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MUS 408E

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Person and Piece: Eric Mandat's "Double Life"

Eric Mandat (b. 1957, Denver, CO¹) leads a double musical double life – with feet in both the jazz and classical worlds, he bridges them as both performer and composer. In this paper, we analyze his composition for solo clarinetist *Double Life*, particularly from the perspective of how Mandat-the-performer influences Mandat-the-composer.

Brief Academic Biography.

Mandat entered the University of North Texas (then North Texas State University) in the fall of 1974 as a jazz saxophone major, and graduated in 1979 with a BM in clarinet performance. He earned his MM in clarinet performance from Yale in 1981, at which point he accepted a professorship at Southern Illinois University² (where he is currently Visiting Professor of Music and Distinguished Scholar³). During the summers, he completed on his DMA in clarinet performance at the Eastman School of Music⁴.

For someone well-known in the clarinet world as a composer, it is noteworthy that Mandat's degrees were exclusively in clarinet performance. That said, Mandat maintained contact with composition throughout his collegiate career. At UNT, he worked extensively with student composers to premiere their works and was exposed to works like William O. Smith's *Variants* by older students. While he began dabbling in composition there in a class taught by Martin Mailman,

¹ d'Alessio (2012)

² Ibid

³ E. Mandat, personal communication, December 8, 2017

⁴ d'Alessio (2012)

he only started publishing his own works while at Yale. At Eastman, he took lessons with the composition faculty, including Robert Morris and Warren Benson. In his position at SIU, he continues this double life – teaching his clarinet studio while continuing to both compose and perform with improvisatory groups like the Tone Road Ramblers⁵.

Musical Context – William O. Smith.

In the program note for *Double Life*, Mandat states that it “was written in honor of clarinetist/composer William O. Smith, who has been a major influence on my work as a clarinetist and composer for more than 30 years. Bill’s innovations and his mastery of extended performance techniques have been a constant source of inspiration for me. I was thrilled to be asked by Deborah Bish to be a part of a tribute concert for Bill at the International Clarinet Association’s ClarinetFest 2007 in Vancouver, and I chose to honor him by composing this work.”⁶

Like Mandat himself, William O. Smith led a double life in both jazz (where he was often known as Bill Smith) and classical music, as both a performer and composer. Born in 1926 (a generation before Mandat), Smith’s background includes classical studies at Juilliard, compositional studies with Milhaud at USC, and being a founding member and composer for the Dave Brubeck Octet⁷. In the clarinet world, he is most well-known for the use of extended techniques in his compositions. When interviewed, Mandat cited *Five Pieces for Solo Clarinet* and *Variants* as significant influences on *Double Life*⁸. Smith’s *Epitaphs* is also integrally related to *Double Life*. Score excerpts for all three of these pieces can be found in Appendix 2.

⁵ Ibid

⁶ Mandat (2007)

⁷ Yoder (2010)

⁸ E. Mandat, personal communication, November 12, 2017

Five Pieces for Solo Clarinet does not exhibit any extended techniques, save for an optional multiphonic at the very end of the piece⁹. However, it does exhibit Smith's use of contemporary pitch materials and processes. The first four pitches of the piece form a [0235] set – the beginning of a minor scale, although significantly obscured through the use of octave displacement. The four pitches at the beginning of m. 3 and m. 4 also form [0235] sets, respectively. Looking at the sixteenth notes in m. 2 (up to beat 4), we have a figure that sounds like it was drawn from a blues scale, with an emphasis on Eb as “b5” to A, the lowest pitch. However, closer inspection reveals that the five pitches employed are in fact the first four notes of an [02] octatonic scale, which includes the aforementioned [0235] set as its first four notes¹⁰. We thus observe in microcosm Smith's use of contemporary pitch materials and how he treats and manipulates them as pitch-class sets.

In 1959, Smith heard a performance of Berio's *Sequenza I* for solo flute, which inspired him to spend time systematically exploring extended techniques to produce sound from the clarinet. Although composers had used various extended techniques prior to Smith, none came close to his comprehensive exploration thereof. *Variants* was one of the results of this concentrated study. Indeed, the notes for the work are longer than the piece itself¹¹. The first movement, *Singing*, demonstrates two extended techniques Mandat employs in *Double Life*. The first note of the movement is marked with what Smith calls a “key vibrato” and what is known in modern parlance as a “timbral trill” – quickly shifting fingerings to produce the same “note” (in the 12-tone equally-tempered sense) while changing the color and/or intonation of the note in question. The third note of the piece is a multiphonic – the use of special fingerings and voicings (configurations of the vocal tract) to produce multiple sounds from an instrument designed to produce but one. By using the

⁹ Endel (2013)

¹⁰ Yoder (2010)

¹¹ Ibid

fingering indicated underneath the note and voicing the air correctly, the performer produces both indicated pitches simultaneously. The seventh and eighth notes of the piece are also both multiphonics; because of his extensive catalogue, Smith was able to find two multiphonics with similar fingerings that share their top pitch.

Finally, *Epitaphs* is written for double clarinet – that is, two clarinets played by one performer simultaneously. In order to accomplish this, the hands are placed in their normal positions on both clarinets. Thus, the left hand can play (in the fundamental register) notes from C4 up to Bb4 and the right hand can play notes from E3 up to C4 when the holes of the upper joint are blocked off (pitches here are expressed as written, a major second higher than sounding). In this piece, Smith exclusively writes for both instruments to be played simultaneously (that is, two notes are sounding at any given time)¹². It is also worth noting that the first two notes of the fourth movement (*A Bird*) are above the written C4 indicated as the upper range of the right-hand clarinet: this is possible with the creative use of side keys.

Movement I: Double Life.

A full annotated score for the entire piece as published is found in Appendix 1. Additionally, a score in C is provided for the first movement to reduce confusion associated with transposing a part written for both Bb and A clarinets. All pitches referenced in the first movement are in concert pitch.

As is immediately evident, the first movement (also entitled *Double Life*) is written for two clarinets, much as *Epitaphs* is. However, there are two significant differences. First, Mandat uses the two clarinets independently in addition to simultaneously. This allows for the piece to develop in an organic way, as will shortly be seen. Second, Mandat writes for Bb and A clarinet instead of two Bb

¹² Ibid

clarinets. This slight change makes the piece more accessible, as professional clarinetists are more apt to already carry a Bb and an A clarinet for orchestral work. Additionally, although the accessible written range on each clarinet remains identical, a full chromatic scale is now available in the fundamental range from concert C#3 (written E3 on A clarinet) to Ab4 (written Bb4 on Bb clarinet) with no redundancies in the middle of the range. It allows for greater timbral variety, as A clarinet is typically held to have a somewhat darker, rounder sound. Mandat uses the Bb clarinet to represent the jazz side of Smith's "double life" (the Bb clarinet is much more closely associated with jazz) and the A clarinet to represent the contemporary classical side of Smith's "double life" (the A clarinet is much more closely associated with orchestral and new music)¹³.

Table 1. Large-Scale Structure of Mvt. I

Section 1	mm. 1-13
Section 2	mm. 14-26
Section 3	mm. 27-34

The movement can be split into three large formal divisions, as indicated in Table 1 and marked on the C score. The first section encompasses mm. 1-13. As indicated in the score, four fragments are presented in the first six bars (on alternating solo clarinets). The Bb fragments (mm. 1-2 and mm. 4-5) are jazz-influenced, employing swung eighth notes and structurally significant tritones (e.g., the first and last notes of m. 1; the first two notes of m. 4). Tritones are frequent in jazz as the structurally significant notes in dominant seventh chords. Identical tritones appear in m. 2 (the first two notes, C#-G) and m. 6 (the third and fourth notes, F-B). Tritones are frequent in post-tonal music as the antithesis of a stable tonic sonority. These tritones are already being employed as a tool linking the disjunct fragments in the opening bars. Additionally, various tonal functions are being implied to varying degrees – for instance, the first two bars imply g minor (chromatic

¹³ Mandat (2007)

neighbors of scale degree 5 leading up to 1) while mm. 4-5 and 6 both imply a V-i (G7 to c-) motion (the B-F tritone leading to C/Eb, most strongly at the downbeat of m. 7).

These seemingly self-contained motivic fragments are then combined into two larger phrases, mm. 7-10 and mm. 11-13, as indicated on the score. Mandat states that nearly all of his compositions have their genesis in improvisation – that he'll play around for a while with what “feels good” before writing anything down. In this case, the combined music from mm. 7-13 was developed first, and the fragments in mm. 1-6 were derived retroactively¹⁴. As a performer, this is evident even from the very first double clarinet pitch – entering on an octave is much easier to hear and voice than a more dissonant interval. It is noteworthy that the first phrase contains three structurally significant tritones as harmonic intervals (at the beginning of m. 8 and in m. 9) and otherwise contains only perfect fourths and fifths and minor sixths and sevenths – all relatively large intervals. Meanwhile, the second phrase contains all possible intervals within an octave except for the most dissonant of the tritone and the major seventh, employing smaller intervals than the first phrase and decreasing tonal momentum forwards.

The second large formal section begins, like the first, with four disjunct statements between the two clarinets (now beginning with the A clarinet rather than the Bb). The two combined phrases, at m. 21 and m. 24, reverse roles from the first section. The first phrase, at m. 21, avoids the most dissonant intervals, only containing minor seconds, minor thirds, perfect fifths, and a minor seventh. In particular, the phrase ends on a perfect fifth, as the second combined phrase did in the first section. Meanwhile, the second combined phrase (mm. 24-26) contains a tritone in each measure, and the final interval is a tritone. Taking the multiphonics from the end of m. 17 (an homage to Smith's pioneering work in this field), the performer can now produce three (or four) simultaneous pitches.

¹⁴ E. Mandat, personal communication, November 12, 2017

While Mandat doesn't provide a double bar, I view the third large formal section as beginning at the pick-up to m. 27. While playing mm. 27-28, the clarinetist shifts a piece of cork in order to be able to access the clarion register on both clarinets, accessing a different range and timbre that defines the final section. As a performer, while performing double clarinet music in general takes some physical adjustment to get used to, playing in the clarion register is particularly strenuous – thus, its placement at the end of the work (with no further double clarinet music in sight) is ideal. The fragments from the second large formal section that have not yet been combined (m. 14 and mm. 18-19) make an appearance here, as indicated on the score. Tritones are largely avoided except for two structurally important locations: the fourth eighth of m. 31, temporarily avoiding resolution of the long-held M7 in m. 30 and the phrase end in m. 33. This C#-G tritone has an implied resolution to some sort of D tonality (the first pitches in m. 34), but this is derailed by the ending of the movement on a minor second.

When asked about this minor second in an interview, Mandat stated that he wanted to make the movements feel connected rather than three separate, disjunct statements. Since a relatively long transition time is required in between movements, a more consonant interval here would have felt too “final”. By using a dissonant interval, the piece is left “open” to the audience's ears, in anticipation of the next movement¹⁵.

Movement II: Deep Thoughts

The second movement, *Deep Thoughts*, employs a PVC pipe extension inserted between the lower joint and bell of the clarinet. While Mandat stated that Smith had never employed such a technique in his music (to his knowledge), he felt it was in line with the experimentation that Babbitt

¹⁵ E. Mandat, personal communication, November 12, 2017

had done¹⁶. From a practical perspective, the PVC pipe comes pre-cut with the piece when ordered, which makes it very accessible for the performer (although the score also includes instructions to make one's own if necessary)¹⁷. From a technical perspective, the PVC extends the range down from the typical written low E3 (henceforth, all pitches discussed will be in written pitch) to include D3, C3, and A2. These four lowest pitches suggest a tonal center of a minor and, indeed, we find this middle movement to be much more tonally centered than the outer two.

As seen in Table 2, the piece has a large-scale three-part form (ABC) with an introduction, an interruption, and a coda.

Table 2. Large-Scale Structure of Mvt. II

Introduction	mm. 1-2
A	mm. 3-6
A'	mm. 7-10
B	mm. 11-17
C interruption/foreshadowing	mm. 18-19
B'	mm. 20-23
C	mm. 24-37
A-Coda	mm. 38-42

The first two bars introduce the four lowest notes provided by the extension (E-D-C-A), but presented three octaves higher. Rather than using traditional fingerings, Mandat specifies longer fingerings that allow for Smith-style timbral trills by covering and uncovering holes on the extension. While this was not originally on Mandat's mind when he decided to include the extension, he discovered the possibilities while improvising, and this becomes a significant color throughout the movement¹⁸. This “wobbling” continues throughout the entire A section (mm. 3-10). Although the rhythm for the timbral trill is often specified, Mandat stated that it was intentionally left unclear

¹⁶ Ibid

¹⁷ Mandat (2007)

¹⁸ E. Mandat, personal communication, November 12, 2017

whether or not each should be a covering or an uncovering – that he feels he specifies so much in the score that he wanted to give the performer some freedom to make their own choices¹⁹.

Each of the two phrases in the A section (mm. 3-6 and mm. 7-10) has the same rhythm and phrasal form (being a quasi-sentence, with two short thoughts (with similar rhythms) followed by a third, longer thought). The first is completely diatonic to A aeolian (indeed, the second phraselet from the pick-up to m. 4 simply outlines an a-minor triad with neighbor tones around the third). The first use of an extended note also occurs at the end of bar 5 – after all the use of the extension for timbral trills, it's almost unremarkable. With the introduction of C# in m. 7, the tonality turns towards D, with D major implied by the F# at the end of m. 7 but finally settling in d minor with the F-naturals in m. 9. The tritone multiphonic in m. 8 (part of an implied A7 chord) is one of the most difficult to produce from a performer's perspective (likely due to interfering overtones), but the harmonic implications justify it.

The B section (mm. 11-23, with an interruption in mm. 18-19) has two phrases (mm. 11-17 and mm. 20-23), each of which present three similar statements with a somewhat extended third statement. The first phrase begins with a multiphonic presentation of the E-D-C-A motive. Mandat states that this series of multiphonics was not that difficult to find (Smith's charts of multiphonics are now widely available, thanks to Philip Rehfeldt's *New Directions for Clarinet*). However, when he wanted to sequence it downwards in mm. 13-14, this was much more difficult²⁰. As a performer, this is unsurprising – in the last multiphonic in mm. 13 (D4/F5), it is very difficult to produce the D4. In the final phraselet at mm. 15, it seems we are going to simply re-order the original motive (C-B-A-E), but instead he writes an Eb, taking us to Ab major for the interruption in mm. 18-19. This is likely to make use of the Ab/C multiphonic used prominently in these bars.

¹⁹ Ibid

²⁰ Ibid

Although seemingly innocuous, this two-bar interruption assumes increased importance for the remainder of the work. Those familiar with Smith and therefore Brubeck will recognize the rhythm from “Blue Rondo a la Turk”. Mandat says he was talking to Smith and asked him, “What piece did you guys have to play the most when you were playing with Brubeck?”, and Smith replied, “Ah, Blue Rondo a la Turk! I hate that piece!” Therefore, it seemed the perfect quotation to include in this homage to Smith²¹.

Returning to the B section at m. 20, we once again have three statements – lightly implying D7/G in m. 20 (ending on D3) and G7/C (ending on C3) in m. 21. If we are to once more continue the sequence down as in mm. 11-17, we expect to finally hear the lowest A2 provided by the extension. However, Mandat frustrates these expectations, breaking the sequence and taking us instead to the A3 an octave above.

Following this redirection, the C section (marked “floating”) seems almost breezily unrelated to the surrounding material, a pleasant diversion. Firmly in C major, the phrase is in typical song form (AABA), where the A sections alternate between C and G(7) and the bridge (mm. 32-33) presents a ii-V so typical of the jazz idiom. The section makes use of the low E3, D3, and C3, but still holds out on sounding A2. The rhythm is once more derived from Blue Rondo a la Turk, as foreshadowed in mm. 18-19.

The final A section/Coda re-presents the material from the original A section (mm. 3-6), but makes the timbral trills more substantial. M. 41 elaborates m. 6 with the Blue Rondo rhythm from the C section. Finally, in the very last bar of the movement, we gain the satisfaction of hearing the low A2, subsequently sounded as a multiphonic with A6, four octaves above. As a performer,

²¹ E. Mandat, personal communication, November 12, 2017

Mandat admits that even he doesn't always achieve this in performance²² – the E6 tends to come out more easily.

Movement III: To Be Continued...

The third movement, *To Be Continued...* does not involve any extended techniques as theatrical as the first two movements. Rather, it makes significant use of microtones, a characteristic of Mandat's compositional style so far unexplored in this piece. Mandat says that this movement was one of the easiest pieces he's ever written. As he was improvising, one good idea felt like it led naturally into the next. This compositional process comes through in the form, which feels like continuous variation: that is, an element of the previous section gets elaborated on and developed in the next. The sections identified in Table 3 are defined by the double bar lines Mandat marked in the score, which are where he feels the sectional divisions to be.²³

Table 3. Large-Scale Structure of Mvt. III

Section 1 (“Three Intros”)	mm. 1-27
Section 2	mm. 28-45
Section 3	mm. 46-63
Section 4	mm. 64-85
Section 5	mm. 86-111
Section 6	mm. 112-121
Coda	mm. 122-124

Mandat describes the first section as being “three introductions”, with much stopping and starting within and among them²⁴. The first, mm. 1-10, is cast in two short phrases. He introduces a microtone right off the bat – although in this context it sounds almost more like a timbral trill from the previous movement. Indeed, he states that he's not so much concerned with the actual pitch (i.e., a precise quarter-tone) so much as getting color from the specified fingerings²⁵. Thus, with these microtones in particular, he's actually writing physical movements rather than specifying

²² Ibid

²³ Ibid

²⁴ Ibid

²⁵ Ibid

pitches – a line that can often get blurred in writing for extended techniques. Regardless, the first introduction centers around the pitch A – the first pitch is A, the last slur in mm. 3-4 presents an E dominant/g#-diminished-like sonority, implying a resolution to A that's achieved weakly in the final Bb to A motion at the end of m. 9. The second introduction is cast in one longer phase, reaching up one half-step higher at the end than the first introduction, to Bb6 (the highest pitch in the entire work thusfar). It's linked to the first introduction by the syncopated final thought in m. 17 (cf. mm. 3-4, m. 9). The final introduction, mm. 19-27, is once again cast in two phrases with syncopated final thoughts, and this time incorporates the Blue Rondo rhythm from the second movement, foreshadowing what is still yet to come.

Mandat feels that the piece proper really takes off with the second section, beginning at m. 28. The stopping and starting is largely gone, replaced by a *moto perpetuo*-esque texture, with only a few pauses in the sixteenth note rhythm (and even these often colored by vibrato or a timbral trill). The tonal center is somewhat transitional through this section. Mandat identifies A and E as the two primary, competing pitch centers throughout the movement²⁶ – while it starts out in A, this section hints at both. The first pitch is E, and E3 sounds as the bass note in m. 34 and m. 38 (as the lowest pitch available on the non-extended clarinet). However, A is emphasized in m. 29 and m. 33 (although here weakened by the tritone interval). C#-G tritones in m. 40 and m. 42 suggest an A7 chord.

Section 3 presents this resolution to an E pitch center, as the lowest pitch of an arpeggiated E9 chord in the repeated mm. 46-47 (note another decision left open for the performer). The fingerings required all make use of the base fingering of the D quarter-flat (i.e., the fingers left down for this note are left down for all other notes as well) – as a performer, this is relatively easy to assimilate. The fact that it lowers the seventh as the seventh harmonic is naturally flat seems only to

²⁶ Ibid

be an added bonus. This section is dominated by a microtonal rendition of Blue Rondo a la Turk. Mandat is considerate of the fact that most microtones can only be played relatively softly, and exploits those that can be played louder (cf. m. 55). The fingerings continue to be congenial as well. While the section seems to be set up to be an ABA form (similar to the C section in Mvt. II), the phrase gets derailed after B rather than returning to A, fixating on the pattern that was originally emphasized in m. 55. This three-note cell gets slowly deformed to m. 63, which is the basis of the following section.

Section 4, mm. 64-85, is cast in two large halves separated by the prominently placed A5 in m. 73. The first half presents three statements, each a little more extroverted than the last: mm. 64-66 is relatively straightforward, while mm. 67-69 reaches higher (to an F5 in m. 68) and takes longer to come back down, and mm. 70-72 changes the harmony in the second bar and continues to ascend to the prominent A5 rather than descending back to the phrase-starting B3. The second half, beginning at m. 74, seems to be headed along the same path, but quickly goes off the rails to new material, in a quasi-improvisatory style.

Section 5, mm. 86-111, is also cast in two large halves, separated by the *ad lib.* repeated m. 100. With E3 as a repeated bass note, E comes back to the fore as a pitch center for the section. The first half, mm. 86-99, like the first half of section 4, has three ever-increasing statements, defined by the wobble/quasi-timbral trill between F4 and E-quarter-sharp4. Mm. 86-87 present a fairly tame statement; mm. 88-91 has a more significant range and dynamic profile. Mm. 92-99 is itself composed of three mini-statements: mm. 92-93, mm. 94-95, and mm. 96-99, this last of which once again goes off the rails and screams up to m. 100. Although Mandat marks this “like a broken record”²⁷, it reminds me much more vividly of a skipping CD player – regardless of the exact technology invoked, it gives us a first taste of what “To Be Continued...” may mean. The second

²⁷ Mandat (2007)

half of the section, mm. 101-111, is truly a *moto perpetuo*, reveling in virtuosity and spiraling up to ever-more-dizzying heights rather than developing previous thematic material. This pushes us up to A6, suggesting a return to an A pitch center – before it begins bending up yet higher.

This transition leads us to the final section, mm. 112-121. Section 6 employs the densest sequences of microtones, finally presenting a microtonal scale in m. 113 rather than exclusively employing them as color notes. Continuing the *moto perpetuo* idea but now with microtones, virtuosity has reached its peak by m. 121. The coda (mm. 122-124) returns us to the A pitch center of the beginning (now presented an octave higher), but ends on a deliberately²⁸ ambiguous chord in m. 124 that is repeated ever more quietly as the performer walks off stage, leaving the piece *To Be Continued...*

General Comments

From a structural and technical perspective, then, Mandat's experience as a performer has clearly influenced significant aspects of the composition. The physical layout of the piece is also a testament to Mandat's understandings of the performer's needs, straddling as he does both sides of the line. The first two movements fit on two pages each, allowing them to easily fit on a single stand. The third movement, at five pages, comes taped together rather than spiral-bound since there's no time for page turns; it lays out well on two stands. All of the extended techniques called for are clearly explained (and the most difficult to assemble, the PVC pipe, is included) – the fingerings provided above notes are extremely clear and unambiguous, and make the piece much more accessible for those unfamiliar with extended techniques on clarinet.

It is additionally clear that Mandat has given a good deal of thought to the visual/performative aspect of the piece. The first movement begins with the intrigue of two clarinets played separately, leading up to the anticipation of simultaneous playing. The end features the

²⁸ E. Mandat, personal communication, November 12, 2017

anticipation as to what the moving of cork in mm. 27-28 will lead to, followed by the satisfaction of the double clarinet playing in the clarion register. The second movement obviously features the PVC pipe extension, and the timbral trills with the extension can only be effected by significant leg movement. Additionally, the visible withholding of the lowest A2 until the final note of the piece is much more noticeable to the audience with the extension. The third movement requires two music stands, which means the performer will presumably be standing (whereas the double clarinet and extension demands of the first two movements means the performer will likely be sitting). The middle sections (mm. 41-73) call for the performer to circular breathe²⁹, which adds an additional visual element to the virtuosic display. Walking off-stage while repeating the final measure is clearly intended to be performative, evoking the title “To Be Continued..!”

²⁹ Ibid

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Appendix 1. Score of “Double Life” (annotated, with score in C of Movement I)³⁰

³⁰ Scan of Mandat (2007)

I. Double Life - C score

Eric Mandat

Section 1.

1 $\text{♩} = 176$ *slowly, freely*

1a *mf* 2 3 *p*

Detailed description: This block contains the first three measures of the score. Measure 1 starts with a treble clef, a common time signature, and a tempo marking of quarter note = 176. The music begins with a circled measure number '1a' and a dynamic marking of 'mf'. Measure 2 continues the melodic line. Measure 3 features a circled measure number '3' and a dynamic marking of 'p'. The tempo instruction 'slowly, freely' is written above the staff.

4 $\text{♩} = 176$ *slowly, freely*

2a *mf* 5 6 *p* *pp* *n*

Detailed description: This block contains measures 4 through 6. Measure 4 starts with a circled measure number '2a' and a dynamic marking of 'mf'. Measure 5 continues the melodic line. Measure 6 features a circled measure number '6' and dynamic markings of 'p' and 'pp'. A fermata is placed over the final note of measure 6, with the letter 'n' written above it. The tempo instruction 'slowly, freely' is written above the staff.

7 $\text{♩} = 176$

8 9 10 *mf* *p* *sub. mp*

1a 1b

Detailed description: This block contains measures 7 through 10. Measure 7 starts with a circled measure number '1a' and a dynamic marking of 'mf'. Measure 8 has a circled measure number '8' and a dynamic marking of 'p'. Measure 9 has a circled measure number '1b' and a dynamic marking of 'mf'. Measure 10 has a circled measure number '10' and a dynamic marking of 'sub. mp'. A fermata is placed over the final note of measure 10. The tempo instruction 'slowly, freely' is written above the staff.

11 *mf*

12 13

2a 2b

Detailed description: This block contains measures 11 through 13. Measure 11 starts with a circled measure number '2a' and a dynamic marking of 'mf'. Measure 12 has a circled measure number '12' and a dynamic marking of 'p'. Measure 13 has a circled measure number '13' and a dynamic marking of 'sub. mp'. A fermata is placed over the final note of measure 13. The tempo instruction 'slowly, freely' is written above the staff.

Section 2.

14 *slowly, freely* $\text{♩} = 176$

15 16 *p* *mf* *sub. p*

3a 3b

Detailed description: This block contains measures 14 through 16. Measure 14 starts with a circled measure number '3a' and a dynamic marking of 'p'. Measure 15 has a circled measure number '15' and a dynamic marking of 'mf'. Measure 16 has a circled measure number '16' and a dynamic marking of 'sub. p'. The tempo instruction 'slowly, freely' is written above the staff.

17 *slowly, freely*

18 19 *p* *mf* *echo pp*

4a

Detailed description: This block contains measures 17 through 19. Measure 17 starts with a circled measure number '4a' and a dynamic marking of 'p'. Measure 18 has a circled measure number '18' and a dynamic marking of 'mf'. Measure 19 has a circled measure number '19' and a dynamic marking of 'echo pp'. The tempo instruction 'slowly, freely' is written above the staff.

I. Double Life - C score - p. 2

2

18 $\text{♩} = 176$

3 19 rit. 20 sub. pp

Handwritten: (4b)

Dynamics: *mf*, *f*, *sub. pp*

Notes: Treble clef, C major key signature, 4/4 time signature. Measures 18-20 show a melodic line with a fermata over measure 20.

21 a tempo

22 23

Handwritten: (35)

Dynamics: *mf*, *sfz > p*, *mf*, *mp*

Notes: Treble clef, C major key signature, 4/4 time signature. Measures 21-23 show a melodic line with a fermata over measure 22.

24 $\text{♩} = 60$ (36) retrograde

25 26

Handwritten: (4a) (1st part)

Dynamics: *espr.*, *p*

Notes: Treble clef, C major key signature, 4/4 time signature. Measures 24-26 show a melodic line with a fermata over measure 25.

optional

Notes: Treble clef, C major key signature, 4/4 time signature. Accompanying bass line for measures 24-26.

Section 3.

27 rubato

28 29 30

Handwritten: (4a) (2nd part)

Dynamics: *mf*, *sub. p*

Notes: Treble clef, C major key signature, 4/4 time signature. Measures 27-30 show a melodic line with a fermata over measure 30.

31 $\text{♩} = 176$

32 33 34

Handwritten: (3a)

key clicks

Dynamics: *mf*, *sub. p*

Notes: Treble clef, C major key signature, 4/4 time signature. Measures 31-34 show a melodic line with a fermata over measure 33 and 'key clicks' in measure 34.

Handwritten: (4b) retrograde (1st 4 notes)

I. Double Life - Part

for B-flat and A clarinets

Eric D. Mandat

Section 1.

1 $\text{♩} = 176$ *Band out!*

B-FLAT CLARINET *mf* 2 *slowly, freely* A CLARINET *p*

4 $\text{♩} = 176$ B-FLAT CLARINET *mf* 5 *slowly, freely* A CLARINET *p* B-FLAT CLARINET *pp*

7 $\text{♩} = 176$ 8 *mf* 9 *mf* 10 *sub. mp*

11 *mf* 12 *mf* 13 *mf*

Section 2.

14 *slowly, freely* A CLARINET *p* 15 $\text{♩} = 176$ B-FLAT CLARINET *mf* 16 *sub. p*

17 *slowly, freely* A CLARINET *p* *Band in!* *mf* *TREMOLO W/ Bb (TOP) TRILL KEY* *echo pp*

* = PLAY LOW B-FLAT W/ R.H. MIDDLE FINGER

Double Life - Part - p. 2

18 $\text{♩} = 176$
B-FLAT CLARINET

mf *rit.* *sub* *pp*

A CLARINET

21 *a tempo*

mf *sfz > p* mf mp

24 $\text{♩} = 60$ 25 26 B-FLAT CLARINET

espr. *optional* *optional* *p*

TREMOLLO w/ B_b (TOP) TRILL KEY w/ B_b trill key

Section B1

27 MOVE CORR UNDER REGISTER KEY OF A CLARINET TO OTHER SIDE OF THE ROD

rubato *ord.* *sub. p*

A CLARINET *mf* *sub. p*

31 $\text{♩} = 176$ 32 33 34 *key clicks* 35 *ord.*

mf *key clicks* *ord.* *sub. p*

II. Deep Thoughts

for B-flat clarinet with extension

Intro

A

1 freely *p* * L,R1,2
2 *p* R2
3 *mp* $\text{♩} = 52$ L,R1
4 *p* L,R1,2

* = ADD GIVEN LEG NOTES TO NOTATED FINGERINGS;
UNDULATE BACK AND FORTH SLOWLY AND FREELY

5 L,R2 LOW E +L,R1
6 L,R2 *mf* 7

8 *p* hold back 9 *mp* 10 w/r.h. silver

B

11 *pp* 12 13 14

15 *pp* 16 w/low F *pp* 17 18 *pp* a distant echo

C Foreshadow

19 *quasi n* 20 *mp* singing $\text{♩} = 52$ LOW E +R1

Deep Thoughts - p. 2

21 *LOW E +L,R¹* 22 *LOW E +R¹* *LOW E +L,R¹* *LOW E +R¹* 23 *w/ low E*

Musical staff 21-23 in 9/16 time. Staff 21 has a treble clef and a 9/16 time signature. It contains a melodic line with slurs and ties. Staff 22 and 23 continue the melodic line in the same clef and time signature.

24 *floating* 25 26 *LOW E +R¹* 27 28

Musical staff 24-28 in 9/16 time. Staff 24 has a bass clef and a 9/16 time signature. It contains a bass line with slurs and ties. Staff 25-28 continue the bass line in the same clef and time signature. A handwritten box with the letter 'C' is above staff 24. Dynamics include *pp*.

29 30 *LOW E +R¹* 31

Musical staff 29-31 in 9/16 time. Staff 29 has a bass clef and a 9/16 time signature. It contains a bass line with slurs and ties. Staff 30-31 continue the bass line in the same clef and time signature.

32 *LOW E +L,R¹* 33 *LOW E +R¹* *poco accel.*

Musical staff 32-33 in 9/16 time. Staff 32 has a bass clef and a 9/16 time signature. It contains a bass line with slurs and ties. Staff 33 continues the bass line in the same clef and time signature. Dynamics include *mp*.

34 *poco piu mosso* *LOW E +L,R¹* 35 *LOW E +L,R¹* 36 *LOW E +R¹* 37 *LOW E +R¹* *rit.*

Musical staff 34-37 in 9/16 time. Staff 34 has a bass clef and a 9/16 time signature. It contains a bass line with slurs and ties. Staff 35-37 continue the bass line in the same clef and time signature. Dynamics include *mf* and *ppp*.

38 *Tempo I, ma poco meno mosso* *LOW E +R¹* 39 *even slower* 40 *non dim.*

Musical staff 38-40 in 4/4 time. Staff 38 has a treble clef and a 4/4 time signature. It contains a melodic line with slurs and ties. Staff 39-40 continue the melodic line in the same clef and time signature. Dynamics include *p* and *pp*.

41 *much slower* *♩ = 66-72* *LOW E +L,R¹* *rit.* *LOW E +R¹* 42 *LOW E +L,R¹, 2* *overblow*

Musical staff 41-42 in 9/16 time. Staff 41 has a bass clef and a 9/16 time signature. It contains a bass line with slurs and ties. Staff 42 continues the bass line in the same clef and time signature. Dynamics include *ppp*, *mp*, and *pp*.

Section 1. ("Three intros")

III. To Be Continued...

for B-flat clarinet

♩ = 132
with zing

1 *fff* *long* *p* *long*

2 3 4 5

6 *fff* *p*

7 8 9 10

11 *mp* *cresc.*

12 13

14 *f*

15 16 17 18

19 *mp* *cute*

20 21 22

23 24 25 26 27

Section 2.

28 *f*

29 *add fingers ad lib. for gliss.*

30 31

* = GLISSANDO: ADD FINGERS ONE AT A TIME, KEEPING L.H. THUMB OPEN

** = GLISSANDO: ADD FINGERS ONE AT A TIME, BEGINNING W/ L.H. THUMB; KEEP G# OPEN

To Be Continued

32 33 34 35

vib. i vib. i

36 37 38 39

40 41 42

43 44 45

dim.

Section 3.

46 47 (9) repeat ad lib.

p

48 49 50 51 2x (9)

coolly

52 53 54 55

mp f

To Be Continued

56 *sub. mp* *A* 57 58 *ord.* 6/16 3/8 6/16

Musical staff 56-58: Treble clef, 3/8 time signature. Measures 56-58. Measure 56 has a dynamic of *sub. mp* and a fermata over the first two notes. Measure 57 has a dynamic of *mp*. Measure 58 has a dynamic of *ord.* and a fermata over the last two notes. The piece changes to 6/16 time at the end of measure 58.

59 60 61 *3x* *(9) 3x* *cresc. poco a poco*

Musical staff 59-61: Treble clef, 6/16 time signature. Measures 59-61. Measure 59 has a dynamic of *mp*. Measure 60 has a dynamic of *mp*. Measure 61 has a dynamic of *mp* and a fermata over the last two notes. The piece changes to 3/8 time at the end of measure 61. A handwritten note "Section 4." is written above measure 61. The instruction *cresc. poco a poco* is written below the staff.

62 63 64 *f* *molto dim.* *p*

Musical staff 62-64: Treble clef, 6/16 time signature. Measures 62-64. Measure 62 has a dynamic of *f*. Measure 63 has a dynamic of *molto dim.*. Measure 64 has a dynamic of *p*. The piece changes to 3/8 time at the end of measure 64.

65 66 *p*

Musical staff 65-66: Treble clef, 3/8 time signature. Measures 65-66. Measure 65 has a dynamic of *p*. Measure 66 has a dynamic of *p*. The piece changes to 6/16 time at the end of measure 66.

67 68 69 *p*

Musical staff 67-69: Treble clef, 6/16 time signature. Measures 67-69. Measure 67 has a dynamic of *p*. Measure 68 has a dynamic of *p*. Measure 69 has a dynamic of *p*. The piece changes to 3/8 time at the end of measure 69.

70 71 72 *mf* *cresc.* *poco allarg.*

Musical staff 70-72: Treble clef, 3/8 time signature. Measures 70-72. Measure 70 has a dynamic of *mf*. Measure 71 has a dynamic of *cresc.*. Measure 72 has a dynamic of *poco allarg.*. The piece changes to 6/16 time at the end of measure 72.

73 *f* *dim.* *accel. poco a poco al tempo*

Musical staff 73: Treble clef, 6/16 time signature. Measure 73. Measure 73 has a dynamic of *f*. The instruction *dim.* is written below the staff. The instruction *accel. poco a poco al tempo* is written above the staff. The piece changes to 3/4 time at the end of measure 73.

74 75 76 *mp* *a tempo*

Musical staff 74-76: Treble clef, 3/4 time signature. Measures 74-76. Measure 74 has a dynamic of *mp*. Measure 75 has a dynamic of *a tempo*. Measure 76 has a dynamic of *a tempo*. The piece changes to 6/16 time at the end of measure 76.

To Be Continued

77 *mf* 78 *vib.* 79 80

Musical staff 77-80: Treble clef, 2/4 time signature. Measures 77-80. Dynamics: *mf*. Performance instructions: *vib.* (vibrato) above measure 78.

80 81 82 *f* *drive!*

Musical staff 80-82: Treble clef, 12/16 time signature. Measures 80-82. Dynamics: *f*. Performance instruction: *drive!* below measure 81.

83 84 85

Musical staff 83-85: Treble clef, 16/16 time signature. Measures 83-85.

Section 5.

86 *p* 87 88 *orz.*

Musical staff 86-88: Treble clef, 3/4 time signature. Measures 86-88. Dynamics: *p*. Performance instruction: *orz.* (ornament) above measure 88. Chord diagrams are present above the staff.

89 90 91 *mf* *molto dim.*

Musical staff 89-91: Treble clef, 7/16 time signature. Measures 89-91. Dynamics: *mf*, *molto dim.* (molto diminuendo).

92 *pp* 93 94 95 *cresc. poco a poco*

Musical staff 92-95: Treble clef, 8/8 time signature. Measures 92-95. Dynamics: *pp* (pianissimo). Performance instruction: *cresc. poco a poco* (crescendo poco a poco).

96 97 98

Musical staff 96-98: Treble clef, 8/8 time signature. Measures 96-98.

99 *f* 100 101 *like a broken record*

Musical staff 99-101: Treble clef, 4/4 time signature. Measures 99-101. Dynamics: *f*. Performance instruction: *like a broken record*. Notes are marked with *scoop* and *repeat ad lib.* (repeat ad libitum).

To Be Continued

102 103 104 105

drive!

106 107 108 109

sfz-p

110 111 112 113

Section 6

ff pesante keep moving forward

114 115 116

117 118 119

120 121 122

Coda

poco allarg. (opt.) *fff*

123

124 *honk!* (1st & only)

5

repeat ad lib.

molto legato e dim. poco a poco al niente

29. JUNE 2007
CARBONDALE

Epitaphs – IV. The Bird

IV. Dramatic

f *p*
* Eb T.K. Gb T.K.

mf *p*

* T.K. = Trill Key

8

f *pp* *p*

mf *mp* *mf*

ff *pp* *f*
(Beats are intended)