Billy Novick

Trio

For two clarinets and bassoon

SCORE
Billy Novick  
Trio for two clarinets and bassoon

Composer’s note—

As a jazz musician for over forty years, I've been fascinated by the improvising process – particularly what I call "musical intuition." For me, a big part of the excitement and creativity of improvising is that I'm essentially continuously composing in the moment, and it's my musical intuition that determines what the next phrase I "compose" and play will be. Even at a slow tempo the musical choices you have to make happen so quickly that there's no way you can really plan your moves ahead, so you have to rely on your intuition.

I'm always amazed at how important a role repetition plays in this process. At the end of every phrase I play, the first "decision" I must make is whether or not I repeat that phrase. Do I repeat it exactly, and, then, how often do I repeat this idea before it becomes stale or, more likely, annoying? Do I vary it, and, if so, how frequently and how much do I vary it? Do I re-introduce it later on in some fashion?

Writing this trio gave me the opportunity to explore my love of repetition in a way that jazz won't allow because of the relentless speed required to make your decisions. Here I can totally organize and control my musical intuition to craft the pace of the development of the music.

I've added a few more elements to the use of repetition. Maybe it's because I tend to play so much tonal music, but I've never understood why people restrict themselves to playing in one key at a time....so I've incorporated a lot of polytonality- two or more keys being used simultaneously. (Most of the musicians that know me are probably thinking "What's the big deal? You play that way all the time anyway!")

I also love additive rhythms and I've used them here. You'll find additive rhythms in Balkan music, where you may have measures of 7/8 that are structured 2-2-3. I've taken the concept of additive rhythm and used it as a compositional tool. I'll develop an idea by adding extra notes to it each time I repeat it. I found this one general description of additive rhythm that I love: "The effect of additive rhythm on the ear is of a kind of organized anarchy, a rhythmic delirium." If I've managed to convey even a small bit of that I'll be one happy composer!

A few performance tips: Notating additive rhythms can be tricky. You can either avoid bar lines altogether or use a lot of mixed meters to accommodate the extra notes you keep on adding. Invariably, the music ends up looking much more complicated than it sounds. As I look at the music now I'm thinking "There's no way in the world that I could ever play this, or even try." But I did play it, and, if I could, you certainly can. Just keep in mind that most of the time all I'm doing is repeating musical ideas, often adding extra notes with each repetition. If you can see that and hear it while you're playing it will make it a lot easier, and, if I may be bold enough to say, the music may even become intelligible! It should also be fun to play. Although I'd have to describe it as a "serious" piece of music, it's certainly not to be taken too seriously.
I'd like to offer a special thanks to Ray Jackendoff and Kevin Laba. Ray's trio played my trio years ago when I first wrote it. They did a remarkable job with it, and now he's the driving force behind this effort to have all the music for the two clarinet and bassoon trio configuration available for anyone who wants to play it.

The work Kevin did in converting my scribbled score into this beautifully-notated version you see now is pretty amazing – quite possibly much more of an accomplishment than the music itself!

If you play this, and especially if you perform it, I’d be delighted if you would let me and Ray know (billynovick@gmail.com, ray.jackendoff@tufts.edu).
Trio

Billy Novick

Clarinet 1 in B♭

Clarinet 2 in B♭

Bassoon

\( j = 92-96 \)

Cl. 1

Cl. 2

Bsn.

5

\( mp \)

(2) (3) (4)

(5) (6) (7) (8)

cresc. poco a poco

cresc. poco a poco

9

(9) (10) sub p (11) (12)

sub p
Freely, a little slower $\frac{4}{4} = 88$

Cl. 1

Cl. 2

Bsn.

Cresc. poco a poco

Freely, a little slower $\frac{4}{4} = 88$

Cl. 1

Cl. 2

Bsn.

Cresc. poco a poco

Freely, a little slower $\frac{4}{4} = 88$

Cl. 1

Cl. 2

Bsn.

Cresc. poco a poco

Freely, a little slower $\frac{4}{4} = 88$

Cl. 1

Cl. 2

Bsn.

Cresc. poco a poco

Freely, a little slower $\frac{4}{4} = 88$

Cl. 1

Cl. 2

Bsn.

Cresc. poco a poco

Freely, a little slower $\frac{4}{4} = 88$

Cl. 1

Cl. 2

Bsn.

Cresc. poco a poco

Freely, a little slower $\frac{4}{4} = 88$

Cl. 1

Cl. 2

Bsn.

Cresc. poco a poco

Freely, a little slower $\frac{4}{4} = 88$

Cl. 1

Cl. 2

Bsn.

Cresc. poco a poco

Freely, a little slower $\frac{4}{4} = 88$

Cl. 1

Cl. 2

Bsn.

Cresc. poco a poco

Novick Trio
(accidentals hold for beamed groups of notes)

\( \text{Cl. 1} \)
\[ \text{\textbf{p} cresc. e accel.} \]

\( \text{Cl. 2} \)
\[ \text{\textbf{p} cresc. e accel.} \]

\( \text{Bsn.} \)
\[ \text{\textbf{p} cresc. e accel.} \]

\( \text{58} \)
\[ \text{\textbf{f} (cresc.)} \]

\( \text{59} \)
\[ \text{\textbf{f} = 116 - 120} \]

\( \text{62} \)
\[ \text{\textbf{f} solo} \]