

CrusT

for clarinet and computer generated tape

CrusT

matt ingalls

b^b clarinet

molto vib. *no vib.*

"sneak in" with tape cutoff

ff > *mp* > *fff* > *n* *ff* *p*

CUE 1: 0:00

0:09 0:14 0:19 0:21

"tape" *fff* *n* *p* *n* *n*

molto esp. *dolce* *tr* *(make double trill for speed?)*

mf *mp* *sub p* *n*

0:25 0:32 0:33

p

tr *molto rit.*

n *mp* *p*

trill Low E Key

♭₆
♮₆
B

0:52 0:57

n *p*

molto rubato →

1:13 1:21

p *mf* *ff* *mf*

(B key)

1:28 1:29

n *mf* *mf*

(N. Fork)

(B key)

1:46 1:47 1:50

n *mf* *f*

1:58 2:05

mf *mp* *f* *ff* *mf*

fast!

a low note!

n *mf*

mf ————— f ————— p

2:12 n ————— f

(sharper attacks in texture emerge...)

gliss

ff ————— n ————— ff

p ————— ff ————— mf ————— f

[— ossia: play a half step higher than written —]

Fast runs ad lib.

mf ————— ff ————— fff ————— ffff ————— fffff!!!

2:46

gradually increase multiphonic *tr* *molto rit*
 (with multiphonic growl)

CADENZA

p *f* *n* *p* *ffff* *p* *n*

*) while holding note, interrupt with short and loud sounds

*) interruptions as before, this time getting much more wild and ugly!

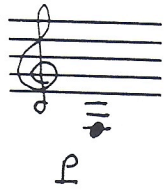
trill

improvise, using all/any/none of the suggested material below in combination with your own.

- key clicks
- close to microphone
- flutter tongue
- glissandi
- yell through horn
- trills
- spit sounds
- "backwards" attacks
- loud overblowing
- molto vibrato
- "p" any octave
- barely audible sounds
- any other multiphonic you like

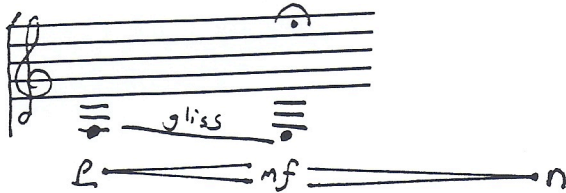
air sounds through instrument ("filtered noise")

* ok - you have shown off enough, or you are tired, or your cadenza has sucked so much you (and the audience) can't take much more of this. it's time to stop playing for a while. somehow wind your improv down to this note:



* you can mess around still a bit, but finally end with:

"tape" cadenza (≈ 2'30")



* at this point, the tape comes in with the same pitch - there should be a gradual "cross-fade" so that it is not obvious when you stop and when the "tape" takes over.

CUE 2: 0:00

"tape"



n p p

1:00

1:30

2:11

(safe high ring)

2:19

(gliss thing)

2:27

~2:30

* as the "tape" part progresses, gradually come in (slowly and softly) with the above note sequence. repeat, gradually increasing tempo and volume. begin inserting ornamentation, runs, and additional material - perhaps interacting with the "tape" part. get CRAZY!

~4:05

* by the time the "tape" gets to its climactic point, you should be wailing away -

at 4:10 the "tape" will cut to a texture of many clarinets wailing.

(with a number of low hits accelerating then decelerating)