

# dialogue for bass clarinet and bassoon

composed for the 16th London New Wind Festival

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♩=66

Bass Clarinet in B $\flat$

Bassoon

Measures 1-6 of the score. The Bass Clarinet part starts with a forte (*ff*) note, followed by a piano (*pp*) note, then a mezzo-piano (*mp*) note, and a piano (*p*) note, all marked *flz*. The Bassoon part is silent until measure 6, where it plays a mezzo-forte (*mf*) note. The Bass Clarinet part includes an *(ord.)* trill in measure 5.

B. Cl.

Bsn.

Measures 7-11 of the score. The Bass Clarinet part has notes in measures 7, 8, 10, and 11, with dynamics *mp*, *mf*, *p*, and *pp* respectively, and *flz* markings. The Bassoon part has notes in measures 7, 8, 9, and 10, with dynamics *mp*, *mf*, *f*, and *mp* respectively. Measure 11 features a piano (*p*) note with a triplet marking. The Bass Clarinet part includes an *(ord.)* marking in measure 8.

B. Cl.

Bsn.

Measures 12-15 of the score. The Bass Clarinet part has notes in measures 12, 13, 14, and 15, with dynamics *ff*, *mf*, *mp*, and *pp* respectively, and *flz* markings. The Bassoon part has notes in measures 12, 13, 14, and 15, with dynamics *p*, *f*, *mf*, and *mf* respectively. Measure 15 includes a triplet marking and a section labeled "key clicks" with a "5" marking. The Bass Clarinet part includes an *(ord.)* marking in measure 13.

16

B. Cl. *pp* *ff* *pp* *subito ff* (ord.)

slap tongue (ord.)

Bsn. (ord.) *f* *mp*

22

B. Cl. *pp* *ff* (ord.) *mp*

slap tongue

Bsn. *mp* *pp* *mp*

28

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

Bsn. (ord.) *mp* *sub. pp* *mf* *pp* *p* *mp*

\* use different fingering to create different timbres

33

B. Cl. *f* *mp* *pp* *p*

slap tongue (ord.)

Bsn. *f* *p* *f* *mp*

key clicks

37

B. Cl.

Bsn.

*ppp* *p* *f* *mp* *pp*

*p* *mf* *mp*

43

B. Cl.

Bsn.

*mf* *mp* *f* *mf*

*tr*

*mf* *7* *5*

46

B. Cl.

Bsn.

*f* *ff* *f*

*slap tongue* *ord* *key clicks*

*f* *mp*

49

B. Cl.

Bsn.

*f*

*mf* *ff* *mp* *sfz* *f* *p*

*(ord.)*

52

B. Cl.

*p*

*mp*

Bsn.

*tr*

*mp* *mf* *pp*

56

B. Cl.

*p*

*mp*

*p < mf*

Bsn.

*p*

*pp*

*mp*

3

*sfz f*

*p*

59

B. Cl.

*p*

*mp*

*f*

*mf*

Bsn.

*pp*

*p*

63

B. Cl.

*p*

*pp*

*mf*

Bsn.

*mf*

*mp*

67

B. Cl.

Bsn.

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

*f* *mp* *mf* *pp*

5

3

*tr*

71

B. Cl.

Bsn.

*f* *ff* *mf* *p* *pp* *ff*

*flz* (ord.) *flz.*

5

*f*

77

B. Cl.

Bsn.

*mf* *p*

*flz.* (ord.)

*mf* *mp* *mf*

5

82

B. Cl.

Bsn.

*pp* *p*

*flz.* (ord.) *tr*

*p* *pp* *mp*

3

88 flz. (ord.) air note air notes

B. Cl. *tr* *mp*

Bsn. *(tr)* *pp* *mp* *p* *pp* *sim.*

\* use different fingering to create different timbres

93 (air notes) ord.

B. Cl. *pp* *p* *p*

Bsn. (ord.) *mp* *pp*

98 key clicks slap tongue (ord.)

B. Cl. *f* *ff* *pp* *p*

Bsn. *mf* *ff* *p*

103 (tr) air note ord. continue trill with key clicks slap tongue

B. Cl. *f* *mp* *mf* *ff*

Bsn. *mp* *mf* *f* *ff* key clicks

107

key clicks

*tr*

*p*  $\leftarrow$  *ff*

5

5

5

slap tongue

B. Cl.

Bsn.

*mp*  $\rightarrow$  *f*

key clicks

5

3

110

key clicks

5

*tr*

(ord.)

key clicks

5

5

air notes

B. Cl.

Bsn.

*mp*

*f*

5

(air notes)

112

*tr*

B. Cl.

Bsn.