Michael Baldwin

what ¯lurks beneath¯

– bass clarinet (Eb clarinet), C trumpet (Bb piccolo trumpet), trombone, (alto trombone) –

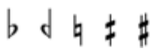
what "lurks beneath" (2011) – bass clarinet (E♭ clarinet), C trumpet (B♭ piccolo trumpet), trombone, (alto trombone)

Written for Richard Haynes, Pual Hübner, and Stephen Menotti

Performance Notes

General Notes:

- This work is to be performed without the aid of a conductor.
- Each instrument has four staves, each indicating different independent performance parameters. The specifics of each parameter are laid out bellow.
- In all cases where a glissandi is found, do not re-articulate the end note.
- Quarter-tones:



1. There is no use of three quartet-sharps and -flats for the ease of performance.
2. No specific type of voice leading is being suggested by the quarter-tones used.
3. All quarter tones should be played as closely to equal temperament as possible.

- The total duration is approximately 3min40sec.

Symbols:

General:

Slap tongue – All slap tongues should be open slaps and in some cases are used only to activate the note, with sustain following.

Flutter tongue – An aggressive, and harsh effect produced by rolling the r with the front portion of the tongue.

Growl – A darker, and less aggressive sound produced by growling in the throat.

(N.B. The performer must make a clear distinction between the use of flutter tongue and the growl effect. The use of flutter tongue will often produce a more aggressive, and distinct sound. However, the use of the growl effect will be more subdued, and not as present.)

Air Quality:

- Mostly air (some pitch must always remain. At no point in the work will the use of just air sound be used.)
- Half air and half pitch – This will produce a somewhat diffuse sonic result where there is an equal mixture of pitch and air sound.
- Pure pitch – If no indicator of air quality is signified then the performer is to play pure pitch.

A bracket extending outward from an air quality marker is an indication to maintain that air quality for the duration of the bracket.

An arrow from one quality to another indicates a smooth transition from one quality to another.

Trills:

Throughout the course of this work different indicators of trill speed are employed.

A 'f' indicates a fast execution of the trill.

A 's' indicates a slow execution of the trill.

An arrow from one indication to another signals a smooth transition from one speed to another.

(N.B. In some cases a transition from one speed to another may not be completely practical. In these instances the physical action of speeding up or slowing down the fingering alteration is more important than the perceived clarity of the figure. In these cases, a more 'blurred' or 'muddy' texture is desired.)

Trigger trill – quickly alternate the trigger. No indication of speed is used in conjunction with a trigger trill.

Timbre Alterations:

A number enclosed within a circle is an indication to change the timbre of the pitch.

① ② ③

In the case of the clarinet, and trumpet, this will usually be through the use of alternate fingerings. However, in instances where no alternate fingering is available, the performer is required to change the vowel used to produce the pitch. For example: the trumpet can use a [o] vowel to change the timbral quality of a pitch when no alternate fingering is available. The choice of which vowel to use is left up to the performer, and should follow the general rules laid out bellow.

Each number used indicates the stability of the fingering or vowel shape. 1 is the most stable alternate timbre. 2 is slightly more unstable, and 3 is the most unstable alteration.

The absence of a number above a note indicates that the normal fingering for that pitch is to be used.

In the case of the trombone, these symbols are slide position indications.

Vibrato:

There is to be no use of vibrato unless specifically indicated.

Two types of vibrato are used in this work. They are to be produced with the embouchure (except in instances where the use of slide is indicated.)

m.vib. - an exaggerated vibrato that fluctuates by a quarter-tone or more in pitch.

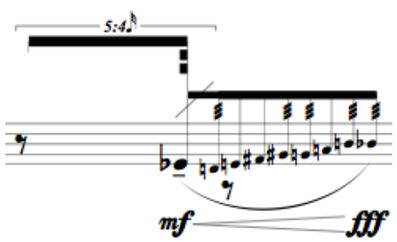
p. vib. - a subtle vibrato that fluctuates by no more than an eight-tone in pitch.

(slide) – At times, the slide will be used to execute either m. vib. or p. vib. This is unique to the trombone, and the same boundaries laid out above still apply in regards to pitch fluctuation.

Gracenotes:

All gracenotes are to be placed as close as possible to the proceeding note.

In cases where a series of grace notes extend from a regular pitch, the figure is to be played as fast as possible at the rhythmic location indicated. The figure may extend past the visual space allocated in the score.



Instrument Specific Notes:

Clarinet:

1. Pitch:

The main stave is the pitch stave. It supplies all of the traditional information usually indicated in a part. The use of other independent staves to mask and/or alter the pitch stave in various ways.

2. Mouthpiece placement:

There are four mouthpiece positions in this work.

The bottom line indicates that the mouth should be placed at the tip of the mouthpiece. The notated pitch should remain sounding as written, and the resultant effect will be that of a pale and somewhat diffuse timbre.

The middle line indicates a position in flux between the tip of the mouthpiece and the full swallowing of the mouthpiece. The notated pitch should remain somewhat intact, yet be distorted slightly.

The top line indicates that the mouth should be covering (swallowing) as much of the mouthpiece as possible. The notated pitch will be completely lost due to the mouth placement. The resultant effect will be a highly variable timbre with unpredictable pitch content. The use of this extreme is meant to 'mask'/distort the notated line's rhythmic profile, and create a second layer of rhythmic activity (as much as is possible).

A rest indicates a return to the regular playing position.

A line connecting one position to another indicates a smooth transition from one position to another. When this is not employed, a more rhythmically marked change is to be made. Although it is understood that the shift from one position to another will inevitably lead to some form of transformation/transition, the speed at which these changes happen can be made noticeably different when smoothly transitioning or making more marked changes.

3. Air Quality:

The use of a stave for air quality is reserved for the times when air quality is changing as an independent rate from the pitch stave. The same basic principles of air quality from elsewhere in the piece apply here too.

The bottom line indicates pure pitch, analogous to:

The middle line indicates half-air and half-pitch, analogous to:

Top line indicates the use of mostly air, analogous to:

A line connecting one air quality to another indicates a smooth transition from one quality to another. When this is not employed, a more rhythmically marked change is to be made. Although it is understood that the shift from one quality to another will inevitably lead to some form of transformation/transition, the speed at which these changes happen can be made noticeably different when smoothly transitioning or making more marked changes.

4. Voice:

Sung pitches are notated at concert pitch in the score and parts.

If a specific pitch is outside the performer's range then an octave exchange can be made. However, attempt to minimize the use of octave swapping as much as possible. One may need to use falsetto in order to produce a sung pitch.

In some places, the intervalic distance between the played pitch and the sung pitch can be quite large. These will be particularly unstable moments, and the production of the played pitch may come in an out of focus. Embrace the instability and do no alter the played or sung pitch in order to facilitate a more refined result.

Trumpet:

1. Pitch:

The main stave is the pitch stave. It supplies all of the traditional information usually indicated in a part. The use of other independent staves to mask and/or alter the pitch stave in various ways.

2. Air Quality:

The use of a stave for air quality is reserved for the times when air quality is changing as an independent rate from the pitch stave. The same basic principles of air quality from elsewhere in the piece apply here too.

The bottom line indicates pure pitch, analogous to:
●
The middle line indicates half-air and half-pitch, analogous to:
◓
Top line indicates the use of mostly air, analogous to:
○

A line connecting one air quality to another indicates a smooth transition from one quality to another. When this is not employed, a more rhythmically marked change is to be made. Although it is understood that the shift from one quality to another will inevitably lead to some form of transformation/transition, the speed at which these changes happen can be made noticeably different when smoothly transitioning or making more marked changes.

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4. Mute:

There are three mute positions in this work.

The bottom line indicates an open position where the mute is not effecting the timbre at all.

The middle line indicates a halfway position where the mute is covering the bell, but is not fully inserted. The sound will be somewhat muted but still have a slightly open quality to it.

The top line indicates a fully closed/covered position where the mute is fully inserted into the bell. The sonic result will be similar to a stopped horn sound.

A medium thickness cloth must be used at all times when executing this line. It has been indicated in parentheses as a courtesy reminder.

N.B. The last position of a gestural fragment is the position that will be held until the next gestural fragment occurs. In other words, the last position indicated before a rest is the position one must hold on to over the duration of the rests.

A line connecting one mute position to another indicates a smooth transition from one mute position to another. When this is not employed, a more rhythmically marked change is to be made. Although it is understood that the shift from one position to another will inevitably lead to some form of transformation/transition, the speed at which these changes happen can be made noticeably different when smoothly transitioning or making more marked changes.

Trombone:

1. Pitch:

The main stave is the pitch stave. It supplies all of the traditional information usually indicated in a part. The use of other independent staves to mask and/or alter the pitch stave in various ways.

2. Air Quality:

The use of a stave for air quality is reserved for the times when air quality is changing as an independent rate from the pitch stave. The same basic principles of air quality from elsewhere in the piece apply here too.

The bottom line indicates pure pitch, analogous to:
●
The middle line indicates half-air and half-pitch, analogous to:
◓
Top line indicates the use of mostly air, analogous to:
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what ¯lurks beneath¯

for mixed trio

C Score
Duration: 3:40

Michael Baldwin (2011)

A.i. ♪ = 48 **|brutal, unrelenting|**

Bass Clarinet

Mouthpiece Position

C Trumpet

Voice

Trombone

B. Cl.

Mouthpiece Position

C Tpt.

Tbn.

Voice

A.ii.

B. Cl.

Voice

C Tpt.

Voice

Tbn.

Voice

B. Cl.

Mouthpiece Position

C Tpt.

Tbn.

B.i.

= 72

m. vib.

p. vib.

Insert Harmon Mute - No Stem

Voice

B. Cl.

Mouthpiece Position

C Tpt.

Voice

Tbn.

Voice

m. vib.

s

f

p. vib. (slide)

p. vib. (slide)

* **Bass Clarinet:** The enclosed 1 in this case is in reference to the type of multiphonic used. Use a slightly stable multiphonic here. In the following measure an enclosed 2 indicates the use of a more unstable multiphonic. These are the only cases where a specific type of multiphonice is called for throughout the piece.

B.ii.

Voice

Mouthpiece Position

C Tpt.

Voice

Tbn.

Remove Mute

Senza Mute

Voice

B.iii.

B. Cl.

C Tpt.

Voice

Tbn.

Voice

Mouthpiece Position

Air Quality

Mute

(cloth mute)

Switch to B♭ Picc Trp.

B♭ Picc Trp.

Air Quality

B. Cl.

Mute

B♭ Picc Trp.

Air Quality

Tbn.

Voice

C.i.

C.ii.

Air Quality

rit.

m. vib.

D.i.

Air Quality

B. Cl.

26

Switch to E♭ Cl.

E♭ Cl.

Air Quality

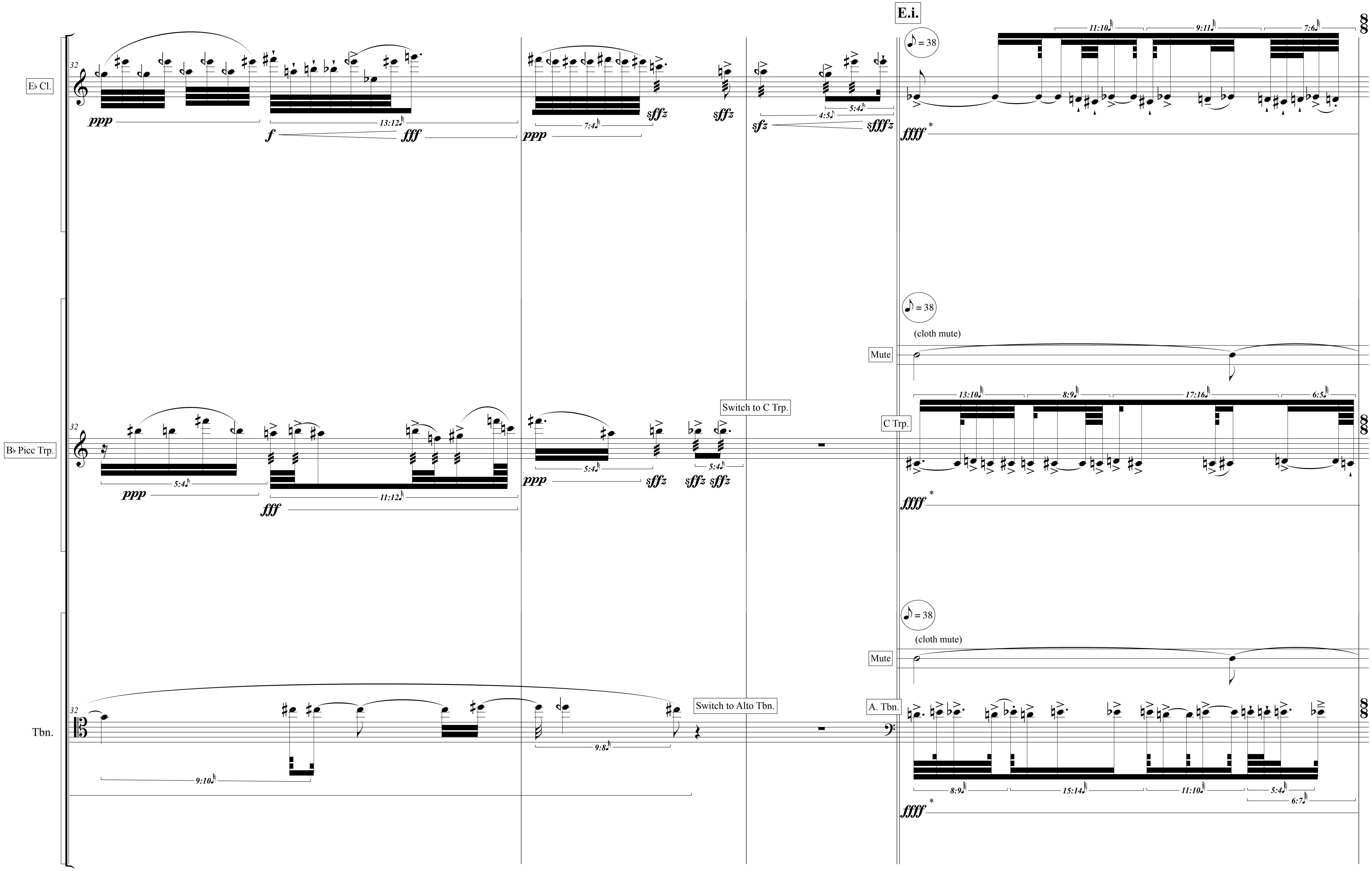
Mute

B♭ Picc Trp.

Air Quality

Tbn.

* **All Instruments:** Play as softly as possible. All indications of pppp should be at the threshold of performative ability. This is in stark contrast to the proceeding ffff section.



* **All Instruments:** Play to the point of sonic distortion. This section should sound as if the sound/piece will collapse upon its self at any moment. Also, emphasize the downbeat of the next four measures.

E♭ Cl.

Mute

C Tpt.

Mute

A. Tbn.

E♭ Cl.

Mute

C Tpt.

Mute

A. Tbn.

Mouthpiece Position