

*Polarities*

(1998)

chamber ensemble

Jason Eckardt

Flute (doubling Piccolo and Sleigh Bells)

B $\flat$  Clarinet (doubling E $\flat$  Clarinet, B $\flat$  Bass Clarinet [with extensions], and Sandpaper Blocks)

Violin

Viola

Violoncello

Piano

Percussion (one player):

Glockenspiel  
Marimba

Maracas  
Bamboo Chimes

Three Suspended Cymbals (small, medium, large)  
Suspended Sizzle Cymbal (medium)  
Nipple Gong (tuned to lowest E $\sharp$  available)  
Tam-Tam (large)

Bass Drum

Beater Types:

Two Soft Mallets (yarn heads)  
Two Medium Mallets (yarn or rubber heads)  
Four Hard Mallets (plastic or rubber heads)  
Four Glockenspiel Mallets (metal heads)  
Two Wire Brushes  
One Triangle Beater or Knitting Needle  
One Tam-Tam Beater

## PERFORMANCE NOTES

Accidentals apply only to the notes they precede with the exception of tied or consecutively repeated notes.

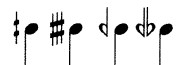
All metronome markings are approximate and may be adjusted to facilitate the articulation of local details. However, if any tempi are modified, all others must be adjusted proportionally. Tempi are consistent throughout the meter changes (i.e., ♩ = ♩, ♩ = ♩, etc.).


Grace notes are always to be played as fast as possible. Grace notes beamed to or from a mensural (regular) note are to be played, respectively, to or from the mensural note's rhythmic position in the measure. All other grace notes curtail the previous mensural note's duration.


All instruments sound as notated in the score with the exception of piccolo (sounds one octave higher than written), glockenspiel (sounds two octaves higher than written), and bass clarinet (sounds one octave lower than written).


Approximate duration: 21 1/2 minutes.

### Special Markings

 quarter-tone sharp, three quarter-tones sharp, one quarter-tone flat, and three quarter-tones flat. All quarter tones are tempered and, in woodwind parts, should be produced using specific fingerings whenever possible.

 mordent and inverted mordent. Mordents are always to the note a semitone above or below, respectively, the primary note.

 glissando with re-attack on arrival note.

 glissando without re-attack on arrival note.


*mv* molto vibrato. Wide and fast vibrato. Changes in vibrato are to be articulated to the point of near exaggeration; unstable intonation (up to an eighth tone) is acceptable when this marking is used.

*sv* senza vibrato.


→ indicates one mode of articulation in transition to another (i.e. sul ponticello to sul tasto, senza vibrato to molto vibrato, etc.).


↕ indicates a rhythmic simultaneity. These arrows are used to align temporal unison points between instruments, and are used selectively, where the unison may not be obvious.


**Flute:**

 flutter-tongue.

**Clarinet:**

 slap-tongue.


 flutter-tongue. If a conventional flutter-tongue cannot be executed, an artificial flutter-tongue may be substituted by producing a gargling action in the throat, approximating the timbral flutter-tongue effect.

 tongue during glissando in specified rhythm resulting in breaks in sound on indeterminate pitches.

**Strings:**


*sp* sul ponticello.


*st* sul tasto.

 "snap" or "Bartók" pizzicato.


**Piano:**


*pizz.* pluck string with nail of finger inside the piano.

 depress key silently.

 mute string inside the piano with finger or hand near tuning peg and play corresponding note on the keyboard.

*scrape* scrape string with nail of finger inside the piano in specified duration. Motion should be fast and away from the keyboard.

 rub strings inside the piano with palm of hand. Rubbing motion should be circular and moderately fast.

 strike strings inside the piano with hand.

Pedaling is left to the discretion of the performer unless specifically indicated in the score.

**Percussion:**

*scrape* scrape edge of tam-tam with triangle beater or knitting needle.

# POLARITIES

## I

Jason Eckardt (1998)

*Bb Clarinet*  $\text{♩} \sim 60$

Measures 1-13 of the Bb Clarinet part. The score is written in treble clef and includes various time signatures and dynamic markings. Measure 1 starts with a tempo marking of  $\text{♩} \sim 60$ . The piece begins with a *n* (no sound) marking, followed by *sfz* (sforzando) and *ord.* (order) markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Articulation includes *tr.* (trill), *sv* (sustained vibrato), and *mv* (moving vibrato). Measure 4 includes a *tr.* marking and a *8:6* ratio. Measure 7 includes a *3* (triple) marking. Measure 10 includes a *tr.* marking. Measure 13 includes a *3* (triple) marking and a *6* (sextuplet) marking.

17

Cl. *f mp < f p f mf f*

*mv sv ord.*

*ppp ff mf f mf p*

21

Cl. *f ppp p mp mf f mf > mp mf mp mf f mf f*

*(tr) (b)*

*7:6 5 3*

Vc. *ppp*

25

Cl. *p f mp 3 3 mp 3 mf mp f 5:4 sfz mp 5:3 f mf*

*(ord.) sp st*

Vc. *(ppp) mp p pp*



37

Cl.

*f* *mf* *mp* *(mp)* *mf* *f* *5:3* *mf* *f* *mv* *sv* *ord.* *p*

Pno.

Vc.

*mf* *sp* *p* *7* *mp* *mf* *mp* *(ord.)* *3* *p* *mf* *sp* *(mf)* *ord.* *5*

41

Cl.

*mf* *f* *mf* *mp* *sfz* *mf* *mp* *3/16* *sfz* *mf* *mp* *mf* *f* *mf* *f* *mf* *f* *mf* *p*

Pno.

*3/16* *mf*

Vc.

*(mf)* *p* *3* *3/16* *sfz* *sfz* *sfz*

45

Cl. *pp* *p* *mf* *f* *mf* *f* *sfz* *mf*

Pno. *mf*

Vc. *mp* *sfz* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

48

Cl. *p* *mp* *mf* *mp* *p* *f* *mp* *f* *mf*

Pno. *p* *mf* *f* *mf* *(mf)* *f* *mf*

Vc. *p* *mf* *f* *mf* *mf* *(mf)* *f* *mf*

# II

Flute *~ 54*

Bass Clarinet *~ 54*

Percussion *~ 54*

Piano *~ 54*

Violin *~ 54*

Viola *~ 54*

Violoncello *~ 54*

*Tam Tam triangle beater*  
*scrape*  
*p* *f*  
*poss.*

*Sandpaper Blocks*  
*Always rub slowly*  
*pp*

*Maracas (shake)*  
*pp* *mf* *pp*

*ppp*  
*Tam Tam tam tam beater*



11

Fl.

Cl.

Perc.

Pno.

Vn.

Va.

Vc.

*Sleigh Bells (shake)*  
*p mp p mp p n*

*Sandpaper Blocks*  
*p pp*

*Med. Sus. Cymbal (soft beater)*  
*mp*

*Bamboo Chimes (strike)*  
*f*

*Maracas (shake)*  
*f n*

*3 Sus. Cymbals (med. beaters)*  
*mf p*

*Sizzle Cym. (med. beaters)*  
*n mf*

*Nipple Gong 2 med. beaters*  
*ppp mf*

Slap lowest register bass strings with palm of hand.

*(pppp)*

*ppp*  
 Arrival notes of glissandi should be lightly accented without re-bowing; sound should always be continuous.

*pp*

*8va*

*8va*





35

Fl.

Cl.

Perc.

Bass Drum  
soft beater  
*mf*

*mf*  
Tam Tam  
tam tam beater

Med. Sus. Cymbal  
2 med. beaters

*p* — *mp*  
Strike on edge of cymbal  
with shafts of beaters.

Pno.

(Led.) →

Vn.

(*pp*)

Va.

(*pp*)

Vc.

*ppp*

Arrival notes of glissandi should be lightly accented without re-bowing; sound should always be continuous.