

Full Score in C

Patrick Ellis

Moments of Escapist Thoughts
for Bass Clarinet, Piano, Cello, Fixed Electronics and Visuals

2024

Moments of Escapist Thoughts

Full Score in C

Duration:

Approximately 9 minutes

Instrumentation:

Live Instruments:

Bass Clarinet in Bb*
with voice

Piano
with eBow
and Rubbers (Rubber Erasers)

Cello*

*it is suggested when performing live that these instruments are amplified to balance with the fixed electronics

Fixed Electronics:

Pre-Recorded or MIDI Bass Clarinet in Bb (detuned down by approximately 25 cents)

Detuned MIDI Piano (detuned down by 50 cents)

Pre-Recorded or MIDI Cello (detuned down 50 cents)

2 MIDI Drum Sounds (various timbres)

Visuals:

Can be viewed and downloaded here:

<https://drive.google.com/drive/u/0/folders/1zLY8femWWIjiGL3NwfCZsq7O-a6eoMIu> - please note, this link is not yet available.

Programme Note:

'Step in the room, turn on the tap, and cleanse your rotting soul from that desk...'

Composed for Terra Invisus' second of three events as part of their Residency at the Omnibus Theatre in Clapham, London; I was inspired by the theme of the set of concerts which explored the theme of the home, and in the case of the second concert, where this piece will be premiered – the bathroom. On a personal level, I have often affiliated the bathroom as a place where you can almost lock yourself away from the outside world, washing away any 'debris' (both in figurative and literal level) that has built up over the day/night; the day job that drains your energy, the struggling to balance freelancing with a social life, various worries about the political landscape we find ourselves in, etc. etc.

In this particular work, I asked the trio what items or things they owned or cherished which helped have their minds cast away from reality for a split moment; whether it was a cup of coffee, popcorn or yam, these items as well as several others appear in the video element of the piece, much of which was filmed in woodland (a place that myself and the trio all agreed upon as being an escapist place). On a musical level the work meanders and trawls through various swells, oscillations, drones and soft timbral changes; journeying through different textures that the trio and the fixed electronics produces; moving in and out different techniques and well as tunings.

With thanks to:

Terra Invisus (Alex Lyon, Milda Vitartaitė and Rebecca Burden)

Performance Notes:

All Instruments:

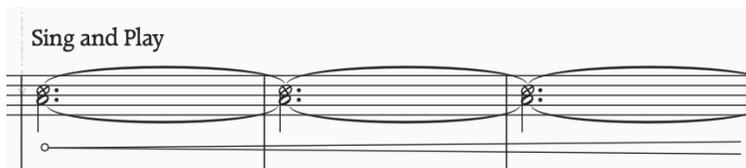
-----: The dashed crescendo and decrescendo markings that are at the top of the staves indicate when to increase or decrease the rate of a tremolo (or in the case of the bass clarinet, the bisbingliando) in most cases in the piece, these correspond with the dynamic markings.

With the piece there is a backing track as well as visuals, to perform the piece, there is no click track included, however, at the start the piece, the pianist needs to have the eBow and Rubbers (Rubber Erasers) set up on the piano strings before the track can be played. When the backing track begins there are six bars before the 'drum sound begins'.

Bass Clarinet in B:

bisb.

Short for bisbingliando – essentially a single note trim using different keys.



When a passage like this is indicated it means to play the lower pitch, whilst simultaneously singing the pitch marked with the circled cross notehead. Try to ensure that the dynamics in the voice match the level of the bass clarinet. In the part this is split into two staves, with the voice in a lower staff in concert pitch underneath the bass clarinet line that is transposed in Bb.

Piano:



To perform this piece, you will need to place Rubbers (Rubber Erasers) between some of the strings (as shown in the image). The pitches where this needs to be done are Db1, D1, Eb1, G1, Ab1, A1, Bb1 and F3.



Throughout the duration of the performance, the pianist is required to use one eBow (preferably EBow Plus model) and place it over the string for the pitch Bb3 (the positioning is shown the image), this will to be set to the 'standard' mode (without the harmonisation). Once the ensemble and the fixed electronics finishes, then the pianist may remove the eBow when the moment is right, they may take a little bit of time in doing so.

Cello:



Indicates a transition between different placements of the bow (whether it be normale, sul pont. or sul tasto, etc.)

Moments of Escapist Thoughts

for *Terra Invisus*

Patrick Ellis
2024

Eerily ♩ = 92

Bass Clarinet in B \flat

Pre-Recorded or MIDI Bass Clarinet in B \flat

Please note: if using the MIDI version of the part, please ignore the techniques written

Piano

with eBow on throughout
(The Start of the live tempi begins as the eBow begins to sound and the pianist is sat down, there are then six bars of silence before the track starts)

Place Rubbers (Rubber Erasers) on the following pitches to dampen the sound:

\flat \flat \flat \flat \flat \flat \flat \flat

Eerily ♩ = 92

MIDI Detuned Piano
(detuned by 50 cents / 1 microtone)

Cello

Pre-recorded or MIDI Cello (-50 cents)

Please note: if using the MIDI version of the part, please ignore the techniques written

Drum Machine 1
(Central Panning)

Drum Machine 2
(Changing Panning)

8 **A**

B. Cl.

Pr. B. Cl.

Pno.

MIDI Pno.

L. Vc.

Pr. Vc.

Ds. 1

Ds. 2

mp

ppp *sul tasto* *normale* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp*

Material Begins at Bar 282

mf *sempre* until bar 147

Pan: Central Throughout
Timbre: Shaker Sound (until bar 162)

24 **B**

B. Cl.

Pr. B. Cl.

Pno.

MIDI Pno.

L. Vc.

Pr. Vc.

Ds. 1

Ds. 2

sul tasto *normale*

ppp *mf* *ppp* *mf*

34 C

B. Cl.

Pr. B. Cl.

Pno.

MIDI Pno.

L. Vc.

Pr. Vc.

Ds. 1

Ds. 2

46

B. Cl.

Pr. B. Cl.

Pno.

MIDI Pno.

L. Vc.

Pr. Vc.

Ds. 1

Ds. 2

(8) |

ppp *mf* *ppp* *mf*

sul tasto normale sul tasto normale

sul tasto normale sul tasto normale

ppp *mf* *ppp* *mf*

sul tasto normale sul tasto normale

D

57

B. Cl. *tr* bisb. *tr* bisb.

Pr. B. Cl.

Pno.

MIDI Pno.

L. Vc. *sul tasto* *normale* *sul tasto* *normale*

Pr. Vc. *mf* *ppp* *mf* *ppp*

Ds. 1

Ds. 2

68

B. Cl. *mp*

Pr. B. Cl. *tr bisb.*

Pno. *pp mp pp mp p*

MIDI Pno.

L. Vc. *sul tasto* *sul pont.* *normale* *sul pont.*

Pr. Vc. *normale* *sul tasto* *ppp* *mf* *ppp*

DS. 1

DS. 2

E **F**

tr bisb.

pp *mp* *pp* *mp* *p*

mf *ppp* *mf* *ppp*

80

tr bisb. -----

B. Cl.

mp

Pr. B. Cl.

tr bisb. -----

mp

Pno.

pp *mp* *pp* *pp* *mp* *pp* *mp* *pp* *pp* *mp* *pp* *mp*

increase/decrease rate of trem. -----

MIDI Pno.

L. Vc.

sul pont. ----- normale ----- sul pont.

ppp *mf* *ppp*

Pr. Vc.

normale ----- sul pont.

sul pont. ----- normale ----- sul pont.

mf *ppp* *ppp* *mf* *ppp*

Ds. 1

Ds. 2

G

H

Sing and Play

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

Pr. B. Cl. *tr* *bisb.* *mp* *mp*

Pno. *pp* *mp* *p* *mp* *pp* *pp* *mp*

increase/decrease rate of trem.

H

MIDI Pno.

L. Vc. *ppp* *ppp* *mf* *ppp* *ppp* *ppp* *ppp*

Pr. Vc. *ppp* *mf* *ppp* *ppp* *ppp* *ppp* *mf*

→ sul pont. normale → sul pont. normale → normale

Ds. 1

Ds. 2

109 Sing and Play

B. Cl. *mp* *mp* **I** *#r bisb.*

Pr. B. Cl. *mp*

Pno. *mp* *pp* *mp* *pp*

MIDI Pno.

L. Vc. *ppp* *mf* *ppp* *ppp* *mf*

Pr. Vc. *ppp* *ppp* *mf* *ppp*

Ds. 1

Ds. 2 *mf* *mf*

Pan: Central. No Change
Timbre: Subwoofer (until 147)

123

B. Cl. *tr bisb.* *mp*

Pr. B. Cl. *tr bisb.* *mp*

Pno. *pp* *mp sempre* *increase/decrease rate of trem.*

MIDI Pno.

L. Vc. *normale* *ppp* *normale* *sul pont.* *mf* *normale* *ppp*

Pr. Vc. *ppp* *mf* *ppp*

Ds. 1

Ds. 2 *mf* *p* *mf*

134

B. Cl. *tr bisb.* **mp** **mp**

Pr. B. Cl. *tr bisb.* **mp**

Pno. **ppp**

MIDI Pno.

L. Vc. normale **ppp** *sul pont.* **mf** normale **ppp**

Pr. Vc. *sul pont.* normale **ppp** normale *sul pont.* **mf**

Ds. 1

Ds. 2

145 *tr* bisb.

B. Cl. *mp* *tr* bisb.

Pr. B. Cl. *mp*

Pno.

MIDI Pno.

L. Vc. *ppp* normale → *mf* sul pont. → normale *ppp* normale

Pr. Vc. *ppp* normale → *ppp* sul pont. → normale *ppp*

Dr. 1 *mf*

Dr. 2 Pan, Hard Left
Timbre: Wind Sound (until 152) *mf* Hard Right
Timbre: Congra/Woodpecker *mf*

156

B. Cl. *mp*

Pr. B. Cl. *tr bisb.* *mp*

Pno.

MIDI Pno.

L. Vc. *mf* *ppp* *normale* *sul pont.*

Pr. Vc. *ppp* *mf* *ppp* *normale* *sul pont.*

DS. 1 *mf* *Timbre: Subwoofer (until end)*

DS. 2 *mf* *Hard Left* *Timbre: 'Wind Sound' (until end)* *Hard Right* *Hard Left*

K

K

167

B. Cl.

Pr. B. Cl.

Pno.

MIDI Pno.

L. Vc.

Pr. Vc.

Ds. 1

Ds. 2

L

L

mf sempre until end

pp

mp

p

178

B. Cl.

Pr. B. Cl.

Pno.

MIDI Pno.

L. Vc.

Pr. Vc.

Ds. 1

Ds. 2

189

M Sing and Play

B. Cl.

Pr. B. Cl.

Pno.

MIDI Pno.

L. Vc.

Pr. Vc.

Ds. 1

Ds. 2

f

mp

pp

p

ppp

mf

normale

sul pont.

Hard Right

Hard Left

mf

N

O

200

B. Cl.

Pr. B. Cl.

Sing and Play

Sing and Play

Pno.

increase/decrease rate of trem.

increase/decrease rate of trem.

pp *mp* *pp*

MIDI Pno.

p *pp* *p* *pp* *p* *pp*

L. Vc.

Pr. Vc.

normale

ppp

normale

ppp

Ds. 1

Ds. 2

Hard Right

211

B. Cl.

Pr. B. Cl.

Pno.

MIDI Pno.

L. Vc.

Pr. Vc.

DS. 1

DS. 2

f

f

f

f

mf

mf

ppp

ppp

mf

mf

Hard Left

Hard Left

sul pont.

normale

normale

ppp

P
222

B. Cl. *f*

Pr. B. Cl. *f*

Pno. *pp* *f* *pp*
increase/decrease rate of trem.

MIDI Pno.

L. Vc. *ppp* normale *mf* sul pont.

Pr. Vc. *ppp* normale *mf* sul pont.

Ds. 1

Ds. 2 *mf sempre* → Hard Right → Hard Left



233

B. Cl. *tr bisb.* *mf* *mf*

Pr. B. Cl. *tr bisb.* *mf* *mf*

Pno. *f* *pp*

MIDI Pno.

L. Vc. *normale* *ppp*

Pr. Vc. *normale* *ppp*

Ds. 1

Ds. 2

244

B. Cl. *Sing and Play* **R** *mf*

Pr. B. Cl. *Sing and Play* **R** *f*

Pno. *decrease rate of trem.* **p**

MIDI Pno. **R**

L. Vc. *sul pont.* *mf* *normale* *sul pont.* *ppp* *mf* *normale*

Pr. Vc. *sul pont.* *mf* *sul pont.* *ppp* *mf* *normale*

Ds. 1

Ds. 2

258 Sing and Play

B. Cl.

Pr. B. Cl.

Pno.

MIDI Pno.

L. Vc.

Pr. Vc.

Ds. 1

Ds. 2

Sing and Play

mf

f

decrease rate of trem.

ppp

p

ppp

S

Sing and Play

sul pont.

ppp

ppp

mf

ppp

normale

ppp

sul pont.

ppp

sul pont.

ppp

normale

ppp

sul pont.

sul pont.

ppp

mf

ppp

sul pont.

268

B. Cl.

Pr. B. Cl.

Pno.

MIDI Pno.

L. Vc.

Pr. Vc.

Ds. 1

Ds. 2

Sing and Play

Once the sound of the other instruments fade, remove the eBow from the string

mf *f* *mf* *f*

normale sul pont. normale sul pont.

mf *ppp* *mf* *ppp*

sul pont. normale sul pont. normale sul pont.

ppp *mf* *ppp* *mf*

Detailed description of the musical score: The score is for measures 268 to 277. The B. Cl. part (top) has two staves with sustained notes, dynamic markings of *mf* at measures 268 and 272, and a fermata at the end. The Pr. B. Cl. part (second) also has two staves with sustained notes, dynamic markings of *f* at measures 268 and 272, and a fermata. The Pno. part (third) has two staves with sustained notes and a performance instruction: 'Once the sound of the other instruments fade, remove the eBow from the string' at measure 275. The MIDI Pno. part (fourth) has two staves with sustained notes. The L. Vc. part (fifth) has two staves with sustained notes, dynamic markings of *mf* at measures 268 and 272, and *ppp* at measures 270 and 274. Performance instructions 'normale' and 'sul pont.' are placed above the staff. The Pr. Vc. part (sixth) has two staves with sustained notes, dynamic markings of *ppp* at measures 268 and 270, and *mf* at measures 272 and 274. Performance instructions 'sul pont.' and 'normale' are placed below the staff. The Ds. 1 part (seventh) has two staves with a rhythmic pattern of eighth notes. The Ds. 2 part (eighth) has two staves with sustained notes.