

Hannah Caroline Firmin

Brumel Translated

soprano voice, flute, B♭ bass clarinet/B♭ clarinet (2019)

full score

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Composer's Note

The piece consists of four short movements. Each extracts various types of material from Brumel's Mass, *Missa Dominicalis* (specifically from the Kyrie). Such material includes pitches, durations, cadence points, and compositional techniques of the period. These are translated into new material via augmentation, diminution, re-layering/ordering and so on.

Performance Directions

The score is transposed.

General Information

- **Instrumentation:** The piece is written for soprano voice, flute, and bass clarinet in B♭ /B♭ clarinet (transposed)
- **Duration:** 6' to 8' approx.
- **Trills:** all trills should be to the nearest upper semitone
- **Breathing:** where taking a breath is important I have marked the parts with a small comma (see bars 58 and 76, for example)
- **Dynamics:** the dynamics of the solos are notated as 'mf' (e.g. the soprano part in movement one and the flute solo in movement four – see page 14 of score), however, these are just guidelines and the performers can shape these phrases with dynamics as they wish
- **Movement I:** the soprano sings the solo up to the first time bar. She is to then sing freely while the flute and clarinet play in metred time. If the soprano reaches the end of the material before the other players have finished, then she repeats the material from the beginning. The soprano should aim to finish with or shortly after the other players (the soprano should therefore also have a copy of the last page of the flute and clarinet part so that they are aware of what is happening in the other parts towards the end)

Noteheads and Symbols

- = pitched note (voiced)

X = un-pitched/spoken note (unvoiced)

L.P



= Lip pizzicato



= jet whistle



= small pitch bend

□ = air tone (air with a hint of pitch)

⌚ = slap tongue

Flute and Clarinet Only

U.V. = oscillating vibrato – exaggerated uneven vibrato (uneven in timing and in extremes of intervallic width)

R.V. = rapid vibrato

S.V. = slow vibrato

W.V. = wide vibrato

Soprano Only

Vowel Sounds

a: as in bath (ah)

e: as in bear (eh)

i: as in leek (ee)

o: as in forge (oh)

u: as in loop (oo)

- Kyrie/Christe Eleison should be pronounced as in Latin, even where the text has been fragmented (as in movement three, for example).
- In the first and fourth movements of the soprano part (except bars 93–97), only some dynamic suggestions have been provided, however the soprano may alter these as she wishes to reshape these phrases
- Commas indicating places to breathe in movements three and four are only suggestions, and can be changed to suit the breathe capacity of the soprano (e.g. phrases may be made longer/shorter) to re-shape phrases

*B♭ Clarinet Multiphonic Fingerings*¹

The grid displays 16 different multiphonic fingerings for a B-flat clarinet, arranged in a 4x4 pattern. Each entry includes a musical staff with a note and key signature, a fingering diagram above it, and a hand position diagram below it. The fingerings involve various combinations of finger holes being opened or closed, and the hand positions show which keys are depressed.

¹ All multiphonic fingerings are written (from left to right) in the order that they appear in movement three and were taken from Gregory Oakes: 'Multiphonic Database', in *Gregory Oakes Clarinet* <<http://gregoryoakes.com/multiphonics/index.php>> [accessed 1 Feb 2019]

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I

senza misura
clear, with minimum vibrato: 'plainchant evocation'
legato
mf

Soprano Solo

Ky _____ ri - e

End of solo

4

1. | 2.

— son. Ky _____ ri _____ e _____

6

e _____ le _____ i - son.

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I

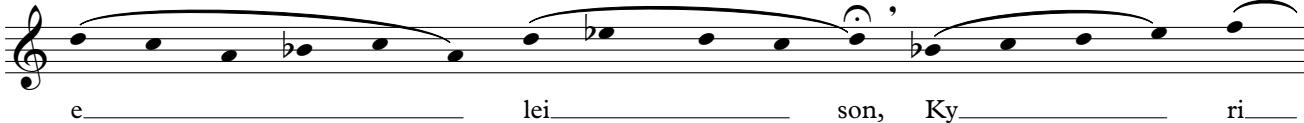
senza misura
clear, with minimum vibrato: 'plainchant evocation'
legato

Soprano solo



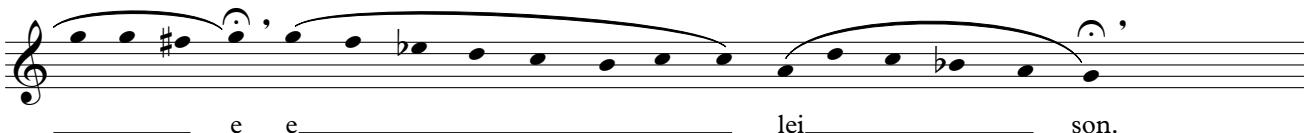
Ky _____ ri - e

Sop.



e _____ lei _____ son, Ky _____ ri _____

Sop.



e _____ e _____ lei _____ son.

c. $\text{♩} = 60$



2

Fl. *mf*

B. Cl. *p*

ff > pp

Fl. *mf*

B. Cl. *sfz > p* *sfz > p* *sfz > p* *ff* *sfz > p* *sfz > p*

Fl. *ff* *mp*

B. Cl. *ord.* → *Growl*

f

Fl. *f*

B. Cl. *p* *pp*

Fl. *ff*

B. Cl. *ff*

Fl. *L.P.*

B. Cl. *sfz > p*

sim.

R.V.

5 *5*

5 *5*

5 *5*

5 *5*

Jet Whistle

flz.

Growl

air tones

5

L.P. *f*

air

ff

mf *ff* *mf*

f

Fl. R.V. tone *mp* *mf*

B. Cl. 5 5 5[◊] 5 5

sfz>p *sfz>p* *f* *sfz>p* *sfz>p*

Slide off pitches

Fl. 25 L.P. *ff* L.P. *f ff* *mf*

B. Cl. 5 5 *p* *sfz>p*

sim.

Fl. 28 *mf* 7 7 7 7 7 7

B. Cl. *sfz>p*

Fl. 31 *mf* 7 *f*

B. Cl. 7 7 7 7 7 7 *ff*

II

$\text{♩} = 80$

34

Sop. f $f \geqslant mp \leqslant f$ mp f mf mf (rolled)

k! (ee) ri (eh) ste e lei son, r

Fl. R.V. f tr flz air tone tr S.V.

B. Cl. f tr air tone growl

$f \geqslant mp \leqslant f$ $p \geqslant mf \leqslant f$ $sfz > p$ mf

37

c. $\text{♩} = 60$ but relaxed

Sop. ff (ee) i

Fl. flz ff mf

B. Cl. ff $sfz > p$

40

Sop. *f ff = mp* (rolled)

Fl. *tr* L.P. *f ff = mp < f mf*

B. Cl. *R.V.* *ff = mp p* growl

ff

43

Sop. *pp* *mf* *mp* *p* (eh) *pp*
son, Chris te e

Fl. *mf* *tr* *mf* *p* *ff*

B. Cl. *mf* growl *mf* air tone *tr*
sfz > p *p* *pp*

ff

46 c. *J = 60* but relaxed

Sop. *ord. flz*

Fl. *p* *sfz > p < f*

B. Cl. *f pp*

$\text{♩} = 80$

49

Sop. f mf (rolled) f mp
e r lei

Fl. R.V. → S.V. f p air tone mf flz
 tr U.V. $sfz > p$ f

B. Cl. f ff



52

Sop. f mf f mp (rolled) mf (ee) f mf (eh)
son, k! r i st! e

Fl. mf ff mf $sfz > p$ ff mf
 tr growl tr U.V. R.V.

B. Cl. tr growl tr ff $sfz > p$ mf mp mf f mf
 mp mf f ff $sfz > p$ mf mf f mf

c. $\text{♩} = 60$ but relaxed

55

Sop. f mp f p mp mf f mp f
e - lei son, 1 ei son, ri

Fl. f p mf ff ff ff mf ff

B. Cl. f mp f $sfz > p$

58

Sop. *f*
^(eh) 5 — , *f*

Fl. *mf* 5 *ff* *f* *mp* *f*

B. Cl. growl *p* *ff* *f*

sffz>p
(Rolled) *mp* 7
L.P. *tr~~~~~*

e k! r Chris

ff f —————— p ff f

61 *f mp* *mf* —————— *p*

Sop. t! e Chris

Fl. *f* *mp* *ff* *tr~~~~~*

B. Cl. air tone *p* *pp* *p* *f*

U.V. *tr~~~~~*

64 *mp f* *mp* *mp* *f mf*

Sop. t e e k!

Fl. *mf* *p* *f*

B. Cl. *pp* *f* *growl* *growl*

air tone —————— → tone *tr~~~~~*

U.V. *tr~~~~~* *ffz>p*

67

Sop. **p**
(rolled)

Fl. **f**
ff

B. Cl. **f**
f

mp
(ee) **tr**~~~~~

flz
mp

U.V.

mf———— **p**

ord.

sfz > p

70 (tr)~~~~~

Fl. **p**

B. Cl. **ff**

To Cl.

III

c. ♩ = 80

Sop. 73 *mp* *f* *p*
Ky *ri - e*

Fl. *mf* *p* *slow and exaggerated vib.* *mf*

Clarinet in B♭

Cl. *pp* *p* *f* *pp*

74 *mp* *f* *mp < mf*
Ky *ri - e*

Fl. *mf* *p* *slow and exaggerated vib.* *mf* *pp*

Cl. *pp* *p* *f* *pp*

75

Sop. *mp* e lei son,

Fl. *mf* 7 7 7 7

Cl. 76 *pp* 3 *f=p* *pp*



76

Sop. *mp* 5 e lei son, *p* 5 Ky

Fl. *mf* 9 R.V. *mp* 7

Cl. *pp*

77

Sop. 

Fl. ad lib breath (where needed) 

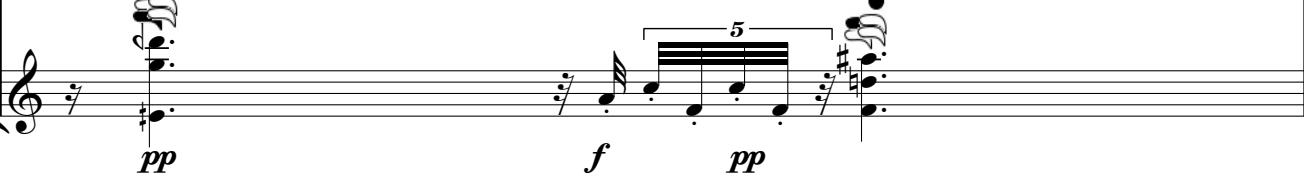
Cl. 



78

Sop. 

Fl. 

Cl. 

12

79

Sop. *f* Ky _____ *mp* ri - e _____

Fl. *mp* 7 7 7 7

Cl. *f p* 5 *pp* 5 *p* 5 *f pp*



80

Sop. *mp* Ky _____ *f* ri - e _____

Fl. *mp* 7 7 7 7

Cl. *pp*

81

Sop. *f* 5 *mp*, *mf* 5 *mp*

Fl. *mp* 7 7 7 7 *mf*

Cl. 7 *pp* 7 7 *pp* 3 *mp* < *f* *pp* To B. Cl.

e - lei son.

! 000

IV

 $\text{♪} = 180$

Fl.

air tones

pp *ff* *pp* *ff* *pp*

Fl.

ff *pp* *mp*

Fl.

pp *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Fl.

ff *pp* *ff* *pp* *ff* *pp* *f*

air → tone

Sop. $\text{♪} = 90$

ad lib breath (where needed)

83 *mf*

Ky ri e

Fl.

mf

Bass Clarinet in B♭

B. Cl.

mf

86 *mf*

Sop. e lei-son, Ky ri

Fl. *mf*

B. Cl. *mf*



ad lib breath (where/if needed) *mf*

(eh)

89 Sop. e lei son, e

ad lib breath (where/if needed) *mf*

ad lib breath (where/if needed) *mf*

B. Cl.



ff

92 Sop. Ky ri - e e -

Fl. *ff*, *f* *f* = *mf*

B. Cl. *ff* *f* = *mp* *f*

95 *mp ff f mp f*

Sop. le - - - i - - - son.

Fl. *mp ff f ff mf ff*

B. Cl. *mp ff f mp f sfz>p f*



98 *mp*

Sop. Ky *p*

ad lib breath (where/if needed)

Fl. *pp*

B. Cl. *mp*



101 *mp*

Sop. Ky

Fl. *mp*

B. Cl. *mf*

104

Sop. *p*

Fl. *mp*

B. Cl. ad lib breath (where/if needed) *pp*



107

Sop. *p*

Fl. *pp*

B. Cl. *f*



110

Sop.

Fl.

B. Cl.

senza misura
clear, with minimum vibrato: 'plainchant evocation'

18

legato

mf

Sop.

Musical score for soprano (Sop.), flute (Fl.), and bassoon clarinet (B. Cl.). The soprano part consists of a continuous line of eighth notes with a fermata at the end. The flute and bassoon clarinet provide harmonic support with sustained notes. The vocal line includes lyrics: 'Ky' followed by a long note, 'ri' followed by another long note, and 'e'. Dynamics include *mf* for the soprano and *mp* for the flute and bassoon clarinet.



Sop.

mp

$\overset{\circ}{\partial}$ ^(ch)

e

Fl.

$\overset{\circ}{\partial}$

mp

B. Cl.

mf

,

,

,



Sop.

Ky

ri

e

Fl.

$\overset{\circ}{\partial}$

mp

,

B. Cl.

$\overset{\circ}{\partial}$

mp

,

Sop. *mp*
(eh)

Fl.

B. Cl. *mf*

Sop. *mp*
(ee)

Fl.

B. Cl. *mf*

Sop. *p*
f
Ky - ri - e e - lei son. Ky - ri - e e

Fl. *p*
f

B. Cl. *p*
f