

# **Difference**

**Mike Winter (2004)**

# Difference

for 2 Clarinets (or Saxophones) and Piano

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## Notes:

Included are three sets of scores that when performed produce a similar effect but with various degrees of perceptibility and performance difficulty. On the front side of each page (all pages labeled 1) is the “transposed score,” and on the back side (all pages labeled 2) is the score “in C.”

Each rendition may be done with Saxophones (probably only sopranino or soprano), but must be transposed accordingly.

Above, below, or next to each note are two numerical values. The upper value indicates the harmonic number of the pitch in reference to a fundamental, which is played on the Piano. The lower value is a deviation in cents (one hundredth of a tempered semitone) from the closest pitch (represented by the written note) in the traditional twelve-tone equal-tempered system.

Though the dynamic markings for the Clarinets are primarily notated *Fortissimo* throughout, the played dynamic should depend on the perceptibility of the difference tones, i.e. the difference tones should be perceived throughout the piece.

Clarinets should play legato throughout with no vibrato.

## Section 2:

In Section 2, the performers play any pitches notated in either of the Clarinet Parts in Section 1, repeating as infrequently as possible. Rhythmic sequences are determined by using a random number generator (preferably live, but can be predetermined before hand by rolling dice) that generates numbers between 1 and 12. The generated numbers can then be matched with a particular rhythmic sequence on the page and played accordingly.

When numbers 5 and 12 are generated, the performers may play any rhythmic sequence that lasts 4 beats (with no silence) independent of the other Clarinet player.

The Pianist is to play the A (notated in Section 1) once during every second sequence determined by the random generation of numbers. The tone should be played in synchrony and with the same duration as any one of the notes in the determined rhythmic sequence.









# Difference

Michael Winter (2004)

Score "Transposed"

## 2

ca 1 - 2 minutes

## 1

ca 20 - 40 seconds

Clarinet in Bb

Clarinet in Bb

Difference Tone

Piano

32 +0

31 +45

30 -12

29 +30

28 -31

27 +6

26 +41

25 -27

24 +2

23 +28

22 -49

21 -29

20 -14

19 -2

18 +4

17 +5

16 +0

1 +0 8ve

2 +0 loco

3 +2

4 +0

5 -14

6 +2

7 -31

8 +0

9 +4

10 -14

11 -49

12 +2

13 +41

14 -31

15 -14

16 +0

1 +0 8ve *l.v.*

*ppp* *ff*

*ff* *ppp*

\* Dynamics for both clarinets are written between the staves.

\*\* Some difference tones may not be perceptible.

\*\*\* Clarinet should wait to start playing this sequence of notes until the piano tone has decayed enough for the difference tone to be heard.

\*\*\*\* Clarinets should decrescendo with the decay of the piano tone.

## 3

ca 20 - 40 seconds

$\text{♩} = 60 - 90$

1  $\frac{4}{4}$

2  $\frac{1}{4}$

3  $\frac{4}{4}$

4  $\frac{5}{4}$

5  $\frac{4}{4}$

6  $\frac{4}{4}$

7  $\frac{4}{4}$

8  $\frac{1}{4}$

9  $\frac{4}{4}$

10  $\frac{6}{4}$

11  $\frac{2}{4}$

12  $\frac{4}{4}$

1 +0 8ve *l.v.*

*ff* *ppp*

16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

+0 +5 +4 -2 -14 -29 -49 +28 +2 -27 +41 +6 -31 +30 -12 +45

16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

+0 -14 -31 +41 +2 -49 -14 +4 +0 -31 +2 -14 +0 +2 +0 +0 8ve

1 +0 8ve *l.v.*

*ff* *ppp*

# Difference

Michael Winter (2004)

Score "in C"

## 2

ca 1 - 2 minutes

## 1

ca 20 - 40 seconds

Clarinet  
 Clarinet  
 Difference Tone  
 Piano

32 +0  
 31 +45  
 30 -12  
 29 +30  
 28 -31  
 27 +6  
 26 +41  
 25 -27  
 24 +2  
 23 +28  
 22 -49  
 21 -29  
 20 -14  
 19 -2  
 18 +4  
 17 +5  
 16 +0

1 +0 8ve  
 2 +0 loco  
 3  
 4 +0  
 5 -14  
 6 +2  
 7 -31  
 8 +0  
 9 +4  
 10 -14  
 11 -49  
 12 +2  
 13 +41  
 14 -31  
 15 -14  
 16 +0

1 +0 8ve *l.v.*  
*f*

\* Dynamics for both clarinets are written between the staves.

\*\* Some difference tones may not be perceptible.

\*\*\* Clarinet should wait to start playing this sequence of notes until the piano tone has decayed enough for the difference tone to be heard.

\*\*\*\* Clarinets should decrescendo with the decay of the piano tone.

## 3

ca 20 - 40 seconds

$\text{♩} = 60 - 90$

1 | 4/4 |  
 2 | 4/4 |  
 3 | 4/4 |  
 4 | 5/4 |  
 5 | 4/4 |  
 6 | 4/4 |  
 7 | 4/4 |  
 8 | 4/4 |  
 9 | 4/4 |  
 10 | 6/4 |  
 11 | 2/4 |  
 12 | 4/4 |

ca 20 - 40 seconds

Clarinet  
 Clarinet  
 Difference Tone  
 Piano

32 +0  
 31 +45  
 16 +0  
 17 +5  
 18 +4  
 19 -2  
 20 -14  
 21 -29  
 22 -49  
 23 +28  
 24 +2  
 25 -27  
 26 +41  
 27 +6  
 28 -31  
 29 +30  
 30 -12  
 31 +45

16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1  
 +0 -14 -31 +41 +2 -49 -14 +4 +0 -31 +2 -14 +0 +2 +0 +0 8ve

1 +0 8ve *l.v.*  
*f*

