

HENRIK STRINDBERG
PUFF
WOODWIND QUINTET

Beställt av Gotlands Musikstiftelse för Gotlands Blåsarkvintett.

Uruppfört av Gotlands Blåsarkvintett, Visby 5/10 2005

Durata: 7'

Partituret är transponerat

Verkkommentar: www.henrikstrindberg.se

Version 1.2

Commissioned by Gotlands Musikstiftelse for the Gotland Wind Quintet.

First performance by the Gotland Wind Quintet, Visby 5/10 2005.

Durata: 7'

The score is transposed

Program note: www.henrikstrindberg.se

Version 1.2

"Puff, a 'surround sound' jeu d'esprit"

- Peter G. Davis, New York Magazine February 20, 2006.

Blåsljud

Blåsljud noteras med diamant-nothuvuden: vita för alla notvärden utom fjärdedelar, som är svarta.

Notationen föreslår greppad "ton".

Stark dynamik för blåsljud anges med aktionsdynamik.



Air sounds

Air sounds are notated with diamond-shaped note-heads: white for all durations except for quarter notes which are notated with black note-heads.

The notated "pitch" suggests the fingering.

Strong dynamics for air sounds are action dynamics.

Flöjt

Blåsljud kan fås på många sätt. Pröva att hålla munstycket på viss distans.

Normalt blåsljud sätts an med tungan ("TE" eller "KE").

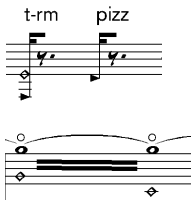
"H"-ansats (viskande "H") noteras med ett H ovanför och gäller endast den not den står över (inte de följande).

Tongue-ram. Täck hela munplattan med öppen mun. Slunga kraftigt fram tungan genom att säga "HT!".

Pizzicato (slap tongue). T-stötter utan luft.

Tremolo på flageoletter. Diamant-nothuvuden anger grepp och normala nothuvuden anger ljudande toner.

Man kan gå gradvis från att enbart flageoletten hörs (bisbligiando) till ett komplext ljud där även de två grundtonerna hörs (ett multiphonics-tremolo). Under den processen kommer vid ett visst tillfälle den lägsta grundtonens oktavflageolett att höras snarare än grundtonen. Notationen beskriver detta med dubbla flageolettsymboler samt normala nothuvuden.



Flute

Air sounds can be produced in different ways. One is to hold the mouthpiece at a short distance from the lips.

Normally the air sound is tongued ("TE" or "KE").

Air sound starting with a (whispering) "H" is marked with the letter H above and is only valid for that note (not the following ones).

Tongue-ram. Cover the palette and violently close the hole of the mouthpiece with the tongue saying "HT!".

Pizzicato (slap tongue). Tongue the palette ("T") without blowing any air.

Tremolo on harmonics. Diamond-shaped note-heads display the fingering and normal note-heads display the audible pitches.

It is possible to gradually change from hearing only the upper pitch (bisbligiando) to a complex sound when this pitch is heard together with the fundamentals (a multiphonics tremolo). At one point of this process the octave harmonic of the lowest fundamental will be heard rather than the fundamental itself. This is described in the notation with double harmonics signs together with normal note-heads.

Oboe

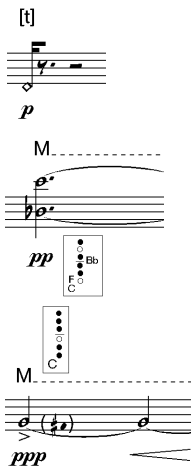
Blåsljud är för svaga för att användas. Härma de övriga instrumentens blåsljud genom att helt enkelt uttala konsonanterna [t] eller [k] för korta ljud och [s] eller [ʃ] (som i "sju") för långa.

Håll instrumentet i normal position men med munstycket på kort distans från läpparna.

Notationen av multiphonics anger de två mest framträdande tonerna.

Beating multiphonics är en kategori av multiphonics där två toner ligger så nära varandra (som mest en halvton) att interferens uppstår emellan dem. I mycket svaga nyanser hörs endast grundtonen.

Samtliga multiphonics är hämtade ur Nora Posts artikel *Multiphonics for the Oboe* först publicerad i *Interface*, senare av *The International Double Reed Society* på deras webbsajt www.idrs.org. Fullständig adress (2005): <http://www.idrs.org/www.idrs/publications2/journal2/jnl10/multi.html>



Oboe

Air sounds are too weak to be audible. Imitate the air sounds from the other instruments by simply pronouncing the consonants [t] or [k] for the short sounds and [s] or [ʃ] (like in "mission") for the long ones.

Hold the instrument in normal position but keep a short distance between the lips and the reeds.

The notation of multiphonics displays the two most predominant pitches.

Beating multiphonics consists of two predominant pitches, usually a semitone apart. The beats are caused by interference between these pitches. In weak nuances only the basic pitch will be heard.

The multiphonics are collected from Nora Post's article *Multiphonics for the Oboe* first published in *Interface*, later by *The International Double Reed Society* at their web site www.idrs.org. The complete address (2005): <http://www.idrs.org/www.idrs/publications2/journal2/jnl10/multi.html>

Basklarinet

Pröva ut bra blåsljud. Pröva munstycket på kort distans från läpparna.

Multiphonics förekommer ej. Däremot att spela och sjunga samma ton. Sjung i den oktav som känns bekvämast.



Bass Clarinet

Try out good air sounds. Try to hold the mouth piece at a short distance from the lips.

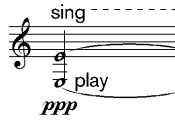
The player is once asked to sing and play at the same time. Sing in the most comfortable octave.

Valthorn

Pröva ut bra blåsljud. Pröva munstycket på kort distans från läpparna.

Multiphonics förekommer ej. Däremot att spela och sjunga samma ton. Sjung i den oktav som känns bekvämast.

Tecknen för stopp-horn eller öppet gäller till nästa tecken. Vanligen spelas alla toner med stopp-horn och alla blåsljud öppet.



French Horn

Try out good air sounds. Try to hold the mouth piece at a short distance from the lips.

At times the player is asked to sing and play at the same time. Sing in the most comfortable octave.

Signs for stopped horn or open are valid until the next sign. Basically all pitches are played with stopped horn and all air sounds with open.

Fagott

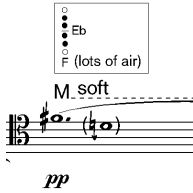
Pröva ut bra blåsljud. Rören kan avlägsnas från instrumentet eller hållas på kort avstånd från läpparna. En fagottist visade mig att korta rör ger bättre blåsljud. Variera gärna.

Notationen av multiphonics anger den ton som används som bas samt den mest framträdande inom parentes. (Om du måste pröva andra grepp så kom ihåg att det är tonen inom parentes som är den viktigaste ljudande tonen.)

Greptabellen avser Heckelsystemet.

Samtliga multiphonics är publicerade av *The International Double Reed Society* på webbsajten <http://www.idrs.org> där de dokumenterats utförligt med kommentarer och ljudexempel. Fullständig adress (2005): <http://www.idrs.org/bsnfing/fingmult.htm>

Pianissimo-greppen finns på samma webbsajt på adressen (2005): <http://www.idrs.org/bsnfing/ppptable.htm>

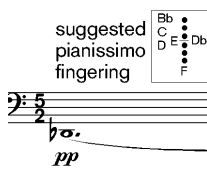


Bassoon

Try out good air sounds. The reeds may be removed from the instrument or held at a short distance from the lips. One bassoon player showed me that shorter reeds work better with air sounds. Please vary the air sounds.

The notation of multiphonics displays the primary fingering used as a base together with the most predominant pitch written in parenthesis. (If you have to try other fingerings then remember that the important sounding pitch is the one written in parenthesis.)

All fingerings are for the Heckel system.



All the multiphonics are published by *The International Double Reed Society* at the web site <http://www.idrs.org> where they are fully documented with comments and sound examples. Complete address (2005): <http://www.idrs.org/bsnfing/fingmult.htm>

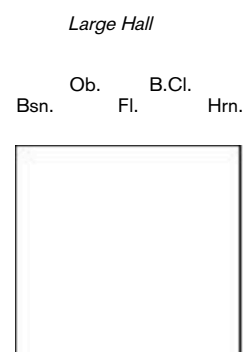
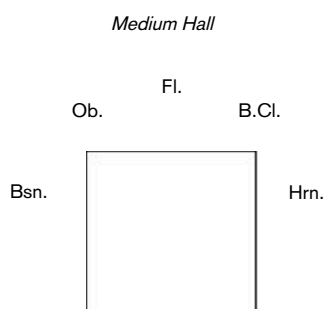
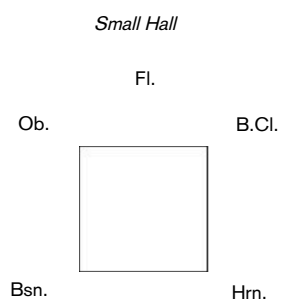
The pianissimo fingerings are published at the same web site at the address (2005): <http://www.idrs.org/bsnfing/ppptable.htm>

Rumslig placering

Rumsliga rörelser är en mycket viktig del av musiken. I en liten sal placeras musikerna runt omkring publiken. I en något större sal placeras tre musiker på scen och två ute i salen på varsin sida om publiken. I en stor sal placeras musikerna utspridda över scenen.

Spatial Arrangement

Spatial movements are a very important part of the music. Performed in small halls the musicians should surround the audience. In a medium sized hall three musicians are placed on the stage and the other two on each side of the audience. In a large hall the musicians are spread out on the stage.



HENRIK STRINDBERG PUFF

$\text{♩} = 76$ | $\text{♩} = 152$ Very fast sixteen notes. Adjust weak dynamics to the hall.

Complementary Rhythms

Flute: t-rm 3" **) pizz 5" t-rm 8" pizz H 3 13" H 8"

Oboe: 3" **) [t] 5" [t] 8" sempre sim. 13" 8"

Bass Clarinet in Bb: air sound 3" **) pppp 5" 8" 13" 8"

French Horn in F: 3" **) air sound 5" pppp 8" 13" 8"

Bassoon: reeds removed 3" **) air sound 5" pppp 8" 13" 8"

*) Summan av den komplementära rytmiken står överst i partituret och i alla stämmor som en hjälp att spela så precist som möjligt och framför allt i rätt ordningsföljd.

**) Långa pauser: Följ flöjten.

*) The sum of the complementary rhythms are written at the top in the score and in the parts to help play the rhythms as precise as possible and most important in the right order.

**) Long pauses: Follow the flute.

A

6 H 13" 8"

Fl. *ppp* [t] 8"

Ob. *ppp* 8"

B.Cl. *ppp**) 8"

Hrn. *pppp* 8"

Bsn. *ppp* 8"

*) balance: equal to the flute.

B

11 **C** pizz and key click

Fl. *ppp* [t k t k] *ppp* *pppp*

Ob. *ppp* *pppp*

B.Cl. *ppp* *pppp*

Hrn. *ppp* *pppp*

Bsn. *ppp* *pppp*



16

Fl. 8" t-rm 5" 3 5"

Ob. 8" 5" 3 5"

B.Cl. 8" 5" 3 5"

Hrn. 8" 5" 3 5"

Bsn. 8" 5" 3 5"

pppp *pppp* *pppp* *pppp*

pp *pppp* *pppp* *pppp*

pp *pppp* *pppp* *pppp*

pp *pppp* *pppp* *pppp*



D Very precise

21 13" 13" 13" 13" 13"

Fl. *ff* *pppp* *sfppp sfppp sfppp sempre sim.*

Ob. *ff* *pppp* *) *sfppp sfppp sfppp sempre sim.*

B.Cl. *p* *) *sfppp sfppp sfppp sempre sim.*

Hrn. *p* *pppp* *sfpp* *sfppp sfppp sempre sim.*

Bsn. *pppp* attach reeds *sfpp* *sfppp sfppp sempre sim.*

ossia (if to fast)

*) *ff*

*) balance: equal to the flute.

Fl. *sfppp* *f* *sfppp* *sfppp* *sfppp* *sempre sim.* *sfppp*

Ob. *sfppp* *ff* *sfppp* *sfppp* *sempre sim.*

B.Cl. *sfppp* *ff* *sfppp* *sfppp* *sempre sim.* *sfppp* *ff*

Hrn. *sfppp* *ff* *sfppp* *sfppp* *sempre sim.* *sfppp*

Bsn. *sfppp* *ff* *sfppp* *sfppp* *sempre sim.* *sfppp*

sfppp *ff*

E

29

Fl. *ff* *ppp* *ppp* 5" H

Ob. [t] [t k t] *ppp* 5" 5"

B.Cl. *ppp* *ppp* 5" 5"

Hrn. *ff* *ppp* *ppp* 5" 5"

Bsn. *ppp* 5" 5"

ppp remove reeds



33

Fl. *pp* [t k t] *pppp* *sempre sim.*

Ob. *ff* *pppp*

B.Cl. *pppp*

Hrn. *ff* *pppp*

Bsn. *ff* *pppp* attach reeds



41

Fl. *ppp* gradually make the lower pitches audible (s)

Ob. *fppp* flz (not necessarily)

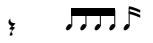
B.Cl. *fppp* flz (not necessarily)

Hrn. *fppp* flz (not necessarily)

Bsn. *fppp*

suggested pianissimo fingering

F	•
C	•
D	•
E	•
Db	•
F	•



all pitches audible
and in balance

G Very precise

47

(♩ = ♩)

Fl.

Ob.

B.Cl.

Hrn.

Bsn.

Measures 47-51 are marked with a box containing 'M.' and a dashed line with an arrow pointing right.

52

Fl.

Ob.

B.Cl.

Hrn.

Bsn.

57

Fl. *sfppp* *ff sfppp sempre sim.*

Ob. *ff sfppp sempre sim.*

B.Cl. *sfppp sempre sim.* *ff sfppp sempre sim.*

Hrn.

Bsn.

H
(♩ = ♩)

63

Fl. *p* *ppp* [t k t]

Ob. *p*

B.Cl. *p*

Hrn. *flz* *p* *pppp* *ppp*

Bsn. *sfppp* *pppp* *p*

67

Fl. *ppp* ^{*)}[t] [t k t] *pppp* trem *p* *pppp*

Ob. *ff* [t] [t k t] *pppp* [f] = ss as in mission trem *pppp* *pppp*

B.C. *pppp* trem *pppp* trem *p* *pppp* *pppp*

Hrn. *pppp* ^{*)}[t] [t k t k t] *pppp* *pppp* *pppp*

Bsn. *ppp* ^{*)}[t] [t k t k t] *pppp* trem *pppp* *pppp*

*) Remove the instrument somewhat from normal playing position and pronounce the consonants in brackets.

72

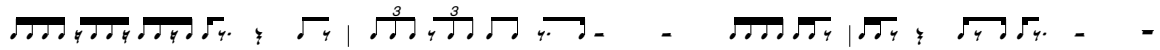
Fl. *ff* flz *sfppp* *ff* *ppp* *f* *hard with string accents and no vibrato*

Ob. *f* *hard with strong accents and no vibrato* *ff* *ppp* *ppp* *f*

B.C. *ff* *f* *hard with strong accents and no vibrato* *ff* *ppp* *f*

Hrn. *f* *hard with strong accents and no vibrato* *ppp* *ppp* *ff*

Bsn. *f* *hard with strong accents and no vibrato* *ppp* *ppp* *ppp* remove reeds ad lib.



76

Fl. *pppp* *ppp* flz

Ob. *pppp* *ppp* [f] = ss as in mission

B.Cl. *pppp* *ff* *ppp* flz

Hrn. *ff* *ppp* flz

Bsn. *ff* "no pitch!" *pppp* (attach reeds) *ff* *ppp*



79

Fl. *ppp* *mf* *ppp* *ff* flz

Ob. *ff* *ppp* sing *ff* flz

B.Cl. *ff* *ppp* play *ff* *ff* flz

Hrn. *ff* *ppp* *ff* *ff* flz

Bsn. *ppp* *ppp* *ff* flz

suggested pianissimo fingering

H	•
C	•
D	•
E	•
Db	•
F	•



83

Fl. *ppp* *ff* *ppp* *f* *fz*

Ob. *ff* *ff* *ppp* *f*

B.Cl. *ppp* *ff* *ff* *ppp* *f*

Hrn. *pppp* *ff* *ppp* *f*

Bsn. *ff* no pitch! *pppp* *ff* *ff* *ppp* *f*



88

Fl. *fff* *ppp* *H*

Ob. *fff* *ppp* *ff* *pppp*

B.Cl. *fff* *ff* *ppp* *pppp*

Hrn. *fff* *ff* *ppp* *pppp*

Bsn. *fff* *ff* *pppp*

[j] = ss as in mission [s] = s as in Sue

J Very precise

93 (♩ = ♩)

Musical score for measures 93-98, featuring Flute (Fl.), Oboe (Ob.), Bassoon (B.Ci.), Horn (Hrn.), and Bassoon (Bsn.). The score is in 12/16 time and includes dynamic markings such as *sfpp*, *p*, and *sempre sim.*. The Flute part starts with *sfpp* and ends with *sempre sim.*. The Oboe part starts with *p* and includes a note marked **) sfpp*. The Bassoon part starts with *p* and includes a note marked **) sfpp*. The Horn part starts with *p* and includes a note marked *sfpp* with the instruction "ossia if too fast". The Bassoon part starts with *p* and includes a note marked **) sfpp*. The score concludes with *sfpp sempre sim.* for all parts.

*) balance: equal to the flute.

99

Musical score for measures 99-104, featuring Flute (Fl.), Oboe (Ob.), Bassoon (B.Ci.), Horn (Hrn.), and Bassoon (Bsn.). The score is in 12/16 time and includes dynamic markings such as *fff*, *sfpp*, and *sempre sim.*. The Flute part starts with *fff sfpp sempre sim.*. The Oboe part starts with *fff sfpp sempre sim.*. The Bassoon part starts with *fff sfpp sempre sim.*. The Horn part starts with *fff sfpp*. The Bassoon part starts with *fff sfpp sempre sim.*. The score concludes with *fff sfpp sempre sim.* for all parts.

105

Fl.

Ob.

B.Cl.

Hrn.

Bsn.

sfpp

K (♩ = ♩)

110

Fl.

Ob.

B.Cl.

Hrn.

Bsn.

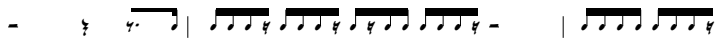
ff sfpp

ppp

pppp

ppp *pppp*

muta in Alto Flute



117

A.Fl. *ff* *ppp*

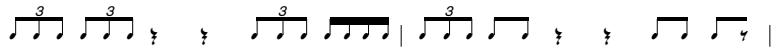
Ob. *ppp* *pppp* *ff* *ppp*

B.Cl. *pppp* *ff* *ppp* *ppp*

Hrn. *pppp* *ff* *ppp* *p*

Bsn. *ppp* *p* *ppp*

flz (not necessarily)
+
ossia: one octave higher



122

A.Fl. flz *ppp* *ff* *ff* *ff* *ppp*

Ob. *ppp* *ff* *ff* *ppp*

B.Cl. *p* *ppp* *mp* *ff* *ppp* *ppp* *fppp*

Hrn. *ppp* *mp* *ff* *ppp* *fppp*

Bsn. *ff* *ppp* *fppp*

suggested pianissimo fingering

W	•	C	W
Bb	•	Db	•
E	•	D	•
F	•	F#	•



126 flz

A.Fl. *sfppp* *f* *ppp* *f* *ppp* trem

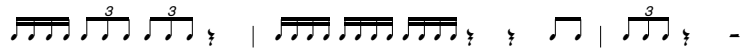
Ob. *ppp* *f* *ppp* *f* *ppp* M.

B.Cl. *ppp* *mp* *ppp* *ppp* *f* *ppp* intonation: follow bassoon

Hrn. *ppp* *flz* *f* *flz* *sfppp* *f* *sfppp*

Bsn. *ppp* *ppp* *mf* *ppp* *ppp* *f* *ppp* M soft

Legend:
 Eb
 F (lots of air)



131 flz

A.Fl. *sfppp* *f* *ppp* *fff* *f* *p* *ppp* *) key clicks

Ob. *ppp* *f* *ppp* *f* *fff* *ppp* [s] *f* *ppp*

B.Cl. *f* *ppp* *f* *ppp* *fff* *f* *ppp* *) key clicks

Hrn. *f* *sfppp* *f* *ppp* *fff* *ppp*

Bsn. *f* *ppp* *f* *ppp* *fff* *f* *ppp* *) key clicks

*) IMPORTANT: Try out key clicks that sound as similar as possible between the different instruments.

136

A.F.I. *f* *ppp* *p* *trem* *ppp* *ppp*

Ob. *ppp* [t k t] *ppp* *ppp*

B.C.I. *ppp* flz *trem* *ppp* key clicks *ppp*

Hrn. *f* *ppp* *ppp* *ppp*

Bsn. *ppp* *f* *ppp* *ppp* *ppp* *mp* *ppp* key clicks

pizz and key click

key clicks

key clicks

140

suggested key clicks

key clicks

L

A.F.I. *ppp* *pppp* *p* *ppp*

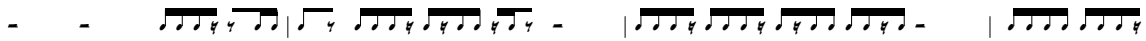
Ob. *ppp* *pppp* *p*

B.C.I. *pppp* *p* *ppp*

Hrn. *ppp* *pppp* *ppp* *mp*

Bsn. *pppp* *ppp*

suggested pp fingering



144

A.Fl. *fff* *ppp*

Ob. *ff* *ppp*

B.Cl. *mp* *ppp* *mp* *ff* *ppp* flz *ppp*

Hrn. *ppp* *mp* *ff* *ppp* *ppp* ossia: one octave higher *ppp* *mp* *ppp*

Bsn. *ff* *ppp* *mp* *ppp*



148

A.Fl. *ppp* *ff* *ppp* flz

Ob. [s] *pppp* *ff* *p* *ppp*

B.Cl. *mp* *ppp* *mp* *ff* *p* *ppp* *f* *ppp*

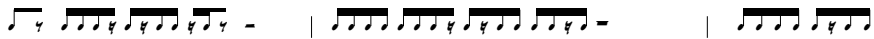
Hrn. *ppp* *mp* *ff* *ppp* *mf* *ppp* *mf* *mf* *ppp* *mf*

Bsn. *ff* *ppp* *ppp* *p*

o sempre

sing

play



153

A.Fl. *ff* *ff* *ppp* *sfpp* flz

Ob. [*s*] *pppp* *ff* *ff* *ppp* *ppp* [*s*]

B.Cl. *f* *p* *ff* *ppp* *sfpp* *f* *ppp*

Hrn. *p* *ff* *ppp* *sfpp* *f* *ppp* *f*

Bsn. *ff* *ppp* *sfpp* *f* *ppp* *ossia: one octave higher*



157

A.Fl. *fff* *ff* *pp* *sf* muta in Flute

Ob. [*k!*] [*t k!*] *ff* [*t k t*] *pp sempre*

B.Cl. *f* [*k t!*] *) *fff* sing

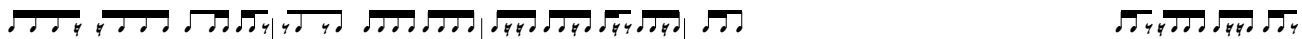
Hrn. *) [*t k!*] *ff* [*t k t*] *ff* *pp* play

Bsn. *f* [*k t!*] *) *ff* *pp*

*) Remove the instrument somewhat from normal playing position and pronounce the consonants in brackets.

M

Minimalistic.
Precise and fast.
Very strong accents.



circular breathing if possible

162

Fl. *pppp pp sempre*

Ob. *ppp soft p*

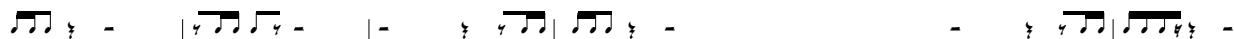
B.Cl. *pppp pp sempre*

Hrn. *pp sempre*

Bsn. *pppp pp sempre*

the high C is very important!

normal air sounds



gradually make the lower pitches audible

all pitches audible and in balance

gradually put the highest pitch in front of the lower ones

168

Fl. *ppp p ppp*

Ob. (M) [t k t] *ppp p ppp pp*

B.Cl. *ppp p*

Hrn. *flz*

Bsn. *ppp p*

highest pitch in foreground

175

(s) balance

Fl.

Ob.

B.Cl.

Hrn.

Bsn.

ppp *pp* *ppp* *p* *ppp* *ppp* *sempre sim.*

highest in foreground

181

N

Fl.

Ob.

B.Cl.

Hrn.

Bsn.

p *ppp* *ppp* *p*

187

lowest in balance with the high harmonic

highest in foreground

Fl.

Ob.

B.Cl.

Hrn.

Bsn.

ppp

ppp

p

ppp

p

sempre sim.

flz

M.

M.

193

balance

lowest fundamental audible together with the high harmonic

Fl.

Ob.

B.Cl.

Hrn.

Bsn.

ppp

p

ppp

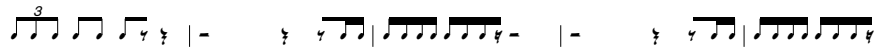
p

flz

flz ad lib.

(M)

M.



199

highest in foreground

(*)

balance

Musical score for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B.Cl.), Horn (Hrn.), and Bassoon (Bsn.). The score includes dynamic markings such as *pp sempre* and performance instructions like *highest in foreground* and *balance*. The Flute part is marked with *highest in foreground* and *balance*. The Oboe part has a *pp* marking. The Horn part has a *pp sempre* marking. The Bassoon part has a *pp* marking. The score is written for five instruments and includes various musical notations such as notes, rests, and dynamic markings.

