

Flicker Too

for bass clarinet, piano, and keyboard controlled lights

Anthony Caulkins

Flicker Too

for bass clarinet, piano, and keyboard controlled lights

Anthony Caulkins

© 2015

Approximate Duration: 8:00 minutes

Performance Notes:

- Accidentals apply only to the notes they immediately precede, in the register written.
- All tremoli are unmeasured.
- The lights performed by the player on the MIDI keyboard are to be cast in three distinct areas on the wall behind the performers.

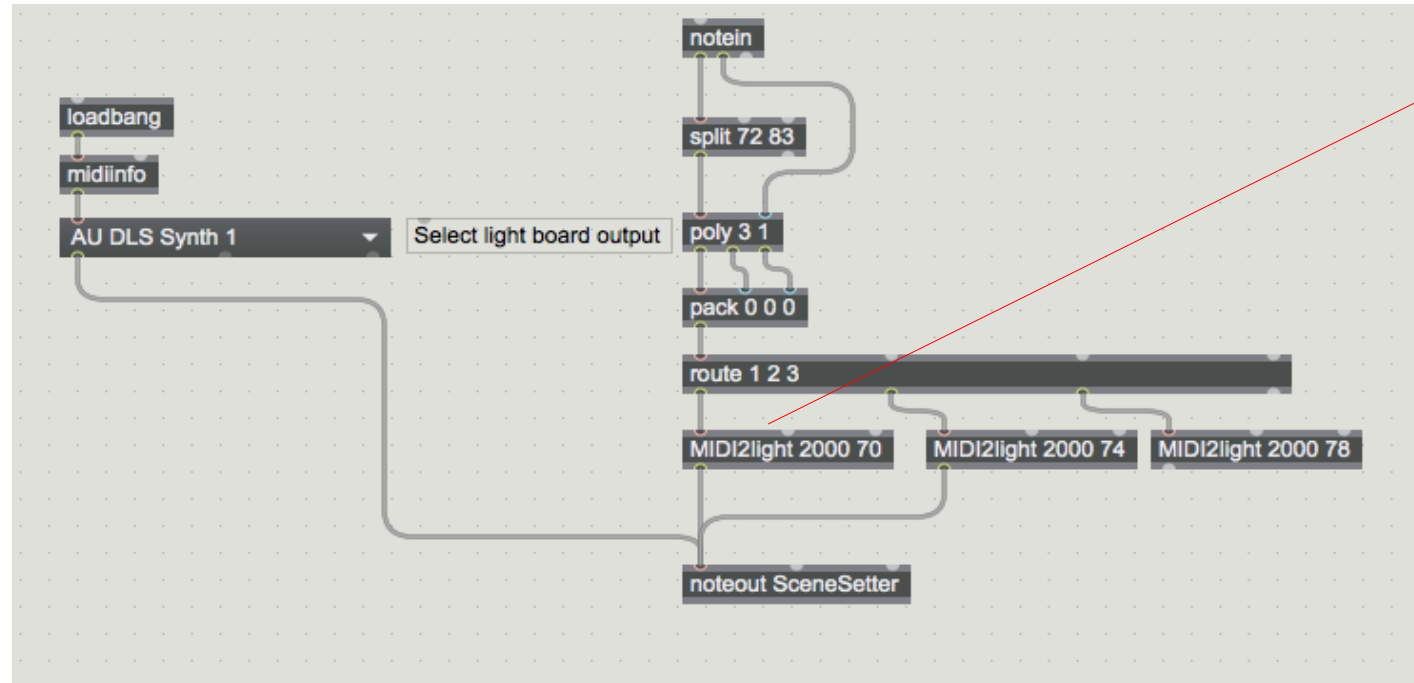
Suggested equipment/software needed to control lights.

- M-Audio Keystation 49es
- Elation Scene Setter 24 DMX Control Center
- Cycling '74's Max, in order to translate MIDI to DMX.
- Three LED lights with RGBA color possibilities.

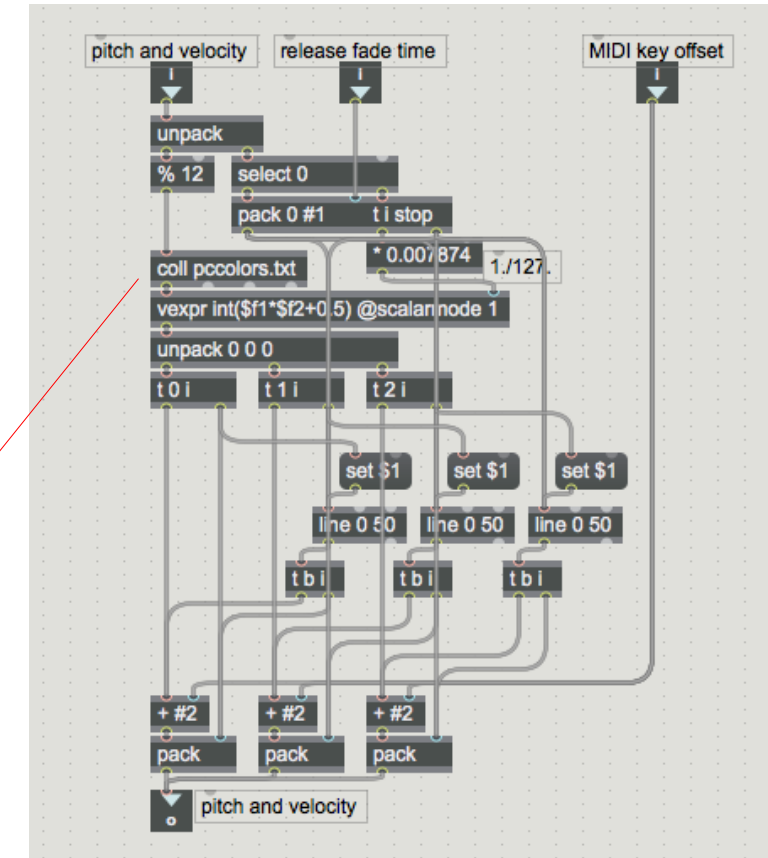
* There are other equipment possibilities. These are only suggestions.

Examples of Max Patches used in controlling the lights with a MIDI Keyboard.

Patch for routing MIDI from the keyboard into the Scene Setter Board



“MIDI2light” patch for controlling the brightness, color, and fade time of the lights



Text file for mapping pitch-class to color. This is the text of the coll object labeled “pccolors.txt.”

```
0, 255 0 0;  
1, 0 128 255;  
2, 255 255 0;  
3, 128 0 255;  
4, 0 255 0;  
5, 255 0 128;  
6, 0 255 255;  
7, 255 128 0;  
8, 0 0 255;  
9, 128 255 0;  
10, 255 0 255;  
11, 0 255 128;
```

For access to the original Max patch, contact Anthony Caulkins at contactanthonycaulkins@gmail.com

* Transposed score
* Accidentals apply only to the notes they immediately precede
* All tremoli are unmeasured

Flicker Too

Anthony Caulkins

for bass clarinet, piano, and lights

A $\text{♩} = 80$

The musical score is arranged in three systems. The first system includes the Bass Clarinet, Piano, and Lights Keyboard parts. The second system includes the Bass Clarinet, Piano, and Lights Keyboard parts. The third system includes the Bass Clarinet, Piano, and Lights Keyboard parts. The score is in 4/4 time and features various dynamics and articulations.

Bass Clarinet: *pp*, *mp*, *pp*

Piano: *p*, *mp*, *pp*

Lights Keyboard: *pp*, *mp*, *pp*

B. Cl.: *mp*, *pp*, *mp*, *pp*, *mp*, *pp*

Pno.: *p*, *mp*, *pp*

L.K.: *mp*, *pp*, *mp*, *mp*, *pp*

sempre seco

10

B. Cl.

Pno.

L.K.

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

14

B. Cl.

Pno.

L.K.

p *mf* *p* *mf* *p*

p *mf* *p* *p*

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

18

B. Cl.

Pno.

L.K.

mf *p* *sfz*

mf *p* *mf* *p*

mf *p* *sfz*

22

B. Cl.

Pno.

L.K.

mf *ff* *mf* *ff* *mf*

mf *ff* *mf* *mf*

mf *ff* *f* *ff* *f*

26

B. Cl.

Pno.

L.K.

ff mf <ff mf <ff f

<ff f

30

B. Cl.

Pno.

L.K.

ff mf <ff mf <ff f

<ff f

34

B. Cl.

Pno.

L.K.

fff

ff

f

fff

fff

pp

pp

38

B. Cl.

Pno.

L.K.

<mp

pp

<mp

pp

42

B. Cl.

Pno.

L.K.

pp

mp

pp

mp

mp

pp

mp



46

B. Cl.

Pno.

L.K.

pp

mp

pp

mp

sfz

pp

mp

sfz

pp

mp

50

B. Cl.

Pno.

L.K.

pp mf p

pp <mf p <mf p

pp <mf p <mf p

Detailed description: This system contains measures 50 through 53. The B. Cl. part starts with a *pp* dynamic and features a melodic line with eighth notes and quarter notes, including a crescendo leading to *mf* and a *p* dynamic. The Pno. and L.K. parts provide harmonic support with chords and moving lines, mirroring the dynamics of the B. Cl. part. The Pno. part has a *pp* dynamic and includes a crescendo to *mf* and a *p* dynamic. The L.K. part also has a *pp* dynamic and includes a crescendo to *mf* and a *p* dynamic.

54

B. Cl.

Pno.

L.K.

sfz p <mf

sfz p sfz

sfz p sfz

Detailed description: This system contains measures 54 through 57. The B. Cl. part begins with a *sfz* dynamic, followed by a *p* dynamic, and ends with a crescendo to *mf*. The Pno. and L.K. parts provide harmonic support, with the Pno. part having a *sfz* dynamic and the L.K. part having a *sfz* dynamic. The Pno. part includes a *p* dynamic and a *sfz* dynamic. The L.K. part includes a *p* dynamic and a *sfz* dynamic.

58

B. Cl.

Pno.

L.K.

< f *mf* *sfz* *mf* *sfz*

< mf *< f* *mf* *sfz* *sfz*

< mf *< f* *mf* *sfz* *sfz*

62

B. Cl.

Pno.

L.K.

f *ff* *f*

f *ff* *ff* *f* *ff* *f*

f *ff* *f*

66

B. Cl.

Pno.

L.K.

69

B. Cl.

Pno.

L.K.

fff

B

♩ = 66

B. Cl.

Pno.

L.K.

lightly pedal ad lib.

l.v.

l.v.



75

B. Cl.

Pno.

L.K.

l.v. (sim.)

The musical score consists of three systems. The first system (measures 66-74) features a B. Cl. part with a melodic line and trills, and Pno. and L.K. parts with accompaniment. Dynamics include *pp*, *mp*, and *pp*. The second system (measures 75-83) continues the B. Cl. and L.K. parts, with the Pno. part having a *l.v. (sim.)* marking. Dynamics include *pp*, *mp*, and *pp*. The score includes various articulation markings such as trills and slurs.

78

B. Cl.

Pno.

L.K.

Musical score for measures 78-81. The score is for B. Cl., Pno., and L.K. (Left Keyboard). Measure 78 features a B. Cl. line with a trill on a whole note, followed by a melodic line with dynamics *p*, *mf*, and *p*. The Pno. and L.K. parts have a similar melodic line with dynamics *p*, *mf*, and *p*. Measure 79 continues the melodic lines. Measure 80 features a B. Cl. line with a trill on a whole note, followed by a melodic line with dynamics *p*, *mf*, and *p*. The Pno. and L.K. parts have a similar melodic line with dynamics *p*, *mf*, and *p*. Measure 81 continues the melodic lines.

82

B. Cl.

Pno.

L.K.

Musical score for measures 82-85. The score is for B. Cl., Pno., and L.K. (Left Keyboard). Measure 82 features a B. Cl. line with a trill on a whole note, followed by a melodic line with dynamics *p*, *mf*, and *p*. The Pno. and L.K. parts have a similar melodic line with dynamics *p*, *mf*, and *p*. Measure 83 continues the melodic lines. Measure 84 features a B. Cl. line with a trill on a whole note, followed by a melodic line with dynamics *p*, *mf*, and *p*. The Pno. and L.K. parts have a similar melodic line with dynamics *p*, *mf*, and *p*. Measure 85 continues the melodic lines.

85

B. Cl.

Pno.

L.K.

p *mf* *p*

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

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

88

B. Cl.

Pno.

L.K.

mp *f* *mp*

mp *f* *mp*

mp *f* *mp* *mp* *f* *mp*

91

B. Cl.

Pno.

L.K.

94

B. Cl.

Pno.

L.K.

97

B. Cl. 

Pno. 

L.K. 



100

B. Cl. 

Pno. 

L.K. 

103

B. Cl.

Pno.

L.K.

mf *ff* *mf*

mf *ff* *mf*

mf *ff* *mf*

mf *ff* *mf*

106

B. Cl.

Pno.

L.K.

mf *ff* *mf*

mf *ff* *mf*

mf *ff* *mf*

mf *ff* *mf*

C

♩ = 100

B. Cl.

Musical staff for B. Cl. in measures 108-112. The staff shows a melodic line with dynamic markings *mp* and *f*, and phrasing slurs.

Pno.

Musical staff for Pno. in measures 108-112. The staff shows accompaniment with dynamic markings *mp* and *f*.

L.K.

Musical staff for L.K. in measures 108-112. The staff shows chords with dynamic markings *mp* and *f*.

B. Cl.

Musical staff for B. Cl. in measures 113-117. The staff shows a melodic line with dynamic markings *mf* and *ff*, and phrasing slurs.

Pno.

Musical staff for Pno. in measures 113-117. The staff shows accompaniment with dynamic markings *mf* and *ff*.

L.K.

Musical staff for L.K. in measures 113-117. The staff shows chords with dynamic markings *mf* and *ff*.

116

B. Cl. *ff* *f* *fff* *f*

Pno. *mf* *ff* *f* *fff* *f*

L.K. *ff* *f* *fff* *f*

119

B. Cl. *fff* *f* *fff*

Pno. *fff* *f* *fff*

L.K. *fff* *f* *fff*

121

B. Cl.

Pno.

L.K.

fff

fff

fff

123

B. Cl.

Pno.

L.K.

fff