

Maximilian Marcoll

Fremdbestimmt

[Interlock No.2]

Study for a scene for
performer/narrator and
prepared stroh viola (or stroh violin)

2018

duration: approx: 12'

Commissioned by
Annegret Meyer-Lindenberg

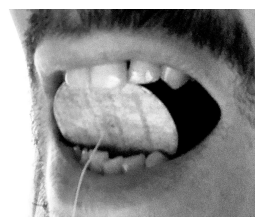
First Performance by
Annegret Meyer Lindenberg and
Burkart Zeller

Köln, Kunstation Sankt Peter
December 15th, 2018

Setup

The following steps are necessary to prepare for the piece:

- The horn of the strohviola or -violin is to be taken off.
- Attach a 3 meter long silver thread on the lowest string of the instrument, approximately a third of the string's length away from the bridge.
- The other end of the thread is to be fixed on a varnished oval piece of wood, approximately four by three centimeters big and half a millimeter strong. It is to be held between the teeth of the narrator for the entire duration of the piece. The thread is to be held under enough strain to allow for the sound of the viola to resonate inside the performer's mouth.



Notation

Performer/Narrator

The part of the narrator is limited to the completely voiceless forming of vowels and the equally voiceless uttering of consonants. All phonemes are written in the IPA (International Phonetic Alphabet).

The forming of vowels is indicated by black print on white ground, while the actual pronunciation of consonants is indicated by white print on black background. In most situations, the consonants are to be performed with as little airflow as possible, the obvious exceptions being sounds that *need* air, similar to h, j and such. When sometimes other phonemes appear on black background, some extra emphasis and air is, of course, required.

Diphthongs are specified utilising arrows in between the two main vowels.

e R m ε

In this example, at first "e" is silently formed, followed by a strongly audible "R", followed by "mä", in which the "m" is supported by air, the "ä" being silent again.

The second staff indicates the strain that is applied to the thread by moving the head back (arrow down: more pressure) and forth (arrow up: less pressure).

Viola/Violin

The entire part is exclusively to be played on the lowest string of the instrument. Everything is to be played with extreme bow pressure.

There is only two sounds to be played, one high pitched and one low pitched sound, achieved by varying the bow position on the string. The left hand is supposed to dampen all four strings all the time.

The endings of all notes are just as important as their beginnings and there is no room for swellings or fadings. All notes are supposed to end just as abruptly as they begin. In most cases the bow is not to leave the string in rests. Dashed legato slurs indicate that a series of consecutive notes separated by rests are to be thought of as one long note during which the bow movement occasionally stops.

1. Prolog

$\text{♩} = 50^*$

Spr.

Vn/Vla

6

Spr.

Vn/Vla

10

Spr.

Vn/Vla

*) or as slow as bow allows

15

a ε m ε R

4
2

3
2

5
2

4
2

3
2

4
2

20

R "R" a ε a s

4
2

3
2

5
2

4
2

3
2

4
2

25

a i e R m ε j

4
2

3
2

5
2

4
2

3
2

attacca

2. "reden wir"

(G. Benn)

Spr. **k** ɔ m **t** | **k** ɔ m **t** | **k** ɔ m **t** |

Vn/Vla **4**/**4** **2**/**4** **4**/**4** **3**/**4** **2**/**4** **4**/**4**

7 **k** ɔ m **t** | **k** ɔ m **t** | **k** ɔ m **t** |

Vn/Vla **4**/**4** **3**/**8** **4**/**4** **2**/**4** **4**/**4** **3**/**8** **4**/**4**

13 **k** ɔ m **t** | **k** ɔ m **t** | **k** ɔ m **t** |

Vn/Vla **4**/**4** **2**/**4** **4**/**4** **3**/**4** **5**/**4** **2**/**4** **3**/**4**

19 **k** ɔ m **t** | **R**...e...d...n...n | **v**...i...R... |

Vn/Vla **3**/**4** **3**/**8** **4**/**4** **3**/**8** **4**/**4** **3**/**8** **3**/**4**

25

k o m t R e d e n n k o m t

3/4 3/8 4/4 3/8 4/4 3/8 4/4

31

R e d e n k o m t R e d e n n v i R

4/4 5/4 3/8 4/4 3/8 4/4 3/8 4/4

38

R e d e n v i R t s u s a m e n v

4/4 3/8 4/4 3/4 3/8

44

v v e R "R" R e d e t

3/8 4/4 3/4 4/4 3/8 4/4

50

56

attacca

3. Edel I

♩ = 90

Spr. e d ε l s a → I d e R m ε n f

Vn/Vla

5

h I l f R a → I ç u n d g u t

Vn/Vla

attacca

4. ironische Distanz

♩ = 90

Spr. **g e h a a l t e n a u f i R o n I f e "d" d I s t a n t s**

Vn/Vla

6

i R o n I f e "d" d I s t a n t s

9

i R o n I f e "d" d I s t a n t s

13

d I s t a n t s

16

d I s t a n t s

20

24

28

33

attacca

5. aber das

(G. Benn)

♩ = 90

Spr. a b ε R d a s d a s d a s I s t d e R m ε n f

Vn/Vla

6

d e R m ε n f t s v a I u n d d R a I s I g

Vn/Vla

12

t s v a I t s v a I u n d d R a I s I g l u s t m o R d e

Vn/Vla

16

l u s t m o R d e g u t ε s ε n

Vn/Vla

21

g u t ε s ε n u nd tR I nk e n

3/4 4/4 3/4

25

u nd n a xts n a xts

3/4 2/4 3/4

29

a → I ng e s u nd ε R f l a f

4/4

attacca

6. Edel II

♩ = 90

Spr. e d ε ls a → I d e R mε n f hI I l

Vn/Vla 3/4 3/8 4/4 3/8 3/4 5/8

6

f R a → I ç u n d g u t m a m ha

5/8 2/4 4/4 3/4 5/4 4/4

11

a k ε n s a → I n ε R u t e

4/4 3/4 4/4 2/4

15

f n u R

2/4 3/4

attacca

7. Abschied

(G.Benn)

Spr. **d u** **f** "f" **d u** **f** Y

Vn/Vla **2/4** **3/4** **2/4** **3/4** **4/4** **2/4**

7 **d u** **f** Y **l s t** m i

Vn/Vla **2/4** **3/4** **2/4** **4/4** **2/4**

13 **ç** **f** Y **l s t** m i **ç** a n

Vn/Vla **2/4** **4/4** **5/4** **3/4**

19 **v i** **bl u** **t** **bl u** **t** **v i** **bl u** **t**

Vn/Vla **4/4** **3/4** **2/4** **3/4** **2/4**

26

di fR I f ε v u n d ε u

32

nd R I nst

37

ε Rn i d ε R "R" s a I n ε d u nkl ε

41

d u nkl ε s a I n ε d u nkl ε f

45

p u R

attacca

8. Edel III

♩ = 90

Spr. e d ε l s a → I d e R m ε n f h r I l f R a → I ç

Vn/Vla

7

u n d g u t m a m ħ a

Vn/Vla

12

a k ε n s a → I n ε R u t e f n u

Vn/Vla

18

R a → I n l ε t s t ε s t s a p ε l n

Vn/Vla

23

ħ a l e l u j a ħ a l e l u j a

Vn/Vla

8x

8x

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