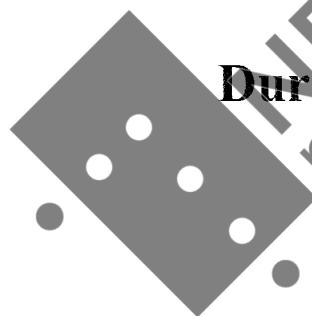


Terje Bb Lerstad

Op. 209

”Prust” for multiklarinettist og lydbånd

Durata: ca. 15’



MB
noter

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NB
noter

This music is copyright protected

"Prust" er inspirert av Mauricio Kagel's "Atem für einen Bläser" fra 1969/70, som kan spilles på hvilke som helst blåserinstrumenter (minst 3 forskjellige), og derfor bruker en slags grafisk notasjon. I tillegg skal musikeren lage et lydbånd som forestiller en pensjonert musiker som hver dag sjekker instrumentene sine og holder dem i perfekt stand, men aldri kommer så langt som til å spille på dem. Det er heller ikke stort fornuftig som kommer ut av det musikeren på scenen prøver å spille.

Jeg har valgt ut 13 instrumenter, som enten er helt spesielle (det mest "normale" er bassetthornet), jeg har laget selv, ikke kan spille skikkelig på eller er satt sammen av flere instrumenter (tilsammen trengs 18 instrumenter). Siden det etterhvert ikke gikk an å følge Kagels partitur, har jeg skrevet mitt eget, med nye idéer og en eksakt notasjon for hva musikeren skal spille (eller prøve å spille).

Musikeren skal sitte på en stol med notene på gulvet foran seg, de fleste instrumentene liggende på gulvet foran seg, men med det største instrumentet (kalt octocontracombinaltobasso, et instrument satt sammen av kontrabassklarinet og kontraaltklarinet koblet i serie, slik at den dypeste tonen blir B under subkontra C) stående på et stativ. I begynnelsen står det et lavt bord (f.eks. en pianokrakk) med en fiolin/bratsj-bue og det såkalte "umulige instrumentet": En Ess-klarinet og en D-klarinet satt sammen på en slik måte at det ikke går an å spille på: sjallstykke i begge ender men intet munnstykke. Ess-klarinet-delen er preparert ved at alle hull og åpne klaffer er dekket til med sort plastiktape (slik at det ikke ses for publikum). Luften går da alltid igjennom hele Ess-klarinetten, mens det bare gripes på D-klarinetten. Se fig.1

Hele stykket skal fremføres innadvendt og uten noen kontakt med publikum (som om de ikke var der). Musikeren skal så raskt som mulig etter at et instrument er spilt på, skifte til neste. Rundt om på gulvet ligger: dobbelt halvklarinet (øverste del av C-klarinet og nederste del av A-klarinet, som det spilles på samtidig), nisshaku issun (en stor japansk shakuhachi), bass-chalumeau (barokkinstrument og forløper til klarinetten), B-klarinet stoppet med en kork i sjallstykket, trombax (trombone med kvartventil og barytonsaxofonmunnstykke), hichiriki (lite japansk instrument med stort dobbeltrørblad) og bassetthorn. I lommen skal musikeren ha en piccoloblokkfløyte (en oktav over sopranblokkfløyte), en piccoloklarinet i Ass, et bassklarinetmunnstykke og en tung messingsordin til bratsjen (Lerstadofonen). Se fig.3

Båndet er spilt inn på forhånd. Båndet startes på tall 2 og fades inn i løpet av 20 sekunder. Fades ut etter 10 minutter i løpet av 1/2 minutt.

Følgende skjer på tall 1:

Musikeren har bak scenen en såkalt Lerstadofon: En blå bratsj formet mer som en gitar, og liggende i sin gjennomsiktige pleksiglass-kasse. Musikeren går langsom inn, sliten og uten å se på publikum med bratsjen i hånden, legger den på bordet, åpner lokket, tar instrumentet ut og begynner å stemme (ang. stemming se fig 2). Alt foregår langsomt og tilsynelatende rutinepreget, slitent, seremoniaktig (men ikke overdriv!). Deretter et par arpeggioer med messingsordin på, så sordin av, et par arpeggioer og noen mislykkede dobbeltgrep med flageoletter. Så legges bratsjen pent i etuiet, som lukkes igjen. Tar opp det umulige instrumentet og studerer det nøye. Løsningen finnes: Man tar av sjallstykket på Ess-klarinetten og setter på et bassklarinettmunnstykke istedet. Videre til tall 2 og båndet startes.

"Prust" ("Snort") inspired by Mauricio Kagel's "Atem für einen Bläser" from 1969/70, which can be played by any wind instruments (at least 3 different), and therefore uses a sort of graphical notation. In addition, the musician shall make a tape recording which describes a retired musician, who every day keeps his instruments in perfect condition, but never comes to actually play them. What the musician on stage plays is neither very valuable.

I have chosen 13 instruments, which either are very special (the most "normal" being a bass horn), I have made myself, not being able to perform properly or being made by putting together different instruments (altogether 18 instruments are needed). Since after a while it was impossible to follow Kagel's score, I had to write my own, with new ideas and exact notation of what the musician should do (or try to do).

The musician shall sit on a chair with the music on the floor in front of him, most of the instruments lying on the floor, but with the biggest instrument (called octocontracombinaltobasso, an instrument made by putting together in series a contrabass clarinet and a contraalto clarinet, with the lowest tone being 128 foot Bflat) placed on a stand. In the beginning a low table (f.ex. a piano chair) with a violin/viola bow and the so-called "impossible instrument": An Eflat clarinet and a D clarinet put together in an unplayable condition: with two bells and no mouthpiece. The Eflat clarinet part is prepared by putting black plastic tape over all holes and open keys (invisible to the audience). That means the air goes through the whole Eflat clarinet, while the musician only fingers the D clarinet. See fig.1

The whole piece should be performed introvert and with no contact with the audience (like they were not there). The musician should as soon as possible after one instrument has been played, change to the next instrument. On the floor are placed: double half clarinet (upper part of a C clarinet and lower part of an A clarinet, which are played on simultaneously), nisshaku issun (a big Japanese shakuhachi), bass chalumeau (baroque instrument and the predecessor of the clarinet), Bflat clarinet stopped with a cork in the bell, trombax (trombone med fourth valve and baritone saxophone mouthpiece), hichiriki (small Japanese instrument with big double reed) and bassett horn. In the pockets the musician should have a piccolo recorder (one octave above descant recorder), a piccolo clarinet in Aflat, a bass clarinet mouthpiece and a heavy brass sordine for the viola (Lerstadophone). See fig.3

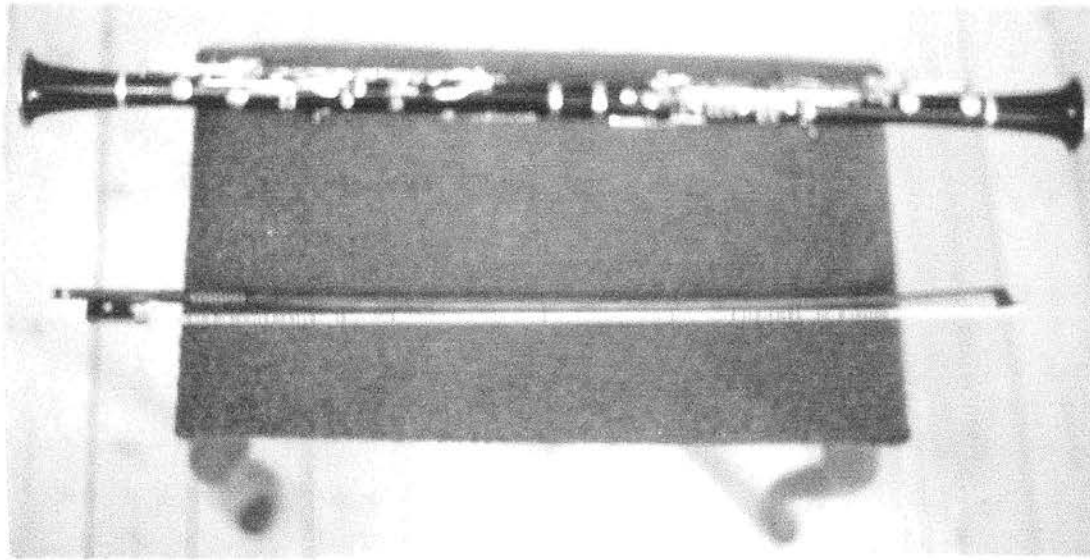
The tape is prerecorded. The tape is started at rehearsal number 2 and faded in during 20 seconds. Faded out after 10 minutes during 30 seconds.

The following happens at number 1:

The musician has backstage a so-called Lerstadophone: A blue viola more in the shape of a guitar, and lying in its transparent plexi glass case. The musician enters slowly, tired and without looking at the audience, with the viola in his hand, putting it on the table, opening the cover, taking the instrument out and beginning tuning (concerning tuning, see fig. 2). Everything happens slowly and routine-like, tired, ceremony-like (with no exaggerations!). After this some arpeggios (open strings) with the brass mute on, then mute off, some arpeggios and some unsuccessful double stops with harmonics. Then the viola are properly put back in its case, which is closed. The musician takes up the impossible instrument and studies it thoroughly. The solution is found: Taking off the Eflat clarinet bell and putting in its place a bass clarinet mouthpiece. Further on to rehearsal number 2 and starting of the tape.

Fig. 1

Initial setting

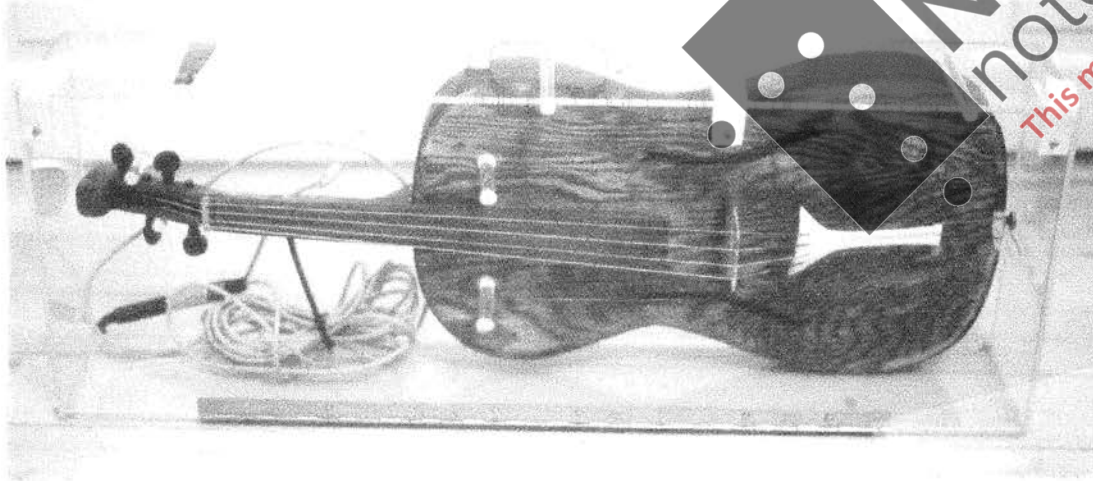


On low table:

— Impossible instrument

— Bow

Fig. 2



NB
noter

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Blue Lerstadophone (viola)

Tuning:

Fig. 3

Complete setup before performance



Octocontraaltocombinaltobasso on stand

Musician's chair

These 3 items should not be here, but in the pockets of the musician: Bass clarinet mouthpiece, Piccolo recorder, Piccolo clarinet

Double half clarinet

Shakuhachi, Bass chalumeau

Music sheets lying on floor

Bassetthorn

Hichiriki

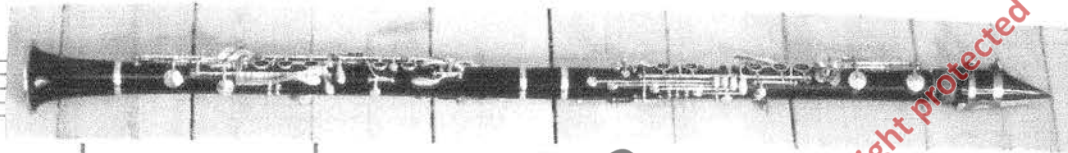
Bb clarinet stopped with cork

Low table with "impossible instrument" and a bow for the blue Lerstadophone

Trombax



D+Eb clarinet, version I



Bell

D clarinet

common
barrel

Eb clarinet
(prepared)

Bass clarinet
mouthpiece

NB
noter

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(↑ = 1/18 of a half tone higher)

♩ = 60

2

Sound

D + Eb
(ringing
on D d.)

7: 7 14 3 10 17 6 13 2 9 16 5 12 1 8 15 4 11 11 4 15 8 1 12 5 16 9 2 13 6 17 10 3 14 7

↑ ↑

mp

7 2 1 15 4 11 11 8 5 13 3 2 10 7 3 10 2 16 9 2 7 2 1 15 4 11 4 11 15 4 8 15 4 11

↑ ↑

tr

7: b0 (e)

re/bur g#-key on Eb clarinet (right hand)

Em

7: 11 4 15 8 1 12 5 16 9 2 13 6 17 10 3 14 7

↑ ↑

p slow → fast

morendo

attaca possibile
Interchange
mouthpiece
and bell

Double half clarinet

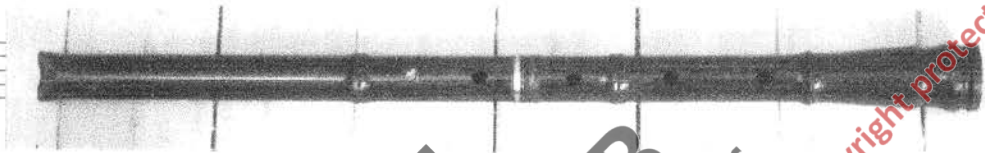


Lower half of A clarinet

Upper half of C clarinet

MB
notef
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Nisshaku issun



Japanese shakuhachi with base tone B4

NB
noter

this music is copyright protected

♩ = 48

4

Nisshaku issun (sounding pitch) *ppp*

tamu

p

f *p* *mf* *pp* *ppp* *p*

muraiki → normal

suri

whistle

8

into closed instrument

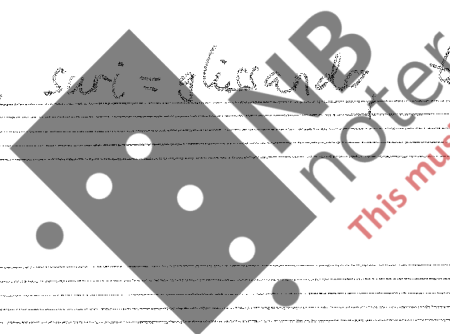
tamane

pp

attacca possibile!

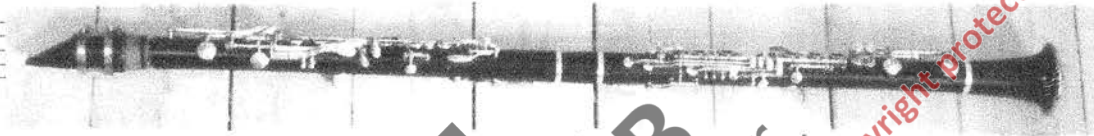
Fingering:

muraiki = a lot of air, suri = glissando, tamane = flutter tongue



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D + Eb clarinet, version II



Bass clarinet
mouthpiece

D clarinet

Common
barrel

Eb clarinet
(prepared)

Bell

NB
noter

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5 $\text{♩} = 60$

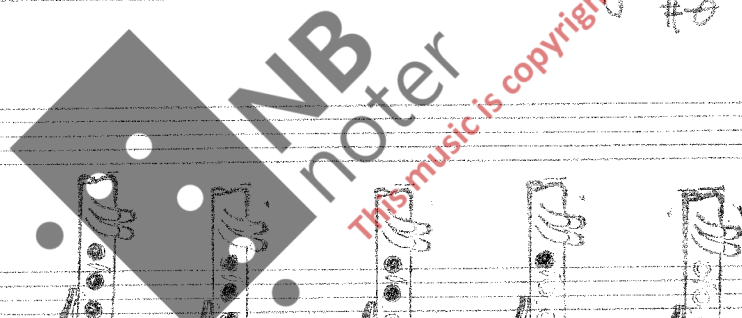
D+E♭ clarinet
(sounding
pitch)

tr
ppp — mp — pp — mp — ppp — f — P, morendo
(trill w/ right hand)

attaca
possibile

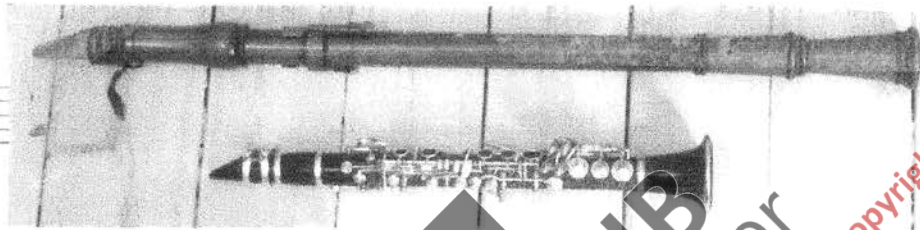
Fingerings:

#0 1 0 1 0 da ba ba 4 0 4 0 4 0 4 0



(Sorry, but the fingerings have to be left-hand, upside-down)

Bass chalumeau (baroque), A=440



Ab piccolo clarinet

NB
noter

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Bass
chalumeau
in C,
(A=440)

6 $\text{♩} = 52$
con vibrato

$f \rightarrow mp$ mp mf f_2 p mf p

tr
p \rightarrow pp
(tr 4.5.6. same fingering)

morendo

attacca possibile!

Ab piccolo clarinet out of pocket

7 poco vib.

Ab clarinet

ppp \rightarrow f

senza vib. 7

p sub. f, cresc.

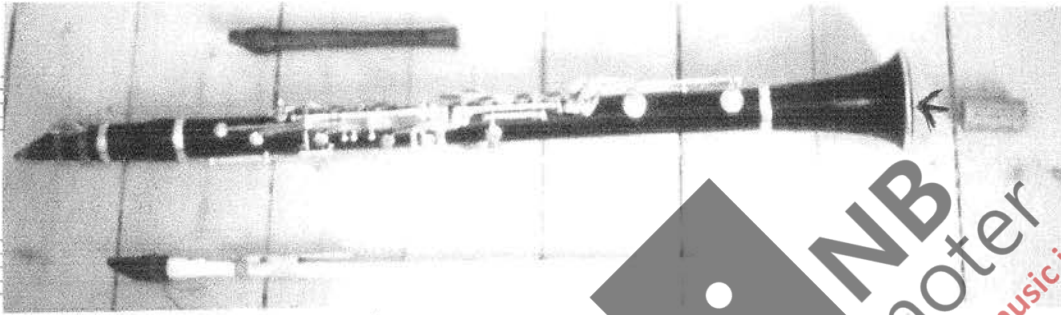
con vib.

Stop when
tape: ppp

poi
attacca!



Piccolo recorder i C (octave above soprano)



Bb clarinet stopped with cork in bell

Electobut (small bore plastic chalumeau)

Base tone G, A=430. Composer has measurements for bore and holes.

Piccolo re-order in C

8 (♩=52)

15 *pp*

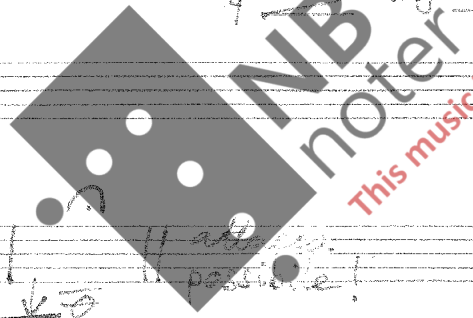
fff
In pocket → out
p *dim.* ---
--- *ppp*

attacca possibile!

Bb clarinet stopped with cork

9

ppp → *p*
mf → *pp*
(sound) etc.)



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loco

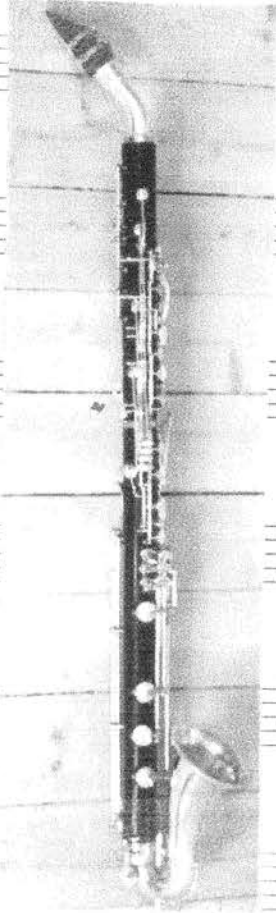
mf → *pp*

(sound) etc.)

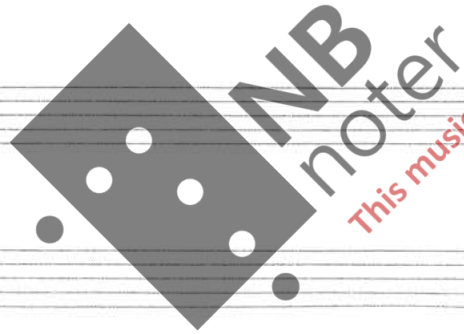
10

Electobut A=430

mf → *p* → *ppp*
non flz.
attacca possibile!



Bassett horn in F



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Bassett horn
in F

♩ = 42

11

3

pp

(sound: f) etc.

Normal

tr

ppp

f sub.

pp

3

Only air

9:8

mp



mp, espt.

3

pp

fb.

19:16

mp

ppp

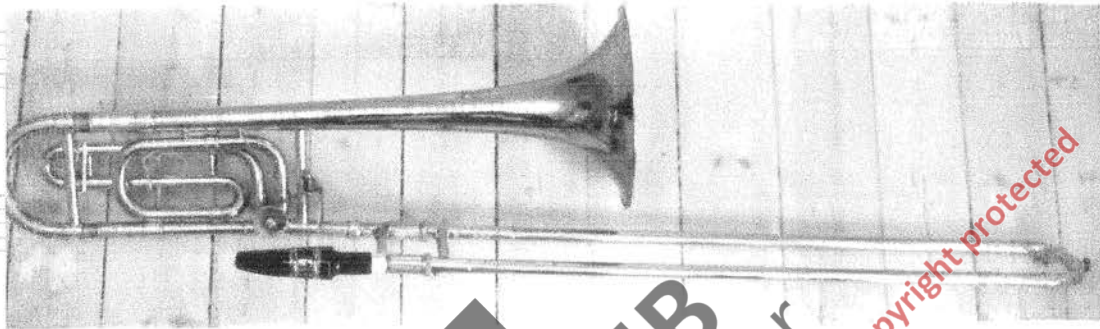
Voice (in F)

tr

|| a lancia possibile!

sub. fff' > p, morendo

Trombax



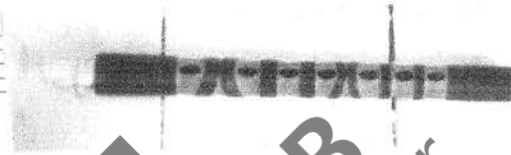
Tenor/bass trombone w/ fourth valve (Bb/F)

Baritone saxophone mouthpiece

NB
noter

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Hichiriki



Small Japanese double reed instrument w/ 9 holes

NB
noter

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Hichiriki
in Bb
(sounding
pitch)

$\text{♩} = 60$
13

molto accel. ---

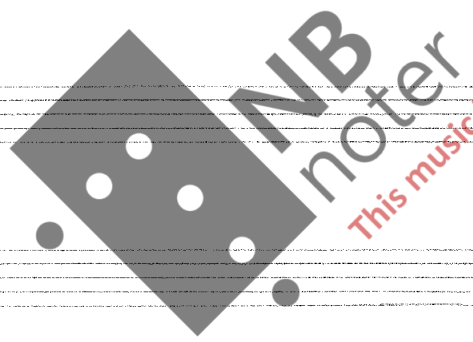
--- ♩ = 150, rit. --- ♩ = 60

*attacca
possibile!*

Musical notation for Hichiriki in Bb. The piece starts with a tempo of 60 bpm. The first section is marked *mf*. The second section is marked *mp* and includes the instruction *molto accel. ---*. The third section is marked *mf* and includes the instruction *--- ♩ = 150, rit. --- ♩ = 60*. The piece concludes with a *pp* dynamic and the instruction *attacca possibile!*.

Fingering:

Fingering diagrams for the Hichiriki piece. The diagrams show fingerings for five notes: the first note uses fingers 1, 2, 3, 4, 5; the second note uses fingers 1, 2, 3, 4, 5; the third note uses fingers 1, 2, 3, 4, 5; the fourth note uses fingers 1, 2, 3, 4, 5; and the fifth note uses fingers 1, 2, 3, 4, 5.



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Octocontracombinaltobasso

Combination of these 2 instru-
contrabass with mouthpiece,
where the bell usually is,
with bell (no mouthpiece or

ments: Start with
crook and peg (no bell),
place contraalto
crook).

Finger upper part of
left hand and lower
with right hand.

contraalto with
part of contrabass

Preparation of
Contrabass: Place f_1
closed position by the
the hole for low D

instruments: (keys)
 e , d and c holes in
use of wedges, and cover
with tape.

Contraalto: Place
in closed position
cover low E_b ,

B_b , A and G holes (keys)
by wedges, and
 D_b and C with tape.



$\text{♩} = 52$

morendo

14

Octocontra-
binaltobasso
in Bb

pp niente \rightarrow pp

slap +

f sub. p mp

Fingering on
contrabass

(Register key = left hand)

3 5

left hand

O.e.c.a.b.

right hand
on contrabass

Fingerings
left hand
on contralto

mf sub. 5:4 p mf sub. (lunga) morendo

3 3 3 3

Place instrument back on the stand.

Take viola and slowly walk out.
(Don't ^{look} at the audience)

Oslo, 2/11-00

