Trilling Wire

for
clarinet and tape

Katharine Norman

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Writing for performer and tape offers its own interesting tension: while the tape spools on regardless, unchangeable once the playback button has been pressed, the performer seeks a foothold for their own interpretation, emotions, temporal ebbs and flows - all the things that make a 'live' performance. Perhaps life's like that - a trilling wire to walk along precariously, confidently, gladly or sadly, depending on realtime circumstances and yearnings. As in this piece, there's sometimes a need to improvise.

The title is taken from T.S. Eliot's *Four Quartets*, a poem which has frequently helped me to keep my balance.

> ... The trilling wire in the blood
> Sings below inveterate scars
> Appeasing long forgotten wars.
> The dance along the artery
> The circulation of the lymph
> Are figured in the drift of stars ...

Trilling Wire was commissioned by Jonathan Cooper, whose playing also features on the tape. I dedicate the piece to him with the hope that his trilling wire may be long, joyous and full of all kinds of music.

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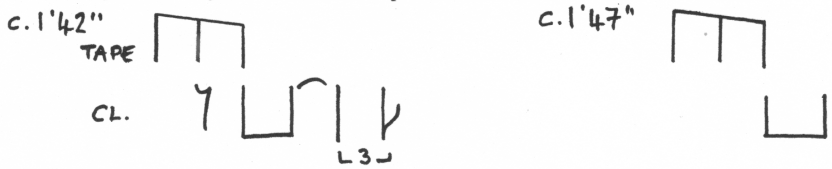
Performance instructions:

The clarinet part is notated in Bflat. The tape part is notated in 5 second bars, these are given purely as an aid to coordination and do not indicate any metrical structure. The notated part can only give an idea of the aural content of the tape and the performer needs to get to know the sound of the tape part well; it is sometimes very fast and dense in texture.

In general the performer should try to keep to the temporal alignment indicated by the score. However, this is *not* the kind of piece where precise tape/performer synchronization is required.

At points where it is important that events in the clarinet part coincide with events on tape there is an arrow:

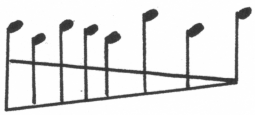
At these points the performer should aim to play the notes concerned after the cue on tape, without aiming for exact synchronization. Most of these cues are given to help the player keep track of the tape's progress.
The only exceptions are the two cue arrows on page 3 (second and third systems) where it is important that the performer momentarily takes the tempo from the 'quavers' (eighth-notes) on the tape:



Clarinet part notation:

In general, when passages are rhythmically notated the player should keep, as far as possible, to the rhythms indicated, bearing in mind that the passage may also include notes of unspecified duration and rubato. (eg, see the bottom of page 2, 'piu mosso, agitato').

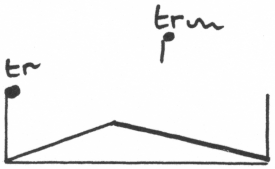
this indicates a note which should be held until the next note, or until a short break ('). (eg, see 3'25" to 3'35" for both versions)



groups of notes where the beaming indicates a gradual accel. or rit, ad lib.

Trills:
Unless otherwise indicated trills are semitones. Where the last note of the trill is significant it is notated in the score.

There are two main types of trills:



these trills should always be played as fast as possible.

these trills should start slow and accelerate (and/or vice versa) as indicated by the beaming. The shape should always be exaggerated (ie 'fast' means very fast)

IMPROVISATION:

From c. 4' 35" to 5'35" the performer needs to improvise !

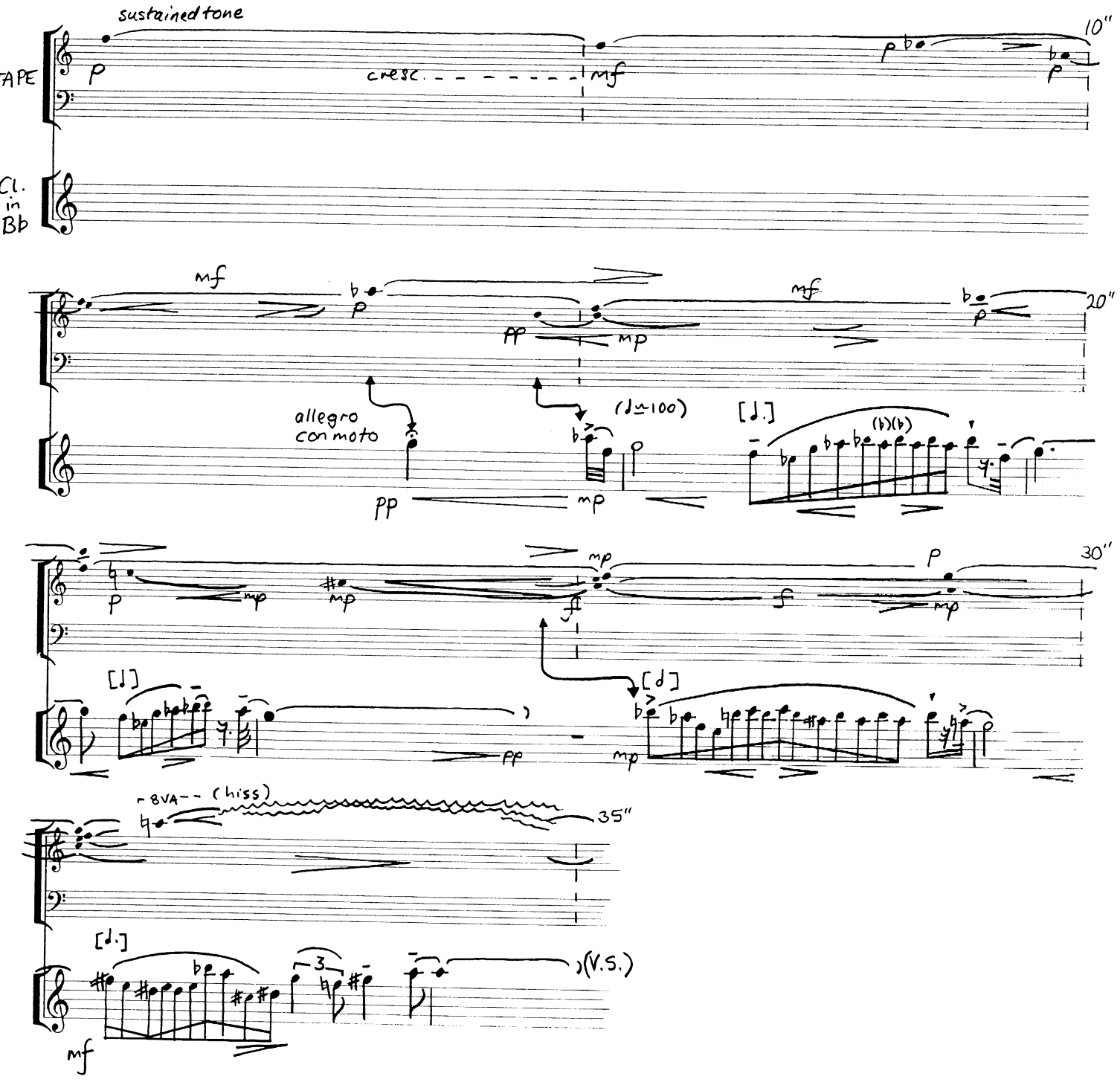
The improvisation should be continuous and increasingly fast and furious, incorporating many trills and leaps and small melodic fragments from previous material - in the manner of a rather off-the-wall cadenza. No slow parts please ! From around 5'05" the improvisation should get more frantic and should include trills on the pitches (and octave) indicated, changing to a second set of pitches at around 5'22". The improvisation should end on a high Dsharp trill as the low 'clarinet trill' enters on tape (around 5'32").
Otherwise, it's up to you !

Trilling Wire

(duration 10 mins)

Commissioned by Jonathan Cooper

Katharine Norman



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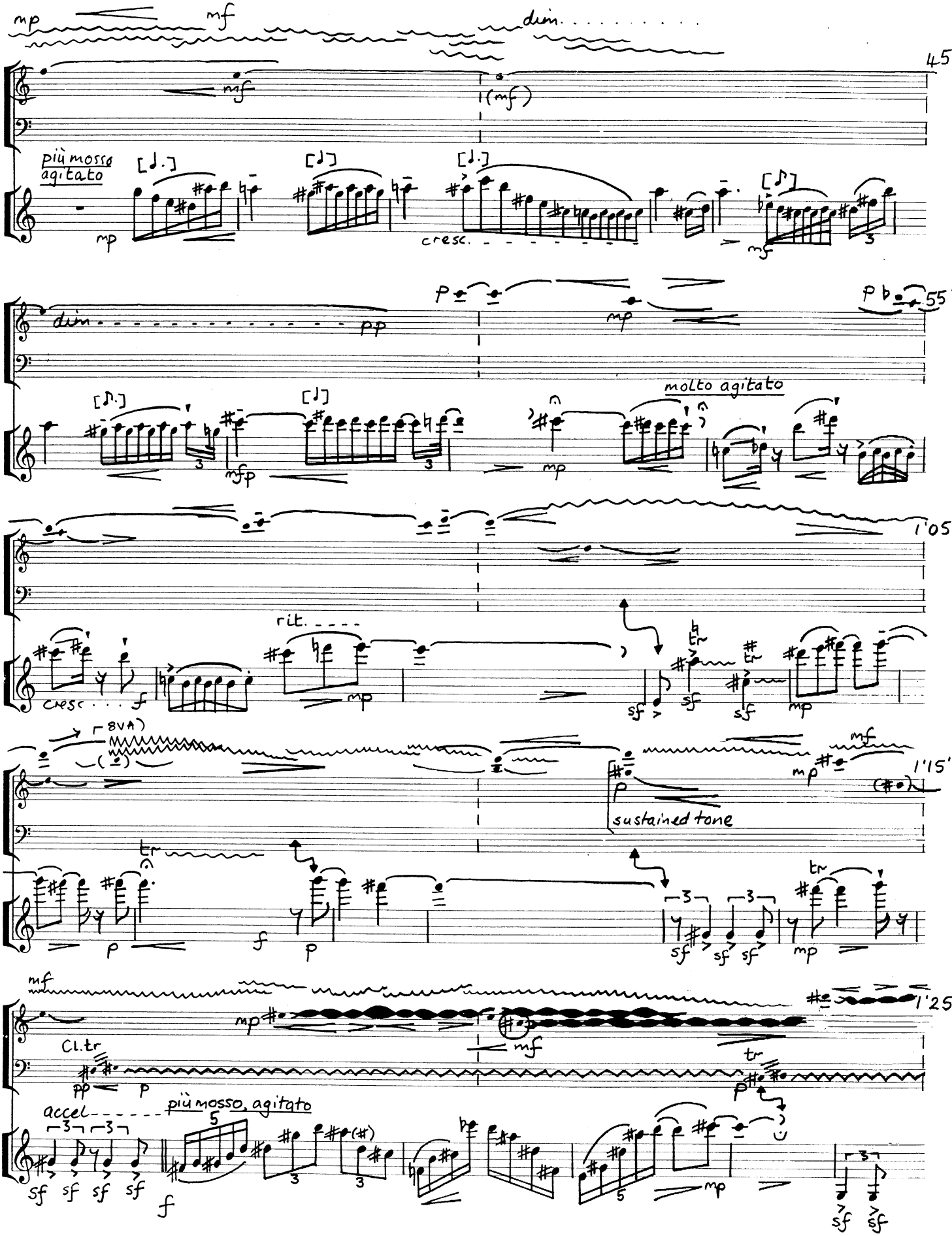
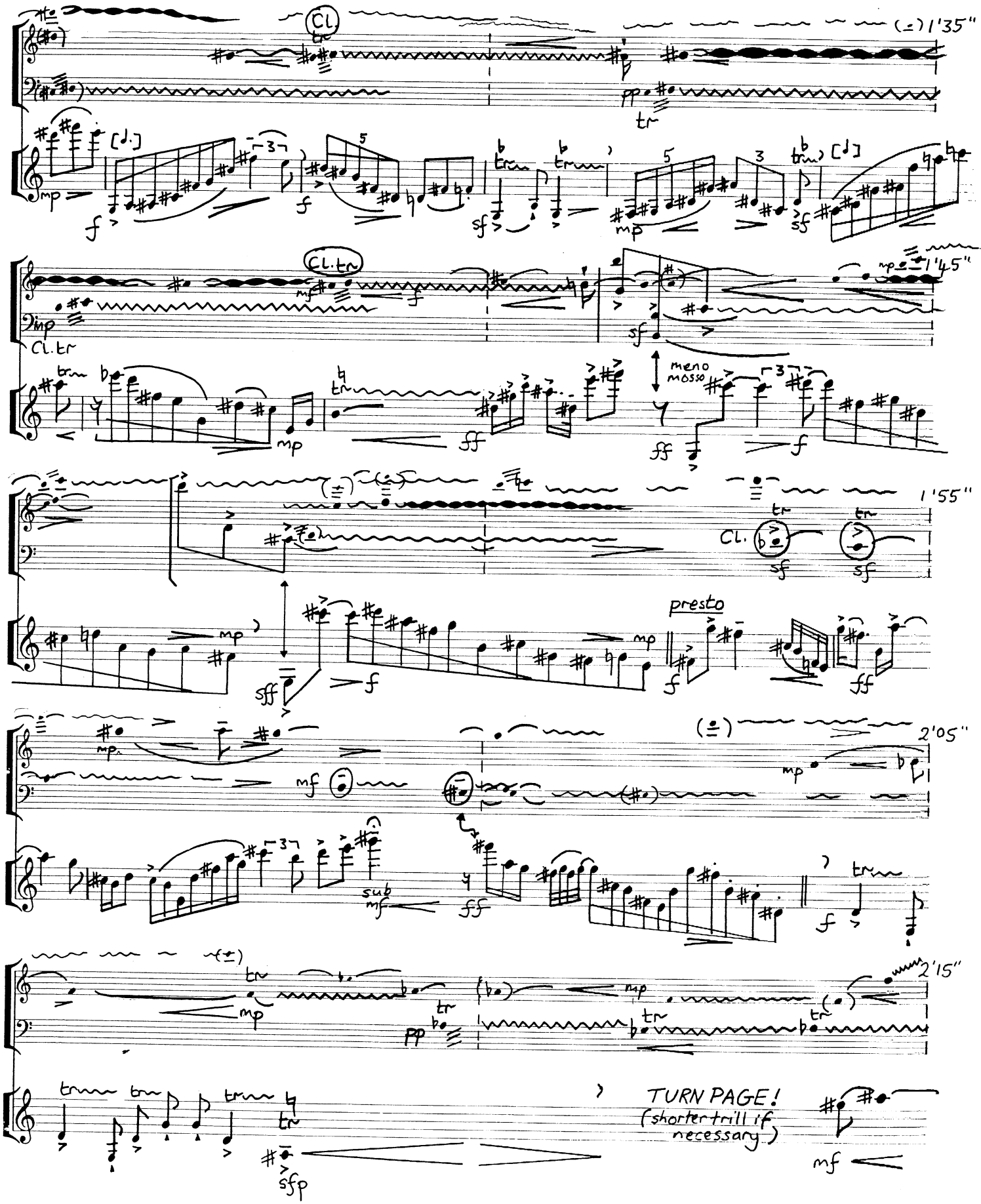
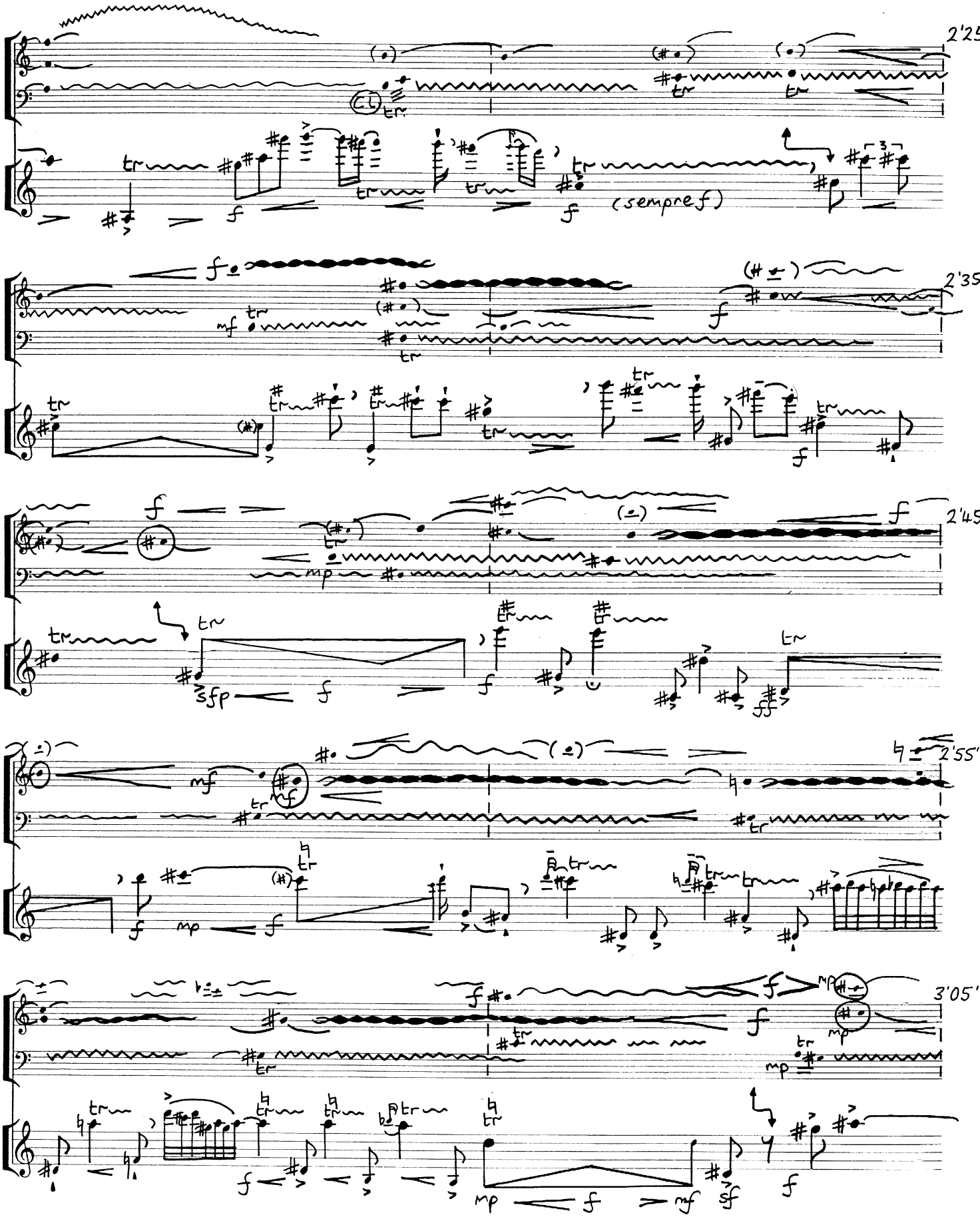
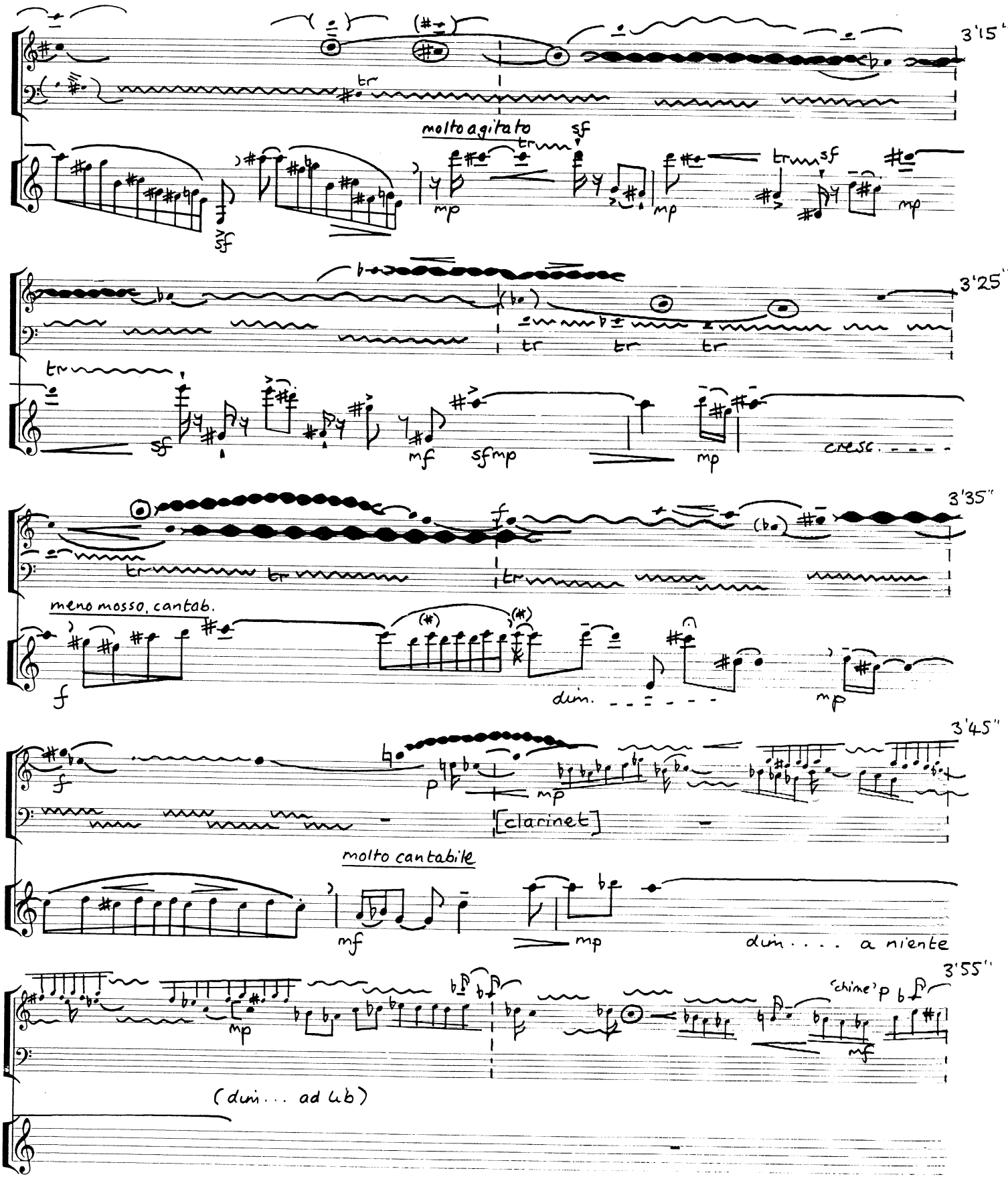
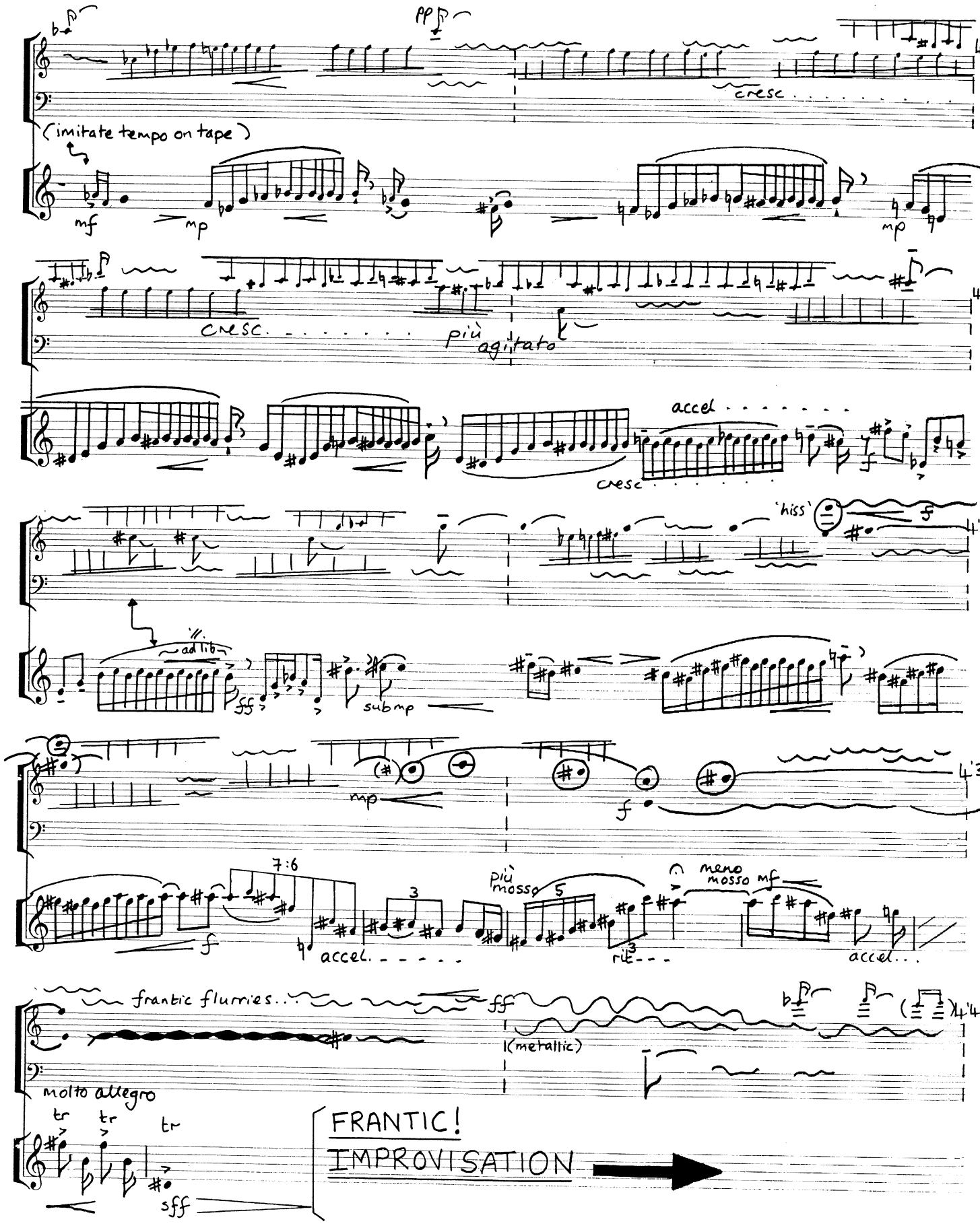
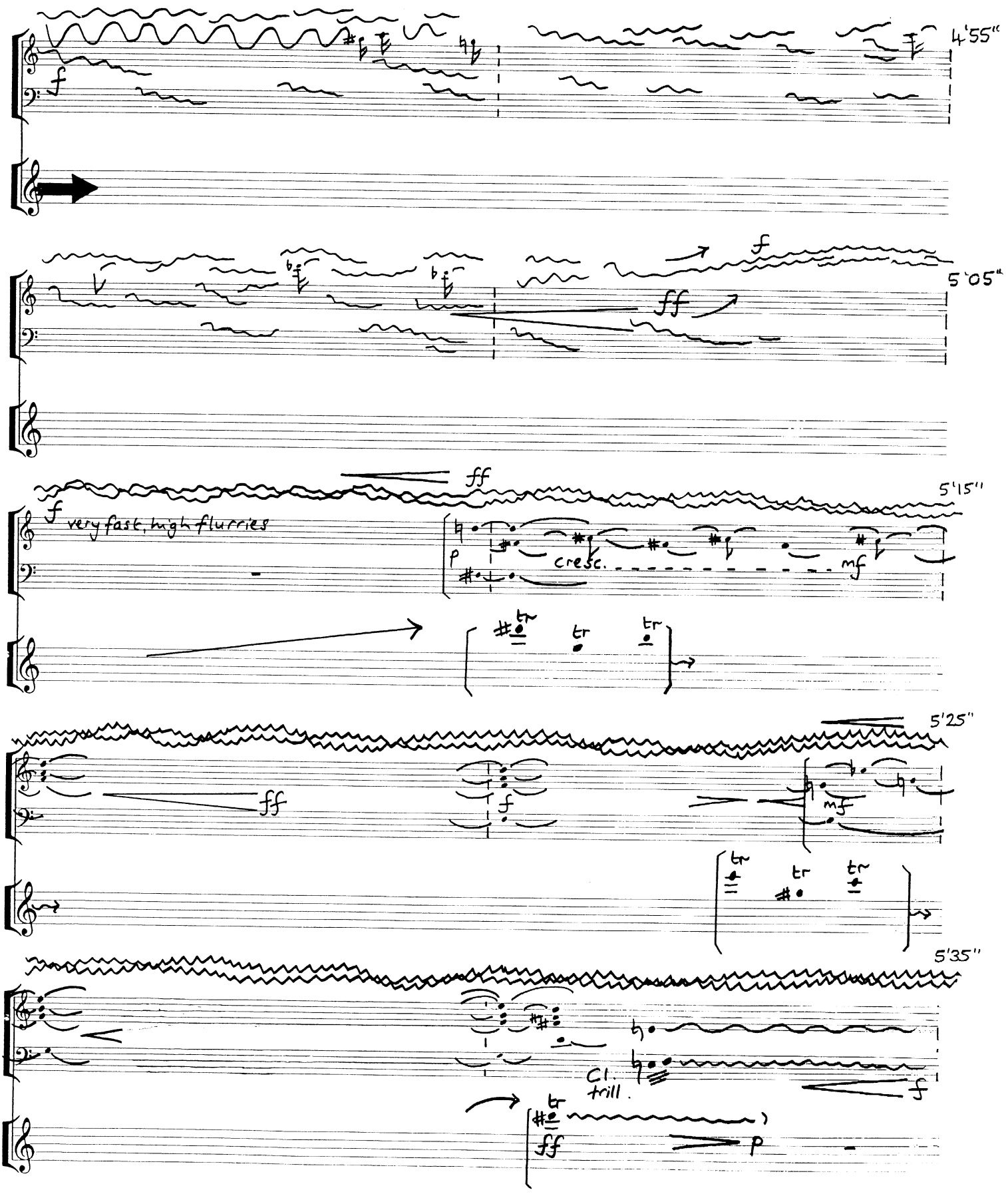

mp
mf
dim.
45"
(mf)
più mosso
agitato
mp
cresc.
mf
dim.
pp
p
mp
p
55"
molto agitato
mfp
mp
1'05"
rit.
cresc.
f
mp
sf
sf
sf
mp
8va
1'15"
mf
mp
p
sustained tone
tr
p
f
p
sf
sf
sf
mp
mf
1'25"
Cl.tr
pp
p
mp
mf
tr
p
accel.
più mosso, agitato
sf
sf
sf
sf
f
mp
sf
sf

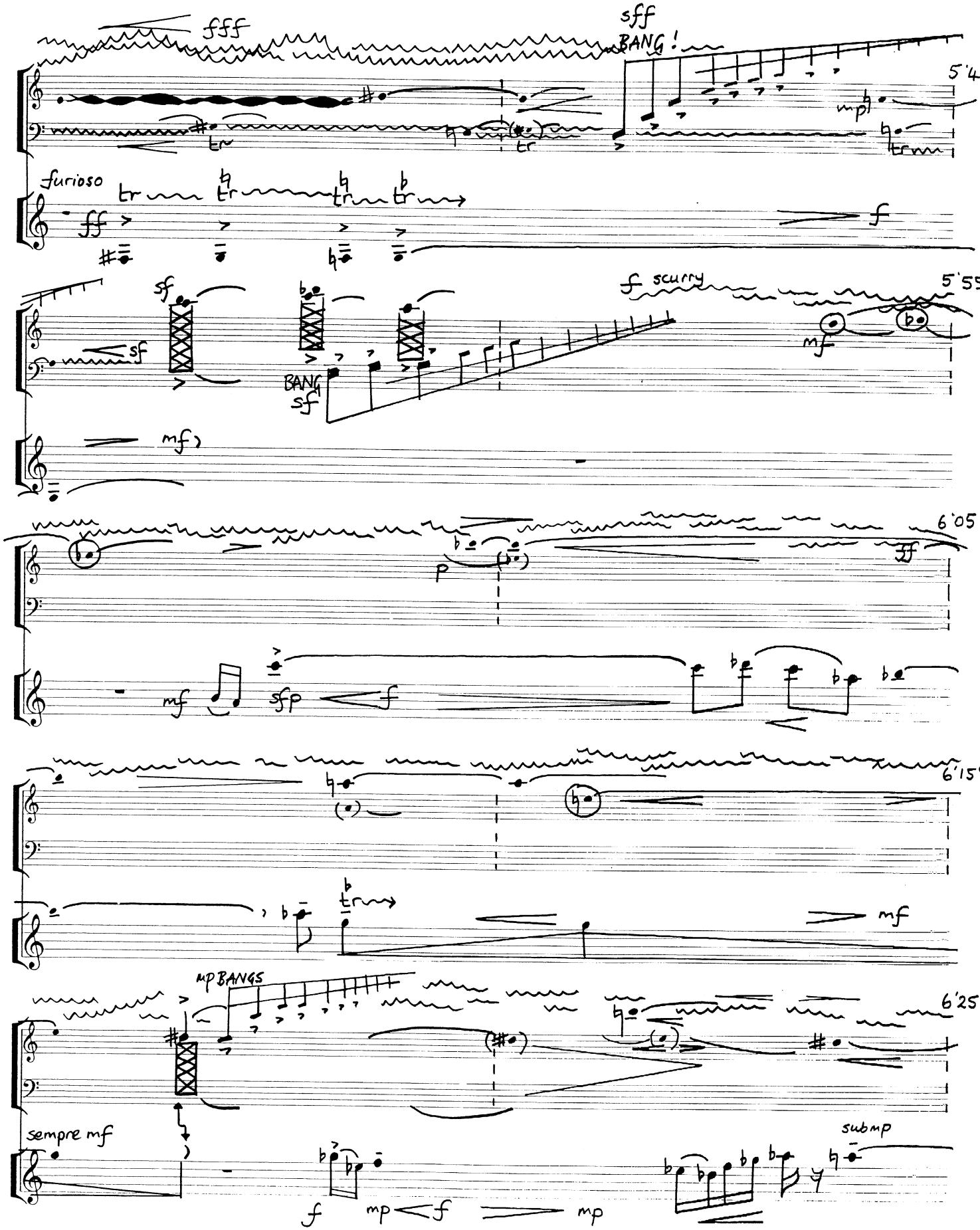

Cl.
(=) 1'35"
Cl. tr
1'45"
meno mosso
1'55"
presto
2'05"
2'15"
TURN PAGE!
(shorter trill if necessary)

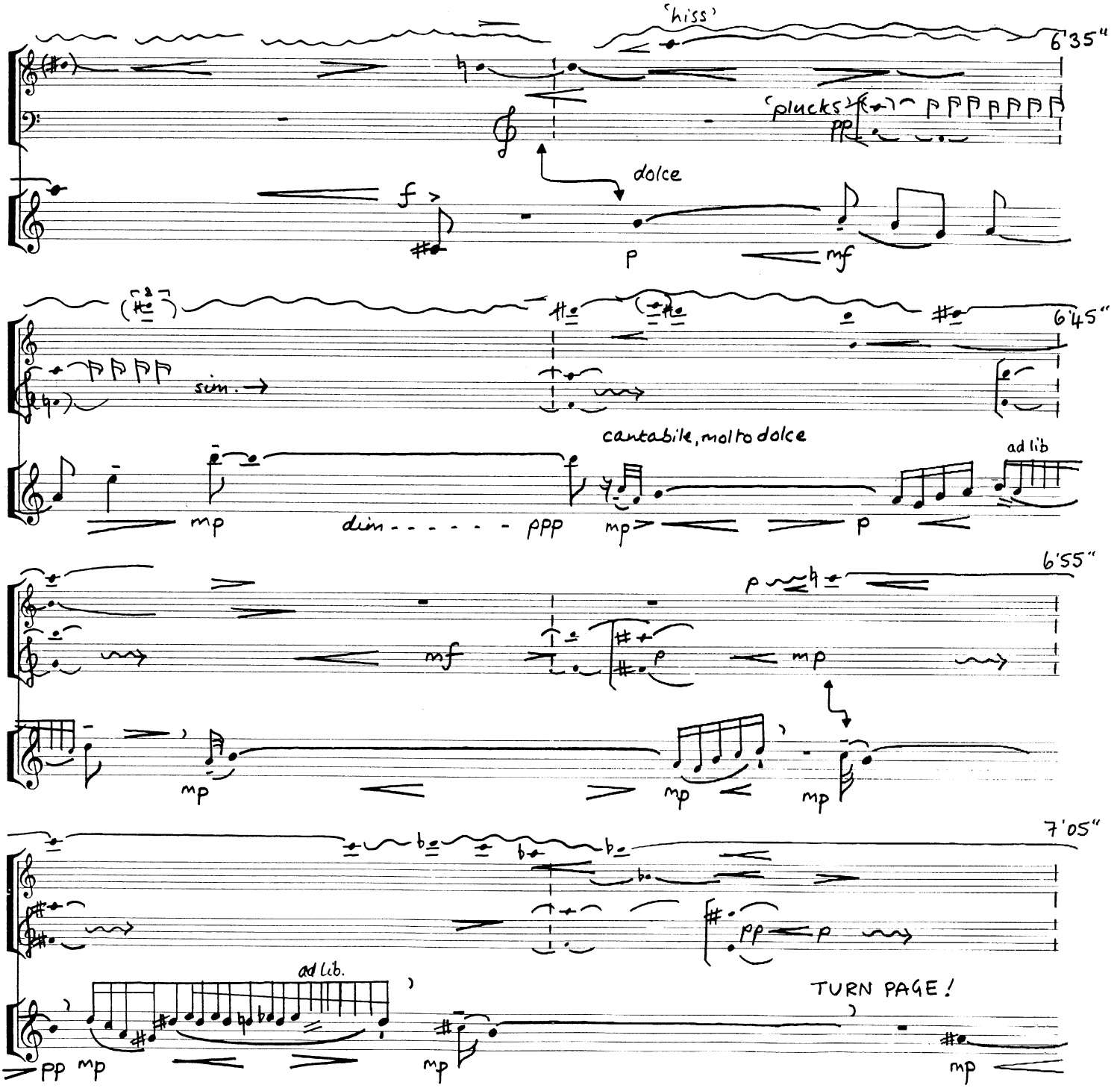

2'25"
(sempre f)
2'35"
2'45"
2'55"
3'05"

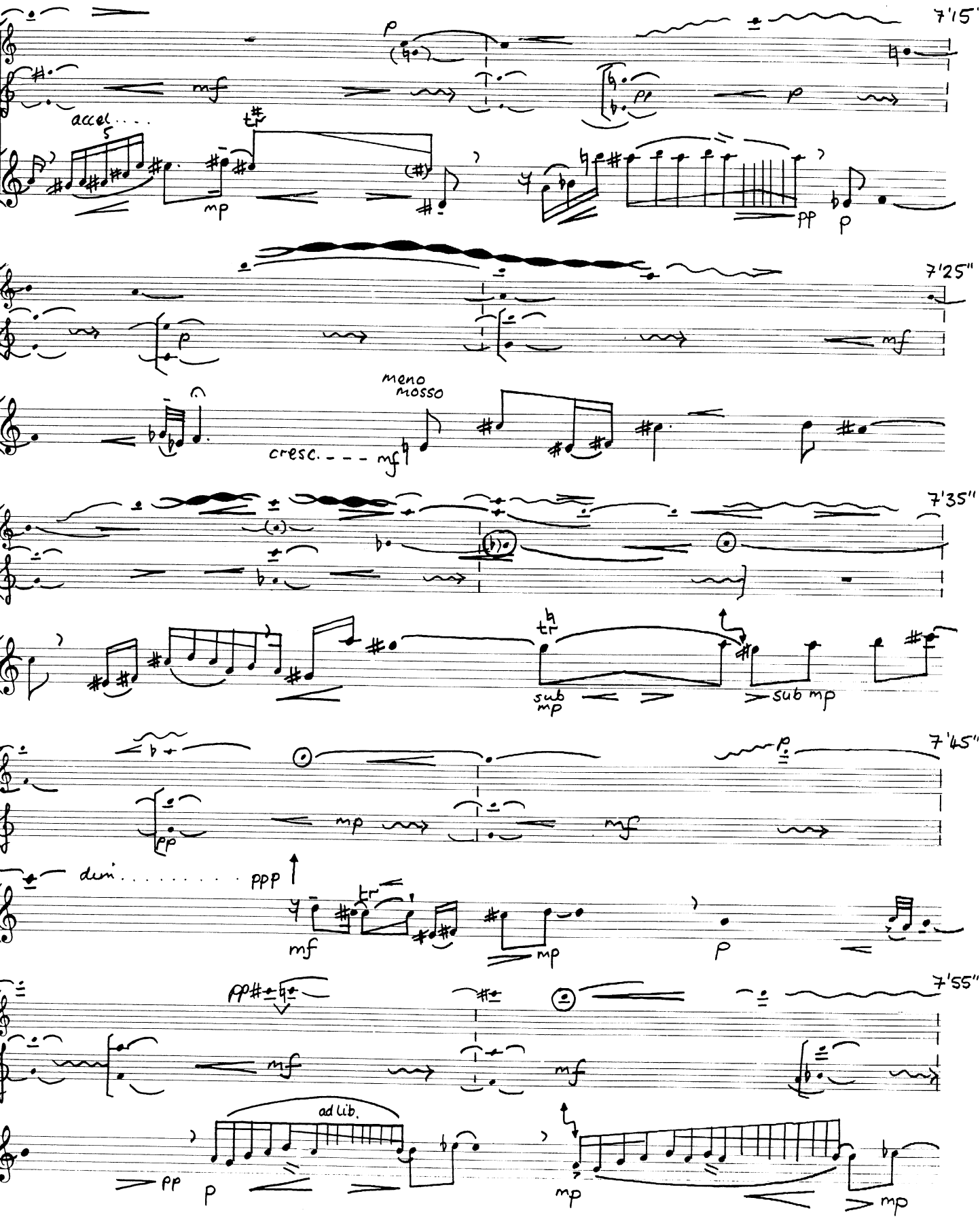

3'15"
molto agitato
sf
mp
3'25"
tr
sf
mf
sfmp
cresc.
3'35"
meno mosso, cantab.
f
dim.
3'45"
p
[clarinet]
molto cantabile
mf
dim.... a niente
3'55"
'chime'
(dim... ad lib)

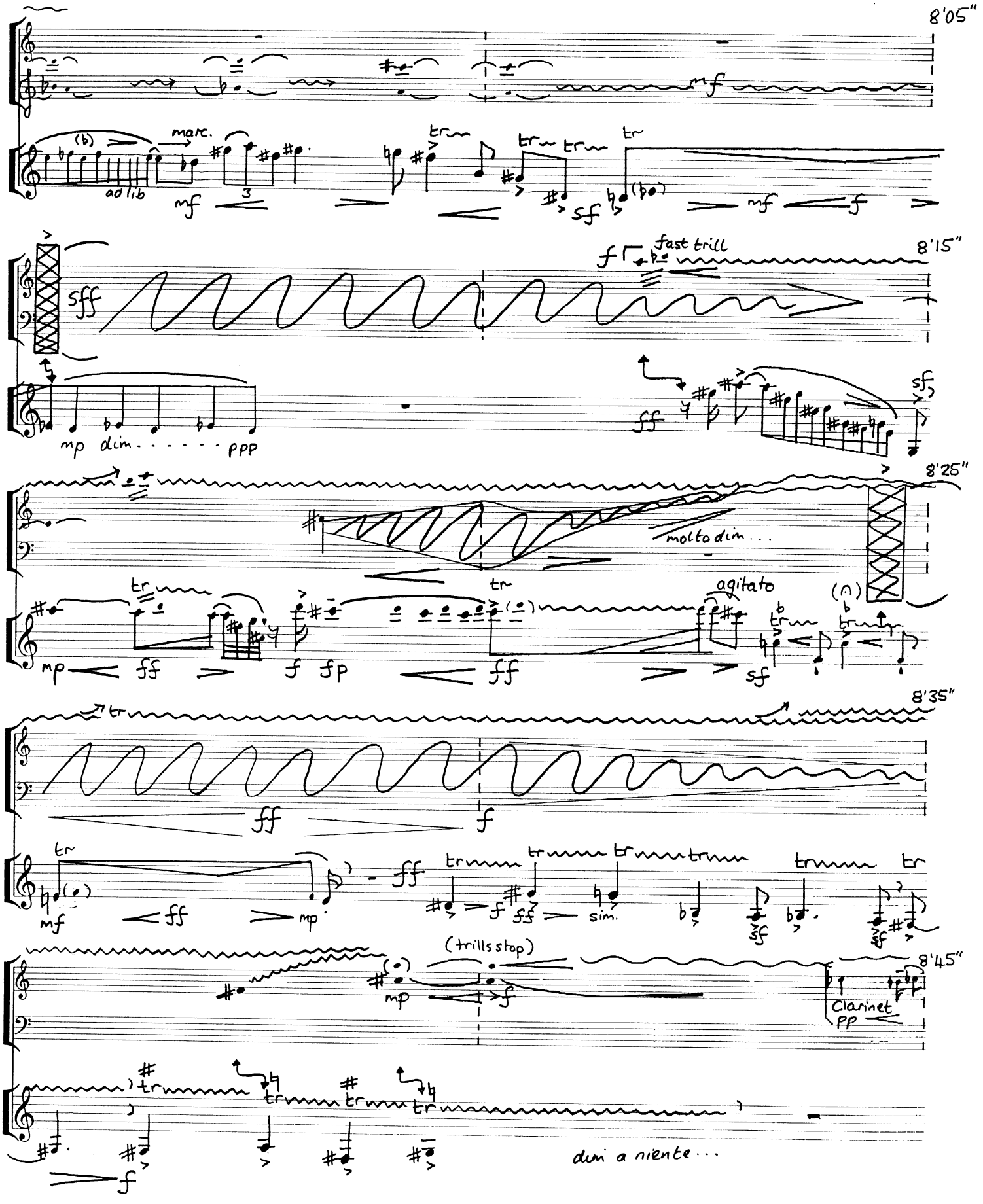

pp
4'05"
cresc
(imitate tempo on tape)
mf
mp
mp
4'15"
cresc
più agitato
accel
cresc
f
'hiss'
f
4'25"
ad lib
fff
submp
mp
4'35"
f
7:6
f
accel.
più mosso
5
3
rit
meno mosso
mf
accel...
frantic flurries...
fff
(metallic)
4'45"
molto allegro
tr
tr
tr
sff
FRANTIC!
IMPROVISATION

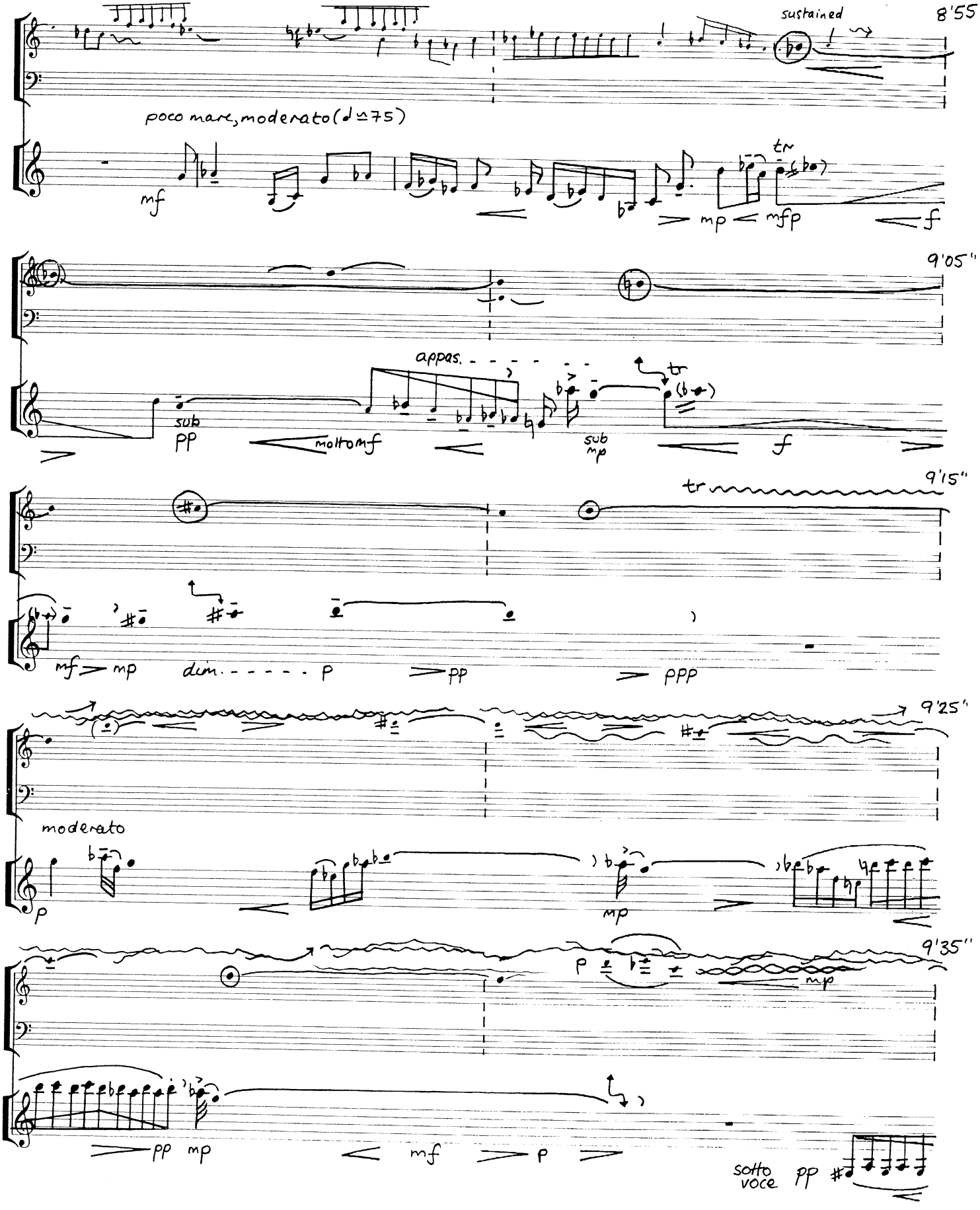

4'55"
f
5'05"
ff
f
5'15"
ff
f
very fast, high flurries
p
cresc.
mf
tr
5'25"
ff
f
mf
5'35"
Cl.
trill.
ff
p

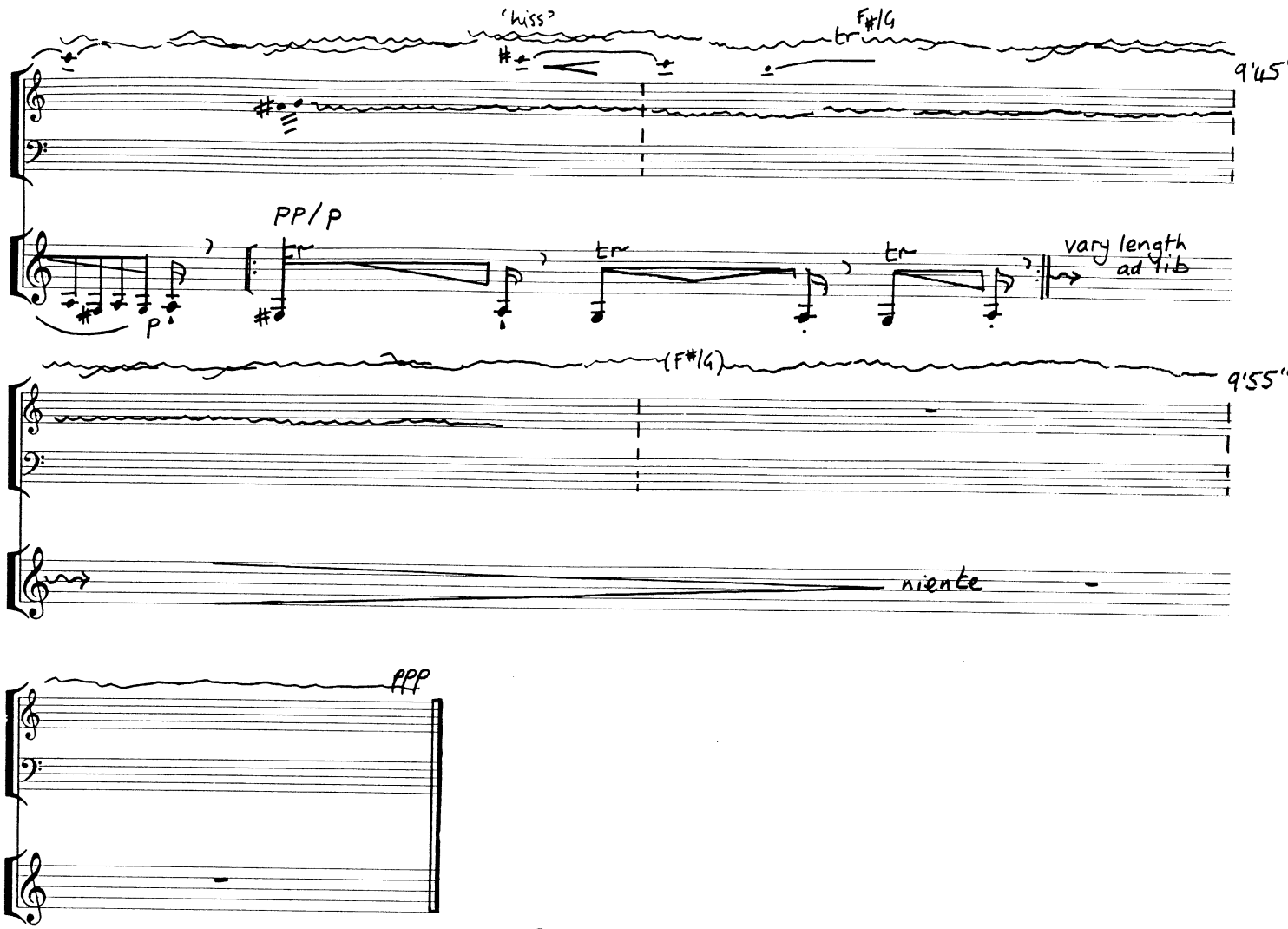

fff
sff
BANG!
5'45"
furioso
ff
f
sf
f scurry
5'55"
mf
BANG
sf
6'05"
p
ff
mf
sfp
f
6'15"
mf
mp BANGS
6'25"
sempre mf
f
mp < f
mp
submp


'hiss'
6'35"
'plucks'
pp
dolce
f
p
mf
6'45"
sim.
cantabile, molto dolce
ad lib
mp
dim - - - - - - ppp
mp
p
6'55"
mf
p
mp
mp
mp
mp
7'05"
pp
p
ad lib.
TURN PAGE!
pp
mp
mp
mp


7'15"
accel....
mf
p
pp
mp
7'25"
meno mosso
cresc.
7'35"
sub mp
7'45"
dim.....
ppp
7'55"
ad lib.


8'05"
mf
marc.
ad lib
mf
3
tr
sf
mf
f
8'15"
sff
fast trill
mp dim. . . . . ppp
ff
sf
8'25"
molto dim . . .
mp
ff
f
fp
ff
agitato
sf
8'35"
ff
f
mf
ff
mp
ff
sim.
sf
(trills stop)
mp
f
8'45"
Clarinet
pp
f
dim a niente . . .


8'55"
sustained
poco marc, moderato (♩=75)
mf
tr
mp
mfp
f
9'05"
appas.
sub
pp
molto mf
sub
mp
tr
f
9'15"
tr
mf
mp
dim.
p
pp
ppp
9'25"
moderato
p
mp
9'35"
p
mp
pp
mp
mf
p
sotto
voce
pp



London, June 1994