

# liquorice licks

jerry wigens

**A**

Free time/register - choose three notes from pitch set for use in repeated rhythmic unit with 1st and 3rd pitches of unit the same, i.e. third pitch is repetition of first pitch

Clarinet 1 in B $\flat$

Clarinet 2 in B $\flat$

Clarinet 3 in B $\flat$

Bass Clarinet 1 in B $\flat$

Bass Clarinet 2 in B $\flat$

Bass Clarinet 3 in B $\flat$

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

**B**

7

$\downarrow$  ♩ = 98

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

B. Cl. 3

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*II*

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

B. Cl. 3

After playing through B twice players take turns to peel off from ensemble to play manic solos and continue thus until only two clarinets remain playing the extended riff. These two then break off together to join the mayhem while riff becomes slowly re-introduced until all are playing. The riff is then disintegrated by moving into free time. All transitions and solos are cued.

**C1** **C2**

15 ↓ ♩ = 90 (slightly slower than B)

Cl. 1 : FIRST SOLO  
*mf*

Cl. 2 : *mf*

Cl. 3 : *mf*

B. Cl. 1 : *mf*

B. Cl. 2 : *mf*

B. Cl. 3 : *mf*

Cl. 1 : *mp*

B. Cl. 1 : SECOND SOLO  
*mp*

B. Cl. 3 : *mp*

25 **C3**

pitch freely

Cl. 1 : *mp*

Cl. 2 : *mp*

Cl. 3 : *mp*

B. Cl. 1 : *mp*

B. Cl. 2 : *mp*

B. Cl. 3 : *mp*

Cl. 1 : *p*

Cl. 3 : THIRD SOLO  
*p*

B. Cl. 1 : *p*

B. Cl. 2 : *p*

B. Cl. 3 : *p*

pitch freely

C4

35

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

B. Cl. 3

*p*

*pp*

*pp*

*pp*

*pp*

FOURTH SOLO

*pp*

41

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

B. Cl. 3

*pp*

*pp*

pitch freely

*pp*

**D**  
47

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

B. Cl. 3

Key and breath tones. Breathe in and exhale with a chosen technique (eg flutter, hiss) and optionally sounding keys. No sounded pitches though other than those generated by breath and keys.

**E**  
50

Free time and register

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

B. Cl. 3

From the pitch set select notes to play initial staccato single notes progressing to upward moving dyads, then upward moving triads and finally upward moving tetrachords increasing note lengths with each change indicated by conductor.