

NGUYEN M. Nhat

Fireblastignites

*for Clarinet and
Pre-recorded Backing Track*

2018

Fireblastignites

Based on a video game character Ogre Magi from DOTA 2, the name of the piece is a combined word of “fireblast” and “ignite”, playing around with the idea of fire and the process of being able to light up the fire. This is similar to how ideas drop in seemingly at random, but at other times rather forced. The clarinet working together with the electronics attempt to create little sparks, then in other moments, larger bursts and eventually outbursts.

Duration: 6'27''

Premiere: Performed by Ford Fourqorean (clarinet) on April 22, 2018 at Bossi-Comelli Studio, Manhattan School of Music, New York, NY.

Contents: Score

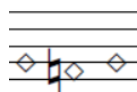
AIFF reference recording

Clarinet

Performance within bars marked with seconds should be played presto, or as fast as possible. All the notes within these bars do not have stems. Bars with time signatures and notated rhythmically should be played as written. All the different head-shapes below apply to bars with time signatures as well.



Diamond heads: presto movement in the most extreme pianissimo, with very delicate key noises, pitch nevertheless audible.



Square-heads: mostly air sound and the pitch content should be very minimal.



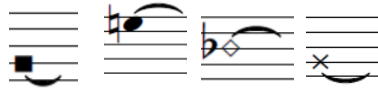
X-heads: Lachenmann's “smacking sound” (like a little kiss), produced by explosively opening the lips which are sucking firmly on the mouthpiece.



Normal note-heads: played with the usual sound.



Note-heads with tie (only applies in bars marked with seconds): hold the note a bit longer or allow more time after the note is played; one single note with tie should not last over 2 seconds.

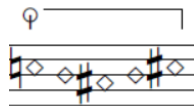


Note-heads with tie at the end of the bar: hold the note until the indicated bar time is up.



e.g. bar 65 – hold the F natural until 7 seconds is up.

Diamond-heads with “snap” symbol: loud key noises added on top.



Extremely staccato



Roman numerals over tied note: maintain playing the pitch, but using an alternate fingering.



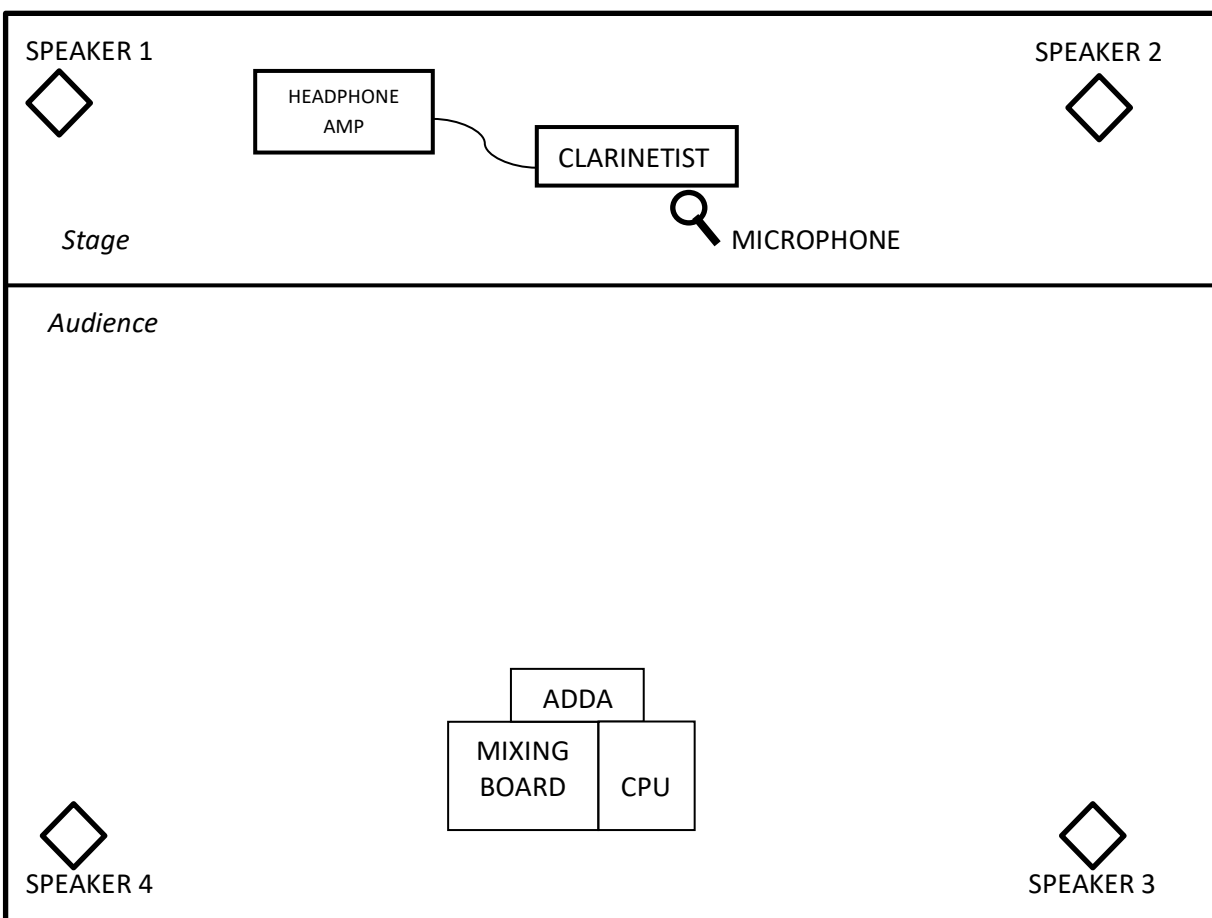
Electronics

Click track: The click track is voiced by the composer. At the end of every bar marked with seconds, there will be a countdown in the tempo of quarter-note = 60, usually 3-2-1 for shorter measures and 5-4-3-2-1 for longer measures. There are 2 tempi in the piece, quarter-note = 72 and quarter-note = 50; whenever there is a tempo change, the click track will indicate “72” or “50”, often for a few beats to help the performer familiarize with the tempo change or coming out of the bars marked with seconds. From bar 93 to 105, the composer cues every quarter note, to help keep in time and coordinate with the electronics right at the first beat of 105.

Equipment

- Computer with Logic Pro X installed
- ADDA audio interface with at least 5 output channels (1 for mono click track; 4 for stereo backing track)
- Mixing board with at least 5 output channels (1 for mono click track; 4 for stereo backing track) and 1 input channel (for microphone to pick up the signal from the clarinetist)
- Headphones (earbuds) for click playback for clarinetist
- Headphone amp (including cable extender for headphones to headphone amp)
- 2 music stands maximum if reading from printed part
- Condenser microphone (eg. Rode NT1-A Large-Diaphragm Cardoid): it should face towards the middle of the clarinet, between the mouthpiece and the bell.

Stage Layout



Fireblastignites

for clarinet and electronics

Nguyen M. Nhat

Clarinet in B \flat

Electronics

(Cues)

3 2 1

2" 1" 1"

$\text{♩} = 72$

pp *mf* *pp* *mf* *f* *pp*

pop hazy

Cl.

Electr.

5 6

p *pp* *p* *pp*

pop pops pop pops

Cl.

Electr.

6

sub. *mf*

Cl.

Electr.

8

4" 3"

p sustain

Cl.

Electr.

11

4" 3"

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

pop "kong"

2 1 2 1

14

Cl. *mf pp mf mf pp mf pp sub. mf*

Electr. *2 1*

4" 1"

19

Cl. *pp p mf p pp p pp*

Electr. *(hazy) "Smash" pops pops*

2 1

2" 6

22

Cl. *sub. mf pp ppp mf mf*

Electr. *3 2 1*

5"

24

Cl. *mf mf pp p pp p*

Electr. *"Kong"*

7 6 3

26

Cl. *f pp f pp mf pp mf*

Electr. *2 1*

vib. 3 vib. 3 3"

28

Cl. *p* *pp* *mf* *pp*

Electr.

30

Cl. *pp* *mf* *pp* *f* *pp*

Electr. *wraps* 3 2 1 2 1

33

Cl. *pp* *f* *p* *f* *pp* *mf* *pp* *mf* *pp*

Electr. *wraps* *pop* *pops*

35

Cl. *pp* *mf* *pp* *mf* *mf* *p* *mf*

Electr. *wraps* 3 2 1 2 1

38

Cl. *mp* *pp* *mp* "pzz"

Electr. 3 2 1

♩ = 50

40 Cl. *mf pp* *mf pp* *p* *pp mp*

Electr. $\frac{3}{4}$ $\frac{3}{16}$ $\frac{4}{4}$

42 Cl. *mf pp* *mf pp* *mf pp* *mf* hammerings

Electr. $\frac{4}{4}$ $\frac{3}{8}$

43 Cl. *mf pp* *mf* *mf pp* *mp*

Electr. $\frac{3}{8}$

45 Cl. *mf pp* *mf pp* *mf*

Electr. 3 2 1 $\frac{3}{8}$ $\frac{4}{4}$

47 Cl. *mf pp* *mf pp* *pp mf* *mf pp*

Electr. $\frac{4}{4}$ $\frac{3}{4}$

48 Cl. III vib. 3" *f* *mf* *p* *ppp* < *p* *mf*

Electr. Kong Kong Kong 2 1

52 Cl. 10" *mf* *pp* *mf*

Electr. "little bells" "bells" 5 4 3 2 1

53 Cl. II II 3 5 6 II 3" *p* *mf* *pp* *mf* *pp* *mf* *mf*

Electr. 2 1

(♩ = 50) 50

56 Cl. 5" *pp* *mp* *mf*

Electr. low rumbling 3 2 1

58 Cl. 7" *mf* *mp* *pp*

Electr. "Kong" wraps 3 2 1

♩ = 72

60 Π Π ${}_3\Pi$ III III Π Π Π

Cl. *pp* *sub. ff* paps & kongs

Electr.

63 $9''$ 72 6 Π Π 6

Cl. *f* *pp* *f* *f* *p* *f* *p* *mf* *f* *p* *f* *p*

Electr. paps little bells smokez

65 $7''$ 3 2 1

Cl. *mf* *pp* *mf* *mf* *sub. ff* *mf* *ff* *ff*

Electr. paps

68 $10''$

Cl. *mf* *pp* *f* *mf* *p* *mf* *mf*

Electr. paps

69 3 3 3 3 7 ppp *sub. ff*

Cl. *p* *pp* *mp* *p* *mp* *p* *ppp*

Electr.

72 2" 5"

Cl.

Electr.

75 φ

Cl.

Electr.

76 3"

Cl.

Electr.

78 3" vib.

Cl.

Electr.

81 5"

Cl.

Electr.

♩ = 50

82

Cl. *mf* *pp* *mf* *pp* *ppp*

Electr.

85

Cl. *mf* *ppp* *p* *p* *pp* *mf*

Electr. *pops* *pops*

87

Cl. *pp* *ppp*

Electr.

91

Cl. *p* *mf* *pp* *pp* *mf* *mf*

Electr. *smokez* *pops*

94

Cl. *mf* *p* *pp*

Electr.

Cl. *mf* *pp* *p* *mf* *pp* vib.

Electr. + wraps pops everywhere

5 4 3 2 1

Cl. 93 *f* *ff sempre* *ffff* *ffff* *ffff* *ffff*

Electr. *cresc.* wraps

cue every!

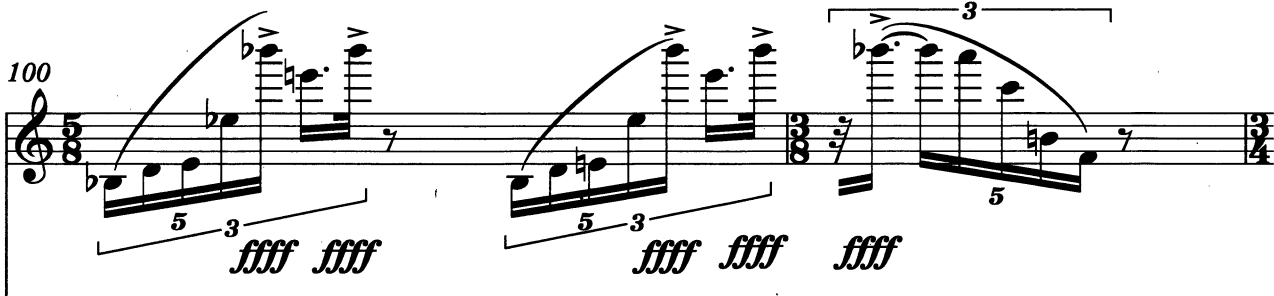
Cl. 95 *ffff* *mf* *ffff* *f* 5 5

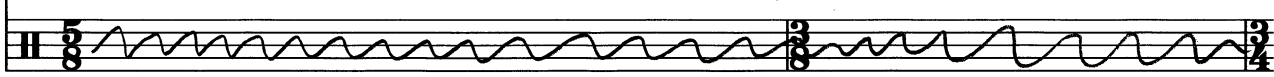
Electr.

Cl. 98 *ffff* *ffff* *ffff* *ffff* *ffff* *ffff*

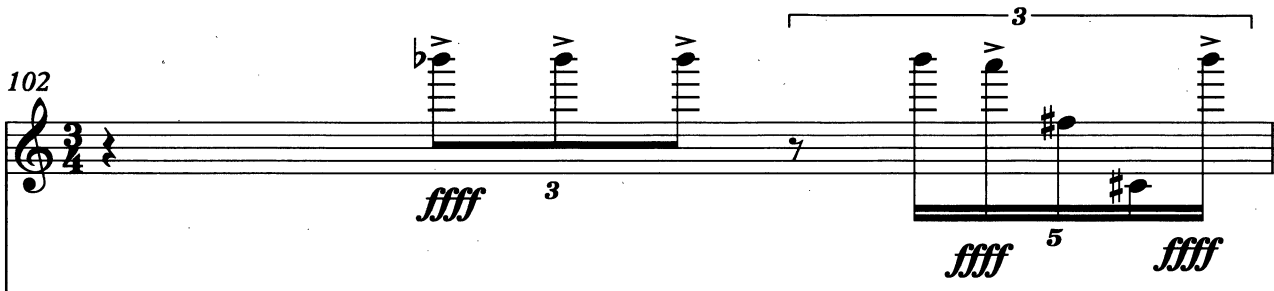
Electr.


100

Cl. 

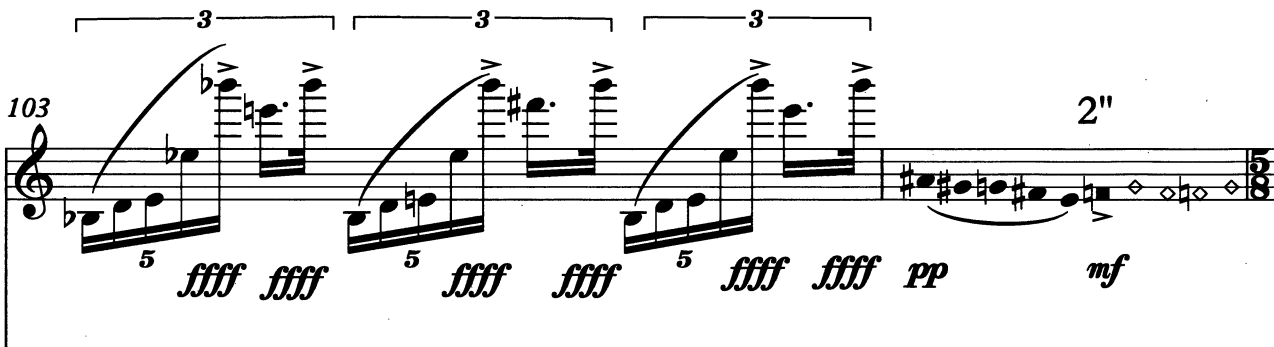
Electr. 


102

Cl. 


Electr. 

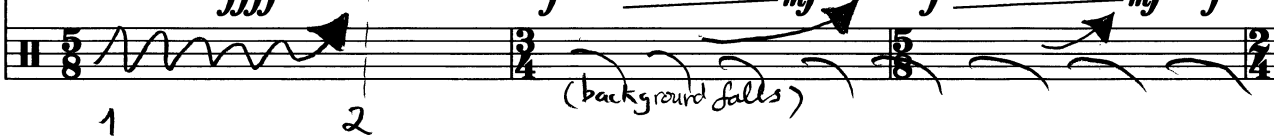
103

Cl. 

Electr. 

105

Cl. 

Electr. 

1 2

(background falls)

108

Cl. *mf* *mf* *mf*

Electr.

111

Cl. *mf* *pp* *mf* *mf* *pp* *mf* *pp* *sub. mf*

Electr.

116

Cl. *pp* *p* *mf* *pp* *mf*

Electr.

120

Cl. *sub. ff* *pp* *mf* *p* *mf* *<f*

Electr.

123

Cl. *pp* *mf* *f* *mf*

Electr.