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From Trachila (2006)

Clarinet 2

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Performance Instructions

Instrument

clarinet in B-flat, bass clarinet
Boehm-System

General

♭ quarter tone lower

♯ quarter tone higher

(>) > ^ accent (weak, normal, strong)

⏹ ◡ ◻ fermata (short < 1 sec, normal 1-3sec, long > 3sec)

Dynamics

All dynamics are to be understood as relative dynamics.
ppp thus means “play as soft as possible”, *fff* means “play as loud as possible (but not in a distorted way)”

Clarinet

♪ multiphonic (with fingering)

■ air noise

≡
x
≡ key noise

“i” speak text or phonem into mouthpiece
“i” english piece
“a” english castle
“u” german nur

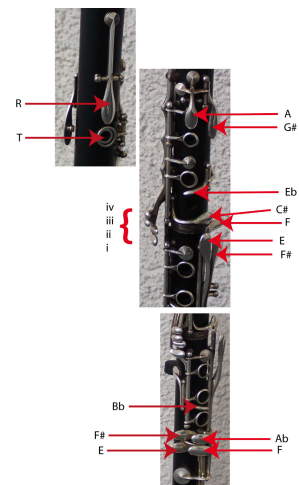
tgr tongue ram

whistle whistle tone

↙ pizzicato

Fingering scheme

Clarinet Boehm system



I.

Tempo: $\text{♩} = 84$ (initially), $\text{♩} = 50$ (later)

Instrument: bb-clar

Measure 11: $\text{♩} = 84$. Includes fingerings for low partials and high partials. Dynamics: *ppp*.

Measure 21: $\text{♩} = 60$. Includes a trill (tgr) and dynamic *mf*.

Measure 28: Includes dynamic *f*.

Measure 36: Includes dynamic *f* and a triplet.

Measure 46: $\text{♩} = 50$.

Measure 54: Includes dynamic *mf* and a trill (tgr).

Measure 62: Includes dynamic *mf* and a transition to bass-clarinet (bass-cl).

cl2

72 *ppp* bass-clar

Musical staff for measure 72, featuring a bass-clarinet part with a *ppp* dynamic marking and a crescendo hairpin.

81 *pp*

Musical staff for measure 81, featuring a *pp* dynamic marking and a crescendo hairpin.

89 *pp*

Musical staff for measure 89, featuring a *pp* dynamic marking and a crescendo hairpin.

99 *ppp*

Musical staff for measure 99, featuring a *ppp* dynamic marking and a crescendo hairpin.

110 *ppp* (bass-clar)

Musical staff for measure 110, featuring a bass-clarinet part with a *ppp* dynamic marking and a crescendo hairpin.

116 *mf*

Musical staff for measure 116, featuring a *mf* dynamic marking and a crescendo hairpin.

126 *ppp*

Musical staff for measure 126, featuring a *ppp* dynamic marking and a crescendo hairpin.

132 *ppp*

Musical staff for measure 132, featuring a *ppp* dynamic marking and a crescendo hairpin.

139 *ppp*

Musical staff for measure 139, featuring a *ppp* dynamic marking and a crescendo hairpin.

cl2

150 *ppp* *mp >*

Musical notation for measures 150-155. Measure 150 starts with a dynamic of *ppp*. Measures 154 and 155 have a dynamic of *mp >*. The piece is in 3/8 time, with various rests and notes.

161 *ppp* *ppp*

Musical notation for measures 161-165. Measures 161 and 162 have rests. Measures 163 and 164 have a dynamic of *ppp*. Measure 165 has a dynamic of *ppp*. There is a fingering diagram for measure 165.

170 *mf* *mf* *mf*

Musical notation for measures 170-175. Measures 170 and 171 have a dynamic of *mf*. Measures 172 and 173 have a dynamic of *mf*. Measures 174 and 175 have a dynamic of *mf*. There are fingering diagrams for measures 170, 172, 173, and 174.

183 (bass-clar) *pp*

Musical notation for measures 183-187, labeled "(bass-clar)". Measure 183 has a dynamic of *pp*. Measure 187 has an accent mark (Δ). There is a fingering diagram for measure 187.

190 $\text{♩} = 60$

Musical notation for measures 190-194. Measure 194 has a tempo marking of $\text{♩} = 60$.

200 $\text{♩} = 50$ Δ

Musical notation for measures 200-204. Measure 204 has a tempo marking of $\text{♩} = 50$ and an accent mark (Δ).

210 *p* Δ

Musical notation for measures 210-214. Measure 214 has a dynamic of *p* and an accent mark (Δ).

220 $\text{♩} = 60$ (bass-clar)

Musical notation for measures 220-224. Measure 224 has a tempo marking of $\text{♩} = 60$ and is labeled "(bass-clar)". There is a fingering diagram for measure 224.

228 *mf*

Musical notation for measures 228-232. Measure 228 has a dynamic of *mf*. There are fingering diagrams for measures 228 and 232.

II.

$\text{♩} = 40$
bb clarinet
(whole movement)

$\text{♩} = 50$

$\text{♩} = 60$

18 *sim*

24

31 *sim*

36 $\text{♩} = 50$

44

c12

51

Musical staff for measures 51-54. The staff is in treble clef. Measure 51 is in 2/4 time, measure 52 in 3/4, measure 53 in 4/4, and measure 54 in 3/4. The notes are mostly rests with some eighth notes in measure 51.

61

61

Musical staff for measures 61-64. Measure 61 is in 3/4, measure 62 in 8/8, measure 63 in 3/4, and measure 64 in 3/4. A tempo marking of ♩ = 60 is present. A fingering diagram for measure 61 shows a vertical stack of five red dots with the letter 'B' above them.

69

69

Musical staff for measures 69-74. Measure 69 is in 3/4, measure 70 in 3/4, measure 71 in 3/4, measure 72 in 3/4, measure 73 in 3/4, and measure 74 in 3/4. Two fingering diagrams are shown above the staff: one for measure 69 with a vertical stack of five red dots and the letter 'Ab' below them, and one for measure 70 with a vertical stack of five red dots and the letter 'E' below them.

75

75

Musical staff for measures 75-78. Measure 75 is in 3/4, measure 76 in 3/4, measure 77 in 3/4, and measure 78 in 3/4. A fingering diagram for measure 75 shows a vertical stack of five red dots with the letter 'Ab' below them.

79

79

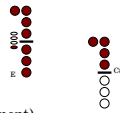
Musical staff for measures 79-84. Measure 79 is in 3/4, measure 80 in 3/4, measure 81 in 3/4, measure 82 in 3/4, measure 83 in 3/4, and measure 84 in 3/4. Two fingering diagrams are shown above the staff: one for measure 79 with a vertical stack of five red dots and the letter 'E' below them, and one for measure 80 with a vertical stack of five red dots and the letter 'E' below them.

85

85

Musical staff for measures 85-88. Measure 85 is in 3/4, measure 86 in 3/4, measure 87 in 3/4, and measure 88 in 3/4. A fingering diagram for measure 85 shows a vertical stack of five red dots with the letter 'E' below them.

III.



bb-clarinet
(whole movement)

♩ = 64

Musical staff 1: Treble clef, 16/8 time signature, starting with a whole note rest. The staff contains a series of eighth notes with various accidentals (sharps and naturals) and rests.

13

Musical staff 2: Treble clef, 16/8 time signature, starting with a whole note rest. The staff contains a series of eighth notes with various accidentals and rests. A dynamic marking *p* is present at the end of the staff.

22

Musical staff 3: Treble clef, 16/8 time signature, starting with a whole note rest. The staff contains a series of eighth notes with various accidentals and rests. Dynamic markings *p* are present throughout the staff.

31

Musical staff 4: Treble clef, 16/8 time signature, starting with a whole note rest. The staff contains a series of eighth notes with various accidentals and rests. Dynamic markings *p* and *ff* are present. A fermata is placed over a note in the middle of the staff.

40

Musical staff 5: Treble clef, 16/8 time signature, starting with a whole note rest. The staff contains a series of eighth notes with various accidentals and rests. A fermata is placed over a note in the middle of the staff.

50

Musical staff 6: Treble clef, 16/8 time signature, starting with a whole note rest. The staff contains a series of eighth notes with various accidentals and rests.

59

Musical staff 7: Treble clef, 16/8 time signature, starting with a whole note rest. The staff contains a series of eighth notes with various accidentals and rests.

67

Musical staff 8: Treble clef, 16/8 time signature, starting with a whole note rest. The staff contains a series of eighth notes with various accidentals and rests. A dynamic marking *f* is present. A fermata is placed over a note in the middle of the staff. A tempo change to ♩ = 64 is indicated.

75

Musical staff 9: Treble clef, 16/8 time signature, starting with a whole note rest. The staff contains a series of eighth notes with various accidentals and rests. A dynamic marking *f* is present. A tempo change to ♩ = 50 is indicated.

c12

84 

92 

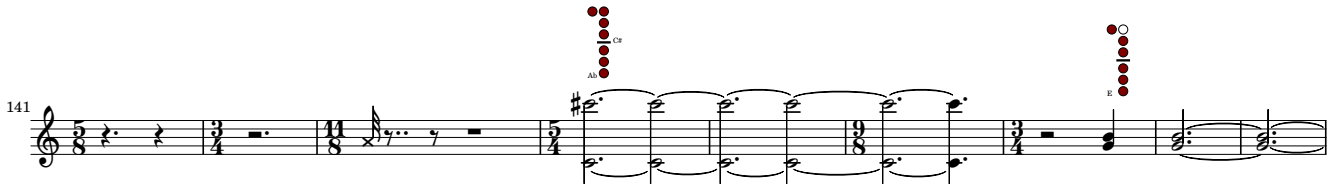
99 

106 

116 

126 

132 

141 

150 

156

Chord diagrams: E, G, F

164

Chord diagrams: Ab, C, F

pp

172

Chord diagrams: E, G

f

♩ = 50

178

Chord diagrams: E, G

f

♩ = 60

186

Chord diagrams: E, G

f

194

Chord diagrams: E, G

mf, *f*

♩ = 50

201

Chord diagrams: E, G

f

209

Chord diagrams: E, G

f

217

Chord diagrams: E, G



226

♩ = 60



237

248

252



256

260

♩ = 95



272

281

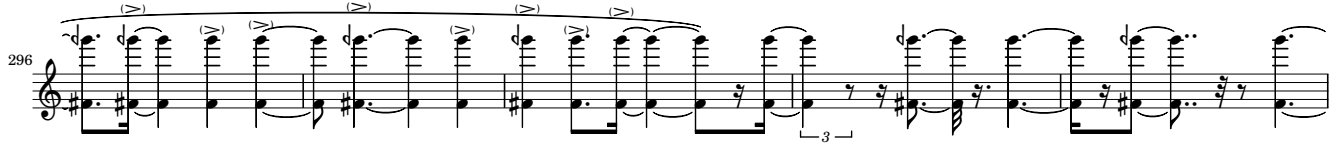
♩ = 60



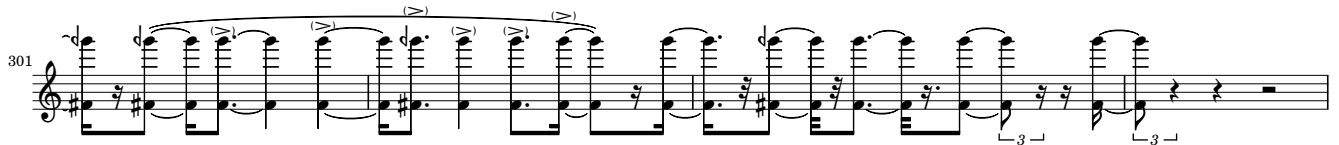
286

cl2

296



301

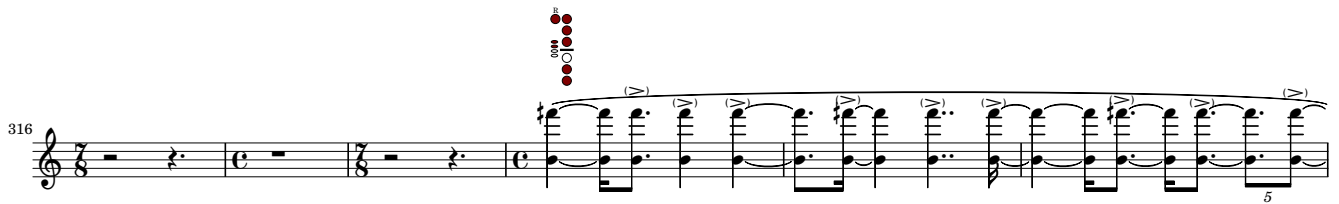


305

$\text{♩} = 40$ $\text{♩} = 60$



316



322



327



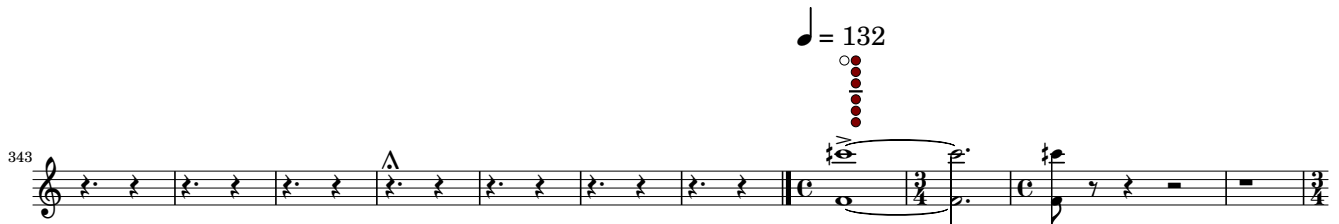
332

$\text{♩} = 52$



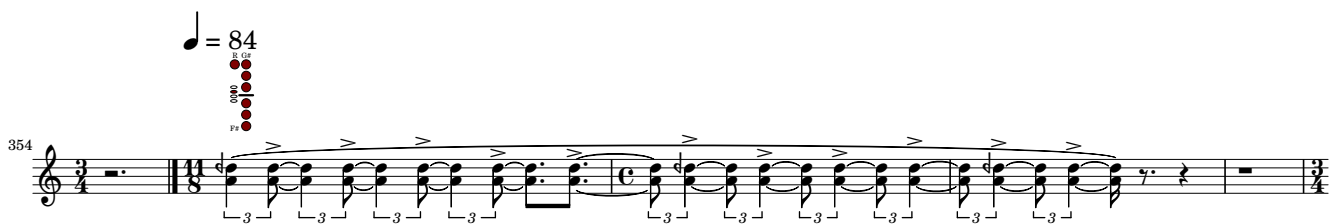
$\text{♩} = 132$

343



$\text{♩} = 84$

354



359 $\text{♩} = 67$ $\text{♩} = 78$ $\text{♩} = 90$ (bb-clar) $\text{♩} = 105$ $\text{♩} = 122$

366 $\text{♩} = 67$ $\text{♩} = 79$ $\text{♩} = 93$ $\text{♩} = 109$

370 $\text{♩} = 67$ $\text{♩} = 85$

374

379 $\text{♩} = 67$ $\text{♩} = 81$ $\text{♩} = 98$

389 $\text{♩} = 120$ $\text{♩} = 67$ $\text{♩} = 88$ $\text{♩} = 116$ $\text{♩} = 67$ $\text{♩} = 70$

401 $\text{♩} = 72$ $\text{♩} = 75$ $\text{♩} = 78$ $\text{♩} = 81$ $\text{♩} = 84$ $\text{♩} = 85$

409 $\text{♩} = 67$

416

cl2

♩ = 64

423

433

♩ = 67

♩ = 80

♩ = 97

448

♩ = 116

♩ = 140

♩ = 42

♩ = 60

f

459

463

f

466

470

♩ = 64

♩ = 57

482

mp

mf

492

IV.

$\text{♩} = 84$
bass-clar
fff

3 $\text{♩} = 67$ $\text{♩} = 80$ $\text{♩} = 97$ $\text{♩} = 116$

13 $\text{♩} = 65$ $\text{♩} = 44$

20 $\text{♩} = 60$

30

39 (bass-clar) $\text{♩} = 40$

48

57 $\text{♩} = 63$

70 $\text{♩} = 54$ $\text{♩} = 85$ (bass-clar)

79

87 *ff*

96 *ff*

105 *ff*

116

130 *ff* *pp* *ff* *pp*

142 *ff* *pp*

153