

Peter Ablinger

STUDIEN NACH DER NATUR

"Studies after Nature";
10 kleine Stücke für 6 Stimmen
10 small pieces for 6 voices
(1995,2002)

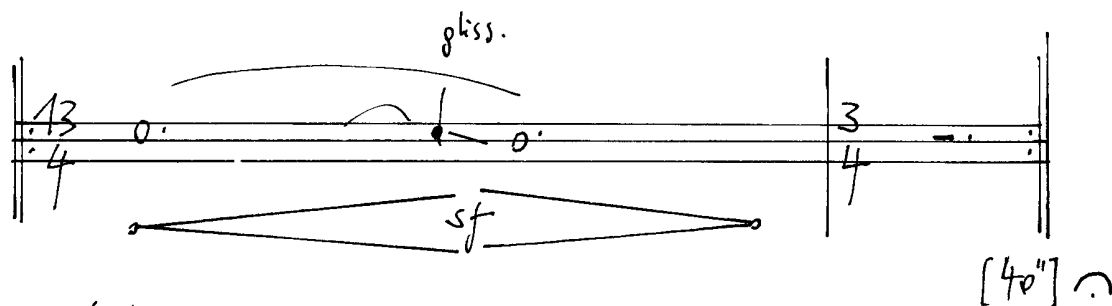
3 F (female)
3 M (male)

Positioning:
4 5 6
1 2 3
close together

Duration: approximately 8 minutes
(pauses between pieces:
about 5" to 10")

(english edited by Henry Anderson)

(1) 3F, 3M



freely
chooseable
variants

}	p	- n
	m	- <njau> -
	m	- m
	n <i>	- <a> - <au> -
	ʝ	- n
	n	- m

(additional variations: as above, but with strong chest or nasal resonances)

repetitions:

voice	number of rep.	tempo
1.	3x	T.72
2.	4x	T.96
3.	5x	T.120
4.	6x	T.144
5.	7x	T.168, 1 time silent
6.	8x	T.192, 2 times silent

<> phonemes in rhombic parenthesis are only intimated

p "vowel" with just barely opened mouth, without any form or articulation -

ʝ As German 'e' with few articulations, such as the second 'e' in German "geben"

<njau> 'j' like German "jung" or 'y' like Spanish yerno

"Score"/dissolution of (1)

1. $a \cdot \neg b \cdot c \cdot d \cdot e \cdot f \cdot g \cdot h \cdot i \cdot j \cdot k \cdot l \cdot m \cdot n \cdot o \cdot p \cdot q \cdot r \cdot s \cdot t \cdot u \cdot v \cdot w \cdot x \cdot y \cdot z$
2. $a \cdot \neg b \cdot c \cdot d \cdot e \cdot f \cdot g \cdot h \cdot i \cdot j \cdot k \cdot l \cdot m \cdot n \cdot o \cdot p \cdot q \cdot r \cdot s \cdot t \cdot u \cdot v \cdot w \cdot x \cdot y \cdot z$
3. $a \cdot \neg b \cdot c \cdot d \cdot e \cdot f \cdot g \cdot h \cdot i \cdot j \cdot k \cdot l \cdot m \cdot n \cdot o \cdot p \cdot q \cdot r \cdot s \cdot t \cdot u \cdot v \cdot w \cdot x \cdot y \cdot z$
6. $a \cdot \neg b \cdot c \cdot d \cdot e \cdot f \cdot g \cdot h \cdot i \cdot j \cdot k \cdot l \cdot m \cdot n \cdot o \cdot p \cdot q \cdot r \cdot s \cdot t \cdot u \cdot v \cdot w \cdot x \cdot y \cdot z$
5. $a \cdot \neg b \cdot c \cdot d \cdot e \cdot f \cdot g \cdot h \cdot i \cdot j \cdot k \cdot l \cdot m \cdot n \cdot o \cdot p \cdot q \cdot r \cdot s \cdot t \cdot u \cdot v \cdot w \cdot x \cdot y \cdot z$
4. $a \cdot \neg b \cdot c \cdot d \cdot e \cdot f \cdot g \cdot h \cdot i \cdot j \cdot k \cdot l \cdot m \cdot n \cdot o \cdot p \cdot q \cdot r \cdot s \cdot t \cdot u \cdot v \cdot w \cdot x \cdot y \cdot z$

0°

10°

20°

30°

40°

(2) 3F, 3M

12x

tempo 90
(60 to 120)

a tempo

[40"]

*

shorten or slightly lengthen given duration
of fermata differently at each repetition;
upward beat (new start) differently over-
lapping

sch - ch: forming transition

German "sch" like English "sh"

German "ch" like Spanish "j"

ch: (here) softly crumbling (like swiss or
tyrolian "ch")

(3) 3F

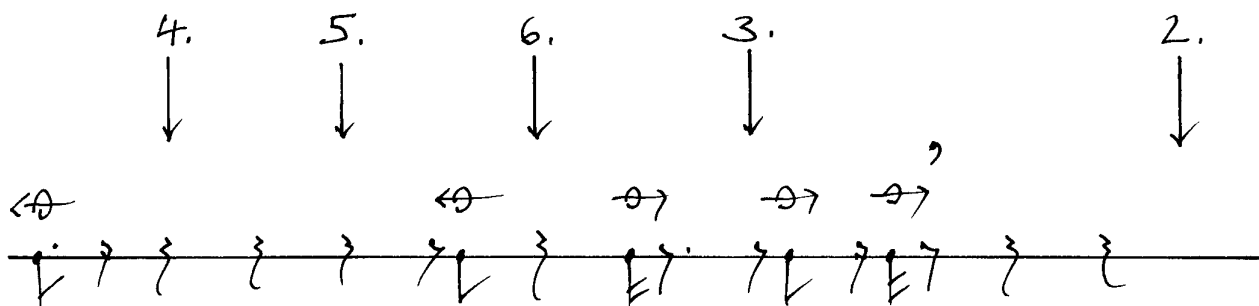
$\downarrow = 76,5$

tutti: *m*, nasal, without resonance, *pp*
don't fix pitch too much (slightly oscillating)

[40"]

(4) 3F, 3M

6=54



(v/f) completely voiceless

[40^u]↷

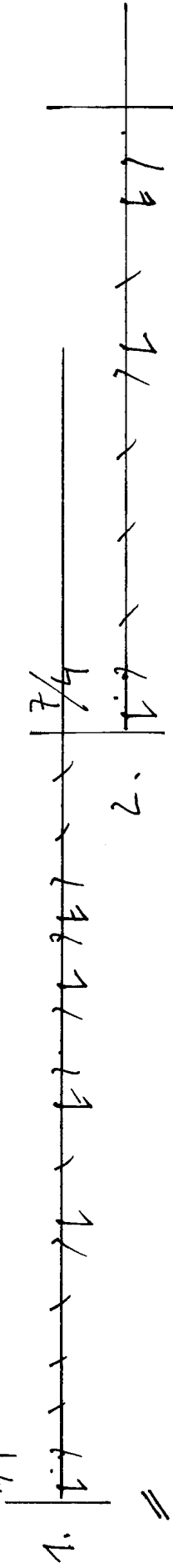
↶ inhaling

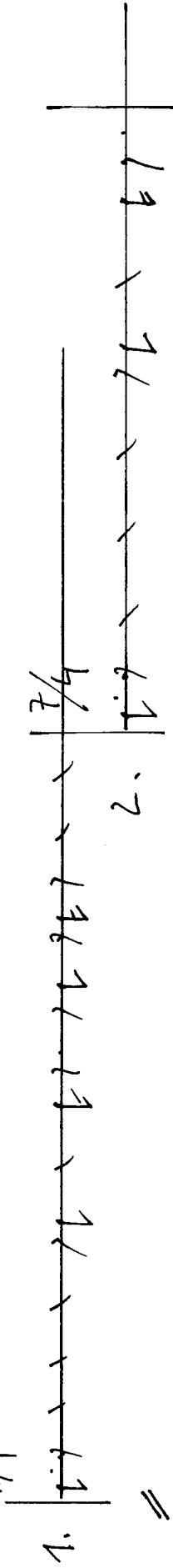
↷ exhaling

(succession of canon start:
1st, 2nd, 3rd, 6th, 5th, 4th voice)

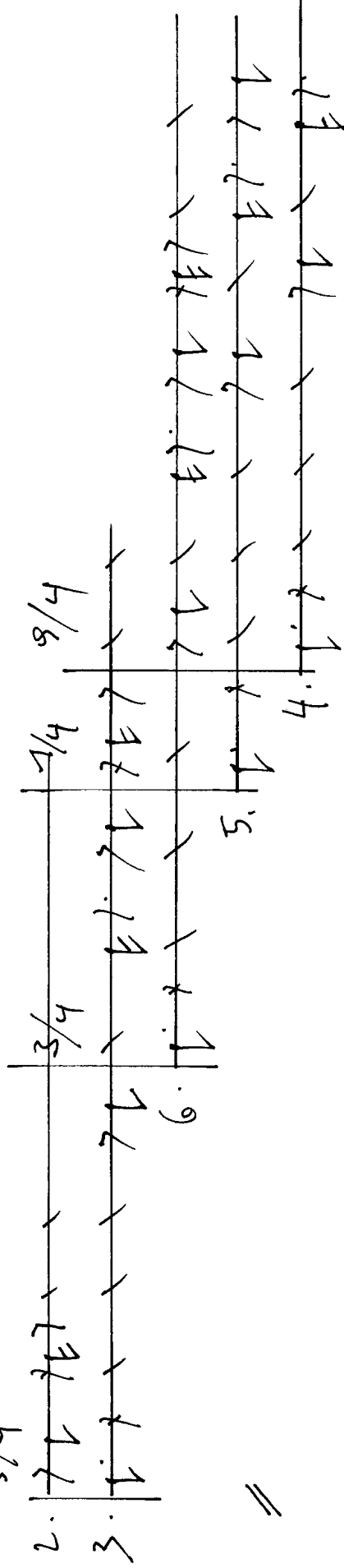
"Score"/dissolution of (4)

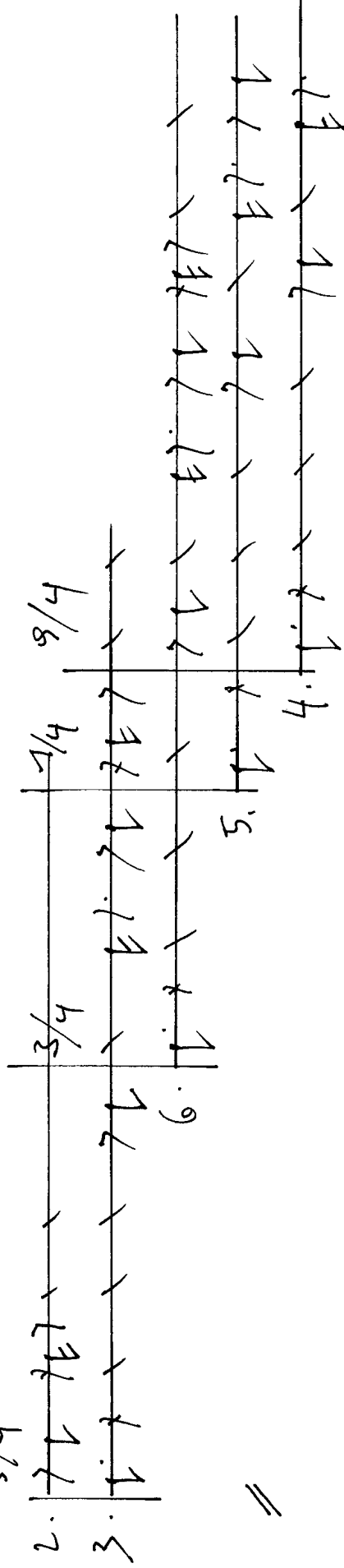
1 = 5/4
M/4

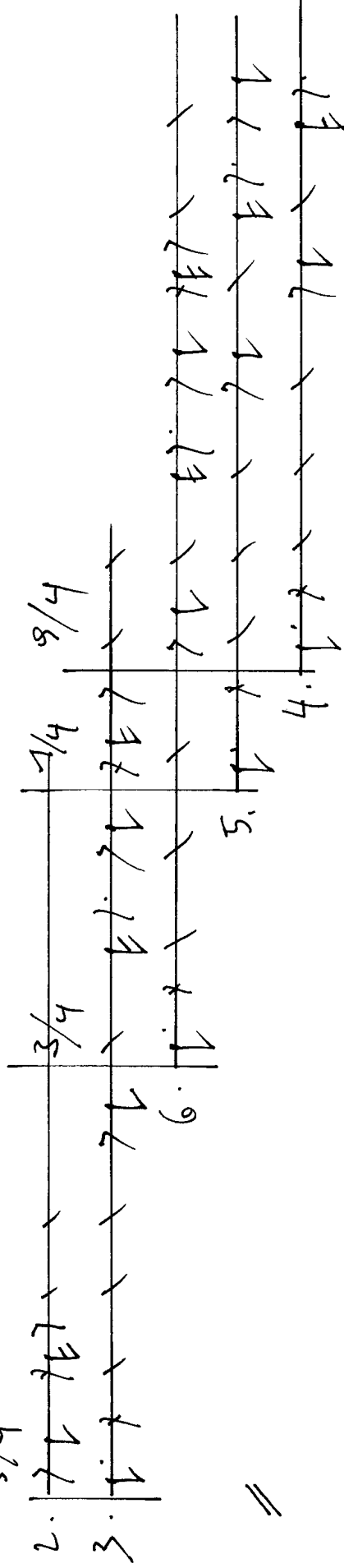
1.  7/4

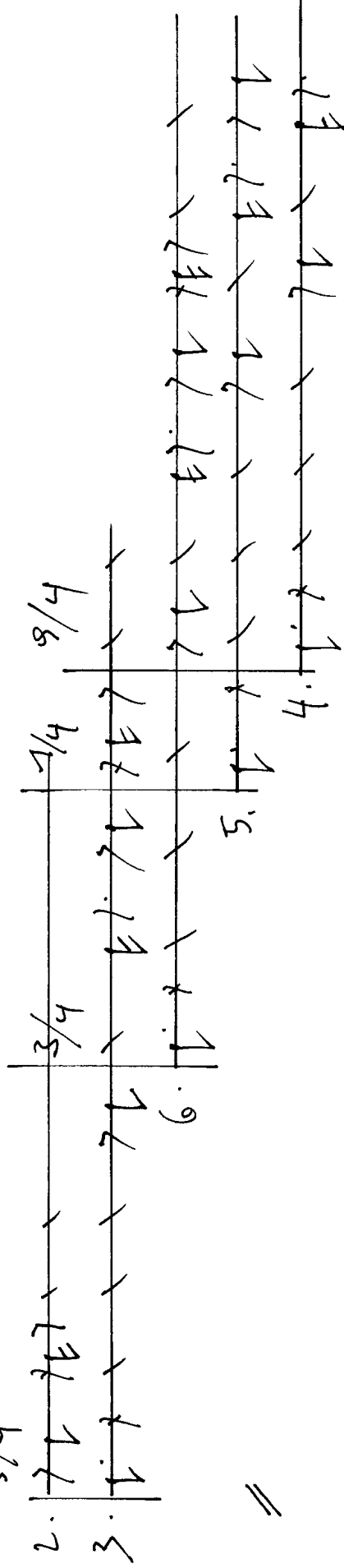
2.  7/4

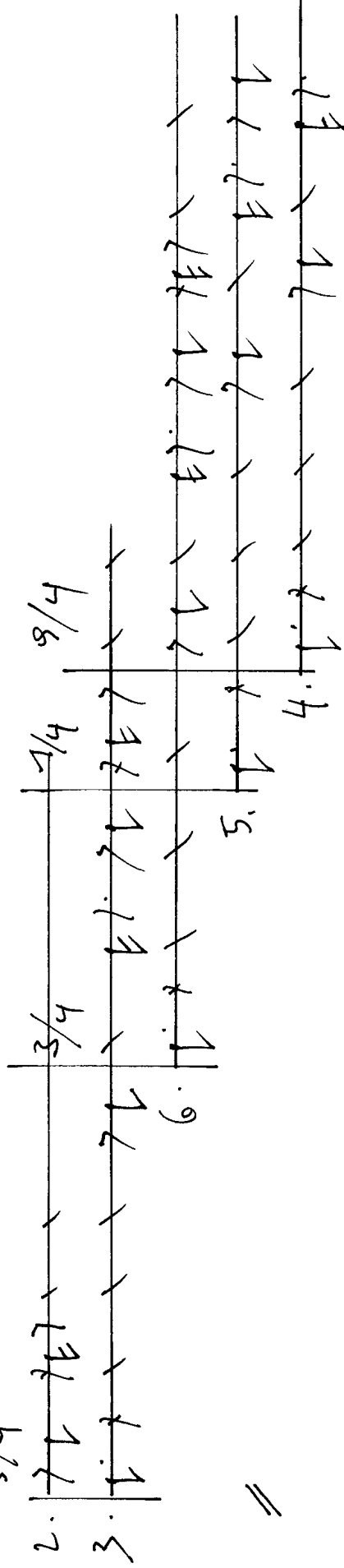
5/4

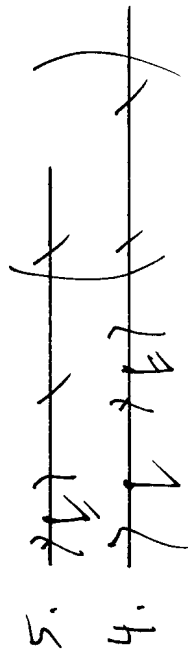
2.  7/4 3/4 7/4 9/4

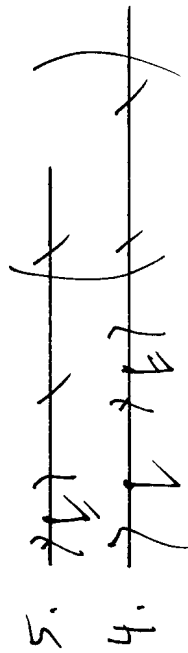
3.  7/4 7/4 7/4 7/4

4.  7/4 7/4 7/4 7/4

5.  7/4 7/4 7/4 7/4

6.  7/4 7/4 7/4 7/4

5.  7/4 7/4

4.  7/4 7/4

(5) 3F

♩ = 60

36x

Handwritten musical notation for three staves. The first staff has a note with a glissando symbol <gli> and a fermata. The second staff has a note with a glissando symbol <gli> and a fermata. The third staff has a note with a glissando symbol <gli> and a fermata. There are repeat signs and fermatas throughout the piece.

[40']

tutti:

pppp

voiceless

gli: (like in the Italian word "glissando")
very short, "g" and "l" almost
condensed, as if between "g" and "l"
mouth position (German or Spanish) "i"

(6) 3F, 3M

♩ = 70

[$\begin{matrix} \rightarrow \\ \leftarrow \end{matrix}$] **

á6:

[40'][^]

* "phü" whistle toneless ["fy"]

** 3F start inhaling

3M start exhaling

then individual changes (in/out)

each performer chooses the first pitch free and individually, but from there strictly keep the given intervals (read in any key) from which parallel glissandi occur.

(7) 3M

$d = 30$

4x

+35c

+35c

+35c

[40']

tutti: *pp*, but not fragile, with resonance
attacks inaudible, as one single tone

(8) 3F, 3M

1. $\downarrow = 181,5$ 2. $\downarrow = 172,5$ 3. $\downarrow = 162$

<mb> *<mb>* *<mb>*

4. $\downarrow = 150$ 5. $\downarrow = 136,5$ 6. $\downarrow = 121,5$

<mb> *<mb>* *<mb>*

12 13 14

simile

15 16

fine

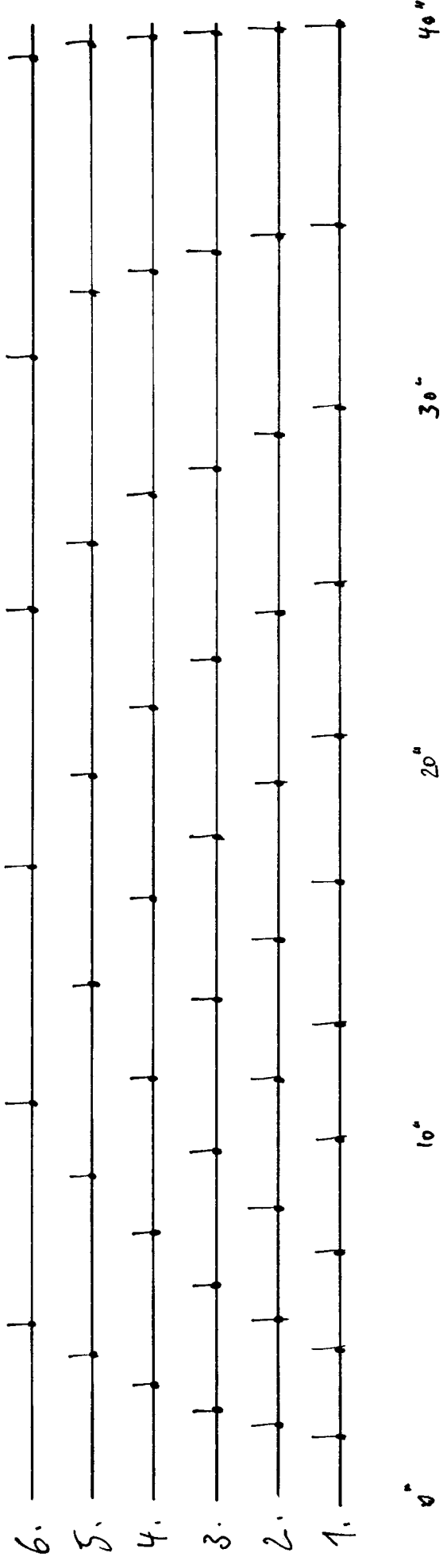
[40']

<mb> mouth like "m", and as one would say soon "b"
- but then just open lips, very relaxed: soft 'blubb'-
sound (like raindrop)

all performers begin at the same time at their respective
point in the score and play until "fine"

[next page is the dissolution of (8)]

"Score"/dissolution of (8)



(9) 3F, 3M

$d = 82$

2, 3, 6
k-t k-
p

2 2
t ch
<pp sempre

1, 4, 5
ch
pp sempre

k-t k-t
pp

ch
(<pp sempre)

k-t k-
mp

repetitions:

2. pp mp

3. p p

4. p pp

5. mp mp

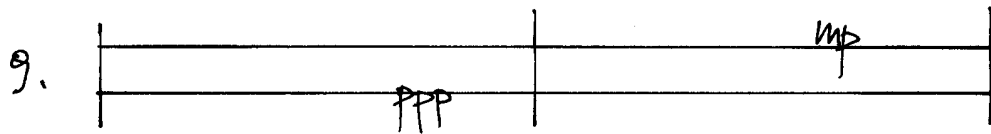
6. mp ppp

7. p ppp

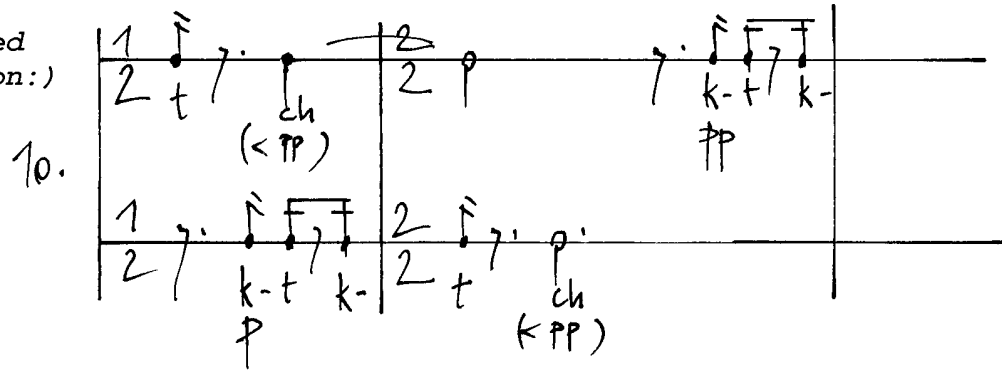
8. pp p

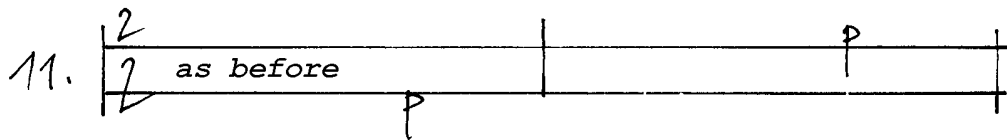
→
(cont.)

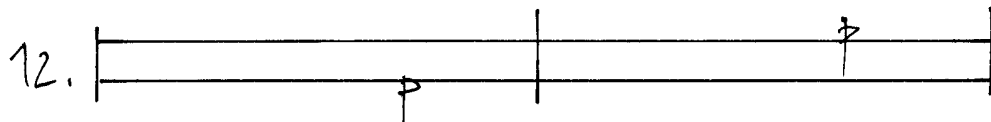
(9 cont.)

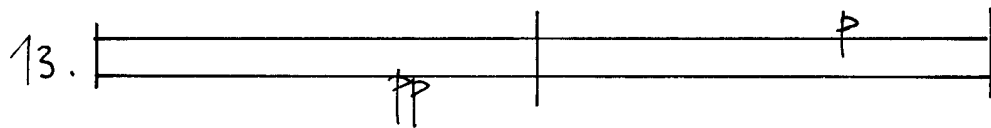
9. 

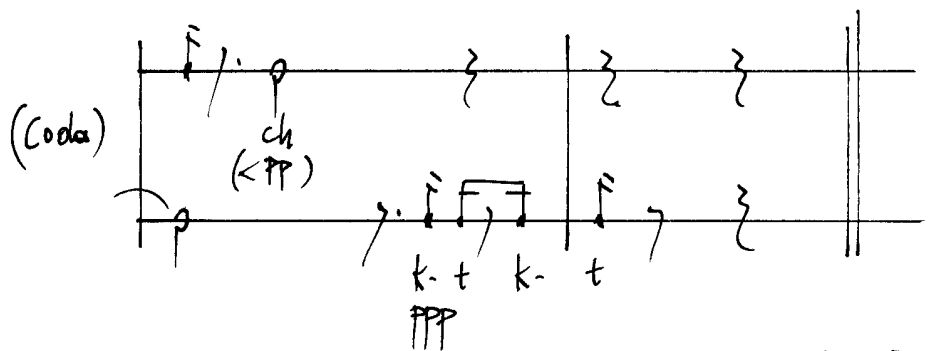
(shortened repetition:)

10. 

11. 

12. 

13. 

(Coda) 

[40"]

⊕ : inhaled

ch: continuous (no interruption when changing between groups)
(German "ch", like Spanish "j")

(10) 3F, 3M

$\text{♩} = 60$


Handwritten musical score for three staves (4, 5, 6). Staff 4 starts with a throat friction mark (*). Dynamics include *sf*, *pp*, and *m-pp* *sempre*. Time signatures change from 2/4 to 4/4 to 3/4.


Handwritten musical score for three staves (4, 5, 6). Staff 4 has a throat friction mark (*) and a dynamic of *p*. Time signatures change from 3/4 to 4/4 to 2/4.

Handwritten musical score for three staves (4, 5, 6). Staff 4 has a throat friction mark (*) and a dynamic of *ppp*. Time signatures change from 2/4 to 4/4 to 8/4.

tutti:

[40']

*  throat friction
like throat clearing

**  or any very high tone;
quick tremolo

B.V. Guh, 7.4.2002