

Madeleine Isaksson  
2025

# *Blivande*

for  
Clarinet Duo

## ***Blivande***

Clarinet in Bb

Clarinet bass

### ***Performance Notes***



■/□ = breath tone: less pitchsound (but still audible) with air sound.

~~~~~ , ~~~~~ = slow glissando or vibrato, with accel. to, or with rit. from, trills and tremolos.

♪ = short hang-ups

Multiphonics are indicated with fingering diagram proposed by

Philip Rehfeldt (PR : category/number) from *New direction of clarinet*,  
Heather Roche (HR : category/number) from <https://heatherroche.net> and  
Gregory Oakes (GO : category/number) from <https://www.gregoryoakes.com>  
See next page.

Lines and phrases should be considered as physical, neutral forms, each one filled with a certain weight, and rapid movements as physical gestures within the given time frame.

Score transposed

Duration: approx. 9 minutes

### ***Commentary***


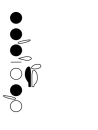
The title *Blivande* (swe. "Becoming") is rooted in the early stages of life, when everything is fragile and tentative. Rhythmic grains and micro-melodic sounds move through slow breaths and the path is stabilised through constant repetition that is varied and grows. The two clarinets exchange initiatives and imitations within an ever-increasing breathing space — a continuum.


The clarinet duo *Blivande* was composed for Stefan Harg (B ♭ clarinet) and Boa Pettersson (bass clarinet). Premiered at Swedish Spring Music Festival in Stockholm the 21th of March 2026.


Madeleine Isaksson


**Proposed multiphonics with alternatives**


Clarinet in Bb

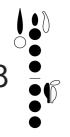

**A**  
mes. 18: GO Dyads/87  alt. 



mes. 25: GO All dyn. flex/11(12) 

mes. 25: GO all dyn. flex/1 alt. 

mes. 56: HR34 

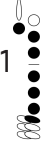
mes. 56: HR47 alt. 


**B**  
mes. 60, 62, 70: GO dyads/158  and 159 

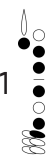
alt.  and 

mes. 72: GO dyads/158 + E flat key/or A key (drill)


Clarinet bass

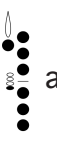

**A**  
mes. 1, 2, 3, 4, 6: PR 3/1 


mes. 1, 3, 4: PR 3/2 


mes. 1, 2, 5: PR 2/21 


mes. 7: PR 5/16 alt. 

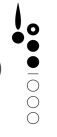
mes. 8: alt. 

mes. 10: PR 2/28  and PR 3/1 


alt.  + G sharp key (drill)


mes. 55: HR 101 


mes. 56: HR 102 

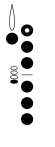
mes. 57: HR 110 

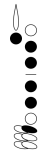
**B**  
mes. 59, 60, 61, 62, 63, 64, 67, 69, 70, 71, 72: HR 110

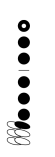
mes. 58: HR 111  also in mes. 60, 62, 64, 70, 72


mes. 59: HR 109  also in mes. 60, 63, 71


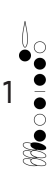
mes. 61: HR 108  also in mes. 65, 66, 69, 73

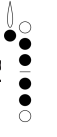
**D**  
mes. 112: alt. 

mes. 114: alt. 

mes. 116: alt. 

mes. 118: PR 2/28 

mes. 119: PR 3/1  and PR 2/21 

mes. 120: PR 3/2 

1 Clarinet in Bb  
2 Bass Clarinet

# Blivande

to Amalia and Martin

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**A**  $\frac{6}{4}$  (♩ = 48)

Clarinet in Bb: *mf p*, *br. t.* → *norm.*, *flz.*, *pp*, *br. t.* → *norm.*, *p*

Bass Clarinet: *ppp*, *pp*

*molto leg. quasi gliss.*

Cl. in Bb: *ppp*, *pp*, *p*

B. Cl.: *ppp*, *pp*

4 6 6 6 6 6 5 4 6 7 6 6 6 4 *rit.* 3 4

7  $\frac{3}{4}$  *a tempo* (♩ = 48)  $\frac{6}{4}$  *accel.* (♩ = 54)

Cl. in Bb: *pp*, *sub pp*, *p*, *pp*, *p*

B. Cl.: *pp*, *pp*, *p*

12 *sub pp* *p* *mf* *rit.*

7/4 *accel.* 6/4 (♩ = 72)

Cl. in Bb

B. Cl.

16 *pp* *p* *mf* *p* *pp* *ppp* *molto leg.* *poco pp*

(♩ = 54) *accel.* (♩ = 72)

Cl. in Bb

B. Cl.

20 *p* *mf* *mf* *mf* *mf*

Cl. in Bb

B. Cl.

24 *ppp* *pp* *(pp)* *ppp* *pp* *pp* *pp* *pp*

4/4 *rit.* *rep.* (♩ = 54) *alt. c sharp* *br. t.*

3/4

Cl. in Bb

B. Cl.

Blivande - score

4 *più mosso* (♩ = 66) **6/4** *molto leg. quasi gliss.* **4/4 accel.**

32

Cl. in Bb *p* *pp* *p*

B. Cl. *mfp* *ppp* *pp* (flz.)

38 (♩ = 72) **2/4** **3/4 accel.** **4/4** (♩ = 108 / ♩ = 54) **6/4**

Cl. in Bb *p* *mfp* *p* *mf* *mf* *mf*

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

44 **6/4** **3/4**

Cl. in Bb *mfp* *p*

B. Cl. *p* *mfp* *mfp* *p* *mfp*

48 *rit.* **6/4** (♩ = 72) *rit.* **4/4** (♩ = 54)

Cl. in Bb *sfp* *mfp* *sfp* *mfp* *mf*

B. Cl. *sfp* *sfp* *pp*

*rit.* B (♩ = 48) molto legato

alternative

56

Cl. in Bb

B. Cl.

*pp* *ppp* *ppp*

6/4

61

Cl. in Bb

B. Cl.

*p* *poco più mosso*

4/4

6/4

69

Cl. in Bb

B. Cl.

*pp* *ppp* *pp* *ten.* *flz.* *fp*

*rit.* (♩ = 48)

6/4

2/4

Blivande - score

6 **C**  $\frac{2}{4}$  a tempo (♩ = 48) *accel.* — — — — (♩ = 72)

br. t. → norm. 5 5 6 3 5 6 7 3 5 6

Cl. in Bb *ppp* *pp* *mfpp* *mf* *mfpp*

B. Cl. *pp* *mfpp* *mf* *sub p*

Detailed description: This system covers measures 6 to 79. The Cl. in Bb part starts with a *ppp* dynamic and includes fingerings 5, 5, 6, 3, 5, 6, 7, 3, 5, 6. The B. Cl. part starts with *pp* and includes fingerings 6, 6, 6, 6, 5, 6, 7, 5, 6, 6. Dynamics range from *ppp* to *mfpp*. The piece is in 2/4 time, starting at a tempo of ♩ = 48 and accelerating to ♩ = 72.

80 *accel.* — — — — — — — — — — (♩ = 84) *accel.* — — — — — — — — — —  $\frac{6}{8}$  (♩ = 72 / ♩ = 108)

Cl. in Bb *mfpp* *sf* *sf* *p* *sf* *sf* *p* *mfpp* *mf* *mf* *fp*

B. Cl. *sfp* *mf* *p* *mf* *sf* *sfp* *mf* *mf* *mfpp* *mf* *fp*

Detailed description: This system covers measures 80 to 87. The Cl. in Bb part includes fingerings 6, 6, 7, 6, 6. The B. Cl. part includes fingerings 3, 6, 6, 7, 3. Dynamics range from *sfp* to *fp*. The piece is in 6/8 time, with a tempo of ♩ = 72 / ♩ = 108. There is an acceleration from ♩ = 84 to ♩ = 108.

88 *rit.* — — — — — — — — — —  $\frac{2}{2}$  (♩ = 48 / ♩ = 96)  $\frac{3}{4}$

Cl. in Bb *sf* *p* *sf* *p* *mf* *p* *mf* *p*

B. Cl. *f* *p* *sf* *mf* *p* *mf* *fp* *mf* *sub p*

Detailed description: This system covers measures 88 to 94. The Cl. in Bb part includes a 4:3 ratio and fingerings 5. The B. Cl. part includes fingerings 6. Dynamics range from *f* to *sub p*. The piece is in 2/2 time, with a tempo of ♩ = 48 / ♩ = 96, and then changes to 3/4 time.

95  $\frac{3}{4}$  *rit.* — — — — — — — — — —  $\frac{4}{4}$

Cl. in Bb *sf* *p* *pp*

B. Cl. *(p)* *mf* *sub p* *mf* *p* *sfp* *f* *p* *mf* *sub p* *pp*

Detailed description: This system covers measures 95 to 100. The Cl. in Bb part includes a 3/4 time signature and fingerings 3. The B. Cl. part includes fingerings 9, 6, 10. Dynamics range from *(p)* to *pp*. The piece is in 3/4 time, then changes to 4/4 time.

Blivande - score

(♩ = 54) *sotto voce*

**D**

Cl. in Bb

*pp*

(harm.)

B. Cl.

*pp* *p*

3/4 4/4

**|||** *accel.* (♩ = 72)

107

Cl. in Bb

*p* *mf* *sub pp*

B. Cl.

*p* *pp* *mf*

3/4

**|||** 3/4 *rit.* 6/4 (♩ = 54) *rit.* 4/4 (♩ = 48)

111

Cl. in Bb

*p* *pp* *p* *pp* *pp* *flz.*

B. Cl.

*p* *pp* *p*

**|||** 117

Cl. in Bb

*mfpp* *rit.* *pp*

B. Cl.

*pp* *p* *pp* *ppp*

br. t. → norm.