

DIALOGUES ON SILENCE

for clarinet, cello and piano
(2021-22)

Helga Arias

Dem Sonemus Trio gewidmet

Dieser Kompositionsauftrag wurde unterstützt von der Fondation Nicati-de Luze

INSTRUMENTATION

Clarinet in b, Bass Clarinet in b

Violoncello

Piano

"Die Stille ist eine der zerbrechlichsten Qualitäten der Musik und doch eine der kraftvollsten, weil sie sowohl im Publikum als auch im Interpreten Entspannung und Spannung erzeugen kann.

Das Konzept dieses Stückes besteht darin, Interaktionen zwischen den drei Musikern um ein intimes und persönliches Konzept der Stille herum zu artikulieren, das über das Verhalten der Gruppe als Ensemble hinausgeht.

Das Stück hat offene Punkte, die den Performers die Möglichkeit lassen, Raum und Zeit entsprechend ihrer eigenen Wahrnehmung zu artikulieren."

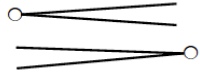
"Silence is one of the most fragile qualities of music and yet one of the most powerful because it can create relaxation and tension in both the audience and the performer.

The concept of this piece is to articulate interactions between the three musicians around an intimate and personal concept of silence that goes beyond the behaviour of the group as an ensemble.

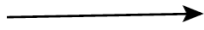
The piece has open points that allow the performers to articulate space and time according to their own perception."

PERFORMANCE NOTES

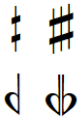
GENERAL



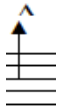
crescendo from-to complete silence



gradual change from one playing technique to another



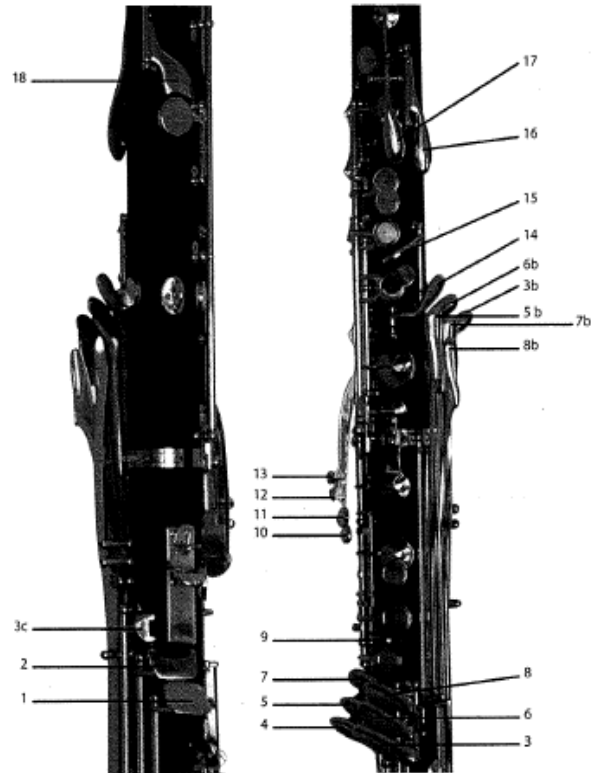
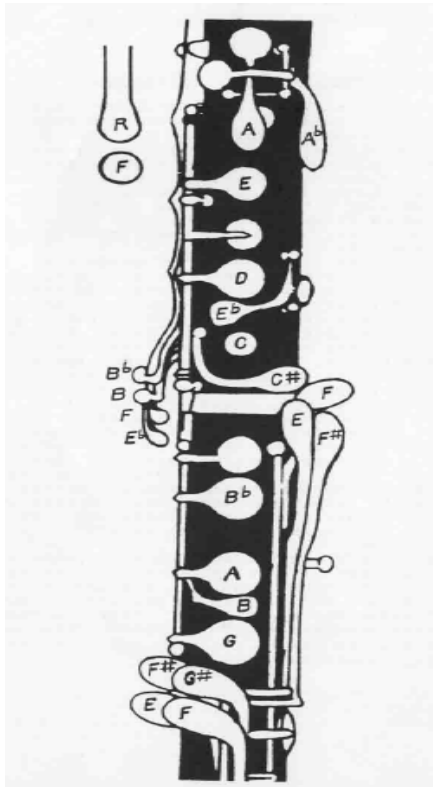
quarter tones



Highest possible note

Bb Clarinet/ Bass Clarinet:

Diagram fingering chart:



This is a diagram of a Buffet Crampon bass clarinet

Playing techniques:

Multiphonics: see charts on the score¹



flz



Sing

Flatterzunge

Air

Air with a shadow of pitch

Pitch

¹The numbers on the multiphonics on the bass clarinet correspond to Levine, Harry Sparnaay. *The Bass Clarinet, a personal story*. Periferia, 2010.

On the Bb clarinet: Roche, H. (20.08.2018). Heather Roche clarinetist. <https://heatherroche.net/2014/07/02/on-close-dyad-multiphonics-for-bb-clarinet/>

VIOLONCELLO

Left Hand



Normal pressure



Half-harmonic pressure



Harmonic pressure



Mute the strings

Right Hand

Bow position



Below the bridge (sub pont)

ord.

ordinario

s.t.

Sul tasto

s.p.

Sul ponticello

m.s.t.

Molto sul tasto

m.s.p.

Molto sul ponticello

e.s.t.

Estremo sul tasto

e.s.p.

Estremo sul ponticello

Bow pressure



Heavy pressure (distortion)



Light pressure (flautando)



Normal pressure



Sudden downbow attack
with heavy pressure

Technique



Nail pizz



Scratch the strings with
the wrap

PIANO

Every numeral indicates a region inside the piano. See tablature on score.



White keys cluster



Black keys cluster



E-Bow

SB

Superball



Soft timpani mallets



Rubber bike tyres



Heavy pressure (bike tyres)



Soft pressure

Dialogues on silence

Helga Arias

A "long decay"
Lento, ca. ♩ = 52
 (adapt to resonant space and acoustics of the hall)

Bass Clarinet in B \flat

Violoncello

Wait until the sound has almost faded out, but not completely

A **Lento**, ca. ♩ = 52
 (adapt to resonant space and acoustics of the hall)

Piano

B. Cl.

ditto

ditto
 (*sempre simile*)

Vc.

continue similarly by moving freely through the IV and III strings. Avoid harmonic nodes

Pno.

17

B. Cl.

Vc.

Pno.

p

/z/ */f/* */z/*

p

breath ad. lib

continue similarly by modulating freely with the voice pitch and the consonants

Ped.

p

continue similarly by moving freely through lower register. Change hand pressure ad. lib.

32

B. Cl.

Vc.

Pno. ξ

e.s.t (very slow bow)

IV (l.h.) \square

III IV \square

continue similarly by modulating air/sound and the consonants

continue similarly by changing l.h. and bow pressure

mf *p*

mf *p*

mf

Detailed description: This block contains a musical score for three instruments: B. Cl., Vc., and Pno. The B. Cl. part is in treble clef and features a long note with a dynamic marking of *mf* that transitions to *p*. Above the staff, there are square markers (white, black, white) with arrows indicating a sequence of actions. A box contains the instruction 'continue similarly by modulating air/sound and the consonants'. The Vc. part is in bass clef and features a long note with a dynamic marking of *mf* that transitions to *p*. Above the staff, there are square markers (white, black, white) with arrows and the instruction 'continue similarly by changing l.h. and bow pressure'. The Pno. part is indicated by a brace and a symbol ξ . The page number '32' is at the top left.

Pno. ξ

Detailed description: This block shows the piano accompaniment score. It consists of a grand staff with treble and bass clefs. The piano part is indicated by a brace and a symbol ξ . Below the grand staff, there is a blue hand icon and a square marker with a double-headed arrow. A dynamic marking of *mf* is shown with a hairpin indicating a crescendo and then a decrescendo. The page number '32' is at the top left.

42

breath ad. lib

B. Cl.

Vc.

Pno.

II e.s.t (l.h.) (very slow bow)

II III

continue similarly by changing the bow and l.h. pressure freely

p *pp* (keep fading in and out within *pp-p*)

continue similarly by changing the speed and pressure

pp *p* (keep fading in and out within *pp-p*)

49

breath ad. lib

B. Cl.

Vc.

Pno.

continue similarly by freely modulating the voice pitch and the consonants

p *pp* (keep fading in and out within *p-mf*)

mf (keep fading in and out within *p-mf*)

mf (keep fading in and out within *p-mf*)

56

B. Cl.

Vc.

Pno.

f (keep fading in and out within *mf-f*)

f (keep fading in and out within *mf-f*)

Adds tremoli and scratching

Teeth

63

B. Cl.

Vc.

Pno.

f *pp*

f *pp*

(s.t.)

B "Short Decay"

Free Dynamics (Result may vary depending to the playing technique)

wait until complete silence (sempre)

slap 1.v.

wait until complete silence (sempre)

slap

1.v.

"Kissing"

Vc. 1.v.

*)damp with harmonic (half) pressure

*)damp completely

*)scratch with the wrap on the node

Pno. B

wait until complete silence (sempre)

1.v.

*)damp the adjacent strings

1.v.

*)scratch close to the tuning pins

*Continue with similar attacks. Introduce variations

B. Cl. II

slap 1.v.

*)"Air slap"

Vc.

Pno.

*

"mf"

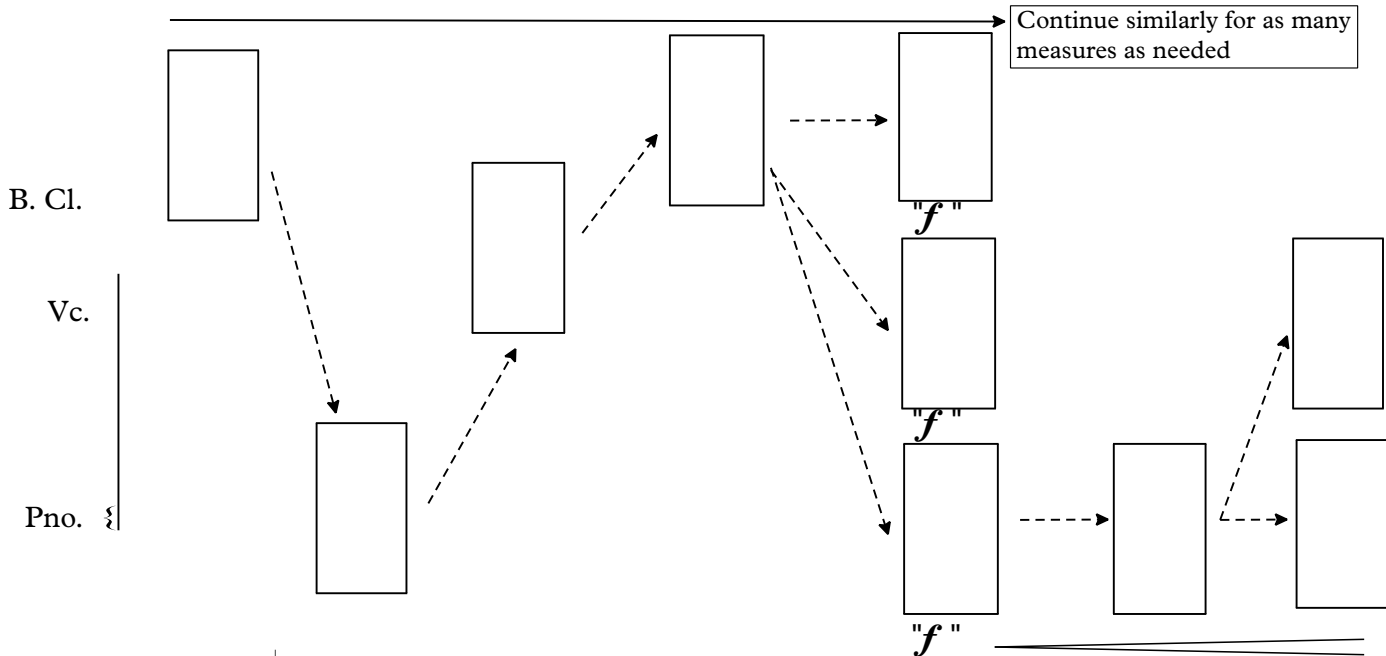
*

"mf"

*

"mf"

Continue similarly for as many measures as needed



B. Cl. Give cue! ♩ = 80 "pah"

Vc. pizz. (5th node sul A) (half harm press.) sempre simile

Pno. ||

Dynamic markings: *ff*, *sfz*, *f*, *p*, *f*, *p*, *f*, *p*

Performance instructions: *sempre simile*

B. Cl. 87

Vc. ff sfz

Pno. ff

C "Long release"

B. Cl. $\text{♩} = 56$

Vc. The TACET are approximate and depend on the acoustics of the concert hall. Start fading in before the piano cluster has faded out completely. Melt into its resonance

Pno. *p* Ped. l.v. Keep pedal until the sound has completely faded out

*The string in bold is highlighted, while the other string is like a background sound

95

B. Cl. $\text{♩} = 56$

Vc. *f* l.v. *p*

II
IV
ord. NP

*) <https://heatherroche.net/2020/02/03/20-easy-bass-clarinets-multiphonics/>

B. Cl.

Vc.

Pno.

mf

Ped.

Keep pedal until the sound has completely faded out

II
III
e.s.t

II
III

SB

B. Cl.

Vc.

Pno.

106

88

II
III
ord.

NP

mf

ff

l.v.

l.v.

B. Cl.

Vc.

Pno.

f

Ped.

e.s.t

III
IV*

32

10

To Cl.

ord.
II
IV

NP

ord.
III
IV

ff

l.v.

ff

l.v.

Ebow on the indicated strings
(fundamental mode)

SB

pp

Ped. (LOCK PEDAL)

D "Never silence"

Clarinet in B \flat

125

137 *

smaller noteheads indicate "shadow pitches" whereas normal noteheads, more present pitches

Cl.

Vc.

Pno.

*) the thicker line means that the string should be highlighted, whereas the dashed line remains in background

SB

m.s.p. ord. m.s.p. ord. m.s.p. ord.

III III III III III III III III

IV IV IV IV IV IV IV IV

pp *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*

131

Cl.

Vc.

Pno.

m.s.p. ord. m.s.p. ord. m.s.p. ord.

III III III III III III III III

IV IV IV IV IV IV IV IV

ppp *pp* *ppp*

ppp

*) <https://heatherroche.net/2014/07/02/on-close-dyad-multiphonics-for-bb-clarinet/>

139

Cl.

Vc.

Pno.

III
IV
e.s.t. → ord. → s.p.

III
IV
s.p.

Continue by exploring different combinations of l.h. pressure, bow position and double stops sound balance to modify the general sound and the resulting harmonics and dominant pitches of the MF

p

*) resulting MF

Continue similarly by changing the pressure between the strings

146

Cl.

Vc.

Pno.

Continue by exploring bending possibilities (top, bottom, both) and the balance between the two pitches

39 *

prepare three close or adjacent strings with bamboo chopsticks

Continue similarly by changing between the three strings

153

Cl. *pp*

Continue by gradually changing the overtones of the dyad

Vc. I II ord. → I II

Continue by bending between the MF and close harmonic positions. Change sound balance between the two strings

pp

*) resulting MF

161

Cl. *mf* *ff*

flz (* or voice)

Vc. *p* *ff*

□ (very slow bow) I II

→ gradually increase bow speed (slightly)

bow hair

→ gradually increase bow speed (slightly)

168

Cl.

Vc.

Pno.

sfz

l.v.

sfz

UNLOCK gradually

Detailed description of the musical score: The score is for measures 168 to 171. The Clarinet (Cl.) part consists of whole rests in measures 168-170 and a half note with a fermata in measure 171. The Violin (Vc.) part begins in measure 168 with a fermata over a half note, followed by a dynamic marking of *sfz* and a first-violin (l.v.) instruction. The Piano (Pno.) part has a dynamic marking of *sfz* in measure 168 and a first-violin (l.v.) instruction in measure 169. A bracket under the piano part spans from measure 168 to the end of the section, with the instruction 'UNLOCK gradually' at the end.