

I VIND, VATTEN OCH VÄNTAN  
*IN WIND, WATER AND WAITING*

med dikter av Sylvia Plath 1956-1957  
*with poems by Sylvia Plath 1956-1957*

Lina Järnegård  
2020

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*Transposed score*

I VIND, VATTEN OCH VÄNTAN  
*IN WIND, WATER AND WAITING*

med dikter av Sylvia Plath 1956-1957

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*för*

Basklarinett och Ackordeon

Bass Clarinet and Accordion

*Dedicated to Eva Zöllner and Heather Roche*

Lina Järnegard  
2020

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# NOTATION


## Bass clarinet


**s.t. - slap tongue**


↑ Inhaling

↓ Exhaling (ordinaire). Is used in between inhaling notes. If no signs, play ordinaire.


 Wisper "the" with tongue touching the mouthpiece.  
"The"


 Don't blow direct into the mouthpiece but ON the hole of the mouthpiece. Let the mouthpiece rest onto your underlip though.


 Exhale or inhale into mouthpiece, as ordinary playing.


 Turn the mouthpiece away from mouth(no air in the mouthpiece) very shortly.


If no signs for in/ex-haling or distance, play ordinarior.


 Square notehead: only air, no pitch


 Letters under square notehead indicates how forming the air sound. Always stay on last when several letters.

 When text under square note; always wisper the text into clarinet.  
"Southern Sunrise and Channel Crossing"

 Bass cl. Key clef: no pitches is written, only keys. Only keys in the clef is used. Often random and freely. Always have all key closed as starting point.

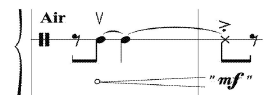
 "popping"  
etc.  
"mf"  
Lift the finger off the key and "slap" it to the hole for having a small "popping" sound.

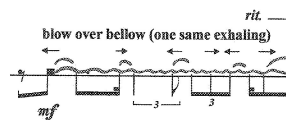
 A small sound in the mouth; let the tip of your tongue touch the front palate and then pull the tongue away(down).  
A "clicking" sound is supposed to be heard.

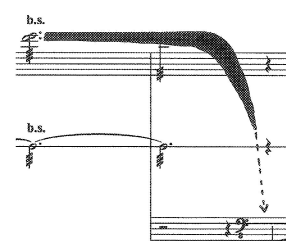
↑ flz.  
 Flatterzunge on inhaling is always to be done in throat. Only air, no pitch is sounded.  
p

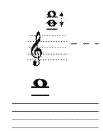
## Accordion

**b.s. - bellows shake** Is always done as fast as possible

 Air  
V  
"mf"  
Cross-notehead: let the air button pop up, as an audible effect.

 blow over bellow (one same exhaling)  
rit.  
mf  
Blow across the bellow(with mouth) so that the airsound gain its texture from the form of the bellow.  
The bellow must be a bit open. The waveform indicates if you move the head fast or slow. Change direction as notated.

 b.s.  
b.s.  
ppp  
The cluster is moved downwards and connect with low E as legato as possible.

  
Keep the pitches within c3-f3.

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5(2+3)  
4

Bass cl. *teeth on reed, move the teeth freely on reed*  
change softly and freely  
*p*

Acc. *pp*

ca 10 s

Senza tempo, senza misura

4 4 3 4

Bass cl. *tu* *ts* *tu*  
change softly and freely  
*pp* *f*

Acc. *f* *pp* *vibrato*

blow over bellow (one same exhaling)

5(2+3) 4 4

Bass cl. *s.t.* *flz.* *8va* *highest harmonics*  
*mf* *p* *f*

Acc. *p* *finger vibrato* *etc.* *b.s.* *pp* *mp* *pp* *f*

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5/4 "popping" etc.

*pp* *mf*

Bass cl. *p* 5 5 3 5 3 5 3 5 3

tu ts tu "The Queens Complaint and Firesong"

Acc. *mf* *pp* *p* *pp* *pp*

5/8 2/4

Bass cl. *p* *pp* *mp* *p* *mf*

"Song for a Summers Day" change vowels

flz. *pp* *mf* *slow*

Acc. *pp* *mf* *glissando*

♩ = 90

3/4 4/4

Bass cl. *p* *f* *mf* change vowels

Acc. *mp* *ff* *slow*

♩ = 60

Bass cl. *pp* *mp*

Acc. *pp* *finger vibrato*

Bass cl. *pp* *mp* *mp*

Acc. *p* *pp* *finger vibrato*

Bass cl. *mp* *mf*

Acc. *b.s.*

"Strumpet song" "popping" etc. "Street Song"

4/4

Bass cl. *s.t.* *s* *mp* *mp* *mp*

Acc. *mf* *pp* *vibrato* *p*

D D

This system features a Bass Clarinet part in 4/4 time with dynamics *mp* and *pp*, and an Accordion part with dynamics *mf* and *pp*. The Bass Clarinet part includes a section marked *s.t.* (senza tempo) and *s* (sostenuto). The Accordion part includes a section marked *vibrato*. There are two diagrams of a 4-string instrument (likely a guitar or mandolin) above the Bass Clarinet staff, showing fingerings for chords.

4/4

Bass cl. *mp* *f*

Acc. *finger vibrato* *b.s.* *ppp* *mf* *f* *pp gliss.*

2/4 3/4

2/4 3/4

This system continues the musical score. The Bass Clarinet part has dynamics *mp* and *f*. The Accordion part has dynamics *ppp*, *mf*, *f*, and *pp gliss.*. The time signature changes to 2/4 and 3/4. There are two diagrams of a 4-string instrument above the Bass Clarinet staff, showing fingerings for chords.

Senza tempo, senza misura ca 8-10"

2/4

Bass cl. *pp* *p* *mf*

Acc. *finger vibrato* *pp* *mp* *ff*

change softly and freely

This system is marked *Senza tempo, senza misura ca 8-10"*. The Bass Clarinet part has dynamics *pp*, *p*, and *mf*. The Accordion part has dynamics *pp*, *mp*, and *ff*. The time signature is 2/4. The instruction *change softly and freely* is written above the Bass Clarinet staff. There are two diagrams of a 4-string instrument above the Bass Clarinet staff, showing fingerings for chords.

16''- 18''

"The" s t tche-a' ki' everlas...ting tche-a ha-a ha-a ha-a "Two Views of Withens" s.t.

*mp* *f* *p* *flz.* *mf* *mp* *rit.*

"popping"

repeat but feel free in tempo and expression

ca 20''

"Nightshift and snakecharmer" tu tche' "popping" s sch

*mf* *mf* *mp* *p* *flz.*

harmonics

harmonics

*p* *mp* *p*

vibrato *pp* *pp* *mp*

vibrato *pp* *pp* *mp*

teeth on reed, move the teeth freely on reed

Bass cl. *flz.* *mf* *mf* *pp* *crescendo* etc...

Acc. *pp* etc. *crescendo*

b.s. *mf* *f* *gliss*

Detailed description: This system contains the first system of music. The Bass Clarinet part starts with a *flz.* (flautissimo) marking and a *crescendo* leading to *pp* (pianissimo). The Accordion part has a *pp* marking and a *crescendo*. The Bassoon part (b.s.) has a *mf* marking, followed by a *f* (forte) section with a *gliss* (glissando) instruction. Performance instructions include 'teeth on reed, move the teeth freely on reed' and 'etc...'.

Bass cl. *f* *diminuendo*

Acc. *f* *diminuendo* *pp*

Detailed description: This system contains the second system of music. The Bass Clarinet part has a *f* (forte) marking and a *diminuendo* (diminishing) instruction. The Accordion part also has a *f* marking and a *diminuendo* instruction, ending with a *pp* marking. The system concludes with a double bar line.

Bass cl. *pp* *mp* *mf* *p* *mp*

Acc. *mf* etc...

Detailed description: This system contains the third system of music. The Bass Clarinet part starts with a *pp* marking, followed by *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *mp*. The Accordion part has a *mf* marking and 'etc...'. The system concludes with a double bar line.

The image shows a musical score for two instruments: Bass clarinet (Bass cl.) and Accordion (Acc.).

**Bass cl. part:**  
- Staff: Treble clef.  
- Time signature: 5/4 (2+3).  
- Measure 1: 4/4.  
- Measure 2: 4/4.  
- Measure 3: 3/4.  
- Dynamics: *mf* (first measure), *mf* (second measure), *p* (third measure).  
- Features: Trills in measures 3 and 4.

**Acc. part:**  
- Staff: Bass clef.  
- Time signature: 5/4 (2+3).  
- Measure 1: 4/4.  
- Measure 2: 4/4.  
- Measure 3: 3/4.  
- Dynamics: *pp* (first measure), *mf* (second measure), *mf* (third measure), *p* (fourth measure).  
- Features: Chordal accompaniment with fingering (V, m, V, m, V, m, V) and a trill in measure 3.