

On G

for any number of low clarinets

Jonathan Russell

PERFORMANCE INSTRUCTIONS

Each bar shows the possible pitches that each performer may play. Performers can move *ad lib.* between the indicated pitch options, following their ears and instincts. In general, performers should default to long tones, though faster motion may be possible as the piece develops. Performers should breathe and take breaks as needed. Each bar lasts for an indefinite amount of time. The piece in general should have the effect of a gradually shifting drone. Contra players: your pitch never changes, but be sure to feel the shifting pitches above you and feel the changing colors and resonances of your pitch that result. Embody your pitch as richly and deeply as you can.

There are two options for how the piece can unfold:

1) Unconducted. Performers follow their instincts and ears to move through each measure at the pace felt collectively by the ensemble, with no leader specifying when the changes will happen. It is completely fine and expected that players will not all change bars at the same time, but each new pitch set will gradually emerge out of the previous. Dynamic fluctuation will also be determined collectively in the moment by the ensemble. This is the preferred option if the group is of a size that makes it feasible.

2) Conducted. A conductor will cue each bar, and may also indicate collective and individual dynamic shapes -- for example, the conductor could indicate that certain players increase in volume while others decrease, or that the entire ensemble change volume together. The conductor should still be sure to listen and respond to the ensemble and decide when to change and how to shape the piece based on what feels organic and natural. If the piece is conducted, it is important that the pitch changes to do NOT happen suddenly; when the conductor shows the next number, that means the performers should start moving organically toward that pitch collection, not immediately shift. The connections between measures should be seamless. While performance without a conductor is preferred, with large ensembles where not all players can hear one another, a conductor may be necessary. As much as possible, it should still feel like a collective improvisation, rather than the realization of the conductor's vision.

The musical score is presented in four staves, each for a different type of low clarinet. The staves are labeled on the left: Alto Clarinet, Bass Clarinet, Contralto Clarinet, and Contrabass Clarinet. Above the first two staves are circled numbers 1 and 2, indicating two different performance options. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notes are indicated by fingerings (horizontal lines above the note heads) and dynamic markings. A large bracket spans all four staves, indicating a collective dynamic instruction.

Alto Clarinet
 Option 1: pp (piano)
 Option 2: pp (piano)
Develop dynamics ad lib. throughout piece and/or follow indications of the conductor

Bass Clarinet
 Option 1: pp (piano)
 Option 2: pp (piano)
Develop dynamics ad lib. throughout piece and/or follow indications of the conductor

Contralto Clarinet
 Option 1: pp (piano)
 Option 2: pp (piano)
Develop dynamics ad lib. throughout piece and/or follow indications of the conductor

Contrabass Clarinet
 Option 1: pp (piano)
 Option 2: pp (piano)
Develop dynamics ad lib. throughout piece and/or follow indications of the conductor

③ ④ ⑤

A. Cl.

B. Cl.

C. Alt. Cl.

Cb. Cl.

⑥ ⑦ ⑧

A. Cl.

B. Cl.

C. Alt. Cl.

Cb. Cl.

9

10 *Play ANY pitches you like ad. lib., but be sure to listen carefully and only play what sounds good to you!*

A. Cl.

B. Cl.

C. Alt. Cl.

Cb. Cl.

Play ANY pitches you like ad. lib., but be sure to listen carefully and only play what sounds good to you!

11

12

A. Cl.

B. Cl.

C. Alt. Cl.

Cb. Cl.

ppp

ppp

ppp

ppp