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:
Σίβνλλα τί Θέλεις*; respondebat illa:* άπο Θανεΐν 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 clarnetist 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.

WWW.EDGARWARRENWILLIAMS.COM

INFO@EDGARWARRENWILLIAMS.COM

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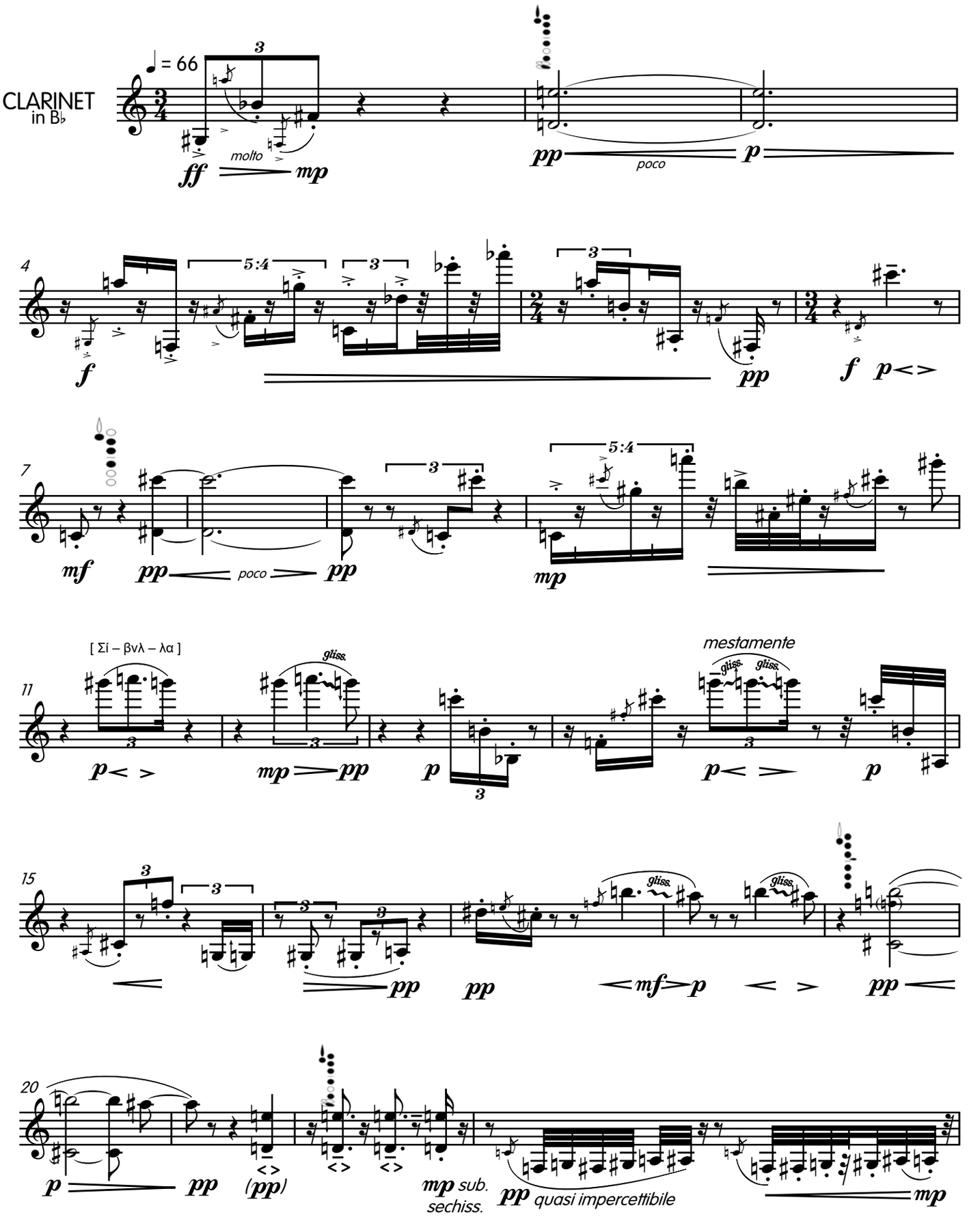

* I saw with my own eyes the Sibyl at Cumae
hanging in a cage, and when the boys said to her:
"Sibyl, what do you want?" she answered: *"I want to die."*

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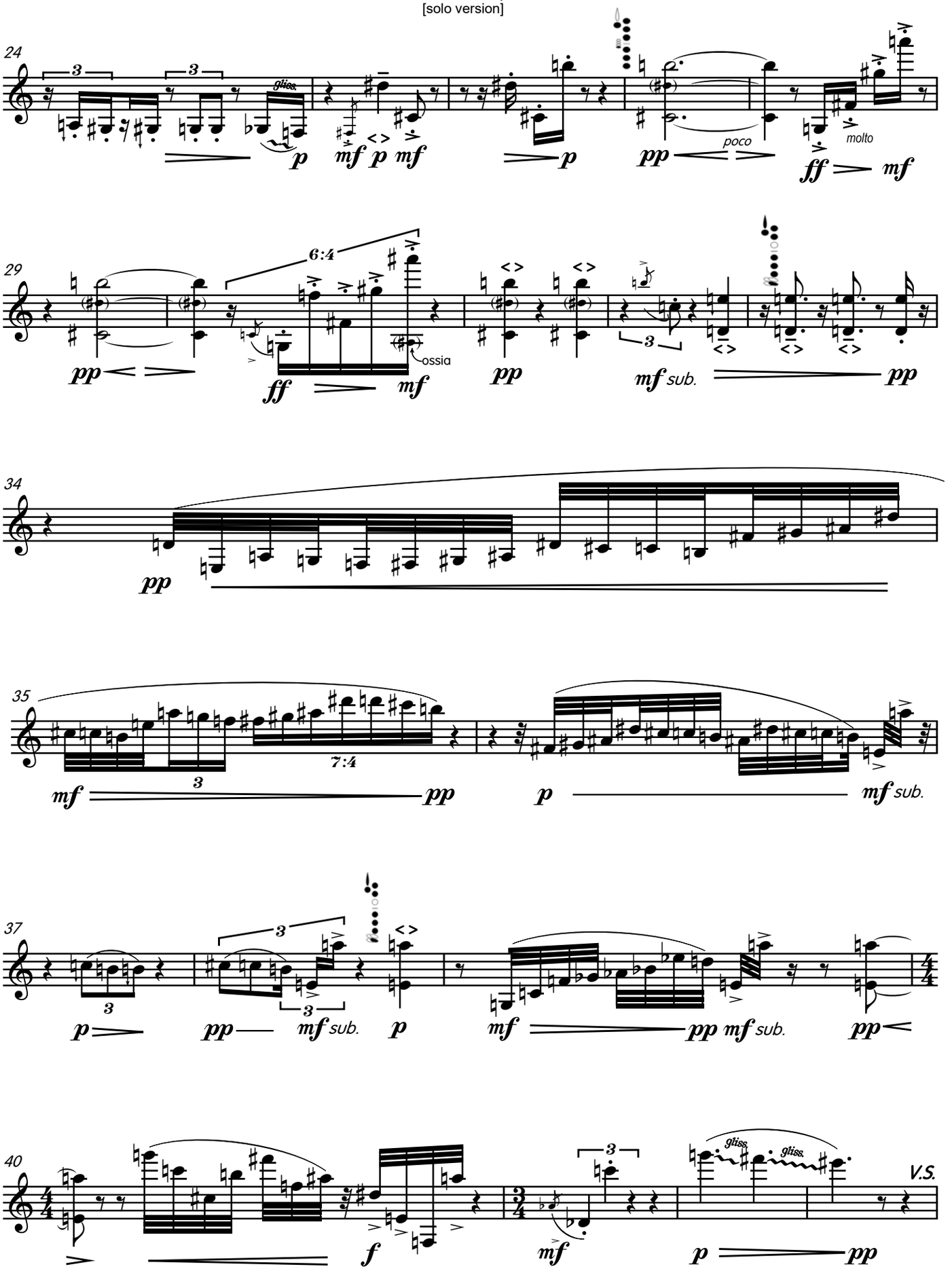
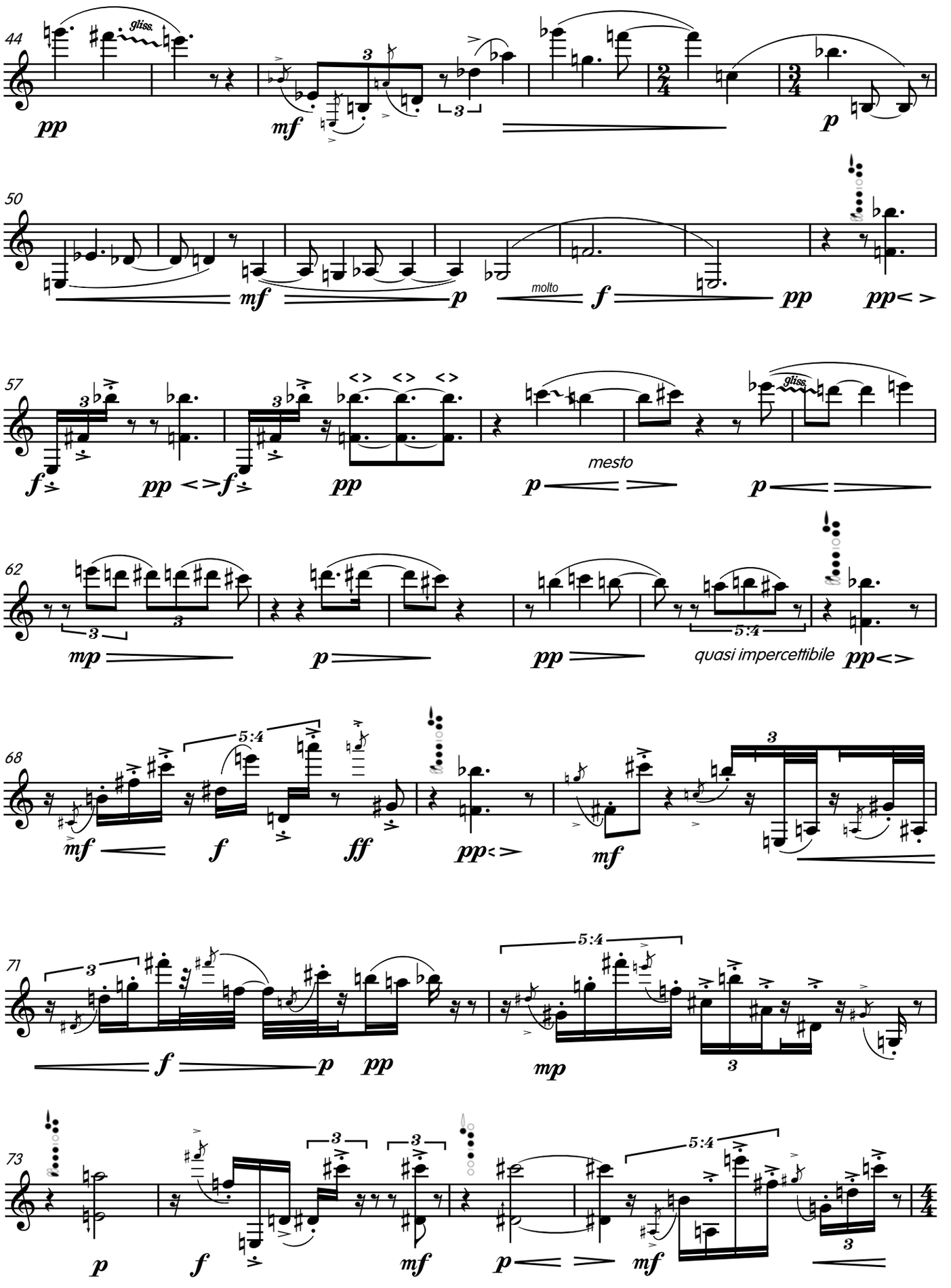
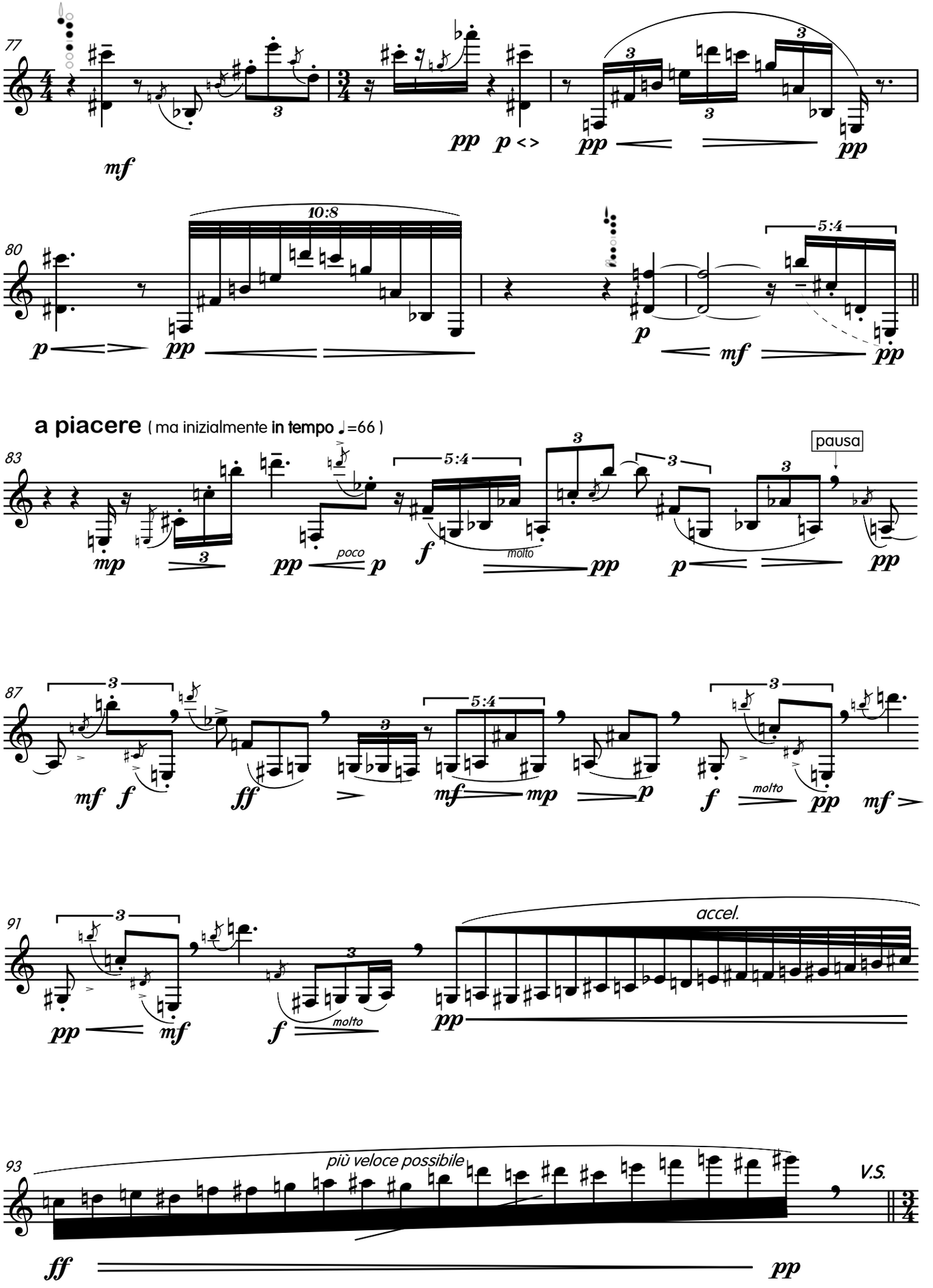
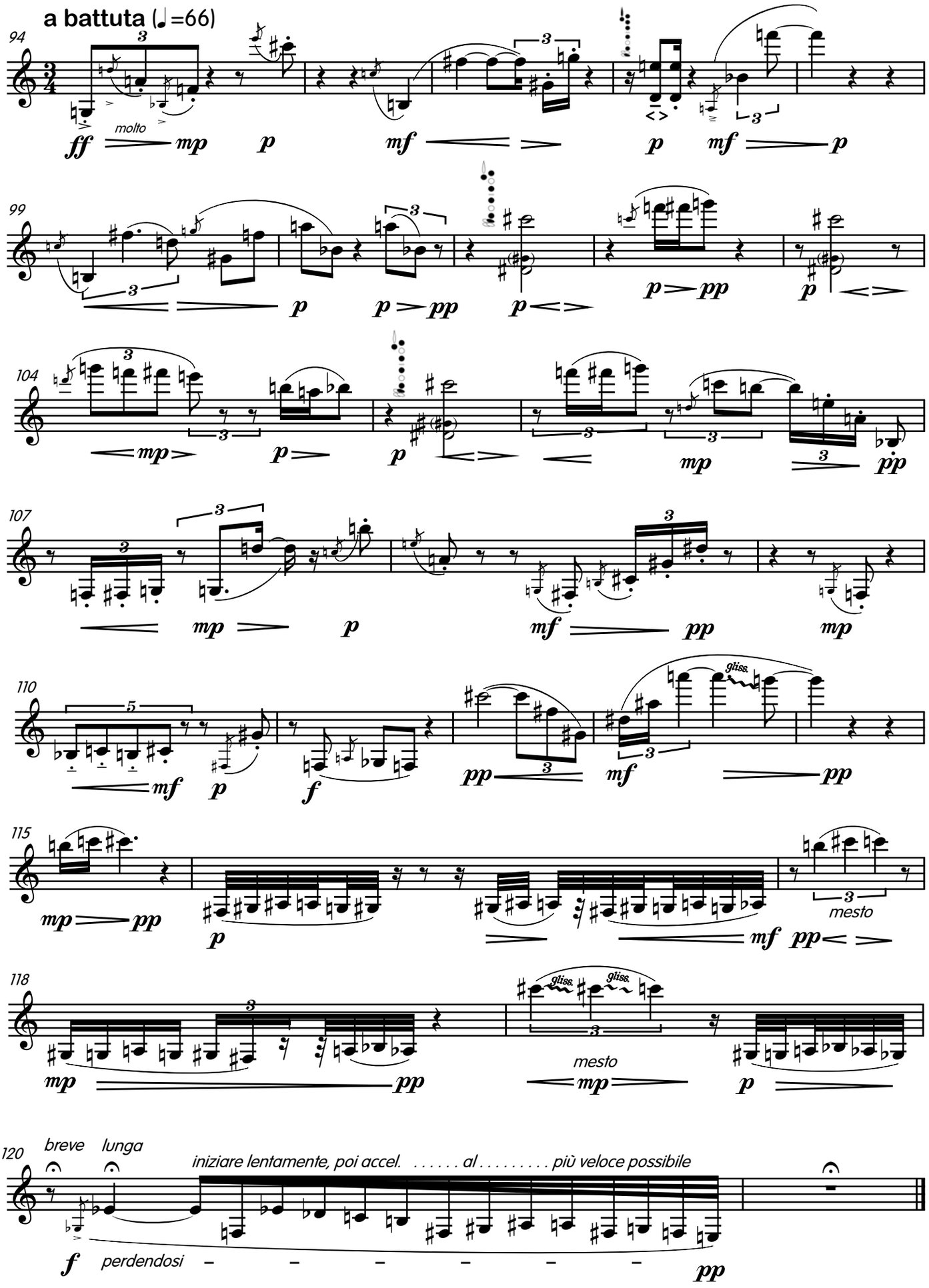

24
gliss.
poco
molto
29
6:4
ossia
34
35
7:4
37
40
gliss.
gliss.
V.S.


44
gliss.
pp
mf
p
50
mf
p
molto
f
pp
pp
57
f
pp
f
pp
mesto
p
p
gliss.
62
mp
p
pp
5:4
quasi impercettibile
pp
68
mf
5:4
f
ff
pp
mf
71
f
p
pp
5:4
mp
73
p
f
mf
p
mf
5:4


77
mf
pp
p <>
pp
pp
3
3
3
80
10:8
p
pp
p
mf
pp
5:4
a piacere (ma inizialmente in tempo ♩=66)
83
mp
pp
poco
p
f
molto
pp
p
pp
pausa
3
5:4
87
mf
f
ff
mf
mp
p
f
molto
pp
mf
91
pp
mf
f
molto
pp
accel.
93
più veloce possibile
ff
pp
V.S.


a battuta (♩=66)
94
molto
99
104
107
110
gliss.
115
mesto
118
gliss.
gliss.
mesto
120
breve
lunga
iniziare lentamente, poi accel. . . . . al . . . . . più veloce possibile
perdendosi

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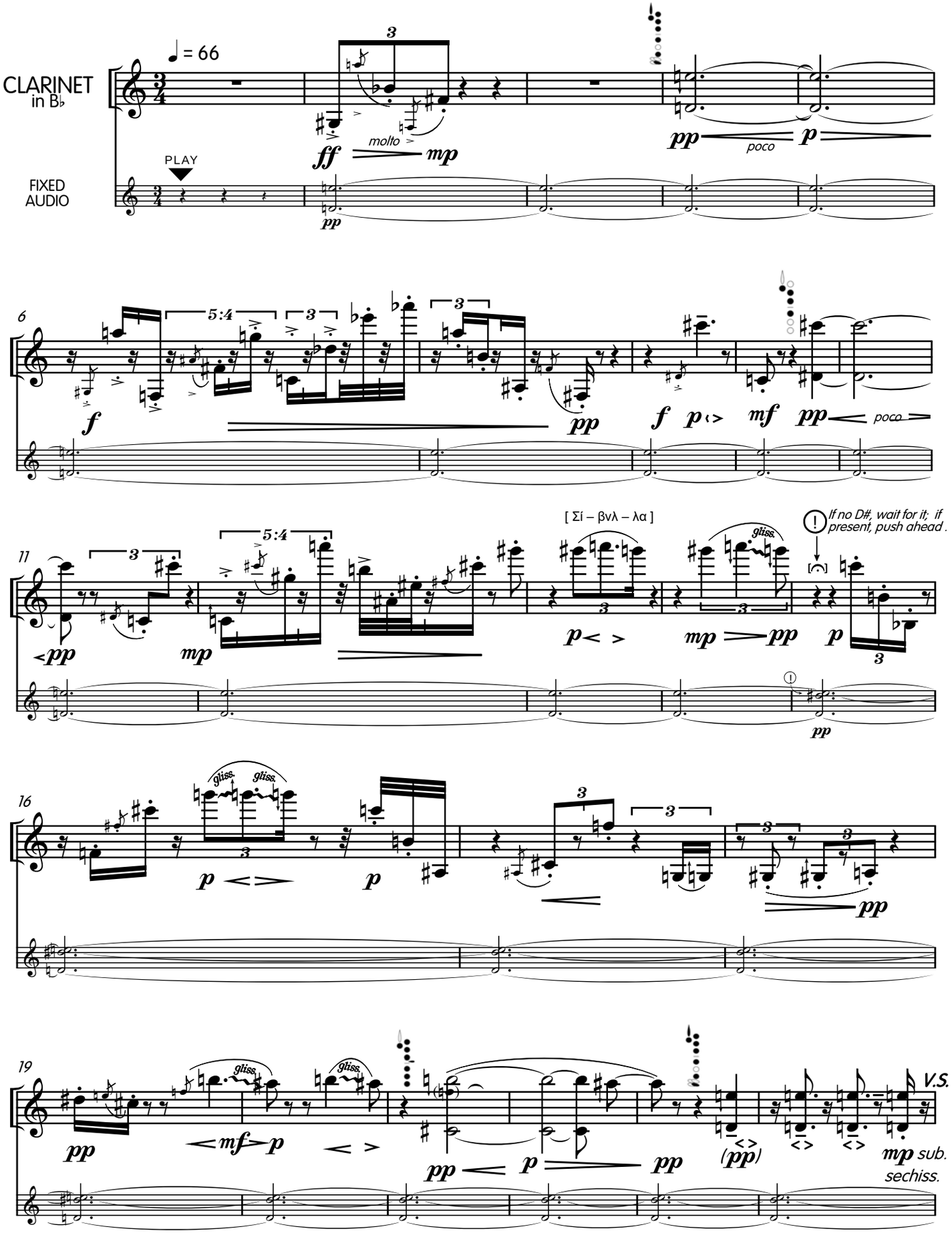

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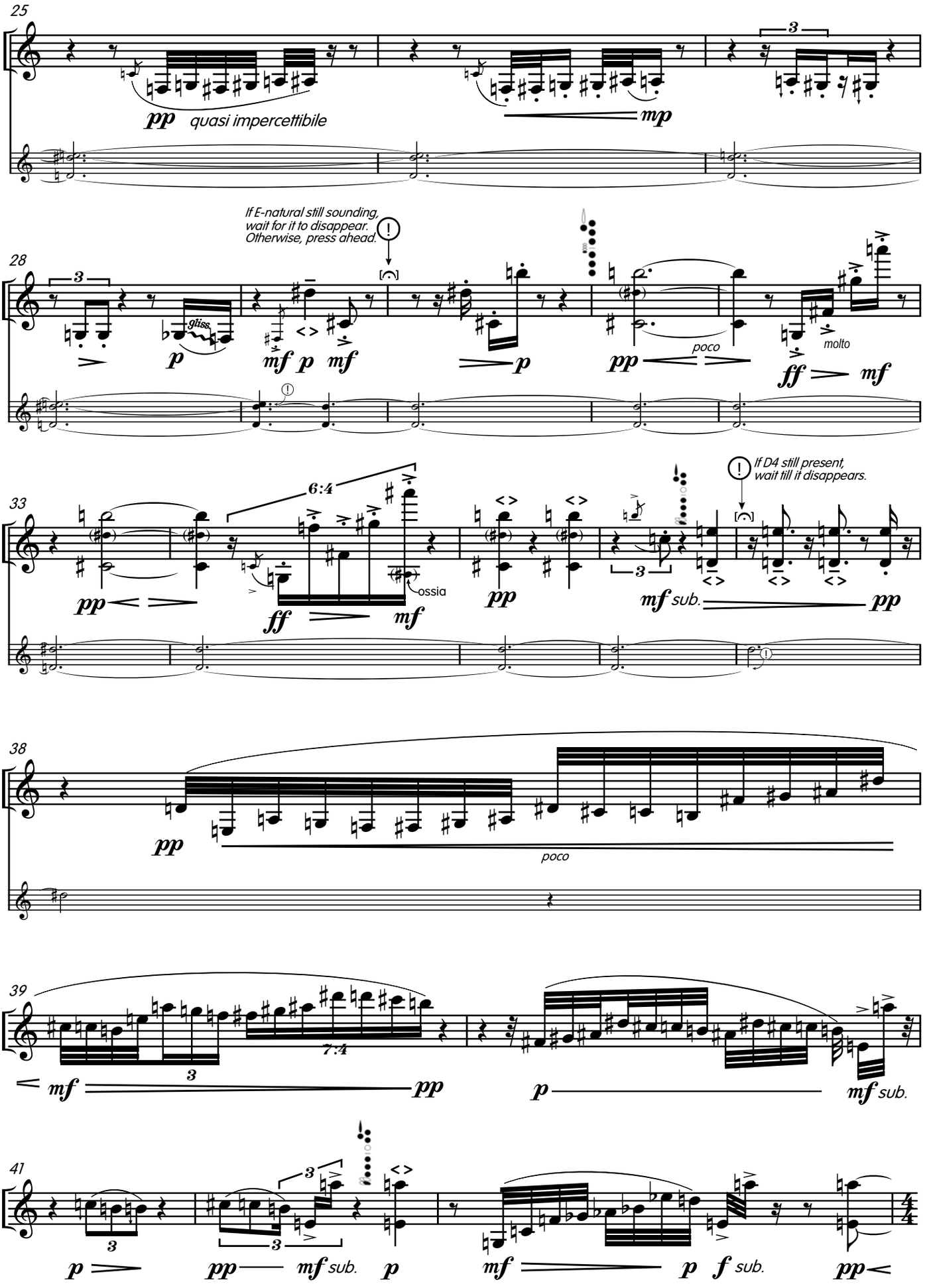
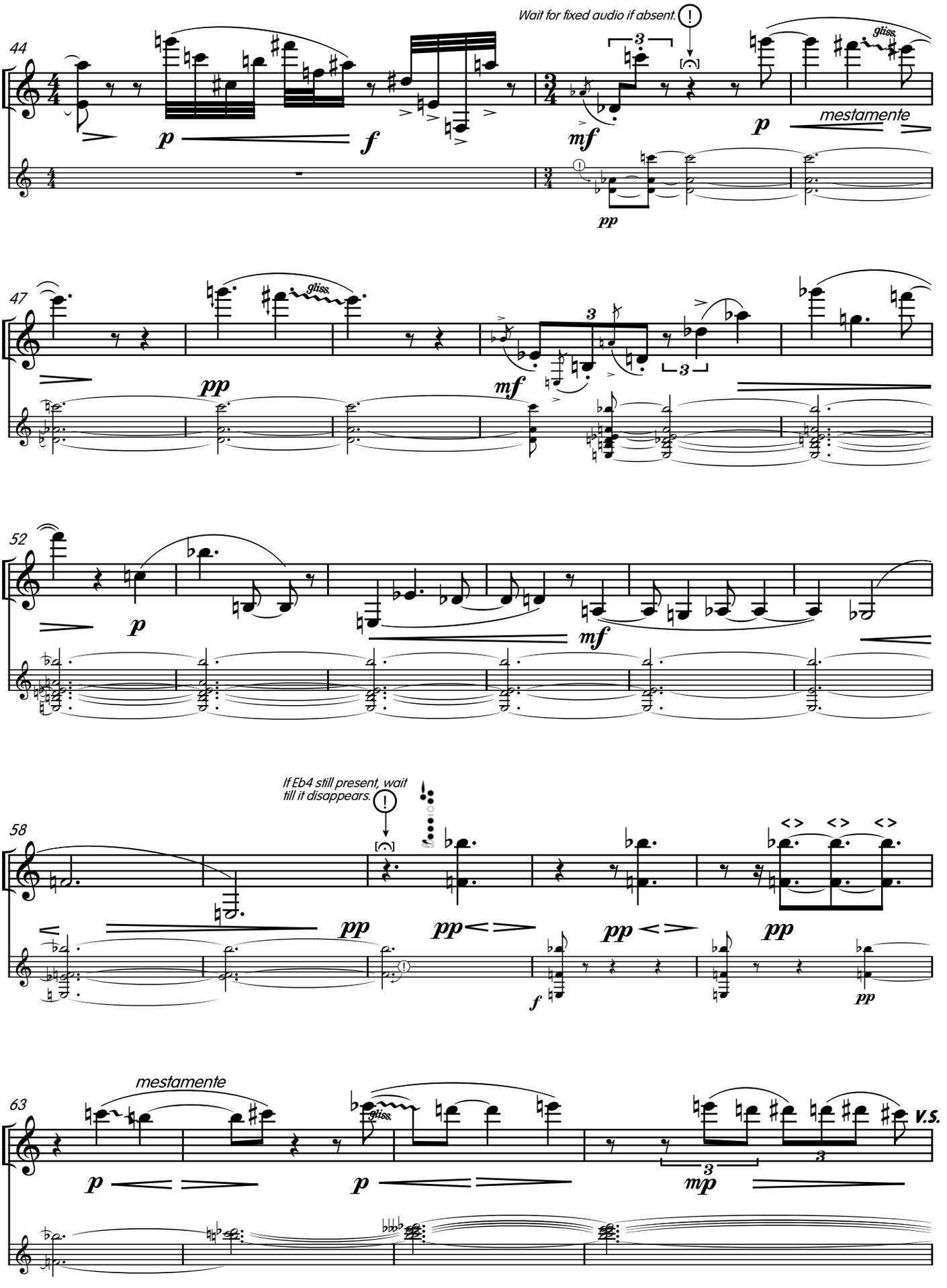
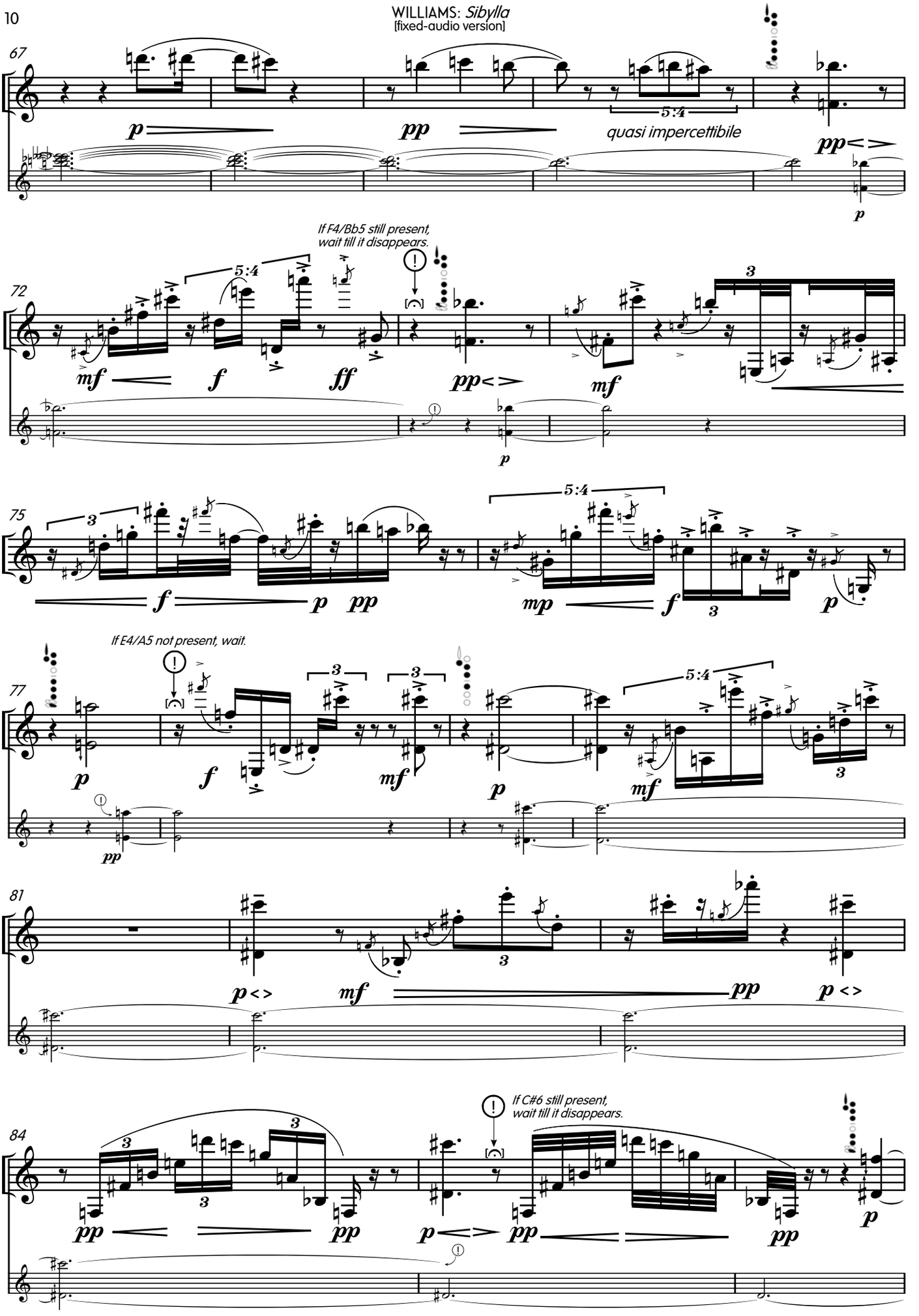
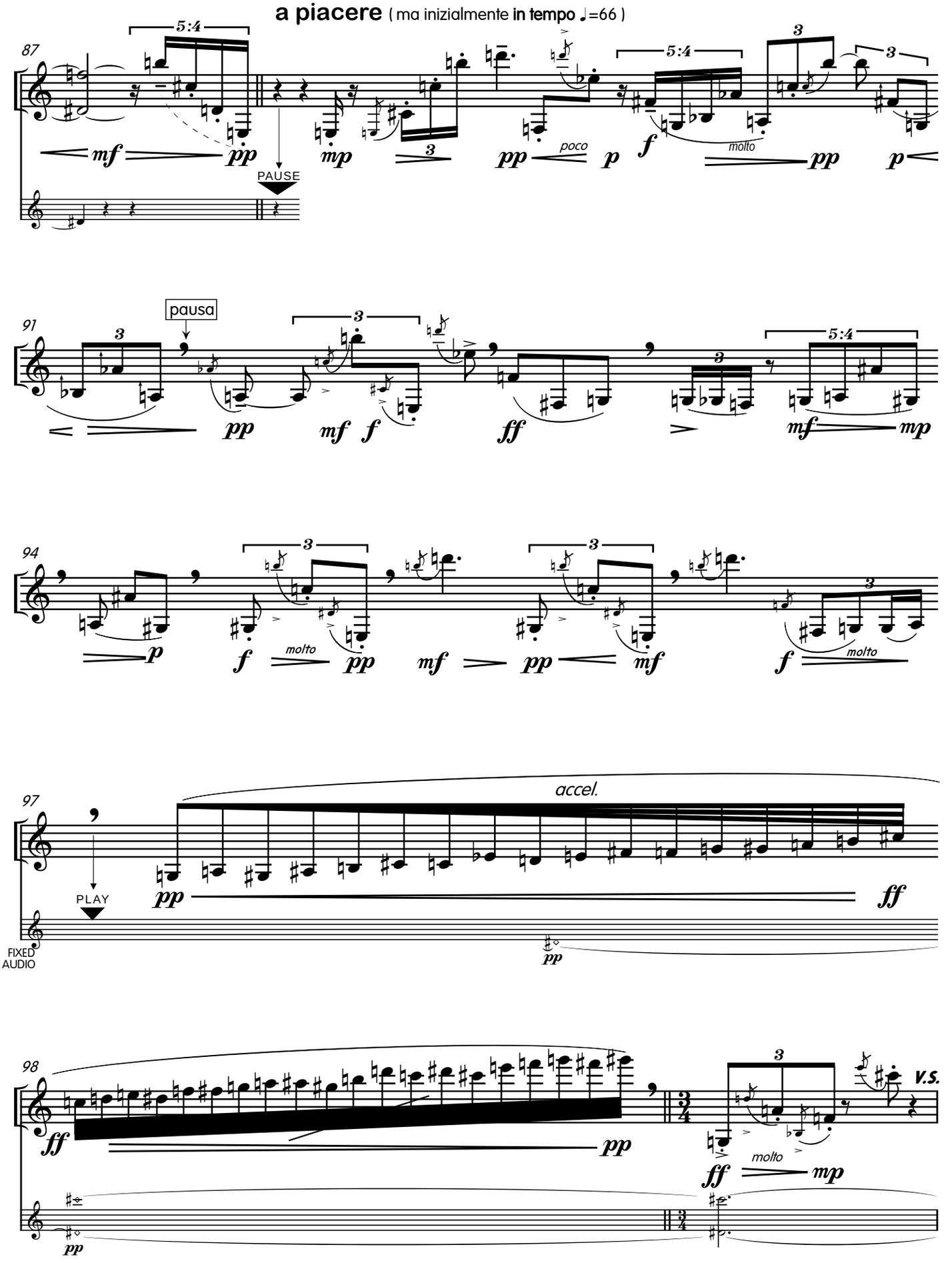
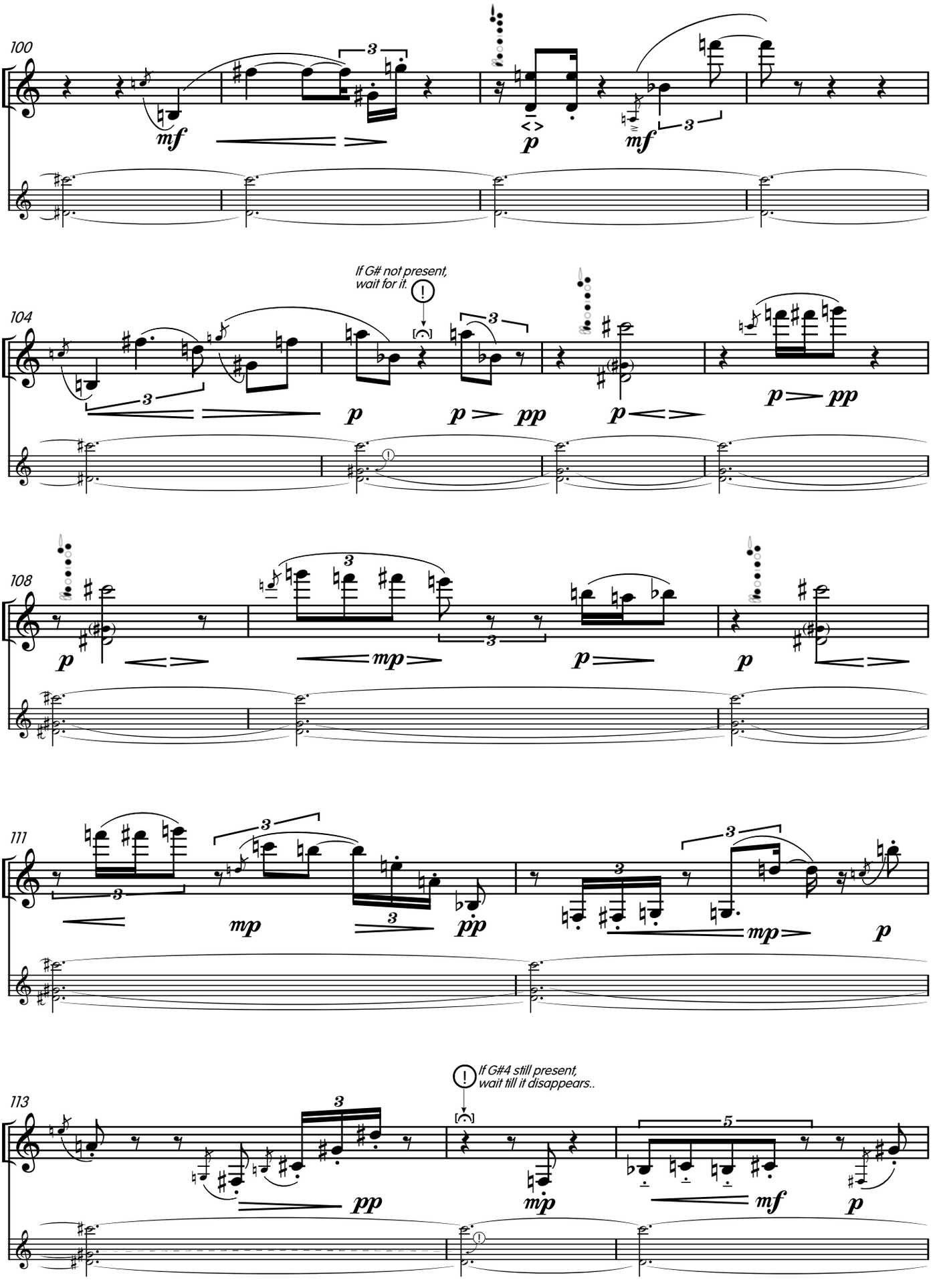
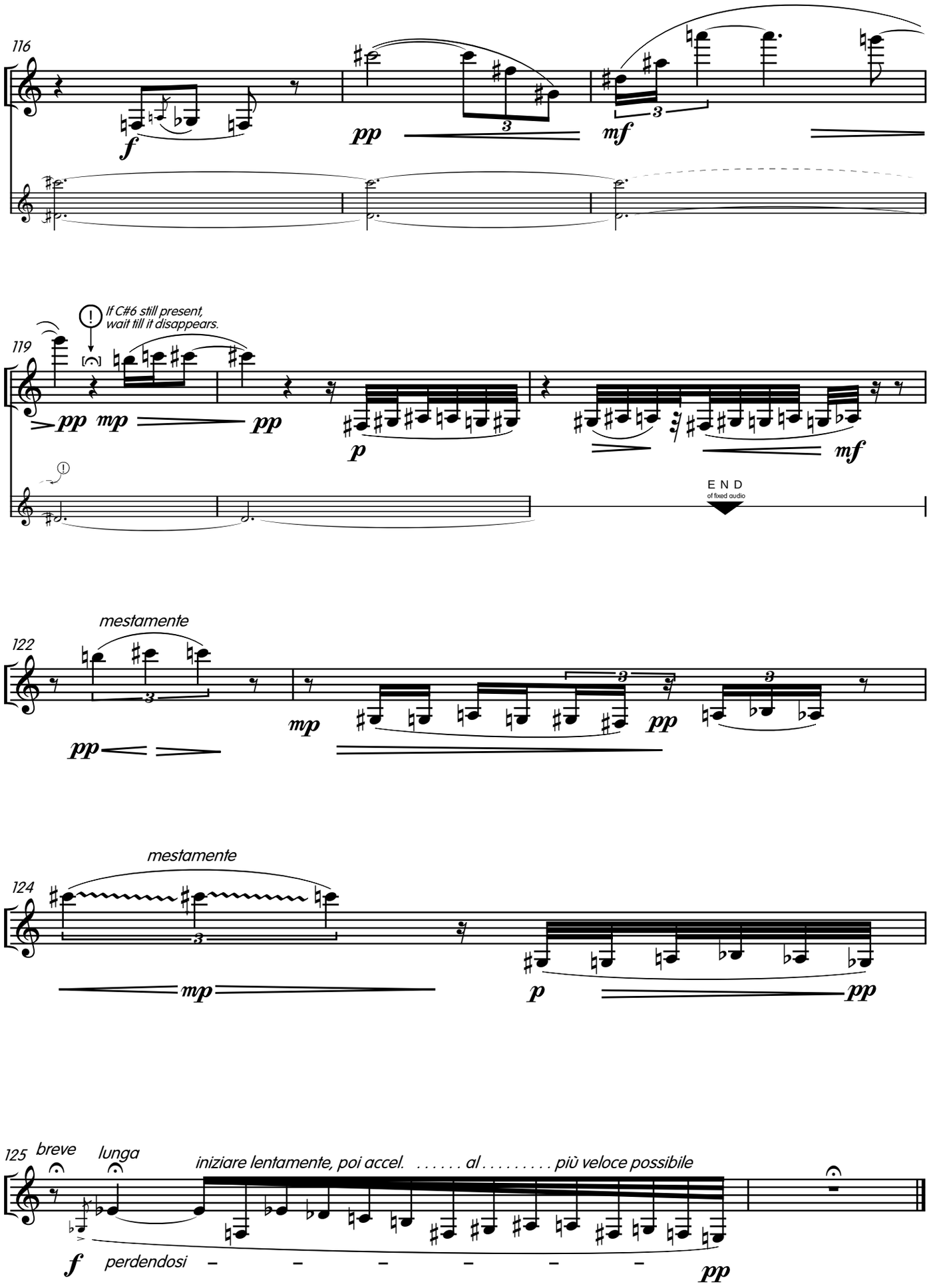

25
pp quasi impercettibile
mp
If E-natural still sounding, wait for it to disappear. Otherwise, press ahead.
28
gliss.
p
mf p mf
p
pp
poco
molto
ff mf
33
6:4
pp
ff
mf
ossia
pp
If D4 still present, wait till it disappears.
mf sub.
pp
38
pp
poco
39
7:4
mf
pp
p
mf sub.
41
p
pp
mf sub.
p
mf
p
f sub.
pp


Wait for fixed audio if absent.
44
gliss.
mestamente
47
52
If Eb4 still present, wait till it disappears.
58
63
mestamente
V.S.


67
quasi impercettibile
If F4/Bb5 still present,
wait till it disappears.
72
If E4/A5 not present, wait.
75
77
81
If C#6 still present,
wait till it disappears.
84


a piacere (ma inizialmente in tempo ♩=66)
87
5:4
mf
pp
PAUSE
mp
3
pp
poco
p
f
molto
pp
p
91
pausa
pp
mf
f
ff
mf
mp
94
p
f
molto
pp
mf
pp
mf
f
molto
97
accel.
PLAY
pp
ff
FIXED AUDIO
98
ff
pp
ff
molto
mp
V.S.


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