

**Chris Paul Harman**

# **Doubling**

**(2007)**

Commissioned by the Nu: BC Collective Ensemble with the support of the University of British  
Columbia

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# Doubling (2007)

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Chris Paul Harman

$\text{♩} = 108$

This musical score is for the piece "Doubling (2007)" by Chris Paul Harman. It is a score for a chamber ensemble consisting of Flute, Clarinet, and Cello. The tempo is marked as quarter note = 108. The score is divided into four systems, each containing staves for Flute (Fl.), Clarinet (Cl.), and Cello (Vc.).

**System 1:** Measures 1-5. The Flute and Clarinet parts play a rhythmic pattern of eighth notes, starting with a *p* dynamic. The Cello part is silent.

**System 2:** Measures 6-10. The Flute and Clarinet parts continue their rhythmic pattern. The Cello part remains silent.

**System 3:** Measures 11-15. The Flute and Clarinet parts continue their rhythmic pattern. The Cello part remains silent.

**System 4:** Measures 16-20. The Flute and Clarinet parts continue their rhythmic pattern. The Cello part remains silent.

The score includes various dynamic markings: *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). The piece features complex rhythmic patterns and a variety of time signatures, including 2/4, 3/4, 5/4, 7/4, and 9/4.

A (♩=108)

19

Fl.

Cl.

Vc.

Pno.

24

Vc.

Pno.

27

Vc.

Pno.

30

Vc.

Pno.

This system contains measures 30 through 33. The Violin (Vc.) part is written in a single staff in bass clef, 2/4 time. The Piano (Pno.) part is written in two staves in bass clef, 2/4 time. The music is characterized by a dense, rhythmic texture with many sixteenth and thirty-second notes, and frequent use of slurs and accents.

34

Cl.

Vc.

Pno.

This system contains measures 34 through 36. The Clarinet (Cl.) part is written in a single staff in treble clef, 2/4 time. The Violin (Vc.) part is written in a single staff in bass clef, 2/4 time. The Piano (Pno.) part is written in two staves in bass clef, 2/4 time. The music continues with a complex rhythmic pattern, featuring many slurs and accents.

37

Cl.

Vc.

Pno.

This system contains measures 37 through 40. The Clarinet (Cl.) part is written in a single staff in treble clef, 2/4 time. The Violin (Vc.) part is written in a single staff in bass clef, 2/4 time. The Piano (Pno.) part is written in two staves in bass clef, 2/4 time. The music continues with a complex rhythmic pattern, featuring many slurs and accents.

40

Cl.

Vc.

Pno.

B  $\text{♩} = 76, \text{♩} = 108$

44

Fl.

Cl.

Pno.

46

Fl.

Cl.

Pno.

49

Fl.

Cl.

Pno.

Ped. \*

51

Fl.

Cl.

Pno.

8vb-  
Ped. v

54

Fl.

Cl.

Pno.

Ped.

57

Fl.

Cl.

Pno.

Leg. \* Leg. Leg. \* Leg.

60

C (♩=108)

Fl.

Cl.

Vc.

Pno.

*mp*

64

Fl.

Cl.

Vc.

*mp*



68

Fl.

Cl.

Vc.

*mp*

*mp*

*mp*

*mp*

72

Fl.

Cl.

Vc.

Pno.

*mp*

*mp*

*mp*

*f*

76

Fl.

Cl.

Vc.

Pno.

*mp*

*mp*

*mp*

79

Fl.

Cl.

Vc.

*mp*

*mp*

*mp*

*mp*

82

Fl.

Cl.

Vc.

*mp*

*mp*

*p*

*mp*

*mp*

85

Fl.

Cl.

Vc.

*mf*

*mf*

*mf*

Pno.

*v*

*v*

*v*

*v*

88

Fl.

Cl.

Vc.

Pno.

*mf*

*mf*

D (♩=108)

91

Fl.

Pno.

*f*

*f*

8<sup>vb</sup>

96

Fl.

Pno.

101

Fl.

Pno.

105

Fl.

Pno.

109

Fl.

Pno.

E

♩ = 132

114

Cl.

Vc.

Pno.

118

Fl. *mf*

Cl. *mf*

Vc. *arco*

Pno.

*mf*

*arco*

*Ped.*

\*

122

Fl.

Cl.

Vc.

Pno.

*Ped.*

\*

126

Fl.

Cl.

Vc.

Pno.

130

Fl.

Cl.

Vc.

Pno.

134

Cl.

Vc.

Pno.

Rea \*

138

Fl.

Cl.

Vc.

Pno.

Reo. \*

142

Fl.

Cl.

Pno.

Reo. \*

146

Cl.

Vc.

Pno.

Reo. \*

150

Fl.

Cl.

Vc.

Pno.

Fl. and Cl. parts feature melodic lines with slurs and accents. Vc. and Pno. parts provide harmonic support with chords and moving lines. A large watermark 'Not Just for Performance' is overlaid on the page.

*And.* \*

154

Fl.

Cl.

Vc.

Pno.

Fl. and Cl. parts continue with melodic development. Vc. and Pno. parts maintain the harmonic texture. A large watermark 'Not Just for Performance' is overlaid on the page.

*And.* \* *And.* \*

F  $\text{♩} = 90, \text{♩} = 120$

158

Fl.

Pno.

Fl. part has a dynamic marking of *mp*. Pno. part features a complex rhythmic pattern with many accents. A large watermark 'Not Just for Performance' is overlaid on the page.

*mp*

*8va*

*And.* (remains down)



165

Fl.

Pno.

*(8<sup>va</sup>)*  
*(sim.)*

172

Fl.

Cl.

Vc.

Pno.

*pp*

*pp*

*(8<sup>va</sup>)*

180

Fl.

Cl.

Vc.

Pno.

*pp*

*mf*

*(8<sup>va</sup>)*

G ♩=108

189

Fl.

Cl.

Vc.

Pno.

194

Cl.

Vc.

Pno.

198

Cl.

Vc.

Pno.

202

Cl. *f sfz*

Vc. *f sfz*

Pno. *f*

206

Cl. *mf*

Vc. *f mf f*

Pno.

210

Cl.

Vc. *f sfz*

Pno.

214

Cl.

Vc.

Pno.

*ff*

218

Cl.

Vc.

Pno.

*sfz* *ff* *pizz.*

*p* *mp*

*8va*

*H*  $\text{♩} = 76$

222

Fl.

Cl.

Vc.

Pno.

*arco* *pp*

*pp*

*8va*

226

Fl.

Cl.

Vc.

Pno.

*pp*

*fp*

*pp*

*fp*

8<sup>va</sup>

230

Fl.

Cl.

Vc.

Pno.

*f*

*f*

*ff*

8<sup>va</sup>

8<sup>vb</sup>

233

Fl.

Cl.

Vc.

Pno.

*pp*

8<sup>va</sup>

(8<sup>vb</sup>)

I ♩ = 120

236

Fl.

Cl.

Vc.

Pno.

*f*

*f*

*f*

8<sup>va</sup>

8<sup>vb</sup>

245

Fl.

Cl.

Vc.

Pno.

254

Fl.

Cl.

Vc.

Pno.

*mp*

*mp*

*mp*

*mp*

*leg.*

261

Fl.

Cl.

Vc.

Pno.

\*  
A small asterisk is located at the end of the piano part in measure 265.

269

Fl.

Cl.

Vc.

Pno.

*p*

*p*

*mp*



J ♩=60

277

Fl.

Cl.

Vc.

Pno.

*pp*

*p*

*ppp*

*ff*

*ff* (remains down)

284

Fl.

Cl.

Vc.

Pno.

*mp*

*ppp*

\*

288

Fl. *tr* *ppp*

Cl. *tr* *pp* *mp* *trb*

Vc. *fp* *pp* *mp*

Pno. *ff*

*Reo.* \* *Reo.*

294

Fl. *f* *tr*

Cl. *f* *tr*

Vc. *f* *pp*

Pno.

*Reo.* \* *Reo.* \* *Reo.* \* *Reo.* \* *Reo.*

K  $\text{♩} = 76$

298

Fl. *fp* *sfz* *pppp*

Cl. *fp* *sfz* *pppp*

Vc. *fp* *sfz*

Pno. *fff* *p* *cresc.*

*8<sup>vb</sup>* *Loc. (remains down)*

304

Fl.

Cl.

Vc. *pppp*

Pno. *f* *cresc.* *loco* *8<sup>va</sup>* *loco* *ff*

*8<sup>vb</sup>*

308

Fl. *f*

Cl. *f*

Vc.

Pno. *8<sup>va</sup>* *loco* *8<sup>va</sup>* *loco* *8<sup>va</sup>*

311

Fl. *sfz* *fp*

Cl. *sfz* *fp*

Vc. *sfz* *fp*

Pno. *8<sup>va</sup>* *(8<sup>vb</sup>)*

314

Fl.

Cl.

Vc.

Pno.

*pp*

*pp*

*mp*

*ppp*

*rit.* (remains down)

*8va*

319

Fl.

Cl.

Vc.

Pno.

*rit.*