

Liam Carey

I would go home but my house is on fire

for Flute, Bass Clarinet, Violin, Cello, Piano, Percussion and electronics

Instrumentation: Flute
Bass Clarinet
Violin
Cello
Piano
Percussion - vibraphone and maracas (2)

Electronics: Computer running Max 6 (or later) and 2 microphones.

The two microphones are for the Bass Clarinet and the Piano. Both need to be sent to the computer and run through the Max patch, the output played through speakers placed within, or close to, the ensemble. Only the effected output from the Max patch is to be played out, no 'dry' mix is required.

The Max patch takes a live reading from the incoming signals which controls the volume of the effects, so as the Piano and the Bass Clarinet play louder, so the effects will also increase in volume. The overall balance of these effects and the live ensemble should be pretty much equal, although at the softest dynamics (*ppp* - *pp*) the effects should be just barely audible behind the live parts, and at the loudest dynamics (*ff*+) the effects should almost drown out the ensemble.

The MaxMSP patch needs to be controlled in realtime using a MIDI keyboard following the cues given in the score.

Duration: 6' 20"

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Concert Pitch Score

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$\text{♩} = 60$

Bass Clarinet in B \flat

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

cantabile, use the dynamics to gradually bring out the electronic effects

Piano

Ped. hold throughout

Delays

Whistle tone

A

Fl. ¹⁰

p ethereal, far below the B. Cl.

B. Cl.

pp — *f* — *mf* *pp* — *f*
with more tension

Vib.

p ethereal, far below the B. Cl.
Ped. —————

Pno.

p ethereal, far below the B. Cl.

Vln.

p ethereal, far below the B. Cl.

Sounds

p ethereal, far below the B. Cl.

Vc. ^{7oe}

p ethereal, far below the B. Cl.

Maracas

19

B. Cl. Flz./growl
ff rough, distorted *mf* suddenly calm

Mrcs. Circular motion
f dense noise, no rhythm To Vib. come off with the B. Cl.

Elec. Delays gliss. gliss. gliss. gliss. Delays gliss.



28

B. Cl. *f* steady, measured

Pno. *pp* very distant, far below the B. Cl.

33

B. Cl.

poco rit. //

mf *mp*

Pno.

39 **B**

Pno.

pp extremely gentle

Vln.

pp legato sostenuto, extremely gentle

Vc.

pp legato sostenuto, extremely gentle

Delays

Elec.

Delays change

41

Pno.

Vln.

Vc.



43

Pno.

Vln.

Vc.

with growing urgency

with growing urgency

with growing urgency

45

Fl. *pp*
with growing urgency

Vib. *pp* *with growing urgency*
Ped. - hold until bar 63

Pno.

Vln.

Vc.

47

Fl. *f*

Vib. *f*

Pno. *ff*

Vln. *f*

Vc. *f*

49

Fl. *and relax* *ppp*

Vib. *and relax* *ppp* let ring

Pno. *and relax* *ppp*

Vln. *and relax*

Vc. *and relax* *ppp*

51

Pno. *extremely gentle again*

Vln. *ppp extremely gentle again*

Vc. *extremely gentle again*



53

Pno. *gradually bring back the urgency*

Vln.

Vc.

55 **C**

Fl. *pp*
gradually bring back the urgency

B. Cl. *pp*

Vib. *gradually bring back the urgency*

Pno.

Vln. *gradually bring back the urgency*

Vc. *gradually bring back the urgency*

The image shows a page of a musical score for measures 55 and 56. At the top left, the measure number '55' is written above a common time signature 'C' enclosed in a box. The score is arranged in six systems, each for a different instrument:

- Flute (Fl.):** The first system shows a melodic line with a long slur over measures 55 and 56. The dynamic marking is *pp* and the instruction is *gradually bring back the urgency*.
- Bass Clarinet (B. Cl.):** The second system shows a single note in measure 55, followed by a long slur over measure 56. The dynamic marking is *pp*.
- Vibraphone (Vib.):** The third system shows a continuous rhythmic pattern of eighth notes with a long slur over both measures. The instruction is *gradually bring back the urgency*.
- Piano (Pno.):** The fourth system shows a complex rhythmic pattern in the right hand and a simple bass line in the left hand.
- Violin (Vln.):** The fifth system shows a melodic line with a long slur over both measures. The instruction is *gradually bring back the urgency*.
- Viola (Vc.):** The sixth system shows a rhythmic pattern with a long slur over both measures. The instruction is *gradually bring back the urgency*.

57

Fl. *f*

B. Cl. *ff*

Vib. *f*

Pno. *ff*

Vln. *f*

Vc. *f*

59

Fl. *now die away*

B. Cl. *mf*
build to a really raw and powerful sound

Vib. *now die away*

Pno. *now die away*

Vln. *now die away*

Vc. *now die away*

Elec. *Comb filter on*

61

Fl. *niente*

B. Cl. *ff* *fff* *punch out each note* 3

Vib. *niente* To Mrs. *

Pno. *niente*

Vln. *niente*

Vc. *niente*

63

Fl.

bend with embouchure

pp

fff

bend with embouchure

gliss.

B. Cl.

bend with embouchure

Flz./growl

rough, distorted

gliss.

gliss.

gliss.

gliss.

fff

Mrcs.

Circular motion

pp

fff

(solo)

niente

Vln.

bow freely

pp

fff

gliss.

Vc.

bow freely

pp

fff

gliss.

Elec.

Delays lower in volume

71

D **Meno mosso** ♩ = c.54

mp delicate, molto legato

mf just a touch more emphasis

Pno.

poco rit. **A tempo** (♩ = c.54)

B. Cl. *mp cantabile*

Pno. *mp* *p* (accomp the B. Cl.) *mp* (solo)

B. Cl. *mf* — *f* — *ff*

Vib. niente *mp* — *f* — niente

Pno. *p* (accomp) *mp* (solo)

B. Cl. *mp calm, non espress* *p* — *mp* — *pp*