

Air for Roscoe

for guitar and clarinet

Isaac Otto

2020

dedicated to Roscoe Mitchell and to his sounds

GUITAR

Guitar should be tuned down one whole step to [D-A-F-C-G-D]. Both guitar and clarinet will thus read as notated and sound one whole step lower.

Slashed noteheads in the guitar part indicate a scrape of the string with the thumbnail, producing a raspy sound, *quasi-guero*.

The piece makes significant use of unpitched percussive tremolo picking, indicated by "x" or absent noteheads. These should be performed as rapidly as possible unless otherwise notated, and should be played with fingers lightly touching strings, not fretting specific pitches. Strive for a continuous sharp clicking sound throughout the range.

Harp harmonics should be fingered at the lower note and touched with the right hand at the upper note.

Note the "Bartok" pizzicati in m. 45 and 52

Triangular noteheads beginning in m. 74 indicate a very high, indeterminate pitch beyond the sound hole.

M.S.T. = molto sul tastò, M.S.P. = molto sul pont.

CLARINET

As stated above, clarinet plays as written and sounds one whole step lower.

Square noteheads indicate a very airy but decidedly pitched tone.

Bisbigliandos (beginning in m. 16) may be played with any fingering comfortable for the player. They should be played *meccanico*, not too quickly.

Side-key trill at m. 59 should be played with B-C# trill key, i.e. 2nd from the top of the horn.

Air for Roscoe

Isaac Otto, 2020

as much as possible, blend

Cl. *molto rubato*

Gtr. *horizontal scrape - slow, continuous.*

pp *3*

mp *3*

a tempo $5 = 60$

Cl. *5*

Gtr. *mp* *poco rubato.* *subito p* *m.s.p.*

8

Cl. *vib. ma non troppo* *norm.* *3*

Gtr. *mf* *pp* *fp* *p* *norm.* *lay back* *mf* *pp* *mp*

12

Cl. *5* *flz.* *suddenly present* *pp* *mp*

Gtr. *3* *5* *s.t. (flesh)* *m.s.t.*

16 bisbig.----- vib. ma non troppo

Cl.

Gtr.

trem. rall. m.s.p. etc. m.s.t.

mp *sfz*

21

Cl.

Gtr.

s.k.

24

Cl.

Gtr.

pp *mf* *p* 3

26

Cl.

Gtr.

scrape (flesh) flz. *p* *mf*

30

Cl.

Gtr.

vib. ma non troppo norm. *mp* *mf* *p* *mf*

33 bisbig. ----| norm. bisbig. --|

Cl. *pp* *mp* 3 3 5

Gtr. tremolo gradually slows... (harp harm.) *pp*

36 bisbig. --| bisbig. --| bisbig. ----| *mp*

Cl. < > < > < > < > < >

Gtr. 3 flesh of thumb - irregular trem. speed *pp*

41 flz. bisbig. -----|

Cl. 3 *fp* m.s.t. -----> m.s.p.

Gtr. tremolo gradually slows... scrape *sfz* *f*

44 3 5 *sfz* *mp* *ff* 3 3

Cl. 5

Gtr. 5 3 3 scrape

45 > *p* *f* 5 3 5 6 5 6

Cl. 5

Gtr. 3 6 5 6

47

Cl.

Gtr.

3

5

5

5

5

50

Cl.

Gtr.

6

5

3

thumb nail -----

ff

gliss.

51

Cl.

Gtr.

flz.

f

scrape - irreg. - pitch approx.

5

3

53

Cl.

Gtr.

f

p

f

5

3

55

Cl.

Gtr.

flz.

5

3

p

tr

sustain trill with H.O.

mp

58 s.k. gradually adding air, slowing tremolo →

Cl. *p* *ppp*

Gtr. *p* *mf*

62

Cl. *pp* 3 3

Gtr. *pp* 3 3 3 3

66 senza vib.

Cl. 3

Gtr. semi-muted ----- 3

70 flz. *p* 3 5

Gtr. m.s.t. → m.s.p. → m.s.t.

74 flz.

Gtr. muted, clicking sound *f*

78 *flz.* *flz.*

Cl.

Gtr.

82 *pp* *molto rubato*

Cl.

Gtr.

p

86 *add air* *flz.* *(norm.)*

Cl.

Gtr.

muted *tone*

90 *subito rit.*

Cl.

Gtr.

7 3 9