

...in quiet moments

for bass clarinet and marimba

Brittany J. Green

Commisioned by Transient Canvas

Program Notes

Each nite,
in quiet moments,
when worlds lay asleep.

Words I cannot say,
with tongue beguiled,
and lips compelled,
erupt like ash.

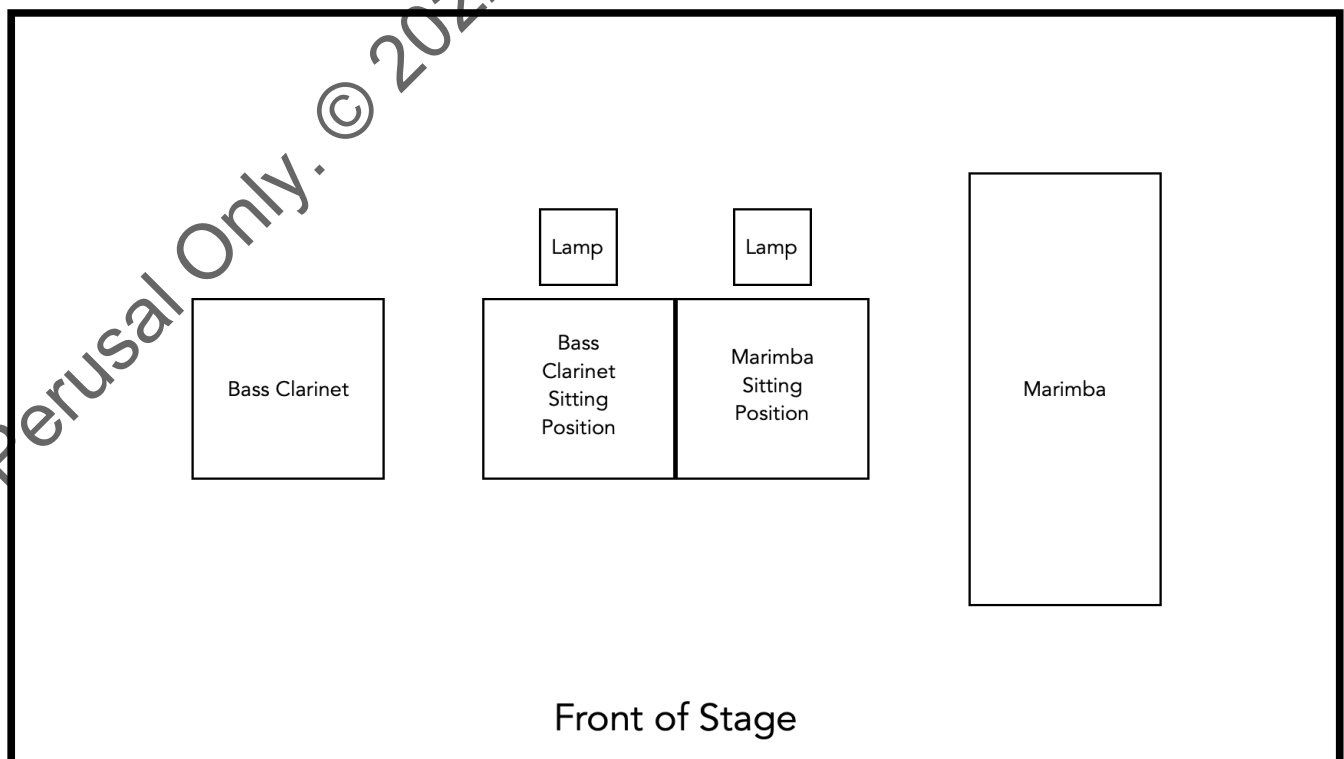
And harden like rock.

Stage Setup

Accessories

- 2 meditation cushions or small arm chairs (to be placed in designated seating positions)
- 2 small lamps (to be placed on a small table or on the floor upstage next to meditation cushions)
- 2 pieces of aluminum foil (one for each performer; to be manipulated and placed on bell/bars of instrument)

Lighting: Purple, blue, or red stage lighting should be used in addition to the two small lamps placed on stage.



Notation Guide



Uncrumple and crumple aluminum foil



Split tone



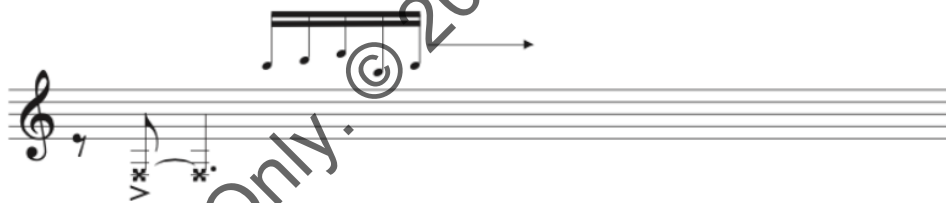
Air sounds



Bowed



Sing pitch with diamond notehead while playing the lower pitch. Sing in a comfortable octave



Perform split tone with the lower note as the fundamental.

Perform with timbre trill that follows the contour of notes above the staff



Bass Clarinet: Key clicks; perform with loudest keys

Marimba: Perform on resonators with yarn-side of mallet

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Bass Clarinet: Slap tongue; to be performed Wet, Dry, or Wet to Dry (marked by arrow)
Marimba: Play with back end of mallet



Bow lower pitch while using mallet to bend pitch following the rhythm notated above the staff



Spoken while looking into each other's eyes

Performance Notes

Ensemble Notes

Temporal notation is used on pages 1-2, first system of page 3 of score, and last page of score. Here the total time a system of material should take notated at the end of the system. Each barline represents 5 seconds of time.

Bass Clarinet

Ft. = Flutter Tongue

Ord. = Ordinaris, play with standard playing technique

Open circles = Air sound

Closed circles = Full pitch sound

Arrows = Smooth transition between two styles of playing

Marimba Beaters

Yarn mallets (firmness at the discretion of the performer)

Cello or Bass bow

...in quiet moments

Commissoned by Transient Canvas

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With Introspection

Bass Clarinet: Walk onto stage slowly and deliberately, holding balled foil. Sit down facing each other with legs crossed in designated sitting spot. 25"

With Introspection

Marimba: Walk onto stage slowly and deliberately, holding balled foil. Sit down facing each other with legs crossed in designated sitting spot. 25"

B. Cl. Recite passionately from memory, Each nite, in quiet moments, when worlds lay asleep. 30"
 Looking into each other's eyes : Words I cannot say, with tongue beguiled, and lips compelled,
 (Refer to recording for reference). Erupt like ash.

Mrb. Recite passionately from memory Each nite, in quiet moments, when worlds lay asleep. 30"
 Looking into each other's eyes : Words I cannot say, with tongue beguiled, and lips compelled,
 (Refer to recording for reference). Erupt like ash.

B. Cl. Stand up slowly and walk to designated performance spot with ball of foil. 25"

Mrb. Stand up slowly and walk to designated performance spot with ball of foil. 25"

0" 5" 10" 15" 20" 25" 30" 35" 40"

B. Cl. Slowly uncrumple and uncrumple aluminum foil; when done, place on bell. *p* Breathe as needed as inconspicuous as possible. *pp* *mp*

Mrb. Slowly uncrumple and crumple aluminum foil; when done, place on bars in low register. *p* Bowed. *pp* *mp*

40" 45" 50" 55" 1' 1'05" 1'10" 1'15" 1'20" 1'25"

B. Cl. ord. ft. ord.

Mrb. *f* *mp*

low C bowed; top C struck w/mallet

1'25" 1'30" 1'35" 1'40" 1'45" 1'50" 1'55" 2' 2'05"

B. Cl. ft. ord.

Mrb. *fp* *mf*

2'05" 2'10" 2'15" 2'20" 2'25" 2'30" 2'35"

B. Cl. *p*

Mrb. *p*

2'35" 2'40" 2'45" 2'50" 2'55" 3' ord. 3'05" 3'10" 3'15"

B. Cl. *mf*

Mrb. *mp* *mf*

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3'15" 3'20" 3'25" 3'30" 3'35" 3'40"

B. Cl. *ord.*

Mrb.

Detailed description: This block shows the first system of music. The B. Cl. part starts with a treble clef and a key signature of one flat. It features a series of notes with a fermata over the final note. Above the staff, time markers are placed at 3'15", 3'20", 3'25", 3'30", 3'35", and 3'40". An arrow labeled 'ord.' points to the 3'20" mark. The Mrb. part is in bass clef and consists of a solid black bar across the first three measures, followed by notes in the last two measures. A 4/4 time signature is shown at the end of the system.

Dancing like embers ♩ = 100

66 *fp* 3 5

B. Cl.

Dancing like embers ♩ = 100

66

Mrb.

Detailed description: This block shows the second system. The B. Cl. part is in treble clef, 4/4 time, with a tempo of ♩ = 100. It begins with a dynamic of *fp* and includes a wavy line indicating vibrato. The melody features a triplet of eighth notes and a quintuplet of eighth notes. The Mrb. part is in bass clef, 4/4 time, with a dynamic of *fp*. It consists of a solid black bar across the first three measures and a single note in the fourth measure.

69 *mf* Split tone *fp*

B. Cl.

69 *p* 5 6 3 *fp*

Mrb.

Detailed description: This block shows the third system. The B. Cl. part is in treble clef, 4/4 time. It features a dynamic of *mf* and a 'Split tone' effect. The Mrb. part is in bass clef, 4/4 time, with a dynamic of *p*. It includes a sextuplet of eighth notes, a quintuplet of eighth notes, and a triplet of eighth notes. The dynamic changes to *fp* for the final measure. A 4/4 time signature is shown at the end of the system.

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71 Aggressive ♩ = 80

Slap Tongue
Wet → Dry

Air Sound Wet 5

B. Cl. *mp* *fp*

Mrb. 71 Aggressive ♩ = 80

With back end of mallet *fp*

74 Key clicks

B. Cl. *f*

Mrb. 74 *f*

On resonators 3

78 Dry 3

B. Cl. *n* *pp* *pp*

Mrb. 78 *pp*

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83

B. Cl.

Musical notation for measures 83-85. The B. Cl. part starts with a treble clef and a key signature of one flat. It features a melodic line with a dynamic marking of *mp* and a crescendo leading to *pp*. A five-fingered scale is marked with a '5' and a dynamic of *p*. The Mrb. part is in bass clef and includes triplet patterns and a dynamic marking of *p*.

Mrb.

86

B. Cl.

Musical notation for measures 86-87. The B. Cl. part features five-fingered scales with dynamics *mp* and *mf*, and an *accel.* marking. The Mrb. part includes dynamic markings *mp* and *mf*, and an *accel.* marking.

Mrb.

88

B. Cl.

Musical notation for measures 88-89. The B. Cl. part includes triplet and five-fingered scale patterns. The Mrb. part includes triplet and five-fingered scale patterns. A time signature change to 2/4 is indicated.

Mrb.

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90 A little faster approx. ♩ = 92

B. Cl.

90 A little faster approx. ♩ = 92

Mrb.

92

B. Cl.

92

Mrb.

93

B. Cl.

93

Mrb.

95 **Frenzied** ♩=100

B. Cl.

Mrb.

ff

97 *timbre tr.*

B. Cl.

Mrb.

99

B. Cl.

Mrb.

Timbre trill between three pitches following this contour

12

...in quiet moments

B. Cl. 101

Musical notation for B. Cl. starting at measure 101. The staff shows a long rest followed by a few notes with a fermata.

Mrb. 101

Musical notation for Mrb. starting at measure 101. The grand staff shows a complex rhythmic pattern with many notes and rests.

B. Cl. 103

Musical notation for B. Cl. starting at measure 103. The staff shows a long rest followed by a few notes with a fermata.

Mrb. 103

Musical notation for Mrb. starting at measure 103. The grand staff shows a complex rhythmic pattern with many notes and rests.

B. Cl. 105

Musical notation for B. Cl. starting at measure 105. The staff shows a complex rhythmic pattern with many notes and rests.

Mrb. 105

Musical notation for Mrb. starting at measure 105. The grand staff shows a complex rhythmic pattern with many notes and rests.

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107

B. Cl.

Mrb.

109

B. Cl.

Mrb.

111

B. Cl.

Mrb.

Spoken; while looking into each other's eyes

mp And hard - en like

Spoken; while looking into each other's eyes

mp And hard - en like

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Senza misura 45"

Put instrument down, slowly pick up foil and ball it up

B. Cl. *113*
rock. *p*

Break eye contact and walk off stage with balled foil, slowly and deliberately with head held high

Senza misura

Put mallets down, slowly pick up foil and ball it up

Mrb. *113*
rock. *p*

Break eye contact and walk off stage with balled foil, slowly and deliberately with head held high

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