

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

Slavko Zagorac

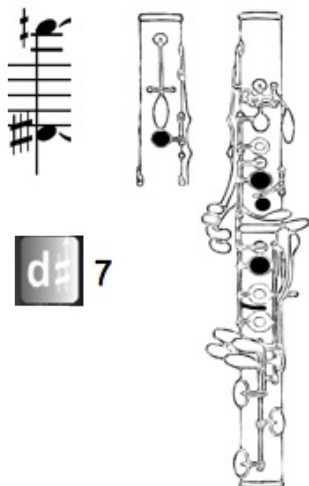
Red Mass

# Multiphonics

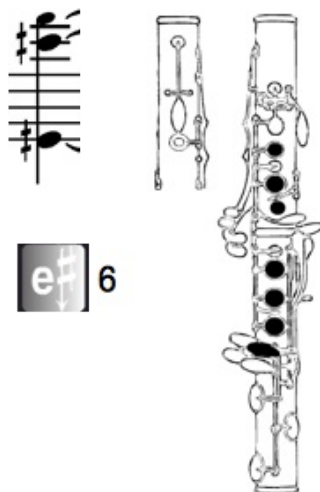
## Clarinet in B $\flat$

Source: <http://www.clarinet-multiphonics.org/clarinet-multiphonics.html>

Bar 18, 26



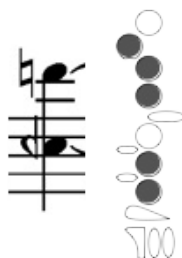
Bar 27



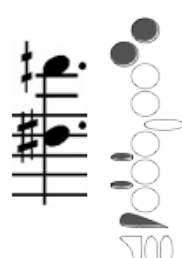
## Flute

Source: The Other Flute, Robert Dick

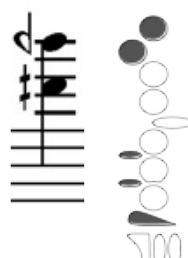
Bar 17, 25



Bar 26



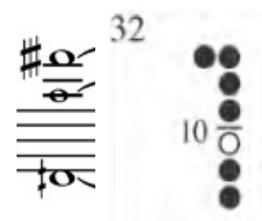
Bars 27,33,39,159,165



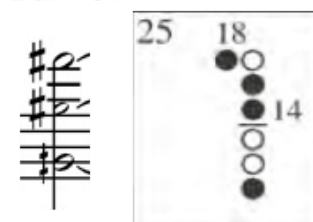
## Bass Clarinet

Source: The Bass Clarinet  
Harry Sparnaay

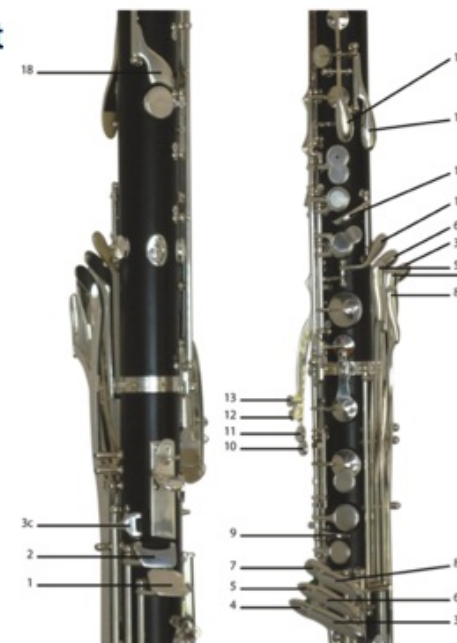
Bar 99



Bar 101



## key numbering

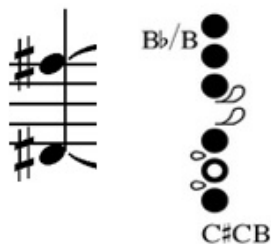


This is a diagram of a Buffet Crampon bass clarinet

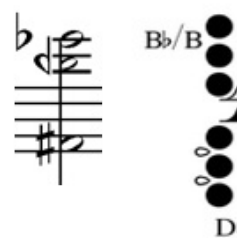
## Bass Flute

Source: Carla Rees,  
<http://www.bassflute.co.uk/06-multiphonics/multiphonics-fingering-chart.html>

Bar 100




















Bar 102




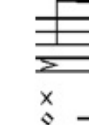


# Performance Instructions

## Symbols

-  Air sound without pitch
-  Key Click
-  Slap tongue
-  Tongue ram (HT)
-  Closed mouth hole
-  Open mouth hole
-  Teeth on reed  
place teeth on reed and gently bite to cause the pitch to break and 'squeak'
-  Vibrato depth and frequency
-  Gradual change

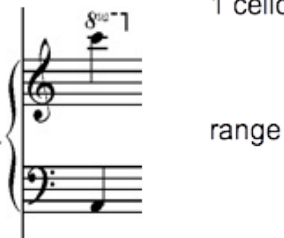
-  Fingered air sound with as little pitch as possible
-  Combined sound air+keyclick
-  air+pitch
-  Inhale
-  Exhale  
Default if not indicated
-  flz. Flutter tonguing
-  Short fall  
Lower the pitch rapidly
-  Short scoop  
Raise to the pitch rapidly



-  Natural harmonic  
Diamond indicates fingered pitch
-  Multiphonic  
Diamond indicates fingered pitch
-  Indeterminate pitch
-  Indeterminate pitch fingering with air sound and keyclicks produced for the duration indicated by the arrow

## Percussions

### 1 Tibetan Bowl


Marimba 2 medium mallets  
1 cello bow





-  Hit edge of the bar with the mallet shaft
-  Dead stroke  
Stop mallet on the bar after attack to dampen vibration

## Piano

### 2 plectrums or plastic scrapers

 Palm hit or gliss. on piano strings approximate pitch

 Mute piano string with hand

 Silently depress piano keys

off string

on string

Line indicates position of the hand which mutes strings  
"on string" - completely stop vibration  
"off string" - let string vibrate freely if in between try to get harmonics

vertical slide

fast

slow


stop on string


Slide plectrum or scraper vertically along the piano string  
Arrow indicates speed of movement

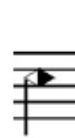
## Violin

### Bow positions

ST SP MSP On bridge  
sul tasto sul pont molto sul pont air/white noise

 Indicates bow overpressure intensity  
Longer arrow causes more sound distortion

 Constant amount of overpressure and slow bow causing stable rattle

 Air noise / Rauschen  
Mute strings with light pressure approximately at indicated location apply light bow pressure

# Red Mass

v3

Slavko Zagorac

4

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

$\text{♩} = 80$

First staff of music (measures 1-7). Key signature: one sharp (F#). Time signature: 6:4. Dynamics: *mf*, *f*, *pp*, *mp*, *p*, *mp*, *p*, *mp*, *p*, *mp*, *f*. Includes a *flz.* (flautando) marking.

Second staff of music (measures 8-12). Key signature: one sharp (F#). Time signature: 6:4. Dynamics: *mf*, *f*, *mf*, *f*, *mp*, *pp*, *mp*. Includes a *teeth on reed* marking and a *ord.* (order) marking.

Third staff of music (measures 13-19). Key signature: one sharp (F#). Time signature: 5:4. Dynamics: *f*, *mp*, *mp*, *sf*, *p*, *mf*, *f*, *mp*. Includes a section marked **A** starting at measure 13.

Fourth staff of music (measures 20-26). Key signature: one sharp (F#). Time signature: 5:4. Dynamics: *mp*, *f*, *mp*, *mp*, *f*, *mp*, *mf*, *f*, *mf*, *sf*, *p*, *mf*.

Clarinet in B $\flat$ , Bass Clarinet in B $\flat$

5

**B**  $\text{♩} = 110$

27

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

33

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

39

*f* *mf*

**C**  $\text{♩} = 140$

45

*mp*

58

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

To B. Cl. 3

Clarinet in B $\flat$ , Bass Clarinet in B $\flat$

6

**D** Bass Clarinet in B $\flat$

68  $\text{♩} = 70$  6 air air

$pp \text{ } \text{> } mp \text{ } \text{> } pp \text{ } \text{< } mp \text{ } p$   $pp \text{ } \text{> } mp \text{ } \text{> } mf$

79 **E**

$p \text{ } \text{> } mp$   $p \text{ } \text{> } mf$   $p \text{ } \text{> } mf$   $mp$

89 **F**

$mf$   $f$   $mp$   $f$

95  $mp$   $f$   $p$   $f$   $mp$   $p$   $mp$   $f$

103 **G**

$pp$   $f$   $mf$   $f$   $mp$   $p$  air To Cl. 4

32 10 25 18 14

Clarinet in B $\flat$ , Bass Clarinet in B $\flat$

**H**

Clarinet in B $\flat$   $\text{♩}=140$

113

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

122

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

131

*f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

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

$\text{♩}=110$

↑ inhale ↓ exhale

*mp* *mf* *mp* *p*

142

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

146

*p* *mf*

gliss.

Clarinet in B $\flat$ , Bass Clarinet in B $\flat$

8

151 J

*mf* *p*  $\triangleleft$  *mf* *mf* *mp*  $\triangleleft$  *mf* *mp*  $\triangleleft$  *mf*

158 *mp* *f* *mf*  $\triangleleft$  *f* *f* *mp*  $\triangleleft$  *mf*

164 *p* *f* *f* *mf* *teeth on reed*

170 K  $\text{♩} = 140$   $3:2$  *mp*

174  $3:2$   $3:2$   $3:2$  **6**



184

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

**L** ♩ = 80 6:4

*mf* < *f* *mf* *mp* < *f* *pp* < *mp* > *p* < *mp* > *p* < *mp* > *p*

199

*mp* *mp* *pp* *mf* HT *mp* *pp*

air inhale exhale