

INSTRUMENTATION OF THE ENSEMBLE

Flute (doubling piccolo)

Oboe

Bassoon (doubling contra-bassoon)

Trumpet in C

Horn in F

Tenor trombone

Percussion: Xylophone,
3 Roto-toms: G3 - G4 (10")
C4 - C5 (8")
E4 - E5 (6"),
2 Tom-toms (small-large),
5 small Gongs: C#, F, G#, A, D
1 Chinese Cymbal.
1 Tam-tam
1 Bass Drum with pedal

Harp

2 Violins

Viola

Cello

Double Bass

THE SCORE IS IN C, BUT THE SOLO BASS-CLARINET, THE CONTRA-BASSOON AND THE DOUBLE BASS SOUND ONE OCTAVE LOWER THAN WRITTEN, THE PICCOLO SOUNDS ONE OCTAVE HIGHER THAN WRITTEN AND THE XYLOPHONE SOUNDS TWO OCTAVES HIGHER THAN WRITTEN.

NOTATION - PERFORMANCE INSTRUCTIONS

GENERAL:

‡ = quarter-tone sharp

♭ = -11- flat

∧ = short fermata (adds $\frac{1}{2} \rightarrow \frac{1}{4}$ of the value)


∩ = long -11- (adds $\frac{2}{3} \rightarrow 1\frac{1}{2}$ of the value)

◻ = very long -11- (duration given)


≡ = "brassy" crescendo and diminuendo


SOLO BASS CLARINET (in Bb)

note: Multiphonics fingerings are given in the separate parts.

 = "broken" note, high and squeaking, as it often happens with beginners.
Give a tongue attack, with much air.


sl.t.  = slap tongue, as loud and percussive as possible.

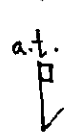
at.  = air tone (unpitched), very sharply blown; avoid any contact between lips and mouthpiece.

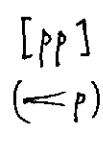
 = teeth on reed to produce high broken harmonics with the given low note, which moves. To increase the effect of movement of the sound, use lip glissandos ad libitum.

WINDS (WOOD + BRASS)


note: fingerings for the woodwinds' multiphonics and oboe's glissandos are given in the separate parts.

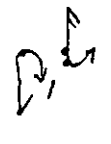
sl.t.  = slap tongue, as loud and percussive as possible

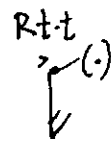
at.  = air tone; for trumpet and trombone is pitched, unless it is placed in the middle of the staff. For the rest winds it is unpitched.
Must be blown very sharply with no contact between lips and mouthpiece to avoid any other sound production.

[pp]  = produce the shown dynamics in brackets (or changes) in general and as possible (mainly multiphonics).

PERCUSSION


 = damp the instrument immediately.


 = the note with the curved arrow is always played by drawing a triangle beater on the instrument's (gongs or tam-tam) surface.


 = retune the roto-tom to the indicated note immediately after striking it, to produce a small glissando (provide the roto-toms with handles, to enable immediate tuning).


HARP

note: play the notes on the two staves always with separate hands, to ensure the production of very clear and percussive sounds. keep always exact durations.

 = damp the instrument immediately.

 = play at the lower end of the string, letting the finger to slide immediately and rigorously to the body of the instrument.

 = strong glissando with the second finger of the right hand, letting the strings to strike against each other.

 = scratch the string by sliding very rapidly a coin on it.


ex.  = change the pedal immediately after striking the indicated string, to produce a short glissando.

STRINGS

incr. vibr. = increase to molto vibrato (approx. 3 quarter tones around the note/fast)


extreme vibr. = very fast small glissandos, approx. a minor third around the note


col legno = to be played with very little hair


scr.  = scratch tone; with great bow pressure produce a rattle and almost toneless sound.

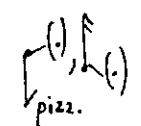
norm. = normal (for the above two)


spicc. = spiccato battuto

 = highest note possible, highest artificial harmonic possible.

 = damp the instrument immediately.

 = Bartok (snap) pizzicato

 = lead the glissando to the note in brackets but do not play that note.

 = the bow-changes during glissandos must fall on random pitches.
etc.

COMPOSER'S NOTE

"Ecce Homo" for bass clarinet and large ensemble, does not describe the specific Passion scene, where this famous phrase comes from, but takes this phrase and elaborates it with a wider symbolic meaning to a concerto-type form of a rather sarcastic and aggressive character, where the soloist, while struggling to "lead" an ensemble of other 13 players, reveals various sides of his/her existence.

The composition of the piece is generally based on the interaction of two simple and abstract ideas, the idea of attack-interruption and the idea of transition between two or more different states of being.

Silence, gesture and sound colour are as important structural and dramatic factors as pitch, duration, tension and timbre.

ECCE HOMO

for bass clarinet in B \flat
and large ensemble

H. Kittos,
June - Nov. 2001

The score is written for bass clarinet in B \flat and large ensemble. It consists of five systems of music, each with a tempo marking in a box:

- System 1:** Tempo $\text{♩} = 84$. Bass clarinet part starts with a solo. Dynamics include $p > pp$. Performance instructions include *rit.*, *bend*, and *slit.*
- System 2:** Tempo $\text{♩} = 72$. Bass clarinet part continues with *slit.* and *bend* markings. Dynamics include pp , $sfz = pp$, and pp .
- System 3:** Tempo $\text{♩} = 63$. Bass clarinet part features *bend* and *slit.* markings. Dynamics include mp , mf , and pp . Performance instructions include *rit.* and *acc.*
- System 4:** Tempo $\text{♩} = 72$ and $\text{♩} = 84$. Bass clarinet part includes *slit.* markings. Dynamics include pp and f . Performance instructions include *rit.* and *acc.*. Viola part includes *ppp senza vibr.*, *ppp flautando*, and *sul pont.*
- System 5:** Tempo $\text{♩} = 92$, $\text{♩} = 72$, and $\text{♩} = 84$. Bass clarinet part includes *slit.* markings. Dynamics include $mp > pp$, f , pp , and sfz . Performance instructions include *rit.* and *acc.*. Harp part includes *table* and *(see notes, page 3)*. Viola part includes *sul pont.*, *trem.*, *ppp flautando*, and *ppp*. Violoncello part includes *senza vibrato*, *sul pont.*, $\text{sfz} pp$, $\text{sfz} p$, pp , and *ord.*

35

This page contains a handwritten musical score for measures 35 through 40. The score is written for a full orchestra and a large percussion ensemble. The instruments and their parts are as follows:

- Picc.** Piccolo: Measures 35-36 feature a triplet of eighth notes, followed by a quarter note, and then a half note. Dynamics range from *pp* to *f*. There are markings for *post.* and *vac. post.*
- Oboe**: Measures 35-36 feature a half note, followed by a quarter note, and then a half note. Dynamics range from *pp* to *f*. There is a marking for *gliss.*
- Bassoon**: Measures 35-36 feature a half note, followed by a quarter note, and then a half note. Dynamics range from *pp* to *f*. There is a marking for *[pp]*.
- Trumpet**: Measures 35-36 feature a half note, followed by a quarter note, and then a half note. Dynamics range from *pp* to *f*.
- B/Ca.** Clarinet/Bassoon: Measures 35-36 feature a half note, followed by a quarter note, and then a half note. Dynamics range from *pp* to *f*. There are markings for *bend* and *st. l.*
- Perc.** Percussion: Measures 35-36 feature a half note, followed by a quarter note, and then a half note. Dynamics range from *pp* to *f*. There are markings for *Rototom*, *Gongs*, *Rt-t.*, *Tom-tom*, *Xylz*, *Rt-t.*, and *Gongs*.
- Hp.** Harp: Measures 35-36 feature a half note, followed by a quarter note, and then a half note. Dynamics range from *pp* to *f*. There is a marking for *ch.*
- Vlms.** Violins: Measures 35-36 feature a half note, followed by a quarter note, and then a half note. Dynamics range from *pp* to *f*. There are markings for *ord.*, *pizz.*, *arco*, *3rd ord.*, *sul pont.*, *bem.*, and *stop trem.*
- Vla.** Viola: Measures 35-36 feature a half note, followed by a quarter note, and then a half note. Dynamics range from *pp* to *f*. There is a marking for *(pizz.)*.
- Vc.** Violoncello: Measures 35-36 feature a half note, followed by a quarter note, and then a half note. Dynamics range from *pp* to *f*. There is a marking for *(pizz.)*.
- Db.** Double Bass: Measures 35-36 feature a half note, followed by a quarter note, and then a half note. Dynamics range from *pp* to *f*. There is a marking for *(pizz.)*.

Handwritten musical score for a symphony orchestra, page 12. The score is divided into three systems, each marked with a tempo change to $\text{rit.} \rightarrow \text{♩} = 63$.

System 1:

- Fl.**: Flute part with dynamics $[pp]$ and p .
- Ob.**: Oboe part with dynamics $[pp]$ and p .
- Bsn.**: Bassoon part with dynamics $[pp]$ and p .
- Trpt.**: Trumpet part with dynamics pp , ppp , and pp . Includes marking "con sord."
- Hrn.**: Horn part with dynamics pp , ppp , and mp . Includes marking "senza sord."
- Trbue**: Trombone part with dynamics pp , ppp , and pp . Includes marking "con sord."
- B/U.**: Baritone/Euphonium part with dynamics mf and p .
- Perc.**: Percussion part with markings for "Soft mull.", "Med mull.", and "Hard mull." with dynamics mp and p .
- Hp.**: Harp part with dynamics mp .

System 2:

- Vlns.**: Violins part with dynamics mp and ppp .
- Vla.**: Viola part with dynamics pp and ppp . Includes marking "senza vibr. → incr. vibr." and "sul pont."
- Vc.**: Violoncello part with dynamics ppp and pp . Includes marking "collegno".
- Ob.**: Oboe part with dynamics ppp .

System 3:

- Vlns.**: Violins part with dynamics ppp and pp .
- Vla.**: Viola part with dynamics ppp and pp .
- Vc.**: Violoncello part with dynamics ppp and pp .
- Ob.**: Oboe part with dynamics ppp .

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