# in hollows spilled thin

**Bass Clarinet in Bb**
**Percussion**
**Violin**
**Live Electronics**

**march 2023**
**john aulich**

# performance notes

## GENERAL

### Timing

The piece has been written with a spatialised notation designed to emphasise proportions within and between gestures without necessarily demanding exactitude. While tick marks outline seconds for reference, the use of a stopwatch or other time keeping device is unnecessary. Where co-ordination across instruments is more important, I have given dotted cue lines.

Along with the timed material, there are 5 interventions where time is suspended throughout the piece. These are marked with breaks in the timeline like so:

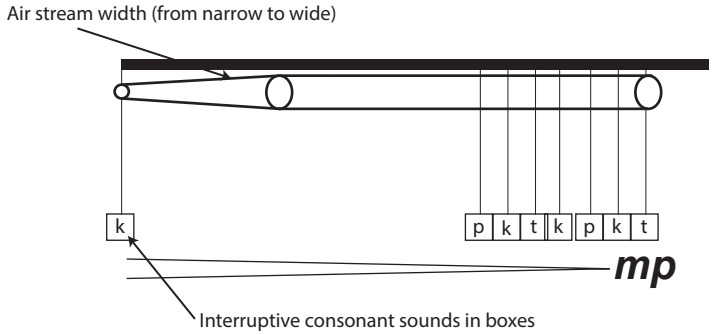
### Accidentals

Notes without an accidental are natural, although the natural symbol is sometimes used as a cautionary. The standard quarter-tone accidentals are used throughout, but no particular care should be taken to ensure perfect tuning, and in some cases (particularly on the bass clarinet) this is not possible in any case.

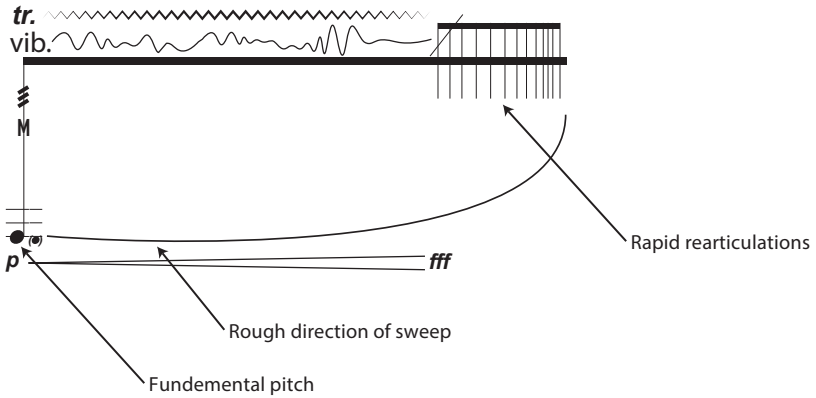
## BASS CLARINET

The bass clarinet uses a small number of special symbols as follows.

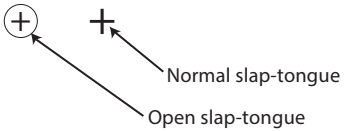
### Percussive consonants and aeolian sounds:




### Spectral multiphonic sweeps:




### Slap tongue:



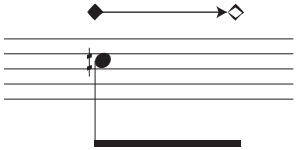

### Teeth-on-reed:

### Key-click textures:

Generally quite dense, fluid and moist but following the rough density of the accompanying graphic.

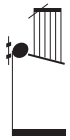
# VIOLIN

The violin uses a small number of special symbols as follows:



Harmonic touch - Diamonds indicate harmonic finger pressure, and transitions between normal and harmonic finger pressure, regardless of whether or not the stopped note is coincidental with a harmonic node. Fully stopped notes are represented with a black diamond, while harmonic pressure is indicated with a white diamond. Sometimes, touch gradually lightens or returns to normal over the course of an entire phrase. The following attack immediately cancels the direction if there is no diamond on the stem, or transitional arrow running through it.

Circular bowing. Make circles according to the upper and lower bounds given (.e.g. between where you would normally play MSP and where you would normally play ST in the example on the left.



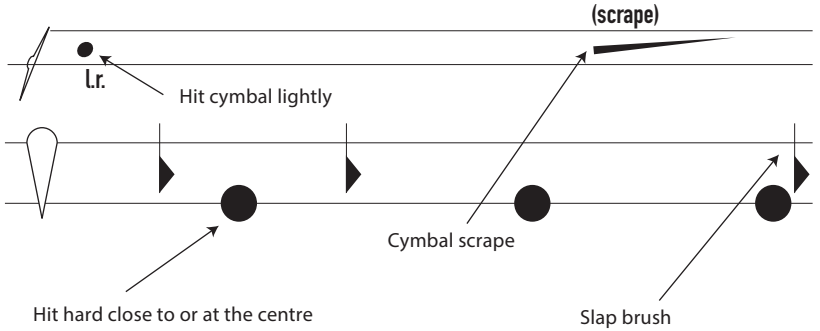
Spiccato - Rapid, spiccato-style rearticulations, almost always coincidental with glissandi.

Overpressure - Overpressure is indicated by a malformed beam which also shows the general envelope it should take.

Damping - Harmonic touch while avoiding harmonic nodes - play molto sul pont.

# PERCUSSION

The percussion staves largely represent the physical location of playing, so that the graphics show movement along the surface of the instrument, or else striking in a particular place.




Strike / hit surface. Size of circle indicative of force.

Slap brush forcefully against skin.

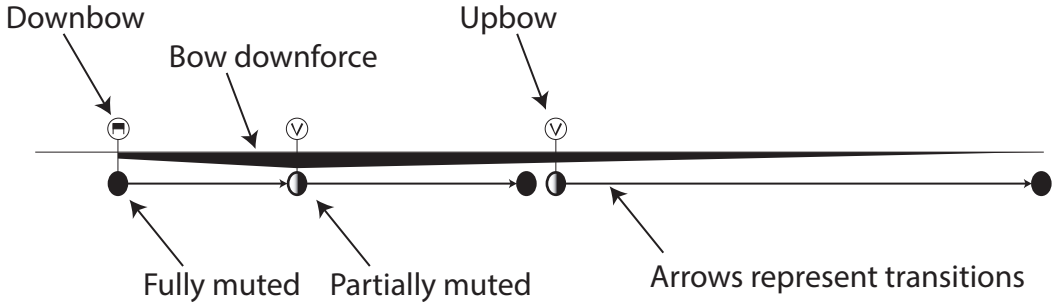
Friction gestures, where thickness represents downforce (e.g. for superball, cymbal scrapes, etc).

Special cases

There are two special cases for percussion instruments.

For 'Junk,' improvisatory sounds should be made with junk (e.g. cardboard, paper, etc) gathered on a small table. This can be ripped scrunched or otherwise manipulated. This is represented using square boxes filled with abstract splotches, representing a rough indication of texture and density.

# PERCUSSION (CONTINUED)




**Much of the thunder-sheet material involves the use of a bow in one hand, and various degrees of muting by grasping the surface of the thunder-sheet along the top edge with the other. The notation uses filled circles to represent total muting, white circles to represent totally inhabited vibration, and gradients to represent in-between states.**

# Acknowledgements

**Presented here with thanks to the LSO Soundhub Scheme and its funder, Susie Thomson, without whom this piece would not have been possible, and to Joyce Lam for all her organisational efforts.**

**Also thanks to the three performers of the premiere Heather Roche, Mira Benjamin, and Sam Walton for their patience, knowledge, good humour and an excellent performance.**

1

0 1 2

**A**

along with my stones
the big cry
behind the bars
they dragged me
in the middle of the market
there,
where the flag rolls up, I
swore no oath.

B.Cl

M

*p* *ppp*

Drop ping-pong balls onto tom, letting them bounce haphazardly. Begin the piece by having the violin emerge from the resulting din.

(add woodblock)

Junk

Tom

deliberate, methodical, relatively loud

Violin

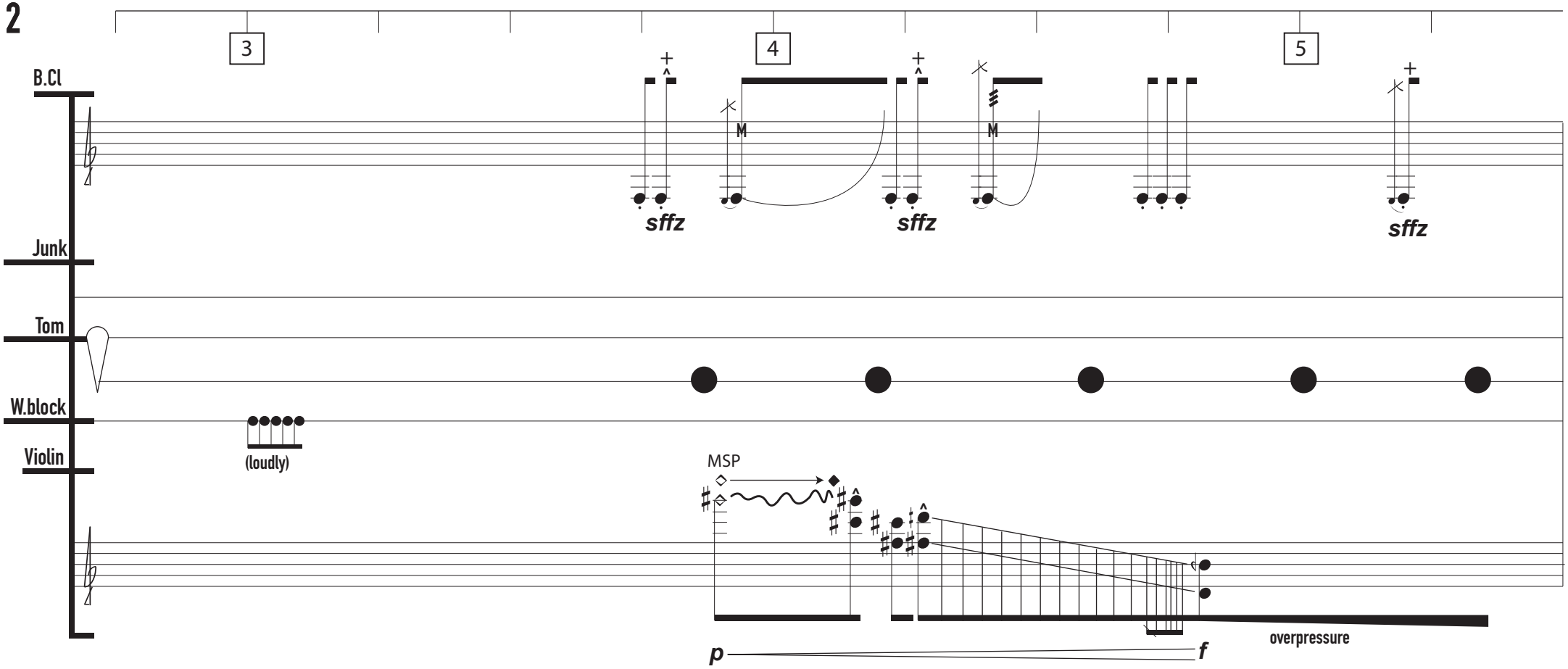
MSP
ST

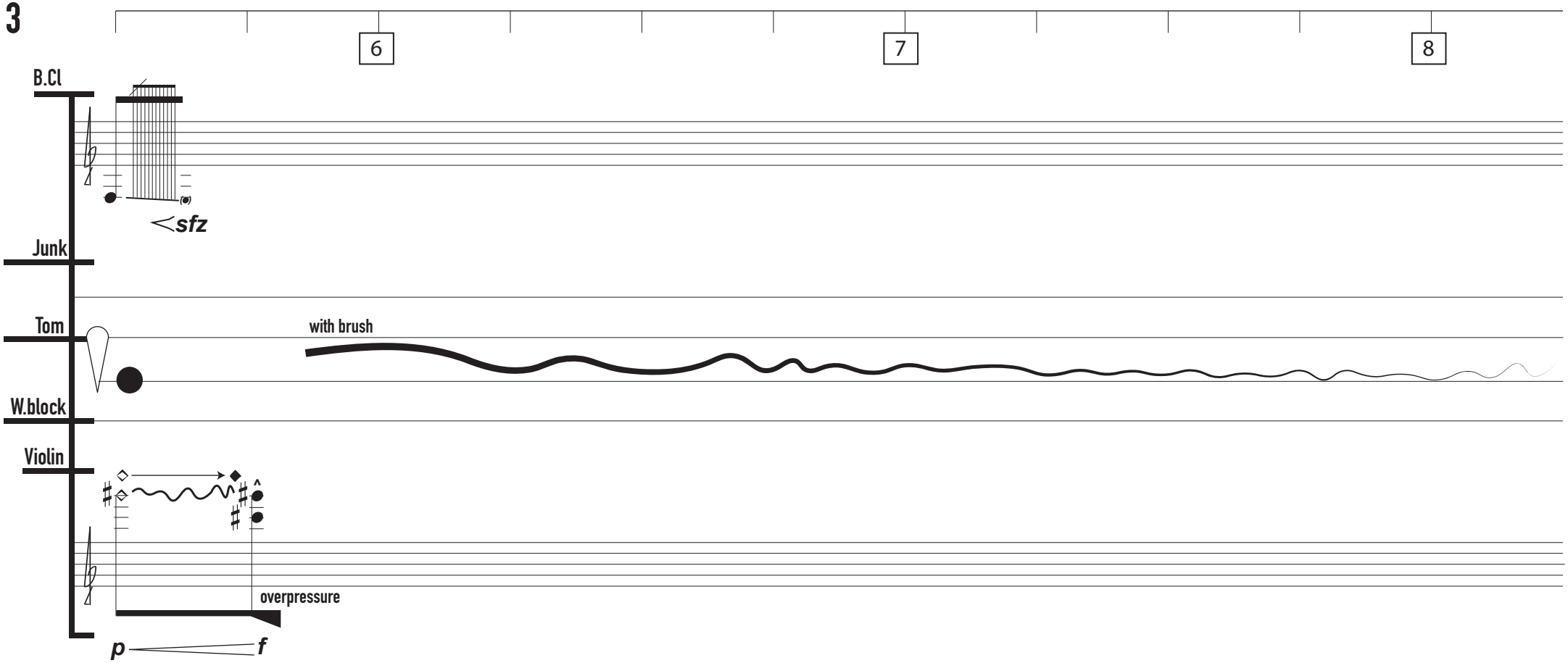
I
II
III

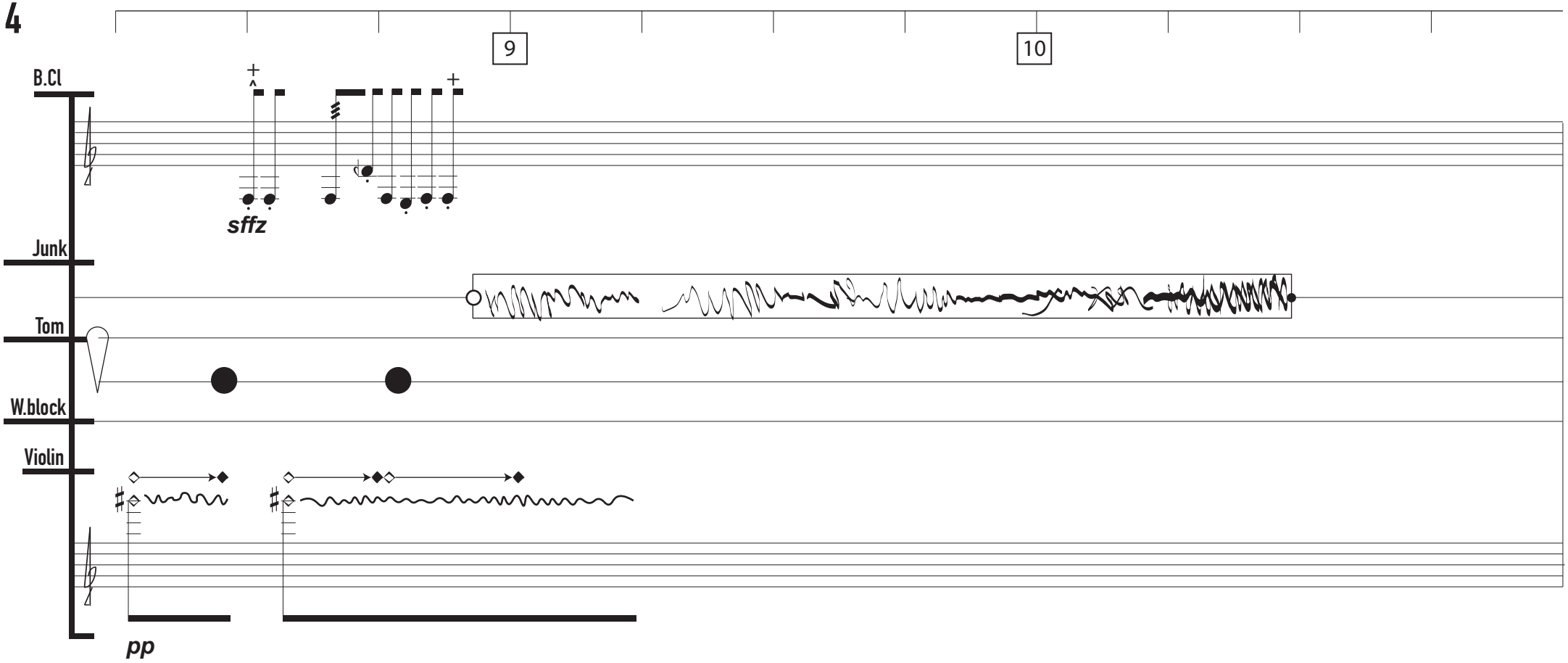
*

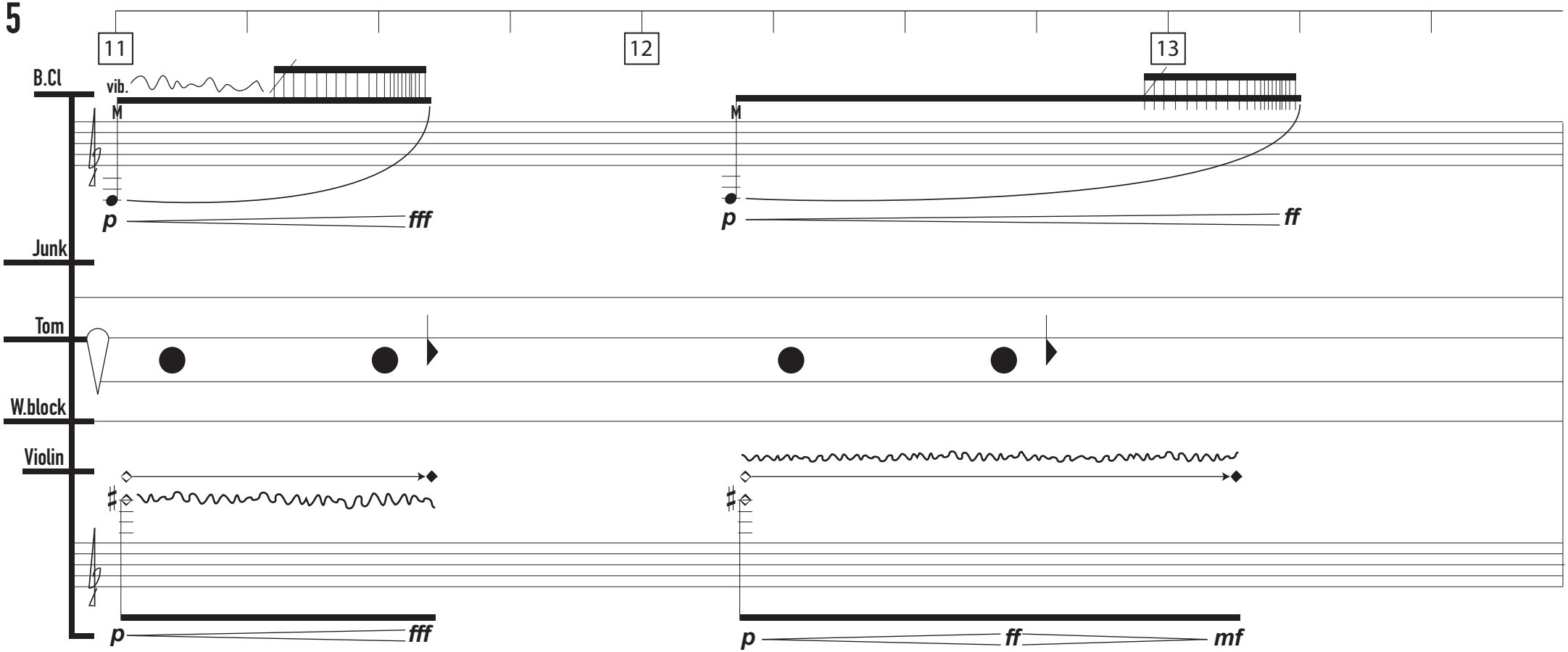
*ppp*

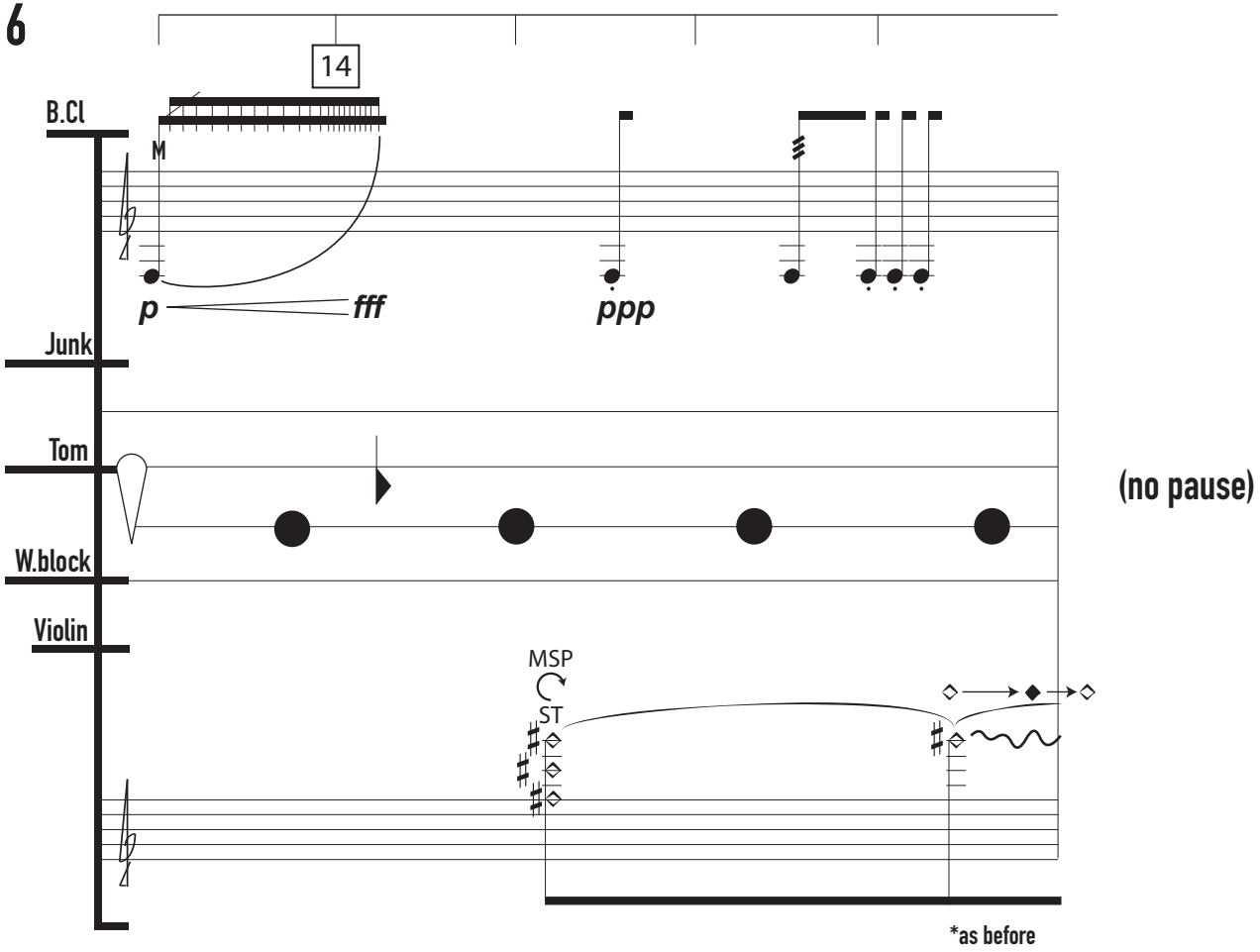
articulate strings ad hoc, but focus increasingly on string I on the approach to the *


2
3
4
5
B.Cl
Junk
Tom
W.block
Violin
sffz
sffz
sffz
M
M
(loudly)
MSP
p
f
overpressure

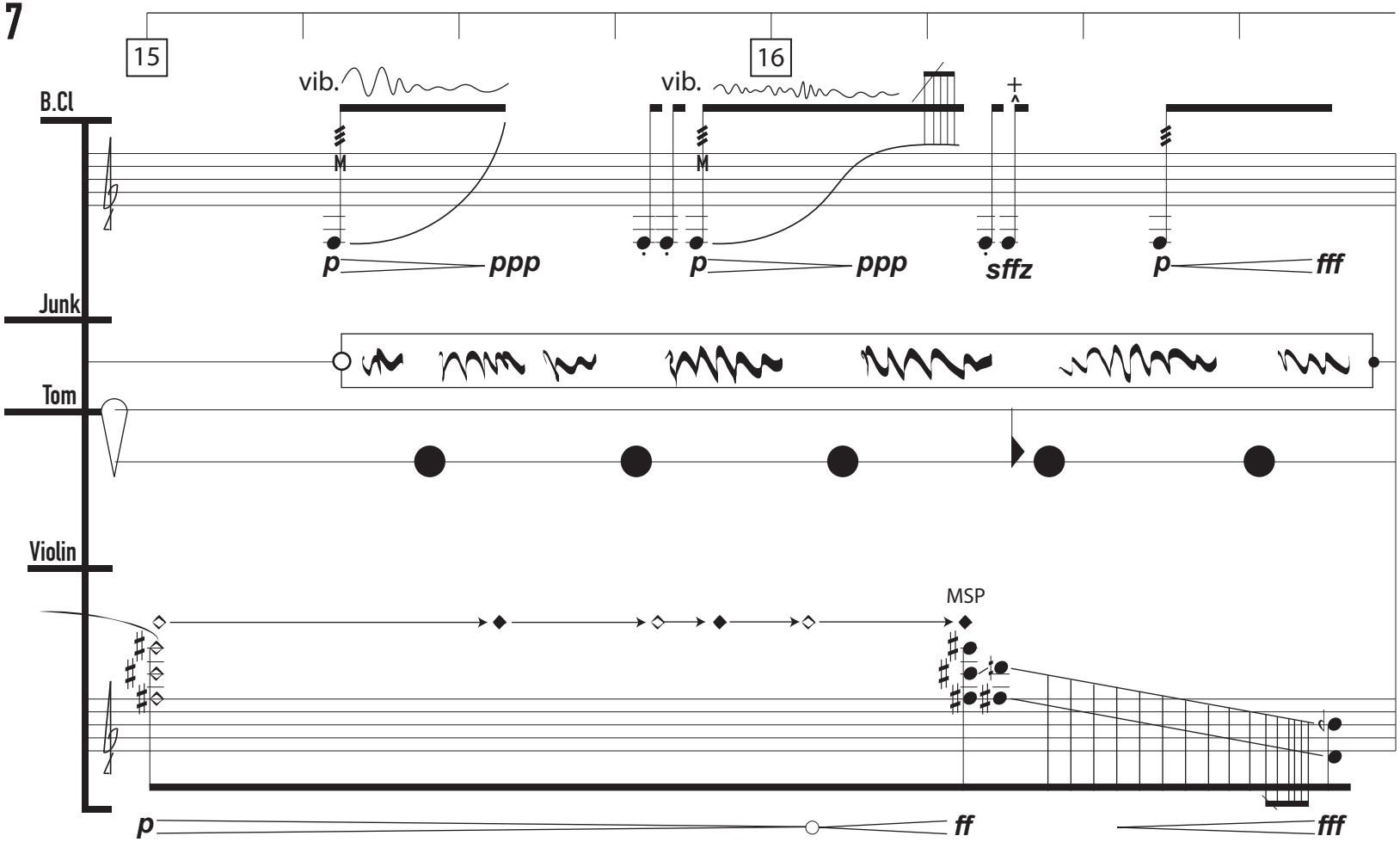

3
6
7
8
B.Cl
sfz
Junk
Tom
with brush
W.block
Violin
overpressure
p
f


9
10
B.Cl
sffz
Junk
Tom
W.block
Violin
pp


5
11
12
13
B.Cl
vib.
M
p
fff
M
p
ff
Junk
Tom
W.block
Violin
p
fff
p
ff
mf




(no pause)


15
16
B.Cl
vib.
vib.
M
M
p
ppp
p
ppp
sffz
p
fff
Junk
Tom
Violin
MSP
p
ff
fff

# Intervention 1

17

B.Cl

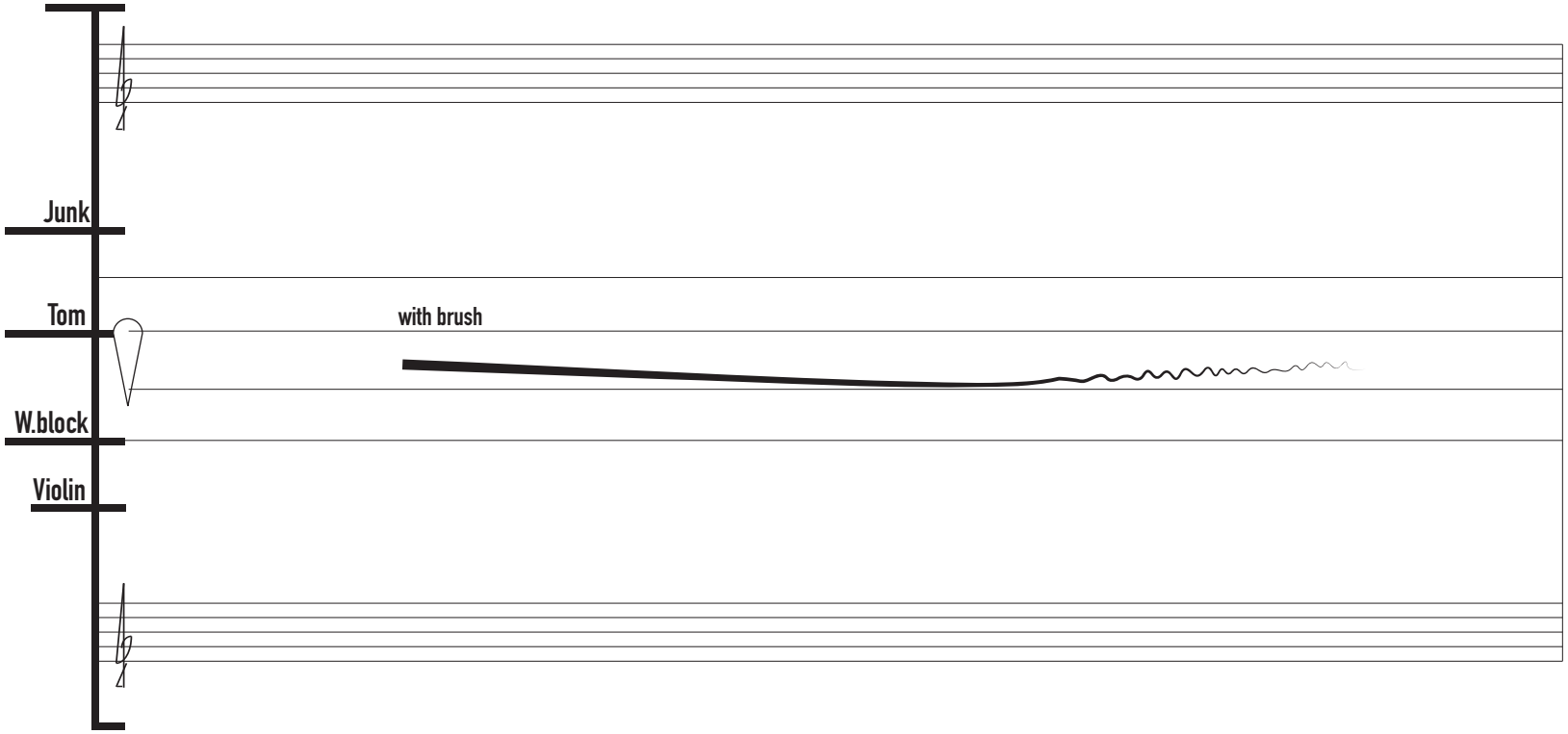
Junk

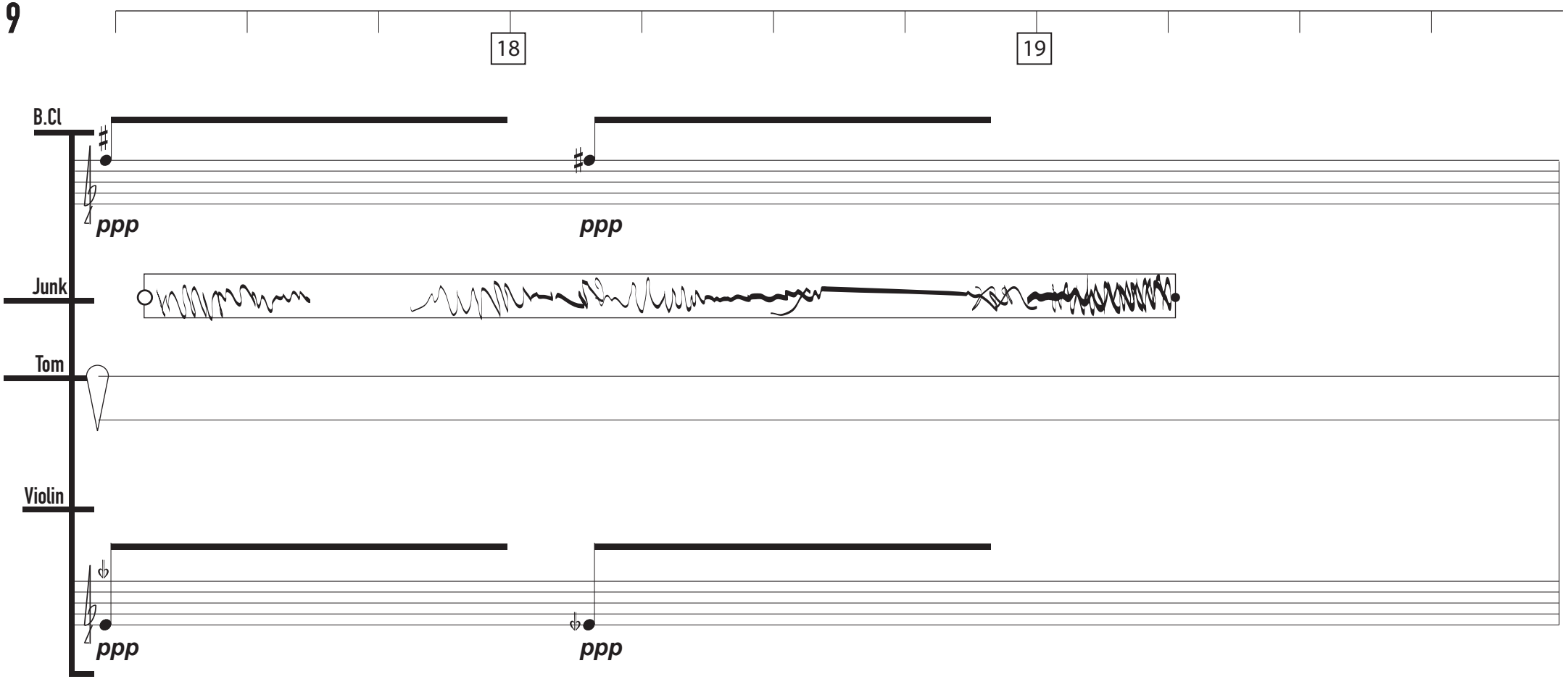
Tom

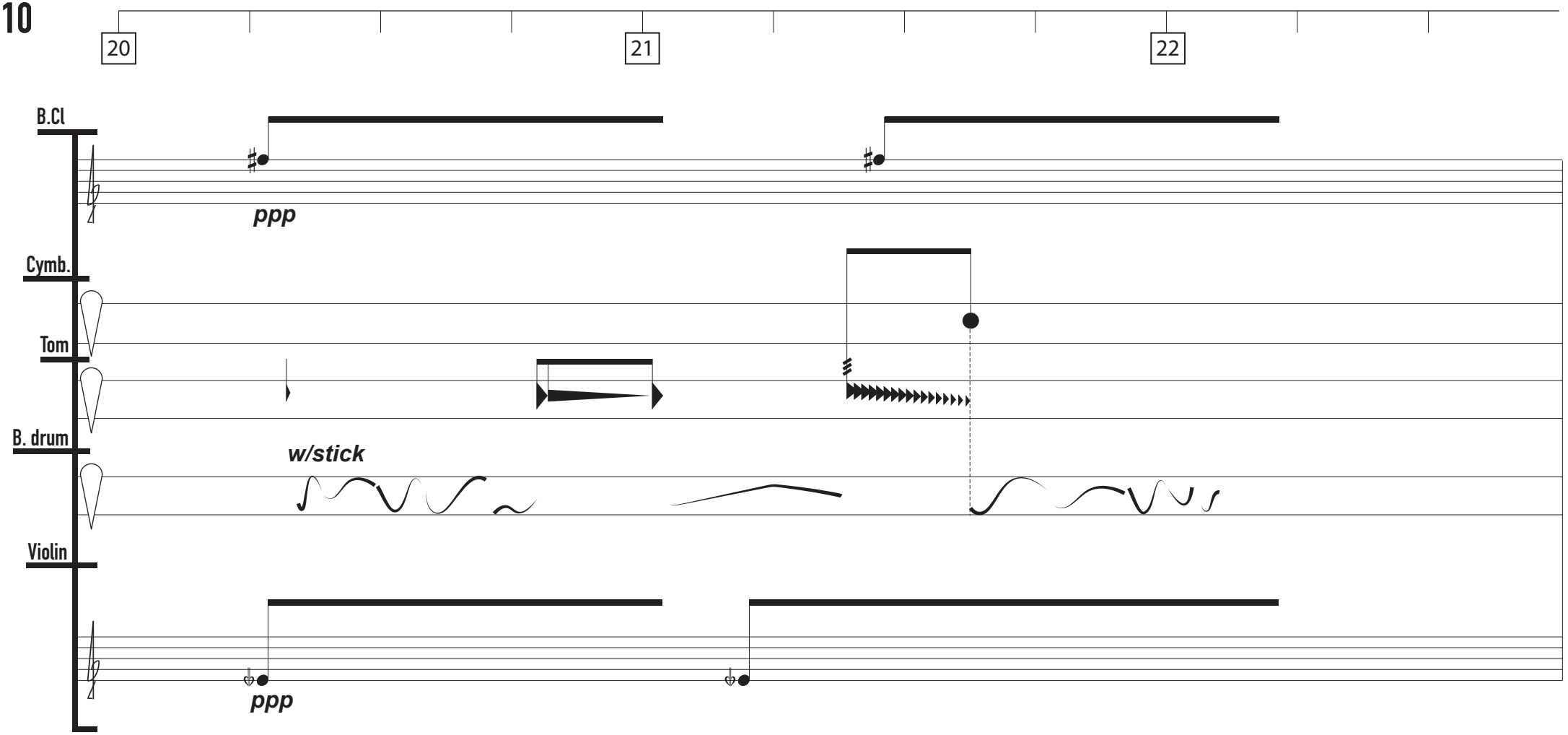
with brush

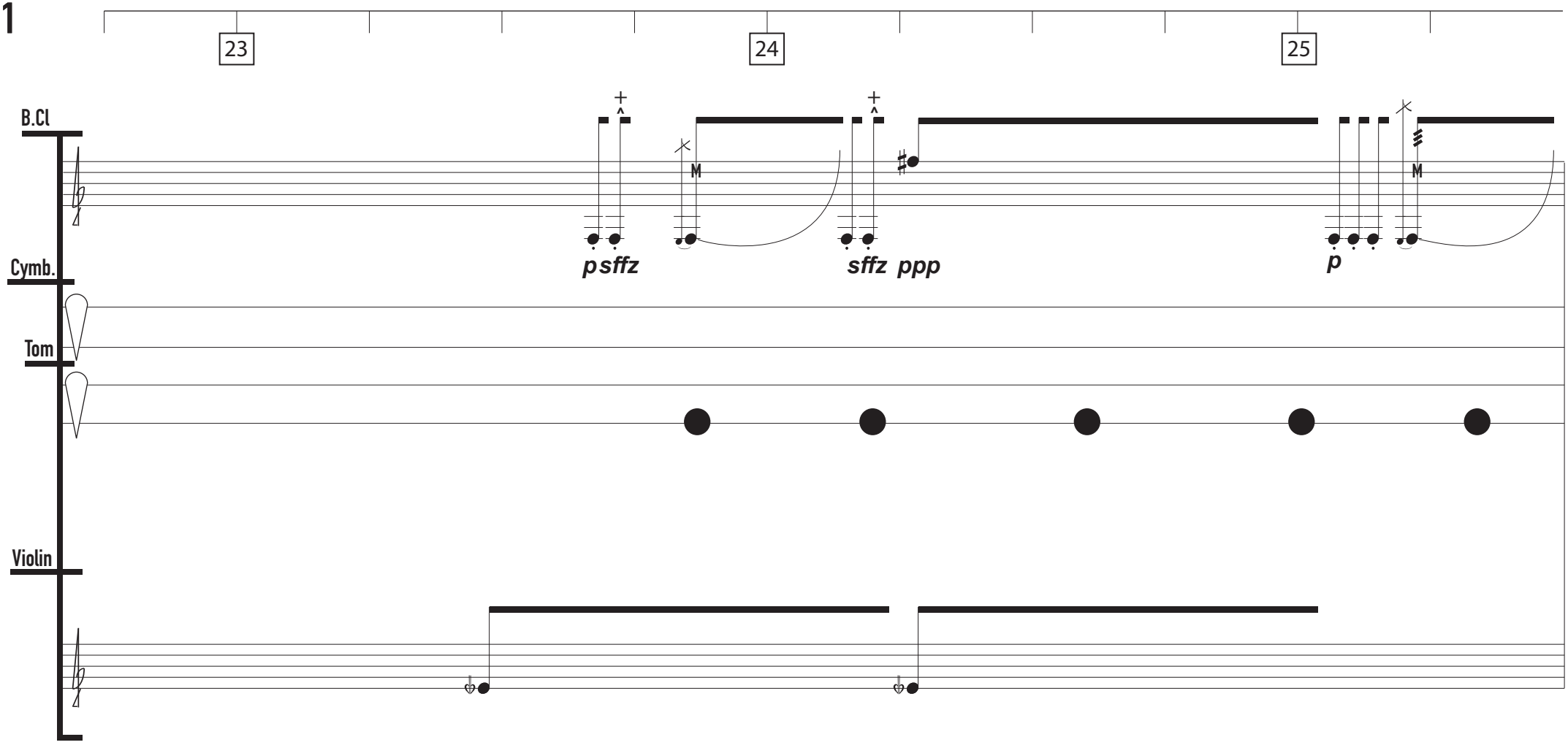
W.block

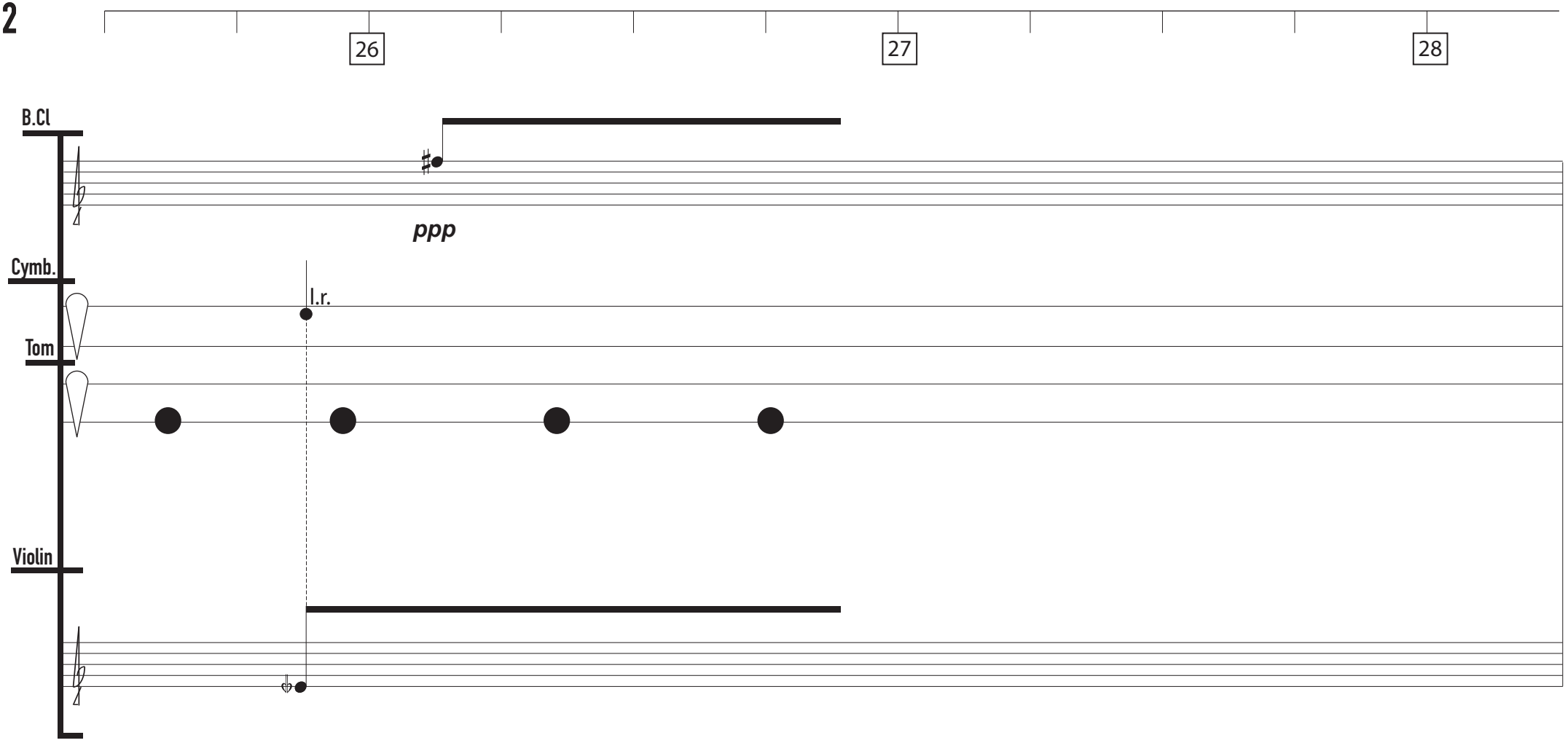
Violin

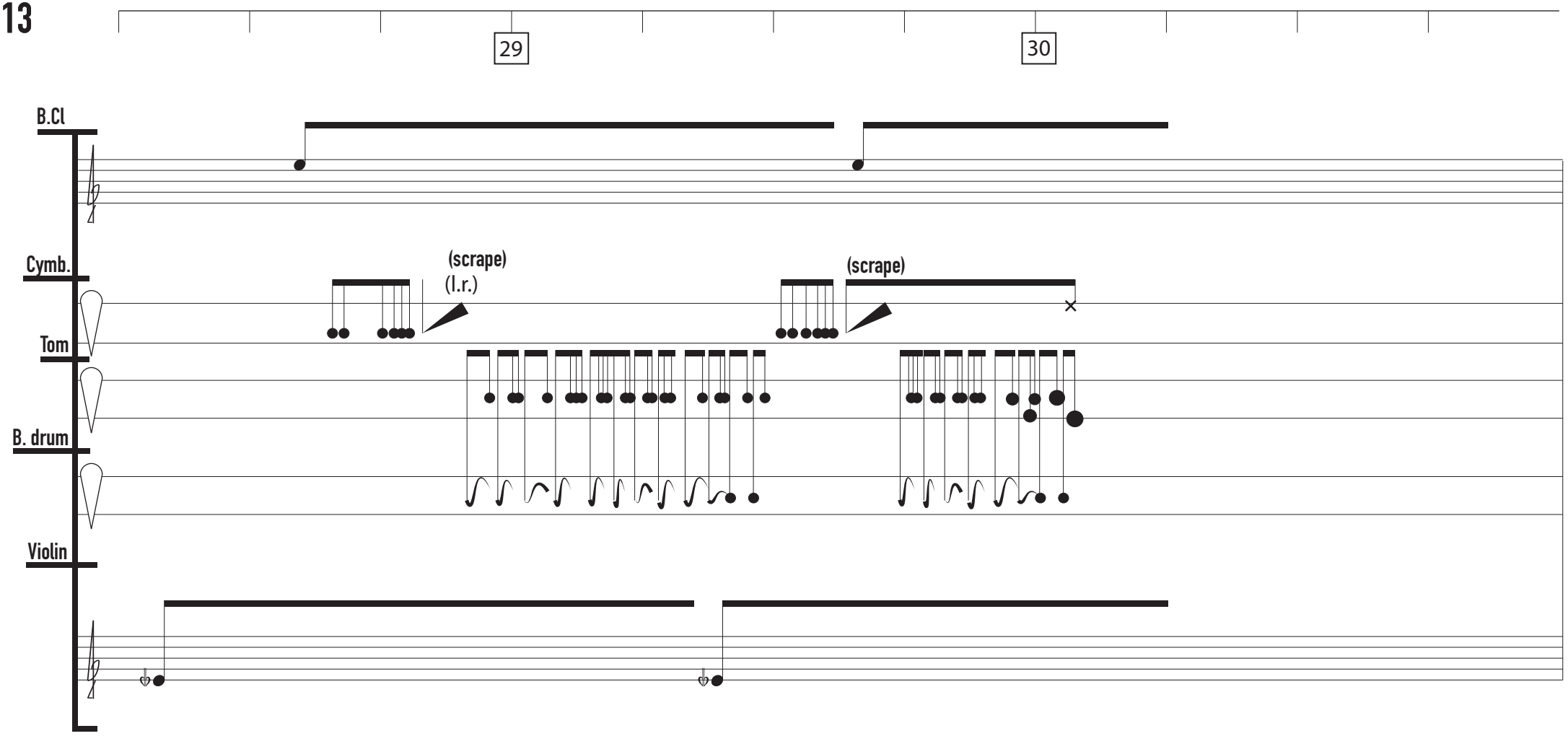


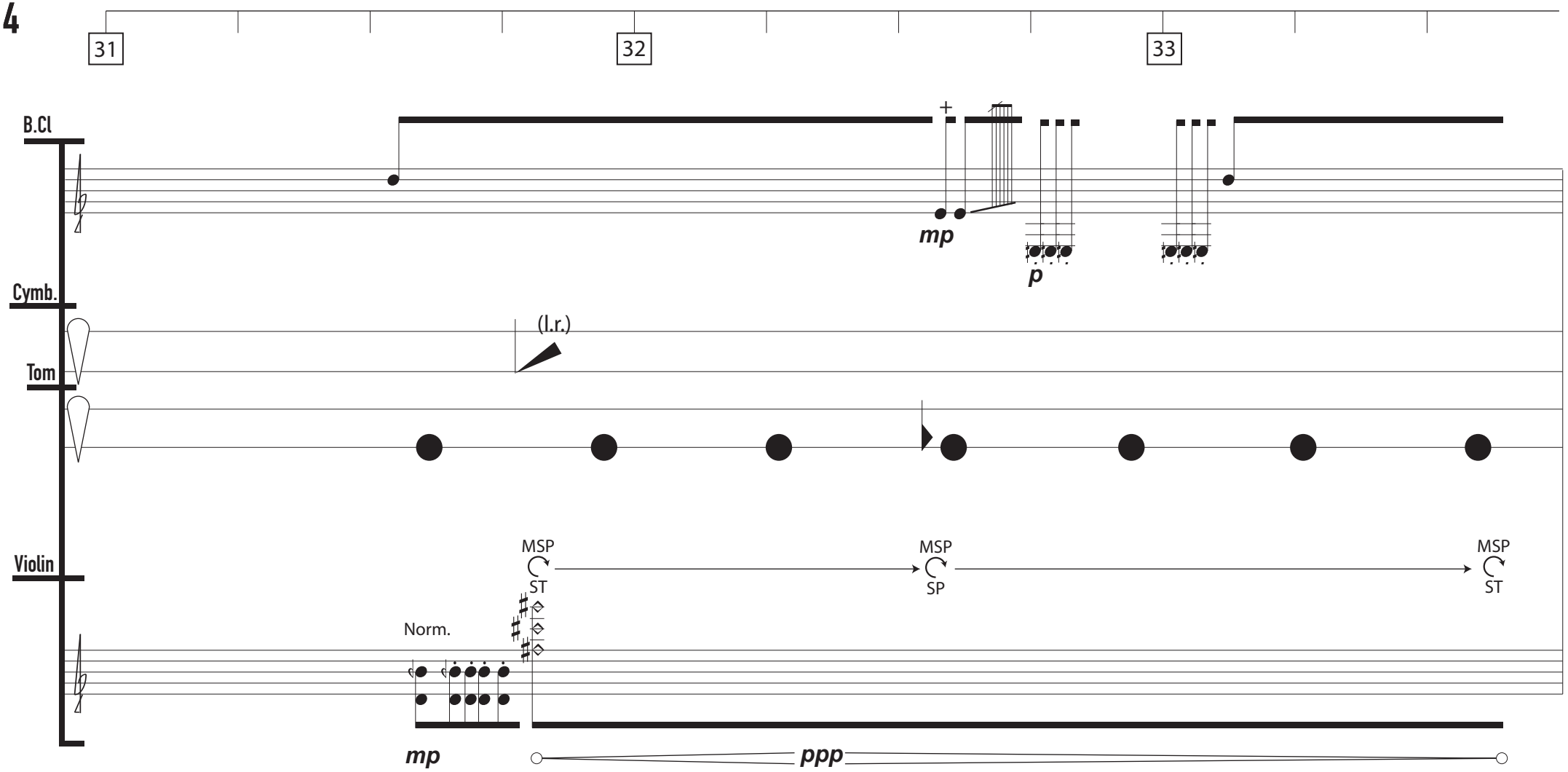

18
19
B.Cl
ppp
ppp
Junk
Tom
Violin
ppp
ppp

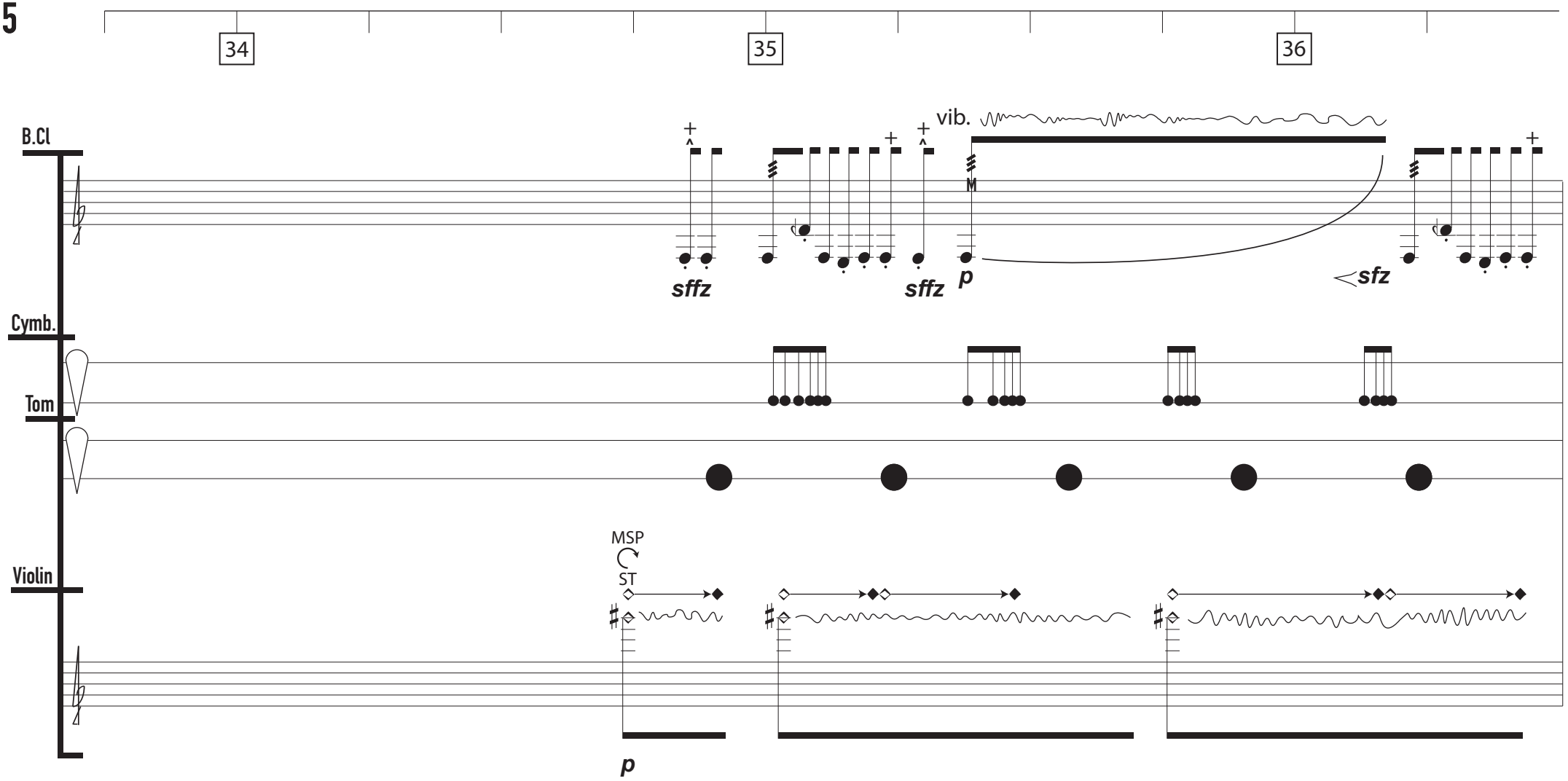

20
21
22
B.Cl
ppp
Cymb.
Tom
B. drum
w/stick
Violin
ppp

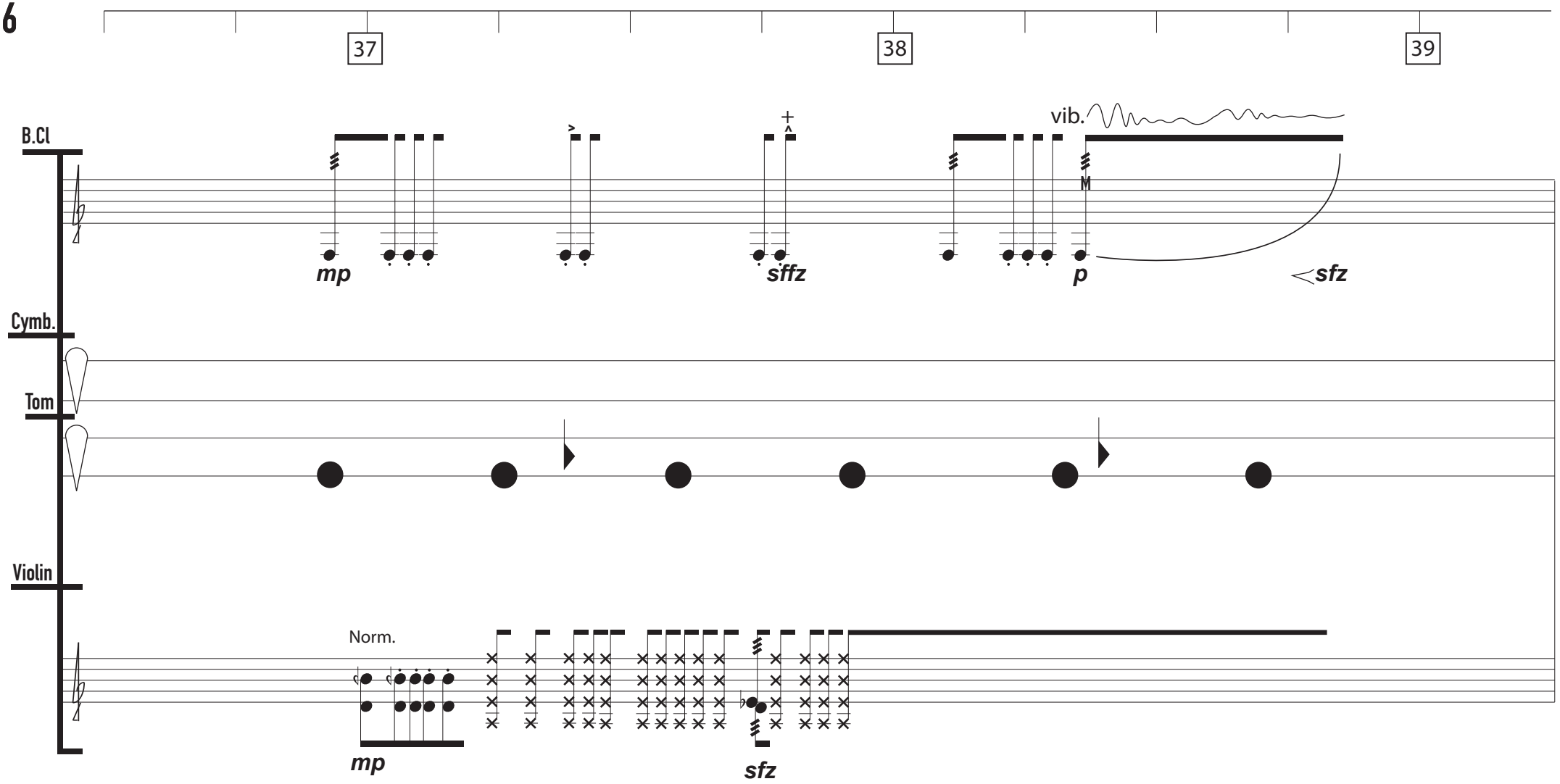

23
24
25
B.Cl
Cymb.
Tom
Violin
M
M
psffz
sffz ppp
p

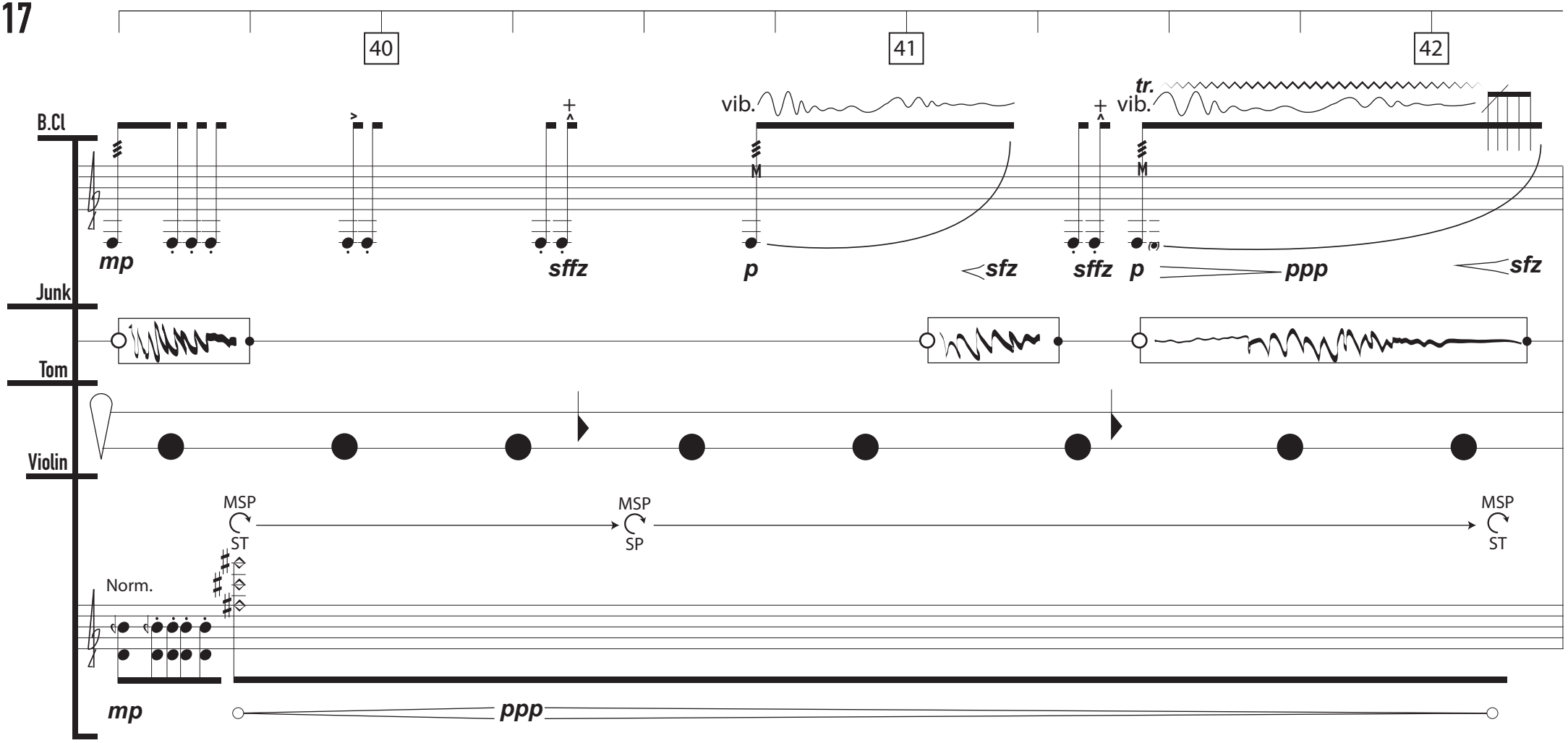

26
27
28
B.Cl
ppp
Cymb.
l.r.
Tom
Violin

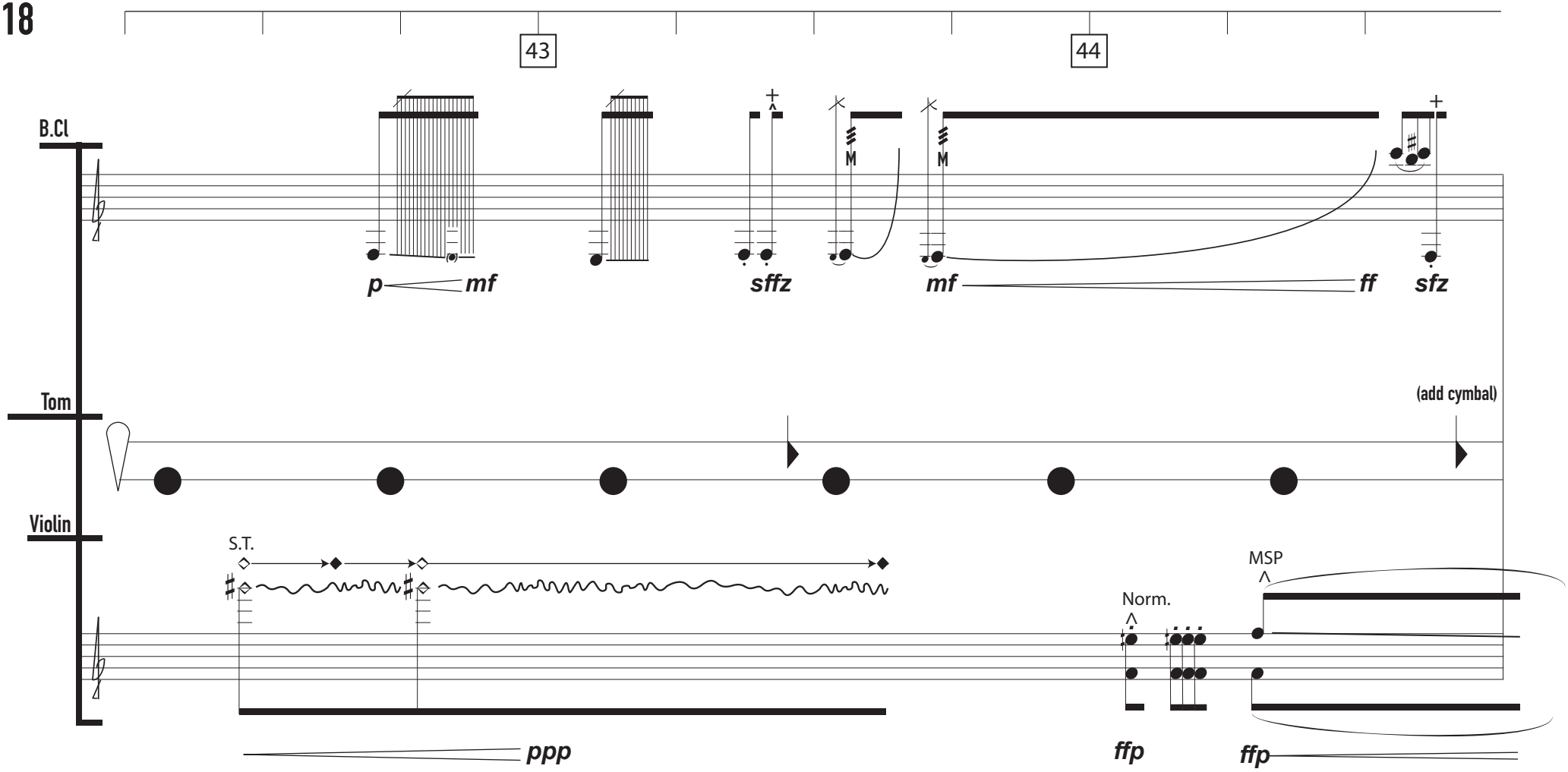

29
30
B.Cl
Cymb.
(scrape)
(l.r.)
(scrape)
Tom
B. drum
Violin

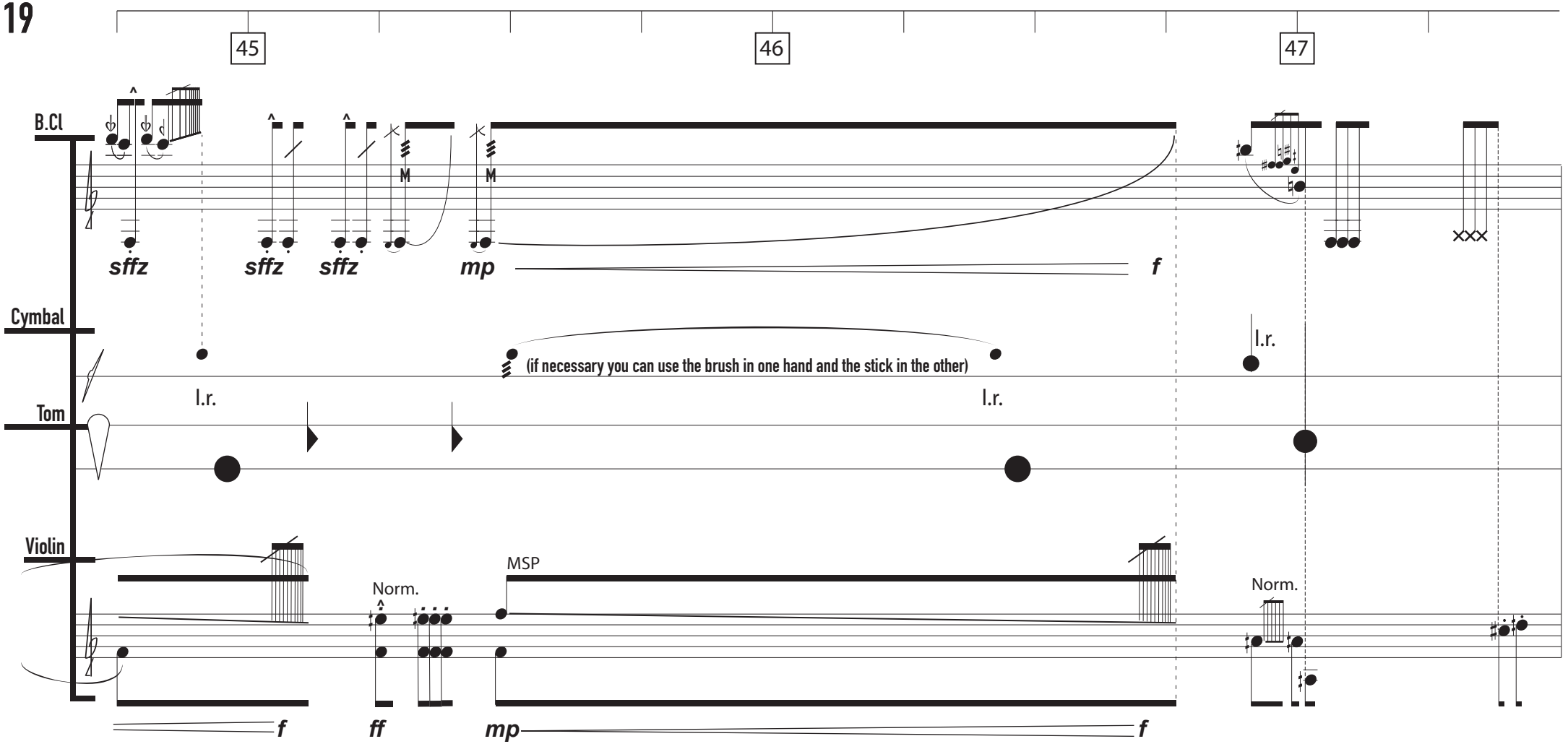

31
32
33
B.Cl
mp
p
Cymb.
(l.r.)
Tom
Violin
MSP
ST
MSP
SP
MSP
ST
Norm.
mp
ppp

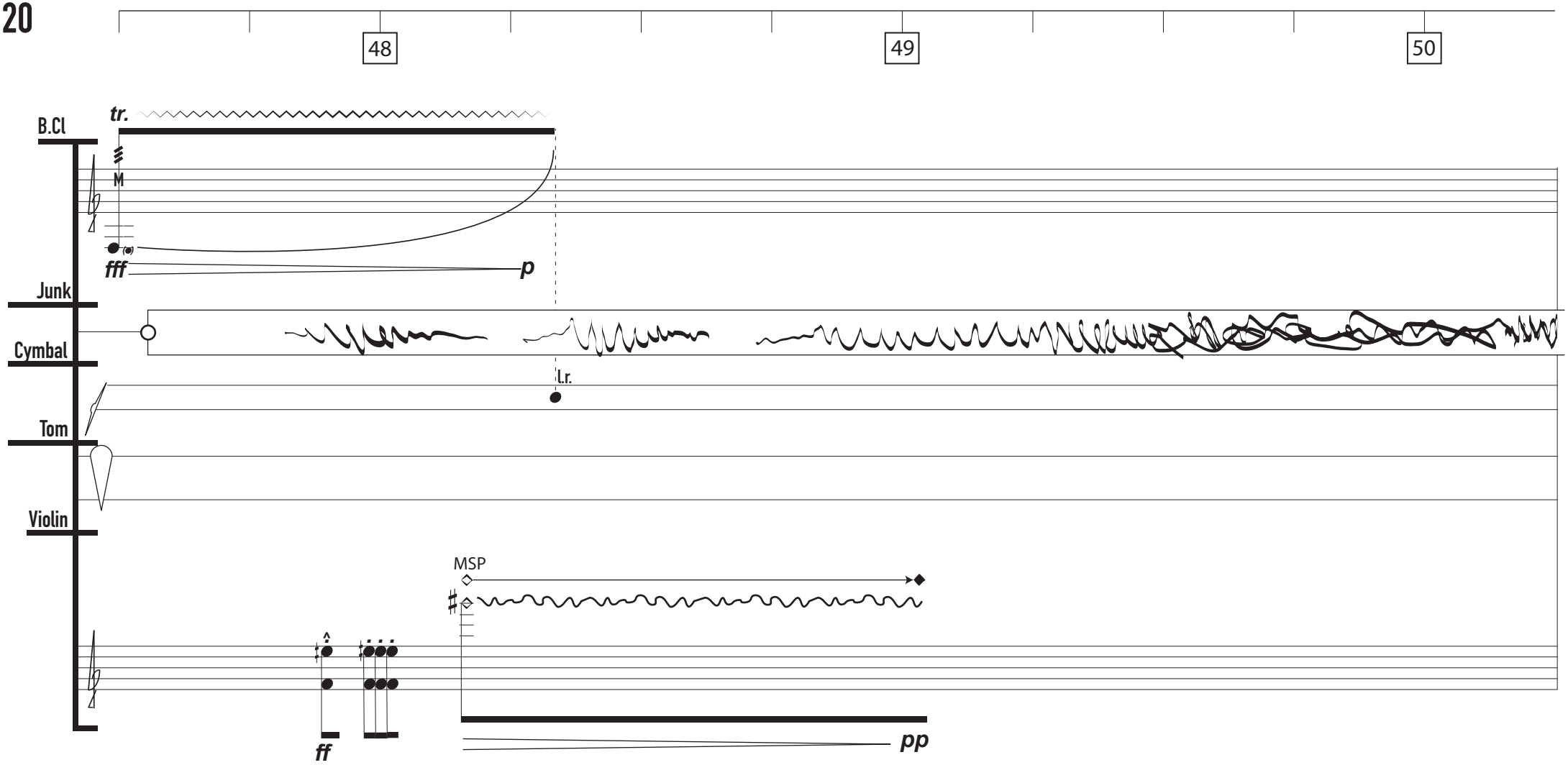

34
35
36
B.Cl
Cymb.
Tom
Violin
vib.
M
sffz
sffz
p
sfz
MSP
ST
p

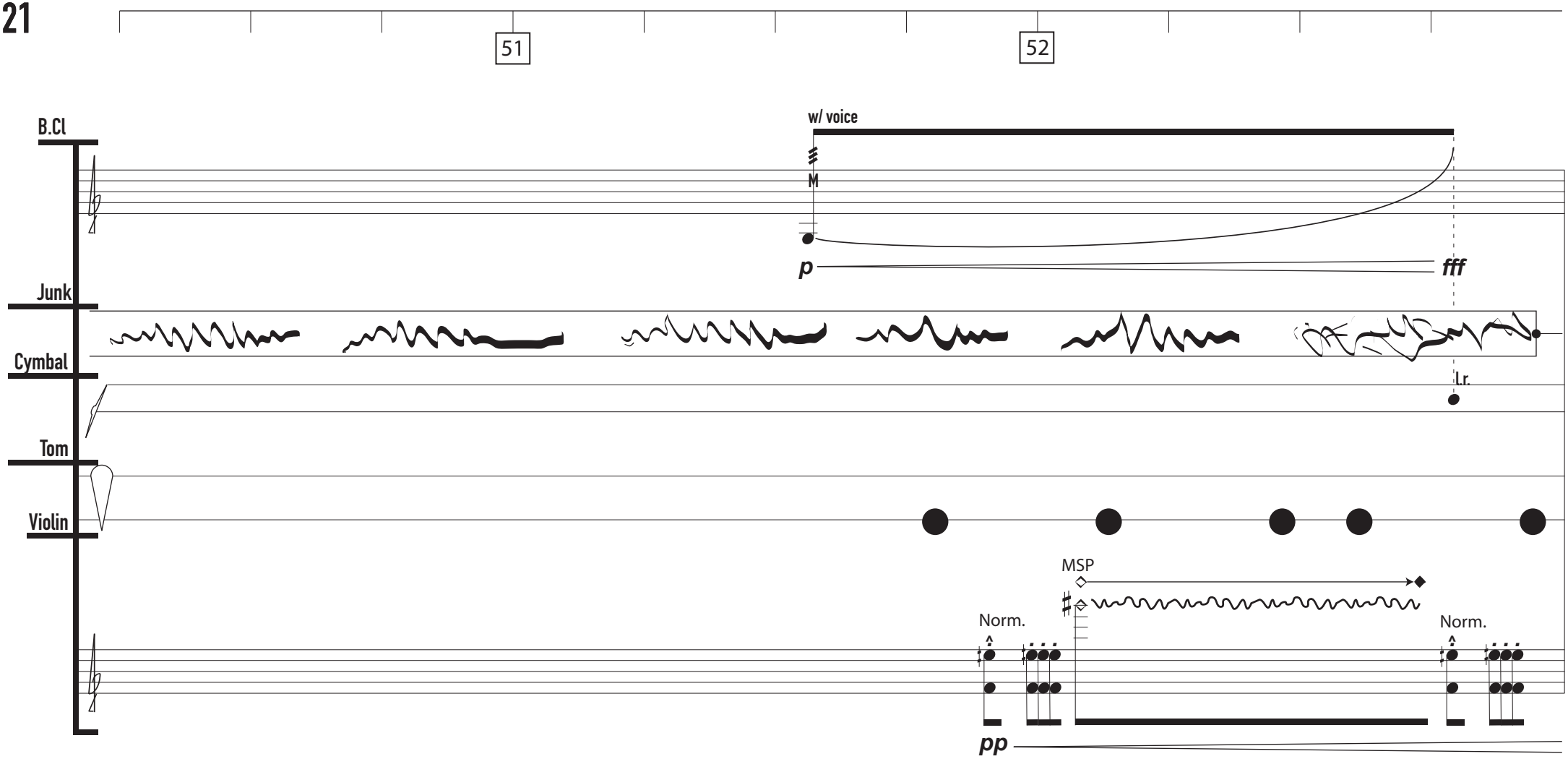

37
38
39
B.Cl
vib.
mp
sffz
p
sfz
Cymb.
Tom
Violin
Norm.
mp
sfz

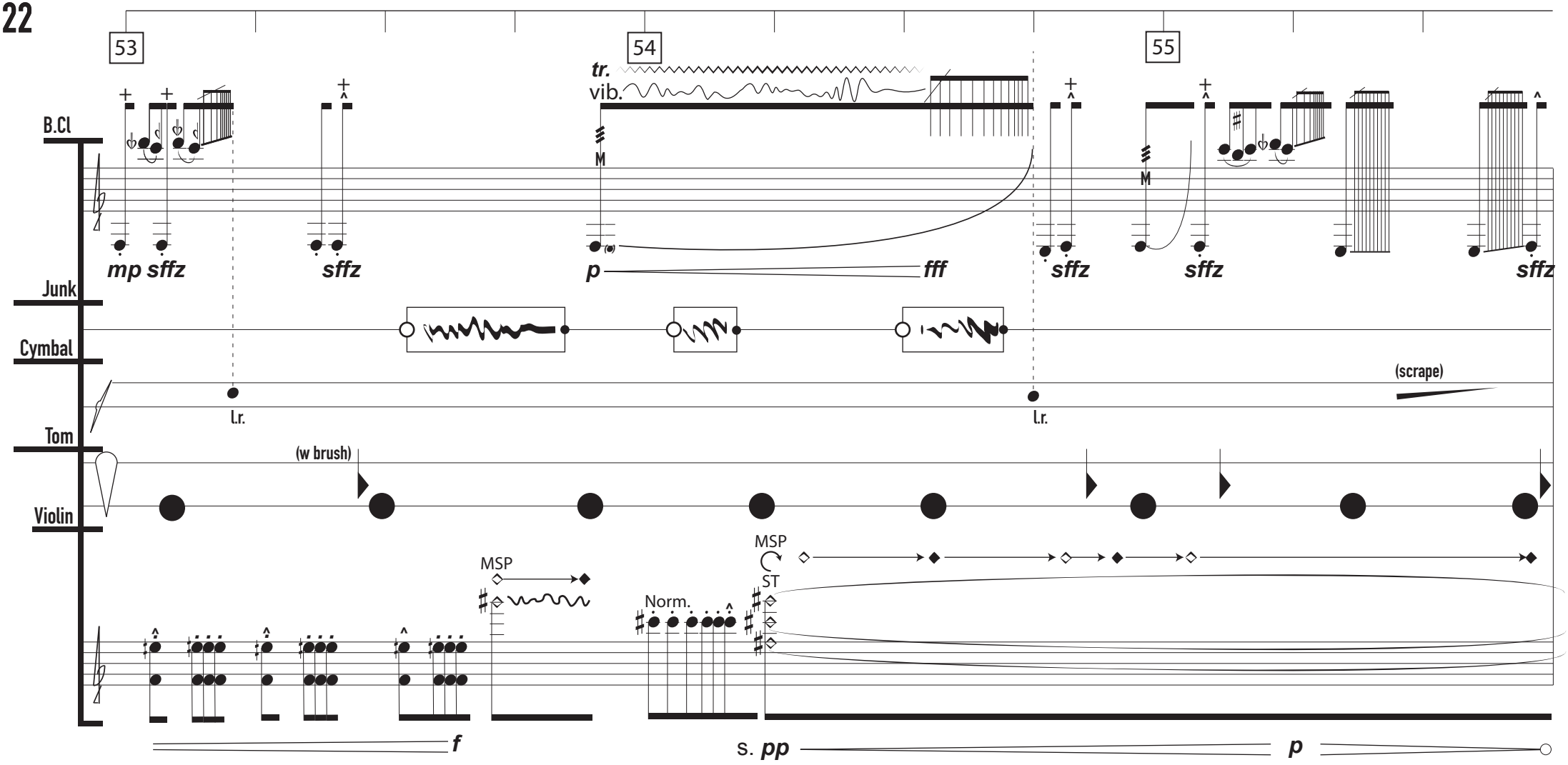

40
41
42
B.Cl
Junk
Tom
Violin
mp
sffz
p
sfz
vib.
tr.
sffz
p
ppp
sfz
MSP
ST
MSP
SP
MSP
ST
Norm.
mp
ppp

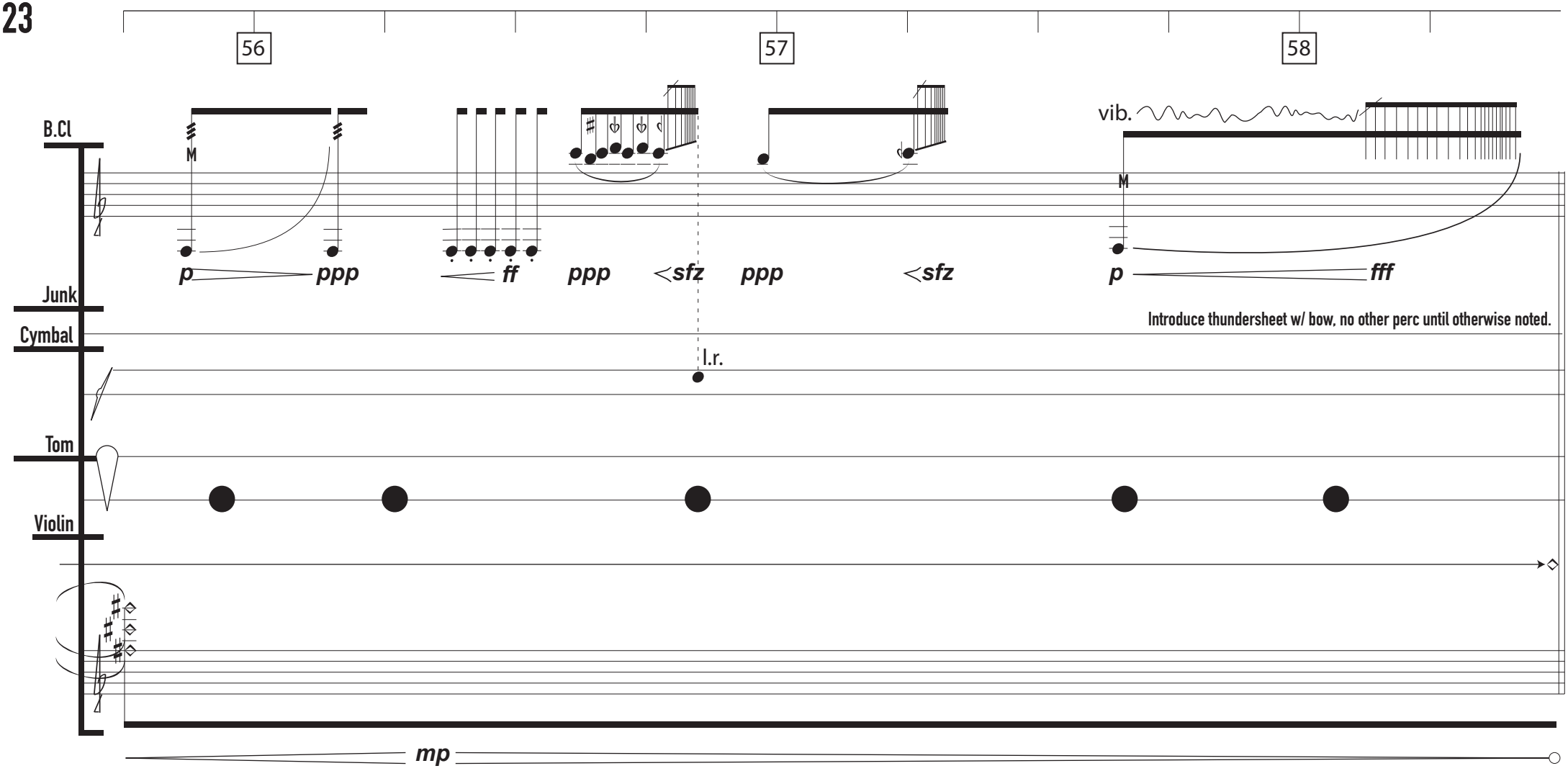

43
44
B.Cl
p
mf
sffz
M
M
mf
ff
sfz
Tom
(add cymbal)
Violin
S.T.
ppp
Norm.
MSP
ffp
ffp


45
46
47
B.Cl
sffz
sffz
sffz
mp
f
Cymbal
l.r.
(if necessary you can use the brush in one hand and the stick in the other)
l.r.
l.r.
Tom
Violin
Norm.
MSP
Norm.
f
ff
mp
f


48
49
50
B.Cl
tr.
M
fff
p
Junk
Cymbal
l.r.
Tom
Violin
MSP
ff
pp


51
52
B.Cl
w/ voice
M
p
fff
Junk
Cymbal
l.r.
Tom
Violin
MSP
Norm.
Norm.
pp

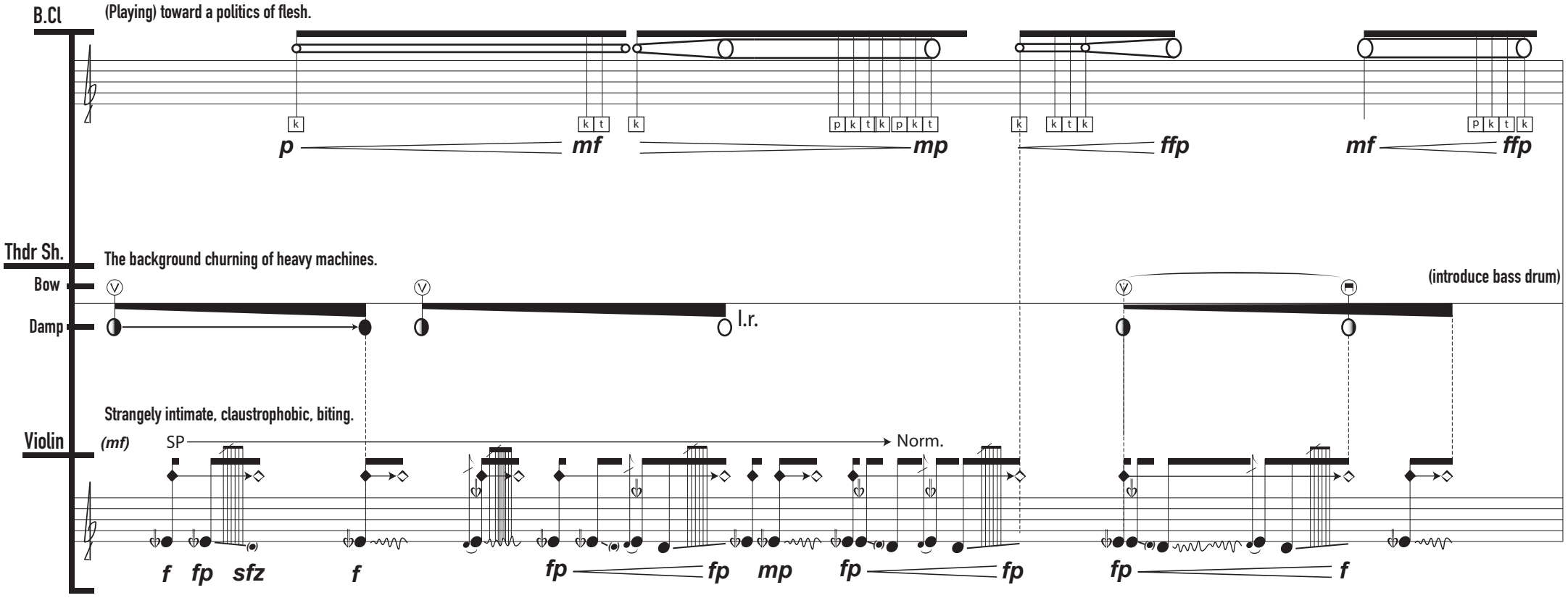

53
54
55
B.Cl
Junk
Cymbal
Tom
Violin
tr.
vib.
M
mp sffz
sffz
p
fff
sffz
sffz
sffz
l.r.
l.r.
(scrape)
(w brush)
MSP
MSP
ST
Norm.
f
s. pp
p

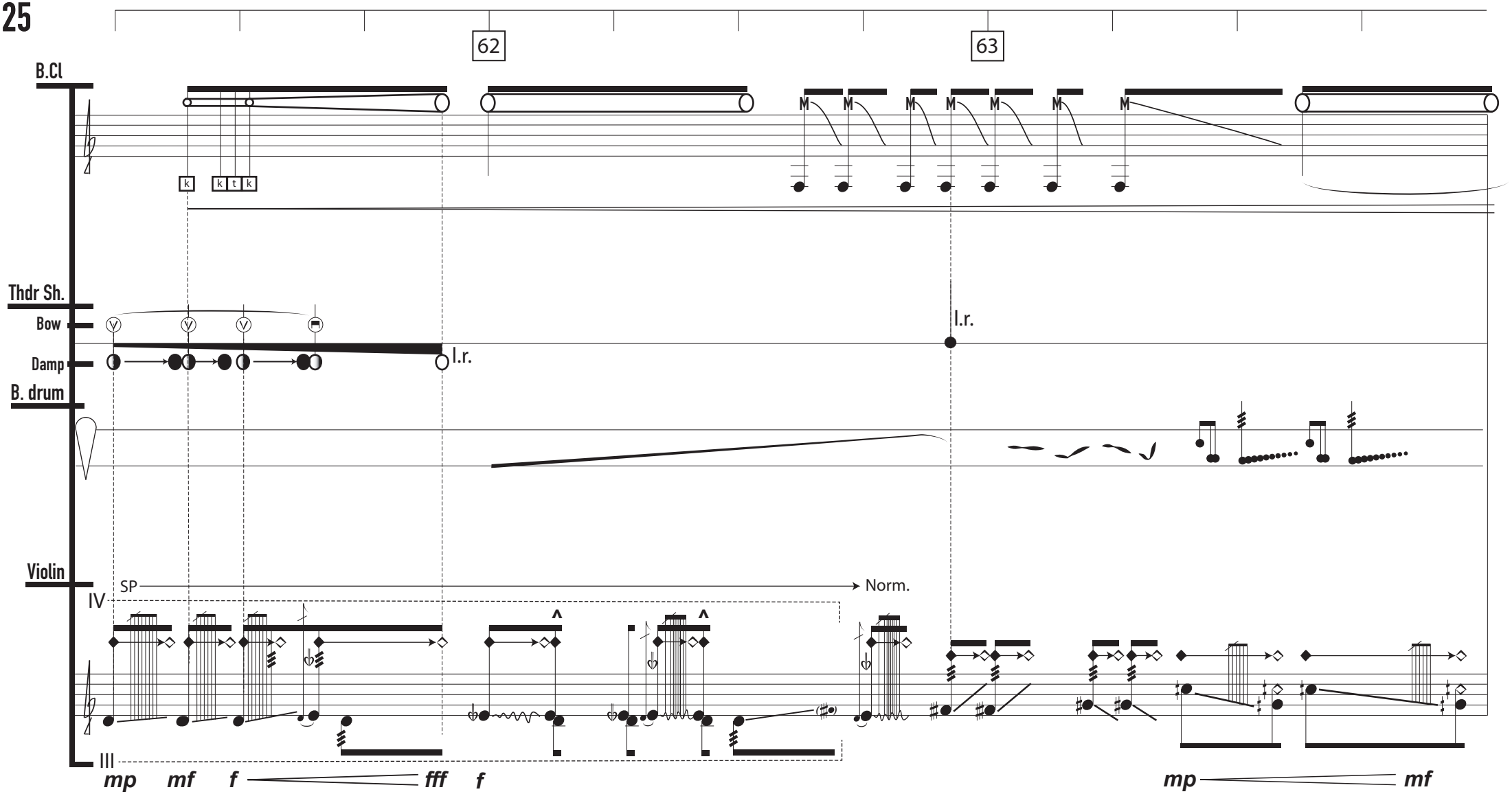

56
57
58
B.Cl
M
p
ppp
ff
ppp
sfz
ppp
sfz
vib.
M
p
fff
Junk
Cymbal
Introduce thundersheet w/ bow, no other perc until otherwise noted.
l.r.
Tom
Violin
mp

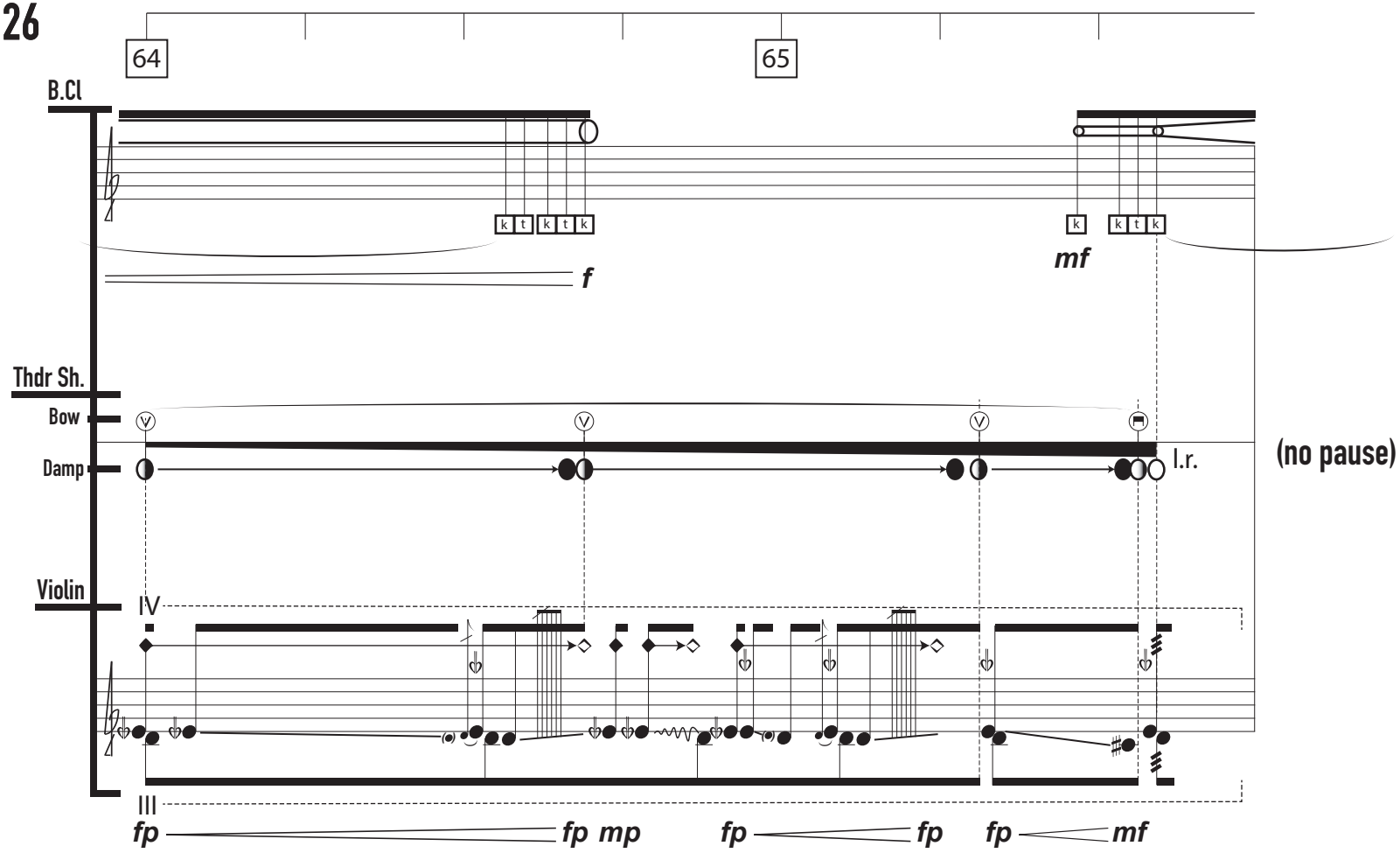
59 60 61

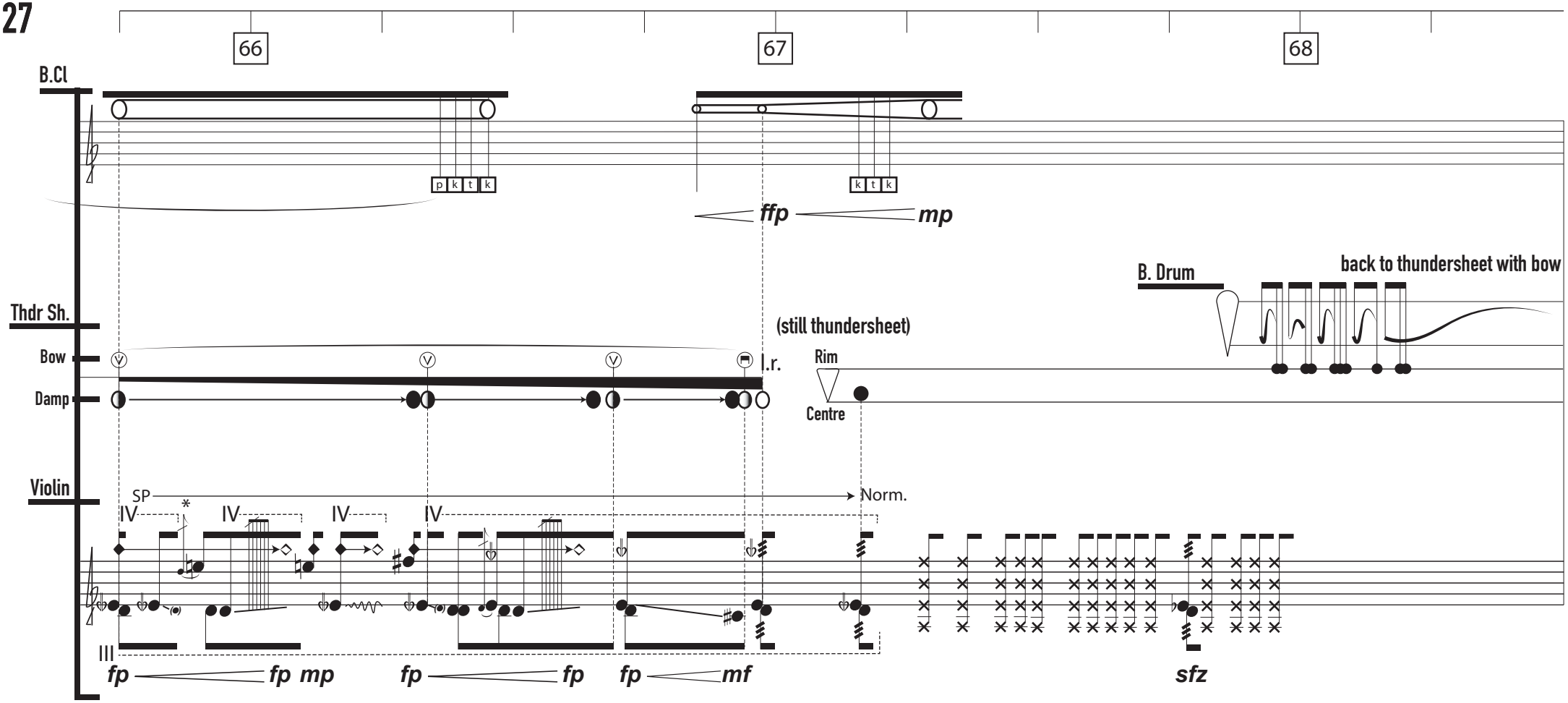
# B

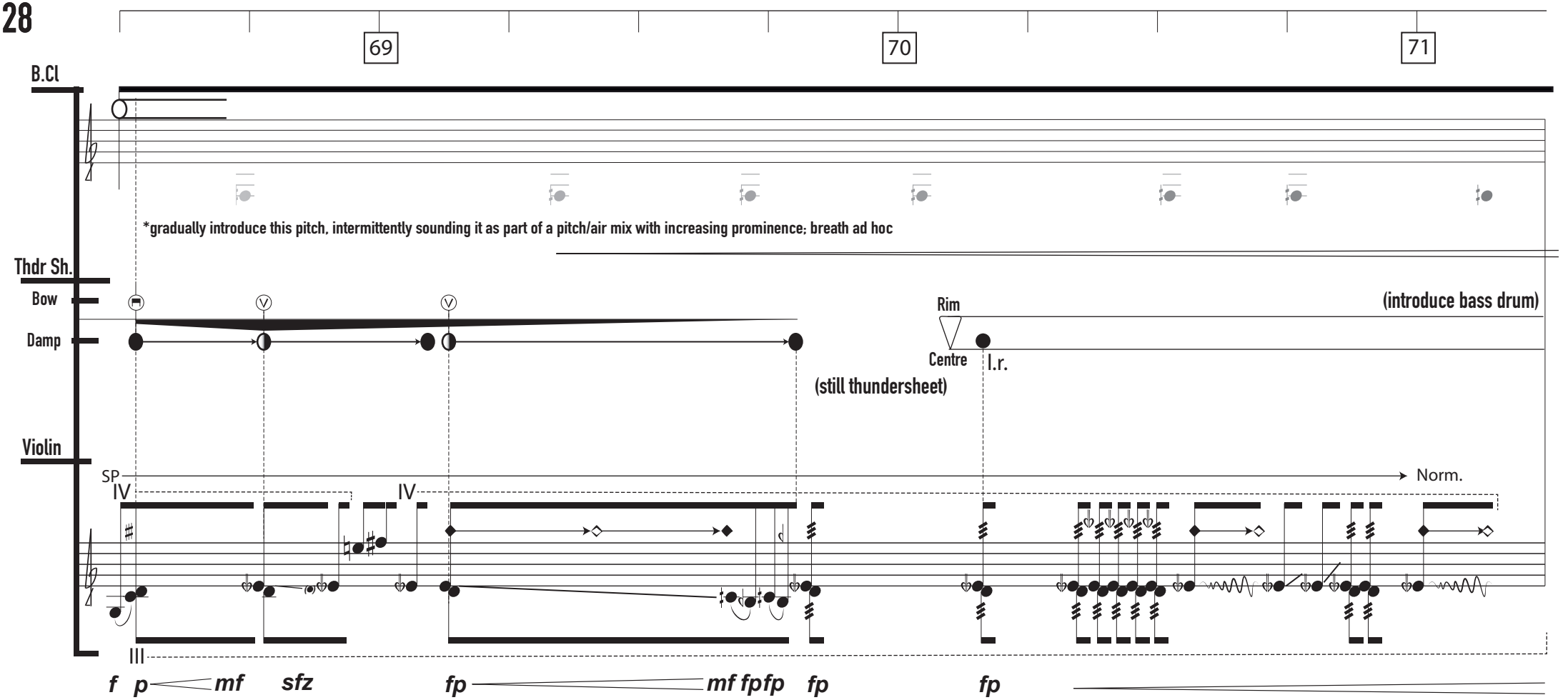
the bones are grinding underneath my skin.

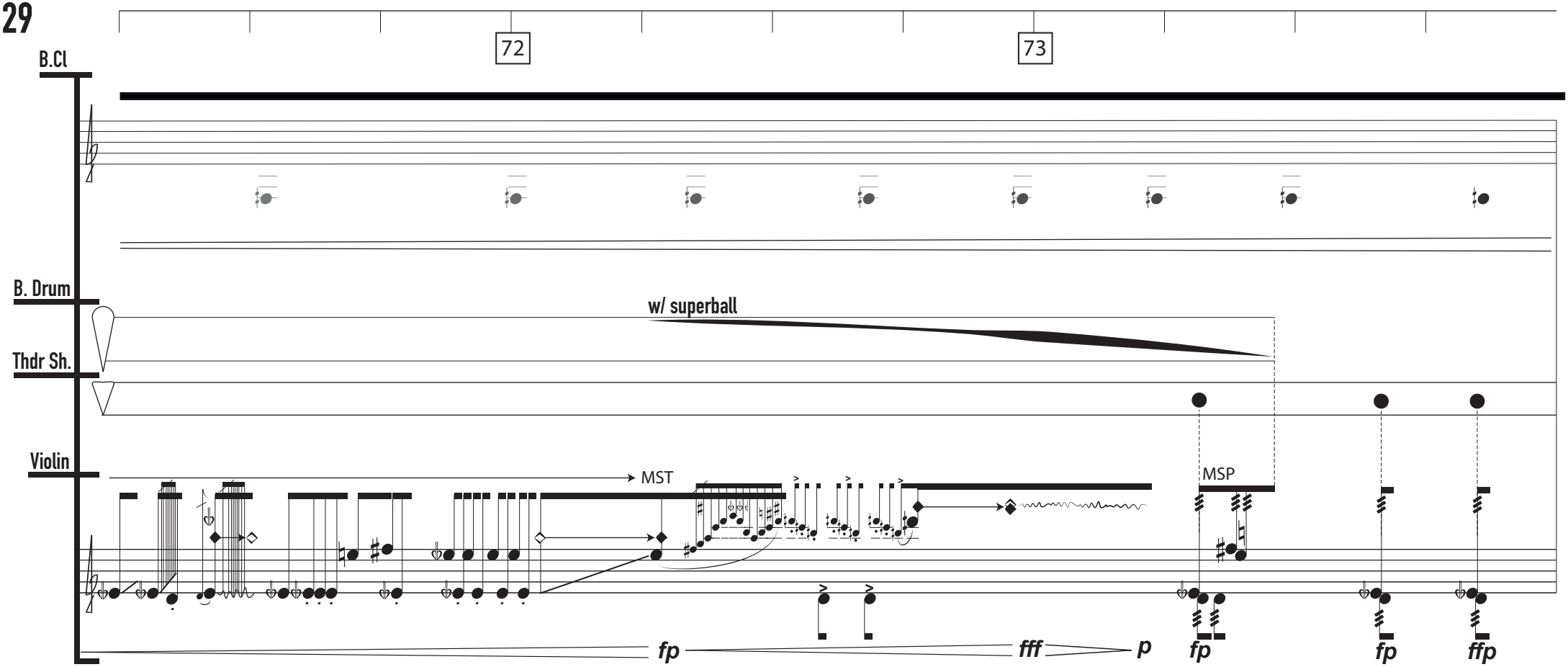



62
63
B.Cl
k
k t k
M M M M M M M
Thdr Sh.
Bow
Damp
l.r.
l.r.
B. drum
Violin
IV
SP
Norm.
III
mp mf f fff f
mp mf


64
65
B.Cl
k t k t k
f
k
k t k
mf
Thdr Sh.
Bow
Damp
l.r.
(no pause)
Violin
IV
III
fp
fp mp
fp
fp
fp
mf

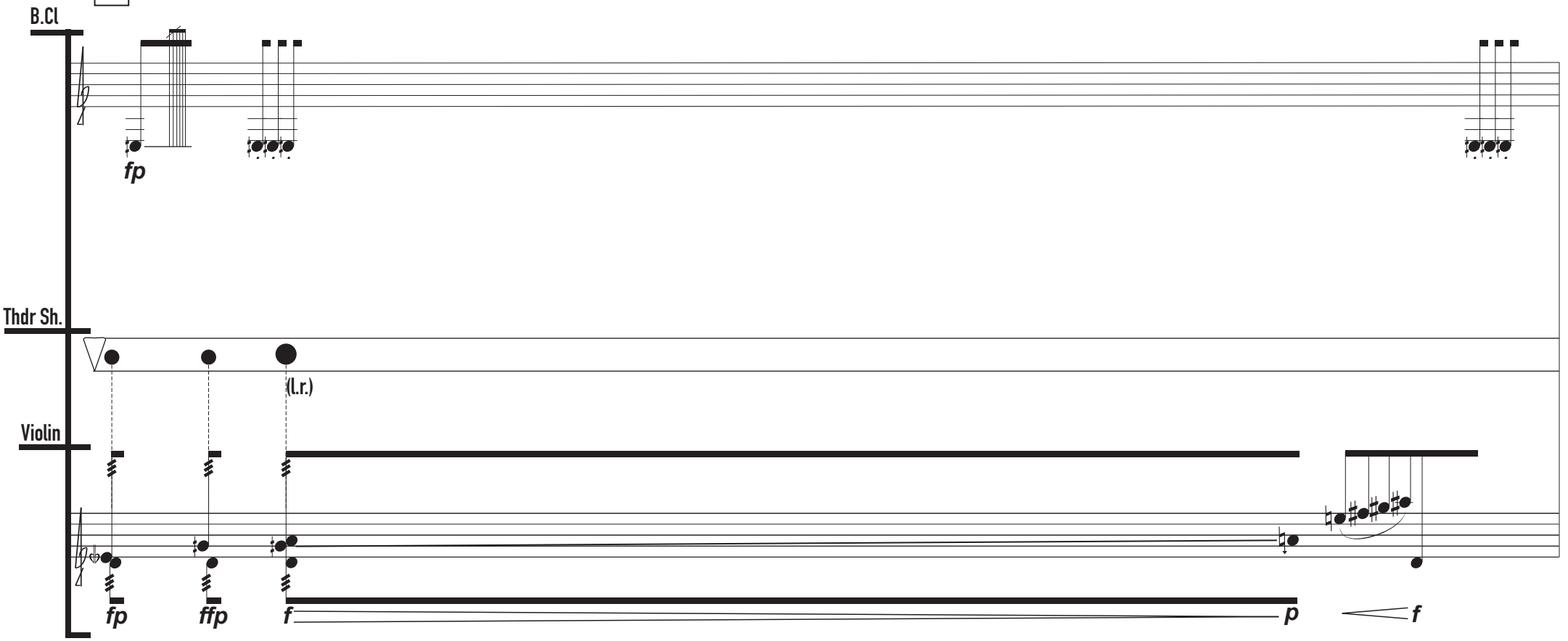

66
67
68
B.Cl
p k t k
k t k
ffp
mp
B. Drum
back to thundersheet with bow
Thdr Sh.
(still thundersheet)
Bow
l.r.
Rim
Damp
Centre
Violin
SP
Norm.
IV
IV
IV
IV
III
fp
fp mp
fp
fp
fp
mf
sfz

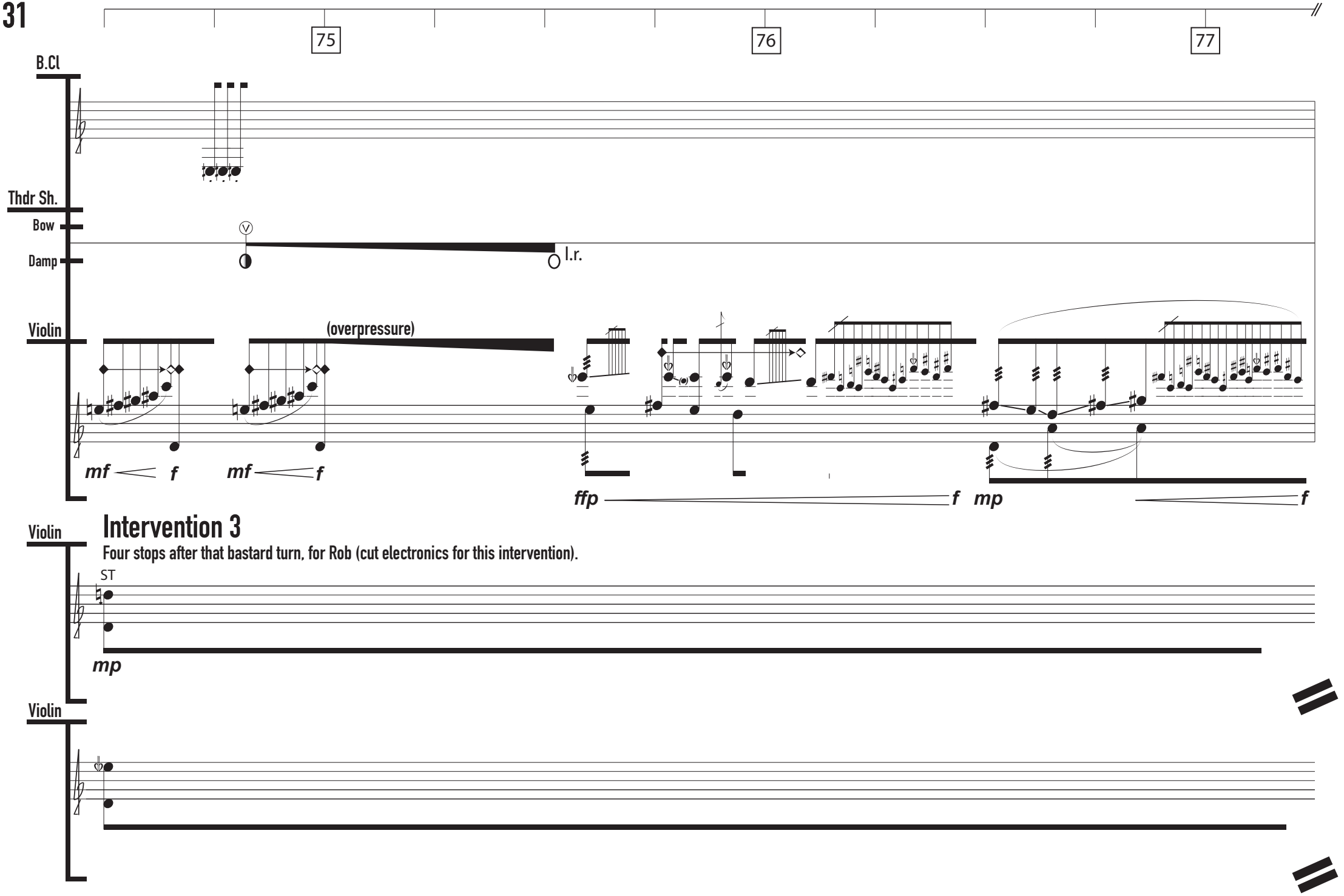

69
70
71
B.Cl
*gradually introduce this pitch, intermittently sounding it as part of a pitch/air mix with increasing prominence; breath ad hoc
Thdr Sh.
Bow
Damp
Rim
Centre
l.r.
(introduce bass drum)
(still thundersheet)
Violin
SP
Norm.
IV
IV
III
f
p
mf
sfz
fp
mf fp fp
fp
fp

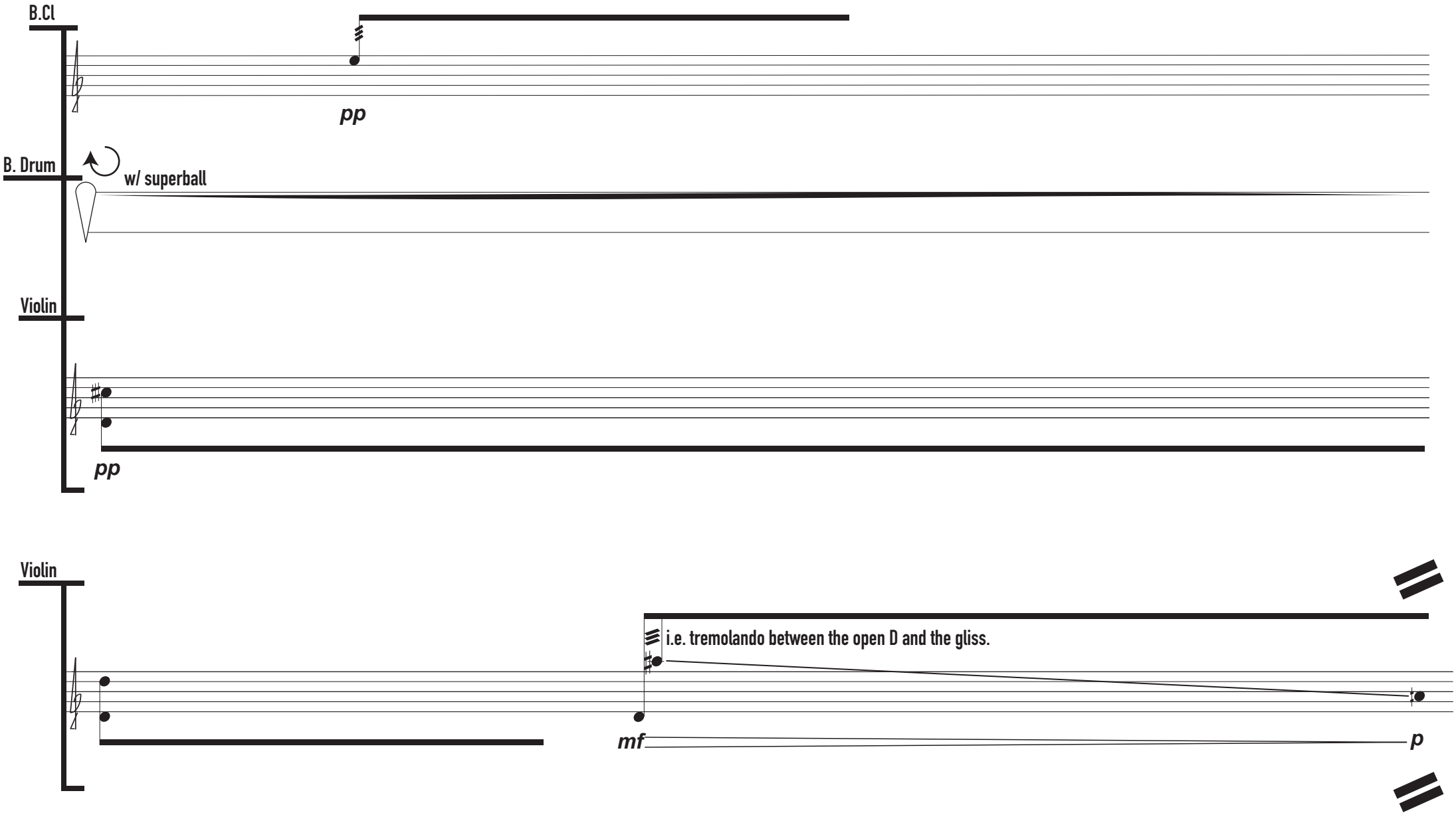

72
73
B.Cl
B. Drum
w/ superball
Thdr Sh.
Violin
MST
MSP
fp
fff
p
fp
fp
ffp

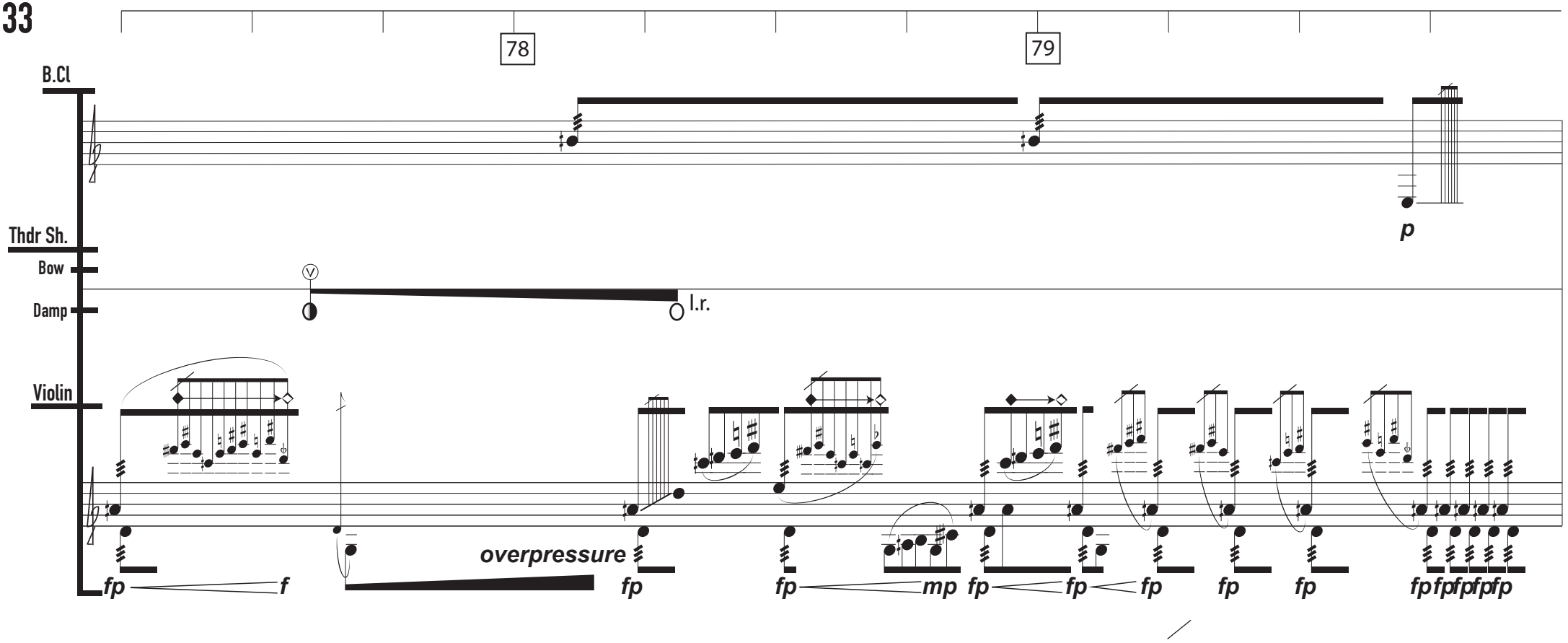
74

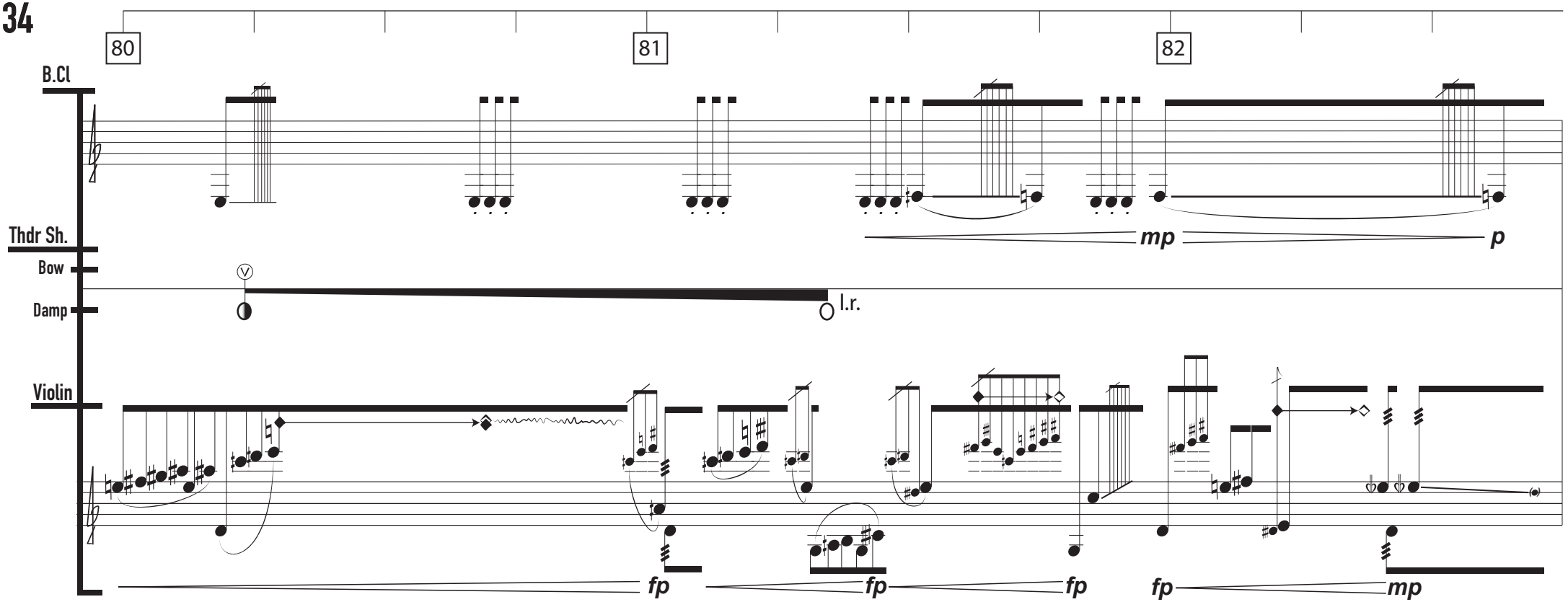
## Intervention 2

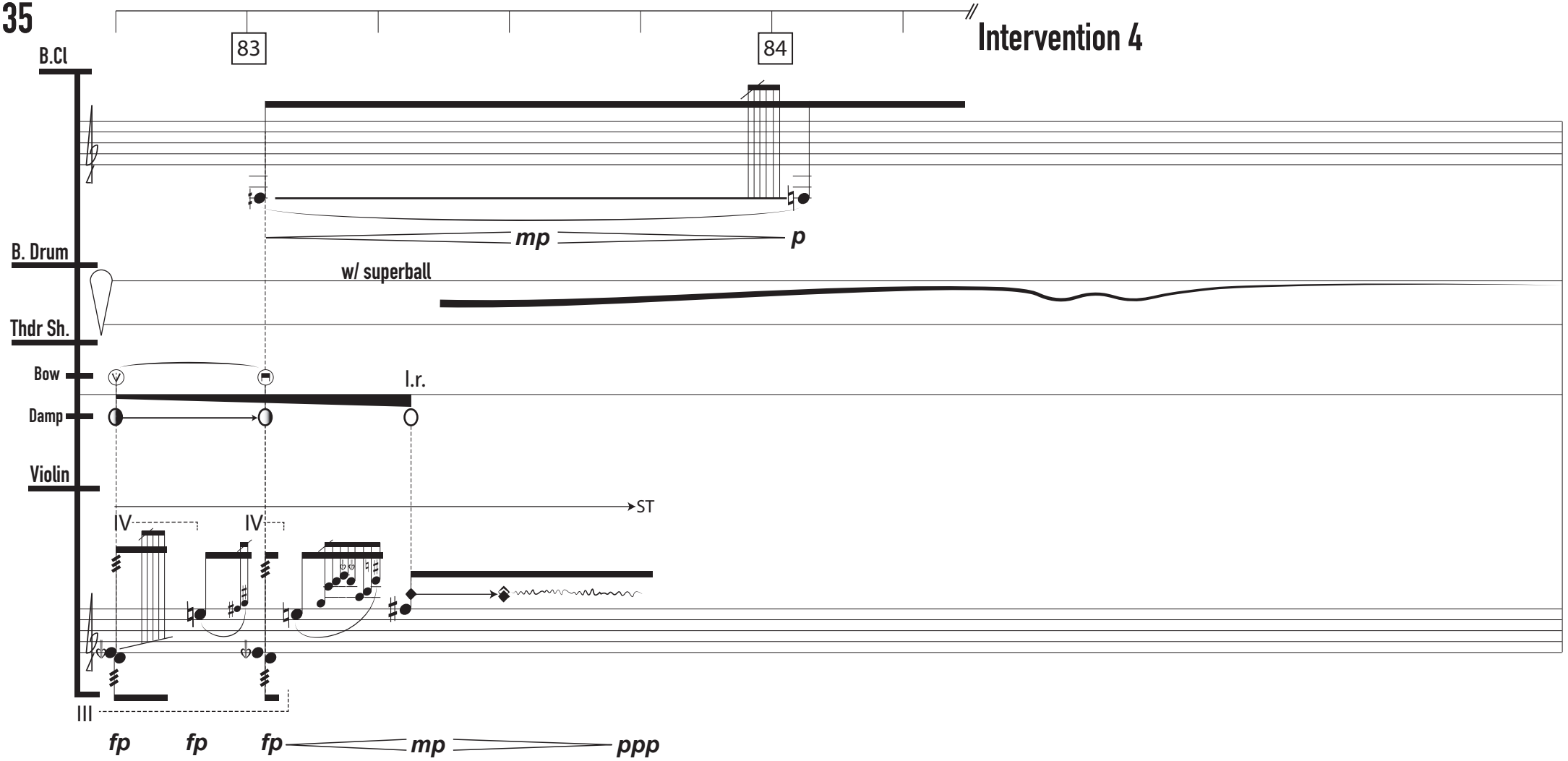


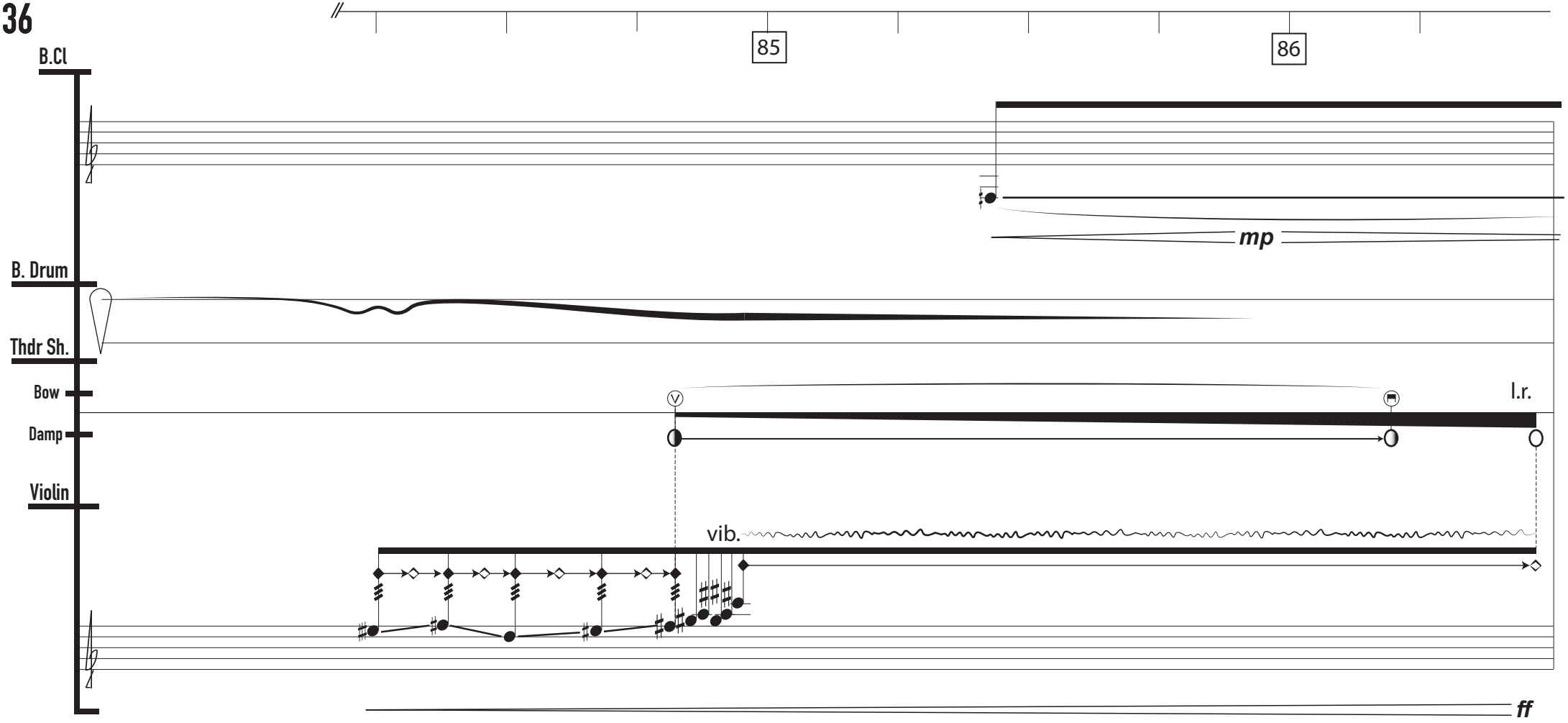

75
76
77
B.Cl
Thdr Sh.
Bow
Damp
l.r.
Violin
(overpressure)
mf
f
mf
f
ffp
f
mp
f
Violin
Intervention 3
Four stops after that bastard turn, for Rob (cut electronics for this intervention).
ST
mp
Violin

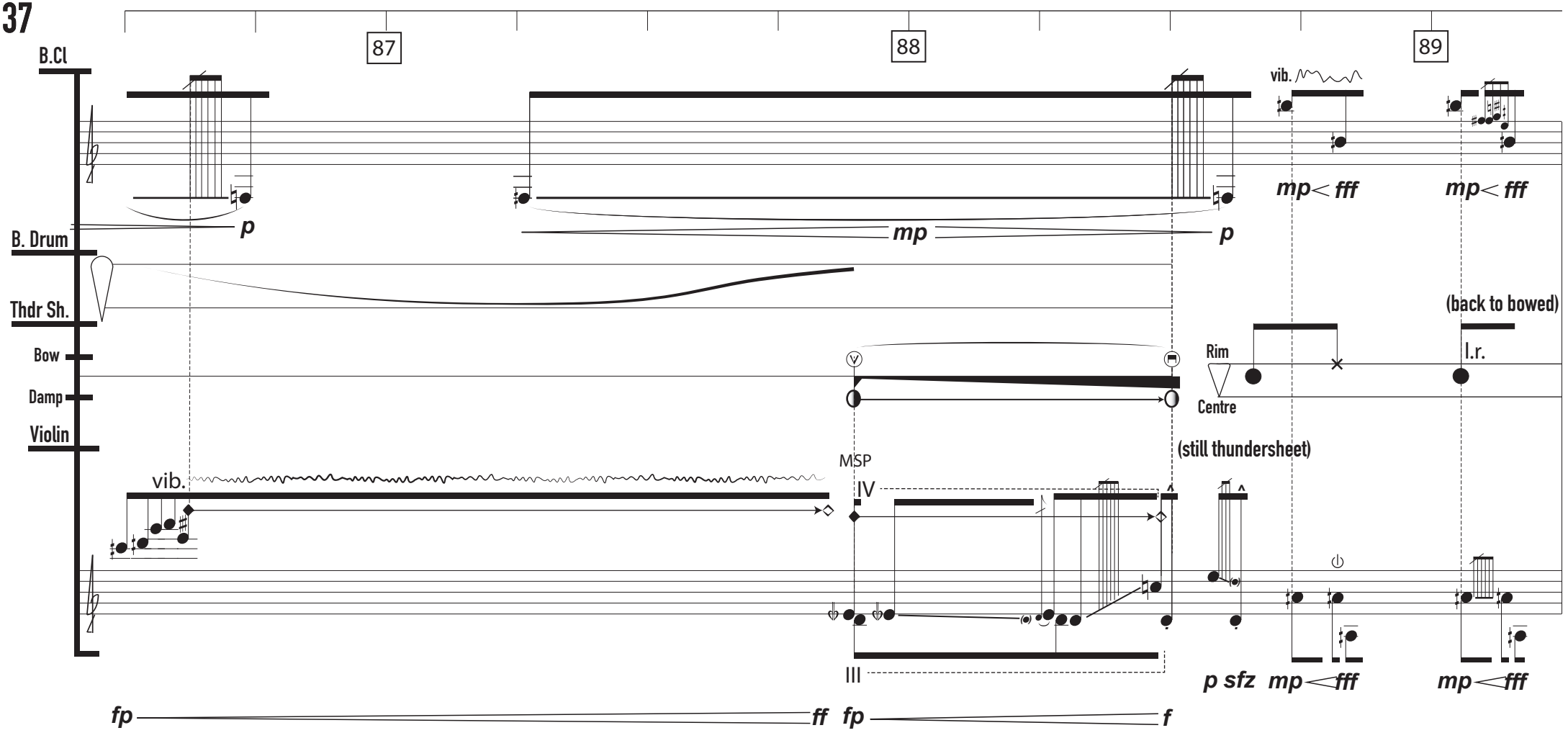

B.Cl
pp
B. Drum
w/ superball
Violin
pp
Violin
i.e. tremolando between the open D and the gliss.
mf
p


78
79
B.Cl
Thdr Sh.
Bow
Damp
Violin
p
l.r.
overpressure
fp
f
fp
fp
mp
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp


80
81
82
B.Cl
Thdr Sh.
Bow
Damp
Violin
mp
p
l.r.
fp
fp
fp
fp
mp

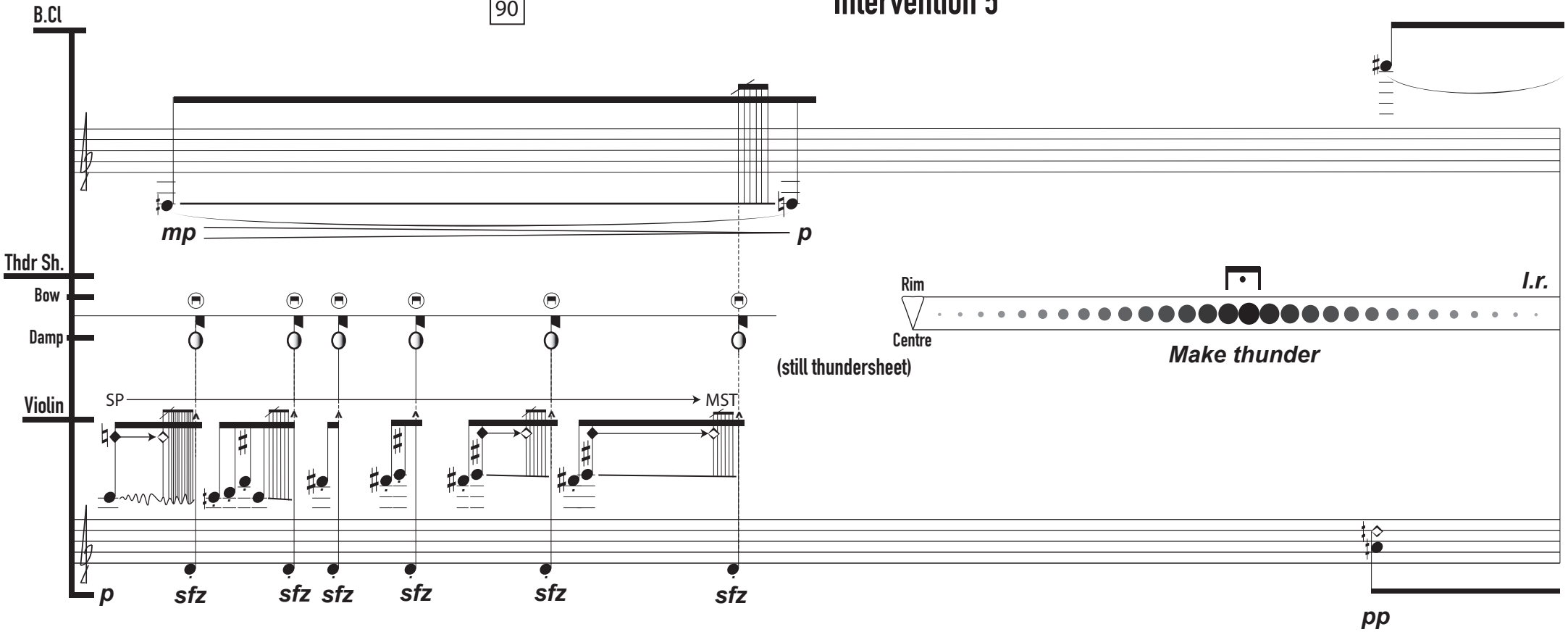

83
84
B.Cl
mp
p
B. Drum
w/ superball
Thdr Sh.
Bow
l.r.
Damp
Violin
ST
IV
IV
III
fp
fp
fp
mp
ppp


85
86
B.Cl
mp
B. Drum
Thdr Sh.
Bow
l.r.
Damp
Violin
vib.
ff

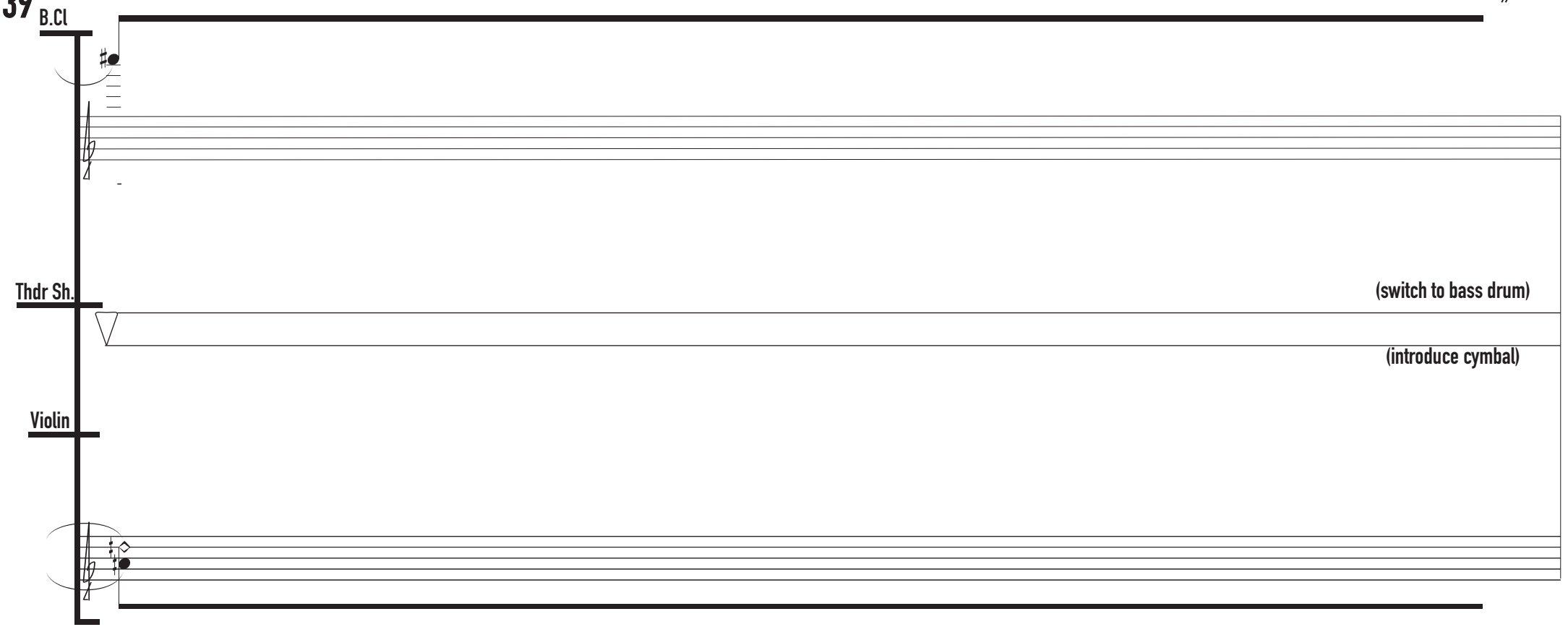

87
88
89
B.Cl
B. Drum
Thdr Sh.
Bow
Damp
Violin
p
mp
p
vib.
mp < fff
mp < fff
(back to bowed)
Rim
Centre
l.r.
(still thundersheet)
vib.
MSP
IV
III
p sfz
mp < fff
mp < fff
fp
ff
fp
f

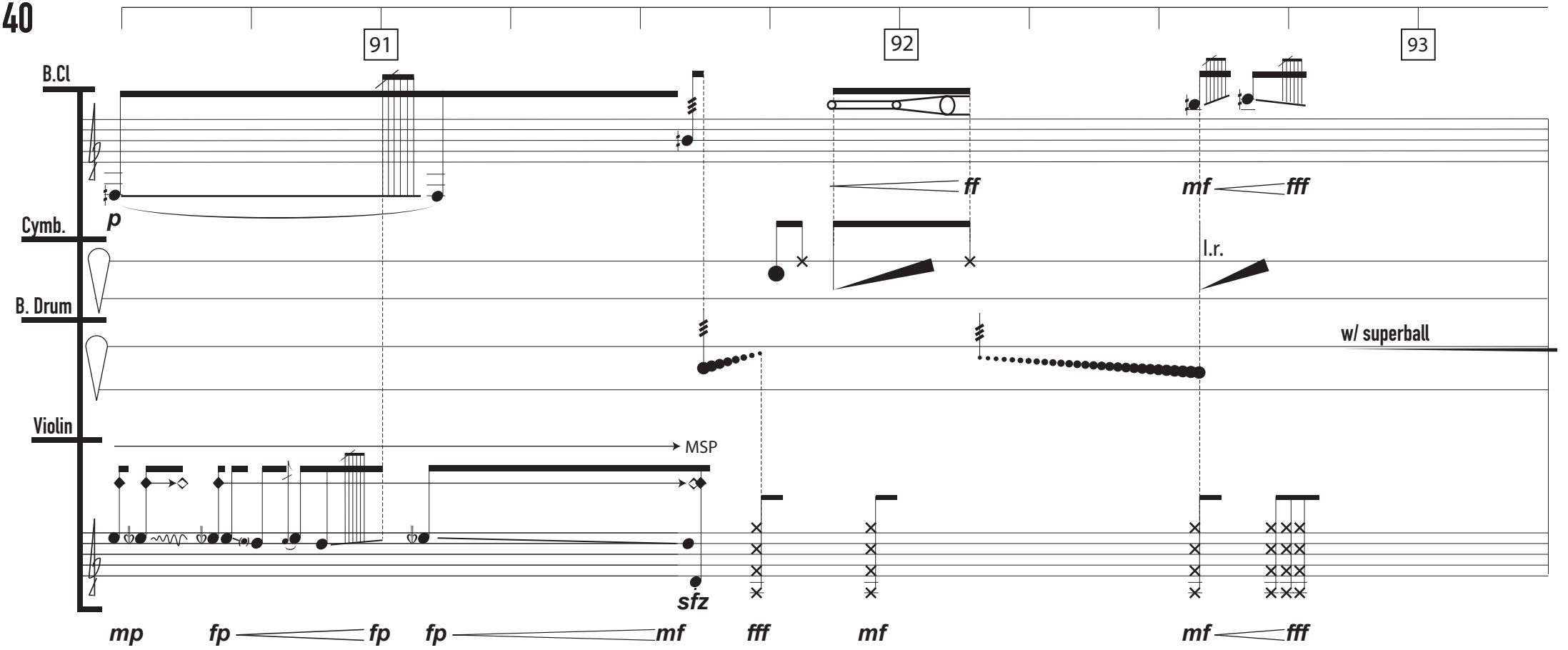
90

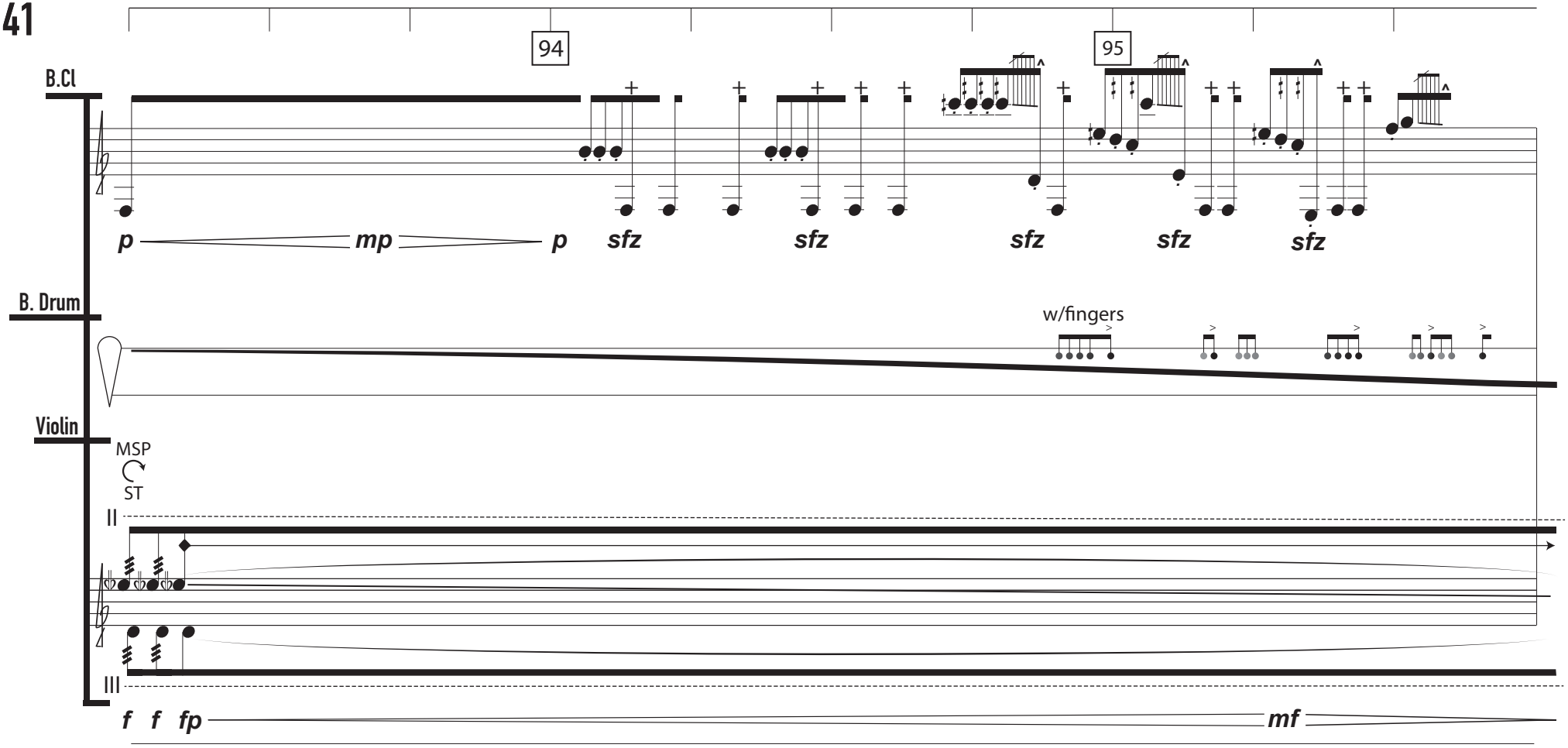
## Intervention 5

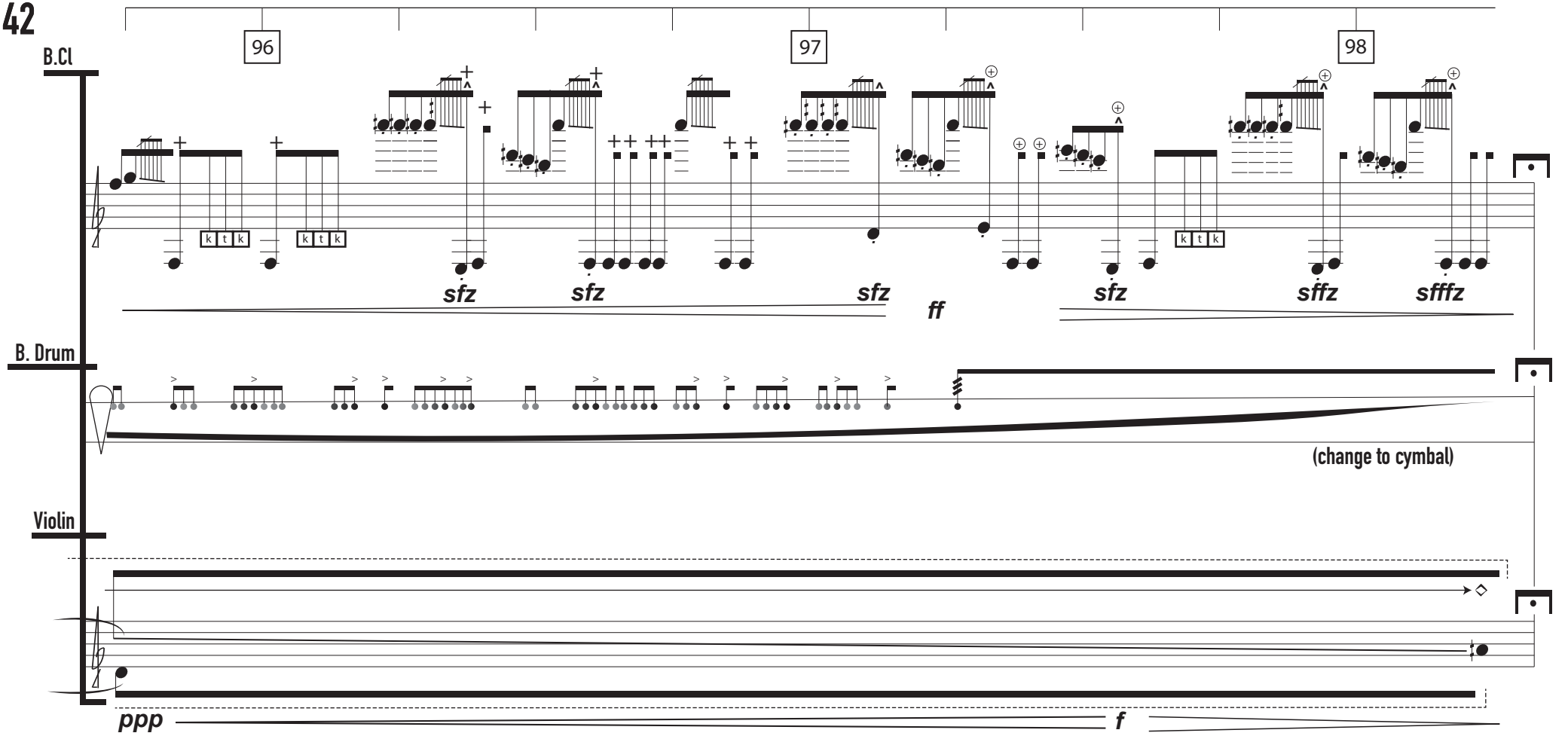


39




91
92
93
B.Cl
Cymb.
B. Drum
Violin
p
ff
mf
fff
l.r.
w/ superball
MSP
sfz
mp
fp
fp
fp
mf
fff
mf
mf
fff


94
95
B.Cl
p
mp
p
sfz
sfz
sfz
sfz
sfz
B. Drum
w/fingers
Violin
MSP
ST
II
III
f
f
fp
mf

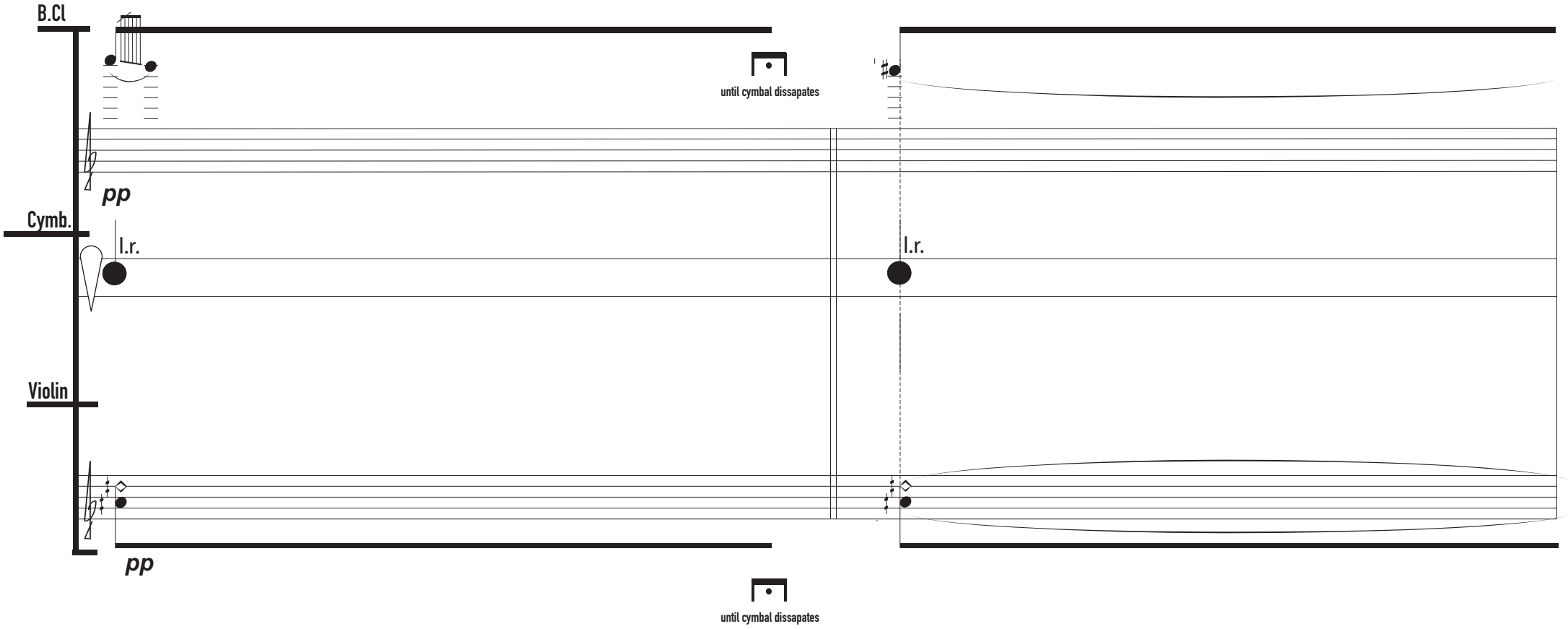

96
97
98
B.Cl
B. Drum
Violin
k t k
sfz
sfz
sfz
ff
sfz
sffz
sfffz
(change to cymbal)
ppp
f

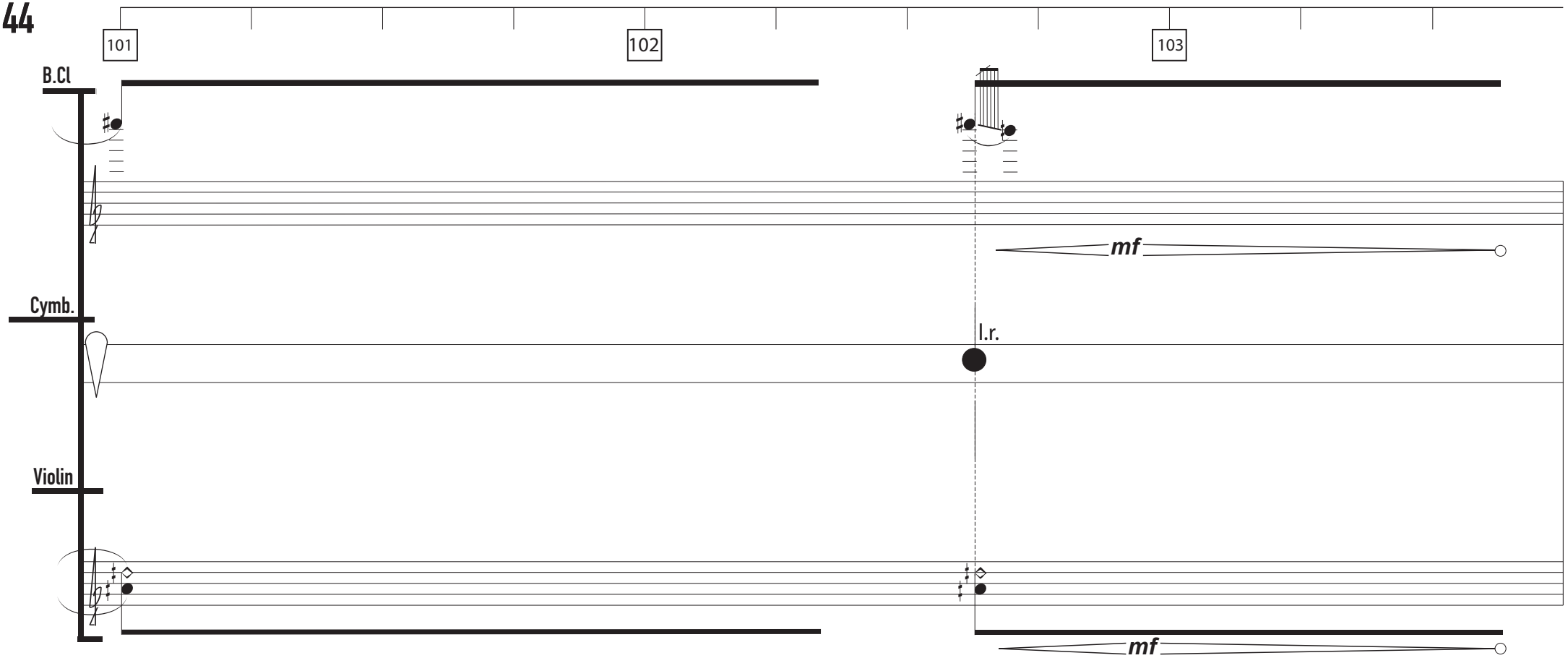
99

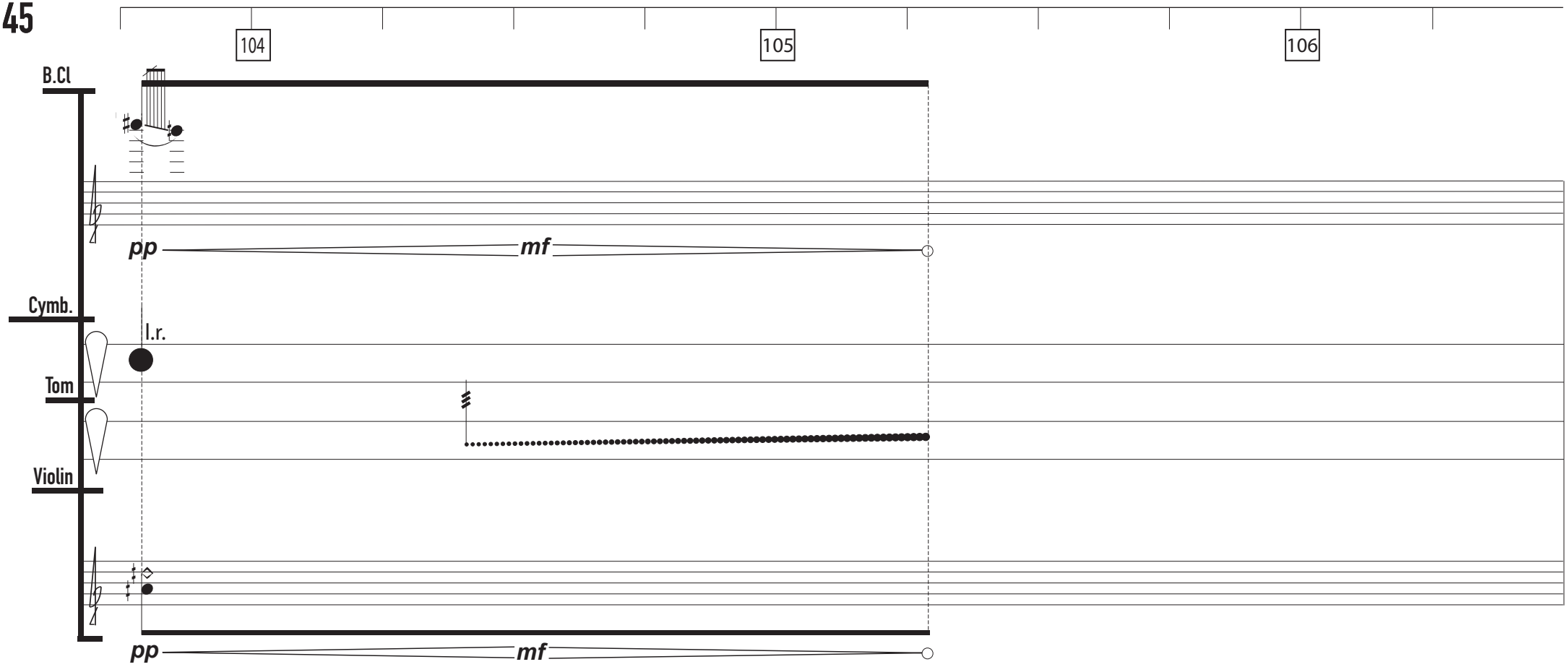
100

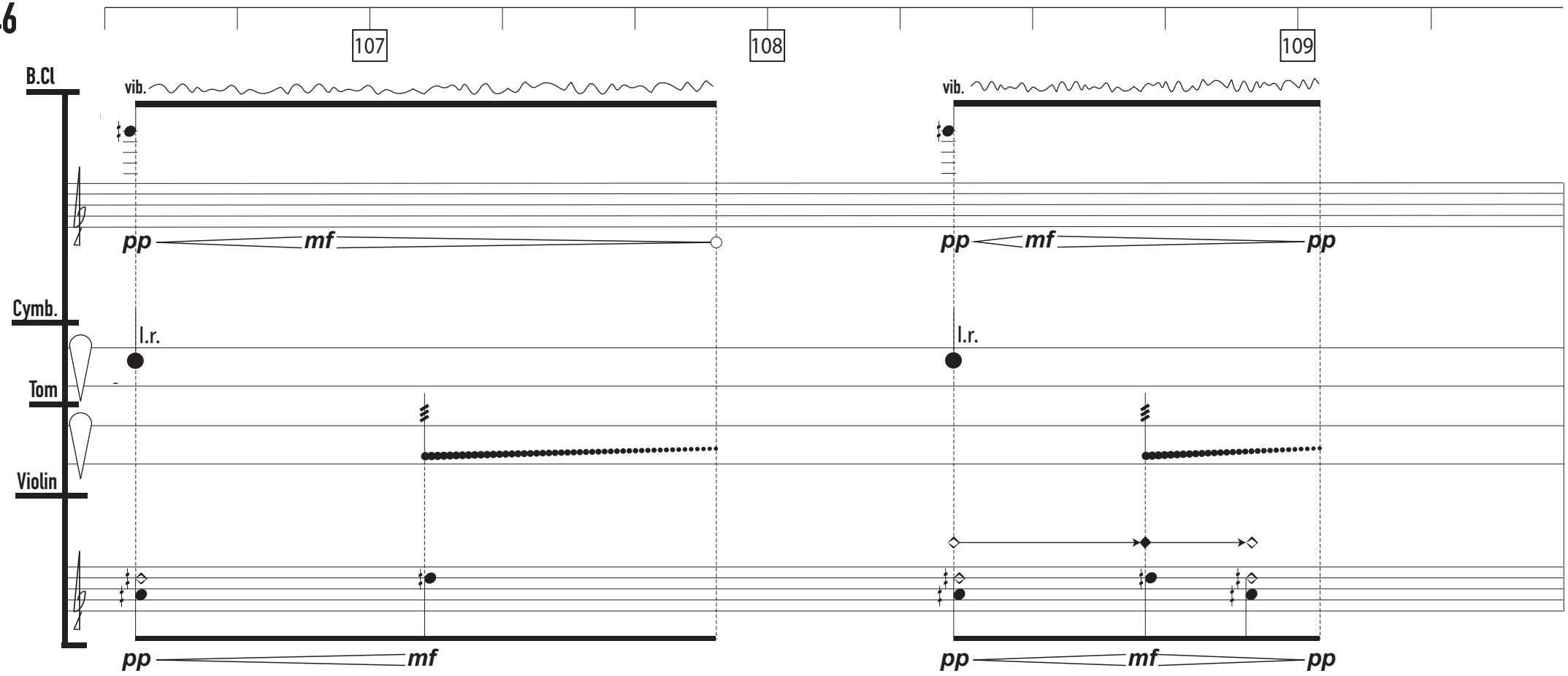
C

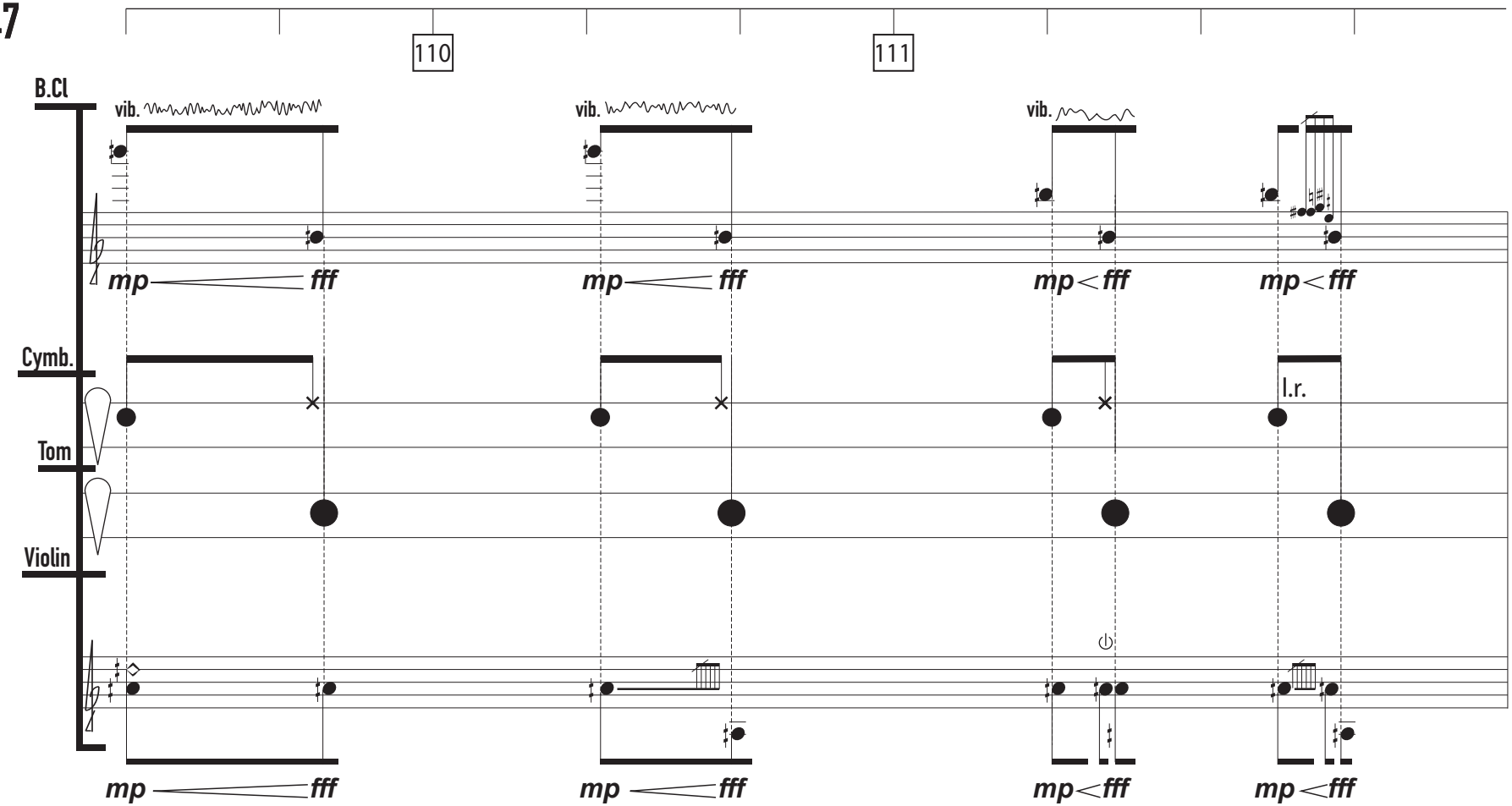
We can speak of paths taken,
Where humanity stubbornly persists,
Which enlightens us insofar as it vansihes for us,
Which is truth insofar as it dissapears



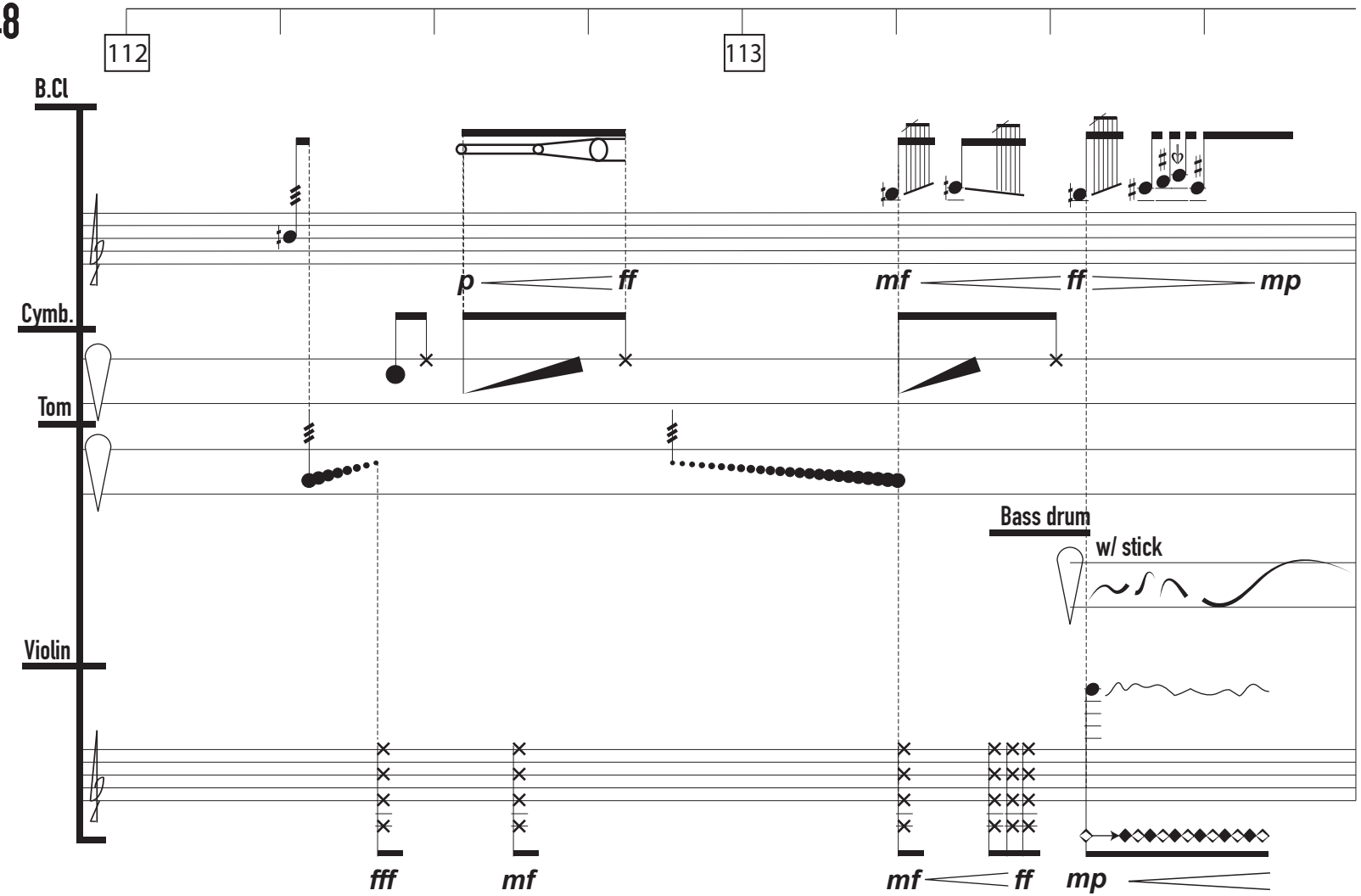

101
102
103
B.Cl
mf
Cymb.
l.r.
Violin
mf


104
105
106
B.Cl
pp
mf
Cymb.
l.r.
Tom
Violin
pp
mf

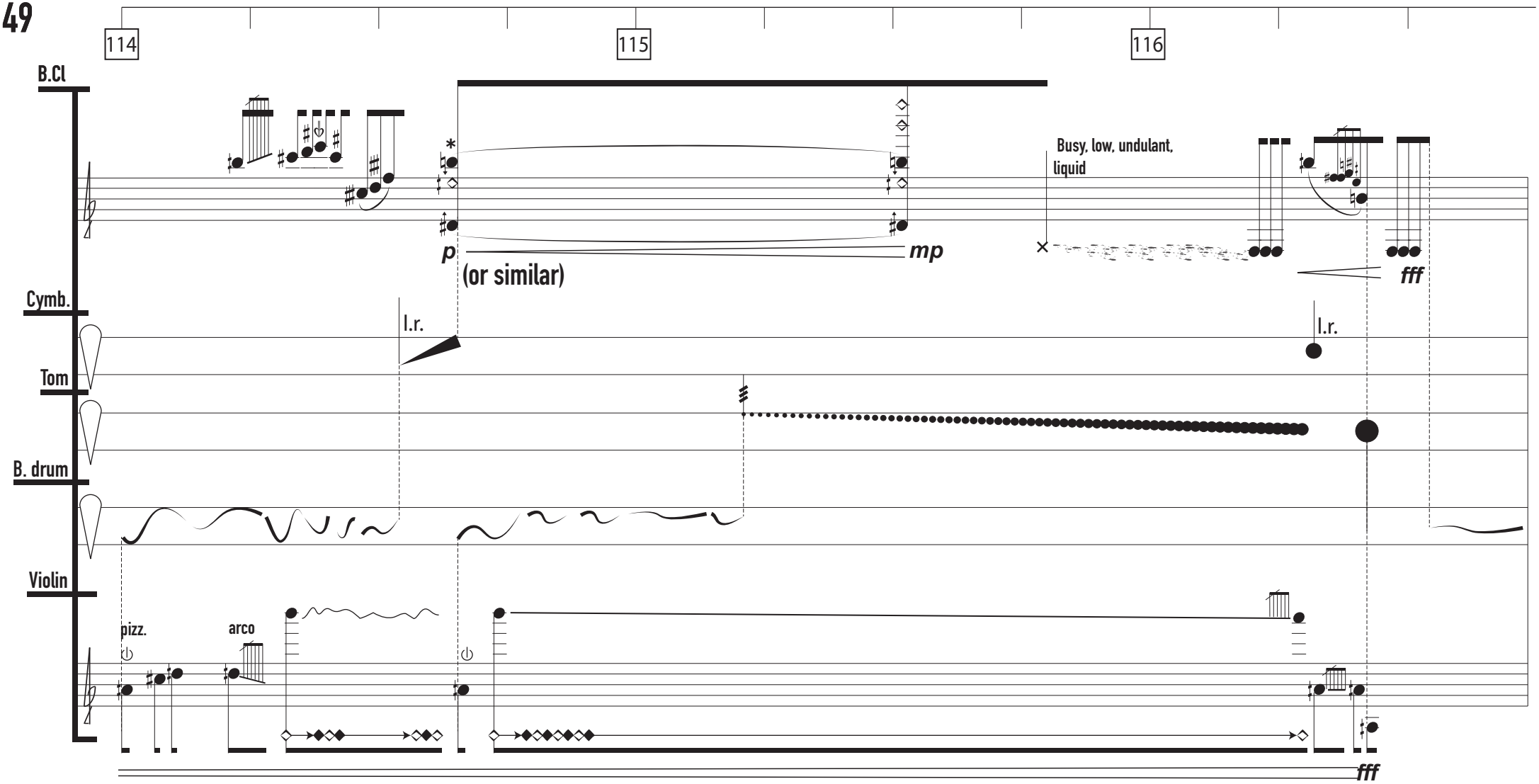

107
108
109
B.Cl
vib.
pp
mf
vib.
pp
mf
pp
Cymb.
l.r.
l.r.
Tom
Violin
pp
mf
pp
mf
pp


110
111
B.Cl
vib.
vib.
vib.
mp fff
mp fff
mp < fff
mp < fff
Cymb.
Tom
Violin
l.r.
mp fff
mp fff
mp < fff
mp < fff

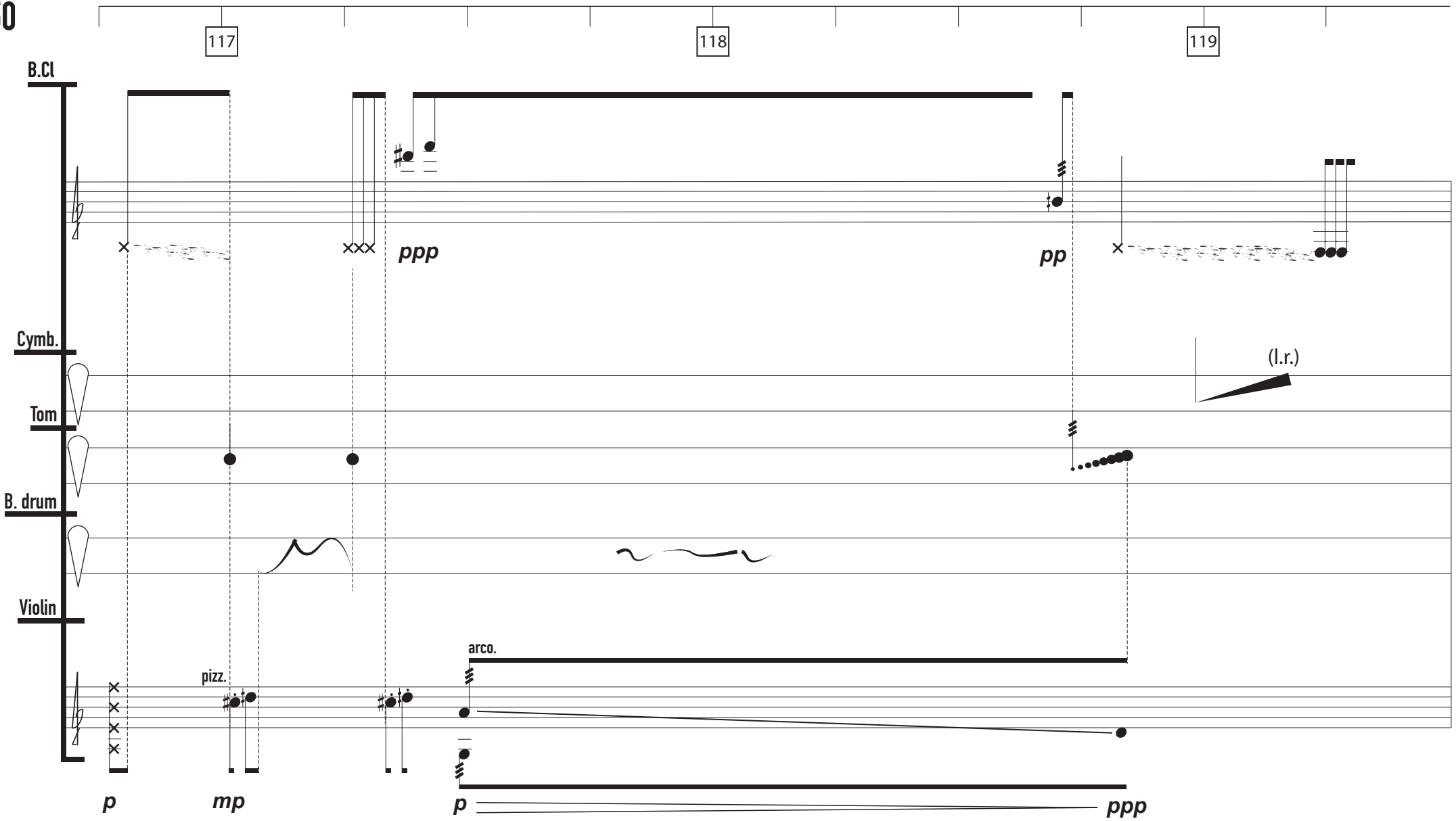
(no pause)

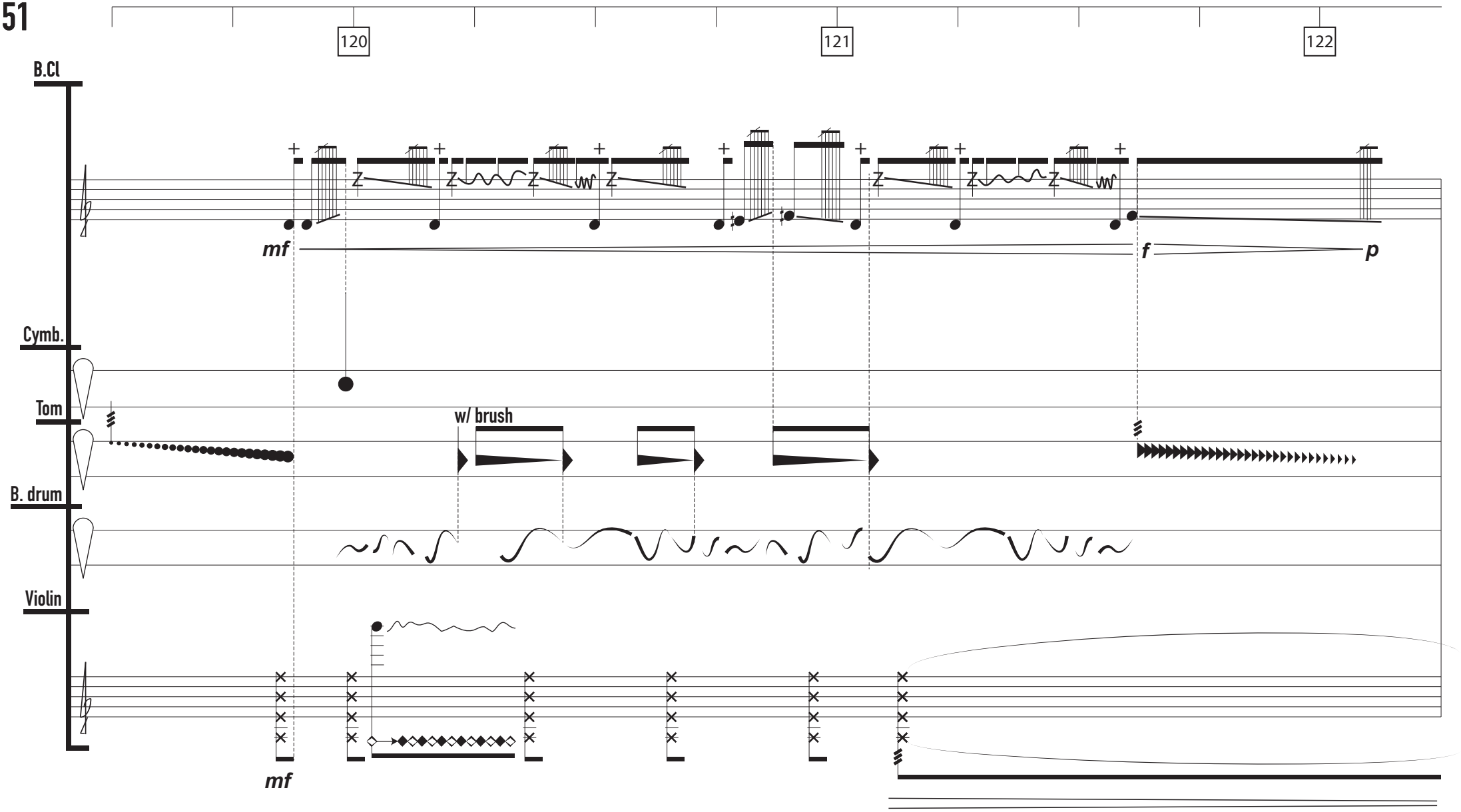

112
113
B.Cl
p
ff
mf
ff
mp
Cymb.
Tom
Bass drum
w/ stick
Violin
fff
mf
mf
ff
mp

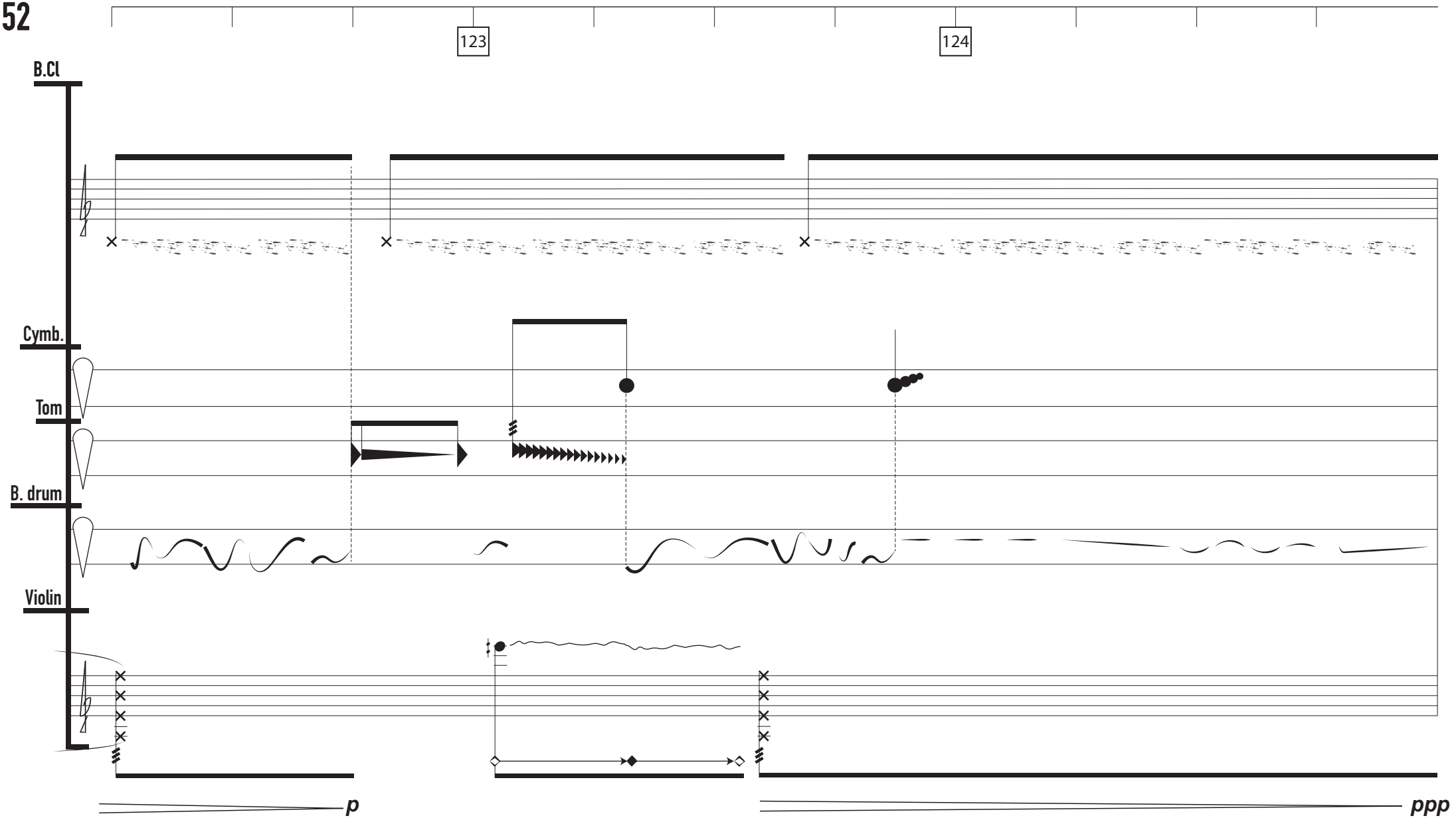
(no pause)

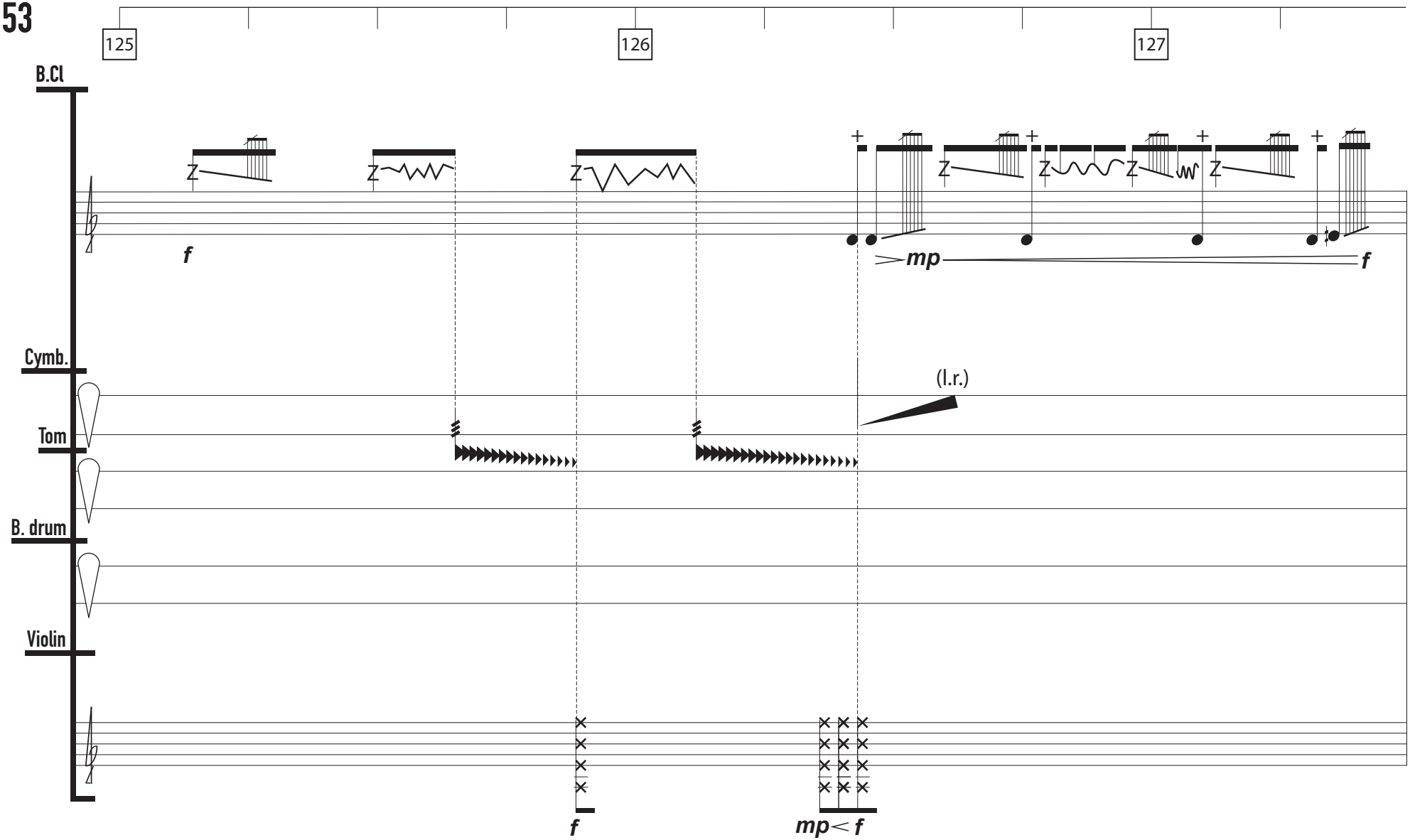


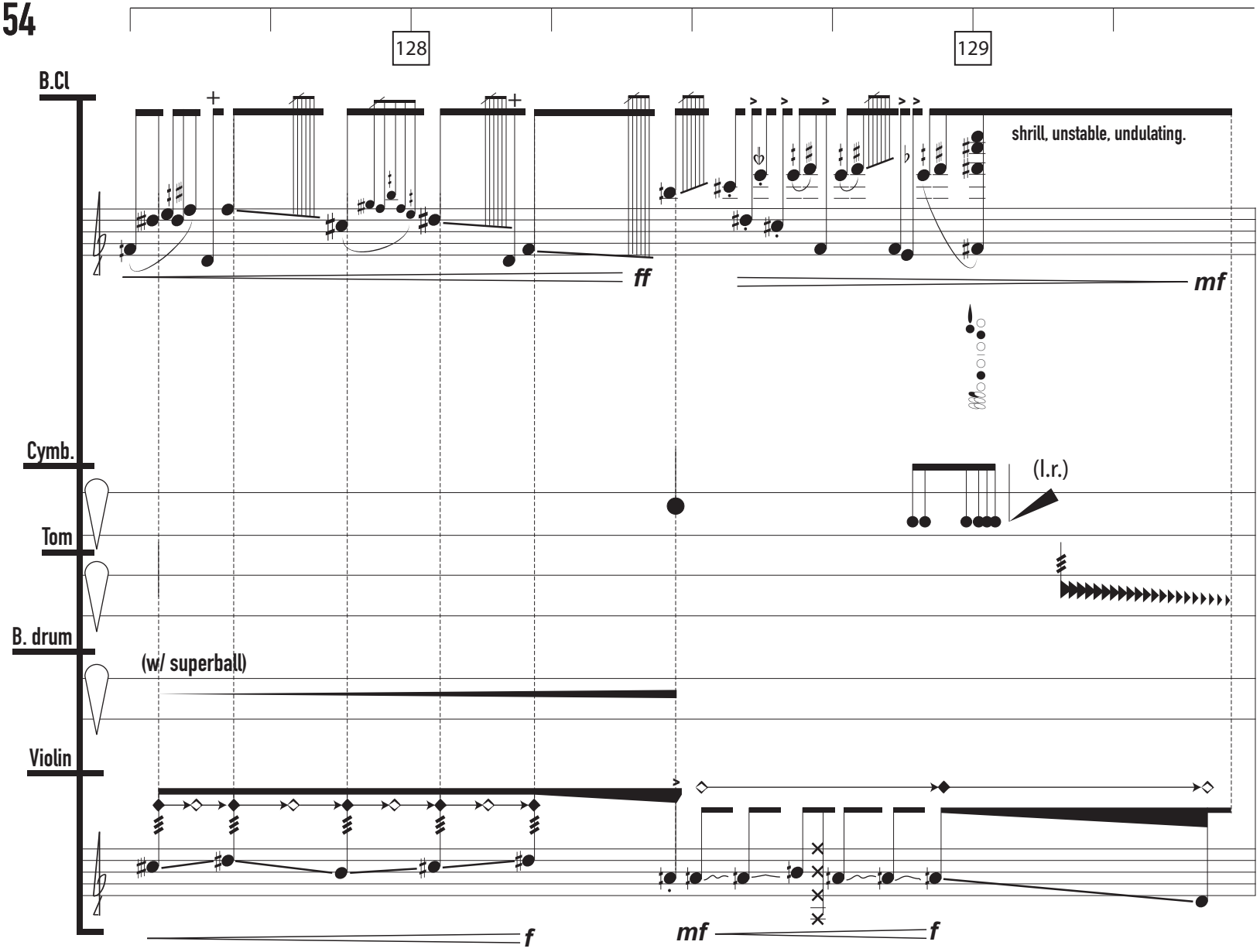

* this multiphonic and all following are suggestions only, although my priorities are for the top-most note to ideally be preserved, and for those multiphonics that tend towards instability, beating and/or noise.

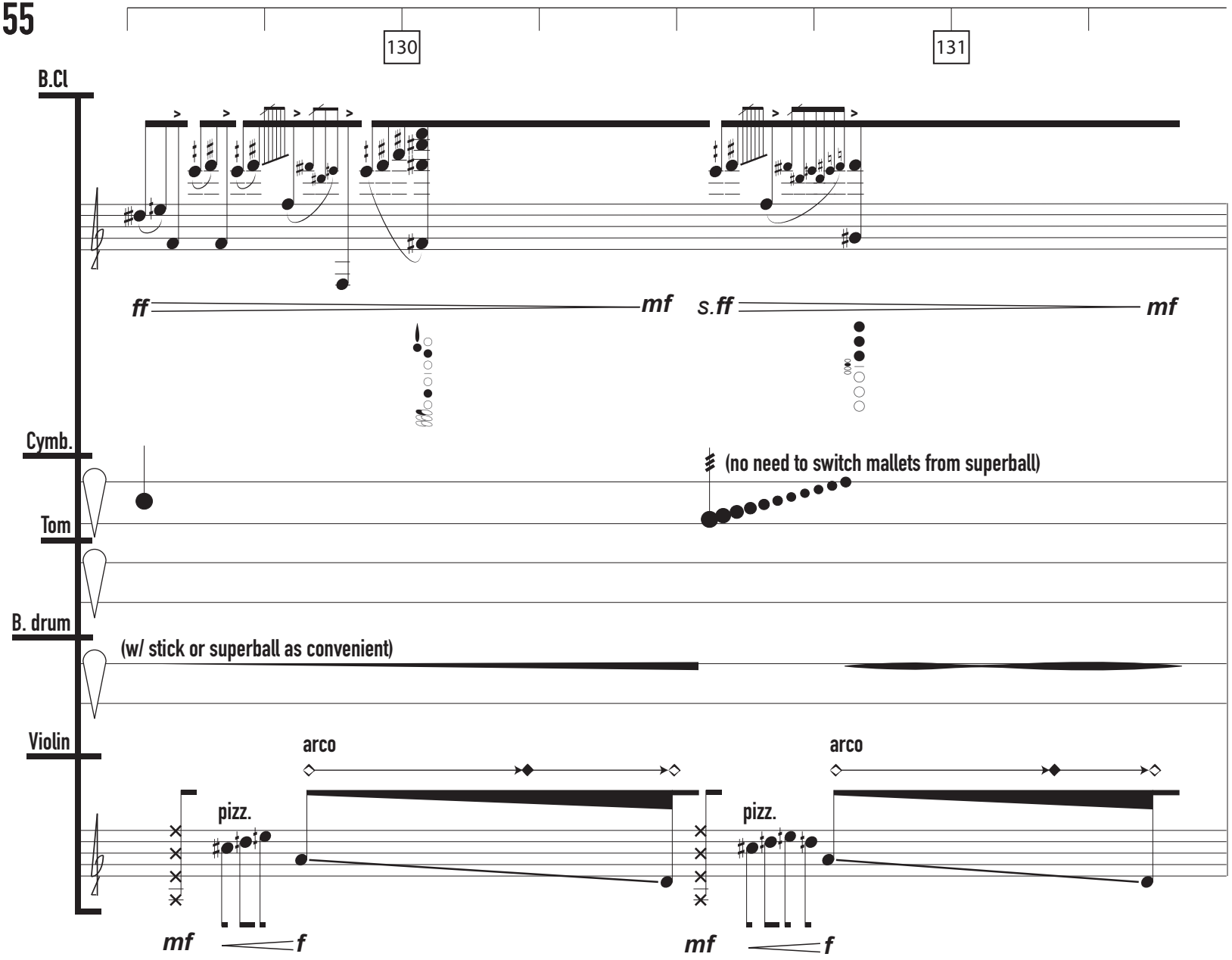

117
118
119
B.Cl
ppp
pp
Cymb.
(l.r.)
Tom
B. drum
Violin
arco.
pizz.
p
mp
p
ppp

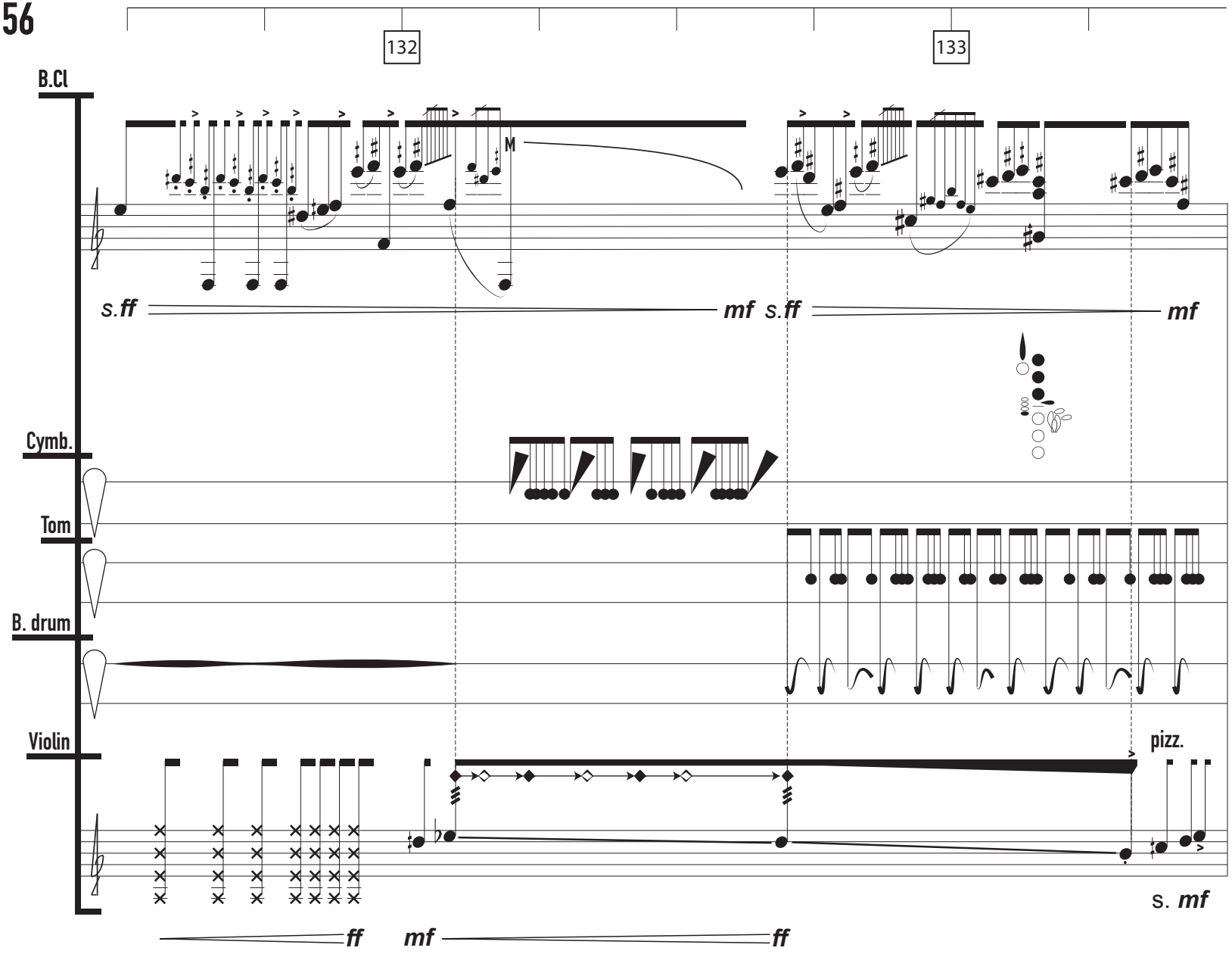

120
121
122
B.Cl
mf
f
p
Cymb.
Tom
w/ brush
B. drum
Violin
mf

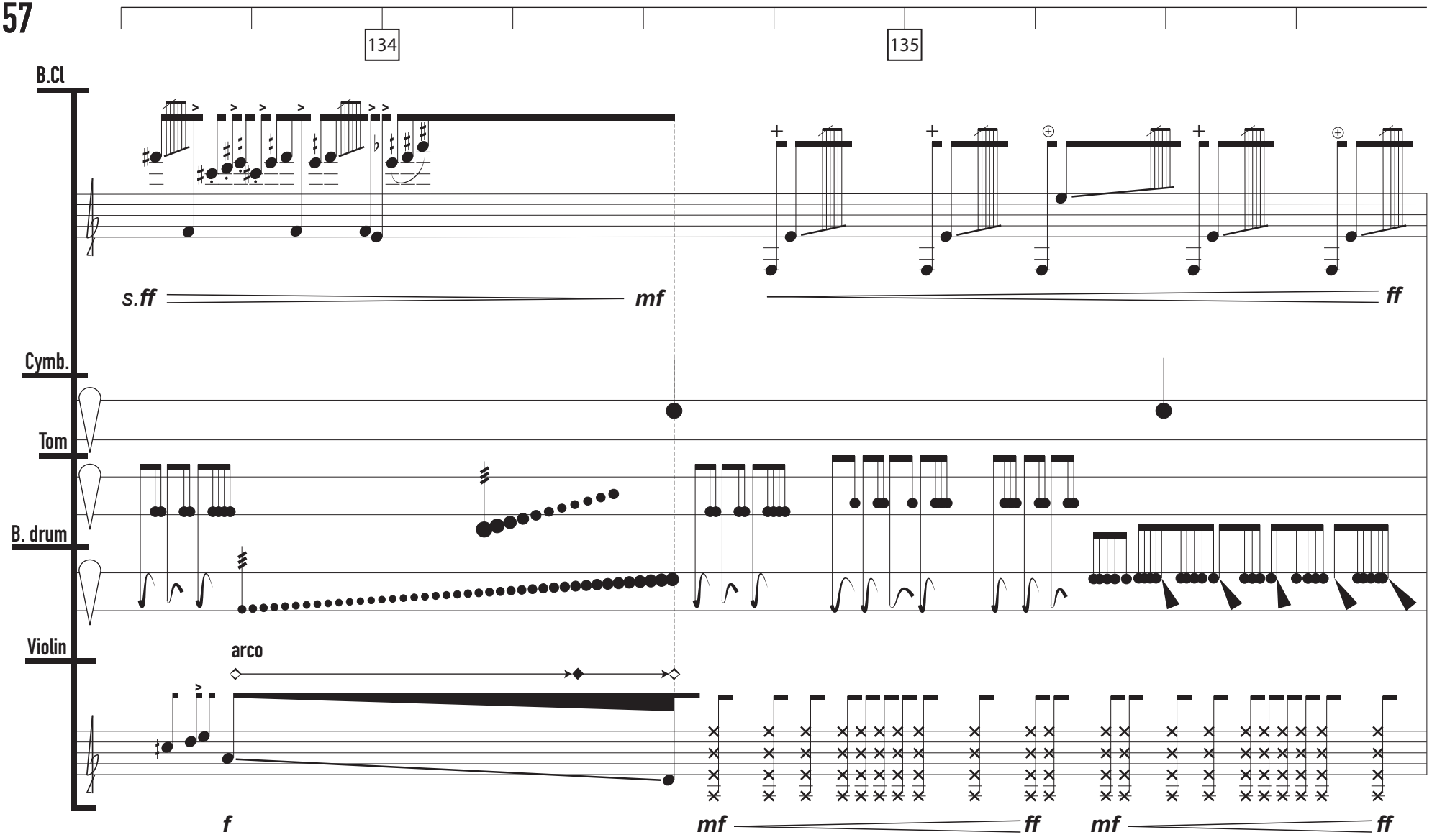

123
124
B.Cl
Cymb.
Tom
B. drum
Violin
p
ppp

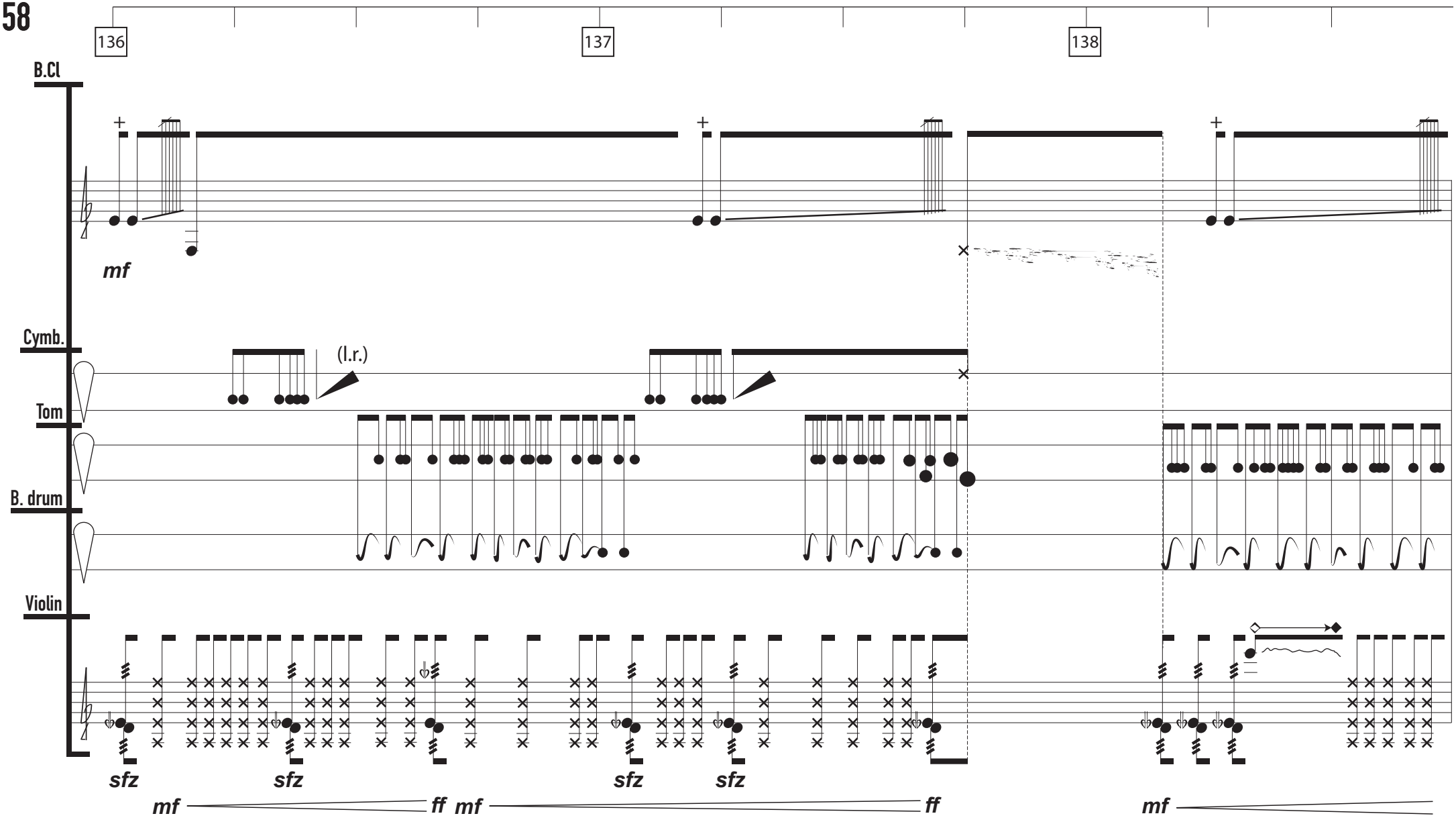

125
126
127
B.Cl
f
mp
f
Cymb.
(l.r.)
Tom
B. drum
Violin
f
mp
f

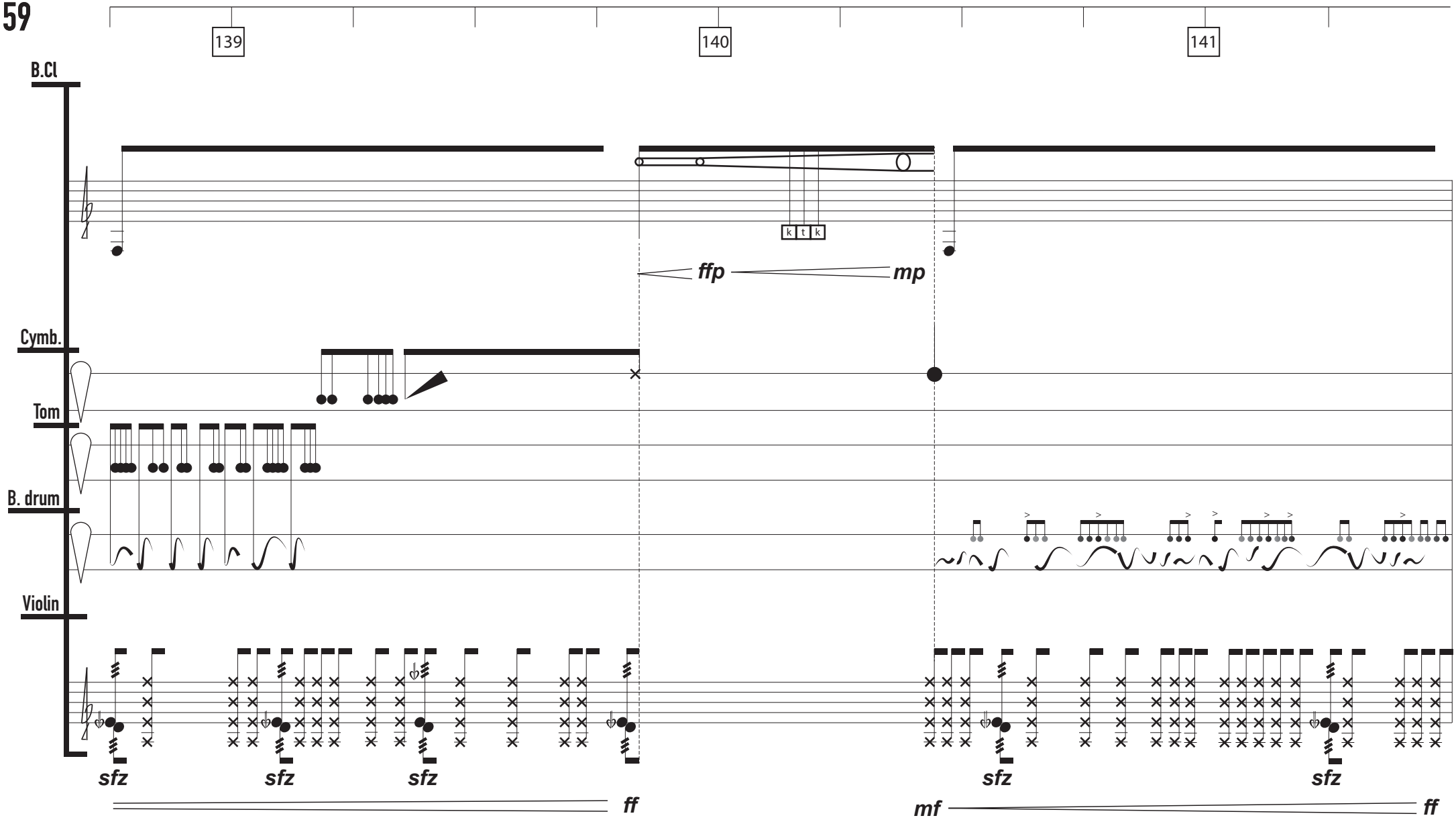

128
129
B.Cl
shrill, unstable, undulating.
ff
mf
Cymb.
(l.r.)
Tom
B. drum
(w/ superball)
Violin
f
mf
f

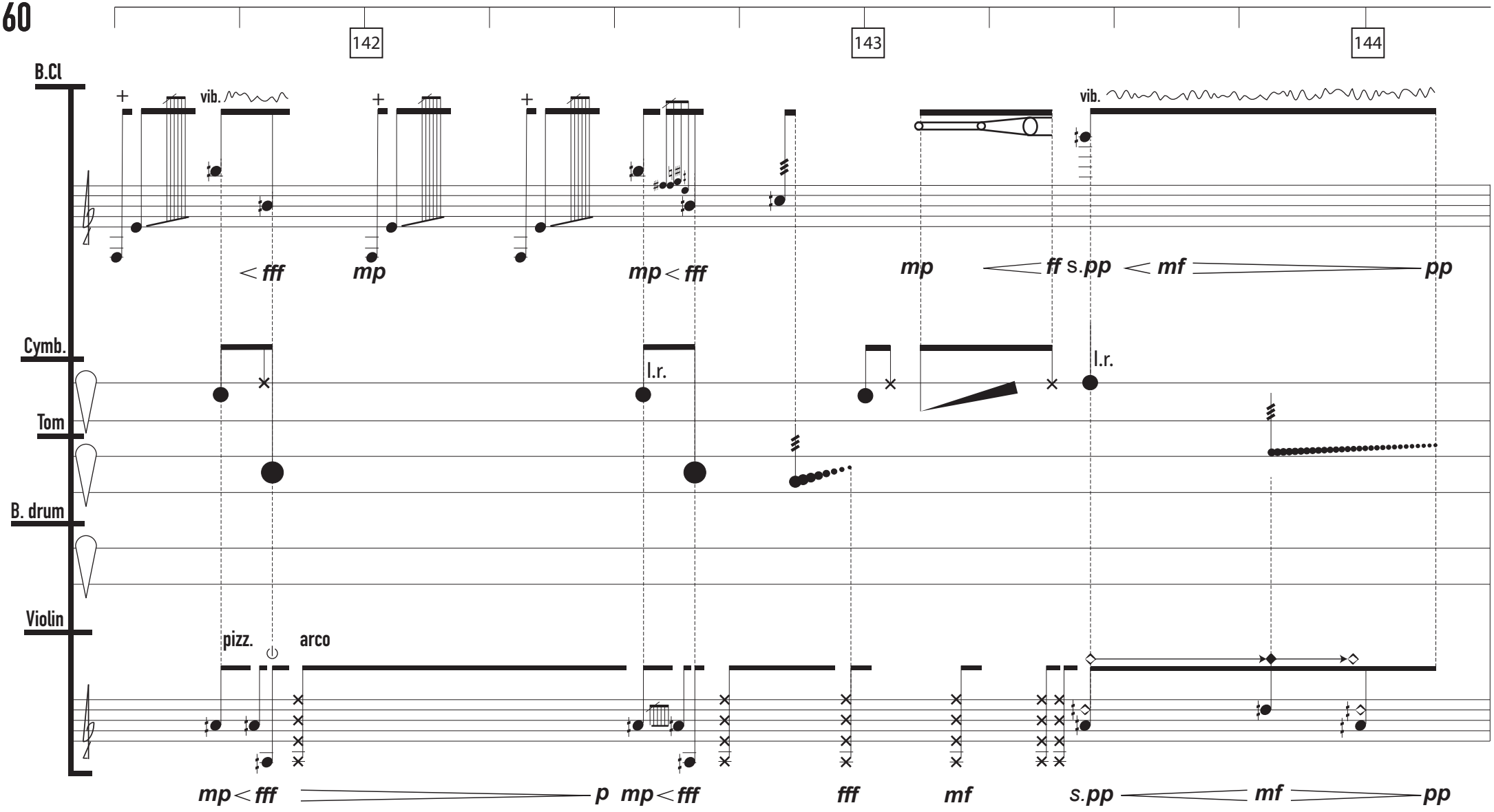

130
131
B.Cl
ff
mf
s.ff
mf
Cymb.
(no need to switch mallets from superball)
Tom
B. drum
(w/ stick or superball as convenient)
Violin
arco
pizz.
mf
f
arco
pizz.
mf
f

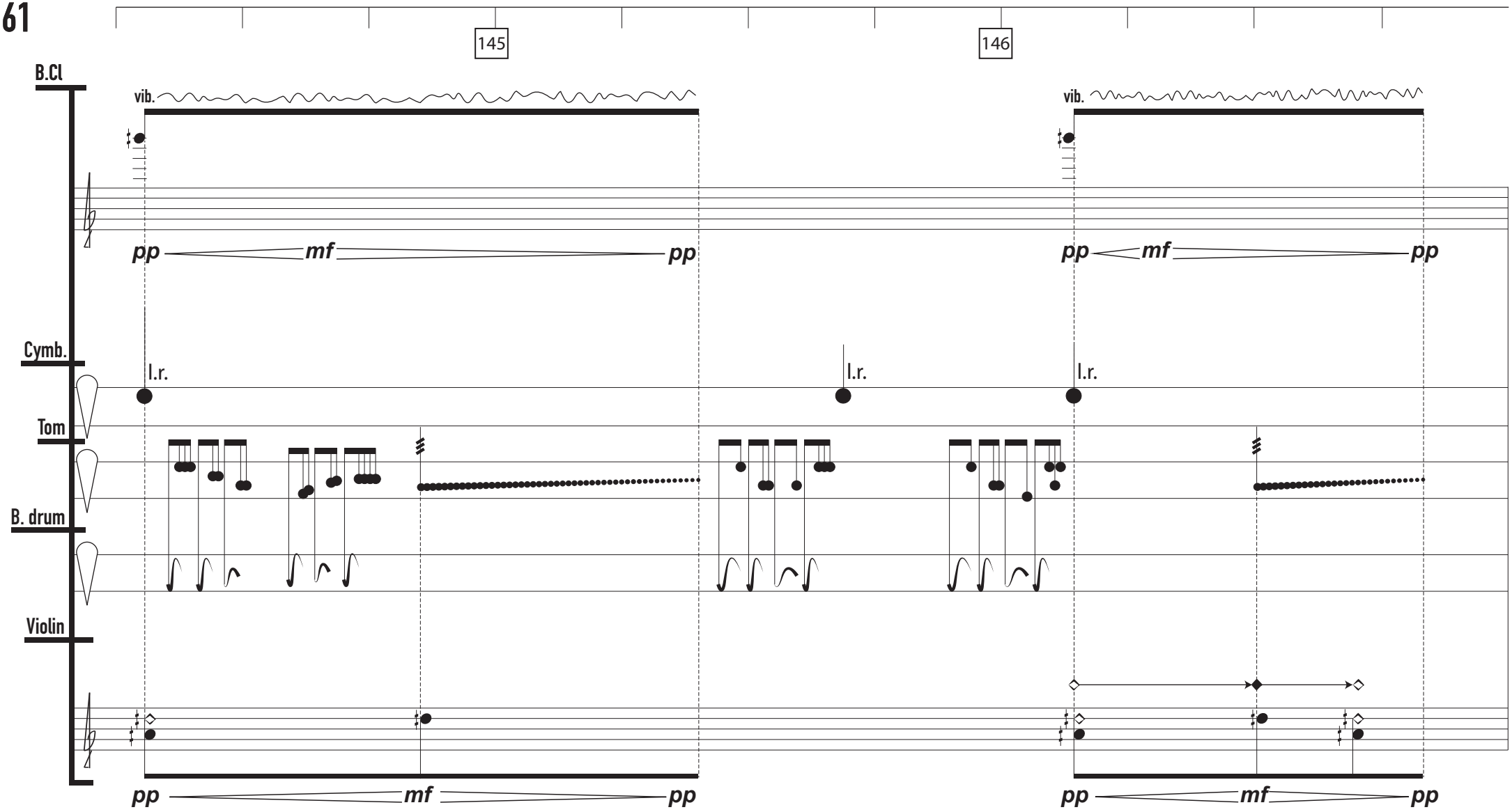

132
133
B.Cl
M
s.ff
mf
s.ff
mf
Cymb.
Tom
B. drum
Violin
pizz.
s. mf
ff
mf
ff

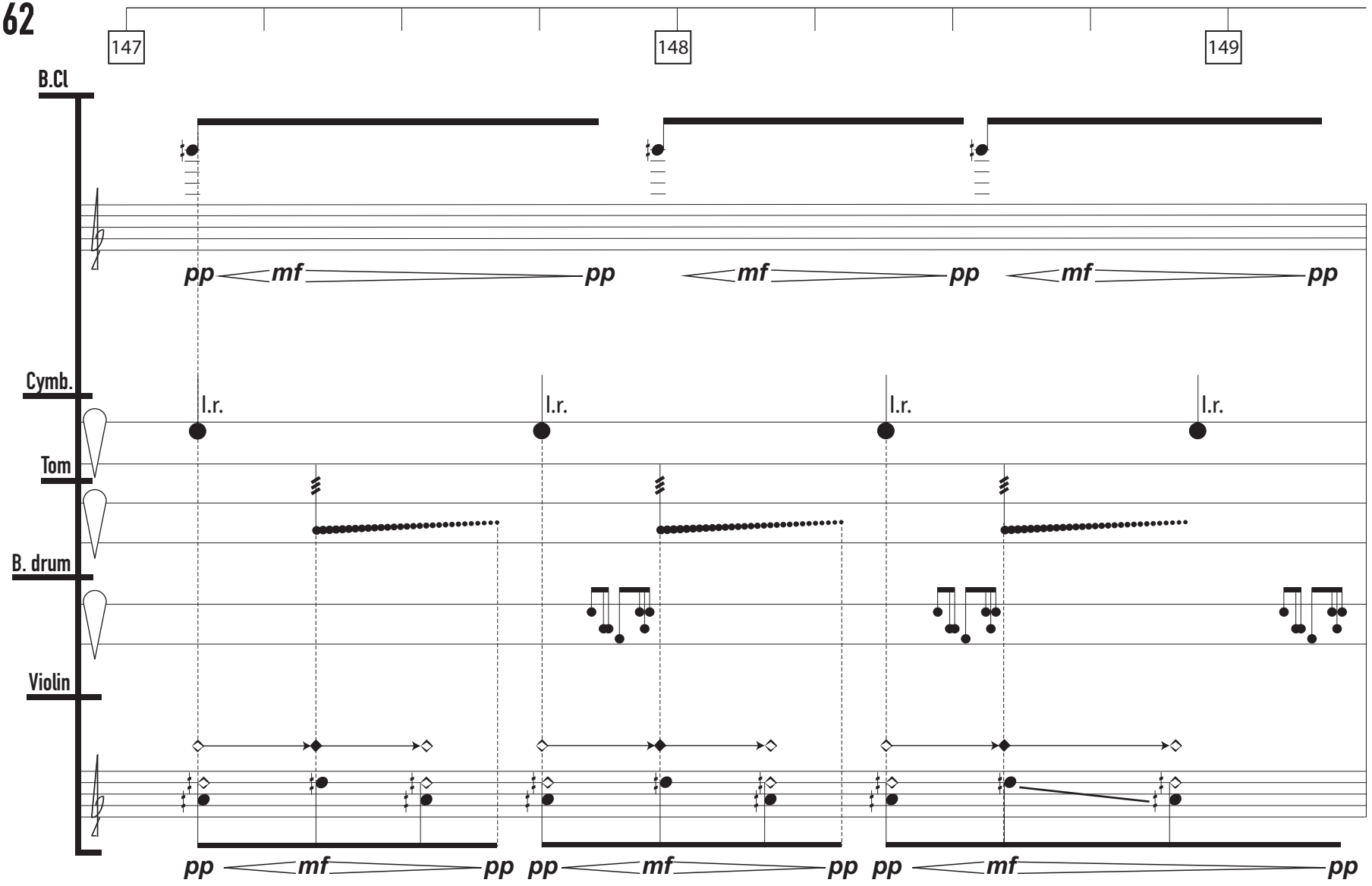

134
135
B.Cl
s.ff
mf
ff
Cymb.
Tom
B. drum
Violin
arco
f
mf
ff
mf
ff

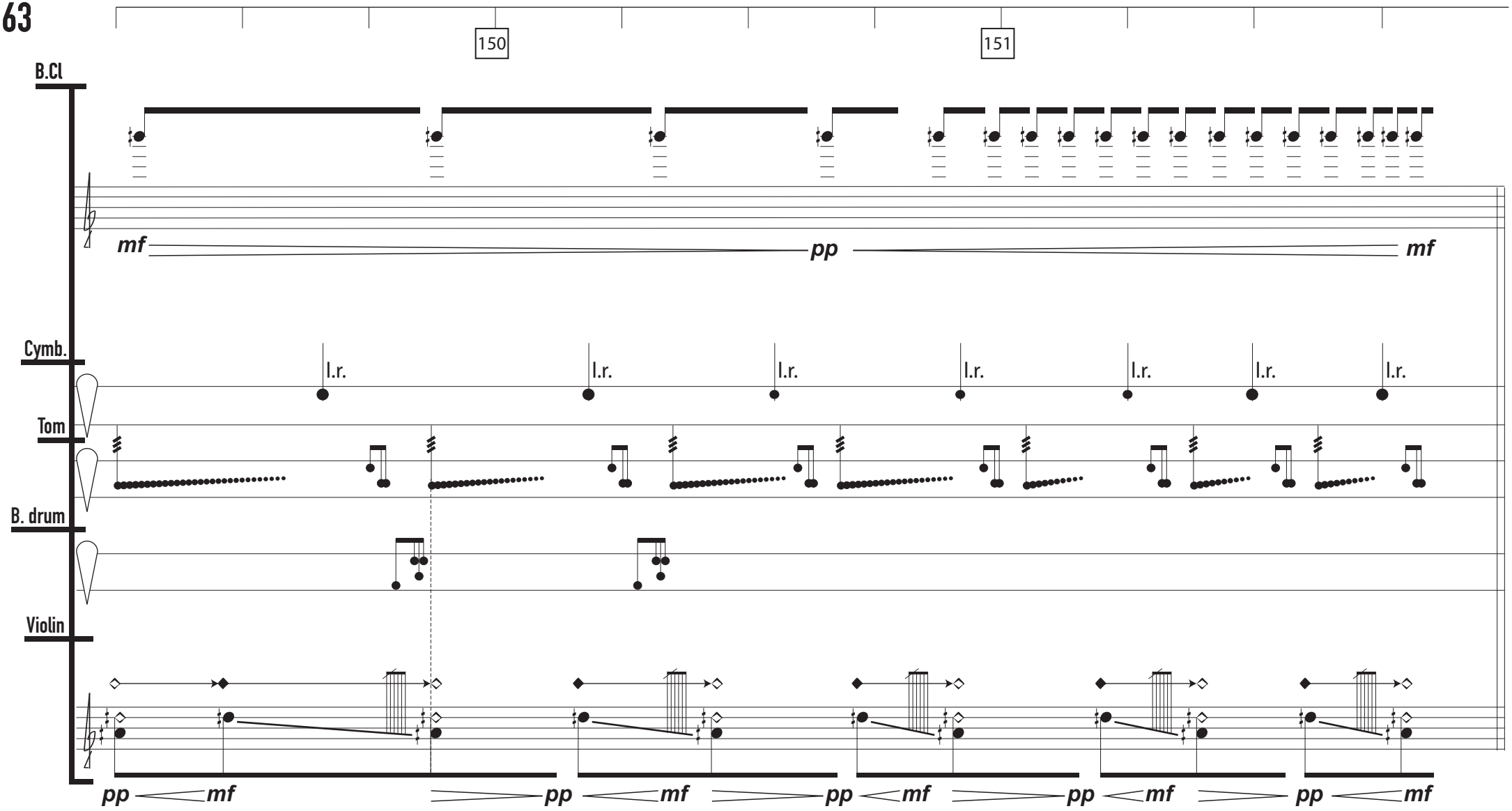

136
137
138
B.Cl
mf
Cymb.
(l.r.)
Tom
B. drum
Violin
sfz
sfz
sfz
sfz
mf
ff
mf
ff
mf

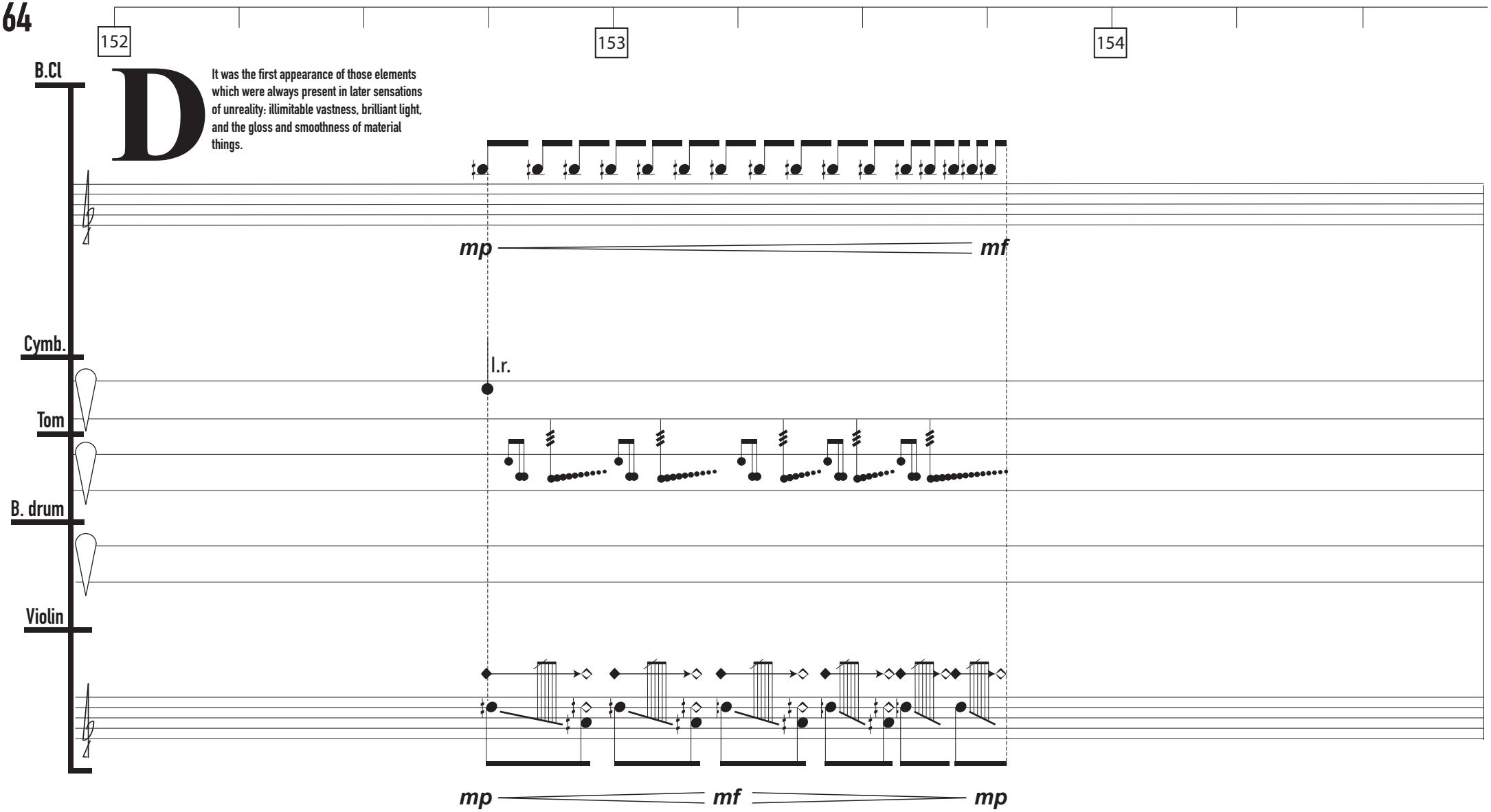

139
140
141
B.Cl
Cymb.
Tom
B. drum
Violin
k t k
ffp
mp
sfz
sfz
sfz
ff
sfz
sfz
mf
ff

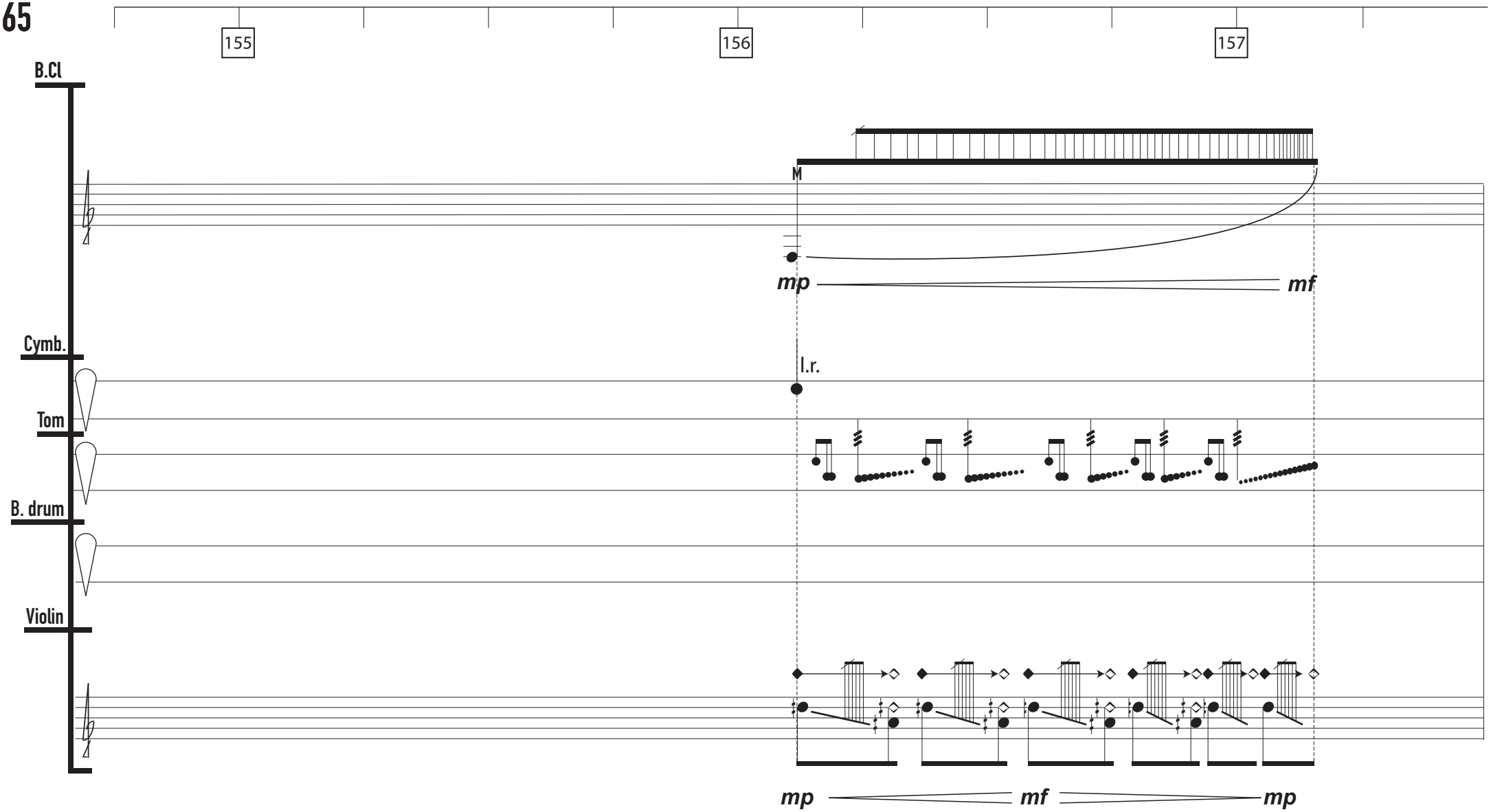

142
143
144
B.Cl
vib.
vib.
< fff
mp
mp < fff
mp
ff s.pp < mf
pp
Cymb.
Tom
B. drum
l.r.
l.r.
Violin
pizz.
arco
mp < fff
p
mp < fff
fff
mf
s.pp
mf
pp

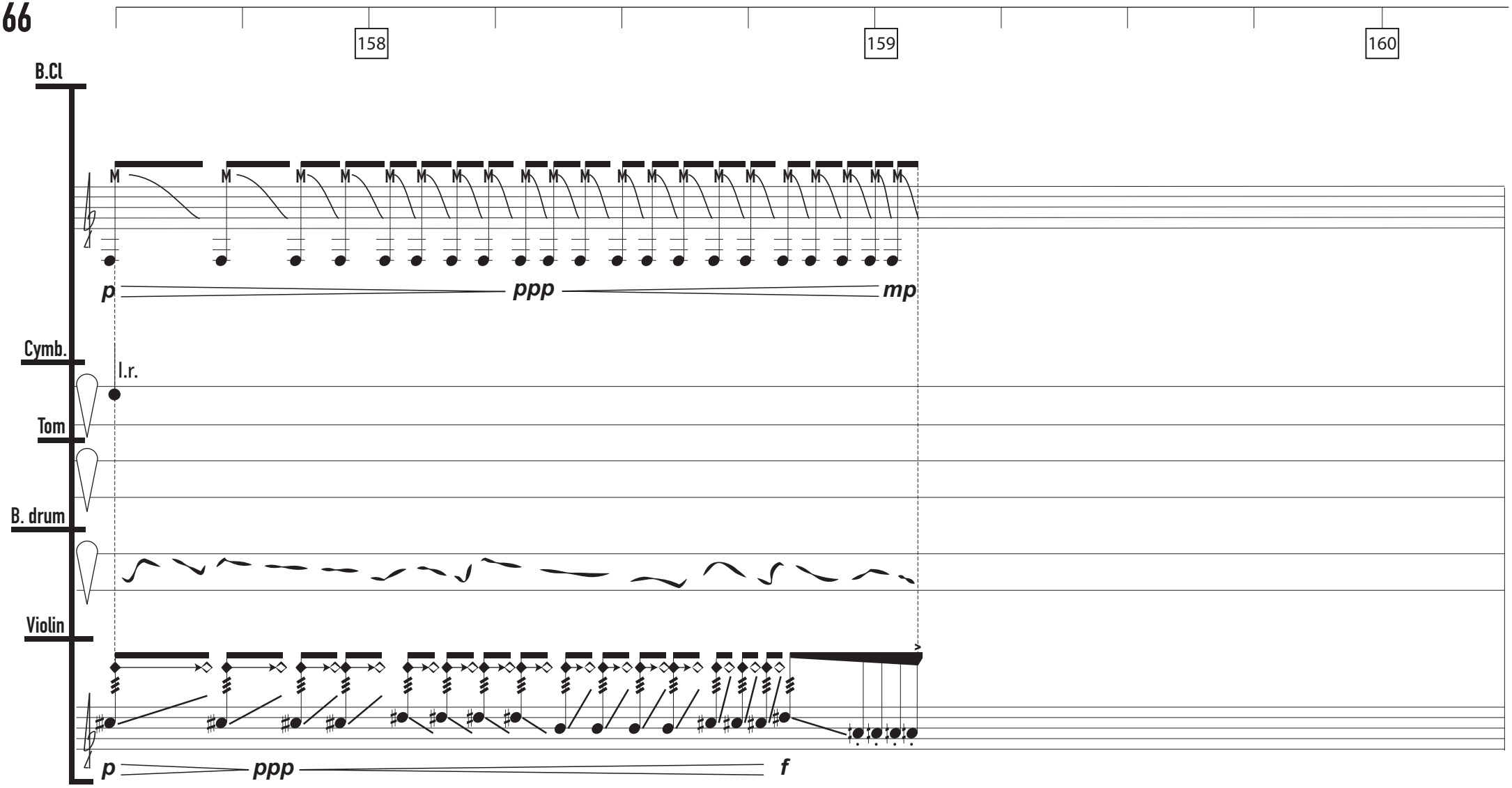

145
146
B.Cl
vib.
pp
mf
pp
vib.
pp
mf
pp
Cymb.
l.r.
l.r.
l.r.
Tom
B. drum
Violin
pp
mf
pp
pp
mf
pp

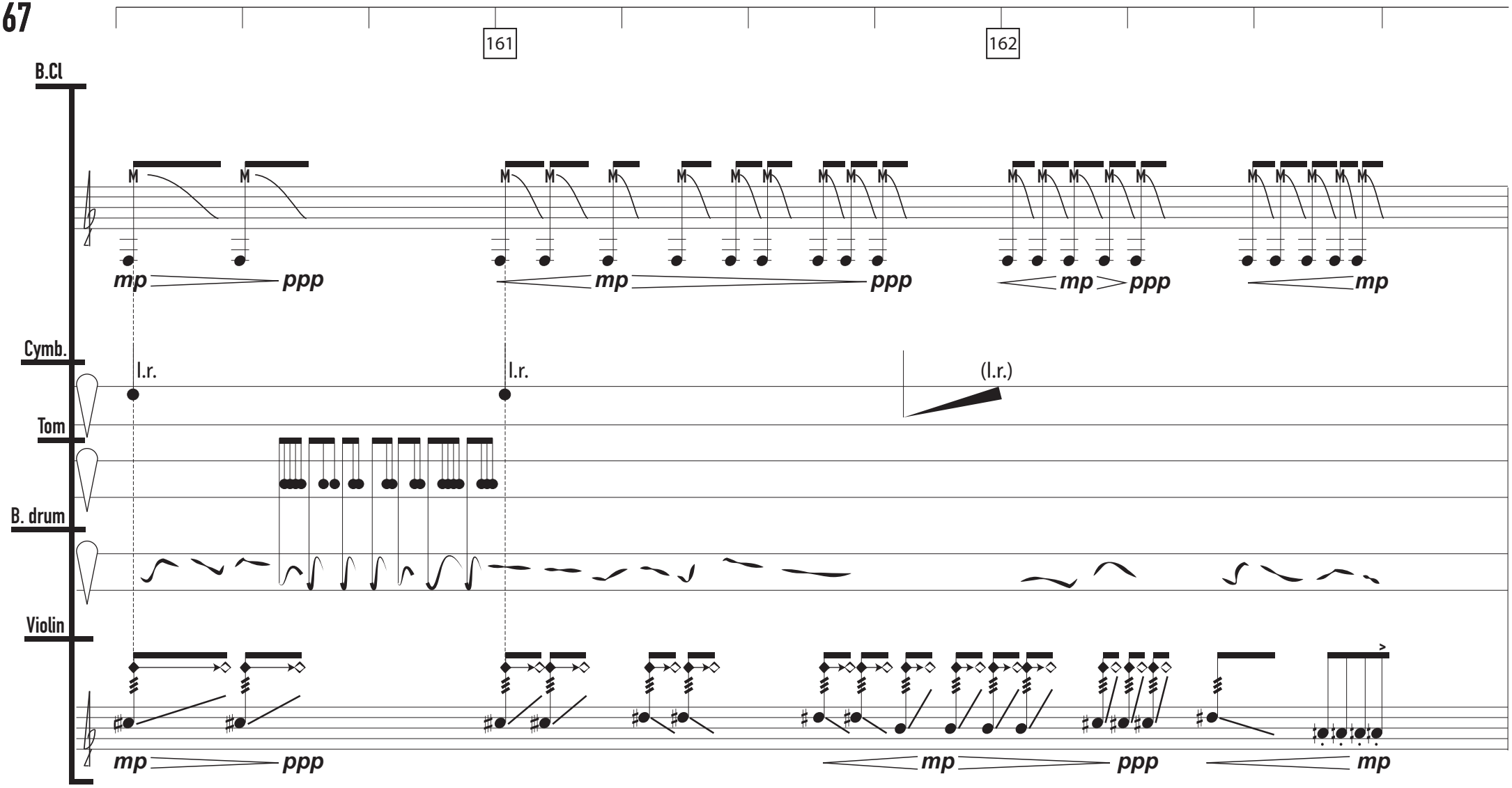

147
148
149
B.Cl
pp mf pp
mf pp
mf pp
Cymb.
l.r.
l.r.
l.r.
l.r.
Tom
B. drum
Violin
pp mf pp
pp mf pp
pp mf pp

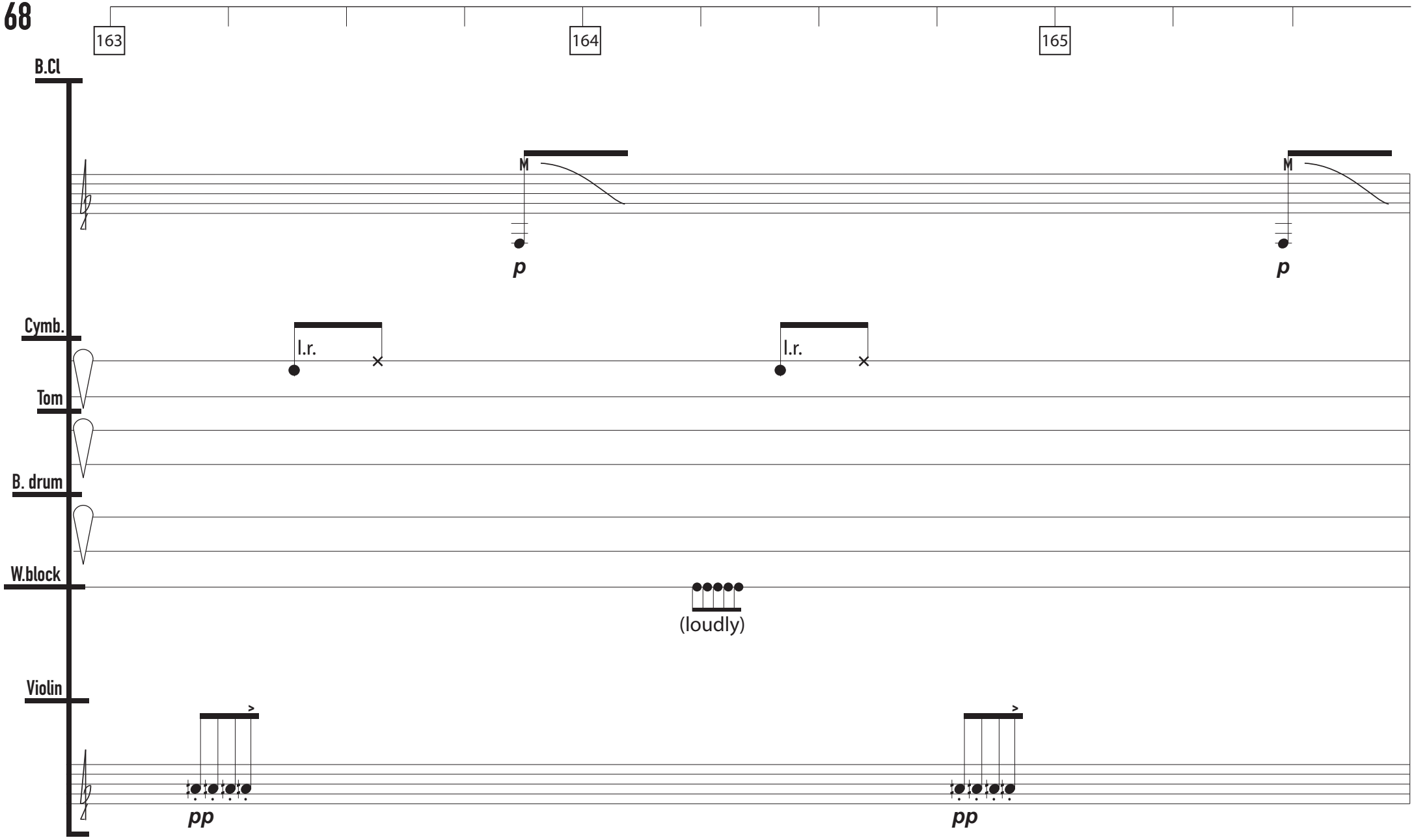

150
151
B.Cl
mf
pp
mf
Cymb.
l.r.
l.r.
l.r.
l.r.
l.r.
l.r.
l.r.
Tom
B. drum
Violin
pp
mf
pp
mf
pp
mf
pp
mf
pp
mf

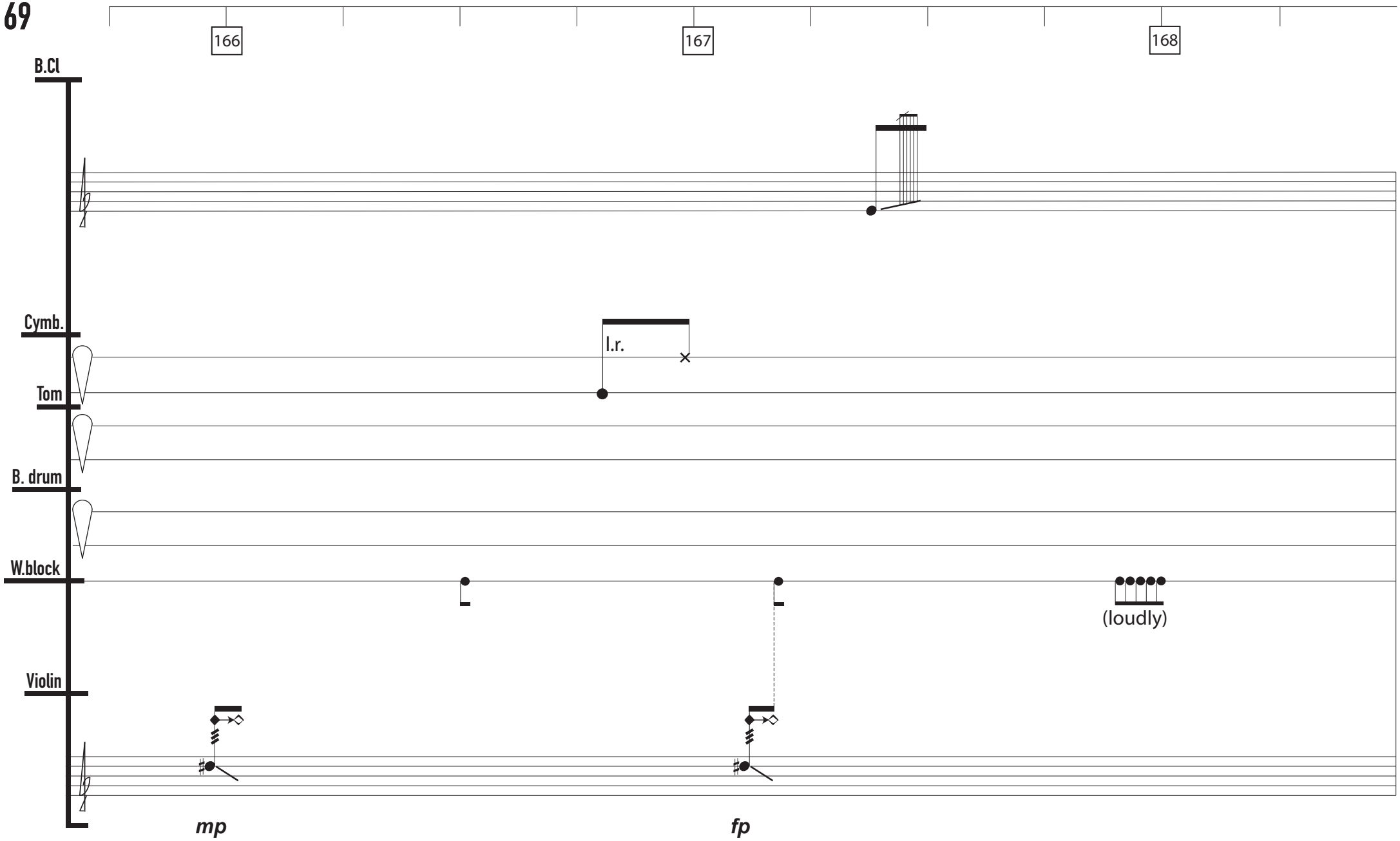

152
153
154
B.Cl
It was the first appearance of those elements which were always present in later sensations of unreality: illimitable vastness, brilliant light, and the gloss and smoothness of material things.
mp
mf
Cymb.
l.r.
Tom
B. drum
Violin
mp
mf
mp

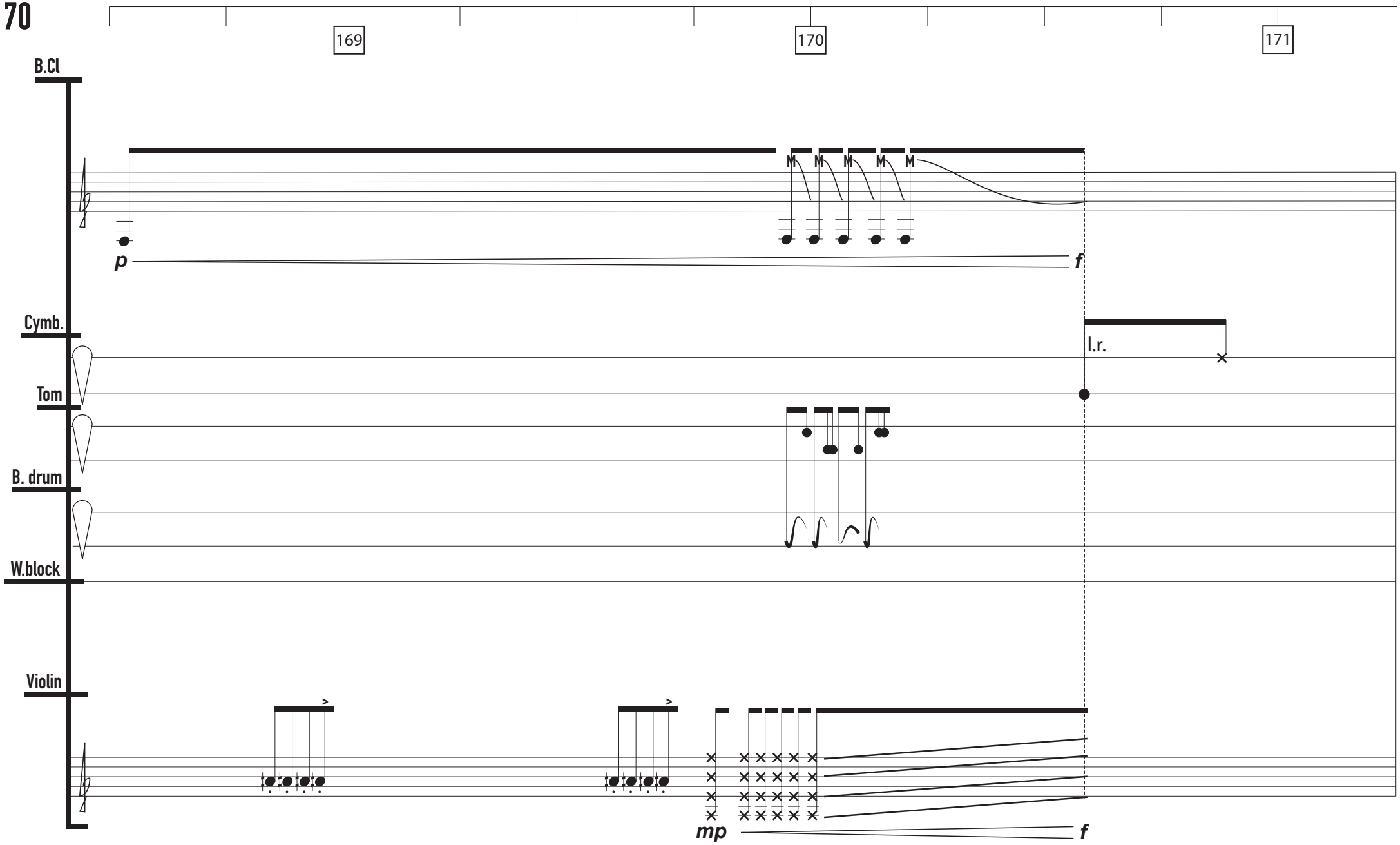

155
156
157
B.Cl
M
mp
mf
Cymb.
l.r.
Tom
B. drum
Violin
mp
mf
mp

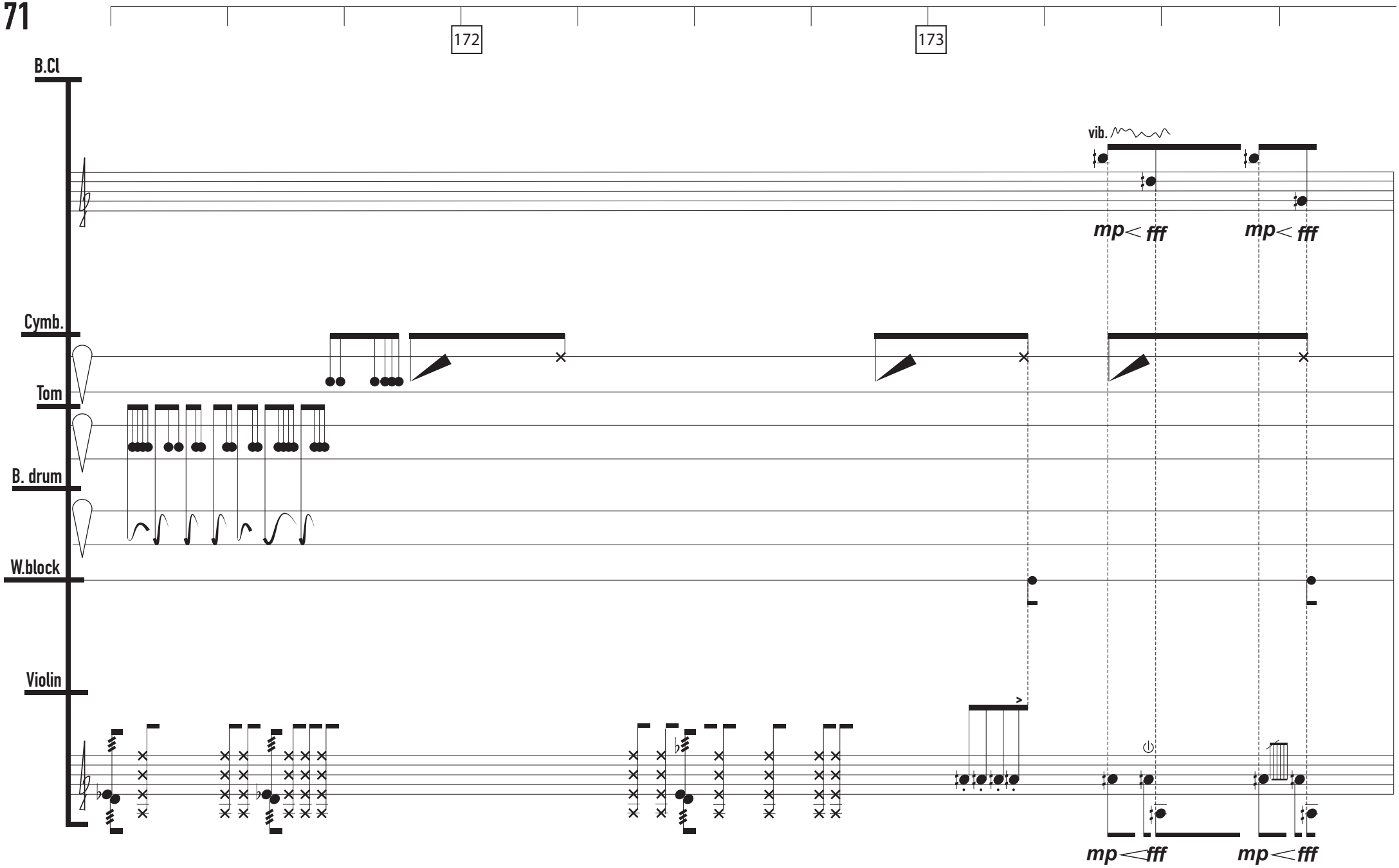

158
159
160
B.Cl
p
ppp
mp
Cymb.
l.r.
Tom
B. drum
Violin
p
ppp
f

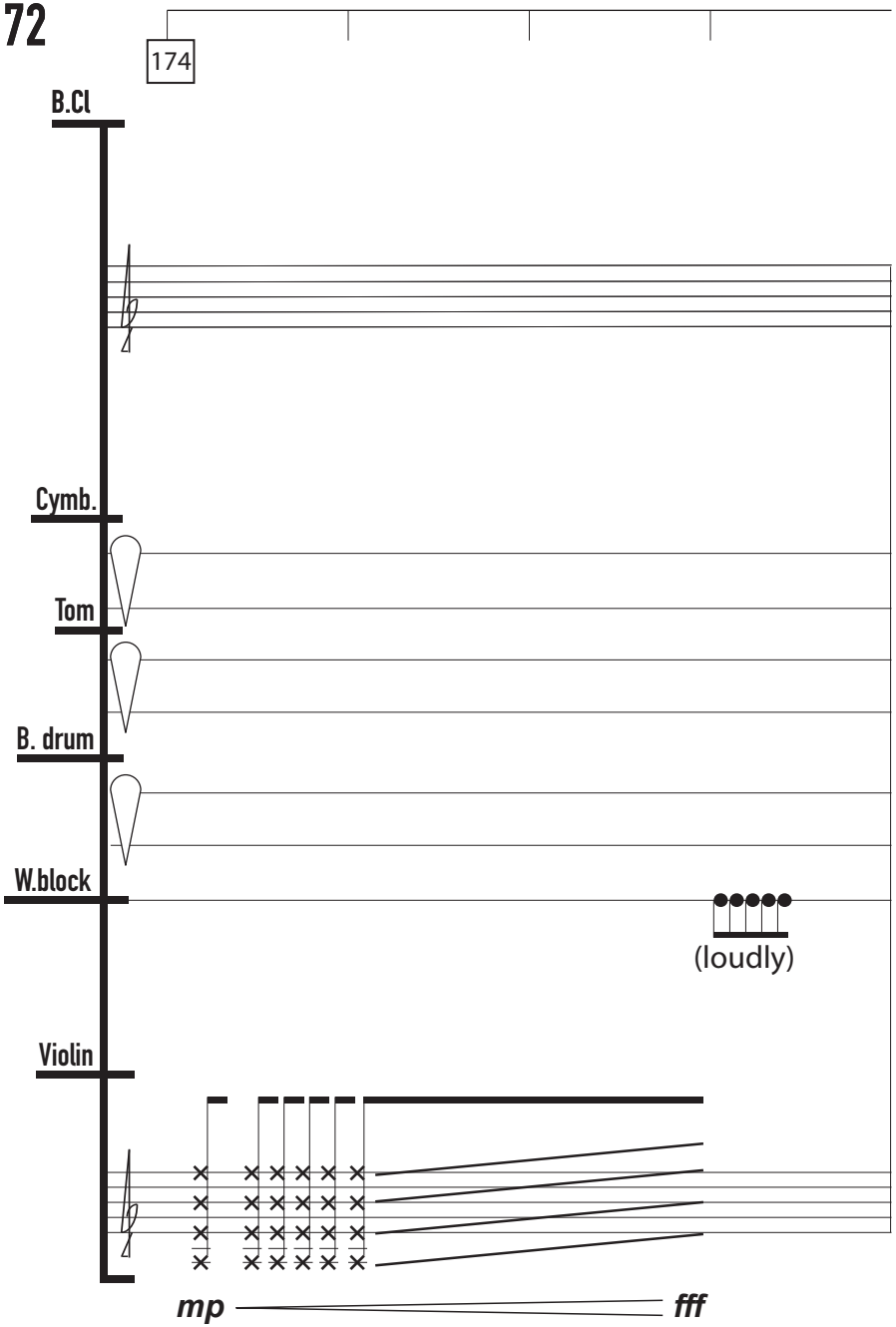

161
162
B.Cl
mp
ppp
mp
ppp
mp
ppp
mp
Cymb.
l.r.
l.r.
(l.r.)
Tom
B. drum
Violin
mp
ppp
mp
ppp
mp


163
164
165
B.Cl
M
p
M
p
Cymb.
l.r.
l.r.
Tom
B. drum
W.block
(loudly)
Violin
pp
pp

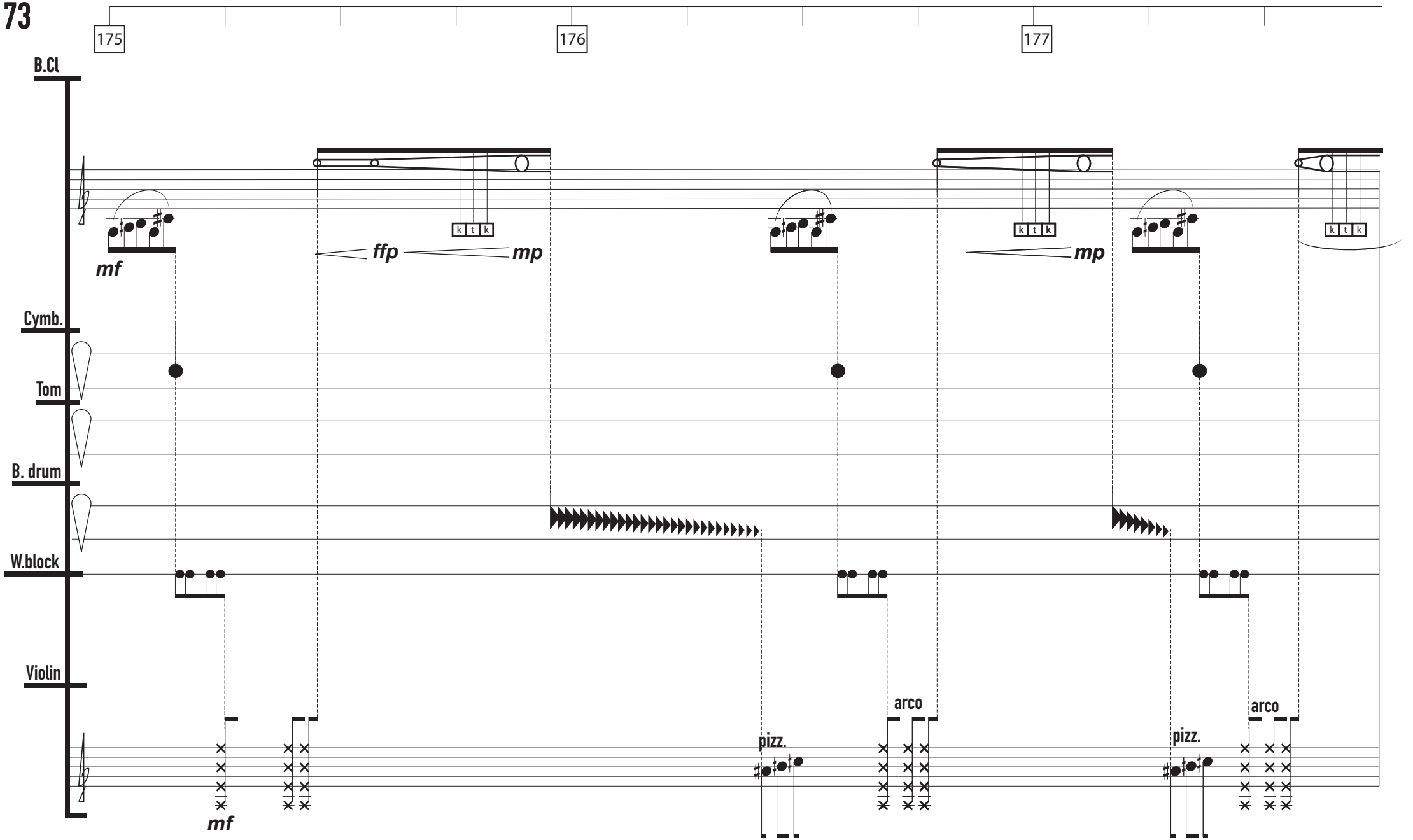

166
167
168
B.Cl
Cymb.
l.r.
Tom
B. drum
W.block
(loudly)
Violin
mp
fp

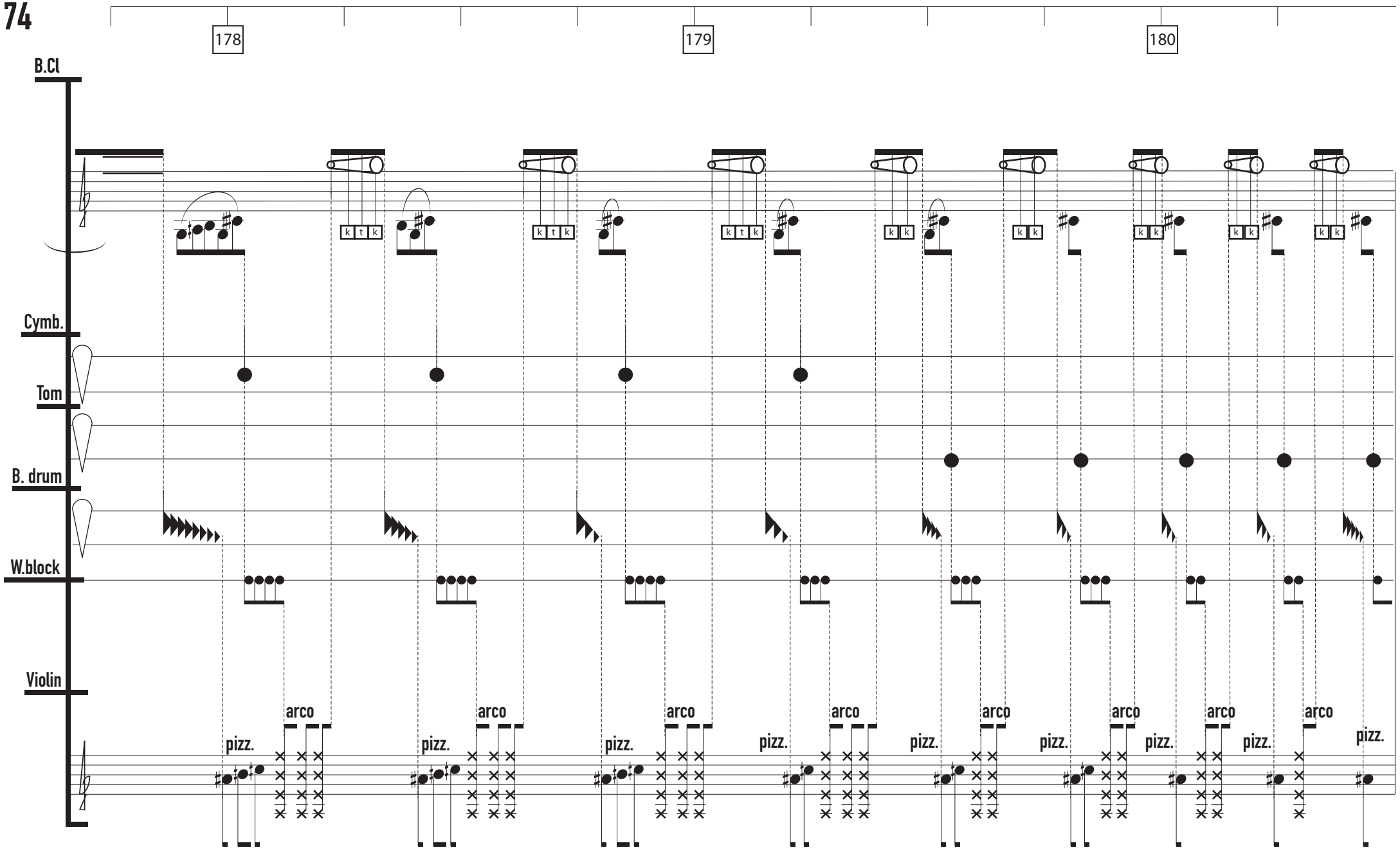

169
170
171
B.Cl
M M M M M
p
f
Cymb.
l.r.
Tom
B. drum
W.block
Violin
mp
f

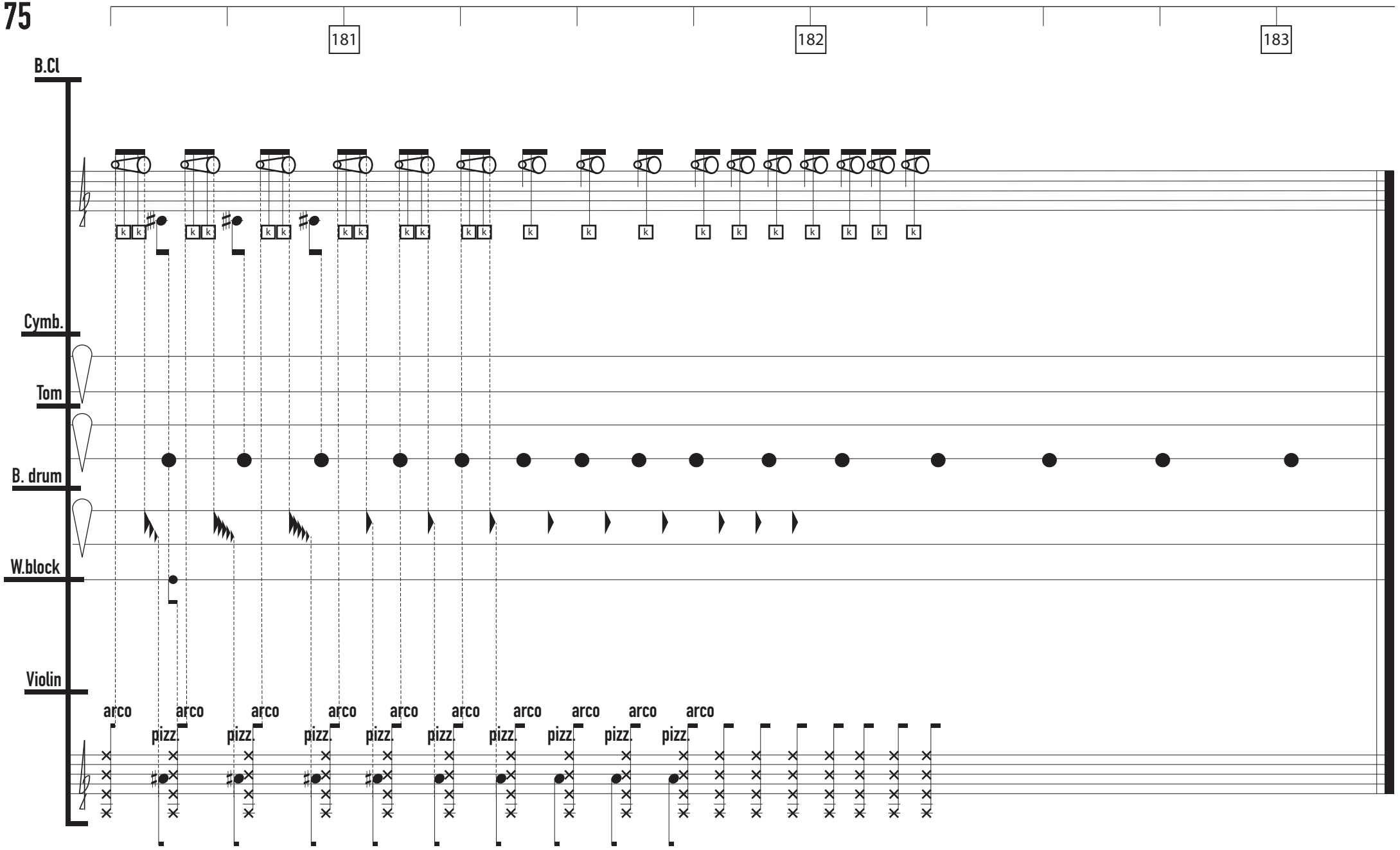

172
173
B.Cl
vib.
mp< fff
mp< fff
Cymb.
Tom
B. drum
W.block
Violin
mp< fff
mp< fff




(no pause)


175
176
177
B.Cl
Cymb.
Tom
B. drum
W.block
Violin
mf
ffp
mp
mp
k t k
k t k
k t k
pizz.
arco
pizz.
arco
mf


178
179
180
B.Cl
Cymb.
Tom
B. drum
W.block
Violin
k t k
k k
pizz.
arco


181
182
183
B.Cl
Cymb.
Tom
B. drum
W.block
Violin
arco
pizz.