

Olga Neuwirth

# Verfremdung / Entfremdung

für Flöte, Klavier und 6-Kanal-Zuspielung

(2002)

Spielpartitur

BB 3157

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B O T E B O C K

OLGA NEUWIRTH

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*Auftragswerk der Luzerner Festwochen*

Uraufführung:

31. 8. 2002, Luzern

Eva Furrer, Flöte

Marino Formenti, Klavier

Spieldauer: 11'33"

Das sechskanalige Zuspielband besteht aus prozessierten Aufnahmen von Flöte und Klavier, die mit Eva Furrer (Flöte) und Marino Formenti (Klavier) am IEM durchgeführt wurden. Die elektronische Bearbeitung erzeugt Klangräume, die den Prozess von Verfremdung und Entfremdung begleiten. Neben der Klangquellenvervielfachung und Spatialisierung (Wanderbewegungen und Verteilung der Klänge) beinhaltet die Mehrkanalzuspielung unter anderem Morphings zwischen Klavierakkorden und Mehrklängen der Flöte.

Produktion: IEM Graz  
Institut für Elektronische Musik und Akustik  
Universität für Musik und Darstellende Kunst Graz



Tontechnik: Gerhard Nierhaus  
Klangmorphing: Thomas Musil, Robert Höldrich  
Effekte, Mischung  
& Spatialisierung: Alois Sontacchi


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## ZEICHENERKLÄRUNGEN

### Flöte in C

Die Flöte nach innen drehen und das Mundloch zwischen die Zähne nehmen.  
Viel Atem verwenden. Durch die Veränderung der Stärke des Luftdrucks  
verändert sich die Tonhöhe (siehe ). Klingt eine große Septim tiefer.

alternierende Obertöne

Band von natürlichen Obertönen („schmutziger Klang“). Aggressive Attacken.

Natürlicher, scharfer Atem. Offener Ansatz und direkter Luftstrahl in das  
Mundloch mit einem prononcierten „i“.

Mischung von Triller und fremden Tönen. Über die angegebenen Noten (in der  
linken Hand) einen durchgehenden Triller zwischen d und dis darüberlegen.  
Gilt für jede einzelne Klappe.

Slap

tongue ram – klingt eine große Septim tiefer.


angegebene Töne so schnell wie möglich wiederholen

überblasen



## EXPLANATION OF THE SYMBOLS

### C Flute

Turn the flute to the inside and take the mouth hole between the  
teeth. Use a lot of air. By varying the strength of the air-stream, the  
pitch varies (see ). Sounds a major seventh lower.

alternating harmonics

Band of natural harmonics ('dirty sound'). Aggressive attacks.

Natural, sharp breath. Open embouchure and direct air-stream into  
the mouth hole with a distinctly articulated 'e'

Mixture of a trill with other notes. Put a continuous trill between D  
and D-sharp over the marked notes (for the left hand).  
Concerns every single key.

slap tongue

tongue ram – sounds a major seventh lower.

repeat marked notes as fast as possible

overblow

### Klavier

Dämpfungs pedal / una-corda-Pedal

Repetition auf einem Ton, so schnell wie möglich



### Piano

soft pedal

repetition of a single note, as fast as possible

## AUFSTELLUNG

Flöte (verstärkt)  
auf Lautsprecher 1, poco Hall



LS 1

Klavier (verstärkt)  
auf Lautsprecher 2, poco Hall



LS 2



LS 6



LS 3



LS 5



LS 4

Statt eines 6-Spur-Band-Gerätes ist es einfacher, die Einzelspuren in einen Computer zu laden und von dort aus abzuspielen (Achtung auf die Spurenverteilung auf die einzelnen Lautsprecher – siehe obige Positionierung der Lautsprecher).

Die „morphing“-Stellen immer aussteuern – Lautstärke nach unten pegeln.

*Rather than using a six-track tape, it is easier to load the individual tracks onto a computer and replay them (Note the allocation of the tracks on the individual loudspeakers – see above positioning of the loudspeakers).*

*Always control the 'morphing' passages by levelling down the volume.*

## Translation of German indications in the score

bar 2	Band beginnt	<i>tape starts</i>
bar 2	alle LS	<i>all loudspeakers</i>
bar 4	Grundton ist nicht hörbar	<i>key note is not audible</i>
bar 13	weißer Cluster	<i>white cluster</i>
bar 14	schwarzer Cluster	<i>black cluster</i>
bar 20	Luft mit Farbveränderung	<i>change sound of air</i>
bar 24	mit viel Luft	<i>with a lot of air</i>
bar 30	von hinten nach vorne	<i>from back to front</i>
bar 31	ausklingen lassen	<i>sustain to fade-out</i>
bar 37	so schnell wie möglich	<i>as fast as possible</i>
bar 38	Triller-Wolke	<i>cloud of trills</i>



5) 1=60(!)

3!

①

30"

Elektr.

Fl.

Klav.

Wh. tone.  $\text{pp}$

(LSA)

Band beginnt  $\rightarrow$  ( $\rightarrow$  alle LS)

Wh. tones  $\text{pppp}$

d-dis

$\text{fff}$   $\text{ff}$   $\text{pp}$

3!

2!

5!

3!

2!

②

Elektr.

Fl.

Klav.

T.R.

$\text{ff}$   $\text{pp}$   $\text{p}$   $\text{pp}$

$\text{pp}$

(Grundton ist nicht hörbar)

$\text{f}$   $\text{ff}$   $\text{pp}$   $\text{p}$   $\text{ff}$

d-dis

$\text{ff}$   $\text{pp}$   $\text{p}$   $\text{pp}$

21

31

21

⑨

Elektr.

Fl.

Klav.

(Grundton ist nicht hörbar)

(weibes Auster)

(water cluster)

(schwarzes Cluster)

DPd

sosken, Ped. dazn

5.

41

Elektr.

FL.

Klav.

 $\tilde{f} \quad p$ 
$$sfz \quad p$$

ppp —

4-2

ppp

— f

D Ped.  
sost. Ped.

sost. Ped.

2-

10 Flöten / Echo / Raum

Hall

(Pr)





5.

Klavier (15) - Triller Wolke  
Flöte (30) -

(so schnell wie möglich)

Klav.

51

21

5!

41

Elektr.

(1 → 4 → 1)  
(queji Echo)

FL.

Klav.

-5-

$\longrightarrow \text{nbl.} \qquad \longrightarrow \text{Ord.}$

pp  $\leftarrow$  mf  $\rightarrow$  pp

Handwritten musical score for "Elektr." featuring Flute (Fl.), Piano (Klav.), and Electric Organ (Elektr.). The score is divided into two systems. The first system includes a Percussion (Perc.) part with a 3'55'' mark. The second system includes a Percussion (Perc.) part with a 4'10'' mark. The Flute part has dynamics mf, pp, p, and ff. The Piano part has dynamics f, pp, and f. The Electric Organ part has dynamics ff and pp.

Handwritten musical score for 'Elektr.' (Electric) featuring Flute (Fl.) and Piano (Klav.). The score is divided into three systems, each with a measure number (51, 31, 41) above it. The Flute part includes dynamics like ppp, pp, ff, and mf, and markings for 'öbl.' and 'ord.'. The Piano part features complex chordal textures with various dynamics including ppp, pp, p, f, and mf. A 'FL/KL-loop' is indicated at the top right.

41

41

-7-





Handwritten musical score for a piece titled "Klaviere und Elektrische Gitarre". The score is written for four staves: Elektr. (Electric Guitar), Fl. (Flute), Klav. (Piano), and Pd. (Percussion). The music is in 4/5 time and features complex rhythmic patterns, including triplets and sixteenth notes. The score is divided into measures by vertical bar lines. The Elektr. staff has a 60 BPM marking at the beginning. The Fl. staff has a 112 BPM marking. The Klav. staff has a 3/5 BPM marking. The Pd. staff has a 4/5 BPM marking. The score includes various musical notations such as notes, rests, and dynamic markings (ff, f, sfz, sf). The score is written in a handwritten style with some corrections and annotations.

Handwritten musical score for three parts: Elektr. (Electric), Fl. (Flute), and Klav. (Piano). The score is divided into measures by vertical bar lines. Above the staves, there are various performance instructions and fingerings in parentheses and numbers.

**Elektr. Part:**

- Measure 1: (3), 3kl, 5kl, (1), 3, 7, (3)
- Measure 2: 5kl, (4 → 6), 7, (3 → 6), 10 Fl, (3), 5 Fl, 6kl, (2/6)
- Measure 3: (4), 6kl, (3/6), 10 Fl, (1 → 4 → 2 → 1), 10 Fl

**Fl. Part:**

- Measure 1: 3, ff
- Measure 2: 3, ff
- Measure 3: 3, ff

**Klav. Part:**

- Measure 1: 3, ff
- Measure 2: 3, ff
- Measure 3: 3, ff

**Other markings:**

- 4|, 5|, 2|, 4| (measure numbers)
- ff (fortissimo)
- 3 (triplets)
- 7 (sevens)
- 10 Fl (10 fingerings)
- 5 Fl, 6kl, 3kl, 5kl (fingerings)
- (3 → 6), (5 → 3), (3/5), (3/6), (1 → 4 → 2 → 1)
- Ped (Pedal)

Handwritten musical score for the first system, featuring staves for Elektr., Fl., Klav., and Ped. The score includes various musical notations, dynamics, and performance instructions.

**Elektr. Staff:** Includes handwritten notes such as  $(1 \rightarrow 3 \rightarrow 1)$ ,  $10 \text{ FL}$ ,  $(2 \rightarrow 5 \rightarrow 1 \rightarrow 2)$ ,  $(1)$ ,  $10 \text{ FL}$ ,  $(6 \leftrightarrow 5)$ ,  $(1/3/5)$ ,  $10 \text{ FL}$ ,  $(7/14/21)$ ,  $10 \text{ FL}$ ,  $(7/10/3)$ , and  $27''$ . A "Morphing" instruction is present.

**Fl. Staff:** Includes dynamics  $ff$  and  $fff$ , and a "s.v." (sustained) marking.

**Klav. Staff:** Includes dynamics  $ff$  and  $fff$ , and a "s.v." marking.

**Ped. Staff:** Includes a "Ped." marking and a "7" marking.

Handwritten musical score for the second system, featuring staves for Elektr., Fl., Klav., and Ped. The score includes various musical notations, dynamics, and performance instructions.

**Elektr. Staff:** Includes handwritten notes such as  $(7/3/0)$ ,  $pp$ ,  $f$ ,  $FL/KV$ , and  $d-lis$ .

**Fl. Staff:** Includes dynamics  $fff$  and  $f$ , and a "d-lis" marking.

**Klav. Staff:** Includes dynamics  $fff$  and  $f$ , and a "d-lis" marking.

**Ped. Staff:** Includes a "Ped." marking and a "D" marking.

5!

41

51

Handwritten musical score for "Elektr." (Electric) featuring Flute (Fl.) and Piano (Klav.). The score is in 6/8 time and consists of four measures. The Flute part includes dynamics like *f*, *pp*, *sfz*, *p*, and *mf*, with articulations such as staccato and slurs. The Piano part features complex chordal textures with dynamics like *pp*, *mf*, *f*, and *p*. The score is marked with a rehearsal sign (D) and a tempo marking "poco".

Handwritten musical score for three instruments: Elektr. (Electronic), Fl. (Flute), and Klav. (Piano). The score is divided into two systems by a double bar line. The first system includes a measure for Elektr. with a dynamic marking of  $\approx 13''$  and a measure for Fl. and Klav. with a dynamic marking of  $f$ . The second system includes a measure for Elektr. with a dynamic marking of  $ppp$  and a measure for Fl. and Klav. with a dynamic marking of  $p$ . The score is written in treble and bass staves for the piano and flute, and a single staff for the electronic instrument. The notation includes various musical symbols such as notes, rests, and dynamic markings.



3)

Elektr.

sempre s.v.

Fl.

pp

(simile)

4)

♩ = 80

pp

Klav.

Ped. → simile

(3)

Elektr.

Fl.

(10)

(4)

Klav.

(31)

Elektr.

Fl. Handwritten musical notation for Flute (Fl.) in treble clef. It features a series of notes with various accidentals (sharps, flats, naturals) and rests, indicating a melodic line. The notation is in a single system.

(41)

Klav. Handwritten musical notation for Piano (Klav.) in grand staff. It includes complex rhythmic patterns, triplets, and dynamic markings such as *ff* (fortissimo). There are also handwritten notes like "Übergang" and "Ped" (pedal) indicating performance techniques.

(31)

Elektr.

Fl. Handwritten musical notation for Flute (Fl.) in treble clef. It includes dynamic markings like *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). There are also handwritten notes like "MORPHING" and "in Tempo" indicating performance techniques.

(41)

Klav. Handwritten musical notation for Piano (Klav.) in grand staff. It includes complex rhythmic patterns, triplets, and dynamic markings such as *ff* (fortissimo). There are also handwritten notes like "markato", "poco Ped", and "Ped" indicating performance techniques.

Elektr. <sup>423</sup>  $\begin{matrix} 3KV \\ (2|3|5|6) \end{matrix}$   $\begin{matrix} (3|6|5|4) \\ FL \end{matrix}$   $\begin{matrix} 3KV \\ (1-6) \end{matrix}$   $\begin{matrix} 3KV \\ (3 \rightarrow 5) \end{matrix}$   $\begin{matrix} 5FL \\ (6 \rightarrow 4) \end{matrix}$   $\begin{matrix} 5KV \\ (2 \rightarrow 5) \end{matrix}$   $\begin{matrix} 10FL \\ (1-4) \end{matrix}$   $\begin{matrix} (1-6) \\ FL \end{matrix}$   $\begin{matrix} (1|3|5) \\ FL \end{matrix}$

Fl.

Klav.  $\begin{matrix} (marklato) \\ ff \\ 8va \\ poco Ped \end{matrix}$   $\begin{matrix} (marklato) \\ ff \\ 8va \\ poco Ped \end{matrix}$   $\begin{matrix} (marklato) \\ ff \\ 8va \\ poco Ped \end{matrix}$   $\begin{matrix} (marklato) \\ ff \\ 8va \\ poco Ped \end{matrix}$

4)

2!

5!

Elektr.  $\begin{matrix} (10 \text{ "45" "}) \\ (Grande wht) \\ (400 Folsen) \end{matrix}$   $\begin{matrix} (3 \leftrightarrow 5) \\ FL \end{matrix}$   $\begin{matrix} KV \\ (2|4|6) \end{matrix}$   $\begin{matrix} 10KV \\ (3|6 \rightarrow 5 \rightarrow 4) \end{matrix}$   $\begin{matrix} (1-6) \\ FL \end{matrix}$   $\begin{matrix} (1|2|4|5) \\ FL \end{matrix}$   $\begin{matrix} (11') \\ FL \end{matrix}$

Fl.

Klav.  $\begin{matrix} (marklato) \\ ff \\ 8va \\ poco Ped \end{matrix}$   $\begin{matrix} (marklato) \\ ff \\ 8va \\ poco Ped \end{matrix}$   $\begin{matrix} (marklato) \\ ff \\ 8va \\ poco Ped \end{matrix}$   $\begin{matrix} (marklato) \\ ff \\ 8va \\ poco Ped \end{matrix}$

Ped

51

31

Wh. Tone (100 Flöten)

Hall

Elektr.

Fl.

Klav.

(Ped)

Elektr.

Fl.

Klav.