Bind, You Dancing Phantoms

For Bassoon & Bass Clarinet

9’30”

By Kevin Laskey

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Program Note

Two phantoms hover through a long, vaulted corridor. They approach each other slowly, circling, carefully feeling each other out. Suddenly, one reaches out to the other.

Notes on Performance

If possible, *Bind, You Dancing Phantoms* should be played standing. It is also recommended that both players perform from the full score.

Quarter note = 138 is the ideal tempo for the section starting at m. 58, though it is ok to slow down a bit at m. 70 (to 120 bpm or so) to accommodate the density of the moving parts.

The section starting at m. 70 features a high, composite melody played by both instruments, with lower interjections in between. Both parts should be balanced evenly to create the illusion of three-voice counterpoint.

The grand pause at m. 165 can be *very* long—at least 10 seconds.

Examples of the bassoon multiphonics can be found at http://www.leslieross.net/multiphonics.html. The first multiphonic is Ross's multiphonic F5, while the second is A-flat5. If those multiphonics do not speak on your instrument, you may find others that feature the same fundamental pitches (E2 and C2, respectively).

The loud bass clarinet multiphonics are spectral multiphonics. The player may change their embouchure to sweep through varied upper partials. Because the bassoon multiphonics have strong fundamentals, the bass clarinet can focus on the gnarliest high partials. The particular partials written in the part are just suggestions.

The soft bass clarinet multiphonics are underblown multiphonics. An explanation of them can be found at https://heatherroche.net/2016/10/24/underblown-bass-clarinet-multiphonics/

Bind, You Dancing Phantoms was premiered by Rebekah Heller, bassoon, and Vasko Dukovski, bass clarinet, of the International Contemporary Ensemble at Rose Recital Hall, The University of Pennsylvania, on April 26, 2018.

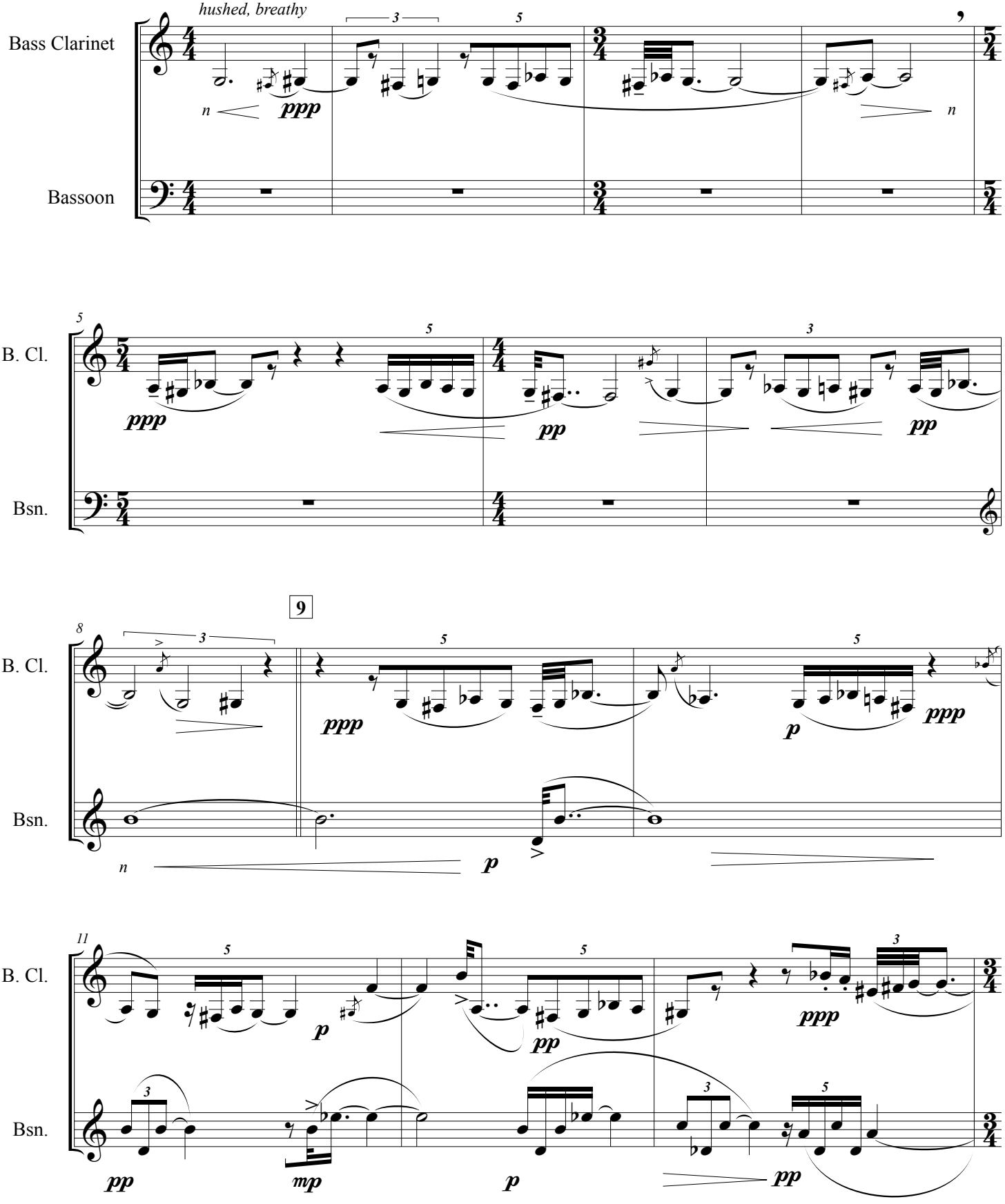
Transposed Score

Bind, You Dancing Phantoms

Kevin Laskey

Tense, hovering ♩ = 54

hushed, breathy



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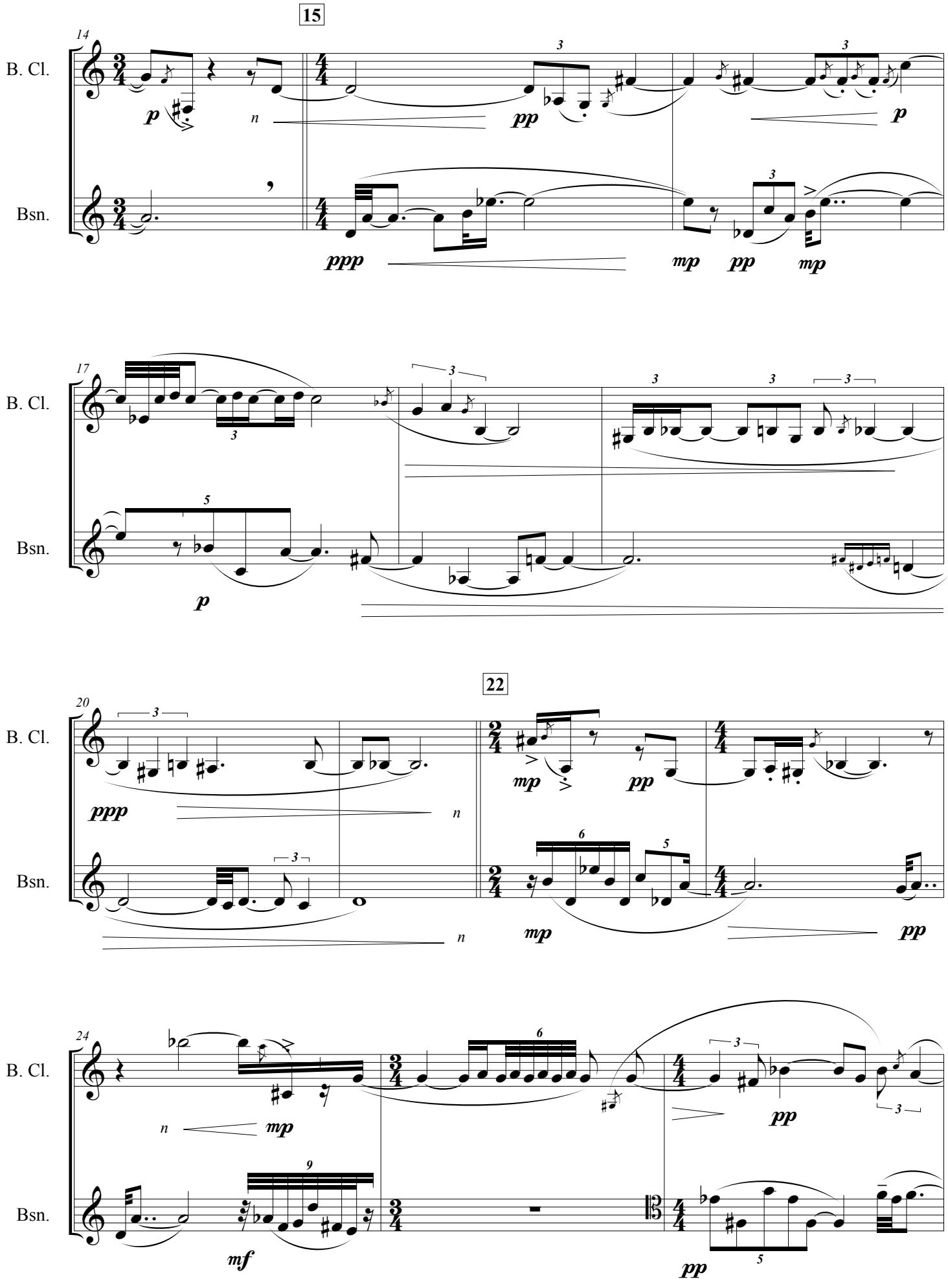
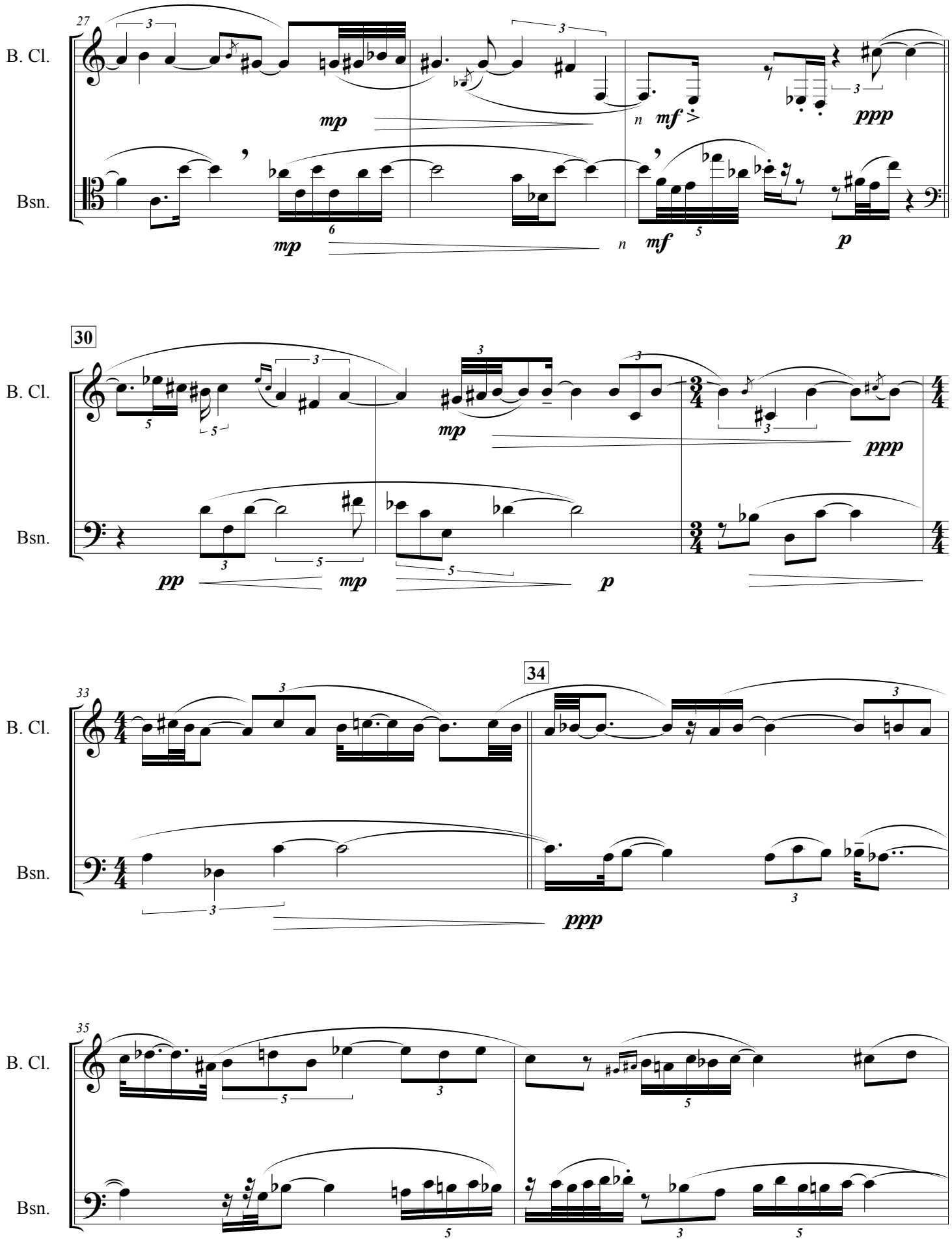
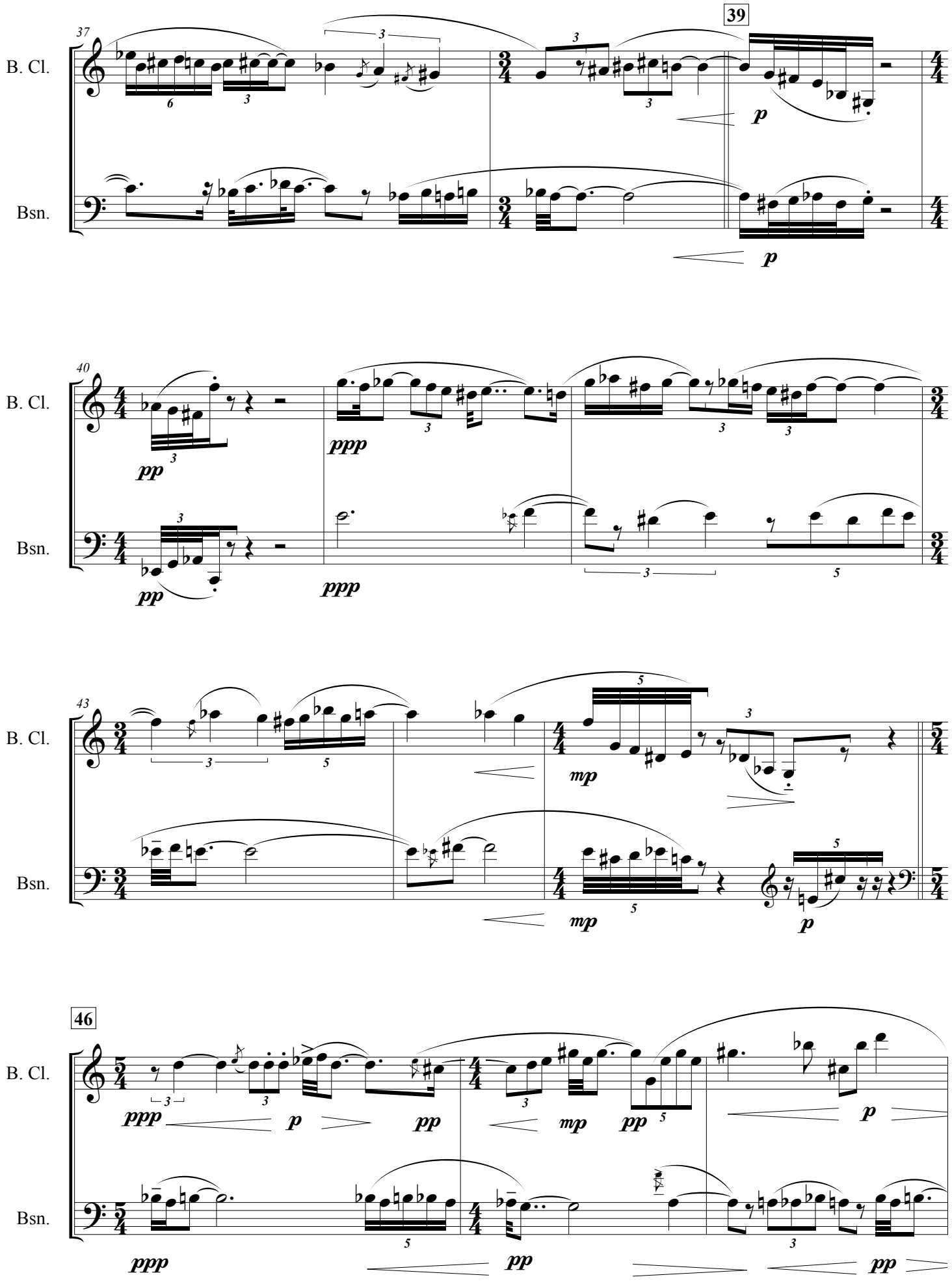
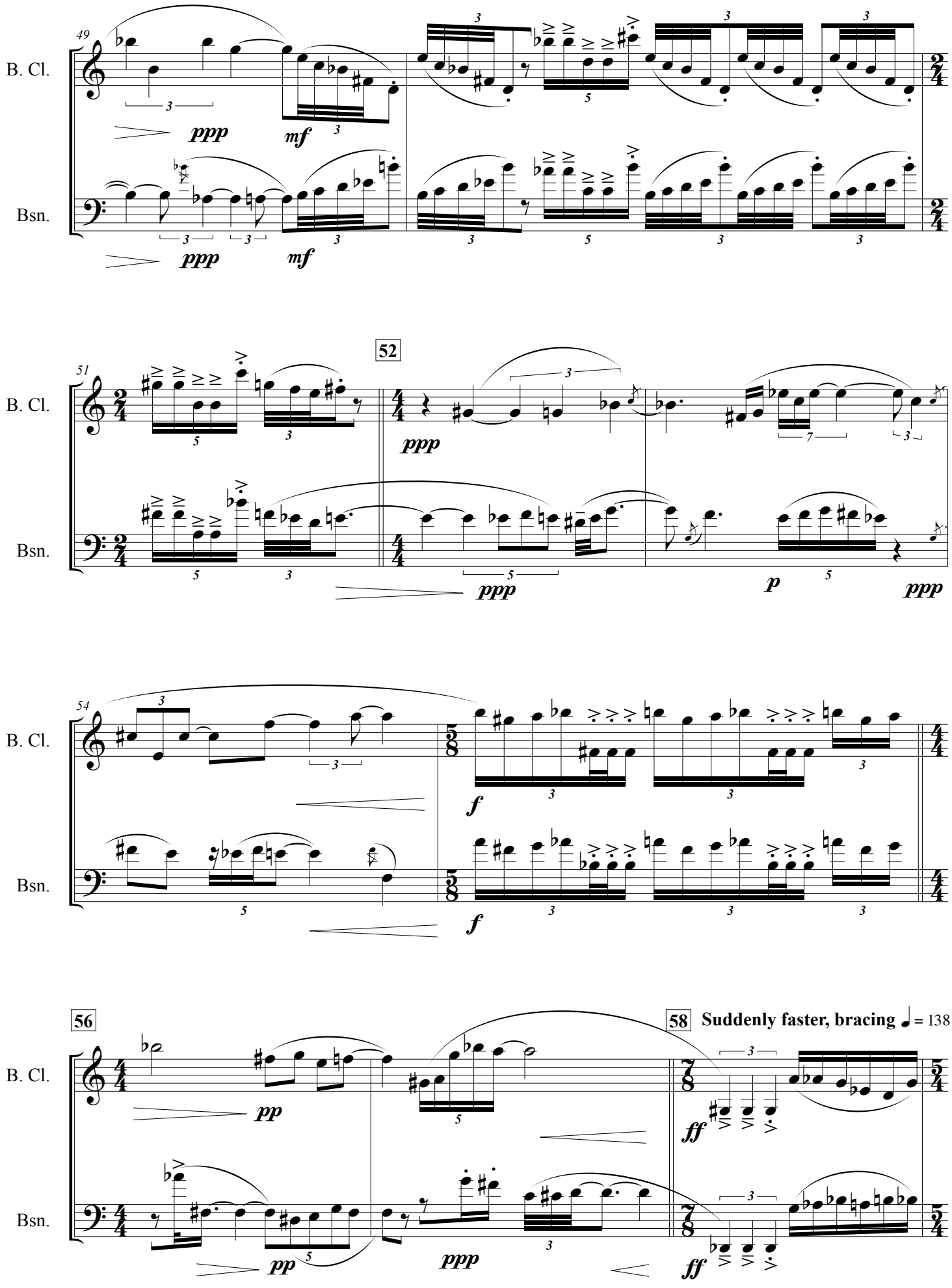
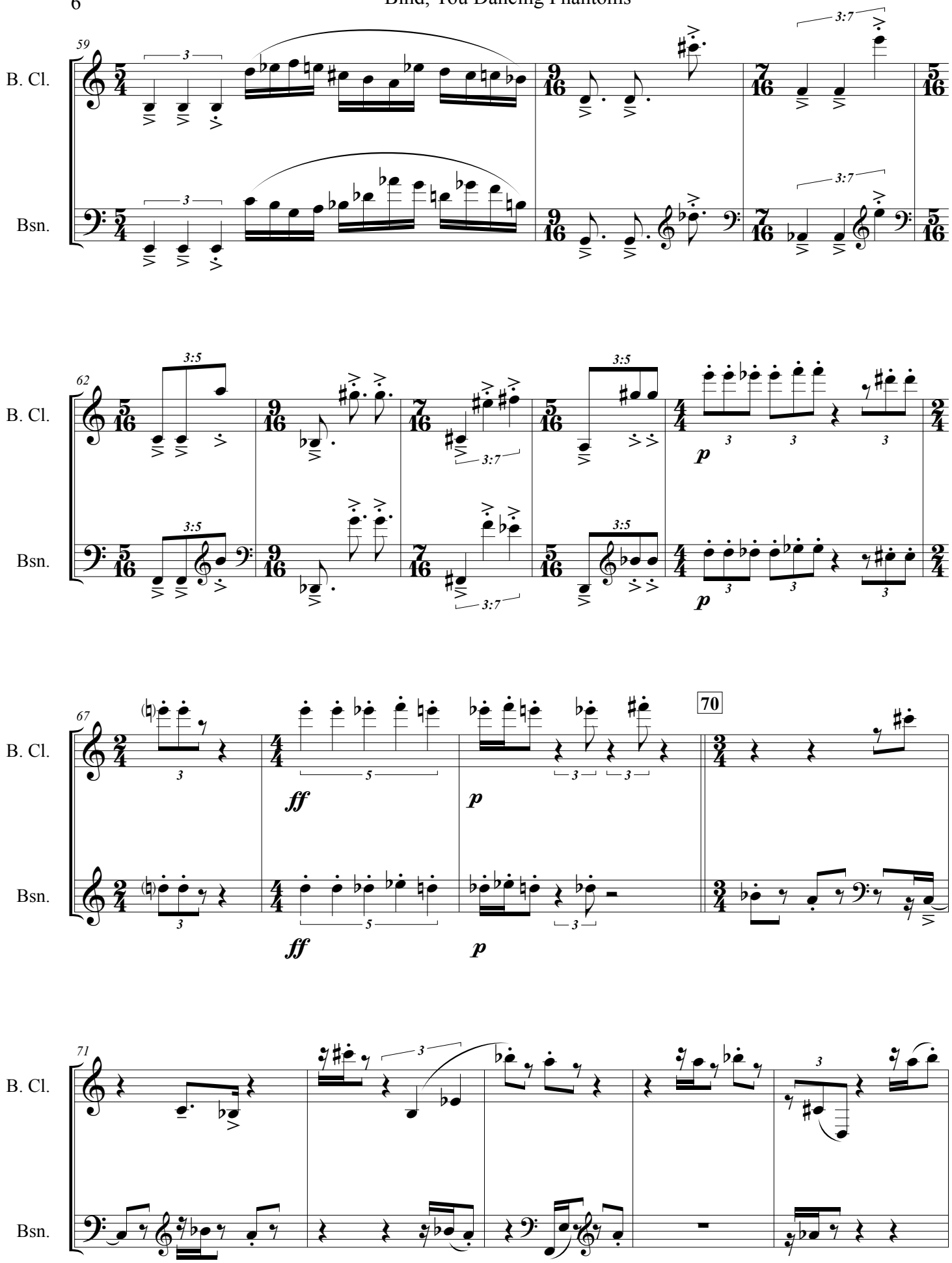
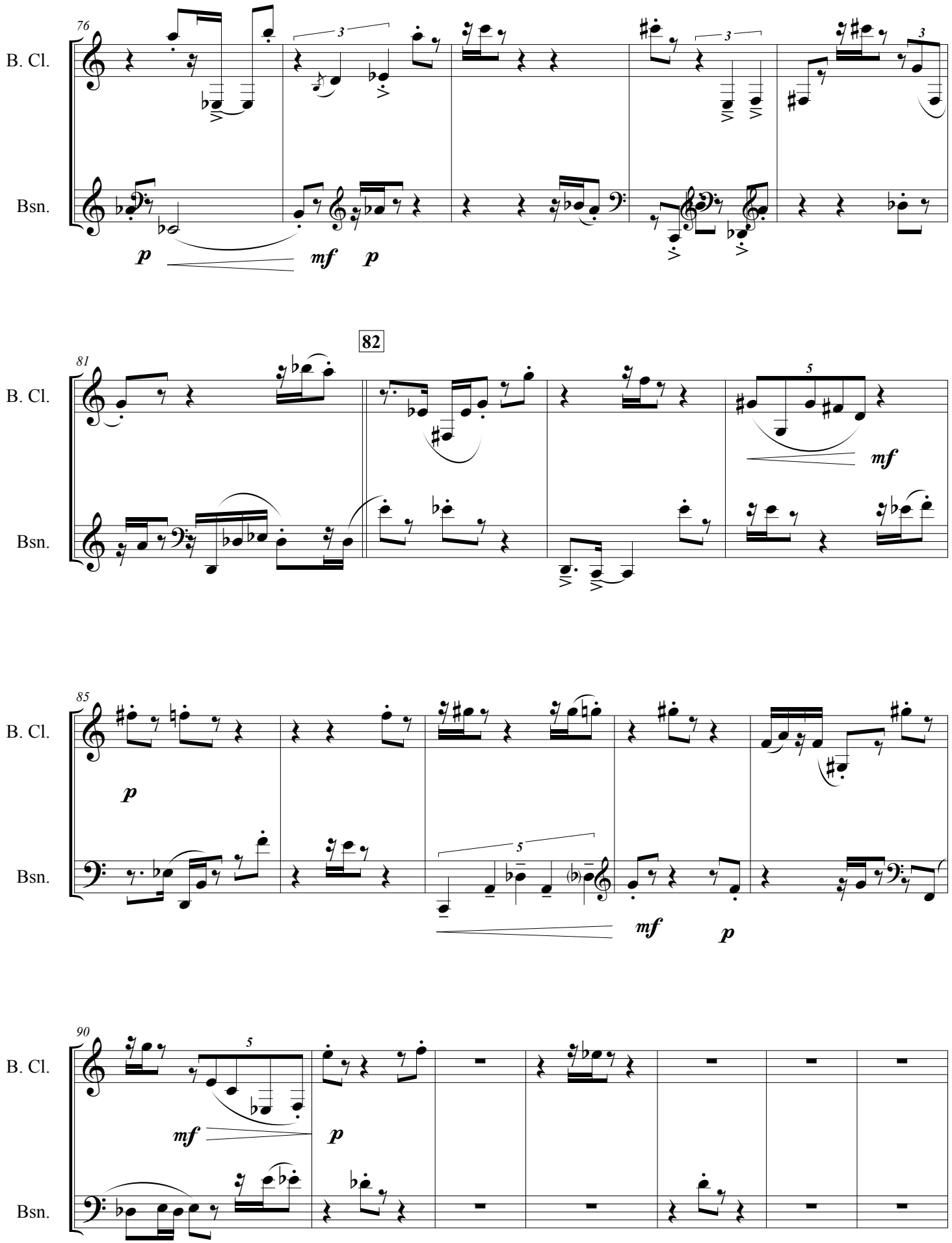

15
14
B. Cl.
Bsn.
p
n
pp
p
ppp
mp
pp
mp
17
B. Cl.
Bsn.
p
22
20
B. Cl.
Bsn.
ppp
n
mp
pp
n
mp
pp
24
B. Cl.
Bsn.
n
mp
pp
mf
pp

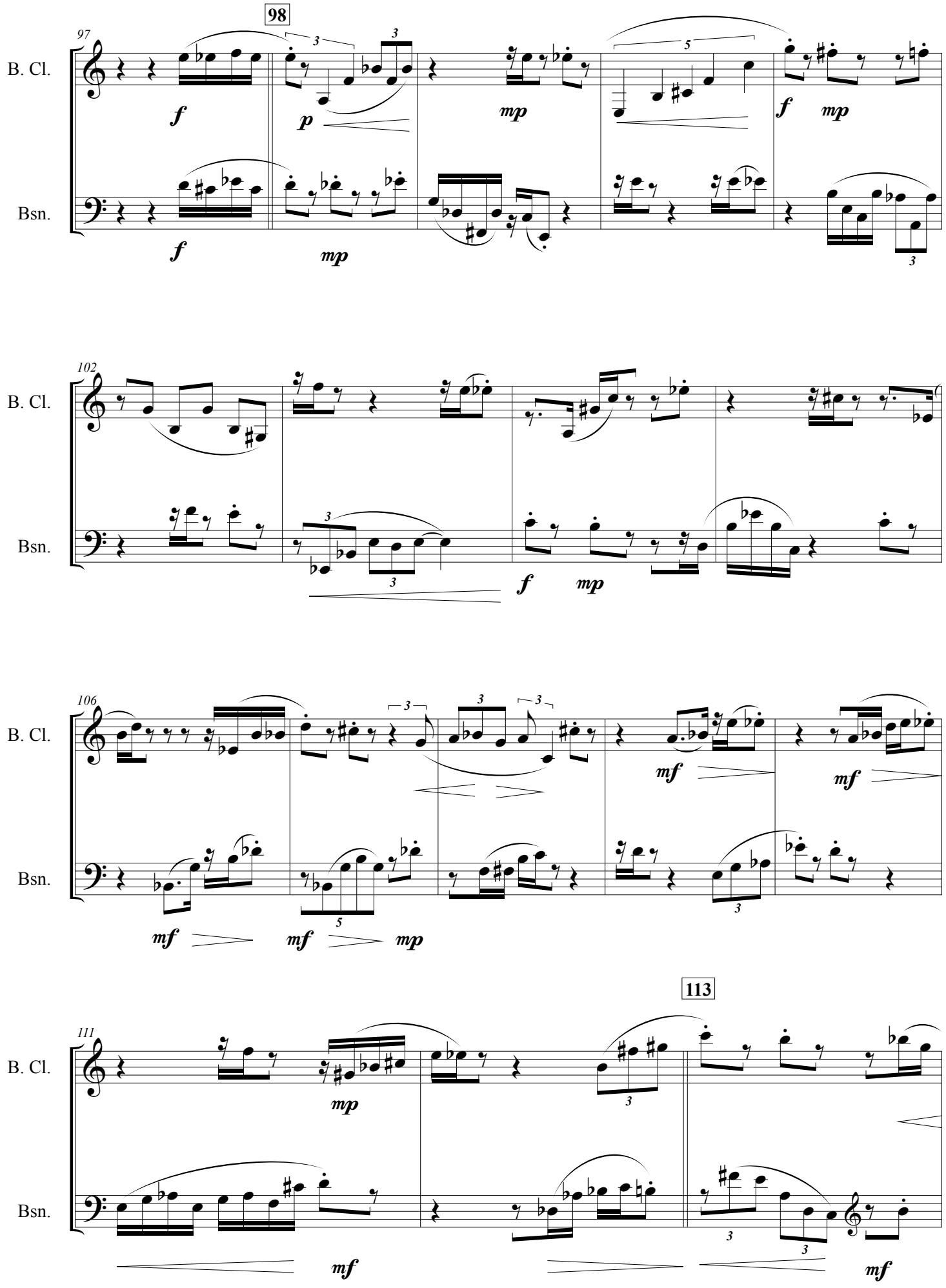

27
B. Cl.
Bsn.
mp
n
mf
ppp
p
30
pp
34
35

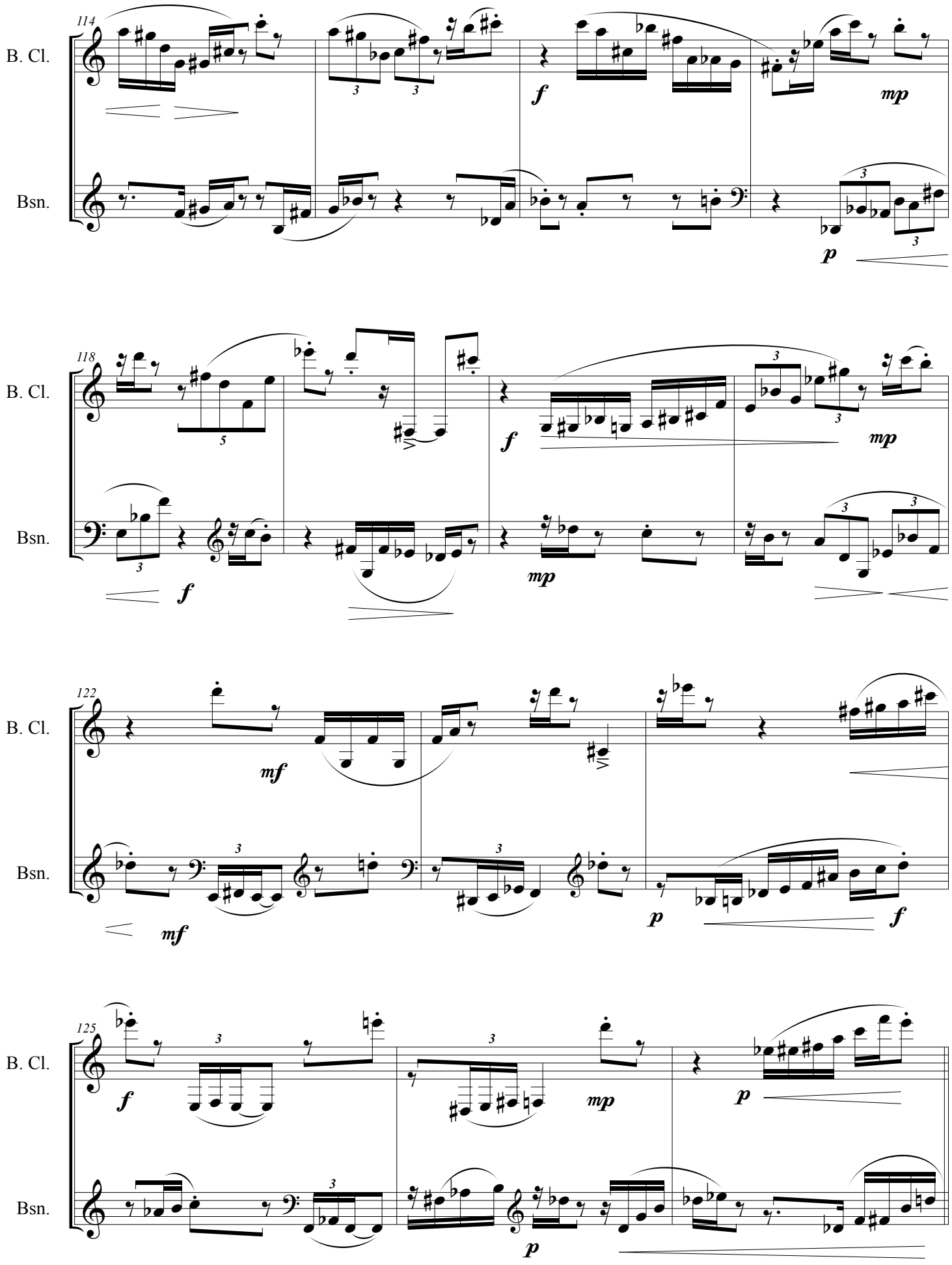

37
39
B. Cl.
Bsn.
p
40
pp
ppp
43
mp
46
ppp

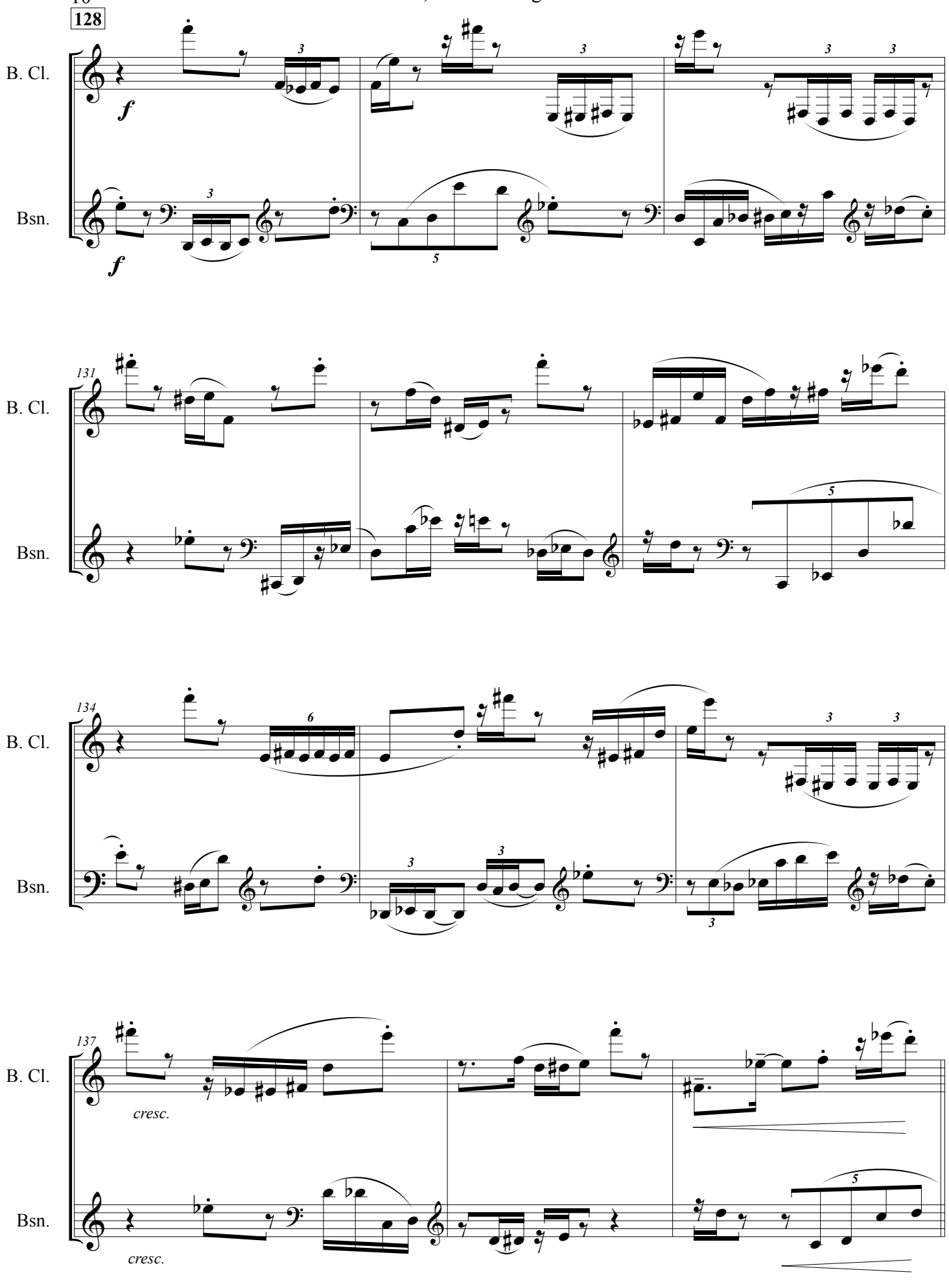

49
B. Cl.
Bsn.
ppp
mf
51
52
54
56
58
Suddenly faster, bracing ♩ = 138
p
f
pp
ff

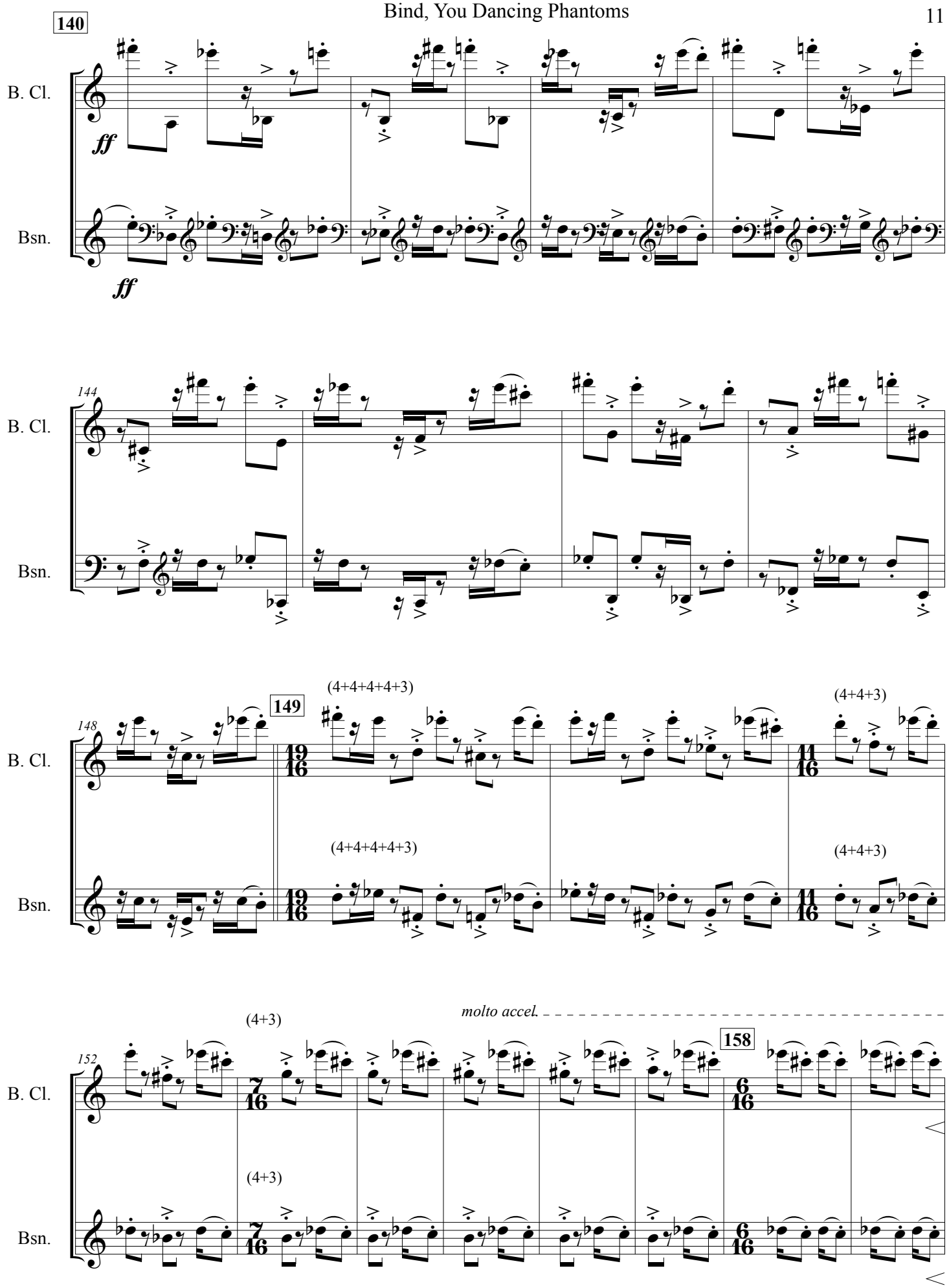

59
B. Cl.
Bsn.
62
67
70
71
ff
p


76
B. Cl.
Bsn.
p
mf
p
82
81
B. Cl.
Bsn.
mf
85
B. Cl.
Bsn.
p
mf
p
90
B. Cl.
Bsn.
mf
p


98
97
B. Cl.
Bsn.
f
p
mp
f
mp
f
mp
102
B. Cl.
Bsn.
f
mp
106
B. Cl.
Bsn.
mf
mf
mp
mf
mf
113
111
B. Cl.
Bsn.
mp
mf
mf


114
B. Cl.
Bsn.
f
mp
p
118
B. Cl.
Bsn.
f
mp
f
mp
122
B. Cl.
Bsn.
mf
mf
p
f
125
B. Cl.
Bsn.
f
mp
p
p


128
B. Cl.
Bsn.
f
f
131
134
137
cresc.
cresc.


140
B. Cl.
Bsn.
ff
ff
144
B. Cl.
Bsn.
148
149
(4+4+4+4+3)
(4+4+3)
B. Cl.
Bsn.
(4+4+4+4+3)
(4+4+3)
152
(4+3)
molto accel.
158
B. Cl.
Bsn.
(4+3)

Awkwardly long grand pause

160

B. Cl.

Bsn.

ffff

ffff

166 **A terrifying ecstasy** ♩ = 120

8va

a sudden suspended animation

underblown multiphonics

(♩=♩)

B. Cl.

fff

ppp

Spectral multiphonic with unstable, shifting upper partials
(ad lib, upper contour is just a suggestion)

normal

Bsn.

fff

ppp

(8va)

8va

171

B. Cl.

fff

ppp

Bsn.

fff

ppp

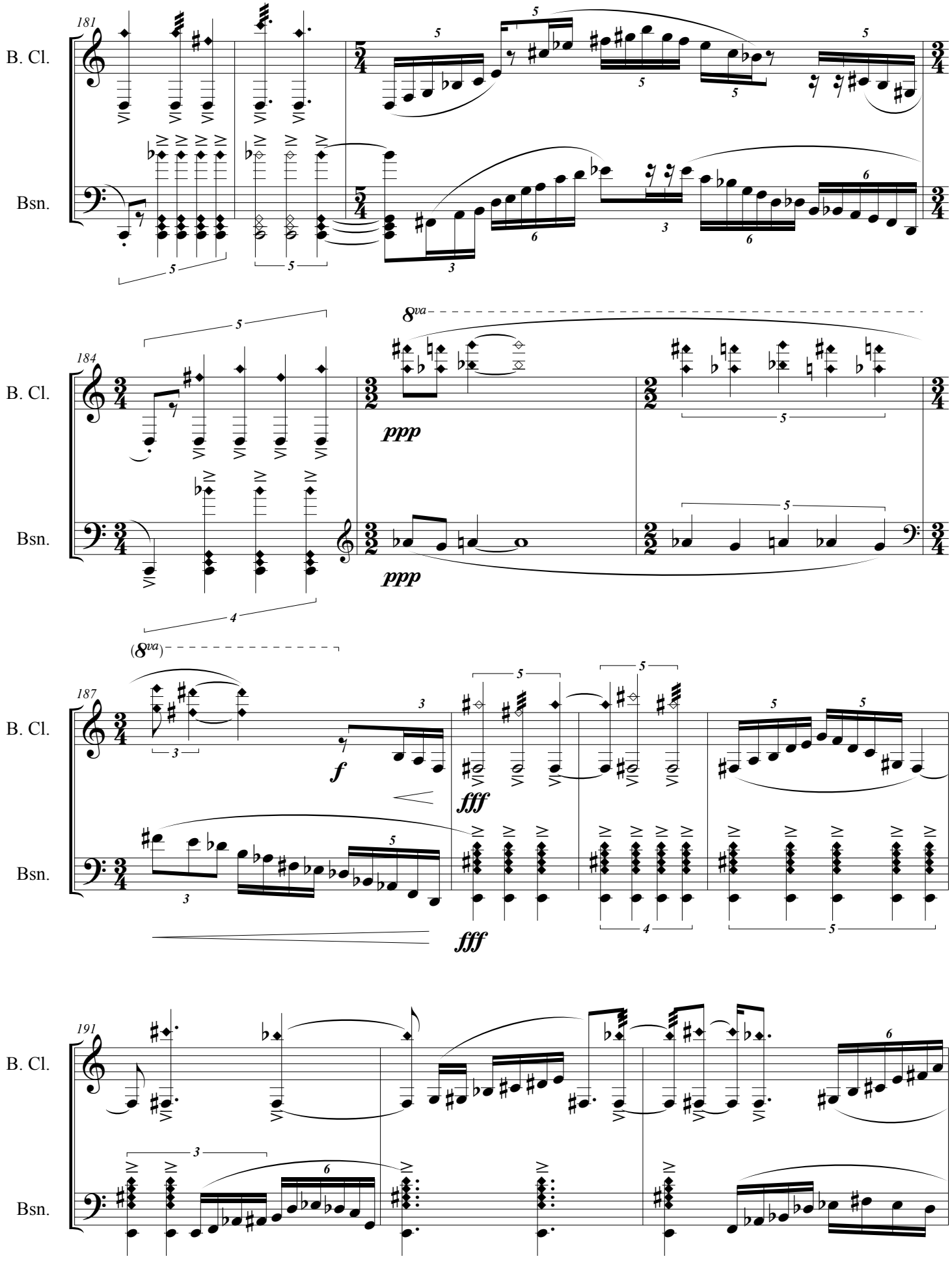
177

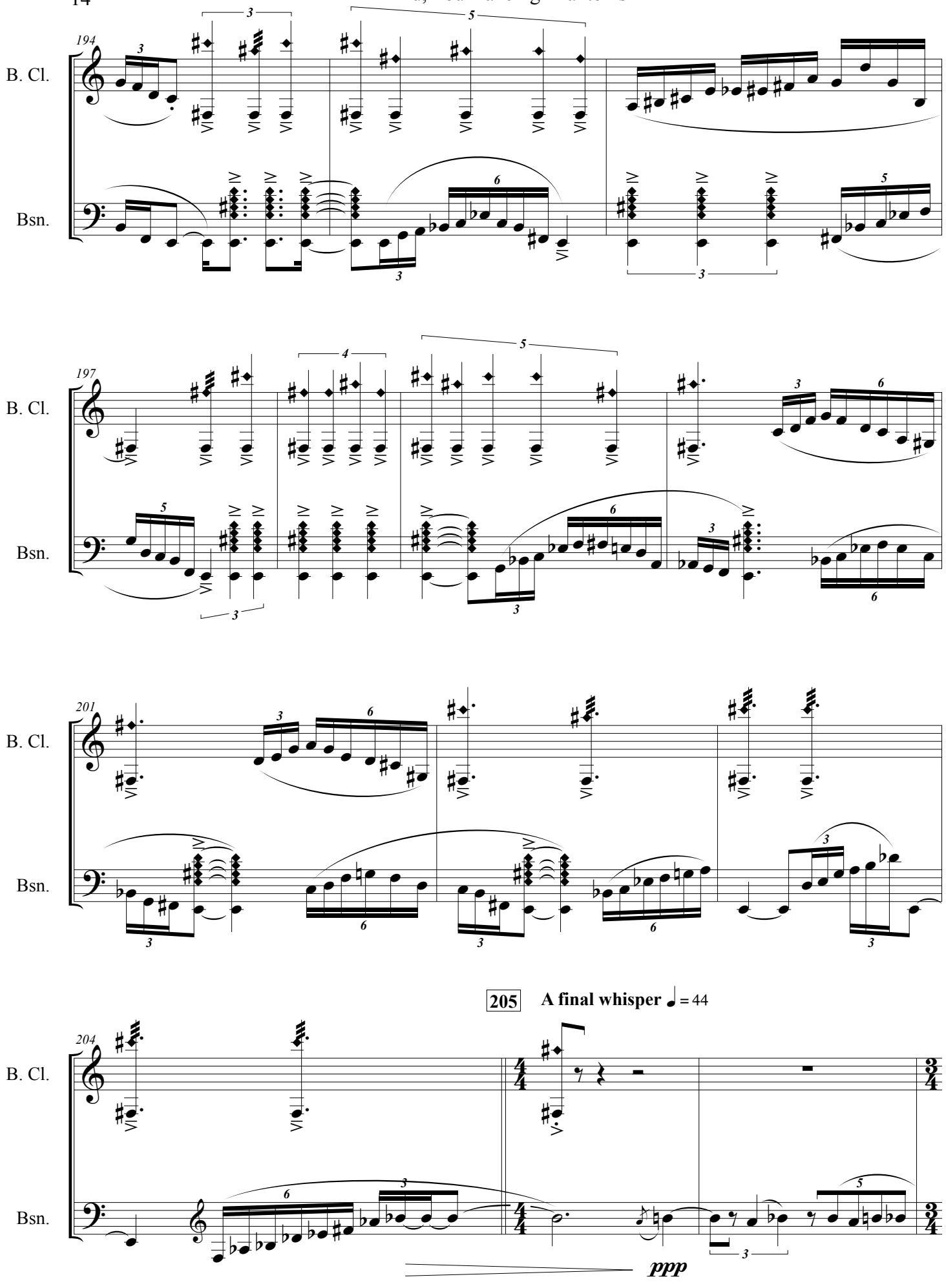
B. Cl.

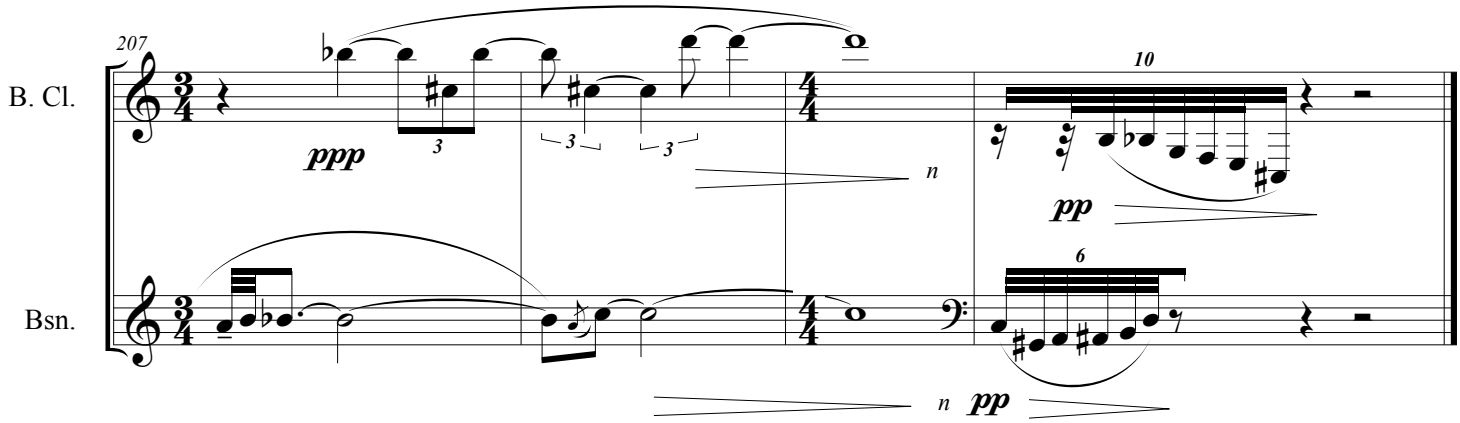
fff

Bsn.

fff


181
B. Cl.
Bsn.
184
8va
ppp
ppp
(8va)
187
f
fff
fff
191


194
B. Cl.
Bsn.
197
B. Cl.
Bsn.
201
B. Cl.
Bsn.
204
B. Cl.
Bsn.
205
A final whisper ♩ = 44
ppp


207
B. Cl.
Bsn.
ppp
3
3
3
n
10
pp
6
n
pp