





Suggested seating of audience:

\*<sup>1</sup> Any number of audience can be seated in a similar pattern.

\*2 i-face in the direction of the dot (directional signs carry over to the rest of the score).

x3

(2nd lib.)

(seated) (seated, cross-legged)



Light instructions (opt.):

pp. 1-3 setting ①\*

pp. 4-7 setting ②

pp. 8-11 setting ①

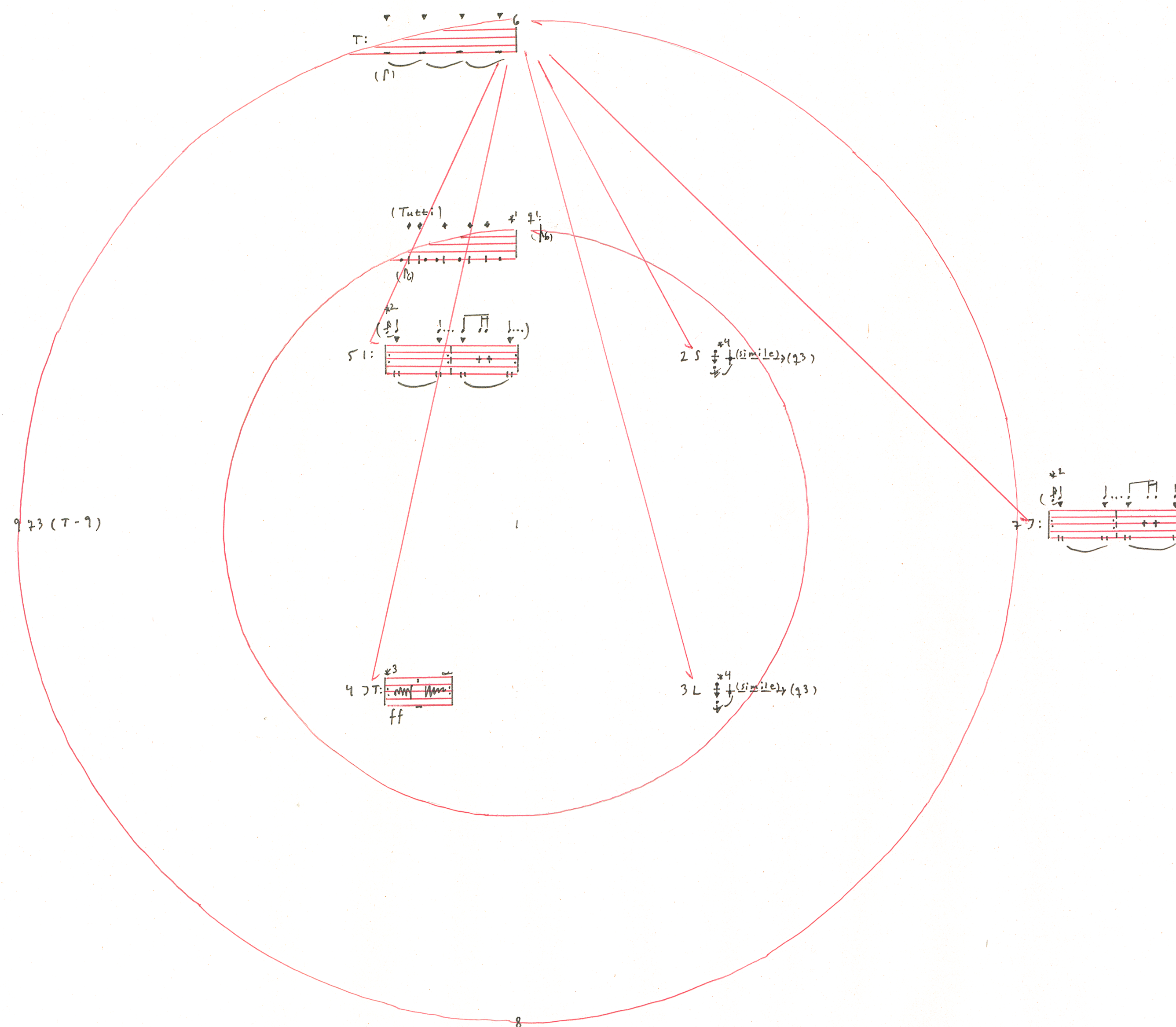
p. 12 setting ③

pp. 13-16 setting ②

\*The different light settings should be made in relation to whatever room the piece is performed in, and in such a way as to be of significance to the overall piece.



"They did not speak, they did not sing, they remained generally silent, almost determinedly silent; but from the empty air they conjured music. Everything was music, the lifting and setting down of their feet, certain turns of the head, their running and their standing still, the positions they took up in relation to one another, the symmetrical patterns which they produced..." (F. Kafka, Investigations of a Dog)

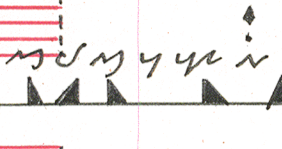


<sup>1</sup> Polytempo: keep your own (strict) rhythm and tempo.  
<sup>2</sup> 1 and 7 - tacit - p. 2.  
<sup>3</sup> Rapidly shake both (relaxed, limp) hands.  
<sup>4</sup> Tap foot on the floor followed by a fingersnap.  
<sup>5</sup> lib. rhythm, tempo and dynamic.  
 (opt. at will: (1/4) (-stride, rather short applaud.)  
 mp

<sup>7</sup> By anyone at any point: expand the circle to correspond with 6-9 rather than 2-5.  
<sup>8</sup> By T: the rest of the ensemble disperse as indicated.  
<sup>9</sup> Tutti: tacit, except for 1 and 7.



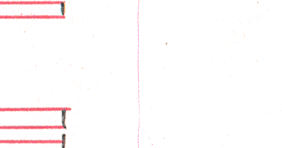
A:

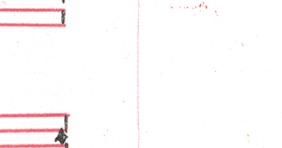
I:  *is n g e m y y e i n g d e h y e n d i t*

JT:  *in q s i i n d e n i s m y w l d i i n w e n i t*

//

I:  *n d i s i i n g e n i t*

JT:  *e i e n d i s i y e n g e n i s e l i t (q<sup>4</sup>: p. 3)*

T:  *w l e n g e n d h y i v h y e y i i l p e n t e h i l d e n h i l d e l*

B:  $\frac{1}{L}$

J) (opt. alternete)(glottis)  $\longleftrightarrow$  x  $\rightarrow$ )

L) (opt. ~)  $\longleftrightarrow$  x  $\downarrow$ )

S) (opt. ~)  $\longleftrightarrow$  x  $\uparrow$ )

$$\frac{1}{5} : A$$
$$\frac{5}{2} : \beta$$

T: A  
9

J: B  
7

JT: A  
4

L: B  
3

<sup>1</sup> "E most magyarázatot kapunk amiből mi egyszerű emberek is megérthetünk valamit a halhatatlanságból. Azt kérem csak hogy velem együtt lépjenek a hátátlan térbe ahol az állandóság, a nyugalom és a béké vegtelen üresség az úr." (B.Tarr, Werkmeister-harmóniák)  
 "And now we will get an explanation that simple folks like us can understand about immortality. All I ask is that you step with me into the boundless space where constancy, calm and peace, and endless emptiness reigns (my trans.)"

\*1 Applying pressure with the foot on the floor while rotating the ankle, creating a noise - either with the front of the foot or with the heel.

\*<sup>2</sup> No louder than A.



Tutti

mp

Develop glissando further and gradually keep new intonation

g5: by anyone:

(Tutti)

(Fingersnap)

p4

6

"The music of Ephrata, Kretzschmar told us, had been too unusual, too strangely unorthodox, to be adopted by the outside world, and it had therefore fallen into practical oblivion once the sect of German Seventh Day Baptists had ceased to flourish. But a memory of it had been passed down like some faint legend through the decades, so that one could more or less describe why it had been so exceptional and moving. The tone emanating from the chorus had imitated delicate instrumental music, evoking a sense of heavenly sweetness and gentleness in those who heard it. It had all been sung falsetto, the singers barely opening their mouths or moving their lips - a most marvelous acoustic effect. The sound, in fact, had been cast upward toward the fairly low ceiling of the meeting house, and it had seemed as if those tones - unlike anything known to man, unlike any form of church music, at any rate - had descended from on high to float angelically above the heads of the congregation."

(T. Mann, Doctor Faustus)

T  
9

1  
5

5  
2

1

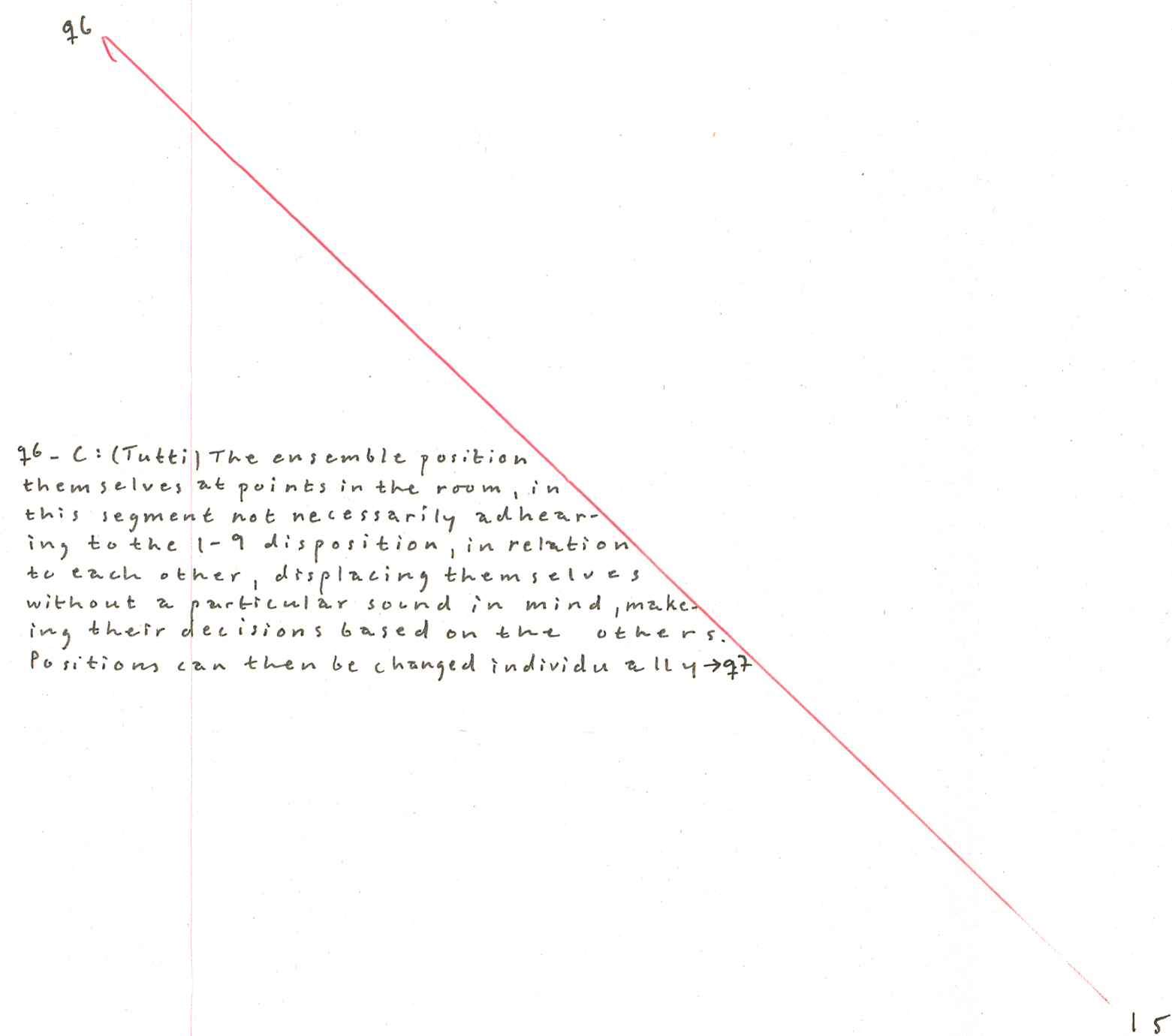
7  
7

7T  
4

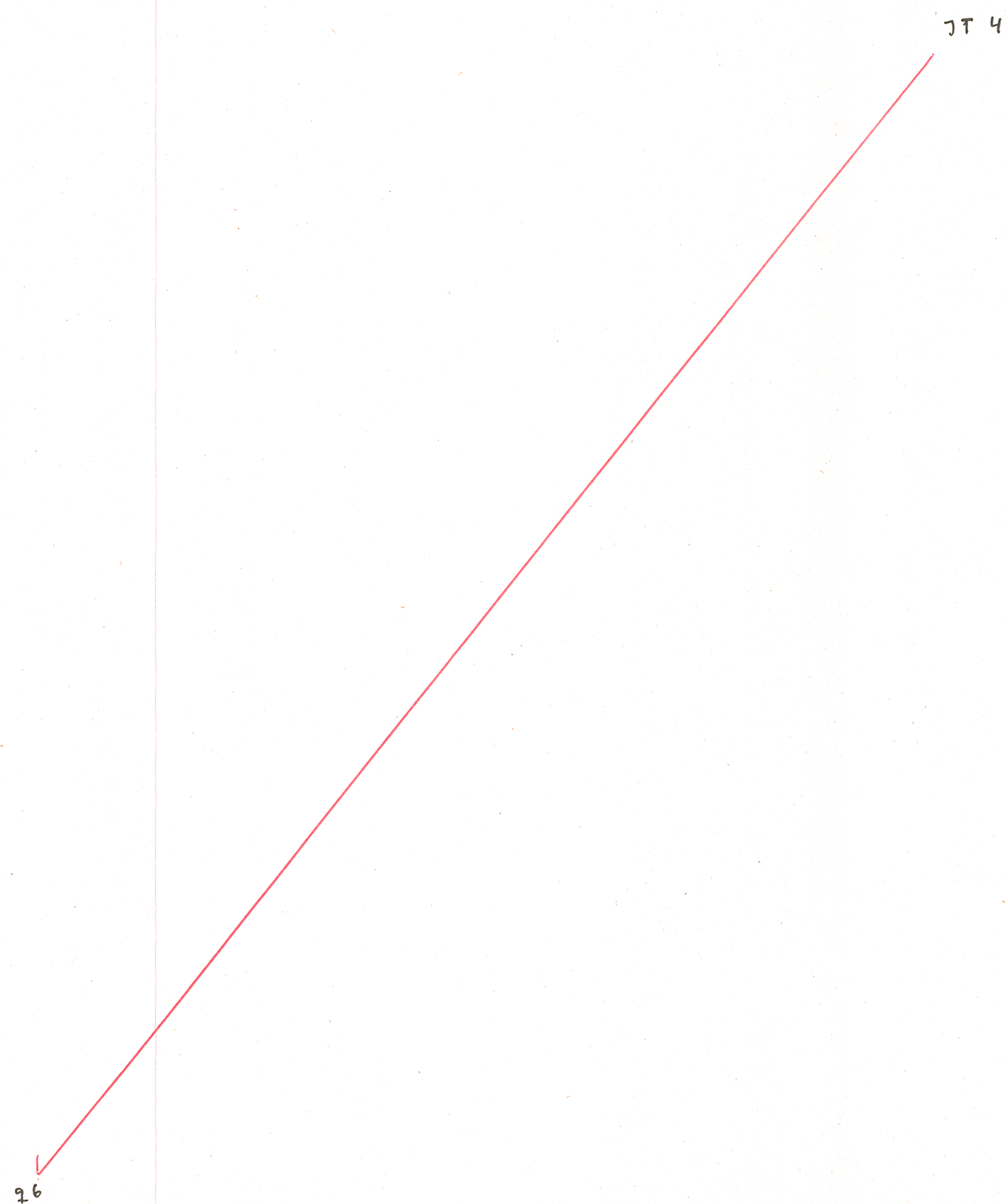
L  
3

8





96 - C: (Tutti) The ensemble position themselves at points in the room, in this segment not necessarily adhering to the 1-9 disposition, in relation to each other, displacing themselves without a particular sound in mind, making their decisions based on the others. Positions can then be changed individually → 97



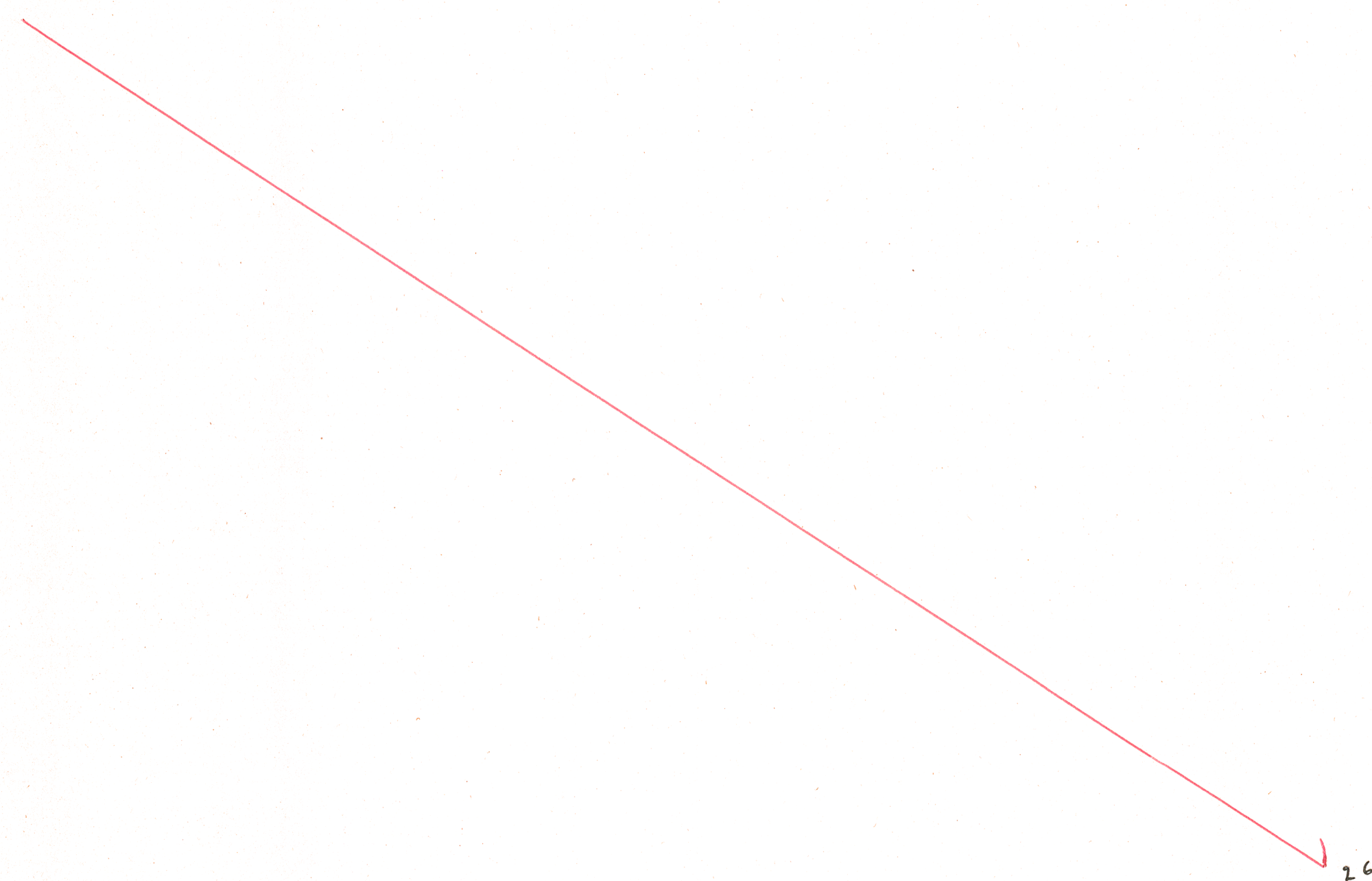
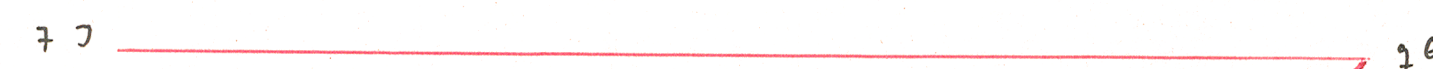
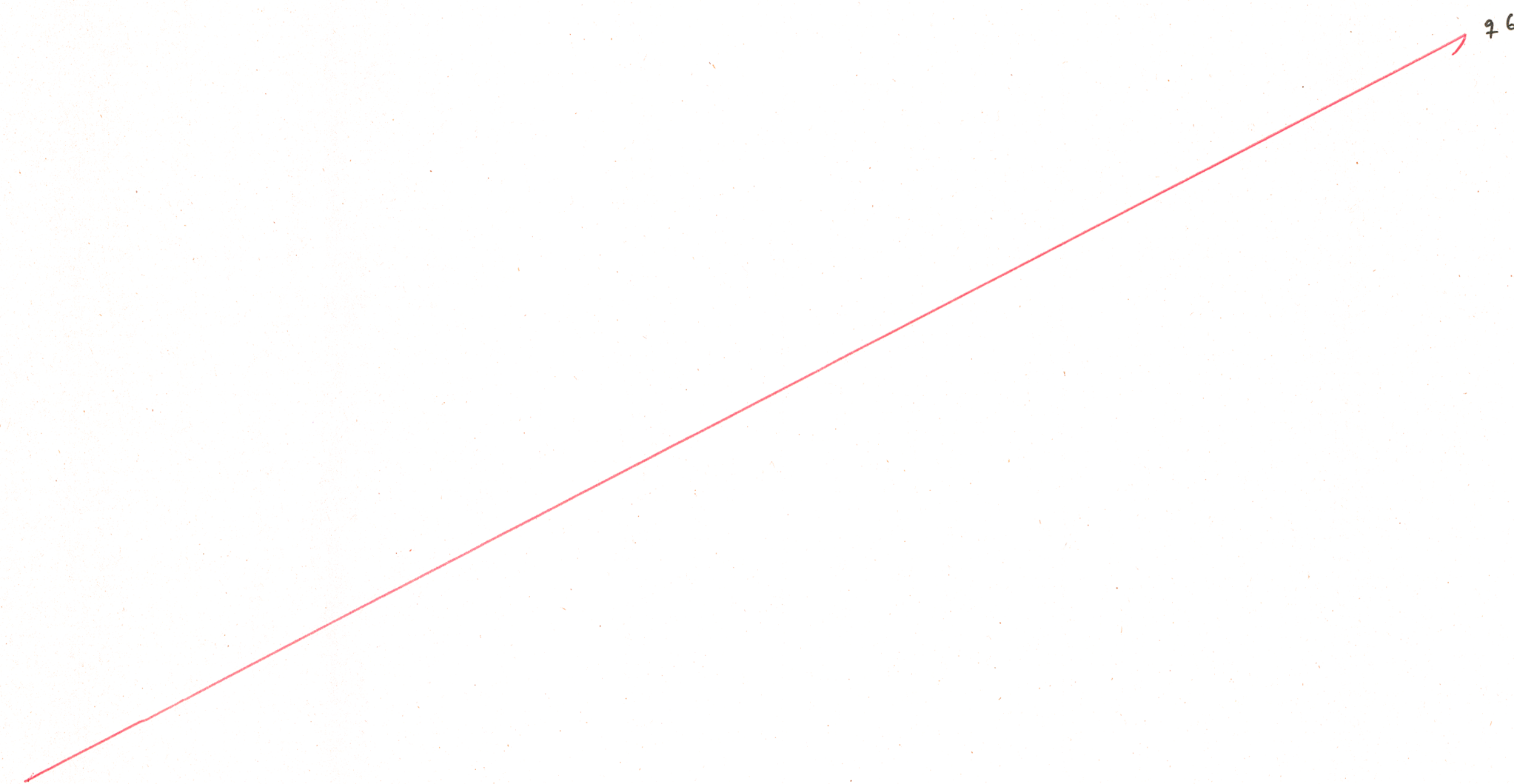
6

25

1

8

3 L





7 (by anyone):  → C x D

6

5

2

7

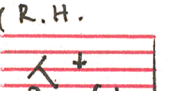
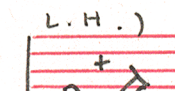
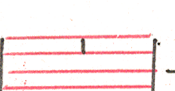
1

7

D:

4

3

(R.H.)  and/or (L.H.)  if  → C x D

1

1

1

7

1

1

7

3

1

L

1

1

S

3

1

T

1

3

(Flat, cupped hand, straightened fingers, nails - make no change to an ongoing designated material without pause in between. Syncopation is allowed but must be kept until pause.)



28 (by anyone) Turn on Adrian Knight's 'Marble Fanatics' from the cassette 'On the prowl again': (Tutti) stay where you are and in the basic position you are in (e.g. sitting or standing) - mime the lead and backup vocals and play air instruments to the song. Who (air) plays what instrument and who mimes what is (preferably) determined during rehearsal. Make as minimal movements as possible, but that are still recognisable as what they represent (under scrutiny). (Opt. if standing: change your weight from one foot to the other, rocking subtly to the music in a dance like fashion.)

6

5

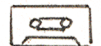
2

9

1

7

4

3  28

(Any member of the ensemble from any position)

8

\*The song could possibly be changed to another seen as holding particular qualities to the overall piece.

Adrian Knight - Marble Fanatics\*

"where is the poolman?  
Haven't seen him since last night.  
Have you talked to Tony?  
Her memories are always true to life.

Soft liquid moonlight,  
A hundred thoughts on granite walls.  
Marble fanatics,  
Should never have to go to work at all.

Somebody's Lexus,  
is all inflames on Cliffside Drive.  
Maybe it's Joey's,  
we'd better call make sure he's still alive.

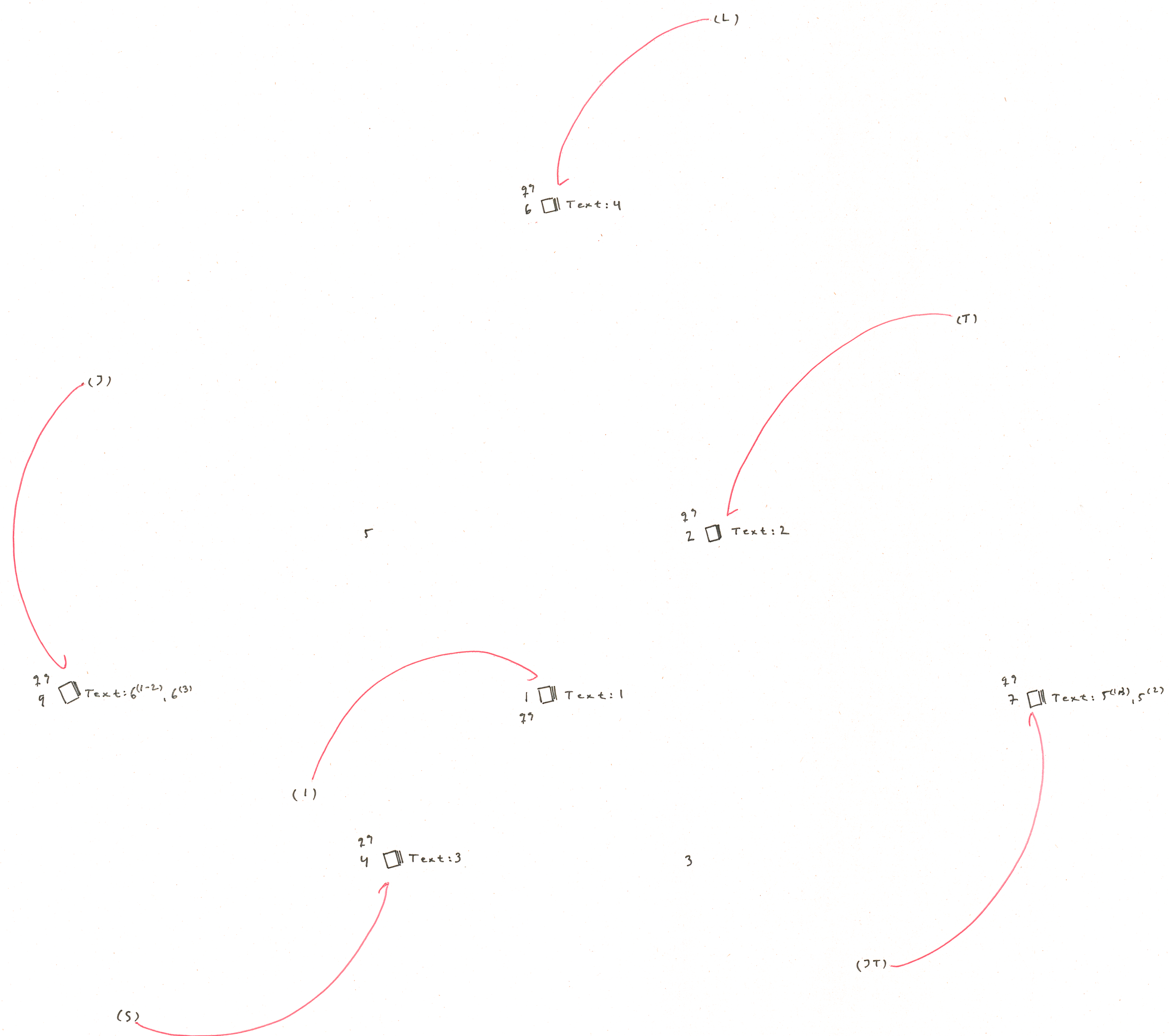
Strangers to our degree of luxury,  
now rule the world as far as I can see.  
Oh no,  
they're murdering the feel,  
of our little community.  
Murdering the feel,  
of our little community.

Did you see her swimming,  
'bout 10 o'clock by Pirates Cove?  
I thought I'd never,  
feel anything even remotely like love.

Now she's on the dance floor.  
She's in the corner of my eye.  
She won't stay young for ever,  
I'm gonna talk to her before I die.

Strangers to our degree of luxury,  
now rule the world as far as I can see.  
Oh no,  
They're murdering the feel,  
of our little community.  
Murdering the feel,  
of our little community."  
(End of song = p. 7)





(37-1)E:

Text 1: Nutida Musik 1-2/2012 pp. 8-9, Michael Rebhahn, p. 25, Adrian Knight, Text 2: Conventional Wisdom, Susan McClary pp. 1, 136, 167, Text 3: Purposeful Listening in Complex States of Time - score, David Dunn, Text 4: Art from death originated, Claes Entzenberg, p. 19, Text 5 (1-2): The idea of absolute music, Carl Dahlhaus pp. 1-2, Text 5 (3): After sound, G Douglas Barnett, pp. 1-2, Text 6 (1-2), Composing under the skin, Paul Czanen, pp. 63-262, Text 6 (3): Ny revisited, Johan Gutterström

\*1 The texts could possibly be changed to others seen as holding particular qualities to the overall piece.

\*2 → whistle and sing simultaneously (ad lib.).

♩ - Gentle snapping of fingers (ad lib.), pause (ad lib.).

♩ - Hit the floor with heel.

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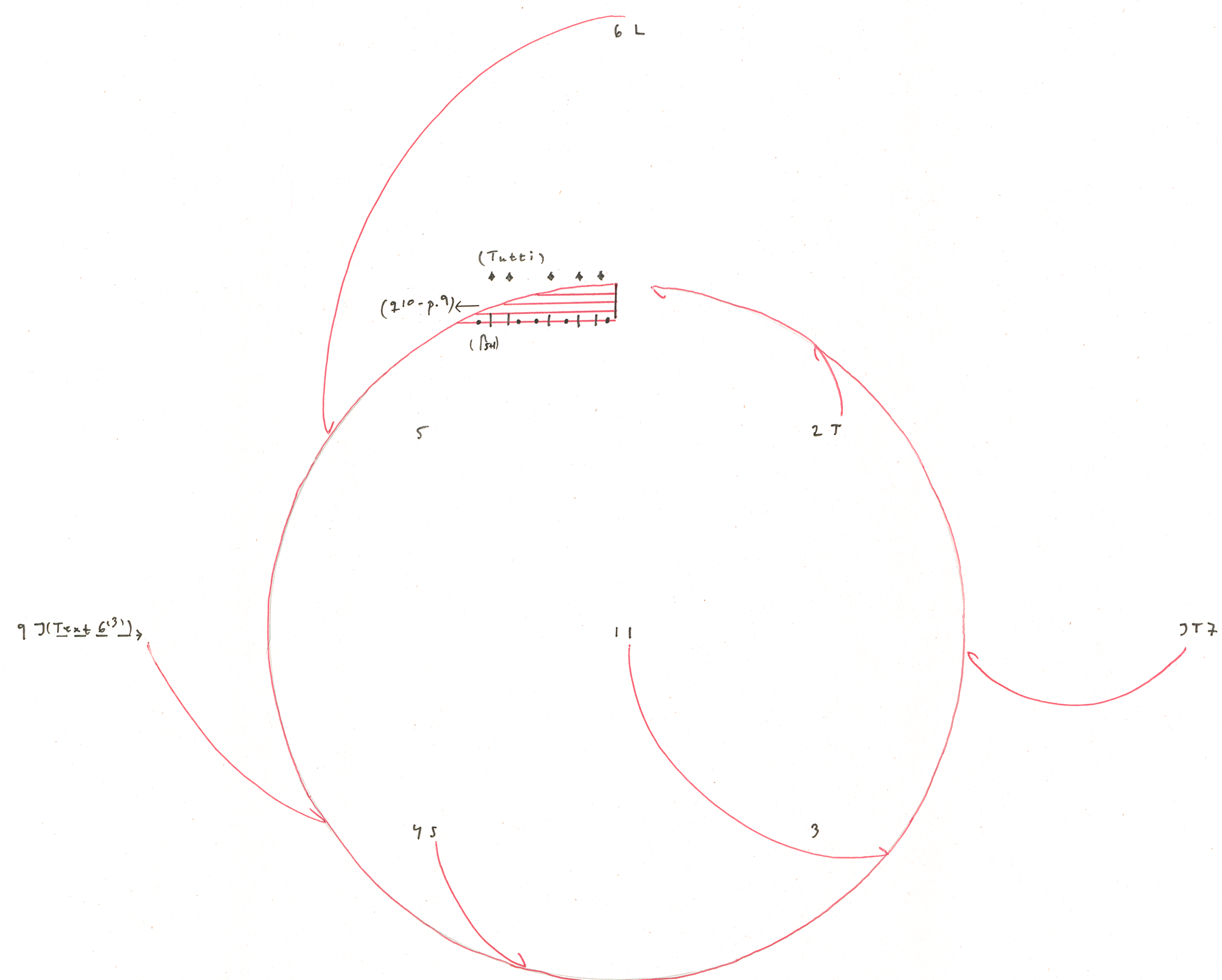
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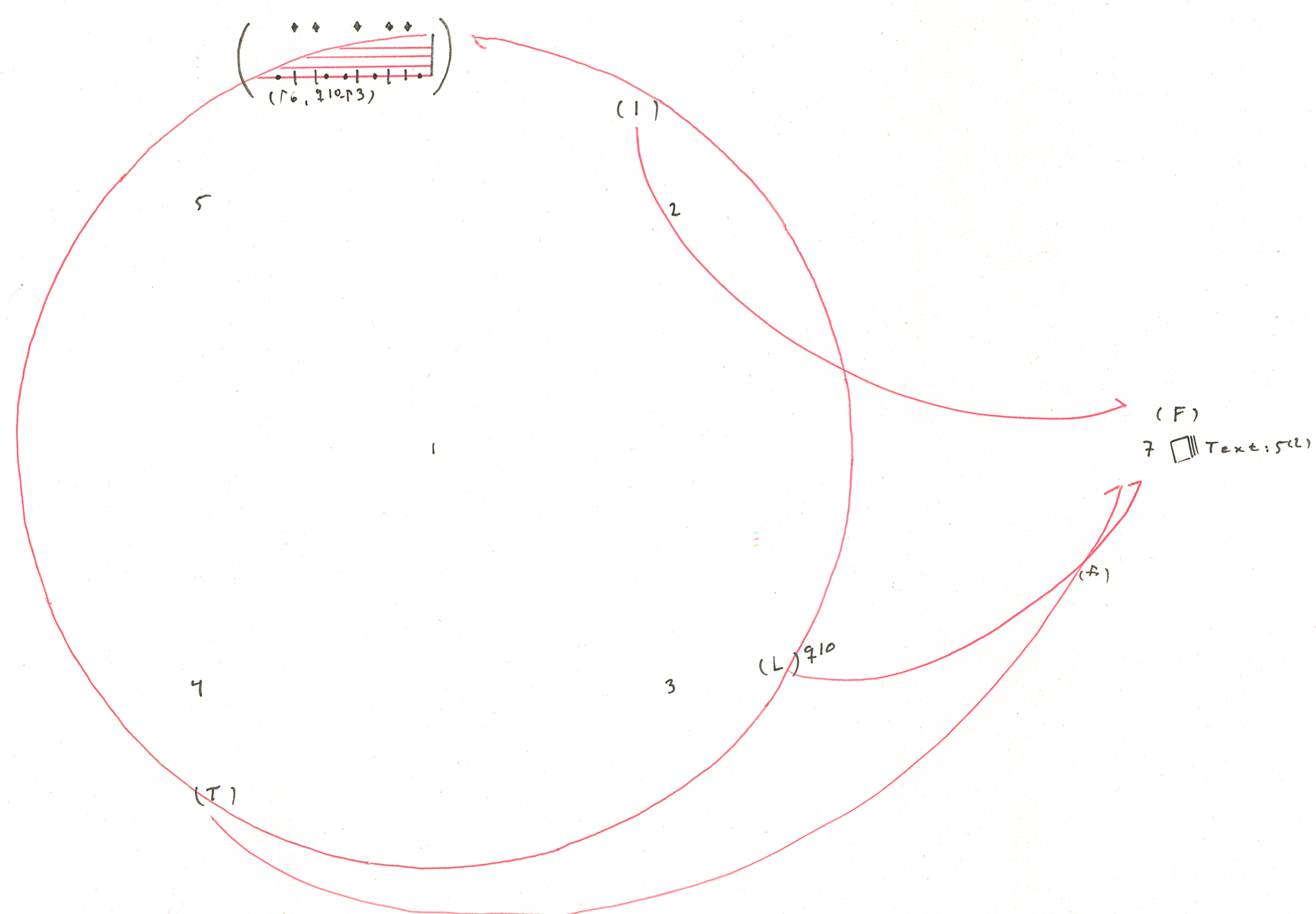
♩ - Hit the floor with heel.







6



8

♯10: I, L and T approach F in the same manner, tempo, etc. as before - F. The rest of the ensemble: simile.

♯11: J, T and S: Tacit.

♯12: continuously sing on in and out breathing). Focus on keeping a consistent pitch and dynamic.

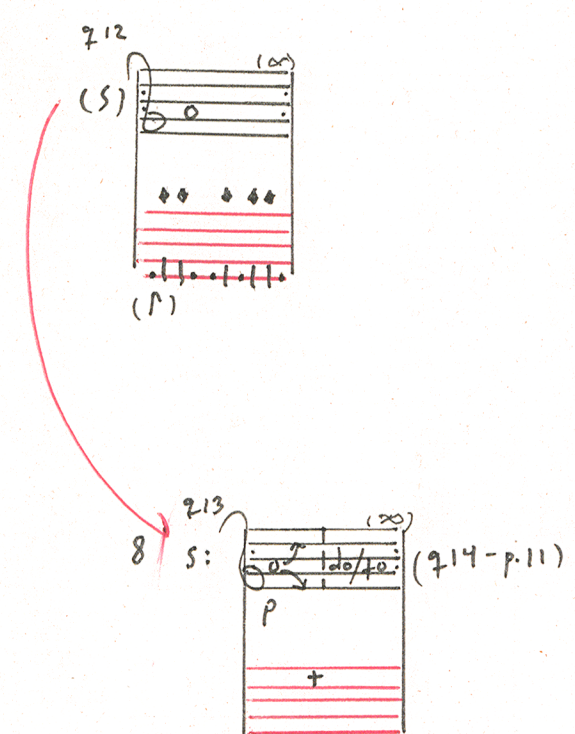
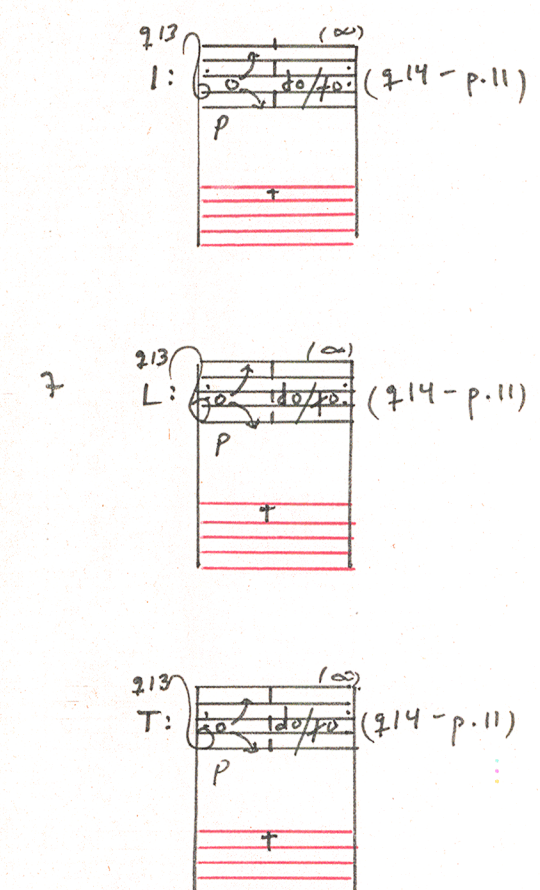
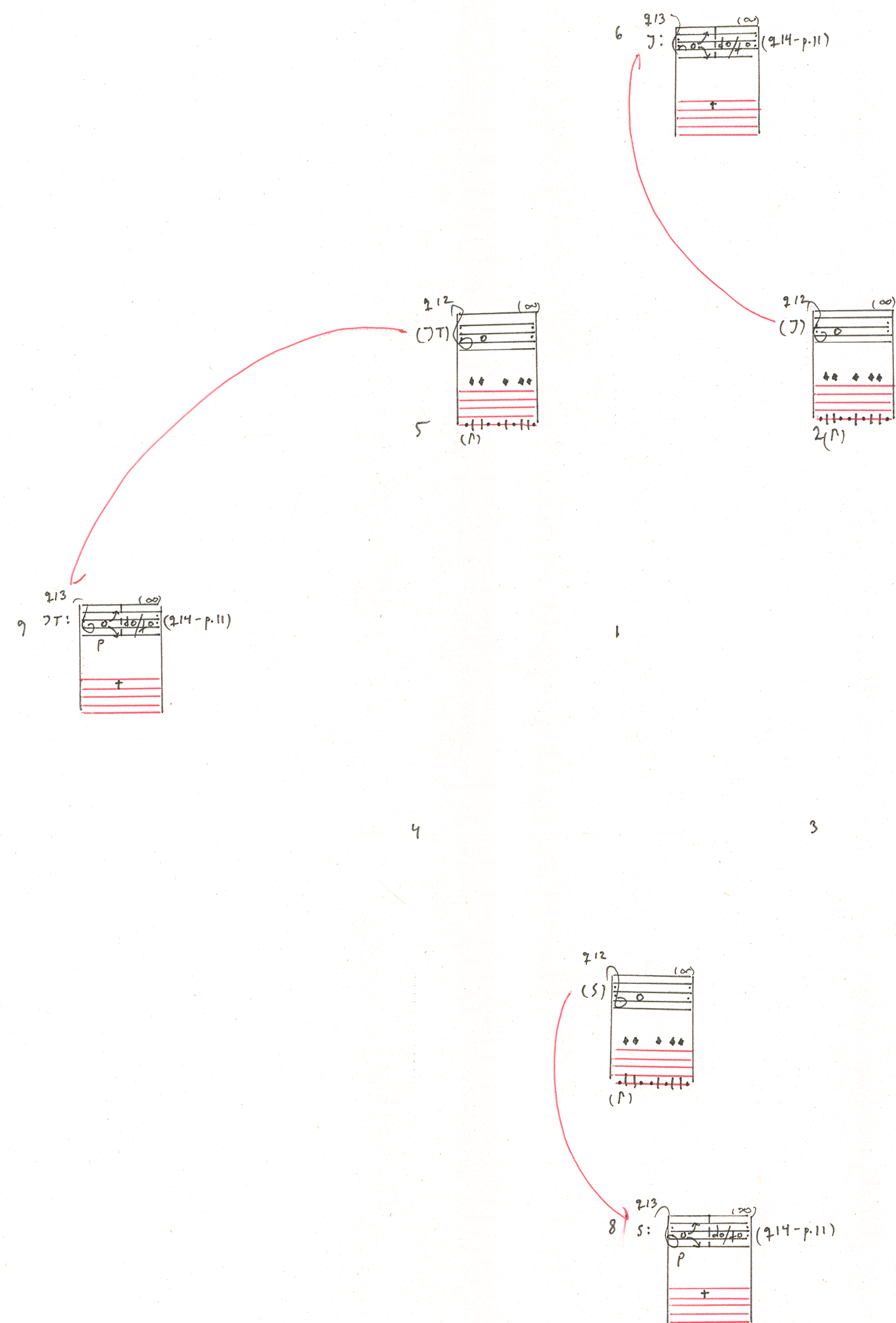
F:

- $\begin{cases} \text{L: Manipulate L in a dance-like fashion} \end{cases} \rightarrow (2^{12} - p, 10)$
- $\begin{cases} \text{L: Text } 5^{(2)} \end{cases} \rightarrow \begin{array}{c} \text{2}^{11} \\ \text{L} \\ \text{---} \\ \text{---} \\ \text{---} \\ \text{---} \\ \text{---} \end{array} \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \\ \text{---} \\ \text{---} \end{array} \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \\ \text{---} \\ \text{---} \end{array} \rightarrow 2^{12} - p, 10$
- $\begin{cases} \text{L: Manipulate L in a dance-like fashion} \end{cases} \rightarrow (2^{12} - p, 10)$

$x'$   
Ad lib. (Example)

( )





2.12 - 1, L, T: Tacit.



→ (7) 9/5 - p. 12

(JF) 915 - p. 12

(1) 9.15-9.12

(L) 915-p.12

→ (T) 715-p.12

→ (5) 915-p. 12

214 \*  
6 7: x (simile) →

714 \*  
1: x (similar)

714  
7 L:  $\begin{array}{c} \times \\ \times \\ \times \end{array} \begin{array}{c} | \\ | \\ | \end{array}$  (simile)  $\rightarrow$

9/14  
T:  $\begin{matrix} x \\ x \\ x \end{matrix}$  (similar)

214 \*  
85:  $\frac{x}{y}$  (simile)  $\rightarrow$

9/4 \*  
9/7T: x (simile) x |||

214 (By anyone)

\* Tongue click (tongue in cheek), irregular rhythm.



\*  $\overset{\circ}{\lambda} \text{---} \text{---} \text{---}$  — Drum the cheeks with fingers, with an o-shaped mouth. Change lips and oral cavity to alternate the sound. Alternate between  $\overset{\circ}{\lambda} \text{---} \text{---} \text{---}$  and  $\overset{\circ}{\lambda} \text{---} \text{---} \text{---}$ , ad lib.

9 T: 7.18 - p.13: G

5 L: 7.18 - p.13: G

6 L: 7.18 - p.13: G

9.17  
4 (OT: 7.18 - p.13: G)

2

9.16  
3 (J: 7.18 - p.13: G)

8 S: 7.18 - p.13: G

9.15  
7:  $\overset{\circ}{\lambda} \text{---} \text{---} \text{---} \longleftrightarrow \overset{\circ}{\lambda} \text{---} \text{---} \text{---}$

9.16  
OT:  $\overset{\circ}{\lambda} \text{---} \text{---} \text{---} \longleftrightarrow \overset{\circ}{\lambda} \text{---} \text{---} \text{---}$

9.17  
1:  $\overset{\circ}{\lambda} \text{---} \text{---} \text{---} \longleftrightarrow \overset{\circ}{\lambda} \text{---} \text{---} \text{---}$

9.17  
L:  $\overset{\circ}{\lambda} \text{---} \text{---} \text{---} \longleftrightarrow \overset{\circ}{\lambda} \text{---} \text{---} \text{---}$

9.17  
T:  $\overset{\circ}{\lambda} \text{---} \text{---} \text{---} \longleftrightarrow \overset{\circ}{\lambda} \text{---} \text{---} \text{---}$

9.17  
S:  $\overset{\circ}{\lambda} \text{---} \text{---} \text{---} \longleftrightarrow \overset{\circ}{\lambda} \text{---} \text{---} \text{---}$



6 I: G

5 L: G

2

9 T: G

1

7

4 T: G

3 T: G

8 S: G

G:

Handwritten musical score for a piece titled "G:". The score is written on a system of staves, with various musical notations and performance instructions.

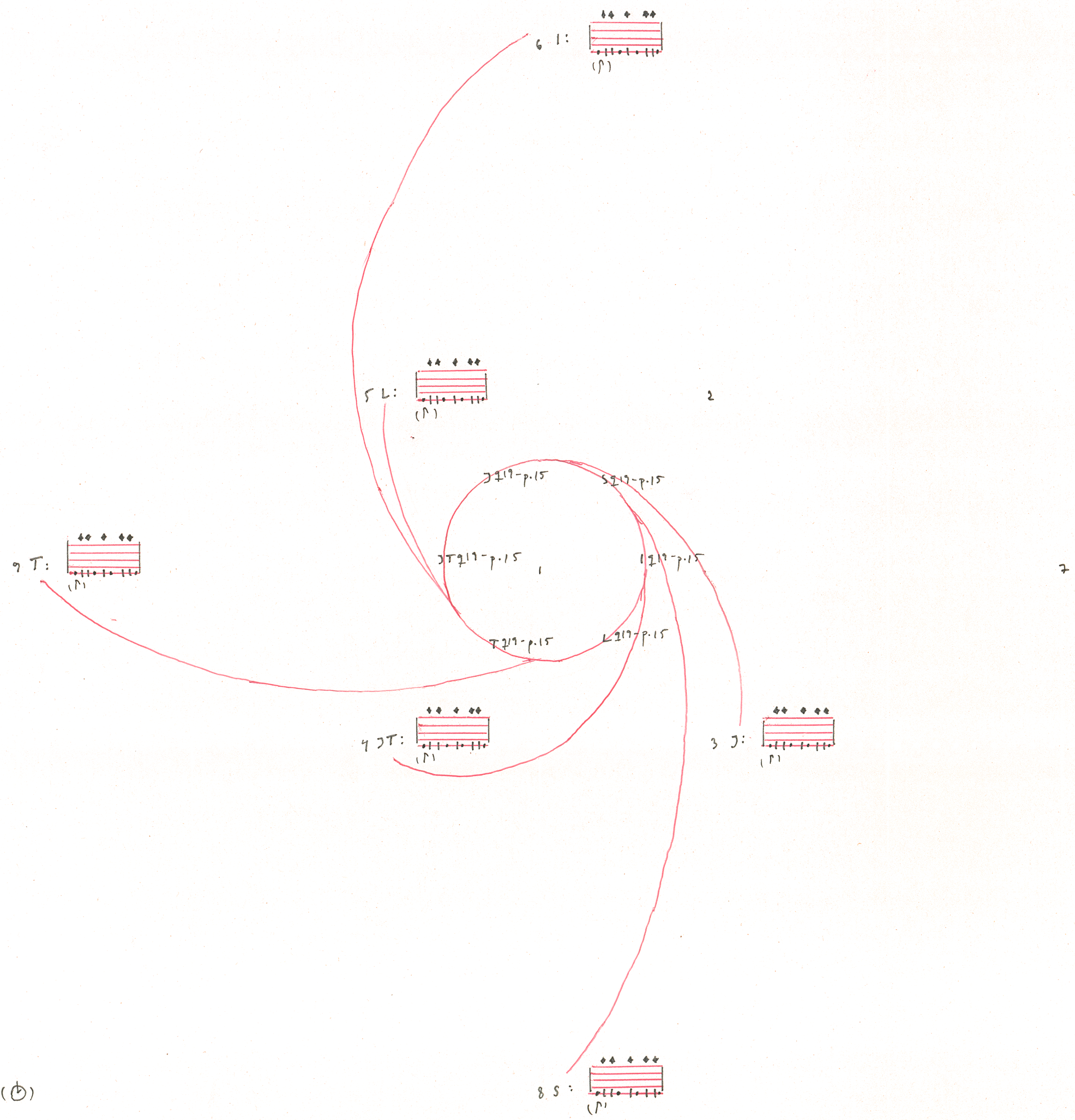
The score includes the following elements:

- Staff 1 (Top):** A treble clef staff with a key signature of one sharp (F#). It begins with a measure of whole notes (G, A, B, C, D, E, F#, G) marked with a star (\*) and the instruction "(L: m: i: l: e)". This is followed by a dashed line and a measure of whole notes (G, A, B, C, D, E, F#, G) marked with a star (\*) and the instruction "(T: i: l: e)".
- Staff 2 (Middle):** A bass clef staff with a key signature of one sharp (F#). It begins with a measure of whole notes (G, A, B, C, D, E, F#, G) marked with a star (\*) and the instruction "(L: m: i: l: e)". This is followed by a dashed line and a measure of whole notes (G, A, B, C, D, E, F#, G) marked with a star (\*) and the instruction "(T: i: l: e)".
- Staff 3 (Bottom):** A treble clef staff with a key signature of one sharp (F#). It begins with a measure of whole notes (G, A, B, C, D, E, F#, G) marked with a star (\*) and the instruction "(L: m: i: l: e)". This is followed by a dashed line and a measure of whole notes (G, A, B, C, D, E, F#, G) marked with a star (\*) and the instruction "(T: i: l: e)".
- Staff 4 (Bottom):** A bass clef staff with a key signature of one sharp (F#). It begins with a measure of whole notes (G, A, B, C, D, E, F#, G) marked with a star (\*) and the instruction "(L: m: i: l: e)". This is followed by a dashed line and a measure of whole notes (G, A, B, C, D, E, F#, G) marked with a star (\*) and the instruction "(T: i: l: e)".
- Staff 5 (Bottom):** A treble clef staff with a key signature of one sharp (F#). It begins with a measure of whole notes (G, A, B, C, D, E, F#, G) marked with a star (\*) and the instruction "(L: m: i: l: e)". This is followed by a dashed line and a measure of whole notes (G, A, B, C, D, E, F#, G) marked with a star (\*) and the instruction "(T: i: l: e)".
- Staff 6 (Bottom):** A bass clef staff with a key signature of one sharp (F#). It begins with a measure of whole notes (G, A, B, C, D, E, F#, G) marked with a star (\*) and the instruction "(L: m: i: l: e)". This is followed by a dashed line and a measure of whole notes (G, A, B, C, D, E, F#, G) marked with a star (\*) and the instruction "(T: i: l: e)".

The score also includes various performance instructions and dynamics, such as "mp" (mezzo-piano), "ff" (fortissimo), and "p" (piano). There are also markings for "L" (left hand) and "T" (right hand).

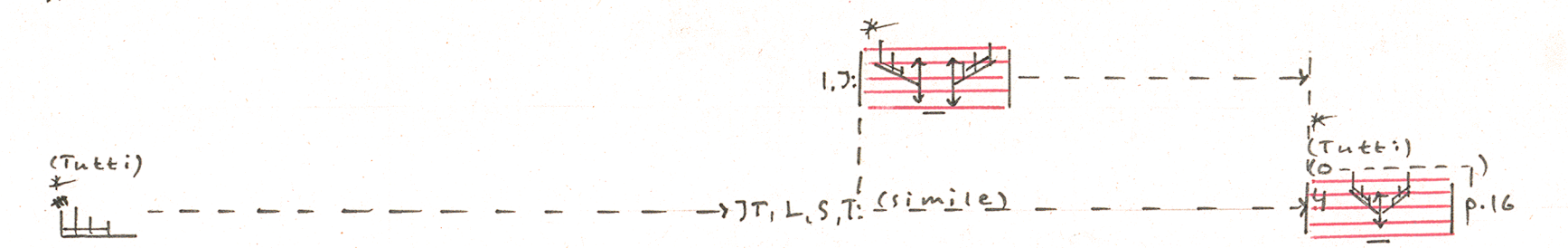
\* ~ - use hands or fingers on nose and mouth (like keys) to close and open a pressuring air stream.  
 ++ - Grind teeth.  
 x - Clap hands.







H:



6

5

2

J:H

S:H

JT:H

I

I:H

7

T:H

L:H

4

3

8

\* Flick indexfingers (nails) on teeth, fast rhythm.  
Rapidly rub body with hands (palms), change level to reach different parts of the body.  
Rapidly rub palms of hands together.



Fine

Fine

Fine

Fine

Fine

Fine

( $\frac{1}{2}$   $\frac{1}{3}$   $\frac{1}{4}$   $\frac{1}{5}$   $\frac{1}{6}$  - Fine)