

Ratyll

for bass clarinet
and marimba

Sid Richardson

2021

Ratyll

Instrumentation

Bass Clarinet in Bb (with "C" extension)

Marimba (five-octave)

Duration

Ca. 6 minutes

Performance Notes

Bass Clarinet

Mm. 115-22 call for overblowing split tones over four tremolo fingerings played in succession. They are grouped in twos, the idea being that the same key trill will be used for both fingerings in each grouping: the second and third fingers of the left hand in mm. 115-17, and the first finger of the left hand in mm. 118-22.

"Split tone" indicates a rich multiphonic sound achieved by playing a standard fingering and using the air pressure and vocal cavity to split the note into various upper partials. It is notated with a box on the note stem.

Rehearsal H, mm. 167-79, calls for preparing the bell of the instrument with tin foil to create a buzzy sound when the low C is played. This preparation should be made before the beginning of the piece. The foil shouldn't be too tightly secured all the way around the bell, some air should be able to escape out the side to facilitate maximum buzziness.

Marimba

Mm. 1-69 call for "rute mallets," specially-constructed-yarn mallets with the shaft wrapped in dowels to create a distinctly buzzy sound that contains more pitch than rute sticks.

Mm. 118-21 call for a tremolo that gradually moves vertically along the bars from the node to the center of the bar and back again to the node.

In mm. 122-67, a "z" on the note stem indicates a buzz roll in the manner of snare drum technique.

Rehearsal H, mm. 167-79, calls for a sheet of tin foil to be placed on top of the bars in the lowest octave of the instrument to create a buzzing effect. Notes without note heads indicate to improvise notes with the contour suggested by the phrasing.

Program Note

Ratyll takes its inspiration from rattling sounds and its title from an older, Middle-English spelling. I was intrigued by the various buzzy, clicky, and noisy sounds that a bass clarinet and marimba are capable of making, and also by the assorted meanings of the word "rattle." It can of course refer to a shaker instrument, but also to a toy, a plaything or a thing of no importance, a trifle. It has several meanings associated with senses relating to sound, speed, noise, commotion. It can refer to lively talk or gossip, prattling on. Finally, one's nerves can bet rattled. All of these things conjured active textures in my mind, which are spun out in many forms over the course of the piece. *Ratyll* was commissioned by Transient Canvas as part of the Transient Canvas 2021 Composition Fellowship.

Ratyll

Transposing Score

Sid Richardson
(b. 1987)

♩ = 112 - 116 Allegro, Driving

Amy

Rute mallets*

mf bright, clinking

fp *molto* *fff* wailing *f* sub.

sfz

* See performance notes

5

B. Cl.

Mar.

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

♩ = 104 - 108

9

B. Cl.

Mar.

mf *ff* sub. *mf* *fff* *molto* *mp*

mf sub. *ff* *mf* *ff* brittle *mf*

B. Cl.

13

f *mp* *f* *p* *mf* *ff*

Mar.

f *mp* *ff* bright

♩ = 112 - 116 Driving

B. Cl.

17

mf *f*

Mar.

f *mf* *ff* *mf*

(3 + 4)

B. Cl.

20

ff

Mar.

ff *mf* *f* *ff*

(3 + 4)

B. Cl.

23

mf *ff* *f* *ff*

Mar.

mf *ff* *f* *ff*

♩ = 76 - 80 meno mosso

B. Cl. *f* *mf* *p* *mf* *sfz*

Mar. *mf* *p* *mp* *mf*

A ♩ = 112 - 116 Driving

B. Cl. *pp* *molto* *fff* *mf* *ff* *mf* *sfz*

Mar. *sfz* *mf < f* *ff* *mf* *ff*

B. Cl. *ff* *fff* *ff* *mf* *ff*

Mar. *fff* *ff* *mf* *f*

B. Cl. *mp* *f* *ff* *mp* *ff* *f*

Mar. *sfz* *sfz* *ff* *f*

42

B. Cl.

sub. *ff* *fff blaring*

Mar.

ff brittle *f* *ff*

$\text{♩} = 104 - 108$

Slower, Freely

46

B. Cl.

ff *p dolce* *mf* *pp*

Mar.

p dolce *< mp* *> p* *pp*

$\text{♩} = 104 - 108$

Slower, Freely

B $\text{♩} = 120 - 126$ Allegro, Swirling

51

B. Cl.

mf *f* *ff*

Mar.

mf *ff*

$\text{♩} = 120 - 126$ Allegro, Swirling

54

B. Cl.

mf *ff* *mf*

Mar.

f *ff* *f* *mf*

57

B. Cl.

mf *p* *mp* *sffz wild* *sffz* *sffz*

Mar.

ff *mp* *f*

3 3 3 3 5

60

B. Cl.

f *ff* *sffz* *f*

Mar.

mf *ff*

5 5

63

B. Cl.

fl. *fff* *squealing* *ord.* *ff*

Mar.

f

5 3

66

B. Cl.

dim. poco a poco *pp* *ppp*

Mar.

mp *p*

5



$\text{♩} = 76 - 80$ Warmly

Richardson - Ratyll

lunga

70

B. Cl. *pp* *legatissimo* *ppp*

Mar.

$\text{♩} = 76 - 80$ Warmly

74

B. Cl. *pp* *mp* *p* *pp* *p* **accel.**

with latex mallets

Mar. *pp* *p* *mp* **accel.**

78

B. Cl. $\text{♩} = 240$ ($\text{♩} = 120$) Sweeping **molto accel.**

Mar. *p* *mf* *p sub.* *mp* *pp* *p* **molto accel.**

81

B. Cl. $\text{♩} = 160$ *pp* *p* *mf* **molto**

Mar. $\text{♩} = 160$ *mf* *pp* *mp* *f*