

for Matthias Müller
Disintegrating Bopalula

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♩=135

HUGE REVERB, LONG DELAY AND HARMONISER (4TH)

Clarinet in B \flat

mf *f* *p* *ff*

SMALL REVERB

♩=60

s.v.

sim. (sempre)

INTRODUCE
HUGE REVERB
POCO A POCO

Cl.

ppp < *mf* > *ppp* *ppp* < *mf* > *ppp* *ppp* < *mf* > *ppp* *ppp* < *mf* >

HUGE REVERB

DRY

HUGE REVERB

Cl.

ppp *ppp* < *mf* > *ppp* *ppp* < *mf* > *ppp* *sfz* *sfz* *ppp*

flz. ord.

SMALL REVERB

HUGE REVERB

IMPROVISE WITH REVERB SIZE

♩=116

tr bis.

Cl.

ff *ppp* *mf* *ppp* *ppp* *mf* *ppp* *ppp* *f* *ppp* *mf*

REVERB (SEMPRE)

INTRODUCE (LONG) DELAY

INTRODUCE HARMONISER (DIM 5TH)

tr bis.

Cl.

ppp *f* *ppp* *mf* *ppp* *f* *ppp* *mf* *ppp*

IMPROVISE WITH DELAY TIME AND REVERB

Cl.

f *ppp* *mf* *mf* *f* *mf* *mf*

flz. ord.

flz.

tr

Cl.

f *mf* *ppp* *f* *mf* *mf* *f* *mf*

SLOWLY FADE REVERB AND DELAY AND HARMONISER

Cl.

mf *mf* *mf*

SMALL REVERB

DRY

Cl.

ppp *f* *ppp* *fp* *p* *mf* *p* *f* *mf*

tr bis. *flz.* *ord.*

$\text{♩} = 60$ $\text{♩} = 135$ $\text{♩} = 60$

INTRODUCE HUGE REVERB POCO A POCO

Cl.

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

flz. *ord.*

$\text{♩} = 135$

LONG DELAY

INTRODUCE HARMONISER (DIM 5TH)

Cl.

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

flz. *ord.*

$\text{♩} = 60$ $\text{♩} = 135$ $\text{♩} = 60$

IMPROVISE WITH REVERB SIZE

Cl. $\text{♩}=135$

ff *mf* *ff* *mp* *ff* *ppp*

IMPROVISE WITH DELAY AND REVERB

Cl. $\text{♩}=60$ $\text{♩}=135$

mf *ppp* *mp* *f* *fp* *f* *fp* *p* *f*

CHANGE HARMONISER INTERVAL (4TH)

Cl. $\text{♩}=60$ $\text{♩}=135$ $\text{♩}=60$

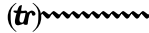
fp *fp* *mf* *mp* *f* *fp* *fp* *mf* *mp*


FADE OUT HARMONISER (POCO A POCO)


Cl. $\text{♩}=135$ $\text{♩}=60$

f *fp* *f* *f* *ppp*


tr
bis.





(tr)  | HARMONISER (4TH) | $\text{♩} = 135$ |

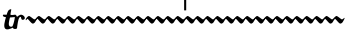
Cl. 

f > *ppp* *mf* *f* *fp* > \circ *mp*  *ff*

FADE OUT HARMONISER
(POCO A POCO)

Cl. 

mf  *ff* *p*  *f* *p*  *f* *ppp*  *f* > *ppp*

$\text{♩} = 60$ tr  bis.

HARMONISER (DIM 5TH) | $\text{♩} = 135$ |

Cl. 

p  *f* flz. ord. $\text{♩} = 60$ tr  bis. *ppp*  *f* > *ppp*

HARMONISER (4TH) | $\text{♩} = 135$ | $\text{♩} = 60$ |

Cl. 

fp > \circ *mf* *mf* *mf* *mf* *mf* < *f*

ord. flz.

FADE OUT HARMONISER
(POCO A POCO)

Cl. $\text{♩} = 60$ $\text{♩} = 116$ *tr* *s.t.*

mf *ppp* \triangleleft *f* *ppp* \langle *mf* \rangle *ppp* *ppp* \triangleleft *mf* \rangle *ppp* *sfz*

IMPROVISE WITH DELAY TIME AND REVERB

HARMONISER (DIM 5TH)

Cl. $\frac{4}{4}$ *s.t.* *ord.* *flz.* *ord.* *s.v.* *sim. (sempre)* $\text{♩} = 116$

sfz *ppp* \triangleleft *ff* *ppp* \langle *mf* \rangle *ppp* *ppp* \langle *mf* \rangle *ppp* *p* \triangleleft *mf*

Cl. $\text{♩} = 60$ $\text{♩} = 116$ *tr*

ppp \langle *mf* \rangle *ppp* *mf* *ppp* \langle *mf* \rangle *ppp* *mf* \triangleleft *ff* *f* *mf* *mf* \triangleleft

Cl. $\text{♩} = 60$ *(tr)* *s.v.* *s.t.* *s.t.* *ord.* *sim. (sempre)* *s.t.* *s.t.* *s.t.* *ord.*

\triangleleft *f* *mf* *ppp* \langle *mf* \rangle *ppp* *sfz* *sfz* *ppp* \langle *mf* \rangle *ppp* *sfz* *sfz* *sfz* *ppp* \langle *mf* \rangle

SLOWLY FADE REVERB AND DELAY AND HARMONISER

Cl. *ppp* *sfz* *sfz* *sfz* *ppp* < *mf* > *ppp* *sfz* *ppp* < *mf* > *ppp* *sfz*

s.t. s.t. s.t. s.t. s.t. s.t.

The first staff of music is for Clarinet (Cl.). It begins with a dynamic marking of *ppp* and a breath mark (H). The first three measures feature a sequence of notes with *sfz* dynamics and 's.t.' (staccato) markings. The fourth measure has a *ppp* dynamic, followed by a crescendo to *mf* and then a decrescendo back to *ppp*. The fifth measure has an *sfz* dynamic, followed by another crescendo to *mf* and decrescendo to *ppp*. The sixth measure has an *sfz* dynamic, and the seventh measure has a *ppp* dynamic. The piece ends with a *sfz* dynamic and a final note.

DRY

♩=116

HUGE REVERB, LONG DELAY AND HARMONISER (4TH)

Cl. *ppp* < *mf* > *ppp* *p* *mp* *mf* *ff* *mp*

6 6

The second staff of music is for Clarinet (Cl.). It starts with a *ppp* dynamic and a crescendo to *mf*, then a decrescendo back to *ppp*. The next measure has a *p* dynamic. This is followed by two measures of sixteenth-note runs, each marked with a '6' (sixteenth notes). The dynamics then progress through *mp*, *mf*, *ff*, and finally *mp* at the end of the piece.