

CONTEMPORARY TECHNIQUES FOR THE CLARINET

A Selective, Sequential Approach Through

Prerequisite Studies and

Contemporary

Études

BY FRANK J. DOLAK

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NOTATION

ACCIDENTALS:

The contemporary practice of an accidental only affecting that note which it precedes is implicit throughout this study. Occasionally, courtesy accidentals are employed for reasons of voice leading and as reminders for the performer. No microtonal notations are used. Only a vertical arrow either attached to a standard accidental or standing alone is used to indicate both microtonal pitches and quarter tones.

FINGERINGS:

One of the newer aspects of this study would be the consistent use of clarinet fingerings to designate harmonics, multiphonics, microtones, and various timbres. The system employed in this study is a modification of that used by Rehfeldt. All of the keys are named for the pitches they produce in the lower register. There are two exceptions, however. The first would be the upper E/B key of the lower joint. This key is named B for the pitch produced by the addition of the register key. The second exception would be the left and right Eb/Bb keys which are always notated as Bb.

HARMONICS:

The prerequisite studies that treat harmonics follow the notation used by Sigurd Rascher in his "Daily Embouchure Drills." The small, filled-in, stemless note heads placed below the whole notes represent the basis of fingering for that given harmonic. The upper whole note refers to the pitch. No microtonal inflections were notated in these prerequisite studies.

ARTICULATIONS:

All of the harmonic studies appear with the long phrase placed over them. A broken curve is also used to connect the first two notes of each study.

Harmonic Study Phrasing is a short-hand method of notating the preference for a complete unarticulated phrase which can, however, be broken at any point or points for realization of the harmonic by tonguing. This short-hand method of notation is used in the prerequisite studies only. It was felt that using the long curve together with broken lines presented an overly-notated score. When this composer felt that the preference was for a long phrase but understood that some of the harmonics had to be rearticulated by certain performers, the long phrase in conjunction with the broken curve was used in the contemporary etudes.

Etude No. 4 employs two articulations that will be new to most individuals---a "Reverse Envelope Attack and Decay." This is accomplished by starting the pitch with a soft breath attack, immediately adding a crescendo and making an abrupt stop of the sound with the tongue. The symbol is an "adequate graphic representation" of the effect. Etude No. 4 uses what is called by Bruno Bartolozzi "the 'smorzato' sound" which is produced by momentarily pulling the jaw away from the reed. The tongue is not used at all in this type of articulation; the effect is instead produced by means of embouchure pressure alone.

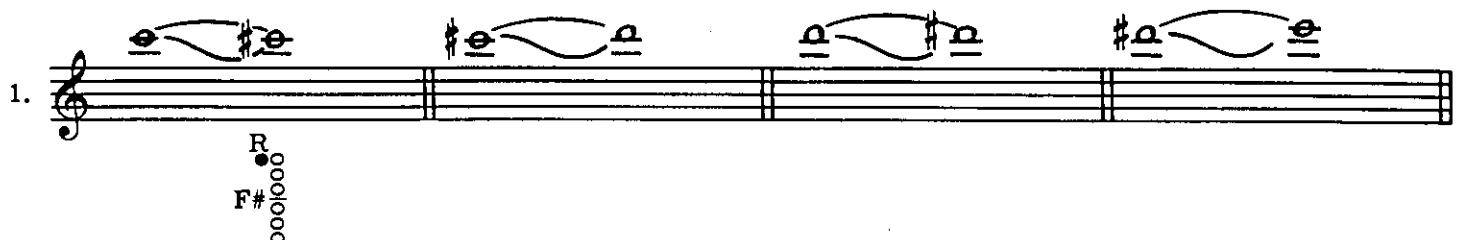
PROPORTIONAL NOTATION:

Modern proportional notation is such that "horizontal space equals time." An articulated passage with intervening space between note heads is defined as silence. A phrased passage with intervening spaces is defined as being filled with sound.

FRANK J. DOLAK, Composer

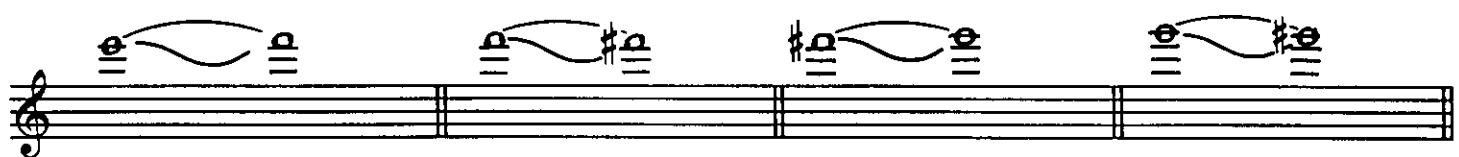
Lip Bends

1.



R
F#

2.

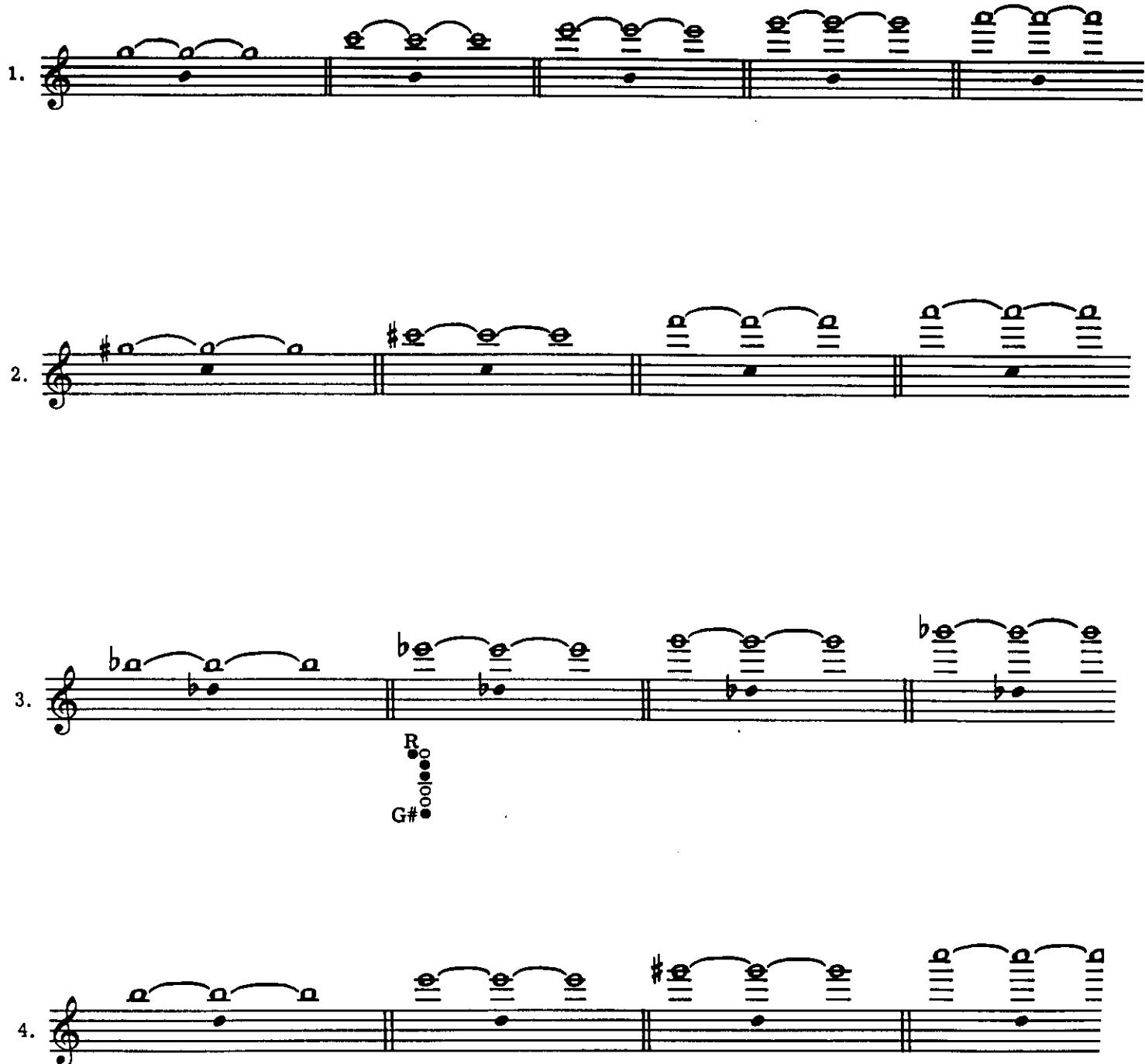


R
F#



R
C#
G#

4 Harmonics



Sheet music for clarinet showing four exercises (1., 2., 3., 4.) for harmonics. Each exercise consists of four measures of notes connected by slurs. Measure 1: 1st measure shows a series of eighth-note slurs (A, B, C, D, E, F, G, A). 2nd measure shows a series of eighth-note slurs (E, F, G, A, B, C, D, E). 3rd measure shows a series of eighth-note slurs (B, C, D, E, F, G, A, B). 4th measure shows a series of eighth-note slurs (G, A, B, C, D, E, F, G). Measure 2: 1st measure shows a series of eighth-note slurs (F, G, A, B, C, D, E, F). 2nd measure shows a series of eighth-note slurs (D, E, F, G, A, B, C, D). 3rd measure shows a series of eighth-note slurs (A, B, C, D, E, F, G, A). 4th measure shows a series of eighth-note slurs (E, F, G, A, B, C, D, E). Measure 3: 1st measure shows a series of eighth-note slurs (B, C, D, E, F, G, A, B). 2nd measure shows a series of eighth-note slurs (F, G, A, B, C, D, E, F). 3rd measure shows a series of eighth-note slurs (D, E, F, G, A, B, C, D). 4th measure shows a series of eighth-note slurs (A, B, C, D, E, F, G, A). Measure 4: 1st measure shows a series of eighth-note slurs (A, B, C, D, E, F, G, A). 2nd measure shows a series of eighth-note slurs (E, F, G, A, B, C, D, E). 3rd measure shows a series of eighth-note slurs (B, C, D, E, F, G, A, B). 4th measure shows a series of eighth-note slurs (G, A, B, C, D, E, F, G, A).

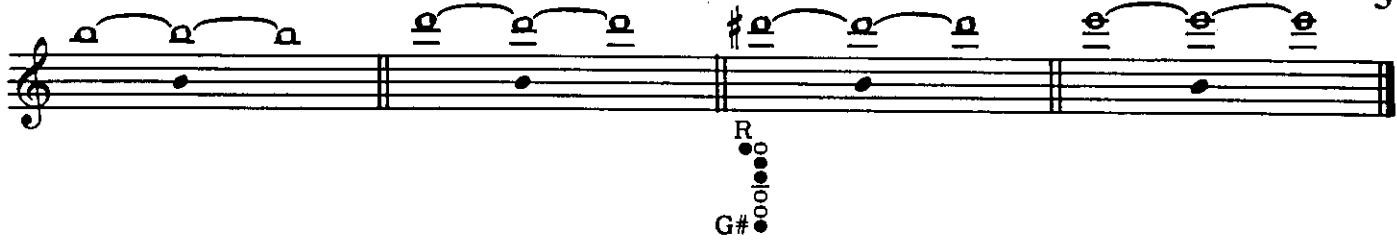
1.

2.

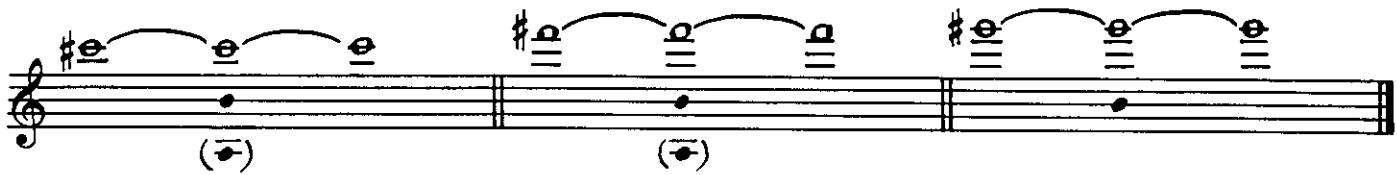
3.

4.

R
G#



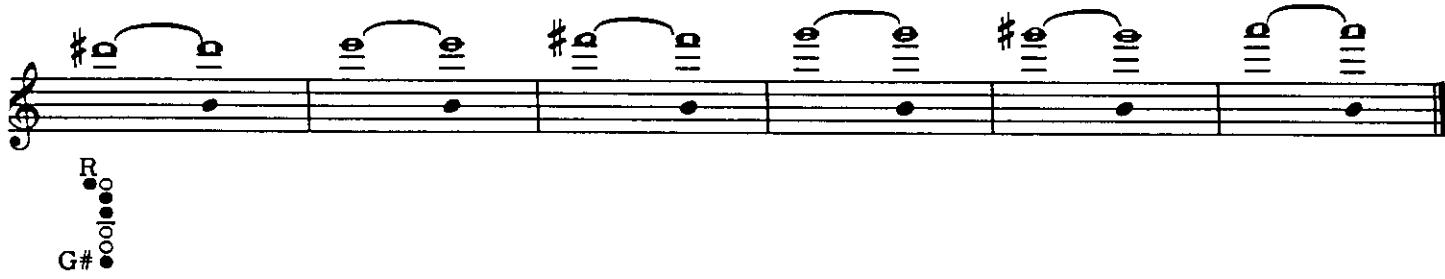
4 measures of quarter notes. Measure 4 includes a grace note 'R' above the first note and a 'G#' below the third note.



3 measures of quarter notes. Measures 2 and 3 have parentheses under them.



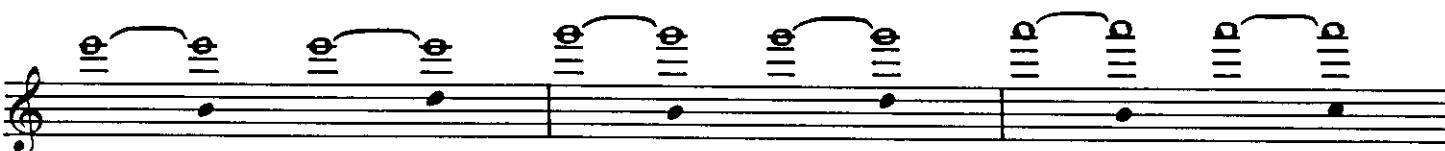
5 measures of quarter notes.



Bass clef. 6 measures of quarter notes. Includes a grace note 'R' above the first note and a 'G#' below the third note.



4. Treble clef. 6 measures of quarter notes.



6 measures of quarter notes.



8 measures of quarter notes.

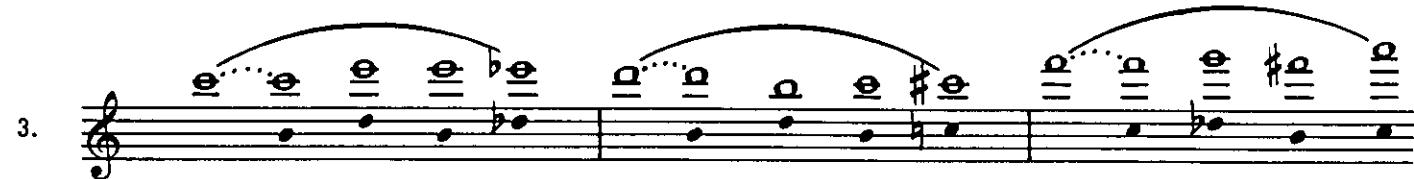
6



2.

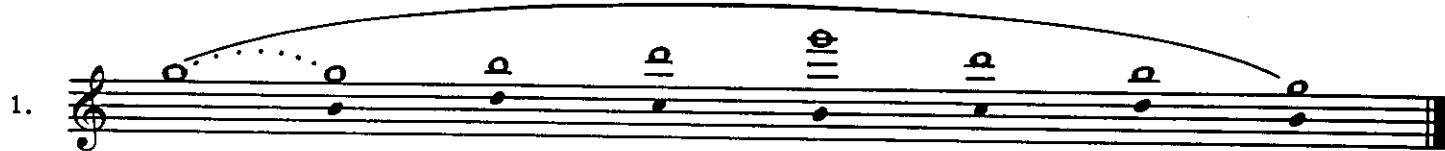


3.

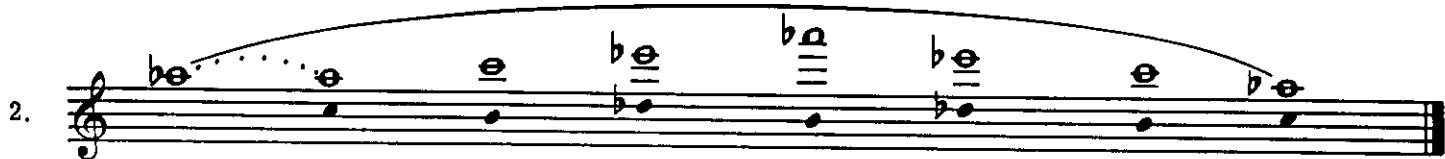


Harmonic Arpeggios & Scales .

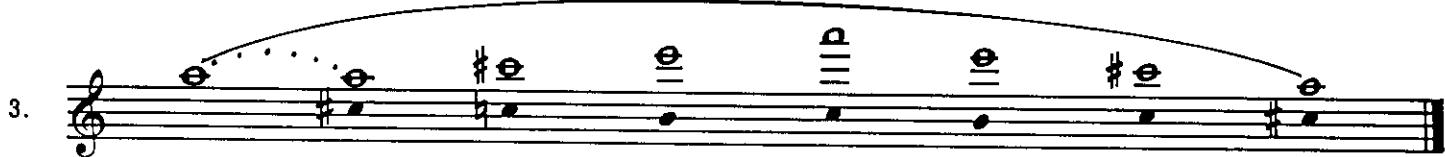
1.



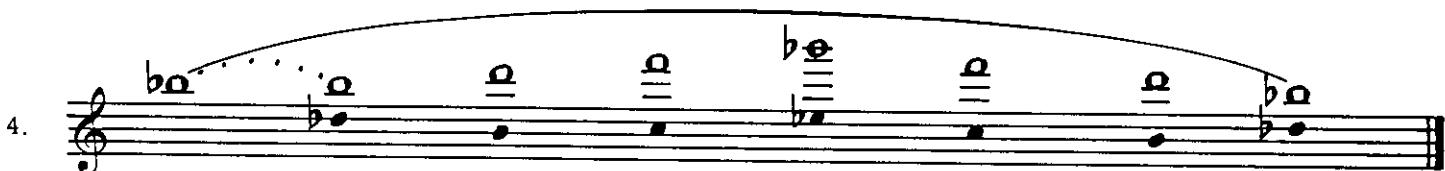
2.



3.

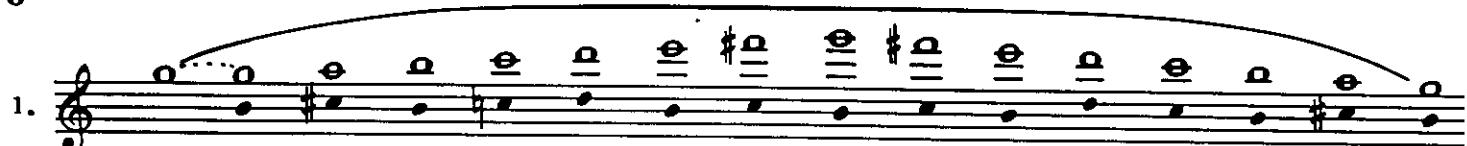


4.



8

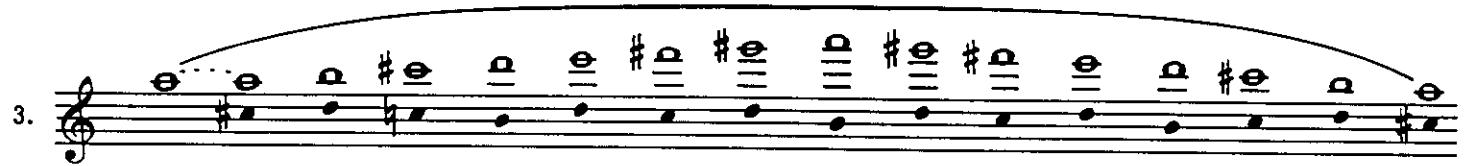
1.



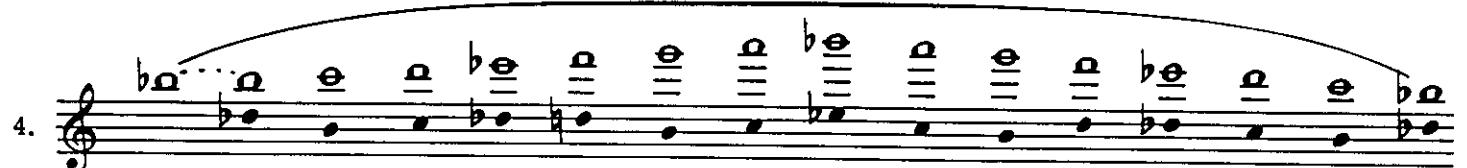
2.



3.



4.



5.



6.



Dyads

ord. ord. ord.



R
Bb
Bb
oo

ord. ord. ord.



R
F#
F#
F#
F#
R
G#
oo

ord. ord.



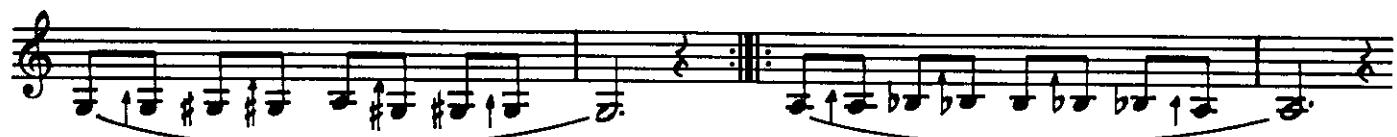
oo
oo
C#
F#
oo
oo
C#
C#
E
oo
oo
oo

ord. ord.



oo
oo
oo
oo
oo
oo
oo
oo
oo
oo

10 Quarter Tones



G# B

B B



Bb C#

Bb C#



Bb Bb

F# F#



G# A

Bbtr G# R Bbtr G#

Sheet music for clarinet, featuring six staves of musical notation with fingerings indicated by dots and letters (R, A, B, C#, F, G#) on the left side of each staff.

Staff 1:

- Measure 1: Fingerings: B^btr, Bbtr*, B. R. Bbtr, Bbtr*. F.
- Measure 2: Fingerings: B^btr, Bbtr. R. A. Bbtr, Bbtr. G#.

Staff 2:

- Measure 1: Fingerings: R. B. R. B.
- Measure 2: Fingerings: R. B^b. R. B^b.

Staff 3:

- Measure 1: Fingerings: R. C#.
- Measure 2: Fingerings: Bb, C#.
- Measure 3: Fingerings: Bb, Bb.

Staff 4:

- Measure 1: Fingerings: Bb, F#.
- Measure 2: Fingerings: R. C#.
- Measure 3: Fingerings: B^b.

Staff 5:

- Measure 1: Fingerings: B^b, G#.
- Measure 2: Fingerings: B^b, G#.
- Measure 3: Fingerings: R. Bbtr, C#.
- Measure 4: Fingerings: G#.

Footnotes:

- *with R. H. thumb.
- **or:

12

Altissimo Register

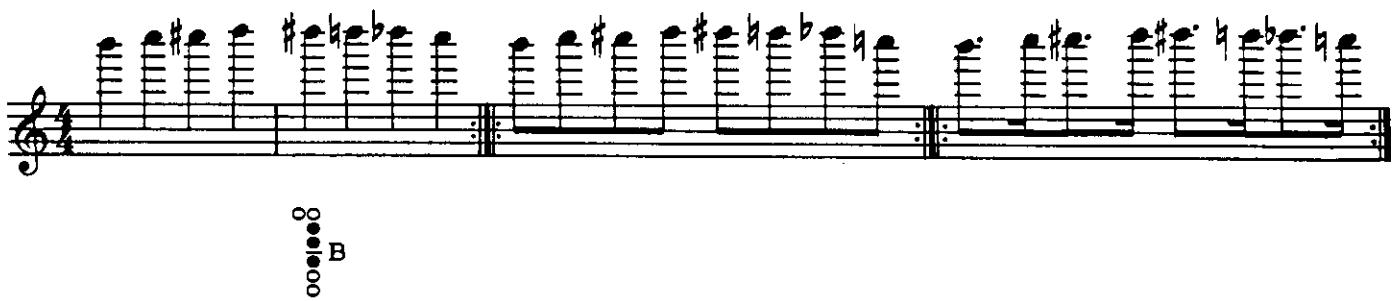


R
G#
G# G



R
B
B





A musical score for clarinet, featuring four staves of music. The first three staves are identical, consisting of a treble clef, a key signature of one sharp (F#), and a common time signature. Each staff contains a series of sixteenth-note patterns with various sharps and flats. The fourth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a similar sixteenth-note pattern but includes a dynamic instruction 'ff' (fortissimo) at the end of the measure.

ff
B



Continuation of the musical score for clarinet, showing four staves of music. The first three staves are identical to the previous section, with a treble clef, one sharp (F#), and common time. The fourth staff begins with a treble clef, one sharp (F#), and common time, continuing the sixteenth-note pattern.



Continuation of the musical score for clarinet, showing four staves of music. The first three staves are identical to the previous sections. The fourth staff begins with a treble clef, one sharp (F#), and common time, continuing the sixteenth-note pattern.

ff
B



Continuation of the musical score for clarinet, showing four staves of music. The first three staves are identical to the previous sections. The fourth staff begins with a treble clef, one sharp (F#), and common time, continuing the sixteenth-note pattern.

-1-

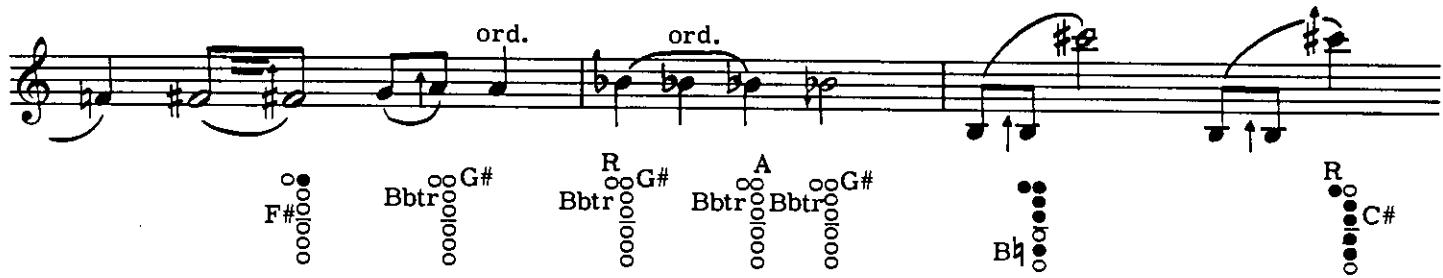
$J = 50-60$

ord. ord. ord.



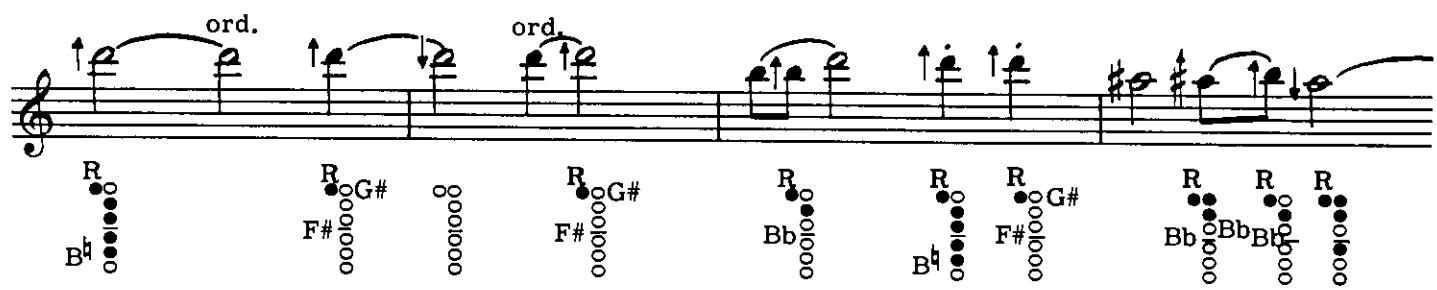
Bbtr R G#
Bbtr A
Bbtr G#
Bbtr A
G#
Bbtr R G#
Bbtr A
F#
G# F#

ord. ord.



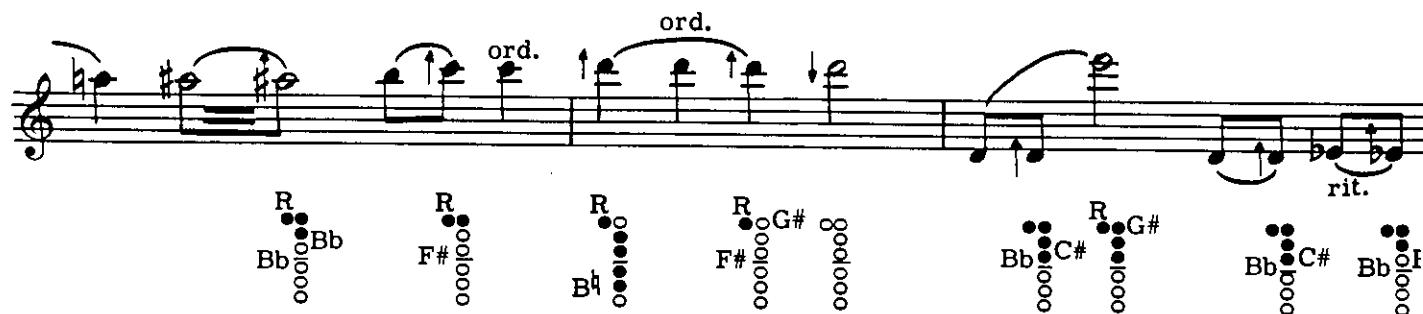
F#
Bbtr G#
Bbtr R G#
Bbtr A
Bbtr G#
Bbtr C#

ord. ord.



R
Bb
F# G#
F# G#
R Bb
R F# G#
R Bb Bb R

ord. rit.



R Bb
F# G#
Bb
F# G#
Bb C# R G#
Bb C# Bb

Freely

pp semper

F#
Bbtr

R
G

a niente *pp*

ord.
ord.

R A
Bbtr
B

ord.
ord.

R A
Bbtr
B

Evenly

ord. ord. ord. ord. ord. ord. ord. ord.

R A R A R A R A R A

Bbtr B Bbtr B Bbtr B Bbtr B Bbtr B

* Play complete phrase while executing indicated trill.

** Play trill with right hand thumb.

16

A tempo

ord. ord.



R
Bbtr * B

R A
Bbtr OOO

R O O G#
Bbtr OOO

R A
Bbtr OOO

A
Bbtr * B

R
Bbtr * B

R A
Bbtr OOO

O O G#
OOO

A
OOO

F#
OOO

R O O G#
Bbtr OOO

R
Bbtr * B

R A
Bbtr OOO

R O O G#
Bbtr OOO

C#
OOO

R
B

ord.

ord.

ord.

ord.

R
B^h C#

R
B^h

R
B^h

R
C#

R
F#

R
F#

R
F#

R
F#

R
C#

R
B^h

R
B^h

R
B^h

R
B^h

R
C#

R
F#

R
Bb

R
Bb F#

F#
OOO

F#
OOO

O O G#
OOO

A
Bbtr OOO

O O G#
Bbtr OOO

R O O G#
Bbtr OOO

R A
Bbtr OOO

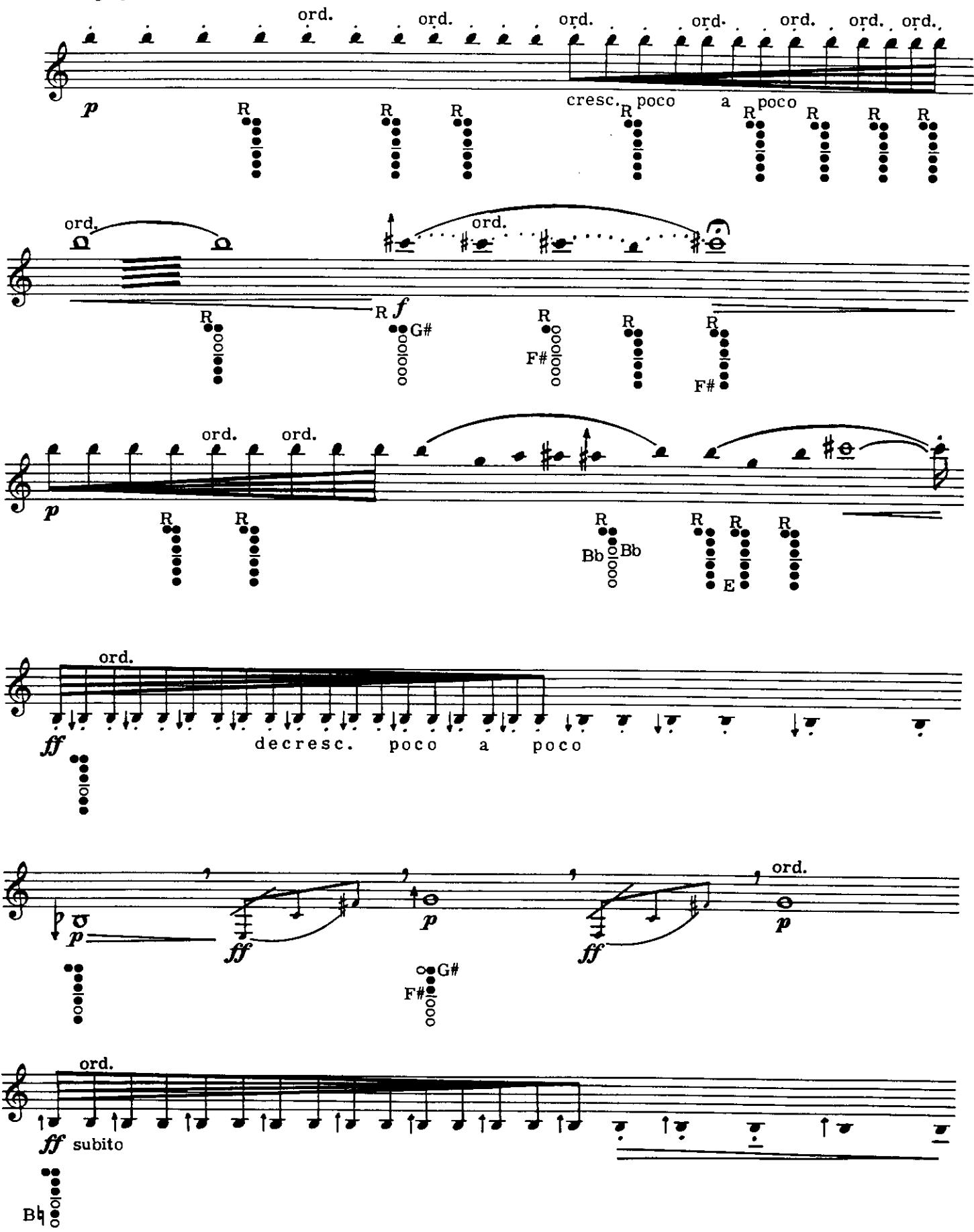
R A
Bbtr OOO

* Play with right hand thumb.

- 2 -

J=52

ord. ord. ord. ord. ord. ord. ord. ord.



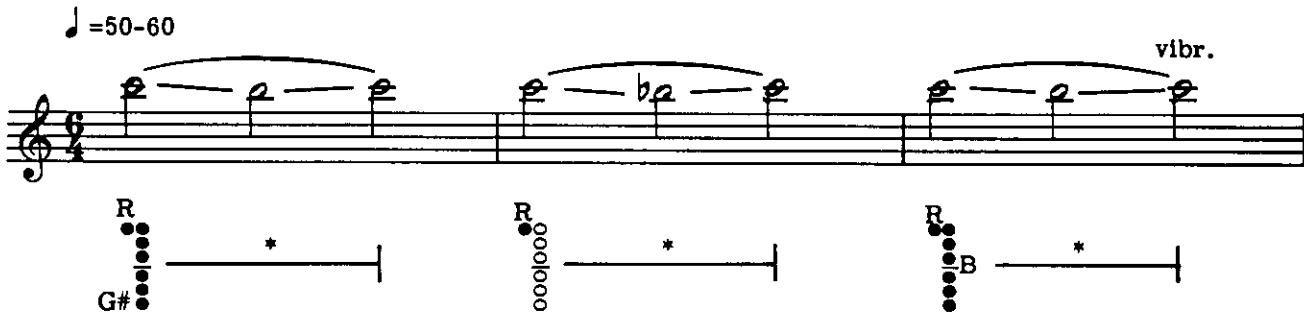
18

A musical score page featuring a single staff with a treble clef. The staff consists of a continuous series of eighth notes, each with a vertical stem pointing downwards. The notes are grouped into measures by vertical bar lines. Above the staff, there are two small asterisks (* *). Below the staff, the dynamic instruction "p semper" is written in a bold, italicized font.

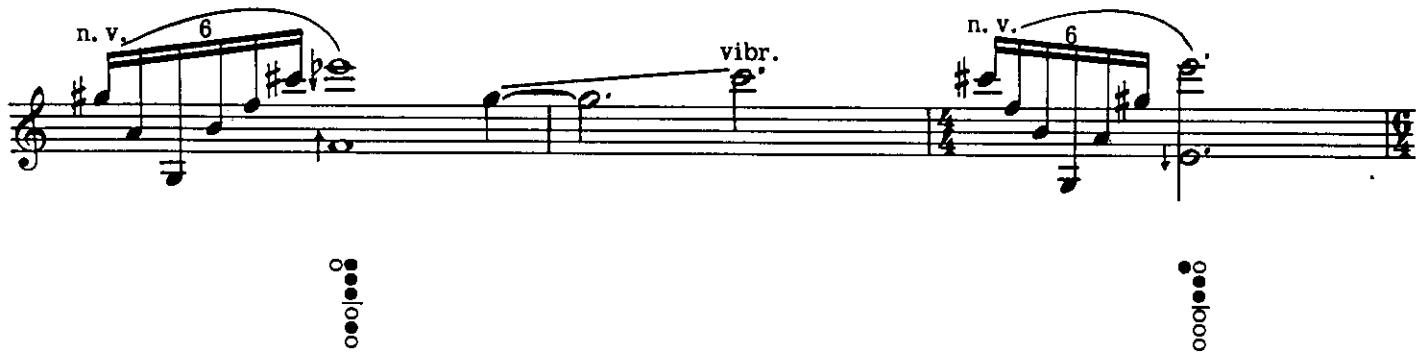
* Slap fingers down.

- 3 -

$\text{♩} = 50-60$



R
G#

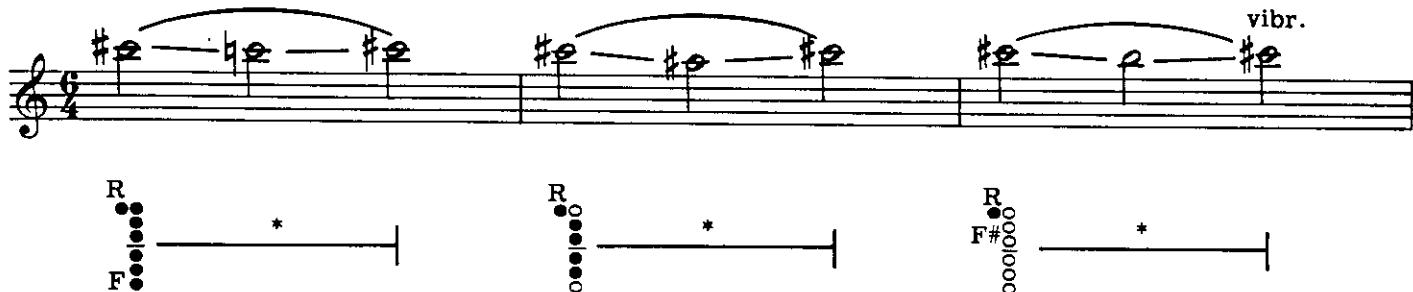


n. v. 6

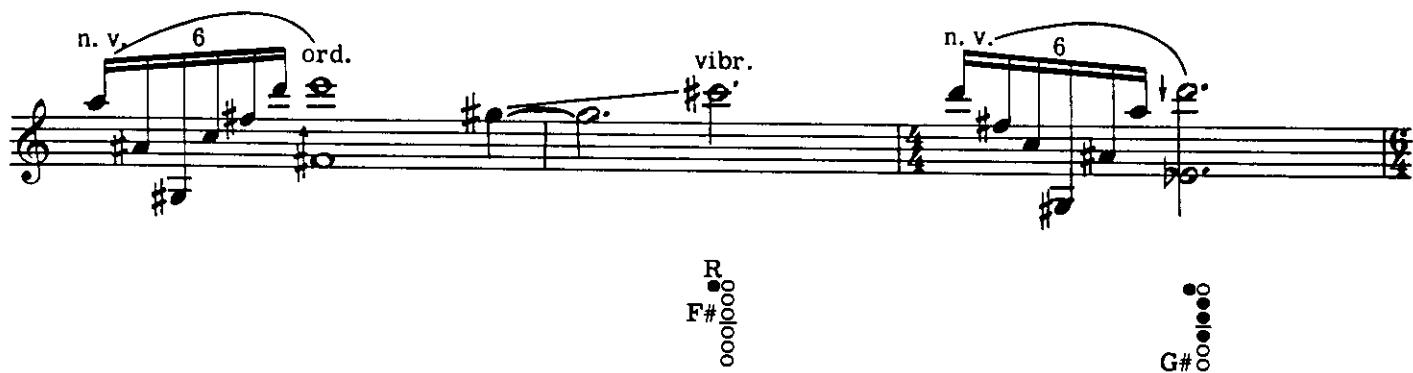
vibr.

n. v. 6

R
F#
G#



R
G#



n. v. 6 ord.

vibr.

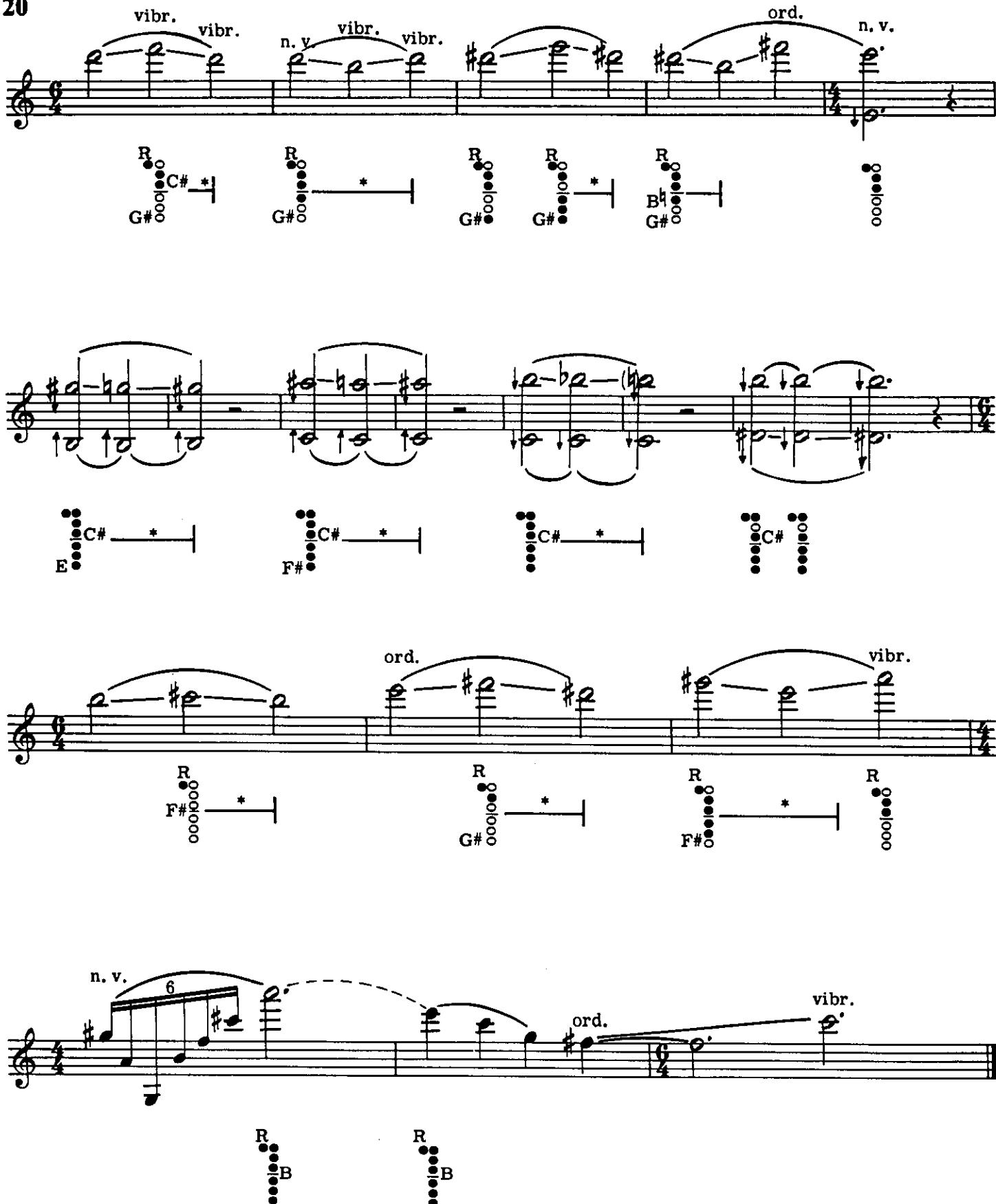
n. v. 6

R
F#
G#

* Maintain indicated fingering.

20

vibr. vibr. n. v. vibr. vibr. ord. n. v.



Detailed description: This page contains four staves of musical notation for a clarinet. The first staff shows fingerings for notes G# (R), G# (R), G# (R), G# (R), B (R), and G# (R). The second staff shows fingerings for notes C# (E), C# (F#), C# (E), and C# (F#). The third staff shows fingerings for notes F# (R), G# (R), F# (R), and R. The fourth staff shows fingerings for notes B (R) and B (R). The music includes dynamics like 'vibr.', 'n. v.', and 'ord.'.

* Maintain indicated fingering.

- 4 -

01''



05''

10''

5

15''

20''

25''

cresc. poco a poco

R

G#

p

30''

flz.

3:2

pp

3:2

flz.

3:2

pp

flz.

3:2

pp

3:2

25''

22

40"



flz. 3:2 5:2 flz. 3:2

cresc. cresc. molto mp

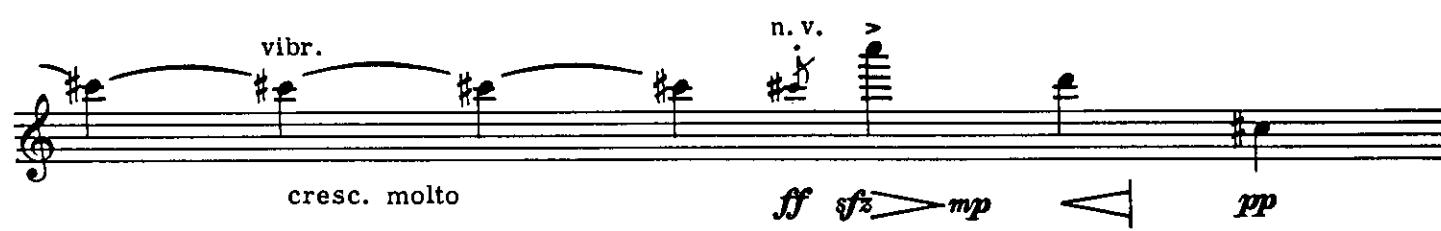
45"



sfx > **pp** sempre

50"

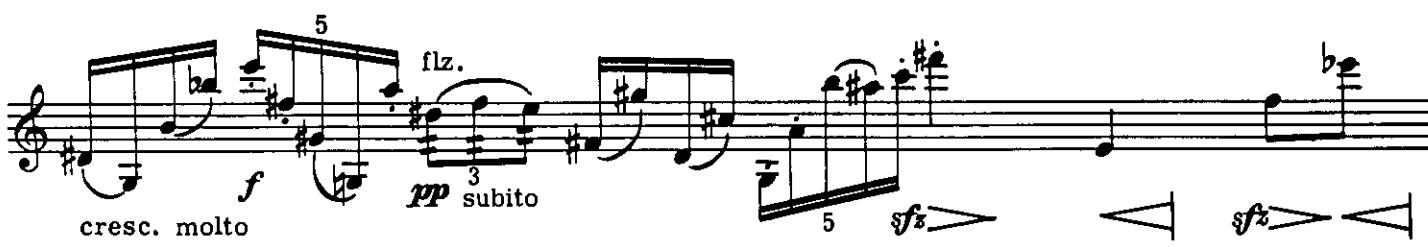
55"



vibr. n. v.

cresc. molto **ff** *sfx* > **mp** *sfx* > **pp**

1'00"



cresc. molto **pp** ³ subito *sfx* > *sfx* >

1'05"

1'10"



flz. 3 5 flz. 3

pp **mf** cresc. *sfx* > **p** **mp** **mf** **f** **5**

-5-

FOUR-PART CHORALES
for
TWO CLARINETISTS

**FOUR-PART CHORALES
for
TWO CLARINETISTS**

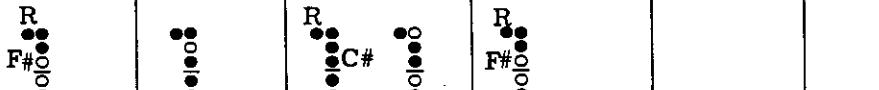
-A-

J=60

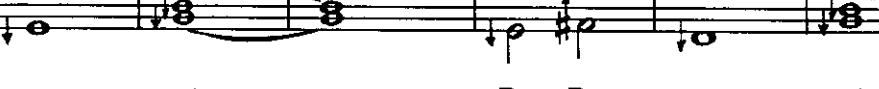
-B-

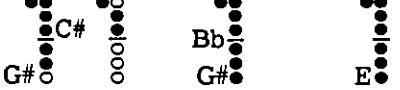
ord. 

ord. 

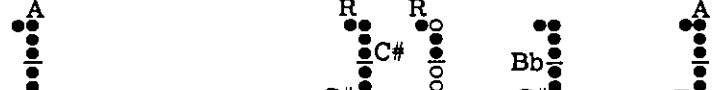
R F# 

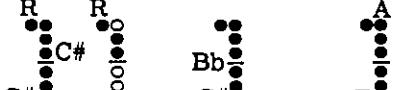
G# 

R F# 

ord. 

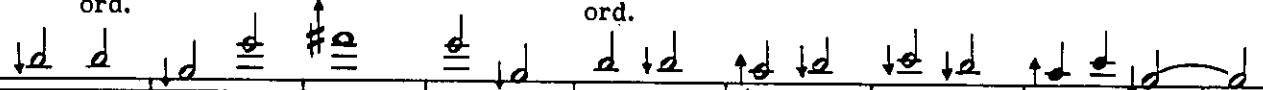
A 

E 

R R C# 

Bb G# 

E 

ord. 

R G# 

R Bb tr C# 

R G# 

R 

R F# 

ord. 

R G# 

R Bb G# C# 

R C#

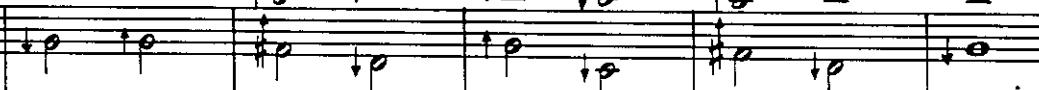
R C# 

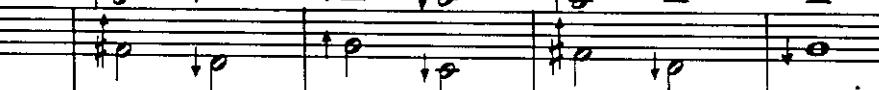
R E 

R 

ord. 

R F# 

R ord. 

R F# 

R C# 

R F# 

ord. 

R Bb G# 

ord. 

R E 

R R 

26

-C-

J=52

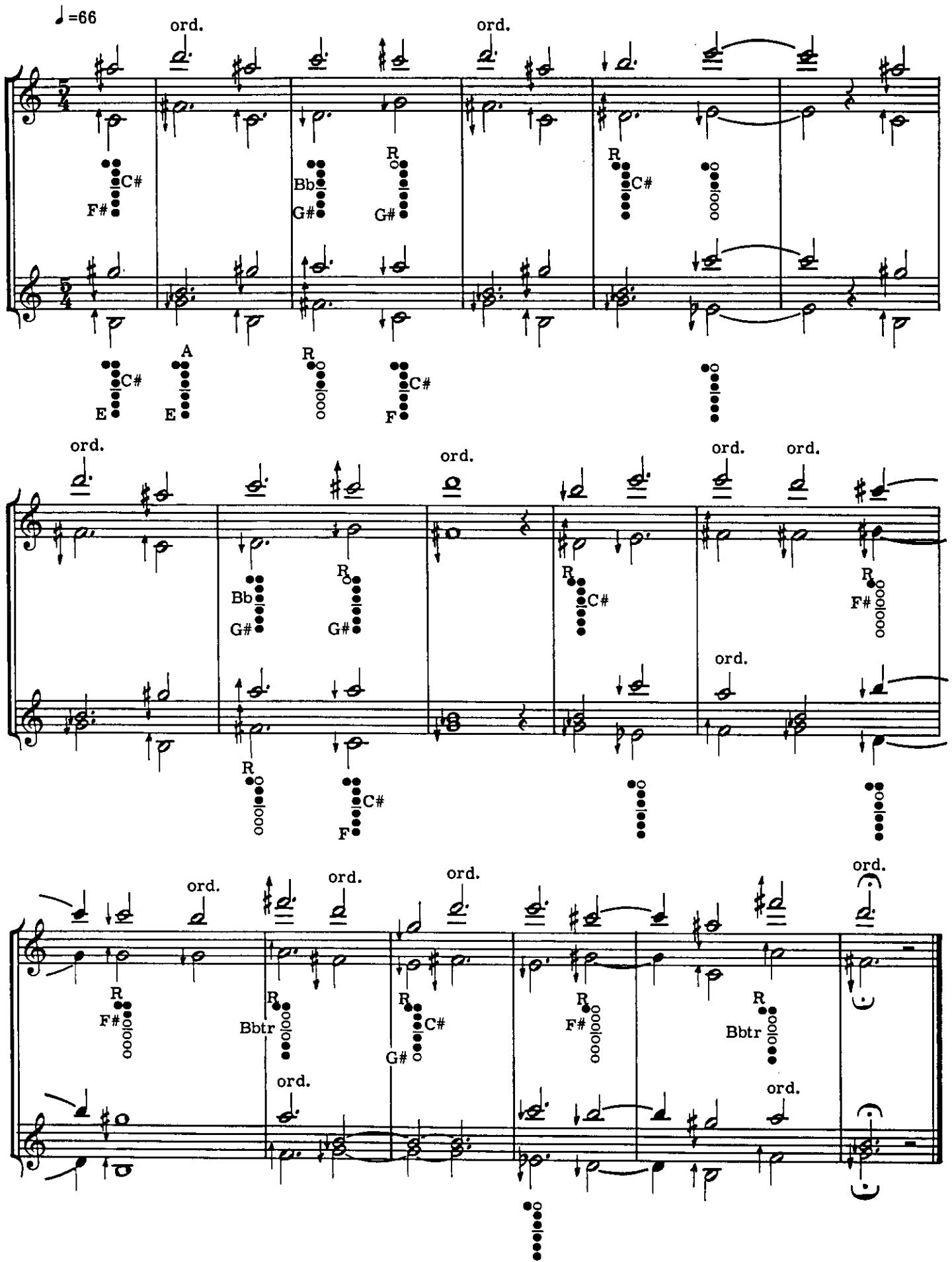
ord.

ord. ord. ord.

-D-

$\text{J}=66$

ord.



ord.

ord.

ord. ord.

ord.

ord. ord.

ord.

ord.

ord.

ord.

ord.

ord.

ord.

- 6 -

vibr. n. v.

cresc.

vibr. n. v.

cresc.

vibr. n. v.

cresc.

vibr. n. v. ord.

cresc. R B R B F#

vibr. n. v. # # # p

cresc. R C# B

mp 3 3 f sempre

mf 3 3

3 3



-7-

J = 60

p semper

ord. *ord.* *ord.*

ff *p*

R B R B R B R tr:B R tr:B

p semper

f *p*

R C# tr: F# R B

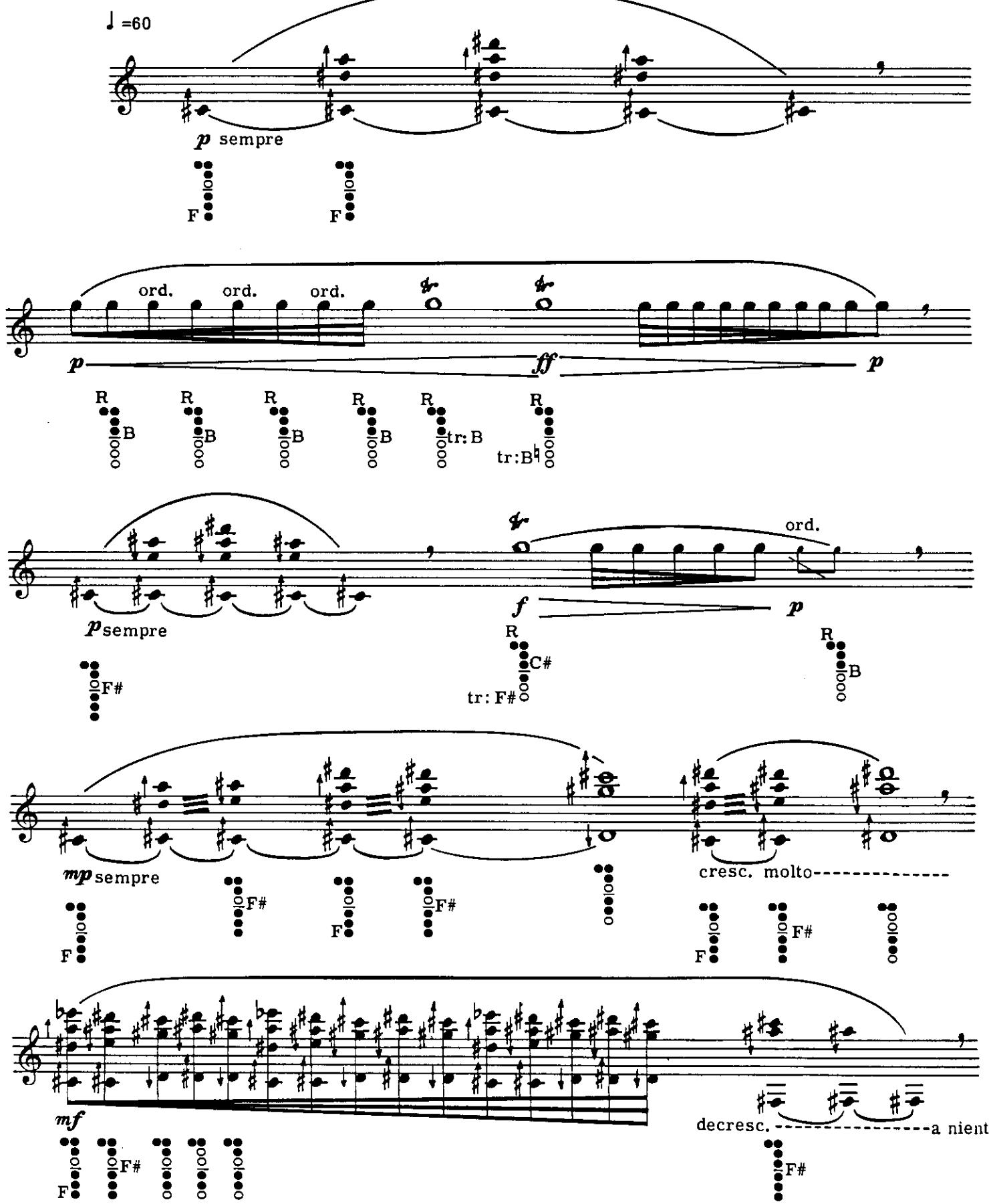
mp semper

cresc. molto

mf

decresc. *a nient*

F F# F F# F



p
 * * * ord.
 cresc. ----- molto -----

R B R B R B R B R B R B R B R B R B R B

*sub-tones

ord.
ff [ff] decresc. molto *p*

R B R B R B R B R B F# F# R B R C# tr: F# E

$\text{J} = 40$
 $\text{J} = 80$

f

mf

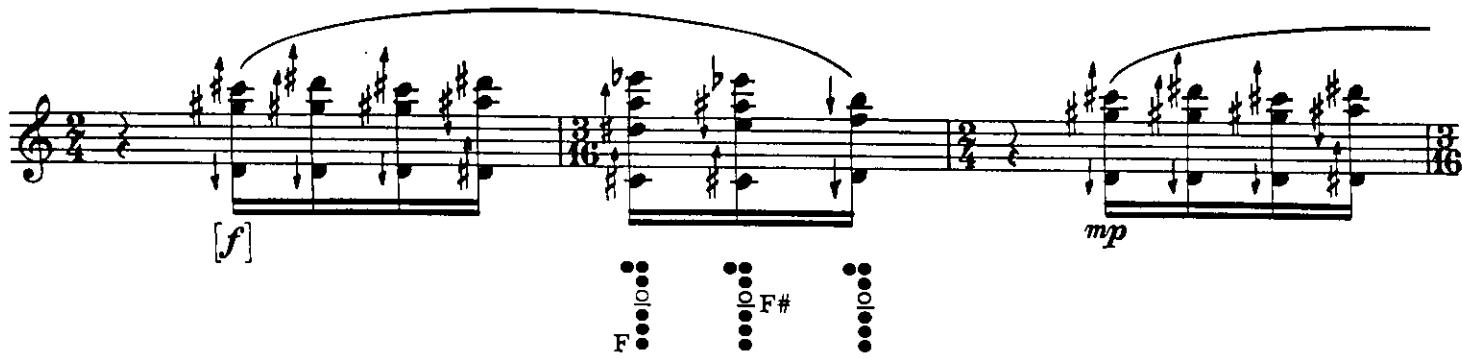
mp



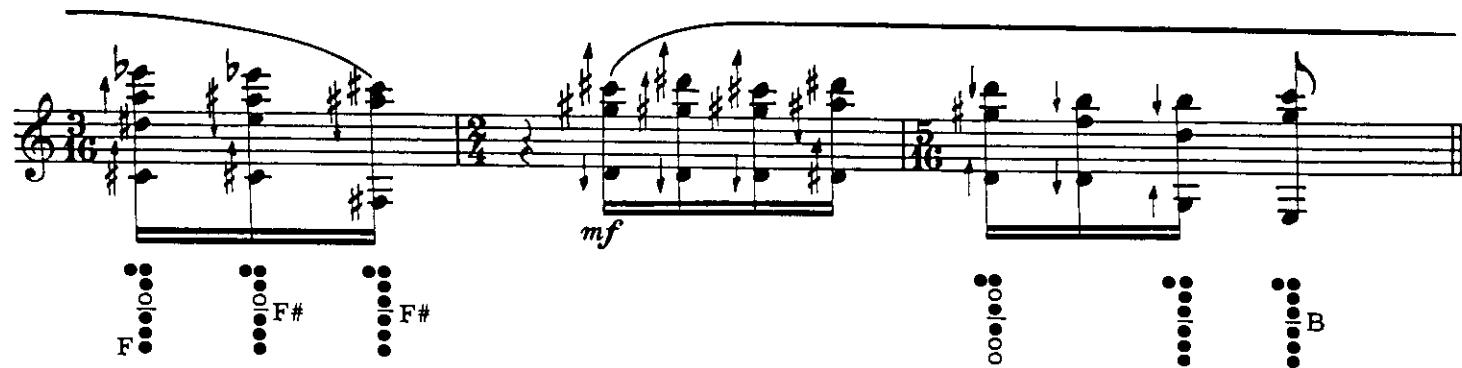
32



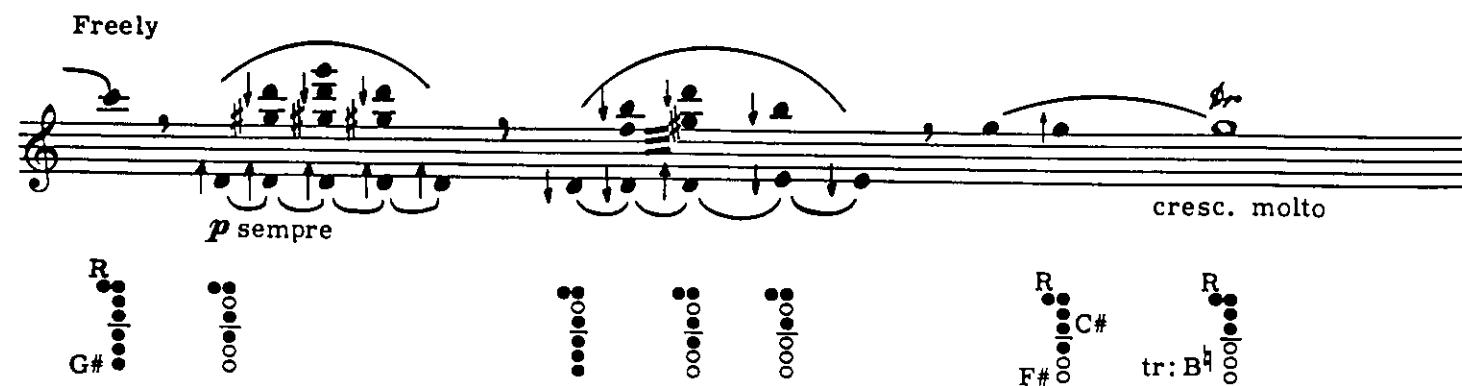
Musical score for clarinet, page 32, measures 1-3. The key signature is A major (no sharps or flats). Measure 1 starts with a dynamic *f*. Measures 2 and 3 show fingerings for notes: D, E, F, G, A, B. The measure ends with a dynamic *p*.



Musical score for clarinet, page 32, measures 4-6. The key signature changes to F# major. Measure 4 starts with a dynamic *[f]*. Measures 5 and 6 show fingerings for notes: C, D, E, F, G, A, B. The measure ends with a dynamic *mp*.



Musical score for clarinet, page 32, measures 7-9. The key signature changes to G major. Measure 7 starts with a dynamic *mf*. Measures 8 and 9 show fingerings for notes: C, D, E, F, G, A, B. The measure ends with a dynamic *p*.

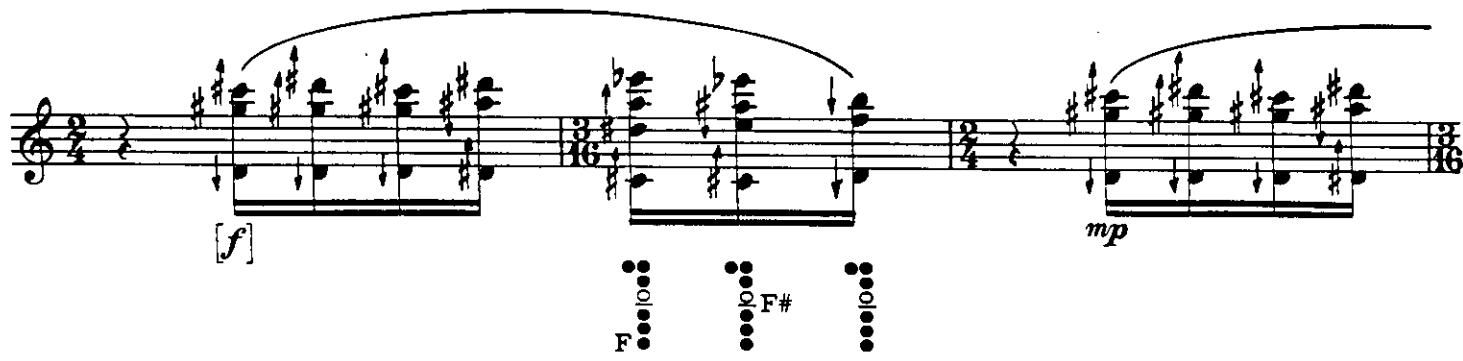


Musical score for clarinet, page 32, measures 10-12. The key signature changes to E major. Measure 10 starts with a dynamic *p semper*. Measures 11 and 12 show fingerings for notes: C, D, E, F, G, A, B. The measure ends with a dynamic *cresc. molto*.

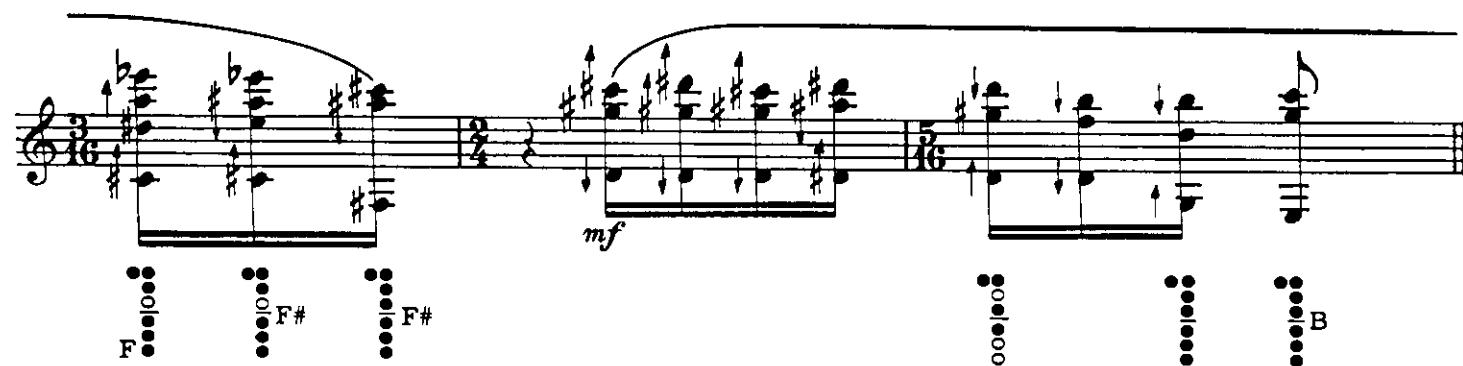
32



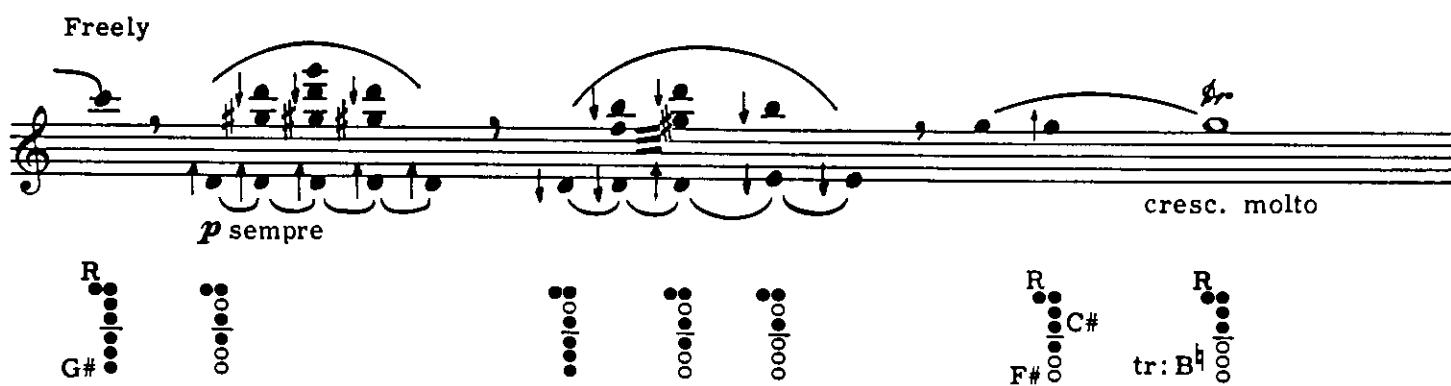
Sheet music for clarinet, page 32, measures 1-4. The music is in 2/4 time with a key signature of 5 sharps. The dynamic is *f*. The notes are mostly eighth-note pairs. Fingerings are indicated below the staff: measure 1 (F#), measure 2 (G), measure 3 (A), measure 4 (B). Measure 4 ends with a fermata over the last note.



Sheet music for clarinet, page 32, measures 5-8. The music continues in 2/4 time with a key signature of 5 sharps. The dynamic changes to *[f]* in measure 5, *mp* in measure 6, and *mf* in measure 7. Fingerings are indicated: F# in measure 5, A in measure 6, and B in measure 7.



Sheet music for clarinet, page 32, measures 9-12. The music continues in 2/4 time with a key signature of 5 sharps. The dynamic is *mf*. Fingerings are indicated: F# in measure 9, A in measure 10, and B in measure 11.



Sheet music for clarinet, page 32, measures 13-16. The music is in 3/4 time with a key signature of 5 sharps. The dynamic is *p semper* (pianissimo always). The dynamic increases to *cresc. molto* in measure 16. Fingerings are indicated: R (Roux) over G# in measure 13, O over E in measure 14, C# over D in measure 15, and tr: B over B in measure 16.

ord. ord. ord. ord. ord. ord. ord.

decresc. R R R R R R R R

E ooo E ooo E ooo E ooo B ooo B ooo B ooo B

crescendo molto

A tempo

p

f

F# B F F# ooo

E ooo

mp

G# ooo

G# ooo F# ooo

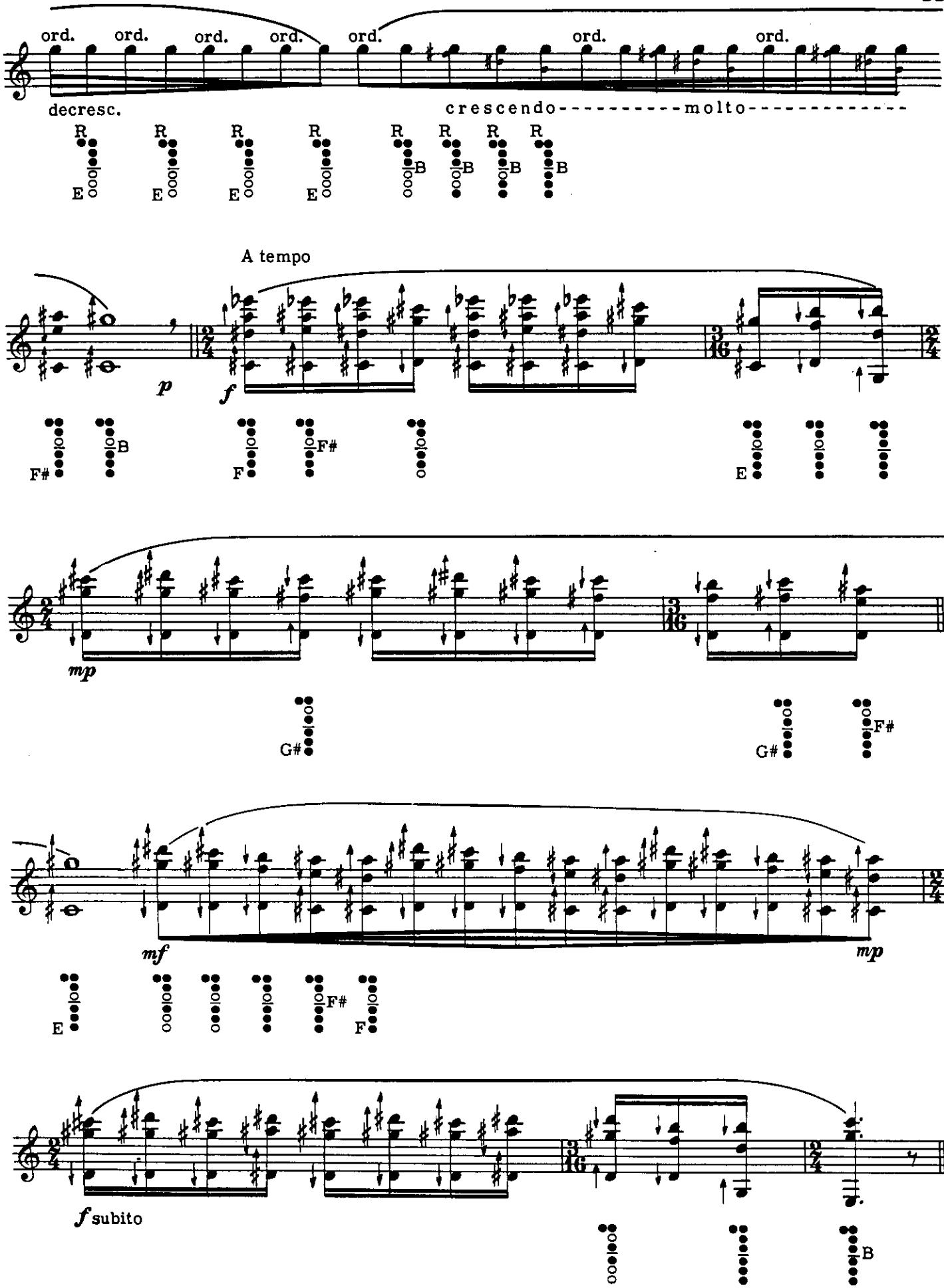
mf

mp

E ooo ooo ooo ooo F# ooo F ooo

f subito

ooo ooo ooo B

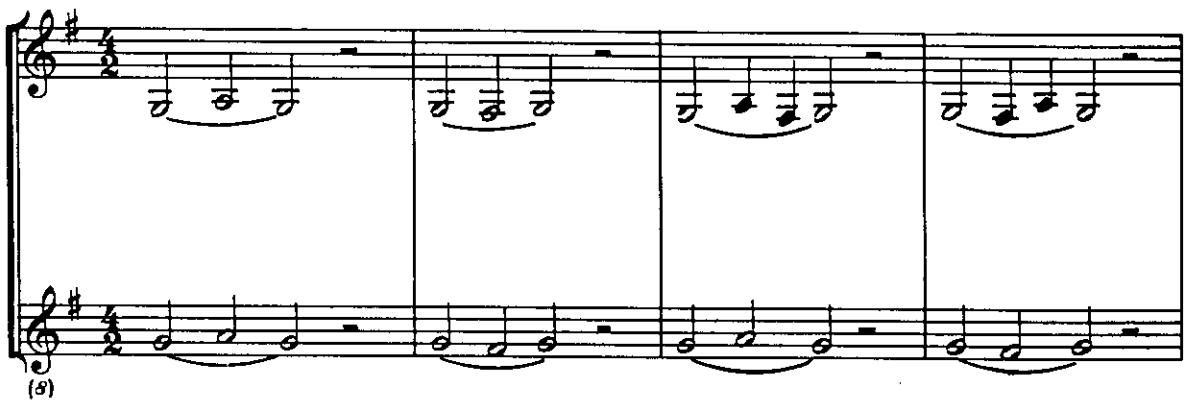


34

- 8 -

-A-

Clarinet in Bb

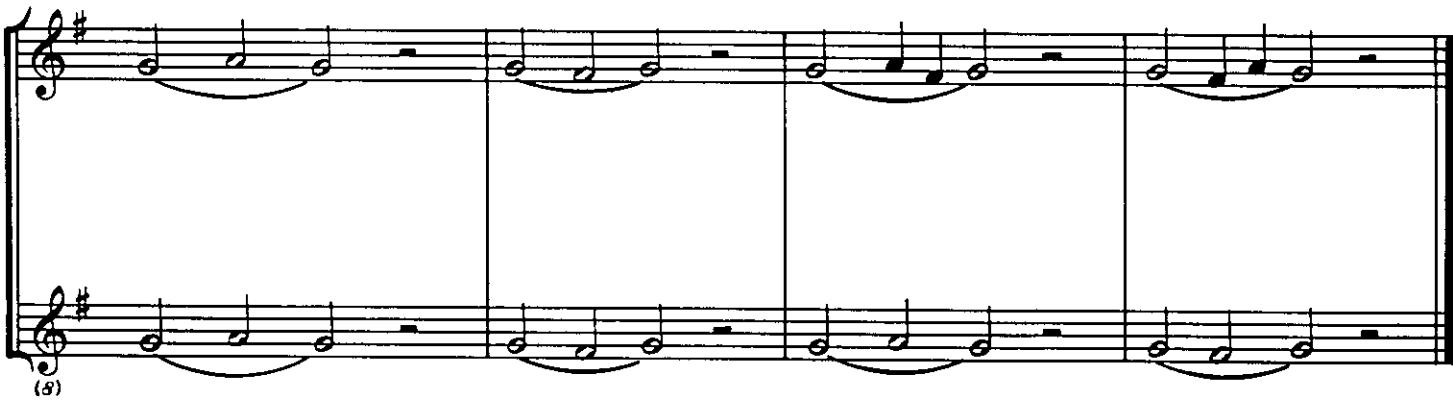


Musical score for Clarinet in Bb and Voice in Bb. The score consists of two staves. The top staff is for the Clarinet in Bb, and the bottom staff is for the Voice in Bb. Both staves are in treble clef and 2/4 time. The key signature is one sharp (F#). The vocal part includes dynamic markings (s) for soft.

Clarinet in Bb

Voice in Bb

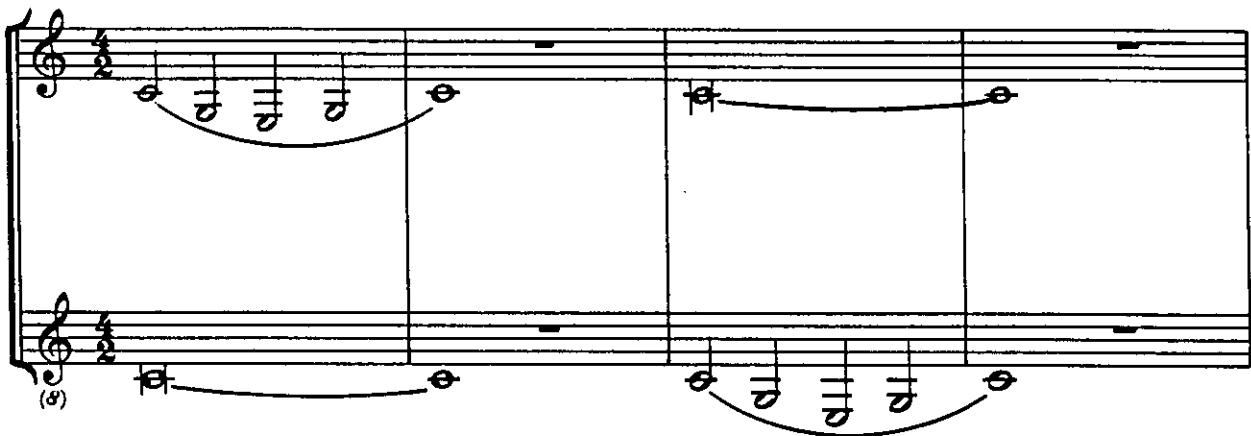
(s)



Continuation of the musical score for Clarinet in Bb and Voice in Bb. The score consists of two staves. The top staff is for the Clarinet in Bb, and the bottom staff is for the Voice in Bb. Both staves are in treble clef and 2/4 time. The key signature is one sharp (F#). The vocal part includes dynamic markings (s) for soft.

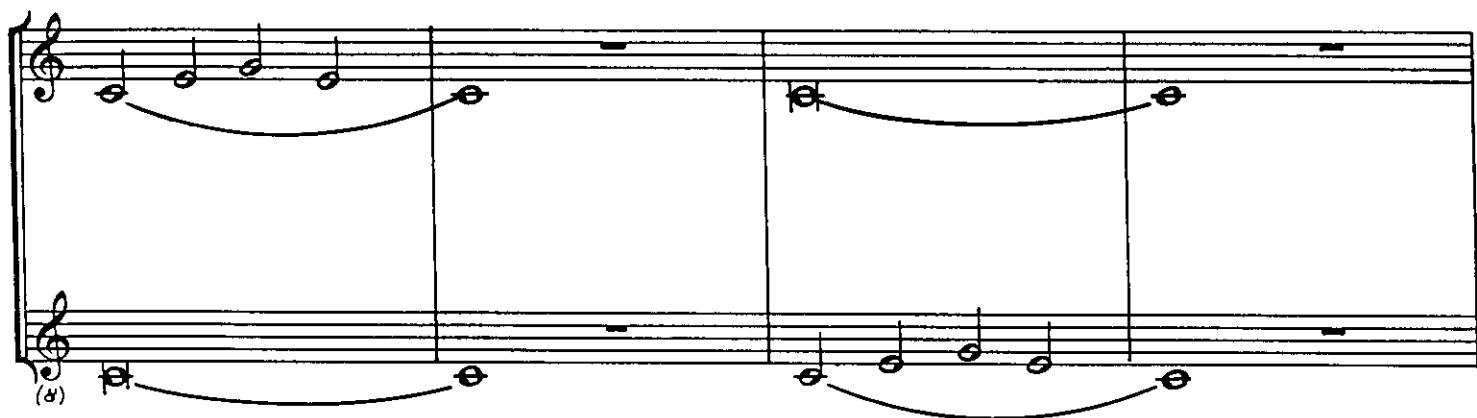
-B-

Clarinet

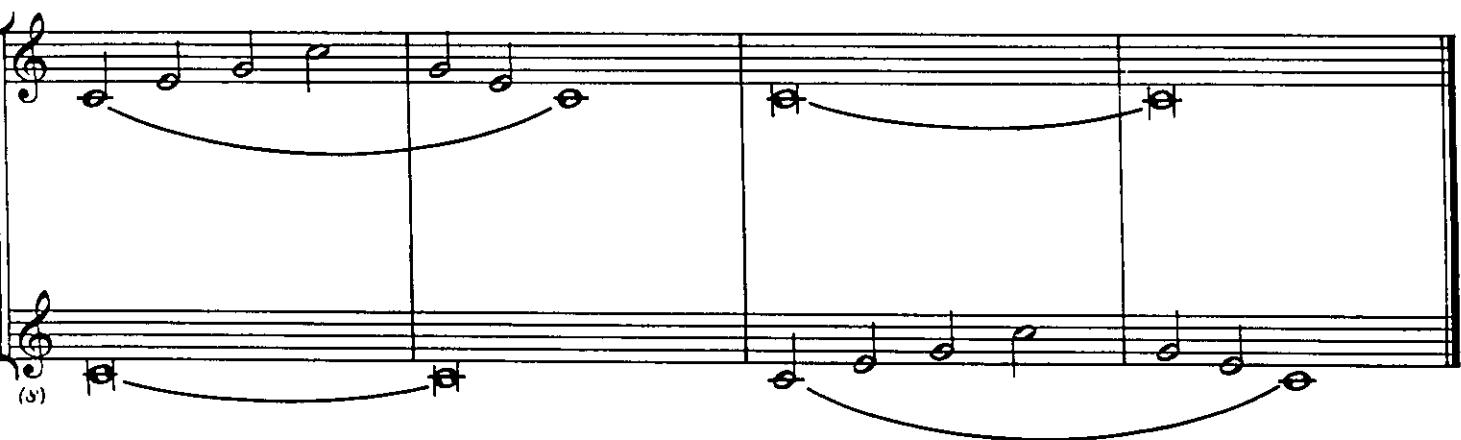


Musical score for Clarinet and Voice. The score consists of three staves. The top staff is for the Clarinet, the middle staff is for the Voice, and the bottom staff is for the Bassoon. The music is in common time (indicated by a 'C'). The Clarinet part starts with a half note followed by a whole note. The Voice part starts with a half note followed by a whole note. The Bassoon part starts with a half note followed by a whole note.

Voice



Musical score for Clarinet and Voice. The score consists of three staves. The top staff is for the Clarinet, the middle staff is for the Voice, and the bottom staff is for the Bassoon. The music is in common time (indicated by a 'C'). The Clarinet part starts with a half note followed by a whole note. The Voice part starts with a half note followed by a whole note. The Bassoon part starts with a half note followed by a whole note.

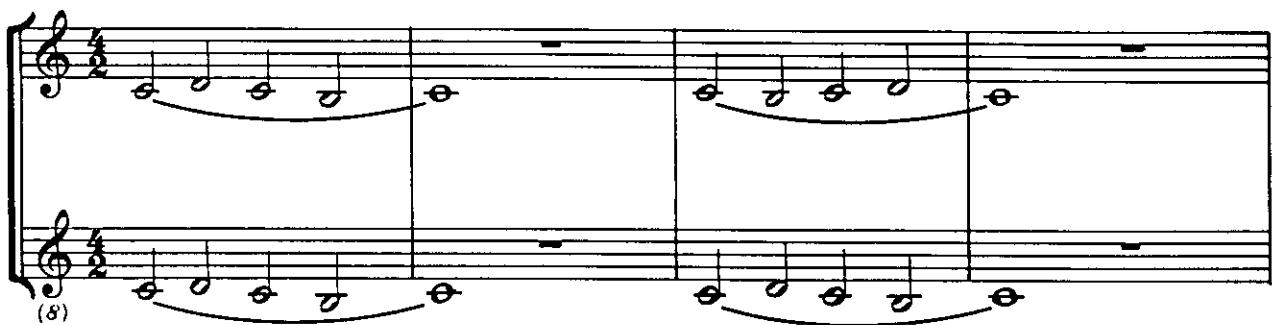


Musical score for Clarinet and Voice. The score consists of three staves. The top staff is for the Clarinet, the middle staff is for the Voice, and the bottom staff is for the Bassoon. The music is in common time (indicated by a 'C'). The Clarinet part starts with a half note followed by a whole note. The Voice part starts with a half note followed by a whole note. The Bassoon part starts with a half note followed by a whole note.

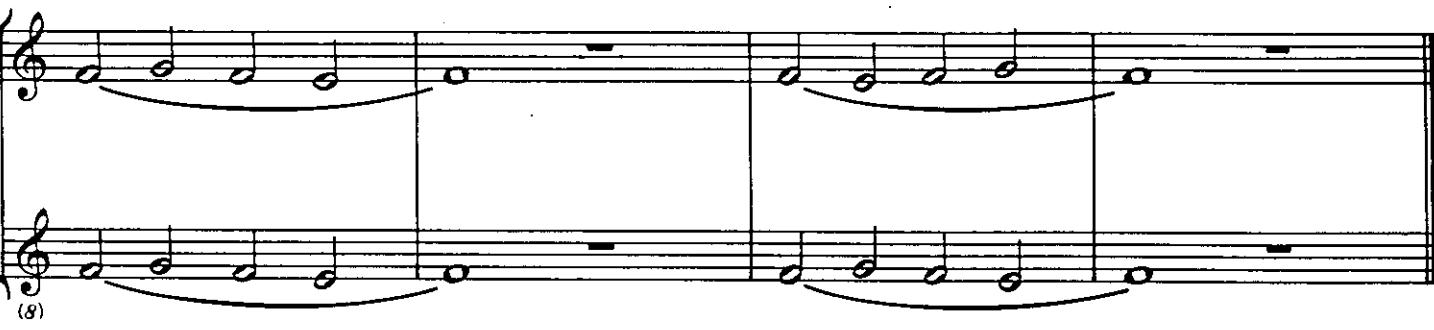
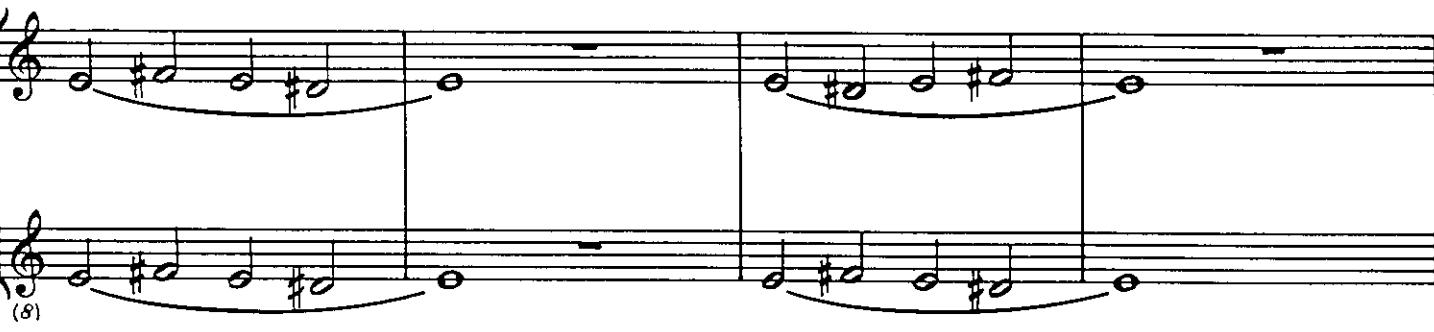
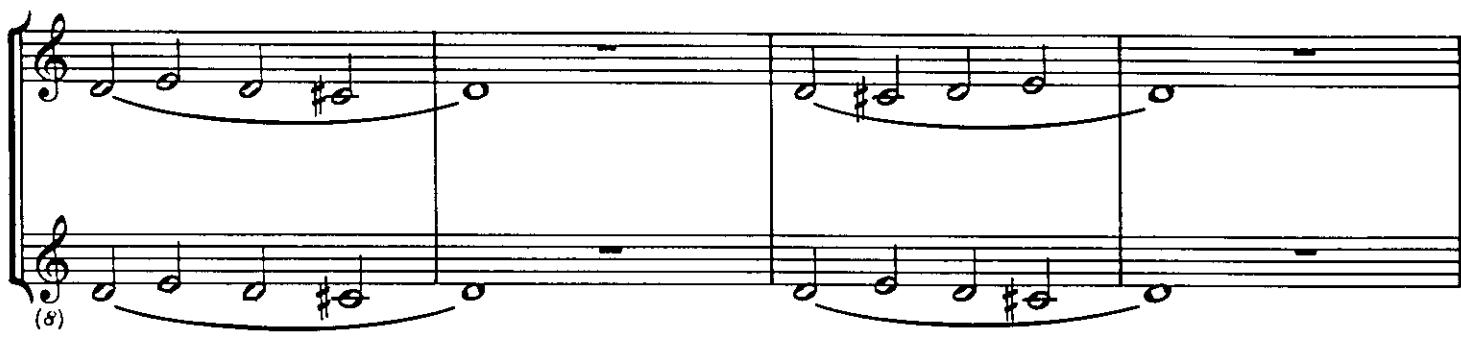
36

-C-

Clarinet

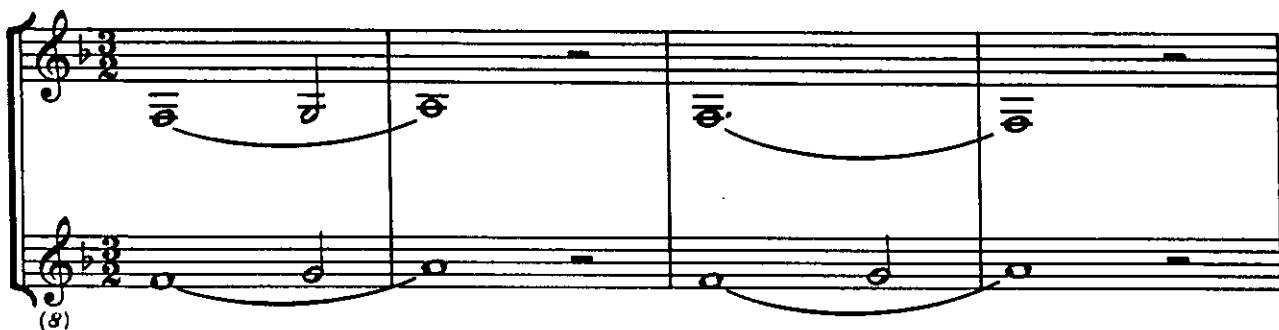


Voice

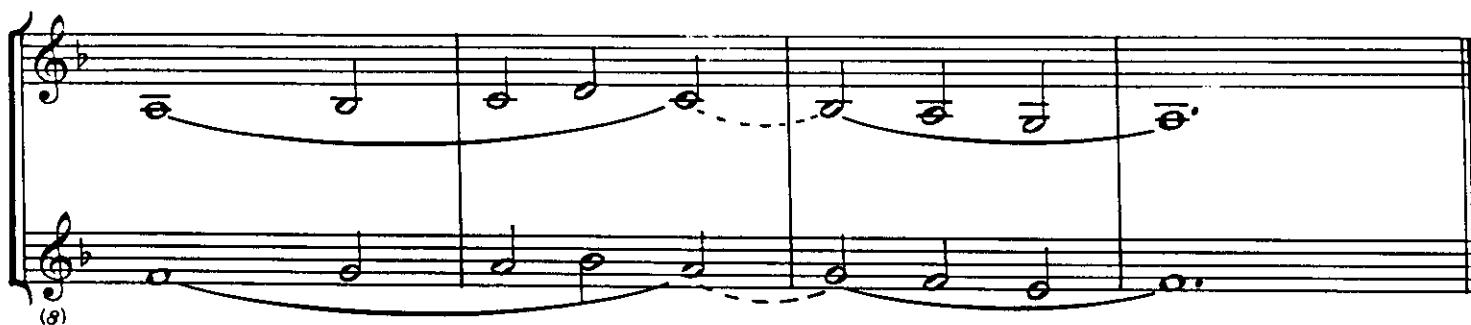
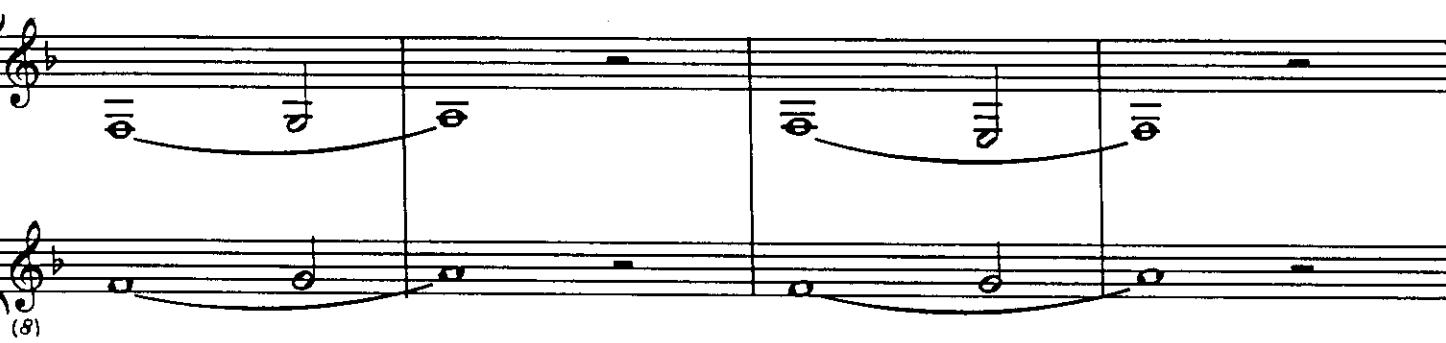
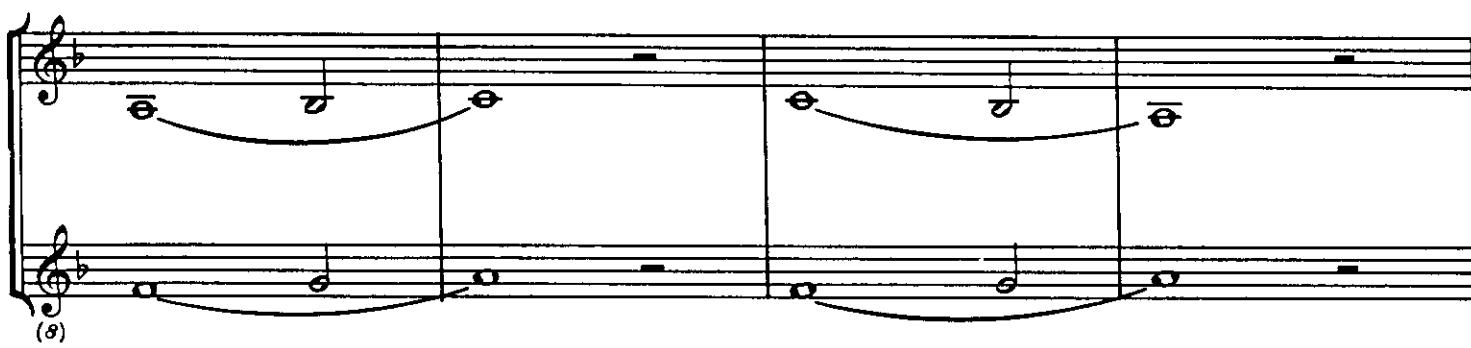


-D-

Clarinet



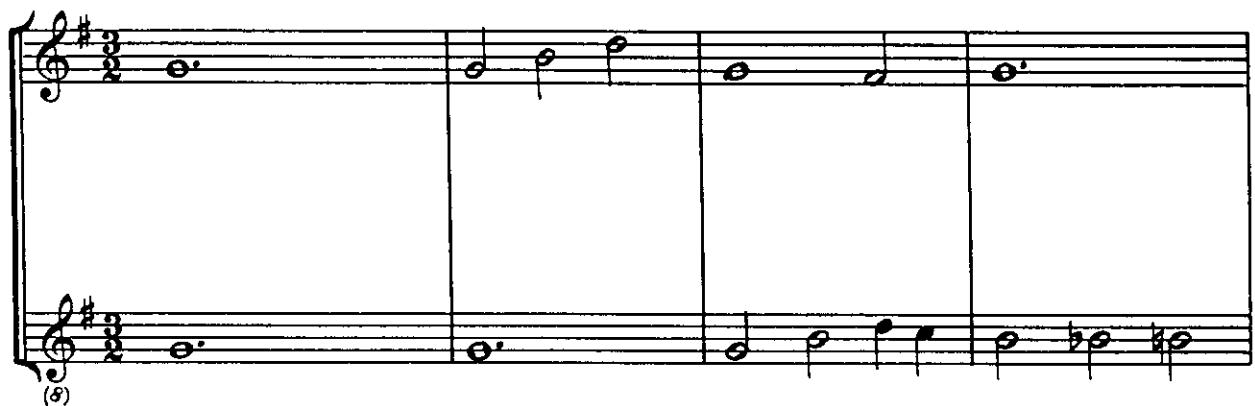
Voice



38

-E-

Clarinet



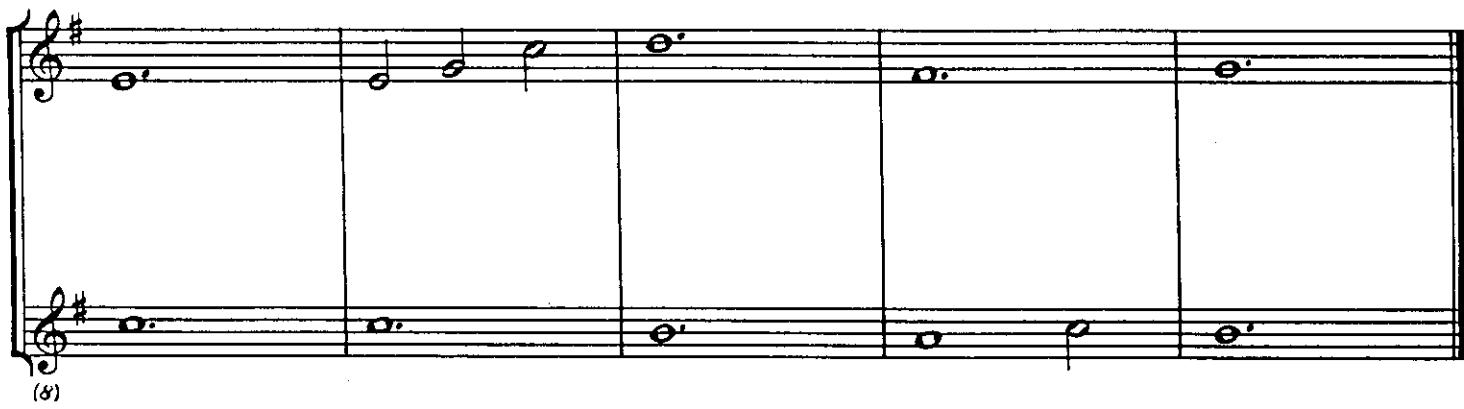
Musical score for Clarinet and Voice. The score consists of two staves. The top staff is for the Clarinet, starting with a quarter note on G. The bottom staff is for the Voice, starting with a quarter note on G. The music is in common time (indicated by '3') and key signature of one sharp (F#). The vocal part includes a dynamic marking '(S)'.

Voice



Continuation of the musical score. The Clarinet part continues with quarter notes on G, B, A, and G. The Voice part continues with quarter notes on G, B, A, and G, also including the dynamic marking '(S)'.

(S)

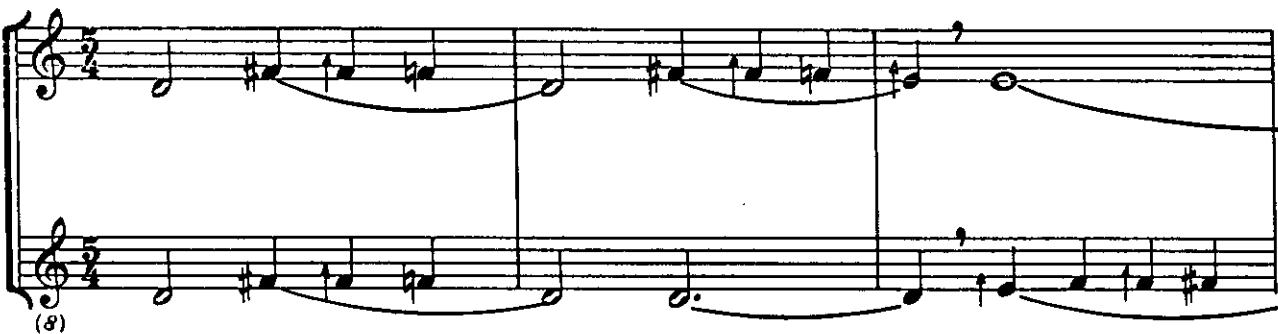


Continuation of the musical score. The Clarinet part continues with quarter notes on G, B, A, and G. The Voice part continues with quarter notes on G, B, A, and G, also including the dynamic marking '(S)'.

(S)

-F-

Clarinet



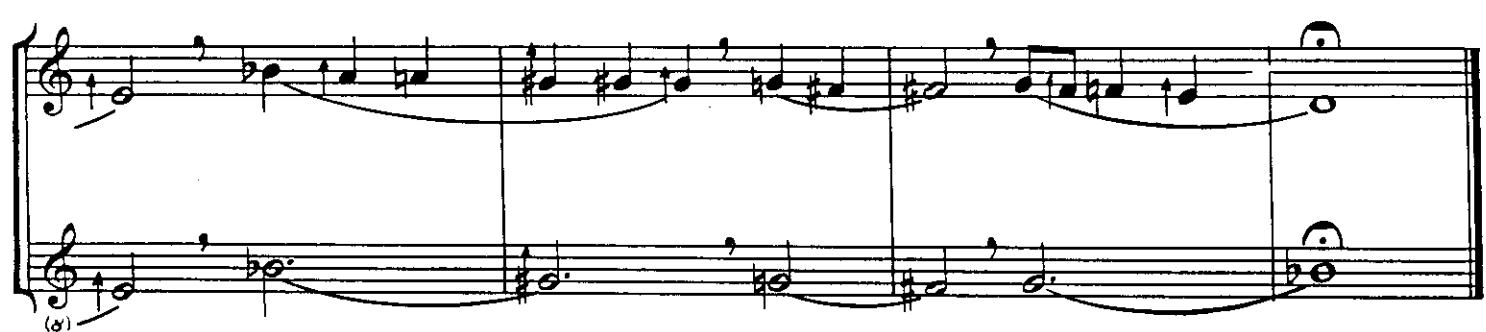
Musical score for Clarinet and Voice. The score consists of two staves. The top staff is for the Clarinet, and the bottom staff is for the Voice. Both staves are in common time (indicated by a 'C') and key signature of one sharp (indicated by a 'F#'). The vocal line includes lyrics in parentheses: '(8)', '(8)', and '(8)'. The music features eighth-note patterns with grace notes and sustained notes.

Voice



Continuation of the musical score for Clarinet and Voice. The staves remain the same: Clarinet (top) and Voice (bottom). The key signature changes to one flat (indicated by a 'B-flat'). The vocal line continues with lyrics '(8)', '(8)', and '(8)'. The music maintains its eighth-note patterns and grace notes.

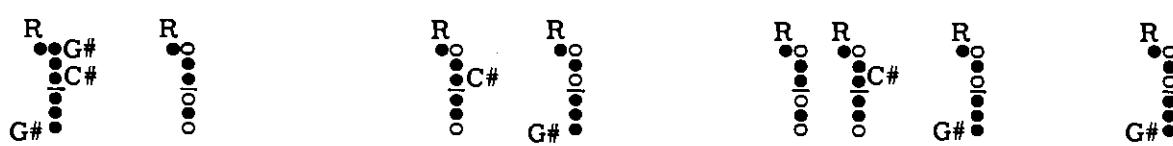
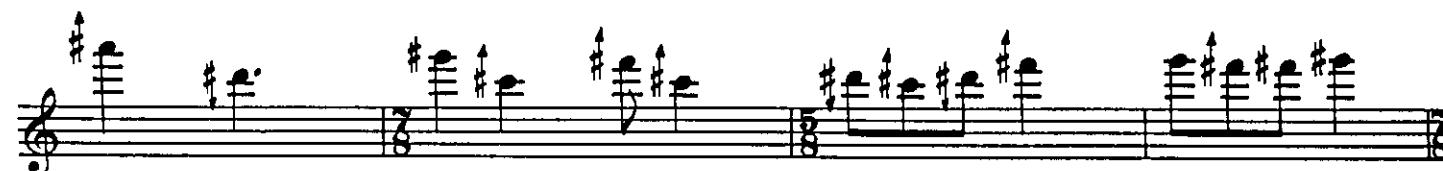
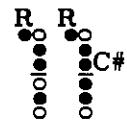
(8)

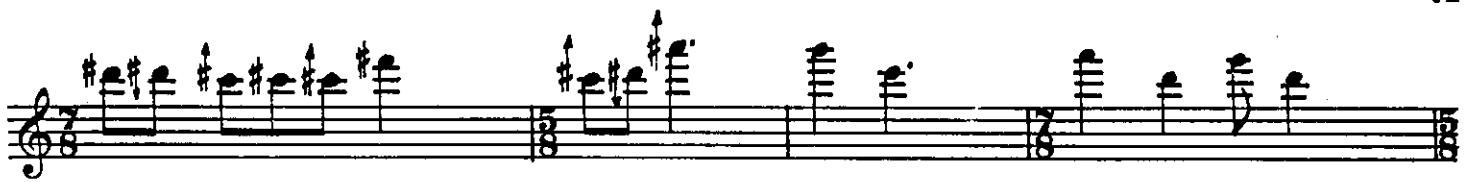


Final continuation of the musical score for Clarinet and Voice. The staves remain the same: Clarinet (top) and Voice (bottom). The key signature changes to one sharp (indicated by a 'F#'). The vocal line continues with lyrics '(8)', '(8)', and '(8)'. The music concludes with a final eighth-note pattern.

40

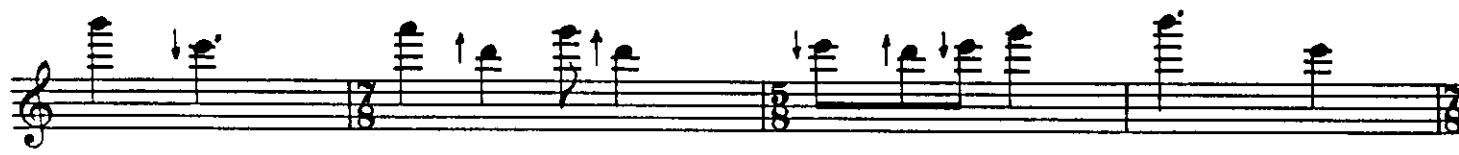
-9-

 $\text{J}=200+$ 



R
G
C#

R
G#
C#
G#



R
B^h
C#

R
B^h
C#

R
B^h
C#

R
B^h
C#



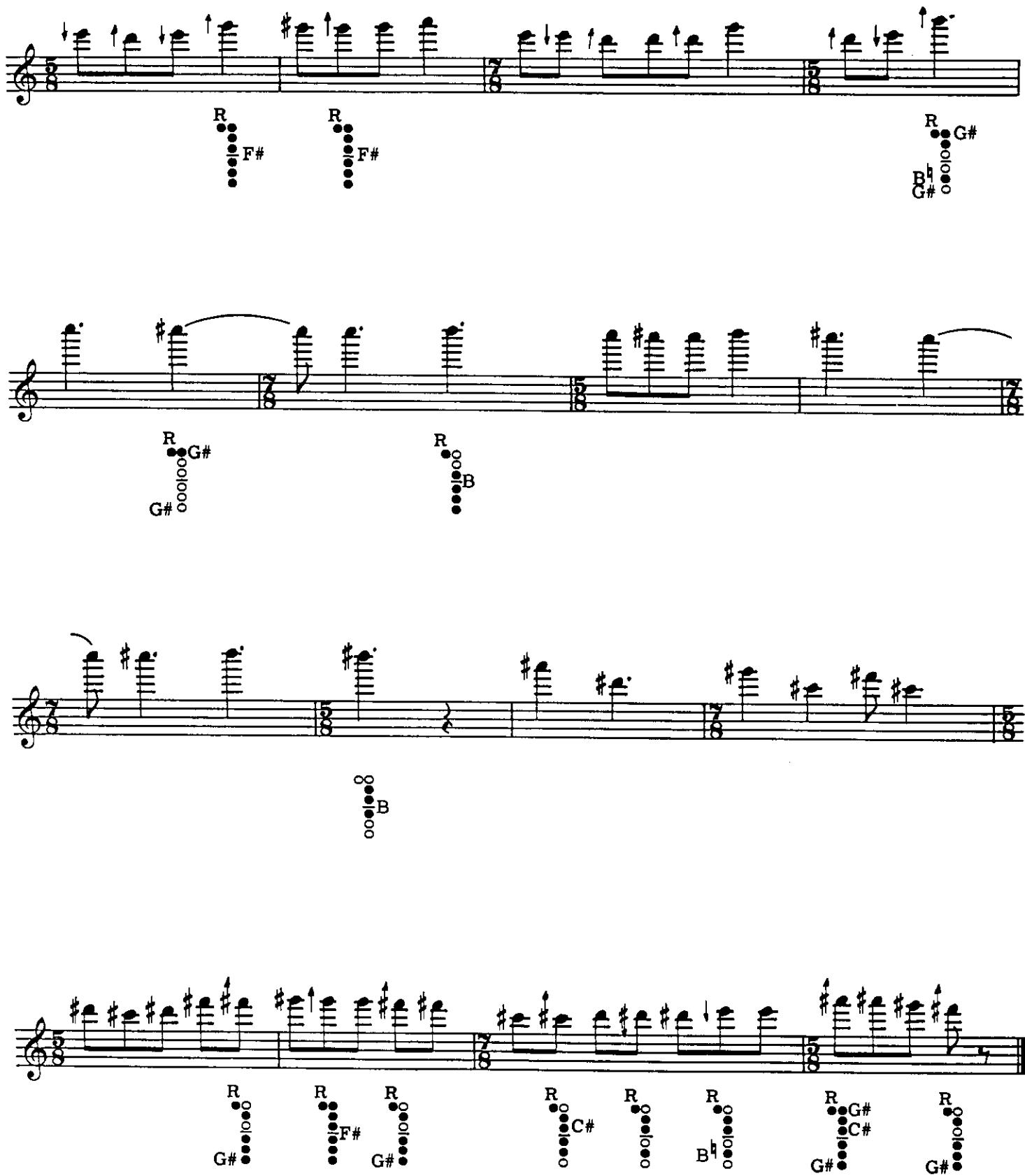
R
B^h
G#

R
B^h
G#

R
B^h
G#

R
B^h
F#

42



The sheet music consists of five staves of musical notation for a clarinet. The music is in common time (indicated by '8'). Fingerings are indicated by dots and numbers below the notes. The first staff starts with a series of eighth-note patterns. The second staff begins with a sixteenth-note pattern followed by eighth-note patterns. The third staff starts with a sixteenth-note pattern followed by eighth-note patterns. The fourth staff starts with a sixteenth-note pattern followed by eighth-note patterns. The fifth staff starts with a sixteenth-note pattern followed by eighth-note patterns.

Fingerings indicated:

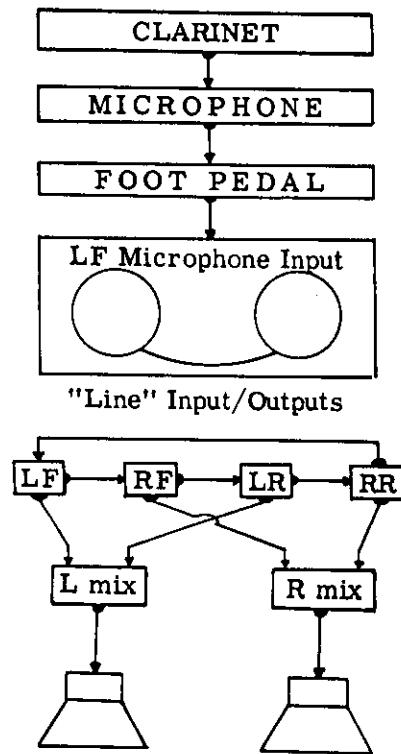
- R F# (Staff 1)
- R F# (Staff 1)
- R G# (Staff 1)
- G# G# (Staff 2)
- R B (Staff 2)
- B (Staff 3)
- R G# (Staff 4)
- R F# (Staff 4)
- R G# (Staff 4)
- R C# (Staff 4)
- R B (Staff 4)
- R G# (Staff 4)
- R G# (Staff 4)

-10-

VAPORS

for Clarinet in A
and Tape Reiteration

TAPE REITERATION

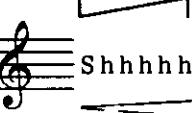


44

VAPORS

for
 CLARINET AND TAPE REITERATION

J=60

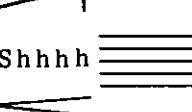
Shhhh [] *p semper* *sffz* []

A
B

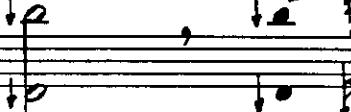
ord. ord.

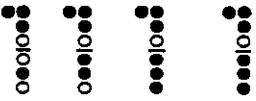
a niente

F# G#
F# G#
F# G#
F# G#
F# G#

Shhhh [] *p semper* [] []

R R G#

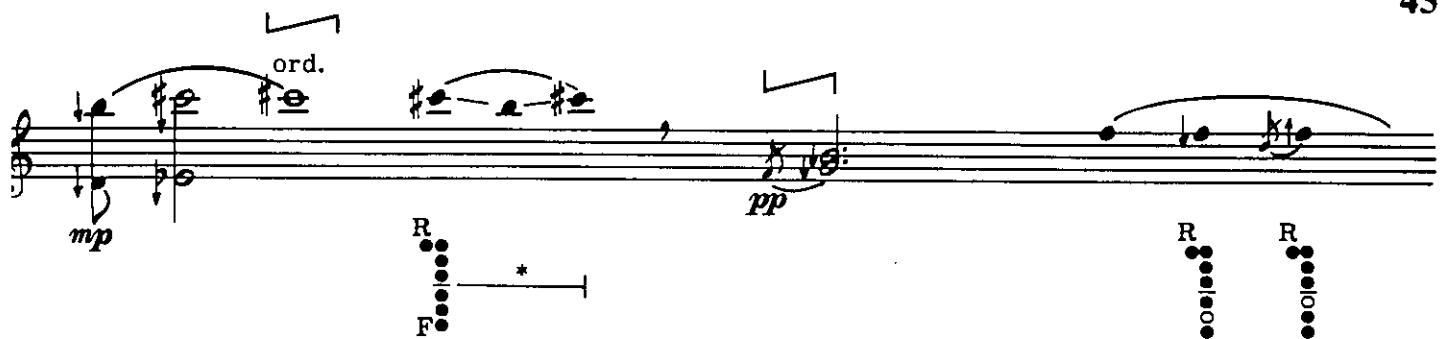
mf [] *pp* []







ord.



Improvise 5" to 15" on the following sound object:



Add rhythms, vibrato, accelerando and cresc.



decresc. molto

R R

vibr.

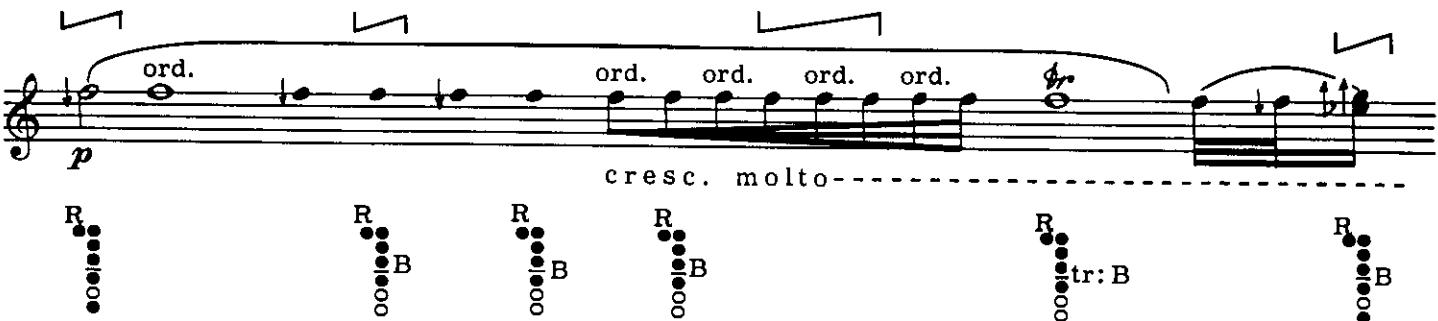


cresc. molto n.v. ord.

decresc. a niente

B B

ord. ord. ord. ord.



cresc. molto

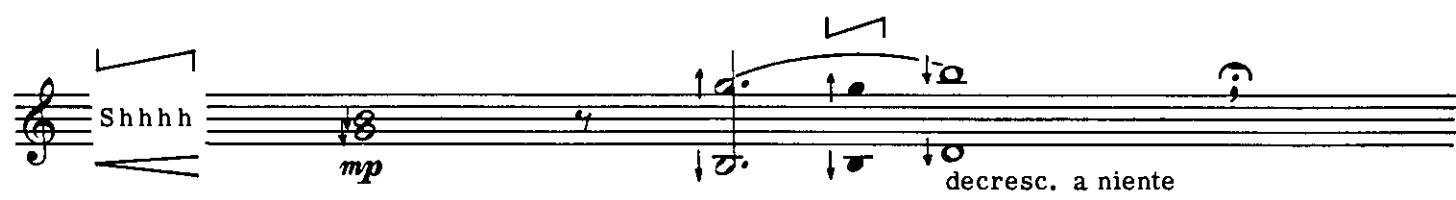
R R R R R R

*Maintain indicated fingering.

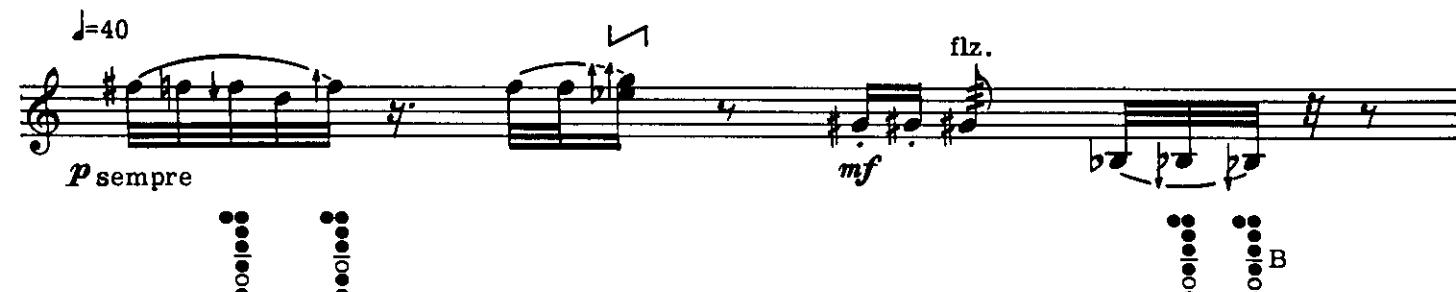
46



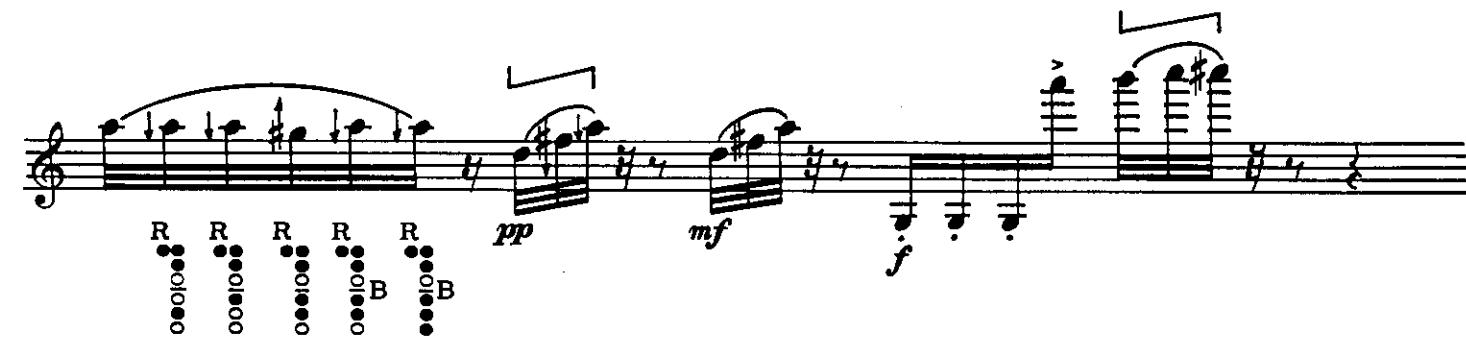
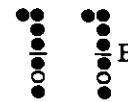
Musical score page 46, measures 1-3. Treble clef. Measure 1: Dynamics f, sixteenth-note pattern with a bracket labeled '6'. Measure 2: Dynamics R, sixteenth-note pattern with a bracket labeled '6'. Measure 3: Sixteenth-note pattern.



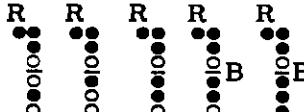
Musical score page 46, measures 4-6. Treble clef. Measure 4: Dynamics Shhhh, eighth-note pattern with a bracket labeled '8'. Measure 5: Dynamics mp, eighth-note pattern with a bracket labeled '8'. Measure 6: Dynamics decresc. a niente, eighth-note pattern with a bracket labeled '8'.



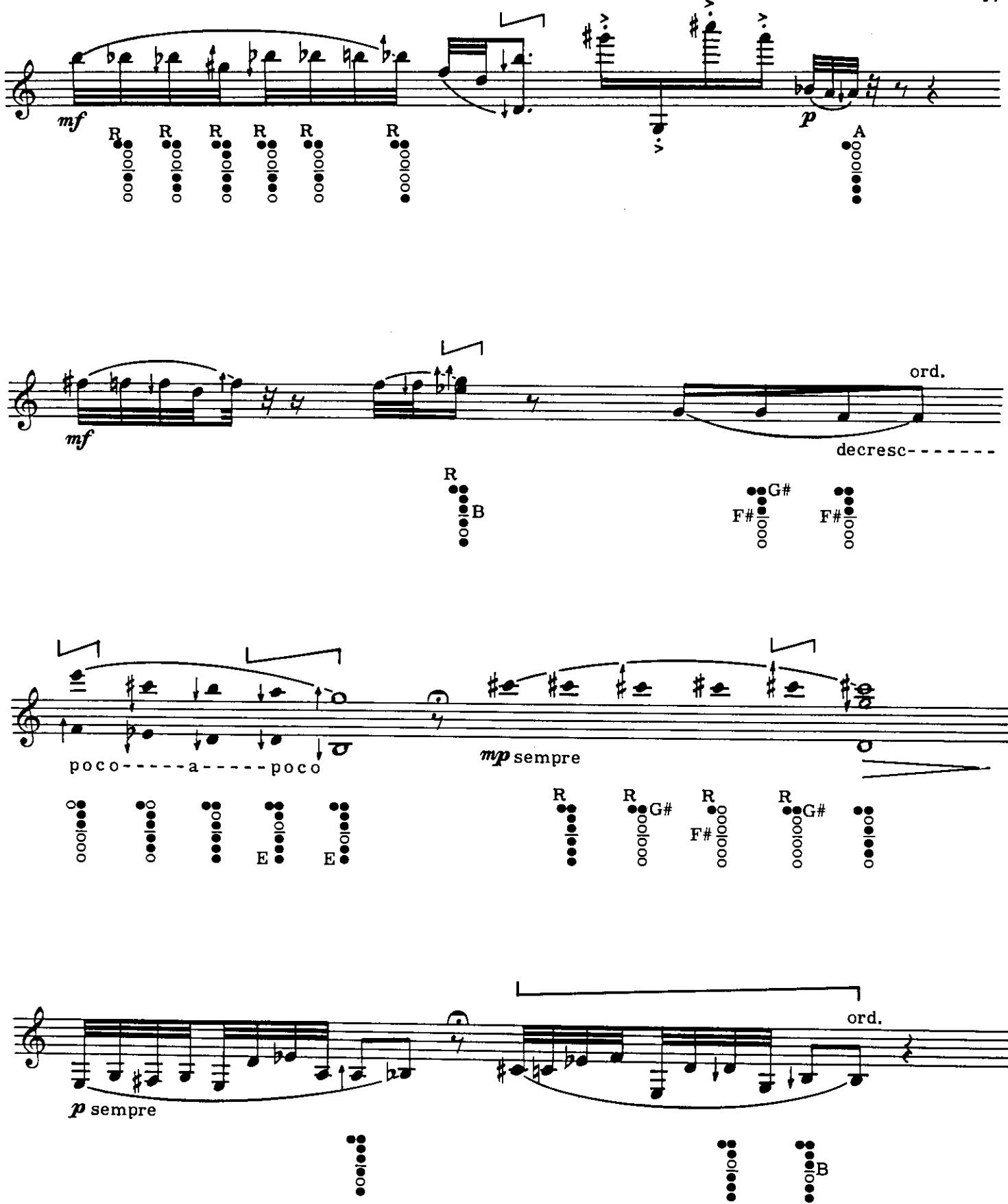
Musical score page 46, measures 7-9. Treble clef. Measure 7: Dynamics p semper, sixteenth-note pattern with a bracket labeled '1'. Measure 8: Dynamics mf, sixteenth-note pattern with a bracket labeled '1'. Measure 9: Dynamics fz., sixteenth-note pattern with a bracket labeled '1'.



Musical score page 46, measures 10-12. Treble clef. Measure 10: Sixteenth-note pattern with dynamics R. Measure 11: Sixteenth-note pattern with dynamics pp. Measure 12: Sixteenth-note pattern with dynamics mf. Measure 13: Sixteenth-note pattern with dynamics f.



mf



p

A

ord.

decresc------

R B

G# F# F#

poco-a-poco

mp sempre

E E

R G# F# R G#

ord.

p sempre

48

5 6

f subito

11

ff

sffz decresc. molto *pp*

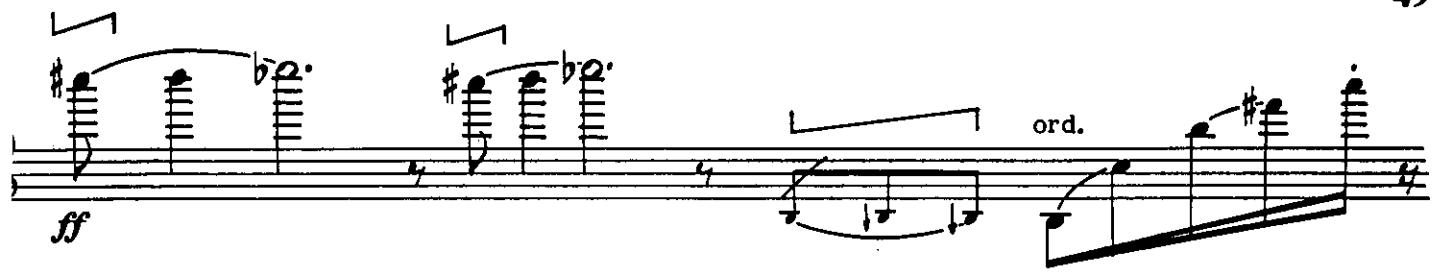
sffz molto *mp* sempre

f *p*

ord.

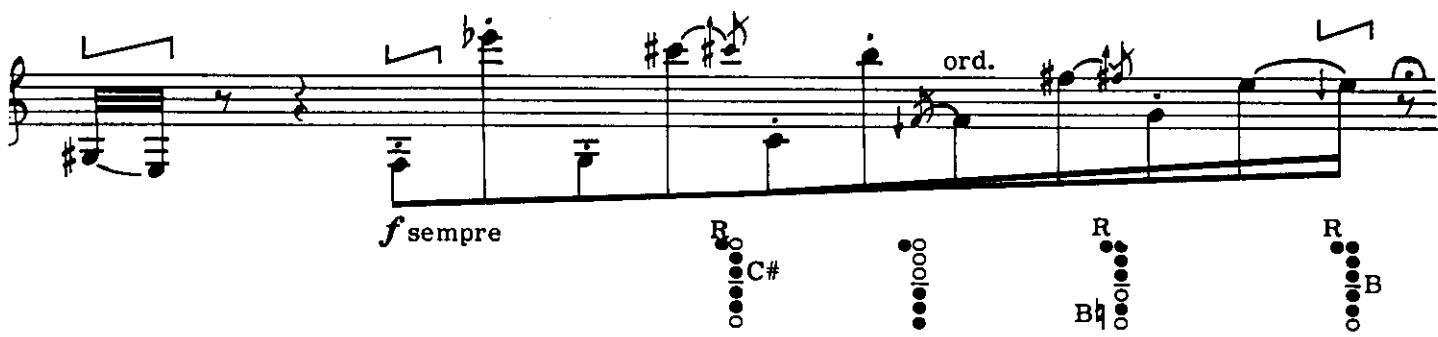
decresc. molto

R E R C#



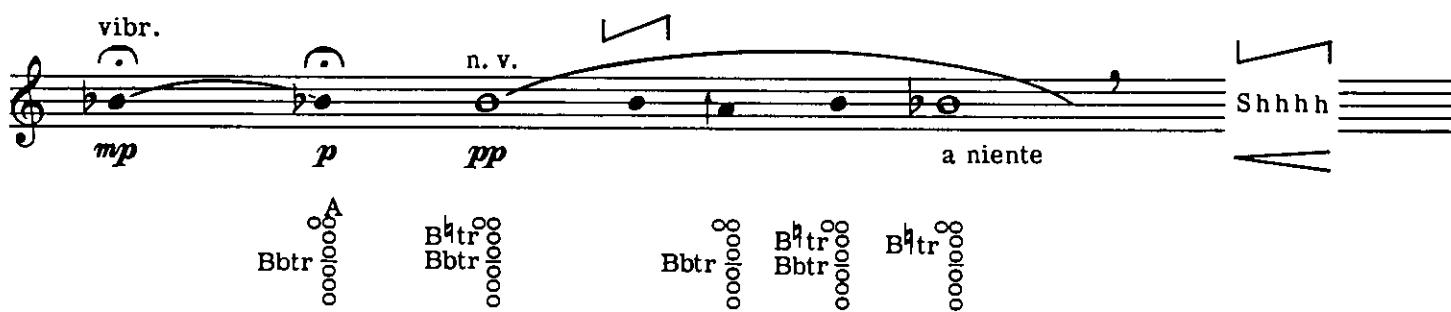
ff

R G# B G#



f sempre

R C# B B



vibr.

mp p pp a niente Shhhh

A Bbtr Bbtr Bbtr Bbtr



f subito

B

50

vibr.



p semper

mp semper

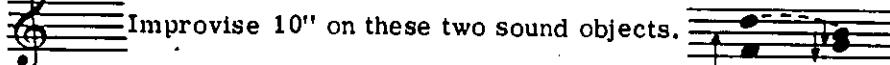
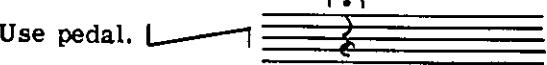
ord.

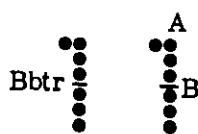
ord.

ord.

ord.

shhh

Improvise 10" on these two sound objects.  Use pedal. 



Sheet music for clarinet, featuring four staves of musical notation with fingerings and dynamics.

Staff 1: Treble clef. Dynamics: fp , pp , Shhhh . Fingerings: C#, C#, C#, C#, C#.

Staff 2: Treble clef. Dynamics: d , mf , decresc. a niente. Fingerings: G#, G#, C#, tr: B, tr: F#, R, C#, R, tr: B.

Staff 3: Treble clef. Dynamics: mp . Fingerings: F#, B, B, F#.

Staff 4: Treble clef. Dynamics: ord., ord. Fingerings: G#, E, R, B, R, B.

Text: play three times

52

ord.

cresc. molto

R F# Bb tr F F# B

6

f subito

Shhhh mf pp

0

Shhhh mf pp ad lib. a niente Let reiteration fade out.

Bbtr

Subito ff sempre

6

ShhhHhhhs

EPIGONE

for

Prepared Tape and Clarinet

PERFORMANCE INSTRUCTIONS:

A recorder equipped with "Simul-sync" is required. Prepare the tape in the following sequence:

1. First, record TAPE on the left channel at a speed of seven and one-half inches per second ($7\frac{1}{2}$ IPS).
2. Next, record TAPE again, this time on the right channel, but at the slower speed of three and three-quarters inches per second ($3\frac{3}{4}$ IPS). TAPE must be played through twice in order to fill up the tape.

The resulting recording should produce a canon in which the right side is playing the same material as the left side, but twice as fast and an octave higher.

$\text{♩} = 92$

Clarinet

Left Channel

Right Channel

Cl.

L.

R.

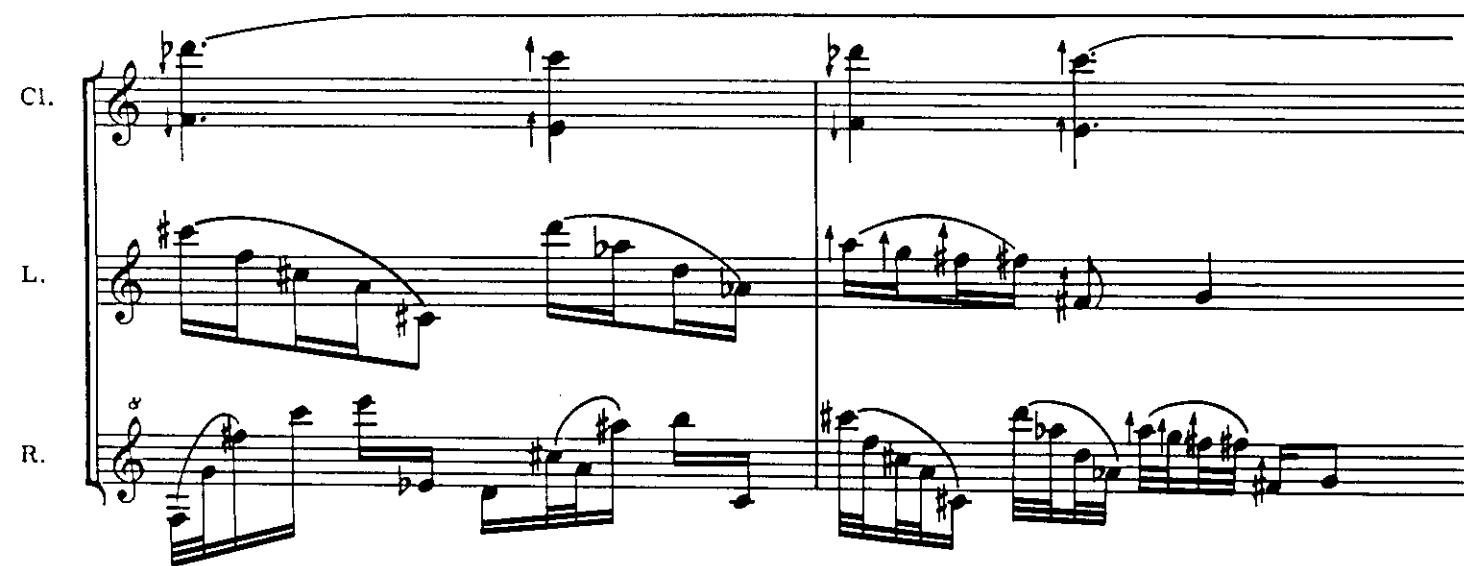
54



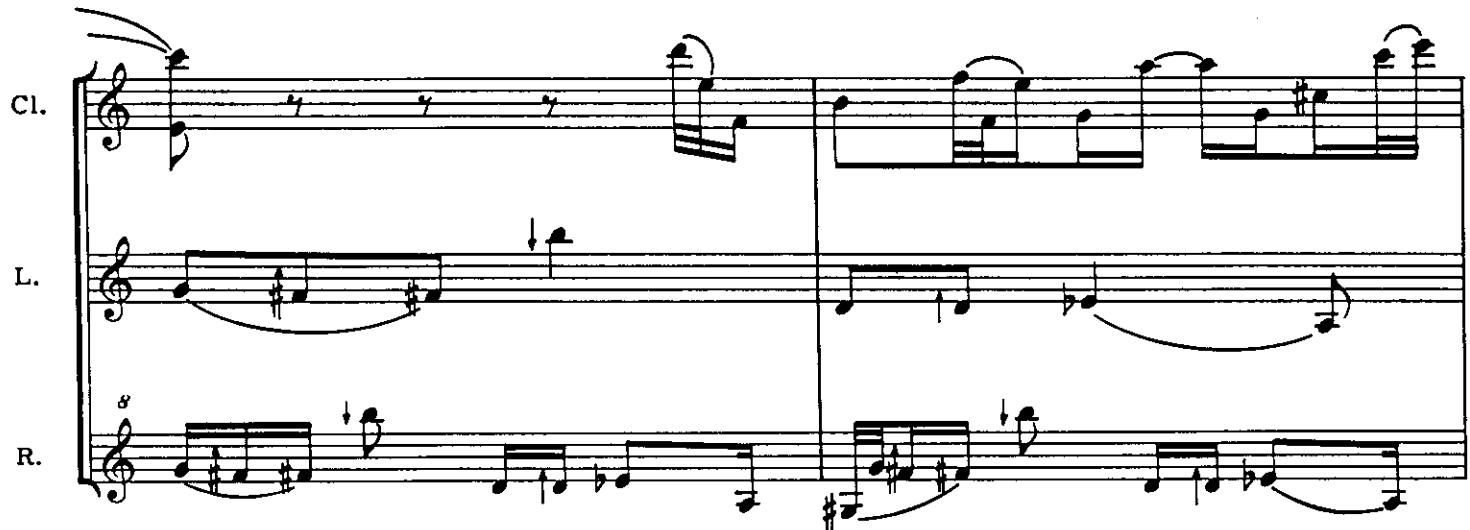
Musical score for three clarinets (Cl., L., R.) showing measures 54-55. The key signature changes from A major (no sharps or flats) to E major (one sharp). Measure 54 consists of two measures of eighth-note patterns. Measure 55 begins with a measure of eighth notes followed by a measure of sixteenth-note patterns.



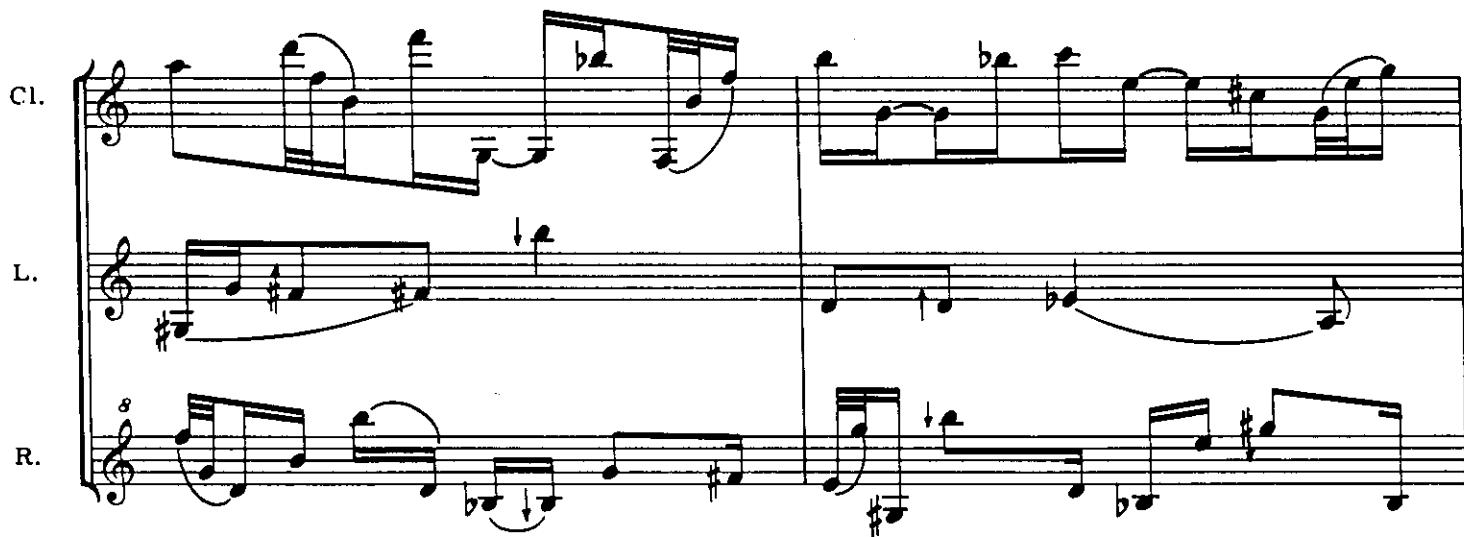
Musical score for three clarinets (Cl., L., R.) showing measures 54-55. The key signature changes from A major (no sharps or flats) to E major (one sharp). Measure 54 consists of two measures of eighth-note patterns. Measure 55 begins with a measure of eighth notes followed by a measure of sixteenth-note patterns.



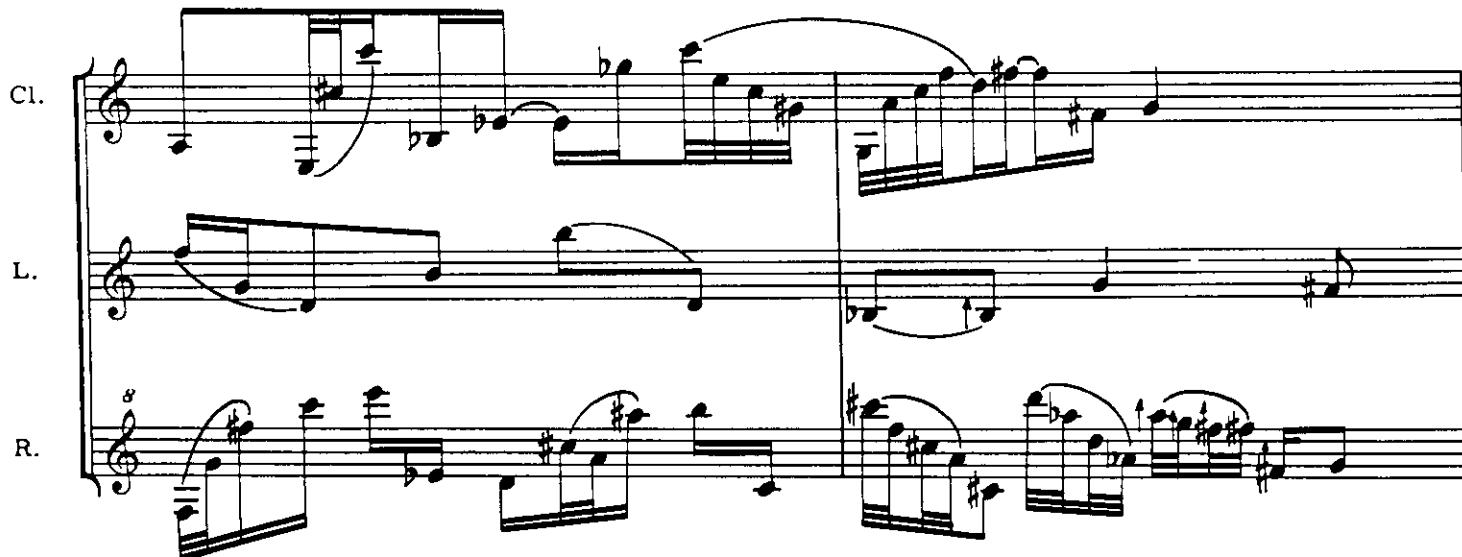
Musical score for three clarinets (Cl., L., R.) showing measures 54-55. The key signature changes from A major (no sharps or flats) to E major (one sharp). Measure 54 consists of two measures of eighth-note patterns. Measure 55 begins with a measure of eighth notes followed by a measure of sixteenth-note patterns.



Musical score for three clarinets (Cl., L., R.) on three staves. The key signature is one sharp (F#). Measure 1 starts with a dynamic **f**. Cl. has a long note followed by eighth-note pairs. L. has a sustained note with a grace note. R. has eighth-note pairs. Measures 2-3 show more eighth-note patterns with slurs and grace notes.



Musical score for three clarinets (Cl., L., R.) on three staves. The key signature changes to one flat (B-flat). Cl. starts with eighth-note pairs. L. has eighth-note pairs with grace notes. R. has eighth-note pairs with grace notes.



Musical score for three clarinets (Cl., L., R.) on three staves. The key signature changes back to one sharp (F#). Cl. has eighth-note pairs with grace notes. L. has eighth-note pairs. R. has eighth-note pairs with grace notes.

56



Cl.

L.

R.

Cl.

L.

R.

Cl.

L.

R.

EPIGONE

TAPE

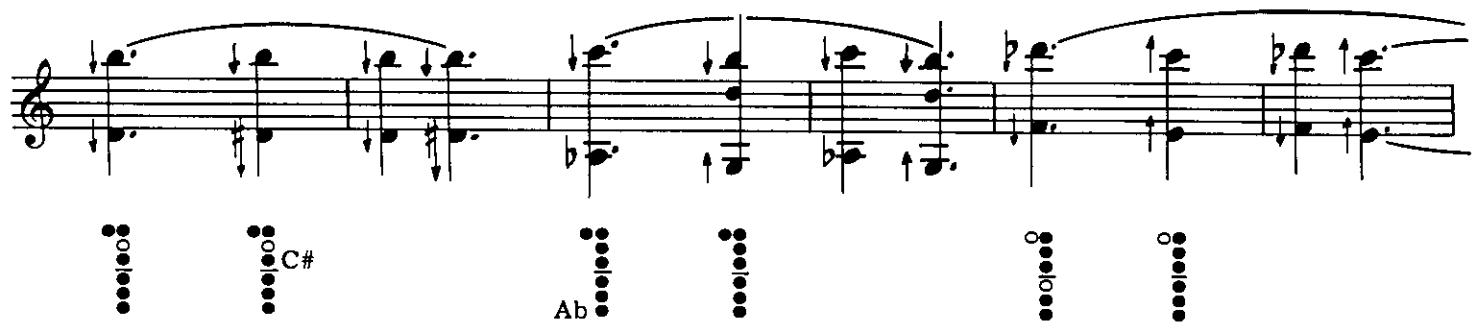


The sheet music consists of eight staves of musical notation for a single clarinet. The key signature changes frequently, including G major, E minor, A major, D major, B minor, F# major, C major, and G major. The time signature is mostly common time (indicated by '8'). The music features various articulations such as slurs, grace notes, and dynamic markings like 'fp' (fortissimo) and 'ff' (fississimo). The notes are primarily eighth and sixteenth notes.

58

EPIGONE

CLARINET





A page of musical notation for clarinet, consisting of six staves of music. The music is written in G clef and includes various dynamic markings, slurs, and grace notes. The notation spans across six measures, with each measure containing multiple notes and rests.



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