

James Gardner

Ten Bells for Turning Forty

for one clarinetist and one percussionist

(2001)

Ten Bells for Turning Forty

(Instructions for use)

Ten Bells for Turning Forty was written for the occasion of Andrew Sparling's fortieth birthday

The piece is scored for one clarinettist and one percussionist.

The clarinettist may use any size of clarinet and is encouraged to use more than one clarinet to increase timbral variety.

The clarinettist can choose up to four different playing positions. The allocation of the ten musical fragments (*see below*) to these four positions must be made via chance operations of the player's devising.

The percussionist and clarinettist must be able to have eye contact at all times for cueing purposes.

The percussionist plays tubular bells and three drums. Small (e.g. 6" rototom or bongo), medium (e.g. 12" tom) and large (e.g. 18" tom or small bass drum) drums are required and should be placed as close together as possible.

The percussionist must play all of his/her 10 tropes in order.

The clarinettist must play precisely ten of the twenty-two musical fragments given in the part.

These ten must comprise:

Trope 1A **and** one of its four variants (B-E)

Any two of the four Trope 2 variants (A-D)

One of the three Trope 3 variants (A-C)

Tropes 4 and 5

Any two of the five Trope 6 variants (A-E)

One of the three Trope 7 variants (A-C)

The order in which these ten fragments are to be played is entirely free with the single restriction that Trope 1A must always precede the other Trope 1 variant, regardless of where the two appear in the ten.

On a mutual cue, the piece starts. With the exception of Trope 6C and 7A, which begin with a rest, the clarinettist plays immediately and continues through the material. When finished, the clarinettist moves to the next playing position (if necessary) and when ready (and/or when the bell resonance has died down a little), gives the percussionist the cue to begin the next trope. This process continues until the percussionist's Trope 7.

In Trope 7, the percussionist continues through to the end of the drum material. If the clarinettist finishes his/her fragment before the end of this material, the instrument should be taken out of the mouth and lowered. Any moves should be made after the percussionist has finished playing. Trope 8 is initiated when both players are ready. The percussionist repeats the drum figure until cut off by a gesture from the clarinettist at his/her leisure. The bell(s) should, however, always be allowed to ring on indefinitely. Tropes 9 and 10 follow the procedure described for Trope 8.

This piece may be also performed for clarinet alone, in which case the title becomes *Are the people happy on your planet, Gina?* and the following rules apply:

The clarinettist must play precisely **thirteen** of the twenty-two musical fragments given in the part:

Trope 1A and **two** of its four variants (B-E)

Two of the four Trope 2 variants, either A or B **and** either C or D

One of the three Trope 3 variants (A-C)

Tropes 4 and 5

Any **three** of the five Trope 6 variants (A-E)

Two of the three Trope 7 variants (A-C)

The order in which these thirteen fragments are to be played is free with the single restriction that Trope 1A must always precede the other Trope 1 variants regardless of where the three appear in the thirteen.

Clarinet (any transposition)

for Andrew Sparling on his fortieth birthday

TROPE 1

$\text{♩} = \text{c.120}$

(or a tempo slow enough to differentiate the grace notes from the demisemiquavers)

all main notes *sempre tempo giusto possibile*

A

B

C

D

Percussion

Tubular Bells

TROPE 1 *mf*

TROPE 2

TROPE 3 *p*

TROPE 4 *f*

TROPE 5 *mf*

TROPE 6 *p*

TROPE 7 *f* to drums at *ap*

l.v.

Drums

snare drum sticks

n

f

$\bullet = c.84$

p

f

(rim)

p

d

ddd

d

4:3

3

3

4