Mise en scène

for flute, clarinet, harp and percussion

Þráinn Hjálmarsson

Mise en scène

The setting or surroundings of an event or action.

An ongoing project of creating a “listening”.

Reykjavík, January 2014

Written for Ensemble Adapter and Nordlichter 2014 festival in Berlin.

Revised in 2018 for the album 'Influence of buildings on musical tone'

Mise en scène

Alt. Flute
Clarinet in Bb

Harp (Prepared)

The Harp is prepared by placing a wooden honeyspoon (or similar wooden object that fit inbetween the strings and stays put while being played).
Position the wooden honeyspoon against the G2 (G) string in such a way that it results in a pitch sounding 2 octaves above (G4 - g') when struck with a soft mallet. See bar 115.

Mallets: Soft mallets, metal tuning key or rod.

Percussion

4 Cups (damped) - played with 2 long (mallet-sized) dowels or chopsticks.
Bongo drum [low and high]
Tom-tom (low and high) preferably with rough skin – *prepared by taping a string across the skin*
Gran Cassa (damped a bit – small sustain time [1-2 sec] when hit) – *prepared by taping a string across the skin*
Gong in b' and c''

Mallets: 2 long 'mallet-sized' dowels, soft yarn mallet.

Comment: the sound of the 4 damped cups, hit with the dowel should produce a more sound from the mallets themselves than the cups will resonate.
The 4 cups should be arranged into a 'pitch-scale' going from low (low on the staff) to high.

The score is transposed

Overall dynamics
The dynamics in the piece should be “As soft as possible” - relating to balance with the hall the work is performed in, but it is necessary that the dynamics should be that low that various other small sounds, that are by-product of playing the instruments at such low dynamics, should be “overheard”.

The dynamics are relative to each other, the ensemble should sound as one “sound source” in sound level. Some of the playing techniques need more effort to keep up with sound level and other ones need to be repressed to keep the sound level alike.

Flute

Always play without using tongue-attack, unless it's *Slap tongue.*

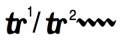
Closed blow-hole – aeolian sound production, created by closing the mouthpiece with the whole mouth and either blowing air into the flute or pronouncing *Sss* into the flute.

Aeolian - Mouth distant to moutpiece – sound produced by blowing at a distance onto the mouthpiece. Resulting in a aeolian sound but with a slight pitch color.

Percussive attack **–** Hit with right hand on the bar of the flute (what connects the keys). Resulting in a percussive pitchless sound.

Slap tongue - is produced by puffing short tones with the tongue, without any air pressure from the lungs.

Key Click - quickly and percussively close the keys of the flute, resulting in a pitched percussive sound.



Tr[1] and tr[2] trill – trill alternating between the trill keys tr[1] (d) and tr[2] (d#)

Unstable whistle tone - Whistle tones in the lowest register are unstable in their element, where as it is difficult to single out a specific pitch and sustain it. Fluctuation of the whistle tone is here wanted. This irregularity is indicated with the circled dots above.

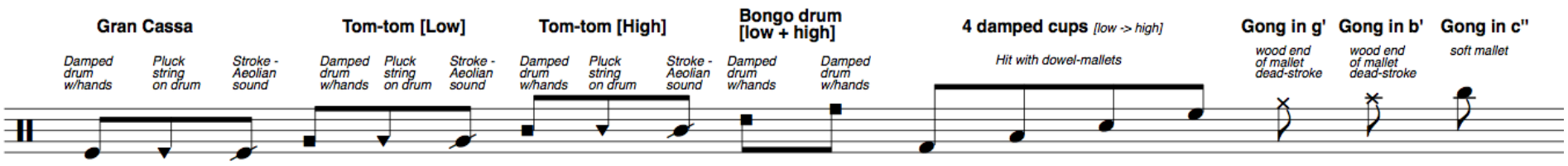
Clarinet

Slap tongue – most preferably with as little pitch as possible but though able to get 'an outline' of a pitch.

Aeolian – wind sound, produced by blowing (or making *Sss*-sound) into the clarinet. Vague color of pitch will be produced.

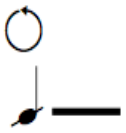
Key Click - quickly and percussively close the keys of the flute, resulting in a pitched percussive sound.

Percussion



Pluck string on the skin of the drum
A string is taped across the skin on the gran cassa and both tom-toms.

Damped sound / Dead-stroke – played with hand.



Aeoliean / Continuous scrape
Rub skin surface of the drum with hand, resulting in a aeolian-like sound.

Harp

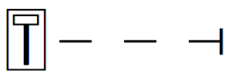
Tap string with fingertip
Tapping or hitting a string with the fingertip produces a slight percussive sound with an soft echo of the pitch of the string.

L.H. Dampening (Marked with a crosshair above staff)
Damp with left hand. When not damped release the strings by a quick pull-off and let the strings sound out (Marked with O)

Damped note is indicated by a square notehead.

Flutter glissando
Flutter glissando is a light stroke produced with the fingertips of one or more fingers. The fingers are held vertically to the strings and the hands slide alternately over the strings in a back and forth motion.
The range of the glissando is marked with the lowest and highest note.
This gesture is played either damped (square notehead – shown here) or un-damped (normal notehead).

Tapping with metal tuning key or rod
The metal part of the tuning key is tapped into the string. Causing two pitches to sound at once. This technique is marked by following symbol above the passage where this technique is used. Upper note ndicates sounding pitch. Lower note (in parenthesis) indicates what strings should be played on.



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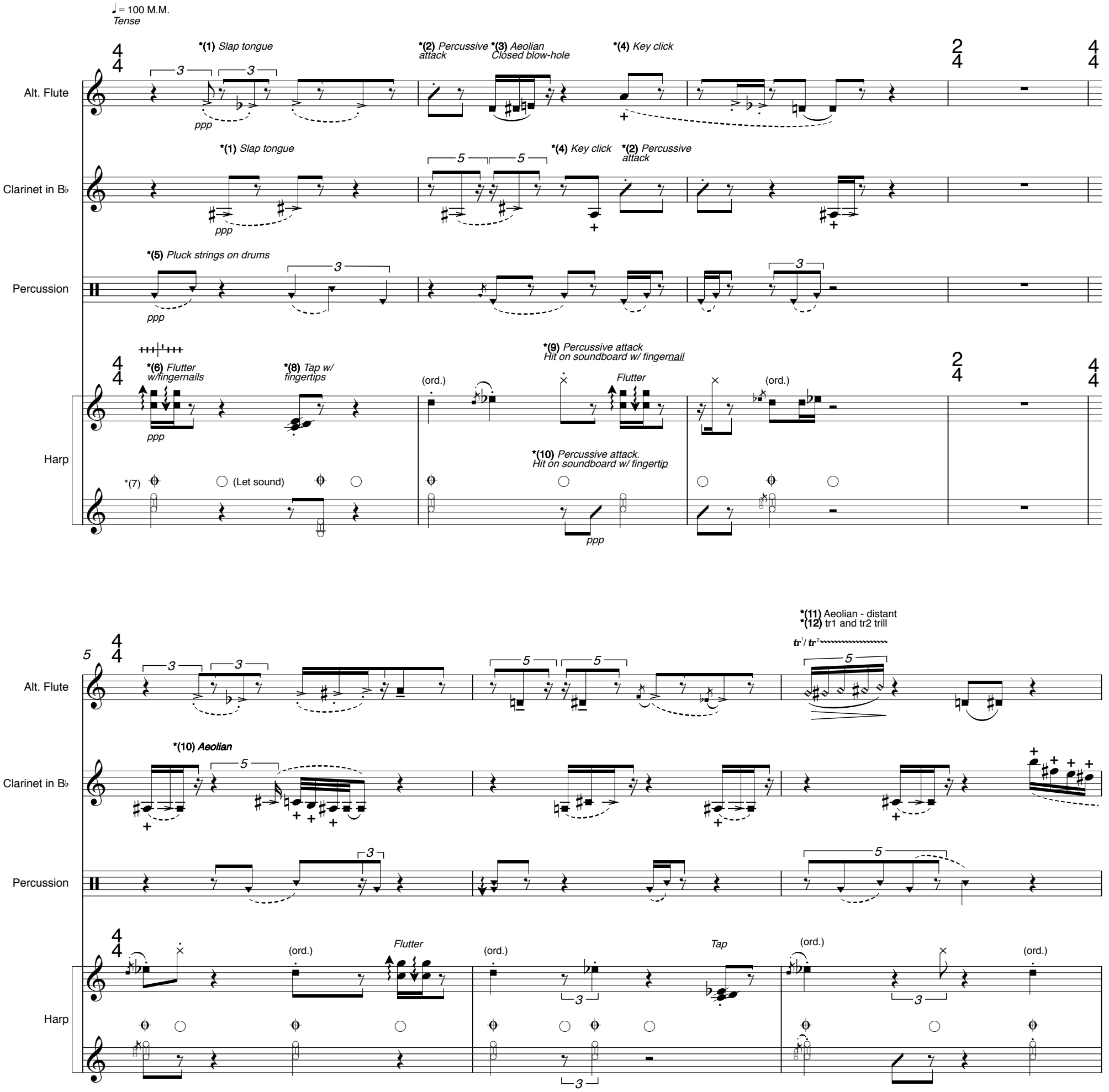
Mise en scène

Written for Ensemble Adapter in 2013/2014 - Revised 2018

Score is transposed



***(1)** *Slap tongue* - produced by puffing short tones with the tongue, without any air pressure from the lungs.
***(2)** *Percussive attack* - Hit with right hand on the bar of the flute/clarinet (what connects the keys). Resulting in a percussive sound which does not have a clear pitch.
***(3)** *Aeolian* - Closed blow-hole - produced by closing the mouthpiece with the whole mouth and either blowing air into the flute or pronouncing 'Sss' into the flute.
The duration of the note is often above the staff indicated in a parenthesis.
***(4)** *Key click* - quickly and percussively close the keys of the instrument, without blowing, resulting in a pitched percussive sound.
***(5)** Pluck string on the skin of the drum – A string is taped across the skin of the drums (gran cassa and both tom-toms).
***(6)** *Flutter with fingernails* - Square noteheads indicate dampening of the strings. Normal noteheads indicated undamped strings.
***(7)** *L.H. dampening (Marked with ϕ)* - Damp with left hand. When not damped release the strings by a quick pull-off and let the strings sound out (Marked with O)
***(8)** *Tap with fingertips* - Tapping or hitting a string with the fingertip produces a slight percussive sound with an soft echo of the pitch of the string.
***(9)** Percussive sound by hitting the soundboard with fingernail
***(10)** Percussive sound by hitting the soundboard with fingertip
***(10)** *Aeolian* – wind sound, produced by blowing (or making *Sss*-sound) into the clarinet. Occuring in a noise with a vague color of pitch.
***(11)** Aeolian - Mouth distant to moutpiece – sound produced by blowing at a distance onto the mouthpiece. Resulting in a aeolian sound but with a slight pitch color.
***(12)** *Tr1 and tr2 trill* – trill alternating between the trill keys tr1 (d) and tr2 (d#)

COMMENT (FLUTE): All sustained sounds should be played without tongue-attack.
COMMENT (HARP): Prepare the harp by placing wooden honeyspoon (or similar wooden object that fit inbetween the strings and stays put while being played).
Position the wooden honeyspoon against the G2 (G) string in such a way that it results in a pitch sounding 2 octaves above (G4 - g') when struck with a soft mallet. See bar 115.

8 *Breath in/out*

Alt. Flute

Clarinet in B♭

Percussion

*(13) *Dead-stroke*

Harp

(ord.)

***(13)** *Dead-stroke / Damped sound* - played with hand.

12

Alt. Flute

Clarinet in B♭

Breath in/out

Percussion

Harp

(ord.)

16

Alt. Flute

Clarinet in B♭

Percussion

Harp

(ord.)

Flutter

21

Alt. Flute

Clarinet in B♭

Percussion

w/fingertip

Harp

Flutter

24

Alt. Flute

Clarinet in B♭

Percussion

Harp

28

Alt. Flute

Clarinet in B♭

Percussion

Harp

(ord.)

stroke w/fingertips

gliss.

A

32

Alt. Flute

Clarinet in B♭

Percussion

Harp

gliss.

gliss.

*(14) *Unstable whistle tone*

***(14)** *Unstable whistle tone* - Whistle tones in the lowest register are unstable in their element, where as it is difficult to single out a specific pitch and sustain it. Fluctuation of the whistle tone is here wanted. This irregularity is indicated with the circled dots above.

36

Alt. Flute

Harp

(damp throughout bars 41- 63)

42

Alt. Flute

Harp

ppp

48

Alt. Flute

Harp

stroke w/fingertips

53

Alt. Flute

Harp

B

59

Alt. Flute

Clarinet in B♭

Percussion

Harp

(Pick up metal tuning key/rod)

♩ = ca. 63 M.M.

65

♩ = ca. 63 M.M.

*(15) *Aeolian / continuous scrub*

*(16) *Tapping with metal tuning key or rod*

gliss.

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*(15) *Aeoliean / Continuous scrape* - Rub skin surface of the drum with hand, resulting in a aeolian-like sound.
*(16) *Tapping with metal tuning key or rod* - The metal part of the tuning key is tapped into the string. Causing two pitches to sound at once.
This technique is marked by following symbol above the passage where this technique is used. Upper note ndicates sounding pitch.
Lower note (in parenthesis) indicates what strings should be played on.

66

Alt. Flute

Clarinet in B♭

Percussion

Harp

ppp

gliss.

C

72

Alt. Flute

Clarinet in B♭

Percussion

Harp

76

Alt. Flute

Clarinet in B♭

Percussion

Harp

80

Alt. Flute

Clarinet in B♭

Percussion

Harp

84

Alt. Flute

Clarinet in B♭

Percussion

Harp

(subito pp non cresc.)

(subito pp non cresc.)

88

Alt. Flute

Clarinet in B♭

Percussion

Harp

92

Alt. Flute

Clarinet in B♭

Percussion

Harp

3/4 ♩ = ca. 56 M.M. 4/4

Pick up dowels/chopsticks

3/4 ♩ = ca. 56 M.M. 4/4

D

97

Alt. Flute

Clarinet in B♭

Percussion

Harp

(ord.)

101

Alt. Flute

Clarinet in B♭

Percussion

Harp

105

Alt. Flute

Clarinet in B♭

Percussion

Harp

109

Alt. Flute

Clarinet in B♭

Percussion

Harp

(Pick up soft mallets)

(Pick up soft mallets)

E

113

*(17) *"As with one voice"*

Alt. Flute

Clarinet in B♭

Percussion

Harp

gong in g'
soft mallet

Resulting pitch

Prepared with honeyspoon
Soft mallet tremolo on honeyspoon

117

Alt. Flute

Clarinet in B♭

Percussion

Harp

***(17)** *As with one voice* - Blending of instruments of utmost importance. The ensemble should become one obfuscated sound.

120

Alt. Flute

Clarinet in B♭

Percussion

Harp

123

Alt. Flute

Clarinet in B♭

Percussion

Harp

126

Alt. Flute

Clarinet in B♭

Percussion

Harp

129

Alt. Flute

Clarinet in B♭

Percussion

Harp

132

Alt. Flute

Clarinet in B♭

Percussion

Harp

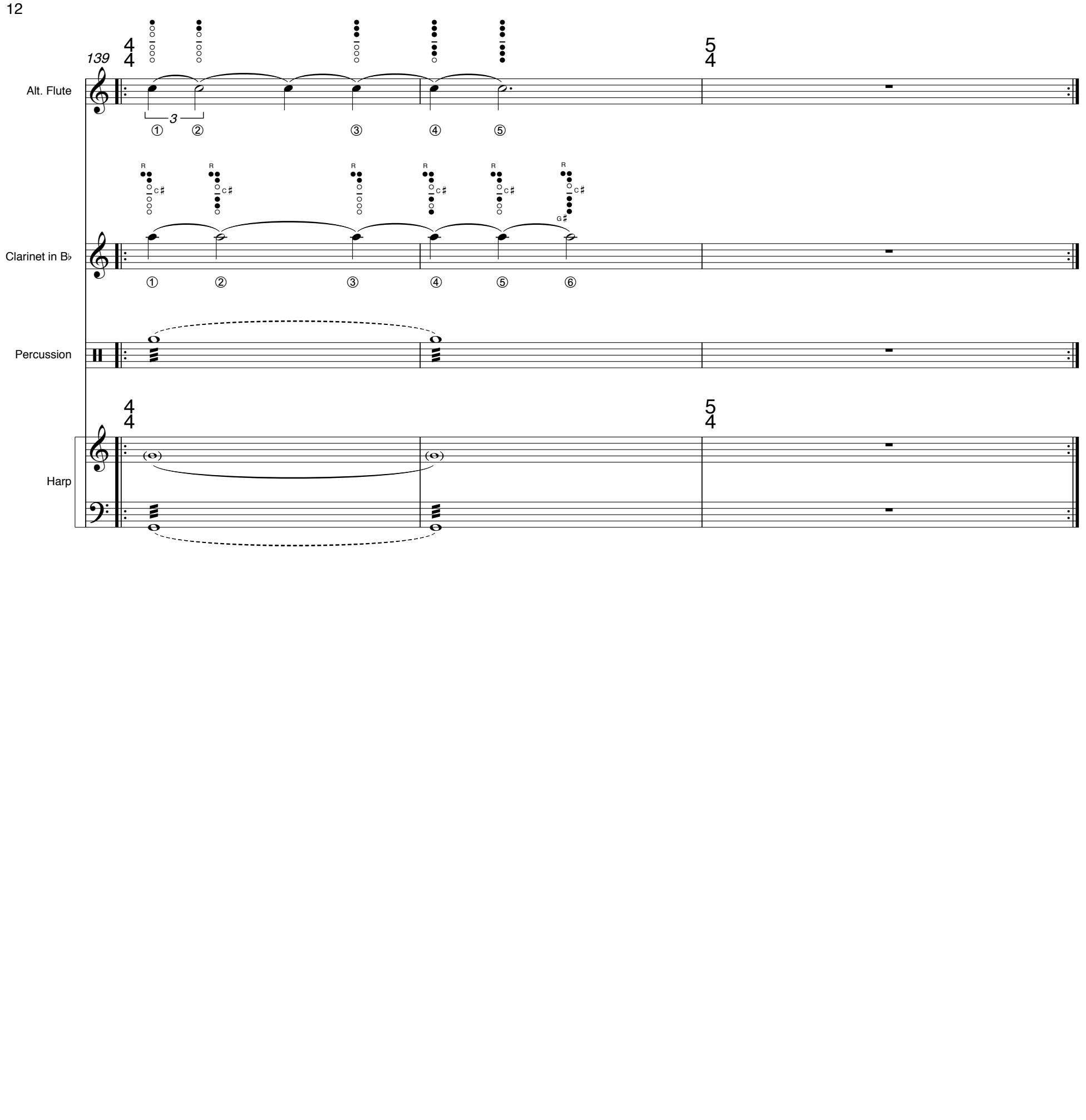
136

Alt. Flute

Clarinet in B♭

Percussion

Harp


139
Alt. Flute
Clarinet in B♭
Percussion
Harp
3