

de YOKNAPATAWPHA

For Clarinet + Clarinet doubling Bass clarinet + Piano,
C 12m

Yoknapatawpha is a place where the same events are lived and retold differently by different characters: also a single terrain which must be crossed but which each person sees through their different obsessions.

The score has the clarinets in concert pitch, but the bass clarinet sounds an 8ve lower than written.

12 sections are identified alphabetically.

Tempi: metronome figures are given: each following qualification refers back to the previous metronome figure, and not to the qualification preceding it: *rit* means *ritenuto*, not *ritardando* i.e. immediately slightly slower. I use *+vif* to mean the opposite of this. However I also use *un peu plus vite* and *poco plus animé*. They all mean the same.

A tempo means revert to the previous metronome figure.

Suspended sounds or silences are shown with durations in seconds. (for example at bar 41.)

Piano

In A, and in D, except the very first chord in A, the clusters stay the same. They look a bit different because of the way the computer calculates the accidentals.

Watch out for the *8va Bassa*, the little *8* under the Bass Clef. (It's there right from the start.)

And there's a *8ve* Treble clef in D.

At 141 there's an *8va Bassa* and at 170.

For A,B,C, and D, the piano part is written on one staff only.

At the end of C, it might be a good idea to bang the keyboard lid closed: otherwise you would need a spanner or something to strike the frame with.

There is no piano in the first part of J.

The *Ped* sign is used for the forte pedal. It's cancelled by a * sign.

Where I want the soft pedal, I write *sourdine* and it's cancelled by a box end.

Try to make the *sourdine* as extreme as possible to make a really muffled sound.

Ideally someone would throw a lot of blankets over the piano in those bits.

Having said that, I ask for a 1/2 sourdine at G at 146. Perhaps you can find a solution?
Sostenato at bar 19 means the middle pedal.

A lot of the part is obsessive 3-note chromatic clusters, so get your paws ready. This applies to B, to C 55-59, to E, but with some variation from 117-121, to H and to 186 onwards in J.

I didn't find an elegant solution for writing the piano part in 227 – 236 for left and right hands: sorry.

Clarinets

Notation:

Bar 12: Diamond headed notes = hard attack with a little bit of a note following.

Bar 16: Clarinet plays off-beat to piano which is playing a 5 over 3 beats.

Bar 30: fingering system = <http://www3.sympatico.ca/mariepi/charteclarinette.htm>

(P=pouce. 12°=Clef 12°.)

Use teeth here?

Bar 52: flt= fluttertongue=frullato=flatterzunge. Then indicated by double wiggles under notes.

Bar 76 seq: sign indicates tighten embouchure from relaxed position then relax again. The idea is for both clarinets to do this exactly together whilst remaining 1/4 tone apart in pitch.

Bar 113: diap norm = return to normal pitching.

Bar 114: arrow indicates glissando.

Bar 124: multiphonic with fingering: *secouer* means shake the instrument a bit as you play.

Bar 129 seq: *sauvage* means pitches inexact: follow the fingerings and overblow: you have 3 blowing positions, top position in bar 129, mid position in 130, dropping to low position towards the end of 137.

The basic fingering is given at the start of bar 129 and remains constant. Then you just add 5 or 6 as written.

The same rules apply to bar 164-168.

Bar 147 seq: pitches imprecise. Diagonal lines are glissandi. Downwards pointing triangular note-heads are about 1/4 tone flat.

Bar 150 & 151: O > • = slack to tight embouchure.

Bar 152 & 154: bracket indicates you get the multiphonic using the fingering of the first note.

Bar 167: trill between basic fingering and basic fingering +5.

Bar 207: extreme fltzg: you can take it to where the tongue vibration pretty much obscures the basic pitch.

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