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# MUSICAL COMPOSITION FOCUSING ON THE QUALITY OF PRESENCE IN PERFORMANCE

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**MUSICAL COMPOSITION FOCUSING  
ON THE QUALITY OF PRESENCE IN PERFORMANCE**

**by**

**RUTH WIESENFELD**

**Volume II: Portfolio**

**A thesis submitted to the University of Plymouth**

**In partial fulfilment for the degree of**

**DOCTOR OF PHILOSOPHY**

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## Audio recordings

### CD 1 (p. 180)

Track + Title	Duration	Performers
1 <b>I name you</b> (2006)	10'52"	James Fulkerson, trombone and voice
Recording of the première in <i>new thinking</i> (Berlin) 04 September 2006		
2 <b>wer weiss-material</b> (2004)	1'20"	Ruth Wiesenfeld, cello
Recorded in May 2004: an edited version of a short improvisation to serve as an illustration		
3 – 5 <b>Hautfelder</b> (2007)	field 1: 6'50" field 2: 7'50" field 3: 5'44"	Bode Quartett
Recording of the première in <i>Kunstmuseum Liechtenstein</i> (Vaduz) 20 September 2007		
6 <b>manourney</b> (2006)	5'25"	Thomas Gerwin, voice Klaus Schöpp, flute Tobias Dutschke, zither-like instrument
Recording of the première in <i>Akademie der Künste am Hanseatenweg</i> (Berlin) 21 December 2006		
7 <b>weiß (rhapsody)</b> (2006)	9'01"	Ruth Wiesenfeld, piano
Recorded in September 2006		

**CD 2 (p. 180)**

track + title	duration	performers
---------------	----------	------------

1 shark synchrony (2007)	20'30"	Jochen Carls, double bass Sebastian Kunzke, tuba Ruth Wiesenfeld, accordion
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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
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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
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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

**beneath b** (2007)

#### Performers

Anne Bregentzer

Recordings of three different performances in *E-Werk Freiburg* 23 – 25 March 2007.

I recommend 'Donnerstag' (Thursday).

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 Nuniu, 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" preceded by an "a", unless breathing is necessary there.

## Symbols

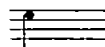
 play on inhale, no specific pitch

 : slap tone

 glissando

 breathe air through the instrument, let it become a note which immediately vanishes back into the sound of air

 sing into the instrument

 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.





you you will you will

play fast beats

I name you (u) (o) (a)

start unisono

I name you (u) (o) (a)

start unisono

I name you (u) (o) (a)

sing

*p* you will for - get

play slow vibrato

I name you (u)

I name you (u) (o)

I name you (u) (o) (a)

II - III (transition to emphasizing n and m)

I name you (o) (a) I name you (o) (a) I name you (o) (a) I name you (o) (a) I name you

sing take GO-RAL MUTE

you you will you will

you will for - get

GO-RAL

play from closed to open

(u) (o) (a)

III (emphasize n and m)

I name you (u) (o) (a)

I name you (u) (o) (a)

I name you (o) (a) I name you (o) (a) I name you

sing

*p* you will for - get your name

play n.v. vibrato gradually faster

you you will

play n.v. slow vibrato

IV (let mute make the rhythm of the speech)

I name you (o) (a) I name you (o) (a) I name you

(u) 4 2 1

sing (without instrument)

*p* you will for - get

I name you (o) (a) I name you (o) (a) I name you

play fast beats

(u) (o) (a)

# 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:

„Wer weiß, sind sie vielleicht um den Verstand gebracht, mein Herr? Um die Phantasie? Auch ums Herz? Um alles? Um die Schönheit? Um alles? - Erinnern Sie sich.“ (Text: Ruth Wiesenfeld) Translation: Who knows, dear sir, perhaps you have been deprived of your senses? Of your fantasy? Even of your heart? Of everything? Of beauty? Of everything? – Remember.

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.



Hautfelder 1-3 (Triptych), 116 x 100 cm each, oil on canvas, 1999  
by Daniel Wiesenfeld

# Hautfelder

## Field #1

I

entry is not simultaneous

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

ca. 52 middle of bow pressure: 1

Viola 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

\*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) s.t. → s.p. → s.t.

Viola 5

\*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 4 (sul pont) and 2 (sul tasto) s.p. → s.t. → s.p.

\*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) s.p. → s.t. → s.p.

\*2 (Instructions remain the same) s.p. → s.t. → s.p.

\*3 at the tip pressure: 2

\*1 accelerating up to twice as fast in the course of this time unit (the other instructions remain the same) s.t. → s.p. → s.t.

\*2 accelerating up to twice as fast in the course of this time unit (the other instructions remain the same) s.p. → s.t. → s.p.

time (ca.)

20 40 1'00 1'20 1'40

**\*1** at the tip  
ricochet  
pressure: 4

**\*2** at the tip  
ricochet  
stressing the b  
pressure: 4

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

(instructions remain the same)

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

**\*3** vibrato  
full bow  
sul tasto  
pressure: 4

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

(instructions remain the same)

**\*4**

s.t. → s.p. → s.t.

**\*2** fast vibrato  
middle of bow  
pressure: 5

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

**\*2** at the tip  
pressure: 3

**\*5**

s.p. → s.t. → s.p.

**\*1** ord.  
with each stroke a hint of ricochet (very close to the string)  
pressure: 5

**\*3** at the tip  
ricochet without stroke (ric. loco) - let the bow bounce on the spot  
sul tasto  
pressure: 4

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

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vla. 5

time

2'00 2'20 2'40 3'00



at the tip  
sul pont.

Vla. 1

ric. V ric.

\*1

Vla. 2

\*2 upper part of bow  
sul tasto  
pressure: 3

V

3 3

\*2 upper part of bow  
sul tasto  
pressure: 3

V

3 3

\*2 upper part of bow  
sul tasto  
pressure: 5

V

3 3

\*1 middle part of bow  
col legno battuto  
sul tasto  
pressure: 3

V

3 3

Vla. 3

ric. loco → ric. arco ric. loco → ric. arco

V

3 3

\*3 upper part of bow  
sul tasto  
pressure: 2

V

3 3

V

3 3

V

3 3

V

3 3

Vla. 4

\*2 n.v.  
upper part of bow  
arco  
sul tasto  
pressure: 2

V

\*1 (Instructions remain the same)

V

\*2 full bow  
ricochet + arpeggio (ascending)  
pressure: 3

ric

ric

Vla. 5

\*1 glissando  
middle of bow  
arco  
gradual ritardando  
sul tasto  
pressure: 4

V

\*1 vibrato  
full bow  
sul tasto  
pressure: 3

V

V

V

V

V

V

time

3'20 3'40 4'00 4'20 4'40

stressing the c

**\*1** no wood, gradual transition to:  
 → upper part of bow  
 → sul tasto  
 → pressure: 5

**\*1** tremolo gradually slower ord.

**\*2** upper part of bow  
 → sul pont.

**\*1** light vibrato  
 upper part of bow  
 sul tasto  
 pressure: 3

**\*2** stressing the b,  
 a gradually less and less  
 pressure: 2

**\*1** pressure: 1

**\*Ending**

→ ord.

→ pressure: 2

→ pressure: 1

time

5'00 5'20 5'40 6'00 6'10

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

24

tune d-string gradually 1/4 tone lower  
using the same procedure

tune back to original pitch  
using the same procedure

musical score for five violas (Vla. 1 to Vla. 5) across five measures, with time markers at 1'40, 2'00, 2'20, 2'40, and 3'00.

**Vla. 1:** sul a sul d

**Vla. 2:** sul d sul d a

**Vla. 3:** (a)

**Vla. 4:** ord. → sul pont. vibrato gliss

**Vla. 5:** 5 5

**Measure 1 (1'40):**

- Vla. 1:** \*1 sul pont. ord. pizz. arco (left hand) vibr.
- Vla. 2:** \*2 Vibrato ascending arpeggio sul pont. pressure: 5
- Vla. 3:** \*3 ord. → sul pont. vibrato gliss
- Vla. 4:** \*3 ord. → sul pont. vibrato gliss
- Vla. 5:** \*4 sul pont. pressure: 2 full bow tr

**Measure 2 (2'00):**

- Vla. 1:** sul a sul d
- Vla. 2:** \*1 pizz. with right thumb (pizz. roll) continuous cresc. and decresc. let vibrato
- Vla. 3:** \*2 ascending arpeggio at the bridge pressure: 3
- Vla. 4:** \*3 vibrato sul tasto pressure: 2 gliss
- Vla. 5:** sul c tr

**Measure 3 (2'20):**

- Vla. 1:** sul a sul d
- Vla. 2:** \*1 pizz. with right thumb (pizz. roll) continuous cresc. and decresc.
- Vla. 3:** \*2 vibrato sul pont. pressure: 1 n.v. sul tasto pressure: 2 gliss
- Vla. 4:** \*2 vibrato sul pont. pressure: 1 n.v. sul tasto pressure: 2 gliss
- Vla. 5:** sul c tr

**Measure 4 (2'40):**

- Vla. 1:** sul a sul d
- Vla. 2:** \*2 pizz. with right thumb quasi arpeggio continuous cresc. and decresc.
- Vla. 3:** \*1 sul pont. pressure changes between 2 and 4
- Vla. 4:** vibrato sul pont. pressure: 4 n.v. sul tasto pressure: 4 gliss
- Vla. 5:** sul c tr

**Measure 5 (3'00):**

- Vla. 1:** sul a sul d
- Vla. 2:** \*2 pizz. with right thumb quasi arpeggio very soft
- Vla. 3:** \*1 n.v. sul tasto pressure: 2
- Vla. 4:** \*3 sul d sul g ricochet let vibrato arco sul tasto gliss
- Vla. 5:** sul c tr

time

\*1 pressure: 2  
 \*1 sul tasto pressure: 2  
 instructions remain the same  
 → sul pont. gradually intensify the bowed a

Vln. 1  
 sul c sul g sul d  
 ric. (a little) → arco ric. (a little) → arco  
 26

\*2 middle of bow ricochet (little and slow) pressure: 2  
 ric. ric.

Vln. 2  
 ric. ric.

\*2 occasionally only  
 sfz

Vln. 3  
 occasionally only  
 sfz

\*1 sul pont. pressure: 5 → ord. pressure: 2

Vln. 4  
 \*3 vibrato sul tasto pressure: 3  
 gliss V gliss  
 gliss V gliss  
 gliss V gliss  
 gliss V gliss  
 arco V gliss pizz. gliss

\*2

Vln. 5  
 tr  
 sul c  
 sul c  
 \*1 sul tasto slow pressure: 2  
 ord.  
 rallentando  
 pressure: 2  
 tr

time  
 3'20 3'40 4'00 4'20 4'40

\*1 pressure: 3 vibrato pressure: 5  
 sul a  
 sul d

\*1 pressure: 4 middle of bow (very little bow almost static)  
 sul g  
 sul c

\*1 fast, fleeting stroke sul tasto pressure: 3  
 sul d 3  
 sul g 3

\*1 sul pont. at the tip  
 sul tasto pressure: 3

\*3  
 vibrato

\*2 arco pressure: 3  
 sul d 3  
 sul g 3

\*3  
 pizz. (all three simultaneously) repeat before the sound has fully died away  
 arco sul pont. full bow fast stroke  
 n.v. at the bridge pressure: 2  
 sul tasto pressure: 1

\*2  
 pizz. (all three simultaneously)  
 (a)

\*3  
 n.v. sul tasto pressure: 1  
 sul d  
 sul g

\*4  
 pizz. (all three simultaneously)  
 arco sul pont. full bow fast stroke  
 (d)

\*5  
 pizz. (all three simultaneously)  
 arco sul pont. full bow fast stroke

\*4  
 n.v. sul tasto pressure: 1

\*Ending  
 last time: rallentando

gradually stressing e flat more than a  
 ric.

2 x before the break  
 arco gliss  
 pizz. gliss  
 (sul g)

1 x  
 arco gliss

3 x  
 pizz. gliss

stressing the a

time

5'00 5'20 5'40 6'00 6'10

entry is not simultaneous

at the tip, not much bow  
ricochet (5-7 times)  
pressure: 2

one of these 4 intervals,  
a change is possible at any time

**\*1**

ricochet  
(a little more bow)  
at the bridge

arco  
8<sup>oz</sup>  
V  
O

arco  
8<sup>oz</sup>  
V  
O

ord.  
ric.

at the frog  
not much stroke,  
wipe the bow vertically  
towards the bridge  
pressure: 4

middle of bow  
at the bridge  
beginning: ric. (not much stroke)  
then scratch tone

pressure: 3  
ric. → pressure: 6  
scratch tone

at the tip, not much bow  
ricochet (5-7 times)  
pressure: 2

one of these 4 intervals,  
a change is possible at any time

**\*2**

at the tip  
at the bridge  
pressure: 2

(sul g)

**\*3**

pressure: 4  
a little more stress on the lower d

**\*2**

at the fingerboard  
pressure changes between 2 and 4  
occasionally an accent

at the tip, not much bow  
ricochet (5-7 times)  
pressure: 2

one of these 4 intervals,  
a change is possible at any time

**\*2**

at the tip  
at the bridge  
pressure: 4

(sul g)

**\*3**

a little more stress on the lower d

(sul g)

at the tip, not much bow  
ricochet (5-7 times)  
pressure: 2

one of these 4 intervals,  
a change is possible at any time

**\*4**

middle of bow  
at the bridge  
pressure: 3

(sul g)

sim.

at the tip, not much bow  
ricochet (5-7 times)  
pressure: 2

one of these 4 intervals,  
a change is possible at any time

**\*1**

ric. → arco  
sul tasto → sul pont.  
pressure: 1 → pressure: 3

sim.  
pressure: 1 → pressure: 4

sim.  
pressure: 2 → pressure: 4

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vla. 5

time

0'20 0'40 1'00 1'20 1'40

The musical score is for five violas, labeled Vla. 1 through Vla. 5. The notation is in treble clef with a key signature of one flat (B-flat). The score is divided into three measures, with a time axis at the bottom indicating 2'00, 2'20, and 2'40.

**Measure 1 (approx. 2'00 - 2'20):**

- Vla. 1:** Starts with a note marked "pressure: 3 ric." and "scratch tone". A slur indicates a transition to "pressure: 6 scratch tone".
- Vla. 2:** Starts with a note marked "sim." and "Vo".
- Vla. 3:** Starts with a note marked "more stress on the lower d".
- Vla. 4:** Starts with a note marked "\*1", "sul tasto", and "pressure changes between 1 and 2". This is followed by a series of notes marked "détaché, legato" and "decreasing vibrato". A "6" is written below the staff.
- Vla. 5:** Starts with a note marked "pressure: 2" and "ric.". A slur indicates a transition to "pressure: 6".

**Measure 2 (approx. 2'20 - 2'40):**

- Vla. 1:** Starts with a note marked "pressure: 2 ric." and "scratch tone". A slur indicates a transition to "pressure: 5 scratch tone".
- Vla. 2:** Starts with a note marked "more stress on the higher d".
- Vla. 3:** Starts with a note marked "more stress on the lower d".
- Vla. 4:** Starts with a note marked "sim." and "Vo". This is followed by a series of notes marked "détaché, legato". A "6" is written below the staff.
- Vla. 5:** Starts with a note marked "pressure: 3" and "ric.". A slur indicates a transition to "pressure: 5".

**Measure 3 (approx. 2'40 - 3'00):**

- Vla. 1:** Starts with a note marked "pressure: 2 ric." and "scratch tone". A slur indicates a transition to "pressure: 5 scratch tone".
- Vla. 2:** Starts with a note marked "\*4", "at the bridge", "pressure: 3", and "change between the notated pitches possible at any time". This is followed by a series of notes marked "or:" and "d".
- Vla. 3:** Starts with a note marked "\*3", "at the bridge", "pressure: 3", and "change between the notated pitches possible at any time". This is followed by a series of notes marked "or:" and "d".
- Vla. 4:** Starts with a note marked "\*2", "sul tasto", "pressure: 2", and "accents occasionally". This is followed by a series of notes marked "or:" and "d".
- Vla. 5:** Starts with a note marked "\*1", "sul tasto", "sul pont.", "pressure: 5", and "arco". This is followed by a series of notes marked "at the bridge", "ric.", "pressure: 1", and "arco pressure: 3".

The time axis at the bottom shows markers at 2'00, 2'20, and 2'40.



pressure: 1  
ric. → pressure: 4  
scratch tone

**\*1** pressure: 2  
ric. → pressure: 4  
arco

**\*1** upper third of bow  
ord. pressure: 2  
ric. → pressure: 3  
arco

**\*2** at the bridge  
pressure: 3  
change between the notated pitches possible at any time

alternating with:  
at the bridge  
pressure: 4  
(d)

→ pressure: 3  
(Vo)

**\*1** ricochet  
pressure: 2  
ric. let vibrate

ric. let vibrate

ric. let vibrate

ric. let vibrate

ric. let vibrate

ric. let vibrate

time

3'00 3'20 3'40

\*1  
 pressure: 2  
 ric. → arco  
 pressure: 3

Vla. 1

\*1  
 pressure: 2  
 ric. → arco  
 pressure: 3

Vla. 2

first figure more often than second one  
 alternating with:  
 (d)

Vla. 3

or;  
 or;

Vla. 4

(V<sub>0</sub>)

Vla. 5

ric. let vibrate  
 (d)

ric. let vibrate  
 (d)

ric. let vibrate  
 (d)

ric. let vibrate  
 (d)

\*1  
 pressure: 2  
 ric. → arco  
 pressure: 3

Vla. 2

first figure more often than second one  
 alternating with:  
 (d)

Vla. 3

or;  
 or;

Vla. 4

(V<sub>0</sub>)

Vla. 5

ric. let vibrate  
 (d)

ric. let vibrate  
 (d)

ric. let vibrate  
 (d)

ric. let vibrate  
 (d)

\*2  
 at the bridge  
 ric. let vibrate  
 (d)

ric. let vibrate  
 (d)

ric. let vibrate  
 (d)

ric. let vibrate  
 (d)

time

4'00 4'20 4'40

pressure: 2 ric. → pressure: 3 arco

pressure: 2 ric. → pressure: 3 arco

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

**\*1** instructions remain the same pressure: 2 ric. → pressure: 3 arco

**\*2** sul tasto pressure: 3

sul tasto

→ sul pont.

**\*3** ord. pressure: 2

**\*3** con sordino

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

n.v. (sul d)

(sul g)

sim.

sim.

**\*1** molto vibrato sul tasto pressure: 3

**\*1** molto vibrato ord. arco pressure: 4

ric.

**\*1** molto vibrato ord. arco pressure: 4

ric.

**\*2** molto vibrato ord. arco pressure: 4

**\*Ende** at the tip ricochet very little bow

time

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

(with the last time)

(with the last time)

(with the last time)

(with the last time)

ric.

# 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 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 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







The musical score is divided into four systems, each representing a different instrument: Violin I (VI. 1), Violin II (VI. 2), Viola (Vla.), and Violoncello (Vlc.). The score is written in standard musical notation with a time axis at the bottom ranging from 2'00 to 3'00.

**Violin I (VI. 1):**

- System 1:** Features sixteenth-note patterns with bowing techniques labeled 's.t.' (sul tasto) and 's.p.' (sul ponticello). Above the staff, a '6' indicates a specific pressure level.
- System 2:** Includes a box labeled '\*3' with the instruction 'at the tip ricochet pressure: 4'. The notation shows 'ric.' (ricochet) strokes.
- System 3:** Includes a box labeled '\*1' with the instruction 'glissando sul tasto lower half of bow pressure: 4'. The notation shows 'ric.' strokes.
- System 4:** Includes a box labeled '\*2' with the instruction 'at the tip pressure: 3 (sul a)'. The notation shows 'ric.' strokes.

**Violin II (VI. 2):**

- System 1:** Features sixteenth-note patterns with bowing techniques labeled 's.p.' and 's.t.'. Above the staff, a '6' indicates a specific pressure level.
- System 2:** Includes a box labeled '\*2' with the instruction 'fast vibrato middle of bow pressure: 5'. The notation shows 'ric.' strokes.
- System 3:** Includes a box labeled '\*1' with the instruction 'glissando sul tasto lower half of bow pressure: 4'. The notation shows 'ric.' strokes.
- System 4:** Includes a box labeled '\*2' with the instruction 'at the tip pressure: 3 (sul d)'. The notation shows 'ric.' strokes.

**Viola (Vla.):**

- System 1:** Includes a box labeled '\*1' with the instruction 'upper half of bow ric. first at the same spot, gradually using more bow pressure: 5 (beginning of ric.) - 2 (end of ric. arco)'. The notation shows 'ric. loco' and 'ric. arco' strokes.
- System 2:** Includes a box labeled '\*1' with the instruction '(instructions remain the same)'. The notation shows 'ric. loco' and 'ric. arco' strokes.
- System 3:** Includes a box labeled '\*1' with the instruction 'middle of bow up-bow: sim. down-bow: ric. transforms into a stroke during the course of this time-unit'. The notation shows 'ric. loco' and 'ric. arco' strokes.
- System 4:** Includes a box labeled '\*1' with the instruction 'glissando middle part of bow ricochet col legno (also the hair may touch the strings) sul tasto pressure: 3'. The notation shows 'ric. loco' and 'ric. arco' strokes.

**Violoncello (Vlc.):**

- System 1:** Includes a box labeled '\*2' with the instruction 'vibrato full bow sul tasto pressure: 4'. The notation shows 'ric.' strokes.
- System 2:** Includes a box labeled '\*1' with the instruction 'ord. with each stroke a hint of ricochet (very close to the string) pressure: 5'. The notation shows 'ric.' strokes.
- System 3:** Includes a box labeled '\*2' with the instruction 'at the tip ricochet without stroke (ric. loco) - let the bow bounce on the spot sul tasto pressure: 4'. The notation shows 'ric. loco' strokes.
- System 4:** Includes a box labeled '\*1' with the instruction 'glissando middle part of bow ricochet col legno (also the hair may touch the strings) sul tasto pressure: 3'. The notation shows 'ric. loco' and 'ric. arco' strokes.

VI. 1

ric. ric.

\*2 upper part of bow  
sul tasto  
slow ricochet  
pressure: 2

\*1 at the tip  
sul pont.  
pressure: 1

VI. 2

(sul d)

(sul d)

\*3 upper part of bow  
sul tasto  
pressure: 3

\*2 upper part of bow  
sul tasto  
pressure: 5

\*1 at the frog  
col legno battuto  
sul tasto  
pressure: 3

Vla.

\*2 upper part of bow  
sul tasto  
pressure: 3

\*3 upper part of bow  
sul tasto  
pressure: 3

\*2 n.v.  
upper part of bow  
arco  
sul tasto  
pressure: 2

\*1 (instructions remain the same)

\*2 full bow  
ricochet + arpeggio (ascending)  
pressure: 3

Vlc.

\*1 glissando  
middle of bow  
arco  
gradual ritardando  
sul tasto  
pressure: 4

\*1 vibrato  
full bow  
sul tasto  
pressure: 3

time

3'20 3'40 4'00 4'20 4'40

VI. 1

stressing c

\*1 tremolo gradually slower ord.

\*1 upper part of bow sul pont.

VI. 2

\*1 no wood, gradual transition to:  
 → upper part of bow  
 → sul tasto  
 → pressure: 5

\*1 → pressure: 3

→ pressure: 2

→ pressure: 1

Vla.

ric.

ric.

ric.

\*Ending

Vlc.

→ ord.

→ pressure: 2

→ pressure: 1

time

5'00 5'20 5'40 6'00 6'10

# Field 2

5

entry is not simultaneous

tip of bow  
sul tasto  
pressure: 1

\*2 middle of bow  
ord.  
pressure: 2

\*2 sul pont. → vibrato  
pressure: 3  
ord.

\*3 sul tasto  
pressure: 2  
strong vibrato → non vibrato

VI. 1

middle of bow,  
pressure: 3  
let vibrate before playing again

VI. 2

sul a sul d

sul pont. let vibrate let vibrate

sul a sul d sul d (a)

sul pont. vibrato pressure: 2  
ord.

(a) sfz

tune back to original pitch  
using the same procedure

sul a sul d

\*1 vibrato 5  
→ sul pont.  
pressure: 2

sul a sul d sul a sul d

\*2 ord.  
pressure: 3  
slow vibrato fast vibrato

(a) (a)  
sfz sfz

Vla.

sul a sul d

sul a sul d

sul a sul d

sul a sul d

Vlc.

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

sul a sul d

sul a sul d

sul a sul d

sul a sul d

time

0'20 0'40 1'00 1'20

[illegible]

VI. 1

\*1 pressure: 2

\*1 sul tasto pressure: 2

ric. (a little) arco ric. (a little) arco

instructions remain the same

→ sul pont. gradually intensify the bowed a

VI. 2

\*4 sul pont. pressure: 4 whole bow tr

→ ord. → rallentando → pressure: 2

tr

sul g

\*1 sul tasto slow pressure: 2

sim.

sim.

Vla.

\*3 vibrato sul tasto pressure: 3

gliss

gliss

\*1 arco sul pont. pressure: 5 → ord. pressure: 2

pizz.

Vlc.

\*2 whole bow ricochet (little and slow) pressure: 2

occasionally only

ric. ...

sfz

sfz

sfz

sfz

time

3'20 3'40 4'00 4'20 4'40

VI. 1

pressure: 3 pressure: 5

pressure: 4  
middle of bow (very little bow  
almost static)

fast, fleeting stroke  
sul tasto  
pressure: 3

sul pont.  
at the tip

VI. 2

2 x before the break  
arco pizz.

1 x arco 3 x pizz.

arco pressure: 3

sul tasto pressure: 3

\*Ending  
last time:  
rallentando

Vla.

pizz. (all three simultaneously)  
repeat before the sound has fully died away

pizz. (all three simultaneously)

arco sul pont.  
full bow fast stroke

pizz. (all three simultaneously)

arco sul pont.  
full bow fast stroke

n.v. sul tasto pressure: 1

Vlc.

sul tasto slow pressure: 2

→ stressing a

pizz. (all three simultaneously)

arco sul pont.  
ganzer Bogen schneller Strich

n.v. sul tasto pressure: 1

time

5'00 5'20 5'40 6'00 6'10

Detailed description: This is a musical score for four string instruments: Violin I (VI. 1), Violin II (VI. 2), Viola (Vla.), and Violoncello (Vlc.). The score is divided into four measures, each with specific performance instructions and dynamic markings. Measure 1 (5'00-5'20) includes instructions like 'pressure: 3', 'pressure: 5', 'pressure: 4', 'middle of bow', 'fast, fleeting stroke', 'sul tasto', 'sul pont.', '2 x before the break', 'arco pizz.', '1 x arco', '3 x pizz.', 'pizz. (all three simultaneously)', 'sul tasto slow', and 'pressure: 2'. Measure 2 (5'20-5'40) includes '1 x arco', '3 x pizz.', 'arco pressure: 3', 'sul tasto pressure: 3', 'pizz. (all three simultaneously)', 'arco sul pont. full bow fast stroke', 'pizz. (all three simultaneously)', 'arco sul pont. full bow fast stroke', and 'ganzer Bogen schneller Strich'. Measure 3 (5'40-6'00) includes 'sul pont. at the tip', 'sul tasto pressure: 3', 'n.v. sul tasto pressure: 1', and 'n.v. sul tasto pressure: 1'. Measure 4 (6'00-6'10) is marked as the 'Ending' and 'last time: rallentando'. The timeline at the bottom shows the progression from 5'00 to 6'10.



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

\*1

ric. → arco  
sul tasto → sul pont.  
pressure: 1 → pressure: 3

sim.  
pressure: 1  $\longrightarrow$  pressure: 4

sim.  
pressure: 2  $\longrightarrow$  pressure: 4

time



pressure: 3 ric. → pressure: 6 scratch tone

**\*1** pressure: 3 → pressure: 5

at the bridge full bow breathy, fleeting pressure: 1

**\*1** sul tasto → sul pont. pressure: 5

at the bridge full bow fleeting, fast pressure: 1

at the bridge ric. pressure: 1 → arco pressure: 3

VI. 1

**\*1** sul tasto pressure changes between 1 and 2 decreasing vibrato

VI. 2

sim. 6 détaché, legato

**\*2** sul tasto pressure: 2 accents occasionally

Vla.

pressure: 2 ric. → pressure: 6 scratch tone

pressure: 2 ric. → pressure: 5 scratch tone

pressure: 2 ric. → pressure: 5 scratch tone

Vlc.

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

or;

or;

time

2'00 2'20 2'40

**\*1** upper third of bow  
ricochet  
pressure: 2

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

**\*1** upper third of bow  
ord.  
pressure: 2 → pressure: 3  
ric. → arco

**\*2** at the bridge  
pressure: 3  
alternating with:  
at the bridge  
pressure: 4

time

3'00 3'20 3'40

VI. 1

ric. let vibrato

V ric. let vibrato

ric. let vibrato

V ric. let vibrato

at the bridge

ric. let vibrato

V ric. let vibrato

VI. 2

or:

or:

or:

or:

or:

or:

Vla.

\*1

pressure: 2 → pressure: 3

ric. arco

pressure: 2 → pressure: 3

ric. arco

pressure: 2 → pressure: 3

ric. arco

Vlc.

\*1

first figure more often than second one

alternating with:

alternating with:

alternating with:

(d)

(d)

(a) (d) (d)

time

4'00

4'20

4'40

\*2

\*1

\*1

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: 4

at the tip  
ricochet  
very little bow

VI. 2

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

pressure: 2 → pressure: 3  
ric. arco

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

**\*1** instructions remain the same  
pressure: 2 → pressure: 3  
ric. arco

(with the last time)

Vla.

**\*3** ord.  
pressure: 2

**\*3** con sordino

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

c-string sounds occasionally

c-string sounds more and more often

**\*ending 1**

(with the last time)

**\*ending 2**

(with the last time)

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).

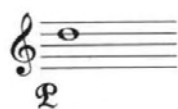
The stave notation is printed on the back of each card.

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.

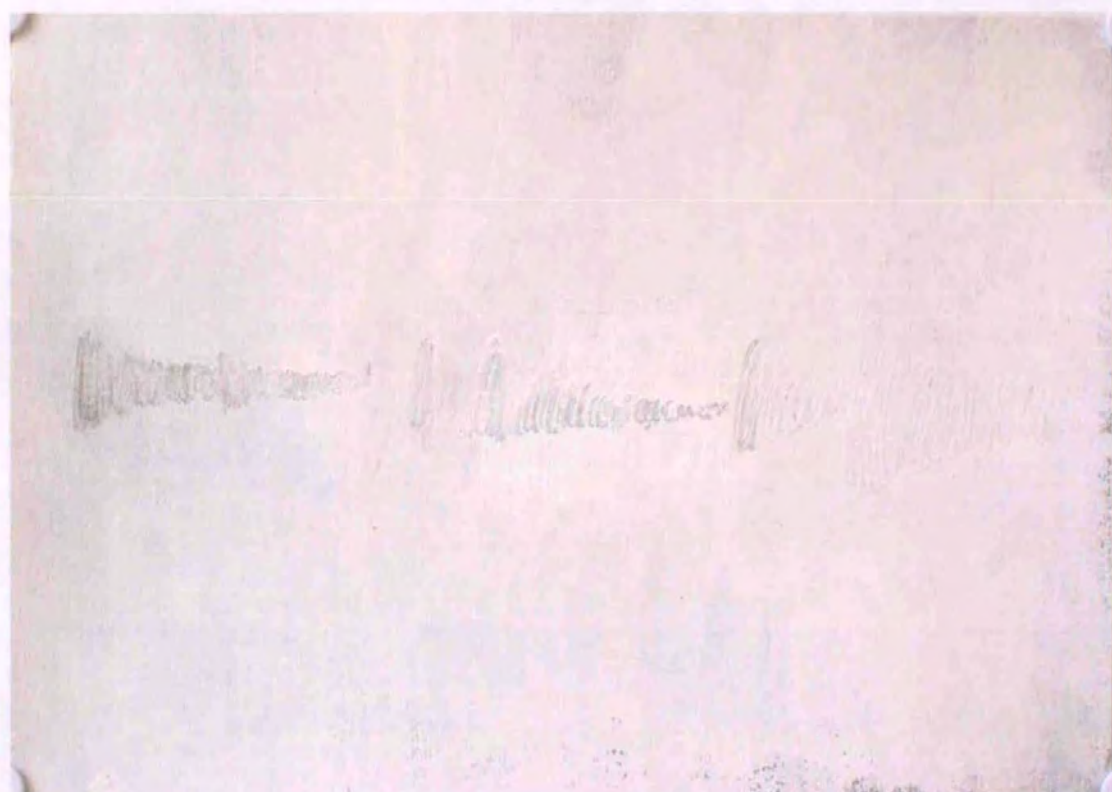


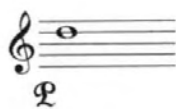


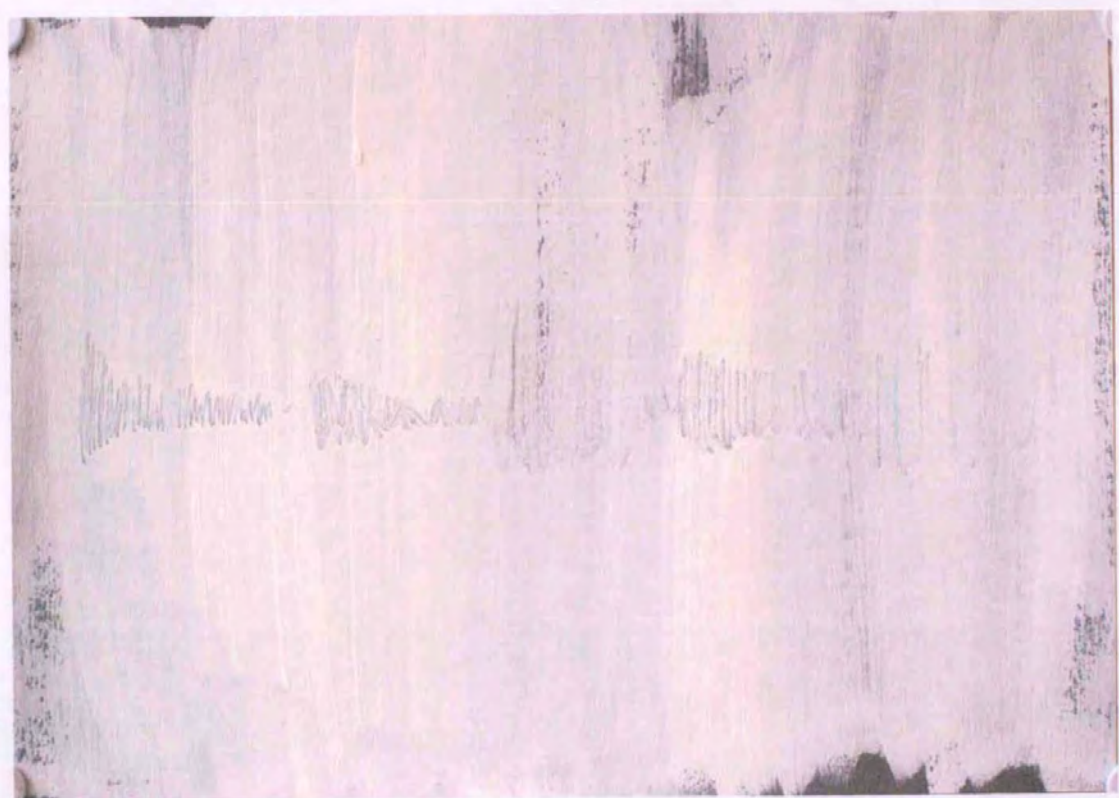


weiß

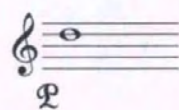
for piano



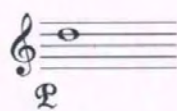




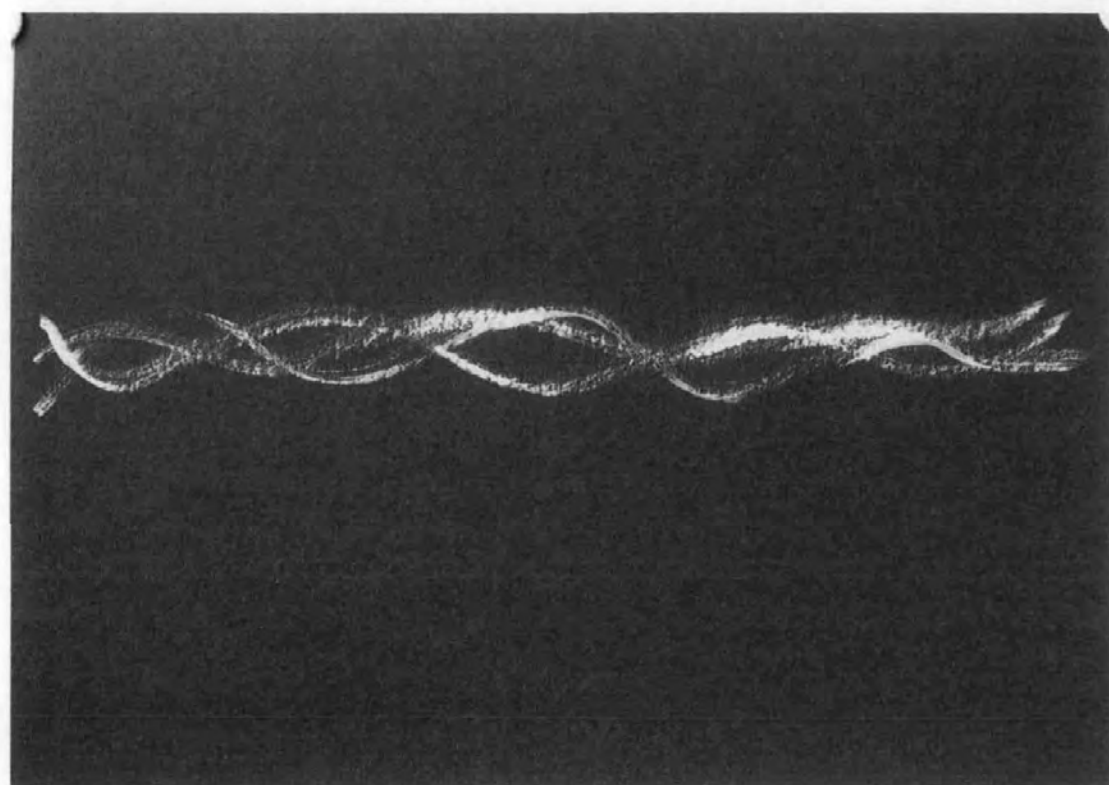


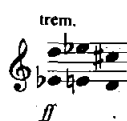


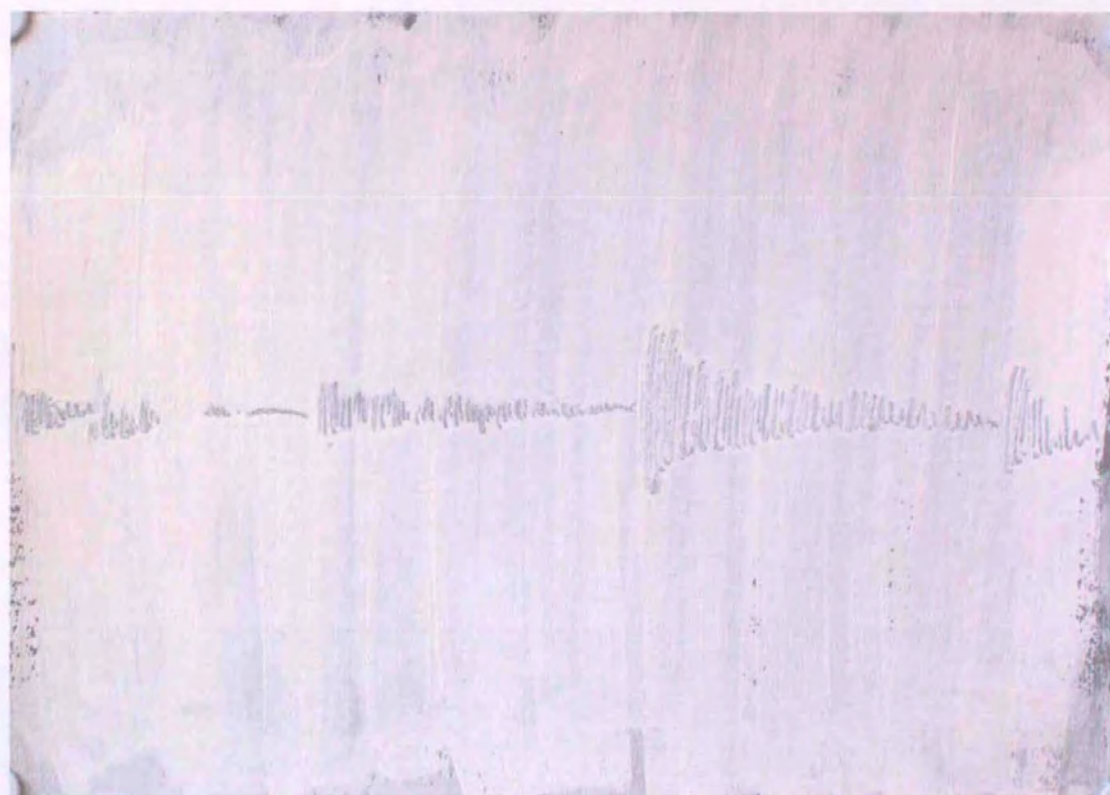




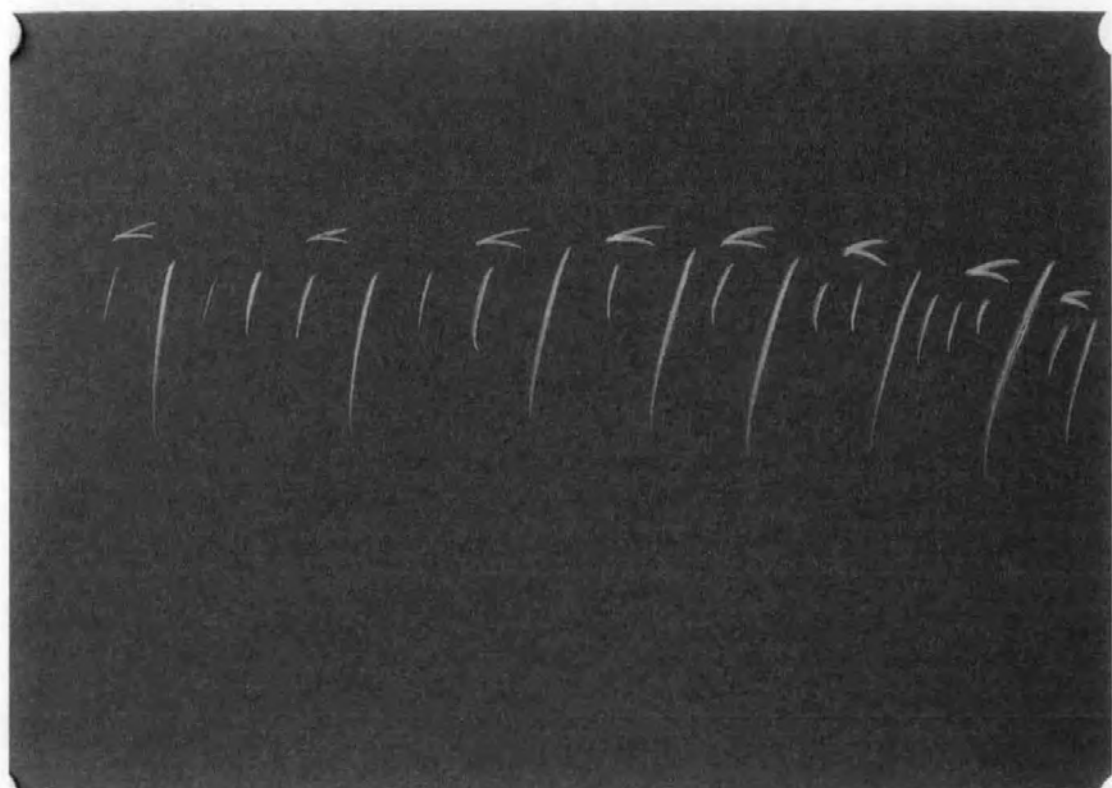






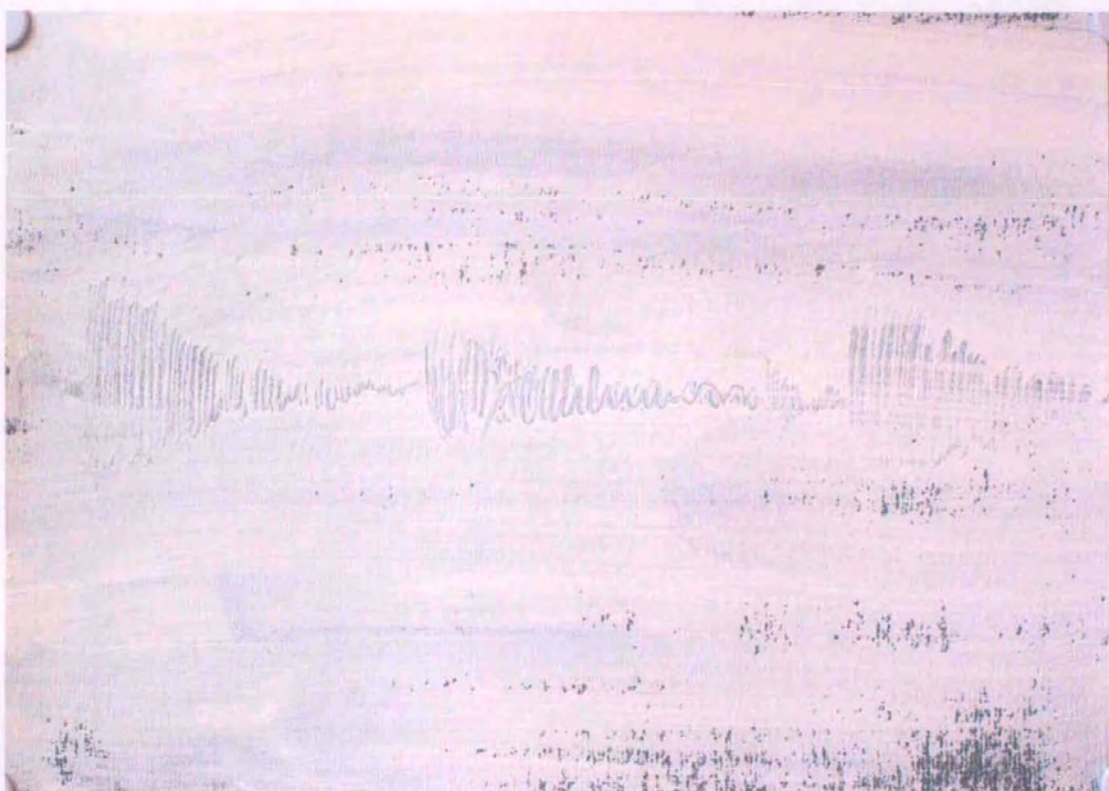




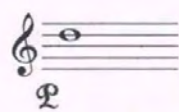


very fast  
rhythm - see front

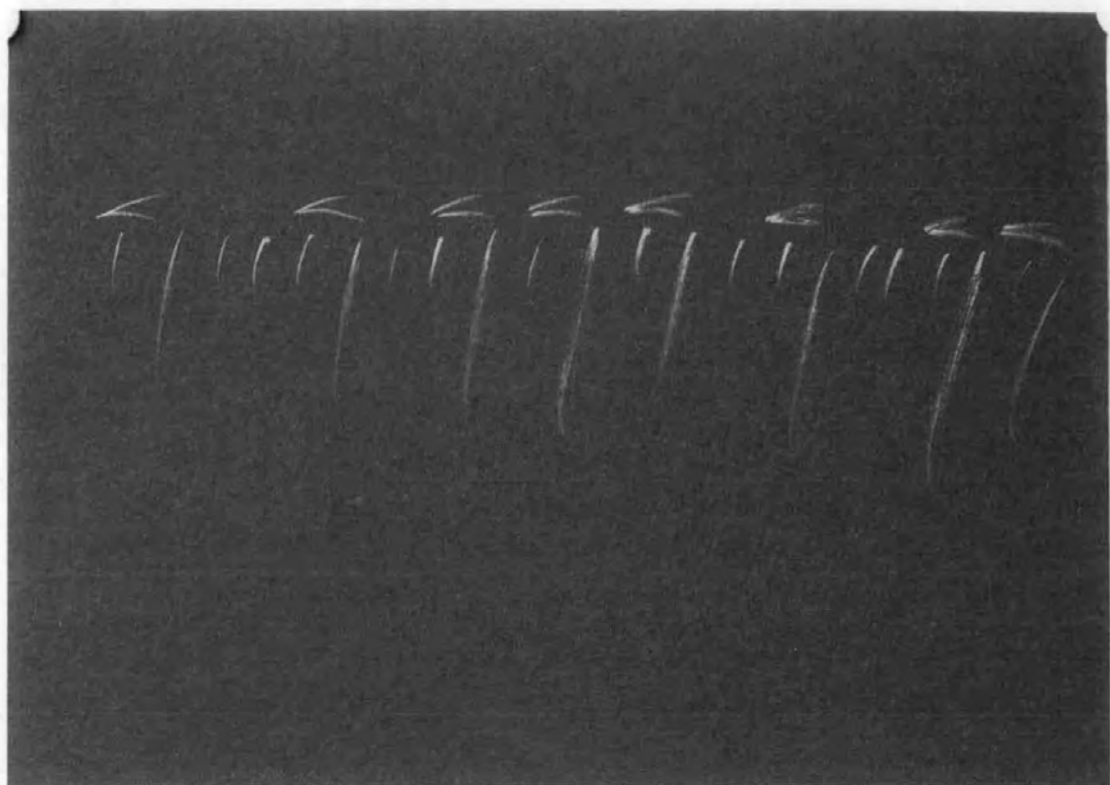




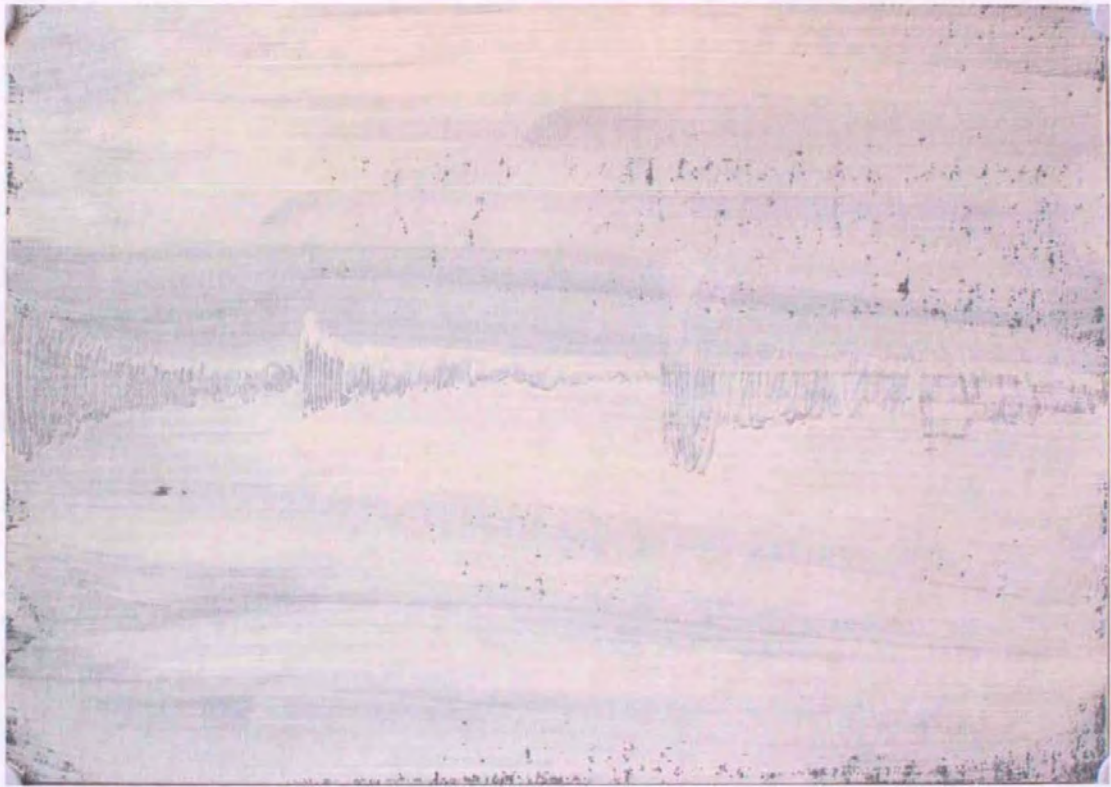


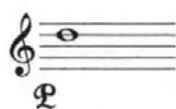












The sound of d" (attack or reverberation) should be continuously audible.  
Imagine it as an infinite white line.

1	2	3
4	5	6
7	8	9
10	11	12

spun yarn

for Orchestra



**spun yarn**  
by Ruth Wiesenfeld  
for orchestra

Explanations / Instructions

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

**symbols**

↓ 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.

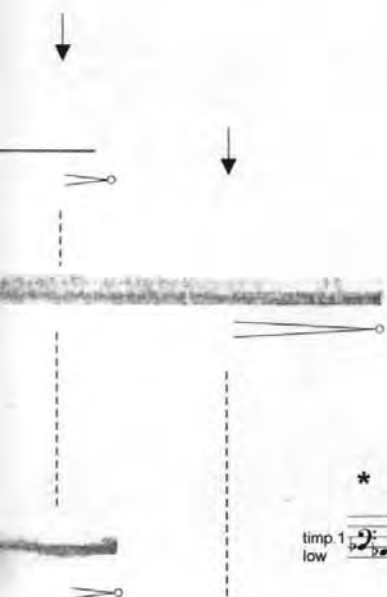
**winds:** when sustained notes are notated, breathing is possibly at any time – as needed

**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



[illegible]



Fl.1 *mp*

ob.1 *mp* fast repetitions → fast vibrato

ob.2 *mp* fast repetitions → fast vibrato

trp *mp* muted vibrato

Vib. fast, light between *pp* and *mf*

bp 1 *mp* \* arco

timp. 1 low *p* \* + cowbell glissando

VI.1 *p* unisono sul pont much bow, little pressure

VI.2 *p* unisono sul pont much bow, little pressure

VI.1 *p* narrow tr entry: one by one bowing independent exit one by one

VI.2 *mp* wide vibrato entry: one by one bowing independent exit one by one

Vla *p* sul pont entry: one by one bowing independent occasionally accents exit one by one

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

arco  
bp.1  
*f*  
arco  
bp.2  
*f*  
+ cowbell  
timp.1  
trem.  
f  
let ring  
mf  
let ring  
one by one  
or  
VI.1  
*p* *ff*  
one by one  
VI.2  
*p* *ff*  
one by one  
Vla.  
*p* *ff*  
one by one  
Vlc.  
*p* *ff*  
one by one  
Db.  
*p* *ff*

gliss. up and down (turn in and out)

Fl.1 *mp*

gliss. up and down (turn in and out)

Fl.2 *mp*

Cl.1 n.v. *mp*  $\frac{1}{2}$  →

Cl.2 n.v. *mp*  $\frac{1}{2}$  →

Ba. *mp* tr

arco

vib. *mf*

gliss. up and down (turn in and out)

*p*

gliss. up and down (turn in and out)

*p*

## RAPT IN TEMPTATION

[illegible]



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



enter one by one  
poco a poco sul pont.  
div. 5

enter one by one  
poco a poco sul pont.  
div. 6

poco a poco sul pont.  
enter one by one

poco a poco sul pont.  
enter one by one

enter one by one  
poco a poco sul pont.  
div. pizz. vibrato

enter one by one  
ord.

sudden stop

enter one by one  
sul tasto, poco a poco ord.  
div. 6

enter one by one  
sul tasto, poco a poco ord.

enter one by one  
sul tasto, poco a poco ord.

enter one by one  
arco, ord.  
div. 5

enter one by one  
pizz.

NO LONGER STANDING ALON

FLATTERING RAPTURE

A PATTERN OF PEARLS

INEXPLICABLY WOVEN

YOU DIDN'T DREAM EXISTED

AS IN A TOUCH

A SHIMMER DISSOLVING INTO THE NIGHT

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bcl.

trp.

vib.

b.p.1

b.p.2

timp.1

timp.2

VI.1

VI.2

Vla.

Vlc.

Db.

15mb

8<sup>vb</sup>

enter one by one, bowing independent

mp

enter one by one, timing independent sul tasto 6

div.

pizz.

enter one by one, bowing independent

mp

enter one by one, bowing independent sul tasto

enter one by one, bowing independent

mp

5

as soon as all strings have entered, start decrescendo

b.p.2

8<sup>vb</sup>

behind the bridge, bowing independent

behind the bridge, bowing independent

behind the bridge, bowing independent

behind the bridge, bowing independent

behind the bridge, bowing independent

behind the bridge, bowing independent

behind the bridge, bowing independent

alternate between repetitions and sustained note

Ob.1 *p* n.v.

Ob.2 *mp* n.v. gliss

Fl.1 *f* tr (timbral)

Fl.2 *f* tr (timbral)

Cl.1 *mf* tr (timbral)

Cl.2 *mf* tr (timbral)

Bcl. *mf* tr (timbral)

trp. *mf* mute vibrato

sudden stop

*f*

deadstroke

decrease space between beats continuously until roll on next page

timp. 1 (high) *mf*

deadstroke + middle

timp. 2 (medium) *mp*

INTO RADIANT EMPTINESS

WITHDRAWS

DESERTING THE SHADE

EXPOSED BECOMING

A DUSTY APPEARANCE

TUMBLING INTO RESEMBLANCE

STRANGE PEARL OF A DREAM





Fl. 1: vibrato (glissando), *p*  
 Fl. 2: trem., *p* choose per breath accents on low or high pitch  
 Ob. 1: vibrato (glissando), choose per breath accents on low or high pitch  
 Ob. 2: trem., *p*  
 Cl. 1: vibrato (glissando), *p* choose per breath accents on low or high pitch  
 Cl. 2: trem., *p*  
 Bcl.: vibrato (glissando), *p*  
 Trp.: vibrato one breath  
 Tbn.: vibrato one breath  
 Tba.: n.v. one breath  
 Tbc.: n.v. one breath  
 Tbb.: n.v. one breath  
 Tmp.: enter with roll (timp. 1) trem., *p*  
 Vib.: vibr., *p*  
 Cym.: trem. between rim and edge  
 Gongs: trem. on the edge glissando  
 Tam.: trem. on the edge glissando  
 Chimes: let ring  
 Bells: let ring  
 Vcl. 1: bowing independent  
 Vcl. 2: bowing independent  
 Vla.: bowing independent  
 Vc.: bowing independent  
 Db.: bowing independent  
 Tr.: tr.  
 Sul pont. → sul tasto



A TIMID RESONANCE OF FLATTERING

FAINT WITHDRAWAL

RAPT IN TEMPTATION

INHABITANTS OF AN INFLICTED DREAM

independent

\* repetitions, space between notes decreases and increases

\* repetitions, space between notes decreases and increases

repetitions, space between notes decreases and increases

repetitions, space between notes decreases and increases

\* repetitions, space between notes decreases and increases

repetitions, space between notes decreases and increases

PRISMATIC ILLUSION

PULVERIZED

BY PALPABLE KNOWINGNESS

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 VI.2, Vla, Db  
arco

vibr.  
mf

\* arco  
b.p.2  
mf

+ cymbal  
high  
mp  
+ cowbell  
gliss.  
medium  
mp

\* one player after the other stops  
sul tasto  
VI.1  
p

spicc.  
div.  
only one:  
(3 times)  
mf

pulse  
VI.2  
f

con sordino,  
bowing independent  
Vla.  
mf

sul tasto  
one player after the other stops  
Vlc.  
mp

div.  
only one:  
(3 times)  
mf

con sordino,  
bowing independent  
Db.  
mf

## THE STRANGENESS OF PULVERIZED EMPTINESS

REFRACTED APPEARANCE

MOTHER-OF-PEARL

PRISMATIC EXPOSURE

DESERTED

EVADES

THE MURMURING HOLLOWNESS

Ob.1 one long breath n.v. *p*

Ob.2 one long breath n.v. *p*

trp. one long breath mute vib. *p*

arco *p*

vibr. *mf*

gliss

timp. 1 high *mp*

\* timp. 2 low *mp*

not simultaneously simultaneously

Vi.1 *mf* pizz.

Vi.2 *mf* pizz.

Vla. *mf* pizz.

Vlc. *mf* pizz.

Db. *mf* pizz.

*f*



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  
 purling no longer  
 dissolves  
 into resonant hollowness

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

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

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

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  
 iridescent appearance  
 patiently dreams  
 flaring into a dusty stream  
 hesitating no longer  
 absorbs  
 the palpable knowingness

6) a strangeness inflicting the narrowing sound  
 as in a dream  
 you didn't know existed  
 interrupted  
 deserting his pearls  
 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



9

sp. *purling no longer dis-solves into resonant hollowness*

Cl. (B) *slow vibrato* *n.v.* *fast vibrato* *n.v.* *pp* *without mute* *warm vibr.* *mf* *light vibr.* *mp*

Trb. *n.v.* *pp* *pp* *n.v.* *sim.* *warm vibr.* *mf* *p* *on d light vibr.* *p*

Vc. *slow vibrato* *pp* *p* *mf* *p*

pl.1 *fast and light* *steady, full* *mf*

b.p. *light* *husky (slow bowing, but with pressure)* *mf*

pl.2 *pp* *p* *mp*

2

13

sp. *know ex - isted constel-lations in-flicted in-ex-tricably woven ex-posed re-fraction the strangeness of standing a-lone a timid be-coming of shimmering*

Cl. (B) *slow vibr.* *mf* *n.v.* *mp* *light vibr.* *mp* *fast vibr.* *mf*

Trb. *slow vibr.* *mf* *n.v.* *mp* *n.v.* *p* *3 beats per second* *mp* *n.v.* *mf*

Vc. *sul tasto 3* *mp* *n.v.* *mp* *p* *3* *mf*

pl.1 *fast, husky* *mp* *delicate* *p*

b.p. *mp* *p*

pl.2 *mp* *p*

17

sp. patiently murmurs rapt in tempta-tion dis-persing into a graceful stream pris-matic al-lusion with-draws into volatile know-ingness

Cl. (B) fast vibr. n.v. light vibr. blend with cello n.v.

Trb. light vibr. pp blend with cello n.v. p

Vc. mp 3 p 3 3 mp 3 3

pl.1 husky p delicate

b.p. husky pp

pl.2

21 3

sp. a sound in-flicting re-semblances ex-posing the strangeness of standing a-lone as the fisher of pearls

Cl. (B) vibr. gradually faster mp vibr. gradually faster mp n.v. n.v.

Trb. without mute slow vibr. mf n.v. n.v.

Vc. mf 3 3 3 mf 3 3 gradually sul tasto ord. 3 mf

pl.1 steady, full mf steady, full mp fast and light

b.p. mf mp

pl.2 mp

24

sp. rapt in ab - undance in spite of the night unex-pectedly parted

Cl. (B) *mf* slow vibrato

Trb. *mf* fast vibr. *mp* slow vibrato *mp*

Vc. *mf* *p* *pp* *mp* *pp* gradually sul tasto *pp*

pl.1

b.p.

pl.2 *mf* steady *mp* husky *pp*

26

sp. a timid reco-gnition of flattering iri-descent ap-pearance patiently dreams flaring into a dusty stream

Cl. (B) very fast vibrato *p* n.v. light vibr. n.v. warm vibr. *p* *mp* warm vibr. *mp* sul tasto *mp*

Trb. *p* n.v. slow vibrato *p* *mp* warm vibr. *mp* warm vibr. *mp*

Vc. ord. *mf* *p* *mp* *p* *mp* *mp*

pl.1

b.p. fast and light *mp* fast and light *p* fast and light

pl.2



29

sp. hesitating no longer ab-sorbs the palpable hollowess light vibr.

Cl. (B) slow vibr. *pp* light vibr. *p* mute *p* n.v. *pp* n.v.

Trb. *p* *pp*

Vc. 3 ord. 3 n.v. *mp* 3 5 3 *mp* 5 3 5

pl. 1 husky full husky steady *p*

b.p. *mf*

pl. 2

32

sp. a touch recon-ciling the emptiness as in a sound e-vading the shade pris-matic ap-pearance mother of pearl

Cl. (B) vibrato gradually getting faster n.v. n.v.

Trb. fast vibrato *mp* vibrato gradually getting faster

pl. 1 sul pont. *pp* ord. *p* *mp* *pp* fast and light *mp*

b.p. *p*

pl. 2

[illegible][illegible]

39

sp. *at-tached no longer over-come by hesitant gentleness*

Cl. (B) *vibr. gradually faster* *light vibrato* *pp* *light vibrato* *pp* *n.v.* *n.v.*

Trb. *fast vibrato* *p* *pp*

Vc. *mp* *ord.* *3* *3* *3* *5* *5* *3* *pp* *3* *3* *3* *3* *5* *3*

pl. 1 *light* *light*

b.p. *steady* *pp*

pl. 2 *mp*

41

sp. *a shimmer dis- solving into the night as in a touch you didn't*

Cl. (B) *slow vibrato* *gradually less vibr.* *light vibrato*

Trb. *p* *without mute* *vibr. gradually faster* *n.v.* *light vibrato* *p*

Vc. *mp* *3* *3* *pp* *5* *3* *5* *3* *mf* *5* *5* *5* *p* *3*

pl. 1 *light* *pp* *steady*

b.p. *pp* *steady*

pl. 2 *p*

43

sp. know ex-isted in-ex-plicably woven a pattern of pearls

Cl. (B)

Trb.

Vc.

pl.1

b.p.

pl.2

fast vibrato

fast vibrato

fast vibrato

ord.

pp

3

5

3

tr

5

5

3

mp

5

3

steady

light

mp

[illegible]

47

sp. *tumbling* *into re-* *semblance* *blend with piano* *a dusty ap-* *pearance* *blend with piano* *ex-posed be-* *coming* *n.v.*

Cl. (B) *fast vibrato* *light vibrato* *mp* *n.v.* *pp*

Trb. *mp* *n.v.*

Vc. *pp* *mf* *pp* *3* *n.v.*

pl.1 *light* *p* *husky* *steady* *p*

b.p.

pl. 2 *mp*

[illegible]



52

sp. a strangeness in-flicting the narrowing sound as in a dream you didn't know ex- isted inter-rupted de-ser-ting his pearls flutter tongue

Cl. (B) ord. flutter tongue n.v. p p

Trb. slow vibrato n.v. slow vibrato n.v. slow vibrato n.v. light vibrato n.v. n.v. p p

Vc. *mp* *p* *pp* *mp* 3 3 3 3 5 3 5 3 5 3 5 3 5 3

pl.1 husky *p* steady *p* *pp* husky

b.p. steady *p* *pp* husky

pl. 2 *mp* *p*

55

sp. the fisher with-draws ord. fast vibrato unex-pectedly standing a- lone light vibrato the gentle murmur of resonance

Cl. (B)

Trb. n.v. pp mp mp fast vibr.

Vc. light vibrato 3 3 p 5 5

pl. 1 husky pp fast and light steady pp husky

b.p. husky husky fast and light steady

pl. 2 p p p mp

[illegible]

59

sp. *light vibrato* woven into a volatile stream *n.v.* tempted by shimmering *n.v.* gracefulness *fast vibr.* *fast vibr.*

Cl. (B) *light vibrato* *n.v.* *p* *n.v.* *n.v.* *p* *mp* *mute* *n.v.* *light vibrato* *n.v.*

Trb. *light vibrato* *p* *n.v.* *n.v.* *n.v.* *fast vibr.* *fast vibr.* *mp* *light vibrato* *n.v.*

Vc. *ord.* *5* *3* *5* *mp* *fast vibr.* *fast vibr.* *n.v.* *fast vibr.* *mute* *fast vibr.*

pl. 1 *husky* *pp* *fast and light* *steady* *husky*

b.p. *husky* *pp* *steady* *steady* *steady*

pl. 2 *pp* *steady* *p*

62

sp. a shade de-serting the reconciled night as in a sound you didn't know ex-isted constal-lations dis-persing ex-posed in- flection ord. fast vibr.

Cl. (B) slow vibrato flutter tongue mp mp ord. fast vibr.

Trb. slow vibrato n.v. slow vibrato slow vibr.

Vc. p n.v. without mute pp 5 5 5

pl.1 steady steady husky

b.p. steady p steady p husky

pl.2 steady p steady p husky

[illegible]



68

sp. *slow vibr.* *n.v.* *in-habitants of an in-flicted dream* *slow vibr.* *3* *5* *3* *5* *fast vibr.* *3* *prismatic al-lusion* *n.v.* *pulverised* *fast vibr.* *by palpable knowingness* *n.v.* *pp 6*

Cl. (B) *3* *3* *mf* *n.v.* *vibr. gradually faster* *p* *6* *pp 6*

Trb. *n.v.* *n.v.* *mp* *p* *p* *slow vibr.* *slow vibr.* *3* *n.v.*

Vc. *3* *5* *3* *5* *p* *mp* *p* *slow vibr.* *3* *n.v.*

pl. 1 *light* *light* *light* *light*

b.p. *light* *husky* *husky* *husky*

pl. 2 *light* *husky* *husky* *husky*

71 8

sp. *n.v.* *slow vibr.* *5* *5* *5* *5* *vibr.* *5* *5* *3* *on the edge of a dream you didn't*

Cl. (B) *102* *3* *p* *3* *5* *5* *5* *pp* *mp*

Trb. *without mute* *slow vibr.* *p* *pp* *mp*

Vc. *light vibr.* *3* *3* *3* *3* *tr.* *pp* *husky* *husky* *husky*

pl. 1 *husky* *husky* *husky*

b.p. *steady* *p* *steady* *steady*

pl. 2 *pp* *pp*

73

sp. know ex- isted ab-sorbed in- descence of gentleness graceful ab- undance standing a-lone

Cl. (B) vibr. gradually slower 3 5 3 light vibr. 3 slow vibr. n.v. p

Trb. n.v. vibr. gradually faster n.v. light vibr. + + slow vibr. + n.v. n.v. p p pizz.

Vc. 5 3 5 light vibr. 5 light vibr. 3 p 3 p

pl.1 fast and light fast and light fast and light steady husky mp p pp p

b.p. husky steady steady steady fast and light

pl.2 p p p p

76

sp. the strangeness of pulverised emptiness re-fracted ap-pearance mother of pearl pris-matic ex-posure

Cl. (B) light vibr. mp n.v. light vibr. p light vibr. fast vibr. p

Trb. light vibr. mp p pp p p

Vc. arco light vibr. mp p pp mp p p sul pont. 5 ord. p

pl. 1 steady pp husky pp fast and light steady husky

b.p. pp husky pp fast and light sim. steady p

pl. 2 p light p

79

sp. *de-ser-ted e-vades without mute light vibr. the murmuring hollowness*

Cl. (B) *n.v. light vibr. pp*

Trb. *n.v. pp*

Vc. *n.v. sul pont. 5 ord. 5 light vibr. p*

pl. 1 *fast and light pp sim. sim. husky*

b.p. *fast and light pp sim. sim. husky*

pl. 2 *pp p*

81 [9]

sp. *raptures es-caping the resonant night as in a touch you didn't know ex-isted in-ex-tricably woven*

Cl. (B) *mp 5 3 light vibr. 3 light vibr. warm vibr. 3 tr*

Trb. *mute light vibr. light vibr. warm vibr. light vibr. mp*

Vc. *delicate vibr. p 3 light vibr. n.v. 5 full vibr. p light vibr. mp 3*

pl. 1 *steady husky fast and light light*

b.p. *p steady husky*

pl. 2 *p mp p*

84

sp. a pattern of pearls in a murmuring stream the fisher of grace gently standing a-lone flaring into appearance

Cl. (B) *tr* n.v. 5 3 3 light vibr. n.v. light vibr. 3

Trb. fast vibr. light vibr. n.v. light vibr.

Vc. *p* 5 *pp* 5 light vibr. *p* *p* *pp* light vibr.

pl.1 husky *p* husky fast and light

b.p. *p* husky

pl.2 *p* husky

87

sp. a patient be-coming im-posed al-lusion in-habitants of a de-serted dream with-drawn no longer dis-solves into flattering soundlessness

Cl. (B) light vibr. fast vibr. n.v. light vibr. 3 n.v. n.v. n.v.

Trb. n.v. light vibr. slow vibr. light vibr. n.v. n.v. n.v.

Vc. *p* *pp* pizz. arco 3 slow vibr. 3 n.v. light vibr. *pp* *p* *pp* husky fast and light fast and light

pl.1 husky *p* husky *pp* *p* *pp*

b.p. steady *p* husky husky *pp* *p* *pp*

pl.2 *p* *pp* *p*

s a n s l e d i r e

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

Marimba

$\text{♩} = 56$

*p* *pp*

*p* *f* *mp*

Mar.

accel.

$\text{♩} = 70$

*mf* *ff*

*spp* *mp*

Mar.

$\text{♩} = 90$

*f* *pp* *f* *pp* *ff*

*fff* *mp*

Mar.

$\text{♩} = 69$   $\text{♩} = 80$

*pp* *f*

*f*



Mar.  $\text{♩} = 116$

*ff*

*f*

Mar.

*f*

*ff*

*rall.*

Mar.  $\text{♩} = 80$

*pp*

*ff*

*pp*

*pp*

arp. (upwards)

Mar.

*pp*

*pp*

*mf*

*p*

Mar.

*pp*

*mp*

*pp*

*ppp*

*pp*

*mf*

arp. (upwards)

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.  
Im Saal würde es dunkel, das Stück begänne.  
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.  
Der Saal läge im Dunkeln, würde der Schauspieler sagen. Das Stück begänne unablässig. Mit jedem Satz, mit jedem Wort.  
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.  
In bezug auf die Helden der Geschichte, würde ein Schauspieler sagen, wüßte man nicht wer, noch warum sie sind.  
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.  
Die beiden Helden der Geschichte würden die Mitte der Bühne in der Nähe der Rampe besetzen. Ständig würde unbestimmtes Licht herrschen, ausgenommen an jener Stelle, wo sich die Helden befänden und wo das Licht grell und gleichmäßig wäre.  
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.  
Sie bleiben stehen mit geschlossenen Augen, sprachlos.  
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.  
Um sie betrachten zu können, überließe man sie manchmal sich selbst, schweigend, eine geraume Weile.  
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

Les spectateurs s'immobilisent et regardent dans la direction du silence, celle des héros. L'acteur les désigne du regard. Les héros sont encore exposés dans la lumière intense du bord de la rivière.

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)

1

Act 1, Scene 1

Woman

Man

Trombone

Piano

♩ = 110

*sfz* *p* *f* *ff* *mf* *ff*

*ff* *fff*

10

Woman

Man

Trb.

Piano

*f*

*ff*

Im Saal würde es dunkel, das Stück begänne.

*ff* *ff*

(15)

## Act 1, Scene 2

Der Saal läge im Dunkeln, würde der Schauspieler sagen. Das Stück begänne unablässig. Mit jedem Satz, mit jedem Wort.

Woman  
Man

Trb.

Piano

Woman  
Man

Trb.

Piano

Woman  
Man

Trb.

Piano

30

Woman  
Man

Trb.

Piano

Woman  
Man

$\text{♩} = 158$

Trb.

*mf*

$\text{♩} = 158$

Piano

*mf*

Woman  
Man

Trb.

Piano

Woman  
Man

Trb.

Piano

*f*

*ff*

*fff*

*ff*

$\text{♩} = 90$

50

## Act 2, Scene 1

Woman  
Man

Trb.

Piano

*ff*

*fff*

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



Woman

Man

noch warum sie sind.

♩ = 70  
con sordino

60

*pp*

♩ = 70

*pp*

*pp*

*ff*

Woman

Man

## Act 2, Scene 2

Die beiden Helden der Geschichte würden die Mitte der Bühne in der Nähe der Rampe besetzen. Ständig würde unbestimmtes Licht herrschen, ausgen

senza sordino

70

Trb.

3 5 3 7 5

Piano

*ff*

*ff*

Woman

Man

an jener Stelle, wo sich die beiden Helden befänden und wo das Licht grell und gleichmäßig wäre.

♩ = 100      ♩ = 110

*ff* *fff*

♩ = 100      ♩ = 110      15<sup>ma</sup>

*ff* *fff*

Woman

Man

Trb.

Piano

80

*f*

136

Woman  
Man

Trb.

Piano

90

*pp*

*f*

*ff*

*p*

*ff*

*mf*

*pp*

*fff*

*ff*

Act 2, Scene 3

Sie bleiben stehen mit geschlossenen Augen

sprachlos.

Woman  
Man

Sie bleiben stehen mit geschlossenen Augen

sprachlos.

Trb.

100

$\text{♩} = 180$

Piano

*mf*

*pp*

*ff*

*ff*

137

Act 2, Scene 4

9

Woman  
Man

Trb.

Piano

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

Act 3, Scene 1

Woman  
Man

Trb.

Piano

Die letzte Nacht, verkündet der Schauspieler.

$\text{♩} = 80$  soft vibrato 110

*pp* *mp*

$\text{♩} = 80$  rubato, lyrical, soft

*mp* *mp* 3

senza vibrato

$\text{♩} = 220$

*ff*

$\text{♩} = 220$

*ff*

Woman  
Man  
Trb.

*ff*  
no accents

Piano

Woman  
Man  
Trb.

Piano

Woman  
Man

Trb.

Piano

*ff* 3

7

7

Woman  
Man

Trb.

Piano

*ff*

7 7 7

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 Strahlens zur Schau gestellt.

Man

120

Trb.

Piano

Woman

Man

Trb.

Piano



Woman  
Man

Trb.

Piano

*ff*

15<sup>ma</sup>

3 5 3 3 5 3 5 5 5

3 5 3 3 5 3 5 5 5

1

Woman  
Man

130

Trb.

Piano

*f*

15<sup>ma</sup>

3 5 3 3 5 3 5 5 5

3 5 3 3 5 3 5 5 5

1



## Act 3, Scene 2

130

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.

Man

Woman

Man

Trb.

Piano

♩ = 110

*f*

*ff*

♩ = 110

*f*

*ff*

143

Woman  
Man

Act 3, Scene 3

♩ = 150

140

Trb.

*fff*

Piano

(8)

*ff*

Woman  
Man

Trb.

Piano

(15)

Woman  
Man

Trb.

Piano

ff

ff

ff

Ein letzter Satz, sagte der Schauspieler, wäre vor dem Verstummen vielleicht gesagt worden.

## Lichtungen

## Lichtungen

for female speaker, accordion and clarinet

### Text (Ruth Wiesenfeld)

1) Was tun mit soviel übriger Zeit  
und soviel, soviel übrigem Licht  
das Licht, sagte er, macht uns alt, davor fürchten wir uns  
gnadenlos gleißender Strahl  
um sie herum immerfort tag und nacht  
verflochten, zersprungen vor Glück  
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.

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?

2) Sich notfalls verlieren, um Zeit zu gewinnen  
dürfte man?  
gelegentlich, wohin denn sonst  
bar jeder Fantasie, ohne Vernunft, ohne Schonung  
verstimmt, verloren in grellweißer Finsternis  
gläsernes Ende der Welt  
hier quälen wir uns, gehen unter, halten wir inne  
hier wissen wir, dürfen wir nichts übertreiben  
unbewohnt  
Strom ohne Strömung  
Gefahr.

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.

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 dämmert es leise  
wie lange, das hat nichts zu sagen  
verweilt entschieden in rasch verschwimmender  
Helligkeit.

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 gäbe auf?

8) Undurchdringlicher Schwindel  
Dein Blick, der scheue, in Splintern  
alles sieht anders aus  
wer würde zweifeln  
entsetzt, entsetzlich, doch ohne sich anzusehn  
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,  
du weißt, 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  
zerreiß 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 Skallpell nur, das lautlos den Weg sich bahnt.

13) Wächserne Nähe, die Haut poröser  
entblößt  
man glaubte, es müsste so kommen  
unausweichlich  
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  
stellst dich dar  
da geschieht es, es gilt keine Regel  
immer noch übriges Licht  
schwirrend, voll Ungeduld, ansteckend, eingebrannt,  
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, unauflöslich  
verzeihen Sie bitte das Funkeln, die Feder im Strauch  
die Schamlosigkeit  
das Enthüllte.

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, 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.

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?

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.

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.

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  
irrelevant, though for how long  
despairingly decisive in brightness that swiftly blurs.

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, defenceless  
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.

16) Gone astray  
cluelessly  
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.

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.

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

Accordion

Clarinet in B b

$\text{♩} = 88$

$8^{\text{va}}$

$15^{\text{ma}}$

$3$

$5$

$6$

$7$

$mf$

$mp$

$p$

FT ord. FT

ord.

"Was tun mit soviel übriger Zeit"

$mf$

$p$

$3$

Acc.

Cl. (Bb)

$(8)$

$8^{\text{va}}$

$5$

$3$

$3$

$3$

$5$

$5$

$3$

$3$

$mp$

$mf$

$mp$

$p$

$mf$

$mp$

rall.

"Graue, grauenhafte Traurigkeit"

2  $\text{♩} = 88$

Acc. *mp* *mf* 3

Cl. (Bb)  $\text{♩} = 88$  *p* 3 *mf* 3

"Sich notfalls verlieren"

Acc. *mp* *sp* *pp* 5 *sfz* *sfz*

Cl. (Bb) *mp* 5

"Gefahr"

3  $\text{♩} = 114$

Acc. *p* 3 3 3 3 3

Cl. (Bb)  $\text{♩} = 114$  *p* 6 6 6 6 vibr.

"Da beginnt man ein"

Acc.

Cl. (Bb)

♩ = 88

vibr.

8va

mp

sfx

pp

subdued

vibr.

gliss.

p

pp

p

3


3

3

3

3

"In rasch verschwimmender Heiligkeit" "



4

♩ = 63

Acc.

♩ = 63 *mf*

Cl. (Bb)

3 3 3 3

"Man kann nicht auf alle Arten und Weisen"

"Sie schweigen - brauchen Sie mich? "

5

♩ = 88

Acc.

mp

♩ = 88

8<sup>vb</sup>

7 7 6 6 7 6 7

mp

7 6 7

♩ = 63

rall.

Cl. (Bb)

mf

"Ich tanzte manchmal,  
sehr mühsam"

pp

♩ = 63

rall.

8<sup>vb</sup>

7 6 7

pp

"Gibt der Strömung  
jetzt nach"

156

keep all keys depressed besides d

6

7

5

7

5

7

5

6

7

7

5

mf

"Ohrenbetäubend die Gefahren des Tages"

"Immer noch fraglich."

4

Acc.

Cl. (Bb)

7

Acc.

*sfz* *mp*

*mf*

Cl. (Bb)

"Die Ouvertüre gezwungen,  
immerfort ein Geheimnis."

The image shows a musical score for a scene from 'Die Gezeichneten'. It features three staves: Accordion (Acc.), Clarinet in B-flat (Cl. (Bb)), and a vocal line. The Accordion part has two systems of music. The first system includes a treble staff with a key signature change to one sharp (F#) and a bass staff with a triplet of eighth notes. Dynamics include *sfz* (sforzando) and *mp* (mezzo-piano). The second system continues with similar dynamics. The Clarinet part enters with a melody marked *mf* (mezzo-forte), consisting of eighth notes with accents. The vocal line is represented by a single staff with a German lyric: "Die Ouvertüre gezwungen, immerfort ein Geheimnis." The score is numbered 7 in the top left corner.

[illegible]



Acc. 

Cl. (Bb) 

*p*

arp.

"Warum auch und  
ganz ohne Schmerz."

Acc. 

Cl. (Bb) 

*mf*

*mp*

*mp*

*tr*

"Undurchdringlicher Schwindel"

Acc. 

Cl. (Bb) 

*mp*

*tr*



Acc. *8<sup>va</sup>*

Cl. (Bb) *pp* *tr* *pp*

"trotz all der verlorenen Zeit"

Acc. *9* *♩ = 88* *8<sup>va</sup>* *10*

Cl. (Bb) *♩ = 88* *tr* *mp* *tr* *mp*

"Eindringlich, forschend, ein letztes Wort nur"

"stotternd, um fast jeden Preis"

"Die Wunde, mein Herr, offensichtlich"

Acc. *mf* *6* *6*

Cl. (Bb) *mf* *5* *5* *5* *6* *7* *7*

sudden ending

11

♩ = 58

Acc.

Cl. (Bb)

7 5

3 3 3 3 3

*mp*

♩ = 58

3

"wer gäbe auf."

*mp*

Ganz ruhig jetzt

Acc.

Cl. (Bb)

♩ = 88

*mp*

♩ = 88

*mf*

7 7 6 6 7

7 7 6 6 7

Acc.


Cl. (Bb)

*mp*

*mf*

6 7 7 6

6 7 7 6

♩ = 88  Vibrato

♩ = 58

12

Acc. *mp*

Cl. (Bb) *p*

*pp*

"da war ich ein Kind."

"Was das betrifft, man  
tötet Erinnerung."

♩ = 96 Hand Vibrato

♩ = 96

Acc. *mf*

Cl. (Bb) *mf* arp.

Acc. *arp.*

Cl. (Bb) *arp.*

"lautlos den Weg sich bahnt."

13  $\text{♩} = 88$  arp. *pp* *arp.* *arp.* *arp.* 14 *sf sf* *mf* *mf*

Cl. (Bb)  $\text{♩} = 88$  *pp* *mf*

"Wächserne Nähe,  
die Haut poröser"

15  $\text{♩} = 114$  Hand Vibrato *subito p* *mf* *mp* *p* *trm* *trm*

"rücksichtslos Lärm  
und Geschrei." "Die Stimme klingt anders"

"dass es Rückkehr nicht gibt." "Verspielt, das Herz wird bestraft"

Acc.  $\text{♩} = 114$  *pp* *3* *3* *3* *3* *trm*

Cl. (Bb) *3* *3* *3* *3* *trm*

Acc. *8<sup>ma</sup>*

Cl. (Bb) *pp*

*pp*

"die Schamlosigkeit, das Enthüllte."

16 *♩ = 88*

Acc. *mp*

*8<sup>ma</sup>*

*Vibrato* *senza Vibrato* *Vibrato*

*♩ = 76*

Cl. (Bb) *mp*

*♩ = 88*

"Abhanden gekommen"

*♩ = 76*

"als würde es Tag."

wer weiss II

for

two cellists and one dancer

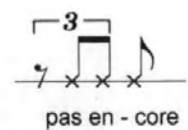
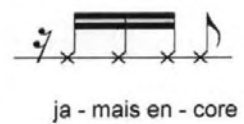
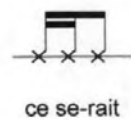
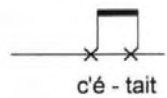
Two cellists and a dancer improvise using the fragile gestures of *wer weiss I*.  
The quality of the dancer's movements corresponds with the music's delicate elegance and restraint.

open - close

open - close

for speaking and singing accordion player

approximate speech rhythm:





## open - close

**A**  
 $\text{♩} = 46$   
 more air than tone  
*pp*  
 vib.  
 a little fuller  
*p*  
 spoken:  
 c'é-tait  
 ja-mais  
 pas en-core  
 vib.

**B**  
 $\text{♩} = 112$   
 sim. until part D: keep all the buttons depressed until the chord is reached. This is indicated by the dotted slur.  
 full tone  
 vib.  
 different colour  
*mp*  
 c'é-tait ce se-raït ja-mais jamais en-core pas en-core ja-mais jamais jamais ja-mais jamais jamais ja-mais jamais jamais ja-mais jamais jamais ja-mais jamais jamais

ja-mais jamais jamais ja-mais c'était jamais jamais en-core jamais jamais ja-mais c'était jamais ja-mais ce se-raït jamais ce se-raït jamais jamais ja-mais jamais jamais jamais en-core jamais en-core jamais jamais

ja-mais jamais jamais c'é-tait jamais jamais ja-mais jamais jamais en-core jamais jamais ja-mais jamais jamais pas en-core jamais jamais ce se-raït jamais jamais c'é-tait jamais jamais c'é-tait jamais jamais

**C**  
 ce se-raït jamais jamais ce se-raït jamais jamais c'é-tait jamais jamais ja-mais jamais jamais ja-mais jamais jamais c'é-tait jamais en-core c'é-tait jamais jamais ce se-raït jamais ce se-raït jamais jamais jamais en-core

ja-mais jamais c'é-tait jamais jamais en-core pas en-core ce se-rait jamais c'é-tait jamais jamais jamais c'é-tait ce se-rait ce se-rait jamais jamais ce se-rait jamais jamais ce se-

rait jamias c'é-tait jamais jamais pas en-core ja-mais jamais ce se-rait jamais jamais en-core ja-mais jamais c'é-tait jamais jamais c'é-tait jamais ce se-rait jamais jamais jamais c'é-tait jamais jamais

c'é-tait c'é-tait jamais ce se-rait jamais jamais en-core ja-mais jamais jamais jamais jamais jamais en-core ja-mais ce se-rait pas en-core c'é-tait jamais jamais ja-mais jamais jamais

ce se-rait jamais c'é-tait c'é-tait ce se-rait jamais jamais ce se-rait jamais jamais ce se-rait ce se-rait jamais c'é-tait jamais ce se-rait pas en-core ja-mais encore

D

a little faster  
stress the underlined words

c'é-tait jamais ce serait ce se-rait jamais c'était c'était ce serait jamais ja-mais c'était ce serait ce se-rait c'était jamais ja-mais ce serait c'était

8<sup>va</sup>

c'é-tait ja-mais ce se-raït ce se-raït ja-mais c'é-tait c'é-tait ce se-raït ja-mais ja-mais c'é-tait ce se-raït ce se-raït c'é-tait ja-mais ja-mais ce se-raït c'é-tait

vib.

c'é-tait ja-mais ce se-raït ce se-raït ja-mais c'était c'é-tait ce se-raït jamais ja-mais c'é-tait ce se-raït ce se-raït c'é-tait jamais ce se-raït c'était

**E** 5 *mp* *singer*

c'é-tait jamais e - xis - ta - t'il ce se-raït jamais com - men - ca - t'il c'é-tait ce se-raït et ces - sa - t'il ja-mais c'était se chiff - ra - t'il c'e se-raït c'était e - xis

vib. *p*

ta - t'il com - men - ca - t'il et ces - sa - t'il se chiff - ra - t'il com - men - ca - t'il et ces - sa - t'il se chiff - ra - t'il e - xis - ta - t'il ces - sa - t'il se chiff - ra - t'il e - xis -

ta - t'il com - men - ca - t'il se chiff - ra - t'il e - xis - ta - t'il com - men - ca - t'il et ces - sa - t'il e - xis -

*vib.*

ta - t'il com - men - ca - t'il et ces - sa - t'il se chiff - ra - t'il com - men - ca - t'il et ces - sa - t'il se chiff - ra - t'il

*vib. (get slower gradually)*

...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)

Violoncello

Male Speaker

Acoordion

Female Speaker

*p* *pp* *3*

the voice e - cho - ing back to me is no lon-ger my own I sing there-fore of no-thing

a voice that speaks to me on - ly of smal - lest things not on - ly things but their names

Vc.

Spr 1.

5

*3*

as if it were the place I do not re - turn to

*pp* *3*

I am no lon-ger here. I have ne - ver said what you say I have said.

*vib.* *pp* *mp* *3* *3*

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



## Modules accordion + female speaker

*mp*

A voice that speaks to me on - ly of smal - lest things

*p*

not on - ly things but their names

*pp*

as if the sin - ging a - lone had lead us back to this place

no more than the song of it

## 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.

## Modules cello + male speaker

*p*

the voice e - cho - ling back to me is no lon - ger my own

*pp* *p*

I sing there-fore no-thing

*p*

as if it were the place I do not re - turn to

*p*

I have ne-ver said what you say I have said.

*p*



Violoncello

Male Speaker

Female Speaker

Accordion

*p*

*mp*

*pp*

I am no lon - ger here I have ne - ver said what you say I have said the voice e - cho - ing back to me is no lon - ger my

A voice that speaks to me on - ly of smal - lest things not on - ly things but their names

Vc.

Sp 1.

Acc.

Sp 2.

*p*

own I sing there - fore of no - thing as if it were the place I do not re - turn to

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

**manourney**

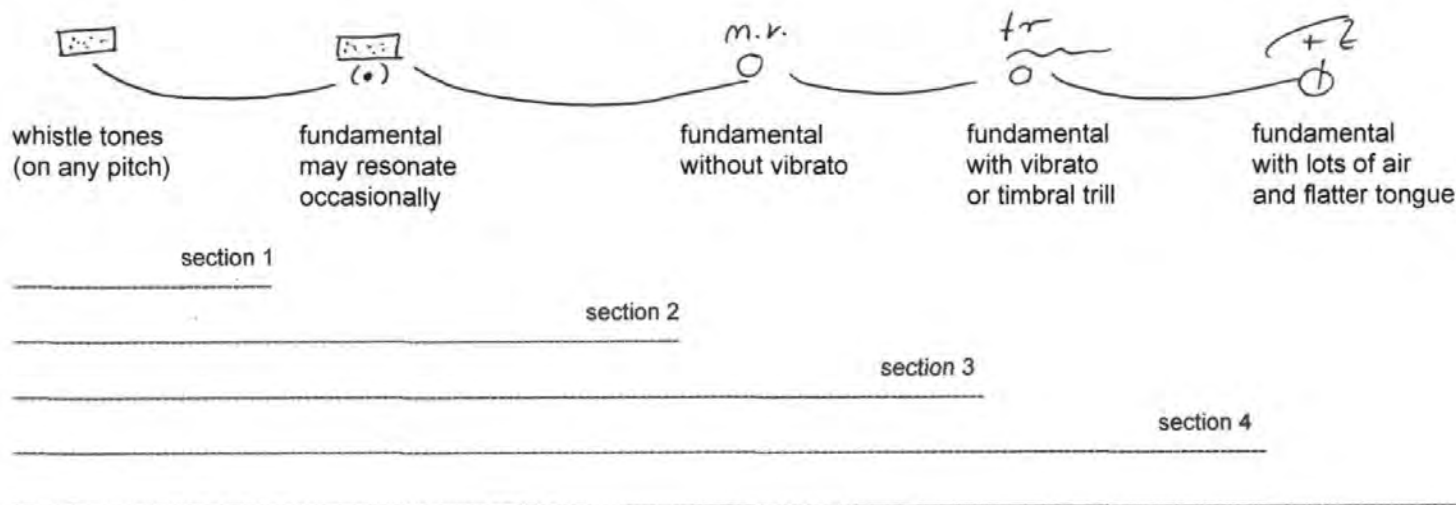
for speaker, flute, small zither-like instrument (both instruments amplified, all performers male) and pre-recorded tape

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

text: Paul Auster, from *White Spaces*

**flute**

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



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.

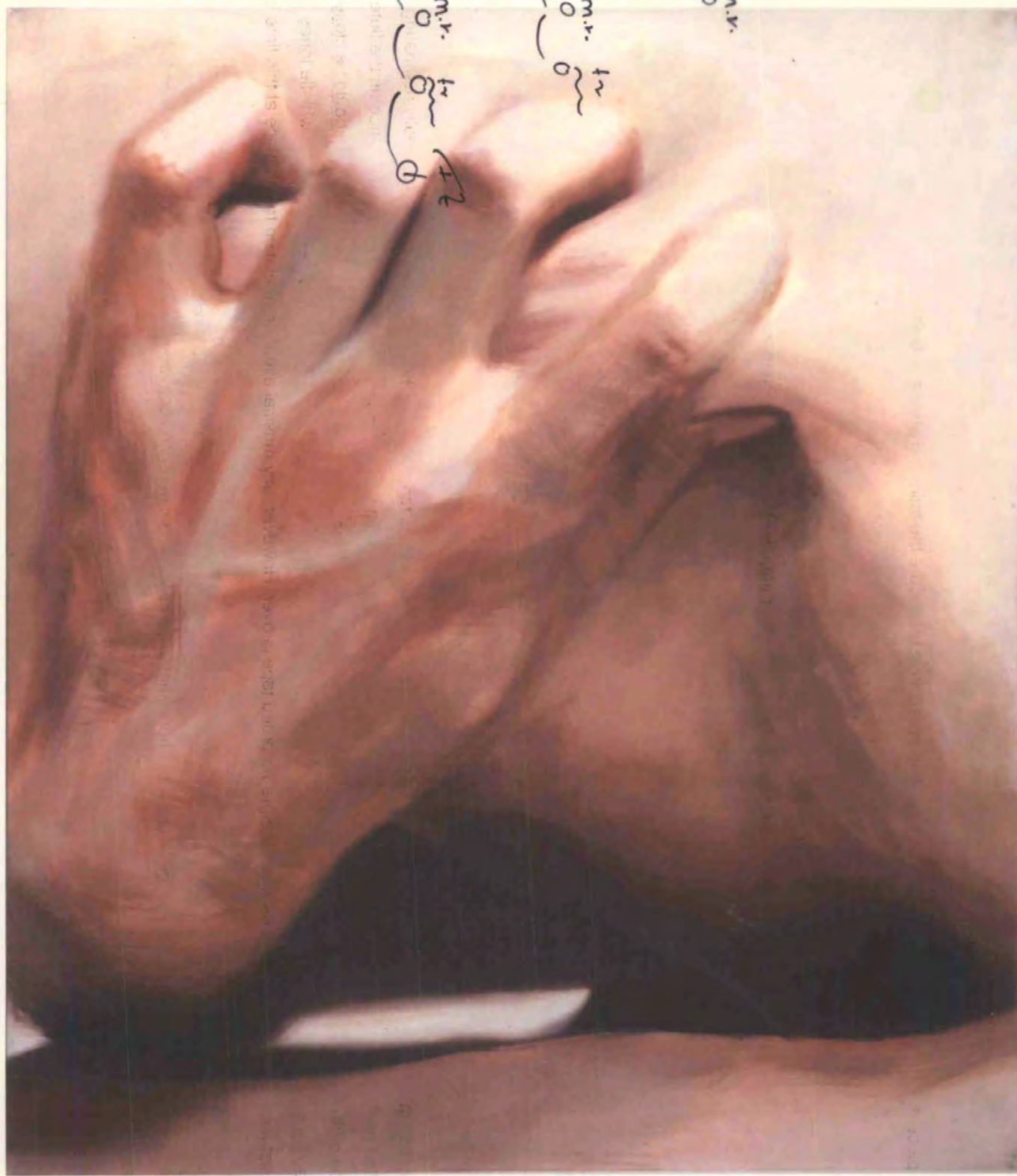
1

2

3

4

5



**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*

speaker  
+  
pre-recorded tape



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### 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.

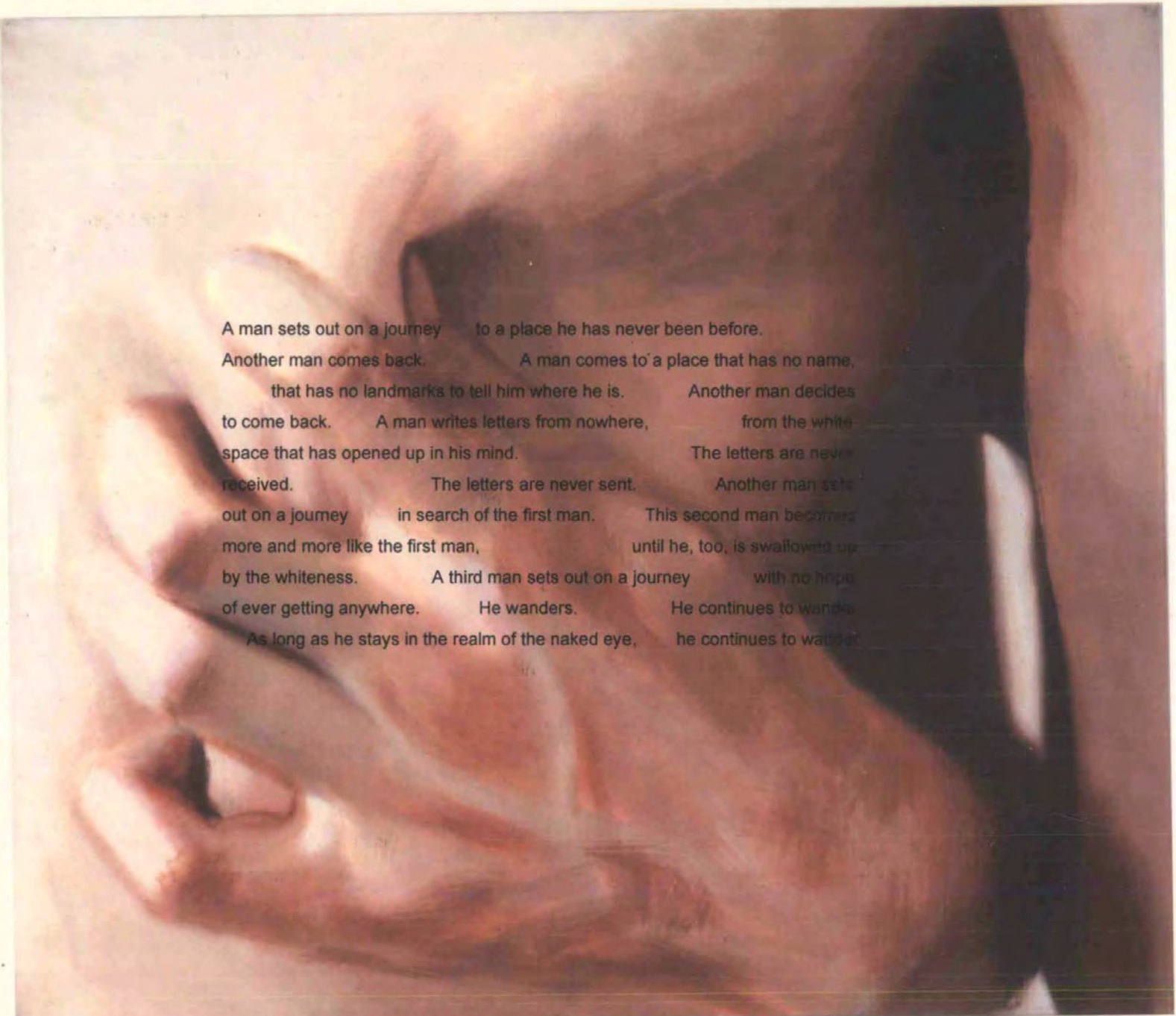
### Pre-recorded tape:

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 the other) against the back of the instrument (♩ = 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.

