swathe

for Clarinet in A or B♭

dedicated to Heather Roche

Ian Power

2015

GUIDE

This piece can be played by either A or B♭ 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/>

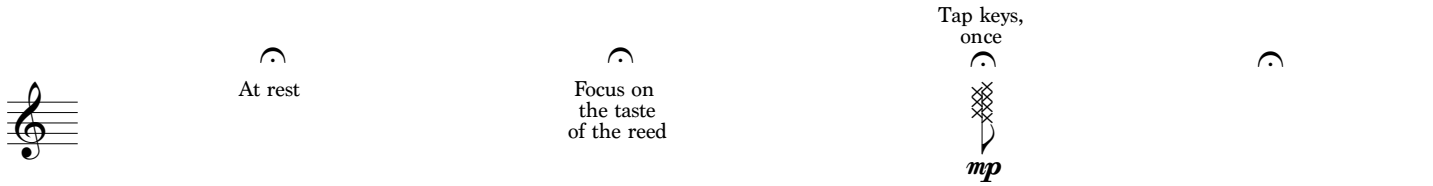
PROGRAM NOTES

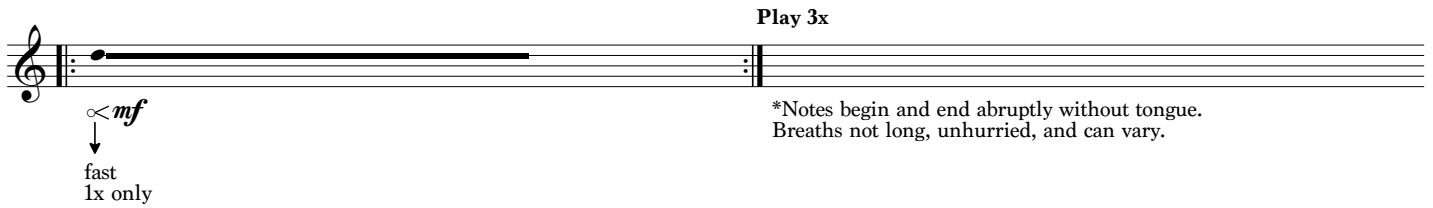
Swathe and protract. Swathe to create refuge, protract to demarcate. Swathe to create a restrictive safe haven; breathe to push against it and to protract the sovereignty of your space as much as you can.

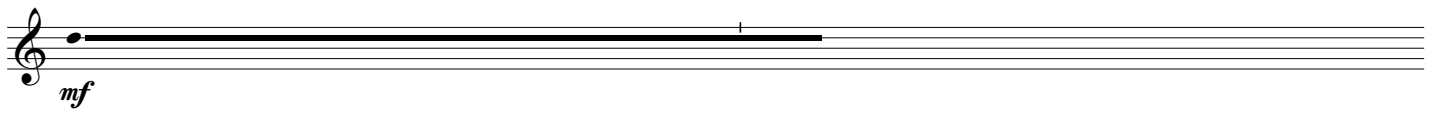
This piece is commissioned by and made in collaboration with Heather Roche, clarinetist. It is dedicated to her, with admiration for the unique combination of rigor, outreach, organizing, musicality, and sensitivity she brings to new music. It was written between August and December of 2015 in Baltimore,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

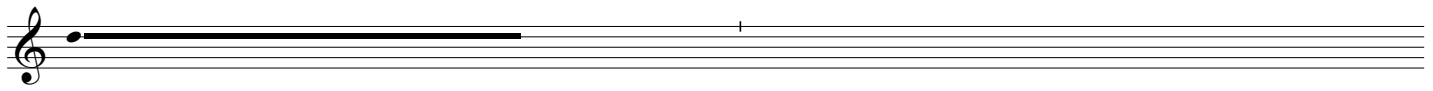
Ian Power
12 December 2015

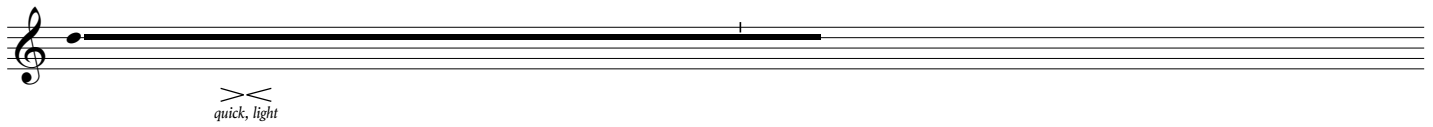
swathe

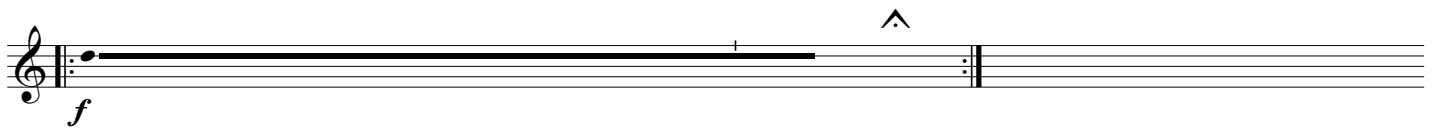

At rest
Focus on
the taste
of the reed
Tap keys,
once
mp

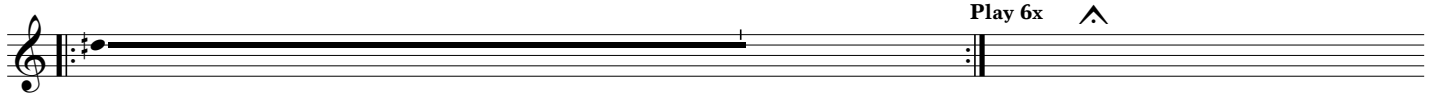

Play 3x
mf
fast
1x only
*Notes begin and end abruptly without tongue.
Breaths not long, unhurried, and can vary.

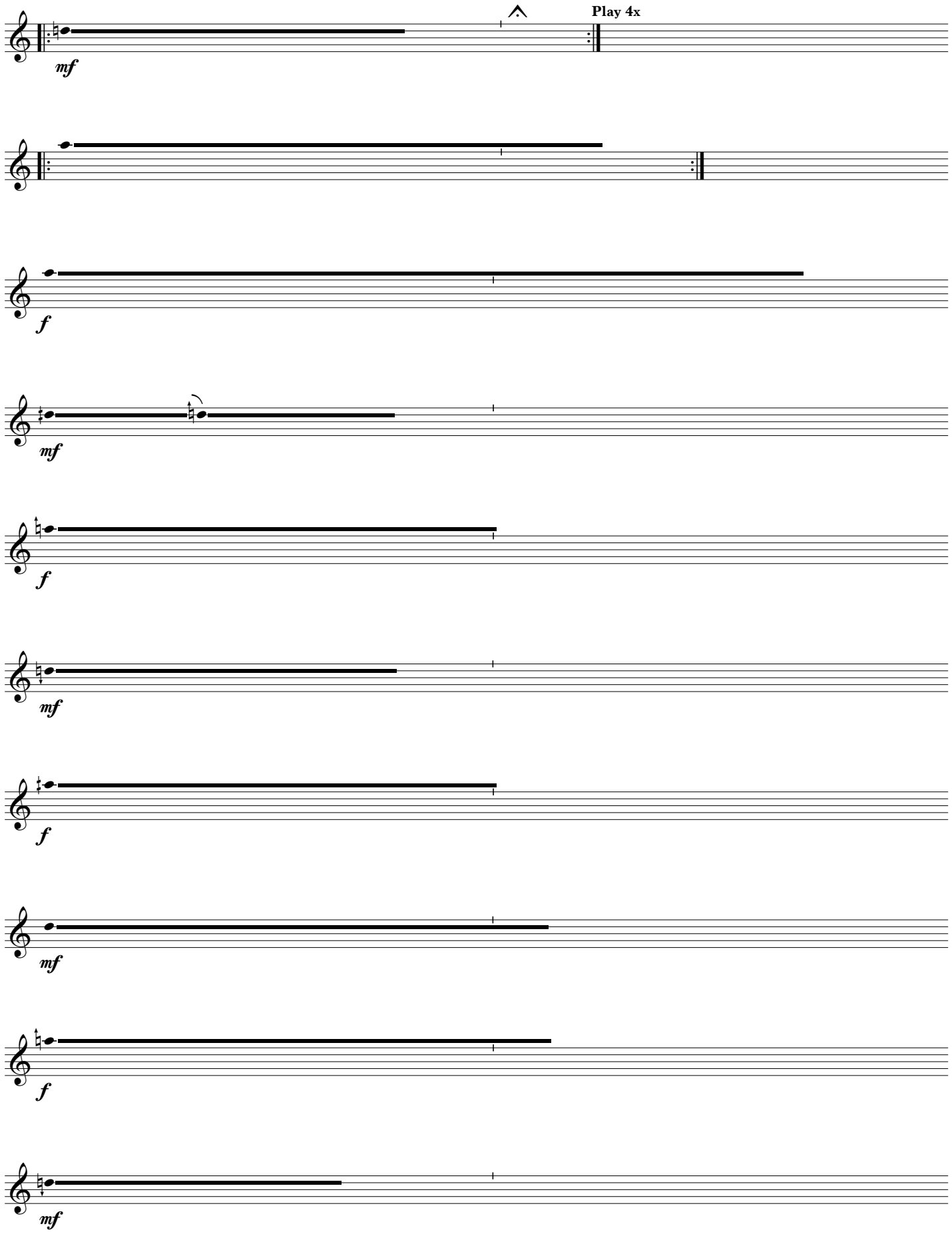

mf

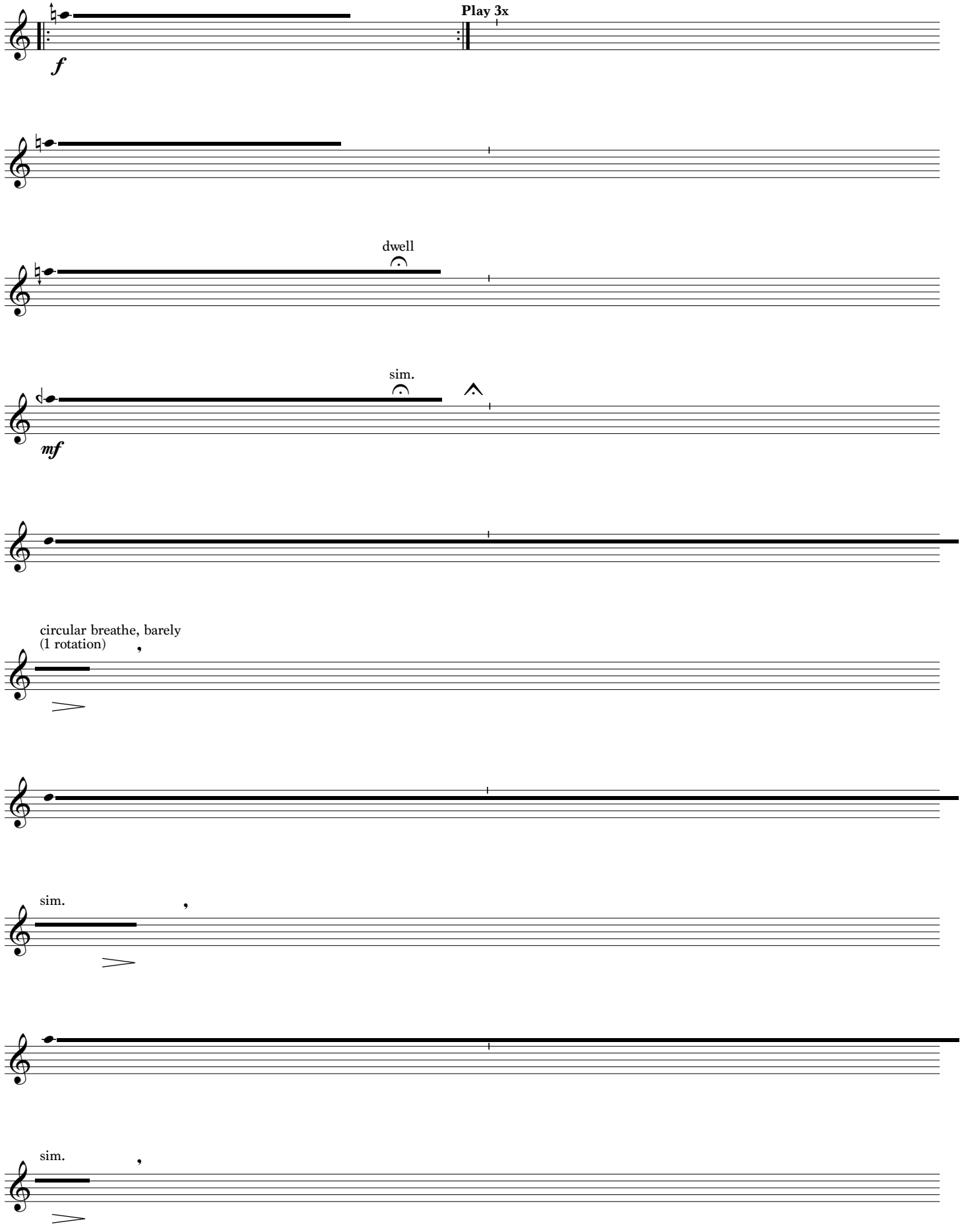


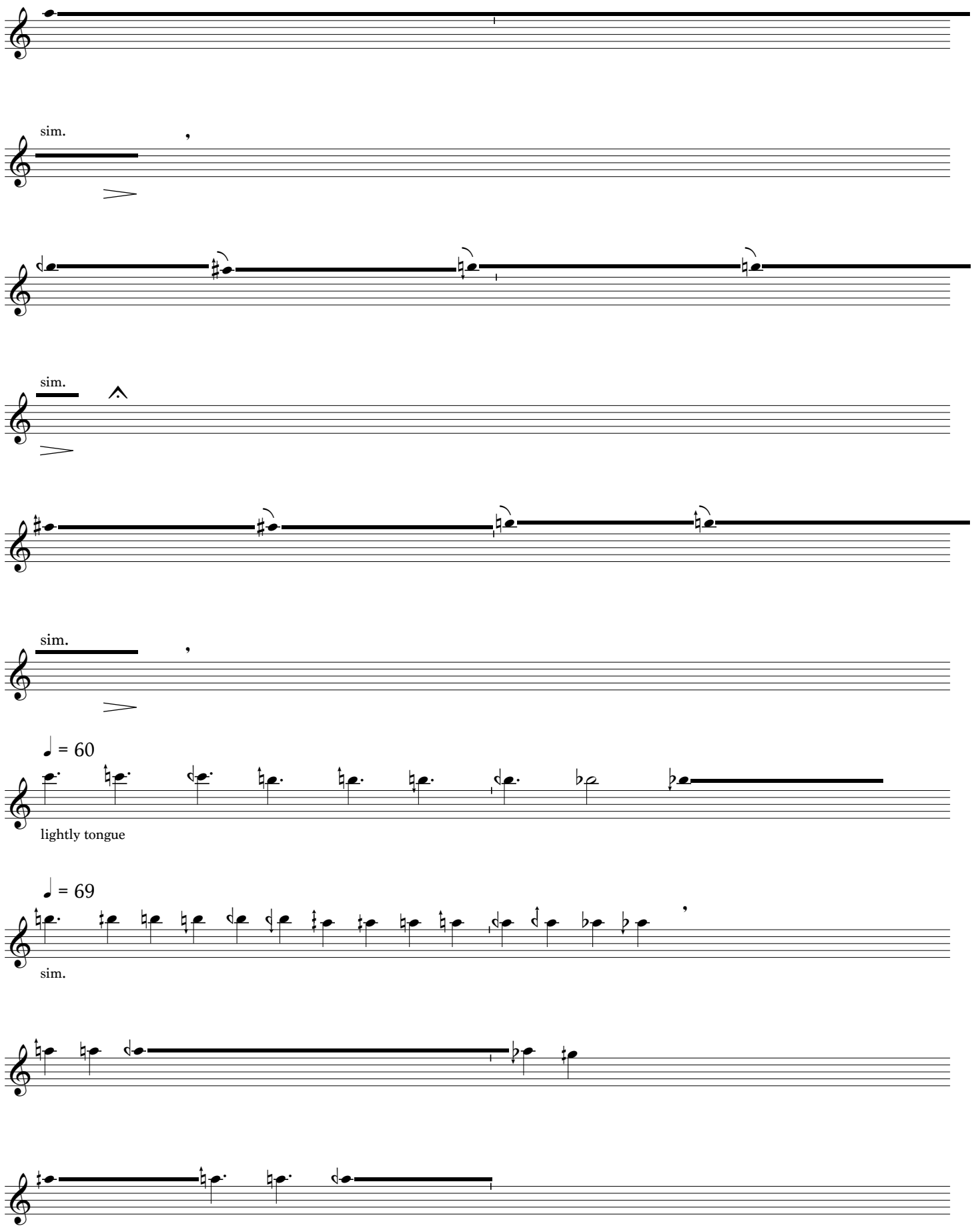

quick, light

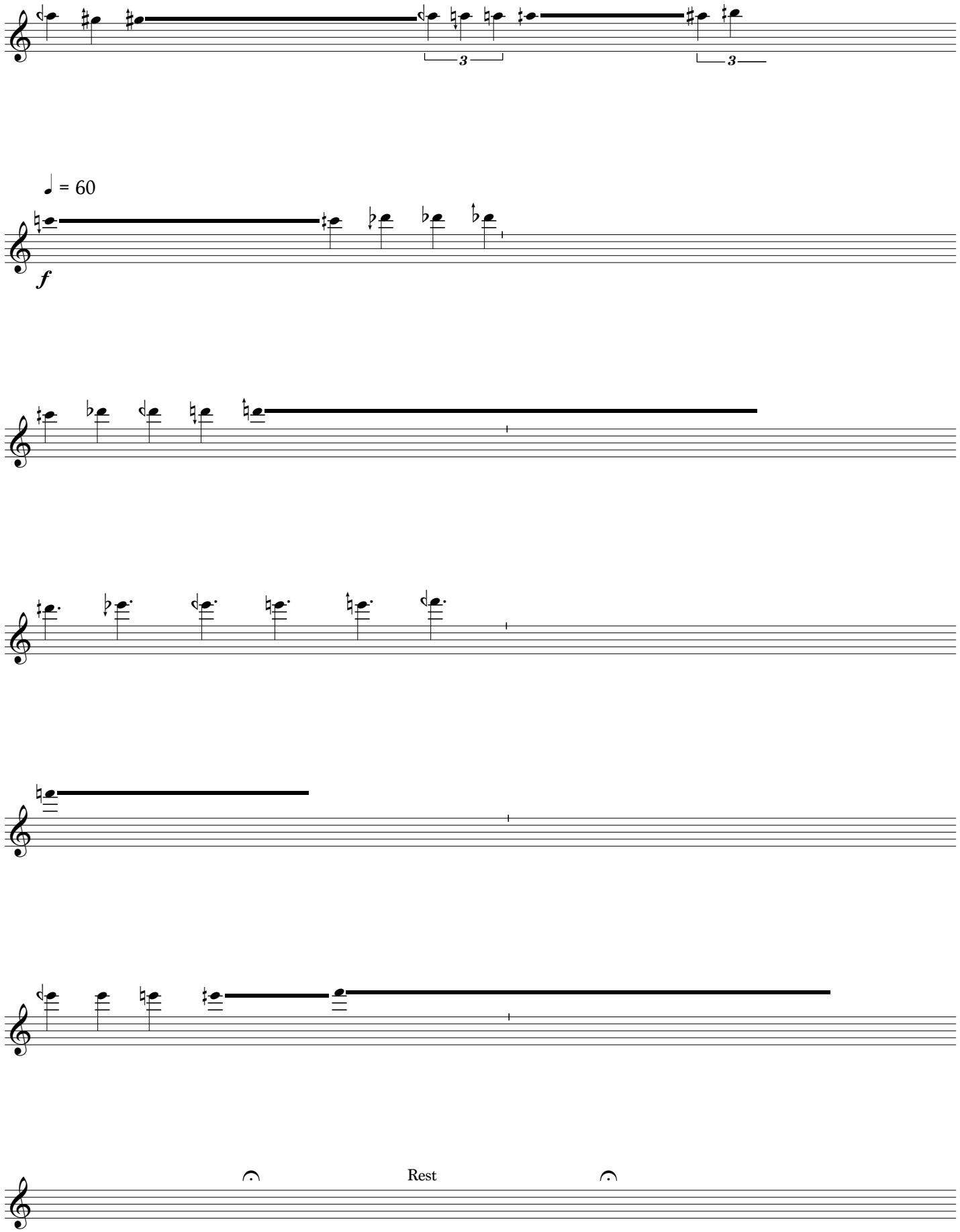

f

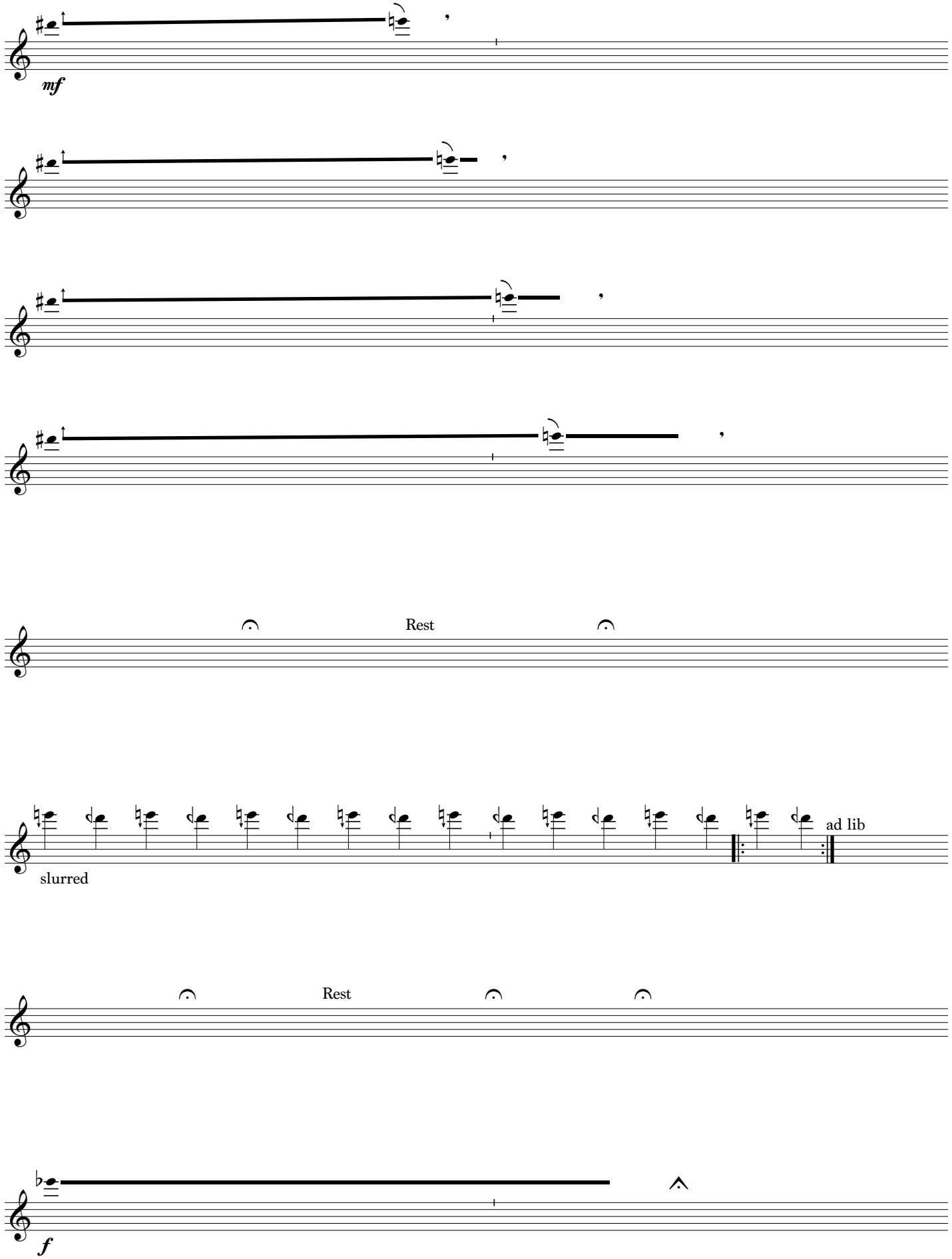

Play 6x

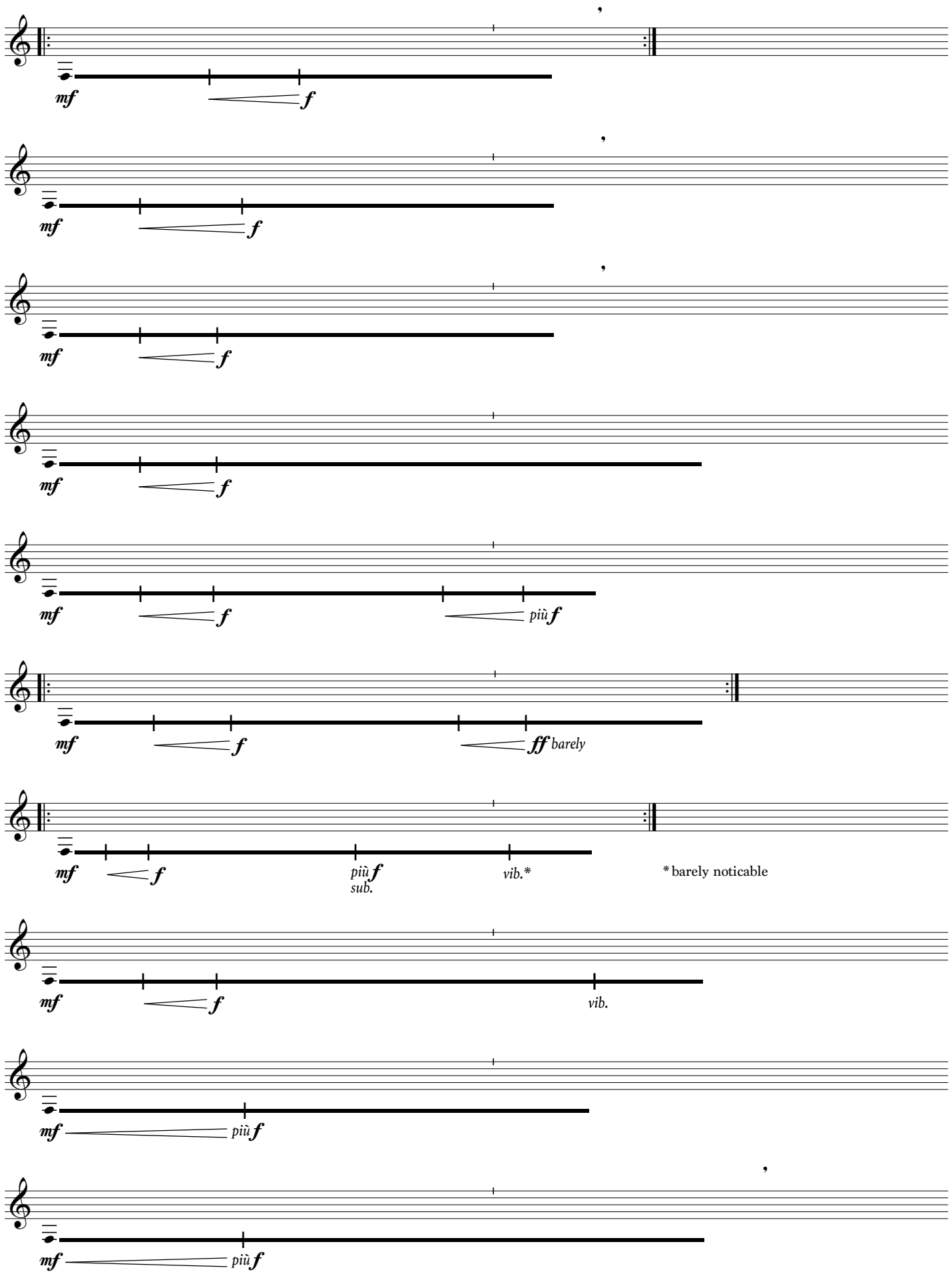

Play 4x
mf
f
mf
f
mf
f
mf
f
mf

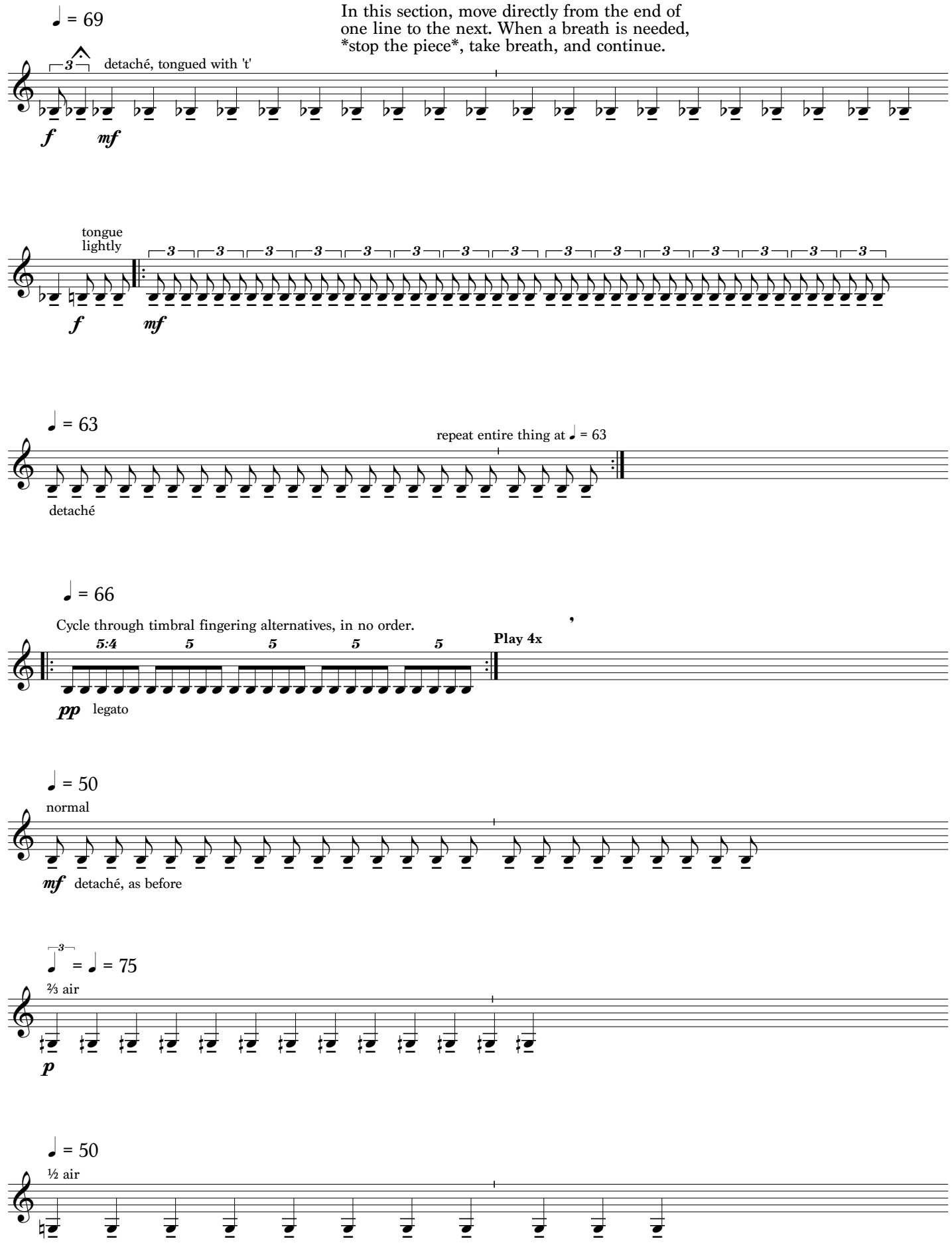

Play 3x
f
dwell
sim.
mf
circular breathe, barely
(1 rotation)
sim.
sim.

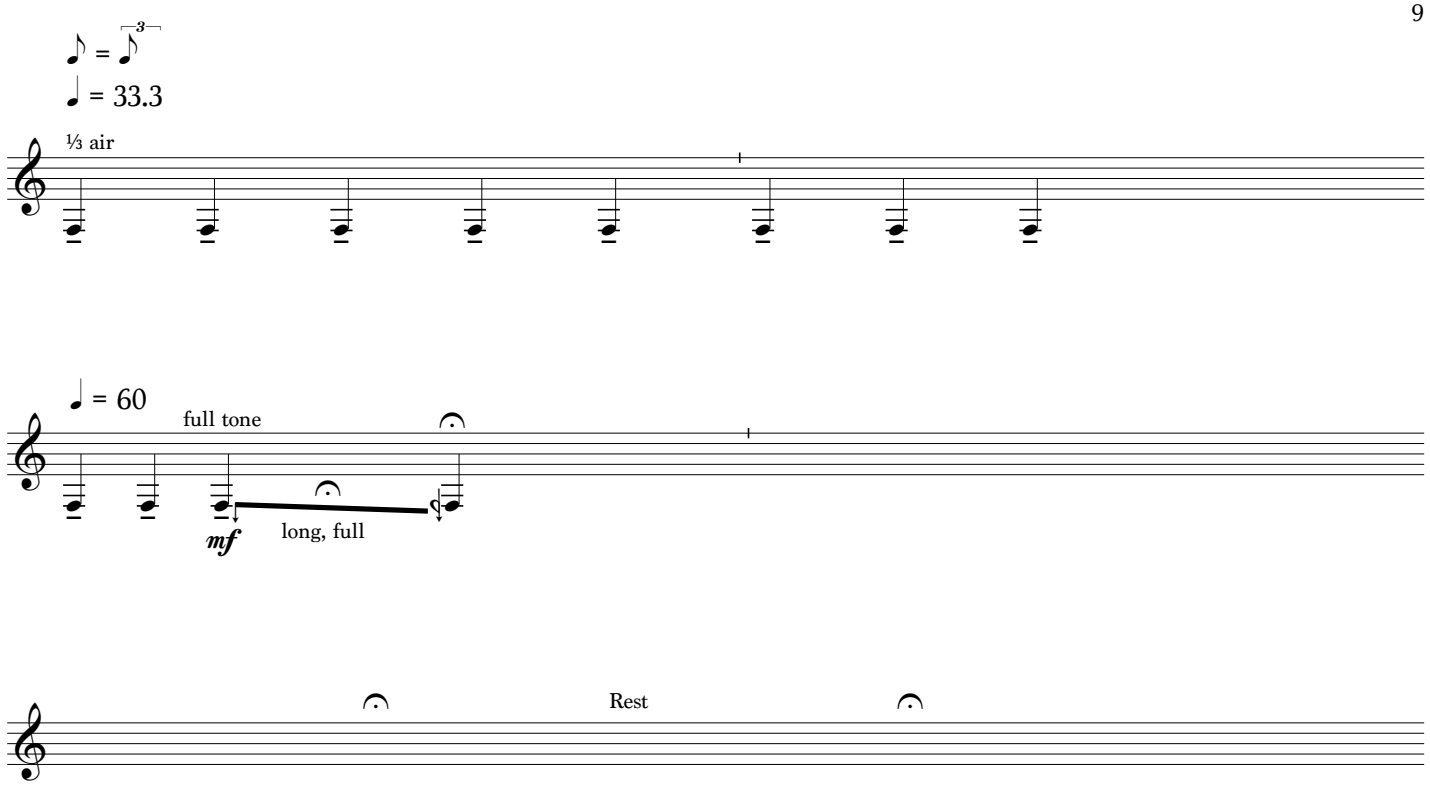

sim.
sim.
sim.
♩ = 60
lightly tongue
♩ = 69
sim.


3
3
♩ = 60
f
Rest


mf
Rest
ad lib
slurred
Rest
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

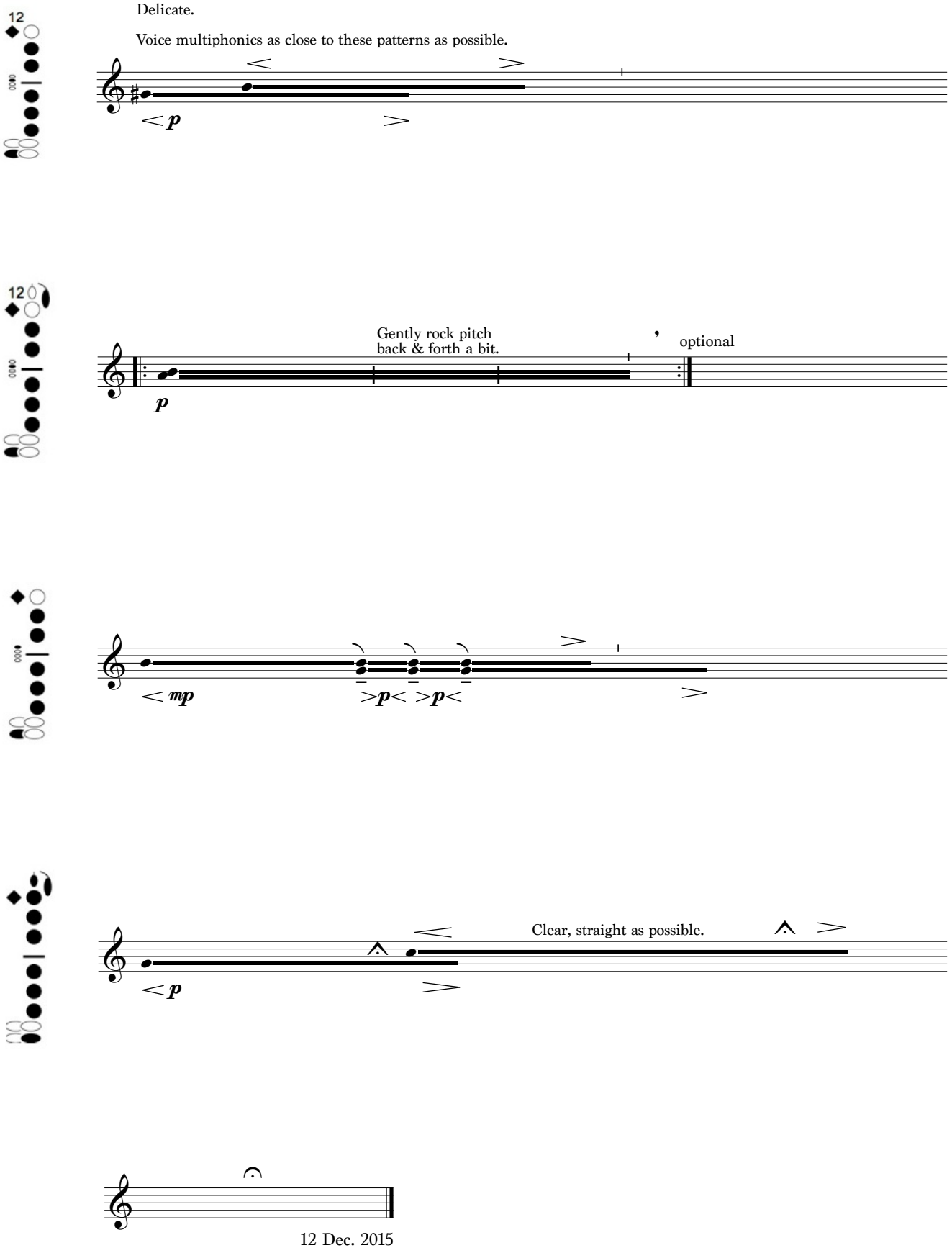

♩ = 69
In this section, move directly from the end of one line to the next. When a breath is needed, *stop the piece*, take breath, and continue.
detaché, tongued with 't'
f
mf
tongue lightly
f
mf
♩ = 63
repeat entire thing at ♩ = 63
detaché
♩ = 66
Cycle through timbral fingering alternatives, in no order.
5:4
5
5
5
5
Play 4x
pp
legato
♩ = 50
normal
mf
detaché, as before
♩ = ♩ = 75
⅔ air
p
♩ = 50
½ air


♪ = ♪³
♩ = 33.3
⅓ air
♩ = 60
full tone
mf
long, full
Rest

epilogue

Delicate.

Voice multiphonics as close to these patterns as possible.



12 Dec. 2015