

Simon Løffler

(.....)

For bass clarinet,
violin,
double bass and
percussion

Performance notes

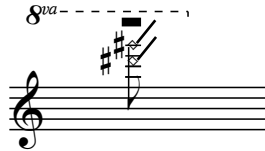
Strings

The 4th string of the contrabass is to be tuned down a 5th:



The score is transposed accordingly, so the contrabass part is notated as it is played, and everything the musician plays on the 4th string will sound a fifth lower.

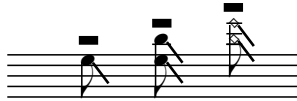
The natural harmonics written for the contrabass, such as: is to be played as such even though no natural harmonic is present at the notated pitch. They are always played with overpressure and with different forms of glissandi which are explained below.



Overpressure. Halfways between noise and pitch.



Extremely quick and short glissando upwards in combination with overpressure.



Extremely quick and short glissando downwards in combination with overpressure.



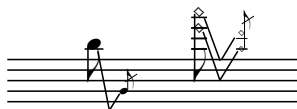
Extremely quick and short glissando up-down-up, in combination with overpressure.



Extremely quick and short glissando down-up-down, in combination with overpressure.



Extremely quick glissando downwards.



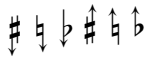
Extremely quick glissando, downwards and up.



Mordent trill. ALWAYS downwards, ALWAYS chromatic, and ALWAYS as fast as possible regardless of the notated duration.

Contrabass: When it occurs on the 4th string of the contrabass, the interval will necessarily be smaller than a minor second and need not be fixed, the actual size depending of the natural range of the musicians fingers.

Violin: When employed in the highest register of the violin, the interval need not be exactly a minor second. Less than a major second is however preferred.



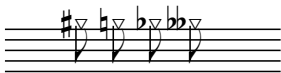
Quartertones



Microtones. Smaller than a quartertone but of undefinable size.

Bass Clarinet

The bass clarinet is notated in Bb in the score. In the treble clef it sounds a ninth below the notated pitch, in the bass clef a major second.



Teeth on reed. Place the teeth lightly on the reed, instead of the the lower lip as in normal playing. The result is a a thin high-pitched sound. Changes of pitch can be made by sliding the teeth over the reeds surface, or by altering the pressure on it. The accidentals designate up and down movement but the exact intervals are not specified.



Teeth on reed with a short downwards glissando as quick as possible.



Mordent trill. ALWAYS downwards, ALWAYS chromatic, and ALWAYS as fast as possible regardless of the notated duration.

Percussion

The percussion instrument can be any object with a low-pitched timbre.

For the first performance, a standard packing case of cardboard was used. A microphone was placed inside.

A grand casa has also worked well.

Extremely agressive (.....)

Simon Loeffler (2008)

♩ = 130

♩ = 45

Bass Clarinet (in Bb)

Violin

Bass

Percussion

fff

fff

fff

pp

x10

15^{ma}----->

IV. (♩)

fff

3 3 3 3 3 3

B. Cl. (Bb)

Vln.

Cb.

sempre fff

sempre fff

fff *fff* *fff* *fff* *fff*

♩ = 130

8^{va}--->

15^{ma}--->

(♩) (♩) (♩) (♩) (♩) (♩)

B. Cl. (Bb)

Vln.

Cb.

fff *fff* *fff* *fff*

8^{va}--->

15^{ma}--->

(♩) (♩) (♩) (♩)

14 *8va-->*

B. Cl. (Bb)

Vln.

Cb.

fff *fff* *fff* *fff*

20 *8va-->*

B. Cl. (Bb)

Vln.

Cb.

fff *mf* *fff* *f* *fff* *ff* *fff*

24 *8va-->*

B. Cl. (Bb)

Vln.

Cb.

fff *fff*

37 *8va-->* $\text{♩} = 55$ *loco*

B. Cl. (Bb) *fff* *pp*

Vln. *15ma-->* *pp*

Cb. *8va* *loco IV.* *pp*

Perc. *pp*

40

B. Cl. (Bb) *fff*

Vln. *15ma-->* *8va-->*

Cb.

Perc. *pp*

B $\text{♩} = 130$

43 *x7*

B. Cl. (Bb) *fff* *sempre fff*

Vln. *fff* *p* *fff* *p* *fff* *p*

Cb. *fff* *sempre fff*

48

B. Cl. (Bb)

Vln.

Cb.

8va---
3

fff *p* *fff* *p* *fff* *p* *fff* *p* *fff* *p*

52

B. Cl. (Bb)

Vln.

Cb.

8va--->

fff *p* *fff* *p* *fff* *p* *fff* *p* *fff* *p*

55

B. Cl. (Bb)

Vln.

Cb.

8va--->

fff *p* *fff* *p* *fff* *p* *fff* *p* *fff*

♩ = 60

59

x3

B. Cl. (Bb) *pp*

Vln. *8^{va}*

Cb. *loco* IV. *pp*

Perc. *pp*

C ♩ = 130

61

B. Cl. (Bb) *fff*

Vln. *8^{va}* *fff* *15^{ma}* *fff*

Cb. *fff* *fff* *fff*

Perc.

♩ = 60

♩ = 130

64

B. Cl. (Bb) *p* *mf* *fff*

Vln. *15^{ma}* *fff* *8^{va}* *fff* *15^{ma}* *fff*

Cb. *fff* *loco* *fff* *p* *fff*

Perc. *p* *mf*

68

B. Cl. (Bb)

Vln.

Cb.

Perc.

8^{va}

15^{ma}

p *fff* *p* *fff* *fff*

p *fff* *p* *fff* *fff*

p *fff* *p* *fff* *fff*

71

B. Cl. (Bb)

Vln.

Cb.

Perc.

$\text{♩} = 60$ $\text{♩} = 130$

p *mf* *fff*

8^{va} *fff* *p* *fff* *p* *fff*

loco *fff*

p *mf*

74

B. Cl. (Bb)

Vln.

Cb.

Perc.

8^{va}

15^{ma}

8^{va}

p *fff* *p* *fff* *fff*

p *fff* *p* *fff* *fff* *fff*

p *fff* *p* *fff* *fff* *fff*

77 $\text{♩} = 60$

B. Cl. (Bb) *fff* *p* mf

Vln. *fff* *fff*

Cb. *fff*

Perc. *p* mf

D

80

B. Cl. (Bb) *mf* *mf* f

Vln. *loco* *fff* *fff*

Cb. *loco* *fff* *fff*

Perc. *mf* *mf* f

83 $\text{♩} = 130$

B. Cl. (Bb) *p* fff *p* fff *p* fff *p*

Vln. *fff* *fff*

Cb. *fff* *fff*

Perc.

(8^{va})

86

B. Cl. (Bb)

Vln.

Cb.

Perc.

fff *p* *fff* *p* *fff*

p *fff* *p* *fff* *p* *fff*

p *fff* *p* *fff* *p* *fff*

15^{ma}

88

B. Cl. (Bb)

Vln.

Cb.

Perc.

$\text{♩} = 60$

ffff *mf* *f*

(15^{ma}) *fff*

fff

fff

mf *f*

91

B. Cl. (Bb)

Vln.

Cb.

Perc.

f *f* *p*

loco *fff* *fff* *fff*

loco *fff* *fff* *fff*

f *f* *p*

♩ = 130

8^{va}

95

B. Cl. (Bb) *f* *p* *fff*

Vln. *fff* *p* *fff*

Cb. *fff* *p*

Perc. *f*

99

B. Cl. (Bb) *p* *fff* *fff* *p*

Vln. *p* *fff* *fff*

Cb. *fff* *p* *fff* *p* *fff* *p* *fff* *p* *fff* *fff*

Perc.

102

B. Cl. (Bb) *fff* *p* *p* *fff* *p* *p* *fff*

Vln. *fff* *p* *fff* *p* *fff* *p* *fff* *p* *fff*

Cb. *fff* *p* *fff* *p* *fff* *p* *fff* *p* *fff*

Perc.

♩ = 60

104

B. Cl. (Bb)

Vln.

Cb.

Perc.

mp ————— *f* *mp* ————— *f*

ffff *ffff*

ffff *ffff*

mp ————— *f* *mp* ————— *f*

E

108

B. Cl. (Bb)

Vln.

Cb.

Perc.

mp ————— *f*

ffff *ffff*

ffff *ffff*

mp ————— *f* *f*

111

B. Cl. (Bb)

Vln.

Cb.

Perc.

mf ————— *ff* ————— *mp*

113

B. Cl. (Bb)

Vln.

Cb.

Perc.

ff

ff

ff

ff *ff*

115

B. Cl. (Bb)

Vln.

Cb.

Perc.

ff

ff

ff

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

117

B. Cl. (Bb)

Vln.

Cb.

Perc.

ff

ff

ff

ff

ff

mf *mf* *ff*

119

B. Cl. (Bb)

Vln.

Cb.

Perc.

fff *ffff*

fff *ffff*

fff *ffff*

ff *mf* *ff* *mf*

121

B. Cl. (Bb)

Vln.

Cb.

Perc.

f *mp* *mf*

F ♩ = 55 Intense!

124

B. Cl. (Bb)

Vln.

Cb.

Perc.

p *mp* *p*

p *mp* *p*

p *mp* *p*

p *mp* *p*

p *mp* *p*

132

B. Cl. (Bb)

Vln.

Cb.

Perc.

f

f

f

f

G ♩ = 47

134

B. Cl. (Bb)

Vln.

Cb.

Perc.

pppp cantabile

136

Vln.

15ma

138

Vln.

15ma

Vln. *15^{ma} ->*

140

Vln. *15^{ma} ->*

142