

Jakob Stillmark

Verklang II

For Alto Flute, Bass Clarinet, Baritone Saxophone & Piano

(2023)

Instrumentation

- Alto Flute in G
- Bass Clarinet in B
- Baritone Saxophone
- Piano

- Dedicated to the Moto Contrario Ensemble –

Instructions

Accidentals/Microtones:

Accidentals always apply to the respective bar and only to the specified octave. For a better overview, accidentals are sometimes set several times within a bar.

Notation of microtones:

	→	¾ tone lower
	→	¼ tone higher
	→	¼ tone lower
	→	¾ tone higher
	→	slightly higher intonated
	→	slightly lower intonated

Dynamics:

Dynamics in quotation marks denote maximum values in relation to the respective playing technique.

Abbreviation beams:

If not accompanied by a specific instruction, abbreviation beams always denote *tremolo*.

Vibrato:

There are 3 different types of vibrato in this piece:

1. vibrato rapido: fast vibrato
2. vibrato lento: slow vibrato
3. senza vibrato: non vibrato

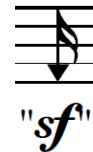
If no vibrato is possible due to a playing technique, senza vibrato is always meant, but is not specially designated.

Bisbigliando:

Colour trills with alternate fingerings on the same pitch. When the repetition should be slower than a trill, the rhythm is given in the score.

Slap-Tongue:

A vacuum is created on the reed with the tongue. When this is released, a "pop" is heard.



Multiphonics:

Multiphonics are sounds in which several notes sound simultaneously. The notation represents the approximate sonic result. The fingerings are suggestions taken from the following literature:

1. Alto Flute: Levine, Carin & Mitropoulos-Bott, Christina: 'The techniques of flute playing II', Kassel 2004
2. Bass Clarinet: Roberts, Alex & Moroz, Nicholas: 'Bass Clarinet Multiphonics', 2021
3. Baritone-Saxophone: Weiss, Marcus & Netti, Giorgio: 'The techniques of the Saxophone', Kassel 2010

If the interpreter finds a solution that differs from the notated fingering but suits better to the notated sound, the fingering may be changed accordingly.

Key-Clicks:

The note is played as notated, but the accent is amplified by the sound of hitting the keys strongly.



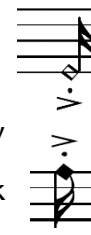
Air to sound / sound to air:



Alto-Flute

Aeolian Sound:

Aeolian sounds are tonal air sounds in the lower octave. These are notated with empty diamond heads. In the upper registers they can be imitated by adding side air. In this case, they are notated with black diamond heads.



Lip Glissando:

Lip glissando is produced by covering and uncovering the embouchure hole with the lips.



Jet whistle:

Both lips cover the embouchure hole to create a sharp air-sound. The notated vowels show the tongue position.



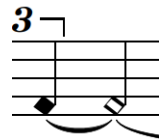
Bass-Clarinet

Multiphonic Tremolo:

Multiphonic tremolo is created by a mixture of overblowing and bisbigliando. The interpreter needs to experiment to find the best fingerings as they differ with every instrument. The notated overtones are only a suggestion taken from *Roberts, Alex & Moroz, Nicholas: 'Bass Clarinet Multiphonics', 2021* and may differ.

Air Sounds with pitch:

Mixture of air and pitch.

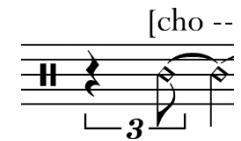


Baritone-Saxophone

Air Sounds without pitch:

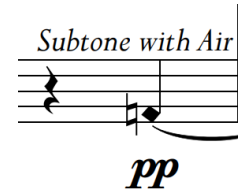
Air sounds without pitch are always played without the mouthpiece.

The phonemes notated should be used for different colourings of the air sound.



Subtone with air:

Mixture of air and pitch with subtone-technique.



Tongue stop:

The airflow is interrupted by hitting the reed strongly with the tongue.



Tongue Ram:

The tongue "rams" against the reed to create a sharp accentuated sound.



Piano

“Filter”-Pedal:

The pedal is pressed immediately after the *sforzati*, so that about 50% of the decay is captured in the pedal.



Flageolets/Harmonics:

The string is damped with the fingertip at a point where a certain overtone is produced. The fundamental is written in the left hand and the resulting overtone in parentheses in the right hand.



Duration: ca. 7'30"

Score in C

Verklang II

7

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Alto Flute
 Bass Clarinet in B
 Baritone Saxophone
 Piano

S.V.
 v. lento
 S.V.
 3
 bisb.
 Deattach
 [cho] sch
 Reattach
 S.V.
 3
 f
 8_{vb}
 sost.
 Ped.

7
 v. rap.
 3
 bisb.
 Deattach Mouthpiece
 [cho] sch
 Reattach Mouthpiece
 Pno.

8

15

A. Fl.

mp *pp*

pp *f* *p* *mf* *pp* *mp* *ppp*

B. Kl.

mp *pp* *mf* *ppp*

Bar. Sax.

pp *ppp* *f* *sffz* *p*

Pno.

f *sffz*

Flz.

bisb. tr.

Slap

F# + C5

20

A. Fl.

ppp *mp* *pp* *sffz* *f* *p* *p* *ff* *sffz*

B. Kl.

p *ppp* *pp* *mf*

Bar. Sax.

ff *pp* *mf* *pp* *mf* *sffz* *pp* *mf* *ff* *mf* *pp*

Pno.

ff *mf* *p*

Flz.

bisb. tr.

t.st. tongue ram

t.st. gliss.

t.st.

Slap

tongue ram

Eb + A

v. lento → v. rap.

26

A. Fl. *pp* *mp* *pp* *3* *Slap 3* *Multiphonic Tremolo* *pp* *bisb. tr* *3* *mp* *pp* *Deattach Mouthpiece*

B. Kl. *pp* *ppp* *mf > p* *f > p sfz sfz* *pp* *mf* *pp* *mp > pp*

Bar. Sax. *v. lento* *ppp* *mp* *ppp* *bisb. tr* *pp* *mp* *pp*

Pno. *ff* *mp* *f* *15^{ma}* *8^{va}* *ff*

8^{va}

33

A. Fl. *mp* *pp* *3* *senza vibr.* *vibr. rap.* *mp* *pp* *ff* *p* *f* *p*

B. Kl. *ppp* *mp* *pp* *bisb. tr* *3* *Reattach Mouthpiece*

Bar. Sax. *[cho] sch* *Slap* *Flz.* *pp* *"f" p* *"f"* *sfz sfz* *"f"* *pp* *"f" sfz sfz* *"f" > p* *"f" > p*

Pno. *ff*

lift pedal slowly

10 **38** *lip gliss.*

A. Fl. *ppp* *pp* *mf* *pp*

B. Kl. *pp* *mp* *pp* *pp* *ff* *ppp*

Bar. Sax. *f* *F# + C5* *pp* *B + Eb* *p* *pp*

Pno. *pp* *mp* *pp*

Red. 8^{vb}

43

A. Fl. *pp* *f* *pp*

B. Kl. *p* *mf* *pp* *sfz* *sfz* *ppp* *p* *f* *ppp*

Bar. Sax. *pp* *mf* *pp* *mf* *pp* *f* *pp* *sfz* *ppp* *mp*

Pno. *mp* *ff*

bisb. *Slap Slap* *t.st.* *gliss.* *Slap* *S. V.*

47

A. Fl. *mp* *pp* *p* *f* *p* *<mf p* *f* *p* *f* *p*

B. Kl. *pp* *mf* *pp* *mf* *ppp* *p* *ff* *pp*

Bar. Sax. *ppp* *<f>* *p* *<f* *"ff"* *> p* *<f* *sffz* *p* *<f* *p* *<f* *pp*

Pno. *ff*

Flz. *tr* *Flz.* *Gr* *S. V.*

tongue ram *gliss.* *t.st. Slap* *tongue ram* *gliss.* *t.st.*

8va *8vb*

52

A. Fl. *ff* *mp* *<f* *p* *ppp* *f* *p* *<ff* *sffz* *p* *Flz.*

B. Kl. *bisb.* *tr* *S. V.* *bisb.* *tr* *Slap* *ppp* *bisb.* *tr* *pp* *sffz* *sffz* *sffz* *sffz* *sffz*

Bar. Sax. *mf* *pp* *pp* *mp* *pp* *mf* *pp* *sffz* *sffz* *sffz* *sffz* *sffz*

Pno. *mf*

Flz. *[hu---i]* *Flz.*

t.st. *tr* *bisb.* *tr* *Slap*

Subtone with Air

12 57 tongue ram

A. Fl. *ff* *pp* *mf* *pp* *mf* *p* *ppp* *pp*

B. Kl. *sfz* *sfz* *pp* *mp* *f* *p* *mf* *p* *pp* *f* *p* *mf* *pp*

Bar. Sax. A-47 *pp* *ff* *ppp* *p* *mf* *pp* *mp* *pp* *mf* *pp* *f*

Pno. *ff* *mp* *ff*

8^{va} *Ped.*

63 *v. rap.*

A. Fl. *f* *p* *mp* *pp* *pp* *f* *p* *f* *p* *f* *p* *f* *p*

B. Kl. *mf* *sfz* *sfz* *p* *f* *sfz* *sfz* *ppp* *p* *mf* *pp* *pp* *f* *p* *f* *p*

Bar. Sax. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Pno. *mf* *sfz* *15^{ma}* *f*

8^{va} *15^{ma}* *Ped.*

69

69

A. Fl. *bisb.* *tr* *mf* *pp* *mf* *p* *f* *p* *bisb.* *tr*

B. Kl. *S. V.* *ppp* *mp* *v. rap.* *lip gliss.* *v. rap.* *v. lento* *Deattach Mouthpiece*

Bar. Sax. *F-23+x* *p* *f* *p*

Pno. *ff* *mf* *8^{va}* *8^{vb}*

75

75

A. Fl. *bisb.* *tr* *mf* *pp* *mf* *pp* *S. V.* *pp*

B. Kl. *ppp* *pp* *f* *pp* *mp* *pp*

Bar. Sax. *[cho-ss]* *pp* *"f"* *"f"p* *"f"p* *"f"p* *"f"p* *"f"p* *7* *"f"p* *3* *ffz* *ffz* *"f"* *3*

Pno. *p* *f* *mf* *3* *3*

Multiphonic tremolo *tongue ram*

14 **80**

A. Fl. *v. rap.* *mf* *pp* *sffz* *f > p* *sffz* *p* *ff* *pp* *f* *tongue ram*

B. Kl. *Slap* *sffz* *pp* *mf p* *f* *pp* *mp* *pp*

Bar. Sax. *Reattach Mouthpiece* *ppp*

Pno. *mf* *ff*

85

A. Fl. *lip gliss.* *mf* *pp* *f*

B. Kl. *v. rap.* *p* *mf* *pp* *mf* *ppp* *mp* *pp* *s. vibr.* *ppp*

Bar. Sax. *bisb.* *Flz.* *v. rap.* *mp* *p* *f* *pp* *mp* *pp* *pp* *mp* *pp* *mf* *pp* *mf* *pp*

Pno. *f*

16

102

A. Fl.

B. Kl.

Bar. Sax.

Pno.

lip gliss. 5

mf

pp

s. vibr.

ppp

8C#-4

pp

Flag. (7th partial)

pp

mp

pp

F#+C5

pp

107

A. Fl.

B. Kl.

Bar. Sax.

Pno.

p

ppp

F#+C5

pp

Flag. (11th partial)