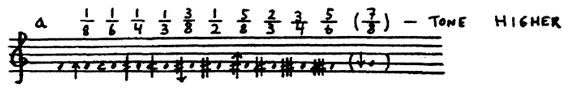
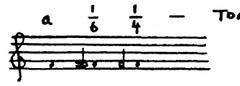
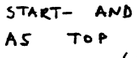
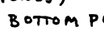
SIGNS AND EXPLANATIONS : A: GENERAL.

I. INTONATION.





ALL GLISSADOS ARE TO BE PLAYED IN A CURVED "ROUNDED OFF" MANNER, THAT IS THAT THE TOP - AND (OR) BOTTOM TONES IN A GLISSANDO PASSAGE (WITH THE EXEPTION OF START- AND ENDTONES) ARE TO BE REGARDED AS TOP OR BOTTOM POINTS IN A SMOOTH (MATHEMATICAL) FUNCTION.

( IS )

II. DYNAMICS.

ALL DYNAMICS ARE NOTATED IN TWO (PARALELL) WAYS: A NUMBER THAT INDICATES THE (WANTED, SOMETIMES UTOPICALLY) DECIBEL VALUE OF THE PASSAGE AND THE CLASSICAL DYNAMICS SIGNS.

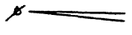
(

)

THE DECIBELS ARE TO BE TAKEN AS HINTS OF A MORE NUANCED DYNAMICAL LANGUAGE RATHER THAN ABSOLUTE COMMANDEMENTS!
HOWEVER IF ONE WANTS, THE DECIBEL-VALUES ARE ESTIMATIONS OF THE INSTRUMETS POSSIBLE OUTPUT FROM A DISTANCE OF ABOUT 4 METRES IN A ABSOLUTE SILENT ENVIROMENT. (SO ONE MUST ADJUST IT TO THE ACOUSTICAL CONDITIONS (NOISE) IN THE PERFORMANCE ROOM.....)
ALL DIMINUENDOS AND CRECENDOS SHOULD HAVE AS "EXPONENTIAL" CHARACTER AS POSSIBLE (THIS IS ESPECIALLY IMPORTANT IN THE SOFT PASSAGES:

)

= AS QUIET AS POSSIBLE

 = CRECENDO FROM NIENTE

= DIMINUENDO TO NIENTE

MALKIOS - TRIO FOR CLARINET IN Bb, VIOLIN AND CELLO.. 1997

COMMISSIONED BY "MUSIC FACTORY", BERGEN, WITH FINANCIAL SUPPORT FROM NOMUS.

(DYNAMICS, CONT.)

= MEANS THAT THE DYNAMICAL VALUE INCLUDES THE DYNAMICAL SUM OF ALL THE TONES IN THE CHORD (OR SPECTRUM)

≡ = MEANS THAT ALL THE COMPONENTS VRITTEN OUT IN THE CHORD (OR SPECTRUM) SHOULD BE EQUALLY BALANCED PSYCHOACOUSTICALLY, SO THAT ALL COMPONENTS OF THE CHORD ARE HEARD WITH EQVAL LOUDNESS.

III. TIMBRE

 = TONE WITH AS SINUSODIALLY TIMBRE AS POSSIBLE.

= TONE WITH AS RICH SPECTRUM OF (HARMONIC) OVERTONES AS POSSIBLE, AS EQUALLY BALANCED AS POSSIBLE

= TONE WHERE ONLY ONE PARTIAL (THE ONE WRITTEN OUT IN THE UPPER STAFF) IS HEARD (BOW-HARMONICS FOR STRINGS, (II = TWO HIGHEST) DENTAL SOUNDS FOR CLARINET).

= TONE WHERE THE FUNDAMENTAL (WRITTEN IN THE LOWEST STAFF), AND ONE PARTIAL (UPPER STAFF) ARE THE COMPONENTS HEARD.

= TONE WHERE THE "TIMBRE AREA" UNDER THE PARTIAL IS GRADUALLY FADING, SO THAT A VIRTUAL PICTURE OF THE FUNDAMENTAL(S) IS HEARD.

= WHITE NOISE, TONELESS "AIR-SOUND", WITH AS BROAD SPECTRUM AS POSSIBLE.

= SPECTRUM WITH A STRONG EMPHASIS ON LOW HARMONICS THEN GRADUALLY SLOPING OFF WHEN COMING TO HIGHER HARMONICS. ("ORDINARY SOUND")

= MIXTURE OF "SINUSODIAL" AND "WHITENOISE", EQUALLY BALANCED.

= CHORD WITH TWO TONES, WHERE THE LOWEST IS QUIET CLEAR AND THE HIGHEST HAS A RATHER "AIRY" AND SHIMMERING QUALITY, EQUALLY BALANCED. (STRINGS: "ONE STRINGED DOUBLE STOP")

→ THE LITTLE ARROW AFTER THESE SIGNS INDICATE A GRADUAL (LINEAR) TRANSITION BETWEEN ONE TYPE OF TIMBRE TO ANOTHER.

(TIMBRE, CONT.)

NB! THESE TIMBRIC INDICATIONS ARE HINTED MOSTLY IN THE BEGINNING OF THE PIECE AND SHOULD BE PLAYED IN ALL SIMILAR PASSAGES, UNLESS OTHERVISE INDICATED.

B: CLARINET.

 = AIR SOUND - TONELESS =

 = AIR SOUND AND TONE COMBINED = (OR COULD BE! ETC.)

= PASSAGES LIKE THIS SHOULD ALWAYS MEAN A GRADUAL CONTINOUS TRANSITION, WHERE THE NOTES ARE "DERIVATIVES" OF THE PASSAGE (TRANSITION)

DENTE
UPPER STAFF:
LOWER STAFF:
= THIS MEANS "TEETH ON REED-SOUND", WHERE THE FORMANT (= UPPER STAFF) IS AS NARROWLY FILTERED AS POSSIBLE (LOWER STAFF INDICATES FUNDAMENTALS OR FINGERINGS)

NEL RIZ
UPPER STAFF:
LOWER STAFF:
= NEL RIZONATORE: THIS MEANS THAT IF POSSIBLE THE CLARINET SHOULD PLAY INTO ONE OR MORE RESONATORS WITH FORMANTS AS THE PITCHES INDICATED (RESONATORS MADE OF METAL ETC.), AND WHERE THE FORMANTS ARE HAVING A RATHER SMOOTH FILTER-QUALITY.
IF SUCH RESONATORS DOESENT EXIST, THE PLAYER SHOULD TRY TO FIND FINGERINGS ETC. WHICH AS FAR AS POSSIBLE IMITATES THE QUALITY OF RESONATORS.

= MEANS "ECHOTON" WHEREVER POSSIBLE

ALL THE MULTIPHONICS ARE TAKEN FROM THE BOOK "NEW DIRECTIONS FOR CLARINET" (SO ARE THE FINGERINGS), ED. BY P. REHFELDT, UNIV. OF CALIFORNIA PRESS.
IF SOME OF THE MULTIPHONICS DOESENT WORK, THE PLAYER CAN CHOOSE SOLUTIONS THAT ARE AS SIMILAR AS POSSIBLE AS THE INTENDED MULTIPHONICS.

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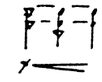
(CLARINET, CONT.)

IT IS ESPECIALLY IMPORTANT TO PRESERVE THE THE LOWEST TONE OF THE MULTIPHONIC.

IN TRANSITIONS OF THE TYPE:



ETC. ONE SHOULD TRY AS FAR AS POSSIBLE TO HAVE THE ENTIRE MULTIPHONIC PRESENT ALL THE TIME. (ONE STEP "LESS GOOD": START WITH THE LOWEST TONE(S) AND BUILD UP WITH THE HIGHER ONES.

= MEANS FLUTTERTONGUING (FRULLATO)

PER TAFF: FREQ. DI FRULL: WER TAFF:

= MEANS THAT THE FREQUENCY OF THE FLUTTERTONGUING IS INDICATED IN THE LOWER STAFF. THIS IS JUST A HINT ABOUT APPROXIMATIVE VALUES!

C: STRINGS

PPER STAFF: WER STAFF:

= "BOW HARMONIC": PLAY THE FUNDAMENTAL (INDICATED IN THE LOWER STAFF) WITH A QUIET LIGHT PRESSURE ON THE FUNDAMENTAL TONE, AND WITH A VERY LIGHT COLOUR VIBRATO-TRILL ABOUT A MINOR THIRD ABOVE THE FUNDAMENTAL (THE THIRD INTERVAL NOT HEARD) THIS WILL CREATE A VERY ETHERIC VIBRATO (WITH ABOUT A $\frac{1}{8}$-TONE FREQUENCY DEVIATION), WITH ONE (OR SOMETIMES MORE) INDICATED HARMONIC(S), WRITTEN IN THE UPPER STAFF.

(TR 8) = MEANS THE APPROXIMATE SPEED OF THE VIBRATO TRILL

→ = THE ARROW INDICATES A GRADUAL TRANSITION BETWEEN DIFFERENT VIBRATO-SPEEDS.

THE CONTROL OF THE HARMONICS IS DONE BY A "COOPERATION" OF

(STRINGS, CONT.)

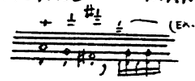
FOLLOWING PARAMETRES:

BOW PRESSURE
BOW SPEED
BOW POSITION

(AND TO A LESSER DEGREE:)

FINGER PRESSURE.

SOME HARMONICS WILL, (DUE TO DIFFERENT PHYSICAL CONDITIONS) BE DIFFICULT TO OBTAIN, IN THOSE CASES, THE "COLOR-VIBRATO TRILL" - FINGER CAN TIGTHEN ITS PRESSURE A LITTLE BIT, AND GRASP THE POSITION OF THE HARMONICS IN THE MORE "TRADITIONAL" MANNER:



ETC.

BUT, WHEN DOING THIS, TRY TO PRESERVE THE ETHERIC QUALITY DI THE BOW-HARMONICS.

UPPER STAFF: LOWER STAFF:

= "FORMANT INDICATIONS" HERE THE FUNDAMENTAL (INDICATED IN THE LOWER STAFF) IS GRASPED LIGTHLY (PREFERABLY WITH TWO CLOSE FINGERS CREATING A RATHER DULL FUNDAMENTAL SOUND) AND THEN THE "FORMANT" (UPPER STAFF) IS CONTROLLED BY THE PARAMETRES:

BOW PRESSURE
BOW SPEED
BOW POSITION.

AGAIN, DUE TO DIFFERENT PHYSICAL CONDITIONS, SOME "HOLES" MAY BE HEARD IN TRANSITIONS LIKE: U: — L: fp<f<

WILL PERHAPS SOUND MORE LIKE: U: — L: f f f f

THIS IS NOT SO DANGEROUS, JUST TRY TO GIVE AN

(STRINGS CONT.)

IMPRESSION OF A "VIRTUAL GLISSANDO".
TRY TO DO THE TRANSITIONS BETWEEN "FORMANT INDICATIONS" AND "BOW HARMONICS" AS SMOOTH AS POSSIBLE.

= "MULTIPHONIC" OR "DISTORTED HARMONICS" (SOMETIMES SHOWN ON TWO STAFFS: U: = RESULT, L: = POSITION) ON ONE STRING.

THIS EFFECT IS OBTAINED BY FINDING THE POSITION BETWEEN TWO HARMONIC "NODES" WITH THE "LIGHT-GRASPING" FINGER. THIS WILL PRODUCE DIFFERENT SPECTRAS, WHICH WILL INCLUDE THE TWO "ORIGINAL" HARMONICS, AND WITH A LITTLE FIRMER BOW-PRESSURE AND THE BOW NEARER THE BRIDGE, EVEN A THIRD (OR EVEN MORE) TONE(S), THAT BELONG TO THIS "NODE". (THE SPECTRUM'S FUNDAMENTAL WILL ALSO BE HEARD, BUT DUE TO DIFFERENT PHYSICAL IMPERFECTIONS, ITS FREQUENCY IS DIFFICULT TO PREDICT...)

= THIS MEANS ALWAYS: TREMOLO, PRESTO POSSIBILE.

(=)

OR = "ONE STRINGED DOUBLE STOP" OR "SHIMMERING-TONE".

HAVE AN ORDINARY (FIRM) FINGER-PRESSURE ON THE LOWEST TONE (THE) AND A VERY LIGHT ONE ON THE UPPER (THE). THE BOW IS DRAWN VERY LIGHTLY AND DELICATELY, AND THE BOWS POSITION IS VERY SUL TASTO.

= IS HERE INDICATING THE APPROXIMATE POSITION OF THE BOW ON THE STRING. THE RESULT WILL BE, I HOPE, A SHIMMERING, RATHER DIFFUSE "TONE CLOUD" (QUASI LONTANO).

= GRADUALLY FIRMER PRESSURE FOR THE "LIGHT-TONE"-GOING TO ORDINARY TONE.

= GLISANDO FOR THE "LIGHT-TONE".

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♩=60! 20/4 (SILENZIO) 6/4

"MALKIOS" (μάλκιος) - TRIO (CLARINETTO IN SI BEMOLLE, VIOLINO, VIOLONCELLO)

OHM. 1.

CL. Sib

VN.

VC.

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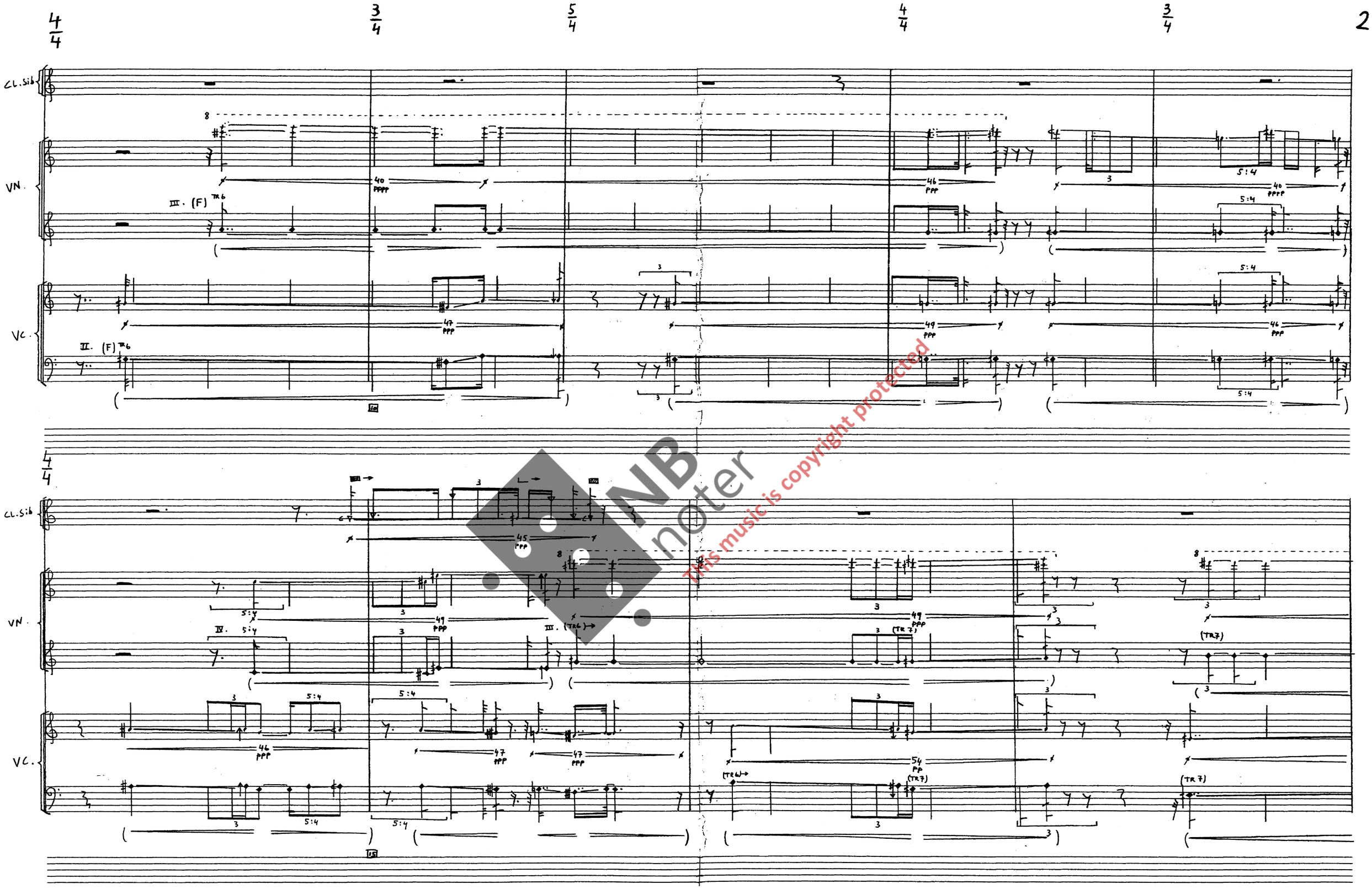
4/4 6/4 5/4 4/4



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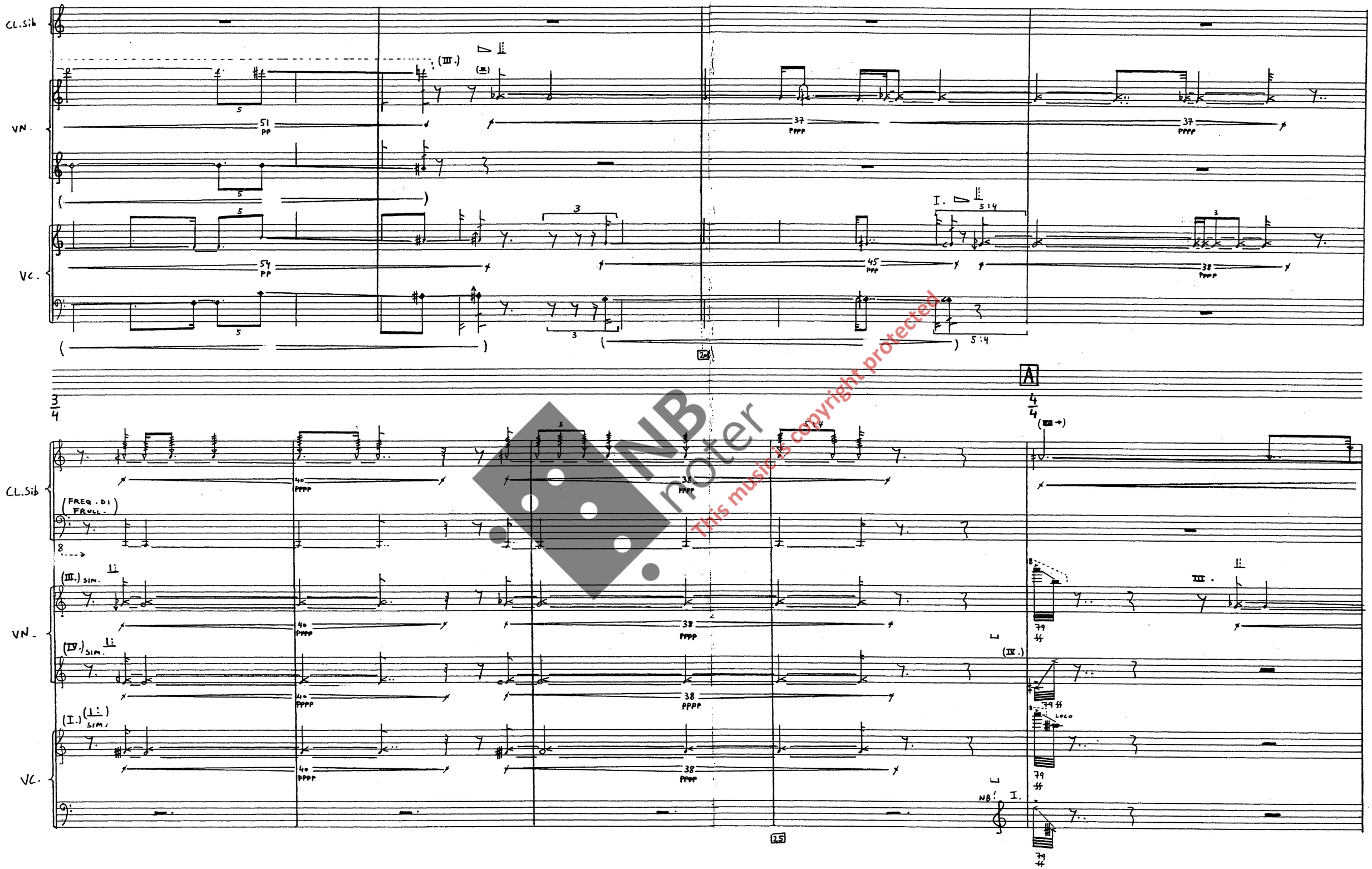

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4/4

Cl.Sib

Vn.

Vc.

30

(4/4)

Cl.Sib

Vn.

Vc.

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(4/4)

2/4

CL.Sib

VN.

VC.

(VOCE AD LIB.)

F (TR?)

NB!

40

4/4

6/4

4/4

45

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Cl.Sib.

Vn.

Vc.

VOCE AD LIB.

NB!

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4/4 | 3/4 | 5/4

("SMITH MULTIPHONIC" REHFELDT, P. 126)

CL. Sib

VN.

VC.

60

(5/4) | 4/4

NB!

(FREQ. DI FRULL.)

65

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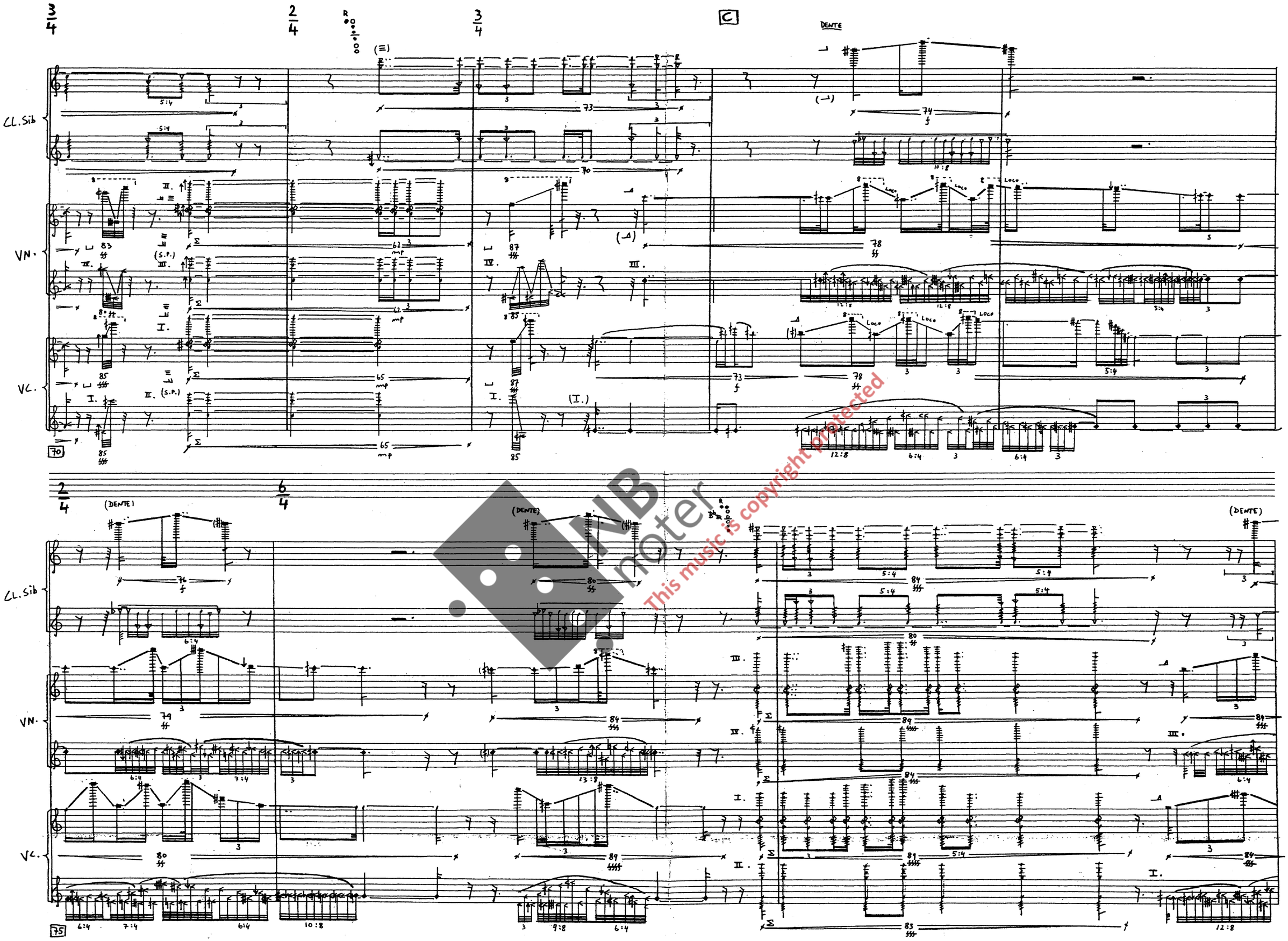

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(6/4)

4/4

(DENTE)

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CL.Sib

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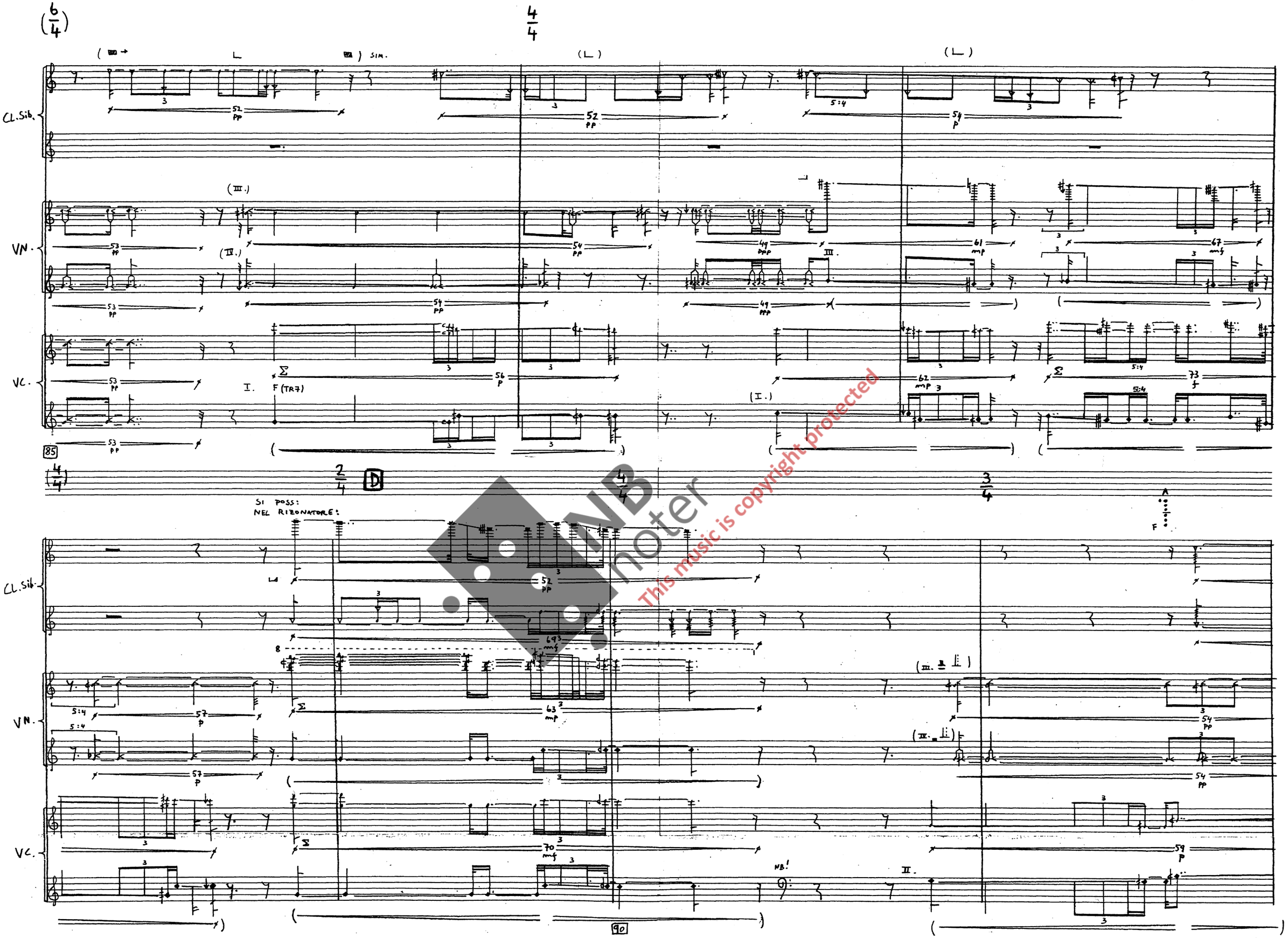

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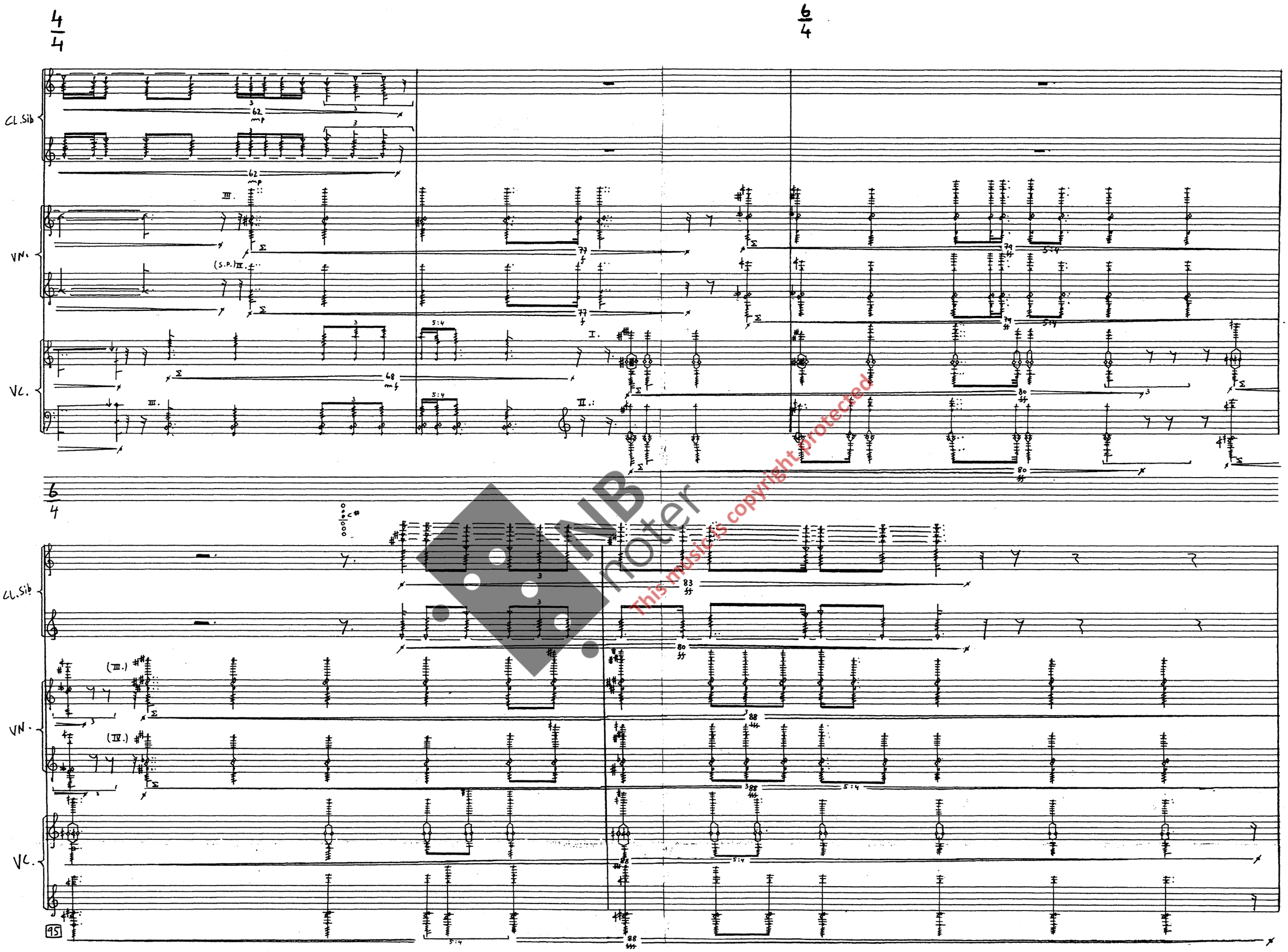

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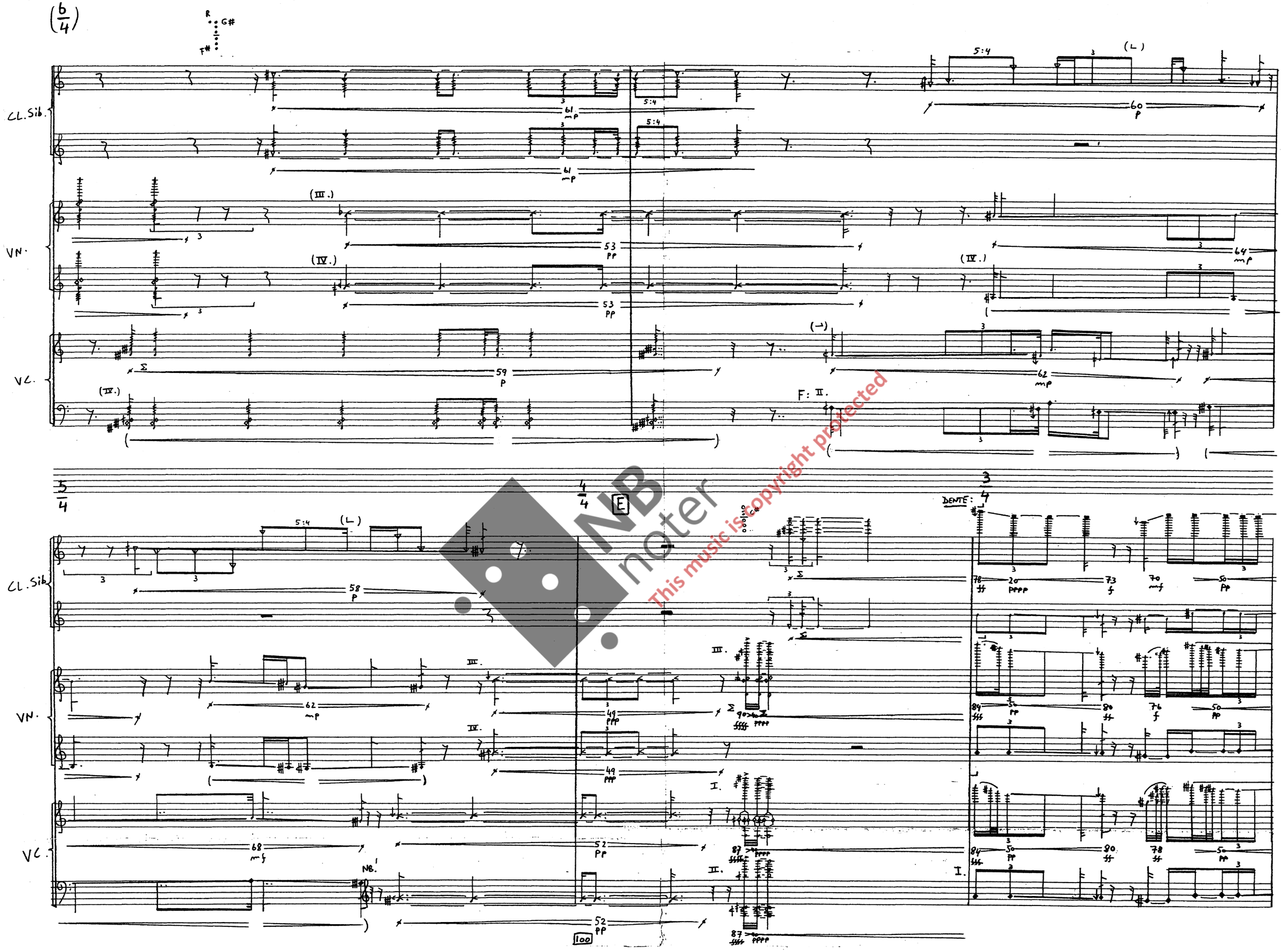

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(3/4)

6/4

CL.Sib.

VN.

VC.

NB! (FREQ.DI FRULL.)

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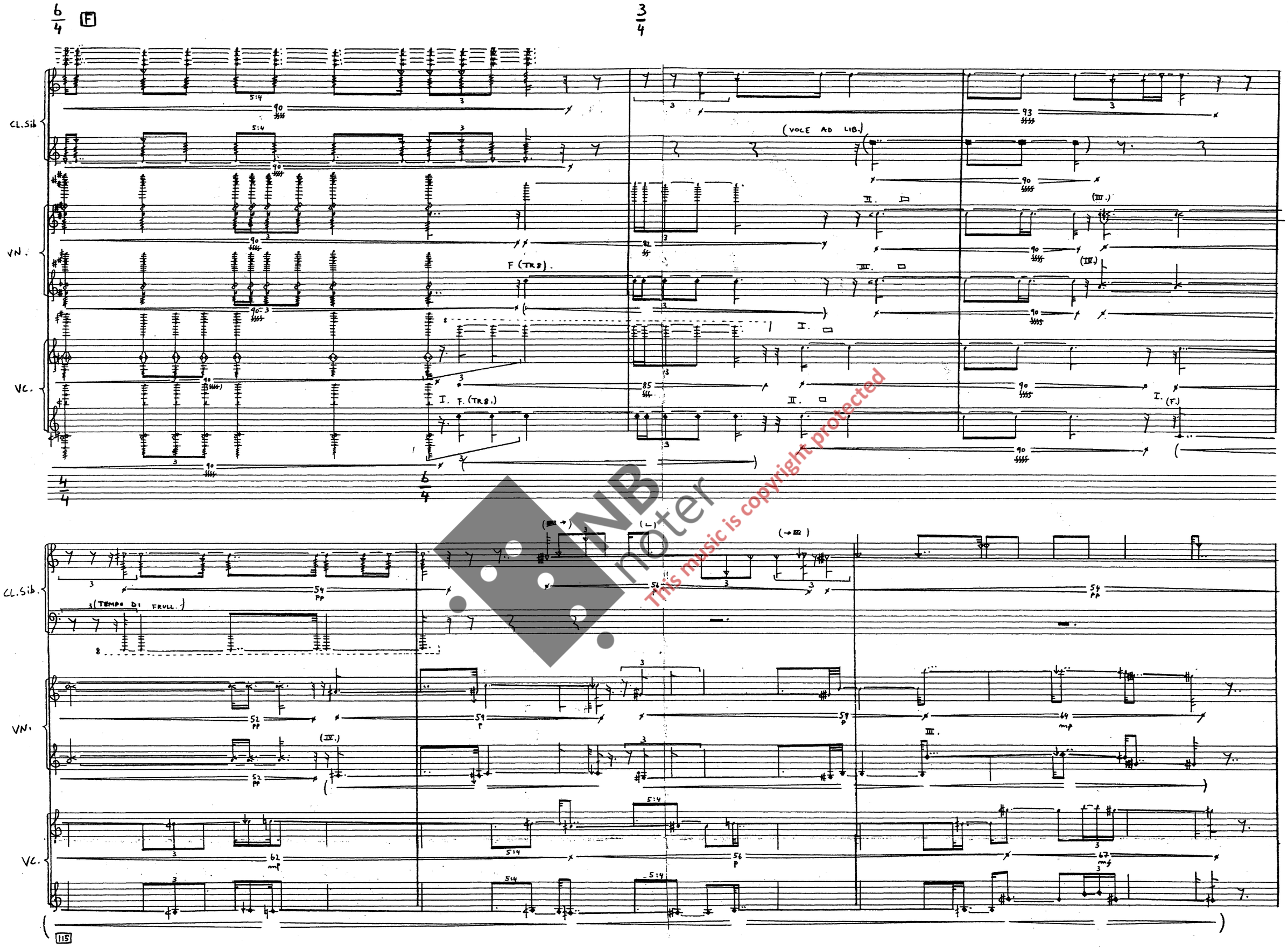

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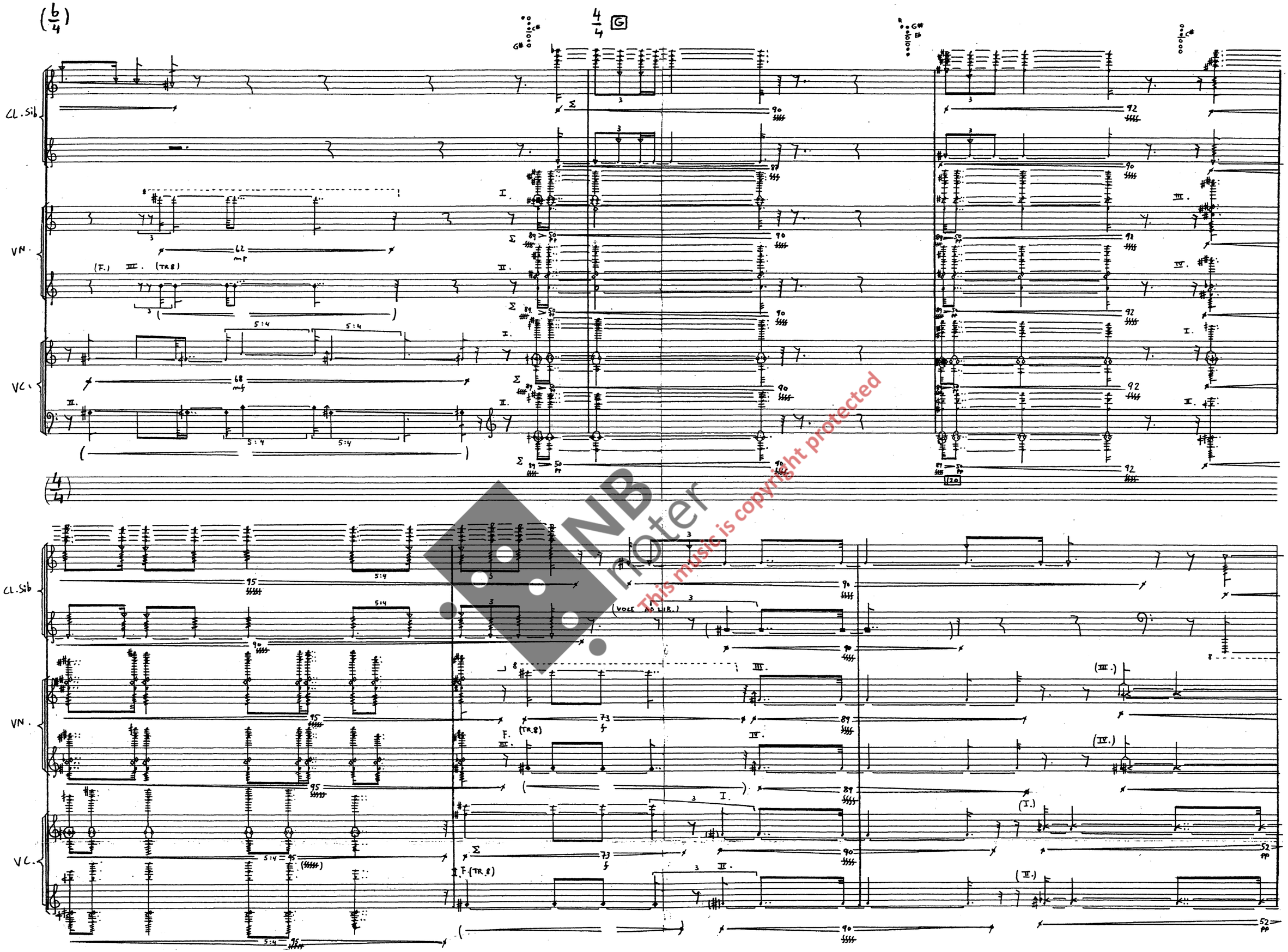

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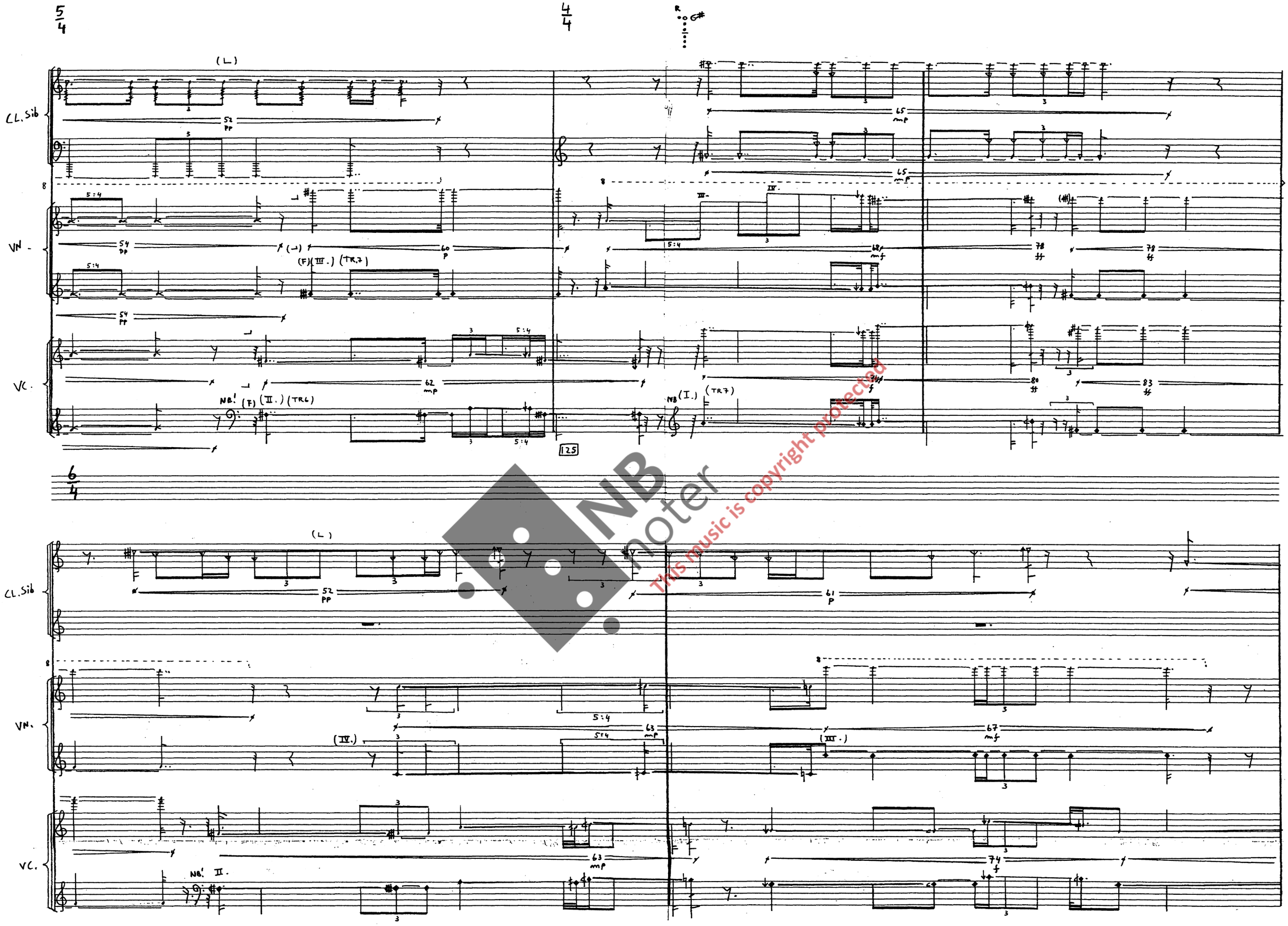

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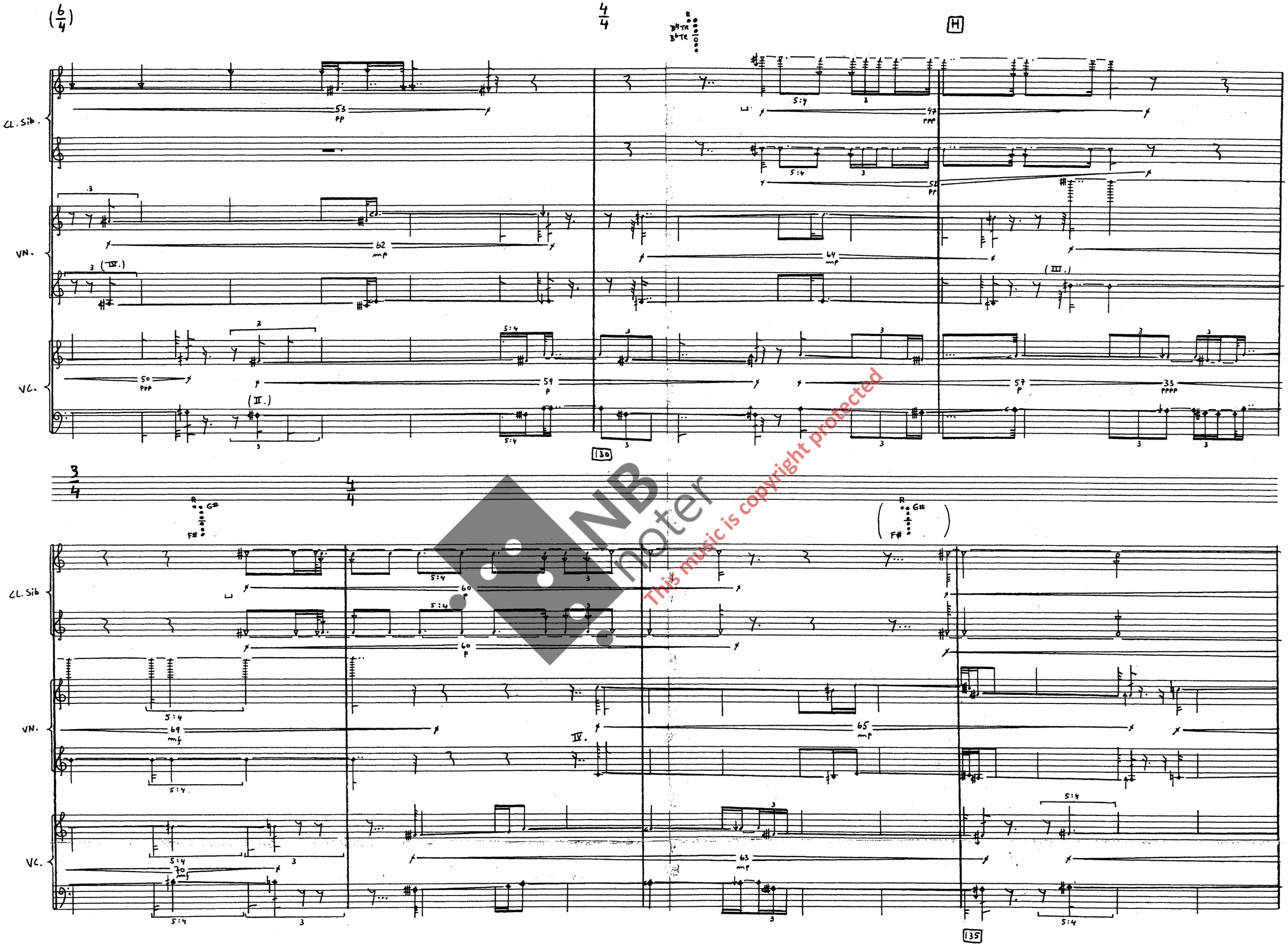

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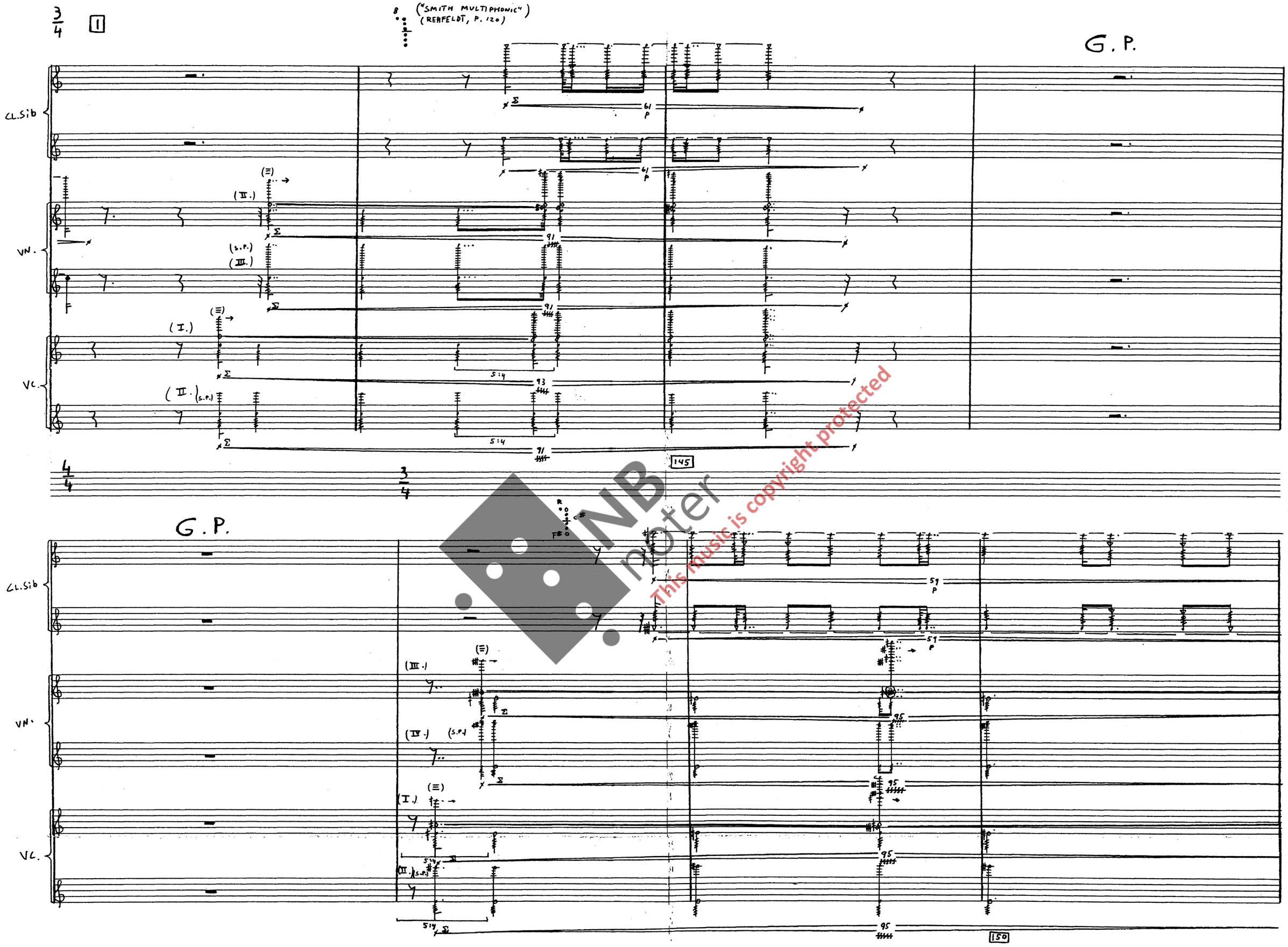

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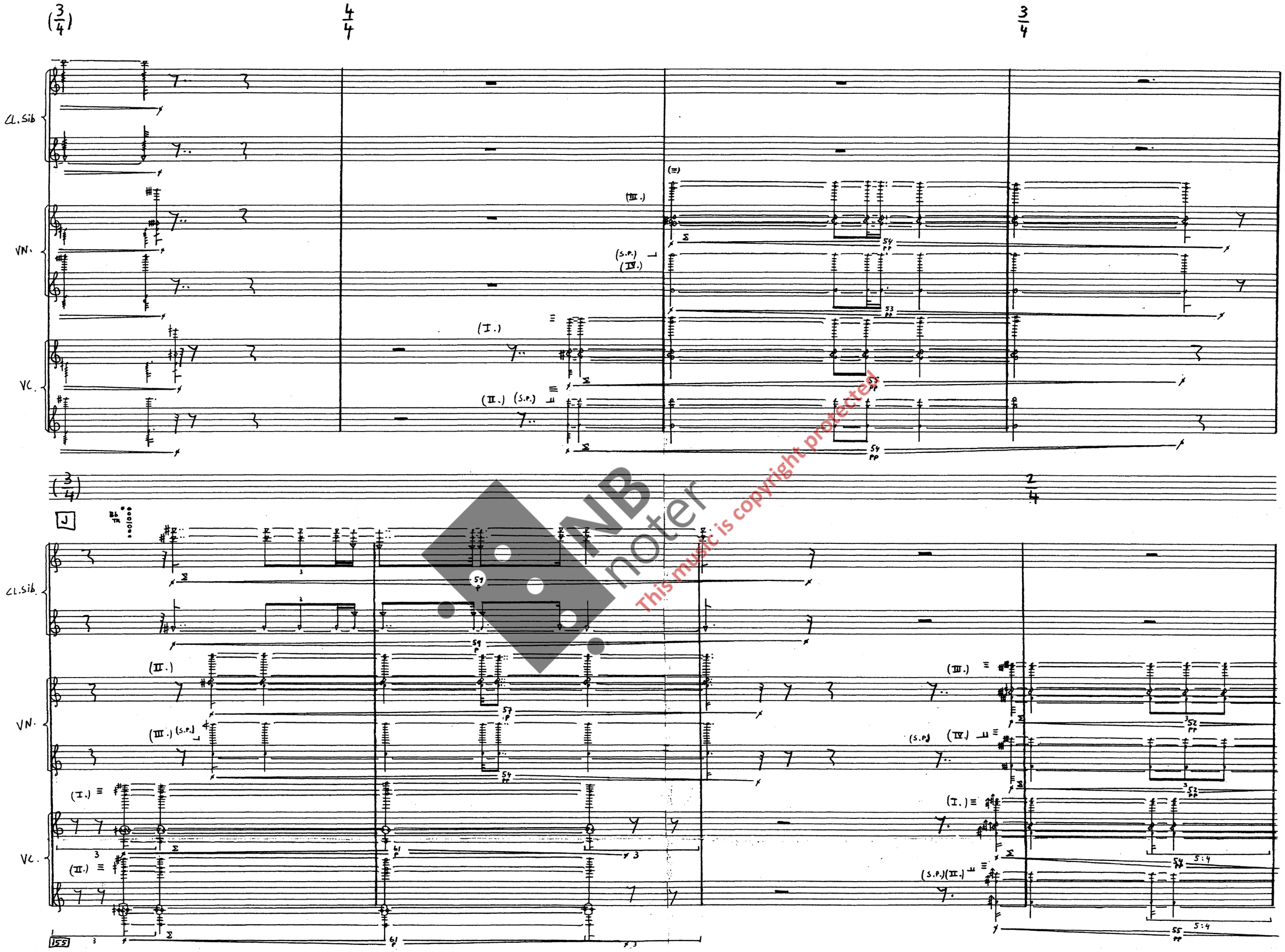

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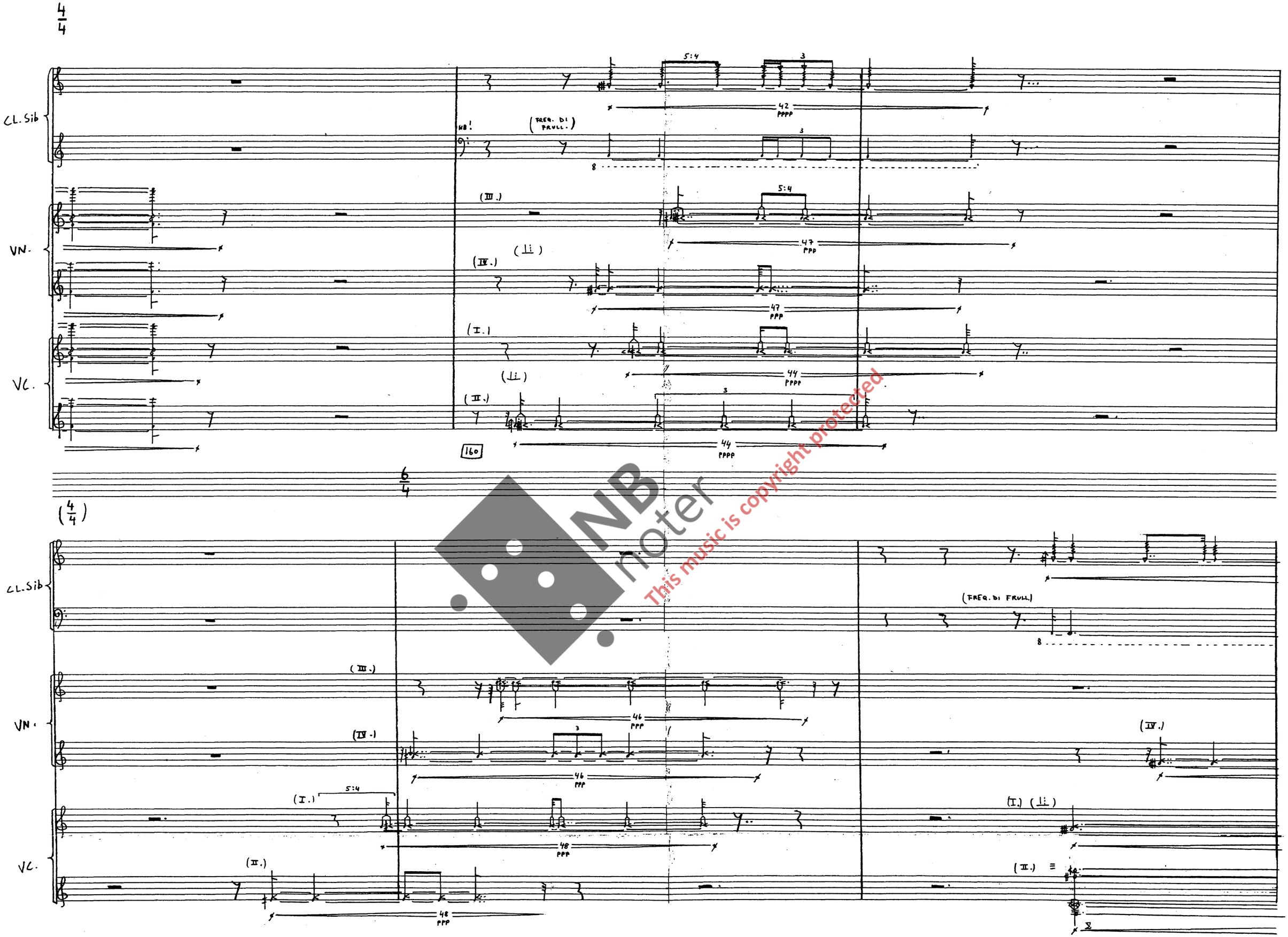

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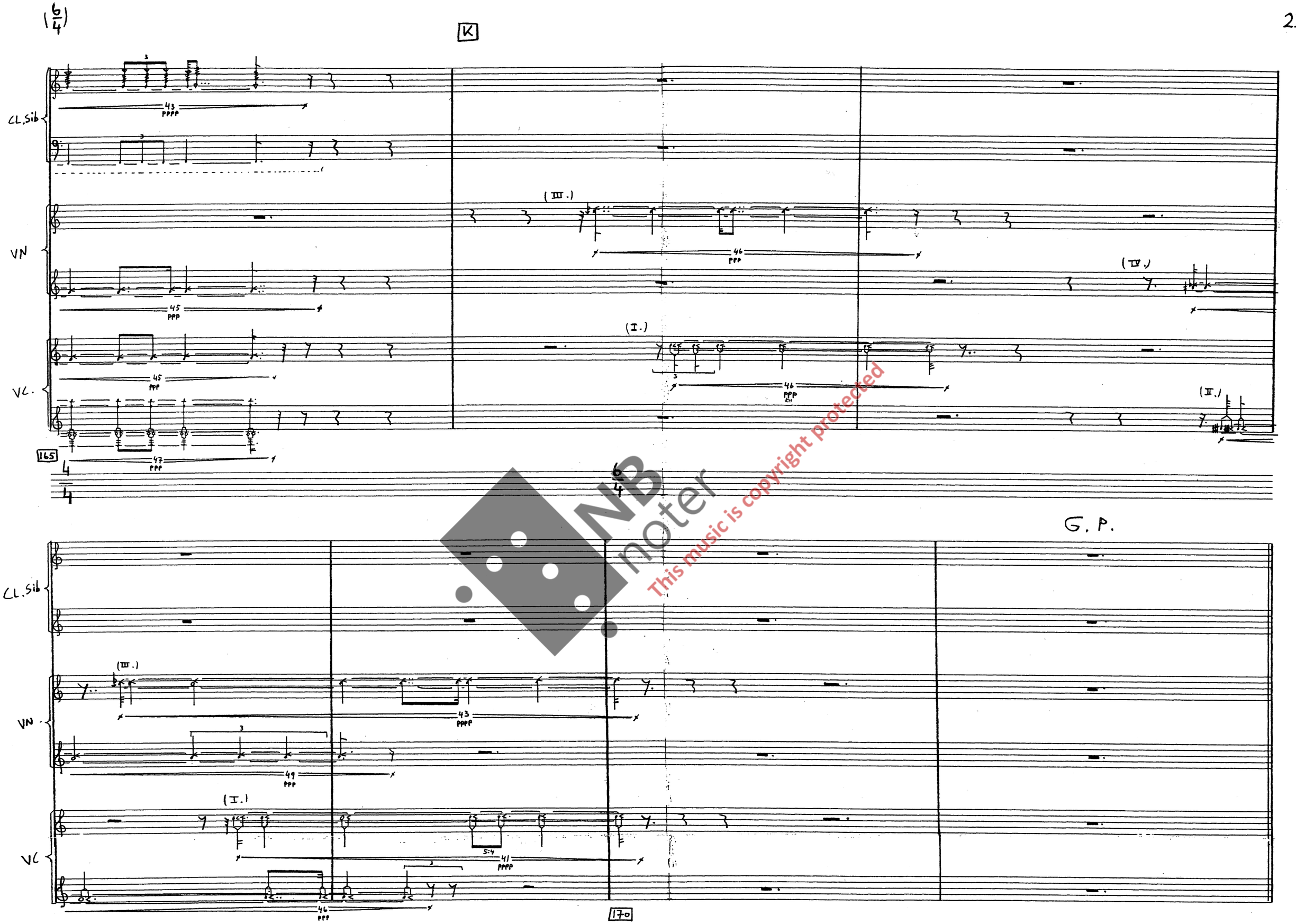

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