

JAN MARTIN SMØRDAL

The Lesser Nighthawk

For clarinet in Bb & soprano





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*for clarinet in Bb & soprano
- for Duo Parula, 2012/2015*

General

The score is performed within the real dynamics of ppp <-> mf. I.e. the resulting volume of the sounds from the sopranos semi-encapsulated mouth dictates the dynamic scale of the clarinet performer.

The piece consists of (almost) no musical pause. Imagine the whole piece as one long exhalation. I encourage performers to listen to recordings of lesser nighthawks.



= Short fermata

Soprano



The piece's "default sound". Tremolo, with a rolling "r" and almost closed lips shaped as "O", i.e. always shape mouth as an "O" when this notation occur. Despite almost closed lips, the mouth must be very open "inside". The «Å» vowel (as in english «ball») is to be interpreted as a slightly differing vowel, with the mouth being even more open (still with lips almost closed). These sounds should sound nothing like having a lot of natural overtones, but rather poor in timber - not rich. It is preferred with audible air stream through lips



As above, without pitch - though relative formants/pitch will occur through shape of mouth.



Monteverdi-like unison trill; small and fast accents, glottal accents.



Degree of "smiling"; Ledger line at bottom = normal vowel (i.e. almost closed lips), at top = full "smile". The effect is variations of air stream, and in a small degree in change of overtones. Lines between these symbols indicates gradually transitions.

When normal notes occur, the shape of the mouth should not alter, but keep the lips almost closed when singing "O" or "Å". Still very poor and muffled sound.

Clarinet in Bb

All trills, except octave trills, are to be played as a quasi unison, alternating with a note up to a 1/6-tone lower than the notated.

Diamond headed notes are multiphonics. It is up to the performer to find/suggest which.

Nevertheless, the notated note should be the most audible, though it is encouraged to find a rich multiphonic as possible. The notated multiphonics, and trills, in the score are suggestions by Gjertrud Pedersen used on the premiere of the piece.

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♩=50

Clarinet in B \flat

p poss.

F# - clef
tr

Degree of "smiling":
"big smile"

Soprano

p poss.

♩=80

5

Cl.

p

mp

p

Sop.

p

mp

p poss.

p

♩=50 accel. ♩=80

11

Cl.

<mp

sp

mp

p

pp

clef clicks

tr

tr

Sop.

mp

sp

mp

p

pp

poco

"O" → "Å"

- 1) Trill w/right hands middle finger
- 2) Right hands E-clef

(♩=80)

♩=50

16

Cl. *p poss.* *mp* *p* (unis.) *trm*

Sop. *p poss.* *mp* *p*

21

Cl. *p* *mp* *sp* *mp* *sp* *p poss.*

Sop. *mp* *sp* *mp*

as a fast trill

5

6#

3)

25

Cl.

Sop. *p*

3) 1. & 2. fr. clefs

(♩=80)

hit some clefs

30

Cl. *mf sp* *p poss.*

Sop. *mf sp*



35

Cl. *p*

Sop. *p poss.* *p*



39

Cl. *mp p* *mf sp* *p poss.*

Sop. *mf sp* *p poss.*

"0" "Å" "Å" "Å"

R. 0
J(♯)
F#

(♩=50)

44

Cl. *p* *p poss.* *mf* *sp* *pp*

Sop. *p* *p poss.* *mf* *sp*

"0" → "Å" "Å"



49

Cl. *p* *p poss.*

Sop. *p poss.*

"0 - Å" "Å" "0" → "Å" "0"



53

Cl.

Sop. *mp* *p poss.*

"∞" → "Å" "0" "0" "0" "Å"

4) Half-closed C# clef; right hands pinkie beneath clef.

5

♩=50

accel.

57

Cl.

tr

mf *p*

Sop.

(p poss.) *mf* *p*

"0"

61

♩=80

Cl.

tr

mf *pp* *p poss.*

Sop.

mf *p poss.*

"Å" ("0")

65

Cl.

pp *p poss.*

Sop.

68

barely audible pitch preferably w/clef noises

tr

Cl.

Sop.



