

James E. Holdman

Don't Call Me Norman
for Bass Clarinet, Piano and Vibraphone

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Don't Call Me Norman

GLOSSARY and PERFORMANCE NOTES

Bass Clarinet in B \flat

percussive attack - your choice (slap tongue, etc.)

fluttertongue

glissando - rapidly fingered notes between indicated pitches

smear - continual changing pitch, not fingered

rude smear - add noise: growls, etc.

multiphonics*

bend into note from below - starting pitch not critical

'woodblock' slap - dry, unpitched**

squeek! indefinite pitch

squank! squeek + add voice for noise

bar of free multiphonics

kiss

smack (sharp, dry)

Score also includes singing through instrument while playing and key clicks.

Vibraphone

dampen indicated pitches, let others ring; can be dampened sequentially

Red.

Piano

clusters: pitches not critical, squeeze in as many as possible within indicated range

ALL PLAYERS: Accidentals only affect a single (and tied) notes. Score is transposed.

* Fingerings for multiphonics are suggested throughout. Some may be more difficult than others, and different overtones may be substituted by the player, if necessary. While the pitches specified in these multiphonics are compositionally derived, the TEXTURE is more important than the actual harmonics generated. However, the last multiphonic of the piece should be played as designated.

** Tongue slap. At the premiere, the clarinetist successfully imitated this sound with a good, strong flick of the finger on the reed. Feel free to experiment.

Don't Call Me Norman

(ca. 5'00")

JAMES E. HOLDMAN

♩=150 **FORCEFUL**

Bass Clarinet in B \flat percussive attacks *ff* *ff* *pp*

Vibraphone

Piano *ff* *mf*

B. Cl. *mf* *pp* *p* *pp*

Vib. *p* *ppp* *Ped.*

Pno. *mp* *ppp* *Ped.*

4

multiphonics

R

B \flat tr

E \flat

8va

3

3

3

3

Musical score for measures 8-11. The score is for B. Cl., Vib., and Pno. The B. Cl. part starts with a *mp* dynamic, followed by *pp*, *mp*, and *ff*. The Vib. part has a *Ped.* marking. The Pno. part has a *ff* marking. The time signature changes from 3/4 to 4/4. There is a *tr* marking above the first measure of the B. Cl. part.

A SEARCHING

Musical score for measures 12-14. The score is for B. Cl., Vib., and Pno. The B. Cl. part starts with a *n* marking, followed by *bend up into pitch* and *mp*. The Vib. part has a *f* marking and a *Ped.* marking. The Pno. part has a *d* marking. The time signature changes from 4/4 to 5/4 and back to 4/4. There are *tr* markings above the first and last measures of the B. Cl. part.

15

B. Cl.

Vib.

Pno.

3 3 3

3 3 3

Ped.

mp

B JAUNDICED

18

B. Cl.

Vib.

Pno.

portamento

f *dim.*

Ped.

cresc. *f* *dim.*

3 3 5 3

21

B. Cl. *mp* *mf*

Vib. *pp* Ped.

Pno. *p* *f* *pp* *cresc.* Ped.

26

B. Cl. *f* *p* *ff* squeek!

Vib. *p* *mp* *ff* Ped.

Pno. *f* *ff* 8vb

C DISTILLATION

29 $\text{♩} = 90$

B. Cl. *lunga*

Vib. *lunga* *p* pedal at will

Pno. *ff* *lunga* *p*

35

B. Cl.

Vib. *cresc.*

Pno. *cresc.*

D GERMINATION

38 *dolce*

B. Cl. *ppp*

Vib. *dim.* *Ped.*

Pno. *pp* *8va*

41 *percussive*

B. Cl. *bend up pp* *poco cresc.* *p*

Vib.

Pno. *p*

45 *more broadly*

B. Cl. *poco cresc.* *mp*

Vib. *ppp*

Pno. *poco cresc.*

R
Bb tr

49 *multiphonics: fade in with cresc* *rude smear*

B. Cl. *ff*

Vib. *ff*

Pno. *mp* *ff*

8^{ub}

E INSOLENCE

52

B. Cl. *f*

Vib. *f*
Ped.

Pno. *f*

55

B. Cl. *ff* hard squeek!

Vib.

Pno.

F EXPECTATION

B. Cl. squank! 'woodblock' slap

Vib. *leggiere* *p* 3 3 3 *mf* *dim.* Ped.

Pno. *leggiere* *p* 3 3 3 *dim.* Ped.

62 B. Cl. *mp* *p* kissy-kissy squeek!

Vib. *p* *pp* 3 Ped.

Pno. *p* 3

G EVAPORATION

67 $\text{♩} = 105$ squeek!

B. Cl. *mp* *p*

Vib. *f* *p*
Ped.

Pno. *p*

71 squeak *tr*

B. Cl. *mp* *pp* *p* *mp* *p*

Vib. *Ped.*

Pno. *15^{ma}* *5* *3* *8^{va}*

74

B. Cl. *pp* *p* *mp* *p*

Vib. *mp* *p*

Pno. *pp* *p* *pp* *p*

mp

kiss

smack

H FALSIFICATION

78

B. Cl. *mp* *f*

Vib. *mp* *f* *mp* *p*

Pno. *f* *mp* *f* *mp* *p*

mp *pp* *p* *mp*

squeek!

'woodblock' slap

82 $\text{♩} = 160$

B. Cl.

Vib.

Pno.

I FERMENTATION

86 $\text{♩} = 90$

B. Cl.

Vib.

Pno.

90 squank! squank! squank! squank!

B. Cl. *ff* *f* *ff* *ff* *f* *ff*

Vib. 3 3 3 3

Pno.

J HARSH AND SPLATTY

92 squank!

B. Cl. *f* *ff*

Vib. *ff* Ped.

Pno. *ff* Ped.

$\text{♩} = 100$
□ percussive

96 **accel.**

B. Cl.

Vib.

Pno.

mf *cresc.* *Ped.*

mf *cresc.*

8^{vb}

K DISSOLUTION

99 **♩=85**

B. Cl.

Vib.

Pno.

add sung pitch to create a pile of harmonics

rude smear three full beats

slow, quiet

KEY CLICKS

ff *mp* *cresc.*

ff

103 (key clicks...)

B. Cl. *fast, loud*

Vib. *f Ped. dim. pp*

Pno. *silently depress white keys with right forearm; keys should remain depressed for the duration of the piece*
C2 at bottom and as high as your elbow will go.

L ATOMIZATION

107 $\text{♩} = 95$ FREE MULTIPHONICS

B. Cl. *at will; smearing between pitches ca. every 3-4 sec.*

Vib. *fff f Ped. dampen indicated pitches (one-by-one ok)*

Pno. *fff hit hard with fist (or tennis ball?) to set up resonant vibrations of open strings*

111 multiphonics simile

B. Cl. *f* *dim.*

Vib. *ff* *mf* *Ped.*

Pno. *ff* *f* *8^{vb}*

115

B. Cl. *ppp*

Vib. *f* *mp* *p* *pp* *mf* *Ped.*

Pno. *mf* *p* *8^{vb}* *Ped.*