Andreas Tsiartas

Anapalmós

for solo clarinet in B♭

2020
Anapalmós *for solo clarinet in B♭ (2020)*

-Dedicated to Jérôme Comte-

Anapalmós (Greek ανάπαλμός) 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, *anápalsis* (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.
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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 stave 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.

![Shaking Diagram]

**‘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.

![Clamore Diagram]

**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).

![Multiphonic Diagram]
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\[ \text{\textbf{A} } \dot{\text{j}} = 90 \text{ Animato} \]

Clarinet in B♭

\[ \text{\textit{pp} > \textit{ppp} \quad \text{\textit{ppp}} \quad \text{\textit{p} =}} \]

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

\[ \text{\textit{pp} < \textit{p} > \textit{pp} < \textit{mp}} \]
without oscillation here, until further indicated so.

\[ q = 66 \]
\[ Con moto \]
\[ q = 90 \]
\[ Animato \]

\( \sim \) harmonic trill

\( \sim \) (sim. harmonic trill)
\[ \downarrow = 66 \text{ Con moto} \]

Cl.

\[ \downarrow = 72 \ (\downarrow = 144) \]

Cl.
Cl. \( mf = 120 \) rall. \( \rightarrow \) accel. \( \rightarrow \)

\( \downarrow = 144 \) rall. \[ \begin{array}{c}
\text{Cl.} \\
\text{t - k - t - k (sim.)} \\
staccato \\
\text{pp} \rightarrow \text{sfmp} \rightarrow \text{ppp} \\
\text{mp} \rightarrow \text{f} \rightarrow \text{pp}
\end{array} \]

\( \downarrow = 90 \) Animato

\( \downarrow = 144 \) rall. \[ \begin{array}{c}
\text{Cl.} \\
\text{air sound: on E} \\
\text{ord.}
\end{array} \]

\( \downarrow = 120 (\downarrow = 60) \)
Cl. $\frac{\text{d}}{\text{c}} = 120$ accel. $\frac{\text{d}}{\text{c}} = 132$ accel.

- Volando $\frac{\text{d}}{\text{c}} = 144$

Subito meno mosso $\frac{\text{d}}{\text{c}} = 120$

Cl. $\frac{\text{d}}{\text{c}} = 144$

- $\frac{\text{d}}{\text{c}} = 144$

Cl. $\frac{\text{d}}{\text{c}} = 144$
rall.

\( \text{Cl.} \)

\[ \text{\( \downarrow = 30 \) Meno mosso} \]

\[ \text{\( \uparrow = 132 \) Molto più mosso} \]

\[ \text{\( \overline{\text{D}} \text{\( \downarrow = 30 \) Meno mosso} \) 'Shaking effect'} \]
intense "noisy" breath

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

fundamental: slightly audible

ORD.
last multiphonic, like a breath

\[ \begin{array}{c}
\text{Cl.} \\
\end{array} \]

\[
\begin{array}{c}
82 \\
\end{array} \]

\[ \begin{array}{c}
\text{Perc.} \\
\end{array} \]

\[
\begin{array}{c}
84 \\
\end{array} \]

\[ \begin{array}{c}
\text{G} \text{J} = 90 \text{ Animato} \\
\end{array} \]

\[ \begin{array}{c}
\text{Cl.} \\
\end{array} \]

\[
\begin{array}{c}
88 \\
\end{array} \]

\[ \begin{array}{c}
\text{Cl.} \\
\end{array} \]

\[
\begin{array}{c}
90 \\
\end{array} \]

\[ \begin{array}{c}
\text{Cl.} \\
\end{array} \]

\[
\begin{array}{c}
\text{Perc.} \\
\end{array} \]

\[ \begin{array}{c}
\text{ORD.} \\
\end{array} \]

\[ \begin{array}{c}
\text{sim. (on E)} \\
\end{array} \]

\[ \begin{array}{c}
\text{sim.} \\
\end{array} \]

\[ \begin{array}{c}
\text{sim.} \\
\end{array} \]
\[ \text{Cl.} \]

\[ \text{H} \]

\[ \text{Meno mosso come sopra} \]

\[ \text{Shaking effect} \]

\[ \text{pppp} \]

\[ \text{ppp} \]

\[ \text{mp} \]

\[ \text{pp} \]

\[ \text{ppp} \]

\[ \text{pp} \]

\[ \text{ppp} \]

\[ \text{pppp} \]

\[ \text{pppp} \]

\[ \text{ppp} \]

\[ \text{pppp} \]
\( \text{\textit{Shaking effect}} \)

\[ \frac{3}{4} \]

\[ \frac{3}{2} \]

\( J = 66 \)

\( J = 30 \)