Simon Løffler

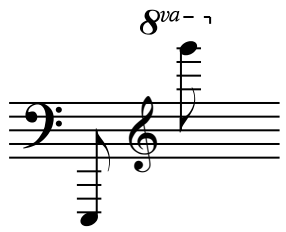
(.. .. ....)

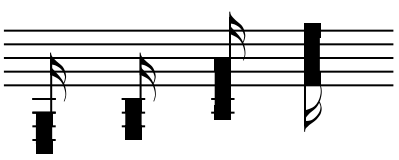
**For clarinet (Bb),
alto saxophone (Eb),
viola,
distorted electric piano,
synthesizer
and kalimba.**

Performance notes

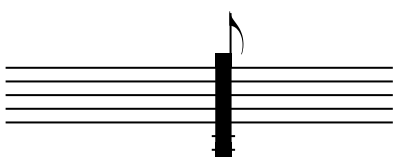
Electric Piano

The piano part is written for an electric piano distorted by a Max patch.
Since the playing style involves a lot of very quick glissandi, the pianist might prefer to play with gloves.
The range of the keyboard need to be at least:

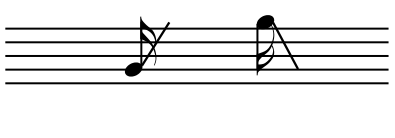




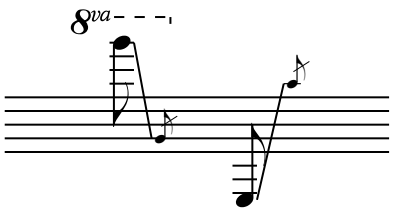
Diatonic cluster (only white keys) whithin the specified notes.
To be played with one hand only.



Cluster with the whole upperarm.

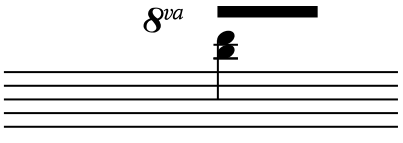


Glissando, ranging about an octave but need not be entirely exact.
Played as quick and violent as possible.



Longer glissando, still as qiuck and violent as possible.
Again, the pianist can choose to wear gloves if neccessary.

Viola



Moderate overpressure. More pitch than bow noise.

Saxophone and Clarinet

Throughout the whole piece, both clarinet and saxophone play solely with their teeth on the reed.
This means placing the teeth lightly on the reed, instead of against the lower lip as in normal playing.
The results in a thin high-pitched sound. Changes of pitch can be made by altering the pressure on the reed,
or by sliding the teeth over its surface.

The two musicians need two seperate motupieces; one for the first part of the piece which is very loud, and one for the quite part at F. The second mouthpiece for the very soft part needs to have its opening almost entirely closed, so as to let a minimum of air out. Use, for instance, som gaffa tape and make a few holes with a needle, or use your hand.

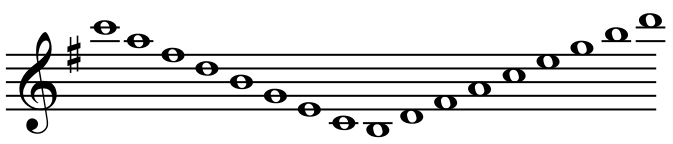
Since the exact pitch cannot by controlled, the clarinet and saxophone part are notated graphically.
The total range, meaning the lowest to highest notated note, is (TOR meaning teeth-on-reed):

Very short and quick glissando.

Longer glissando. Played by sliding the teeth.

Kalimba

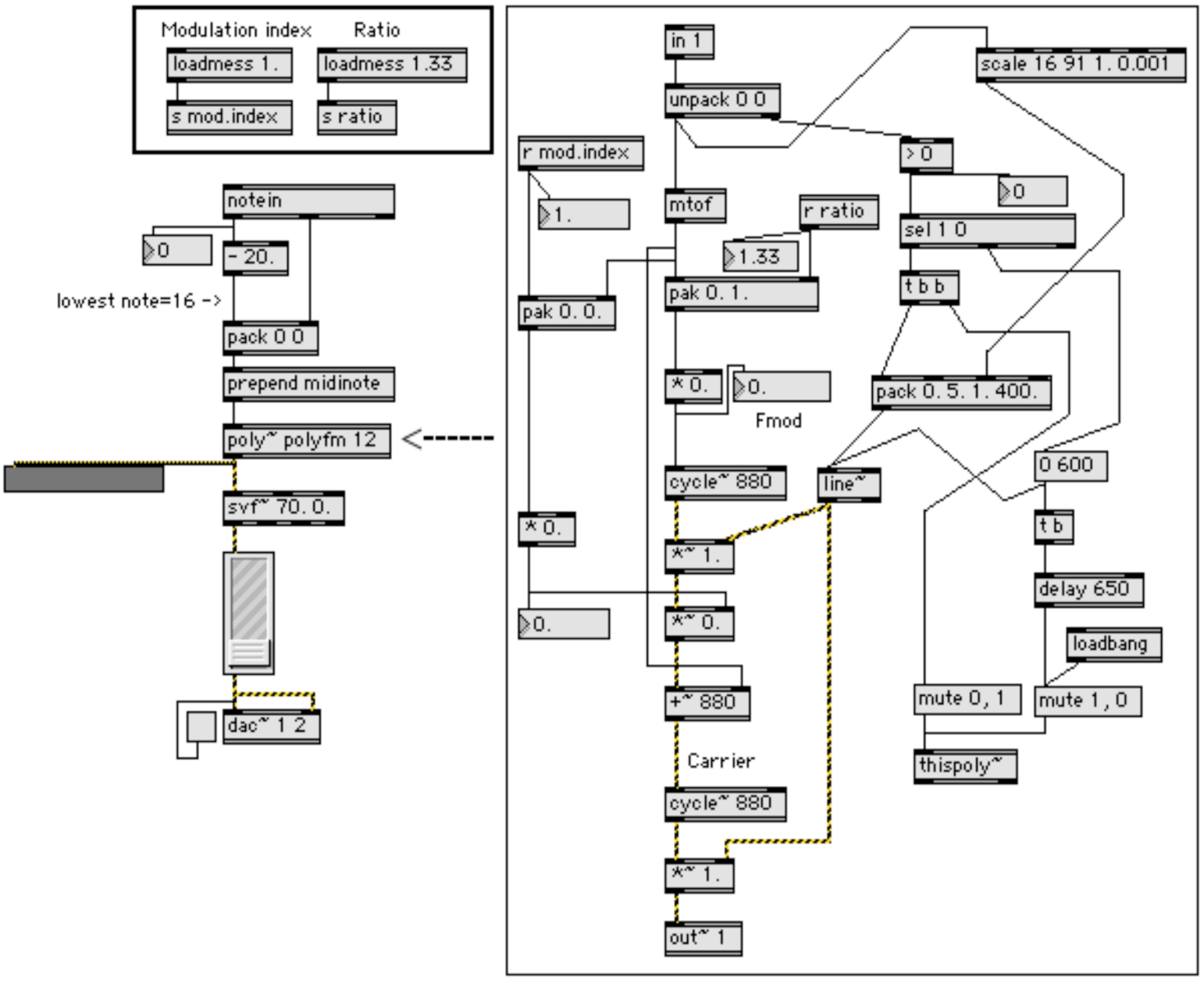
The kalimba used when composing this piece was a Hugh Tracey treble kalimba with the following range:



Depending on the circumstances, it might need to be amplified, but its fragile sound versus the deep synth is intended.

Synthesizer

The synth is a very simple max patch, played through a midi keyboard:



As indicated in the score, it is to be extremely soft.

(.. .. ....)

Simon Loeffler (2009)

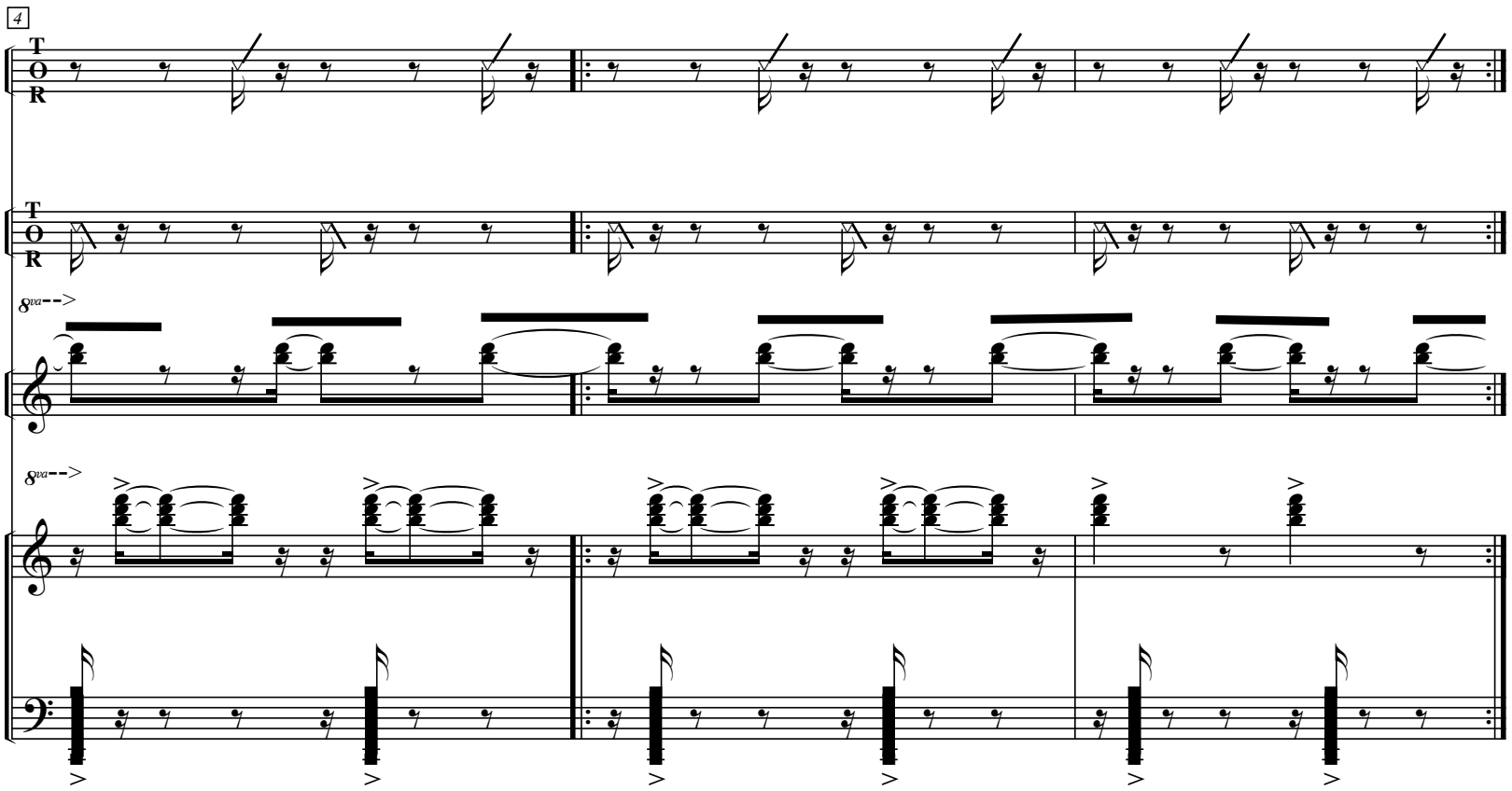
♩. = 90 **Extremely agresive**

Clarinet

Saxophone

Viola

Electric Piano



7

Cl.

T
O
R

Sax.

T
O
R

8va--->

Vla.

8va--->

E. Pno.

11

x3

Cl.

T
O
R

Sax.

T
O
R

8va--->

Vla.

8va--->

E. Pno.

15

Cl.

Sax.

Vla.

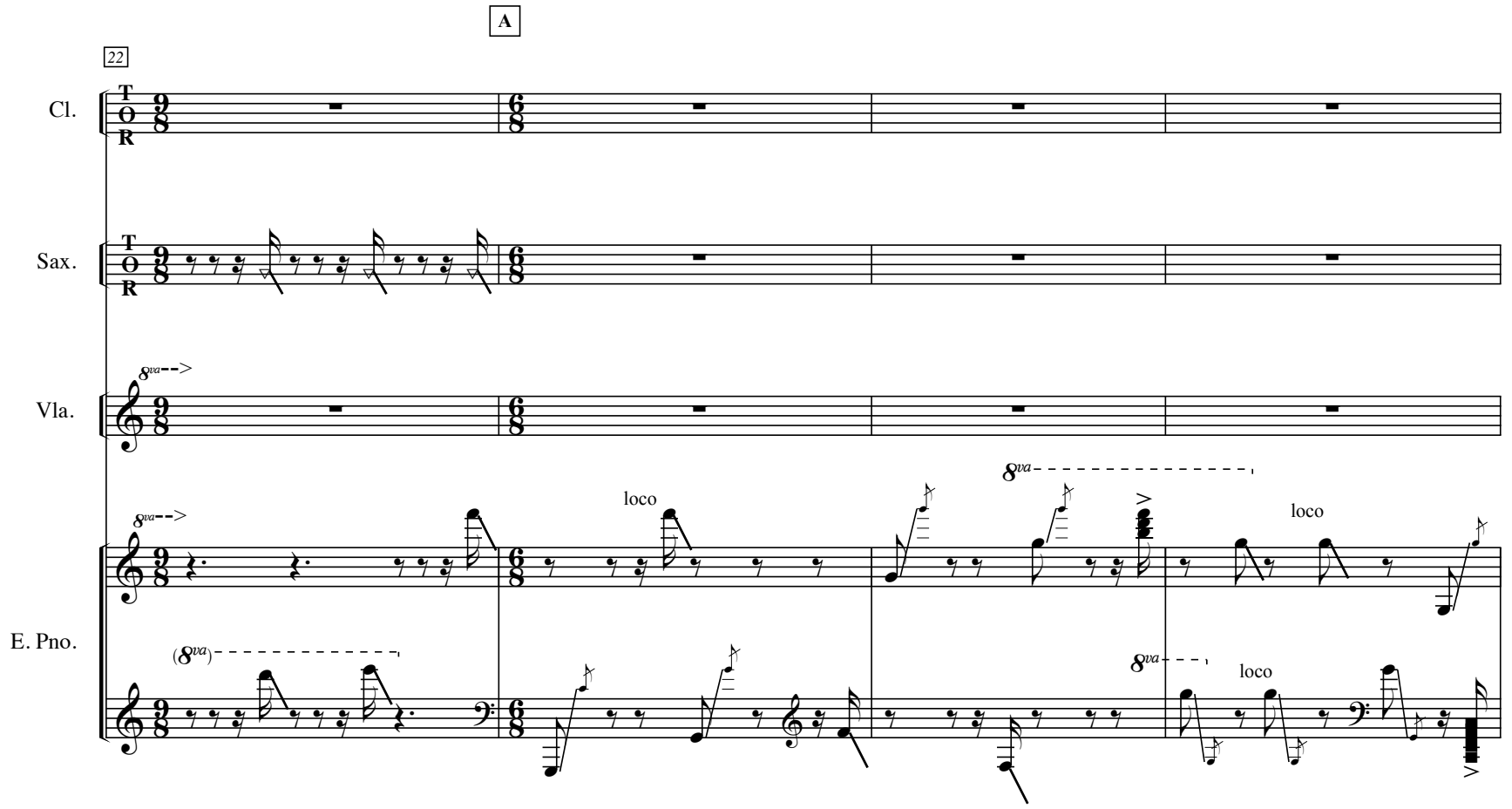
E. Pno.

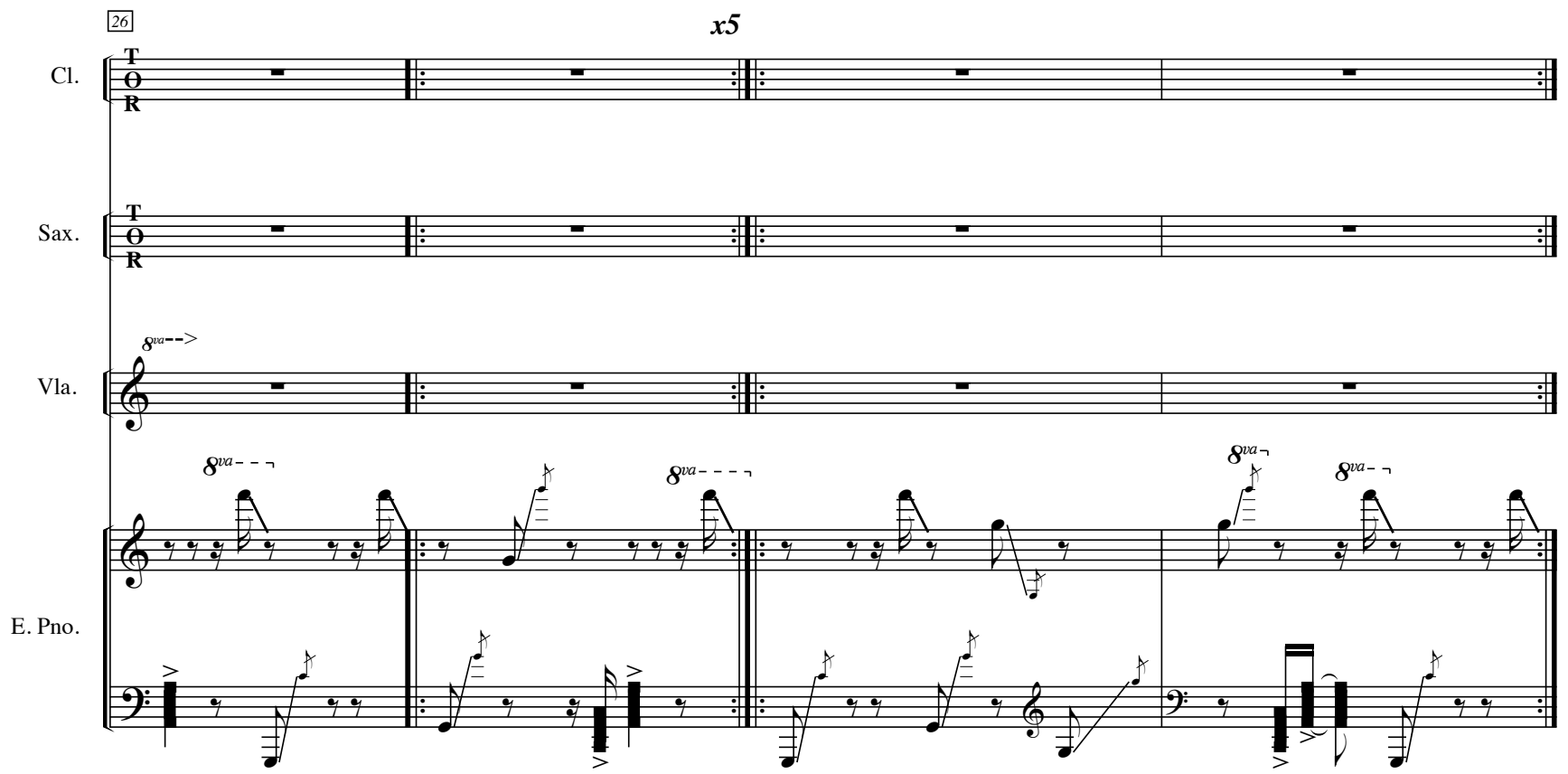
T
O
R

8va

sim.

18


A
22
Cl.
Sax.
Vla.
E. Pno.
8va
loco
(8va)


26
x5
Cl.
Sax.
Vla.
E. Pno.
8va

30

B

Cl.

Sax.

Vla.

E. Pno.

T
O
R

fff

8va

loco

34

38

C

x5

Cl.

T
O
R

Sax.

T
O
R

8va

Vla.

8va

E. Pno.

42

Cl.

T
O
R

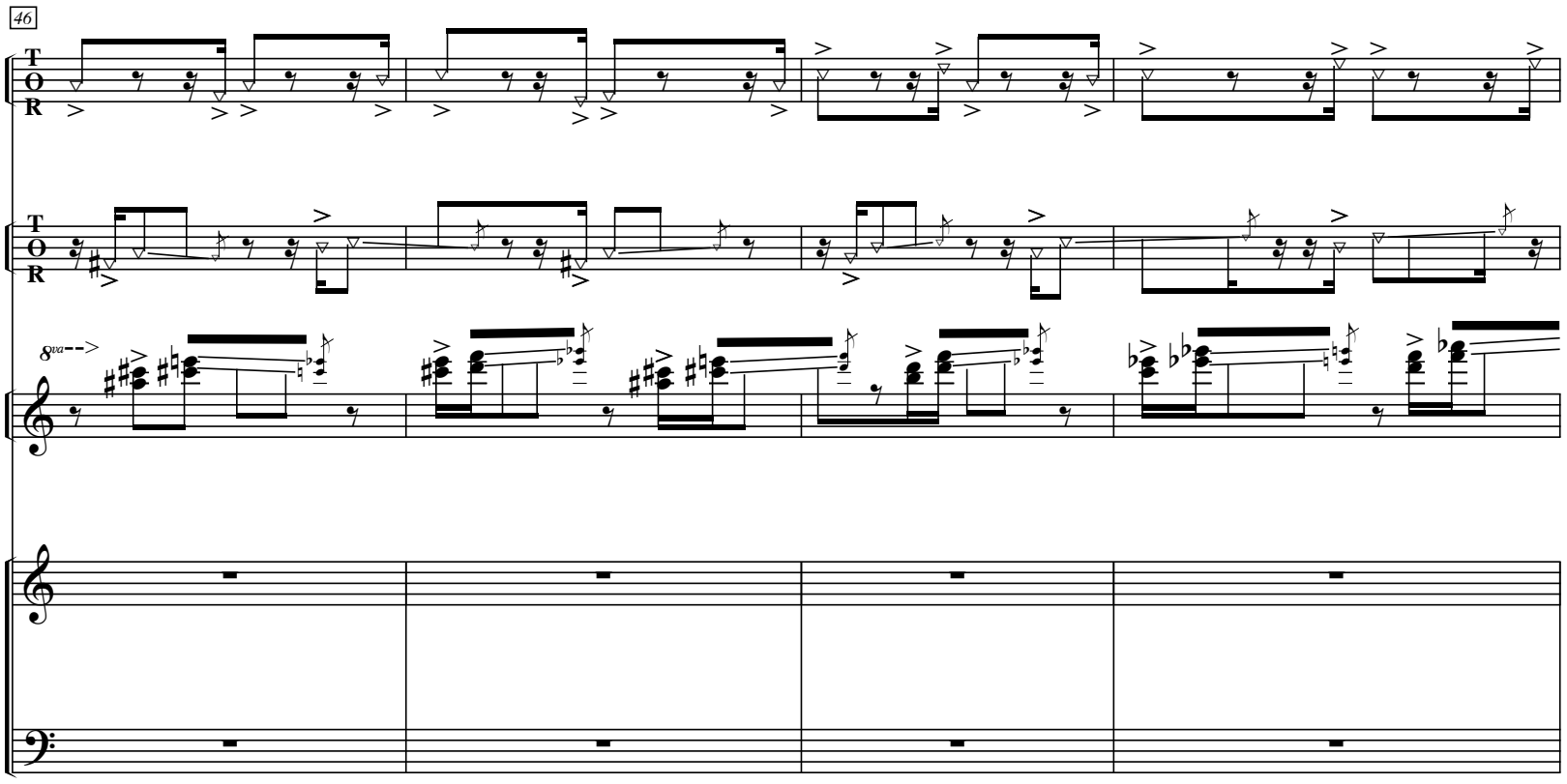
Sax.

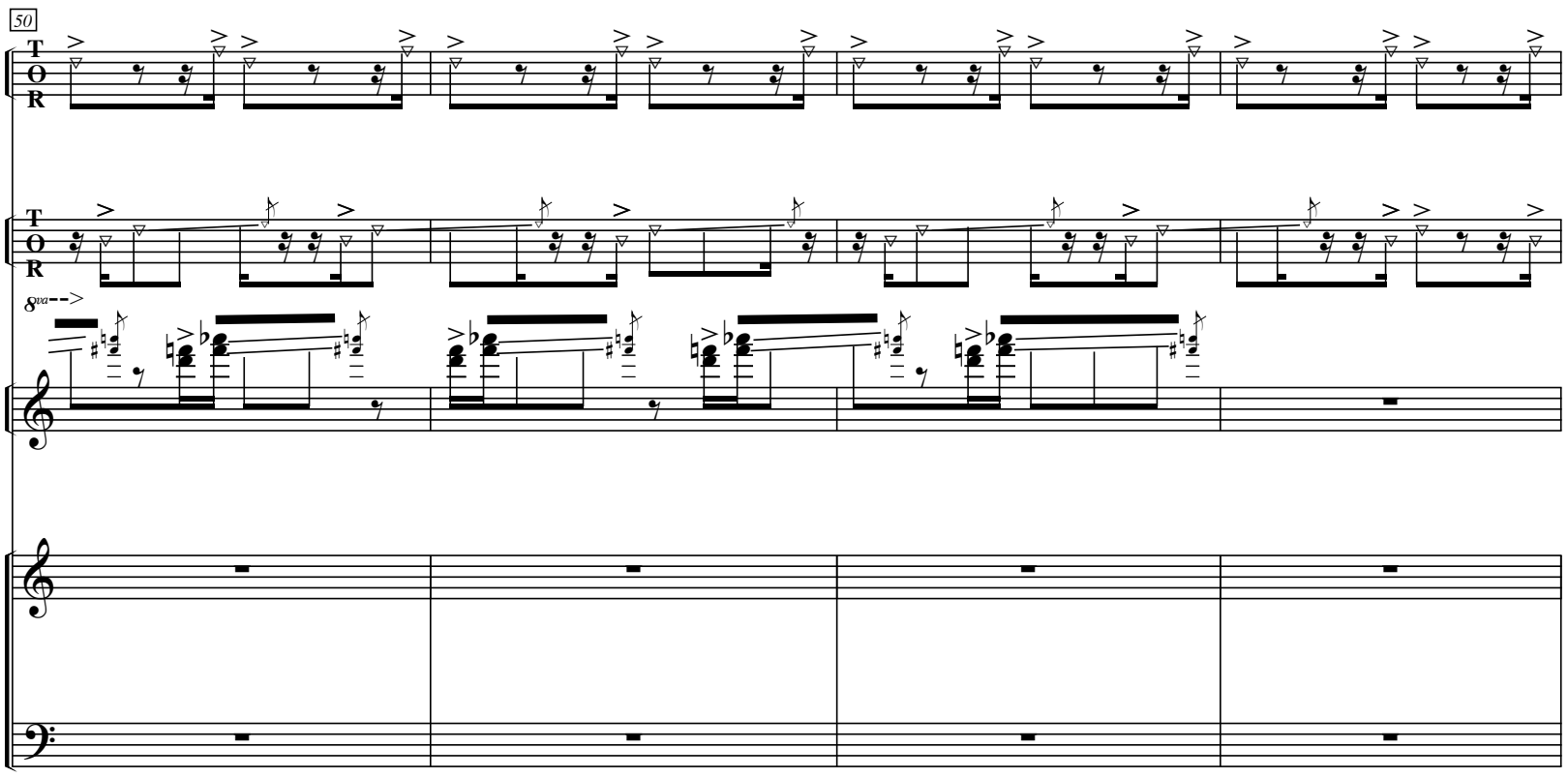
T
O
R

8va

Vla.

E. Pno.


46
Cl.
T
O
R
Sax.
T
O
R
8va
Vla.
E. Pno.


50
Cl.
T
O
R
Sax.
T
O
R
8va
Vla.
E. Pno.

54

x5

x10

Cl.

T
O
R

Sax.

T
O
R

Vla.

8va-->

E. Pno.

D

58

Cl.

T
O
R

Sax.

T
O
R

Vla.

8va-->

8va

8va

8va

loco

E. Pno.

62

x6

Cl.

Sax.

Vla.

E. Pno.

8va

66

x17

71

x5 molto rit.

Cl.

T
O
R

Sax.

T
O
R

Vla.

8va

dim.

pp

E. Pno.

E

♪ = 75

77

Vla.

E. Pno.

Synth

sempre ppppp

sempre ppppp

Kal.

sempre ppppp

86

Synth

Kal.

Cl & Sax: Use a seperate mouthpiece thats almost entirely closed. For instance, close the opening with gaffa tape and make a few small holes.

95

Cl.

T
O
R

ppp

Sax.

T
O
R

ppp

15ma

Vla.

ppp

Synth

Kal.

F ♪ = 100

103

Cl.

T
O
R

Sax.

T
O
R

15ma

Vla.

115

Cl.

T
O
R

Sax.

T
O
R

15ma-->

Vla.

123

Cl.

T
O
R

Sax.

T
O
R

15ma-->

Vla.

G ♪=75

133

Cl.

T
O
R

Sax.

T
O
R

15ma-->

Vla.

Synth

sempre *ppppp*

Kal.

sempre *ppppp*

142

Synth

Kal.

152

Synth

Kal.

160

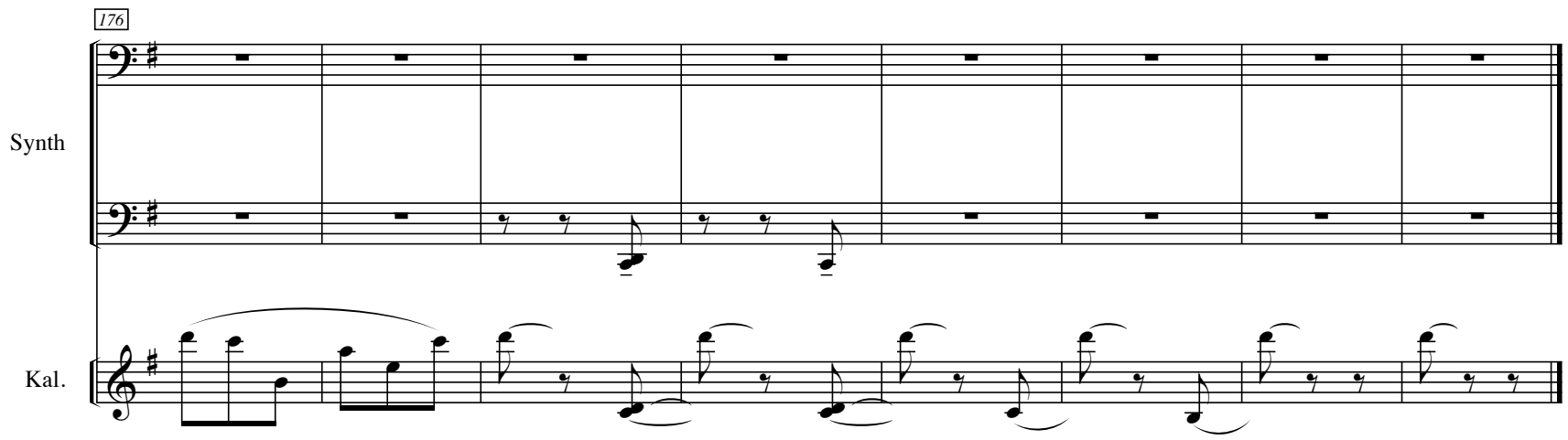
Synth

Kal.

168

Synth

Kal.


176
Synth
Kal.