

Annegret Mayer-Lindenberg

**im Tessin hat es nie  
Vulkane gegeben**

for A-clarinet

total duration: 12 - 14 minutes

for Carlos

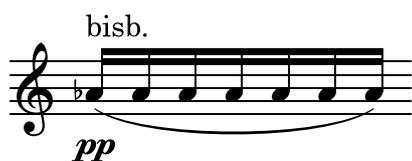
**About the piece:**

„im Tessin hat es nie Vulkane gegeben“ consists of several short pieces that can be played individually or in combination with each other - with the exception of the 1st movement, which should not be played alone, but always in combination with the 2nd and/or 3rd movement. The starting point for the work on these pieces was the (not only musical) question of the extent to which certain possibilities exclude other possibilities, or how decisions in favour of something can simultaneously be decisions against something and how some possibilities no longer exist after a decision has been made.

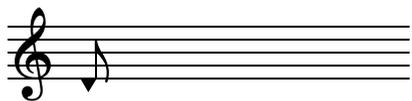
Cologne, spring 2023 - winter 2024

## Explanations to the score:

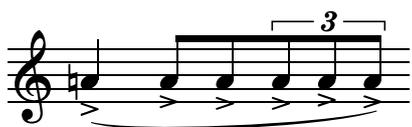
The A clarinet sounds a minor third lower than notated.



in the rhythmically notated bisbigliandi (only in movement II), different fingerings should be used for each note if possible



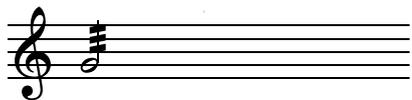
slap



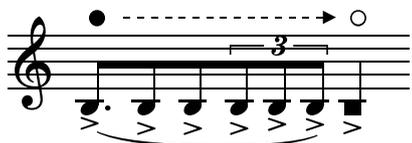
accents within ties are always diaphragm accents



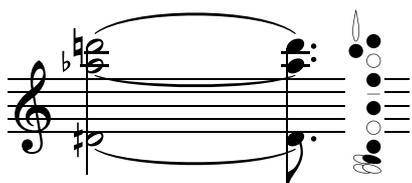
air noise (pitch shines through very faintly)



flutter tongue



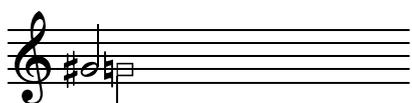
gradual transition from sound to air noise



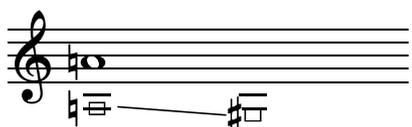
multiphonic with corresponding fingering



spectral multiphonic



the upper note is played, the lower rectangular note is sung. Both sound a minor third lower than notated. If the range of the musician's voice does not allow the pitch of the sung note, the sung note can be transposed by an octave.



glissando between two sung notes: the initial note sounds only briefly, then the glissando begins immediately and extends over the entire length of the first note

# I

Each notated musical fragment is followed by a pause of 1-20 seconds. A minimum of six and a maximum of eighteen fragments should be played, in any order. Element A should be played in any case. At least one of the fragments from groups B (B1+B2) and C (C1+C2) should be played. At least three elements from group D (D1-D8) should be played, the elements from group E (E1-E5) are optional. Fragments may be played three times.

Musically, it is intended as a kind of "tuning-in" for the following parts of the piece. The tempo indications are only approximate guidelines. It is important that this movement communicates calm and gives space to both the fragments and the pauses.

**Fragment A:**  $\text{♩} = 44-52$ , *very soft*, *pp* to *mf*, *open slap*.

**Fragment B1:**  $\text{♩} = 72-84$ , *pp* to *mf* to *pp*.

**Fragment B2:**  $\text{♩} = 84-96$ , *bisb. rit.*, *diaphragm accents*, *mf* to *pp*.

**Fragment E1:**  $\text{♩} = 56-66$ , *p* to *mp*.

**Fragment E2:**  $\text{♩} = 63-69$ , *mf*.

**Fragment E3:**  $\text{♩} = 69-76$ , *mp*, *+ voice, pitch always slightly offset to the clarinet*, *mp*.

**Fragment E4:**  $\text{♩} = 69-76$ , *pp* to *mf* to *f*, *+ voice, pitch always slightly offset to the clarinet*.

**Fragment E5:** *open slap*, *sfz*.

**Element C1:** *pp* to *mp*.

**Element C2:** *pp*.

**Element D1:** *pp*.

**Element D2:** *pp*.

**Element D3:** *pp*.

**Element D4:** *ppp*, *with a lot of air*.

**Element D5:** *bisb. rit.*, *mf*.

**Element D6:** *mp*.

**Element D7:** *pp*.

**Element D8:** *air*.

1-20"

# II

♩ = 132

light, fleeting, a little rushed

*bisb.* *diaphragm accents* *3*

*pp* *f* *p* *mp*

4 *pp* *mf* *pp* *pp*

7 *mp* *pp* *p* *pp* *sh* *+/- B bisb. acc.*

12 *f* *pp* *p* *sfz*

17 *f* *ppp*

19 *f* *mp* *p* *pp*

22 *mf* *f* *mp* *bisb.* *3* *f*



41 M *f* *pp* *f* M M

44 *pp*

45 ♩ = 132 *pp* *sfz* *pp*

48 emb. vib. "sh" *sfz* *mp* *sfz* *p*

52 *p* *pp* *mp* 7"

54 ♩ = 132 *pp* *mp* *sfz* *ff* *mp* bisb.

57 *f* *f* *sfz* *mp*

4  
61 *f* M

63 *p mp pp* bisb.

66 *mp mp ff sfz* bisb. acc. M

71 *mf ff* bisb.

75 *ff sempre* bisb. bisb. M

78 *ppp* 7" with a lot of air 3" ord. 5" 11"

# III

♩ = 104-112

wild, impetuous, reckless

Musical staff 1: Treble clef, 4/4 time signature. Starts with a forte (*ff*) dynamic, followed by a piano (*p*) section, then returns to forte (*ff*) and mezzo-piano (*mp*).

Musical staff 2: Treble clef, 4/4 time signature. Features dynamics of piano (*p*), fortissimo (*ff*), and *molto*. Includes a five-measure rest marked with a '5'.

Musical staff 3: Treble clef, 4/4 time signature. Includes a "5-7''" fingering diagram and dynamics of fortissimo (*ff*) and piano (*p*).

Musical staff 4: Treble clef, 4/4 time signature. Includes a "slap" instruction and dynamics of mezzo-piano (*mp*) and fortissimo (*ff*).

Musical staff 5: Treble clef, 4/4 time signature. Includes a "10-15''" fingering diagram and dynamics of pianissimo (*pp*), fortissimo (*ff*), and subitissimo (*ff sub.*).

Musical staff 6: Treble clef, 4/4 time signature. Includes dynamics of fortissimo (*ff*), pianissimo (*pp*), and forte (*f*).

16 *pp* *mp* *poco* *pp* 10-15"

18 *ff* *pp* *ff* 5

20 5-7" *ff* *p* *ff* *pp* *ff*

23 *mp* *ff* *mp* *ff* 3 5

25 10-15" *pp* *pp* *f* 5

27 *mp* *ff* *molto* 3

♩ = 48  
very soft and delicate

# IV

The musical score consists of ten staves of music, each with a unique time signature and dynamic marking. The staves are as follows:

- Staff 1: 7/8 time signature, dynamics *ppp* and *poco*.
- Staff 2: 2/4, 4/4, 7/8, 4/4, 6/8, 7/8 time signatures, dynamics *pp* and *p*, includes instruction *bisb. rit. +/-Eb*.
- Staff 3: 7/8, 5/8, 4/4, 5/4 time signatures, dynamics *p*, includes instruction *flz.*
- Staff 4: 2/4, 7/8 time signatures, dynamics *p*, includes instruction *bisb. rit. +/-C#*.
- Staff 5: 5/4, 7/8, 4/4 time signatures, dynamics *pp*.
- Staff 6: 4/4, 2/4, 3/4, 7/8, 3/4, 8/8 time signatures, dynamics *mp*, includes instruction *slow bisb. +/-C#*.
- Staff 7: 3/8, 4/4, 5/8, 4/4, 3/4, 6/4 time signatures, dynamics *p* and *pp*, includes instruction *poco*.
- Staff 8: 6/4, 5/4, 7/8, 5/4 time signatures, dynamics *pp* and *p*, includes instruction *bisb. rit. +/-Eb*.
- Staff 9: 5/4, 6/4 time signatures, dynamics *pp*.