

*CLARINET CLUB*  
*Bach's House*

**clarinet & CD**

**DAVID MORNEAU**

**duration: 7:13**

**Commissioned by W Bruce Curlette, Cedarville University**

*Clarinet Club* comes from the tradition of composers working with popular dance forms. From the minuet and the gigue, to the waltz and the foxtrot, to the bolero and the tango, there is a rich history of music written in these forms. Now, one of our modern forms—the dance club—is explored as the basis for a new work. The thumping “four-on-the-floor” bass pounding out every beat, the droning, looping synth lines, the harmonic stasis, and the seemingly boundless energy of this style come to the fore here.

*Clarinet Club* is based on JS Bach’s *Passacaglia in c minor* (BWV 582). Since the passacaglia is a form based on a repeated bass line it has a natural affinity with electronic dance music. This piece highlights Bach’s bass line, while paying homage to the piece’s drama. Because this work was commissioned by W Bruce Curlette, my college advisor and music theory professor, a mini-lecture has been infused into this virtuosic clarinet solo.

**David Morneau** is a composer of an entirely undecided genre, a provider of exclusive unprecedented experiments. In his work he endeavors to explore ideas about our culture, issues concerning creativity, and even the very nature of music itself. Learn more @ <http://5of4.com>

The accompanying CD contains two tracks. The first is for use in performance and the second, which includes a MIDI rendition of the clarinet part, is for use in rehearsal only. The score contains periodic timecode markings intended to make locating specific sections of the track easier in rehearsal.

In performance it is advisable to use a microphone for the clarinet. This will allow the CD to be played at a sufficiently loud volume to create the usual listening experience for music in this style.

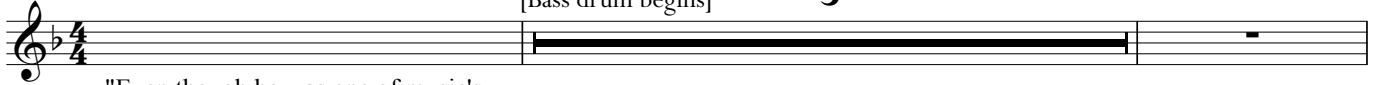
CLARINET CLUB: Bach's House  
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David Morneau

Bright, energetic ♩ = 144

[Bass drum begins]

5



"Even though he was one of music's great conservatives, it is often, and rightly, remarked that JS Bach was a cosmopolitan."



27

*mf*

31

*mp* *f*

36

6

1:18

*f*

47

*ff* *mf*

52

56

61

10

"This pattern is derived from so-called 'four on the floor'..."

2:05

72

*ff*

75

78

*sub mf*

81

84

*ff*

87

*mf*

90

93

*ff*

96

7

"...at last a full blown frenzy of..."

2:58

104

*f*

108

112

*fff*

116

120

10

"...or samples of live electric bassists."

3:43

131

*mf* *f*

136

*mf* *f*

141

*mf* *f*

145

*ff*

149

*mf* *f*

152

*mf* *f*

155

*fff*



157

159

*sub mf* *f*

162

*mf*

165

6

171

*ff*

176

180

7

187

5:18

188

*mp*

Musical staff 188-191: Treble clef, key signature of one flat. Measures 188-191. Dynamics: *mp*. Includes slurs and accents.

192

*mf*

Musical staff 192-194: Treble clef, key signature of one flat. Measures 192-194. Dynamics: *mf*. Includes a long slur across measures 192-194.

195

subito ♩ = 72

*f*

Musical staff 195-198: Treble clef, key signature of one flat. Measures 195-198. Dynamics: *f*. Includes a triplet in measure 195 and a tempo change to 72 bpm. Includes slurs and accents.

199

Musical staff 199-202: Treble clef, key signature of one flat. Measures 199-202. Includes slurs and accents.

203

accel.

5:58

*f*

Musical staff 203-206: Treble clef, key signature of one flat. Measures 203-206. Dynamics: *f*. Includes an acceleration marking and a time signature change to 5:58. Includes slurs and accents.

207

Musical staff 207-210: Treble clef, key signature of one flat. Measures 207-210. Includes slurs and accents.

210

6:21

*f*

Musical staff 210-212: Treble clef, key signature of one flat. Measures 210-212. Dynamics: *f*. Includes a time signature change to 6:21 and triplet markings. Includes slurs and accents.

213

Musical staff 213-216: Treble clef, key signature of one flat. Measures 213-216. Includes slurs and accents.

215

Musical notation for measures 215-216. The key signature has one flat (B-flat). Measure 215 starts with a whole rest followed by a sixteenth rest, then a series of eighth and sixteenth notes with slurs and accents. Measure 216 continues with similar rhythmic patterns.

217

Musical notation for measures 217-218. Measure 217 features triplets of eighth notes. Measure 218 includes a *ff* dynamic marking and a slur over the final notes.

220 6:39

Musical notation for measures 220-221. Measure 220 begins with a *f* dynamic marking and a slur over the first half of the measure.

222

Musical notation for measures 222-223. Both measures feature long, sweeping slurs over eighth and sixteenth notes.

224

Musical notation for measures 224-225. Measure 224 has slurs and accents. Measure 225 includes trills marked with *tr* and a hairpin crescendo.

♩ = 144

228

Musical notation for measures 228-231. Measure 228 starts with a *ff* dynamic marking. The music consists of eighth notes with stems pointing downwards.

232

Musical notation for measures 232-235. Measure 232 has a *fp* dynamic marking. Measure 233 features a trill. Measures 234-235 include triplets and a *ff* dynamic marking.

236

Musical notation for measures 236-239. Measure 236 features triplets. Measure 237 has a *fff* dynamic marking. Measure 238 includes a slur and a *ppp* dynamic marking. Measure 239 ends with a whole rest.