

Joseph Klein

Recombinant


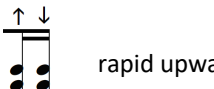
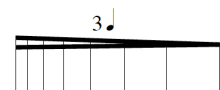
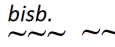













(2019)

for clarinet, violin, and piano

To my friends in TrioPolis

duration: c.9:30

Symbols

	accelerando (duration indicated)		rapid upward/downward arpeggio
	ritardando (duration indicated)		clarinet: bisbigliando (uneven and sporadic timbral trill)
	fermata continuum (shortest to longest)		clarinet: multiphonic (see note below)
	very short/short break in sound (in tempo)		clarinet: fluttertongue
	let the sound ring		clarinet: slap tongue; piano: muted string (see note below)
	unidirectional glissando		violin: snap pizzicato
	contoured glissando (quasi <i>Sprechstimme</i>)		piano: silently depress keys
	tremolo accelerando/ritardando		piano: pluck string with fingernail
			piano: harmonic (sounding 8va above struck pitch)

Performance Notes

Clarinet: The multiphonic within the Pointed sections may be chosen by the performer, with the following conditions: (a) the pitch spectrum should be primarily mid-range; (b) it must have a fairly high noise component; (c) it must be reliable to play and of consistent quality. The slap tongue should be short and percussive; clarinetists who cannot perform this technique may use an alternative technique that results in a percussive articulation.

Piano: A ball of putty (approximately the size of a raspberry or hazelnut) should be used to prepare the A \flat 2 strings prior to the start of the piece; alternately, a small rubber eraser with grooves cut into it may be used for this purpose. The putty/eraser should be pushed firmly into the strings near the pin block so that the resulting sound is muted, similar to pressing the strings firmly with the fingertips.

Violin: The col legno tratto gesture that first appears in m. 12 and recurs throughout the piece should consist primarily of friction sound with very diffuse pitch content. However, in order to adequately project the sound in some situations, it may be necessary to rotate the bow slightly so that the bow hair lightly activates the strings. In the bowed tremolo double stop that first appears in m. 96 and recurs throughout the piece, the half-step portamento occurs only on the stopped A string while the E string remains open.

The Hastening/Pointed passages in mm. 15-26 should sound like “false starts” to the more extended section beginning in m. 27; while the performers should not respond in an overtly theatrical manner, their playing should seem somewhat tentative with each start, becoming more resolute at m. 27.

All of the composite gestures within the Suspended sections should be organically unified, as if being played by a single instrument. There should be minimal movement throughout these sections—particularly in mm. 105-113

and 129-163—with the clarinetist and violinist remaining as motionless as possible during the silences. Any movement (e.g., shifting positions/fingerings or bow placement) should occur within the sounding measures whenever possible, rather than during the measures of rest. Because the pianist will need to shift positions in order to play inside the piano, all physical motions for the pianist should be as slow and subtle as possible. During the Suspended sections, it is suggested that the pianist play in a standing position, with one foot on the sostenuto pedal (sustaining the C#4 and Bb5 strings) and the left hand inside the piano. The middle finger of the left hand may remain on the second partial node of the C#4 string throughout, while the right hand may be used to pluck the Bb5 string (also inside the piano), as well as striking the C#4 and Ab2 keys on the keyboard.

Program Note

re•com•bi•nant /rē-köm'bə-nənt/ *adj.*

Relating to or denoting an entity (e.g., gene, protein, cell, individual) produced by the combination of genetic material from multiple sources, resulting in sequences that would not otherwise be found in nature.

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In recent years, I have become intrigued by the idea of modularity, non-developmental processes, and non-linear forms— and consequently, in the juxtaposition of disparate recurring materials within a given composition, resulting in new ways of experiencing these musical elements. Taking this process a step further, I have begun appropriating and re-examining musical ideas from my own previous works, exploring their latent qualities within alternative musical environments. I have found this process of continuous recontextualization to be a fascinating and fruitful endeavor, as each new context elicits a deeper potential within the given musical materials.

Germinal material from several recent works of mine forms the basis of *Recombinant*: various permutations of the three instruments in the ensemble—individually, in pairs, and as a whole—allow for a variety of combinatorial possibilities in the exploration of these materials.

Recombinant was completed in December 2019 and composed for the members of TrioPolis— Kimberly Cole Luevano, Felix Olschofka, and Anatolia Ioannides—who first performed the work on 14 April 2021 at the University of North Texas.

Recombinant

for clarinet, violin, and piano

~ to TrioPolis ~

Convulsive ♩ = 60

Clarinet in B♭

Violin

Piano

Silently depress keys

Sost. Ab2 string prepared with putty

Volatile ♩ = 90 (← ♩ = ♩ →)

Suspended ♩ = 40

sub tone

CL

VN

PF

(Sost.)

Volatile ♩ = 90

Suspended ♩ = 40

bis.

sul tasto coll legno tratto

INSIDE

Silently depress key and hold

Recombinant

13 *sub tone* *tr* *7* **Hastening** ♩ = 108

CL *pp* *poco* *pp* *molto* *f*

VN *mp* *poco* *pp* *f*

PF *sfz* *f*

— (Xco.) —

becoming tentative...

18 *5 = ♩* *p*

CL *becoming tentative...*

VN *mp* *becoming tentative...* *f*

PF *mf* *mp* *sfz (resolute)* *sfz* *sfz*

24 *p* *gliss.* *place mute*

CL *becoming tentative...*

VN *p*

PF *f* *mf* *mp* *sfz (resolute)* *sfz* *sfz* *sfz* *sfz*

becoming tentative...

Recombinant

32

CL

VN

PF

p (furtive)

mute

sfz

sfz

(sim.)

39

CL

VN

PF

46

CL

VN

PF

Suspended $\text{♩} = 40$

bisb.

p

poco

{ emerging out of piano resonance... }

pp *molto* *mf*

ff

8^{va}

Sost. →

Recombinant

Hastening ♩ = 108

52

CL *fit.*
n *mp* *n*
f (resolute)
5:4 7:6 3

VN *sul tasto coll' legno tratto*
mp *poco* *pp*
mute off
f (resolute)
7 = 2 ♩ 5:3

PF
(Sost.)
sfz *sfz* *sfz* (sim.)

Pointed ♩ = 108

58

CL
5:3 7:6 5:4

VN
7:6 5:4 3 7:6

PF
sfz *sfz* *sfz*

Erratic ♩/♩. = 72

65

CL
5:3 7:6
3

VN
5:3 3
pizz.
sfz sempre

PF
sfz sempre
12 15

Recombinant

71

CL

5

mp *poco* ("murmur")

mp *poco*

ff ("shriek")

VN

(sim.)

PF

74

CL

mp *poco*

sffz ("pop")

mp *poco*

ff

mp *poco*

VN

sffz sempre

PF

77

CL

sffz

mp *poco*

ff

VN

sffz

PF

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80

CL

VN

PF

mp *poco* *mp* *poco* *sfz* *sfz*

5 5 5 = 2.



Elusive ♩. = 72-80 (*tempo rubato*)

Erratic ♩/♩. = 72 (*in strict tempo*)

83

CL

VN

PF

mp *p* *molto* *f* *poco* *f* *mf* *poco* *ff sub.*

emerging out of piano resonance...

ff *Sost.*



Elusive (*l'istesso, tempo rubato*)

87

CL

VN

PF

mp *poco* *f sub.* *m.vib.*

bisb.

ff *Sost.*

Recombinant

CL 91 (ord.) bisb. poco allargando... m.vib. ord. a tempo

ff mf sub. poco f poco mp molto f

VN

PF Silently depress keys b_♭ Sost. →

pp molto f pp

CL 95 poco rit. - - a tempo (sub tone) ord.

mp mp molto mp > p mp mf

VN sul pont. I mp poco

PF Slowly lower music desk and stand in place (through m.112). mf

—(Sost.)—→

CL 99 bisb.

poco f sub. poco p sub. mf mp

VN

PF

—(Sost.)—→

Recombinant

Suspended $\text{♩} = 40^*$

104

CL flt. *ppp* sub tone *pp* flt. $n \ll mp \gg n$

VN *mp* *poco* sul pont. *mp* *poco* (ord.) *pp* *molto* *mf*

PF $\leftarrow \text{♩} = \text{♩} \rightarrow (\text{♩} = 72)$ *mf* *p* *fz* *mf* *p* *fz*

(Sost.) \rightarrow

108

CL sub tone *pp* flt. $n \ll mp \gg n$ bisb. *p* *poco*

VN *mp* *poco* *pp* sul pont. *mp* *poco* (ord.) *pp* *molto* *mf*

PF *mf* *mf* *mf* *p* *fz*

(Sost.) \rightarrow

subtly resume seated position.

113

CL *sfz* *mp* *sfz* *ff* *f* *mp*

VN *pizz.* *sfz* *sempre* *sfz* (sim.)

PF *sfz* (sempre)

(Sost.) \rightarrow

* Throughout this section, all three players should remain as motionless as possible during the rests.

Recombinant

116 *Impulsive* ♩ = 84±; ♩. = 56±
(tempo rubato)

CL: Treble clef, 4/4 time. Notes: 116 (5+), 117 (5+), 118 (5+). Dynamics: *sffz*, *ff*, *mp*, *sffz*, *ff*.
VN: Treble clef, 4/4 time. Notes: 116, 117, 118. Dynamics: *sffz*, *ff*, *mp*, *ff*.
PF: Grand staff, 4/4 time. Notes: 116, 117, 118. Dynamics: *sffz*, *ff*, *mp*, *ff*.
Annotations: *arco*, *7 = ♩.*

119 (l'istesso, ♩ = 42)

CL: Treble clef, 9/8 time. Notes: 119, 120, 121, 122. Dynamics: *mp*, *n*, *mp*, *n*.
VN: Treble clef, 9/8 time. Notes: 119, 120, 121, 122. Dynamics: *mf*, *mf*, *ff*, *mp*, *ff*, *mf*, *mf*, *mf*.
PF: Grand staff, 9/8 time. Notes: 119, 120, 121, 122. Dynamics: *mf*, *p*, *ffz*.
Annotations: *quasi Sprechstimme*, *7 = ♩.*, *III*, *II*, *sul pont. I*, *poco*, *6 = ♩.*

123 (l'istesso, tempo rubato)

CL: Treble clef, 5/8 time. Notes: 123, 124, 125, 126. Dynamics: *mp*, *ff*, *mp*, *ff*.
VN: Treble clef, 5/8 time. Notes: 123, 124, 125, 126. Dynamics: *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *ff*, *mp*, *ff*.
PF: Grand staff, 5/8 time. Notes: 123, 124, 125, 126. Dynamics: *mf*, *p*, *ffz*.
Annotations: *quasi Sprechstimme*, *7 = ♩.*, *III*, *IV*, *II*, *IV*, *Silently depress keys*, *Sost.*

Recombinant

Suspended $\text{♩} = 40^*$

128

bisb. *p* *poco*

sub tone *pp*

fit. *n* *mp* *n*

VN sul pont. I *mp* *poco* (ord.) *pp* *molto* *mf*

PF *mf* *mf*

mf *p* *fz*

(Sost.) →

133

bisb. *p* *poco*

fit. *n* *mp* *n*

bisb. *p* *poco*

VN sul pont. I *mp* *poco* sul tasto coll legno tratto *mp* *poco* *pp* *7 = 2* sul pont. I *mp* *poco*

INSIDE *mf*

PF *mf* *mf*

mf *p* *fz*

(Sost.) →

138

sub tone *pp*

bisb. *p* *poco*

VN sul tasto coll legno tratto *mp* *poco* *pp* *7 = 2* (ord.) *pp* *molto* *mf*

INSIDE *mf*

PF *mf* *mf*

(Sost.) →

* As before, remain as motionless as possible during rests.

Recombinant

143

CL *sub tone* *pp* *flt.* *bisb.* *p* *poco* *n* *mp* *n*

VN *sul tasto coll legno tratto* *7 = 2 d* *mp* *poco* *pp* *II (ord.)* *pp* *molto* *mf* *sul tasto coll legno tratto* *7 = 2 d* *mp* *poco* *pp*

PF *6 = d* *mf* *p* *fz* *INSIDE* *mf* *6 = d* *mf* *p* *fz*

(Sost.) →

147

CL *sub tone* *pp* *bisb.* *p* *poco*

VN *sul pont.* *I* *mp* *poco* *II (ord.)* *pp* *molto* *mf*

PF *INSIDE* *mf* *mf*

(Sost.) →

152

CL *flt.* *bisb.* *flt.* *p* *poco* *n* *mp* *n*

VN *sul tasto coll legno tratto* *7 = 2 d* *mp* *poco* *pp* *sul pont.* *I* *mp* *poco* *sul tasto coll legno tratto* *7 = 2 d* *mp* *poco* *pp*

PF *INSIDE* *mf* *mf* *6 = d* *mf* *p* *fz*

(Sost.) →

Recombinant

157

CL *sub tone* *pp* *fit.* *n* *mp* *n*

VN *II (ord.)* *pp* *molto* *mf* *mp* *poco* *sul pont.* *I*

PF *mf* *INSIDE* *b*

— (Sost.) —>

162

CL *bisb.* *p* *poco*

VN *sul tasto* *coll legno tratto* *7 = 2* *mp* *poco* *pp*

PF *mf* *ff suddenly explosive* *ffzmp*

Remove putty from A \flat 2 string; slowly and subtly raise music desk and resume seated position.

— (Sost.) —>

(l'istesso, $\text{♩} = 36$)

166

CL *sub tone* *pp*

VN *sul pont.* *I* *mp* *poco*

PF *6 = 4* *molto* *ff* *disintegrating...* *mp* *Silently depress keys* *Sost.* (until m.206) *13 = ♩* *ff (explosive)* *ffzmp*

Exuberant (l'istesso tempo)

170

CL

VN

PF

ff *molto* *disintegrating...* *mp*

ff (explosive)

fzmp *fzmp* *fzmp*

(Sost.)

175

CL

VN

PF

f *fzmp* *fzmp* *fzmp* *fzmp* (sim.)

(Sost.)

181

CL

VN

PF

f *fzmp* (sim.) *f* *fzmp* (sim.)

p *molto* *f*

ffz *fzmp* (sim.)

(Sost.)

Recombinant

187

CL

VN

PF

ffz *fzmp (sim.)* *ffz* *fzmp (sim.)*

-(Rec.)
-(Sost.)

193

CL

VN

PF

f *fzmp (sim.)* *f* *fzmp*

p *molto* *f*

-(Rec.)
-(Sost.)

198

CL

VN

PF

fzmp *(fz)* *ff* *ff*

fzmp *molto* *ff* *ff*

fzmp *fzmp* *ffz* *fzmf*

Resonance from Sost. pedal continues...

-(Rec.)
-(Sost.)

Volatile ♩. = 60; ♩ = 90

Recombinant

Erratic $\text{♩}/\text{♩.} = 72$

202

CL FREEZE in place

VN FREEZE in place

PF

ff *sfz* *mp* *poco*

ff *sfz* *sfz* (*sempre*)

sfz *poco* *mf* *fzmf* *sfz* *sfz* (*sempre*)

11:6 5

8^{vb} 8^{vb}

(Sost.)

Suspended $\text{♩} = 40$

205

CL FREEZE in place

VN FREEZE in place

PF

f *pp* *mf*

sfz *mf*

sub tone

arco

INSIDE

8^{vb} 8^{vb}

(Sost.)

Slowly and subtly stand in place... ...then resume seated position

Volatile $\text{♩} = 90$

208

CL

VN

PF

ff *sfz* *sfz*

ff *sfz* *sfz*

ff *poco* *sfz sub.* *f* *poco* *fzmf* *sfz*

12:8 5 = ♩. 6 = 3 ♩.

8^{vb} 8^{vb}

(Sost.)