

This too shall pass
for voice and bass clarinet
(2024)

Tolga Yayalar

TEXT

PROLOGUE - INTERLUDES - EPILOGUE

The summer grasses
All that remains
Of brave soldiers' dreams

-Basho

I.

And, like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Ye all which it inherit, shall dissolve
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep. Sir, I am vex'd;

-Shakespeare

II.

I saw a bird perched on the walls of 'Tus
Holding before it Kei Kavus's skull;
And to this skull it cried, 'Alas! Alas!
Where now the sound of bells, the roll of drums?'

-Khayyam

III.

Yea, thou shalt die,
And lie
Dumb in the silent tomb;
Nor of thy name
Shall there be any fame

In ages yet to be or years to come:
For of the flowering Rose
Which on Pieria blows,
Thou hast no share:
But in sad Hades' house,

Unknown, inglorious
'Mid the dim shades that wander there
Shalt thou flit forth and haunt the filmy air.

-Sappho

The piece should be performed without any vibrato unless indicated otherwise.
 Accidentals effect the whole measure.

MICROTONES



quarter tone lower



quarter tone higher



slightly lower (used with multiphonics)



slightly higher (used with multiphonics)

VOICE



whisper, no singing voice



sing with a breathy voice

[dʌ]

lyrics within brackets denote IPA symbols

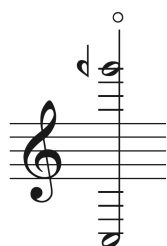
BASS CLARINET



breathy tone (half air, half tone)



breath noise only, no pitch



harmonics



ord. slap



secco slap (no audible pitch)



with audible key noise

MULTIPHONICS

Close Dyad Multiphonics

d1

d2

d3

d4

d5

d6

d7

d8

d9

Underblown Multiphonics

U1

U2

U3

U4

U5

U6

U7

U8

U9

U10


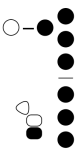
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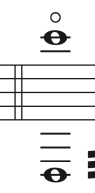
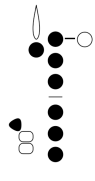
U13

Left hand multiphonic trills

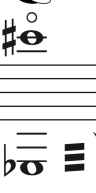
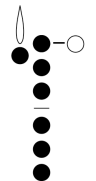
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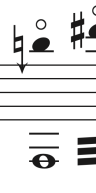
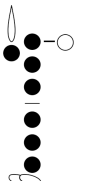
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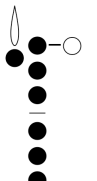
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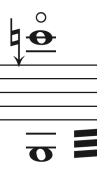
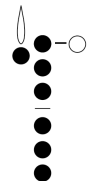
Tr4



Tr5


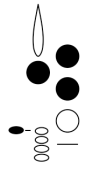


Tr6





Right hand trill multiphonics (harmonics)


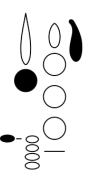
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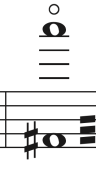
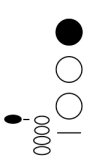
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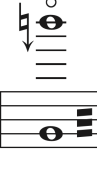
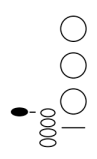
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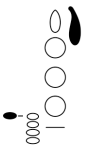
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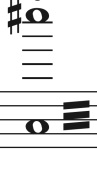
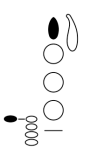
Tr16



Tr17



Tr18



I.
più mosso ♩ = 48

(15) B. Cl. *sf ppp* *sf ppp* *ppp*

(19) Voice *p* and like the base - less fab - ric of this

B. Cl. *sf ppp* *f* *pp* *mp* *pp sub.* *sf ppp*

(23) Voice *p* vi - sion the cloud capp'd tow - ers *mp* the gor -

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

(28) Voice *poco vib.* *p* geous [s] pal - a - ces *non vib.* *pp* the sol - emn

B. Cl. *pp* *p* *p > ppp* *pp* *p* *pp*

32

Voice

mp

tem - ples the great globe it self

B. Cl.

pp

mp

35

Voice

mp

ye all which it her it

B. Cl.

mf *pp* *mp*

p

38

Voice

pp

shall dis - solve

B. Cl.

mf *p* *mp*

41

Voice

p

and like this in - sub - stan - tial pa - geant

B. Cl.

mf *p* *p* *pp*

match clarinet's pitch

44

Voice *pp* fad - ded *p* leave not a rack be - hind *mp*

B. Cl. *pp* *p* *mp* slap air

47

Voice *mp* we are

B. Cl. *p* *f* *mp* *pp* *mp* *pp* *mf* *p*

51

Voice such stuff as dreams

B. Cl. *pp* *p* *ppp* *p* *mp* *p*

54

Voice *p* [m] are made on *mf*

B. Cl. *sf* *mb.* *f*

57 *p* poco vib.

Voice

and our lit - tle life

B. Cl.

pp *mp* → air

60 poco vib. *pp*

Voice

is round - ed with a sleep

B. Cl.

p → air

63 *pp*

B. Cl.

Interlude

meno mosso ♩ = 40

B. Cl. (67) slap *sfpp* *mp* *ppp* flz. 3 *ff* *ff* *p*

B. Cl. (71) *pp* *p*

B. Cl. (76) *p* *ppp* *p* *pp* *ppp* *attaca*

Detailed description of the musical score: The score is for a B. Cl. instrument. It consists of three systems of music. The first system starts at measure 67, marked with a circled '67'. It begins with a 'slap' articulation. The dynamics are *sfpp*, *mp*, and *ppp*. There is a triplet of eighth notes marked 'flz.' and '3'. The dynamics then change to *ff*, *ff*, and *p*. The second system starts at measure 71, marked with a circled '71'. It features a *pp* dynamic and a *p* dynamic. The third system starts at measure 76, marked with a circled '76'. It includes *p*, *ppp*, *p*, *pp*, and *ppp* dynamics. The system ends with an 'attaca' marking. The time signatures are 4/4, 3/8, 4/4, 3/8, 2/4, 3/8, 4/4, 3/4, and 4/4.

II.

♩ = 52

non vib.

*mf**p*

Voice

(81)

B. Cl.

R

b

b

b

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96

Voice

it Kei Kai - - - - - vus skull

B. Cl.

tone air

pp *mp*

99

Voice

[ul] and to th's skull

B. Cl.

mf *mp* *mf*

p *sub.*

102

Voice

it cried a - las a -

B. Cl.

mf *p* *f* *ppp*

f *poco vib.* *non vib.*

106

Voice

- las

B. Cl.

p *ppp* *ppp*

110

Voice

where _____ now

B. Cl.

pp *ppp* *pp*

air

3

3

F

114

Voice

the _____ sound _____ of _____ bells _____ the

B. Cl.

pp *ppp* *pp* *mp sub.* *p*

air

p

mp

p

R

R

R

$\phi b \flat / R$

119

Voice

roll _____ of _____ drums _____

B. Cl.

mp *ppp* *p* *ppp*

air

$\phi b \flat / R$

B. Cl.

The musical score for the Bass Clarinet part begins at measure 123. The staff is in treble clef with a key signature of one flat (Bb). The music starts with a half note G2, marked *sfpp* and *sub.*, followed by a half note F2, marked *mf*. In measure 124, there is a half note E2 marked *sf*, followed by a half note D2 marked *sf*. Measure 125 contains a half note C2 marked *sfpp* and *sub.*, followed by a half note B1 marked *pp*. Measure 126 is a whole rest. Measure 127 is a whole note G2. The piece ends in measure 128 with a double bar line. Above the staff, there are markings for "slap" in measures 123, 124, and 125, and "5" and "3" indicating fingerings or counts in measures 124 and 125 respectively.

127

Voice

all

that

B. Cl.

slap

diaphragm vib.

mp pp

ppp

ppp

mf

pp

sim.

131

pp *mp*

Voice

re - - - mains

B. Cl.

pp *sfpp* *sub.* *smorzato* *mp*

<> sim. 3 3

slap

B. Cl.

135

slap

smorzato

sfz

3

mf

3

slap

attaca

III.

Regularissimo ♩ = 60

mp sempre

♩.. = ♩ (=69)

Voice

138

[jɛ] [ɛ] [ɛ] [ə] [ə] [ða] [a]

Voice

142

[a] [ða] [ʊ] [aʊ] thou [ʊ] [ʃ] [ʃ]

Voice

146

[ʃ] [fæ] [fæ] [fæ] [æ] [ʃ] shall - t

Voice

150

die and lie

ppp *p* *pp* *mp*

Voice

154

[d]

f *p*

159 *mp* $\text{♩} = \text{♩} (=65)$

Voice

[dʌ] [ʌ] [ʌ] [m] in

B. Cl.

163 (no tempo change) *pp* *mf*

Voice

the si - lent tomb - - -

B. Cl.

7

mf *pp* *mf*

167 *p* *mp* $\text{♩}.. = \text{♩} (=74)$ $\text{♩}.. = \text{♩} (=85)$

Voice

(m)b [nɔ] [ɔ] [ɔ:r] of they name —

B. Cl.

pp *mp* *mp* *mp*

(no slap)

9 3 6

172 *p*

Voice

shall there be any

B. Cl.

6 5 3 (no slap) slap

mf *p* *f* *sf* *pp* *p*

176 *p* *mf*

Voice

fame

B. Cl.

p *mf*

180 *pp* *mp* *a tempo* ♩ = 60

Voice

[m] [n]

B. Cl.

pp *mf* *pp* *f*

183 *pp* *p*

Voice

[eɪ] [dʒɪ] [s] [s] [j] [ɛ] to be or —

B. Cl.

pp

slap

188 *p* *f*

Voice

years to come (m)

B. Cl.

p *p* *f* *sf*

slap

192 **poco più mosso** ♩ = 65

Voice *mf* for ____ of ____ the flow -

B. Cl. *mf* *p* *mf* *mf* *mf*

194

Voice wer - ing ____ rose ____ whi - ch

B. Cl. *p* *mp* *p* *pp* *f* *mf* *p* *p* slap

198 *mp*

Voice on [pi] - [ə] - [ri] - [a] ____ blows ____ (s)

B. Cl. *p* *mp* *mf* *pp* *mf*

203 **più mosso** ♩ = 70

Voice *f* thou hast no share ____ but in sad ha des ____

B. Cl. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* tone

208

Voice

(s) house

B. Cl.

f *p sub.* *f*

mp *ff*

213 a tempo ♩ = 60

Voice

p

un-known in-glorious mid the dim shades

B. Cl.

p *p* *p* *p* *pp* *p*

slap slap

218

Voice

that wan-der there (r) shalt thou

B. Cl.

sf p *f* *pp* *mf* *p* *pp*

tone slap

223

Voice

flit fourth and haunt fil-my

B. Cl.

pp *pp* *p* *p* *pp*

slap

227

Voice

air

B. Cl.

3

5

slap

3

flz.

mp

mp

Epilogue

231

$\text{♩} = 40$ ($\text{♩} = 80$)

Voice

of

B. Cl.

slap

slap

flz.

tone

tone

mp

sfpp
sub.

p

pp

236

Voice

brave

sol - - - diers (s)

B. Cl.

p

pp

240

Voice

dream

(m)

B. Cl.

slap

air

ppp

sfpp
sub.

ppp