

Peter Ablinger

VERKÜNDIGUNG ANNUNCIATION

for flute, saxophone and piano (1990)

Each instrument has 7 parts of equal length. These 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 must arrange the succession of their own 7 parts.

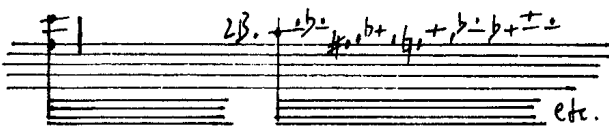
After determining the individual successions, it should be useful to make a score for rehearsals, so that the 3 instruments are completely synchronized (e.g., all 3 instruments must sound beat 51, for example, at the same time). Other possibilities for synchronization are a light-metronome with 3 lamps, or the ear-click.

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

The tempo:

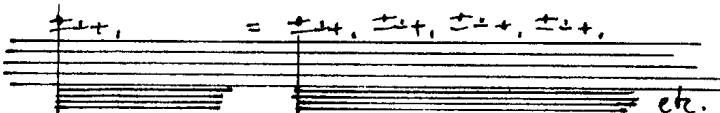
The tempo must be chosen according to the virtuosity of the performers, and should remain constant throughout the piece.

Notation:

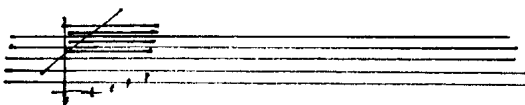


Indicates a succession of chromatic tones, played in free order within the given range, and should be as fast as possible.

repeated figures:



not repeated figures:



- ↗ starts on beat
- ↖ ends on beat
- ↔ depends on the players speed

Flute and saxophone:

Harmonics:

[21] indicates the register of harmonics (flute: also whistles)

[L] = *loco*; indicates only the notated tone is sounded

The scale of harmonics: [L-8-12-15-17-19-21-22-23-24-25...]



[21-17] oscillating register of harmonics

Dynamics:

$$\frac{P}{P} = \frac{\text{PORTION OF TONE}}{\text{PORTION OF WIND}^*} \left(\frac{0\text{-PPP-PPP-PP-P}}{0\text{-P-MF-F}} \right)$$

*(also: portion of other secondary sounds such as voice, etc.)

In the case of harmonics the fraction shows also the proportion between the intensity of the harmonics and the local tone

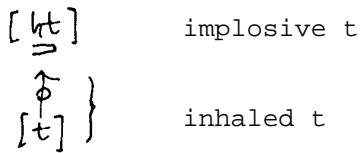
$$\left(\frac{P \leftarrow \text{HARMONICS}}{P \leftarrow \text{LOCAL TONE}} \right)$$

Articulation:

[t]..., [k]..., [3]... indicates essentially a different speed of repetition or staccato (i.e. allway as fast as possible!)

[3], [h] staccato of diaphragm, (hard - like almost coughing softly)

[r], [tr], [fr] different kinds of flutter-tonguing (with or without initial consonant)

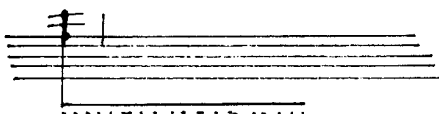


- Combinations: [tk]... double-tongue
 [tk]... sequence (tk-tk-tk)
 [t/k]... material in free and varied order

Note: The "As-Fast-As-Possible" of articulations for one hand, and for finger movements of the other hand, is supposed to indicate a different fast; the two are therefore uncoordinated.

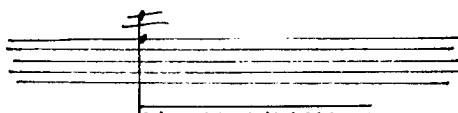
Saxophone: Tenor-Saxophone in Bb
 (Baritone- or Alto-Saxophone in Eb is also possible)

Piano:



cluster-repetition (as fast as possible) of all chromatic tones between given notes;
 but: ♩ = all white keys
 ♩♯ = all black keys

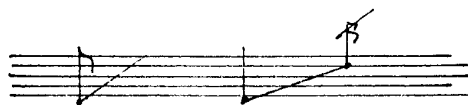
compare:



repetition of only the 2 given notes

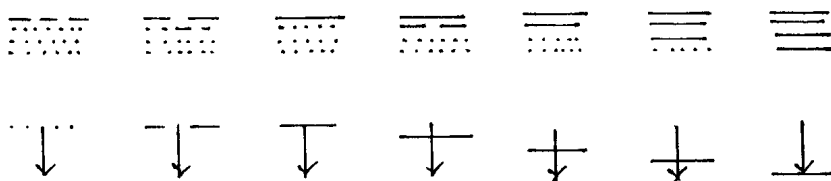


chords (arpeggios) by accident with the orientation-note (the note for orientation is not to be played more audibly than the others)




glissandi

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



This is the scale of the density of resulting (sounding) tones ranging (from left to right) between "almost no tone" (i.e., almost only the noise of the fingers and the mechanics of the instrument) and "all tone".

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

Amplification:

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

General Considerations:

The piece should be understood as fixed forms of potentialities (potentialities of sounds, of musical action), rather than as an instruction to be absolutely followed.

There are situations in the score which indicate what could happen, accidentally, rather than the expectation of identity between script and execution.

Some details may always remain unplayable. But where exactly the player defines this place, between improvisation and an infinite approach towards the text, is their own decision (their own delight and responsibility).

Peter Ablinger, St.Lambrecht, 1990
(english version edited by Andrew Smith)