

James Gardner

a study for voicing doubts

for clarinet and ensemble

(2001)

Instrumentation

A clarinet (later E \flat , C or B \flat clarinet)

Bass clarinet

Horn

Bass trombone

Cello

Double Bass

Suggested stage layout

Clarinet solo position
(preferably raised)

Horn Bass Tbne

Bass Clarinet

Cello

A Clarinet

Double Bass

Conductor

Performance Notes

Tempo

The tempo indications are to be understood as indicating ideal tempi, but may be modified to suit the acoustics of the performing space. Tempo relationships between metrically related sections are, however, to be strictly maintained.

Microtones: ♯ = a quarter-tone sharp ♭ = a quarter-tone flat ### = three quarter-tones sharp

Glissandi, unless otherwise indicated, start immediately, and are even and continuous.

Grace notes are to be played as fast as possible, and are always slurred into the main note unless otherwise specified.

Where a grace note group is tied to a parenthetical main note (e.g. A clarinet m.49) play the group as fast as possible and return immediately to the main note.

All *trills* and *mordents*, to be executed as rapidly as possible, are to the adjacent semitone unless otherwise specified.

Horizontal arrows between modes of playing indicate smooth transitions from one state to another.

Clarinets and Horn: Unless otherwise indicated, and as far as practically possible, all microtones are to be produced by fingerings.

✕ = slap tongue (a very hard staccatissimo may be substituted)

Strings:

Unless otherwise specified, a conventional shallow vibrato – just enough to animate the sound – is assumed on sustained pitches.

c.l.b. = col legno battuto

msp = molto sul ponticello (i.e. as close to the bridge as possible)

sp = sul ponticello

ord. = normal bowing position

st = sul tasto

mst = molto sul tasto (i.e. as close to the middle of the sounding string length as possible)

Clarinet solo position

After m. 124, the clarinetist takes up either the E \flat , C, or B \flat clarinet and moves to the solo position, playing from three sheets labelled A, B, and C, which may be played in any order. Both clarinetist and conductor should ignore each other from this point onwards until the clarinetist gives the conductor a signal that s/he has finished the solo material. The clarinetist may finish before or, more likely, after the ensemble music has finished, but there should be no attempt to “choreograph” or engineer any “dramatic” coincidences between the parts as they run their course. The solo position may be as indicated in the score preface, or, say, at the rear of the performance space. Imaginative alternatives are encouraged.

a study for voicing doubts was first performed by Gretchen Dunsmore and the ensemble 175 East conducted by Hamish McKeich on May 20, 2001 at Hopetoun Alpha, Auckland, New Zealand.

The score is notated at sounding pitch.

Duration c. 12'30"

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SCORE IN C

Clarinet in A (solo) *ppp* non dim. *pp*

Bass Clarinet *n* *fff* *n* *ppp* *n*

Horn con sord. *ppp* *n* *3*

Bass Trombone con sord. (bucket mute) *ppp* *poss.* *ff*

Cello *n* *fff*

Double Bass IV *n* *fff*

♩ = c.144 *molto rall.* *gradually more articulated* *♩* = c.44

6 *poco accel.* *♩* = c.48

Cl. *ppp* *n* *ppp* *pp* *ppp* *mfzp* *n* *ppp*

BCL. *pp* *mf*

Hn. *pppp* *pp* *ppp* *mf* *ppp*

B Tbone *ppp* *mf* *ppp*

Vc. *ppp* *p*

Cb. *ppp* *p*

11

Cl. *mf* *p* *mf* *p* $\text{♩} = c.72$ *f* *mf* *ff*

BCl. *mf*

Hn. *mf*

B Tbone

Vc. *f* *p* *f* *p* *f*

Cb. *f* *p* *f* *p* *f*

13

Cl. *mf* *p* *sub. mf* *f* *p* *f* *ff* *mf* *f* *mf* *ff* *fff* *fffz*

BCl. *pp* *mp* *p* *mf* *p* *mf* *p* *f* *mp*

Hn.

B Tbone *pp* *p* *pp* *mp* *p* *mf* *mp* *f* *mf*

Vc. *mf* *ff* *f*

Cb. *pp* *p* *pp* *mp* *p* *mf* *mp* *f* *mf* *ff* *f* *fff*

16 molto rall. -----

Cl. *f* *ff* *fff* *f* *ff* *fff* *mf* *p* *n*

B.Cl. *ff* *mf* *fff* *f* *ffff* *n* *ppp*

Hn. *pp* *mp* *f* *p* *n*

B. Tbne. *ff* *mf* *fff* *mf* *fff* *ppp*

Vc. *ff* *fff* *fff* *fff* *pppp*

Cb. *ff* *fff* *ff* *fff* *ppp*

19 molto rall. -----

♩ = c.48

Cl. *ppp* *pp* *p* *pp* *p* *ppp* *pp* *ppp* *ppp*

B.Cl. *n* *p* *pp* *n* *ppp*

Hn. *ppp* *n* *ppp*

B. Tbne. *mp* *ppp*

Vc. *p* *n* *ppp*

Cb. *mp* *ppp*

♩ = c.72

22

sub. ♩ = c.42

grace notes:
not too fast; unaccented

Cl. *pppp*

BCl. *ppp*

Hn. con sord. *ppp*

B Tbn. *ppp*

Vc.

Cb.

27

Cl. *n* *f* *ppp* *ff* *pp* *ppp* *pp*

BCl. *n* *f* *ppp* *pp*

Hn. *sfz* *n* *pp*

B Tbn.

Vc. *pizz. sul tasto* *pp* *ppp*

Cb. *pizz. sul tasto* *ppp*

7/16

32

Cl. *n* *pp* *mf* *pp* *p* *pp* *ppp* *mp*

B.Cl. *n* *ppp* *p* *pp* *p* *pp*

Hn. *senza sord.* *mf* *pp* *p* *pp* *p* *pp*

B.Tbnc

Vc. *p*

Cb. *arco* *pppp* *ppp* *n*

sub. ♩ = c.56

36

Cl. *p* *mp* *p* *ppp* *pp* *p* *pp*

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

Hn. *p* *pp* *mf* *p* *ppp*

B.Tbnc

Vc.

Cb.

grace notes: as fast as possible

40

Cl. *ppp* *p* *ppp* *mf* *pp* *n* *ppp* *p* *ff* *long* (grace notes: fast)

B.CI. *ppp* *ppp*

Hn. *pp* take mute *ppp*

B Tbone *p* *pp* well balanced 3

Vc. *p* *pp* arco con sord. 3

Cb. *p* *pp* con sord. 3

43 ♩ = c.48

Cl. *ppp* *poss.* *p* *mp* *p* *3* *3* *5* *3*

B.CI. *n* *pp*

Hn. *p* *ppp* senza sord. 3 3 3

B Tbone *ppp* *mp* *p* *pp* *n*

Vc. *ppp* *mp* *p* *pp* *n* s.p. ord. 3

Cb. *ppp* *mp* *p* *pp* *n* s.p. ord. 3

46

(short)

Cl. *mf* *pppp* *p*

B.Cl. *n* *pp* *mf* *n* *p*

Hn. *pp* *ppp* *p* *ppp*

B.Tbn. *ppp* *p*

Vc. *ppp* *pp* *senza sord.* *pizz. sul tasto* *mf*

Cb. *ppp* *pp* *senza sord.* *(arco) sul tasto* *ppp*

49

Cl. *pp* *mp* *p* *ppp* *mf* *p*

B.Cl. *f* *ppp* *p* *p* *mf* *p*

Hn. *mf* *pp* *p* *mf* *p*

B.Tbn. *mf* *pp* *p* *mf* *p*

Vc. *arco* *f* *pizz.* *ppp* *pp* *p* *pp* *p* *mf*

Cb. *sul pont.* *ff* *p* *pizz.* *ppp* *pp* *p* *pp* *p* *mf*

54 (9)

Cl. *mfzppp* *pp* *mp*

B.Cl. *mf* *ppp* *pp* *cresc.* *mp*

Hn. *mf* *sfzppp* *p* *n* *ppp* *p* *ppp* *p* *ppp*

B Tbn. *mf* *sfzppp* *p* *n* *ppp* *p* *ppp* *p* *ppp*

Vc. arco IV *ppp* *p* *ppp* *sfzp* *mf* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp*

Cb. arco II *ppp* *p* *ppp* *sfzp* *mf* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp*

5/4 3/4 3/4

6 5 9:8

fluid

3 3 3

56

Cl. *ff* *p* *sfzp* *n* *mf*

B.Cl. *ff* *p* *sfzp* *n* *mf*

Hn. *p* *mf* *mp* *f* *mf*

B Tbn. *ppp* *p* *mf* *mp* *f* *mf*

Vc. *mf* *pp* *mf* *pp* *mf* *pp* *f* *p* *f* *p* *mf* *pp* *mp* *p* *mp* *mf* *mp*

Cb. *ppp* *mf* *pp* *mf* *pp* *mf* *p* *f* *p* *mf* *pp* *mp* *p* *mp* *mf* *mp*

5/4 3/4 3/4

7 6 5 7 3 3

sim : troughs *pp*

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