This PDF contains excerpts from the score. For the complete score, please contact the composer directly at www.mark-barden.com

Diese PDF enthält Auszüge aus der Partitur. Für die vollständige Partitur, bitte kontaktieren Sie den Komponisten direkt über seine Webseite www.mark-barden.com

personae

for bass flute and bass clarinet

für Baßflöte und Baßklarinette

(2009)

Mark Barden

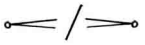
personae (2009), for bass flute and bass clarinet

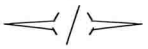
Dedicated to Liz Hirst and Andrea Nagy.
Duration: 9 minutes
Première: Liz Hirst and Andrea Nagy, Hochschule für Musik Freiburg, Freiburg, Germany, 4 Feb 2010

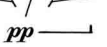
Transposing score: flute (incl. voice) sounds 8ve lower, clarinet (incl. voice) sounds major 9th lower.

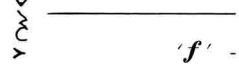
Performance Notes

General


- crescendo from nothing / decrescendo to nothing


- crescendo with sudden explosion at end / decrescendo with sudden implosion at beginning


- sustain dynamic all the way to rest


- tongue stop on beat (if sung tone, then glottal stop on beat)

'*f*' - effort dynamic

- quarter tones

etc. - minor deviations in pitch between 1/8 tone and 1/6 tone

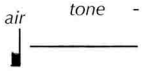
- exhale / inhale

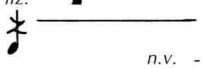
'ç' / 'a' - mouth positions for breath sounds. 'ç' = German *ich* / 'a' = German *Aachen*, ~ to Engl. *father*

air - air sound (in position on flute, some pitch will be audible, but keep it to a minimum)

½ air - mixture of air and tone

tone - *ordinario* instrumental sound


air - unpitched air sound. Flute: only or *OFF*. Clarinet: any position.


flz. - fluttertongue

n.v. - *non vibrato*

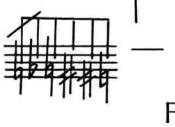
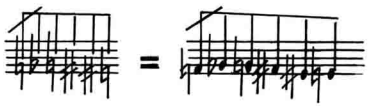
poco vib. - always very small interval and very fast (not wide and slow vibrato!)

bisbigl. - *bisbigliando* or "timbre trill". always between two notes, never more.

- gradual transition between timbres, e.g., *air* *tone*

Bok - fingering from *New Techniques for the Bass Clarinet*, Henri Bok and Eugen Wendel

voice: - sing/hum into instrument. When beginning played and sung pitches together, it may help to start voice slightly late. Aim for perfect blend.


- noteheads omitted to conserve space. accidentals show pitch: 

Flute

- *ordinario* mouth position

- closed position: cover hole with mouth

- tongue in the mouthpiece (tongue ram only)

OFF - sound does not go into flute at all. not theatrical. keep flute near mouth.

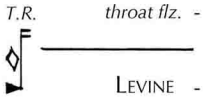
- sounds an octave lower

- tongued attack / untongued attack

jet whistle - always very airy with diffuse pitch content. always not
- circular breathing. In the last section (mm.103–end), the performer should strive to keep pitch constant throughout; however the weakness and instability of the sound will dominate and are fully intended.

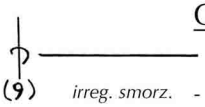
'*t k t*' - hard tongued attacks with written consonants

T.R. throat flz. - fluttertongue at back of throat


- tongue ram. diamond notehead = fingered pitch, black triangle = sounding pitch (major 7th lower).

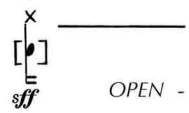
Levine - fingering from *The Techniques of Flute Playing*, Carin Levine and Christina Mitropoulos-Bott

Clarinet


- sounds a major ninth lower

irreg. smorz. - slight, rapid, irregular fluctuations in jaw pressure. pitch is unstable and very quiet.

- closed slaptongue, mouth stays closed after attack, written pitch sounds.


- open slaptongue, mouth opens suddenly after attack. fingered pitch in square brackets, sounding pitch is indeterminate and much higher than fingered pitch.

OPEN - open mouth, release lower jaw from reed. air flows partly into clarinet, partly against outside of reed.

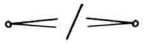
personae (2009), für Baßflöte und Baßklarinette

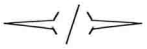
Liz Hirst und Andrea Nagy gewidmet
Dauer: 9 Minuten
UA: Liz Hirst und Andrea Nagy, Hochschule für Musik Freiburg, Freiburg, Deutschland, 4.2.2010

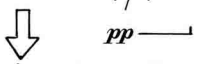
transponierende Partitur: Flöte (inkl. Stimme) klingt ein Oktav tiefer und Klarinette (inkl. Stimme) eine große None tiefer als notiert.

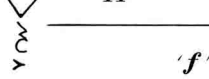
Zeichenerklärung

Allgemeines


- crescendo von Nichts / decrescendo ins Nichts

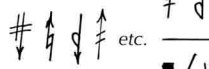

- crescendo mit plötzlicher Explosion zum Schluss / decrescendo mit plötzlicher Implosion am Anfang


- Dynamik bis zum Schluss halten


- mit Zunge auf den Schlag stoppen (bei gesungenen Tönen, mit der Kehle stoppen)

'*f*' - Dynamikangabe entspricht dem Aufwand nicht dem Resultat

- Vierteltonabweichungen


etc. - kleinere Tonhöhenabweichungen etwa Achtel- bis Sechstelton

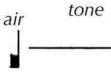
- Ausatmen / Einatmen

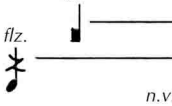
'ç' / 'a' - Mundpositionen für Atemklänge: 'ç' = *ich* / 'a' = *Aachen*

air - Luftklang (in Position auf der Flöte, ein wenig Ton soll hörbar sein, aber minimal)

½ air - Mischung von Luft und Ton

tone - *ordinario* Instrumentalklang


- Luftklang völlig ohne Ton. Flöte: oder *OFF*. Klarinette: alle Positionen.


- Flatterzunge

n.v. - *non vibrato*

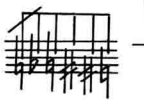
poco vib. - immer sehr klein und schnell (kein breites langsames Vibrato!)

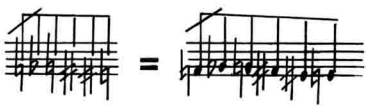
bisbigl. - Klangfarbentriller (*bisbigliando*). immer zwischen zwei Tönen, nie mehr.

- allmählicher Übergang von einer Klangfarbe zur nächsten, z.B., *air* *tone*

Bok - Griff aus *New Techniques for the Bass Clarinet*, Henri Bok und Eugen Wendel

voice: - ins Instrument singen/summne. Bei gemeinsamen Einsätzen darf die Stimme ruhig etwas später als notiert einblenden, um den Klang möglichst unmerkbar zu mischen. Perfekte Balance erzielen.


- Notenköpfe ausgelassen um Platz zu sparen. Vorzeichen geben die Tonhöhen an:



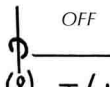
Flöte

- *ordinario* Mundposition

- geschlossene Mundposition: Loch mit Mund zudecken.

- Zunge schließt Loch (nur mit 'tongue ram')

OFF - kein Klang geht in die Flöte rein. nicht theatralisch. Flöte nicht zu weit vom Mund halten.

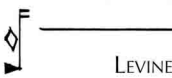

- klingt ein Oktav tiefer

- mit Zungenansatz (hart) / ohne Zungenansatz (weich)

jet whistle - immer mit sehr viel Luft und diffusem Ton. immer nicht
- Zirkularatmung. Im letzten Teil (T.103–Schluss), der/die Spieler/in soll sich bemühen, den Ton konstant zu halten, obwohl die Instabilität und Schwächen diesen Klanges in hohem Maße erwünscht sind.

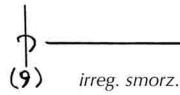
'*t k t*' - harte Zungenanschläge mit den geschriebenen Konsonanten

throat flz. - Flatterzungen hinten im Hals


- 'tongue ram' (Rammstoß mit der Zunge). Rautenkopf = Griff, schwarzes Dreieck = Klang (gr7 tiefer).

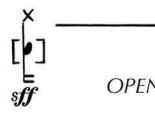
Levine - Griff aus *Die Spieltechnik der Flöte*, Carin Levine und Christina Mitropoulos-Bott

Klarinette


- klingt eine gr9 tiefer

irreg. smorz. - kleine, schnelle, unregelmäßige Druckänderungen (mit dem Kiefer). Ton ist unstabil und sehr leise.

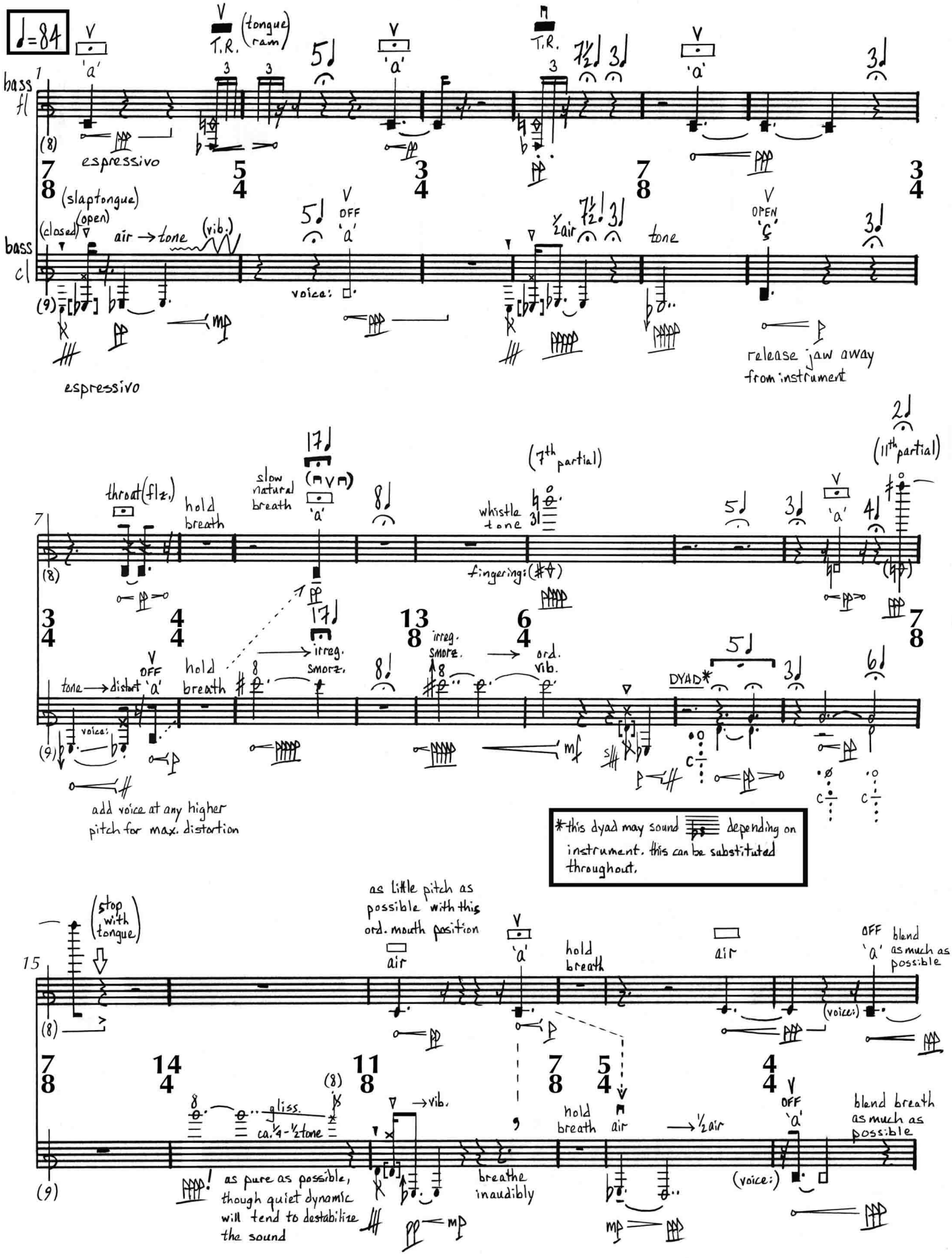
- geschlossene 'slaptongue': Mund bleibt nach dem Anschlag zu, es klingt der notierte Ton.

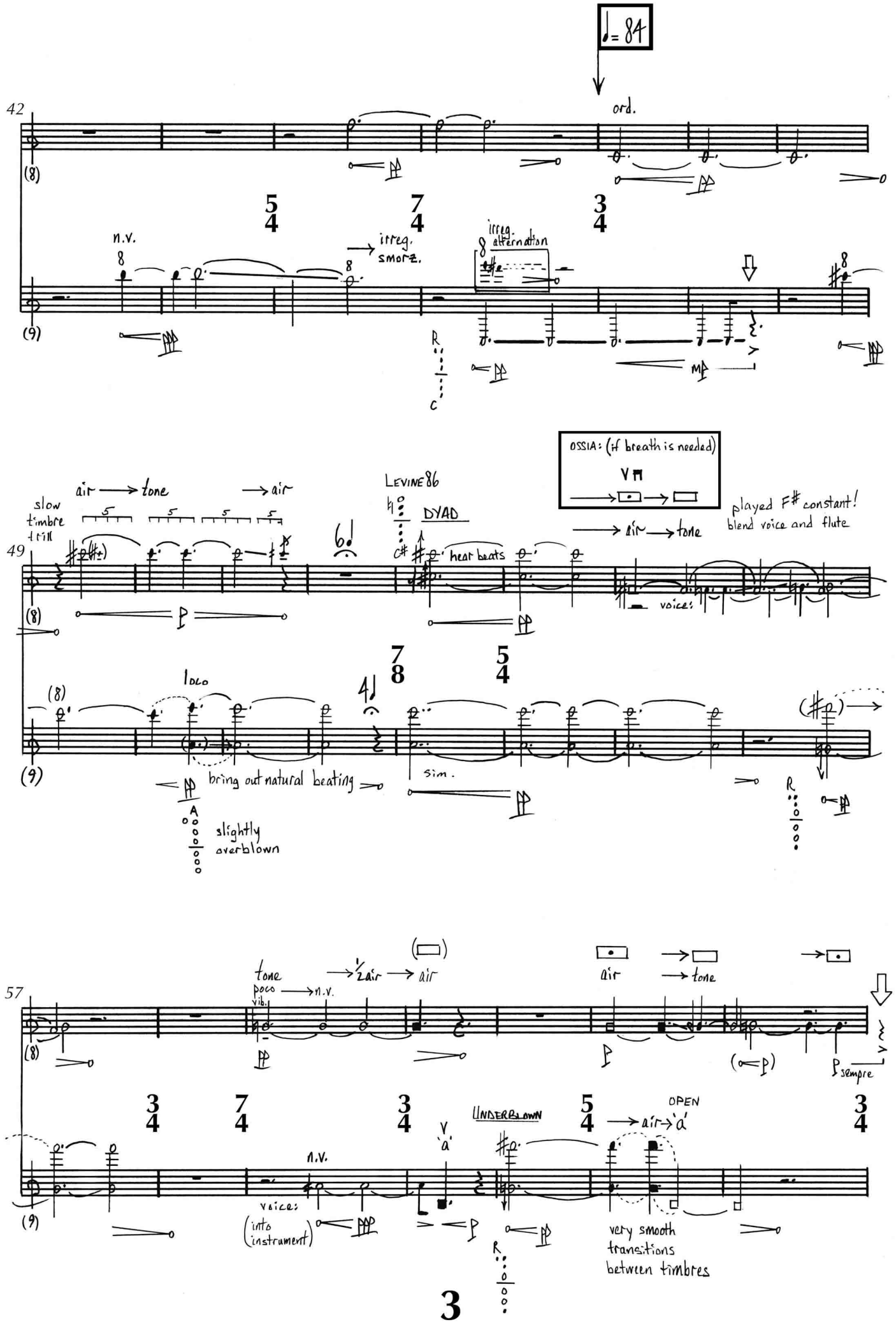

- offene 'slaptongue': Mund öffnet explosionsartig unmittelbar nach dem Anschlag. Griff in eckigen Klammern, Klang ist nicht genau festgelegt aber wesentlich höher als der Griff.

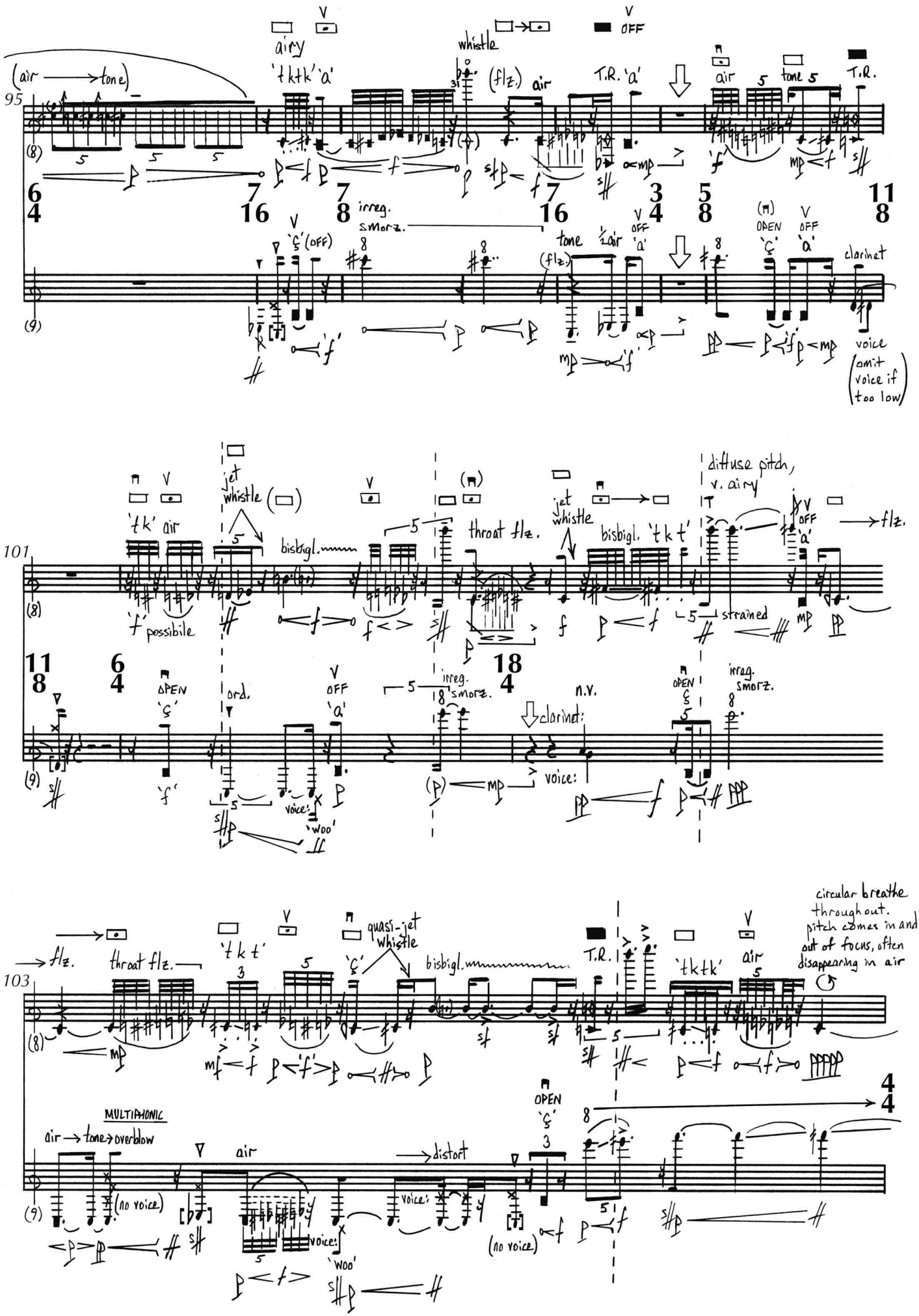
OPEN - mit offenem Mund: obere Zähne bleiben auf dem Instrument, Abstand zwischen Unterlippe und Blatt. Luft fließt zum Teil in die Klarinette und zum Teil gegen die Außenseite des Blatts.

personae

for Liz Hirst and Andrea Nagy




♩= 84
42
ord.
n.v.
irreg. smorz.
irreg. alternation
OSSIA: (if breath is needed)
air → tone
slow timbre trill
LEVINE 86
DYAD
hear beats
played F# constant! blend voice and flute
voice:
loco
bring out natural beating
slightly overblown
sim.
57
tone
poco vib.
n.v.
½ air
air
tone
sempre
UNDERBLOWN
OPEN
air → 'a'
voice: (into instrument)
very smooth transitions between timbres


95
(air → tone)
airy
'tktk' 'a'
whistle
(flz.)
air
T.R. 'a'
air
tone
T.R.
irreg. smorz.
'ç' (OFF)
tone
½ air
OFF 'a'
OPEN 'ç'
OFF 'a'
clarinet
voice
(omit voice if too low)
101
jet whistle
'tk' air
bisbigl.
throat flz.
jet whistle
bisbigl. 'tkt'
diffuse pitch, v. airy
OFF 'a'
flz.
'f' possibile
strained
ord.
OPEN 'ç'
OFF 'a'
irreg. smorz.
n.v.
clarinet:
voice:
'woo'
103
flz.
throat flz.
'tkt'
quasi-jet whistle 'ç'
bisbigl.
T.R.
'tktk'
air
circular breathe throughout. pitch comes in and out of focus, often disappearing in air
MULTIPHONIC
air → tone → overblow
air
distort
OPEN 'ç'
(no voice)
voice:
'woo'