Lucy McKnight

wine-dark sea

for bass clarinet and marimba

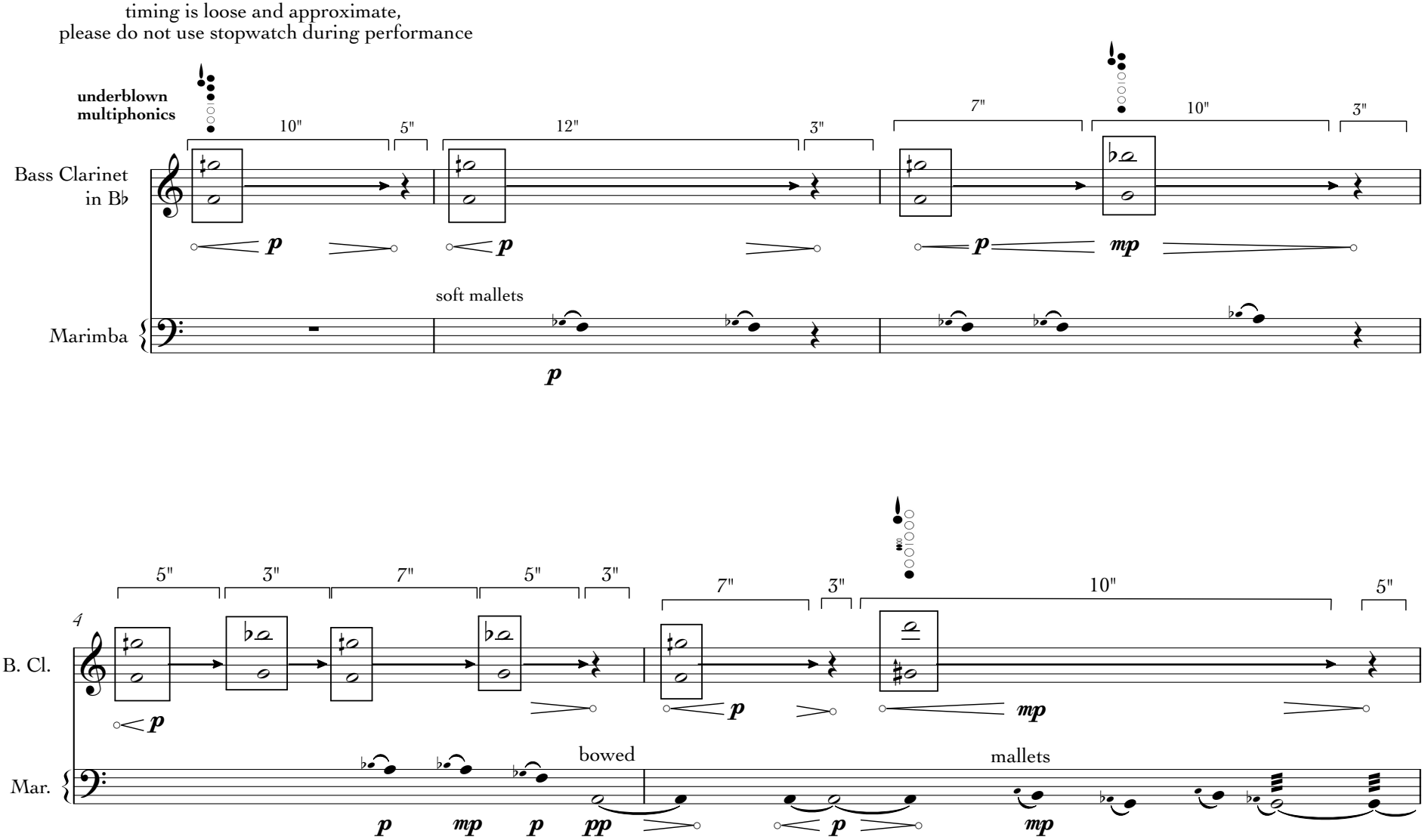
i. wail
ii. whelm

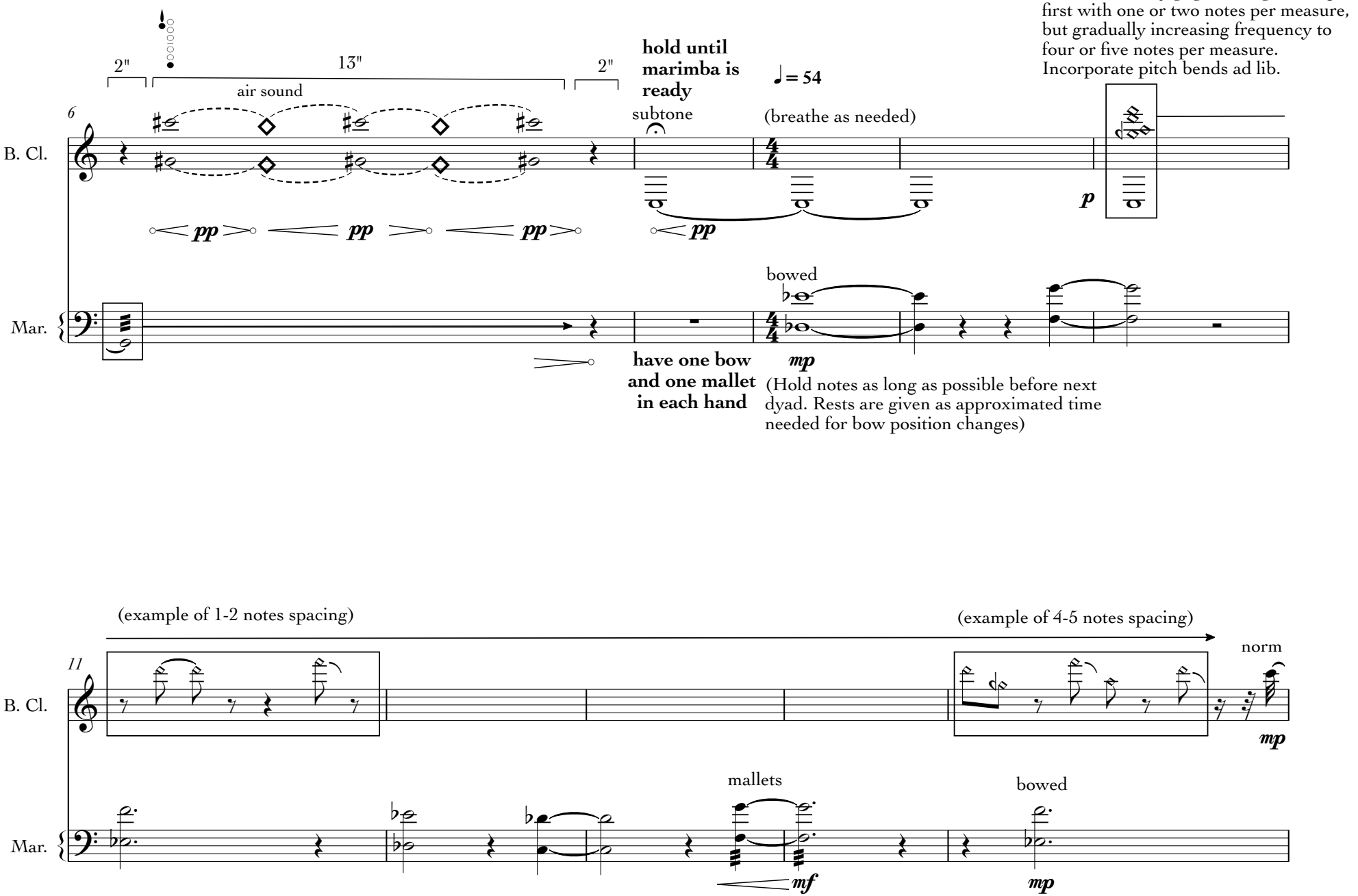
i. wail

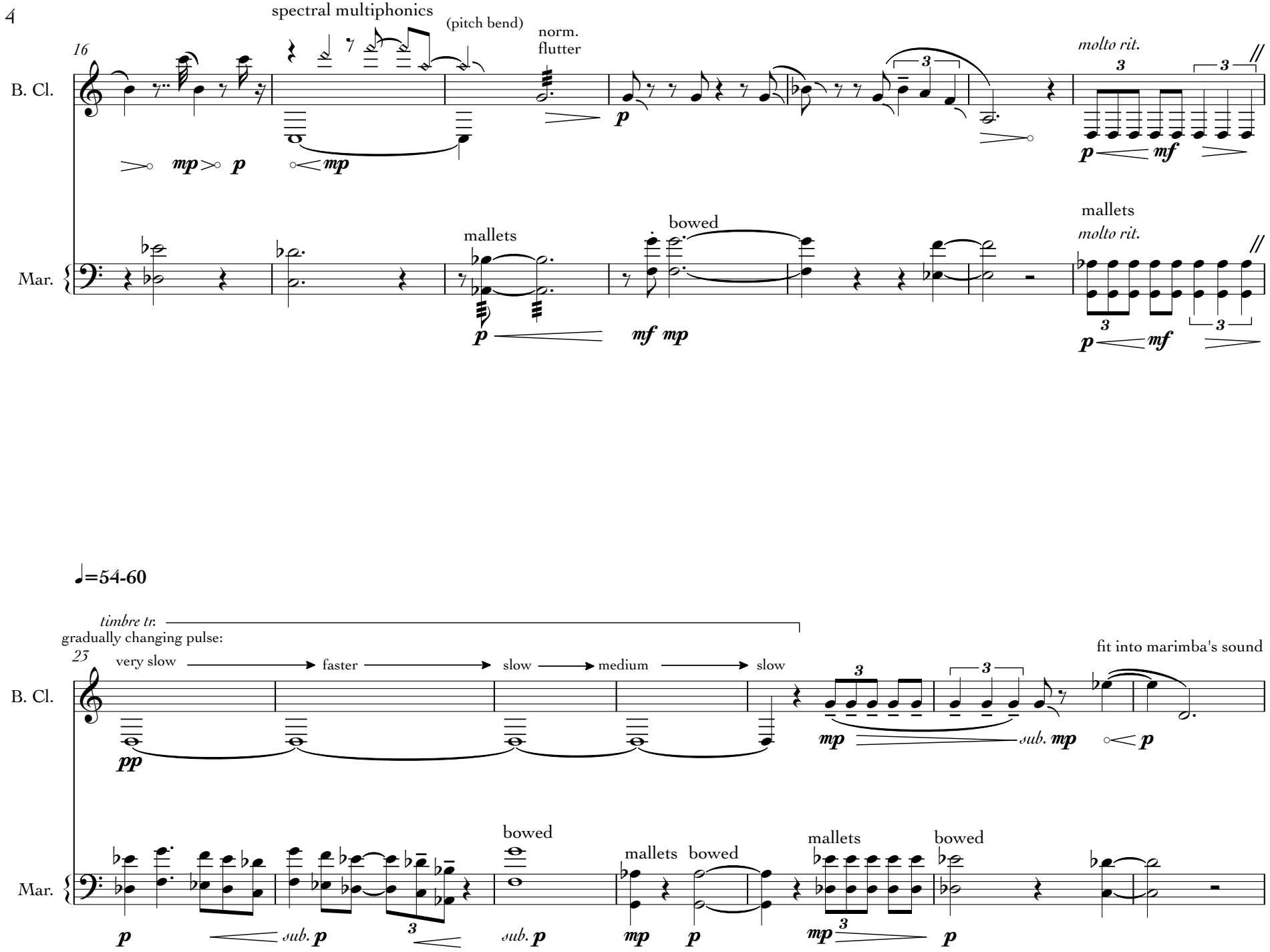
Transposing Score

Lucy McKnight

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




spectral multiphonics
Play the fundamental extremely softly so that it's barely audible.
Subtly shift embrouchure 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
♩ = 54
6
B. Cl.
subtone
(breathe as needed)
pp
pp
pp
pp
p
Mar.
bowed
have one bow and one mallet in each hand
mp
(Hold notes as long as possible before next dyad. Rests are given as approximated time needed for bow position changes)
(example of 1-2 notes spacing)
(example of 4-5 notes spacing)
11
B. Cl.
norm
mp
mallets
bowed
Mar.
mf
mp

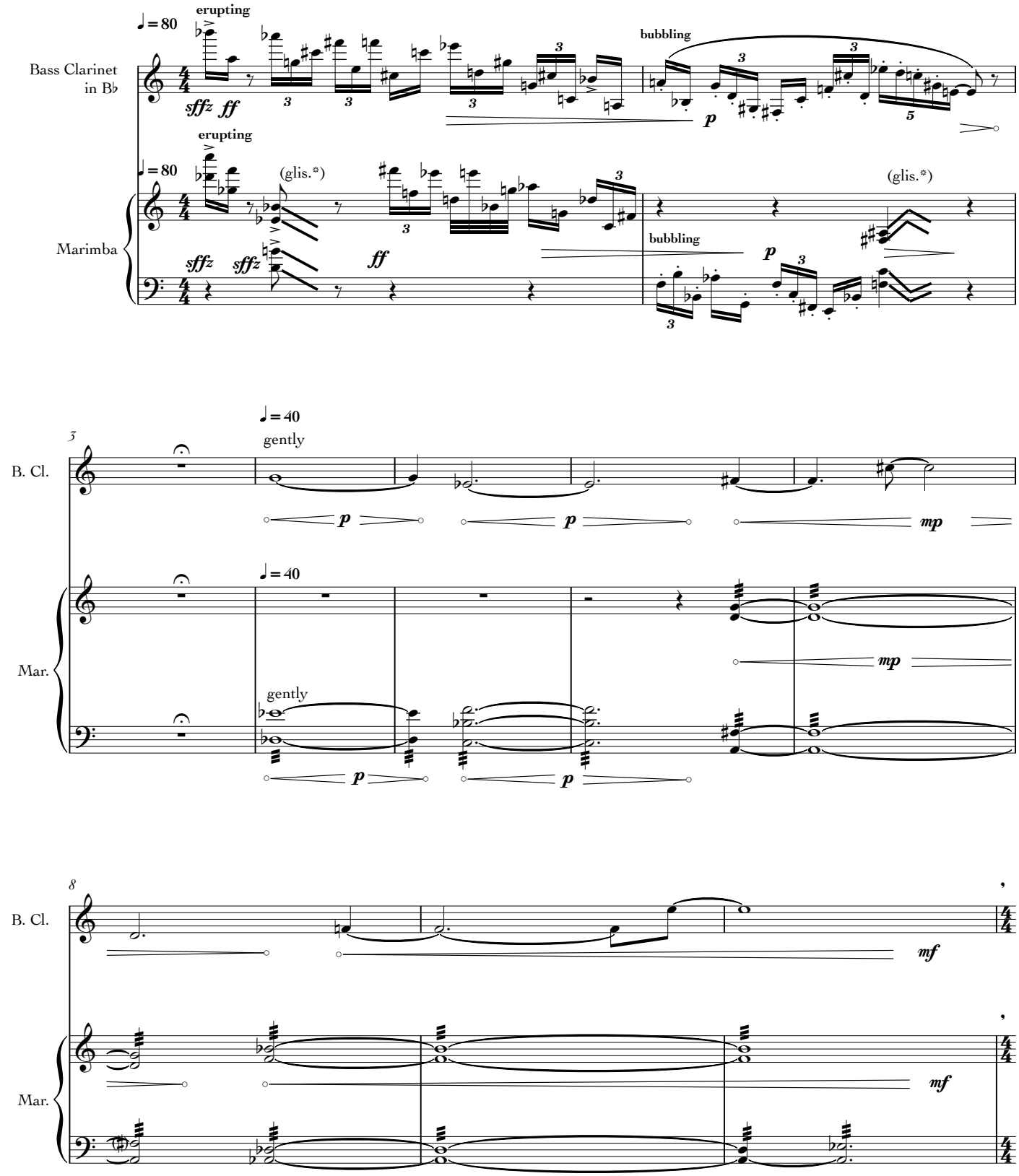

16
spectral multiphonics
(pitch bend)
norm.
flutter
molto rit.
B. Cl.
mp p
mp
p
p mf
mallets
bowed
mallets
molto rit.
Mar.
p
mf mp
p mf
♩=54-60
timbre tr.
gradually changing pulse:
23
very slow
faster
slow
medium
slow
fit into marimba's sound
B. Cl.
pp
mp
sub. mp
p
bowed
mallets
bowed
mallets
bowed
Mar.
p
sub. p
sub. p
mp
p
mp
p

30
molto rit.
a tempo
freely
B. Cl.
Mar.
p
mf
p
p
36
B. Cl.
Mar.
p
mp
mallets
bowed
p
mp
p
41
make octave jump as
imperceptible as possible
B. Cl.
pp
mallet
mp
p
pp
Mar.
p
bowed (continuous rebowing)

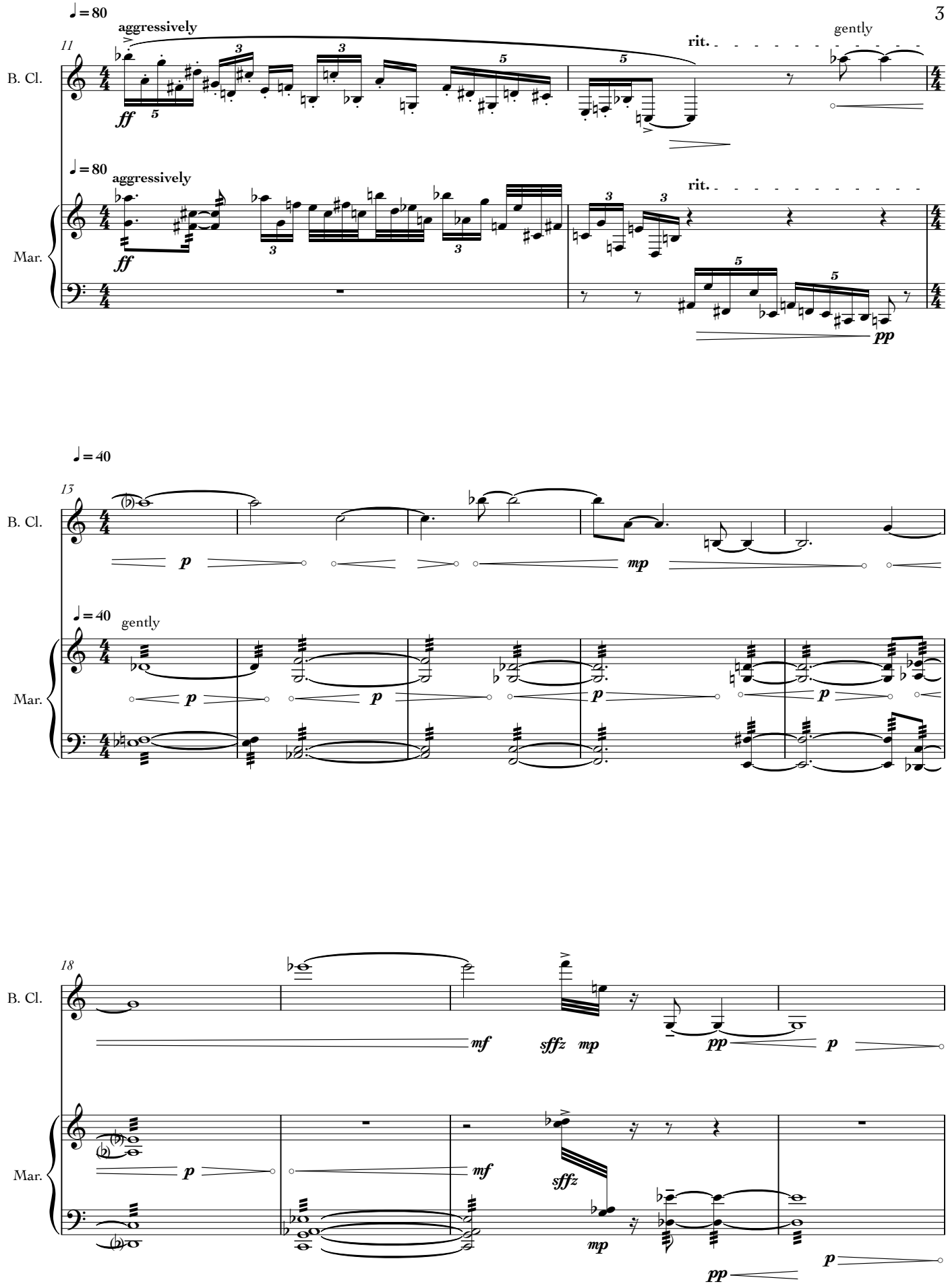
ii. whelm

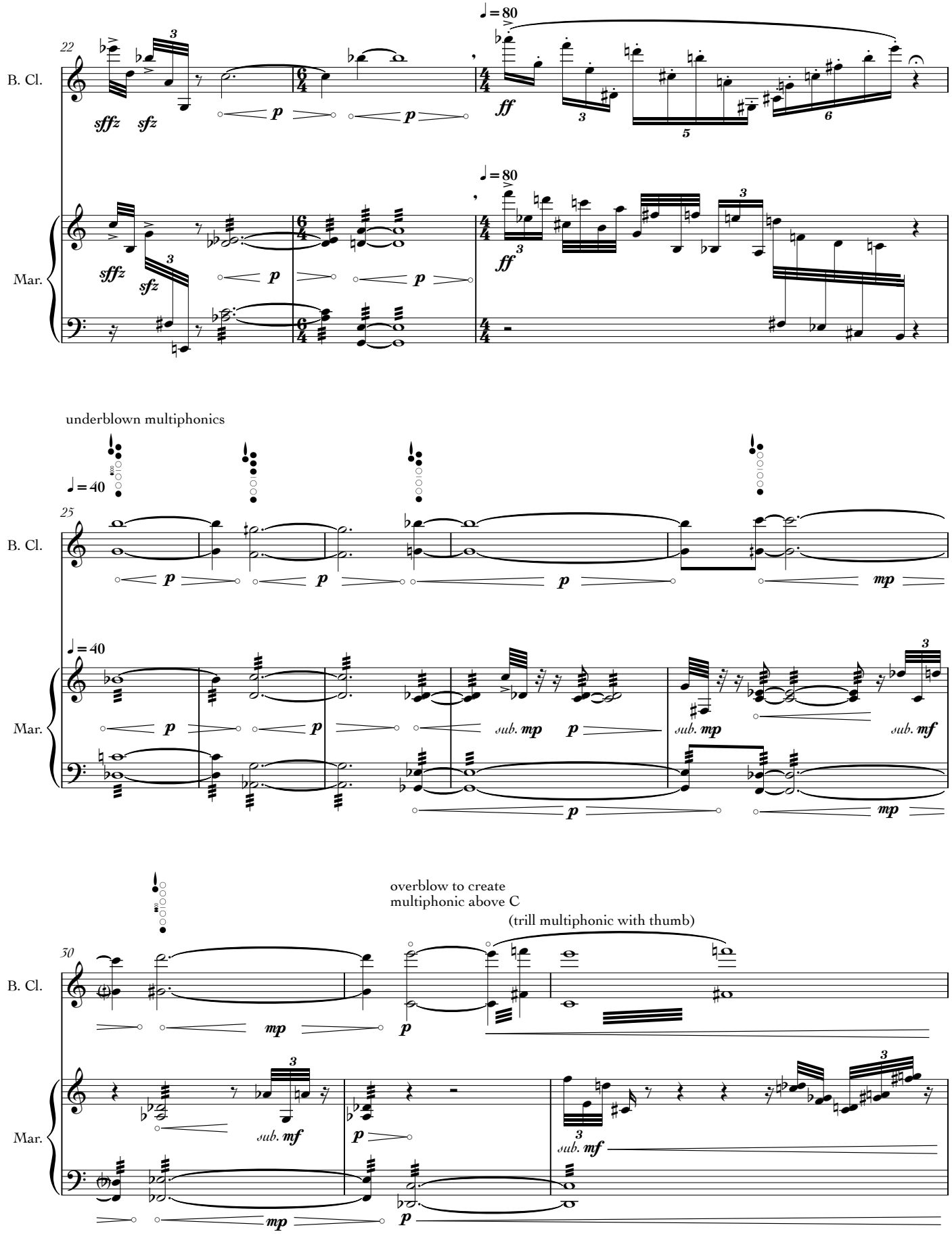
Transposing Score

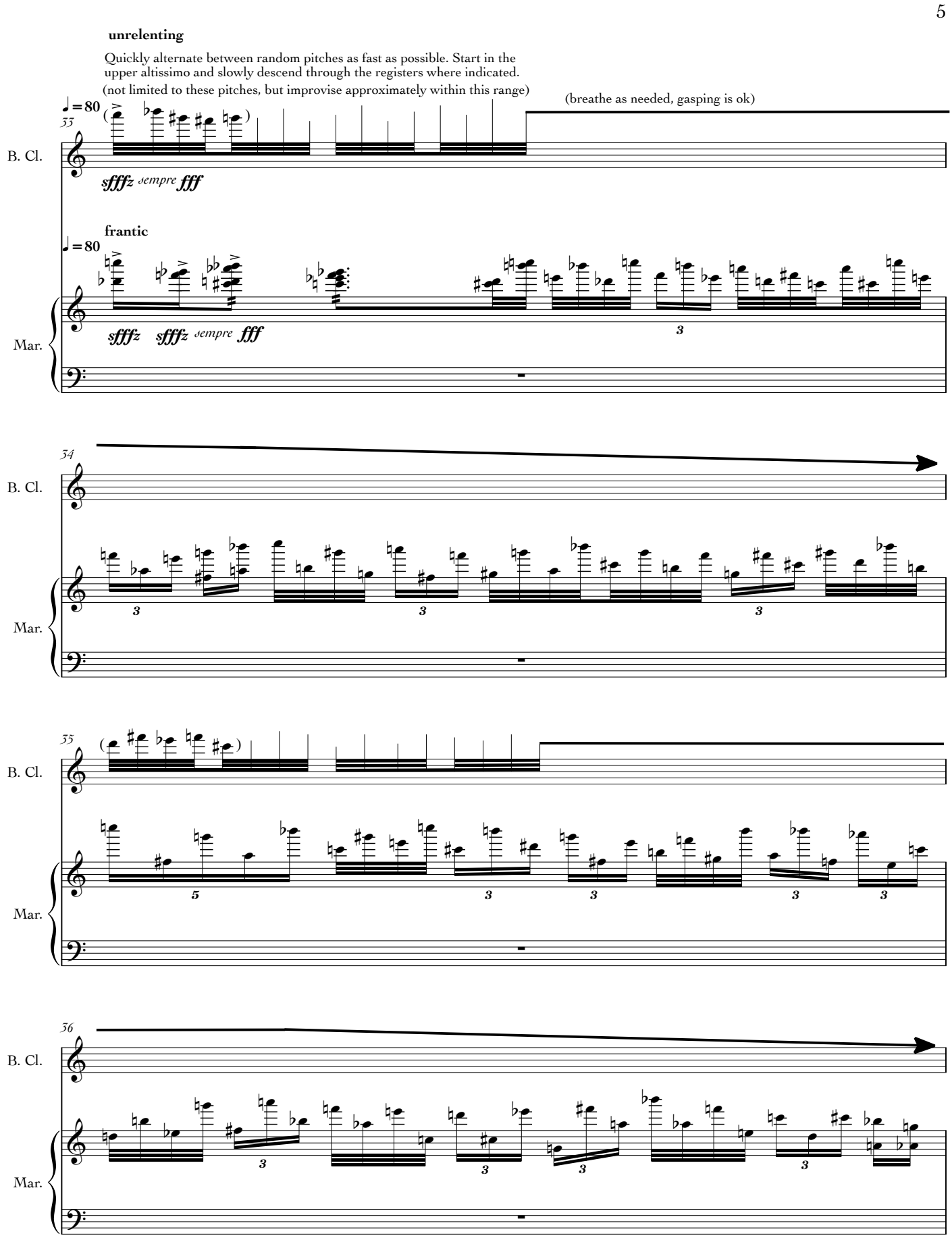
Lucy McKnight

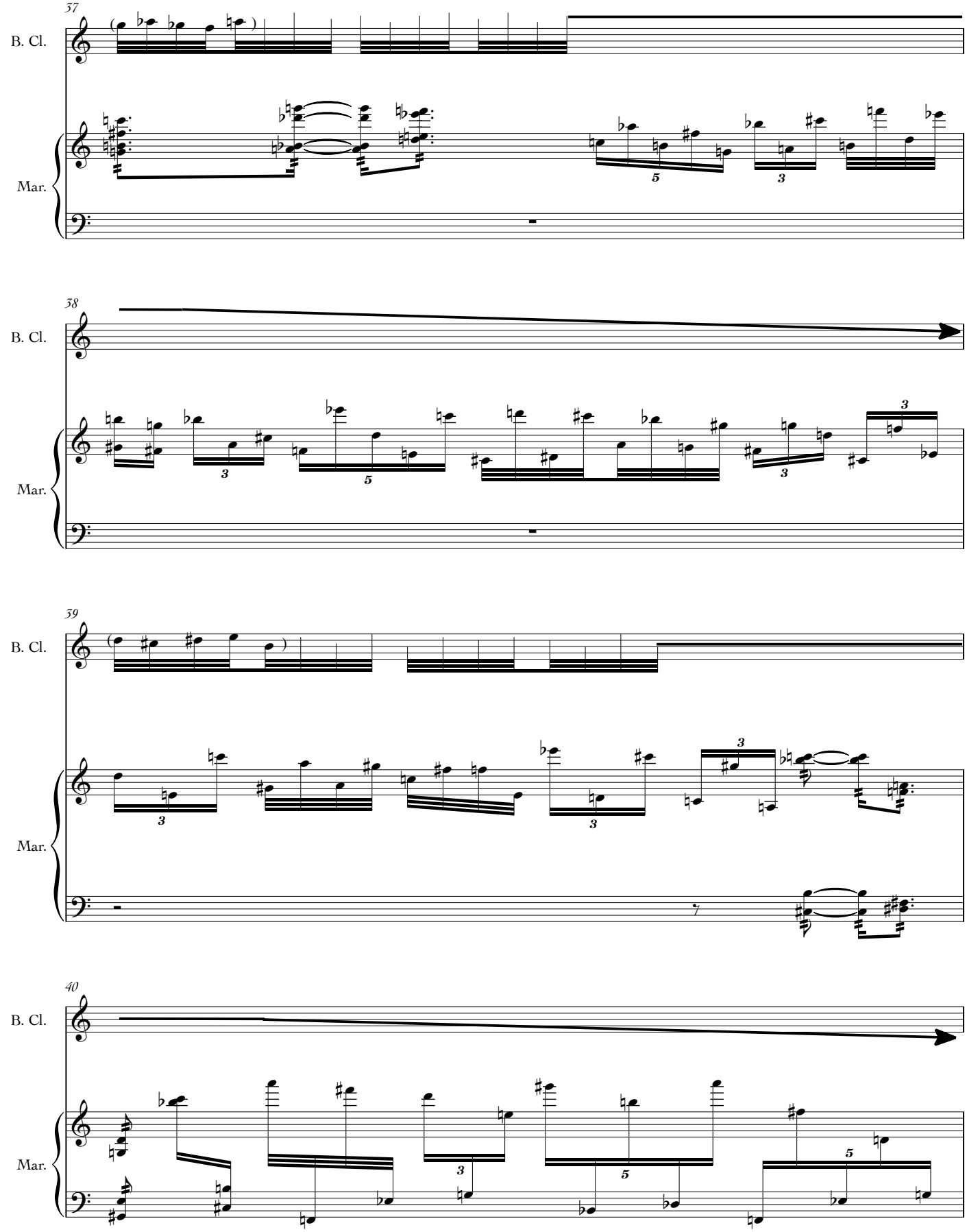


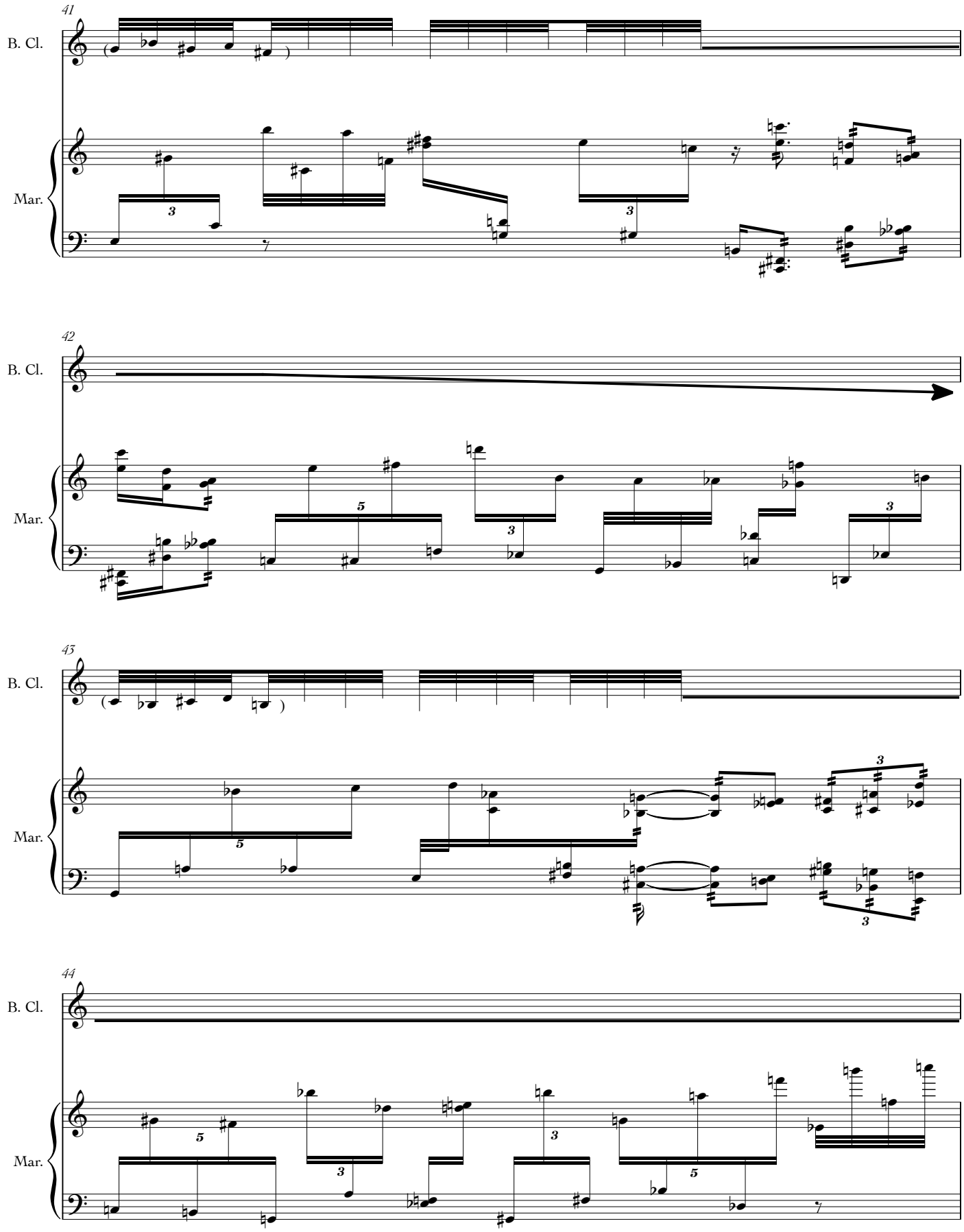
* The glissandos are notated as such to produce a separate dyad glis. on the "white keys" and "black keys." The length of the glis line shows the approximate pitch range.

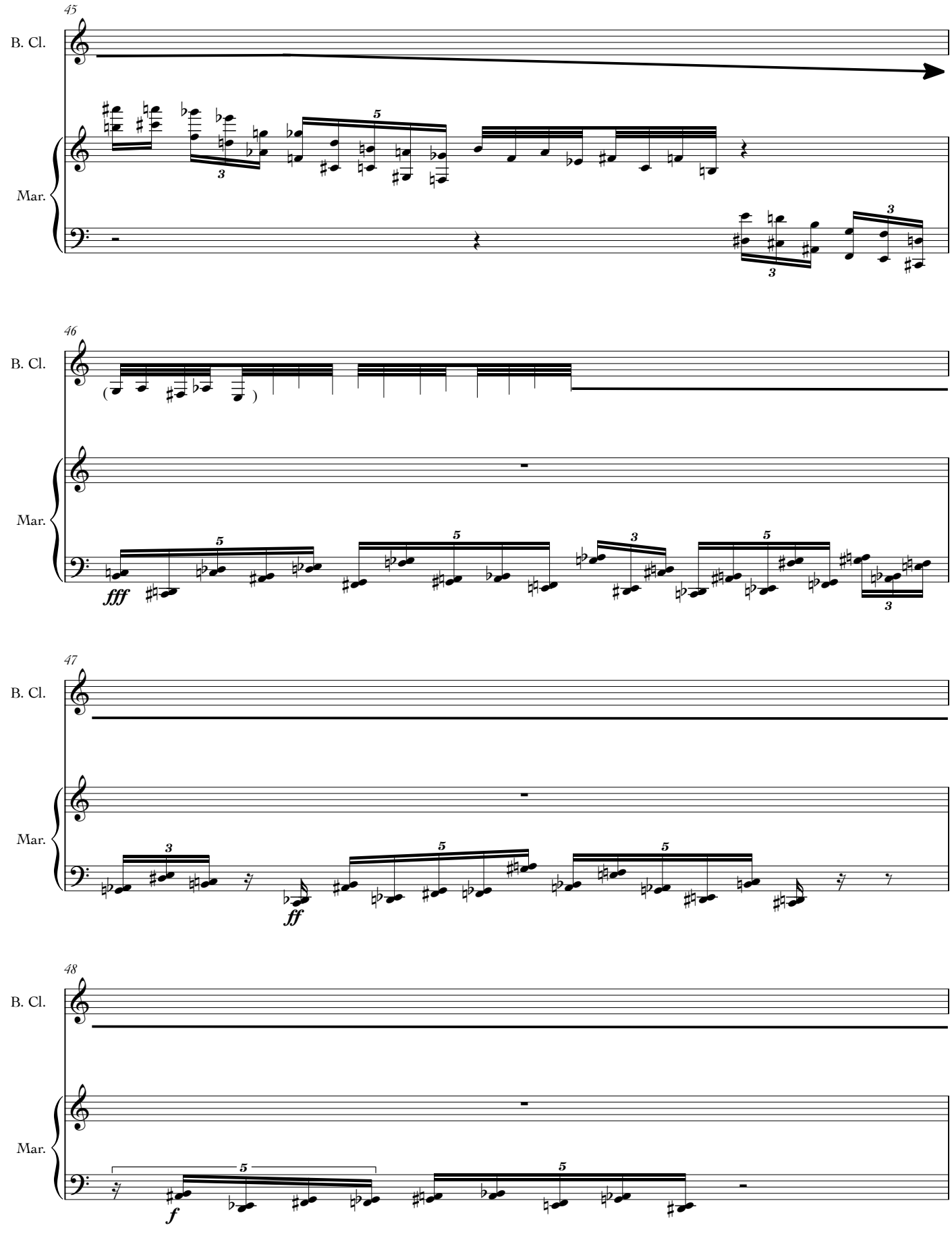

♩= 80
aggressively
11
B. Cl.
ff
rit.
gently
♩= 80
aggressively
Mar.
ff
rit.
pp
♩= 40
13
B. Cl.
p
mp
♩= 40
gently
Mar.
p
p
p
p
18
B. Cl.
mf
sffz
mp
pp
p
Mar.
p
mf
sffz
mp
pp
p

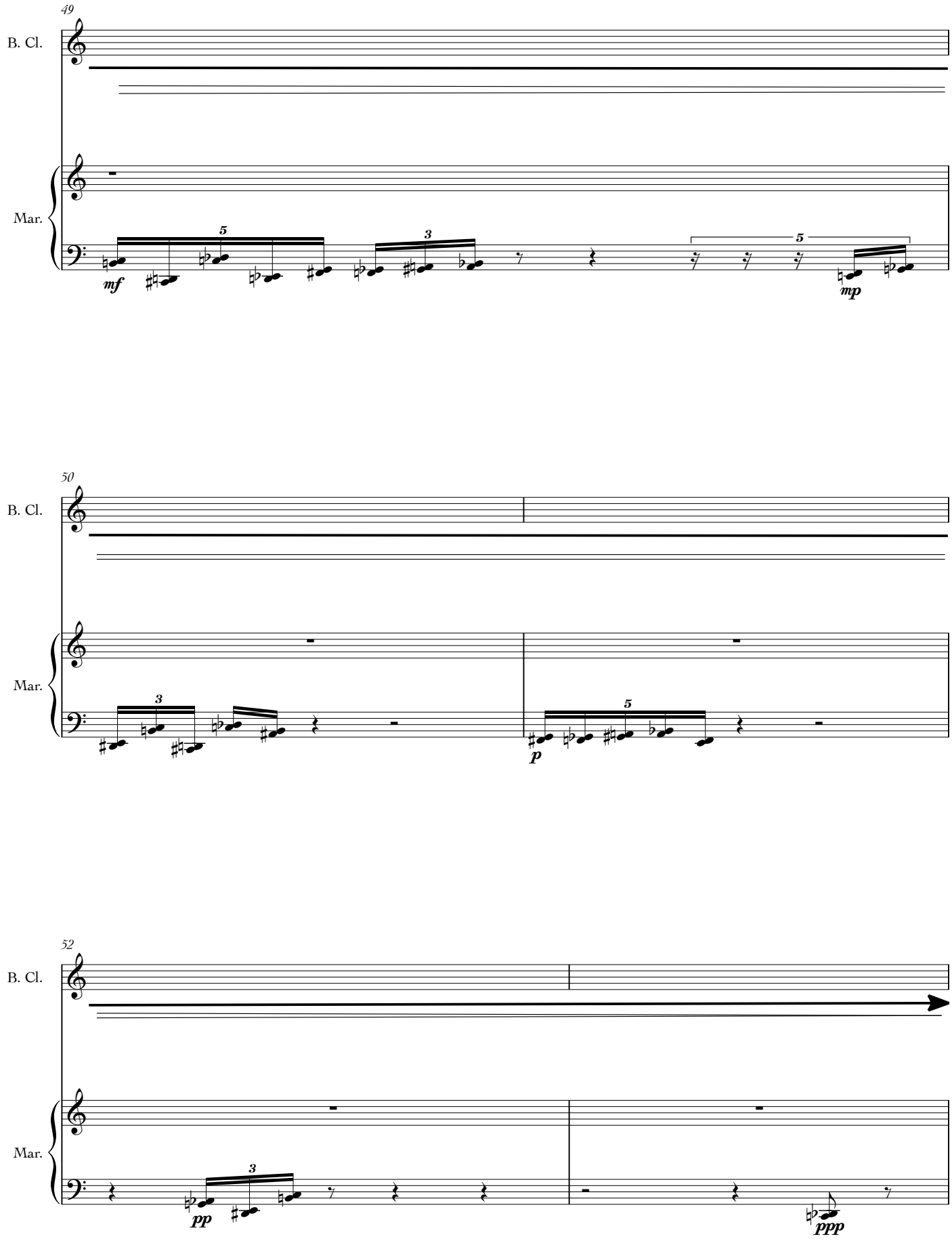

22
B. Cl.
Mar.
sffz
sfz
p
♩= 80
ff
underblown multiphonics
♩= 40
25
sub. mp
sub. mf
overblow to create
multiphonic above C
(trill multiphonic with thumb)
30
mp


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)
♩=80
33
B. Cl.
sfffz sempre fff
frantic
♩=80
Mar.
sfffz sfffz sempre fff
34
B. Cl.
Mar.
35
B. Cl.
Mar.
36
B. Cl.
Mar.


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.


45
B. Cl.
Mar.
46
B. Cl.
Mar.
fff
47
B. Cl.
Mar.
ff
48
B. Cl.
Mar.
f


49
B. Cl.
Mar.
mf
mp
50
B. Cl.
Mar.
p
52
B. Cl.
Mar.
pp
ppp

10 ♩= 40

continuing as before

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

54

B. Cl.

Mar.

p pp

♩= 40

mallet

mallet mf
bowed

mf

56

B. Cl.

( )

(gradual change)

to very breathy tone
(with some pitch)

Mar.

mallet

mp
bowed

mp

58

B. Cl.

to unpitched air
(with keyclicks)

to air
(no key clicks)

Mar.

mallet

p
bowed

p

mallet

pp
bowed

pp