

# WECHSELWIRKUNG

a montage of score modules for music theatre

Pia Palme

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Timeline

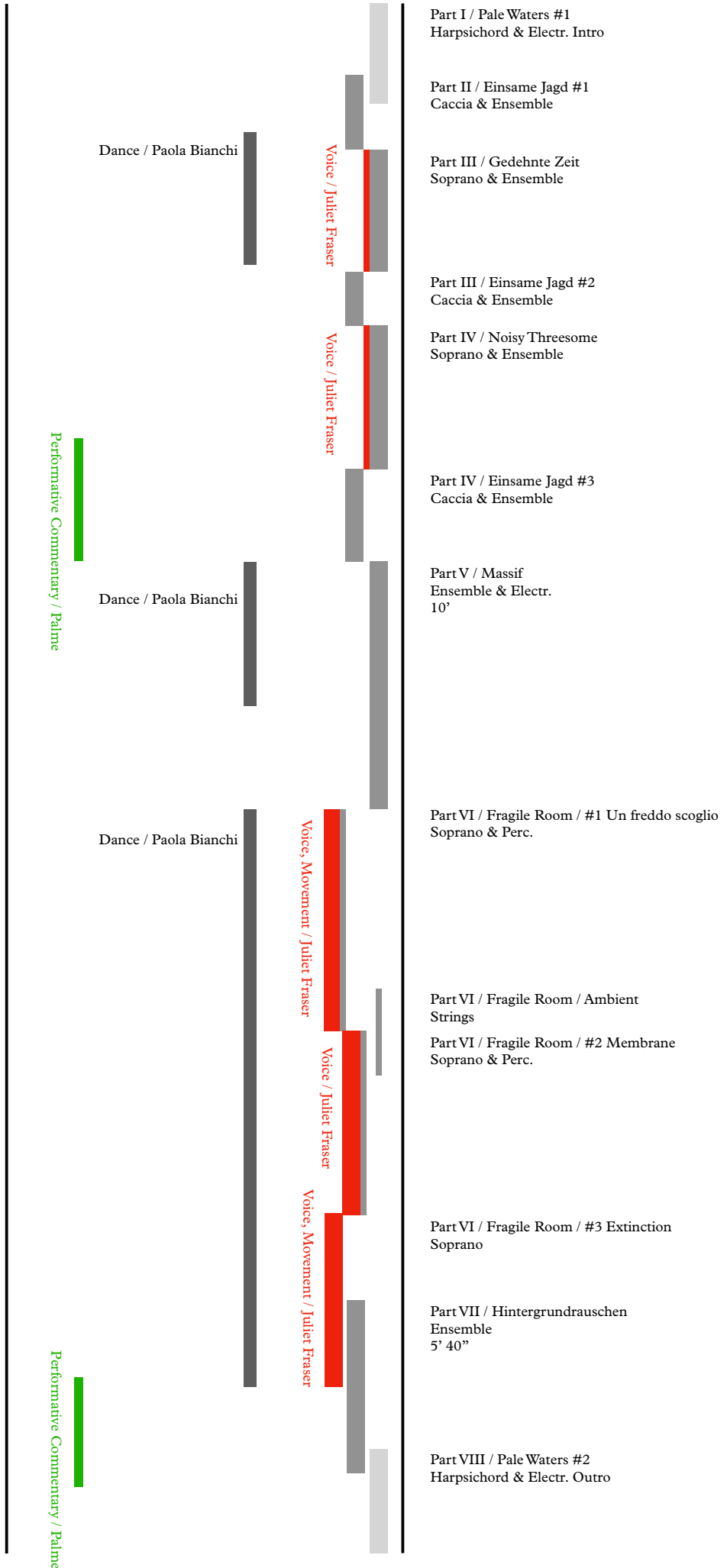
Score Parts I-IV for soprano and ensemble

Score Parts V and VII for ensemble

Score Parts I and VIII for harpsichord solo

Score Part VI for soprano solo and percussion

Commentary



## Parts I-IV for soprano and ensemble

soprano,  
flute (alto flute, bass flute),  
clarinet (bass clarinet, contrabass clarinet),  
oboe da caccia (Baroque tuning  $a=415$  hz),  
violin, viola, violoncello, double bass,  
harpsichord,  
percussion

Part I / Pale Waters #1  
(Harpichord & Electronics)

Part II / Einsame Jagd #1  
(Caccia & Ensemble)

The score is divided into two parts, Part I and Part II. Part I is titled "Pale Waters #1 (Harpichord & Electronics)" and Part II is titled "Einsame Jagd #1 (Caccia & Ensemble)".

**Part I:** Features a section labeled 'A' with a box around the letter. The instruments listed are Soprano, Bass Flute, Bass Clarinet in B $\flat$ , Oboe da Caccia, Hand Movements, Violin, Viola, Violoncello, Double Bass, Harpichord, and Percussion. The Harpichord part shows a continuous line across the staves.

**Part II:** Features a section labeled 'B' with a box around the letter. It includes a tempo marking of  $\text{♩} = 60$ . The time signature changes from 5/4 to 4/4. The instruments listed are Soprano, Bass Flute, Bass Clarinet in B $\flat$ , Oboe da Caccia, Hand Movements, Violin, Viola, Violoncello, Double Bass, Harpichord, and Percussion. The Harpichord part is noted as "Harpichord continues independently during the repeat".

**Oboe da Caccia Part (Part II):** The instruction is "playfully, announcing her arrival". The notation includes a dynamic marking of *mp* (mezzo-piano) and a *p* (piano) dynamic. A hand movement icon is shown. A note is marked with a "1". A performance instruction reads: "quick flattening with two fingers, lowering pitch app. d" followed by a wavy line and an "x" symbol.

4

S.

B. Fl.

B. Cl.

O.C.

ord.

3

B1

B2

*mp*

*p*

*pp*

3

7

Vln.

L ord.

slow trem. irr.

*pppp*

*ppp*

Vla.

L ord.

slow trem. irr.

*pppp*

*ppp*

Vlc.

L ord.

*pppp*

D. B.

Hpsd.

Perc.

8

4/4 1. 2. 3/4 17

S.

B. Fl.

B. Cl.

O.C.

B1

B1

Vln.

8

SP fast trem. irr. 17

Vla.

SP fast trem. irr.

Vlc.

slow trem. irr.

PPP

pp

pp

D. B.

LC SP flautando

3

pp

pp

Hpsd.

Perc.

1. 2.

18  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

S.

B. Fl.

B. Cl.

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc.

ST

slow

ST

slow

ST

slow

accelerate 7.5 MSP

mp

Crini extreme flautando sweeping

ord. flautando

*pppp*

*pppp*

*pppp*

*mp*

*p*

B2

*mp*

*p*

k.s.

3

3

3



23 **4/4** **3/4** **5/4**

S.

B. Fl.

B. Cl.

O.C.

B1

ord. 3

3

3

3

B2

5

flattement as before

×

Vln.

Vla.

Vlc.

D. B.

bend pitch

3

3

harm.

3

3

tr

harm. colour change  
finger position moves slightly & harmonics change

mp

Hpsd.

tacet until Part IV / D

Perc.

27 **5**/**4** **4**/**4** **3**/**4** **3**/**8** **3**/**4**

S.

B. Fl.

B. Cl.

O.C. *mp* *pp* *ppp* *mf*  
 B1 B3 B2  
 k.s. k.s.

Vln. *pppp* L ord. SP trem. irr. LC SP flautando sweeping sim. slow trem. irr.

Vla. *pppp* L ord. SP trem. irr. LC SP flautando sweeping 4:3 sim. slow trem. irr.

Vlc. *pppp* L ord. SP trem. irr. LC SP flautando sweeping sim. slow trem. irr.

D. B. no tr. *p* Crini ST flautando *mp*

Hpsd.

Perc.

32 **4/4** **3/4** **4/4**

S.

B. Fl.

B. Cl.

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc.

*mp* *mf* *mp* *ppp* *ppp* *ppp* *mf* *mp* *p*

LC ST ord.

LC ST ord.

LC ST ord.

sweeping

3 3 3

B2

B1

acc. sweeps

extend sweep

MSP harm. tr.

colour change

flautando

harm.

flautando 7:4

37

S.

B. Fl.

B. Cl.

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc.

*p* *ppp*

*p* *ppp* *ppp*

*p* *ppp* *ppp*

*p*

LC batt. *ppp* *ppp* *ppp*

L ST trem. irr. fast *p* *ppp* *ppp*

slow down trem. no trem.

L ord. pitch bend *ppp*

LC batt. 3 ricochet gliss. up *p* *ppp* *ppp*

sim. *p*

Part III / Gedehnte Zeit & Einsame Jagd #2  
(Soprano & Ensemble)

42 44

S.

B. Fl.

B. Cl.

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc.

C

*p*  
1 4 sung drifting  
[i] [y]

Alto Flute

1

C

3

S. *airry* *ppp* *p* *ppp* audible outbreath  
 [i] [hæ] [e] [æ - æ] - [ɛ] [æ]

A. Fl. *sput. rough & dirty* *airry* *ppp* *ft. airry*  
 [tə]

B. Cl. *bend pitch* *pppp* *ppp*

O.C.

Vln. 3

Vla. *Crini SP flautando* *ppp*

Vlc.

D. B.

Hpsd.

Perc.

8

S. *mp* sung *warm* *pp* *mp* airy  
 [i] [y] [i] [i]

A. Fl. *mp* *p* no ft. sput. *whispered half into emb. hole*  
 [tə] [tə] [s]

B. Cl. *airy* 7 7  
*sempre legato*  
*itches can be suggestions,*  
*follow rhythm, contracting & expanding*

O.C.

Vln.

Vla. *flat & continuous*

Vlc.

D. B.

Hpsd.

Perc.

*p* half voiced, distorted, rasping sneer  
lips stretched horizontally, frequency & pitch shifts

12

S. [ε]

A. Fl. (speak precisely & accentuate consonants) ord. instr. sound  
schil - lert flirt ver - lockt ver - führt

B. Cl. *p* *pppp*

O.C.

Vln.

Vla. MSP *p* *pppp*

Vlc.

D. B.

Hpsd.

Perc.



14

v.

voiced sighs  
low pitch  
drop pitch at end about a small third

mp

A. Fl.

ft.

sput.

mp [tə] 5 [tə]

B. Cl.

ppp

pppp

O.C.

Vln.

Vla.

ppp

Vlc.

D. B.

Hpsd.

Perc.

16

v. *mp* sung warm  
[œ] [œ] [ja][i]

A. Fl. *sim.*

B. Cl. *ft.* M1 multiphonic containing given note *p*

O.C.

Vln. 16

Vla. *ST* *p* 3 3

Vlc.

D. B.

Hpsd.

Perc.

19 *p* bloom vib. *ord.* *PPP*

v. [y] [y] [i]

A. Fl. *PPP* sing into instr. (app. pitch) *ord.* voice emerges from intr. sing 'over' emb. hole *p < f* *p < f* whispered 'over' emb. hole [s - a] [s - a] [s - a] [s - a] [ts]

B. Cl. M2 *pp* multiph. M1 tongue slap *p* sim. *mf*

O.C.

Vln. 19

Vla.

Vlc.

D. B.

Hpsd.

Perc.

22 *mp* *p* *ppp*

v. [je][i] [y] [y] [i]

bloom vib. ord.

A. Fl. *ppp* ord. *p* *mf* *sfz*

lips completely cover emb. hole low & distorted ord. airy

fingering only [hœ]

B. Cl. *mp* *p* ord. *mp* pitch bend

O.C.

Vln. 22

Vla.

Vlc.

D. B.

Hpsd.

Perc.

25 *p* sung *mp* rhythmic vib. *ppp* whispered

[jə][i] [jə][i] [jə][i] [i] [s] [tə]

ord. airy trem. irr., begin slow & accel. fast trem. irr. slow down trem.

*mf* *p* *ppp*

bisbigl. slow pitch bend no tr. bisbigl. slow pitch bend

O.C.

Vln. 25

Vla. Crini SP flautando *ppp*

Vlc.

D. B.

Hpsd.

Perc.

29

v. *mp* spoken  
ist do - - - - [o] - [ç] *mf* distort half voiced (♩.)

drop pitch

Boxed text quickly whispered over emb. hole in a natural rhythm, strongly accentuate consonants, with instr. sounds, keep repeating text as long as indicated

A. Fl. no trem. *p* fingering Ziegen Schädel Gstätten Krüppel

B. Cl. no tr. *ppp* *pp* 7 7 7 7  
sempre legato, as before, breathe ad lib.  
pitches are suggestions, follow rhythm, contracting & expanding

O.C.

Vln. 29

Vla. flat & continuous

Vlc.

D. B.

Hpsd.

Perc.

*mp*

31 (o)

v. *gradually shifting colour & formants*

A. Fl. continue text as before

Ziegen Schädel Gstätten Krüppel Pfingstrosen Regenduft Banden Steinbruch Dunkelwelt

B. Cl. *pppp* *pp*

O.C.

Vln. 31

Vla.

Vlc.

D. B.

Hpsd.

Perc.

The musical score is arranged in a vertical system. At the top, a vocal line (v.) is marked *mp* and includes a performance instruction: *gradually shifting colour & formants*. Below it, the first flute part (A. Fl.) contains the lyrics: "Ziegen Schädel Gstätten Krüppel Pfingstrosen Regenduft Banden Steinbruch Dunkelwelt". The bassoon part (B. Cl.) features a rhythmic pattern of eighth notes with a *pppp* dynamic marking, which changes to *pp* later in the measure. The woodwind section includes Oboe Clarinet (O.C.), Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). The string section includes Double Bass (D. B.), Harpsichord (Hpsd.), and Percussion (Perc.). The score is divided into two measures by a vertical bar line. The first measure ends with a fermata over the final note of the flute part. The second measure begins with a fermata over the first note of the flute part, which then continues with a long, sustained note. The vocal line has a fermata at the end of the first measure and a breath mark at the start of the second measure. The bassoon part has a fermata at the end of the first measure and a breath mark at the start of the second measure. The string parts have fermatas at the end of the first measure and are silent in the second measure.

33 (o) (o) (b)

v. *mf* whispered  
o accentuate consonants

schill-ler't flirrt ver-lockt ver-führt

A. Fl. ord. *ppp* ft. *mp* M 26 ft. *mp*

B. Cl. *pppp* *pppp*

O.C.

Vln. 33

Vla. MSP *p* *ppp* *p*

Vlc.

D. B.

Hpsd.

Perc.



36

S. *p* sung  
die Zeit *ppp* ord. *mp*

A. Fl. airy  
percussive airy 3 sim.  
[tu] *ppp*

B. Cl. *p* *ppp*  
volatile small sounds punctuating the long notes

O.C.

Vln. 36

Vla.

Vlc.

D. B.

Hpsd.

Perc.

39 *p* bloom vib. ord. *ppp* *mp*

S. Zeit Zeit

A. Fl. 3 M 118 sharp consonant ord. sim. fake gliss. *mp* *ppp*

[te] *mp* *ppp*

B. Cl.

O.C.

Vln. 39

Vla.

Vlc.

D. B.

Hpsd.

Perc.

43 *p* *mf* *p* *mf*

S. *acc. vib.* *ord.* Zeit *acc. vib.*

A. Fl. *slow bisbigl.* *p* *mf* *f*

*airy*  
*very fast, percussive double tongue*  
*audible consonants* *airsound only*  
*lips away from emb. hole*

B. Cl. *(tr)* *no tr.* *ppp*

O.C.

Vln. 43

Vla.

Vlc.

D. B.

Hpsd.

Perc.

47 *f* *p* *dreamy, drifting along*

S. ord. un - ste-te Weg - be-glei-ter-in

A. Fl. single airsounds, very sharp 'over' the edge of emb. hole [tsə] [tsə] [tsə] *sfz* instr. sound aeolian sounds, undefined pitch, like a windharp slightly vary dynamics *pppp - ppp*

B. Cl. *p* *ppp*

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc.

49 *mp* *pppp* airy, almost whispering CC

S. die ein-mal schwarz er - scheint dann wie-der leuch-tend hell ein

A. Fl.

B. Cl. *p* *pppp*

O.C. k.s.

49 Vln.

Vla.

Vlc. *ppp* \*) M [3+8+13+5] sul G ord. \*) Multiphonics are suggestions

D. B.

Hpsd.

Perc. CC

52 *pppp* *p*  
*intense* 5  
 S. Schat-ten mei-nes Selbst

A. Fl.

B. Cl.

O.C. *pitch bend* *stable & flat* *portato, walking* 5  
*p* *mp* *ppp*

52  
 Vln.

Vla.

Vlc. transform to continue cresc. & decresc. ad lib. M [5+12+7]  
*p* *ppp*

D. B.

Hpsd.

Perc.

57

S.

A. Fl.

B. Cl.

O.C.

*mp*

*ppp*

*mf*

multiphonic layers

57

Vln.

Vla.

Vlc.

M [3+8+11]

D. B.

Hpsd.

Perc.

62

S.

A. Fl.

B. Cl.

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc.

M [3+8+13+5]

Perform multiphonics as shifting layers:  
play long multiphonics, steady or slowly changing, ad lib. begin a new sound with quick separate attacks (single or repeated). Choose dynamics best suited for the selected multiphonic. Pause ad lib. at any time. Use vibrato for highlighting.

**D**  $\frac{4}{4} = 69$   
joyfully rough & dirty  
*mp* = chest voice

[he|ε]

sput. rough & dirty  
airy

*mp* [tə]

trem.  
(or distinct vib.)

1 *molto flautando* dark *mp* *p* no trem.

ord.  
scratchy rough & dirty  
*mp*

Percussion **D** ♩ = 69



S. *mf* *round & alive* = sung with ord. voice [o] *wild* *p* *indef. pitch exclamation* [ja] [hɛ][ɛ] *rough & dirty* *mp* *mf* *round & alive* [o]

A. Fl. *mf* *round & alive* *p* M 11 *mp* *sput.* [tə] *rough & dirty* *mf* *round & alive*

B. Cl. [rest]

O.C. [rest]

Vln. *mp* *as before* *p*

Vla. *mf* *round & alive* *p* *mp* *5 ord.* *C batt.* *rough & dirty* *gliss.* *mf* *round & alive*

Vlc. M [5+9+13+4] *p* *mf* *p* *@Vlc. Perform various multiphonics, each one held at least 13" or much longer. Vary modes of bowing from MST to MSP ad lib. and from ord. to molto flautando/sweeping. Change from one multiphonic to the next as smoothly as possible; this can include a pause. Cresc. & decresc. ad lib.* continue sul G & later include multiphonics sul C

D. B. [rest]

Hpsd. [rest]

Perc. Metal Plate || G.C. Scratch || Rustle || Gong in E flat || Gran Cassa Beat || *pp* *gentle rustle*

Ossia: Gong in D

7 *p* *mp* *h & dirty* *mf* *p* *mp* *round & alive*

S. [ja] [he] [ε] [ja] [he] [o]

A. Fl. *sput.* M 11 *rough & dirty* M 11 *round & alive*  
*p mp mf p mp*

B. Cl.

O. C. *p*

Vln. *flautando*  
*mp p mp*

Vla. C batt. *rough & dirty* *ord.* *round & alive* C batt. *ord.* *round & alive*  
*p mp mf p mp*

Vlc.

D. B. *sul C* *multiphonics \*)* M [5+12+7] *ppp*  
 \*) Multiphonics are suggestions

Hpsd.

Perc. *sim. z* *ppp*

11 *mf* *rough & dirty* *fast hand vib.* *ord.* *p* *mp* *round & alive* *mf* *rough & dirty* *fast hand vib.* *ord.* *mp* *rough & dirty*

S. [ɔ] [ja] [hɛ] [o] [ɔ] [ja] [hɛ] [ɛ]

A. Fl. *fast vib.* *ord.* *round & alive* *fast vib.* *ord.* *sput.* *rough & dirty*

B. Cl. *mf* *mp* *mf* *p* *mp* [tə]

O.C. *tacet until Part IV / DD*

Vln. *rough & dirty* *flaut.* *rough & dirty* *molto flautando*

Vla. *fast vib.* *no vib.* *strum.* *ord.* *round & alive* *fast vib.* *no vib.*

Vlc. *mf* *p* *mp* *mf*

D. B. *p* *transform to* *M [3+8+13+5]* *mp* *p*

Hpsd.

Perc. *G.C.* *beat with fist & let ring* *pp* *G.C.* *scratch with all 5 fingernails hand formed like a tiger's claw* *sim.* *ppp* *pp* *ppp*

16

S. *mf* *round & alive* *p* *rough & dirty* *mp*  
 [o] [ja] [hɛ][ɛ]

A. Fl. *round & alive* *mf* *p* *sput.* *rough & dirty* *mp*  
 [tə]

B. Cl.

O. C.

Vln. *mp* *trem.* *no trem.* *molto flautando* *trem.* *no trem.* *p*

Vla. *strum.* *5* *ord.* *rough & dirty* *mp* *round & alive* *C batt.* *5* *ord.* *rough &* *mf* *p* *mp*

Vcl.

D. B. *continue* *always sul C*  
*pp* *mf* *p*

Hpsd.

Perc. *ppp* *pp* *sim.* *pp ppp*

20 *mf* *round & alive* *p* *rough & dirty* *mp* *keep dynamics constant* *mf* *round & alive* *mp*

S. [o] [ja] [hɛ][ɛ]

A. Fl. *round & alive* *rough & dirty* *round & alive*  
*mf* *p* *mp* *mf* *mp*  
*keep dynamics constant*

B. Cl.

O.C.

Vln. 20 *trem.* *no trem.* *molto flautando* *trem.* *no trem.* *8va* *molto flautando*  
*mp* *<mp* *mp* *p* *<mp*

Vla. *round & alive* *LC batt.* *ord.* *rough & dirty* *round & alive*  
*mf* *mf* *mp* *mf*

Vlc.

D. B.

Hpsd.

Perc. *pp* *mp* *distinct quicker rustle* *ppp*

fast hand vib.  
(gently move hand on  
one corner of mouth  
over half of the opening)

25 *mf* ord. *mf mp* *mf* ord.

[ɔ] [ja] [hɛ][ɛ] [o]

*fast vib.* *n. v.* *round & alive* *fast vib.*

*mf* *mp* *mf*

A. Fl.

B. Cl.

O.C.

25 *ord. full sound* *molto flautando* *ord. full sound*

*mf* *mf*

Vln.

Vla. LC *ord.* *round & alive* *fast vib.* *no vib.* *strum 5 ord.*

barr. *mf mp* *mf* *mf mp*

Vlc.

D. B.

Hpsd.

Perc. Metal Plate *pp* *mp* *pp* *mp* *ppp*

29 *mf mp* *calm & nach Innen* nasal *mp* *dirty & threatening*

S. [ja] [he][o] *to* [u] *to* [y] [he][ε]

A. Fl. no vib. *calm & nach Innen* *mp* ft. & airy M11 *breathy* *p*

B. Cl.

O.C.

Vln. 29 ST flaut. *p* ST flaut. *p*

Vla. fast vib. no vib. strum *mp* ST flautando LC MSP fast trem. irr. *p* ST flautando

Vlc.

D. B.

Hpsd. Excite long low & scratchy noises on the lowest string via an external string fixed to it. Blend with Vcl. and D.B. Vary, repeat over & over, with few silent rests in between.

Perc. *pp* *ppp*

34 *p* unvoiced breathy *p* sung • warm *mp* *ppp* with determination *p* even fast vib.

A. Fl. *dark & gentle* *p* *mp* *ppp* *p* fast vib.

B. Cl.

O.C.

Vln. 34 *p* *ppp* SP flautando

Vla. *mp* *ppp* *p* LC MSP fast vib. soft scratch *ppp*

Vlc. Vlc. & D. B. tacent

D. B.

Hpsd.

Perc. gentle rustle *ppp* *mp* change to beaters *ppp*

Detailed description of the musical score: The score is for page 36 of a piece. It features a vocal line (S.) and several instrumental parts. The vocal line starts at measure 34 with the syllable [ja], followed by [y] and [i]. The vocal line is marked with dynamics *p*, *mp*, *ppp*, and *p*, and includes performance instructions like 'unvoiced breathy', 'sung • warm', 'with determination', and 'even fast vib.'. The Flute part (A. Fl.) is marked 'dark & gentle' and has dynamics *p*, *mp*, *ppp*, and *p*, with a 'fast vib.' instruction at the end. The Violin part (Vln.) has dynamics *p* and *ppp*, with 'SP flautando' and a '5' fingering. The Viola part (Vla.) has dynamics *mp*, *ppp*, and *p*, with 'LC MSP fast vib.', 'soft scratch', and a '5' fingering. The Violoncello (Vlc.) and Double Bass (D. B.) parts are marked 'Vlc. & D. B. tacent' from measure 36 onwards. The Harpsichord (Hpsd.) part has a continuous tremolo pattern. The Percussion part (Perc.) starts with 'gentle rustle' and *ppp* dynamics, followed by a triplet of eighth notes marked *mp*, and ends with 'change to beaters' and *ppp* dynamics.



39

S. unvoiced breathy *mp* *ppp*  
 [ja] [y] sung warm [i] with determination

A. Fl. breathy rough & angry *mp* M11 5 coloured gust of air ord. dark & intense *p* *mp* dark & gentle *ppp*

B. Cl.

O.C.

Vln. 39 *p* SP flaut. *p* MSP trem. irr.

Vla. Crini SP flautando *p* *mp* sim. *ppp* fast vib. *p*

Vlc.

D. B.

Hpsd. perform glissandi of different lengths & texture using glass and wood, sometimes using 2 hands with short breaks in between *p* fadeout low noises

Perc. G.C. with beater Metal Plate & Gong with beaters *p* Gong

Detailed description of the musical score: The score is for measures 39-43. The vocal line (S.) starts with an unvoiced breathy sound, followed by syllables [ja], [y], and [i]. The vocal line is marked with dynamics *mp* and *ppp*, and includes performance instructions like 'sung warm' and 'with determination'. The Alto Flute (A. Fl.) part is marked 'breathy' and 'rough & angry' with a *mp* dynamic. It features a 'coloured gust of air' and 'ord. dark & intense' passages with dynamics *p* and *mp*, and a 'dark & gentle' passage with *ppp*. The Bass Clarinet (B. Cl.), Oboe Clarinet (O.C.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D. B.) parts are mostly silent, indicated by rests. The Harpsichord (Hpsd.) part features glissandi of different lengths and textures, with a *p* dynamic and a 'fadeout low noises' instruction. The Percussion (Perc.) part includes a Gong (G.C.) with a beater and Metal Plate & Gong with beaters, marked with a *p* dynamic, and a Gong part.

slow down to ♩ = 52

44 *p* even fast vib. *mp* dirty & threatening *p* unvoiced breathy *ppp* sung gentle *mp*

S. [hv][ε] [ja] [i]

A. Fl. fast vib. *p* M11 coloured gust of air *p ppp* breathy airy *p ppp* breathy airy *p ppp*

B. Cl.

O.C.

Vln. 44 ST flautando *ppp* *p* *mp*

Vla. *ppp* soft scratch *ppp* sim. *p* MSP trem. irr. *pppp* ST flautando *pp*

Vlc.

D. B.

Hpsd. *ppp*

Perc. *ppp* continue with beaters trem. *ppp* *p* Scratch *pp* *ppp* *ppp* *ppp* slow down to ♩ = 52 Gong in E flat G.C. *ppp*

Part IV / Einsame Jagd #3

♩ = 52

49 **DD** *ppp* *mp* *ppp* *mp* *pp*

S. *dark & warm*  
[v] [o] [u]

A. Fl. *breathy airy*  
*mp* *p ppp* *mp* *ppp* *mp* *pp*

B. Cl.

O.C. *Caccia follows her own tempo & performs independently from the trio. Bass Clarinet & Vla. follow Caccia at end.*  
slow sweep along tube stop in position to hit key freeze in position  
B2 *mp* *mf* *p* *mp* *p*  
ord.  
flattement

Vln. *MSP trem. irr.* *pppp* *p* *flaut.* *mp* *pp*

Vla. *MSP trem. irr.* *mp* *pppp* *ST flautando* *ppp* *ST trem. irr.* *mp* *pppp* *no trem.* *mp* *sempre flaut.*

Vlc.

D. B.

Hpsd. *mp* *slow gliss.* *more agitated* *ppp*

**DD** ♩ = 52  
*pp* *ppp* *pp* *ppp* *pp* *trem.*  
Gong in E♭

54

S. [u]

A. Fl. M33 *pp*

B. Cl.

O.C. B2 *mf* *mp* *mf* *mp* B1  
 k.s. k.s. acc. sweeps extend sweep

Vln. 54 trem. irr. *p*

Vla. trem. irr. *p*

Vlc.

D. B.

Hpsd. fade out glissandi tacet until bar 84

trem.

59

S.

A. Fl.

B. Cl.

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc. tacet until bar 84

ppp

p

ppp

p

ppp

B3

ord.

fluid sighs & moans

k.s.

k.s.

flattement

59

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc. tacet until bar 84

64

S.

A. Fl.

B. Cl.

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc.

listening into a dark forest

airy

sempre legato  
pitches are suggestions,  
follow rhythm, contracting & expanding

Oboe da Caccia plays her own tempo & pauses  
independently from Bass Clarinet & Viola

as before

very free

very slow  
flattement

Crini ST  
molto flautando

Crini ST  
molto flautando

*p* *mp* *ppp* *p* *ppp* *ppp* *mp*

67

S.

A. Fl.

B. Cl.

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc.

as before

pitch bend

*ppp*

*p*

*ppp*

7

69

S.

A. Fl.

B. Cl.

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc.

to Bass Flute

ft.

ord.

*ppp*

*p*



72 ♩ = 60

72 ♩ = 60

S.

B. Fl.

B. Cl.

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc.

72 ♩ = 60

airy

ppp

airy

no trill

airy

ppp

72 ♩ = 60

77

S.

B. Fl.

B. Cl.

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc.

airly

*ppp*

*pp*

airly

airsound

clearly audible whisper  
'over' mouthpiece  
almost no instr. sound

6

Las - scia - te - mi qui so - la

*mp*

*pp*

bend pitch

77

81

S.

B. Fl.

B. Cl.

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc.

inhale away from instr.

ft.

[ho]

[hurr...]

ord.

*mp* *p* *ppp*

*ppp* *mf*

*pp* *mf*

*p* *mf*

*mf*

manual 1

manual 2

Gran Cassa Wood Object

On the drumskin, move quickly & toss the Wood Object around horizontally to create an irr. rumbling soundscape, occasionally banging against the rim.

*mf*

85

S.

B. Fl.

whisper into instr.  
noise only  
fingering as written

*mp*

[sss...]

airy

inhale

away from instr.

ord.

*ppp*

[tə] [hɔ]

B. Cl.

whisper over instr.  
airsound only

*mp*

[sss...]

airy

inhale

away from instr.

ord.

*p*

[t] [ho]

*ppp*

O.C.

Vln.

85

batt. ord. & dirty

3

*f* *mf* *f*

Vla.

batt. 3 ord. & dirty

3

*f* *mf* *f*

Vlc.

ord. & batt. dirty

5

*f* *mf* *f*

D. B.

ord. & batt. dirty

5

*f* *mf* *f*

Hpsd.

slow arp.

fast arp.

*f*

Perc.

stop and damp

89

S.

B. Fl.

B. Cl.

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc.

whisper 'over' emb. hole  
*mp* very airy sound

5

Leave me a-lone, a-lone

fast trem irr.

ord.

loud outbreath

*mf* [ha] *mp*

ord.

loud outbreath

*mf* [ha] *mp*

legno salt. gliss. up & rit. damp string

*pp*

legno salt. gliss. up & rit. damp string

*pp*

legno salt. gliss. up & rit. damp string

*pp*

quick & dense irr. noises with strings fully damped

*p*

circle with both hands on drumskin  
 irregular circles, bigger/slow & smaller/fast

*mp*

93

S.

B. Fl.

B. Cl.

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc.

ppp mp

ppp mp

very fast trem. irr.

ppp mf f ff

batt. ord. & dirty

pp mf f ff

batt. batt. ord. & dirty

p mf f ff

batt. ord. & dirty

mf f ff

manual 1

manual 2

Ped. mf f

Wood Object, as before

mf

98

S.

B. Fl.

B. Cl.

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc.

whispered 'over' emb. hole almost no instr. sound

*p*

smoke

spoken 'over' emb. hole

*mf*

on my skin

*mp*

spoken in a low voice completely into mouthpiece/instrument

[sss]

[sss]

tr

*p*

tr

tr

98

legno salt. gliss. up & rit. damp string

*pp*

legno salt. gliss. up & rit. damp string

*pp*

legno salt. gliss. up & rit. damp string

*pp*

quick & dense irr. noises with strings fully damped

*p*

stop and damp

⊕

✎ ✎

circling hands, as before

*mp*

101

S.

B. Fl.

B. Cl.

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc.

smo - [kə]

(tr) no tr.

bisbigl. begin slow

ord. & dirty

batt.

ppp

mf

f

ff

pp

mf

f

ff

p

mf

f

ff

mf

ff

continue noises one more bar

Wood Object, as before

mf

f

very fast repeats alternate right & left hand



104

S.

B. Fl.

B. Cl.

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc.

whispered into emb. hole from a distance

*mp*

ord. & very airy

fake gliss.

smoke on my skin

*mf*

(tr) vary tempo of trill, faster - slower

no tr.

*pp*

bend pitch

*mf*

*p*

quick & dense irr. noises with strings fully damped

continue with less & less irregular actions

*mf*

Detailed description of the musical score: The score is for page 104 and includes parts for Soprano (S.), Bass Flute (B. Fl.), Bass Clarinet (B. Cl.), Oboe Clarinet (O.C.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), Double Bass (D. B.), Harpsichord (Hpsd.), and Percussion (Perc.). The vocal line has lyrics 'smoke on my skin'. The B. Fl. part includes a five-note phrase marked 'whispered into emb. hole from a distance' and 'ord. & very airy', followed by a 'fake gliss.' and a dynamic change to 'mf'. The B. Cl. part features a trill with the instruction 'vary tempo of trill, faster - slower' and a 'bend pitch' marking. The Hpsd. part has a section of 'quick & dense irr. noises with strings fully damped' marked 'p'. The Perc. part is marked 'continue with less & less irregular actions' and 'mf'. The Oboe Clarinet, Violin, Viola, Violoncello, and Double Bass parts are currently silent, indicated by rests.

perform 5 times  
senza misura 20 seconds = 5 bars

S. <sup>107</sup>

B. Fl.

B. Cl.

O.C.

Vln. <sup>107</sup>

Vla.

Vlc.

D. B.

Hpsd.

perform 5 times  
senza misura 20 seconds = 5 bars

singular irr. actions  
after a while, throw chestnuts onto drumsking & create short rumbling sounds

continue into Part V

Perc.

## Parts V and VII for ensemble

flute (alto flute, bass flute),  
clarinet (bass clarinet, contrabass clarinet),  
oboe da caccia (Baroque tuning  $a=415$  hz),  
violin, viola, violoncello, double bass,  
harpsichord,  
percussion

# Part V / Massif

duration 10 minutes (soprano tacet, plus Zuspiel & harpsichord processed electronically)

00' 00"  
♩ = 60 = 1 sec.

4  
4

**Bass Flute**  
*f*  
with a warm, rich & full sound throughout

**Bass Clarinet in Bb**  
*f*  
with a warm, rich & full sound throughout

**Violin**  
*f*  
with a warm, rich & full sound throughout

**Viola**  
*f*  
with a warm, rich & full sound throughout

**Violoncello**  
*f*  
with a warm, rich & full sound throughout

**Double Bass**  
*f*  
with a warm, rich & full sound throughout

**Percussion**  
dense rumble with wood & chestnuts on drumskin,  
irregular movements,  
timbral changes & shifts in density  
*mf to f*

**Harpsichord**  
harps. tacet until minute 1 / bar 17

The score is written for seven instruments: Bass Flute, Bass Clarinet in Bb, Violin, Viola, Violoncello, Double Bass, Percussion, and Harpsichord. The time signature is 4/4. The tempo is indicated as ♩ = 60 = 1 sec. The dynamic marking *f* (forte) is used for the string and woodwind parts. The percussion part is marked *mf to f* (mezzo-forte to forte). The harpsichord part is marked as tacet until minute 1 / bar 17. The score is divided into measures by vertical dashed lines. Some measures in the Bass Flute, Bass Clarinet, and Double Bass parts are enclosed in boxes, indicating specific performance techniques or effects.

2  
4<sub>8</sub>

30"  
4  
4

This page of a musical score features seven staves. The instruments are: B. Fl. (Bass Flute), B. Cl. (Bass Clarinet), Vln. (Violin), Vla. (Viola), Vcl. (Violoncello), D.B. (Double Bass), Perc. (Percussion), and Hpsd. (Harp). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'z' for piano. There are also specific performance instructions: '6' above the first measure of the B. Fl. staff, '7' above the first measure of the B. Cl. staff, and '2' above the first measure of the Vln. staff. The time signature changes from 2/4 to 4/4 at the beginning of the second system. The piece concludes with a fermata over the final note of the Vln. staff.

This musical score page features seven staves. The top two staves are for B. Fl. and B. Cl. in 2/4 time, with measure numbers 12 and 24 indicated. The next three staves are for Vln., Vla., and Vcl. The Perc. staff is a solid line with a double bar line at the start. The Hpsd. staff is a grand staff with rests in both hands. Vertical dashed lines mark measures 12, 14, 16, and 24. Rectangular boxes highlight specific notes in the woodwind and string parts.

B. Fl.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Perc.

Hpsd.

12

24

1 min.

4/4

17

B. Fl.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Perc.

Hpsd.

very slow gliss. down, long and extened, pause ad lib.  
with superball on wood next to lowest strings

*mf*

Detailed description of the musical score: The score is for measures 17 through 20 of a 4/4 piece. The instruments are B. Fl., B. Cl., Vln., Vla., Vcl., D.B., Perc., and Hpsd. The woodwinds (B. Fl., B. Cl.) and strings (Vln., Vla., Vcl., D.B.) play sustained notes, often with articulation marks (X) above or below the notes. The harpsichord (Hpsd.) part is a very slow glissando down, described as 'long and extened, pause ad lib.' with a 'superball on wood next to lowest strings'. The dynamic is marked *mf*. The percussion part is a solid line, indicating a sustained sound. Vertical dashed lines separate the measures.

1' 30"

2  
4

4  
4

The musical score consists of seven staves. The first five staves are for woodwinds and strings: B. Fl. (Bass Flute), B. Cl. (Bass Clarinet), Vln. (Violin), Vla. (Viola), and Vcl. (Violoncello). The sixth staff is for Percussion (Perc.), and the seventh is for Harpsichord (Hpsd.).

Measures 22-24 are marked with a 2/4 time signature. Measure 24 contains a measure rest marked with an 'X'. Measures 25-28 are marked with a 4/4 time signature. Measure 25 contains a measure rest marked with an 'X'. Vertical dashed lines separate the measures. The Hpsd. part features a continuous tremolo in the bass register across the entire passage.



28

B. Fl.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Perc.

Hpsd.

32

2/4

4/4

2 min.

*gliss.*

switch to gliss. on strings

Detailed description: This is a page of a musical score for a chamber ensemble. The score is divided into seven staves: B. Fl., B. Cl., Vln., Vla., Vcl., D.B., and Perc. Below these is a grand staff for Hpsd. (Harp and Piano). The B. Fl. staff starts at measure 28 and contains several measures with notes marked with an 'X' and some with a fermata. The B. Cl. staff has notes with an 'X' and a fermata. The Vln. staff has notes with an 'X' and a fermata. The Vla. staff has notes with an 'X' and a fermata, with a 'gliss.' marking. The Vcl. staff has notes with an 'X' and a fermata, with a 'gliss.' marking. The D.B. staff has notes with an 'X' and a fermata. The Perc. staff is a simple line with a double bar line at the beginning. The Hpsd. staff has a treble clef and a bass clef, with a 'switch to gliss. on strings' instruction. Time signatures 2/4 and 4/4 are indicated above the B. Fl. staff. A '2 min.' annotation is at the top right. Vertical dashed lines separate measures.

34

B. Fl.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Perc.

Hpsd.

This musical score page contains measures 34 through 38. The instruments are arranged vertically: B. Fl., B. Cl., Vln., Vla., Vcl., D.B., Perc., and Hpsd. The woodwinds (B. Fl., B. Cl.) and strings (Vln., Vla., Vcl., D.B.) play melodic lines with various articulations, including slurs and glissandos. The woodwinds have 'X' marks above some notes. The strings play sustained notes with glissandos. The Percussion part is a solid line, and the Harpsichord part consists of sustained notes in both staves.



3 min.

2  
4

4  
4

45

B. Fl.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Perc.

Hpsd.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*f*

*ff*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

continue tremoli, loud & intense  
change the position of the beaters from top to bottom, apart & together again in the middle, around the brim etc.  
for timbral changes

continue sim.

excite lowest strings & create long, very deep sounds

51

B. Fl.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Perc.

Hpsd.

ft.

tr

gliss.

gliss.

3' 30"

4  
4

57

B. Fl.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Perc.

Hpsd.

ord.

trem. irr.

gliss.

tr

2/4 4/4

62

B. Fl. ord. trem. irr. ord. ft.

B. Cl. (tr) ord. trem. irr.

Vln. trem. irr. ord. trem. irr. ord. gliss.

Vla. ord. trem. irr. ord. gliss.

Vcl. trem. irr. ord. trem. irr.

D.B. ord. trem. irr. ord. gliss.

Perc.

Harpichord: Treat the material with freedom and improvise ad lib. with it, pause ad lib. Transpose an octave down or up ad lib. The tempi and rhythms are suggestions. The normal barlines indicate important points of reference for changes in pitch material. Otherwise it is not necessary to perform in synch with any of the strings or the conduction. Maximum volume & Manual 1 intensity at all times. The material is processed electronically.

Hpsd.

take off pedal block Manual 2

5 5

continue sim.

8<sup>vb</sup> fff

2  
4 72

4' 30"  
4  
4

B. Fl. 68 ord. ft. ord.

B. Cl. ord.

Vln. trem. irr. ord.

Vla. gliss. ord.

Vcl. ord. trem. irr. ord. gliss.

D.B. trem. irr. ord. gliss.

Perc. ||

Hpsd. continue sim.

8vb



74

B. Fl.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Perc.

Hpsd.

heavy vib.

ord.

gliss.

Detailed description of the musical score: The score is for measures 74 through 78. It includes parts for B. Fl., B. Cl., Vln., Vla., Vcl., D.B., Perc., and Hpsd. The woodwinds (B. Fl. and B. Cl.) and strings (Vln. and Vla.) have specific performance instructions: 'heavy vib.' (heavy vibrato) and 'ord.' (order). The Viola part includes a 'gliss.' (glissando) instruction. The Percussion part is marked with a double bar line, indicating it is silent. The Harpsichord part is marked with a slash, indicating it is silent. The score is divided into five measures by vertical dashed lines. The B. Fl. and B. Cl. parts have notes marked with an 'X' in a box. The Vln. and Vla. parts have notes marked with an 'X' in a box. The Vcl. part has notes marked with an 'X' in a box. The D.B. part has notes marked with an 'X' in a box. The Perc. and Hpsd. parts are marked with a slash in a box.

79 80 5 min. 2/4 4/4

B. Fl. ord. heavy vib. ord.

B. Cl. ord.

Vln. ord. gliss.

Vla. heavy vib. ord. heavy vib.

Vcl. ord.

D.B. heavy vib. ord.

Perc.

Hpsd. 3 5 continue sim. 3 3 8<sup>vb</sup>

85

B. Fl. ord. 88 heavy vib. 5' 30" 2/4 4/4 ord.

B. Cl. heavy vib.

Vln. heavy vib. ord.

Vla. ord.

Vcl. heavy vib. ord. heavy vib.

D.B. heavy vib.

Perc.

Hpsd. continue sim.

3 5 5

91

Transition to Picc. Piccolo

ft.

ord.

2/4

B. Fl.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Perc.

Hpsd.

Manual 1

Manual 1

3

6 min. **Go for maximal output volume at all costs,  
the sound quality can now deteriorate,  
keep volume & intensity at the same level until bar 149.**

97

Picc. *ft.* *ffff* *ord.* *ft.*

B. Cl. *ffff*

Vln. *ffff*

Vla. *ffff*

Vcl. *ffff*

D.B. *ffff*

*gentle tremoli on a metal plate, with slow timbral changes  
create a permanent rumbling background noise  
leaving the foreground to the strings, perform an unceasing restless chain of events during the 10 minutes*

Perc. *ffff*

Hpsd. *fff*  
8<sup>vb</sup>

Manual 1 *6* *6* *6* *5* *5* *5* *5* *repeat 2 bars*

Manual 2 *6* *6* *6* *3* *3* *3* *3*

2/4 4/4

100

Picc.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Perc.

Hpsd.

ord.

ft.

mf

continue sim.

Manual 1

Manual 2

5

3

5

3

Detailed description: This is a page of a musical score for page 19. It features seven staves: Piccolo (Picc.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), Double Bass (D.B.), and Percussion (Perc.). The Piccolo staff starts at measure 100 and includes performance markings 'ord.' and 'ft.' with corresponding notes. The Bass Clarinet, Violin, Viola, Violoncello, and Double Bass staves contain melodic lines with various articulations and dynamics. The Percussion staff shows a rhythmic pattern of three strokes per measure, marked *mf*. The Harpsichord (Hpsd.) part is divided into two manuals: Manual 1 and Manual 2, with specific fingering (5, 3, 5, 3) and dynamics. The score is divided into measures by vertical dashed lines, and the time signature changes from 2/4 to 4/4 at the end of the page.

6' 30"

105

Picc. ord. M13

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Perc. continue sim.

Hpsd. Manual 2 Manual 1 M1 M2 M1 repeat bar & continue sim.

Manual 1 Manual 2 M2 M1 M2

*fff*

108

Picc.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Perc.

Hpsd.

ft.

3

6

Detailed description: This page of a musical score, numbered 21, contains parts for Piccolo (Picc.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), Double Bass (D.B.), Percussion (Perc.), and Harpsichord (Hpsd.). The Piccolo part begins at measure 108 and features a melodic line with a dynamic marking of *ft.* (forte) and a 2/4 time signature. The Bass Clarinet, Violin, Viola, and Violoncello parts have specific notes boxed with an 'X' and are connected by slurs. The Double Bass part also has a boxed note with an 'X'. The Percussion part is represented by a solid horizontal line. The Harpsichord part is mostly silent, indicated by slashes, but has a final section with a triplet of eighth notes (marked '3') and a sixteenth-note figure (marked '6').



7 min.

4/4

113

ord.

M27

Picc.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Perc.

*lively trem. irr.*  
change octaves ad lib.

M1

M1

M1

Hpsd.

117

M27

2/4 120

7' 30"

4/4

M177

Picc.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Perc.

Two Gongs

quick steady trem.

*pppp*

M1

M1

slow down trem.

M1

M1

M2

M1

M1

Material for improvisation  
 shadowing ideas from before  
 all octaves, on manuals as indicated (scordatura)

122

Picc.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Hpsd.

M1

M2

ft.

cresc. to *ffff* until bar 149

*f*

Detailed description: This page of a musical score, numbered 24, contains staves for Piccolo (Picc.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), Double Bass (D.B.), and Harpsichord (Hpsd.). The Piccolo part begins at measure 122 and features a melodic line with a forte (*ft.*) dynamic. The Bass Clarinet part has a similar melodic line. The Violin part has a melodic line with a forte (*f*) dynamic. The Viola part has a melodic line with a forte (*f*) dynamic. The Violoncello part has a melodic line with a forte (*f*) dynamic. The Double Bass part has a melodic line with a forte (*f*) dynamic. The Harpsichord part has two chords, M1 and M2, in the right and left hands respectively. The score includes various musical notations such as slurs, ties, and dynamic markings. Vertical dashed lines indicate measure boundaries.

8 min.

2  
4  
ord.

M91

126

128

Picc.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Hpsd.

M1

M2

Detailed description: This page of a musical score, numbered 25, features six staves. The top staff is for Piccolo (Picc.), the second for Bass Clarinet (B. Cl.), the third for Violin (Vln.), the fourth for Viola (Vla.), the fifth for Violoncello (Vcl.), and the sixth for Double Bass (D.B.). Below these is a seventh staff for Harpsichord (Hpsd.) with two systems. The score includes measures 126 and 128. A tempo marking of '8 min.' is at the top right. A '2/4 ord.' time signature is shown above measure 128. A box labeled 'M91' is placed over the Picc. staff in measure 128. Various musical notations include rests, notes, and dynamic markings. The Hpsd. part has two systems, with the second system containing markings 'M1' and 'M2'.

131

Picc.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Hpsd.

continue

*gliss.*

136

2/4      8' 30" 4/4

Picc.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

*ff*

Hpsd.

M1

M2

2  
4

9 min.  
4  
4

141

Picc.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Hpsd.

M1

M2

reduce to G & D

M1

29 In bar 149 end together on cue  
begin transition independently after rest  
total length of 'transition impro' determined by conductor  
(when everybody is finished) continue on cue in synch until end

146

Picc. *ord. full & warm*  
*p* *f*

B. Cl. *ord. full & warm*  
*p* *f*

Vln. *ord. full & warm*  
*p* *f*

Vla. *ord. full & warm*  
*p* *f*

Vcl. *ord. full & warm*  
*p* *f*

D.B. *ord. full & warm*  
*p* *f*

let ring  
*ffff*

Perc. tacet until Part VI

Hpsd.



151

Picc. breathe quickly as necessary

B. Cl. breathe quickly as necessary

Vln.

Vla.

Vcl.

D.B.

Perc.

Hpsd.

10 min.

156

Picc.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Perc.

vivid high frequency screeches, not loud, with silence in between (Fahrradschlauch)  
emerging from the soundwall

Hpsd.

161

Picc.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Perc.

Hpsd.

continue sim.

on cue  
begin Part VI #1 with soprano

continue for a while  
after Perc. & Soprano have begun PART VI #1  
go on until cue from Soprano

Part VI / Ambient

Cue Soprano 'alone' Part VI / #1 - begin with bar 99 = 1

1 = 60  
tacet

Picc.

B. Cl. *tacet*

Vln. *delicately* arco MSP trem. irr. *ppp* damp batt. *sim.* arco MSP *p* batt. arco MSP *gliss.*

Vla. *delicately* arco MSP trem. irr. *ppp* damp & batt. irr. batt. *sim.* arco trem. irr. *p* arco batt. MSP *gliss.* *ppp*

Vcl. *delicately* arco MSP *ppp* damp batt. arco trem. irr. damp batt. ord. arco trem. irr. arco MSP *gliss.* *p* batt.

D.B. arco MSP *ppp* damp batt. ord. harm. trem. irr. damp batt. ord. *p*

Perc. Performs individually with Soprano, Parts VI / #1 & #2

Hpsd. *tacet*

5

Picc.

B. Cl.

Vln. *ppp* *mp* *ppp* flat & with slight accents LC ord.

Vla. *mp* batt. ord. batt. ord. *ppp* flat & with slight accents LC ord.

Vcl. arco MSP *ppp* *mp* *ppp* flat & with slight accents LC ord.

D.B. damp batt. ord. *mp* *ppp*

Perc.

Hpsd.

9

Picc.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Perc.

Hpsd.

sim. *pppp*

C MST  
breathy  
noise

3 3 3 3 5 *p*

3 3 3 3 5 *p*

3 3 5 3 5 *p*

3 3 5 3 5 *p*

3 3 5 3 5 *p*

3 3 5 3 5 *p*

13

Picc.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Perc.

Hpsd.

LC ord. harm. 8<sup>va</sup>

*pppp*

7

17

Picc.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Perc.

Hpsd.

*breathy sound*

*ppp*

*breathy sound*

*ppp*

*breathy sound*

*ppp*

7 7

6 6 6

5 5 5 5 5

ord. SP slow trem irr.

ord. SP slow trem irr.



21

Picc.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Perc.

Hpsd.

slow trem. irr. ord.

pppp

slow trem. irr.

pppp

ord. SP slow trem irr.

slow trem. irr.

pppp

pppp

breathy sound

ord. SP slow trem irr.

slow trem. irr.

ppp

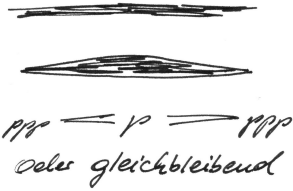
# Part VII / Hintergrundrauschen

A concept for improvisation

duration 5' 40" minutes

Transit from one to the next box independently & in a fluid way to avoid clearcut borders.  
Finish the last sound individually and take time to move on to the next one.

0' 00" 1' 30" 1' 30" 1' 30" 3' 00"

<p>Bass Flute</p> <p>Bass Clarinet in B<math>\flat</math></p> <p>Violin</p> <p>Viola</p> <p>Violoncello</p> <p>Double Bass</p>	<p><b>RAUSCHFELD #1</b></p> <p>Luftig/airy/breathy möglichst keine eindeutigen Tonhöhen max. <i>p</i></p> <p>über die Dauer unverändert stabile, lange, leise Klänge, weich und locker verteilt, mit Pausen pro Instrument Aufeinander reagieren ist möglich. Beginn Cello, alle anderen danach und nicht absichtlich gleichzeitig</p> <p>Strings: arco nicht nur auf den Saiten, auch am Korpus oder direkt am Steg</p> <p>Winds: Atemgeräusche, Windgeräusche, Multiphone mit hohem Rauschanteil (vorzugsweise um C, Des, D Es, E, G, As, A) Fluttertongue, Voiced Sounds eventuell Tremoli</p> 	<p><b>RAUSCHFELD #2</b></p> <p>Luftig/airy/breathy möglichst keine eindeutigen Tonhöhen max. <i>mp</i></p> <p>wie zuvor, die Sounds können sich jedoch jetzt allmählich verändern (Farbe, Frequenz)</p> <p>Strings: <i>zusätzlich</i> gelegentliche Einzelklänge oder kurze Klangfolgen Legno battuto, saltando, ricochet</p> <p>Winds: <i>zusätzlich</i> kurze Clicks, Klappengeräusche einzeln oder mehrere Klänge als Gruppe</p>
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Übergänge zur nächsten Box jeweils fließend & individuell, sodaß die Grenzen verschwimmen

Percussion tacet until minute 3' 30"


Harpsichord tacet until Part VIII

3' 00" 30 sec. 3' 30" 1' 30" 5' 00" 40 sec. 5' 40"

B. Fl. RAUSCHFELD #3  
Noisy  
möglichst keine eindeutigen Tonhöhen  
max. *mp*

B. Cl. kürzere Sounds  
etwas knorriger als zuvor  
glissandi in alle Richtungen  
(Farbe, Frequenz)  
Keine Clicks oder kurze Klänge

Vln. Keine Clicks oder kurze Klänge

Vla.   
*p — mp*  
*cresc. bis Schluss*  
*des Bues*

Vlc.

D.B.

Perc. Mit Percussion

Hpsd. Harpsichord begins PART VIII  
on cue

HOLZMASCHINEN  
Knarrende Loops  
holzig und knorrig  
möglichst keine eindeutigen Tonhöhen  
max. *mf*  
gnadenlose Loops  
aus 1 - 7 eher kürzeren Sounds  
immer wieder wiederholen  
gelegentlich nach Lust und Laune  
pausieren und weitermachen oder  
wieder ein neues Loop finden  
zeitweise mit anderen agieren ist möglich,  
sogar erwünscht

FIRST SNOW  
Extrem kurze leichte Geräusche  
Clicks, Beats, Klänge  
anfangs verteilt,  
gegen Ende zu kollektiv dichter werdend  
Ende auf Cue gemeinsam  
*ppp* bis max. *mp*

Mit Percussion

Parts I and VIII for harpsichord solo

Part I / Pale waters #1

1. Introduction

$\text{♩} = 44-50$  free & flowing  
*traumwandlerisch taumelnd*

**A**

top manual  
bottom manual with skordatura

damp with paper & hand slightly & slowly changing pressure  
long pause

*ppp* *ppp* *ppp* *ppp* *ppp*

sim.

Ped. Ped. Ped. Ped. Ped.

5/4 4/4 3/4 3/8 4/4 5/4

damp as before

*ppp* *ppp* *ppp* *ppp* *ppp*

sim.

point d'arrêt

Ped. Ped. Ped. Ped. Ped.

2. Perform

- AD *p*
- AB *p*
- BC *mf*
- CD *mf*

**A**

ord.

*p* *p* *mf* *mf*

sim.

Ped. Ped. Ped. Ped.

5/4 4/4 3/4 3/8 4/4 5/4

3. Perform  
 BD *p*  
 AB *p*  
 AC *mf*  
 CD *p*

5/4 3 5 4/4 5 3/4 3/8 4/4 5/4

A B C D

Ped. Ped. Ped. Ped. Ped.

4. Perform  
 BC *mf*  
 AB *mf*  
 BD *p*  
 AD *p*

5/4 3 5 4/4 5 3/4 3/8 4/4 5/4

A B C D

on strings with a glass, circle across strings for airy sounds

circle as before tap glass on strings, very short noise

5. Perform  
AC *mf* (damp A)  
BD *mf*  
CD *p*  
A with effect *p* & Coda

effect: distort with glass at singular points indicated

♩ = 64 *torkelnd & verträumt*

5/4 perform A as high as possible

3 3 3 3 3 3 3 3 3 3 3 3

distort

4/4 3/4

lowest octave

natural E before E flat always

lowest octave

3 3 3 3 3 3 3 3

on strings

with a glass, circle across strings for airy sounds

tap glass on strings, very short noise

3/4 perform 3x

30 4/4 5/4

7:4 5

begin slow & acc.

3 3 3 3 3 3 3 3 3 3 3 3

4:3 3 3

on strings circle as before

tap

Coda. Perform as written.

5/4 *as high as possible*

4/4

accelerate to ♩ = 80

3/4

'normal' octave

4/4

*p*  
*as low as possible*

3

5

5

5

5

5

5

*molto rubato*

*f*

*b*

*as low as possible*

5

senza misura

*begin trem. slowly & acc.*

perform this trem. for a long time, damp by hand on & off, vary tempo & style



Part VIII / Pale waters #2

1. Perform as written

1. *p*  
2. *mf*

*f* always

Time signatures: 5/4, 4/4, 3/4, 3/8, 5/4

Measure numbers: 6, 5, 6, 5, 6, 5, 6, 5

2. Perform  
CB *p*  
AB *p*  
CA *p*

♩ = 50-60 *rubato*

*perform portato, spread out except for the very short sounds*

A

B

C

on strings

with a glass, circle across strings for airy sounds

circle as before

tap glass on strings, very short noise

Time signatures: 5/4, 4/4, 3/4, 3/8, 4/4, 5/4

Measure numbers: 3, 5, 6, 3, 7, 11:8, 5, 3

3. Perform as written

5/4 very fast trem. subito slightly slower 4/4 sim. 3/4 very fast 3/8 very fast 4/4 slightly slower trem acc. to very fast 5/4

first *mf* second *pp*

5/4 very fast subito slightly slower 4/4 sim. 3/4 very fast 3/8 very fast 4/4 acc. to very fast 5/4

*ppp*

4. Perform  
DC *ppp*  
A *pp*  
B *pp*

slow vib. with a phial (small long glass tube) on strings  
slide phial during extended passages  
perform very freely & take as much time as needed for modulating sounds with the phial

5/4 4/4 3/4 3/8

A

B no vib. con. vib.

on strings C move up & down strings press down phial slightly in given rhythm glass or metal tube

D acc. trem. trill sim. tr.

3/8 4/4

A no vib.

B no vib.

on strings C press

D sim. tr.

To end the piece, shadow the material from the last page for app. 30" thinning out.

Part VI for soprano solo and percussion

Part VI / Fragile room #1 / *Un freddo scoglio*

This part should be sung from memory.

**F** ♩ = 60  
 4/4 *mp* sung, portato  
*munter*

Soprano

[a] \_\_\_\_\_ [ŋ] \_\_\_\_\_

Percussion

bone & snail shell\*)

\*) 1. line: bone held up  
 2. line: bone touched to drumhead

Gran Cassa

tap

shell scraped along bone down & up

6

S.

[ŋ] → [a] \_\_\_\_\_ [a] \_\_\_\_\_

*mp* *mf* *ppp*

fast trem. irr. slow down trem.

Perc.

Gran Cassa superball

with superball, produce very soft sounds/drones shifting in colour and pitch

dynamic range, with accents as indicated  
*pppppp - p*

12

S.

ord.

[ɔ] \_\_\_\_\_ [a] \_\_\_\_\_ [ɔ] \_\_\_\_\_ [a] \_\_\_\_\_ [ɔ] \_\_\_\_\_

*mp* *ppp* trem. irr. begin slowly, then 'acc. (\*)

\*) the pulse can flip at some point during the accelerando

very fast trem.

calm

*mp* *ppp* *mp* *pp*

Perc.

trem. irr. up/down scratch

repeat bar

17

S. *p ppp* very slow trem irr. oscillating *mp* very fast trem.

[i] [i] [i] [i] [i]

Perc. /: /: /: /: /:

22

S. *pp* *mp* *p* 4/4

ord. 3 3 5

[e] [e] [a] [ɔ] [ɔ] to

Perc. *pppp* *mp* *pppp*

27

S. *ff* *p* *mp* very strong even fast vib. *ppp* ord. 4/4

[i] [a] [y] [mmm] [mmm] [i]

Perc. accents *ppp*

dynamic range *pppp - p*

32 *ff* *p* *mp* *p*  $\frac{7}{8}$  *p* *mp* *p*

S. densify sounds & spread out again  
al - - - - - tri al - - - - - tri  
sim. with pitch bend

Perc. *ff* *pppp*  
bone & snail shell angle \*)  
\*) angle between bone & drumhead: vertical ↓  
horizontal →  
at an angle ↘

37  $\frac{3}{4}$  *p* *mp* *p*  $\frac{4}{4}$  *p* *mp* *p* *ff* *mf*

S. sim. sim. spoken voice  
al - - - - - tri al - - - - - tri al - tri me - co non vo - - - glio I want

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

43 *determined* *spoken to oneself* *with revulsion* *p* *mp* *p* *ppp* *p* *ppp* *trillo* *slow trem. irr.*

S. no one else with me, NO! ONE! Ch'un fred - do sco - - - glio ch'un fred - do sco - - - glio sco - glio

Perc. Gran Cassa superball  
continue to perform a slow crescendo/decrescendo at irr. intervals modify sonic textures/drones slowly over time *pppp*

48

S. *p* 'acc.' trem. to fast trem. *ppp* slow trem. irr. *mp* trem. irr. slow 'acc.' to fast trem. irr. *mp*

Perc. overall crescendo *mp*

rhythmic modifications of sounds/accents becoming more & more audible

light sweep with hand over drumhead

54

S. *mp* ord. *p* sung inhale *mp* ord. whispered, fast, in a natural rhythm

Tornante! Veil your sweet lips, don't look at me! Hide!

[ɔ] [hə] [hə] [ha - a - ha - a - ha - a]

Perc. tap drumhead sweep tap sweep stop accents

audible breaths exhaling, inhaling *ppp*

drop dry leaves onto the skin of the drum lift your arm up high in the beginning, begin with singular occasions & gradually densify

59

S. *ppp* sung *mp ppp mf* *ppp* *p* audible inbreath *mp* whispered


[ɪ] [la] [a] [hœ] [œ] - - [œ] i

Perc. fadeout superbball drone drop leaves with both hands now



65 *mf ppp* high coloured whisper *mf ppp* *p* sung fast tongue trem. *mp* *mf*

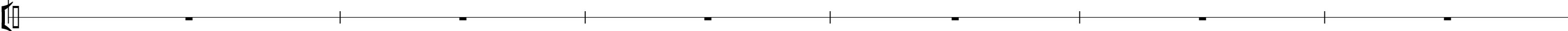
S. sh - ee ss - ings [l] - - - [lələlə] - - - [l] La - - - scia - te - mi qui so -

Perc. 

now the drumhead should be entirely covered with leaves almost to a beat drop five cones on the drumhead


71 *p* *mf ppp* hiss & whisper, medium colour *mf ppp* *mp* sung

S. - la, so - - - l a sh - e s - ings [a]


Perc. 

77 *ppp* begin trill slow *mp* *ppp* *mf* *ppp* ord. *ppp*

S. [ɔ] Leave me here a - lone [n] to sing

Perc. 

with one hand, take a few leaves & very slowly, delicately crush them while gently touching the drumhead with the material to amplify the noises explore textures of crushing, begin with tiny amounts of material

*dynamics follow materiality*  second hand joins in, sim.

83 *ppp* begin trill slow acc. → fast *slow* *mf ppp* *mf ppp*

S. [i] [hi] - [hi] - - - - [hi] sh - e s - ings

Perc. both hands work together now, taking more material & intensifying *pppp* *pppp*

with one hand only, very gently sweep material with slow, wide irr. movements across the surface, very little pressure  
second hand sweeps, too, sim. moving in different spaces

89 *mf* sung, *semplice* *mp* slow trill ord. *mf* urgently

S. leave me a - - - lone [ŋ] leave me here

Perc. *mf*

95 *f* *ppp* sung with air mixed in change to coarse murmur airy & urgent

S. to die to die a - - - lone Keep your dis-tance at all costs

Perc. overall cresc. but never loud trem. with hand holding material, stay in place, tiny quick movements trem. sim. with other hand *mp*

100

S. *p*  
 slightly voiced hiss  
 lower frequencies & change to inhale  
 sinister  
 perform 4x  
 varying the colour slightly & slowly  
 mp audible in-out breath  
 mp sung with desperation  
 keep your dis-tance at all costs [s] [y]  
 vocal fry [y,æ,u]  
 [o] - [ho] La -

Perc.  
 as before, in place  
 both hands meet at centre:  
 hands move in opposite directions to right/left rim  
 perform 4x  
 rim  
 position near the bottom

108

S. *f*  
 detached  
 cool & calm  
 scia - - - te - mi - mo - ri - - - re mo - ri - - -

Perc.  
 both hands meet at top  
 hands stop at top & freeze  
 right  
 left  
 both hands do a gently sweeping movement to the centre gathering plant material  
 toss a handful of material up into the air, away from the drum  
 sim. & extend by adding a few wide circular motions on the drum surface

113

S. airy, half voiced  
 fadeout voice  
 only move lips at end, exaggerate lip movements, continue for a while  
 re  
 mo-ri-re, mo-ri-re, mo-ri-re, mo-ri-re, mo-ri-re, mo-ri-re, mo-ri-re, mo-ri-re, mo-ri-re, mo-ri-re,...

Perc.  
 & toss  
 continue  
 randomly repeat sweeping material together, using hands and arms, playing with the sound & tossing away  
 continue for a while after soprano has ended & then sweep off material from the drumhead

Part VI / Fragile room #2 / Membrane

This part should be sung from a membrane score which is hung from the ceiling.

**G**  $\text{♩} = 66$   
 S. *p* tender  
 A word, a word, a word, a word, form - ing [i]  
*mp* *mf* *razw* detached *ppp* subito  
 Perc. **G**  $\text{♩} = 66$   
 continue

S. *p* vocal fry, vary colouring & density of occurrences  
 [y] [œ,ə,u] *ppp*  
 Perc. Gongs hanging *pppp*

11 *mp* sung tender *mf* *mp* *mf* *p* *mp*  
 in fast even vib. ord. 3 spoken whispered, breathe as necessary vary colouring sung  
 dark-ness - [ssss] [e] to [y] to [i] a word  
 Perc. *pppp* *p*

16

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

slow trem. irr. fast slow slow trem. fast slow fast trem. irr.

be-tween be-tween be-tween be - tween be - tween be - tween be - tween

Perc. *pppp* *p*

21

S. *mf* *p* *ppp*

fast slow fast trem. very slow trem. irr.

be - tween be - tween be - tween

Perc. *pppp* *p* *ppp*

26

S. *mf* *mp* *mp* *f* *mf* *p* *mp* overall decresc.

fast even vib. shivering whisper, hissed between singing & speaking, follow a natural rhythm like spoken words sung sighing sim.

my lip - s - [sss] lin - ger - ing, cling - ing to my breath, drop ping, fal - ter - ing, fall - - - ing fall fall

[y], [e], [i] vary colouring

Perc. metal or plastic rods & wooden sticks with the side of a rod very fast scratch trem. slow gradual colour change to higher frequencies to lower frequencies ascents at irr. intervals

*ppppp* *p*

32

S. *ppp* *mf* *p f* *mp* *fff*

fall fall fall - ing fall - - ing, fall - - ing in - to an a-byss bey - ond time.

between singing/speaking sung

Perc. slow down trem. tip of rod to very slow even circling movements beat with metal rod with wooden stick sim. movement in opp. direction

*ppp sempre* *mp* *p*

*crumple parts of the membrane between your fingers for a crackling soundscape*

37

S. *mf*

half voiced, text spoken in a low register *menacing & slowly*

that opens up under my flesh // touches the other side of dark matter // life reversed // an inner voice // still singing on

Perc. metal, with diff. colour slow circular movements with tempo variations metal scratch trem. metal scratch with colour change sim. tap circle scratch tap scratch circle

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

43

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

sung

life life life re-versed is gone, is gone, is gone,

with a certain kind of heaviness

Perc. scratch circle intensify circling erratic circling motions getting edgy smooth transition to soft trem.

*ppp* *mp* *pppp*

49

S. *mf* *keep tempo brisk* *ff* *ppp* *mf* whispered

is gone gone with the sound van - ish - ing in - to spa - ces of mem - o -

Perc. Big Cowbell, damped  
4 diff. beaters quick irr. noises in many diferent timbres, short or scratched, open or damped, at irr. intervals  
smooth transition to condensed, then silence

*p* *mp* *mp* *f* *ppp* *pppp*

include short trem. irr. scratched or beating, on one object or between objects

55

S. *mp* floating *f* *ff*

ry spa - - - ces, spa - - - ces, spa - ces of mem - o - ry

Perc. crotales with preparations (tinfoil, chain or spring)

*ppppp*

*p* *mp* *mf* *f* *ff*

touch both hands onto paper, far apart, at mouth level



61

S. *mp* *ppp* *pp* *p*

van - ish ing, van - ish - ing spec - tres of the past spec - tres of the past spec - tres

crot. beaters as before

Perc. *ppp* *p* *p* crotales bow

sing into paper, mouth touching membrane between hands

bend pitch down as far as comfortable a low, airy sound

move face & hands away from membrane

67

S. of the past past past past

crot. arco manipulated sound with tinfoil *ppp* sim.

slow down ♩ = 66 *mf*

*p* *mp*

*mf* light detached *p* fast trem. irr.

*ppp* fast trem. irr.

74

S. shad-ows of my song re-ver-ber-ate hear hear the shad - ows shad - ows, shad -

crot. ord. *ppppp* *ppppp* sempre *ppppp* *ppppp*

crot. Cowbell different timbres *ppp* *mp* *pp* *mp* slow scrape



sweep both hands in circular motion across the membrane

dance with fingers over membrane & tap while speaking

80 *slow. trem. irr.*

S. ows, shad - ows - - [sss] - - - - [sss] *mp* voiceless hiss *ff* sharp accentuated hiss *mp* • casually & quickly spoken in a low voice

or is it microbiology // winding // firing cells // twisted grey matter at play

crot. *pp* *mp* *p* *mp*

perc. *pp* *mp* *p* *mp*

mix different timbres & short tremoli

stop tapping keep right hand fingers touching to membrane for a while

86 *mp* sung *mf*

S. or a virus dancing within my skull // banging against of my song bloom vib.

crot. *ppppp* *ppppp* sempre

perc. *mp* *mf* *mp < mf* *mp* *mf*

90 *mp* ord. *p* distort sound *disgusted* *mp* slow trem. irr. *mf* ord. *mp* *disgusted* *distort*

[ŋ] my song begin trill slow & acc. [ŋ]

crot. *mp* *mp* *mp* *mp* *ppp* *mp*

perc. *p* *mp* *mp* *mp* *mp* *ppp* *mp*

continue in a similar mode mixing timbres & techniques

sim.

G. C. damped with beater / dry sound

sim.

*touch your right shoulder to the membrane and gently move along the surface*

96

*p*

low growl  
open & close mouth for colouring

[ŋ]

*mp* sung accelerate and blend into trill

song

crot.

perc.

*PPP*

*mp*

100

ord.

*p*

raw & dirty voice

*fff*

4  
4

song

song

crot.

perc.

*ff*

dark clouds of smoke curling up vanishing into the sky

**H**  $\text{♩} = 64$  perform 6x

1.  $mf$   $p$  detached & light

2.  $mf$  sempre det.

3.  $mf$   $p$  sim.

4.  $mf$  sim.

5.  $mf$  sim.

6.  $mf$  sim.

9.  $mf$   $p$  perform 6x

10.  $mf$   $p$  perform 6x sim.

11.  $mf$   $p$  perform 6x sim.

12.  $mf$   $p$  1. 2. sim. 3. 4. 5. 6.  $mf$  3/4

17.  $mf$   $p$  perform 6x

18.  $mf$   $p$  perform 6x sim.

19 *mf* *p* *mf* **4**  
 1. 3 5 2. 3 5 3. 3 5 4. 3 5 5. 3 5 6. 3 5  
 [ɔ] → [a] [a]

24 *mf* **4**  
 repeats, rising pitch  
 [ha] [ɔ] → [i]

perform 2x  
 1. 3 6 2. sim. 3. 3 6 4. 3 6

26 *mf* **2x**  
 repeats, same pitch  
 [ha] [ɔ] → [i]

*mf* *ff* sim.

29 *mf* **2x**  
 repeats, falling pitch  
 [ha] [ɔ] → [i]

*mf* *ff* sim. 6:4

to be sung after the posture broke down  
 returning from the fictitious world

32 *mf* *p* *PPP*  
 drop pitch app. a semitone  
 sigh sim. [e] - [ŋ] [e] - [ŋ] [e] - [ŋ] [e] - [ŋ] [e] - [ŋ] [ŋ] - [u]

## Commentaries

## Approximate Durations Sound

<b>Part I</b> <i>Pale Waters #1</i> harpsichord solo introduction with electronics	6 min.
<b>Part II</b> <i>Einsame Jagd #1</i> Caccia solo	3 min.
<b>Before Caccia solo ends: Paola and Juliet dance (the dance continues during Part III) 3 or 4 min.</b>	
<b>Part III</b> <i>Gedehnte Zeit</i> ensemble & voice with Caccia ending <i>Einsame Jagd #2</i>	7 min.
<b>Part IV</b> <i>Noisy Threesome</i> ensemble & voice with Caccia ending <i>Einsame Jagd #3</i>	7 min.
<b>before Part IV ends: Paola solo dance / Juliet starts later and then P+J dance – 7 or 8 min.</b>	
<b>Part V</b> <i>Massif</i> ensemble (complete) & electronics very loud	<b>10 min. (fixed)</b>
<b>Part VI</b> <b><i>The Fragile Room</i></b> #1 <i>Un Freddo Scoglio</i> moving voice & percussion Paola dance	7 + min.
#2 <i>Membrane</i> voice behind membrane & perc. Paola dance	6 + min.
#3 <i>Extinction</i> moving voice Paola dance	7 + min.
overlapping with #3	
<b>Part VII</b> <i>Scratchy Field</i> ensemble	
<b>Part VIII</b> <i>Pale Waters #2</i> harpsichord solo outro with electronics	3 min.

.....  
**Part VI** can be extended as much as necessary, all three sections # 1,2,3 can easily be extended.  
Part V is fixed because it works with a stopwatch, and should not be longer.  
Part VI will overlap for a short time with Part V, it will emerge from the loud wall of sound

# Comments Wechselwirkung

## General

**Voice and instruments** should perform with a natural, lively sound but without artificially produced vibrato (default).

### Tempo

The indicated tempi are to be handled in a fluid and flexible way, with much freedom. In particular, the vocalist can take any freedom she wants.

**Dynamics** are to be considered as relative; *mp* and *mf* indicate the middle dynamic levels of a given sound production.

In the **Soprano** part, considering unvoiced productions such as whispering or hissing, dynamics refer to the intensity and strength of the stream of breath.










Note that 'whisper' is always a 'stage whisper'.

### Glissando

A glissando is indicated by a line between end notes; it is smooth. Stemlets indicate duration only, unless marked (with staccato).

All **grace notes** are to be placed before the beat.

## Special signs

	gradual, smooth transition without interruption
	trill
	Mordent
	an accent on a pause denotes a sudden intensified halt freeze (for the duration of the pause)
	full sounding, sung, voiced
	mixed with with air sound, half voiced
	airsound only, unvoiced
	damped, with less finger pressure
	flutter tongue

## Pronunciation of phonetic characters

Phonetic characters always appear in brackets [ ].

The following characters are used to denote pronunciation.

The length of a sound is always determined by the note value.

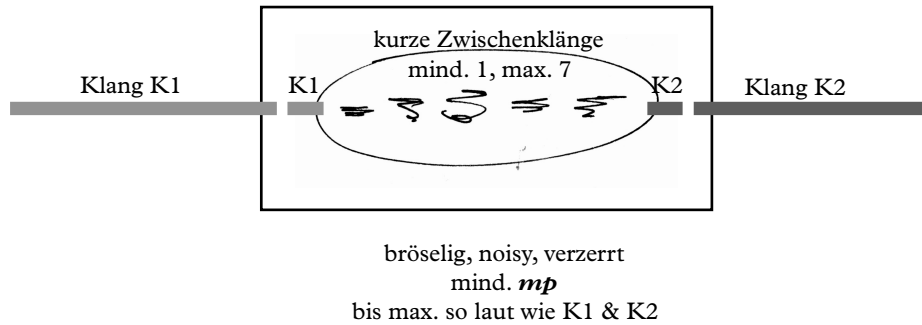
- a as in **father**
- ɐ as in German 'Vater' or English 'tongue' – slightly relaxed, less open than 'a'
- e as in **dress**
- ə as in **ago**
- ɛ as in German 'Beere' or (österreichisch) 'Zähne' – slightly more nasal than 'e'
- ç as in German 'ich'
- ŋ as in **sing**
- ɔ as in **cor** or **oral**
- o as in **obey**
- œ as in French 'peur'
- ʃ as in **she**
- u as in **do**
- y as in French 'sud' or 'sur' or German 'füllen'



# Comments Wechselwirkung

## Part V / Massif

Eine Box mit **X** und Fermata markiert eine kurze, individuell improvisierte Zwischenaktion als Übergang von einem Klang K1 zum nächsten Klang K2 nach folgendem Rezept:



Zunächst wird K1 kurz angespielt, danach tastet man sich über ein Feld von 1 bis 7 bröseligen, verzerrten, geräuschhaften Zwischenklängen an K2 heran, dann wird einmal K2 kurz angespielt, und danach geht man mit dem notierten Klang 2 wie notiert weiter. Die Lautstärke der Zwischenklänge kann sich von *mp* bis zur jeweils aktuellen Lautstärke der Klänge K1 und K2 bewegen. Die Dauer der X-Improvisation hängt davon ab, wieviele Zwischenklänge gespielt werden, wird sich also irgendwo zwischen den Extremen 2 und 9 Sekunden bewegen.

Die Boxen sind in den Stimmen verschieden lang notiert, als Anregung für unterschiedlich lange Varianten. Die Boxen geben jedoch keine verbindliche Länge an. Es kann ad lib. jedesmal eine andere Form des Übergangs gewählt werden, oder ad lib. auch mehrmals dieselbe.

Idee dahinter: ein bestehender Klang zerbröseln, zerfällt, verwest und formiert sich neu. Ein organisches Geschehen wird musikalisch nachvollzogen.

## Dynamik

Massif ist als eine organische Wand aus Klang komponiert, die sich organisch ein wenig verändert. Das Stück bewegt sich durchwegs im lauten Spektrum. Es soll bei allen Instrumenten mit einem satten, lauten Spiel beginnen, danach diejenige maximale Lautstärke ausschöpfen, die bei guter, voller Klangqualität noch möglich ist, danach kippt das Spiel zu einer maximal lauterem Klangproduktion, die nur auf Kosten der Tonqualität zu erreichen ist. Im Schussteil läuft der finale Klang wieder etwas weniger laut, dafür voll und rund gespielt aus.

## Comments Wechselwirkung / Harpsichord

### Scordatura

For the bottom manual, detune both the 8' and 4' choir strings (alternatively only the 4') one quarter tone lower than the top manual. This scordatura should be prepared at least for the range of strings necessary for the performance of the piece (if not the entire lower manual for resonance). Decide about whether to detune only the 8' choir, only the 4' choir, or both, depending on the specifics of the given instrument.

The lower manual thus sounds **quarter tone lower** than notated!

### Pedal block (fixed preparation Parts I and VIII)

Before performing, put a sustaining pedal block on the bottom manual covering the octave G – g to enable a piano-like sustaining effect in that range. The block stays in place in Part I, also in most of Part VIII.

### Performance instructions

bröselig, noisy, verzerrt

Some parts are performed as written on both manuals, with the scordatura detuning the lower, bottom manual.

For performing sections that show more staves A, B, C, and D, pair these staves according to the box, playing

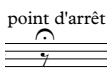
- the first mentioned staff on the top manual together with
- the second staff on bottom manual

**Grace notes** are to be performed before the beat.

### Pauses



very long pause



short pause, a tender moment or gesture of pausing/freezing  
like the baroque point d'arrêt

### Preparations

For performing prepare

- a piece of felt or fabric for damping
- a small (drinking) glass for sections
- a slender, longer glass cylinder (phial)
- a wooden block and a plastic card for producing glissandi
- a piece of audiotape fixed to the lowest string to excite very low frequency noises
- a piece of rubber (bicycle tyre) to excite high frequency noises

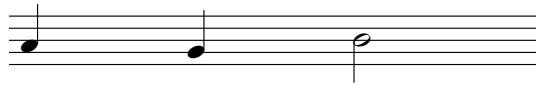


use the glass cylinder on the strings to transform the sound

## Soprano

The voice part alternates between two main performance modes, which auralize two voice personalities: a *singing voice* that projects outwards and a more internal and withdrawn *noisy voice* personality that gives voice to the thinking mind and inner states. The piece asks the vocalist to shift between two different bodily and mental expressions.

The singing voice (sung voice production) is notated on a five-line staff with ordinary note heads:



The noisy voice personality (noisy voice production) is notated on a two line staff with slashed note heads throughout:



It features various spoken, murmured, or whispered sound productions, and an array of (distorted) non-verbal noises. The two lines frame the relative pitch or frequency range of the vocal register for the respective performance mode, from as high as possible to as low as possible. For unvoiced productions such as whispering, the range denotes a relative timbral colouring (frequencies) of the audible airstream through formants, from very dark to very high.

**Formants** for voiced or unvoiced productions are written in italics in the second lyrics line, below the first text line. Special performance modes (including emotional colouring) can be detailed above the vocal staff.

All specifications of noisy productions, such as distorted, snarling or growling, ask the singer to find a way of performance which results in the indicated aural and emotional timbre, while working best for her individual voice.

### Text recitation

Longer passages of text appear as boxed text. The manner of recitation is defined for every box.

## Strings

### Bowing specifications

C	crini	ST	sul tasto	MST	molto sul tasto
L	legno	SP	sul ponticello	MSP	molto sul ponticello
LC	crini & legno				

### Multiphonics

are used in the Violoncello and Double Bass part. The numbered multiphonics notated with diamond note heads follow the system of the website *Cello Map* (Ellen Fallowfield & Thomas Resch) as under <http://www.cellomap.com/index/the-string/multiphonics-and-other-multiple-sounds/fingeringcharts.html>

Notation gives the exact position on the lower half of the string.  
The resulting pitch intervals are written in the bracket above.

## Flute

The flute part uses Alto Flute, Bass Flute, Piccolo.

'Over' the embouchure hole means to direct the airstream towards the instrument with lips slightly removed from the ordinary position, in order to be able to articulate words or syllables. Occasional instrumental sounds can happen. Fingerings are notated for those passages that ask for whispering or speaking 'over' the emb. hole.

Occasionally syllables for articulation are notated in the text line below the stave, in phonetic rendering.

### Multiphonics

are notated with diamond note heads including the resulting pitches written above the lowest pitch and are marked with an M and a number. The numbering follows the system from *The Techniques of Flute Playing II* (Carin Levine & Christina Mitropoulos-Bott).

## Percussion Instruments

Gran Cassa horizontal

Crotales g, g#, ab b flat - with preparation

Chinese Gongs hanging a, a1, g, g1, g#1

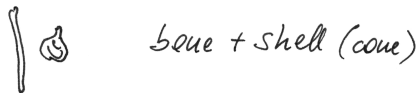
1 großes Tamtam

Ein Tisch mit 5 liegenden Objekten aus Metall und Holz

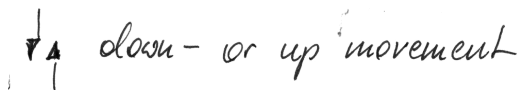
Metallteile hängend

Diverse Schlegel und Stäbe, Bogen zum Streichen für Crotales  
Superballs

Material von mir: trockene Blätter, Zapfen, Knochen, Muscheln



## Notenköpfe



# Sciarrino-esque multiphonic trills for bass clarinet

from heatherroche.net

Musical notation for measures 1-5. The notation consists of a treble clef staff with notes and rests, and a vertical sequence of seven dots representing fingerings. The notes are: C4 (open), C4 (finger 1), C4 (finger 2), C4 (finger 3), C4 (finger 4), C4 (finger 5), and C4 (open). The fingerings are: C, 1, 2, 3, 4, 5, C.

Musical notation for measures 6-9. The notation consists of a treble clef staff with notes and rests, and a vertical sequence of seven dots representing fingerings. The notes are: C#4 (finger 1), C#4 (finger 2), C#4 (finger 3), C#4 (finger 4), C#4 (finger 5), C#4 (finger 1), and C#4 (finger 2). The fingerings are: C#, 1, 2, 3, 4, C#, 1.

Musical notation for measures 10-13. The notation consists of a treble clef staff with notes and rests, and a vertical sequence of seven dots representing fingerings. The notes are: D4 (finger 1), D4 (finger 2), D4 (finger 3), D4 (finger 4), D4 (finger 5), D4 (finger 1), and D4 (finger 2). The fingerings are: D, 1, 2, 3, 4, D, 1.

The image displays four systems of musical notation for a bass clarinet, each consisting of a staff with notes and a corresponding fingering diagram below it. The systems are numbered 14, 19, 23, and 27.

- System 14:** The staff contains notes with various accidentals (sharps, naturals, flats) and articulation marks. The fingering diagram below shows a sequence of fingerings for the left hand, starting with  $e_b$ .
- System 19:** The staff contains notes with various accidentals and articulation marks. The fingering diagram below shows a sequence of fingerings for the left hand, starting with  $e$ .
- System 23:** The staff contains notes with various accidentals and articulation marks. The fingering diagram below shows a sequence of fingerings for the left hand, starting with  $f$ .
- System 27:** The staff contains notes with various accidentals and articulation marks. The fingering diagram below shows a sequence of fingerings for the left hand, starting with  $f\#$ .

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Musical notation for measures 31-34. The staff shows notes with trill ornaments and fingerings. Below the staff are two diagrams of the bass clarinet key mechanism, showing the positions of the keys and the placement of the trill ornament.

35

Musical notation for measures 35-38. The staff shows notes with trill ornaments and fingerings. Below the staff are two diagrams of the bass clarinet key mechanism, showing the positions of the keys and the placement of the trill ornament.

39

Musical notation for measures 39-42. The staff shows notes with trill ornaments and fingerings. Below the staff are two diagrams of the bass clarinet key mechanism, showing the positions of the keys and the placement of the trill ornament.

43

Musical notation for measures 43-46. The staff shows notes with trill ornaments and fingerings. Below the staff are two diagrams of the bass clarinet key mechanism, showing the positions of the keys and the placement of the trill ornament.

47

Musical notation for measures 47-50. The staff shows notes with trill ornaments and fingerings. Below the staff are two diagrams of the bass clarinet key mechanism, showing the positions of the keys and the placement of the trill ornament.



Sciarrino-esque multiphonic trills for bass clarinet

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Diagram 1: G4, A4, B4, C5

Diagram 2: Bb4, C5, D5, E5