

Some Potential Ramifications

For Unaccompanied Bass Clarinet

By Craig Thomas Naylor

Performance Guidelines

Some Potential Ramifications alternates in feel from timeless and mysterious to raucous, jazzy and playful. The opening to measure 34 should have a floating quality, of awaiting possibility. Minor thirds should be emphasized so the major third in measure 33 – 34 acts and feels as a resolution.

Measure 35 begins a bluesy section, with driving rhythms. The eighths are equal in length, not syncopated: the - . phrasing will provide plenty of drive. This section should have the feeling of play, of exploring different ideas, of brainstorming - and enjoying every moment of this journey. The tremolos provide occasional respite, a moment of pause for reflection, then right back into the driving bluesy rhythms. A meditative section at measure 105, recapping material from the first section, reaches an epitome of expansion in measure 118 with multiphonics. Interspersed with additional tremolos, with occasional dissonant multiphonics giving a brief sense of anguish, this section resolves with an open fifth multiphonic in measures 125, 127. A tremolo on a tritone begins motion forward again.

The last section drives to the end – ideas explored, great flights of joy and abandon - all propelling to the conclusion.

Melodically, this work should always be in a singing fashion, always as if it is a tune that will be hummed on the way home. Major sevenths should be treated as the joyous squeal of a child at play, leaping with ebullient energy, not pedantic and dissonant.

Multiphonics are often idiomatic to a particular instrument. If the written ones do not speak for your instrument, feel free to substitute with ones that have the following characteristics:

- m. 118 – prominent major seventh interval(s) – dissonant.
- m. 120 – a third – minor preferred (octave transposition – tenth is fine) – consonant to somewhat consonant.
- m. 123 – major third (octave transposition OK) - somewhat consonant.
- m. 124 – tenth, seventeenth but with dissonant internal intervals.
- m. 125, 127 – perfect fifth or octave, open and consonant.

Enjoy!

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Fredericksburg, Virginia
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For Linda Suzanne Shea

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Unfolding, Organic, Spatial - ♩ = ca. 66 - 72

5

9

13

17

21

mf *mp* *p*

f *mp* *p*

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

niente *f* *ff* *pp* *niente* *pp*

f *pp* *f* *pp*

p *f* *niente*

24 *accel.*
3
p *pp* *f* $\text{♩} = \text{ca. } 108$
3

27 *cresc.* 5:2 *fff* *sub. pp* *rit.* niente

30 $\text{♩} = \text{ca. } 60$
mf *dim.*

34 Bluesy (but with equal eighths - non syncopated) - $\text{♩} = \text{ca. } 132$
pp *f*

39 *p*

42 3 *f* *ff* *f* *p* 3

45 *f* *p* *f* *p* *f*

49 3 3 3 *mp* *ff*

118

1 2 F - | - - -

RT 12-|12-

mf *pp* *mf* *pp*

122

RT 12-|-2 B-G#

T G# -2 Eb - | - - -

T G# 123 E | 123
or T G# 123 | 123 E

mf *ff* *mp*

126

pp *pp* *f* niente

130 Very Fast, driving to the end - ♩ = ca. 144

This musical score consists of nine staves of music in a single system. The key signature is B-flat major (two flats). The tempo is marked 'Very Fast' with a quarter note equal to approximately 144 beats per minute. The score begins at measure 130 and ends at measure 161. The music is characterized by rapid sixteenth-note passages and dynamic contrasts. The dynamics range from piano (*p*) to fortissimo (*fff*). The time signature changes from 2/4 to 3/4 and back to 2/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

130 *p* *mf* *p*

134

137

140 *mp* *p* *mf* *p*

144 *ff* *p*

148 *ff*

152 *p* *mf sub. pp*

157 *fff*

161