

Transposed score



Leftovers

for alto flute, bass clarinet and piano

Ruben Sverre Gjertsen (2001, rev. 2006)

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The score is transposed

Duration: 2'

Microtones

= 1/4 tone sharp ## = 3/4 tones sharp

♩ = 1/4 tone flat ♩ = 3/4 tones flat

↑ = 1/8 tone sharp ↓ = 1/8 tone flat

Accidentals apply to repeated notes.

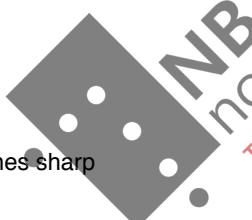
Glissando

Paranthesis means start gliss. immediately.

Reattack by articulation signs, otherwise tie all notes.

Dynamics

p – mf – f – = static dynamics, subito / subito tacet.



ALTO FLUTE

- ◊ = breath sound only / aeolian sound
- ◆ = 1/2 breath, 1/2 voice
- △ = lip pizzicato (violent attack without sustained breath)
- = means jet whistle (always with closed embouchure)
- ◎ = means that the sound of the instrument is a result of voice phonemes (P T K R)

MULTIPHONIC FINGERINGS: The written fingerings are suggestions. If they don't work, try to find similar timbres with common pitches.

LITERATURE

Multiphonics are found in Pierre-Yves Artaud: Flûtes au présent.

BASS CLARINET

- = son fendus : « harsh » or multiphonic tone on a low note. Done by forcing the tone and relaxing the lips. Make multiphonic sounds with emphasized regions, avoid overtone solos. Four different regions are suggested:
region I 1-2 octaves up from the fundamental,
region II 2-3 octaves up,
region III 3-4 octaves up,
region IV 4-5 octaves up.

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LITERATURE

Multiphonics are found in Henri Bok: New techniques for the bass clarinet.

PIANO NOTATION

- = play on keys.
- × = action inside piano, single note.
- = action inside piano, approximate range.

Equipment and signs

- Eraser
- 2 Wire brushes
- 2 Triangle sticks //
- Rotary whisk (hjulvisp)
- Glass (like duralex)



Nails



Back of fingernails



Actions

- *Harmonics* are created by holding eraser against string while playing on keys.
- *Rotary whisk* is used to produce *tremolo* against strings.
- *Glass gettato* = drop glass lightly on strings, producing a short bouncing sound, like a string instrument gettato.

Leftovers

Alto Flute

Bass Clarinet

Piano

A. Fl.

B. Cl.

Pno.

(R) —

40 NV

aeolian sound oscil. lento

mf **p** **pp** **mf > p** **ppp** **f** **pp** **lip pizz.** **embouchure gliss.**

p dolce **mf > p** **pp** **accel. → rit.** **meccanico** **secco** **sfpz** **sfpz** **oscil. lento, 1/4 tone** **smfpz > p** **mp** **pp** **rffpp > mf f smpz**

transparent distinol **p** **rapido poss.** **R**

tremolo with rotary whisk
irregular, lift whisk occasionally to let strings sound

whistletones **suono ord.** **NV**

acel. → rapido **embouchure gliss.** **tongue ram** **5:4** **gloss.** **pp** **5:4** **pp** **sfz sfz**

5:4 **6:4** **smfpz p < ff** **pp ff mf f** **p — f** **mp pp ff p** **ff > f** **mf** **pp** **5:4** **9:8** **5:4** **pp** **5:4** **pp** **sfz sfz**

5:4 **9:8** **mp** **p** **mf p** **mf** **> p** **ff < f** **mf pp** **sub.** **5:4** **5:4** **pp** **5:4** **pp** **sfz sfz**

harmonics
hold eraser against strings

5:4 **5:2** **p** **sec** **8b** **sfpz f** **8va** **5:4**

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bisbigliando
(as many different fingerings as possible)

A. Fl.

f ——————
5:4 —————— 5:4 —————— *p* —————— *pp* —————— *f* —————— *meccanico*
etc. lip pizz. —————— *mp* —————— *mf* —————— 3:2 —————— 5:4 —————— *mp* —————— *p* —————— *ppp*
meditativo subito

B.Cl.

p —————— *mf* —————— 7:4 —————— 3:2 —————— 5:4 —————— *mp* —————— 5:4 —————— *p* —————— *pp*

Pno.

5:4 —————— *pp* —————— gliss. with 2 triangle sticks —————— *ppp* —————— quasi niente —————— sempre l.v.
($\ddot{\text{X}}\ddot{\text{o}}$)

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rapido

A. Fl.

f —————— 6:4 —————— *pp* —————— 3:2 —————— 5:4 —————— *f* —————— *p* —————— rapido poss.
closed embouchure
K P T K
mf —————— *f* —————— *ff*

B.Cl.

ppp murmurando —————— più distinto —————— as many different fingerings as possible —————— R —————— M.ph.
Eb —————— 5:4

Pno.

7:4 —————— 4:4 —————— 4:4 —————— 5:4

($\ddot{\text{X}}\ddot{\text{o}}$)

embouchure gliss. only
 A. Fl. 
 flutt. son fendus
 region IV
 ff sub. mf <p> 15ma 15ma
 sfz 5:4 3:2 6:4
 vibr. estremo
 mp dolce
 pizz. #mf
 3:2 6:4
 pp meditativo
 l. v.
 p
 Pno.

(Xeo) —————
 jet whistle + key clicks
 A. Fl. K 7:4 5:4 3:2 5:4
 smpz <ff>
 p mf mp
 B. CL. 5:4 3:2 5:4
 mp mp pp mp
 9:8
 harmonic hold eraser against string
 secco
 Pno. 3:2
 sfz 3:2
 meccanico
 sfz 7:4 5:4
 sfz 7:4
 (Xeo) —————

A. Fl. 13 *nervoso irregolare*
 B. Cl. *vibr. estremo*
 Pno. *p* *mf* *f* *ff* *mfzpp* *p*
 tremolo with rotary whisk
 irregular, lift whisk occasionally to let strings sound
 M.ph. *6:4*
 gliss. with 2 fingernails *pp* *mf* *pp* l.v.
 trans. *tongue ram* *3:2* *6:4*
 R. *mp* *ff* *mf* *p* *f* *ff* *mf* *sffzpp*
 B. Cl. *5:4* *mp* *pp* *p* *ff* *sub.* *f* *pp* *mp* *mf* *8va* *subito tacet*
 Pno. *pizz. sul pont.* *tremolo with rotary whisk* *3* *sub. stop, l.v.* *brillante rapido poss.* *p* *f* *mp* *ff* *pp* *sffz*
 (R.) ***

A. Fl. (dot) gliss.
 B. Cl. 3:2
 Pno. 17 15^{ma} pp p ppp gradually damp *
 8^{vb} - IV
 ♫
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A. Fl. f - (balance quartetone with clar.) f > mp p
 B. Cl. mf sub. (balance quartetone with flute)
 Pno. 19 glass gettato let glass bounce lightly on strings p f
 mf 6:4 mp
 gliss. on lowest strings with triangle stick sul pont.
 ♫ ○ <ppp>

A. Fl. 21 whistletones *pppp*
 B. Cl. legatissimo *mp* senza espressione *pp* sub.
 Pno. 21 pizz. *sul pont.* *p* distinto *pizz.* *mp* distinto *pizz.* *mf*

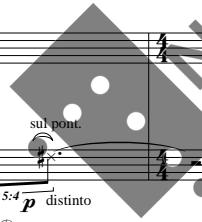
sfz *pppp* *mf* *ppppp* *pppp* *mp* *poco*
whistletones *6:4*, *(o)*
gliss. *7:4*
pizz. *5:4*

A. Fl. 24 M.ph. *p* *II:8* *13:8 R* *Eb* *3:2* *6:4* *5:4*
 B. Cl. *M.ph.* *8va* *pp* *p* *pp* *smfz* *mp* *o <sfz> o p*
 Pno. 24 *ord.* *15ma* *l.v.* *pp* *cold* *5:4* *3:2* *ppp* *cold* *5:4* *3:2* *l.v.* *8vb* *8va*

whistletones *6:4*, *(o)*
gliss. *5:4*
o <sfz> o p

123 5½

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subito silenzio

A. Fl. R tongue ram 7:4 K 5:4

B. Cl. tongue ram 7:4 7:4 NV senza espressione

Pno. R F# El. 3:2 bisbigliando (as many different fingerings as possible) subito silenzio

leggero poco sul pont. gliss. on lowest strings with triangle stick

tremolo with rotary whisk sub. stop, l.v. Glass gettato let glass bounce lightly on strings

gradually damp

(R.) —

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