

## Fold explain fold leave

flute, clarinet, electric guitar, violin, viola, cello, contrabass, piano  
Mauricio Pauly 2010-11



This draft prepared for the 2011-12 Darmstadt Ensemble Composition Workshop (Chicago, US - Darmstadt, DE).  
It is a development on a draft first presented at Impuls 2011 (Graz, Austria)

# PERFORMANCE NOTES

## GLOBAL

= standard meter indication

= unmetered but with relative bar duration events inside bar are not exactly fitted to a grid but are to be performed sequentially according to relative position. Big number simply indicates relation to other unmetered bars. E.g. a 4 bar lasts around twice as much as a 2 bar.

= to highlight a multi-instrumental musical object

= to indicate a sequence of events

= to indicate or emphasize that events occur at precisely the same time

## PIANO

**Auxiliary objects:**  
These can/will be provided by the composer.

- 1 guitar slide (preferably metal rather than glass)
- 1 plectrum.
- 2 battery-operated vibrating eggs (provided by the composer)

= grab plectrum

= grab slide

= the slide covers an average of 3 strings (or string groups). The square notehead indicates the central string being rubbed. In these passages precision in terms of which strings is less important than the precision and assertiveness of the gesture itself.

**strike**  
 = strike strings with slide and immediately rub up or down. The speed at which you rub the strings determines the loudness. So, the indicated dynamics should be interpreted as relative rubbing-speed. An accentuated sforzando, for example indicates a sudden but brief super fast rub.

= as above but without the initial strike

dampers  
agraffe  
= inside piano string scratched with fingernails (or plectrum or plastic card). NO PEDAL unless specified. Stem direction indicates suggested hand. Inclination suggests direction of the scratch as well as relative duration.

= mute strings inside

= pluck string inside piano. Pedal as indicated

= mute inside and play on keyboard then pluck inside with muting hand

HOLD  
= Hold key down quietly then strum across area with skin of thumb so that strings of key held resonate

= Egg ON, Egg OFF

grab loose press  
= Vibrating egg articulating strings inside the piano. Notehead indicates string (or string set), egg and curvy line height indicate relative distance away from dampeners.

**grab** = hold egg securely in finger tips while articulating strings

**loose** = allow egg to loosely over strings by cageing it with your fingers.

**press** = hold egg tightly and press against strings

## WINDS

- = Toneless. Airy sound, as pitch-less as possible.
- = Semi-airy sound. Dirty tone with distinguishable pitch.
- = Clear tone.

= Noisy mouth inhalation near embouchure as if slurping spaghetti

## STRINGS

= mute indicated string(s) near bridge and bow on bridge to produce a coloured hiss

= as above but left hand sliding downwards

= as above but preceded by a left hand slap on the string(s)

= press and twist bow over indicated strings to produce a crackling noise

= undetermined pitch. As high as gesture allows.

II III  
= clef to indicate vertical bowing range, strings and direction. Produce rough continuous grating sound.

# ELECTRIC GUITAR

The guitar part consists of two modalities:

- Table top (guitar laid flat on a low desk)
- Standard

The piece can be played with one guitar for both modalities or one for each.

**[this first draft, however, deals only with the table top modality]**

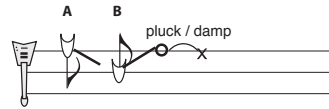
## Auxiliary objects:

These can/will be provided by the composer.

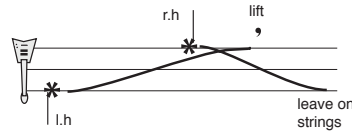
- E-Bow
- A rubber-headed mallet.
- Plastic scourer (made from a bundle of plastic netting).
- Pearl scourer (a sponge-like rectangle covered in light, brittle plastic strands).
- Battery-operated, plastic vibrating egg with speed control.
- Small plastic board used for labelling crops. Like a small tongue depressor but made of plastic. About 100x10x0.8 mm.
- A piece of heavy cloth (e.g. a sock) to mute the strings near the nut.



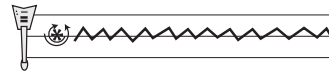
= Egg-control taped to table within easy reach. When the egg is turned ON it will create noisy interference with the guitar's pick-ups which will be more intense the closer the egg is to the them. As this will vary depending on the electronics of each particular instrument, measure distance between egg and pick-ups to match the ensemble's *p* dynamic. It is recommended to put the egg inside a padded small box to avoid it bounding on the table [video\_1]



A / B = Scratch indicated strings with plectrum downwards or upwards along the string. Upwards scratching (towards bridge) will sometimes end by plucking (thumb-piano-like) the previously prepared plastic plant label [video2].



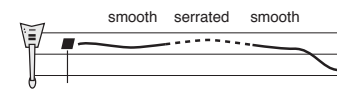
= Use scourers to go up and down the strings. In terms of speed, It should take you about 10 seconds to go from bridge to nut. A comma at the end of a scrub indicates to raise the scourer away from the strings. An accent indicates that the scourer will strike the strings as you start scrubbing - it normally follows a comma. [video3]



= Press scourer lightly against strings between the bridge and neck pickups, turn continuously alternating between clockwise and counter-clockwise. to produce a continuous but irregular crunching noise. [video4]



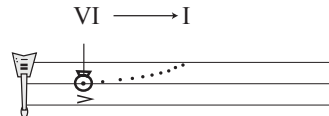
= Rub strings indicated (as if bowing) in circles with a mallet or a cylindrical pencil. In the case of the pencil, make shallow incisions on one its sides for a serrated/grating sound.[video5]



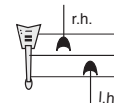
Line contour indicates where in the guitar the bowing take place. Speed of rotation will be indicated either by the rhythmic values of the stems or by a relative vector between slow and fast.



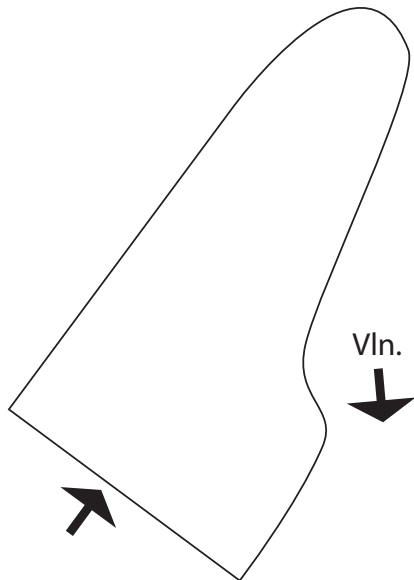
= Bow indicated string(s) with stick of mallet (reverse grip). [video6]



= Bounce (ricochet) rubber mallet-head across indicated strings. Press down to quicken (then stop) the bouncing. [video7]



= Tap lower strings with fingers



Vla.  
↓

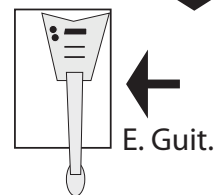
Fl.  
↓

Cl..  
↓

Vcl.  
↓

Cb.  
↓

amp  
↓



E. Guit.



The score is divided into five measures, each with a circled measure number at the top: 7, 8, 9, 10, and 11. Measure 7 is in 4/4 time, while measures 8, 10, and 11 are in 5/4 time. The instruments and their parts are:

- E. Guit.:** Features complex rhythmic patterns with triplets and dynamic markings like *p*, *mp*, *mf*, and *pp*. Includes techniques such as "VI-V r.h.", "l.h.: egg control", "r.h.: scourer", and "VI-V r.h.: plectrum".
- Pno.:** Includes piano accompaniment with dynamic markings and techniques like "strike" and "leave ON strings".
- Vln.:** Violin part with dynamic markings and techniques like "SP", "ST", "muted PIZZ", "ARCO", and "ORD".
- Cb.:** Cello part with dynamic markings and techniques like "jeté SP", "spic.", "ORD", and "SP".
- Fl.:** Flute part with dynamic markings like *ppp*.
- Cl.:** Clarinet part with dynamic markings like *ppp*.
- Vla.:** Viola part with dynamic markings like *ppp* and techniques like "ST" and "ORD".
- Vcl.:** Violoncello part with dynamic markings like *ppp* and techniques like "ST" and "ORD".

Additional annotations include "C. flute" for the flute part, "8va" for the cello part, and "HOLD" for the piano part. The score uses various dynamic markings (*ppp*, *pp*, *p*, *mf*, *mp*, *f*, *fp*) and articulation marks to indicate performance style.

**12**  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

**13**  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

**14**  $\frac{3}{4}$   $\frac{4}{4}$

**E. Guit.** VI-V *mf* MUTE@NUT OFF lift OFF strings r.h.: mallet (reverse-grip) *fp* lift OFF strings

**Pno.** *f* strum across area with skin of thumb so that strings of key held resonate *f* HOLD *ff* *p* Ped 8va

**Vln.** *f* *p* *sfz* *mp* *f* II III III V *sfz* *mf* *pp* *f* *sfz* *fp* gliss. *f* *p* *mf* *f* ORD III IV V

**Cb.** *f* *sfz* *sfz* *mf* *p* *f* *sfz* *ff* *mp* jeté SP III ORD SP spic. SP

**Fl.** *pp* *p* *pp* *ppp* *mp* *pp* *ppp* *p*

**Cl.** *p* *pp* *ppp* *mp* *pp* *ppp* *p*

**Vla.** *pp* *p* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* ORD SP L.B.

**Vcl.** *pp* *p* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* ORD L.B. SP

**15** **16** **17** **18** **19** **20**

**E. Guit.**  
bow string with reverse-gripped mallet (flip mallet)  
VI  
p  
leave ON strings  
VI → I  
lift OFF strings  
mp  
p  
leave ON strings  
mf  
p  
mf

**Pno.**  
pluck string inside piano with pedal OFF  
p  
f  
mp  
pp  
pp  
pluck inside  
Ped  
Ped

**Vln.**  
II III  
mute PIZZ  
p  
fp  
p  
mf  
3  
IV III  
mf  
mf

**Cb.**  
mute PIZZ  
mf  
ff  
p  
mf  
mf  
mf

**Fl.**  
ppp  
p  
sfz

**Cl.**  
ppp  
p  
sfz

**Vla.**  
III IV  
mp  
a la punta SP  
ORD MSP  
mf  
p  
mf  
vertical bowing  
II  
III  
ppp  
SP  
MSP  
mp  
II  
III  
vertical bowing  
ppp  
mf  
p

**Vcl.**  
III IV  
mp  
a la punta SP  
ORD  
mf  
p  
mf  
vertical bowing  
II  
III  
ppp  
SP  
ppp  
mf  
p

page turn

21

22

23

24

25

18~

2/4 ↓

4/4 ↓

3~

**E. Guit.** r.h.: serrated pencil (←) remove plant label (x)

**Pno.** (l.h.: plastic scourer) 18-20sec grab loose → press loose grab (lift) Ped Ped OFF ON

**Vln.** vertical bowing 3 press p f

**Cb.** SP no vib → poco vib no vib ORD n mp p

**Fl.** p

**Cl.** p

**Vla.** pp SP

**Vcl.** pp SP mf

**Violoncello** SP L.B. jeté (lift) Ped mf

**Violino** SP L.B. jeté (lift) Ped mf

**Violino** SP L.B. jeté (lift) Ped mf

**Violoncello** SP L.B. jeté (lift) Ped mf

18~

2/4

4/4

3~

**E. Guit.** 3~ 5 4 I4~  
26 3 5 27  
r.h.: rubber mallet (reverse)  
mallet bow in circles VI-I  
*mp* > *p*

**Pno.** 3 5  
12-15sec  
Ped.

**Vln.** ARCO  
*mf* 3 5  
*p*

**Cb.** vertical bowing  
*mf* 3 5  
III no vib → poco vib no vib SP ORD  
IV  
*n* < *mp* < *p* < *n*

**Fl.** 3~ 5 4 I4~

**Cl.**

**Vla.** I II SP  
*n* < *mp* < *pp* < *n*

**Vcl.** II III SP  
*n* < *mp* < *pp* < *n*

**Measures 28-33:**

- E. Guit.:** (r.h.: egg control), (l.h.: pearl scower), pluck, grab.
- Pno.:**  $\theta$  ON,  $f$ , vertical bowing.
- Vln.:** II, III, short press,  $f$ , vertical bowing.
- Cb.:** II, III, short press,  $f$ , vertical bowing.
- Fl.:**  $pp$ ,  $p$ ,  $p$ .
- Cl.:**  $pp$ ,  $p$ .
- Vla.:**  $n$ ,  $mp$ ,  $mf$ , SP.
- Vcl.:**  $n$ ,  $mp$ ,  $mf$ , SP.

**Tempo/Time Signatures:** I 4/4, 4/4, 2/4, 3/4, 2/4, 3/4, 6/4, 5~, 3/4, 5~.

**Performance Notes:** inhale hoisily fricative, near embouchure.

5~ 2~ 6~ 7~ 4/4 10~ 4

**E. Guit.**  
 r.h.: rubber mallet (rev)  
 fast slow  
 p  
 I.h.: plastic scourer  
 mute strings with left arm  
 f  
 E-Bow  
 Tune IV string down to C#  
 I-II  
 p  
 Place E-Bow (standard setting) on the D (C#) string on the fretboard so that its rails stop the G (and A) string at the 4th fret.  
 from here on: listen for the rest of the ensemble vary the circular rubbing speed interpretatively

**Pno.**  
 grab → press → loose → press  
 Ped  
 Ped  
 Ped

**Vln.**  
 II III  
 mf  
 II vertical bowing  
 III

**Cb.**  
 II III  
 f  
 II vertical bowing  
 III

5~ 2~ 6~ 7~ 4/4 10~ 4

**Fl.**  
 interrupt suddenly with tongue and click keys  
 to Alto flute

**Alto flute**  
 n mp n  
 n mp n  
 pp >  
 pp >

**Vla.**  
 SP I ORD I II SP  
 n mp pp

**Vcl.**  
 SP II III ST  
 n mp pp pp  
 II vertical bowing  
 III vertical bowing  
 II vertical bowing  
 III

heavy mute inside play on keyboard  
 p  
 p  
 mute PIZZ  
 p

**36** **37** **38**

**E. Guit.** (4/4)

**Pno.** heavy mute inside play on keyboard *mf* heavy mute inside play on keyboard *mp*

**Vln.** place bow on strings over bridge (to avoid an extra articulation) lh. slap to mute string(s) near bridge *p* *pf* *ppp* *pp*

**Cb.** mute string(s) near bridge bow on bridge *mp* *pf* *ppp* *pp*

**Fl.** key click *mp* toneless *f* key click *mp* toneless *pp*

**Cl.** toneless *f* key click *p* key click *mp* toneless *p*

**Vla.** mute PIZZ *mp* *pf* *ppp* *pp*

**Vcl.** *pf* *ppp* *pp* *ppf*

**Ped.** *f* *ppp* *pp*

**ORD.** *ppp* *pp*

**SP.** *ppp* *pp*

**Lh.: pearl scourer**

**39**

4/4 **4~**

E. Guit. Scourer will stop E-Bow action *mp* *f* *mp* I-II *mp* E-Bow gets reactivated with the removal of the scourer.

Pno. *f* Ped. ORD *P*

Vln. *P*

Cb. IV *pf*

Fl. toneless *pp*

Cl. toneless *p*

Vla. III IV *pf*

Vcl. III IV *pf*

**40**

E-Bow gets reactivated

*mf* pluck

Pno. *P* 8va Ped. ORD *f* *ppp* *pp*

Vln. *f* *ppp* *pp*

Cb. IV *pf* *f*

Fl. toneless *ppp* *mp*

Cl. toneless *ppp* *mp*

Vla. II III SP *ppp* *pp*

Vcl. II III IV *rf* *f*