

The first impulse

for Bass Clarinet and percussion instruments

Paul Frankhuijzen

The first impulse

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2016 revised 2021

opus 52

Duration: c.a. 11:30'

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Instrumentation

Bass Clarinet

Gongs c' d' g'
Tam-tam (ca. 40cm)
Suspended Cymbal
Taiko Drum
Snare Drum

Toelichting:

'The first impulse' heeft als inspiratie, de kunstenaar die zich afzondert in zijn eigen ruimte, om tot een creatie te komen.

Het thema hierin is de creatieve ingeving met steeds de vraag wat is deze ingeving? Is het een dwaling, of zijn het de herhalingen en de uitwerking ervan.

In de compositie zijn er momenten van voor de ingeving. Onbewust kan er al vanuit de ruimte een ingeving en een verandering plaats vinden wat zijn werking heeft op het gebeuren. Het mysterie, het gevecht, de tijd ervoor, erna en er tussenin, het niet te ontrafelen gegeven. Het laten gebeuren.

De sonate b mineur voor piano van Franz Lizst was een grote inspiratie bron voor deze compositie. Het is een meesterwerk dat een nieuwe vorm van muzikale expressie gaf. Lizst was de man die zich terug trok als kunstenaar. De kunstenaar van de ziel.

Van deze sonate worden elementen van verschillende delen gebruikt.

Deze zijn niet vanuit een traditionele benadering beschouwd, zoals harmonische analyse etc. maar juist vanuit de eerste ingevingen van verschillende stadia's , om zo tot het bot van de sonate te komen. Deze fragmenten vormen de inspiratie van 'The first impulse'.

Explanation:

The first impulse' is inspired by the artist who isolates himself in his own space to come to a creation.

The theme here is creative inspiration, with the question always being, what is this inspiration? Is it an error, or is it the repetitions and the effects of it.

There are moments before the inspiration in the composition. Unconsciously, there can already be an inspiration and a change from space which has its effect on the event. The mystery, the fight, the time before, after and in between, given the unravelable. Make it happen.

Franz Lizst's sonata b minor for piano was a great source of inspiration for this composition. It is a masterpiece that gave a new form of musical expression. Lizst was the man who retired as an artist. The artist of the soul.

Elements of different parts of this sonata are used.

These have not been considered from a traditional approach, such as harmonic analysis etc., but precisely from the first promptings of different stages, in order to get to the bone of the sonata. These fragments are the inspiration of 'The first impulse'.

The first impulse

Paul Frankhuijzen Op.52
2016 revised 2021

Tempo ♩ = 62
The time before...

Bass clarinet

Gong play with woodside of medium stick
mp

Tamtam (c.a. 40 cm)

Cymbal

Taiko Drum
Medium stick (ord.)
p
(don't mute after playing)
mp *p* *mp*

Snare Drum

Pochettino meno tempo ♩ = 58
Soft stick (ord.)

9

G

T.Dr.

mp *p* *mp*

Tempo ♩ = 58
The first impuls
tr (ord.) tr

19

B Cl

mf *mf* *mf* *f* *mp* *mf*

G

p

24

B Cl

sfz sfz mp mp mf tr tr

serenity

f

G

T.Dr.

p

30

B Cl

mp mf sfz sfz p p 3 3 mp f

Poch. Rall.

T.Dr.

mp

Tempo ♩ = 62
marcato
restless with stress

36

B Cl

f

38

B Cl

mf

40

B Cl

marcato

f

mf

42

B Cl

marcato

f

mf

B Cl 44 *calmo* **Rall.** ,

sub. *f* sub. *mf* *ff* sub. *p* *m.d.v.*

Tempo ♩ = 58
The time before (ord.)

G 49 *p* *mp* *mp* *p*

Cym. *mp*

sempre bowed by a cello bow

B Cl 61 *Impuls marcato*

mf *f* *f* *mf*

G

B Cl 66 *Non cresc.* *f* *ff* *p* *mf*

B Cl 72 *f* *mf* *f*

B Cl 77 *mp* *mf* *mf* *f*

B Cl 82 *mp* *p* *p* *pp* *mp* *p*

Meno Tempo

88 ♩ = 58

B Cl

Poch. Rall.

94

B Cl

Tempo ♩ = 58

The time before

Poch. Rall.

99

T.T.

Cym.

play freely this
duration but
not to fast

Tempo ♩ = 58

The impuls(reaction to the time before)

(Bass Cl rhythm counter
think in 16th notes)

Tempo ♩ = 62

capriccio marcato

115

B Cl

120

B Cl

124

B Cl

126

4 2 2

B Cl

mf *f* *mp* *mf* subito *p*

131

Rit. *tr*

The time between

Tempo $\text{♩} = 58$ Gently

sostenuto

B Cl

mp 3 m.d.v. m.d.v.

G

(Rit.) (Non) $\text{♩} = 58$ sostenuto (Non)

p *mp* *p* *mp*

T.T.

mp

138

con sotto voce espressivo

B Cl

m.d.v. *mp* m.d.v.

G

(non trem.)

p *mp* *mp*

T.T.

145

Flasback marcato

B Cl

m.d.v. *mf* 3 *p*

G

p *mp* *mp*

T.T.

150

B Cl

G

T.T.

Cym.

f *tr* *tr* *mp*

mp *f*

sempre bowed

157

B Cl

S.Dr.

fz *mf* *f* *mf* *f*

Snare drum on
play with strong dry intension
Snare stick

(ord.)

f 3 3