

Petra STUMP-LINSHALM

TOUCHING SOUND

für Klarinette und Klavier

(2020)

Petralinshalm Score

Klavier

AE 2047

**apoll-
edition**

Perusal score

Vorwort

Gerold Angerer baut nicht einfach nur Klarinetten, sondern haucht jedem einzelnen Instrument eine Seele ein. Er geht mit viel Feingefühl und Erfahrung auf Wünsche und Eigenheiten der MusikerInnen ein und erschafft so individuelle und charakterstarke Instrumente. Dabei ist er unentwegt und mit spritzigem Einfallsreichtum um ein innovatives Design und eine absolut sorgfältige Verarbeitung bemüht. Liebevolle Details zeichnen seine Instrumente nicht nur aus, sondern personalisieren sie. Eine große Bandbreite an Klangfarben und ein hervorragendes Spielgefühl ist bei Gerold Klarinetten eine Selbstverständlichkeit. Die Instrumente von Gerold Angerer machen es den KlarinetistInnen leicht, ihre eigene Stimme zu finden. Aus Material wird Klang, berührender Klang.

TOUCHING SOUND ist Gerold Angerer und seinen Klarinetten gewidmet.

Preface

Gerold Angerer doesn't just build clarinets, he instills a soul into them. With a bounty of sensitivity and experience to call upon, he responds to the wishes and peculiarities of each and every musician and thus creates unique instruments which are full of character. While adhering to the absolutely meticulous workmanship that characterizes his masterpieces, he is constantly striving for innovative and ingenious designs. Loving details not only characterize his instruments, but personalize them.

Gerold Angerer's instruments provide a wide range of timbres and an excellent feel, thus making it easy for clarinetists to find their own voice. Material becomes sound, touching sound.

TOUCHING SOUND is dedicated to Gerold Angerer and his clarinets.

Spielanweisungen

Klarinette



slap



Flutterzunge

bis



bisbigliando (Klangfarbentriller)



luftig



nur Luft



tief überblasen, „rollen“



tiefes „Blubbern“, einzelne Finger unregelmäßig heben



„whisper sound“ - so leise wie möglich

Klavier



Cluster auf den weißen Tasten



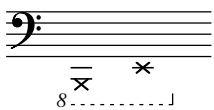
Cluster auf den schwarzen Tasten

Präparation:

Vom Anfang des Stückes bis Ende Seite 8 ein starkes Gewebband auf die Saiten von a3 bis f4 kleben, sodass ein perkussiver Klang entsteht. Zur Orientierung ist dieser Klang als \otimes notiert.

Weiters benötigt der/die Pianist/in eine weiche Nagelbürste.

Folgende Töne müssen gezupft werden:



• Zäsuren = deutlicher Einschnitt

l.v. laissez vibrer

Dauer: ca. 12 min.

Playing instructions

Clarinet



slap tongue



flutter tongue

bis



bisbigliando (timbre trills)



airy



air only



low distortion sound, „rolling“



deep „bubbling“ sound, lift individual fingers irregularly



„whisper sound“ - as soft as possible

Piano



white key cluster



black key cluster

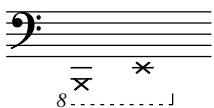
preparation:

From the very beginning until the end of page 8: stick a strong piece of tape directly to the strings from a3 to f4 so that a percussive sound is created.

For orientation purposes, this sound is noted as: ∅

The pianist also needs a soft nail brush.

Strings to be plucked:



• Caesuras = clear interruption

l.v. laissez vibrer

duration: ca. 12 min.

Perusal score

für Gerold

TOUCHING SOUND

Klavier

Petra Stump-Linshalm

(quasi Vorschlag)

Klarinette in Bb

mf *mp* *mf*

luftig

„*mf*“

Klavier

pp l.v.

8. *mf* Ped.

(quasi Vorschlag) *mf* sim.

8. Ped.

(♩ ≈ 72)

nur Luft *sfz* *p* (Bürste) *f* gliss. ord. subito *pp*

(Ped.) 8. Ped.

(A) (♩ ≈ 72)

2 *mf* 8. Ped.

pizz. pizz. ord.

(Ped.)

4

sfz *pp*

f Ped. 8

6

sfzpp *pp* *tr*

mp 8 3 3 3

9

ff *15ma*

f *ff* *mp* Ped. 8

(B)

ff *mp* *mp* 8

schattenhaft simile

pp < *mp* > *pp* < > < > < >

senza cresc.

ppp sempre

(♩ ≈ 60)

p → *ff*

Ped.

fff

7 5 3 6 6

5" - 7" 3" 4" - 5"

p *mp* *p*

8" 8"

(poco) *ff* *mf*

10

sempre *f* - *ff*

12

Musical score for measures 12-13. Measure 12 features a treble clef with a trill on G4 and a bass clef with a sixteenth-note arpeggiated pattern. Measure 13 shows a treble clef with a sixteenth-note scale and a bass clef with a sixteenth-note arpeggiated pattern. A dynamic marking of *mf* is present in measure 13.

14

Musical score for measures 14-15. Measure 14 has a treble clef with a sixteenth-note scale and a bass clef with a sixteenth-note arpeggiated pattern. Measure 15 has a treble clef with a sixteenth-note scale and a bass clef with a sixteenth-note arpeggiated pattern. A double bar line is present at the end of measure 15.

16

Musical score for measures 16-17. Measure 16 has a treble clef with a sixteenth-note scale and a bass clef with a sixteenth-note arpeggiated pattern. Measure 17 has a treble clef with a sixteenth-note scale and a bass clef with a sixteenth-note arpeggiated pattern. A dynamic marking of *mp* is present in measure 17. A circled 'D' is above measure 17.

18

Musical score for measures 18-19. Measure 18 has a treble clef with a sixteenth-note scale and a bass clef with a sixteenth-note arpeggiated pattern. Measure 19 has a treble clef with a sixteenth-note scale and a bass clef with a sixteenth-note arpeggiated pattern. A dynamic marking of *mp* is present in measure 19. A circled 'D' is above measure 19. A glissando instruction is present: "gliss. (innen!) mit Finger". Pedal markings are present at the bottom of the page.

20

mp *pp* *mp* *pp*

Bürste, tremolo
(♩ + ○)

(Ped.) Ped.

23

f *mf*

gliss. gl. gl. gl.

25

pp sub. *pp* *pp sub.*

sempre Flz.

(E)

(26) (Flz.) (ord.)

ff sub. *ff sub.*

28 **F**

tief überblasen, „rollen“

3

8

8

5

3

3

8

3

8

(29)

p sub.

pp sub.

f

3

8

8

5

3

8

31 **G**

ff

sub. mf

6

6

6

5

3

8

6

6

6

6

6

6

6

6

33

fff

ff

34

tr (rit.)

f

Ped. \rightarrow *sempre*

ca. 5" \textcircled{H} $\text{so leise wie m\u00f6glich, Obert\u00f6ne d\u00fcrfen manchmal hervorblitzen}$ $\text{unabh\u00e4ngig von Klavier}$

pppp

sehr ruhig, Zeit nehmen, vertr\u00e4umt

ca. 3" *15ma* *gliss.* (Finger)

p (*poco*) \rightarrow *mp*

p *fl\u00fcchtig* (B\u00fcste)

ff

f

mp

Ped. \rightarrow

*) mit beiden flachen H\u00e4nden auf die tiefen Saiten schlagen

15ma gliss. (Finger) 15ma

mit der Bürste auf die Saiten klopfen

pizz. *pp* gliss. (Finger) pizz. *p*

f 8 Ped. *f* *mp* *mf*

regelmäßiger Puls, langsam OT leicht variieren

15ma 8 Bürste

f Ped. *ff* *mf* *f*

15ma gl. lento (Finger) gl. (Bürste) Mittellage gliss. (Bürste)

p *mp* *mp* nur li.H. *p*

Ped. *ff*

Stopp

gliss. (Mittellage) (Finger) Tape wegziehen

(mp - mf) *mp* *f* *mf*

① $\text{♩} \approx 60$

mf *sonoro* *pp* *mp* *pp* *ppp* *p* *pppp* *gliss. (Finger)* *mp* *Ped.* *p* *pp* *schnell* *quasi Echo* *p* *mp* *Bürste* *pizz.* *p* *mp*

rit. (quasi Echo) rit. espressivo

pp ppp mf

pizz. pp (quasi Echo) mf

This system features a treble clef staff with a melodic line marked 'rit.' and 'espressivo', and a grand staff accompaniment. The treble staff includes a fermata and a 'pp' dynamic marking. The grand staff includes a 'pizz.' marking and a 'pp (quasi Echo)' dynamic marking. A watermark 'Peters' is visible across the system.

bis

15ma

ppp

p

mf

This system continues the piece with a treble clef staff featuring a 'bis' marking and a grand staff with a '15ma' marking. Dynamics include 'ppp', 'p', and 'mf'. A circled 'L' is present above the treble staff. A watermark 'Peters' is visible across the system.

poco vib.

mp

p dolce

mp

This system features a treble clef staff with a 'poco vib.' marking and a grand staff with a 'p dolce' marking. Dynamics include 'mp' and 'p'. A watermark 'Peters' is visible across the system.

lunga

pp

mp

mf

This system features a treble clef staff with a 'lunga' marking and a grand staff. Dynamics include 'pp', 'mp', and 'mf'. A watermark 'Peters' is visible across the system.