

Bird in the Tangled Sky

(1997)

for B-flat Clarinet, Violin, Violoncello, and Piano

Jocelyn Morlock

commissioned with the generous assistance of the Manitoba Arts Council

Performance notes for “Bird in the Tangled Sky”

General

This piece is a one-movement piece in five sections, labeled A – E. These should be played without interruption (ie. don’t stop and tune between sections) though each ends with a fermata, where players can turn to the next section.

All players read from the score in sections A, D, and E, as these are mainly written in proportional notation. The numbers above the systems in A, D, and E refer to time in seconds. For example, one system of music in section A takes 20 seconds; the time is marked off every five sections.

Items in boxes should be repeated as many times as necessary to fill the given amount of time. It is not necessary to finish an iteration of a boxed item: if it is time to start the next item, the previous one can be stopped mid-way through.

The clarinet part in the score is written in B-flat.

Accidentals carry through the bar. (Cautionary accidentals are given as well.)

This piece has been performed numerous times both with and without conductor, and if possible, it is better to work with a conductor; it will save a lot of rehearsal time!

Clarinet

The glissandi in section B are meant as a slight glide up/down from the written note (a quarter-tone or semi-tone), not as measured glissandi from note to note. The wiggly line “ ” accompanying the designation “vibrato” (vib.) on pages one and two means to start your note senza vibrato, increase to molto vibrato, then decrease back to senza vibrato.

Violin and Cello

Occasionally you are asked to perform “slightly scratchy tremolo”, in other words, tremolo with heavier-than-normal bow pressure, or “scratch tone”. When you are meant to vary this, for instance from normal bow pressure to heavy, the symbol “ ” is used. The wider the symbol, the heavier the bow pressure should be.

Piano

There are extended high passages in section B, and I have thus used treble clefs with an 8 or a 15 above them, to designate one or two octaves above the written pitch. Watch out for these.

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Jocelyn Morlock

5" 10" 15" 20"

Cl

sul tasto

Vln

ppp *p* *ppp* *pp*

mp *p*

5" 10" 15" 20"

Cl

p *ppp* *ppp* *mp*

Vln

mp *pp* *p*

5" 10" 15" 20"

Cl

(vibrato)

Vln

mp *p* *p* *pp* *mp* *pp* *p* *mp* *p*

Pno

Red.

5" 10" 15" 20"

Cl

ppp *ppp* *p*

Vln

poco sul pont.

Vc

ppp *mf*

Pno

p *mp* *p* *sf* *pp* *p*

(*Red.*)

(vib.) 5" 10" 15" 20"

Cl *ppp* *pp* *mp*

Vln *pp* *mp* *pp* *pp* *mf*

Vc *ppp* *ppp* *mf*

Pno *p* *pp* *p* *ppp* *p* *mp*

1/2 *scd.*

5" 10" 15" 20"

Cl *pp* *mf* *mp* *tr* *(#)*

Vln *mf* *ppp* *ord. pp* *mf* *p* *f* *mp* *poco a poco sul tasto*

Vc *f* *ppp* *p* *f* *mp*

Pno *pp* *8va* *mp*

5" 10" 15" 20"

Cl *(#) tr* *ppp* *mp*

Vln *p* *gl.* *ppp* *mf* *sul pont.* *gl.* *(slightly scratchy tremolo)*

Vc *p* *ppp* *mf* *sul pont.* *gl.* *(slightly scratchy tremolo sul G, open D)*

Pno *8va* *mp*

scd. *scd.* *scd.* *scd.* *scd.*

5" 10" 15" 20"

Cl *mf* *gl.* *mp* *gl.* *mf* *sul D, open A*

Vln *gl.* *mf* *mf*

Vc *gl.* *gl. sim.* *pp*

Pno *f* *f* *mp* *mf*

keep pedal down to end of page

5" 10" 15" 20"

Cl *f* *mf* *tr*

Vln *gl.* *f* *mf*

Vc *mf* *sf* *f* *mf* *mf* *mf*

Pno *(R.H. all naturals)* *f* *mp* *(L.H. all flats)*

5" 10" 15" 20"

Cl *tr* *mp* *p* *pp* *ppp*

Vln *mp* *p* *pp* *ppp*

Vc *mp* *p* *pp* *ppp* *sul tasto*

Pno *mp* *ppp*

$\text{♩} = 100 - 112$

Cl *pp*

Vln

Vc

Pno *pp* *staccato*

4

Cl *pp*

Vln *p* *pp*

Vc *pizz.* *pp*

Pno

7

Cl *p* *pp*

Vln *p* *p* *mp*

Vc *p* *p*

Pno

10

Cl

Vln

Vc

Pno

pp

mp

mp

pp

13

Cl

Vln

Vc

Pno

mp

p

mp

p

mp

p

mp

16

Cl

Vln

Vc

Pno

p

mp

arco, sul tasto

pp

p

19

Cl

Vln

Vc

Pno

mp

mp

mf

22

Cl

Vln

Vc

Pno

mp

mp

mf

sul pont.

25

Cl

Vln

Vc

Pno

detaché

ord.

mf

mf

28

Cl

Vln

Vc

Pno

mp

mf

molto sul pont.

This musical score is for the song "The Rose Tree" and is arranged for a quartet of instruments: Clarinet (Cl), Violin (Vln), Voice (Vc), and Piano (Pno). The score is divided into three systems, each containing two staves for each instrument. The first system (measures 1-8) features a vocal melody in the Vc staff, with the Cl and Vln providing harmonic support. The second system (measures 9-15) continues the vocal melody, with the Cl and Vln playing more complex, arpeggiated patterns. The third system (measures 16-22) shows the vocal melody concluding, with the Cl and Vln playing a final, more active musical phrase. The piano part (Pno) provides a steady accompaniment throughout, with a key signature of one flat (B-flat) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *mp* (mezzo-piano) and *pp* (pianissimo).

This musical score is for the piece 'The Rose Tree' from the 'The Rose Tree' album. It is arranged for a chamber ensemble consisting of Clarinet (Cl), Violin (Vln), Viola (Vc), and Piano (Pno). The score is written in 3/4 time and features a key signature of one flat (B-flat major or D minor). The piece is divided into three measures, each containing a full staff of music. The Violin and Viola parts are marked with dynamics: *pp* (pianissimo), *mp* (mezzo-piano), and *pp* (pianissimo). The Piano part is marked with dynamics: *pp* (pianissimo), *mp* (mezzo-piano), and *pp* (pianissimo). The Clarinet part is marked with dynamics: *pp* (pianissimo), *mp* (mezzo-piano), and *pp* (pianissimo). The score includes various musical notations such as notes, rests, and dynamic markings.

37

Cl

Vln

Vc

Pno

molto sul pont.

15

8

39

Cl

Vln

Vc

Pno

8

15

41

Cl

Vln

Vc

Pno

15

8

43

Cl

Vln

Vc

Pno

15

8

p *mf* *p* *mf* *p* *mf*

mf *mp* *mf*

45

Cl

Vln

Vc

Pno

15

8

p *mf* *p* *mf* *p*

47

Cl

Vln

Vc

Pno

15

8

mp *gliss.* *gl. sim.* *mp* *gliss.* *gl. sim.* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

10 (SECTION B)

49

Cl

Vln

Vc

Pno

mp

mp

sul tasto - sul A (open string), D

51

Cl

Vln

Vc

Pno

53

Cl

Vln

Vc

Pno

This musical score is for the piece 'The Rose Tree' from the 'The Rose Tree' album. It features four instruments: Clarinet (Cl), Violin (Vln), Viola (Vc), and Piano (Pno). The score is written in 2/4 time and consists of two measures. The key signature has one flat (B-flat). The Clarinet part is in the treble clef and features a melodic line with many accidentals. The Violin part is in the treble clef and features a sustained note with a vibrato line. The Viola part is in the treble clef and features a sustained note with a vibrato line. The Piano part is in the treble clef and features a complex melodic line with many accidentals and fingerings. The score is marked with a rehearsal mark '55' at the beginning of the first measure.

[illegible][illegible]

12 (SECTION B)

61

Cl

Vln

Vc

Pno

63

Cl

Vln

Vc

Pno

*sul pont., slightly scratchy tremolo - use heavier than normal bow pressure to end of section B;
rhythm of gliss. is approximate*

gl.

mf

65

Cl

Vln

Vc

Pno

mf

gl. sim.

gl.

67

Cl

Vln

Vc

Pno

Measures 67-68 of the musical score. The Clarinet (Cl) part features a melodic line with a slur and a fermata. The Violin (Vln) part has a triplet of eighth notes with a *gl.* (glissando) marking, followed by a triplet of eighth notes with a *gl. sim.* (glissando simile) marking. The Viola (Vc) part has a half note with a flat and a half note with a flat and a natural. The Piano (Pno) part has a complex rhythmic pattern with many sixteenth notes and a key signature change to two sharps.

69

Cl

Vln

Vc

Pno

Measures 69-70 of the musical score. The Clarinet (Cl) part has a melodic line with a slur and a fermata, with a *gl.* marking. The Violin (Vln) part has a half note with a slur and a fermata. The Viola (Vc) part has a half note with a flat and a half note with a flat and a natural. The Piano (Pno) part has a complex rhythmic pattern with many sixteenth notes and a key signature change to two sharps.

71

Cl

Vln

Vc

Pno

Measures 71-72 of the musical score. The Clarinet (Cl) part has a melodic line with a slur and a fermata, with a *gl.* marking. The Violin (Vln) part has a half note with a slur and a fermata. The Viola (Vc) part has a half note with a flat and a half note with a flat and a natural. The Piano (Pno) part has a complex rhythmic pattern with many sixteenth notes and a key signature change to two sharps.

5" 10"

Cl *f*

Vln *f* (*sul D*) (*sul A*)

Vc (*continue with scratchy tremolo*) *ff* *pitches are approximate to end of section*

Pno *f*

5" 10"

Cl *ff* (*breathe whenever necessary*) *fff*

Vln *ff* *pitches are approximate to end of section*

Vc *ff*

Pno *fff*

$\text{♩} = 80$

Cl

Vln

Vc

Pno

f *p* *f* *mp* *f* 3

4

Cl

Vln

Vc

Pno

ppp *p* *p* 7 *mf*

Red.

7

Cl

Vln

Vc

Pno

pp *mf* *p* *mf* *p* 6 *pp* *mp* *ppp* *pizz.* *p* *mp* (tr)

10

Cl

Vln

Vc

Pno

arco

p

mf

ord. vib. ----- molto vib.

pp

f

3

mp

13

Cl

Vln

Vc

Pno

molto rit. ----- a tempo

f

3

mp

pp

pizz.

mp

mp

Red.

1/2 Red.

16

Cl

Vln

Vc

Pno

p

mp

f

pizz.

3

arco sul tasto

p

arco

p

mf

6

Red.

Red.

Red.

8va

p

19

Cl

Vln

Vc

Pno

mp

f

mp

ppp

p

mp

(clear pedal slightly if excessively muddy; otherwise leave down)

22

Cl

Vln

Vc

Pno

mf

f

pp

ppp

p

pizz.

p

mp

25

Cl

Vln

Vc

Pno

p

pp

mp

ppp

mp

f

ped. (1/2 down only)

28

Cl *p*

Vln *mp* 3 5

Vc *f* *p* *ppp*

Pno *mp* *mp* *mp* 8va

31

Cl

Vln *mp* 3 *f* 3 *mp*

Vc *p* *mf* *p* 8va

Pno *pp* *p* 8va

34

Cl *p* 3 *mf* *mp*

Vln *p* *mf* *pp* *mf* *mp*

Vc *ppp* *mp* 5

Pno *p* *mf* *mf* *mp* 3 *mf* 6 8va

37

Cl

Vln

Vc

Pno

pp

ppp

p

mp

mf

f

ff

40

Cl

Vln

Vc

Pno

p

6

43

Cl

Vln

Vc

Pno

6

[illegible]

48

Cl

Vln

Vc

Pno

sul tasto

pp

mf

ppp

pp

8va

51

Cl

Vln

Vc

Pno

mp

p

mp

f

mp

mf

mp

pp

8va

Ped. (keep pedal down to end of this section)

54

Cl

Vln

Vc

Pno

gl.

p

mf

mp

8va

57

Cl

Vln

Vc

Pno

gl.

ppp

ppp

p

8va

61

Cl

Vln

Vc

Pno

gl.

ppp

ppp

8va

5"

10"

15"

Cl

Vln

Vc

Pno

mp *mp* *pp* *mp*

ppp *p* *ppp*

8va *8vb* *8vb*

Ad. (keep pedal down to end of piece, clearing slightly if muddy)

5"

10"

15"

Cl

Vln

Vc

Pno

mp *p* *pp* *p* *mf* *mp*

gl. *ppp* *p* *8va* *8va* *8va* *8va*

(sul A and D)

8vb *8va*

5"

10"

15"

Cl

Vln

Vc

Pno

ppp *mf* *mp* *f* *mf*

gl. *p* *mf* *mf*

gl. sim. *mf* *p* *mp* *mf* *mp*

8va *8va* *8va* *8va* *8vb* *8va*

5" 10" 15"

Cl *f* *pp* *p*

Vln *ppp* *mp*

Vc *ppp*

Pno *mf* *mp* *f* *8va* *8vb*

5" 10" 15"

Cl *mp*

Vln *8va* *mp* *f* *mf* *violin* = 120

Vc

Pno *mp* *8va* *8vb* *p*

5" 10" 15"

Cl *ppp*

Vln *mf* *3* (end measured section) *ppp* *p* *gl.* *mf* *p* *mf*

Vc *ppp*

Pno *8va* *piano* = 60 *mp* *mf*

5" 10" 15"

Cl

Vln

Vc

Pno

gl.

p *mf* *p* *mf* *p* *mp* *ppp*

sul pont. *gl.* *pp* *mp* *pp* *mp* *pp* *p* *ppp*

mp *mp* *mf* *mp*

5" 10" 15"

Cl

Vln

Vc

Pno

gl. *mf* *p* *mf* *p* *mp* *pp* *mp* *ppp*

gl. *ppp* *mp* *pp* *mp* *pp* *p* *ppp*

gl. *pp* *mp* *pp* *mp* *pp* *p* *ppp*

5 *mp* *f* *f* *mf* *mp* *p*

(E-1) 6" 12"

Cl

Vln

Vc

Pno

ppp *mp* *ppp*

ord. *ppp* *sul tasto* *ppp*

8va

piano L.H. ♩ = 60 (R.H. rhythmically free)

6" 12"

Cl

Vln

Vc

Pno

mp *p* *mf* *mp*

p *ppp* *mf*

8va

The image shows the first system of a musical score for 'The Wind' by Gustav Mahler. The score is written for four instruments: Clarinet (Cl), Violin (Vln), Viola (Vc), and Piano (Pno). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score is divided into two measures, with a 6-second and a 12-second duration indicated above the measures. The piano part is marked 'freely' and includes a 'Sua' (Soprano) line. The dynamics range from *mp* (mezzo-piano) to *ppp* (pianissimo).

Cl *p* *mp* *p* 6" 12"

Vln. *♩* = 60 *mp* *mf* *mp* *mp* *mf*

Vc. *♩* = 60 *mp* *mf* *p* *mp*

Pno

Cl *mp* *p* 6" 12"

Vln *p*

Vc *ppp* *mp* *ppp*

Pno

Cl *clar.* *♩* = 60 5 6" 12"

Vln *sul tasto* *mp* 5

Vc *pp* *gl.* 5

Pno

Cl *pp* *mp* *pp* *p* *pp* 6" 12"

Vln *p* *mp* 3

Vc *pp*

Pno

Cl *pp* *ppp* 6" 12"

Vln *p*

Vc *pp*

Pno *pno.* ♩ = 60 *pp* 3

Cl 6" 12"

Vln *p* *pp* *ppp*

Vc *ppp*

Pno

(Vancouver, January 1997)