

Klarinet in B

Sem-A-Tam

vektorová hudba v piatich obrazoch a šiestich intermezzách
pre Klarinetistu a jeho Asistentku
(2002, rev. 2004)

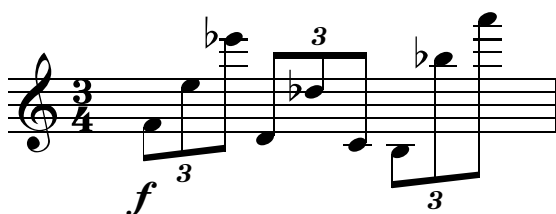
MILOŠ BETKO
(*1964)

Obraz I. - D. C.

Allegretto (♩ = 100)



Hrdo si vykračujúc, s nadšením si cez klarinet prezerá publikum, akoby ďalekohľadom. (ca 10")



So záujmom si cez klarinet prezerá publikum, akoby ďalekohľadom. Aj zaostruje. (ca 10")

Moderato (♩ = 90)



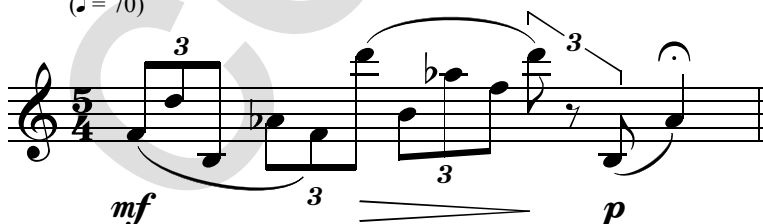
S ochabujúcim záujmom si cez klarinet prezerá publikum, akoby ďalekohľadom, neskôr obráteným ďalekohľadom.

Obracia svoj záujem skôr k technickej konštrukcii samotného klarinetu-ďalekohľadu.
(Nehrá na klapkách!) (ca 7")

"JA NIE SOM DAVID COPPERFIELD," povie a upokojí sa.

Andantino rit.

(♩ = 70)



Clarinet in B \flat

To-And-Fro

vector music in five scenes and five intermezzi
for Clarinet solo
(2002)

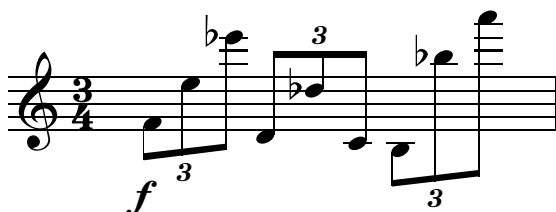
MILOS BETKO
(b. 1964)

Scene 1 - COLUMBUS

Allegretto ($\text{♩} = 100$)

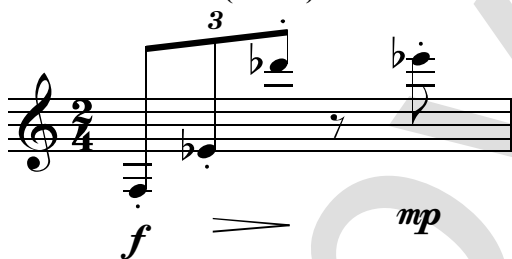


He looks delighted at the audience through the clarinet, as it was a telescope. (ca 10")



He is watching the audience through the clarinet with interest, as it was a telescope. Nay, he is focussing. (ca 10")

Moderato ($\text{♩} = 90$)

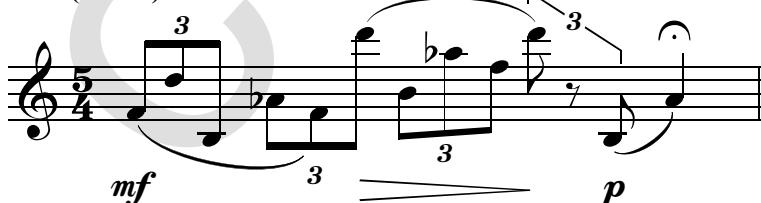


He looks around up to audience through the clarinet with declined interest, as it was an up-side down turned telescope. He turns his attention more to technical construction of the clarinet-telescope itself. (ca 7")

"I AM NOT COLUMBUS," he says, and calms down.

Andantino rit.

($\text{♩} = 70$)



Intermezzo I - MORZEOVKA

Príde Asistentka a zozadu mu odoberie plášť. Potom odíde.
On stojí vpredu v strede pódia. Venuje sa naplno len hraniu.

Allegro (♩ = 130)

The musical score consists of seven staves of music in treble clef. The piece begins with a dynamic marking of *f* (forte). The first staff starts in 4/4 time, then changes to 3/4, then 2/4, and finally returns to 4/4. The second staff continues with similar time signature changes. The third staff features a key signature change to one sharp (F#) and includes a dynamic marking of *f*. The fourth staff continues with the key signature and includes a dynamic marking of *f*. The fifth staff includes a dynamic marking of *f*. The sixth staff includes a dynamic marking of *f*. The seventh staff begins with a dynamic marking of *mf* (mezzo-forte) and includes a *rit.* (ritardando) marking. The piece concludes with a dynamic marking of *mf* and a hairpin crescendo.

Intermezzo I - MORSE CODE

He is engaged fully in playing.

Allegro (♩ = 130)

The musical score consists of six staves of music in treble clef. The first staff begins with a dynamic marking of *f* and a tempo marking of Allegro (♩ = 130). The music is written in 4/4 time, with a key signature of one sharp (F#). The score includes various time signatures: 4/4, 3/4, 2/4, and 4/4. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several slurs and phrasing marks throughout the piece. The final staff ends with a dynamic marking of *mf* and a *rit.* (ritardando) marking.

Obraz II. - PĽUVANCE**Comodo** (♩ = 80)

Pri hraní ustupuje dozadu (účinky "tlakovej vlny"). simile

ff

"TFUJ," odpľuje si doprava. Zachytí na jazyku vlas. Odstráni ho. Utrie si ústa chrbtom ruky.
"TFUJ," odpľuje si na záver tejto očistnej procedúry ešte raz doprava.
Po chvíli sa so skrsávajúcim nápadom vráti pohľadom k poslednému pľuvancu a zahľadí sa naň. (ca 10")

Moderato (♩ = 90)

Hraním napodobní odpľutie na miesto posledného skutočného pľuvanca, ...

mf

... potom ho pravou nohou zašliapne ako lezúceho chrobáka.
(Spôsob zašliapnutia nie je záväzný.)

Hraním napodobní odpľutie naľavo, ...

f

... potom pľuvanec významne, pomaly a dôkladne ľavou nohou zašliapne ako cigaretový ohorok.

Hraním napodobní odpľutie naľavo a ...

f

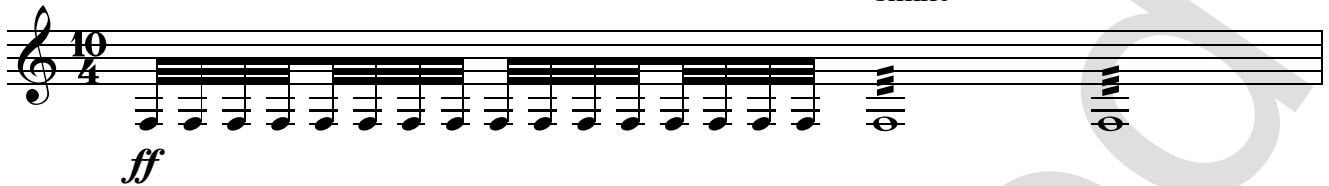
... vzápätí pľuvanec ľavou nohou chvatne zašliapne ako lezúceho chrobáka.

Hraním napodobní odpľutie napravo a potom ...

f

Scene 2 - SPITTLE S**Comodo** (♩ = 80)

simile



"FIE!" spits to the right . He catches a hair on his tongue. He takes it away.
 He wipes his mouth with back of his hand.
 "FIE!" he spits again at the end of this purgative procedure, to the right.
 A while after he returns back, with originating brainchild, he glances
 at the last spittle, and stares at it. (ca 10")

Moderato (♩ = 90)

Playing he imitates spitting to the place of the last really existing spittle, ...



... then, he scrunches it out with a right foot like a crawly beetle.



Playing he imitates spitting to the left, ...



... then he scrunches the spittle meaningfully out, little by little
 and thoroughly with a left foot, like a cigarette stub.



Playing he imitates spitting to the left, and ...



... in the train of this, he scrunches out the spittle hastily with a left foot like a crawly beetle.



Playing he imitates spitting to the right, and then ...

Intermezzo II - BALISTIKA

Otočí sa k publiku bokom a pohybom klarinetu napodobňuje let pľuvancov.

Allegretto (♩ = 100)

The musical score is written for a Clarinet in B-flat. It begins in 4/4 time with a dynamic of *f* and *p*. The second and third staves are in 6/4 time, also marked *f* and *p*. The fourth staff returns to 2/4 time, with dynamics *f* and *p*. The fifth staff is in 2/4 time, featuring dynamics *f*, *p*, and *f*. The sixth staff is in 2/4 time, marked *pp*. The seventh staff is in 4/4 time, marked *ff* and *p*, and includes a *rit.* (ritardando) section. The score contains various musical notations including notes, rests, slurs, and accents.

Intermezzo II - BALLISTICS

During first two bars, by moving the clarinet he is still imitating fly of the spittles.
Later on, he ceases to do so.

Allegretto (♩ = 100)

The musical score consists of seven staves of music in treble clef. The first three staves are in 6/4 time, each containing three measures. The first two staves have dynamics *f p* with hairpins indicating a crescendo and decrescendo. The third staff has dynamics *f p* and *f*. The fourth staff is in 2/4 time with dynamics *pp*. The fifth staff is in 4/4 time with dynamics *pp*. The sixth staff is in 6/4 time with dynamics *ff* and *p*, and includes a *rit.* marking. The score features various articulations such as accents (^), slurs, and breath marks (>).

Obraz III. - T V A R Y

Z napodobňovania letu pľuvancov ho bolí krčná chrbtica. Unavene si sadne na stoličku, ktorú mu pohotovo podstrčila Asistentka. Zozadu mu masíruje oblasť krku a šije.



Prehodia pár slov ohľadom stavu jeho stuhnutej šije.

Asistentka dokončí základnú masáž a začína s rytmizovaným preklepkávaním Klarinetistových ramien. Klarinetista opakuje rytmus jej rúk hrou na klapkách klarinetu. Najprv sa striedajú, neskôr si zarytmizujú spolu.

Klarinetista prechádza do hrania. Asistentka stojí stále za ním a telom kopíruje kyvadlové pohyby klarinetu.

Andante (♩ = 60)

ppp — *p* — *ppp* *ppp* — *p* — *ppp*

accel.

pp — *mp* — *pp* *p* — *mp* — *p*

Zároveň s hraním nakreslí len tak zo žartu pred sebou malý kruh v súlade so smerom melódie.

Comodo (♩ = 80)

p — *mf* — *p*

Zároveň s hraním nakreslí opačným smerom väčší kruh.

p — *mf* — *p*



Kreslenie ho zaujme, preto sa k nemu aj riadne postaví.

Asistentka rýchlo odbehne a zoberie so sebou aj stoličku.

Scene 3 - S H A P E S

He does not enjoy playing anymore. He sits down wearily, for instance on a piano-chair (if any), or at the stage-side (provided that is sufficiently high), or just lean against something available at the stage.



He is bored for a while. Between whiles he will play idly with clarinet keys.

Little by little he starts pendulate the clarinet from side to side.

Thereafter he will add crooning by intonation he imitates dangle moves of the clarinet.

Afterwards, he will smoothly substitute crooning for singing into the clarinet, still imitating its pending movements.

In the end, he appends playing to dangling with clarinet and singing into clarinet, as well.

Together with clarinet, he is wagging his head. (ca 30")

Initially, as if he would be bored, plays distinctly all tones.

Andante (♩ = 60)

ppp — *p* — *ppp* *ppp* — *p* — *ppp*

accel.

pp — *mp* — *pp* *p* — *mp* — *p*

Concurrently while playing he will outline before himself, just for fun, small circle in accordance with direction of melody. He is no longer singing.

Comodo (♩ = 80)

p — *mf* — *p*

Cuncurrently with playing he will outline a bigger circle in an opposite direction.

p — *mf* — *p*



Drawing impressed him, hence, he takes a proper stand to it (he is neither sitting, nor leaning any longer) and ...

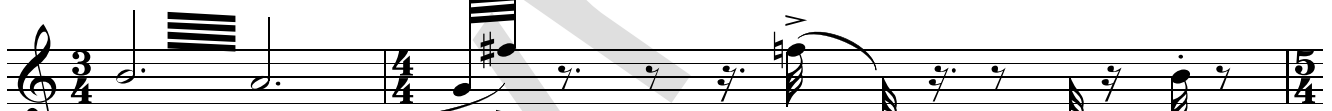
Intermezzo III - TRILKY

Prestane atakovať publikum a stiahne cúvajúc do stredu javiska.

♩ = ♩ **Allegretto accel.**
(♩ = 100)

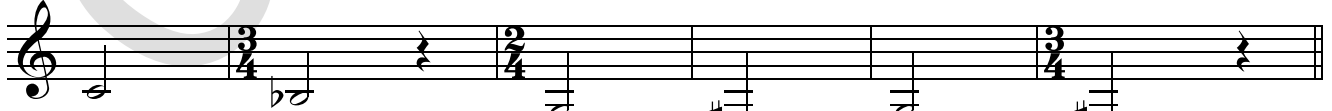
***fff***

Venuje sa hre.

Andante (♩ = 60)*pp**f**pp**mp**sf**mp**pp**mp**sf**mp**pp**mp**sf**mp**pp**mp**sf**mp**pp**mp**f**p**mf*

Asistentka "cítiac" hudbu prináša notový stojan.

Asistentka sa "odplíži".

*ppp**f**ppp**f**ppp**mf**ppp**mf**pppp**p**pppp**p*

Intermezzo III - TRILLS

Later on, already without useless movements he continues in aborted acceleration (classical playing).

♩ = ♪ Allegretto accel.
(♩ = 100)

A musical staff in 4/4 time, starting with a treble clef and a key signature of one flat. It features a long melodic line of eighth notes, followed by a trill on a whole note.

mf

Andante (♩ = 60)

A musical staff in 4/4 time, starting with a treble clef and a key signature of one flat. It features a melodic line with various dynamics: *pp*, *f*, *pp*, *mp*, *sf*, and *mp*. It includes trills and a 3/2 time signature change.

pp

f

pp

mp

sf

mp

A musical staff in 4/4 time, starting with a treble clef and a key signature of one flat. It features a melodic line with dynamics: *pp*, *mp*, *sf*, *mp*, and *pp*. It includes trills and a 3/2 time signature change.

pp

mp

sf

mp

pp

A musical staff in 4/4 time, starting with a treble clef and a key signature of one flat. It features a melodic line with dynamics: *mp*, *sf*, *mp*, *pp*, *mp*, and *sf sf*. It includes trills and a 3/2 time signature change.

mp

sf

mp

pp

mp

sf sf

A musical staff in 3/4 time, starting with a treble clef and a key signature of one flat. It features a melodic line with dynamics: *mp* and *pp*. It includes trills and a 5/4 time signature change.

mp

pp

A musical staff in 5/4 time, starting with a treble clef and a key signature of one flat. It features a melodic line with dynamics: *mp*, *f*, *p*, and *mf*. It includes trills and a 2/4 time signature change.

mp

f

p

mf

A musical staff in 2/4 time, starting with a treble clef and a key signature of one flat. It features a melodic line with dynamics: *ppp*, *f*, *ppp*, *f*, *ppp*, and *mf*. It includes trills.

ppp

f

ppp

f

ppp

mf

A musical staff in 3/4 time, starting with a treble clef and a key signature of one flat. It features a melodic line with dynamics: *ppp*, *mf*, *pppp*, *p*, *pppp*, and *p*.

ppp

mf

pppp

p

pppp

p

Obraz IV. - K Ú Z L A

Grave (♩ = 45)

Hlučne sa nadýchne.

Hlučne sa nadýchne.

Hlučne sa nadýchne.

Už sa len tvári, že hrá neuveriteľne ticho.

Hlučne sa nadýchne.

Už sa len tvári, že hrá neuveriteľne ticho.

Oddelí hubičku a súdok (odloží si ich na stojan).

Nádychom prisaje ku korpusu klarinetu hárok papiera (je na ňom nakreslená notová osnova s notou "e" v 3/4 takte), ktorý bol na notovom stojane. Pri prisávaní zdvíha korpus tak, aby si publikum mohlo prečítať, čo je na papieri napísané.

Lahúčko odfúkne papier na stranu.

Podobne prisaje aj druhý papier (s nápisom "SILENZIO"), poodíde trochu nabok a ...

... ľahúčko odfúkne papier na druhú stranu.

Asistentka zbiera "odfúknuté" papiere. Klarinetista vyberie z kufra 2 pingpongové loptičky. Oranžovú si vloží do vrečka a čiernu si vloží do korpusu a nádychom ju prisaje. Dvíha klarinet dohora.

Silno ju vyfúkne do hľadiska.

Nenápadne si z vrečka vyberie a do korpusu vloží oranžovú pingpongovú loptičku. Nádychom ju prisaje ku korpusu a dvíha klarinet dohora. Podíde k publiku, ale tentokrát loptičku ...

... silno vyfúkne dozadu nad seba.

Scene 4 - TRICKS

He draws a deep breath, while he taps quietly with the right foot. He draws a deep breath, while he taps quietly with the right foot.

He draws a deep breath, while he taps quietly with the right foot. *pp* He is already pretending only that he is playing unbelievably quietly. *pppp*

He draws a deep breath, while he taps quietly with the right foot. He is already pretending only that he is playing unbelievably quietly.

He will detach and take off the clarinet mouthpiece and barrel of while he taps quietly with the right foot. He is silently tapping with the left foot.

By taking a breath he will stick into the bell of the clarinet a single sheet of paper from the music stand (music stand would have to be solid or sheets of music would have to be laid on the frosted underlay, so as their rear sides would not be seen). On underside of this paper there is a big staff with treble clef, 3/4 time signature and written note 'E3' of whole bar duration drawn. During sticking the paper, he moves the clarinet up so that audience could read, what is written on the paper. Everything should have to run exactly in tempo.

He blows strongly paper on, towards auditorium.

p *sf*

In like manner, he will stick also the second (identical) paper on, and again, he will blow paper strongly away.

p *sf*

Unnoticed, he withdraws a black table tennis ball from the pocket and inserts it into the clarinet bell. By taking breath he leeches the ball onto the bell and lifts clarinet upwards. He blows strongly the ball, high to the air.

p *sf*

Unnoticed, he withdraws an orange table tennis ball from the pocket and inserts the ball into the clarinet bell. By taking breath he leeches the ball onto the bell and lifts clarinet upwards. He blows strongly the ball into auditorium.

p *sf*



Asistentka vyfúkne z bublifuku poriadnu dávku bublín ("odfúknuté" papiere má pod pazuchou stočené v rolke). Klarinetista si nasadí hudbičku so súdkom.

Chytá bubliny korpusom klarinetu. Pri každom chytení zahrá jeden tón. Pri vyšších tónoch chytá vyššie letiace bubliny, pri nižších nižšie letiace.

Andantino

(♩ = 70)

Asistentka napodobňuje hru na papierovej rolke hru na klarinete, aj s chytaním bublín. Potom radostne poskakujúc bubliny nadháňa a hluší papierovou rolkou, dupe po nich.



Klarinetista si zatiaľ z kufra vyberie a v tajnosti napchá do rukáva hodvábnu kúzelnícku šatku. Keď je pripravený, zakašľaním upozorní Asistentku. Tá okamžite odhodí papiere a upriami pozornosť divákov na Klarinetistu a jeho "číslo". Klarinetista poíde k publiku a ukáže obecenstvu prázdny korpus. Potom efektným gestom vyťahuje šatku z rukáva (akože z korpusu).

Na konci kúzla Asistentka zachytí šatku, ktorú potom prehodí Klarinetistovi cez klarinet.

Intermezzo IV - B. L. O. 1

Hrá s rukami pod šatkou.

Allegro assai (♩ = 145)



Asistentka mu zaviaže oči šatkou. Odvedie ho za ruku dopredu javiska a roztočí ho ako pri hre na slepú babu. Keď sa dotočí, zostane stáť bokom k publiku, odvrátený od Asistentky. Asistentka vyberie z kufra protinárázovú bublinkovú fóliu. Pred začiatkom hrania sa Klarinetista ukloní doboka (pretože je dezorientovaný).



He takes out (so that the audience does not have a hunch what is he withdrawing) from the rustling plastic bag (he brought the bag with at the beginning and have laid it down aside the stand) a bubble-blow (extra sturdy bubbles).

He will prepare it all, hidden away from the view of the audience by the music stand. He creates in audience feeling of tension and expectation. (ca 10")



He will blowout, through clarinet, pretty much burst of bubbles.

He takes chance of the shock effect in the audience, who enjoy the bubbles, and quickly mounts the clarinet mouthpiece and barrel on.

He catches bubbles with clarinet bell. At each catch he plays one tone.

With higher flying bubbles he plays higher tones, with below flying - lower tones.

Andantino accel.

(♩ = 70)



He takes out a chintzy headscarf and he has scrubbed out clarinet from the rest of bubbles. Then he will throw the headscarf over clarinet (so as not to let the headscarf fall down, he keeps clarinet in the horizontal position), and ...

Intermezzo IV - B. L. T. 1

... plays with hand under the headscarf.

Allegro assai (♩ = 145)



He will snatch headscarf snappily away from clarinet and throws it underfoot.

From the plastic bag he takes out an impact-resistant wrapper with burst air spaces, and will pack the whole clarinet carefully in.

Intermezzo V - B. L. O. 2 (D U E T O)

Medzi hraním Klarinetistu Asistentka v predpísanom rytme praská bubliny na bublinkovej fólii. Klarinetista vždy ohľaduplne čaká, až kým sa jej nepodarí bubliny prasknúť.

Moderato (♩ = 90)

Zatiaľ, čo Asistentka zožína ovácie, on si strhne šatku. Stále zaviazanú si ju navlečie na klarinet a prejde k notovému stojanu. (*Intermezzo VI* je jediné číslo, ktoré hrá z nôt.) Asistentka sa "spamätá", chvatne odhodí bublinkovú fóliu a gestom upriami pozornosť na Klarinetistu (v tomto postoji, nehybne a s dobre strojeným úsmevom, zotrvá) a on spustí:

Intermezzo VI - B. L. O. 3

Vivace (♩ = 170)

Intermezzo V - B. L. T. 2

While playing he is pressing clarinet keys and covers the tone holes through that burst air spaces (it can be assumed that with some tones he will be not able to cover all the vents fully and you will hear any random tone).

Among tones are bursting rhythmically air bubbles of the wrapper (apparently it will be rhythmically jerky enough, however, important is that whenever it is imposed, the bubble will burst actually).

Moderato (♩ = 90)

He will unpack clarinet quickly (he will throw packing down).

Vivace (♩ = 170)

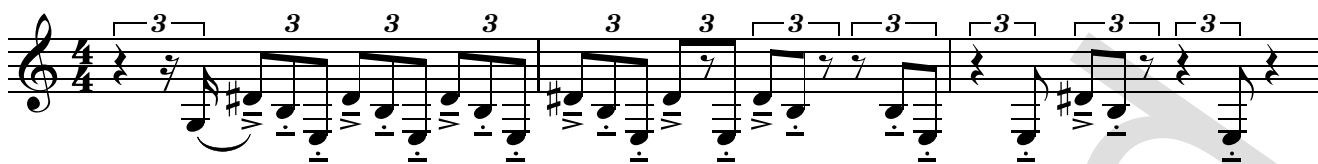
poco a poco crescendo

ff

mf

Coughing, he is being stifled. (ca 4")

Klesajúc k zemi ešte sa snaží pokračovať.



Kašľajúc dusí sa.

S prvým viaczvukom sa zlostne obráti na stále nehybnú Asistentku, ktorá na jeho problémy doteraz nijako nereagovala.

Obráz V. - ROZHOVOR S KRITIKOM

Moderato

(♩ = 90)

Asistentka rýchlo zodvihne šatku a ujde pred jeho hnevom ku kufru.

Ľubovoľný dobre znejúci viaczvuk. Cerí zuby a vrčí na Asistentku ako divá šelma.



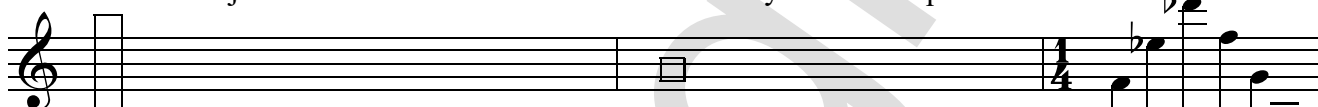
fff

fff

Klarinetista obracia svoj hnev k publiku.

Dobre znejúci viaczvuk.

Cerí zuby a vrčí a na publikum



fff

fff

fff



"STÁLE LEN TVORIŤ PRE ZÁBAVU INÝCH," hundre, memorujúc viac-menej pre seba.

Andante (♩ = 60)



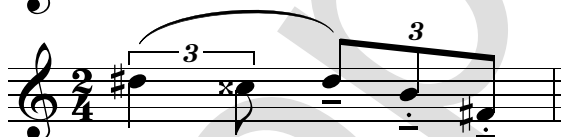
mf

mp

Hrá akoby už len z povinnosti baviť poslucháčov.
Trvári sa kyslo.



"VŠETKO MÁ PREDSA SVOJE MEDZE," hovorí už hlasnejšie a zreteľnejšie.



mp

Pokračuje medzi rečou.

Rezignovane odovzdá klarinet Asistentke a zoberie od nej šatku, ktorú mu priniesla.

Asistentka zaujme modelkovský postoj s prekríženými nohami a klarinet nehybne drží v takej polohe, aby bolo možné na ňom okamžite hrať.

"A TENTO SI TU LEN TAK VYHRÁVA!" obráti sa náhle na klarinet.



V tomto momente dochádza k rozdvojeniu interpreta na Kritika (so šatkou umelecky prehodenou okolo krku), ktorý stojí vpravo a na Klarinetistu (so šatkou trčiacou mu z vrecka), ktorý stojí vľavo (reprezentovaného klarinetom, ktorý drží Asistentka).

Tieto pozície v dialógu aj dôsledne zaujíma, aby divák nestratil prehľad kto je kto.

Pritom Asistentku obchádza (čoraz rýchlejšie) spredu. Za ňou mení polohu šatky.

He is still trying to go on.

Coughing, he is being stifled again. (ca 3")

Scene 5 - TALK WITH A CRITIC

Moderato

(♩ = 90) Any good sonorous polyphonic sound. Grins and snarls at the audience like a wild beast.

fff *fff*

A good sonorous polyphonic sound. Grins and snarls.

fff *fff* *fff*

6

"IT IS IMPOSSIBLE TO PRODUCE ALWAYS JUST FOR FUN OF THE OTHERS. YOU CAN NOT DO IT FOR EVER," he murmurs, more-or-less for himself.

Andante (♩ = 60)

mf *mp*

He plays only as if he has had to entertain listeners.

"AFTER ALL, THERE'S AN END TO EVERYTHING," he says more loudly, and more clearly.

mp

He continues between sayings.

"AND THIS ONE IS ONLY PLAYING JUST LIKE THAT!" he suddenly turns to himself as to the Clarinetist. In doing so, he turns away a little bit, so that he could look at himself with distance (to the place he played before). At this moment comes to splitting of the performer to Clarinetist (represented by means of clarinet), who stands on the left, and to Critic, who stands on the right. These positions he occupies consistently also in dialog that spectator could not lose the view of who is who.

ENCORE (Kúzlo)

Klarinetista gestom utíši tleskajúce publikum. Predstaví publiku B-klarinet (Asistentka rukami prehnane naznačuje jeho veľkosť). Zahrá:

Allegretto (♩ = 110)

KLARINET in B \flat

Klarinetista dá pokyn Asistentke, aby otvorila kufor, ktorý je pred nimi. Asistentka ho otvorí. Klarinetista doň vloží B-klarinet. Asistentka zavrie kufor. Začína sa kúzlo zámény B-klarinetu za malý Es-klarinet.



Zatiaľ čo Klarinetista čaruje rukami, Asistentka buble slamkou vo vedre so špinavou vodou.

Po skončení čarovania Asistentka otvorí kufor a Klarinetista z neho vytiahne Es-klarinet. V zápätí 'finálne' zahrá:

Allegro assai (♩ = 155)

KLARINET in E \flat