

Conversations with Harry

conversando con Harry

for Bass Clarinet and Fixed Media

Orlando Jacinto Garcia

About the Work

Conversations with Harry was written for bass clarinetist Harry Sparnaay in August 2015 at the Visby International Centre for Composers on the island of Gotland off the coast of Sweden. The fixed media part of the work was created using samples of Harry's playing that he recorded for use with his definitive book *The Bass Clarinet* published by Tutto Musik/Periferia Music in Spain. The live bass clarinet part consists of materials from the fixed media part that have been altered and re-ordered. The fingerings and other instructions are taken from those found in his excellent book. I want to thank Harry Sparnaay and Nino Diaz of Tutto Musik/Periferia Music for the permission to use samples from *The Bass Clarinet* in this work. The title is a reference to the image of the live bass clarinetist conversing with Harry's playing heard on the fixed media part. As with much of my music the slow evolution of material as well as the counterpoint between register, density, timbre and pacing are aesthetic concerns.

Performance Notes

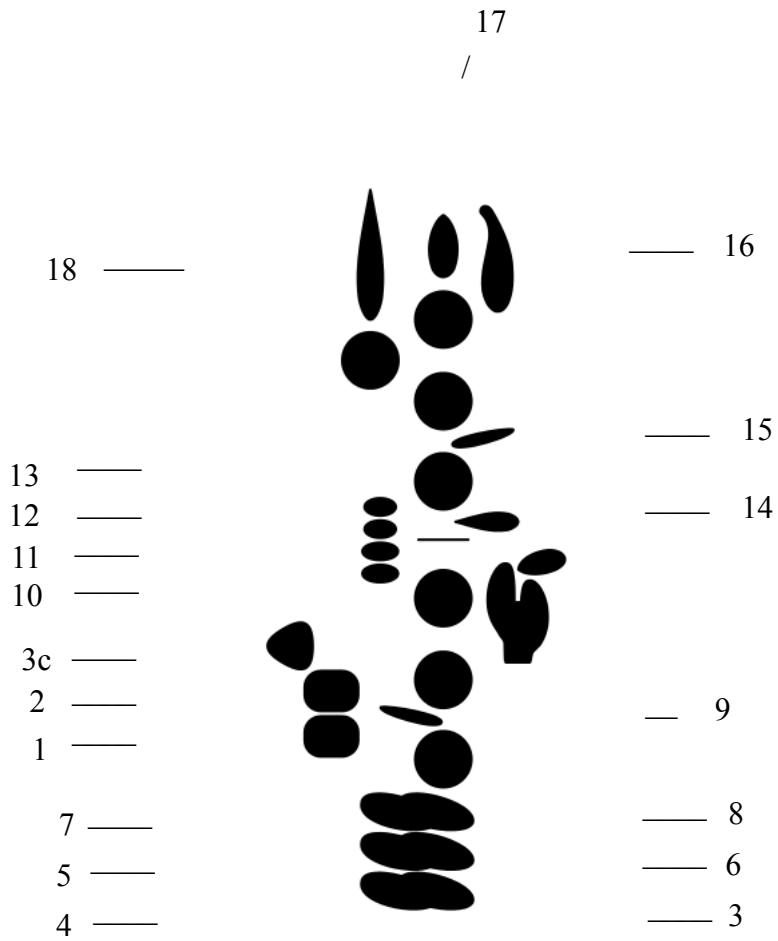
(1) The fixed media part comes in a stereo file or 5.0 surround version. The live bass clarinet should be played through a microphone and panned gradually so that the panning is generally in contrast to the fixed media part (front when fixed media is in the back for 5.0, left when sounds are focused on the right for 2.0, etc.). The dynamics for the multiphonics should be somewhat controlled by the proximity of the performer to the microphone (especially at the end of the work). The live bass clarinet should also be diffused adding a slight amount of reverb to match the fixed media part and it should come in and out of the fabric of the fixed media part as per the dynamics indicated in the score.

(2) Timings are given to assist the performer with the synchronization of the fixed media part although the rests/meters provided are calculated to coincide with the timings.

(3) “air sound slowly vary timbre” with square noteheads indicates that the performer should blow air through the instrument without producing a tone instead producing a wind/air sound which should be slowly varied by gradually changing embouchure and fingerings. The performer is at liberty to choose the embouchures and fingerings during these passages as long as the changes are gradual. Only the durations and dynamics are specified in these measures.

(4) Duration 12:14

The numbers and fingerings for the multiphonics, trills, etc., come from Harry Sparnaay's book *The Bass Clarinet* available from Tutto Musik/Periferia Music. Numbers below refer to the side keys. Any discrepancies with the information in the book is accidental and defers to what is in the book.



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♩ = 60

Tacet 30" begin
timing w/ fixed media

00:30

#41

00:47

Bass Clarinet

Musical notation for measures 1-6. Measure 1 is a whole rest. Measures 2-3 are in 6/4 time, measure 4 is in 4/4, and measure 5 is in 7/4. Measures 6-7 are in 6/4, measure 8 is in 4/4, and measure 9 is in 7/4. Dynamics range from *mp* to *f*. A slur connects the notes in measures 2-3 and 6-7.

Musical notation for measures 7-10. Measure 7 is in 7/4, measure 8 is in 6/4, measure 9 is in 4/4, and measure 10 is in 12/4. Dynamics range from *mp* to *f*. A slur connects the notes in measures 8-9.

as connected as possible
(circular breathing preferred)

Musical notation for measures 11-16. Measure 11 is in 2/4. Measures 12-16 are in 4/4. Dynamics range from *p* to *mf*. A slur connects the notes in measures 12-16.

Musical notation for measures 17-22. Measures 17-22 are in 4/4. Dynamics range from *mf*. A slur connects the notes in measures 17-22.

Musical notation for measures 23-29. Measure 23 is in 10/4, measure 24 is in 2/4, and measures 25-29 are in 4/4. Dynamics range from *p* to *mf*. A slur connects the notes in measures 24-29.

Musical notation for measures 30-35. Measures 30-35 are in 4/4. Dynamics range from *mf*. A slur connects the notes in measures 30-35.

Musical notation for measures 36-42. Measure 36 is in 4/4, measure 37 is in 2/4, and measures 38-42 are in 4/4. Dynamics range from *p* to *mf*. A slur connects the notes in measures 37-42.

Musical notation for measures 43-48. Measures 43-48 are in 4/4. Dynamics range from *mf*. A slur connects the notes in measures 43-48.

03:06
 air sound slowly vary timbre simile

49

p < mp > pp *p < mp > pp*



03:34 #20 03:49

54

p < mp *p < mp*

04:00 04:13 simile

58

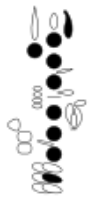
p < mp *p* *mp*



04:38 #73

64 simile

mf *p < mf*



04:52 05:04 05:16 #80

68

p < mf *p < mf* *pp < mf*

05:28 05:42

73

pp < mf *pp < mf*

as connected as possible
(circular breathing preferred)

finger first note and
trill 2nd side key
on right #12

trill 1st side key
on right #13

trill 1st & 2nd
side keys on right
#12 & #13

finger first note and
trill upper most
left side key #16
with index finger
of left hand

06:00

p *mp*

simile

06:22

p *mp*



06:41

88 air sound slowly vary timbre simile

mp *mf* *pp* *mf*



07:13

94 #4

p *f*

07:26

#5

p *f*

07:38

#63

p *mp*

07:53

99

p *mp*

08:07

p *mp*

08:33

104 air sound slowly vary timbre

mp *p* *mp* *p* *mf* *p*

air sound slowly vary timbre



09:01 #79 09:22

109

pp *f* *p* *f*

09:46 10:04

115

p *f* *p*

120

simile simile

mp *p* *mp* *pp*

as connected as possible
finger the first note in each measure and
trill upper most left side key #16
with index finger of left hand

10:43 11:16

125

p *mp* *p* *mp*

11:26 11:39

130

p *mp* *p*



11:26 #72 11:39

135

mf *mp*

11:53 12:06

139

p

fixed media ends at 12:08