

to be tender

daniel allas (2018)

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to be tender
for clarinet in Bb and chamber ensemble
c. 13 minutes
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instrumentation:

clarinet in Bb solo

piccolo (doubling flute and plays compressed air can)
flute (plays compressed air can)
clarinet in Bb (plays compressed air can)
bass clarinet in Bb

percussion 1: two G6 crotales (bowed), socket wrench, fine-toothed hair comb,
two woodblocks or two wooden objects (extremely high-pitched and brittle)
percussion 2: vibraphone (bowed), ratchet, fine-toothed hair comb,
snare drum (with brushes)
percussion 3: bass drum (concert size), socket wrench, fine-toothed hair comb


piano

violin 1
violin 2
viola
violoncello
contrabass

abbreviations:

1. c.l.b. - col legno battuto
2. m.s.p. - molto sul ponticello

dynamics:

1. hairpins with a circle denote "from/to nothing" dynamic ()
2. dynamics in quotes denote a dynamic to strive for although the technique may not lend itself to the dynamic written ("*f*", "*ppp*", etc.)

symbols:

1.  - slow and subtle left hand movements in either pitch direction

performance notes:

- mm. 60 (clarinet in Bb) - teeth on the reed technique requires the performer to place their teeth on the reed while blowing air through the instrument with an otherwise normal embouchure. the resulting sound should be a high-pitched squeaking. the performer may choose to use a separate reed and mouthpiece for this technique, as it may affect the reed's efficacy during other passages.
- mm. 79 (vln 1, vln 2) - although the violins should attempt to match pitch, the violin harmonics should produce a slight beating pattern due to the minute tuning differences.
- mm. 86-93 (ensemble) - the techniques in this section are mostly unstable and quiet sounds that have a small dynamic range. the dynamics in this section designate the relative density and spirit of the technique as opposed to objective loudness or softness per se.
- mm. 87 (vla, vc, cb) - there are two types of ricochet techniques employed in this section:
ricochet 1 - col legno battuto and molto sul ponticello, mute all four strings, the bow ricochets off any string. this will produce high-pitched blips when executed correctly.
ricochet 2 - ordinary bow technique, mute all four strings, the bow ricochets off any string. this will produce a very percussive sound, mostly the hair of the bow bouncing off the muted string.
- mm. 87-103 (piano) - there are four piano techniques employed in this section:
car keys - drag a set of car keys along the tuning pegs inside the piano between C8 and C4. this produces a quiet metallic tinkling sound.
credit card guiro - drag a credit card across the piano keys to produce a guiro effect.
credit card on bass strings - pull a credit card along a few bass strings, start near the middle of the string and pull the card towards the tuning pegs. this will produce a low-pitched guiro effect.
putty mute - mute the top three pitches (A#8, B8, C8) by placing putty on the strings. this will produce a muted thudding sound.
- mm. 90 (picc, fl, cl) - use a can of compressed air to make a sustained hissing sound. the can gets cold when air escapes for a long time. the player may want to take intermittent breaks in order to keep the can from getting too cold.
- mm. 91-93 (vla, vc, cb) - bow the instrument on the waist/c-bout to produce an airy noise. alternatively, one could bow the bridge to produce a similar sound.

performance notes (cont.):

mm. 95 (vln 1, vln 2) - ad lib. extremely high pizzicato notes. these notes should lie above the fingerboard and should follow the relative pitch contour notated.

mm. 94 (vc, cb) - vertical bowing tremolo: mute the strings, quick and repeated scrubbing. start near the bridge and move towards the scroll, and vice versa. this will produce an airy scrubbing sound.

seating guide:

	perc. 3	perc. 2		
piano	cl.	fl.	perc. 1	
b. cl.	vc.	vla.	vln. 2	picc.
cb.		cond.	vln. 1	
	cl.			
	solo			

Commissioned by the Los Angeles Philharmonic Association
Gustavo Dudamel, Music & Artistic Director

to be tender

Score in C

daniel allas (2018)

formaldehyde. ♩ = 60

piccolo

flute

clarinet in Bb

bass clarinet in Bb

percussion 1

percussion 2

percussion 3

piano

clarinet in Bb solo

violin 1

violin 2

viola

violoncello

contrabass

crotales
bowed,
2 different crotales

bass drum
unmeasured tremolo,
a lush softness

pp

< pp

11

picc.

fl.

cl.

b. cl.

perc. 1

1.v.

(pp)

perc. 2

perc. 3

1.v.

pp

pno.

cl. solo

vln. 1

vln. 2

vla.

vc.

cb.

col legno tratto

pp

picc.

fl.

cl.

b. cl.

perc. 1

perc. 2

perc. 3

l.v.

<pp

vibraphone
bowed, very slow motor,
produces a fluctuating air sound

~~pp.~~ *<pp*

pno.

cl. solo

vln. 1

vln. 2

vla.

vc.

cb.

31

picc.

fl.

cl.

b. cl.

extremely slow swells, a subtle and shadowy tone

o <pp> etc.

perc. 1

<pp

perc. 2

perc. 3

pp

pno.

cl. solo

<pp

vln. 1

vln. 2

vla.

vc.

again



cb.

pp

41

picc.

fl.

cl.

b. cl.

again

<pp> etc.

perc. 1

l.v.

(pp)

perc. 2

<pp

perc. 3

non-accent

pp

pno.

cl. solo

take breaths if/when necessary

(pp)

p

vln. 1

vln. 2

vla.

vc.

cb.

again

pp

51

picc.  *p*

fl.  *p*

cl.  teeth on reed "ppp"

b. cl.  static dynamic, take breaths if/when necessary *p*

perc. 1  *p* mute

perc. 2  *p* mute

perc. 3  l.v.

pno. 

cl. solo  (*p*)

vln. 1  *p*

vln. 2  "ppp"

vla.  *p*

vc.  *p*

cb.  IV (E) *p*

floating, breathing.

61

picc. *p*

f1.

cl.

b. cl. *p*

(one crotale) *p* mute mute

perc. 1 *p*

perc. 2 *p* Ped. Ped. Ped.

perc. 3 $\text{||} \frac{9}{4}$

pno.

cl. solo *p*

vln. 1

vln. 2

vla. *p*

vc. *p*

cb. *p*

65

The musical score consists of 11 staves. The woodwind section includes Piccolo (picc.), Flute (fl.), Clarinet (cl.), Bass Clarinet (b. cl.), and Solo Clarinet (cl. solo). The percussion section has three parts (perc. 1, 2, 3). The piano (pno.) is shown in grand staff. The string section includes Violin 1 (vln. 1), Violin 2 (vln. 2), Viola (vla.), Violoncello (vc.), and Contrabass (cb.). The score is in 6/4 time and features a consistent accompaniment of eighth notes in the woodwinds and strings, with a steady pulse in the percussion and piano. The solo clarinet part has a melodic line with grace notes. The dynamic marking *mp* is used throughout.

picc. *mp*

fl. *mp*

cl. *mp*

b. cl. *mp*

perc. 1

perc. 2

perc. 3

pno.

cl. solo *mp*

vln. 1

vln. 2 *mp*

vla. *mp*

vc. *mp*

cb. *mp*

71

The musical score is arranged in a system with ten staves. The instruments and their parts are as follows:

- picc.**: Piccolo flute, playing a dotted quarter note in the first measure of each 4-measure group.
- fl.**: Flute, playing a dotted quarter note in the first measure of each 4-measure group.
- cl.**: Clarinet, playing a dotted quarter note in the first measure of each 4-measure group.
- b. cl.**: Bass clarinet, playing a dotted quarter note in the first measure of each 4-measure group.
- perc. 1**: Percussion 1, playing a steady eighth-note pattern.
- perc. 2**: Percussion 2, playing a steady eighth-note pattern. Includes the instruction "(bowed, slow motor)" and dynamic markings *mp* and *Ped.* with a line underneath.
- perc. 3**: Percussion 3, playing a steady eighth-note pattern.
- pno.**: Piano, playing a steady eighth-note pattern.
- cl. solo**: Solo Clarinet, playing a dotted quarter note in the first measure of each 4-measure group.
- vln. 1**: Violin 1, playing a dotted quarter note in the first measure of each 4-measure group.
- vln. 2**: Violin 2, playing a dotted quarter note in the first measure of each 4-measure group.
- vla.**: Viola, playing a dotted quarter note in the first measure of each 4-measure group.
- vc.**: Violoncello, playing a dotted quarter note in the first measure of each 4-measure group.
- cb.**: Contrabass, playing a dotted quarter note in the first measure of each 4-measure group.

The score is in 4/4 time and consists of four measures per system. The key signature has one sharp (F#).

77

picc. *pp*

fl.

cl.

b. cl. *pp*

perc. 1

perc. 2

perc. 3

pno.

cl. solo *pp*

vln. 1 mostly air at first *ppp*

vln. 2 mostly air at first *ppp*

vla. *pp*

vc. *pp*

cb. *pp*

82

picc.

Musical staff for piccolo (picc.) in treble clef, showing a melodic line with a slur and a fermata.

fl.

Musical staff for flute (fl.) in treble clef, currently empty.

cl.

Musical staff for clarinet (cl.) in treble clef, showing a melodic line with slurs and accents.

b. cl.

Musical staff for bass clarinet (b. cl.) in treble clef, showing a melodic line with a slur and a fermata.

socket wrench

turn the wrench to make quiet clicks,
 one hand holds the socket, the other hand turns the handle,
 short bursts that become longer over time,
 the rhythms are a suggestion but should be improvised

perc. 1

Musical staff for percussion 1 (perc. 1) in treble clef, showing a rhythmic pattern with a *p* dynamic marking.

perc. 2

Musical staff for percussion 2 (perc. 2) in treble clef, currently empty.

perc. 3

Musical staff for percussion 3 (perc. 3) in treble clef, currently empty.

pno.

Musical staff for piano (pno.) in grand staff (treble and bass clefs), currently empty.

cl. solo

Musical staff for clarinet solo (cl. solo) in treble clef, currently empty.

vln. 1

Musical staff for violin 1 (vln. 1) in treble clef, showing a melodic line with a slur and a *p* dynamic marking.

vln. 2

Musical staff for violin 2 (vln. 2) in treble clef, showing a melodic line with a slur and a *p* dynamic marking.

vla.

Musical staff for viola (vla.) in alto clef, showing a melodic line with a slur.

vc.

Musical staff for violoncello (vc.) in bass clef, showing a melodic line with a slur.

cb.

Musical staff for double bass (cb.) in bass clef, showing a melodic line with a slur.

full-freshet, floods; every bar is cued.

86

1 2 3 4 15

unstable partials, quiet fluctuations

pp, whistle tones

constant turning, ad lib. gradual density changes, fast to slow etc.

around 5" long

ratchet ad lib. gradual density changes, fast to slow etc.

socket wrench turn the wrench to make quiet clicks, one hand holds the socket, the other hand turns the handle, constant turning, ad lib. gradual density changes, fast to slow etc.

car keys, ad lib. gradual density changes, fast to slow

credit card guiro, ad lib. gradual density changes

perc. 1

perc. 2

perc. 3

pno.

full-freshet, floods; every bar is cued.

1 2 3 4 15

ricochet 1 (c.l.b., m.s.p.) ad lib. gradual density changes, fast to slow etc.

ricochet 1 (c.l.b., m.s.p.) ad lib. gradual density changes, fast to slow etc.

ricochet 2 (bow ord.) ad lib. gradual density changes, fast to slow etc.

ricochet 2 (bow ord.) ad lib. gradual density changes, fast to slow etc.

cl. solo

vln. 1

vln. 2

vla.

vc.

cb.

90

5 6 7 8

picc. **compressed air** 15" 20" 20" 30" stop a bit early to change to flute
mp key click tremolo, ad lib. gradual density changes, fast to slow *p*

fl. **compressed air** 15" 20" 20" 30" stop a bit early to change to flute
mf *p*

cl. **compressed air** 15" 20" 20" 30" stop a bit early to change to cl.
 key click tremolo, ad lib. gradual density changes, fast to slow *mp* *p*

b. cl. 15" 20" 20" 30"
mf

perc. 1 **fine-toothed hair comb** 15" 20" 20" 30" slide comb along an object with an edge, produces a guiro-like sound, ad lib. gradual density changes
mp *p* **fine-toothed hair comb** slide comb along an object with an edge, ad lib. gradual density changes

perc. 2 15" 20" 20" 30"
p

perc. 3 **fine-toothed hair comb** 15" 20" 20" 30" slide comb along an object with an edge, produces a guiro-like sound, ad lib. gradual density changes
mp *p*

pno. 15" 20" 20" 30" (stop) *mp* *p*

cl. solo 15" 20" 20" 30"

vln. 1 15" 20" 20" 30"
p

vln. 2 15" 20" 20" 30"
p

vla. 15" 20" 20" 30" *mf* *p*
 ricochet 2 (bow ord.) ad lib. gradual density changes, fast to slow etc.
 bow the body of the instrument

vc. 15" 20" 20" 30" *mf* *p*
 bow the body of the instrument

cb. 15" 20" 20" 30" *mf* *p*
 bow the body of the instrument

... a fragile sense of familiarity. ♩ = 60

flute
only air/ mostly air,
key clicks gliss.

94

fl. (picc.) *trw* *f* *pp* mostly air, gliss.

fl. *trw* *f* *pp* mostly air, gliss.

cl. (teeth) *p* slap-tongue, tongue sound only

b. cl. *p*

wood blocks (or some type of wood)
two different pitches, extremely high-pitched and brittle

perc. 1 *p*

perc. 2 *mp* *trw* *trw*

perc. 3 *mp*

15

pno. *pp* putty mute
credit card on bass strings

pp $\frac{1}{2}$ \wedge $\frac{1}{2}$ repeat pedal behavior

... a fragile sense of familiarity. ♩ = 60

cl. solo *p*

vln. 1 *pp* sul E pizz.

vln. 2 *pp* sul E pizz.

vla. *pp* col legno tratto

vc. *f* vertical bowing tremolo

cb. *f* vertical bowing tremolo

96

fl. (picc.) *tr* *f* *pp* *tr* *f* *pp* quasi-gliss.

fl. *tr* *f* *pp* *tr* *f* *pp*

cl. *5* *5*

b. cl.

perc. 1 *3* *3*

perc. 2 *mp* *mp*

perc. 3

pno. *15* *3* *3* *Ped.* $\frac{1}{2}$ \wedge $\frac{1}{2}$

cl. solo

vln. 1

vln. 2 *3* *3* *3* *3*

vla. *3* *3* *3*

vc. *f* *f*

cb. *f* *f*

98

fl. (picc.) *f* *pp* *trm* 3

fl. *f* *pp* *trm* 3 quasi-gliss.

cl. 5

b. cl. x x x

perc. 1 3

perc. 2 *mp*

perc. 3

pno. 15 3 *as before*

cl. solo

vln. 1

vln. 2 3 3

vla. 3

vc. *f*

cb. *f*

Detailed description: This page of a musical score covers measures 98 and 99. The score is for a full orchestra and includes parts for two flutes (one piccolo), two clarinets, bass clarinet, three percussionists, piano, clarinet solo, two violins, viola, violin, and two cellos. The key signature is one sharp (F#) and the time signature is 4/4. Measure 98 begins with a dynamic of *f* and a *trm* (trill) marking. The flute parts feature a triplet of eighth notes, with the first flute part also marked *pp* and *quasi-gliss.* The clarinet parts have a quintuplet of eighth notes. The percussion parts include a triplet of eighth notes on the first, a *mp* marking on the second, and a half note on the third. The piano part has a triplet of eighth notes in the right hand and a tremolo in the left hand, with the instruction *as before*. The violin parts have a triplet of eighth notes. The viola part has a triplet of eighth notes. The cello and double bass parts have a *f* marking. Measure 99 continues the patterns from measure 98, with the flute parts maintaining their dynamics and markings, and the percussion parts repeating their patterns.

100

fl. (picc.) *f* *pp* 3

fl. *f* *pp* 3

cl. 5

b. cl.

perc. 1 3

perc. 2 *mp*

perc. 3

pno. 15 3

cl. solo

vln. 1

vln. 2 3 3

vla. 3

vc. *f*

cb. *f*

Detailed description of the musical score: This page of a musical score, numbered 20, contains ten staves. The top two staves are for flutes (piccolo and concert). Both start with a dynamic of *f* and a trill, then move to *pp* for a triplet. The clarinet staff has a quintuplet. The bass clarinet has a triplet. Percussion 1 has a triplet. Percussion 2 has a *mp* dynamic. Percussion 3 has a single note. The piano part has a triplet in the right hand and a tremolo in the left hand. The clarinet solo part has a tremolo. The violin 1 staff has a long note with an accent. The violin 2 staff has triplets. The viola staff has a triplet. The double bass and cello parts both have a dynamic of *f*.

a form of surrender, akin to prayer.

103 *tr*
fl. (picc.) *f*
fl. *f*
take a short, yet noticeable pause to breathe when necessary;
then re-enter imperceptibly
cl. *p*
take a short, yet noticeable pause to breathe when necessary;
then re-enter imperceptibly
b. cl. *p*
perc. 1
perc. 2 *mp*
perc. 3
pno. *f*
Red.
a form of surrender, akin to prayer.
take a short, yet noticeable pause to breathe when necessary;
then re-enter imperceptibly
cl. solo *p*
vln. 1
vln. 2
vla.
vc. *f*
ord.
cb. *p*

111

fl. (picc.)

fl.

again

cl.

pp

again

b. cl.

pp

perc. 1

perc. 2

perc. 3

pno.

15

again

cl. solo

pp

vln. 1

vln. 2

vla.

bow the instrument

ppp

vc.

bow the instrument

ppp

cb.

pp

123 **compressed air**

fl. (picc.) *ppp*

fl. *ppp* **compressed air**

cl.

b. cl.

perc. 1

perc. 2

perc. 3

pno. ¹⁵

cl. solo

vln. 1

vln. 2

vla.

vc.

cb.

Detailed description of the musical score: The score is for page 23, starting at measure 123. It features two flute parts (fl. (picc.) and fl.), a clarinet (cl.), a bassoon (b. cl.), three percussion parts (perc. 1, 2, 3), piano (pno.), a clarinet solo (cl. solo), and a string section (vln. 1, vln. 2, vla., vc., cb.). The flute parts are marked with 'compressed air' and 'ppp' (pianissimo). The bassoon and double bass parts have slurs. Percussion 3 has a specific rhythmic pattern. The piano part is marked with a fermata '15'. The string section is mostly silent.

133

fl. (picc.)

fl.

cl.

b. cl.

perc. 1

perc. 2

perc. 3

pno.

cl. solo

vln. 1

vln. 2

vla.

vc.

cb.

143

fl. (picc.)

fl.

cl.

b. cl.

perc. 1

perc. 2

perc. 3

pno.

15

cl. solo

vln. 1

vln. 2

vla.

vc.

cb.

Detailed description of the musical score: The score is for page 25, measures 143-150. It features a variety of instruments. The flute parts (fl. (picc.) and fl.) are mostly empty. The clarinet (cl.) and bass clarinet (b. cl.) parts play a rhythmic pattern of eighth notes with slurs. The piano (pno.) part is empty. The clarinet solo part plays a rhythmic pattern of eighth notes with slurs. The violin parts (vln. 1 and vln. 2) are empty. The viola (vla.) part is empty. The violin (vc.) part is empty. The cello (cb.) part plays a rhythmic pattern of eighth notes with slurs. The percussion parts (perc. 1, 2, 3) are empty.

154

fl.
(picc.)

fl.

cl.

b. cl.

perc. 1

perc. 2

perc. 3

pno.

cl. solo

vln. 1

vln. 2

vla.

vc.

cb.

less than
20 seconds

practically inaudible,
sotto voce, hidden until the end