

Nhat M. Nguyen

# sketch 1 & epilogue

*for viola & bass clarinet in Bb*

2019

## Performance Notes

The composition draws inspiration from the process of painting, and is an attempt to transfer or translate some of these experiences to music. An example is Jackson Pollock's One: Number 31, 1950 among many other artworks. The Epilogue movement should be played after the main movement Sketch 1 has been finished, and after the audience applause. One of the players should announce "Epilogue, please do not applause after".

Duration: 10'

### General Remarks

The score does not follow the usual metered system, but instead is based on a time-allotted system for each measure. The performers will judge the duration of each note according to sight and the ratio between different notes within each given timeframe. The duration is determined by the length of the bold dash line attached to the notes, while the comma or breath mark (,) indicates the starting point of a rest. The blank space that follows the comma is interpreted as duration of a rest. Performers are to play from the full score so they can coordinate and interact with each other's lines.

It is important that the first attack of every measure should be played together, but after that the performers do not have to come in exactly the same time, even though the score may look like the notes line up. It is even encouraged they be not perfectly together.

This is a transposed score for both viola and the bass clarinet in Bb. The viola becomes a transposing instrument in this piece due to the use of scordatura. The choice of tuning is based on the harmonic series of B1b (the lowest note available to the bass clarinet in Bb).

I: A4b -31c

II: D4 -14c

III: F3 +2c

IV: B2b

Therefore, each string has a unique transposition, with the sounding compared to the written pitch:

I: down a minor 2nd and -31c

II: -14c

III: down a Major 2nd +2c

IV: down a Major 2nd

The violist should read and finger as if all the strings are tuned normally, and the scordatura effect should carry out itself.

### Techniques & Gestures

Connection between notes with dash should be as smooth as possible when there are no breath marks. Interpreting this as a slur (legato) or tenuto is also acceptable, allowing for variety in performance.

Notes in succession not carrying a dash, notes containing 32nd rhythmic figures or having a slash across the 32nd rhythmic beams are meant to be played much quicker than the ones with

dash or as fast as possible. The key is still to judge by sight, as I have made the score as proportionally accurate as I can.

Crescendo from / diminuendo to as soft as possible

*pp* ◦ ◁ *pp*

Please pay extra care for this gesture, as it is especially seen in the majority of the first two minutes of the piece. It is as notated, firstly to subtly accent the note, then immediately coming down to as quiet as possible before executing the crescendo. The little circle in the crescendo or diminuendo marking means as soft as possible.

The microtones employed  $\sharp\flat\sharp$  do not necessarily have to be exact quarter-tones. The performers only need to show that a note is slightly sharper or slightly flatter, as indicated by the arrows of each dynamic marking.

Boxed gestures (measure 20-27) should be repeated until the allotted time is up. Please note that the slash across the beams in measure 27 means to play as fast as possible.

### **Viola**

*bridge* = playing on the bridge and without any pitch, notated with an X notehead

*pont.* = sul ponticello

*tasto* = sul tasto

*c.l. battuto* = col legno battuto

*c.l. tratto* = col legno tratto

*gliss.* is indicated by dash lines just like they are used to indicate duration of notes. Even if there is only one dash line when two strings are used, both strings are affected by the *gliss.* instruction. I purposely did not write in the note(s) at the end of a glissando because I want the violist to not worry about the exact arrival pitch but instead focusing on executing the gesture – what is the approximate length, direction of the gliss., how steep the dash line is., what is the overall shape, which dynamics are employed during all this, etc. The performer should also not have to worry about keeping the 2 strings at a certain interval throughout the glissando gestures and instead be relaxed about playing them as if holding a paint brush and dragging them freely across the canvas.

### **Bass Clarinet**

◆ = half air or half tone (1/2)

◊ = air sound

+ = slap tongue

Multiphonics used in the piece are acquired from Heather Roche's website: [heatherroche.net](http://heatherroche.net)

Chromatic run from one note to another should in general be played very fast, and give a false impression of a gliss. The speed depends on how much space is given to it on the score and the amount of time allotted for that measure. In the case of measure 65, there is very little time for the chromatic runs, the bass clarinetist should play as fast as possible, and does not have to finish the entire run upwards if time is too short.

# sketch 1

for viola & bass clarinet

Nhat M. Nguyen

quiet, subtle, gentle

2" 7" 2"

Viola  
on bridge (no pitch)      pont.

Bass Clarinet in B $\flat$   
air      1/2 air/tone      air

5" 3" 5"

4

Vla.  
→ pont. → bridge      pont. I      pizz. arco      bridge

B. Cl.  
1/2      air      1/2      air

7" 2" 3"

7

Vla.  
tasto      pont. → bridge

B. Cl.  
tone      air      tone      air

3" 7"

10 *behind bridge* *bridge* *pont.* II *bridge*

Vla.

*pp* > *ppp* < *pp* < *pp* *pp* *pp* *pp*

B. Cl. *slap* + *1/2 air* *tone* *loud, random keynoise* *air*

*pp* < *pp* < *pp* < *pp* < *pp* > *ppp* < *pp* < *pp*

3" 3" 5"

12 *pont. bridge* *pont.* *bridge* *pont.* *a bit slower downwards*

Vla.

*pp* < *pp* *pp* < *pp* *ppp* < *pp* < *pp* < *pp* > *pppp* *pp sub.*

B. Cl. *air* *1/2* *air* *1/2*

*pp* < *pp* *pp* *ppp sub.* *pp* < *pp* > *ppp*

3" 7"

15 *bridge* *tasto* *bridge* *normal* III *bridge*

Vla.

*ppp* < *pp* < *ppp* *pp* < *pp* < *pp* < *pp* < *pp*

B. Cl. *air* *tone* *1/2* *air* *1/2* *air*

*ppp* < *pp* < *pp* *pp* *ppp* *pp* < *pp*

*pp sub.*

5" 3" 2" 3

17 *pizz.* (strum like a lute) *arco, normal* I, II III

Vla. *pp ppp pp ppp pp pp*

B. Cl. *pp* *pp sub.* *pp sub.*

tone air... tone air tone , air tone air tone

\*stem up = III, I ; stem down = IV, II

tremolo at a fast pace that allows for a smooth transition between the double stops

2" 3" 3"

**A**

20 *tasto* *pp* *pp* *pp*

Vla. *pp* *pp* *pp*

B. Cl. *pp* *pp sub.* *pp sempre* *pp sempre*

1/2

5" 5"

23 *tasto* *pp* *pp* *pp*

Vla. *pp* *pp* *pp*

B. Cl. *pp* *pp* *pp*



30

Vla. II, I normal → pont. , III, II normal , IV, III → pont. , IV, III normal → tasto , IV, III → pont. ,

*f* > *pp* < *ff* > *pp* *f* > *pp* *ff* > *f* > *pp* < *ff*

B. Cl. (1/2)

*fpp* → *p* *fpp* < *p*

31

Vla. IV, III normal → tasto , II, I normal → tasto , II, I (tasto) → pont. ,

*fpp* → *p* *f* > *pp* < *ff* > *pp* < *f* > *pp*

B. Cl. (1/2)

*fpp* → *p* *fpp* < *p*

32

Vla. II, I tasto → pont. , IV, III normal ,

*fff* > *pp* < *f* > *pp* < *ff* >

B. Cl. (1/2)

*fpp* → *p* *fpp* < *p*

**C**

be relaxed with gliss. - do not worry about keeping the 2 strings at a certain interval

2"

11"

33

Vla. REST

III, II  
normal —————> *pont.*

gliss. —————> *normal* —————> *pont.*

*mf* —————> *ff* —————> *p* —————> *mf* —————> *pp*

B. Cl. REST

1/2 tone

*f* —————> *p* —————> *mf*

5"

3"

1"

35

Vla. *gliss.*

II, I  
*taste* —————> *normal*

*p* —————> *f* —————> *mf*

II, I  
*pont.*

*f* —————> *mf* —————> *p* —————> *f*

*pont.*  
*c.l. battuto*

REST

B. Cl. 1/2 tone

*f* —————> *fpp* —————> *mfpp*

REST

17"

38

Vla. IV, III  
*normal*

*fp* —————> *f* —————> *p* —————> *ffp* —————> *fpp* —————> *f* —————> *p*

*bend*

*f* —————> *f* —————> *tr*

*pitch bend molto vib.*

*f* —————> *mf* —————> *f* —————> *p* —————> *p*

2"      2"      13"      7

Vla. 39 III, II *pont. aggressive* REST III, II *normal gliss.*

B. Cl. *bend up* *bend down* REST (*bend*)

*p* < *f* *f* <      *p* < *f* *p* *fp sub.* < *f* > *p* < *f* > *p* < *f* >

*f* > *f* >      *f* > *p*      < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p*

3"      3"      2"

Vla. 42 II, I *gliss.* II, I *pont.* *normal gliss.* *tasto* REST

B. Cl. *(1/2)* *(air)* REST

*p* < *fp*      *f*      *f*      REST

*p*      < *fp*      *mf* > *f* > *p*      REST

13"

**D** 45 IV, III *gliss.* *bridge*

Vla. *p* < *f* > *p*

B. Cl. *f* > *mf* < *f*      *fp*      *f* > *mf*      *f*      *ff*

*alternate fingering*

46

Vla. *IV, III* *p* *f* *II, I pizz.* *f* *c.l. battuto* REST

B. Cl. *p* *f* *slap* REST

49

Vla. *IV, III normal gliss.* *pp* *molto, molto vib.* *ff*

B. Cl. *flutter* *flutter & bend* *bend* *flutter* *mf* *b*

*ff* *f* *< ff >* *mf*

50

Vla. *tr* *tr* *pont.* REST

*fp* *f* *>* *p* *<* *ff* *>* *pp* *<* *mf* *>* *f sub.* *p*

B. Cl. *slap* *flutter* REST

*f* *fp* *<* *f* *>* *p* *p* *<* *f* *>* *fp* *<* *f* *>* *p* *f sub.*

7"

5"

9

53 *normal* → *pont.* → *bridge* *III, II* *normal* → *pont.*

*tr* *tr* *tr* *molto vib.* *tr*

Vla. *f* → *pp* *mf* → *p* *< f > p < f > p* *fp* → *f*

B. Cl. *fp* *flutter* *f sub.* *fp* → *f* *mf* *mf*

3"

2"

2"

55 *pont.* *REST*

Vla. *mf* *f* *f* *p* → *f* *REST*

B. Cl. *f* *f* *f* → *p* → *f* *REST*

*flutter*

11"

**E** *IV, III* → *pont.*

58 *normal* *gliss.*

Vla. *f sempre* *pp* *f* *ff*

B. Cl. *f* *slap* *ff* *mf* *slap* *ff* *f* → *p* *f sub.*

2" 3" 7"

Vla. I  
pont. pizz. REST II, I  
arco, tasto

B. Cl. (air) slap, REST

*fff f* *mf*  
transitions as smooth as possible  
*bend*

*f > p f > p f > p f > p < f p < f p < f p < f*

3" 3" 3"

Vla. II, I c.l. battuto II, I c.l. tratto, pont. REST

B. Cl. REST

*f* *p* *f*

*f > p < f > p < f > p < f > p < f > p < f*

5" 3" 3"

Vla. IV, III normal II, I IV, III pizz. II, I IV, III c.l. battuto II, I

B. Cl. REST

*p < f p < f* *p < f p < f* *p < f p < f*

super fast chromatic run: C6 is the highest note, but doesn't need to be reached if time does not allow it

loud keynoise (1/2) (air)

B. Cl. *f > p f > p f > p f > p f > p f > p f > p f > p*

2"

3"

**F**

7"

68 *normal*  
*harmonic gliss.*  
*stop at highest possible partial*

Vla. II ○ REST III, II → *tasto* , *normal* → *tasto* , *normal* → *tasto* ,

B. Cl. REST tone → 1/2 , tone , → *air* ,

*p* *mf* *fpp* *p* *f* *p*

*p* *mf* *pp* *fpp* *p* *p* *f*

2"

2"

3"

5"

71 IV, III ♯ ○ , RH: II, I *c.l. battuto* LH: IV, III *pizz.* REST IV *tasto* *normal* *tr* , *tr* , I *pont.* / ♯

Vla. *p* *ff*

B. Cl. *overblow / shout into the instrument* , + + + + REST (chromatic run + loud keynoise)

*f* *ff* *p* *ff* *f* > *p* *f* > *p* *f* > *p*

3"

3"

3"

75 *normal*  
*(harmonic gliss.)*

Vla. III ○ IV REST

B. Cl. REST REST REST

*p* *fp* *p*

78 III, II

Vla. *pp* *ff* *mp*

B. Cl. (chromatic run + keynoise) (1/2)

*f* *pp* *ff* *p* *ff sub.* *p* *f* *fpp* *ff*

5" **G** 5" 2"

Vla. REST III: gliss. II II, I pont. overpressure

*p* *f* *mf* *p* *f*

B. Cl. REST chromatic run + loud keynoise bend

*f* *p* *f* *ff*

5" 7"

Vla. REST III: gliss. II normal

*f* *p* *fp*

B. Cl. REST bend (chromatic run + loud keynoise)

*ff* *p* *f* *p* *f*

5" 3" 2" 2"

84

Vla. REST

B. Cl. REST

*p* *fp sub.* *mf f*

II, I pont. *overpressure* IV III II *pizz. molto vib.*

(chrom. run) *bend* *loud keynoise*

*fpp* *f* *p* *f < ff* *f < ff > f*

5" H 5"

88

Vla. REST

B. Cl. REST

*p sempre* *alternate fingering*

*molto vib.* II II

*mf*

5" 5"

90

Vla. REST

B. Cl. REST

I: *gliss.* II

*pp < f > pp < f > pp* *f*

play as fast as possible

*p sempre*

7" 5"

92

Vla. REST (harmonic gliss.) I *mp sempre*

B. Cl. REST *fpp* *mf*

7" I 3" 3"

94

Vla. REST (harmonic gliss.) II *mp sempre* II *f* III *pp* *f* *c.l. battuto*

B. Cl. REST *slap +* *f* *pp* *mf* *f* *f* *loud, random keynoise*

7" 3"

97

Vla. REST harmonic gliss. III, II *mp sempre*

B. Cl. REST *bend tr* *mf* *p*



# epilogue

Nhat M. Nguyen

7"

Viola

normal *p* *mf* *p* *mf* *mf* *mf* *mf* *mf*

normal III bridge

Bass Clarinet in B $\flat$

tone 1/2 tone 1/2 air 1/2 air

*f* *p* *mf* *mf* *mf* *p* *mf* *mf*

5"

3"

2

(strum like a lute)

Vla. *pizz.* *mf* *p* *mf* *p* *mf* *arco, normal* III I, II

B. Cl. tone air... tone air tone air tone *mf* *mf sub.*

\*stem up = III, I ; stem down = IV, II

tremolo at a fast pace that allows for a smooth transition between the double stops

2"

2"

3"

4

Vla. *mf* *mf* *mf*

B. Cl. air tone 1/2 *mf sub.* *mf* *mf sub.* *mf sempre*

3"

5"

5"

Vla. 7

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

*mf* *mf* *mf*

7"

7"

Vla. 10

B. Cl. *mf* *loud, random keynoise* *mf*

*mf* *mf* *mf* *mf*

11"

(as fast as possible, like a harmonic trill on III)

Vla. 12

B. Cl. *mf* *loud, random keynoise* *mf* *loud, random keynoise* *mf*

*mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*