
Quarrel

For Bass Clarinet and Baritone Saxophone

Jon Fielder

Program Note

Quarrel was inspired by watching entirely too much cable news during the 2024 election cycle. It is not programmatic or overtly political, but I took inspiration from the many talking heads who insist on constantly yelling over each other, even when they're at times in agreement and are shouting the same point. The practice of bringing various pundits with disparate viewpoints onto news programs does not seem to be about having a conversation about policy and social issues. Rather it is a means to see who can exclaim their viewpoints the loudest for the longest period of time in the name of ratings and rage bait. My hope is that *Quarrel* brings more of a sense of discourse, musically speaking, to the concept of constant bickering between the two instruments, even if, ultimately, no solution or agreement is reached.

“You can never convince an opponent that you are right. But you can convince them that you will never give up.” - Anonymous

“The key to giving your opponent the impression you have won is to always attack and never defend, period.” - Anonymous

Quarrel was composed in August of 2024 in St. Paul, MN, and is dedicated to every blowhard member of the pundit class. May we hope that someday they find a way to speak to one another in a manner that's productive, or at least not as loud and obnoxious.

Dedicated to the political punditry class

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The musical score is written for Bass Clarinet and Baritone Saxophone in 4/4 time, with a tempo of 82 beats per minute. The score is divided into four systems, each with two staves. The first system (measures 1-2) features a Bass Clarinet staff starting with a *pp* dynamic and a Baritone Saxophone staff starting with a *p* dynamic. The second system (measures 3-4) includes a Bass Clarinet staff with dynamics *fp*, *sfz*, *mf*, *fp*, and *sfz*, and a Baritone Saxophone staff with dynamics *fp*, *f*, *fp*, *sfz*, and *pp*. The third system (measures 5-6) shows the Bass Clarinet staff with dynamics *pp*, *f*, *fp*, *f*, and *fp*, while the Baritone Saxophone staff has dynamics *f*, *p*, *f*, and *f*. The fourth system (measures 7-8) features the Bass Clarinet staff with dynamics *sfz*, *p*, *sfz*, *p*, *sfz*, *mp*, and *fp*, and the Baritone Saxophone staff with dynamics *p*, *sfz*, *p*, *sfz*, *sfz*, *f*, and *fp*. The score includes various musical notations such as accents, slurs, trills, and articulation marks.

9

B. Cl. *fp* *sfz* *mp* *f* *fp* *sfz* *p* *sfz*

B Sax. *sfz* *p* *sfz* *mf* *sfz* *p* *sfz* *p*

11

B. Cl. *p* *sfz* *fp* *sfz* *f* *fp*

B Sax. *sfz* *mf* *sfz* *fp* *sfz* *mp* *sfz* *mp* *sfz* *mp*

13

B. Cl. *f* *p* *sfz* *p* *sfz* *f* *fp*

B Sax. *fp* *sfz* *p* *sfz* *p* *sfz* *f* *fp*

15

B. Cl. *f* *p* *fp*

B Sax. *f* *sfz* *pp*

17

B. Cl. *f*

B Sax. *f* *fp* *mf* *p*

19

B. Cl. *p* *sfz* *p* *sfz* *p* *f* *fp*

B Sax. *sfz* *p* *sfz* *p* *sfz* *f* *ff* *mf* *fp*

21

B. Cl. *f* *p sub.* *fp*

B Sax. *sfz* *pp* *mf* *pp*

24

B. Cl. *mf* *fp* *f* *mf* *fp*

B Sax. *mf* *p* *f* *mf* *fp*

27

B. Cl. *mf* *p* *sfz* *f* Flz.

B Sax. *mf* *p* *sfz* *pp* *f*

29

B. Cl. *mf*

B Sax. *mf*

31

B. Cl. *mf*

B Sax. *mf*

33

B. Cl. *mp* *mf*

B Sax. *mp* *mf*

35

B. Cl.

B Sax.

fp *sfz* *p* *sfz*

37

B. Cl.

B Sax.

39

B. Cl.

B Sax.

fp *sfz*

p

41

B. Cl.

B Sax.

f

sfz *f*

43

B. Cl.

B Sax.

f

sfz f

46

B. Cl.

B Sax.

pp

pp

49

B. Cl.

B Sax.

sfz f fp ppp f

mp ppp mp fp f

52

B. Cl.

B Sax.

54 **Slower** ♩ = 68

B. Cl. *pp* *mp*

B Sax. *pp*

57

B. Cl. *pp* *mp* *fp* *mf*

B Sax. *sfz* *sfz*

59

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

B Sax. *p* *sfz* *p* *sfz* *sfz*

62

B. Cl. *pp* *f* *fp*

B Sax. *pp* *f*

65

B. Cl. *p* *f*

B Sax. *p* *f* *tr* *tr*

67

B. Cl. *f*

B Sax. *f*

69

B. Cl. *fp* < *sfz* *fp* < *sfz*

B Sax. *fp* < *sfz* *fp* < *sfz*

71

B. Cl. *sfz* *pp* no cresc.

B Sax. *fp* *mp* *pp*

74

B. Cl. *sfz* *fp* *mp* *pp*

B Sax. *mf* *f* *fp* *mf* *pp*

Tempo 1 ♩ = 86

77

B. Cl. *ff* *f* *fp* < *sfz* *f*

growl

B Sax. *ff* *f*

growl

79

B. Cl. *fp* < *p* < *sfz* *p* < *sfz* *p* < *sfz* *fp*

B Sax. *fp* < *sfz* *p* < *sfz* *f* *fp* < *sfz* *p* < *fp*

82

B. Cl. *ff* *sfz*

B Sax. *ff* *fp* < *sfz*