



Murmurando

for bass flute

Ruben Sverre Gjertsen 2010



NB
noter

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Commissioned by Ny Musikk Bergen for Bjørnar Habbestad

Duration 6'

TIME

This is mentioned first since time is one of the most important parameters of this music.

THE COMMA,

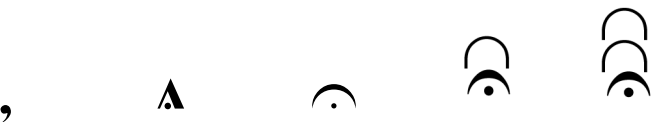
and musical intentions for the piece.

Do not take extra time between commas, just a minimal separation. Commas indicate that the fragments are musically separate objects, as if the piece has a goldfish memory. These are all separate and independent stones within the kaleidoscope. Trying to transition and dramatize across the commas will disrupt the identity of the object. What happens between the commas can still be evolving and transforming sound objects. Or static sounds without direction. Take this contrast between development, or lack of development, all the way out.

TIMING

Silent bars are freezes with unique lenghts and should be actively counted. Extremely long static sounds should also always be allowed their full length, to shift the focus to a listining into the sound itself. A rhythmical strictness is crucial to maintain a structural clarity over this long duration.

FERMATAS

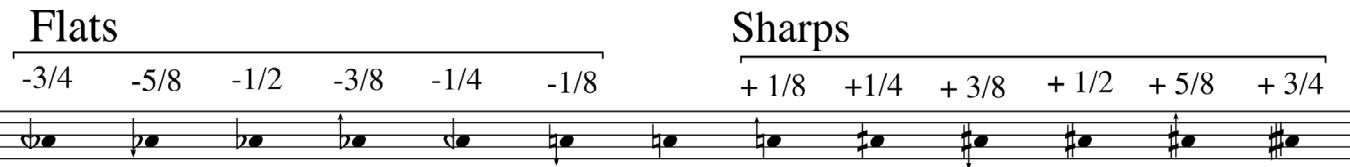


shortest ←-----→ longest
(breath)

The breath / comma has no duration, it's just the separation of musical objects. Fermatas range from short to very long (10").

PITCH

MICROTONE ACCIDENTALS

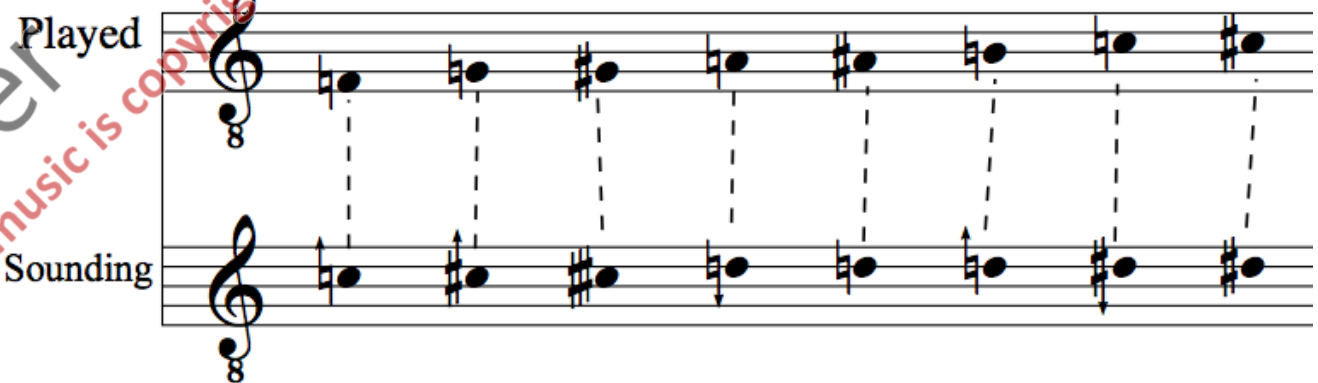


Accidentals apply to repeated notes.

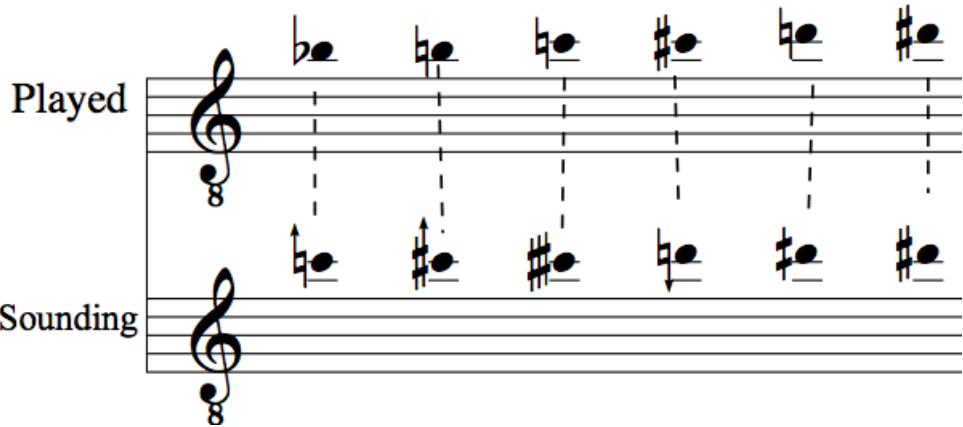
MICROTONES WITH TRILLKEYS

Ordinary fingers in combination with trill keys can be used to perform very rapid microtonal patterns. In these cases, the sounding pitch is not notated, but holding trill keys should transpose the patterns in the following manner.

WITH 1ST TRILL KEY



WITH 1ST TRILL KEY



VIBRATO

The whole piece should be played strictly Non Vibrato (NV), expression is made by other means. Vibrato is notated graphically as ornamentations, usually in exaggerated forms (combinations of too large, too fast, too slow). Normal vibrato is in other words rare. Some examples:

Oscil lento = 0,5-1 vibratocycles per second

Vibrato lento = similar, slightly faster

Poco vibr. = almost a normal vibrato

Vibrato estremo = as fast as possible, range between a major second and a third.

Vibrato grottesco/Vibrato grande = range between a third and a fifth around the center pitch, very rapidly.

Vibrato irregolare = irregular speed and range.

GLISSANDI

All glissandi are continous, and should never dwell on start or end notes (in parenthesis).

No new attacks should be made on passages without articulation signs. Attacks may be notated on a separate bowing staff.

DYNAMICS

p– *mf*– *f*– = static dynamics, subito / subito tacet.

 =irregulare dynamic fluctuations.

Avoid repeated patterns and create irregularity. This concerns all kinds of improvised flux.

TECHNIQUES

◇ = breath sound only (white noise , articulate clearly when forte)

◊ = 1/2 breath, 1/2 voice

⚡ = inhaled air

↗ = lip pizzicato (violent attack without sustained breath)

▼ = slap tongue (notehead, always with closed embouchure)

↗ = means jet whistle (always with closed embouchure)

⊗ = means that the sound of the instrument is a result of voice phonemes.

◆ = fundamental of overblowed sounds.

chevroté = throat vibrato

KEY CLICKS

There are two kinds of key clicks.

DOWN

The normal one is done by pressing down all keys corresponding to the note:



UP

The second type is done only by releasing keys from the previous note, notated with an extra arrow up on the stems.



MULTIPHONIC FINGERINGS

The written fingerings are suggestions. If they don't work, try to find similar timbres with common pitches.

DOUBLE TRILL

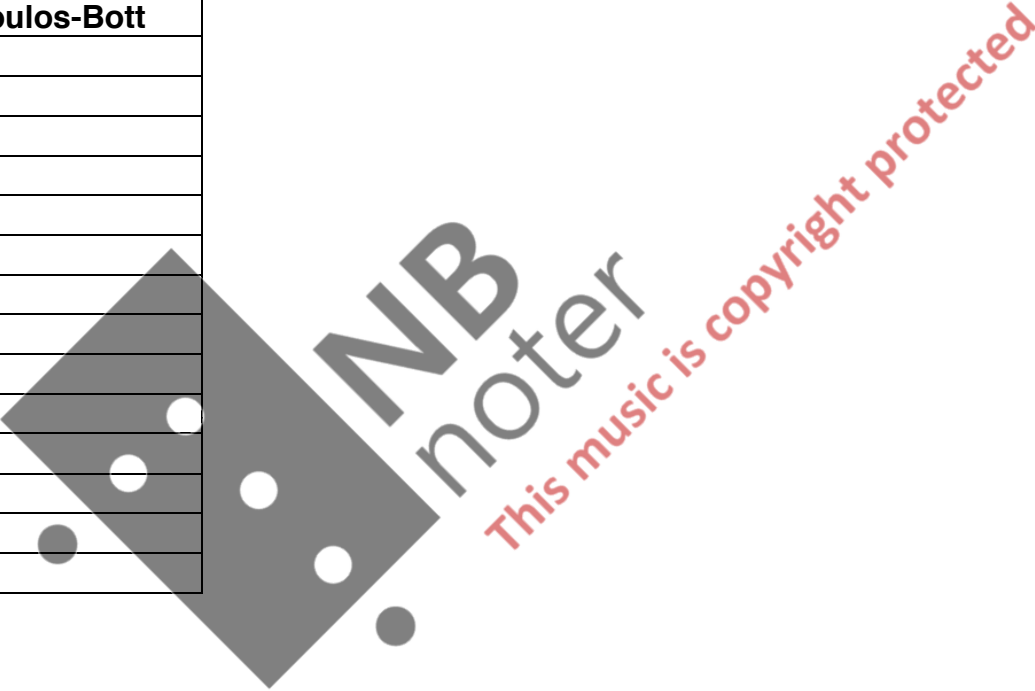
This is a trill with a very rapid alternation of different fingerings.



LITERATURE

Multiphonics are found in Carin Levine, Christina Mitropoulos-Bott: The Techniques of Flute Playing II, Piccolo, Alto and Bass Flute. These are numbered in the score for reference.

M.ph. number in score	Multiphonic number in Mitropoulos-Bott
1	115
2	133
3	41
4	90
5	99
6	89
7	90
8	129
9	135
10	106
11	88
12	129
13	223
14	236



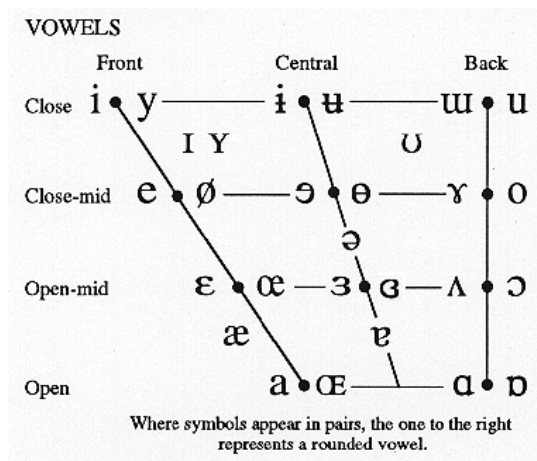
PHONETIC SYMBOLS

From the international phonetic alphabet (IPA), with exceptions marked *

VOWELS

- ɑ = father
- ɒ = hot (rounded "a")
- e = telephone
- ə = (Ger.) bitte
- i = feed
- u = (Ger.) du
- ʊ = between "u" and "y"
- y = (Ger.) füllen
- ɛ̃ = (Fr.) fin
- æ = cat
- ʌ = cut
- ø = (Ger.) schön (Fr.) bleu
- * o = boring

Chart from the International Phonetic Association:



CONSONANTS

- b = but
- ç = (Ger.) ich
- d = desk
- ð = then
- f = feet
- g = go
- ɠ = click between "g" and "l" at the back of the throat
- h = hair
- j = yet
- k = cat
- *q = "k" at back of the mouth
- l = (Ger.) lied
- ɭ = thick "l"
- m = mother
- n = name
- ɲ = (Eng. / Fr.) cognac
- ŋ = (Eng.) "ng"
- p = lap (no breath sound)
- ɹ = rabbit
- r = rolled "r" of Spanish, Italian, Russian
- ʀ = (Fr.) arracher (drøvel-r)
- ʁ = (Fr.) peur (skarre-r)
- x = (Ger.) ach (Spanish) Juan
- s = send
- ʃ = (see water-effect)
- ʒ = (Fr.) journal
- t = aunt
- v = avoid
- w = well
- z = zebra
- ' = ejective, exaggerated consonant (p' t' k' s')
- ! = (Post)alveolar click (click with tongue)
- ◌ = Bilabial click (smattelyd)

Listen to sound examples here:

<http://web.uvic.ca/ling/resources/ipa/charts/IPA1ab/IPA1ab.htm>

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Tempo stricto
♩ = 42

(transitions between breath and tone)



1 $\frac{2}{8}$ flutt. $\frac{9:8}{8}$ $\frac{3}{8}$ flutt. $\frac{5}{4}$ $\frac{3}{4}$

Bass Flute

smfz *smfz* *pp* *pppp*— static whistle tone

brillante secco

Fingering Key clicks

M.ph. 1

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{8}$ $\frac{7}{8}$

Bs. Fl.

pppp *mp* *mf* *ppp*—

sub. tacet

Attacks

p *mf* *mp* *f*

tongue ram

staccatissimo

Fingering Key clicks

INHALED CLOSED OPEN CLOSED

jet whistle (closed)

sfz *mf* *mf* *mp* *pp*

$\frac{7}{8}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{7}{8}$

Bs. Fl.

Key clicks rapid permutations

whistle tone bisbigliando

lip pizz. alternate trill keys

Key clicks

harmonics overblow to partial 1-2

static

pppp *pp* *mfz* *p* *mf*

sing

p *mfz*

tongue ram

$\frac{6:4}{8}$ $\frac{6:4}{8}$ $\frac{3:2}{8}$ $\frac{9:8}{8}$ $\frac{5:4}{8}$ $\frac{3:2}{8}$

permutations
irregolare nervoso

24 7 16 5 4 4

Bs. Fl.

flutt. + harmonics

bend with embouchure

flutt. fff static sub.

3 42 5 16

8va

tongue ram

11:8 5:4 9:8

ff f mf mf p sfz pp mfz sfz sfz

mp mf p mp pppp

vibr.

3 4

lip pizz.

9:8 3:2 5:4

pppp f mp mf p pp

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Bs. Fl. 42 $\frac{3}{4}$ ♩ = 45

mf mp shake vibr. chevroté 7:4 unpitched flutt. 5:4 lip pizz. 2/4

sffz mp f p

3:2 *mfz*

Bs. Fl. 43 $\frac{2}{4}$

bisbigl. lip pizz. 3/4 rall. chevroté accel. flutt. norm. 7/4

pp— 5:4 3:2 mp sffz sffz pp p mp pp p— mp sffz sffz

Bs. Fl. 45 $\frac{7}{4}$ ♩ = 38

pp 5:4 ppp

7:4 1/8

67
Bs. Fl. 46
Cover entire mouth piece
Blow softly

5
32
Overblow

3
8
Cover entire mouth piece
Blow softly

3
4
INHALED

p 6:4 *mp* 3:2 5:4 *p* 5:4

S - - - - -

3
4
Bs. Fl. 49

key click 7:4 tongue ram 5:4

p *mf*

water-effect

k p t k p k t p k

Closed

mf t' k'

5
16 **3**
16 **3**
4

65
Bs. Fl. 52
gradually → flutt. gradually → no flutt.

mf *mf*

2
4

2
4
Bs. Fl. 53

rall. flutt. + harmonics

f p *mf* *mf* *mf*

3
4 subito silenzio

Bs. Fl. 69 $\frac{3}{8}$ $\frac{5:4}{}$ $\frac{5:4}{}$ key clicks $\frac{5:4}{}$ $\frac{2}{4}$ slap tongue $\frac{7:4}{}$ sub. tacet

Bs. Fl. 71 $\frac{10:8}{}$ tongue ram attack to breath key clicks shakuhachi tones $\frac{3}{8}$ $\frac{7:4}{}$ $\frac{5:4}{}$ $\frac{4}{4}$
mp *mfz* *p* *r* *mf* *p* *pp* *p* *mf* *sfz* *mf* *p*

Bs. Fl. 73 $\frac{4}{4}$ M.ph. $\frac{3}{4}$ tongue ram $\frac{5:4}{}$ $\frac{5:4}{}$ lip pizz. $\frac{5:4}{}$ $\frac{11}{32}$
pppp *ppp* *mp* *sfzp* *f* *pp* Result $\frac{5:4}{}$
 3 2 A D# 10 2 3 4 A D# 11

Bs. Fl. 75 $\frac{11}{32}$ $\frac{2}{4}$ $\frac{9:8}{}$ slapt. $\frac{7}{8}$ key clicks $\frac{3}{8}$ key clicks permutations $\frac{3:2}{}$
p *mf* *sfzp* static *ppp* *mp* *p* *mf* *mf*

Bs. Fl. **78** **3/8** M.ph. **lip pizz.** **pp** **ff** **p** **pp** **6:4** **mf** **mp** **pp** **fffz** **sfffz** **pp** **mf** **f** **p** **mp** **p** **mfz** **3:2** **5/4** **pp**

B **2** **3** **2** **D#** **(12)**

Bs. Fl. **80** **5/4** **tr** **gradually flutt.** **no flutt.** **8** **4** **embouchure gliss. lentissimo** **transitions to breath** **2** **16** **pppp** **pp** **mfz** **oscil. lento** **(do not synchronize with flute, create interferences)** **mfz** **Sing**

Bs. Fl. **82** **2/16** **stiff and rigid** **62** **3/16** **5/32** **2/4** **sfz** **sfz** **sfz** **sfz** **sfz** **sfz** **sfz** **sfz**

Bs. Fl. 91 $\frac{3}{4}$

mf pp f mp mf pp f mf mp mf p $sffz$ mf

6:4 3:2 5:4 5:4 11:8

slapt. bisbigl. lip pizz. slapt. shakuhachi tone chevroté

Bs. Fl. 94 $\frac{2}{4}$

p mfz p pp p f mp mf pp mp mf

3:2 5:4 5:4 5:4 5:4

lip pizz. key clicks to flutt.

Bs. Fl. 96 $\frac{2}{4}$

pp mf p mf $sffz$ pp static mfz $sffz$

10:8 5:4 5:4

accel. rapido estremo

Bs. Fl. 99 $\frac{2}{4}$

pp ppp $pppp$

5:4

13 14 M.ph.

3 3
4 4

D# B
D# D#

meditativo

Bs. Fl. 101 $\frac{3}{4}$ $\bullet = 48$

mp *flutt.* *mp pp* $\frac{4}{4}$

Bs. Fl. 102 $\frac{4}{4}$

mp > p *mf energico pesante* *mf static* *mf sub.* $\frac{2}{4}$ $\frac{5}{8}$

Bs. Fl. 104 $\frac{5}{8}$ lip pizz.

mp *mf > p* *mp* *mf* $\frac{4}{4} = 42$ *p* $\frac{7}{4}$ *pppp* $\frac{1}{8}$ to breath and whistle tones

Bs. Fl. 106 $\frac{1}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ slapt.

mp *p* *mp* $\frac{7}{4}$ *mfz p* $\frac{6}{4}$ $\frac{5}{8}$

109 **8**

Bs. Fl. shakuhachi tones accel. al **mp** **mf** **sfffz** **smfz** **pppp** **5:4** **6:4** **9:8** chevroté + vibr. estremo **sffzpp** **mf** **f** **sffz** shakuhachi tones **3**

111 **8**

Bs. Fl. + harmonics **ppp** **5:4** **5:4** **pp** **ff** **pp** **ff** **ff** **pp** sub. **2** **4** brillante **9:8** shakuhachi tone **ff** **mf** **mp** **mf** tongue ram **6:4** **3:2** **sffz** **ffz**

Attacks **p** **5:4** **5:4** **ff** **pp** **ff** **ff** **ff** **pp** sub. **mp** **ff** **ff** **sffz**

114 **8**

Bs. Fl. shakuhachi tone **mf** **fff** **5:4** **3:2** tongue ram **7:4** **mf** slapt. **sffz** **3:2** **mf** flutt. **sffzpp** **mf** **sffzpp** sub. **11:8** **8**

key clicks **ff**

116 **8**

Bs. Fl. a tempo stricto **mf** **pppppp** harmonics **pp** **6:4** **pp** smorzando **p** subito silenzio lunga **7:4**