

Lars Graugaard

**STATES
AND
SHAPES**

FOR FIVE CLARINETS AND TWO HARPS

composed 2019

duration 19 minutes

commissioned by the Caput Ensemble
commission supported by the Danish Arts Foundation

2 harps; with bass bows and metal triangle beaters

1st: Ab piccolo clarinet, Bb soprano clarinet

2nd: Bb soprano clarinet, basset horn in F

3rd: Bb soprano clarinet, Bb contrabass clarinet

4th: Bb soprano clarinet, Bb bass clarinet

5th: Bb soprano clarinet, Bb bass clarinet

----- Audience -----

Hp1 Cl4 Cl5 Hp2
Cl2 Cl3
Cl1

General

Score transposed. Quarter-tones are indicated by accidental with an arrow; the arrow indicated one quarter-tone off-set in the arrow's direction from the accidental to which it is attached. Grace notes are performed as fast as possible and as close as possible to the main (target) note.

Harp1: string 're' in 7th octave tuned to D flat. Performance instructions are found in the corresponding places inside the score.

Quarter-tone glisses at the very low end should be done by a combination of lip gliss. and slightly uncovering the finger holes, and should be done as precisely as possible, both in terms of timing of the glissando, the dynamics and the target pitch.

There are a number of multiphonics, timbral sweeps, dyads and other effects, and the fingering is stipulated at each occurrence.

Further performance instructions are found in the corresponding places inside the score.

The composition treats the notion that musicality as our appreciation of a sound's meaning has a biological as well as an evolutionary aspect. This implies an eternal manner of general listening on the one side, and a strictly contemporary manner of culturally bound music appreciation on the other. Such a timeless and self-standing, pre-instrumental sonic make-up is an absolute quality that does not depend on customs and personal aesthetics. In musical terms, it functions outside of personalised musical features as it takes on those wider features that are infinite, innate and unlearned.

To abridge these two fundamentally different listening modes, the instrumentation is set up as two self-similar groups of clarinets and harps that each have an internal micro-cosmos of voices. This constitutes two meta-instruments as the voices move in closely connected dynamics, registers and articulation. The instrumental anonymity in performance blurs the presence of each player, but gains in expressive richness. This meta-identity is complementary between the two groups, where the harps that have matching roles to add short-term and less critical sound features such as transients and spectral features etc. Performance discrepancies do happen, but are specified so that a common, overarching instrument-mass singularity always will prevail.

Musical form is set in four sections in terms of material, albeit in three sections in terms of instrumentation as the clarinets all double, employing a total of five different clarinet types that range from the Ab piccolo clarinet to the Bb contrabass clarinet. The composition was commissioned by the CAPUT Ensmble as part of a composer residency supported by the Danish Arts Foundation, and the composition is dedicated to Gudni Franzson.

STATES AND SHAPES

Lars Graugaard

[illegible]

\equiv

5

==

\equiv

7

42

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

Cl. in Bb 4

Cl. in Bb 5

Hp 1

Hp 2

p

mf-pp

mf-pp

mf-pp

mf-pp

mf-pp

mf

pp

p

mf

pp

p

F

45

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

Cl. in Bb 4

Cl. in Bb 5

Hp 1

Hp 2

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

play on air

grad. into ->

ord.

\equiv [illegible]

55

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

Cl. in Bb 4

Cl. in Bb 5

Hp 1

Hp 2

pp mf pp mf pp mf

pp f pp mp

pp f pp mp

pp f pp mp

pp fpp pp mp pp mp

mp f mp

pp f mp

mp ppp

mp ppp

58 I ord.

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

Cl. in Bb 4

Cl. in Bb 5

Hp 1

Hp 2

pp f pp f pp f

pp f pp f pp f

pp f pp f pp f

pp fpp pp fpp f pp fpp

pp fpp pp fpp f pp fpp

pp fpp pp f pp fpp

mp f mp f mp f

mp f mp f mp f

mp f mp f

[illegible]

[illegible]

The musical score is for a piece titled 'Pavane' from the 'The Four Seasons' suite. It is written for five string instruments (Violin I, Violin II, Violin III, Violin IV, and Viola) and two harps (Hp 1 and Hp 2). The score is in 3/4 time and includes dynamic markings such as *pp*, *f*, *mp*, and *ff*. It also includes performance instructions for the harps regarding pedal changes.

Violin I (Cl. in B♭ 1): The first staff shows a melodic line with dynamic markings *pp* and *f*. The second staff shows a similar melodic line with dynamic markings *pp* and *f*.

Violin II (Cl. in B♭ 2): The third staff shows a melodic line with dynamic markings *pp* and *f*. The fourth staff shows a similar melodic line with dynamic markings *pp* and *f*.

Violin III (Cl. in B♭ 3): The fifth staff shows a melodic line with dynamic markings *pp* and *f*. The sixth staff shows a similar melodic line with dynamic markings *pp* and *f*.

Violin IV (Cl. in B♭ 4): The seventh staff shows a melodic line with dynamic markings *pp* and *f*. The eighth staff shows a similar melodic line with dynamic markings *pp* and *f*.

Viola (Cl. in B♭ 5): The ninth staff shows a melodic line with dynamic markings *pp* and *f*. The tenth staff shows a similar melodic line with dynamic markings *pp* and *f*.

Harp 1 (Hp 1): The eleventh staff shows a melodic line with dynamic markings *mp* and *ff*. The twelfth staff shows a similar melodic line with dynamic markings *mp* and *ff*.

Harp 2 (Hp 2): The thirteenth staff shows a melodic line with dynamic markings *mp* and *ff*. The fourteenth staff shows a similar melodic line with dynamic markings *mp* and *ff*.

Performance Instructions: The score includes two performance instructions for the harps, both labeled 'pedal clash:'. The first instruction is for Harp 1: 'pedal clash: move F pedal into mid-positions to produce a rattling metal sound'. The second instruction is for Harp 2: 'pedal clash: move E pedal into mid-positions to produce a rattling metal sound'.

[illegible]

80

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

Cl. in Bb 4

Cl. in Bb 5

Hp 1

Hp 2

83

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

Cl. in Bb 4

Cl. in Bb 5

Hp 1

Hp 2

==

92 To Cl. in A^b

Cl. in A^b

Bas. Hn.

Cb. Cl.

B. Cl. 1

B. Cl. 2

Harp 1

Harp 2

harp: slowly stand up and walk to the side of the instrument; pick up bow

harp: slowly stand up and walk to the side of the instrument; pick up bow

106 **Slow and Brooding**, $\text{♩} = 54$ P

Cl. in Ab

Bas. Hn

Bas. Hn sing: play: *mp* sing: play: *mp*

Cb. Cl.

on low D, harmonics 8va; always very faint *pp* flz. *mf* slap-tongue and key-click *f* on low F, harmonics 8va *pp*

B. Cl. 1

slap-tongue and key-click *f* on low D, harmonics 8va; always very faint *pp* grad. into → air sound *mp* slap-tongue and key-click *f* on low E, harmonics 8va *pp*

B. Cl. 2

slap-tongue and key-click *f* flz. *pp* *mp* on low D, harmonics 8va; always very faint *pp*

122 Q

Cl. in Ab distant flz. *pp* *mp*

Bas. Hn

Bas. Hn sing: play: *mp* sing: play: *mp*

Cb. Cl.

on low D, harmonics 8va; always very faint flz. *mf* slap-tongue and key-click *f* on low F, harmonics 8va *pp*

B. Cl. 1

slap-tongue and key-click *fpp* on low D, harmonics 8va; always very faint *pp* grad. into → air sound *mp* slap-tongue and key-click *f* on low E, harmonics 8va *pp*

B. Cl. 2

slap-tongue and key-click *fpp* flz. *pp* *mp* grad. into → air sound → ord. *pp* on low D, harmonics 8va; always very faint *pp*

137 **R** very thin timbre; always mix in with harmonics/multiphonics **S**

Cl. in Ab

Bas. Hn

Cb. Cl.

B. Cl. 1

B. Cl. 2

Hp 1

Hp 2

slap-tongue and key-click
ffpp
preserve as much low note as possible

slap-tongue and key-click
ffpp
preserve as much low note as possible

slap-tongue and key-click
ffpp < *f* > *pp*
preserve as much low note as possible

loco: multiphonic trem. on fingering
p

overtone sweep
pp
preserve as much low note as possible

overtone sweep
pp
preserve as much low note as possible

overtone sweep
pp
preserve as much low note as possible

arco, with bass bow; standing next to the harp
ff
mf
ff
p
ff sub. *p*

arco, with bass bow; standing next to the harp
ff
mf
ff
p
ff sub. *p*

This musical score is for the piece "The Wind" by John Cage, specifically measures 153 through 160. The score is written for a large ensemble, including Clarinets in A and Bb, Bass Horn, Cello, Bass Clarinet, Bassoon, Horns, and Harp. The notation is complex, featuring many rests, dynamic markings (pp, mp, p, mf, ff, f), and performance instructions such as "flz., and with a some air" and "on low F, harmonics 8va". The score is divided into systems, with measures 153-154, 155-156, 157-158, and 159-160. The instruments are arranged in a standard orchestral layout, with the Harp at the bottom and the Clarinets at the top. The score is written in a single system, with measures 153-154, 155-156, 157-158, and 159-160. The instruments are arranged in a standard orchestral layout, with the Harp at the bottom and the Clarinets at the top. The score is written in a single system, with measures 153-154, 155-156, 157-158, and 159-160.

[illegible]

[illegible]

[illegible]

202

Cl. in Ab

Bas. Hn

Cb. Cl.

B. Cl. 1

B. Cl. 2

Hp 1

Hp 2

dyad 17 flz.

dyad 21

dyad 02

dyad 06

dyad 06

dyad 21

dyad 17

dyad 107

pp

p

p

mp

pp

p poss.

p poss.

p poss.

p poss.

p

p

211

Cl. In Ab

Y

mf

pp

pp

mp

Z

Bas. Hn

pp

pp

mp

dyad 06

dyad 06

Cb. Cl.

harmonic only

pp

mp

pp

B. Cl. 1

harmonic only

pp

pp

mp

pp

B. Cl. 2

harmonic only

pp

pp

mp

pp

multiphonic tremolo

Hp 1

arco, use metal beater for 'pitch' changes; follow clarinets 3, 4 and 5 w. relative pitch

mp

repeat pitch contour ('phrase')

put down metal beater

Hp 2

arco, use metal beater for 'pitch' changes; follow clarinets 3, 4 and 5 w. relative pitch

mp

repeat pitch contour ('phrase')

put down metal beater

The musical score is written for six staves. The top five staves are for woodwinds: Clarinet in Ab, Bassoon, Contrabass Clarinet, Bass Clarinet 1, and Bass Clarinet 2. The bottom two staves are for Harp 1 and Harp 2. The Clarinet in Ab part begins with a measure marked '211' and contains a melodic line with slurs and accents, marked with dynamics *mf*, *pp*, and *mp*. It includes two boxed labels 'Y' and 'Z'. The Bassoon part features a melodic line with a 'dyad 06' instruction. The Contrabass Clarinet, Bass Clarinet 1, and Bass Clarinet 2 parts are marked 'harmonic only' and feature complex chordal textures with dynamics *pp*, *mp*, and *pp*. The Harp parts include performance instructions: 'arco, use metal beater for 'pitch' changes; follow clarinets 3, 4 and 5 w. relative pitch', 'repeat pitch contour ('phrase')', and 'put down metal beater'. The harp parts are marked with *mp* and include slurs and accents.

229

Cl. in Ab

key trill

ff

distant: flz., and with a some air

pp

Bas. Hn

key trill

ff

Cb. Cl.

slap-tongue and key-click

f

5

12

harmonics 8va; follow dynamic down

pp

B. Cl. 1

slap-tongue and key-click

f

5

12

multi-trill: a fast, irregular 'cloud' of the indicated pitches

pp

B. Cl. 2

slap-tongue and key-click

f

5

12

multi-trill: a fast, irregular 'cloud' of the indicated pitches

pp

Hp 1

gliss. w. fingers; string clash

ff sub.

5

3

take normal playing position

Hp 2

gliss. w. fingers; string clash

ff sub.

5

3

take normal playing position

235

similar

AA

Cl. in Ab

pp

mp

ppp

Bas. Hn

ppp

Cb. Cl.

ppp

B. Cl. 1

ral. into ->

mp

ppp

B. Cl. 2

pp

mp

ppp

BB

245

key trill

Cl. in Ab

7

5

p

p

pp

7

5

p

p

pp

7

5

p

p

pp

Bas. Hn

dyad 101

dyad 102

pp

mp

pp

mp

Cb. Cl.

dyad 17

dyad 06

dyad 101

dyad 102

pp

mp

B. Cl. 1

dyad 17

dyad 06

dyad 101

dyad 102

pp

mp

B. Cl. 2

pp

mp

pp

ord.

pp

ord.

ord.

ord.

Hp 1

Hp 2

The musical score is written for a woodwind quintet, brass, and harp. The woodwinds (Cl. in Ab, Bas. Hn, Cb. Cl., B. Cl. 1, B. Cl. 2) play complex rhythmic patterns with various articulations and dynamics. The brass (B. Cl. 1, B. Cl. 2) play sustained notes with specific dyads. The harp (Hp 1, Hp 2) provides a harmonic foundation with sustained chords and arpeggios. The score is divided into measures, with some measures containing multiple staves for different instruments. The dynamics range from pp (pianissimo) to mp (mezzo-piano). The key signature is B-flat major, indicated by the 'BB' marking.

[illegible]

A musical score for five instruments: Clarinet in A-flat, Bass Horn, Contrabass Clarinet, Baritone Clarinet 1, and Baritone Clarinet 2. The score is written on five staves. The first staff (Cl. in Ab) has a key signature change from one flat to two flats at measure 263. The second staff (Bas. Hn.) features triplets and slurs. The third staff (Cb. Cl.) includes large handwritten numbers 3, 2, 3, 2 over measures 270-273, indicating a sequence of fingerings or breath marks. The fourth staff (B. Cl. 1) contains slurs, fingering numbers (7, 5, 3), and markings for "key tr" and "(harmonic tremolo)". The fifth staff (B. Cl. 2) also includes slurs, fingering numbers (5, 9, 8, 5), and markings for "key tr". The music consists of complex rhythmic patterns and melodic lines across all parts.

276

Cl. in Ab

very thin timbre; always mix in with harmonics/multiphonics

Bas. Hn

2

3

2

Cb. Cl.

B. Cl. 1

key tr

5

B. Cl. 2

key tr

5

ppp

mp

[illegible]

304 GG

Cl. in Ab

Bas. Hn

Cb. Cl.

B. Cl. 1

B. Cl. 2

Hp 1

Hp 2

ppp

mp

p

grad. into ->

air sound

overtone sweep

3

5

distant: with a some air

add flz.

sing:

play:

316

HH

To Cl. in Bb

Cl. in Bb

air sound

grad. into->

Cl. in Ab

sing:

Bas. Hn

play:

grad. into ->

air sound

mp

To Cl. in Bb

Cb. Cl.

B. Cl. 1

B. Cl. 2

pp

pp

Hp 1

Hp 2

p

5

5

329

ord.

air sound

grad. into->

ord.

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

Cl. in Bb 4

Cl. in Bb 5

To Cl. in Bb

To Cl. in Bb

let ring

Hp 1

Hp 2

let ring

p

5

5

4

4

341 Very tight, $\text{♩} = 112$ grace notes as fast as possible

Cl. in B♭ 1 *f* *ff* *pp* *f* *ff* *f* *ff* *f* *mf* *mp* *p*

Cl. in B♭ 2 *f* *ff* *pp* *f* *ff* *f* *ff* *f* *mf* *mp* *p*

Cl. in B♭ 3 *f* *ff* *pp* *f* *ff* *f* *ff* *f* *mf* *mp* *p*

Cl. in B♭ 4 *f* *ff* *pp* *f* *ff* *f* *ff* *f* *mf* *mp* *p*

Cl. in B♭ 5 *f* *ff* *pp* *f* *ff* *f* *ff* *f* *mf* *mp* *p*

Hp 1 *f* *ff* *pp* *f* *ff* *f* *ff* *f* *mf* *mp* *p*

Hp 2 *f* *ff* *pp* *f* *ff* *f* *ff* *f* *mf* *mp* *p*

sharp and bright sound

349

Cl. in B♭ 1 *pp* *ppp* *mf* *ff* *mp* *ff* *pp* *ffpp* *pp* *f* *ffpp* *f* *ffpp* *ff*

Cl. in B♭ 2 *pp* *ppp* *mf* *ff* *mp* *ff* *pp* *ffpp* *pp* *f* *ffpp* *f* *ffpp* *ff*

Cl. in B♭ 3 *pp* *ppp* *mf* *ff* *mp* *ff* *pp* *ffpp* *pp* *f* *ffpp* *f* *ffpp* *ff*

Cl. in B♭ 4 *pp* *ppp* *mf* *ff* *mp* *ff* *pp* *ffpp* *pp* *f* *ffpp* *f* *ffpp* *ff*

Cl. in B♭ 5 *pp* *ppp* *mf* *ff* *mp* *ff* *pp* *ffpp* *pp* *f* *ffpp* *f* *ffpp* *ff*

Hp 1 *pp* *ppp* *f* *mp* *ff* *f* *f* *f* *f* *f* *mf* *ff*

Hp 2 *pp* *ppp* *f* *mp* *ff* *f* *f* *f* *f* *f* *mf* *ff*

[illegible]

387 **LL** Lush and gentle, $\text{♩} = 56$
clarinets in large, uncoordinated rubato **MM**

Cl. in B♭ 1 *fff* *pppp* *pp* *pp*

Cl. in B♭ 2 *fff* *pppp* *pp* *pp*

Cl. in B♭ 3 *fff* *pppp* *pp* *pp*

Cl. in B♭ 4 *fff* *pppp* *pp* *pp*

Cl. in B♭ 5 *fff* *pppp* *pp* *pp*

Harp 1 *f* *fff* *mp* *pp* *mp*

Harp 2 *f* *fff* *mp* *pp* *mp*

very softly, always in tightly coordinated gesture w. harp II

very softly, always in tightly coordinated gesture w. harp I

396 **NN** **OO**

Cl. in B♭ 1 *pp*

Cl. in B♭ 2 *pp*

Cl. in B♭ 3 *pp*

Cl. in B♭ 4 *pp*

Cl. in B♭ 5 *pp*

Harp 1 *mp* *pp* *mp*

Harp 2 *mp* *pp* *mp*

404

PP

Cl. in B♭ 1

Cl. in B♭ 2

Cl. in B♭ 3

Cl. in B♭ 4

Cl. in B♭ 5

Hp 1

Hp 2

412

QQ

Cl. in B♭ 1

Cl. in B♭ 2

Cl. in B♭ 3

Cl. in B♭ 4

Cl. in B♭ 5

Hp 1

Hp 2

424

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

Cl. in Bb 4

Cl. in Bb 5

Hp 1

Hp 2

SS

4

ppp *pp* *mp* *p*