
Die stillste Stunde

for contrabass Clarinet, Bassoon, Percussion and Violoncello

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Legenda

Voices

[h]: breath in (audible)

[a]: formant to be used in order to produce the sound

all the voices part have no pitch, that is in notation they're always indicated by ♫. The performers may find a common frequency in which everyone will then sing, so that the resultant air sound is similar.

Contrabass Clarinet

The whole part, as well as the fingerings used, are written for Leblanc paperclip contrabass clarinet. The main score and the part are both in transposed pitch.

+o
tr Timbric Trill

o + o + o + o + o +
Rhythmic Timbral Trill

Rhythmic Bisbigliando (from bottom to top: dark to bright variants)

Use the register key slightly, then completely

Chromatic key glissando (either upwards or downwards)

Slap

♫ Air sound (no pitch)

The fingerings used are presented for each multiphonic just once (or twice, if the chord represents itself after a long period of time).

N: normal fingering for that note

+E: (example) add the E key to the fingering of one note

Bassoon

♫ : no pitch (air sound)

× : flap

≡ : frullato

without reed

with reed

+o
tr timbral trill

3cm — 1cm — 3cm distance from the reed

chromatic key gliss (either upwards or downwards)

rhythmic bisbigliando (from bottom to top: dark to bright variants)

ord. 2
Berio Trill

All the multiphonics are taken from Gallois' The Techniques of Bassoon playing. The first twelve stable multiphonics as well as number 8 and 21 are used.

Percussion

Mallets needed:

Thin wooden sticks (e.g.: chopsticks)

Triangle beaters

Tam Tam beater

Hot rods

Bow (1)

E-gong mallet

1. 2. 3. 4. 5. 6. 7. 8.
Cymbals + BD

1. high triangle
2. low triangle
3. high crash cymbal
4. low crash cymbal
5. high metal guiro
6. low metal guiro
7. medium sized tam tam
8. bass drum (same one as the one played with the hands)

Hand played bass drum legenda here in the left.

N.B.: same noteheads apply also to the cymbals set up

other symbols used:

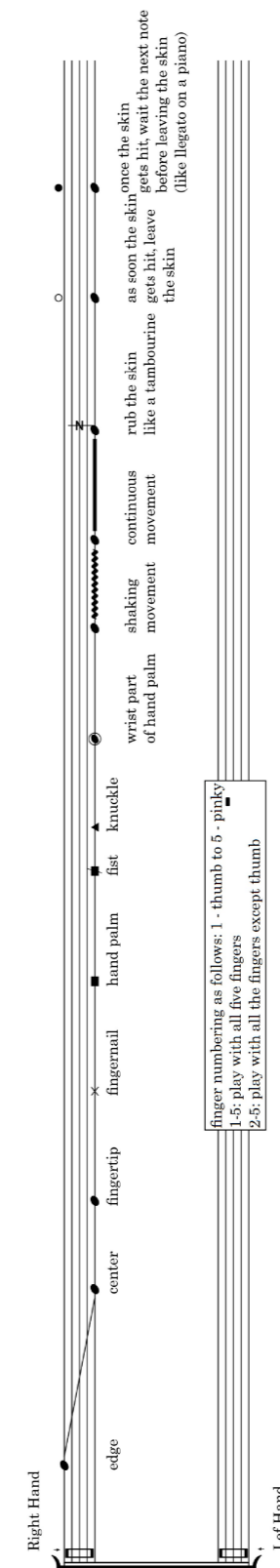
☞ : play with hands

⊙ : play on the edge

⊙ : play on the center

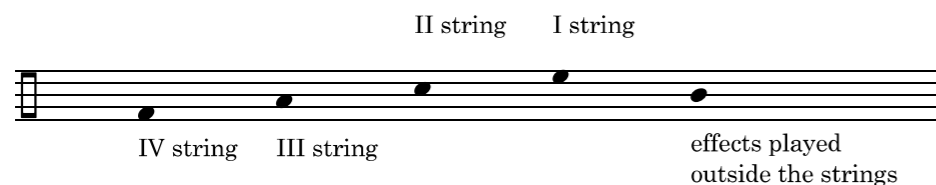
⊖ : scrape

N.B.: the bass drum should have a good-quality skin (e.g. Remo Renaissance or Kalfo)



Cello

When the bass cleff \mathfrak{B} or \mathfrak{C} are used, the staff has to be read as usual. When the percussion clef \mathfrak{P} is used, the staff has to be read this way:



\bullet : no pitch (air sound)

col legno saltando: leave the string as soon as it gets hit

col legno battuto: hold the bow on the string once it gets hit

multiphonics are both written out as normal notation or with this appearance: $IV^{5,7,9}$


a.s.t.: alto sul tasto

a.s.p.: alto sul ponticello


\circ : Bartok's pizzicato


bow between left hand and nut: stop the string close to the bridge and place the bow as indicated, the resulting sound is similar to a multiphonic

 play behind the bridge

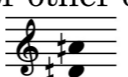
 play on the bridge (between strings and body of the cello)

   low bow pressure - normal - high

 (legno battuto) hit the string on different positions

 hand tremolo on the body of the cello

Besides the bow, also a pencil and a paperclip are needed.

The paperclip will be placed on the II and III string at this position (or other ones if they are giving the same sound result): 

Eventually a chair or a mallet table (that is, a table with felt on it) is needed in order to put the bow silently.

Performance Indications

Spatialisation is key feature of this piece. There are two main groups: bassoon, percussion and cello; contrabass clarinet. Contrabass clarinet and percussion lead the others.

First Group (bassoon, percussion, cello)

percussion faces the audience

bassoon faces the right side of the audience

cello faces the left side of the audience

Make sure to allow easy eye contact

Second Group (contrabass clarinet)

the instrument as well as the performer should be hidden to the public

it's preferable that it stays behind the audience, if it allows the realisation of the first point.