

chlor chlor & pommes mit adoleszenz

für ensemble

dauer ca. 10'

2011, niklas seidl

## besetzung:

1 flöte, auch piccolo  
1 oboe, auch mp3-player mit lautsprecherfunktion  
1 klarinetten in Bb, auch Eb-Klarinette und Bassklarinette  
1 fagott  
1 horn in f, um einen viertelton tiefer gestimmt  
1 trompete (in c notiert), auch mp3-player mit lautsprecherfunktion  
1 schlagwerkpieler:  
1 pappkarton (kleiner umzugskarton, ca. 30 x 30 x 50 cm)  
2 dünne metallplatten (ca 30 x 40 x 0.1 cm) liegend, eine mit kleiner metallkette o.ä. zum rasseln  
1 holzplatte (ca 20 x 20 x 1 cm)  
4 metallröhren unterschiedlicher tonhöhe (ca 10 cm und 1 - 2 cm durchmesser) aus dem sanitärbereich. möglichst wenig nachklang  
1 backpapier auf schaumstoffunterlage  
1 frischhaltefolie (ca 10 x 10 cm) die zwischen 2 breiten klemmen fixiert ist ( so dass man mit einer stricknadel löcher reinmachen kann)  
1 stück rauher teppich (ca 15 x 15 cm)  
2 verschieden große plastischachteln (1 seite offen) ca 5 x 10 cm  
1 fester plastikbecher (0,4 - 0,5 l)  
1 plastiktüte (etwas dicker, vgl. nudelverpackung o.ä.)  
2 stricknadeln  
2 metallschlägel (wie triangelstab, nur ggf. länger)  
harte, mittelharte und weiche schlägel  
1 midikeyboard mit 49 tasten, verbunden mit einem maxpatch, lokal verstärkt  
1 violinen  
1 viola  
1 violoncello, auch mp3-player mit lautsprecherfunktion  
1 kontrabass

die partitur ist klingend geschrieben.

### Ausnahmen:

-die piccoloflöte klingt eine oktave höher  
-das horn klingt einen viertelton tiefer  
-das keyboard klingt je nach stimmung anders, die notation ist eine griffnotation  
-der kontrabass klingt eine oktave tiefer (im violinschlüssel original)

## keyboard:

der keyboardspieler spielt ein midikeyboard mit 49 tasten, dass durch ein MAXpatch gesteuert wird. dieses MAXpatch kann verschiedenen stimmungssysteme auf die klaviatur legen und ist mit einem orgelklang und einem klaviersynthesizer versehen. der spieler schaltet die stimmungen und klangausgabe weiter, in dem er, wie in der partitur notiert, die taste des großen C drückt. das klangresultat soll örtlich von einem lautsprecher verstärkt werden.

## instrumentation:

1 flute, also piccolo  
1 oboe, also mp3-player with internal speaker  
1 clarinet in Bb, also Eb-clarinet and bassclarinet  
1 bassoon  
1 horn in f, tuned down a quartertone  
1 trumpet (in c), also mp3-player with internal speaker  
1 percussion player:  
1 cardboardbox (ca. 30 x 30 x 50 cm)  
2 thin metal sheets (ca 30 x 30 x 0.1 cm) horizontal, one with a little chain on it to rattle  
1 woodsheet (ca 20 x 20 x 1 cm)  
4 metal tubes of different pitches (ca. 10 cm und 1 - 2 cm ø), possibly dry resonance  
1 baking paper  
1 polythene sheet (ca 10 - 10 cm) fixated between two clips in order to make holes in the sheet with a knitting needle  
1 piece rough carpet (ca 15 x 15 cm)  
2 plastic boxes of different size (1 side open) ca 5 x 10 cm  
1 plastik cup (0,4 - 0,5 l)  
1 plastic bag (quite thick, like noodlepacking f.e.)  
2 knitting needles  
2 metal-mallets (for triangle)  
hard, medium and soft mallets  
1 midikeyboard with 49 keys, connectes to a laptop with maxpatch. amplified locally with one speaker  
1 violin  
1 viola  
1 cello, also mp3-player with internal speaker  
1 doublebass

the score is in C

### exceptions:

-piccolo sounds one octave higher  
-french horn sounds one quartertone lower  
-keyboard sound is depending on the tuning of the patch, notation is the fingering  
-doublebass sounds one octave lower (except in violinclef - original pitches)

## keyboard:

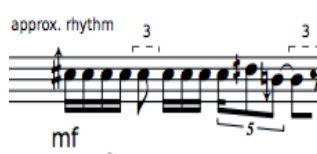
the keyboard player has a MIDI-keyboard with 49 keys. the keyboard is connected to a laptop via interface, where it is controlled by a maxpatch, that can put any tuning system on the keys. the performer changes between the presets by pressing the C2, when notated in the score. the sound is to be amplified locally by one speaker.


## zeichenerklärung

allgemein:


das gesamte stück ist senza vibrato zu spielen  
wenn ein glissando keinen endton hat, gilt approx. das ende des glissandostriches


 = achteiltöne


 = takte mit aufgeteilten klammern: drei triole wird aufgeteilt in eine achte triole und am ende des taktes weitere zwei. die werte bleiben gleich, werden jedoch frei im takt verteilt

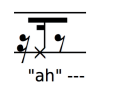
 = stopton. den ton ohne dynamische oder artikulatorische veränderungen unvermittelt anhalten.

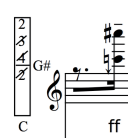
bläser:

 = nur luft mit einem minimalen tonanteil


 = zwischen luftgeräusch und tonhöhe

 = klappengeräusche (immer nur die letzte klappe des griffes geräuschhaft niederdrücken)

 = in das instrument hineinsprechen  
(dabeizwischen hoch und tief der stimmlage differenzieren)

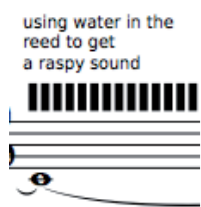
 = multiphonics. die griffe stammen aus den büchern von mahnkopf/veale (oboe) und krassnitzer (klarinette). entscheidend ist das klangresultat (dynamik, klangfarbe) jeder spieler kann sich einen eigenen griff zurechtlegen.

flöte

 = in die geschlossene flöte ein und ausatmen

oboe

= mit soviel wasser im rohr spielen, dass der ton von permanentem rasseln und blubbern unterbrochen wird. dazu vorher einen schluck wasser in den mund nehmen

using water in the reed to get a raspy sound  


R = Rollton

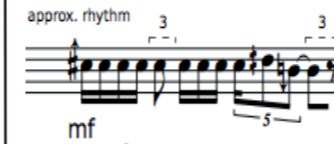
Z = Zahnton


## explanations

general:


the whole piece is to be played without vibrato  
when a glissando has no ending note, the line indicates the approx. pitch


 = eight tones

 = bars with divided triplets: the triplet here is divided in one and later two triplet-eighths.

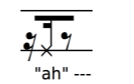
 = stoptone. end the tone abruptly without any change in articulation and dynamic

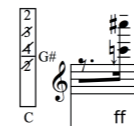
bläser:

 = only air with slight pitch


 = mixture of air sound and pitch

 = keyclicks

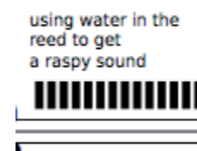
 = sing into the instrument

 = multiphonics. the fingerings are from the books veale/mahnkopf (oboe) and krassnitzer (german clarinet). however the player can find his own fingerings for multiphonics of the same quality (dynamic and register)

flute

 = breath in- and outwards through the closed flute

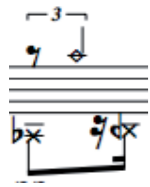
oboe

using water in the reed to get a raspy sound  
 = playing with water in the reed to have a constant bubbling and distorting sound on the given pitch

R = rolling tone

Z = teeth tone

klarinette



= obere rhombe gibt den blasrhythmus an (normaler tonansatz), die kreuze die zu greifenden töne. zusammen entsteht ein gemisch aus tonhöhen und luftgeräusch



= abstufungen von multiphonischen überblasen auf einem grundton

fagott

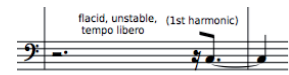


= slaptongue (ohne mundstück)

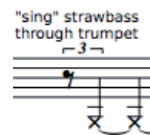


= frei wählbarer multiphonic mit angegebener tonhöhe als hörbaren teilton

trompete + horn (das horn ist für das gesamt stück einen viertelton tiefer gestimmt)



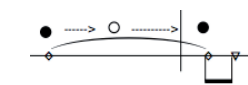
= spielen des grundtones (1 oktave unter der gewöhnlichen spielweise) durch sehr lockeren ansatz



= strohbass in das instrument singen



= splittones: über den noten ist der grundton und die über dem grundton zu spielenden obertöne angegeben



= nur luft durch das instrument blasen (übergang von geschlossenem harmon zu offenem (bzw. beim horn von gestopft nach offen). phrase endet mit einem slap

clarinet



= upper layer (on the a) indicates the rhythm of blowing (to produce normal pitches), the lower layer the keys to be pressed. the result is a mixture of keyclicks, airsound and pitches



= nuances of multiphonic overblowing on a given pitch

bassoon

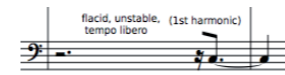


= slaptongue (without reed)

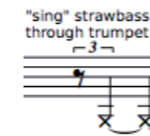


= free multiphonic with the given pitch as a main-note

trumpet + french horn ( horn is tuned down a quartertone throughout the piece)



= playing the 1st harmonic (1 octave below the usual playing) by a very loose embouchure



= sing straw-bass through instrument



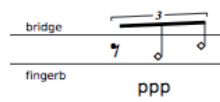
= splittones: on top of the pitches the fundamental and the concerned harmonics are notated




= blow air through the instrument (from closed to open harmon mute). phrase ends with a slap-tongue

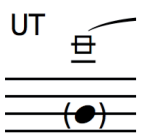
zeichenerklärung

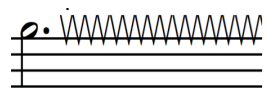
streicher:

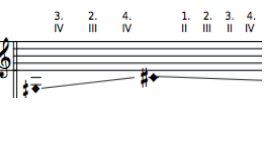
 = notation gibt den tonumfang an, innerhalb dem gespielt werden soll


 = flageolet, halbflageolet

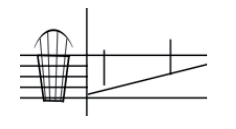
 = extrem starker bogendruck


UT  = 1. unterton: durch relativ starken bogendruck erklingt ca. eine Oktave (bzw. gr.7) tiefer als der gegriffene ton. je nach instrument muss man mit bogengeschwindigkeit und bogendruck etwas experimentieren. je mehr man s.t. geht, umso schneller kommt der UT, jedoch klingt er klarer, desto näher am steg


 = sehr schnelles und großes vibrato (ca. ein ganzton) mit flageolet-druck. resultat ist ein rauschendes tongeflimmer

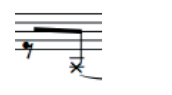
 = quasi-tabulaturnotation. die tonhöhe gibt (halbgedrückt) die position des 1. fingers auf der IV. saite an. die angaben über den noten bestimmen, welcher finger auf welcher saite (halb) niedergedrückt wird, wobei die hand immer in der lage des angegebenen 1. fingers bestimmt wird. jeweils bei einer fingersatzangabe wird die saite kurz angespielt (alla punta)

 = langsames und weites vibrato

 = vertikales griffbrett: die notenlinien dienen als orientierung zwischen sattel (untere linie) und steg (obere linie). die notation ist graphisch und bestimmt nur den ort der aktion

 = auf dem saitenhalter streichen, tonhöhe entspricht etwa der angegebenen tonhöhe

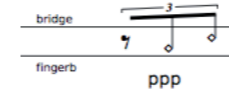
 = saite IV neben das griffbrett ziehen und spielen, tonhöhe ca. einen ganzton höher


 = saite mit der ganzen linken hand abdämpfen


1/2 press. = halber überdruck

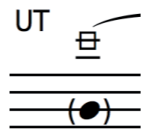
explanations

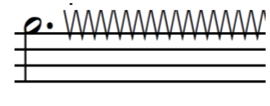
strings:

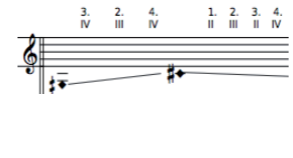
 = notation gives the ambitus in which to play


 = harmonic pressure, half pressure

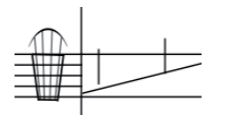
 = heavy bow pressure


UT  = 1st subtone: by controlled overpressure with the bow produce a pitch that sounds one octave (resp. major 7) below the notated pitch. works easier sul tasto but is clearer between ord. and sul pont.


 = very rapid and wide (ca. whole tone) vibrato with harmonic pressure sul pont. results a sougning flicker


 = quasi-tablature-notation. the given pitch indicates the position for the first finger on the lowest string. however the upper line shows which finger to press down on which string in the position (of the given 1st finger). the space-notation demands to play short notes for each fingering

 = slow and wide vibrato

 = vertical fingerboard: the outer lines show the endings of the fingerboards. the notation shows where to perform an action

 = bow on the tailpiece. pitch corresponds approx. with the notated one

 = pull 4th string next to fingerboard and play. pitch is about a whole tone higher than fingered

 = dampen string with left hand

1/2 press. = half bow-overpressure

# chlor chlor & pommes mit adoleszenz

♩ = 100

niklas seidl

4

PICCOLO

flute

ppp

cresc. to m.14

c#

oboe

ppp

E♭

clarinet

E♭-CLARINET

ppp

cresc. to m.14

bassoon

horn in F

trumpet

practise-mute

ppp

C. 5.  
4.

♩ = 100

4

keyboard

Set to 1  
4 semit. p.o.

pppp

Set to 2  
4 semit. p.o.

percussion

metal-plate with plastic box (draw figures for sustain sound)

ppp

cresc. to f in bar 14

violin

con sord.

bridge

fingerb

ppp

viola

con sord.

bridge

fingerb

ppp

cello

con sord.

bridge

fingerb

ppp

sul I

pp

doublebass

(slow transition to normal tones in m.12)

fl

ob

cl

bsn

(slow transition to normal tones in m.9)

hmn

trp

pp

Bb: 6. 5.

cup mute

pp

key

pp

Set to 3  
4 semit. p.o.

perc

metal-plate with chain

pp

high metal-tube knitting needle

mp

vln

vla

vcl

db

cresc. to ff in m.14

senza sord.

(bridge)  
(fingerb.)

cresc. to ff in m.13

c.j.tr.

pp

II

fl

ob

cl

bsn

hrm

trp

key

perc

vln

vla

vlc

db

E<sub>b</sub>

alternative fingering

senza sord.

mp

mf

ff

f

Set to 4  
4 semit. p.o.

cardboardbox

ff (box can stick sometimes in order to be loud)

(bridge)  
(fingerboard)







fl

ob

cl

bsn

hmn

trp

key

perc

vln

vla

vic

db

ff

with metal-stick



♩ = 70

8

4

FLUTE

pp (quasi gliss.)

blowing rhythm (airtone), pitch comes only from fingering

fingering:

pp

without mouthpiece

36

trp

ff

♩ = 70

8

4

36

key

36

perc

4 metaltubes with knitting-needles

pp

36

vln

normal position

arco alla punta, touched lightly

pp

vla

arco alla punta, touched lightly

pp

vlc

vcl

arco alla punta

loco

pp



♩ = 90

Speak into flute (cover mouthpiece), all keys closed, text incomprehensibly

fl *mf* Ho lo lo lo ko bo lo lo ka ba ko lo lo lo *mp* Al les schlab bert *mf*

ob PAUSE PLAY PAUSE Eb

cl BASSCLARINET ord.

bsn *pp* soft *pp*

hrm flacid *mf*

trp

♩ = 90

key Set to 5 6 semit. p.o. *p*

perc cardboardbox *p* *mp* *mp*

vln *pp* *mp*

vla *p* *p* c.l.tr. *p* con sord. arco

vic *sfz* *pp*

db *pp* ord. s.t., 1/2 press. *p*

53

fi *mp* *p*

ob *pp*

cl *mf* *p* *pp*

bsn *p* *pp* *mp*

hmn *ff* *mp* *only air through instrument*

trp *ff* *p* *"sing" strawbass through trumpet*

key *pp*

perc *p* *pp* *baking paper with fingernail*

vln *pp* *UT*

vla *pp* *on the tailpiece: produce low pitch, prob. F1*

vic

db *mp* *mf*



12  
59 ♩ = 70

♩ = 90

PICCOLO

ppp

harsh

mp

practise mute

flacid, unstable, (1st harmonic)  
tempo libero

mf

ff

ff

♩ = 70

Set to 6  
4.5 semit. p.o.

♩ = 90

baking sheet  
with plastic cup

UT play the passage in the  
range between the interval

(art. harmonic)

senza sord. play the passage in the  
range between the interval

s.p.

(art. harmonic)

play the passage in the  
range between the interval

fl

ob

cl

bsn

hrm

trp

key

perc

vln

vla

vic

db

67

fl FLUTE

ob

cl ord. ....> pp mf ff

bsn pp pp

67

hmn harsh Bb 5. 4. C 6. 5.

trp straw-bass put on cup mute tape: PLAY f PAUSE PLAY p PAUSE cup-mute B 3. 2. F# 5. 4. pp

67

key Set to 7 12 semit. p.o.

67

perc cup on carpet pp

67

vln metal-sord.

vla metal-sord.

vic on the tailpiece: produce low pitch, prob. F1 mf

db



88

15

4

4

3

4

FLUTE

fl

ob

cl

bsn

hmn

trp

15

♩ = 80

4

4

3

4

88

key

perc

88

vln

vla

vlc

db

88

baking sheet with fingernail

with cup

4 metaltubes with knitting-needles

(baking-sheet w. fingernail)

s.p.

s.p.

s.p.

p

pp sempre

pp pp sempre

pp

mf

pp

mf

pp

p

mp

mp

approx. rhythm

mf

mf

pp

mf

pp

mf

4 metaltubes with knitting-needles

(baking-sheet w. fingernail)

s.p.

s.p.

s.p.

p

pp sempre

pp pp sempre

pp

mf

pp

mf

pp

p

mp

mp

approx. rhythm

mf

mf

pp

mf

pp

mf

4 metaltubes with knitting-needles

(baking-sheet w. fingernail)

s.p.

s.p.

s.p.

p

pp sempre

pp pp sempre

pp

mf

pp

mf

pp

p

mp

mp

approx. rhythm

mf

mf

pp

mf

pp

mf

4 metaltubes with knitting-needles

(baking-sheet w. fingernail)

s.p.

s.p.

s.p.

p

pp sempre

pp pp sempre

pp

mf

pp

mf

pp

p

mp

mp

approx. rhythm

mf

mf

pp

mf

pp

mf

4 metaltubes with knitting-needles

(baking-sheet w. fingernail)

s.p.

s.p.

s.p.

p

pp sempre

pp pp sempre

pp

mf

pp

mf

pp

p

mp

mp

approx. rhythm

mf

mf

pp

mf

pp

mf

4 metaltubes with knitting-needles

(baking-sheet w. fingernail)

s.p.

s.p.

s.p.

p

pp sempre

pp pp sempre

pp

mf

pp

mf

pp

p

mp

mp

approx. rhythm

mf

mf

pp

mf

pp

mf

4 metaltubes with knitting-needles

(baking-sheet w. fingernail)

s.p.

s.p.

s.p.

p

pp sempre

pp pp sempre

pp

mf

pp

mf

pp

p

mp

mp

approx. rhythm

mf

mf

pp

mf

pp

mf

4 metaltubes with knitting-needles

(baking-sheet w. fingernail)

s.p.

s.p.

s.p.

p

pp sempre

pp pp sempre

pp

mf

pp

mf

pp

p

mp

mp

approx. rhythm

mf

mf

pp

mf

pp

mf

4 metaltubes with knitting-needles

(baking-sheet w. fingernail)

s.p.

s.p.

s.p.

p

pp sempre

pp pp sempre

pp

mf

pp

mf

pp

p

mp

mp

approx. rhythm

mf

mf

pp

mf

pp

mf

4 metaltubes with knitting-needles

(baking-sheet w. fingernail)

s.p.

s.p.

s.p.

p

pp sempre

pp pp sempre

pp

mf

pp

mf

pp

p

mp

mp

approx. rhythm

mf

mf

pp

mf

pp

mf

4 metaltubes with knitting-needles

(baking-sheet w. fingernail)

s.p.

s.p.

s.p.

p

pp sempre

pp pp sempre

pp

mf

pp

mf

pp

p

mp

mp

approx. rhythm

mf

mf

pp

mf

pp

mf

4 metaltubes with knitting-needles

(baking-sheet w. fingernail)

s.p.

s.p.

s.p.

p

pp sempre

pp pp sempre

pp

mf

pp

mf

pp

p

mp

mp

approx. rhythm

mf

mf

pp

mf

pp

mf

4 metaltubes with knitting-needles

(baking-sheet w. fingernail)

s.p.

s.p.

s.p.

p

pp sempre

pp pp sempre

pp

mf

pp

mf

pp

p

mp

mp

approx. rhythm

mf

mf

pp

mf

pp

mf

4 metaltubes with knitting-needles

(baking-sheet w. fingernail)

s.p.

s.p.

s.p.

p

pp sempre

pp pp sempre

pp

mf

pp

mf

pp

p

mp

mp</



103

5

6

4

10"

5"

fl using water in the reed to get a raspy sound

ob Rolling Note

cl pp

bsn mf

trp mp

ff

G# E B E

C# Ab

f

103

5

6

4

key pppp

perc

vln pp

vla pp

vic mp

db mf

Set to 10 12 semit. p.o.

m.s.t. (ca. 4th harm.)

m.s.t.

ord.

f

pizz.

♩ = 100

PICCOLO

fi *mp*

ob *mf*

cl *ff*

bsn

hmn *ff*

trp *f*

if enough time for mute

♩ = 100

key *ff*

Set to 11  
4 semit. p.o.

perc *ff*

metalsheet with chain

vln *ff* ord. III

vla *ff*

vcl *ff*

db

tape: **PLAY**

**PAUSE**

113

fl *tempo rubato*

ob

cl

bsn *ff* (gliss down) *p*

hmn *p*

trp *p* (closed)

key *Set to 12*  
*12 semit. p.o.*

perc *(d)*

vln *113*

vla *113*

vlc

db *loco* *arco* *f*



♩ = 46

♩ = 100

fl

pp

ff

lip-pizz.

ob

cl

BASSCLARINET

high toothtone

p

bsn

hmn

trp

♩ = 46

♩ = 100

key

perc

120

make holes in the polythene-sheets

plastic rustling

pp

120

vln

p

-----1/2 press-----> ord.

vla

p

-----1/2 press-----> ord.

vlc

db

(loco)

s.t.

pp

pp

pp

♩ = 125  
4

129

7  
8

fl *p* *sempre*

ob

cl *p*

bsn

hmn *f*

trp

7  
8

4 ♩ = 125

129

key

129

perc 4 metaltubes *p* metal-sheet *mf*

129

vln *p* *mp* *p* *f* *mf*

vla c.l.b.

vlc c.l.tr. *pp* *p* *ord.* *mf*

db *pizz* *mp* *f* *arco*

♩ = 70

136

2/4

4

wait for the  
bombsound  
to end

fl

ob

cl

bsn

hmn

trp

key

perc

vln

vla

vcl

db

136

hmn

trp

136

key

136

perc

136

vln

vla

vcl

db

2/4

4

♩ = 70

(bombsound)

Set to 13  
12 semit. p.o.

ord. pull string next to fingerboard,  
pitch should be around Db

arco pull string next to fingerboard,  
pitch should be around g

sul II

on the tailpiece

sul II

MP

pp

mp

p

p

☺

♩ = 66

♩ = 80

147

FLUTE

fi

pp

mp

ob

p

pp

CLARINET IN Bb

cl

pp

bsn

147

practise mute

F 9. 8.

Bb 7. 6.

Ab 7. 6.

pp

ppp

f

trp

pp

ppp

f

speak into instrument

"oh"

p

♩ = 66

♩ = 80

147

key

p

mp

p

147

perc

147

con sord

pp

ppp

mp

flaut. con sord.

con sord. flaut.

pp

pp

pizz.

p

arco

vln

vla

vcl

db

string next to fingerboard, imitate pitch from tailpiece



161

♩ = 90

Speak into flute (cover mouthpiece), all keys closed. text incomprehensibly

fl *mf* Ho lo lo lo ko bo lo lo ka ba ko lo lo lo Ich bin ei - ne Brat wurst mit Pom mes rot weiß Schran ke sa gen\_\_ man che\_\_ Al les\_\_ schlab bert\_\_

ob *mp* tape: PLAY PAUSE PLAY PAUSE

cl *pp* ord.

bsn *pp*

161

fl *pp* flacid

trp *mf* sing into instrument "oh" *p*

♩ = 90

161

key *pp*

161

perc cardboardbox *p* *mp* *mp*

metalsheet with small box

161

vln *pp* c.l.tr. --->1/2 press---> ord.

vla *mp* too slow bow *p* c.l.tr.

vcl *pp* c.l.tr., m.s.p. *p* 1/2 pless instable

db *pp* ord.

♩ = 60

167 ♩ = 66

fl pp

ob

cl harsh mp

bsn mf lip-vib. MP MP MP MP MP MP MP

167

hrn ff s

trp ff s p

167

key Set to 15 2.5 semit. p.o. pp

167

perc

167

vln c.l.tr. pp

vla flaut. (c.l.tr.) pp

vcl

db m.s.t. mf

circle bow, vary speed independently

senza sord.

c.l.tr. permanent minimal up- and down-tremolo on the tip

c.l.tr. (along the fingerboard)

c.l.tr. circle bow, vary speed independently

