

Harry W. J. Matthews

Composer's Words (N+7)

Bernhard Lang

For Juliet Fraser & Tom Jackson

Soprano
Clarinet in B \flat

Score in C

2015
Circa 4'30"

Performance notes:

General:

Both players read from score.

Breath notes with separated X should be an audible inhale.

Quarter tones should appear slightly unsettled/unbalanced.

Poco più animato should increase slightly in tempo.

Steady no vib. - Keep note as steady as possible.

Soprano:

Trills - always a third apart.

Chest voice - Achieve as much resonance as possible,
produce a very gritty sound.

Molto vib. - Produce extremely wide vibrato.

Clarinet in B \flat :

Brittle/weak tone (B/w) - Thin sound, produce a similar sound
a harmonic but with stable tone.
Play throughout whole bar.

Flz. - Flutter Tongue.

Molto Vib. - Exaggerate vibrato as much as possible.

Blow with air - Let air release from sides of mouth.

Tenuto markings suggest playing rhythm whilst continuing the note.

X note heads - Key click.

Text:

Bernhard Lang -

'Music is always political:
a society which is rather apolitical
would not understand composition
as a means of opposition.'

Oulipo -

Mutation is always political:
a sofa which is rather apolitical
would not understand compression
as a mechanism of an oracle.'

15 *mf* \longleftarrow *f* Poco più animato

S. *mf* \longleftarrow *f* molto vib. is al-ways al-ways al-ways

Cl. *mf* \longleftarrow *f* molto vib. *mf* B/w B/w B/w B/w B/w B/w

22 A tempo Poco più animato A tempo

S. *mf* \longleftarrow *f* *pp* \longleftarrow *p* *f* *mf* \longleftarrow *f* po - lit - i - cal: mu - - - sic is al-ways po - lit - i - cal:

Cl. A tempo flz. *mf* \longleftarrow *f* *pp* \longleftarrow *pppp* *f* B/w B/w B/w flz. *mf* \longleftarrow *f*

(♩ = 96)

28 *accel.* *p* *mf* *p* *mf* *p* *mf* *mp* *mf* *mp* *mf*

S. *tr* a a a a a

Cl. *accel.* *6* *molto vib.* *Breath* *6* *molto vib.* *6* *molto vib.* *6* *molto vib.* *6* *molto vib.*

mf *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

(♩ = 96)
A tempo

33 *ppp* *p* *mf* *ppp* *p* *Whispered, no pitch.* *mf*

S. so - ci - e - ty a so - ci - e - ty which

Cl. *3* *3* *3* *3* *3*

p *pppp* *p* *pppp* *p* *pppp* *p*

(♩ = 48)

← ♩ = ♩ →

S. *f* *p* *mf* *f* *ff*

is is ra - - - - ther a - po - lit - i - cal would

Cl. B/w B/w B/w *f* *mp* *mf* *f* *mf* *f*

accel.

(♩ = 48)

← ♩ = ♩ →

Più animato *f* *pp* *mf* *f* *mf* *f* *ff*

42 not not not not not not not not un - der - stand com - pos - i - tion as a means

Cl. **Più animato** *f* *fff* *pp* *mp* *p* *pp* *f* *ff*

A tempo *A tempo*

47

S. *f* *f* *f* *p* Steady, no vib. *mf* *p* Whispered, no pitch.

of of of of of of of op - po - si - tion

Cl. B/w B/w B/w B/w Steady, no vib. Key click

f *f* *p* *mf*

53

S. *pp* *ff* Chest voice *pp* *mp* *mf* *ff* Chest voice

tion - tion - tion - on - on - on. Mu - ta - tion ta - tion mu - ta - tion is Mu - ta - tion

Cl. Blow with more air As quiet as possible B/w Blow with more air

ff *pp* *mf* *ff*

59 *mf* *pp* *mp* *mf* *mf* *f* *p* *mf* Breath

S. is mu - ta - tion is al-ways po-lit-i-cal: a

Cl. B/w As quiet as possible B/w B/w flz. *mf* *f* *mf* *f* *molto vib.*

Poco più animato *A tempo*

66 *p* *mf* Breath *p* *mf* *Whispered, no pitch.*

S. a so - - - fa so - - - fa so - - - fa which

Cl. *mf* *f* *mp* *p* *molto vib.* B/w B/w B/w

(♩ = 48) ← ♩ = ♩ →

(♩ = 48) ← ♩ = ♩ →

A tempo

71

S. *mf* is ra - - - - ther *accel.* *mf* a - po - lit - i - cal *f* would *f* not *ff* *mp* (♩ = 96) A tempo

Cl. B/w *mf* B/w *mp* *accel.* flz. *mf* *f* *mf* *f* (♩ = 96) A tempo

76

S. not Un - der - stand *pp* com - press - ion *f* as *f* a *mf* (♩ = 96) A tempo

Cl. *mp* *pp* *pppp* *p* *pp* (♩ = 96) A tempo

rit. *pp* *pp* *pp* *A tempo* *pp* *pp*

S. 80 *pp* *pp* *pp* *A tempo* *pp* *pp*

Cl. *pppp* *pp* *pppp* *pp* *pppp* *pp* *pppp* *pp*

Breath x x x x

m m m mu - ec

pp *pp* *pp* *f*

S. 87 *pp* *pp* *pp* *f*

Cl. *pppp* *pp* *pppp* *pp* *f*

Breath x x x x

ec ec ec of an of an

B/w B/w B/w B/w

