

for Chris Marker

QUASI-PITCH THRESHOLDS: MM. 1-25 (CLARINETS)

Musical score for the first system, measures 1-25. The score includes staves for Bass Clarinet 1, Bass Clarinet 2, Euphonium, Tuba, Cello, and Double Bass. The tempo is marked as $\text{♩} = 72-84$. The key signature has one flat (B-flat). The time signature is 4/4. The score features complex rhythmic patterns with various time signatures (3:2, 5:4, 7:4) and dynamic markings such as *pp*, *pppp*, *mf*, and *fz*. Performance instructions include "thump" pizz., "mf possible", and "simile".

Musical score for the second system, measures 26-50. This system begins with a double bar line and a section marker 'A'. It includes staves for Bass Clarinet 1, Bass Clarinet 2, Euphonium, Tuba, Violoncello (Vc.), and Double Bass (D.B.). The score continues with complex rhythmic patterns and dynamic markings, including *ppp*, *pp*, *pppp*, and *ppppp*. Performance instructions include "sync with tuba's second of three attacks" and "(cresc. first time only)".

2
13

10°

B. Cl.1

ppp

pp

pppp

pp

REPEAT 2X (3X TOTAL)

B. Cl.2

(pppp)

pp

pppp

pp

REPEAT 2X (3X TOTAL)

Euph.

10°

mf

p

mf

add splitter mute

REPEAT 2X (3X TOTAL)

Tuba

10°

2:3

3:2

3:2

2:3

REPEAT 2X (3X TOTAL)

Vc.

10°

III A

I A

REPEAT 2X (3X TOTAL)

D.B.

10°

pppp

pp

REPEAT 2X (3X TOTAL)

B

a bit more slowly

(♩ = 60)

18

B. Cl.1

p

ppp

pp

pppp

mp

pppp

B. Cl.2

pp

pppp

p

pppp

pp

pppp

mp

Euph.

slow air, enough to consistently activate rattle (rattle > pitch)

3:2

mp

p

Tuba

fz

Vc.

senza misura senza espressione

p

simile (lasciare vibrare)

5:4

II IV

II III

5:4

D.B.

pizz.

I III

p

simile (lasciare vibrare)

I II

5:4

5:4

21 3

B. Cl.1 *ppp* *pppp* *mp* *ppp* *pp* *mp* *pp* *mfz* *ppp* *sfz* *ppp*

B. Cl.2 *pp* *ppp* *mp* *ppp* *ppp* *sfz* *pppp* *mfz* *pppp* *mp*

Euph. *simile* *(p)*

Tuba *fz* *(come prima)* *6:4*

Vc. II III II IV I III II IV I III

D.B. *arco* *p*

25

B. Cl.1 *mp*

B. Cl.2 *pp* *mp*

Euph.

Tuba ② ① *2:3* *3:2*

Vc. I IV II III ① ② ① I III II III

D.B. *(p)*

C

30 (come prima)

Euph.

B. Cl.1

B. Cl.2

Tuba

V.c.

D.B.

D

BINARY EXPRESSION (through m. 75)

The section limits itself to four factors:

- 1-2) breath activation vs. cessation
- 3-4) valve depression vs. release

and seeks to hold the suddenly, radically reduced soundworld through total commitment.

Breath (*p*) should be audible, understood as "fuel" for activating valve sounds.

Valve depressions/releases (somewhere between *mp* and *mf*) should be clear-edged and firmly present, yet not overbearing; they should feel mechanical, not effortful. Events are familiar, unremarkable... something done for years. The task has a purpose, but it is not the sounds; they are a byproduct. Fatness of time opens as the space is filled with "only this."

Euph.

Tuba

Euph.

Tuba

surgically precise

Valve 1 (up/down)

Breath

Valve 2 (up/down)

E

50 ♩ = 80-84

Euph.

Tuba

57

B. Cl.1

Euph.

Tuba

slap tongue (emphasize fundamental)

(inaudible)

mp

(mp-mf) come prima

ppp

distant, mournful

(mp-mf) come prima

p

- valve attack and breath only

66

Euph.

Tuba

F

♩ = 60

76

B. Cl.1

B. Cl.2

Euph.

Tuba

Vc.

D.B.

slap tongue ("pitchless")

mp

(emergent beating against B. Cl.2)

ppp

f

3:2

ppp

(emergent beating against B. Cl.1)

possible!

sfz

ftc.

brassy, explosive attack!

sfz possibile

(*p*)

peacefully

IV (sempre)

p

libero

quasi niente

3:2 (arco)

I (7th partial)

c.l.tratto

I.h. pizz* + (jeté) - - - - -

* @ ~ second partial node (resulting in jeté [many bounces])

6 -3.4°
82

B. Cl.1

B. Cl.2

Euph. -3.4° (coordinate with conductor)

Tuba -3.4° euphonium valve

Vc. -3.4°

D.B. -3.4°

slap tongue (sync with Euph. valve release)

mpzppp (quasi pitch)

mpz

(p) 3:2 (breath) 3:2

(mp)

mp

mfz 5:4 *mfz* *mf* 8° 5° *ppp*

(pizz.) II III 3:2 III IV I

pizz. (balancing with cello) II IV



G QUASI-PITCH REMNANTS: TO END (CLARINETS)

89

B. Cl.1

B. Cl.2

Euph.

Tuba

Vc.

D.B.

slap tongue

pp *pp* *ppp* *pppp* *mpzppp* (quasi pitch) *pp*

(beer can rattle)

(p) 3:2 *(p)* 5:4 *pp* 7:4 7:4

(mp) *(mp)* *(mp)* *(p)* half-valve trill rattle approx. 1-2 *p* (breath dynamic) searching: "radiator pops"

(p) 1.2 - breath

(mp) *p* *mfz* *mp*

(first time from niente; second time from *p*)

(p)

c.l. tratto (wood + bow) III 5:4 IV

① *pppp*

② *p*

B. Cl.1

B. Cl.2

Euph.

Tuba

Vc.

D.B.

ppp

quasi niente

(ppp)

(come prima)

(come prima)

②