

Clouds Over Helensburgh

for ensemble and electronics

Sam Yulsman

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Instrumentation

Bass Clarinet

Electric Guitar (doubling acoustic guitar)

Violin

Viola

Violoncello

Electronics

duration - ca. 4'30"

score is transposed

Performance Notes

Bass Clarinet

i) multiphonics and tremolos/bisbigliandos

+All multiphonics and tremolo/bisbigliandos with harmonic overtones are taken from Harry Sparnaay's *The Bass Clarinet: a personal history*. All fingerings appear in the score/part.

+Solid black lines indicate a tremolo/bisb. should continue for the duration of the line.

ii) triggering electronics

+This part also includes triggering the playback of sound files using a Max MSP patch.

The laptop space bar is used to trigger the files so the laptop needs to be placed within easy reaching distance - see below for more information about the electronics.

Electric Guitar (doubling acoustic guitar)

i) effects pedals for electric guitar:

1 - Eventide H9 reverb w/very long decay:

2 - volume pedal

*The volume pedal should go at the end of the chain.

l.v. - let reverb decay vibrate/ring out for the duration indicated.

⊕ - use volume pedal to reduce all sound to silence, including reverb decay

ii) Technique indications

t - LH Tap

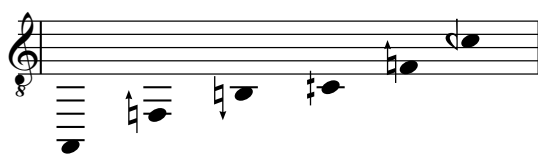
e - ebow (always in normal mode - never harmonic mode)

+slurs imply a phrase should be played on a single string

pl. - pluck

iii) acoustic guitar

a. scordatura:



♯ ♭ = approx. 1/6th tone sharp or flat

♯ ♮ = approx. 1/4 tone sharp or flat

b. amplification

+acoustic guitar should be plugged into the same amplifier as the electric guitar via a pickup

+It is played un-amplified with amplifier volume turned to zero, except for mm.31-33 where volume should be turned up high

c. inchworm imitation

+see my short video "inchworm imitation notes.mp4" for explanation of this technique; a sound file w/example of the resulting sound world is also included

+solid black lines - continue inchworm imitation for duration of the line

Strings

i) bow placement

- m.s.p. - molto sul ponticello
- s.p. - sul ponticello
- ord. - normal bowing position
- s.t. - sul tasto
- m.s.t. - molto sul tasto

ii) col legno

- CLT - col legno tratto
- 1/2 CLT - bow with combination of bow wood and hair
- crine - return to normal bowing w/bow hair only

iii) bowing direction and speed

- ↑ vertical bowing
- ↔ return to normal horizontal bowing
- s.b. slow bow

iv) bow pressure

- --bow overpressure sound w/almost entirely bow noise, very little pitch; usually combined w/slow vertical bowing.
 - +specific timbres of the overpressure noise are described in the score/part - either dull/wooden/snoring or harsh/metallic.
- --medium bow overpressure - a mixture of pitch and distortion-like bow noise; pitch should always be clearly audible, never overwhelmed by distortion.
- --return to normal bow pressure

v) Harmonics

- ◇ --**harmonic finger pressure @ indicated node.** String numbers and sounding pitches in parentheses are sometimes used to clarify.
 - +when glissandi w/harmonic finger pressure are combined with bow overpressure, harmonic glissandi pitches should be overwhelmed by overpressure noise, emerging only in fleeting flashes.
- ◆ --**slightly less finger pressure than ordinary finger pressure for stopped pitches.** Result should be pitch indicated w/low overtone content. Brief glimmers of harmonic pitch depending on string location may also emerge.

Electronics

i) Technical Requirements:

+two speakers

+laptop

+Max MSP patch for triggering sound files.

ii) Overview

--The electronics part consists of sound files played through the speakers. The bass clarinetist triggers the sound files at the indicated cues (1 through 8) using the laptop's space bar.

ii) Coordination

--Numerous aural cues are built in to the electronics part which is notated in the score and included in the parts as well. In general, rhythmic unisons notated between electronics and instrumental parts can be used as aural "triggers" for the ensemble - i.e. the ensemble listens for the entrance, exit, accent, transformation etc. notated in the electronics part and reacts to it as quickly as possible (instead of being in exact unison with it).

iii) Mixing

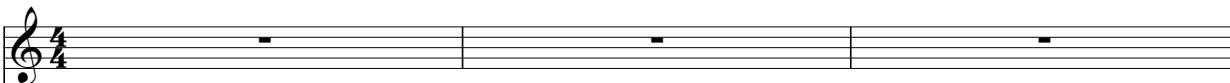
--The volume of the electronics should be mixed with the ensemble in reference to the dynamics indicated in the score, as if it was another performer on stage with the ensemble.

Clouds Over Helensburgh

for Gabrielle DaCosta

♩ = 57

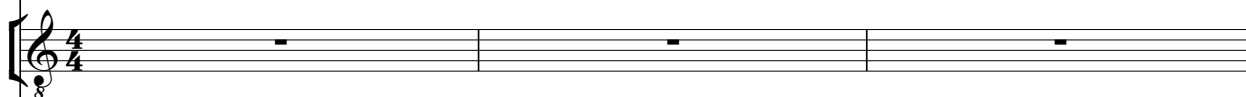
Bass Clarinet in B $\flat$



Electronics



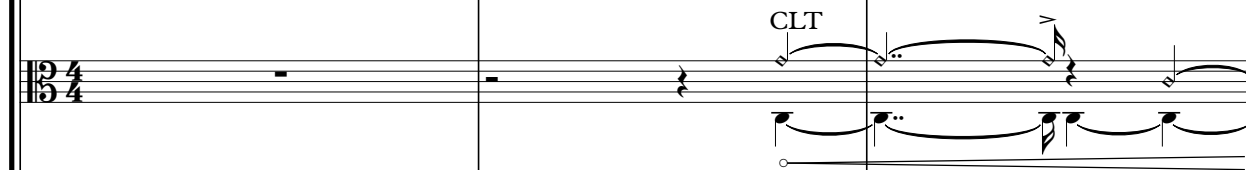
Electric Guitar



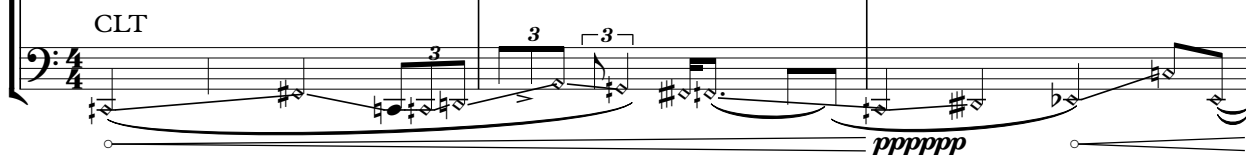
Violin



Viola



Violoncello



E. Gtr. **reverb ON** **e** **pl** **e** **l.v.** **pppp** **6** **III IV** **III** **1/2 CLT** **CLT**

Vln. **ppp** **6** **III IV** **III** **1/2 CLT** **CLT** **pppp**

Vla. **ppp** **3** **IV** **1/2 CLT** **II** **CLT** **1/2 CLT** **CLT** **pppp**

Vc. **1/2 CLT** **CLT** **1/2 CLT** **ppp**

E. Gtr. **pl** **3** **l.v.** **ppp** **pppp**

Vln. **III** **1/2 CLT** **pppp** **CLT** **pppp** **ppp**

Vla. **ppp** **CLT** **pppp** **6** **ppp** **6**

Vc. **ppp** **CLT** **pppp** **ppp**

[illegible]

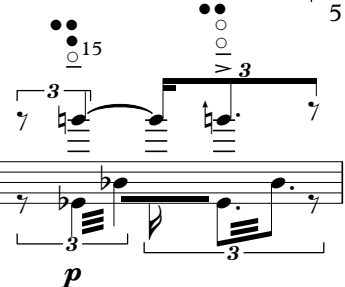
A

Play key 12 w/RH 2nd finger;
3rd and 4th finger close RH keys

embouchure:



trill w/key 13



18

B. Cl. *pp*

(subito) *(e)*

reset reverb
ϕ (clear reverb decay of previous pitches)

E. Gtr. *f* *ppp* *f* *ppp* *mp* *f*

Vln. flaut. ord. *f* *f* *ppp* *mp* *f* *pp*

Vla. *f* *f* *f* *p*

Vc. *f* *f* *f* *pp* *p*

m.s.p. fast narrow vibrato

flaut. m.s.p. fast narrow vibrato

ord. [non. vib.]

20

B. Cl.

E. Gtr. *p* *l.v.* ϕ

Vln. flautando ord. *p* *pp*

Vla. m.s.t. *ppp*

Vc. m.s.t. *ppp*

subito**♩ = 76** (♩ = ♩)**subito a tempo****♩ = 57**

embouchure:

B. Cl. **23** **♩ = 76** (♩ = ♩)

E. Gtr. **8**

Vln. **flautando** **p** **ord.** **mf** **flautando** **mp**

Vla. **flautando** **p** **5:3** **pp** **ord.** **mf** **CLT** **pp** **7**

Vc. **flautando** **p** **1/2 CLT m.s.t.** **p** **m.s.p.**

Electronics: CUE 1

B. Cl. **25**

elec. **1** **lo-fi room ambience** **ppp**

E. Gtr. **To Acoustic Guitar** **l.v. as long as possible** **Acoustic Guitar Amplification OFF** **LH and RH imitate inchworms moving on the strings** **siempre pppp**

Vln. **ord.** **II** **mp** **pp**

Vla. **crine** **pp** **3** **mp** **I**

Vc. **crine ord.** **pp** **p**

28 7

B. Cl.

elec.

A. Gtr.

Vln.

Vla.

Vc.

B subito

$\text{♩} = 114 (\text{♩} = \text{♩})$

Electronics:

30 **CUE 2**

B. Cl.

elec.

A. Gtr.

Vln.

Vla.

Vc.

8 32

B. Cl. *jeu voilé* *mp*

elec. *f* *LH and RH imitate inchworms* *pitched feedback* *chopping sounds* *ff*

A. Gtr. *f* *Amplification OFF*

Vln. *ord.* 6 *p* *f* *IV* *m.s.p.* *m.s.t.* *m.s.p.* *m.s.t.* *m.s.p.*

Vla. *f* *f* *ff* *crine* *s.p.*

Vc. *CLT* *f* *s.p.*

subito a tempo

34 $\text{♩} = 57$

B. Cl.

elec. *panning tremolo* *formant shift* *[chopping sounds]* *subito pppp*

A. Gtr. *sounding:* *pl* *ppp* *3*

Vln. *harsh/metallic* *sim.* *non dim.*

Vla. *fast narrow vibrato* *non dim.*

Vc. *fast narrow vibrato* *ff non dim.* *ord.* *ppp*

trill w/keys 12/13 **slightly slower**
♩ = 50

9

Electronics:

36 **CUE 3**

B. Cl.

elec.

A. Gtr.

Vln.

Vla.

Vc.

38

B. Cl.

elec.

E. Gtr.

Vln.

Vla.

Vc.

40

C

Electronics: CUE 4

42 **C**

B. Cl.

elec.

cello sample

4

ppp

ppp

reverb ON

e

pl

e

mp

ppp

mf

f

t

pl

Vln.

legato

mp

ppp

p

mf

flautando [II]

3

m.s.t.

m.s.p.

m.s.t.

m.s.t.

m.s.p.

m.s.t.

3

s.p.

Vla.

ppp

pp

p

Vc.

ppp

pp

p

6/4

6/4

6/4

6/4

embouchure:

48

B. Cl.

ϕ [keep volume pedal down]

reset reverb
(clear reverb decay
of previous pitches)

silently activate

E. Gtr.

1.v.

f 3

s.b. harsh/metallic

Vln.

mp

m.s.t.

ppp 5

Vla.

f 3

m.s.t.

ppp 5

Vc.

f 3

m.s.t.

mf 5



Electronics:

50 CUE 7

7 lo-fi room ambience

elec.

p

1.v. - reverb decay of silently activated pitches

E. Gtr.

p

Vln.

ord. I

mp 3

Vla.

p 3

ord.

f

Vc.

ord.

p 3 mp 3

f

D

a tempo

$\bullet = 57$

[trill]

[same fingering through m.53]

52

B. Cl.

pp

mp

mf *p* *pp*

E. Gtr.

mf *p* *pp*

To Acoustic Guitar
l.v. as long as possible

Vln.

III IV

p

flautando 6 ord.

pp *mp* *pp* *pppp*

Vla.

flautando 6 ord.

p *pp* *p* *ppp*

Vc.

IV

8 6 3 12 7

p *mf* *mp* *pp*

==

54

B. Cl.

Acoustic Guitar
Amplification OFF

A. Gtr.

pl *ppp*

Vln.

pp *ppp*

Vla.

pp *pp*

Vc.

pp *ppp*

trill w/keys 12/13

slightly slower

Electronics: CUE 8

$\bullet = 50$

Electronics: CUE 8 ♩ = 50

B. Cl. 56
 5/4 4/4
ppp
 pitched feedback *pp*

elec. 5/4 4/4
 8
 8va
 lo fi room ambience
p

A. Gtr. 5/4 4/4
 8
pppp

Vln. 5/4 4/4
ppp
pp

Vla. 5/4 4/4
p

Vc. 5/4 4/4
pppp *p* *ppppp*

extremely slow bow
IV mostly airy bow noise -
 12 very little pitch

[illegible]

62

B. Cl.

elec.

A. Gtr.

Vc.

15^{ma}

pppp