

feeling the ground fade beneath you

for clarinet, percussion, piano, violin and cello

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for the SOIL ensemble

Instrumentation

Bb Clarinet doubling Bass Clarinet in Bb
(and items for 'whipping' through the air, see note below)

Percussion (Bass Drum, marimba, and items for 'whipping'
through the air, see note below)

Grand Piano

Violin

Cello

Approximate duration

15½ minutes

Performance Notes

The work combines music with simple elements of movement articulated with music notation. The percussionist, clarinettist, violinist and cellist 'whip' objects through the air, and also scrape their feet on the floor. These movements have an aural goal, but should be judged carefully, with attention to their theatrical impact. For example, the movement of the feet in the opening section should be surreptitious and subtle, an almost secret gesture, whereas the effectiveness of the final section of the work hinges on the physical exertion and exhaustion of the clarinettist and percussionist, struggling to keep generating sound from a gesture into which you have to put excessive amounts of energy for limited acoustic return.

The sound of the feet moving should be present but in the background. Performers are encouraged to experiment to find a preferred sound, it should be similar to 'white noise': try different shoes, or placing different surfaces under the foot e.g. paper, plastic, carpet, cloth, a plank of wood, a kitchen scrubbing brush etc.

This 'white noise' from the feet should link with the 'white noise' effects written in the violin part, and later in the cello.

For clarinet and percussion, the 'whipping' objects can be chosen freely, but the sound should be distinct and audible, with a preference for variation between the objects - performers are free to change objects through the piece, with the option to use something different for the final section. Performers are encouraged to find their own preferred objects (heavier objects can get too exhausting, so lighter objects are suggested). The sound can be anything from a pitched whistle (try PVC pipes with holes in the end) to a sound like turntable scratching (try percussionist's wire brushes), or the sound of the wind (wooden sticks). In addition to the above, try household objects, kitchen utensils (spatulas etc.), plastic sticks, rulers, percussion sticks etc.

For the clarinet, percussion, violin and cello: when objects or bows are whipped upwards, they should be held still until the marked point of whipping downwards. For example, at the end of in bar 42 all four players raise their hand, and should remain 'frozen' until dropping the bows and objects in bar 44 - the same holds throughout the piece, and is particularly important in the final section.

Amplification: depending on the size and acoustic of the venue, amplification may be necessary. It's important to hear the resonance in the piano chords, to hear the 'ghost' melodies, and equally important the whipped objects are clearly audible. In smaller venues it may be that no amplification is necessary. In medium size venues, a system of localized amplification can be used, with a monitor speaker under the piano amplifying the piano, and similarly placed speakers, next to the percussionist and clarinettist, for amplifying the whipping sounds. In large halls full amplification may be required. Performers may have to be prepared to change their playing according to the amplification set-up.

The seating-plan for the performers is free. But it is important that the clarinet and percussion are each stood, or sat, at a different angle to the audience than the other so that, in the final section, we see the same movement but simultaneously from two different perspectives.

A

12

B. Cl. *mp* *p* *ppp* *mf*

Perc. *mp* *p* *ppp* *mf*

Pno. *ff* *p* *mf*

Vln. *ppp* *p* *ppp* *mf*

Vc. *p* *ppp* *mf*



18

B. Cl. *pp*

Perc. *pp*

Pno. *dolce* *pp*

Vln. *pp*

Vc. *pp*

22

B. Cl. *ppp*

Perc. *ppp*

Pno. *poco cresc.*

Vln. *ppp*

Vc. *ppp*

27

B. Cl. sharply raise and 'whip' two objects (see Introductory note), one in each hand as directed. **B**

Perc. Shake 'whipping' objects in the air, creating tremolo

Pno. muscular and crisp

Vln. lift bow sharply / throw bow downwards

Vc. lift bow sharply / throw bow downwards

f *mp* *pp* *ff* *f* *mf* *ff*

L R L R L R L R

33

B. Cl. *f* *mp* *mf*

Perc. *f* *mp* *mf*

Pno. gaining weight

Vln.

Vc.



38

B. Cl. *f* *ff* *f*

Perc. *f* *ff* *f*

Pno.

Vln. *f* *ff* *f*

Vc. *f* *ff* *f*

C

43

B. Cl. *scrape foot* *ppp* *ff* *f* *ppp*

Perc. *scrape foot* *ppp* *ff* *f* *ppp*

Pno. *pp* *f* *pp*

Vln. *scrape foot* *ppp* *ff* *f* *ppp*

Vc. *scrape foot* *ppp* *ff* *f* *ppp*



47

B. Cl. *ff* *f*

Perc. *ff* *f*

Pno. *f* *cresc.*

Vln. *ff*

Vc. *ff*

51 **D**

B. Cl.

Perc.

Pno.

Vln.

Vc.



54

B. Cl.

Perc.

Pno.

Vln.

Vc.

E Very heavy

B. Cl. *ff* *scrape foot* *ppp*

Perc. *mf* not louder than the piano *f* *scrape foot* *ppp* *mf* *f*

Pno. *ff* *pp* *ff*

Vln. *scrape foot* *ppp*

Vc. *scrape foot* *ppp*

F Insistent & unrelenting

B. Cl. *scrape foot* *ppp* multi-
phonic ord sim. *fff* *pp* *fff* *pp*

Perc. *scrape foot* *ppp* *Bass drum* *mf*

Pno. *pp* *ff* *cresc.*

Vln. *scrape foot* *ppp* *ff* *scrape foot* *f* *sim.* *ff* *f*

Vc. *scrape foot* *ppp* *ff* *pp* *f* *ff* *pp* *f*

sul pont. on open string catching a high upper partial

sul pont. very heavy bow, scratching noise

sul pont. on open C-string catching an upper partial

very heavy bow → light bow

heavy → light bow

66 x4 x4

B. Cl. *fff pp* *fff pp* *fff pp* *fff pp*

Perc. *mf cresc.* *f*

Pno.

Vln. *ff f* *ff f* *ff f* *ff f*

Vc. heavy → light bow *fff pp f* *fff pp f* *fff pp f* *fff pp f*

70 G

B. Cl. *fff f ff* *fff f ff* *fff f ff* *fff mp*
gliss. *gliss.*

Perc. *ff* *ff cresc.*

Pno. *fff* *cresc.*

Vln. *ff f* *ff f* *ff f* *ff f*

Vc. *fff f ff* *fff f ff* *fff f ff* *fff mp f*
gliss. *gliss.* heavy → light bow

74 x4 x4

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

Perc. *fff cresc.*

Pno.

Vln. *ff f* *ff f* *ff f* *ff f*

Vc. heavy → light bow *fff pp* *f* *fff pp* *f* *fff pp* *f* *fff pp* *f*

H **Crazed**

78

B. Cl. *fff mp* *fff*

Perc. *fff ff* *fff ff* *fff ff* *fff ff*

Pno. *fff*

Vln. *ff f* *ff* *ff* *ff*

Vc. heavy → light bow *fff pp* *f* *fff*

82

B. Cl. *fff* *f* gliss.

Perc. *fff* *ff* *fff* *ff* *fff* dim.

Pno.

Vln. *fff* *f* gliss.

Vc. *fff* *f* gliss.



85

To Cl. x3

B. Cl. *fff* *f* gliss.

Perc. *f* dim. *mf*

Pno. dim. *mf*

Vln.

Vc. *fff* *f* gliss.

I Restful, breathing in and out

89 Clarinet in Bb articulated like a string pizzicato

Cl. *ppp*

Mar. dead notes
soft sticks
ppp

Pno. light but crisp
p

Vln. pizz. with vib.
sul tasto

Vc. *p*



92

Cl. *ppp*

Mar. *ppp*

Pno. *p*

Vln. arco, sul tasto, non vib.
pp

Vc. *p*

95 J

Cl. *poco dim.* *p*

Mar. *8va*

Pno. *poco dim.* *p*

Vln. unpitched sound, mute string at XII, flautando 'white noise' *pp* *pizz.* *p*

Vc. *8va*



98

Cl.

Mar. *(8)-----* *8va-1*

Pno.

Vln. *arco* *pp* *pizz.* *p*

Vc.

101

Cl. $\frac{2}{4}$ $\frac{7}{16}$ $\frac{2}{4}$ $\frac{7}{16}$ $\frac{2}{4}$ $\frac{7}{16}$

Mar. $\frac{2}{4}$ $\frac{7}{16}$ $\frac{2}{4}$ $\frac{7}{16}$ $\frac{2}{4}$ $\frac{7}{16}$

Pno. $\frac{2}{4}$ $\frac{7}{16}$ $\frac{2}{4}$ $\frac{7}{16}$ $\frac{2}{4}$ $\frac{7}{16}$

Vln. arco pp pizz. arco pp

Vc. $\frac{2}{4}$ $\frac{7}{16}$ $\frac{2}{4}$ $\frac{7}{16}$ $\frac{2}{4}$ $\frac{7}{16}$



106

Cl. $\frac{7}{16}$ $\frac{4}{4}$ $\frac{7}{16}$ $\frac{4}{4}$ $\frac{7}{16}$ $\frac{4}{4}$

Mar. $\frac{7}{16}$ $\frac{4}{4}$ $\frac{7}{16}$ $\frac{4}{4}$ $\frac{7}{16}$ $\frac{4}{4}$

Pno. $\frac{7}{16}$ $\frac{4}{4}$ $\frac{7}{16}$ $\frac{4}{4}$ $\frac{7}{16}$ $\frac{4}{4}$

Vln. pizz. p pizz.

Vc. $\frac{7}{16}$ $\frac{4}{4}$ $\frac{7}{16}$ $\frac{4}{4}$ $\frac{7}{16}$ $\frac{4}{4}$

109

Cl.

Mar.

Pno.

Vln.

Vc.



111

Cl.

Mar.

Pno.

Vln.

Vc.

dolce
pp

dolce

poco cresc. *mf* *dolce*

arco *dolce*
p *sul D*

K Steady

114

Cl. *mp*

Mar. *p* *8va*

Pno. *pp* *mp*

Vln. *mp* *ppp* *one finger gliss.* *pizz.* *arco* *pp*

Vc. *mp*



118

Cl. *mp*

Mar. *p* *8va*

Pno. *pp* *mp*

Vln. *pp* *pizz.* *arco* *pp* *pizz.*

Vc. *mp*

123

Cl.

Mar.

Pno.

Vln.

Vc.



128

Cl.

Mar.

Pno.

Vln.

Vc.

L

132

Cl.

Mar.

Pno.

Vln.

Vc.



136

Cl.

Mar.

Pno.

Vln.

Vc.

148

Cl.

Mar.

Pno.

Vln.

Vc.

f

cresc.

pp

arco

pizz.

152

Cl.

Mar.

Pno.

Vln.

Vc.

ff

pp

arco

pizz.



156

Cl.

Mar.

Pno.

Vln.

Vc.

8va

arco

pp

pizz.



160

Cl.

Mar.

Pno.

Vln.

Vc.

8va

getting more intense

arco

pp

pizz.

164

Cl.

Mar.

Pno.

Vln.

Vc.



167

Cl.


Mar.


Pno.

Vln.


Vc.

171

Cl. 

Mar. 

Pno. 

Vln. 

173


Pno. 

176

Pno. 

poco accel..

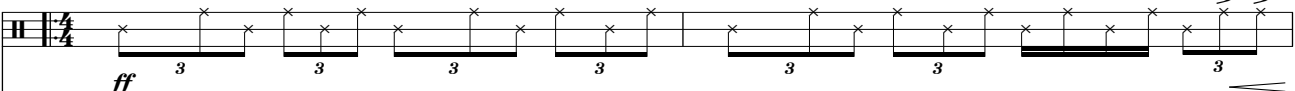
178

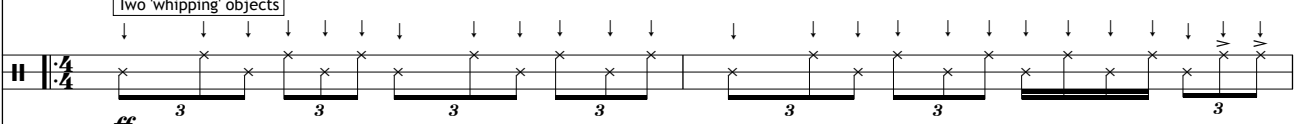
Pno. 

N ♩=84 (♩ = ♩) Suspended in the air

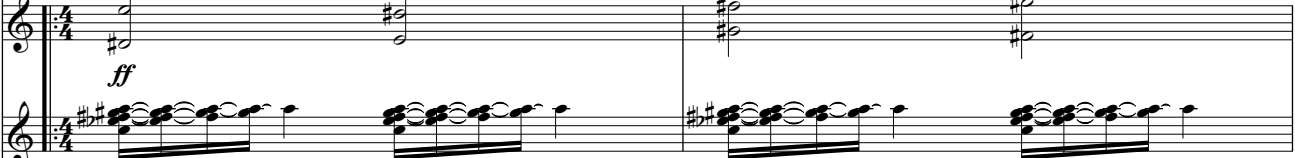
Manic!
Two 'whipping' objects

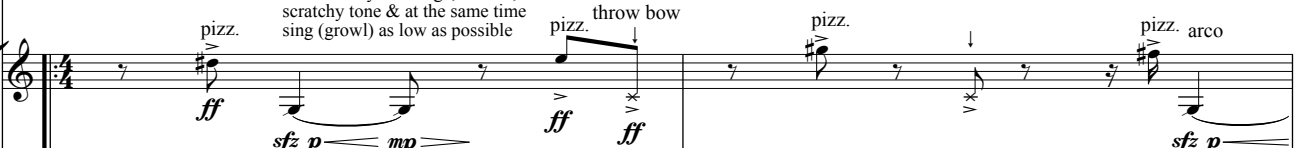
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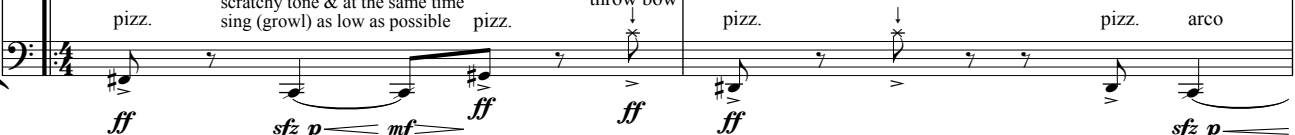
Perc. 

Perc. 

15^{ma}

Pno. 

Vln. 

Vc. 

182

Perc. II

Perc. II

Pno.

Vln.

Vc.

mp

ff pizz. arco

sfz p arco *mp*

ff pizz. arco

ff pizz. arco

184

Perc. II

Perc. II

Pno.

Vln.

Vc.

sfz p arco

very late cresc. stop on string

ff pizz. arco

sfz p arco *ff* pizz.

p arco *mf*

ff pizz. arco

P Floating

exhasuted, winding down

190

Perc. ff f

Perc. ff f (3)

Pno. mf

Vln. ff mp ff

Vc. ff mp ff



193

Perc. ff mp ff

Perc. ff f ff

Pno. mf

Vln. mp ff mp

Vc. mp ff mp

196

Perc. *ff* 5 *mp* *ff* *mp*

Perc. *ff* 5 *mp* *ff* *mp*

Pno. *f* *mf* *p* *mf* *15^{ma}* *8^{va}*

Vln. *ff* *mp* *ff*

Vc. *ff* *mp* *ff*



199

Perc. *f* 3 *mp* *mf*

Perc. *f* 3 *mp* *mf*

Pno. *poco accel. & dim. to end* *15^{ma}*

Vln.

Vc.

202

Perc. II

Perc. II

Pno.

Vln.

Vc.



205

Perc. II

Perc. II

Pno.

Vln.

Vc.

mp

mp

mp

ppp

ppp