

Hallucinatory Music no.1



Bb-clarinet solo & orchestra

SCORE



Martin Willert

Hallucinatory Music No.1 is a poem for Bb-clarinet solo and orchestra, with a duration of 6-7 minutes. It is a part of The Hallucination Series (see below).

Hallucinatory Music No.1 could be thought of as a solo piece, although enriched (or extended) with orchestral color. The idea of a solo piece has a few consequences for the notation:

SENZA TEMPO

In these sections there is no specific tempo. There are two *approximate* rhythmic values, white note-head and black note-head. White means longer and black means shorter. Two black notes do not equal one white. Two black notes do not have to be equally long, even if they occur right after each other. Naturally, these sections are not conducted.

TEMPO I

In the TEMPO I-sections it is important that the soloist can feel relatively free. Usually, there are only sustained notes in the orchestra, which means that the conductor could just follow the soloist (as in a recitative).

The beginning and end do not need to be conducted. They can be played *colla parte*. This will visually strengthen the impression of a solo piece.

/Martin Willert

Orchestra:

1 flute (fl)
1 alto flute (fl.alto)
1 oboe (ob)
1 english horn (cor.ingl)
1 bass clarinet (cl.basso)
1 double bassoon (c.fg)

2 french horns (cor)
2 trumpets (tr)
2 trombones (trb)

percussion 1:

marimba
temple blocks
suspended cymbal
gran cassa (G.C)

percussion 2:

2 tom-toms (1 floor tom and one higher)
log drum
suspended cymbal with bow
tam

Bb-clarinet solo

strings

Score in C

(The double bassoon and the double bass are notated one octave above actual sound. The bass clarinet sounds as notated.)

This piece is a part of The Hallucination Series. So far, the series contains the following titles:

HALLUCINATION - the original concerto from 2003 (although revised in 2008).

Hallucinatory Music no.1 - a short version of the concerto, focusing on the first theme.

Hallucinatory Music no.2 - an excerpt from the middle part of the concerto (second theme).

Hallucination Solo - basically the same short version as Hallucinatory Music no.1, but as a solo piece.

Please consult web site www.willert.se for more information.

Scores and parts can be found at The Swedish Music Information Centre, SMIC: www.mic.stim.se

About the notation:

"0" attached to cresc./dimin. means from/to niente. The concept of niente is very important in this music. Make it as extreme as you possibly can! The music should really disappear into nothing.

The marimba tremolo should always be played in a beautiful and melodic fashion - let it sing! Use soft to medium mallets, even in strong nuances. The marimba should not be too much in focus - rather blend with other instruments.

Bowing positions:

X.pont. (extreme ponticello)

1/2 pont. (half ponticello)

ord.

1/2 tasto (half sul tasto)

X.tasto (extreme sul tasto)

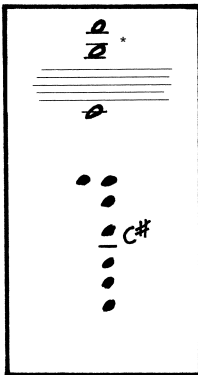
\sharp = quartertone above natural

\flat = quartertone below natural

Multiphonics:

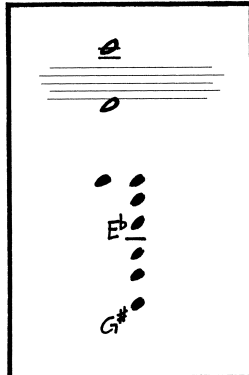
The following multiphonics are used in The Hallucination Series. They have been selected among many others because they tune reasonably well. Please note that the multiphonics are used harmonically, which makes it really important that the sounding notes are the ones indicated below. Naturally, there will also be other pitches (harmonics) shadowing the main notes, which is fine. (This is what makes it a beautiful sound!). However, the strong notes should be the ones indicated below. I know for certain that this works on a "Buffet Crampon RC Prestige" and "Buffet Crampon R13", and I assume it will work on other clarinets as well.

MP.1

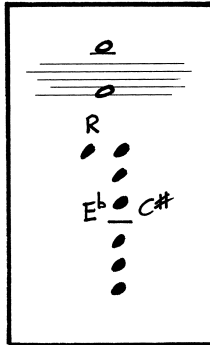


* Sometimes the top note should be H, and sometimes F (via H).

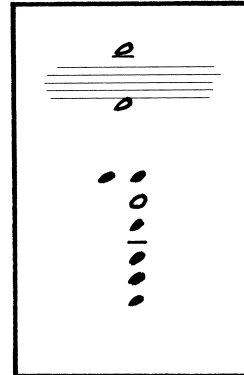
MP.2



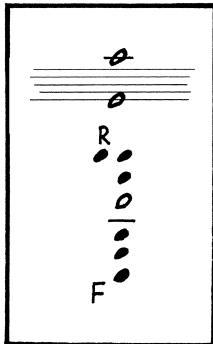
MP.3



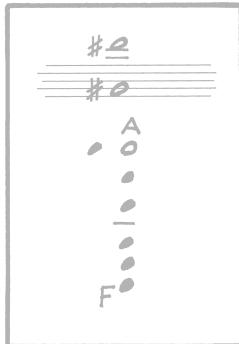
MP.4



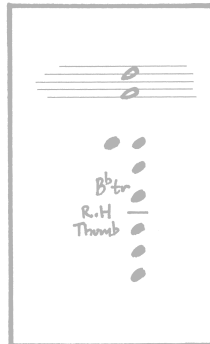
MP.5



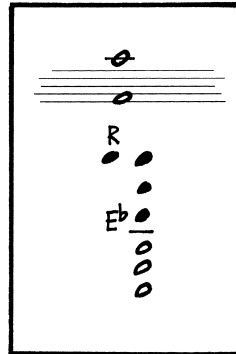
MP.6



MP.7



MP.8



The multiphonics are always played with the lower note first, and the higher note added a bit later (as in meas.1). Sometimes the lower note should be kept (as in meas.1), and sometimes it should be released (as in meas.17). This may look much more complicated than it really is. Actually I have always used the multiphonics in the way they naturally behave. The notation shows approximately when the notes should appear and disappear. The multiphonics are always notated with square note-heads.

dedicated to Håkan Rosengren

Hallucinatory Music No.1

Bb-clarinet solo & orchestra

PASSIONATE AND INTENSE SENZA TEMPO*

Martin Willert
2003 (rev. 2008)

Bb-Cl. solo

solo (ad libitum) [MP 1] add softly G.P.

f

TEMPO I

♩=46 (♩=92)

Cl. solo

(rhythmic figures start in niente)

SENZA TEMPO

marimba-tremolo, colla parte (not conducted)
molto in lontano - barely audible

perc.1

Cl. solo

pppp sempre

ff (tr. continues into niente)

perc.1

Cl. solo

v1.1

v1.2

vla

[MP 1] f

colla parte, give cue to v1.2 and vla. (not conducted)
con sord, divisi, x.tasto (x=extreme) Pppp (in lontano)

on cue from v1.1 (not conducted)
con sord, divisi, x.tasto (x=extreme) pppp (in lontano)

on cue from v1.1 (not conducted)
con sord, divisi, x.tasto (x=extreme) Pppp (in lontano)

TEMPO I

perc.1

Cl. solo

v1.1

v1.2

vla

SENZA TEMPO

6

perc.1

Cl. solo

ff

G.P

tr

v1.1

v1.2

vla

A TEMPO I

9

perc.1

(marimba), dolce

pp

Cl. solo

mp

tr

vla

senza sord, x.tasto

pp sempre

13

Cl. solo

p

[MP 2]

[MP 3]

[MP 4]

mp

vla

17

(legato from MP)

ff cantabile

p

senza sord, x.tasto

v1.1 div a2

p

mf

(quartertone above natural)

senza sord, x.tasto

v1.2 div a2

p

mf

(quartertone above natural)

senza sord, x.tasto

vla

x.tasto (x=extreme)

p

mf

(quartertone above natural)

x.tasto (x=extreme)

vlc div a2

p

mf

(quartertone above natural)

x.tasto (x=extreme)

cb

p

mf

(quartertone above natural)

SENZA TEMPO

19 (marimba)

perc.1 *pppp sempre (in lontano)*
susp. cymbal, soft mallets

perc.2 *pppp sempre (in lontano)*

cl. solo

vla

B TEMPO I

21

perc.1

perc.2

cl. solo

22 (marimba)

perc.1

perc.2 *l.v.*

cl. solo

v1.1

v1.2

vla

vlc

mf

p

x. tasto

mp

TEMPO II

$\text{♩} = 112$

25

fl. *pp* *f* *pp* *ff* *f* *pp*
(in all similar places)

cl. basso *molto espress. (with cl. solo)*
poco (ma dolce)
ff cantabile

c. fg *marcato*
pp *ff* *pp*

perc. 1 *G.C.*
p let G.C ring (sempre)

perc. 2 *tam (dark, thick sound)*
p

cl. solo *poco (ma dolce)*
ff cantabile *poco*

vi. 1 *1/2 tasto*
mf *f* *pp* *ff* *f*
(in all similar places)

vi. 2 *1/2 tasto*
mf *f* *pp* *ff* *f*
(in all similar places)

vla *1/2 tasto*
mf *f* *pp* *ff* *f*
(in all similar places)

vlc *1/2 tasto*
mf *f* *pp* *ff* *f*
(in all similar places)

vlc *ord., molto espress. (With cl. solo)*
poco (ma dolce)
ff cantabile

cb *ord., marcato*
pp *ff*

TEMPO I
♩ = 46

32

fl. *pp* *mp* *pp*

cl. basso

perc. 1
mp
marimba

cl. solo *p*

vi. 1
x. *tasto*
mp *pp*

vi. 2
x. *tasto*
mp *pp*

vla
x. *tasto*
mp *pp*

vcl
x. *tasto*
mp *pp*

cb
x. *tasto*
mp *pp*



34 *susp. cymbal with bow*

perc. 2

cl. solo [MP 5] *p*

vi. 1

vi. 2

vla
(quartertone above natural)

vcl

cb

