Daniel T. Lewis

sift

for Bass Clarinet and Marimba

NextArts

sift

for Bass Clarinet and Marimba
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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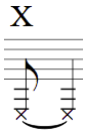
Performance Notes:

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 muffed 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 *portameni* 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 *cescendo.* They are intended to be very dramatic.

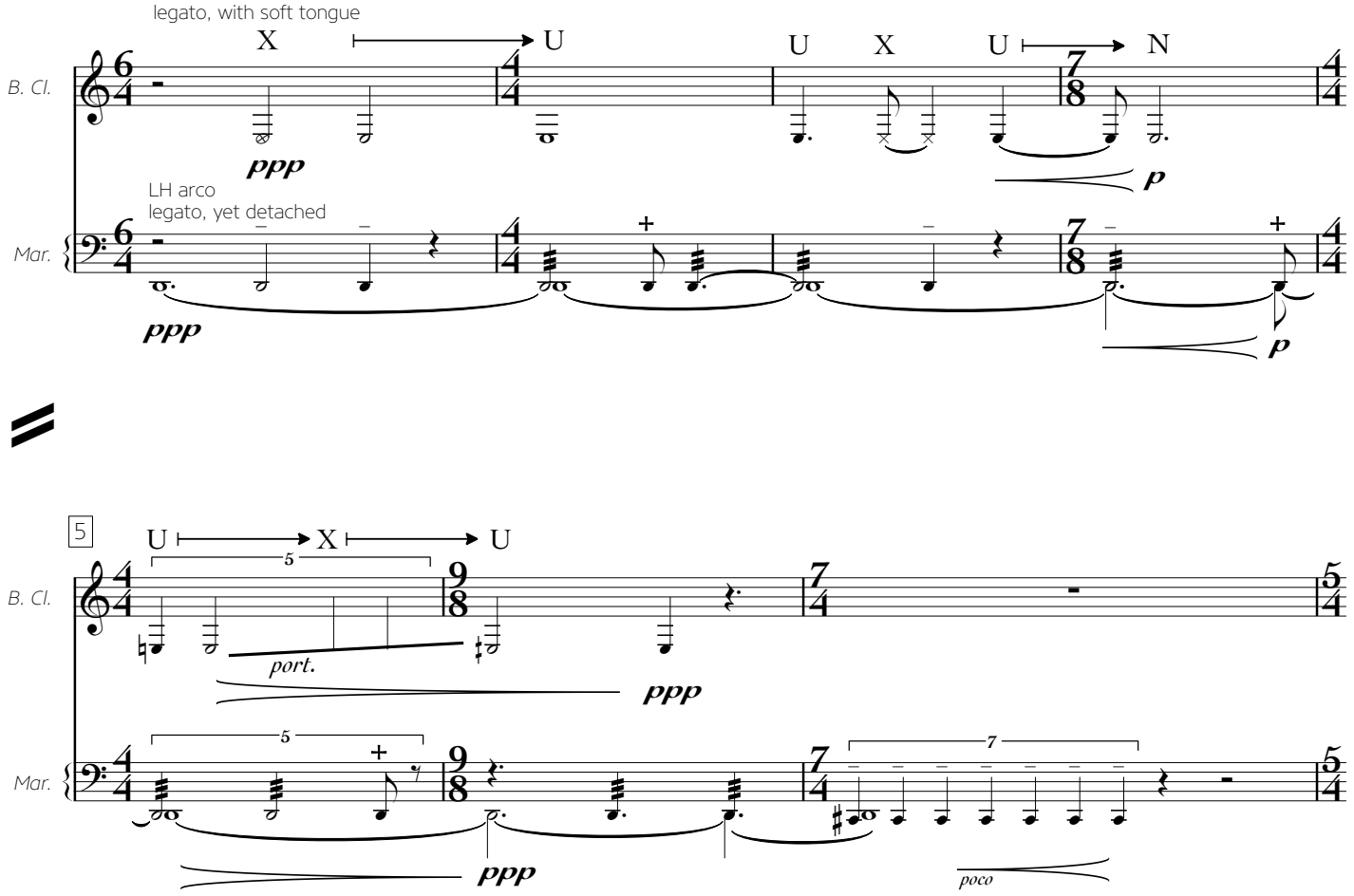
poco crescendo and *poco diminuendo* are indicated to give shape to the line in which they occur. They are not intended to reflect specific changes in dynamics, but instead to convey a subtle effect of either intensifying or tapering.

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**



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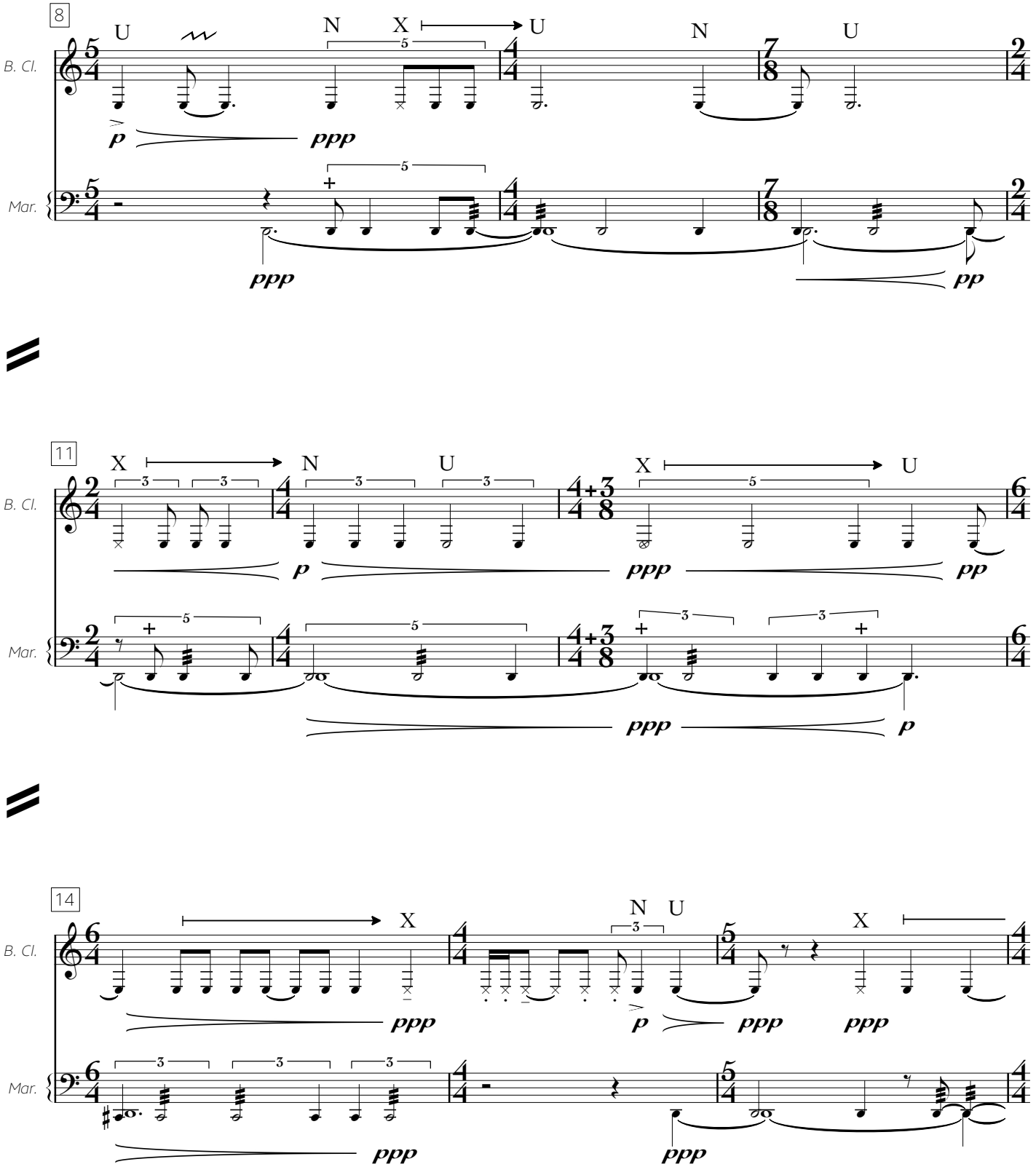
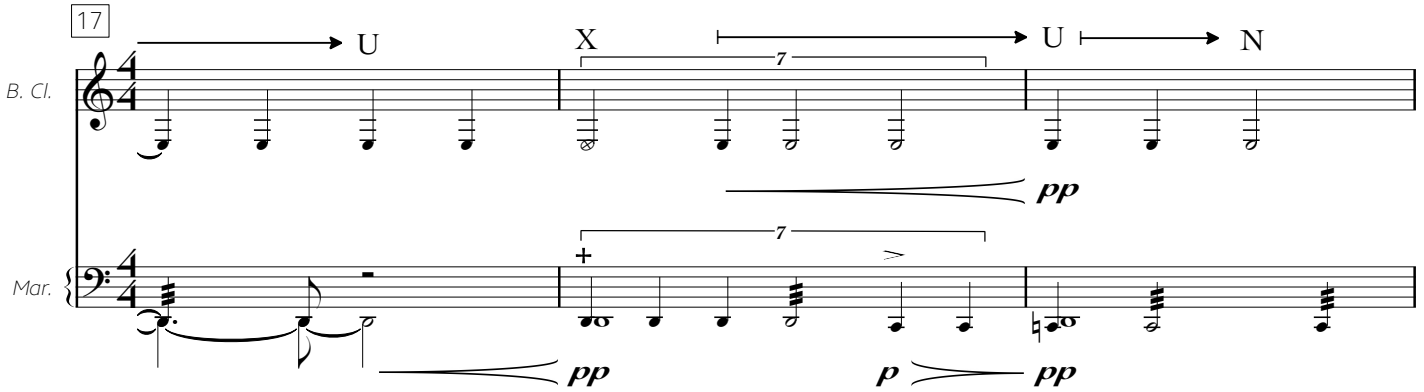
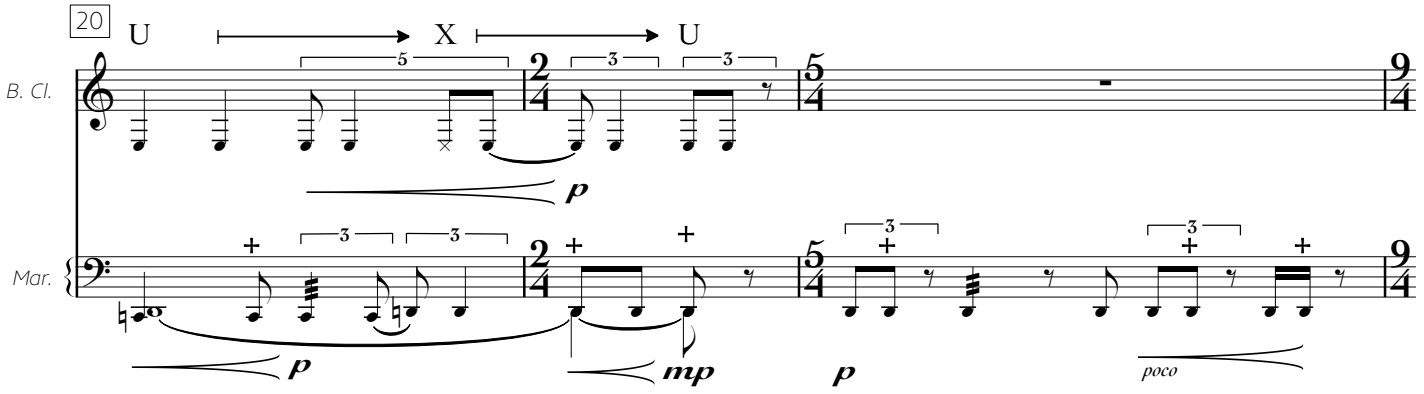
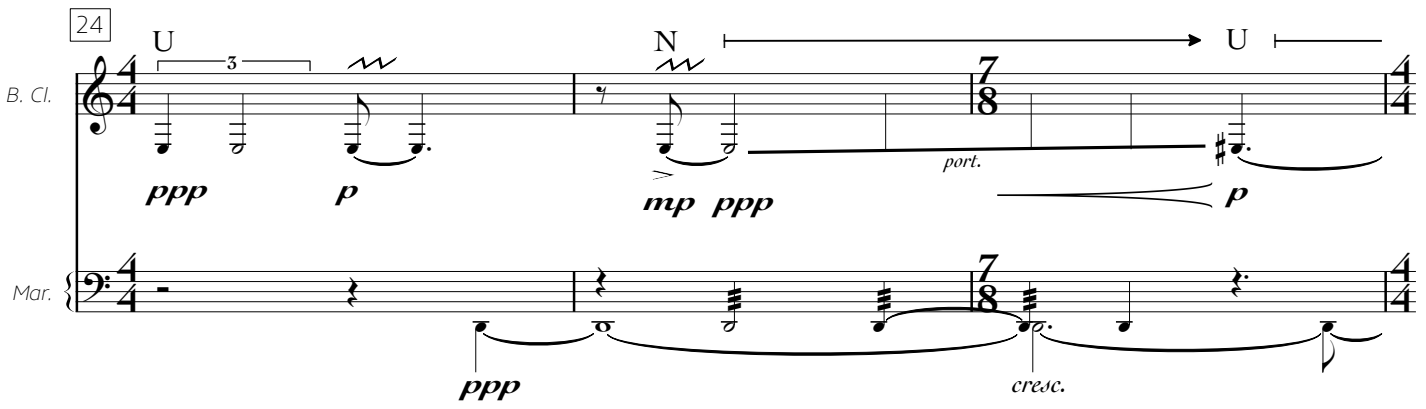
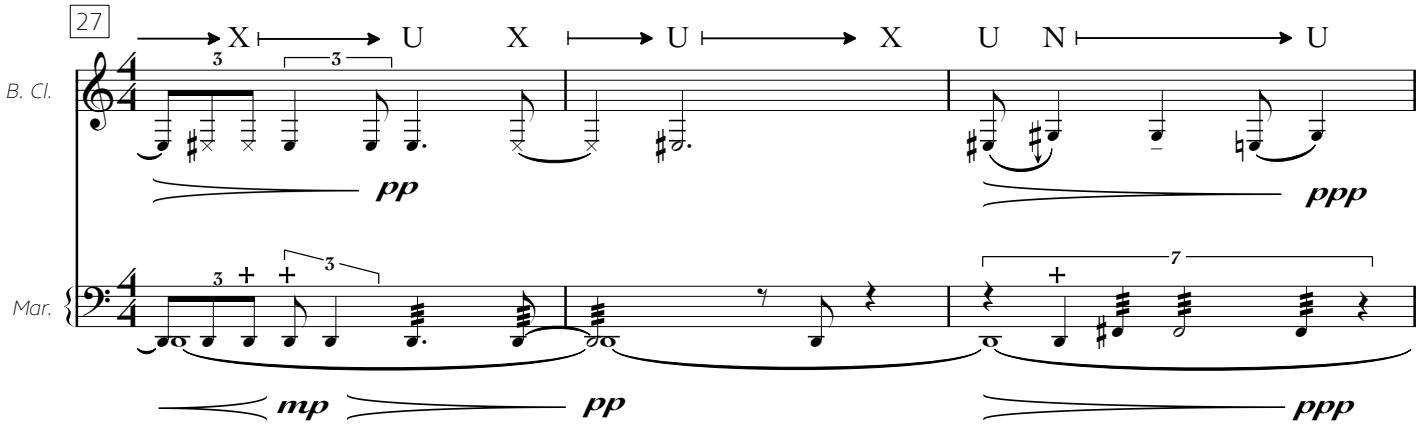

8
B. Cl.
Mar.
U
N
X
U
N
U
p
ppp
ppp
pp
11
B. Cl.
Mar.
X
N
U
X
U
p
ppp
pp
ppp
p
14
B. Cl.
Mar.
X
N
U
X
p
ppp
ppp
ppp
ppp

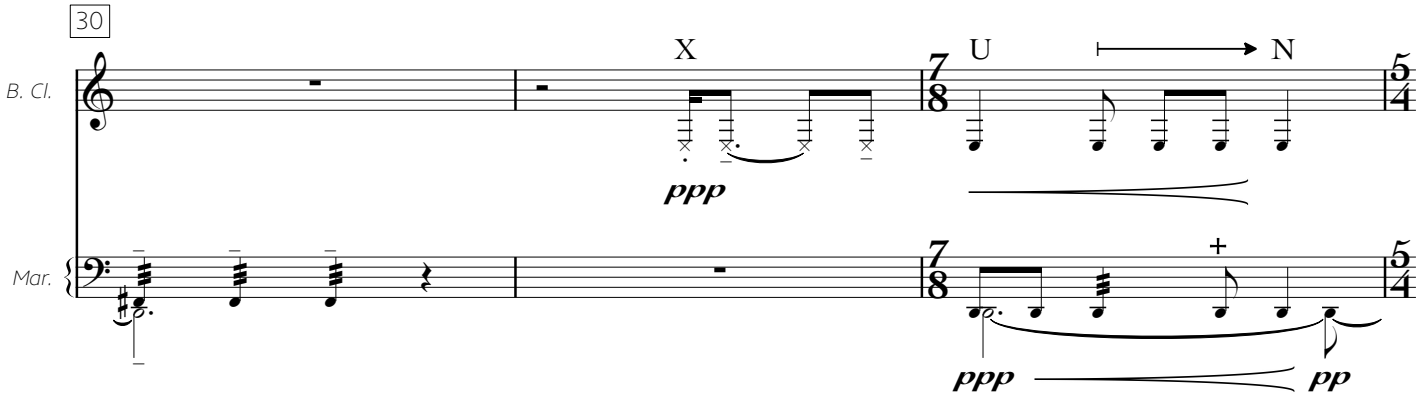

17
U
X
U
N
7
B. Cl.
Mar.
pp
pp
p
pp

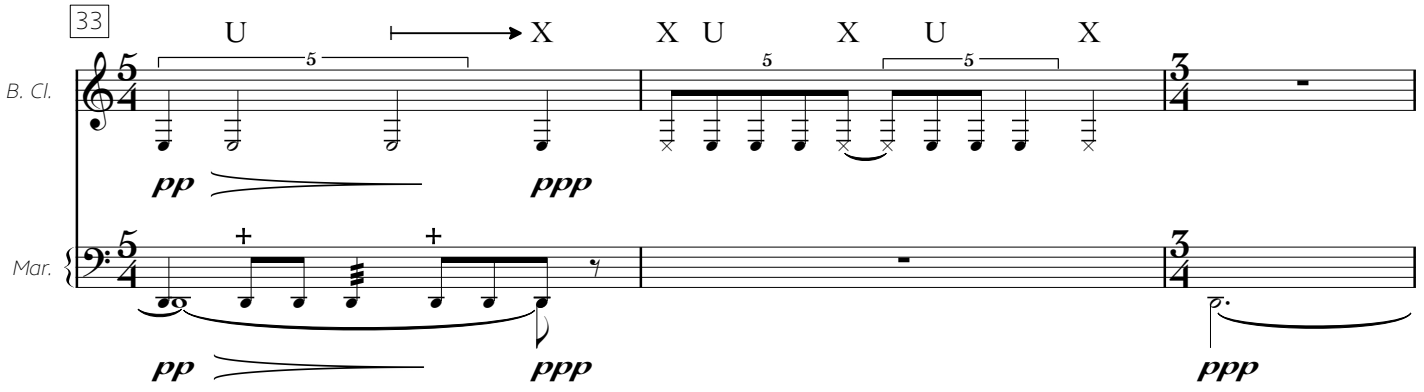

20
U
X
U
5
3
3
B. Cl.
Mar.
p
p
mp
p
poco

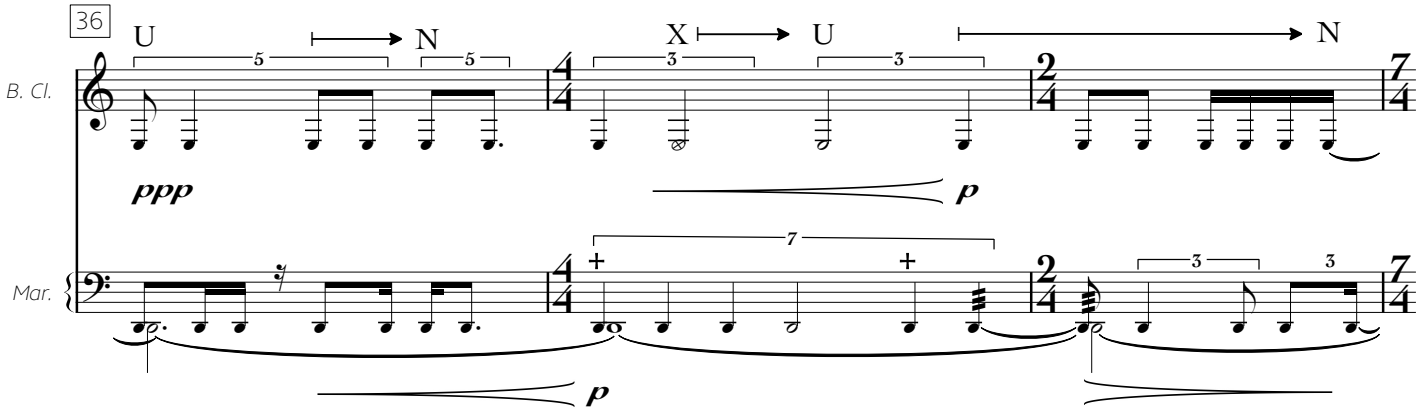
23
B. Cl.
Mar.

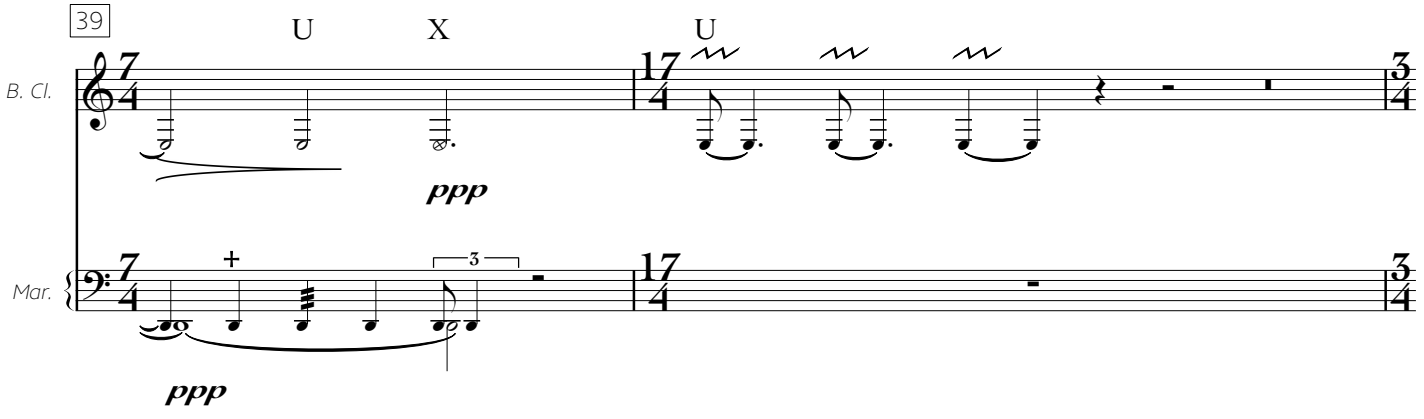

24
B. Cl.
Mar.
U
N
U
3
ppp
p
mp
ppp
port.
p
ppp
cresc.

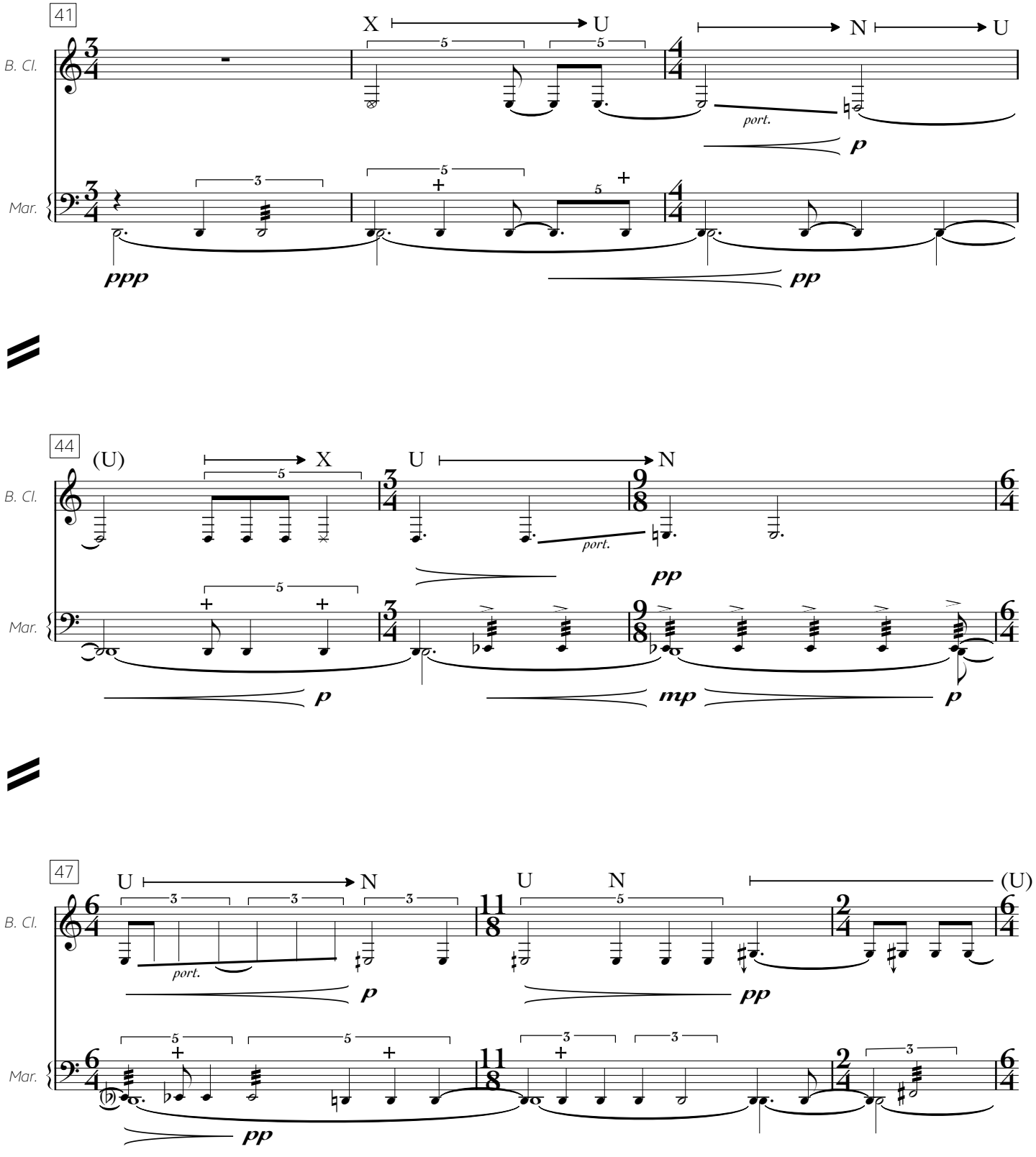

27
B. Cl.
Mar.
X
U
X
U
X
U
N
U
3
pp
ppp
mp
pp
ppp
7

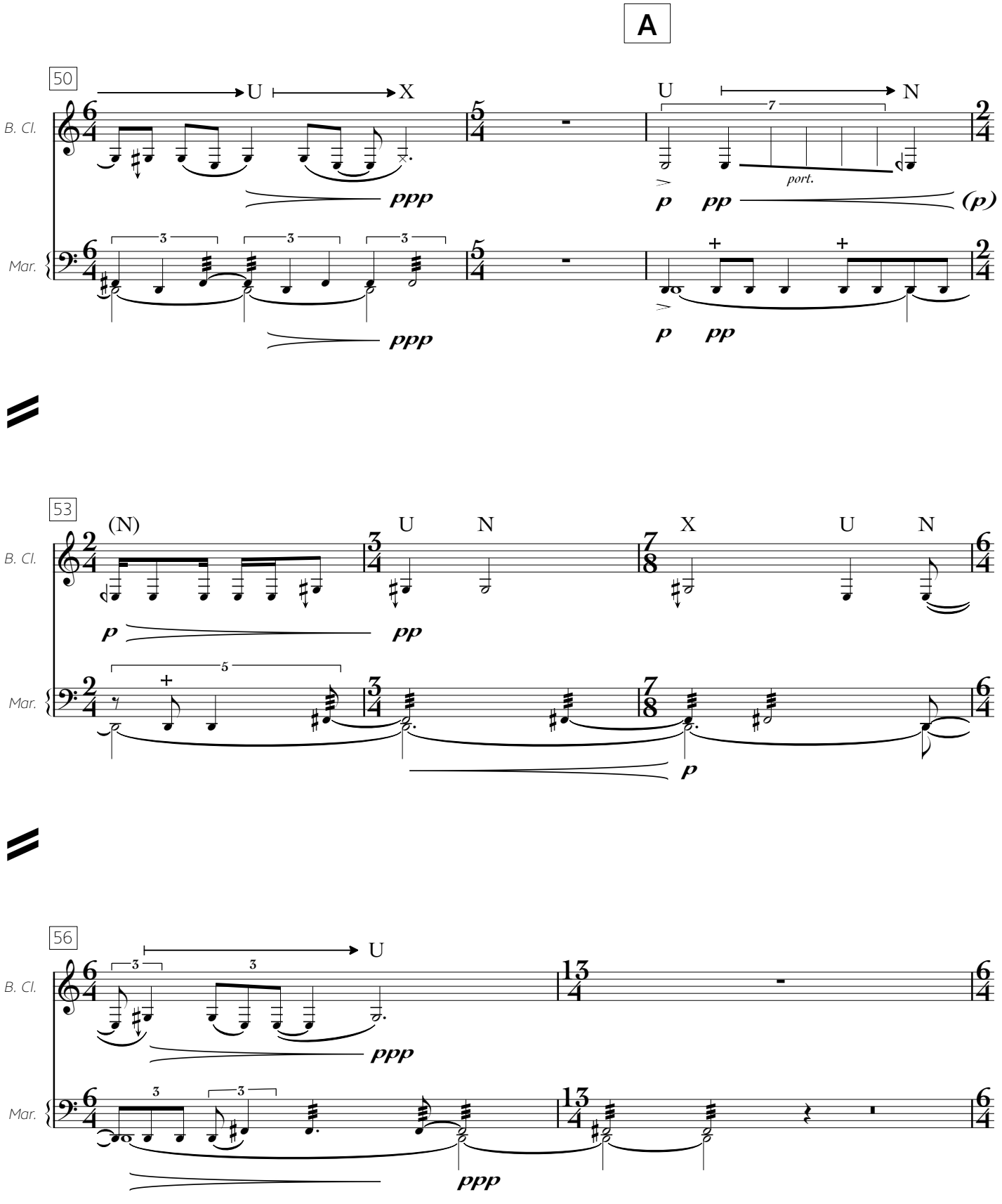

30
B. Cl.
Mar.
X
U
N
ppp
ppp
pp

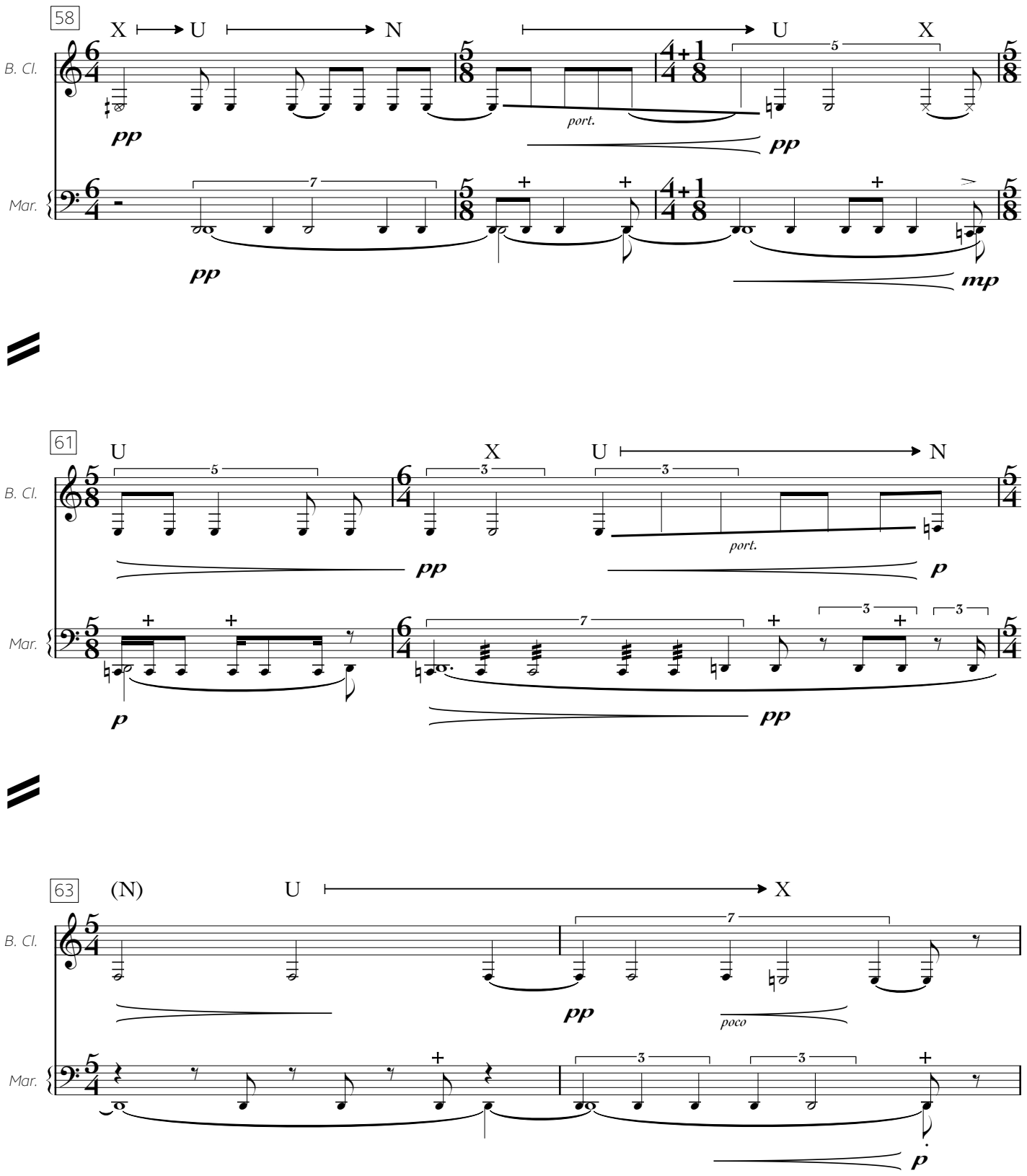

33
U
X
X U
X
U
X
B. Cl.
Mar.
pp
ppp
pp
ppp
ppp

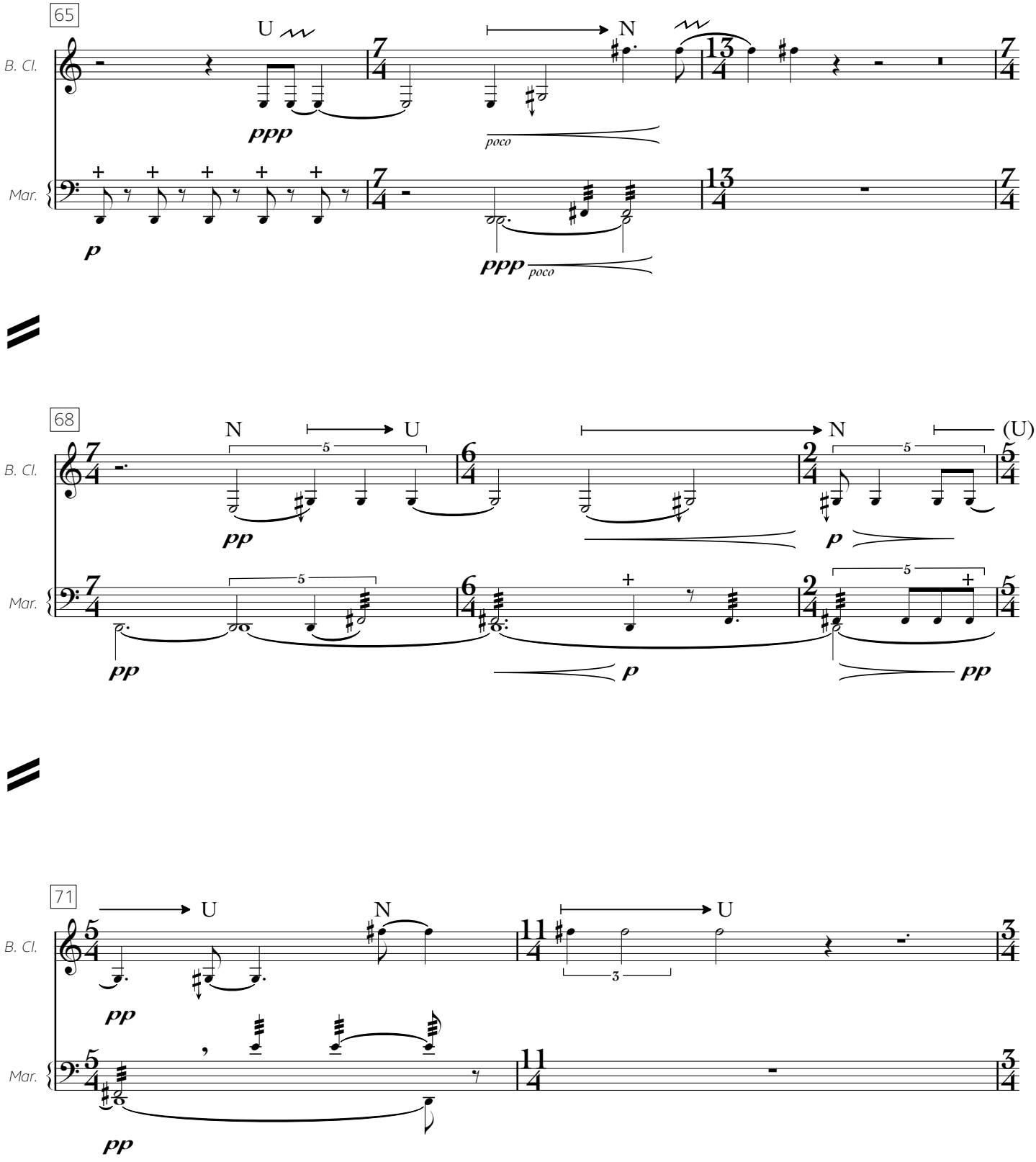

36
U
N
X
U
N
B. Cl.
Mar.
ppp
p
p

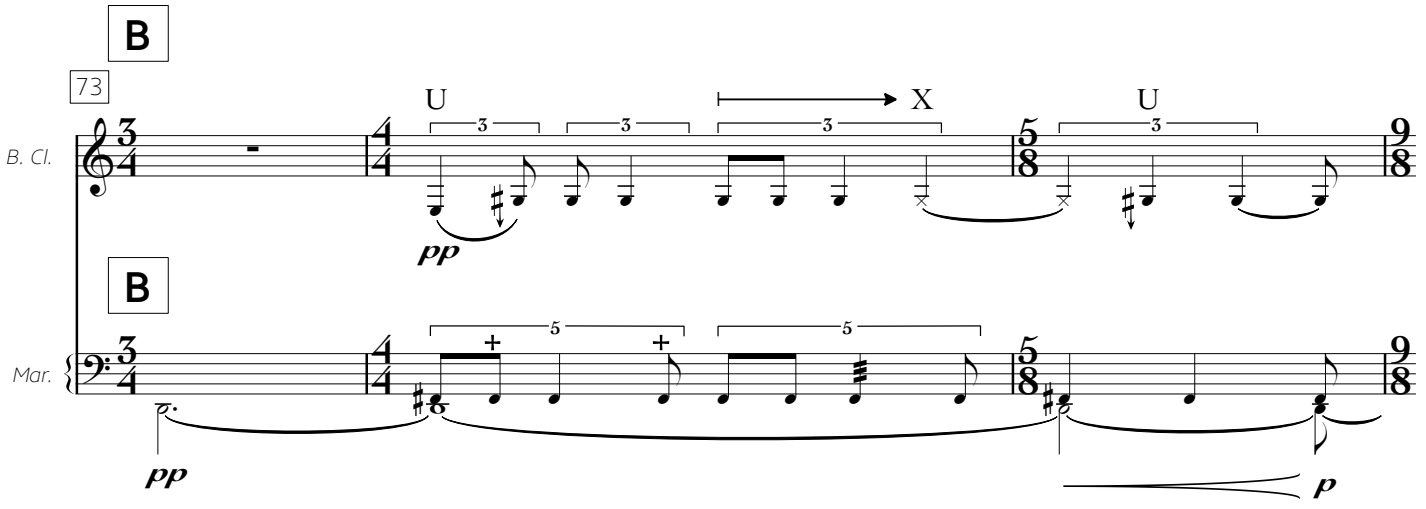

39
U
X
U
B. Cl.
Mar.
ppp
ppp

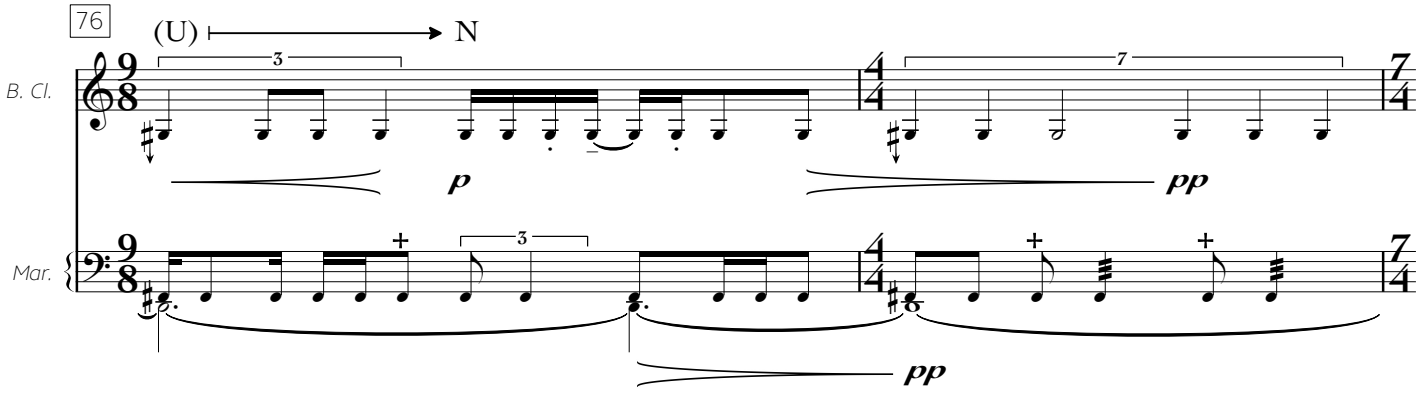

41
X
U
N
U
B. Cl.
Mar.
port.
p
ppp
pp
44
(U)
X
U
N
B. Cl.
Mar.
port.
pp
p
mp
p
47
U
N
U
N
(U)
B. Cl.
Mar.
port.
p
pp
pp

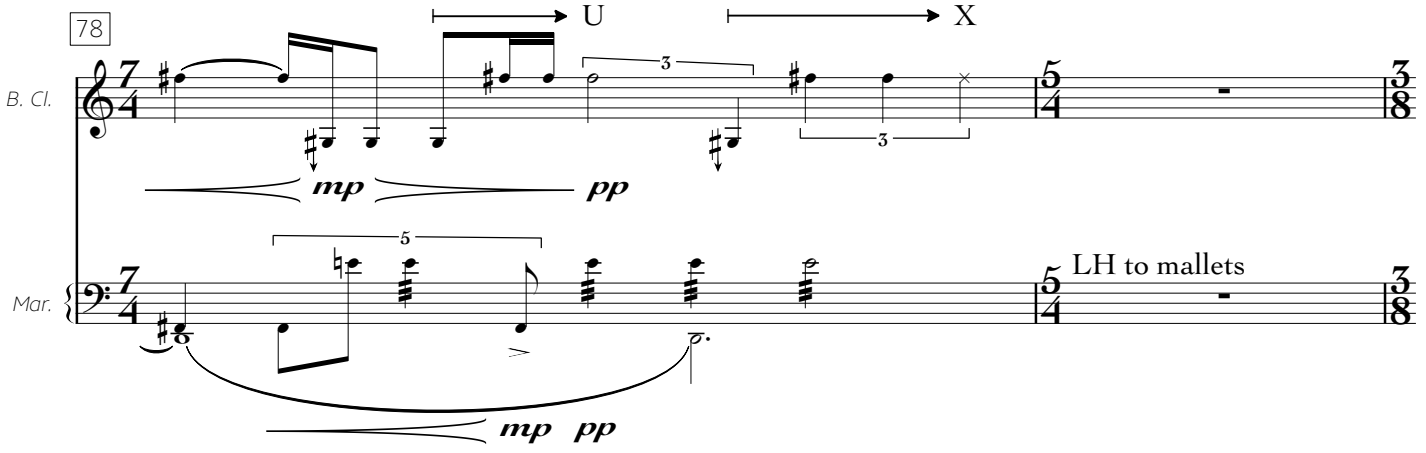

A
50
B. Cl.
Mar.
U
X
U
N
7
port.
ppp
p
pp
(p)
53
(N)
U
N
X
U
N
5
p
pp
56
U
13
ppp

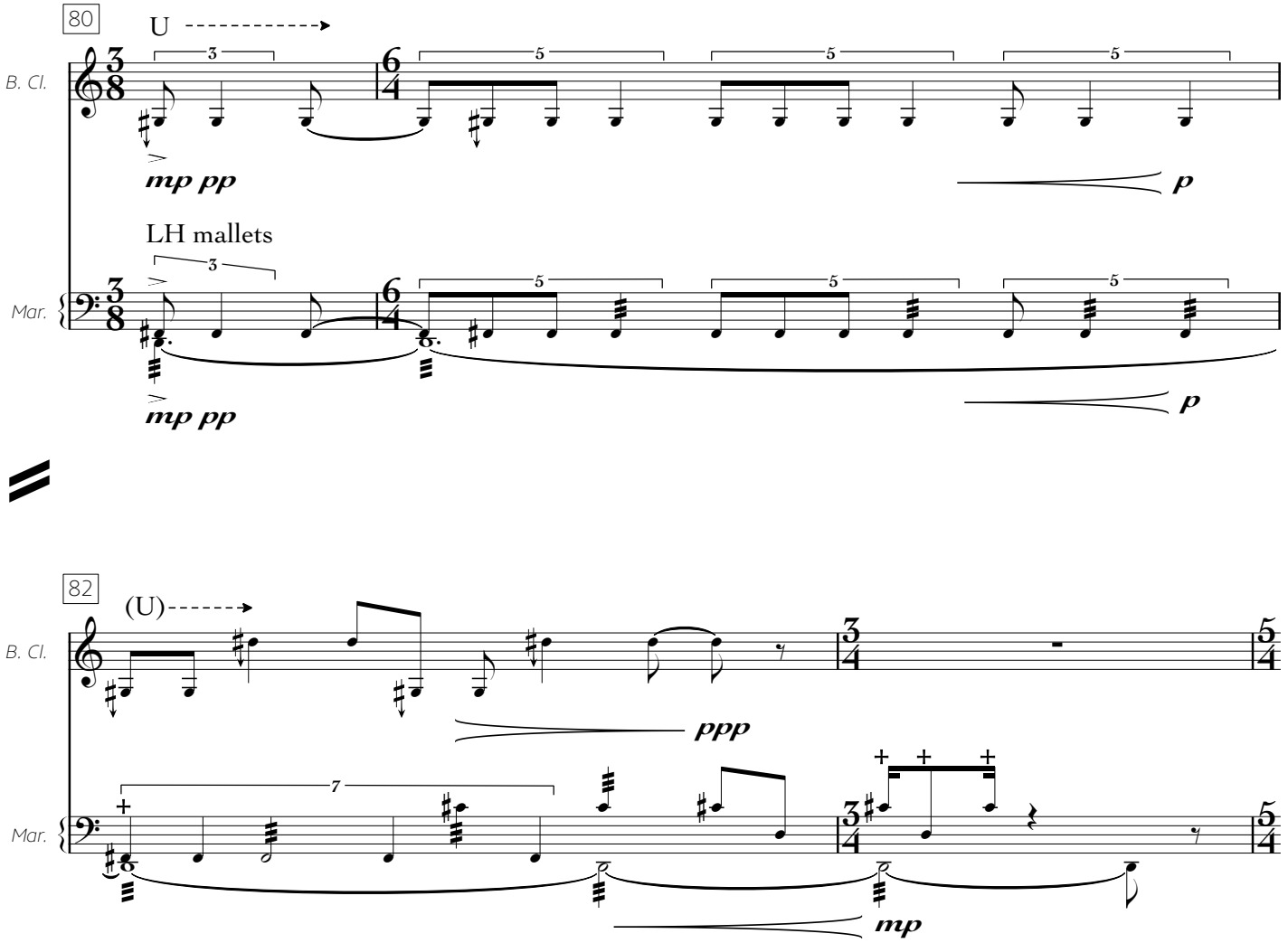

58
X
U
N
U
X
B. Cl.
Mar.
pp
port.
pp
pp
mp
61
U
X
U
N
B. Cl.
Mar.
port.
pp
p
p
pp
63
(N)
U
X
B. Cl.
Mar.
pp
poco
p

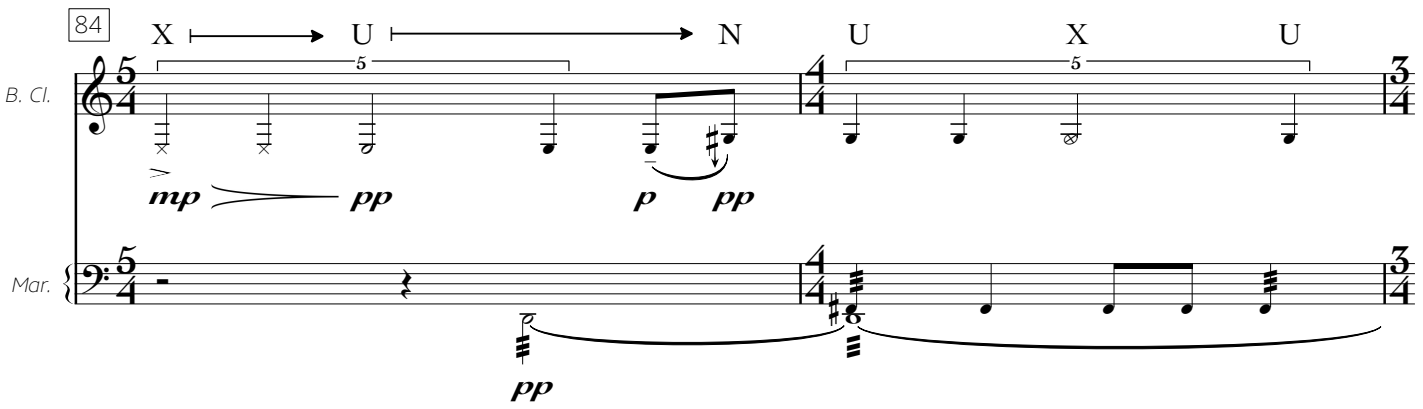

65
U
N
B. Cl.
Mar.
ppp
poco
p
ppp
poco
68
N
U
N
(U)
B. Cl.
Mar.
pp
p
pp
pp
71
U
N
U
B. Cl.
Mar.
pp
pp

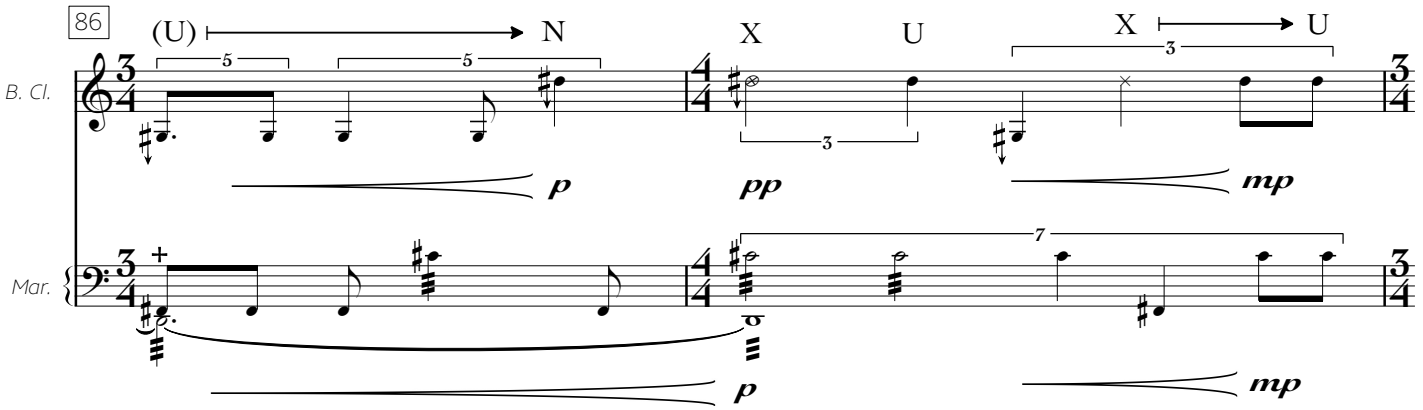

B
73
U
X
U
B. Cl.
pp
B
Mar.
pp
p


76
(U)
N
B. Cl.
p
pp
Mar.
pp

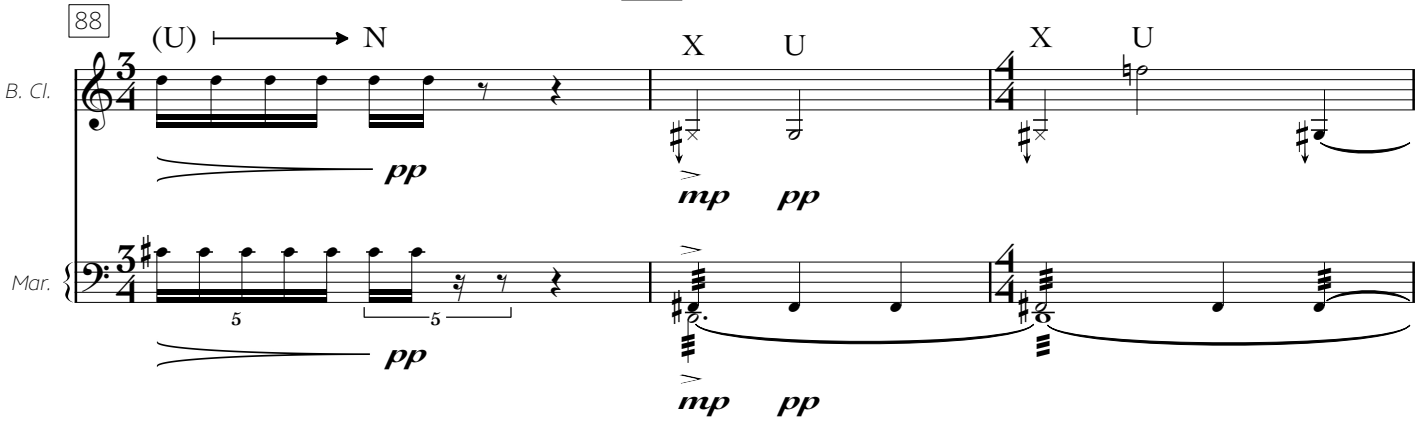

78
U
X
B. Cl.
mp
pp
Mar.
LH to mallets
mp
pp

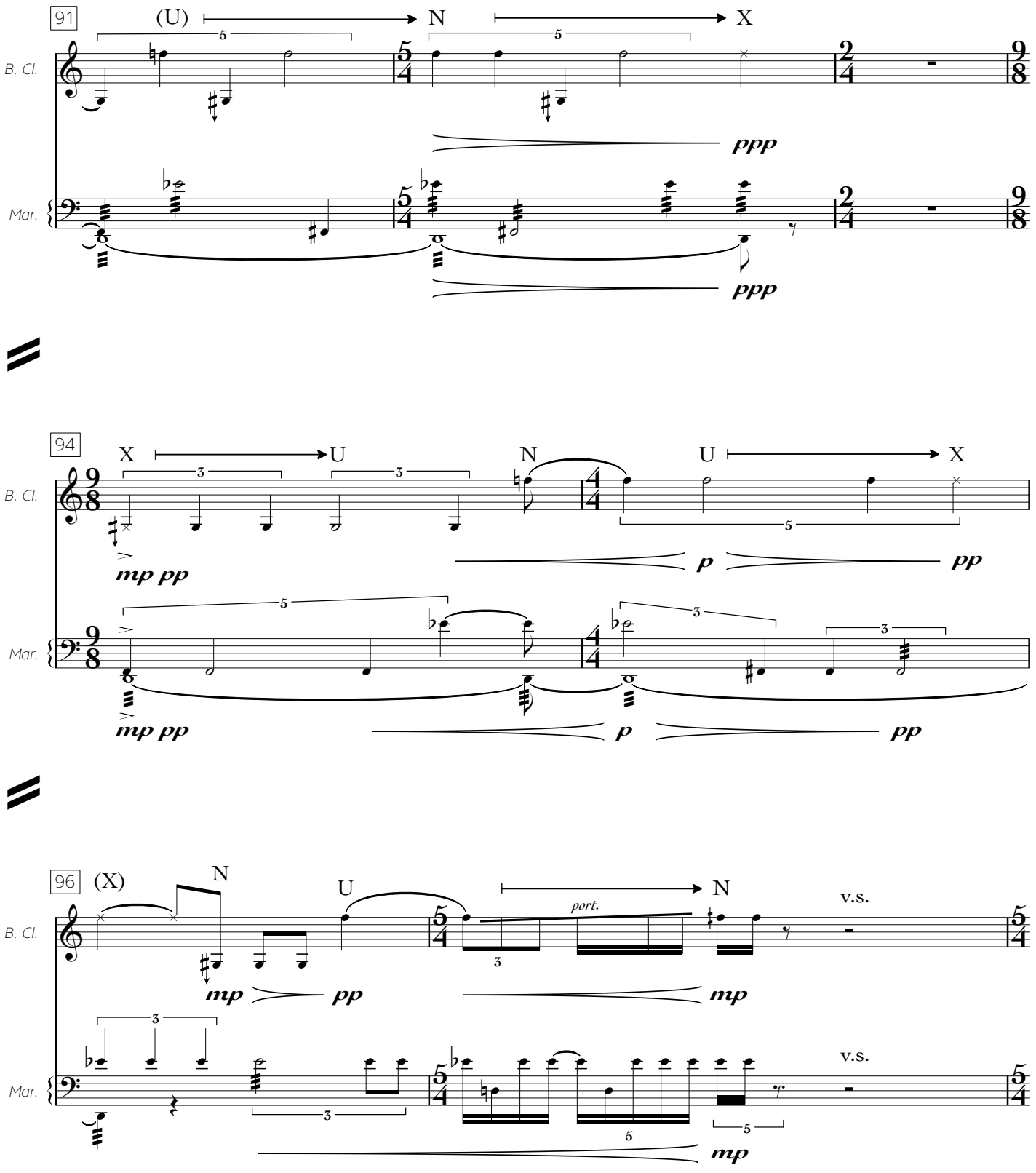

80
U
B. Cl.
mp pp
p
LH mallets
Mar.
mp pp
p
82
(U)
B. Cl.
ppp
Mar.
mp

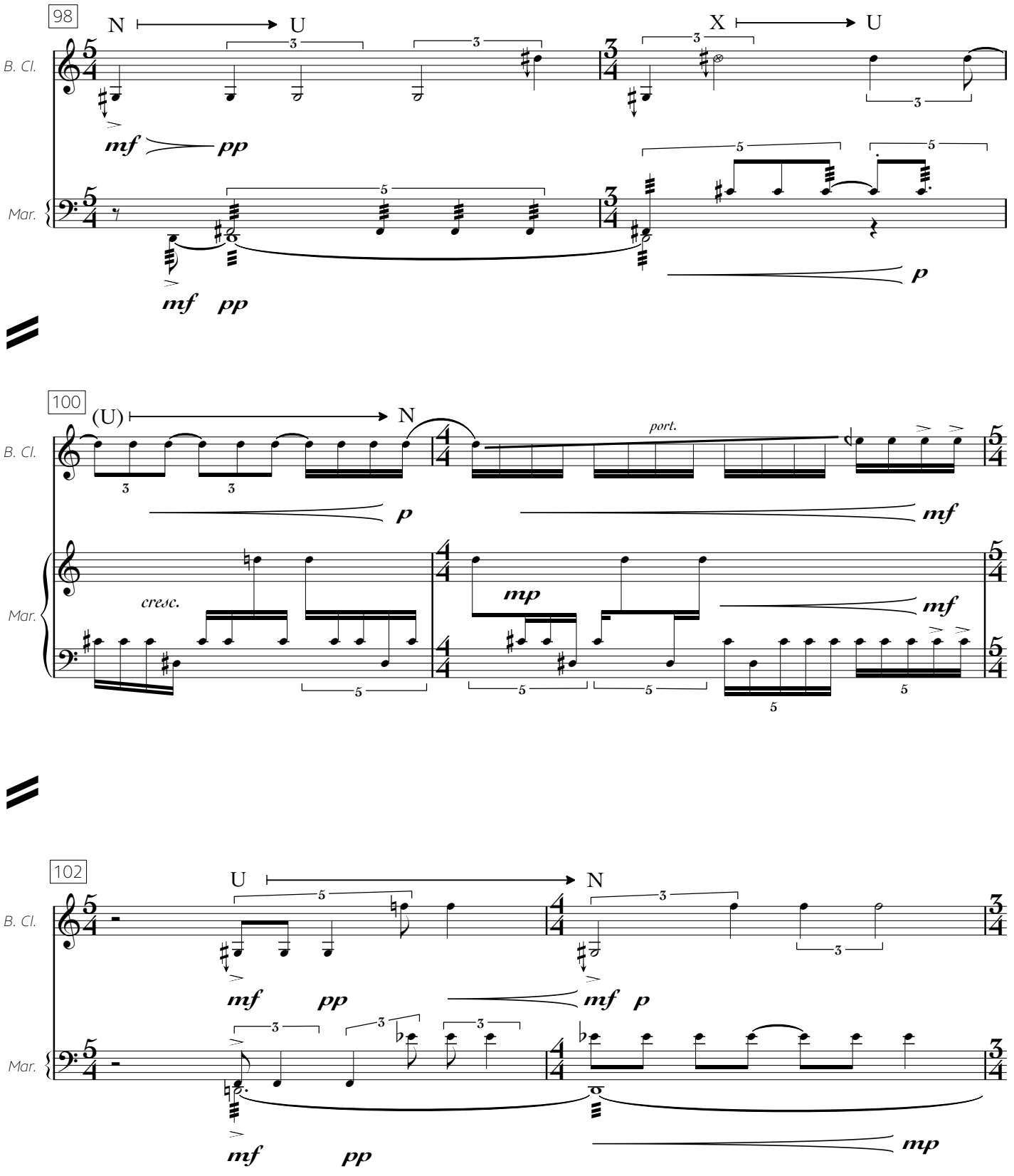

84
X
U
N
U
X
U
B. Cl.
Mar.
mp
pp
p
pp
pp

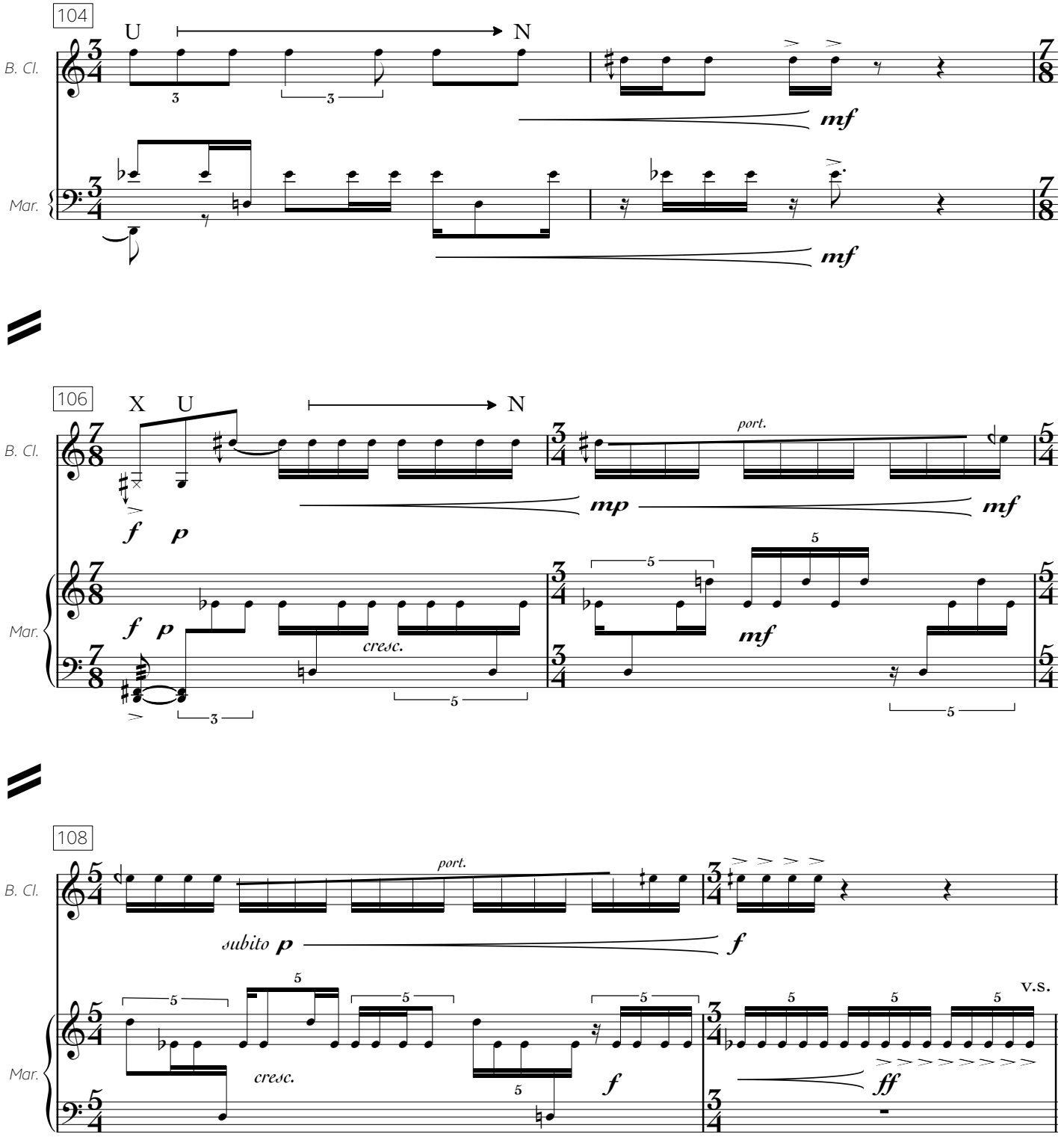

86
(U)
N
X
U
X
U
B. Cl.
Mar.
p
pp
mp
p
mp

C

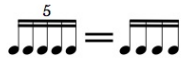

88
(U)
N
X
U
X
U
B. Cl.
Mar.
pp
mp
pp
pp
mp
pp


91
(U)
N
X
B. Cl.
Mar.
ppp
ppp
94
X
U
N
U
X
mp pp
p
pp
mp pp
p
pp
96
(X)
N
U
N
port.
v.s.
mp
pp
mp
v.s.
mp

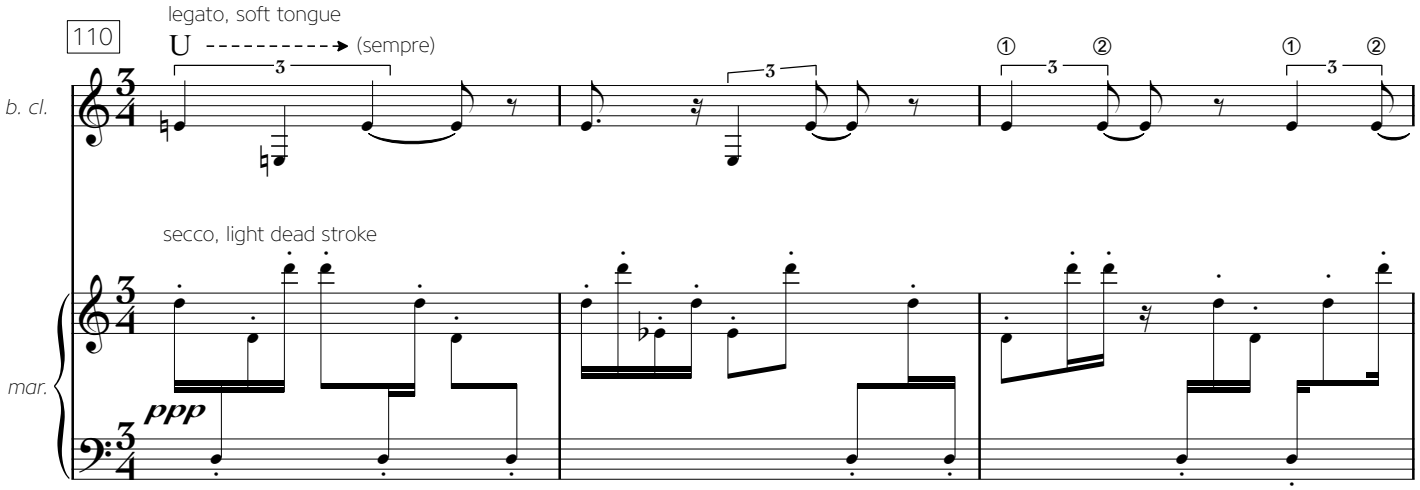

98
N
U
X
U
B. Cl.
Mar.
mf
pp
mf
pp
p
100
(U)
N
port.
B. Cl.
p
mf
cresc.
mp
mf
Mar.
102
U
N
B. Cl.
mf
pp
mf
p
Mar.
mf
pp
mp

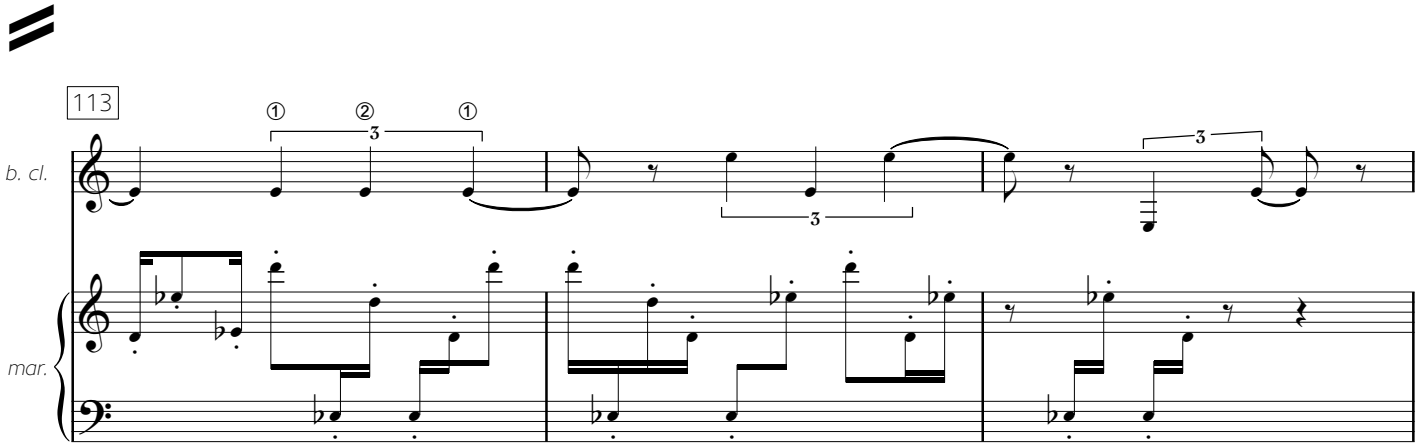

104
U
N
B. Cl.
Mar.
mf
mf
106
X
U
N
B. Cl.
Mar.
port.
mp
mf
f
p
f
p
cresc.
mf
108
B. Cl.
Mar.
port.
subito p
f
cresc.
f
ff
v.s.

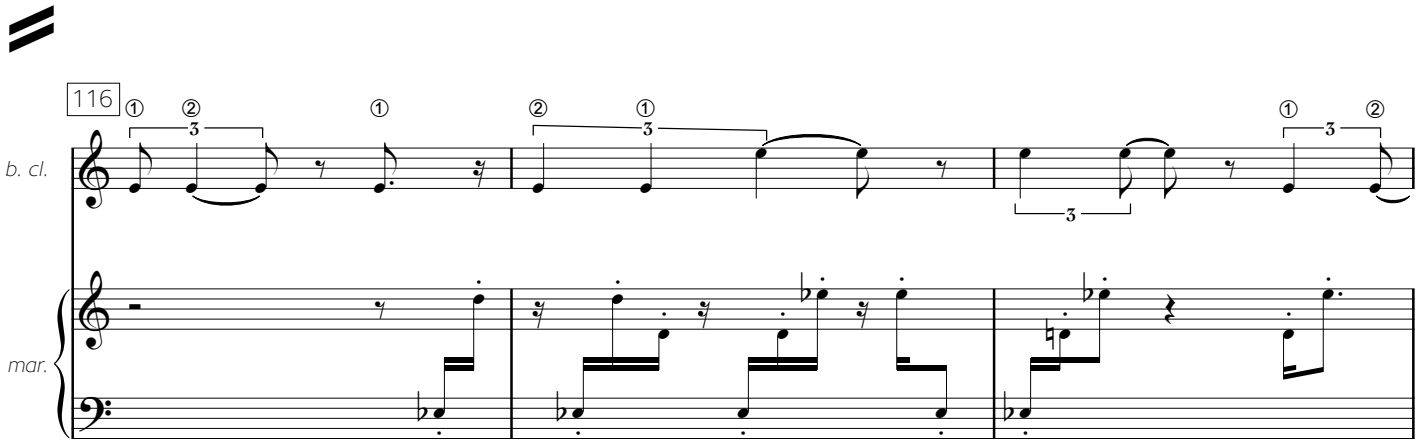
D

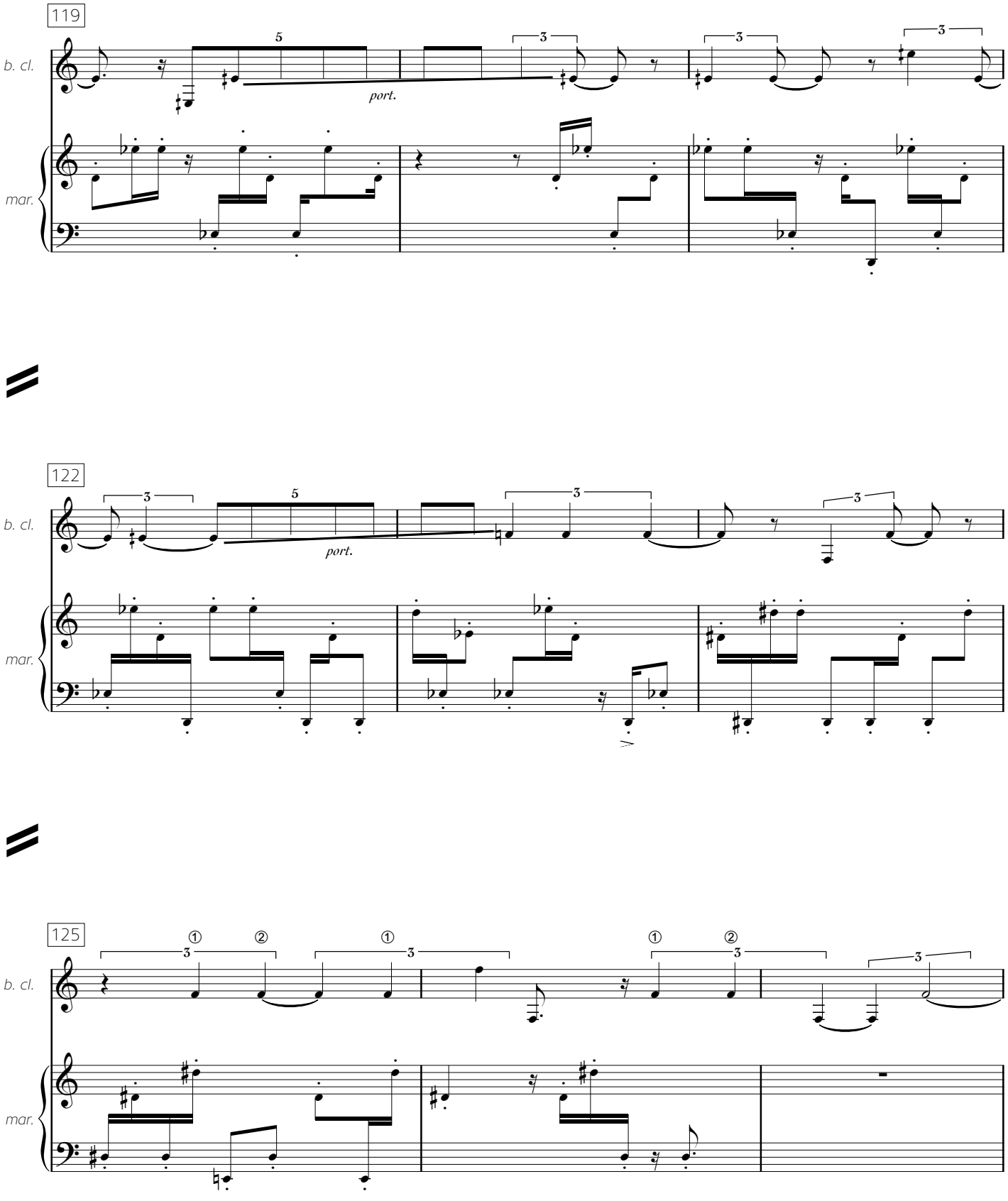


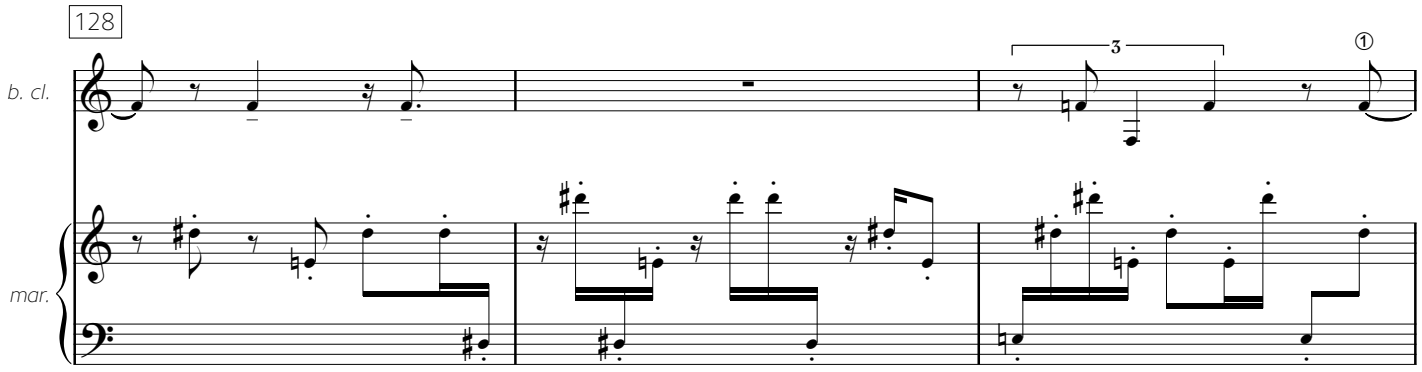
♩ = 120 **murmuring; with growing resolve**

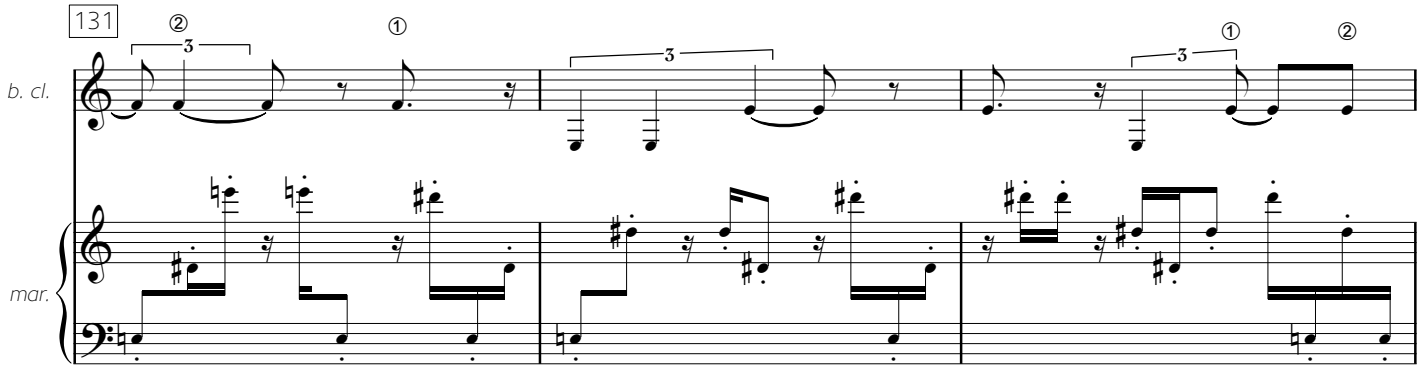


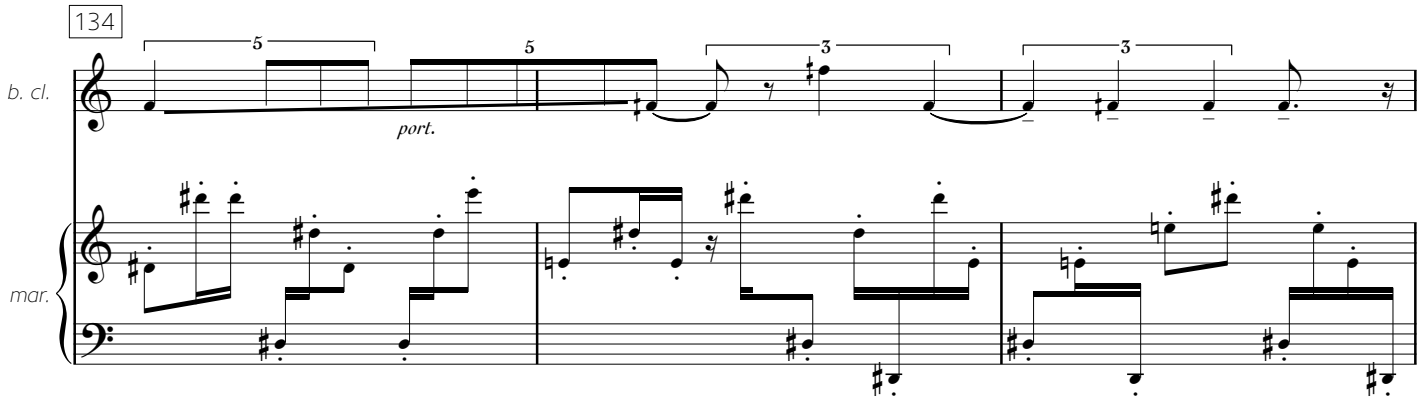


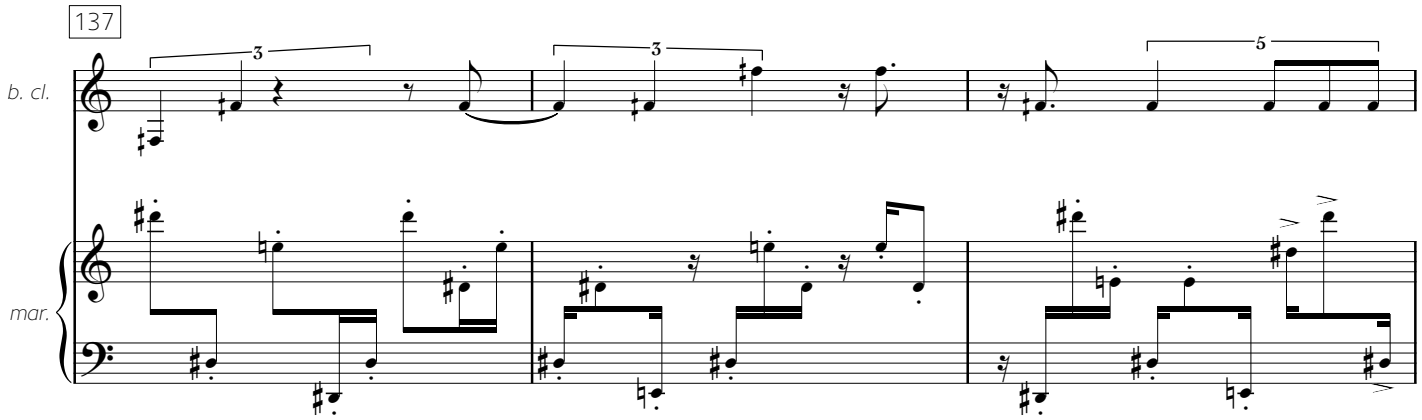


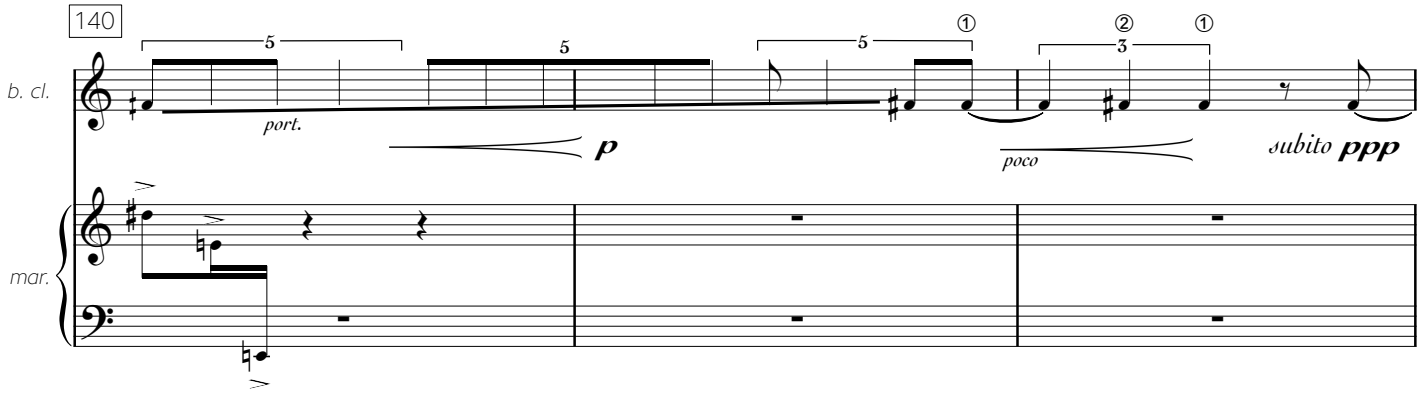

119
b. cl.
mar.
port.
122
b. cl.
mar.
port.
125
b. cl.
mar.

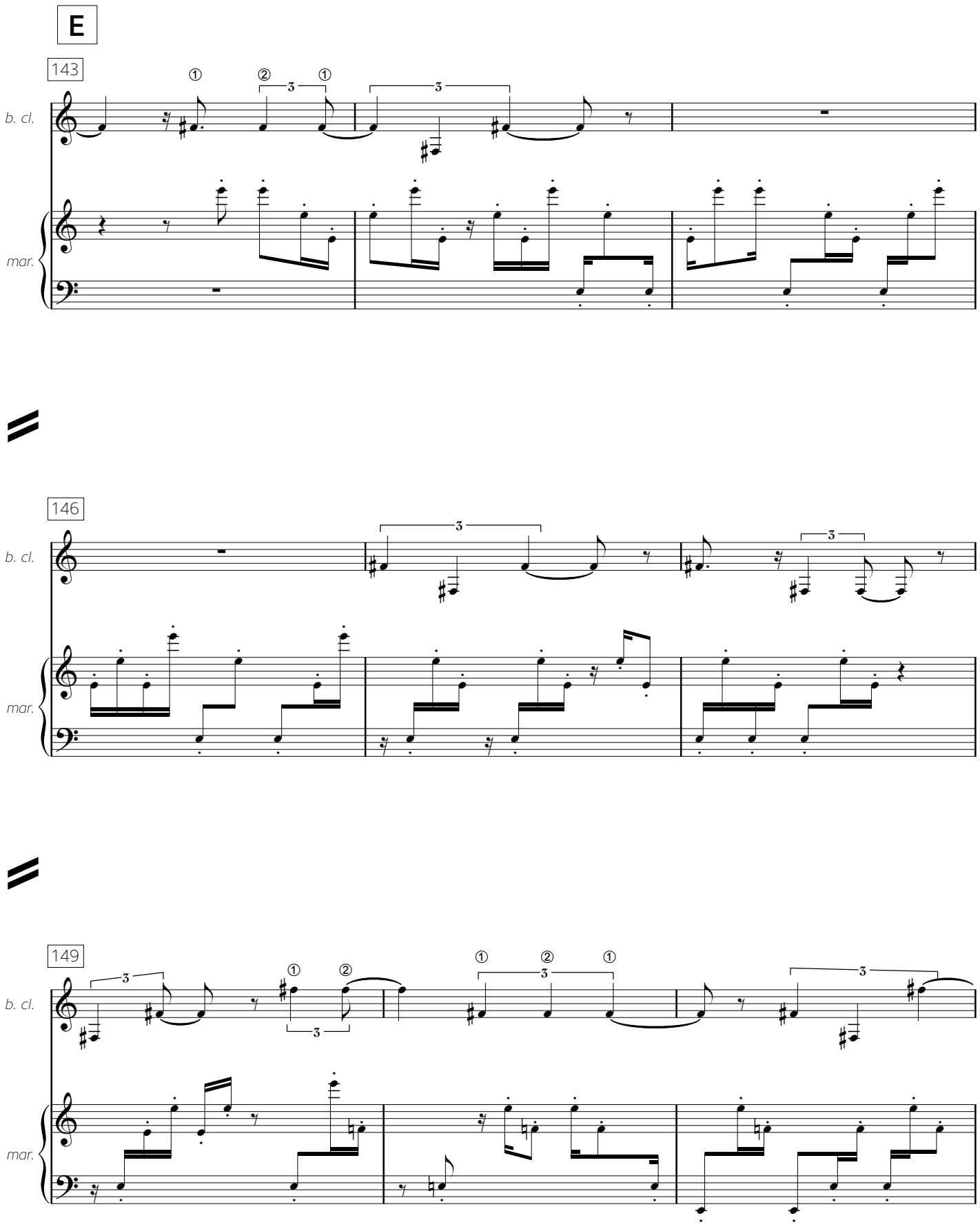

128
b. cl.
mar.
3
①

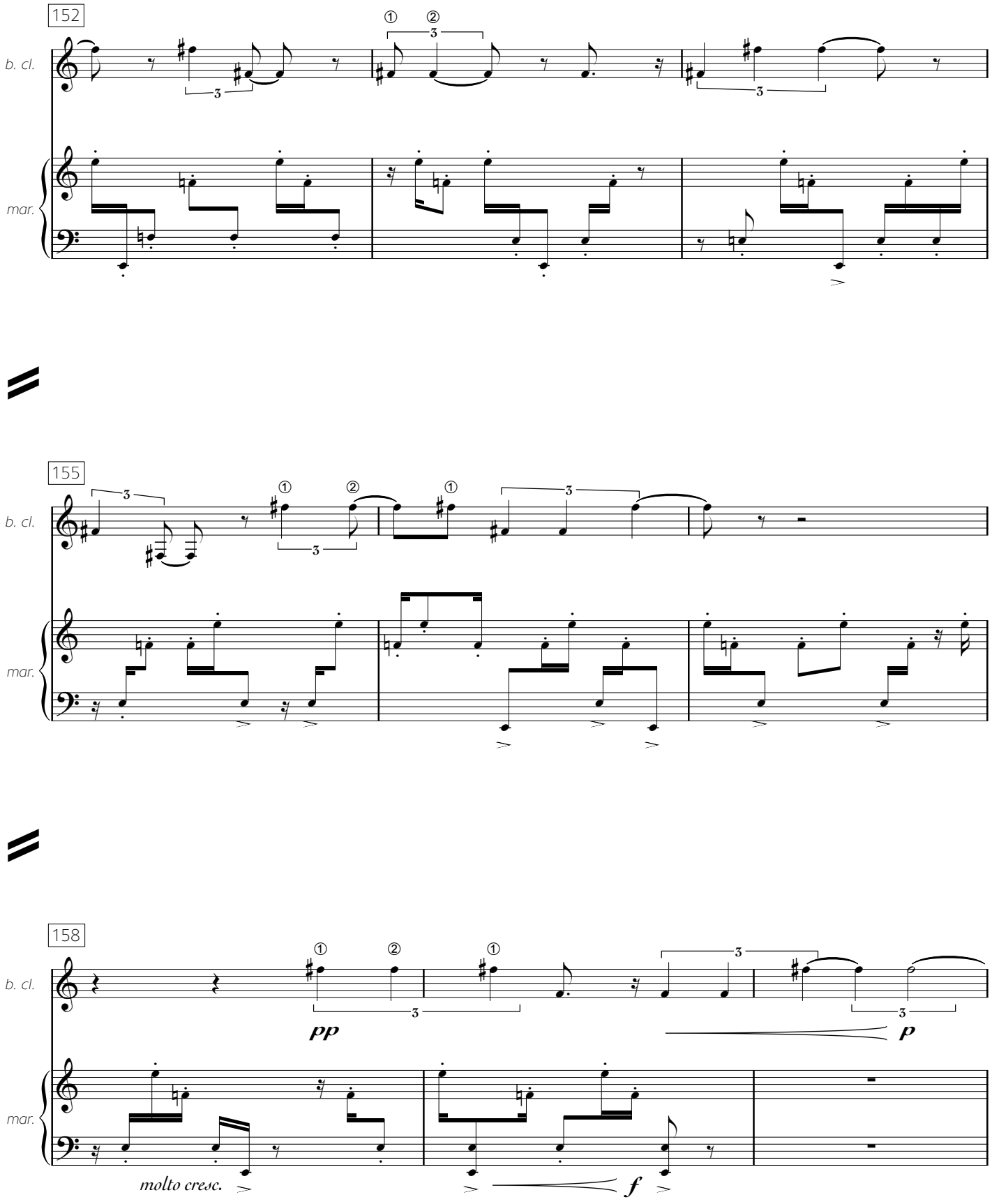

131
b. cl.
mar.
②
3
①
3
3
①
②

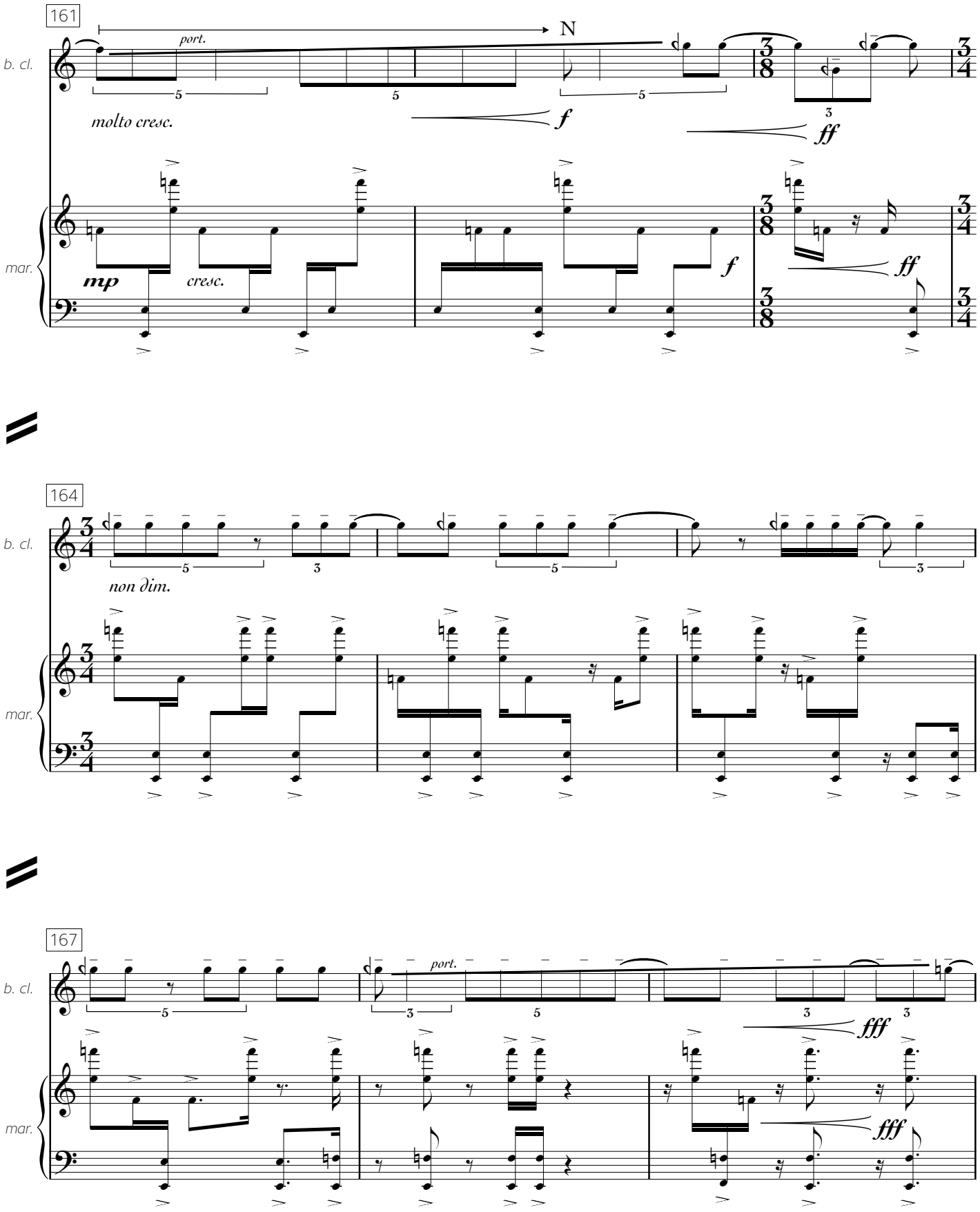

134
b. cl.
mar.
5
5
port.
3
3


137
b. cl.
mar.

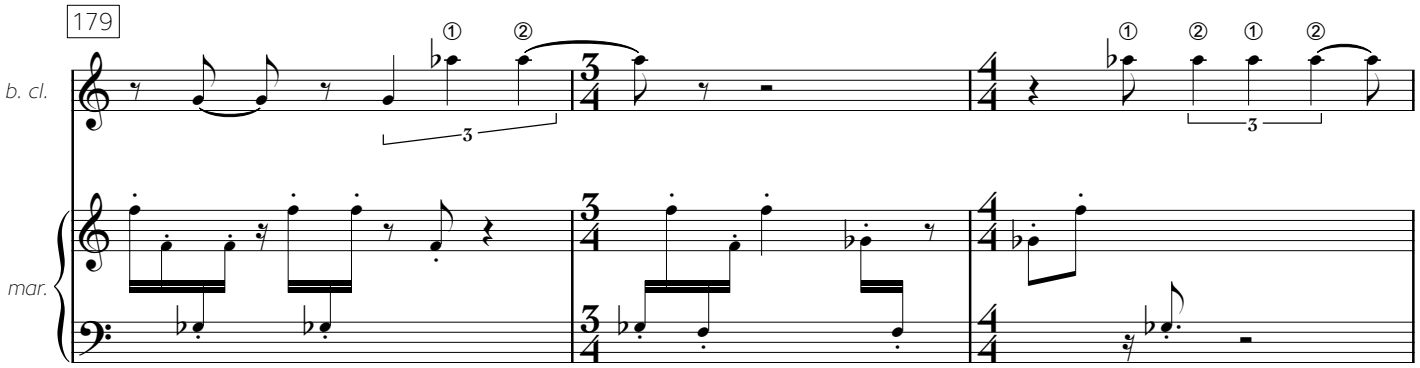

140
b. cl.
mar.
port.
p
poco
subito ppp

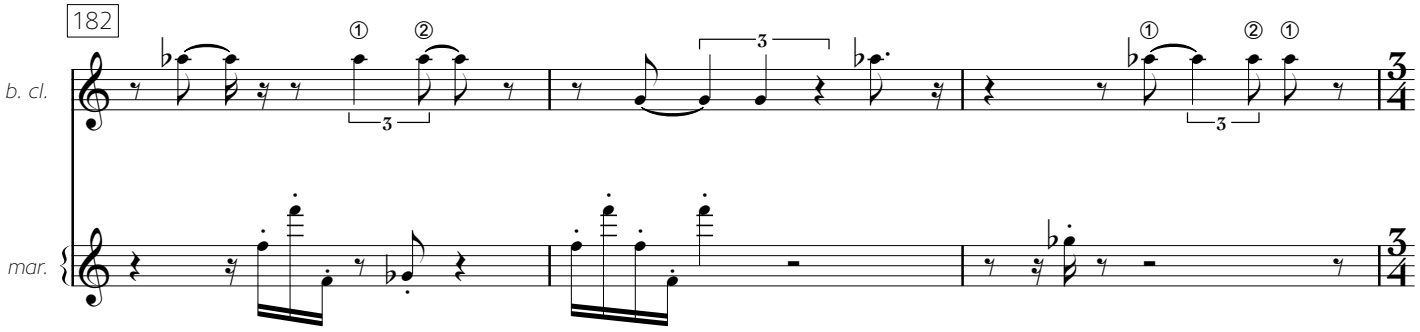

E
143
b. cl.
mar.
146
b. cl.
mar.
149
b. cl.
mar.

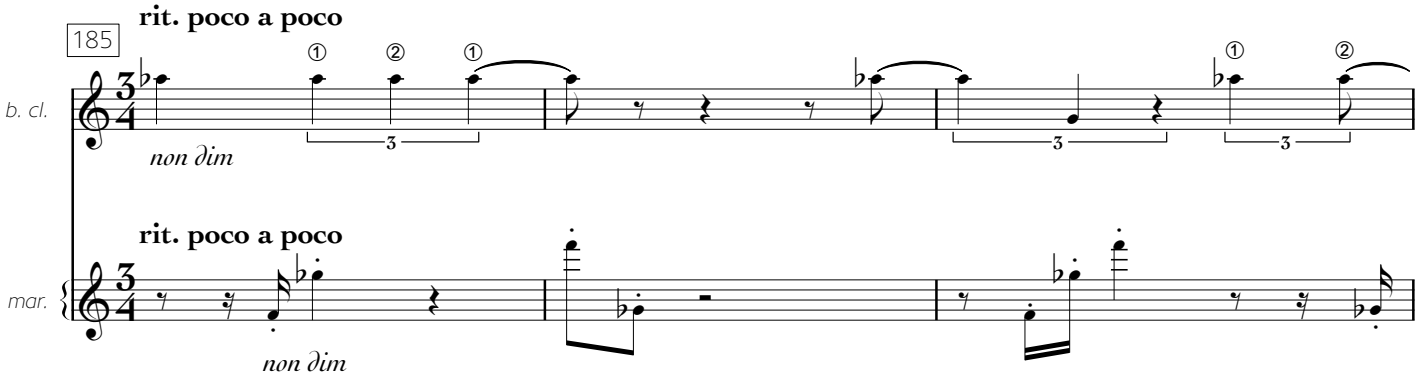

152
b. cl.
mar.
155
b. cl.
mar.
158
b. cl.
pp
p
mar.
molto cresc.
f

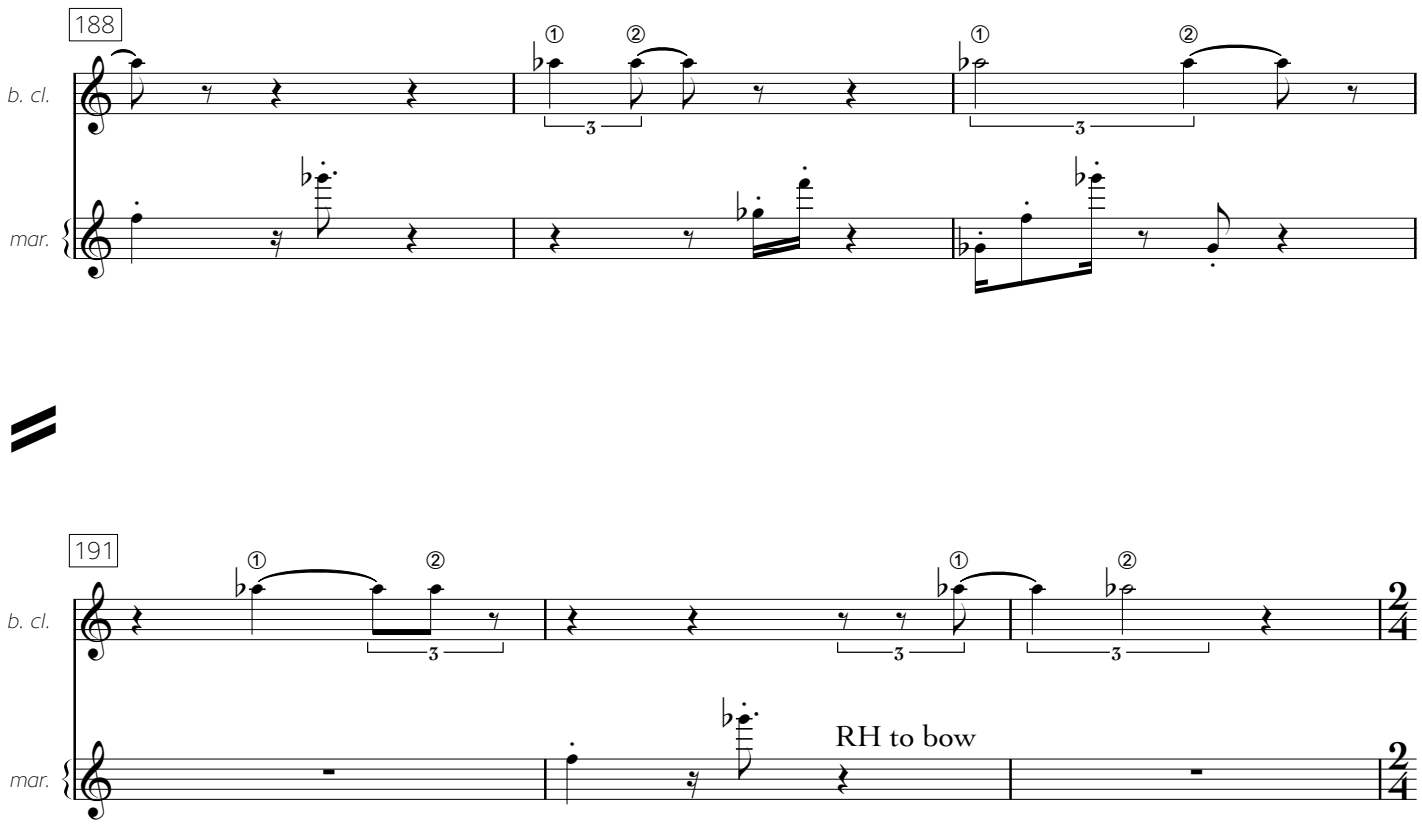

161
b. cl.
port.
N
molto cresc.
f
ff
mar.
mp
cresc.
f
ff
164
b. cl.
non dim.
mar.
167
b. cl.
port.
fff
mar.
fff

F
170
U
3
b. cl.
subito ppp sempre
mar.
subito ppp sempre
173
176


179
b. cl.
mar.

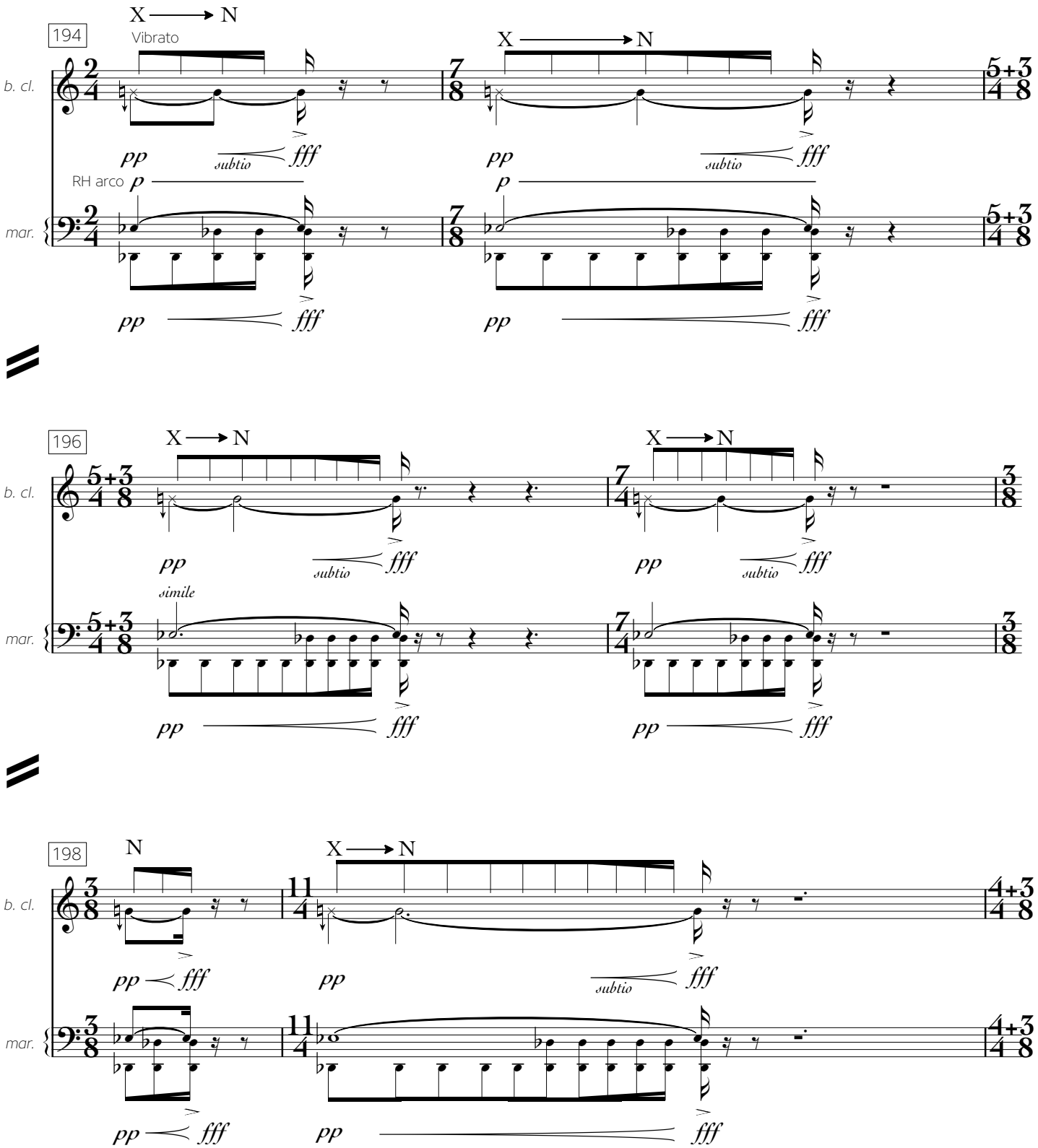

182
b. cl.
mar.

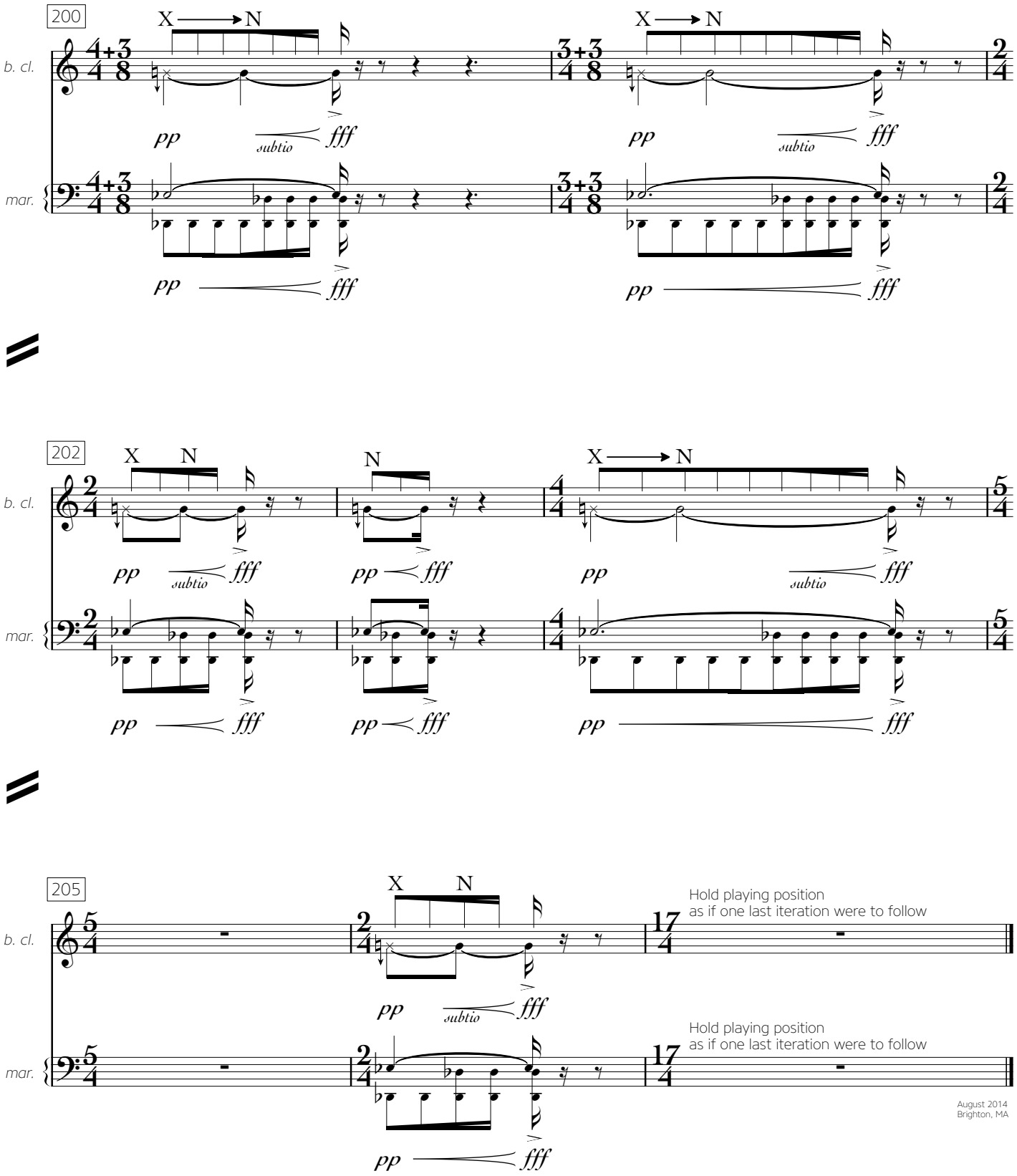

185
rit. poco a poco
b. cl.
non dim
rit. poco a poco
mar.
non dim


188
b. cl.
mar.
191
b. cl.
mar.
RH to bow

G

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




200
X → N
X → N
b. cl.
mar.
pp
subtio
fff
202
X N
N
X → N
205
Hold playing position
as if one last iteration were to follow
Hold playing position
as if one last iteration were to follow
August 2014
Brighton, MA