

Lucy McKnight

wine-dark sea

for bass clarinet and marimba

i. wail

ii. whelm

i. wail

Transposing Score

Lucy McKnight

timing is loose and approximate,
please do not use stopwatch during performance

The score consists of two systems. The first system features a Bass Clarinet in Bb and a Marimba. The Bass Clarinet part includes a graphic of a clarinet with a vertical line of five dots above it, labeled "underblown multiphonics". The Marimba part is marked "soft mallets" and "p". The second system features a Bass Clarinet (B. Cl.) and a Marimba. The Bass Clarinet part includes a graphic of a clarinet with a vertical line of seven dots above it. The Marimba part is marked "bowed" and "mallets".

System 1:

- Bass Clarinet in Bb:** Starts with a graphic of a clarinet with a vertical line of five dots above it, labeled "underblown multiphonics". The notation shows a series of notes with dynamic markings *p* and *mp*. Above the staff, there are brackets indicating durations: 10", 5", 12", 3", 7", 10", and 3".
- Marimba:** Marked "soft mallets" and *p*. The notation shows a series of notes with a dynamic marking *p*.

System 2:

- B. Cl.:** Starts with a graphic of a clarinet with a vertical line of seven dots above it. The notation shows a series of notes with dynamic markings *p* and *mp*. Above the staff, there are brackets indicating durations: 5", 3", 7", 5", 3", 7", 3", 10", and 5".
- Mar.:** Marked "bowed" and "mallets". The notation shows a series of notes with dynamic markings *p*, *mp*, *p*, *pp*, *p*, and *mp*.

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spectral multiphonics
 Play the fundamental extremely softly so that it's barely audible. Subtly shift embouchure so that upper harmonics softly pop out, improvising first with one or two notes per measure, but gradually increasing frequency to four or five notes per measure. Incorporate pitch bends ad lib.

2" 13" 2"

air sound

hold until marimba is ready
 subtone

♩ = 54 (breathe as needed)

pp *pp* *pp* *pp* *p*

pp *pp* *pp* *pp* *p*

B. Cl.

Mar.

bowed

mp

have one bow and one mallet in each hand (Hold notes as long as possible before next dyad. Rests are given as approximated time needed for bow position changes)

Detailed description: This block contains the first system of the score. The B. Cl. part features a melodic line with diamond-shaped notes and a 'spectral multiphonics' section indicated by a vertical line and a box. The Mar. part has a bass line with notes and rests, including a 'bowed' section. Dynamics range from *pp* to *p*. Performance instructions include 'air sound', 'hold until marimba is ready', and 'have one bow and one mallet in each hand'.

(example of 1-2 notes spacing)

(example of 4-5 notes spacing)

norm

mp

mf *mp*

B. Cl.

Mar.

mallets bowed

Detailed description: This block contains the second system of the score. The B. Cl. part shows two examples of note spacing: '1-2 notes spacing' and '4-5 notes spacing'. The Mar. part has a bass line with notes and rests, including 'mallets' and 'bowed' sections. Dynamics range from *mf* to *mp*. Performance instructions include 'norm' and 'mallets'.

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4

16

B. Cl. *spectral multiphonics* (pitch bend) *norm. flutter* *molto rit.*

Mar. *mallets* *bowed* *mallets* *molto rit.*

mp *p* *mp* *p* *mf* *p*

p *mf* *mp* *p* *mf*

♩=54-60

timbre tr. *gradually changing pulse:*

25 *very slow* *faster* *slow* *medium* *slow* *fit into marimba's sound*

B. Cl. *pp* *mp* *sub. mp* *p*

Mar. *p* *sub. p* *sub. p* *mp* *p* *mp* *p*

bowed *mallets bowed* *mallets* *bowed*

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30 *molto rit.* *a tempo* *freely*

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

Mar. *p*

36

B. Cl. *p* *mp* *p*

Mar. mallets *p* *mp* bowed *p*

41

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

Mar. mallet *mp* *p* *pp*

bowed (continuous rebowing)

make octave jump as imperceptible as possible

ii. whelm

Transposing Score

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Bass Clarinet in B \flat

$\text{♩} = 80$

erupting

sfz ff

bubbling

p

Marimba

$\text{♩} = 80$

erupting

(glis.*)

sfz sfz ff

bubbling

p

(glis.*)

B. Cl.

$\text{♩} = 40$

5

gently

p p mp

Mar.

$\text{♩} = 40$

gently

p p mp

B. Cl.

8

mf

Mar.

mf

* The glissandos are notated as such to produce a separate dyad glis. on the "white keys" and "black keys." The length of the glis line shows the approximate pitch range.

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♩ = 80

11 *aggressively* *ff* 5 3 3 5 5 rit. *gently* 3

B. Cl.

Mar. *ff* 3 3 5 5 *pp*

♩ = 40

15 *p* *mp*

B. Cl.

Mar. *gently* *p* *p* *p* *p*

18 *mf* *sffz* *mp* *pp* *p*

B. Cl.

Mar. *p* *mf* *sffz* *mp* *pp* *p*

B. Cl. *sfz sfz* *p* *p* *ff* *J = 80*

Mar. *sfz sfz* *p* *p* *ff* *J = 80*

underblown multiphonics

B. Cl. *J = 40* *p* *p* *p* *mp*

Mar. *J = 40* *p* *p* *sub. mp* *p* *sub. mp* *sub. mf*

overblow to create multiphonic above C (trill multiphonic with thumb)

B. Cl. *mp* *p*

Mar. *sub. mf* *p* *sub. mf*

unrelenting

Quickly alternate between random pitches as fast as possible. Start in the upper altissimo and slowly descend through the registers where indicated. (not limited to these pitches, but improvise approximately within this range)

(breathe as needed, gasping is ok)

53 $\text{♩} = 80$

B. Cl. *fffz sempre fff*

Mar. *fffz fffz sempre fff*

54

B. Cl.

Mar. 3 3 3

55

B. Cl.

Mar. 5 3 3 3 3

56

B. Cl.

Mar. 3 3 3 3

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6

37

B. Cl.

Mar.

38

B. Cl.

Mar.

39

B. Cl.

Mar.

40

B. Cl.

Mar.

41

B. Cl.

Mar.

42

B. Cl.

Mar.

43

B. Cl.

Mar.

44

B. Cl.

Mar.

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8

45

B. Cl.

Mar.

Musical score for measures 45-46. The B. Cl. staff is empty with a long arrow pointing right. The Mar. staff has complex accompaniment with triplets and quintuplets.

46

B. Cl.

Mar.

Musical score for measures 46-47. The B. Cl. staff has a melodic line. The Mar. staff has complex accompaniment with triplets and quintuplets, starting with *fff*.

47

B. Cl.

Mar.

Musical score for measures 47-48. The B. Cl. staff is empty. The Mar. staff has complex accompaniment with triplets and quintuplets, starting with *ff*.

48

B. Cl.

Mar.

Musical score for measures 48-49. The B. Cl. staff is empty. The Mar. staff has complex accompaniment with quintuplets, starting with *f*.

49

B. Cl.

Mar.

mf *mp*

50

B. Cl.

Mar.

p

52

B. Cl.

Mar.

pp *ppp*

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10 ♩ = 40

continuing as before

54 if possible, circular breathe
(if not, make breaths as imperceptible as possible)

B. Cl.

p *pp*

♩ = 40

Mar.

mallet *mf*

mallet *mf*
bowed

56

B. Cl.

(*mf* *mf* *mf* *mf*)

(gradual change)

to very breathy tone
(with some pitch)

Mar.

mallet *mp*

mp
bowed

58

B. Cl.

to unpitched air
(with keyclicks)

to air
(no key clicks)

Mar.

mallet *p*

p
bowed

mallet *pp*

pp
bowed