

# **Time-Line**

**For Bass Clarinet and Electronics**

Composed by  
**Austin Engelhardt**

2019

**Duration: About 10 minutes**



# **Time-Line**

**For Bass Clarinet and Electronics**

Composed by  
**Austin Engelhardt**

Dedicated to  
**Rosabelle Zhou**

2019

## Performance Notes:

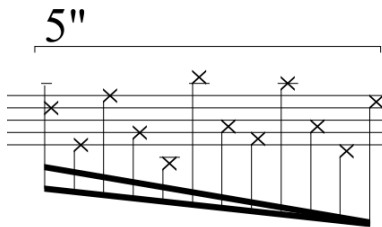
This is a transposed score.

**Resonance Trills:** While playing "A", trill index and middle finger of the right hand. (As seen below)



**Didgeridoo Tone:** Play with harmonics to produce a didgeridoo like sounds where indicated.

**Non-metered sections:** When a bracket with a second count appears above the music, the events under the bracket are no longer metered and should last as long as indicated. (As seen below)



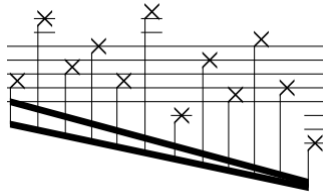
**Stemless Notes:** When noteheads appear with no stems they are unmetred, and the rhythms and durations should be improved by the performer. (As seen below)



**Highest Note Possible:** When the note head is a triangle, the performer should play the highest note possible. No specific pitch is required, the note sounding strained and forced is the goal. (As seen below)



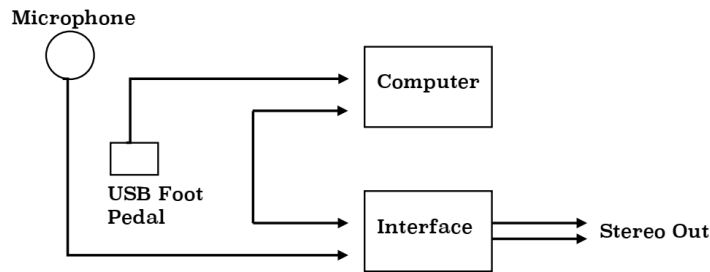
**Key Click Flutters:** When the note head becomes an X, the performer should play rapid and random key clicks while breathing air through the instrument. (As seen below)



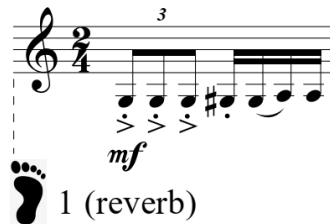
## Electronics

The piece utilizes the program MAX MSP for electronic processing. For the piece you will need.

### Setup Diagram



**Pedaling:** The piece utilizes a foot pedal to progress through the events of the electronics. These are indicated with a footprint and will provide a short description of the effects. (As seen below)



Austin Engelhardt  
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# Time/Line

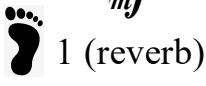
For Bass Clarinet and Electronics

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**Explosive** ♩ = 102

Bass Clarinet

Before playing step on the foot pedal to start the patch



*mf* *f*

3 3 3

Musical notation for Bass Clarinet, measures 1-3. Measure 1: 2/4 time, quarter notes G4, A4, B4, C5. Measure 2: 3/4 time, quarter notes G4, A4, B4, quarter note C5. Measure 3: 4/4 time, quarter notes G4, A4, B4, quarter note C5. Dynamics: *mf* in measure 1, *f* in measure 3.

B. Cl.

*mf* *f*

3 3 5

Musical notation for Bass Clarinet, measures 4-6. Measure 4: 2/4 time, quarter notes G4, A4, B4, quarter note C5. Measure 5: 4/4 time, quarter notes G4, A4, B4, quarter note C5. Measure 6: 3/4 time, quarter notes G4, A4, B4, quarter note C5. Dynamics: *mf* in measure 4, *f* in measure 5.

B. Cl.

*ff*

3 3

Musical notation for Bass Clarinet, measures 7-8. Measure 7: 4/4 time, quarter notes G4, A4, B4, quarter note C5. Measure 8: 3/4 time, quarter notes G4, A4, B4, quarter note C5. Dynamics: *ff* in measure 7.

B. Cl.

*mf*

5 6 3

Musical notation for Bass Clarinet, measures 9-12. Measure 9: 4/4 time, eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 10: 4/4 time, eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 11: 4/4 time, eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 12: 2/4 time, quarter notes G4, A4, B4, quarter note C5. Dynamics: *mf* in measure 12.

\*Rapid and chaotic key clicks while forcing air through the clarinet.

B. Cl.

*sfz* *mp*

5"

tr (•) Similie.

Foot pedal icon with '2 (Delay)' text

Musical notation for Bass Clarinet, measures 13-15. Measure 13: 2/4 time, quarter note G4. Measure 14: 5/4 time, quarter note G4. Measure 15: 4/4 time, quarter notes G4, A4, B4, quarter note C5. Dynamics: *sfz* in measure 14, *mp* in measure 15.

\*Performer may breathe as needed during eighth note passage.

B. Cl.

*f*

Musical notation for Bass Clarinet, measures 16-18. Measure 16: 4/4 time, quarter notes G4, A4, B4, quarter note C5. Measure 17: 4/4 time, quarter notes G4, A4, B4, quarter note C5. Measure 18: 4/4 time, quarter notes G4, A4, B4, quarter note C5. Dynamics: *f* in measure 18.

B. Cl. 
 Musical staff for B. Cl. measures 21-24. The staff contains eighth and sixteenth notes. A hairpin crescendo is shown below the staff, starting at measure 21 and ending at measure 24. Dynamics are marked as *p* at measure 21 and *mf* at measure 24.

B. Cl. 
 Musical staff for B. Cl. measures 25-28. The staff contains eighth and sixteenth notes. A hairpin crescendo is shown below the staff, starting at measure 25 and ending at measure 28. Dynamics are marked as *p* at measure 28.

B. Cl. 
 Musical staff for B. Cl. measures 29-32. The staff contains eighth and sixteenth notes. A hairpin crescendo is shown below the staff, starting at measure 29 and ending at measure 32. Dynamics are marked as *f* at measure 32.

B. Cl. 
 Musical staff for B. Cl. measures 33-37. Measure 33 has a *ffz* dynamic. Measure 34 has a *f* dynamic. A section starting at measure 35 is labeled "Didgeridoo Tone" and "3" with a foot icon. Below this section is the text "3 (Harmonizer (this effect may change))".

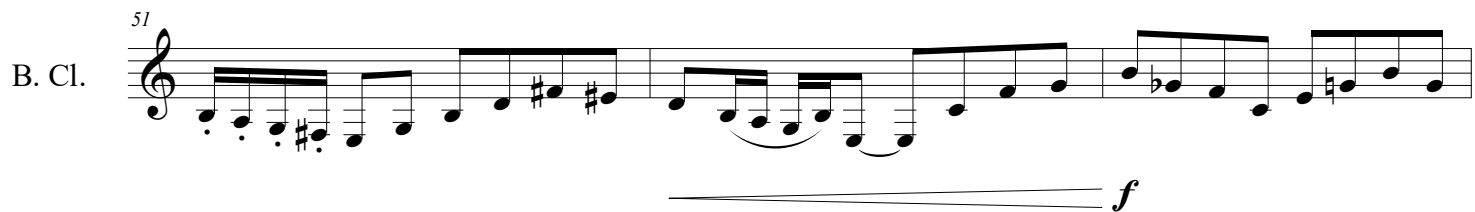
B. Cl. 
 Musical staff for B. Cl. measures 38-43. Measure 38 has a triplet of eighth notes. A slur covers measures 39-43. Dynamics include *ffz* and *f*.

B. Cl. 
 Musical staff for B. Cl. measures 40-44. Measure 40 has a *ff* dynamic. A section from measure 41 to 43 is marked with "4\" and contains a series of notes with 'x' marks. Above this section is the text "Play random multiphonic based of this fingering." Below the staff is a foot icon and the text "4 (Delay)". Measure 44 has a *mp* dynamic. The word "Similie." is written above the staff at measure 44.



44  
B. Cl. 

47  
B. Cl. 

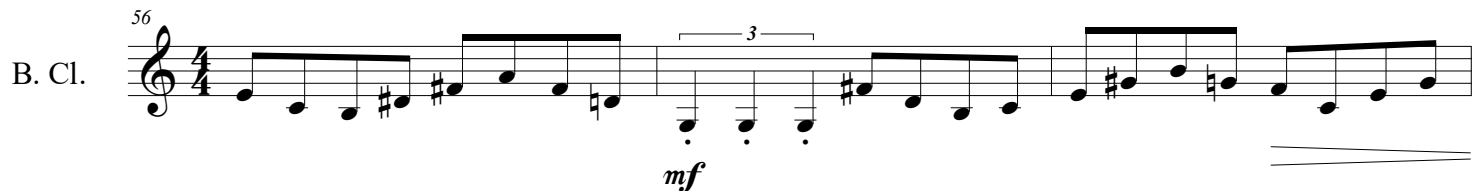
51  
B. Cl. 

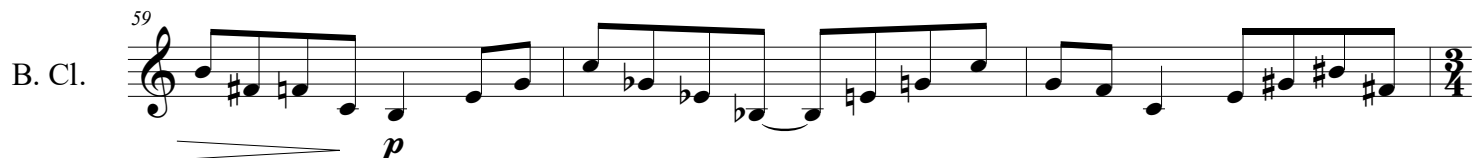
54  
B. Cl. 

subito *p*

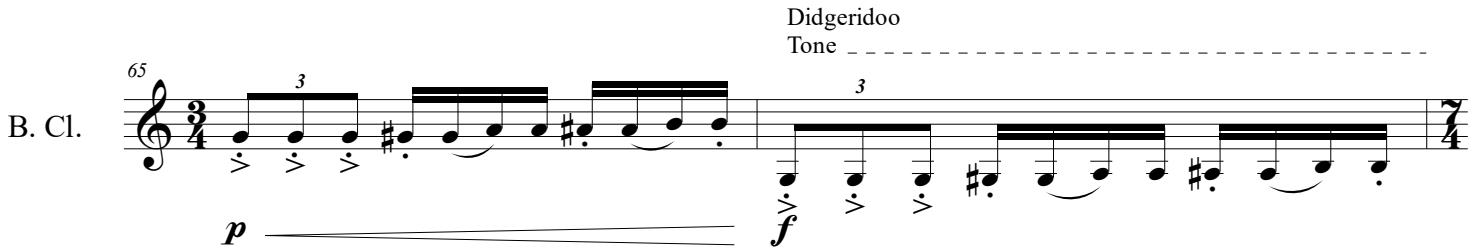
5 (Delay)

*ff*

56  
B. Cl. 

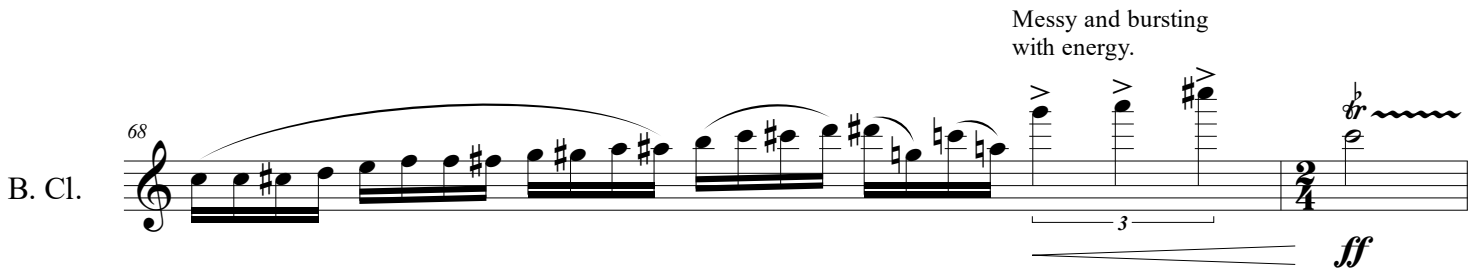
59  
B. Cl. 

B. Cl. 

B. Cl. 


Didgeridoo  
Tone -----


B. Cl. 

B. Cl. 

Messy and bursting  
with energy.

**Go with the Flow,  
Expressive ♩ = 40**

Elec. 

B. Cl. 

Breathe as needed.



6 (Sustain) \*make sure the note is established before hitting the sustain

74

Elec.

B. Cl.

*mp*

*flz.*

*mf*

7 (sustain)

8 (Sustain)

78

Elec.

B. Cl.

*f*

*p*

9 (Sustain)

82

Elec.

B. Cl.

*mf*

10 (sustain)

\*set to automatic timer end

86

Elec.

B. Cl.

*f*

90

B. Cl.

*flz.*

B. Cl. 94 *f*

B. Cl. 97 *p* *flz.*

B. Cl. 100


B. Cl. 103 *tr* *f* *flz.*

Bend pitches downward as far as possible

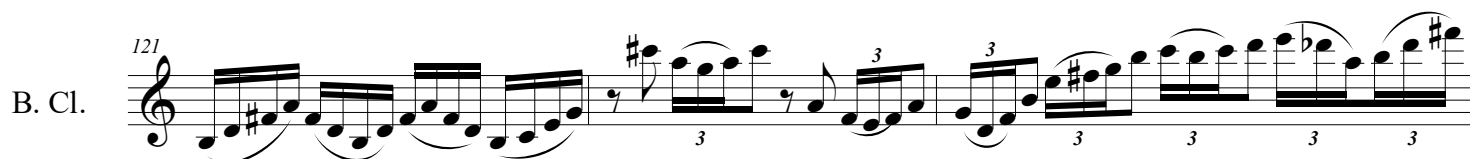
B. Cl. 108 *mf* *Aggressive* (♩ = c. 108)

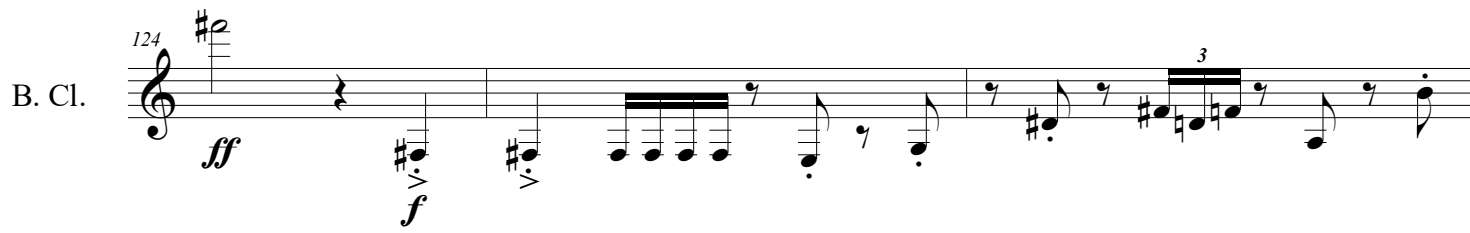
11 (harmonizer, delay)

B. Cl. 111 *f*

B. Cl. <sup>114</sup> 

B. Cl. <sup>118</sup> 

B. Cl. <sup>121</sup> 

B. Cl. <sup>124</sup> 

B. Cl. <sup>127</sup> 


B. Cl. <sup>131</sup> 

Time/Line

8  
135

B. Cl.

*f*

 12 (Delay, harmonizer, distortion)

138

B. Cl.

*p*

140

Frantic

B. Cl.

*mf*

142

B. Cl.

*sfz* *mf*

144

B. Cl.

*sfz* *mf* *f*

146

B. Cl.

149 B. Cl.

152 B. Cl.

**Tranquil and Freeing** ♩ = 60

*fff* 13 (reverb) *mf*

155 B. Cl.

*flz.*

\*Play stemless notes loosely, no meter.  
Unless specifically beamed,  
play notes proportionatly.

158 B. Cl.

*Poco a Poco Rit.*

*pp* *mp* *f*

160 B. Cl.

*p*

162 B. Cl.

*flz.*

*mf* *pp* *mf*

164 B. Cl.

*p*

B. Cl. 165 *flz.*  
3 *f*

B. Cl. 166 *mf*

B. Cl. 167 *rit.*



14 (End) \*wait about five seconds  
or so after the last note and  
press pedal to end patch.