

Terje Bb Lerstad

Op. 208

"180800"

for kontraaltklarinet og live elektronikk

Duration: ca. 15'

memragь

для нот

"190800" for kontraaltklarinet og live elektronikk (2000)

Ble spilt for første gang inni Richard Serra's skulptur "Shaft" utenfor Samtidskunstmuseet i Oslo. Utforsker den spesielle akustikken inne i denne skulpturen, forsterket og med bruk av ringmodulator, men kan også spilles som et rent solostykke (f.eks. i en kirke eller et annet sted med "rik" akustikk).

Forsterkning: Kraftig forsterkning hele veien Takt 56-130 nesten helt tørt, takt 130-165 mye romklang, takt 165-198 gradvis mindre, takt 198-slutt moderat romklang.

Ringmodulator: Takt 106-113 fade inn, følg mest mulig klarinettistens tonehøyde, takt 130-150 ingen ringmodulator, takt 150-164 fade inn, gradvis dypere frekvens, takt 164 bare dyp frekvens + fade ut, fra takt 207 følg tonehøyde og dynamikk fra klarinettisten, takt 216-222 maksimalt utslag i tonehøyde, fra takt 222-223 følg klarinettistens tonehøyde, volum brått ned til 0 fra siste fjerdedel i takt 223.

"190800" for contraalto clarinet and live electronics (2000)

First played inside Richard Serra's sculpture "Shaft" outside the Norwegian Museum of Contemporary art in Oslo. Explores the special acoustics of this sculpture, with amplification and the use of a ring modulator, but it can also be played as an ordinary solo piece (f.ex. in a church or other place with "rich" acoustics)

PA: Strongly amplified the whole piece Measure 56-130 almost completely dry, measure 130-165 lot of mye reverb, measure 165-198 gradually less, measure 198-end a little reverb.

Ring modulator: Measure 106-113 fade inn, follow as much a possible the pitch of the clarinettist, measure 130-150 no ring modulator, measure 150-164 fade inn, gradually lower frequency, measure 164 only deep frequencies + fade ut, from measure 207 follow the pitch and dynamics of the clarinet, measure 216-222 maximum change of pitch, from measure 222-223 follow the clarinet pitch, volum suddenly down at last quarter note in measure 223

(=slap tongue)

in Eb
(sounding
major sixth
lower)

$\text{♩} = 48, \text{ma rubato}$
+ poco vib.

Musical staff 1: Bass clef, 4/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Dynamics: sfz ppsub., <f> p, sfz pp, <f> pp <f> >p <f>, senza vib., mp sub., ppp.

Musical staff 2: Bass clef, 4/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Dynamics: f' sub., mfpp, f, p sub., f, pp sub., f, poco vib., molto sub. senza vib., poco vib., fpp.

Musical staff 3: Bass clef, 4/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Dynamics: f, fpp, <mf> ppp, pp, f, fppp, (multiph.), pp, ppp.

Musical staff 4: Bass clef, 4/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Dynamics: mf, ppp, p, f, pp, pp sub., f, fpp, molto vib., poco vib.

33 *poco vib.* *sub. senza vib.* *(multiph.)* *poco vib.* *PPP* *morendo* *(non)* *ppsub.* *f* *f* *pp sub.* *PPP*

44 *f* *fpp* *(senza gliss)* *ff* *molto vib.* *senza vib.* *f* *> p, senza cresc.* *f* *fp*

51 *Canto* *(u.)* *P* *pp* *PPP* *poco vib.* *non* *(?)* $\text{♩} = 100$ $(\text{♩} + = 80)$, *agitato* *sub.* *ff* *ff* *ff* *ff*

58 +
sfz ff ff ff ff P ff ff ff

62 ff ff ff ff ff P

66 ff sf < f fp < f ff sf < f fp < f sf sf sf sf sf sf ff sf sf < f sf f sf < f

70 ff ff ff ff P ff sub. sf < f sf < f ff

74

fp f fp f fp f f mp sub. ff mp sub. ff

78

ff p p sub. f

82

f p sub. ff

86

ff p ff

90

ff *fp < f* *fp < f* *ff* *fp < f* *fp < f* *fp < ff*

♩ = 66 sub., più tranquillo

94

p

98

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

102

f *p sub.* *f* *p sub.* *f* *p sub.* *mf* *p sub.* *mf* *p sub.* *f*

$\text{♩} = 80, \text{♩} = 100$, accel poco, agitato come sopra - - - -

106

ff p ff fp f fp f ff ff ff ff

110

ff f fp f ff ff ff ff ff ff

- - $\text{♩} = 100, \text{♩} = 125$, molto agitato

114

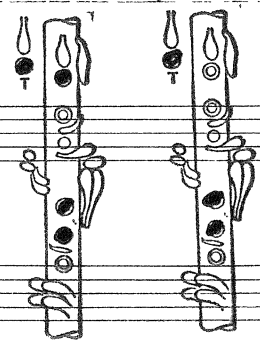
ff ff ff ff ff ff ff

118

142 *non vib.*

p *mf* *fp sub.* *pp* *fp* *pp* *fp* *pp*

→ *slow vib.*



//

150 *sempre poco rit. - - - -*

poco vib.

pp *f sub.* *ppp sub.* *f sub.* *ppp sub.*

→ *extreme lip pressure*

179

Handwritten musical score for measures 179-185. The score is written on a grand staff with treble and bass clefs. It features complex rhythmic patterns, including a quintuplet (5) and a triplet (3). Dynamics include forte (f), piano (p), and pianissimo (pp). Performance instructions include "non", "sub.", and "morendo". A large slur covers the first two measures, and another slur covers the last two measures.

186

Handwritten musical score for measures 186-188. The score is written on a grand staff. It features a triplet (3) and a 5:4 ratio. Dynamics include forte (f). A large slur covers the first two measures.

189

Handwritten musical score for measures 189-191. The score is written on a grand staff. It features a 3:2 ratio and dynamics including piano (p). Performance instructions include "non 5". A large slur covers the first two measures.

Three hand-drawn diagrams of a guitar fretboard showing fingerings for the notes in measures 189-191. Each diagram shows the left hand on the neck and the right hand on the strings.

$\text{♩} = \text{♩}$
(*ma. attacca*) $\text{♩} = 80$, pesante

194

p (*non 5*) *mp* *p* *mf* *pp, morendo* *f*

← 198 →

(2:14) 3:2
($\text{♩} = \text{♩}$) (= *accel.*) ($\text{♩} = \text{♩}$) ($\text{♩} = \text{♩}$)

200

(*non*)

201

f

203 $\text{tr} \# \circ (\#)$ non

ff ffff sub. p $10:8$ ff

205

ff $4:5$

molto rit. --- $\text{--- } \text{♩} = 40$

207 $\text{mf, molto dim. ---}$ $\text{--- } \text{♩} = 40$

pppp

$\text{♩} = 80, \text{molto rit. ---}$ $\text{--- } \text{♩} = 40$

209 $\text{mf, molto dim. ---}$ $\text{--- } \text{♩} = 40$

pppp

$\text{♩} = 80$, molto rit. ---

211

mf , molto dim. ---

--- $\text{♩} = 40$

--- pppp

211

mf , molto dim. ---

--- $\text{♩} = 40$

--- pppp

($\text{♩} = 40$ sempre)

216

pp sub.

7:4 7:4 7:4

218

3-1 3-1 3-1 3-1 3-1

