

Katharina S. G. Mueller

Nobody

for Voice, Clarinet, Violin, Cello,
Percussion (Bass Drum, Glockenspiel)

(2022)

Program Notes

Emily Dickinson's poem "Nobody" is interpreted in this piece as the expressions of a young child. From the beginning, the clarinet represents the voice of the young protagonist grappling with rising anxieties and the feeling of being a "nobody". The melodies the clarinet attempts to create for themselves are tangled up in murkiness, dissonance, and temporal instability produced by the other players.

The character of the piece shifts when the vocalist enters, a warm and welcoming companion to the clarinet who introduces herself as per Dickinson's text: "I'm Nobody! Who are you?" As the vocalist and clarinet evolve an affectionate dialogue, all the motivic material formerly presented in the work's turbulent beginnings return, this time in conjunct lines resting on gentle harmonies, revealing a lullaby that was there the whole time.

Duration ca. 10:00

Text

I'm Nobody! Who are you?
Are you — Nobody — too?
Then there's a pair of us!
Don't tell! they'd advertise — you
know!

How dreary — to be — Somebody!
How public — like a Frog —
To tell one's name — the livelong
June —
To an admiring Bog!

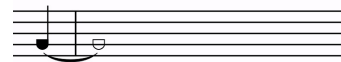
Performance Notes

For Clarinet in A

Air Sounds:

Breathe out through instrument according to dynamics indicated, without creating a pitch.

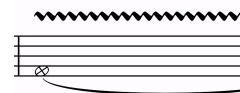
air sound (no pitch)



Key Clicks:

Produce a constant sound by clicking keys forcefully over the indicated duration.

fast key clicks



For Strings

Tremolo Gliss:

The arrow note head indicates that the glissando should start or end at an unspecific pitch near the top of the indicated string. Harmonic pressure in the left hand. Molto sul pont.

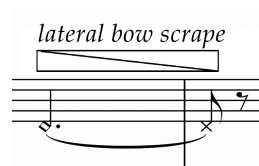


Performance Notes Cont.

For Strings Cont.

Lateral Bow Scrape:

Played by dragging bow perpendicular to string, from the edge of the finger board to the bridge, with sufficient pressure to create creaking sound. Played on open string as notated



Pitchless Ricochete:

Played with the tip of the bow, sul tasto, with a sharp attack, achieved by a very slight up-bow motion. Mute strings with left hand so as to produce no pitch.



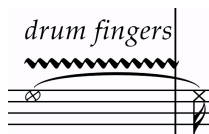
Molto sul pont. harmonic:

Play using only the edge of the bow hair, as near to the bridge as possible, to produce harmonic 3 octaves up from open string



Finger drumming on instrument:

Use four fingers (finger tip, not nail) to evenly drum on the shoulder of the instrument (cello)



Col Legno Tratto:

Using the stick of the bow, play sul tasto, and use a fast bow speed such that the bow slides fluidly over the strings in the rhythm indicated.



Dashed Arrow:

Indicates a gradual, smooth transition from one bow stroke to another over the duration of the dashed line

flautando -----> *ord.*

For Percussion (Bass Drum, Glockenspiel)

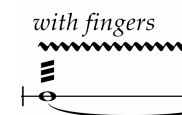
Accents:

Use medium-soft mallets such that both a smooth, even roll and clear, articulate accents are possible. Accents should pop out of the texture within the larger dynamic context of the phrase.



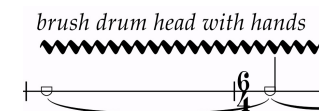
Finger Roll:

Drum four fingers rapidly on to create a constant roll sound. Drum close to the rim for soft sounds, moving towards the middle to crescendo (and vice versa)



Hand Brush:

With fingernails in contact with drum, make figure-eight motions across drum head, with faster strokes for louder dynamics.



Nobody

Emily Dickinson

for Voice, Clarinet in A, Violin, Cello,
and Percussion (Bass Drum, Glockenspiel)

Katharina S. G. Mueller (2022)

♩ = 80 **Simmering with Tension**

Clarinet in A

Violin

Violoncello

Bass Drum

Percussion

pp

lateral bow scrape

pp *pp*

Sul G

p

pp *mp* *pp* *mp* *pp* *mp*

8

Cl.

Vln.

Vc.

B. D.

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

lateral bow scrape

pizz.

Sul G

col legno

pp *mp* *pp* *mp*

pp *mp* *pp*

14

Cl. *mf* *p* *p* *mp* *p*

Vln. *mf* *f* *p* *arco* *p*

Vc. *mf* *f* *Sul A* *ord.* *p* *p*

B. D. *mf* *sub.* *p* *p*

20

Cl. *mf* *mf* *p* *mp* *mf*

Vln. *p* *p* *p*

Vc. *p* *p* *p* *mp*

B. D. *pp* *mp* *pp* *mp* *pp*

A *growl*

26

Cl. *mp* *f* *mf* *f* *mp*

Vln. *mf* *p* *p*

Vc. *mf* *f*

B. D. *mp* *mp*

accel.

31 $(\text{♩} \approx 92)$ **B** A Tempo Primo, Hopeful

Cl. *f* *ff* *pp* *p* *Solo*

Vln. *f* *ff* (v)

Vc. *f* (v)

B. D. *mf* *ff* *l.v.*

38 *mp* *pp* *pp* *air sound (no pitch)*

Vln. *p* *pp* *col legno tratto*

Vc. *p* *Sul A* *Sul D* *Sul G* *ric.* *mute strings w/ l.h.* *pp* *p* *pp*

B. D. *p* *with fingers, outside edge of drum head*

D Dark, Brooding

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E Growing Anxious

accel.

57

Cl. *pp* *p* *mp*

Vln. *p* *mp*

Vc. *p* *mp*

B. D. *drag superbball mallet on drum head* *pp* *mp*

64

Cl. *mf* *f*

Vln. *mf* *f*

Vc. *mf* *f*

B. D. *f*

$\text{♩} = 120$

F Frenzied

71

Cl. *p* *mf* *ff* G.P.

Vln. *pizz.* *mp* *f* *ff*

Vc. *arco* *p* *mf* *ff*

B. D. *Bass Drum* *Rim* *mp* *f* *ff* *l.v.*

74 **G** ♩ ≈ 72 Slower Than Before, Hesitant

Cl. *pp* *p*

Vln. *arco* *Sul A* *pp* *p* *mp* *Sul G* *pp*

Vc. *Sul D arco* *p* *Sul C* *mp*

H Building Tension

79 *air sounds (no tone)* *ord.*

Cl. *p* *mp* *p* *gliss col legno tratto*

Vln. *p* *flautando*

Vc. *drum fingers on shoulder* *flautando* *pp* *simile*

B. D. *with brushes* *To Glock.* *pp* *pp*

accel.

86

Cl. *mp* *gradually change to ord.*

Vln. *simile* *mp* *gradually change to ord.*

Vc. *mp*

93 $\text{♩} = 120$ **I** accel.

Cl. *mf* *f* *p* *mp*

Vln. *mf* *f* *p* *mp* *ord.*

Vc. *mf* *f* *p* *mf* *ord.*

B. D. Glockenspiel *p* *mp* *dry, minimum ringing*

98 $\text{♩} = 160$ **J** $\text{♩} = 100$ Frenzierd growl

Cl. *mf* *f* *ff* *f*

Vln. *f* *ff* *f*

Vc. *mf* *f* *ff* *f*

Glock. Bass Drum *ff* *ff* Glockenspiel *ff*

102

Cl. *ff* *p*

Vln. *f* *ff* *p*

Vc. *ff* *mp* *pizz.*

Glock. Bass Drum *mp* *cresc.*

ff *mp* *cresc.*

K ≈ 92 , Faster than Beginning

105

Cl. *mf* *ff* *pp*

Vln. *mf* *f* *ff* *pp*

Vc. *arco* *mf* *ff*

B. D. *fpp* *mp*

accents more prominent than at beginning

111

Cl. *p* *mp*

Vln. *p* *mp*

Vc. *p* *pp* *mp*

B. D. *pp* *mp* *pp* *mp*

118 L Subdued rit.

Cl. *p_{sub}*

Vln. *sul tasto* *Sul A* *p_{sub}*

Vc. *sul tasto* *p_{sub}*

B. D. *pp* *mp* To Glock.

M ♩ = 80 Tempo Primo

125

Cl. *pp*

Vln. *Sul G* *pp* *pizz.*

Vc. *pp* *p* *pp*

B. D.

132

N ♩ = 66 Gentle

S. *p* I'm No-bod-y! Who are you? Are you No-bod-y *mp*

Cl. *p* *mp*

Vln. *arco* *p*

Vc. *pizz.* *p* *mp*

B. D. Glockenspiel *bright, let all notes ring* *p*

138

half whispered *ord.* *mf*

S. *p* *mp* *mf* *mf* *mf*

Cl. *p* *mp* *mp* *mf*

Vln. *mp* *p* *mp* *mf*

Vc. *arco* *p* *mp* *mf*

Glock. *p* *mp*

too? Then there's a pair of us! Don't tell! they'd ad-ver-tise you know!

143 O P

S. *mp* How drear-y — to be —

Cl. O P *tr*

p *fmp* *p* *mf* *mp*

Vln. *p* *fmp* *p* *mf* *mp*

Vc. *p* *f* *p* *f* *mp*

Glock. To B. D. Bass Drum *pp*

148 *half spoken, still with pitch* *ord.*

S. *mf* *p sub* Some-bod - y! — How pub-lic like a Frog To tell one's — name the

Cl. *(tr)* *(mf)* *sub p* *legato*

Vln. *(mf)* *sub p* *legato*

Vc. *(mf)* *sub p* *legato*

B. D. Glockenspiel *p*

151

S. *mf* *mp* *p*
live - long June To an ad-mir - ing Bog!

Cl. *mf* *mp*

Vln. *mf* *mp*

Vc. *mf* *mp*

Glock. *mf*

$\boxed{Q}$ ♩ ≈ 72 Lifting, Slightly Faster

155

S.

Cl. $\boxed{Q}$

Vln. *p* *mf* *mp* *p*

Vc. *p* *mf* *mp* *p*

Glock. *p*

poco rit. R ♩ = 66 Tenderly

161

S. *p* I'm No-bod-y!__ Who

Cl. *poco rit.* R ♩ = 66 Tenderly *mf* > *p*

Vln. *mf* > *p*

Vc. *mf* > *p*

Glock. Bass Drum *pp* Glockenspiel *mf*

167

S. *mp* *p*
are you?__ Are you No__bod-y__ too?__ Then there's a

Cl. *mp* *p*

Vln. *p*

Vc. *mp* *p*

171

S. *mp* *pp*
 pair of us! Don't tell!_ they'd ad - ver-tise_ you know!_

Cl. *mp*

Vln. *pp* *p*

Vc. *pp* *p*

Glock. *pp* *p* *pp*

174

S.

Cl. *pp* *mp* *p*

Vln. *pp* *mp* *p*

Vc. *pp* *mp* *p*

Glock. *mp* *p*