

Traceur

for clarinet and piano

David Gompper

Traceur (2014-15)

This work is based on a series of sketches that were generated at the MacDowell Artist Colony in New Hampshire in December and January of 2013-2014, ideas generated from the ascending order of fractions that create interesting symmetrical properties (the Farey series). While this trench work served as a somewhat obtuse structural foundation, the surface and expression of the music is very much related to the experience—mostly imagined—of the art of Parkour, and the person known as a traceur, who as a skilled runner and jumper often performs acrobatic feats of flight (mostly choreographed). This work is about the idea of tracing a path, a person trying to run as fast as possible into (but not around) rails and obstacles with minimal energy and without slowing down.

This composition was completed November 3, 2014 in Iowa City, and premiered on a recital of contemporary American works November 8 on the University of Iowa campus, with Michael Norsworthy performing and the composer at the piano. It was revised thrice before its final recording in Mechanic's Hall, Worcester, MA on November 16, 2015. The composer is deeply thankful to both Thiago Ancelmo de Souza who learned the longer second 17' version, and to both Michael Norsworthy and Luke Dahn, who both made very helpful editorial suggestions.

Duration: 13 minutes

Note: The pianist can avoid relying on a page turner if, in the process of printing, the following pages are treated as "fold-outs or extensions" to the core of the booklet (trimmed down and taped to the right): pages 38, and 42.

4

8

Cl.

Pno.

f *p*

(sos Ped)--> Ped. Ped.

9

Cl.

Pno.

ppp *pp ppp* *p*

(sos Ped)-->

12

Cl.

Pno.

7 5 5:3

(sos Ped)-->

13

Cl.

Pno.

f *p* *mp*

sf *pp* *p*

tt 3 3 3 3 3 3 3 3 3 3 3 3

* sos Ped. Ped.

15

Cl. *p* *mp*

Pno. *p secco*

(sos Ped)-->

16

Cl. *pp* *mp*

Pno. [sos]*

(sos Ped)-->

17

Cl.

Pno. *pp* *secco*

Ped. Ped.

18

Cl. *fp* *mf* *pp* *mp*

Pno. *mp* *p*

6 20 **A**

Cl. *p* *pp* *f*

Pno. *p* *pp* *mf*

* Ped.

Cl. 23 *ppp* *mp*

Pno. *pp* *pp*

(Ped)-->

Cl. 26 *pp* *mp* *f*

Pno. *pp* *pp* *f*

(Ped)-->

tr timbral 3 ord.

29

Cl. *p* *f* *pp*

Pno. *mf* *f* *p* *ppp*

p *Ped.*

8va

3

3

3

3

7

32

Cl. *f* *p* *mp* *f* *p* *p* *sf* *p*

Pno. *pp*

p *Ped.*

5

5

3

6

timbral trills

34

Cl. *ord.* *sf* *p* *sf* *p* *sf* *p* *sf* *p*

Pno.

6

6

6

6

6

40

Cl.

sf *p* *sf* *mf*

as an echo

Pno.

pp

Ped.

42

Cl.

p

Pno.

p *poco*

Ped.

43

Cl.

mf *f*

Pno.

mf

Ped.

44

Cl.

Pno.

(if there is no sostenuto pedal, capture chord in right hand only; if small hand, don't hold the top D)

LEFT sos Ped-->

45

Cl.

pp

Pno.

(sos Ped)-->

p secco

50

Pno.

(sos Ped)-->

55

Pno.

(sos Ped)-->

poco

58

Cl.

Pno.

pp

pp

Red. [sos *]

59

Cl.

Pno.

f > p *f > p* *mf* *mf*

pp *p* *pp*

f *p*

8va

*

61

Cl.

Pno.

f *p*

p legato

Red.

63

Cl.

Pno.

Ped.

3 5 6

65

Cl.

Pno.

3 6 mp

67

Cl.

Pno.

sf sf

69

Cl.

Pno.

p

6

3 3 3

72

Cl.

Pno.

f *p* *f*

ff *f*

75

Cl.

Pno.

6

fff

6

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77 **C**

Cl. *p*

Pno. *p*

Ped. * Ped. * Ped. * Ped. *

79

Cl. *mp*

Pno.

81

Cl. *mf* *p*

Pno.

83

Cl. *mf*

Pno.

16

84

Cl.

p

Pno.

86

Cl.

fp

f

Pno.

f

p

87

Cl.

subito p

Pno.

3

88

Cl.

f

mp

Pno.

3

89 17

Cl. *p*

Pno.

3 5 3 5 3

90

Cl. *f* *p*

Pno.

6 3 3 5

91

Cl. *p cresc*

Pno. *p*

3 3 3 5 3

18

92

Cl.

f *poco*

Pno.

93

Cl.

Pno.

94

Cl.

mp *mf*

Pno.

f

95

Cl.

mp *f*

Pno.

96

96 19

Cl. D

Pno.

mf

f

98

Cl.

Pno.

f

poco

100

Cl.

Pno.

mf

f

102

Cl.

Pno.

mp

104

Cl.

mf

3

3

3

Pno.

106

Cl.

mf *f*

Pno.

8va

ff

108

Cl.

ff *mp*

E

Pno.

f *mp* *p*

3

3

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110

Cl.

Pno.

112

Cl.

Pno.

ff

pp

f

114

Cl.

Pno.

116

Cl.

Pno.

mp

mp

119

Cl.

Pno.

ff

ff

ff

8va

Red. *Red.*

122

Cl.

Pno.

p *ff* *f*

ff *p*

mp

Red.

125

Cl.

Pno.

mp *pp*

mp

Red.

127 *rit.*

Cl. *mp* *p*

Pno. *pp* *ppp* *as an echo* *ppp*

Ped. *p* * Ped.

132 **G** ♩=45

Cl. *p*

Pno. *pp*

137

Cl. *p*

Pno. *pp* *5* *distant* *8va*

142

Cl.

Pno.

146

Cl.

Pno.

loco

149

Cl.

Pno.

rall.

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

mf *pp*

Red.

26 **H** A tempo

153 Cl. *pp* *p* *mp* *p*

Pno. *pp* *p* *colla parte*

Ped. *Ped.* *Ped.* *Ped.*

157 Cl. *timbral trill* 9 3 9 9 *slight stretching of tempo*

Pno. *mp*

Ped.

159 Cl. *p* *mp* *mf*

Pno. *8vb*

161 *timbral trill* 9 3 ord. **I Cadenza** 27

Cl. *pp* *< mp* *pp* *p* *pp*

Pno. *ppp* as a shadow

8... * 4/4

163 6 3 3 9 ord. 3

Cl. *p* *mf* *p* *< mp >* *pp* *mf*

Pno. off together 9/4

166 *ppp* G.P.

Cl.

Pno. *p*

28 **J** ♩=80

168

Cl.

p

Pno.

170

Cl.

Pno.

172

Cl.

p sempre

Pno.

mp *p*

174

Cl.

pp *p*

Pno.

Red. *Red.*

175

Cl.

poco

Pno.

Red.

176

Cl.

secco

Pno.

*

177

Cl.

Pno.

Red.

*

178

Cl.

mf

Pno.

Red.

*

30

179

Cl.

mp

Pno.

f \longrightarrow *p*

180

Cl.

p

Pno.

182

Cl.

mp

p

Pno.

183

Cl.

mf

p

mf

Pno.

184

Cl.

Pno.

185

K

Cl.

Pno.

mf < *f*

Ped. Ped. *

187

Cl.

Pno.

Ped.

189 **L**

Cl. *mp* 5 5 6 *poco* *mp*

Pno. 3 3 6 *mf*

191

Cl. *f*

Pno. *f*

193

Cl. *mp* 3 3

Pno. 6 6

M

195

Cl. *pp* *ppp*

Pno. *p*

197

Cl.

Pno.

p *mf*

199

Cl.

Pno.

mp *pp*

9/16

201 [♩=120]

Cl.

Pno.

mf *p*

9/16 6/16 9/16

← ♩ = ♩ → [♩=120]

204

Cl.

Pno.

f *f* *ff*

3/4 6

34 **N** Più mosso [♩=132]

208

Cl.

Pno.

p

poco

211

Cl.

Pno.

mp

p

214

← ♩ = ♩ → [♩=176]

Cl.

Pno.

mf

p

secco

217

Cl.

Pno.

mp

mf

221 Cl. *f*

Pno.

225 Cl. *mp* *mf*

Pno. *mf*

229 Cl. *p*

Pno.

231 Cl. *mf*

Pno.

36

233

Cl.

Pno.

f

ff

← ♩ = ♩ → [♩=132]

O

236

Cl.

Pno.

f *mp*

p

238

Cl.

Pno.

p *mp*

5

241

Cl.

Pno.

mf *p*

mf *p dolce*

243

Cl. *f*

Pno. *mp*

245

Cl. *sf p*

Pno. *mp*

[♩.=176]

247

Cl. *mp*

Pno. *sf p*

[3:2]

249

Cl. *mp*

Pno. *mp*

[3:2]

P [$\text{♩} = 176$]

251

Cl. *subitof*

Pno.

254

Cl.

Pno.

[$\text{♩} = 118$]

258

Cl.

Pno. *mp*

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40 **Q** [♩=78]

262

Cl.

> p

Pno.

p

secco

264

Cl.

Pno.

Ped.

265

Cl.

mf *p*

Pno.

Ped. *Ped.*

266

Cl.

f *f*

Pno.

f

268 [♩=78] 41

Cl.

p

Pno.

f

271

Cl.

mf

f

Pno.

p

274

Cl.

mp

Pno.

mf

277

Cl.

mf

Pno.

42 279 **R** Broadly ♩=69

Cl.

Pno.

f

Ped.

ff
Ped.

let clarinet ring inside piano

281

Cl.

f *p*

Pno.

f

* Ped.

283

Cl.

f *p* <

Pno.

ff
Ped.

*

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286

Cl.

Pno.

f cresc

287

Cl.

Pno.

ff

pp

rit. . . ♩=60

3

silently depress lowest B-flat and capture both with sos. Ped.

slowly release

* sos Ped.

289

Cl.

Pno.

mp

p

pp

6

6

6

6

6

6

(sos Ped)-->

Ped.

Ped.

291

Cl.

Pno.

mf

3

3

6

6

6

(tr) timbral trill

(sos Ped)--> Ped. Ped. [sos*]

294

Cl. *p* *pp*

sotto voce, like the clarinet

Pno. *pp* *secco*

u.c. Ped.

295

Cl. *p* *pp*

Pno.