

NOTA BENE!

a Kleptomaniac Carousel

voor 2 Klarinettisten

(I) speelt Basklarinet & Bb klarinet

(II) speelt Basklarinet, Bb klarinet en Eb klarinet

Quarrel	Basklarinet (I) & Basklarinet (II)
Blues	Basklarinet (I) & Basklarinet (II)
Gypsy	Bb klarinet (I) & Basklarinet (II)
Bagpipe	Bb klarinet (I) & Bb klarinet (II)
Waltz	Bb klarinet (I) & Bb klarinet (II)
Circus	Bb klarinet (I) & Eb klarinet (II) (the end:) Basklarinet (I) & Eb klarinet (II)

Deze versie - voor 2 klarinettisten - is geschreven voor Kees van der Harst. Klarinettist I leest altijd de bovenste balk, dus ook als zijn/haar instrument in een bepaald stuk de laagste stem speelt.

Over Quarrel

Het idee: twee spelers spelen samen een fijne, diep-zoemende bassong. Het motief in maat 33 eindigt op een kleine seconde, en beide spelers denken dat de ander een fout speelt. Het motief wordt nog tweemaal herhaald, wat resulteert in toenemende irritatie. Heftige emoties volgen, die leiden tot een furieus bekvechten (op het instrument) in maat 44. In maat 56 doet speler II een poging om het weer goed te maken. In het begin wil speler I daar niets van weten, moet nog een beetje door, maar uiteindelijk wordt de vrede getekend. Ze spelen eensgezind verder, met zoemende parallele kwinten, en spelen dan nog een keer het openingsthema. En ze leefden nog lang en gelukkig. Meerkranken (multifonen): in maat 39 spelen beide spelers een multifofoon. Je kunt ook gerust een andere nemen, maar bedenk dat het een schreeuwgerige, pijnlijke klank moet opleveren (zo veeltonig als mogelijk).

Die eenvoudig te spelen is, en waar je ook nog eens een fors crescendo op kunt maken.

Over Blues

De partituur bevat geen aanduidingen voor specifieke Blues-speltechnieken zoals toonbuigingen en snelle glissandi na een toon. Maar voel je vrij alles spelen wat het meer bluesy maakt. Vanaf maat 117 speelt speler II een solo. De zestiende noten worden in swing gespeeld, behalve wanneer er 2 of meer staccato zijn. Deze worden "recht" gespeeld (gelijke zestienden).

Over Gypsy

Alle tremolo's zijn unmeasured: d.w.z. niet "uitgemeten" of uitgerekend (niet precies 32sten!). Voorkom dat ze mechanisch gaan klinken. Alle gedeelten behalve mm = 152 mogen eventueel ook ad. lib. gespeeld worden.

Over Bagpipe

Imiteer het doedelzak-geluid: scherp en zonder vibrato. Voel je vrij meer versieringen te spelen. Als je kunt, speel dan zoveel mogelijk continue (circular breathing).

Over Waltz

Neem mm = 152 als het maximum tempo, om te voorkomen dat het precies hetzelfde tempo wordt als het snelle deel van Gypsy, en om voldoende contrast te hebben met het tempo van Circus. Let goed op de kleine verschillen in dynamiek tussen de twee stemmen. Die verschillen bepalen welke stem de hoofdstem is (en dat wisselt nogal eens!).

Over Circus

De instrumenten zelf zijn de circusartiesten. Dit zou je nog kunnen benadrukken met theatrale effekten (mimiek, beweging etc.).

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for 2 Clarinet players

(I) is playing Bass Clarinet & Bb Clarinet

(II) is playing Bass Clarinet, Bb Clarinet and Eb Clarinet

Quarrel	Bass Clarinet (I) & Bass Clarinet (II)
Blues	Bass Clarinet (I) & Bass Clarinet (II)
Gypsy	Bb Clarinet (I) & Bass Clarinet (II)
Bagpipe	Bb Clarinet (I) & Bb Clarinet (II) ^[SEP]
Waltz	Bb Clarinet (I) & Bb Clarinet (II) ^[SEP]
Circus	Bb Clarinet (I) & Eb Clarinet (II) ^[SEP] (the end:) Bass Clarinet (I) & Eb Clarinet (II)

General Remarks^[SEP]

This version - for 2 clarinet players - is written for Kees van der Harst. Player I always reads the upper staff, so also when his/her instrument in a specific piece is the lowest.

About Quarrel

The Idea: two players play a nice & easy deep & buzzing bass-song. The motive in bar 33 ends on a minor second, and both players think that "the other one" made a mistake. The motive is repeated 2 times, which results^[SEP] in increasing irritation. Violent emotions are shown, leading to a furious quarrel in bar 44. In bar 56 Player II attempts at a reconciliation. At first Player I keeps on whining a bit, but at last the players get united again (low, dronesome fifths!), and start playing the opening theme again, living^[SEP] happily ever after. Multiphonics: in bar 39 both players play a multiphonic. Feel free to use another one, but note: the resulting sound should be screaming (as multi as possible), easy to produce and it should be possible to make a heavy crescendo on it.

About Blues

The score does not provide for specific saxophone-blues-playing techniques, such as tone-bending. Feel however free to play anything that makes it more bluesy. From bar 117 Player II plays a solo. The sixteenth notes are to be played in Swing, unless two or more are staccato. Then they are to be played straight (or "even").

About Gypsy

All tremolos are unmeasured: make sure that they don't sound mechanical. All parts except the mm = 152 part may be played ad. lib.

About Bagpipe

Imitate the bagpipe-sound: sharp and non-vibrato. Feel free to play more grace notes. If you can, use the circular breathing - technique as much as possible.

About Waltz

Be sure to keep mm = 152 as the maximum tempo, to avoid having the same tempo as the fast part of Gypsy, and to have enough contrast to the tempo of Circus. Please pay attention to the slight differences in dynamics between the two instruments. They indicate which one of them is the main theme.

About Circus

The instruments themselves are the circus-artists. This might be emphasized by theatrical effects (mimics, movements etc.)

NOTA BENE!

Quarrel

Dolf de Kinkelder

Bass Clarinet (I)

Bass Clarinet (II)

B. Cl. (I)

B. Cl. (II)

B. Cl. (I)

B. Cl. (II)

B. Cl. (I)

B. Cl. (II)

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88

B. Cl. (I)

B. Cl. (II)

dim. poco a poco

pp

dim. poco a poco

pp

Measure 88: B. Cl. (I) eighth-note pairs, B. Cl. (II) eighth-note pairs. Measure 89: B. Cl. (I) eighth-note pairs, B. Cl. (II) eighth-note pairs. Measure 90: B. Cl. (I) half note, B. Cl. (II) eighth-note pairs. Measure 91: B. Cl. (I) eighth-note pairs, B. Cl. (II) eighth-note pairs.

92

$\text{♩} = 59$

B. Cl. (I)

B. Cl. (II)

cresc. poco a poco

Measure 92: B. Cl. (I) half note, eighth-note pairs. Measure 93: B. Cl. (I) eighth-note pairs, B. Cl. (II) half note. Measures 94-95: Sustained notes with dynamic 'cresc. poco a poco'.

97

B. Cl. (I)

B. Cl. (II)

Measure 97: B. Cl. (I) eighth-note pairs with dynamic 'mf'. Measure 98: B. Cl. (I) sustained notes. Measure 99: B. Cl. (II) sustained notes.

Blues

$\text{♩} = 59$

all grace notes legato

100

B. Cl. (I)

B. Cl. (II)

all grace notes legato

Measure 100: B. Cl. (I) grace notes, B. Cl. (II) eighth-note pairs with dynamic 'mf'. Measures 101-103: Sustained notes with dynamic 'all grace notes legato'.

104

B. Cl. (I)

B. Cl. (II)

Measure 104: B. Cl. (I) eighth-note pairs, B. Cl. (II) sustained notes. Measures 105-107: Sustained notes with dynamic 'all grace notes legato'.

108

B. Cl. (I)

B. Cl. (II)

This section shows two staves of musical notation for Bass Clarinet I and Bass Clarinet II. The key signature is one sharp. Measure 108 starts with a sixteenth-note pattern in B. Cl. (I) followed by eighth-note patterns in both parts. Measure 109 continues with eighth-note patterns. Measure 110 concludes the section.

111

B. Cl. (I)

B. Cl. (II)

This section shows two staves of musical notation for Bass Clarinet I and Bass Clarinet II. The key signature is one sharp. Measure 111 features eighth-note patterns. Measure 112 continues with eighth-note patterns. Measure 113 concludes the section.

114

B. Cl. (I)

B. Cl. (II)

This section shows two staves of musical notation for Bass Clarinet I and Bass Clarinet II. The key signature is one sharp. Measure 114 starts with eighth-note patterns. Measure 115 continues with eighth-note patterns. Measure 116 concludes the section. The time signature changes to $\frac{12}{8}$.

117

B. Cl. (I)

B. Cl. (II)

p
Solo - swing $\text{\textit{n}}$ but straight when they are staccato
(if it drives you mad, choose your own articulation, dynamics & timing)

mp

This section shows two staves of musical notation for Bass Clarinet I and Bass Clarinet II. The key signature is one sharp. Measure 117 starts with eighth-note patterns. Measure 118 continues with eighth-note patterns. Measure 119 concludes the section. The time signature changes to $\frac{12}{8}$. Articulation instructions are provided for the solo part.

119

B. Cl. (I)

B. Cl. (II)

cresc. poco a poco (till bar 128)
(ghostnote)
cresc. poco a poco (till bar 128)

This section shows two staves of musical notation for Bass Clarinet I and Bass Clarinet II. The key signature is one sharp. Measures 119-121 show eighth-note patterns. Articulation instructions indicate a crescendo from measure 119 to 128, with specific dynamics and ghostnotes marked.

Gypsy

All tremoli *unmeasured!*

163 $\text{♩} = 52$ [play theme like singing a very dramatic song]

B♭ Cl. (I)

B. Cl. (II)

p *sffz* *mf*

p *sffz* All low notes & tremoli: subtone

sfz >

sfz *mf*

sfz

sfz

167

B♭ Cl. (I)

B. Cl. (II)

poco rit.

171

B♭ Cl. (I)

B. Cl. (II)

a tempo

poco accel.

sfz

174

B♭ Cl. (I)

B. Cl. (II)

poco rit.

a tempo

poco accel.

sfz

cresc.

mp

cresc.

176

B♭ Cl. (I)

B. Cl. (II)

molto rit.

f

178

B♭ Cl. (I)

B. Cl. (II)

♩ = 84

accel.

p

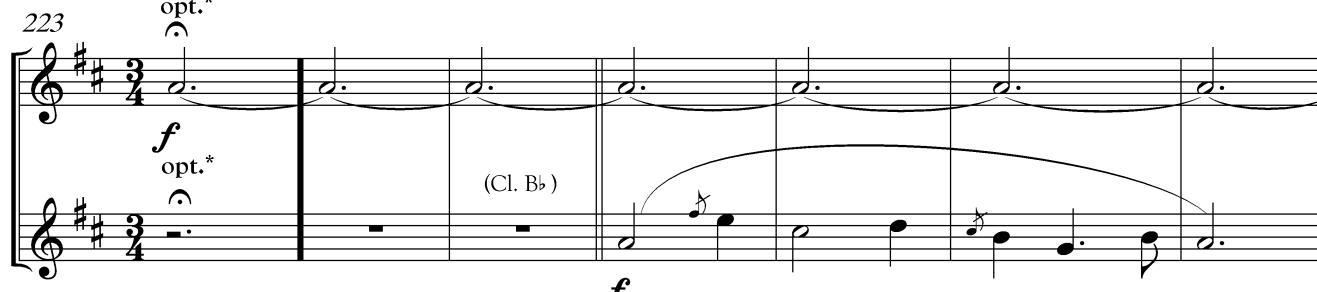
mf

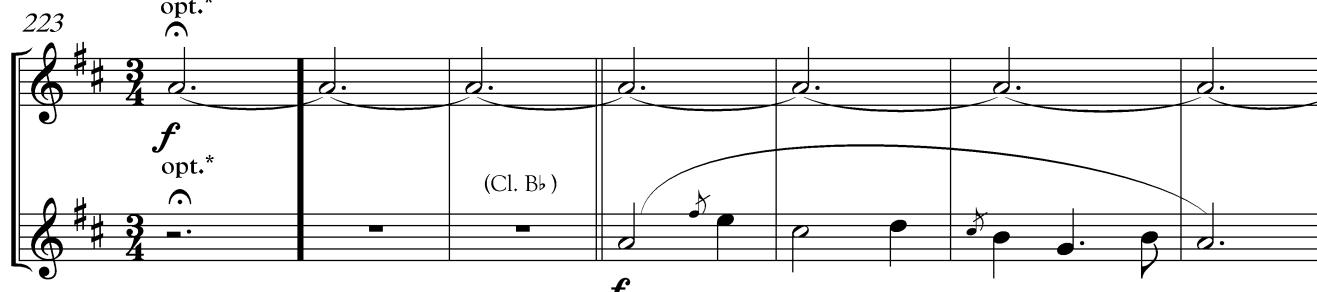
p

mf

Bagpipe

223

B♭ Cl. (I)  **f**

B♭ Cl. (II) 

230

B♭ Cl. (I) 

B♭ Cl. (II) 

opt.*

= 88 sharp sound; non-vibrato

237

B♭ Cl. (I)

B♭ Cl. (II)

This section shows two staves for B♭ Clarinets. The top staff (B♭ Cl. I) has a treble clef and a key signature of one sharp. It begins with a dotted half note followed by six eighth-note pairs. The bottom staff (B♭ Cl. II) has a treble clef and a key signature of one sharp. It begins with a dotted half note followed by four eighth notes. Measures 238-243 follow a similar pattern, with B♭ Cl. I playing eighth-note pairs and B♭ Cl. II playing eighth notes.

244

B♭ Cl. (I)

B♭ Cl. (II)

This section shows two staves for B♭ Clarinets. The top staff (B♭ Cl. I) has a treble clef and a key signature of one sharp. It begins with a dotted half note followed by four eighth notes. The bottom staff (B♭ Cl. II) has a treble clef and a key signature of one sharp. It begins with a sixteenth-note pair followed by a eighth-note pair, then continues with eighth-note pairs. Measures 245-250 follow a similar pattern, with B♭ Cl. I playing eighth-note pairs and B♭ Cl. II playing eighth-note pairs.

250

B♭ Cl. (I)

B♭ Cl. (II)

This section shows two staves for B♭ Clarinets. The top staff (B♭ Cl. I) has a treble clef and a key signature of one sharp. It begins with a sixteenth-note pair followed by a eighth-note pair, then continues with eighth-note pairs. The bottom staff (B♭ Cl. II) has a treble clef and a key signature of one sharp. It begins with a dotted half note followed by four eighth notes. Measures 251-256 follow a similar pattern, with B♭ Cl. I playing eighth-note pairs and B♭ Cl. II playing eighth-note pairs.

256

B♭ Cl. (I)

B♭ Cl. (II)

This section shows two staves for B♭ Clarinets. The top staff (B♭ Cl. I) has a treble clef and a key signature of one sharp. It begins with a sixteenth-note pair followed by a eighth-note pair, then continues with eighth-note pairs. The bottom staff (B♭ Cl. II) has a treble clef and a key signature of one sharp. It begins with a dotted half note followed by four eighth notes. Measures 257-263 follow a similar pattern, with B♭ Cl. I playing eighth-note pairs and B♭ Cl. II playing eighth-note pairs.

262

B♭ Cl. (I)

B♭ Cl. (II)

This section shows two staves for B♭ Clarinets. The top staff (B♭ Cl. I) has a treble clef and a key signature of one sharp. It begins with a dotted half note followed by four eighth notes. The bottom staff (B♭ Cl. II) has a treble clef and a key signature of one sharp. It begins with a sixteenth-note pair followed by a eighth-note pair, then continues with eighth-note pairs. Measures 263-269 follow a similar pattern, with B♭ Cl. I playing eighth-note pairs and B♭ Cl. II playing eighth-note pairs.

392

B♭ Cl. (I)

E♭ Cl. (II)

opt.*

opt.*

cresc.

measures 392-395

396

B♭ Cl. (I)

E♭ Cl. (II)

accel.

mf

cresc.

measure 396

$\text{♩} = 170$

400

B♭ Cl. (I)

E♭ Cl. (II)

f

dim.

measure 400

Circus

$\text{♩} = 170$

402

B♭ Cl. (I)

E♭ Cl. (II)

mf

(Cl. E♭)

measures 402-405

406

B♭ Cl. (I)

E♭ Cl. (II)

cresc.

f

mf

cresc.

mf

cresc.

measures 406-409

409

B♭ Cl. (I)

E♭ Cl. (II)

f

mp

mf

Detailed description: This section consists of three measures. In measure 409, B♭ Cl. (I) plays a sixteenth-note pattern with grace notes, followed by E♭ Cl. (II) with eighth-note pairs. Measure 410 begins with a dynamic *f*. B♭ Cl. (I) has eighth-note pairs, and E♭ Cl. (II) has sixteenth-note patterns. Measure 411 begins with a dynamic *mf*. B♭ Cl. (I) has eighth-note pairs, and E♭ Cl. (II) has sixteenth-note patterns.

412

B♭ Cl. (I)

E♭ Cl. (II)

Detailed description: This section consists of four measures. Both instruments play eighth-note pairs throughout the measures.

416

B♭ Cl. (I)

E♭ Cl. (II)

Detailed description: This section consists of four measures. B♭ Cl. (I) starts with eighth-note pairs, followed by a rest, then eighth-note pairs again. E♭ Cl. (II) starts with eighth-note pairs, followed by a rest, then eighth-note pairs again.

420

B♭ Cl. (I)

E♭ Cl. (II)

f mf

f

Detailed description: This section consists of four measures. B♭ Cl. (I) starts with eighth-note pairs, followed by a dynamic *f mf*, then eighth-note pairs again. E♭ Cl. (II) starts with eighth-note pairs, followed by a dynamic *f*, then eighth-note pairs again.

424

B♭ Cl. (I)

E♭ Cl. (II)

Detailed description: This section consists of four measures. Both instruments play eighth-note pairs throughout the measures.