

like speaking into each other's mouths

for clarinet in B \flat and cello

marcus jackson [2018]

programme note

like speaking into each other's mouths acts as a display of intimacy and awkwardness. It presents a situation where the performers attempt to unify their sounding actions, only to be betrayed by their physicality. The work exists at the point of departure between cause and causality, where each performer is simultaneously the initiator and receptor, suspended in a feedback loop in a constant effort to adapt.

performance notes

s.v./p.v./m.v. – senza/poco/molto vibrato

ord./norm. – cancels any previous performance direction
e.g. vib. norm. calls for regular vibrato style

mst/pst/st – molto/poco sul tasto (near the fingerboard)

mst/psp/sp – molto/poco sul ponticello (near the bridge)

overpressure – using a large amount of downward pressure on the bow in order to create a sound with high noise content

dynamics throughout should be performed such that the performers achieve maximum blend between the two instruments – it is desired that, as much as possible, it is not clear which instrument is playing which line.

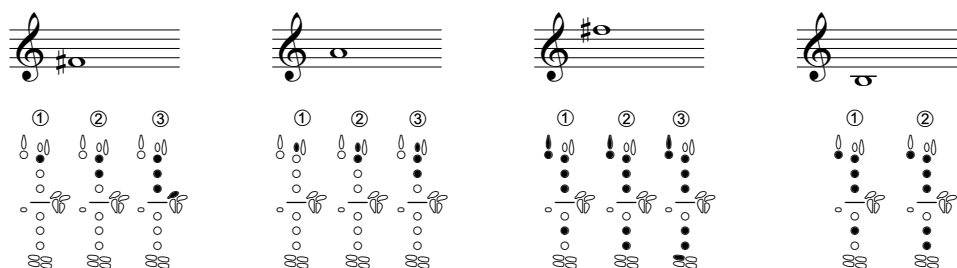
where there are hairpins with no indicated target dynamic, a nuanced swell should occur up one dynamic degree, then returning to the previous dynamic indication.

the performers should not attempt throughout the piece to adjust their **tuning** to a perfect unison with the other performer – there are many instances where either a different fingering or playing style results in a slight detuning, and this is intended. it is, however, desired that the performers are in tune before the piece, as is standard.

emotive/performative guides are given throughout in [square brackets]. these are used to denote a style of playing, and in some instances are used to define the approximate rate of vibrato, or approximate detuning from the perfect pitch of a fully stopped note.

indications in (parentheses) denote a detuning from the perfect pitch where the detuning occurs due to the playing technique (mostly harmonics).

circled numbers in the clarinet part indicate alternate fingerings. these fingerings are shown below:



tempo is fluid throughout. this is shown by upward- and downward-trending lines connected the various tempo markings through the piece. where the line is straight, there is no change in tempo. there is no line throughout the last page, as there is no change in tempo (although the performers may rubato as they see fit).

performers may contact the composer at any time at:
mrcsjksn@gmail.com

like speaking into each others' mouths

for Bb clarinet and violoncello

marcus jackson

♩ = 52

Clarinet in Bb

subtone

2 3 1 2 1

3 5

ppp poss.

(>) (>)

Violoncello

IV psp (-14¢ of perfect pitch)

3 5

ppp poss.

IV m. flaut. (-14¢)

3:5

♩ = 54

5

[to feel like a bend]

3:2

2 3 1 2 1

pp

ppp poss.

[slow trill; more an undulation]

IV h.gl.

tr

(IV)

II poco vib. [c. 5 Hz]

[+20¢]

psp — vib. norm.

pp

3:5

ppp poss.

poco a poco cresc.

♩ = 54

9

3

1 2 3

tr

[very pure, pale tone]

3

p

ppp poss.

st

ord. s.vib. [very pure, pale tone]

vib.

[catch the harmonic with the bow and hold it until it fades]

sp — pst

II gl.

I

5

3

p

ppp poss.

- *) half-stopped note (between harmonic and stopped pressure)
- **) slap-tongue
- ***) almost completely inaudible

16 [a somewhat warmer tone]

Musical score for measures 16-19. Treble clef: [a somewhat warmer tone], 16, 4:3, 1, 3, 16. Bass clef: 6:5, II, I, II, I gl., 3, I gl., I st vib., 16. Dynamics: p:ppp, p.

Musical score for measures 20-24. Treble clef: 20, 3, 2, 1, 2, 3, [a quiver], tr, embouchure gl., 5, 2, 3, 1, 16. Bass clef: s.v., sp, st, [a quiver], tr, I gl., s.v., p.v., 3, p.v., 5, 16. Dynamics: p, ppp, mp, fff:pp, mp, ppp.

Musical score for measures 25-29. Treble clef: 25, 3, 3, 3, 2, 3, 2, 1, 2, 3, 16. Bass clef: tr, sp, ord. m.v., II, I, 16. Dynamics: f:pp, f:pp.

Musical score for measures 30-34. Treble clef: 30, tr, 2, 1, 2, 1, tr, 3, 2, 3, 1, 16. Bass clef: 3, 5, tr, 4, tr, 3, 16. Dynamics: ppp, mp, ppp, pp, mp, p.

35

IV m. flaut. [slow trill; more an undulation] IV h.gl.

tr 3:5

sub. mp

39

♩ = 54

♩ = 48

sub. ppp

mp

p

II gl.

sub. ppp

I gl.

tr

p.v.

IV (quasi gliss.)

43

♩ = 56

pp

tr

(IV gl.)

I

IV

s.v. → m.v.

49

>n

n

pp

f. gl.

[warm tone; cover clarinet absence]

p.v. → s.v.

I gl.

56

mf *p* *mf* *ppp*

mf *p* *mp* *ppp*

♩ = 70

60

mp *f*

mp *f*

[embouchure bend + colour trill]

au talon

m.v.

I I gl. I gl.

63

sub. pp *f* *p* *f.p*

sub. pp *f* *p* *f.p*

[lyrically; almost cheesy]

[lyrically; almost cheesy]

66

[try to keep the dynamic as constant as possible]

ppp *fff*

[try to keep the dynamic as constant as possible]

ppp *fff*

I gl. II gl.

71

overblow harmonics [unstable; variant]

ord. *tr*

fff *ppp* *fff*

overpressure

8^{va}

ord. press. st

II ord. *tr*

m.v.

msp (quasi gliss.)

77

fff *n* *fff* *n* *fff* *n*

fff *n* *fff* *n* *fff* *n*

msp st

m.v.

msp

I *tr* IV IV *tr* III

84

overblow harmonics [unstable; variant]

[almost inaudible; dynamic as constant as possible]

fff *n* *fff* *pppp*

ord.

overpressure on bow, msp

[almost inaudible; dynamic as constant as possible]

IV

90

[hold as long as possible]

I p.vib. psp → pst