

MECHANICS II

for
Bassoon & Clarineta
2002.

Written for Einar Snerre & Eirik Rande.



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No composer can write progressively for any instrument without specialist knowledge, and this knowledge can only be acquired through active dialogue with experienced musicians.

The involvement of performers of the Marimba and Bassoon was absolutely imperative in the composition of Mechanics II, but this collaboration goes deeper than merely showing the composer the instrument's potential. The composition becomes, to some extent, a double portrait of performer and instrument. The Musical potential, (which is what motivates the musician to learn the technique of the instrument in the first place,) influences and inspires the creation of the written piece; it stimulates the creative imagination and opens up new and fertile grounds for the movement of Fantasy.

Thus the composer delves into the Performance practice and the performer reveals Compositional possibilities. I like to work this way...blurring the distinction between composition and performance.

A handwritten signature in black ink, reading "Frank Addeley". The signature is written in a cursive style with a horizontal line underneath the name.



Intense, fluid, rapid, tightly woven thread of sound as suggested by notation below:



A rich, restless mixture of sounds in continuous variation, never resting; rise and fall according to graphic notation.

Flz



Flutter-tongue.

GA



Flutter-tongue effect produced by growl sound in throat.



Guttural tremolo; abdominal "shivering" as if laughing.



"Doodle-tongue; reiterate very lightly, barely touching the reed creating mild fluctuations, "ripples".



Double-tongue as fast as possible.

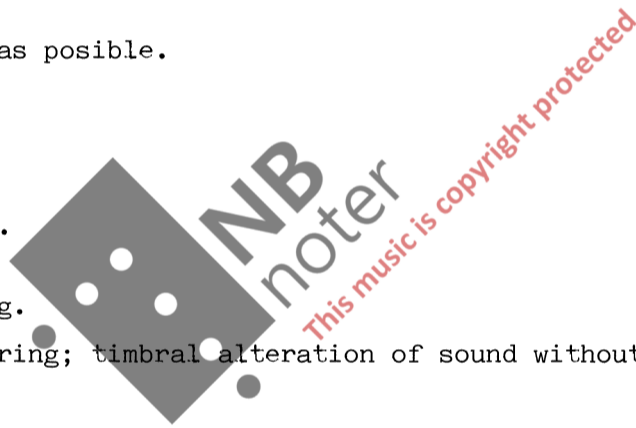


Multiphonic; unspecified.

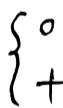


o Ordinary fingering.

+ Alternative fingering; timbral alteration of sound without changing pitch.



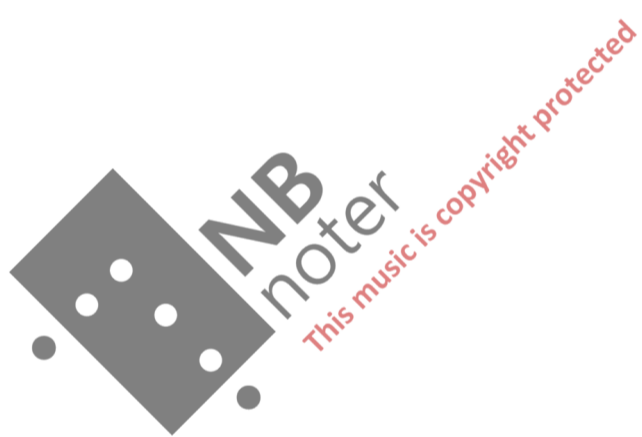
Marimba:



o Ordinary.

+ Dampen with finger thus "deadening" the sound somewhat.

The very wide tremolandi in the bassoon part are intended to create a timbral effect approaching that of a multiphonic. They are, therefore, not primarily rhythmic; at the same time, try to make them as clear as possible!



♩ = 50

Fag. *f*

Har. *f*

Fag. *sfz*

Har. *f*

Fag.

Har.

Fag. *tenu*

Har.

Fag. *tenu* *secco* *sfz*

Har. *f*

12
Fag. *p*
Har. *p*

13
Fag. *pp*
Har. *pp*

15
Fag. *pp*
Har. *pp*

17
Fag. *pp*
Har. *pp*

subito ff

20
Fag. *pp*
Har. *pp*

23 *f* *secco sfz*

Fag. *f* *secco sfz*

Klar. *f* *secco sfz*

25 *glissando* *sfz*

Fag. *glissando* *sfz*

Klar. *glissando* *sfz*

28 *ff* *secco* *cresc*

Fag. *ff* *secco* *cresc*

Klar. *ff* *secco* *cresc*

30 *ff* *secco*

Fag. *ff* *secco*

Klar. *ff* *secco*

32 *secco sfz*

Fag. *secco sfz*

Klar. *secco sfz*

* dead stroke

34
Fag. Har.
6 6 6 Flz secco
4p f pp

36
Fag. Har.
f 9 3 9

39
Fag. Har.
p f 2 4 9 6 3 9 9 9 6 6

41
Fag. Har.
p p f secco p f p 3 f 3 p 9 f

44
Fag. Har.
9:5 9 9 9

46
Fag. *gr*
Har. *pp* *5* *4* *10* *3*

49
Fag. *molto rit* *atempo*
Har. *f* *sfz* *3* *4* *3*

52
Fag. *sfz* *p* *5*
Har. *sfz* *5* *5*

54
Fag. *bend* *sf* *3*
Har. *10* *6:7* *sfz* *ff* *5* *9*

57
Fag. *bend* *sf* *9*
Har. *9* *9* *b*

59
Fag.
Har.

61
Fag.
Har.

63
Fag.
Har.

66
Fag.
Har.

68
Fag.
Har.

70

Fag. *tr*

Har.

3:1

3:1

9:1

ff

12

5

72

Fag. *gliss.* *tr*

Har.

9R

gliss.

sfz

tr

flz

subito

3

5:1

6:1

3

4

75

Fag. *GR* *FLZ*

Har.

3

4

f

pp

sfz

f

3

9

78

Fag.

Har.

3

9

9

9

4

12

80

Fag. *GR* *flz* *tr*

Har.

3

9

9

3:1

3

2

4

81
Fag. 2
Har. 12 12 9 4

This system contains measures 81 to 84. The Flute part (Fag.) starts with a tremolo in measure 81, followed by a melodic line with slurs and accents. The Harp part (Har.) features complex chords and arpeggios, with measure numbers 12, 12, 9, and 4 written below the staff. A large bracket with the number 6 spans across measures 82 and 83.

84
Fag. 3
Har. 9 6 6 3 4

This system contains measures 84 to 87. The Flute part (Fag.) continues with melodic lines, including a glissando in measure 85. The Harp part (Har.) has chords and arpeggios, with measure numbers 9, 6, 6, 3, and 4 written below. A large bracket with the number 6 spans across measures 86 and 87.

85
Fag. 3
Har. 4 9 9 3 5

This system contains measures 85 to 88. The Flute part (Fag.) has melodic lines with slurs and accents, including a glissando in measure 86. The Harp part (Har.) features chords and arpeggios, with measure numbers 4, 9, 9, 3, and 5 written below. A large bracket with the number 6 spans across measures 87 and 88.

87
Fag. 2
Har. 5 4 9 9 9

This system contains measures 87 to 90. The Flute part (Fag.) has melodic lines with slurs and accents, including a glissando in measure 88. The Harp part (Har.) features chords and arpeggios, with measure numbers 5, 4, 9, 9, and 9 written below. A large bracket with the number 9 spans across measures 89 and 90.

88
Fag. 4
Har. 9 9 3 5 9

This system contains measures 88 to 91. The Flute part (Fag.) has melodic lines with slurs and accents, including a glissando in measure 89. The Harp part (Har.) features chords and arpeggios, with measure numbers 9, 9, 3, 5, and 9 written below. A large bracket with the number 9 spans across measures 90 and 91.

90
Fag.
Har.

3
4
sfz
sfz
sfz
sfz
sfz
sfz

92
Fag.
Har.

9
2
4
3: f
9
10
9
sfz
flz
sfz

94
Fag.
Har.

4
6
4
4
pp
sf

96
Fag.
Har.

3
4
sf
sfz
gliss
3: f
3: f
6

98
Fag.
Har.

2
4
pp
sfz
gliss
sf

NB noter
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101
Fag.
Har.

Handwritten musical score for measures 101-103. The Flute part (Fag.) has a dynamic marking of *sfz* and a trill (*tr*) at the end. The Harp part (Har.) has a dynamic marking of *sfz*. Both parts feature complex rhythmic patterns with slurs and ties.

104
Fag.
Har.

Handwritten musical score for measures 104-105. The Flute part (Fag.) has dynamic markings of *ff*, *dim*, *p/p*, and *sf*. The Harp part (Har.) has dynamic markings of *p/p* and *mf*. Both parts feature complex rhythmic patterns with slurs and ties.

106
Fag.
Har.

Handwritten musical score for measures 106-107. The Flute part (Fag.) has a dynamic marking of *ff*. The Harp part (Har.) has a dynamic marking of *sf*. Both parts feature complex rhythmic patterns with slurs and ties.

Paul Addey 17/8/02.

