Music Beyond Sound

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Music beyond sound

A dissertation presented
by
Kai Johannes Polzhofer
to
The Harvard Music Department

in partial fulfillment of the requirements
for the degree of
Doctor of Philosophy
in the subject of
Music

Harvard University,
Cambridge, Massachusetts

May 2018
Music beyond sound

Abstract

This dissertation examines the potential of music to create places that enable the intertwining of the speakable and unspeakable, the present and the absent, materiality and thinking. In my compositions I aim to build ambiguities by searching for radical places of this communion. The dissertation contains scores to seven works composed between 2013 and 2017: Keiner kennt seinen eigenen Namen, keiner kennt sein wirkliches Antlitz (Léon Bloy) (2013-14) for violin, viola, violoncello, flute, oboe, clarinet, percussion and electronics, Keiner kennt seinen eigenen Namen, keiner kennt sein wirkliches Antlitz (Léon Bloy), Elf Orte after Texts by Robert Musil and of the New Testament (2014) for tuba (F) and amplification, Keiner kennt seinen eigenen Namen, keiner kennt sein wirkliches Antlitz (Léon Bloy), Four Improvisations after a Poem from “grenzland” by Anja Kampmann (2014) for amplified guitar, Totenfest, I. Echo (2015) for string quartet, Totenfest, II. Endymion (2016) for bass clarinet and string trio, Totenfest, III. Die Tränen der Aphrodite (The Tears of Aphrodite) for ensemble (2017), Totenfest, IV. Syrinx (2017) for ensemble. The scores are ordered chronologically and given as the numbered chapters of this dissertation.
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8. *Totenfest. II. Endymion* for bass clarinet and string trio (2016) 166
For Juliane, who was always with me. And for my mother, who has been the person to put unwavering trust in me in the first place.

I am incredibly grateful for all the selfless support, integrity, inspiration and friendship of Chaya Czernowin and Steven Kazuo Takasugi. Both gave me an admirable example of what it means to be truly an artist.
4. „Keiner kennt seinen eigenen Namen, keiner kennt sein wirkliches Antlitz” (Léon Bloy) (2014)

For violin, viola, violoncello, flute, oboe, clarinet, percussion and electronics.
Setting:
**Scordatura**

Only Viola (third tones!)

![Third tone higher](image)

**Preparations**

Microphones:

Violin and Viola are amplified by a DPA 4061 (or a similar Microphone). Amplification of Violin is played through LSP 6, amplification of Viola through LSP 4. Flute, Clarinet and Gran Cassa are amplified as well. Those instruments are amplified through LSP 5.

**Performance Directions:**

- Play with completely muted sound (do not touch the strings). Quasi pantomimic playing

  ![st](image)

- Play close to the strings, but never touch the string (“safer” than “Sil” [see above]).

  ![absconditus](image)

- Play as close as possible on the string. Simultaneously you have to avoid to touch the string. (Because of the fallibility of the player’s arm and the utopic claim of the performance direction sounds only rarely occur. All the time very risky.)
Ghiacciato: stay frozen in your playing position (stone-still)
Estr. sul ponte: play extremely near bridge
Pizzicato with left finger

Flageolet

2 sul I: Example: 2nd partial on e' (sounding note notated)
Scratch with bow on string (graff 1: soft, graff2: normal, graff3: strong, graff 4: very intense)

Quarter tone, three-quarter tone higher/lower; Third tone, two third tones higher/lower

Play on bridge (produce noise). All the same press the notes with the fingers of the left hand and bow on corresponding string.

Sul ponte: Next to the bridge (distance: 20 mm)
Press finger on string with 1/3 or 2/3 of the normal pressure. 3/3F is the normal pressure.
• B0: Own weight of the bow (without player’s pressure); 1/3B; 2/3B: 1B or 3/3 B is the usual bow pressure in playing (ord., mp)
• Bow changing always very soft and inaudible. Especially in the III. movement and its long notes.
• All signs apply only for the indicated note. All following notes ord. or with another performance direction.
• Try to avoid in general that open strings sound.
• Tuning: a1 = 441 Hz.
• In general: Avoid turning pages.
• Violin: Between the movements and during longer parts of silence or pausing: Stay in a motionless posture. Like “frozen”.
• Dynamics: Loudspeakers equal to dynamic of instruments. Exception: LSP 4 (outside): Fit loudness of speaker 4 to required volume of Viola in the concert hall. LSP 5 as loud as the dynamics of Clarinet, Flute and Gran Cassa are required.
I. Ansprechen, nicht aussprechen...

\( \text{(all microphones off/}
\text{loudspeakers on)} \)
II. Elf österreichische Volksweisen oder
"Die Seele irrt durch das Labyrinth der Welt" (Herman Hugo)

"Da werdt ihr kein Herberg finden"

(All LSP on, Microphones on al fine)

accel. ........................................... rall. ...........................................

(alles äußerst sanft)

"ghiacciato"

anmutig bewegt, gesanglich

estr. sul ponte
Der Minotaurus schrie auf, wenn es auch mehr ein Brüllen war als ein Schreien, ein lange gezogenes Aufheulen, Aufmuh und Aufjaulen vor Freude darüber, daß er nicht mehr der Vereinzelte war, der zugleich Aus- und Eingeschlossene, daß es einen zweiten Minotaurus gab, nicht nur sein Ich, sondern auch ein Du. Der Minotaurus begann zu tanzen. Er tanzte den Tanz der Brüderlichkeit, den Tanz der Freundschaft, den Tanz der Geborgenheit, den Tanz der Liebe, den Tanz der Nähe, den Tanz der Wärme. Er tanzte sein Glück, er tanzte seine Zweisamkeit, er tanzte seine Erlösung, er tanzte den Untergang des Labyrinths. (F. Dürrenmatt)
III. Ansprechen, nicht aussprechen...

\( \text{accel.} \)

\( j = 16 \)

\( \text{Mit Andacht} \)

(\( \text{during pauses always} \)

\( \text{“frozen”} \)

\( \text{accel.} \)

\( \text{bow: simile al fine} \)

\( \text{rit.} \)

\( j = 66 \)

\( j = 33 \)

\( \text{rit.} \)

\( j = 11 \)
IV. Videntem videre
(caro factum est)

Violino Solo (on stage)

\[ j = 32 \]

\[ \text{st} \text{(full bow)} \]

\[ \text{drängend} \]

\[ \text{sil} \]

\[ \text{sul ponte} \]

\[ \text{tratto} \text{(near bridge)} \]

23
"streiße deine Schuhe von deinen Füßen,
denn der Ort, darauf du stehst, Boden der Heiligung ists"
(aus dem Buch Namen)
53

\( \sum \sum \sum \sum \sum \sum \sum \)

\( \dot{m} \)

\( \dot{n} \)

63

\( \dot{s} \)

75

\( \text{sul g sehr erschöpft (alfine)} \)

\( \dot{p} \)

86

\( \dot{\jmath} = 153 \)

26
Fernorchester

Score in c,
(Crotales and Piccolo sound one octave higher)

Regarding the instruments not amplified: Dynamics orientated towards the volume as it is supposed to be perceived in the concert hall.

I. Ansprechen, nicht aussprechen (Violono solo)
II. Elf österreichische Volksweisen oder
"Die Seele irrt durch das Labyrinth der Welt" (H. Hugo) (Violino Solo)
III. Ansprechen, nicht aussprechen (Violino Solo)

IV. Videntem videre (caro factum est)

\[ \textit{Keiner kennt seinen eigenen Namen, keiner kennt sein wirkliches Antlitz} \] (Léon Bloy)
"Das ist mein Name in Weltzeit, das mein Gedenken, Geschlecht für Geschlecht."

(aus dem Buch Namen)
sP (never accidentally sound of pitches)

Vla. (ampl.)

absconditus (al fine)
5. „Keiner kennt seinen Namen, keiner kennt sein wirkliches Antlitz” (Léon Bloy), Elf Orte after texts by Robert Musil and of the New Testament (2014)

For tuba (F) and amplification.
Instruments:

- Tuba F (Four Velvets)
- (Medium grit) sand paper (taped on table A)
- (Silicone-coated) baking paper (taped on table A)
- Thin Aluminiumfoil (Table A)
- Five different stones (+ One stone to hit the other stones) in five different timbres: St. 1 (very light) – St. 5 (very dark) (Table A)
- Strong manuscript paper (taped on table B). Additionally contact microphone taped on paper
- Pencil (Table B)
- One contact microphones (piezo) (Microphone G)
- One instrument microphone (Microphone B)
- One Microphone (for voice, headset!) (Microphone C)
- Four microphones on microphone stand (in front of instrument and hanging over tables) (Microphones A, D, E, F)
- Thumb ring
- Claves
- Tuba mute
- Two tables
- Chair
- Mixer
- Five loudspeakers

A second musician performing with the loudspeakers and leading the amplification should be considered.
Setting:

Outside:
Table A (left side): Fixed sandpaper (micr. E), baking paper (micr. F), alu + stones + paper + claves (micr. D)
Table B (right side): Fixed paper, pencil (micr. G)
Player position: Tuba (instrument micr. B), micr. A in front of Tuba and player, micr. C (headset)
Tuba player plays outside the concert hall. There must not be noise from outside in the concert hall. The presence of the player outside must be hidden as effectively as possible. Only during the last two entrances of the Tuba there mark hints which suggests the presence of a real player outside (the loudspeakers are for a little while more quiet than the sounds we can hear from outside).

During the performance only sparse lighting in the concert hall. The stage must not be highlighted. Only Loudspeaker 1,2,3 and 4 should be subtly illuminated. This is the visualization of the musical architecture, making up a square and labyrinthine shape.

**Relation between dynamics (inside) and dynamics (outside):**

<table>
<thead>
<tr>
<th>Player (outside):</th>
<th>f</th>
<th>mf</th>
<th>mp</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sound (inside):</td>
<td>pianissimo</td>
<td>ppp</td>
<td>pppp</td>
<td>ppppp</td>
</tr>
</tbody>
</table>

**In general:**

- All sounds (especially the percussive parts) should linger. All long notes should create the feeling of a large acoustic space.
- The amplification should be as precise as it is possible. Avoid that different sounds (which have to be amplified through different loudspeakers at the same time) are amplified through more than the assigned loudspeakers (changes frequently during the piece, see the microphones assigned to loudspeakers in the score below the tuba part). Avoid confusions of different sound sources.
Further Instructions:

(Air d1)

Air tone: d5 (very dark timbre – d4 – d3 – d2 – d1 (very light timbre)

(Whistle)

Whistle in instrument: Very close to mouthpiece

Tones with square notehead are to be produced with a half-valve combination and. These sounds should be as quiet and muted with regards to timbre as possible. The very little actual Tuba tone should be embedded within a thin band of air sound.
"scribere": Write text below during the duration of the note with a pencil in your right hand on a sheet of paper (fixed on table). Write close to the contact microphone, which is fixed on the paper and amplifies the writing sounds.

R: Hit with thumb ring on your right hand against the instrument. There are different levels of resonance indicated: R1 (very little resonance) – R2 – R3 – R4 – R5 (lots of resonance).

Kn: Hit with your knuckle against the instrument. Play with different levels of resonance: Kn4 (very little resonance) – Kn3 – Kn2 – Kn1 (lots of resonance).
Stone: Hit with stone one of the other stones on the table. Five stones relate to five different qualities of timbre: Kn1 (very light timbre) – Kn2 – Kn3 – Kn4 – Kn5 (very dark timbre).

Arrow indicates to breath in. Otherwise always breath out.


Claves: Fix one stick that you can hit it with the other stick and produce a sonorous sound. Only one hand is needed.
Turn the opened velvet. The letter and numbers indicate the positions. In the given example, for instance, you have to turn the velvet from 2 ½ back to position 1 ½. 1 is the usual position of the velvet, 2 indicates the position if you rotate the velvet 45 degree (a lot of air sound emerges here). Position 3 indicates a rotation of 90 degree (see scetch below).
"Keiner kennt seinen Namen, keiner kennt sein wirkliches Antlitz" (Léon Bloy)

_Elf Orte_ for tuba (F) and electronics

_for Max Murray_

Kai Johannes Polzhofer

"Ia Daedalus implet innumeras errore vias"  
(Ovid)
tormentato

(loosen 1. velvet)

Die Welt ein

\[(A+G)\]

\[(G) \quad (A)\]

\[(G) \quad (G) \quad (G)\]
Tollhaus!  alles losgerissene zerstörte Teile eines alten Ganzen

\(q = 33\)  \(q = 112\)
(screw down 1. velvet)

nicht mehr ein ganzer Mensch

Air d3

G

B+A

G+C

ppp

pp
\[ \text{\textcopyright} \]
Wohl dem, der sagen kann
\[ \frac{1}{4} \]

Tba.

(Vox/
Perc.)

LSP 1

LSP 2

LSP 3

LSP 4

LSP 5

(sand, continuous sweeping with fingernail) \( sfsm \)

\[ \frac{1}{4} \]

\[ \frac{1}{4} \]

\[ \frac{1}{4} \]

\[ \frac{1}{4} \]

\[ \frac{1}{4} \]
Die Noten sind in der Art einer Musikkordnung gestaltet, die durch verschiedene Markierungen wie "mp", "pppp", "(whisper)", "(screw down)", "als", "ehe" und "nachdem" hervorgehoben ist.

Die Noten sind für verschiedene Instrumente und Takte konzipiert, wobei die Schnitteindrücke und "als", "ehe" und "nachdem" betont sind.

Die Noten werden durch verschiedene Takte und Markierungen hervorgehoben, um die Wichtigkeit der einzelnen Teile der Komposition zu unterstreichen.
Tba.

Vox/Perc./

LSP 1

LSP 2

LSP 3

LSP 4

LSP 5

\( w = 55 \) \( w = 44 \) \( q = 21 \) \( p \)

(sand, continuous sweeping with fingernail) (scr.) Welche Welt?

\( p \)

\( \frac{1}{4} \)

\( \frac{1}{4} \)

\( \frac{1}{4} \)

\( \frac{1}{4} \)

\( \frac{1}{4} \)
\begin{align*}
\text{Vox/Perc.:} & \quad \begin{array}{c}
\text{Tba.:} \\
\text{LSP 1} \\
\text{LSP 2} \\
\text{LSP 3} \\
\text{LSP 4} \\
\text{LSP 5}
\end{array} \\
\begin{array}{c}
[\text{Ri}] \\
\text{Claves (scr.)} \\
\text{(E)} \\
\text{(B+E)} \\
\text{(A)} \\
\end{array}
\end{align*}

\text{(not air tone, but sibilant. Aphonic "s", color of sound: light)}
\( \text{ein Mann} \) pp ohne
An jeder Frage so viel Antworten, wie Bienen in einem Stock sind.

(whisper)
(Fra)

(Claves)
188 \text{pppp} \text{whisper} \quad \text{(whisper)}

\text{wie}
\text{p}

\text{pppp wie Bienen in einem Stock}

\text{Claves}

\text{ppp (Sand)}

\text{St4 (Sand)}

\text{St5}

\text{ppp (Sand)}

\text{ppp (B+E) 48}\n
\text{pp (B+E) 48}
Ein Hirsch mit einem Kreuz

Tba.

Voice/Perc./

LSP 1

LSP 2

LSP 3

LSP 4

LSP 5

\[ \begin{array}{ccc}
199 & R1 & (\text{Air d1}) \\
\text{mp} & \text{ppp} & [o] \\
\text{qp} & 44 & \text{qp} \\
\text{qp} & 55 & \text{qp} \\
\text{qp} & 132 & \text{qp} \\
\end{array} \]

\[ \begin{array}{ccc}
\text{Ein Hirsch} & \text{mp} \\
\text{mit einem Kreuz} & \\
\end{array} \]
Holzkirchen, Berlin, Darmstadt, Herrenbreitungen
(Mai-August 2014)
6. „Keiner kennt seinen eigenen Namen, keiner kennt sein wirkliches Antlitz“ (Léon Bloy), Four Improvisations after a Poem from „grenzland“ by Anja Kampmann (2014)

For amplified guitar.
The piece is written for guitarist Nico Couck in 2014 and was premiered in Leipzig in December 2017 by Seth Josel.

Duration: The piece relies on four different, multiple readings of a poem. The both formal and semantic indeterminacy of Anja Kampmann’s poem undermines the idea of fixed and determined solutions. Her poetry emphasises ambiguities and potentials of readings. Therefore the musical series of readings, improvisations (not compositions!), had to follow the unclarity between what has been written and what is read, what has been composed and what is performed. That is why the duration may vary.

Instrument:
Steel-string acoustic guitar (put on table).

Amplification:
The guitar should be amplified in a very decent and discreet way. The ideal situation is given, if the amplification works for the auditorium on an unconscious level.

Scordatura:

To make sure that all strings vibrate as they are usually supposed to do, it might be necessary to lift up all strings equally on the saddle.

Strings:
VI: Regular string for E (low)
V: Regular string for D
IV: Regular string for D
III: Regular string for B
II: Regular string for B
I: Regular string for E (low)

There might be the need to lift up all strings equally at the saddle.

Also required:

- Eraser (“Faber Castell GRIP 2001”), In score: “ER”
- Plastic-covered paper-clips (2,5 cm)
- Viola da Gamba bow
- E-Bow
- Four different kinds of sandpaper (sandpaper A: very fine surface; S:B: very rough surface; S:C: rough surface, S:D: fine surface). In score: “S”. 

- Metal steel winder tool (see picture), in score: “M”. The heavier and bigger the steel winder is, the better.
Different positions for playing:

1) Indicates positions to hit and to play with percussion on the saddle. For instance mm. 35:

M: Hits on the saddle
position A  _______

\[\text{\includegraphics{guitar}}\]
2a)
General subdivision of the instrument.

2b)
Position to fix preparation (clips), to play on (bow) or to hit (“ER” and “M”) strings (between A and C on picture 2a).
Performance Directions (with examples):

- Sandpaper: “Tremolo” indicates the level of sonic perforation

- “bP”: Percussion on bridge pins (e.g. mm. 1).

- Percussion wit Eraser on 5. String, e.g.:
- Run the eraser over the 4. String from position C to A, e.g.:

"Eraser" on IV. String

C------------------------A

0-----------------------0

pppp

- E-Bow: ord. / gradually to sound (in the E-bow section: In general is the E-Bow supposed to merge very subtle into the sounds of the other strings, e-bow sounds should always stay in the sonic background and must never be too loud, e.g.:

Beats on Bridge Pins (in this example on pin of VI., IV. and I. string), e.g.:

aufbegehrend

ppp
- Indicates that harmonics should be heard (produced by the percussive use of ST or ER), e.g.:

\[
\text{ER, b3}
\]

- A variety of harmonics should be also produced by bowing, e.g. mm. 83, e.g.:

- Four Different degrees of perforation (for instance, by rubbing on sandpaper. Indicated by *Tremolo*), e.g.:
Mm. 4: Without perforation, but continuaus sound.

Mm. 5: Subtle perforation.

Mm. 1: Strong perforation.

- Detuning (mm. 68 ff.):

$$(3.\text{.: IV: -1})$$

This example (mm. 75) indicates that in the 3rd movement the string IV has to be detuned. “-1” indicates the interval of detuning. The interval is not indicated by pitch, but by the number of rotations of the Machine Head. “-1” equates to 360°, i.e. one full rotation.
In General:

- The piece has four movements. Every movement should follow its preceding one and there should be a clear ending after every movement as well as a clear beginning of every new movement. Movement I, II, III consist of the same musical material and differences arise mostly in terms of intonation (based on processes of detuning the strings) and variabilities of structuring time (based for instance on different interpretations of the same fermatas in different movements [according to instrumental and musical needs, especially in mm. 68 ff.]). In many cases the performer has to find solutions to unclear and less definite instructions. Those solutions will vary during his or her performance. This should also happen over the course of several performances. To create a space of indeterminacy in performance and to challenge and encourage the responsibility of the performer is the goal of the four movements. To play those Improvisations asks the guitarist rather to create a space between the text and possible meanings, to develop a meaningful reading of an ambiguous structure, to justify a personal relationship with the text, than just reproduce a given musical text. This is the reason why I consider these pieces rather improvisations than compositions in the traditional sense.
- Do not mute sounds.
- Avoid any page turning.
- Bring all overtones out as colorful as possible.
- Despite low dynamics regarding events produced by the percussive Eraser, make sure that pitch resonances of overtones are always audible (for example in mm. 77 ff.
- The harmonics should be played as delicate as possible. The goal is in many cases to establish a very rich and complex acoustic field, based on microtonal differences. Those differences are over the course of the repetitions and its inherent detuning spread. That affects the timbre in a significant way and does gradually shade the piece.
- The dynamics are mostly considered as means of poetic and energetic expression, but must not be taken literally. It is part of the performer’s reading of Anja Kampmann’s poem and the musical reflection on it to find appropriate solutions.
- Amplification: Amplify contact microphones and condenser microphone very much. Try to make the overtones very audible. Create a good sense of a large space. Take the risk and amplify closely towards feedback. If feedback starts, correct and turn the amplification slightly down. It is suggested to let the amplified sound wander through the concert hall, if four Loudspeakers are used.
"Keiner kennt seinen eigenen Namen, keiner kennt sein wirliches Antlitz" (Léon Bloy)

Four Improvisations after a poem from "grenzland" by Anja Kampmann for amplified steel-string acoustic guitar

_for Nico Couck_

"ita Daedalus implet innumeratas errore vias"
Publius Ovidius Naso

"sein fliegen liegt nicht in der anatomie
zwischen federn und leichteren knochen
ahnst du einen punkt an dem die pappel
den himmel berührt was sind schwalben
 einen sommertag lang auf dem hügel beg tal
der unruhige weizen wiesenblühn zwischen
den halmen dein sitz aus hörbarem wind
es ist tag ich behalte die nacht inne würde
nie mehr vergessen als jetzt wird es
 einen tag geben an dem dieses rauschen
der bäume fehlte ach vogel der in seinem rad
rätsel geschrieben hat vom land genommen
unerkannt liegt es vor dir flächen noch ein paar
pflanzen und ich als grenze träume
dass ich die wiesen nicht mehr
unterscheiden kann."

Anja Kampmann

**I., II., III.**

\( \textbf{\textbullet} = 104 \)

(Guitar is fixed and put on table)

\( \textbf{\textbullet} = 48 \)

\( \text{S:B} \) (with fingernail)

\( \text{M} / \text{"b.P."} \) (mute strings/no resonances)

\( \text{\textbullet} = 104 \) aufbegehrend

\( \text{\textbullet} = 48 \)

**Anja Kampmann**
\textit{Gtr.}\hspace{1cm}
\begin{array}{c}
\text{\( \cdot \) = 104}
\end{array}

\text{(with fingertip)}

\begin{array}{c}
\text{S:A}
\end{array}
\begin{array}{c}
\text{S:B}
\end{array}
\begin{array}{c}
\text{S:C}
\end{array}
\begin{array}{c}
\text{S:A}
\end{array}
\begin{array}{c}
\text{S:D}
\end{array}

\text{4}

\begin{array}{c}
\text{ppp}
\end{array}
\begin{array}{c}
\text{p}
\end{array}
\begin{array}{c}
\text{pp}
\end{array}
\begin{array}{c}
\text{p}
\end{array}
\begin{array}{c}
\text{ppp}
\end{array}

\text{Gtr.}

\begin{array}{c}
\text{pppp}
\end{array}
\begin{array}{c}
\text{ppppp}
\end{array}
\begin{array}{c}
\text{pppp}
\end{array}

\text{(slide almost inaudible)}

\text{\( \cdot \) = 104}

\text{heiter}

\text{erator} on II. String

\text{\textit{Gtr.}}

\begin{array}{c}
\text{pppp}
\end{array}
\begin{array}{c}
\text{ppppp}
\end{array}
\begin{array}{c}
\text{pppp}
\end{array}

\text{saddle (scratch with M)}

\text{\( \cdot \) = 55}

\text{\( \cdot \) = 55}

\text{(slide almost inaudible)}
rit.
sehnsuchtsvoll, zart
saddle (scratch with M)

rit.
sudden ending

(III: clip, c3)
slide with "Eraser" on IV. String

move paper-clip to c1

(on saddle: position B)

(on saddle: position B)

(with fingertip)
M: Hits on the saddle
position A

Gtr.

33

36

position B

Gtr.

ER: Hits on the saddle
(mute resonances)
position C

Gtr.

39

ER

101
Put finger on b3 and mute strings.

M: Hits on the saddle position B

Heiter

M b3

Poco rit.
48   position A  pppp — a tempo

(mute III. string at position c3)

51

55

Ganz Langsam

ER
play this passage (until fermata) in first mvt. only. Leave it out in mvt. II. and III.

put inaudibly E-Bow ("Standard mode" activated) on string IV (between 4. and 5. fret. Keep it muted.)
Senza Tempo
(not too slow)
(Between mm. 68-98 this system refers only to string IV.
The notes indicate when the E-Bow should be heard.)

(Viola da Gamba Bow)

arco (until mm. 98) (change bowing as inaudibly as possible)

\[\text{pp} \quad \text{ppp} \]

(1.: III:-1)
(2.: III :-1)
(3.: IV:-1)
(repeat movement three times. After 3rd repetition: keep paper-clips, remove only E-bow)
IV.

\[ \text{ER} \quad \frac{\text{heiter}}{=} \quad 104 \]

\[ \text{M} \quad b3 \]

\[ \text{accel.} \]

\[ \text{saddle} \]

\[ \text{ER} \quad \text{b3} \]

\[ \text{M} \quad b3 \]

\[ \text{ER} \quad \text{b3} \]

\[ \text{M} \quad b3 \]

\[ \text{M, b3} \]

\[ \text{M,b3} \]

For string quartet
For the *Jack Quartet*

Duration: 8-10 Minutes.
Legend:

General

- Always non vibrato (if not asked for vibrato).
- All bow changes unnoticeable.
- During all fermatas: stay in a "frozen" position. Don't move at all and find a strong expression for the standstill of time.
- Scratching with bow:

from very slow bow (a lot of perforation) to fast bow (no perforation, continuous sound). All the perforation in scratching should result in uneven, irregular rhythmical events.
- only left hand (finger percussion), while right hand bows silently/pantomimically.

- "tratto" means always col legno tratto
- Play silently, like a pantomime. And yet, no show or faking, rather an extremely focused and intense playing (bow as close as possible to the string and play the music in mind. Take the dynamics, even you don't hear conventional "sounds", seriously and as a guidance for musical intensity and energy. The stronger the imagination, the more music will be).

- Play on the bridge (while left hand presses notes and filters the timbre of the noise)
- Bow on the wood of the Ebony Mute (so that you can fastly switch to sul ponte), there should be a clear pitch result from the bowing on the mute.

Scordatura (Violin II)

- All strings quartertone lower

Crotales:

Violin I and Violin II need Crotales for mm. 78 (Violin I: A6 natural, Violin II: B6 Natural).

Dynamics:

- Relation between the dynamics of Violins and Viola/Violoncello:

<table>
<thead>
<tr>
<th>Vla/Vlc</th>
<th>V1 I,II</th>
</tr>
</thead>
<tbody>
<tr>
<td>mf</td>
<td>p</td>
</tr>
<tr>
<td>f</td>
<td>pppppp</td>
</tr>
<tr>
<td>ff</td>
<td>ppppppp</td>
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<tr>
<td>pp</td>
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<tr>
<td>p</td>
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<td>mp</td>
<td>pppppp</td>
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<tr>
<td>p</td>
<td>pppppp</td>
</tr>
<tr>
<td>mp</td>
<td>pppppp</td>
</tr>
<tr>
<td>mf</td>
<td>pppppp</td>
</tr>
</tbody>
</table>

- The dynamics in the score relate to the dynamics as they should be perceived from the position of Vlc. and Vla. The two musicians playing Vlc. and Vla. are supposed to decide about and conduct with regards to dynamics.
- The softest dynamics for the Violins (lontano) are considered to be just noticeable.

Preparations (Vlc.):

Plastic paper clip (5 cm) from mm. 17 onwards. In the middle between bridge and fingerboard.
All sounds on prepared C-string are to be played as multiphonics. These sounds should be played as delicate as possible. The goal is to establish a very rich and complex acoustic field, based on microtonal differences and richness of the sonic spectrum.

Bowing in the middle between fingerboard and paperclip. Add paper clip between fingerboard and bridge (in the upper third of the string and closer to the finger board than to the bridge).

**Sitting Arrangement**

Behind Stage (strong curtain [yet not muted] or separate room): Violin I (acoustically and visually separated).

On stage (center): Violoncello (left) and Viola (right).

Behind audience (center and symmetric to Violoncello and Viola): Speaker I (left) and Speaker II (right).

Behind Audience (Foyer): Violin II (acoustically and visually separated).

**Amplification:**

Violoncello and Viola use instrument microphones (like a DPA 4017 or a similar microphone) and are amplified through two speakers. Speaker I amplifies Violoncello, Speaker II amplifies Viola.

**Text:**

The used texts (Ovid, Bloy, Seikilos Epitaph) are not supposed to be read or spoken during the performance, while they should be printed in the program notes. The musicians should use these narratives to develop and inform their understanding and interpretation of the piece. A crucial feature of this piece of chamber music is its demand of narrativity through means of absolute music.
1) Ovid, Metamorphoses, III, 339-510 (excerpts)
(Translated by F.J. Miller)

dixerat: "Ecquis adest?" et 'adest' responderat Echo.
hic stupet, utque aciem partes dimittit in omnis,
voce "veni!" magna clamat: vocat illa vocantem.
respicit et rursus nullo veniente "quid" inquit
"me fugis?" et totidem, quot dixit, verba receptit.

By chance the boy, separated from his faithful companions, had cried: "Is anyone here?" and "Here" cried Echo back. Amazed, he looks around in all directions and with loud voice cries "Come!"; and "Come" she calls him calling. He looks behind him and, seeing no one coming, calls again: "Why do you run from me?"

perstat et alternae deceptus imagine vocis
"huc coeamus" ait, nullique libentius unquam
responsura sono "coeamus" rettulit Echo
et verbis favet ipsa suis egressaque silva
ibat, ut iniceret sperato bracchia collo;

He stands still, and deceived by the answering voice, and "Here let us meet," he cries. Echo, never to answer other sound more gladly, cries "Together"; and to help her own words she comes fort from the woods that she may throw her arms around the neck, she longs to clasp.

ille fugit fugiensque 'manus conplexibus aufer!
ante "ait" emoriar, quam sit tibi copia nostri";
rettulit illa nihil nisi "sit tibi copia nostri!"
spreta latet silvis pudibundaque frondibus ora
protegit et solis ex illo vivit in antris;

But he flees at her approach and, fleeing, says: "Hands off!" embrace me not! May I die before I give you power o'er me!" "I give you power o'er me!" she says, and nothing more. Thus spurned, she lurks in the woods, hides her shamed face among the foliage, and lives from that time on in lonely caves.

inde latet silvis nulloque in monte videtur,
omnibus auditur: sonus est, qui vivit in illa.

She hides in woods and is seen no more upon the mountain-sides; but all may hear her, for voice, and voice alone, still lives in her.

2) Seikilos Epitaph (Excerpt)

Ὅσον ζῇς φαίνου

"While you live, appear"
3) Léon Bloy, Diary Entry

"Keiner kennt seinen eigenen Namen, keiner kennt sein wirkliches Antlitz."

(Translated by H.U.v. Balthasar)

"No one knows what his name is, no one knows his real face."

The original French quote by Bloy is not given for reasons of extending and shifting the irritation of Bloy’s existential question towards the form of language as well. The impossibility of translation and substantial communication marks the drama of the myth, the drama in my string quartet, and it overall guides its inherent musical strategies.
Frammmento de Stele di Sarcophago

I. Echo

Sehr langsam

Bow right hand: extr. sul ponte

(Two Bows, bow in opposite direction)

(already paper clip, scratching very dark)

Bow left hand: tasto

Violoncello (ampl. + prepared, clip)

Violino I (lontano)

Violino II (lontano)
Vl. I (lont.)
Vl. II (lont.)
Vla. (ampl.)
Vc. (ampl.)

3

extr. sul ponte (still 50% on bridge)

mp

pp

p tasto

mp
Vl. I
(lont.)

Vla.
(ampl.)

extr. sul ponte /
tremolo

Vc.
(ampl.)

Vl. II
(lont.)
Allegro

Vl. I
Vla.
Vc.
Vl. II

20

ppppp

mf

p

ppp

125
Vl. I
(lont.)

Vla.
(ampl.)

Vc.
(ampl.)

Vl. II
(lont.)

Largo

subito tacet

con sord. (Metal)

con sord. (Ebony)

(20% pitch)

subito tacet

ppppp

pppppp

ppppp

pppp

pppp

pp

ppppp

pppppp

pppppp

126
Allegro

Vl. I (lont.)

Vla. (ampl.)

Vc. (ampl.)

Vl. II (lont.)

con sord. (Ebony)
Vl. I (lont.)

Vla. (ampl.)

Vc. (ampl.)

Vl. II (lont.)

senza sord.

pizz.

arco

 senza sord.
Vl. I (lont.)

\[ \text{\( \frac{\text{pppp}}{\text{mp}} \)} \]

\[ \text{\( j = 120 \)} \]

dixerat: "ecquis adest?"

Vla. (ampl.)

\[ \text{\( \frac{\text{pppp}}{\text{mp}} \)} \]

Vc. (ampl.)

\[ \text{\( \frac{\text{pp}}{\text{ppp}} \)} \]

\[ \text{\( \text{col legno batt. pizz.} \)} \]

Vl. II (lont.)

\[ \text{\( \text{con sord. (Ebony)} \)} \]

133
Vl. I
(lont.)

Vla.
(ampl.)

Vc.
(ampl.)

Vl. II
(lont.)

(add Ebony mute, play like an percussive “musical event”)

”Ὁσον ἡς φαίνου

pizz. tratto
et "adest" responderat Echo.
hic stupet, utque aciem partes
dimittit in omnis, voce "veni!"
magna clamat: vocat illa vocantem.
respicit et rursus nullo veniente "quid" inquit "me fugis?"
et totidem, quot dixit, verba recepit.
Sehr langsam
con sord. (Rubber/Plastic)

Vl. I
(lont.)

Vla.
(ampl.)

Vc.
(ampl.)

Vl. II
(lont.)

perstat et alternae deceptus imagine vocis
"huc coeamus" ait, nullique libentius umquam

grad. Flag. ---- >
(add finger slowly)

senza sord.
responsura sono "coeamus" rettulit Echo et verbis favet ipsa suis egressaque silva ibat, ut iniceret sperato bracchia collo;
\[ \text{ord. senza sord.} \quad q = 120 \]

\[ \text{senza vibr.} \]

\[ \text{grad. vibr.} \]
\( \text{Vl. I (lont.)} \)

\( \text{Vla. (ampl.)} \)

\( \text{Vc. (ampl.)} \)

\( \text{Vl. II (lont.)} \)

\( \overline{\text{pppppppp}} \)

\( \overline{\text{pp}} \) \( \text{mp sff} \) \( \text{sp} \)

\( \overline{\text{pp}} \) \( \text{tratto} \)

\( \overline{\text{U}} \) \( \text{50 % extr. sul ponte / 50% bridge} \) \( \overline{\text{con sord. (Metal)}} \)

\( \overline{\text{U}} \) \( \text{con sord. (Ebony)} \)

\( \overline{\text{U}} \) \( \text{U} \) \( \text{U} \) \( \overline{\text{≈}} \) \( \overline{\text{≈}} \) \( \overline{\text{≈}} \) \( \overline{\text{≈}} \)

\( \overline{\text{≈}} \) \( \overline{\text{≈}} \) \( \overline{\text{≈}} \) \( \overline{\text{≈}} \)
Keiner kennt seinen eigenen Namen, keiner kennt sein wirkliches Antlitz.
(L. Bloy)
Sehr langsam

Vl. I (lont.)

Vla. (ampl.)

Vc. (ampl.)

Vl. II (lont.)
inde latet silvis nulloque in monte videtur, 
onnibus auditur: sonus est, qui vivit in illa. 
Sic hanc, sic alias undis aut montibus ortas 
ouserat hic nymphas, sic coetus ante viriles; 
inde manus aliquis despectus ad aethera tollens
8. **Totenfest, II. Endymion** (2016)

For bass clarinet and string trio.
For *Distrctfold Ensemble*

Duration: Approx. 6 Minutes.
Legend:

- Always non vibrato (if not asked for vibrato).

- Play silently, like a pantomime. No faking, but an extremely focused and intense playing. Play the music in mind. The stronger the imagination, the more music will be.

- Trill (always semitone trill, starting with the lower note): mid/normal speed (e.g. Viola, mm. 14).
- Trill: high speed (e.g. Viola, mm. 22).

- Scratching with bow:

  From very slow bow (a lot of perforation) to fast bow (no perforation, continuous sound). All the perforation in scratching should result in uneven, irregular rhythmical events.

- sul ponte: always extreme close to the bridge (very noisy).

- Flageoletts: String + partial tone (e.g. “d7” = 7st partial on d string).

- If possible, no page turns.
- Multiphonics (Bass Clarinet):

Multiphonic I (MP I):  

Multiphonic II (MP II):

Multiphonic III (MP III):  

Multiphonic IV (MP IV):  

279

149
Dynamics:

The dynamics in the score relate to the level of dynamics as it should be perceived in the concert hall (audience).

- The softest dynamics for the String Trio (*lontano*) are considered to be just noticeable.

Sitting Arrangement

Behind Stage (not visible): Violin, Viola and Violoncello (acoustically and visually separated)

On stage (ideally in golden ratio from right or left): Bass Clarinet.
"Καλύκης δὲ και Αεθλίου παις Ἐνδυμίων γίνεται, ὅτες ἐκ Θεσσαλίας Αἰολέας ἀναγήν Ἡλιοῦ ὀκνεῖ, λέγων οὗ διὰ αὐτόν τινες ἐκ Διὸς γενέσθαι.

(Pseudo-Apollodorus: Bibliotheca I.7.5.)

"Calyce and Aethlius had a son Endymion who led Aeolians from Thessaly and founded Elis.

But some say that he was a son of Zeus. As he was of surpassing beauty, the Moon fell in love with him, and Zeus allowed him to choose what he would, and he chose to sleep for ever, remaining deathless and ageless."

(Translation by J. G. Frazer)
Vl.  

17

con sord. (ebony)  

grad. senza vibr.  

ord.  

senza sord.

Vla.

senza sord.

Vc.

B. Kl.

For ensemble.
For Elision Ensemble
She warned him, and made her way through the air, drawn by harnessed swans, but his courage defied the warning. By chance, his dogs, following a well-marked trail, roused a wild boar from its lair, and as it prepared to rush from the trees, Cinyras’s grandson caught it a glancing blow. Immediately the fierce boar dislodged the blood-stained spear, with its crooked snout, and chased the youth, who was scared and running hard. It sank its tusk into his groin, and flung him, dying, on the yellow sand. Cytherea, carried in her light chariot through the midst of the heavens, by her swans’ swiftness, had not yet reached Cyprus: she heard from afar the groans of the dying boy, and turned the white birds towards him. When, from the heights, she saw the lifeless body, lying in its own blood, she leapt down, tearing her clothes, and tearing at her hair, as well, and beat at her breasts with fierce hands, complaining to the fates. “And yet not everything is in your power” she said. “Adonis, there shall be an everlasting token of my grief, and every year an imitation of your death will complete a re-enactment of my mourning. But your blood will be changed into a flower. Persephone, you were allowed to alter a woman’s body, Menthe’s, to fragrant mint: shall the transformation of my hero, of the blood of Cinyras, be grudged to me?” So saying, she sprinkled the blood with odorous nectar: and, at the touch, it swelled up, a bubbles emerge in yellow mud. In less than an hour, a flower, of the colour of blood, was created such as pomegranates carry, that hide their seeds under a tough rind. But enjoyment of it is brief; for, lightly clinging, and too easily fallen, the winds deflower it, which are likewise responsible for its name, windflower: anemone. (Translation by A. S. Kline)
Legend:

Everything played with very subtle, natural vibrato.

Let everything ring (alles ausklingen lassen).

Percussion:

- Use always mallets as soft as possible (to produce warm, soft resonating sounds). In light of many instruments to play/hit one after the other, the decision about mallets is left to the percussionist.

- Perforation:

  e.g., medium perforation in m. 1:

  (sandpaper, very rough surface, wood stick)

  \[\text{\textit{mp}}\]

Tremolo, e.g. in m. 2:

Cow (m)

\[\text{\textit{\textbullet}}\]

Strings:

- *Left hand pressure, e.g. in m. 2:*

  \[\text{\textit{\textbullet}}\]
IV. Die Tränen der Aphrodite

(Totenfest)
Frammento de Stele di Sarcophago

(tractor 24-30 sec.)
piu vibr.
(poco vibr)
senza vibr.

Clarinetto Sib

Trombona

Cow Bell (small)
Cow Bell (medium)
Cow Bell (big)
Tambourin
Triangel (smallest)
Triangel (small)
Triangel (smaller)
Triangel (medium)

(Large wooden) Ratchet
Gran Cassa
Sound Bowl
Tam Tam (medium)
Temple Block (low)
Chinese Cymbal (large)
Sandpaper

Glass

Crotales

Glockenspiel
Vibraphon

Marimba

Violino
Contrabasso

(sandpaper, very rough surface, wood stick)
\[ \text{Cl.} \]

\[ \text{Mar.} \]

\[ \text{Vln.} \]

\[ \text{Cb.} \]
Cl.

Tbn.

Perc.

Mar.

Vln.

Cb.

16

ppp

con sord. (harmon)

(Gran Cassa, soft mallets)

arco

ord.

pp
Cl. "growling" ord.

Tbn. "split" ff mp pppp

Perc. (Ratchet) (Gran Cassa, soft mallets)

Vln. (scratch) ord.

Cb. molto vibr. sul ponte extr. sul ponte ord.

Cl. Ppppp

Perc. Ppppp

Vln.

Cb. 191
\[ \text{\( \frac{1}{4} \)} = 62 \]

27 poco a poco molto vibr.

Cl.

(Perc.)

(Tamb.)

Cow (sm)

(Triangle medium)

Cow (m)

Perc.

Glass

Perc.

Crot.

Glock.

Vibr.

Vln.

(arco)

sul tasto

ord.

sul D

extr. sul ponte

ord.

Cb.

pizz.

\( \text{pppp} \)

pp

\( \text{ppp} \)

\( \text{pppp} \)

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Gran Cassa
extr. sul ponte
(very close, but not on bridge)
(left hand, fingerprecussion)

For ensemble.
For Ensemble Adapter
**Instrumentation**

Four Players.

**Bass Flute** (with Piccolo Flute and Antique Cymbals)

**Bass Clarinet** (siB)

**Percussion**

Timpani; Raganella; four different kinds of Sandpaper, gradually from 1 (=very fine surface) to 4 (=very rough surface); Gran Cassa; Tamb. Picc.; Tam-Tam (as large and low as possible); Triangle (medium); Triangle (grande); Triangle (picc./sm.); Piatto Sospeso (picc.); Crotales (+Bow); Glockenspiel; Marimba; Vibraphone.

**Harp** (with two E-bows, Triangle beater, soft Timpani Mallets, Marimba Mallets, Super Ball Stick, and Bow Hair).

**The Score is transposing.**

**Notes for Performance**

**In General:**

Everything without Vibrato, if not indicated (especially flute).

Let everything ring, especially percussion.

Dynamics: “ppppp” = almost inaudible (for musicians, not audience).

Tempo M.M. 40 must be taken very seriously. All other tempo indications should be played as precisely as possible, but might vary slightly.

**Flute / Clarinet:**

Air sound (percentage of pitch or air indicated):

(5%Pitch)

\[ \text{ppppp} \]
Flute:

Key percussion

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Multiphonic II (b. 12). (See ibid., p. 115):

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Multiphonic III (b. 28). (See ibid., p. 112):
Multiphonic IV (b. 43). (See ibid., p. 111):

Clarinet:

“Sweep”: “[Th]e use of ‘sweeps’. That is, opening the mouth as wide as possible without losing the seal around the mouthpiece.” (See: https://heatherroche.net/2014/02/13/on-writing-air-sounds-for-clarinets.)

Open mouth from narrow to wide and create timbre change, e.g.:

Normal Embouchure (n.E.) and open mouth widely (o. M.), e.g.:
Multiphonic I (b. 17) (See for all multiphonics: https://heatherroche.net/2014/08/08/on-close-dyad-multiphonics-for-bass-clarinet.)

Multiphonic II (b. 24)
Multiphonic III (b. 28)

109

Multiphonic IV (b. 45)

101
Percussion:

Gran Cassa and Sandpaper: Speed of Hand and intensity of perforation according to beam (1 beam=very perforated, 5=very little perforation), e.g.:

(Sandpaper 1)

![Diagram of Sandpaper 1](image1)

(Gr.Cassa) with hand

![Diagram of Gran Cassa](image2)

Snare drum always *con corde*.

Four different kinds of Sandpaper, gradually from 1 (=very fine surface) to 4 (=very rough surface).

Consider the difficulty of m. 47 when setting up the instruments (Marimba and Bass Drum at the same time).

Harp:

Scrape strings. One beam (very slow) – 5 beams (very fast). Arrow indicates direction of hand (up or down), e.g.:

![Diagram of Harp](image3)

Bow Hair (b. 44)

“The hairs from a string instrument bow are placed between two strings. It is possible to leave them hanging on the string at the soundboard without them disturbing the sound of the string. When the string is to be played with the hairs, the harpist grabs them, one end in each hand, and spans them horizontally to the string. The best place to bow the string is slightly below its middle.” (Gunnhildur Einarsdóttir, in: http://sites.siba.fi/web/harpnotation/manual/accessories/bow-hairs).
Scordatura (Harp, detuned strings: crosshead):
Totentfest
Frammento de Stele di Sarcophago

V. Syrinx
for Ensemble Adapter

\( \sum \sum \sum \sum \sum \sum \sum \)

\( = 40 \)

\( \text{poco accel. . . . . . . . . a tempo} \)

\( \text{pppp} \)

\( \text{ppp} \)

\( \text{mf} \)

\( \text{pppp} \)

\( \text{ppp} \)

\( \text{poco accel.} \)

\( \text{a tempo} \)

\( \text{n.E.} \)

\( \text{a.M.} \)

\( \text{n.E.} \)

\( \text{Gr. Cassa} \)

\( \text{with hand} \)

\( \text{Sandpaper 1} \)

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B. Fl.

\( \text{\( j = 40 \)} \)

5° 18°

\( \text{pp} \)

(Multiphonic II)

B. Cl.

(100% Air)

(occasionally and very subtle pitch within white noise)

5° 18°

ord. 18°

Timp.

5° 18°

(Tamb. Picc.)

5° 14° 4°

Perc.

5° 18°

(ord. 5°)

Mar.

(soft Mallets)

Hp.

5° 18° bisbigl. ord.
B. Fl.

(oscillate between 50% Pitch and Multiphonic)

(100% Air)

(B. Cl.)

(Timp.)

(Perc.)

(Raganella)

(Sandpaper 2)

(Sandpaper 1)

(Hp.)

(trem.)

(echoing Clar.)

Piccolo semplice
\( \text{Picc.} \)

\( \text{B. Cl.} \)

\( \text{Timp.} \)

\( \text{Perc.} \)

\( \text{Glock.} \)

\( \text{Mar.} \)

\( \text{Hp.} \)

\( \text{To B. Fl.} \quad \text{accel.} \quad \text{sim.} \quad \text{poco vibr.} \quad \text{Bass Flute} \quad \text{ppp} \quad \text{mp} \)

\( \text{(Gran Cassa, soft Mallets)} \)

\( \text{wie aus der Ferne} \)

\( \text{wie aus der Ferne} \)

\( \text{\textbf{226}} \)
B. Fl.

(sing, a)

B. Cl.

poco vibr. rit.

mp

Perc.

(Gr. Cassa)

with hand

(Sandpaper 2)

(Sandpaper 1)

Crot.

Glock.

Vib.

Hp.

rit.

j = 47

j = 43

rit.

j = 47

j = 43

rit.

229
Picc.

B. Cl.

Perc.

Crot.

Hp.

(Triangolo, picc.)

(Marimba Mallets)

(hit with Mallets, try to keep trem. constant though)
Picc. 45
(50%Pitch)  sim.

B. Cl.
non vibr.  (Multiphonic IV)

Glock.

Mar.
arco

Hp.
ord.

238
(fermata: until all sounds have faded away, but at least 9 seconds)