

Peter Ablinger

VERKÜNDIGUNG ANNUNCIATION

for flute, saxophone and piano (1990)

Each instrument has 7 parts. Each part has the same length.

(The parts have letters instead of numbers:

flute: A, G, H, M, N, P, S

saxophone: B, C, E, J, Q, T, W

piano: D, F, K, L, O, R, V)

Each player has to arrange the succession of his own 7 parts.

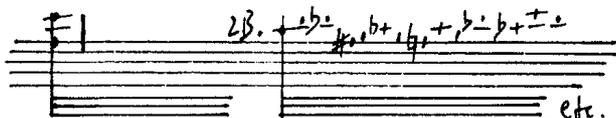
With this succession it is useful to make a score for rehearsals where the 3 instruments are completely synchronized (- for example beat 51 always has to be beat 51 in all 3 instruments at the same time); other possibilities for synchronisation are: 1 light-metronome with 3 lamps; or ear-click.

The 7 parts of the piece are to be played continuously without interruption.

The tempo:

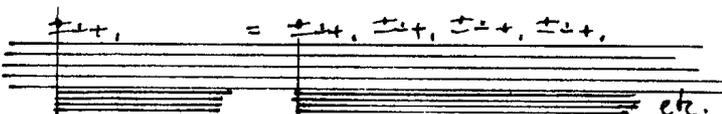
The tempo has to be chosen according to the virtuosity of the players. Do not change the tempo during piece.

Notation:

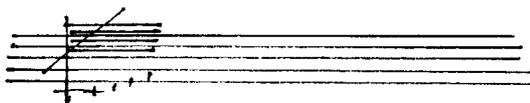


tone-succession (as fast as possible) of all chromatic tones in free order within the given range

repeated figures:



not repeated is:



↗ starts on beat

↖ ends on beat

↔ depends on the players speed

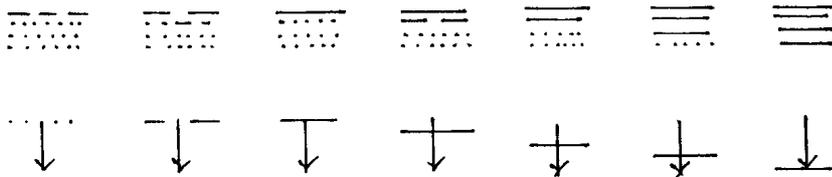


chords (arpeggios) by accident with orientation-note (the note for orientation is not to be played more audible than the others)



glissandi

The density of touches ("dripping") - instead of dynamics (the fingers/the hands move always as fast as possible but only a part of the movements will result in tones):



Density of resulting (sounding) tones ranging from left to right between: "almost no tone" (almost only the noise of the fingers and the mechanics of the instrument) and: "all tones"

P:  = pedal: always audible (pedal-sfz)

Amplification:

If the audience is small and can sit close to the players, you won't need any amplification. But if not: decide, whether it might be better to use soft amplification (microphones) to keep the secondary sounds (mechanics of the 3 instruments, noises of the fingers, tongue-articulations of reeds, etc.) at the same level as if sitting very close to the performers.

Generals:

The piece fixes forms of potentialities (potentialities of sounds, of musical action) - rather - than it could be understood as an instruction to be absolutely followed.

There are situations in the score which rather indicate what could happen accidentally and not the expectation of identity between script and execution.

Some details may always remain unplayable. But where exactly the player defines his place between improvisation and infinite approach towards the text will be in his own decision (his delight, his responsibility).