

Saber se perder

Para Carlos Cordeiro

2022

Meike Senker

"Que me saiba perder... pra me encontrar..."

Fragment of the poem *Amar!* by Florbela Espanca (1894-1930)

Saber se perder is a piece about the repeatedly unsuccessful attempt to create a translating relationship between instrument and language and to oscillate between the perception of sound and meaning. No matter how you approach the complexity of language with the instrument, something is always lost, something new is added - the closer you get, the more imprecise it becomes, so that new gray areas between different levels of perception are touched on again and again.

The piece is a preliminary study for a more extensive composition, in which the interpreter and the composer work closely together under the idea of artistic research. The instrumental 'translations' or 'text interpretations' are shaped by Carlos Cordeiro's individual technical approaches and skills.

Instructions

The articulated text is written in IPA.

Que me saiba perder... pra me encontrar...
Ki mi sajbɐ pɨrder pra mɨ ẽkõtrar

Italic text connects the IPA and clarinet-sounds to the Portuguese original text. It is just used as orientation to articulate the sounds that are intended.

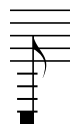
Text in brackets [] is spoken without voice, like whispering and through the mouthpiece.

Text without brackets is spoken with voice. Unless there are notes played simultaneously, it is not spoken through the mouthpiece.

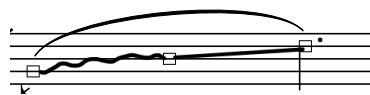


= spoken, without mouthpiece

trar
trar



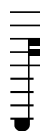
= Square-Notehead: Air Sound. In that case with the lowest Bb.



= Air Sound with glissando with relative pitch, g1 (F) = as low as possible, d2 (c) = as high as possible

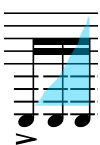


= Air Sound as appoggiatura doesn't need a relative pitch and may vary. It is more important to connect it closely to the following or previous notes, so it sounds as closely to the intended syllable as possible.

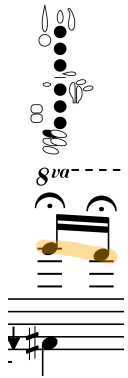


= Mixture of Air Sound and clarinet-tone. If not written differently above it is 50:50. Text above may give different ratio, like 2/3. An arrow shows a development from one ratio to another (e.g. no air to half air)

split



= split-Tone with overtones. The blue color indicates relative pitch, beginning and end.



= Multiphonic. *8va* is always only related to the upper voice. The orange color indicates the balance between the two voices. The closer it is to one voice the louder it is in relation to the other voice. Both voices are always audible.



= Slap tongue



= "FLT" = Fluttertongue



= Mute with tongue, nasal sound



= teeth tone, carefully with the teeth on the reed

Saber se perder para Carlos Cordeiro

♩=62

no air

(inh.) (exh.)

f *p* *mp*

[ki] [ki] [ki]

3

pp

[ki] [ki]

[ki] [ki] [ki]

5

(half air) (air)

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

[ki] [ki] [ki] [ki] [ki] [ki] [ki] [ki] [ki] [ki] [ki] [ki]

7

---> (half air) (air)

sfz p *mp* *sfz p* *sfz p*

[ki] [ki] [ki] [ki] [ki] [ki] [ki] [ki] [ki] [ki] [ki] (simile)

10

sfz p *sfz* *sfz* *sfz p* *sfz pp* *sfz p*

[ki] [ki] (simile)

(8)

44

>ppp *mp* *pp* *pp*

(8)

48

mp *ppp*

♩ = 62

(8)

51

p *mp* *mp* *p* *mp* *pp*

(half air) (1/3 air, fragile)

[k] [i] [k] [i]

(8)

54

mp *p* *mf* *pp* *p*

[k] [i]

(teeth)

56

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

[i] [a] [j] [e] [i] [e]

59

pp f ppp mf f *pp p mp p ppp p*

[v] [p] [i] [D(ẽ)] [õ] [a]

♩ = approx. 94
 speaking with a calm voice
 speaking very much in time, clarinet notes
 with language-like irregularities

61

p mp mf *mf mp mf*

[ki] [ki] [ki] ki ki ki saj bẽ[p] [d] prẽ ẽ kõ trar

Que me sai-ba per - der pra me en con-trar

65

p mf *mp p mp*

ki saj bẽ[p] [d] [p] pra me en kõ trar ki mi

Que me sai - ba per - der pra me en - con - trar que me

68

f p *mp f mp*

saj bẽ [p] [d] [p] mi ẽ [k] [t] [k] [b] [p]

saib ba per- der pra me en-con trar que me sai - ba per -

71

mp *f* *mp* *p* *f p*

der pra mi ã kō trar ki mi saj bẽ pir [d] [p] [k] [t] ki mi
der pra me en-contrar que me sai-ba per- der pra me en- con trar que me

74

f p *f p* *f p*

saj [b] [p] [der] pra mi ã kō trar ki mi [b] [p] [d] [p]
sai- ba per- der pra me en-contrar que me sai - ba per - der pra

77

p *p* *f* *p* *mf* *FLT*

me en-con- trar [k] [t] ki me saj bẽ [p] [d] [p] pra
Que me sai - ba per - der pra

80

mp *p* *mp* *f* *p* *p*

kō trar ki mi saj bẽ [p] [d] [p] mi ã [k] [t]
me en- con- trar que me saib ba per - der pra me en- con trar

83

ord. 8va

mp *f* *mp* *mp* *f* *mp*

[k] [p] [b] [p] der pra mi ã kô trar ki mi sai - ba per - der pra

que me sai - ba per - der pra me en con-trar que me

FLT

86

(ord.)

p *f* *p* *f* *p*

[k] [t] ki mi sai [b] [p] [der] pra mi ã kô trar ki mi

me en - con trar que me sai - ba per - der pra me en - con - trar que me

89

8va

f *p* *p* *f*

[b] [p] [d] [p] [k] [t]

sai - ba per - der pra me en - con - trar

91

FLT

air

p *mf* *ppp* *f* sub. *p*

[p] [p] [p] [t]

pra... trar

6

95

96

97

cantabile
 ♩=38, or very, very slow
 (a tempo)
 teeth tones
 (Ossia: Approximate pitch)

15^{ma}

98

(15)

101

(15)

106

(8)

111

mp *p*

113

6 5 5 6 FLT 6

pp *sfz* *pp* *f* *p*

en *con* *[k]* *[t]* *trar*

114

6 6 FLT 6 FLT 6

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

rar *con* *trar* *[k]*

115

6 5 9 3 7

pp

117

5 3 split

ff *pp* *fff* *pp*