

# HANG TIME ON JONES STREET

## For Any Instrument, Color Video, and Digital Sound

**Reynold Weidenaar**

B-flat Clarinet Version, Performance Part (minimal cues)

### INTRODUCTION

This piece may be performed by any solo instrument. It is a note-oriented part without idiomatic writing for any particular instrument. This performance part is scored in B-flat and is arranged in particular for B-flat clarinet. Other versions are available.

### NOTES ON PERFORMANCE

#### RANGE

The original written range is too wide for clarinet, so some passages in this arrangement were transposed up an octave and marked *8va* below. If a pitch transposer is available, it may be used to make these passages sound an octave lower. Otherwise, these passages should be played as written, ignoring the *8va* indications.

#### TIME LINE

The music is scored proportionally on a time line. The performer may wish to use a stopwatch to assist in following the tape part. Do NOT start the stopwatch when the video picture starts. Start the stopwatch when the audio starts (5 1/3 seconds into the video). That is the 0:00 start point in the part. The notes in the part are placed very accurately on the time line; any unevenness in spacing is quite intentional and should be reproduced in performance as faithfully as possible (except in section 14, which is metered and should be played evenly). **Stopwatch advice:** Get a cheap plastic stopwatch with a large display at a sports store or discount store. This is perfectly accurate for a 10-minute duration. Put it on a second music stand.

#### VISUAL CUES

There are no visual cues. The accompaniment is recorded on the soundtrack of the video. It is not necessary to watch the video for cues. However, scene changes may aid synchronization and are indicated in the part by extended bar lines.

#### ACCIDENTALS

Accidentals apply only to the pitch where they occur, not to octave transpositions. They apply to the end of the staff. In section 14, which has a meter and bar lines, accidentals apply within the measure only.

#### ABBREVIATIONS

Bg. = background, gl. = glissando, perc. = percussion, s/h = sample and hold, snd. = sound.

#### DESCRIPTIONS OF SOUNDS

There are numerous descriptors in the tape part: motoric, stair steps, bird scratches, cymbal, baby crying, fire crackling, soft bird call, whirl drum, brushes, pigeons. These are not the actual sounds, but similarities that may aid in recognizing sounds and cues. Male and female voice sounds, however, are authentic.

#### MIDI SOLO DEMO

A MIDI solo demo recording is available to assist the performer in learning the part. The solo part was performed on a keyboard using a violin/cello sound, and mixed with the tape accompaniment. The MIDI tone-generator sound is somewhat mechanical. However, it is an accurate guide to pitches and rhythms.

#### AMPLIFICATION

Amplifying the soloist to provide suitable volume and balance with the tape part is recommended, but in some cases (such as a small hall with excellent acoustics) it may not be necessary.

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# Hang Time on Jones Street

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Reynold Weidenaar

Clar. in Bb

Tape in C

*f* *mf* *mp*

Percussion sounds

Fat percussion sounds (semi-pitched)

Faster

0 1 2 3 4 5 6 7 8 9

Cl.

T.

*mp* *mf* *f* *mf*

Very fast

Giggly conversation, voice sounds

Squeal voice sound

Boyband

10 11 12 13 14 15 16 17 18 19

Cl.

T.

*pp* *mf*

Hollow sound

Muddy background sound

20 21 22 23 24 25 26 27 28 29

Cl.

T.

*f* *mf* *mp*

Motoric snd.

Gate shut

30 31 32 33 34 35 36 37 38 39

Cl. *Uneven, slightly lurching*  
*mf* *f* *mf* *f*

T. Female voice "eh-hew" "eh"  
 Boyband  
 Chattering

40 41 42 43 44 45 46 47 48 49

Cl. *mf*

T. Voice  
 (Chattering)

50 51 52 53 54 55 56 57 58 59

Cl. *Tenacious*  
*mf*

T. Fast stairsteps Fat perc.

1:00 1 2 3 4 5 6 7 8 9

Cl. *D major* *diat. gl.*  
*mp* *mf* *f* *ff*

T. Female voices "ehhahh" "ahh" "eww" "err"

1:10 11 12 13 14 15 16 17 18 19

Cl. *f*

T. (Female voices) "ehh" "ehh" "ahh" "ehh"

1:20 21 22 23 24 25 26 27 28 29

Cl. *mf* *Exuberant* *f* *s*

T. Dissolve to soft, grinding sound Muddy boyband Fast stairsteps

1:30 31 32 33 34 35 36 37 38 39

Cl. *ff* *Soft squeals* *Female conversation*

T. *Fat perc.* *Soft squeals* *Female conversation* *“hoo”*

1:40 41 42 43 44 45 46 47 48 49

Cl. *Hesitant* *mf* *f* *Confident* *mf*

T. *Female conversation* *“ahhh...ee...ii”*

1:50 51 1:52 53 54 55 56 57 58 59

Cl. *mf* *(Match tape)* *gl.*

T. *“hoo hoo”* *Muddy* *Female voice* *gl.*

Woody 2:00 1 2 3 4 5 6 7 8 9

Cl. *p* *mf* *mf*

T. *Male voice, tongue tremolo* *Whir* *Bird scratches* *Female voice whirring*

2:10 11 12 13 14 15 16 17 18 19

Cl. *f* *mf*

T.

2:20 21 22 23 24 25 26 27 28 29

Cl. *f*

T. Chatter

2:30 31 32 33 34 35 36 37 38 39

Cl. *mf* *f*

T. Heavy echo Warble

2:40 41 42 43 44 45 46 47 48 49

8-second line

Cl. *mf* *f* *mf*

T. Male voice *p* "hoo" (b̄) (b̄)

2:50 51 52 53 54 55 56 57

8-second line

Cl. *f* *mf*

T. Hollow

2:58 59 3:00 1 2 3 4 5

8-second line

Cl. *mp* *mf*

T. Cymbal Male voice "come to me" "ahh" Background: rustling Baby crying

3:06 7 8 9 3:10 11 12 13

6-second line

Cl. *mp*

T. Bend Low rattle

3:14 15 16 17 18 19

10-second line

Cl. *mf* *f* *mf*

T. Female voice "ah - chew" "ah" Thin rattle Soft whistle Pitched rattle

3:20 21 22 23 24 25 26 27 28 29

Cl. *f* *mp*

T. Female voice "eh" "eh" Boyband - chatter

3:30 31 32 33 34 35 36 37 38 39

Cl. *mf* *f* *mf* *f*

T. Sample and hold sound Bg: chatter

3:40 41 42 43 44 45 46 47 48 49

Cl. *mf*

T. Soft chatter/chugging *n* Thin rattle Female voice

3:50 51 52 53 54 55 56 57 58 59

Cl. *mp* *mf* *f*

T. Low rattle Thin rattle Fat Thin

4:00 1 2 3 4 5 6 7 8 9

Cl. *mf* *f*

T. Edgy

4:10 11 12 13 14 15 16 17 18 19

Cl. *mf* *p* *f* *mf*

T. Drum Chatter, burble *n*

4:20 21 22 23 24 25 26 27 28 29

Cl. *mp* *n*

T. Soft bird call *n* Soft, distant, filtered voice Rattle *p*

4:30 31 32 33 34 35 36 37 38 39

Cl. *mf* *f*

T. Female voice Slight phasing and s/h Female voice Thin percussion

Whir drum

4:40 41 42 43 44 45 46 47 48 49

Cl. *f* *mf*

T. (Female voice) Thin percussion Processed voice

"ah" n

4:50 51 52 53 54 55 56 57 58 59

Cl. *mf* *f* *ff*

T. Soft, pure resonances in windy, diffuse background Slight phasing Distorted Phasing Bubby background

5:00 1 2 3 4 5 6 7 8 9

Cl. *f*

T. (Resonances) High chatter Thin percussion

5:10 11 12 13 14 15 16 17 18 19

Cl. *mf* *ff* *f* *mp*

T. Thin percussion High percussion Pure resonance Chug

Match tape pulse

5:20 21 22 23 24 25 26 27 28 29



This musical score is arranged in four systems, each containing a Clarinet (Cl.) and Trombone (T.) part. The notation includes various dynamics, articulations, and performance instructions.

**System 1 (Measures 30-39):**  
Cl.: Trills in measures 34, 36, and 38. Dynamics: *mf*, *mp*, *p*.  
T.: Notes with articulations: "High, thin" (measures 30-31), "Ring modulation" (measures 32-33), "Thin, ringy" (measures 34-35), "Thin" (measure 36), "Thin, ringy" (measures 37-38), "Tiny" (measure 39). Dynamics: *pp*, *mf*, *pp*. Includes "Soft resonances" (measures 38-39) and a fermata (measure 39).

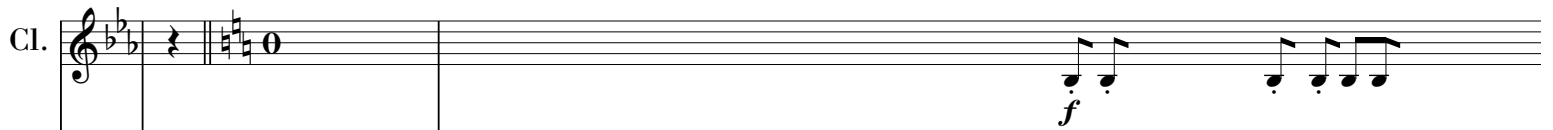
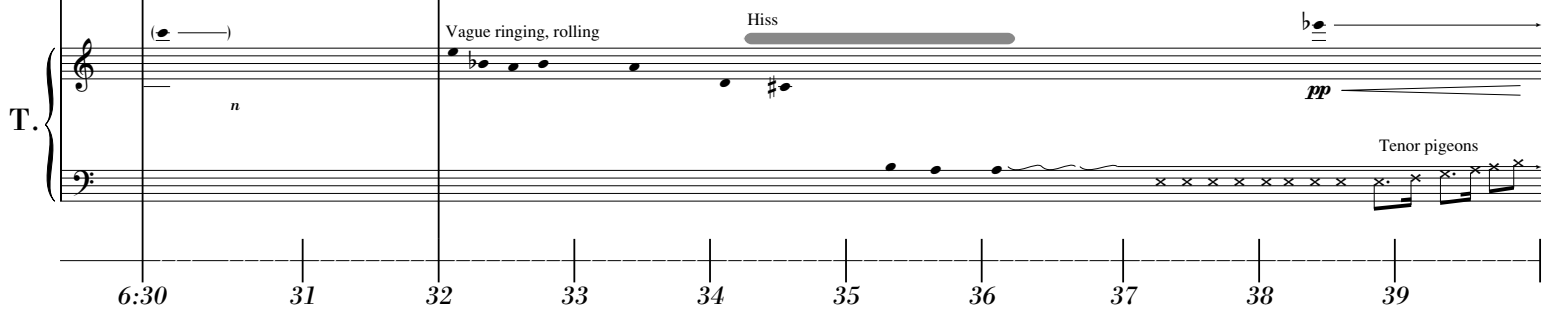
**System 2 (Measures 40-49):**  
Cl.: *f* dynamic, "Leggiero" marking, 6/8 or 9/8 time signature.  
T.: "High whir" articulation (measures 48-49). Dynamics: *f*.

**System 3 (Measures 50-59):**  
Cl.: *mf* dynamic.  
T.: Sustained notes with fermatas.


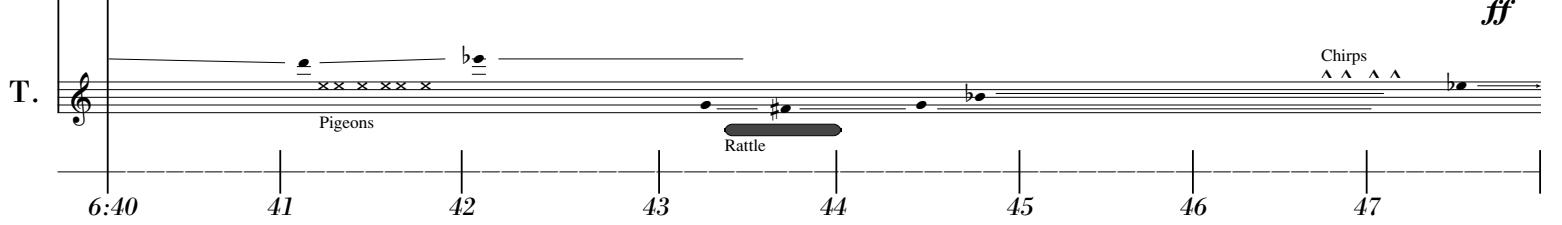
**System 4 (Measures 60-69):**  
Cl.: *f* dynamic.  
T.: Sustained notes with fermatas.

**System 5 (Measures 70-79):**  
Cl.: *mf* dynamic.  
T.: Sustained notes with fermatas.


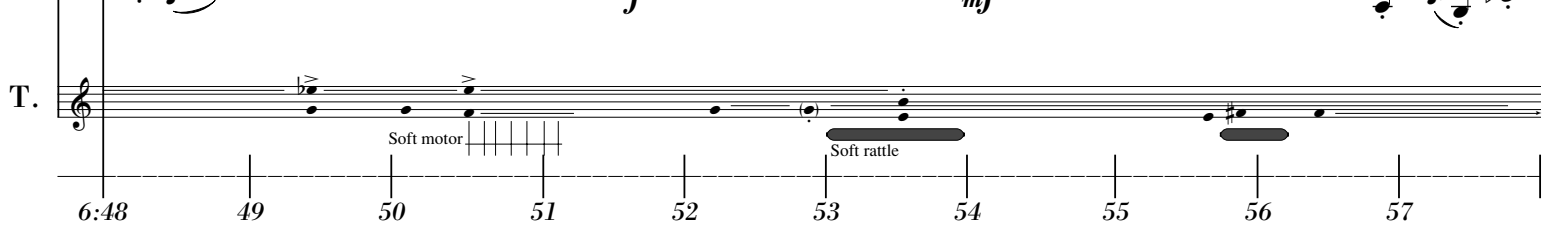
**System 6 (Measures 80-89):**  
Cl.: Dynamics: *mp*, *mf*, *p*.  
T.: "Brushes" articulation (measures 23-24). Dynamics: *mp*, *mf*, *p*.

Cl. 
  
 T. 


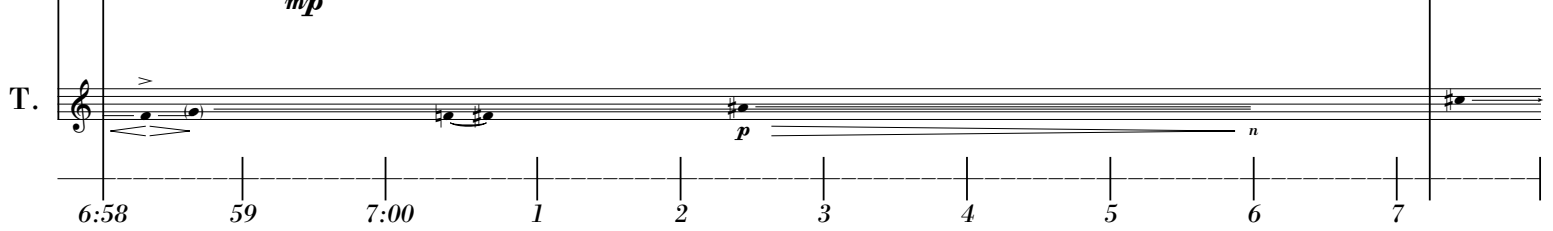
6:30 31 32 33 34 35 36 37 38 39

Cl. **8-second line** 
  
 T. 


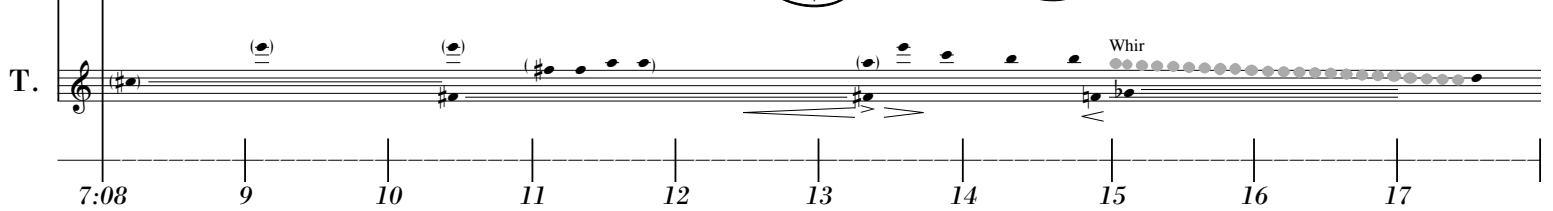
6:40 41 42 43 44 45 46 47

Cl. **10-second line** 
  
 T. 

6:48 49 50 51 52 53 54 55 56 57

Cl. 
  
 T. 

6:58 59 7:00 1 2 3 4 5 6 7

Cl. 
  
 T. 

7:08 9 10 11 12 13 14 15 16 17

Cl. *mf*

T. High white noise

Soft motor

7:18 19 20 21 22 23 24 25 26 27

6-second line

Even

Cl.

T. Windy background

Mellow clang

Contralto gl.

7:28 29 30 31 32 33

10-second line

Uneven

Cl. *ff* *tr*

T. Transposed voice

Heavy echo

7:34 35 36 37 38 39 40 41 42 43

Even

Deliberate

Cl.

T. Windy, vague

Soft motors

7:44 45 46 47 48 49 50 51 52 53

Cl.

T. Many sine resonances

*mp*

7:54 55 56 57 58 59 8:00 1 2 3

Cl. *mf*

T. Many sine resonances


Bend

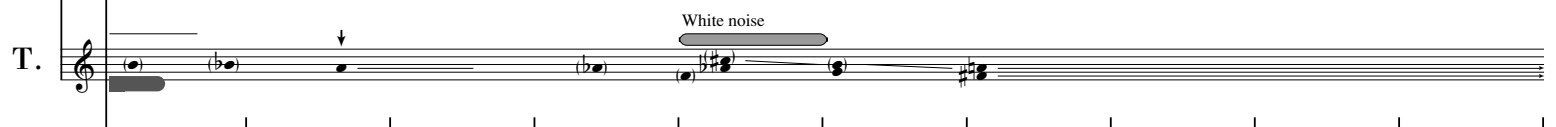
Low, mellow

Clack Whir


Crickets

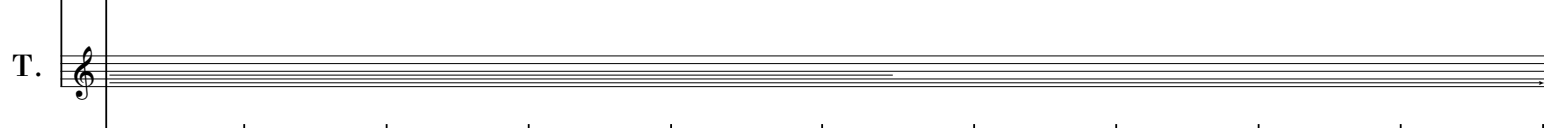
8:04 5 6 7 8 9 10 11 12 13

Cl.  *f*

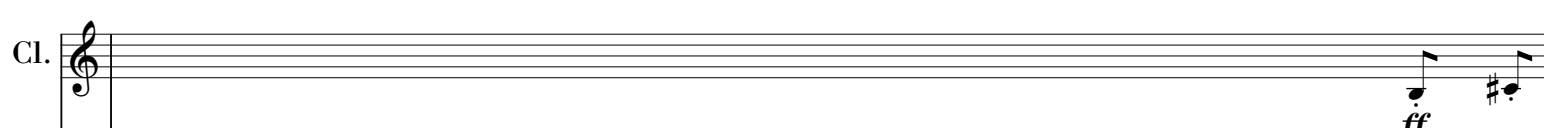
T.  White noise


8:14 15 16 17 18 19 20 21 22 23

Cl.  *p*


T. 

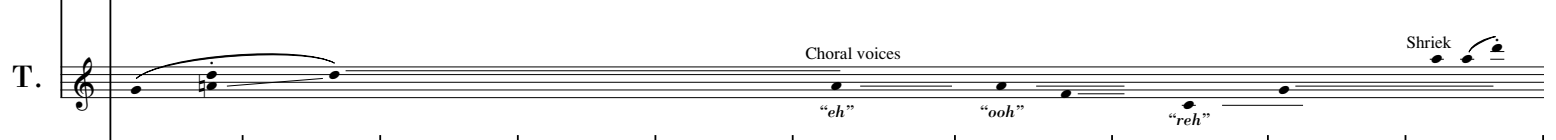
8:24 25 26 27 28 29 30 31 32 33

Cl.  *ff*

T.  Low, thick

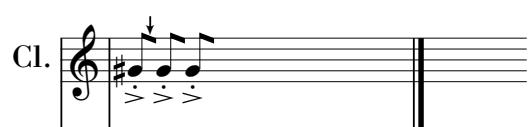
8:34 35 36 37 38 39 40 41 42 43

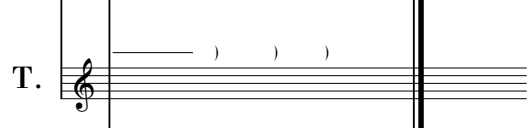
Cl. 

T.  Choral voices  
"eh" "ooh" "reh" Shriek

8:44 45 46 47 48 49 50 51 52 53

**End credits duration 0:55**  
**End of video 9:52**

Cl. 

T. 

8:54 55 56

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 20 Jane St., New York, N.Y.