General Notes

A version for two bass clarinets
A version for two E-flat, A, or B-flat clarinets
A version for bass clarinet 1 and E-flat, A, or B-flat clarinet
A version for E-flat, A, or B-flat, and bass clarinet 2

The performers may use this score to move between different clarinet types if they so please
In this case, the performers are free to choose when to use which instrument
The performers may also consider using various instrumental configurations (mouthpiece, neck, etc.) from other clarinets
For example, instead of removing the neck and mouthpiece from the bass clarinet, the performer may use a barrel and mouthpiece (prepared) to make the transition smoother
I only ask that in this scenario, the performers consider the implications of not taking apart the instrument
If possible, bass clarinetists should place aluminum foil over bell of instrument with bull-dog clips (which can be accompanied by bluetack to protect instrument)

The performers will be required to sing, speak, and deconstruct (though this may be avoided as explained above) (IPA is often used — www.ipachart.com for pronunciations)
Timing indications are provided should the performers want to rehearse with a stopwatch
These indications, however, should not prevent the performers from pursuing alternate timings should they feel so strongly inclined

The performers may sit and/or stand at any time

Spoken Text

- feeling for nothing
- I am your endpoint
- your endpoint is feral
- eat the disaster
- ungraspable
- back off
- we are not prone
endpoint, feral

Symbols

Bass Clarinet Configurations:
- neck + mouthpiece, no reed
- neck only

E-flat, A, B-flat Clarinet Configurations:
- mouthpiece + reed
- barrel only
- mouthpiece + barrel, no reed

Additional instructions regarding instrumental deconstruction are provided within the score:

- pitch contour of played note
- flutter tongue
- sung pitch (text, vowels, phonemese may be indicated below)
- gradually shift shape of vowel from “oo” to “ee”
- vibrato (either sung or played)
- sing as high as possible
- suck on reed
- air sound or noise-y (unpitched) vocal sound
- mute/unmute bottom of neck/barrel with hand
- no reed: cover entire top hole with mouth while making “ss”-sound; with reed: blow “ss”-sound onto reed
- vocal fry
- unstable, wobbly pitch
- keyclick, occasionally placed on alternate staff for sake of clarity
- repeating gesture
- noise-y sustained sound
- vocal sound outside, partially inside, completely inside of instrument
- inhalation, often paired with text or phoneme
- trumpet embouchure, also labeled as t.e.
- multiphonic based off of notated fundamental, increasing in spectral thickness
- half spoken, half whispered
- fingering on top joint, air is released from released finger, left hand seal lower opening of joint, mouth covers entirety of top joint or barrel
- gently bite down on reed, allow air-y and subtle squeak to emerge. it should be soft
- sing as low as possible
endpoint, feral (2020)

Bass Clarinet Duo
(with options for alternative clarinet configurations)

Bass Clarinet 1
(Eb clarinet)
(A clarinet)
(Bb clarinet)

OR

Bass Clarinet 2
(Eb clarinet)
(A clarinet)
(Bb clarinet)

* sung pitches transposed

mouthpiece and reed

replace mouthpiece

bulldog clip thick cardstock onto the bell

seal venthole with big toe

* (can be sung 8va)

* unstable voice

mouthpiece and reed

mouthpiece and reed

bulldog clip thick cardstock onto the bell

seal venthole with big toe

* (can be sung 8vb)

* unstable voice

remove mouthpiece

and barrel

remove mouthpiece

and barrel

remove mouthpiece

and neck

Bass Clarinet Duo
(with options for alternative clarinet configurations)

Bethany Younge
endpoint, feral

Bass 1
(Eb clar.)
(A clar.)
(Bb clar.)

voice

no
thing

Bass 2
(Eb clar.)
(A clar.)
(Bb clar.)

voice

fee
ling

replace mouthpiece, neck

out of sinc with bass 2

out of sinc with bass 1

voice

fee
ling

replace mouthpiece, neck

Largo

3:05
20"

3:25
20"

[NOTHING] [UNGRASPABLE] [UNGRASPABLE]

[FEELING]

Largo