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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 tremelo/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.

molto rit.

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 $\text{♩} = 60$

zffmp, 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.** $(\text{♩} = 144)$ $\text{♩} = 92$

zffmp, amabile

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 1* (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, Kurtág 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*

Cl. ♩ = 50 **molto accel.**

ppp

Cl. ♩ = 240 **molto rit.** ♩ = 50

mf *ppp*

Cl. $\leftarrow \text{trill} \rightarrow$ ♩ = 150 **molto rit.** ♩ = 50
accel. into trem.

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* *ppp smp* *spp smp* *mp*

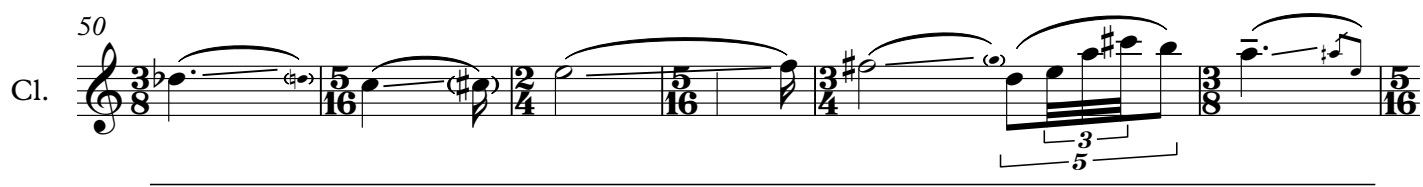
B Ligeti: Violin Concerto

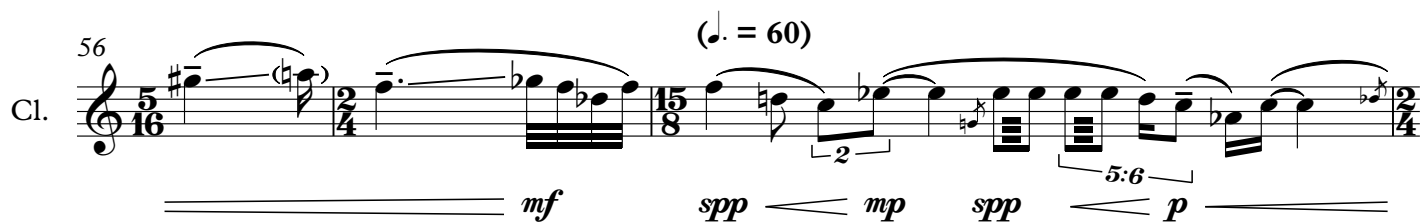
♩ = ♩ = 90

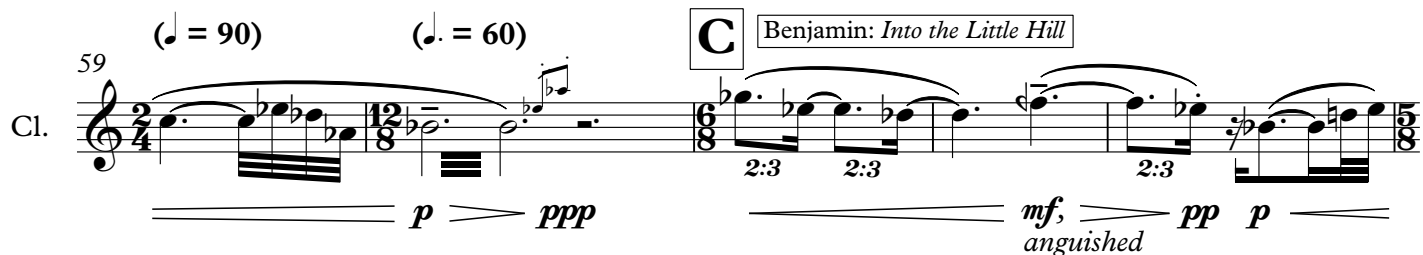
Cl. 35

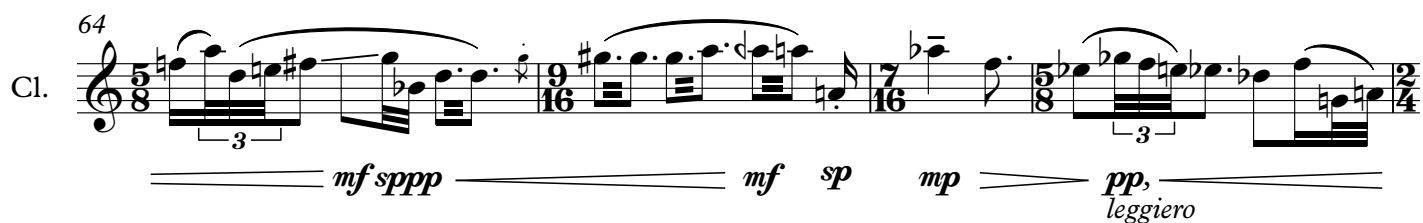
mf *zff* *mp*

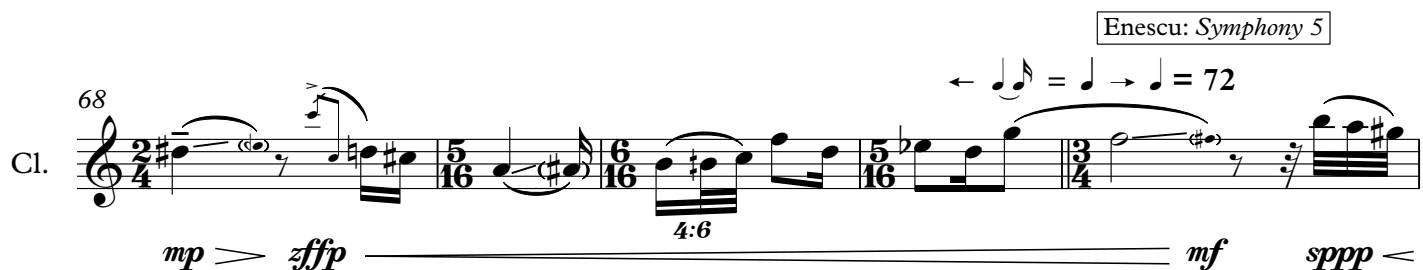
46 *gliss.*

50
Cl. 

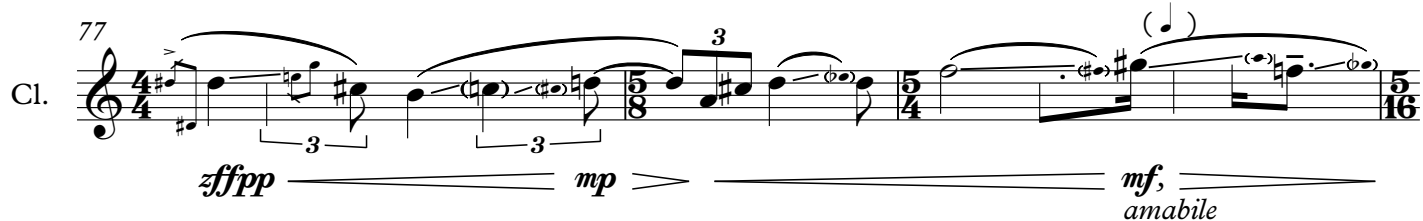
56 $(\text{♩} = 60)$
Cl. 
mf *spp* *mp* *spp* *p*

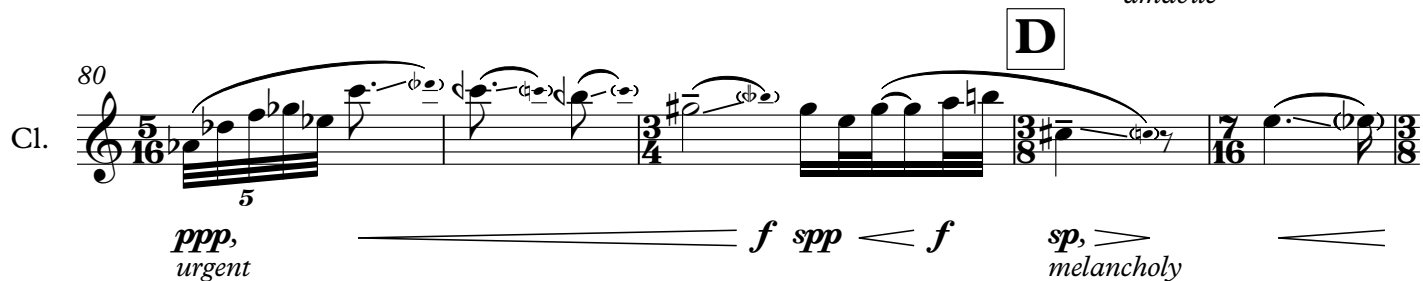
59 $(\text{♩} = 90)$ $(\text{♩} = 60)$ **C** Benjamin: Into the Little Hill
Cl. 
p *ppp* *mf*, *angushed* *pp* *p*

64
Cl. 
mf *sppp* *mf* *sp* *mp* *pp*, *leggiero*

68 $\leftarrow \text{♩} = \text{♩} \rightarrow \text{♩} = 72$
Cl. 
mp *ffp* *mf* *sppp*

73 $\leftarrow \text{♩} = \text{♩} \rightarrow \text{♩} = 90$
Cl. 
f, *risoluto* *smp*, *melancholy* *ppp*

77 (♩)
Cl. 
ffpp *mp* *mf*, *amabile*

80 **D**
Cl. 
ppp, *urgent* *f* *spp* *f* *sp*, *melancholy*

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

89 Cl. *p* *mp* *pp* *zffp*

E Enescu: *Symphony 5*

92 Cl. *mf ambile* *pp* *mp* *ppp* *f marcato*

96 Cl. *sp* *pp*

♩ = 72

102 Cl. *mp* *zffp* *mf risoluto*

Haas: *Finale*

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

♩ = 90

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

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

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

pp sf pp p

111 $\text{♩} = 69$ $\text{♩} = 103$ **molto rit.**

Cl. $\text{♩} = 69 / \text{♩} = 103$ **molto rit.**

mf, shining ppp mf sf, anxious

113 $\text{♩} = 80$ $\text{♩} = 80$

Cl. $\text{♩} = 80 / \text{♩} = 80$

pp sf pp mf mf

118 **molto rit.** $\text{♩} = 44$ $\text{♩} = 44$

Cl. $\text{♩} = 44 / \text{♩} = 44$

mf pp mf pp mp

$\text{♩} = 132 \text{ rit.}$ $\text{♩} = 92$

($\text{♩} = 144$)

Cl. 120

sf > *p* *sf* > *p* *smf* > *pp* *mp* > *pp* <

accel.

$\text{♩} = 144$

Cl. 125

p > *mf* > *pp* > *f*, *bright*

Subito $\text{♩} = 104$

poco rit.

Cl. 127

p, *glowing* *mf* > *pp*

$\text{♩} = 92 \text{ rit.}$

$\text{♩} = 60$

Cl. 13

pp *mp* > *pp*, *curious*

rit.

$\text{♩} = 46$

Cl. 133

pp > *mp* *mf*

6

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

leggero, fluttering

G Subito ♩ = 60

Cl. 140 *sf* *mp* *pp* *mf* *4:6* *mp* *pp* *mp* *pp*

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

Cl. 145 *cresc.*

← ♩ = ♩ → ♩ = 96

Cl. 150 *f* *sp* *f* *p* *f*, *deciso* *fff* *p*

♩ = 120/♩ = 60

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

← ♩ = ♩ → ♩ = 72

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

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

H $\text{♩} = 180 / \text{♩} = 90$

Cl. 161 mp *zffp*, *flickering*

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

Telemann: *Fantasia 5*

Cl. 163 f p mp , *amabile*

Cl. 165 tr $\leftarrow \text{♩} = \text{♩} \rightarrow = 90$

Cl. 169 zffp $p < \text{mp}$

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

Cl. 174 zffp f , *deciso* p

Cl. 177 mf pp f p mf mp f

Telemann: *Fantasia 2*

Cl. 181 mp , *melancholy* zff mp mf

Cl. 184 mp mf mp zff mp

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

Cl. 188 f p *anguished*

I ♩ = 68

Cl. 192 mf *amabile* zffp mp

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

Cl. 196 f , *risoluto* f , *malice* p f p f

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

♩ = 120/♩ = 90

Cl. 199 mp p mp zff p

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

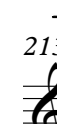
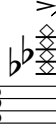
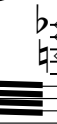
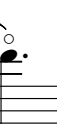
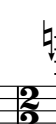
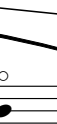
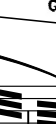
Cl. 202 f mp

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

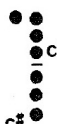
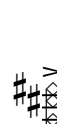
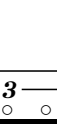
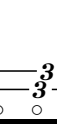
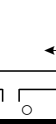
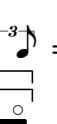
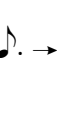
♩ = 90

Cl. 206 f zffp f

9  **J** ($\text{♩} = 45$)

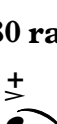
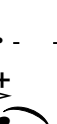
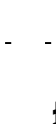
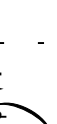
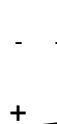
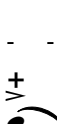
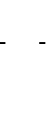
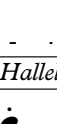
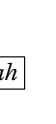
Cl. 213                

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

Cl. 215              

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

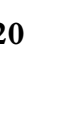
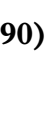
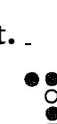
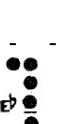
$\text{♩} = 180 \text{ rall.}$

Cl. 218              

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

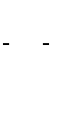
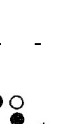
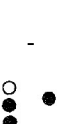
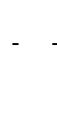
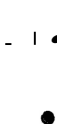
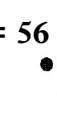
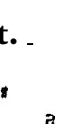
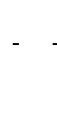
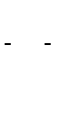
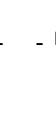
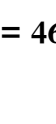
Handel: Hallelujah

$\text{♩} = 120$ ($\text{♩} = 90$) 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 **K** $\leftarrow \text{♩} = \text{♩} \rightarrow$ **Subito** $\text{♩} = 240$ ($\text{♩} = 180$)

Cl. $\frac{15}{32}$ $\frac{9}{32}$ $\frac{3}{8}$ $\frac{7}{32}$

pp *fff* *pp*, *agitato, volante*

234 ($\text{♩} = 90$) ($\text{♩} = 60$)

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

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

Telemann: *Fantasia 3*

237

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

pp *fffpp* *mf* *pp* *f* *fff* *p*

241 **L** ($\text{♩} = 45$)

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

mp, glowing *pp*

($\text{♩} = 180$) rit. $\text{♩} = 144$ ($\text{♩} = 72$)

245

Cl. $\frac{7}{8}$ $\frac{3}{2}$ $\frac{7}{8}$

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

Handel: *Hallelujah*

Cl. 247

ff *pp* *mp* *pp* glowing

Cl. 250

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

Cl. 252

mf *pp, volante* *mp*

Cl. 255

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

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

5

Cl. 270

mf

mp

mf

tr

Cl. 274

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

Cl. 277

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

Cl. 280

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

Cl. 284

zff *mp, playful* *zff > mp*

Cl. 288

zff mp *zff mp* *zff mp*

Cl. 292

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

Cl. 294

fffp *f* *sp* *mf* *fffp* *mf* *pp*

rit. Cl. 297

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

Cl. 300

Gershwin: *Rhapsodie in Blue*

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

A tempo (♩ = 90/♩ = 180)

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

Cl. 303

fffp, *ecstatic* *fffp* *fffp* *fffp*

Cl. 306

zffp $\longleftarrow$ *f* $\longrightarrow$ *ff* $\longrightarrow$ *sp* $\longleftarrow$

Cl. 309

ff $\longrightarrow$ *fff*, raucous but ecstatic

O rit.

Cl. 311

pp $\triangleleft$ *mf* *sf*

$\text{♩} = 50$

Cl. 313

sf $\longrightarrow$ *mp* *mf* $\longrightarrow$ *p* *mp* $\longrightarrow$ *pp*

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