

Beneath the Surface

Commissioned by and dedicated to Elizabeth McNutt & Esther Lamneck

2007

Remain completely still

Approx. 13"

Approx. 4"

Paul Wilson

Flute

Clarinet in B \flat

Computer

Track 1

etc...

Track 2

Track 3

Track 4

tongue TE

$\text{♩} = 60$

$\text{♩} = 60$

Fl.

Cl.

Comp

Track 5

Track 6

Track 7

Track 8

Track 9

Tongue Pizz + Key Slap

Key slap + Tongue ram

keyclick

$\text{♩} = 60$

p

sfz

sfz

sfz

sfz

f

Fl.

Cl.

Comp

TR

W.T.

rapid

not continuous - fragmented and broken

Move freely amongst the notes provided producing the indicated pitches as whistle tones.

Continue to move between noise and pitch

Move freely around the indicated pitch.

Continuous

always delicate

fp

Track 10

W.T. 26

Much more agitated

(*sfz - ppp - sfz*) Improve with the dynamics

Fl.

Cl.

Comp

W.T. in highest register

flowing

Key slap + Tongue ram

slightly more pitch to start trill

fp

sfz

slap

sfz

Track 11

32

Fl.

Cl.

Comp

WT

Continue to improvise

Continue to improvise

sfzp

sfz

sfz

fp

38

Fl.

Cl.

Comp

keys

air (te)

mf

Sub tone

pp

(etc.....)

Track 12

42

Fl. *Key slap + Tongue ram*

Cl. *Move freely around the indicated pitch. rapid*

Comp *Continuous*

sfzp *sfz* *sfz p*

Track 13

45

Fl. *W.T in this range*
fragmented

Cl. *gradually fade in air*

Comp *no air - just keys*

p *sfzp* *sfz p*

Track 14

49

Fl. *(no air - just keys)*

Cl. *(no air - just keys)* *air*

Comp *Track 15*

52

Fl.

Cl.

Comp

Hard Tongue TE

55

Fl.

Cl.

Comp

(tr)

(no air - just keys)

(no air - just keys)

58

Fl.

Cl.

Comp

sub tone.

p

gliss.

gliss.

pp

mf

Track 16

Track 17

83

Fl. *pp* *sfz* *pp* *gliss.* *pp*

Cl. *pp* *p* *pp* *sub tone* *gliss.* *p* *gliss.* *mf*

Comp

3 4
3 4

2 3 4
2 3 4

88

Fl. *sub tone* *gliss.* *sub tone*

Cl. *sub tone* *sub tone* *sub tone* *sub tone*

Comp *pp* *mf*

Track 23

92

Fl. *mf* *gliss.* *gliss.* *gliss.*

Cl. *mf* *gliss.* *gliss.* *gliss.*

Comp *mf* *ppp* *mf*

95

Fl. *gliss.*

Cl. *tr*

Comp *sfzppp*

98

Fl. *tr*

Cl. *sfz* Keys *ff* *Pitch/air* *p* *sub tone gliss.* *gliss.* *ppp*

Comp *Track 24*

101

Fl. *keys - with some air* *gliss.*

Cl. *mf* *fppp*

Comp

102

Fl. *tr*, *rapid ppp-sfz*

Cl. *mf*, *gliss.*

Comp

5

Move freely amongst the notes provided producing the indicated pitches as whistle tones.

104

Fl. *f*, *sfzpp*, *p*, *Continue*

Cl. *gliss.*

Comp

Multiphonic - based on samples you sent - will need to check fingering

Track 25

107

Fl. *pp*, *mf*, *pp*, *ff*, *pp*, *With some air to resonate -*

Cl. *ppp*, *ppp*

Comp

2 4 2 3 4, 2 3 4, 2 3 4

C B, C, C B

112

Fl.

Cl.

Comp

ppp

115

Flowing rapidly - Urgent

from nothing

mf

to nothing

Flowing rapidly - Urgent

mp

to nothing

Fl.

Cl.

Comp

Track 26

117

around 4 secs.

not just as fast

not just as fast

v

Track 27

Fl.

Cl.

Comp

10

119

Fl. *fff* more relaxed slowing down - but not too slow *gliss.* Bend pitch downwards to nothing

Cl. more relaxed slowing down - but not too slow *gliss.* to nothing

Comp 7/4 Track 28

121

Fl. *pp* Mysterious *sfz* Approx. 5" Remain completely still

Cl. *hold* 5" approx (key sound with air) *sfz* Remain completely still

Comp Track 29 Track 30

123

Fl. *f* *sfz* *mf* 27/07/07

Cl. *mp* *ppp* *mf*

Comp

Very large dramatic gestures with very little sonic result (more drama than music)

Approx. 4" with a little air Approx. 3" Approx. 2"

If you have any questions regarding the score then please contact me at paul.wilson@qub.ac.uk