

Jeffrey Ryan

Triple Witching

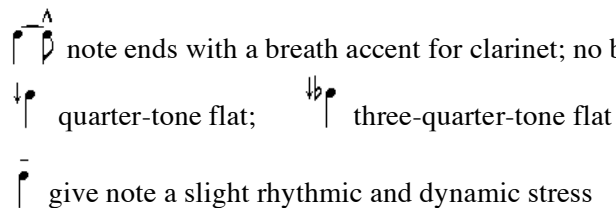
for B^b clarinet, cello and piano

commissioned by CBC Radio Music

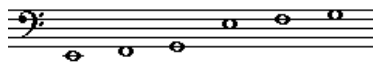
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Performance notes

1. Total performance time ca. 10'. In the piano part, the cued clarinet and cello lines are written as *sounding*. (The clarinet part is, of course, transposed as usual for B^b clarinet.)

2. Specific notations:  note ends with a breath accent for clarinet; no bow change for cello
quarter-tone flat; three-quarter-tone flat
give note a slight rhythmic and dynamic stress

3. The piano must be prepared by taping down the following keys:



During the course of the piece, these keys are released at the points indicated in the score, so care should be taken when preparing the piano to ensure that the tape will hold securely but can still be removed easily and silently when required.

As a result of this preparation, various harmonics will be activated sympathetically and will ring through. This “afterimage” of sound is an integral part of the piece, as are the various levels of accumulated blurred sound. Pedal markings should thus be carefully observed and executed.

4. All glissandi and portamenti should begin immediately after the first pitch is sounded; glissandi of duration greater than a quarter note are notated with an opening eighth note along with the required duration.
5. In the opening section, both the cellist and pianist double their melodic line with singing. Ideally, an easy, unforced, and somewhat ethereal vocal sound is desired. The vocal sound should not predominate, but should mix into the overall colour. The vocal line may be transposed (in its entirety) by an octave as appropriate for the performers.
6. The three main ideas of the piece have distinct characters. The slow unison line is haunting and seductive; the fast theme is extroverted and energetic to the point of being frantic or aggressive; and the clarinet/cello duets are searching and introspective. In the long term of the piece, each of these emotional states develops and evolves, while in the short term, the character of the music often shifts quite suddenly. The performers are encouraged to “go to the edge” of each state, and to maximize these dramatic contrasts, perhaps even giving each state a “physical” character by manner of playing.

Programme note for Triple Witching

“Scale of dragon, tooth of wolf...”

The allusion to the three witches in Macbeth aside, the title “triple witching” comes from the world of the stock market. Triple Witching occurs on the four Fridays during the year when stock options, stock index options and stock index futures simultaneously expire. Traditionally, on those days the stock market is especially volatile, with massive trading as the traders try to maximize their profits before the final bell.

Of course, it's all about profit—the more, the better—which led me to consider the role of money in our everyday lives. Money has a tremendous allure—it can indeed be quite bewitching. Most of us spend the larger part of our days in pursuit of its acquisition. Most of us also never seem to have enough of it, and when we get some, suddenly it's gone. And yet so many financial transactions occur without ever handling any actual money: credit cards (loans, really); electronic transfers (no cheques or stamps required either); stock options (buying the possibility of buying)—the list goes on and on. Money has become a virtual construct.

Triple Witching explores the power of money in our culture. It is scored for, appropriately enough, a trio of clarinet, cello and piano. The piece is based on three different musical ideas which are introduced in order: first, the allure of money is suggested by a haunting unison line; second, a flurry of activity expresses our continuous driving need for money, though what money we do acquire may be quick to disappear; and third, more reflective and introspective music laments the struggles that money, or the lack thereof, can bring. Each of these ideas is further developed and commented upon as their reappearances cycle through the course of the piece.

Triple Witching was commissioned for the *Amici Chamber Ensemble* by Neil Crory and CBC Radio Music. It received its première performance on April 30, 1999, at the Glenn Gould Studio in Toronto, Ontario, with Joaquin Valdepeñas, clarinet; David Hetherington, cello; and Patricia Parr, piano.

Triple Witching

for Bb clarinet, cello and piano

Jeffrey Ryan

$\bullet = 6066$ *Legato e espressivo*

p
play large notes

p sing small notes on "oo"
sempre legato

(glisses and grace notes apply to played notes only, not sung notes)

1 $\bullet = 6066$ *Legato e espressivo*

p with a ringing tone

(no pedal) sing small notes on "oo"
sempre legato

port. *microtone trill* *n.*

6

p

p

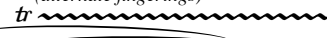
8va -----

11 *8va* -----

ppp *p* *ppp* *p* *ppp* *p*

sost. ped. → (sost.) →

*play with palms at extreme lower end of keyboard, fingers of both hands pointing left; right hand on black keys, left hand on white; start with hands on keys, then press keys down to sound. Effect is similar to a large tamtam.

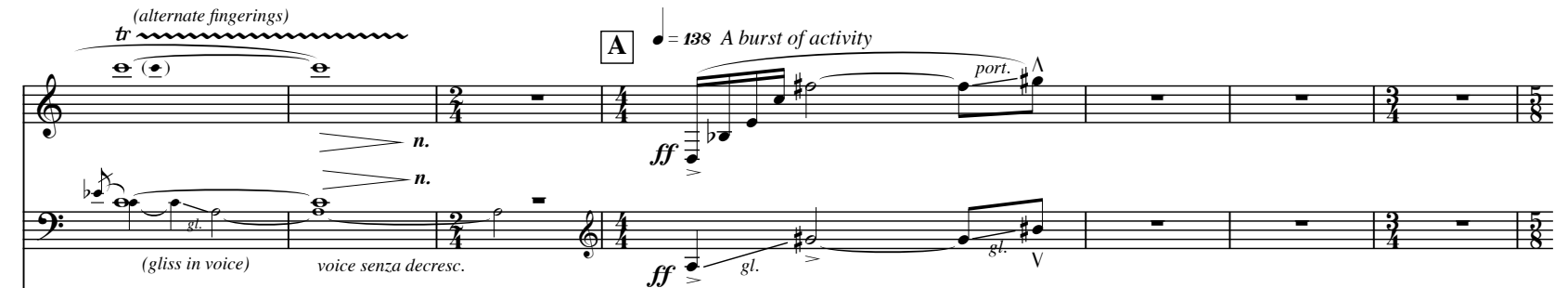
(alternate fingerings)
tr 


A ♩ = 138 A burst of activity

ff *port.* Δ

n. *n.*

(gliss in voice) voice senza decresc. *ff* *gl.* *gl.* ∇



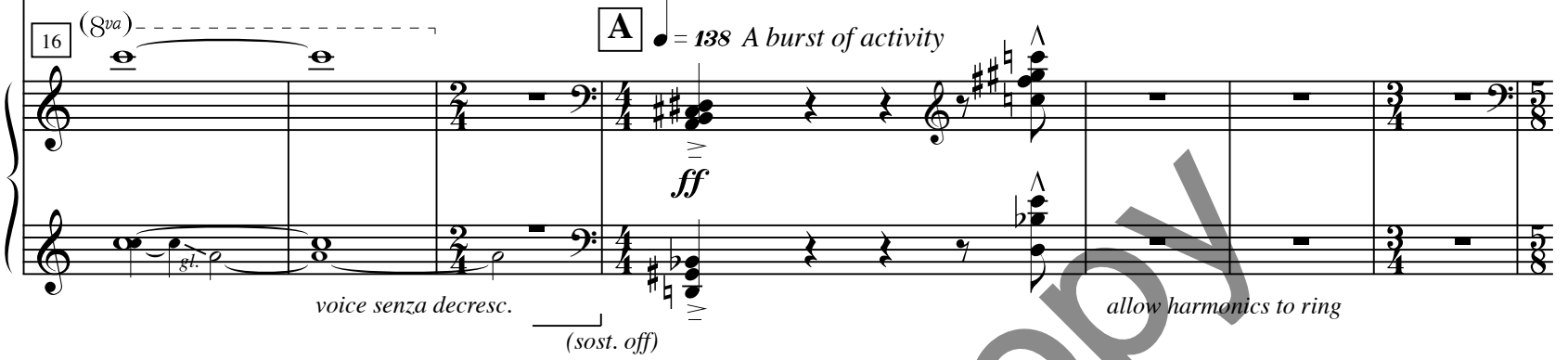
16 (8va) 

A ♩ = 138 A burst of activity

ff

voice senza decresc. (sost. off)

allow harmonics to ring



ff *port.* Δ *mf* *p* *p* *mf* (alternate fingerings)

ff *gl.* *gl.* ∇ *gl.* *gl.* ∇ *gl.* *gl.* ∇ (II) (I) *sim.*



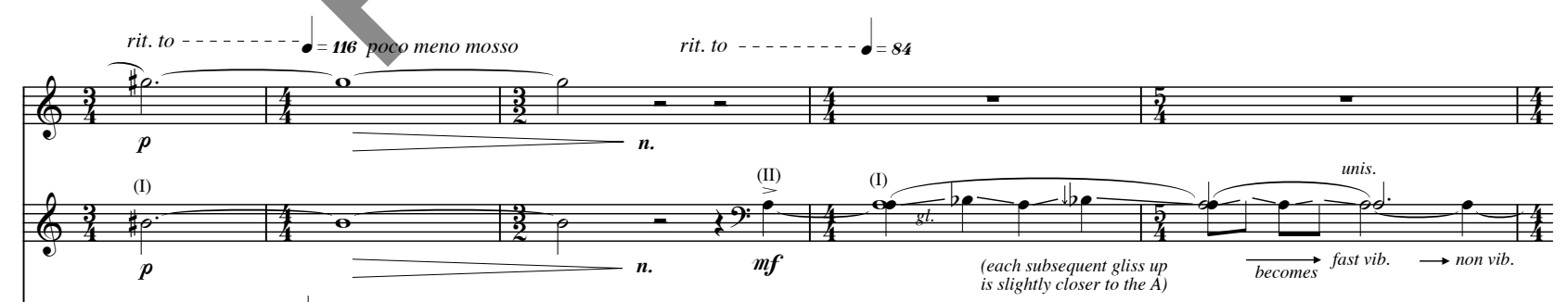
23 *ff*



rit. to ----- ♩ = 116 poco meno mosso rit. to ----- ♩ = 84

p *n.* (I) (II) (I) *unis.*

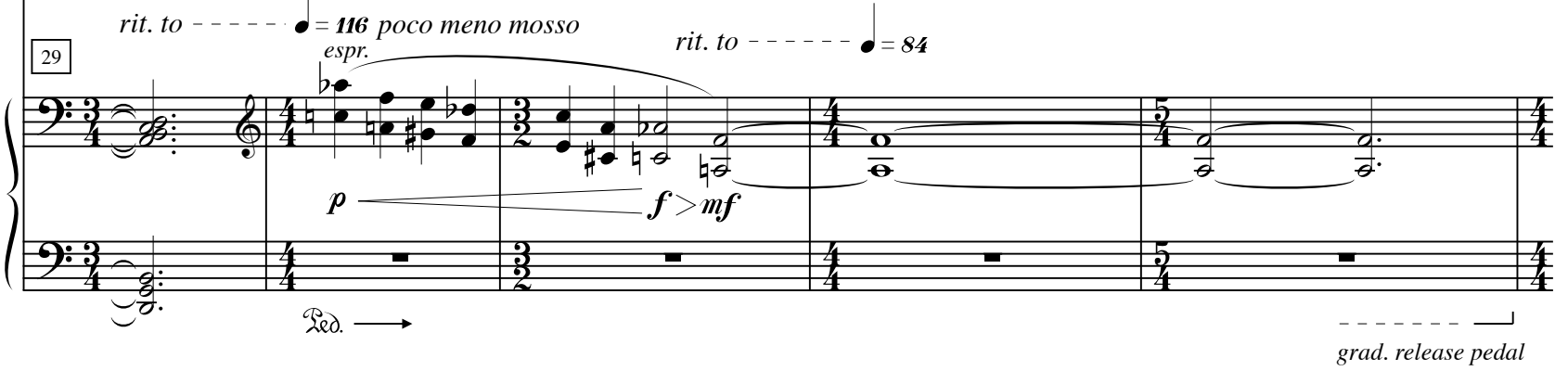
p *n.* *mf* (each subsequent gliss up is slightly closer to the A) becomes fast vib. → non vib.



29 rit. to ----- ♩ = 116 poco meno mosso espr. rit. to ----- ♩ = 84

p *f > mf*

Red. → *grad. release pedal*



molto rit. ----- (♩ = 56) ----- ♩ = 138 sub. *port.*

34 *molto rit.* ----- (♩ = 56) ----- ♩ = 138 sub.

f *sonore* *f* *ff*

port. *ff*

39 *ff* *ff sempre*

red. *red.*

rit. to ----- **B** ♩ = 72 ----- *espressivo e con rubato* *tr.* *non-tr.*

43 *rit. to* ----- **B** ♩ = 72 ----- *espressivo e con rubato* *tr.* *non-tr.*

p *gl. (♩)* *(highest possible note)* *p* *3* *3* *6* *sul pont.* *repeat pattern* *pp* *n.*

p *n.* *(highest possible note on each string)* *pp* *n.*

Sub

p *gl.* *gently* *poco rit.* *(alt.) tr. non-tr.* *A tempo* *mf* *p* *p* *seductively*

ord. *pp* *n.* *pp* *loco* *p* *seductively*

49 *pluck string with nail* *let each note ring* *poco rit.* *A tempo*

pp

ped. →

gl. *tauntingly* *p < mf sf p* *mf > p* *mf > p* *mf >*

54 *silently release* *these three notes:*

grad. release pedal

poco più mosso *rit.* *(♩ = 72)* *C* *♩ = 138 sub.* *tr* *pp* *pizz.* *p* *(dampen on rest)* *p*

pizz. leggero *p* *p*

59 *poco più mosso* *rit.* *(♩ = 72)* *C* *♩ = 138 sub.* *giocos* *mf sub.* *p* *loco* *ped.*

non-tr. *pp* *arco* *ff* *aggressively* *f*

63 *mf sub.* *f* *Red.*

port. *gl.*

68

D

72 **D**

This page of a musical score contains measures 75 through 81. It is written for piano and strings. The piano part features dense chordal textures, while the strings play a rhythmic accompaniment. The score includes dynamic markings such as *ff* and tempo markings like *Feroce*. A watermark "Perusal Copy" is visible across the page.

75

78

Feroce

ff

(senza decresc.)

81

Feroce

ff

E

p \rightarrow *n.* *tr* *p* \rightarrow *n.*

n. \rightarrow *p* *molto cantabile e dolce* *p* *gl.*

E

86 *sempre legato e delicato*

pp

(*both hands 8ve higher)

ped. \rightarrow (hold until indicated)
+u.c. \rightarrow

tr *p* \rightarrow *n.*

p *gl.*

92

tr *p* \rightarrow *pp* *tr* *p* \rightarrow *n.*

p *gl.*

98

colourless *n.* *pp* *norm.* *pp* *f* *sfp* *ff* *sfp* *ff*

103

(loco) *ff*

-u.c.

rit. to *gl/port.** (o) *f poss.* *gl. (o)*** **F** *f poss.* *rit. to* *solo (cl/vc tacet)*

109

ff *sfp* *ff* *sfp* *ff* *sfp*

ff *p* 4 3

* combination port/gliss rising as high as possible; like a wail
 ** gliss double stop up full length of fingerboard

115

ff *sfp* *pp* *fff*

3 5 *Red.* *sempre*

(pedal up) *Red.*

118 *very steady and even, almost mechanical* *with some hesitation ...*

f *ppp*

Red.

123 *poco meno mosso* *poco rit.*

pp (2) (3) (4)

Red.

A tempo

(♩ = 60) more firmly and resolutely

accel. e cresc. poco a poco
increasingly angry and intense ...

131

p *mp*

accel. poco a poco ----- ♩ = 96

PLAY 8X

PLAY 5X

ped. —————

ped. —————

ped. ————— (hold pedal down)

149

♩ = 144 (or faster - wild!)

♩ = 72 sub.

ped. —————

G Introspectively

(♩ = 72)

pp

sul D non vib.

pp sempre

hold pedal, let fade

154

unwinding...

G Introspectively

(♩ = 72)

pp

ppp

ped.

ped.

+u.c. →

hold pedal, let fade

tr

mf

pp

p

pp

gl.

gl.

gl.

163

(alternate between fundamental and artificial harmonic)

p

-u.c.

Musical score for measures 175-180. The top staff is in treble clef with a 7/8 time signature, and the bottom staff is in bass clef with a 7/8 time signature. The music features a melodic line in the treble and a bass line with eighth notes. Dynamics include *mf* and *arco*.

Musical score for measures 180-185. The top staff is in treble clef with a 7/8 time signature, and the bottom staff is in bass clef with a 7/8 time signature. The music features a melodic line in the treble and a bass line with eighth notes. Dynamics include *mf*.

Musical score for measures 185-190. The top staff is in treble clef with a 4/4 time signature, and the bottom staff is in bass clef with a 4/4 time signature. The music features a melodic line in the treble and a bass line with eighth notes. Dynamics include *ff*.

Musical score for measures 190-195. The top staff is in treble clef with a 4/4 time signature, and the bottom staff is in bass clef with a 4/4 time signature. The music features a melodic line in the treble and a bass line with eighth notes. Dynamics include *ff*.

J Mechanically,
like an automaton

Musical score for measures 195-200. The top staff is in treble clef with a 2/4 time signature, and the bottom staff is in bass clef with a 2/4 time signature. The music features a melodic line in the treble and a bass line with eighth notes. Dynamics include *fff* and *mp*.

J Mechanically,
like an automaton

Musical score for measures 200-205. The top staff is in treble clef with a 2/4 time signature, and the bottom staff is in bass clef with a 2/4 time signature. The music features a melodic line in the treble and a bass line with eighth notes. Dynamics include *fff* and *mf sub.*

Musical score for measures 188-193. The score is in 2/4 time and consists of two systems. The first system has a treble clef staff and a bass clef staff. The second system has a grand staff (treble and bass clefs). Measure 194 is marked with a box containing the number 194.

Musical score for measures 194-198. The score is in 4/4 time and consists of two systems. The first system has a treble clef staff and a bass clef staff. The second system has a grand staff. Performance markings include *Sinister ft.*, *pp*, *poco sul pont.*, *ff*, *mp*, *Mechanically, as before*, *ord.*, and *p*. A key signature change to one flat is indicated by a wavy line above the treble staff. A box with the letter 'K' is present.

Musical score for measures 199-203. The score is in 4/4 time and consists of two systems. The first system has a grand staff. The second system has a grand staff. Performance markings include *Sinister*, *Mechanically, as before*, *mf*, and *Leggiero*. A box with the letter 'K' is present.

Musical score for measures 204-208. The score is in 4/4 time and consists of two systems. The first system has a treble clef staff and a bass clef staff. The second system has a grand staff. Performance markings include *legato e espressivo* and *pp*.

Musical score for measures 209-213. The score is in 4/4 time and consists of two systems. The first system has a grand staff. The second system has a grand staff. Performance markings include *pp*. Measure 204 is marked with a box containing the number 204.

Red. → (hold until indicated)
+u.c. →

Musical notation for measures 208-210. The top staff (treble clef) features a melodic line with a long slur over measures 208 and 209, and a trill in measure 210. Dynamics include *p* and *p*. The bottom staff (bass clef) has a long slur over measures 208 and 209, with a dynamic marking *n.* (noisy) in measure 209.

210

Piano accompaniment for measures 210-214. The right hand (treble clef) plays a melodic line with eighth notes and slurs. The left hand (bass clef) plays a bass line with chords and eighth notes.

Musical notation for measures 215-219. The top staff (treble clef) features a melodic line with slurs and dynamics *gl.* and *(alt.)*. The bottom staff (bass clef) has a long slur over measures 215 and 216.

215

Piano accompaniment for measures 215-219. The right hand (treble clef) plays a melodic line with eighth notes and slurs. The left hand (bass clef) plays a bass line with chords and eighth notes.

Musical notation for measures 220-224. The top staff (treble clef) features a melodic line with a dynamic marking *p* and a crescendo leading to *f*. A box containing the letter **L** is placed above the first measure. The bottom staff (bass clef) has a long slur over measures 220 and 221.

220

L

Piano accompaniment for measures 220-224. The right hand (treble clef) plays a melodic line with eighth notes and slurs. The left hand (bass clef) plays a bass line with chords and eighth notes.

accel. poco a poco -----

Musical notation for measures 220-224. The system includes a treble clef staff and a bass clef staff. The treble staff begins with a *pp* dynamic and a crescendo leading to *f*. It features a melodic line with an *(alt.)* marking and a trill *tr* over a note. The bass staff is mostly silent.

225

accel. poco a poco -----

Musical notation for measures 225-229. The system includes a grand staff (treble and bass clefs). The treble staff has a melodic line with a *cresc. poco a poco* marking. The bass staff has a rhythmic accompaniment of chords.

(accumulated piano sound will build to a roar)

Musical notation for measures 230-229. The system includes a grand staff. Measure 230 is marked with *mf*. The treble staff has a melodic line with a *f* dynamic. The bass staff has a rhythmic accompaniment with a *f* dynamic. A tempo change is indicated by a box containing 'M' and a note with a value of 104, labeled 'Driving'. A measure rest of 208 is shown above the treble staff.

230

(= 208) M = 104 Driving

Musical notation for measures 230-233. The system includes a grand staff. The treble staff has a melodic line with a *ff* dynamic. The bass staff has a rhythmic accompaniment with a *f* dynamic. A tempo change is indicated by a box containing 'M' and a note with a value of 104, labeled 'Driving'. A measure rest of 208 is shown above the treble staff.

- u.c.]

Musical notation for measures 234-233. The system includes a grand staff. The treble staff has a melodic line with dynamics *f*, *sfp*, and *f*. The bass staff has a rhythmic accompaniment with dynamics *sfp* and *f*. There are five-fingered chords indicated by the number '5'.

234

Musical notation for measures 234-233. The system includes a grand staff. The treble staff has a melodic line. The bass staff has a rhythmic accompaniment.

Musical notation for measures 234 and 235. The system consists of two staves. The first staff has dynamics *f*, *5*, *sfz*, *f*, and *p*. It includes a fermata, a trill marked *tr*, and a sixteenth-note run marked *6*. The second staff has dynamics *f* and *p*, and includes a sixteenth-note run marked *5*, a slurred note marked *st.*, a fermata, and a sixteenth-note run marked *6*. The key signature has one sharp (F#) and the time signature changes from 2/4 to 4/4.

236

Piano accompaniment for measures 236, 237, and 238. The system consists of two staves. The right hand plays a series of chords, and the left hand plays a rhythmic pattern of eighth notes with a sharp sign. The time signature changes from 2/4 to 4/4.

Musical notation for measures 239, 240, and 241. The system consists of two staves. The first staff has dynamics *f* and *f*, and includes a sixteenth-note run marked *5*. The second staff has dynamics *f* and *f*, and includes a slurred note marked *st.*, a sixteenth-note run marked *5*, and a triplet marked *3*. The key signature has one sharp (F#) and the time signature changes from 3/4 to 4/4.

239

Piano accompaniment for measures 239, 240, and 241. The system consists of two staves. The right hand plays a series of chords, and the left hand plays a rhythmic pattern of eighth notes with a sharp sign. The time signature changes from 3/4 to 4/4.

Musical notation for measures 242, 243, and 244. The system consists of two staves. The first staff has dynamics *p* and *p*, and includes a sixteenth-note run marked *5*. The second staff has dynamics *p* and *p*, and includes a triplet marked *3*. The key signature has one sharp (F#) and the time signature changes from 3/4 to 4/4.

242

Piano accompaniment for measures 242, 243, and 244. The system consists of two staves. The right hand plays a series of chords, and the left hand plays a rhythmic pattern of eighth notes with a sharp sign. The time signature changes from 3/4 to 4/4.

wailing and anguished

ff *ff*

gl. *gl.* *gl.* *gl.*

N ♩ = 156 Explosive

wailing and anguished

ff *ff*

gl. *gl.* *gl.* *gl.* *gl.* *gl.* *gl.*

N ♩ = 156 Explosive

245

ff

ff

red.

250

O ♩ = 72 *espressivo e con rubato*

f *poss.*

f *poss.*

solo *gl.*

mf 3

O ♩ = 72 *espressivo e con rubato*

257

f *poss.*

♩ = 60 poco meno mosso

263

♩ = 60 poco meno mosso

P

accel. to ----- ♩ = 72

269

P

accel. to ----- ♩ = 72

♩ = 168 (or fast as possible)
Explosive again

275

(do not let ring) ♩ = 168 (or fast as possible)
Explosive again