

Disparate Scenes

VERSION FOR ENSEMBLE OF SIX INSTRUMENTS
for soprano (with props and scenical tasks) and ensemble:
flutes (piccolo, c-flute, alt-flute), clarinett (Bb-, Bass-), piano, violin, violincello and sound.
All instruments amplified.

Erik Dæhlin



NB
noter

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Disparate Scenes (version II, 2009 / rev. 2014) for chamber ensemble of six instruments:

flute (piccolo, c-flute, alt-flute), clarinet (Bb-, Bass-), soprano (with props and scenical actions/tasks), piano, violin, violincello and electronics (stereo soundfiles and specific amplification).

was re-written on commission for Ensemble neoN for the VIA NOVA 15th Spring Festival of Contemporary Music in Weimar 2014.

This revision was made possible with support from Norsk Komponistforening



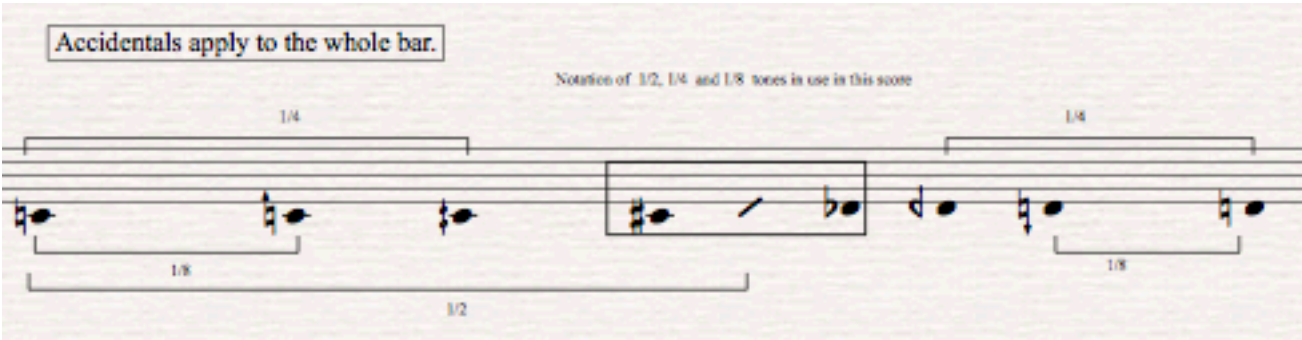
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Manual and notation

Actions:

Instructions of actions to be done through the piece, is described in text-boxes or as actions to be done or described as notated rythms.

Accidentals:



Dynamics:

Regular dynamics: *p* Intensional dynamic: *ff* Dynamic actually showing sound level produced *(mp)*

Symbols and explanations:

Flute: Piccolo, C-flute and alto flute. The flutist also need a smal inflatable toy animal.

`Airy` tone, with just some pitch audible

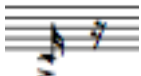


This notehead is also used as a pitch with distortion/multiphonics of free choice based on the notated pitch.

Cover mouthpiece and blow (*not* as a jet whistle) through the instrument



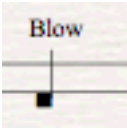
This notehead is also used when inhaling through instrument. Tongue ram



Clarinet: Bb clarinet and bass clarinet

Multiphonics is free of choice, but follow the characteristics written about them and based on the notated pitch as a fundamental.

From bar 36, and also later in the piece, the clarinet part is written with two lines; here you are free to choose sounds according to the characteristics written about them:



Key sound



"Tremolo" between keys



Inhale through instrument



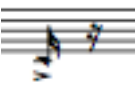
Exhale through instrument



Percussive effect, less treble than key click



Slap tongue (s.t.)



All these sounds are amplified through a microphone.

Soprano: The singer need to perform movements and actions as well as singing. This also require props: a knife, some ash in a bowl, a fruit, a black crayon, a toy glochenspiel, a small suspended cymbal, two white (cotton) gloves, two round stones, a bucket (pref. a sink/metal one), a wine glass, a black bird (crow) and some liquid blood. She should also pref. sit on a high chair, like a bar- or contra bass chair and have five A3 horizontal papers as a part of her part. All these papers is to be facing the audience when turning pages. The A3 part for the soprano should be wired together on the top so that every paper with text/picture is turned around facing the audience. No white/empty paper to be shown.

The movements based on a text (Bildbeschreibung) by Heiner Müller, (the text must be obtained by the performer herself in an english version according to the score), written in text-boxes, are to be performed as a transcription of the words into movements, almost as pantomime. But you are to translate the words subjectively into simple movements and gestures, that should *not* be understood as an exact representation of the words and symbols. You are to fluctuate between a kind of abstraction and sometimes concrete representation of the text. You are free to omit certain words that does not evoke any movements. All movements are performed with your bare arms and hands only, in front of your torso, between your head and hips and between the same horizontal width. The note stand should not interfere the view. It is important to obey the notated length of these sequences of movements; it should not be any longer than notated, and preferably not too much shorter than notated. Take also into account the music played while your are doing your movements.

When the tex-box is called "Action", the text is to be interpreted more or less literally.

Singing-talking with undefined pitch, but with a approximate placement

A kind of sprechtesang is executed when there are no notehead

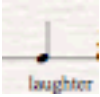
Deep ('sub - octav')

High pithed inhalation, almost like a crying child

A distinct inhalation

A distinct exhalation

A distinct exhalation, but deeper – with a little pitch

Smal notehead means *do*, not talk/sing

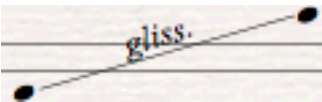
Through the piece several fragments appears from the opera Alceste by Gluck. They are sometimes to be sung in german or french. But mostly the soprano can choose between the two languages when written as a two-lined choice.

For the "senza misura" sequences, it is important to get a fluctuation between the bars. The notated morse codes are to be translated into rythms of short and long notes, played on different parts of the arm. The letters and words are to be said/whispered in a intense and sostenuto way.

All of these sounds are to be amplified closely and intimate with a wireless microphone.

Piano:

Through the piece several passages are played percussive and amplified – just with hands on keys and wooden parts of the instrument. The two lined system shows a approximate placement of fingers.

No strings sounds, except

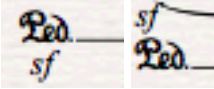
Finger on keys

Nails on keys

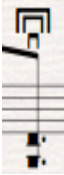
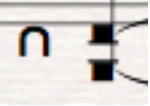
Which glissando/"guiro" direction:

On white or black keys (if no sign, then choose yourself)

Just a hit/tap on on or more keys

Indication of 'violent' pedal

Violin and violincello:

Play on tailpiece, making a low frequency 'hum'  Heavy bow – crush tone  c.l. Battuto  Jeté  On top of bridge. Damp all strings  Vertical bow against strings 

Damp strings – soft noise. Careful you don't get flageolettes 

Norm. = normal bow
C.L. = col legno
Batt. = Battuto (strike)
Tratt. = Tratto (drag)

P = al ponticello
O = ordinario
T = tasto

Placement of musicians:

The most important is to place piano, clarinet and soprano with some distance in-between. It is also important that the singer has a spot with some area to perform in.

Technical requirements:

Instrumental microphone for all instruments to lift the general volume. For the flute a DPA on the cheek is preferred.

Instrumental close-up («close») microphone for the clarinet – placed close to keys and body of instrument.

Instrumental close-up («close») microphone for the piano – placed close to keys from both sides.

Small wireless DPA close-up («close») (DPA on the cheek) microphone for the soprano.

These microphones are to be put on/off as written in the score. The running of amplification is written in the score as:

MIC. ON

MIC. OFF

Good stereo sound system.

Sound files come in stereo version, and are to be played from Live or similar program who let use of start and stop of soundfiles at same queue  and control of levels for every soundfile.

Some also have to go for 'unlimited time' and then be put off according to the score  The soundfiles are to be triggered according to the score.

Disparate Scenes

Erik S. Dæhlin

Moderate ♩ = 54

Flute C- flute pp tr tr Change to Alto flute

Clarinet Bb clarinet pp p p Multiph. Increased/forced lip pressure

Soprano Make movements based on "Bildbeschreibung" by Heiner Müller: 1 Opening lines of "Bildbeschreibung" until "Antarctica homewards bound" {approx. 20"} O Dieux! O Gott!

Tape 6/4 3/4

MIX/Microphones 6/4 3/4 SOPRANO PIANO (close) CLARINET (close)

Piano Grace - notes on the beat mp 3 2 3 2 3 15^{ma}

Ped. Ped. Ped. Ped. Ped. Ped. Ped. (with clarinet) Ped. Ped.

Moderate ♩ = 54

Violin Non-vibrato pp mp IV jeté IV jeté (III - II)

Violoncello III IV pp III mp II III II III II III on tailpiece

Score in C

Moderato ♩ = 54

13

Fl.

pp

f

Cl.

pp

Change to Bass clarinet

3

sub. pp

S.

Continue with movements

2

[from "on the horizon a flat mountain range" (...) until "or suited to poison guests" {approx. 20"}]

Dé - ro - bez - moi vos
Be - zäh - met Schmerz und

Tape

"my mind is so far away when I dance. I live in an other age. Centuries back. When man - woman..."

Pno.

(15)

Grace - notes on the beat

p

f

15^{ma}

3

with soft mallet

ppp

8^{va}

Moderato ♩ = 54

Vln.

Pont.

3

sfz

sub. p

Vc.

(III)

IV

6

gliss.

f

sub. p

[illegible]

Stop and put away

tr *3* inhale (close mouthpiece) *ff poss.*

Cl. *p 3 sfz p pp mf flutt. Multiphonic*

S. *f 3 3 mp ces ro-chers me-na cants, f di - e Er-de oh-ne*
ro-hes Fel - sen-ge stein,

Tape *2*

Pno. *p Red. ff Red. mf mp Red. **

Vln. *Pont. tr III I Pont. tr III Pont. tr I Pont. tr II Pont. tr V (IV) 3 f*

Vc. *I tr (III) I tr (III) I tr 3 gliss. sub. p f sub. pp mf (I) III f*

31

Fl. *p* *tr* *mp* *sf* *ppp*

Cl. *pp* *p* *3* *sf* *ppp*

S.
nuit les fu - né - bres ac - - cents
schrei kling - ter - schau - ernd im - - Hain.

[Toy glockenspiel] *p* *mp*

Tape

Pno. *mp* *9* *6* *f* *mf* *sf* *pp*

Vln. *3* *3* *3* *3* *Pizz.* *Arco* *c.l. tratto* *Norm. sur la touche* *pp*

Vc. *3* *f* *gliss.* *non-vibrato* *c.l. tratto* *Norm. sur la touche* *pp*

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38

Fl.

Change to piccolo

gliss.

5

3

tr

slap tongue

5

S.

so nne

Continue with faster movements

5

from "even the clouds," (...) " blue plank with the arbitrary designation"

Paper "HIMMEL"

Tape

The que out of the fermata is when the sound of birds begins.

13''

SOPRANO (close) MIC. OFF

PIANO (close) MIC. OFF

pp

gliss.

3

step hard on pedal

Ped.

Ped.

Vln.

mp

Vc.

mp

NB noter

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41

Fl.

Action: (turn your head facing audience) look directly at the floor, 'freeze'

Piccolo

$\text{♩} = 68$

ff *ff* *mf*

S.

Action: (turn your head facing audience) look directly at the floor, 'freeze'

Action: raise your right hand to the level of the heart, that is to say the left breast, a gesture of defense or from the language of deaf- mutes

Speak prosaic

Schlag *mp*

Stob

Stich

expressive - intense (noise)

ist ge sch -

Tape

③

④ "why are they doing this?...why are they doing this... they said when you got here, the whole thing started" -

⑤ low noise (Shine On Your Crazy Diamond)

CLARINET (close) MIC. OFF

SOPRANO (close) MIC. ON

Action: (turn your head facing audience) look directly at the floor, 'freeze'

mf *f* *ff* *f*

15^{ma}

8^{va}

Ped.

Vln.

Action: (turn your head facing audience) look directly at the floor, 'freeze'

Vc.

Action: (turn your head facing audience) look directly at the floor, 'freeze'

$\text{♩} = 68$

Pont. I

Pont. II

ff *ff*

c.l. Batt.

Norm.

III

IV

46

Fl. *Change to alto flute*

Cl. *pp poss.*

S. *Hair to the side. Face to be seen normal*
Start movement based on this text:
"the gesture of the long-fingered right hand manifest pain in the left shoulder, does the arm hang so limply in the sleeve, because it is broken"
Action: use one hand to make a movement where you hit the other arm at the base of the arm's hand
Action: move slowly from seated (if seated) position to raised/standing
Hit the the base of the other arm's hand
Go from each bar to the other smoothly. Voice: tense - whisper sostenuto Intense, without any stop. Sim. (short: hit, line: stroke)
Say: tense - whisper
s ta

Tape
 "who are you?" "what are you?" "where did you come from?" "I think you are the cause of all this" "I think you're evil (...) EVIL!" -oh "oh"
 ⑤ continues ⑥ sparse deep feedbacks

Pno. *f* *15ma*

Vln. *mf* *on tailpiece*

Vc. *(p)*

Senza Misura (but each bar max 2 seconds)

S.
52

Make teeth clack and/or grinding movements with your jaws. Make even beats. This should make some sound when using microphone.

Teeth/jaws

Teeth/jaws

Teeth/jaws

Teeth/jaws

mm

neben (inhale)

s

t

s ta

(use your pitch fork here, if you need to)

6

2/4

2/4



61 ♩ = 48-52

Breath. Violent accents. Everything else; legato and 50/50 pitch/air

Senza Misura (but each bar max 2 seconds)

Fl.

Cl.

S.

Legato stroke

3

3

3

3

6

Hit your chest with clenched fist

Teeth/jaws

rat-face (inhale)

E E E n_g

Stamp in floor

Tape

6

OFF

7

sparse feedbacks

SOPRANO (close) MIC. OFF

SOPRANO (close) MIC. ON

Pno.

8va

3

3

3

3

8vb

mp

f

Vln.

♩ = 48-52

Instense. Explosive crescendi

pont.

3

c.l. batt.

3

pont.

3

c.l. batt.

3

c.l. tratto up and down as fast as poss.

ff poss.

Norm.

pont.

mf

Vc.

Instense. Explosive crescendi

pont.

3

c.l. batt.

3

pont.

3

c.l. batt.

3

c.l. tratto up and down as fast as poss.

ff poss.

Norm.

pont.

mf

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68

S. el__ Na N a Na _g_e n

Teeth/jaws

Teeth/jaws

(use your pitch fork here, if you need to)

A tempo

ti - e r - - e

74

Fl.

Cl.

Lee (ho) Lee di e ki (h)i (h)i fer ma hlen Wort leich en

ist ge sche hn ist ge sche hm Stich der s s s

Stamp in floor

Cymbal

A knife against edge of cymbal (susp.)

f

mf

ff

Explosive

8^{vb}

15^{ma}

Pno.

Vln.

Vc.

pont.

Pont.

sub. pp

Tasto

gradually to pont.

sub. pp

Senza Misura

Norm.

sub. pp

Hit/stroke against shoulder

w a

sparse feedbacks

SOPRANO (close) MIC. OFF

SOPRANO (close) MIC. ON

77 whistle tones

Fl.

S.

Teeth/jaws

Teeth/jaws

Tape

Vln.

Vc.

w a s oder w e w e r

(inhale)

8

4/4

4/4

4/4

4/4

4/4



The image displays a musical score for the piece 'L'Espresso' by Luciano Berio. The score is written for a vocal soloist and a chamber ensemble. The vocal part is in Italian, with lyrics such as 'Lee re in s Lee re Lee - - re' and 'Stich ist ge sch he hn'. The instrumental parts include Flute (Fl.), Clarinet (Cl.), Saxophone (S.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The score is marked 'A tempo' and 'Senza Misura'. A large, diagonal watermark reading 'NB noter This music is copyright protected' is overlaid on the score. The score is written in 4/4 time, with a key signature of one sharp (F#). The vocal part is in Italian, with lyrics such as 'Lee re in s Lee re Lee - - re' and 'Stich ist ge sch he hn'. The instrumental parts include Flute (Fl.), Clarinet (Cl.), Saxophone (S.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The score is marked 'A tempo' and 'Senza Misura'. A large, diagonal watermark reading 'NB noter This music is copyright protected' is overlaid on the score.

87
S. 
Teeth/jaws
v v v e r brannt w w w o r d e n ein Kind, eine andere Frau
(inhale) (inhale)



[illegible]

Fl.

Cl.

S.

Tape

Pno.

Vln.

Vc.

Pont.

c.l. Batt.

Choose one of these pitches. Play sustained (non-vibrato) for 5 - 15 seconds, always between *ppp-p*. Make a short pause; choose a new pitch.

go directly to:

multiph.

mf

mp

p (poss.)

p

take the black bird (which until now has been unseen for the audience) without any inconveniences with your right hand, hold your right hand outstretched to the right side of your body and use your left hand to stroke the plumage. Put the bird calmly back and prepare for bar 123 and 124. The soprano should use a watch to measure approx. 55 seconds from bar 123.

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Durata: 55 seconds. Tutti Senza Misura
Each instrumentalist should be aware of the importance of avoiding simultaneous cessations, and also focus on blending all pitches with the pre-recorded material.

Fl.

Cl.

S.

Tape

Piano

Vln.

Vc.

ordinary pitches non-vibrato

s.t.

go directelly to:

pp-p

50 seconds

take another handfull of ashes and throw/let go horizontal into the air.

Shepard-risset glissando gradually fades out when noise with pitch fades jn

PIANO (close) MIC. OFF

55 seconds

Pont.

c.l. batt.

p

go directelly to:

Choose one of these pitches. Play sustained (non-vibrato) for 5 - 15 seconds, always between *ppp-p*. Make a short pause; choose a new pitch.

Choose one of these pitches. Play sustained (non-vibrato) for 5 - 15 seconds, always between *ppp-p*. Make a short pause; choose a new pitch.

attacca

22

Fl.

131

Bend down

pp (poss.)

sim.

Cl.

(ordinary pitches)

mp

sim.

S.

laughter

p

laughter

breath

laughter

laughter

laughter

laughter

inhale

breath

laughter

laughter

mf{ö}

breath

laughter

inhale

hold breath...

into water

into water

into water

Tape

Pno.

Pont.

p

sim.

Vln.

Vc.

mp

sim.

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139

Fl.

Cl.

S.

Tape

Pno.

Vln.

Vc.

accel. $\text{♩}=48 = \text{♩}=48$

exhale

laughter

inhale

laughter

into water and leave them in bucket

Hold your arms a little raised.
Hit thumb against thumb.

Make short notes also as a short movement,
and longer notes as longer movements - slowly expanding after a hit.

On wood with fingers

f poss.

sf Ped.

sf Ped.

sf Ped.

Con anima, mobile solo

15^{ma}

p

PIANO (close) MIC. OFF

13

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[illegible]

158 *f* *8va* *3* *8va* *Change to Alto flute* *6* *3* *distortion* *mf* *mf* *3* *Lento* ($\text{♩} = 48$)

Fl.

s.t. *3* *3* *6* *Multiph.* *Multiph.* *s.t.* *Ordinary pitches* *trem.* *p*

Cl.

3 *3* *3* *3* *3* *3* *soft* *rock - ing* *Hän de Dau men an Dau men* *um ih ren* *h(a) - l* *soft* *crack* *Push a wine glass so it falls over into something and break Or simply break glass in a bag* *A l'au-Zu des*

S.

Tape

Pno.

(15) *3* *6* *3* *15ma* *8va* *mf*

Vln.

3 *96* *cl.l. Batt.* *3* *Pont.* *Pont.* *c.l. batt.* *Lento* ($\text{♩} = 48$) *p*

Vc.

3 *Ordinario* *cl.l. Batt.* *3* *Pont.* *Pont.* *c.l. batt.* *p*

ff *mf* *sfz*

171 $\text{♩} = 96$ $\text{♩} = 36$ rit.

Fl. f mp f mp $gliss.$

Cl. f 6 3 p f 6 3 f ff $gliss.$

S. f Qu'il vi - ve! Et des en - fers ou - vres moi le pas - sa - ge!

With styrofoam (two pieces against each other)

21 seconds of footsteps

Pno. f mp f mp

Vln. f 3 3 p 3 3 mf 3 p $gliss.$

Vc. f $sub. p$ f 3 3 p $gliss.$

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179

Fl.

Cl.

S.

Tape

Pno.

Vln.

Vc.

$\text{♩} = 60$ (follow the soundfile)

One maracas
pp

even and continuous movements

The butter it came out all grizzle-y gray
Ristle-tee, rostle-tee Now, now, now
The cheese took legs and ran away
Ristle-tee, rostle-teeHey, donnie-dostle-tee
Knickety-knackety Rustical qualityWillow-tree,
wallow-tee Now, now, now

With styrofoam
pp

even and continuous movements

16 Either as soundfile OR as quiet choir (but then without clarinet and soprano)

17 The dance of Mata Hari

p

Pizz.
p

the string should be prepared/damped in some way -
distorting/transforming the sound ^

sub. ppp

On top of bridge
(p)

On top of bridge
(p)

$\text{♩} = 60$ (follow the soundfile)

190

♩=60

Cover mouthpiece, blow

gliss.

p

s.t.

5

3

tr

5

Thin tone with air

5

tr

3

S.

so nnen

Ma Ta Ha rrrr

bö ser fin ger

Action: shape your hand as a cup, and drink silent from it once.

Picture of Mata Hari

Tape

18

SOPRANO (close) MIC. ON

PIANO (close) MIC. ON

CLARINET (close) MIC. ON

Pno.

mp

Ped.

p

3

3

Vln.

♩=60

mf

Pont. V

c.l. batt.

3

c.l. tratto up and down as fast as poss.

batt.

5

on body of instrument trem. with fingers

Vc.

tr

(♯~)

Tasto

p

(Ord.) c.l. tratto up and down as fast as poss.

batt.

5

on body of instrument trem. with fingers

196

Cl.

3

gliss.

Thin tone with air

sub. pp

exhale

ppp

s.t.

p

S.

winds braut the who le sky hi mmel fe hler nun bleibt mir nichts,

Action: Take your gloves slowly off

Tape

SOPRANO (close) MIC. OFF

3

tr

3

mp

pp

p

Red.

*

Vln.

Norm.

mp

Pont.

II

III

p

Pont.

Pizz.

Arco

Pont.

Pizz.

Arco

Vc.

gliss.

mp

tr

Pont.

pp

mf

Pont.

Pizz.

[illegible]

214

Fl.

Cl.

S.

Tape

Pno.

Vln.

Vc.

Change to alto flute

Alt flute

Change to Bb clarinet

Paper "HIMMEL"

tee ty ty cal ty tree mur der fremdim eig nen kör per

Use the crayon to picture some mountains on the paper ("Himmel"). Do it quite fast - in a negligent way.

PIANO (close MIC. ON)

CLARINET (close MIC. ON)

Intense

ff

mp

gliss.

c.l. batt. Norm.

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224

Fl. inhale through instrument *f* *gliss.*

Cl. inhale through instrument *ff* *mp* *tr* *stroke the keys*

S. ode er was or what im spie gel woh_nen ich ich ich

Tape

Pno.

Vln. Pont. *sfz* *mf*

Vc. Pont. *sfz* *pp* *mf*

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229

Fl.

S.

Tape

PIANO (close) MIC. OFF

Vln.

Vc.

noise (pp)

21

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

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261

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232

Fl.

non-vibr.

pp

pp

mf

ff

Cl.

non-vibr.

pp

5

p

mf

f

tr

S.

prepare the blood

just after "ich", you rub
some blood around your mouth
- looking out

(i) ch

Tape

3/4

4/4

22

SOPRANO (close) MIC. OFF

CLARINET (close) MIC. OFF

Pno.

mf

ff

Vln.

non-vibr.

pp

mf

Pizz.

Arco

Pont.

fff

Vc.

non-vibr.

p

5

f

fff