

Jacob Ridderberg

Pagan

Music for:

Flute

Descant recorder

Tenor recorder

Two clarinets

Marimba

Piano

Acoustic guitar

Two violins

Written in 2018

Approximate duration

6 min. 30 seconds

2 Performance notes:

In general:

- small shallow circle above notehead - sounding harmonic.
- pointing arrow - gradually going from one sound/playing technique to another.
- ord. - standard playing technique for the given instrument.
- senza vib. - without vibrato.
- con vib. - with vibrato.

Flute:

- bamboo - Bamboo tones. Hollow airy tone resembling that of a bamboo flute. Bamboo tones are produced by using alternative fingerings. See video below for fingerings (0:11). The only notes used are g, c and db.
<https://www.youtube.com/watch?v=nbEAFw0n9E>

Extensive guide to creating bamboo tones:
<https://www.forthecontemporaryflutist.com/etude/etude-04.html>
- tongue ram (cross notehead) - Percussive and hollow resonant tube sound. This sound is produced by covering the embouchure hole with the lips, making a short and active exhalation and then cutting of the air by stopping the embouchure hole with the tongue. (0:10 - 0:41)
<https://www.youtube.com/watch?v=9KUcrBAa3bg>
- tongue pizz. (triangle notehead) - Tongue pizzicato. Short pitched percussive note. This sound is produced by putting the tip of the tongue up against the roof of the mouth and then explosively pushing the tongue to the bottom of mouth while saying "do" (0:46). <https://www.youtube.com/watch?v=ZdNeu0NhSHA>
- whisper tone (diamond notehead with sounding note above) - Extremely soft and airy flageloet like sounds. Whistle tones are produced by having a relaxed embouchure, a higher and wider lip opening than normally and by creating an extremely soft and controlled airstream when playing. Tongue position and use of different vowel sounds effects which note is sounding, as well as the stability of the note. "iee" (cheese) and "ææ" vowels are used for higher whisper tones. "ah" (father) and "âah" (awfull) vowels are used for lower whisper tones. Sometimes turning the flute outwards while playing can make it easier to produce certain harmonics. Only notes g and c are used in this score.
<https://www.youtube.com/watch?v=QgxloSwOuyY>
- flutter - Fluttertonge. Fluttertongue is achieved by articulating the note with an rrr-sound while blowing. The rrr-sound can be achieved with either the tip of the tongue or the back of your mouth. The resulting sound should be a quick tremolated note.
<https://www.youtube.com/watch?v=tz-MiWDPENc>
- multiphonics (diamond note with the two sounding notes above) - Diamond notehead indicate which pitch to be fingered. The two notes above indicate the sounding notes. All the multiphonics notated can be achieved by combining the vowel sound "o" (york) and "ee" (cheese), at the same time while playing.

Sound examples of multiphonics used (1st, 3rd and 4th multiphonic from video is used in my piece as multiphonic 1 (1st in video), 2 (3rd in video) and 3 (4th in video).):
<https://www.youtube.com/watch?v=fdBFsU8p1TY>

Video explanation of playing multiphonics in general:
<https://www.youtube.com/watch?v=mHxgpmB4bK0>

Extensive guide to multiphonics, including fingerings:
<https://www.forthecontemporaryflutist.com/etude/etude-05.html>
- jet whistle (square notehead) - Agressive unpitched airy sound. Turn the flute towards yourself. Cover the embouchure hole completely with the lips. Exhale with a strong impact and vocalise "o" - "i".
https://www.youtube.com/watch?v=nRe_gEztxCw
- pitched air:
(cross notehead inside a circle) - Pitched airy noise. Produced in normal playing position by changing the embouchure. (0:28) <https://www.youtube.com/watch?v=9cGJ-Y1EviI>

Recorders:Reference video for techniques:

<https://www.youtube.com/watch?v=meaESDXNmm0>

- Qfv. - Quick finger vibrato / flattement. Colour the note by putting your finger half over the hole (shading) and quickly moving it up and down (7:44).
- Sfv. - Slow finger vibrato / flattement. Modulate the intonation of the note by putting your finger half over the hole (shading) and slowly moving it up and down.
- blow into labium (triangle notehead) - Cover the labium completely with lips and blow into the recorder. This should produce a noisy airy sound (9:10).
- sputato (cross notehead) - Extremely percussive/articulated pitched note. This effect is created by building up a lot of pressure behind the tongue and releasing it with a "d" sound, moving the tongue from the roof of the mouth downwards. (3:29)
- half blow - Let large amounts of air escape, when blowing into the recorder. This can be achieved by angeling the recorder sideways or downwards, while blowing. The result should be a somewhat equal volume distribution of air and pitch (8:33).
- overblow - Overblowing. Finger low c (close all holes) and apply breath pressure until the note overblows to the octave. <https://www.youtube.com/watch?v=HqjmN186zl8> (2:22).
- flutter - Fluttertongue. Fast tremolated note created by rolling R's with either throat or tongue while playing (1:45). (Do with tongue if possible).

Clarinets:

- slaptongue (cross notehead) - Slaptongue is an extremely short and somewhat hollow pitched sound. The sound is produced by doing an inwards sucking action with the tongue while doing an explosive blowing action outwards.
Reference video for technique: <https://www.youtube.com/watch?v=ZZJVio05ty0>
If unable to perform a slap tongue you should just play the note extremely staccato.
- growl - Vulgar and somewhat aggressive tone with a distorted feel. Growling can be achieved in a number of different ways;

1. Singing notes while playing. To find out which notes to sing do a continuous glissando up and down with your voice while playing a single note. Do this until you find the note that produces the best and most stable growling effect for each of the notes that are used in the score. <https://www.youtube.com/watch?v=ytJOF81k5tA> (1:00).

2. Singing with "chest voice" while exhaling air in a relaxed manner. <https://www.youtube.com/watch?v=AfjEAIkWPpE> (0:50)

3. Shouting/yelling into the clarinet while playing. <https://www.youtube.com/watch?v=pPgF5-3lfn8> (17:00)
- flutter - Fluttertongue. Fluttertongue is achieved by articulating the note with an rrr-sound while blowing. The rrr-sound can be achieved with either the tip of the tongue or the back of your mouth/throat. The resulting sound should be a quick tremolated note.
- air noise (circular notehead with cross inside) - Produce a quiet airy sound with a very small amount of discernible pitch.
- multiphonic 1: - The production of a relatively complex chord where the upper notes have a somewhat flageolet like character.

Sound example of multiphonic 1 and suggested fingering is shown in video at 0:22. <https://www.youtube.com/watch?v=6hxKESWf3Kk>

Only perform this multiphonic if you are able to produce a somewhat quiet and stable sound. The production of multiphonics vary from clarinet to clarinet but can generally be achieved by using alternative fingerings while experimenting with breath pressure, embouchure, angeling of the clarinet and the use of vowel sounds.

Start out by applying relatively small amounts of air pressure while having a looser embouchure than normal when attempting to perform the multiphonic.

4 Acoustic guitar:

Tune the guitar before the piece begins:

Scordatura (tuning of strings from lowest to highest sounding string): E, A, Db, G, H, E.

Fingering hand techniques:

<https://www.youtube.com/watch?v=p5r8Giss9hs> (reference video for techniques)

muted chords (cross notehead)

- Apply very small amounts of pressure with fingering hand on strings. This should produce a muted percussive sound with a slight resonance of the fingered notes. (8:07)

Strumming/picking hand techniques:

<https://www.youtube.com/watch?v=gT93WzVJY54> (reference video for techniques)

sul tasto / dolce

- Play with picking hand closer to the fingerboard. This produces a darker sound with less emphasis on higher overtones. (3:55)

nat.

- Natural sound. Play with picking hand close to the sound hole of the guitar.

sul pont.

- Ponticello sound. Play with picking hand closer to the bridge. This produces a brighter, slightly metallic sound with emphasis on higher overtones. (4:06)

plectrum.

- Play with plectrum.

fingers

- Play with fingers.

whisper trem

- Tremolo with flesh of finger. Quiet, whispery and somewhat noisy tremolo. (6:50)

clarinet sound

- Pluck strings with strumming hand 12 frets higher, than what your fingering hand is playing. This should produce a hollow clarinet like sound. (4:42)

bartok pizz.

- Pluck the strings hard in such a manner that the string slaps back on the fingerboard creating a rather aggressive percussive sound (2:58).

behind the nut (triangular notehead)

- Play the strings between the nut and the tuning pegs of the guitar.

pizz.

- Muting strings with strumming hand by resting it on the strings close to the bridge while picking the strings. (1:44)

Violins:

Reference video for techniques:

<https://www.youtube.com/watch?v=ux3Z3yAK-UE>

con sord.

- Attach mute to the bridge to obtain a darker and quieter sound (14:06).

sin sord.

- Remove mute.

sul tasto

- Play closer to the fingerboard with bowing hand producing a darker tone with emphasis on the lower overtones of the notated note (7:09).

molto sul tasto

- Play on the fingerboard with bowing hand producing a very dark tone (7:09).

sul pont.

- Play closer to the bridge with bowing hand producing a slightly metallic tone with emphasis on the higher overtones of the notated note (9:20).

molto sul pont.

- Play on the bridge of the violin with bowing hand producing a very noisy and metallic tone that primarily consists of high overtones (9:42).

col legno bat.

- Col legno battuto. Strike the strings with the wood of the bow producing a percussive, wooden and somewhat hollow pitched sound (10:59).

bartok pizz.

- Pluck the strings hard in such a manner that the string slaps back on the fingerboard creating a rather percussive and aggressive pitched sound (16:18).

artificial harmonics

- Artificial harmonics are notated as a standard notehead (fingering note 1), a diamond notehead a fourth above (fingering note 2) and a standard notehead with a shallow circle above (sounding note). To produce the harmonic; finger note 1 and 2 and apply a very small amount of pressure on note 2. The resulting sound (note 3) should be a flageolet sound two octaves above note 1. (15:12).

flautando

- Apply high bow speed and very little pressure when bowing. This should produce a flute like sound with a smaller amount of overtones than regular playing (6:24).

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Jacob Ridderberg
2018

$\text{♩} = 100$

Flute
bamboo
p
ord.
mp

Descant Recorder
senza vib.
p
ord.

Tenor Recorder
senza vib.
p
Qfv. *mp*
ord.

Clarinet in B♭ I
senza vib.
p
mp
p

Clarinet in B♭ II
senza vib.
p

Marimba

Piano
pp
Ped. | Ped.

Acoustic Guitar
Scordatura: E,A,Db,G,H,E

$\text{♩} = 100$

Violin I
con sord.
p
sin sord.
sul pont.

Violin II
sul tasto
p

This musical score page contains seven staves for different instruments. The Flute (Fl.) staff starts at measure 9 with a 'bamboo' marking and dynamic markings of *p*, *mp*, and *mf*. The Recorder (D. Rec.) staff includes markings for *mp*, *mf*, and *f*, along with 'ord.' and 'Qfv.' (Quasi Forte) markings. The Recorder (T. Rec.) staff includes markings for *p*, *mp*, and *mf*, along with 'ord.', 'Sfv.' (Sforzando), and 'Qfv.' markings. The Clarinet (Cl.) staves include markings for *mp*, *mf*, and *f*, along with 'ord.' markings. The Maracas (Mar.) and Piano (Pno.) staves are currently blank. The Viola (A. Gr.) staff includes markings for 'sul tasto' and 'nat.' with dynamic markings of *mp* and *mf*. The Violin I (Vln. I) staff includes markings for 'sul tasto' and dynamic markings of *mp* and *p*. The Violin II (Vln. II) staff includes markings for 'ord.' and dynamic markings of *mp* and *mf*.

A

18

Fl. tongue ram ord. tongue pizz.

D. Rec. air noise blow into labium ord. 6

T. Rec. air noise blow into labium ord. Sputato 6

Cl. slap tongue / molto staccato (mf) ord. 6

Cl. slap tongue / molto staccato (mf) ord. 6

Mar. Medium hard mallet f mf < f mf f f mf f³

Pno. 15^{ma} mf < f mf f p Red. mp Red. Red.

A. Gtr. plectrum muted notes (mf) fingers ord. Sul Db (mp)

Vln. I col legno bat. (f) ord. f

Vln. II col legno bat. (f) ord. f

B

8^{va} ord.
con vib.

Fl. *mf* *f*

D. Rec. *mf* *f* expressive

T. Rec. ord. *mp* *mf* *f* ord. con vib.

Cl. *mp* *mf* *f* ord. con vib.

Cl. *mp* *mf* *f* ord. con vib.

Mar. *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Pno. *mp*

A. Gtr. plectrum *f*

B

Vln. I Bartok pizz. arco molto sul pont. *mp* *f*

Vln. II Bartok pizz. arco molto sul pont. *mp* *f*

C

Fl. *p*

D. Rec. senza vib. *p* *mf*

T. Rec. senza vib. *p*

Cl. *p*

Cl. senza vib. *p* *mf*

Mar. *mf* *f* *mf*

Pno. *mf* *f* *mp*

A. Gr. fingers whisper trem *p*

Vln. I ord. *mf* *f* *p* molto sul pont. molto sul tasto

Vln. II flautando *mf* *p* molto sul tasto

A2

34 $\text{♩} \dots \text{1}$

Fl. *f* *staccato* *tongue pizz.* *ord.* *8va*

D. Rec. *f* *expressive* *sputato* *ord.*

T. Rec. *f* *staccato* *ord.*

Cl. *f* *staccato* *ord.* *f* *non-staccato*

Cl. *f* *ord. expressive* *f* *staccato* *ord.*

Mar. *f* *8va*

Pno. *mf* *f* *mf* *f*

A. Gr. *f* *ord. plectrum*

Vln. I *f* *ord.* *expressive*

Vln. II *f* *ord.*

41 **D** 11

Fl. *whisper tone*
p *ord.* *mf* *f* *ff*

D. Rec. *Half blow*
p *ord. 6* *mf* *f* *ff*

T. Rec. *p* *legato*

Cl. *p* *legato* *mf* *f* *ff*

Cl. *mf* *f* *ff*

Mar. *ff*

Pno. *mf* *f* *ff* *p* *8va* *mf* *f* *ff*

A. Gr. *fingers clarinet sound* *ord.* *p* *mp* *p*

Vln. I **D** *ord.* *mf* *f* *molto sul pont.* *p* *f*

Vln. II *mf* *f* *ff* *molto sul tasto* *p* *f*

Ed.

55

E

expressive
ord.
8^{va}

flutter

Fl. *f* *mf* *f* flutter

D. Rec. *f* *ff* *f* *mf* *f* flutter

T. Rec. ord. *f* flutter

Cl. ord. *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* flutter

Cl. ord. *mf* *f* *mf* *f* *mf* *f* *mf* *f* flutter

Mar. *f* *mf* *f*

Pno. 8^{va} *mp*

A. Gr. plectrum *mf* *f* *mf* *f* *mf* *f* *ff*³

Vln. I legato *mf* *f* *mf* *f* *mf* *f* *f*

Vln. II legato *mf* *f* *mf* *f* *mf* *f* *f*

A4

61

Fl. *tongue pizz.* *mf* *ord.* *mp* *f* *Jet whistle*

D. Rec. *air noise* *blow into labium* *mp* *< mf* *mp* *f* *mp* *f* *ord.* *f*

T. Rec. *air noise* *blow into labium* *mp* *< mf* *mp* *f* *mp* *f* *ord.* *f*

Cl. *slap tongue / molto staccato* *mf* *ord.* *mp* *f*

Cl. *slap tongue / molto staccato* *mf* *ord.* *f*

Mar. *f*

Pno. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

A. Gr. *fingers Sul Db* *(mf)* *Behind the nut sul Db* *(mf)* *plectrum muted chords* *(mf)*

Vln. I *col legno bat.* *(f)* *ord.* *p* *f*

Vln. II *col legno bat.* *(f)* *ord.* *p* *f*

D2

C2

B2

Fl. *ord.* *mf* *f* *6* *ff* *pp* *p* *mp* *p* *f*

D. Rec. *mf* *f* *6* *p* *senza vib.* *ord.* *mp*

T. Rec. *senza vib.* *p* *mp* *ord.* *mp* *mf*

Cl. *mf* *f* *6* *ff* *senza vib.* *p* *expressive* *mp* *mf*

Cl. *mf* *f* *6* *ff* *senza vib.* *p* *expressive* *f*

Mar. *mf* *f* *6*

Pno. *p* *mf*

A. Gtr. *fingers ord.* *mf* *whisper trem.* *p* *mp* *sul pont. nat. plectrum* *f*

Vln. I *D2* *C2* *B2* *molto sul tasto* *p* *sul tasto* *mp* *molto sul pont.* *p* *ord.* *mf* *mp* *f*

Vln. II *p* *molto sul tasto* *p* *molto sul pont.* *mp* *f*

C3

74

Fl. *mp* *mf* delicate *staccato*

D. Rec. *mf* *mp* *mf*

T. Rec. *mp* *mf* delicate *mp staccato*

Cl. *mp* *mf* ord. delicate *mp*

Cl. ord. *mp*

Mar. delicate *f* *mp* delicate *f* *mp*

Pno. *f* *mp*

A. Gr. fingers pizz. *mp*

Vln. I *mf* *f* Bartok pizz. arco, sul tasto. *mp*

Vln. II ord. Bartok pizz. arco, ord. *mp*

8)-----1

F

81 *8va* pitched air ord.

Fl. *p legato* *p* *mp*

D. Rec. *senza vib.* *p* ord. *mp*

T. Rec. *senza vib.* *p legato* air noise blow into labium *mp* *p* ord. *p* *mp*

Cl. *p* air noise *mp* ord. *p*

Cl. *p* air noise ord. *mp*

Mar.

Pno. *p* *mp* *p* *mp*

A. Gr. ord. Sul Db *mp* *mp*

F

Vln. I *senza vib.* *p* molto sul tasto *pp* molto sul pont. *mf* sul tasto *p* *pp*

Vln. II *p* molto sul tasto molto sul pont. *mf* ord. *mp*

91

bamboo → flutter

pitched air ord.

Fl.

mp — mf

mp

p

air noise
blow into
labium

ord.

D. Rec.

p — mp

p

ord.

T. Rec.

ord.

Cl.

p

Cl.

air noise

p — mp

p

Soft mallets

Mar.

p

mp

p

Pno.

p

pp

pp

A. Gr.

p

mp

p

whisper trem

Vln. I

p

pizz.

mp

arco, ord.

p

Vln. II

molto sul pont.

mf

pizz.

mp

98

Fl. ord. bamboo ord.

D. Rec. mp p

T. Rec. mp p

Cl. mp p mp

Cl. mp p

Mar.

Pno.

A. Gtr. ord. sul tasto nat. sul pont. nat. mp

Vln. I molto sul tasto ord. mp

Vln. II ord. sul tasto p mp

F2

106

Fl. *mp*

D. Rec. *p* \leftarrow *mf* *mp*

T. Rec. *p* \leftarrow *mf* *mp*

Cl. *p* \leftarrow *mp* *pp*

Cl. *p* \leftarrow *mp* *pp*

Mar. *p* *mp*

Pno. *p* *mp* *p*

A. Gr. *p*

Vln. I *p* *mp* *p* *mp*
sul tasto

Vln. II *ord.* *mf* *mp* *mf*
sul tasto

whisper tone

ord.

113

Fl. *p* *mp*

D. Rec. *mp* *p* *mp*

T. Rec. *p* *mp*

Cl. *p* *mp* multiphonic 1 (optional) *p*

Cl. *p* *mp*

Mar. *mp* *p* *mp*

Pno. *mp* *p*

A. Gr. *mp* ord.

Vln. I *Molto sul pont.* *mf* *pizz.* *mp* *arco, sul tasto.* *p* ord. *mp*

Vln. II *Molto sul pont.* *mp* *mf* *ord.* *p* *mp* *ord.* *p* *mp* *ord.* *mp*

multiphonic 3

ord.
8va.....

122

Fl.

D. Rec.

T. Rec.

Cl.

Cl.

Mar.

Pno.

A. Gr.

Vln. I

Vln. II

p

mp

ord.

mp

p

ord.

p

8

p

mp

p < *mp*

flautando

C4

129

Fl. *pp* *mp* *p* *mp*

D. Rec. *mp* *p* *mp* *p*

T. Rec. *mp* *p*

Cl. *p* *mp* *p* *mp* *p*

Cl. *p* *mp* *p*

Mar.

Pno. *ped.*

A. Gr.

Vln. I *p* *mp* *p* *mp* *p*

Vln. II *p* *p* *mp* *p*

sul tasto

molto sul tasto

B3

137

8^{va}

Fl. *mp* *mf* *f*

D. Rec. *mp* *mf* *f* expressive

T. Rec. *mp* *mf* *f* expressive

Cl. *mp* *mf* *f* expressive

Cl. *mp* *mf* *f* expressive

Mar. Medium hard mallets *f*

Pno. *mp* *mf* *f* *mf* *f*

A. Gr. *mp* *mf* sul tasto nat. plectrum *f*

B3

Vln. I *p* *mp* *mf* *mf* *f* molto sul pont.

Vln. II *mp* *mf* *mp* *mf* *f* molto sul pont.

145 (8)

The score is for measures 145 to 152, marked with a repeat sign and the number 8. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The instruments and their parts are:

- Fl.:** Starts with a half note *mf*, followed by a half rest, then a half note *f*, and a half rest. In measure 150, it plays a half note *f* with a slur.
- D. Rec.:** Starts with a half note *mf*, followed by a half rest. In measure 150, it plays a half note *mf* with a slur, then a half note *f* with a slur.
- T. Rec.:** Starts with a half note *mf*, followed by a half rest. In measure 150, it plays a half note *f*, then a half note *mf* with a slur, then a half note *f* with a slur.
- Cl.:** Starts with a half note *mf*, followed by a half rest. In measure 150, it plays a half note *f* with a slur.
- Cl.:** Starts with a half note *mf*, followed by a half rest. In measure 150, it plays a half note *f* with a slur, then a half note *mf* with a slur, then a half note *f* with a slur.
- Mar.:** Starts with a half rest. In measure 150, it plays a half note *mf* with a slur, then a half note *f* with a slur, then a half note *mf* with a slur, then a half note *f* with a slur.
- Pno.:** Starts with a half rest. In measure 150, it plays a half note *f* with a slur.
- A. Gr.:** Starts with a half rest. In measure 150, it plays a half note *f* with a slur.
- Vln. I:** Starts with a half rest. In measure 150, it plays a half note *mf* with a slur, then a half note *f* with a slur.
- Vln. II:** Starts with a half rest. In measure 150, it plays a half note *mf* with a slur, then a half note *f* with a slur.

Additional markings include "ord." and "expressive" above the recorder and clarinet parts, and "molto sul pont." above the Violin I part.

C5

152

(8)

Fl. *mp* *mp* *mf*

D. Rec. ord. *mp* *mf* *mf* *f*

T. Rec. ord. *mp* *mp* *mf*

Cl. ord. *mp* *mp* *mf*

Cl. ord. *mp* *mp* *mf* *f*

Mar.

Pno. *p* *p* *ped.*

A. Gr.

Vln. I ord. *mf* *f*

Vln. II ord. *mp* *mf*

158 8^{va}

Fl. *mp* *mf* *mp* *mf* *mp*

D. Rec. *mp* *mp* *mf*

T. Rec. *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Cl. *mp* *mf* *mp* *mf* *mp*

Cl. *mp* *mf* *mp* *mp* *mf* *mp* *mf*

Mar.

Pno. *mp* *p*

A. Gr. *mp* *p* *mp*

Vln. I *mp* flautando

Vln. II *mp*

C6

165 (8)-----|

Fl. *mf* *mp* *p* multiphonic 1

D. Rec. *mp* *p*

T. Rec.

Cl. *p* *mp*

Cl. *mp* *p* multiphonic 1

Mar. *p* *p*

Pno. *p* *p*

A. Gr. *p* *mp* *p* whisper trem

Vln. I *p*

Vln. II *p* *mf* *p* *mf* molto sul pont. sul tasto → ord.