

Alice Jeffreys

inside-out

2019

Bass Clarinet in B \flat , Violoncello, Harp and Grand Piano

Transposing Score

Duration: c. 11 minutes

to the Riot Ensemble

Performance Notes

All

The division of the beat is constant throughout the piece.

Bar-lines are for synchronisation purposes only. They do not indicate accentuation.

Natural harmonics need to correspond with the tuning of the natural overtone series.

The first overtone of the harmonic series is labelled as the 2nd partial on the score.



1/8 tone flat or sharp of the designated pitch



3/4 tone flat, 1/4 tone flat, 1/4 tone sharp, 3/4 tone sharp



Gradual, continuous and even, transition from one timbre or playing method to another. The arrow articulates the beginning, end point, and the duration of the transition.



fingernail

Bass Clarinet

1/2 air tone shadowy tone colour halfway between normal and air-tone

Violoncello

ST *sul tasto*, veiled, cold-like timbre. Notated pitch audible.

1/2 ST slightly veiled timbre. Notated pitch dominates sound.

SP *sul ponticello*, rich in overtones with the notated pitch audible.

1/2 SP silvery metallic overtone timbre audible, but at all dynamic dynamics the notated pitch dominates the sound.

SP ex. bow as close to the bridge as possible. Timbre extremely rich in overtones. Notated pitch barely audible to inaudible.

Harp

All harmonics are octave harmonics. They sound one octave higher than written.

Xyl. xylophonic sound (use LH to damp the string of the notated pitch at the base and RH to pluck the string).

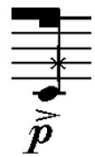


Freely scrape fingernail down the string to reveal a cluster of high overtones. Release the string at the end of the scraping action and allow to resonate.

Piano

The following harmonics are used throughout the piece.

The image displays a musical score for piano harmonics. The treble clef staff contains 14 notes, each with a harmonic number written above it: 11, 11, 11, 11, 11, 11, 11, 5, 11, 7, 5, 11, 5, 5. The bass clef staff contains 14 corresponding notes, mostly in the lower register, with some accidentals (sharps and flats) indicating specific pitches.



Damp the string in-between the pins and dampers. The notated pitch needs to be clearly audible.

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inside-out

Alice Jeffreys

4
8

$\text{♩} = \text{c. } 76 - 80$

1/2 air tone

B.Cl.

ppp *p*

norm.
fast and narrow vibrato

ppp *pppp*

1/2 air tone

pppp *mp*

Vc.

II ST

pp *p*

I SP extreme

p *pp*

mf *pppp* *ppp*

ord.
slow and wide vibrato

p

Hrp.

E \flat F \flat G \flat A \flat
D \flat C \sharp B \sharp

p

pp

Près de
la Table

mp

[C \sharp]

p

Pno.

*damp between pins
and dampers with the LH

p

5 5 5

p *pp* *mf*

5 5

p *pp* *pp*

Sost. Ped. _____

1/2 Ped. _____

6 norm.

B.Cl. *mp* *p* *pp* *mp* *mp* *p*

Vc. SP *p* *gliss.* *ppp* *mp* *p* *pp*

*gradually increase glissando speed

wide/fast to narrow/fast vib. 1/2 ST ord. *mp* *p* 1/2 SP

Hp. ord. *mp* *pp* [D \sharp] *pp* *mp* *pp* P.d.l.t. *p*

Pno. *mp* *ppp* *pp* *ppp* *mp* *p* *pp*

1/2 Ped. una corda Tre corde Sost. Ped. una corda

1 3
16 8

4
8

11

B.Cl.

Vc.

Hp.

Pno.

pp

mp

p

pp

5:6

5:6

3

narrow and slow vib.

pizz.

II

SP extreme arco

pp

mp

p

pp

fp

mf

ord.

7:6

7:6

pp

mp

pp

Près de la Table

[E \sharp F \sharp]

pp

3

3

p

p

p

Sost. Ped.

Tre corde

16

B.Cl.

Flz.

pp

norm.

p *mf* *pp*

pp *mf* *p*

pp

1/2 air tone

Vc.

[SP extreme] → 1/2 SP

fp *fp* *f*

ppp *mp*

ppp *mp*

ppp *mp*

mf *pp*

Hp.

[P.d.l.t] → ord.

bisbigliando

p *ppp*

p *pp* *p* *pp*

mf *p*

[F₇ D₇]

[F₇]

[F₇ G₇ B₇]

Pno.

* RH-chord sustained on harmonic nodes and key tremolo in LH

5

[keys]

ppp *pp*

ppp *pp*

pp

Red.

3/8 5/16 7/16 3/8 5/16 4/8

20

B.Cl. *norm.* *p* *6:5* *6:7* *6:5* *3:2* *Flz.* *p*

Vc. *pizz. trem* *pp* *pizz. gliss* *mp* *arco* *p* *pizz.* *p* *vib. on nut* *mp* *1/2 SP arco at tip* *pp* *SP vibrato gliss.* *pp < p*

Hp. *p* *pp* *p* [G#]

Pno. *pp* *pp* *p*

Sost. Ped. *1/2 Ped.* *1/2 Ped.*

A

wide/fast vib. narrow/fast vib. wide/slow vib.

26

B.Cl.

pp *ppp* *pp* *ppp*

Vc.

I 1/2 SP arco ord.

III II

pppp *p* *ppp* *p*

I II SP ex.

pppp *mf*

Hp.

pp

P.d.l.t

mp *pp* *mf* *p*

[E# G# C#] [G# A# B#]

ord.

A

chromatic cluster chromatic cluster

pp *mf* *p* *ppp* *mf*

*grace notes on the beat

mf *p*

Pno.

32

B.Cl.

9
16

4
8

3
8

mf

ppp *pp* *pp* *ppp*

Vc.

SP pizz. → ord.

arco

1/2 SP

mp *ppp* *pp* *p* *pp* *ppp* *ppp* < *mp* *ppp*

Hp.

f *p* *pp* *p*

p *ppp*

[G \sharp D \flat]

[E \flat G \sharp A \sharp D \sharp C \sharp B \sharp]

bisbigliando

ppp < *mp* *pp*

trem. *pp*

trem.

Pno.

8:9 *ppp* *p* *pp* *p* *pp*

8:9 *ppp* *ppp*

A \sharp tr

pp

Sost. Ped.

B

2/8 5/8 3/8 4/8 5/8

37

B.Ci.

p *pp* *ppp* *pppp* *pp*

Vc.

SP 7:6 *pp* *mp* pizz. ord. *p*

[pizz] *pp* 11:10 *pppp* *ppp* arco ord.

Hp.

7:6 *p* [B \natural] 3:2 *ppp* 3:2 *ppp* ord. *ppp* *pp* *ppp*

[D \flat C \sharp B \flat] [A \sharp C \sharp B \natural] P.d.l.t. *p*

B

Pno.

7:6 *mp* *mf* *pp* 3:2 *ppp* 3:2 *ppp* 3:2 *ppp* *pp* *ppp*

1/2 Ped. una corda. Sost. Ped.

5/8 C 4/8 2/8 3/8 4/8

43

B.Cl.

p *pp* *p* *pp* *mp* *ppp* *ppp* *mp* *pp* *p*

Vc.

SP ex. 11:10 *p* *pp* ord. *p* *pp* *mp* *ppp* ST 3:2 3:2 *ppp* *mp*

Hp.

[P.d.l.t.] 5:4 5:4 5:4 5:4 5:4 *pp* [A \flat] [G \sharp A \flat] 3:2 3:2 3:2 3:2 *p*

Pno.

C *ppp* *pp* *ppp* *p* *pp* *mp* *ppp* *p* 5:4

1/2 Ped.

4
8

48

B.Cl.

3:2

5:4

3:2

bisbigliando/finger trem.

pp

ppp

Vc.

III ord.

ppp

p

ppp < pp

ppp < pp

ppp < pp

ppp < pp

ppp < pp

ppp

pp

ppp

SP

SP ex.

Hp.

5:4

3:2

pp

fast trill

A#

tr

slow trill

pp

[A#
D# C#]

ppp

ppp

C#

tr

Pno.

3:2

pp

*slow trill. Match harp trill speed.

Bb

tr

pp

D

9 7 4 9 4 3 7 4
16 16 8 16 8 8 16 8

62 B.Cl.

p *pp* *mp* *mf* *pp*

silence **E**

Vc.

8:9 8:7 *ppp* *mp* *ppp* *pppp* *pp* *ppp*

ST → SP → ST

silence

Hp.

→ P.d.l.t → ord. *ppp* *pp* *ppp*

[C#] ord. → P.d.l.t → ord.

Pno.

silence **E** *p* *pp*

Red.

69

4
8

9
16

4
8

3
8

7
16

4
8

9
16

B.Cl.

1/2 air tone — norm. — 1/2 air tone

ppp — *pp* — *mp* — *pp*

8:7

mf — *pp*

Vc.

arco flaut.
ord.

pp

SP pizz.

8:9

pp

arco
ST

SP ex. — ST

ppp — *pp*

Hp.

P.d.l.t

mf

[A \flat]

Pno.

11

pp

8:9

5

p

11

mp — *pp*

8:9

Ped.

78

B.Cl.

9/16 7/16 4/8 9/16 4/8 3/8 7/16 4/8 9/16

8:9 8:7 8:9 8:7

ppp *p* *ppp* *mp* *pp* *ppp* *pp*

Vc.

1/2 ST 8:9 8:7 8:9 8:7

ppp *p* *ppp* *mp* *pp* *pp*

ord.

Hp.

P.d.l.t.

mp

bisbigliando ord.

[C₄]

pp

P.d.l.t.

ord.

Pno.

11

mp

Red.

9 7 4 9 4 3
16 16 8 16 8 8

86

B.Cl.

Vc.

1/2 SP

8:9

mp

p

Pizz.

8:7

p

||

arco flaut.
ord.

8:9

pp

p

Hp.

ord.

pp

P.d.l.t

ord.

bisbigliando

ppp

[C#]

Pno.

mp

mp

Sost. Ped.

3 7 4 9 7 4 9 4
8 16 8 16 16 8 16 8

91

B.Cl.

mp *pp* *p* *mf* *p* *mf*

Vc.

arco norm. *ppp* *p* *mp* *pizz.* *mp*

Hp.

mf *pp* *ppp* *pp* *ppp* *p*

P.d.l.t. ord. P.d.l.t. [C♭ B♭] [A♭] [E♭ F♯ G♯ A♯ D♯ C♯ B♭]

Pno.

11 *p* *pp* *p* *mp* *pp* *p* 11 11

ppp

F

Ed

4 3 7 4 9 7 4
8 8 16 8 16 16 8

98

B.Cl.

Vc.

arco
ST → SP → ST

ppp *p* *p* *ppp* *p* *mp* *mf*

8:7 3:2 8:9 8:7

pizz.

Hp.

p

[P.d.l.t]

8:7

[E^b] [B^b]

ord. → P.d.l.t

ppp *mp*

Pno.

11 11 11 11 11 11 11

p *p* *mf*

8:7 8:7 8:7

4 9 4 3 7
8 16 8 8 16

104

B.Cl.

mp *p* *mp* *pp*

Vc.

arco
1/2 SP
pp

Hp.

P.d.l.t. *mf* *ppp* *ord.* P.d.l.t.

[A \sharp] [G \sharp] [E \flat D \sharp] [C \natural]

Pno.

11 11 8:9 \sharp 8:9 \sharp *pp*

Sost. Ped.

7 4 9 7 4 9
16 8 16 16 8 16

108 **G**

B.Cl.

Vc.

Hp.

Pno.

mp *mf* *p*

p *ppp*

ord. *p* *mp* *p* *pp*

p *pp*

p *pp*

pp

Red.

[1/2 SP]

[E \flat D \sharp] [G \sharp C \flat]

Red.

9 4 3 7 4 9
16 8 8 16 8 16

113

B.Cl.

silence

H

mp

Vc.

mp *p* *pp* *p* *p* *pp*

silence

1/2 SP $\xrightarrow{\quad}$ SP

IV

8:9

p *mp* *pp*

Hp.

[E \flat F \flat C \sharp]

mp *p*

P.d.l.t

silence

ord.

p

[F \sharp G \sharp A \flat C \flat B \sharp]

mp

Pno.

11

mp

11

p

11

pp

silence

H

11 7 5

p *pp*

ped.

* freely scrape nail down string
before releasing it to create
a cluster of high overtones

3 7 4 9 7 4 9
8 16 8 16 16 8 16

126

B.Cl.

p *ppp* *p* *ppp* *mp*

Vc.

III ord. 8:7 ST → SP → ST ord. 3:2

pp *mp* *ppp* *mf* *ppp* *ppp* *mp* *pp* *p*

Hp.

p *mp* *pp* *pp* *pp* *ppp*

[G_♭ B_♭] [E_♭ F_♯ D_♯] [E_♭ F_♭] [G_♯]

Pno.

11 8:9 8:7

p *pp* *ppp* *pp* *ppp*

Red. Red.

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9 4 3 7 4 9 7
16 8 8 16 8 16 16

132

B.Cl.

f

mf

Vc.

SP pizz.

mf

3:2

arco
1/2 SP

pp

8:7

ST →

p

Hp.

10:9

p

5:4

bisbigliando

8va

ppp

[E# F#]

[F#]

8:9

p

mf

Pno.

p

8:9

mp

8va

6:7

ppp

p

Sost. Ped.

Ped.

138

B.C.I.

7
16

4
8

9
16

4
8

Vc.

ord. 6:7

pp

SP

8:9

mp

pizz. ord.

3:2

p

pp

Hp.

8:7

10:9

pp

mp

[G♭]

[F♯]

[F♯ G♭]

p

Pno.

11

p

pp

144

B.Cl.

ppp *p*

silence

Vc.

arco
1/2 SP

p *pp*

SP pizz.

pp

3:2

arco
SP

ppp

silence

Hp.

pp

bisbigliando

8va

[Gb]

silence

Pno.

pp

8va

silence