QUAND LA LUNE MEURT

FOR BASS CLARINET AND ENSEMBLE

BART VANHECKE

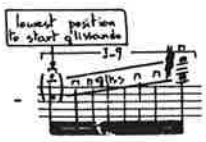
Le ciel est de cuivre
Sans lueur aucune.
On croirait voir vivre
Et mourir la lune.
(P. Verlaine)

REMARKS

All instruments play without vibrato throughout, unless otherwise indicated.

The instruments are written in their customary transpositions (indicated at first appearance).

duration : ca. 18 min.

- n : niente
- N : normal fingering
- : accelerando
- : ritardando
- : repeat the given note(s) during the indicated duration
- : one quarter-tone sharp
- : three quarter-tones sharp
- : one quarter-tone flat
- : short fermata
- : normal fermata
- : long fermata
- : - winds: flatterzunge
  - other instruments: tremolando
- : reversed tonguing quick forward movement of the tongue at the end of a note
- : pronounce the indicated sound ("T" or "P")
- : aeolian sound (sound with audible breath)
- : only air
- : - clarinet: slaptongue
  - strings: Bartok pizzicato
- : tongue click
- : "kissing"-effect
- (•) : unspecified high harmonic (with fingering of the given note), obtained by overblowing.
- : - clarinet: split sound
  - horn: split sound producing a multiphonic of two successive harmonics (see bar 113)
  - strings: cracked tone, produced with very high bow pressure
  - tamtam + tub. bell: see instructions bar 111
- 

: (bar 179) play glissando's, start at free pitch (not lower than the indicated pitch). Play 3-9 double stoppings (always n) of unspecified pitch. Stop the glissando when playing.

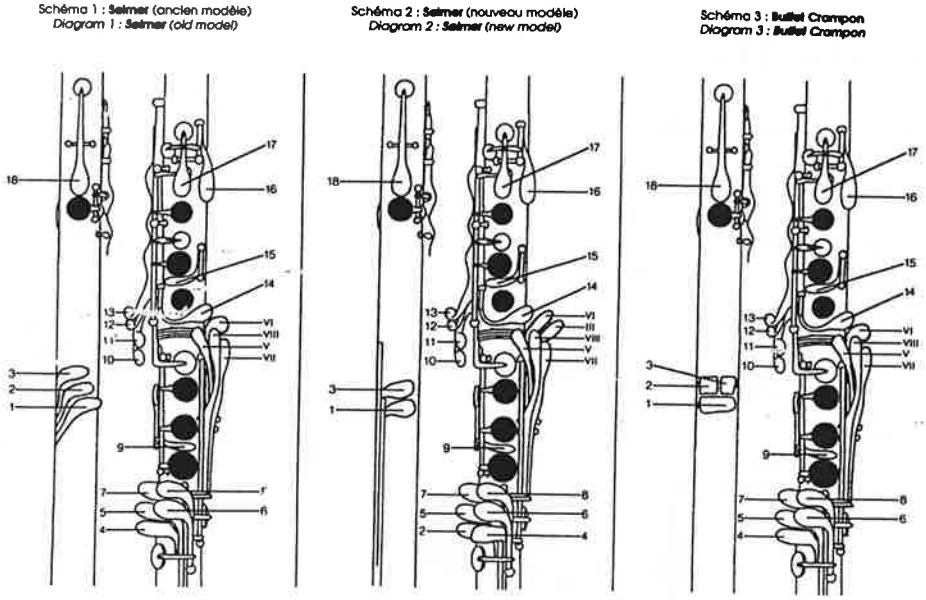
velato: rapid succession of indeterminate notes that cannot be recognized seperately (a kind of extension of the glissando).

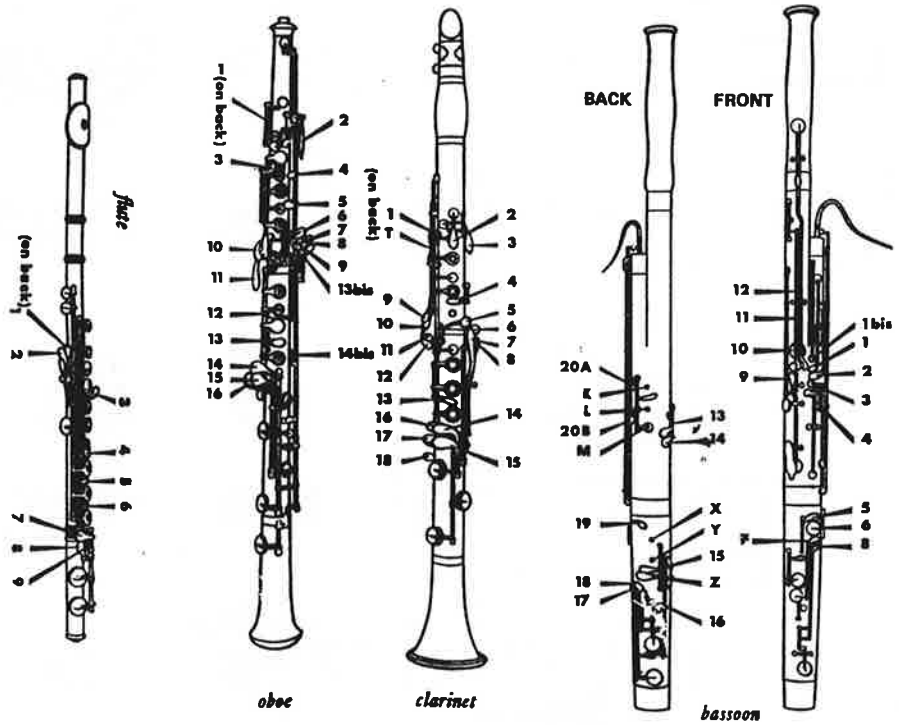
fingerings in the score relate to the following charts (Bok (bass clarinet) and Bartolozzi (other woodwinds))

o : open

• : closed

ø : half-open





LIST OF INSTRUMENTS

flute in G (also piccolo)
oboe
clarinet in B flat (also bass clarinet)
bassoon (also double bassoon)

horn in F
trombone

piano (also celesta)

percussion :
- first player:
  - 4timpani
  - bass drum
  - 2 suspended cymbals (medium size)
  - crotales
  - tubular bells
  - vibraphone
  - 5 toms
  - 2 tamtams (medium and small)
- second player:
  - 6 gongs:
  - large tamtam
  - 3 suspended cymbals (large, medium, small)
  - 1 tubular bell (low G)
  - crotales
  - 5 toms

bass clarinet solo

2 violins
1 viola
1 cello
1 double bass

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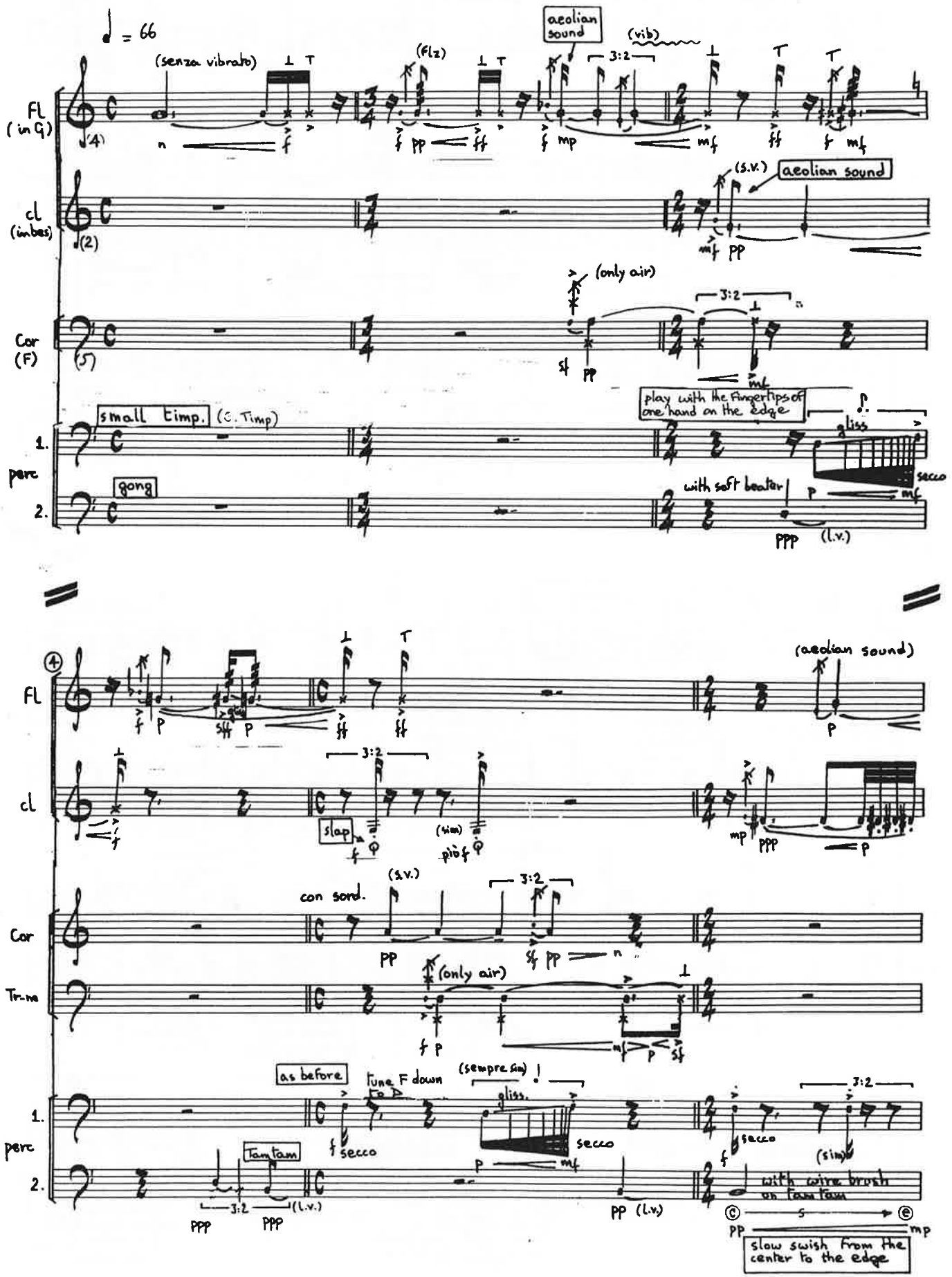
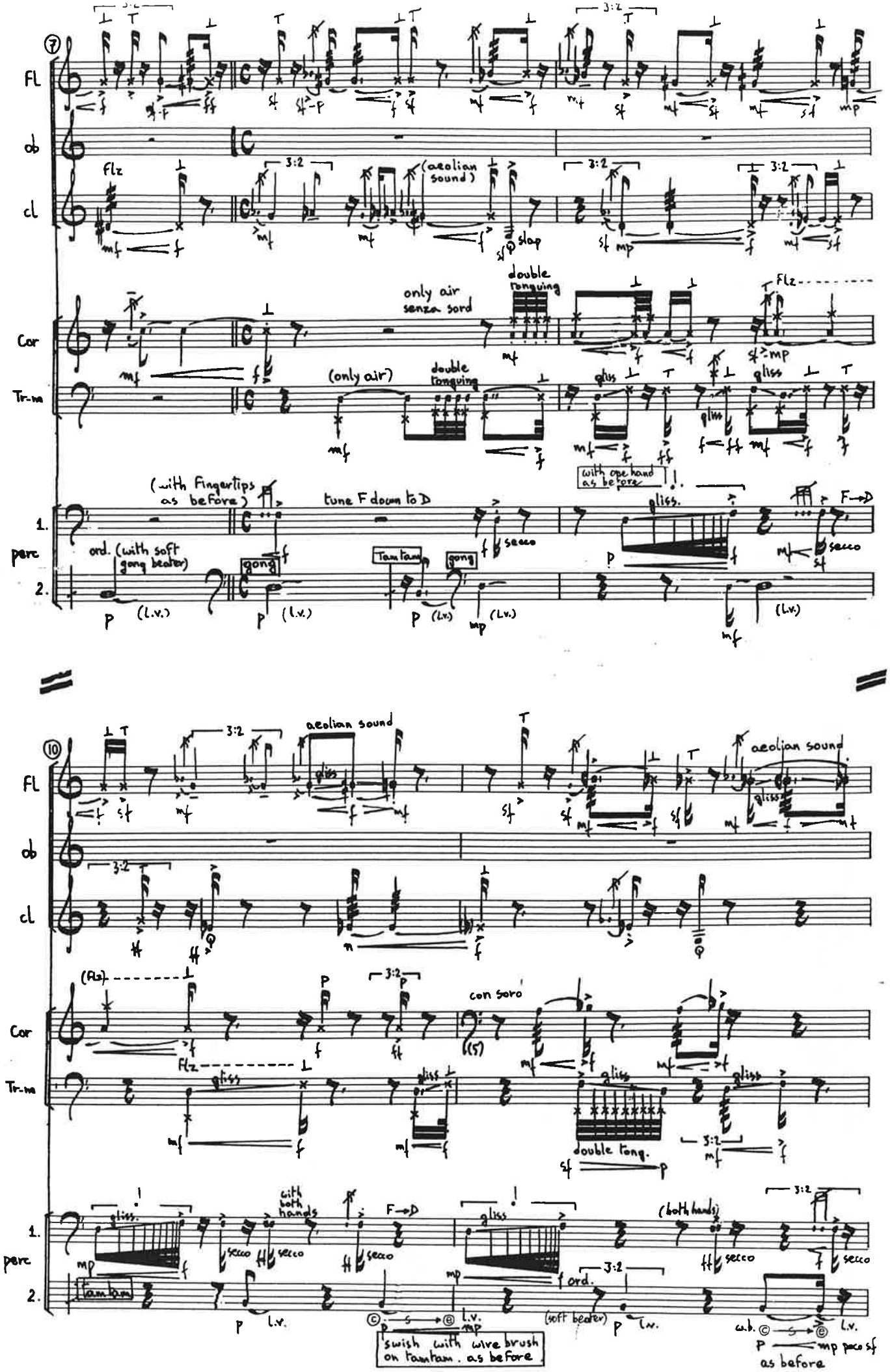
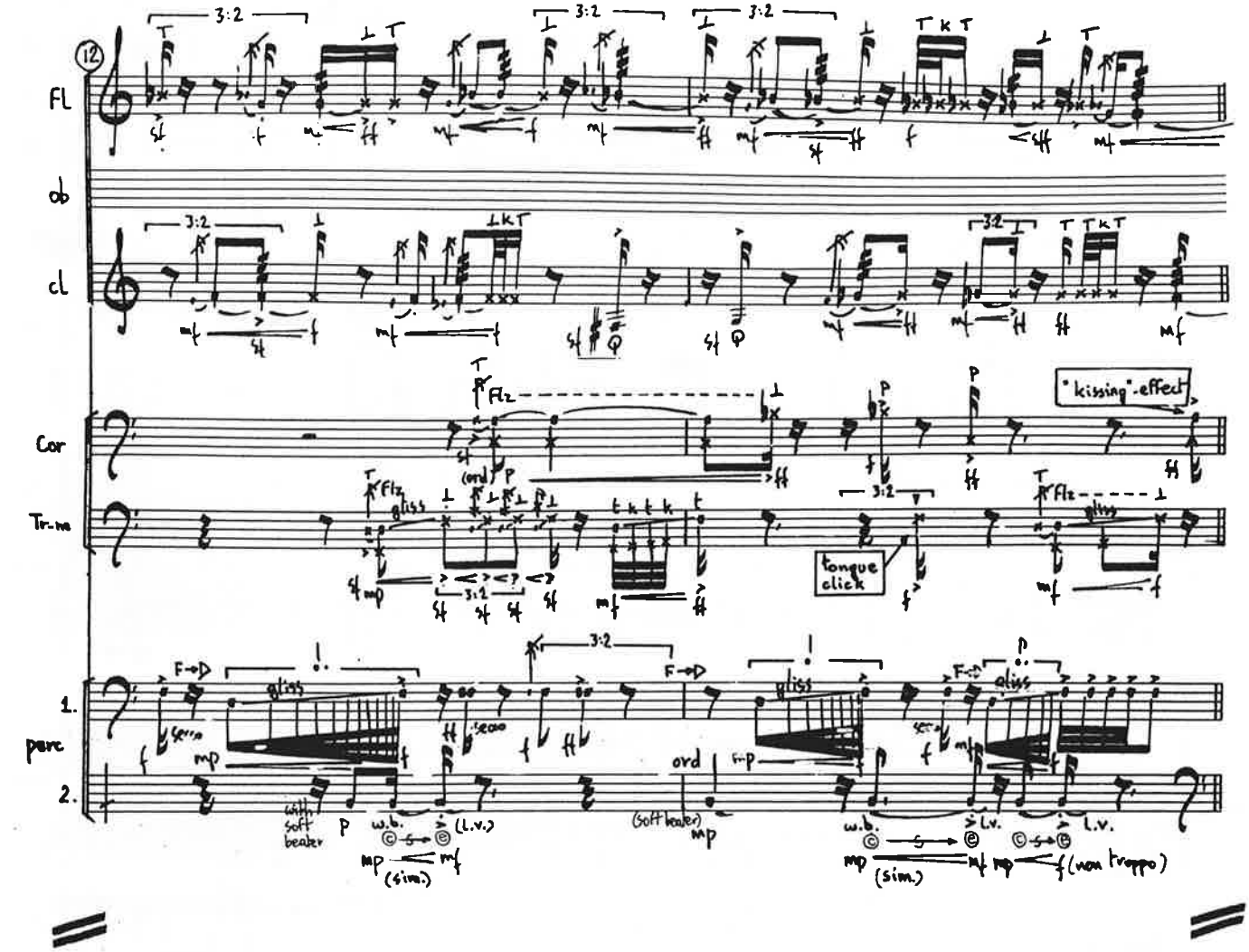
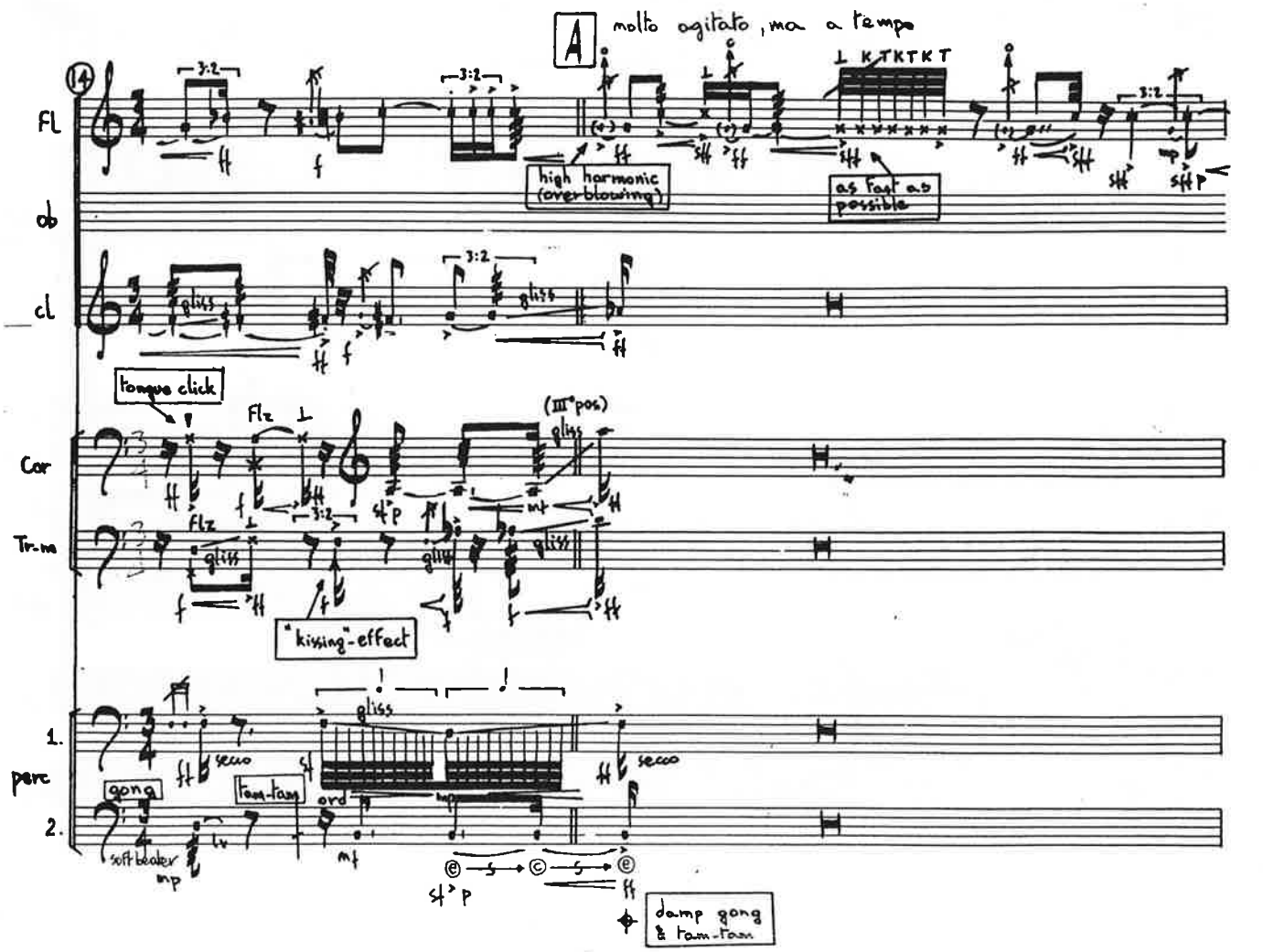
FOR BASS CLARINET AND ENSEMBLE

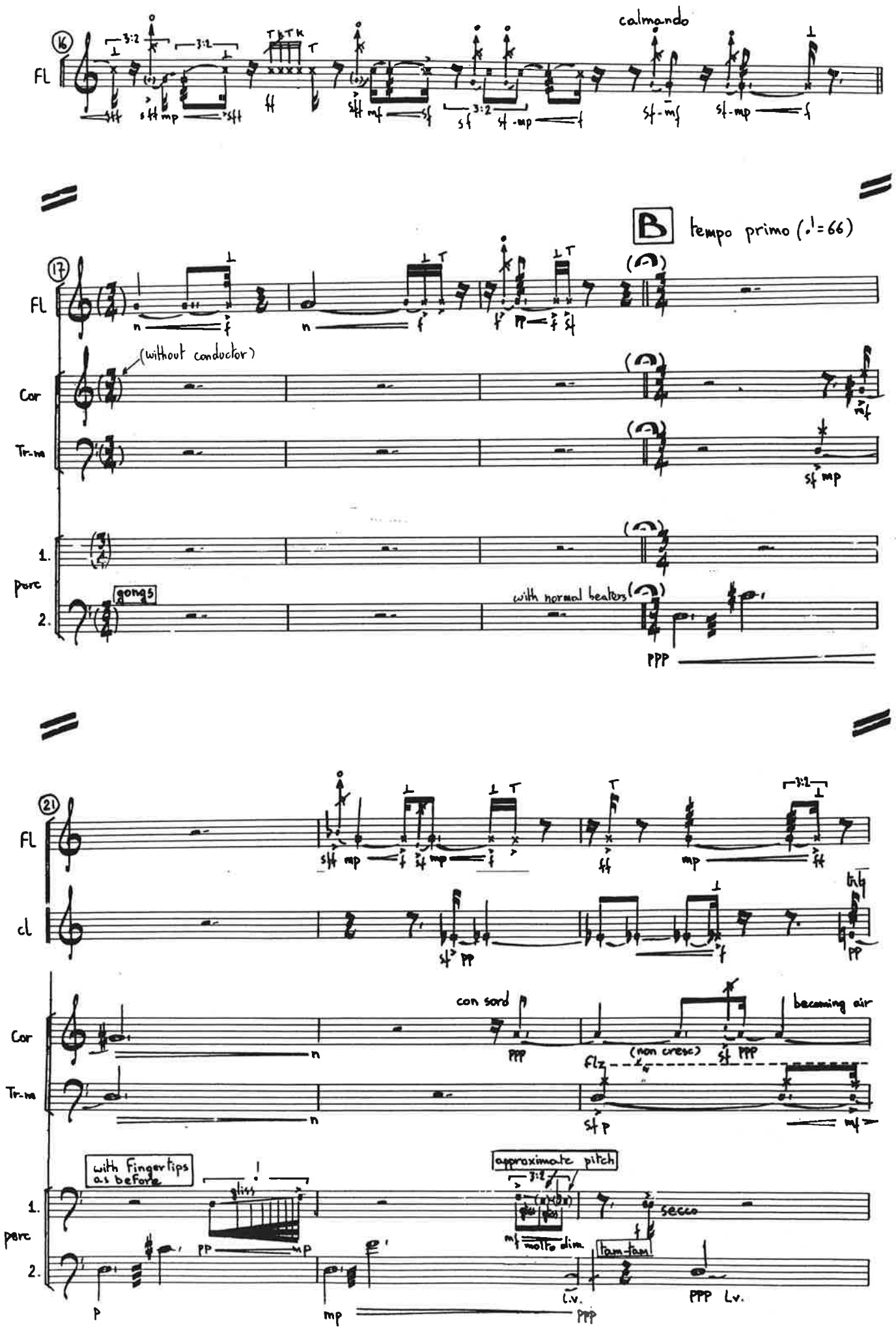
BART VANHECKE

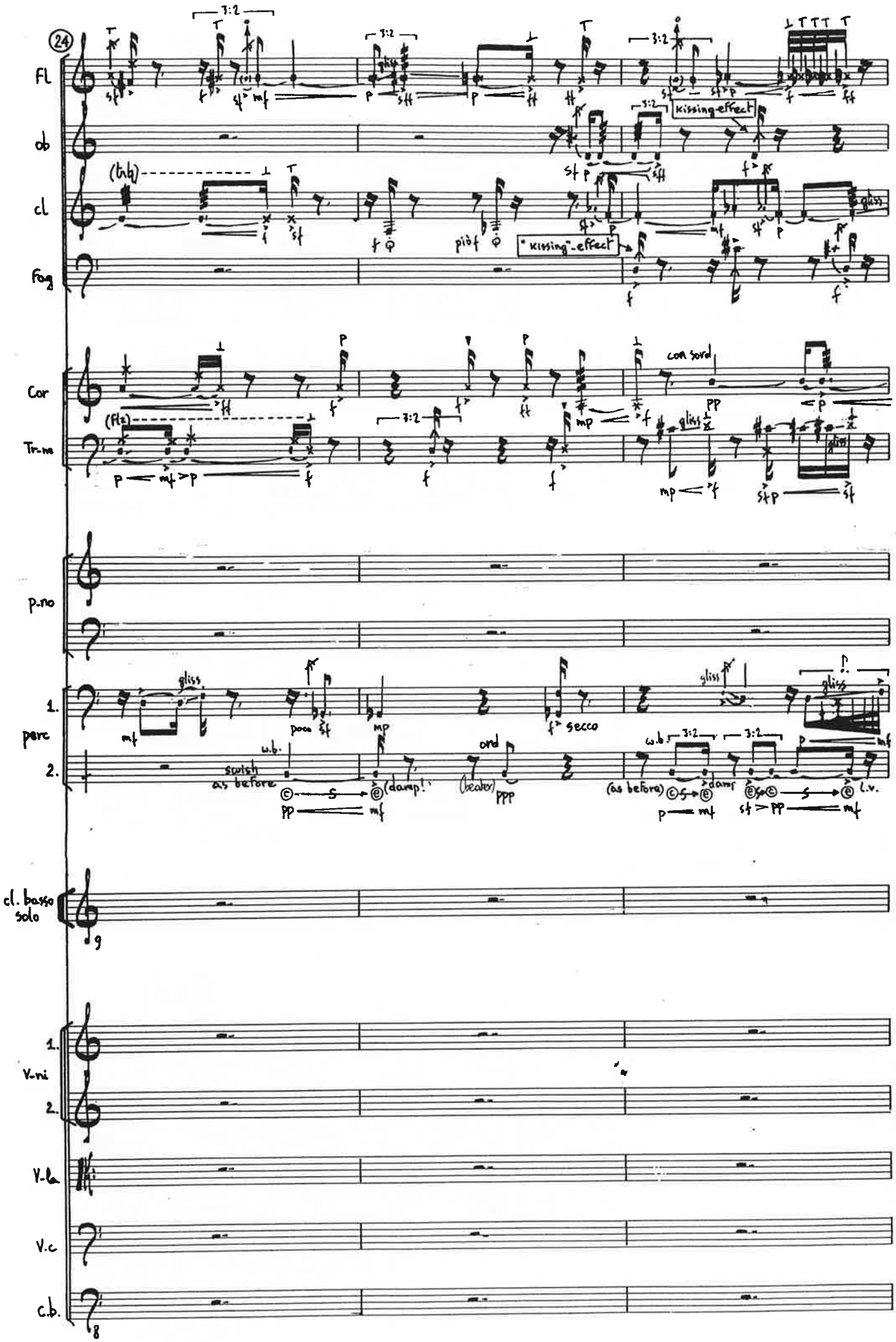


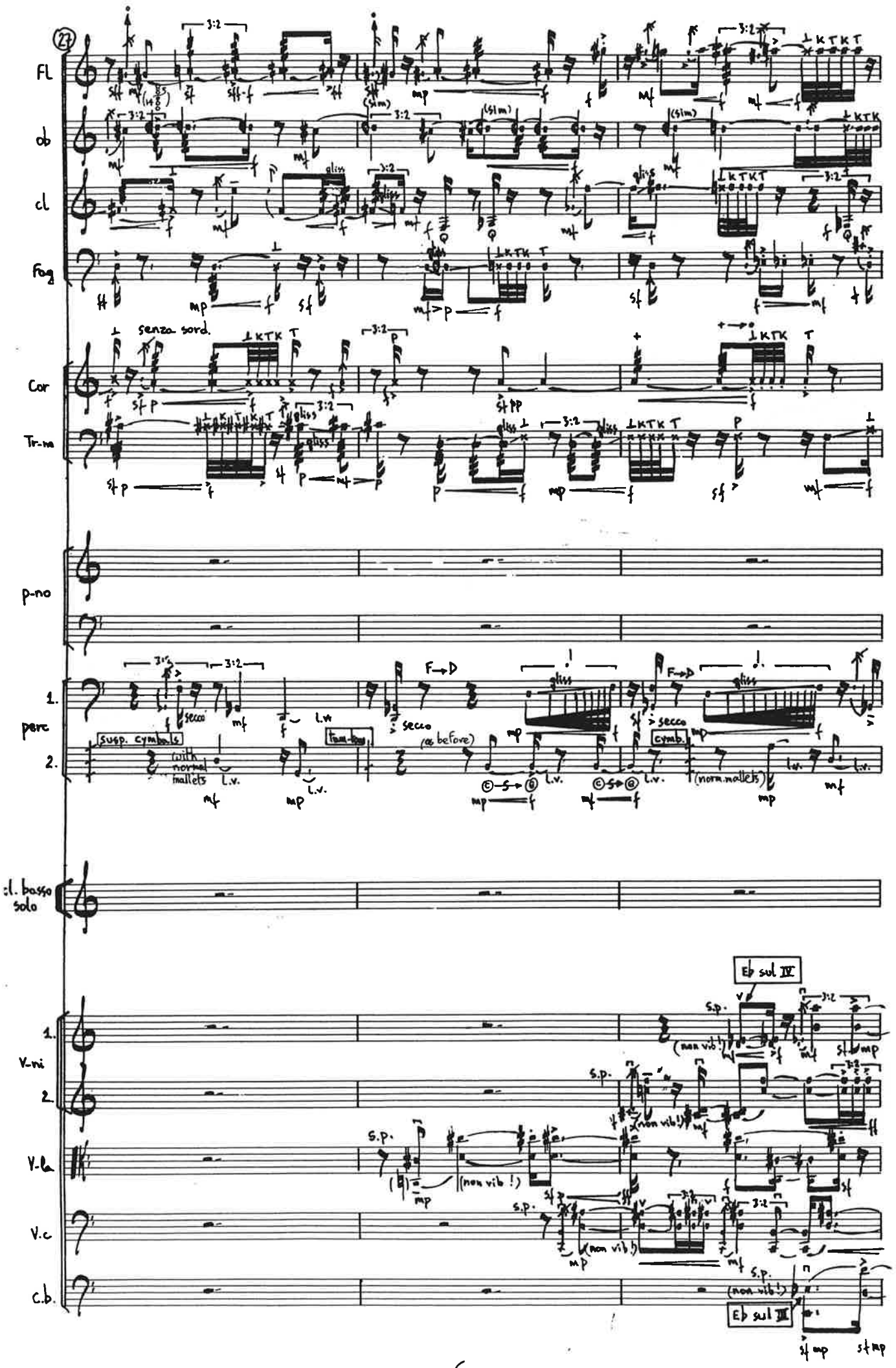

7
FL
ob
cl
Flz
(aeolian sound)
slap
Cor
only air
senza sord
double tonguing
Tr-m
(only air)
gliss
with ope hand as before
(with fingertips as before)
tune F down to D
F→D
perc
ord. (with soft gong beater)
gong
Tam tam
secco
10
aeolian sound
con sord
double tong.
with both hands
(both hands)
ord.
(soft beater)
swish with wire brush on tamtam. as before
as before

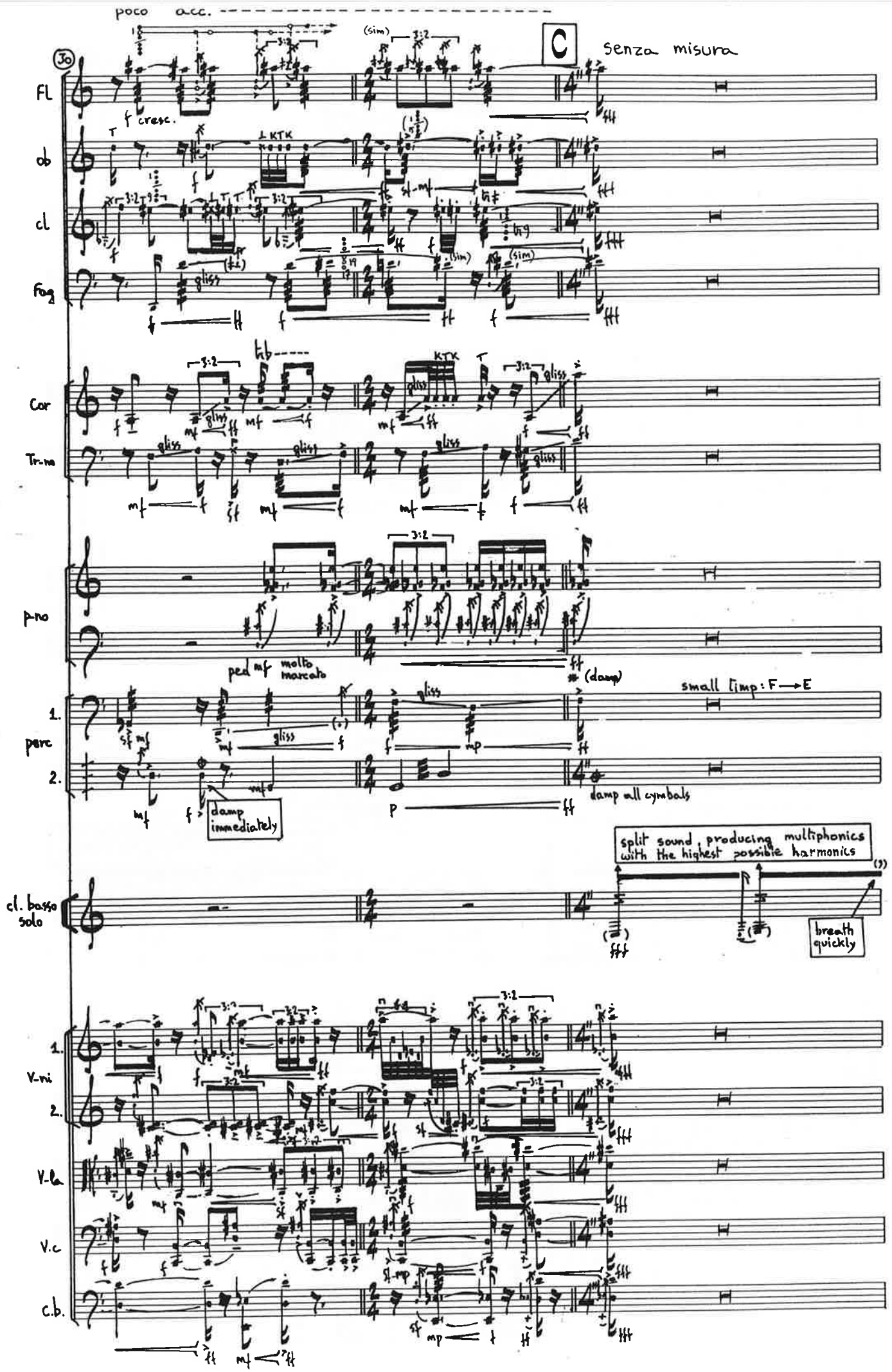

12
FL
ob
cl
Cor
Tr-ne
1.
perc
2.
"kissing"-effect
tongue click
gliss
secco
ord
with soft beater
(soft beater)
w.b.
(l.v.)
(sim.)
(non troppo)

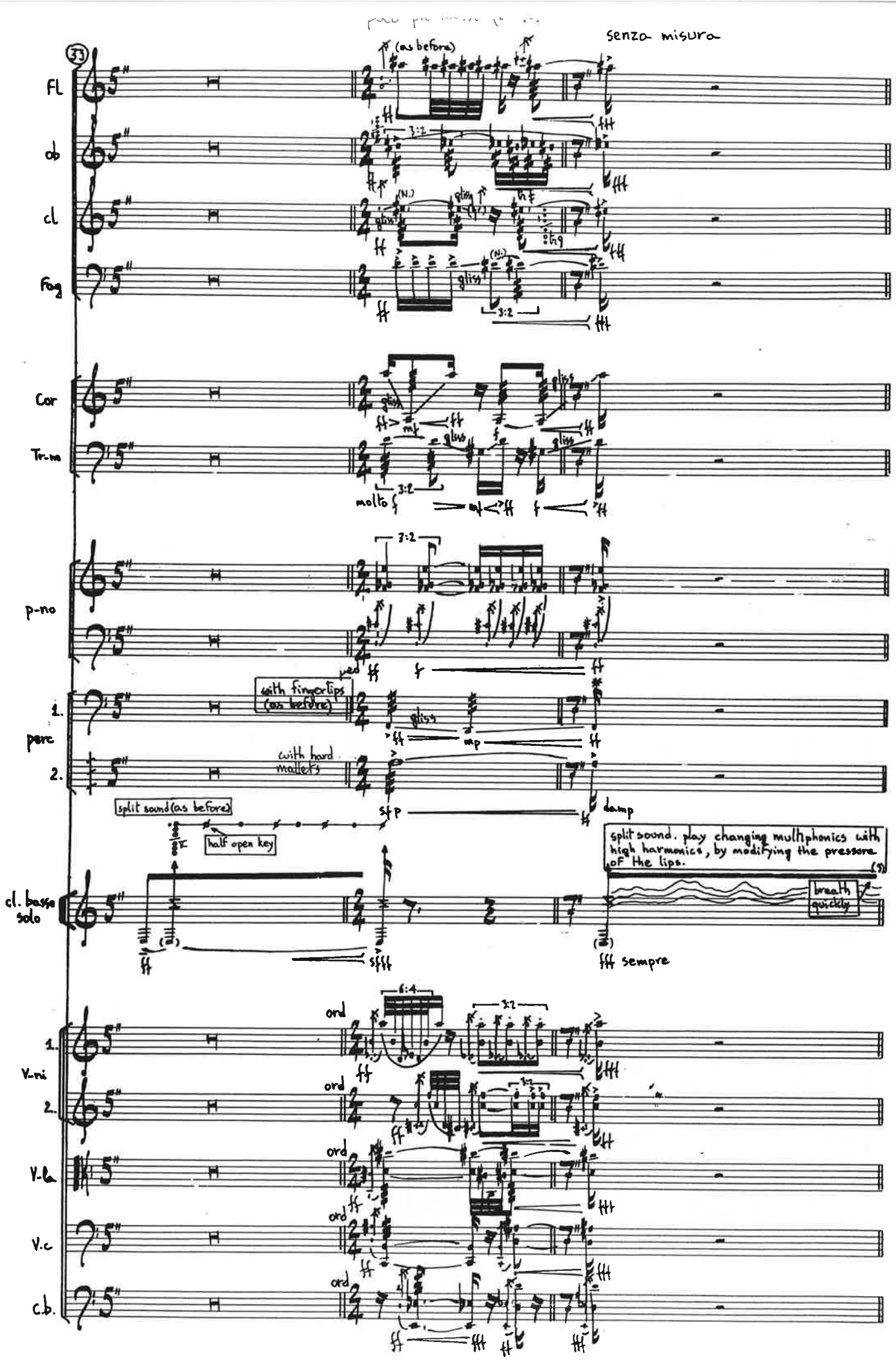

A
molto agitato, ma a tempo
14
FL
ob
cl
Cor
Tr-ne
1.
perc
2.
high harmonic (over-blowing)
as fast as possible
tongue click
(III° pos.)
"kissing"-effect
gliss
secco
gong
tam-tam
soft beater
damp gong & tam-tam

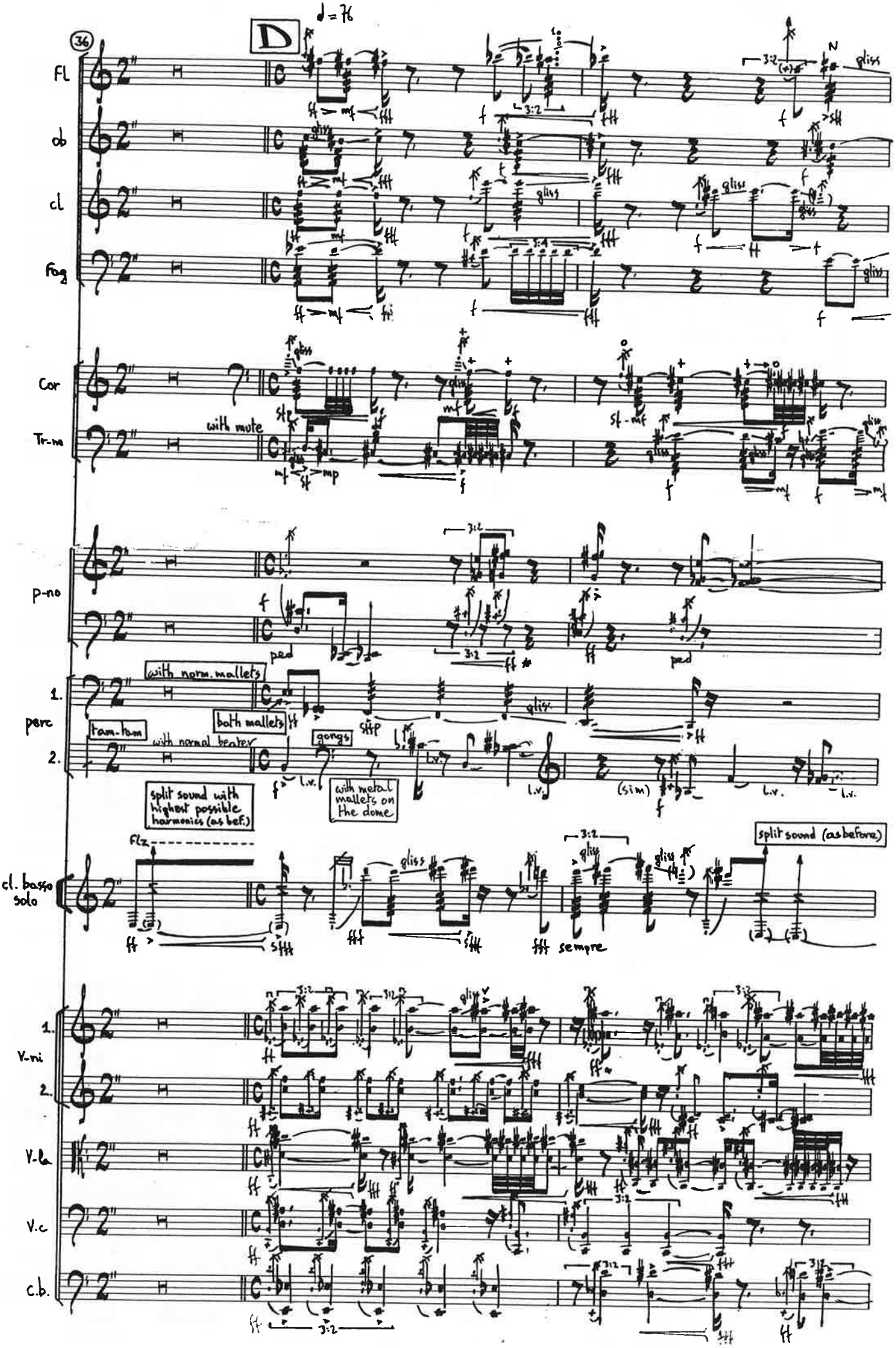

16
FL
calmando
17
FL
B
tempo primo (♩.=66)
(without conductor)
Cor
Tr-m
1.
perc
2.
gongs
with normal beaters
21
FL
cl
con sord
becoming air
(non cresc)
Cor
Tr-m
with fingertips as before
gliss
approximate pitch
molto dim.
secco
tam-tam
1.
perc
2.

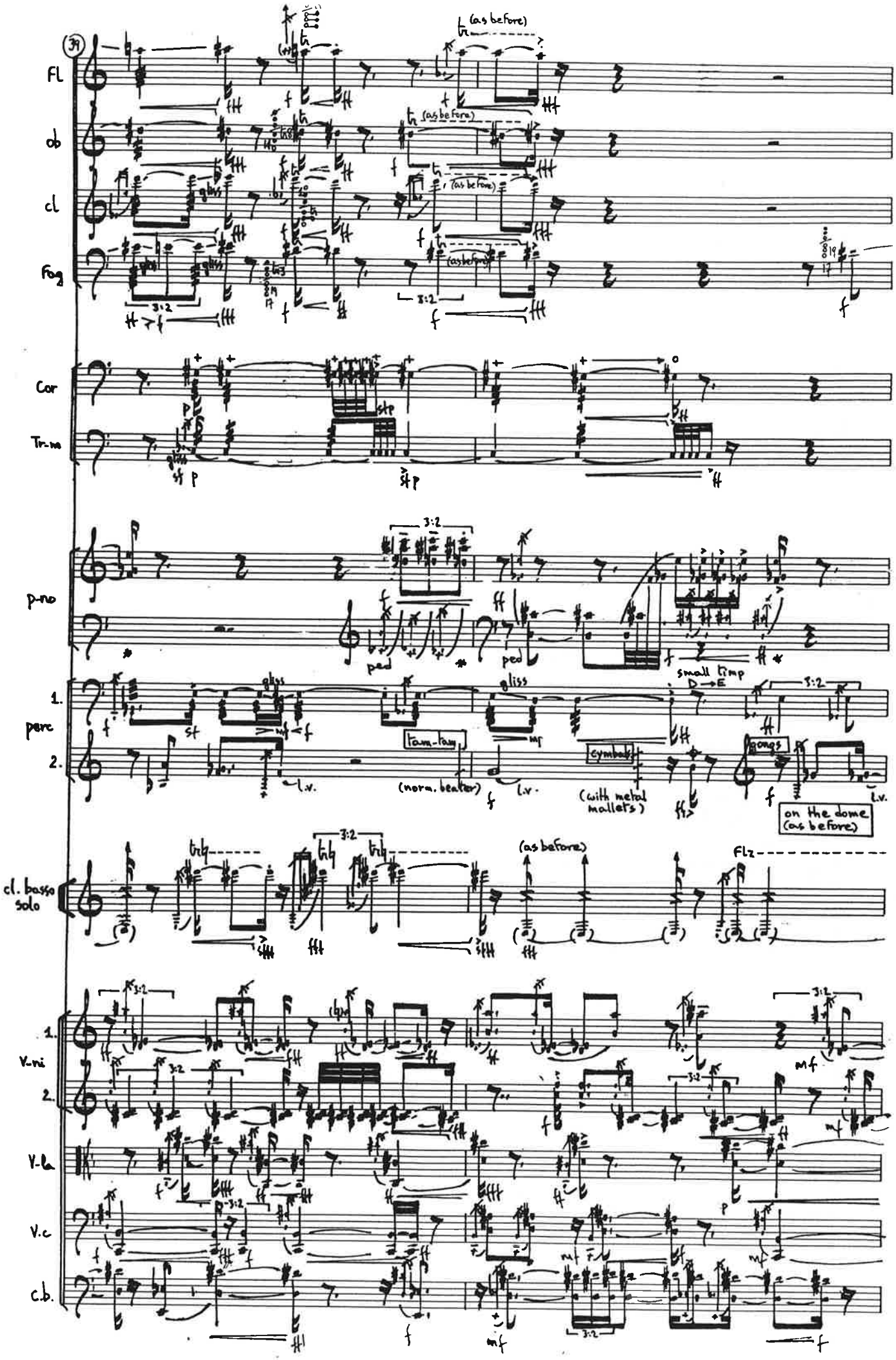

24
Fl
ob
cl
Fag
Cor
Tr-ne
p-no
1.
perc
2.
cl. basso solo
1.
V-ni
2.
V-la
V.c
c.b.
kissing-effect
"kissing"-effect
con sord
gliss
poco
secco
swish
as before
(damp!)
(heater)
ord
(as before)
damp
l.v.

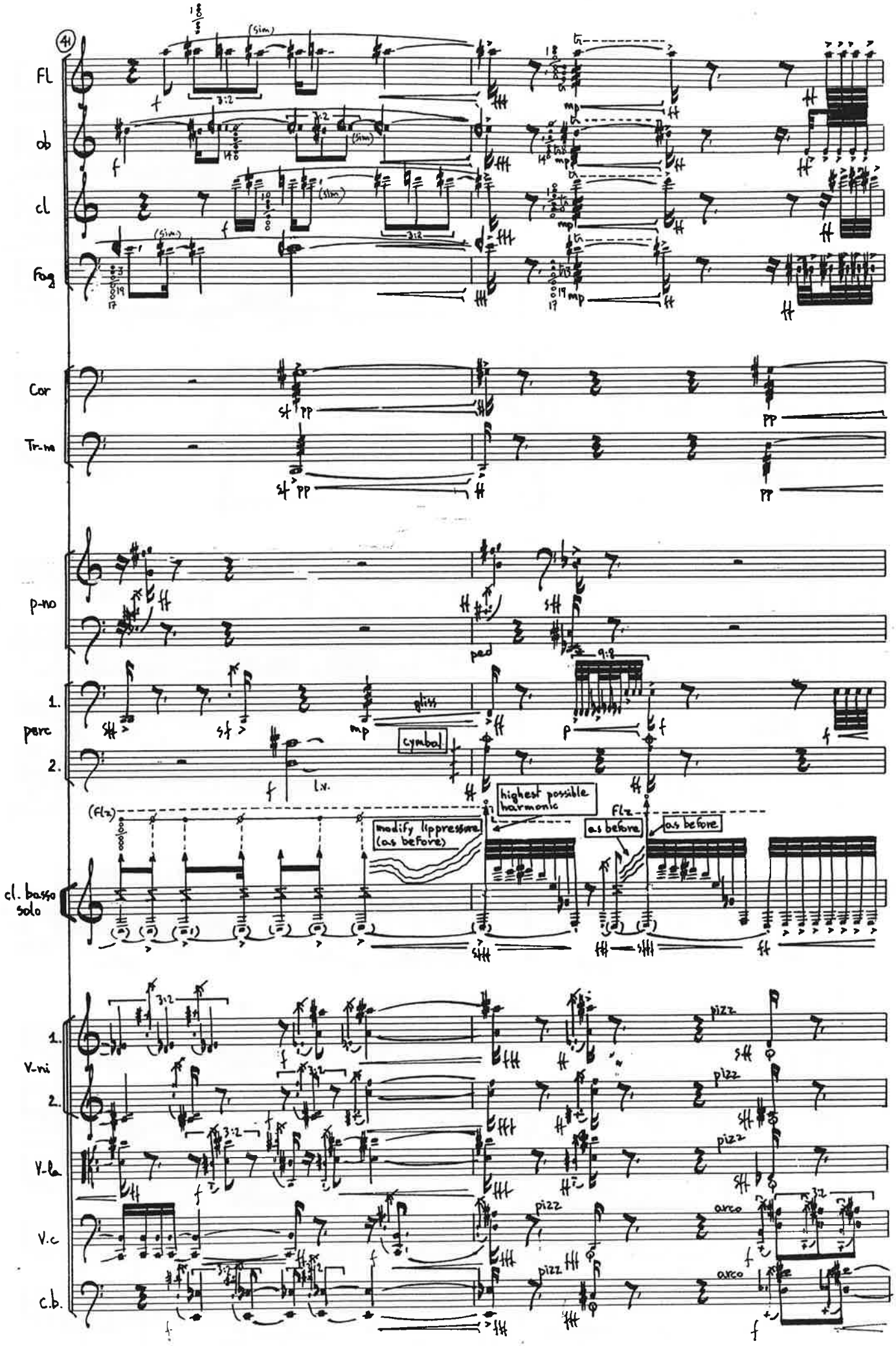

27
Fl
ob
cl
Fag
Cor
senza sord.
Tr-ne
p-no
1.
perc
2.
susp. cymbals
with normal mallets
secco
tam-tam
(as before)
cymb.
(norm. mallets)
cl. basso solo
Eb sul IV
Eb sul III
V-ni
1.
2.
V-la
V.c
C.b.
(non vib!)
s.p.

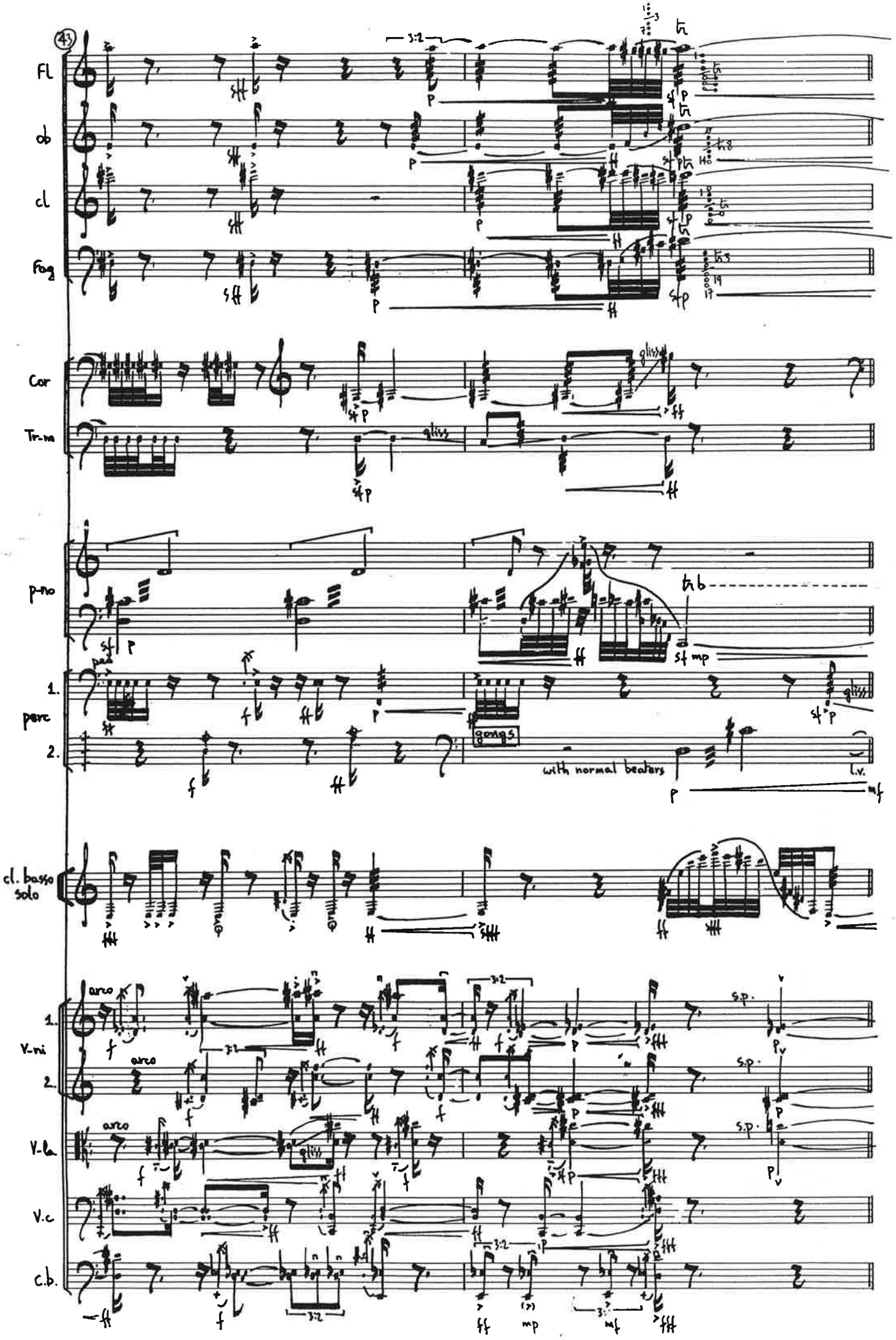

poco acc.
C
senza misura
Fl
ob
cl
Fag
Cor
Tr-ne
p-no
ped mf molto marcato
(damp)
small [imp: F → E
1.
perc
2.
damp immediately
damp all cymbals
cl. basso solo
split sound, producing multiphonics with the highest possible harmonics
breath quickly
1.
V-ni
2.
V-la
V.c
C.b.

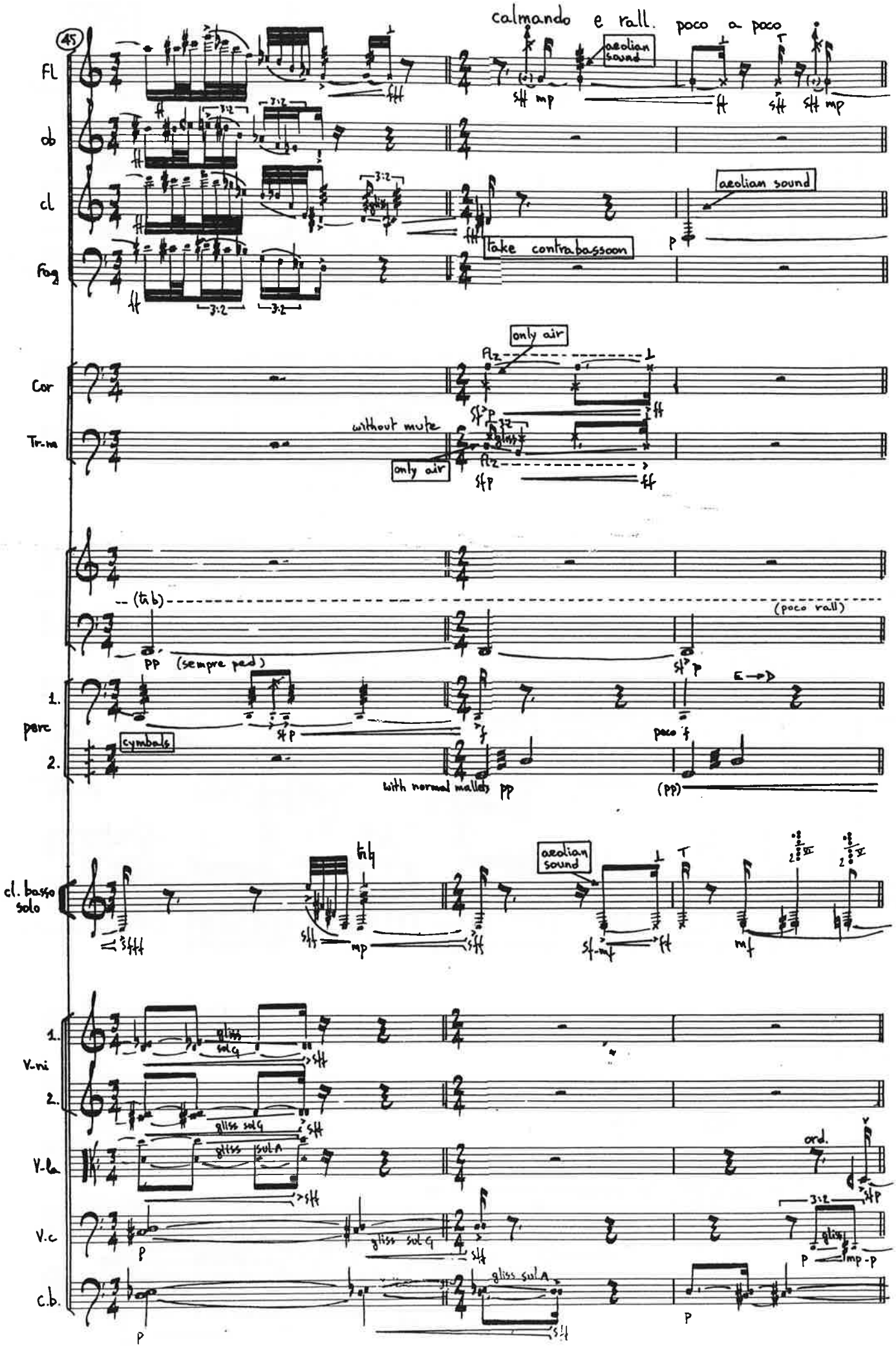

senza misura
(as before)
Fl
ob
cl
Fag
Cor
Tr-m
molto f
p-no
1.
perc
2.
with fingertips (as before)
with hard mallets
split sound (as before)
half open key
damp
cl. basso solo
split sound. play changing multiphonics with high harmonics, by modifying the pressure of the lips.
breath quickly
fff sempre
V-ni
1.
2.
V-la
V.c
C.b.
ord

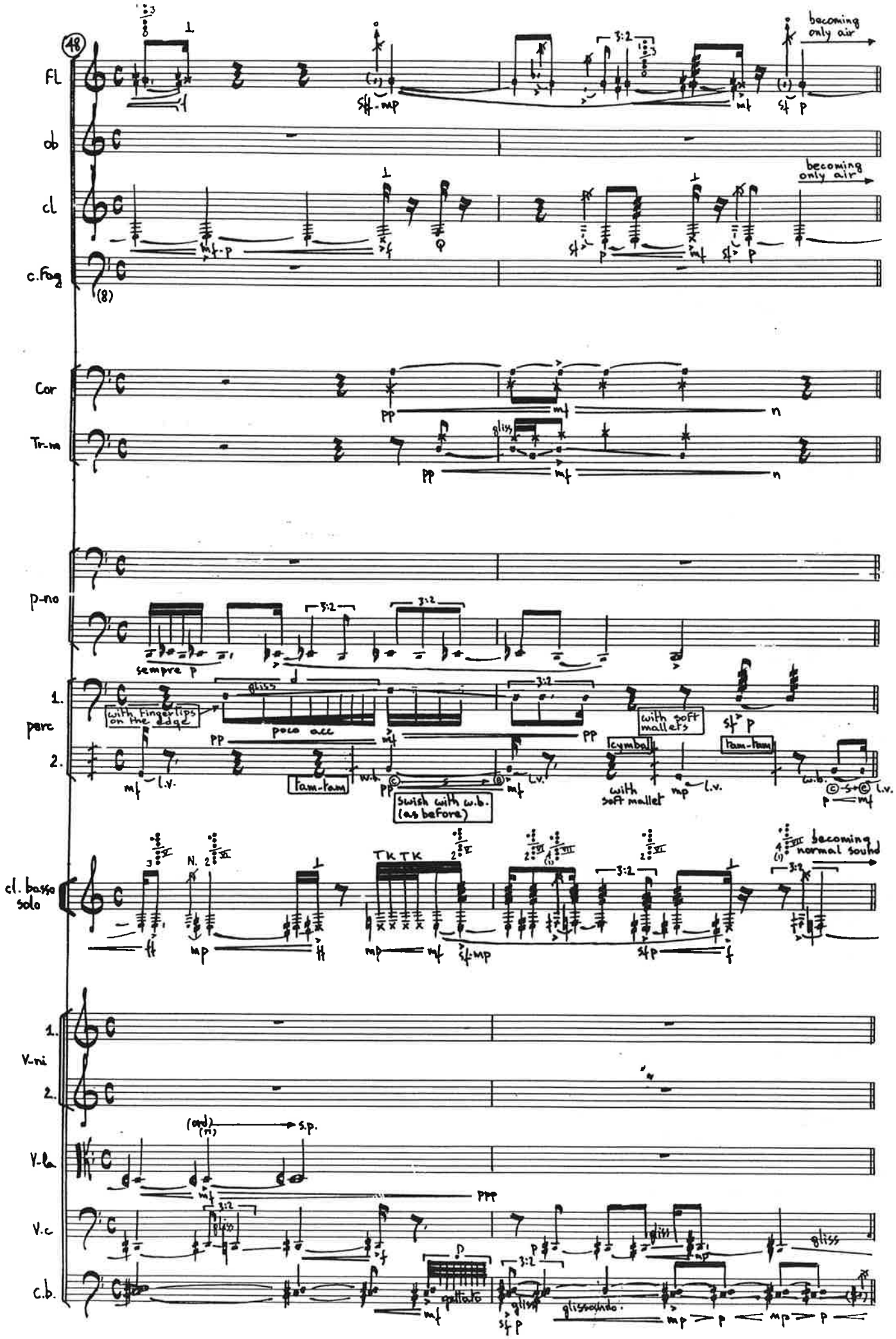

36
D
♩ = 76
Fl
ob
cl
Fag
Cor
Tr-ne
with mute
p-no
ped
1.
perc
2.
with norm. mallets
both mallets
tam-tam
with normal beater
gongs
with metal mallets on the dome
split sound with highest possible harmonics (as bef.)
cl. basso solo
Flz
sempre
split sound (as before)
1.
V-ni
2.
V-la
V.c
c.b.
gliss
3:2
3:4

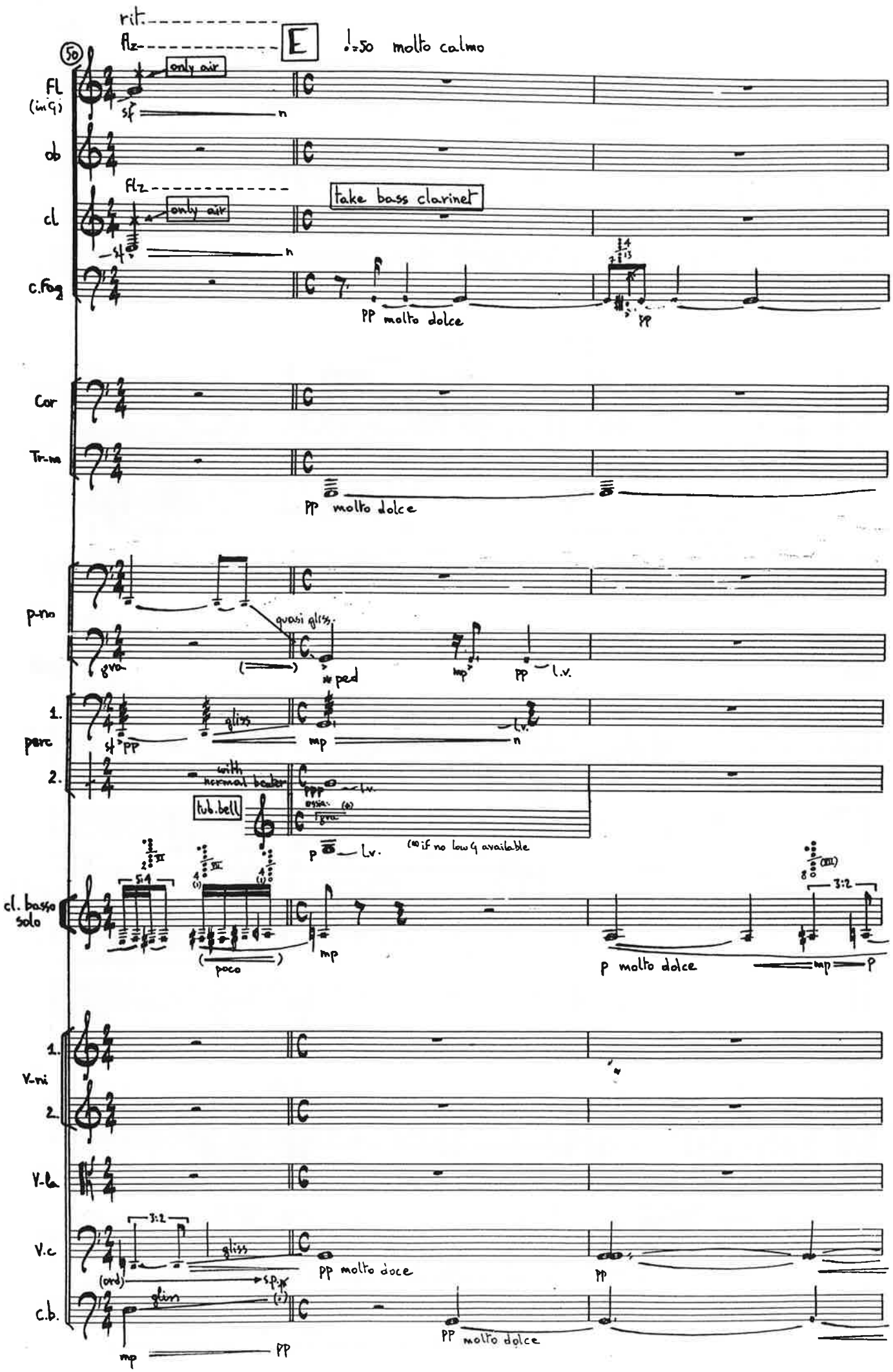

39
Fl
ob
cl
Fag
Cor
Tr-m
p-no
1.
perc
2.
cl. basso solo
1.
V-ni
2.
V-la
V.c
c.b.
(as before)
3:2
ped
gliss
small timp
D→E
tam-tam
(norm. beater)
cymbals
(with metal mallets)
gongs
on the dome (as before)
Fl2
l.v.

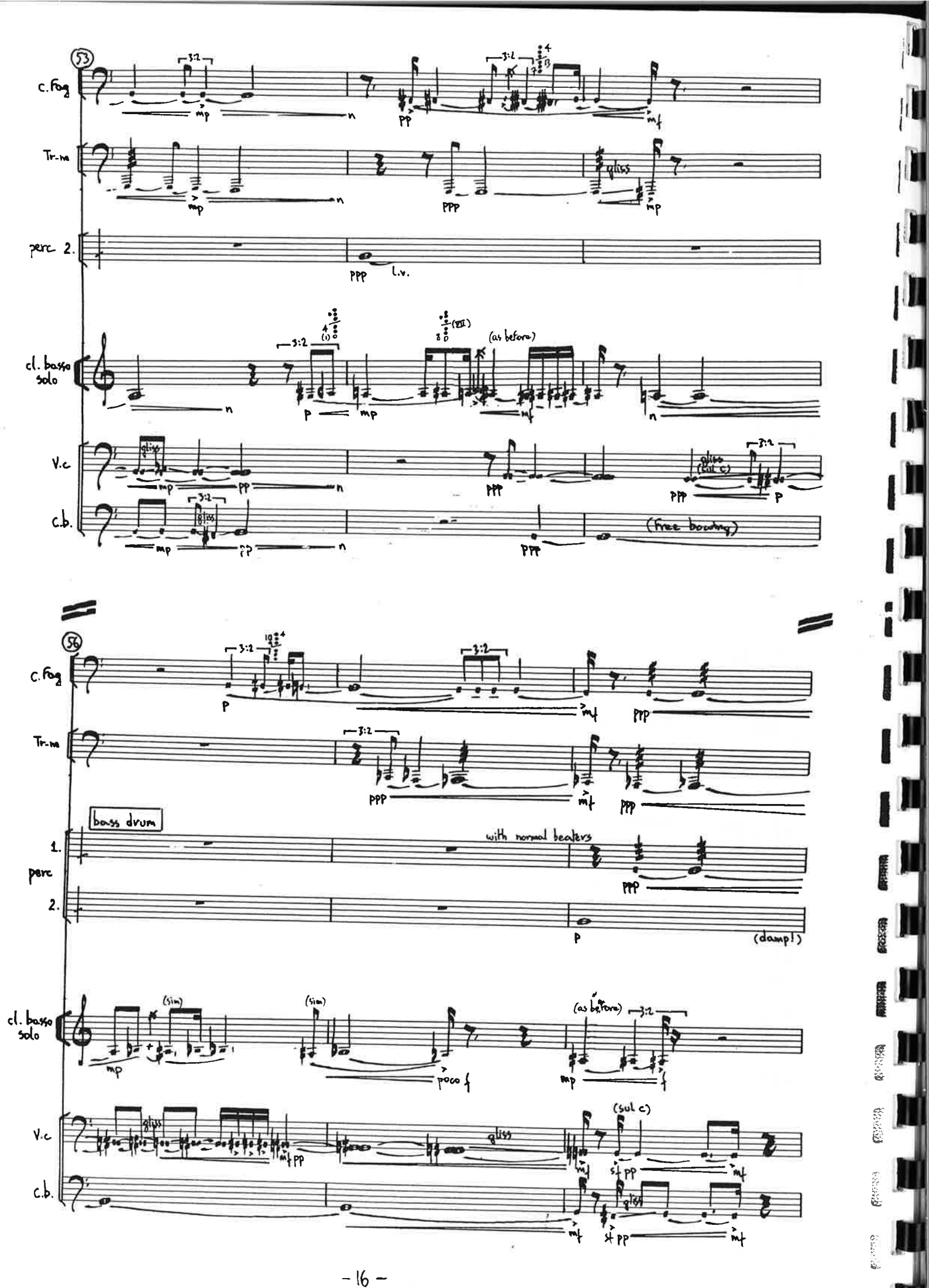

41
Fl
ob
cl
Fog
Cor
Tr-ne
p-no
1.
perc
2.
cl. basso solo
1.
V-ni
2.
V-la
V.c
c.b.
(sim)
cymbal
highest possible harmonic
modify lippressure (as before)
as before
as before
pizz
arco

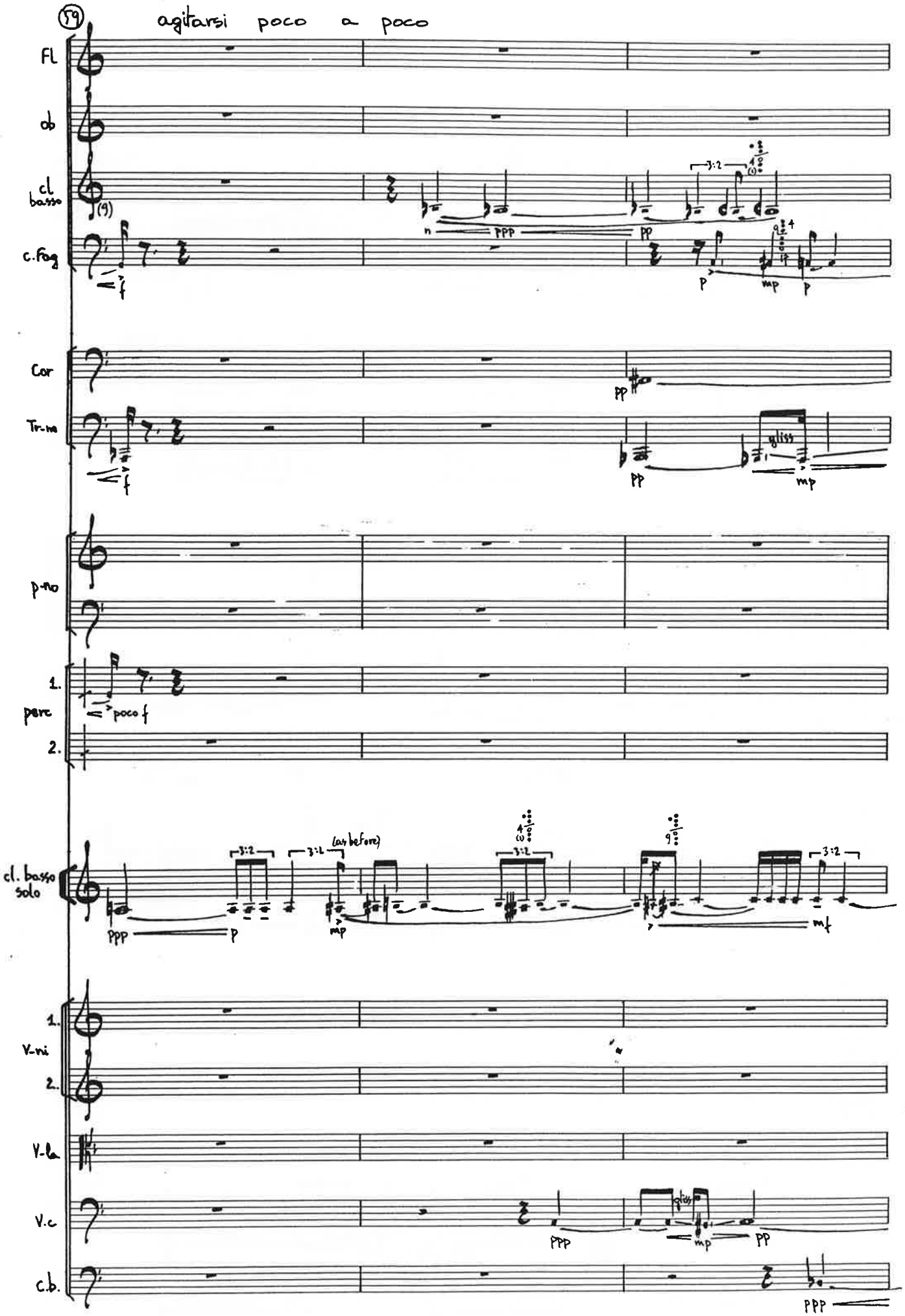

43
Fl
ob
cl
Fag
Cor
Tr-m
p-no
1.
perc
2.
gongs
with normal beaters
l.v.
cl. basso solo
1.
V-ni
2.
V-la
V.c
c.b.
arco
s.p.

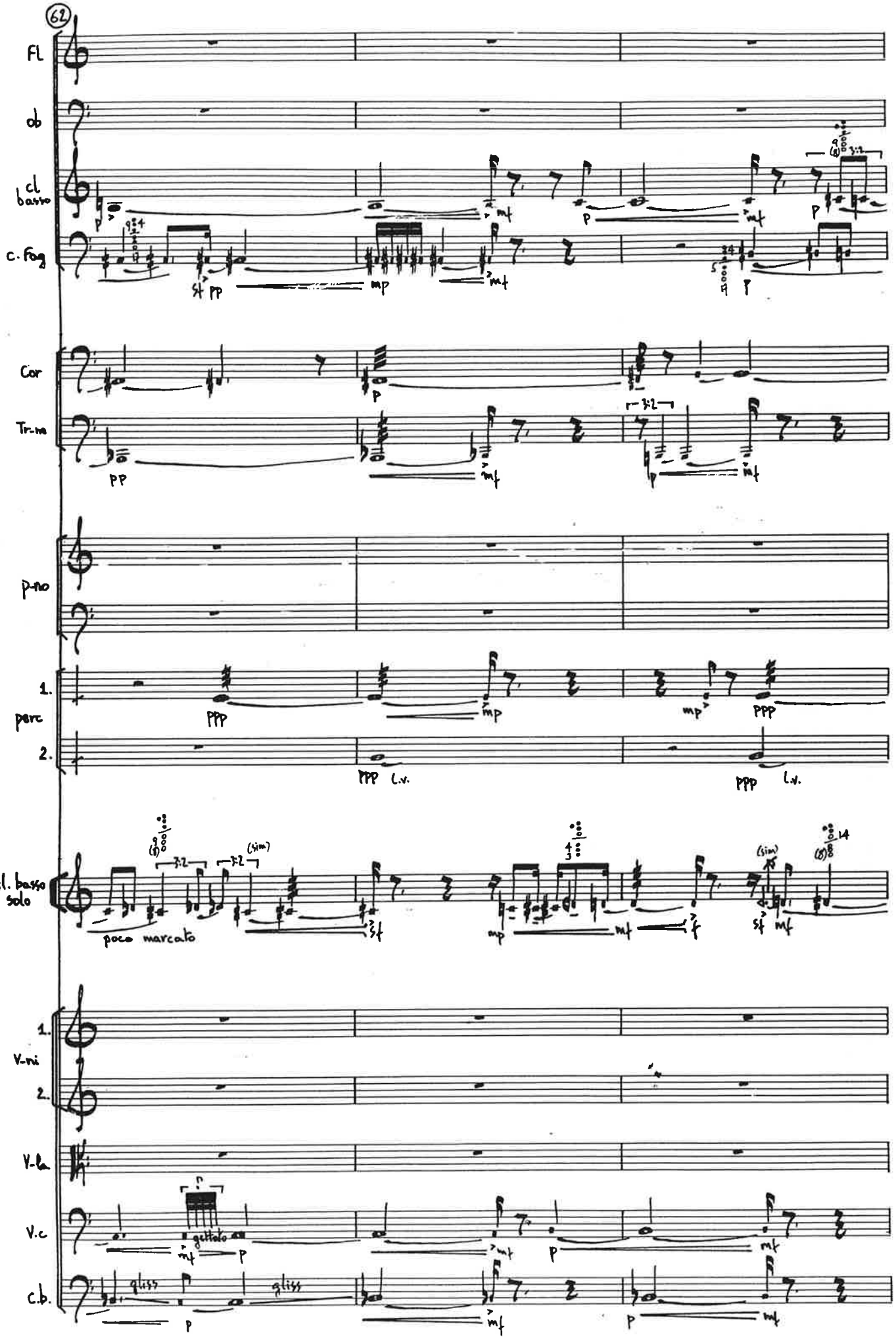

45
calmando e rall. poco a poco
aeolian sound
Fl
ob
cl
take contrabassoon
aeolian sound
Fag
only air
Cor
without mute
only air
Tr.m
(tib)
(poco rall)
(sempre ped)
1.
perc
2.
cymbals
with normal mallets
cl. basso solo
aeolian sound
1.
V.vi
2.
gliss sol G
gliss sol A
V.la
ord.
V.c
gliss sol G
C.b.
gliss sol A

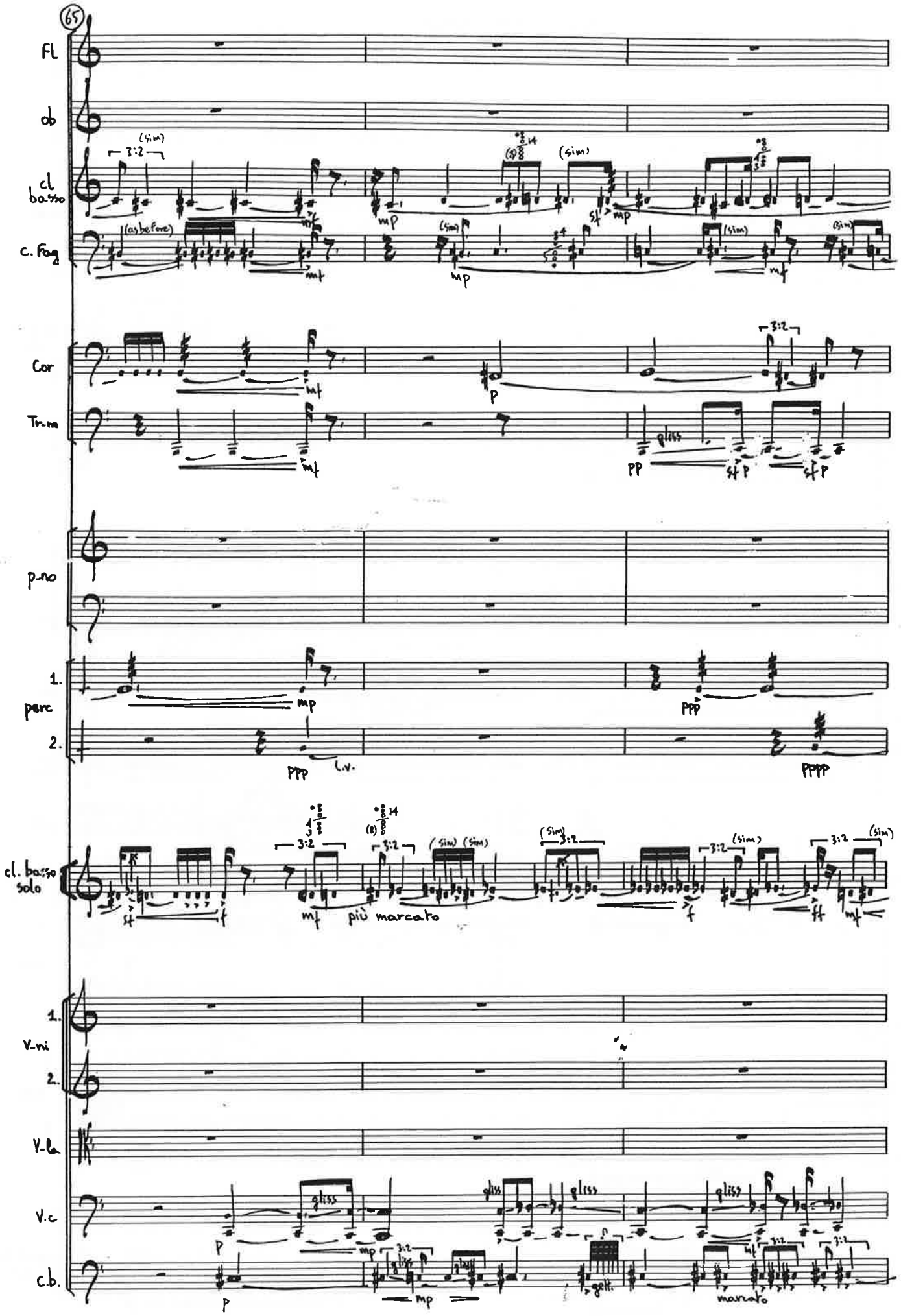

48
Fl
becoming only air
ob
cl
c.fag
Cor
Tr-m
p-no
sempre p
1.
perc
2.
with fingerlips on the edge
poco acc
tam-tam
swish with w.b. (as before)
cymbal
with soft mallets
with soft mallet
becoming normal sound
cl. basso solo
TKTK
1.
V-ni
2.
V-la
(ord)
s.p.
V.c
C.b.
glissando
-14-

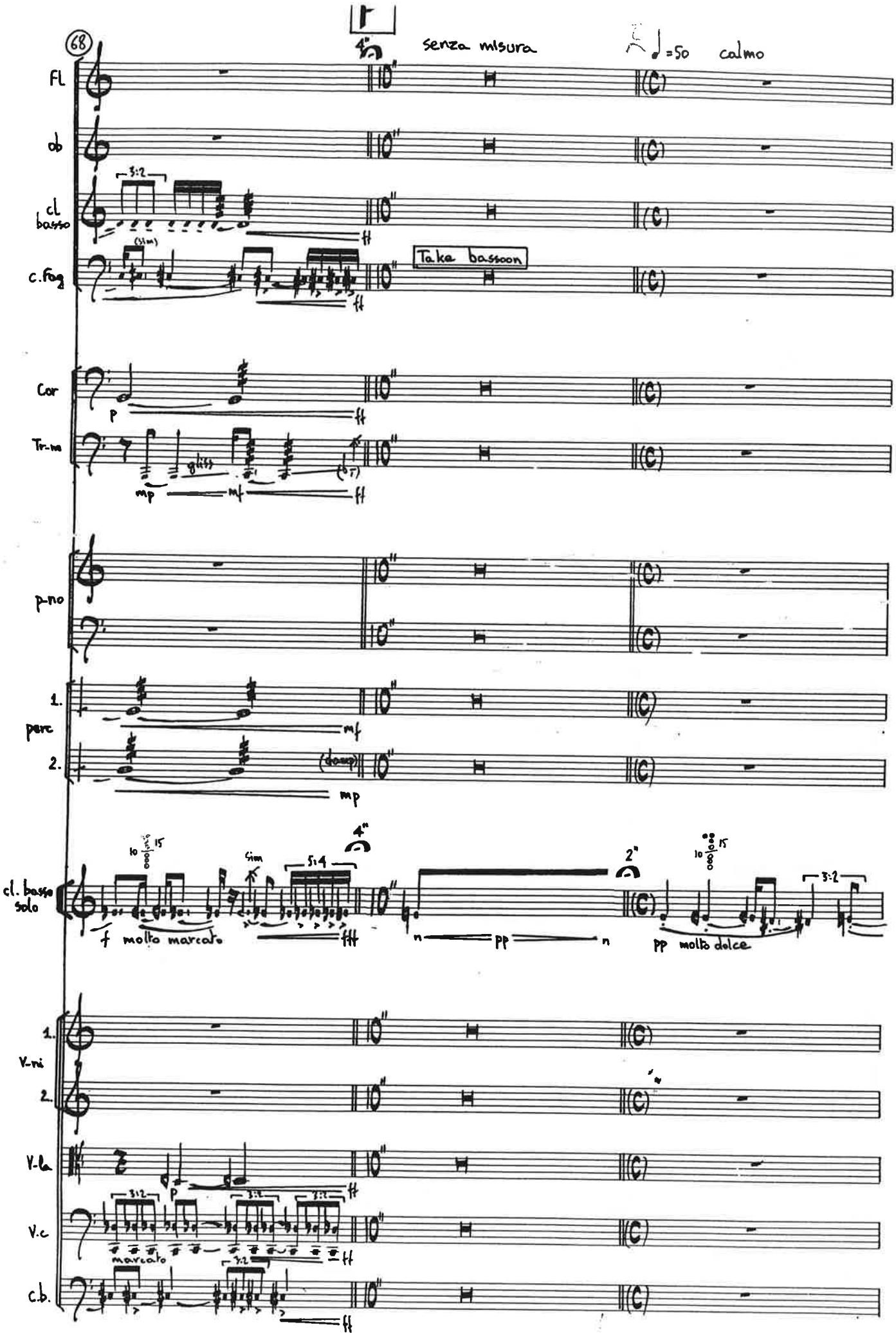

rit.
Flz
E
♩=50 molto calmo
50
Fl (in G)
only air
sf
n
ob
Flz
cl
only air
take bass clarinet
sf
n
c.fag
pp molto dolce
pp
Cor
Tr-ne
pp molto dolce
p-no
quasi gliss.
8va
ped
mp
pp
l.v.
1.
perc
gliss
sf pp
mp
n
l.v.
2.
with normal beater
tub.bell
ppp
p
l.v.
(*) if no low G available
cl. basso solo
poco
mp
p molto dolce
mp
p
1.
V-ni
2.
V-la
V.c
gliss
(ord)
sp.p
pp molto dolce
pp
c.b.
gliss
mp
pp
pp molto dolce

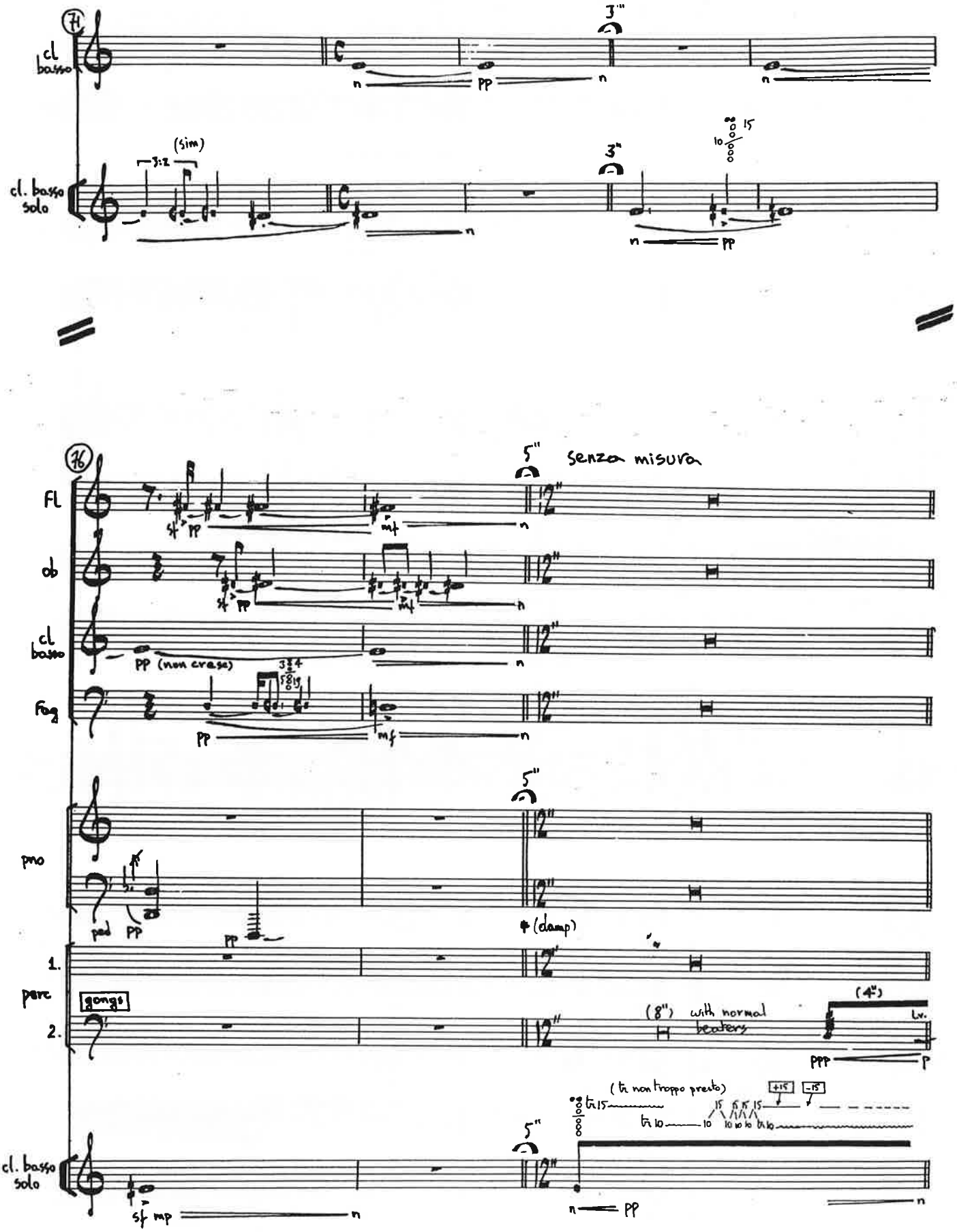

53
c. fag
Tr-m
perc 2.
cl. basso solo
V.c
c.b.
(as before)
(sul c)
(free bowing)
56
c. fag
Tr-m
bass drum
with normal beaters
perc
1.
2.
(damp!)
cl. basso solo
(sim)
(as before)
V.c
(sul c)
c.b.

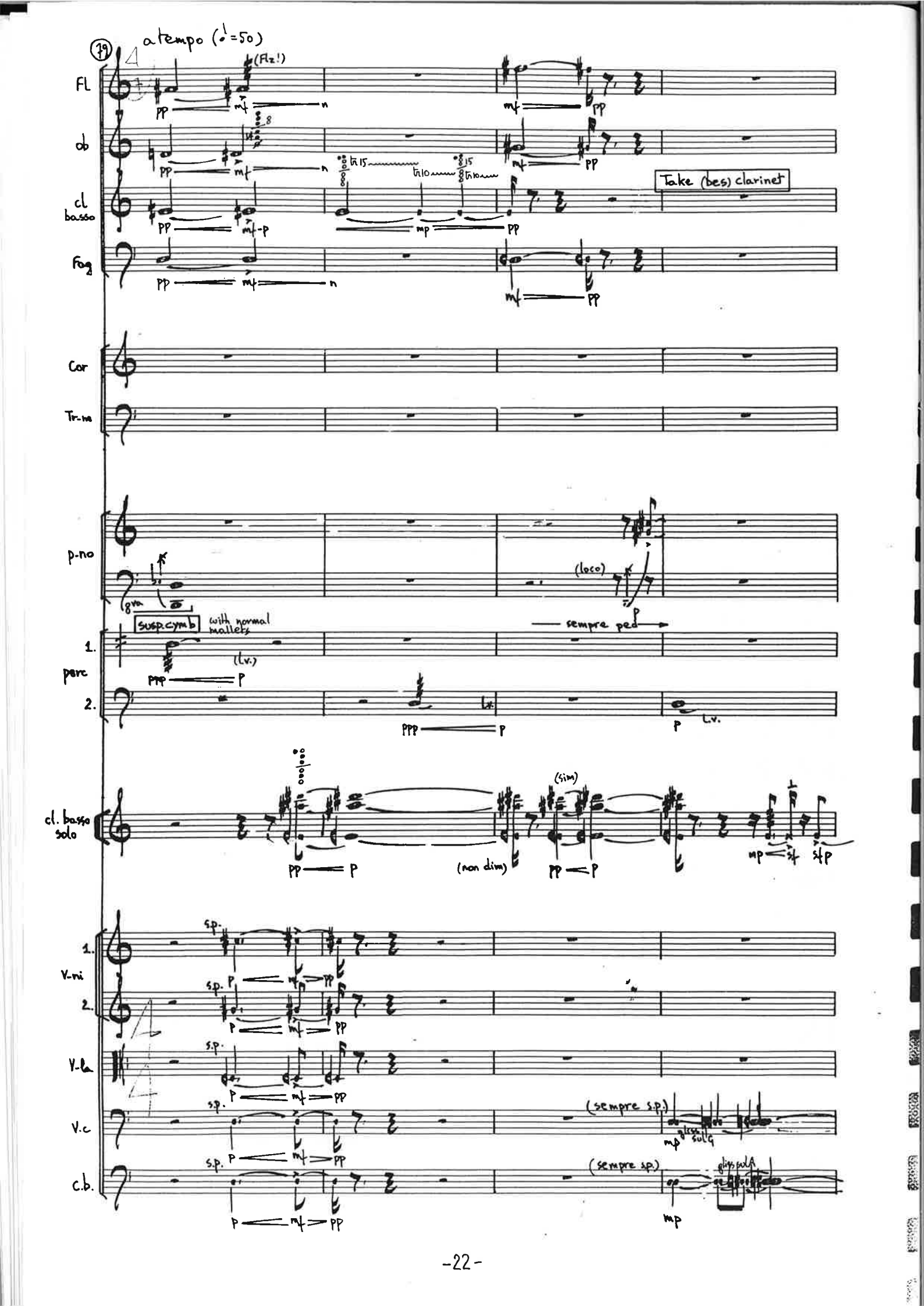

59
agitarsi poco a poco
Fl
ob
cl. basso
c.fag
Cor
Tr-ne
p-no
1.
perc
2.
poco f
cl. basso solo
(as before)
1.
V-ni
2.
V-la
V.c
c.b.

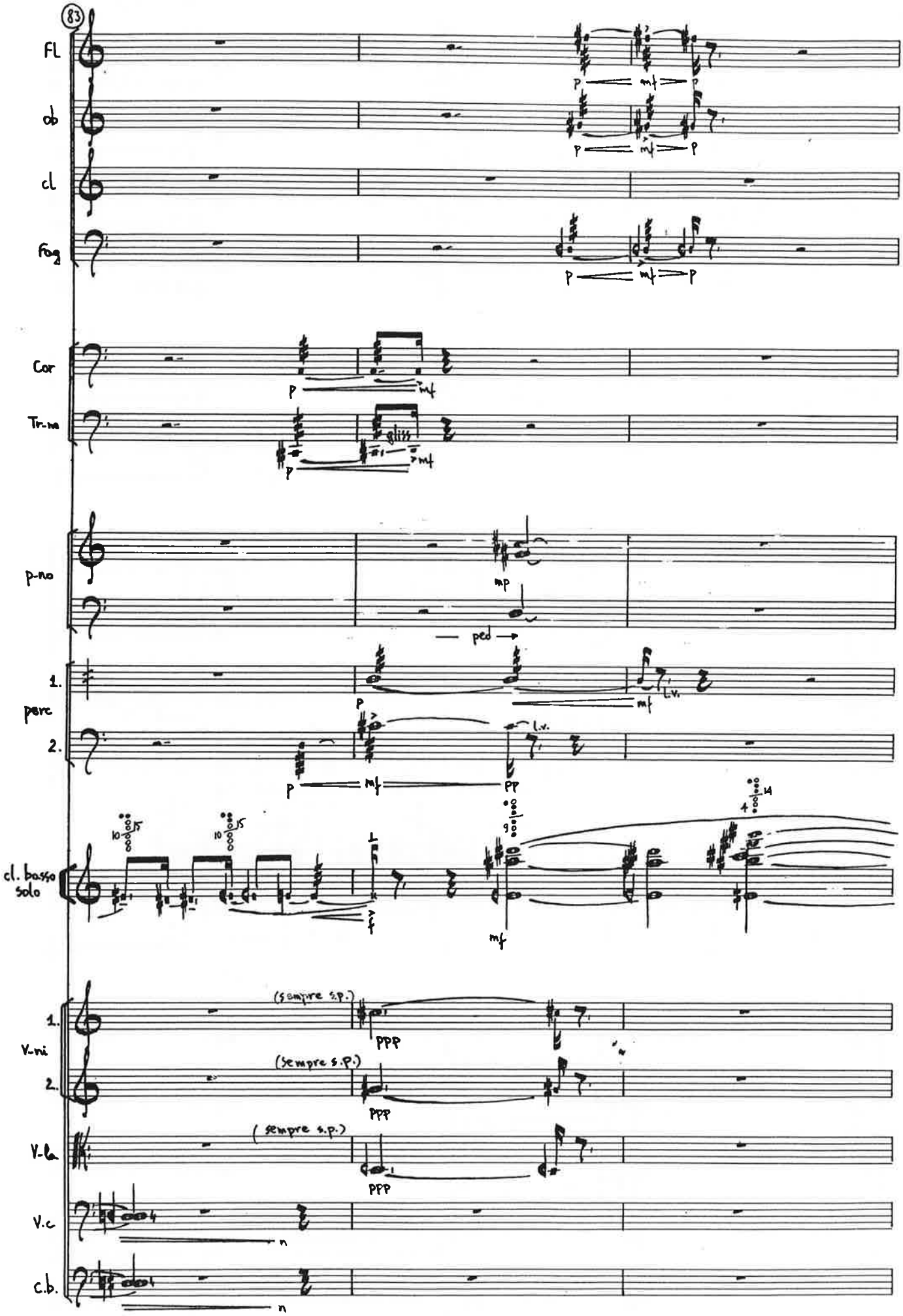

62
Fl
ob
cl. basso
c. fag
Cor
Tr-ne
p-no
1.
perc
2.
cl. basso solo
poco marcato
(sim)
1.
V-ni
2.
V-la
V.c
gettato
c.b.
gliss

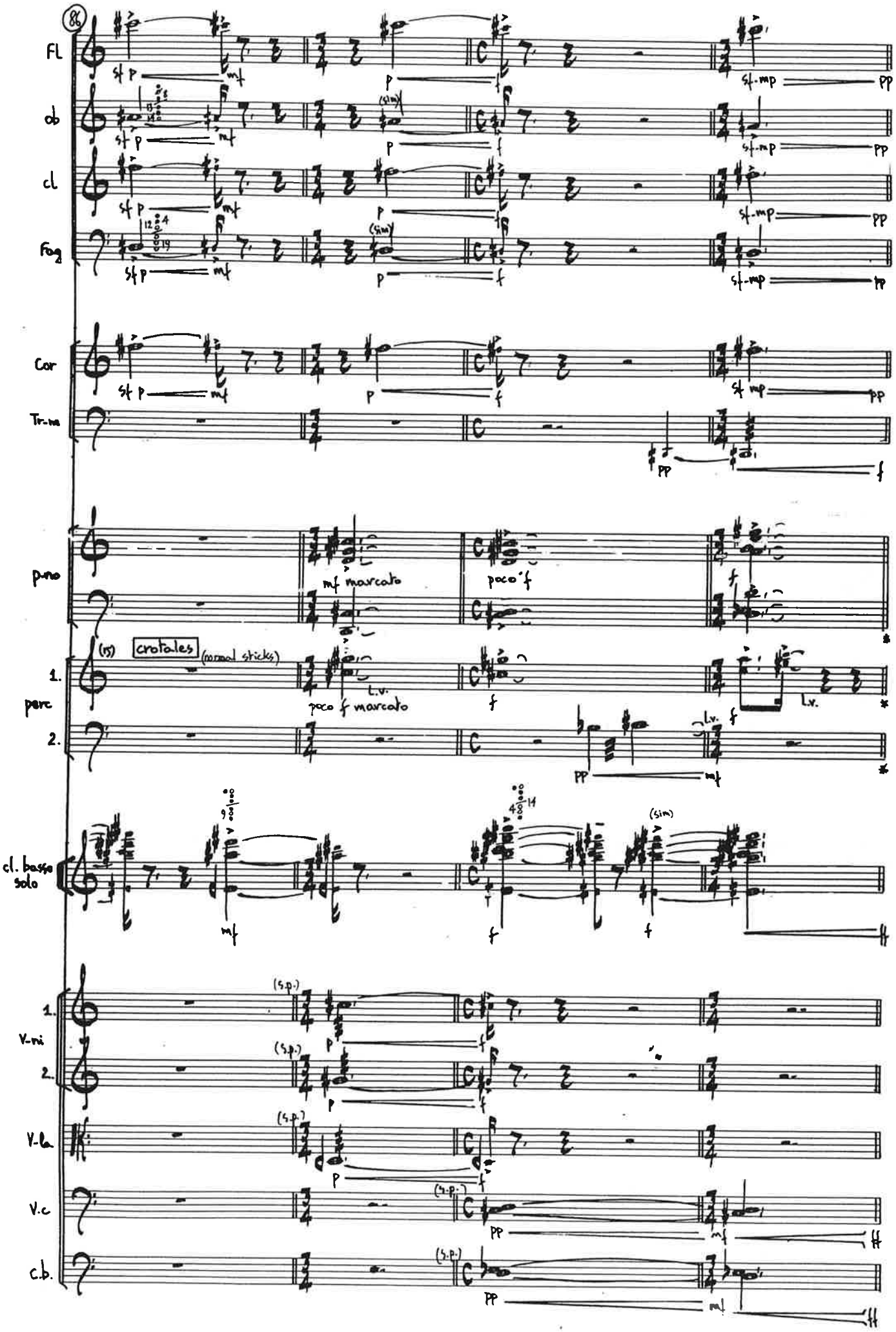

65
FL
ob
cl basso
c. fag
Cor
Tr-m
p-no
1.
perc
2.
cl. basso solo
1.
V-ni
2.
V-la
V.c
c.b.
(sim)
(as before)
3:2
mf
mp
sf
p
pp
gliss
ppp
pppp
l.v.
più marcato
f
ff
gett.
marcato

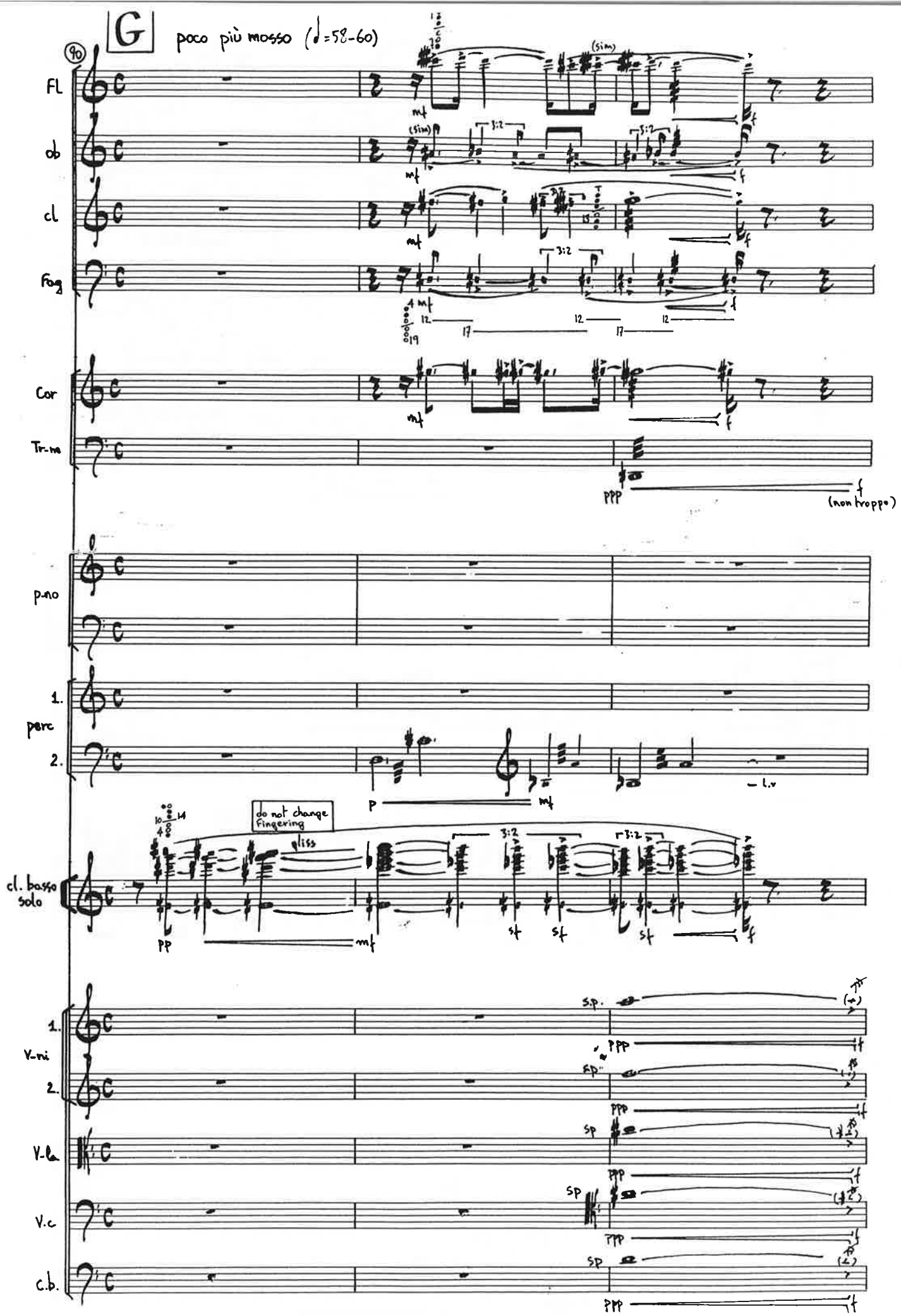

68
senza misura
=50 calmo
Fl
ob
cl basso
c.fag
Take bassoon
Cor
Tr-ne
p-no
1.
perc
2.
cl. basso solo
molto marcato
molto dolce
1.
V-ni
2.
V-la
V.c
marcato
C.b.

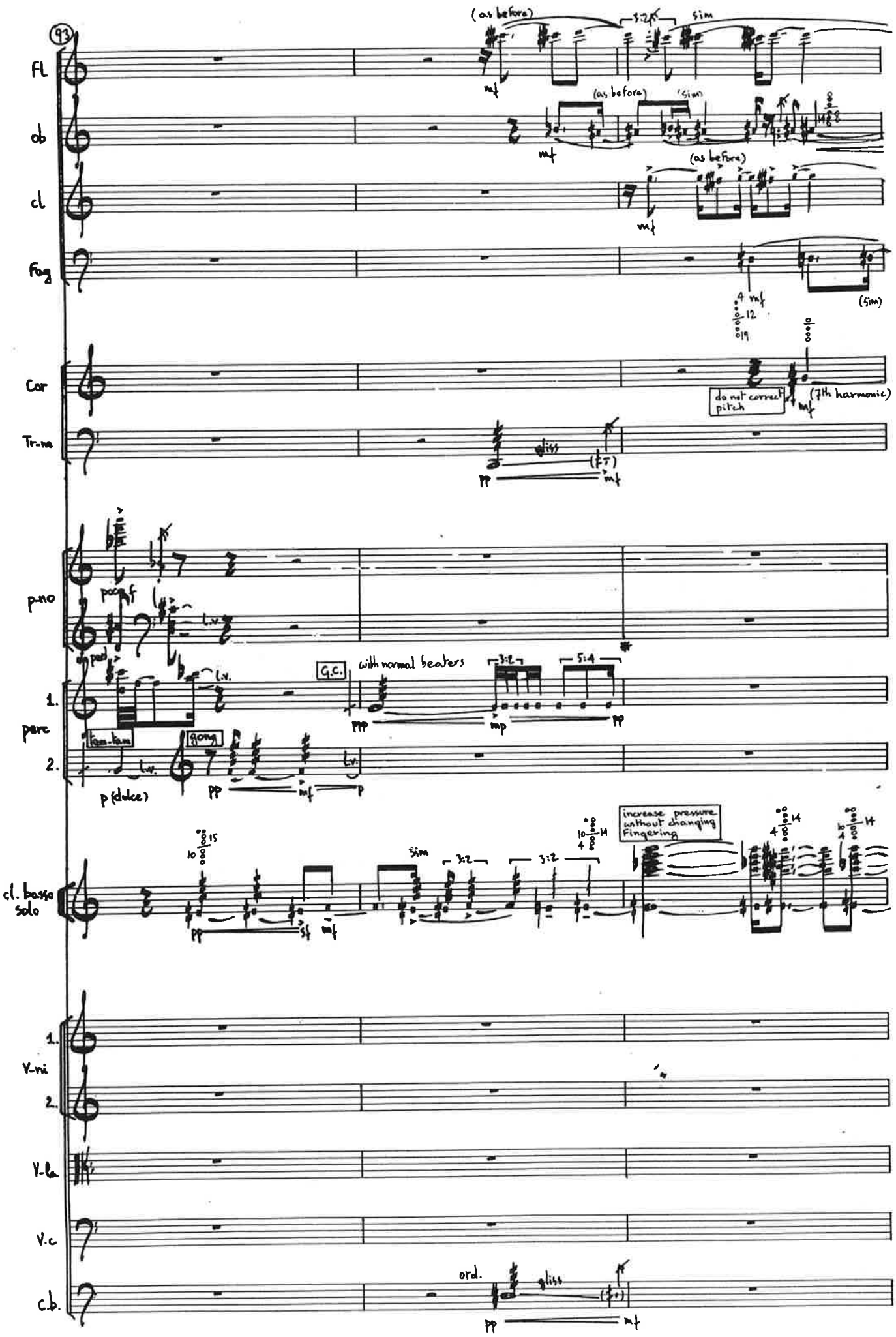

71
cl basso
3'''
pp
n
cl. basso solo
(sim)
3:2
3"
15
10
pp
76
FL
5"
senza misura
12"
sf pp
mf
ob
cl basso
pp (non crese)
3:4
Fag
pp
mf
pno
pad
pp
(damp)
1.
perc
gongs
2.
(8")
with normal beaters
(4")
Lv.
ppp
p
(tr non troppo presto)
tr 15
tr 10
+15
-15
cl. basso solo
sf mp
pp

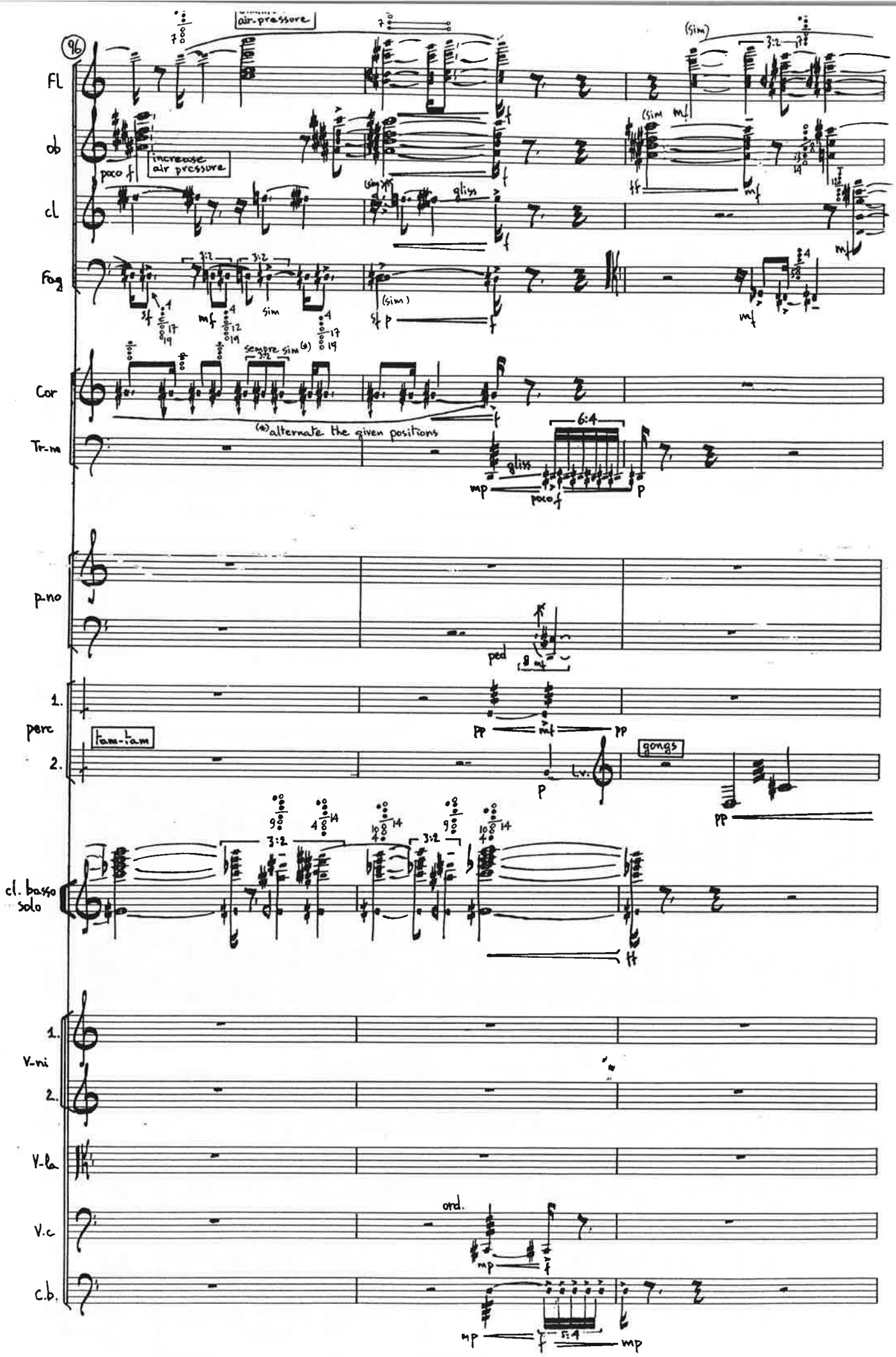

79
a tempo (♩=50)
(Flz!)
Fl
ob
cl basso
Take (bes) clarinet
Fag
Cor
Tr-ne
p-no
(loco)
sempre ped
susp.cymb
with normal mallets
(l.v.)
perc
cl. basso solo
(sim)
(non dim)
V-ni
V-la
V.c
(sempre s.p.)
C.b.

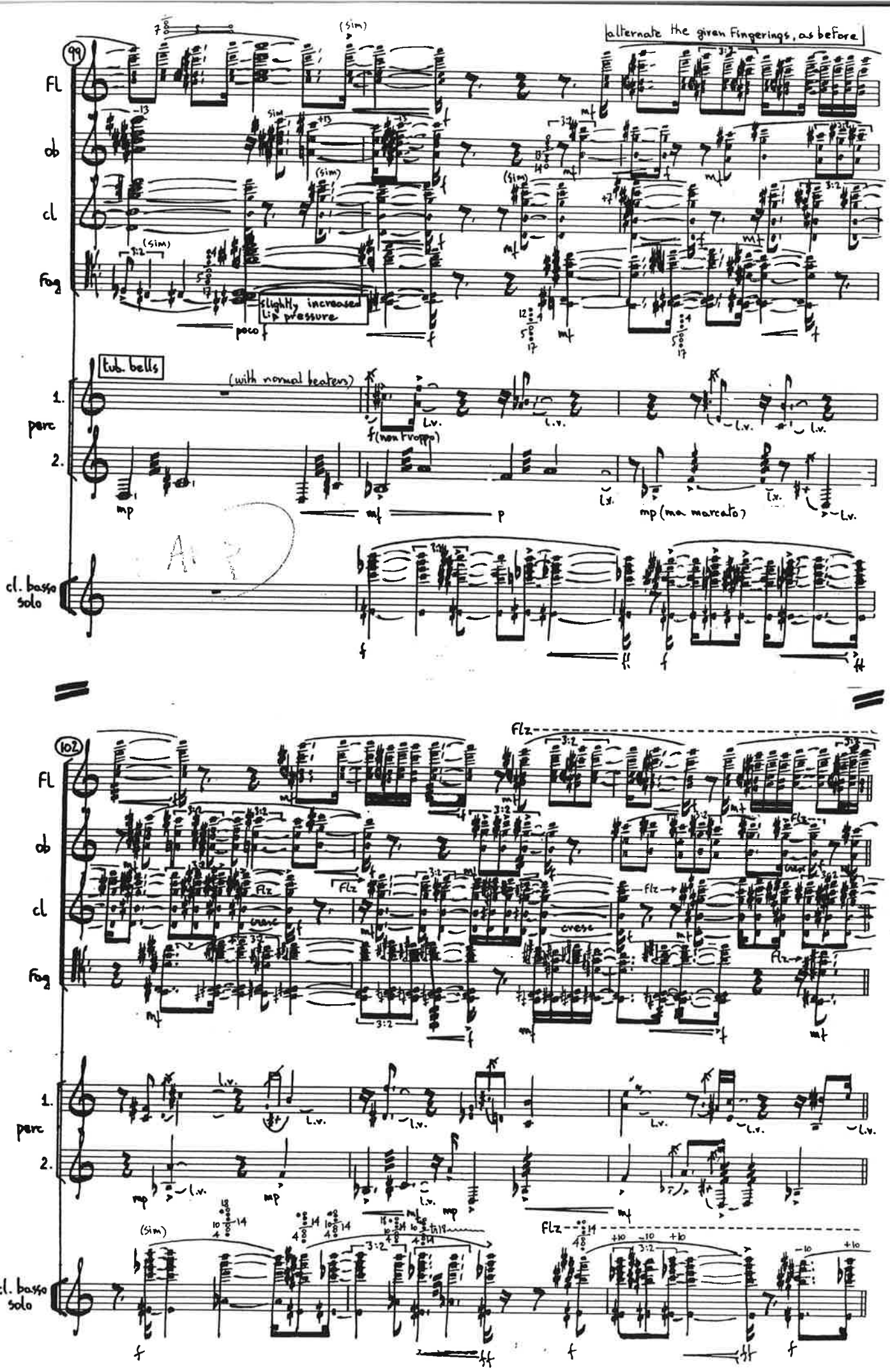

83
Fl
ob
cl
Fag
Cor
Tr-ne
p-no
1.
perc
2.
cl. basso solo
1.
V-ni
2.
V-la
V.c
c.b.
p
mf
gliss
mp
ped
l.v.
pp
f
(sempre s.p.)
ppp
n

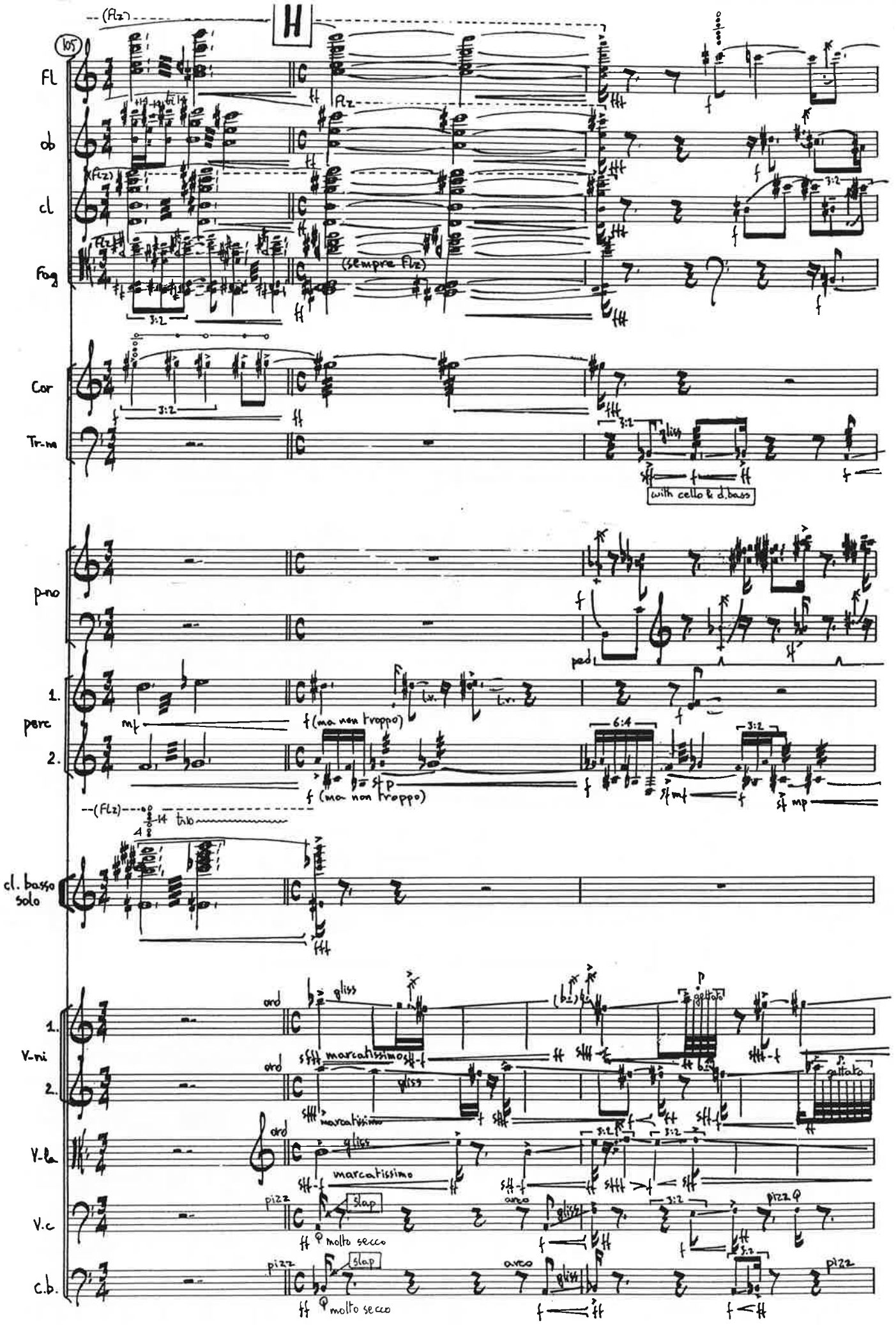

86
Fl
ob
cl
Fag
Cor
Tr-m
p-no
1.
perc
2.
crotales
(normal sticks)
mf marcato
poco f
poco f marcato
cl. basso solo
(sim)
1.
V-ni
2.
V-la
V.c
c.b.
(s.p.)


G
poco più mosso (♩=58-60)
90
Fl
ob
cl
Fag
Cor
Tr-m
p-no
1.
perc
2.
cl. basso solo
do not change fingering
gliss
1.
V-ni
2.
V-la
V.c
c.b.
(non troppo)


93
Fl
(as before)
sim
mf
ob
(as before)
sim
mf
cl
(as before)
mf
Fag
mf
(sim)
Cor
do not correct pitch
(7th harmonic)
mf
Tr-ne
gliss
pp
mf
p-no
poco f
l.v.
ped
1.
perc
G.C.
with normal beaters
pp
mp
pp
tam-tam
gong
2.
p (dolce)
pp
mf
p
cl. basso solo
sim
increase pressure without changing Fingering
pp
sf
mf
1.
V-ni
2.
V-la
V.c
ord.
gliss
pp
mf
C.b.


96
Fl
air-pressure
(sim)
ob
increase air pressure
poco f
cl
gliss
Fag
sim
Cor
sempre sim (3)
(4) alternate the given positions
Tr-m
gliss
mp
poco f
p-no
ped
perc
1.
2.
tam-tam
gongs
l.v.
cl. basso solo
V-ni
1.
2.
V-la
V.c
ord.
C.b.
mp


99
alternate the given Fingerings, as before
Fl
ob
cl
Fag
slightly increased lip pressure
tub. bells
(with normal beaters)
perc
1.
2.
cl. basso solo
102
Flz
cresc
(sim)


H
105
Fl
ob
cl
Fag
Cor
Tr-m
p-no
perc
cl. basso solo
V-ni
V-la
V.c
c.b.
(Flz)
(sempre Flz)
3:2
6:4
gliss
with cello & d.bass
ped
f (ma non troppo)
tr.
trio
ord
marcatissimo
gettato
slap
molto secco
pizz
arco

108

(sim) sim (empre sim) sim

Fl

ob

cl

Fag

Cor

Tr-ne

p-no

1.

perc

2.

take tubular bell

cl. basso solo

1.

V-ni

2.

V-la

V.c

C.b.

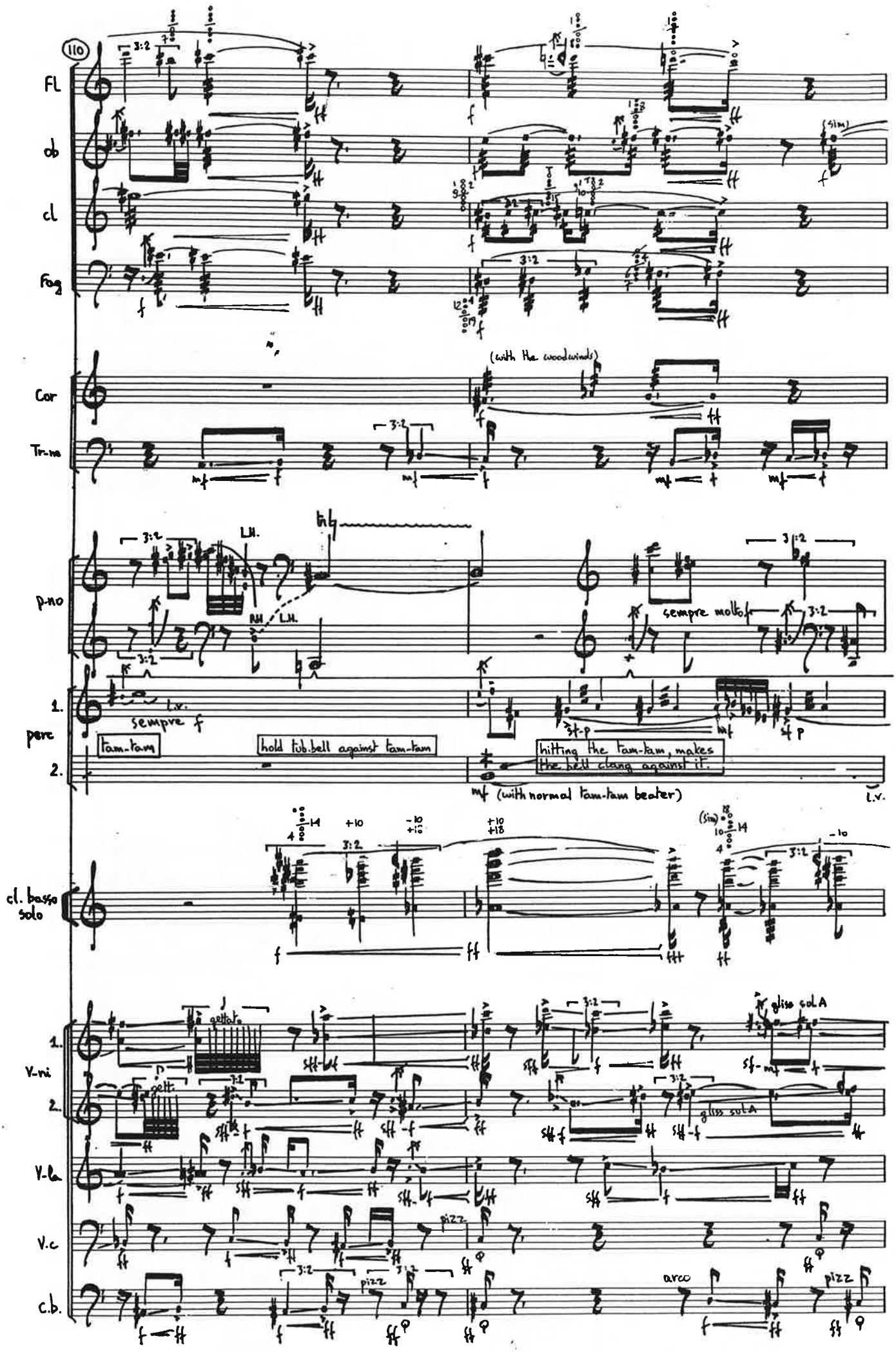
sol D

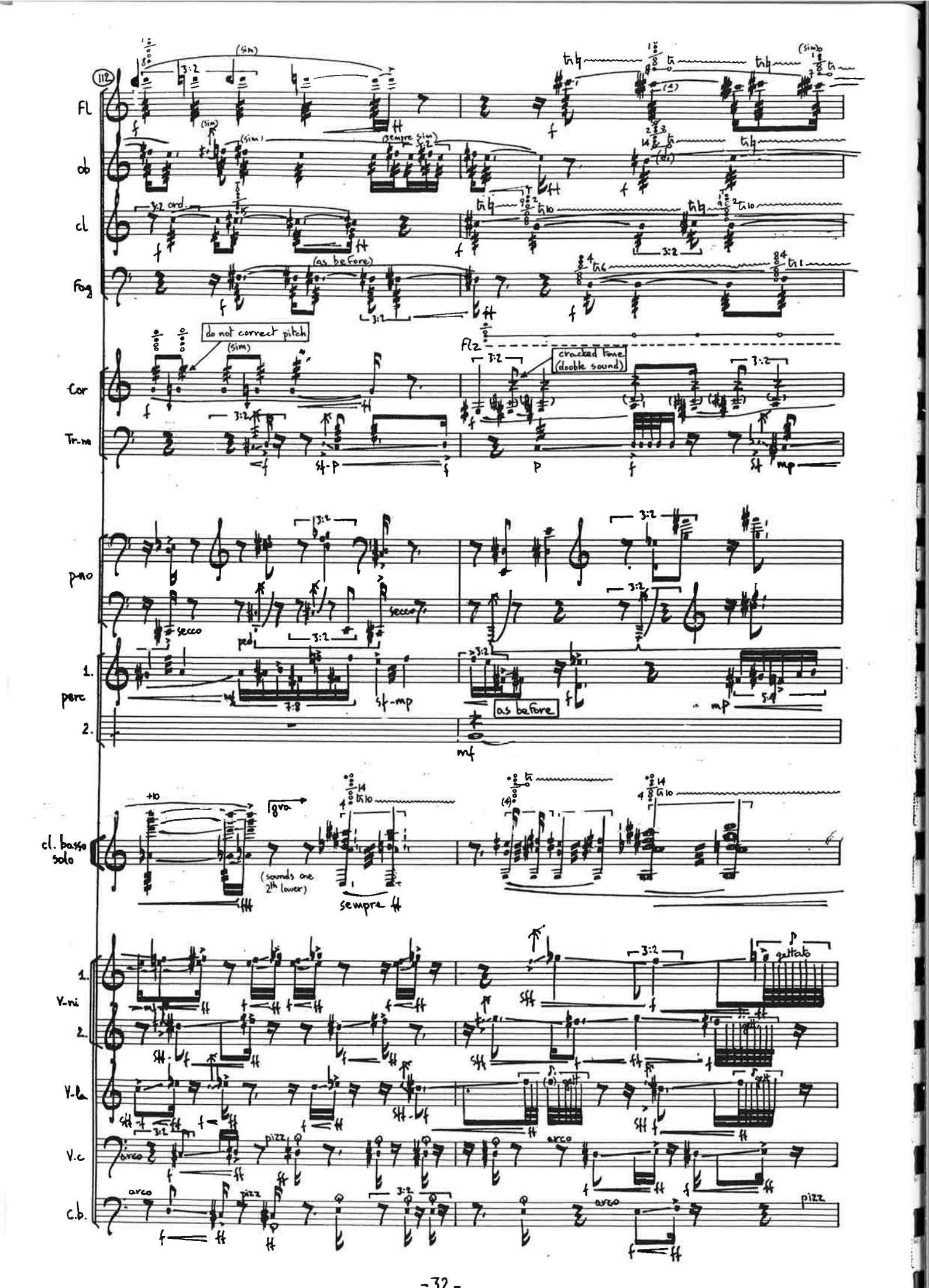
gliss sol D

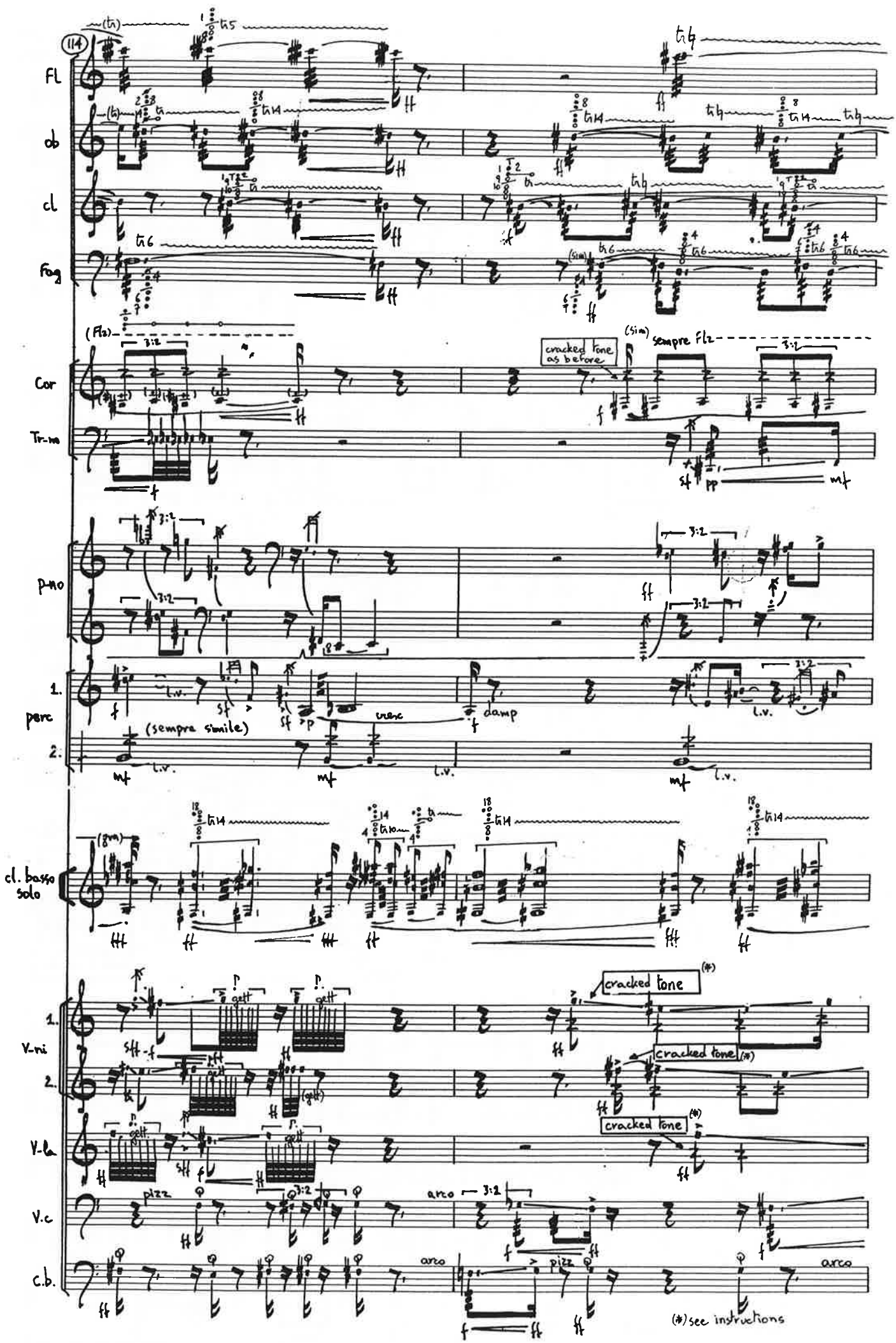
gliss sol A

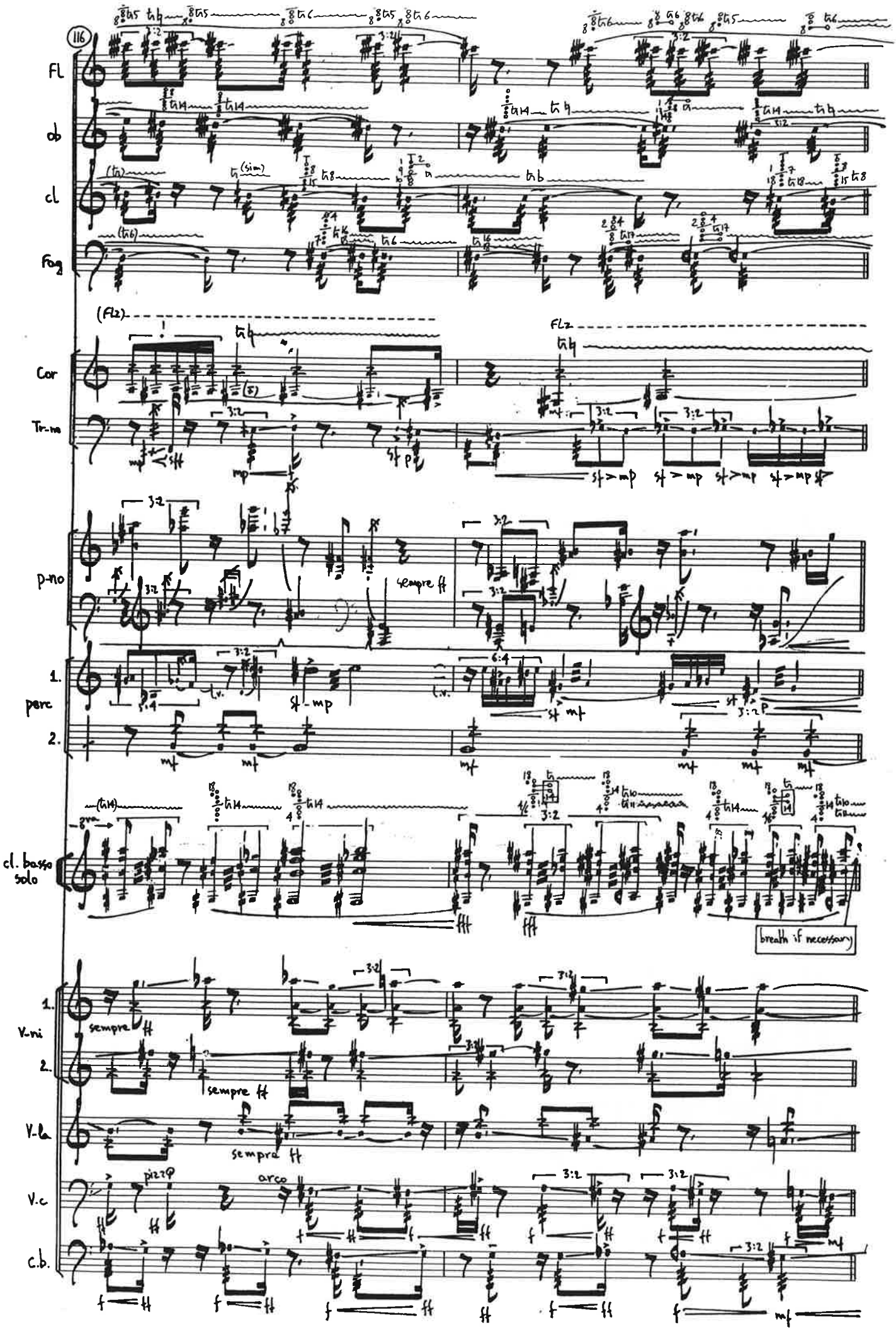
arco

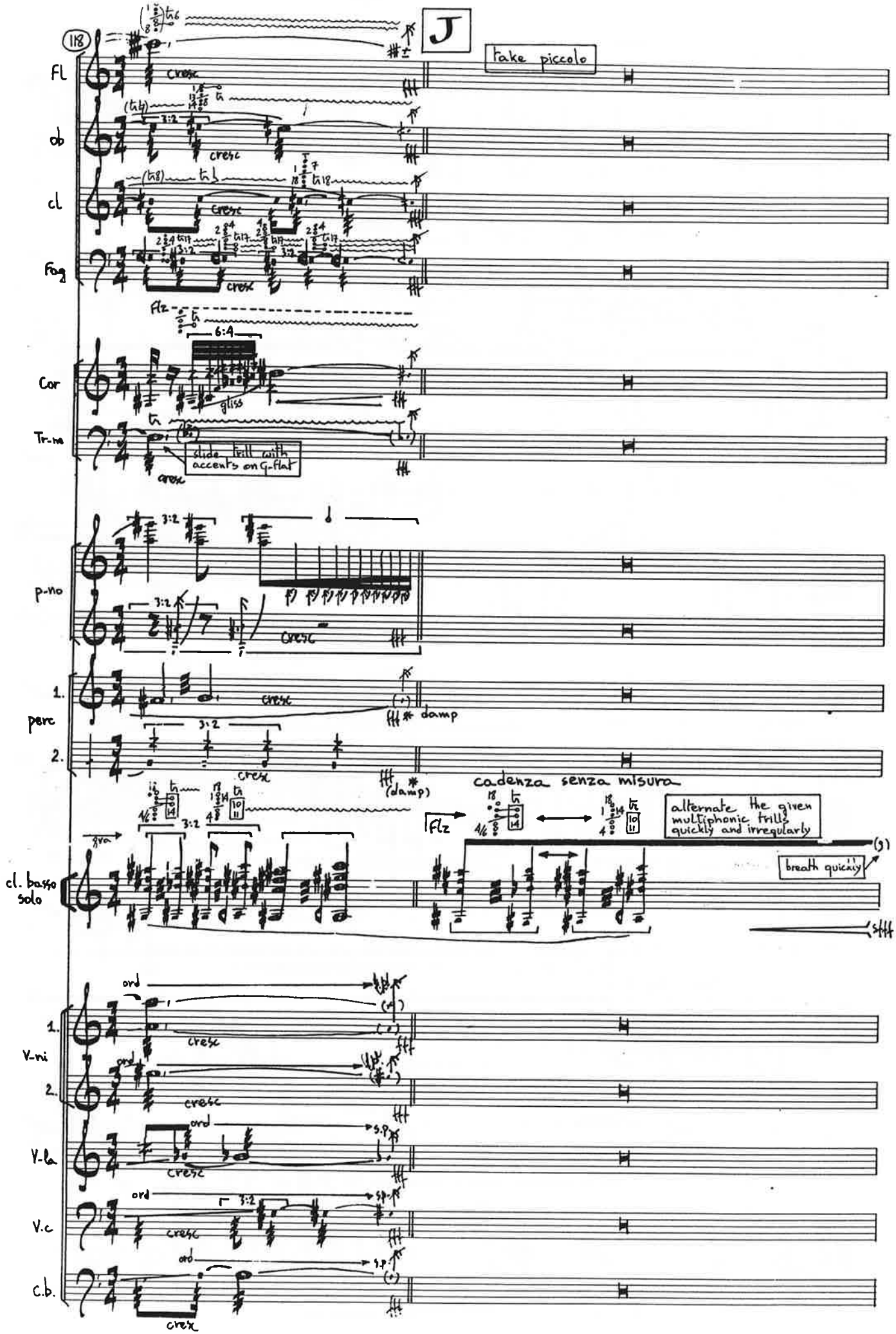
pizz

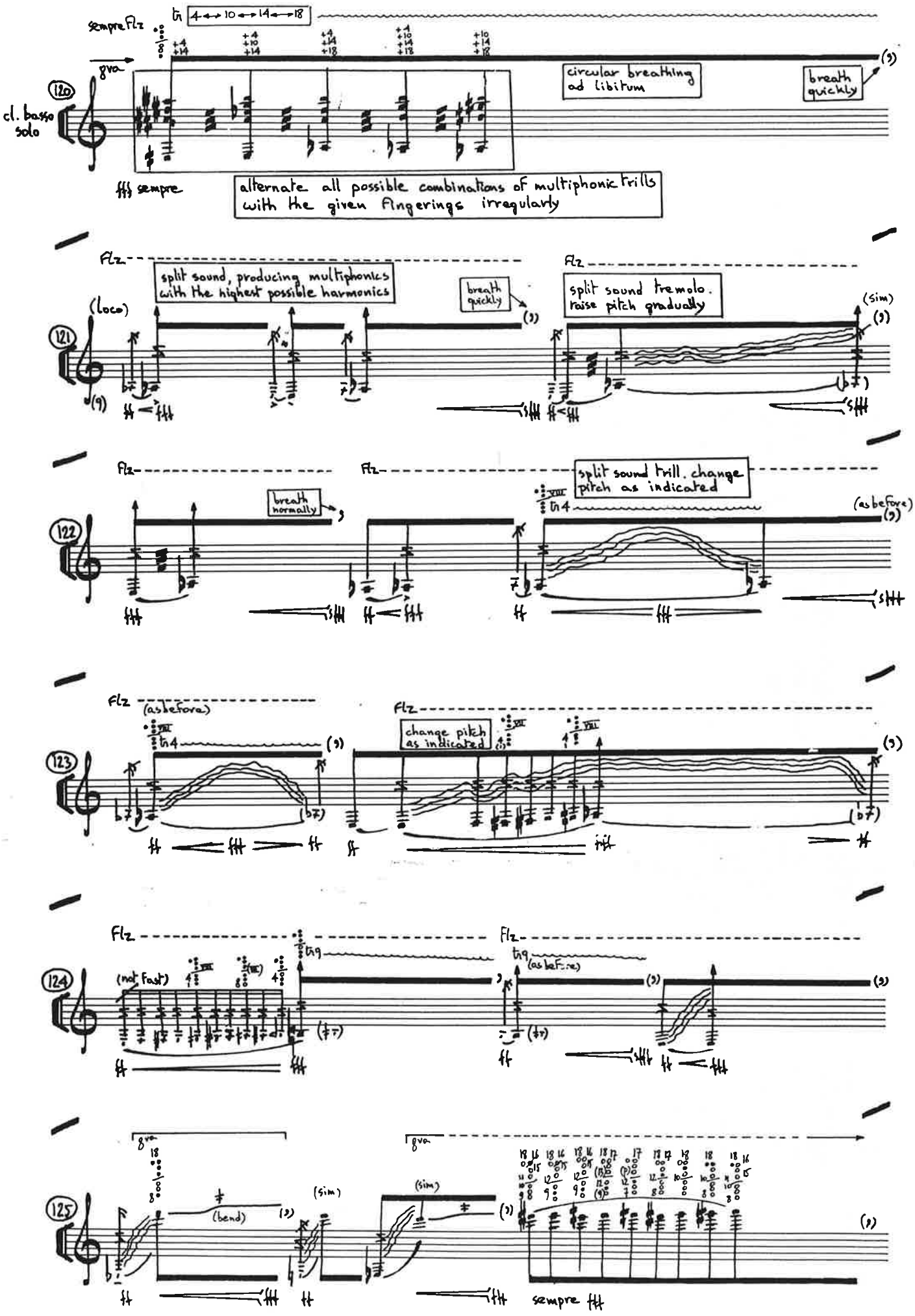

110
Fl
ob
cl
Fag
(with the woodwinds)
Cor
Tr-ne
p-no
L.H.
R.H.
sempre molto
1.
perc
2.
sempre
tam-tam
hold tub.bell against tam-tam
hitting the tam-tam, makes the bell clang against it.
(with normal tam-tam beater)
cl. basso solo
1.
V-ni
2.
gliss sol A
V-la
V.c
pizz.
arco
c.b.

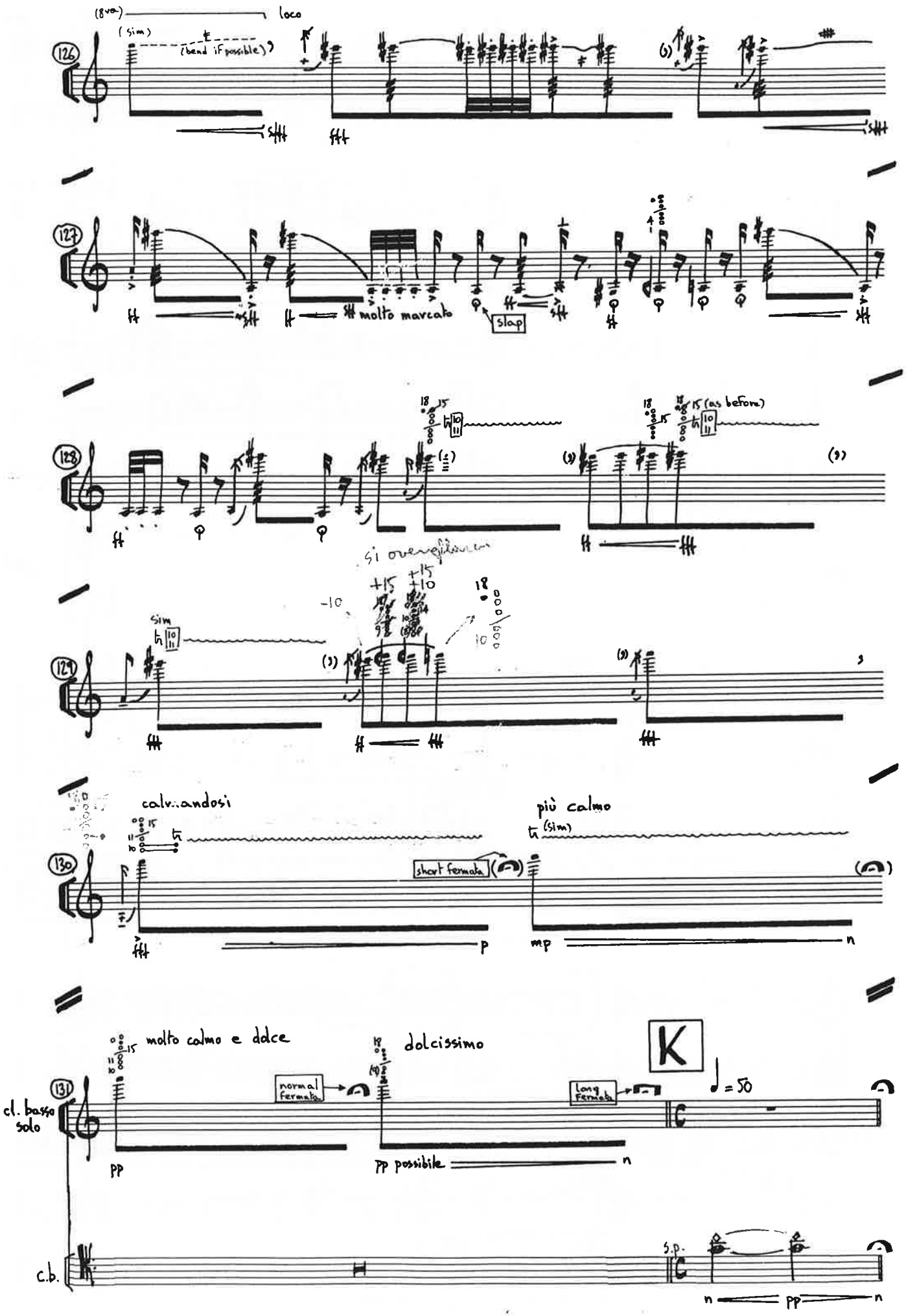

112
Fl
ob
cl
Fag
Cor
Tr-ne
p-no
perc
cl. basso solo
V-ni
V-la
V.c
C.b.
do not correct pitch
cracked tone (double sound)
as before
(sounds one 2th lower)
sempre ff
gettato
secco
pizz
arco

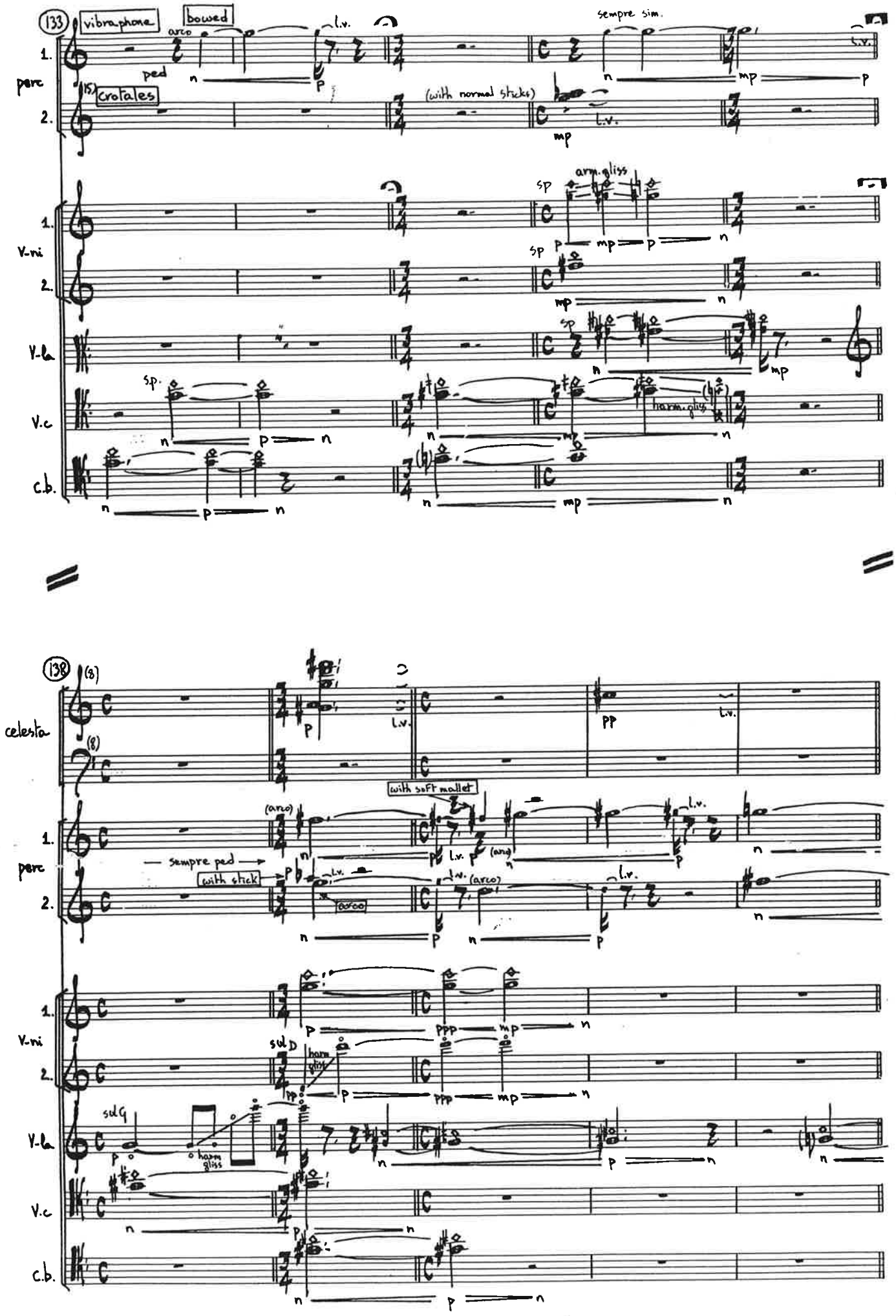

114
Fl
ob
cl
Fag
Cor
Tr-ne
p-no
1.
perc
2.
cl. basso solo
V-ni
1.
2.
V-la
V.c
c.b.
cracked tone as before
sempre Fl2
(sempre simile)
trem
damp
cracked tone
pizz
arco
(*) see instructions

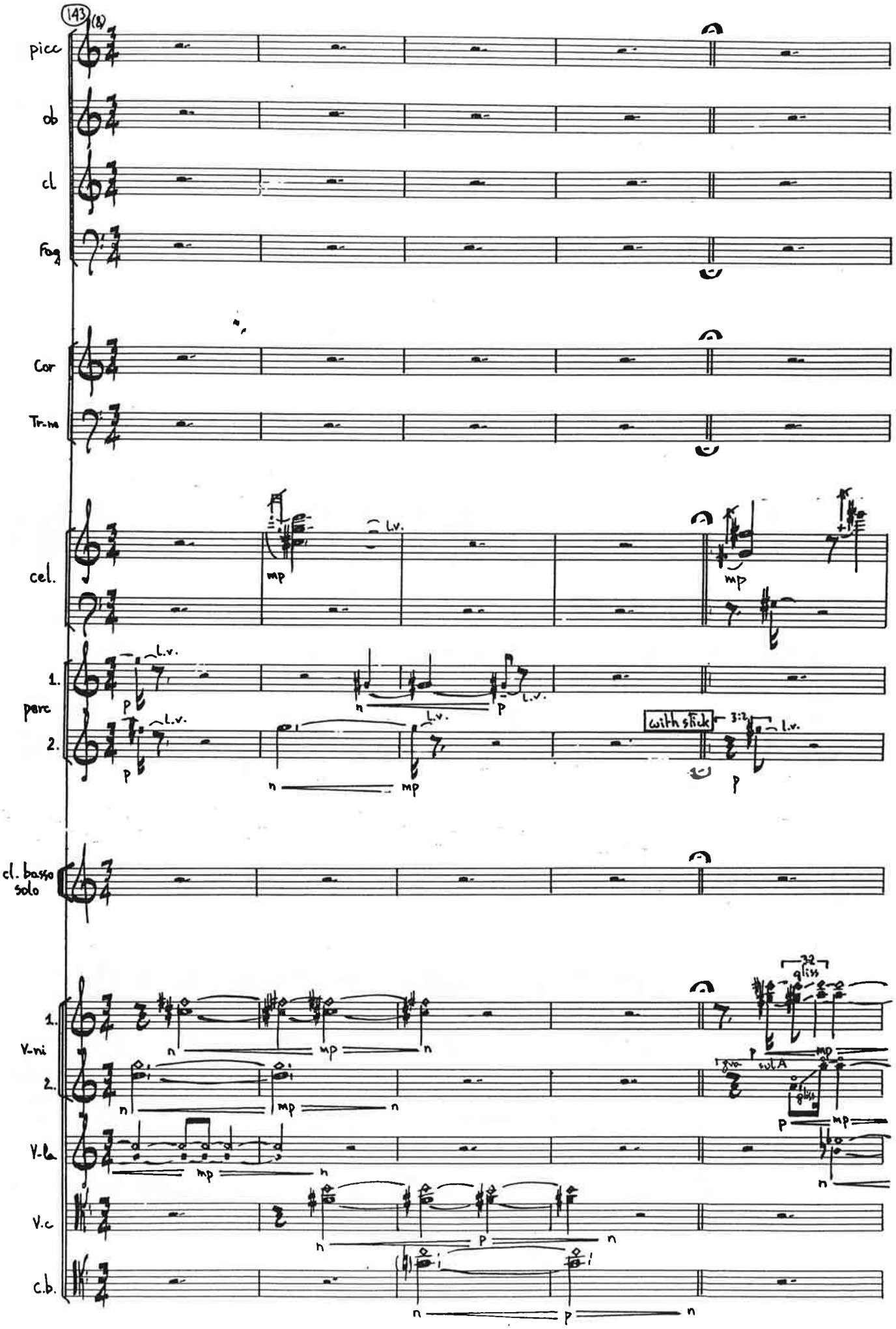

116
Fl
ob
cl
Fag
(Fl2)
Fl2
Cor
Tr-ne
p-no
sempre ff
1.
perc
2.
cl. basso solo
breath if necessary
1.
V-ni
2.
sempre ff
V-la
sempre ff
V.c
pizz.
arco
C.b.

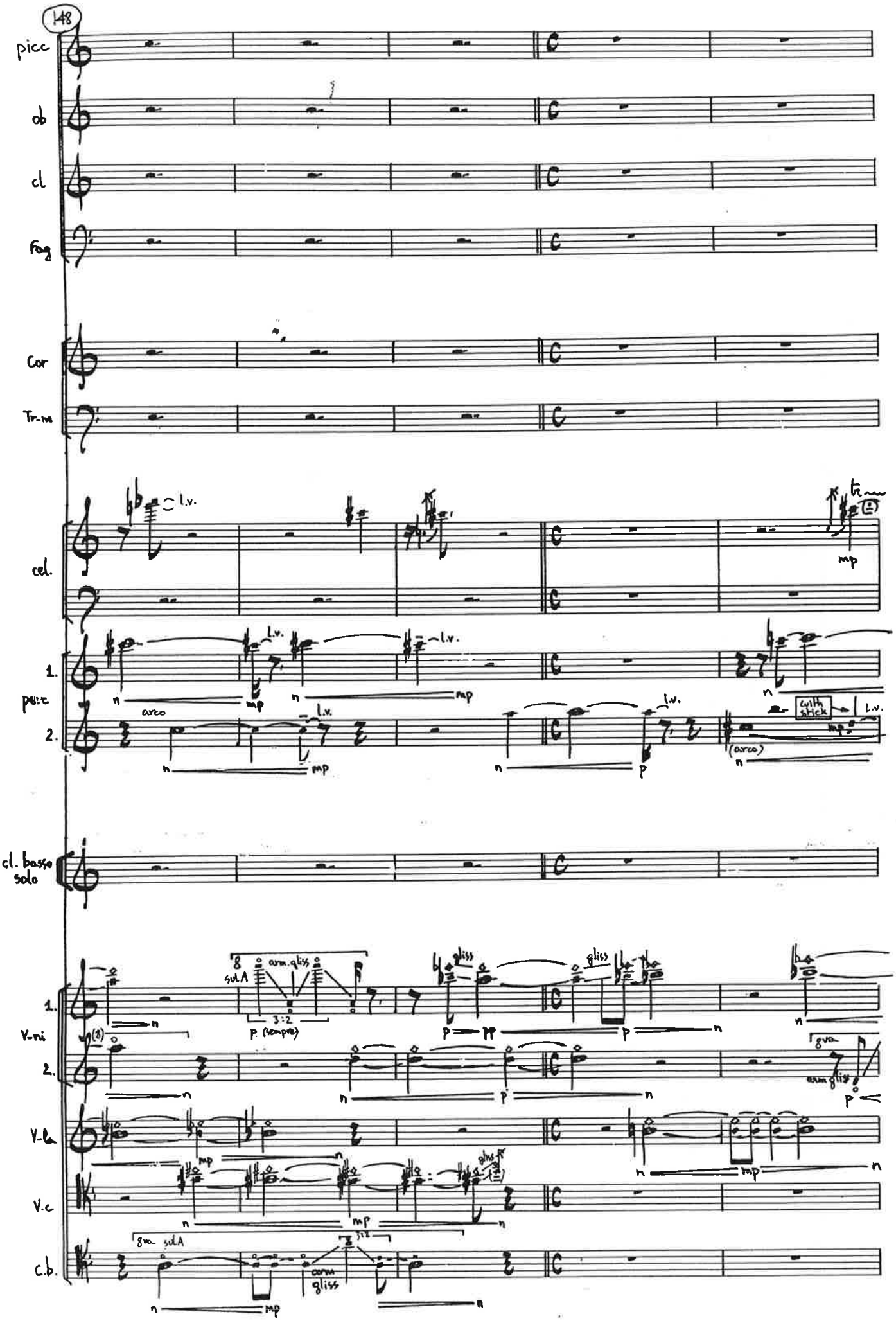

118
J
take piccolo
Fl
cresc
ob
cl
Fag
Flz
Cor
gliss
Tr-ne
slide trill with accents on G-flat
p-no
perc
damp
cadenza senza misura
alternate the given multiphonic trills quickly and irregularly
breath quickly
cl. basso solo
ord
V-ni
V-la
V.c
C.b.

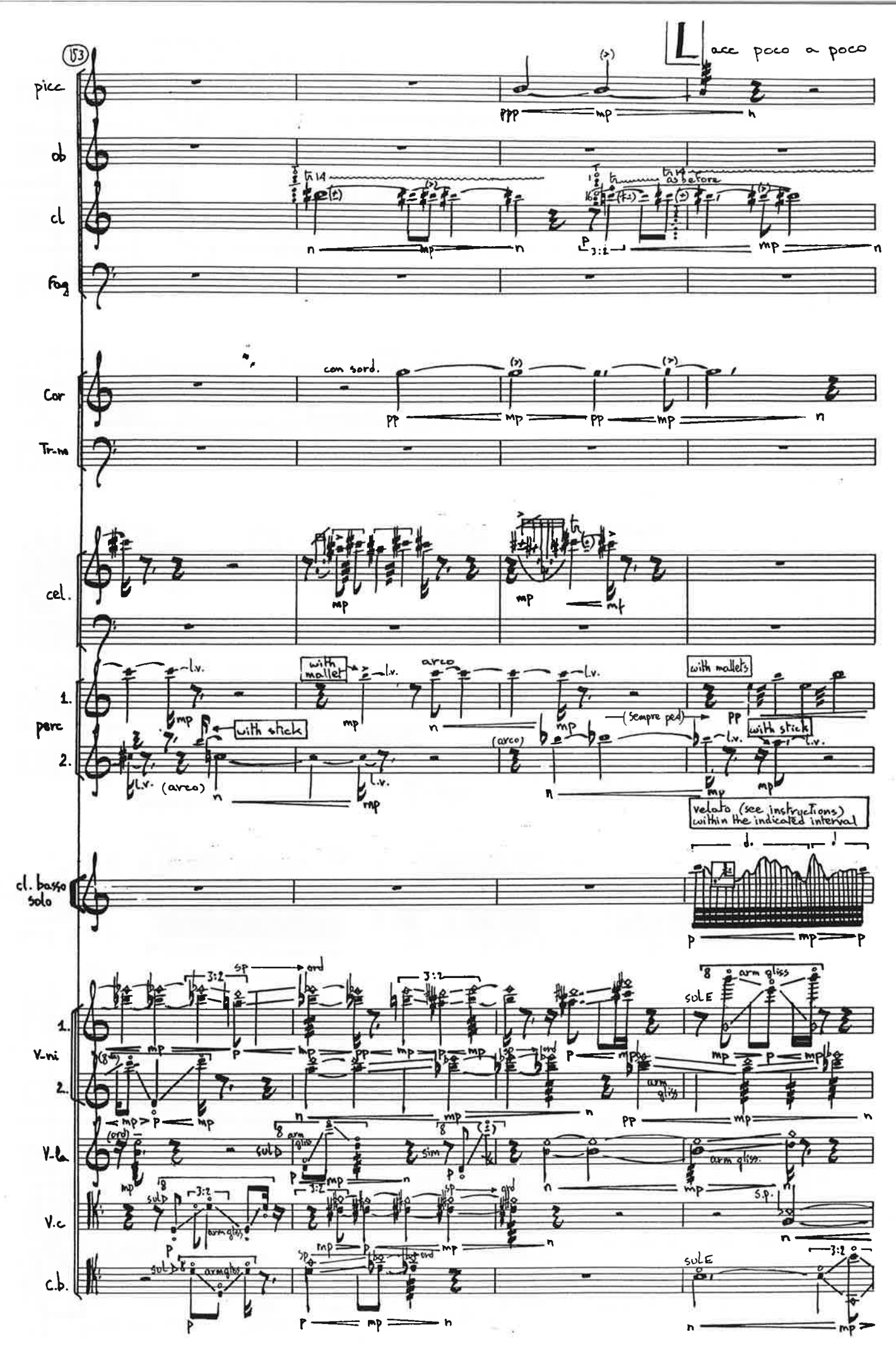

sempre Flz
tr 4 10 14 18
gva
120
cl. basso solo
circular breathing ad libitum
breath quickly
fff sempre
alternate all possible combinations of multiphonic trills with the given fingerings irregularly
Flz
split sound, producing multiphonics with the highest possible harmonics
(loco)
121
breath quickly
split sound tremolo. raise pitch gradually
(sim)
breath normally
122
split sound trill. change pitch as indicated
(as before)
123
change pitch as indicated
124
(not fast)
tr 9
(as before)
125
(bend)
(sim)
sempre fff

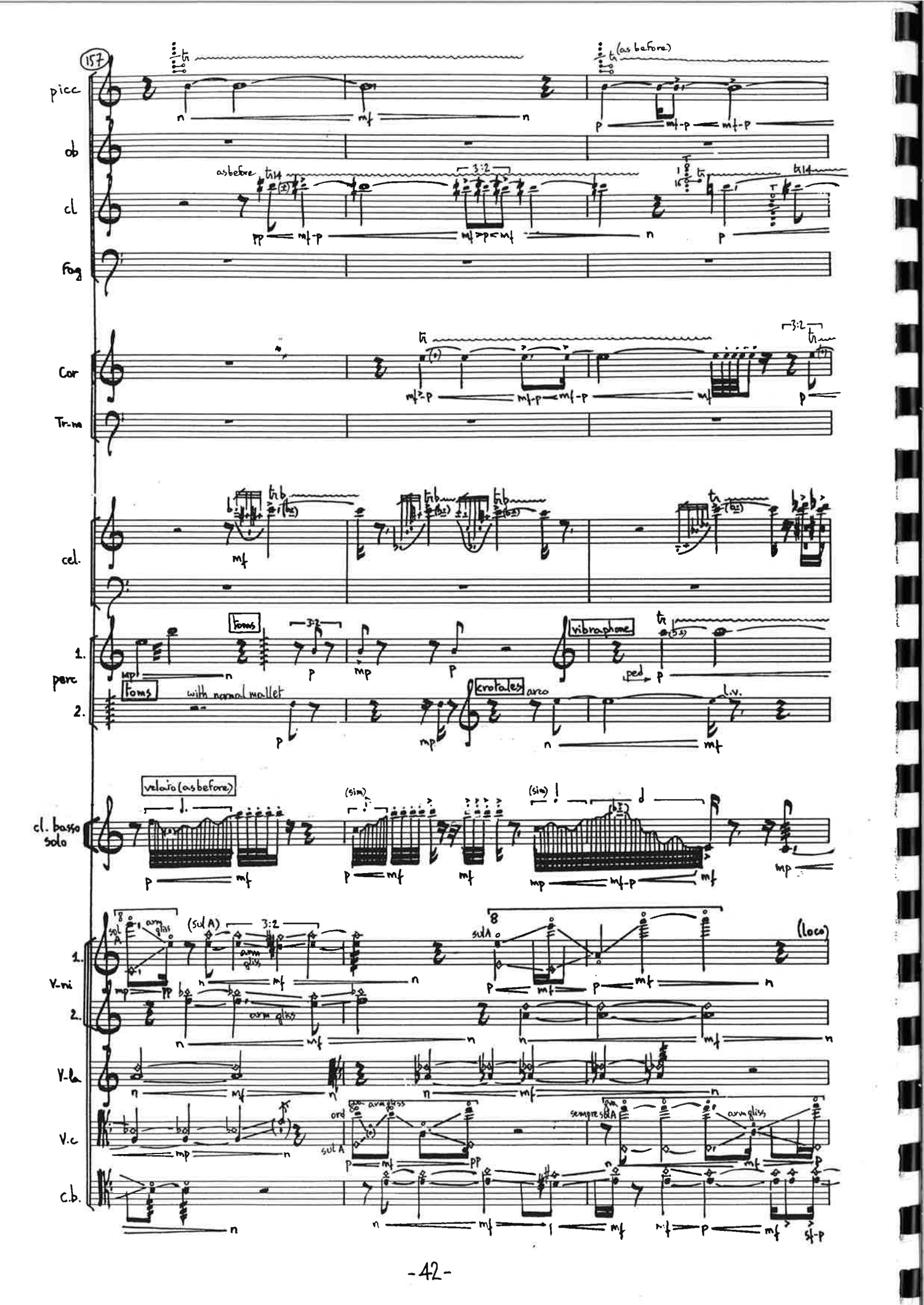

(8va)
loco
(sim)
(bend if possible)
molto marcato
slap
(as before)
si overgliscia
sim
calmandosi
short fermata
più calmo
(sim)
molto calmo e dolce
dolcissimo
normal fermata
long fermata
K
= 50
cl. basso solo
pp possibile
c.b.
s.p.

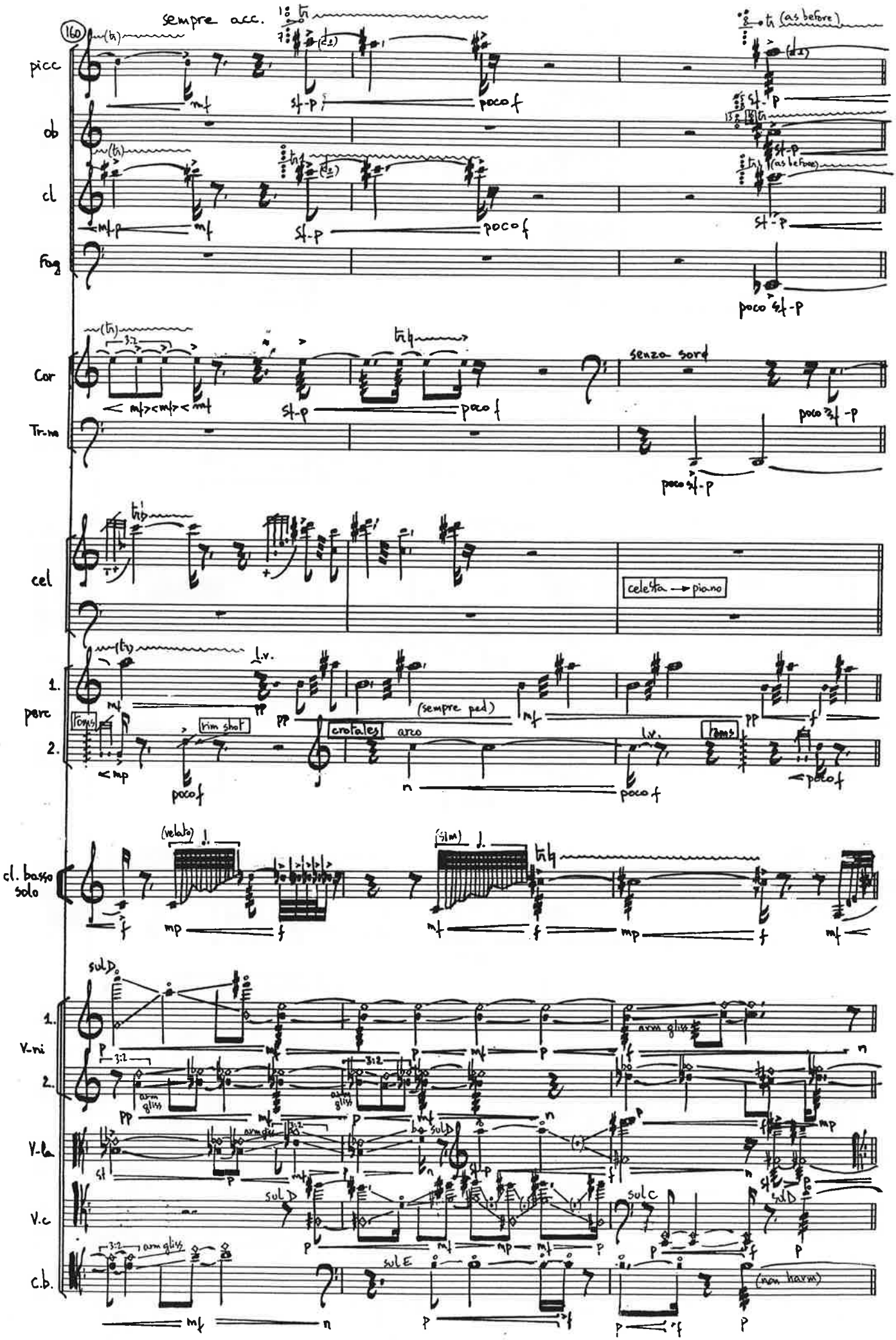

133
vibraphone
bowed
arco
ped
l.v.
sempre sim.
crotales
(with normal sticks)
perc
V-ni
V-la
V.c
C.b.
sp
arm. gliss
harm. gliss
138
celesta
with soft mallet
sempre ped
with stick
(arco)
sul D
sul G
harm gliss

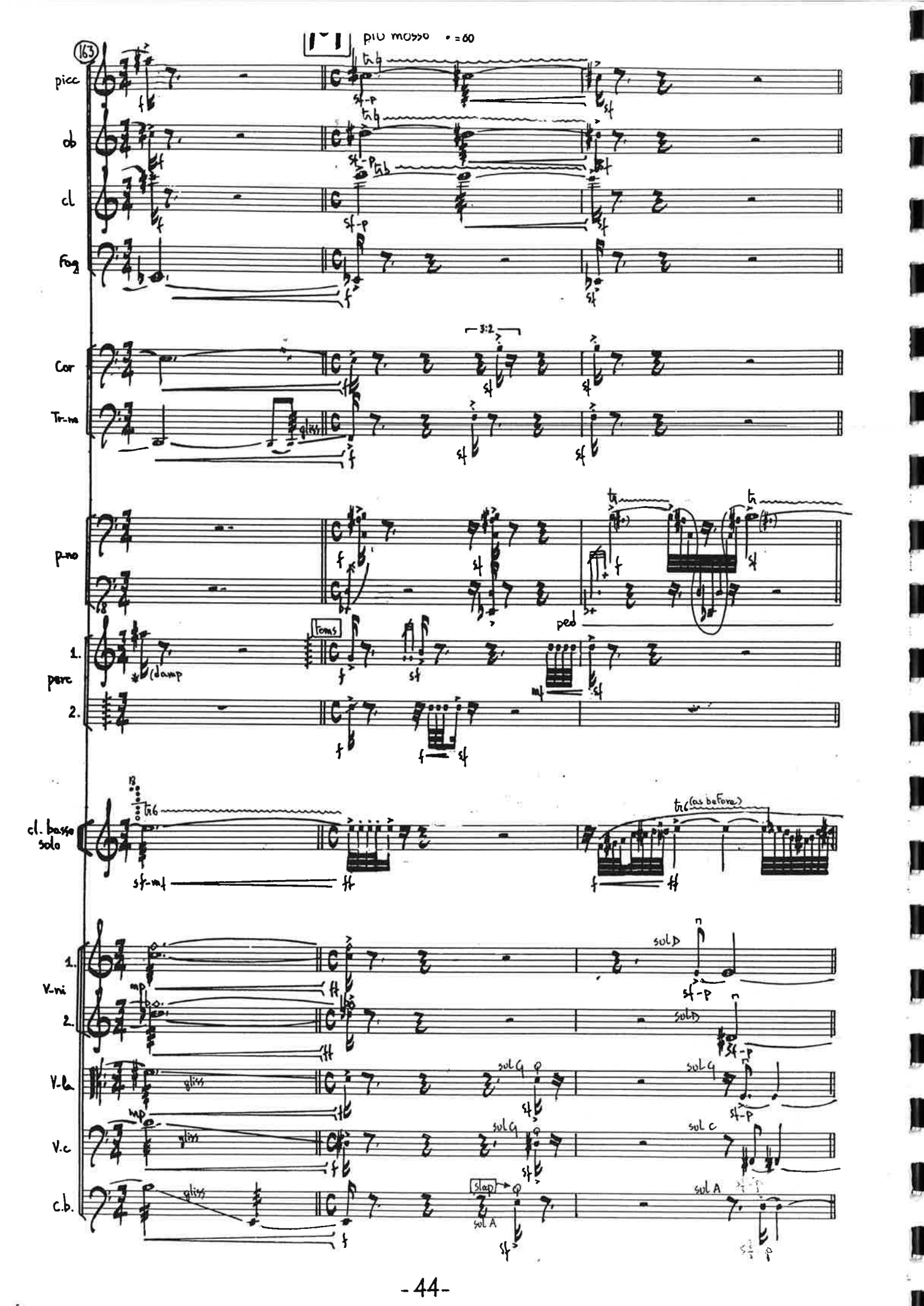

143
(8)
picc
ob
cl
Fag
Cor
Tr.ne
cel.
mp
l.v.
mp
1.
perc
2.
p
l.v.
n
l.v.
p
l.v.
n
l.v.
mp
with stick
3:2
l.v.
p
cl. basso solo
1.
V.ni
2.
n
mp
n
n
mp
n
32
gliss
p
mp
sul A
gliss
p
mp
V.la
mp
n
V.c
n
p
n
c.b.
n
p
n

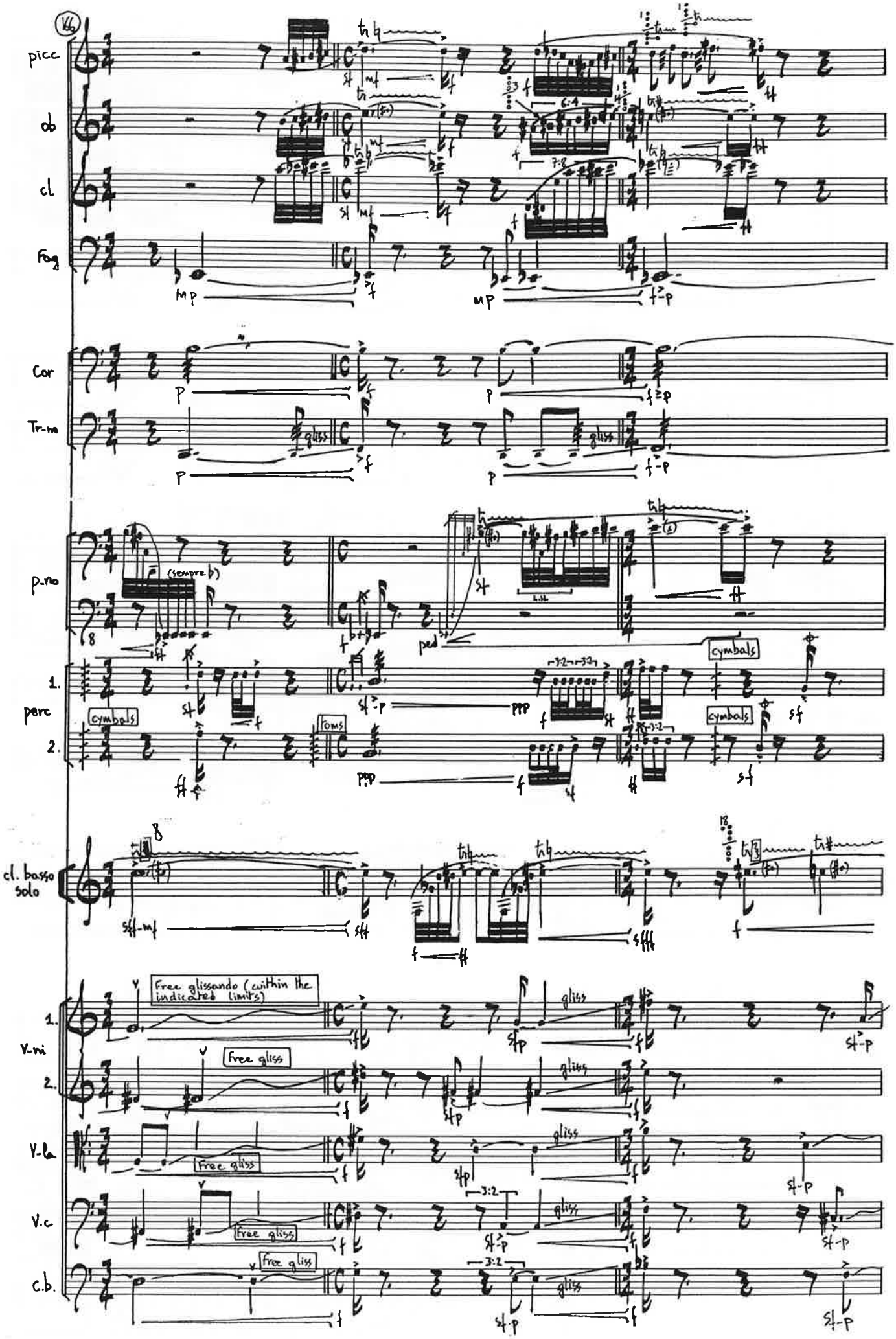

148
picc
ob
cl
Fag
Cor
Tr-m
cel.
1.
perc
2.
cl. basso solo
1.
V-ni
2.
V-la
V.c
c.b.
l.v.
arco
mp
p
pp
with stick
(arco)
sul A
arm. gliss
3:2
p (sempre)
gliss
8va
8va sul A
3:2
arm gliss

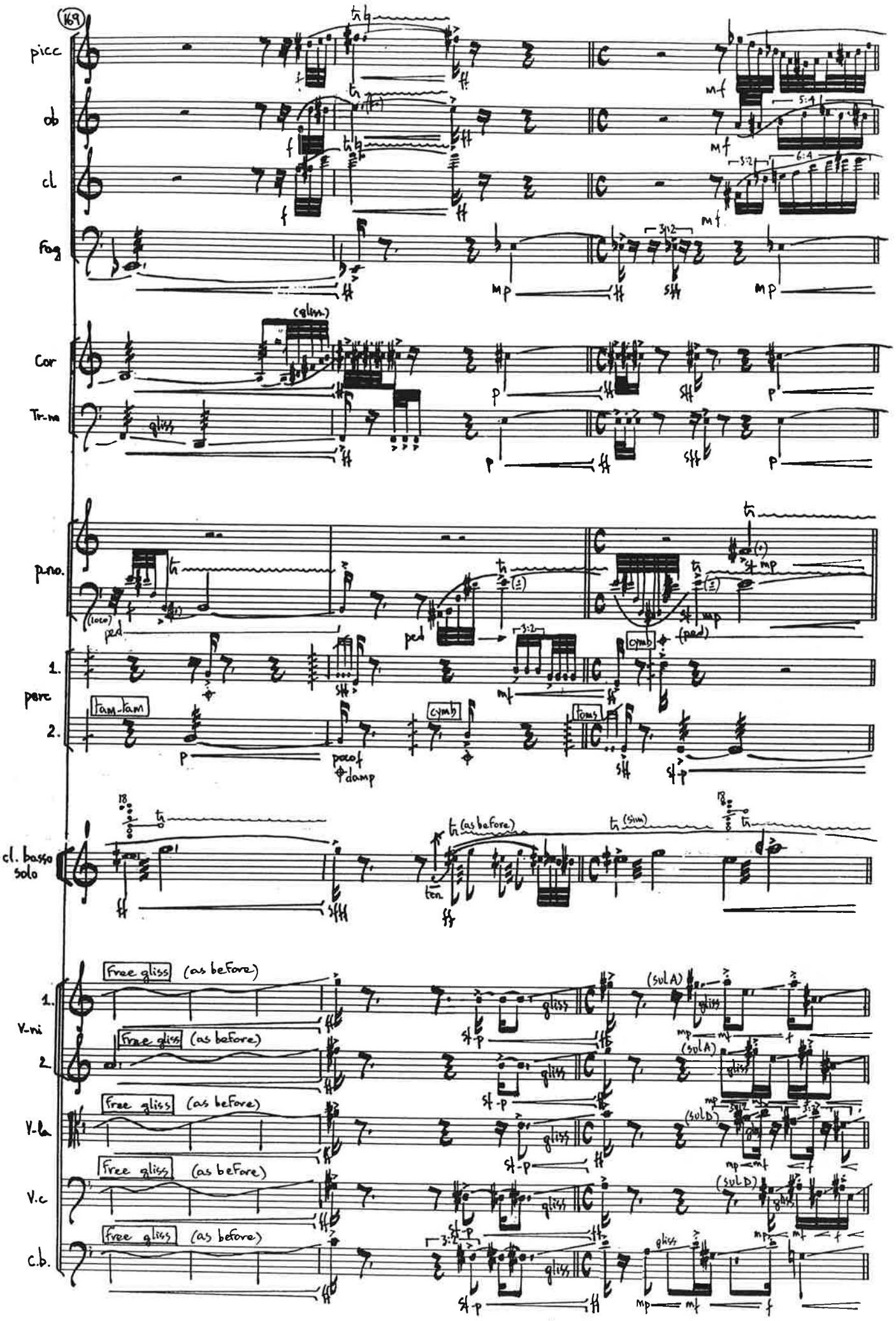

153
L
acc poco a poco
picc
ob
cl
Fag
as before
con sord.
Cor
Tr-m
cel.
1.
perc
2.
with mallet
arco
with stick
(arco)
(sempre ped)
with mallets
with stick
velato (see instructions) within the indicated interval
cl. basso solo
1.
V-ni
2.
V-la
V.c
c.b.
sp
ord
arm gliss
SULE
sul D
sim
S.P.

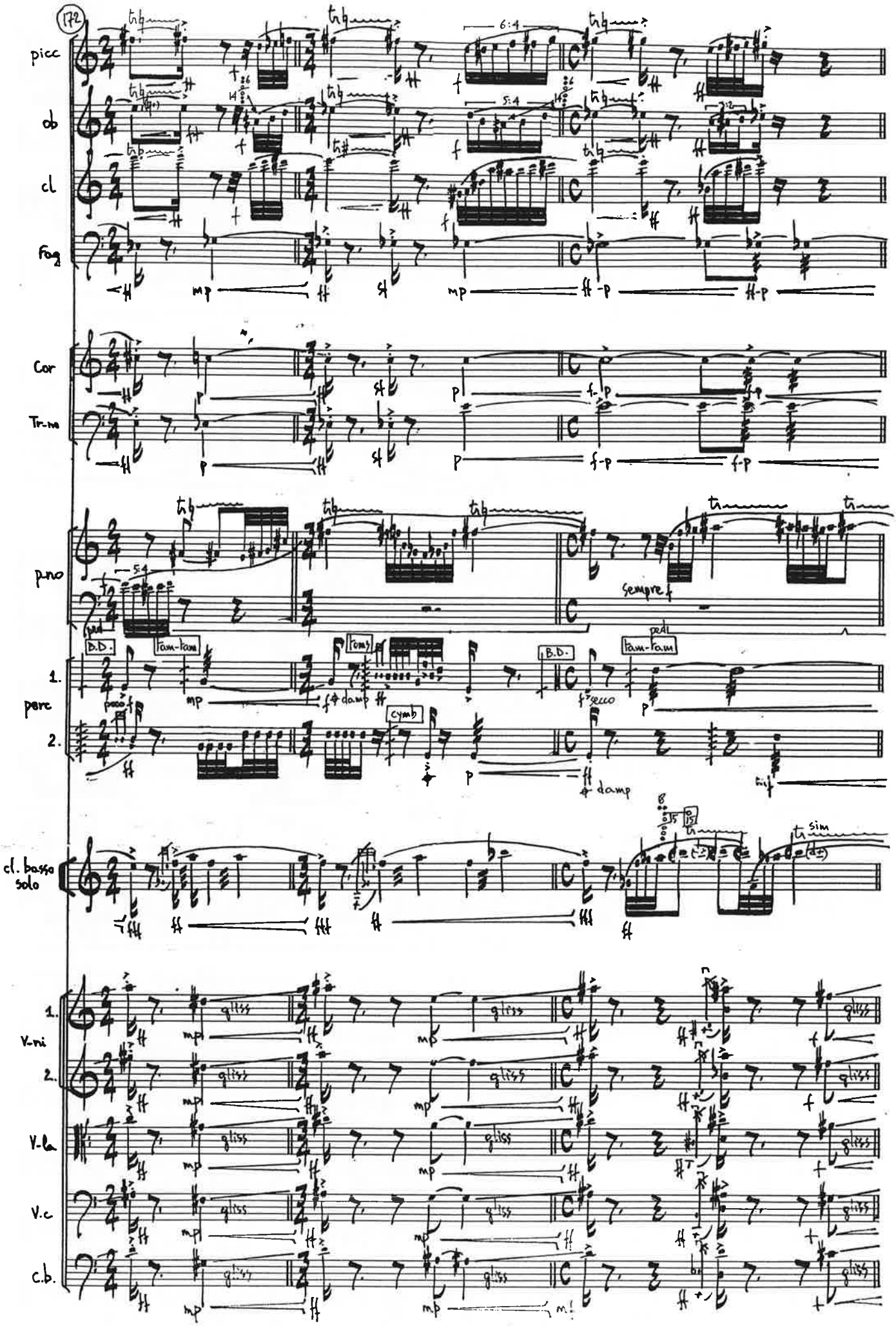

157
picc
ob
cl
Fag
Cor
Tr-ne
cel.
perc
1.
2.
toms
vibraphone
toms
with normal mallet
crotales
arco
cl. basso solo
velario (as before)
(sin)
(loco)
V-ni
1.
2.
V-la
V.c
C.b.
sempre sul A
arm gliss
ord

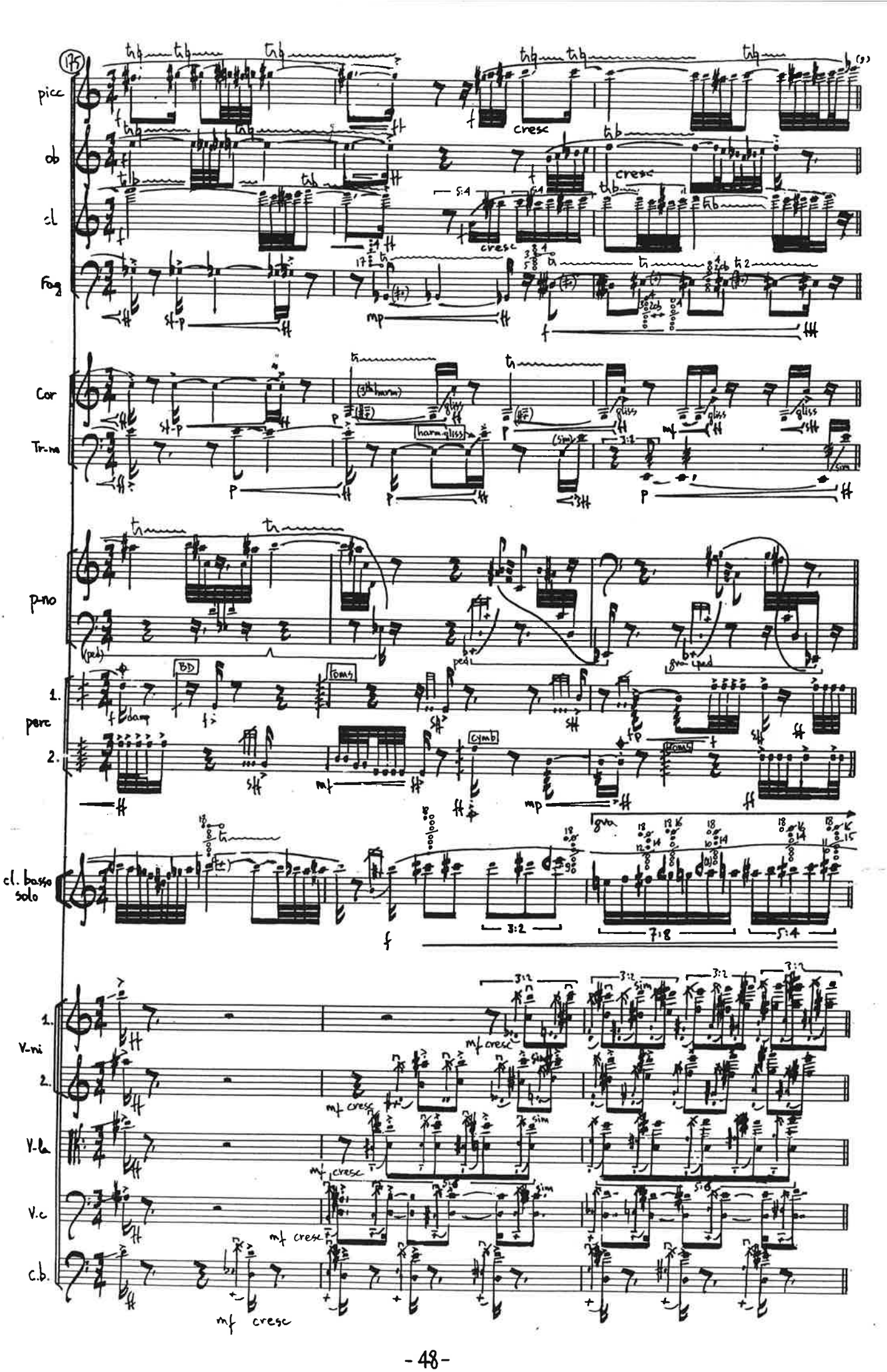

160
sempre acc.
picc
ob
cl
fag
Cor
senza sord
Tr-ne
cel
celesta → piano
perc
(sempre ped)
crotales
arco
cl. basso solo
V-ni
V-la
V.c
C.b.
(non harm)

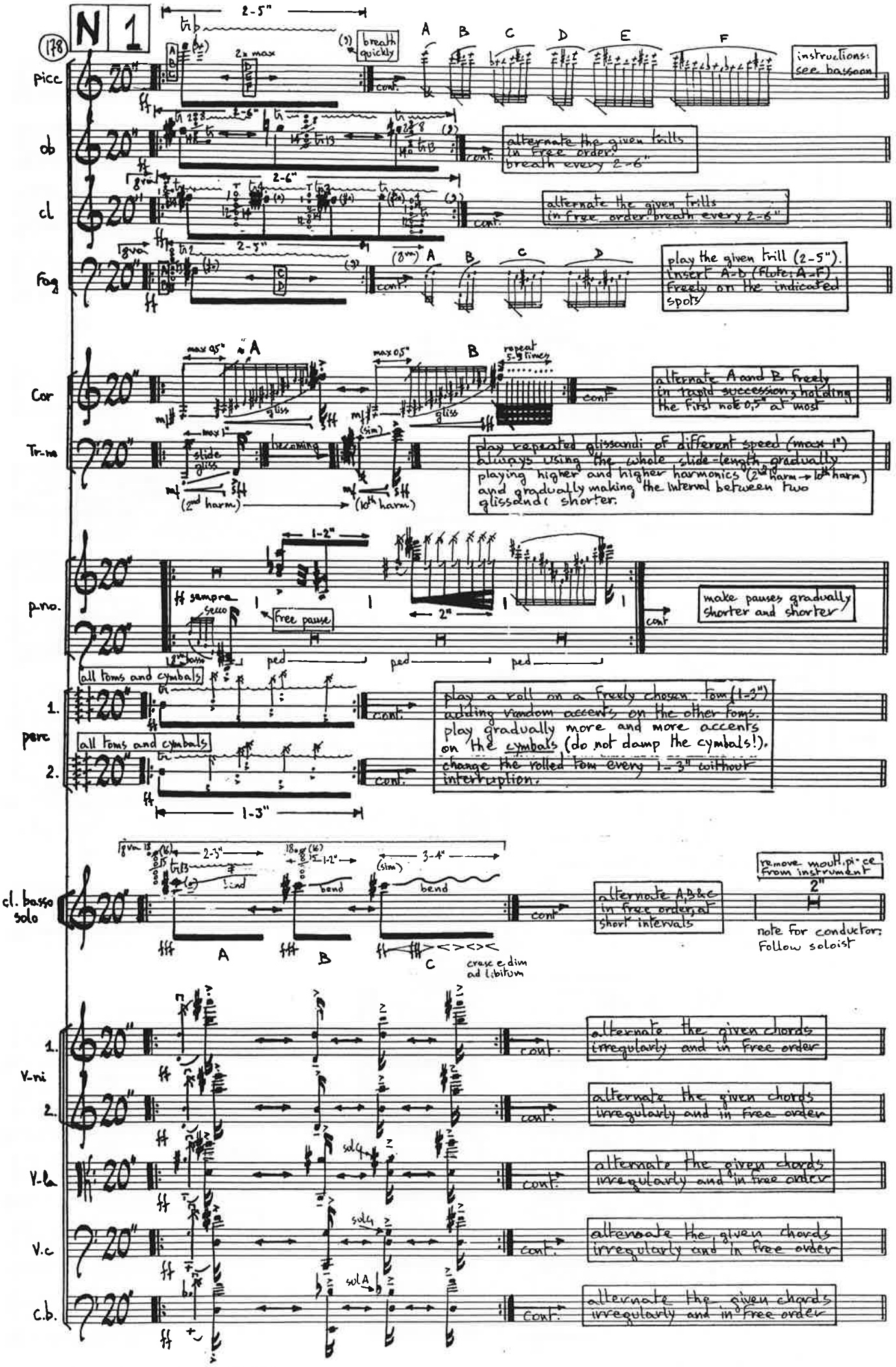

163
più mosso ♩ = 60
picc
ob
cl
Fag
Cor
Tr-ne
p-no
1.
perc
2.
cl. basso solo
1.
V-ni
2.
V-la
V.c
c.b.
tr
sf-p
sf
3:2
gliss
f
ped
Toms
(damp
mf
tr6
sf-mf
ff
tr6 (as before)
mp
sul D
sul G
sul C
sul A
slap


picc
ob
cl
Fag
Cor
Tr-ne
p-no
(sempre b)
ped
1.
perc
2.
cymbals
toms
cl. basso solo
Free glissando (within the indicated limits)
Free gliss
V-ni
V-la
V.c
c.b.
gliss

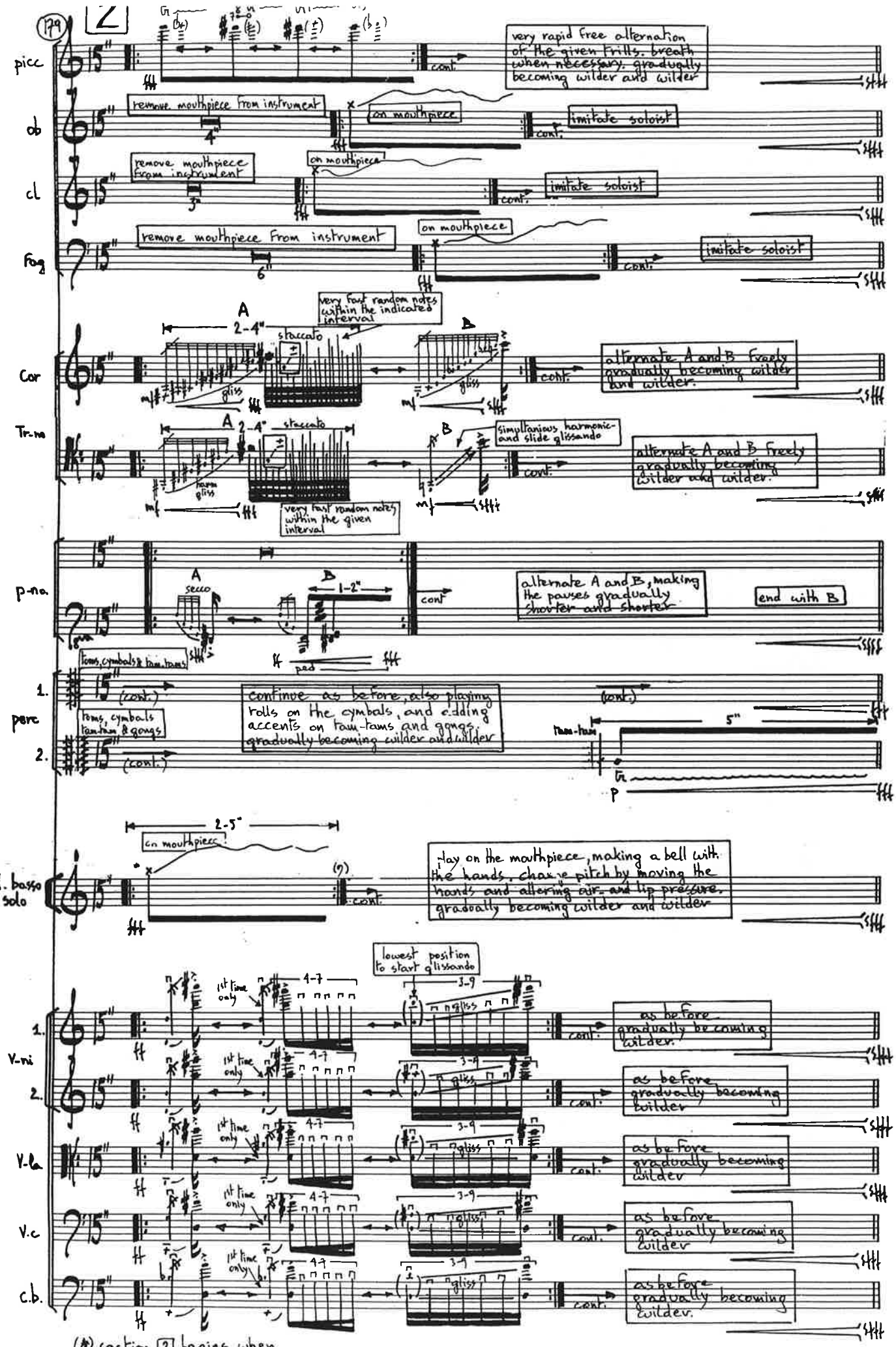

169
picc
ob
cl
fag
Cor
Tr-ne
p.no.
perc
1.
2.
tam-tam
cymb
toms
cl. basso solo
ten.
(as before)
(sim)
V-ni
1.
2.
V-la
V.c
c.b.
Free gliss
(as before)
gliss
(sul A)
(sul D)


172
picc
ob
cl
Fag
Cor
Tr-ne
p-no
sempre
perc
B.D.
Tam-Tam
Toms
cymb
damp
secco
cl. basso solo
sim
V-ni
V-la
V.c
c.b.
gliss


175
picc
ob
cl
fag
Cor
Tr-ne
p-no
perc
cl. basso solo
V-ni
V-la
V.c
c.b.
cresc
harm. gliss
BD
toms
cymb
mf cresc
sim



(*) section numbers 1-5 are indicated by the conductor at the beginning of each section



(*) section 2 begins when soloist starts playing on the mouthpiece

3

(180) tam-tams + B.D. — 2-3" — 25" — l.v. — mf — or — 2-3" — l.v. — mf

tam-tam + gongs — 2-3" — 25" — l.v. — mf — or — 2-3" — l.v. — mf

perc 1. / perc 2.

play free rolls (2-3" each and molto crescendo) on all tam-tams, gongs and the bass-drum. roll on one or two instruments at a time

4

(181) tam-tams — ± 1,5" — (repeat ± 12 times) — 20" — (l.v.)

tam-tam — 20" — (roll) — pp — (l.v.)

perc 1. / perc 2.

5

(182) very long fermata, until volume of sound = ± mp.

P lento ♩= 46

c. Fag — (Fake c. Fag) — pp — mf — n

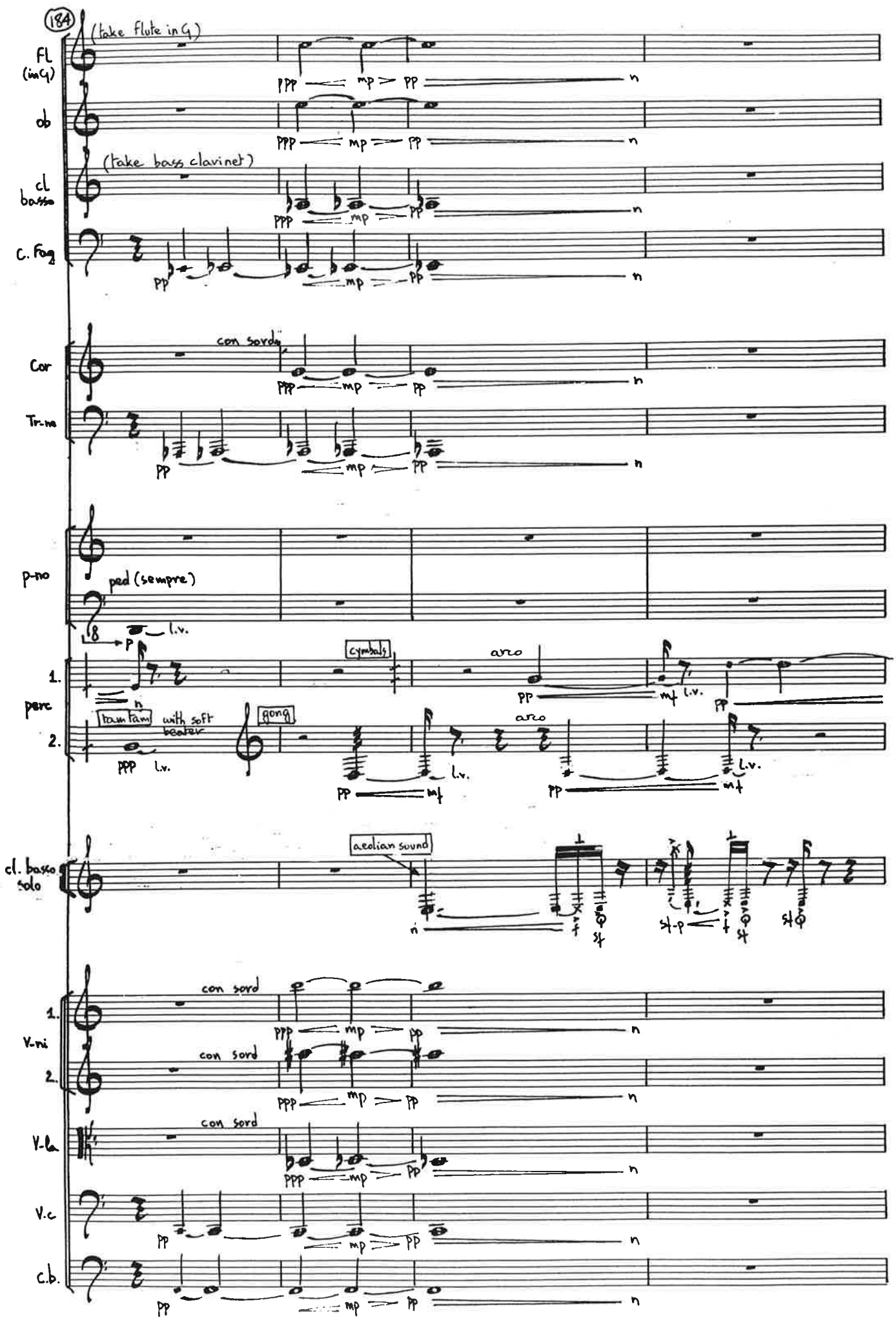
Tr-ne — con sord. — pp — mf — n

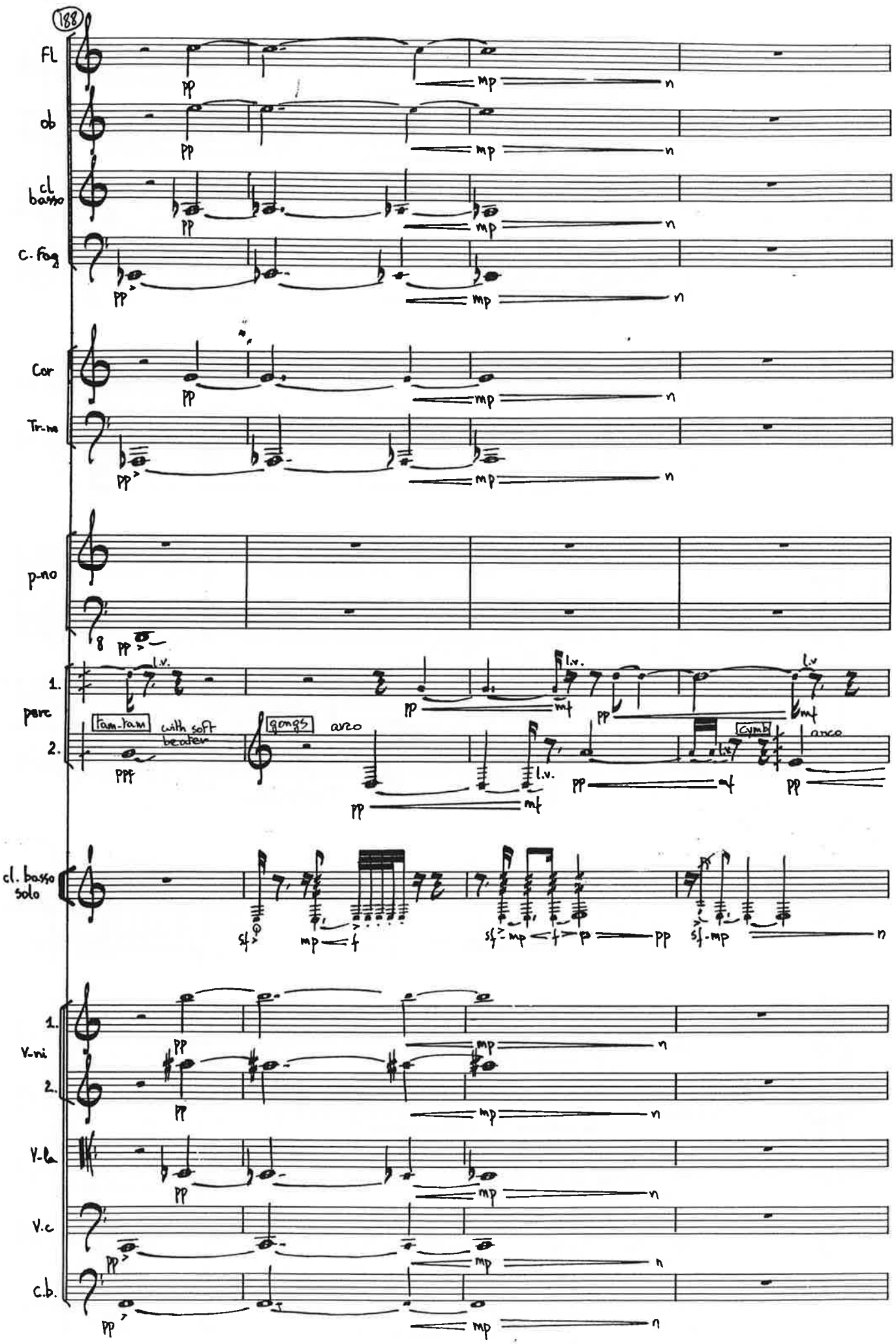
perc 1. — l.v. — bass-drum — n — (>) mp

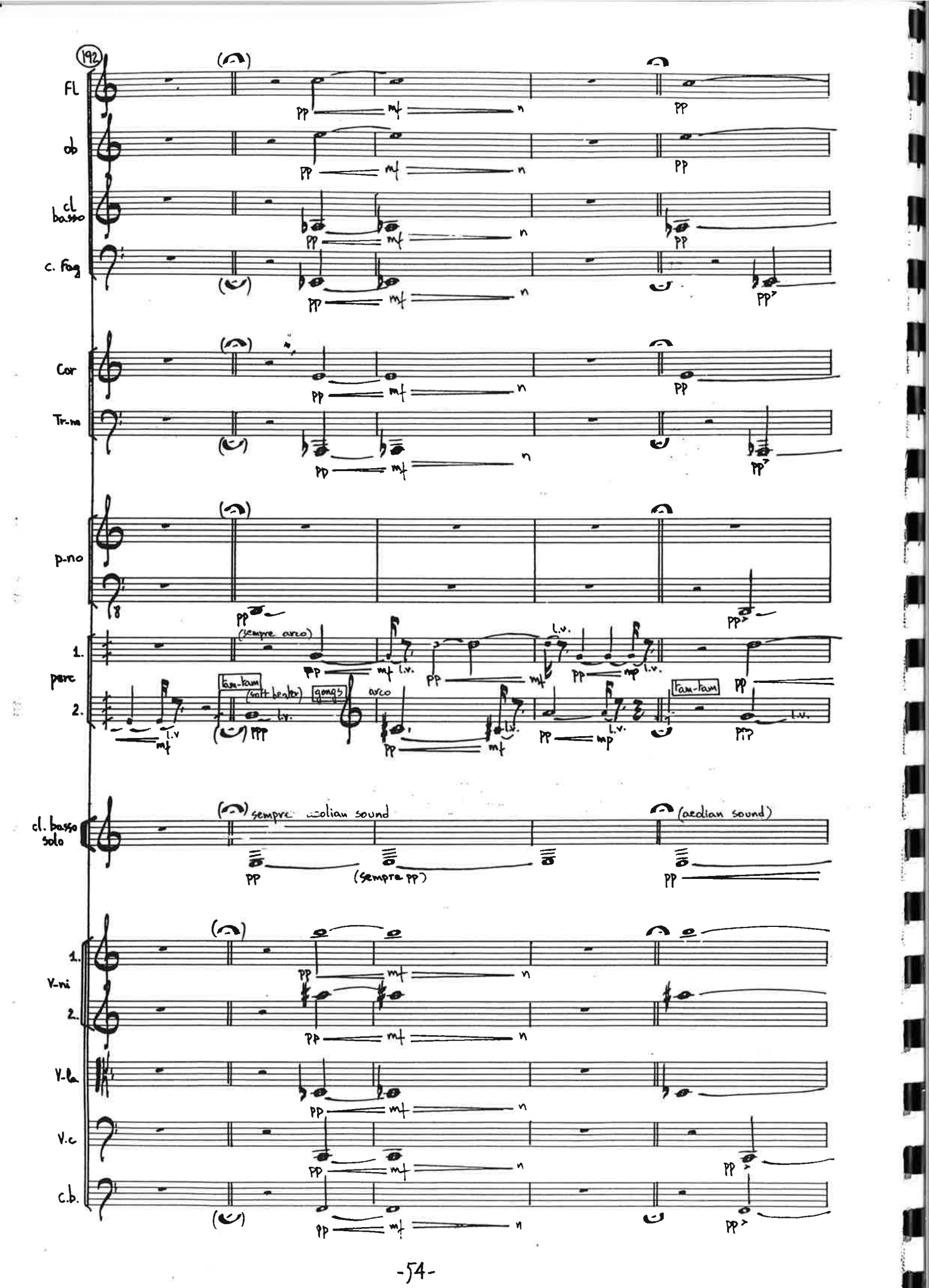
perc 2. — (min 8") — l.v. — mf → pp — (roll) repeat 4-5 times

V.c — con sord — pp — mf — n

c.b. — con sord — pp — mf — n


184
(take flute in G)
Fl (in G)
ob
(take bass clarinet)
cl basso
C. Fag
con sordo
Cor
Tr-ne
p-no
ped (sempre)
l.v.
cymbals
arco
1.
perc
tam tam
with soft beater
gong
2.
aeolian sound
cl. basso solo
con sord
V-ni
V-la
V.c
c.b.


188
Fl
ob
cl. basso
c. fag
Cor
Tr-ne
p-no
perc
1.
2.
Tam-tam
with soft beaters
gongs
arco
Cymb
cl. basso solo
V-ni
V-la
V.c
c.b.


192
Fl
ob
cl basso
c. Fag
Cor
Tr-ne
p-no
(sempre arco)
perc
1.
2.
tam-tam
(soft beater)
gongs
arco
tam-tam
cl. basso solo
sempre aeolian sound
(sempre pp)
(aeolian sound)
V-ni
1.
2.
V-la
V.c
c.b.

197

Lentissimo ♩=40

FL — ppp

ob — ppp

cl basso — ppp

C. Fag — ppp

Cor — ppp

Tr-ne — ppp

p-no — ped al Fine — damp — ppp

perc 1. — l.v. — mf — pp — mp — l.v. — damp cymbals pp — mp — l.v.

perc 2. — pp — mf — l.v. — Tam-Tam — damp gong — arco — pp — mp — l.v.

cl. basso solo — mf — sf-p — 3:2 — pp — aeolian sound — pp — becoming only air — only air — n

V-ni 1. — ppp — n

V-ni 2. — ppp — n

V-la — ppp — n

V.c — ppp — n

c.b. — ppp — n

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