

**Oy**  
for six clarinets and almglocken

Lawrence Dunn



## **Instrumentation**

6 B $\flat$  Clarinets

*Clarinet 1 also Contrabass Clarinet (B $\flat$ )*

*Clarinet 2 also Bass Clarinet (B $\flat$ )*

Almglocken (tuned cowbells)

*range: C4 - C6 (c' - c''')*

Triangle

*played by the Conductor*

|   |            |                       |
|---|------------|-----------------------|
| Clarinets 1 and 2 are at pitch :              | A = 440 Hz | (roughly)<br>0% lower |
| Clarinet 3 is <u>14 cents lower</u> :         | A = 436 Hz | 15% lower             |
| Clarinet 4 is <u>31 cents lower</u> :         | A = 432 Hz | 30% lower             |
| Clarinets 5 and 6 are <u>49 cents lower</u> : | A = 427 Hz | 50% lower             |

These differences of tuning correspond to the 6th, 7th, 11th and 13th harmonics.

Tuning should be carried out using an electronic tuner.

For further notes on tuning, see Appendix (page 25).

**All instrumentalists should stand.**

**All tuning to be done offstage.**

Duration: 4 mins

# Oy

for six clarinets and almglocken  
to Tony

Lawrence Dunn

**2 = 4 = 6** Glittering, angry  
♩. = 90 - 110

Clarinet 1 in Bb

absolute silence\*)

Clarinet 2 in Bb

Clarinet 3 in Bb

↓14

Clarinet 4 in Bb

↓31

Clarinet 5 in Bb

↓49

Clarinet 6 in Bb

↓49

Almglocken

hard vib. sticks (2)

*ff* non troppo



1

Cl. 1

Cl. 2

Cl. 3

↓14

Cl. 4

↓31

Cl. 5

↓49

Cl. 6

↓49

Alm.

\*) Clarinets **must** tune/warm up offstage.

7

Cl. 1

Cl. 2

Cl. 3  
↓14

Cl. 4  
↓31

Cl. 5  
↓49

Cl. 6  
↓49

Alm.



2

10

Cl. 1

Cl. 2

Cl. 3  
↓14

Cl. 4  
↓31

Cl. 5  
↓49

Cl. 6  
↓49

Alm.

13

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

Cl. 6

Alm.



16

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

Cl. 6

Alm.

19

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

Cl. 6

Alm.

*ff non troppo*



22

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

Cl. 6

Alm.

**Conductor:** pick up triangle beater

25

Cl. 1 *mf*

Cl. 2 *ff*

Cl. 3 *f*  $\downarrow_{14}$

Cl. 4  $\downarrow_{31}$

Cl. 5  $\downarrow_{49}$  *ff*

Cl. 6  $\downarrow_{49}$  *ff*

Alm. *mp* *mf*



28

**Conductor:** Triangle

4

Tri. *f*

Cl. 1

Cl. 2

Cl. 3  $\downarrow_{14}$

Cl. 4  $\downarrow_{31}$

Cl. 5  $\downarrow_{49}$

Cl. 6  $\downarrow_{49}$

Alm. *mf* *ff* big movement

change to medium rubber mallets (4)



31

To Cb. Cl.

To B. Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

Cl. 6

Alm.

SOLO

*f*

(Sempre lo stesso tempo)

34

Alm.

*mf*

40

Alm.

*p echo*

47

Alm.

*mf* *mp* *mf*

53

Alm.

59

6

Cl. 4

Alm.

*pp* *mf*

63

Cl. 4

Cl. 5

Alm.

*mf*

*mp*

*mf*

72

Cl. 3

Cl. 4

Cl. 5

Cl. 6

Alm.

*f*

*f*

*f*

*p*

*mf*

*f*

Contrabass Clarinet in B $\flat$  \*)

Bass Clarinet in B $\flat$  \*\*)

80

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

Cl. 6

Alm.

*f*

*f*

*f*

*p echo*

*f*

\*) Sounds two octaves and a major second lower \*\*) Sounds an octave and a major second lower

88

Cb. Cl. *mf*

B. Cl.

Cl. 3

Cl. 4  $\downarrow_{14}$

Cl. 5  $\downarrow_{31}$   $\downarrow_{49}$

Cl. 6  $\downarrow_{49}$  *non dim.*

Alm.



95

Cb. Cl. *pp*

B. Cl. *pp* *mf*

Cl. 3  $\downarrow_{14}$

Cl. 4  $\downarrow_{31}$

Cl. 5  $\downarrow_{49}$

Cl. 6  $\downarrow_{49}$

Alm.

100

Cb. Cl.

B. Cl.

Cl. 3

Cl. 4

Cl. 5

Cl. 6

Alm.

*mp*

*f*

*ff*

14

31

49

49

*p*



106

Cb. Cl.

B. Cl.

Cl. 3

Cl. 4

Cl. 5

Cl. 6

Alm.

*f*

*f*

*pp*

*f*

*mf*

*f*

*mf*

*mf sempre*

14

31

49

49

114

Cb. Cl.

B. Cl.

Cl. 3

Cl. 4

Cl. 5

Cl. 6

Alm.

*mp*

*pp*

*mp*

14

31

49

49

13

117

Cb. Cl.

B. Cl.

Cl. 3

Cl. 4

Cl. 5

Cl. 6

Alm.

*mf*

*f*

*mp*

*f*

*f*

*RH - p, dim.*

14

31

49

49

120

Cb. Cl.

B. Cl.

Cl. 3

Cl. 4

Cl. 5

Cl. 6

Alm.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*



123

Cb. Cl.

B. Cl.

Cl. 3

Cl. 4

Cl. 5

Cl. 6

Alm.

*f sonoro*

*f*

*f*

*f*

*f*

*f*

*f*

126

Cb. Cl.

B. Cl.

Cl. 3  
↓14

Cl. 4  
↓31 *ff*

Cl. 5  
↓49

Cl. 6  
↓49 *ff*

Alm.



129

Cb. Cl.

B. Cl.

Cl. 3  
↓14

Cl. 4  
↓31

Cl. 5  
↓49

Cl. 6  
↓49

Alm.

*p*

*f*

*p*

*f sempre*

132

Cb. Cl.

B. Cl.

Cl. 3

Cl. 4

Cl. 5

Cl. 6

Alm.

*ff*

*f*

*fff*

*f*

*ff*

*f*

14

31

49

49



135

Cb. Cl.

B. Cl.

Cl. 3

Cl. 4

Cl. 5

Cl. 6

Alm.

*ff*

*mf*

14

31

49

49



138

Cb. Cl.

B. Cl.

Cl. 3

Cl. 4

Cl. 5

Cl. 6

Alm.

*mp*

*ff sempre*

*ff sempre*

*ff sempre*

*ff sempre*

143

18

19

Cb. Cl.

B. Cl.

Cl. 3

Cl. 4

Cl. 5

Cl. 6

Alm.

20

154

Cb. Cl.

B. Cl.

Cl. 3

Cl. 4

Cl. 5

Cl. 6

Alm.

*pp*

*pp*

*p*

SOLO



21

164

Cb. Cl.

B. Cl.

Cl. 3

Cl. 4

Cl. 5

Cl. 6

Alm.

*p*

*mp*

\*) bb. 160 - 186: B. Cl. and Cb. Cl. should alternate breathing, aiming for continuous *pp* sound

170

Cb. Cl.

B. Cl.

Cl. 3

Cl. 4  
↓14  
↓31 *p*

Cl. 5

Cl. 6  
↓49  
↓49

Alm.



22

175

Cb. Cl.

B. Cl.

Cl. 3  
↓14 *mp*

Cl. 4  
↓31

Cl. 5  
↓49

Cl. 6  
↓49 *mp*

Alm. *f*

178

Cb. Cl.

B. Cl.

Cl. 3  
√14

Cl. 4  
√31

Cl. 5  
√49

Cl. 6  
√49

Alm.



23

181

Cb. Cl.

B. Cl.

Cl. 3  
√14

Cl. 4  
√31

Cl. 5  
√49

Cl. 6  
√49

Alm.

*f*

*ff*

*ff*

*mp*

188

Cb. Cl.

B. Cl.

Cl. 3  
↓14

Cl. 4  
↓31

Cl. 5  
↓49

Cl. 6  
↓49  
*f*

Alm.



24

190

Cb. Cl.

B. Cl.

Cl. 3  
↓14

Cl. 4  
↓31

Cl. 5  
↓49

Cl. 6  
↓49

Alm.

192

Cb. Cl.

B. Cl.

Cl. 3

Cl. 4

Cl. 5

Cl. 6

Alm.

*fff*



195

Cb. Cl.

B. Cl.

Cl. 3

Cl. 4

Cl. 5

Cl. 6

Alm.

*p*

*f*

*fff*

*fff*

198

Cb. Cl.

B. Cl.

Cl. 3

Cl. 4

Cl. 5

Cl. 6

Alm.

Musical score for measures 198-200. The score is for a woodwind section including Contrabass Clarinet (Cb. Cl.), Bass Clarinet (B. Cl.), Clarinets 3, 4, 5, and 6, and Alto Saxophone (Alm.). Measure 198 shows the beginning of the section with various notes and rests. Measure 199 features a *ffff* dynamic marking for the Clarinet 3 and Clarinet 6 parts. Measure 200 continues the melodic and harmonic development.



200

Cb. Cl.

B. Cl.

Cl. 3

Cl. 4

Cl. 5

Cl. 6

Alm.

Musical score for measures 200-202. The score continues for the woodwind section. Measure 200 features a *ffff* dynamic marking for the Contrabass Clarinet. Measure 201 includes *f* dynamic markings for the Clarinet 4 and Clarinet 5 parts. Measure 202 concludes the section with various notes and rests.

Cb. Cl.

B. Cl.

Cl. 3

↓14

Cl. 4

↓31

Cl. 5

↓49

Cl. 6

↓49

Alm.