

swathe

for Clarinet in A or B \flat

dedicated to Heather Roche

Ian Power

2015

GUIDE

This piece can be played by either A or B \flat clarinet. It is a transposing score.

For most of the score, the length of each line corresponds roughly to one full breath at full tone. I had about 18 seconds in mind for this length, which would make a second correspond to roughly 1.1 cm on a US letter-sized page. You should adapt this to your abilities, instincts, and tastes, attempting to preserve all ratios.

Tone should always be straight, clear, full.

At the end of each line, take an unhurried breath, and move to the next line. Longer pauses are indicated, in increasing order of length, like so:

, → ^ → ☹

In addition to this spatial notation, there are also a few sections of traditional rhythmic notation. Each line of rhythmic notation is also in the correct spatial proportion, and should be treated the same way with regard to breath, unless otherwise indicated. The halfway point of most lines is indicated with a tick, for reference.

Much of this piece has only two dynamics: forte and mezzo-forte. Mezzo-forte is full, if not loud. Forte is comfortably loud.

Glissandi are indicated with an arrow at the beginning of a duration line; these are only on page six and nine.

Slurs are indicated: ~

Multiphonic fingerings are taken from Heather Roche's blog:

<<http://heatherroche.net/2014/07/02/on-close-dyad-multiphonics-for-bb-clarinet/>>

PROGRAM NOTES

Swathe and protract. Swathe to create refuge, protract to demarcate. Swathe to create a restrictive safe haven; breathe to push against it and to protract the sovereignty of your space as much as you can.

This piece is commissioned by and made in collaboration with Heather Roche, clarinetist. It is dedicated to her, with admiration for the unique combination of rigor, outreach, organizing, musicality, and sensitivity she brings to new music. It was written between August and December of 2015 in Baltimore, Maryland.

A handwritten signature in black ink, appearing to read 'Ian Power', with a long horizontal flourish extending to the right.

Ian Power
12 December 2015

swathe



At rest

Focus on
the taste
of the reed

Tap keys,
once



Play 3x

mf
fast
1x only

*Notes begin and end abruptly without tongue.
Breaths not long, unhurried, and can vary.

quick, light

f

Play 6x

Musical staff 1: Treble clef, key signature of two flats, dynamic *mf*, repeat sign, fermata, accent mark, and "Play 4x" instruction.

Musical staff 2: Treble clef, key signature of two flats, dynamic *mf*, repeat sign, fermata.

Musical staff 3: Treble clef, key signature of two flats, dynamic *f*, repeat sign, fermata.

Musical staff 4: Treble clef, key signature of two flats, dynamic *mf*, repeat sign, fermata, slur.

Musical staff 5: Treble clef, key signature of two flats, dynamic *f*, repeat sign, fermata.

Musical staff 6: Treble clef, key signature of two flats, dynamic *mf*, repeat sign, fermata.

Musical staff 7: Treble clef, key signature of two flats, dynamic *f*, repeat sign, fermata.

Musical staff 8: Treble clef, key signature of two flats, dynamic *mf*, repeat sign, fermata.

Musical staff 9: Treble clef, key signature of two flats, dynamic *f*, repeat sign, fermata.

Musical staff 10: Treble clef, key signature of two flats, dynamic *mf*, repeat sign, fermata.

f **Play 3x**

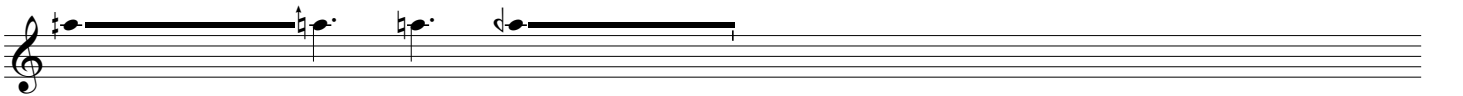
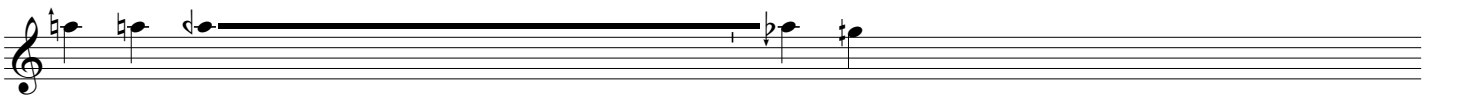
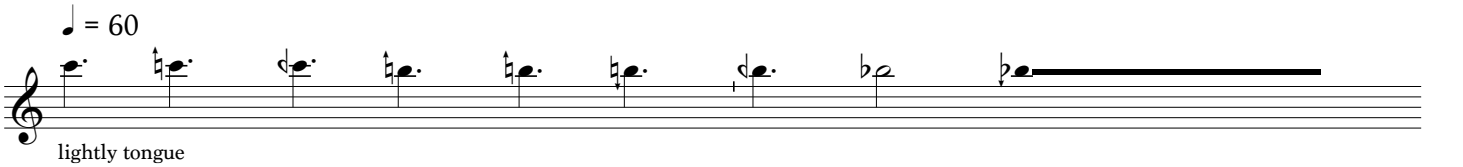
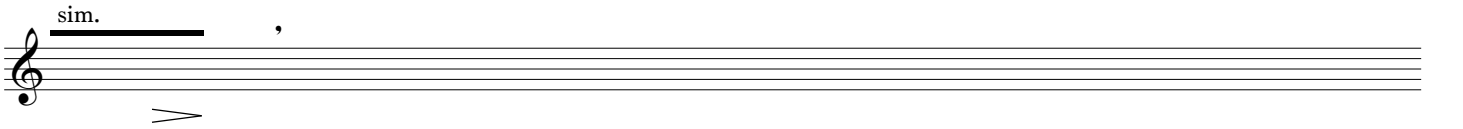
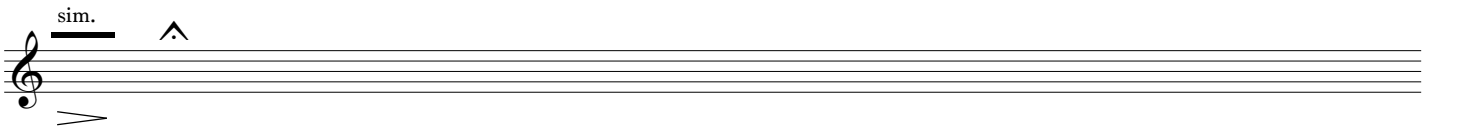
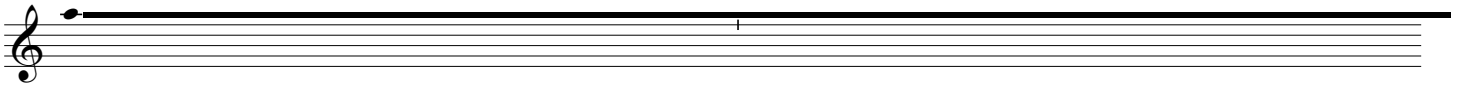
dwelt

mf sim.

circular breathe, barely
(1 rotation)

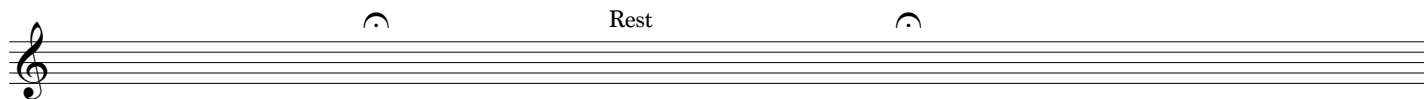
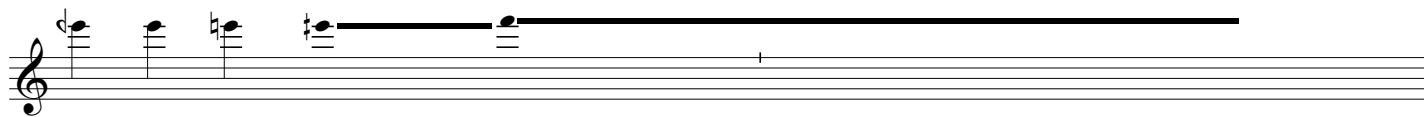
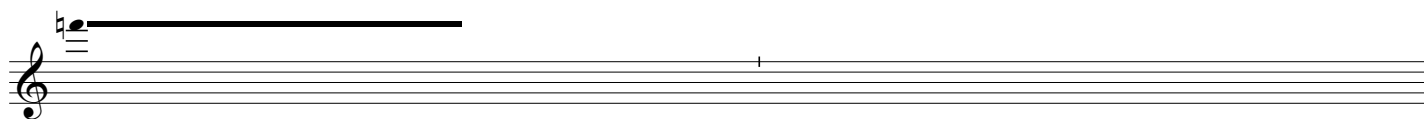
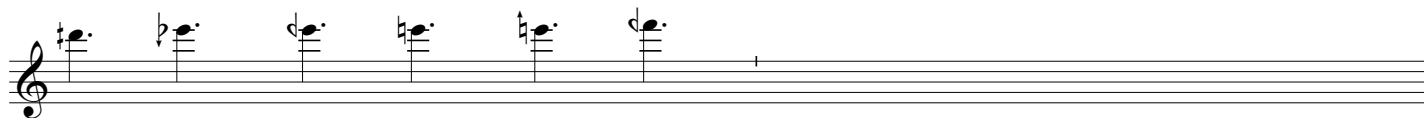
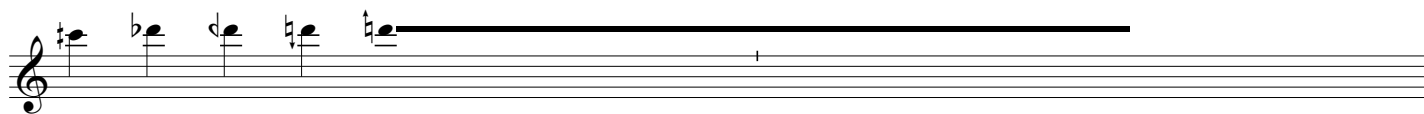
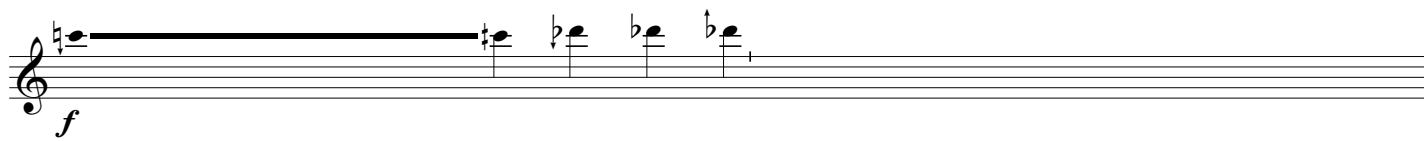
sim.

sim.





♩ = 60



mf

slurred *ad lib*

f

mf *f*

mf *f*

mf *f*

mf *f*

mf *f* *più f*

mf *f* *ff* barely

mf *f* *più f* sub. vib.*

* barely noticable

mf *f* vib.

mf *più f*

mf *più f*

♩ = 69

In this section, move directly from the end of one line to the next. When a breath is needed, *stop the piece*, take breath, and continue.

detaché, tongued with 't'

f *mf*

tongue lightly

f *mf*

♩ = 63

repeat entire thing at ♩ = 63

detaché

♩ = 66

Cycle through timbral fingering alternatives, in no order.

5:4 5 5 5 5 Play 4x

pp legato

♩ = 50

normal

mf detaché, as before

♩ = ♩ = 75

¾ air

p

♩ = 50

½ air

$\text{♩} = \overset{3}{\text{♩}}$
 $\text{♩} = 33.3$

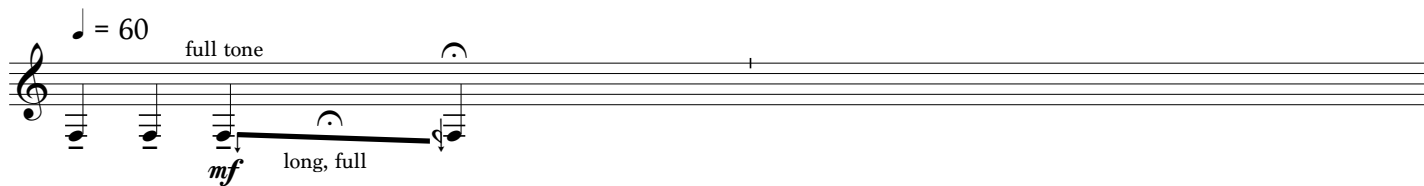
$\frac{1}{3}$ air



A musical staff with a treble clef. It contains a sequence of eight eighth notes, each beamed together. The notes are positioned on the lower lines of the staff, starting from the bottom line and moving up to the second line.

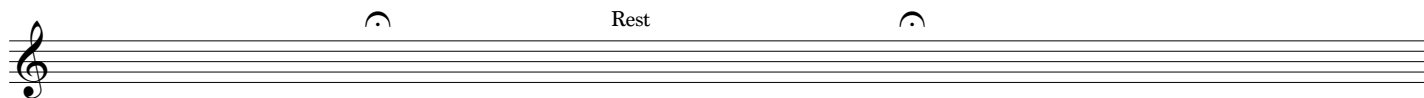
$\text{♩} = 60$ full tone

mf long, full



A musical staff with a treble clef. It begins with a half note on the second line. This is followed by a slur covering two eighth notes: one on the second line and one on the first space. The first note of the slur is marked with *mf* and the text "long, full".

Rest



A musical staff with a treble clef. It contains two rests, each marked with a fermata symbol. The word "Rest" is centered between the two rests.

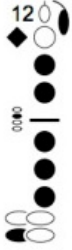
epilogue

Delicate.

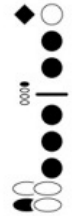
Voice multiphonics as close to these patterns as possible.



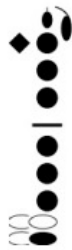
A musical staff in treble clef with a key signature of one sharp (F#). It contains a single quarter note on the first line (F#4). Above the note is an accent (>) and below it is a dynamic marking of *p*. There are also smaller accents (>) above and below the staff.



A musical staff in treble clef with a key signature of one sharp (F#). It contains a double bar line with repeat dots at the beginning. The first note is a quarter note on the first line (F#4) with a dynamic marking of *p*. Above the staff, the text 'Gently rock pitch back & forth a bit.' is written. Above the second bar line, there is an accent (>) and the word 'optional'.



A musical staff in treble clef with a key signature of one sharp (F#). It contains a quarter note on the first line (F#4) with a dynamic marking of *mp*. This is followed by two chords, each with a dynamic marking of *p* and an accent (>) above it. The first chord consists of notes on strings 1, 2, and 3. The second chord consists of notes on strings 2, 3, and 4. The staff ends with a quarter note on the first line (F#4) with an accent (>) above it.



A musical staff in treble clef with a key signature of one sharp (F#). It contains a quarter note on the first line (F#4) with a dynamic marking of *p*. Above the note is an accent (>) and below it is a dynamic marking of *p*. There are also smaller accents (>) above and below the staff. The text 'Clear, straight as possible.' is written above the staff.

A musical staff in treble clef. It contains a single quarter note on the first line (F#4) with a dynamic marking of *p*.