

Kenrick Ho

Niflheim

For Solo Bass Clarinet
(2018)

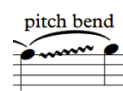
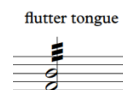
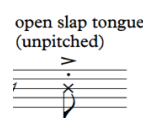
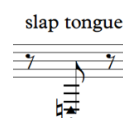
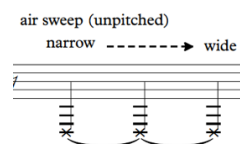
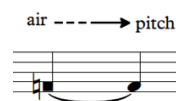
Preface:

Niflheim is one of the nine worlds of Old Norse mythology, where it is commonly described as the primordial land of darkness, cold, mist and ice. Inspired by this mythical imagery, this composition attempts to explore the timbral characteristics of the bass clarinet, especially in the dark and hollow qualities of its lowest register. The use of air related extended techniques, such as air sweeps and air sounds, can be associated with the misty and freezing conditions of Niflheim. Notably, the pitch used in this work solely comes from Messaien's Third Mode in G. The mode has been utilised to create an eerie sense of tonality. In combination with the use of slow tempo, free time signature, and the bass clarinet sonorities, this piece is intended to be a sonic representation of the Norse world of Niflheim.

Duration: ca. 4'

Notation Legend:

1. **Air sounds** are notated with a labelled rectangular note head. Air sound should have no/ minimal pitch in the note. Often there will be an arrow between the words “air” and “pitch”, above a tied rectangular note to a regular note, this means the air sound gradually introduces pitch, and becoming a normal pitched note at the regular note head.
2. **Air Sweeps** are notated with a crossed note head, and labeled with “air sweep (unpitched)” on top. This sound is unpitched, and is always specified with text above, the direction from narrow to wide or wide to narrow throat/ mouth position.
3. **Slap Tongues** are notated with a triangular note head, with “slap tongue” labeled on top.
4. **Open Slap Tongues** are notated with a crossed note head, with a “open slap tongue (unpitched)” labeled on top. This should be an unpitched sound.
5. **Flutter Tongues** are notated with a tremolo marking on the note, with “flutter tongue” notated above.
6. **Pitch Bends** are notated with a wavy line between two tied notes, with “pitch bend” notated on top.
7. **Multiphonic notes** are always provided with fingerings for reference. The player is free to use any alternative fingerings of their preference, to produce the same sounding dyads as written on the score.
8. **Harmonic Trills** are notated as a tremolo between a regular and a harmonic note (diamond note head = sounding pitch, and the regular note head below indicates the fundamental note).
9. **Slurred repeated notes** are meant to be articulated without tonguing. They could be articulated with breath/ diaphragm, or with the shape of the mouth.



Niflheim

for Solo Bass Clarinet

1
Kenrick Ho

♩ = 60 **Dark, Cold, and Empty**

Bass Clarinet in B \flat

air -----> pitch -----> air

air -----> pitch -----> air

ff *mf*

B. Cl.

slap tongue

3

air sweep (unpitched)
narrow -----> wide

p *p* *mp*

B. Cl.

pitch bend

slap tongue

3

air -----> pitch

f *ff* *p* *f* *p* *f*

B. Cl.

pitch -----> air

air sweep (upitched)
narrow -----> wide

mp

B. Cl.

air -----> pitch

rit. -----

slap tongue

3

pp *f* *pp* *f*

B. Cl.

air sweep (unpitched)
slap tongue narrow -----> wide

sfz *mf* *p* *mp*

B. Cl. *mp* $\text{air} \dashrightarrow \text{pitch}$ *f* *p* *f* *f* *sfz sfz* *p* *slap tongue* *slap tongue*

B. Cl. *p* *f* *ord. → flutter tongue* *mp* *ff* *slap tongue* *ppp* *fff*

B. Cl. *mp* *pp* *mp* *ff* *sfz* *air sweep (unpitched) wide → narrow* *flutter tongue* *open slap tongue (unpitched)*

B. Cl. *sfz* *p* *f* *ppp* *air → pitch* *f*

B. Cl. *ff* *mf* *ff* *flutter. pitch bend*

B. Cl.

slap tongue

pitch bend

p *f* *p < f* *p*

B. Cl.

f *p* *f*

B. Cl.

harmonic trill

p *ff* *p* *sub. ppp* *mp*

B. Cl.

mf *p* *ff* *pp*

B. Cl.

pitch ----> air

air sweep (unpitched)
narrow ----> wide

mp *f* *mp*

B. Cl.

mp *ppp* *ff*