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CONVERSATIONS

for Bb clarinet and harp

Josh Trentadue

M. O. T. I. F.

MUSIC OF THE INTROSPECTIVE FIELDS

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Conversations

for B \flat Clarinet and Harp
(2017/rev. 2018)

*Commissioned by and Dedicated to
Michelle Myers*

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PROGRAM NOTES

Conversations was commissioned by clarinetist Michelle Myers for her final undergraduate performance recital at Michigan State University. Michelle strove for me to create a work that, while dark and gritty at times, ultimately contained a sense of inner beauty and contrasting moods. For inspiration, she shared with me a playlist of music that she had created to help set this dark tone. From this playlist, I realized that, while it showcased an eclectic range of each artists' unique and independent styles, these musicians all spoke about the same raw and dark emotions. In turn, this reminded me of some of the artists and composers I'm inspired by that have, at some point in their career, also portrayed these inner conflicts, each through their own means. I began to wonder what could it possibly be like if these different groups met and collaborated together on new music, each portraying the same emotions but adding their own unique musical traits to the mix, sparking debates and discussions through an infinite amount of possibilities.

Conversations takes its inspiration from this core, visceral idea, literally and figuratively conjuring up musical conversations between the duet as well as within the essence of the piece itself. The original version of this piece was divided into three separate movements. However, after working closely with Michelle and Natalie Pate (the harpist) on this piece for the better part of a year, I came to realize that the musical ambitions I initially had could be ultimately be fulfilled in its first movement. After numerous revisions and other minor corrections, the revised (and final) version of *Conversations* is only its original first movement.

This piece is inspired by the hard-driven melodies of the alternative metal band Evanescence as well as the complex meters and rhythms of the progressive metal band Dream Theater. Both the clarinet and harp engages in playful banter with each other, separated by darker and more sinister fragments akin to a music box playing off in the distance. The ending of *Conversations* also suggests this, perhaps leading to even more musical (and spiritual) conversations in other places.

I cannot thank Michelle enough for this fantastic opportunity, and it has been a tremendous joy to be able to work with her and Natalie in every step of the compositional process.

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PLEASE DIRECT ALL QUERIES TO:

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(artistic and technical questions, errata submissions, purchasing music, commissions/arranging, submitting performances, additional licensing requests such as for commercial recordings or marching band performances, live and virtual residency/workshop scheduling, saying hello, sending food/drink/music/book/video game recommendations, and more!!)

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Flowing, with Great Energy ($\text{♩} = 152-160$)

B \flat Clarinet

Harp

Cl.

Hp.

Cl.

Hp.

Cl.

Hp.


2


15

Cl. 

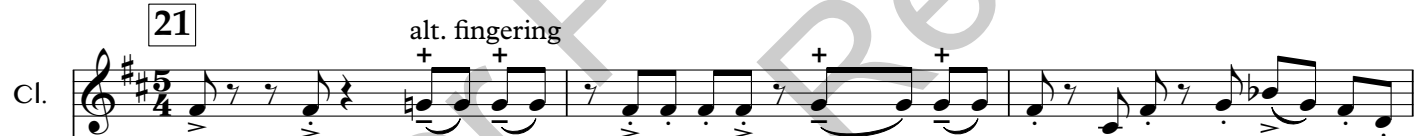
Hp. 

18

Cl. 

Hp. 

21

Cl. 

Hp. 

25

Cl. 

Hp. 

27 29 half step 3

Cl. *sfz* *tr*

Harp *mp* *f* *G#*

30 whole steps *tr* *tr* whole steps *tr* *tr*

Cl. *mf* *play into harp sound*

Harp *G#*

33 half steps *tr* *tr* *tr* 35

Cl.

Harp

37 *growl!* *sfz*

Cl.

Harp *mp* *3* *3* *3* *3*

41 42

Cl. *fz* *f* *mp*

Hp. *f* *p*

45

Cl. *f*

Hp. *f*

48 *rit.*

Cl. *pp*

Hp. *pp* *lv* *Bb*

50 **Meno Mosso**

Cl. *mp shy*

Hp. *pp like a music box* ³

53 rit.

Cl. *pp*

Hp.

56 **Tempo I** ♩ = 152-160

Cl. *ff abruptly interject!* *p*

Hp. *f* *Db*

59

Cl. *mf espressivo*

Hp. *p*

63

Cl.

Hp. *mf* *Eb* *Eb*

67

Cl. *mf*

Hp. *f*

70

Cl. *tr* half step

Hp.

73

74

Cl. *p*

Hp. *mp* G#

77

Cl. *f* 3 3 rit. half step *pp*

Hp. *D \sharp* *p*

80 **Maestoso** ♩ = 132-144

Cl. *mp*

Hp. *f* *C \sharp* *B \sharp*

85 **86** *accel.*

Cl.

Hp. *bring out LH* *A \flat* *C \sharp*

89

Cl.

Hp.

C#

92

Cl.

Hp.

f

tr half step

5/4

94

Cl.

Hp.

f

5/4

Tempo I ♩ = 152-160

96

Cl.

Hp.

f *mf* *mp* *p*

C# A#

5/4

99 100

Cl. *ppp* *mf*

Hp. *p*

103

Cl. *pp* *mf*

Hp.

107 109

Cl. *mf*

Hp. *mf*

D# D#

110

Cl. *mf*

Hp. *mf*

D#

10

113

Cl. *f*

Hp. *f*

D \sharp G \sharp

Cl. *ff*

Hp. *ff*

half step *tr*

119

Cl. *fff* *mp* *pp*

Hp. *pp*

123

Cl. *mf* \triangleright *pp* *tr*

Hp. *mp* *pp*

128

Cl. *pp* *molto rit.* whole step *tr* slowly decrease speed of the trill

Hp. *mp* like a music box winding down

130

Cl. *n.* *(tr)*

Hp. *ppp*