WUNITZIAN DANCES

for two B♭ clarinets

JONATHAN RUSSELL

Wunitzian Dances
for two B♭ clarinets

by Jonathan Russell

Commissioned by Shengwen Wu and Olivia (Moonitz) Meadows

Duration: c. 10-12 minutes

ABOUT THE WORK:
The tiny Queendom of Wunitzia was founded in 1546, when, after centuries of feuding, a peace treaty was signed between the powerful Wu and Moonitz clans. This treaty established the extraordinary "bi-queenal" governing structure – two equal co-rulers, one from each clan – that has fascinated scholars of government ever since. From its founding, Wunitzia was an open and forward-thinking place, welcoming dissidents, Gypsies, Jews, escaped slaves, and others who had been exiled or driven from all over the world. Bordered by Transylvania and Austria to the west, Macedonia and Romania to the east, Argentina and Brazil to the south, and Louisiana to the north, Wunitzia's traditional art and music incorporates aspects of all of these surrounding cultures. The traditional Wunitzian court instrument is named after its founding queens, Queen Claire and Queen Annette, and is traditionally performed in pairs, with one representing the Wu clan and the other the Moonitz clan. A typical Wunitzian dance suite, like the one presented here, consists of three dances of increasing speed and intensity: a free, rhapsodic doina, followed by a mid-tempo "dance of passion," closing with a vigorous, up-tempo hoedown.

PERFORMANCE NOTES:
1. A straight, diagonal line between pitches indicates a steady glissando
2. A curvy line before a pitch indicates a "bend" or "smear" into that pitch. A curvy line *after* a pitch indicates a klezmer-y bend/squeal down from that pitch.
3. When dynamics and other nuances are not indicated, they are at the discretion of the performers.
4. Performers are encouraged to bring lots of style, personality, and panache to the performance.

Score

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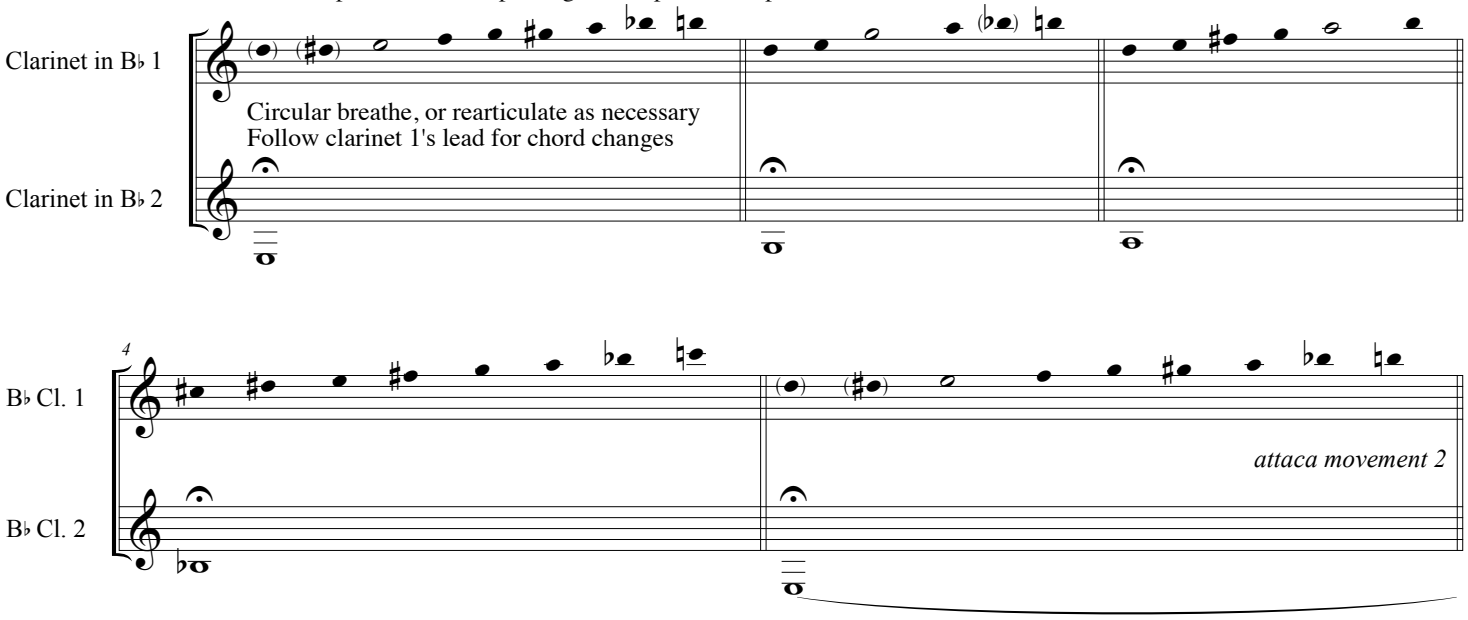
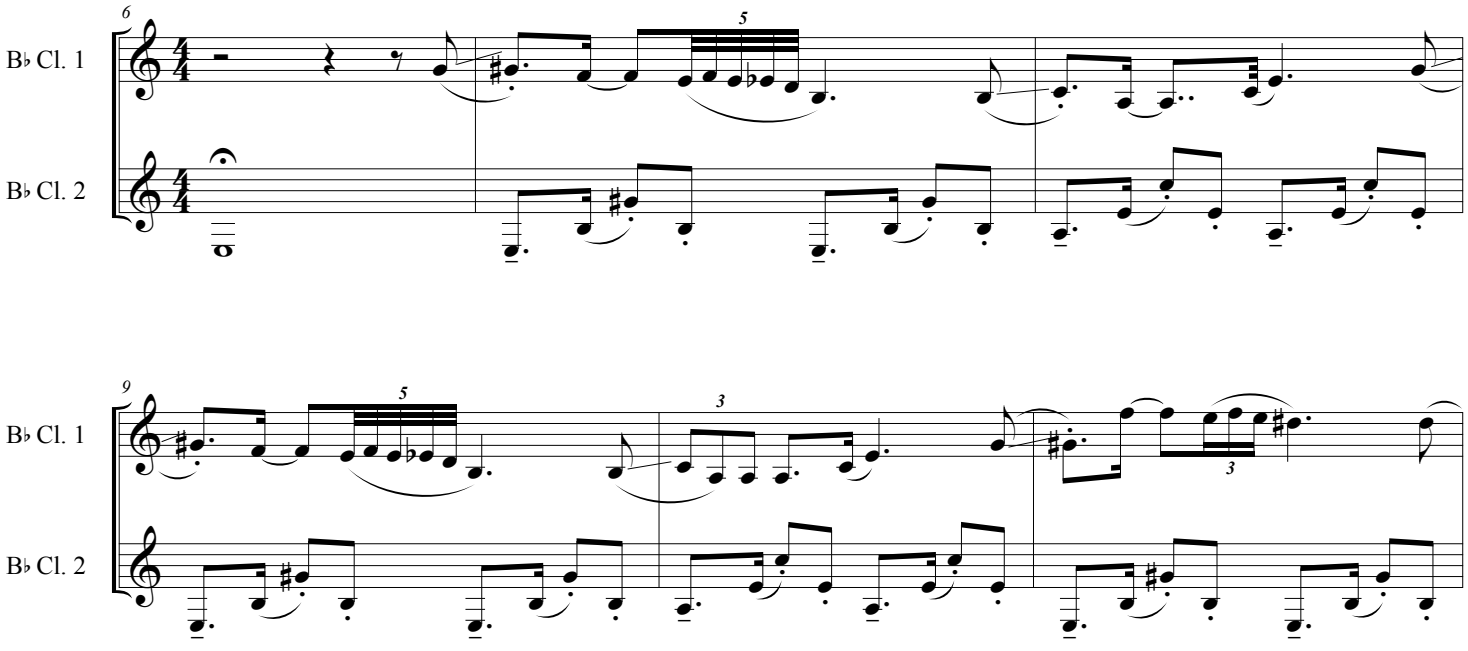
I. DIXIELAND DOINA

Improvise in a soulful manner on the given pitches (in any octave)
Open notehead indicates the pitch center
Pitches in parentheses are passing or less prominent pitches



II. HORO CHORO TANGO

With passion, panache, and rubato ♩ = 50



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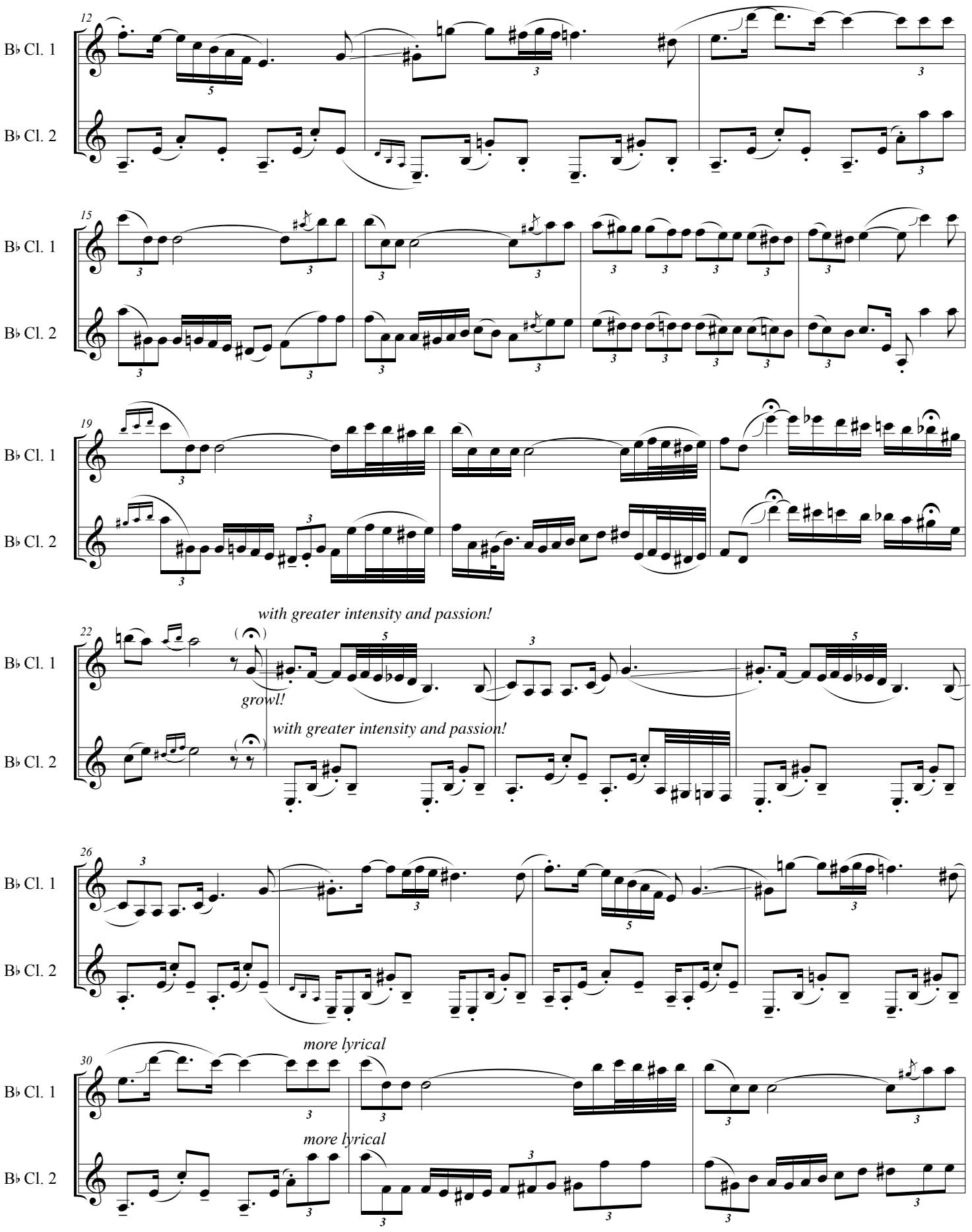
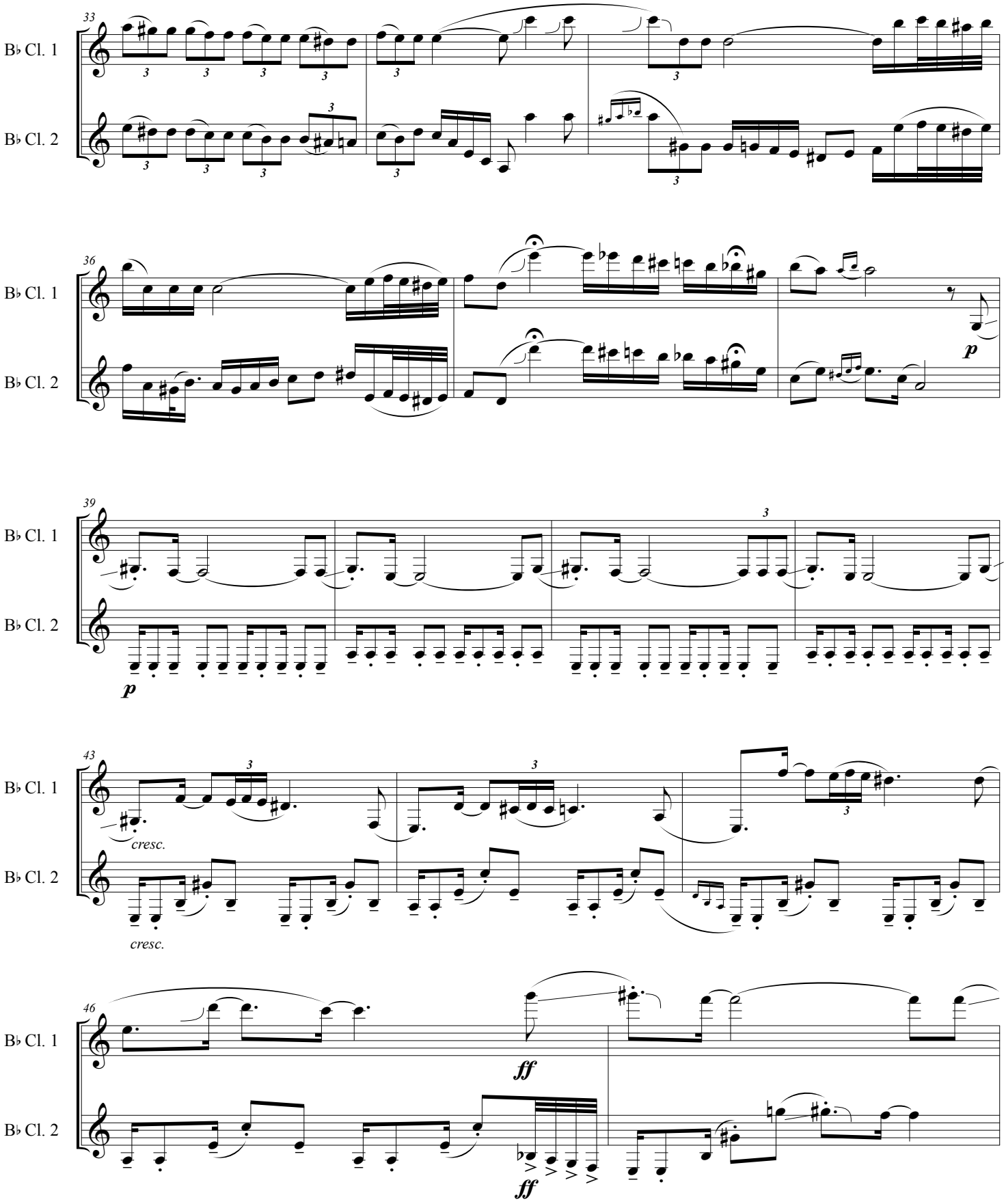
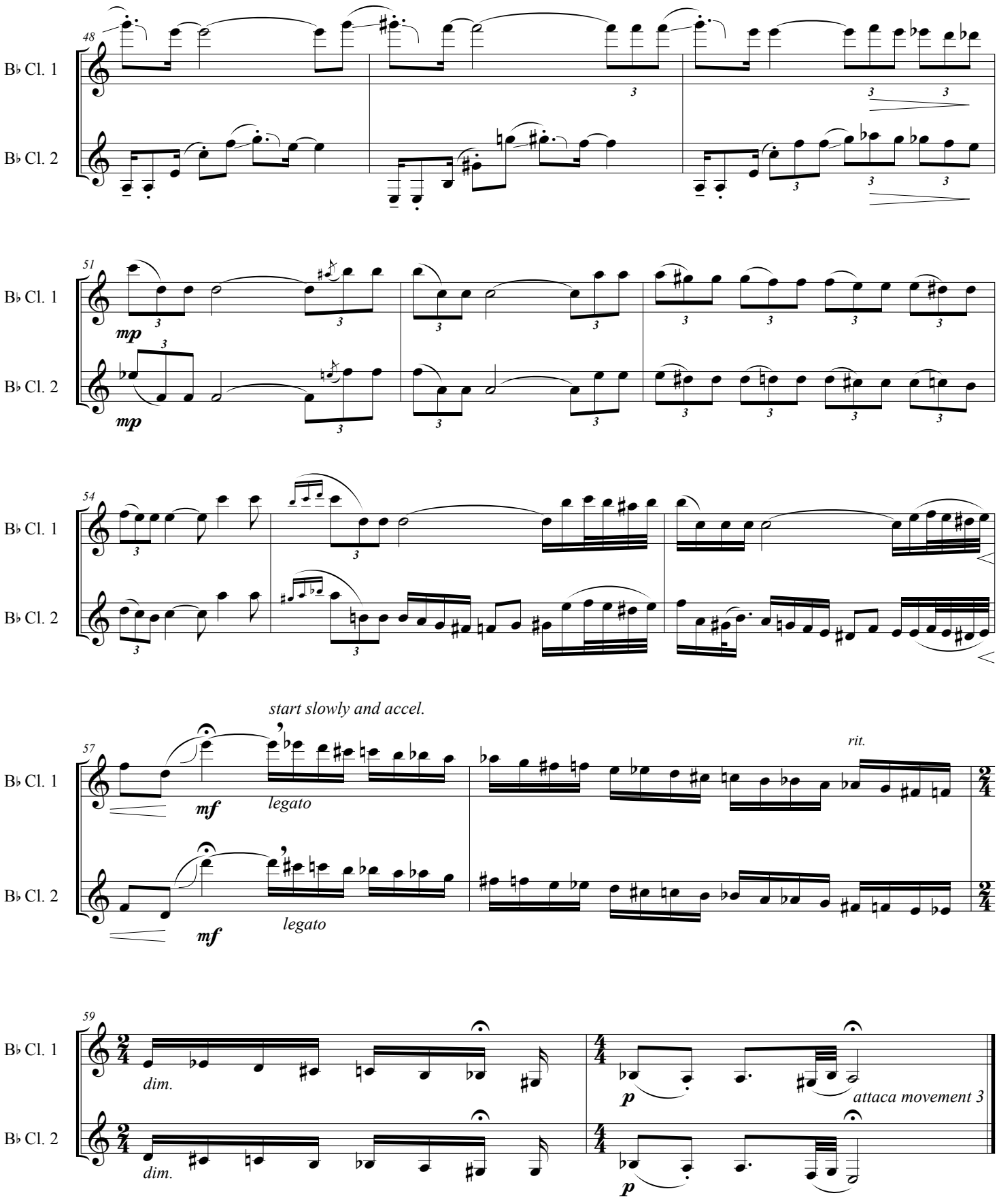
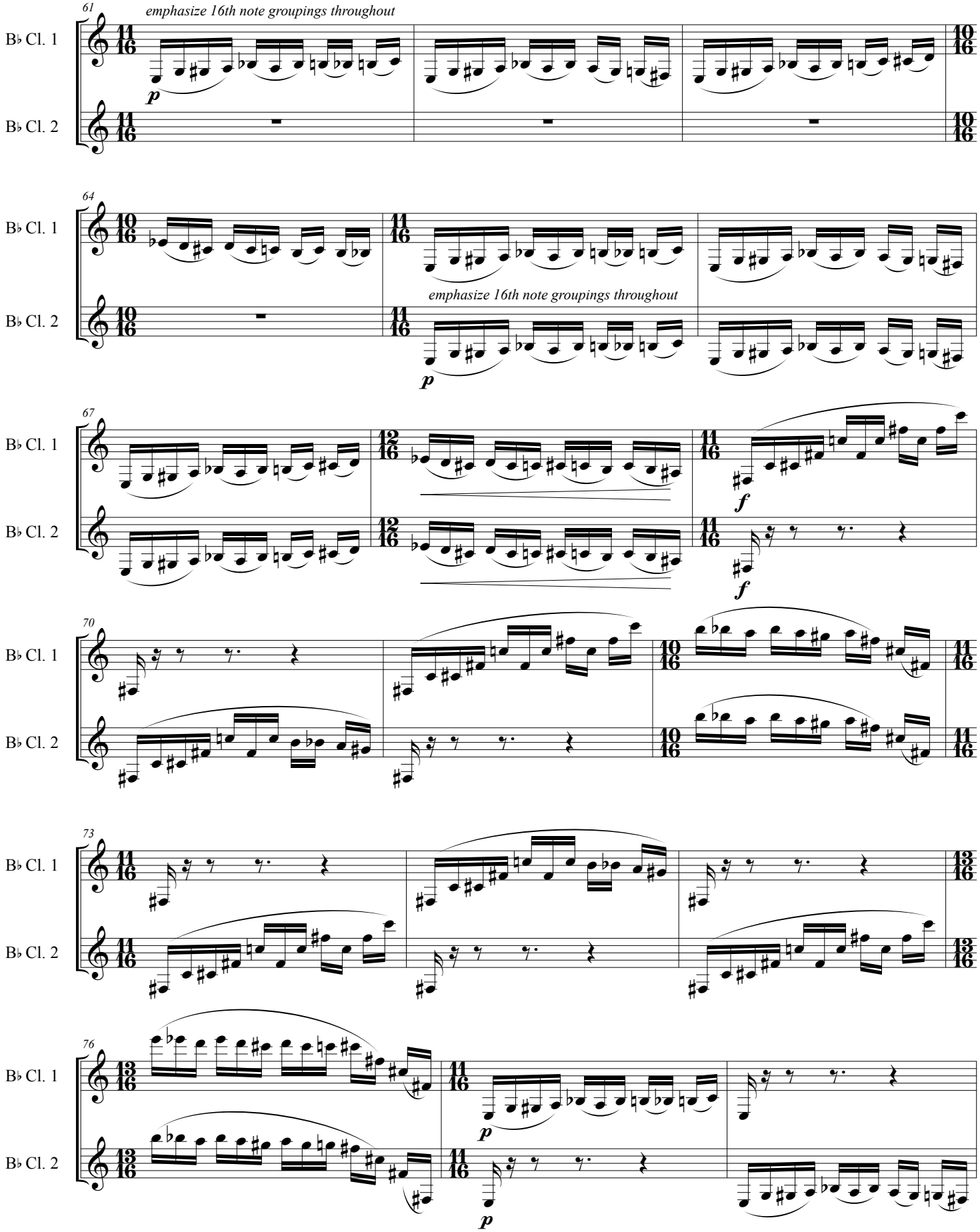

12
B♭ Cl. 1
B♭ Cl. 2
15
B♭ Cl. 1
B♭ Cl. 2
19
B♭ Cl. 1
B♭ Cl. 2
22
with greater intensity and passion!
growl!
with greater intensity and passion!
B♭ Cl. 1
B♭ Cl. 2
26
B♭ Cl. 1
B♭ Cl. 2
30
more lyrical
more lyrical
B♭ Cl. 1
B♭ Cl. 2

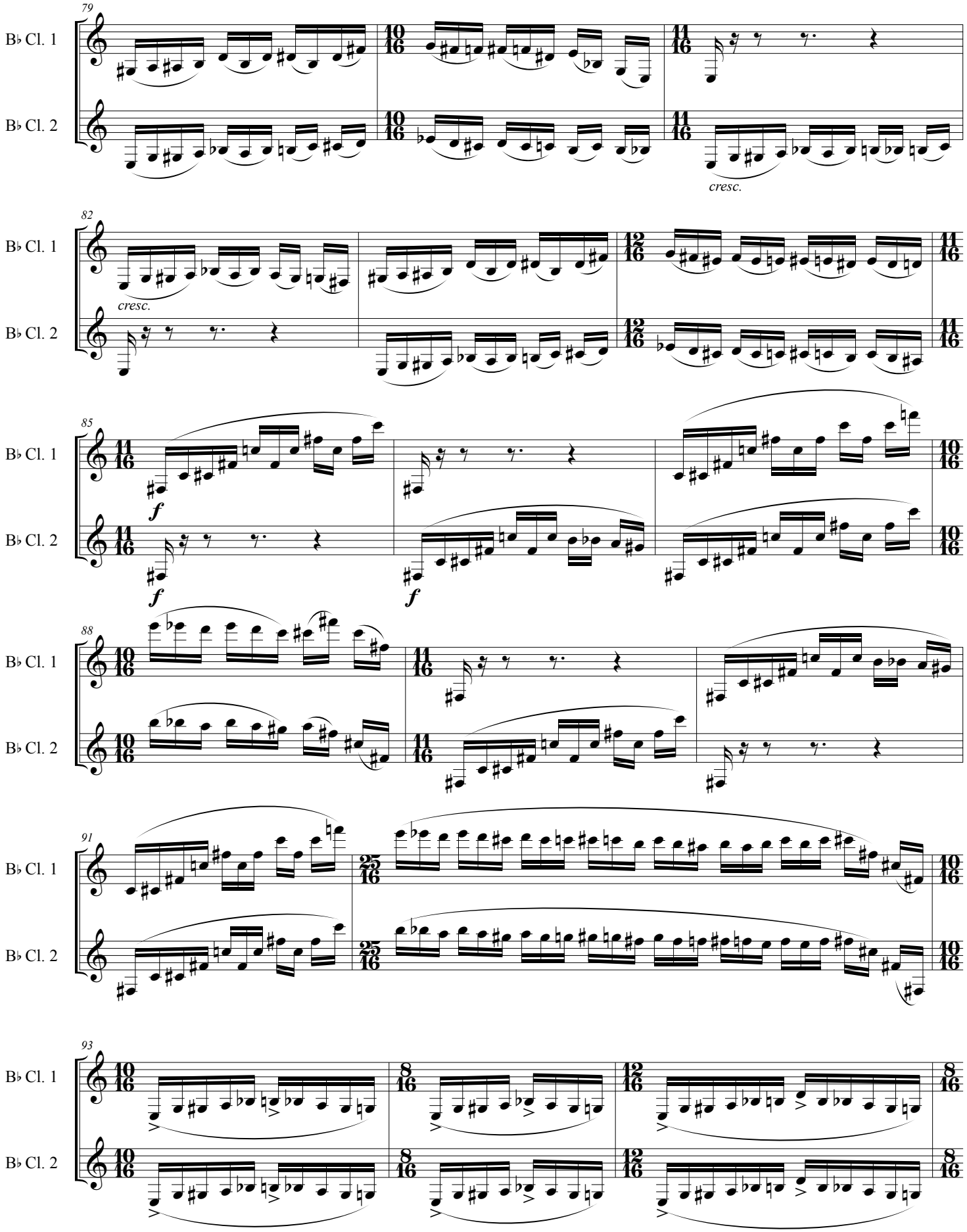

33
B♭ Cl. 1
B♭ Cl. 2
36
B♭ Cl. 1
B♭ Cl. 2
p
39
B♭ Cl. 1
B♭ Cl. 2
p
43
B♭ Cl. 1
cresc.
B♭ Cl. 2
cresc.
46
B♭ Cl. 1
ff
B♭ Cl. 2
ff

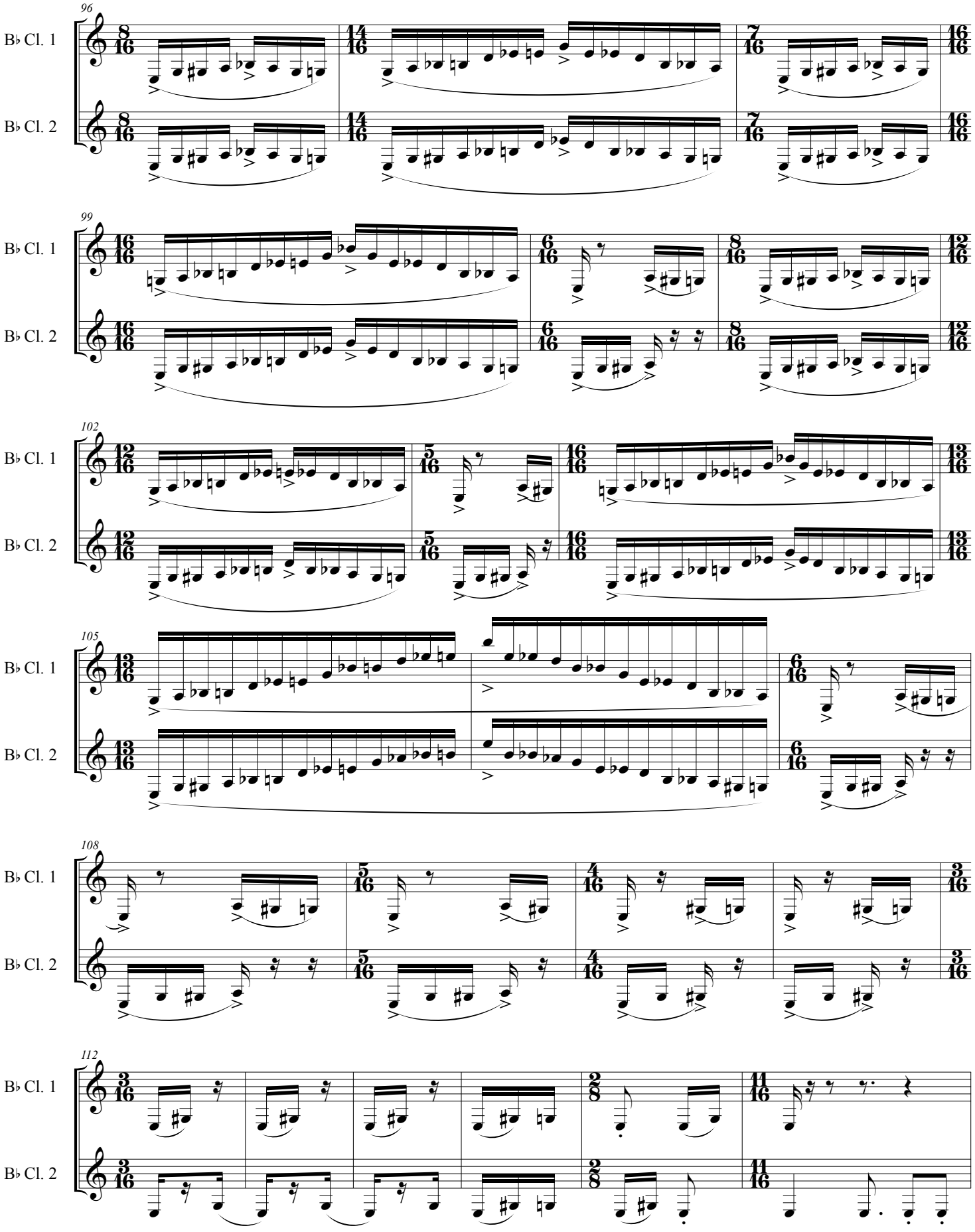

48
B♭ Cl. 1
B♭ Cl. 2
51
mp
mp
54
start slowly and accel.
57
mf
legato
rit.
mf
legato
59
dim.
p
attaca movement 3
dim.
p

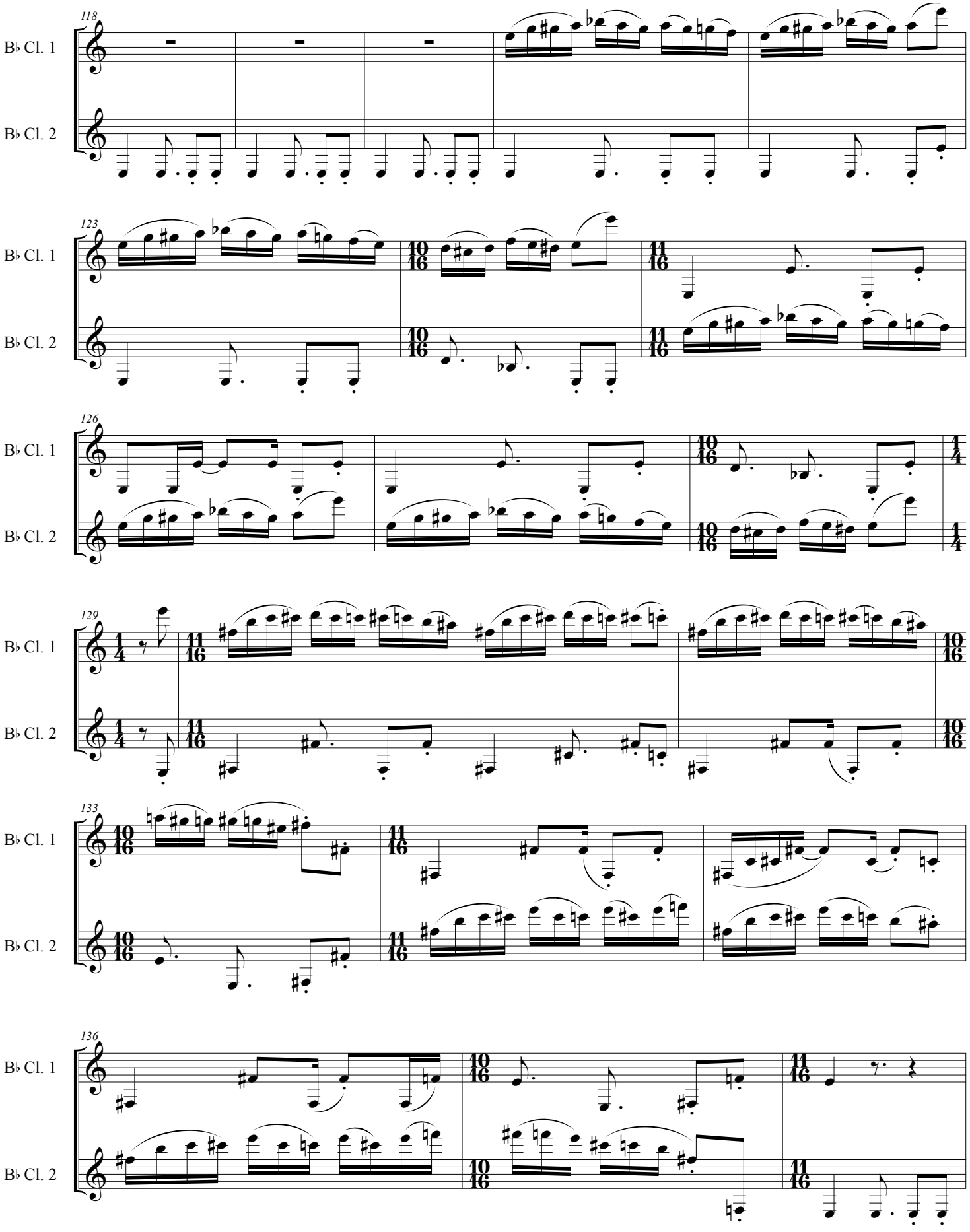
III. WUNITZIAN HOEDOWN

Fast and lively ♩ = 132 (𝅘𝅥𝅯 = 𝅘𝅥𝅯 **always)**



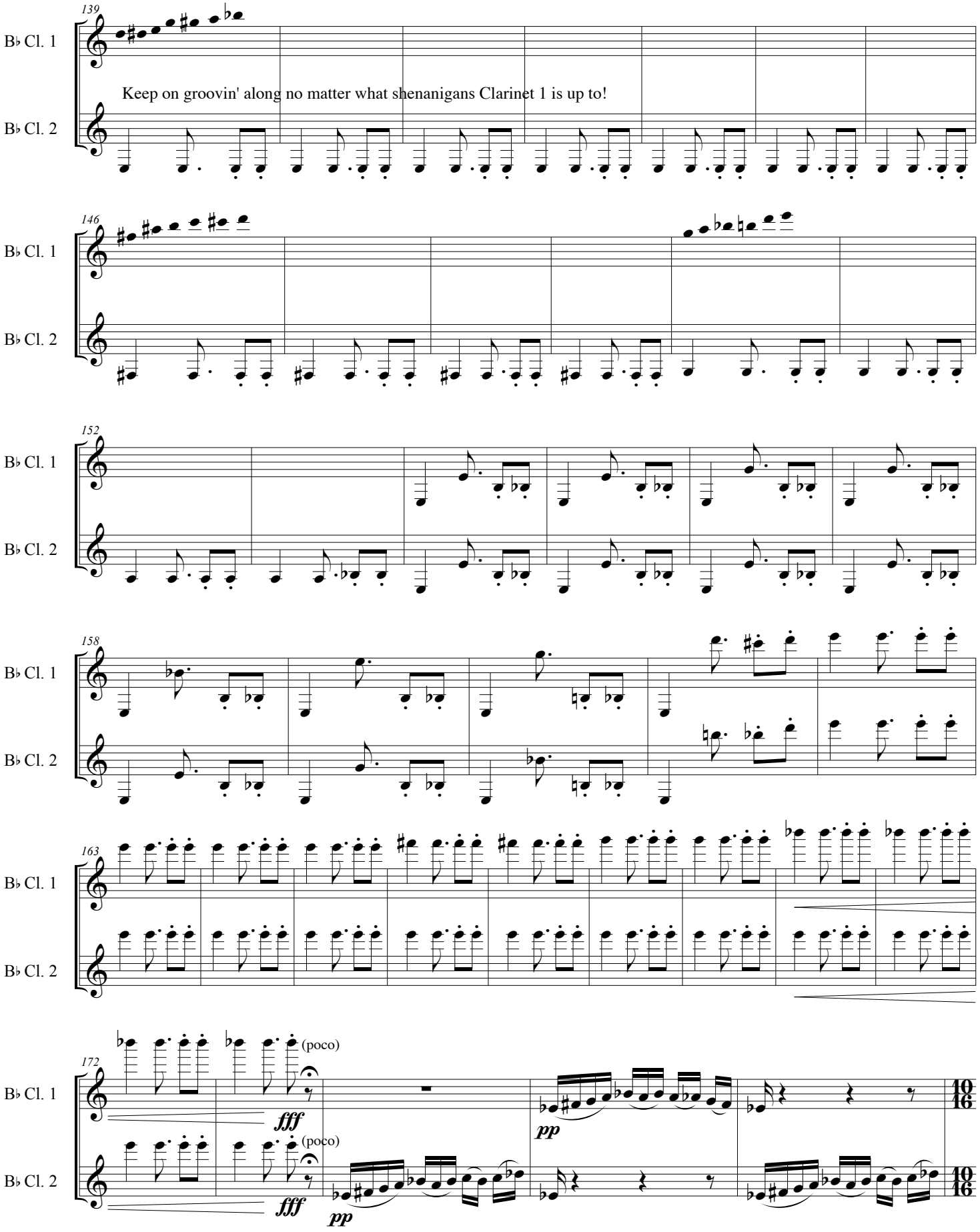

79
B♭ Cl. 1
B♭ Cl. 2
cresc.
82
cresc.
85
f
88
91
93

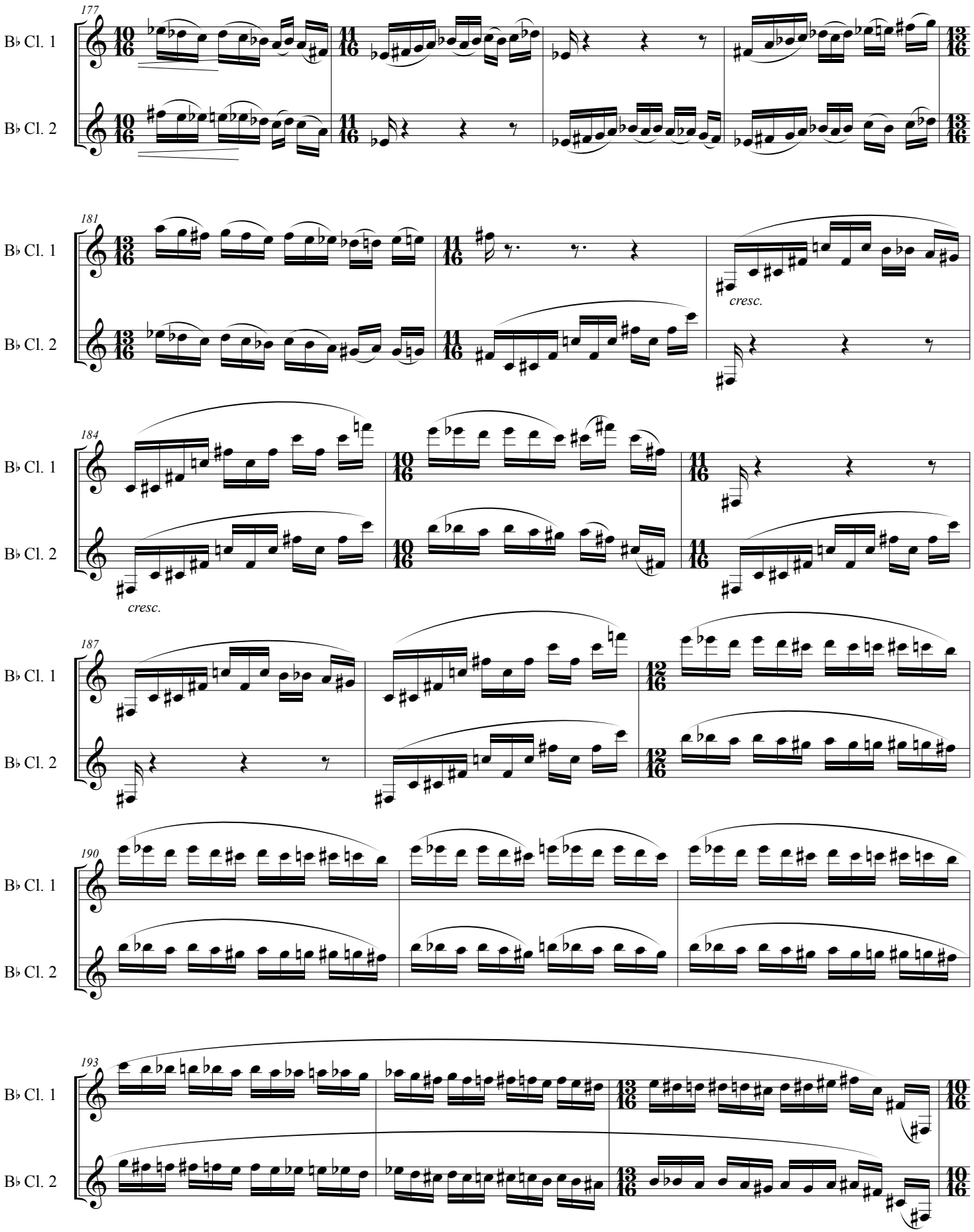

96
B♭ Cl. 1
B♭ Cl. 2
99
B♭ Cl. 1
B♭ Cl. 2
102
B♭ Cl. 1
B♭ Cl. 2
105
B♭ Cl. 1
B♭ Cl. 2
108
B♭ Cl. 1
B♭ Cl. 2
112
B♭ Cl. 1
B♭ Cl. 2

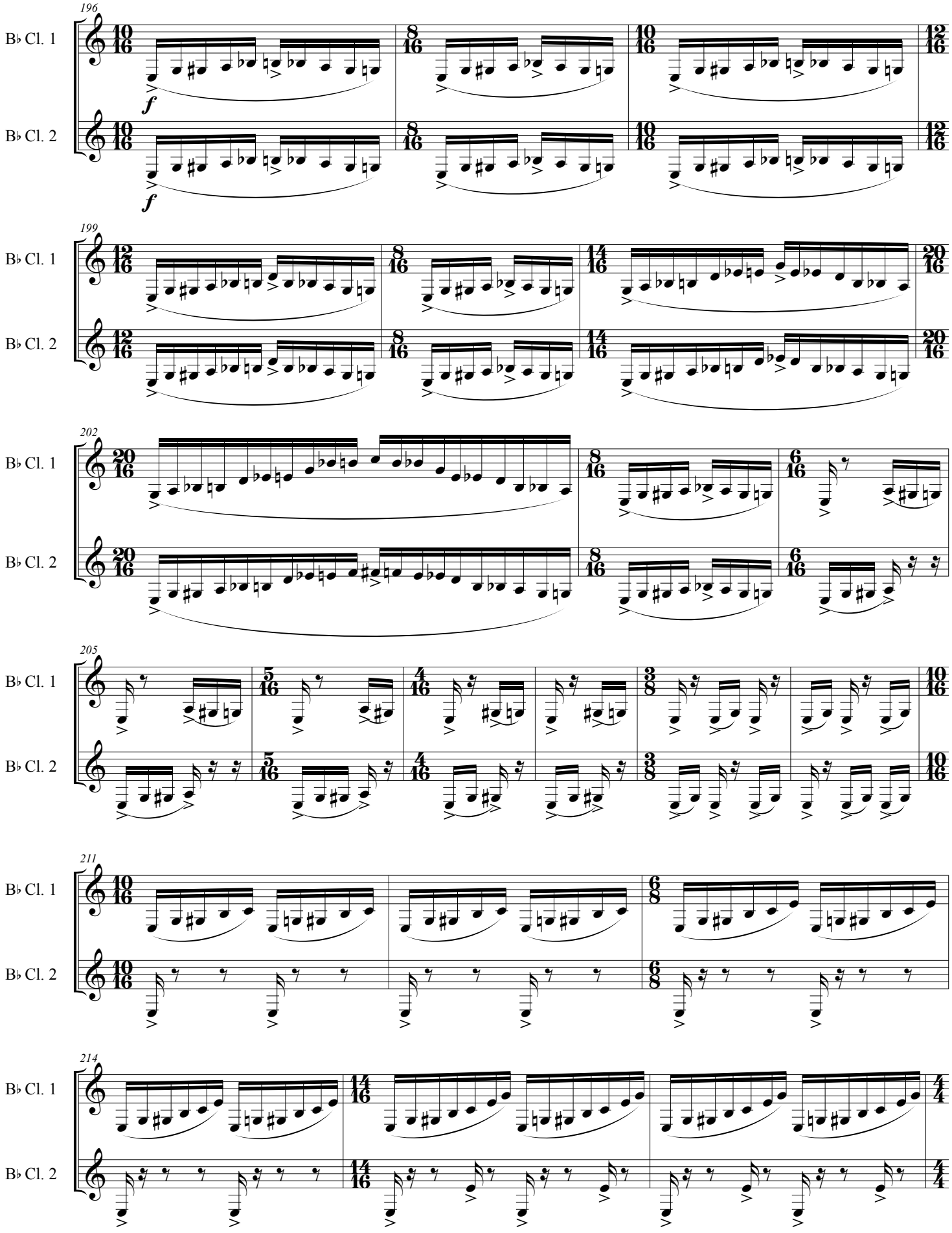

118
B♭ Cl. 1
B♭ Cl. 2
123
B♭ Cl. 1
B♭ Cl. 2
126
B♭ Cl. 1
B♭ Cl. 2
129
B♭ Cl. 1
B♭ Cl. 2
133
B♭ Cl. 1
B♭ Cl. 2
136
B♭ Cl. 1
B♭ Cl. 2

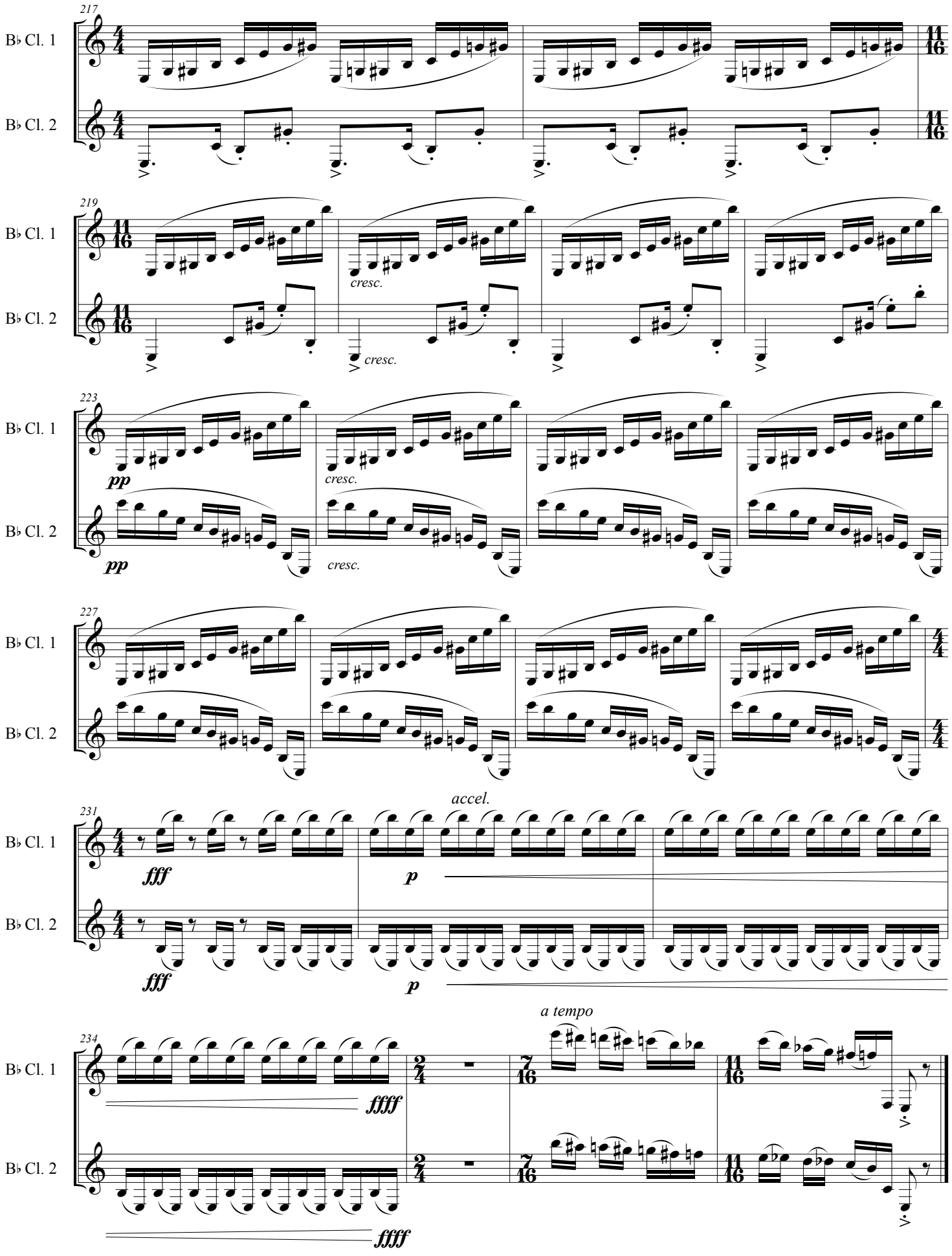
Take a solo!

Solo ad lib. on given pitches (in any octave). Maintain the feel of the underlying groove.
Pitch set continues until a new set is indicated




177
B♭ Cl. 1
B♭ Cl. 2
181
cresc.
184
cresc.
187
190
193


196
B♭ Cl. 1
B♭ Cl. 2
f
199
202
205
211
214


217
B♭ Cl. 1
B♭ Cl. 2
219
cresc.
cresc.
223
pp
pp
cresc.
cresc.
227
231
accel.
fff
fff
p
p
234
a tempo
ffff
ffff