

Jenny Hettne (2020)

Stimme aus der Ferne

For flute, clarinet in B \flat /bass clarinet, percussion and grand piano.

Composed for Norrbotten Neo during a residence at Studio Acusticum, Piteå, with financial support from Studio Acusticum and the Swedish Arts Grants Committee.

Durata \approx 9'30"

Instructions for the musicians:

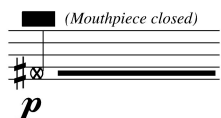
General:

First movement, bar 1-39: All instruments strive towards a similar sounding effect; a fast, airy sound with a sense of the pitch bending up and down (still without any actual pitch). Piano and talking drum should also make similar circular hand movements.

First movement, bar 57-61: The piano quotes Franz Schubert: Drei Klavierstücke no. 1, D. 946.

Second movement, bar 75-90 and 143-148: The piano quotes Drei Klavierstücke no. 1 freely and with rubato while the other instruments play in a senza misura way. The piano has time and key signatures and the other instruments don't. The other instruments should relate to the piano part (*Voice from afar*) graphically, without counting bars and rhythms.

Flute:



With mouthpiece closed, play softly with a ch-sound (ch pronounced as loch in "Loch Ness"). Aim for a "scratching", regular sound with limited airflow which resembles a mechanical rather than a "human" sound.

Clarinet



Multiphonic. Pitches are approximate.

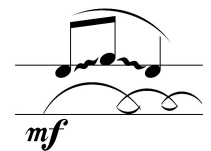
The drill grows from the multiphonic sound. Pitches are approximate.

Percussion:

- Talking drum
- Spring drum
- Crotales (+ bow):



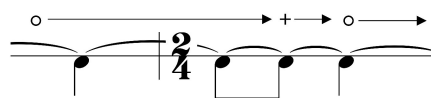
- Cymbal
- Marimba
- Woodblock
- Waterphone (+ mallet and bow)



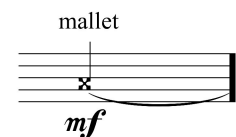
Talking drum: Make a fast, circular movement on the drum with your hand, while bending the drum with your other arm, creating a (semi) pitch change. The hand movement is similar to the one on the piano.



While shaking the spring drum, make a (semi) pitch change by pressing your finger on the skin.



While shaking the spring drum, make a (semi) pitch change by opening and closing the hole.



Waterphone: Hit around A with a mallet (or use a bow when indicated) and let vibrate.

Piano:

M Inside piano, behind hammers: Large glove

Fast, circular movements with large glove. The hand movement is similar to the one on talking drum.



-----M-----
(middle register)

Inside piano, in front of hammers:

Blackboard duster

Fast rubbing with duster. Square notes indicate the register of the strings (not keys).

Prepare the piano with a chop stick placed between the two cords on the F#-string.

Chopstick, let bounce between fingers

(sounding pitch)

Inside piano:
Rubber

(The use of key f# or f depends on the piano model, aim for sounding pitch eb)

Slowly slide the rubber (for example a bicycle tube) on the F#-string (or F-string depending on piano model), from the top to the bottom, to produce a squeaking sound pitched E^b. In movement II, the technique is used on the E-string (or E^b), producing a C[#].

GLASS

Slowly slide a small glass (for example a shot glass) upside down on the strings in the indicated register. Find the place with the most friction to produce a squeaking sound.

If the performing situation allows, bar 143 to the end should be performed at a different piano in another part of the room, away from the rest of the ensemble, if possible on an upright piano. If the part is performed at the same grand piano, play softer dynamics than the score indicates (pp-mp). The piano should appear as to be in the background, from distance.

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Stimme aus der Ferne

I.

♩ ≈ 72

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Flute: J.W. (+ key clicks) (aeolian sound) (Mouthpiece closed)

Bass clar.: (aeolian sound) *pp* (R1)

Talking drum: (Bend with arm to change pitch) *mf < f > mf*

Piano: Inside piano, IN FRONT of hammers: *f* (poss.) Blackboard duster, fast rubbing

5

Fl.: *pp*

B. cl.: Aeolian sound, small oral cavity *p* *pp* *n*

T. drum: Light, irregular tap with finger *p*

Pno: Inside piano, BEHIND hammers: *f* (poss.) Large glove (Fast sliding in a circular movement) *pp* *f* (poss.)

* Use the hard side of the duster and tap lightly on the beam.

9

Fl. *J.W.* *Senza misura* $\approx 10''$

B. cl.

T. drum

Pno

mf < f > mf

mf < f > mf

f (*poss.*)

f (*Fast rubbing with glove*)

f (*Fast rubbing with duster*)

pp *f* *pp*

p

(Key clicks, close in sound to the talking drum tapping in percussion)

Large glove

M

(Fast sliding in a circular movement)

13

Fl. *A tempo* ≈ 72

B. cl.

T. drum

Pno

p *pp*

p *pp*

mf < f > mf *p*

f (*poss.*)

f (*poss.*)

p *n*

M

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Stimme aus der Ferne...2

17

Fl. *p* *mp* *p* J.W. J.W. (+ key clicks)

B. cl. *mp* *p*

T. drum *mf* < *f* > *mf* *p*

Pno *mf* < *f* > *mf* *p*
 (Fast rubbing with glove) (Fast sliding in a circular movement)

21

Fl. *pp* Senza misura ≈ 10"

B. cl. *p* *n* *pp*

T. drum *mf* < *f* > *mf* *p* *pp* *pp*

Pno *f*
 (Fast rubbing with duster)

24 **B** *A tempo*

Fl. *mf* *p* *mp*

B. cl. *mf* *n* *mf* *n*
 Aeolian sound, MEDIUM oral cavity

Pno *f* (poss.)

28

Fl. *mf*

B. cl. *mf* *n*

Spring drum *pp* (shake)

M

Pno

Aeolian sound, LARGE oral cavity

31 C

Fl. *p*

B. cl. *mf* *n*

Spring drum *mf* *pp* *mf*

Pno *p*

(Bend with finger to change pitch)

(Fast rubbing with duster)

34

Fl. *p* *mp*

B. cl. *mf* *p* *(mp)*

Spring drum *p*

Pno *p* *f* *p*

Senza misura

~ 15"

Chopstick, let bounce between fingers

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Stimme aus der Ferne...4

D

36

A tempo

J.W.

J.W.

Fl. *mf* *f*

B. cl. *mf* *mp* *(mf)*

Spring drum *mf* *f* *mp* *f*

Pno *8va* *f (poss.)*

40

E

Fl. *n*

B. cl. *n* *mp* *n*

Spring drum *p sub* *f* *pp*

Pno *p* *(poco)*

8va *Ped.*

44

Fl. *f* *pp*

B. cl. *f* *pp*

Cymb. *(l.v. sempre)* *p*

Pno *Chop stick* *8va* *f (poss.)*

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47 ≈ 12" F *A tempo*

Fl. *Bisb. irr rhythms (no pitch change)*
pp *(poco)* *pp*

B \flat cl. *Muta in clar in B \flat*

Crot. *(l.v. sempre)* **SPRING DR.**
(Senza misura, tempo ad lib)
pp *mp*

Pno *Remove chopstick (as quiet as possible)*
pp

49

Fl. *mf* *pp*

B \flat cl.

Spring drum **MARIMBA**
p *f*

Pno *mf* *p* *pp* *f* *pp_{sub}* *p_{sub}*

Ⓜ

52

accel.

J.W.

J.W.

Fl. *f*

B♭ cl. *pp* *mf*

Mar. *f*

Pno *f* *p*

♩ ≈ 120

55

J.W.

Ⓜ

Fl.

B♭ cl.

Mar. **CYMBAL** (*l.v. sempre*) *mf*

Pno *mf* *f* *pp*

* Quoting Franz Schubert: Drei klavierstücke D. 946, no 1, bar 33-37.

J

Bisb irregular rhythm ad lib

59

Fl. *p* *mf*

B♭ cl. *pp* *mf*

Cymb. |

Pno *fz* *p* *f*

(End of quote)

63

Fl. *pp* *mf*

B♭ cl. *pp* *p (poss.)*

Cymb. *f* CROTAL

Pno *p* *f*

(p)

Bisb irregular rhythm ad lib

66

Fl. *pp* *mp* *pp*

B \flat cl. *mf* *pp* *n*

Crot. arco *f* (l.v. sempre) arco

Pno *p_{sub}* *f*

5 3 3

3 *ped.*

70

Fl.

B \flat cl. *p* *n*

Crot.

Pno *p*

(sounding pitch)

Inside piano:
Rubber

15^{ma}

(The use of key # or f depends on the piano model, aim for sounding pitch e₅)

II.
(attacca)

75 $\text{♩} \approx 120$

Flute

Clar. in B \flat

Crotales

Piano

p

fz

pp

* G_4
F

79

Fl.

B \flat Cl.

Pno

mp

pp

fz

p

* Quoting Franz Schubert: Drei Klavierstück D. 946, no 1, bar 17-32.

83

Fl. *mp* *mf*

B \flat Cl. *pp*

Pno *fz* *p*

A

87

Fl. *p*

B \flat Cl. *mp* *pp*

Crot. (struck) *p* (l.v. sempre)

Pno *p*

K
Bisbigliando, irr.
rhythms ad lib

ord.

End of quote

91 *rit.*

Fl.

B \flat Cl.

Mar.

Pno

pp

n *mp* *pp*

** End of quote

95 $\text{♩} \approx 90$ (L)

Fl.

B \flat Cl.

Mar.

Pno

p

pp

** Quoting Franz Schubert: Drei Klavierstück D. 946, no 2, bar 46-48.

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Stimme aus der Ferne...12

98

Fl.

B \flat Cl.

Crot.

Pno

pp

n

(i.v. sempre)

Marimba

p

mp

102

Fl.

B \flat Cl.

Mar.

Pno

mp

n

mp

p

ord.

M

ord.

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Stimme aus der Ferne...13

106

Fl. *pp*

B \flat Cl. *mp* *n* *pp*

Mar.

Pno *p*

ord. *Bisb. irr. rhythms ad lib*

110

Fl.

B \flat Cl. *p* *(Multiphonic drill)*

Mar.

Pno

Ped. (sempre)

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114

Fl.

B♭ Cl.

Crot.

Mar.

Pno

118

Fl.

B♭ Cl.

Crot.

Mar.

Pno

ord.

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Stimme aus der Ferne...15

122

Fl.

B \flat Cl.

Mar.

Pno

ppp

p

mp

Keyclicks (*irr. rhythms ad lib*)

Crotales

ord.

mp

rit. ○

126

Fl.

B \flat Cl.

Mar.

Pno

pp

mp

n

mp (Key clicks, close in sound to the wood block in percussion)

Woodblock

Marimba

ppp

p

ord.

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130

ord.

Senza misura

≈ 15"

Fl.

pp

B♭ Cl.

pp

mp

Mar.

p

mf

Crotales

Woodblock

(irr. rhythms ad lib)

pp (poco rit.)

Pno

8va-7

* Ped.

(P)

133

ord.

Bisb. irr. rhythms ad lib

≈ 20"

Fl.

pp

(poco)

pp

B♭ Cl.

pp

mp

Woodbl.

(irr. rhythms ad lib)

p

pp

Pno

mp

p

134

Fl. *pp* *mp* *pp*

B \flat Cl. *pp* (Underblown) *mf* (Underblown drill)

Waterphone *mf* mallet

Pno *mp* *mf*

* *Leo.*

Q

Senza misura

138

Fl. *mf* ord. $\approx 25''$ ord.

B \flat Cl. *pp*

W.P.H. *8va*

Pno *p* *mf*

139

$\approx 20''$

Bisb. irr. rhythms ad lib

Fl. *pp* (*poco*) *pp*

B \flat Cl. *mf* arco

W.P.H. arco

Pno (Sounding pitch) Inside piano: Rubber *mf* *15^{ma}*

140 ≈ 25"



FL.



B \flat CL.

W.P.H.

Pno

(Sounding pitch)

Inside piano: $\#$ 
 Rubber 

15^{ma}  (b )

If possible, move to a different piano!

141 Senza misura (♩ ≈ 70, relate freely to the piano part)

FL.

B \flat CL.

W.P.H.

Pno

ord. Δ Δ

mf *poco*

(Overblown)

pp

mallet

mp

"Aus der Ferne": **Andante** * (♩ ≈ 70, freely with rubato)

(if the same grand piano as before is used, apply softer dynamics, pp-mp)

p

145

FL.

B \flat CL.

Pno

ord. Δ Δ

pp *p* *mp*

(Overblown drill)

mf *poco*

f *p*

* Quoting Franz Schubert: Drei Klavierstück
 D. 940, no. 1, Andante movement

S

149

Fl. *mf* *p* *pp* *Bisb. irr. rhythms ad lib*

B♭ Cl. *p* *p poss.* *8va*

Crot. *f* *arco*

Pno *f* *8va*

153

Fl. *mp* *p* *ord.*

B♭ Cl. *n* *mp* *p* *Bisb. irr. rhythms ad lib* *8va*

Crot. *mp* *arco*

Pno *p* *8va* *Leo.*

157

Fl. *mp* *pp* *ord.* *Bisb. irr. rhythms ad lib*

B♭ Cl. *n* *p* *n*

Pno