



Malcolm Hill

(1944 - )

# Myths for Clarinet

An Open Form Work

mj190          1992

[www.malcolm-hill.co.uk](http://www.malcolm-hill.co.uk)

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## PERFORMANCE NOTES

Malcolm Hill's *Myths for Clarinet* is constructed in open form.

There are three "Longer Sections" and four "Shorter Sections".

The performer should choose the order of these sections, partly to fit in with other pieces in a concert, and then, if required for programme notes, give details of a myth (preferably either Norse or Greek) which is best described in the chosen order.

All sections should be played.

One of the longer sections may be repeated after an intervening section, either at the written pitch or transposed. The repetition need not be at the same speed but the contours of the dynamics should be maintained.

The shorter sections may be repeated as often as required, also either at the written pitch or transposed. The speeds of the shorter sections are all *ad lib*. The repetitions need not be at the same speed or dynamic, and may occur immediately rather than wait for an intervening section.

The rest which ends a section may be shortened, but not lengthened.

Duration of *Myths for Clarinet* should be approximately 6-8 minutes.

# Myths for Clarinet

## Longer Section

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Please refer to Performance Notes on earlier page

Musical notation for measures 1-3. The key signature has one sharp (F#). The time signature is 5/4. Measure 1 starts with a piano (*p*) dynamic. A slur covers measures 1-3, with a 5:4 ratio indicated below. Measure 3 ends with a 3/4 time signature change.

Musical notation for measures 4-8. The time signature is 3/4. Measure 4 starts with a forte (*f*) dynamic. A slur covers measures 4-8, with two 5:4 ratios indicated below. Measure 8 ends with a 3/4 time signature change.

Musical notation for measures 9-11. The time signature is 5/8. Measure 9 starts with a piano (*p*) dynamic. A slur covers measures 9-11, with a 5:4 ratio indicated below. Measure 11 ends with a 5/8 time signature change. The tempo marking *pù mosso* is above the staff.

Musical notation for measures 12-13. The time signature is 5/8. Measure 12 starts with a mezzo-forte (*mp*) dynamic. A slur covers measures 12-13, with a 5:4 ratio indicated below. Measure 13 ends with a piano (*p*) dynamic and a *dim.* marking. The time signature changes to 5/4 at the end of measure 13.

Musical notation for measures 14-16. The tempo marking *Tempo Primo* is above the staff. The time signature is 5/4. Measure 14 starts with a piano (*p*) dynamic. A slur covers measures 14-16, with a 5:4 ratio indicated below. Measure 16 ends with a mezzo-forte (*mf*) dynamic. The time signature changes to 5/4 at the end of measure 16.

Musical notation for measures 17-18. The time signature is 5/4. Measure 17 starts with a piano (*p*) dynamic. A slur covers measures 17-18, with a 5:4 ratio indicated below. Measure 18 ends with a piano-piano (*pp*) dynamic. A trill marking is above the staff.

# Long Section

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Vivo

*ff* *p* *cresc.* *f* 3 3

2 *pp* *f* *cresc.* 5:4

3 *mp* 5 *mf* 3 5 3

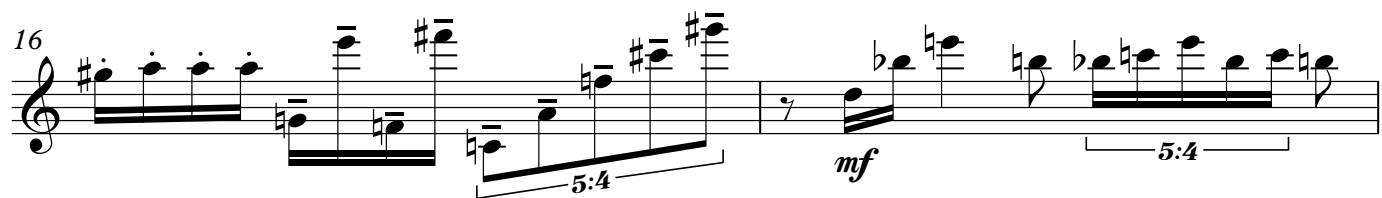
5 *f* 5

7 *p* 3 3


10 *pp* 6:4 6:4 3:2 *cresc.* 6:4 6:4

12 *p* 6:4 6:4 3:2 6:4

14 6:4 6:4 *mf* *cresc.* *f* 3 3

16  *mf* 5:4 5:4

Musical notation for measure 16, featuring a treble clef, a key signature of one sharp (F#), and a 5:4 interval. The dynamic marking is *mf*.

18  *cresc.* 3:2 3:2 *ff* 3:2 3:2

Musical notation for measure 18, featuring a treble clef, a key signature of one sharp (F#), and a 3:2 interval. The dynamic marking is *cresc.* followed by *ff*.

20  5:4

Musical notation for measure 20, featuring a treble clef, a key signature of one sharp (F#), and a 5:4 interval.

21  6:4 6:4 3:2 6:4

Musical notation for measure 21, featuring a treble clef, a key signature of one sharp (F#), and intervals of 6:4, 6:4, 3:2, and 6:4.

22  6:4 6:4 *f cresc.* 3 3

Musical notation for measure 22, featuring a treble clef, a key signature of one sharp (F#), and intervals of 6:4, 6:4. The dynamic marking is *f cresc.*, and there are triplet markings (3) at the end.

24  *ff* *cresc.*

Musical notation for measure 24, featuring a treble clef, a key signature of one sharp (F#), and a *ff* dynamic marking. The measure ends with a *cresc.* marking.

26  *mp* 5 5

Musical notation for measure 26, featuring a treble clef, a key signature of one sharp (F#), and a *mp* dynamic marking. There are fingering markings (5) and a hairpin symbol.

29  *mf* 3 5 3 *p* 5 5

Musical notation for measure 29, featuring a treble clef, a key signature of one sharp (F#), and intervals of 3, 5, 3. The dynamic marking is *mf* followed by *p*. There are fingering markings (3, 5, 3, 5, 5) and a hairpin symbol.

Long Section

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Adagio

1 Musical notation for measure 1: Treble clef, 7/4 time signature. Notes: G4, A4, B<sup>b</sup>4, C5, D5, E5, F<sup>#</sup>5, G<sup>#</sup>5, A5, B5, C6, B5, A5, G5, F<sup>#</sup>5, E5, D5, C5, B4, A4, G4. Dynamics: *p legatiss.*, 5, *dim.*, *mp dim.*, *p*.

3 Musical notation for measure 3: Treble clef, 7/4 time signature. Notes: G4, A4, B4, C5, D5, E5, F<sup>#</sup>5, G<sup>#</sup>5, A5, B5, C6, B5, A5, G5, F<sup>#</sup>5, E5, D5, C5, B4, A4, G4. Dynamics: *dim.*, 3, *pp*, 5, 5.

4 Musical notation for measure 4: Treble clef, 7/4 time signature. Notes: G4, A4, B4, C5, D5, E5, F<sup>#</sup>5, G<sup>#</sup>5, A5, B5, C6, B5, A5, G5, F<sup>#</sup>5, E5, D5, C5, B4, A4, G4. Dynamics: 5, 5, 3.

5 Musical notation for measure 5: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, D5, E5, F<sup>#</sup>5, G<sup>#</sup>5, A5, B5, C6, B5, A5, G5, F<sup>#</sup>5, E5, D5, C5, B4, A4, G4. Dynamics: *mp*, *mp*, *mp*, *dim.*, 3.

6 Musical notation for measure 6: Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, D5, E5, F<sup>#</sup>5, G<sup>#</sup>5, A5, B5, C6, B5, A5, G5, F<sup>#</sup>5, E5, D5, C5, B4, A4, G4. Dynamics: *p*, 5, 7:4, 5:4.

7 Musical notation for measure 7: Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, D5, E5, F<sup>#</sup>5, G<sup>#</sup>5, A5, B5, C6, B5, A5, G5, F<sup>#</sup>5, E5, D5, C5, B4, A4, G4. Dynamics: *p dim.*, 5:4, 5:4.

## Shorter Sections

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1 *ff* *f*

4 *pp* *f* *p*

7 *cresc.* *mf* *pp* *dim.*



1 *mf* *sf* *p* *cresc.*

3 *f* *p* *cresc.* *f* *mp* *mp* *ppp* *mp*

6 *ppp* *pp*

8 *cresc.* *mp* *ppp*

Shorter Sections

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1

*f* *cresc.* *p*

2

*mp* *mp cresc.* *dim.*



1

*mf* *sf* *p* *cresc.* *mf* *sf* *p* *cresc.*

3

*f* *p* *cresc.* *f* *mp* *dim.* *mp* *ppp*

7

*mf* *sf* *p* *cresc.* *mf* *sf* *p* *cresc.*

9

*f* *p* *cresc.* *f* *p* *cresc.* *f* *pp*