Betwixt and Between

for

Bb Clarinet, C Trumpet
and Piano

by

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Performance Notes

General Notes - The score is written at concert pitch. The tempo indication **very free** should be non-metrical. These sections should not be rushed. *A tempo* marks the returns to the strictly, metered opening. Trills start on the written note and move to the adjacent note below the notated note. Accidentals only apply to the line or space on which they are written (not octaves). They remain in effect for the measure unless cancelled out by another accidental.

Clarinet Part - a trill with squiggle line, and a slur, means glissando. The fingerings for the multiphonics are notated in the clarinet part. The accidentals for the multiphonics are approximations of the actual pitches. The fingerings are from Bruno Bartolozzi's ***New Sounds for Woodwinds.***

Trumpet Part - Whole notes with the written indication to "gradually press down the remaining valve(s)" is a very slow gliss. The direction is left up to the discretion of the player.

Piano Part - Pedal marking are for the sostenuto pedal. With the exception of the end of the piece, the use of the sustain pedal is left up to the discretion of the player. (In general, do not use the sustain pedal during the quicker moving parts.)

Program Notes

The original concept for ***Betwixt and Between*** was developed in the fall of 1997 for the University of Montevallo Clarinet Symposium Composition Contest. The title is derived from the metrical structure of the score. The work alternates between non-metered and metered sections. **(***Betwixt and Between* was also the name of a restaurant which I passed everyday when I drove to the University of Montevallo, back when I worked at the school.) The piece was completely revised in April of 2014 and submitted to the *UAB Chamber Trio's* composition "call for scores" for *The University of Alabama Chamber Trio* (Dr. Denise Gainey, clarinet; Dr. James Zingara, trumpet; and Dr. Chris Steele, piano). The piece is dedicated to them.

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Embouchures (position of the lips on the reed)

For reed instruments, these are shown as follows:

Normal — At (or towards) the tip of the reed — At (or towards) the base of the reed

These symbols depict the oboe and bassoon reeds, but will also be used for the clarinet in order to eliminate a profusion of symbols and also because the more regular shape of the clarinet reed does not provide a sufficiently characteristic outline for this purpose.

The sign / indicates that the instrument should be brought nearer the body so that the lower lip can press harder on the reed. This way of increasing lower lip pressure is particularly useful with the clarinet.

In the case of the flute, the following signs indicate various lip apertures:

- o = lips with a large aperture (as for the lower register)
- ▭ = lips with a very wide aperture and completely relaxed
- ɵ = lips with a moderately reduced aperture (as for the middle register)
- ● = lips with a small aperture (as for the high register)
- ▬ = lips with a very small aperture (as for the very high register)

These signs are virtually the same as those used for lip pressures with the reed instruments, in order to avoid the confusion of a large number of different signs. For a similar reason, when there is a normally obvious relationship between two factors—e.g. increased lip pressure and increased air pressure—one sign only will be used (●). This is equally valid for both the flute and reed instruments. In other cases, where lip and air pressure are in contrast to the normal usage (e.g. ▭ and M.Pr.), both signs have to be used.

In cases where normal playing conditions are obvious (or where adjustments are so minimal as to be readily foreseen by the player) no signs are used.

The symbol 'N.' is used to indicate a return to normal playing methods when otherwise it would not be obvious, and cancels out any previous special usage.

LIST OF SIGNS USED TO INDICATE EMBOUCHURES, LIP PRESSURES, AIR PRESSURES, ETC.

Lip pressures

- o = relaxed lip pressure
- ⊙ = slightly relaxed lip pressure
- ▭ = very relaxed lip pressure[1]

- ● = increased lip pressure
- ɵ = slightly increased lip pressure
- ▬ = much increased lip pressure

Air pressures

N.Pr. = normal air pressure

M.Pr. = much pressure

P.Pr. = little pressure

A.Pr. = augment air pressure

D.Pr. = diminish air pressure

[1] In the case of the clarinet the inside of the lower lip should rest on the reed instead of on the teeth as in the normal lip position.

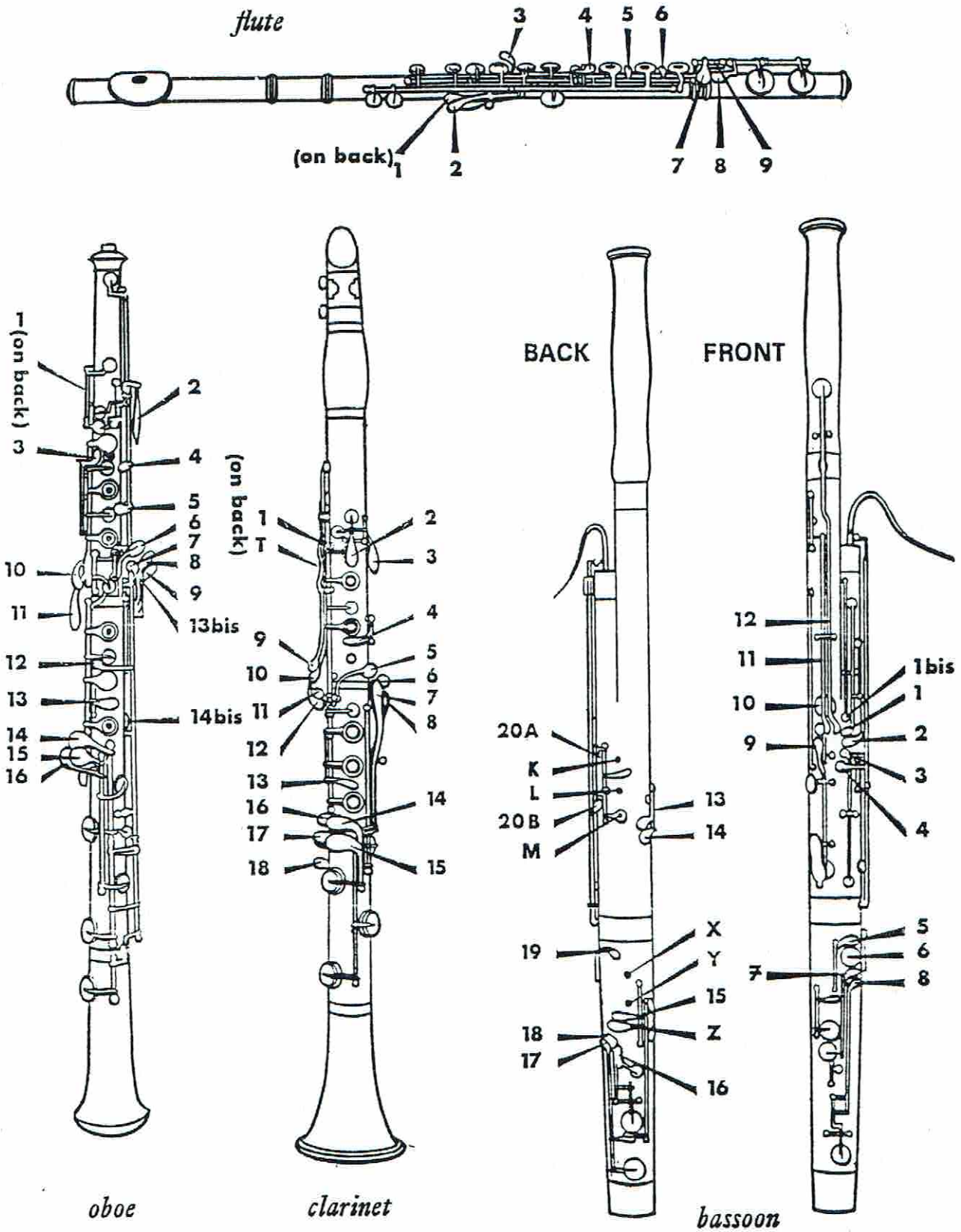

CHART OF FINGERING NUMBERS USED IN THE BOOK

(Note: Oboists who do not have the alternate key 13 bis may use key 13)

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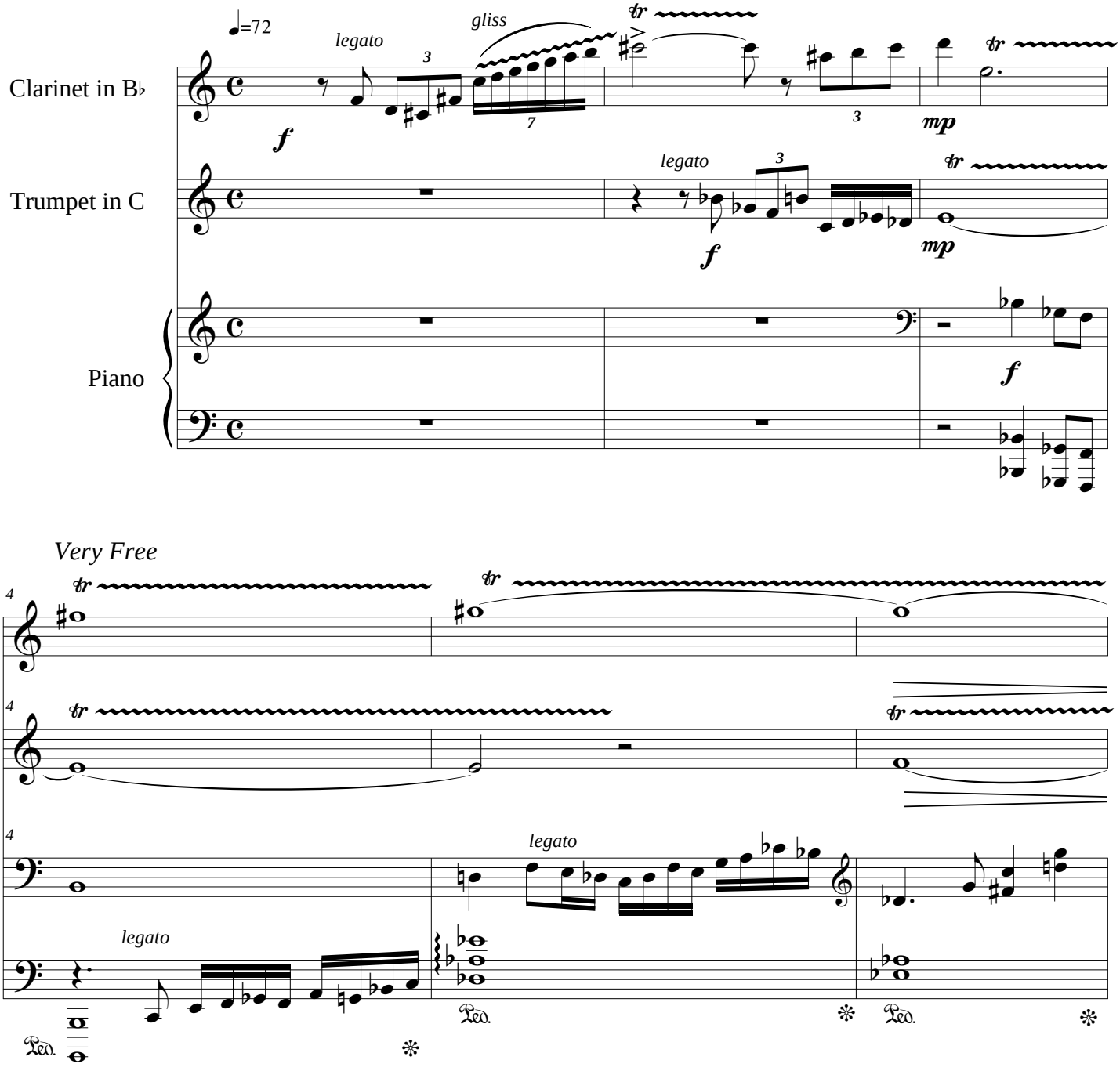

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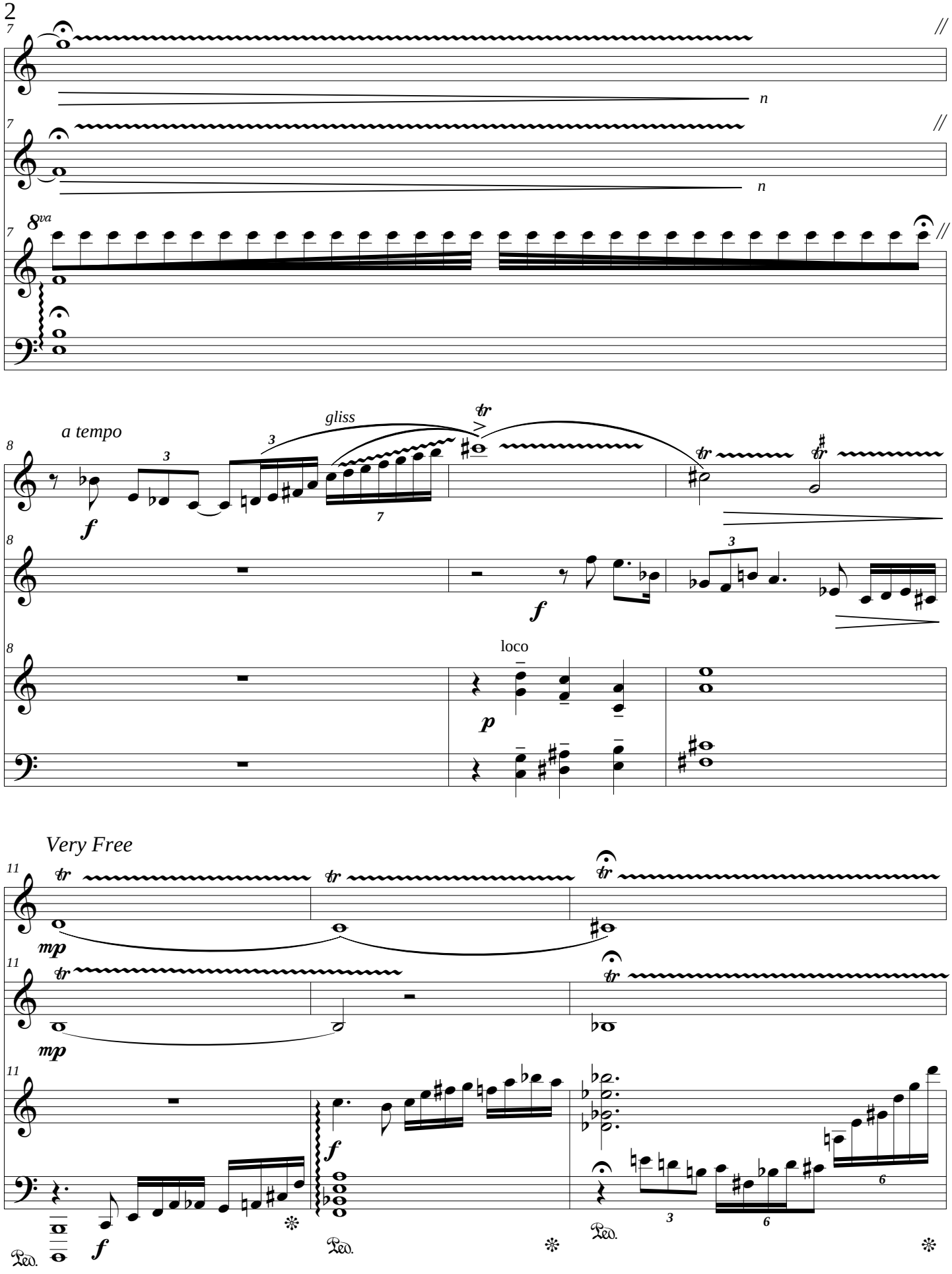
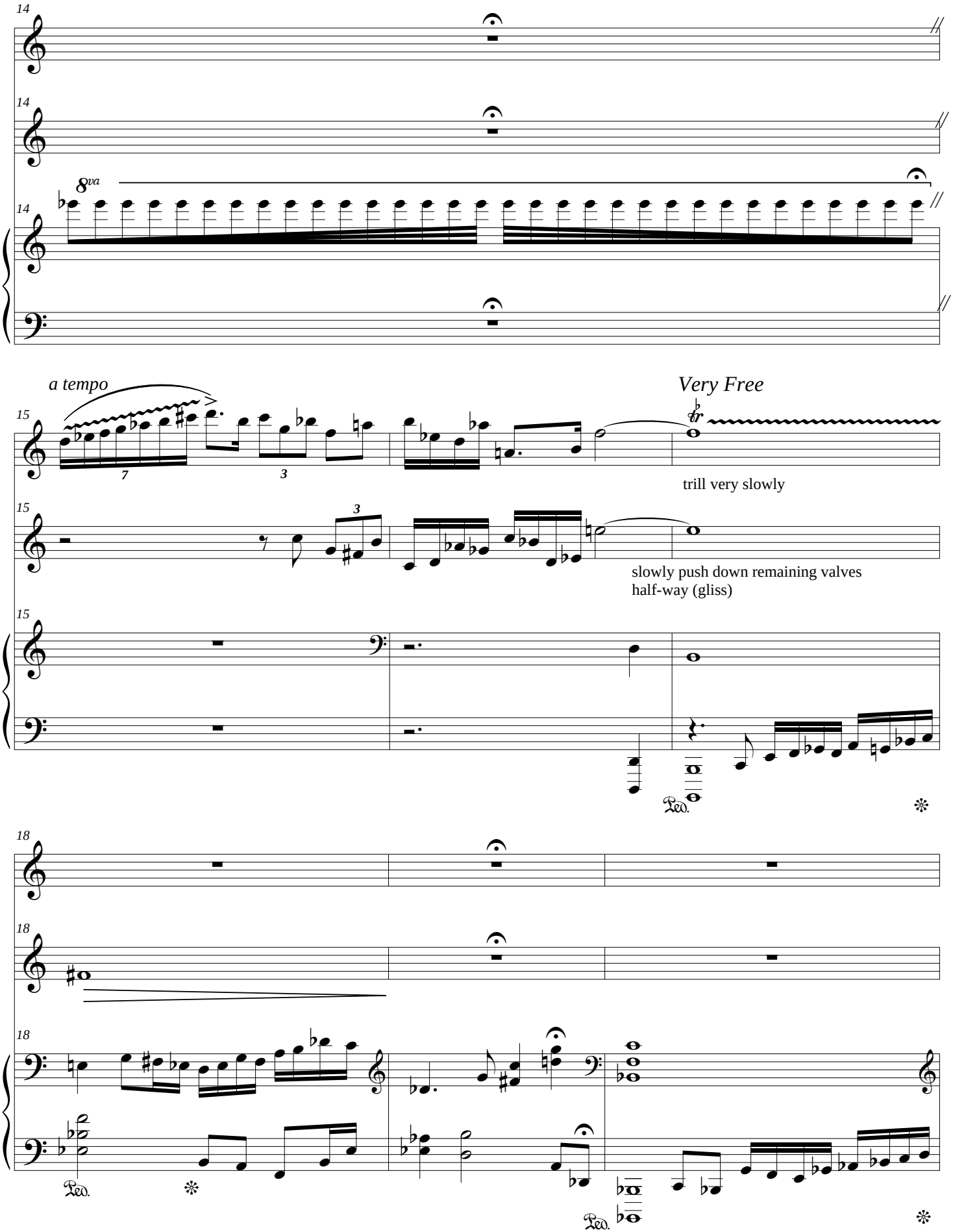
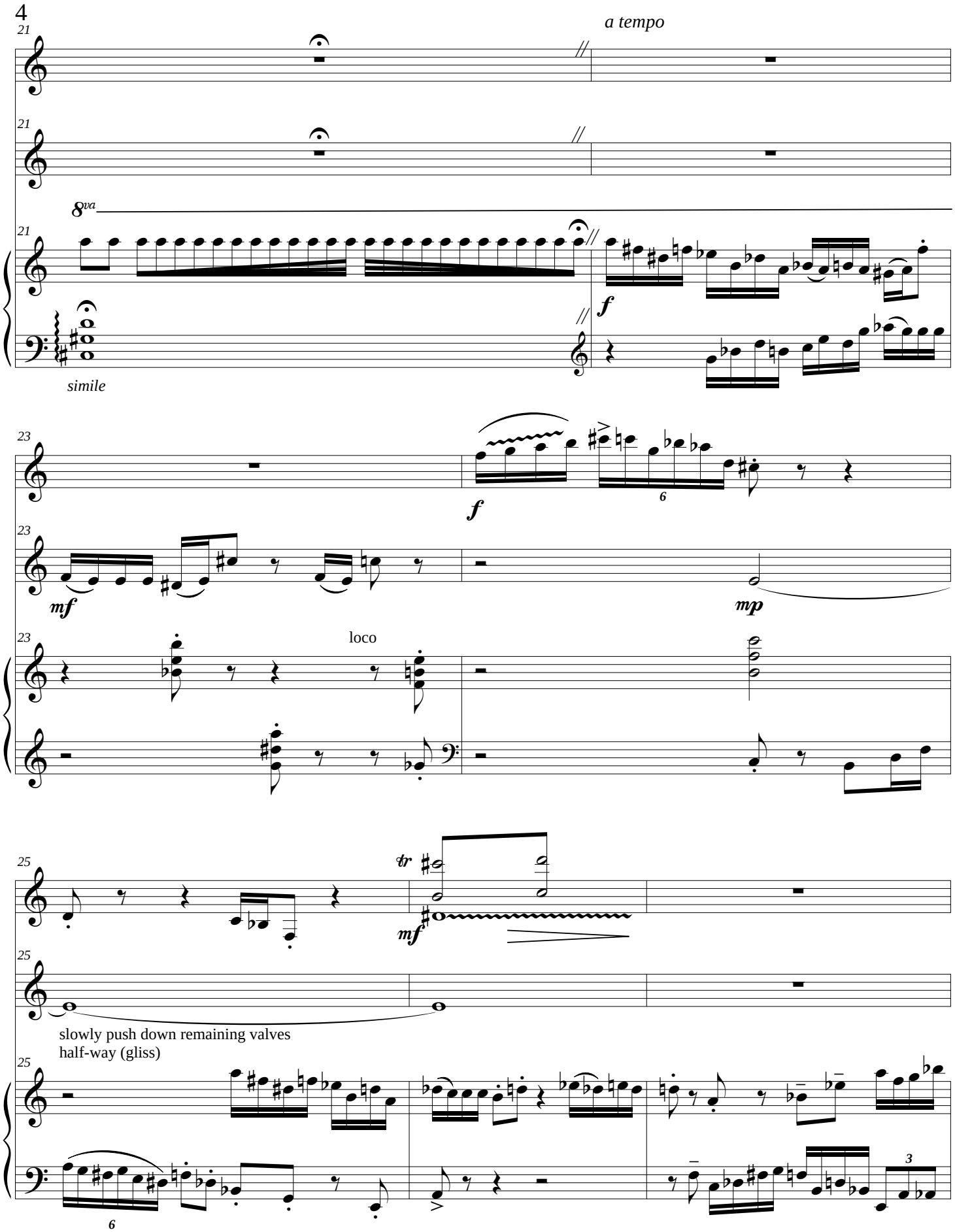
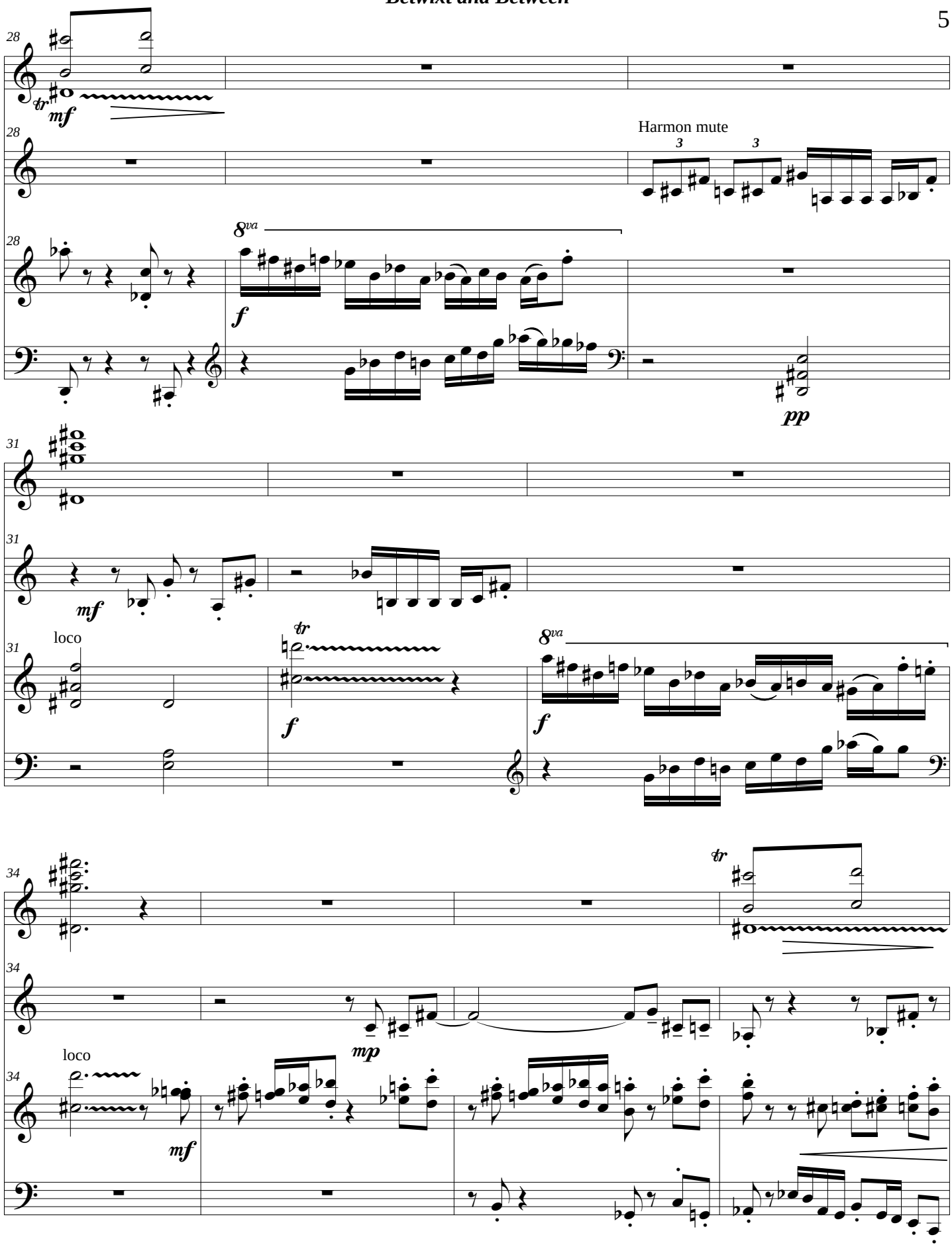

n
n
8va
a tempo
gliss
loco
Very Free


14
8va
a tempo
Very Free
trill very slowly
15
slowly push down remaining valves
half-way (gliss)
18
Ped.


a tempo
8va
simile
f
mf
mp
loco
tr
slowly push down remaining valves
half-way (gliss)


28
tr
mf
28
Harmon mute
3
3
28
8va
f
pp
31
mf
31
loco
tr
f
8va
f
34
tr
34
mp
loco
34
mf

38

mf

3

3

3

3

38

38

loco

f

41

41

41

mf

44

Very Free

44

tr

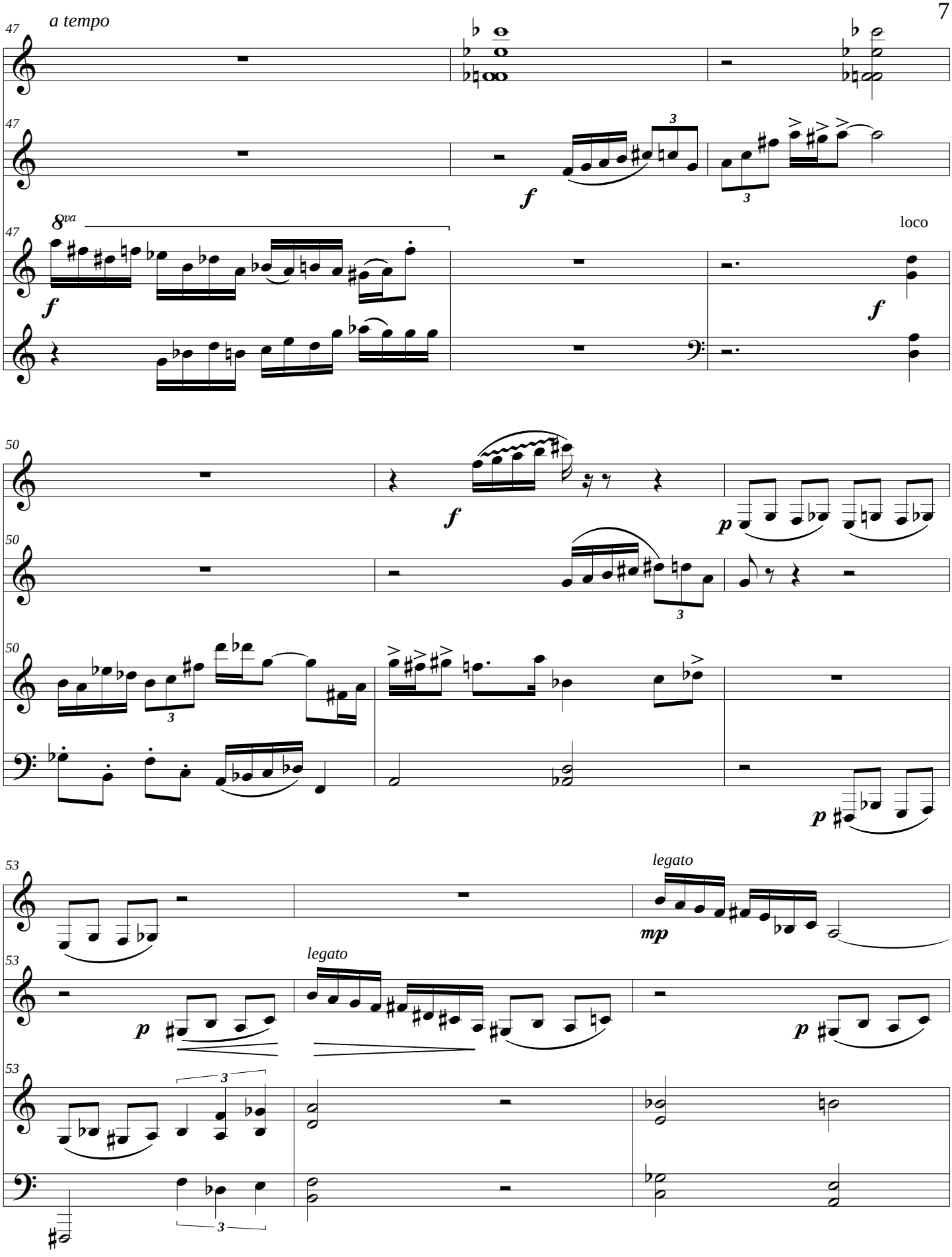
Open

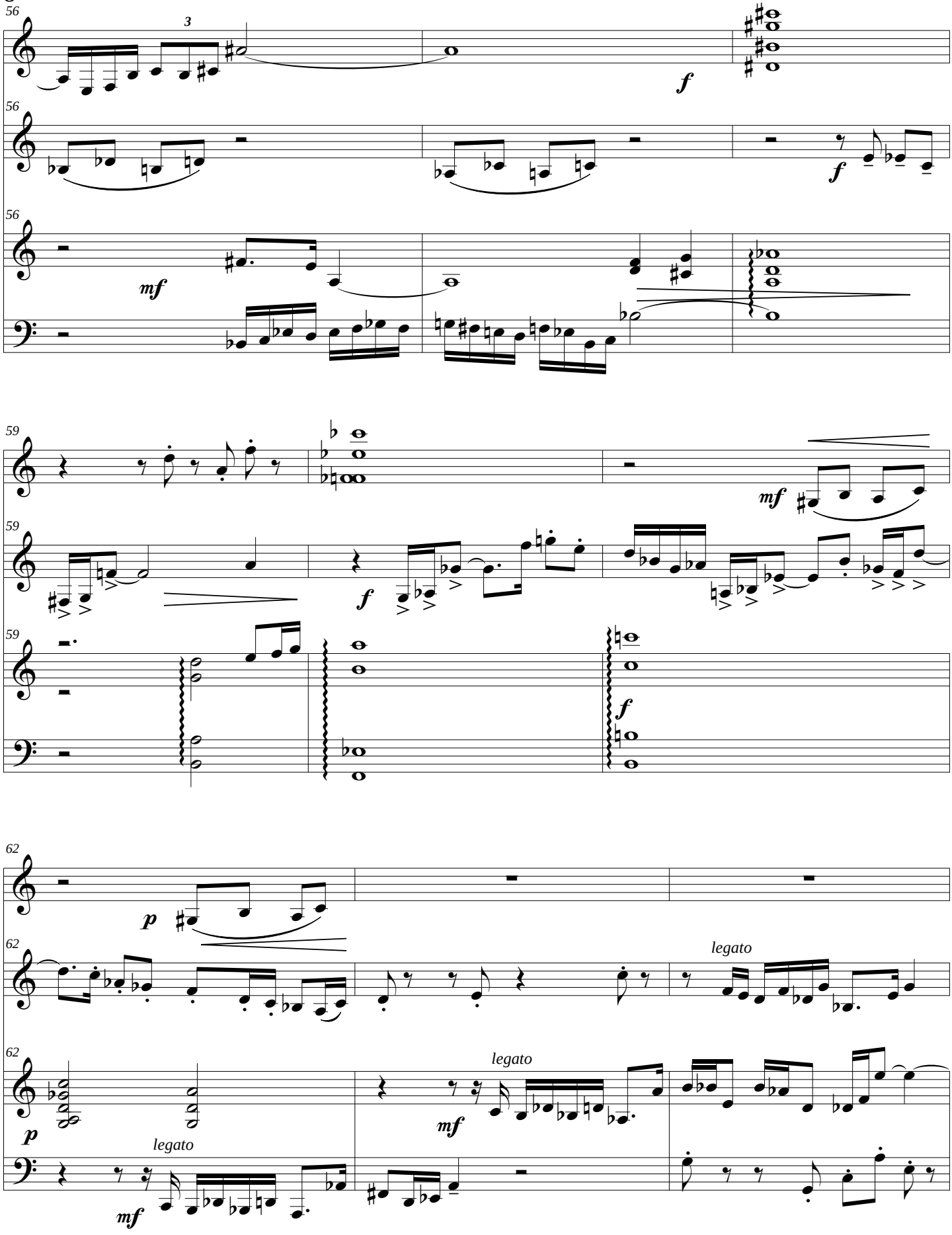
44

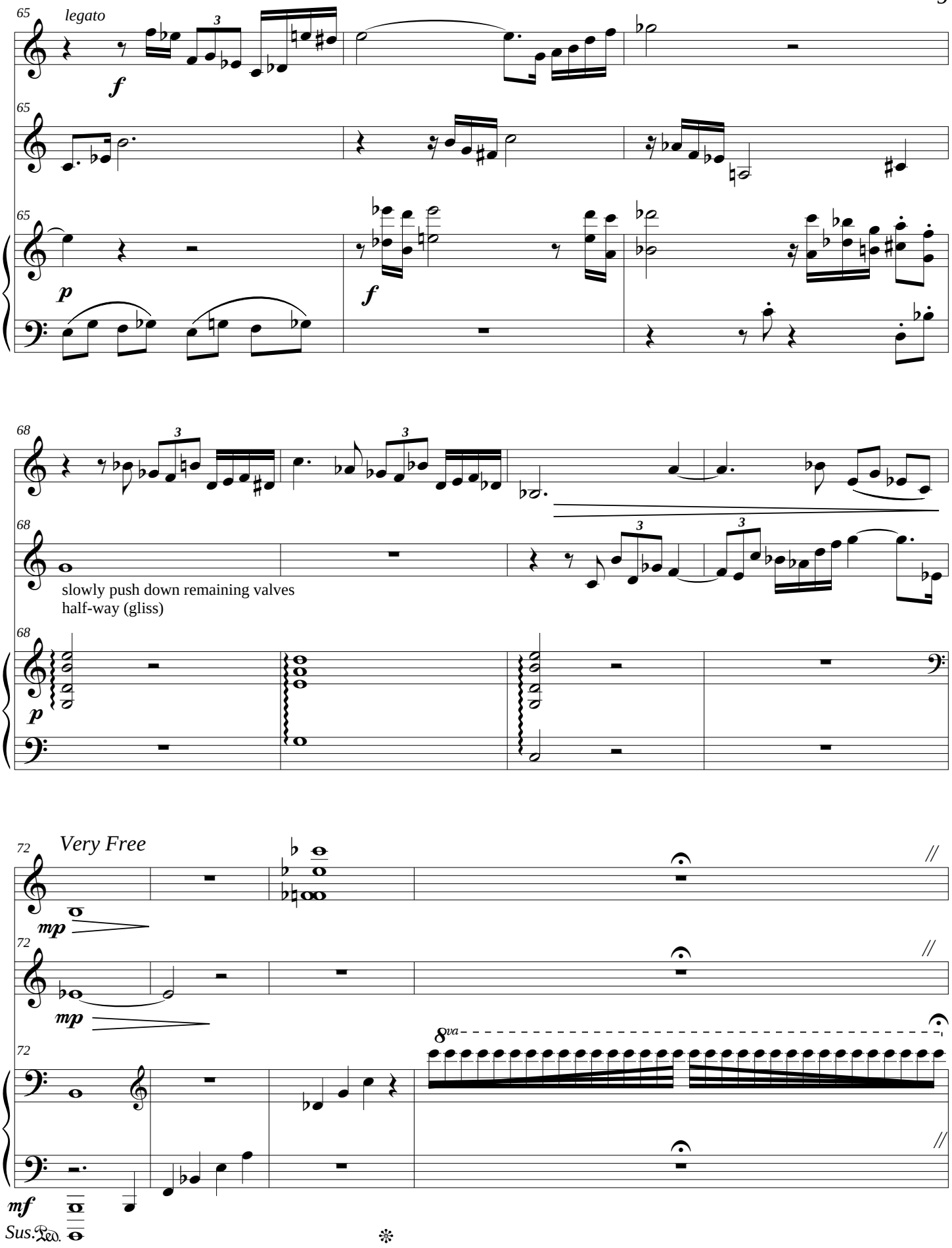
tr

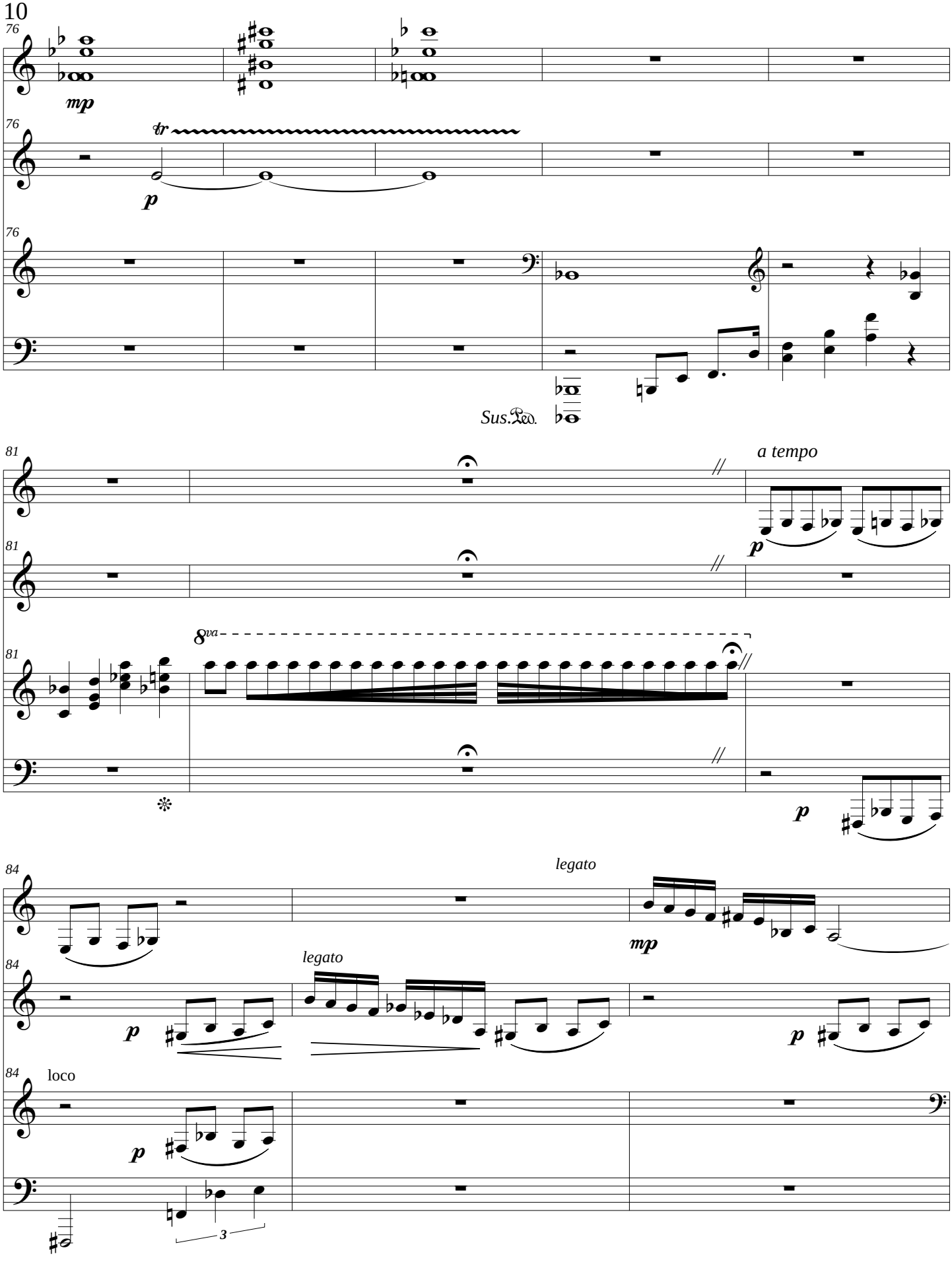
pp

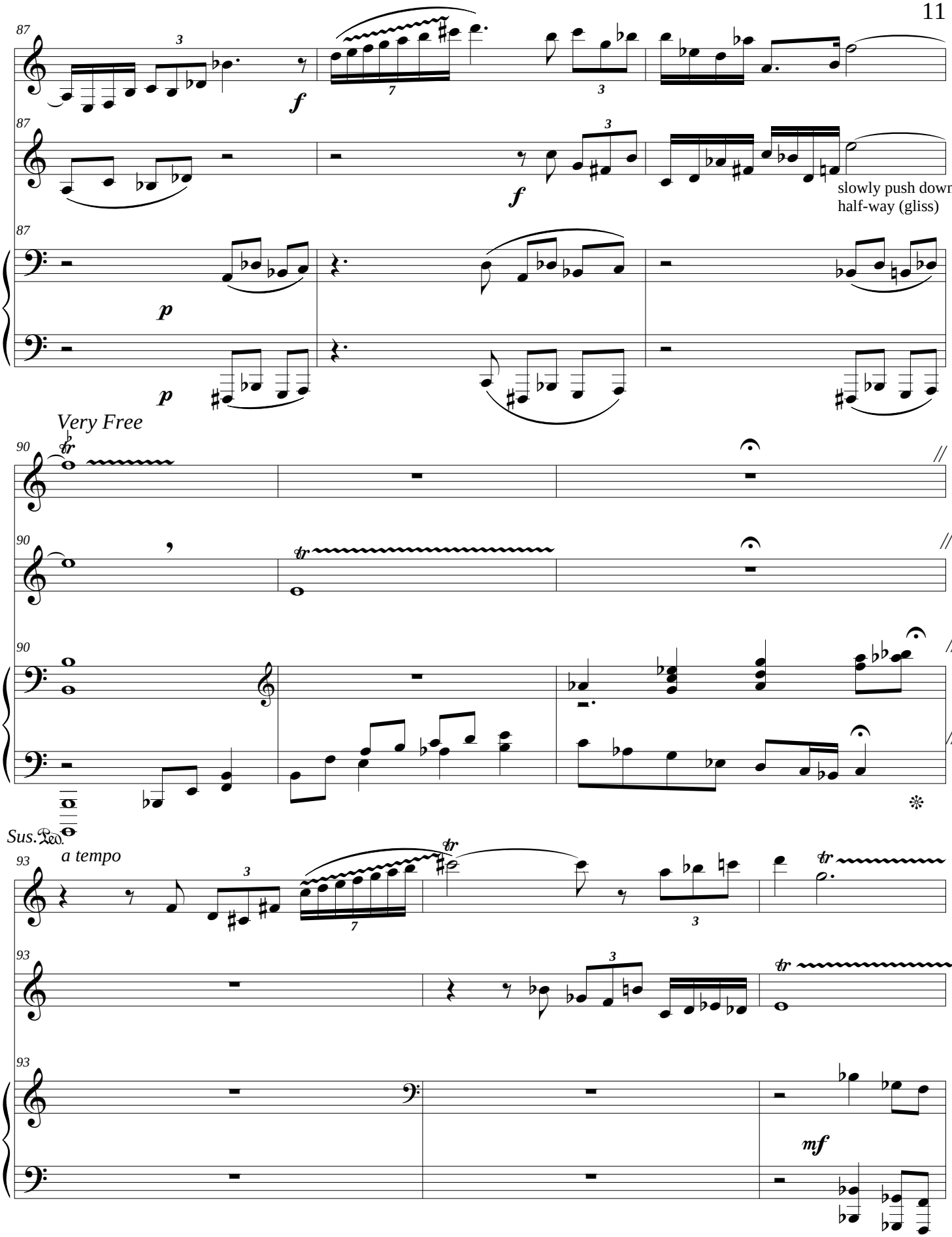
ff


47
a tempo
f
8va
loco
50
p
53
legato
mp


56
3
f
56
f
56
mf
59
mf
59
f
59
f
62
p
62
legato
62
p
legato
mf
legato
mf


65
legato
f
65
65
p
f
68
68
slowly push down remaining valves
half-way (gliss)
68
p
72
Very Free
mp
72
mp
72
8va
mf
Sus. Ped.


76
mp
76
tr
p
76
Sus. Ped.
81
a tempo
p
81
8va
81
p
84
legato
mp
84
legato
p
p
84
loco
p
3


87
f
87
f
slowly push down remaini
half-way (gliss)
87
p
p
Very Free
90
90
90
Sus. Ped.
a tempo
93
93
93
mf

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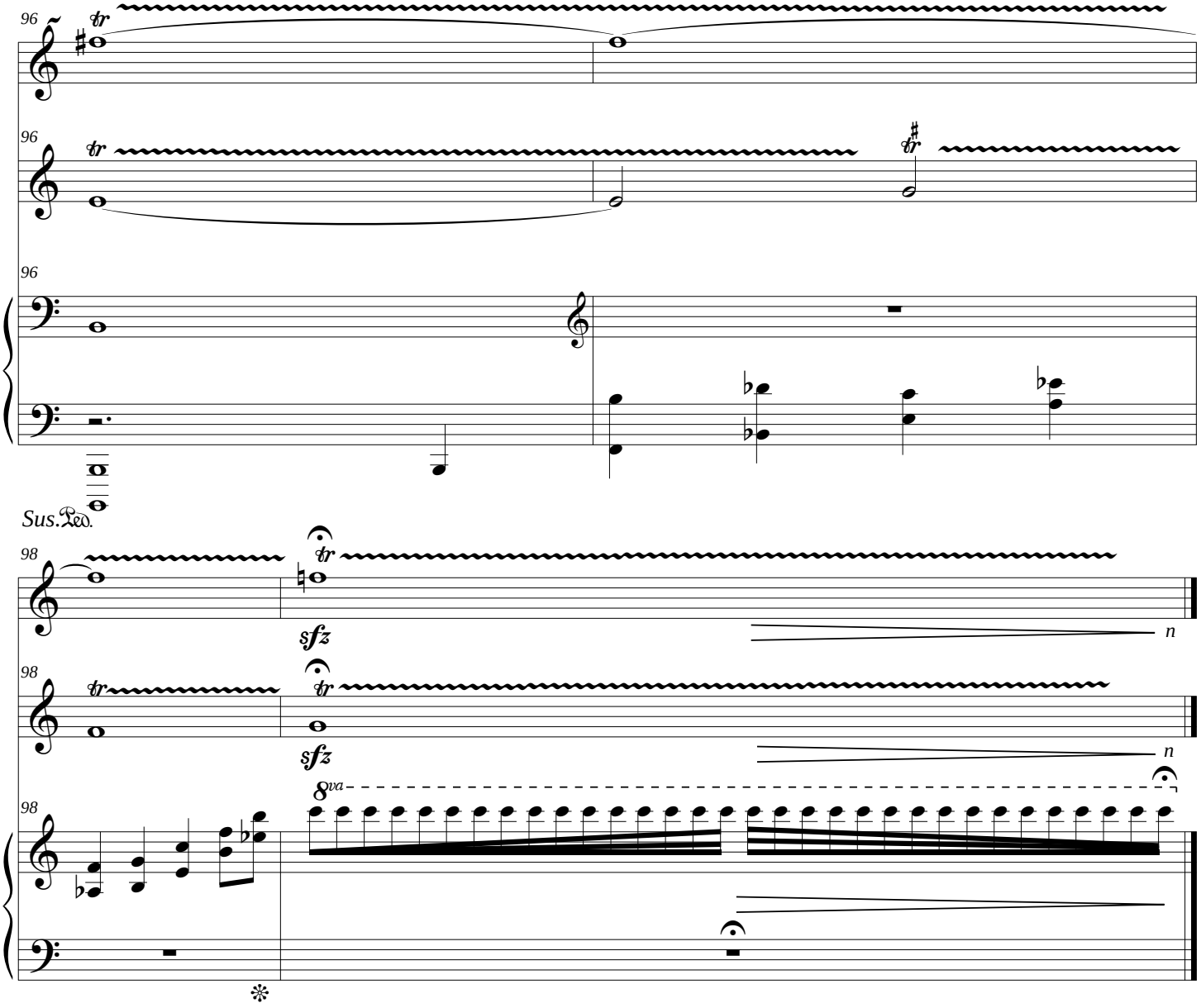
Very Free



The composer welcomes any questions concerning ***Betwixt and Between*** and would greatly appreciate hearing about performances. Inquires and programs should be sent to:

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Trumpet in C

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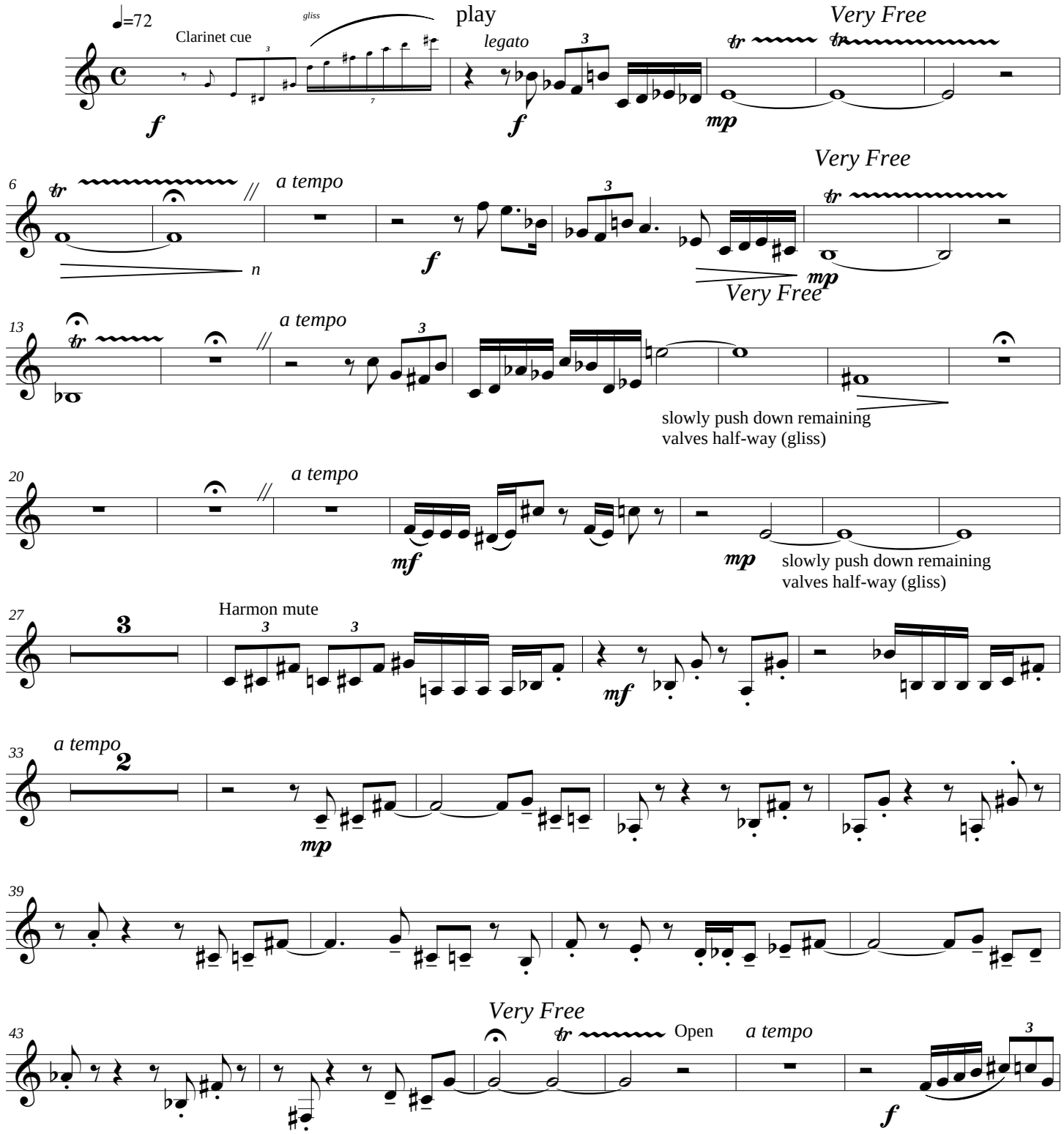

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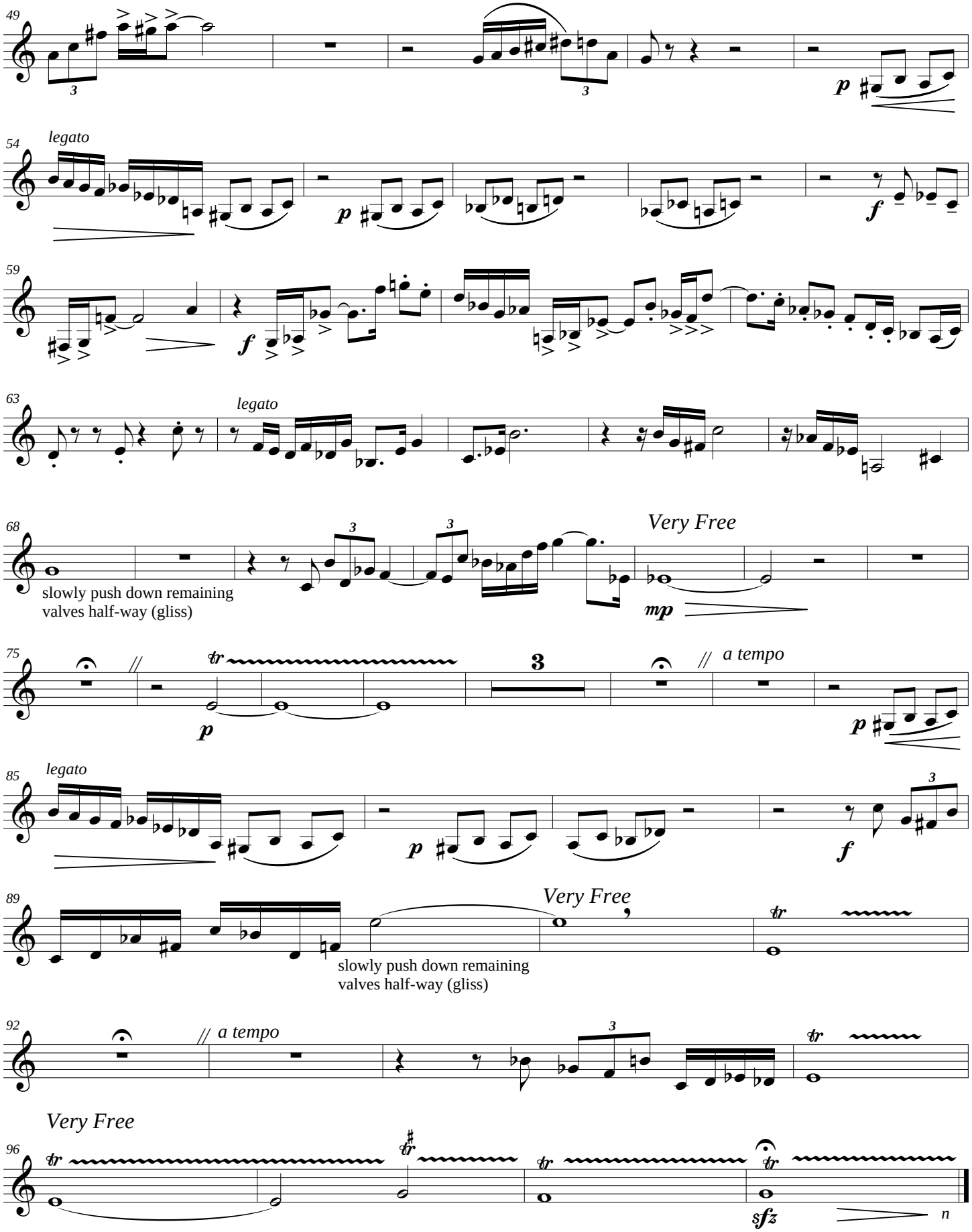
49
54
legato
59
63
legato
68
slowly push down remaining
valves half-way (gliss)
Very Free
75
a tempo
85
legato
89
Very Free
slowly push down remaining
valves half-way (gliss)
92
a tempo
96
Very Free

Clarinet in B♭

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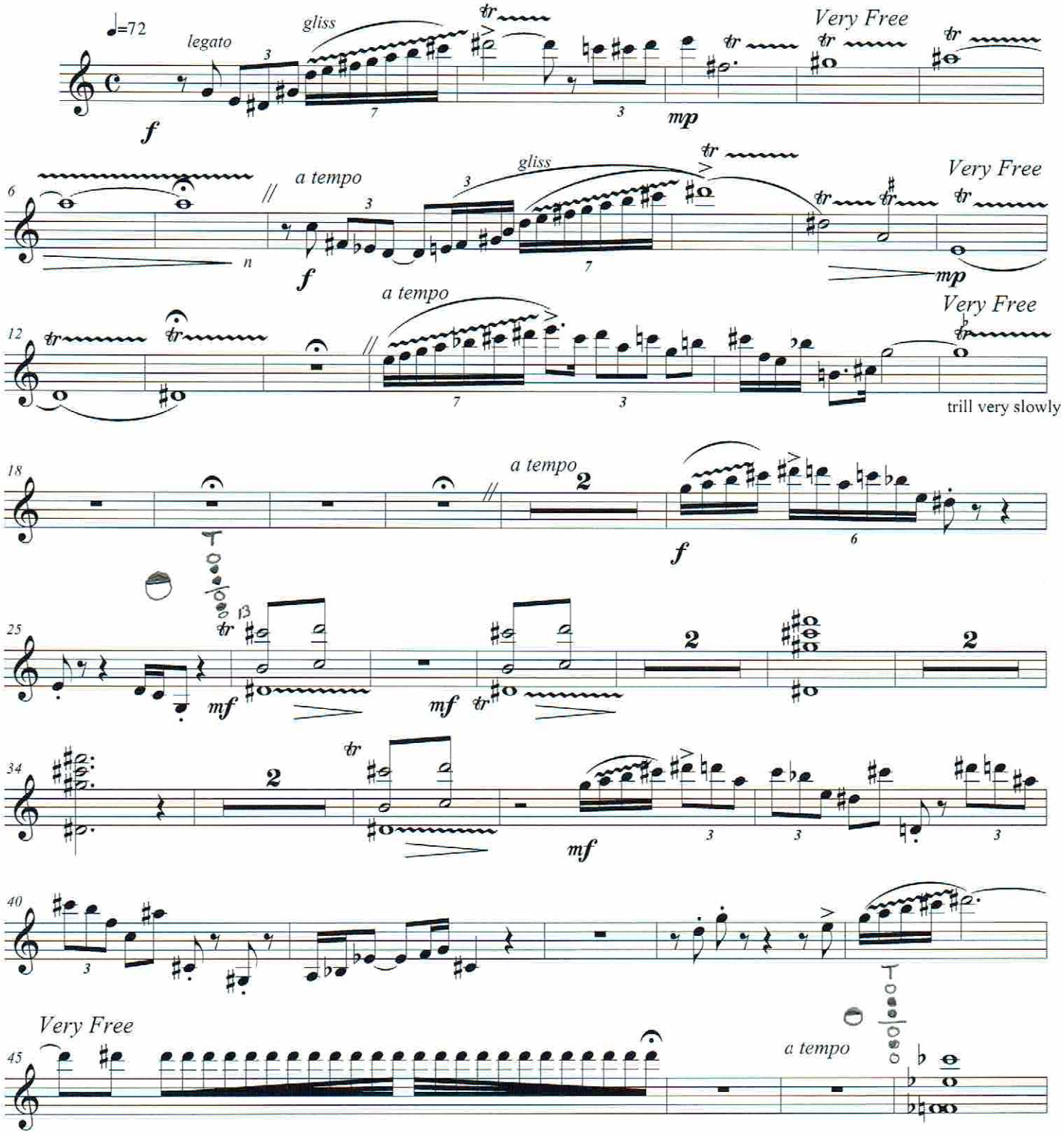

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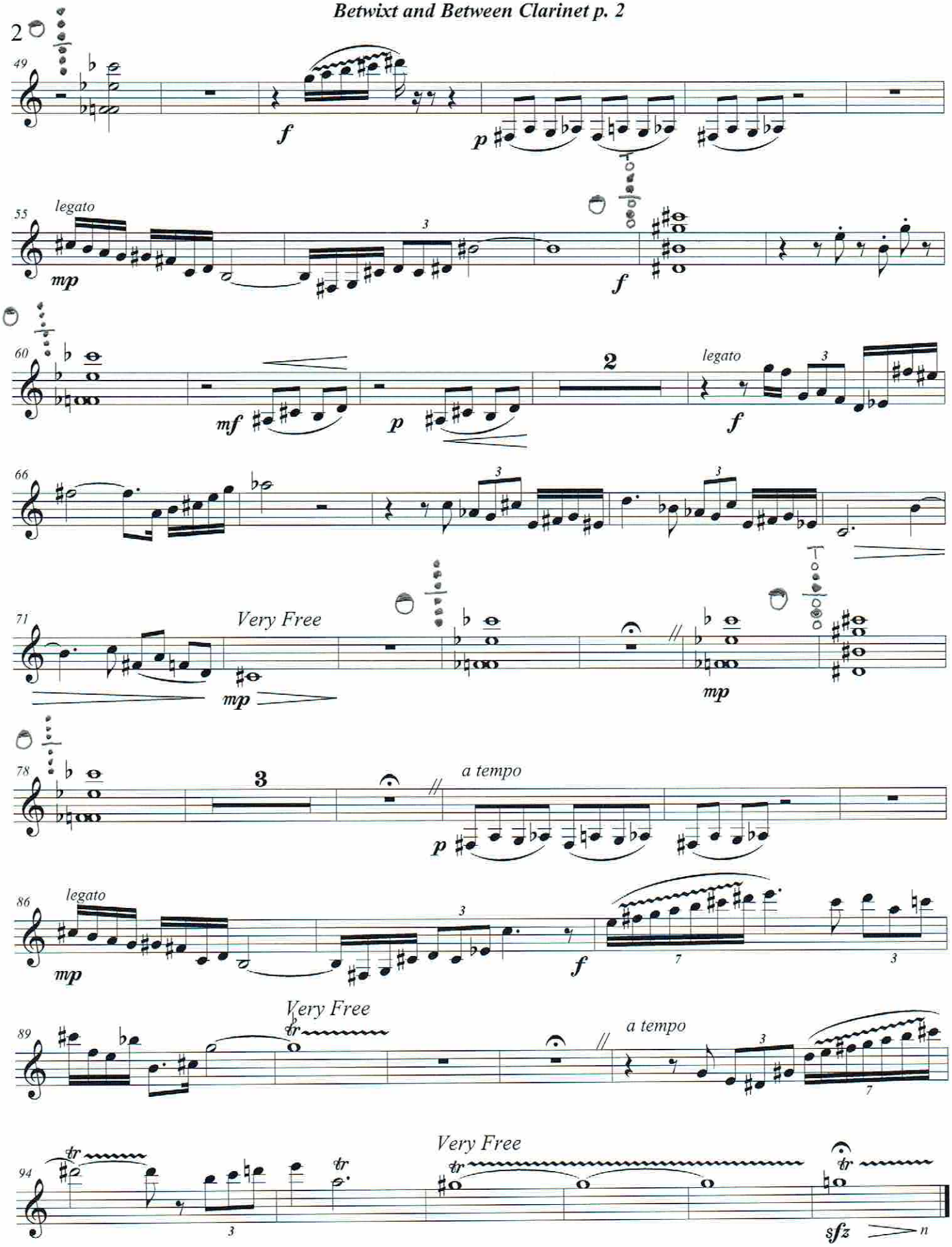
2
49
f
p
55
legato
mp
3
f
60
mf
p
2
legato
f
66
3
3
71
Very Free
mp
mp
78
3
a tempo
p
86
legato
mp
3
f
7
3
89
Very Free
tr
a tempo
3
7
94
tr
3
tr
Very Free
tr
tr
sfz
n