

Trinity songs

for soprano clarinet and live electronics

Bart Vanhecke

List of instruments :

- clarinet in B_b (doubling bass clarinet in B_b and E_b clarinet)

- soprano

- live electronics : Computer using Bidule and plug-ins.

Remarks :

Clarinet and soprano play and sing without vibrato or with the least possible vibrato throughout (except if otherwise indicated).

The clarinets are written in their customary transpositions.

- ♯ : one quarter-tone sharp

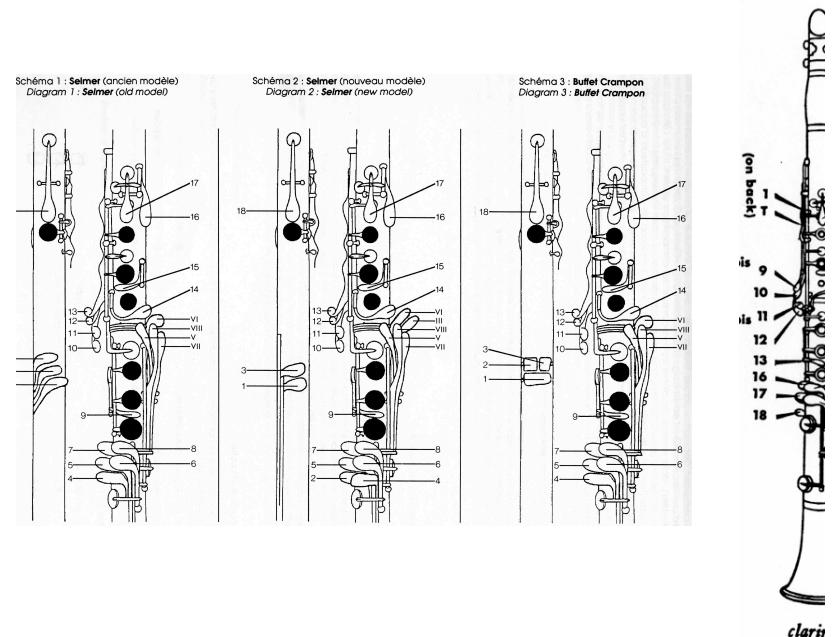
- ♭ : one quarter-tone flat

- gliss. : glissando

- sim. : as before

clarinet :

- Fingerings in the score relate to the following chart (Bartolozzi and Bok):



-  : flatterzunge (flz)
-  : split sound
-  : breath noise only
-  : aeolian sound (sound with audible breath noise)
- o : tongue slap
- T K
- x x : tonguing only (don't blow!)
- 
- x : key trill (don't blow!)

soprano :

- vib. : sing with vibrato
-  : sprechstimme
- x : note with undefined pitch (mostly on consonants)
- IN OUT
- x x : breath in/out making a sucking sound with the lips.
- : move hand in front of mouth while singing, producing an "indian call".

electronics :

In several songs the soprano's voice and/or clarinet sound are manipulated with a **Boss SX-700 studio effects processor** (or a similar device with the same effect), then amplified and sent to 2 loudspeakers (at both sides of the stage). A microphone is used to capture the sound of the soprano and clarinet. This is indicated in the score with:

M

dynamic level of the electronics :

song 2 (effect 1): same level as the musicians
 song 4 (effect 2): on the foreground (a little louder than the musicians)
 song 5 (effect 3): same level as the musicians
 song 6 (effect 4): overwhelmingly loud (much louder than the musicians)
 song 7 (effect 5): in the background (slightly softer than the musicians)

This piece was commissioned by Walpurgis

duration : ca. 15 minutes

Text :

The English texts are excerpts from the Bhagavad-gita and from John Donne
The German text is taken from the Schubert song “Nacht und Träume”

1.

To tremble at the view
Of duty is not right,
Since warriors have no duty more
Ennobling than fair fight

2.

For man is fashioned from his faith,
And is what he believes

3. Nacht und Träume

Heil'ge Nacht, du sinkest nieder;
Nieder wallen auch die träume,
Wie dein Mondlicht durch die Räume,
Durch der Menschen stille Brust.
Die belauschen sie mit Lust;
Rufen, wenn der Tag erwacht;
Kehre wieder, heil'ge Nacht!
Holde Träume, kehret wieder!

4.

The self-deceiver who would curb
his active powers, to sit
Reflecting on the things of sense,
Is dubbed a hypocrite.

While he who can – his senses curbed –
with active powers proceed
To work without attachement, may
Be termed a man indeed.

5.

Batter my heart, three-personed God; for, you
As yet but knock, breathe, shine, and seek to mend;
That I may rise, and stand, o'erthrow me, and bend
Your force, to break, blow, burn, and make me new.

6.

If the radiance of a thousand suns
were to burst into the sky,
that would be like
the splendour of the mighty one.

7.

In battle, in forest, at the precipice in the mountains,
on the dark great sea, in the midst of javelins and arrows,
in sleep, in confusion, in the depths of shame,
the good deeds a man has done before defend him.

Trinity songs
for soprano, clarinet and live electronics

1

Bart Vanhecke

J = 56

Clarinet in B \flat

Soprano

To

vib.

trem.

tremble at the view

vib. the view of du

glossy

tremble

is not

right

(t)

since

warriors

glossy

15

(s)

war - ri - ors have no du ty more en no bling than

15

sfz

più f

3:2

3:2

3:2

3:2

17

tr 17

3:2

3:2

(as before)

tr 17

16

mp subito

p

sfp

sfp

pp

17

T

tr

mp

subito

11

12

8

(sim.)

p

sfp

sfp

pp

18

mp

gliss.

p

(t)

fair

fight

2

♩ = 60 quasi cadenza

(M) → long pause (10" or more)

Bass Clarinet

pp breathing sound (calm but irregular breathing). Never tongue notes. Breathing should not coincide with rhythm or pitch change.

Soprano

long pause (10" or more)

(M)

IN

6:4

6:4

6:4

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

effect 1

5

5

Bass Clarinet: sustained notes with grace marks.

Soprano: lyrics "for man" and "i am". Dynamic markings: ***pp***, ***mp***, ***p***, ***sfp***, ***IN pp***, ***mp***, ***IN p***, ***> pp***, ***p***.

9

9

Bass Clarinet: sustained notes with grace marks.

Soprano: lyrics "I am" and "sh f sh". Dynamic markings: ***pp***, ***mp***, ***IN***, ***IN***, ***IN***, ***IN***, ***IN***, ***< sfz***.

13

mp fa - - shio - - n(e) - - d for ma - - n i - - s fa - shioned *mf* *IN*

17

mp faith f - ro - - m *gliss.* his fai - th

21

sfz < *sfmp* *sfz* < *sfz* *mp* < *mf* *pp*

25

p *vib.* *6:4* *gloss.* *3:2* *OUT* *p* *pp* *Let sound fade out*

wh - wh - wh - at he be - - - - l ie - v(e) - s

3

J = 48-50

almost aeolian sound

Bass cl. (in B \flat)

pp *sempre molto dolce*

Soprano

tr 1 3:2 *tr* 10 3:2 *tr* 2 3:2 *tr* 3 3:2

pp *sempre molto dolce* *sotto voce (almost whispering)*

Heil' - - - - ge - - - - Nacht - - - - (t) du sin - - - - kest - - - - nie - - - - der - - - -

p *< p* *pp* *gliss.* *3:2* *3:2*

II

p *6:4* *6:4* *3:2* *tr* 14 *3:2* *tr* 14 *3:2* *6:4* *p*

p *3:2* *3:2* *6:4* *mf* *mp* *mf* *mp* *3:2* *gliss.* *3:2* *gliss.* *3:2* *p*

Nie - - - - der wal - - - - len auch die Träu - - - - - - - - me die

15

tr 4 ~~~~~

15

mp *p*

pp *p* *pp* *pp* gliss.

Träu - - me wie dein Mond - - - licht (t)

18

tr 10 ~~~~~

18

p

Durch die Räu - - - - - me Durch der Men - - schen stil - le

(sim.)

22

tr 9 ~~~~~

22

mp

mp *3:2* *3:2* *6:4* *6:4* *3:2* *6:4* *6:4* *3:2* *6:4* *6:4* *3:2* *mf*

Bru - - - - - s t Die be - lau - - - - - schen sie mit Lust (t)

(sim.)

26

mf cresc.

cresc.

gliss.

sfp

f

ff

6:4

3:2

Ru - fen, wenn der Tag er - wacht (t) Keh - re wie - - - der, heil' - ge Nacht! _____ Hol - de

18

30

sfz

mf dim. e calmando

mp

p

pp

dim. e calmando

p

Träu - - - - me - Keh - re wie - - - der Keh - ret

34

pp

sempre molto dolce (almost aeolian sound)

3:2

3:2

wie - - - - der heil' - ge Nacht! (t)

34

sempre molto dolce (almost whispering)

gliss.

38

6:4

6:4

pp

3:2

Hol - de Träu - - - me Keh - ret wie - - - - der

38

ppp

4

♩ = 84

Clarinet in Eb

ff molto vehemente

Soprano

ff molto vehemente

[effect 2]

The self - - - - de - - - -

5 3:2 3:2 3:2 6:4

ff

cei - - - - ver The self - - - - de - - - - cei - - - -

9 3:2 3:2 3:2 3:2 bend 3:2

ff

9 6:4 3:2 3:2 3:2

ff ver who would curb - - - -

13

bend

sffz *mf*

mf

6:4

3:2

3:2

6:4

sffz *f*

f

13

who would cur(b) - - - - b his ac - - - - tive po -

18

f

sffz *mp*

3:2

6:4

18

wers - - - - to sit re - flec - - - - ting

6:4

6:4

mp

22

mf

sffz

pp < *mp*

mf

f

22

mp

6:4

6:4

mf

f

on the things - - - - of sense - - - - the

6:4

6:4

27

27

self - - - de - - cei - ver who would curb his ac - tive po - - - - wers to sit re -

27

gliss.

28

29

30

31

flec - ting on the things of sense is dubbed a hy - - - - po - crite While

32

33

34

35

he - who can his sen - ses curbe(d) - - d with ac - - - - tive

39

po - wers pro - cee(d) - - - - d to work with-out at - tache - - ment may be

39

3:2 6:4 6:4 3:2 3:2 6:4 3:2

sfz *sfz*

3:2

3:2

3:2

3:2

3:2

3:2

43

43

ff sfz

ff sfz

terme(d) - - - - d a man _____ in - dee(d) - - - - - - - - d.

5

Clarinet in B_b

Soprano

effect 3

4

(aeolian)

becoming only air

8

(sprechstimme)

ba(t) - te(r) — m - y hear(t) - T

Ba

12 (normal sound)

mp

12 *mp* IN
th three _____

p

sfp *mp* *sfp* *mp* gliss.

p (move hand quickly in front of mouth)
god _____

16 6:4 *p* *sfp* aeolian

T K *tr*¹¹₁₂ aeolian *T* *tr*¹⁴₁₂ *sfp* *sfp* (short)

16 *p* for you _____ as yet but knock whispering breathe _____ sh - ine (sing) and seek to me - N - D *sfp* (short)

20 (normal sound) *mf* 12:8 *f* *pp* (molto)

mf 3:2 3:2 gliss. (sprechstimme) *sfp* *f* *gliss.* *sfp*

20 that I may ri - - - se and stand o'er - trow me and bend your F fo(rce) _____

23

(short)

sfz

ff

mf *p* *sfz* (short)

ff

to break

blow

burn

(long)

sffz

26

T

12

13

p *subito*

— 3:2 — — 6:4 — — 3:2 —

pp

aeolian

— 3:2 — *p* — 3:2 — — 3:2 —

pp

and M - - - ake - - - e N - - - - - e - - - W - - -

6

Bass clarinet Soprano

Bass clarinet

Soprano

effect 4 (on bass clarinet)
(voice only amplified)

(cracked sound)

bend
(finishing of E natural)

tr 1 ~~~~~

ff > *sffz* *ff* > *sffz* *ff*

ff (sprechstimme) shouting!

If ————— the ra - - di - ance

tr 1 ~~~~~

sffz *ff* > *sffz* *ff* >

tr 4 VIII ~~~~~

tr 1 ~~~~~

sffz *ff* > *sffz* *ff* >

of a thou - - sand suns ————— were to burst —————

gliss

15

12

in - to
the sky

12

that
would

16

be _____ like _____ the _____ splen - - - dour

(sing. with vibrato)

19

of the migh - - - - - ty

(sing)
(move hand in front of mouth)

one.

16

23

(as before)

ff dim. e calmando poco a poco al fine

23

c

c

26

f

mf

26

3

3

30

sf

sfp

30

33

tr 1 ~~~~~ *tr* 1 ~~~~~

6:4

mp

p

c

mp

p

33

c

36

+1 -1

—3:2—

6:4

6:4

pp

ppp

36

39

pp

ppp

39

J = 60

Clarinet in B_b

Soprano

in ba(t) tle in fo 3:2

6

rest at the pre ci - - - - - pice in the 6:4 3:2 3:2 6:4 c

10

p sfp sfz mp mp 3:2 3:2 3:2

moun - - - - - tains on the dark great 3:2

14 *(sempre sim.)*

p *sfp* *mf* *f* *3:2* *3:2*

sea _____ in the midst of ja - - - ve - lins and ar - - - - - - - - -

18 *tr* *mf* *f* *3:2* *3* *ord.* *sim.*

mf *mf* *6:4* *mp* *6:4* *p*

rows _____ ar - - - - row(s) - - - - s **effect 5**

22 *+16* *-16* *(sempre sim.)* *p dolce*

p dolce *in* *sleep*

25 T
 128 tr_4 ~~~~~

25 in con - fu - - - sion in the

28 T
 tr_{13} ~~~~~ sim.
(ossia) tr_{13} ~~~~~

28 depths of shame the

31 ~~~~~ 3:2 ~~~~~

31 good deads a man has done be -

34 ~~~~~ 6:4 ~~~~~ 3:2 ~~~~~ 3:2 ~~~~~ 6:4 ~~~~~ 6:4 ~~~~~

34 fore de - - - fend him.