

MICHAEL SALVATORE GREBLA

# RESPIRATION

FOR BASS CLARINET & STRINGS

2014

TRANSPOSED SCORE

ADAPTED FROM THE SOLO BASS CLARINET WORK  
COMMISSIONED BY  
THE LAWRENCE WILSON ART GALLERY AT THE UNIVERSITY OF WESTERN AUSTRALIA



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# RESPIRATION

FOR BASS CLARINET & STRINGS

Written for Ashley Smith as part of the recital exhibit Portraits of The University of Western Australia

2014

TRANSPosed SCORE

ADAPTED FROM THE SOLO BASS CLARINET WORK COMMISSIONED BY  
THE LAWRENCE WILSON ART GALLERY AT THE UNIVERSITY OF WESTERN AUSTRALIA  
FOR THE EXHIBIT MEMENTO MORI

[michaelgrebla.com](http://michaelgrebla.com)



## PERFORMANCE NOTES

### BASS CLARINET

**ABBREVIATION:** "s. k. #" [Use 'side key' I or II of the bass clarinet.]

**FLUTTER SINGING** A flutter effect is created by singing through the instrument while playing a note.  
Sung notes are denoted by a diamond head.

### GASPS

" ʹ " denotes a gasp in a very vocal and exaggerated manner. The gasp should be clearly audible from the texture and should give an exasperated quality to surrounding gestures. Where necessary, cut short notes to initiate gasps on time as they often serve as points of reference for the ensemble. Gasps are to be performed increasingly desperately towards the end, and should be confronting.

**GLISSANDI** Various types of glissandi are noted. Where unspecified, use keys/keyholes to bend pitches.

**SLAP TONGUE** Denoted by " + " attached to a note head.

**TIMBRAL TRILL** Trill using two fingers, in the manner of a two-finger piano trill over a single note (i.e. Ravel's '*Miroir*').

### STRINGS

**ABBREVIATION** "s.p." [sul ponticello]

**NOTE** "nat." [natural] cancels out sul ponticello but does not cancel mutes.

**ARROW** An arrow signifies a gradual change from one technique to another over the duration of its span.

**GRACE NOTES** Grace notes should be played with attack and will always immediately follow a gasp by the bass clarinet.

**NOTE** "s.p.> nat." Start sul ponticello, gradually change to natural over the duration of the note above which the marking lies.

## INSTRUMENTATION

BASS CLARINET

STRINGS  
Minimum [3.2.2.2.1]

**DURATION: APPROXIMATELY 9 MINUTES**

## NOTES FROM THE COMPOSER

“Respiration” is a work that describes my experience of witnessing Cheyne-Stokes respiration, a type of breathing exhibited by humans and animals close to death. The Cheyne-Stokes respiration cycle is characterised by progressively deeper and faster breathing, followed by a gradual decrease that results in stops in breathing for extended periods. As the breaths drew further apart I would wait anxiously for the next, not knowing if it was to be the last. This process very much sets the form of the work. The bass clarinet musters increasingly desperate melodic gestures between the ever-growing gaps of breathless silence to which it eventually succumbs. The process is narrated by a simple string accompaniment echoing my own feelings of fright, despair, sorrow and eventually, relief. The work was premiered under the name “Elegy for a Duck” – its writing was prompted by watching an injured duck slowly pass en route to the veterinary hospital. This sad experience became particularly haunting once I realised the duck was not the first time I’d heard Cheyne-Stokes respiration.

**Premiered November 2nd, 2014 by Ashley Smith (Bass Clarinet), Raymond Yong (Conductor)  
as part of Portraits of The University of Western Australia  
at St George's College, Perth, Western Australia.**

FOR BASS CLARINET & STRINGS

MICHAEL SALVATORE GREBLA (b.1989)

23 **D**

B. Cl.

*p*

*s.p. > nat.*

*sfppp*

*s.p. > nat.*

*sfppp*

*s.p. > nat.*

*sfppp*

*s.p. > nat.*

*sfppp*

*con sord.*  
*s.p. > nat.*  
*non vib.*

*sfppp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

30 **E**

B. Cl.

*ppp* *mp* *pp*

*s.p. > nat.*

*sfppp*

*s.p. > nat.*

*sfppp*

*s.p. > nat.*

*sfppp*

*s.p. > nat.*

*sfppp*

*s.p. > nat.*

*sfppp*

*s.p. > nat.*

*sfppp*

Vln. I

Vln. II

Vla.

Vc.

Cb.



**F** *accl.* . . . . . *rit.* . . . . . **A tempo**

B. Cl. *mf* *decresc.* *s.p. > nat.* *sfppp* *s.k. I* *tr*

Vln. I *s.p. > nat.* *sfppp* *senza sord.* *s.p. > nat.* *sfppp*

Vln. II *s.p. > nat.* *sfppp* *senza sord.*

Vla. *senza sord.*

Vc. *senza sord.*

Cb.

**G** *f* *mp* *f* *fff* *ppp*

B. Cl. *8va* *gl/sss* *Breathe through phrase* *Harmonic Gliss. as high as possible (Finger low C- use throat and embouchure)*

Vln. I *senza sord.* *ppp*

Vln. II *senza sord.* *s.p. > nat.* *sfppp* *ppp*

Vla. *s.p. > nat.* *sfppp* *senza sord.* *ppp*

Vc. *senza sord.* *s.p. > nat.* *sfppp* *ppp*

Cb. *con sord. s.p.* *nat.* *sfppp* *ppp*

51

B. Cl.

*ppp* *f* *p* *ff*

*tr* s.k. I

Vln. I

*pp* *p* *mp* *fff* *sub. ppp*

Vln. II

*pp* *p* *mp* *fff* *sub. ppp*

Vla.

*pp* *p* *mp* *fff* *sub. ppp* *s.p. > nat.*

Vc.

*pp* *p* *mp* *fff* *sub. ppp* *s.p. > nat.*

Cb.

*pp* *p* *mp* *fff* *sub. ppp*

62

B. Cl.

*p*

Exhale

Vln. I

*pp* *p* *f* *fff* *Overbowed /quasi-scratched*

Vln. II

*pp* *p* *f* *fff* *Overbowed /quasi-scratched*

Vla.

*pp* *p* *f* *fff* *Overbowed /quasi-scratched*

Vc.

*pp* *p* *f* *fff* *Overbowed /quasi-scratched*

Cb.

*pp* *p* *f* *fff* *Overbowed /quasi-scratched*

widen and slow down vib. gradually

**J With sorrow and relief**

FULL SCORE | TRANPOSED | RESPIRATION | 2014 | MICHAEL SALVATORE GREBLA  
gliss. using embouchure

5

73

B. Cl.

Deaden string sudden silence

*ppp*

*gliss.*

*p*

Vln. I

Deaden string sudden silence

*ppp*

Vln. II

Deaden string sudden silence

*ppp*

Vla.

Deaden string sudden silence

*ppp*

Vc.

Deaden string sudden silence

*ppp*

Cb.

*ppp*

82

B. Cl.

*molto vib.*

Tap rod of S.K. I. with LH index and middle finger to trill

*pp*

*gliss.*

*ppp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

(second highest open hole)  
Use two fingers

timbral trill