

In the Mind of Energy

for Bass Clarinet and Marimba

Dylan Findley

Written for Transient Canvas

Written for Transient Canvas for the Alba Music Festival

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Duration 11'

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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Freely, Meditative (c. $\text{♩} = 54-66$)

rubato

Bass Clarinet

p *mp* > *p* < *mf* *6* *pp*

Marimba

B. Cl.

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

Mrb.

even, precise attacks

7

felt presence

ppp

12 Yearning

B. Cl.

p < *mp* > *p*

Mrb.

B. Cl.

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

Mrb.

ppp < *mf* > *pp* *mf* < *f* >

21 With exuberance $\text{♩} = 132$

G. P. (2:1 speed ratio)

B. Cl. 18 5 $\text{♩} = 132$ mp 4 p G. P. (2:1 speed ratio) 3 f mf

Mrb. 18 5 ff 4 mf

B. Cl. 23 $< f$ fp mf f p 6

Mrb. 23 f p f mp 3 5 6

B. Cl. 26 mf fp 5 mf

Mrb. 26 $ff_{sub} p$ f p mf

B. Cl. 29 $> p$ 3 mf 4 fp

Mrb. 29 p 3 pp 3 mf 5 4

33 Smoothly

B. Cl.

33

rolling along

sweetly

p

pp

mf

mf

sub f

f

sub p

mp

mp

34

35

36

37

38

39

40

41

42

43

44

B. Cl.

Mrb.

B. Cl.

Mrb.

B. Cl.

Mrb.

B. Cl.

Mrb.

B. Cl.

Mrb. (Mandolin roll)

63

pp

63

p

(Mandolin roll)

fpp

67

mf

70 **Expansive**

subtone

5 **4**

B. Cl.

Mrb.

67

sub p

6

sub f

sub p

5 **4**

5 **4**

5 **4**

5 **4**

B. Cl.

Mrb.

72

5 **4**

4 **4**

sub mf

5 **4**

4 **4**

pp

sub mf

5 **4**

4 **4**

B. Cl.

Mrb.

77

(5:4)

5 **4**

4 **4**

mf **> p**

sub f

5 **4**

4 **4**

7 **8**

7 **8**

7 **8**

B. Cl. 81

 Bassoon (B. Cl.) starts with a rest in 7/8 time, followed by a melodic line in 4/4 time with dynamic markings *mf*, *p*, and *mf*. Marimba (Mrb.) enters with a rhythmic pattern in 7/8 time, marked *mp*, transitioning to 4/4 time. Measures 81-84 show a dialogue between the two instruments.

Mrb. 81

 Marimba continues its rhythmic patterns in 7/8 and 4/4 time, with dynamics *sub p* and *p*.

B. Cl. 85

 Bassoon (B. Cl.) plays sustained notes with dynamics *ppp* and *p*. Marimba (Mrb.) provides harmonic support with sustained notes and rhythmic patterns.

Mrb. 85

 Marimba maintains its rhythmic patterns with dynamics *mf*, *sub pp*, *sub f*, and *p*.

B. Cl. 90

 Bassoon (B. Cl.) begins a fast section marked "91 Faster $\text{♩} = 165$ " in 5/4 time. Marimba (Mrb.) provides harmonic support with sustained notes and rhythmic patterns.

Mrb. 90

 Marimba maintains its rhythmic patterns with dynamics *mf*, *f*, and *p*.

B. Cl. 93

 Bassoon (B. Cl.) plays a melodic line with dynamic changes: *mf*, *f*, *p*, *f*, *mf*, *sub ppp*, and *ff*. Marimba (Mrb.) provides harmonic support with sustained notes and rhythmic patterns.

Mrb. 93

 Marimba maintains its rhythmic patterns with dynamics *sub p*, *f*, and *p*.

100 Very Fast $\text{♩}=200$

B. Cl.

sub ppp — *ff* *pp* — *mf*

(5:4) $\frac{3}{4}$

Mrb.

mf

f — *mf*

$\frac{3}{4}$

B. Cl.

pp

f — *p*

f — *p*

f — *p*

Mrb.

ff

sub pp

mf

108 Ecstatic

B. Cl.

fp

ff sub mf

ff

Mrb.

ff

sffz sub p

ff

$\frac{3}{2}$

B. Cl.

sub p

sub f

sub mf

ff

Mrb.

sub p

sffz sub p

ff

$\frac{3}{2}$

115

B. Cl.

114

115

B. Cl.

Mrb.

B. Cl.

118

119

B. Cl.

Mrb.

B. Cl.

122

123

B. Cl.

Mrb.

B. Cl.

126

127

B. Cl.

Mrb.

132

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

Mrb.

138

sub p



146 With a slight lilt

B. Cl.

143

sub ***ff***

Mrb.

143

pp

B. Cl.

148

Mrb.

148

B. Cl.

152

Mrb.

152

B. Cl.

156

Mrb.

156

B. Cl.

160 Waltzing

accel. molto -

Mrb.

160

B. Cl. 164

B. Cl.

Mrb.

180

180

185

190

190

194

194

193 Dancing

12

B. Cl.

198

Mrb.

198

B. Cl.

203

Mrb.

203

211 Wildly $\text{d}=200$

B. Cl.

208

Mrb.

208

B. Cl.

213

Mrb.

213

aggressive, as fast as possible

B. Cl. 218 
fff *sffz* *sffz* *fff*
 Mrb. *fff* *sffz* *sffz*
 =
222 Intimately $\text{♩} = 54-66$ *nasal sound, play with some vibrato*
 B. Cl. 
 attack bar with butt of mallet,
with the shaft completely vertical
 Mrb. *ppp*
 =
222
 B. Cl. 
 Mrb. *mf* *sub pp*
 =
230
 B. Cl. 
 Mrb. *subtone*
 =
233
 B. Cl. *ppp*
 Mrb.

238

B. Cl.

Mrb.

237

237

mf

sub pp

4

4

subtone

ppp

4

4

4

4

244

B. Cl.

Mrb.

241

pp

subtone

ppp

pp

241

mp

3

5

B. Cl.

Mrb.

245

p

3

3

3

3

pp

ppp

p

250 Stoic

B. Cl.

Mrb.

249

pp

5

4

ppp

5

4

> ppp

3

4

4

b