

friedemann stolte

a quintet on continual change

for voice (soprano), clarinet, violin, violoncello and piano

Instead of a full score

This piece has no full score. This is the consequence of the intention that everything is always in change.

The individual voices, fixed in their conditionality in the parts, will always seek and find their relationship to the others anew, depending on the situation and context.

Therefore the piece is based on the listening bringing together of own material, that of the others and the developing event as a whole.

The first two parts live from the play with the common pulse, which therefore must be strictly adhered to.

In part C, except in the piano part, the pulse has dissolved, but the (approximate) lengths of the notes still refer to it.

The length of the parts (A, B, C) causes the common transition from one part to the next, which of course can be done 'soft' in spite of all strictness, to achieve a smooth transition. The length of the parts can either be done invisibly by an electronic device, or - what I would prefer - it can be done in a visible and so for the audience transparent way by an analog device like an hourglass (or several of them, which are turned together) or a digital projection of some kind etc.

A situational adjustment of the durations is of course possible, but has to be agreed upon before, otherwise the transition becomes unclear.


Most of the playing instructions are in the musical score, some are listed here:

The part the voice (soprano)

has no text, but a loudness that is based on the German language.

The loudness is partly notated separately in a consonant and vowel plane. They belong together.


For example, if a consonant remains while a vowel changes, or to make it clear, that the transition to a whistle tone is caused by a change of vowels.

Therefore there are names for different whistles as a kind of flageolet 

 [f] - / [s] - - whistle sound from the f (with the lips) / whistle sound from the s (with the tongue)

 - freely selectable tone pitch

 - voiceless

 - extremely low/high tone, freely selected

further there is:

rr + trem. sign - rolled-r (rolled-r tremolo)

th - english th - tongue between the teeth

th + trem. sign - 'tongue tremolo' between teeth + lower lip

ss - voiceless s

The parts of violin & violoncello

use the following abbreviations:

SP - sul ponticello

ESP - estremamente sul ponticello

ST - sul tasto / flautando

MST - molto sul tasto

The part of the piano

needs a wood-felt-bar. It is a wooden batten in a length of 24 cm (x 3 x 1), covered with felt.

With this bar can be played clusters in the range of an undecime. It is also possible to slide on an equal number of strings to create flageolet glissandi.

bass clarinet



- air and key noise



- just air



- multiphonic in noted intention; there are no prescribed partial tones, so that depending on the instrument etc. the performer can choose the best solution



- slap



- sung tone

In all parts

there is this kind of notation



- duration of the tone longer than value of the bar / freely felt lengths / 'rubato'

piano

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A

start together!
on common pulse
ca. 128

First play the boxes in noted order // start in great calm, quasi timeless but in relation to the pulse // pauses / fermatas mean listening to what the others play to find the right moment to continue playing, even if it is immediately After once completely 'A' continue to play the boxes in free order

The score is divided into three systems, each with two staves (treble and bass clef) and performance instructions:

- System 1:** Treble staff has a melodic line with a *ppp* dynamic. Bass staff has a wood-felt bar on the keys with *ppp* dynamics. A wood-felt bar is also indicated on the keys in the treble staff. The system concludes with a glissando on the strings and a wood-felt bar on the keys.
- System 2:** Treble staff has a melodic line with a *pp* dynamic. Bass staff has a wood-felt bar on the keys with *pp* and **p* dynamics. A wood-felt bar is also indicated on the keys in the treble staff. The system concludes with a wood-felt bar on the keys and a *sfz* dynamic.
- System 3:** Treble staff has a melodic line with a *rubato* marking. Bass staff has a wood-felt bar on the keys with a *rubato* marking. The system concludes with a glissando on the strings and a wood-felt bar on the keys.

8va

gliss. inside on the strings

wood-felt bar

pp

rubato

rit.

gliss. inside on the strings

wood-felt bar

Detailed description: This system contains two musical staves. The upper staff is for piano, starting with a glissando on the strings and a dynamic marking of *p*. The lower staff is for wood-felt bar, starting with a dynamic marking of *pp* and a *rubato* marking. A crescendo line is shown below the wood-felt bar staff. The system concludes with a *rit.* (ritardando) marking and a wood-felt bar staff.

wood-felt bar on the keys

8va

inside on the strings

8va

on the keys

Detailed description: This system contains two musical staves. The upper staff is for piano, with a wood-felt bar on the keys. The lower staff is for wood-felt bar, with a dynamic marking of *p* and a *8va* marking. The system concludes with a *8va* marking and a wood-felt bar on the strings.

8va

ppp

ppp

*p

p

Detailed description: This system contains two musical staves. The upper staff is for piano, starting with a dynamic marking of *ppp* and a *8va* marking. The lower staff is for wood-felt bar, starting with a dynamic marking of *ppp* and a **p* marking. The system concludes with a dynamic marking of *p*.

after 4 minutes
turn the page &
continue with 'B'

B

Continue as before:
 First play the boxes in noted order // keep related to the pulse, even when the figures become irregularly //
 pauses / fermatas mean listening to the others to find the right moment to continue playing, even if it is immediately //
 after once completely 'B' continue to play the boxes in free order

inside on the strings

flageolet by thumb on the middle of the string

pizzicato with 3rd or 5th finger

wood-felt bar on the keys

pp

staccatissimo

f

press keys mute

wood-felt bar inside on the strings

with gliss. towards the dampers

'flageolet-glissando'

'flageolet-glissando'

p

ff

f

**p*

ff

pp

wood-felt bar
inside on the strings

on various
harmonics positions
high pressure

can also be played
with these tones

wood-felt bar inside on the strings
with gliss. away from the dampers

f

p

wood-felt bar inside on the strings

with gliss. towards the dampers

high pressure

p

wood-felt bar inside on the strings

with gliss. away from the dampers

high pressure

p

after 4 minutes
turn the page &
continue with 'C'

a quintet on continual change

C

continue as before but in free order right from the beginning //
in the consciousness of an eruptive power and the difference to the others , with big pauses in a felt sense

wood-felt bar on the keys *staccatissimo*

wood-felt bar inside on the strings catch the strings at the flageolet points and let them sound

wood-felt bar inside on the strings with gliss. towards the dampers

p *8vb* *sffz* *press keys mute* *can also be played with these tones*

sffz *sffz* **p* **p* *roughly*

p *long*

wood-felt bar on the keys *roughly secco*

wood-felt bar inside on the strings

p *ff* *8vb* *press keys mute* *(all five)*

f *ff* *long*

wood-felt bar inside on the strings

wood-felt bar inside on the strings

p *8vb* *each time at different harmonics positions* *roughly* *long*

sffz **p* *sffz* **p* *sffz* **p*

8vb *long*

p *sffz*

after 4 minutes
go into the end
- as if it were no end -