

# Wood and wind immanent

For clarinet in B<sup>b</sup>

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With support from Det Norske Komponistfond and  
Synnøve og Elias Fegersteens Stiftelse for  
norske komponister og utøvende musikere





## Remarks:

The dynamics vary from ppp to fff. ppp should be extremely weak and barely audible, and fff should be as strong as possible.

When an air sound is required the notated pitches should be audible, but only in a very weak and reminiscent way.

## Multiphonics:

The multiphonics used in this piece are taken from "New Directions for Clarinet" by Philip Rehfeldt. Due to differences in instruments and playing techniques, the given fingerings may give varying sounding results. The player is therefore asked to check whether the described grip actually produces the pitches as notated. If not, please search for alternative fingerings giving a result as close to the notated pitches as possible.

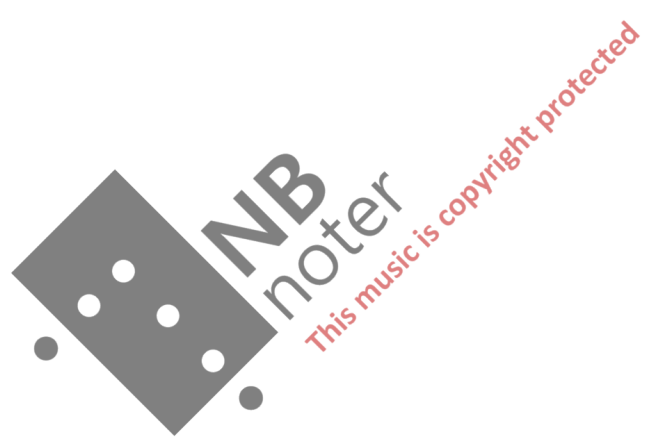
Wherever the pitch is variable, inaccurate or marginal regards to microtonality, the signs + and - are used as tendency indications.

Multiphonics are always marked with Roman numerals above the note.

The image displays 14 multiphonic fingerings, labeled I through XIV, arranged in two rows. Each fingering is represented by a musical staff with a note and a corresponding fingering diagram below it. The diagrams use solid black circles for fingers to be pressed and open circles for fingers to be released. Roman numerals I-IV are above the notes in the first row, and V-VII in the second row. Roman numerals VIII-XIV are above the notes in the third row. Tendency signs (+, -, #, b) are placed near the notes. Fingerings include specific notes like F, E, G#, Eb, C#, and F#. A note in fingering XI is marked with 'Bbtr' and 'R.H. Thumb'. A watermark 'NB: this music is copyright protected' is visible across the diagrams.

Durata: approximately 8'

Version 1, 10<sup>th</sup> of November 2005



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Herman Vogt

**Tempo:**  $\text{♩} = 52$

**Measure 1:** *ppp*, *mp*, *pp*, *mp*, *mp non dim.*

**Measure 5:** *pp*, *mp*, *f sub.*, *p*, *f*, *p*, *mp*

**Measure 11:** *non dim.*, *p*, *mp*

**Measure 15:** *pp*, *ff*, *pp*, *f*, *pp*, *f*, *pp*

**Measure 20:** *mf*, *pp*, *mp*, *pp non cresc.*, *2:3*

**Measure 27:** *2:3*

**Measure 32:** *f*, *fp*, *ff*, *p*, *ff*

**Measure 37:** *ff*, *2:3*, *2:3*, *mf*, *mp*, *p*, *p*, *f sub.*

**Measure 44:** *p*, *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*

**Section Markers:** I, II, III, IV, V, VI, VII

**Articulations:** *ppp*, *pp*, *mp*, *f*, *ff*, *fp*, *pp*, *mp*, *pp*, *f sub.*

**Tempo/Time Signatures:**  $\text{♩} = 52$ ,  $\text{♩} = 98$ , *2:3*

**Other Notations:** *non dim.*, *non cresc.*, *f sub.*, *3*, *9*, *2:3*





98 *mp* *pp cresc.*

104 *loco* *8va* *air sound* *ord. I*  
*ff quasi ff mf pp p*

111 *non dim.* *♩ = 52* *♩ = 98* *pp* *f* *f* *p* *pp*

118 *f* *f* *p* *pp* *f* *ff*

126 *dim.* *2:3* *2:3*

134 *(dim.)* *p* *ff* *p sub.* *short caesura* *♩ = 52*

139 *pp* *ff sub.* *p sub.* *♩ = 98* *♩ = 52*

142 *pp* *ff sub.* *p sub.* *♩ = 98* *♩ = 52*



146 *ord.* → *air sound* -----

149 *pp* *pp non dim.* *mp*

154 *pp non dim.* *mp* *mp*

158 *pp non dim.* *ord.* → *air sound* -----

161 *non cresc.* *ord.* *subtones* *non dim.*

164 *pp* *ord.* → *air sound* -----

168 *ord.* *subtones* *ord.*

172 *pp* *ff* *V*

176 *mf* *mp* *pp* *ff* *mp* *pp* *mp* *pp*



179 *ord.* *air s.* 3 3 *ord.* *air sound* 3

*ff* *mp* *pp* *ff* *p*

182 *ord.* II I II I II *air sound* = 98 *p*

*ppp*

187 *mf* *p*

192 *mf* *p*

(air sound)

197 *mf* *ppp* *ord.*

203 *molto rit.* = 52 *non cresc.* *cresc.* 9 9 9

205 9 9 9 *p*

206 *fff quasi fff*