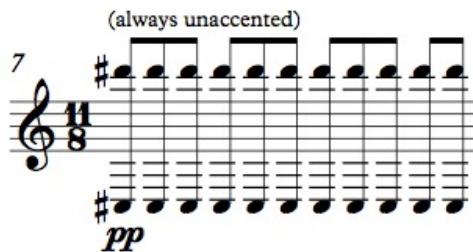


a point on many lines (2013)

Scott Mc Laughlin

Performance Instructions:

- **tempo:** each block of material (separated by empty space) should be played at a different tempo, between 60-80bpm, tempo should stay constant within each block.
- **silence:** the space between the blocks of material is variable, 2-3 seconds each, but maybe more if the acoustic is reverberant.
- commas in parentheses are suggested breathing points.

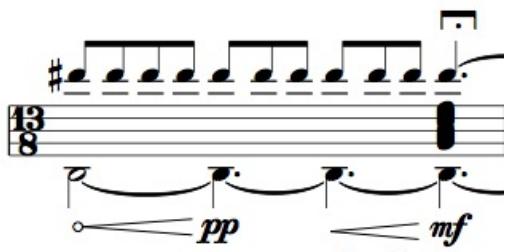


Multiphonics derived from the harmonic series of the lower note.

Musical notation for Multiphonics M1. It shows a single staff in 9/8 time, bass clef, with a key signature of one sharp. The staff begins with a series of open noteheads (ping notes). The dynamic **pp** is indicated. The time signature changes to 4/4, and the dynamic changes to **mp**. The time signature then changes back to 11/8, indicated by a double bar line.

'Ping' noteheads indicate **special-fingered multiphonic**, in this example the multiphonic must allow the high D# to be isolated: if this isn't possible then just make the D# as strong as possible.

You can use any fingerings that you choose as long as they have the necessary high D# in them, and that they can be performed with the notated dynamics. The piece requires three (notated as M1, M2, M3) but you can add other special-fingered multiphonics as well and substitute them for later M1-M3, the score only really indicates when a multiphonic, it's not important exactly which multiphonic it is.



- **square fermata** indicate a long sustain, hold this note for as long as possible.

Musical notation example 2 shows a harmonic hint. The instruction "(harmonic only hinted)" is written above the staff. A square fermata is placed above the first note of a descending scale. Below the staff, there is a dynamic marking **pppp** (pianissississimo) followed by a fermata symbol (>○).

- "harmonic only hinted": the harmonic should be brought to the surface with great subtlety, so that only hints itself on the listener's mind, a timbral change rather than a 'note'.

a point on many lines

(for Henri Bok)

Scott Mc Laughlin (2013)

$\text{♩} = 60-80$ (see instructions)

Bass Clarinet

morendo

B. Cl.

(always unaccented)

M1

pp mp pp

B. Cl.

pp

M1

pp mp pp

B. Cl.

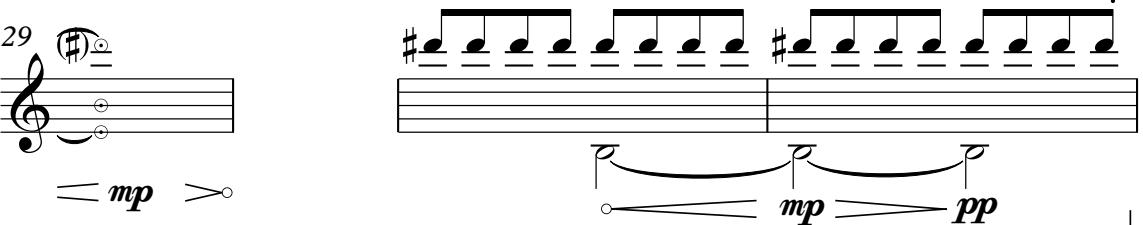
26

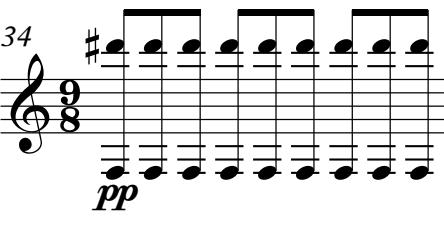
ppp

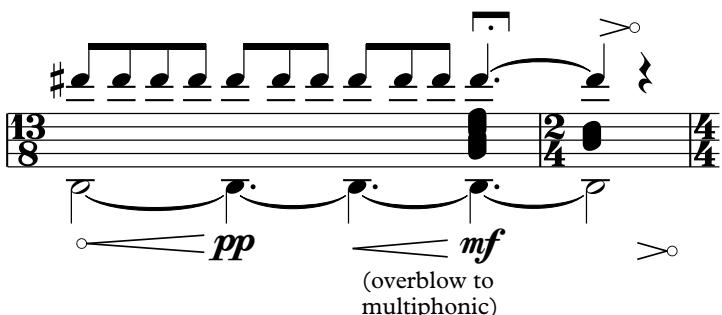
M2

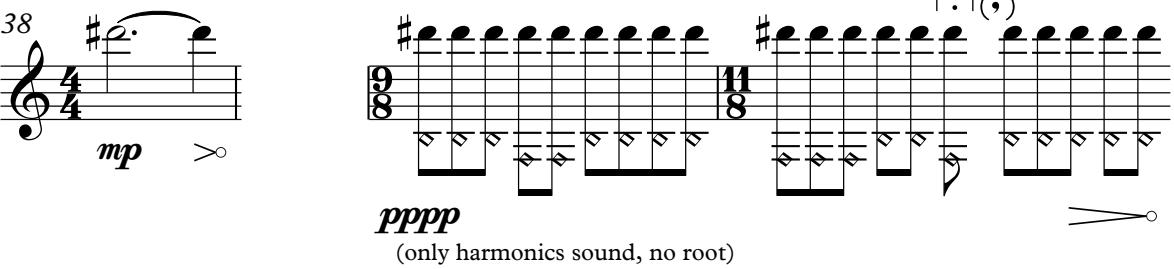
pp pp

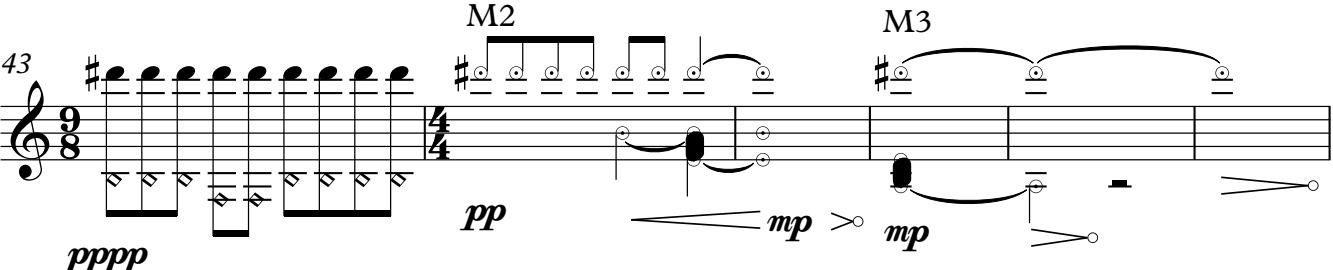
B. Cl.

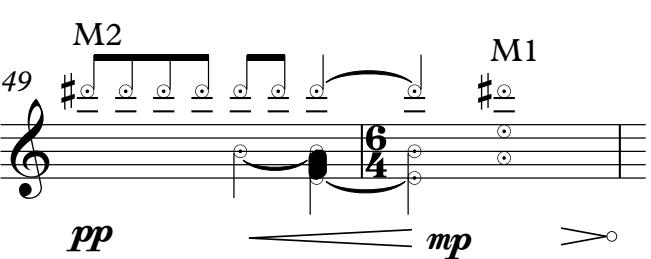
29 

34 

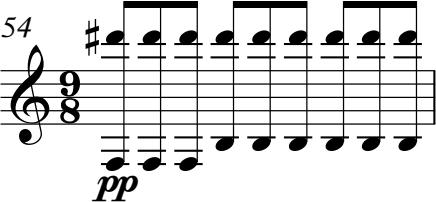
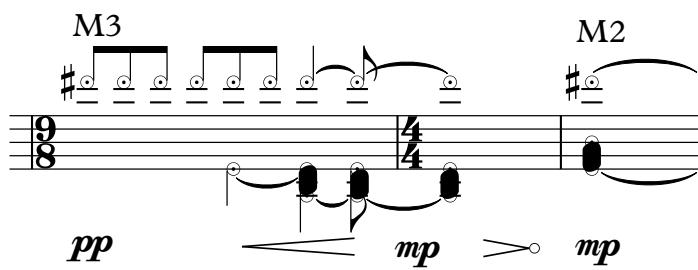
43 

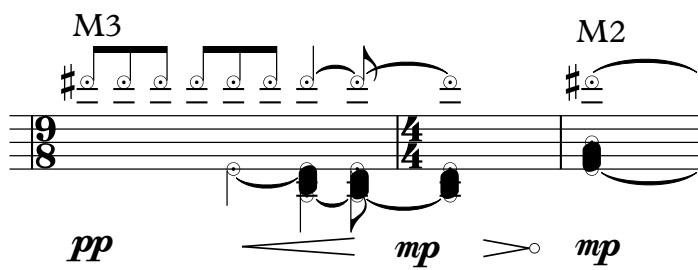
38 

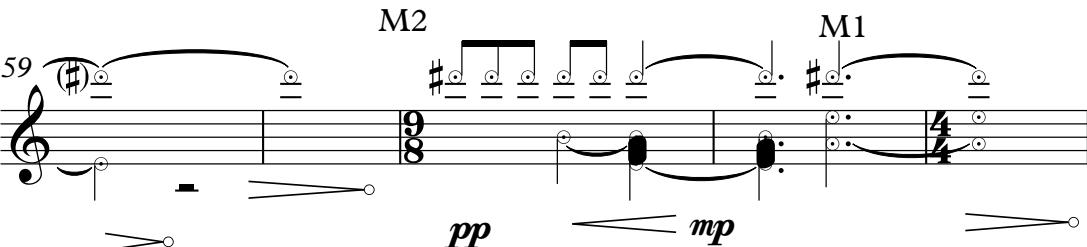
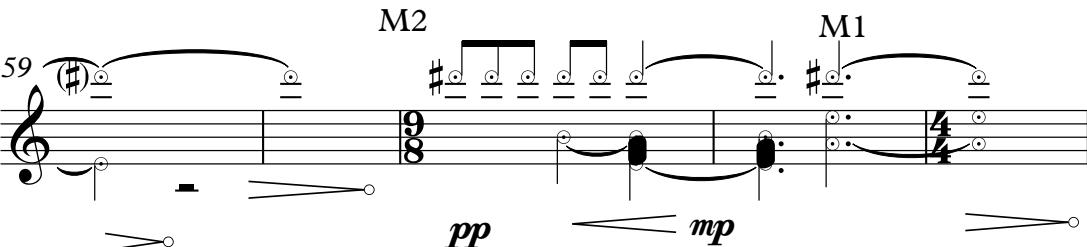
43 

49 

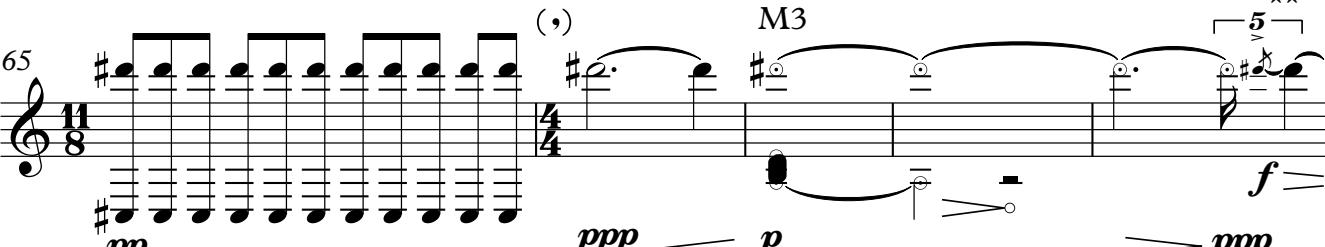
B. Cl.

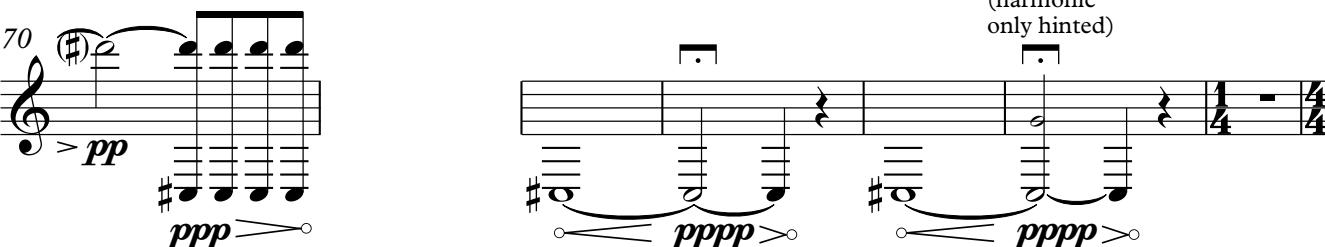
54  M3 

M2 

B. Cl. 59 M2  M1 

 M1 

B. Cl. 65 M3  (** 

B. Cl. 70 (harmonic only hinted) 

(**) b.69, this pitch should match intonation of previous multiphonic D#)

B. Cl.

77

M1 M2

(D \sharp only hinted)

(D \sharp only hinted)

(harmonic only hinted)

overblow to multiphonic

pppp

pp

mp

84

M1

M2

pp

pp

pp

pp

91

M1

M2

pp

pp

pp

pp

98

M2

M3

pp

pp

(as slow as possible; languid)

(b.93 *** "gliss" here meaning, change harmonics as smoothly as possible, not actual portamento/slide)

B. Cl.

105 M2 M2 M2 M3

ppp

B. Cl.

110 9 11 4

pppp
(only harmonics sound, no root)

B. Cl.

113

pp

(harmonic only hinted)

pppp

[if C#-G not possible, then C#-F or b.81-12]

B. Cl.

117 M3 M2 M-1/2/3?

pp **pp**

(repeat with different multiphonics
at lower and lower dynamics,
until only air)