

Daniel T. Lewis

sift

for Bass Clarinet and Marimba

NextArts

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duration: 10:00

Commissioned by Transient Canvas
2014

sift takes its title from a line in a Kay Ryan poem, in which she describes an effort as: "...the sift left of resolve sustained too long." This piece intends to represent the prevailing of determination to action over an exhaustion. It embodies a drawing-up of energy, a struggle towards accomplishment, and a final dogged push towards some unknowable goal.

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Performance Notes:

Clarinet:



Indicate an inflection downwards of 14 cents from either the notated sharp or natural. This is a very small inflection. It is meant to approximate Just Intoned intervals with the marimba, and should be tuned by ear so as to be as consonant as possible.



Indicates a "subito vibrato" at a significantly faster rate and slightly more intense than normal vibrato. It should last only for the duration of the precise note length over which it occurs.



Indicates a toneless sound, with only breath audible. The reed should not vibrate. The "X" notation always occurs with crossed noteheads, as shown here.

U

Indicates a muted tone. The performer's tongue should partially stop the reed from vibrating, producing a muffled diffuse tone with significant breath sound.

N

Indicates a normal playing sound with full tone.

① ②

Indicate fingerings for the notated pitch over which they occur. The first should be a fingering the performer is familiar with. The second fingering should be distinctly, but not drastically different from the first in pitch and in color.

Finally, all notated *portamenti* are intended to be uneven. The transition between starting and ending pitches should not be an even *glissando*, and should occur more towards the end of the gesture.

Marimba:

+

Indicates a very dry, extremely short, "heavier" dead stroke. This is opposed to the notated "light dead stroke" *staccati* in mm. 110-193, which should be executed without much downward force on the bars.

For all notated *arco* notes, the bow direction should be changed freely and as needed. However, since there will be an audible break in tone at the bow changes, the changes should as much as possible occur in unison with other notes, so as to mask the gap in tone.

General Notes:

At rehearsal letter D, m.110, the parts should layer over one another with little regard for what the other is doing. This is in contrast to the rest of the piece, where the sound should be mostly homogenous.

subito crescendo should be executed very quickly, and more towards the end of each *crescendo*. They are intended to be very dramatic.

poco crescendo and *poco diminuendo* are indicated to give shape to the line in which they occur. They are not intended to reflect specific changes in dynamics, but instead to convey a subtle effect of either intensifying or tapering.

At the conclusion of the piece, both performers are to wait in playing position for the notated duration, as if there were one last gesture remaining.

sift

Daniel T Lewis

♩ = 96 **strained yet tender; warmly exhausted**

legato, with soft tongue

X U U X U N

B. Cl. *ppp* *p*

Mar. LH arco legato, yet detached *ppp* *p*



5 U X U

B. Cl. *port.* *ppp*

Mar. *ppp* *poco*

8

B. Cl. U N X U N U

Mar. ppp pp

11

B. Cl. X N U X U

Mar. ppp p

14

B. Cl. X N U X

Mar. ppp ppp

17

B. Cl. U X U N

Mar. *pp* *p* *pp*

20

B. Cl. U X U

Mar. *p* *mp* *p* *poco*

23

B. Cl.

Mar.

24

B. Cl. *ppp* *p* *mp ppp* *port.* *p*

Mar. *ppp* *cresc.*

27

B. Cl. *pp* *ppp*

Mar. *mp* *pp* *ppp*

30

B. Cl. *ppp*

Mar. *ppp* *pp*

33

B. Cl. U X X U X U X

Mar. + +

pp *ppp* *ppp*

36

B. Cl. U N X U N

Mar. + +

ppp *p* *p*

39

B. Cl. U X U

Mar. +

ppp *ppp*

41

B. Cl. X → U → N → U

Mar. *ppp* *pp*

44

B. Cl. (U) → X → U → N

Mar. *p* *mp* *p*

47

B. Cl. U → N → U → N → U (U)

Mar. *pp*

A

50

B. Cl. *ppp* *p pp* *port.* (*p*)

Mar. *ppp* *p pp*

53

B. Cl. (*N*) *p* *pp*

Mar. *p*

56

B. Cl. *ppp*

Mar. *ppp*

58 X → U → N → U → X

B. Cl. *pp* *port.* *pp*

Mar. *pp* *mp*

61 U → X → U → N

B. Cl. *pp* *port.* *p*

Mar. *p* *pp*

63 (N) U → X

B. Cl. *pp* *poco*

Mar. *p*

65

B. Cl. *U* *ppp* *poco* *N* *13* *7*

Mar. *p* *ppp poco* *7* *13* *7*

68

B. Cl. *N* *5* *U* *6* *2* *N* *5* *(U)* *5*

Mar. *pp* *pp* *p* *pp*

71

B. Cl. *U* *N* *11* *3* *U* *3*

Mar. *pp* *pp* *11* *3*

B

73

B. Cl.

U 3 3 3 X U 3

pp

Mar.

pp *p*

B

76

B. Cl.

(U) 3 N 7

p *pp*

Mar.

pp

B

78

B. Cl.

U X

mp *pp*

Mar.

5 LH to mallets

mp *pp*

80 U ----->

B. Cl. *mp pp* *p*

Mar. LH mallets *mp pp* *p*

82 (U)----->

B. Cl. *ppp*

Mar. *mp*

84 X → U → N U X U

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

Mar. *pp*

86 (U) → N X U X → U

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

Mar. *p* *mp*

88 (U) → N X U X U

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

Mar. *pp* *mp* *pp*

C

91 (U) N X

B. Cl.

Mar.

ppp

ppp

94 X U N U X

B. Cl.

Mar.

mp pp

p

pp

mp pp

p

pp

96 (X) N U N v.S.

B. Cl.

Mar.

mp

pp

mp

mp

98 N → U X → U

B. Cl. *mf* *pp*

Mar. *mf* *pp* *p*

100 (U) → N

B. Cl. *p* *mf* *port.*

Mar. *cresc.* *mp* *mf*

102 U → N

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

Mar. *mf* *pp* *mp*

104

B. Cl. *mf*

Mar. *mf*

106

B. Cl. *f p mp mf*

Mar. *f p cresc. mf*

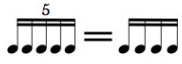
108

B. Cl. *port. subito p f*

Mar. *cresc. f ff*

V.S.

D



♩ = 120 murmuring; with growing resolve

110

legato, soft tongue
U -----> (sempre)

b. cl.

mar.

secco, light dead stroke

ppp



113

b. cl.

mar.



116

b. cl.

mar.

119

b. cl. *port.*

mar.

This system contains measures 119, 120, and 121. The bass clarinet part (b. cl.) features a melodic line with a *port.* (portamento) marking. It includes a quintuplet of eighth notes in measure 119 and three triplet markings over eighth notes in measures 120 and 121. The maracas part (mar.) provides a rhythmic accompaniment with eighth-note patterns and rests.



122

b. cl. *port.*

mar.

This system contains measures 122, 123, and 124. The bass clarinet part (b. cl.) continues the melodic line with a *port.* marking and includes quintuplet and triplet markings. The maracas part (mar.) continues with its rhythmic accompaniment, featuring eighth-note patterns and rests.



125

b. cl.

mar.

This system contains measures 125, 126, and 127. The bass clarinet part (b. cl.) features melodic lines with triplet markings and first/second ending indicators (① and ②). The maracas part (mar.) continues with its rhythmic accompaniment, featuring eighth-note patterns and rests.

128

b. cl.

mar.

131

b. cl.

mar.

134

b. cl.

mar.

port.

137

b. cl.

mar.



140

b. cl.

mar.

port.

p

poco

subito ppp

E

143

b. cl.

mar.

This system contains measures 143, 144, and 145. The bassoon part (b. cl.) features a melodic line with fingerings 1, 2, 3, 1 and trills marked with a '3'. The maracas part (mar.) provides a rhythmic accompaniment with eighth-note patterns.



146

b. cl.

mar.

This system contains measures 146, 147, and 148. The bassoon part (b. cl.) includes trills marked with a '3'. The maracas part (mar.) continues with its rhythmic accompaniment.



149

b. cl.

mar.

This system contains measures 149, 150, and 151. The bassoon part (b. cl.) features fingerings 1, 2, 1 and trills marked with a '3'. The maracas part (mar.) continues with its rhythmic accompaniment.

152

b. cl.

mar.

155

b. cl.

mar.

158

b. cl.

mar.

pp

p

molto cresc.

f

161

b. cl. *port.* *molto cresc.* *f* *ff* *N*

mar. *mp* *cresc.* *f* *ff*

164

b. cl. *non dim.*

mar.

167

b. cl. *port.* *fff*

mar. *fff*

F

170

U $\xrightarrow{\text{---}}$

b. cl.

mar.

subito ppp sempre



173

b. cl.

mar.



176

b. cl.

mar.

179

b. cl.

mar.



182

b. cl.

mar.



185

rit. poco a poco

b. cl.

non dim

mar.

rit. poco a poco

non dim

188

b. cl.

mar.



191

b. cl.

mar.

RH to bow

G

♩ = 96 as if each action were the last manageable effort

194

X → N

Vibrato

b. cl. $\frac{2}{4}$ $\frac{7}{8}$ $\frac{5+3}{4\ 8}$

mar. $\frac{2}{4}$ $\frac{7}{8}$ $\frac{5+3}{4\ 8}$

pp *subtio* *fff* *pp* *subtio* *fff*

RH arco *p*



196

X → N

b. cl. $\frac{5+3}{4\ 8}$ $\frac{7}{4}$ $\frac{3}{8}$

mar. $\frac{5+3}{4\ 8}$ $\frac{7}{4}$ $\frac{3}{8}$

pp *subtio* *fff* *pp* *subtio* *fff*

simile



198

N

X → N

b. cl. $\frac{3}{8}$ $\frac{11}{4}$ $\frac{4+3}{4\ 8}$

mar. $\frac{3}{8}$ $\frac{11}{4}$ $\frac{4+3}{4\ 8}$

pp *fff* *pp* *subtio* *fff*

pp *fff* *pp* *fff*

200

b. cl. $\frac{4+3}{4\ 8}$ $\frac{3+3}{4\ 8}$ $\frac{2}{4}$

mar. $\frac{4+3}{4\ 8}$ $\frac{3+3}{4\ 8}$ $\frac{2}{4}$

pp *subtio* *fff* *pp* *subtio* *fff*

X → N

202

b. cl. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

mar. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

pp *subtio* *fff* *pp* *fff* *pp* *subtio* *fff*

X N N X → N

205

b. cl. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{17}{4}$

mar. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{17}{4}$

pp *subtio* *fff*

X N

Hold playing position as if one last iteration were to follow