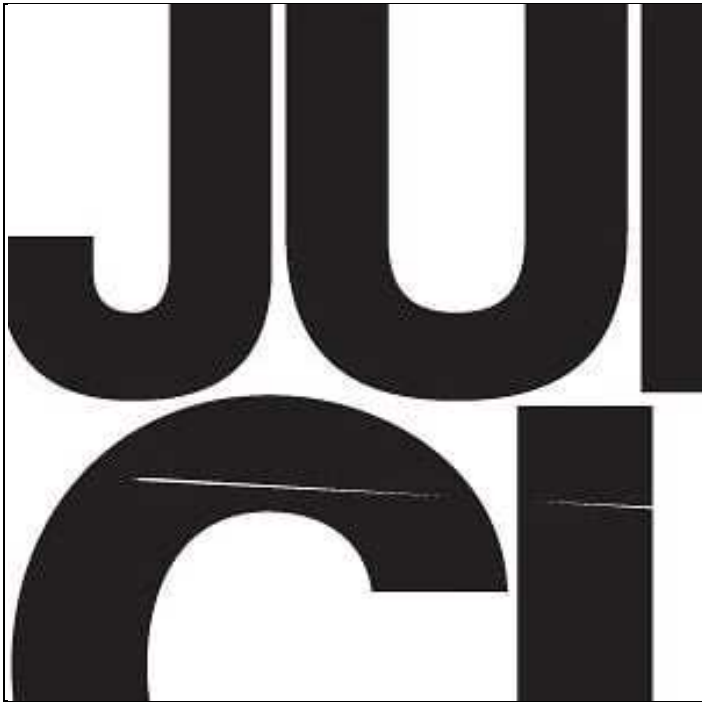


Jump Cut



For solo clarinet

David Lancaster



David Lancaster: Jump Cut – for solo clarinet (2017)

I am interested in the application of cinematic editing techniques to musical composition, and several of my previous pieces have explored ideas and techniques borrowed from film making, such as my quintet 'Strike' (which owed a great deal to Eisenstein's theory of montage) and my violin solo 'Rough Cut', premiered in 2016, which is of sort of companion piece to this clarinet solo.

The jump cut is a type of film editing which gives the effect of jumping forwards in time. It is a manipulation of temporal space using the duration of a single shot, and fracturing the duration to shift the audience ahead; the jump cut abruptly interrupts the passing of time, as opposed to the more seamless 'dissolve' which is used more extensively. Jumps cuts suggest the ambivalences or ruminations of a character; they draw attention to the way a story is told.

The first film to make a feature of jump cuts was Jean-Luc Godard's 'Breathless' (1960), one of the earliest, most influential examples of French New Wave cinema.

Jump Cut was first performed in February 2018 by Zoe Fagerhaug, to whom the piece is dedicated.

Duration: 3 minutes.

Jump Cut

for Bb Clarinet

David Lancaster

Allegro meccanico ♩ = 120 - 132

5

9

13

17

21

24

27

30

(f)

33

33

ppp *f* *ppp*

Musical staff 33-36: Treble clef, key signature of one sharp (F#). Measures 33-34 are in 3/4 time, 35-36 in 2/4. Dynamics include *ppp* and *f*. Accents are present on several notes.

37

37

f *ppp* *f* *ppp* *f* *ppp* *f*

Musical staff 37-39: Treble clef, key signature of one sharp (F#). Measures 37-39 are in 2/4 time. Dynamics include *f* and *ppp*. Accents are present on several notes.

40

40

Musical staff 40-42: Treble clef, key signature of one sharp (F#). Measures 40-42 are in 3/4 time. Dynamics include *f* and *ppp*. Accents are present on several notes.

43

43

Musical staff 43-45: Treble clef, key signature of one sharp (F#). Measures 43-45 are in 4/4 time. Dynamics include *f* and *ppp*. Accents are present on several notes.

46

46

ppp *f* *ppp* *f* *ppp* *f* *ppp*

Musical staff 46-48: Treble clef, key signature of one sharp (F#). Measures 46-48 are in 4/4 time. Dynamics include *ppp* and *f*. Accents are present on several notes.

49

49

f *ppp* *f* *ppp* *f* *ppp*

Musical staff 49-51: Treble clef, key signature of one sharp (F#). Measures 49-51 are in 4/4 time. Dynamics include *f* and *ppp*. Accents are present on several notes.

52

52

f

Musical staff 52-55: Treble clef, key signature of one sharp (F#). Measures 52-55 are in 4/4 time. Dynamics include *f*. Accents are present on several notes.

56

56

Musical staff 56-58: Treble clef, key signature of one sharp (F#). Measures 56-58 are in 4/4 time. Dynamics include *f*. Accents are present on several notes.

59

59

Musical staff 59-61: Treble clef, key signature of one sharp (F#). Measures 59-61 are in 4/4 time. Dynamics include *f*. Accents are present on several notes.

62

62

mp

Musical staff 62-64: Treble clef, key signature of one sharp (F#). Measures 62-64 are in 4/4 time. Dynamics include *mp*. Accents are present on several notes.

64

67

f *ppp*

70

f

74

mp

77

f *p* *ff intense*

Molto Meno mosso

80

freeze! *mf* *mp* 4

87

p *slent.* *rall. e dim.*

93 A tempo

ppp *f* *ppp* *f* *ppp* *f* *ppp*

97

f *ppp* *f* *ppp* *f* *ppp* *f* *ppp*

101