

Relativity / A lot more else

for violin, B \flat clarinet, and percussion

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Preface:

this piece is as a meditated — a being-in-an-environment — a field (stillness, action) opens to an understated shimmering

*a slight change in some
old ex-perience*

as a slight freedom

and elation

Instrumentation: Violin,
Clarinet in B \flat
Percussion -- bass drum, bowed crotales

Performance Notes:

- Triangular fermatas are noted at rests in clarinet and/or violin, indicating both freedom in rest duration (for a long breath or smooth bow reset) and prompting an awareness of and sensitivity to unity/cohesion among players
- The bass drum head should remain active/activated until the rest noted on page 6, after rehearsal G. The function of this material is as a "floor" that, because of its softness and persistence, becomes sonically "taken for granted," but which sets the environment softly buzzing. There are a few moments (dynamic swells, or slight articulations) within rumble texture where the bounds of the sound's subtlety are pushed, but the defining moment for this material is its cessation—the floor is pulled out from underneath the violin and clarinet material, while they broach the new "shimmering" timbral territory on the last page of the piece.
- Violin: bow placement on string is described by sul tasto (s.t.) indications, given on a scale of 5 points:
 - s.t. ord (ordinario): conventional sul tasto position, not very far up fingerboard
 - s.t. poco
 - med (medium)
 - molto
 - mid-point: bow at mid-point of the string length on a given note

For triple-stopped chords towards the end of the piece, place bow in a position where bow hair is in contact with all three strings without excessive pressure on any individual string—all three notes should sound as simultaneously as possible, but distortion is expected and welcomed. This will be relatively far up the fingerboard.

Accidentals with arrows indicate pitch inflections within a quarter-tone of original pitch
- Expressive freedom should be taken within the broader bounds of subtlety, graduation, and quietude; glow and curve rather than spark or jab.

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Vln. *p* 7" *p dark* ca. 1.5" 7" *pp dark as poss.* s.t. molto light bow pressure ("hairy" sound) s.t. mid-point of string length. LH 3/4-pressure ca. 7.5" **C** 8" *vaguely optimistic s.t. poco* (IV →) ord. 6" *p > pp* s.t. poco - - med. 6.5" *p > pp*

Cl. 6.5" 4" ca. 10" (1" beyond vln.) 3" *p* *p dark* airy tone, half-obscured pitch ca. 8" *pp* abruptly/inconsequential cutoff 8" slightly clearer/brighter vaguely optimistic 14" (.5" beyond vln.) *p > pp*

B. D. ca. 8.5" towards center of head re-establish roll gradually gradually return to ord. playing location *pp* non-cresc./dim. *ppp* do not dampen

Vln. 5" 3" s.t. mid-point 13.5" 1" s.t. mid-point 6" 5" 1" s.t. molto 4" .75" ca. 8.5" *pp* *ppp barely there* non-tapered cutoff

Cl. 5" ca. 15" 3" 7" 5" ca. 16" (ca. 1.5" beyond; a reveal) 3" *pp* *ppp barely there*

B. D.

C freer time s.t. poco (brighter, lucid) slight bow accents (undulations) *mp* *p* very slow vib., poles ca. per second .5" beyond cl. ca. 1.5" *pp* *mp* rather inward s.t. molto little hair; hollow ca. 20" brighter 1" ord. 12" (ca. 1.5" beyond)

Cl. freer time *mp somewhat more open* *p darker* *npp* *mp* rather inward airy ca. 20" brighter 11.5" 6"

B. D. freer time

G

Vln. *p* s.t. poco 7" 6" I ord. ca. 32" ca. 16"

Cl. ca. 1" 6.5" ca. 14.5" ca. 14" 5" 11" *pp* *n* *mf* *mp bright*

B. D. *ppp* *p* ca. 6" *ppp* release; let ring

Vln. slowly swell in and out of each other's sound (undulation, counterpoint) ca. 10" 5" 11" connected bow strokes II I III II 6"

Cl. slowly swell in and out of each other's sound (undulation, counterpoint) ca. 9.5" 7" ca. 3.75" ca. 7.25" 4" 7.5" 4.5"

B. D.

Vln. ord. 8" slowly slide bow to sul pont. while maintaining ord. speed/pressure ca. 10.5" - - - - - sul pont. ca. 2.5" II I III all pitches sounding simultaneously (s.t. as needed) ethereal ca. 10.5" 1.5" III IV ca. 9" 4" I II III at least 11" at least 4" 4" ((breathe deep)) *p* slowly move to I alone *mp* *mf* *mp* *mf* gentle articulation (floating) gradually shift bow to I alone

Cl. 7" ca. 6" 15" ca. 4" as long as comfortably possible → *n* *mf* full, open, glowing *mf* *n* *mf* *mp* *pp* *mp*

B. D. 3" let ring *n* *mp* giving gravity to cl. Bowed Crotales *L.r.* *n* *pp* ethereal; ghost of/in vln., cl. harmonies *npp* *L.r.* *mp* *L.r.*