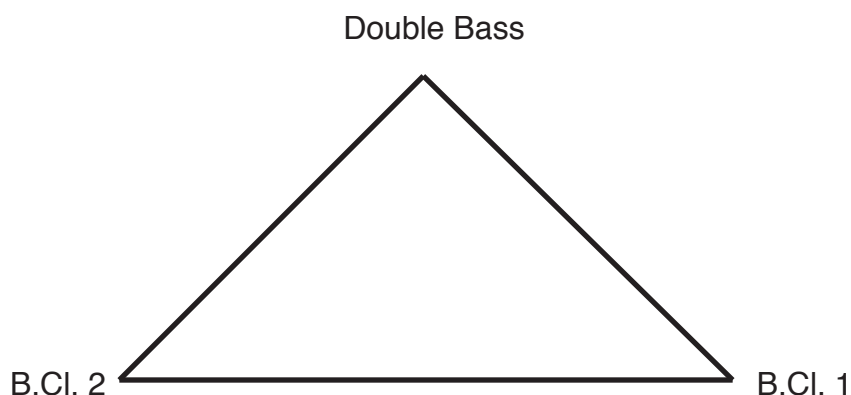




BLACK BREATH


MUSIC FOR TWO Bb BASS CLARINETS AND DOUBLEBASS

LEGEND



 This note head indicates the player to inhale into the clarinet at a given duration and dynamic level. The player is encouraged to take liberty if an exaggeration of the inhalation is necessary.


 The block note head indicates the player to exhale into the clarinet at a given duration and dynamic level.


 **LONG** - hold fermata for 8-9 seconds.
MEDIUM - 5-7 seconds.
SHORT - 3-4 seconds.
*Player should remove motionless and silent during all fermatas.


“f” As forte as possible. This symbol will only occur during an inhale or exhale note, therefore will only apply to the loudest level at which the player is capable of.

U.P. “Unstable Pitch” - Very slow changing pitch +/- .20 cents.

“o” “s” Vowel or consonant used to sing into the mouth piece at the given pitch and rhythm.

 Key Gliss. Players mouth should remain on the mouth piece, allowing natural air to flow through the instrument while the gliss is happening. Start gliss immediately and end in rhythm. Note destination is not important.

 The arrow indicates the player to move from an exhale into a notated pitch as smoothly as possible. (Player should always strive for the smoothest possible transition between air and pitch.)

 Bisbigliando. Timbre trill.

G.D. “Gravity Drops” - Player should move bow in a detache, or “bouncy” motion from sul tasto to molto sul ponticello.

M.S.P. Molto sul ponticello. On the bridge, almost pitchless.

*Any microtonal inflection should be interpreted more as an unstable pitch in the given pitch direction.

*All extended techniques and fingerings for the bass clarinet came from Philip Rehfeldt’s “New Directions for the Clarinet.”

*Some techniques for the double bass came from Mark Dresser’s “Guts.”

BLACK BREATH

MUSIC FOR TWO Bb BASS CLARINETS AND DOUBLEBASS

BRADLEY SCOTT ROSEN

♩ = 48

Bass Clarinet 1

Bass Clarinet 2

Double Bass

B. Cl. 1

B. Cl. 2

D.B.

B. Cl. 1

B. Cl. 2

D.B.

BLACK BREATH

B. Cl. 1

B. Cl. 2

D.B.

7

mf

ppp *f* *ppp* *f* *pp* *mf*

mf

mp *f* *n* *mf* *pp* *f*

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

6

3

B. Cl. 1

B. Cl. 2

D.B.

9

p *f*

mf *pp*

mf *pp*

f *mf* *p* *f* *n* *p*

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

MED.

6

very slight pitch

ACCEL

6

B. Cl. 1

B. Cl. 2

D.B.

11

pppp *pp*

ppp

mf *pp* *mp* *pp*

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

SHORT

"O"

NORM.

3

3

SHORT

"S" → "O"

3

SHORT

G.D.

M.S.P.

BLACK BREATH

19

B. Cl. 1

B. Cl. 2

D.B.

mf > *pppp* *mf* > *pppp* *ppp* < *mp* > *pp*

ppp < *mf* > *pp* *n* < *mp*

19

pp < *mp* > *pp* < *mf* > *pp* *p* < *mp*

21

B. Cl. 1

B. Cl. 2

D.B.

mp < *pp* > *mp* < *pp* > *mp* < *pp* > *mp* < *p* > *mf*

ppp < *mp* > *p* < *mp* > *p* *n* < *mf*

21

pp < *mp* > *ppp* < *pp* > *mp* < *pp* > *mp* < *pp* > *mf*

23

B. Cl. 1

B. Cl. 2

D.B.

pp < *mp* > *pp* < *mp* > *p* < *mp* > *mp* *ddd* *ddd*

pp < *mp* > *pp* < *mp* > *ddd* < *mp* > *ddd*

23

pp < *mp* > *ppp* < *mp* > *ppp*

SPLIT

U.P.

25 SPLIT

B. Cl. 1

B. Cl. 2

D.B.

27 U.P.

B. Cl. 1

B. Cl. 2

D.B.

29

B. Cl. 1

B. Cl. 2

D.B.

31 U.P.

B. Cl. 1

B. Cl. 2

p < *f* *ppp* < *p* *p* *mf* < *f* < *pp* < *f* < *pp*

n < *f* *p* < *mf* *p* "f" *f* > *pp* < *mf* > *pp* < *mf* > *p*

31 *M.S.P. →

D.B.

n < *f* < *mp* *n* < *f* < *mp*

33

B. Cl. 1

B. Cl. 2

pp *f* > *pp* *pp* *f* > *pp* *pp* *f* > *pp*

pp < *mf* > *p* *pp* < *mf* > *p* *pp* < *mf* > *p*

33

D.B.

n < *f* < *mp* *n* < *f* < *mp*

35

B. Cl. 1

B. Cl. 2

pp < *mf* > *pp* < *p* < *mp* *ppp* < *mf* > "f" < *mf*

pp < *mf* > *ppp* < *mp* < *mf* > *pp* < "f" > *pp* < "f" > *mp*

35

D.B.

p < *mf* > *pp* < *mp* > *p* < *mf*

*Gradually change from M.S.P. to ORD. from ms. 31-39

BLACK BREATH

37

B. Cl. 1

B. Cl. 2

D.B.

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

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

p *mf* *p* *f*

Detailed description: This system contains measures 37 and 38. It features three staves: B. Cl. 1 (top), B. Cl. 2 (middle), and D.B. (bottom). The key signature has two sharps (F# and C#). The music is written in a complex, rhythmic style with many beamed notes and slurs. Dynamic markings include *p*, *ppp*, *f mp*, *f p*, *pp*, *mf*, *ppp mf*, *mp*, *f*, *mf*, *p*, *mf*, and *f*. There are also hairpins indicating crescendos and decrescendos. The D.B. staff has a double bar line at the end of measure 38.

39

B. Cl. 1

B. Cl. 2

D.B.

*ORD.

ff *ppp* *f* *mp* *mf* *p* *mf*

ff *pppp* *ff* *pp* *mf* *p*

fp *f* *p* *mf* *pp* *f* *p*

Detailed description: This system contains measures 39 and 40. It features three staves: B. Cl. 1 (top), B. Cl. 2 (middle), and D.B. (bottom). The key signature has two sharps. The music continues with complex rhythmic patterns. Dynamic markings include *ff*, *ppp*, *f*, *mp*, *mf*, *p*, *mf*, *ff*, *pppp*, *ff*, *pp*, *mf*, *p*, *fp*, *f*, *p*, *mf*, *pp*, *f*, and *p*. There are also hairpins. The D.B. staff has a double bar line at the end of measure 40.

41

B. Cl. 1

B. Cl. 2

D.B.

mp *f* *pp* *ff* *pppp* *f* *f*

f *ppp* *ff* *ppp* *f* *f*

f *fff*

Detailed description: This system contains measures 41 and 42. It features three staves: B. Cl. 1 (top), B. Cl. 2 (middle), and D.B. (bottom). The key signature has two sharps. The music continues with complex rhythmic patterns. Dynamic markings include *mp*, *f*, *pp*, *ff*, *pppp*, *f*, *f*, *f*, *ppp*, *ff*, *ppp*, *f*, *f*, *f*, and *fff*. There are also hairpins. The D.B. staff has a double bar line at the end of measure 42.