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Title

Burst of Evidence

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Gelléri András

Burst of Evidence
(2019)

**for a contrabass clarinet
player with high voice**

Notations, remarks:

The score is transposed: the music sounds two octaves and a major second lower than written. In case of pitched human voice lines, the notation for Bb clarinet applies.

Slap tongues:



Closed slap with very clear pitch and strong attack



Half-open slap. More noisy, less „pitchy“ sound.

In order to keep the rhythmic, lively character, it is recommended to use some more „semi slaps“ or „quasi slaps“ in the first part of the piece (pages 1-3), even if it is not written in the score. However, try to differentiate clearly the „notated“ (stronger, more significant and characteristic) from the „not notated“ slap tongues.

Glissandi:

The following, typical large gesture starts with a loud, significant slap tongue on the first, deep note. It is followed by a soft, clean sound with a very intense crescendo. Build up a long crescendo on the deep sound (take all the fermatas seriously) before starting to overblow and building up the harmonics glissando.

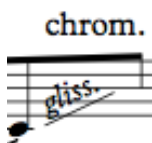


The ascending glissando has to be as continuous as possible, reaching as many harmonics as possible from down to up, in a short period of time. The glissando produced by human voice joins after the harmonics glissando has already started, adding a new timbre, ending in a new, very high register.

Each of the glissandi should sound different from the previous glissandi. See also the visible differences in the score. (Ending points, durations, dynamics). There is also a continuous, dramatic build-up in the series of glissandi. Firstly, it has a sensual effect (bar 44) later the voice evolves into a dramatic scream. (bar 85)



Continuous harmonics glissando, produced by overblowing and changing of the mouth position/pressure. The notation of the high „ending points“ are always approximate, but emphasized.



The „chrom.“ and „gliss.“ signs together mean a fast chromatic glissando, produced by the fingers only. The starting point is significant, the ending is approximate and not emphasized.

Improvisative sections

Improvisation 1 (from bar 111):

Start the process with the notated strong, deep sound.

After overblowing, reach immediately and sustain the highest possible harmonics, then follow the notated lines, approximately. The fast material has to be led by overblowing (fast changes of the mouth position and pressure), with some help of fast key click motions, where it is necessary. No human voice is needed here, except the very end of the gesture.

Take a breath before arriving to the deep note again, to be able to play the last gestures for one breath.

Improvisation 2 (from bar 143):

The long process is started by the highest possible human voice, led by its descending glissandi, accompanied by a fast material of key clicks and overblowing. The notated lines are approximate.

The transformation and connection to the slow part should be as organic as possible.

Multiphonics

The fingerings are always given in the score. The written pitches are relative, it is no problem to get slightly different pitches.

Bar 127: noisy, loud and inharmonic sound, rich in high harmonics. The notated accents and rhythms can be done by increasing and decreasing the pressure of the mouth, while holding the multiphonics all the way.

Bar 194: very transparent, confident and rich spectral sound, long duration. It is important to get the high A# harmonics, twice. The second chord transforms into a written high C#, by changing the mouth position.

Bar 203: very soft and fresh „sensual“ percussive multiphonics with a significant attack (use slap tongue). It is enough to hear the high harmonics after the attack.

Bar 216 and 218: soft, calm multiphonic trills, possibly keeping the written line of the harmonics registers, as organic and continuous as possible.

Air/Breath sounds

All of them has to be done into the instrument:



Pitched air sounds



Breathing out/ Blowing air (into the tube, noise only)

The frequently added accent indicates a fast, dynamic blowing. The result is a strong, rhythmic sound



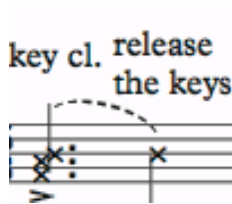
Breathing in (mostly in the tube, noise only)

On the last two pages of the score, air sounds and breathing are becoming more and more a natural part of the music: finally, they are independent from the material played on the keys.

Key clicks



Key clicks: the pitches can be approximate, but they have to be very close to the written pitches



Fast key click attack on several keys, then release the keys (it will produce another key sound on this instrument)

Trills and bisbigliando



Trills : always a half note above. The speed of the motion depends on the notation

Bisb.: maximum quarter tone pitch difference . The speed of the motion depends on the notation,

Singing into the instrument

Singing approximate pitches:



Voice gliss. (see above)
See also: Improvisation II

Singing very exact pitches: (Bars 180-183 and 191-193)

While adding a new timbre, the natural human voice should be as organic as possible with the sound of the instrument.

Transformations



The arrows always indicate a continuous transformation between the notated playing techniques, timbres, dynamics, or velocities.

While performing the piece, keep the form together as one long process with gradual transformations.

for Auður Edda

Burst of Evidence

A journey from rhythm to timbre

András Gelléri (1993)

Energico

♩=160-175

Contrabass
clarinet

ff *ben ritmico* *sf* *sf*

9 *p* *f*

19 *sfp* *f* *fff* *mf* *sfp* *f* *sf*

30 *mf* *f* *mf* *ff* *p* *p* *mf*

39 *ff* *sfp* *f* *ff* *f* *ff*

47 *f* *sfp* *p* *mf* *fff* *p*

56 *pp* *esitando* *ppp*

65 *pp* *p* *p* *f*

Technical markings: *chrom.*, *gliss.*, *tr*, *harm. trill*, *air only*, *ord.*, *5*

73 chrom. chrom.

sf *f* *ff* *mf* *f* *f* *ff* *sf* *ben ritmico* *sf*

80 chrom. chrom.

sf *mf* *sf* *p* *ff* *fff*

(all notes could be played by using slap tongue)

86

p

95

f *sf* *ben ritmico* *sf*

105

sf *sf* *sf*

Senza misura overblowing continuously
playful harm. improvisation

111

sff

112

fp *ff* *fff*

114

p *p* *pp* *mf* *cresc.*

A tempo

124

noisy multiphonics

f ————— *ff* *fff*

131

ff

137

+ chrom. +

gliss. gliss. gliss.

3 3

rit.

sf *ff* ————— *fff*

singing approx. (notated as Bb clarinet.)

143

gliss.

fff *sempre*

improvisation with keys, following the lines approx.

fff

144

cantabile

gliss. gliss. gliss.

fff *fff* *ff dim.*

voice ————— less and less voice ————— no voice ————— voice again

145

gliss.

mf *p* ————— *f*

tr bisb.

f

molto rit.

146

air only
p
keys only
3 3
release the key
simile
p

Tempo rubato

Tempo I, giusto

$\text{♩} = 160-175$

151

air sound
poco vibr.
key cl. release the keys
key cl. release
simile
pp
p

Tempo rubato

157

pp dolce
p

Tempo giusto

Tempo rubato

160

ff
key cl. release
simile
ff
f
p
f
p

167

pp
p dolce

170

pp
espr. la melodia
vibr.

175

pp
PPP
cresc.
molto sensibile

sempre **pp** molto calmo, legatissimo

6 **Adagio** ♩=40

Natural voice (pitched,
notated as a Bb clarinet)

180

ord. playing

pp animato

overblowing

gliss.

pp p pp mp p mf

Tempo I, giusto
♩=140-160

182

voice only

mf

f mp mp p f

184

air sounds only

key clicks only

ff f p mf f pp

Tempo rubato

Natural voice (pitched,
notated as a Bb clarinet)

191

singing → forced sound

ord. → extreme overblowing

pp mp p mf ff

p mp fff

194 sustain confidently

194 *ff* very rich, harmonic, transparent sound *ff* simile *ff*

Tempo I, giusto

air sound only

blowing clear pitches

key clicks only

3

leggerissimo

p > pp *f* *f*

201 stop suddenly

stop suddenly

mp *ff* *f* molto dim.

ff

203 drum-like strong attacks, ord.

p tense and tender *pp* legato *p*

209 slightly pitched

clearly pitched

mf > p *p* *f* *pp* *pp* *PPP* legatissimo

**Senza misura
l'istesso tempo**

approx. 7'

air only

pitched sound → keys only fast → quasi rit. → slow → quasi molto acc. → very fast

stop suddenly

keys

mf *f* *p* *simile* *p* *fff*

approx. 5'

approx. 6'

214

stop suddenly

(air sound)

To multiph. trills

mf *ff* *mp* *pp*

rapid key clicks impr. approx. 3' stop suddenly

key clicks → overblowing

f *fff* *ff* *sempre legato* *pp*

Calmo

13- 15'

line of sounding harmonics approx.

216

softly reaching the high harmonics

keep the same fingering

pp *legatissimo*

rit. (in trills)

217

A tempo

To
Mph. tr.

air only *p*

(bisb.) → clicking + blowing air → key clicks only, approx. pitches

pp → *p* → *pp* → *p* → *f* → *mp*

13'

218

try to keep the organic melody line

pp simile → *f*

11'

Molto calmo

very long,
natural inbreathing

219 air sounds

natural inbreathing

mf → *mf* → *p* → *pp* → *ppp*

25-30'

poco rit.

relatively slow and very soft bisb.
very clean sound

blowing
(as clear pitches
as possible)

→ only key action
remains audible

ppp → *pppppp*