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ALEX TAY

GEORGIMORPHOSIS

for solo Clarinet in A

Duration: 12 minutes

(2021)

TRANSPOSED SCORE

*To Raymond Brien, a fantastic,
imaginative, collaborator with a
wonderful laugh; a kindred spirit.*

NOTATION KEY

$\text{♩} = 240$ **molto rit.**

mf *ppp*

Tremolo/trill of harmonics with different fundamentals. In this instance, the tremolo/trill occurs between three fundamentals.

molto accel.
accel. into trem.

pp, tentative *ppp*

Arrow marks a transition between more and less audible harmonics. Where the harmonics noteheads are bigger they should be more audible. Where smaller, the fundamentals should be more audible.

$\text{♩} = 62$ **molto rit.**

Cl. *mf* *pp* *mf*

The x shows that the fundamentals should not be audible at first but should gradually grow more audible. Diamond heads as chords indicate multiphonics. Slap-tongues may be freely added to the multiphonics if this makes the multiphonics speak better.

A Ligeti: *Bagatelles*
Subito $\text{♩} = 60$

19 *ff mp, amabile*

Boxed text denotes the references which *Georgimorphosis* is made of. This provides insights into how materials might be played so that the original sources are resembled.

$\text{♩} = 132$ **rit.** $(\text{♩} = 144)$ $\text{♩} = 92$

Cl. *mf* *ppp*

These diamond shaped note-heads refer to slap-tongues. Crosses above stems show key-clicks.

PROGRAMME NOTE

Georgimorphosis is an attempt to sonically mimic the effects of Escher's transformation prints. In pieces like *Metamorphosis I* (1937), *Sky and Water* (1938) and *Verbum (Earth, Sky and Water)* (1942), visual objects tessellate and seamlessly transform into others: fish into birds, birds into squares, people into houses. After composers like Adès, Kurtag and Finissy, who have notably used found objects 'quotations' in their own ways, I asked myself, would it be possible to use the methods of Reich and Donatoni to transform quotes by different composer Georges into each other?

Why Georges? The piece originally started life as a baroque flute piece for Rosie Bowker and so, at the outset of the project, I studied the Telemann Fantasias. Telemann's first name is Georg, and so the whimsical concept came into fruition. Materials transform banally between Telemann to Ligeti to Enescu to Haas to Benjamin to Gershwin to Handel (although not directly in that order). A clarinettist's "where's Wally" ensues, there he is dressed as George Benjamin! Well only very briefly.

It may also be evident that a couple of non-George-ian figures sit at the heart of this piece as well. The recurring harmonics trills and multiphonics refer to the sounds found in Sciarrino's *Let me die before I wake* (1982) and I've learned from his *Anamorfosi* (1980). I felt the influence too of Robin Holloway, a mentor of mine who I am hugely grateful too, who's *Gilded Goldbergs* (1992 - 7) and *Silvered Schubert* (2013) do more than I ever could.

Below is a full list of pieces which are alluded to:

Ligeti - *6 Bagatelles* (1953)
Ligeti - *Violin Concerto* (1990, rev. 1992)
Benjamin - *Into the Little Hill* (1996)
Enescu - *Symphony 5* (1941 - 46)
Haas - *Finale* (2004)
Telemann - *Fantasia 2, 3 and 5* (1727 – 1728)
Handel - *Messiah* (1741)
Gershwin - *Rhapsodie in Blue* (1924)
Handel - *Fireworks Music* (1749)

Georgimorphosis was first recorded by Raymond Brien. The piece is yet to receive a premier.

GEORGIMORPHOSIS

Transposed Score

Alex Tay

♩ = 50 **molto accel.** ♩ = 240 **molto rit.** .
accel. into trem.

Clarinet in A

pp, tentative *mp, luminous*

♩ = 50 **molto accel.**

Cl.

ppp *mp*

♩ = 240 **molto rit.** ♩ = 50

Cl.

mf *ppp*

←³♩ = ♩ → ♩ = 150 **molto rit.** ♩ = 50

accel. into trem.

Cl.

p, glowing *pp* *mp* *ppp*

Cl. 14

sff, shocked *mf, calmer* *ppp, mysterious* *mp* *pp, still*

A Ligeti: Bagatelles
 Subito ♩ = 60

Cl. 19

zff mp, amabile *spp smp*

Cl. 22

ppp smp *spp smp*

Cl. 26

ppp *mp*

Cl. 30

B Ligeti: Violin Concerto

Cl. 35

$\leftarrow \text{triplet} = \text{quarter} \rightarrow = 90$

mf *zff* *mp*

Cl. 42

mf *zff* *mp*

Cl. 46

gliss.

mf *zff* *mp*

50 Cl.
 Musical notation for measures 50-55. Time signatures: 3/8, 5/16, 2/4, 5/16, 3/4, 3/8, 5/16. Includes a 3/5 fingering bracket.

56 Cl.
 Musical notation for measures 56-58. Time signatures: 5/16, 2/4, 15/8, 2/4. Includes a 2-fingering bracket and a 5:6 fingering bracket.
 Dynamics: *mf* *spp* *mp* *spp* *p*

59 Cl.
 Musical notation for measures 59-63. Time signatures: 2/4, 12/8, 6/8, 2/4, 6/8, 2/4. Includes 2:3 and 3:2 fingering brackets.
 Dynamics: *p* *ppp* *mf, anguished* *pp* *p*
 Section marker: **C** Benjamin: Into the Little Hill

64 Cl.
 Musical notation for measures 64-67. Time signatures: 5/8, 9/16, 7/16, 5/8, 2/4. Includes 3-fingering brackets.
 Dynamics: *mf sppp* *mf sp* *mp* *pp, leggiero*

68 Cl.
 Musical notation for measures 68-72. Time signatures: 2/4, 5/16, 6/16, 5/16, 3/4. Includes a 4:6 fingering bracket.
 Dynamics: *mp* *zffp* *mf* *sppp*
 Tempo marking: $\leftarrow \text{♩} = \text{♩} \rightarrow \text{♩} = 72$

73 Cl.
 Musical notation for measures 73-76. Time signatures: 3/4, 4/4. Includes 5-fingering brackets.
 Dynamics: *f, risoluto* *smp, melancholy* *ppp*
 Tempo marking: $\leftarrow \text{♩} = \text{♩} \rightarrow \text{♩} = 90$

77 Cl.
 Musical notation for measures 77-79. Time signatures: 4/4, 5/8, 5/4, 5/16. Includes 3-fingering brackets.
 Dynamics: *zffpp* *mp* *mf, amabile*

80 Cl.
 Musical notation for measures 80-84. Time signatures: 5/16, 3/4, 3/8, 7/16, 3/8. Includes a 5-fingering bracket.
 Dynamics: *ppp, urgent* *f spp* *f* *sp, melancholy*
 Section marker: **D**

85 Cl. *pp* < *mf spp* < *mf spp* < *mp* < *mf spp* <

89 Cl. *p* < *mp* > < > *pp* ⁵ < *ffp* > < >

E Enescu: *Symphony 5*

92 Cl. *mf, ambile* < *pp* < *mp* > *ppp* < *f, marcato*

96 Cl. *sp* > *pp* < > < >

♩ = 72

102 Cl. *mp* *ffp* < *mf, risoluto*

Haas: *Finale*

104 Cl. *f spp* < *f* < *p* < *f, sospirando*

106 Cl. *mp* < *f* < *mf*

♩ = 90

F



$\text{♩} = 90 / \text{♩} = 360$ **molto rit.**

109 Cl. $\frac{2}{2}$

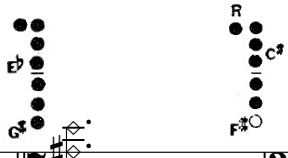
pp sfp *pp* *p*

$\text{♩} = 69$ $\leftarrow \text{♩} = \text{♩} \rightarrow \text{♩} = 103$ **molto rit.**

111 Cl. $\frac{5}{8}$

mf, shining *ppp* *mf* *sfp, anxious*

$\text{♩} = 80$ $\leftarrow \text{♩} = \text{♩} \rightarrow \text{♩} = 80$

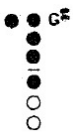


113 Cl. $\frac{5}{16}$ $\frac{7}{16}$ $\frac{6}{8}$ $\frac{7}{8}$ $\frac{3}{4}$

pp *sf* *pp* *mf* *mf*

molto rit.

$\text{♩} = 44$ $\leftarrow \text{♩} = \text{♩} \rightarrow$



118 Cl. $\frac{5}{8}$ $\frac{2}{4}$ $\frac{6}{8}$

mf *pp* *mf* *pp* *mp*

♩ = 132 rit. ♩ = 92

(♩ = 144)

Cl. 120

sf > p sf > p smf > pp mp > pp

accel.

♩ = 144

Cl. 125

p > mf > pp > f, bright

Subito ♩ = 104

poco rit.

Cl. 127

p, glowing mf pp

♩ = 92 rit.

♩ = 60

Cl. 13

pp mp > pp, curious

rit.

♩ = 46

Cl. 133

pp > mp mf



G Subito ♩ = 60

Cl. 137 *sf*, shocking *p*, *pp* *mp* *pp* *mp* *pp*

leggero, fluttering

2:3 3

Cl. 140 *sf* *mp* *pp* *mf* *mp* *pp* *mp* *pp*

4:6 3

Cl. 142 *mf* *p* *mf* *pp* rhythmic

Cl. 145 *cresc.*

← ♩ = ♩ → ♩ = 96 ← ♩⁵ = ♩ →

Cl. 150 *f* *sp* *f* *p* *f* *zff* *p* *deciso*

5 5 5

♩ = 120 / ♩ = 60

Cl. 154 *f* *p* *f* *p* *mf* *p* *mf*

← ♩⁵ = ♩ → ♩ = 72

Cl. 156 *p* *mf* *p* *f* *mp* *f* *p* *f* *mp*

3 3 5

← ♩⁵ = ♩ →

Cl. 158 *pp* *mp* *f* *pp* *f* *pp* *mp* *f*

5 5 5

H $\text{♩} = 180 / \text{♩} = 90$

Cl. 161 

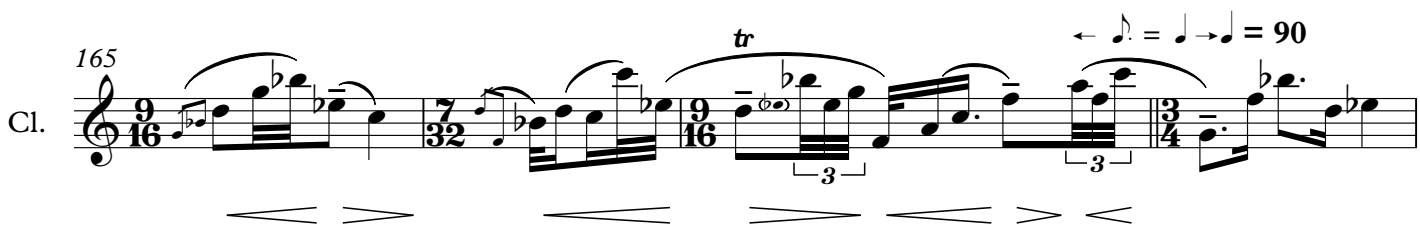
mp zffp, flickering

$\leftarrow \text{♩} = \text{♩} \rightarrow \text{♩} = 68$

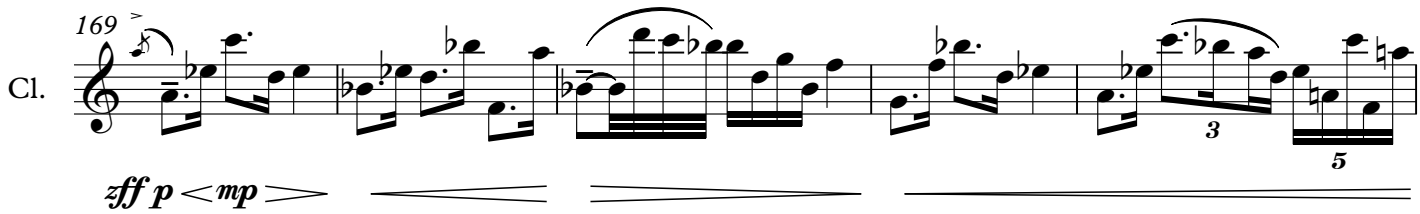
Telemann: Fantasia 5

Cl. 163 

f p mp, amabile

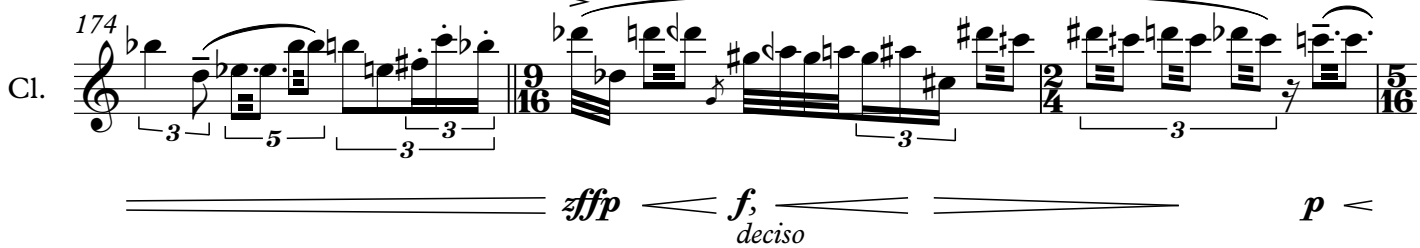
Cl. 165 

tr mp

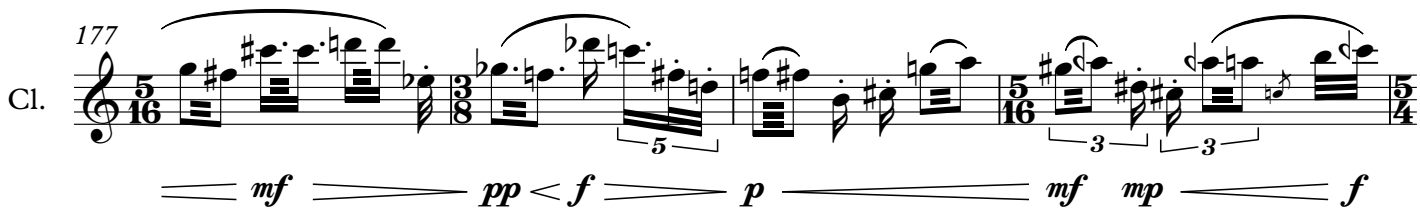
Cl. 169 

zffp mp

$\leftarrow \text{♩} = \text{♩} \rightarrow \text{♩} = 204 / \text{♩} = 68$

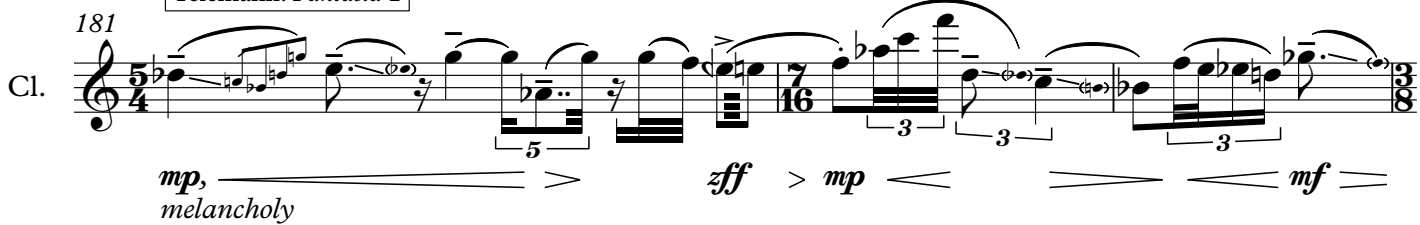
Cl. 174 

zffp f, deciso p

Cl. 177 

mf pp < f p mf mp f

Telemann: Fantasia 2

Cl. 181 

mp, melancholy zffp mp mf

Cl. 184

mp *mf* *zff* *mp*

$\leftarrow \text{♪} = \overset{3}{\text{♪}} \rightarrow \text{♪} = 180/\text{♪} = 90$ $\leftarrow \text{♪} = \overset{3}{\text{♪}} \rightarrow \text{♪}$

Cl. 188

f *p*, *anguished*

Cl. 192

I ♩ = 68

mf, *amabile* *zffp* *mp*

$\leftarrow \text{♪} = \text{♪} \rightarrow \text{♪} = 90$ $\leftarrow \text{♪} = \text{♪} \rightarrow \text{♪}$

Cl. 196

f, *risoluto* *f*, *malice* *f* *p* *f* *p* *f*

$\leftarrow \text{♪} = \text{♪} \rightarrow \text{♪} = 120$ $\leftarrow \text{♪} = \text{♪} \rightarrow \text{♪}$

Cl. 199

♩ = 120/♩ = 90

mp *p* *mp* *zff* *p*

$\leftarrow \text{♪} = \overset{5}{\text{♪}} \rightarrow \text{♪} = 72$ $\leftarrow \text{♪} = \overset{5}{\text{♪}} \rightarrow \text{♪}$

Cl. 202

f *mp*

$\leftarrow \text{♪} = \overset{5}{\text{♪}} \rightarrow \text{♪}$

Cl. 206

♩ = 90

f *zff* *f*

9 $\text{♩} = 45$

Cl. 213

ff, rage *smf* *pp* *mp* *pp* *sff*

Cl. 215

ff *pp, hushed* *mf* *pp*

$\text{♩} = 180 \text{ rall.}$

Cl. 218

Handel: Hallelujah

pp *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sf*

$\text{♩} = 120$ $\text{♩} = 90$ rit.

Cl. 223

sfp *mp* *pp* *mf* *pp* *<mf*

$\text{♩} = 56 \text{ rit.}$ $\text{♩} = 46$

Cl. 226

ff *mp* *pp* *<mf sff* *pp, glowing* *mp* *pp*

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231 Cl. $\frac{15}{32}$ $\frac{9}{32}$ $\frac{7}{32}$ $\frac{7}{32}$

pp *sf* *pp,*
agitato, volante

← ♩ = ♩ → **Subito** ♩ = 240 (♩ = 180)

(♩ = 90)

(♩ = 60)

Telemann: *Fantasia 3*

234 Cl. $\frac{7}{32}$ $\frac{2}{4}$ $\frac{6}{8}$ $\frac{9}{16}$

mp sp *mf* *ppp* *mf,*
anguished

237 Cl. $\frac{9}{16}$ $\frac{5}{16}$ $\frac{7}{16}$ $\frac{3}{4}$ $\frac{2}{2}$

pp *ffpp* *mf* *pp* *f ff* *p*

L

(♩ = 45)

241 Cl. $\frac{2}{2}$ $\frac{7}{8}$

mp,
glowing *pp*

(♩ = 180) rit. ♩ = 144 (♩ = 72)

Handel: *Hallelujah*

245 Cl. $\frac{7}{8}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{7}{8}$

ff, *sfp* *fp* *fp* *sf* *pp*

anguished

Cl. 247

ff *pp* *mp* *pp* glowing

accel. . . . ♩ = 144 rit. . . . ♩ = 72 accel. . . .

Cl. 250

mf *pp* *sfp* *sfp* *mf* *mf* *mf* *pp*

♩ = 144 rit. . . .

Cl. 252

mf *pp, volante* *mp*

♩ = 72 accel. . . . ♩ = 104 rit. . . .

Cl. 255

pp *mf* *pp* *sub. mp*

♩ = 72

Cl. 257

pp *mf* *mf* *mf* *sff, realisation*

13 **c[#] rit.**

Handel: *Fireworks Music*

Cl. 260

ff, triumphant *pp* *< mf sff*

Cl. 262

mf *pp* *f sff*

♩ = 45

M ♩ = 180

Cl. 264

pp, manic, volante, cresc.

Cl. 267

(♩ = 90)

mf *zff* *mp*

Cl. 270

mf *mp* *mf*

274

Cl. 

p *zffp* *mf sp* *mf spp* *f*

277

Cl. 

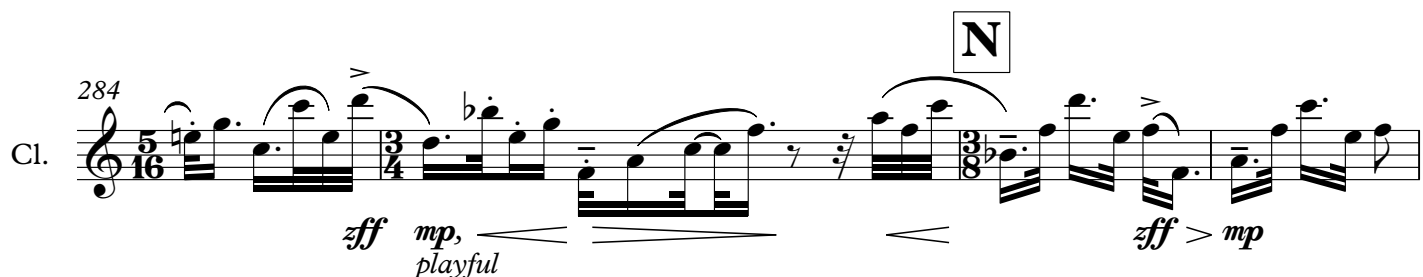
p *mf* *zff* *mp* *mf*

280

Cl. 

f *p* *mp* *zff* *p* *mp*

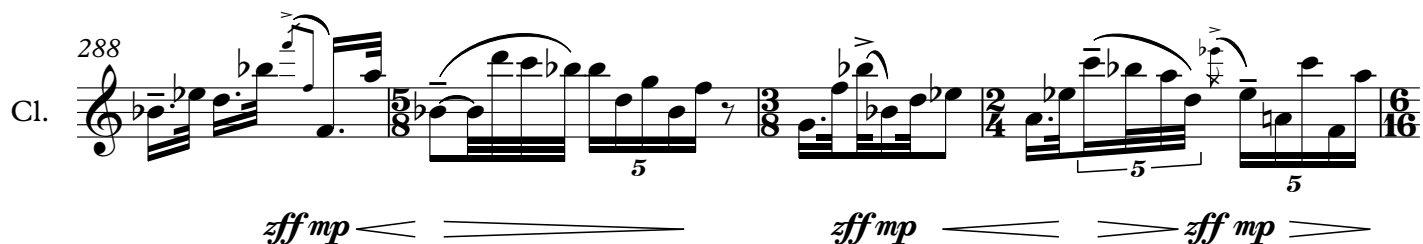
284

Cl. 

zff *mp, playful* *zff* *mp*

N

288

Cl. 

zff mp *zff mp* *zff mp*

292

Cl. 

p *mp* *zffp* *mf* *f* *zffp* *f* *zffp*

Cl. 294

ffp ————— *f* *sp* ————— *mf* *zffp* ————— *mf* ————— *pp*

rit.

Cl. 297

————— *mf sub. pp* ————— *f* *sub. pp* ————— *f*

$\text{♩} = 84$

Gershwin: *Rhapsodie in Blue*

Cl. 300

ff *sub. pp* ————— *mp* > *p* *sub. f* > *pp* —————

A tempo ($\text{♩} = 90 / \text{♩} = 180$)

Handel: *Messiah*, '...and we shall live forever'

Cl. 303

zffp, *ecstatic* ————— *zffp* ————— *zffp* ————— *zffp*

306 Cl. *zffp* \longleftarrow *f* \longrightarrow *ff* \longrightarrow *sp* \longleftarrow

309 Cl. *ff* \longrightarrow *fff*, raucous but ecstatic

O Handel: *Fireworks Music*
rit.

311 Cl. *pp* \longleftarrow *mf* *sff*

$\text{♩} = 50$

A tempo ($\text{♩} = 90 / \text{♩} = 180$)

313 Cl. *sf* \longrightarrow *mp* *mf* \longrightarrow *p* *mp* \longrightarrow *pp*