MECHANICS II

for

Bassoon & Marimba

2002.

Written for Embrik Snerte & Eirik Raude.

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No composer can write progressively for any instrument without specialist knowledge, and this knowledge can only be aquired through active dialogue with experienced musicians.

The involvement of performers of the Marimba and Bassoon was absolutely imperative in the composition of Mechanics II, but this collaboration goes deeper than merely showing the composer the instrument's potential. The composition becomes, to some extent, a double portrait of performer and instrument. The Musical potential, (which is what motivates the musician to learn the technique of the instrument in the first place,) influences and inspires the creation of the written piece; it stimulates the creative imagination and opens up new and fertile grounds for the movement of Fantasy.

Thus the composer delves into the Performance practice and the performer reveals Compositional possibilities. I like to work this way...blurring the distinction between composition and performance.

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Intense, fluid, rapid, tightly woven thread of sound as suggested by notation below:

A rich, restless mixture of sounds in continuous variation, never resting; rise and fall according to graphic notaion.

Flz

Flutter-tongue.

GR

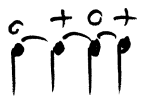
Flutter-tongue effect produced by growl sound in throat.

Gutteral tremolo; abdominal "shivering" as if laughing.

"Doodle-toungue; reiterate very lightly, barely touching the reed creating mild fluctuations, "ripples".

Double-tongue as fast as posible.

Moltiphonic; unspecified.



o Ordinary fingering.

\+ Alternative fingering; timbral alteration of sound without changing pitch.

Marimba:

o Ordinary.

\+ Dampen with finger thus "deadening" the sound somewhat.

The very wide tremolandi in the bassoon part are intended to create a timbral effect approaching that of a multiphonic. They are, therefore, not primarily rhythmic; at the same time, try to make them as clear as possible!

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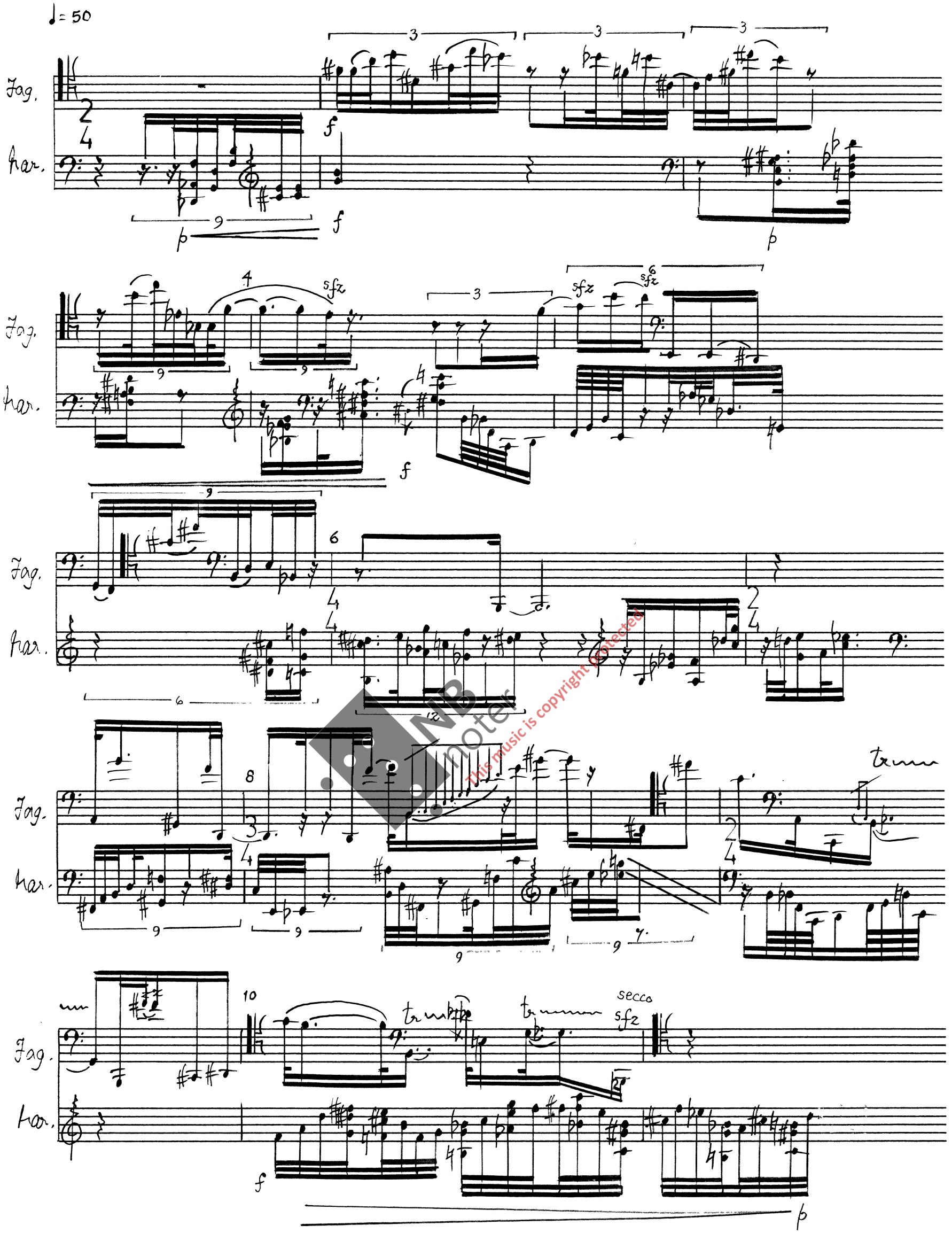

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Fag.

Har.

12

13

15

17

20

subito

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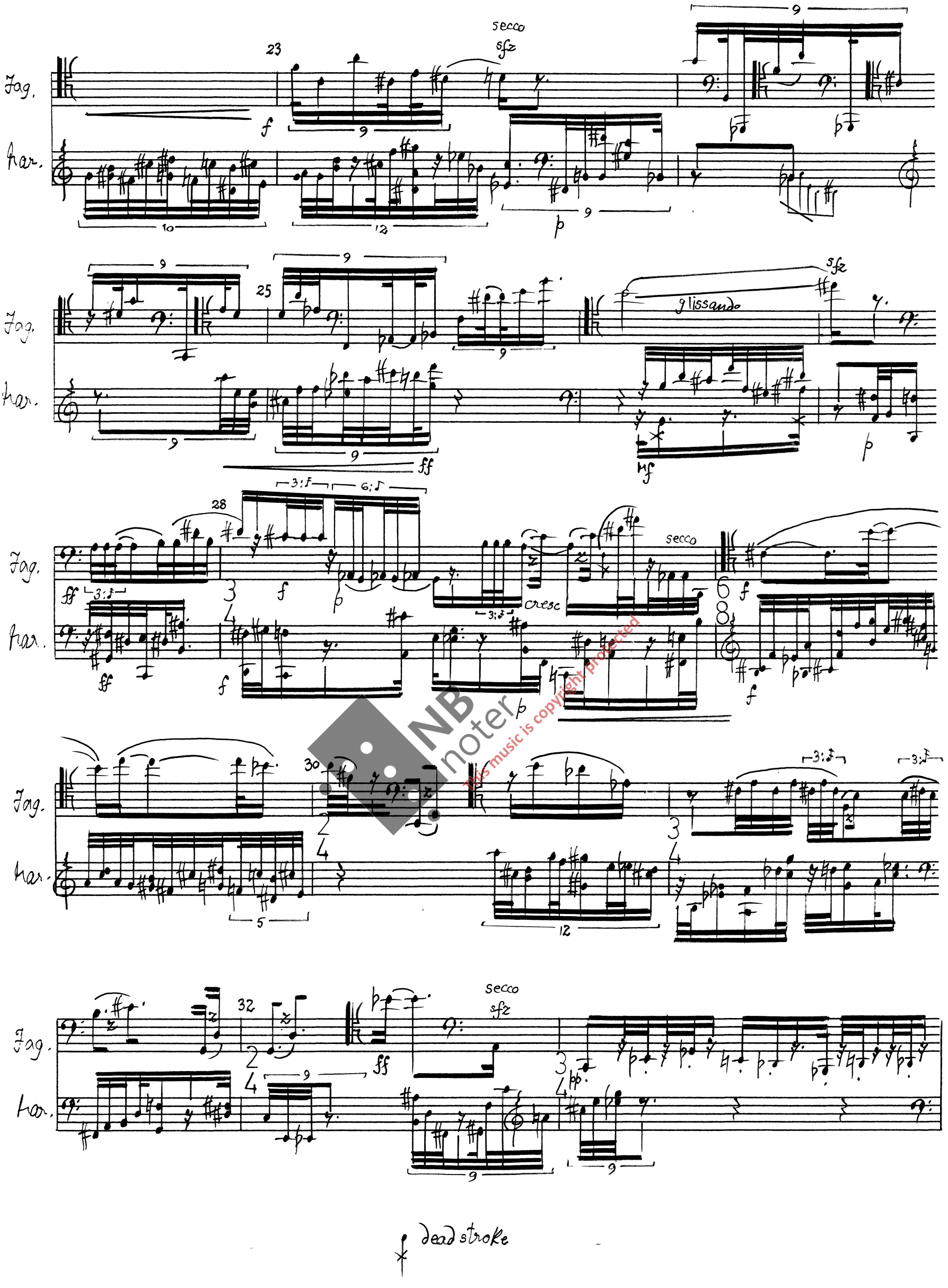

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34

Fag.

Har.

Hz

secco

36

Fag.

Har.

39

Fag.

Har.

41

Fag.

Har.

secco

44

Fag.

Har.

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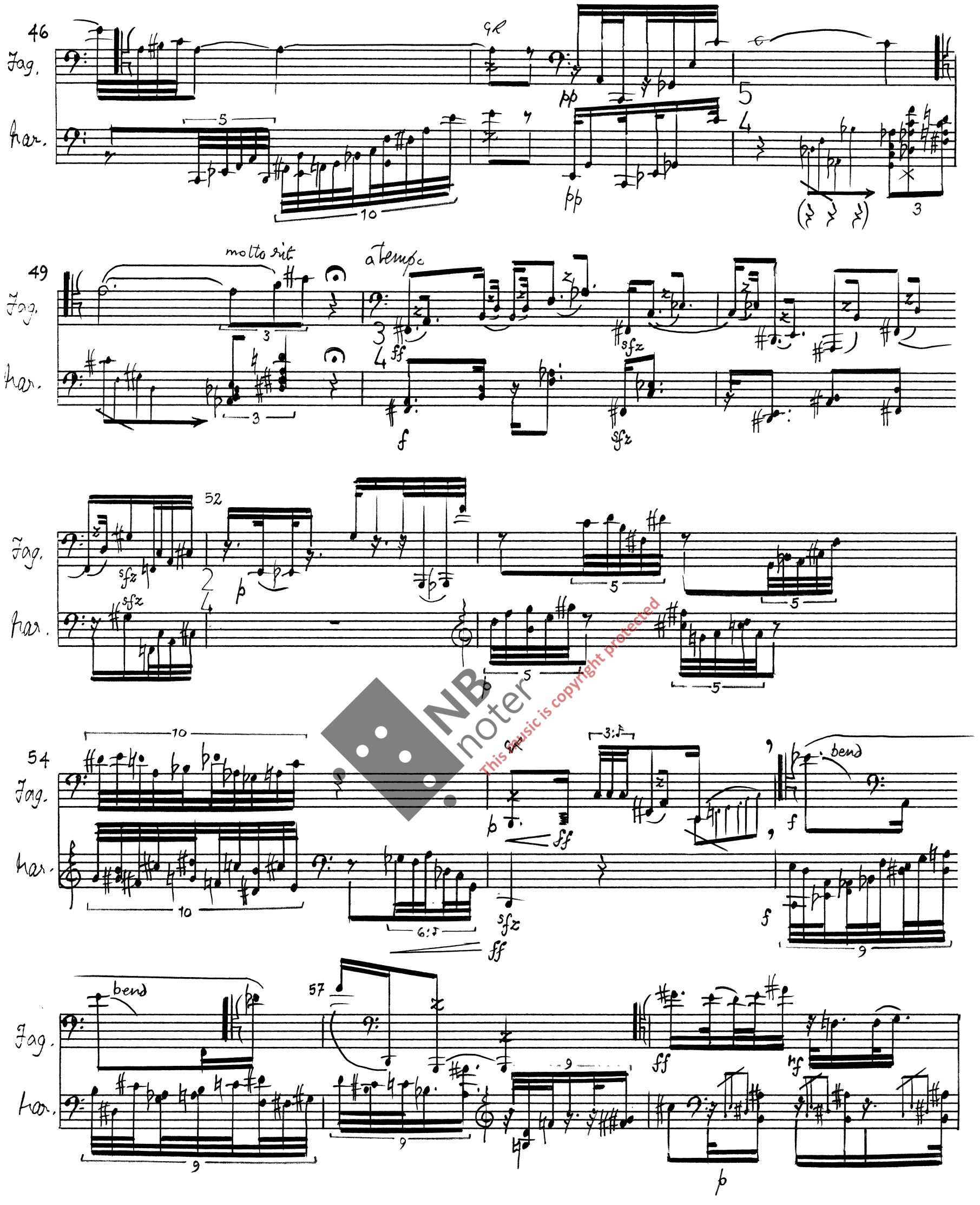

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59

Fag.

Har.

61

Fag.

Har.

63

Fag.

Har.

66

Fag.

Har.

68

Fag.

Har.

secco

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70

Fag.

Har.

72

Fag.

Har.

75

Fag.

Har.

78

Fag.

Har.

80

Fag

Har.

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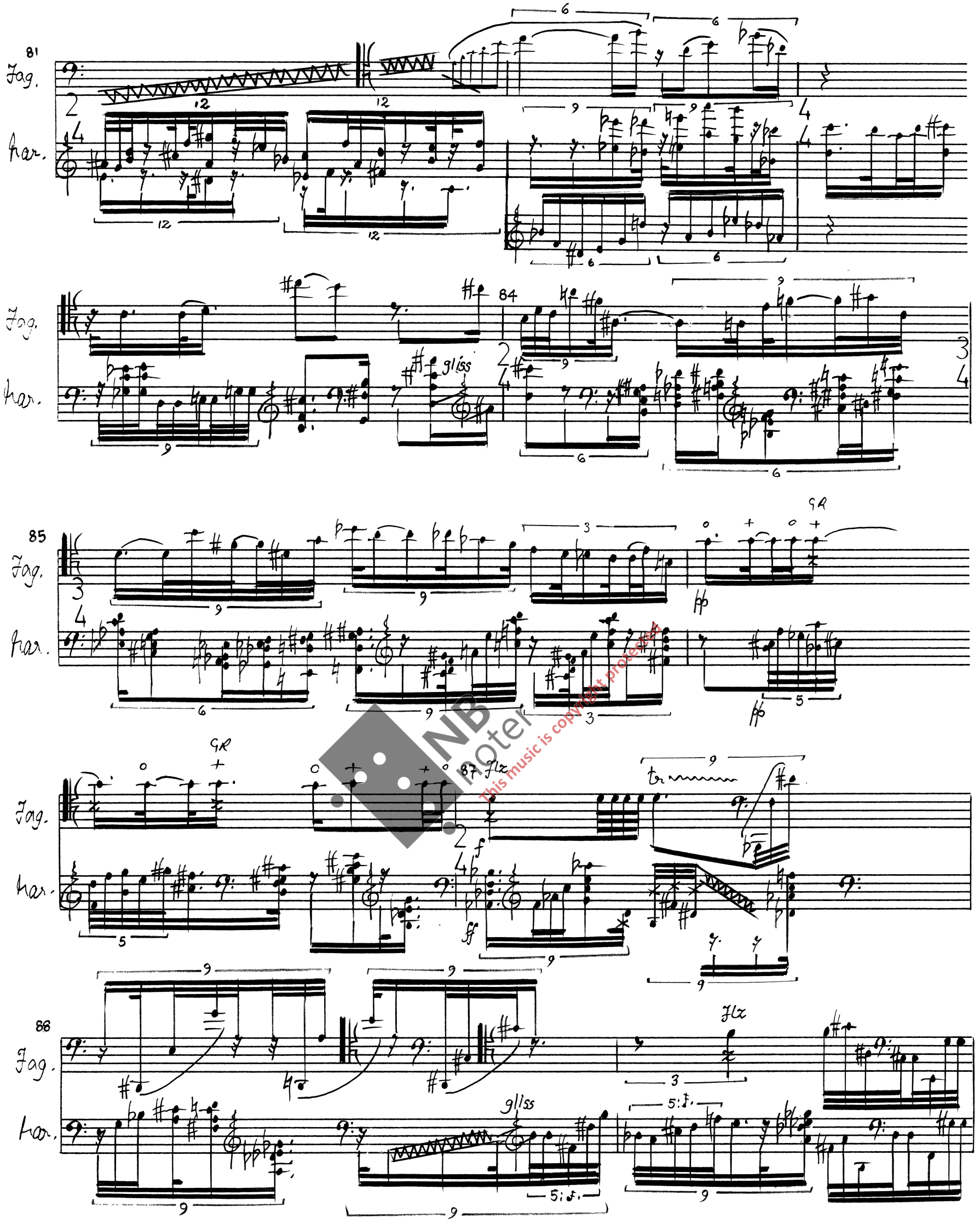

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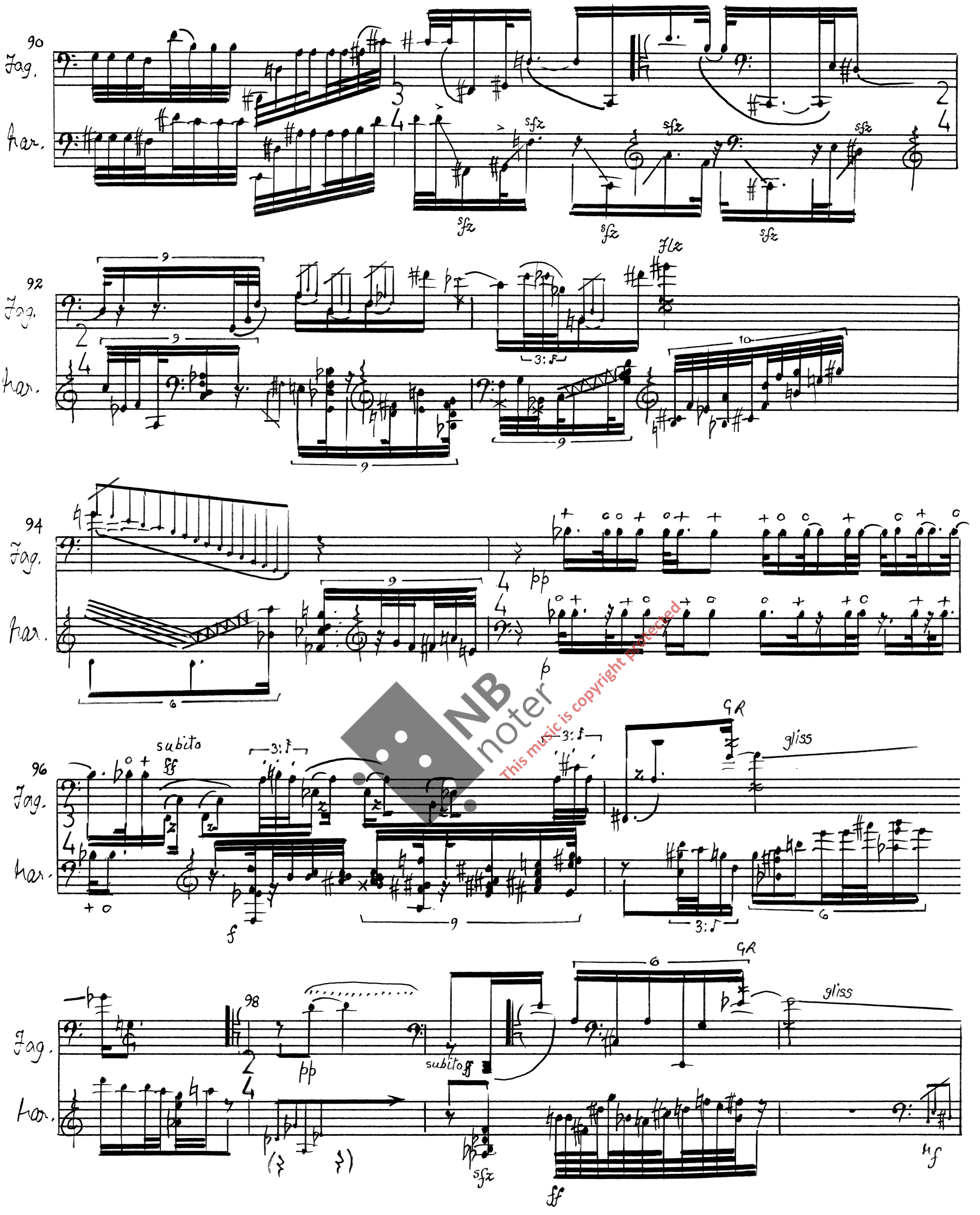

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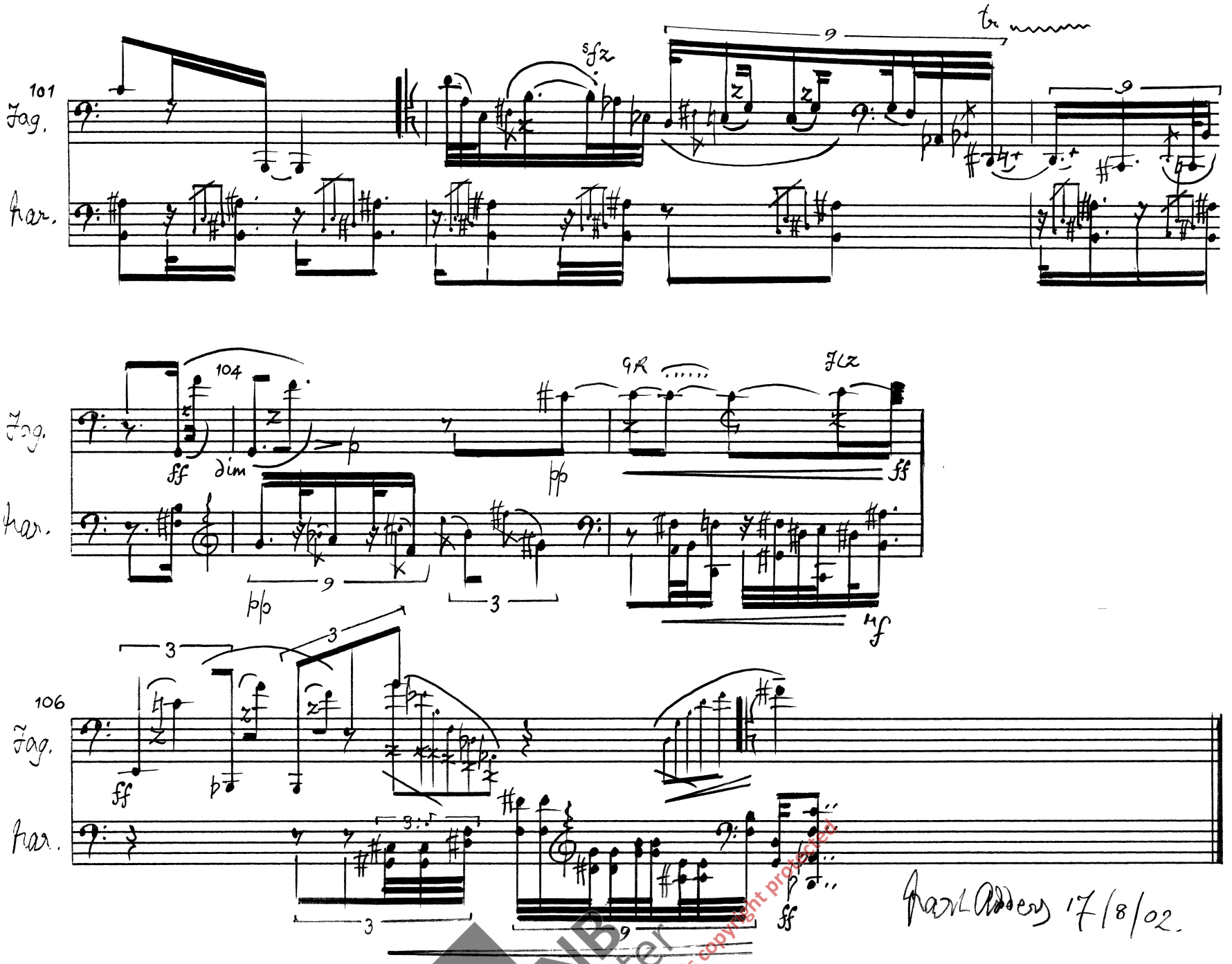

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