

## PREFACE

Contemporary music has always been the subject of controversy and strong feelings. However, in this important new collection of clarinet pieces you will find a treasure trove of fascinating music guaranteed only to delight and intrigue. As editor, my aim has been to add to our repertoire pieces that are stimulating and engaging, challenging, imaginative and tuneful – while remaining technically approachable. The composers have met this charge with consummate success.

There is much fun to be had in studying and performing these new pieces; I hope you enjoy playing them as much as I have! So, open the book and begin your voyage of discovery ...

Paul Harris, March 2002

## COMPOSER BIOPICS

All contributing composers were asked to give their own personal responses to the following questions; of course their answers can only reflect their views now and will be ever-changing:

*Date and place of birth*

*Musical works that have most inspired you*

*Individuals who have most inspired you*

*What your piece means to you*

*A quote that you feel best describes your music in general*

*Your two favourite books*

### CHRISTOPHER GUNNING

<i>Date and place of birth</i>	05.08.44 Cheltenham.
<i>Inspiring musical works</i>	Symphony No 7, Jean Sibelius; <i>Porgy and Bess</i> , George Gershwin arr. for Miles Davis by Gil Evans; <i>Daphnis et Chloé</i> , Maurice Ravel; Symphony No 3, Witold Lutoslawski; <i>Das Lied von der Erde</i> , Gustav Mahler.
<i>Inspiring individuals</i>	Brian Trowell; Dudley Moore; Richard Rodney Bennett.
<i>What your piece means to you</i>	My daughter Chloé has often been reluctant to practise her clarinet, but once she's started, usually enjoys herself. This piece is like that – tentative at first, but becoming more enthusiastic.
<i>A quote</i>	I like to portray emotions and characters in music, and that partly explains why I have been drawn towards composing music for films and television. The twentieth century has provided me with a fantastic variety of idioms in which to work, and though I have no hesitation in using whatever methods feel appropriate, I always try to find the most direct and simple way of achieving the desired result.
<i>Two favourite books</i>	<i>The Damp Garden</i> , Beth Chatto; Collected Poems (especially 'The Love Song of J Alfred Prufrock' and 'The Waste Land'), T S Eliot.

### RICHARD HARRIS

<i>Date and place of birth</i>	05.03.68 Kent.
<i>Inspiring musical works</i>	Violin Concerto in D, Johannes Brahms; <i>Romeo and Juliet</i> , Sergey Prokofiev; 'Neptune' from <i>The Planets</i> , Gustav Holst; Kenny Kirkland's jazz piano solo on the live album <i>Bring On the Night</i> , Sting.
<i>Inspiring individuals</i>	Charles Darwin; Branford Marsalis; Dave Holland; Sachin Tendulkar.
<i>What your piece means to you</i>	The opening theme started life in an unfinished viola piece ten years ago. I am very happy to have presented a piece that feels simultaneously immediate and yet ten years in the making; and the title reflects the twists and turns of the compositional journey!
<i>A quote</i>	Music that needs writing about is like architecture that needs dancing about.
<i>Two favourite books</i>	<i>Your Face Here</i> – <i>British cult movies since the Sixties</i> , Ali Catterall and Simon Wells; <i>To Kill a Mockingbird</i> , Harper Lee.

# Reef Singing

Peter Sculthorpe

Calmo ♩ = c.112

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part is marked 'con Ped.' (con piana). The dynamics for the piano part are *mp*, *cresc.*, and *mf* in the first system; *mp*, *cresc.*, and *mf* in the second system; *f*, *cresc.*, and *f* in the third system; and *f*, *cresc.*, and *f* in the fourth system. The vocal line starts with a *mf* dynamic and features long, flowing phrases with many ties. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more melodic line in the left hand.

# March

Huw Watkins

Allegro vivace

The musical score is written in 4/4 time and consists of four systems. The first system (measures 1-5) features a piano part with dynamics *mp*, *mf*, *mp*, and *mf*, and a violin part with dynamics *p*, *mp*, and *mf*. The second system (measures 6-10) includes a *cresc. poco a poco* marking in both parts. The third system (measures 11-15) shows dynamics *f* and *mf* in the piano part, and *f* and *mf* in the violin part. The fourth system (measures 16-20) features *f* and *ff sub.* dynamics in both parts. A *Ped.* marking is present at the bottom of the page.