

Jason Freeman

# Propagations

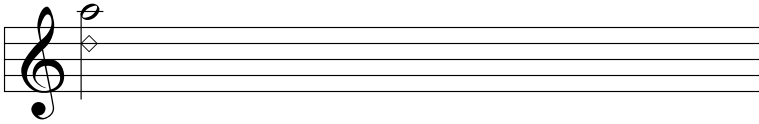
for solo bass clarinet

Duration: 8 minutes

# Performance Notes:

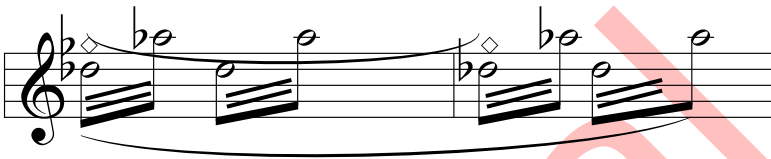
Two types of multiphonics are required, and each is notated differently:

1) **Singing and playing:** A two-note chord is notated. Sing the diamond-shaped note and play the other note.



Sometimes a sung note is combined with a tremolo between two played pitches; again the diamond-shaped note is the one to be sung. Each time this technique is used, a clarifying text has been placed on the score.

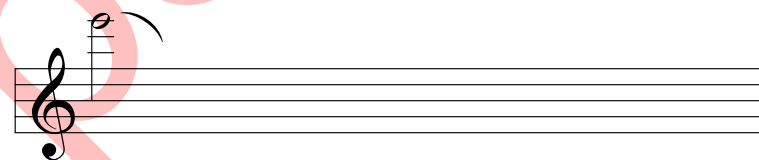
(tremolo from Db to Ab; sing Gb)



2) **Fundamental with partial:** An asterisk is placed above the notes. Play the fundamental and the partial simultaneously. The overall effect should be a gradual "sliding" from fundamental to partial, with a period of transition in which both notes sound.



Bends are notated as follows, indicating a small bend down from the notated pitch executed either with lip or with fingers.



# Propagations

for solo bass clarinet

by Jason Freeman

## I. Algorithmics

$\text{♩} = 104$

Leisurely but precisely

The musical score consists of six staves of music in 4/4 time. The key signature has one flat (B-flat). The dynamics and performance instructions are as follows:

- Staff 1 (measures 1-7): *pp* (measures 1-4), *f pp f* (measures 5-6), *pp* (measure 7), *f* (measure 8).
- Staff 2 (measures 8-12): *pp f* (measures 8-9), *pp* (measures 10-11), *f pp f pp f* (measures 12-15), *pp* (measures 16-17), *f pp f pp f* (measures 18-21), *pp* (measures 22-23).
- Staff 3 (measures 13-17): *f* (measures 13-14), *pp f pp f pp* (measures 15-18), *f* (measures 19-20), *pp f pp f pp* (measures 21-24), *f* (measures 25-26), *pp* (measures 27-28).
- Staff 4 (measures 18-22): *f pp* (measures 18-19), *f* (measures 20-21), *pp f pp* (measures 22-23), *f pp* (measures 24-25), *f* (measures 26-27), *pp f pp* (measures 28-29), *f* (measures 30-31).
- Staff 5 (measures 23-27): *pp f* (measures 23-24), *pp f pp* (measures 25-26), *f pp f pp* (measures 27-28), *f pp* (measures 29-30), *f pp f pp f pp* (measures 31-34), *f pp* (measures 35-36).
- Staff 6 (measures 28-36): *f pp f* (measures 28-29), *pp* (measures 30-31), *cresc. poco a poco* (measures 32-36).

32 *mf* cresc. poco a poco

36 *f* cresc. poco a poco

39 *attaca*

**II. Cycles** (avoid the temptation to swing)  
Lyrical and lazy

41 *ff mp < f mp f mp < f mp*

45 *f mp < f mp f mp < f mp* *8va*

49 *f mp < f mp < f mp <*

53 *subito pp < fpp < pp < f < pp f mp* *8va*

59 *f* *mp* *f* *mp* *f* *mp* *pp*

8va<sub>1</sub> 8va<sub>1</sub> 8va<sub>1</sub>

63

(tremolo between Eb and C; sing F)

68 *fpp* *fpp* *f* *mp* *f* *mp*

8va<sub>1</sub>

74 *f* *mp* *f* *mp* *f* *mp*

78 *mf* *f* *ff*

8va<sub>1</sub> 8va<sub>1</sub> 8va<sub>1</sub>

83 *mp* *p*

8va<sub>1</sub>

89 *pp* (very short pause)

III. Alternations

Rubato; quasi-cadenza

95  $\text{♩} = 132$  *ff* *molto rit.* *mp* *a tempo (but still rubato)*

98 *f* *ff*

102 *molto rit.* *a tempo (but still rubato)* *mp* *f* *ff*

Lyrical but forceful

107 c.  $\text{♩} = 66$  or c.  $\text{♩} = 200$  *f* *p*

110 *f*

113 *mf*

116 *f* *p*

121 *f* *molto rit.* *a tempo*

125 *mp* *f* *subito mp* *f* *mp* (tremolo between Db and Bb; sing Gb) 8va

130 *f* *mp*

133 *pp*

137 *mp*

141 *pp* *mf*

148 *pp* *a niente* 10/27/97