Broken Earth/Crags Ascending

For Bass Clarinet and Live Electronics

Jon Fielder

Program Note

Broken Earth/Crags Ascending was inspired by a long drive through the desert on my way from Austin, TX to the Bay Area in the summer of 2017. I've always been intrigued by the American Southwest, and this trip was my first time being in the deserts of West Texas, New Mexico, Arizona and Southern California. I was taken by the massive rock formations, the horizon that stretched forever, and the sunsets that seemed to last for hours, coloring the sky in marbled purples and oranges. In this piece I attempted to capture the various moods and energies I experienced during those two days driving through the rocky and sandy landscapes.

Performance Note

Broken Earth/Crags Ascending requires the use of a Max/MSP patch that may be obtained from the composer. The following equipment is needed:

1. Laptop capable of running Max/MSP version 8
2. Condenser microphone or pickup attached to cello
3. XLR cable (if using condenser microphone) or necessary TRS cable for pickup
4. Audio interface connected to laptop with stereo output
5. Small mixer with at least 2 inputs.
6. Two speakers (left and right)

Connect the XLR cable to the condenser microphone and place it in front of the cellist angled toward the F-hole. Connect the other end of the XLR cable to input 1 of the interface

Connect the interface to the laptop via USB or Firewire (whichever is required by the interface)

Connect the stereo outputs of the interface to the mixer (channel 1 = Left, Channel 2 = Right) and connect the outputs of the mixer to the two speakers

Turn on the interface, mixer, and laptop and launch the Max patch

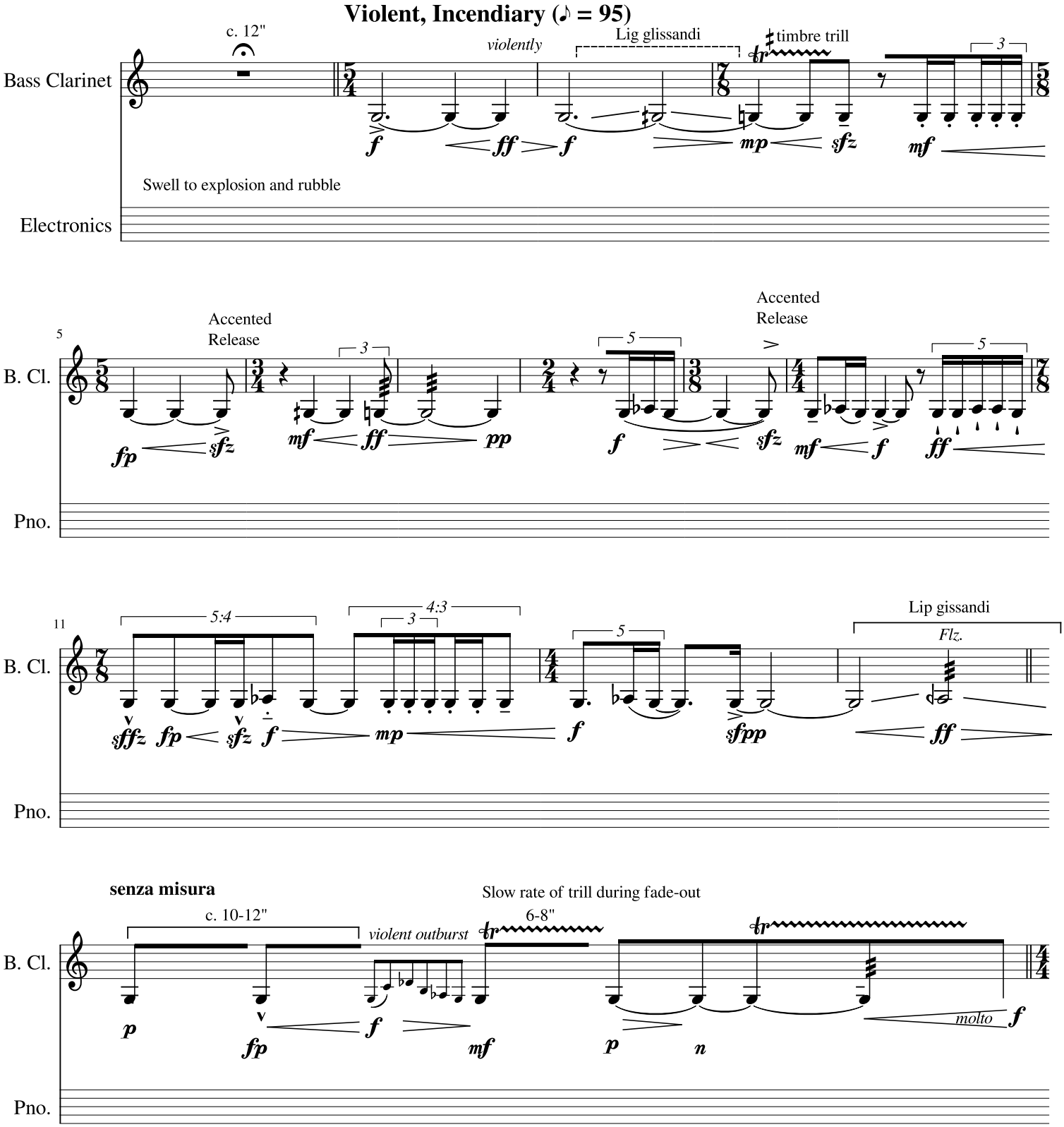
Turn the speakers on (make sure you do this AFTER turning on the laptop, mixer and interface)

For Aleksandr Karjaka

Broken Earth/Crags Ascending

For Bass Clarinet and Live Electronics

Jon Fielder (b. 1986)



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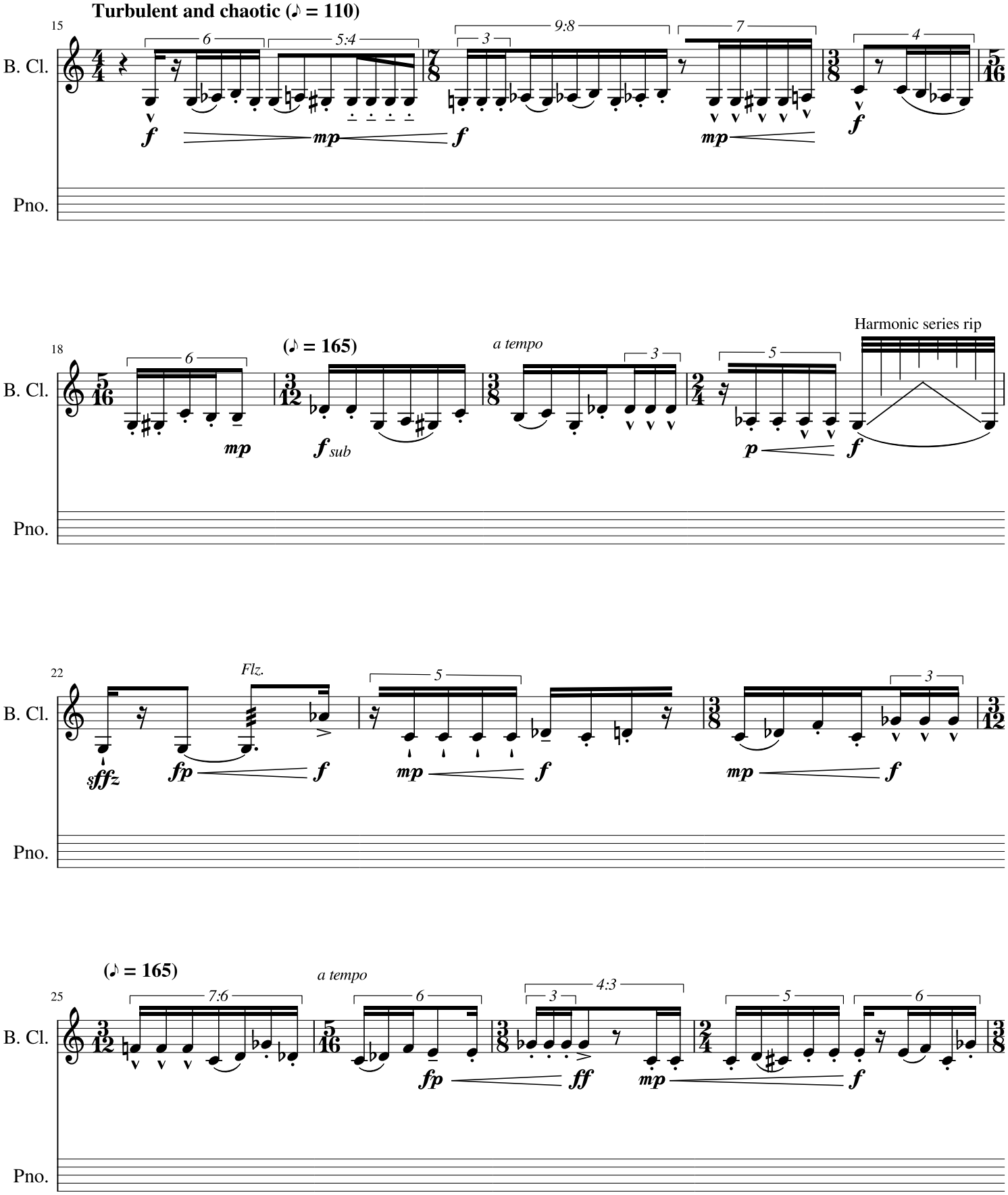
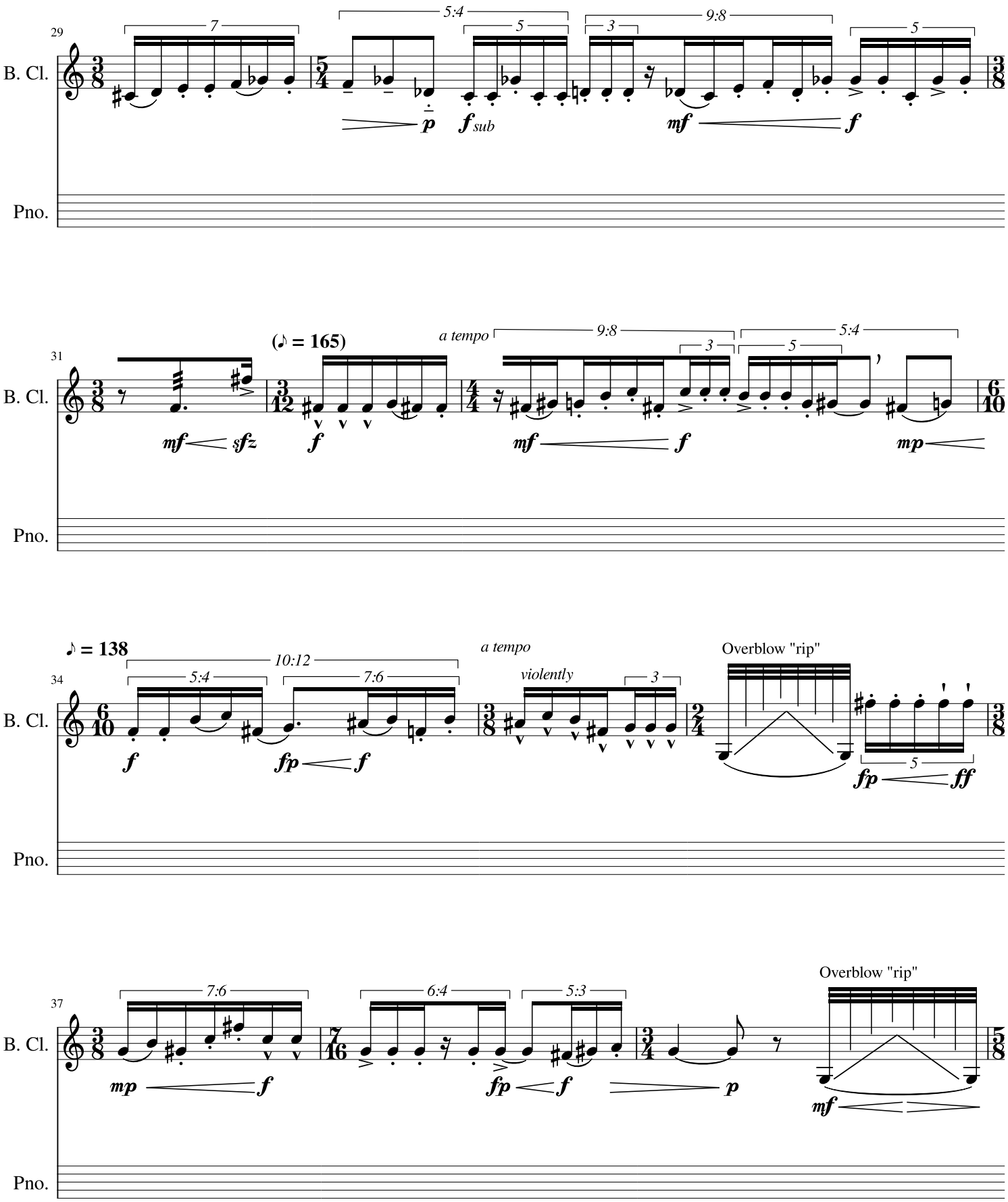
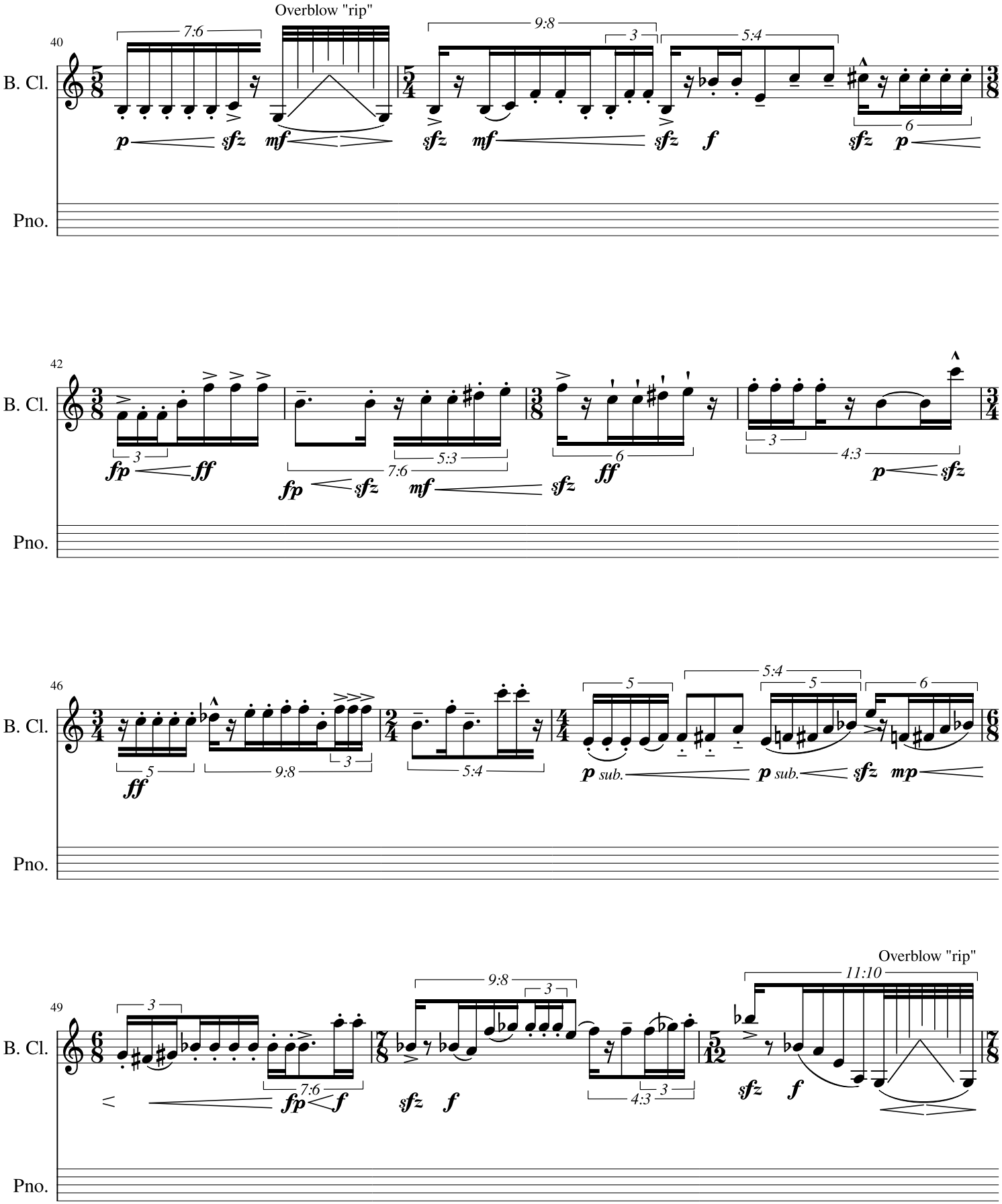
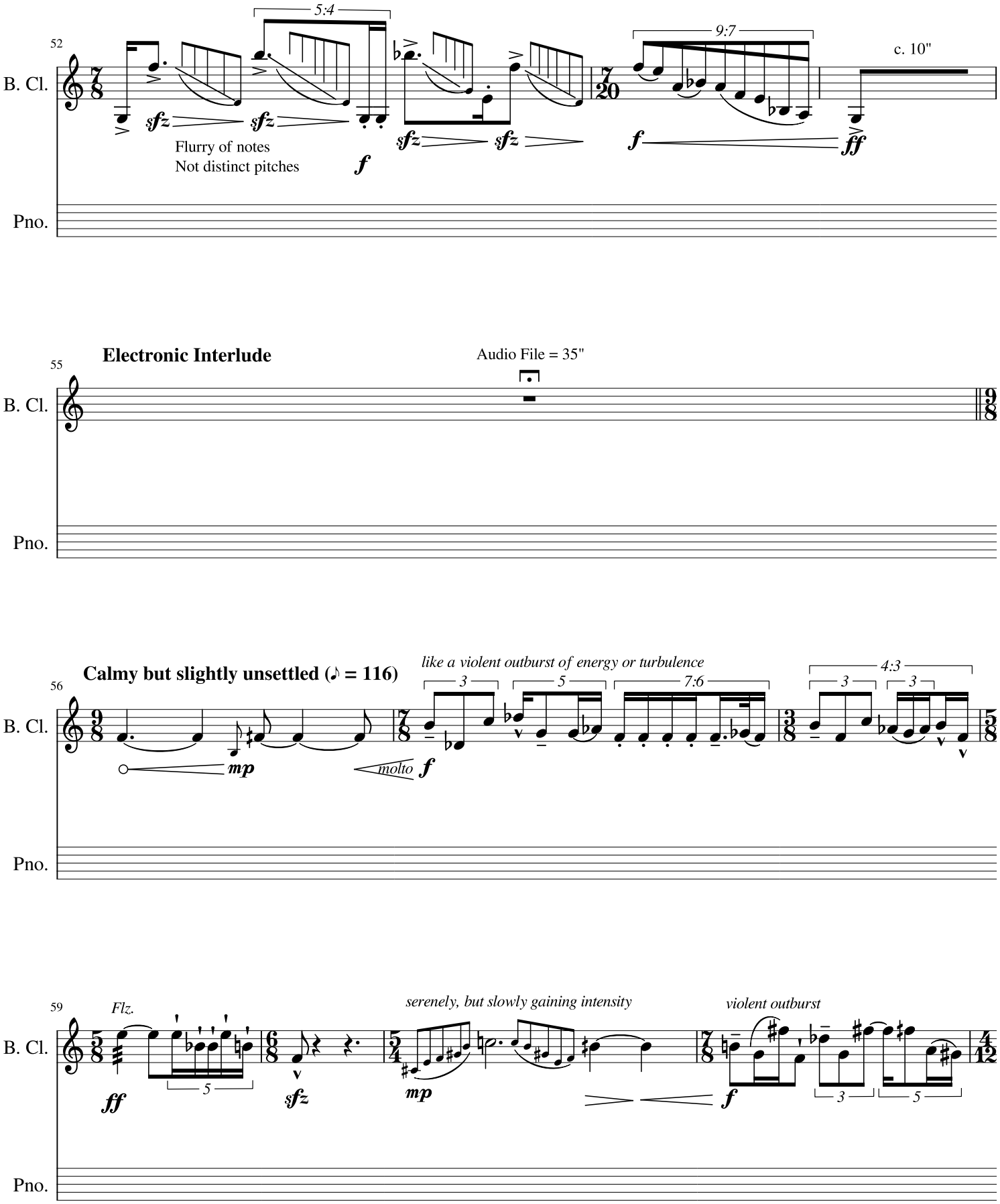
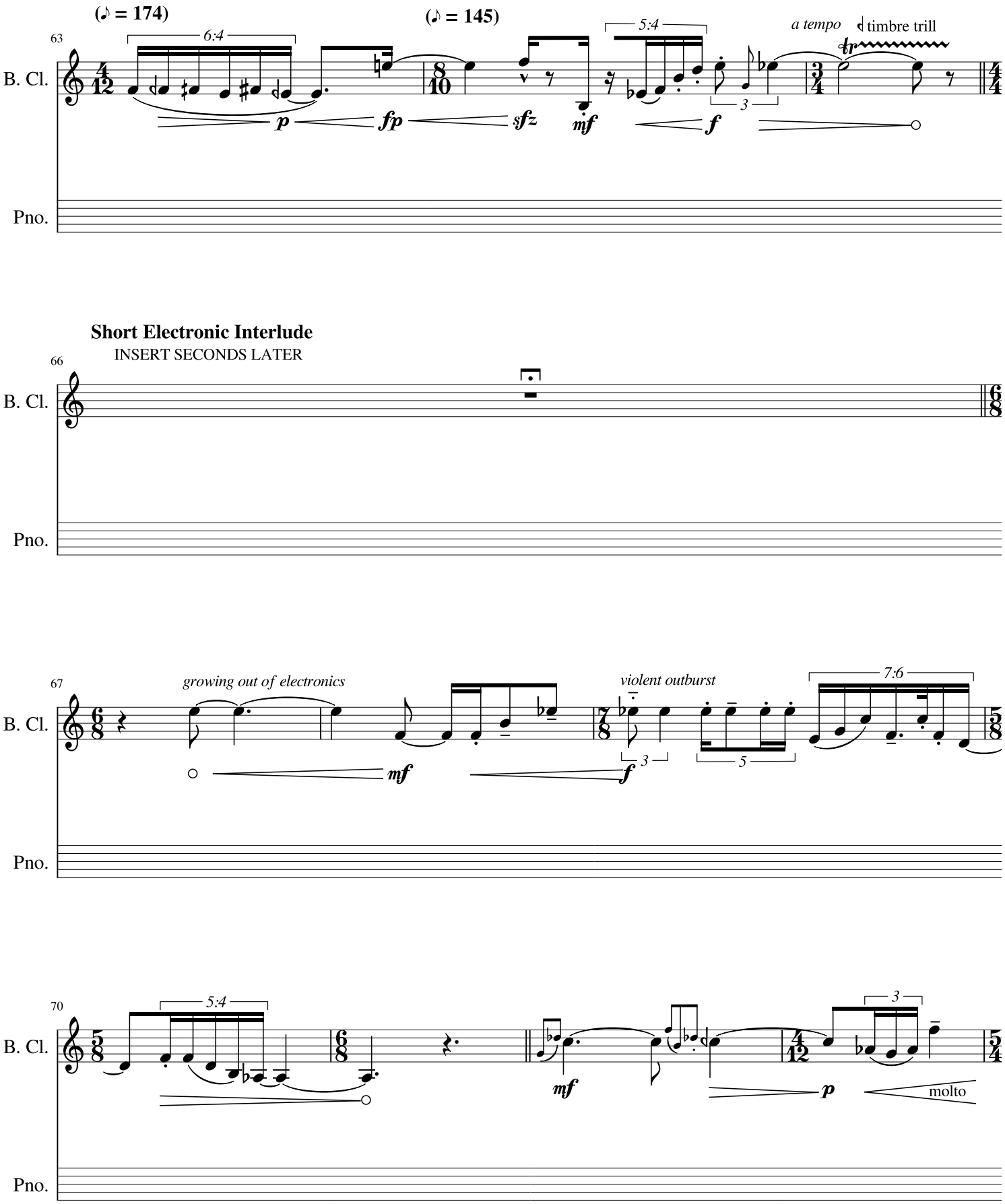
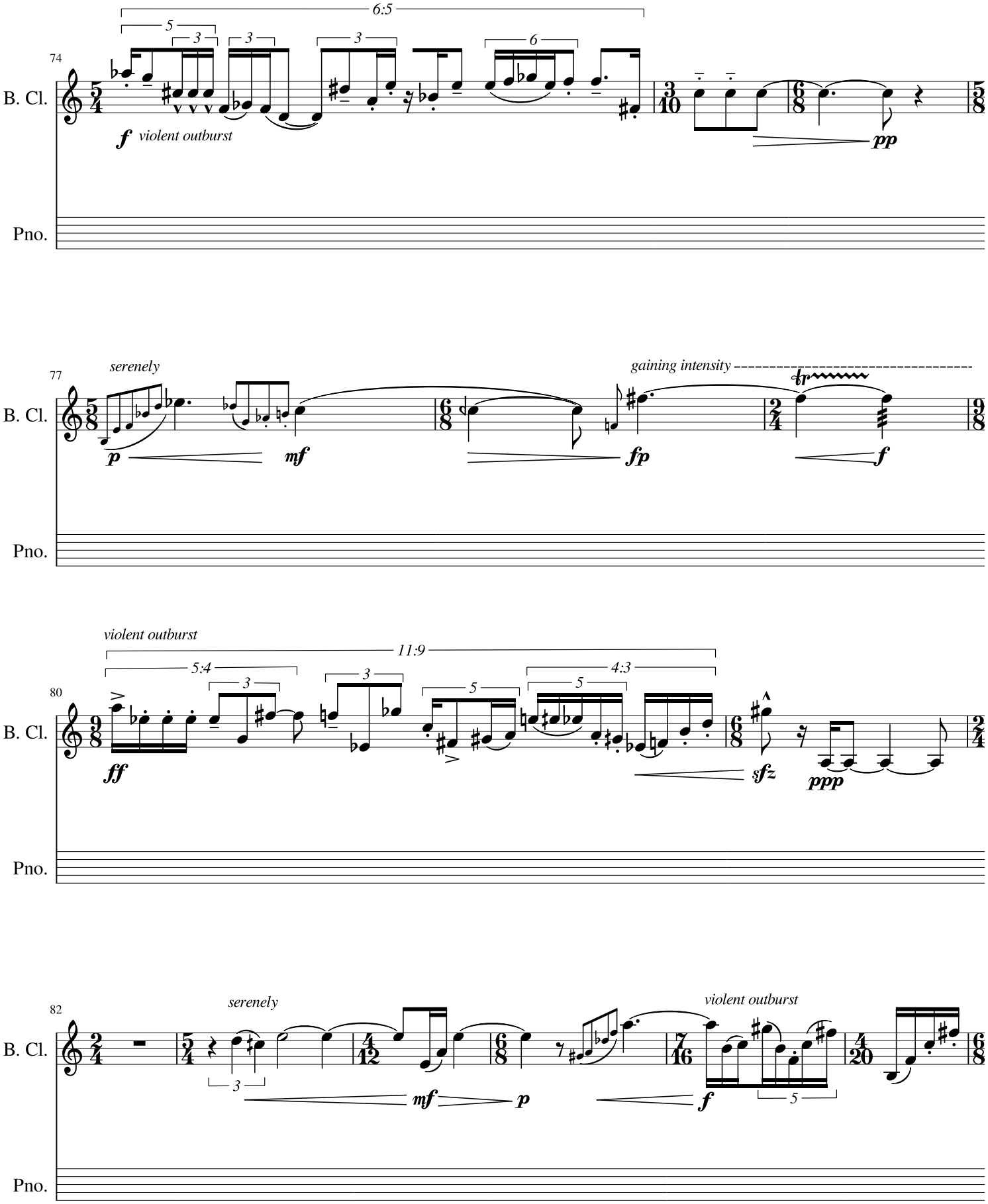

Turbulent and chaotic (♪ = 110)
15
B. Cl.
Pno.
6
5:4
9:8
3
7
4
f
mp
f
mp
f
18
(♪ = 165)
a tempo
Harmonic series rip
6
3
5
mp
f sub
p
f
22
Flz.
5
3
sffz
fp
f
mp
f
mp
f
25
(♪ = 165)
a tempo
7:6
6
4:3
3
5
6
fp
ff
mp
f

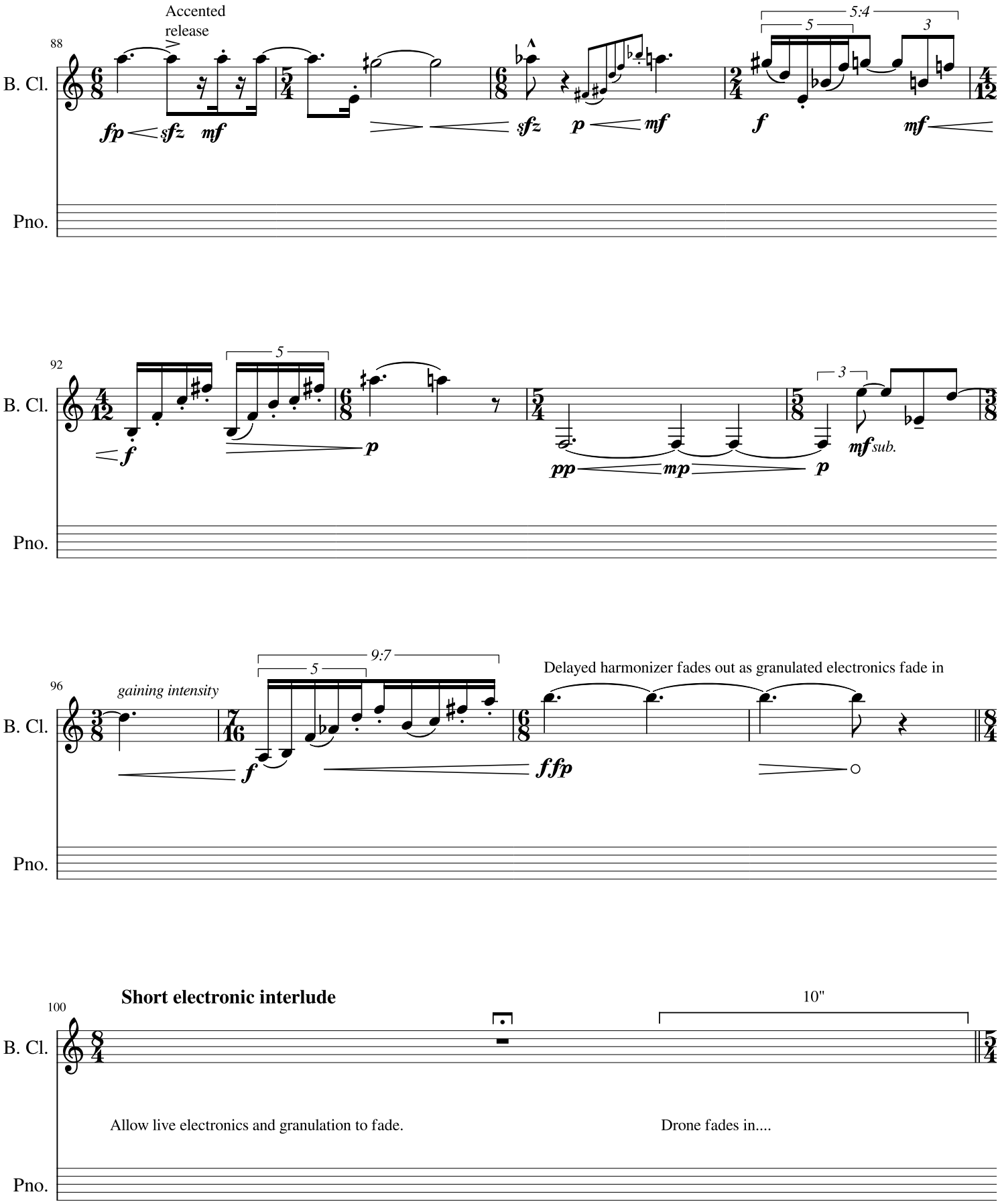

29
B. Cl.
Pno.
7
5:4
5
3
9:8
5
p
f sub
mf
f
31
(♪ = 165)
a tempo
9:8
3
5:4
5
mf sfz
f
mf
f
mp
34
♪ = 138
10:12
5:4
7:6
a tempo
violently
3
Overblow "rip"
f
fp f
5
fp ff
37
7:6
6:4
5:3
Overblow "rip"
mp f
fp f
p
mf

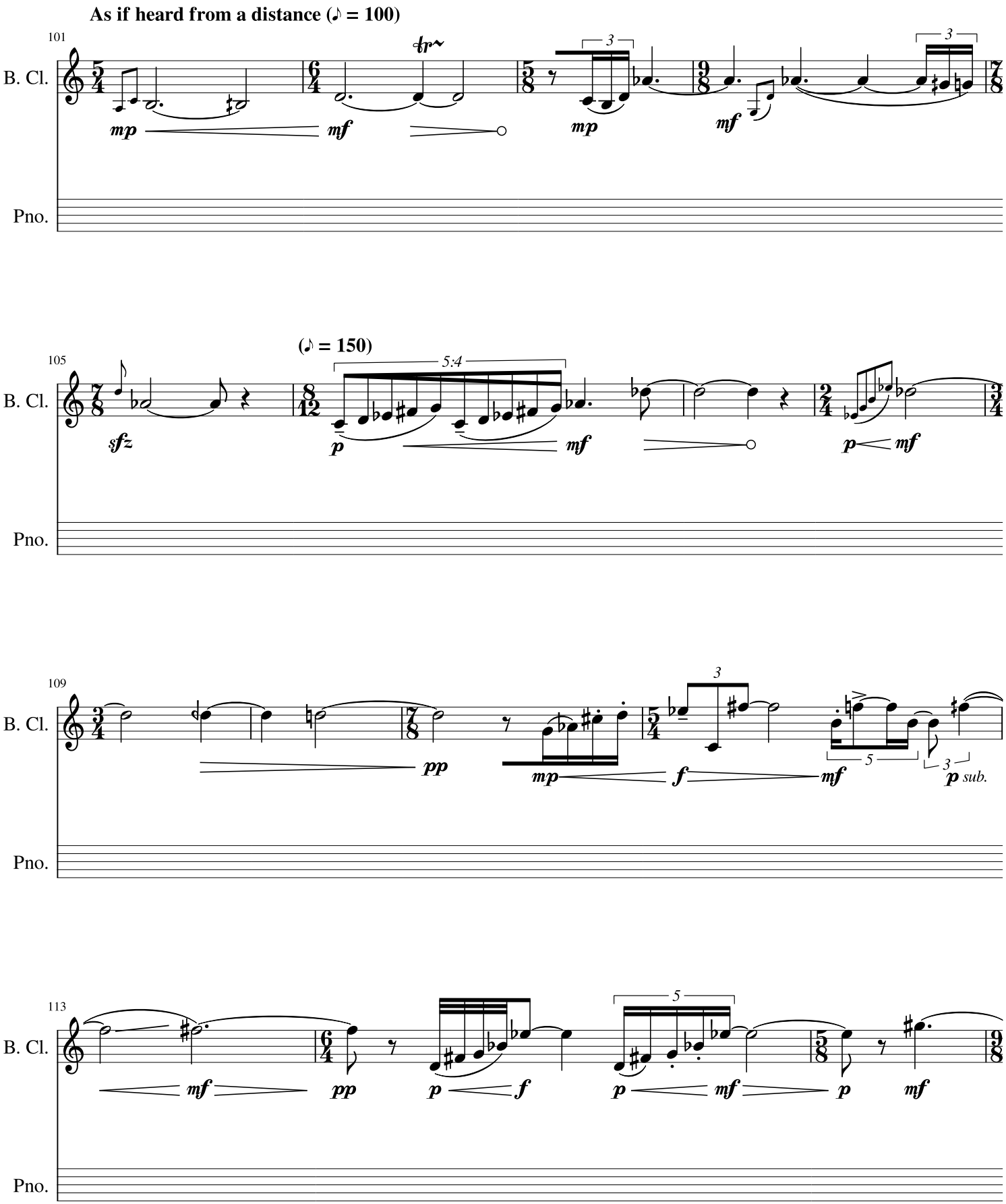

Overblow "rip"
40
B. Cl.
Pno.
42
46
49
Overblow "rip"

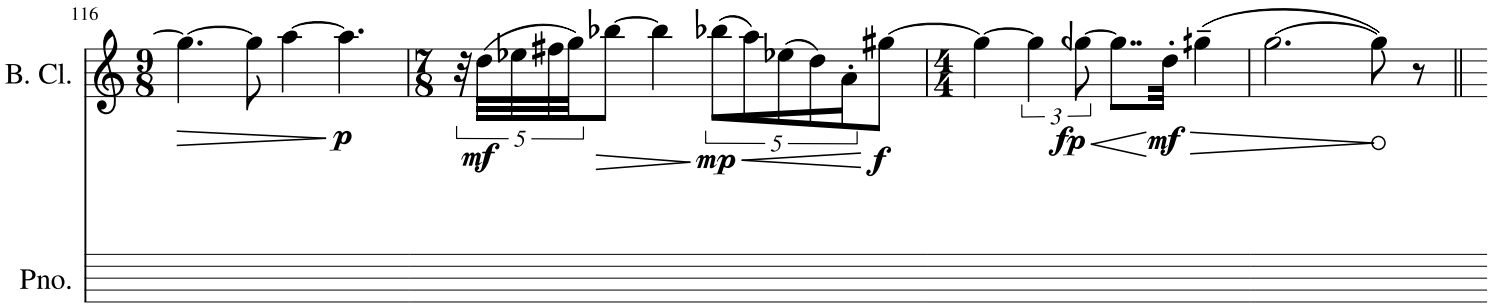

52
B. Cl.
Pno.
5:4
9:7
c. 10"
sfz
sfz
sfz
sfz
f
f
ff
Flurry of notes
Not distinct pitches
55
Electronic Interlude
Audio File = 35"
56
Calmy but slightly unsettled (♪ = 116)
like a violent outburst of energy or turbulence
3
5
7:6
4:3
mp
molto
f
59
Flz.
serenely, but slowly gaining intensity
violent outburst
ff
sfz
mp
f

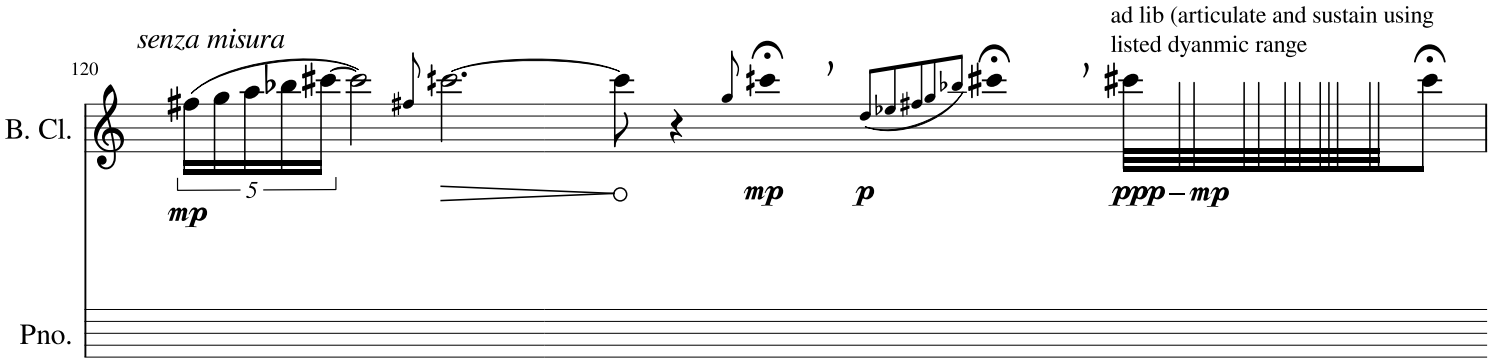

(♪ = 174)
(♪ = 145)
63
6:4
5:4
a tempo
timbre trill
B. Cl.
Pno.
Short Electronic Interlude
INSERT SECONDS LATER
66
67
growing out of electronics
violent outburst
7:6
70
molto

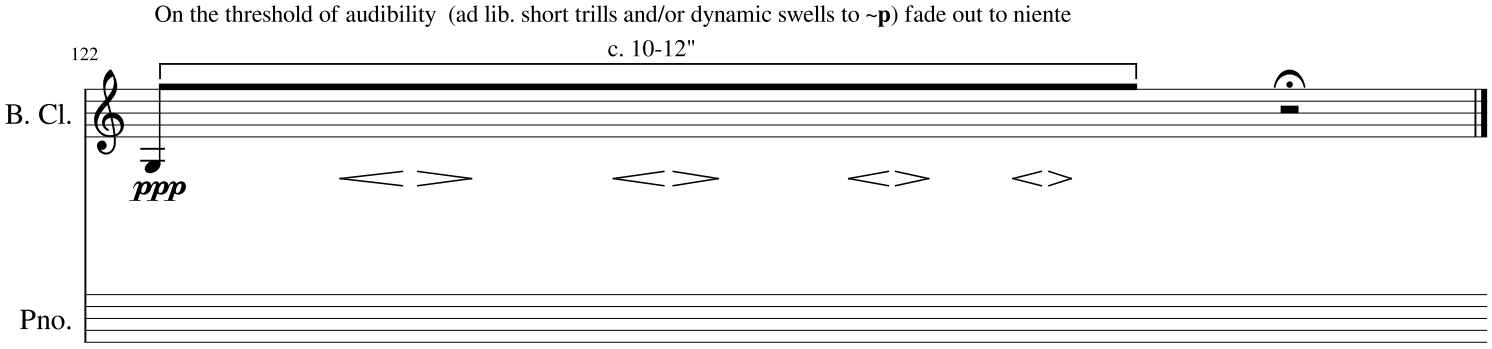

74
B. Cl.
Pno.
6:5
5
3
3
3
6
f violent outburst
pp
77
serenely
gaining intensity
p
mf
fp
f
80
violent outburst
11:9
5:4
4:3
ff
sfz
ppp
82
serenely
mf
p
violent outburst
f


88
Accented release
B. Cl.
Pno.
fp sfz mf
sfz
p mf
f
mf
5:4
5
3
92
B. Cl.
Pno.
f
p
pp mp
p
mf sub.
5
3
96
B. Cl.
Pno.
gaining intensity
f
ffp
9:7
5
Delayed harmonizer fades out as granulated electronics fade in
100
B. Cl.
Pno.
Short electronic interlude
10"
Allow live electronics and granulation to fade.
Drone fades in....


As if heard from a distance (♪ = 100)
101
B. Cl.
Pno.
mp
mf
tr
3
mp
mf
3
105
(♪ = 150)
5:4
sfz
p
mf
p
mf
109
pp
mp
3
f
mf
5
3
p sub.
113
mf
pp
p
f
5
p
mf
p
mf


116
B. Cl.
Pno.
p
mf
5
mp
f
3
fp
mf


senza misura
120
B. Cl.
Pno.
mp
5
mp
p
ad lib (articulate and sustain using
listed dyanmic range
ppp – mp


On the threshold of audibility (ad lib. short trills and/or dynamic swells to ~p) fade out to niente
c. 10-12"
122
B. Cl.
Pno.
ppp