

Annegret Mayer-Lindenberg

Mezzanin

for Bb clarinet and accordion

Duration: approx. 14 minutes

About the piece:

„Mezzanin“ is about spaces in between as places for special opportunities and experiences. As places for resistance, vulnerability, strength, beauty and freedom. These can be very small spaces, such as those between individual notes and tones, or larger ones, such as entire floors or those between different stages of life.

Explanations to the score:

The piece consists of metrically free and metrically clearly structured parts.

The metrical parts can be recognised by their bar structure and clearly defined note values. In addition, the bar lines are solid and there is a clear tempo indication at the beginning. In the free parts, on the other hand, the pitches are indicated by note heads and the relative durations by lines behind the heads. Only in a few places within these parts are there notes with durations such as eighth notes, quarter notes, etc., when it comes to the exact distance between some notes. For structuring purposes, there are dotted bar lines in the free parts. The bar lines between free and metrically defined parts are also dotted.

The free parts can (and should) be played with great calm and freedom. The lines can vary greatly in length.

breath marks:

☺ / ◌ / ^ ; very short pause (continues almost immediately) / breathing space / long breathing space

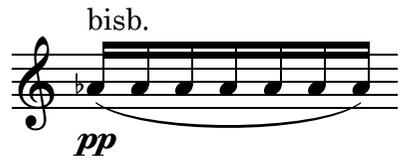
Fermatas:

^ / ◌ / □ short / long / very long

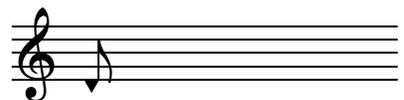
Clarinet:

The Bb clarinet sounds a major second lower than written.

bisb.



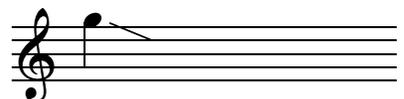
in the rhythmically notated bisbigliandi, different fingerings should be used for each note if possible



slap



note that begins with a slap but immediately changes to a normally played tone



short glissando downwards

kleine, langsame Glissandi um die Hauptnote herum

small glissandi (within a range of no more than a minor second) downwards and upwards from the main note, slow, rather fragile character

accents within ties are always diaphragm accents

flutter tongue

multiphonic with corresponding fingering

Accordion:

In many places in the piece, there are chords that appear dal niente and/or consist of notes in very different registers. I am aware that the reeds do not always respond at the same time and at the same volume, and that this is partly uncontrollable. This contributes to the character of the piece and is expressly desired. The registrations in the accordion part are suggestions and can be adjusted as needed.

finger tremolo

vib.

vibrato



vibrato becoming faster



vibrato becoming slower

kleine, langsame Glissandi um die Hauptnote herum

small glissandi (within a range of no more than a minor second) downwards and upwards from the main note, slow and very fragile

Mezzanin

for Bb clarinet and accordion

for Eva & Heather

sehr ruhig und frei

A.Mayer-Lindenberg

clarinet in Bb

soft, dark

mp

p

2

cl.

with a lot of air

p

pp

mf

pp

2

3

small, slow glissandi around the main note

cl.

p *mf* *p* *pp*

acc.

somewhat fuller in sound *pp* *mf* *pp* *mf*

8^{va}

4

♩ = 104-112

bisb.

bisb. rit.

cl.

mp *f* *mp* *p*

sharp, bright

acc.

mp *mf* *p* *pp* *pp*

3 3 8^{va} 3

MII

10

cl.

mp *mf* *p*

3 3

acc.

p *mp* *pp*

MII M+m zart 15^{ma} dark, fragile

cl. *light* 

acc. *p* *mp* *p* *sfz* *p*

MIII

fleeting

3

15 cl. *sfz* *p* *mf*

acc. *8va* *sfz* *p* *f*

sonorous MII M|m MIII

diaphragm accents

3

18 cl. *f* *mf* *mp* *pp*

acc. *full, robust* *f* *f* *mf* *p* *pp*

bisb.

3 3 5 3 3

4 21

cl. *bisb.* *3* *#2.* *sfz* *p* *sfz* *p* *ff*

acc. *vigorous 8va* *sfz* *p* *ff*

cl. *p* *pp*

acc. *bright 15ma* *pp*

cl. *mf* *f*

acc. *slightly darker in tone* *15ma* *f* *15ma*

♩ = 84-88

27

cl. *p* *mp* *p* *pp* *mp* *pp* bisb. 3 3

acc. bright, vigorous *f* *mp* *p*

34

cl. delicate, slightly dull *p* *ppp*

acc. *pp* *mf*

8^{va}

35

cl. swiftly moving forward bright, light

acc. *p* *mp* MII vigorous M+m *f*

15^{ma} 15^{ma}

36 $\text{♩} = 104-112$

cl. *f* *ff* *fff* *pp* bisb. ⊖ full sound

acc. MIII *pp* 3

43

cl. *sfz* *f* *ff* *ff* 3 3

acc. *sfz* 3

48 $\text{♩} = 63-69$ very delicate

cl. 3 3 *mf* *ff* *pp* 4-6" ⊖

acc. dark, fragile *pp*

8

61 *small, slow glissandi around the main note* ♩ = 88-96

cl. *mf* *p* *mf* *f* *p*

acc. reserved, somewhat withdrawn *pp* *mf* *mp* *pp*

65 ♩ = 88-96

cl. *mp* *f*

acc. *mp* *mp* *sfz* *poco a poco* *f*

67 ♩ = 104-112

cl. *mp* *mf* bisb.

acc. *bright* *mf*

72 ♩ = 63-69
very soft and delicate 9

cl. *pp* delicate, fragile *p* *ppp*

acc. *ppp*

75 ♩ = 104-112

cl. *pp* *p poco* *pp*

acc. *ppp* *ff*

78 *bisb. 5* *mp* *p* *pp*

cl. *mp* *p* *pp*

acc. *p*

84 ♩ = 84-88

cl. *mf* *mf* *pp* small, slow glissandi around the main note

acc. *ppp* *8va* muffled sound

Detailed description: This system covers measures 84 to 88. The clarinet part begins with a mezzo-forte (*mf*) dynamic, featuring a triplet of eighth notes. The dynamics shift to *mf* and then *pp* (pianissimo) towards the end. A performance instruction 'small, slow glissandi around the main note' is written above the final measure. The accordion part is mostly silent, with a 'muffled sound' instruction and a very soft (*ppp*) octave (*8va*) note in the final measure.

88 ♩ = 104-112

cl. *sfz* *sfz* *ff* bisb. 3

acc. strong, vigorous *f* *vib.* *f* *vib.* *ff* *8va*

Detailed description: This system covers measures 88 to 112. The clarinet part is marked 'strong, vigorous' and starts with *sfz* (sforzando) dynamics, including a 'bisb.' (biscia) effect and a triplet. The dynamics reach *ff* (fortissimo) by the end. The accordion part is also 'strong, vigorous', starting with *f* (forte) and including vibrato (*vib.*) and an octave (*8va*) note. The final measure of the system is marked with a fermata.

93

cl. *p* *pp*

acc. *p*

94

cl. *pp*

acc. *ppp*

small, slow glissandi around the main note, very fragile

[94]

cl. *ppp*

acc.

Detailed description of the musical score: The score is for a Clarinet (cl.) and Accordion (acc.). Measure 93 shows the clarinet playing a half note with dynamics *p* and *pp*, and the accordion playing a half note with dynamic *p*. Measure 94 features the clarinet with a *pp* dynamic and a performance instruction: 'small, slow glissandi around the main note, very fragile'. The accordion plays a half note with a *ppp* dynamic. A repeat sign is present at the end of measure 94, with a first ending bracket labeled [94].