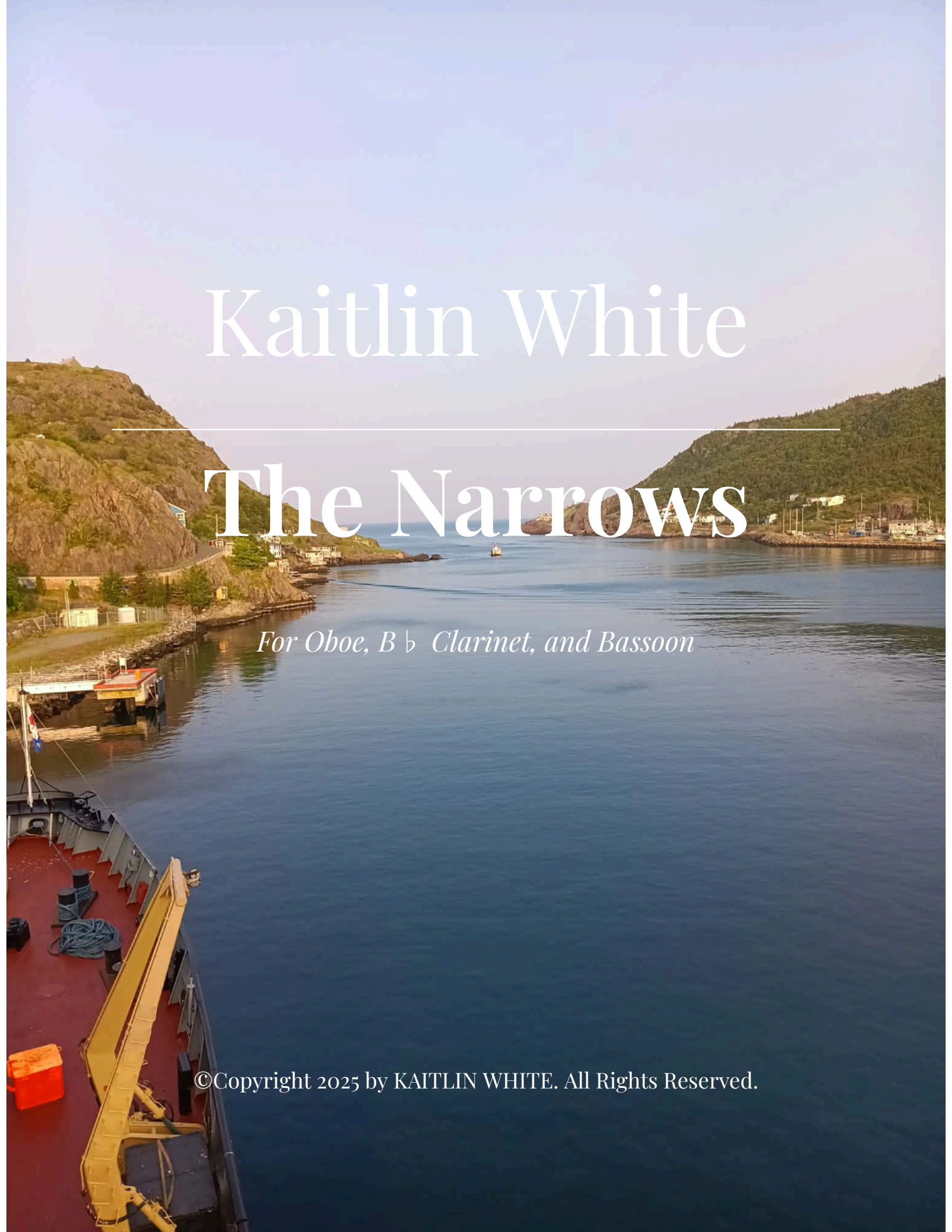




Kaitlin White

The Narrows

For Oboe, B ♭ Clarinet, and Bassoon

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The Narrows was inspired by the passageway of the same name, which connects the Atlantic Ocean to St. John's harbour in Newfoundland. **The Narrows**, which once served as a defensive tool up until World War II, are formed by steep rock walls, creating a narrow channel for nautical vessels to enter the harbour. On the south side of the channel, a lighthouse can be seen. To the north, at the top of Signal Hill, is Cabot Tower, looking out over the fog that frequently fills the harbour.

Throughout the piece, the sounds created often emulate the strong waves and icy winds common in Newfoundland while evoking a sense of the harsh cold they inflict and the anxiety that comes with navigating the channel. **The Narrows** seeks to capture the eeriness of entering and navigating the channel while it is shrouded in thick fog.

Performers Notes:

Triangle-shaped noteheads indicate air tones.

X-shaped noteheads in the clarinet part indicate slap tongue.

Black wedges indicate unmeasured key clicks. The thicker the wedge, the louder the clicks.

The clusters of headless noteheads are also air tones, but together indicate a general contour for the changes in air sounds to create.

Square-shaped noteheads indicate singing into the instrument in concert pitch.

Transpose up or down an octave if needed. Parts that are sung should always enter and exit subtly.

“M” indicates the use of multiphonics. Consider the timbral and harmonic texture when determining what multiphonics to use. The line which follows the “M” indicates the duration of the multiphonic.

Indications to gradually move to the back of the reed are made in an attempt to create a gradual change in colour using the reed.

In the transition from measure 4 to 5 in the Bassoon and in measure 10 in the Oboe, create a subtle change from air tone to sounding pitch and in all other instances.

In measures 12 to 13 in the Clarinet and 52 to 53 in the Bassoon, gradually add tremolo and subtly change from air tone to sounding pitch.

In the transition from measure 15 to 16 in the Bassoon and in measure 75 to 76 in the Oboe, trill on the air tone a half step above the written pitch. When you reach the beginning of the next measure, match the maximum dynamic while trilling when you begin the key clicks and gradually become quieter from that point.

The Narrows

Kaitlin White

eerily ♩ = 76

Oboe

Clarinet in B♭

Bassoon

pp *mp* *ppp* *pp*

f *f*

pp

Detailed description: This system contains measures 1 through 4 of the piece. The Oboe part begins with a half note G#4, marked *pp*, and is tied through measures 2 and 3, where it is marked *mp* and *ppp* respectively. In measure 4, it plays a half note G4, marked *pp*. The Clarinet in B♭ has whole rests in measures 1, 2, and 3, and a half note G3 in measure 4, marked *f*. The Bassoon has a whole rest in measure 1, followed by a long, sustained, and crescendoing line in measures 2 and 3, and a half note G2 in measure 4, marked *pp*. The key signature has one sharp (F#) and the time signature is 4/4.

5

Ob.

Cl. in B♭

Bsn

p *pp* *f*

p *ppp*

Detailed description: This system contains measures 5 through 8. The Oboe part has a half note G4 in measure 5, marked *p*, followed by whole rests in measures 6 and 7. In measure 8, it plays a half note G4, marked *pp*. The Clarinet in B♭ has a half note G3 in measure 5, marked *p*, followed by whole rests in measures 6 and 7. In measure 8, it plays a half note G3, marked *f*. The Bassoon has a half note G2 in measure 5, marked *p*, followed by whole rests in measures 6 and 7. In measure 8, it plays a half note G2, marked *ppp*. The key signature has one sharp (F#) and the time signature is 4/4.

9

Ob.

Cl. in B♭

Bsn

mp *pp*

p

Detailed description: This system contains measures 9 through 12. The Oboe part has a half note G4 in measure 9, marked *mp*, followed by whole rests in measures 10 and 11. In measure 12, it plays a half note G4, marked *pp*. The Clarinet in B♭ has a half note G3 in measure 9, marked *p*, followed by whole rests in measures 10 and 11. In measure 12, it plays a half note G3, marked *p*. The Bassoon has a half note G2 in measure 9, marked *p*, followed by whole rests in measures 10 and 11. In measure 12, it plays a half note G2, marked *p*. The key signature has one sharp (F#) and the time signature is 4/4.

11

Ob.

Cl. in B♭

Bsn

mp

p

take off reed

6 5 5 6 6 6 6

13

Ob.

Cl. in B♭

Bsn

ppp

p

6 5 5 6 6 6 6

15

Ob.

Cl. in B♭

Bsn

pp

tr

mp

p

18

Ob.

Cl. in B♭

Bsn

mp

pp

p put on reed

mf

p

mp

22

Ob.

Cl. in B♭

Bsn

pp

mp

pp

mp

- Gradually move to the back of the reed —

ppp

26

Ob.

Cl. in B♭

Bsn

pp

mf

- Gradually move to the back of the reed —

mp

p

mp

The Narrows

- Play at the back of the reed

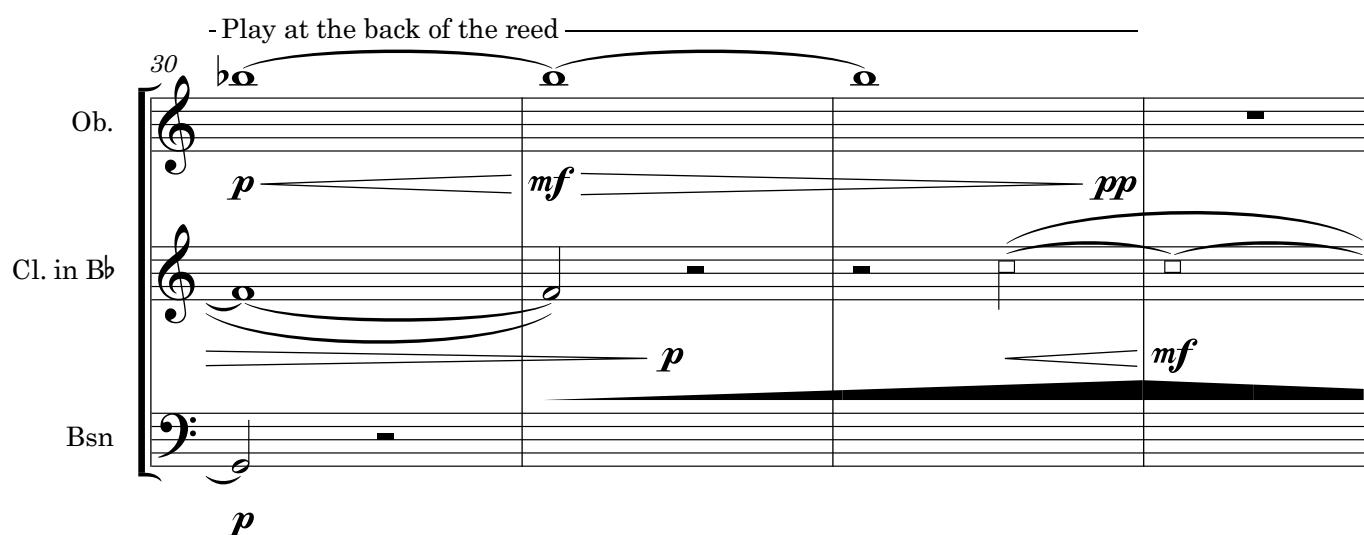
30

Ob.

Cl. in B $\flat$

Bsn

p *mf* *pp* *p* *mf*



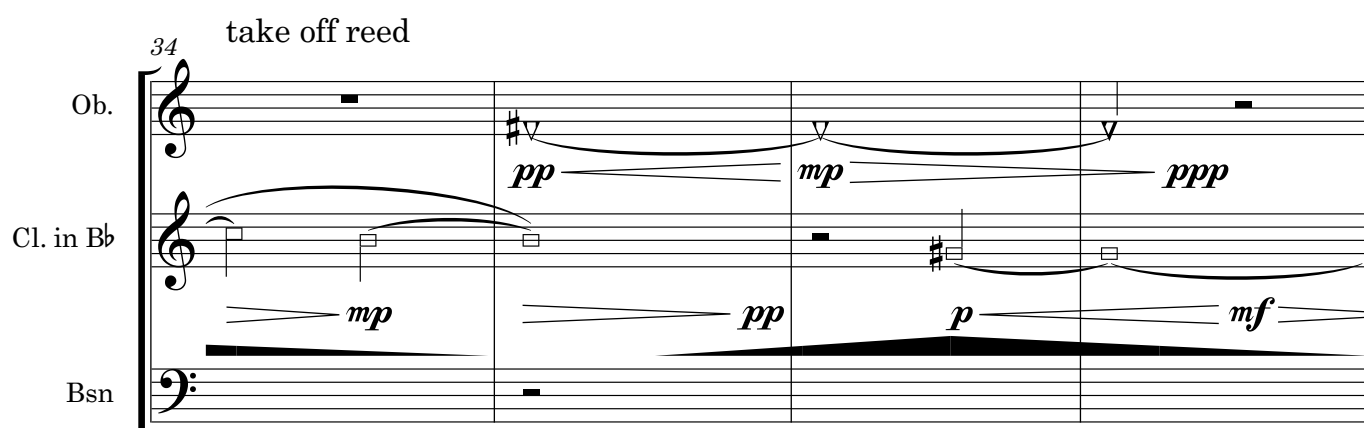
34 take off reed

Ob.

Cl. in B $\flat$

Bsn

pp *mp* *ppp* *mp* *pp* *p* *mf*



38

Ob.

Cl. in B $\flat$

Bsn

pp *p* *ppp* *pp* *ord.* *pp* *mp* *ppp* *pp*

