for clarinet in A

commissioned by Carl Rosman with funds provided by the Performing Arts Board of the Australia Council

"It is an essential part of the job of living to find alone what we can of these ruins within and translate their hieroglyphics. The archaeology of the heart is the only important study."

-Jonathan Carroll

this labyrinth is for Laura

"Dimly he saw a labyrinth of circumstances which made up his life and blundered about in it, seeking a proper shape... He feared the sun's measured passage across the sky and hated the god's descent into the sea, which brought him daily to the labyrinth of darkness."

-Michael Ayrton

"'...he... reached the Heart of the <u>Labyrinth</u> and got the Jewel'."

-M R James

duration: about 11 minutes

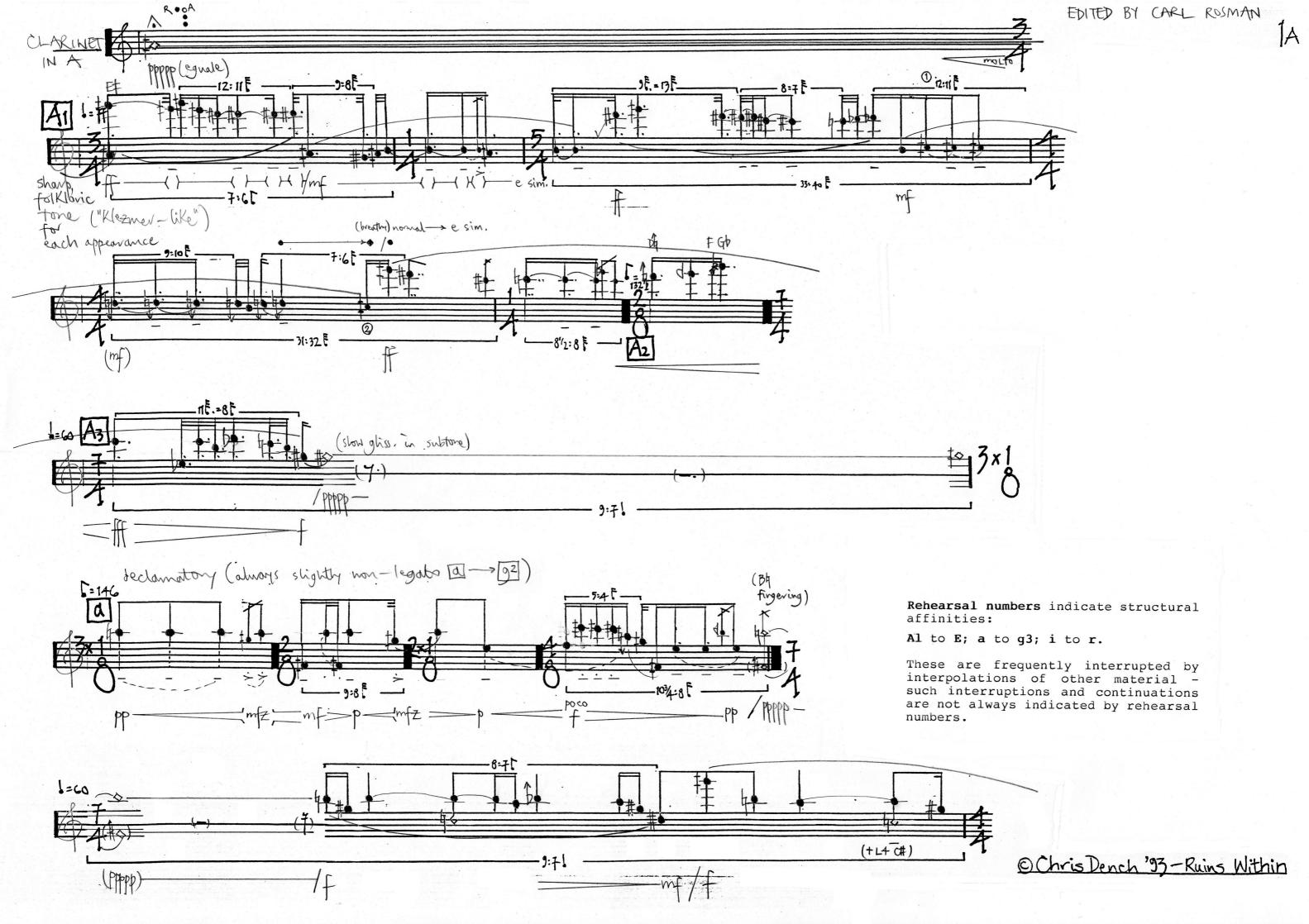
- 1 Accidentals only apply to the notes that they immediately precede.
- 2 In this full-size score (A3), 4 centimetres = 1 second, irrespective of the prevailing metronome mark.
- 3 NO VIBRATO, except where specifically indicated.
- 4 Untongued entry: ①
- 5 Slap tongue:
- 6 ppppp = subtones (always!).

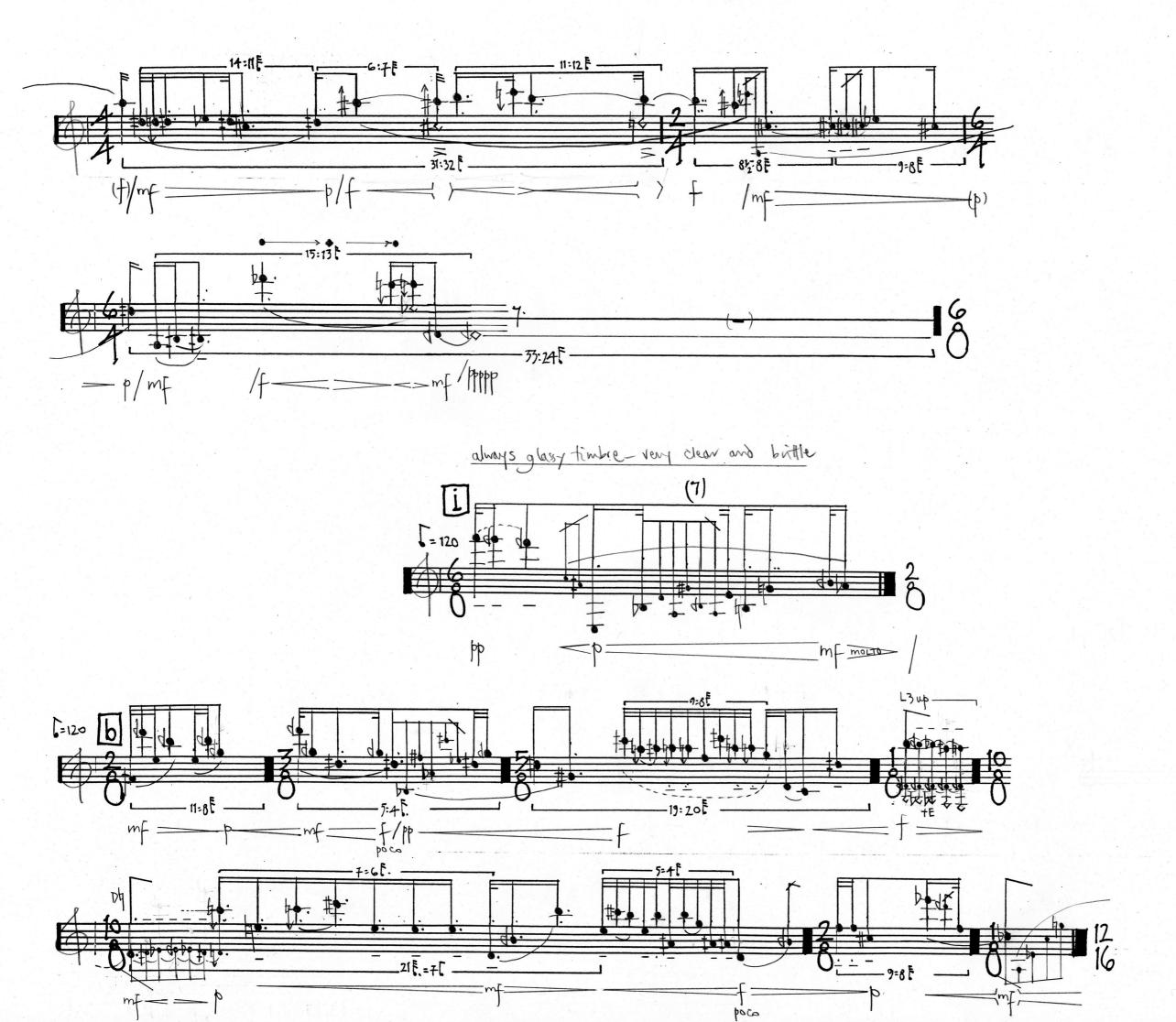
Nine levels of normal dynamics above subtones, tiered thus:

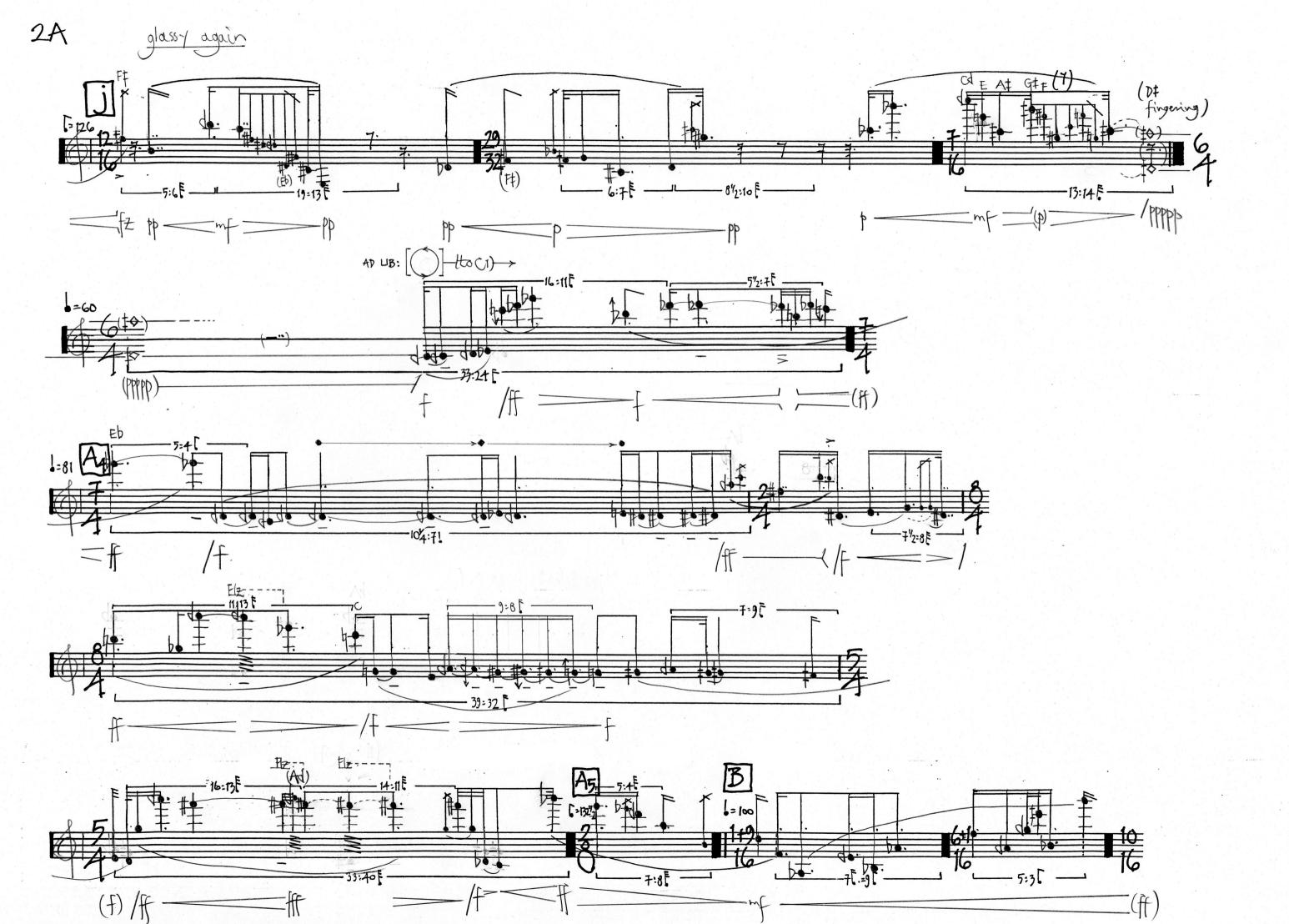
- 7 Breathy tone is indicated thus: ♠ , superposed above the system; arrows are employed to indicate gradual change to and from such tone. Different techniques may need to be applied according to register; consequent sounds are likely to be different, also -this need not be corrected.
- 8 Pitch, from the fingering for which harmonic emerges: &
- 9 Subtone (accompanied by appropriate dynamic): ❖
- 10 Bracketted pitches are resultants from normal fingerings which should not be suppressed.
- 11 Slightly extended for effect: A; brief structural pause:
- 12 It is important that lines that are obviously interrupted have an <u>interpretative</u> continuity (eg page 3B, end of system 2, continued in system 4).
- 13 C tingerings: (occasionally specified)

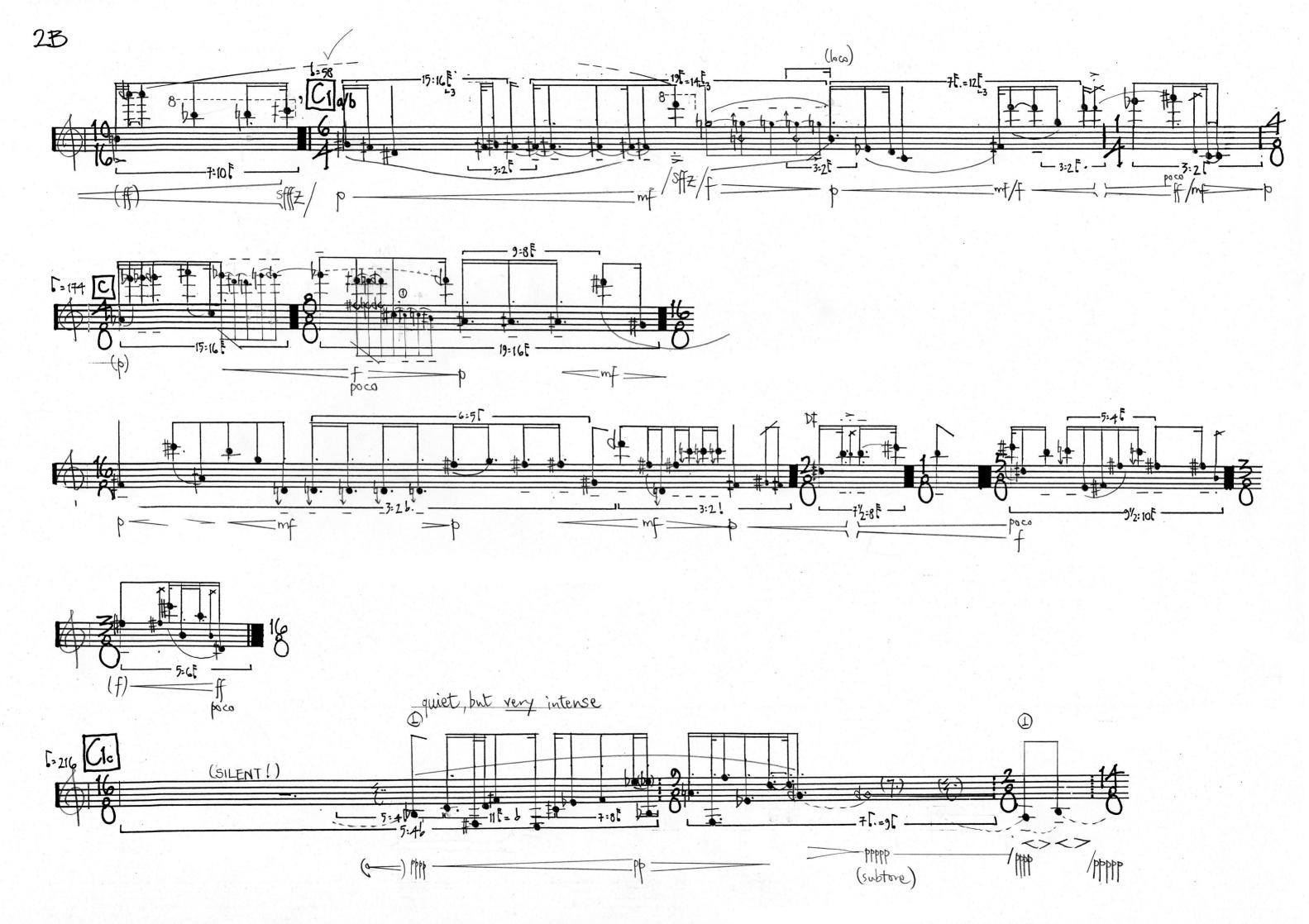
1 2 3

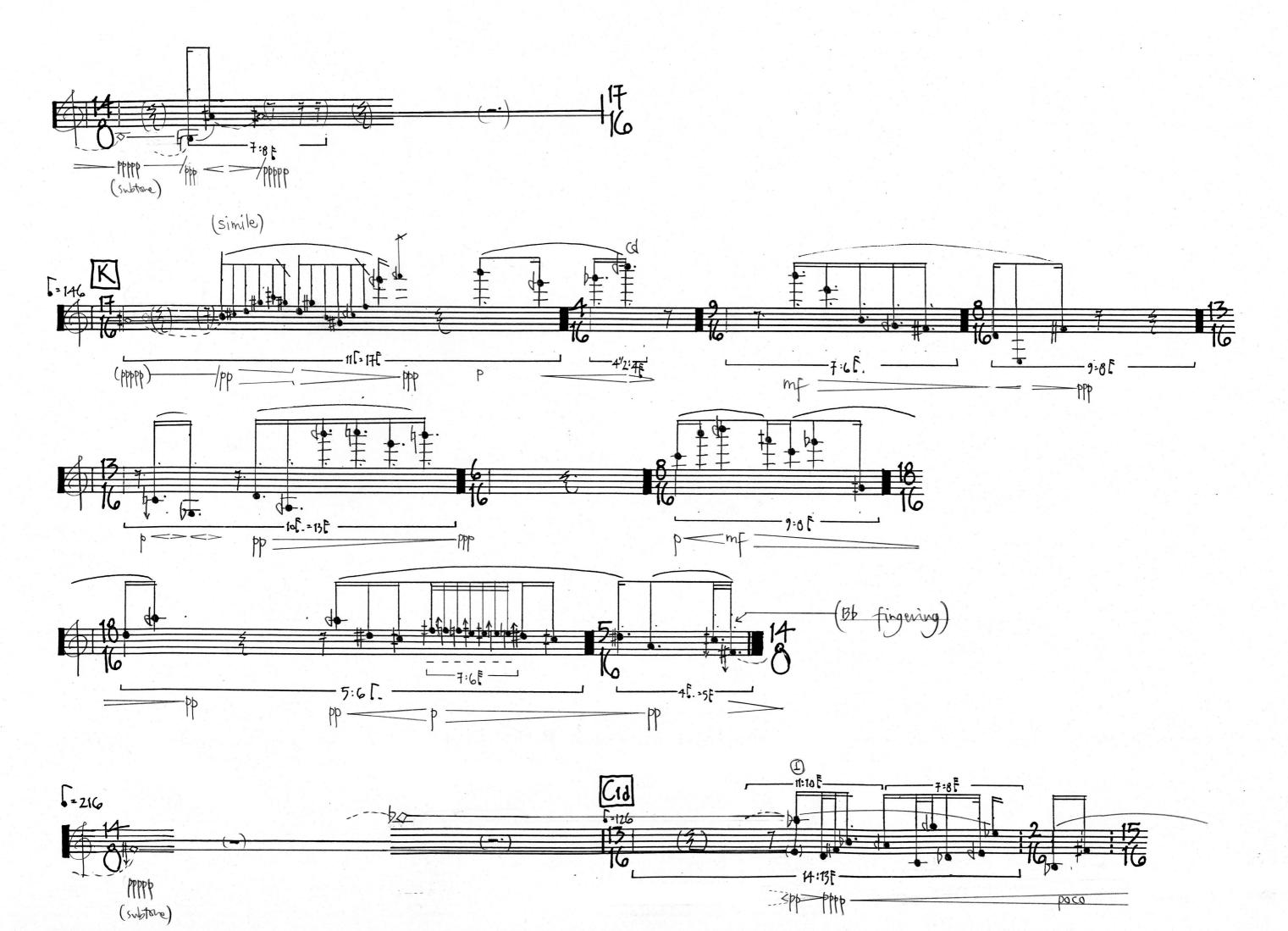
- D is <u>always</u> lipped down from D . Many of these non-standard fingerings produce unusual tone-colours; this is an intended part of the sound-world, and need not be corrected.
- 14 Note that some microtonally-deviated pulsings move in quarter-tones, some in smaller inflections. When used scalically, fingered solutions are preferable.
- 15 A broken slur under a phrase indicates it must be non-legato. At the end of a phrase (ie before/after silence/discontinuity, a broken slur means "as if continuing..."
- 16 It is not possible to play this piece with antiseptic exactitude; dirtinesses arising from execution of the score are to be regarded as part of its sound-world.

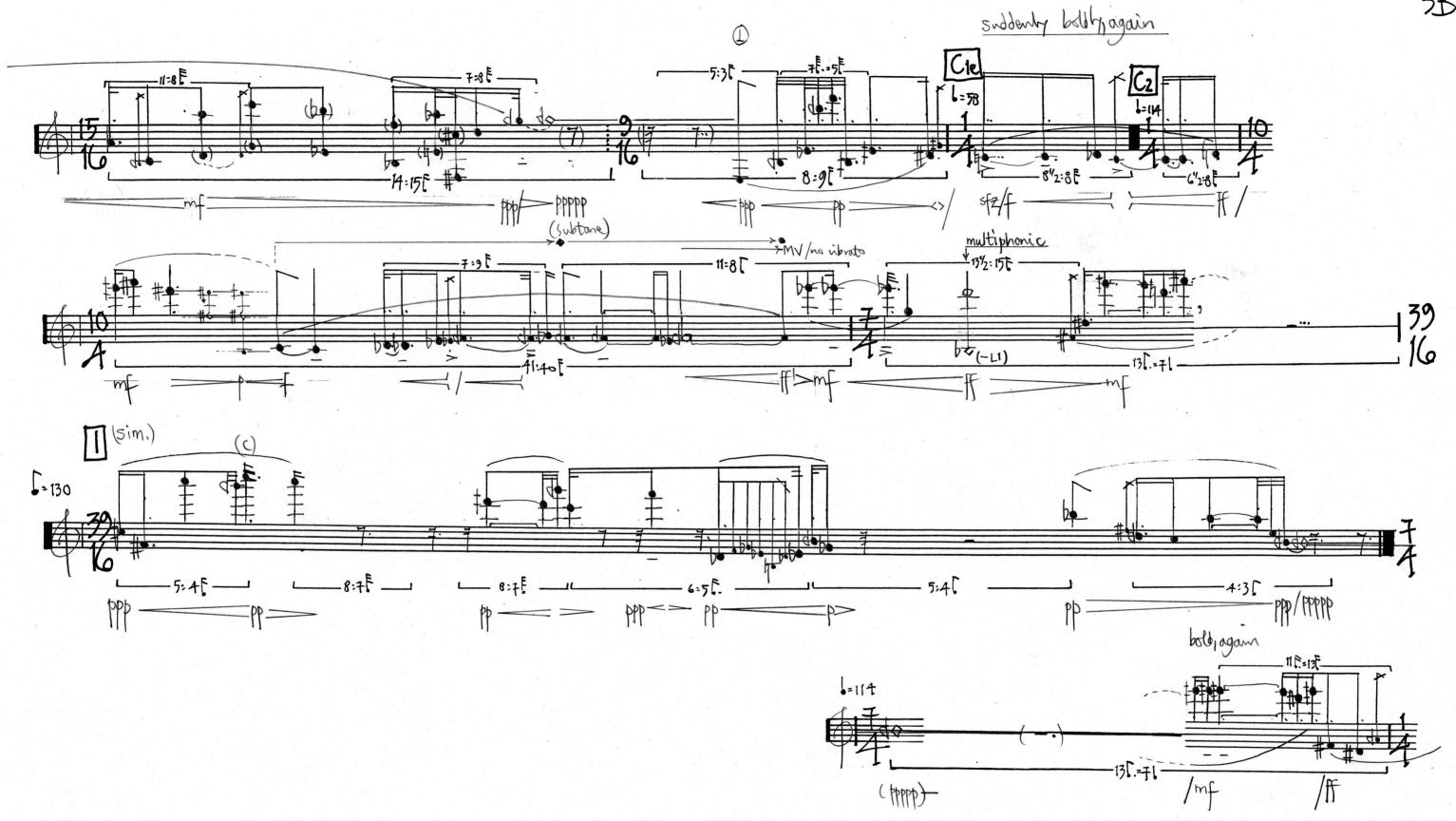


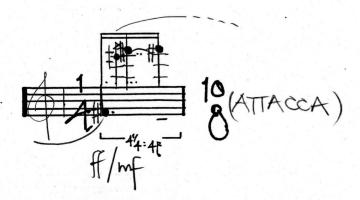


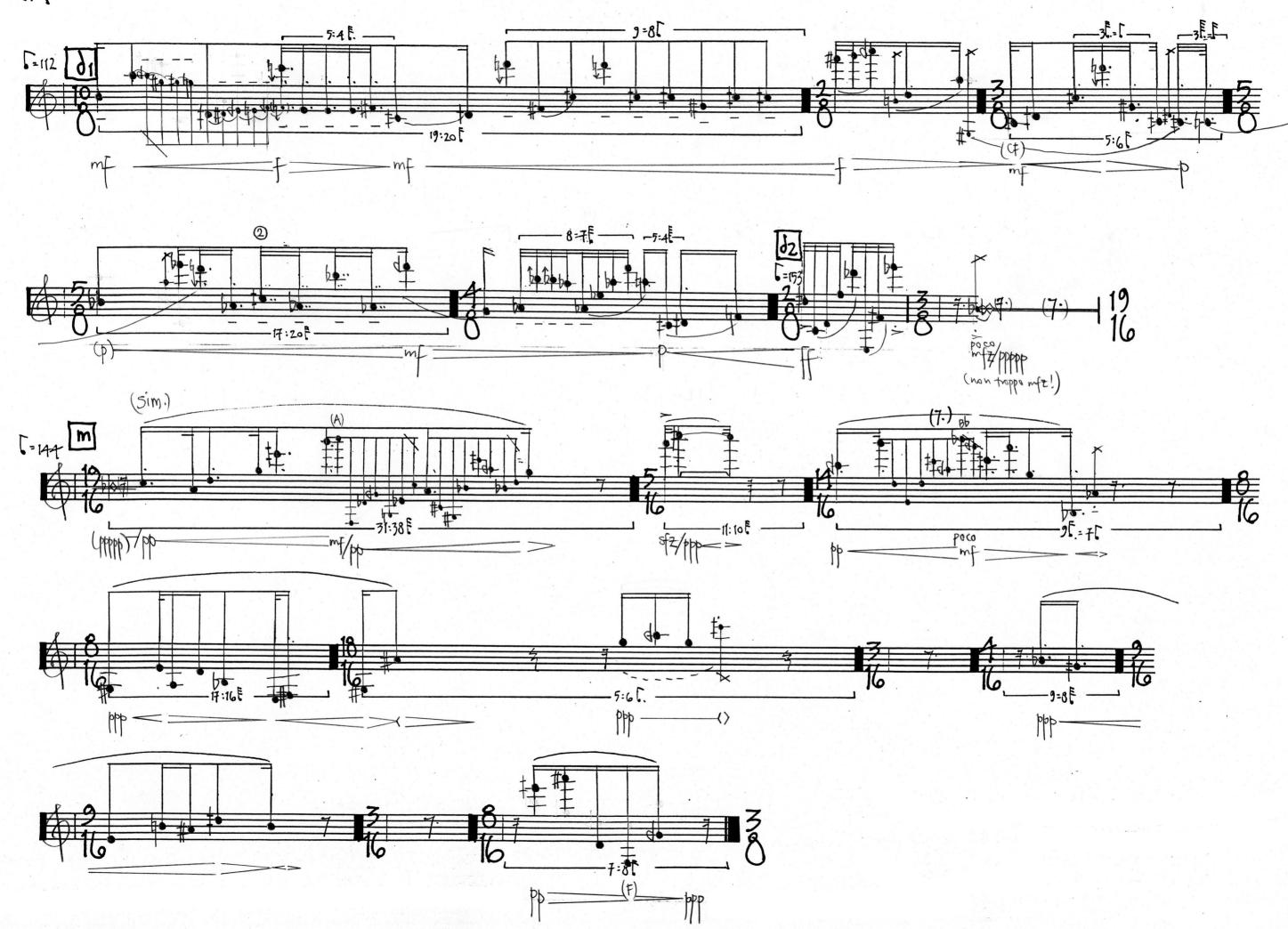


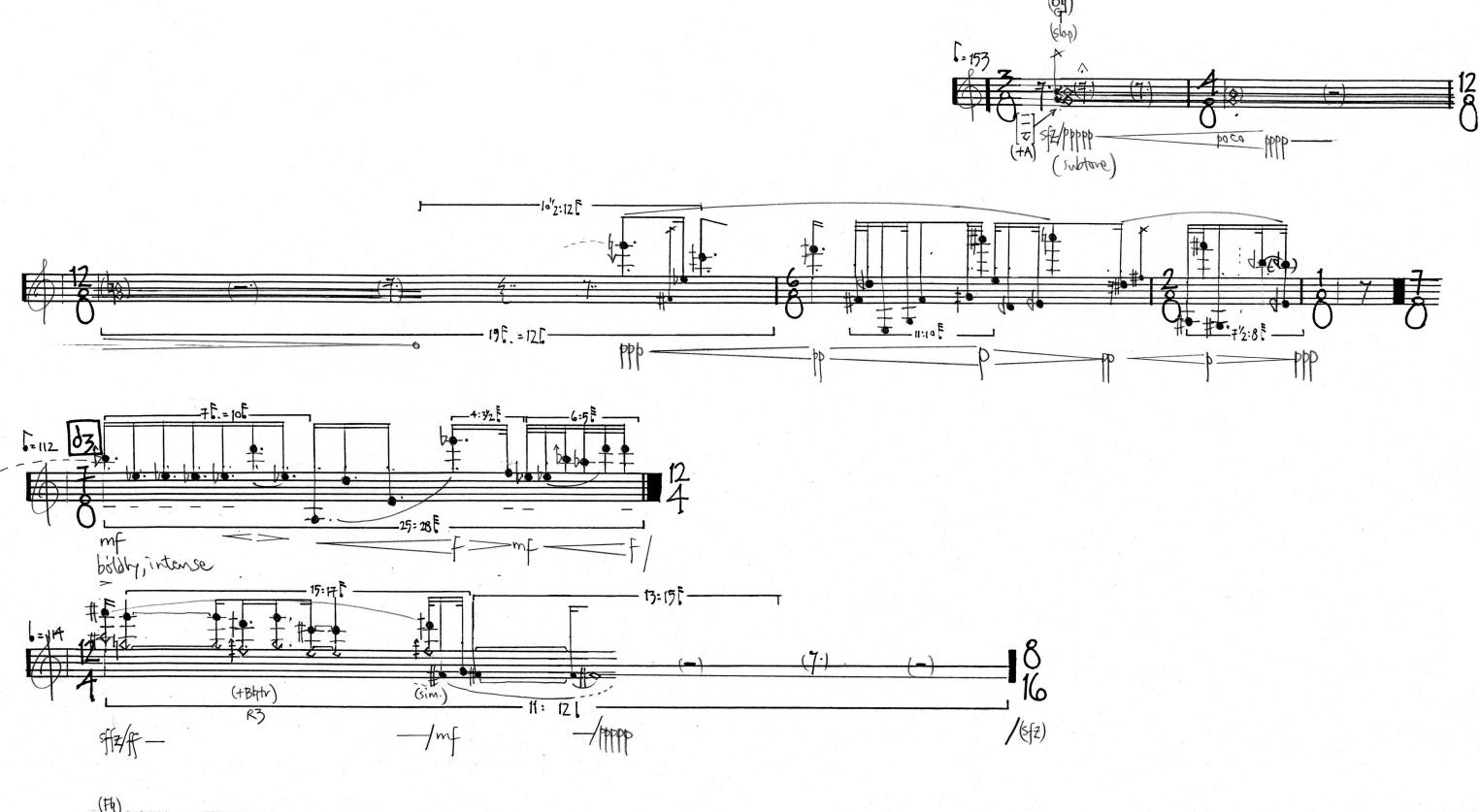


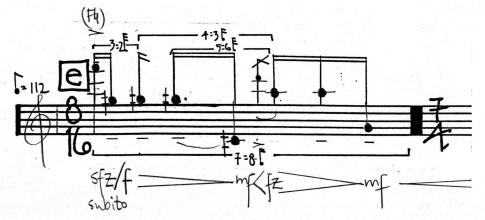


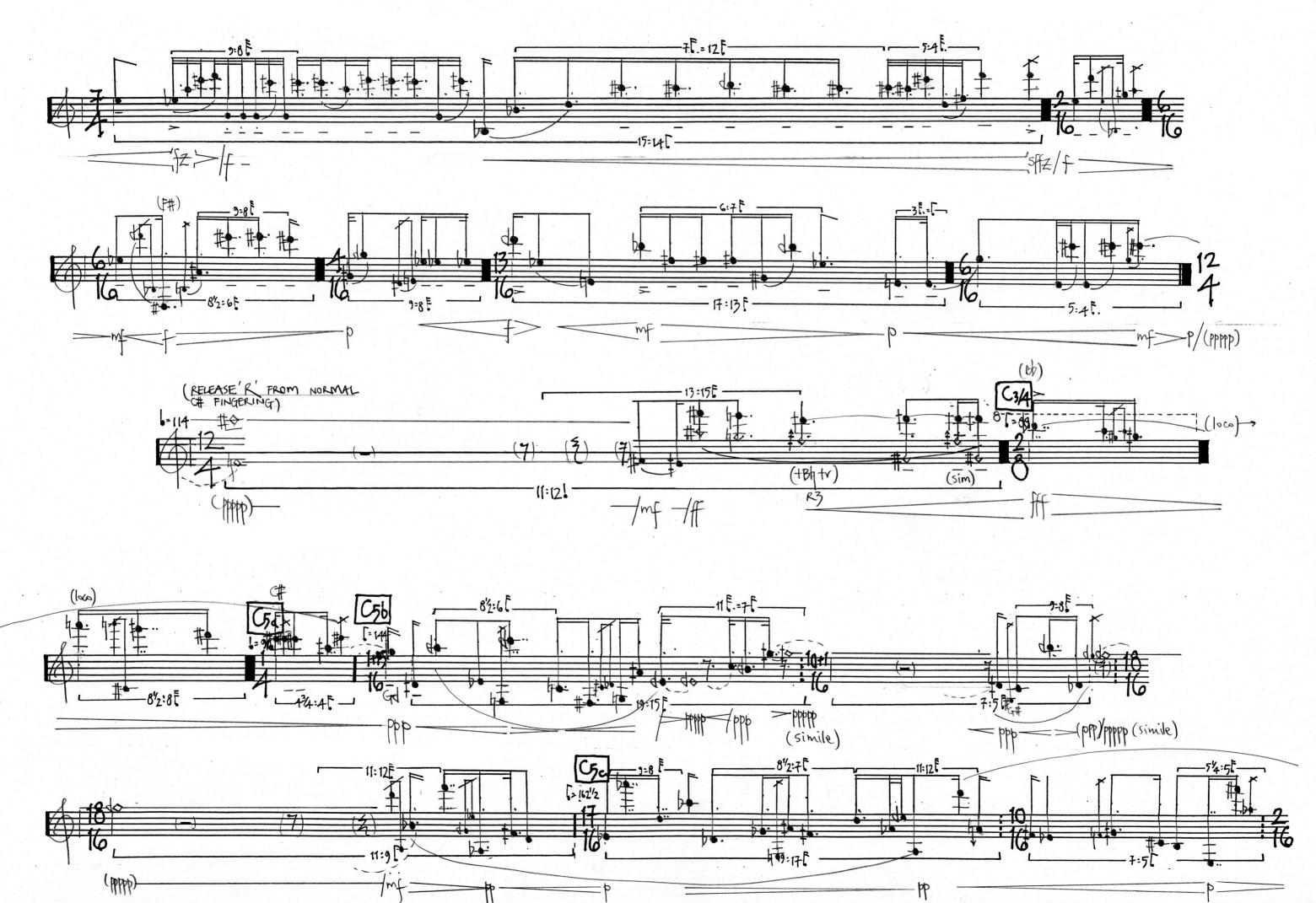


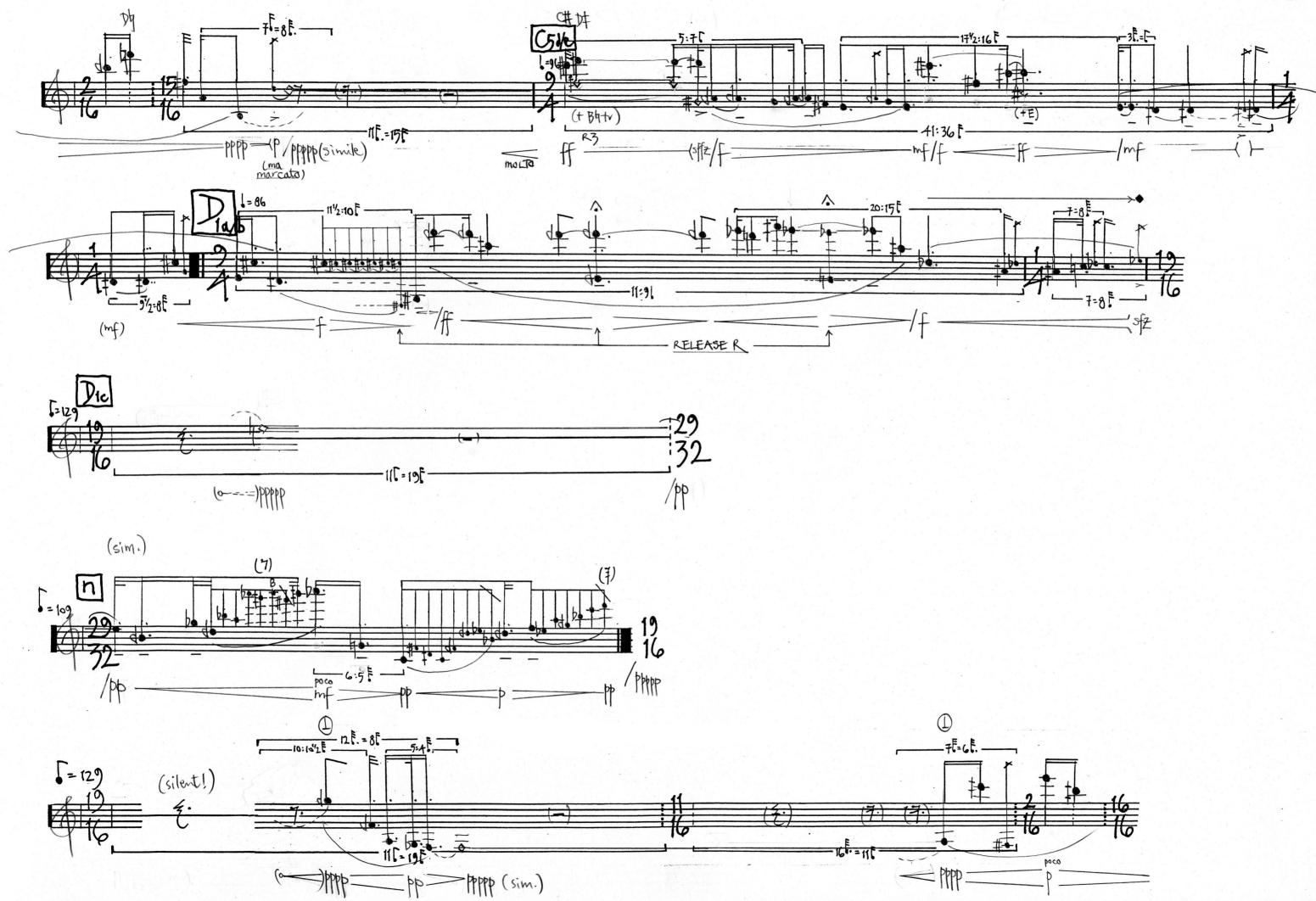


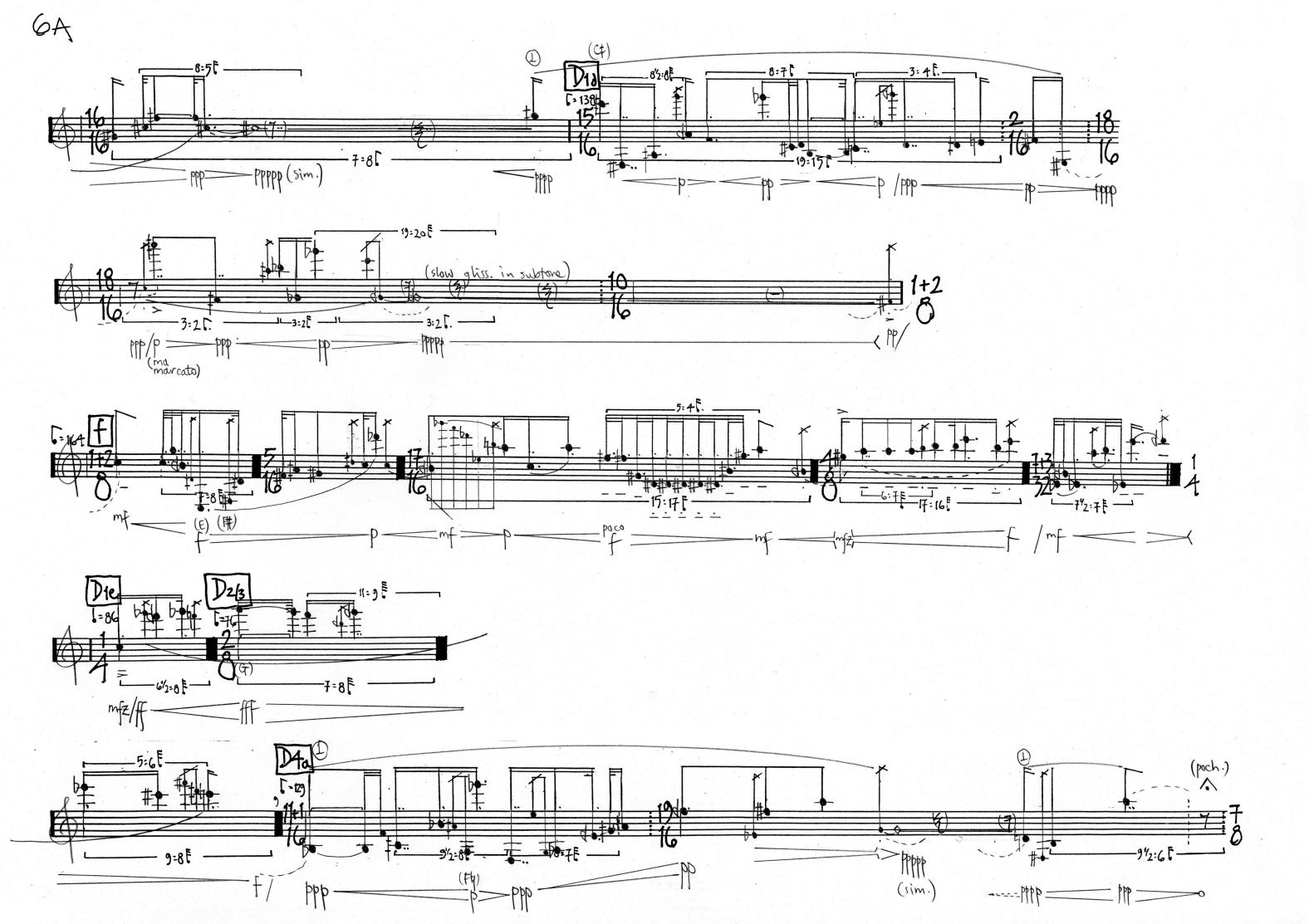


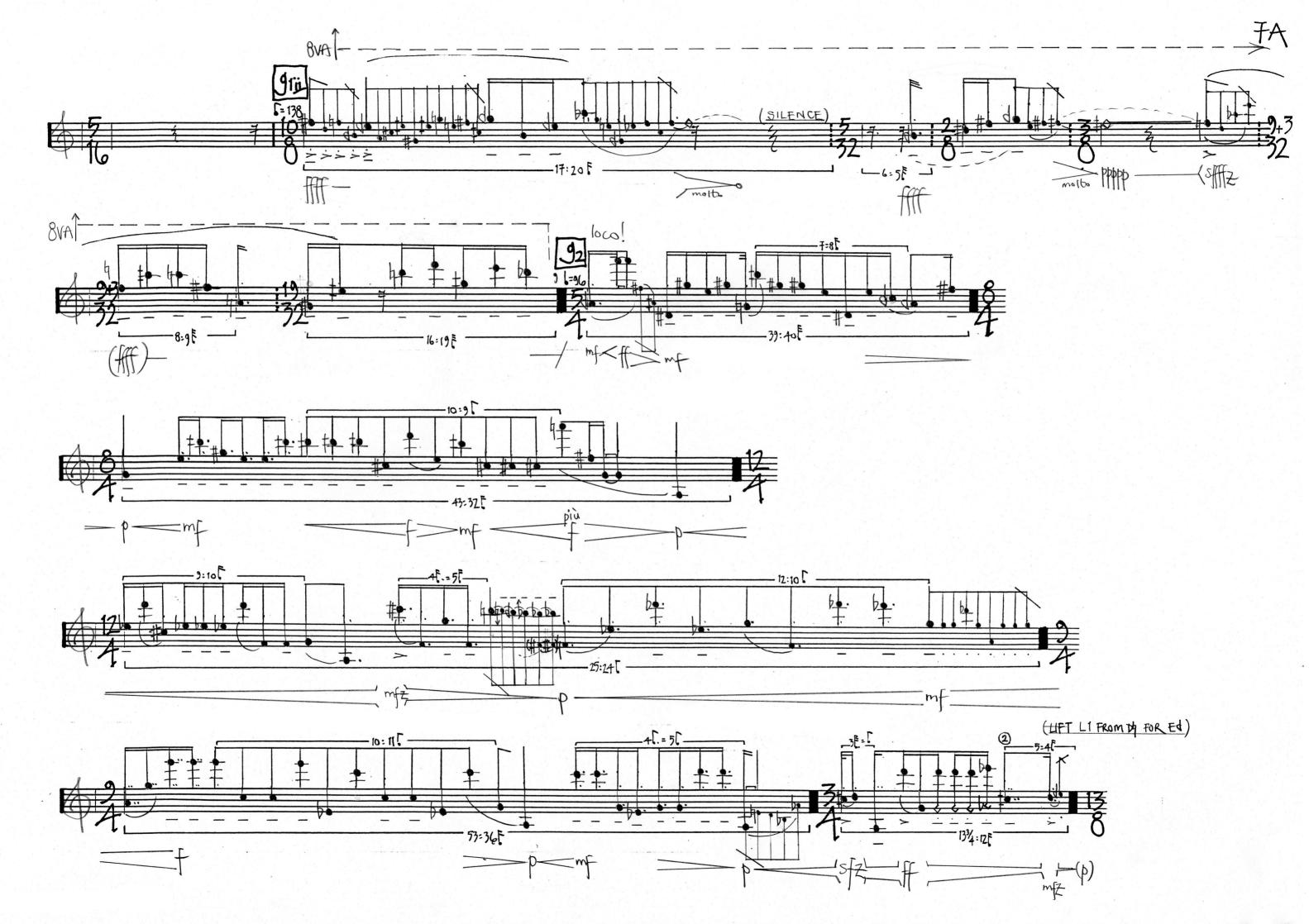


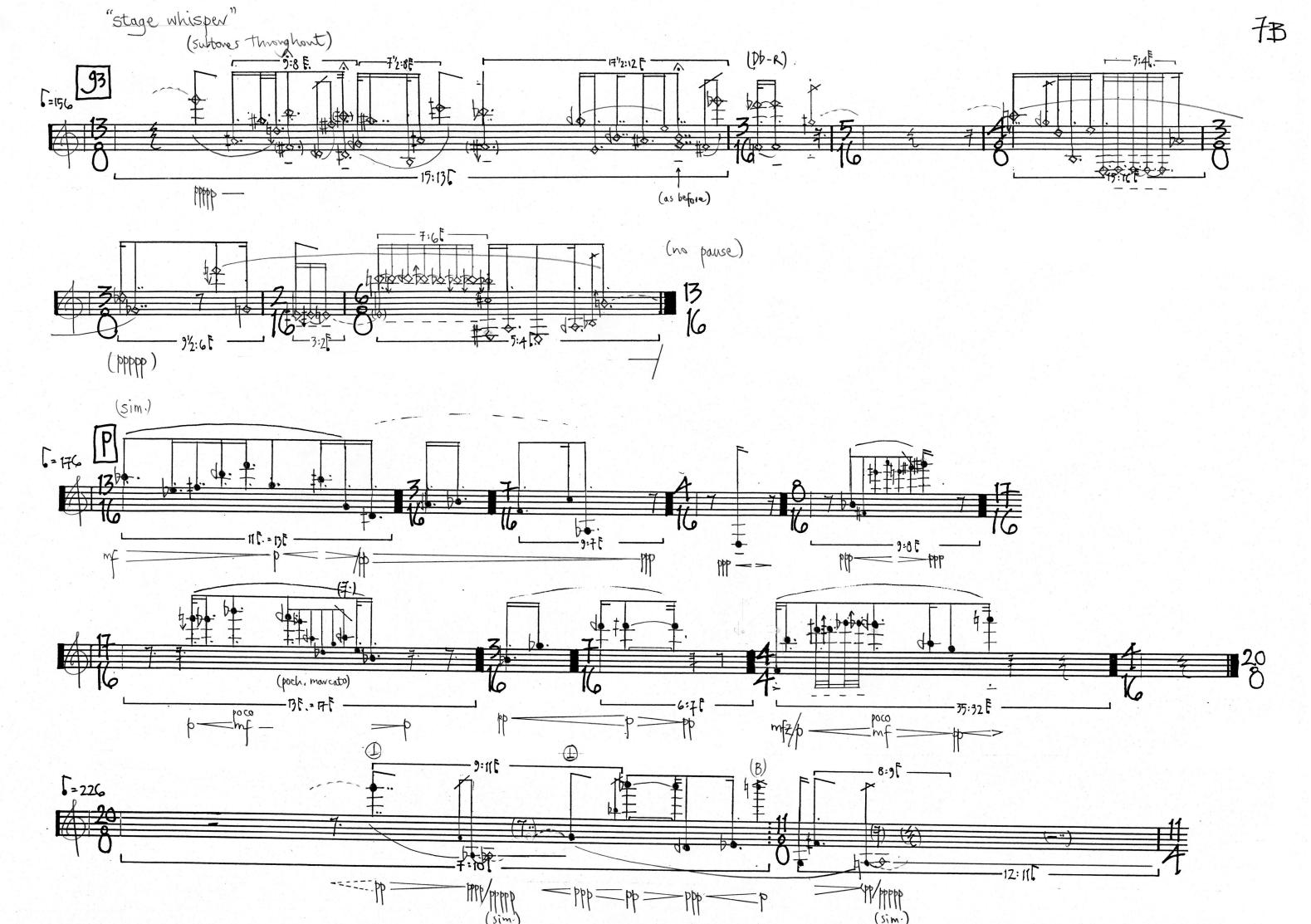


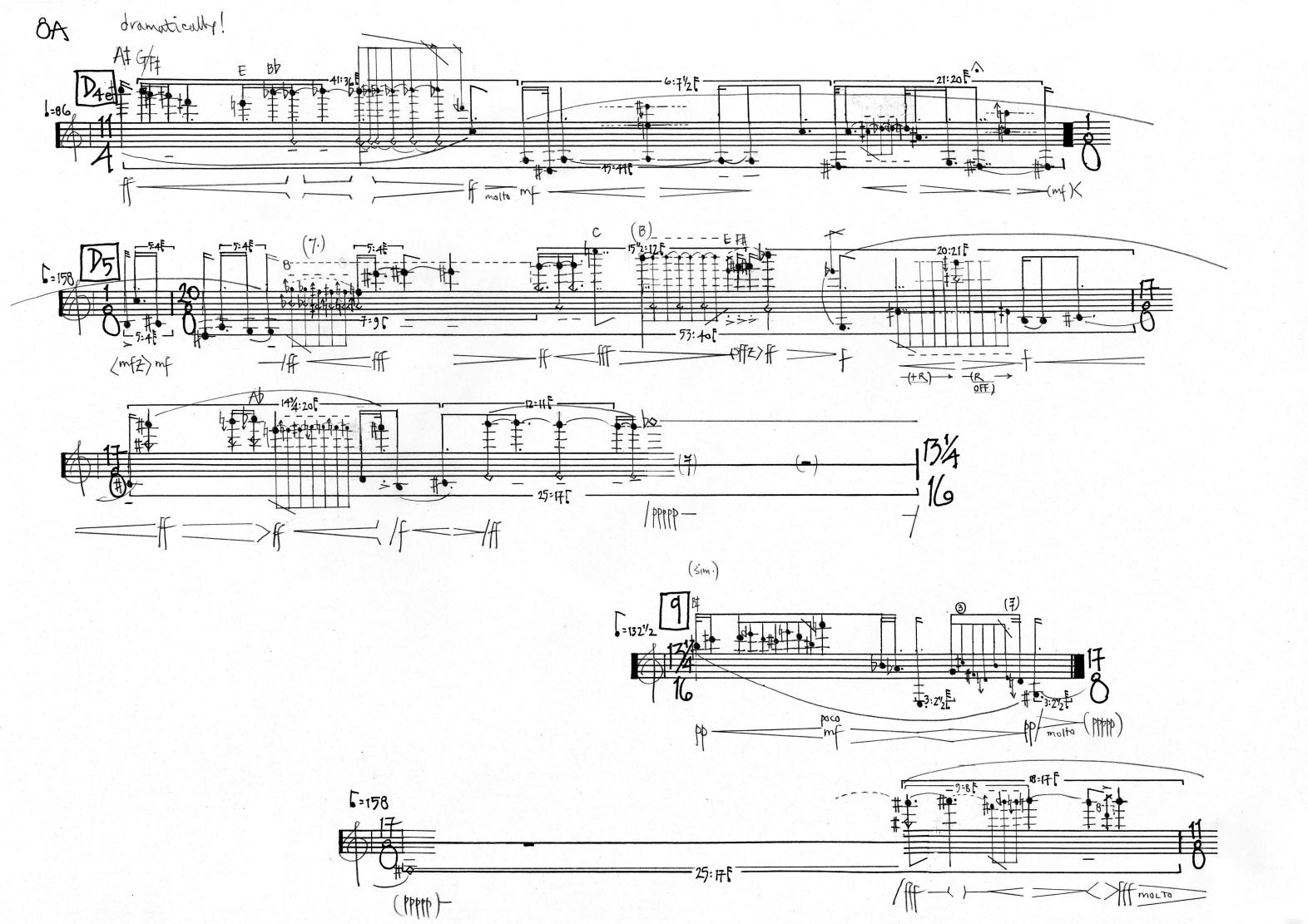




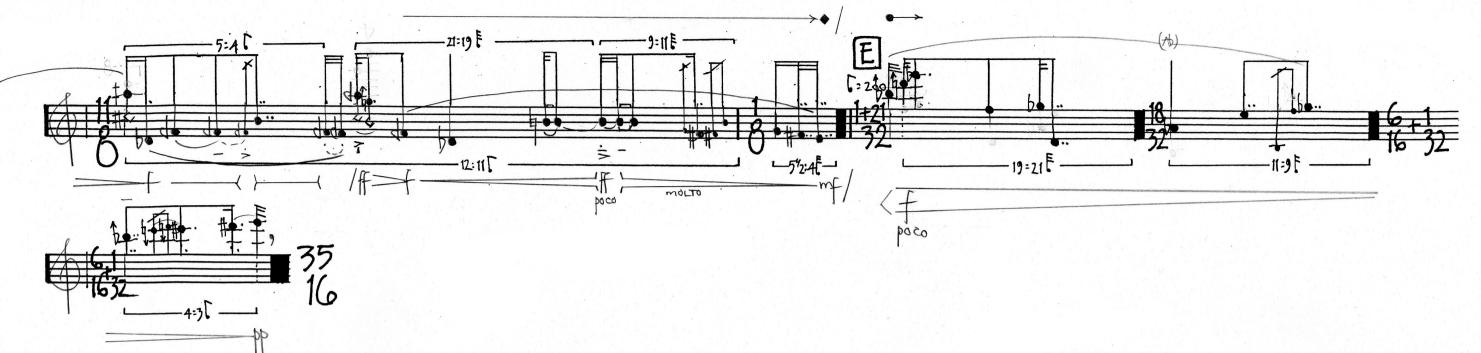


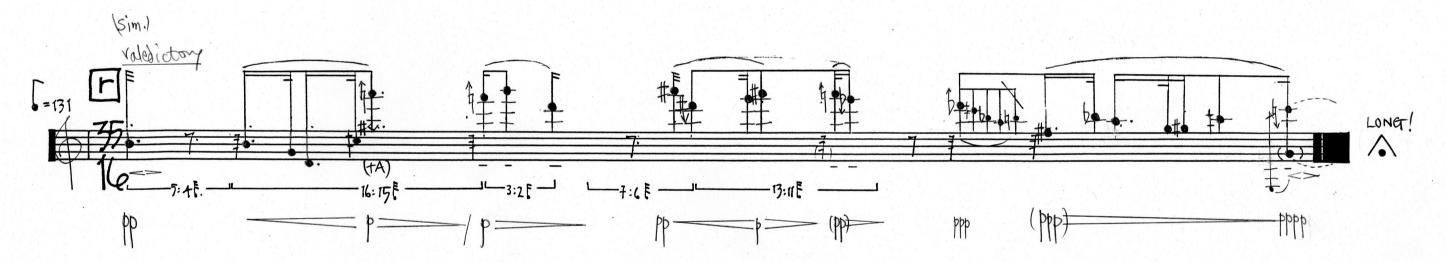












JULY '92-NOVEMBER'93; TAMARAMA/ARMIDALE
COMPLETED: FEBRUARY'94; CARLTON