Annegret Mayer-Lindenberg

im Tessin hat es nie Vulkane gegeben

for A-clarinet

total duration: 12 - 14 minutes

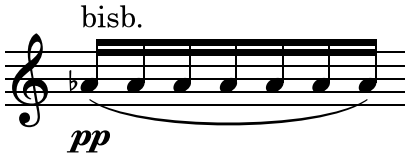
for Carlos

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.

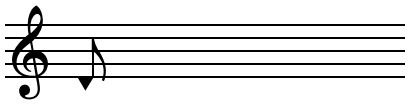
Cologne, spring 2023 - winter 2024

Explanations to the score:

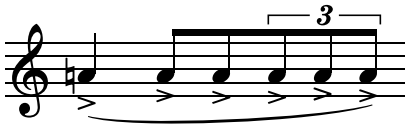
The A clarinet sounds a minor third lower than notated.



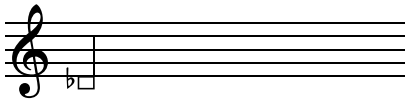
in the rhythmically notated bisbigliandi (only in movement II), different fingerings should be used for each note if possible



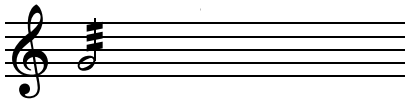
slap



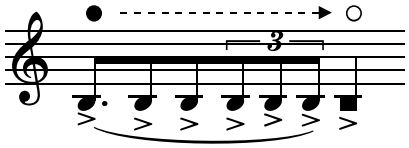
accents within ties are always diaphragm accents



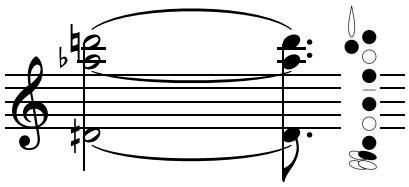
air noise (pitch shines through very faintly)



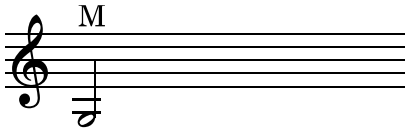
flutter tongue



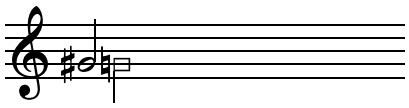
gradual transition from sound to air noise



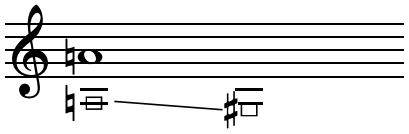
multiphonic with corresponding fingering



spectral multiphonic



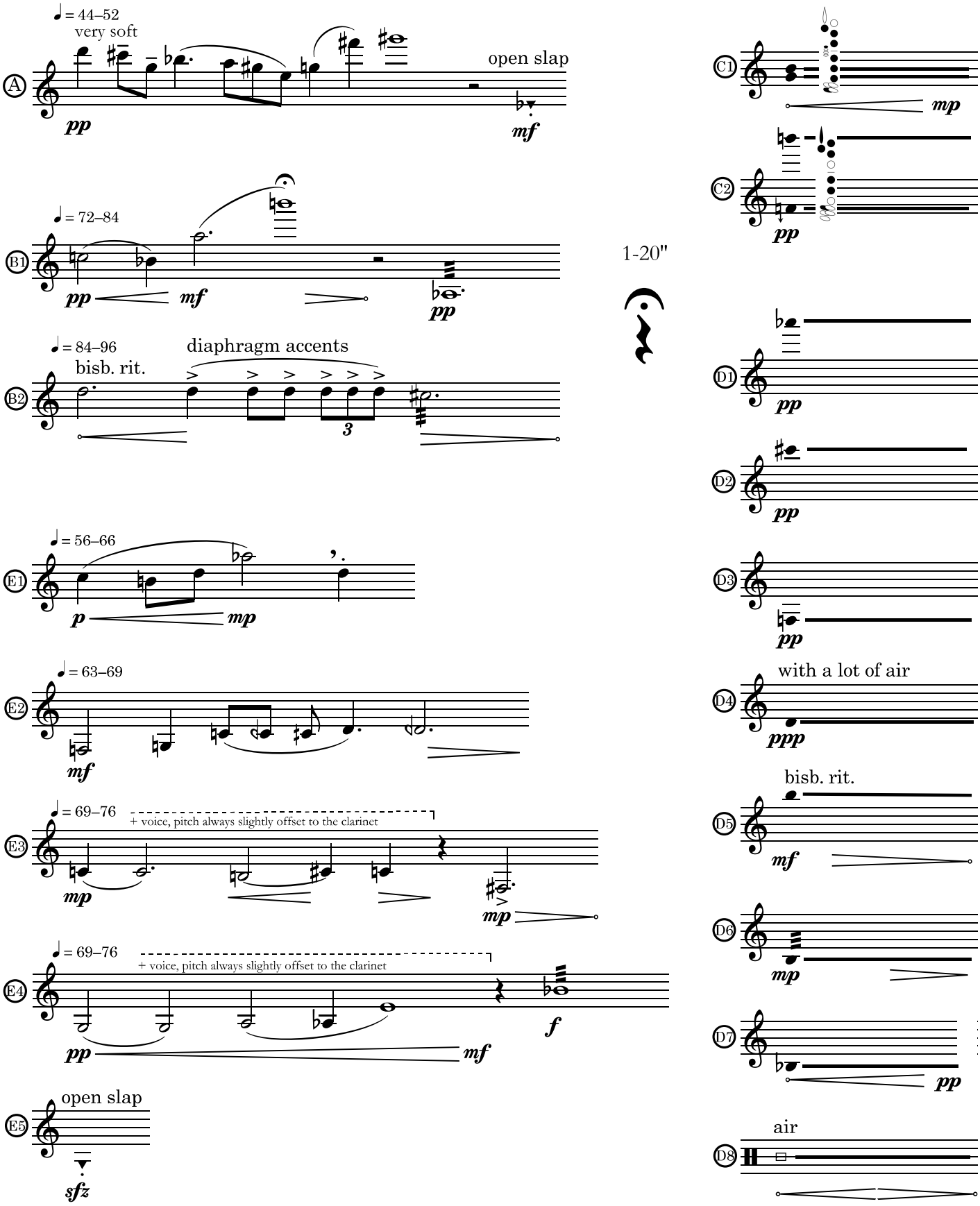
the upper note is played, the lower rectangular note is sung. Both sound a minor third lower than notated. If the range of the musician's voice does not allow the pitch of the sung note, the sung note can be transposed by an octave.



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.



II

♩ = 132
light, fleeting, a little rushed

bisb.

diaphragm accents

4

7

"sh"

+/- B

bisb. acc.

12

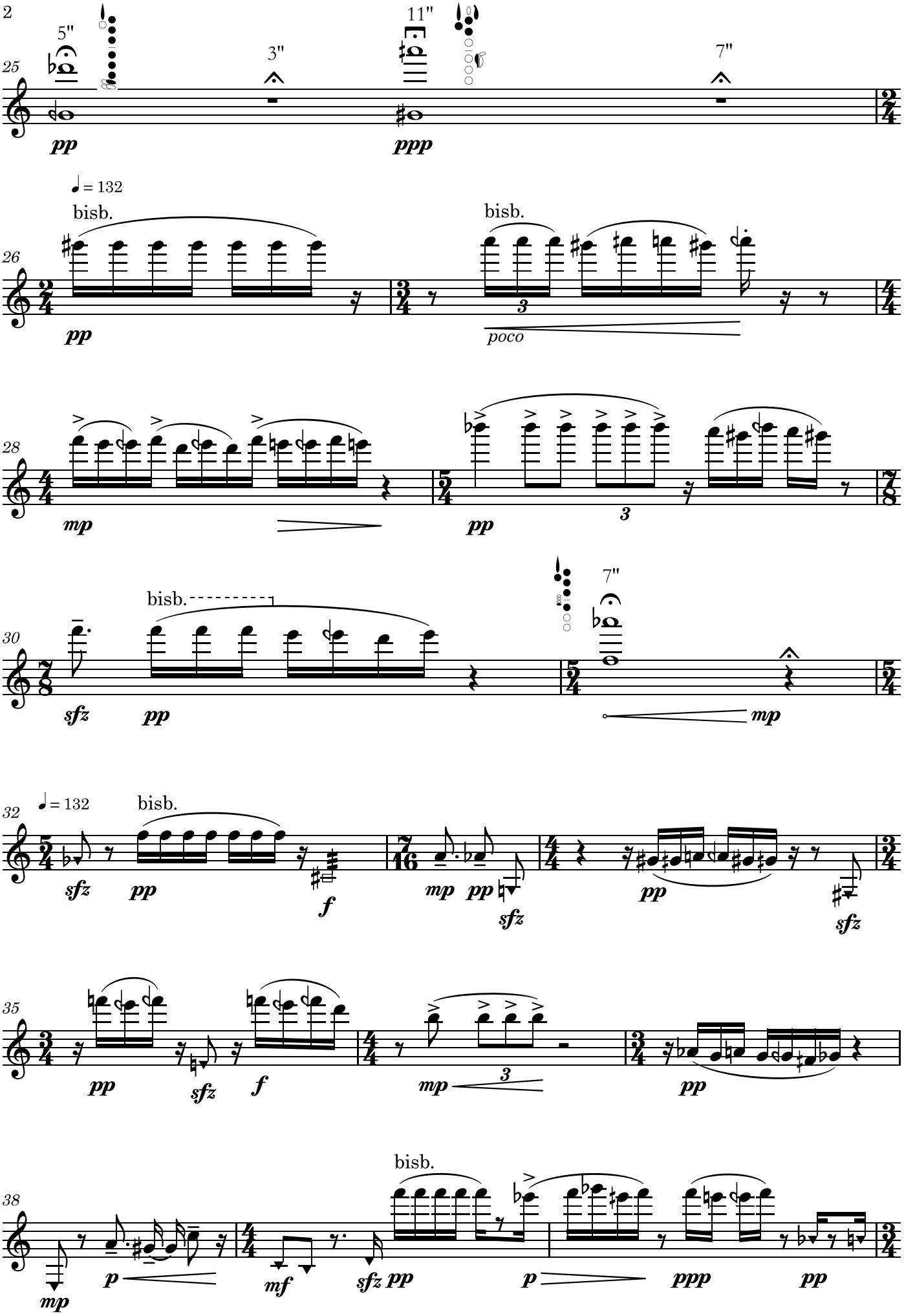
bisb.

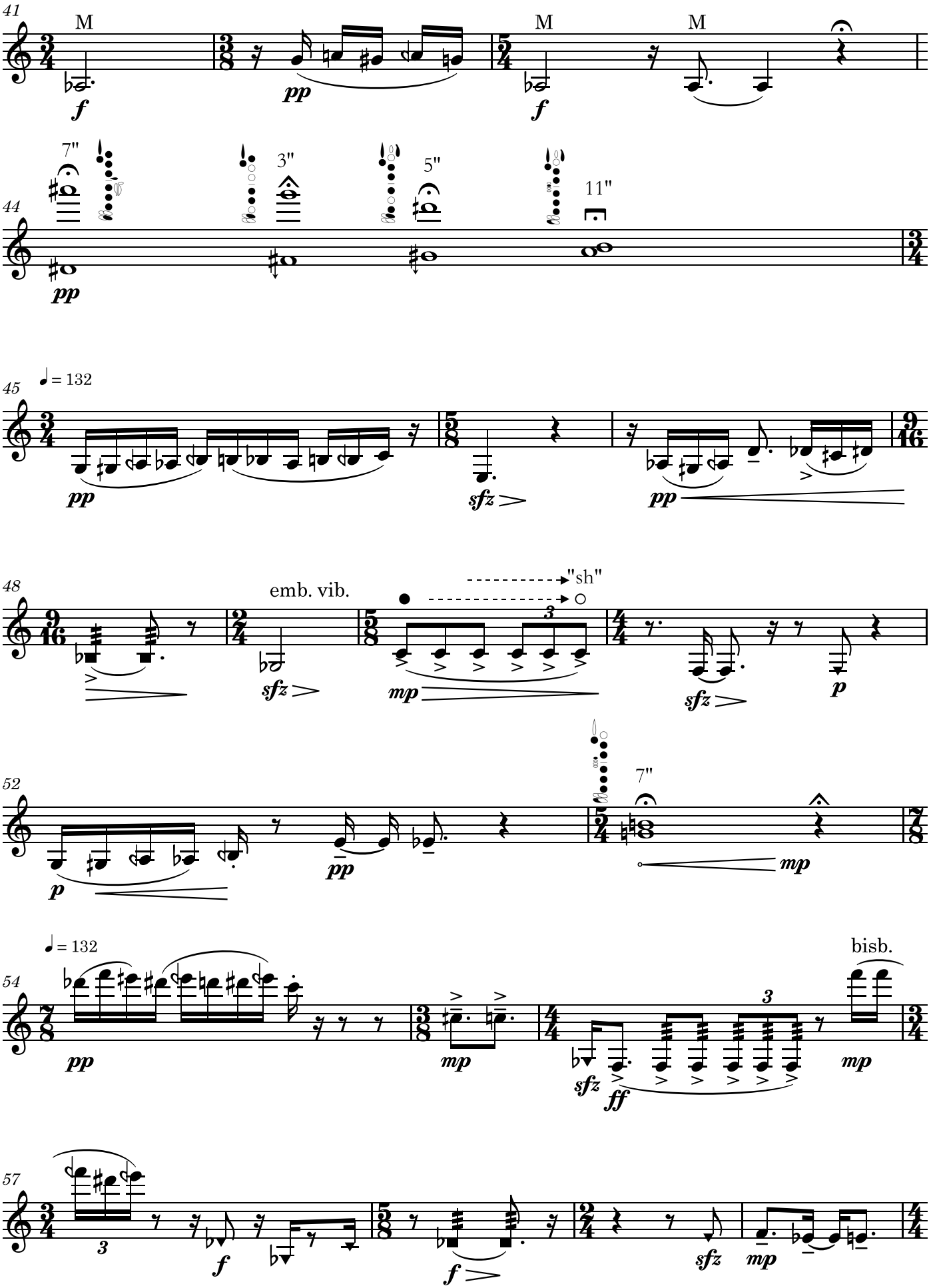
17

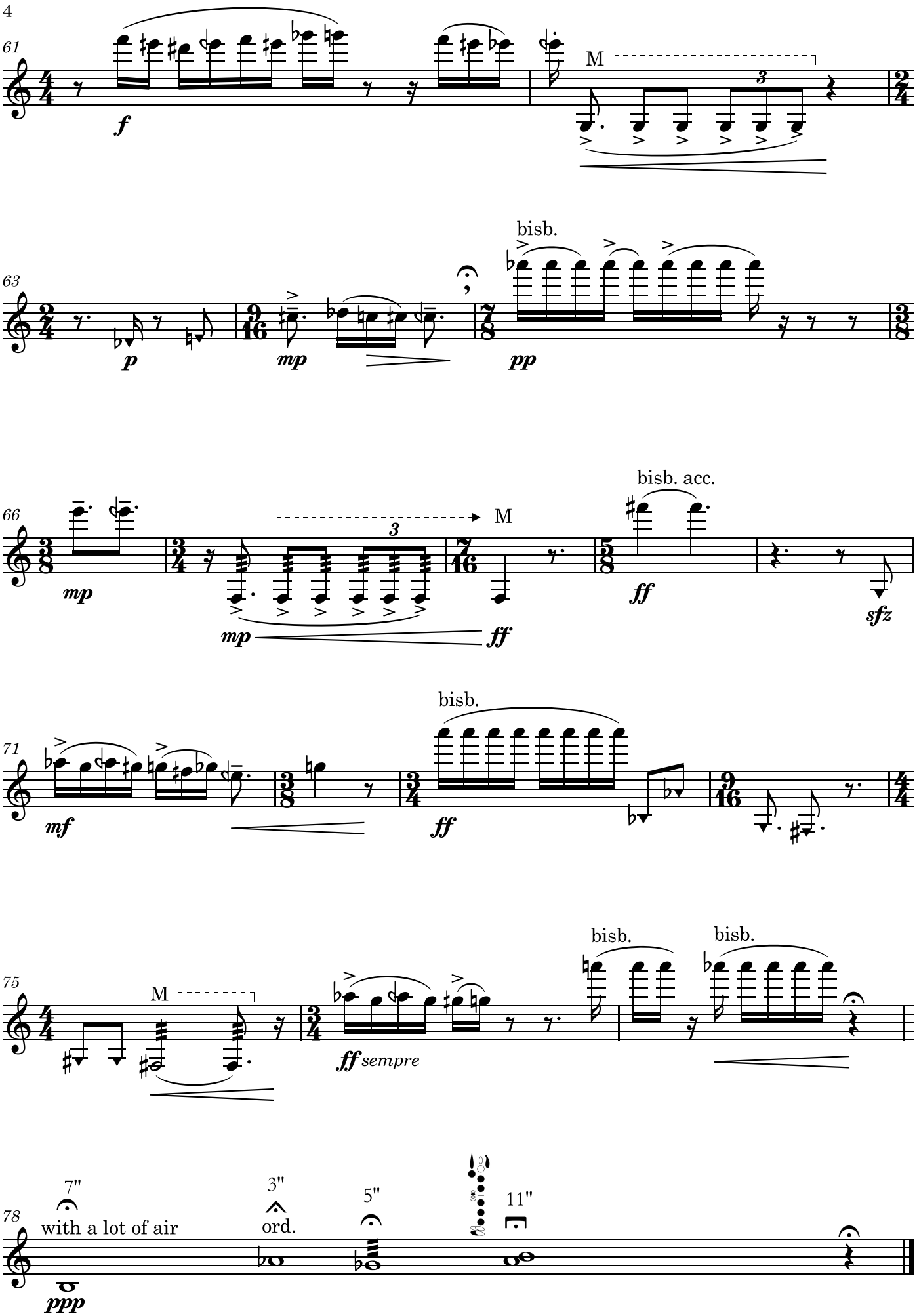
19

22

bisb.


25
5"
3"
11"
7"
pp
ppp
26
♩ = 132
bisb.
pp
bisb.
3
poco
28
mp
pp
3
30
bisb.
sfz
pp
7"
mp
32
♩ = 132
bisb.
sfz
pp
f
mp
pp
sfz
pp
sfz
35
pp
sfz
f
mp
3
pp
38
mp
p
mf
sfz
bisb.
pp
p
ppp
pp


41
M
f
pp
M
f
M
44
7"
pp
3"
5"
11"
45
♩ = 132
pp
sfz
pp
48
emb. vib.
sfz
"sh"
mp
sfz
p
52
p
pp
7"
mp
54
♩ = 132
pp
mp
sfz
ff
bisb.
mp
57
f
f
sfz
mp


61
f
M
3
63
p
mp
bisb.
pp
66
mp
3
M
mp
ff
bisb. acc.
ff
sfz
71
mf
bisb.
ff
75
M
ff sempre
bisb.
bisb.
78
7"
with a lot of air
ppp
3"
ord.
5"
11"

III

♩ = 104–112
wild, impetuous, reckless

ff
p ff mp
ff

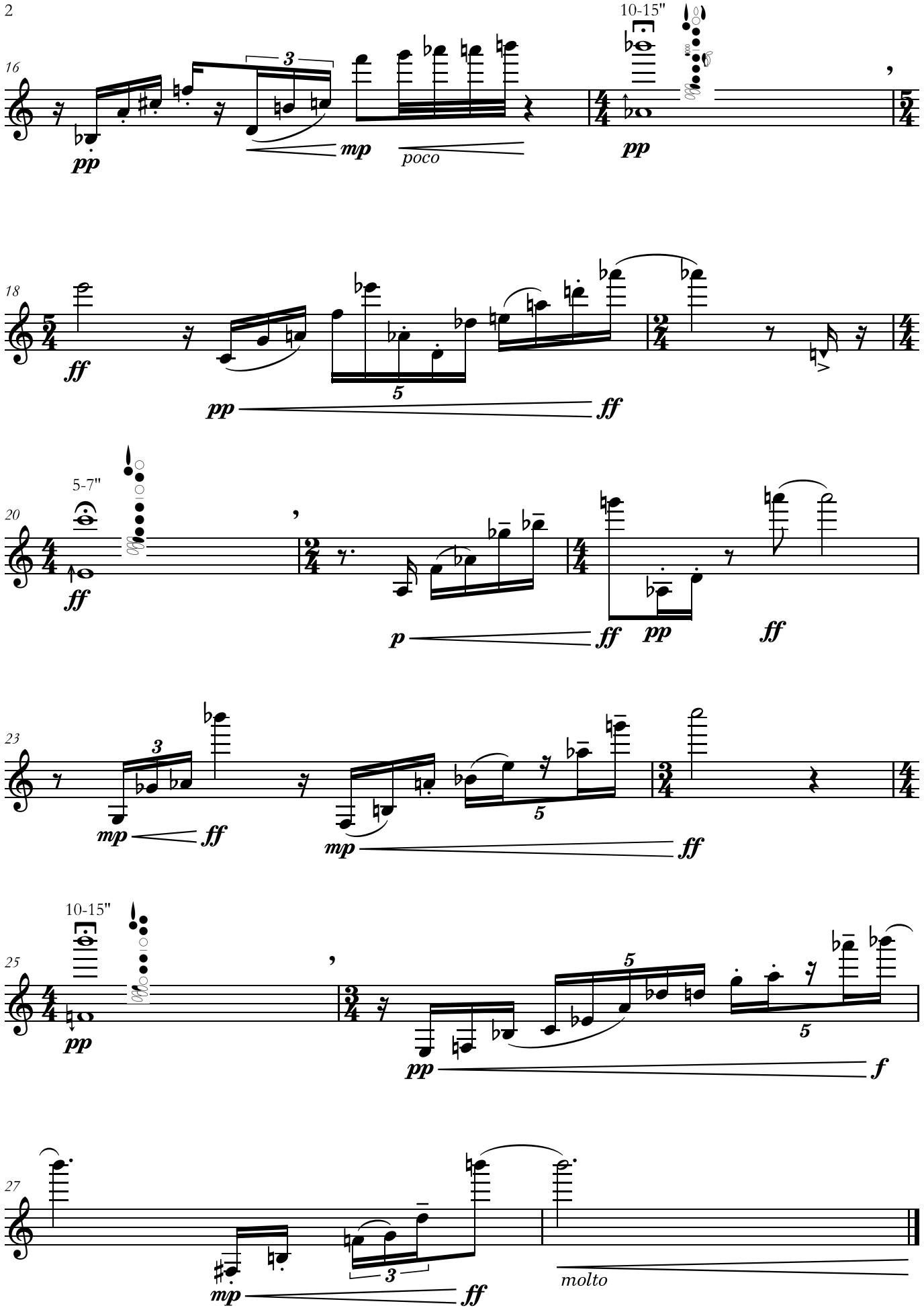
3
p ff p ff p f
molto

5
5-7"
ff
p ff

7
slap
mp ff mp ff

10
10-15"
pp
pp sempre
ff sub.
pp

13
ff
pp sempre
p f


16
10-15"
pp
mp
poco
pp
18
ff
pp
ff
20
5-7"
ff
p
ff
pp
ff
23
mp
ff
mp
ff
25
10-15"
pp
pp
f
27
mp
ff
molto

IV

♩ = 48
very soft and delicate

ppp

poco

bisb. rit.
+/-Eb

pp

p

flz.

p

bisb. rit.
+/- C#

p

pp

slow bisb.
+/- C#

mp

p

pp

poco

bisb. rit.
+/- Eb

pp

p

pp