

friedemann stolte

## **a quintet on continual change**

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for voice (soprano), bass 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'

violoncello

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**A** start together!  
 on common pulse  
 ca. 128

First play the boxes in noted order //  
 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

violoncello

SP ST SP Bartók-pizz. [x times] arco col legno battuto

*sfz* *p* *ff* *sfz* *sfz*

VC.

col legno battuto [x times] pizz.

*f* roughly gliss. *sfz*

VC.

arco SP gliss. tempo of waves irregularly pizz. arco SP gliss.

*p* [suddenly fastest trem.] *sfz* *p* *sfz* *p* *sfz*

VC.

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

VC.

*p* *f* *p*

VC.

SP  
gliss.  
*sfz*  
ESP subito  
SP  
ESP subito  
SP  
ESP subito  
*sfz*

VC.

ricochet  
gliss.  
*f*  
gliss.  
gliss.  
gliss.

VC.

on the string holder  
one bow per tone

**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 //  
 pauses become gradually longer //  
 after once completely 'B' continue to play the boxes in free order

VC.

ST  
*p* *mf* *p*

SP  
*mf* *p* *f* *pp*

spicc. gliss. with the bow tip  
*mf* *p*

MST  
*p* *f* *p*

ST (trem. accel.)  
 sul C gliss.

SP (trem. rit.)

VC.

SP  
 trem. rit. gliss.  
*f* *mf* *p*

ST  
 spicc. with the bow tip rit.  
*mp* *p*

ESP

VC.

The first section is in bass clef and contains a melodic line with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. It is marked *arco*, *Finger-pizz.*, and *pp*. The second section is in treble clef and contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. It is marked *pizz.* and *p*. The third section is in bass clef and contains a melodic line with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. It is marked *SP*, *trem. rit.*, *mf*, and *pp*. The *arco* marking is also present above the staff in this section.

VC.

The first section is in treble clef and contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. It is marked *ricochet*, *mp*, and *p*. The second section is in treble clef and contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. It is marked *sul D*, *sul G*, and *p*.

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

**C** continue as before but in free order right from the beginning //  
 in great calm, quasi timeless, with big pauses in a felt sense

VC.

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