

# Wege & Waldstille

*for clarinet, percussion, piano, cello and electronics*

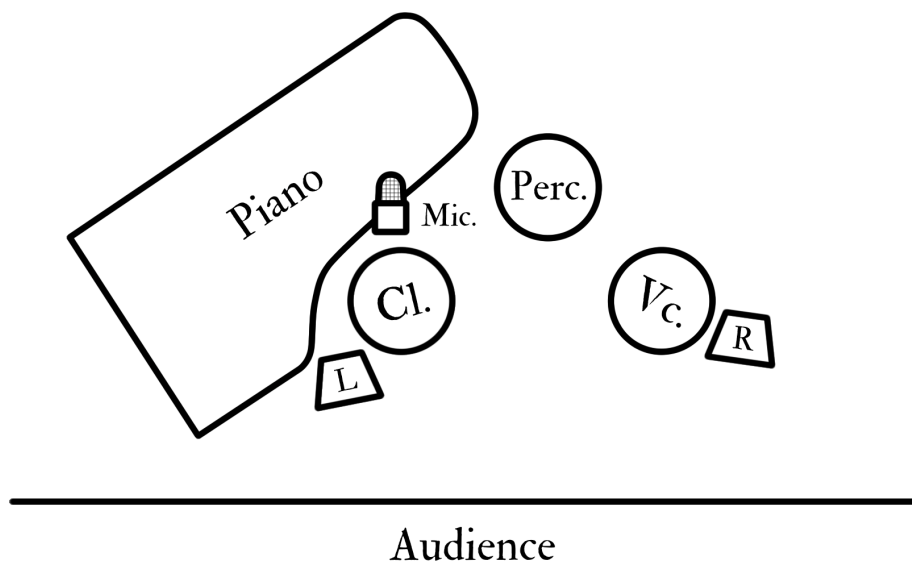
WRITTEN FOR PERFORMANCE BY PSAPPHA ON 30TH APRIL 2010



## FULL SCORE



Chris Swithinbank



### **Clarinet in B $\flat$**

### **Handheld Percussion**

Guiro, Vibraslap, Triangle, Newspaper

### **3-pedal Grand Piano**

### **Cello**

### **Electronics**

Microphone on clarinet/piano > Laptop (Max/MSP)  
> Loudspeaker(s)

**The electronics** consist of three delay lines, which the clarinet and its resonance in the piano strings are fed through in the final section. The delayed sound should be mixed with the live sound and broadcast through one or more loudspeakers placed within the ensemble to aid the impression of the delayed lines being played 'live'.

**The clarinet** should have a second stand conveniently placed by the piano for the parts played into the piano and it is recommended that there also be a metronome or stopwatch on the stand to ensure precise second timing in the final passage with electronics.

**Duration:** approx. 6'30"

# Wege & Waldstille

for Psappha

SCORE IN C

Chris Swithinbank (2010)

♩ = 60, tempo flessibile ma ritmico

Clarinet in B $\flat$  slap tongue

Handheld Percussion Guiro

Piano gliss. with fingernail on the strings inside the piano

Cello scratch tone snap pizz.

*pp* *f* *pp* *sfz* *ff* *p* *sfz* *p* *sfz* *p* *crisp*

*sfz* *ord.* *sfz* *3*

*f* *ff* *sfz* *mf*

Ped.

Cl. slap tongue

Gro.

Pn. *ff* two-handed

Vc. pizz. gliss. gliss. arco ord.

*ppp* *f* *ppp* *f* *p* *f* *p* *f* *p*

*p* *sfz* *mf* *ff* *mf* *mf*

*p* *ff* *mf* *mf*

ORD SP

3 6 6 3

Ped.

5

Cl. *ff*

Gro. *sfz*

Pn. *pp dolce* depress silently *ff* *p crisp & fluid*

Vc. *con sord.* snap pizz.  $\phi$  arco (senza vib.) *sfz* *pp*

*1/2 release*

*III*

*8va*

*3*

*3*



7

Cl. *pp* *pp* *p* *pp*

Gro.  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{7}{8}$

Pn. *f* *pp*

Vc. *p*

*6*

*3*

*5* *5* *5*

*(8)*

*(b)*

9 slap tongue ord.

Ci. *pp* *ppp* *f* *pp* *ff* *pp*

Gro. *p* *ff* to Vibraslap

Pn. as b.1 inside piano *sfz* *ff* depress silently

Vc. (sempre con sord.) (scratch tone) *f* *ff* *ff* *pp*

8<sup>va</sup> III



11

Ci.

Gro.

Pn. (applies to both staves) 8<sup>va</sup> *fp* 5 *sfz* *sfz*

Vc.

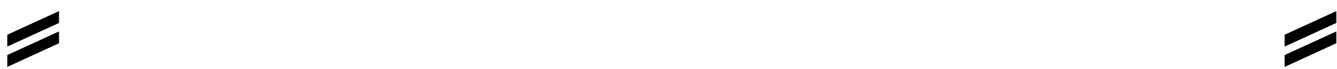
13

Cl. *pp* *fff*

Gro. *mf* Vibraslap

Pn. *ffp* *pp* *pp* *pp*

Vc. *pp* *fff* via sord. *(senza sord.)* *bend* *con Ped. ad lib.*



16

Cl.

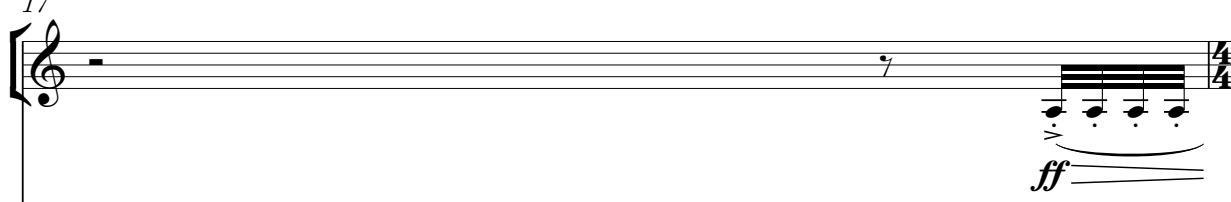
Vibrslp. *to Guiro*


Pn. *3* *5 sub.f*

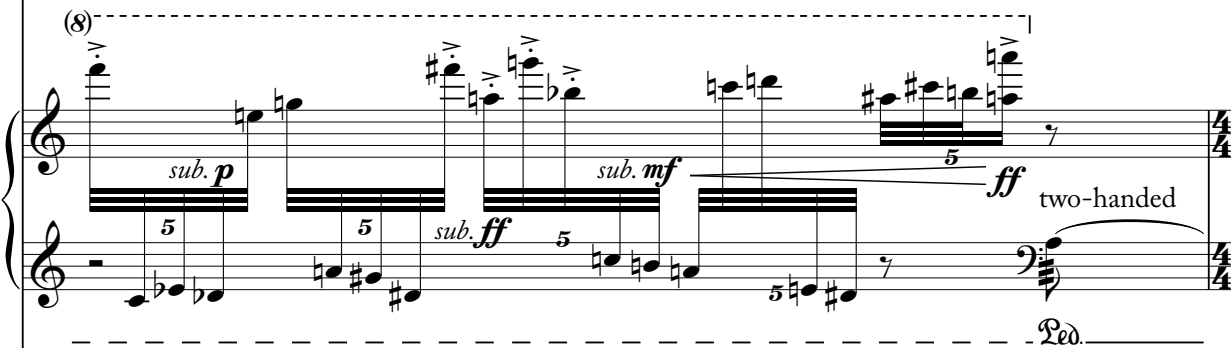
Vc. *p* *5*

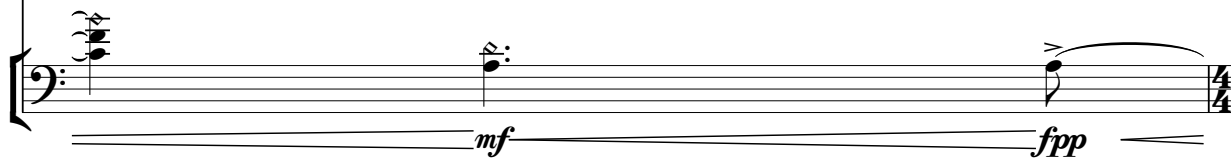
*(applies to both staves)* *8va*

17

Cl. 

Vibrslp. 

Pn. 

Vc. 



18

Cl. 

Vibrslp. 

Pn. 

Vc. 

III

20

Cl. *mf-ff erratic swells and spikes in dynamics* *ffp* *ffp* *mf* *air*

Gro.

Pn. *mf with occasional ff accents* off with Cl. *ffp*  
Ped.

Vc. *mf-ff erratic swells and spikes in dynamics* *MSP (air)*

22

Cl. *ppp* *poco* *3/4*

Gro. *3/4*

Pn. *pp* *3/4*

Vc. *mf* *ORD* *gliss.* *p* *3/4*  
con Ped. ad lib.



23

Cl. *f* *pp* *mp* *ppp*

Gro. Triangle *pp*

Pn. *f* *p* *ppp* *f* *pp* *p* 6

Vc. *f* *p* *fp* (*p*) *f* *mf*

Ped.



25

Cl. *p* *ff* *pp* *ff* *pp* *f* *pp* *mf* *pp*

Tri.

Pn. (two-handed) *ff*

Vc. senza vib. (con vib.) *ff* *pp*

27

Cl. *ff* *p* *sfz* *p* *mf*

Tri. *p* vibrato

Pn. L.H. *sub. p* *f* *pp* *sfz* *ppp* possibile

Vc. *ff* *p* *sfz*

III



31

Cl. *sub. pp* *pp* *ff* *pp*

Tri. *pp* put down triangle  
gently pick up a sheet of newspaper so it hangs down as you hold two corners between thumb and forefinger

Pn. *pp*

Vc. *ppp* *poco* *pp* *ff* *pp* *bend*

SP rich in overtones

37 air

Ci. *ff* *ppp* *p*

Tri. Newspaper smoothly move hands away from and back towards your body

Pn. run R.H. index fingernail along front of black keys and surface of white keys without depressing them *f* (b $\times$ )

Vc. II+III  $\phi$  (damping grip, unpitched) bow speed: *p* *f*



Più mosso, ♩ = c. 76

gradually turn to play into the piano with your back to the audience b.45

40

Ci. *ff* *p* *ff* *sub. p* *ff* *p*

Paper

Pn. tremolandi como sempre *pp* *ff* *sub. pp* *sub. ff*

Ped.

Vc. con sord., sul D *pp* *pp* *sfp*

[ST] [ORD]

43 *mf* *ff* *into the piano* G.P.

Cl.

Paper

Pn. *sub. pp* *ff* *as in b.37* G.P.

Vc. *pp* *ST* *G.P.ORD* *MST* *p* *vertical saltando*

Tempo primo, ♩ = 60 (molto flessibile)

48 G.P. *rall.* G.P.

Paper G.P. G.P.

Pn. *p* *pp* *sim.* *run your palm towards you down the strings (in the range marked in the bottom staff) interchanging & overlapping your left & right hands to create a constant pitchless sound* *rap the wood at the end of the keyboard with you knuckle* *(dynamics are achieved more by speed than by pressure)*

Vc. *ORD* *MST* *G.P.* *(MSP, air)* *p* *G.P.*

56 Cl. G.P.

Paper shake sheet G.P.

let newspaper hang down by just one corner freeing up a hand

Pn. G.P.

gliss. with fingernail on the strings inside the piano <sup>15<sup>ma</sup></sup> (echo)

Vc. G.P.

(damping grip, unpitched) II+III bouncing bow col legno saltando (echo)

*p* *p* *p* *ppp*



61 Cl. slap tongue *ppp*

Paper gently rub the quarter of the sheet nearest to the held corner in a circular motion

lay the sheet down

Pn. fingernail along front/lip of white keys *p* *mp*

top of black keys *mp*

Ped.

Vc. (sempre II+III, damping grip, unpitched) ORD "vertical saltando" (arco) *p* *mf*

\* from here to the end keep the bow on the string at the end of a gesture

66

Cl.

Perc.

Pn.

Vc.

knock with two knuckles on the iron frame of the piano

*p*



69

Cl.

Perc.

Pn.

Vc.

stopped (pitchless)

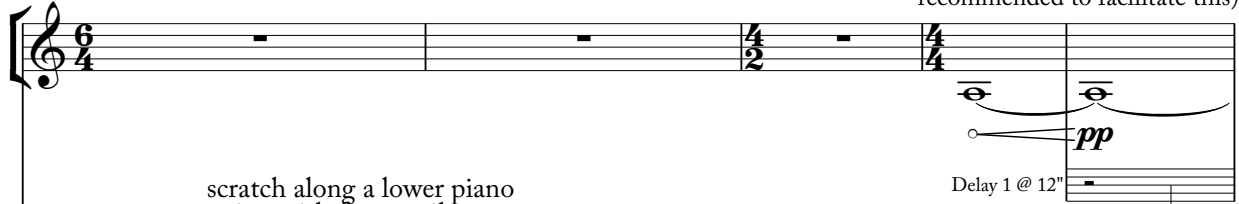
press the bow down against II+III and quickly push the wood through the hair

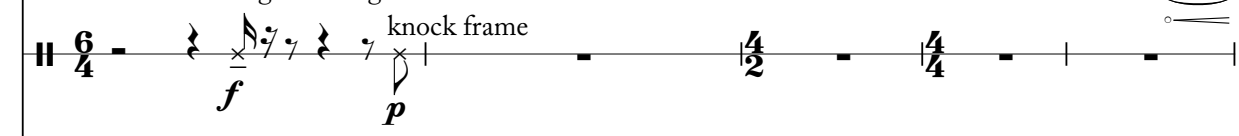
*p*

*f*

Half speed, ♩ = 30 / ♩ = 60  
(must be precisely in time,  
use of a metronome is  
recommended to facilitate this)

72

Cl. 

perc. 

Pn. 

Vc. 

Delay 1 @ 12"

Red. \_\_\_\_\_

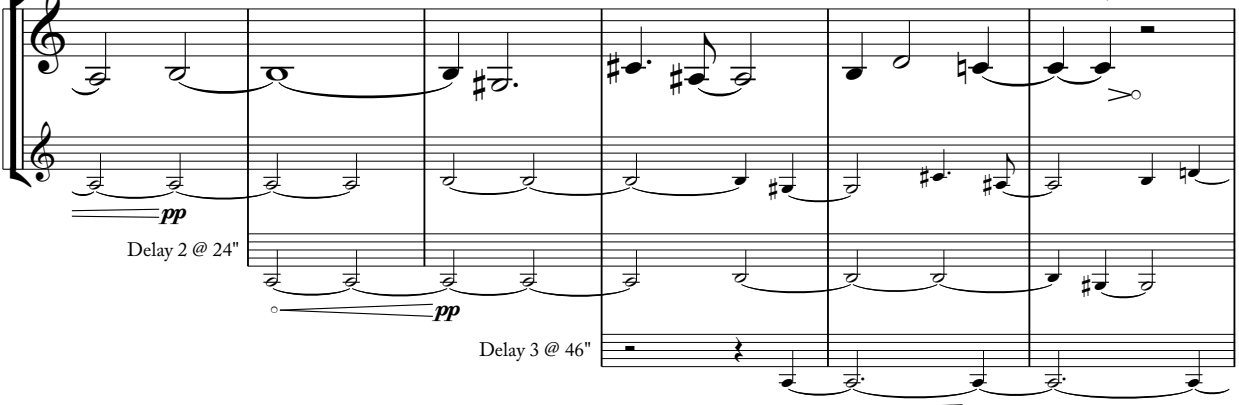
⊕ damping grip

*f*



(Hold playing position,  
so as to give the illusion  
of 'playing' the delayed  
sounds.)

77

Cl. 

Delay 2 @ 24"

Delay 3 @ 46"

hold and die away  
with piano resonance

83

Cl.

Musical score for Clarinet (Cl.) showing six staves. The top staff is a treble clef with a whole rest. The second and third staves contain a melodic line with eighth and sixteenth notes. The bottom two staves contain a bass line with eighth and sixteenth notes. The final measure features a whole note chord with a piano (*pp*) dynamic marking.

Perc.

Musical score for Percussion (Perc.) showing a single staff with a double bar line at the beginning and end, and a whole rest in the final measure.

Pn.

Musical score for Piano (Pn.) showing two staves (treble and bass clefs). Both staves contain whole rests throughout the piece. The final measure features a whole note chord with a piano (*pp*) dynamic marking.

Vc.

Musical score for Violoncello (Vc.) showing a single bass clef staff. The staff contains whole rests throughout. The final measure features a whole note chord with a piano (*pp*) dynamic marking and a *con sord.* marking above the note.

hold until resonance  
has gone

hold and die away  
with piano resonance  
*con sord.*