



carler

for generation quality

## instrumentation:

### player 1

- 6 fine things: a collection a 6 small objects that have a clear and dry attack-sound (f.e. stone, small metalbar, piece of wood, thick and small glassplate etc.), sorted from high to low sound.
- kickdrum
- almglocke (cowbell) in F6 + F3
- metal-trash: a bunch of small metal-objects like chains, cans etc., the sound should clatter
- tubular bells in Eb4 + G4
- a giant metal object, to be hit with a (metal-) hammer. the sound should be very stunning, loud and resonating, but not as much as f.e. a tamtam. it should sound like a giant metal-bathtub or other metaltrash of that size.
- metal-sheet to curve (approx. 1m long)
- midikeyboard (range: C2 - C6) – connected to a maxpatch
- watertub with water in it for the large cowbell

### player 2

- 6 fine things: a collection a 6 small objects that have a clear and dry attack-sound (f.e. stone, small metalbar, piece of wood, thick and small glassplate etc.), sorted from high to low sound.
- kickdrum
- almglocke (cowbell) in D#6
- glockenspiel muted with a thick metalchain on the keyboard
- thai-gong in F#2, muted strongly with foam material from below and a blanket on top
- metal-trash: a bunch of small metal-objects
- metal-sheet to curve (approx. 1m long)
- midikeyboard (range: C2 – C6) – connected to a maxpatch

### player 3

- 6 fine things: a collection a 6 small objects that have a clear and dry attack-sound (f.e. stone, small metalbar, piece of wood, thick and small glassplate etc.), sorted from high to low sound.
- kickdrum
- almglocken (cowbells) in E5 + E6
- thai-gong in D2, muted strongly with foam material from below and a blanket on top
- metal-trash: a bunch of small metal-objects like chains, cans etc., the sound should clatter
- tubular bells in F#4, to be hanged flexible metalspiral, laid on a damping surface
- metal-sheet to curve (approx. 1m long)
- midikeyboard (range: C2 - C6) – connected to a maxpatch
- watertub with water under the tubular bell

### player 4

- 6 fine things: a collection a 6 small objects that have a clear and dry attack-sound (f.e. stone, small metalbar, piece of wood, thick and small glassplate etc.), sorted from high to low sound.
- kickdrum
- almglocke (cowbell) in D6 and F#3
- metal-trash: a bunch of small metal-objects like chains, cans etc., the sound should clatter
- big cardboard
- watertub for the low almglocke
- metal-sheet to curve (approx. 1m long)
- midikeyboard (range: C2 – C6) – connected to a maxpatch

## instrumentation:

### spieler 1

- 6 feine dinge: 6 objekte, von hohem zu tiefem klang geordnet, die einen sehr klaren und trockenen anschlag haben (z.b. stein, metallblock, stückchen holz, kleine dicke glasplatte etc.)
- kickdrum
- almglocke in f3 und f
- metallschrott: eine anhäufung von kleinem metallschrott (kette, dose, blech etc.)
- röhrenglocken in eb1 und g1
- blech zum verbiegen (ca 1m lang)
- ein großes metallobjekt mit einem sehr lauten und gewaltigen klang, allerdings nicht so ober-tonreich wie ein tamtam und mit etwas weniger nachhall, eher wie eine große alte metallwanne. mit einem (metall-) hammer zu spielen.
- wasserbottich für die tiefe almglocke
- midikeyboard (umfang: C – c3) – angeschlossen an ein maxpatch

### spieler 2

- 6 feine dinge: 6 objekte, von hohem zu tiefem klang geordnet, die einen sehr klaren und trockenen anschlag haben (z.b. stein, metallblock, stückchen holz, kleine dicke glasplatte etc.)
- kickdrum
- glockenspiel, mit einer dicken metallkette auf der tastatur präpariert
- almglocke in d#3
- thai-gong in F#
- metallschrott: eine anhäufung von kleinem metallschrott (kette, dose, blech etc.)
- blech zum verbiegen (ca 1m lang)
- midikeyboard (umfang C – c3) – angeschlossen an ein maxpatch

### spieler 3

- 6 feine dinge: 6 objekte, von hohem zu tiefem klang geordnet, die einen sehr klaren und trockenen anschlag haben (z.b. stein, metallblock, stückchen holz, kleine dicke glasplatte etc.)
- kickdrum
- almglocke in e2 und e3
- metallschrott: eine anhäufung von kleinem metallschrott (kette, dose, blech etc.)
- röhrenglocken in f#1, flexibel aufgehängt
- autofeder, liegend gedämpft
- blech zum verbiegen (ca 1m lang)
- wasserbottich unter der röhrenglocke
- midikeyboard (umfang: C – c3) – angeschlossen an ein maxpatch

### spieler 4

- 6 feine dinge: 6 objekte, von hohem zu tiefem klang geordnet, die einen sehr klaren und trockenen anschlag haben (z.b. stein, metallblock, stückchen holz, kleine dicke glasplatte etc.)
- kickdrum
- almglocke in d2 und f#
- metallschrott: eine anhäufung von kleinem metallschrott (kette, dose, blech etc.)
- großer pappkarton
- wasserbottich für die tiefe almglocke
- blech zum verbiegen (ca 1m lang)
- midikeyboard (umfang: C – c3) – angeschlossen an ein maxpatch

## midkeyboards:

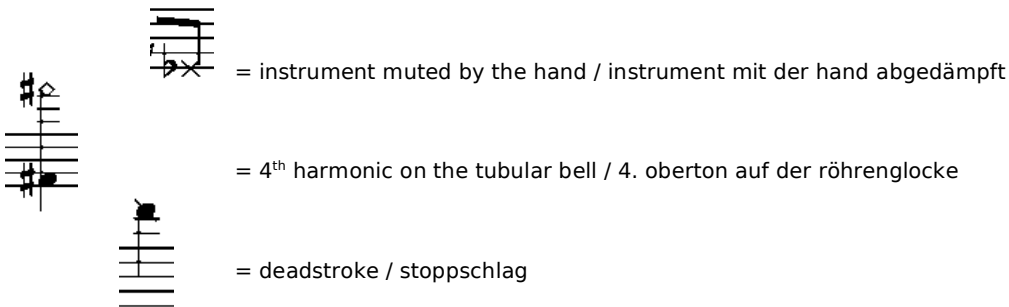
the sound and the tuning will be controlled by maxpatches. each player can switch to the next patch, that he/she needs, by pressing down the C2.

each player should have a computer and an amplifier at his position that one can locate the sound.  
the keyboards need to have a keyboard expression.

## midkeyboards:

der midiklang und die stimmungen werden von max-patches gesteuert, die jeder spieler durch drücken des C weiterschalten kann. Jeder spieler sollte einen computer und einen verstärker an seinem platz haben, damit man den klang orten kann.

die keyboards sollten eine tastatur mit anschlagsdynamik haben.




= instrument muted by the hand / instrument mit der hand abgedämpft

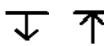
= 4<sup>th</sup> harmonic on the tubular bell / 4. oberton auf der röhrenglocke

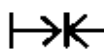
= deadstroke / stoppschlag

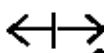
upper body = move the whole upper body (as much as possible) in the given direction and time:  
the arrow indicates the movement, the additional line the center-position of the upper body.

den gesamten oberkörper (so viel wie möglich) in die vorgegebene richtung im notierten rhythmus bewegen: der pfeil gibt die bewegungsrichtung an, der zusätzliche strich die grundstellung des oberkörpers (stehend)

 = bend forward – back to center-position / vorbeugen – zurück zur grundstellung

 = bend backwards – back to center-pos. / zurückbeugen – zurück zur grundst.

 = bend to the right – back to center-pos. / nach rechts beugen – zurück zur grundst.

 = bend to the left – back to center-pos. / nach links beugen – zurück zur grundst.

## mallets:

hard mallets / harte schlägel

soft mallets / weiche schlägel (player 1 + 4)

middlehard mallets / mittelharte schlägel (player 3)

eventually very fine but hard mallets (like trianglemallets or softer) /  
eventuell sehr feine aber harte schlägel (etwa triangelschlägel oder weicher)

hammer (from tubular bells) (player 1 + 3)

## positioning / aufstellung

in a semicircle starting with player 1 at the leftmost position  
im halbkreis, angefangen mit spieler 1 links aussen

# carler

niklas seidl

percussion 1

cowbell in watertub (bottom)

percussion 2

synthesizer 2

percussion 3

cowbells ff

percussion 4

cowbell in watertub (bottom)

Tempo markings:  $\text{♩} = 120$ ,  $\text{♩} = 60$

Dynamic markings: pp, ppp, ff

Performance instructions: (watersurface), set to 3 semitones per octave, set to 3.5 semitones per octave

perc 1

perc 3

synth 2

synth 3

perc 4

Tempo markings:  $\text{♩} = 120$ ,  $\text{♩} = 60$

Dynamic markings: pp, ppp, f, mp, mf

Performance instructions: respect more the intervals than the perfect pitch (the quartertones here only mean to play out of tune), put bell back down, try to avoid the gliss. as much as possible, set to 3.5 semitones per octave

perc 1 <sup>13</sup> *p* *ff* *ff*

synth 2 <sup>13</sup> *p* *pp*

perc 3 <sup>13</sup> *p* *pp*

synth 3 <sup>13</sup> *p* *pp*

perc 4 <sup>13</sup> *ppp* *sf* *pp* *ff* *pp*

respect more the intervals than the perfect pitch (the quartertones here only mean to play out of tune)

try to avoid the gliss. as much as possible

perc 1 <sup>18</sup> *ppp* *ff* *pp*

synth 1 <sup>18</sup> *pp*

perc 3 <sup>18</sup> *p* *pp*

perc 4 <sup>18</sup> *ppp* *f* *ppp*

$\bullet = 40$

set to 2.5 semitones per octave

(if necessary)

very slow gliss

16 4



$\text{♩} = 60$

6 fine things

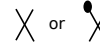
perc 1

perc 1 staff: 4/4 time signature, starting at measure 25. Percussion notation for '6 fine things' begins in measure 50, marked *ppp sempre*. Includes a triplet of eighth notes and a quintuplet of eighth notes.

synth 1

synth 1 staff: Treble clef, 4/4 time signature. Continuation of the melodic line from the previous page, marked *ppp*. Includes triplet and quintuplet markings.

$\text{♩} = 60$



6 fine things

perc 2

perc 2 staff: 4/4 time signature, starting at measure 25. Percussion notation for '6 fine things' begins in measure 50, marked *ppp sempre*. Includes a triplet of eighth notes.

synth 2

synth 2 staff: Treble clef, 4/4 time signature. Continuation of the melodic line, marked *mp > pp*. Includes triplet and quintuplet markings.

$\text{♩} = 60$



6 fine things

perc 3

perc 3 staff: Treble clef, 4/4 time signature. Continuation of the melodic line, marked *pp*. Includes triplet and quintuplet markings.

synth 3

perc 3 staff: Treble clef, 4/4 time signature. Continuation of the melodic line, marked *ppp sempre*. Includes a quintuplet of eighth notes and a triplet of eighth notes.

synth 3 staff: Treble clef, 4/4 time signature. Continuation of the melodic line, marked *ff*. Includes a note with an accent (>) and a quintuplet of eighth notes. Text instruction: "set to 7.5 semitones per octave".

$\text{♩} = 60$



6 fine things

perc 4

perc 4 staff: 4/4 time signature, starting at measure 25. Percussion notation for '6 fine things' begins in measure 50, marked *ppp sempre*. Includes a quintuplet of eighth notes.

This musical score page contains four systems, each with a Percussion (perc) and Synthesizer (synth) part. The percussion parts are written on a single staff with a drum kit icon, while the synthesizer parts are written on a grand staff (treble and bass clefs). The score is in 5/4 time and begins at measure 31. The percussion parts feature complex rhythmic patterns with various note values and rests, including slurs over groups of notes and dynamic markings such as *p*. The synthesizer parts are mostly silent, with some notes appearing in the bass clef. Specific instructions for the synthesizers include "(7.5 semitones per octave)" for synth 3 and "(set to 8 semitones per octave)" for synth 4. The page concludes with measure 54.

perc 1

synth 1

perc 2

synth 2

perc 3

synth 3

perc 4

synth 4

(7.5 semitones per octave)

(set to 8 semitones per octave)

*p*

*p*

*p*

*p*



This musical score page contains four systems, each with a percussion part and a synth part. The percussion parts are written on a snare drum staff and a cowbell staff, while the synth parts are written on a treble and bass clef staff. The score is divided into measures 37 through 44. Measure 37 is marked with a '5' and a slur. Measure 38 has a '4' and a slur. Measure 39 has a '3' and a slur. Measure 40 has a '2' and a slur. Measure 41 has a '3' and a slur. Measure 42 has a '5' and a slur. Measure 43 has a '16' and a slur. Measure 44 has a '5' and a slur. The time signatures are 5/4, 4/4, 3/4, 2/4, 3/4, 5/4, 16/16, 8/8, and 4/4. The percussion parts include various rhythmic patterns, including eighth and sixteenth notes, and rests. The synth parts are mostly rests, with some melodic lines in the bass clef. The cowbell parts are marked with 'cowbell' and 'ppp' (pianissimo). The score includes various musical notations such as slurs, ties, and dynamic markings.

perc 1  
cowbell

synth 1

perc 2  
cowbell

synth 2

perc 3

synth 3  
ppp

perc 4  
cow bell  
ppp

synth 4

This musical score page, numbered 6, contains four systems of music. Each system includes a percussion part and a synth part. The percussion parts are written on a snare drum staff (perc 1, 2, 3, 4) and a treble clef staff (synth 1, 2, 3, 4). The synth parts are written on a treble clef staff (synth 1, 2, 3, 4) and a bass clef staff (synth 1, 2, 3, 4). The score covers measures 43 through 48. Measure 43 starts with a 4/4 time signature and a key signature of one flat. Measures 44 and 45 are marked with a 3/16 time signature. Measure 46 is marked with a 5/8 time signature. Measures 47 and 48 return to a 4/4 time signature. The percussion parts feature complex rhythmic patterns with triplets, quintuplets, and septuplets. The synth parts provide harmonic support with sustained notes and melodic lines. A 'prepare' instruction is present at the end of measures 47 and 48. Dynamic markings include *ff* and *ppp* in the third system.

49  $\text{♩} = 80$

perc 1  
 metal-trash  
 kickdrum ff  
 tubular bells ff

perc 2  
 metal-trash  $\text{r-5}$   
 kickdr. ff  
 trashy glockenspiel p < ff  
 muted thai-gong ff  
 (thai-g.) ff

perc 3  
 metal-spiral  
 tubular bell 4. #  
 muted thai-gong ff  
 (thai-g.) ff  
 (tub.-b.) mf

perc 4  
 metal-trash  
 kickdrum ff > p < ff > p < ff > p < ff

55

perc 1  
 don't move  
 keyboard -->

perc 2  
 don't move  
 keyboard -->

perc 3  
 pull the tub.-bell in the watertub  
 ff mf ff mf

perc 4  
 keyboard -->

61  $\text{♩} = 60$

synth 1  
set to 7 semitones per octave  
three-tone clusters  
ff pp > ppp

synth 2  
set to 20 semitones per octave  
mp

perc 3  
kickdrum  
limp, saggy  
pp

synth 3  
(7.5 semitones per octave)  
mp p

synth 4  
mf  
5:6  
4:5  
mp

66

synth 1  
cresc.

synth 2

synth 3  
mf  
5  
3

synth 4  
mf  
5  
3

play 6-part chords (three parts each hand and go gradually up/down to the pitch of bar 78

synth 1

synth 2

synth 3

synth 4

synth 1

perc 2

synth 2

synth 3

synth 4

chrom. clusters

kickdrum

mf

set to 19.5 semitones per octave

♩ = 120

perc 1

82

metal trash

kick-dr.

p

ff

f

5

5

synth 1

82

tubular bells

(ff)

perc 2

82

p

f

glsp.

mf

5

3

3

5

upper body

metal-trash

f

3

3

perc 3

82

metalspiral

f

5

7

perc 4

82

big cardboard

p

metal-trash

5

5

7

upper body

kickdrum

cowb.

f

7

p

5

perc 1

89

cowbell

(tub. bells)

perc 2

89

f

(glsp.)

mf

5

5

5

3

5

5

3

f (glsp.)

perc 3

89

upper body

p

f

p

f

thai-gong

ff

mf

perc 4

89

f

ff

f

f

7

f

perc 1

perc 2

perc 3

perc 4

This block contains the musical notation for four percussion parts (perc 1, perc 2, perc 3, and perc 4) from measure 93 to 98. Perc 1 features melodic lines with slurs and accents. Perc 2 includes a cowbell part labeled '(cowb.)' and various rhythmic patterns with slurs and accents. Perc 3 and perc 4 have complex rhythmic patterns with slurs and accents. The score includes dynamic markings such as *ff*, *f*, *mf*, and *p*, and articulation marks like *>* and *↑↓*. Time signatures change from 4/4 to 3/4 and back to 4/4.

perc 1

perc 2

perc 3

perc 4

This block contains the musical notation for four percussion parts (perc 1, perc 2, perc 3, and perc 4) from measure 99 to 104. Perc 1 has melodic lines with slurs and accents, including a section labeled '(upper body)'. Perc 2 features rhythmic patterns with slurs and accents, including a section labeled '(upper body)'. Perc 3 and perc 4 have complex rhythmic patterns with slurs and accents. The score includes dynamic markings such as *ff*, *f*, *mf*, and *p*, and articulation marks like *>* and *↑↓*. Time signatures change from 4/4 to 8/8 and back to 4/4.



♩ = 80

violent and stunning metal-sound  
f.e.giant metal-bathtub

perc 1

104

perc 2

104

perc 3

104

perc 4

104

perc 1

111

perc 2

111

perc 3

111

perc 4

111



The image displays a musical score for four percussion parts, labeled perc 1 through perc 4, spanning measures 116 to 120. The score is written in 5/4 time and includes various rhythmic patterns, dynamics, and articulation marks.

**Measure 116:**

- perc 1:** Starts with a 5-measure rest, then plays a melodic line with dynamics *mf*, *f*, *mf*, and *ff*. Includes a 4-measure rest and a 5-measure rest.
- perc 2:** Features a melodic line with dynamics *f* and *ff*, including a 5-measure rest and a 7-measure rest.
- perc 3:** Includes a 5-measure rest, a 5:3 ratio, and a 5-measure rest.
- perc 4:** Features a melodic line with dynamics *ff* and a 3-measure rest.

**Measure 120:**

- perc 1:** Starts with a 7-measure rest, then plays a melodic line with dynamics *ff* and *mf*. Includes a 5-measure rest.
- perc 2:** Features a melodic line with dynamics *f* and a 7-measure rest.
- perc 3:** Includes a 5-measure rest and a 5-measure rest.
- perc 4:** Features a melodic line with dynamics *ff* and a 5-measure rest.

The score includes various articulation marks such as up and down strokes, and dynamic markings like *mf*, *f*, and *ff*. The time signature changes from 5/4 to 4/4 and back to 5/4.

124  $\text{♩} = 60$

perc 1

synth 1  
set to 18 semitones per octave  
ff

perc 2

synth 2  
(20 semitones per octave)  
ff

perc 3

synth 3  
set to 19 semitones per octave  
ff

perc 4  
(glsp.)

kickdrum

synth 4  
(19.5 semitones per octave)  
ff

This musical score page contains four systems, each with a percussion part and a synth part. The percussion parts are in 5/4 time, and the synth parts are in 4/4 time. The score is marked with measure numbers 129 through 134.

- perc 1:** Features a rhythmic pattern of eighth notes in the first measure, followed by rests and eighth notes in the second measure. It includes dynamic markings *p* and *ff*.
- synth 1:** Features a sustained chord in the first measure, followed by rests in the subsequent measures.
- perc 2:** Features a rhythmic pattern of eighth notes in the first measure, followed by rests and eighth notes in the second measure. It includes dynamic markings *f* and *p*.
- synth 2:** Features a melodic line in the first measure, followed by rests in the subsequent measures.
- perc 3:** Features a rhythmic pattern of eighth notes in the first measure, followed by rests and eighth notes in the second measure. It includes dynamic markings *f* and *p*.
- synth 3:** Features a melodic line in the first measure, followed by rests in the subsequent measures.
- perc 4:** Features a rhythmic pattern of eighth notes in the first measure, followed by rests and eighth notes in the second measure. It includes dynamic markings *p* and *f*.
- synth 4:** Features a melodic line in the first measure, followed by rests in the subsequent measures.

perc 1

135

synth 1

mf

perc 2

135

limp, saggy pp

synth 2

ff

perc 3

135

synth 3

pp

perc 4

135

limp, saggy pp

synth 4

ff

perc 1

143

perc 2

143

kickdrum pp

perc 3

143

perc 4

143

perc 1 149 take sheet of metal

perc 2 149 take sheet of metal

perc 3 149 take sheet of metal

perc 4 149 take sheet of metal

perc 1 155 curve metal-sheet hold position until the end

perc 2 155 curve metal-sheet hold position until the end

perc 3 155 curve metal-sheet hold position

perc 4 155 curve metal-sheet hold position until the end

perc 1 161 2/4

perc 2 161 2/4

perc 3 161 2/4

perc 4 161 (with as much upper body as possible) 2/4 6