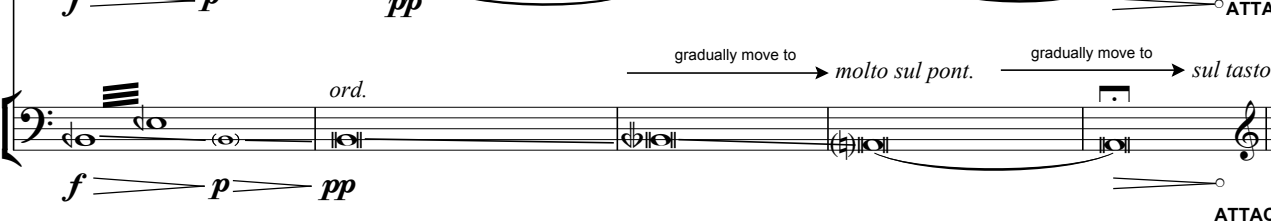
||

B. Cl. 

D. Bs. 

||

B. Cl. 

D. Bs. 

IV: Sentinels

Violent, aggressive, angry
(but with increasingly more gentle moments)
♩ = 84-90

TAKE NOTATION AS A GENERAL GUIDE ONLY, NOT TOO LITERALLY

Generally loud, fast & frantic with interjections using multiphonics, accented low notes, etc.

B. Cl. *ff* **VERY HIGH** (1st TIME ONLY) *ff* * THIS IS THE MATERIAL THAT KEEPS GOING, INDICATED BY ARROWS BETWEEN BRACKETS

D. Bs. *ff* **VERY HIGH** (1st TIME ONLY) *ff* * THIS IS THE MATERIAL THAT KEEPS GOING, INDICATED BY ARROWS BETWEEN BRACKETS



B. Cl. (multi) (slap tongue) etc. (ord.) *pp*

D. Bs. pizz. (arco) arco non vib. *pp*



B. Cl. 10 *ff* *molto* *come sopra* OVERBLOW *ff* *come sopra*

D. Bs. *ff*

THIS TIME DO NOT ALIGN RHYTHMICALLY, SO EFFECT IS MORE CHAOTIC

14 *VERY HIGH* *ff* *(1st TIME ONLY)* *come sopra* *ff*

THIS TIME DO NOT ALIGN RHYTHMICALLY, SO EFFECT IS MORE CHAOTIC

VERY HIGH *ff* *(1st TIME ONLY)* *come sopra* *ff*

B. Cl.

D. Bs.

17 *ord.* *pp*

trem. *fast glissandi* *low pizz./col legno battuto* *f*

B. Cl.

D. Bs.

23 *arco ord.* *pizz.* *pp*

B. Cl.

D. Bs.

DO NOT ALIGN RHYTHMICALLY, SO EFFECT IS MORE CHAOTIC

29 *OVERBLOW* *VERY HIGH* *ff* *(1st TIME ONLY)*

DO NOT ALIGN RHYTHMICALLY, SO EFFECT IS MORE CHAOTIC

VERY HIGH *ff* *(1st TIME ONLY)*

B. Cl.

D. Bs.

(sounding)

B. Cl. *f* 7:8 7:8 7:8

D. Bs. *ff* *come sopra*

B. Cl. 7:8 7:8 7:8

D. Bs. 5:4 5:4 5:4 *ff*

B. Cl. 7:8 7:8 7:8 7:8

D. Bs. *p* *8va non vib.*

B. Cl. 7:8 7:8 7:8 7:8

D. Bs. (8) *loco trem. WILD!* *ff sul pont.* 7:8 7:8

B. Cl. 7:8 7:8 *ff* *loud, ugly, full - try to use a sequence of varied multiphonics here*

D. Bs. 7:8 7:8 7:8

55

B. Cl.

D. Bs.

7:8

60

B. Cl.

D. Bs.

arco ord.
non vib.

mf *p*

pp

68

B. Cl.

D. Bs.

ord.

pp

77

B. Cl.

D. Bs.

Poco meno mosso
♩ = 72

mp *sf* *pp*

pizz.
p

81

B. Cl.

D. Bs.

ATTACCA

pp

V: At the Gates

Stately, with awe and wonder
♩ = 60

CHOOSE A SERIES OF STABLE-WHEN-LOUD MULTIPHONICS (NUMBERED 1-6) FOR LOUD BARS

CHOOSE A SERIES OF QUIET-WHEN-LONTANO NOTES (A-E) FOR QUIET BARS

1 [1] 7" 4" [A] 8-10" 5"

B. Cl. *ff* *p*

VERY HIGH, FINGERS BETWEEN BOW AND BRIDGE

D. Bs. *ff* *p*

FOR LOUD BARS - FIND A SERIES OF EXTREMELY HIGH CHORDS (NUMBERED 1-6) NEAR UPPER LIMIT AND CHANGE BOW AS LITTLE AS POSSIBLE

FOR QUIET BARS - FIND A SERIES OF NATURAL HARMONIC CHORDS (A-E); CHANGE BOW AS LITTLE AS POSSIBLE

ord., lower

5 [2] 7" 4" [B] 8-10" 5"

B. Cl. *ff* *p*

D. Bs. *ff* *p*

ord., lower

9 [1] 7" 4" [A] 8-10" 5"

B. Cl. *ff* *p*

D. Bs. *ff* *p*

ord., lower

13 [3] 8-10" 2" [C] 10-12" 6"

B. Cl. *ff* *p*

D. Bs. *ff* *p*

ord., lower

B. Cl. *f* 17 4 6-7" 5 6-7" 6 8-10" *ff* *fff*

D. Bs. *f* 4 6-7" 5 6-7" 6 8-10" *ff* *fff*

B. Cl. 20 3" D 8-10" 4" E 12-15" *p* (*p*)

D. Bs. 3" D ord., lower 8-10" 4" E 12-15" *p* (*p*)

VI: Passing Ghosts

Slow; careful; tense
♩ = 54-66

(play each repeat at a slightly different tempo & perhaps independently)

(SHOWN NOTES NEED NOT BE ACTUAL NOTES) *alternate breath sounds, quiet multiphonics, and single high notes*

B. Cl.

D. Bs. *molto sul pont./super pont. (sempre)*

 (SLOW BOWS)

B. Cl.

D. Bs.

B. Cl. *(breath sound)*

D. Bs. *molto sul pont./super pont.*

VII: Entreaty

1 $\text{♩} = 56$
 pizz.
 D. Bs. *p* *espressivo*

Detailed description: This system contains measures 1 through 4. It begins with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. The first measure starts with a piano (*p*) and *espressivo* marking. The music features a series of eighth and sixteenth notes, including a triplet of eighth notes in the second measure. The time signature changes to 4/4 in the third measure and back to 7/8 in the fourth. The piece concludes with a fermata over the final note.



5
 D. Bs. (gl.)

Detailed description: This system contains measures 5 through 8. It continues in the same key signature and time signature. The music consists of eighth and sixteenth notes with grace notes indicated by '(gl.)' above the notes. The system ends with a fermata over the final note.



9
 D. Bs. *mf* *mp*

Detailed description: This system contains measures 9 through 11. It begins with a five-measure rest in the first measure, followed by a triplet of eighth notes. The music then continues with eighth and sixteenth notes. The dynamic marking changes from *mf* to *mp*. The system ends with a fermata over the final note.



12
 D. Bs. *p* *mf* rit.

Detailed description: This system contains measures 12 through 15. It begins with a piano (*p*) marking. The music features eighth and sixteenth notes with grace notes. A *rit.* (ritardando) marking is placed above the music. The dynamic marking changes to *mf* at the end of the system. The piece concludes with a fermata over the final note.

A tempo
♩ = 56

14
B. Cl. *pp* *espressivo*
D. Bs. *p*

17
B. Cl. *p*
D. Bs. (gl.)

18
B. Cl. *mf*
D. Bs. (gl.) *mf* *mp*

20
B. Cl. *mp* *p* *pp*
D. Bs. (gl.) *mf* *pp*

23
B. Cl. *p* *mf*
D. Bs. *pp* *mf*

poco accel. Poco più mosso
♩ = 64

28
B. Cl. *p*
D. Bs. *p*

31
B. Cl. *mf* *mp*
D. Bs. (gl.) *mp*

34
B. Cl.
D. Bs. (gl.)

36
B. Cl. *mf* *pp*
D. Bs. *mf* *pp*

rit. Poco meno mosso
♩ = 56

38
B. Cl.
D. Bs.

42

B. Cl. *p* *espressivo* **FREE IMPROVISATION** (gl.)

D. Bs.

46

B. Cl. (gl.)

D. Bs.

50

B. Cl. *mp* *p*

D. Bs.

54

B. Cl. *p*

D. Bs. *pizz.* *p*

YOU CAN CONTINUE IMPROV AFTER BASS CLARINET HAS STOPPED IF YOU WISH

59

B. Cl. *p* *p* **ATTACCA**

D. Bs. **ATTACCA**

VIII: Towards the Light

Not rushed, but with a sense of anticipation
 ♩ = 76

1

Bass Clarinet
in B \flat

Double Bass

mp

arco

mp

6

B. Cl.

D. Bs.

11

B. Cl.

D. Bs.

mf

mf

16

B. Cl.

D. Bs.

p

p sub.

B. Cl. 21 *mf* *b trm* *b trm* *b trm* *b trm* *b trm* *b trm* *b trm* *b trm* *b trm* *b trm*

D. Bs. (*p*)

B. Cl. 23 *p sub.* *(tr) trm* *b trm* *b trm* *b trm* *b trm* *b trm* *b trm* *b trm*

D. Bs.

B. Cl. 26

D. Bs.

B. Cl. 30

D. Bs. *mf* *b trm* *b trm* *b trm* *b trm* *b trm* *b trm* *b trm* *b trm* *b trm* *b trm*

B. Cl. 32

D. Bs. *(tr) trm* *b trm* *b trm* *b trm* *b trm* *b trm* *b trm* *b trm* *b trm* *b trm* *b trm*

34

B. Cl.

D. Bs.

GRADUALLY MOVE TO sul pont.

ord.

f

ff

f



37

B. Cl.

D. Bs.



42

B. Cl.

D. Bs.



45

B. Cl.

D. Bs.

49

B. Cl. *mf*

D. Bs. *mf*

Musical score for measures 49-50. The B. Cl. part starts with a *mf* dynamic. Both parts feature a series of trills (marked 'tr') and triplets (marked '3') in a 2/4 time signature. The notes are primarily flat, with some sharps in the B. Cl. part.



51

B. Cl.

D. Bs.

Musical score for measures 51-52. The B. Cl. part continues with trills and triplets. The D. Bs. part also features trills and triplets, with a trill mark '(tr)' at the beginning of the first measure.



53

B. Cl. *ff* ATTACCA

GRADUALLY MOVE TO sul pont.

D. Bs. *ff* ATTACCA

Musical score for measures 53-54. The B. Cl. part ends with a *ff* dynamic and 'ATTACCA' marking. The D. Bs. part also ends with a *ff* dynamic and 'ATTACCA' marking. An instruction 'GRADUALLY MOVE TO sul pont.' with an arrow points from the D. Bs. part towards the end of the score.

IX: The Losing Again

Vivace
♩ = 132

Bass Clarinet in B \flat

Double Bass

pizz. *f*

mf

very high arco sul pont.

mp

B. Cl.

D. Bs.

f

pp

pizz. *mf*

Meno mosso
♩ = 90
with breathy tone

B. Cl.

D. Bs.

p

arco ord. *p*

B. Cl.

D. Bs.

Vivace
♩ = 132

21

B. Cl. *ord.* *f sf sf sf sf mf* 3

D. Bs. *pizz.* *f* *mp* *very high arco sul pont.*

25

B. Cl. *f* *pp* 6

D. Bs. *f* *mf* *pizz.*

Meno mosso
♩ = 90
with breathy tone

29

B. Cl. *pp*

D. Bs. *p* *arco ord.* *p*

36

B. Cl.

D. Bs.

Vivace
♩ = 132

42

B. Cl. *ord.* *f sf sf sf sf mf* 3

D. Bs. *pizz.* *f* *mp* *very high arco sul pont.*

46

B. Cl. *f* *pp*

D. Bs. *f* *mf* *pizz.*

Meno mosso
♩ = 90
with breathy tone

50

B. Cl. *pp*

D. Bs. *p* *p* *arco ord.*

57

B. Cl.

D. Bs.

Vivace
♩ = 132

63

B. Cl. *f* *sf* *sf* *sf* *sf* *mf*

D. Bs. *f* *pizz.* *mp* *very high arco sul pont.*

67

B. Cl. *f*

D. Bs. *f*

Meno mosso
♩ = 90

with breathy tone

69

B. Cl. *pp* pizz.

D. Bs. *mf* *p* arco ord.

77

B. Cl.

D. Bs.

Vivace
♩ = 132

84

B. Cl. *f* *sf* *sf* *sf* *sf* *mf*

D. Bs. *f* *mp* very high arco sul pont.

88

B. Cl. *f* *pp*

D. Bs. *f* *mf*

Meno mosso
♩ = 90

with breathy tone

92

B. Cl. *pp*

D. Bs. *p* arco ord.

100

B. Cl.

D. Bs.



X: To Sing Forever

Free but also steady
 ♩ = c.60

Explore breath/wind sounds, slightly pitched and/or unpitched; plenty of air through instrument, with small variations in volume (both loudness & amount of air) and pitch(es). Should be mainly air, though.

1

Bass Clarinet in B \flat

Double Bass

con sord.

p *lontano*



2

B. Cl.

D. Bs.



3

B. Cl.

D. Bs.

pp *loco* *pp*

4

B. Cl. *pp* *lontano*

GENTLE "SWISHING" AND RUSTLING SOUNDS,
LIKE AIR OR BREEZE BLOWING LEAVES

D. Bs.

5

B. Cl.

D. Bs.

6

B. Cl. *pp*

SOUND SIMPLY STOPS, NO "ENDING" (A FEW SECONDS)

D. Bs. SOUND SIMPLY STOPS, NO "ENDING" (A FEW SECONDS)