

ANAMORPHOSIS

for recorder, harp, harpsichord
and electronics

(December, 2017)

Engin Dađlık

-Full Score-

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Instrumentation

Contrabass Recorder (Paetzold in F)

Harp

- Accessories: a superball mallet, a violin bow, 8-9 alligator clips, a plectrum, a hard plastic cup.

Harpsichord / MIDI keyboard

- This score is notated for two manual harpsichord. There is another version for one manual harpsichord. Please contact with the composer for that version.

- Accessories: an e-bow, a piece of thin cardboard or thick paper, a small alligator clip, a piece of smooth wood (major third wide), kneadable eraser.

Duration

≈ 12'

This piece is dedicated to Airborne Extended.

General Notes

- The piece should be performed in a very mechanical manner.
- Same techniques and articulations should sound identical throughout the piece like a sampler.
- There are three approaches to rhythm in the piece. Notated rhythms should be performed very precisely. However, symbolic representation of rhythms (notation explanations are on the next page) are independent from pulse, still mechanical. These symbolic notations may be approached like baroque ornamentation practice. In proportional notation, performers should focus on the timbre and improvisation rather than pulse and timing. The time indications represent approximate proportions.
- All accelerandi and ritardandi should be performed linearly.
- In rehearsal letter I and J, each instrument has individual repeat bars independent from each other. Total durations are same at total. After this independent repeat bars, there may be some visual space between bars in order to maintain synchronization of the notation. Be aware of that these spaces between bars are not rest.
- The layers of all these time identities have an important focus in the piece.
- Close miking should be applied to all instruments.
- Amplification levels of instruments should be adjusted carefully taking account of the acoustics of the hall and the electronics. Amplified sound levels should be louder than the acoustic sound if it is possible.
- All live effects and samples are triggered by midi keyboard (Figure.1).

Notes for Harp

- The instrument will be prepared with alligator clips during the performance at measure 45 and 47. Before the performance, approximate places of attachment should be decided in such a way that resulted sounds should be complex multiphonics while not hindering the performance physically.

Notes for Harpsichord

- This score is written for two manual harpsichord. However, there is a version for one manual harpsichord, too. Contact with the composer if other version is needed.
- A piece of thin cardboard or thick paper should be placed between the G4, Ab4 and A4 (g', a', ab') strings (Figure.2). The resulting sound is like a typewriter sound with little pitch definition.
- The jacks of F#2 (great octave) should be removed throughout the piece.
- A prepared e-bow (Figure.4) is placed on the F#2 string right in front of the jacks throughout the performance (Figure.3, approx. 5-7 cm).
- Kneadable eraser should be placed on both sides of the e-bow (Figure.4) in order to place it on the strings stable (Figure.5) without creating any buzz. The thickness of the kneadable eraser should be adjusted in such a way that there should be maximum volume of the resulting sound in standart mode.
- The buzz effect by pressing down the e-bow to the string should be performed carefully without stopping the sound.
- At the end of the piece, there is a harpsichord solo notated in proportional notation. This solo contains unpredictable harmonics and multiphonics by using an alligator clip (Figure.6) and e-bow on the string. All explanations are written on the score. The player should practice to create different variations of harmonics and multiphonics without stopping the vibration.

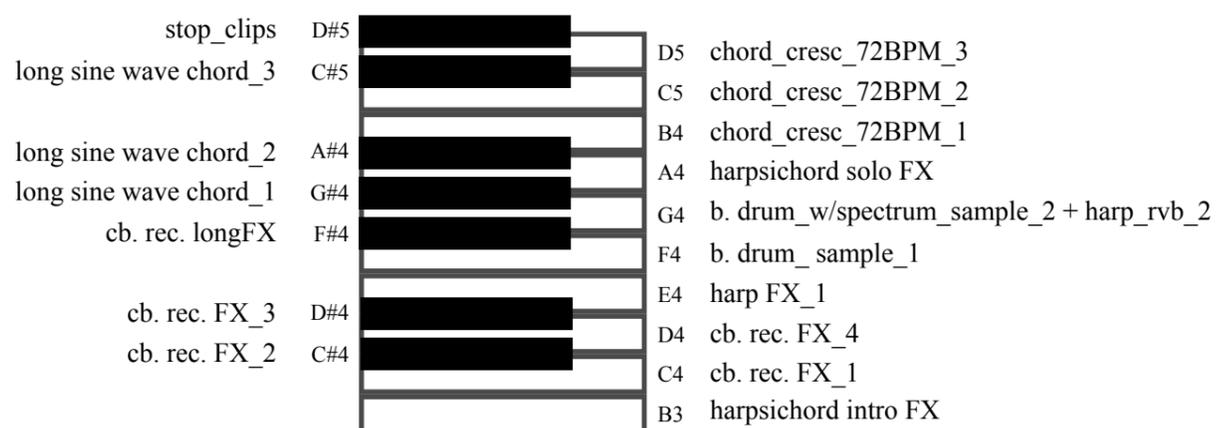


Figure.1



Figure.2

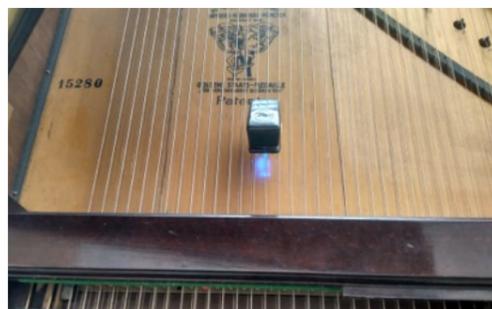


Figure.3



Figure.4



Figure.5

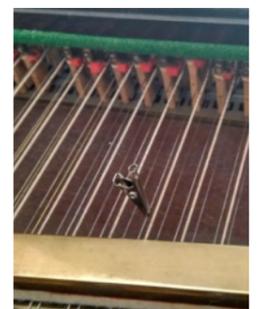


Figure.6

General Notation

Recorder Notation

-random, audible key clicks
-independent from mouth

◇ = air □ = labium open ↕ = slap tongue
 ◆ = half air-half tone ■ = labium half closed IN = inhale
 ◆ = tone ■ = labium closed EX = exhale ↕ = reverse slap tongue ♯ = flutter tongue "pppp" = subtone

-don't take microtonal inflections into consideration during dynamic changes

Harp Notation

= knock on soundboard = hit the indicated strings with palm of the hand = rub along the string(s) with superball stick = bow the indicated string
 = muted plucking = with plectrum = thunder glissando towards the indicated direction, then mute at the indicated time = Bartók pizzicato
 = pedal buzz = pedal notes: - if the pedal is moving $b \rightarrow \flat$ or $\sharp \rightarrow \natural$, make the tuning disc hit the string to produce a tone
 - if the pedal is moving $\sharp \rightarrow \flat$ or $\flat \rightarrow \natural$, release the pedal suddenly from its slot, so it knocks against the wood of the pedal slot = create a buzz effect by touching lightly to the bowed string with the back of hard plastic cup
 = strum the strings with plectrum instantaneously while damping the indicated strings on the indicated nodal points with other hand = note(s) prepared with alligator clip(s) = note(s) to be prepared w/alligator clip(s)

Harpsichord Notation

[±4] [±8] [±K] = adding or removing the 4", 8", Koppel I = lower manual II = upper manual
 = prepared note(s) (completely damped with thick paper) = strike the indicated strings with a piece of wood inside the harpsichord, then slide through the strings vertically = create a buzz effect by pressing down the e-bow to the string slightly
 = finger pizzicato inside the harpsichord, right in front of the nut

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ANAMORPHOSIS

(Dedicated to Airborne Extended)

Engin Dağlık

Tempo: ♩ = 90

15-20"

Cb. Recorder (Paetzold)
[sh] tr
mf "pppp" (subtone) mf IN IN EX IN [sh] tr mf "pppp"

Harp
mf ppp mf pp
8^{vb} 8^{vb}

Pedal
D[♯] Eb Eb Eb D[♯]

Harpsichord
-8 -K +4
turn on e-bow
mf II 3

Keyboard
15-20"

A **molto rit.** → ♩ = 60 ←

7

Cb. Rec.
mf p ff mf pp mf
rit IN EX [sh] accel tr IN

Hp.
pppp 3
muted
mf mp 6 6 6 6 6 6 6 6
mp

Ped.
3 Eb Eb Eb Eb Eb Eb D[♯]

Hpsd.
I II
turn off e-bow
sim.

Kbd.

B

EX [sh] tr

Cb. Rec. *ppp* *mf* "pppp" *mf* "pppp" *mf* "pppp" *mf* "pppp" *mf* "pppp"

Hp. *mf* *f* *mp*
p.d.l.t damp at octave

Ped. *G₂*

Hpsd. *sim.*

Kbd.



C

EX [sh] tr

Cb. Rec. *mf* *ff* *mf* "pppp" *mf* *f*

Hp. *mf* *ppp* *mp* *f*

Ped. *G_b D₂* *D₂* *E_b E_b E_b E₂*

Hpsd. *I* *tr* *tr* *II*

Kbd.

accel *rit*

W.T.

21

Cb. Rec. *f* *ppp* *fff* *mf*

Hp. *fff* *p* *fff* *mf*

Ped. *D* *D* *D* *D*

Hpsd. *fff*

Kbd.

knock on soundboard

8^{vb}

D

25

Cb. Rec. *pppp* *mf "pppp"* *mf "pppp"* *mf "pppp"*

Hp. *f* *mp*

Ped. *C#* *D#* *F#*

Hpsd.

Kbd.

p.d.l.t

damp at octave

8^{vb}

E
 ♩ = 72

♩ = 60

Cb. Rec. (29) *fff* *f* *f* *fff* *mf* *pp* *f* *ppp*
 rit tr [sh] W.T.

Hp. *fff* *ff* *fff* *ppp* *mf* *p*

Ped. F# Eb Gb Eb Eb Eb Eb F F#

Hpsd. *fff* -4+8+K I +4-8-K I

Kbd. *fff* *ff* *fff* F ♯

♩ = 72

♩ = 60

Cb. Rec. (33) *fff* *mp* *(mp)* *f* *mp* *mf* *mp* IN EX IN

Hp. *fff* *ff* *fff* *mp*

Ped. F# Eb Bb Bb gliss. Bb

Hpsd. *fff* x2 3 3

Kbd. x2 3 3

Section 1: Measures 36-40

Tempo: $\text{♩} = 72$

Key Signature: G Major

Instrumentation: Cb. Rec., Hp., Ped., Hpsd., Kbd.

Measure 36: Cb. Rec. starts with a trill (tr) and a triplet (3). Dynamics: $mp < f > mp$. Performance markings: (EX), IN, EX.

Measure 37: Hp. and Ped. enter. Hp. dynamics: p , mf . Ped. dynamics: mf . Performance marking: rit.

Measure 38: Hp. dynamics: mf . Ped. dynamics: mf . Performance marking: rit.

Measure 39: Hp. dynamics: fff . Ped. dynamics: fff . Performance marking: irreg.

Measure 40: Hp. dynamics: f . Ped. dynamics: fff . Performance marking: irreg. *suono del vento*.

Chord Progression (Ped.): Bb , $F\#$, $G\sharp$, Eb , Gb .

Section 2: Measures 41-45

Tempo: $\text{♩} = 60$

Instrumentation: Cb. Rec., Hp., Ped., Hpsd., Kbd.

Measure 41: Cb. Rec. starts with a trill (tr) and a triplet (3). Dynamics: f . Performance marking: IN.

Measure 42: Cb. Rec. dynamics: f . Performance marking: EX.

Measure 43: Cb. Rec. dynamics: ppp . Performance marking: W.T.

Measure 44: Cb. Rec. dynamics: f . Performance marking: [sh], tr.

Measure 45: Cb. Rec. dynamics: "pppp". Performance marking: tr.

Measure 42-45: Hp. and Ped. enter. Hp. dynamics: f , p , fff . Ped. dynamics: f . Performance marking: p.d.l.t., damp at fifth, attach alligator clips to indicated strings.

Measure 42-45: Hpsd. and Kbd. enter. Hpsd. dynamics: fff . Kbd. dynamics: f . Performance marking: rit.

46

Cb. Rec. *mf* *p* *mf* *p* *mf* *mp* *mf* *3* *ppp* *rit* EX suono del vento

Hp. *mp* attach one clip at each repeat at first → A *mf* *tacet 3rd*

Ped. *D[♯]* *D[♯]* *tacet 3rd* *D[♯]*

Hpsd. *I* *II* *3* *3*

Kbd.

49

Cb. Rec. *mp* *mp* *ppp* *mp* *EX* [sh] *W.T.* *IN*

Hp. *mf* *fff* *mp* *pp* *pp* *mp* *tacet 1st* *5*

Ped. *B[♭]* *B[♭]*

Hpsd. *x8* *3* *NO REST*

Kbd. *NO REST*

accel *=90* *x6* *IN* *tr*

Section J

51

Cb. Rec. *fff* *mf* *p* *f* *ppp* *mp* *f* *p*

Hp. *fff* *p* *mp* *p*

Ped. *8^{va}* *8^{vb}* *ff* *8^{vb}*

Hpsd. *fff* *irreg tr* *rit*

Kbd. *only at 3rd* *only at 4th*

Annotations: *tr*, *[sh]*, *suono del vento*, *IN EX*, *accel*, *IN*, *3*, *5*, *x4*, *x3*, *8^{va}*, *8^{vb}*, *p.d.l.t.*, *mp*, *pp*, *8^{vb}*, *x5*, *I*, *II*, *irreg tr*, *x4*, *rit*

Section K

53

Cb. Rec. *mf* *f* *p* *mf* *fff* *mf*

Hp. *p* *mf* *f* *fff*

Ped. *8^{vb}* *8^{vb}*

Hpsd. *fff* *turn on e-bow*

Kbd. *NO REST*

Annotations: *EX*, *IN*, *EX*, *rit*, *NO REST*, *3*, *5*, *6*, *x4*, *p.d.l.t.*, *3*, *5*, *8^{vb}*, *NO REST*, *NO REST*, *NO REST*

L
 ♩ = 72

56

Cb. Rec. *mf* "pppp" *mf* "pppp" *mf* "pppp" IN EX

Hp. *mf* *mp* buzz w/plastic cup on bowed string

Ped.

Hpsd. *8^{va}* *mp* buzz w/pressing down e-bow

Kbd.



61

Cb. Rec. *mf* "pppp" *mf* "pppp" IN EX

Hp. *mp*

Ped.

Hpsd. *3* *5* *3*

Kbd.

66 IN EX

Cb. Rec. *mf* "pppp" *mf* "pppp" *mf* "pppp" *mf* "pppp" *mf* "pppp"

Hp. *mp*

Ped.

Hpsd. 3 3 3 3 3 3 3 3 3 3 5 3 3 3 3

Kbd.



71 IN EX

Cb. Rec. *mf* "pppp" *mf* "pppp"

Hp. *mp*

Ped.

Hpsd. 3 3 3 3 3 3 5 3 3 3 3 3 3 3 3

Kbd.

76

Cb. Rec. *mf* "pppp" *mf* "pppp" *mf* "pppp" *mf* "pppp" *mf*

IN EX IN EX IN

Hp.

Ped.

Hpsd.

Kbd.

81

Cb. Rec. "pppp" *mf* "pppp" *mf* "pppp" *mf* EX [sh] tr *f* *p* *mf* *p*

IN EX

Hp.

Ped.

Hpsd.

Kbd.

damp string w/finger right in front of the nut

M

86

Cb. Rec. *mf* "pppp" *mf* "pppp" *mf* "pppp" *mf* "pppp"

IN EX IN EX

Hp. *mf* *mp* *mp*

Ped. B₂

Hpsd. *mf* 8^{va} 5 5

Kbd.



91

Cb. Rec. *mf* "pppp" *mf* "pppp" *mf* "pppp" *mf* "pppp"

IN EX IN EX IN EX IN EX

Hp. *mp* *mp*

Ped.

Hpsd. 5 5

Kbd. 3

106

Cb. Rec. *mf* "pppp" *mf* ppp *mf* "pppp" *mf* "pppp" *p*

Hp. *mf* *mp* *mf* *mp*

Ped. B \flat D \flat

Hpsd. *mf* *irreg* *rit*

Kbd.

irreg (x) *IN* *EX* suono del vento *EX IN EX* [sh]-tr

110

Cb. Rec. *f* *p* *mf* "pppp" *mf* "pppp" *p* *f* *p* *mf*

Hp. *mf* *mp* *mp* *mp*

Ped. C \sharp E \sharp G \sharp

Hpsd. *accel* *irreg*

Kbd.

IN *EX* [sh]-tr *IN*

114

EX suono del vento

accel rit

IN

tr

IN

irreg

ppp mf "pppp" mf f p mf

Hp.

p.d.l.t

mf mp

simile

5 3 3 5

Ped.

3

Bb Db Eb G

Hpsd.

rit accel rit accel irreg

Kbd.

3

3

until the cue by harpsichord min. 15"

118

IN

EX

accel

IN

EX

etc.

random figures

until the cue by harpsichord min. 15"

Hp.

5 5 6 6

p.d.l.t

pp

random buzz

etc.

Ped.

Bb De C# A# F#

Hpsd.

irreg rit accel irreg

prepare the alligator clip to attach on the string

Kbd.

3

3

give a cue whenever you are ready min. 15"

O

Harpsichord Solo

Focus on sound instead of time. . .

- * Slightly press down on e-bow to increase the volume.
- ** Attach an alligator clip somewhere between e-bow and jacks on F#2 string in a quick and careful manner. Unpredictable and high harmonics should sound.
- *** Put your finger on F#2 string right in front of the nut. The staff indicates the level of pressure towards the adjacent string.
- **** Increase the pressure on e-bow to create buzz on string. After each repeat of buzz, aim to catch different partials or multiphonics.