

Ce que le givre conserve d'une empreinte

for bass clarinet, viola and guitar

Tanguy Pocquet

written for Stephen Upshaw, Ausias Garrigos and Sam Cave

This piece was written for Stephen Upshaw, Ausias Garrigos and Sam Cave, all members of the Riot ensemble. It is a miniature made up of one very precise and idiomatic idea for each instrument.

The viola uses harmonic trills, playing a double-stopped harmonic and trilling one of the two natural harmonics with a third one on the same string, as well as halftone harmonics, a technique employed by Jürg Frey in his second string quartet, which results in a partially muted sound. The bass clarinet plays multiphonic trills, trilling between two overtones while sustaining the fundamental below them. These techniques have the common trait of creating quite a soft and cold sound, like a subdued version of the instrument's usual timbre, a trace of what the listener might be expecting, hence the piece's title.

On the repeat, the guitar begins playing a very quick and muted tremolo, played by quickly alternating fingers on the bottom two strings, and interrupted by a series of natural harmonics. This creates a whole new texture while the viola and bass clarinet parts remain unchanged. Listeners might vaguely remember hearing the material before, emphasising this sense of a lingering print, but because there is no easily identifiable event in the first repeat, it is hard to detect whether the material has changed.

This is a transposed score.

Bass Clarinet

Play multiphonic trills at a comfortable pace.

Make keyclicks audible when trilling.

Viola

H.T.: Halftone harmonics – press the string at the note notated with a standard notehead, and lightly put a finger on the string a semitone higher, at the pitch indicated by a diamond notehead.

Harmonic trills: Play a double stop of natural harmonics, and trill one of those with the third natural harmonic indicated in brackets (if the trill line is over the staff, the higher string should be trilled, if it is under the staff, the lower string should be).

Guitar

This piece is played twice, the first time through, the guitar is tacet, the second time through, play normally.

i m a m: with your right hand, play a tremolo with fingers 1, 2, 3, 2, etc. , hitting both higher strings with each finger. Lightly place fingers of your left hand at the indicated pitches, without playing depressing the string.

♩ = c. 44

The musical score for "The Song of the Lark" by Maurice Strakosky is presented in three staves. The first staff is in 4/4 time, featuring a series of chords and single notes with dynamics ranging from *p* to *pp*. The second staff is in 4/4 time, featuring a series of chords and single notes with dynamics ranging from *mf* to *p*. The third staff is in 4/4 time, featuring a series of chords and single notes with dynamics ranging from *ppp* to *sf*. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

First time, tacet
Second time, play

The musical score for "The Rose Tree" is presented in three systems, each with a vocal line (soprano, alto, and tenor parts) and a piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings (*pp*, *p*, *mp*, *ppp*). Performance instructions like "air", "tone", "flz.", and "ord." are written above the vocal lines. The piano part includes chord diagrams for the left hand, labeled with Roman numerals (III, IV, V, VI, II, III, VI) and fingerings. The score is in 2/4 time and features a key signature of one flat (B-flat).

The musical score for 'The Wind' by Gustav Mahler is presented in three systems. The top system features a vocal line with lyrics 'The wind is in the air' and a piano accompaniment. The middle system continues the vocal line with lyrics 'The wind is in the air' and the piano accompaniment. The bottom system features a vocal line with lyrics 'The wind is in the air' and a piano accompaniment. The score includes dynamic markings such as *mp*, *mf*, *p*, and *pp*, as well as performance instructions like 'air' and 'tone'.

B. Cl.

10

air

pp *p*

Vla.

10

ppp

Gtr.

10

VI

III

VI

mp

The image shows a musical score for three instruments: B. Cl. (Bass Clarinet), Vla. (Viola), and Gtr. (Guitar). The score is divided into three systems, each starting with a measure number '10'. The B. Cl. part features a long, sustained note with a breath mark 'air' and dynamic markings *pp* and *p*. The Vla. part features a long, sustained note with a dynamic marking *ppp*. The Gtr. part features a long, sustained note with a dynamic marking *mp* and a series of chords marked with Roman numerals VI, III, and VI. The score includes various musical notations such as clefs, key signatures, and dynamic markings.

