

In the Mind of Energy
for Bass Clarinet and Marimba

Dylan Findley

Written for Transient Canvas

Perusal score

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Written for Transient Canvas to be performed at the Alba Music Festival

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In the Mind of Energy
for Bass Clarinet and Marimba

Duration 9'

Performers' Notes

In the Mind of Energy relies on metric modulation to switch between tempi. Metronome markings are based on the standard tempo markings (as on most metronomes) and approximate the tempi changes by ratio. Try to use the metric modulations built into the piece to maintain the work's fluidity.

Also in the piece are several tuplet figures, most notably quintuplets. Quintuplets most frequently serve to assist in the modulations and must be played as evenly as possible. At the section beginning m. 109, the tuplet figures should feel like brief tempo changes to the audience.

Several techniques are called for:

- ❖ Marimba: Noteheads with an "x" are to be played on the edge of the bars with the shaft of the mallet. Noteheads shaped like a rectangle are to be played with the butt of the mallet, with the shaft completely vertical.
- ❖ Clarinet: Noteheads with an "x" are slap tongue pitches. Noteheads shaped like a rectangle are alternate fingering notes that produce a nasal sound. Maximize on that sound and add vibrato with taste. The grace notes in those passages refer to standard fingerings. Low notes marked *ppp* are intended to sound as subtones.

Note

"This division of energy into actual and potential seems to me to be defective. It prevents the direct comprehension *in the mind of energy* as being motion and nothing else; it leaves unexplained how a body perfectly at rest can come to move; and further implies the dissipation of energy . . . in a new phase, for, if all the actual energy in the universe were to become potential, all the real and positive motions which constitute life might indefinitely cease."

- George Iles, The Constancy of Motion, Popular Science Monthly, Volume 10, December 1876

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In the Mind of Energy

for Bass Clarinet and Marimba

Dylan Findley

Freely, Meditative (c. ♩=54-66)

rubato

Bass Clarinet

4/4

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

Marimba

B. Cl.

7

f *sub p* *mf* *p* *pp*

felt presence *ppp*

even, precise attacks

B. Cl.

12 Yearning

p *mp* *p*

p

B. Cl.

14

mp *mf* *mp* *mf* *f* *mf* *f* *ff*

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

21 With exuberance ♩=132

G. P. (2:1 speed ratio)

B. Cl. *mp* *p* *f* *mf*

Mrb. *ff* *mf*

B. Cl. *f* *fp* *mf* *f* *p*

Mrb. *f* *p* *f* *mp*

B. Cl. *mf* *fp* *mf*

Mrb. *ff* *sub p* *f* *p* *mf*

B. Cl. *p* *mf* *fp*

Mrb. *p* *pp* *mf*

33 Smoothly

sweetly

B. Cl. *mf* *p*

Mrb. *p* *mp* *pp*

33 *rolling along*

B. Cl. *mf*

Mrb. *mf*

B. Cl. *mf*

Mrb. *pp* *mp* *sub f*

B. Cl. *f* *sub p* *mp*

Mrb. *sub p* *mp*

The musical score is for a piece titled "33 Smoothly". It is written for a B. Cl. (Bass Clarinet) and Mrb. (Maracas). The score is divided into four systems, each with a double bar line and a repeat sign. The first system (measures 33-35) is in 4/4 time. The B. Cl. part starts with a *mf* dynamic and a *rolling along* instruction. The Mrb. part starts with a *p* dynamic. The second system (measures 36-38) continues in 4/4 time. The B. Cl. part has a *mf* dynamic. The Mrb. part has a *mf* dynamic. The third system (measures 40-43) changes to 2/4 time. The B. Cl. part has a *mf* dynamic. The Mrb. part has dynamics of *pp*, *mp*, and *sub f*. The fourth system (measures 44-46) continues in 2/4 time. The B. Cl. part has dynamics of *f*, *sub p*, and *mp*. The Mrb. part has dynamics of *sub p* and *mp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

48 *slap tongue*

B. Cl. *mf* *p* *mf*

Mrb. *mf*

52 **54** *Flowing c.* ♩=104 (4:5)

B. Cl. *pp*

Mrb. *sub p* *pp* *p*

56

B. Cl. *mp* *mf* *pp*

Mrb. *mp* *p*

60 *with marimba*

B. Cl. *mp* *mf*

Mrb. *mf* *p* *mp* *mf*

with clarinet

63

B. Cl.

Mrb.

pp

p

(Mandolin roll)

mf

67

B. Cl.

Mrb.

fpp

70 Expansive

subtone

sub p

sub f

ppp

3

5/4

72

B. Cl.

Mrb.

sub mf

pp

sub mf

3

5/4

77

B. Cl.

Mrb.

79 Original tempo ♩=132

(5:4)

mf

p

mf

p

sub f

5

6

3

5/4

4/4

7/8

81 B. Cl. *mf* *p* *mf*

Mrb. *mp* *sub p*

85 B. Cl. *ppp* *p* *ppp*

Mrb. *mf* *sub pp* *sub f* *p*

90 B. Cl. *mf* *f* *p*

Mrb. *mf* *f*

91 **Faster** ♩=165 (5:4)

93 B. Cl. *mf* *f* *p* *f* *mf* *sub ppp* *ff*

Mrb. *sub p* *f*

100 Very Fast ♩=200

B. Cl. 97 4/4 *sub ppp* *ff* *pp* *mf* *f* (5:4) 3/4

Mrb. 97 4/4 *mf* *f* *mf*

B. Cl. 102 4/4 *pp* *f* *p* 5/4 *f* *p* 4/4 *f* *p*

Mrb. 102 4/4 *ff* *sub ppp* *mf*

108 Ecstatic

B. Cl. 106 *fp* *ff sub mf* *ff* 3/2

Mrb. 106 *ff* *sffz sub p* *ff* 3/2

B. Cl. 110 3/2 *sub p* *sub f* 4/4 *sub mf* *ff* 3/2

Mrb. 110 3/2 *sub p* *sffz sub p* *mf* 3/2

114

B. Cl.

Mrb.

ff

p

sub p

f

118

B. Cl.

Mrb.

mf

p

f

122

B. Cl.

Mrb.

p

126

B. Cl.

Mrb.

sub ff

f

sub pp

p

B. Cl. 129 *sub ff* *sub p*

Mrb. 129 *mf* *p* *sub ff* *sub p*

B. Cl. 134 *mf*

Mrb. 134 *mf*

B. Cl. 138 *f* *heavy* *delicately* *sub p*

Mrb. 138 *f* *sub p* *f* *mf*

146 With a slight lilt

B. Cl. 143 *sub ff* *p*

Mrb. 143 *pp* *sub ff* *p* (Hit wood of mallet on edge of bars)

148

B. Cl.

Mrb.

152

B. Cl.

Mrb.

mf *p* *f*

ff

156

B. Cl.

Mrb.

pp *ff*

160 Waltzing

accel. molto

B. Cl.

Mrb.

mf *pp* *p*

pp *p*

B. Cl. *mp* *mf*

Mrb. *mp* *mf*

B. Cl. *f* *fff* *mf* *p*

Mrb. *f* *fff* *p*

170 Previous tempo ♩=200

(1:3) 3/4

B. Cl. *pp*

Mrb. *pp*

172

B. Cl. *sub f* *p* *ff*

Mrb. *sub f* *p* *sub ff*

176

179 Jagged

3/2 2/2 4/4

180

B. Cl.

Mrb.

sfz *sfz* *sfz* *f* *p*

3/4 4/4 4/4 3/2

185

B. Cl.

Mrb.

sffz *f* *sfz* *f*

3/2 2/4 4/4 4/4

190

B. Cl.

Mrb.

sfz *sfz* *p* *ff* *pp*

3/2 3/2 3/2

193 Dancing

accel. molto

194

B. Cl.

Mrb.

p *mp*

B. Cl. 198 *mf* *f*

Mrb. 198 *mp* *mf* *f*

B. Cl. 203 *ff*

Mrb. 203 *ff*

B. Cl. 208 *fff* **211** Wildly $\text{♩} = 200$ (1:3) *fff*

B. Cl. 213 *sffz* *fff* *sffz* aggressive, as fast as possible

Mrb. 213 *sffz* *fff* *sffz*

218

B. Cl. *fff* *sfz* *sfz* *fff*

Mrb. *fff* *sfz* *sfz*

3 3 *tr*

3/4 4/4

222 Intimately ♩=54-66 *nasal sound, play with some vibrato*

B. Cl. *pp*

Mrb. *ppp*

attack bar with butt of mallet, with the shaft completely vertical

3

4/4 2/4

230

228

B. Cl.

Mrb. *mf* *sub pp*

6 6

2/4 4/4 5/4

233 subtone

B. Cl. *ppp* *pp*

Mrb.

5 4 3

5/4 4/4 3/4

B. Cl. 237

subtone

ppp

mf

sub ppp

4/4

B. Cl. 241

subtone

pp

ppp

pp

3

5

mp

4/4

B. Cl. 245

p

ppp

p

3

3

4/4

250 Stoic

B. Cl. 249

pp

ppp

3

3

5

4/4

4/4

4/4

4/4

ppp

pp

ppp

3

4/4

4/4