

EDMUND HUNT

ILDATHACH

FOR CHAMBER ENSEMBLE

(2014)

FULL SCORE

Ildathach

Written for the Composit Ensemble. First performance at Polo Universitario di Rieti, Italy, on the 13th of August 2014.

Duration: c.6'30"

Instrumentation

Clarinet in B-flat

Accordion

Piano

Violin

Violoncello

Score in C

Notation

Quarter-tones are notated using the following conventions:


♯_q = a quarter-tone sharp


♭_q = a quarter-tone flat

♭_{3q} = three-quarters flat

♯_{3q} = three-quarters sharp

A single clarinet multiphonic (indicated by an 'M' through the note's stem) occurs periodically from bar 60 until the end. The multiphonic should contain an audible fundamental (concert D3) and any number of upper partials. The following fingering is suggested:


 However, any other fingering based on concert D3 (and which yields one or more upper partials) may be used, provided that the same fingering is used throughout the piece (to ensure a consistent sound).


 A horizontal arrow above the multiphonic fingering indicates a transition from the fundamental (or a small number of partials) to the full multiphonic sound (achieved by varying the dynamic or embouchure).

Accordion notation uses the following symbols:

∨ close bellows

□ open bellows

Where accordion registration is suggested, the following symbols are used:



Manual 1, 4' ('piccolo')



Manual 1, 2x 8' ('violin')



Manual 1, 16' ('bassoon')



Manual 3, 4'



Manual 3, 8'

Programme Note

'Ildathach' (literally 'many coloured') is a poetic name for the early Irish 'otherworld', as described in the Old Irish tale 'Immram Brain' (c. 8th century A.D). The tale describes how Bran undertook a journey to the otherworld, a place which existed in parallel to the real world and which was often characterised by strange yet mysterious beauty. Time could pass differently in the otherworld, with days spent in the otherworld passing as either years or minutes in the real world.

The piece is not a programmatic representation of the story. Instead, it uses the idea of different rates of time to explore and reimagine a single sound (a multiphonic on the clarinet's lowest note) from different perspectives.

ILDATHACH

SCORE IN C

EDMUND HUNT

Misterioso ♩ = c.60

Clarinet in Bb

Accordion

Piano

Violin

Violoncello

5

Cl.

Accord.

Pno.

Vln.

Vc.

8

Cl.

Accord.

Pno.

Vln.

Vc.

Bellows shake

mp *p* *mf* *p* *mf* *p* *ff*

mp *p* *mf* *p*

p *mf* *p* *mp* *ff*

Brillante, cantando

10

Cl.

Accord.

Pno.

Vln.

Vc.

f espress. *mf*

p *mf* *pp*

mf *f* *mf*

Brillante, cantando

f espress. *mf*

mf *pp*

gliss.

12

Cl. *mf* *f* 3

Accord. *p* 3

Pno. *f* 6 7 6

(Ped.)

Vln. *mf* *f* 3

Vc. *p* *mf* *gliss.*

14

Cl. *>mf* *mf* 3

Accord. *mf* *pp*

Pno. *mf* 6 7 6 6 6

(Ped.)

Vln. *>mf* *mf* 3

Vc. *>pp*

16

Cl. *mp*

Accord. *p* *mp*

Pno. *mp*

(Ped.)

Vln. *mp*

Vc. *p* *mf*

18

Cl. *mf* *mp*

Accord. *p* *mp*

Pno. *mf* *mp*

(Ped.)

Vln. *mf* *mp*

Vc. *mp*

20

Cl. *mf*

Accord. *p* *mf*

Pno. *mf*

(Ped.) *mf*

Vln. *mf*

Vc. *mf*

22

Cl. **B** Darkening, shaded

Accord. *ff* *ppp* *pp*

Pno. *f* *ff* *pp*

(Ped.) *f* *ff* *pp*

Vln. **B** Darkening, shaded

Vc. *f*

chromatic cluster (silent)

sost. ped.

25

Cl.

Accord.

Ppp

pp

Ppp

gliss.

3

Pno.

Ppp

pp

pp

Ppp

8^{va}

(Ped.)

(Sost. Ped.)

Vln.

Vc.

27

Cl.

Accord.

Ppp

pp

Ppp

gliss.

3

Pno.

Ppp

pp

Ppp

mp

P

8^{va}

(Ped.)

(Sost. Ped.)

Vln.

sul tasto

pp

mp

Vc.

sul tasto

pp

38

Cl. *mp* *ppp* *ppp* *p* *mp*

Accord. *ppp* *p* *ppp*

Pno.

Vln. *ppp* *ord.* *sul tasto senza vib.* *ord.* *ppp*

Vc. *gliss.* *p* *ppp*

44

Cl. *p* *ppp* *ppp* *p espress.*

Accord.

Pno. *ppp* *ord.*

Vln. *sul tasto senza vib.* *ppp* *ord.* *vib. norm.* *p espress.*

Vc.

C Lontano

B

C Lontano

49

Cl.

Accord.

Pno.

(Ped.)

Vln.

Vc.

3 *pp* *p* 3

pp *p* 3

3

51

Cl.

Accord.

Pno.

(Ped.)

Vln.

Vc.

pp *p* 3 3

p *pp* *p* 3

54

Cl. *mp* *mf*

Accord.

Pno. *mp* *mf*
(Ped.)

Vln. *mp* *mf*

Vc.

57

Cl. *f* *p* to multi-
phonic

Accord.

Pno. *f*
(Ped.)

Vln. *f* *ppp*

Vc. *ppp*

D A tempo, Energico

61

Cl. *f* *p*

Accord. *ppp* *mf*

Pno. *pp* *mf*

Ped.

D A tempo, Energico

Vln. *mp* *f*

Vc. *ff* *pp* *mf*

64

Cl. *p* *mf* *p*

Accord. *ppp*

Pno. *ppp*

(Ped.)

Vln. *p* *p*

Vc. *pp* *pp*

to multiphonic

66

Cl. *sim. to multiphonic*

Accord. *mp* *ppp*

Pno. *mp* *p*

Vln. *mp* *p*

Vc. *mp* *pp* *pp*

68

Cl.

Accord. *mf*

Pno. *mf*

Vln. *p* *mf* *mp*

Vc. *mf*

70 to multiphonic

Cl. *p* *mf* *p* *p* *mf*

Accord. *ppp* *mf* *ppp*

Pno. *p* *mf* *p*

(Ped.)

Vln. *mp* *f* *mp*

Vc. *> ppp*

73

Cl. *p* *mf* *ff*

Accord. *mf* *ppp* *f*

Pno. *mf* *mp*

(Ped.)

Vln. *p* *f* *mp* *f*

Vc. *pp* *mp* *pp* *p* *f*

Close fall board