

# Duo For Contrabass Flute and Bass Clarinet

James Banner

2019

Composed by James Banner in response to the *Hertzbreakerz* Call For Scores, 29th June - 31st July 2019. The piece was conceived as eventually becoming a flexibly scored work for two (low) instruments. This particular version and performance notes were created and compiled for Sarah Watts and Carla Rees. I am indebted to the websites of Carla Rees and Heather Roche for their invaluable resources.

## Performance Notes

# Nomenclature / General

Cb. Fl. or Fl. = Contrabass Flute

Bs. Cl. or Cl. = Bass Clarinet

Breath marks are suggested according to phrases but are flexible

## Notes

**Fig. 2** - (and later on in 4 and 11) -  $se = s\epsilon$ ,  $ka = k\alpha$ ,  $tah = t\alpha^h$

**Fig. 3** - higher voice is melodic line which continually swaps between instruments, aim to bring this out. In addition there are moments of playing in a similar register contrapuntally - here the voices are of equal importance, as though each voice is accompanying the other.

**Fig. 5** - Notations in Bs. Cl. are taken from Heather Roche's website ([www.heatherroche.net/2016/09/26/spectral-multiphonics-bb-and-bass/](http://www.heatherroche.net/2016/09/26/spectral-multiphonics-bb-and-bass/) - accessed 31.07.2019)

**Fig. 6** - The accented notes should pop out.  $p$  dynamic in Cb. Fl. should colour the sound of Bs. Cl. at  $mp$ , therefore may actually have to be played louder than  $p$

**Fig. 9** - Strong front of the note but then a quieter but consistent sound (no diminuendo), like repeated sforzandos

**Fig. 10** - The bottom two staves represent the fundamental pitch for Cb. Fl. and Bs. Cl. The graphic area above features square notation for Cb. Fl. and triangle notation for Bs. Cl., and should be performed as multiphonics. The music is arranged horizontally and vertically in exactly the same way as in standard western notation, being aligned in terms of note duration and intervallic relationship. The vertical distance represents an approximate intervallic gap between the two instruments (e.g. the first notes performed are quite far apart, so this could be a large interval, when the notes change, they are much closer together so the interval would be smaller). The performers are free to set the parameters (predetermined or spontaneously) of this section in terms of range - the biggest intervallic distance could be anything as small as a tone (the changing intervals would be then microtonal) up to several octaves apart. This can change at each performance and will obviously result in a very different sound each time! Additional parameters could be set by performers, e.g. every 2nd note flutter tongued, every 3rd note bisbigliando etc. but the feeling of expanding and contracting through counterpoint should remain.

**Fig. 16 and 18** - Overblow some notes, instruments alternating and unison; the feeling of an articulation mistake

**Fig. 19** - Continue to accel. and repeat, ad. lib. - overblow, descent into loud screeching, low and high notes (like a pile up on a motorway), think John Zorn

**Fig. 20** - The flute tempo is equivalent to (and should feel like) the first tempo of the piece (much of the material is taken from here too); quarter note = 125, but phrased as quarter note triplets. Original tempo eighth note at 125 = quarter note triplet at 166.66

**Bar 60** - Bs. Cl. - transition to overblowing fundamental pitches (ad. lib.) that include F# multiphonic (and those a quarter tone either side, optional but preferred).

**Fig. 21** - Cb. Fl. - underblow all notes. Melodic phrases are rubato, Cb. Fl. leads. Dotted line indicates phrasing, breath where necessary. Delicate but very intense, like at a breaking point.

Bs. Cl. - 'Echo' the flute by ear using multiphonics or fragile sounding high notes. Use quarter tones around the target note (overtones, changing embouchure, using alternate fingerings). If using multiphonics, they may sound in different octaves to the Cb. Fl., especially where it plays in lower registers, this is fine. The notes can hang over alone whilst the Cb. Fl. breathes between phrases. Could also follow the shape of the flute melody in a different key/at a different interval. From 64, though the notes are vertically aligned for ease of legibility, continue to play slightly after the Cb. Fl. as an echo. It's preferable to do this by ear rather than reading the part, so as to put across a feeling of attempt and struggle.

**Bar 64 onwards** - accel. gradually and interweave material from figure 1 with the written melodies. As this section progresses, more and more material from figure 1 should be included in an improvisatory manner, which will distort the shape and feeling of the section (Bs. Cl. at this point does not have to feel too much stress in following the Cb. Fl.'s references to figure 1, but should still keep the struggling/searching feeling). At any point from bar 72, the CODA can be cued, depending on the feeling of the performers.

**CODA** - is a repetition of figures 1-4, 5, 7 and 9 ending at bar 26 (with a slight change to the final note). Play this section as fast as possible and but aim to observe the dynamics accurately (forte, crescendo to ff and fff where written). - there should not be too much of an attempt to be together; it should sound hectic and messy. Here the breathing is not notated - breathe when necessary and this will mean notes will be missed out; continue reading during breathing so you continually move forward through the coda, even if it means not every note is played.

Full Score (transposed)

written for Sarah Watts and Carla Rees

# Duo for Contrabass Flute and Bass Clarinet

James Banner

1 ♩ = 125

Contrabass Flute *mf*

Bass Clarinet in B $\flat$  *mf*

play 2nd time only

2 ♩ = 110

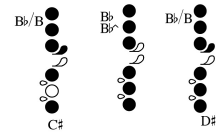
3 ♩ = 125

Fl. *f* *mf*

Cl. *f* *p* < *f* > *mf*

slap tongue, open mouth

5 se ka tah tah ka



4 ♩ = 110

5 15-20 seconds  
No tempo

Fl. *f* *p* *mf* [*mp*]

Cl. *f* *p* *mf* *mp*

bisbig.

ord.

legato possible

slap tongue, open mouth

11 se se tah

Multiphonics on G# - imagine a slow waltz

Spectral multiphonics on F ad. lib. flutter tongue

6 ♩ = 125

14

Fl. *f p f p f*

Cl. *mp f subito mp f*

7 7-10 seconds  
No tempo but feeling of energy and brightness  
trill freely between D and G (harmonics) - breath where necessary

18

Fl. *sim. ad lib rhythm*

Cl. *sim. ad lib rhythm*

8 ♩ = 125  
aggressive

19

Fl. *fff mp molto dim ppp*

Cl. *fff mp molto dim ppp*

9

22

Fl. *subito ff subito mf subito mp [pp] subito ff*

Cl. *subito ff subito mf subito mp [pp] subito ff*

**10** ca. 1 minute

*mp sub f*      *sub p*      *sub ff*      *sub mf*

Fl.  $\frac{4}{4}$

Cl.  $\frac{4}{4}$

**11** ♩ = 100

**12** *Robotic and industrial, intense*  
*bring out dotted to slurred figures*

28 *se tah ka ka*

Fl. *f*      *ff*

Cl. *f*      *ff*

slap tongue, open mouth

31

**13** ♩ = 125

**14** ♩ = 110

33

Fl. *fff*      *f*      *mp*      *f*

Cl. *fff*      *mf*

15 ♩ = 125

16 ♩ = 115 molto accel. . .

36

Fl. *mp* *f* *ff* *mp*

Cl. *mp*

(150)

17 ♩ = 125

39

Fl. *mf* *f* *subito ff*

Cl. *mf* *f* *subito ff*

19

18 ♩ = 150 molto accel. . .

42

Fl. *subito f* *fff* OPEN

Cl. *subito f* *fff* OPEN

| - ca. 20 seconds of intensity then die down over ca. 10 seconds - |

20

♩ = 166.66

47

Fl. *mp* - but still heard and strong in relation to the Bs. Cl.

Cl. *f* *mp* *f* *mp* *f* *mp* *f*

Dynamic emphasis on 16th notes  
always double tongue 16ths

51

Fl. *mp f mp f f mp f mp <*

55

*articulate strongly*

Fl. *mf*

Cl. *f mp f mp*

58

Fl.

Cl. *f mp f*

overblow

**21** Slower and rubato  
♩ = 110-140

62

Fl. *f*

Cl. *f*

accel.

'echo' the flute in an approximate manner

Continue in a similar manner; this should not sound clean, a struggle should be audible



Both begin to weave material from figure 1 into these phrases

66

Fl.

Cl.

**accel.**

(continue interweaving material from figure 1)  
At any point after b. 72, cue the CODA

72

Fl.

Cl.

**CODA**

♩ = as fast as possible

79

Fl.

*f* crescendo poco a poco until bar 91

Cl.

*f* crescendo poco a poco until bar 91

83

se ka tah tah ka

Fl.

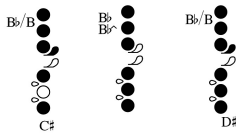
Cl.

slap tongue, open mouth

87

Fl. *se se tah ord.*

Cl. *slap tongue, open mouth ord.*



3 seconds  
No tempo

5 seconds

$\text{♩}$  = absolutely as fast as possible  
(if it wasn't before)

91

Fl. *ff* Multiphonics on G#

Cl. *ff* Spectral multiphonics on F ad. lib. flutter tongue

*trill freely between any two notes*

*sim. ad lib rhythm*

*fff*

94

Fl.

Cl.