

Circling

(July 2006)

for Bb Clarinet, Cello and Piano

Richard Whalley

Circling

Composed for Psappa

To be first performed on 1st Feb 2007 at the Martin Harris Centre for Music and Drama, University of Manchester.

Instrumentation

Clarinet in Bb

Cello

Piano

Programme note

Circling was inspired by the old steam engines that used to drive the cotton mills, now residing in the Manchester Museum of Science and Industry. I was fascinated by the cross-rhythms of all the cogs, pistons and gears, endlessly moving back and forth at an array of different speeds, all connected and dependent on one another. There's something melancholic about these beautiful, eccentric constructions still clanking away, yet confined to a museum, the world having moved on: in the age of the microchip machines do not clank.

Duration: c. 12 minutes

Score in C

Circling

Richard Whalley

With suppressed energy $\downarrow = 108$
(circular breathing if possible)

Clarinet in B \flat

Violoncello

Piano

pppp *indiscernible crescendo*

mf *pp*

sweep strings with fingernail

gliss.

8^{vb}

silent* start letting notes sound**

(o) *crescendo*

* as if this has been going on for ever
** allow fluctuations in colour as different pitches take longer to start speaking

6

Cl.

Pno.

all pitches sounding by now

pp

ff *sub. pp*

pp

pp

11

Cl.

Pno.

pp

pp *ff* *sub. pp*

pp

16

Cl.

Vc.

Pno.

pp

pp *gradual cresc.*

sub. ppp *p*

mf 8^{vb}

1/2

22

Cl.

Vc.

Pno.

ppp

p

ppp (shadow)

p

ppp

p

Ped. 8^{vb} $\frac{1}{2}$ 8^{vb} $\frac{1}{2}$ 8^{vb} $\frac{1}{2}$

28 (B)

Cl.

Vc.

Pno.

p

mf

p calm

p

pp

stopped (start beginning of string, move progressively away)

p + + + +

mf hit string with finger

(keep holding pedal)

Ped. 8^{vb}

35

Cl.

Vc.

p

pp

pp

gliss.

42 (vib.)

Cl.

Vc.

mf

gliss.

gliss.

(vib.) senza vib.

mf

pp

68

Cl. *mfpp* *p* *espress.*

Vc. *mf* *p* *mf* *p* flaut.

Pno. *mf* *p*

72

Cl. *mf*

Vc. *mf*

Pno. *mf*

77

Cl. *mf*

Vc. *p* *cresc.*

Pno. *mf* *8vb*

82 **E**

Cl. *mf*

Vc. *mf*

Pno. *pp*, *poco mf*, *pp*

Mid. Ped. →

86

Cl. *mf cantabile*

Vc. *f*, *mf cantabile*

Pno. *mf*

(Mid. Ped.) →

91 **F**

Cl. *mf*

Vc. *mf*

Pno. *mf*, *dolce*

(Mid. Ped.) →

95

Cl.

Vc.

Pno.

99

Cl.

Vc.

Pno.

103

Cl.

Vc.

Pno.

107 **G**

Cl. *nuanced*
p

Vc. *p nuanced*

Pno. *p light, but with forceful accents*
] *secco*

110

Cl. *nuanced*

Vc. *nuanced*

Pno.

113

Cl. *mf*

Vc. *mf*

Pno.

116 **H**

Cl. *f*

Vc. *f*

Pno.

132 **J** Continue in tempo

Cl. *ff* *p* *pp* *gliss.*

Vc. *ff* *p* *pp* *gliss.*

Pno. *p* nostalgic, almost cocktail music
with *Ped.* *light*

136 *gliss.* *mf*

Cl. *gliss.* *mf*

Vc. *gliss.* *mf*

Pno. *loco* *8va*

140 *p* *quasi port.* *mf* *with intent* *mf energetic* *sfz*

Cl. *p* *mf* *with intent*

Vc. *p* *mf* *with intent* *mf energetic*

Pno. *mf* *loco* *8va* *p dream-like*

143 *mf* (seductive) *p dream-like*

146

Cl. *mf* *piu f* *f*

Vc. *f*

Pno. *mf*

149 (K) *lively, dance-like* *ff* *p* *lively, dance-like*

Pno. *loco* *8va* *expansive, not loud*

152

Cl. *mf* *pp*

Vc. *mf* *pp*

Pno. *becoming more distant*

155 *mf* *mf* *Fast ♩ = 72* *f marcato* *f marcato*

Pno. *pp* *Fast ♩ = 72*

Detailed description: This page of a musical score contains measures 146 through 155. It is arranged in three systems, each with staves for Clarinet (Cl.), Violoncello (Vc.), and Piano (Pno.).
- **System 1 (Measures 146-148):** The Clarinet part features eighth-note triplets and sixteenth-note patterns, with dynamics ranging from *mf* to *f*. The Violoncello part has a similar rhythmic texture. The Piano accompaniment consists of chords and triplets, marked *mf*.
- **System 2 (Measures 149-151):** The Clarinet part becomes more rhythmic and dance-like, marked *lively, dance-like*, with dynamics *ff* and *p*. The Violoncello part also has a *lively, dance-like* character. The Piano part includes an *loco* section with an *8va* (octave) marking and is described as *expansive, not loud*.
- **System 3 (Measures 152-155):** The Clarinet part has dynamics *mf* and *pp*. The Violoncello part has *mf* and *pp*. The Piano part is marked *becoming more distant*. The system concludes with a *Fast ♩ = 72* tempo change and *f marcato* dynamics for both the Clarinet and Violoncello parts. The Piano part also has a *Fast ♩ = 72* marking and *pp* dynamics.

160

Cl. *8:7*

Vc. *simile* *8:7*

Musical score for measures 160-168. The Clarinet part (Cl.) is in treble clef, and the Violoncello part (Vc.) is in bass clef. The music features complex rhythmic patterns with time signatures including 7/8, 8/8, 9/8, 10/8, 11/8, and 12/8. A bracket labeled '8:7' spans measures 160-161 in both parts. A 'simile' marking is present above the Vc. part in measure 161. The key signature has one sharp (F#).

169

Cl.

Vc. *7:5* *8:5* *6:5*

Musical score for measures 169-176. The Clarinet part (Cl.) is in treble clef, and the Violoncello part (Vc.) is in bass clef. The music continues with complex rhythmic patterns and time signatures including 7/8, 8/8, 9/8, 10/8, 11/8, and 12/8. Brackets labeled '7:5', '8:5', and '6:5' are placed above the Vc. part in measures 170, 171, and 172 respectively. The key signature has one sharp (F#).

177

Cl. *3* *3* **(M)**

Vc.

Musical score for measures 177-183. The Clarinet part (Cl.) is in treble clef, and the Violoncello part (Vc.) is in bass clef. The music features triplets in measures 177 and 178. A circled 'M' is located at the end of measure 178. The key signature has one sharp (F#).

184

Cl.

Vc.

Musical score for measures 184-191. The Clarinet part (Cl.) is in treble clef, and the Violoncello part (Vc.) is in bass clef. The music continues with complex rhythmic patterns and time signatures including 7/8, 8/8, 9/8, 10/8, 11/8, and 12/8. The key signature has one sharp (F#).

192

Cl. *mf* *3*

Vc. *mf*

Musical score for measures 192-197. The Clarinet part (Cl.) is in treble clef, and the Violoncello part (Vc.) is in bass clef. The music features a triplet in measure 193. Dynamics markings 'mf' are present in measures 193 and 194. The key signature has one sharp (F#).

198

Cl. *3* *3* *3:2.5* *5:4* *6:4*

Vc. *3* *3* *5:4* *6:4*

Musical score for measures 198-203. The Clarinet part (Cl.) is in treble clef, and the Violoncello part (Vc.) is in bass clef. The music features triplets in measures 198 and 199. Brackets labeled '3:2.5', '5:4', and '6:4' are placed above the Vc. part in measures 200, 201, and 202 respectively. The key signature has one sharp (F#).

204

Cl. **(N)**

Vc. *f pesante* *f pesante*

Musical score for measures 204-211. The Clarinet part (Cl.) is in treble clef, and the Violoncello part (Vc.) is in bass clef. A circled 'N' is located above the Cl. part in measure 204. Dynamics markings 'f pesante' are present in measures 204 and 211. The key signature has one sharp (F#).

211

Cl. 

 Vc. 

218 **Ⓞ**

Cl. 

 Vc. 

223 **Ⓟ**

Cl. 

 Vc. 

230

Cl. 


 Vc. 


236 **Ⓠ**

Cl. 

 Vc. 

243

Cl. 

 Vc. 

251 **Ⓡ**

Cl. 

 Vc. 

259 poco rit.

Cl. 

 Vc. 

268 **S** **A tempo**
follow piano: note values approximate until bar 321

Cl. *p nervous*

Vc. arco follow piano: note values approximate until bar 321
p espress.

S **A tempo**
sempre staccato
p very focussed

Pno. 8:7 8:7

274

Cl. *p nervous*

Vc.

Pno.

280 **T**

Cl.

Vc.

Pno. *8va* *loco* **T** 7:5 6:5 6:5 6:5

286

Cl.

Vc.

Pno. *8va* *loco* *8va* *loco* 3 3

291

Cl.

Vc.

Pno.

U

8va

loco

4:3

297

Cl.

Vc.

Pno.

302

Cl.

Vc.

Pno.

sempre p

3

308

Cl.

Vc.

Pno.

V

8va

loco

313

Cl.

Vc.

Pno.

6:5

7:6

7:6

p

317

Cl.

Vc.

Pno.

W In tempo with piano

p 4:5

p 4:5

W

ff

p

322

Cl.

Vc.

Pno.

poco a poco crescendo

poco a poco crescendo

poco a poco crescendo

328

Cl.

Vc.

Pno.

333

Cl.

Vc.

Pno.

338 **X**

Cl. *(7)*

Vc. *(7)*

Pno.

342 **Y** Tempo I

Cl. *ff* *intense*

Vc. *ff* *f*

Pno. **Y** Tempo I (all pitches sounding) *ffpp* *poco a poco crescendo*

ped. →

347

Vc. *gliss.*

Pno.

352 **Z**

Vc. *ff* *f* *dim.*

Pno. *sub. p* *p* *pp* *mf* *mf*

ped as before