

Stefan Streich

Studie für  
mikrofonierte  
Es-Klarinette

Study for microphoned  
Eb-Clarinet

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Aufführungshinweise

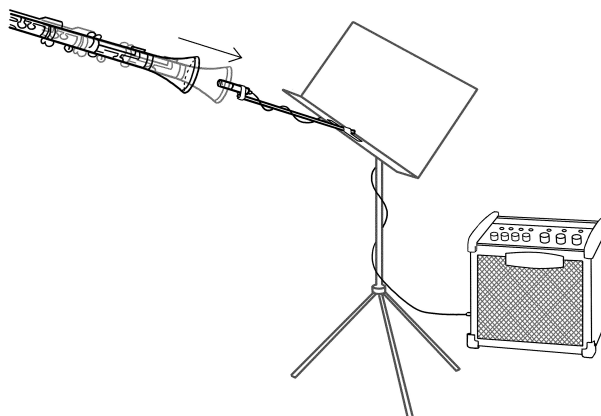
Performance instructions

**Aufbau**

Ein kleines Ansteckmikrofon (z.B. Sennheiser MKE2-EW-3 GOLD) ist auf einem dünne Stab montiert. Dieser ist so an der Ablagekante des Notenpults angebracht, daß es während des Spielens durch eine Vorwärtsbewegung in das Klarinettenrohr eingeführt werden kann.

**Setting**

A small lapel (clip-on) microphone (e.g., Sennheiser MKE2-EW-3 GOLD) is mounted on a thin rod. This is attached to the shelf edge of the music stand so that it can be inserted into the clarinet tube by moving forward while playing.



Der Lautsprecher kann ein kleiner Komboverstärker sein und sollte direkt beim Spieler/bei der Spielerin stehen.

The speaker can be a small combo amp and should stand directly with the player.

Die Verstärkung ist so gepegelt, daß leise mikrofonierte Klänge genauso laut wirken wie laute unverstärkte Töne.

The amplification is leveled so that softly miced sounds are just as loud as loud unamplified sounds.

Die Lautstärkeeinstellung am Verstärker bleibt über das ganze Stück konstant und wird nicht nachgeregelt. Änderungen erfolgen nur über das Spiel und die Bewegungen des/der Klarinetisten/in.

The amplifiers volume setting remains constant over the whole piece and is not readjusted. Changes are made only by the play and movements of the clarinetist.

**Notation**



Reines Luftgeräusch auf den angegebenen Griff

**Notation**

Pure air sound at given fingering.



Schwarzer Pfeil: Luftgeräusch durch Einatmen / Weißer Pfeil: wieder normal ausatmen.

Black arrow: Air sound by breathing in. White arrow: breath out again normally.



Sehr luftig. Ton gerade an der Ansprache.

Very airy. Tone just at the response.



Reine Klappenschläge ohne Ton. Immer alle Klappen jedes Griffs schlagen. D.h. auch beim nächst tieferen Ton alle Klappen und nicht nur die noch fehlende. Ausnahme: Die Vorschlagsgruppe am Ende des Stücks.

Pure key hits without tone. Hit always all keys of every stop. I.e. all keys also of the next lower note, not only the needed ones. Exception: The grace-note group at the end of the piece.



Fakultative Pause: Hier atmen, falls nötig.

Optional break: Breath here if necessary.

*Studie für mikrofonierte Es-Klarinette* entstand im Frühjahr 2017 für Christian Vogel, der auch die Uraufführung am 1.7.2017 im *Ackerstadtpalast* Berlin spielte. Ohne seine Ideen und Mitarbeit hätte das Stück nicht geschrieben werden können.

*Study for microphoned Eb clarinet* was written in spring 2017 for Christian Vogel, who also played the world premiere on 1.7.2017 in the *Ackerstadtpalast* Berlin. Without his ideas and cooperation the piece could not have been written.

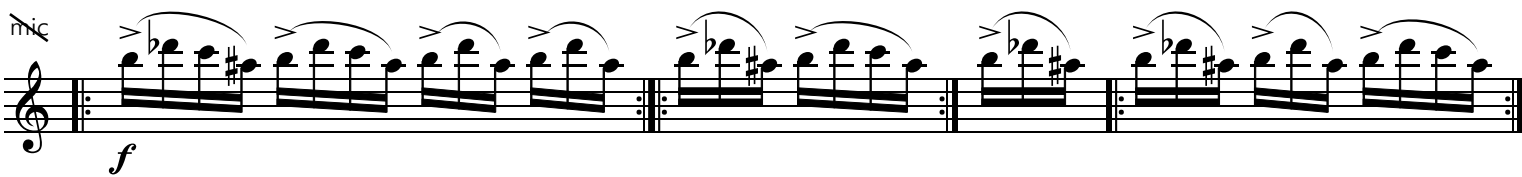
Mit besonderem Dank an Ulf Grenzer für die Graphik auf dieser Seite.

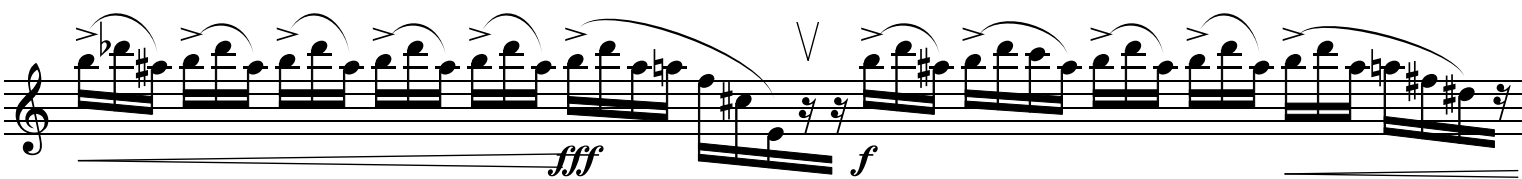
With special thanks to Ulf Grenzer for the graphics on this page.

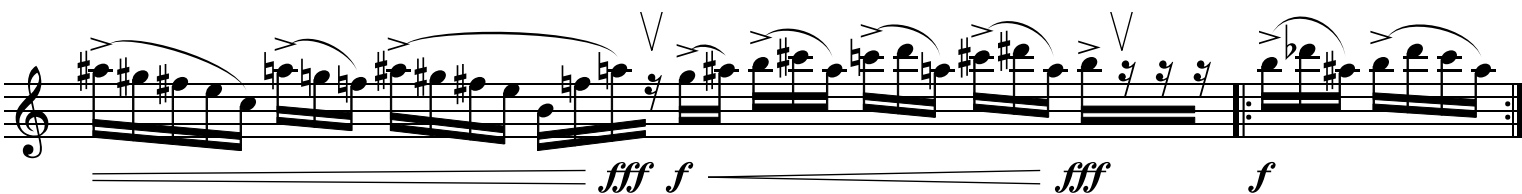
# Studie für mikrofonierte Es-Klarinette Study for microphoned Eb-clarinet

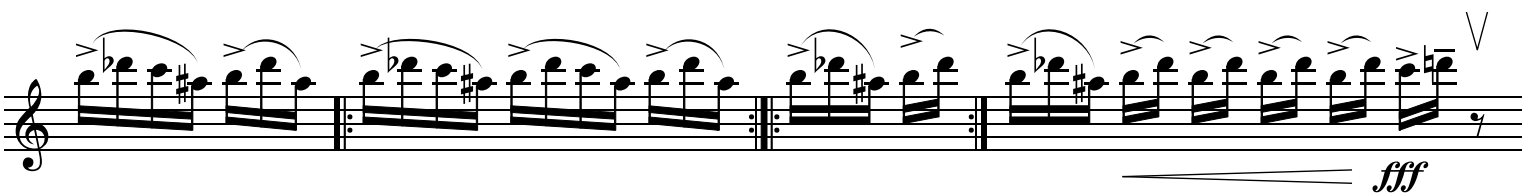
Stefan Streich (2017)  
für Christian Vogel

♩ = 100 - 120 Akzente immer extrem stark, "verzerrt" /  
Accents always extremely strong, "distored"

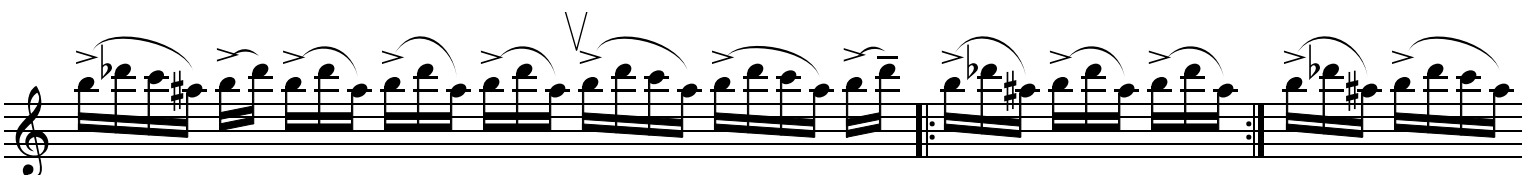
1 

2 

3 

4 

5 

6 

7

Musical staff 7: Treble clef, starting with a repeat sign. The staff contains a series of eighth notes with slurs and accents. A dynamic marking 'p' is present. The staff ends with a fermata over a whole note.

8

Musical staff 8: Treble clef, continuing the eighth-note pattern. A dynamic marking 'fff' is present. The staff ends with a fermata over a whole note.

9

Musical staff 9: Treble clef, continuing the eighth-note pattern. The staff ends with a fermata over a whole note.

10

Musical staff 10: Treble clef, continuing the eighth-note pattern. The staff ends with a fermata over a whole note.

11

Musical staff 11: Treble clef, continuing the eighth-note pattern. The staff ends with a fermata over a whole note.

12

Musical staff 12: Treble clef, continuing the eighth-note pattern. The staff ends with a fermata over a whole note.

13

Musical staff 13: Treble clef, starting with a few eighth notes and a quarter note, then a whole rest.

mic

Un poco più presto

14

*ppp* <sub>poss.</sub> *ffpp* *ffpp ffpp* *ff*

15

*pp* *ffpp* *ffpp*

16

*ffpp*

17

*ffpp ffpp ffpp* *ffpp ffpp* *ffpp* sim.

18

*ff*

19

*p* *ffpp ffpp* *ffpp* *ffpp* sim.

20

*ffpp* *ffpp* sim.

21

*ffpp* *ff p* *ffpp* sim.

22

mic

23 *ffpp* *ffpp* sim.

24 *pppp* *ffpp* sim. *ff*

25 *pp* *ffpp* *ffpp* *ffpp* *pppp* *ffpp* sim.

26

27 *p* (*ff*) *p* *pp*

28 *ffppff* (*ff*) *p* *ffpp*

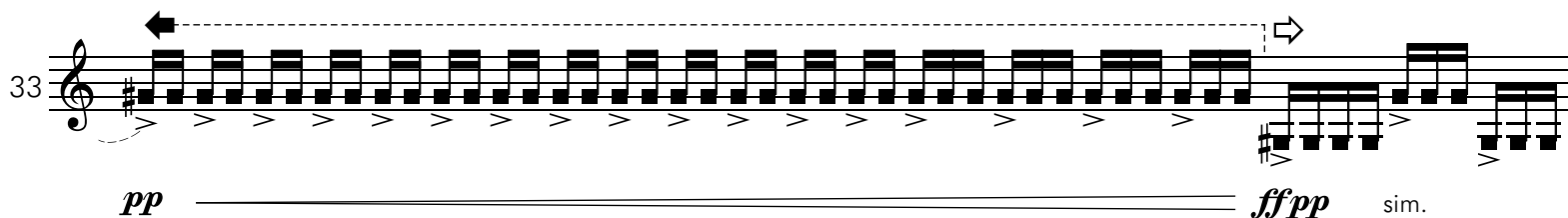
29 *ffpp* sim. *ffpp* *ff*

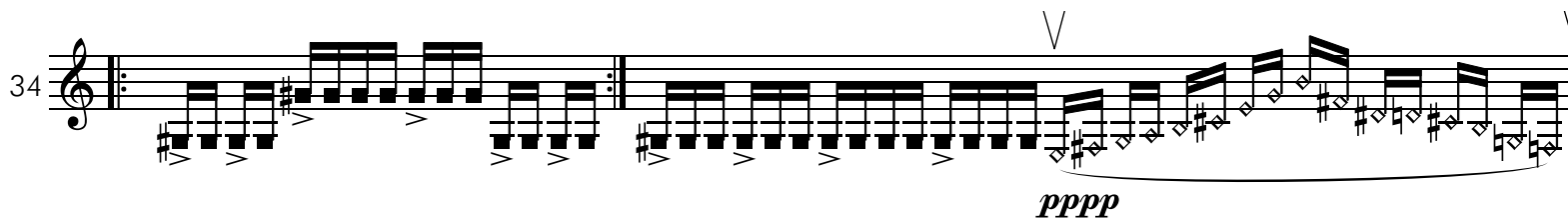
30 *pppp* *ffpp* *pppp* *ffpp* sim.

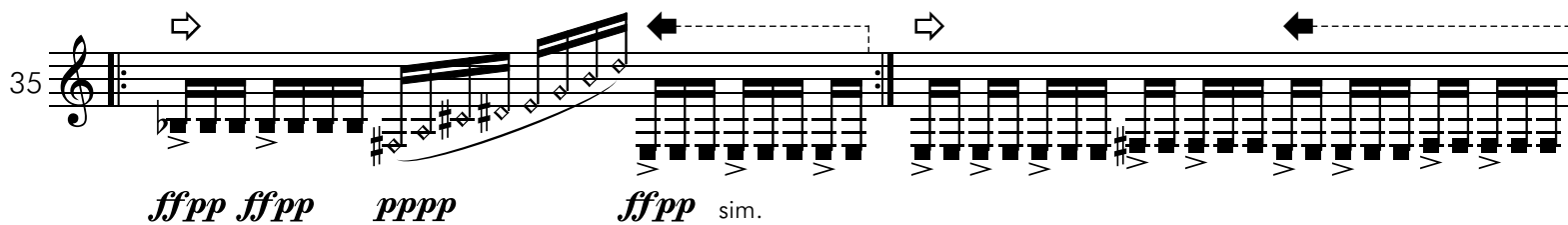
31 *ff* *p* *ff* (*ff*) *p*

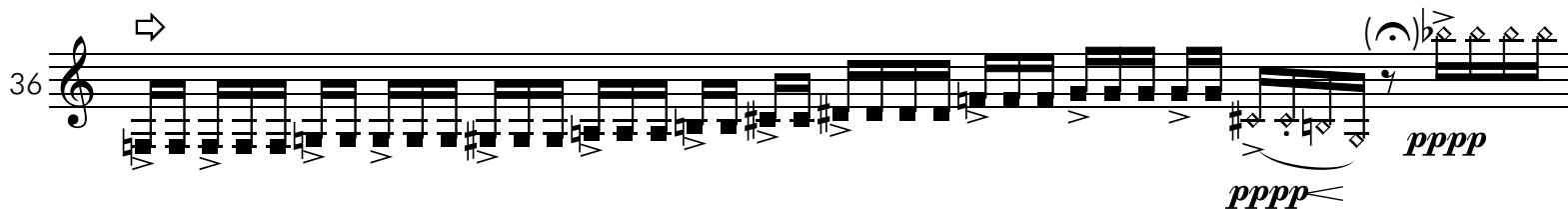
32 *ffp* sim. *p* *fff* *pp*

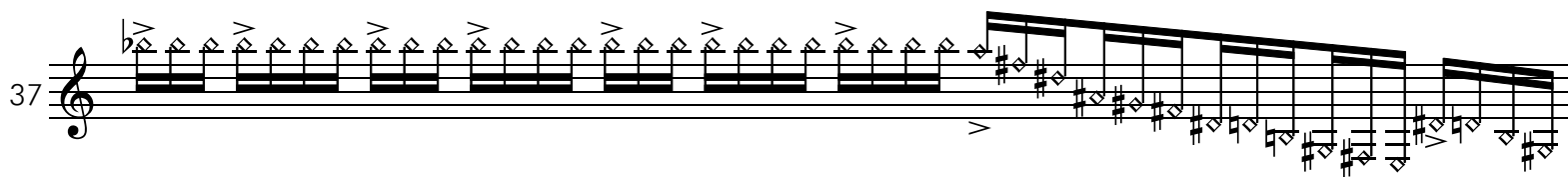
mic

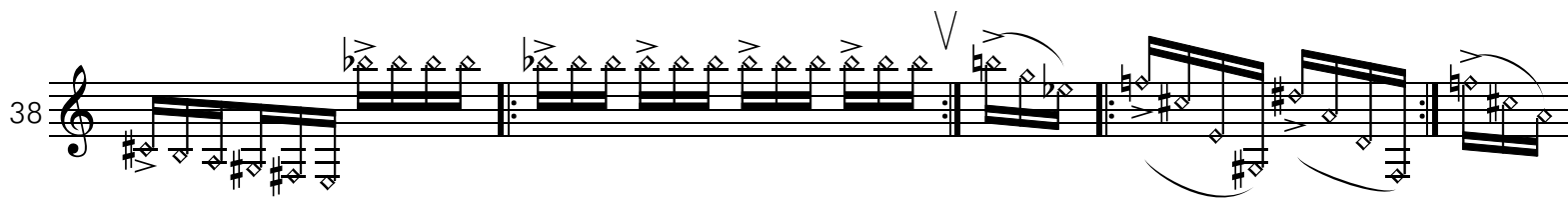
33   
*pp* *ffpp* sim.

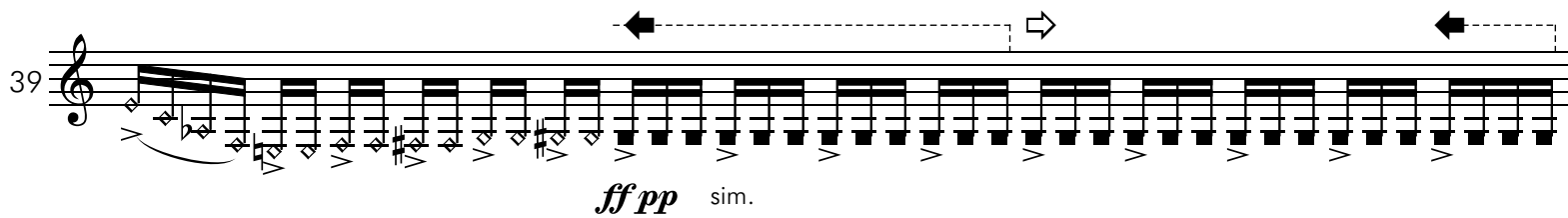
34   
*pppp*

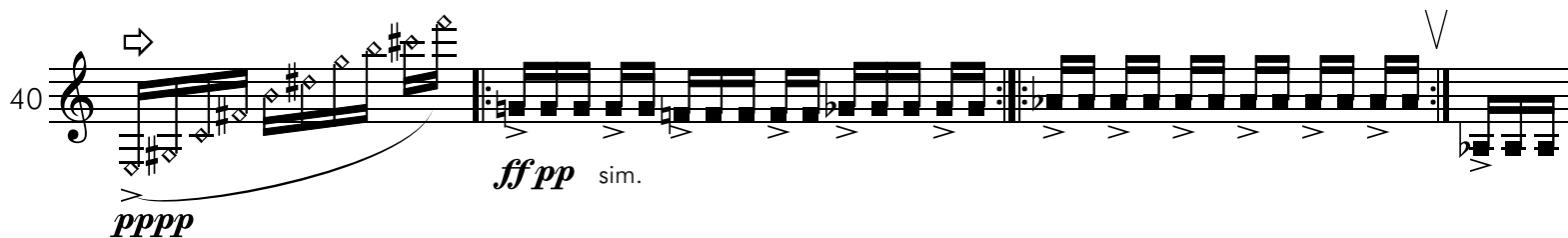
35   
*ffpp ffpp pppp ffpp* sim.

36   
*pppp* *pppp*

37 

38 

39   
*ffpp* sim.

40   
*pppp* *ffpp* sim.

41 mic

*pppp*

42

*pppp*

43 mic norm. ~~mic~~

*fff*

44

45 mic mic

*p* *pppp*

46 mic norm. ~~mic~~

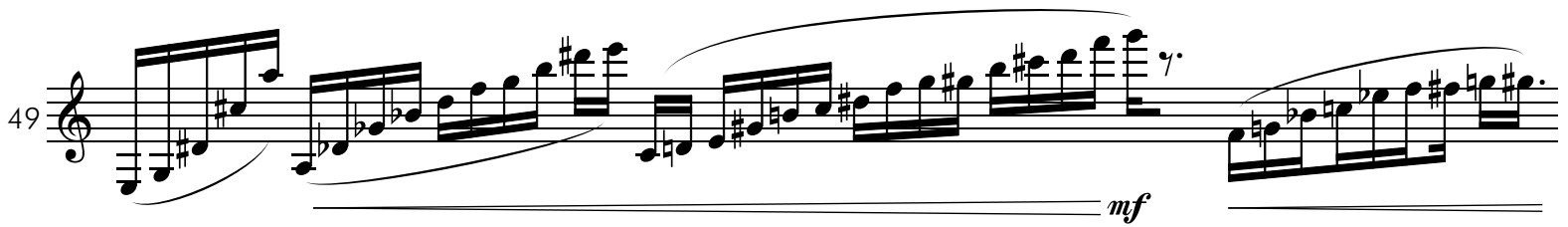
*ff*

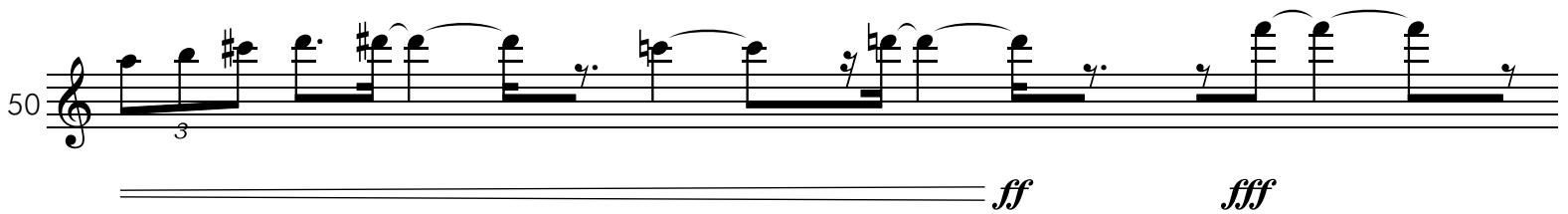
47 mic mic norm. ~~mic~~

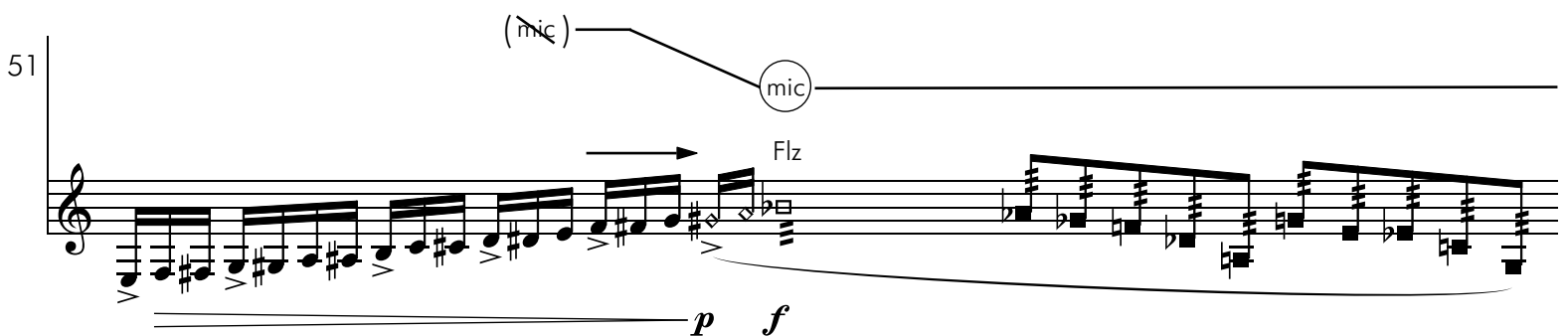
*pp* *fff* *pp* *fff*

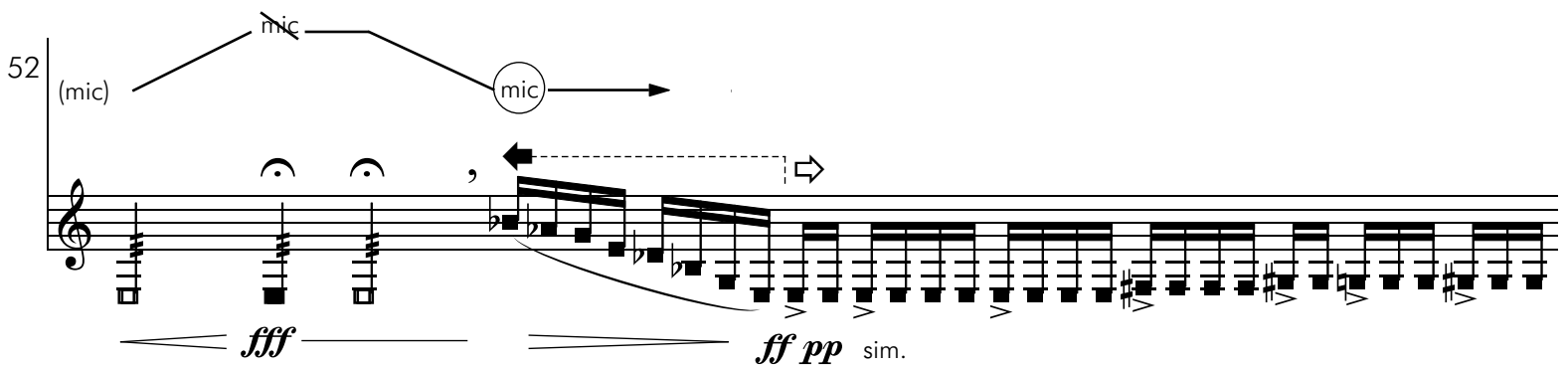


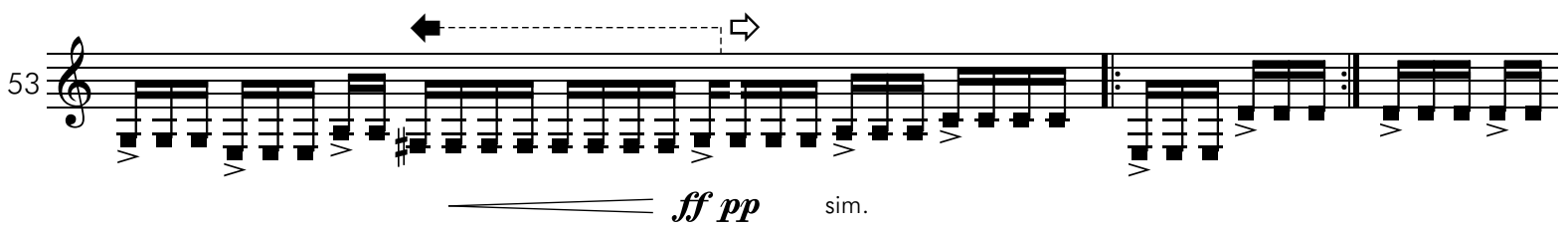
48 *p* (mic) 

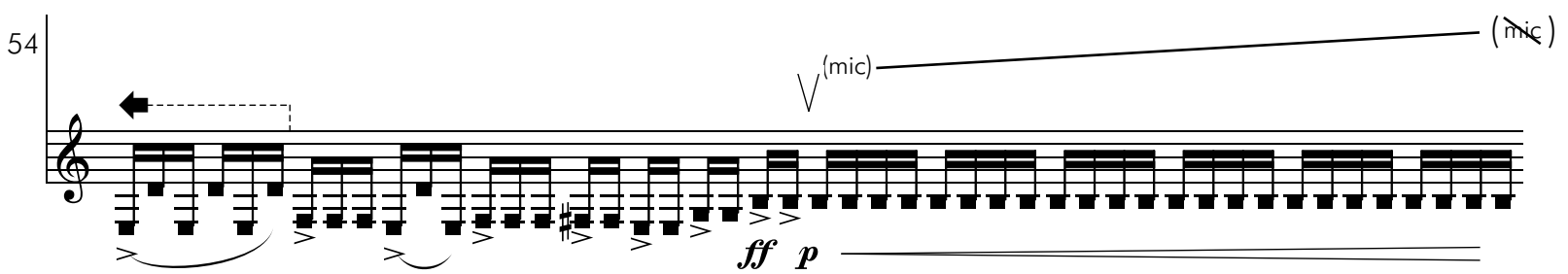
49 *mf* 

50 *ff* *fff* 

51 *p* *f* (mic) mic Flz 

52 *fff* *ff pp* sim. (mic) mic 

53 *ff pp* sim. 

54 *ff p* (mic) 

(mic)

55

*ffff*

56

57

poco rubato

58

a tempo

(mic)

*p*

59

pú lento e rubato al fine

(mic)

*pp (ff)* *pppp* *ffff* *pp*

60

(mic)

*ffff* *pp*

Spittel bubbles without tone /  
Spittelbläschen ohne Ton