

E. W. WILLIAMS

SIBYLLA

FOR
CLARINET ALONE
OR
B-FLAT CLARINET & FIXED AUDIO*

2020

Duration: 5' 30"

*Nam Sibyllam quidem Cumis ego ipse oculis meis
vidi in ampulla pendere, et cum illi pueri dicerent:
Σίβυλλα τί θέλεις; respondebat illa: ἄπο Θανείν θέλω*

—Gaius Petronius, Satyricon

PERFORMANCE NOTES:

Accidentals with an arrow attached simply mean to raise or lower the pitch by a quarter-tone. The composer's interest here is in obtaining different timbres as well as the micro-tones.

Multi-phonics are taken from a list by clarinetist Heather Roche at:
heatherroche.net/2018/09/13/27-easy-bb-clarinet-multiphonics/
I thank her for this wonderfully useful site.

* FIXED AUDIO VERSION

The two-track audio file may be operated by the soloist or a technician.

EQUIPMENT NEEDS / OPTIONS:

A smart phone and a good portable bluetooth speaker is sufficient. The fixed audio is very simple and provides an harmonic scrim behind the soloist. On the other hand, performance of the fixed audio on the house speakers at a very low volume provides a striking effect, enfusing the sonic scrim into the hall much more efficiently. Anything in between these two options should work. Circumstances of venue and practicality should be the performer's guide.

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CLARINET
 in B \flat

ff *molto* *mp* *pp* *poco* *p*

4 *f* *pp* *f* *p<>*

7 *mf* *pp* *poco* *pp* *mp*

11 [Σί - βύλ - λα] *p<>* *mp* *pp* *p* *p<>* *p* *mestamente* *gliss.* *gliss.*

15 *pp* *pp* *<mf>p* *<>* *pp*

20 *p* *pp* *(pp)* *mp sub. sechiss.* *pp quasi impercettibile* *mp*

* I saw with my own eyes the Sibyl at Cumae hanging in a cage, and when the boys said to her: "Sibyl, what do you want?" she answered: "I want to die."

24

gliss.
p mf p mf
p pp
poco
molto
ff mf

29

pp
ff mf
ossia
pp
mf sub.
pp

34

pp

35

mf
pp
p
mf sub.

37

p
pp
mf sub.
p
mf
pp
mf sub.
pp

40

f
mf
p
pp
gliss.
gliss.
V.S.

44 *pp* *mf* *p*
gliss. 3 3

50 *mf* *p* *molto* *f* *pp* *pp*<>

57 *f* *pp* <> *f* *pp* *p* *mesto* *p*
gliss. 3 3

62 *mp* *p* *pp* *quasi impercettibile* *pp*<>

68 *mf* *f* *ff* *pp*<> *mf*
5:4 3

71 *f* *p* *pp* *mp*
5:4 3

73 *p* *f* *mf* *p* *mf*
3 3 5:4 3

77

mf *pp* *p* *pp* *pp*

80

p *pp* *p* *mf* *pp*

a piacere (ma inizialmente in tempo ♩=66)

83

mp *pp* *p* *f* *molto* *pp* *p* *pp*

87

mf *f* *ff* *mf* *mp* *p* *f* *molto* *pp* *mf*

91

pp *mf* *f* *molto* *pp*

93

ff *pp*

V.S.

a battuta (♩=66)

94 *ff* *molto* *mp* *p* *mf* *p* *mf* *p*

99 *p* *p* *pp* *p* *p* *pp* *p*

104 *mp* *p* *p* *mp* *pp*

107 *mp* *p* *mf* *pp* *mp*

110 *mf* *p* *f* *pp* *mf* *pp*

115 *mp* *pp* *p* *mf* *pp*

118 *mp* *pp* *mp* *p*

120 *breve* *lunga* *iniziare lentamente, poi accel. al più veloce possibile*
f *perdendosi* *pp*

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 —Gaius Petronius, Satyricon

CLARINET in B \flat

FIXED AUDIO

♩ = 66

PLAY

ff *molto* *mp* *pp* *poco* *p*

6

f *pp* *f* *p* *mf* *pp* *poco*

11

[Σί - βυλ - λα]

! If no D#, wait for it; if present, push ahead.

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

16

p *p* *pp*

19

pp *mf* *p* *pp* *p* *pp* (*pp*) *mp* *sub. sechiss.*

V.S.

25

pp quasi impercettibile *mp*

28

If E-natural still sounding,
wait for it to disappear.
Otherwise, press ahead.

p *mf* *p* *mf* *p* *pp* *poco* *molto* *ff* *mf*

33

6:4

ossia

If D4 still present,
wait till it disappears.

pp *ff* *mf* *pp* *mf sub.* *pp*

38

pp *poco*

39

7:4

mf *pp* *p* *mf sub.*

41

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

44

Wait for fixed audio if absent. !

p *f* *mf* *p* *mestamente*

pp

gliss.

3

3

Detailed description: This system contains measures 44, 45, and 46. The upper staff is in treble clef with a 4/4 time signature. It features a complex melodic line with many accidentals and dynamic markings: *p* (piano) at the start, *f* (forte) in measure 45, *mf* (mezzo-forte) in measure 46, and *p* (piano) at the end. A *mestamente* (moderato) marking is placed over the final measure. The lower staff is in bass clef and provides a harmonic accompaniment, starting with *pp* (pianissimo) in measure 46. A circled exclamation mark with an arrow points to a measure rest in the upper staff, with the instruction "Wait for fixed audio if absent." Above it. Trills and triplets are indicated in the upper staff.

47

pp *mf*

gliss.

3

3

Detailed description: This system contains measures 47, 48, and 49. The upper staff continues the melodic line from the previous system, marked *pp* (pianissimo) in measure 47 and *mf* (mezzo-forte) in measure 48. It includes a *gliss.* (glissando) marking and a circled exclamation mark with an arrow pointing to a measure rest, with the instruction "Wait for fixed audio if absent." above it. The lower staff continues the accompaniment with sustained chords.

52

p *mf*

Detailed description: This system contains measures 52, 53, and 54. The upper staff is marked *p* (piano) in measure 52 and *mf* (mezzo-forte) in measure 53. The lower staff continues the accompaniment with sustained chords.

58

If Eb4 still present, wait till it disappears. !

pp *pp* *pp* *pp*

f *pp*

Detailed description: This system contains measures 58, 59, 60, 61, and 62. The upper staff is marked *pp* (pianissimo) throughout. It features a circled exclamation mark with an arrow pointing to a measure rest, with the instruction "If Eb4 still present, wait till it disappears." above it. The lower staff is marked *f* (forte) in measure 60 and *pp* (pianissimo) in measure 62. The music includes trills and dynamic hairpins.

63

mestamente

p *p* *mp*

gliss.

3

3

V.S.

Detailed description: This system contains measures 63, 64, and 65. The upper staff is marked *mestamente* (moderato) at the beginning and *p* (piano) in measure 63. It includes a *gliss.* (glissando) marking and a circled exclamation mark with an arrow pointing to a measure rest, with the instruction "Wait for fixed audio if absent." above it. The lower staff continues the accompaniment. The system ends with a *V.S.* (Vincenzo) marking.

WILLIAMS: *Sibylla*
[fixed-audio version]

67

p *pp* *quasi impercettibile* *pp*

5:4

72

mf *f* *ff* *pp* *mf*

5:4

If F4/Bb5 still present, wait till it disappears.

75

f *p* *pp* *mp* *f* *p*

5:4

77

p *f* *mf* *p* *mf*

5:4

If E4/A5 not present, wait.

81

p *mf* *pp* *p*

84

pp *pp* *p* *pp* *pp* *p*

5:4

If C#6 still present, wait till it disappears.

a piacere (ma inizialmente in tempo $\text{♩} = 66$)

87

5:4

mf *pp* *mp* *pp* *poco* *p* *f* *molto* *pp* *p*

PAUSE

3

5:4

3

3

Detailed description: This system contains measures 87 to 90. It features a treble clef and a key signature of one sharp (F#). Measure 87 starts with a dynamic of *mf*. A bracket above measures 87-88 is labeled 5:4. A *pp* dynamic is marked at the start of measure 88, followed by a *mp* dynamic in measure 89. A *pp* dynamic is marked at the start of measure 90, with a *poco* marking above it. Dynamics of *p*, *f*, and *molto* are also present. A *pp* dynamic is marked at the end of measure 90. A *p* dynamic is marked at the very end. A *PAUSE* instruction is indicated by a downward arrow between measures 88 and 89. Triplet markings (3) are present above measures 88, 89, and 90. A 5:4 time signature is also present above measure 90.

91

3

pausa

pp *mf* *f* *ff* *mf* *mp*

3

5:4

Detailed description: This system contains measures 91 to 93. It features a treble clef and a key signature of one flat (Bb). Measure 91 starts with a *pp* dynamic. A *mf* dynamic is marked at the start of measure 92, followed by *f* and *ff* dynamics. A *mf* dynamic is marked at the start of measure 93, followed by *mp*. A *pausa* instruction is indicated by a box above measure 91. Triplet markings (3) are present above measures 91, 92, and 93. A 5:4 time signature is present above measure 93.

94

p *f* *molto* *pp* *mf* *pp* *mf* *f* *molto*

3

3

3

Detailed description: This system contains measures 94 to 96. It features a treble clef and a key signature of one flat (Bb). Measure 94 starts with a *p* dynamic. Dynamics of *f*, *molto*, *pp*, *mf*, *pp*, *mf*, and *f* are marked throughout. Triplet markings (3) are present above measures 94, 95, and 96.

97

acc.

PLAY

pp *ff*

FIXED AUDIO

pp

Detailed description: This system contains measures 97 and 98. It features a treble clef and a key signature of one flat (Bb). Measure 97 starts with a *pp* dynamic. An *acc.* (accelerando) marking is present above the staff. A *PLAY* instruction is indicated by a downward arrow at the start of measure 97. A *ff* dynamic is marked at the end of measure 97. A *pp* dynamic is marked at the start of measure 98. The text 'FIXED AUDIO' is written vertically on the left side of the page.

98

ff *pp* *ff* *molto* *mp*

3

v.s.

pp

Detailed description: This system contains measures 98 to 100. It features a treble clef and a key signature of one flat (Bb). Measure 98 starts with a *ff* dynamic. A *pp* dynamic is marked at the end of measure 98. A *ff* dynamic is marked at the start of measure 99, followed by *molto* and *mp*. A triplet marking (3) is present above measure 99. A *v.s.* (ritardando) marking is present above measure 99. A *pp* dynamic is marked at the start of measure 100. The text 'FIXED AUDIO' is written vertically on the left side of the page.

100

mf *p* *mf*

104

If G# not present,
wait for it.

p *p > pp* *p <>* *p > pp*

108

p *mp* *p* *p*

111

mp *pp* *mp* *p*

113

If G#4 still present,
wait till it disappears.

pp *mp* *mf* *p*

116

f *pp* *mf*

119

① If C#6 still present, wait till it disappears.

pp *mp* *dd* *p* *mf*

END
of fixed audio

122

mestamente

pp *mp* *pp*

124

mestamente

mp *p* *pp*

125 *breve* *lunga* *iniziare lentamente, poi accel. al più veloce possibile*

f *pp*

perdendosi - - - - -