MUSICAL COMPOSITION FOCUSING
ON THE QUALITY OF PRESENCE IN PERFORMANCE

by

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Volume II: Portfolio

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Recorded in May 2004: an edited version of a short improvisation to serve as an illustration

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Recording of the première in *Kunstmuseum Liechtenstein* (Vaduz) 20 September 2007

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Recording of the première in *Akademie der Künste am Hanseatenweg* (Berlin) 21 December 2006

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<th>7 weiß (rhapsody) (2006)</th>
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| 1     | shark synchrony (2007) | 20'30" | Jochen Carls, double bass  
|       |       |          | Sebastian Kunzke, tuba  
|       |       |          | Ruth Wiesenfeld, accordion |

Slightly edited recording of the première (I deleted some noise and conversations) in Josettihöfe (Berlin) 07 July 2007

| 2     | spun yarn (2007) | 17'30" | Torbay Symphony Orchestra  
|       |                  |        | Conductor: Richard Gonski |

Recording of the performance in Central Church, Torquay (UK) 8 March 2008

| 3     | Akt (2003) | 5'47" | Sarah Nunius, female speaker  
|       |           |      | Jochen Decker, male speaker  
|       |           |      | Gerhard Gschlössl, trombone  
|       |           |      | Ruth Wiesenfeld, piano |

Recording of the première in Kunstverein Landshut (Landshut, Germany) 13 May 2004

| 4     | Lichtungen (2005) | 8'09" | Matthias Badczong, clarinet  
|       |                   |      | Milena Tschikov, accordion  
|       |                   |      | Ruth Wiesenfeld, speaker |

Recording of the première at the festival 48 Stunden Neukölln (Berlin) 24 June 2006

| 5     | open – close (2006) | 4'55" | Christine Paté, accordion and voice |

Recording of the première in new thinking (Berlin) 04 September 2006
Video Recordings

DVD 1 (p. 182)

Title                  Performers
beneath b (2007)      Anne Bregentzer

Duration: ca. 18 minutes each

DVD 2 (p. 182)

Lichtungen (2005)      Matthias Badczong, clarinet
                        Milena Tschikov, accordion
                        Ruth Wiesenfeld, female speaker

Recording of the première at the festival *48 Stunden Neukölln* (Berlin) 24 June 2006.
Duration: 8 minutes
Cameras, Sound and Cut: Laura Schnurre and her team

DVD 3 (p. 184)

Akt - (the particularity of nakedness) (2003)  Sarah Nunius, female speaker
                                                Jochen Decker, male speaker
                                                Gerhard Gschlössl, trombone
                                                Ruth Wiesenfeld, piano

Recording of the première in *Kunstverein Landshut* (Landshut) 13 May 2004,
File 'aktmovie' (Mp4)
Camera: Daniel Wiesenfeld
Duration: 7 minutes

Cello und Tanz (2004-2005)  Janine Schneider, dance
                             Ruth Wiesenfeld, cello

Excerpt of the recording of the première in *Schillerpalais*, Berlin 16 September 2004
File 'CelloTanz' (Mp4)
Camera: Daniel Wiesenfeld
Duration: 2'45"
I name you
I name you

for speaking and singing trombonist

Explanations / instructions:

Timing: The overall tempo is calm, the durations of the musical phrases are determined by the length of the player's breath.

I name you

During the piece the phrase "I name you" undergoes a transition from a verbal to a musical phrase in four stages. Stage I: spoken (plain, no drama, emphasis as in "I name you Ben"). Stage II: spoken into the instrument.

The pitch on which it should be spoken is indicated in brackets at the end of the preceding line.

Stage III: emphasis on the consonants, so the phrase turns from a verbal phrase to a more abstract, musical one.

Stage IV: the rhythm of the speech is made by manipulations of the mute only.


(u)

If in part II - IV the "you" is followed by a note on "u" the transition should be as smooth as possible.

(a) The same is true for an "I" proceeded by an "a", unless breathing is necessary there.

Symbols

\[\text{play on inhale, no specific pitch}\]

\[\text{slap tone}\]

\[\text{glissando}\]

\[\text{breathe air through the instrument, let it become a note which immediately vanishes back into the sound of air}\]

\[\text{sing into the instrument}\]

\[\text{sing (without instrument)}\]

Presence:

The player has his eyes closed or is looking at the trombone. His whole attention is on the dialogue with his instrument. The audience is never addressed directly. The sounds are to be investigated, not presented. The focus is on vibration and friction - physically and sensually. Here the act of naming something resembles the search for the essence of that which is to be named.

The piece should be played from memory. If the player can't memorize it exactly, he should play it in the way he remembers it.
Bring the trombone to your mouth in an arc whilst speaking

I name you

(start with air, vibrato (getting faster)

I name you

(slow vibrato)

I name you

(alternate between fast beats and no beats)

I name you

(sing without instrument)

I name you

(play fast beats)

I name you

(light vibrato)

(light vibrato)

(light vibrato)

(light vibrato)

(light vibrato)

(light vibrato)

(light vibrato)

(play)
wer weiss

for

male or female speaker and male cellist

The cellist is placed on a large stage, absorbed in playing - a continuously repeated gesture of the right arm with a fragile and porous acoustic result: a ricochet down-stroke, rising over all four strings with a clear rhythmical form, finely balanced between gravity and touch. The gesture always remains the same; the fingers of the left hand are closer together and apply less pressure to the strings than usual. This means that not every note sounds every time. Some are "breathy"; harmonics are sometimes clear, sometimes less so. The tonal result of the physical movement is unpredictable, and a dialogue arises between player and instrument – as if the player, through his movement, is asking the cello a question, which is answered by the tonal reaction of the instrument. He takes a risk, in that he must partially relinquish control over sound and instrument. While doing so he is observed from behind and to one side by a male or female speaker, who after a while asks the following questions:


The words as well as the physical-musical gesture serve as material for an improvisation between both performers. A more detailed structure as well as a spatial arrangement is to be developed during the rehearsal process.

The attached CD contains the recording of a short improvisation by two celli using the gesture described above (CD 1, track 2)
Hautfelder

for five violas
Hautfelder

Instructions / explanations:
The piece is divided into time units (bars without meter), each of them should last roughly 20 seconds. During the course of one time unit, the notated events are to be repeated until one of the players decides to move on to the next unit. *1 marks which player has the responsibility to carry out this change. The duration of 20 seconds only serves as a rough orientation, when exactly the change takes place is left to the performer. After the first player has done the transition, the others follow in the given order. A time unit begins with the change carried out by the first player. The entries at the beginning of each of the three sections take place in succession. The decision about the order should be left to the moment.
*Ending marks which player should give the cue to end each section. Once this player has played his figure for the last time, the others bring their playing to a conclusion or take whatever they play gradually al niente in Field # 3.

This structure demands a very poised quality of attention from the players, which corresponds to the effect of the triptych Hautfelder - the paintings by Daniel Wiesenfeld on which this composition is based. These paintings do not present skin (our largest communication and sense organ), but convey its sensation, render it palpable in its transparency, vulnerability and malleability. In the performance of the composition the sounds as well as the instrument should be approached in a similarly palpable and perceptive manner. A strong focus lies on the way the bow touches the strings. For this reason the pressure of the bow is divided into six degrees:

1  the hair of the bow is almost not touching the strings
2  minimal pressure necessary to engender a continuous sound
3  light - medium
4  medium - heavy
5  maximal pressure possible, but without noise
6  scratch tone
• The **accidentals** apply to one time unit.

• **Volumes** are hardly indicated, they result from the intensities of pressure.

• **Rhythm** and **speed** are quite free. If, for example, a quintuplet is notated, it should convey the feeling of a quintuplet, the exact tempo however is left to the player. The voices are rhythmically independent. The fact that triplets, for example are sometimes written vertically underneath each other, does not mean that they have to be played simultaneously (yet they may be played simultaneously if it happens like that). If more precise rhythmical figures are asked for, stems are notated.

• An arrow before an instruction indicates that something has to happen gradually, e.g.: →. **sul tasto**: gradually towards and onto the fingerboard

• **ric. loco** und **ric. arco** distinguish between two kinds of ricochet. The first, where the bow bounces on the string without being stroked across it (ric. loco) and the second, where the bow bounces whilst stroking the string (ric. arco). When an unspecified ricochet is indicated, the bow should be dropped onto the skin and bounce naturally.

• **sul pont**: on the bridge

• **at the bridge**: close to the bridge

• In the course of one time unit the events are to be repeated continuously, unless breaks are notated.

• **n.v**: no vibrato; if the quality of vibrato isn’t mentioned in the instructions, its shaping is up to the player

• **Criteria for the decision-making**: the exact sound of both single events and the whole piece, depends on the players’ sensitivities in several particular ways. What matters most is the player’s physical relationship to the instrument and the quality of the movements. The overall sound should resemble a constantly changing organic texture with different degrees of permeability.

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Hautfelder 1-3 (Triptych), 116 x 100 cm each, oil on canvas, 1999
by Daniel Wiesenfeld
entry is not simultaneous

---

Viola 1

middle of bow
pressure: 1

trem.,
at the tip
pressure: 2

Viola 2

trem. (slower speed than via. 2)
at the frog
pressure: 2

Viola 3

wide vibrato
full bow
sul tasto
pressure: 2

Viola 4

wide vibrato
middle of bow
bowing: in the course of this time unit from the
fingerboard to the bridge and back to the fingerboard
(on the fingerboard the two neighboring strings may
also resonate)
population: between 4 (sul pont) and 2 (sul tasto)

Viola 5

vibrato only with the down-bow
middle of bow
at the bridge
pressure: 2
*1 at the tip
ricochet
pressure: 4

*2 at the tip
ricochet
stressing the bow
pressure: 4

*3 upper half of bow
ric. first at the same spot, gradually using more bow
pressure: 5 (beginning of rlc.) - 2 (end of rlc. arco)

*4 fast vibrato
middle of bow
sul tasto
pressure: 5

*5 end
with each stroke a hint of ricochet (very close to the string)
pressure: 5

*1 glissando
sul tasto
lower half of bow
pressure: 4

*2 glissando
sul tasto
(sui d)

*3 middle of bow
up-bow: slim.
down-bow: ric. transforms into a stroke
during the course of this time-unit

*1 glissando
middle part of bow
ricochet col legno (also the hair may touch the strings)
sul tasto
pressure: 3

*2 at the tip
ricochet without stroke (ric. loco) - let the bow bounce on the spot
sul tasto
pressure: 4

*1 glissando
sui taste
pressure: 4

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| *1 at the tip
ricochet
pressure: 4 | *2 at the tip
ricochet
stressing the bow
pressure: 4 | *3 upper half of bow
ric. first at the same spot, gradually using more bow
pressure: 5 (beginning of rlc.) - 2 (end of rlc. arco) | *4 fast vibrato
middle of bow
sul tasto
pressure: 5 | *5 end
with each stroke a hint of ricochet (very close to the string)
pressure: 5 |
| (sui d) | (instructions remain the same) | (instructions remain the same) | (sui d) | (sui d) |
| rlc. | rlc. arco | rlc. arco | rlc. arco | rlc. arco |
| ric. loco | ric. loco | ric. loco | ric. loco | ric. loco |
| V | V | V | V | V |
| time | 2'00 | 2'20 | 2'40 | 3'00 |
Vla. 1
*2 upper part of bow
sul tasto
pressure: 3

Vla. 2
*2 upper part of bow
sul tasto
pressure: 3

Vla. 3
*2 upper part of bow
sul tasto
pressure: 2

Vla. 4
*2 upper part of bow
sul tasto
pressure: 2

*1 middle of bow
sul tasto
gradient ritardando
pressure: 3

Vla. 5
*1 at the tip
sul ponte

Instructions remain the same

ful bow
ricochet + arpeggio (ascending)
pressure: 3

Vla. 1
*1 middle of bow
arco
glissando
gradual ritardando

Vla. 2
*1 full bow
sul tasto
pressure: 3

Vla. 3
*1 full bow
sul tasto
pressure: 3

Vla. 5
*1 vibrato
ta tempo
full bow
sul tasto
pressure: 3

Vla. 4
*1 legno battuto
sul tasto
pressure: 3

Vla. 5
glissando
middle of bow
arco
glissando
gradual ritardando

Vla. 1
*1 ric. arco
ric. arco
ric. arco
ric. arco

Vla. 2
*1 ric. arco
ric. arco
ric. arco
ric. arco

Vla. 3
*1 ric. arco
ric. arco
ric. arco
ric. arco

Vla. 4
*1 ric. arco
ric. arco
ric. arco
ric. arco

Vla. 5
*1 ric. arco
ric. arco
ric. arco
ric. arco

At 3'20

At 3'40

At 4'00

At 4'20

At 4'40

Time
Stressing the C

1st violin

No wood, gradual transition to:
- Upper part of bow
- Sul tasto
- Pressure: 3

2nd violin

Light vibrato
- Upper part of bow
- Sul tasto
- Pressure: 3

3rd violin

Stressing the B,
- Gradually less and less
- Pressure: 2

4th violin

Ending

5th violin

Order
entry is not simultaneous

middle of bow, pressure: 3

let vibrate, then tune d-string minimally higher,
(use the fine tuner), play again, let vibrate again,
tune higher again, repeat all of this until d-string
has become 1/4 tone higher than originally

middle of bow, pressure: 3

let vibrate before playing again

middle of bow, pressure: 3

let vibrate before playing again

middle of bow, pressure: 3

let vibrate before playing again

tip of bow sul tasto pressure: 1

middle of bow ord. pressure: 2

*3

*3

*3

*1

*1

*1

*1

*2 (simultaneously with Va 4)

*2 (simultaneously with Va 4)

*2

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Table image
Vla. 1

sim.

more stress on the higher d

*4 at the bridge
pressure: 3
change between the notated pitches possible at any time

Vla. 2

more stress on the lower d

*3 at the bridge
pressure: 3
change between the notated pitches possible at any time

Vla. 3

sul tasto
pressure changes between 1 and 2

detaché, legato
diminishing vibrato

*1 sul tasto
pressure changes between 1 and 2

Vla. 4

at the bridge
full bow
breathy, fleeting
pressure: 1

*1 at the bridge
full bow
breathy, fleeting
pressure: 1

Vla. 5

pressure: 2

pressure: 6

pressure: 5

pressure: 6

at the bridge
full bow
breathy, fleeting
pressure: 1

sul tasto → sul pont.
pressure: 5

2'00

2'20

2'40

29
*1 pressure: 2
nic. pressure: 3
arco

*1 pressure: 2
nic. pressure: 3
arco

*1 pressure: 2
nic. pressure: 3
arco

pressure: 3
arco

pressure: 3
arco

first figure more often than second one

alternating with:

pressure: 2
nic. pressure: 3
arco

pressure: 2
nic. pressure: 3
arco

pressure: 2
nic. pressure: 3
arco

pressure: 2
nic. pressure: 3
arco

pressure: 2
nic. pressure: 3
arco

at the bridge

let vibrate

let vibrate

let vibrate

let vibrate

let vibrate
<table>
<thead>
<tr>
<th>Time</th>
<th>Vla. 1</th>
<th>Vla. 2</th>
<th>Vla. 3</th>
<th>Vla. 4</th>
<th>Vla. 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>5'00</td>
<td>*1</td>
<td>*2</td>
<td>*1</td>
<td>*2</td>
<td>*1</td>
</tr>
<tr>
<td>5'20</td>
<td>*1</td>
<td>*2</td>
<td>*1</td>
<td>*2</td>
<td>*1</td>
</tr>
<tr>
<td>5'40</td>
<td>*1</td>
<td>*2</td>
<td>*1</td>
<td>*2</td>
<td>*1</td>
</tr>
<tr>
<td>6'00</td>
<td>*1</td>
<td>*2</td>
<td>*1</td>
<td>*2</td>
<td>*1</td>
</tr>
</tbody>
</table>

**Instructions**

- *1 Instructions remain the same*
- *2 More stress on e*
- *3 Ord.*
- *3 Con sordino*
- *4 Ricochet*
- *5 Very little bow*
- *6 Molto vibrato*
- *7 Sul tasto*
- *8 Middle part of bow*
- *9 Sul tasto*
- *10 C-string may resonate occasionally*
- *11 Sul pont.*
- *12 At the tip*

**Notes**

- *Nic.*
- *Arco*
Hautfelder

for string quartet
Hautfelder

Instructions / explanations:
The piece is divided into time units (bars without meter), each of them should last roughly 20 seconds. During the course of one time unit, the notated events are to be repeated until one of the players decides to move on to the next unit. *1 marks which player has the responsibility to carry out this change. The duration of 20 seconds only serves as a rough orientation, when exactly the change takes place is left to the performer. After the first player has done the transition, the others follow in the given order. A time unit begins with the change carried out by the first player. The entries at the beginning of each of the three sections take place in succession. The decision about the order should be left to the moment.
*Ending marks which player should give the cue to end each section. Once this player has played his figure for the last time, the others bring their playing to a conclusion or take whatever they play gradually al niente in Field # 3.

This structure demands a very poised quality of attention from the players, which corresponds to the effect of the triptych Hautfelder - the paintings by Daniel Wiesenfeld on which this composition is based. These paintings do not present skin (our largest communication and sense organ), but convey its sensation, render it palpable in its transparency, vulnerability and malleability. In the performance of the composition the sounds as well as the instrument should be approached in a similarly palpable and perceptive manner. A strong focus lies on the way the bow touches the strings. For this reason the pressure of the bow is divided into six degrees:

1. the hair of the bow is almost not touching the strings
2. minimal pressure necessary to engender a continuous sound
3. light - medium
4. medium - heavy
5. maximal pressure possible, but without noise
6. scratch tone
• The accidentals apply to one time unit.

• Volumes are hardly indicated, they result from the intensities of pressure.

• Rhythm and speed are quite free. If, for example, a quintuplet is notated, it should convey the feeling of a quintuplet, the exact tempo however is left to the player. The voices are rhythmically independent. The fact that triplets, for example are sometimes written vertically underneath each other, does not mean that they have to be played simultaneously (yet they may be played simultaneously if it happens like that). If more precise rhythmic figures are asked for, stems are notated.

• An arrow before an instruction indicates that something has to happen gradually, e.g.: →. sul tasto: gradually towards and onto the fingerboard

• ric. loco und ric. arco distinguish between two kinds of ricochet. The first, where the bow bounces on the string without being stroked across it (ric. loco) and the second, where the bow bounces whilst stroking the string (ric. arco). When an unspecified ricochet is indicated, the bow should be dropped onto the skin and bounce naturally.

• sul pont: on the bridge

• at the bridge: close to the bridge

• In the course of one time unit the events are to be repeated continuously, unless breaks are notated.

• n.v: no vibrato; if the quality of vibrato isn’t mentioned in the instructions, its shaping is up to the player

• Criteria for the decision-making: the exact sound of both single events and the whole piece, depends on the players’ sensitivities in several particular ways. What matters most is the physical relationship to the instrument and the quality of the movements. The overall sound should resemble a constantly changing organic texture with different degrees of permeability.
Hautfelder 1-3 (Triptych), 116 x 100 cm each, oil on canvas, 1999
by Daniel Wiesenfeld
entry is not simultaneous

Violin 1

*1 wide vibrato
middle of bow
bowing: in the course of this time unit from the
fingerboard to the bridge and back to the fingerboard
(on the fingerboard the two neighboring strings may
also resonate)
pressure: between 4 (sul pont) and 2 (sul tasto)

*2 accelerando up to twice as fast in the course
of this time unit.
(the other instructions remain the same)

*1 accelerando up to twice as fast in the course
of this time unit.
(the other instructions remain the same)

*3

s.t.s.p.

Violin 2

*1 wide vibrato
middle of bow
bowing: in the course of this time unit from the
bridge to far on the fingerboard and back to the bridge
(on the fingerboard the two neighboring strings may
also resonate)
pressure: between 5 (sul pont) and 2 (sul tasto)

*2

accerando up to twice as fast in the course
of this time unit.
(the other instructions remain the same)

*3

trem. at the tip
pressure: 2

Viola

no vibrato
middle of bow
pressure: 1

*2 middle of bow
accent at the beginning of the stroke
then pressure: 2

Violoncello

time

0'20
0'40
1'00
1'20
1'40
VI.

*3

at the tip
ricochet
pressure: 4

*2

at the tip
pressure: 3

(sul a)

(sul d)

Vl. 1

Vl. 2

Vla.

Vlc.

*1

upper half of bow
ricochet first at the same spot, gradually using more bow pressure: 5 (beginning of ric.) - 3 (end of ric. arco)

*2

vibrato
full bow
sul tasto
pressure: 4

*1

fast vibrato
middle of bow
pressure: 5

*2

glissando
sul tasto
lower half of bow
pressure: 4

Middle of bow
up-bow: sim.
down-bow: nc. transforms into a stroke during the course of this time-unit.

Middle part of bow
ricochet col legno (also the hair may touch the strings)
sul tasto
pressure: 3

Vibrato
full bow
sul tasto
pressure: 4

ord.

with each stroke a hint of ricochet
(very close to the string)

*1

glissando
sul tasto
- let the bow bounce on the spot
sul tasto
pressure: 4

*2

at the tip
ricochet without stroke (ric. loco) - let the bow bounce on the spot
sul tasto
pressure: 3

upper half of bow
ric. first at the same spot, gradually using more bow pressure:

(suit taste)

pressure: 4

middle part of bow
ricochet col legno (also the hair may touch the strings)
sul tasto
pressure: 3

*2

at the tip
pressure: 3

(sul a)

(sul d)
VI. 1
(upper part of bow sul tasto)
slow ricochet
pressure: 2

*1 at the tip sul pont.
pressure: 1

*2 upper part of bow sul tasto
pressure: 3

VI. 2
(sul d)

*2 upper part of bow sul tasto
pressure: 2

*3 upper part of bow
sul tasto
pressure: 3

Vla.
(gliesando middle of bow
arco gradual ritardando
sul tasto)
pressure: 4

*1 vibrato full bow
sul tasto
pressure: 3

Vlc.

3'20

3'40

4'00

4'20

4'40
entry is not simultaneous

tip of bow
sul tasto
pressure: 1

*1

middle of bow
ord.
pres sure: 2

*2

vibrato
pressure: 3

*2

middle of bow
ord.
pres sure: 2

*1

sul pont.
let vibrate
( a )

*1

vibrato
pressure: 2

*3

sul tasto
pressure: 2

strong vibrato

non vibrato

let vibrate before playing again

let vibrate, then tune d-string minimally lower,
(use the fine tuner), play again, let vibrate again,
tune lower again, repeat all of this until d-string
has become 1/4 tone lower than originally

let vibrate, then tune d-string minimally higher,
(use the fine tuner), play again, let vibrate again,
tune higher again, repeat all of this until d-string
has become 1/4 tone higher than originally

let vibrate

*1

fast vibrato

slow vibrato

(a) (a)

field 2
**VI. 1**

- *1* pressure: 2
- *1* sul tasto pressure: 2
- instructions remain the same
- *1* sul pont, gradually intensify the bowed a

**VI. 2**

- *4* sul pont, pressure: 4
- whole bow
- *1* pressure: 2
- *1* sul tasto
- *1* slow pressure: 2
- *1* sul tasto
- *1* slow
- *1* pressure: 2
- *1* sul pont, gradually intensify the bowed a

**Vla.**

- *3* vibrato
- *3* sul tasto
- *3* pressure: 3
- *3* gliss

**Vlc.**

- *2* whole bow
- *2* ricochet (little and slow)
- *2* pressure: 2
- occasionally only

**time**

- 3'20
- 3'40
- 4'00
- 4'20
- 4'40
entry is not simultaneous

Vl. 1
at the tip, not much bow ricochet (5-7 times)
pressure: 2
one of these 4 intervals, a change is possible at any time

Vl. 2
at the tip, not much bow ricochet (5-7 times)
pressure: 2
one of these 4 intervals, a change is possible at any time

Vla.
... (d) ric.
... (sul g)
... (sul g)

Vlc.
... (d)

Field 3
VI. I
sul tasto → sul pont.
pressure: 5
at the bridge
full bow
breathy, fleeting
pressure: 1

VI. 2
pressure: 3
pressure: 5
détaché, legato
sim.
détaché, legato

Vla.
sul tasto
pressure changes between 1 and 2
decreasing vibrato

Vlc.
pressure: 2
pressure: 6
pressure: 5
pressure: 1

pressure: 3
pressure: 6
pressure: 5
pressure: 1

more stress on the lower d
change between the notated pitches possible at any time

at the bridge
full bow
fleeting, fast
pressure: 1

More stress on the lower d

pressure: 2
pressure: 6
pressure: 5
pressure: 1

*1

*2
accents occasionally

*3

at the bridge
full bow
breathy, fleeting
pressure: 1

Pressure: 5

10
VI. 1

*1 upper third of bow
ricchet
pressure: 2

... let vibrate

... let vibrate

... let vibrate

... let vibrate

*2 at the bridge
pressure: 3
change between the notated pitches possible at any time
accents occasionally only

or:

or:

or:

or:

pressure: 1
pressure: 4
scratch tone

pressure: 2
pressure: 4
arco

pressure: 2
pressure: 3
arco

pressure: 2
pressure: 3
arco

pressure: 2
pressure: 4
arco

Vl. 2

Vla.

Vlc.

Vil. 1

Vil. 2

Vla.

Vlc.

*1 upper third of bow
ord.
pressure: 2

*1 upper third of bow
ord.
pressure: 2

upper third of bow
ord.
pressure: 2

upper third of bow
ord.
pressure: 2

at the bridge
pressure: 3

alternating with:
at the bridge
pressure: 3

at the bridge
pressure: 3

3'00

3'20

3'40
**VI. 1**

*1* molto vibrato sul tasto pressure: 3

*1* molto vibrato ord. arco pressure: 4

*1* molto vibrato ord. arco pressure: 4

*2* molto vibrato ord. arco pressure: 3

---

**VI. 2**

*4* pressure: 2 ric. pressure: 3 arco

*3* pressure: 2 ric. pressure: 3 arco

*3* more stress on e pressure: 2 ric. pressure: 2 arco

---

**Vla.**

*3* ord. pressure: 2 con sordino

*2* middle part of bow sul tasto c-string may resonate occasionally

*2* sul tasto pressure: 3

---

**Vlc.**

c-string sounds occasionally

c-string sounds more and more often

---

**Instructions**

remain the same pressure: 2 ric.

---

**Ending 1**

(with the last time)

---

**Ending 2**

at the tip ricochet very little bow

---

**Time**

5'00  5'20  5'40  6'00
manourney

for male trio: speaker, flute and small zither-like instrument

text: Paul Auster

the parts (constituting the score) are in the envelope at the inside of the back cover
weiß (auf grau)

for piano

The original score consists of twelve loose cards (DIN A5).
The stave notation is printed on the back of each card.
The diagram on card #12 represents a possible order of the cards.
Any other order might be chosen.
The duration of each card is open.
for piano
trem.

\( \text{ppp} \)

trem.

\( f \)

trem.

\( ff \)

trem (slow)

\( mf \)
very fast rhythm - see front
very fast rhythm - see front
The sound of d" (attack or reverberation) should be continuously audible. Imagine it as an infinite white line.
spun yarn

for Orchestra
Explanations / Instructions

durations are not specified, each double page should last for approximately two minutes, page 8 for approximately one minute.

symbols

\[ \downarrow \] signal for an entrance or for the beginning of a decrescendo to be given by the conductor

* the players decide when to enter

events notated in a box may be played at any time within the timeframe of this box and may be repeated any number of times (or only played once)

text

the text notated in the score describes the imagery of the piece’s sound world. It is only included to suggest what the musical textures and colours refer to. It is not to be spoken or read aloud. It refers to the overall sound, not to specific instruments.

timpani

+ cowbell: a large cowbell is to be placed on the instrument. The playing should take place on the cowbell.

+ cymbal: a large cymbal is to be placed on the instrument. The playing should take place on the cymbal with soft beaters.

bowed piano: the indicated strings are to be bowed with rosined fishing line or double bass bow hair (in the low register); both players use the same piano. The right pedal must be kept down during the bowing.

winds: when sustained notes are notated, breathing is possibly at any time – as needed

graphic notation: the graphic elements here are used for the sake of visualisation and to allow the players to follow their parts easily whilst also being able to turn their attention towards the overall soundworld.

Double Bass and Bass Clarinet sound one octave lower than written
A SOUND ESCAPING INTO THE NIGHT

AS IN A TOUCH

YOU DIDN'T KNOW EXISTED

CONSTELLATIONS WITHDRAWING

AS IF INTERRUPTED

EXPOSED RESEMBLANCE

THE STRANGENESS OF STANDING ALONE

A TIMID SHIMMER OF MURMURING

TUMBLING INTO APPEARANCE

RAPT IN ABUNDANCE

FLARING INTO A DUSTY STREAM

PURLING NO LONGER

DISSOLVES

INTO RESONANT HOLLOWNESS
A SOUND RECONCILING THE EMPTINESS

AS IN A TOUCH

YOU DIDN'T KNOW EXISTED

CONSTELLATIONS INFLECTED

INEXTRICABLY WOVEN

EXPOSED REFRACTION

THE STRANGENESS OF STANDING ALONE

A TIMID BECOMING OF SHIMMERING

PATIENTLY MURMURS
gliss. up and down (turn in and out)

\[ \text{Fl.1} \]

\[ \text{Fl.2} \]

\[ \text{mp} \]

RAPT IN TEMPTATION

\[ \text{fig. gliss on } A\text{-string (up and down)} \]

\[ \text{fig. gliss on } G\text{-string (up and down)} \]

\[ \text{fig. gliss on } E\text{-string (up and down)} \]

\[ \text{fig. gliss on G-string (up and down)} \]

\[ \text{fig. gliss on A-string (up and down)} \]

DISPERsING INTO A GRACEFUL STREAM

PRISMATIC ALLUSION

WITHDRAWS

INTO VOLATILE KNOWINGNESS
A TOUCH RECONCILING THE EMPTINESS

AS IN A SOUND

EVADING THE SHADE

PRISMATIC APPEARANCE

MOTHER OF PEARL

RAPT BY REFRACTIONS

THE STRANGENESS OF STANDING ALONE
A TIMID RECOGNITION OF FLATTERING

EXPOSED RESEMBLANCE

INEXTRICABLY WOVEN

FLARING INTO A PULVERISED STREAM

ATTACHED NO LONGER

OVERCOME

BY HESITANT GENTLENESS

as soon as all strings have entered, start decrescendo

\[ \text{poco a poco sul pont.} \]

\[ \text{poco a poco sul pont.} \]

\[ \text{poco a poco sul pont.} \]

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\[ \text{poco a poco sul pont.} \]

\[ \text{poco a poco sul pont.} \]

\[ \text{poco a poco sul pont.} \]

\[ \text{poco a poco sul pont.} \]

\[ \text{poco a poco sul pont.} \]
As in a touch

A shimmer dissolving into the night

No longer standing alone

Flattering rapture

A pattern of pearls

Inexplicably woven

You didn’t dream existed

As in a touch

A shimmer dissolving into the night

No longer standing alone

Flattering rapture

A pattern of pearls

Inexplicably woven

You didn’t dream existed
alternate between repetitions and sustained note

sudden stop

deadsstroke
deadstroke + middle
timp. 2
(high)

deadsroke + middle
temp. 1
(high)

deadsroke + middle
temp. 2
(medium)

 INTO RADIANT EMPTINESS

WITHDRAWS

DEserting THE SHADE

Exposed Becoming

A DUSTy APPEARANCE

Tumbling INTO RESEMBLANCE

Strange Pearl OF A DREAM
A STRANGENESS INFLECTING THE NARROWING SOUND

AS IN A DREAM

YOU DIDN'T KNOW EXISTED

INTERRUPTED

DEserting HIS PEARLS

THE FISHER WITHDRAWS

UNEXPECTEDLY STANDING ALONE

Air through instrument without mouthpiece, fast

Air through instrument without mouthpiece, fast

Air through instrument without mouthpiece, fast
GENTLE MURMUR OF RESONANCE
CALLS UPON NIGHT
RAPT IN RESEMBLANCE
AS IF KNOWING NO LONGER
WOVEN INTO A VOLATILE STREAM
TEMPTED
BY SHIMMERING GRACEFULNESS
A SHADE DESERTING THE RECONCILED NIGHT

AS IN A SOUND

YOU DIDN'T KNOW EXISTED

EXPOSED INFLEXION

PREVIOUSLY TUMBLING

THE RECOGNITION OF STANDING ALO

entrance is not simultaneous

vibrato + out in

CONSTITUTIONS DISPERSING

THE RECOGNITION OF STANDING ALO

entrance is not simultaneous

vibrato + out in

THE RECOGNITION OF STANDING ALO

entrance is not simultaneous

vibrato + out in

THE RECOGNITION OF STANDING ALO

entrance is not simultaneous

vibrato + out in

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vibrato + out in

THE RECOGNITION OF STANDING ALO

entrance is not simultaneous

vibrato + out in

THE RECOGNITION OF STANDING ALO

entrance is not simultaneous

vibrato + out in

THE RECOGNITION OF STANDING ALO

entrance is not simultaneous

vibrato + out in

THE RECOGNITION OF STANDING ALO

entrance is not simultaneous

vibrato + out in
A sound dissolving into the night

On the edge of a dream

You couldn't know resisted

Absorbed iridescence

Of gentleness

Graceful abundance

Standing alone

With Vl.2, Vla, Db

Solo ord

one breath

Bcl.

trp.

vib.

b.p.1

b.p.2

timp.1

timp.2

Vl.1

Vl.2

Vla.

Vlc.

Db.

one breath

one breath

one breath

one breath

one breath

with Vl.2, Vla, Db

sul tasto

only one (3 times)

con sordino, bowing independent

sul tasto

only one (3 times)

con sordino, bowing independent

one breath

97
THE STRANGENCY OF PULVERIZED EMPTINESS

REFRACTED APPEARANCE

MOTHER-OF-PEARL

PRISMATIC EXPOSURE

DESERTED

EVADES

THE MURMURING HOLLOWNESS

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Tempo 1 (Low)</th>
<th>Tempo 1 (High)</th>
<th>Tempo 2</th>
<th>Glass</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vl.1</td>
<td>pizz.</td>
<td>pizz.</td>
<td>pizz.</td>
<td></td>
</tr>
<tr>
<td>Vl.2</td>
<td>pizz.</td>
<td>pizz.</td>
<td>pizz.</td>
<td></td>
</tr>
<tr>
<td>Va.</td>
<td>pizz.</td>
<td>pizz.</td>
<td>pizz.</td>
<td></td>
</tr>
<tr>
<td>Vc.</td>
<td>pizz.</td>
<td>pizz.</td>
<td>pizz.</td>
<td></td>
</tr>
<tr>
<td>Db.</td>
<td>pizz.</td>
<td>pizz.</td>
<td>pizz.</td>
<td></td>
</tr>
</tbody>
</table>

Tempo 1: simultaneous

Tempo 2: not simultaneously

Vibraphone

Ob. 1

Ob. 2
RAPTURES ESCAPING THE RESONANT NIGHT

AS IN A TOUCH

YOU DIDN'T KNOW EXISTED

INEXTRICABLY WOVEN

A PATTERN OF PEARLS

IN A MURMURING STREAM

THE FISHER OF GRACE GENTLY STANDING ALONE

HESITATING NO LONGER

A PATIENT BECOMING

IMPOSED ALLUSION

INHABITANT OF A DESERTED DREAM

UNEXPECTEDLY PARTED

DISSOLVES

INTO FLATTERING SOUNDLESSNESS
the fisher of pearls
the fisher of pearls

for male speaker, bowed piano (two players), clarinet, trombone and cello

Text: Ruth Wiesenfeld

Speaker: The crotchets above the text indicate an underlying pulse. The syllables placed underneath a crotchet should be spoken on the beat. Apart from this obligatory pulse, the delivery of the language is subject to the speaker’s own idiosyncratic diction.

Trombone: Which mutes are to be used when, will be decided in the rehearsals.

+ : play whilst inhaling

bowed piano: the indicated strings of a grand piano are to be bowed with rosined fishing line or double bass bow hair (in the lower registers). The right pedal must be kept down during the bowing. Release the pedal during the indicated rests.

Stage placing: The spatial arrangement of the performers will be determined in the rehearsal process.
| Text: 1) | a sound escaping into the night as in a touch you didn't know existed constellations withdrawing as if interrupted exposed resemblance the strangeness of standing alone a timid shimmer of murmuring tumbling into appearance rapt in abundance flaring into a dusty stream purring no longer dries into resonant hollowness | 2) | a sound reconciling the emptiness as in a touch you didn't know existed constellations inflicted inextricably woven exposed refraction the strangeness of standing alone a timid becoming of shimmering patiently murmurs rapt in temptation dispersing into a graceful stream prismatic allusion withdraws into volatile knowingness | 3) | a sound inflicting resemblances exposing the strangeness of standing alone as the fisher of pearls in spite of the night rapt in abundance unexpectedly parted a timid recognition of flattering prismatic appearance patient dreams flaring into a dusty stream hesitating no longer absorbs the palpable knowingness |
| 4) | a touch reconciling the emptiness as in a sound evading the shade prismatic appearance mother of pearl rapt by refractions the strangeness of standing alone resonant knowingness exposed resemblance inextricably woven flaring into a pulverized stream attached no longer overcome by hesitant gentleness | 5) | a shimmer dissolving into the night as in a touch you didn't dream existed inexplicably woven a pattern of pearls flattering rapture no longer standing alone strange pearl of a dream tumbling into resemblance a dusty appearance exposed becoming deserting the shade withdraws into radiant emptiness | 6) | a strangeness inflicting the narrowing sound as in a dream you didn't know existed interrupted the fisher withdraws unexpectedly standing alone the gentle murmur of resonance calls upon night rapt in resemblance as if knowing no longer woven into a volatile stream tempted by shimmering gracefulness |
7) a shade deserting the reconciled night as in a sound
you didn’t know existed
constellations dispersing
exposed infliction
presumably tumbling
the recognition of standing alone
a timid resonance of flattering
faint withdrawal
rapt in temptation
inhabitants of an inflicted dream
prismatic illusion
pulverized
by palpable knowingness

8) a sound dissolving into the night on the edge of a dream
you couldn’t know resisted
absorbed iridescence
of gentleness
graceful abundance
standing alone
the strangeness of pulverized emptiness
refracted appearance
mother-of-pearl
prismatic exposure
deserted
evades
the murmuring hollowness

9) raptures escaping the resonant night as in a touch
you didn’t know existed
inextricably woven
a pattern of pearls
in a murmuring stream
the fisher of grace gently standing alone
flaring into appearance
a patient becoming
imposed allusion
inhabitant of a deserted dream
withdrawn no longer
dissolves
into flattering soundlessness
the fisher of pearls

speaker

j = 66

a sound escaping into the night
as in a touch you didn’t know existed
constellations withdrawing as if interrupted

Clarinet in B

light vibr.

muted

light vibr.

Trombone

light vibr.

light vibr.

Violoncello

sul tasto

sul tasto

player 1

bowed piano

player 2

steady

mp

---

Sp.

exposed re-semblance

the strangeness of standing a-tone

fast vibrato

a timid shimmer of murmuring

tumbling into appearance

light vibr.

rap in abundance

flaring into a dusty stream

Cl. (B)

n.v.

fast vibr.

n.v.

Trb.

n.v.

full vibr.

Vc.

n.v.

ord.

light vibr.

n.v.

pl. 1

b.p.

pl. 2

light

steady
patently murmurs

rapt in temptation
dispersing into a graceful stream
prismatic allusion withdraws into volatile knowingness

Cl. (B)

fast vibr. n.v.

light vibr. pp

blend with cello n.v. p

Trb.

light vibr. mp pp

blend with cello n.v. p

Vc.

p

delicate

pl. 1

husky p

pl. 2

pp

as the fisher of pearls

Sp.

vibr. gradually faster

a sound inflicting resemblances

exposing the strangeness of standing alone as the Fisher of pearls

Cl. (B)

mp without muted slow vibr.

Trb.

#mf

Vc.

gradually sul tasto

	ord. g

pl. 1

steady, full

pl. 2

pp

fast and light
rapt in abundance
in spite of the night
slow vibrato
unex-pectedly parted

rapt in abundance
in spite of the night
slow vibrato
unex-pectedly parted

rapt in abundance
in spite of the night
slow vibrato
unex-pectedly parted
hesitating no longer absorbs the palpable hollowness

light vibr.

vibrato gradually getting faster

vibrato gradually getting faster

fast and light

light vibr. p
at-tached no
longer
over-come
by hesitant
gentleness

light vibrato
pp
light vibrato
pp

p

light vibrato
pp
gradually
suitasto

slow vibrato
gradually less
vibr.

a shimmer

dis-solving
into the
night

as in a touch you didn't

light
vibrato

gradually
faster

gradually
less
vibr.

gradually
suitasto
know existed fast vibrato
inexplicably woven a pattern of pears

faster rapture no longer standing alone

strange pearl of a dream

vibrato gradually slower slow vibrato
vibrato gradually getting faster light vibrato

husky
a strangeness in-flictthe narrowing sound
as in a dream you didn't know existed
inter-rupted
le-sing his pearls

slow vibrato n.v.
slow vibrato n.v.
slow vibrato n.v.
light vibrato n.v.

light vibrato n.v.
light vibrato n.v.

light vibrato n.v.

light vibrato n.v.
light vibrato n.v.

light vibrato n.v.
light vibrato n.v.

light vibrato n.v.

light vibrato n.v.
calls upon night
rapt in resemblance
as if knowing no longer

fast vibrato slow vibrato

vibr. slows down slow vibrato

light vibrato

fast and light

light vibrato

woven into a volatile stream
tempted by shimmering
gracefulness

fast vibr.

ord.

fast vibr.

fast and light

steady

steady

steady

steady

husky

steady

steady
sp. a shade deserting the reconciled night
as a sound you didn’t know existed
constellations dispersing exposed in fiction

Cl. (B) slow vibrato flutter tongue

Trb. slow vibrato

Vc. pp

pl.1 steady

b.p. steady

pl. 2 steady

hp. steady

pp

sp. presumably tumbling recognition of standing alone

Cl. (B) fast vibr. a timid resonance of flitting

Trb. slow vibr. fast vibr.橇

Vc. slow vibr. slow vibr.

pl.1 fast and light

b.p. fast and light

pl. 2 fast and light
inhabitants of an inflected dream

prismatic allusion

by palpable knowingness

vibr. gradually faster

on the edge of a dream you didn't

light

husky
sp.

Cl. (B)

Trb.

Vc.

pl.1

b.p.

pl. 2

sp.

Cl. (B)

Trb.

Vc.

pl.1

b.p.

pl. 2

sp.

Cl. (B)

Trb.

Vc.

pl.1

b.p.

pl. 2
The murmuring hollowness
raptures escaping the resonant night as in a touch you didn't know existed
inextricably woven
In a murmuring stream the fisher of grace gently standing alone.

A patient becoming imposed al-\liquan inhabitants of a deserted dream with-drawn no longer dis-solves into flattering soundlessness.

A pattern of pearls.
sans le dire

for marimba solo
the type(s) of mallets will be determined in the rehearsal process

a gap in the stave means silence

sans le dire

for

Luigi Gaggero
Akt -
(the particularity of nakedness)
**Akt - (the particularity of nakedness)**

for trombone, piano, male and female speakers

**Spacing** (all directions as if looking at the stage from the auditorium):
Both speakers are placed at the very front of the stage, to the far right, the man facing the audience, the woman standing to his left, diagonally, in profile, a little behind him, looking at him. Both musicians are placed at the left side of the stage, a little behind the centre line,

**Lighting:**
One warm, subdued, wide spot on both musicians together. Two separate spots – cold and harsh – for the two speakers.

**Instructions for the speakers:**
Throughout the piece speak very clearly, distinctly, from memory.

' (... ) frozen, hardly breathing, as if through the simplicity of the words more and more meaning would gradually arise.

No part of the text should be delivered with any special emotion. No gestures either. Just the emotion aroused by the unveiling of the words.'
(from: Marguerite Duras, *Les yeux bleus, les cheveux noirs*)

**Language:**
French or German, depending on the performers' native languages.

**Accidentals:**
An accidental pertains only to the note it precedes, for the ease of better reading naturals following accidentals are indicated.

**Trombone:** Vibrato: only if instructed.

page 6 "con sordino": use a plunger mute

x : to be sung into the instrument
Text (original French, German and English translation)
from Marguerite Duras, *Les yeux bleus, les cheveux noirs*

**Act 1. Scene 1**
Le noir serait fait dans la salle, la pièce commencerait.
It would get dark in the hall, the piece would begin.

**Act 1. Scene 2**
La salle serait dans le noir, dirait l'acteur. La pièce commencerait sans cesse. A chaque phrase, à chaque mot.
The hall would be dark, the actor would say. The piece would begin incessantly. With each sentence, with each word.

**Act 2. Scene 1**
On ne saurait pas, dirait un acteur, pour les héros de l'histoire, qui ils sont ni pourquoi.
Concerning the story's heroes, one actor would say, one would neither know who they are nor why.

**Act 2. Scene 2**
Les deux héros de l'histoire occuperaient la place centrale de la scène près de la rampe. Il ferait toujours une lumière indécise, sauf à cet endroit du lieu des héros où la lumière serait violente et égale.
The two heroes of the story would occupy the center of the stage close to the apron. There would constantly be a vague lighting, except where the heroes were placed, the lighting there would be violent and even.

**Act 2. Scene 3**
ils restent debout, les yeux fermés, sans paroles.
They stand still, eyes closed, no words.

**Act 2. Scene 4**
Parfois, pour pouvoir les regarder, on les laisserait à eux-mêmes, dans le silence, un long moment.
Sometimes, so one could observe them, one would leave them alone, in silence, for quite a while.
Act 3. Scene 1
La dernière nuit, annonce l'acteur.
Die letzte Nacht, verkündet der Schauspieler.
The last night, announces the actor.

Act 3. Scene 2
Die Zuschauer bewegen sich nicht mehr und blicken in Richtung des Schweigens, in Richtung der Helden. Der Schauspieler weist mit dem Blick auf sie hin. Die Helden sind noch im starken Licht des Stromrands zur Schau gestellt.
The audience grows still and looks towards the silence, towards the heroes. The actor points to them with his eyes. The heroes are still exposed in the intense light on the brink of the river.

Act 3. Scene 3
Une dernière phrase, dit l'acteur, aurait peut-être été dite avant le silence.
Ein letzter Satz, sagte der Schauspieler, wäre vor dem Verstummen vielleicht gesagt worden.
One last phrase, says the actor, may perhaps have been said before the silence.
Akt
(the particularity of nakedness)

Act 1, Scene 1

Woman

Man

Trombone

Piano

Im Saal würde es dunkel, das Stück beginne.
Act 1, Scene 2

Der Saal läge im Dunkeln, würde der Schauspieler sagen. Das Stück begäne unablässig. Mit jedem Satz, mit jedem Wort.
Act 2, Scene 1

In bezug auf die Helden der Geschichte, würde ein Schauspieler sagen, wüsste man nicht wer,
Act 2, Scene 2

an jener Stelle, wo sich die beiden Helden befanden und wo das Licht grell und gleichmäßig wäre.
Act 2, Scene 3
Sie bleiben stehen mit geschlossenen Augen

sprachlos
Act 2, Scene 4

Um sie betrachten zu können, überließ man sie manchmal selbst, schweigend, eine geraume Weile.

Act 3, Scene 1

Die letzte Nacht, verkündet der Schauspieler.
Die Zuschauer bewegen sich nicht mehr und blicken in Richtung des Schweigens, in Richtung der Helden. Der Schauspieler weist mit dem Blick auf sie hin. Die Helden sind noch im starken Licht des Bromrands zur Schau gestellt.
Act 3, Scene 2

Woman

Die Zuschauer bewegen sich nicht mehr und blicken in Richtung des Schweigens, in Richtung der Helden. Der Schauspieler weist mit dem Blick auf sie hin. Die Helden sind noch im starken Licht des Stromrands zur Schau gestellt.
Ein letzter Satz, sagte der Schauspieler, wäre vor dem Verstummen vielleicht gesagt worden.
Lichtungen
1) Was tun mit soviel übriger Zeit und soviel, soviel übrigem Licht, das Licht, sagte er, macht uns alt, davor fürchten wir uns gnadenlos gleitender Strahl um sie herum immerfort tag und nacht verflochten, zersprungen vor Glücks die Königin aber kann nach ihrem Herzen nicht wählen das Herz, das bestraft werden muss der Kopf vielleicht Nacht fällt ein, senkt sich schwer graue, grauenhafte Traurigkeit.


3) Da beginnt man, ein wenig rascher zu gehen verschont alles weitere ohne Interesse entkommt nie man richtet sich anders ein, ohne Zweifel dreht sich nicht um, wer wagt es noch dämmt es leise wie lange, das hat nichts zu sagen verweifelt entschieden in rasch verschwimmender Helligkeit.

4) Man kann nicht auf alle Arten und Weisen, niemals, so sehr ich auch suchen mag zu selbstverständlich, erschrocken, befangen Sie schweigen – brauchen Sie mich?

5) Ich tanzte manchmal, sehr mühsam die Stimmen verändern sich. Pause. Er nimmt sie am Arm, niemand folgt, ein Hauch sie verbirgt sich fast, hört ihm zu sinkt zum Grund gibt der Strömung jetzt nach.

6) Ohrenbetäubend die Gefahren des Tages vielleicht irrte ich mich als ob man auf einmal nicht mehr alleine immer noch fraglich tonlos, erstaunt.
7) Die Ouvertüre gezwungen, immerfort ein Geheimnis
die Luft riecht nach Feuer
wieder beginnt es, das Pochen, das Schlagen,
etwas öffnet sich
Taumel
Facetten von Grausamkeit
offengelegt
Schicht um Schicht
ein Zeichen
keine Erklärung
sich notfalls verlieren
leichte Gebeugtheit
wie du dich näherst,
von weiterem niemals die Rede
ein Aufschub
im Grunde fast einfach, nicht zu vermeiden
warum auch und ganz ohne Schmerz.

10) Die Wunde, mein Herr, offensichtlich
meist lautlos der Aufprall
Treibholz
man wollte, dass es geschah
ein Lamm ohne Argwohn mit zu weicher Flanke
sie warteten, schlugen den Takt ohne Unterlass
wer gabe auf?

8) Undurchdringlicher Schwindel
Dein Blick, der scheue, in Splittern
alles sieht anders aus
wer würde zweifeln
entsetzt, entsetztlich, doch ohne sich anzusehen
plötzlich sehr kalt, ohne jede Betonung
Schwebung im Fall
im Vergessen ein Schauspiel
auf der Bühne herrscht Schweigen
gelingt nicht, verhaltenes Lachen
er zögert, sagt nichts, sie senken die Augen
zärtlich, trotz all der verlorenen Zeit.

11) Ganz ruhig jetzt, Hoffnung auf Hoffnung,
unwillkürlich, verletzlich,
sie haben zu tanzen begonnen,
mehr oder weniger lebhaft,
ich weiß, ich spiele
hab es gehört, stell mich taub
voll Hingabe zwar, überrascht, doch ohne Bedeutung
gekünsteltes Lachen, dann Murmeln, ein Schrei
widersprüchliches Zartes
um Dich hohe Stille
Ahnung
Schauer
zerreiße mich, glaube mir, ja oder nein
Befehl Deiner Augen
schweig,
da war ich ein Kind.

9) Eindringlich, forschend, ein letztes Wort nur,
voll Hoffnung, voll Ferne
man hat nicht verstanden
es ist eine Freude
so spielen sie weiter
gnadenlos
stotternd
um fast jeden Preis.

12) Was das betrifft, man tötet Erinnerung
es langweilt mich
ja, ich vergaß, weisse Kühle
inzwischen fast dunkel
ganz wie gewöhnlich, es klingt überzeugt
man wagt nicht, sich anzusehen
wissend
als könne man alles andre entbehren
eine andere Wahl
kein Wort
ein Skalpell nur, das lautlos den Weg sich bahnt.
13) Wächserne Nähe, die Haut poröser
entblößt
man glaubte, es müsste so kommen
unausweichlich
die Zeit vertrieben
die Zeit vertrieben
jeder wird schwächer
das Spiel fällt zu Boden
zerbrochen
er sammelt es ein
hört nie wieder auf
rücksichtslos Lärm und Geschrei.

14) Die Stimme klingt anders
verhalten, erlischt
einer wendet sich um
flieht auf sich zu
schamhaft, leise, in Dunkelheit
rückhaltlos, ohne Vernunft, ohne Schonung
setzt Du Dich aus
stellt dich dar
da geschieht es, es gilt keine Regel
immer noch übriges Licht
schwirrend, voll Ungeduld, ansteckend, eingebannt,
fortschreitend
unentwegt wissend, dass es Rückkehr nicht gibt.

15) Verspielt,
das Herz wird bestraft
man eilt sich
wessen Triumph?
ohne Behausungentgleitet, verfängt sich in Schönheit
die Fühler weit ausgestreckt tasten ins Leere
Stille - bis zum Ersticken dicht, unaufloslich
verzeihen Sie bitte das Funkeln, die Feder im Strauch
die Schamlosigkeit
das Entschülte.

16) Abhanden gekommen
ahnungslos
zu Finden gewagt, zur Neige gegangen
stehengeblieben, zurückgezogen
hineingeraten unmerklich ins Dickicht
vielleicht sollte man lieber
weswegen ich singe
im Staub
Dein Glanz
fordernd, als würde es Tag.
English Translation (by Michael Turnbull):

1) What to do with so much extraneous time and so much light that remains light, he said, makes us old, that’s what we fear callously luminous ray constantly around, night and day interwoven, shattered with joy however, the queen, in her choice, cannot follow her heart her heart, which has to be punished the head, perhaps night falls, sinks heavily sadness cruelly grey.

2) Dispersing if need be to win some more time is it allowed? Occasionally, otherwise where bare of all fantasy, reason and mercy out of sorts, lost in dazzling gloom end of the world made of glass where we torture each other, perish and pause here we know we can’t go too far unoccupied currentless current peril.

3) Then one starts walking a little quicker spared the rest of no interest never escaping one settles in differently, no doubt doesn’t look back, who would dare a twilight remains irrevocably, though for how long despairingly decisive in brightness that swiftly blurs.

4) Not all ways are possible, never, no matter how thorough my search too much self-evidence, startled, inhibited you remain silent – can I offer my help?

5) Sometimes I dance, with much effort the voices alter. Pause. He takes her arm, no one follows a breath wafer-thin she hides now listens sinks to the bottom gives in to the flow.

6) Deafening perils of day I might be mistaken as if all of the sudden we were no longer alone - still questionable soundless, amazed.
7) The overture forced, a constant mystery
the air smells of fire
again it begins, the throbbing, the beating
something is opening
vertigo
facets of cruelty
revealed and exposed
layer upon layer
a sign
no explanation
dispersing if need be
bowed lightly
the way you approach,
nothing else ever mentioned
postponement
basically simple, proportioned, can't be avoided
why try and quite without pain.

10) Dear sir, the wound is quite obvious,
a crash, usually soundless
driftwood
one wants it to happen
a lamb, unsuspecting, its flank far too tender
they waited, incessantly beating the beat
who would give in?

8) Impenetrable dizziness
your gaze shy in splinters
how different all looks now
no doubt
appalled, appalling, no look at each other
suddenly cold, no emphasis
suspense in free fall
a spectacle, the act of forgetting
on stage it's silent
a failure, laughter subdued
he pauses, says nothing, they lower their eyes
tender, despite irrecoverable time.

11) Calm now, hope upon hope
involuntary, defenseless
they've taken up dancing
more or less lively
you know that I'm playing
I heard, acted deaf
full of abandon, surprised, no importance
counterfeit laughter, a murmur, a scream
contradictory tenderness
high silence around you
a sense
a shiver
tear me apart, believe me, yes or no
command of your eyes
be still
and I was a child.

9) Urgent, inquiring, a final last word
full of hope, full of distance
nothing understood
it is a delight
they carry on acting
merciless
stuttering
playing for their lives.

12) As for that - we kill recollection
it bores me to death
yes, I forgot, white coolness
meanwhile it darkened
business as usual, sounding convinced
not daring a closer look
knowing
as if all the rest was disposable
a different choice
not a word
merely a scalpel, silently making its way.
13) a waxy closeness, the skin more porous
stripped bare
one thought it was bound to happen that way
inescapable
time expelled
everyone weakens
the game collapses
shattered
he gathers it up
never to stop
ruthless the jarring outcry.

14) The voice sounds changed
subdued
extinguished
one of them turns
flees inwardly
shameful, quiet, in darkness
without reservation, or reason, or mercy
you expose yourself
resent an appearance
and so it occurs, the rules are abandoned
still extraneous light
whirling, impatient, infectious, emblazoned,
advancing
ceaselessly knowing there is no return.

15) Gambled away
the heart is punished
we hurry
whose triumph?
homelessly
slipping, caught up in beauty
feelers outstretched, groping in vain
silence - suffocatingly dense, insoluble
dispersing if need be
excuse the sparkle, the plume in the bush
the shamelessness
the exposed.

16) Gone astray
cuelessly
daring to find, drawn to a close
remaining behind, retiring, withdrawn
imperceptibly stumbling into the thicket
perhaps we should rather
the reason I sing
in the dust
your splendour
imperious as if it was turning day.
Instructions on the relationship between language and music:

The beginning and end of the individual stanzas are set regarding the temporal connection between music and speech. In the course of each stanza text and music – apart from a few exceptional, indicated moments – move independently of one another. The text is to be approached from a musical point of view. Its deliverance should focus on timing, rhythm and intonation. The imagery should not be re-enacted. The speaker reads the text during the performance and should use a music stand. The text has to be spoken in German.
Lichtungen

"Was tun mit soviel übriger Zeit?"

"Graue, grauenhafte Traurigkeit"
"Sich notfalls vertreten"

"Gefahr"
"Man kann nicht auf alle Arten und Weisen"

"Sie schweigen - brauchen Sie mich?"

"Ich tanzte manchmal, sehr mühsam"

"Gibt der Strömung jetzt nach "

"In rasch verschwindender Heligkeit"
keep all keys depressed besides d

"Ohrenbetäubend die Gefahren des Tages."

"Immer noch fraglich, tolos, erstaunt."

"Die Ouvertüre gezwungen, immerfort ein Geheimnis."

steady
"Eindringlich, forschend, ein letztes Wort nur"

"trotz all der verlorenen Zeit"

"stotternd, um fast jeden Preis"

"Die Wunde, mein Herr, offensichtlich"
sudden ending

"wer gläbe auf."

Ganz ruhig jetzt
J = 88

Vibrato

J = 58

3 3 3 3 3

Cl (Bb)

J = 88

Cl (Bb)

J = 96

Hand Vibrato

Cl (Bb)

J = 96

mf

Cl (Bb)

mf

"da war ich ein Kind."

"Was das betrifft, man
tötet Erinnerung."

"lautlos den Weg sich bahn."
"Wässrige Nähe, die Haup poröser"

"rücksichtslos Lärm und Geschrei."

"Die Stimme klingt anders"

"dass es Rückkehr nicht gibt."

"Verspielt, das Herz wird bestraft"
"die Schamlosigkeit, das Enthüllte."

"Abhanden gekommen"

"als würde es Tag."
wer weiss II

for

two cellists and one dancer

Two cellists and a dancer improvise using the fragile gestures of wer weiss I.
The quality of the dancer’s movements corresponds with the music’s delicate elegance and restraint.
open - close
open - close

for speaking and singing accordion player

approximate speech rhythm:

\[ \text{c'é - tait} \]

\[ \text{ce se-rait} \]

\[ \text{ja - mais} \]

\[ \text{ja - mais en - core} \]

\[ \text{pas en - core} \]
more air than tone

A

a little fuller

B

spooned: c'était jamais

full tone

different colour

C

ce serait jamais

c'est jamais

jamais en-core

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ta-t'il commen-ca-t'il se chiffrat'il e-xis-t'il commen-ca-t'il et ces-sa-t'il e-xis-

vib. (get slower gradually)

ta-t'il commen-ca-t'il et ces-sa-t'il se chiffrat'il commen-ca-t'il et ces-sa-t'il se chiffrat'il
...for a brighter silence
... for a brighter silence

for female and male speaker, accordion and cello

Text:

I am no longer here
I have never said what you say I have said

a voice that speaks to me only of smallest things
not only things but their names

the voice echoing back to me is no longer my own
I sing therefore of nothing
as if it was the place I do not return to

as if the singing alone had lead us back to this place
no more than the song of it

(Paul Auster, edited by Ruth Wiesenfeld)
... for a brighter silence

Male Speaker

the voice

Echoing back to me is no longer my own song therefore nothing

Decoration

Female Speaker

a voice that speaks to me on-ly of sma-ll-est things not on-ly things but their names

as if it were the place I do not return to

Vc.

Spr l.

as if the sin-ging a- lone had lead us back to this place no more than the song of it

I am no longer here. I have ne-ver said what you say I have said.
Structured improvisation

Rules:

The speakers continue to form a duet with the instrument assigned to them.

The duet accordion+speaker can choose from four, the duet cello+speaker from five modules.

Either the musician or the speaker chooses one module that he/she will play or speak, the other duet partner follows with the corresponding part which he/she performs completely or in parts. He/she also can choose not to respond at all.

* indicates who of both performers might begin with which module.

Both duets can perform simultaneously.

The end of this improvisation, as well as the transition to the third page are to be determined during the rehearsal process.
A voice that speaks to me only of smallest things not only things but their names
manourney

for speaker, flute, small zither-like instrument (both instruments amplified, all performers male) and pre-recorded tape

painting: Daniel Wiesenfeld, painting # 2 from Hautfelder 1 - 3 (100 x 116 cm) each, oil on canvas

text: Paul Auster, from White Spaces

flute
For the flutist the piece is divided into five sections during which in an additive procedure the following phrase is built:

- whistle tones (on any pitch)
- fundamental may resonate occasionally
- fundamental without vibrato
- fundamental with vibrato or timbral trill
- fundamental with lots of air and flatter tongue

section 1

section 2

section 3

section 4

section 5

During the first section the flutist plays only whistle tones, during the second section whistles tones followed by whistles tones + occasionally resonating fundamental and so on. The duration of the sections is up to the player. In between the sections there should be a clearly perceptible silence (in the flute part). The duration of the entire phrase or one of its parts is equivalent to the duration of one exhalation. During the inhalation the mouth should be closed. Compress the trachea slightly in order to make the sound produced by drawing the air in through the throat audible. The piece starts with whistle tones played by the flutist (section 1). The piece ends when the pre-recorded tape is over. However, any musical event or inhalation taking place at this time is to be completed.

The flutist is amplified through a microphone; he plays very soft. There should be noticeable differences between the various textures; they refer to the textures and shades of colour applied in the painting.
manourney

for speaker, flute, small zither-like instrument (both instruments amplified, all performers male) and pre-recorded tape

painting: Daniel Wiesenfeld, painting #2 from Hautfelder 1-3 (100 x 116 cm) each, oil on canvas

text: Paul Auster, from White Spaces

speaker
+
pre-recorded tape
Speaker:

During the performance the speaker is reading the text passage, amplified by a microphone. His reading is soft and subdued. When he has reached the end of the text he starts at the beginning again. Larger spaces in the text indicate a break, during which the speaker inhales. This inhalation should happen with closed mouth and slightly compressed trachea in order to make the sound caused by drawing the air in through the throat audible. In the beginning some of the breaks may be ignored, in the course of the performance the breaks (and the inhalation) become more frequent and longer. Towards the end the breaks (and the inhalation) should be noticeably longer than the spoken passages.

The entrance of the speaker is possible any time after the flutist's first whistle tones. The end of the pre-recorded tape marks the ending of the entire piece. However, the sentence or the inhalation taking place when the tape ends is to be completed.

Pre-recorded tape:

For the making of the pre-recorded tape the speaker is to be recorded whilst repeating the following sentence (including breaks of decreasing duration in between the repetitions, see below):

"I ask whoever is listening to this voice to forget the words it is speaking.

In terms of speed, rhythm and intonation the speaker should decide upon one version to which he sticks during the reading. During the course of the piece the breaks in between the repetitions should continually become shorter until the repetitions follow one another continuously (without breaks), accompanied by a long decrescendo back into silence. The break between the first and the second reading of the sentence can be very long (about one minute depending on the length of the piece). The duration of the pre-recorded tape is up to the performing ensemble's decision. This duration determines the duration of the piece.

Entrance and ending of the pre-recorded tape: the tape is started when during the first reading of the text passage the following sentence has been spoken: "A man writes letters from nowhere, from the white space that has opened up in his mind." The end of the pre-recorded tape marks the end of the piece.

The voice from the pre-recorded tape should be slightly louder than the voice reading live. The volume is to be set accordingly.
A man sets out on a journey to a place he has never been before.

Another man comes back. A man comes to a place that has no name, that has no landmarks to tell him where he is. Another man decides to come back. A man writes letters from nowhere, from the white space that has opened up in his mind. The letters are never received. The letters are never sent. Another man sets out on a journey in search of the first man. This second man becomes more and more like the first man, until he, too, is swallowed up by the whiteness. A third man sets out on a journey with no hope of ever getting anywhere. He wanders. He continues to wander. As long as he stays in the realm of the naked eye, he continues to wander.
manourney

for speaker, flute, small zither-like instrument (both instruments amplified, all performers male) and pre-recorded tape

painting: Daniel Wiesenfeld, painting # 2 from Hautfelder 1 - 3 (j100 x 116 cm) each, oil on canvas

text: Paul Auster, from White Spaces

small zither-like instrument
A small zither-like instrument with 15 strings is available from the composer. The tuning can stay as it is, slight changes caused by transportation etc. don't matter. However, if a renewed tuning should be unavoidable, the following rules are to be observed:

- The tuning is divided in four registers
  - Register 1: high strings 1 - 3 (from above)
  - Register 2: high - middle strings 4 - 7
  - Register 3: middle - low strings 8 - 12
  - Register 4: low strings 13 - 15
- The tuning is microtonal
- Occasionally single strings, which are located higher than their neighbours should nevertheless be tuned lower, in order to gain ascending as well as descending intervals when performing an arpeggio
- A different small instrument from the zither family may be used, in which case the rules for tuning have to be applied accordingly.

The upper right corner of the instrument is to be held in the left hand, its longer side resting against the player's breast. Only the fingers should be used for plucking.

The player only plays within one register at a time, in the course of the piece he ascends from register 4 to register 1. A microphone amplifies his performance.

The following materials are at his disposal:

- Rhythmically regular tapping with one or more fingertips (one after he other) against the back of the instrument (\(\frac{1}{8}\) = 58), crescendo or decrescendo simultaneously. This action only may take place in the beginning of the piece, before the instrument has been plucked.
- Arpeggio (ascending or descending) of one complete register with or without repetitions (increasing or decreasing in volume); varying ways and different qualities of plucking may be used.
- One single tone with or without repetitions (increasing or decreasing in volume); varying ways (fingernail) and different qualities of plucking may be used.
- The combination of two pitches (within one register) simultaneously or one after the other with or without repetitions (increasing or decreasing in volume); varying ways and different qualities of plucking may be used).
- Vibrato by swivelling the instrument, whereby it continues to rest against the chest, the movement is produced by the left hand.
- Silence

The entrance (tapping) is possible any time after the flutist's first whistle tones. The piece ends when the pre-recorded tape is over. However, any musical event taking place at this time is to be completed.