

Andreas Tsiartas

Anapalmós



for solo clarinet in B^b

2020

Anapalmós for solo clarinet in B^b (2020)

-Dedicated to Jérôme Comte-

Anapalmós (Greek αναπαλμός) is a literary word denoting pulse, oscillation or upheaving agitation, describing, in a kind of an Aristotelian manner, the etherical state of vibration. The word can also signify the perpetual movement of the sea's deepest currents, or the radiating light of the distant stars, arriving on earth in oscillation. This is the same energy that creates life out of the smallest seed oscillating in the ground so that it turns into a plant, or a tree extending its branches and leaves towards the sun. It is the same energy triggered by the union of the male and the female to form the first cells of human life: the energy of the oscillation, the perpetual palpitation always precedes the process of materialisation. Anapalmós entails the discretion, the mystery and the retreat that lies within. Its derivative word, *anápal̥sis* (Gr. ανάπαλσις), denoting the movement of the waves, is probably the root of the Latin word *pulsus* (pulse).

-Andreas Tsiartas, February 2020

Duration: 8 min.

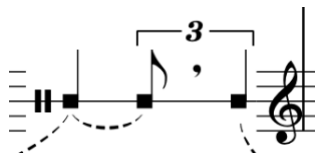
www.andreastiartas.net

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General notes:

- Rests: the smallest rest in the piece is the single *caesura* ' (a rapid breathing rest).
- Accidentals apply for a single bar.
- Trills throughout the piece to be performed as fast as possible.
- The score is transposed.

General structure glossary:



Two kinds of staves on the score:
one for the regular five-line staff and the
other one a single line for passages denoting air sounds.



Note-head used for air sounds.

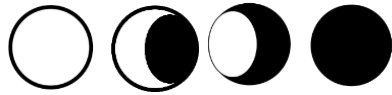


Three kinds of slurs: regular, dashed and dotted slurs. The regular slurs function as ties OR indicate a phrasing when regular note-heads are in use. The dashed slurs imply a musical phrasing when non-regular note-heads are in use. The dotted slurs are used to bring out a specific melodic line.

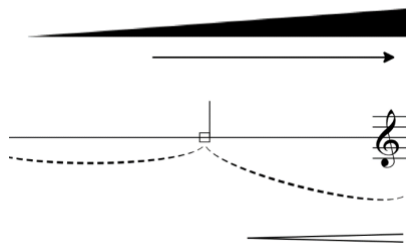


Feathered figures indicate a relative amount of pulsating beats and are not to be taken literally. The culmination of each feathered figure usually lies in the centre and it matches with a respective dynamic marking. This kind of pulsation should be performed vividly and in a fast speed, independently from the passage's tempo.

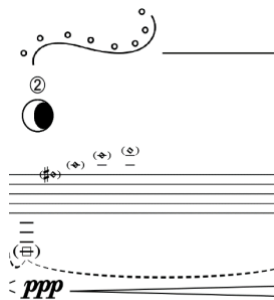
Sound specific glossary:



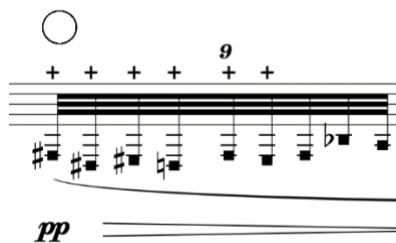
From air sound to full pitch (i.e. ord.) there are four stages (marked in the score as ①/ ②/ ③/ ④): a white circle is air only (①), black circle is reg. pitch (④). Two intermediate stages, one with more air and some pitch (②) and the other one, with more pitch and some air (③).



Air pressure/ sound towards some pitch (from ① to ②).



Harmonic gliss. on D³ (sounding pitch) within air (inaudible/ barely audible fundamental): Start with air in a closed position ① towards air with minimum pitch ② (in this case, the overtones). Reach for the partials written and play with these partials only (as accurately as possible), **in any order**, in a slow to medium pace ('harmonic wandering').



(+) key-click sound (with min. pitch, closer to air sound yet on the given fingerings).

Figures crossed diagonally with a line, indicate to be performed rapidly despite tempo indications for the specific passage.

Timbral trill (*bisbigliando*).

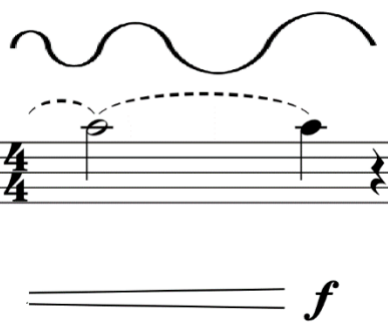
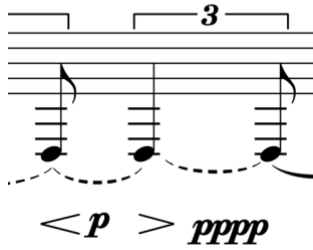
Coming from *bisb.*, transition to regular pitch (given as *naturale*), then performing a dyad on that pitch (fundamental given on top).

Harmonic: top pitch is the desired sounding one – fundamental not audible (Credits: Heather Roche).

Harmonic trills (throughout); trills performed with 2 different harmonics, resulting in the same sounding pitch in pulsation – as indicated.



Shaking: Find a stable position for the embouchure and then gently shake the clarinet vertically (i.e. to shake the embouchure's stability). This will create a subtle pulsation to.



'Clamore': Intensifying vibrato (*vibr. leggero*)/
 this should sound as an outcry ('saxophone-like' effect).
Suggestion: lip vibrato OR start with key trill and grow into lip vibrato.

Multiphonic:



Create a multiphonic based on the fundamental given (sounding F#3) within *fff* dynamic that has a rich high partials sound. Aim for a multiphonic that includes a doubling of the fundamental. Following up a second and a third multiphonic, in not as powerful dynamic and partials. The fourth one should ideally have a single overtone (most naturally, a 7th should come out).

Anapalmós

for solo clarinet in B \flat
dedicated to Jérôme Comte

Andreas Tsiartas

A ♩ = 90 **Animato**

Clarinet in B \flat

harmonic trill

l.r.

pp *ppp* *ppp* *p*

Cl.

sim.

Pitches in boxes (with dotted slurs):
bring out the melodic line

ppp *submf* *ppp* *pp* *p* *pp* *mp*

without oscillation here, until further indicated so.

Cl. 8

pp p ppp ppp p ppp pp

Cl. 13

mp ppp pp mf pp <f> <f> piùf

harmonic trill

Cl. 17

mp f pp

♩ = 66 **Con moto**
cantabile

♩ = 90 **Animato**
(sim. harmonic trill)

Cl. 19

bisb. (timbral trill) sim.

mp pp mp f pp

♩ = 66 **Con moto**

come sopra

Cl. 21

p ————— *ppp* ————— *ppp* ◀

Cl. 22

◀ *p* > *pp* ◀ *mp* > *pp* ◀ *p* > *ppp*

Cl. 23

pp < *mp* > < *p* > < *mp* > < *pp* > < *p* *pp* —————

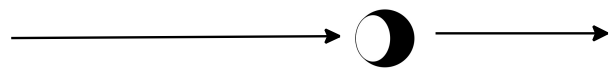
B ♩ = 72 (♩ = 144)

(bisb.)

Cl. 26

◊ ————— *mf* > *pp*

rall. ♩ = 120 accel.



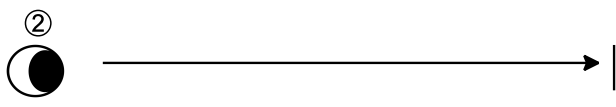
28

Cl.

mf _____

♩ = 144

♩ = 90 **Animato**



29

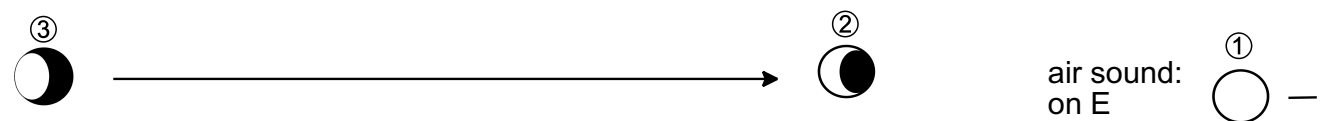
Cl.

t - k - t - k - t - k (sim.)
staccato

pp < *sfmp* > *ppp* *mp* < *f* > *pp*

♩ = 144

rall. ♩ = 120 (♩ = 60)



31

Cl.

< *sfmp* > *ppp* *ppp* < *pp* > *ppp* *ppp* *ppp* <

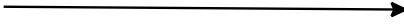
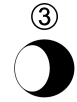
33

Cl.

ORD.

_____ *sfmp* _____

C ♪ = 120 accel. ♪ = 132 accel.



36

Cl.

- Volando ♪ = 144

Subito meno mosso ♪ = 120

38

Cl.

sfzf > p *sfzf > p* *p < mp > ppp*

♪ = 144

④



42

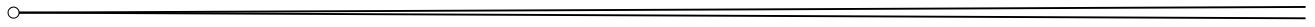
Cl.

pp *p* *pp*

♩ = 120



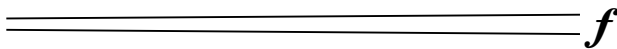
43 Cl.



♩ = 110



44 Cl.



p



45 Cl.

mp > p

pp

p > pp

mp

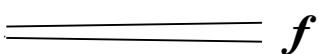
♩ = 90

♩ = 110

clamore:
(vibr. leggero)



47 Cl.



pp

p > pp

come sopra

Cl. 50

ppp $\langle \rangle$ *pp* $\langle \rangle$ *pp* $\langle \rangle$ *mp*

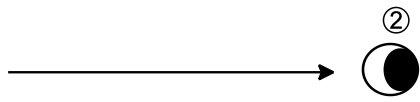
$\text{♩} = 55$

$\text{♩} = 110$

Cl. 51

$\langle \rangle$ $\langle \rangle$ *mf* $\langle \rangle$ $\langle \rangle$ *p* $\langle \rangle$ *pp* $\langle \rangle$ *ppp*

rall.



53

Cl. Cl.

$\text{♩} = 30$ **Meno mosso**

54

Cl. Cl.

vibrato leggero/ molto

(sim.)

ppp \leftarrow *p* \rightarrow *pp* \leftarrow *mp* \rightarrow \leftarrow *p* \rightarrow \leftarrow

$\text{♩} = 132$ **Molto più mosso**

55

Cl. Cl.

mf *ppp* \leftarrow *sfz*

D $\text{♩} = 30$ **Meno mosso**

'Shaking effect'

56

Cl. Cl.

sfz \leftarrow *pppp* \leftarrow *p* \rightarrow *pppp* \leftarrow

57

Cl.

pp > pppp < ppp > pppp

① on E

58

Cl.

intense "noisy" breath

air-pressure towards ②

60

Cl.

② 'Harmonic wandering' (these partials, in any order at a slow-medium pace)

fundamental: slightly audible

ppp pp

62

Cl.

ORD.

②

E

♩ = 72

rall.

Cl. 65

(bisb.)

mf > *pp*

♩ = 120 (♩ = 60)



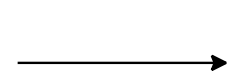
Cl. 67

f > *pp*



Cl. 68

f > *mf* > *f* > *pp* < *p*



Cl. 70

mf > *pp* < *pp*

Cl. 71

mp > *ppp* < *pp*

72 Cl. *mp* *mf*

74 Cl. *mp* *mf*

76 Cl. *ff* *sfzp* *fff*

78 Cl. *p* *mp* *mf*

80 Cl. *pp* *pp* *p* *ppp*

last multiphonic,
like a breath

Cl. 82

① sim. (on E)

pp *pp* *ppp*

Perc. 84

ORD.

ppp

G ♩ = 90 **Animato**

Cl. 88

pp *p* *ppp*

♩ = 66 **Con moto come sopra**

Cl. 90

sim.

ppp *pp* *ppp* *p* *pp* *mf* *p* *mp* *ppp* *mp*

♩ = 90

♩ = 66

come sopra

Musical notation for measures 91-92. Measure 91 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a half note F#4, a quarter note G4, and a quarter note A4. Measure 92 is divided into two 2/4 measures. The first measure contains a quarter rest, a quarter note B4, and a quarter note C5. The second measure contains a quarter note D5, a quarter note E5, and a quarter note F#5. There are three triplet markings over the notes in measure 92. Dynamic markings include *f* > *ppp* at the start of measure 91, *ppp* < *p* at the start of the first measure of 92, *ppp* < *mp* at the start of the second measure of 92, and *ppp* < *pp* < *ppp* at the end of measure 92. A piano keyboard diagram is shown above measure 91, and another above measure 92. A 'come sopra' instruction is above measure 92.

Musical notation for measures 93-94. Measure 93 starts with a treble clef, a key signature of one sharp (F#), and a 5/4 time signature. It contains a half note F#4, a quarter note G4, and a quarter note A4. Measure 94 is divided into two 5/4 measures. The first measure contains a quarter note B4, a quarter note C5, and a quarter note D5. The second measure contains a quarter note E5, a quarter note F#5, and a quarter note G5. There are three triplet markings over the notes in measure 94. Dynamic markings include *p* > *pp* at the start of measure 93, *mp* > *pp* at the start of the first measure of 94, and *p* > *ppp* at the start of the second measure of 94. Piano keyboard diagrams are shown above measures 93 and 94.

H ♩ = 30 *Meno mosso* come sopra

'Shaking effect'

sim.

Musical notation for measure 94. It starts with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The measure contains a half note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, and a quarter note E5. There are three triplet markings over the notes. Dynamic markings include *pppp* at the start and *p* > *pppp* at the end. Piano keyboard diagrams are shown above the measure.

Musical notation for measure 95. It starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The measure contains a half note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, and a quarter note E5. There are three triplet markings over the notes. Dynamic markings include *pp* at the start, *pppp* at the end of the first measure, *ppp* at the end of the second measure, and *pppp* at the end of the third measure. Piano keyboard diagrams are shown above the measure.

♩ = 66

Cl. 96

ppp < *pp* > *ppp* *p* *pp* < *mp* > *ppp* *mp*

♩ = 30

Cl. 97

'Shaking effect'

pppp < *p* > *pppp*

Cl. 98

pp *pppp* *ppp* *pppp* *mp*

$\text{♩} = 90$ **Animato** $\text{♩} = 30$

harmonic trill 'Shaking effect'

Cl. 99

f pp $pppp$ mp $pppp$

sim.

Cl. 101

p $pppp$

Cl. 102

pp $pppp$ ppp $pppp$