

UCLA
Contemporary Music Score Collection

Title

Du Sagtest, dass

Permalink

<https://escholarship.org/uc/item/0dd2r72f>

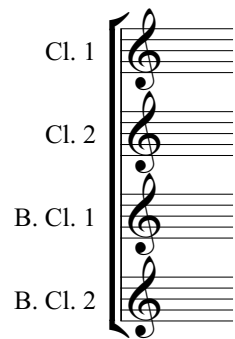
Author

Killmann, Sonia

Publication Date

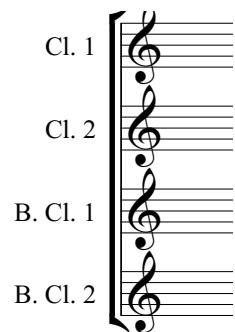
2020

Cl. 1
Cl. 2
B. Cl. 1
B. Cl. 2



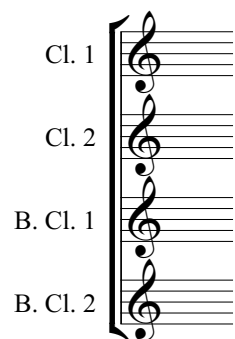
Du Sagtest, dass

Cl. 1
Cl. 2
B. Cl. 1
B. Cl. 2

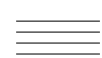
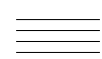
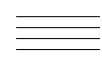
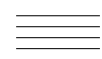
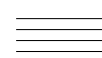
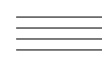
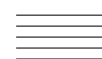
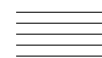
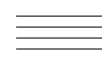
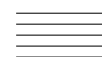
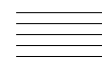
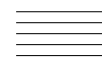


A piece for two Bb and two Bass Clarinets

Cl. 1
Cl. 2
B. Cl. 1
B. Cl. 2



By Sonia Killmann



Instructions

Timing

The Entire piece should be between 6 and 8 minutes long. Ideally, one system length should be 30 seconds long.

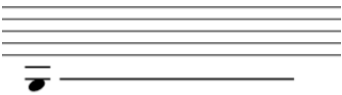
Individual Note Lengths

The images below display an example of length, which is applicable to all notes that are not merely standing alone (i.e. have an arrow, dotted line etc. attached to them).

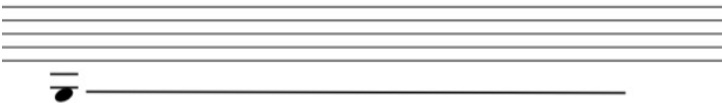
Stand-alone note:



Shorter: approx. 3 seconds



Longer: approx. 5-6 seconds



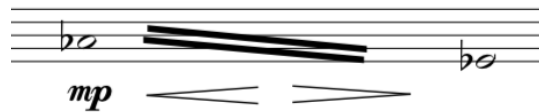
Breathing

Breathe when you need to breathe. Be aware that the piece is very quiet at times and that your breath will become part of the soundscape that is produced (This is a good thing!).

The mood of the piece should be meditative and make the listener aware of sounds that would usually go unnoticed in a performance.

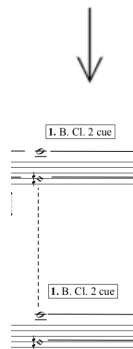
Tremolos and trills

Tremolos should sound a little broken when played, to emphasise the sound of the keys. Some of the tremolos might be awkward in terms of fingering; this should be embraced.

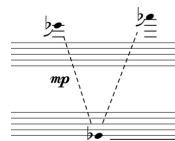


Dotted Lines

Dotted lines connecting notes that are not at an angle, indicate that two or more players should be playing together at this specific point in time. These moments are marked with numbered cues and an arrow at the top of the system.



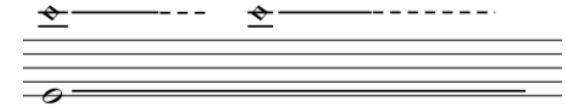
Dotted lines that are at an angle are merely there to help the performers orientate themselves (i.e. see what to listen out for). For clarity sake, these dotted lines might be replaced by or contain additional boxed text.



The players should read off the score.

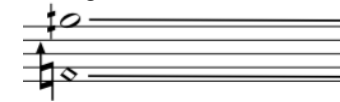
Overblown Harmonics

Overblown harmonics are marked with a straight line for the fundamental and a dissolving dotted line for the to notes. This means that the performer should try and slurr between the fundamental and harmonic.



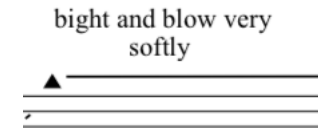
Underblown Harmonics

Underblown harmonics are marked with long lines, which merely indicate the length of the note. If a note sounds different from what is written on paper, the performer is encouraged to embrace this “mistake” and continue (the same goes for overblown harmonics).



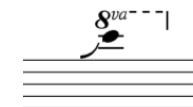
Bighting on reed

Is notated with a triangle and text:



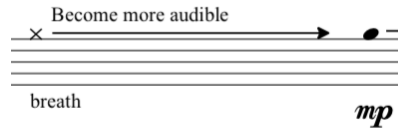
Altissimo and high notes

All notes marked with a small bend should be played short and approached from the bottom. For altissimo notes an approximate pitch is acceptable.



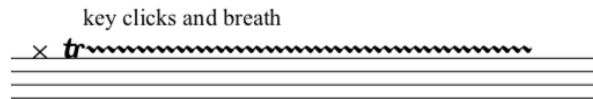
Arrows

Arrows indicate a gradual change of note (as seen in the example below).



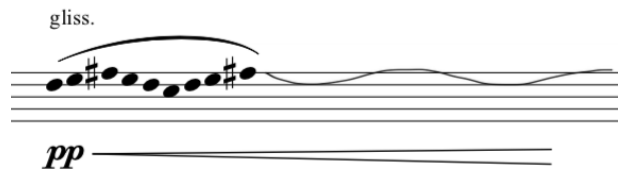
Breath and key clicks

When marked with breath, the performer should breathe audibly into the clarinet. This can be combined with key clicks or trills, which should also be audible (see example below).



Special notation

Groups of notes that have a wavy line attached to them, should be played smoothly as a gliss. The speed of the glissando is entirely up to the performer. Try and imagine the motion of a river when playing these passages.



Du Sagtest, dass

Sonia Killmann

30''



The score consists of four staves. The top two staves are for Clarinet in Bb, and the bottom two are for Bass Clarinet in Bb. The music is in 2/4 time with a key signature of one sharp (F#). The first staff (top Clarinet) is mostly blank. The second staff (middle Clarinet) is also blank. The third staff (top Bass Clarinet) begins with a *ppp* dynamic, followed by a crescendo to *sf* and then a decrescendo to *pp*. It includes a first ending bracket labeled "1. B. Cl. 2 cue" and an 8va 7 marking. The fourth staff (bottom Bass Clarinet) begins with a *mp* dynamic, followed by a decrescendo to *p*. It also includes a first ending bracket labeled "1. B. Cl. 2 cue". Vertical lines with dots at the bottom of the staves indicate fingerings or breath marks.

2

12

Cl. 1

Cl. 2

B. Cl. 1

B. Cl. 2

4. Cl. 1 cue

After B. Cl. 1 plays High F

Become more audible

Become less audible

Breath

2. B. Cl. 1 cue

3. B. Cl. 1 cue

3. B. Cl. 1 cue

4. wait for Cl. 1 cue

mp

mf

pp

p

pp

p

sf

mp

After B. Cl. 1 plays High F

Play fast

21

30''

Cl. 1

Cl. 2

B. Cl. 1

B. Cl. 2

5. B. Cl. 2 cue

6. B. Cl. 1 cue

5. B. Cl. 2 cue

6. B. Cl. 1 cue

p

pp

mf

p

pp

mf

p

pp

B 8. Cl. 1 cue

55

Cl. 1

Cl. 2

B. Cl. 1

B. Cl. 2

First altissimo partial

Wait for B. Cl. 1 to stop playing

key clicks and breath

key clicks and breath

8. Cl. 1 cue

8va

B. Cl. 2 squeak



67

Cl. 1

Cl. 2

B. Cl. 1

B. Cl. 2

9. Cl. 2 cue

9. Cl. 2 cue

9. Cl. 2 cue

gradually start growling and get more intense

gradually start growling and get more intense

gradually start overblowing

wait for B Cl. 2 to growl

wait for Cl. 2 to come in

77

Cl. 1

Cl. 2

B. Cl. 1

B. Cl. 2

wait for B Cl. 1 squeaks

start to trill and growl

Play fast

8va-

call and response (B. Cl.1 and Cl. 2)

bight on reed

bight on reed

bight on reed

bight on reed

bight and blow very softly

bight and blow very softly

Play between 3rd and 4th Cl. 2 growl

mf

ff

p

ppp

pp

ppp

mf

ff

f

mf

mp

p

stop growling

89

Cl. 1

Cl. 2

B. Cl. 1

B. Cl. 2

wait for B Cl. 2

Play fast

8va

8va-

bight and blow slightly harder

bight and blow slightly harder

wait for B Cl. 2

B. Cl. 2 cue

pp

p

mp

mf

p

pp

pp

fp

fp

continue playing

C

10. Cl.1 cue to all other players

Cl. 1 *mp*

Cl. 2 *pp*

B. Cl. 1 *pp*

B. Cl. 2 *mp*

10. Cl.1 cue

Wait for B. Cl. 1 to stop playing low G

Play fast gliss.

gliss.

11. Cl. 1 cue

Play fast

mp

pp

pp

pp

pp

108

Cl. 1 *ppp*

Cl. 2 *ppp*

B. Cl. 1 *p*

B. Cl. 2 *ppp*

11. play after Cl. 1 cue

bight and blow very softly

bight and blow very softly

gliss.

ppp

p

p

mp

p

p

bight and blow very softly

bight and blow very softly

30''

117 30''
7

Cl. 1 Breath ↓ ↓ Become more audible →

Cl. 2 bight and blow very softly bight and blow very softly Breath Play fast gliss. *mf*

B. Cl. 1 12. B. Cl. 1 cue 13. B. Cl. 1 cue *p* *p* *p* *mf*

B. Cl. 2 12. B. Cl. 1 cue 13. B. Cl. 1 cue *p* *p* *p* *p*

128 30''

Cl. 1 key clicks, become more audible *mf* tr tr

Cl. 2 *mp* *mp* Wait for everyone to stop playing breath

B. Cl. 1 *mp* *mp* key clicks tr

B. Cl. 2 *mp* After Cl. 1 stops trilling

140

key clicks

After Cl. 2 harmonic

Cl. 1

Cl. 2

B. Cl. 1

B. Cl. 2

key clicks

After B. Cl. 2 starts melodic line

mp

sf > mp

p

mp

ppp

leave out squeaks

30''

149

key clicks

Breath

Cl. 1

Cl. 2

B. Cl. 1

B. Cl. 2

key clicks

Breath

sf > mp

p

p

p

B. Cl. 2 end cue

30''