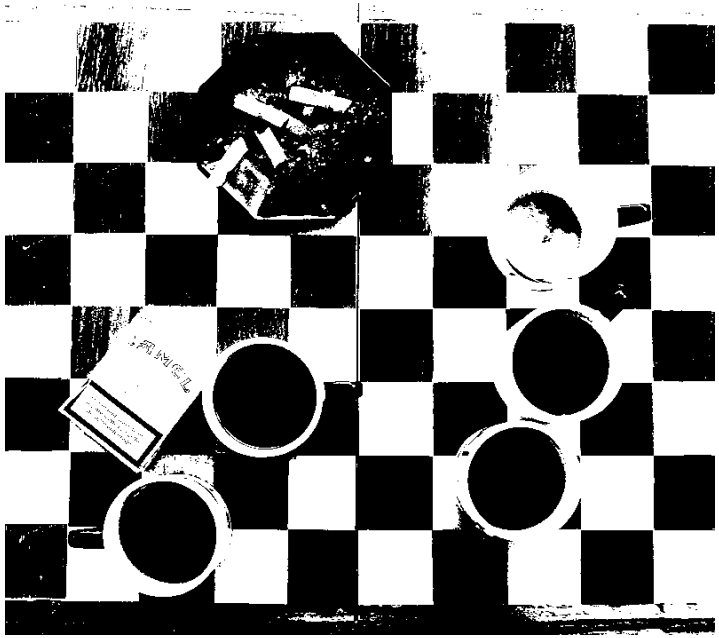
Brigitta Muntendorf

shivers on speed

(2013)

for bass flute, bass clarinet, violin, violoncello and piano



score

shivers on speed
(2013)

for bass flute, bass clarinet, violin, violoncello and piano

commissioned by musikFabrik

Instruments

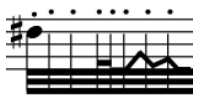
bass flute
bass clarinet in B♭
violin
violoncello
piano (+ *mini vibrator made of rubber)*

Bassflöte
Bassklarinette in B♭
Violine
Violoncello
Piano (+ Minivibrator aus Gummi)

The score is transposed.
Flute: the voice is written as sounding.

Explanation of symbols

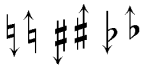
General instructions



trembling/shivering: think of trembling hands or a trembled voice – these parts have to played with trembling hands, with a shivering air stream. The musical result is an irregular and erratic repetition which is not controlled. Find your own method to realize shivering notes.
vl./vc.: for example a mix between trem., salt., cl.,
fl./clar.: for example irregular double/triple tounge with a lot of air
pno.: for example irregular repetitions by pressure/tense of the wrist/forearm

"𝑓"

Volume indications in quotation marks indicate the intensity of the action and not the resulting absolute volume of the action.



Eight tone higher / lower

Quarter tone higher / lower

Legende

Allgemeine Spielanweisungen

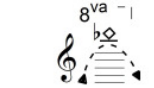
zittern/beben: diese Abschnitte sollen im wahrsten Sinne des Wortes “zittern” – Assoziationen an zitternde Hände oder eine zittrige Stimme sollen musikalisch umgesetzt werden. Hier bei entsteht eine unregelmäßige und unkontrollierbare Repetition, für die jeder Spieler seine eigene Methode entwickeln soll.
Vl./Vlc: z. B. durch eine Kombination von trem. / salt. / cl.
Fl./Klar.: z. B. durch unregelmäßgie Doppel-, Trippelzunge mit möglichst viel Luft
Pno.: z. B. durch Fixierung des Handgelenks bei gleichzeitigem Anspannen des Unterarms.

Dynamikangaben in Anführungs-zeichen geben immer die Intensität der Aktion an, nicht die resultierende Lautstärke.

Achtelton höher / tiefer

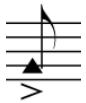
Viertelton höher / tiefer

bass flute

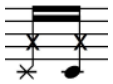


Flageolet glissando by overblowing the notated pitches (trem.). A very fast tremolo causes a fluttering sound.

"doggy sound": This sound reminds of a barking dog. The player has to shout/bark a loud high tone and combines this with a flutter tongue note of the same pitch. This pitch is defined, but it's more a high shout, than a defined pitch.

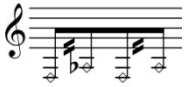


lip pizzicato: to produce this effect, the lips are first pressed tightly together, thenexplosively ripped aoart by a strong je of air

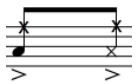


key click without tone / with tone

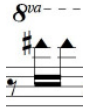
bass clarinet



By overblowing the defined pitches while playing a tremolo produce a tremolo of high flageolets. The flageolets which should sound are defined in the score. You should only hear the flags.



Slap with tone / without tone



Teeth on reed: produced by pressing the teeth against the reed. The player should attempt to hit the notated pitches.

Bassflöte

Durch Überblasen der angegebenen Tonhöhen soll ein Obertonglissando erreicht werden. Ein schnelles Tremolieren der Grundtöne erzeugt einen flatternden, schnell auf- und absteigenden Klang.

„Hund": Dieser Sound klingt wie das Bellen eines Hundes und wird dadurch erzeugt, dass der Spieler einen hohen Ton singt/bellt und gleichzeitig den gleichen Ton mit Flatterzunge spielt. Die Tonhöhen sind im Stimmensystem angegeben, jedoch überwiegt der Gestus eines Schreis.

Lippenpizzicato: Die zusammengepressten Lippen werden mit Hilfe eines starken Luftstroms auseinandergerissen und erzeugen diesen perkussiven Klang

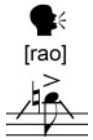
Klappengeräusch ohne Ton / mit Ton

Bassklarinette

Durch Überblasen der angegebenen Tonhöhen im Tremolo entstehen hohe, tremolierte Flageoletts. Die Flageoletts, die erklingen sollen, sind in der Partitur angegeben, die tremolierten Grundtöne sollten dabei kaum hörbar sein.

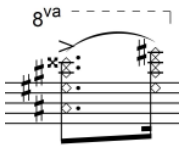
Slap mit Ton / ohne Ton

Zahntöne: Diese Töne entstehen, indem die Zähne gegen das Rohrblatt gepresst werden. Die angegebenen Tonhöhen sollten trotz der Instabilität versucht werden, zu erreichen.



loud and growling sound: shout a sound like “rao” into the instrument and mix it with the notated pitches, which are played at the same time.

Lauter und röhrender Klang: Ein lauter Schrei (klingt wie „rao“) wird durch das Instrument geschickt während parallel die angegebene Tonhöhe gespielt wird.



sound with natural overtones of the fundamental tone. It’s necessary to reach the highest defined overtone, always try to get a full and rough sound.

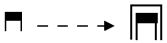
Grundton mit natürlichen Flageoletts – hierbei kommt es darauf an, den höchsten notierten Ton zu erreichen und einen satten, rauen Klang zu erzeigen.

strings

Streicher

Overbowing with a lot of pressure. If nothing is defined (pitch/less pitch), always try to get a full, deep and rough sound. The strings are always muted (crossed note head)

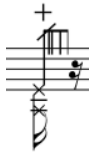
Übermäßiger Bogendruck. Wenn der resultierende Klang nicht beschrieben ist (mit Tonhöhe/mit wenig Tonhöhe/etc.) soll immer ein voller, dunkler und rauher Klang erzeugt werden.



Changing bow pressure gradually.

Bogendruck allmählich ändern

batt.v.



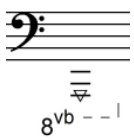
„battuto violent“: an extreme version of battuto arco. It should be played sul tasto so that the wood of the bow slap against the fingerboard (always muted strings).

„battuto violent“: eine Extremversion des battuto arco, bei der das Holz des Bogens auf das Griffbrett treffen soll (hölzerner Klang, immer abgedämpfte Saiten).

Hit with the left hand on the muted strings on the fingerboard. You should hear just a percussive sound.

Mit der linken Hand auf die gedämpften Saiten am Griffbrett schlagen. Es sollte ein rein perkussiver Klang entstehen.

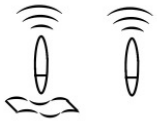
Piano



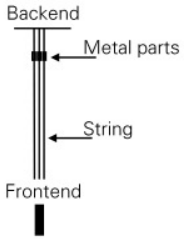
prepared string with modelling material: only noise, no pitch.

M

This M ("METALL") is just for orientation and signifies the rattling sound of the vibrator touching the metal



Small pocket vibrator with/without a napkin. The vibrator has to be placed on the strings of a special pitch (backend or metal parts – without pressure). The napkin mutes the sound of the strings. If you put the vibrator on the metal parts of the backend you get a percussive rattle sound.



This shows you where to place the vibrator and the napkin. Behind the metal parts the pitch of the string is up to two octaves higher.

Piano

Mit Knetmasse vollständig präparierte Saite, die Tonhöhe soll nicht hörbar sein.

Das M für „Metall" dient nur der Orientierung und zeigt an, wann der Vibrator an die Stimmstifte gehalten werden soll.

Kleiner Taschenvibrator mit/ohne Serviette. Der Vibrator wird an die angegebene Saite gehalten (entweder am Ende der Saite oder an den Stimmstiften - locker, nicht drücken).
Die Papierserviette dämpft den Saitenklang. Wird der Vibrator an die Stimmstifte gehalten, entsteht ein ratternder, perkussiver Klang.

Die Grafik zeigt, an welcher Stelle der Vibrator / die Serviette die Saite berührt. Hinter den Stimmstiften klingt die Saite eine Oktave höher.

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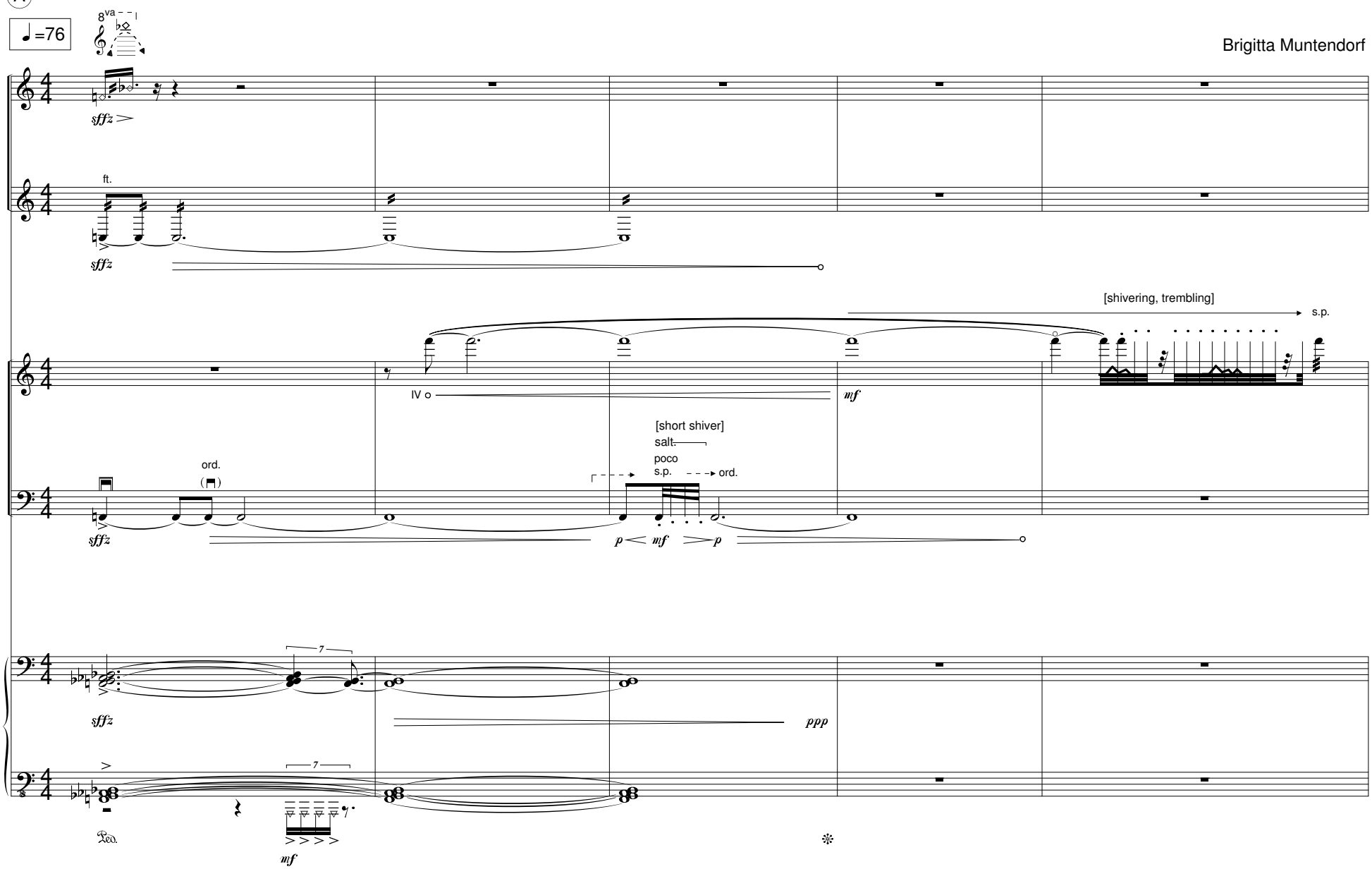
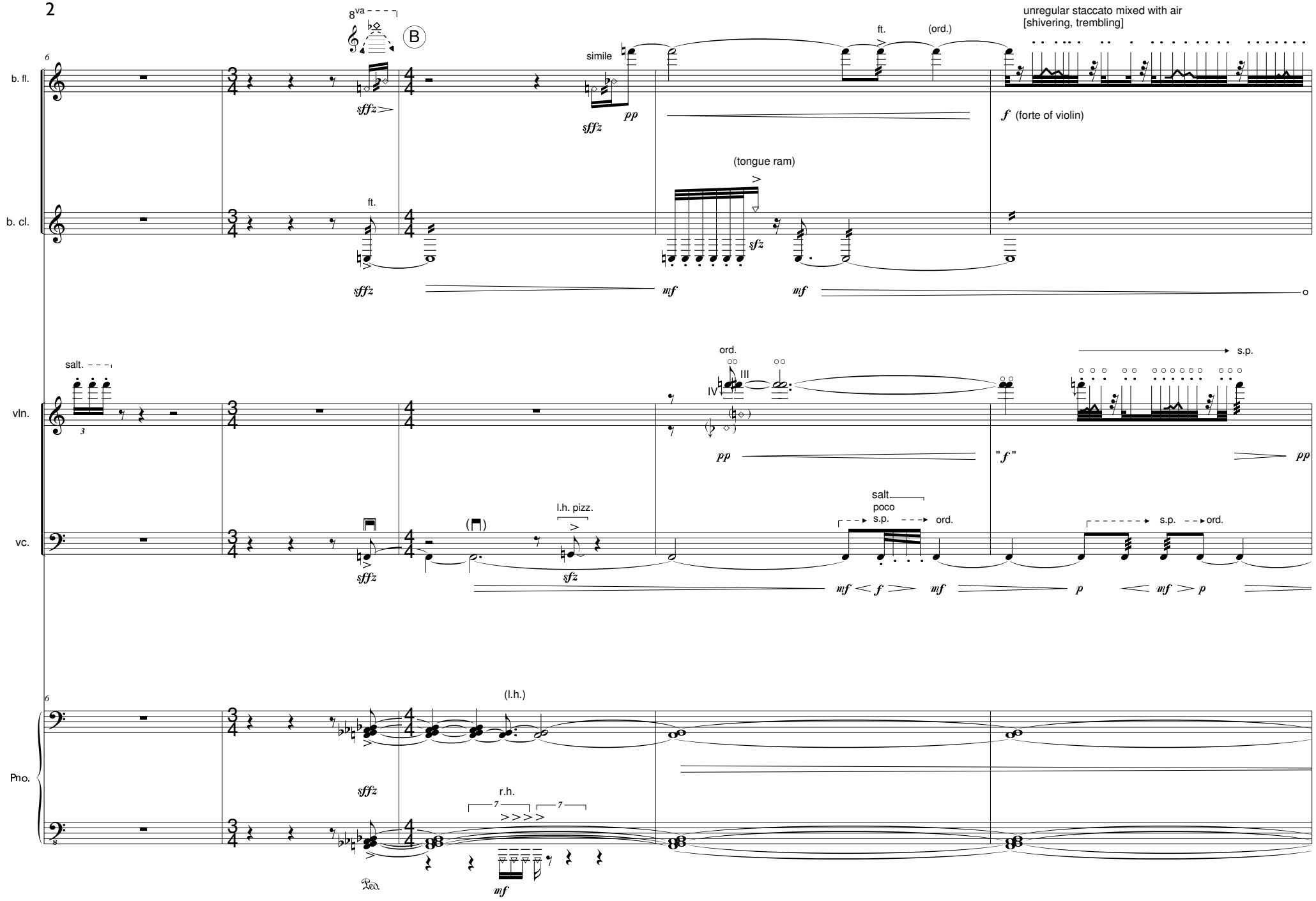
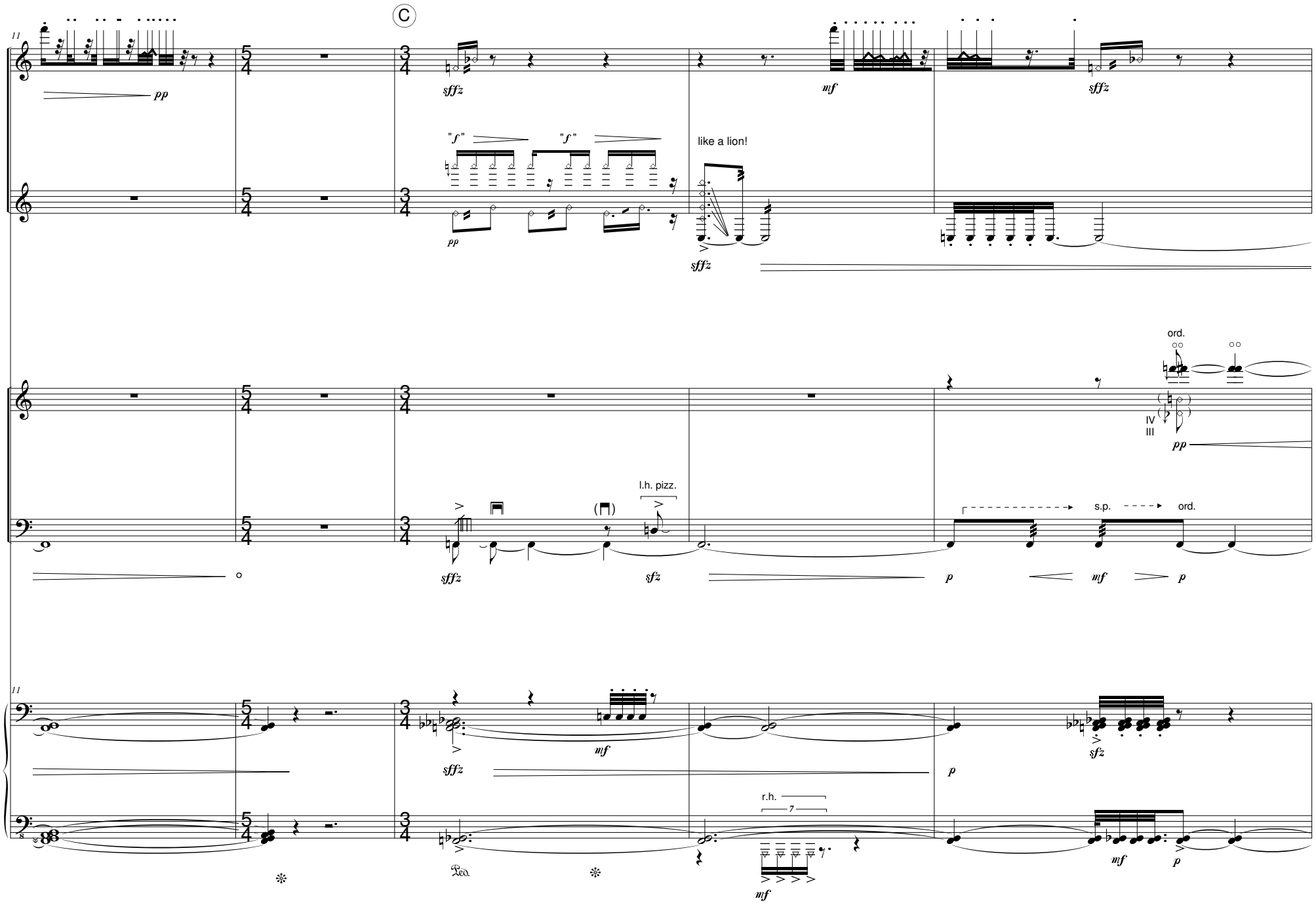
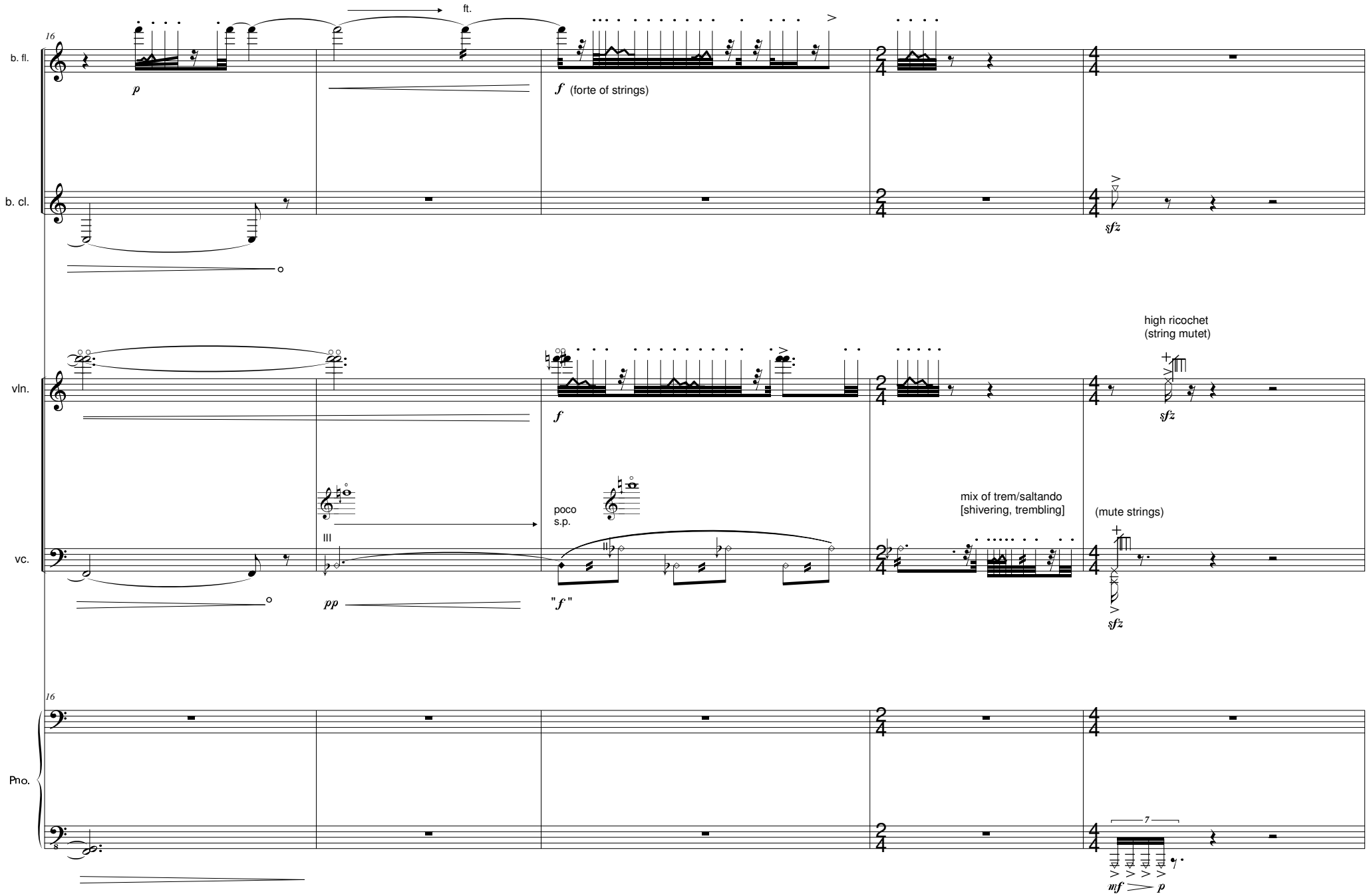
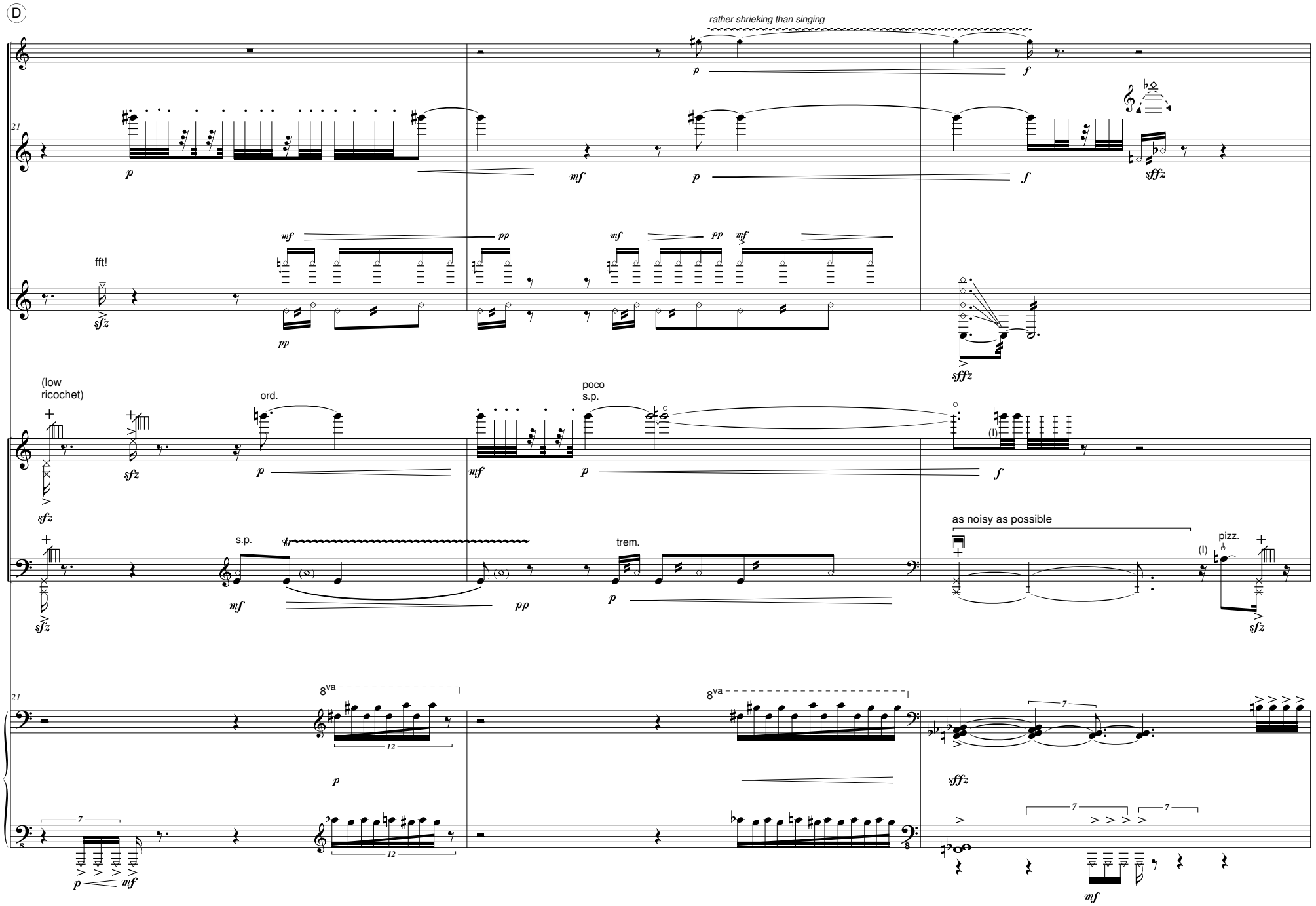
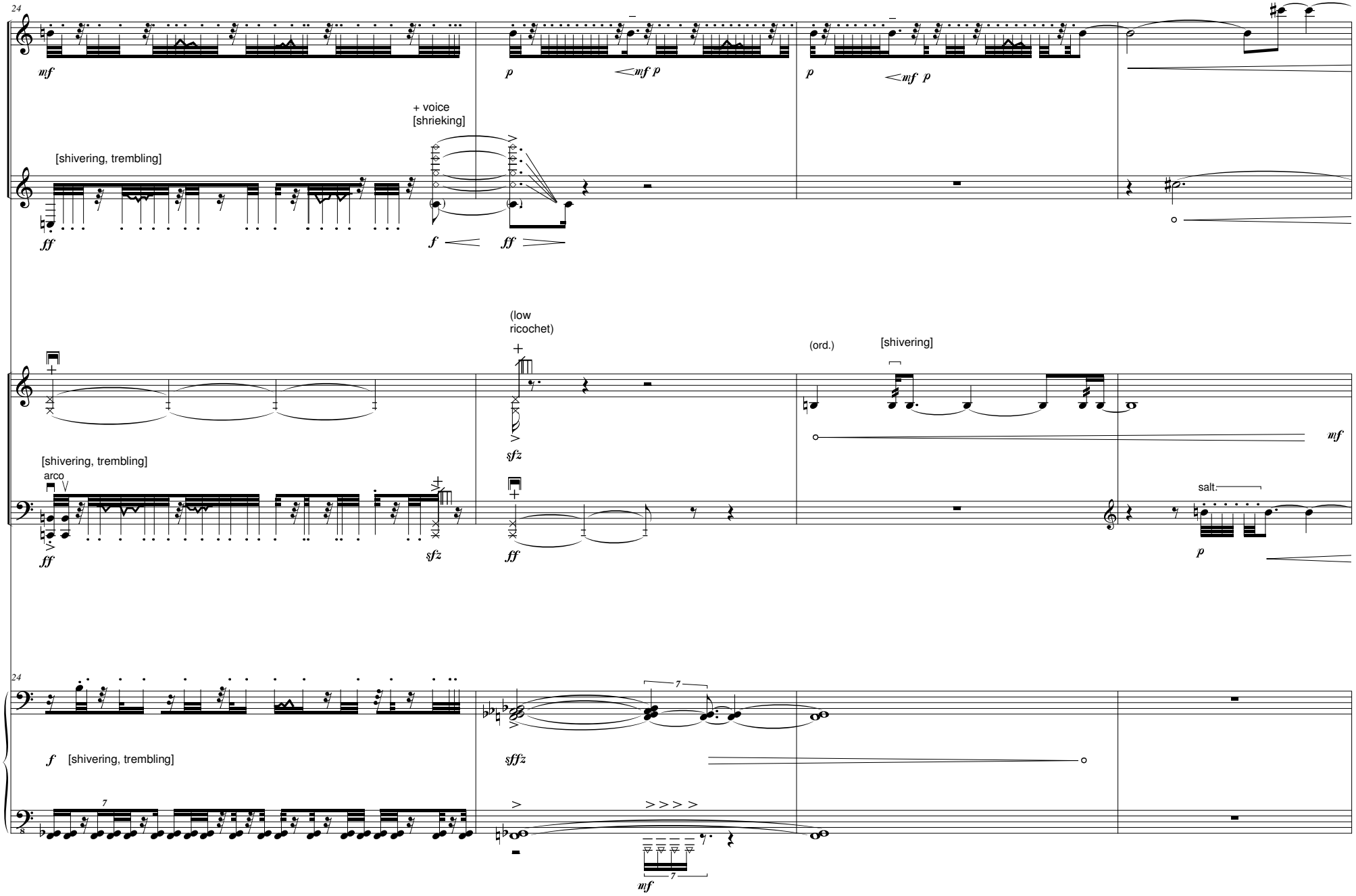



b. fl.
b. cl.
vln.
vc.
Pno.
8va
B
simile
ft.
(ord.)
unregular staccato mixed with air
[shivering, trembling]
f (forte of violin)
(tongue ram)
salt.
ord.
III
IV
s.p.
"f"
l.h. pizz.
salt
poco
s.p.
ord.
(l.h.)
r.h.
Ped.

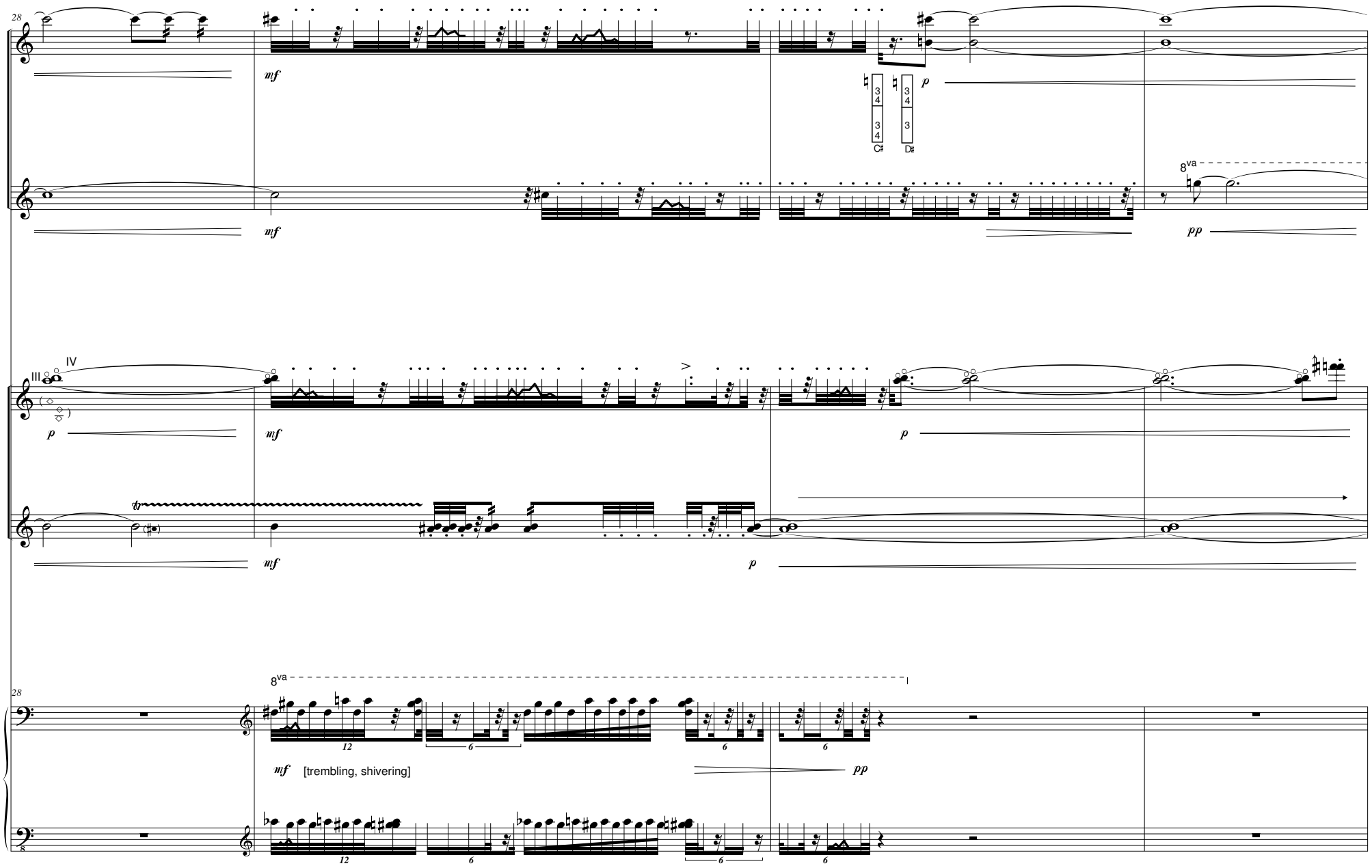

C
b. fl.
b. cl.
vln.
vc.
Pno.
like a lion!
l.h. pizz.
ord.
s.p.
r.h.
7

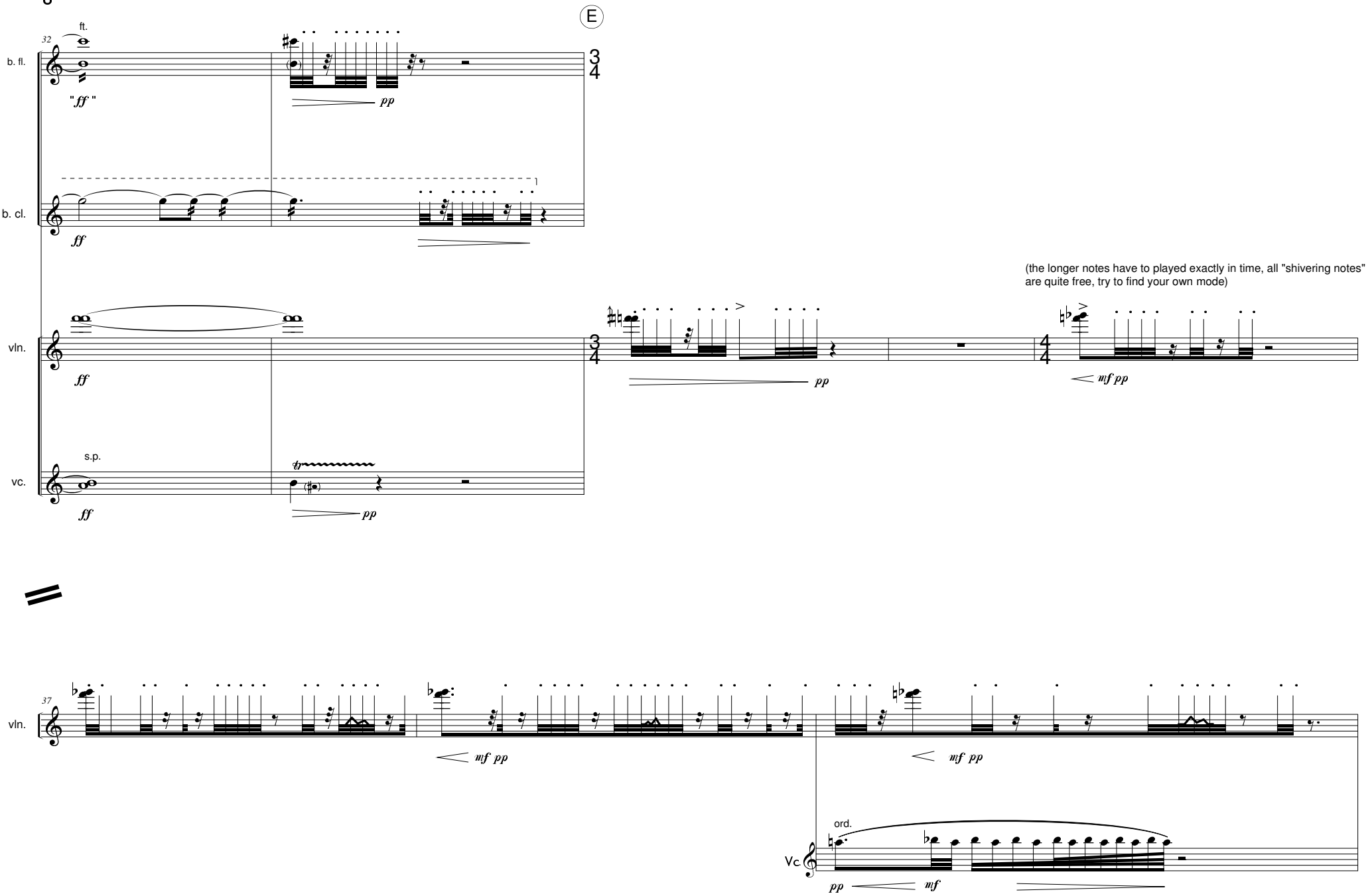

b. fl.
b. cl.
vln.
vc.
Pno.
16
ft.
p
f (forte of strings)
sfz
high ricochet
(string mutet)
poco
s.p.
III
pp
"f"
mix of trem/saltando
[shivering, trembling]
(mute strings)
7
mf
p

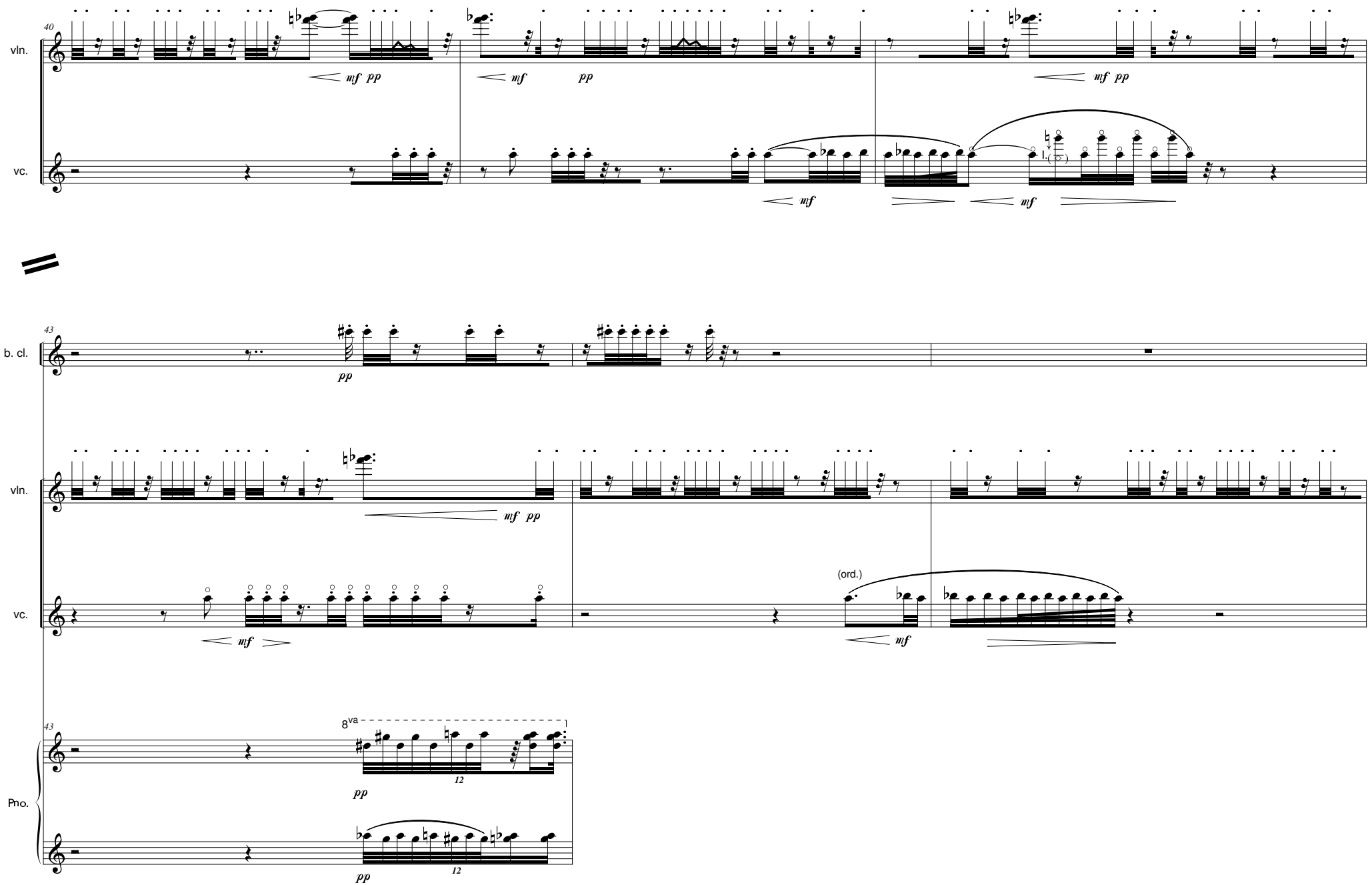

D
Fl. voice
rather shrieking than singing
b. fl.
b. cl.
fft!
vln.
(low ricochet)
ord.
poco s.p.
vc.
s.p.
trem.
as noisy as possible
pizz.
Pno.
8va
12
7

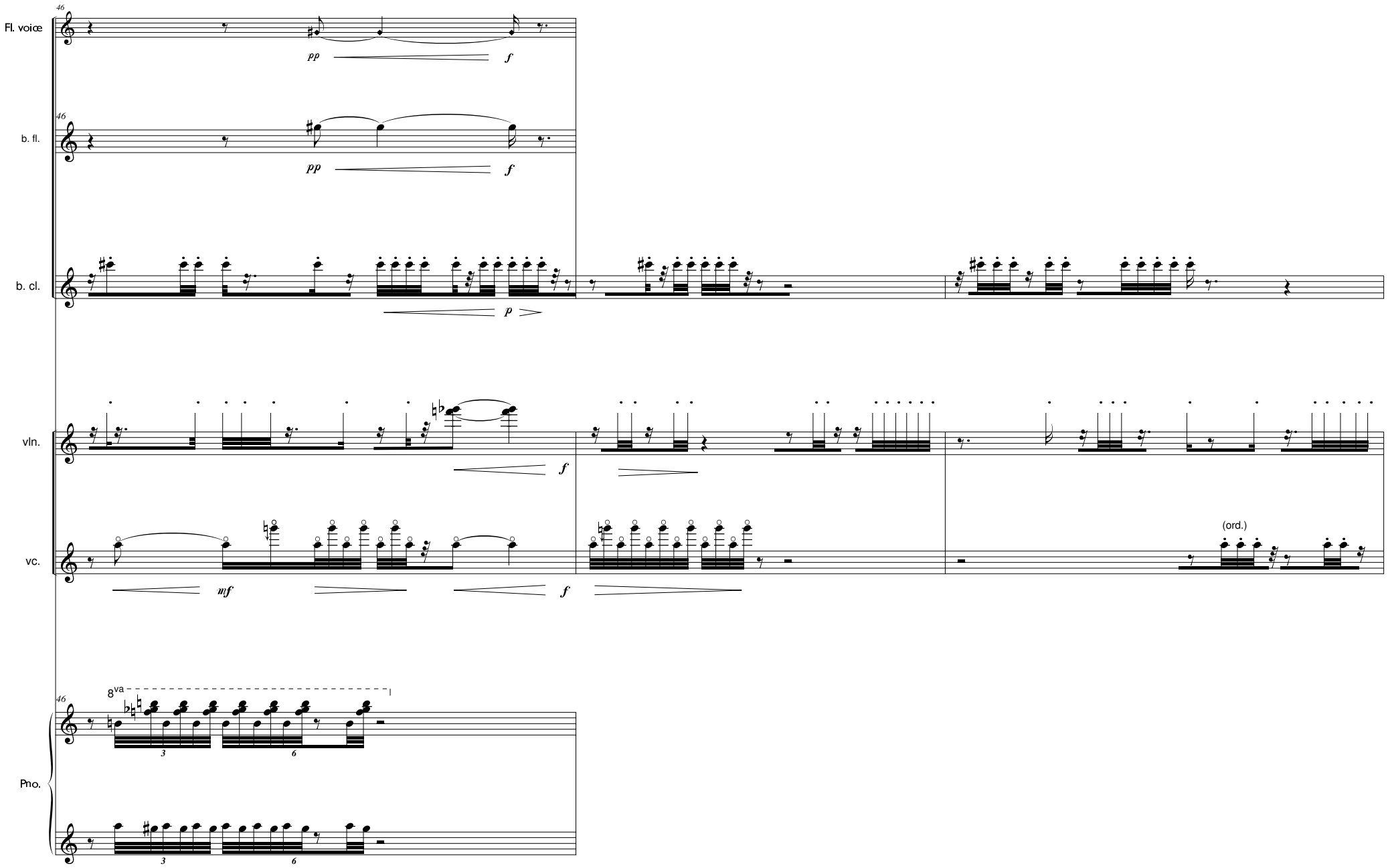

24
b. fl.
mf
p
mf p
p
mf p
+ voice
[shrieking]
[shivering, trembling]
b. cl.
ff
f
ff
(low
ricochet)
(ord.)
[shivering]
vln.
sfz
mf
[shivering, trembling]
arco
vc.
ff
sfz
ff
salt.
p
24
Pno.
f
[shivering, trembling]
sffz
mf

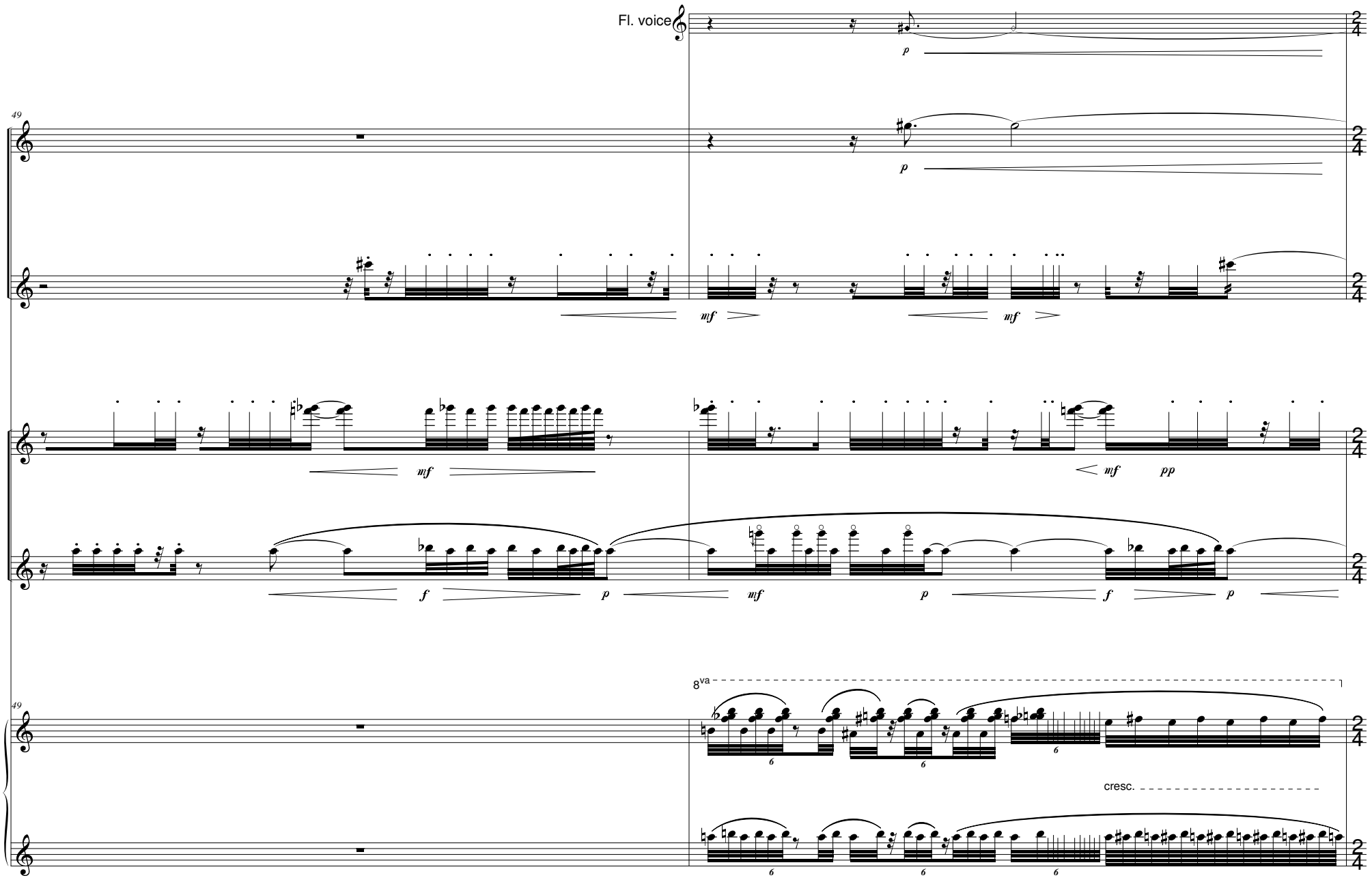
variations up to a
quarter tone are possible

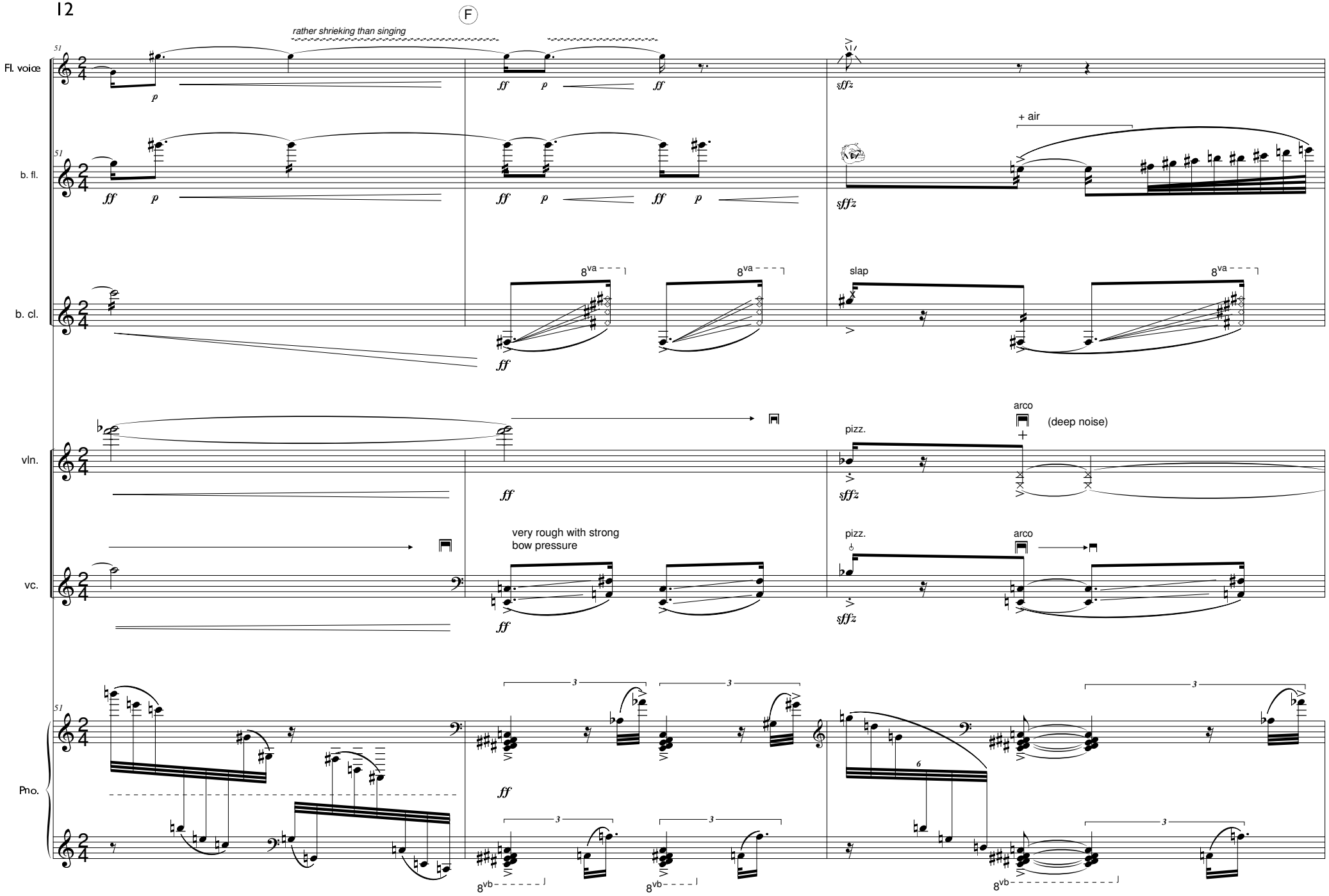


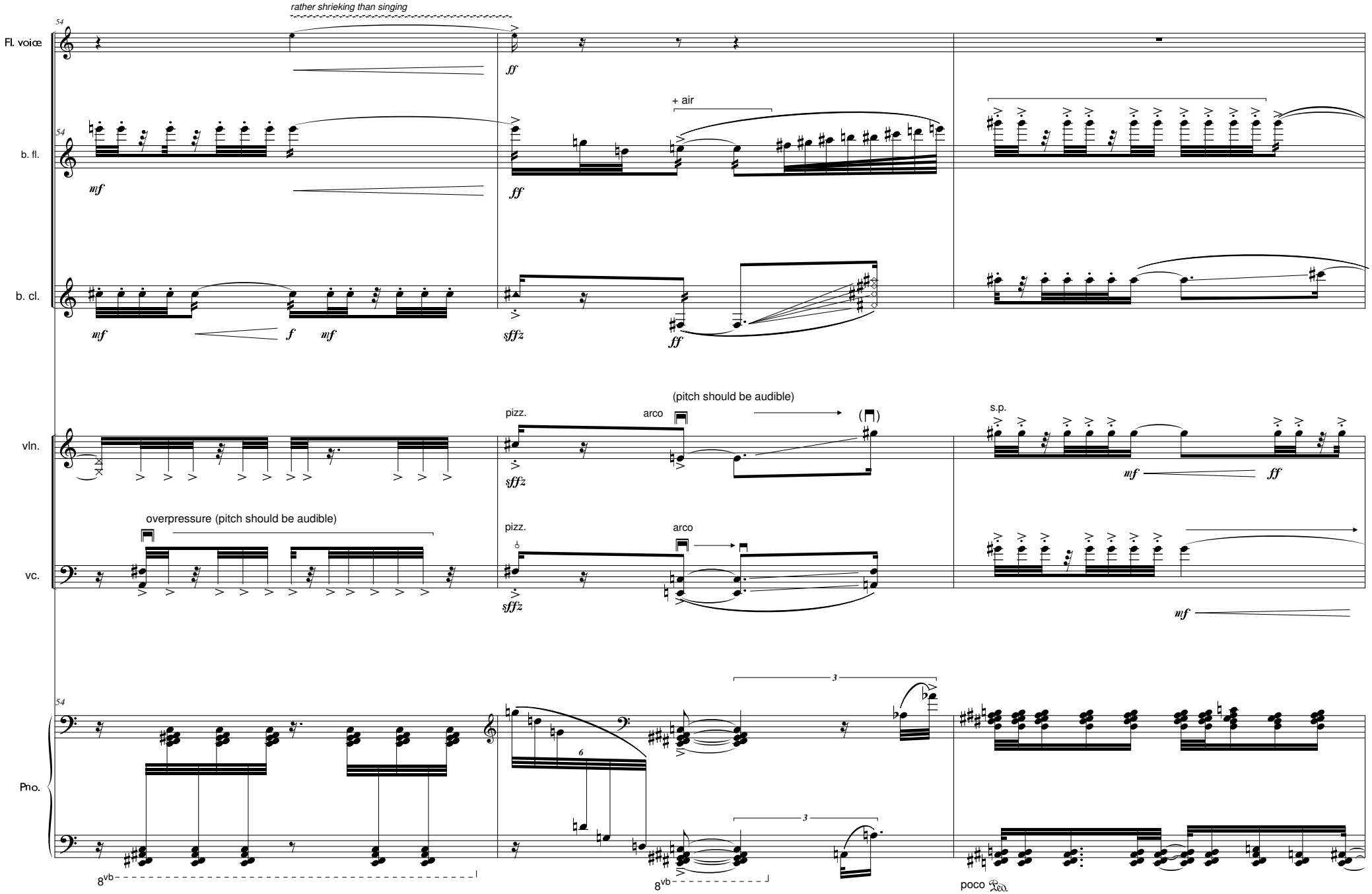

E
ft.
32
b. fl.
"ff"
pp
b. cl.
ff
(the longer notes have to played exactly in time, all "shivering notes" are quite free, try to find your own mode)
vln.
ff
pp
mf pp
s.p.
vc.
ff
pp
37
vln.
mf pp
mf pp
ord.
Vc.
pp
mf

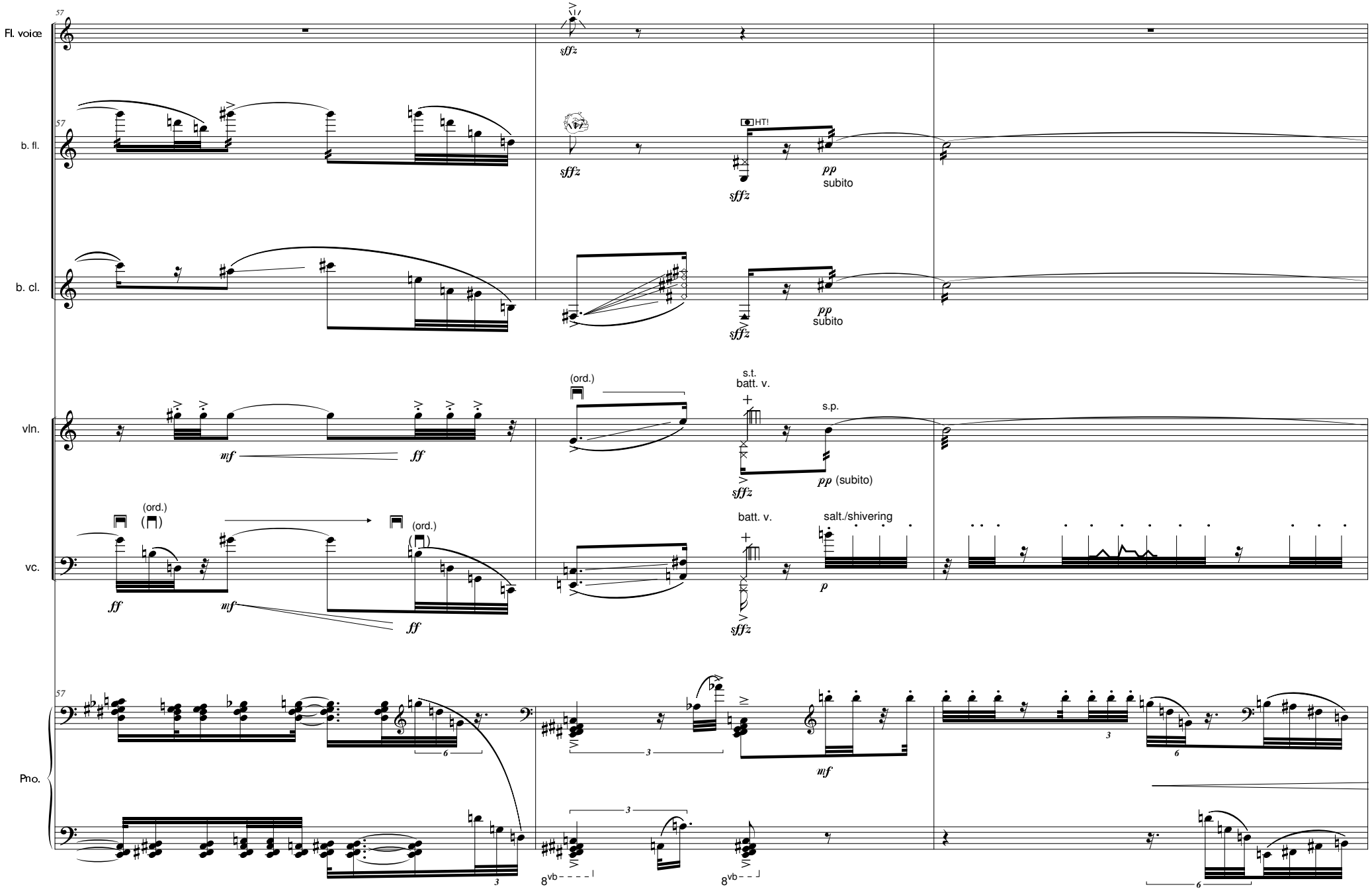

40
vln.
vc.
mf pp
mf
pp
mf pp
mf
mf
43
b. cl.
pp
vln.
mf pp
vc.
mf
(ord.)
mf
43
8va
Pno.
12
pp
12
pp

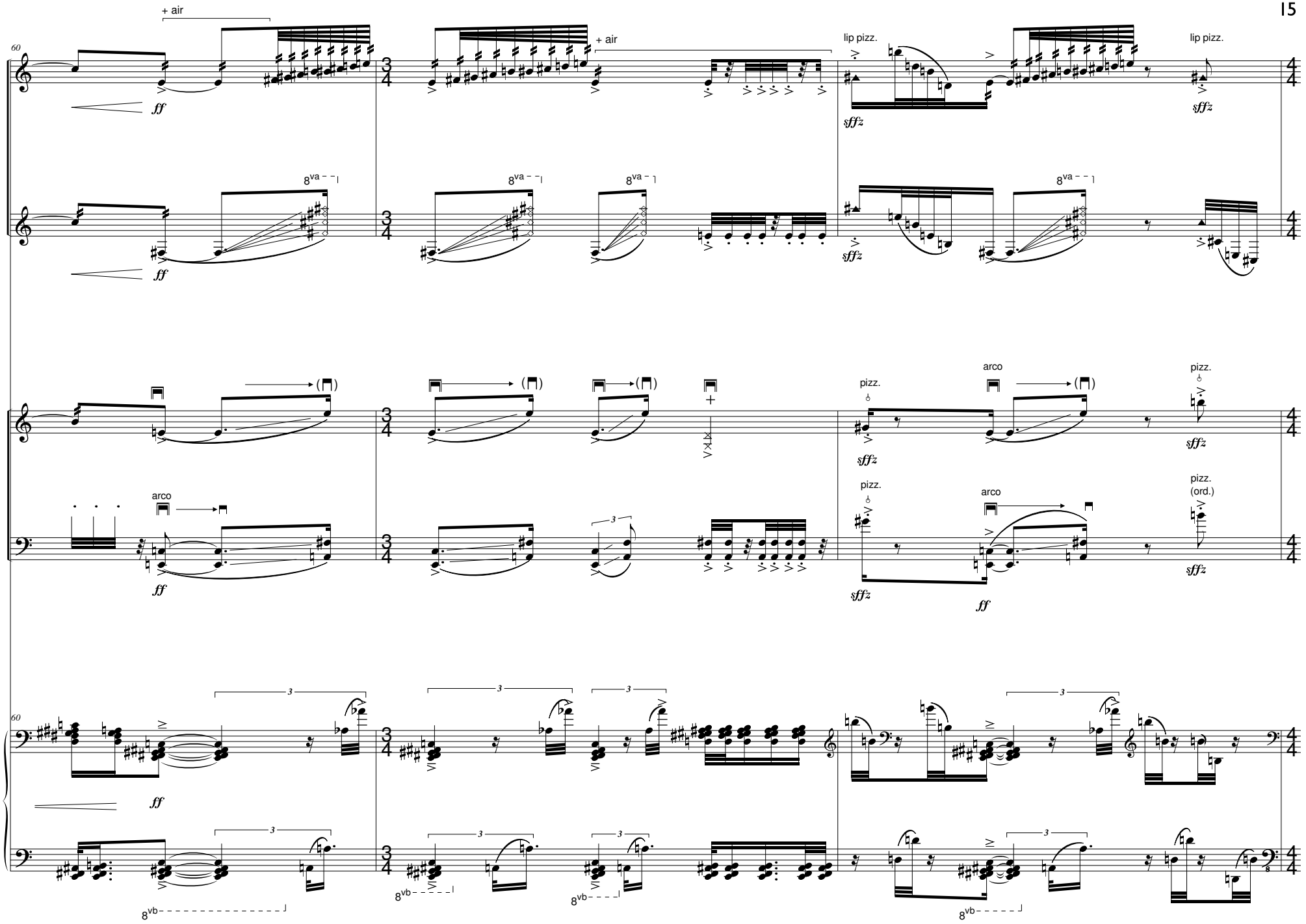

46
Fl. voice
pp
f
46
b. fl.
pp
f
b. cl.
p
vln.
f
vc.
mf
f
(ord.)
46
8va
Pno.
3
6
3
6

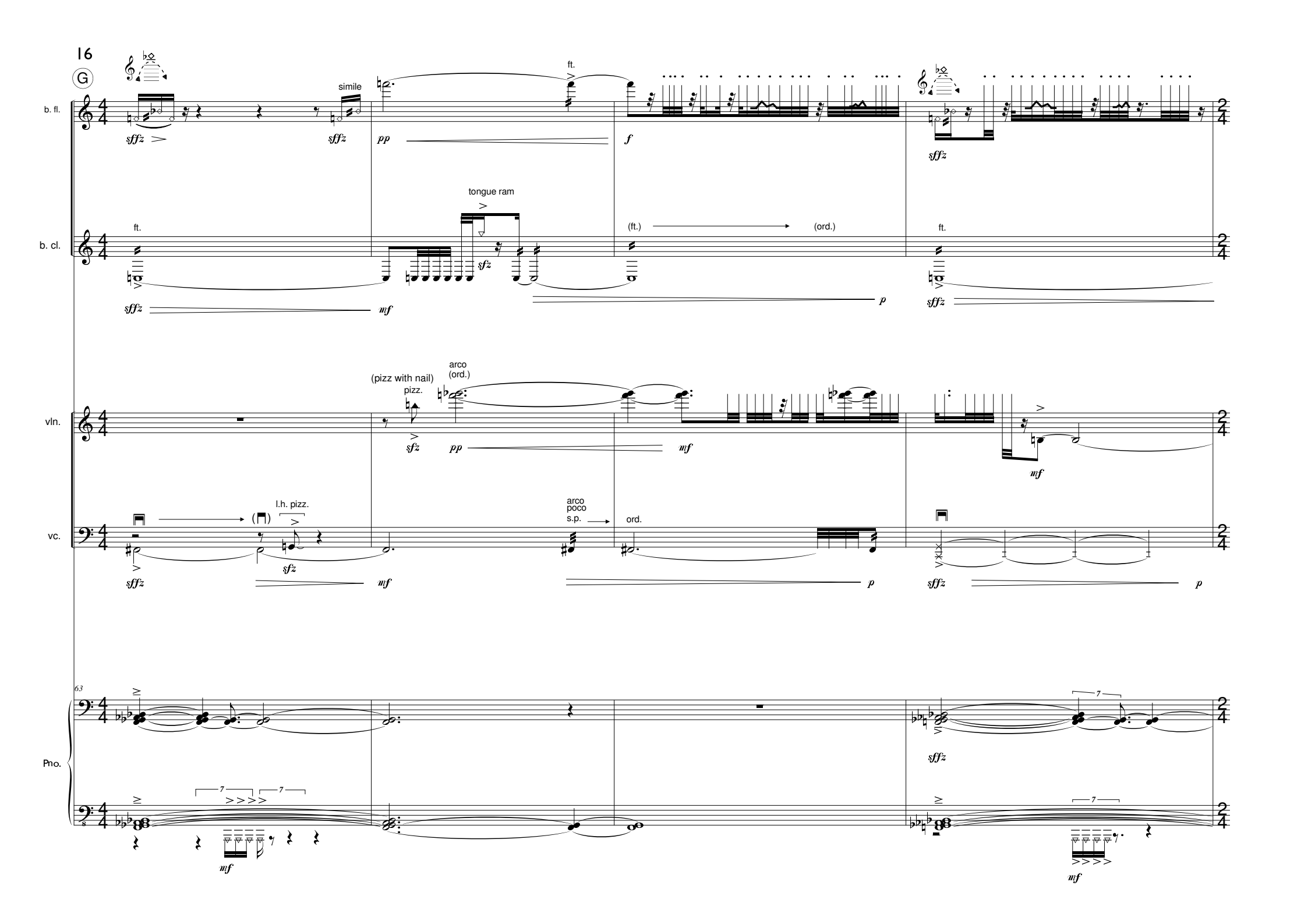

Fl. voice
49
b. fl.
b. cl.
vln.
vc.
Pno.
8va
cresc.

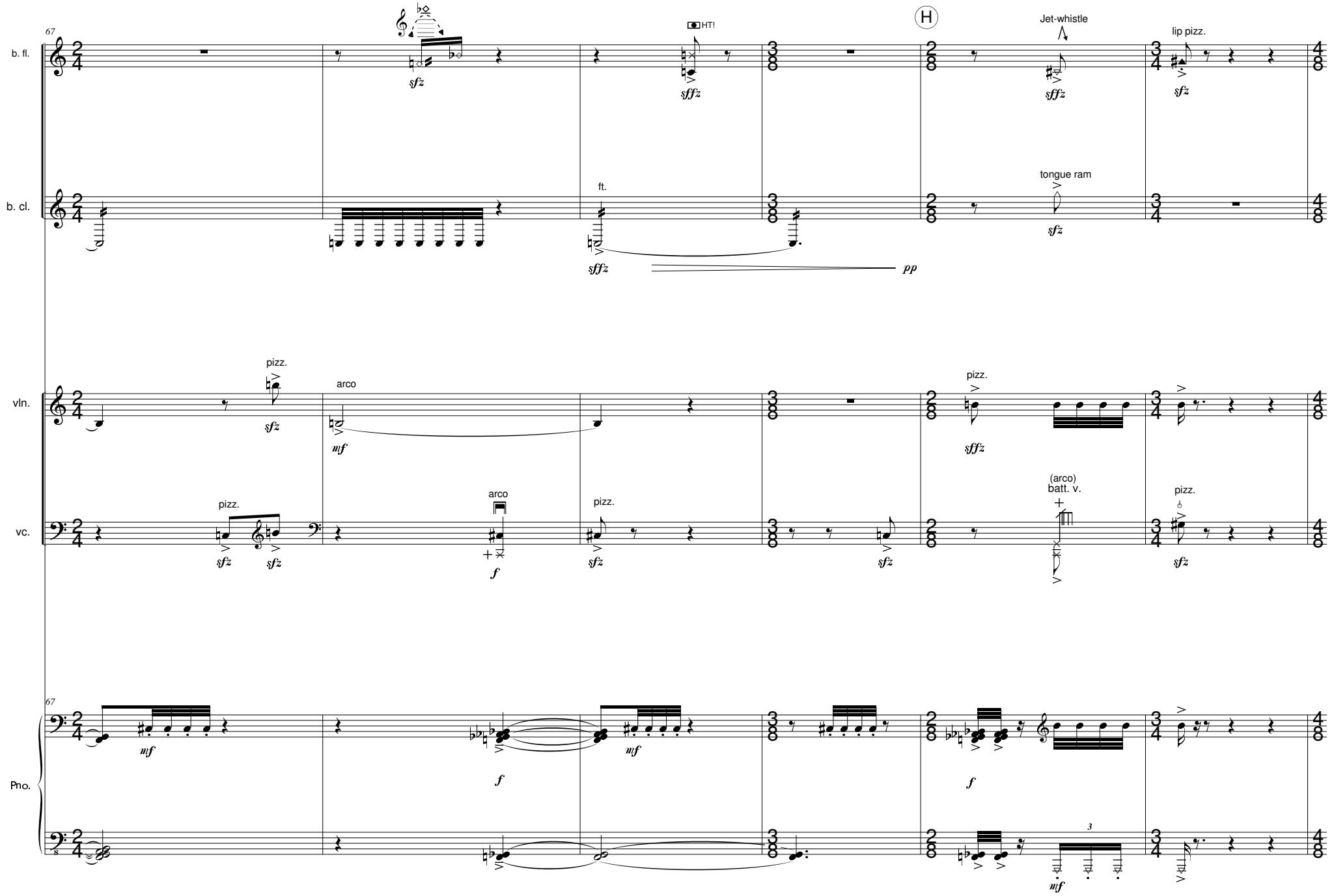

F
rather shrieking than singing
Fl. voice
b. fl.
b. cl.
vln.
vc.
Pno.
51
+ air
slap
arco
(deep noise)
pizz.
very rough with strong
bow pressure
8va
8vb

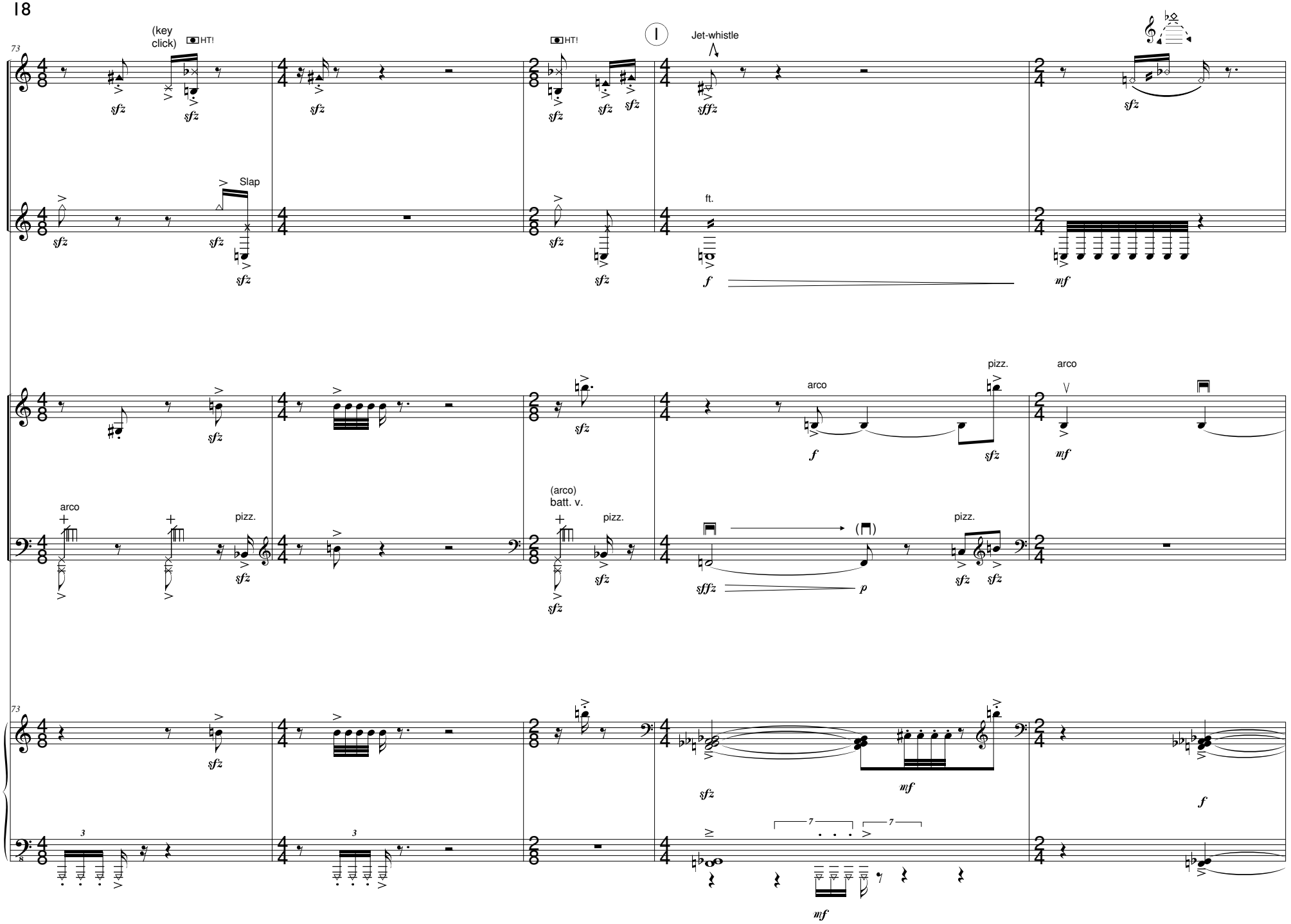

rather shrieking than singing
Fl. voice
b. fl.
b. cl.
vln.
vc.
Pno.
+ air
(pitch should be audible)
pizz.
arco
s.p.
overpressure (pitch should be audible)
8vb
poco

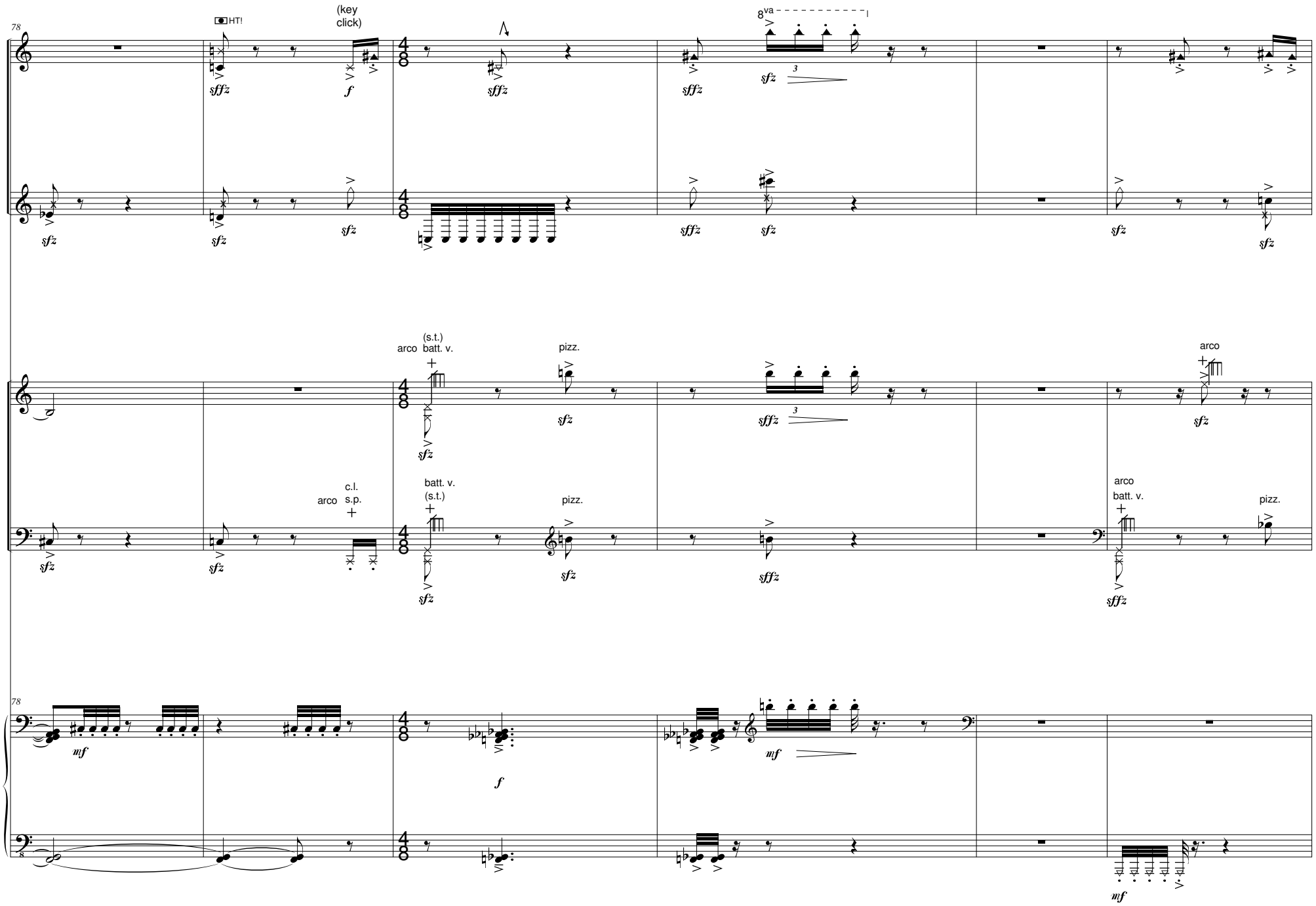

57
Fl. voice
sffz
b. fl.
HT!
pp
subito
b. cl.
vln.
(ord.)
s.t.
batt. v.
s.p.
mf
ff
pp (subito)
vc.
batt. v.
salt./shivering
p
Pno.
8vb

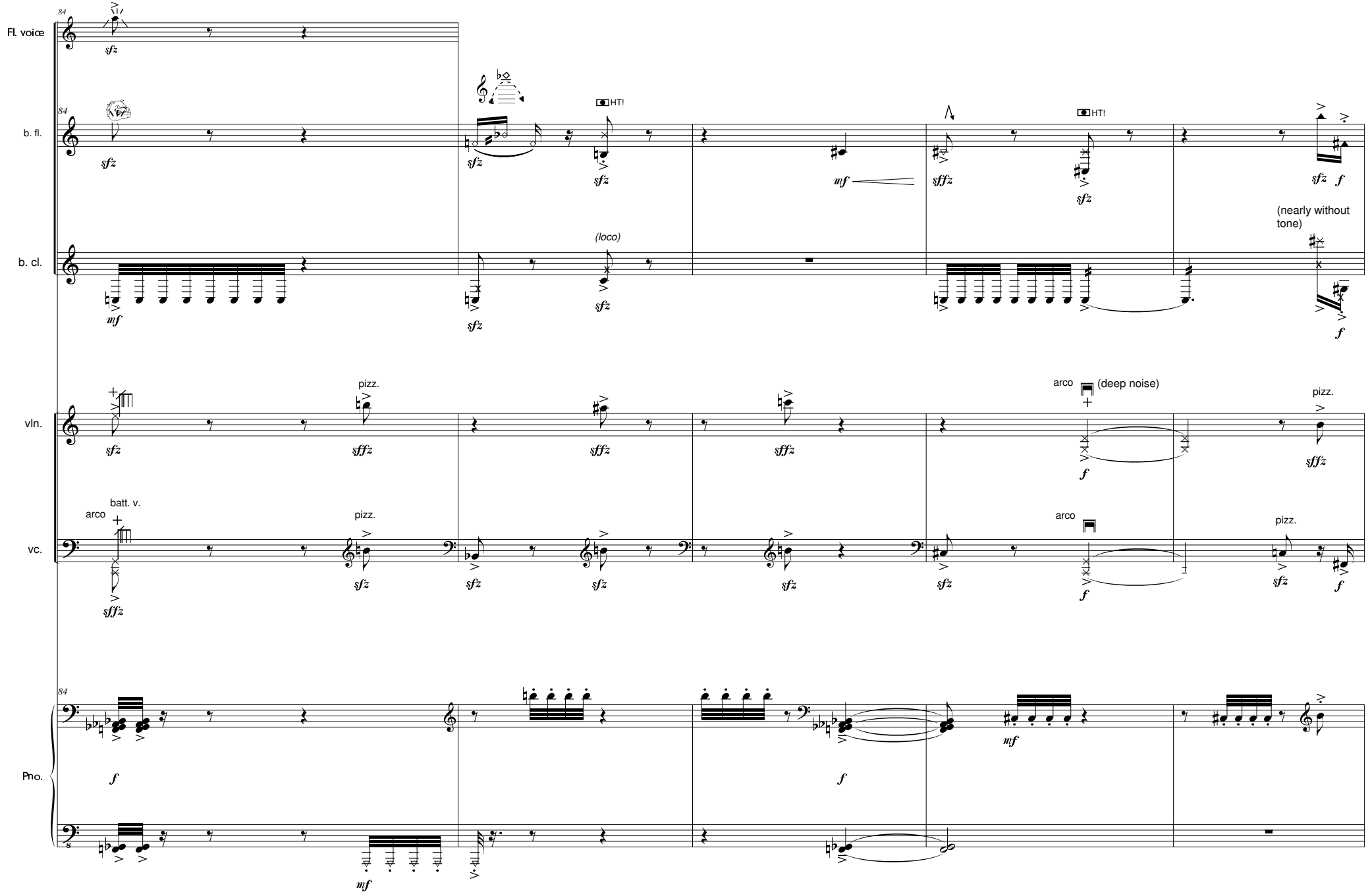

b. fl.
b. cl.
vln.
vc.
Pno.
60
+ air
ff
sffz
lip pizz.
8va
arco
pizz.
(ord.)
3
8vb

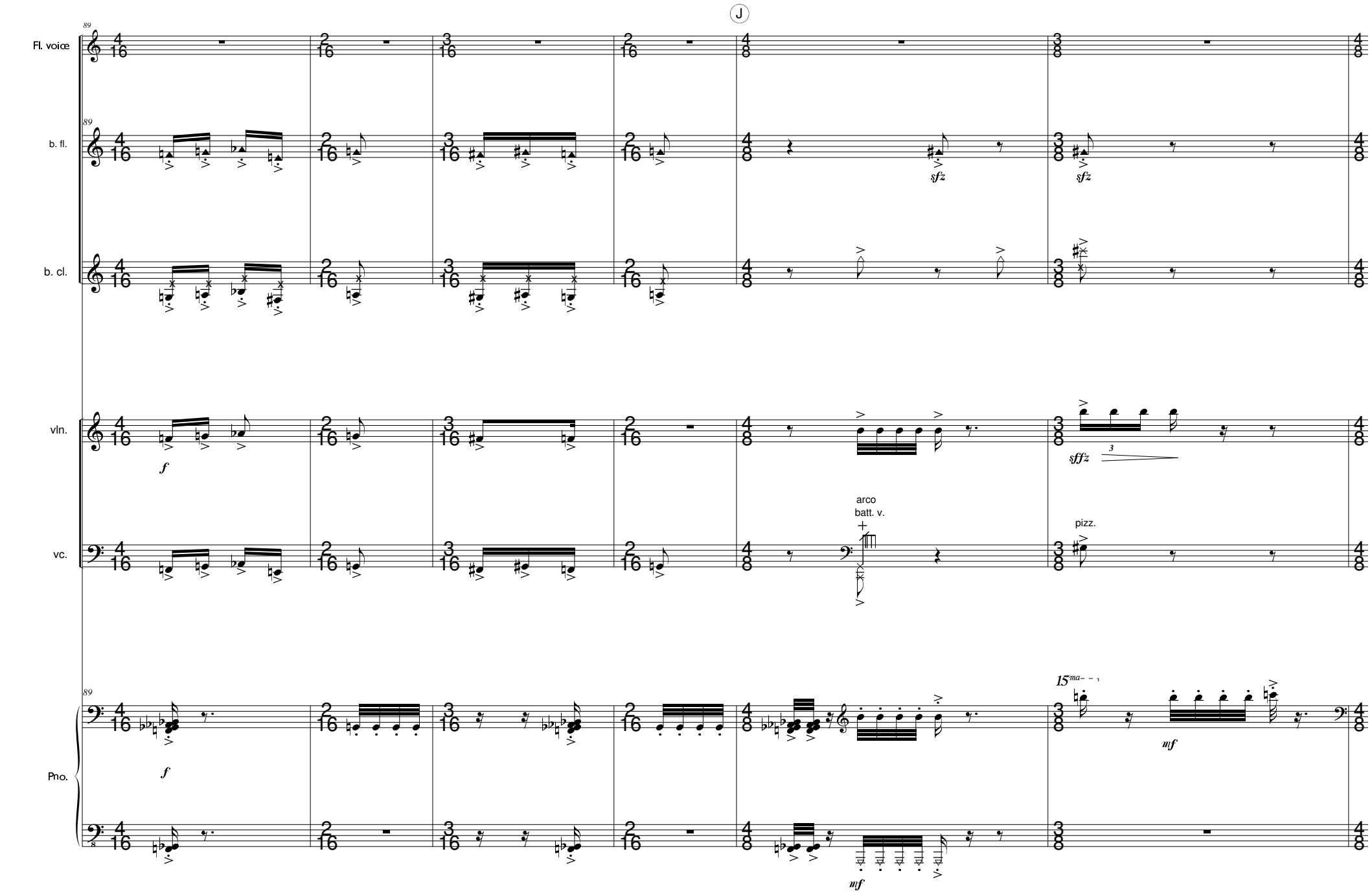

16
G
b. fl.
b. cl.
vln.
vc.
Pno.
simile
ft.
tongue ram
(ft.)
(ord.)
(pizz with nail)
pizz.
arco
(ord.)
l.h. pizz.
arco
poco
s.p.
ord.
63

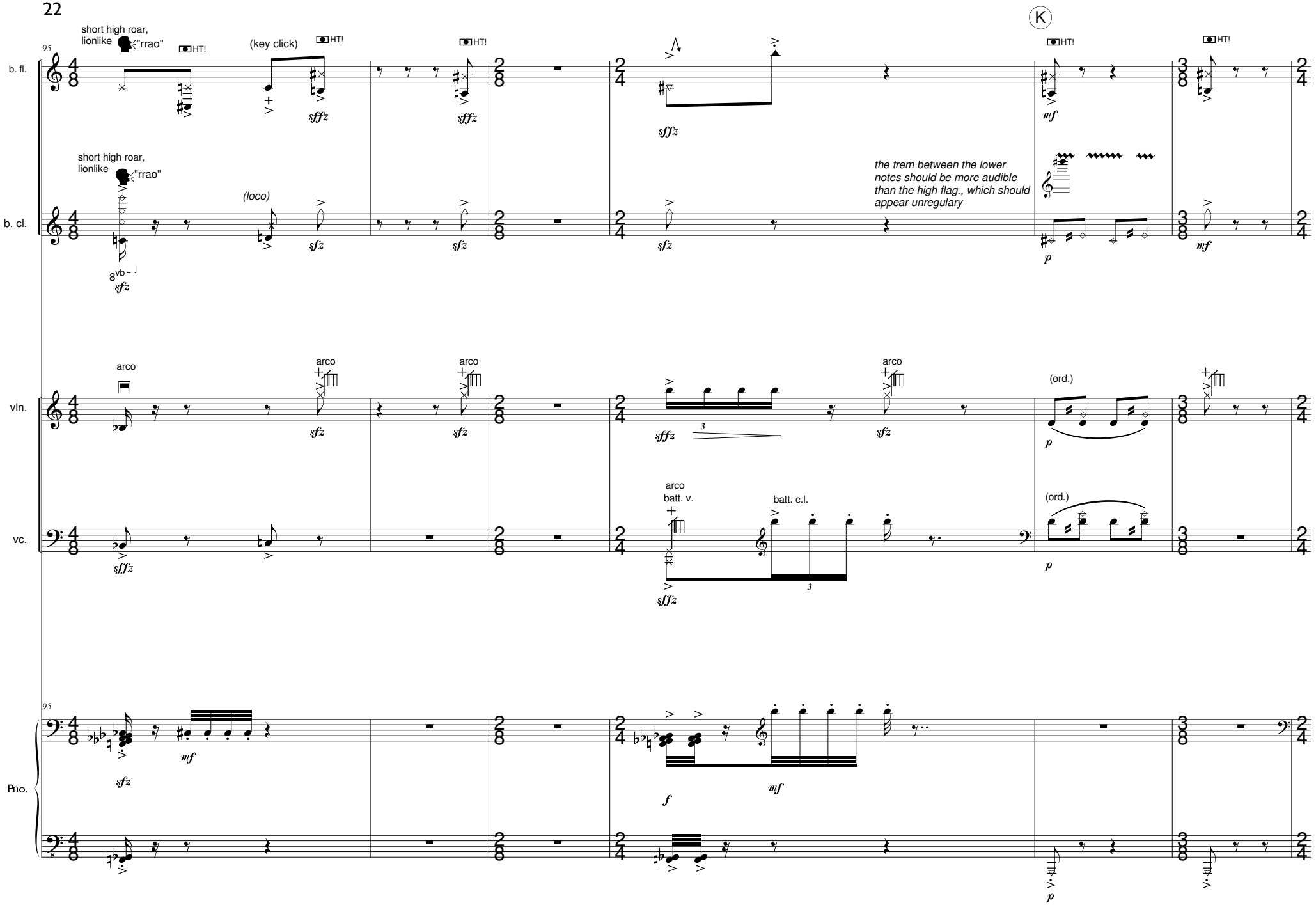

67
b. fl.
b. cl.
vln.
vc.
Pno.
sfz
HT!
sfffz
H
Jet-whistle
lip pizz.
ft.
tongue ram
pp
pizz.
arco
mf
(arco)
batt. v.
f
mf
3

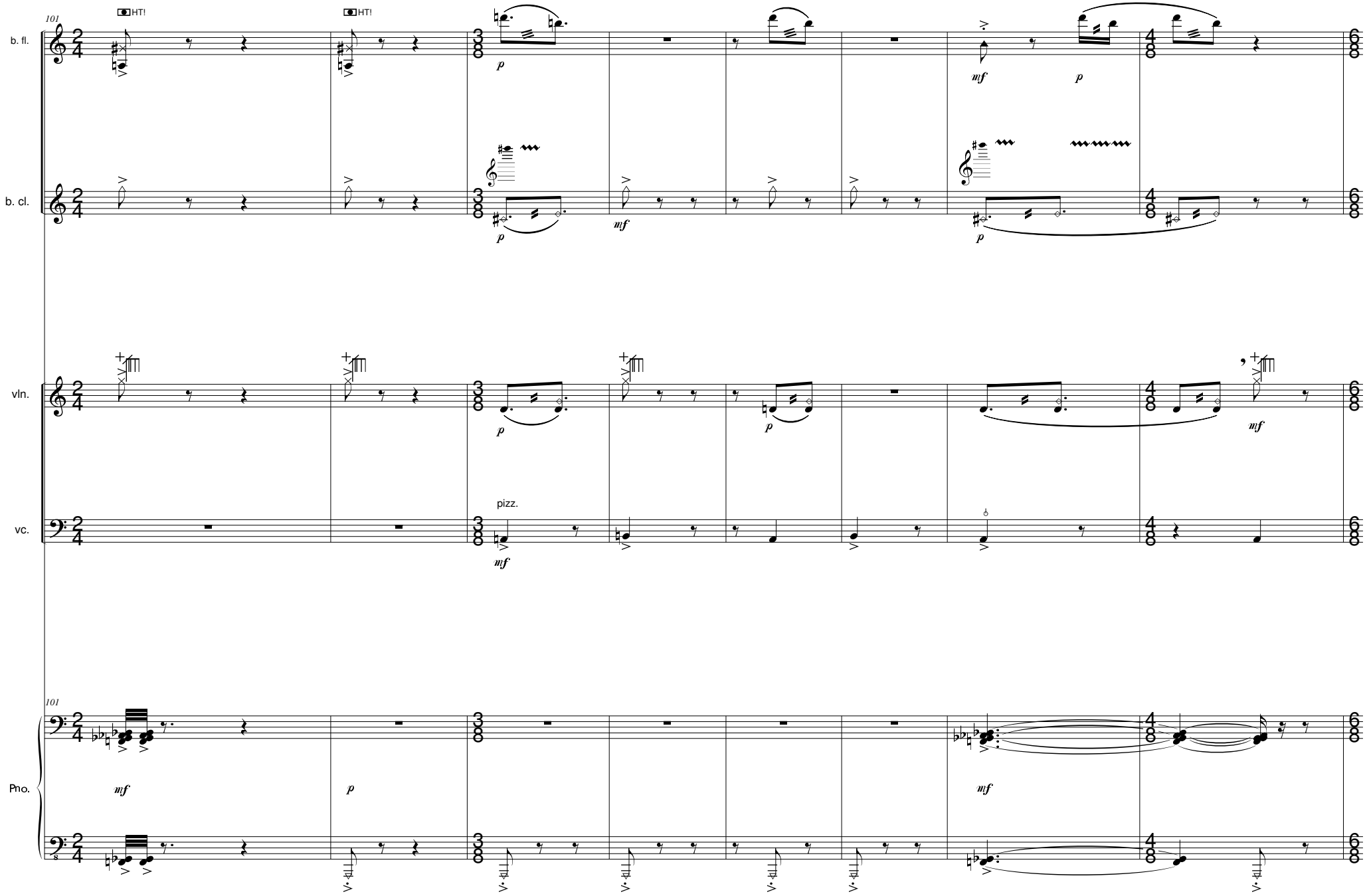

73
(key click)
HT!
HT!
I
Jet-whistle
b. fl.
Slap
ft.
b. cl.
arco
pizz.
(arco)
batt. v.
vln.
vc.
Pno.

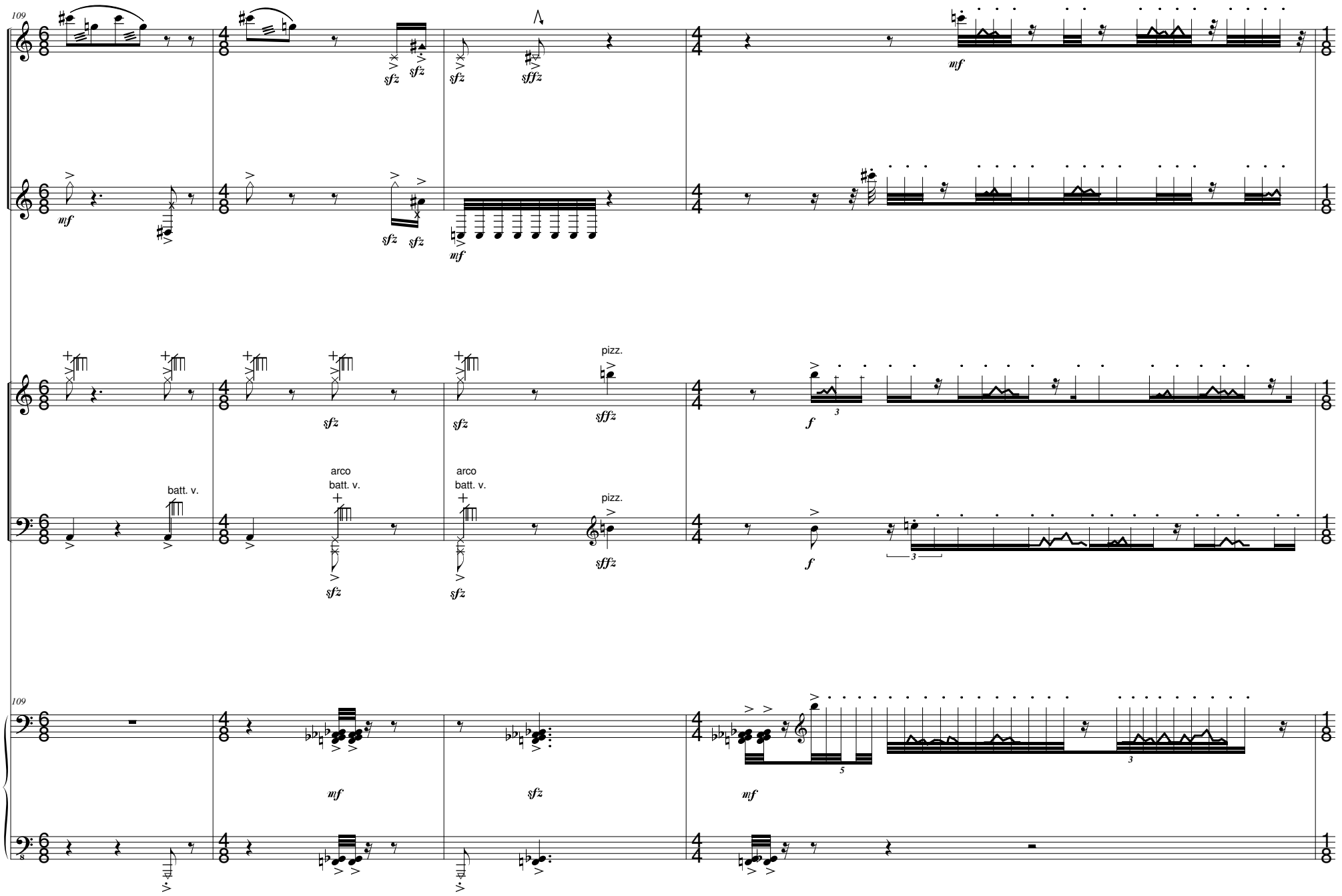

78
b. fl.
HT!
(key click)
8va
b. cl.
vln.
(s.t.)
arco batt. v.
pizz.
arco
vc.
arco
c.l. s.p.
batt. v. (s.t.)
pizz.
arco batt. v.
pizz.
78
Pno.

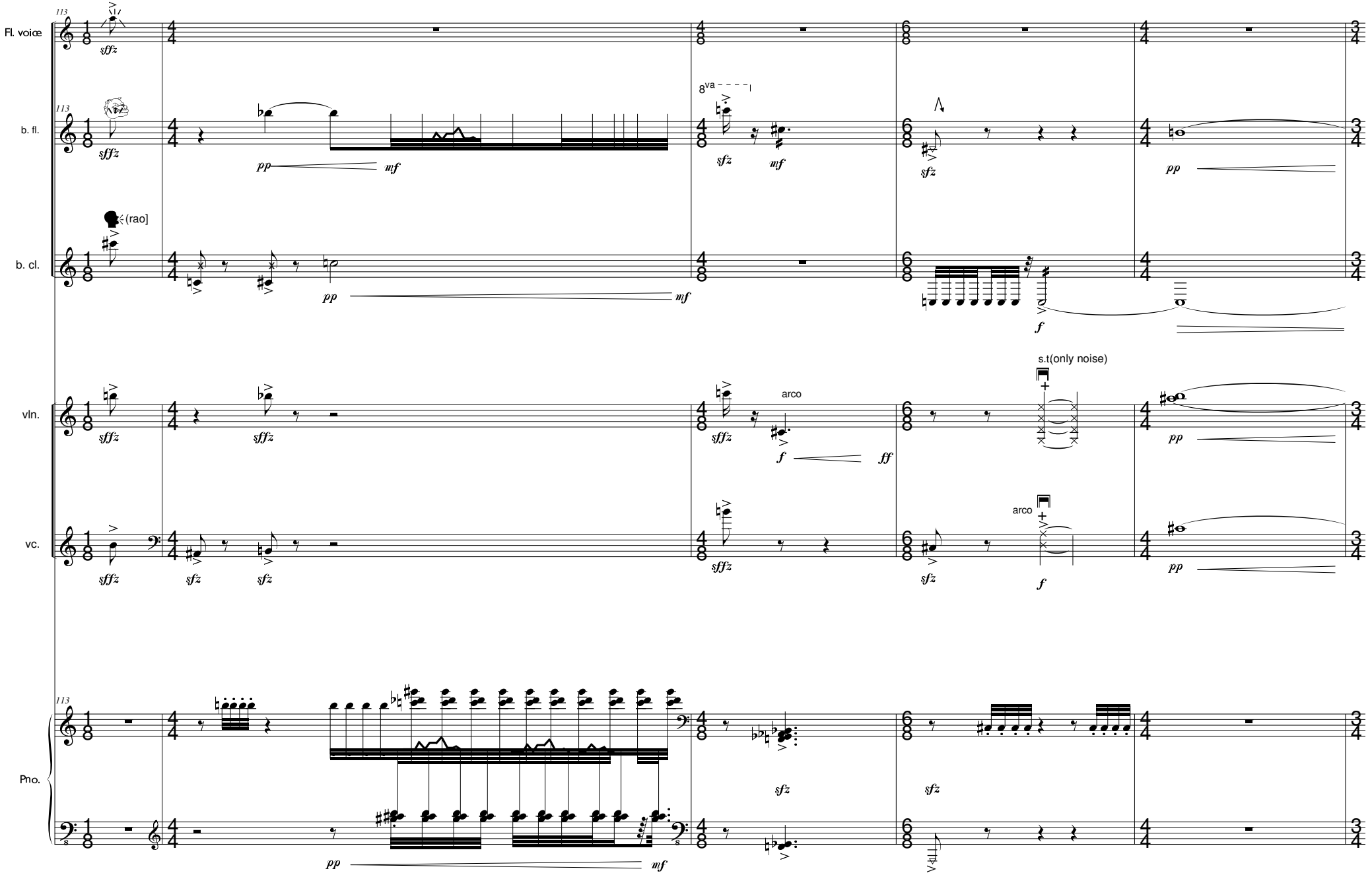

Fl. voice
b. fl.
b. cl.
vln.
vc.
Pno.
HT!
HT!
(loco)
(nearly without tone)
pizz.
arco
(deep noise)
batt. v.

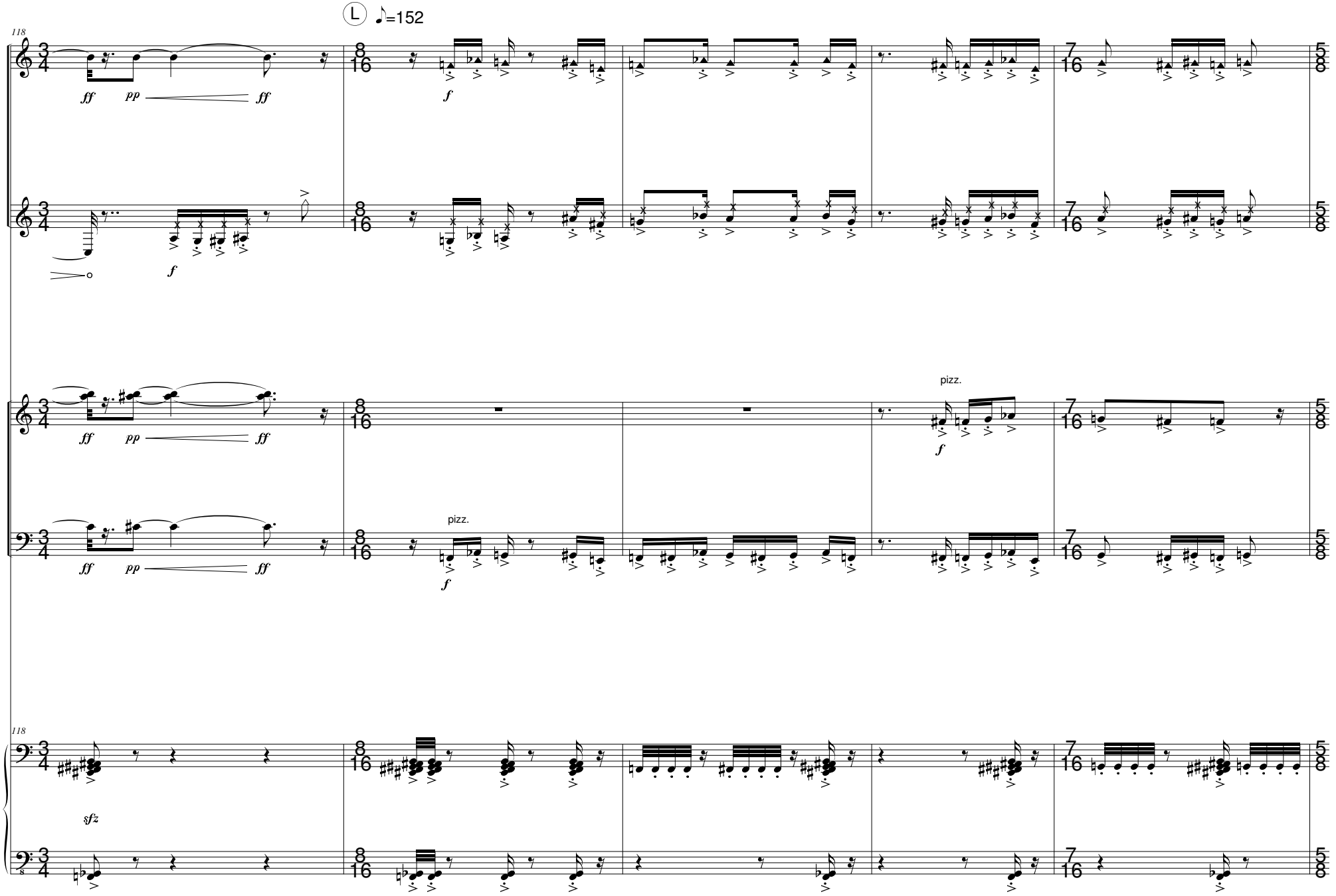

J
89
Fl. voice
b. fl.
b. cl.
vln.
vc.
Pno.
sfz
sfz
f
sffz
3
arco
batt. v.
pizz.
f
15ma
mf
mf

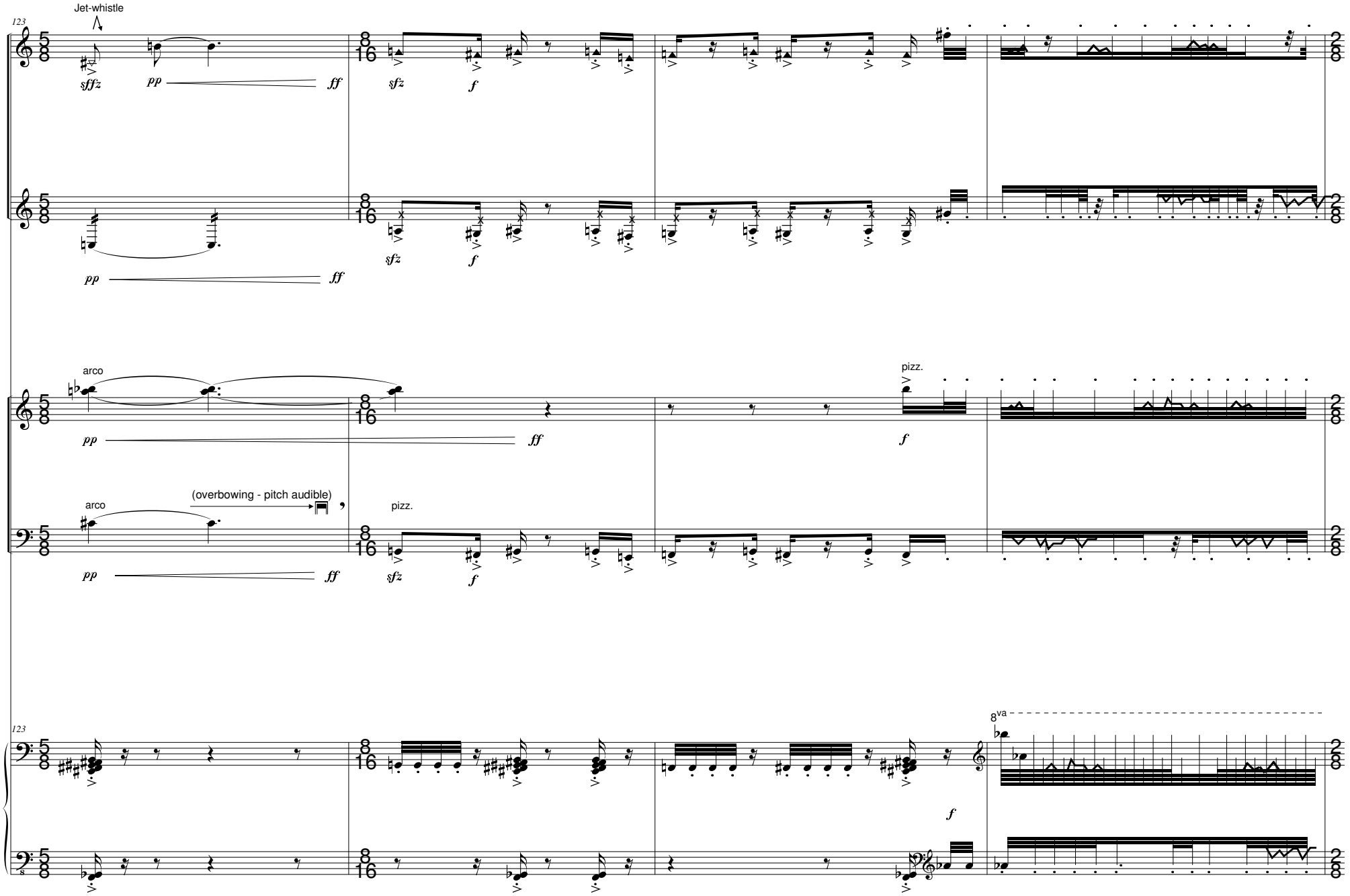

K
95
b. fl.
short high roar, lionlike
"rrao"
HT!
(key click)
sfffz
mf
b. cl.
(loco)
sfz
8vb
the trem between the lower notes should be more audible than the high flag., which should appear unregulary
p
vln.
arco
(ord.)
3
vc.
batt. v.
batt. c.l.
Pno.
mf
f

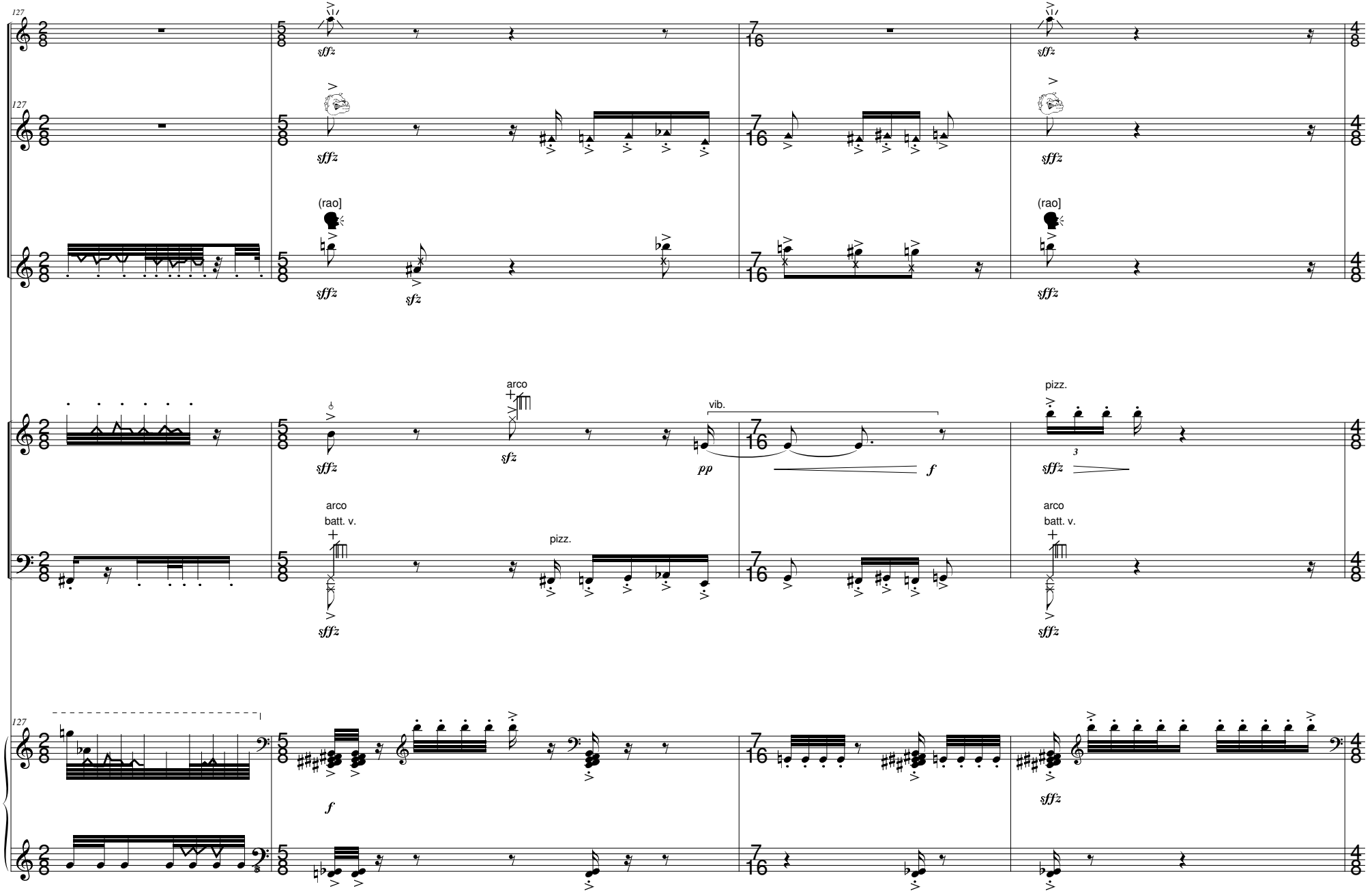

101
HT!
HT!
b. fl.
b. cl.
vln.
vc.
pizz.
Pno.
p
mf

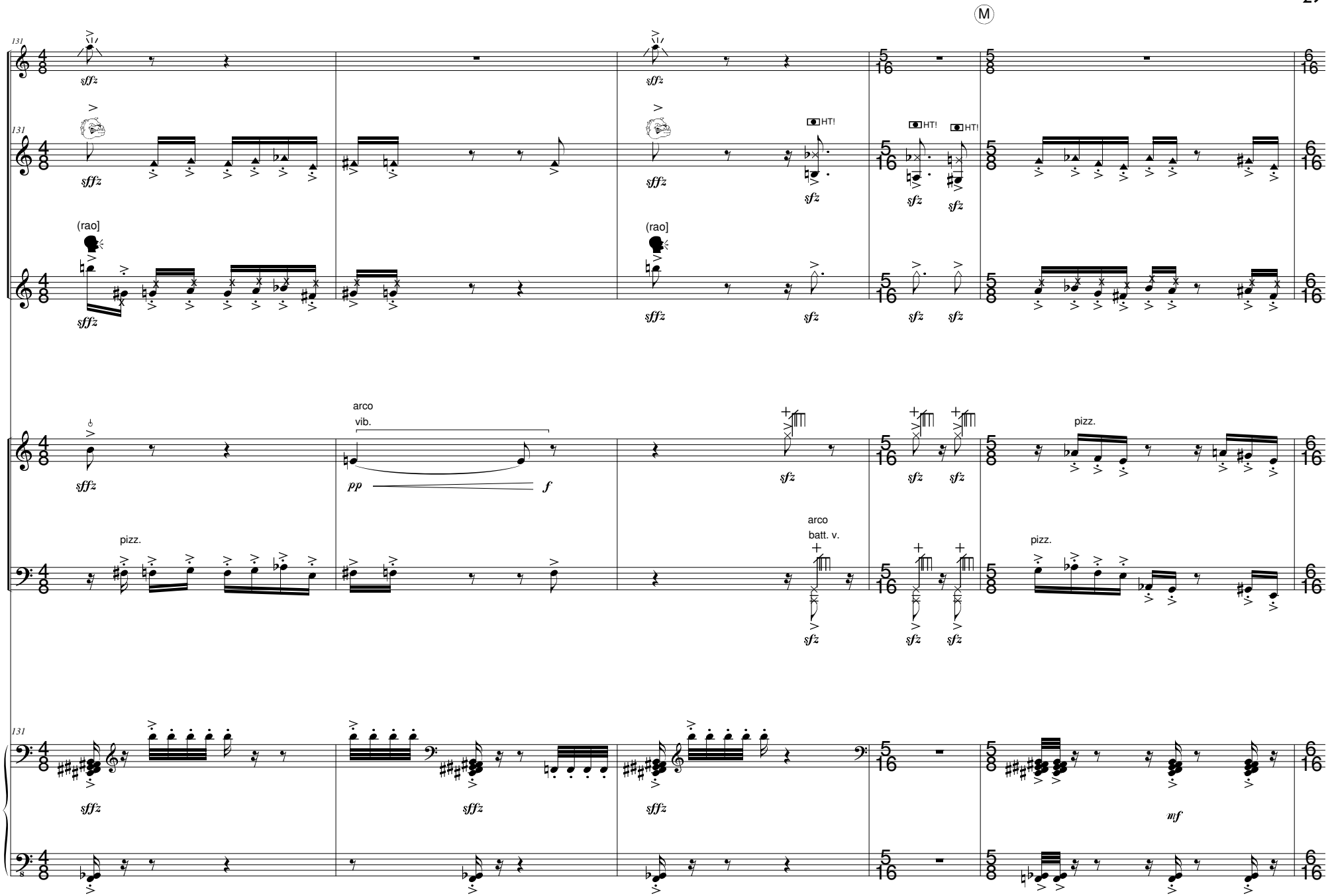

109
b. fl.
b. cl.
vln.
vc.
Pno.
mf
sfz
sffz
pizz.
arco
batt. v.
f

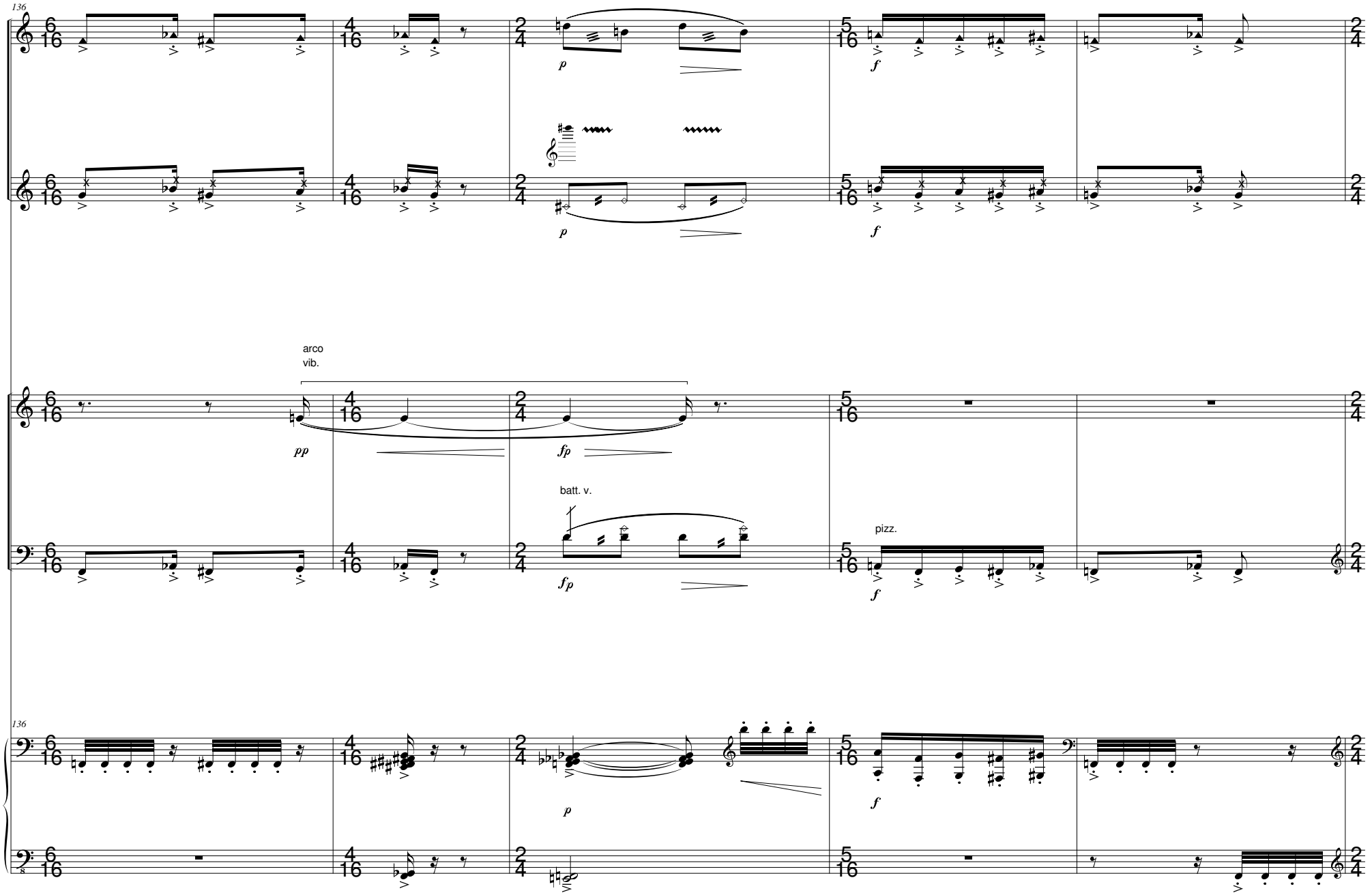

113
Fl. voice
sffz
b. fl.
pp
mf
8va
sfz
b. cl.
(rao]
f
vln.
arco
ff
s.t(only noise)
vc.
Pno.

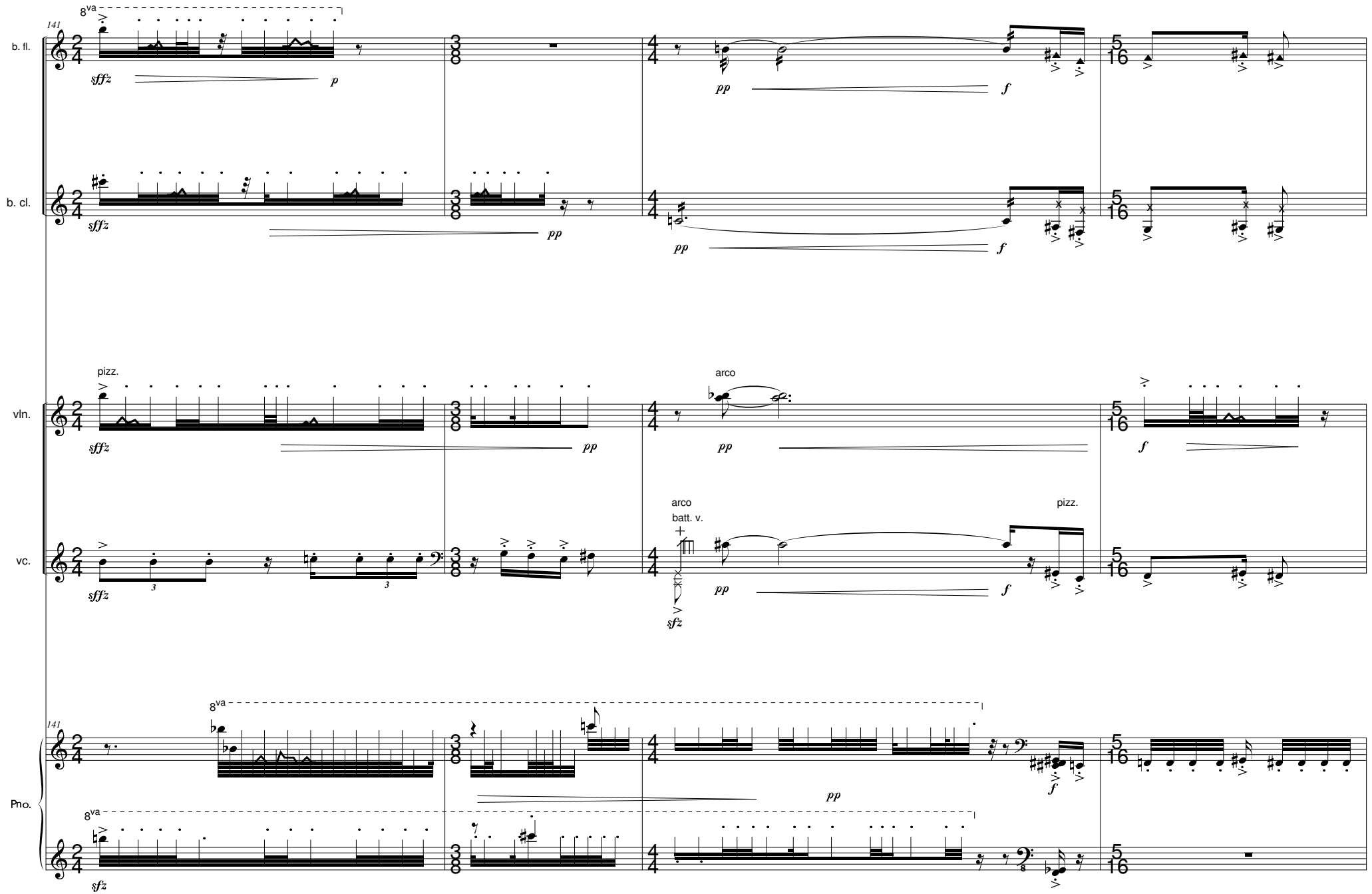

Ⓛ ♪=152
118
b. fl.
b. cl.
vln.
vc.
Pno.
ff
pp
f
pizz.
sfz

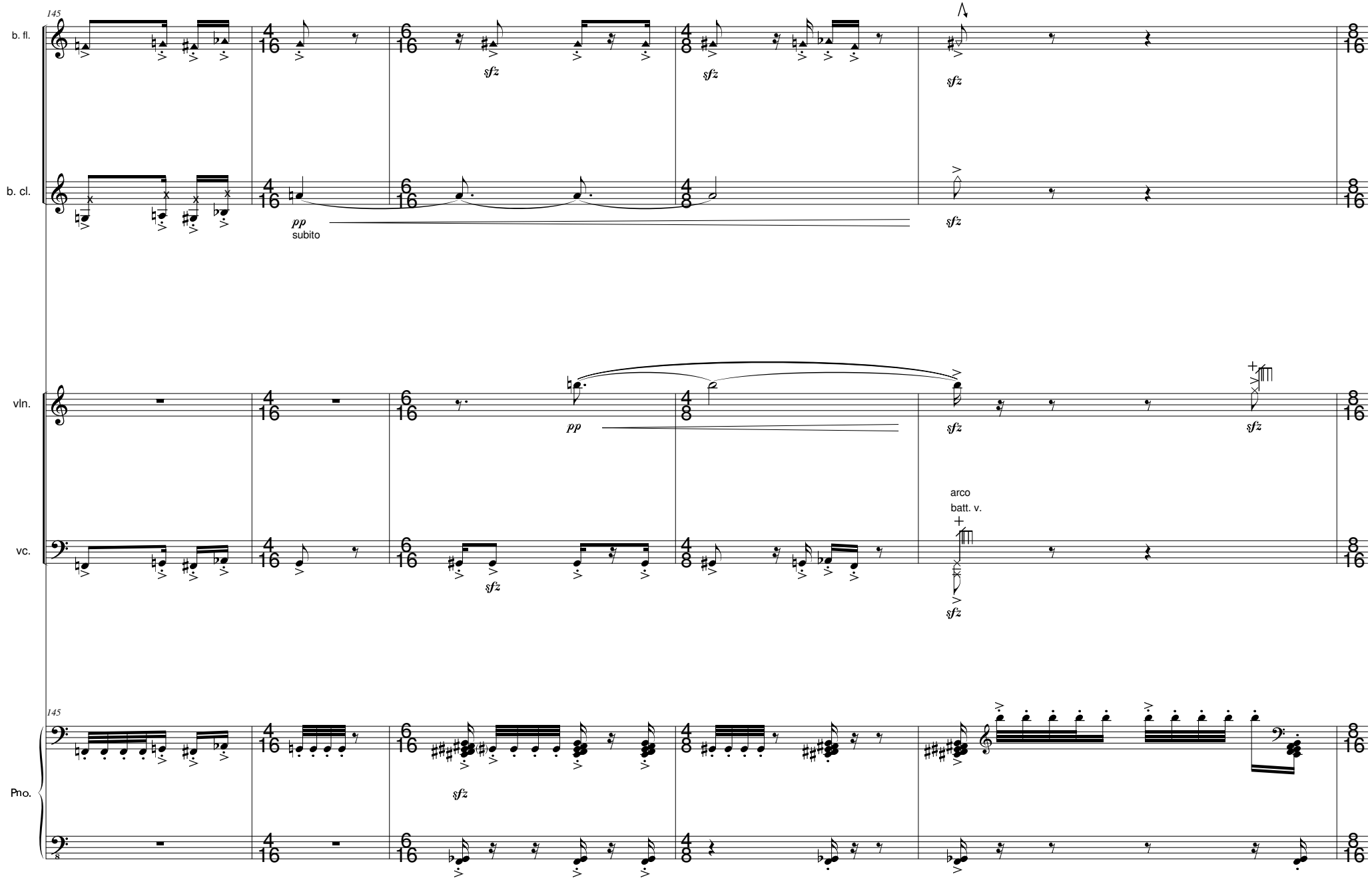

123
Jet-whistle
b. fl.
sffz
pp
ff
sfz
f
b. cl.
pp
ff
sfz
f
arco
vln.
pp
ff
pizz.
f
arco
(overbowing - pitch audible)
vc.
pp
ff
pizz.
sfz
f
123
Pno.
f
8va

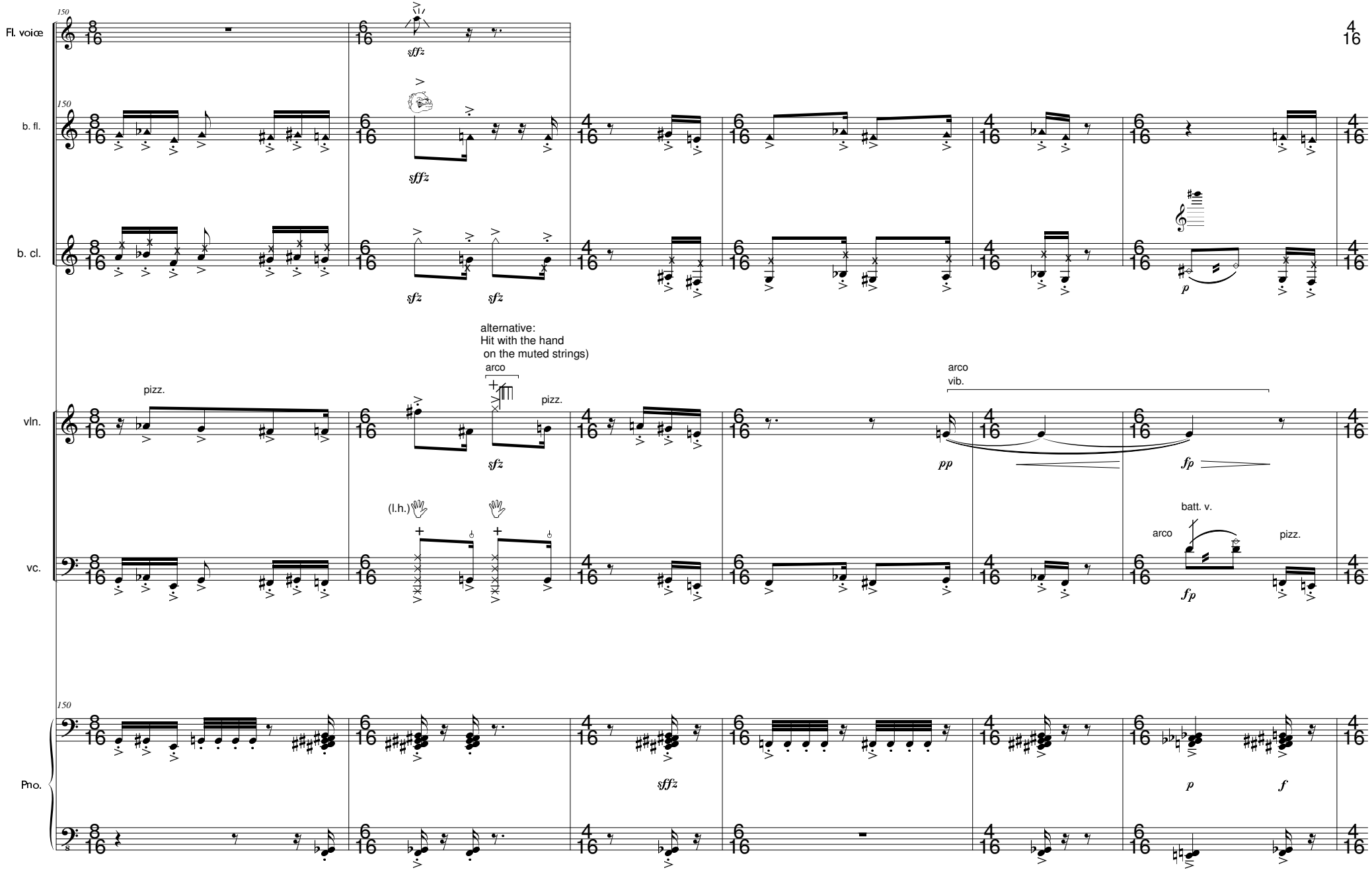

Fl. voice
b. fl.
b. cl.
vln.
vc.
Pno.
127
sffz
sfz
(rao)
arco
batt. v.
pizz.
vib.
pp
f
3

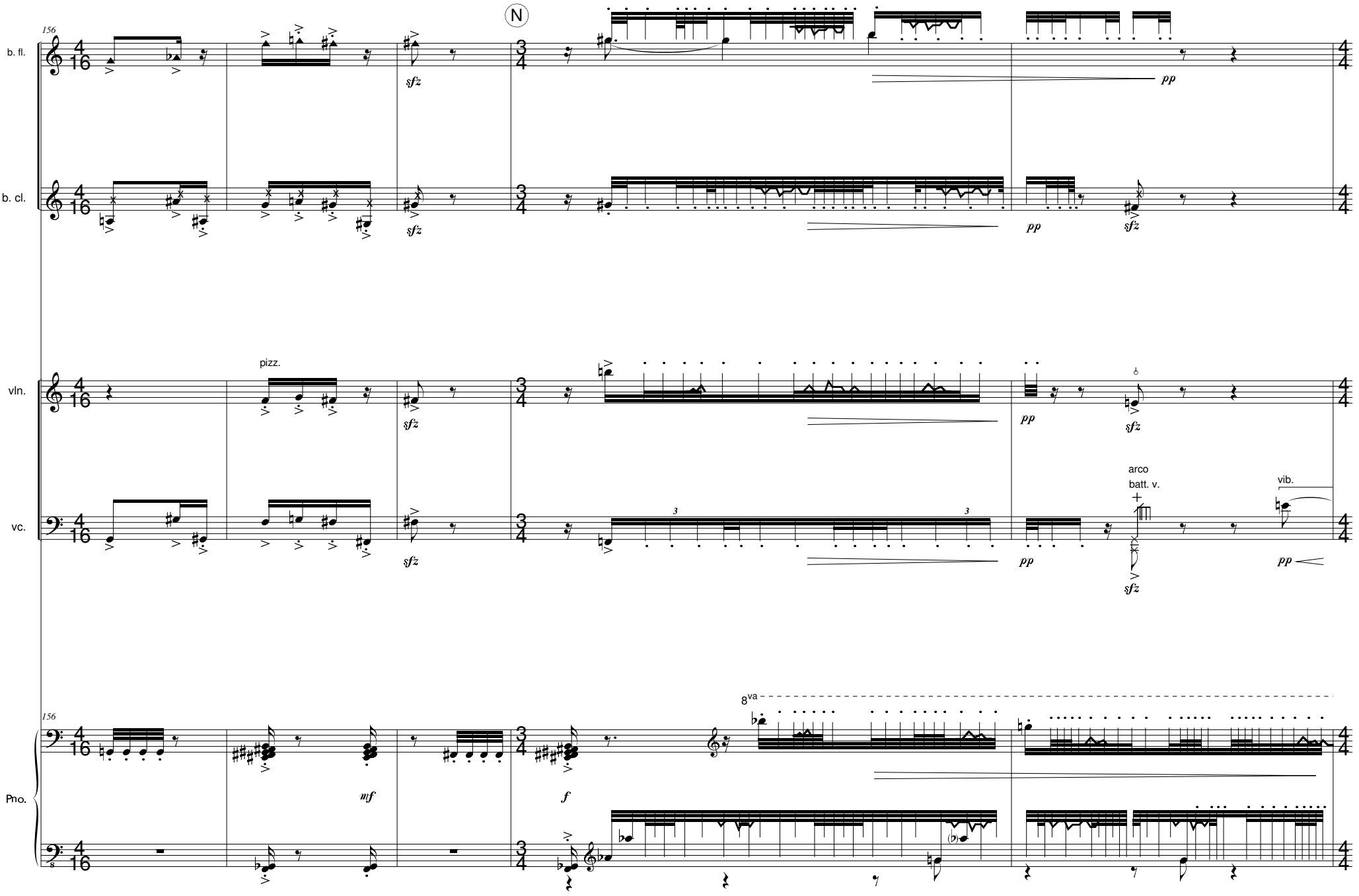

M
131
Fl. voice
b. fl.
b. cl.
vln.
vc.
Pno.
sffz
sfz
mf
pp
f
(rao)
HT!
arco
vib.
pizz.
arco
batt. v.
5/16
5/8
6/16

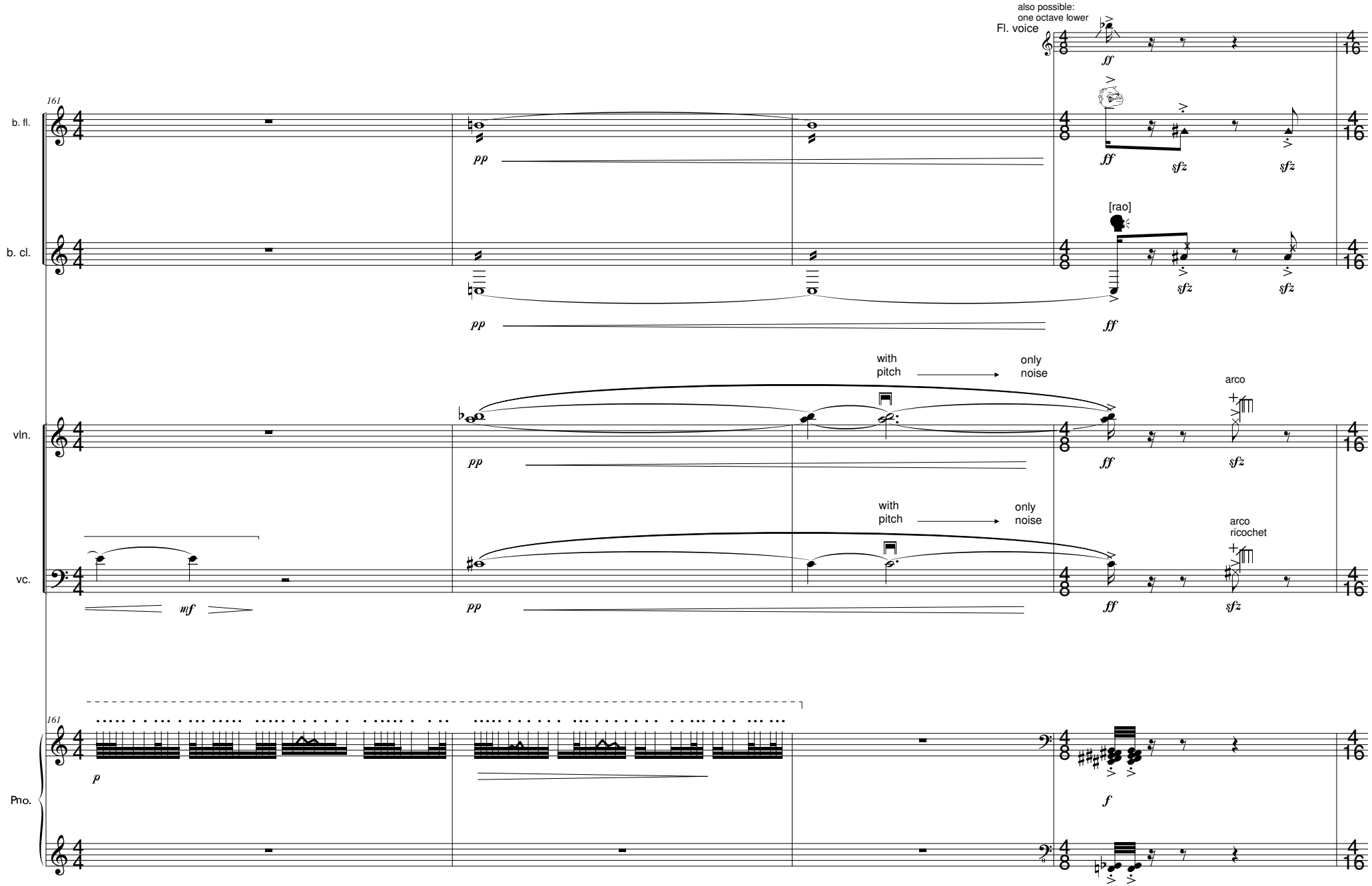

136
b. fl.
b. cl.
vln.
vc.
Pno.
arco
vib.
batt. v.
pizz.
p
f
pp
fp

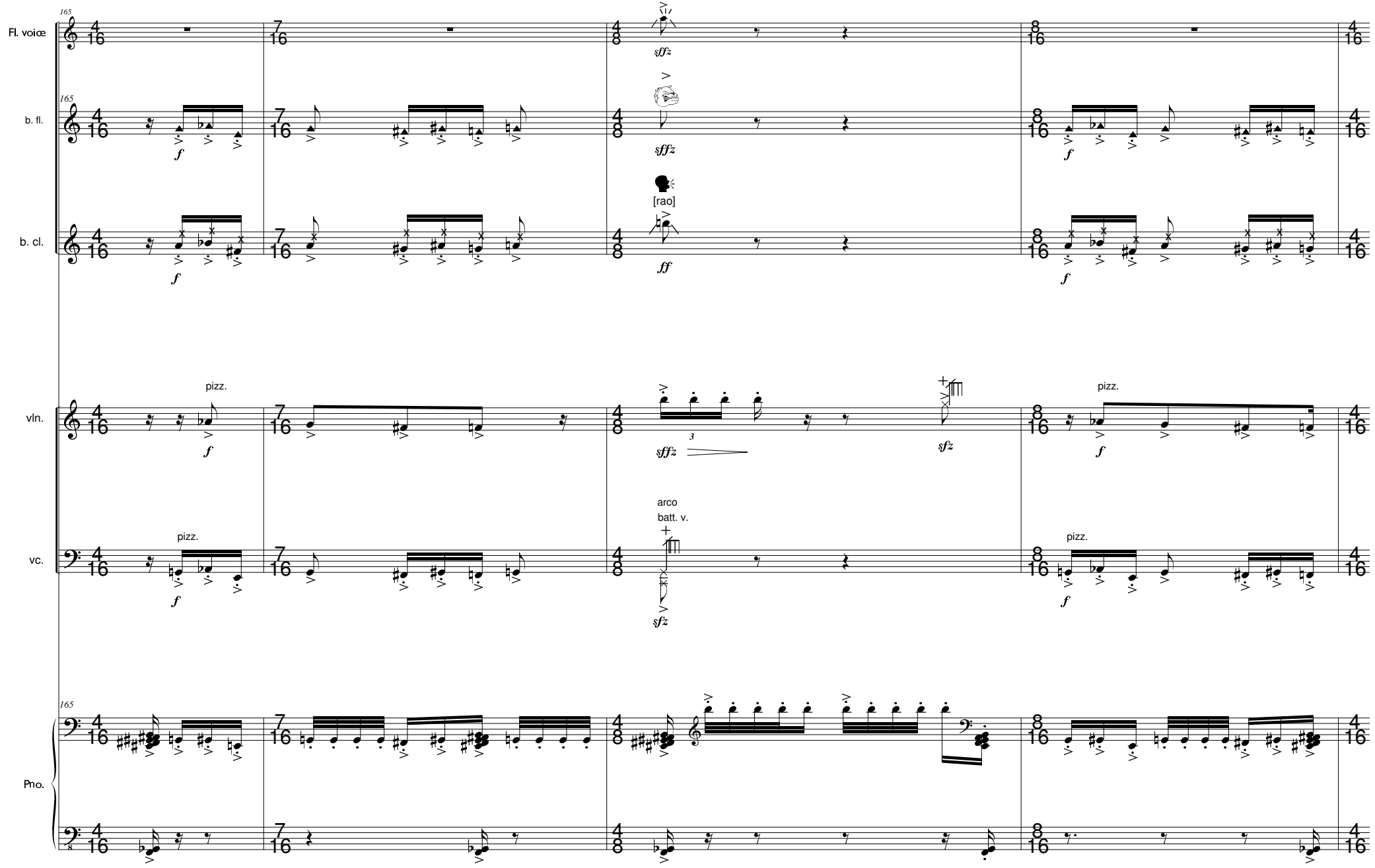

141
8va
b. fl.
sffz
p
pp
f
b. cl.
pizz.
vln.
arco
batt. v.
vc.
sfz
Pno.

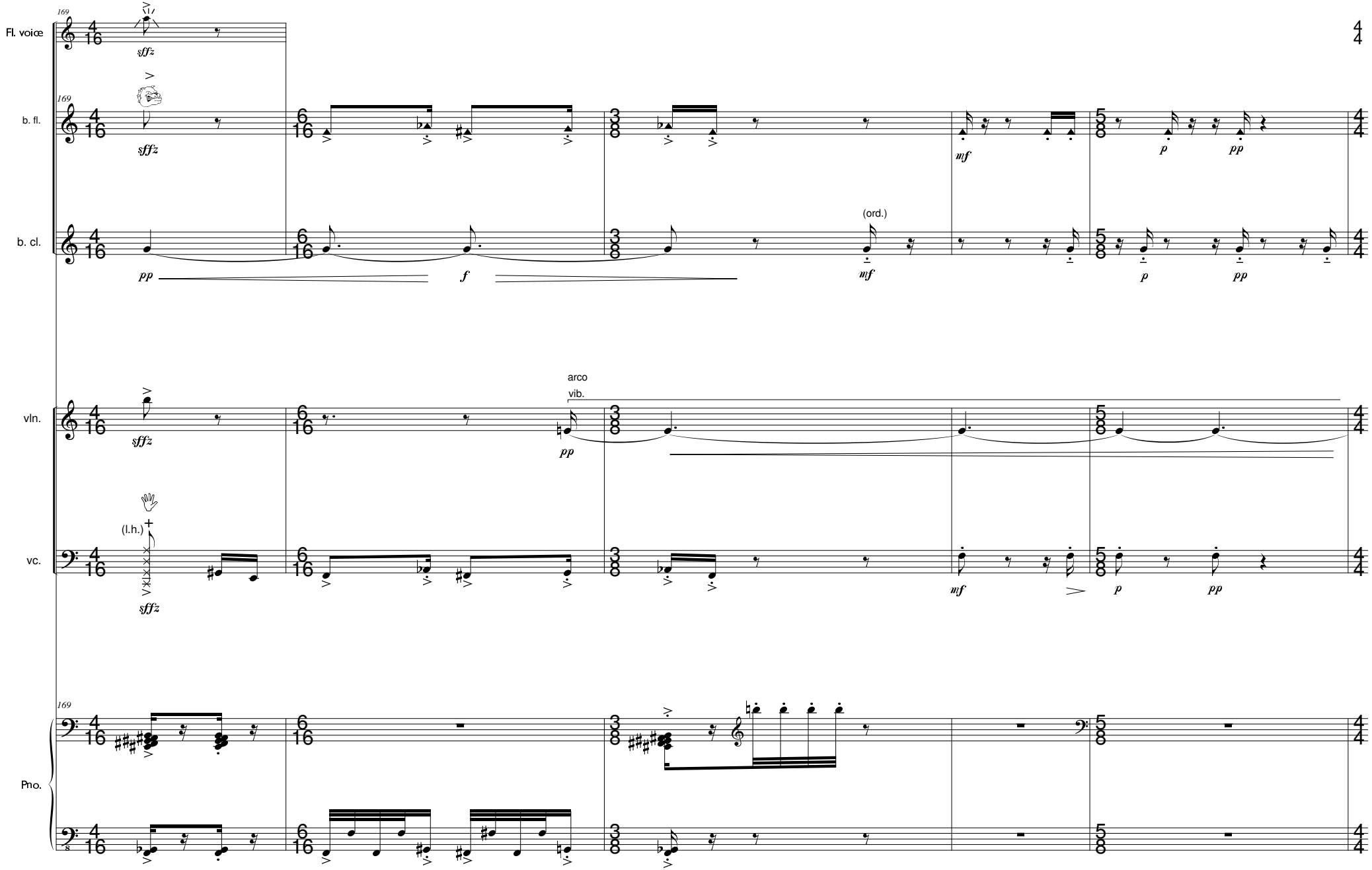

145
b. fl.
b. cl.
vln.
vc.
Pno.
sfz
pp
subito
arco
batt. v.

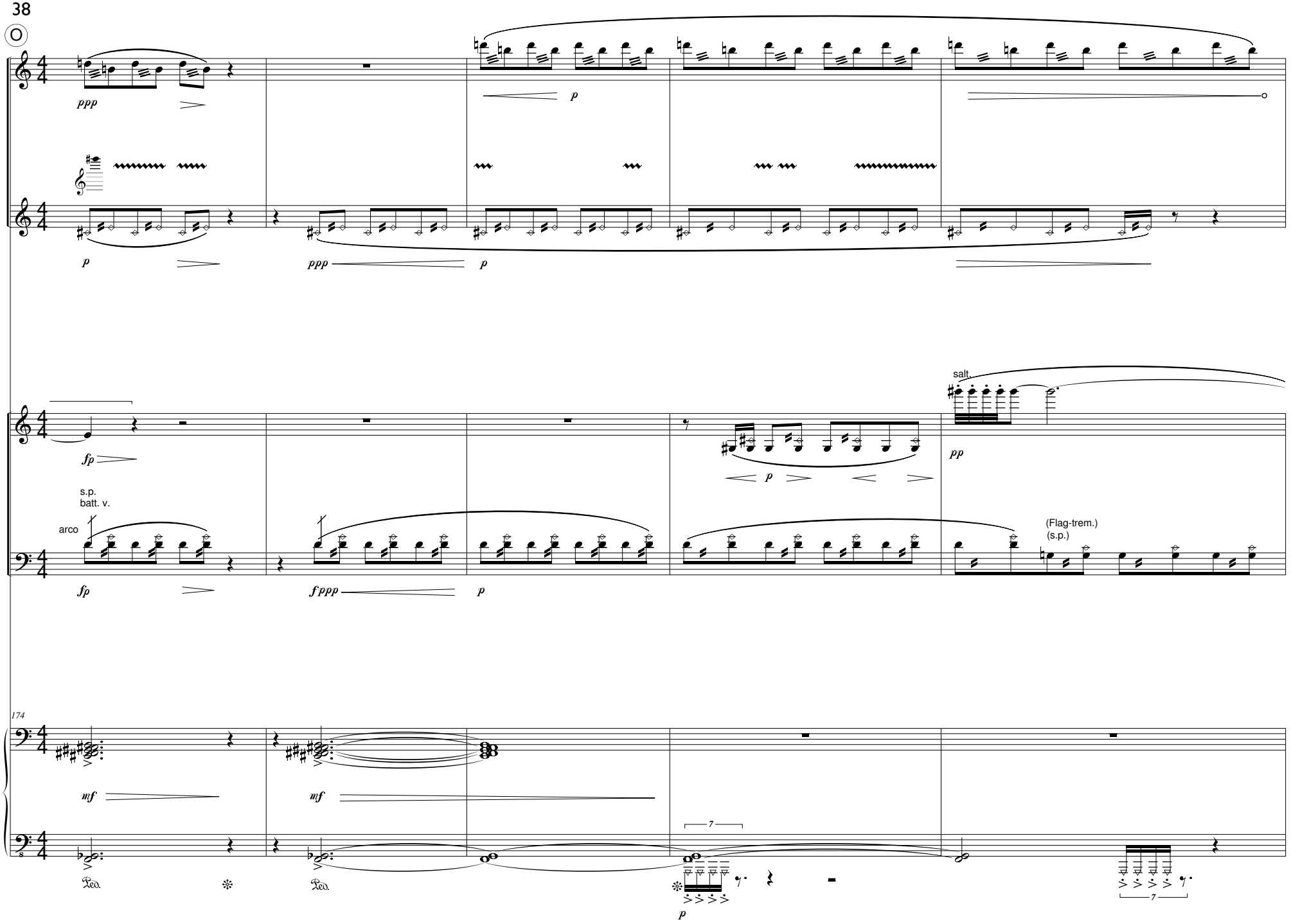

Fl. voice
b. fl.
b. cl.
vln.
vc.
Pno.
150
sffz
sfz
p
alternative:
Hit with the hand
on the muted strings)
arco
pizz.
(l.h.)
arco
vib.
pp
fp
batt. v.
f

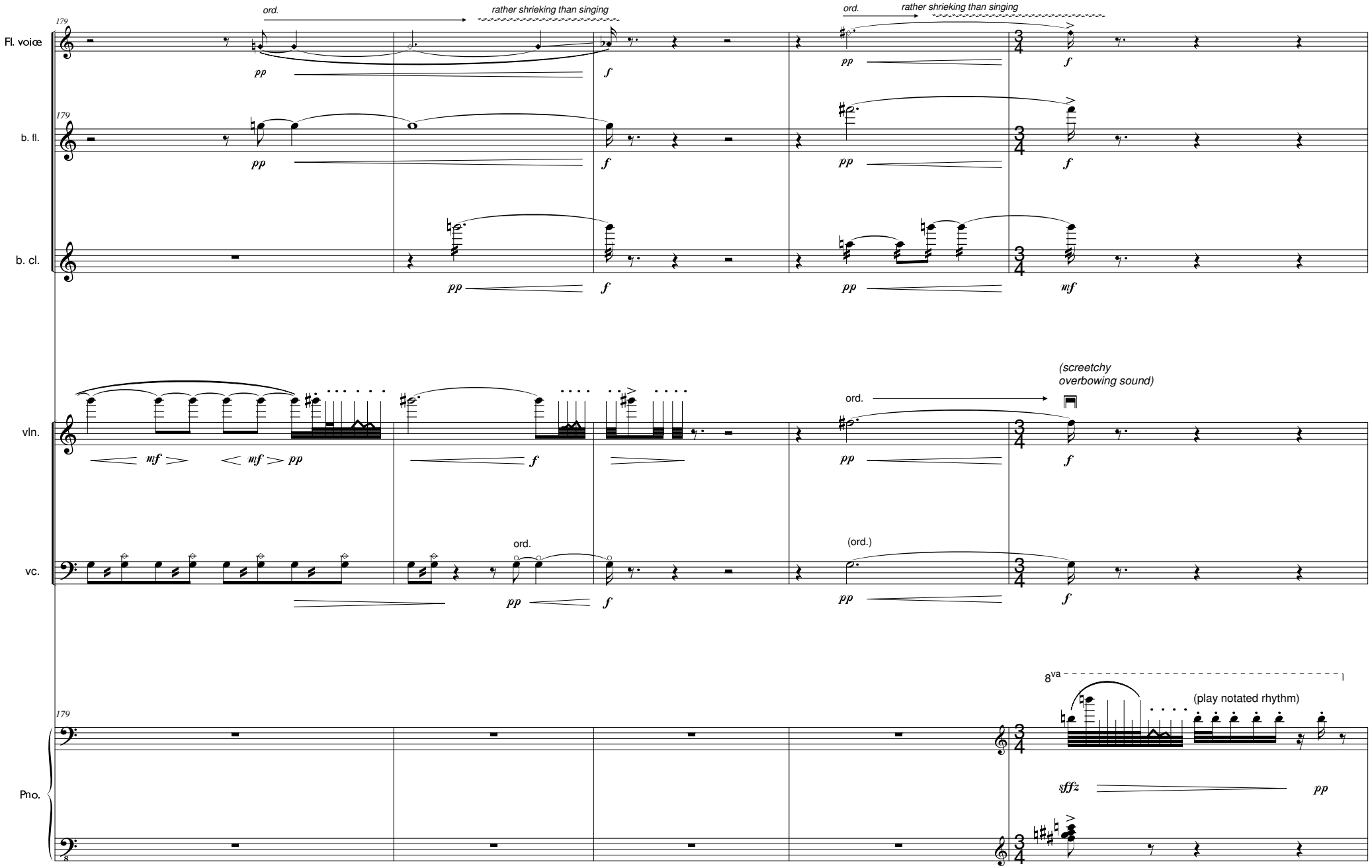

156
N
b. fl.
b. cl.
vln.
vc.
Pno.
pizz.
arco
batt. v.
vib.
8va
sfz
pp
mf
f

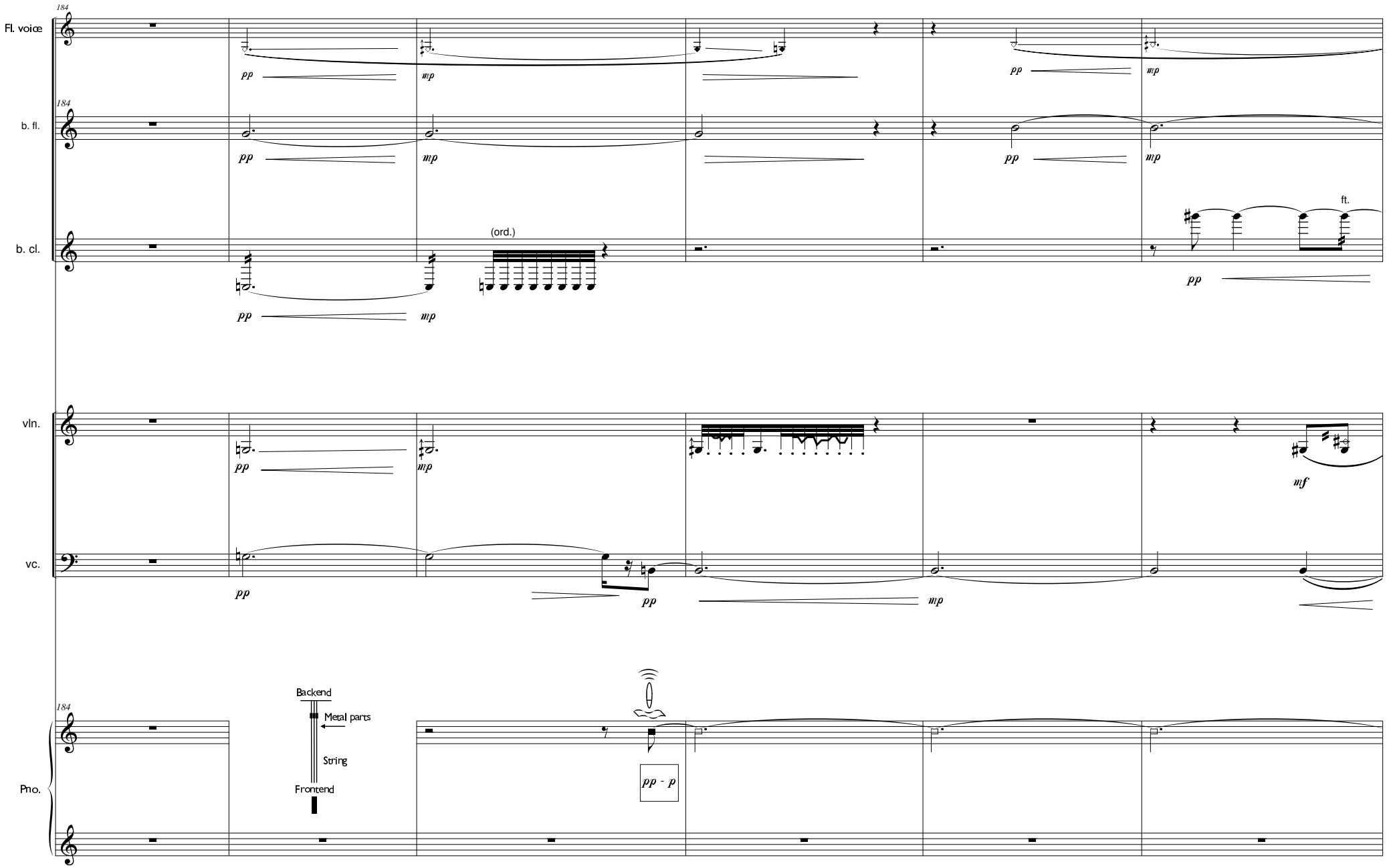

also possible:
one octave lower
Fl. voice
161
b. fl.
b. cl.
vln.
vc.
Pno.
[rao]
with
pitch
only
noise
arco
arco
ricochet

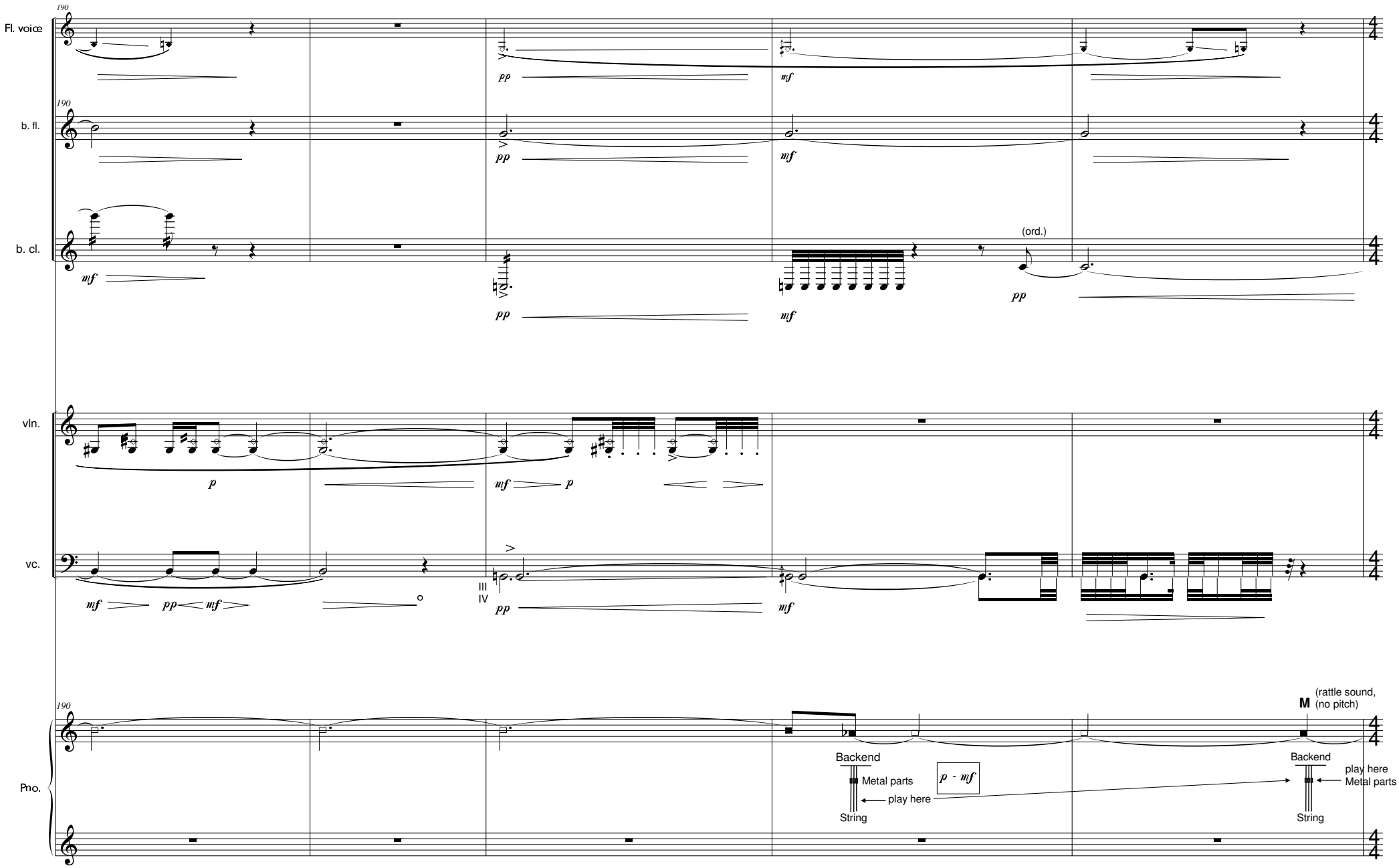

165
Fl. voice
b. fl.
b. cl.
vln.
vc.
Pno.
sffz
[rao]
ff
f
pizz.
arco
batt. v.
sfz
3

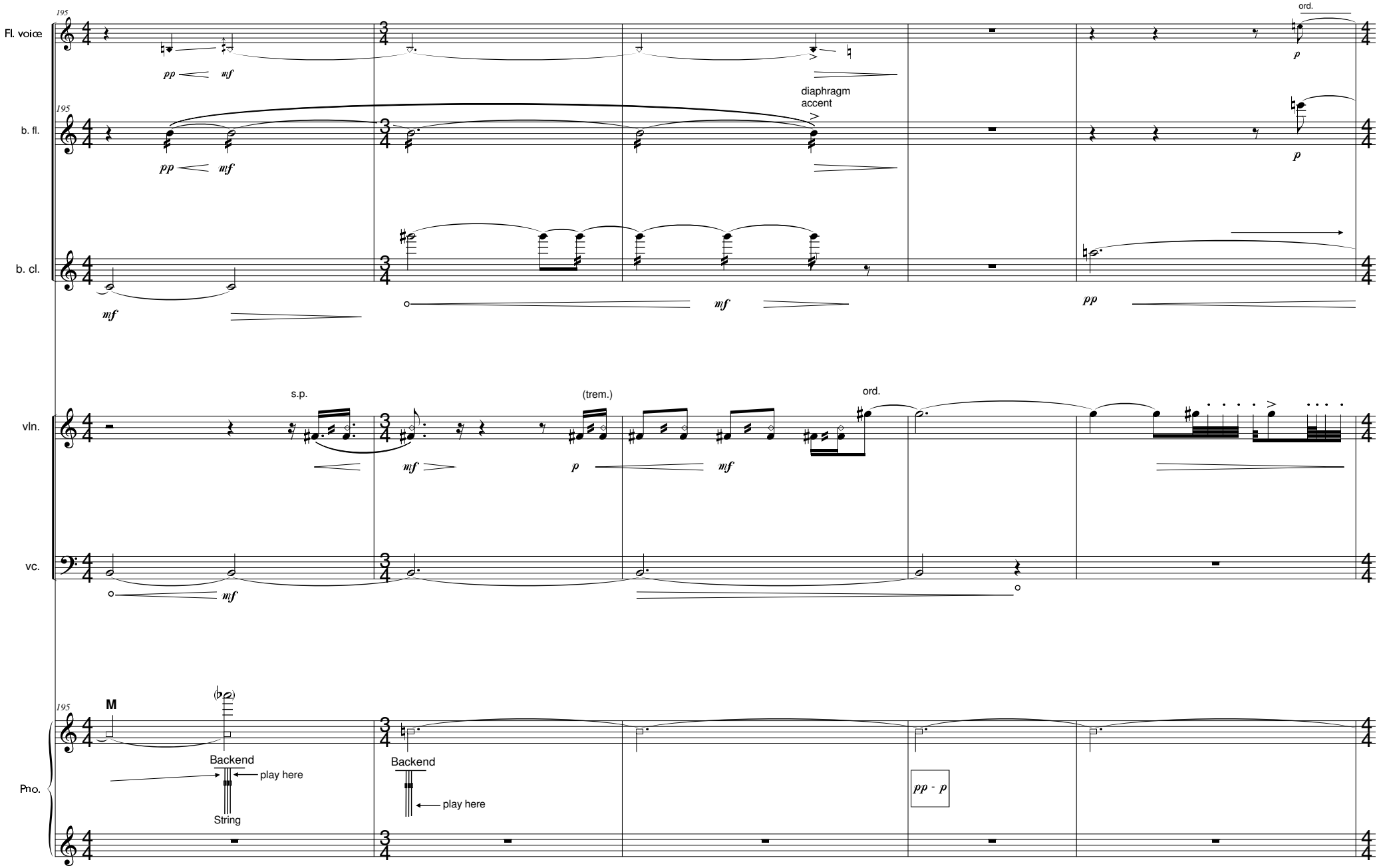

Fl. voice
b. fl.
b. cl.
vln.
vc.
Pno.
169
sffz
pp
f
mf
p
ppp
(ord.)
arco
vib.
(l.h.)

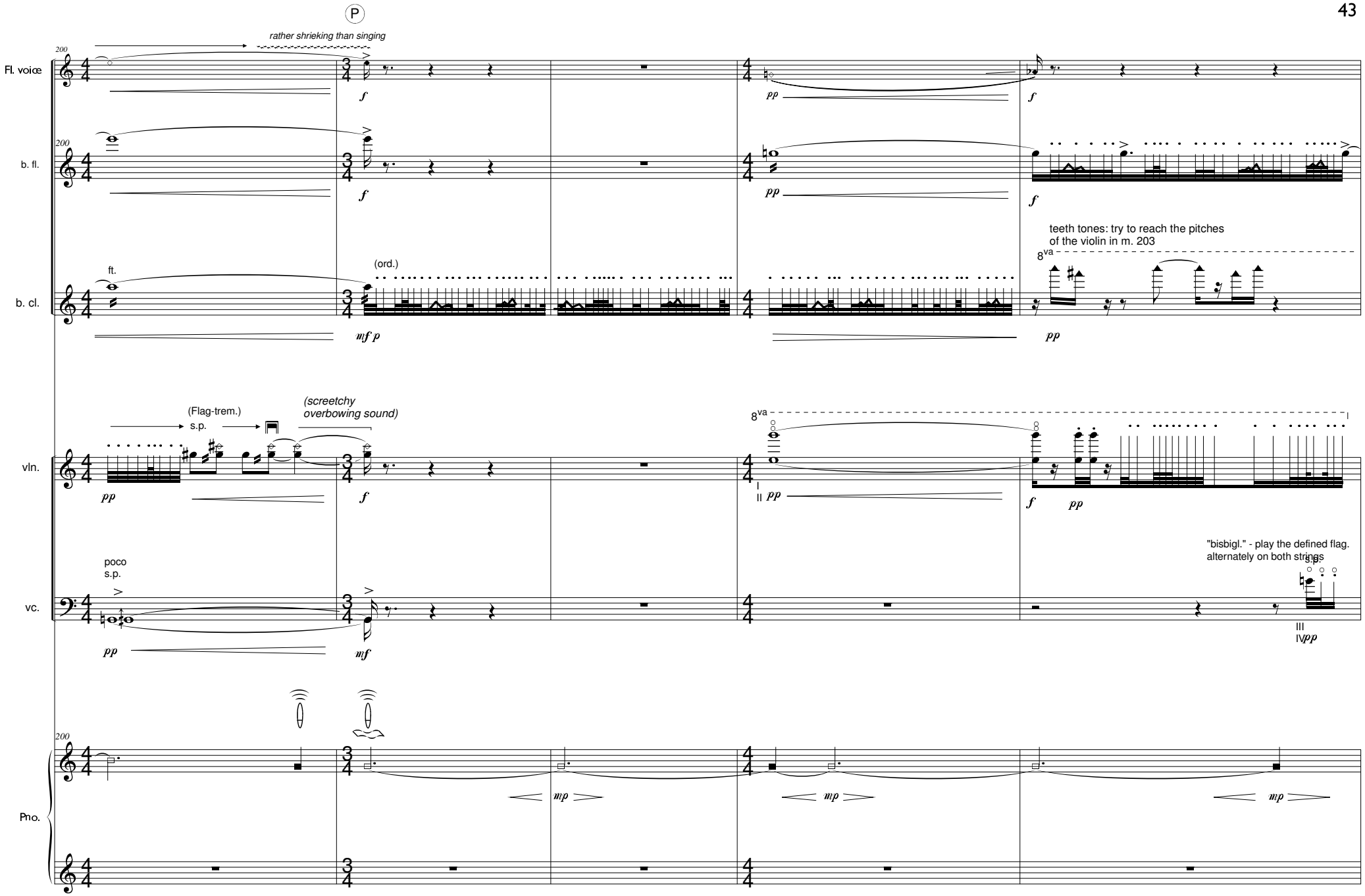

O
b. fl.
ppp
p
b. cl.
p
ppp
p
vln.
fp
p
salt.
pp
s.p.
batt. v.
arco
vc.
fp
fpppp
p
(Flag-trem.)
(s.p.)
174
Pno.
mf
mf
Ped.
Ped.
7
p
7

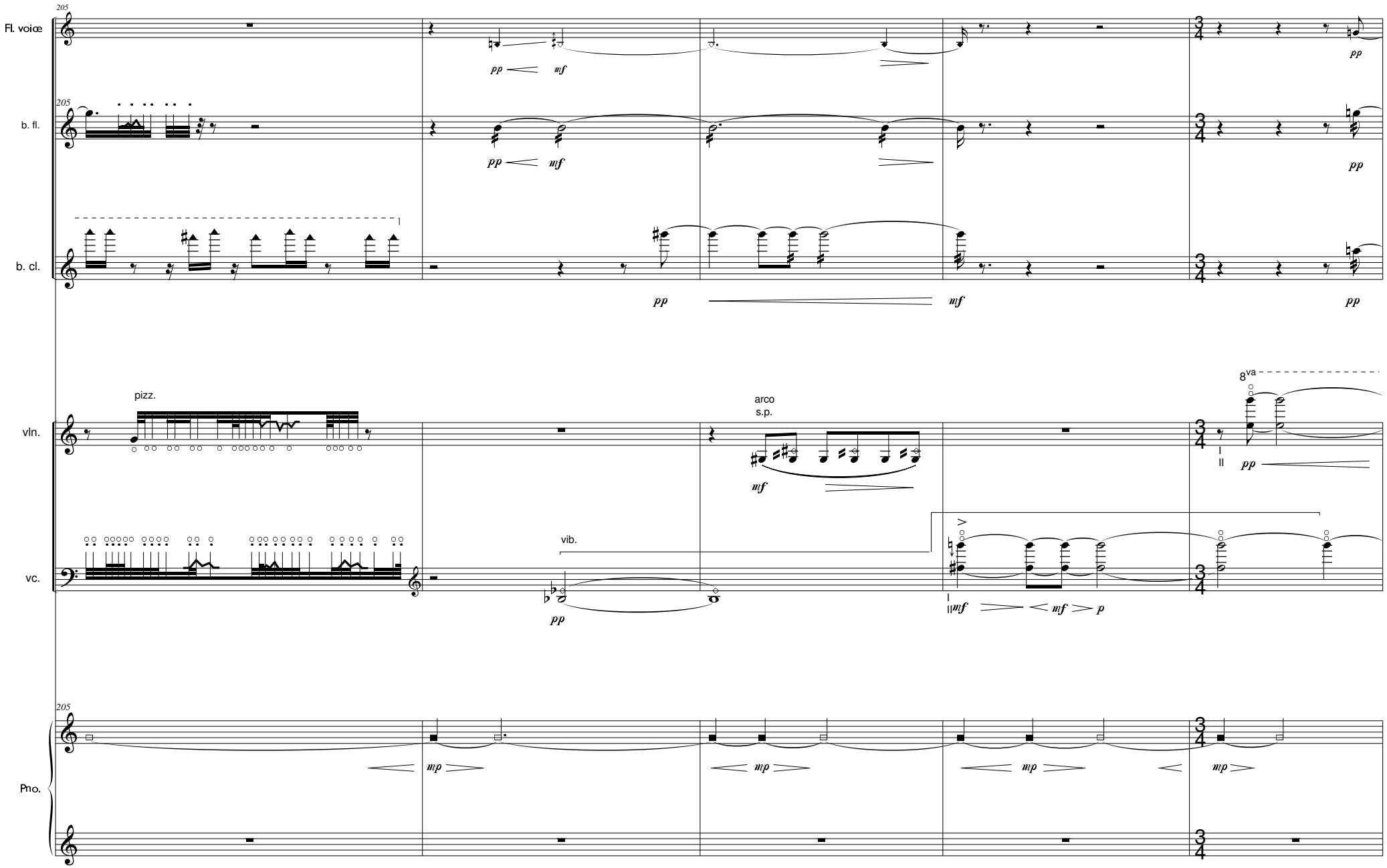

179
Fl. voice
ord.
rather shrieking than singing
pp
f
ord.
rather shrieking than singing
pp
f
179
b. fl.
pp
f
pp
f
179
b. cl.
pp
f
pp
mf
vln.
mf
mf
pp
f
ord.
pp
f
(screetchy
overbowing sound)
vc.
ord.
pp
f
(ord.)
pp
f
179
Pno.
8va
(play notated rhythm)
sffz
pp

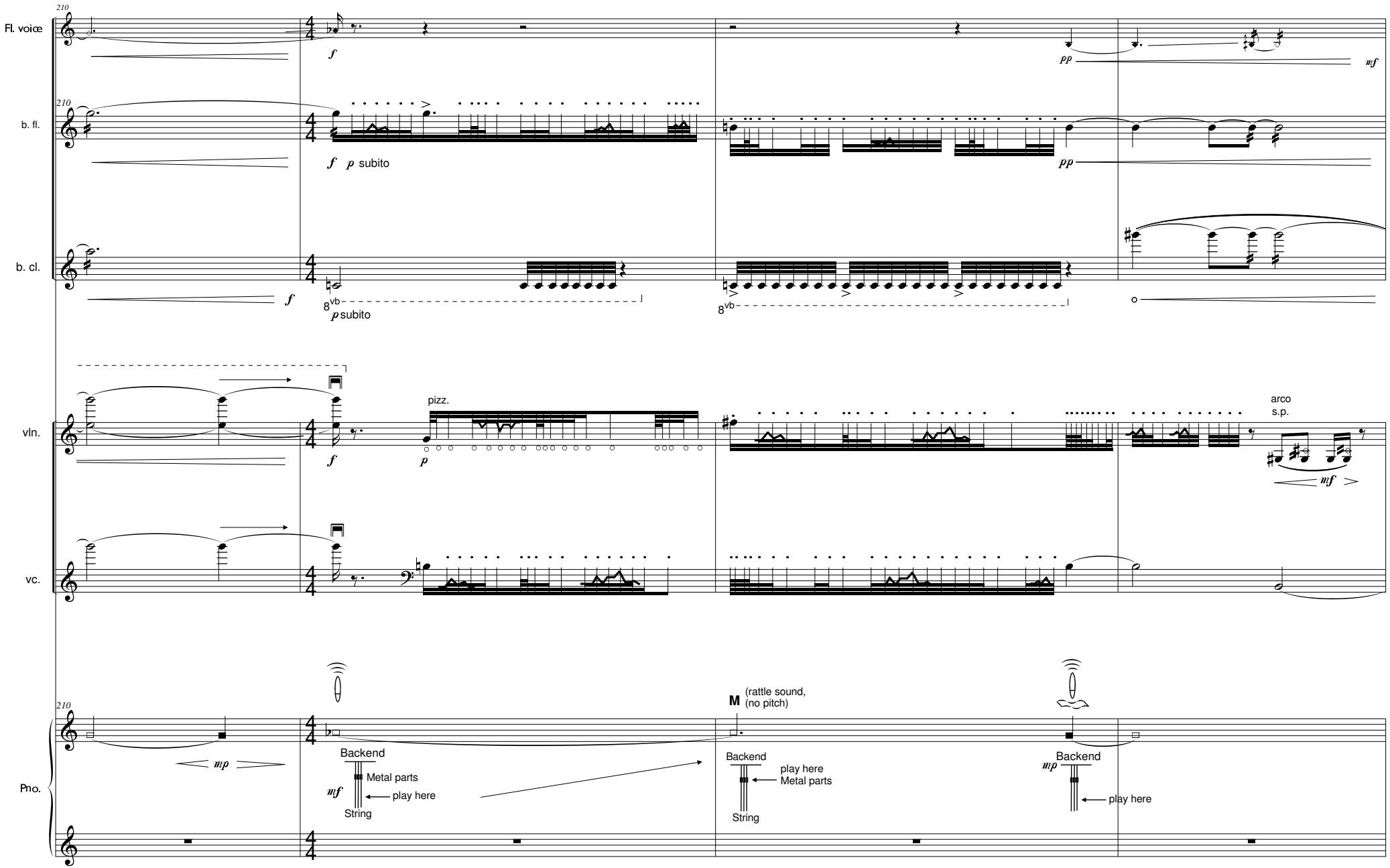

184
Fl. voice
pp
mp
pp
mp
184
b. fl.
pp
mp
pp
mp
b. cl.
(ord.)
pp
mp
ft.
pp
vln.
pp
mp
mf
vc.
pp
pp
mp
184
Pno.
Backend
Metal parts
String
Frontend
pp - p

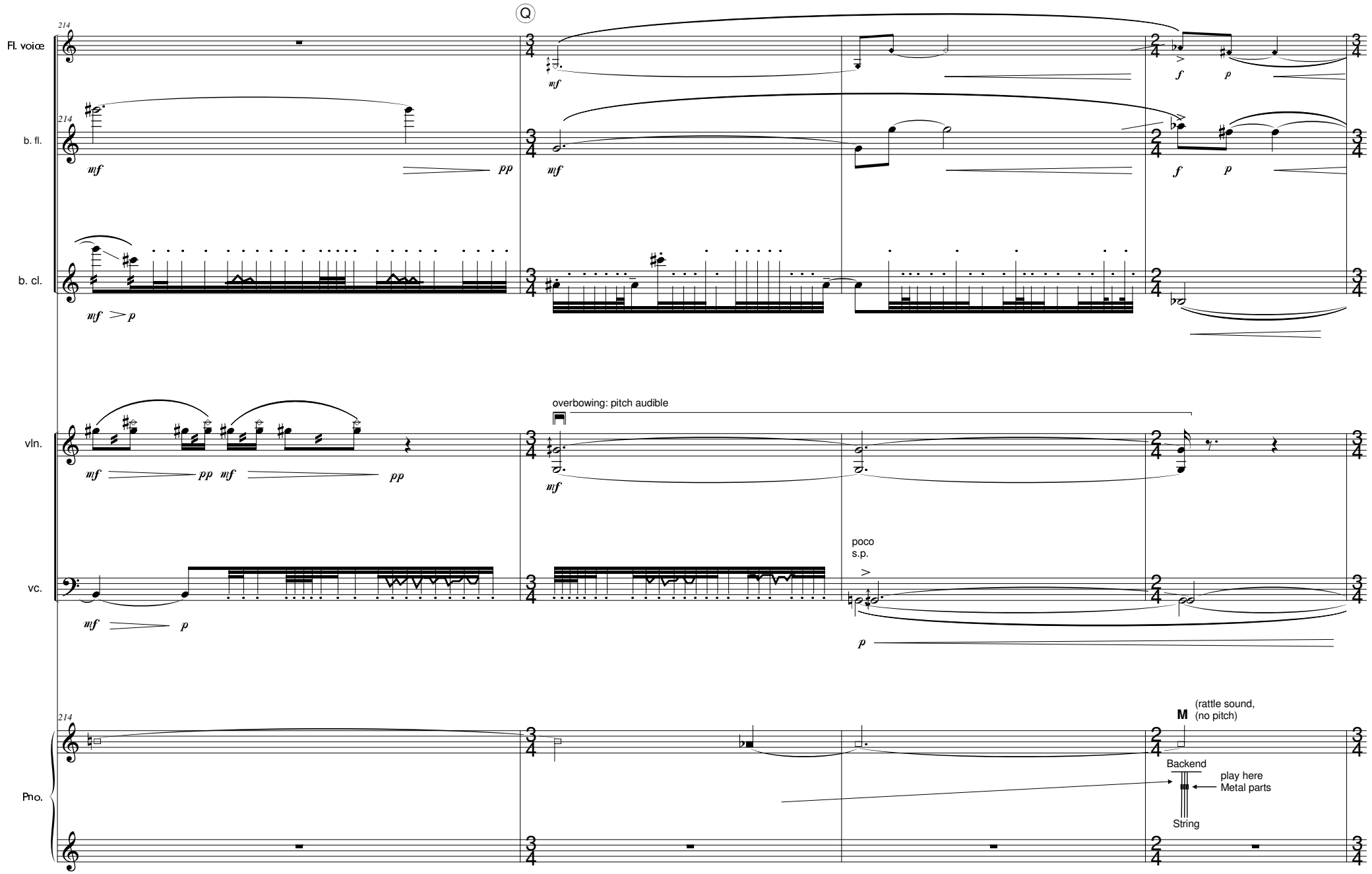

190
Fl. voice
b. fl.
b. cl.
vln.
vc.
Pno.
pp
mf
(ord.)
p
III
IV
M
(rattle sound, (no pitch)
Backend
Metal parts
play here
String
p - mf
play here
Metal parts

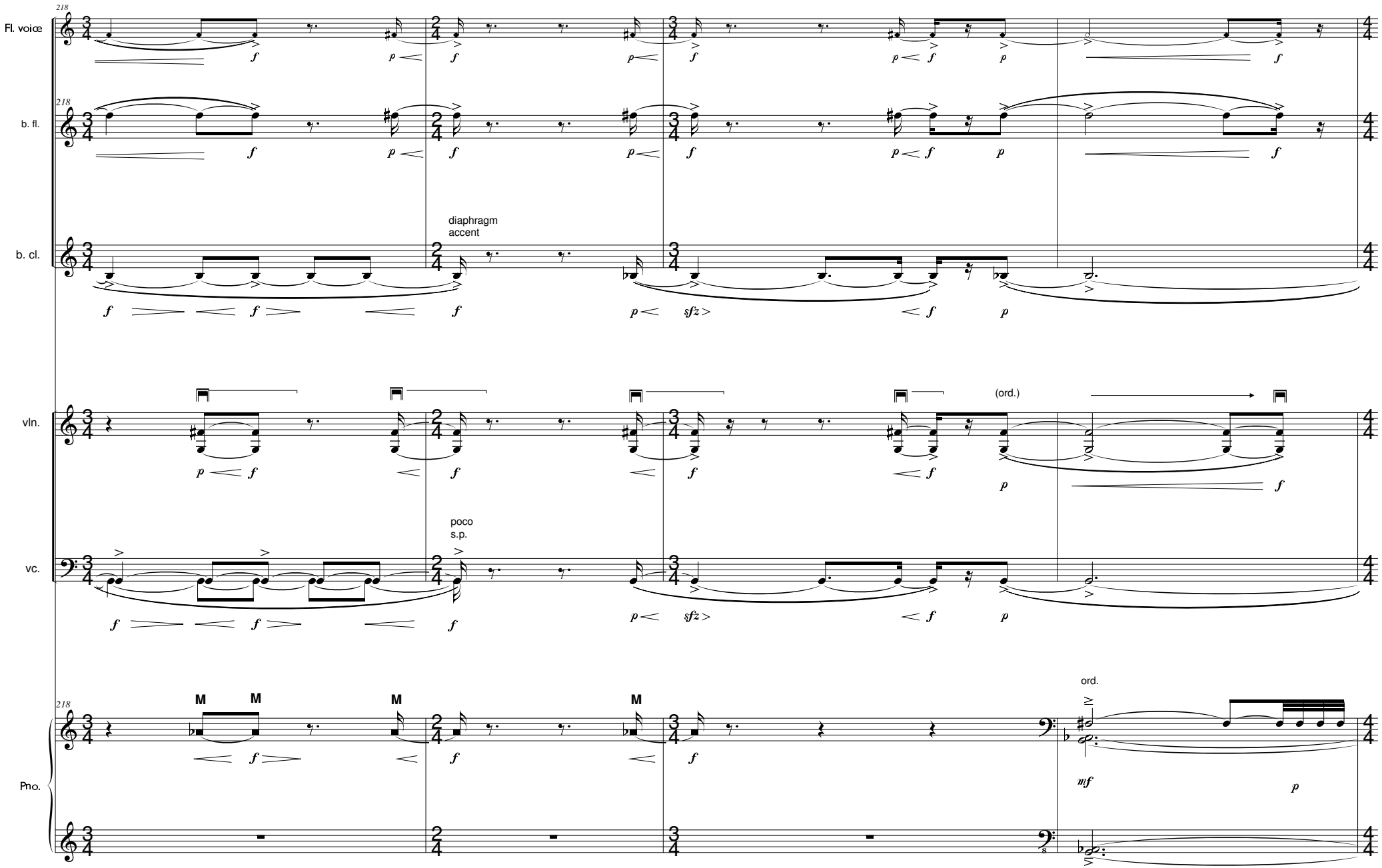

195
Fl. voice
b. fl.
b. cl.
vln.
vc.
Pno.
pp
mf
diaphragm
accent
ord.
p
s.p.
(trem.)
M
Backend
play here
String
pp - p

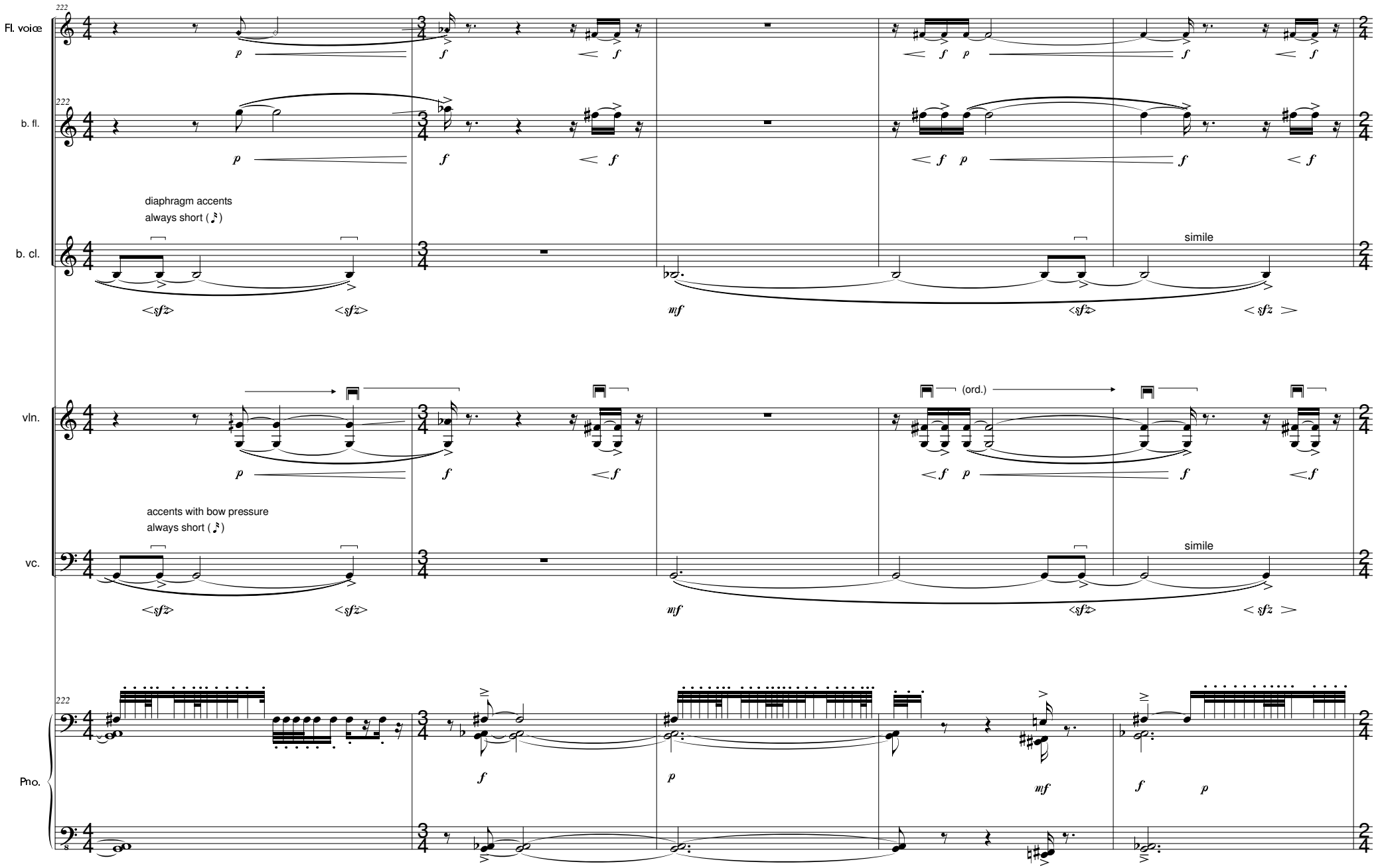

P
rather shrieking than singing
Fl. voice
b. fl.
b. cl.
ft.
(ord.)
teeth tones: try to reach the pitches
of the violin in m. 203
8va
vln.
(Flag-trem.)
s.p.
(screetchy
overbowing sound)
vc.
poco
s.p.
"bisbigl." - play the defined flag.
alternately on both strings
Pno.

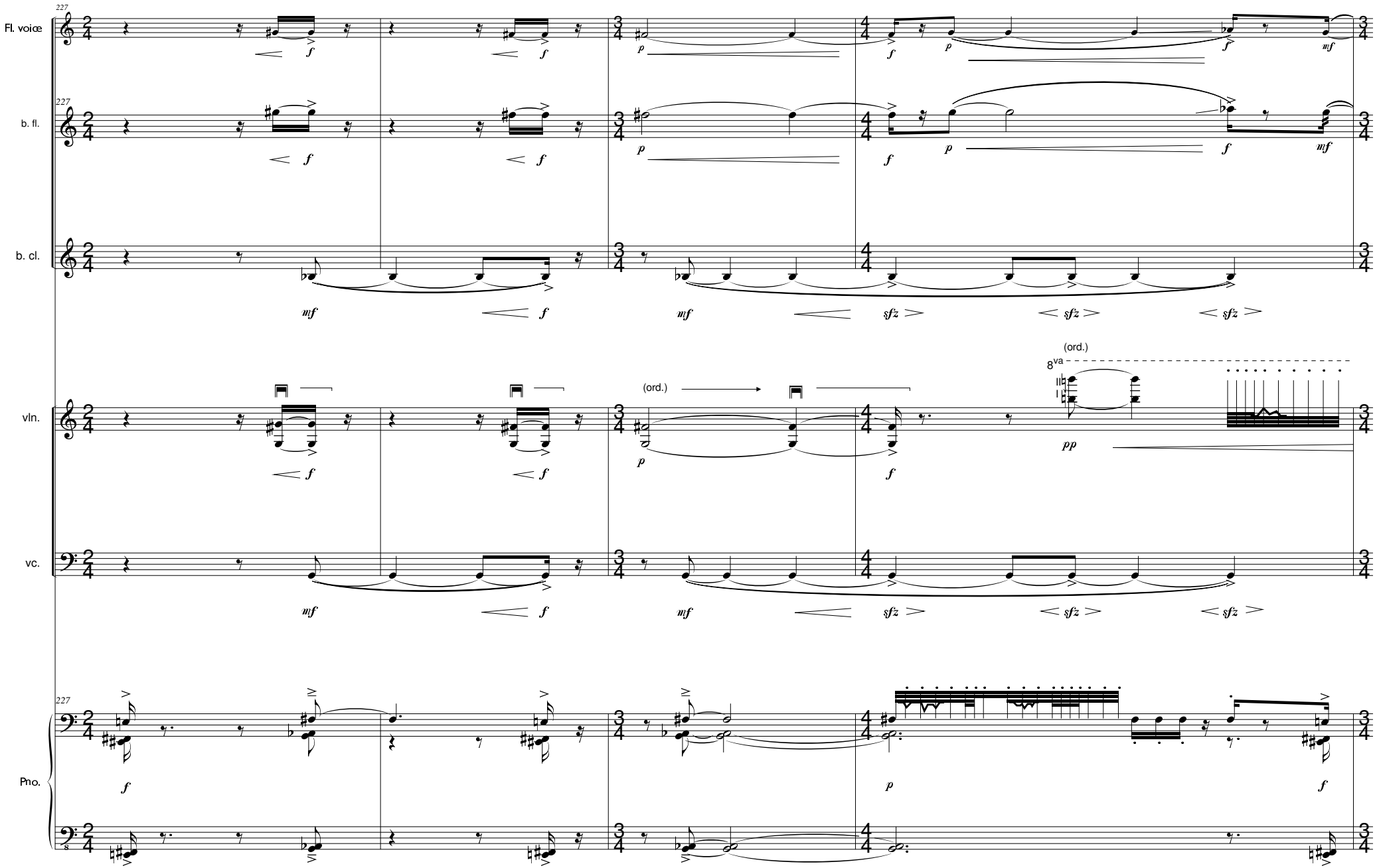

205
Fl. voice
pp
mf
pp
205
b. fl.
pp
mf
pp
b. cl.
pp
mf
pp
pizz.
arco
s.p.
8va
vln.
mf
I
II
pp
vib.
vc.
pp
II
mf
mf
p
205
Pno.
mp
mp
mp
mp

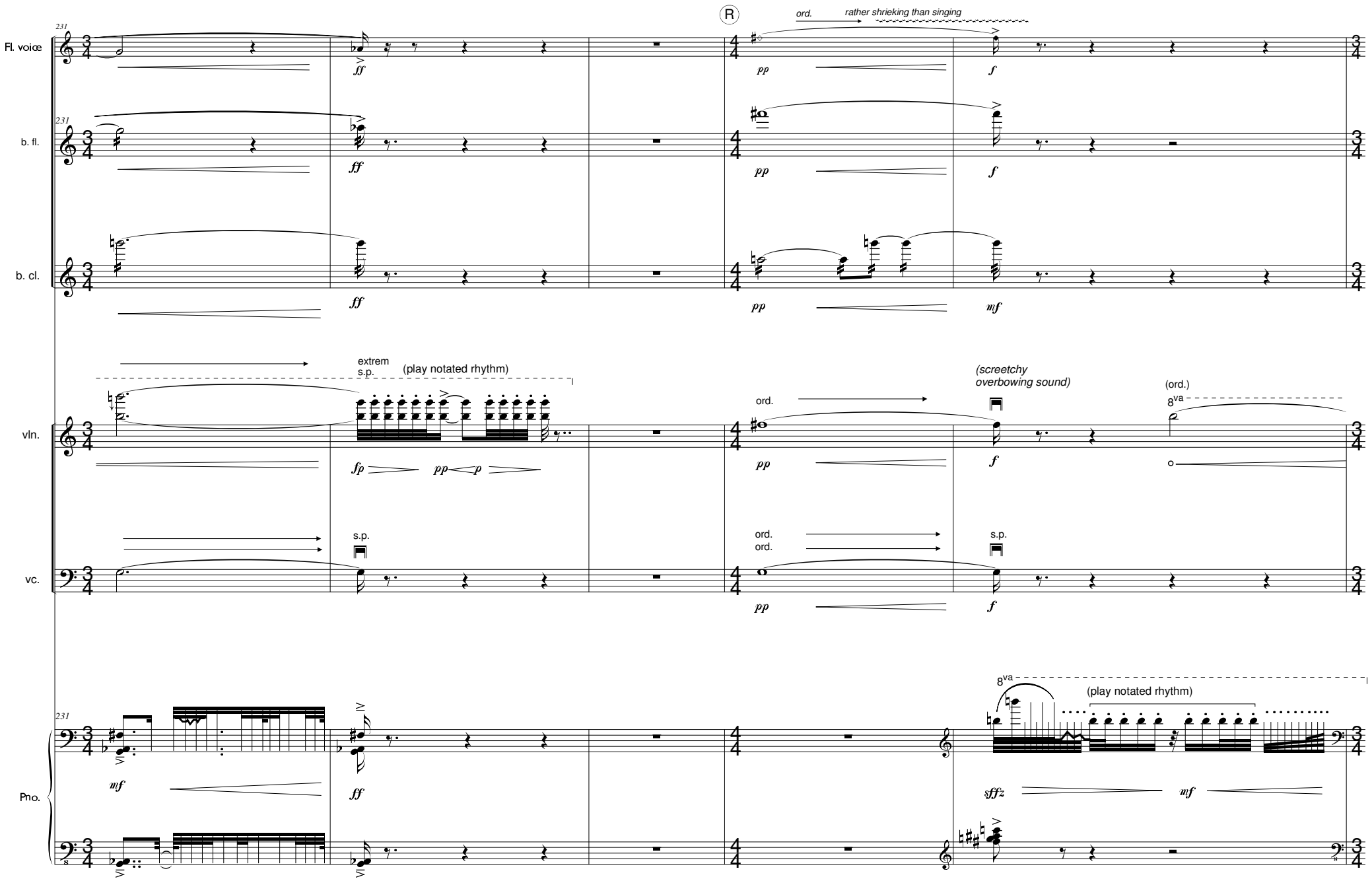

Fl. voice
b. fl.
b. cl.
vln.
vc.
Pno.
210
f
pp
mf
p subito
8vb
pizz.
arco
s.p.
mf
mp
Backend
Metal parts
play here
String
M
(rattle sound,
(no pitch)
play here

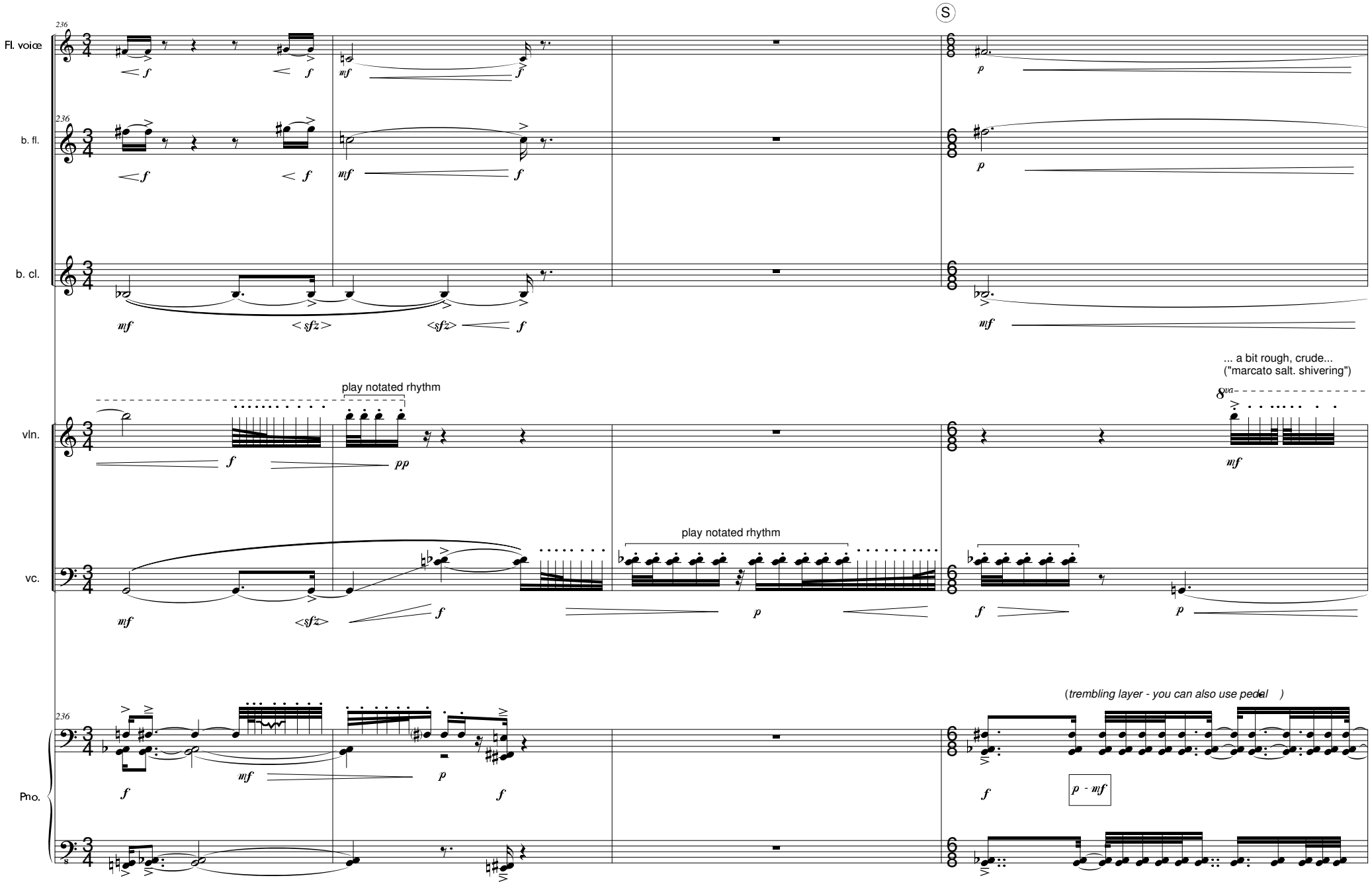

Q
214
Fl. voice
b. fl.
b. cl.
vln.
vc.
Pno.
mf
pp
f
p
overbowing: pitch audible
poco
s.p.
M
(rattle sound,
(no pitch)
Backend
play here
Metal parts
String

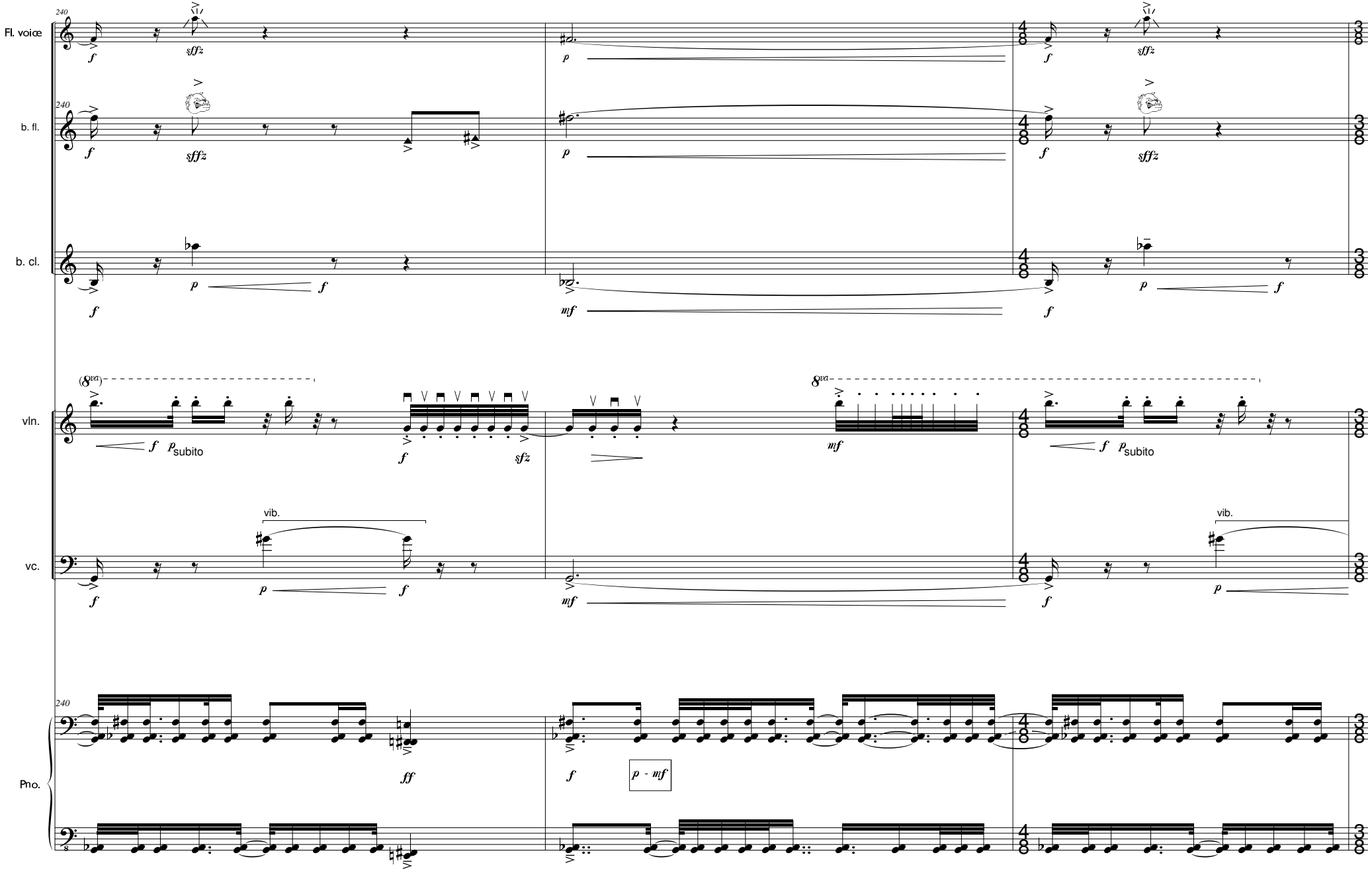

218
Fl. voice
b. fl.
b. cl.
diaphragm
accent
vln.
(ord.)
vc.
poco
s.p.
Pno.
M
ord.
mf
p

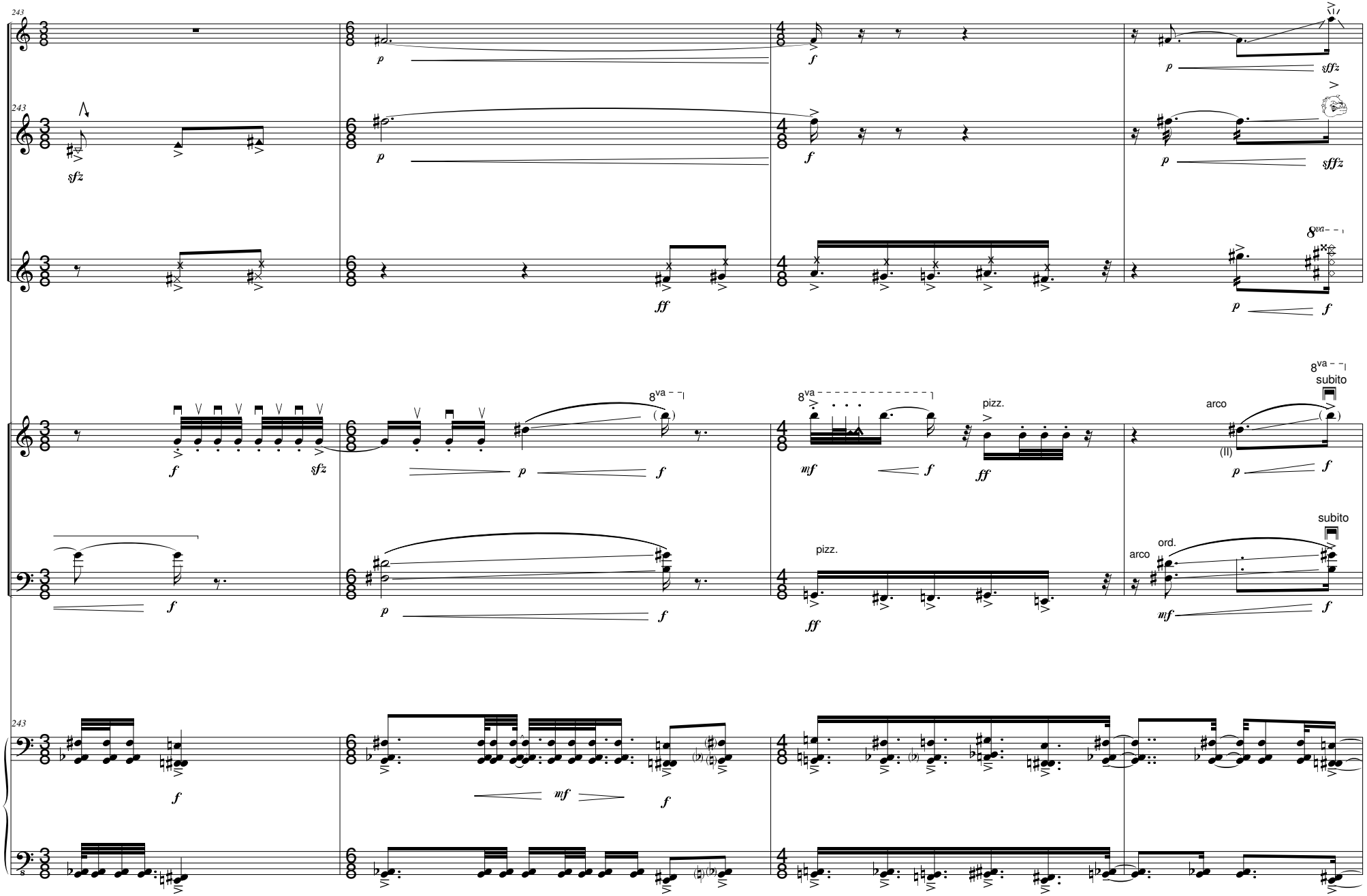

Fl. voice
b. fl.
b. cl.
vln.
vc.
Pno.
diaphragm accents
always short
accents with bow pressure
always short
(ord.)
simile
simile

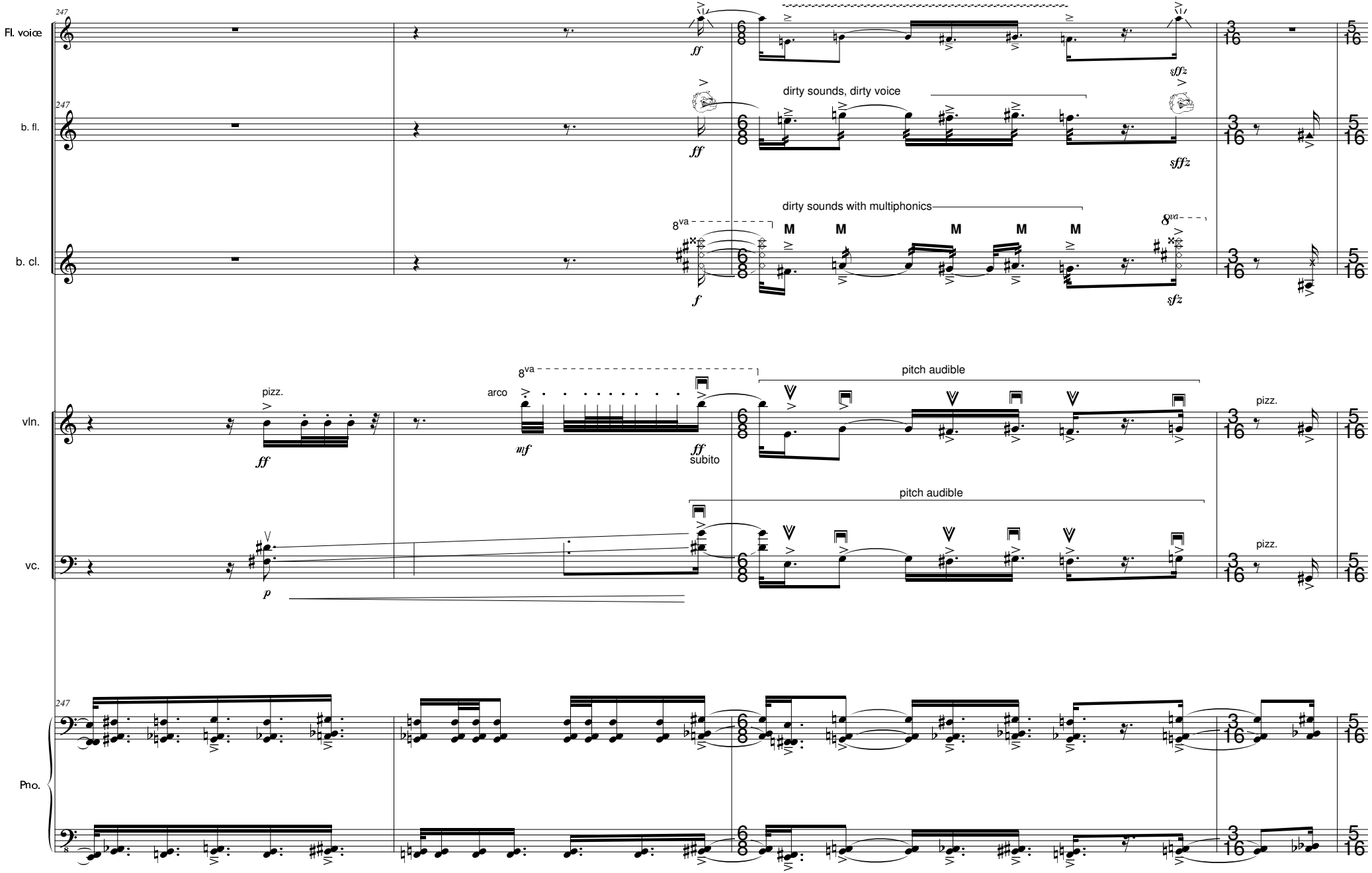

227
Fl. voice
b. fl.
b. cl.
vln.
vc.
Pno.
(ord.)
8va
(ord.)

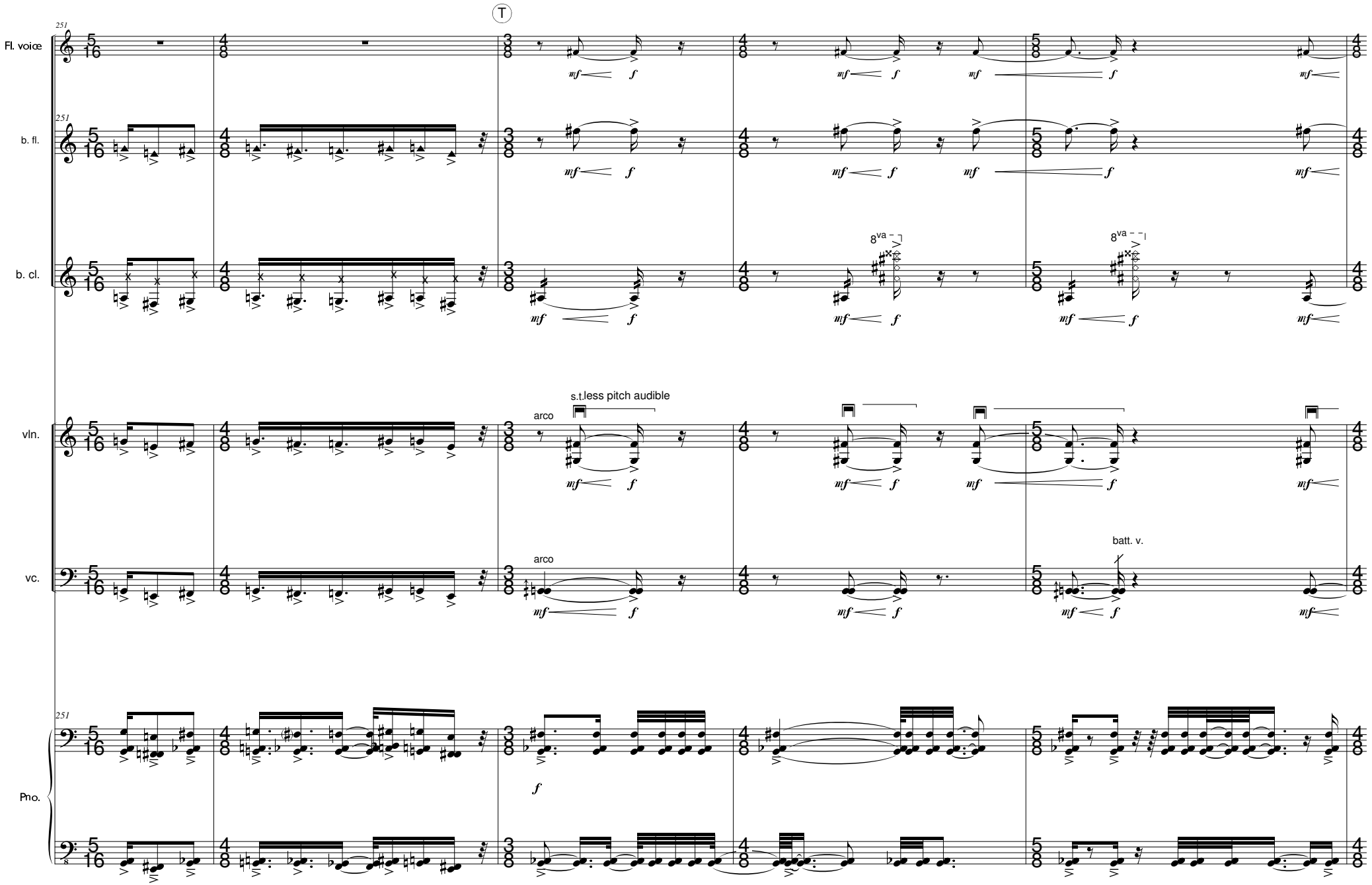

231
Fl. voice
b. fl.
b. cl.
vln.
vc.
Pno.
R
ord.
rather shrieking than singing
extrem
s.p.
(play notated rhythm)
(screetchy
overbowing sound)
(ord.)
8va
s.p.
ord.
ff
pp
f
mf
fp
p
sffz

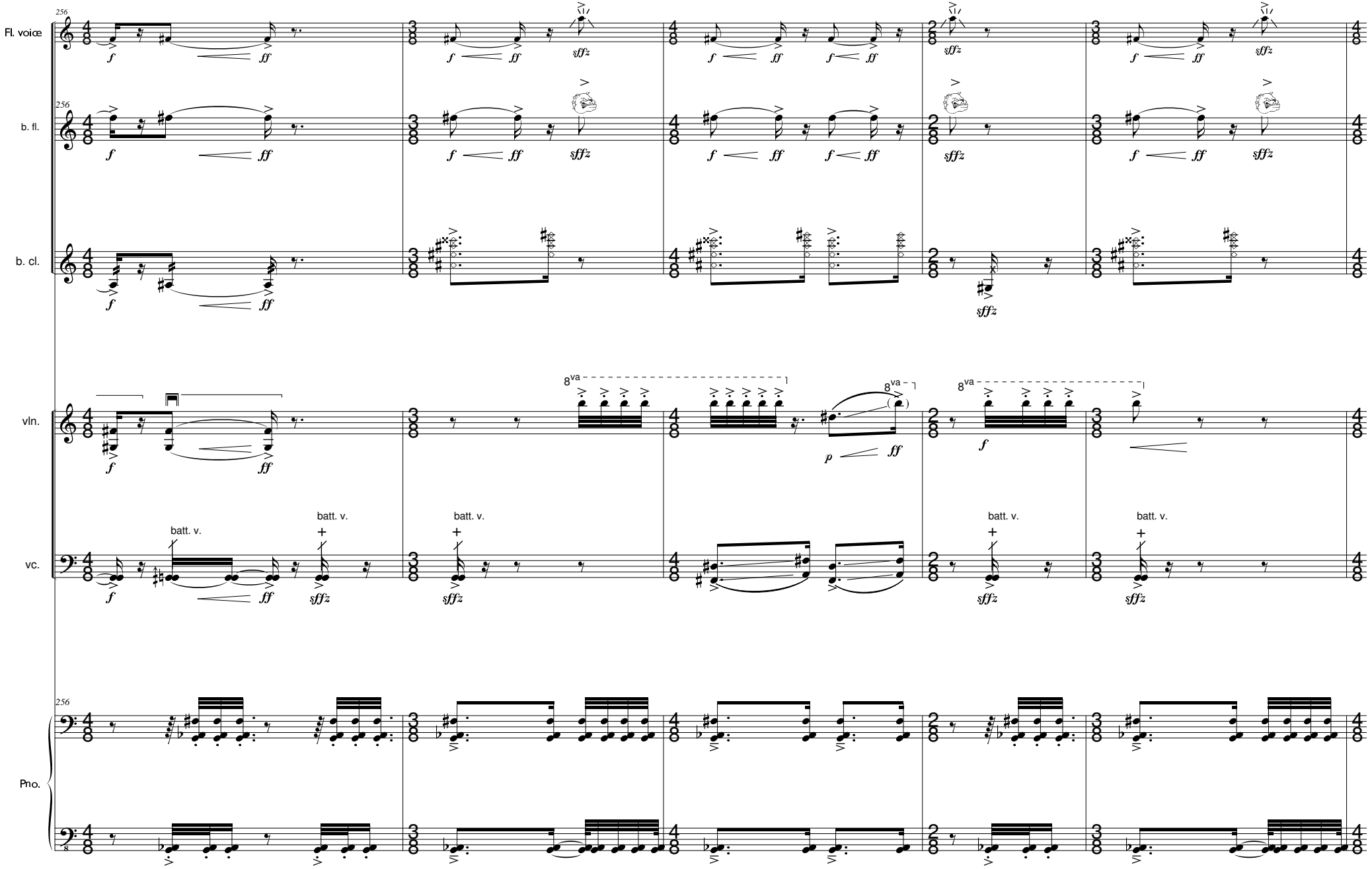

S
236
Fl. voice
b. fl.
b. cl.
vln.
vc.
Pno.
play notated rhythm
play notated rhythm
... a bit rough, crude...
("marcato salt. shivering")
8va
(trembling layer - you can also use pedal)
p - mf

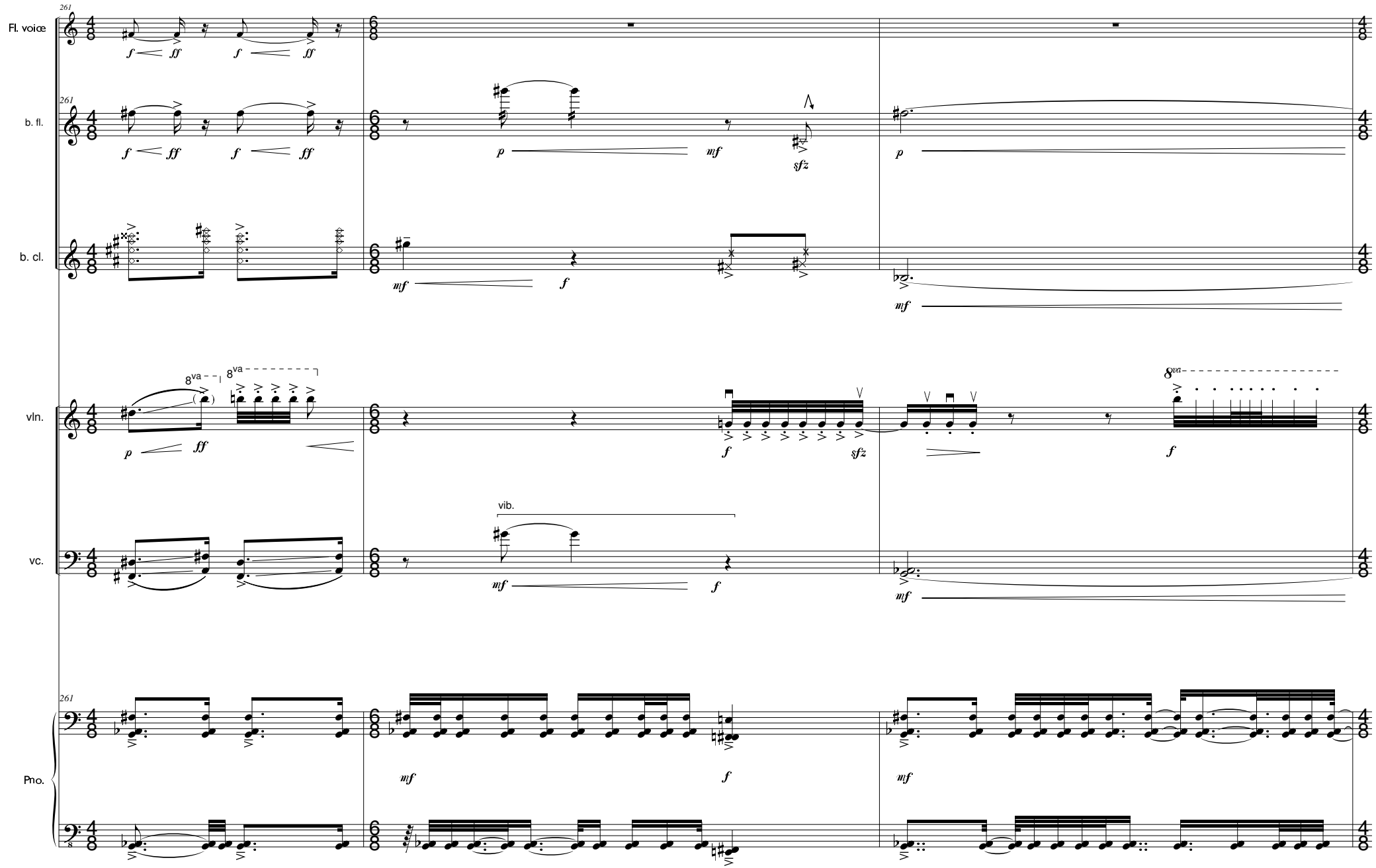

Fl. voice
b. fl.
b. cl.
vln.
vc.
Pno.
240
f
sffz
p
mf
ff
(8va)
8va
p subito
sfz
vib.
p - mf

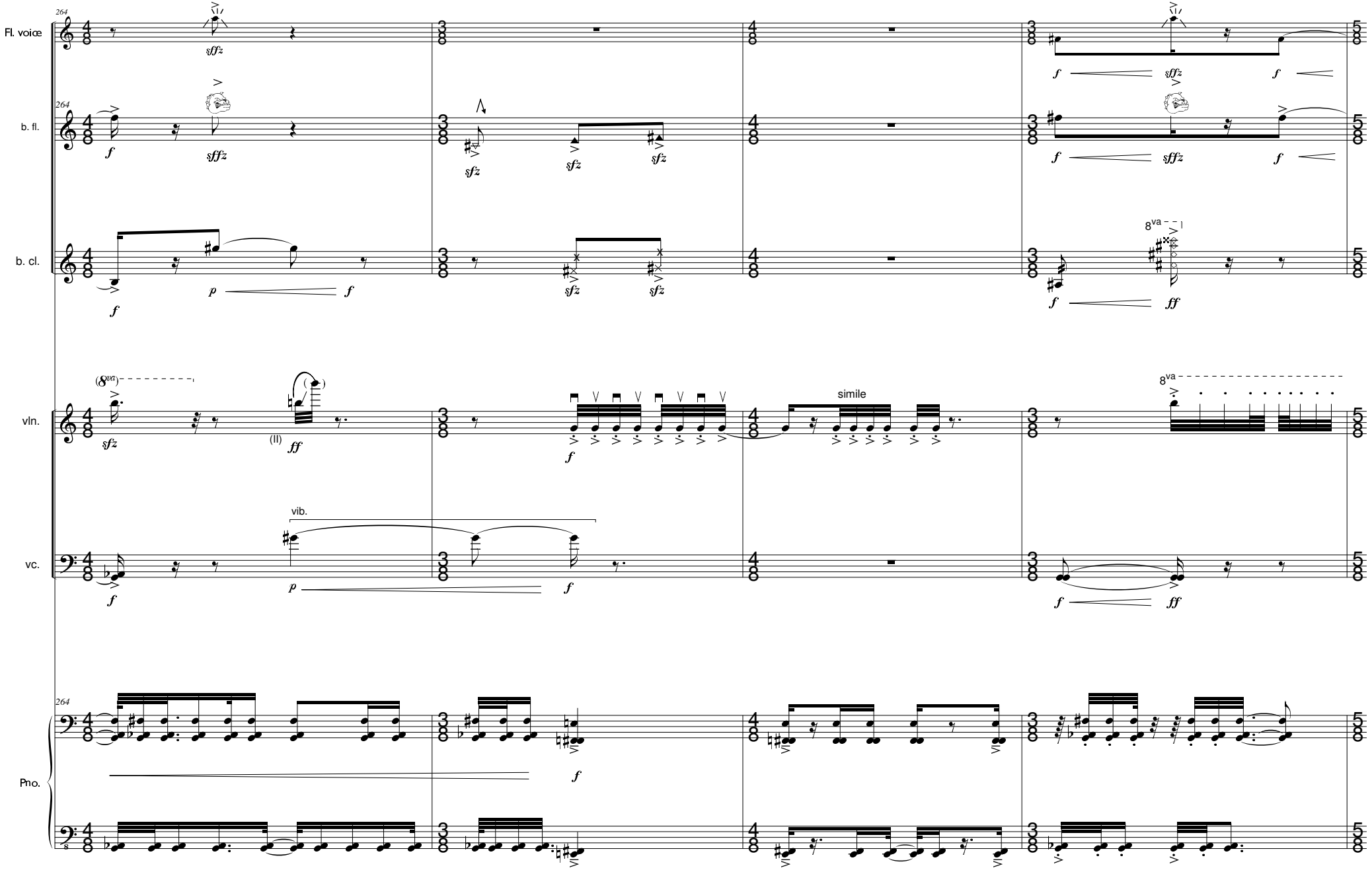

243
Fl. voice
b. fl.
b. cl.
vln.
vc.
Pno.
sfz
p
f
ff
mf
sffz
8va
pizz.
arco
ord.
subito
(II)

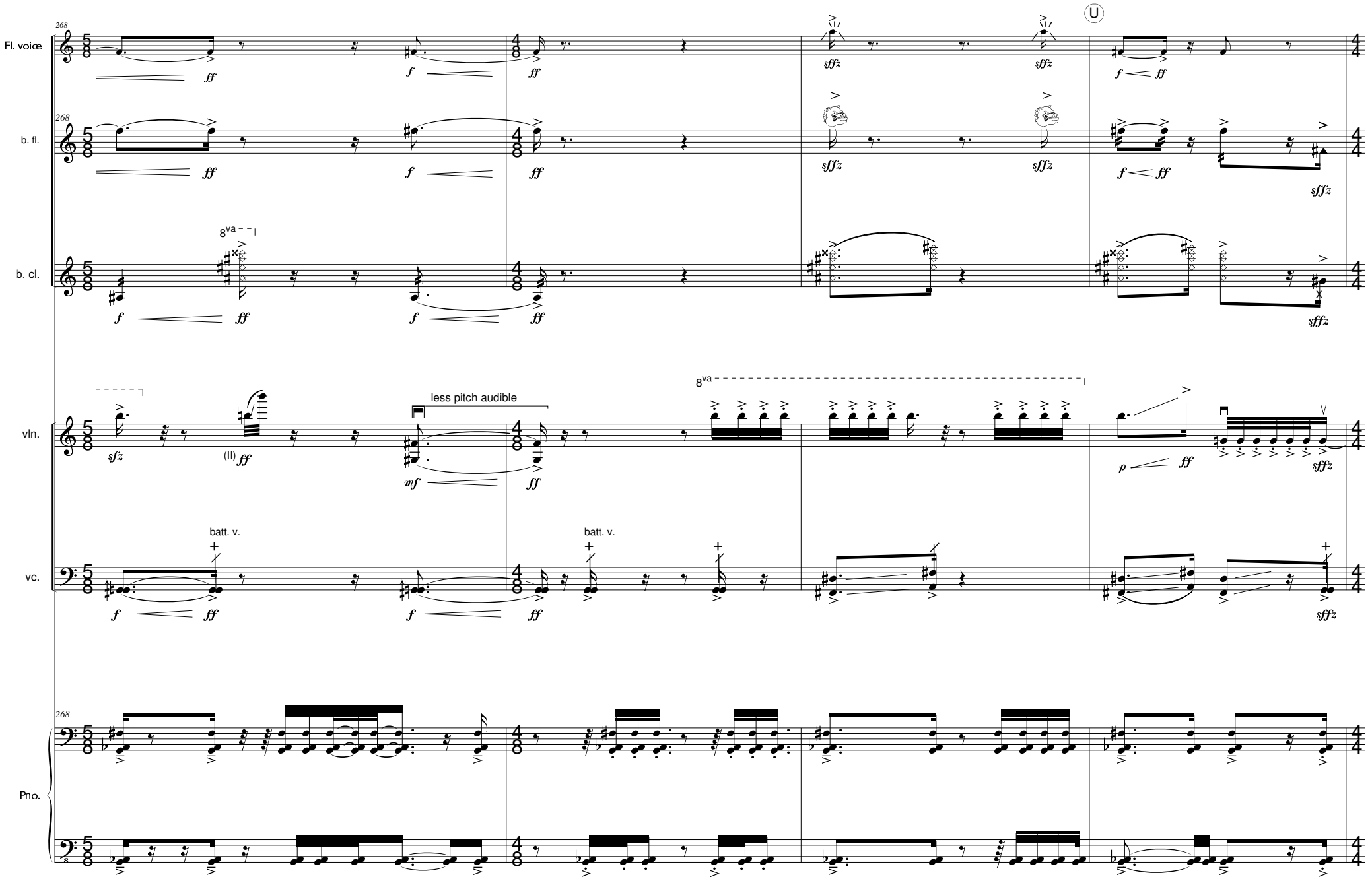

247
Fl. voice
b. fl.
b. cl.
vln.
vc.
Pno.
dirty sounds, dirty voice
dirty sounds with multiphonics
pizz.
arco
subito
pitch audible
pitch audible
pizz.
pizz.

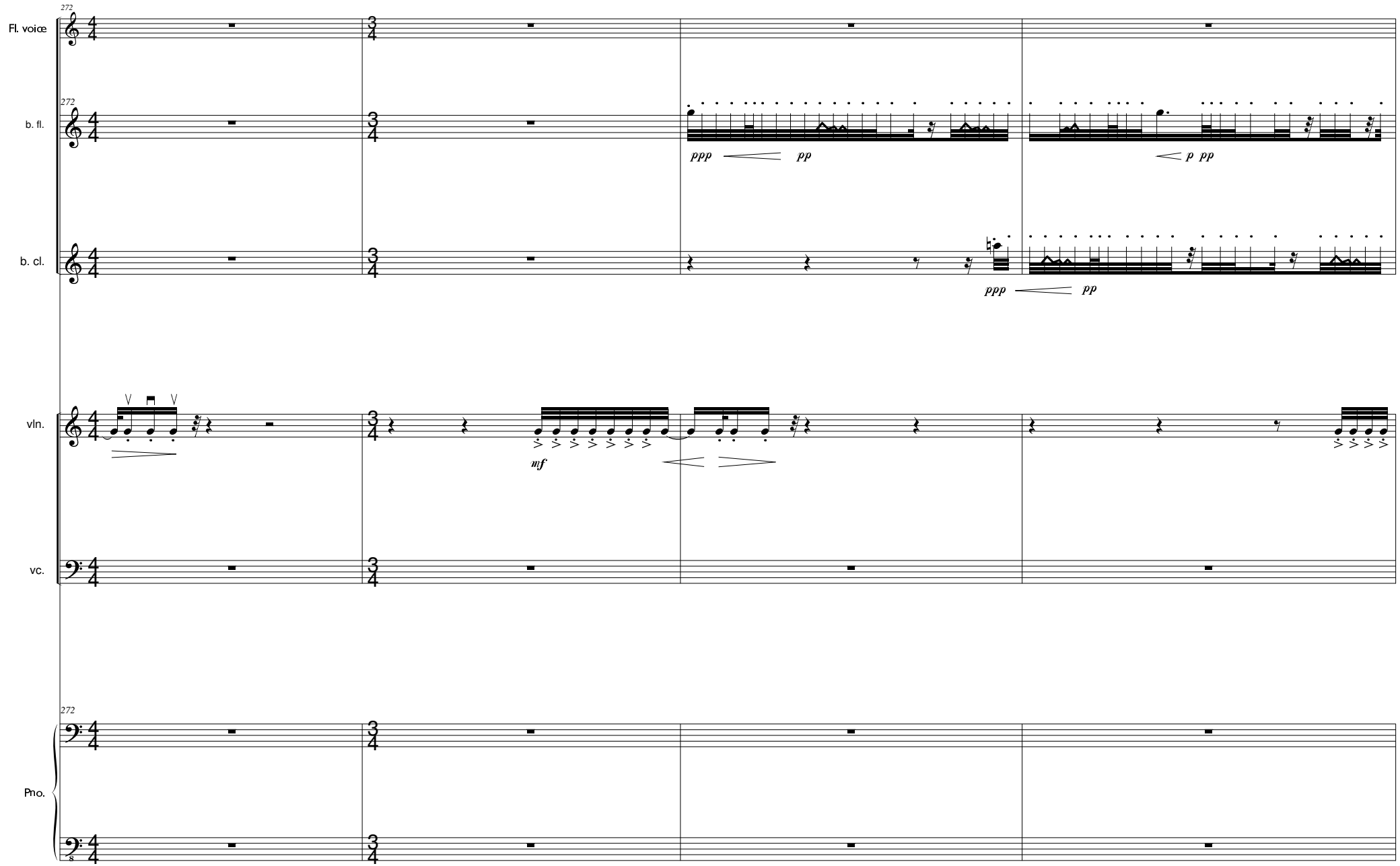

T
251
Fl. voice
b. fl.
b. cl.
vln.
vc.
Pno.
mf
f
8va
s.t.less pitch audible
arco
batt. v.

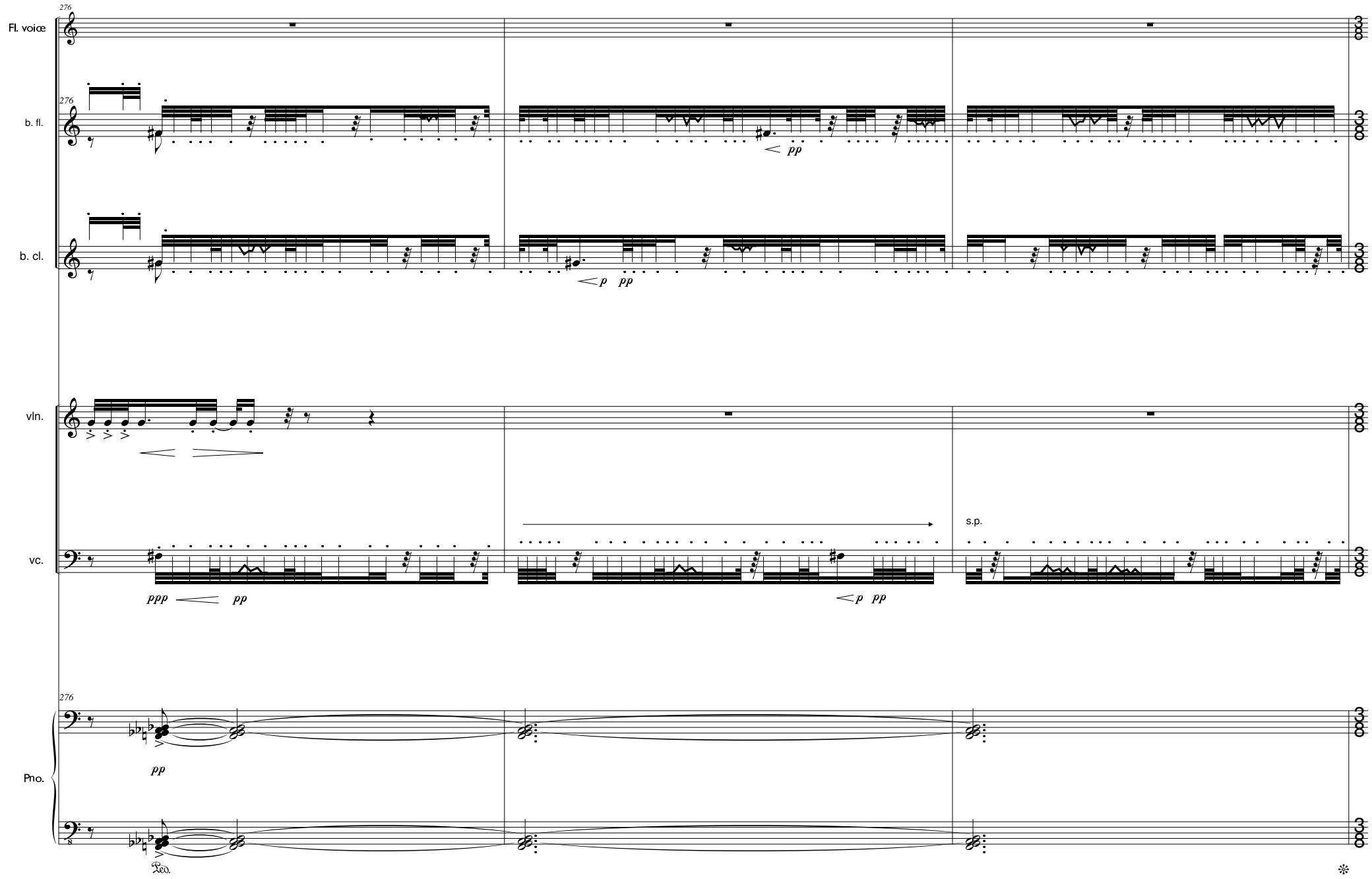

Fl. voice
b. fl.
b. cl.
vln.
vc.
Pno.
256
batt. v.
8va

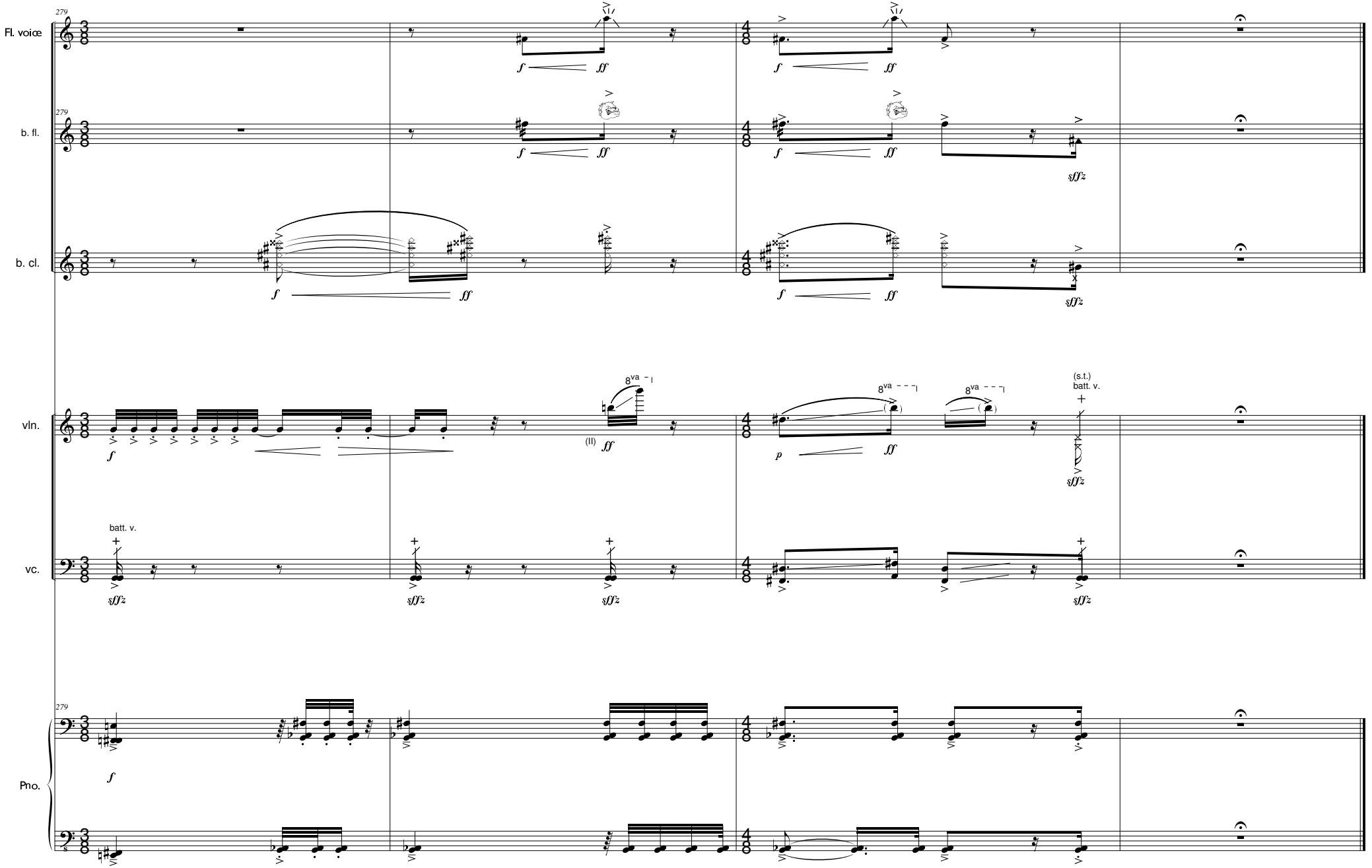

261
Fl. voice
b. fl.
b. cl.
vln.
vc.
Pno.
f
ff
p
mf
sfz
8va
vib.


264
Fl. voice
b. fl.
b. cl.
vln.
vc.
Pno.
sffz
f
sfz
p
ff
(8va)
(II)
vib.
simile
8va


Fl. voice
b. fl.
b. cl.
vln.
vc.
Pno.
268
U
8va
less pitch audible
batt. v.
(II)


272
Fl. voice
272
b. fl.
ppp
pp
p pp
b. cl.
ppp
pp
vln.
mf
vc.
272
Pno.


276
Fl. voice
276
b. fl.
pp
b. cl.
p pp
vln.
vc.
s.p.
ppp pp
p pp
276
Pno.
pp
Ped.


279
Fl. voice
b. fl.
b. cl.
vln.
vc.
Pno.
f
ff
sfffz
8va
(II)
p
(s.t.)
batt. v.