

Sigil/All Flowers

for two Bb clarinets, bassoon and electric piano

Tyler Versluis
2013

Some notes for the keyboardist: The keyboard used for performance should have a full range of 88 keys, a sustain pedal as well as a volume pedal. Using a small amp for volume amplification is recommended. Much attention should go to balancing the volume between the other instruments.

Sound: There are many variations on the classic standard keyboard sound, and therefore I leave the choice to the discretion of the ensemble. A good sound reference would be the Fender Rhodes keyboard used by Klaus Lang on his recording of John Cage's **Melodies and Harmonies** for Col Legno Contemporary Records. The keyboardist should not switch sounds during the piece.

Duration: approx. 8 to 8.5 minutes.

Dedication: To bassoonist Eric Mohr, for his 2013 MMus recital.

Sigil/All Flowers

Score (tranposed)

for two Bb clarinets, bassoon and electric piano

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Allegretto (♩=105)

The score is divided into three systems. The first system (measures 1-7) features Clarinet in Bb 1 and Clarinet in Bb 2 with a *p* dynamic, Bassoon with a *fp* dynamic, and Electric Piano with a *p* dynamic. The second system (measures 8-12) includes Bb Cl. 1, Bb Cl. 2, Bsn., and Pno. with dynamics ranging from *mp* to *f*. The third system (measures 13-17) continues with Bb Cl. 1, Bb Cl. 2, Bsn., and Pno. with dynamics ranging from *p* to *mf*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

4
21

B \flat Cl. 1
p
mp
3

B \flat Cl. 2
p
3

Bsn.
mp
pp
p
3
p

Pno.
p
p

28

B \flat Cl. 1
mf
pp
p

B \flat Cl. 2
mf
p

Bsn.
p
pp
3
mp

Pno.
pp

34

B \flat Cl. 1
p
p

B \flat Cl. 2
p

Bsn.
mp

Pno.
mp
mp

39

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Pno.

mp *mp* *p*

mp *p*

mp *mp* *p*

p

44

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Pno.

f *f*

f *f*

f

f

49

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Pno.

pp

pp

f *mp*

f

Trill between regular and alternate fingering for B

6 $\text{♩} = 60$

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Pno.

pp

pp sempre

pp

con pedale

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Pno.

p

pp

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Pno.

mp

pp

73

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Pno.

p

mp

mp

pp

accel.

like unadorned singing

like unadorned singing

80

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Pno.

mp

mf

mp

p

mp

mp

mf

mp

p

mp

p

88

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Pno.

mp

f

mp

f

mp

p

p

f

p

senza pedale

95

B \flat Cl. 1 *f* *p* *not harsh*

B \flat Cl. 2 *p*

Bsn. *f* *p*

Pno. *p*

99

B \flat Cl. 1 *f* *p* *f* *not harsh*

B \flat Cl. 2 *p*

Bsn. *f* *p* *f* *mp*

Pno. *p* *p* *8va*

105

B \flat Cl. 1 *p*

B \flat Cl. 2 *p*

Bsn. *p*

Pno. *p* *8va* *p*

10
110

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Pno.

pp

p \rceil *pp*

pp

mp

mp

pp

p

116

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Pno.

mp

p

p

121

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Pno.

mp

mp

mp

mp

124

B \flat Cl. 1 *f p p*

B \flat Cl. 2 *f p*

Bsn. *f p*

Pno. *f p*

128

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Pno.

132

B \flat Cl. 1

B \flat Cl. 2 *p*

Bsn.

Pno. *con pedale*

145

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Pno.

♩. = 60

148

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Pno.

f

f

f

f

con pedale

152

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Pno.

pp

pp

p

p

8va

14
155

B♭ Cl. 1

B♭ Cl. 2

Bsn.

mp

Pno.

8va

158

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Pno.

8va

pp

p

pp

p

161

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Pno.

p

pp

p

p

166

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Pno.

f *p* *f* *p*

170

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Pno.

f *cantabile* *f* *f*

173

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Pno.

f *p* *f* *f*

Slower (♩ = 70)

189

B♭ Cl. 1

B♭ Cl. 2

Bsn.

semplice e molto cantabile

p

3

8^{va}

Pno.

pp

196

B♭ Cl. 1

B♭ Cl. 2

Bsn.

f *pp* *p*

f *pp* *p*

> pp *f* *pp* *p*

196

f *pp* *p*

3

3

Fin