

# *FRINGE*

*for B flat clarinet (doubling E flat alto saxophone), percussion, and piano*

*Ronald Keith Parks*

# FRINGE

Commissioned by the South Carolina Music Teacher's Association.  
Written for Phil Thompson, Ginger Keisler, and Tomoko Deguchi.

## Instrumentation:

B flat clarinet, doubling E flat alto saxophone  
percussion  
piano

## Performance notes:

Care should be taken to avoid any implication of meter. Bar lines and meter are provided for performer coordination only and imply no beat hierarchy.

Suggested fingerings for the clarinet and saxophone multiphonics are included in the score appendix. However, since multiphonics are instrument and player dependent, the performer should feel free to explore alternate fingerings that produce the desired sonorities at the indicated dynamic levels.

The pedal markings for the piano and vibraphone are intended to contribute to the creation of sonorities resulting from instrument resonance and should be adhered to as closely as possible.

The bowed cymbal sounds are intended to enhance and mirror the timbre and effect of the saxophone multiphonics. Although dynamics and harmonic content is difficult to predict or control when bowing cymbals, effort should be made to adhere to the indicated dynamics and harmonic content as closely as possible.

# FRINGE

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## Score in C

♩ = ca. 116 even, no beat emphasis \*

A Bb Clarinet

Clarinet in B $\flat$   
(dbl E $\flat$  altoSax.)

VIBRAPHONE  
hard yarn mallets

Percussion

Piano

(do not roll unless indicated)

Cl.

Perc.

Pno.

12 <sup>1</sup>\*\*

\*\*\*

9

13

\* Bar lines and meter are provided for performer syncopation only and imply no beat emphasis or hierarchy.

\*\* Multiphonic. Fingerings are included in the clarinet part and in score appendix A. The numbers above each multiphonic correspond to the fingerings in appendix A. Pitch content and tuning are approximate. Notes in parenthesis are less prominent.

\*\*\* All notes tied over from a multiphonic should be performed as a harmonic, utilizing the preceding multiphonic fingering.

21 <sup>2</sup> Cl. *n* *p* *ppp*

18 Perc. *pp* *p*

21 Pno. *pp* *p* *ppp*

24 B♭ Cl. *f*

A. sx

28 Cl. *n* *p*

Perc. *pp*

25 Pno. *f*

28 Pno. *pp* *ppp*

30 B♭ Cl. *ppp* *p* *ppp* *p* *f*

A. sx

Perc. *p* *pp*

30 Pno. *p* *ppp*

34 Pno. *f*



B $\flat$  Cl.  
A. sx

Perc.

Pno.

52

*f*

*n* *p*

5:4

55

*ppp*

3

57

*n* *p* *n* *pp* *f*

5:6

5:4

3

5:6

63

cl.

*pp* *p* *ppp* *mp*

5:6

62

*p* *pp* *p*

5:4

3

5:4

64

*p*

5:6



This musical score page, titled "FRINGE: page 8", contains four systems of music for various instruments. The first system (measures 90-92) features a Clarinet (cl.) part with dynamics *pp*, *mp*, and *ppp*, and a Percussion (Perc.) part with sustained notes. The second system (measures 93-95) includes a Piano (Pno.) part with a *ppp* dynamic and a Saxophone (B♭ Cl. A. sx) part with a *f* dynamic. The third system (measures 96-99) continues the Piano and Saxophone parts, with a *f* dynamic for the Piano. The fourth system (measures 100-103) features the Saxophone and Piano parts. The score includes various musical notations such as slurs, accents, and dynamic markings. A double bar line is present at the end of the first system, and a double bar line with repeat dots is at the end of the second system.



103

B $\flat$  Cl.  
A. sx

Perc.

Pno.

107 *ritard*  $\text{♩} \text{ca. } 90$

B $\flat$  Cl.  
A. sx

Perc.

Pno.

111

115

B $\flat$  Cl.  
A. sx

Perc.

*n*  $\rightarrow$  *p* *ppp*

118 *pp*

Pno.

8<sup>va</sup>

121 *pp*

Pno.

8<sup>va</sup>

123

B $\flat$  Cl.  
A. sx

*n* *p* *ppp* *p* *ppp*

let ring

Perc.

125

Pno.

*pp*

8<sup>va</sup>

128

Pno.

8<sup>va</sup>

Leg. \*

131

B $\flat$  Cl.  
A. sx

*pp* *p* *ppp*

hard yarn mallets  
legato

Perc.

*p*

as needed to achieve articulations...

vibes.

131

Pno.

*p*

8<sup>va</sup>

134

Pno.

8<sup>va</sup>

Leg. \*

137

B $\flat$  Cl.  
A. sx

*p* *mp*

Cl.

136

Perc.

136

Pno.

8<sup>va</sup>

8<sup>va</sup>

Leg. \*

Leg. \*

142 <sup>e</sup>

B $\flat$  Cl.  
A. sx

*ppp* *p* *mp*

Perc.

Pno.

8<sup>va</sup>

142

Rea. \* Rea. \*

147 <sup>o</sup>

B $\flat$  Cl.  
A. sx

*ppp* *p* *mf* *p*

Perc.

Pno.

8<sup>va</sup>

147

Rea. \* Rea. \*

151 <sup>e</sup>

B $\flat$  Cl.  
A. sx

*mf* *p* *mf* *ppp*

Perc.

Pno.

8<sup>va</sup>

151

Rea. \*

156

Cl.

*p* *mf*

Perc.

(8va)

Pno.

*pp* \*

159

B $\flat$  Cl.  
A. sx

to alto saxophone...

*ppp*

160

Perc.

(8va)

Pno.

162

Perc.

(8va)

Pno.

166

Perc.

Pno.

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>



170

Perc.

Pno.

8<sup>va</sup>

Reo \*

Reo \*



174

Perc.


Pno.

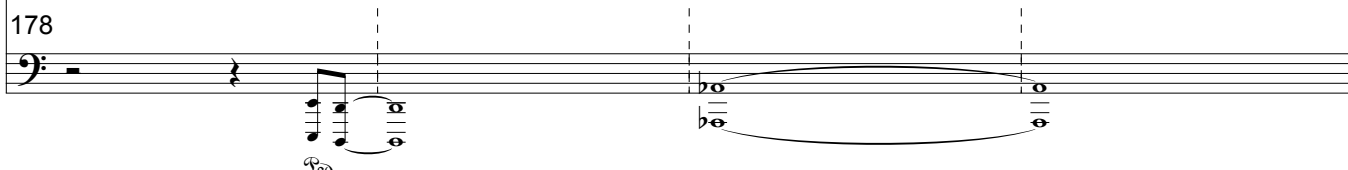
175

Reo \*


Reo \*

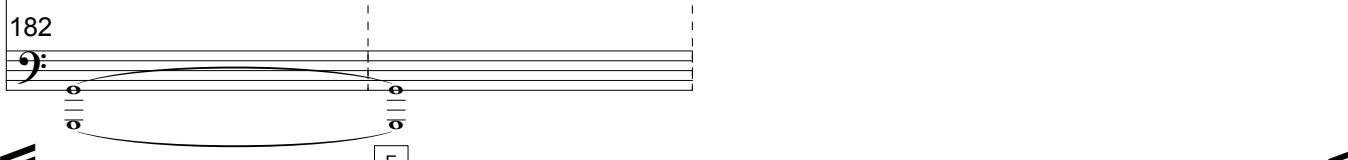
178

Perc. 

Pno. 

182

Perc. 

Pno. 

187

Eb Alto Saxophone 

186

Perc. 

Pno. 

\* Multiphonic. Fingerings are included in the saxophone part and in score appendix A. The numbers above each multiphonic correspond to the fingerings in appendix A. The numbering sequence starts anew with the alto saxophone.

190

B $\flat$  Cl.  
A. sx

Perc.

Pno.

Pno.

*f* *p* *mp* *p* *f*

*f* *pp* *f*

195

B $\flat$  Cl.  
A. sx

Perc.

Pno.

Pno.

*ff* *f*

*mp* *f*

*gradual accelerando to measure 216*

200

B $\flat$  Cl.  
A. sx

Perc.

Pno.

Pno.

*ppp* *f* *mf* *ff*

205

B $\flat$  Cl.  
A. sx

Perc.

Pno.

*p* *f*

209

B $\flat$  Cl.  
A. sx

Perc.

Pno.

*let ring* *to bowed cymbal...*

*as needed to achieve articulations...*

213

B $\flat$  Cl.  
A. sx

Perc.

Pno.

215

Sax.

*mf*

*8va*



**F**  $\text{♩} = \text{ca. } 116$

216

B $\flat$  Cl.  
A. sx

LARGE CYMBAL...BOWED \*

Perc.

*f* *mf* *f* *mf*

*p* *f* *mf* *f* *mf*

222

Pno.

*ff*

\* *Reo.*

---

224

Sax.

*mf* *f* *mf*

223

Perc.

*f* *mf* *f* *mf*

227

Pno.

*f*

\* *Reo.*

---

229

B $\flat$  Cl.  
A. sx

*mp* *mf* *p*

Perc.

*f* *mp*

233

Pno.

*mf*

\* *Reo.*

\* Use a heavy ride cymbal, ca. 20" or larger. Bow while pressing down on the bell of the cymbal with the fingers of the free hand to stabilize the cymbal. At forte or louder, produce as many and as varied harmonics as possible. The timbre produced should blend with, and somewhat match the saxophone multiphonic and harmonic content should generally follow dynamics. Although dynamics and harmonic content can be difficult to control when bowing large cymbals, effort should be made to adhere to the indicated dynamics as closely as possible.

235 Perc. *f*

236 Pno. *mp*

*8va*

\* *Lea*

243 Sax. *pp* *mf* *pp*

241 Perc. *ff* *fff*

let ring \*

247 B♭ Cl. A. sx

249 Sax. *p* *f* *p*

250 *motor off, bowed*

VIBRAPHONE

247 Pno. *pp*

*8va*

\* *Lea*

\* Strive for as rich and dense a harmonic spectrum as possible. Ideally, the cymbal should continue to ring for quite some time.

253

Perc.

255

Pno.

256

Sax.

8

*p*

*mp*

\* *Rec.*

259

B $\flat$  Cl.  
A. sx

Perc.

261

Pno.

263

Sax.

8

*p*

*pp*

\* *Rec.*

265

B $\flat$  Cl.  
A. sx

Perc.

269

Sax.

*mp*

*ppp*

*ppp*

*pp*

*ppp*

*ppp*

*pp*

*ppp*

272 *let ring*

274

Sax.

Perc.

*n* *ppp* *n*

*n* *ppp* *n*



279


Perc.

*n* *ppp* *n*

Ronald Keith Parks  
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# FRINGE: Score Appendix A

## B Flat Clarinet and E Flat Alto Saxophone Multiphonic Fingering Chart


 Approximately one quarter tone above  
 or below the indicated pitch.

B flat clarinet Notes in parenthesis are less prominent.

written				
concert pitch				

E flat alto saxophone

written								
concert pitch								