

requiem

for B^b clarinet and computer

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2014

requiem (2014)

Programme notes

requiem was started in 2004 in Paris. For such a short work, it has probably been the most difficult to write. After living on a shelf for a few years, it was further developed in San Diego, California. Again, it mouldered on a back shelf until 2013. It was finally completed in Limerick, Ireland in 2014.

The work was originally intended as a tribute to my father, but the time it needed to grow has made it more of a musical exploration of loss and remembrance in much more general and less personal ways.

The materials and clarinet-computer interaction suggest echoes and memories of itself. The clarinet part is almost choreographed instead of notated. Specific fingerings and performance techniques are given, regardless of the resulting pitches or sounds. So different instruments will sound unique. This means that every performer will bring a particular sound to the piece. These choreographed passages are intended to act as interruptions or thin echoes of the more conventional notes. The computer part both supports the clarinet material as accompaniment and echoes the clarinet material.

Performance notes

The score consists of two groups, the clarinet part and the computer part. The clarinet part is notated by a sounding system and a fingered system. The fingered system indicates the pitch that should be fingered, but the resulting sounds can be quite different.

Technology:

This work is written for B-flat Clarinet and real-time computer processing. The computer part is realised in Pd.

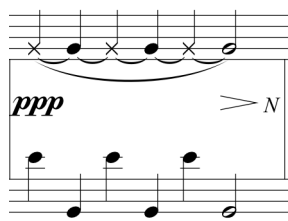
The clarinet material is performed quite quietly, but should be amplified to be as loud as the computer. The purpose here is to do the musical equivalent of macro-photography: a large, close-up image of a very small thing, almost unrecognisable

There is an option in the Pd patch to take the clarinet input and spatialise the audio. This can be done in addition to amplification, if desired.

The score includes when certain sections of the Pd patch should be triggered or turned on/off. The computer material is designed to finish its phrases after receiving an “off” message. The clarinet should not attempt to synchronise precisely with the ends of computer materials. Only at the last rehearsal mark should the clarinetist wait for the computer to finish. At Rehearsal Mark 10, only the clarinetist should be sounding.

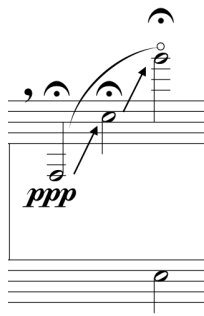
Accidentals carry through measures.

Under-blown notes:



Finger at the indicated pitch, but under-blow the reed in order to get a thin, noisy, lower harmonic. The sounding pitch is approximate. No effort should be made to fix the pitch toward normal tuning. Rather, the natural tuning of the clarinet should be allowed.

Harmonics and arrows:



The harmonic symbol and a fingering on the second staff indicate high-pitched harmonics. Usually, the fingering of the harmonic is identical to the neighbouring note. The harmonic should be created with the embouchure. Similarly, there are occasions where a note from the chalumeau register is next to a pitch in the clarino register, and the fingering is identical except for the register key. The harmonics and neighbouring pitches should all be transitioned as smoothly as possible (as indicated by the arrows), as if partials on a brass instrument.

Any natural pitch difference to normal tuning should be allowed.

Alternative fingerings:

Some notes have alternative fingerings. Again, each clarinet is going to have an idiosyncratic response to the fingering. The notes should not be adjusted toward standard tuning but the natural response of the clarinet should be enforced.

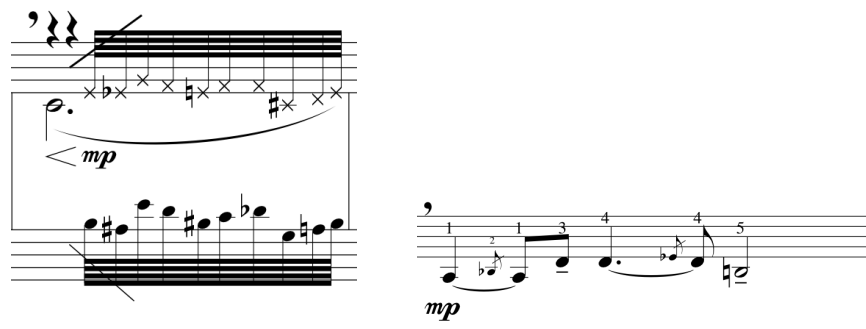
Numbers above notes indicate the number of the fingering in that measure.

Two-voice lines:



In a number of measures, the material is notated as if intended to be polyphonic. This notation is used to denote the role of the material. Where a longer note extends over shorter notes, the shorter notes are meant to be played as interruptions. The longer note should be returned to when the interruptions pass.

Grace Notes:



Grace notes are to be played as quickly as possible with as little impact on the tempo as possible.

Tempo and measures:

The given metronome mark is a guideline. The performer should feel free to take long breaths, sustain fermatas or linger on passages. There is no meter; the bar lines indicate phrases or division of phrases as a performance guide.

requiem

Transposed Score

k hagan

① ♩ = 40 *freely, adjusting tempo as needed, but quite slow and contemplative*

Sounding

Clarinet in B \flat

Fingered

1) 2) 3)

Computer

① ♩ = 40
F harmonics

② ③

S

B \flat Cl.

F

mp ppp > N N < ppp < mp

3 3 3

② F harmonics continue; collage on. ③ B \flat harmonics; collage continues.

Comp.

S
 B \flat Cl.
 F

N < *ppp*
mp
ppp

B \flat harmonics continue; collage stops.

④ B \flat harmonics continue; collage restarts.

S
 B \flat Cl.
 F

⑤
 ⑥
mfppmfppmfpp
mf
pp
mp p mp p mp

D \flat harmonics; collage continues.

Stop collage

⑥ D \flat harmonics continue; collage restarts.

Stop collage

⑦

S

B♭ Cl.

F

Comp.

Stop D^b harmonics
Stretched material and harmonic spatialization

Durations are approximate. Do not synchronise.

⑧

S

B♭ Cl.

F

Comp.

1) 2) 3) 4)

1) 2)

1) 2) 3) 4)

Stretched material continues. Spatialization stops. C harmonics begin.

S
 B♭ Cl.
 F
 Comp.

mf *mp*

1) 2) 3) 4) 1) 2) 3) 4) 5)

9 C harmonics continue; stretched material stops.

S
 B♭ Cl.
 F
 Comp.

ppp *pp* *ppp* > N

10 Wait for the computer to stop.

10 C harmonics stop