

Három akvarell klarinétra

Drei Aquarelle für Klarinette

Trois Aquarelles pour clarinette

Three Watercolours for Clarinet

Márton Illés, 2014

|

Klarinette (B) 

ppp frei von Lufgeräuschen / souffle inaudible / free of all air noises

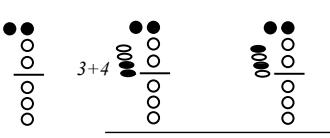
Vorschläge sehr kurz / appogiatures très brèves / grace notes are very short

Atempause: so kurz wie möglich / respiration: la plus brève possible / pause for a breath: as short as possible

allmählich überblasen / apparition progressive de l'harmonique supérieure / overblow gradually

f ppp wie ein Schatten / comme une ombre / like a shadow

minimales Vibrato (am Lochrand) / minimal vibrato (on the edge of the hole) / vibrato minimal (au bord du trou)

deutsches-System: / système allemand: / german system: 

Böhm-System: / système Boehm: / Boehm system: 

Die natürlichen Tonhöhen der Griffen bei derselben Ansatzposition beibehalten. Nicht korrigieren. Seuls les doigts changent, pas l'embouchure. Ne pas corriger: the same embouchure position. Do not correct.

Maintain the natural pitches of the fingerings in the same embouchure position. Do not correct.

sehr intim, langsam und doch zusammengefasst / très intime, lent et néanmoins regroupé / very intimate, slowly and yet composite

J ≈ 40

||

 $\text{♩} \approx 96$
pp sotto voce*Die Pausen nur sehr kurz, nicht stehenbleiben.**/ Pauses très brèves, ne pas rester immobile.**/ The rests are only very short - don't stand still.*
mp > ppp
*Die Blöcke sind wie einzelne "vorbeihuschende" Gesten, extrem schnell ($\text{♩} \approx 138$) und im ppp-Bereich kaum wahrnehmbar zu spielen.**The blocks are to be played like individual gestures "rushing by", extremely rapidly ($\text{♩} \approx 138$) and hardly audibly in the ppp region.**Les groupes sont à interpréter extrêmement vite ($\text{♩} \approx 138$) en gestes isolés se faufilant avec précipitation, et dans une nuance ppp qui les rend quasiment imperceptibles.*
ff > ppp***ff > ppp***
ff > ppp***ppp******ff > ppp***
ff > ppp***ppp******ff > ppp****Vom Sechzehntellauf unabhängiger, schneller Triller mit der oberen Trillerklappe. Das Resultat soll eine quasi improvisierte, in unterschiedlichen Intervallen, unregelmäßig und ungleichmäßig wirr herumspringende, "blubbern-flimmernde" Tonfolge sein.**Trille rapide à exécuter avec la clef II de cadence, indépendamment des doubles croches. Le résultat est une suite de sons quasi improvisée, irrégulière, inégale et confuse, avec des intervalles changeants, tel un "gargouillement vacillant".**Trill rapidly with the upper trill key, independently of the semiquaver run. The result should be a quasi improvised sequence of notes in different intervals, jumping around, "blubbering, shimmering" and irregularly chaotic.*
ff > ppp***ppp******ff > ppp***
pp***mf > pp******mf > pp******mf > pp***

($\text{♩} \approx 86$)

Resultat (Beispiel) / résultat (exempel) / result (example):

mp etc.

wie beim ersten Mal / comme la première fois / like the first time

Suite de sons quasi improvisée, "bouillonnante", vêloce et confuse par la libre et variée combinaison des notes indiquées (cf. doigts proposés). Il est utile, afin de garantir la vacillante qualité virtuose de la texture et d'interrompre la vibration du Mi grave le moins longtemps possible, de déplacer de façon minimale le doigt utilisé pour la file.

Leseprobe

Böhm:

Resultat (Beispiel) / résultat (exempel) / result (example):

mp

zim ersten Mal / la première fois / first time

leicht quietschend überbauen kann, die gründliche, langsame Squeezing

mf **Böhm: Töne wie oben / sons comme ci-dessus | pitches as above**

wie beim ersten Mal / comme la première fois / like the first time

($\text{♩} \approx 86$)

>pp **sffz** **frull.**

Böhm:

Böhm:

Musical notation example 6. The first measure shows a grace note with a wavy line above it, followed by a sixteenth-note cluster. The dynamic is *sffz*. The second measure shows a sixteenth-note cluster with a dynamic of *p*. The third measure shows a sixteenth-note cluster with a dynamic of *pp*. The fourth measure shows a sixteenth-note cluster with a dynamic of *ff*. The fifth measure shows a sixteenth-note cluster with a dynamic of *p*.

Griffe wie zuvor / doigtés comme auparavant / fingerings as before

Musical notation example. The first measure shows a grace note with a wavy line above it, followed by a sixteenth-note cluster with a dynamic of *sffz*. The second measure shows a sixteenth-note cluster with a dynamic of *p*. The third measure shows a sixteenth-note cluster with a dynamic of *sffz*. The fourth measure shows a sixteenth-note cluster with a dynamic of *f*. The fifth measure shows a sixteenth-note cluster with a dynamic of *p*.

Leseprobe

Musical notation example. The first measure shows a grace note with a wavy line above it, followed by a sixteenth-note cluster with a dynamic of *f*. The second measure shows a sixteenth-note cluster with a dynamic of *sffz/f*. The third measure shows a sixteenth-note cluster with a dynamic of *p*. The fourth measure shows a sixteenth-note cluster with a dynamic of *ff*. The fifth measure shows a sixteenth-note cluster with a dynamic of *p*.



Musical notation example. The first measure shows a grace note with a wavy line above it, followed by a sixteenth-note cluster with a dynamic of *sffz/p*. The second measure shows a sixteenth-note cluster with a dynamic of */sffz/p/sffz/p*. The third measure shows a sixteenth-note cluster with a dynamic of */sffz/p/sffz/p*. The fourth measure shows a sixteenth-note cluster with a dynamic of */sffz/p*. The fifth measure shows a sixteenth-note cluster with a dynamic of *ff subito*.

Dauertriller (Das Trillerloch ist grundsätzlich offen, jeweils nur kurzzeitig abdecken.) trille permanent (Le trou du trille n'est bouché que de façon brève et sporadique, il reste le plus souvent ouvert.)

permanent trill (The trill hole is mostly open; cover it only for a short time each time.)

Musical notation example. The first measure shows a grace note with a wavy line above it, followed by a sixteenth-note cluster with a dynamic of */sffz/p*. The second measure shows a sixteenth-note cluster with a dynamic of */sffz/p/sffz/p*. The third measure shows a sixteenth-note cluster with a dynamic of */sffz/p/sffz/p*. The fourth measure shows a sixteenth-note cluster with a dynamic of */sffz/p*. The fifth measure shows a sixteenth-note cluster with a dynamic of *ff subito*.

Musical notation example. The first measure shows a grace note with a wavy line above it, followed by a sixteenth-note cluster with a dynamic of */sffz/p*. The second measure shows a sixteenth-note cluster with a dynamic of */sffz/p/sffz/p*. The third measure shows a sixteenth-note cluster with a dynamic of */sffz/p/sffz/p*. The fourth measure shows a sixteenth-note cluster with a dynamic of *ff' (possible) mf*.