

Dan VanHassel

Epidermis

for bass clarinet, marimba,
and electronics

Duration: 10 minutes

Composed: 2017

World Premiere: Transient Canvas. November 15, 2017. Columbus, OH

Epidermis

for bass clarinet, marimba, and electronics

Commissioned by the **Johnstone Fund for New Music** for Transient Canvas.

Note on Electronics

The electronics are played back with custom software available from the composer. A foot pedal is needed to trigger the cues indicated in the score. Synchronization with the electronics is accomplished using a click track.

Required Equipment

Computer

External audio interface

Stereo PA

2 pairs of headphones

MIDI sustain pedal

Pedal may be connected to computer either through a MIDI Keyboard or via Audiofront's MIDI Expression connector (<http://www.audiofront.net/MIDIExpression.php>)

Program Note

In *Epidermis* the the bass clarinet and marimba merge into a single machine-like entity playing funky rhythmic patterns made up of percussive sounds, with the electronics forming a noisy protective layer around the live players. At the beginning of the piece the acoustic and electronic sounds are quite closely aligned, but as the piece progresses they begin to move apart. Melodic patterns begin to appear in the bass clarinet and marimba, while the electronics become noisier and more abrasive. This piece was commissioned by Transient Canvas and premiered in November 2017 with funding provided by the Johnstone Fund for New Music.

Bass Clarinet Key

Crescendo from niente to forte using "sh" consonant. Cut-off with a glottal stop, indicated as: (t)

breath sound only (noisy, no pitch)

ch k

percussive consonants (noisy, no pitch)

sh (t)

unpitched slap

pitched slap

high squeak (indefinite pitch)

tongue ram (pitched)

sing and play simultaneously

Attempted flutter-tongue. Noisy, indefinite pitch.

spectral multiphonic (notated harmonics, approximate)

Marimba Key

· (staccato) = play at node

mallet (m)

shaft (s)

chopstick (c)

brush (b)

Strike the metal resonators located on top of the instrument, in between the "black keys". Choose two distinct sounds, one high and one low.

arrow = flanging effect. Start at tip of sticks, gradually moving down toward hands (as far as possible).

(low) (high)

(low) (high)

Strike the metal resonators suspended underneath the keys. Choose two distinct sounds, one high and one low.

strike the wooden frame on the endpiece below the lowest key

Scrape resonators with brush, accelerating crescendo to the end and cutting off precisely at the indicated beat.

Mallet/Stick Combinations

Three distinct mallet combinations are used in this piece, as shown below.

m. 1-78

1. shaft 2. chopstick 3. chopstick 4. brush

Chopstick = ordinary wooden chopsticks, used for a very thin, quiet sound

m. 80-114

1. shaft 2. mallet 3. mallet 4. shaft

Shaft = regular mallets reversed, and played with the wooden shafts, producing a short, piercing sound

m. 115-end

4 mallets

Mallet = medium rubber mallets, similar to those typically used in playing Steve Reich's music

Epidermis

relentless, machine-like ♩=126

Dan VanHassel

crowd noise

Electronics

hold notes for full length, attack and cut-off precisely w/elec.

Bass Clarinet in Bb

flz. *p*

chopsticks, thin and whispery *p*

lunga

5

Elec

Bcl

Mar

9

Elec

Bcl

Mar

13

scratchy record noise

Elec

Bcl

Mar

ch sh (t) k

lunga

lunga

mf *mf*

mf

c s

16

A

Elec

Bcl

Mar

flz.

chopsticks

p

p

19

lightly, but very mechanistic and precise

low rumble

Elec

Bcl

Mar

sh (t) k

low rumble

mf *mf*

mf

c s s

23

Elec

Bcl

Mar

ch sh (t) k

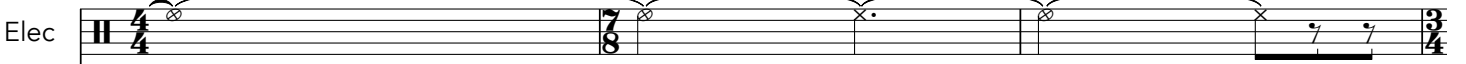
ch sh (t) k

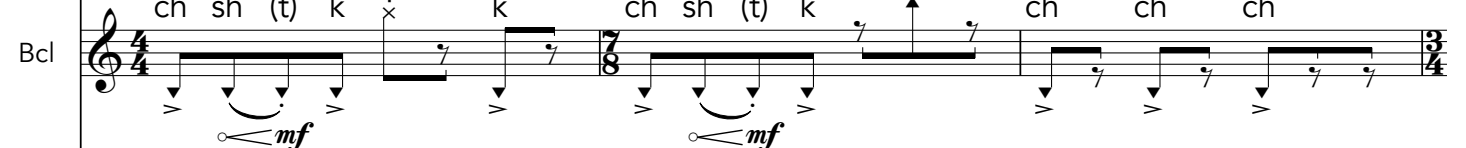
ch sh (t) k

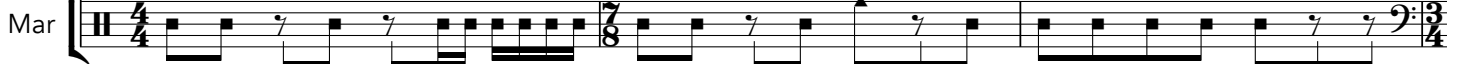
mf *mf* *mf*

s c s s s c s s s

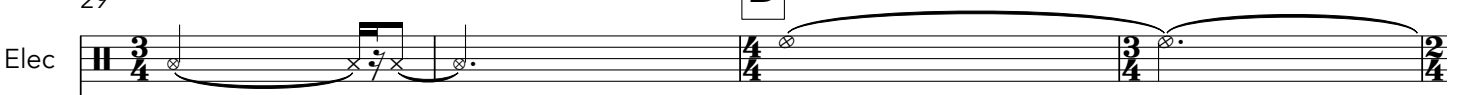
26 2+2+3


Elec 


Bcl  ch sh (t) k [†] k ch sh (t) k ch ch ch

Mar  s c s s c s c c s c s c s

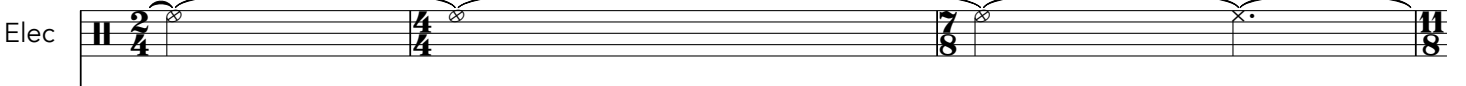
29 B


Elec 


Bcl  flz. , ch sh (t) k ch sh (t) k [†]

Mar  p c s c s s b c s s


33 2+2+3

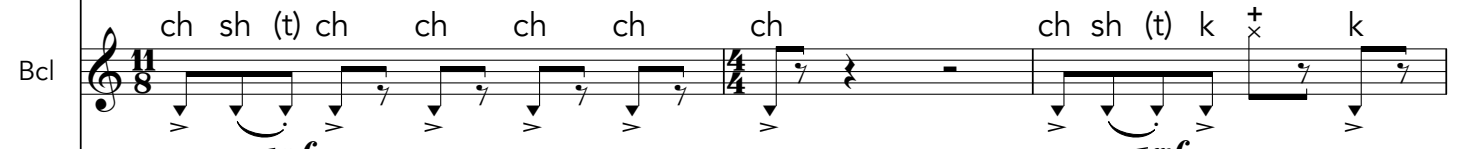
Elec 


Bcl  ch ch ch sh (t) k [†] k ch sh (t) k

Mar  s c s c s c s c s c

36 rhythmic pattern (reversed sounds)

Elec  wind 1

Bcl  ch sh (t) ch ch ch ch ch ch sh (t) k [†] k

Mar  s c s c s c s c s c s c b s s

4
39

Elec 2+2+3

wind 2

Bcl ch sh (t) k k ch sh (t) k

Mar s s c s s c s c

mf *mf*

42

Elec

Bcl ch sh (t) ch ch ch ch ch sh (t) k ch

Mar s c s c s c s c s s c b s s

mf *mf* *p* < *mf*

46

Elec G.P. C static bitcrush noise

Bcl flz. G.P. ch sh (t) k

Mar c G.P. s c s s c s s c s s c

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

51

Elec

Bcl ch sh (t) k ch sh (t) k

Mar s c s s c s s c s s c s s c s s c s s c s s

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

55 5

Elec

Bcl

Mar

ch ch + + + + +

mf *f*

s s c s c s s c s s c s s c s s c s s c s s c s

59

Elec

Bcl

Mar

ch sh (t) k + ch flz.

mf *mf* *p*

s s c b s s c

63

Elec

Bcl

Mar

D somewhat repressed, holding back

ch sh (t) k + sh (t) sh (t) sh (t)

mf *mf* *mf* *mf*

s c b s s c s c s c

66

Elec

Bcl

Mar

let loose!

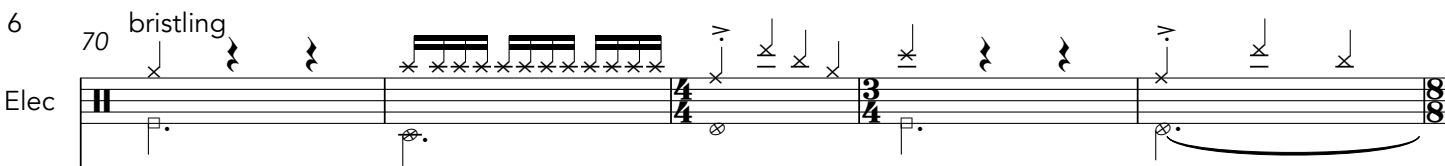
machine hum

sh (t) sh (t) sh (t) sh (t) flz.

mf *mf* *mf* *mf*

s c s s c s s c s c s c s c

6 70 *bristling*

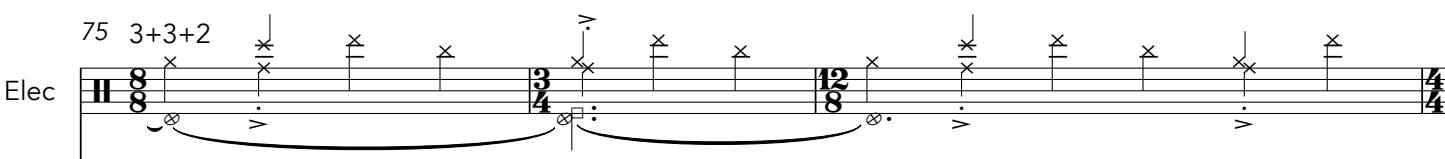
Elec 

Bcl *flz.* *f* *mf* *f* *mf* *mf* *ch sh (t) k*

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

s c s s c s s c *s* *s c s s c s s c* *s c* *b* *s*

75 3+3+2

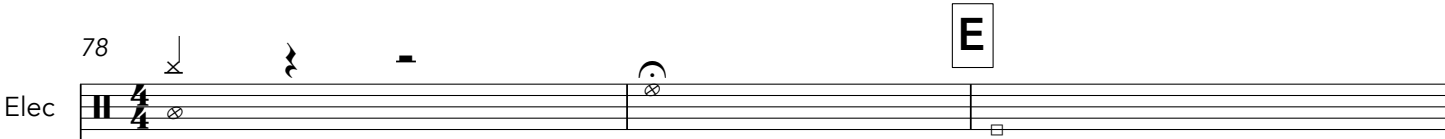
Elec 

Bcl *sh (t) sh (t)* *f* *mf* *mf* *mf* *mf* *mf* *mf*

Mar *f* *mf*

s c s c s c *s c s s c s s c* *s c s c s c s c*

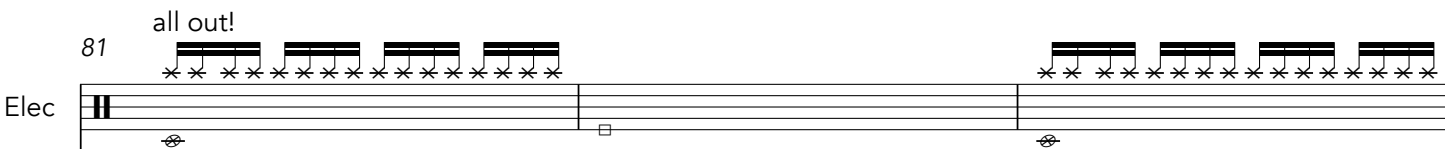
78 E

Elec 

Bcl *flz.* *p* *lunga* *f*

Mar *p* *lunga* *f* *change mallets*

81 *all out!*

Elec 

Bcl *mf* *mf* *mf* *mf*

Mar *m* *s* *m*

84

Elec

Bcl

Mar

89

Elec

Bcl

Mar

93

Elec

Bcl

Mar

96

F relaxing slightly

Elec

Bcl

Mar

8

99

2+2+3

3+2 7

3+2+2

intense!

Elec

Bcl

Mar

ff

sfz

sfz

ff

nasty! cut-off precisely w/elec.

102

Elec

Bcl

Mar

sfz

sfz

sfz

sfz

sfz

sfz

105

Elec

Bcl

Mar

sfz

fff

f

smoothly swell spectral multiphonic while fading out singing (8)

108

Elec

Bcl

Mar

mf

f

mf

f

111

Elec

Bcl

Mar

f *p* *fff*

flz.

(swell spectral multiphonic)

molto lunga

very light (imitate chopsticks)

molto lunga

change mallets

G calm, collected

115

Elec

Bcl

Mar

f

s *m*

118

Elec

Bcl

Mar

s *m*

10 brash, full of energy, still somewhat robotic

121

Electronics (Elec), Clarinet (Bcl), and Maracas (Mar) parts for measures 121-123. The Elec part features a rhythmic pattern of eighth notes with asterisks. The Bcl part has a melodic line with dynamics *ff*, *mf*, and *ff*, and includes a circled 8 and plus signs. The Mar part has a rhythmic pattern with dynamics *ff* and *mf*, and includes a circled m and an s.

124

Electronics (Elec), Clarinet (Bcl), and Maracas (Mar) parts for measures 124-127. The Elec part has a rhythmic pattern with asterisks and a box labeled 'H' with the text 'brash, aggressive'. The Bcl part has a melodic line with dynamics *ff*, *mf*, and *ff*, and includes the text 'sh (t) k'. The Mar part has a rhythmic pattern with dynamics *ff* and *mf*, and includes a circled s and a circled m.

128

Electronics (Elec), Clarinet (Bcl), and Maracas (Mar) parts for measures 128-130. The Elec part has a rhythmic pattern with asterisks. The Bcl part has a melodic line. The Mar part has a rhythmic pattern.

131

Electronics (Elec), Clarinet (Bcl), and Maracas (Mar) parts for measures 131-134. The Elec part has a rhythmic pattern with asterisks. The Bcl part has a melodic line. The Mar part has a rhythmic pattern.

135 11

Elec 

Bcl 

Mar 

138

Elec 

Bcl 

Mar 

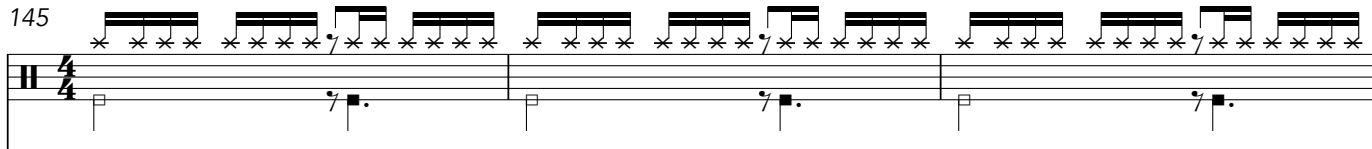
141


Elec 

Bcl 

Mar 

145

Elec 

Bcl 

Mar 

12
148

Elec

Bcl

Mar

151

Elec

Bcl

Mar

154

Elec

Bcl

Mar

157

Elec

Bcl

Mar

J slightly mischievous

161

Elec

Bcl

Mar

165

Elec

Bcl

Mar

dancing!

buzz

167

Elec

Bcl

Mar

170

Elec

Bcl

Mar

14

173

Elec

Bcl

Mar

175 **K** brash, aggressive

Elec

Bcl

Mar

179

Elec

Bcl

Mar

183

Elec

Bcl

Mar

186

Elec

Bcl

Mar

190

Elec

Bcl

Mar

f

L mischievous

194

Elec

Bcl

Mar

197

Elec

Bcl

Mar

dancing again!

16
200

Elec

Bcl

Mar

203

Elec

Bcl

Mar

206

Elec

Bcl

Mar

M harried...becoming overwhelmed

f

f

k ch k

209

Elec

Bcl

Mar

(m)

212 *brash, full of energy*

Elec

Bcl

Mar

215

Elec

Bcl

Mar

218 *like clockwork*

Elec

Bcl

Mar

220 **N** *harried...overwhelmed*

Elec

Bcl

Mar

18
223
Elec
Bcl
Mar

brash, full of energy

k ch
k
ff
mf

226
Elec
Bcl
Mar

ff
mf
ff
sfz
sfz
ff
mf
f

229
Elec
Bcl
Mar

like clockwork

f
f
sfz

intense, heavy metal

231
Elec
Bcl
Mar

ff
sfz
sfz
sfz
ff
sfz

234

Elec

Bcl

Mar

sfz

pp *f* *ff*

ff

237

Elec

Bcl

Mar

ff

ch

s *m* *s* *m* *s*

240

Elec

Bcl

Mar

8va

s *b* *x* *x* *x* *s*

243

P like clockwork

Elec

Bcl

Mar

f

8va

s *b* *x* *x* *x* *s*

f

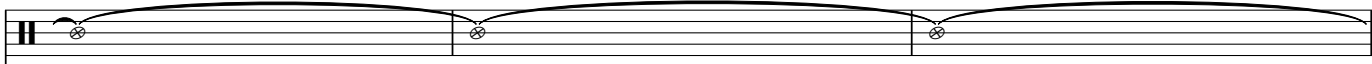
m


static gradually fades in


Elec 

Bcl 

Mar 

Elec 

Bcl 

Mar 

Elec 

Bcl 

Mar 

Q becoming more sinister

Elec 

Bcl 

Mar 

260

Elec

Bcl

Mar

263

Elec

Bcl

Mar

266 **R** spunky, insouciant

Elec

Bcl

Mar

269

(fade out)

Elec

Bcl

Mar

Elec **f**
 Bcl **sfz**
 Mar **s s m s s**

Elec **f**
 Bcl **pp** **f**
 Mar **m s s m s s**

Elec **f**
 Bcl **sfz**
 Mar **s s m s s m s s m**

S (static gradually fades in)

282

Elec:

 Bcl:

 Mar:

285

Elec:

 Bcl:

 Mar:

288

Elec:

 Bcl:

 Mar:

24

291

This block contains the musical notation for measures 291 to 293. It features three staves: Electric guitar (Elec), Clarinet (Bcl), and Maracas (Mar). The Elec staff has a treble clef and a 6/4 time signature, with a series of chords marked with 'x' and a melodic line. The Bcl staff has a treble clef and a 6/4 time signature, with a melodic line of eighth notes. The Mar staff has a grand staff (treble and bass clefs) and a 6/4 time signature, with a melodic line of eighth notes. The key signature has one sharp (F#). The measures end with a double bar line and a 3/4 time signature.

294

This block contains the musical notation for measures 294 to 297. It features three staves: Elec, Bcl, and Mar. The Elec staff has a treble clef and a 3/4 time signature, with chords marked with 'x' and a melodic line. The Bcl staff has a treble clef and a 3/4 time signature, with a melodic line of eighth notes. The Mar staff has a grand staff and a 3/4 time signature, with a melodic line of eighth notes. The key signature has one sharp (F#). The measures end with a double bar line and a 4/4 time signature.

298

This block contains the musical notation for measures 298 to 301. It features three staves: Elec, Bcl, and Mar. The Elec staff has a treble clef and a 4/4 time signature, with chords marked with 'x' and a melodic line. The Bcl staff has a treble clef and a 4/4 time signature, with a melodic line of eighth notes. The Mar staff has a grand staff and a 4/4 time signature, with a melodic line of eighth notes. The key signature has one sharp (F#). The measures end with a double bar line and a 3/4 time signature.

301

This block contains the musical notation for measures 301 to 304. It features three staves: Elec, Bcl, and Mar. The Elec staff has a treble clef and a 3/4 time signature, with chords marked with 'x' and a melodic line. The Bcl staff has a treble clef and a 3/4 time signature, with a melodic line of eighth notes. The Mar staff has a grand staff and a 3/4 time signature, with a melodic line of eighth notes. The key signature has one sharp (F#). The measures end with a double bar line and a 4/4 time signature.

304

Elec

Bcl

Mar

307 **T** super intense, marcato, a relentless machine

Elec

Bcl

Mar

310

Elec

Bcl

Mar

313

Elec

Bcl

Mar

Elec

Bcl

Mar

319

Elec

Bcl

Mar

321

Elec

Bcl

Mar

flz.

p

very gentle (imitate chopstick sound)

pp

324

Elec

Bcl

Mar

ff