

Writing in the margins

a part of *Marginalia:*
Re-visioning Roy Kiyooka

arranged for clarinet, violin, violoncello,
piano, and percussion

Jocelyn Morlock

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Writing in the margins

When I began writing my pieces for *Marginalia: Re-visioning Roy Kiyooka*, I decided that the most interesting thing for me to do would be to explore some of the ways that Roy Kiyooka worked, and attempt to create a set of pieces that were developed by methods similar to his.

Kiyooka's work covered an extreme breadth of activities, yet within these there are many interrelations, much work with similar material and many variations upon themes which led to great freedom within great restrictions. (I found this to be particularly true with regard to his photography series.)

To this end, I decided to impose upon my pieces a restriction of only seven pitches, and have greater freedom in other areas of my work. The fourteen pieces I've contributed to *Marginalia* are widely varied. Within the restrained pitch range there is bending, glissando, and some use of extended techniques. I've written things both more and less dense than I usually would write, and with a variety of speeds from extremely slow-developing to very fast and short.

It was the flexible quality of time that most intrigued me while working on this project. The variety of time-scales involved, from the instantaneous quality of pictures to the slower development of music, and the improvisatory, transitory nature of live performances alongside pre-existing (and therefore timeless) visual elements create a refreshing sense of non-linearity within an essentially linear performance medium.

Working on *Marginalia*, I've become convinced that time is elastic and rather than moving along continuously, it stretches and contracts itself like an inchworm.

$\text{♩} = 60$

Clarinet in B \flat

Percussion

large drum/rototom

ff *l.v. sempre*

Violin I

Violoncello

Piano

fff

con pedale

subito

8 $\text{♩} = 100$

Cl.

p

Vln. 1

Vc.

p

Pno.

subito

♩ = 144

12

Cl.

Vln. 1

Vc.

Pno.

f

con molto pedale



16

Cl.

Vln. 1

Vc.

Pno.

19

Cl. *f*

Vln. 1

Vc. *f* *fff* 3

Pno.

21

Cl. *ff* 3 3 *gliss.*

Vln. 1 *f* 3 3 *f*

Vc. 3 3 *f* 3 3 3 3

Pno.

24

Cl.

Vln. 1

Vc.

Pno.

p

gliss.

p

mp



27

*poke keys fiercely with index finger (yes, even the grace notes)

Pno.

f



31

Pno.

ffff

RK-14

Transposed Score

Jocelyn Morlock

♩ = 50 ♩ = 80

Clarinet in B♭

Vibraphone

Violin 1

Violoncello

Piano

sempre p

sempre con molto pedale

p *ppp* *Ped.*

mp

6

Cl.

pp *mp* *ppp* *p* *gliss.*

Vib.

Vln. 1

Vc.

sempre pp *sempre pp*

Pno.

10

Cl.

mf

Vib.

Vln. 1

mf *5* *ppp* *gliss.* *mp*

Vc.

Pno.

14

Cl.

$\text{♩} = 50$

Vib.

(l.v.)

Vln. 1

gliss.

Vc.

$\text{♩} = 50$

Pno.

17

Cl.

Vib.

Vln. 1

Vc.

Pno.

p *ppp*

Red.

21

♩ = 80

Cl.

Vib.

Vln. 1

Vc.

Pno.

ppp *mp* 5 *ppp*

(l.v.) *p* *Red.*

ppp

sempre pp

♩ = 80

25

Cl. *p* *ppp* *ppp* *mp* ³

Vib.

Vln. 1 *mp* ³ ⁵

Vc. *gliss.*

Pno.

28

Cl. *ppp* *mp*

Vib.

Vln. 1 *mf* ⁵ *f* ⁵

Vc. *sempre pp* *gliss.*

Pno.

31 $\text{♩} = 50$

Cl. *mf* 3

Vib. (l.v.)

Vln. 1 5

Pno. $\text{♩} = 50$ Ped.

34

Vib.

Pno.

39

Vib. *p* *ppp* Ped.

Pno.

Transposed Score

RK-11b

Jocelyn Morlock

♩ = 120

Clarinet in B♭

Vibraphone

Violin I

Violoncello

Piano

pp

pp

mp (l.v.)

Red.

Cl.

Vib.

Vln. I

Vc.

Pno.

poco f

mp (l.v.)

Red.

11

Cl. *mf*

Vib. *mf*

Vln. I *con molto vibrato* *mf*

Vc. *con molto vibrato* *mf*

Pno.

14

Cl. *pp*

Vib.

Vln. I (ord.) *pp* *mf*

Vc. (ord.) *pp* *mf*

Pno.

18

(detached)

mp

Cl.

Vib.

Vln. I

Vc.

Pno.

8va

mp

mf

(sempre staccato)

Red.

22

Cl.

Vib.

Vln. I

Vc.

Pno.

25

Cl.

Vib.

Vln. I

Vc.

Pno.

28

Cl.

Vib.

Vln. I

Vc.

Pno.

poco f

$\text{♩} = 120$

Clarinet in B \flat

Percussion

Wood Blocks

Violin 1

Violoncello

Piano

5

Cl.

Perc.

W. Bl.

Vln. 1

Vc.

Pno.

8

Cl.

Perc.

W. Bl.

Vln. 1

Vc.

Pno.

mp

mp

11

Cl.

Perc.

W. Bl.

Vln. 1

Vc.

Pno.

mp

mf

mf

mp

mf

15

Cl.

Perc.

W. Bl.

Vln. 1

Vc.

Pno.

(see perf. note for instrument list)

f

f

mp

(senza Ped.)

18

Cl.

Perc.

W. Bl.

Vln. 1

Vc.

Pno.

f

ff

ff

f

mf

21

Cl.

Perc.

W. Bl.

Vln. 1

Vc.

Pno.

fff

fff

ff

fff

f

ff

24

Cl.

Perc.

W. Bl.

Vln. 1

Vc.

Pno.

fff

IX

Transposed Score

♩ = 50

RK-9

Jocelyn Morlock

Clarinet in B \flat

Vibraphone

Violin 1

Violoncello

Piano

♩ = 50

sempre con molto pedale

7

Cl.

gliss.

(gl. sempre)

sempre pp

Vib.

Vln. 1

jeté

p

ppp

p

ppp

p

Vc.

Pno.

12

Cl.

Vib.

Vln. 1

Vc.

Pno.

gliss.

ppp

p

ppp

p

gliss.

gliss.

16

Cl.

Vib.

Vln. 1

Vc.

Pno.

gliss.

ppp

p

ppp

p

gliss.

gliss.

19

Cl.

Vib.

Vln. 1

Vc.

Pno.

gliss.

gliss.

ppp *p* *ppp* *p*

(see perf. note)

gliss.

sempre p

22

Cl.

Vib.

Vln. 1

Vc.

Pno.

gliss.

ppp *p* *ppp* *p*

gliss.

sempre p

(gl. *sempre*)

25

Cl.

Vib.

Vln. 1

Vc.

Pno.

ppp p ppp p ppp p

30

Cl.

Vib.

Vln. 1

Vc.

Pno.

ppp p ppp p ppp p

sempre p

35

Cl.

Vib.

Vln. 1

Vc.

Pno.

ppp p ppp p

39

Cl.

Vib.

Vln. 1

Vc.

Pno.

ppp p ppp p

43

Cl.

Vib.

Vln. 1

Vc.

Pno.

ppp

p

ppp

p

ppp

46

Cl.

Vib.

Vln. 1

Vc.

Pno.

p

ppp

p

ppp

p

[illegible]

54

Cl.

Vib.

Vln. I

Vc.

Pno.

3

3

ppp

p

ppp

p

ppp

pppp