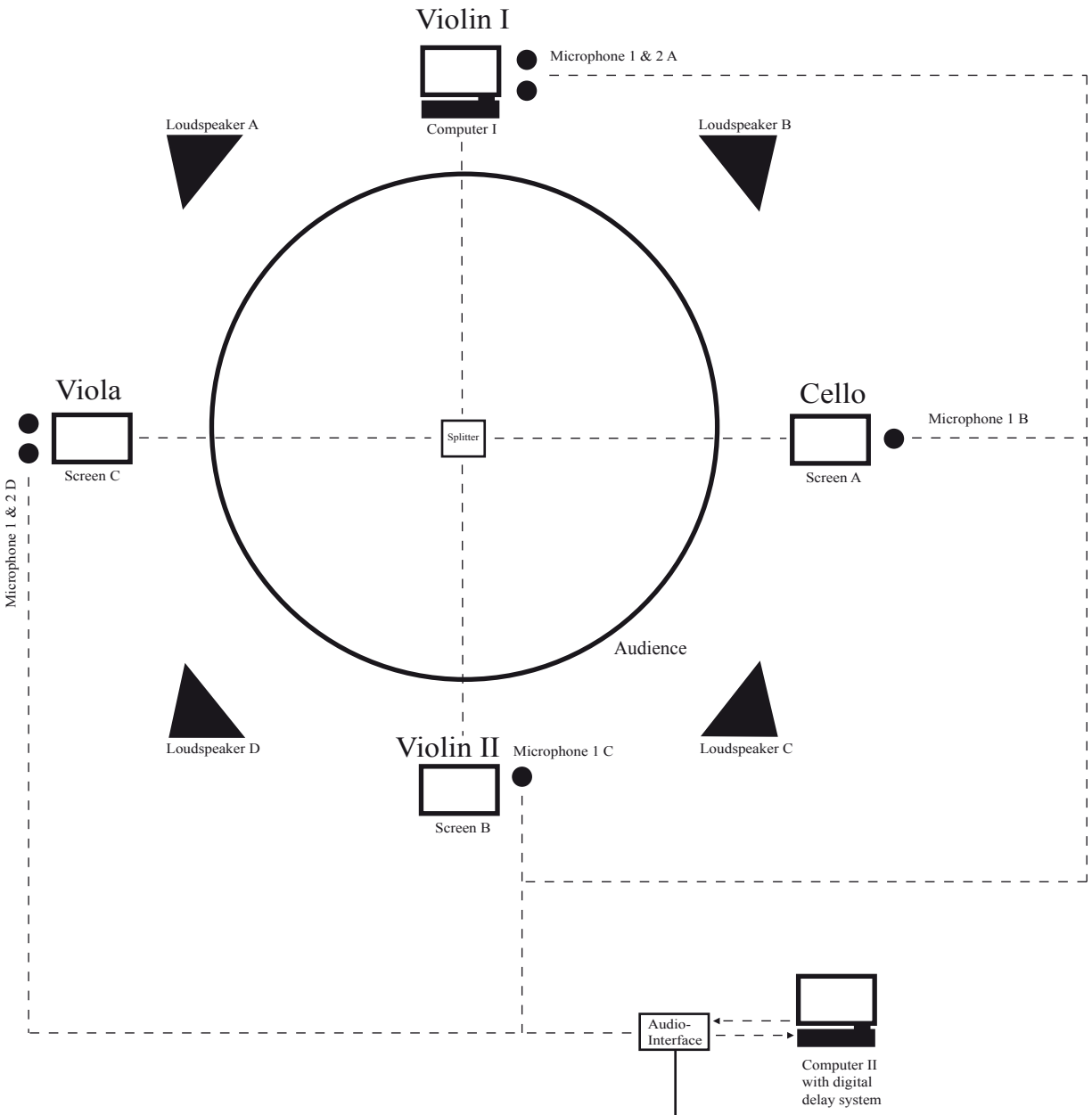
DIE LEHRE DES SCHEINS

-

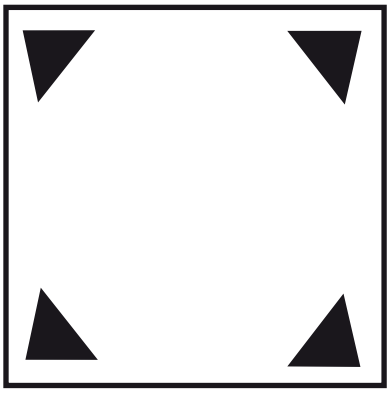
Für Streichquartett und Zeitverzögerungssystem

RAUMANORDNUNG // ARRANGEMENT OF THE ROOM



Die Zuhöreranordnung ist kreisförmig oder quadratisch auf die Instrumentalisten ausgerichtet. Alle Spieler befinden sich auf einer Bühne. Jede Bühne ist mit einem Mikrofon ausgestattet, die der Violine I und der Bratsche mit zwei Mikrofonen. Computer I ersetzt den Dirigenten: In einem Notationssequenzer wird die einprogrammierte Partitur abgespielt. Alle Instrumentalisten sehen dasselbe Bild, da das Signal über den Splitter an alle Bildschirme gesendet wird. Durch dieses Vorgehen wird ein derart exaktes Spiel erreicht, dass die Automation des Delay-Systems vorprogrammiert werden kann. Die Mikrofone sowie die Lausprecher und das Zeitverzögerungssystem (welches über die Send- und Busspuren 1-4 läuft) werden von Computer II kontrolliert.

Quatrophonic System



The seats of the listeners are circled or squared towards the instrumentalists. All string players are sitting on a stage. Every stage is equipped with a microphone. Two microphones need to be installed on the stage of the Violin I and the Viola. Computer I replaces the conductor: The programed score is run by a notation-sequencer. All instrumentalists are able to see the same picture, because it is sent to all screens via the splitter. Thereby an exact performance is achieved and the automation of the delay-system allowed to be pre-programed. The microphones are controlled by computer II, as well as the loudspeakers and the time delay system (including the send- and bustracks 1-4).

Einstellung des Digitalen Zeitverzögerungssystems
-
Settings of the Digital Time Delay System

Jedes Zeitverzögerungssystem wird wie angegeben vorprogrammiert. In der Notation wird angegeben, welche Konfigurationen in dem jeweiligen Abschnitt nicht auf »Bypass« stehen. Diese Systeme werden von den Instrumenten über die Mikrofone angesteuert. Wenn das Delay-System nicht in Betrieb ist, werden auch die Mikrofone stumm geschaltet.

Every delay system is programmed as indicated. It is explained in the notation which configurations are not on »bypass« in the beginning of each paragraph. These systems are accessible to the instruments via the microphones. The instruments are only amplified when the delay is in use.

F = Feedback (%)
D = Delay (ms)
LC = Low Cut Filter (Hz)
HC = High Cut Filter (Hz)
LR = Rate of the Low Frequency Oscillator (Hz)
LR = Rate of the Low Frequency Oscillator (Hz)
Dr = Dry (%)
W = Wet (%)

Bus 1: α - F [31], D [617], W [44]
β - F [43], D [333], W [73]
γ - F [74], D [2241], HC [1126], W [75]
δ - F [54], D [522], LC [221], W [21]
ε - D [2117 - 235 -1845]*, W [62]

Bus 2: α - F [21], D [47], W [31]
β - D [742], LC [224], W [71]
γ - F [31], D [2132] HC [2422], W [42]
δ - F [62], D [624], HC [5622], W [42]

Bus 3: α - F [5] D [72], W [81]
β - F [38] , D [154], LC [448], W [53]
γ - D [853], W [55]
δ - F [31], D [1542], LC [222], W [32]
ε - F [72], D [331], HC [2372], W [43]

Bus 4: α - F [52], D [1215], LC [212], W [88]
β - F [63], D [423], HC [4131], W [21]
γ - LR [4.1 - 3.4 - 1.3 - 6.1 - 2.1]*, LD [21 - 82 - 22 - 33 - 53]*, Dr [52], W [72]

*s. notation

Erläuterungen

Symbole beziehen sich immer nur auf die ihnen jeweils zugeordnete Note. Normale Anweisungen hingegen - wie sul pont., pizz., etc. - gelten so lange bis sie aufgelöst oder durch eine eindeutige andere Anweisung abgelöst werden. Werden Anweisungen in Anführungszeichen gegeben (»«), gelten sie wie die Symbole nur für die ihnen jeweils zugeordnete Note. In kursiver Schrift werden spezielle Handlungsanweisungen, in eckigen Klammern zusätzliche Erklärungen gegeben.

Tremolosymbole finden sich immer überhalb der Noten.

Glissando von »a« nach »b«; »b« ohne Absetzen mit notierter Dauer spielen. Bei »andauerndem Glissando« wird durchgängig Glissando gespielt. Die Note b befindet sich am Ende des Komplexes.

Rotierender Bogen.

Einen Viertelton erhöht | erniedrigt spielen.

Einen Achtelton erhöht | erniedrigt spielen.

Plötzlicher Stop. Ohne den Bogen vorher abzusetzen wird der nächste Ton gespielt.

Zirkularstrich zwischen Griffbrett und Steg. »Aufstrich« bedeutet hier eine Bewegung vom Steg zum Griffbrett, »Abstrich« eine Bewegung vom Griffbrett zum Steg.

Möglichst unmerklich den Strich wechseln, wenn das Ende des Bogens erreicht wurde.

Spiel hinter dem Steg | Spiel auf dem Steg.

Mit der Kante einer beliebigen Hand auf einen beliebigen Teil des Instruments klopfen.

Töne einzig durch Anschlagen der Saiten mit der linken Hand erzeugen.

Buzz-Pizzicato.

Hammer-on.

Sinuswellen Oszillator

Send-Spur

Dauer: 10.13 Minuten

Explanation

All directions for the usage of an articulation given by a symbol are just related to the notes they are assigned to, wheras written directions - such as sul pont., pizz., etc - last until another clear direction is given. Directions in quotation marks (»«) are just like symbols only related to the notes they are assigned to. Special directions appear italic, further explanation in angled brackets.

Tremolo symbols are notated above the tones.

Glissando from »a« to »b«; play »b« with its full duration. The »continuous glissando« is a constant glissando. The tone »b« stands at the end of the complex.

Rotating bow.

Play a quarter tone higher | lower.

Play an eigth tone higher | lower.

Sudden stop. The next tone is played without releasing the bow.

Circular bowing in-between fingerboard and bridge. »Up bow« means to move from bridge to fingerboard, »down bow« means to move from fingerboard to bridge.

Change as imperceptibly as possible to down bow or up bow when the end of the bow is reached.

Play behind the bridge | Bow on the bridge.

Tap the instrument at a freely selectable spot with the knuckles of one hand.

Create the tone by tapping the strings with the left hand.

Buzz-Pizzicato.

Hammer-on.

Pure-Wave-Oscillator.

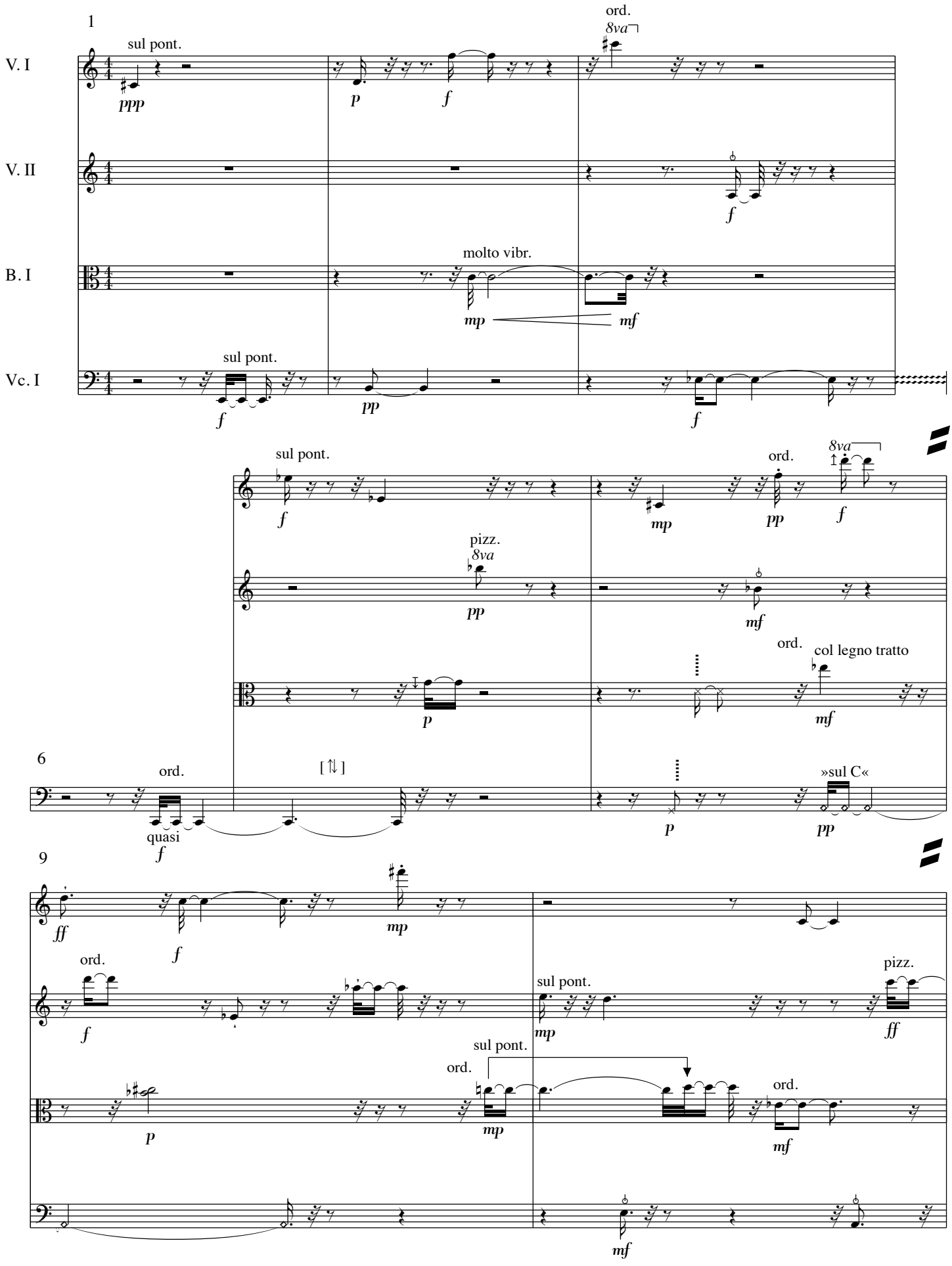
Send-track.

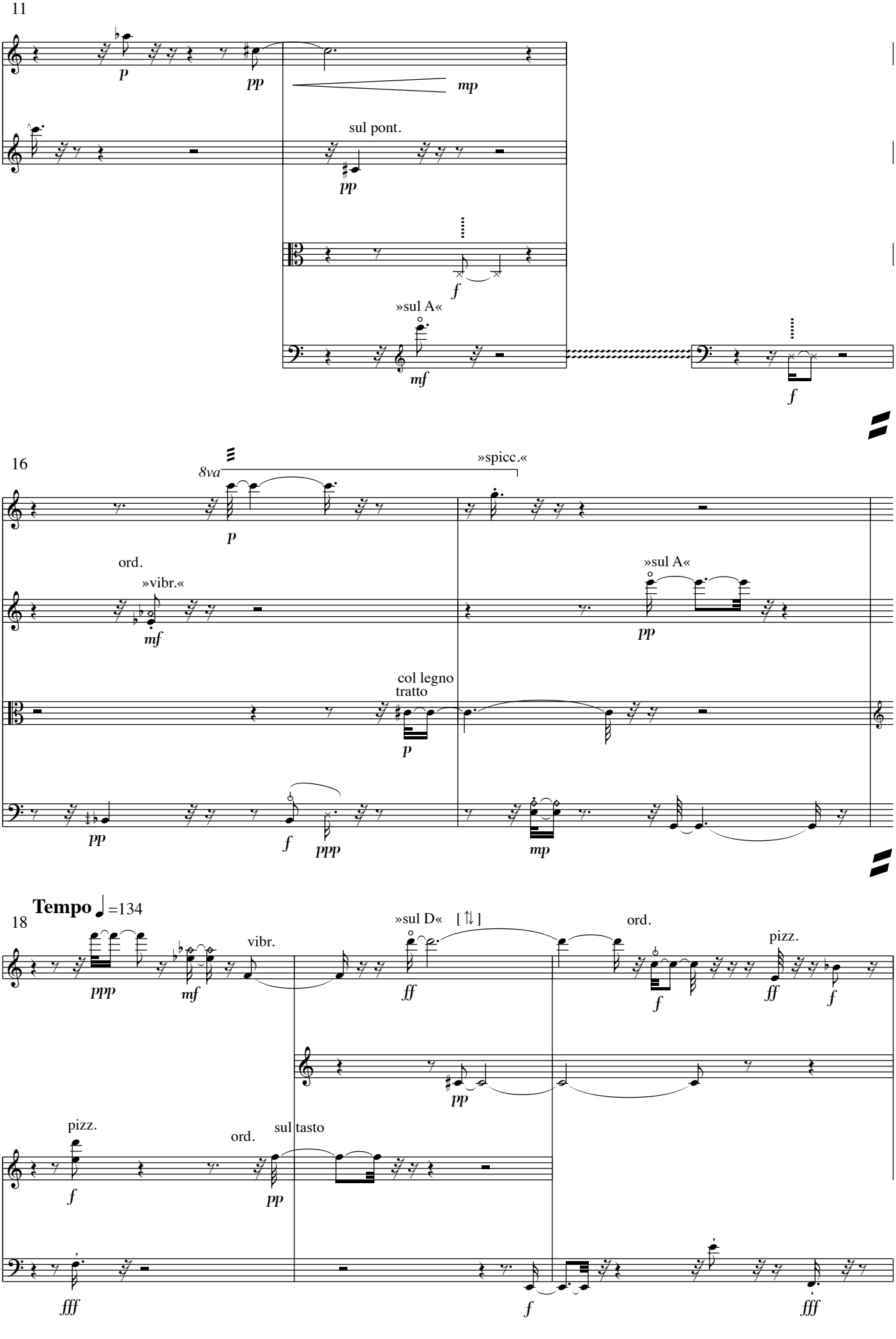
Duration: 10.13 minutes

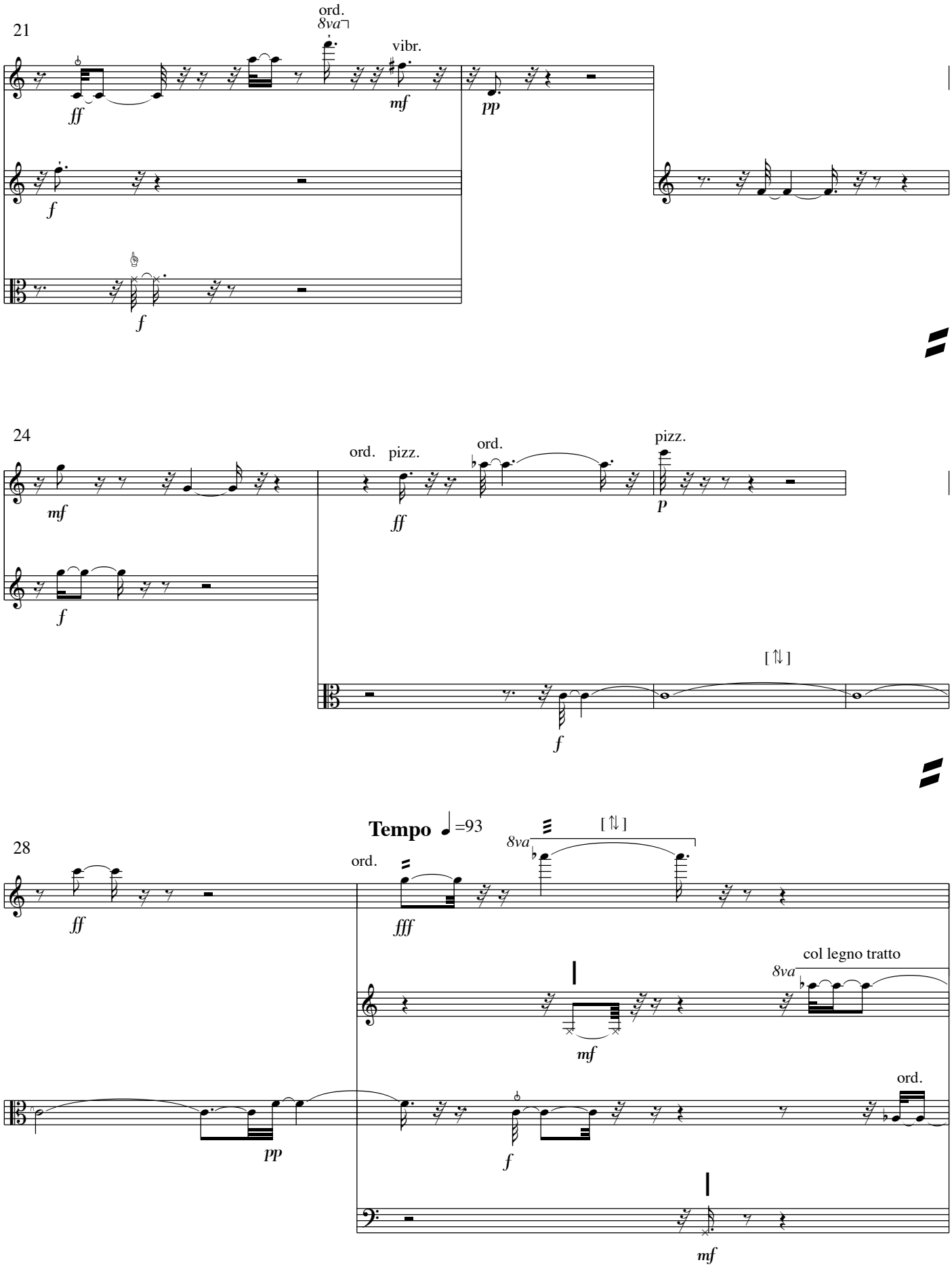
Die Lehre des Scheins

DIALEKTISCHE ANALYSE I ⟦ ⟧

Tempo ♩=58

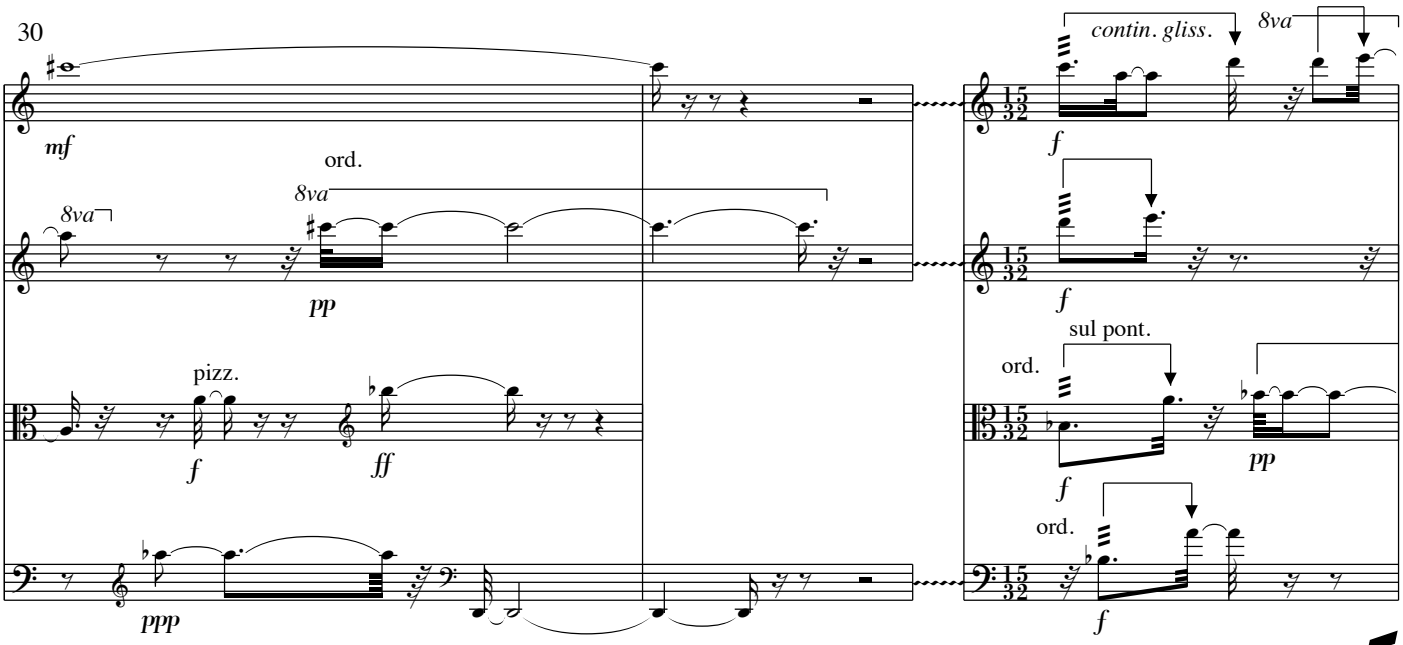



11
p
pp
mp
sul pont.
pp
f
»sul A«
mf
f
16
8va
»spicc.«
p
ord.
»vibr.«
mf
»sul A«
pp
col legno tratto
p
pp
f
ppp
mp
Tempo ♩=134
18
ppp
mf
vibr.
»sul D«
[⇅]
ff
ord.
f
pizz.
ff
f
pp
pizz.
f
ord.
sul tasto
pp
fff
f
fff


21
ord.
8va
vibr.
ff
mf
pp
f
f
24
mf
ord.
pizz.
ord.
pizz.
ff
p
f
[⇅]
f
28
Tempo ♩=93
[⇅]
8va
ord.
ff
fff
col legno tratto
8va
mf
ord.
pp
f
mf

Tempo ♩=113

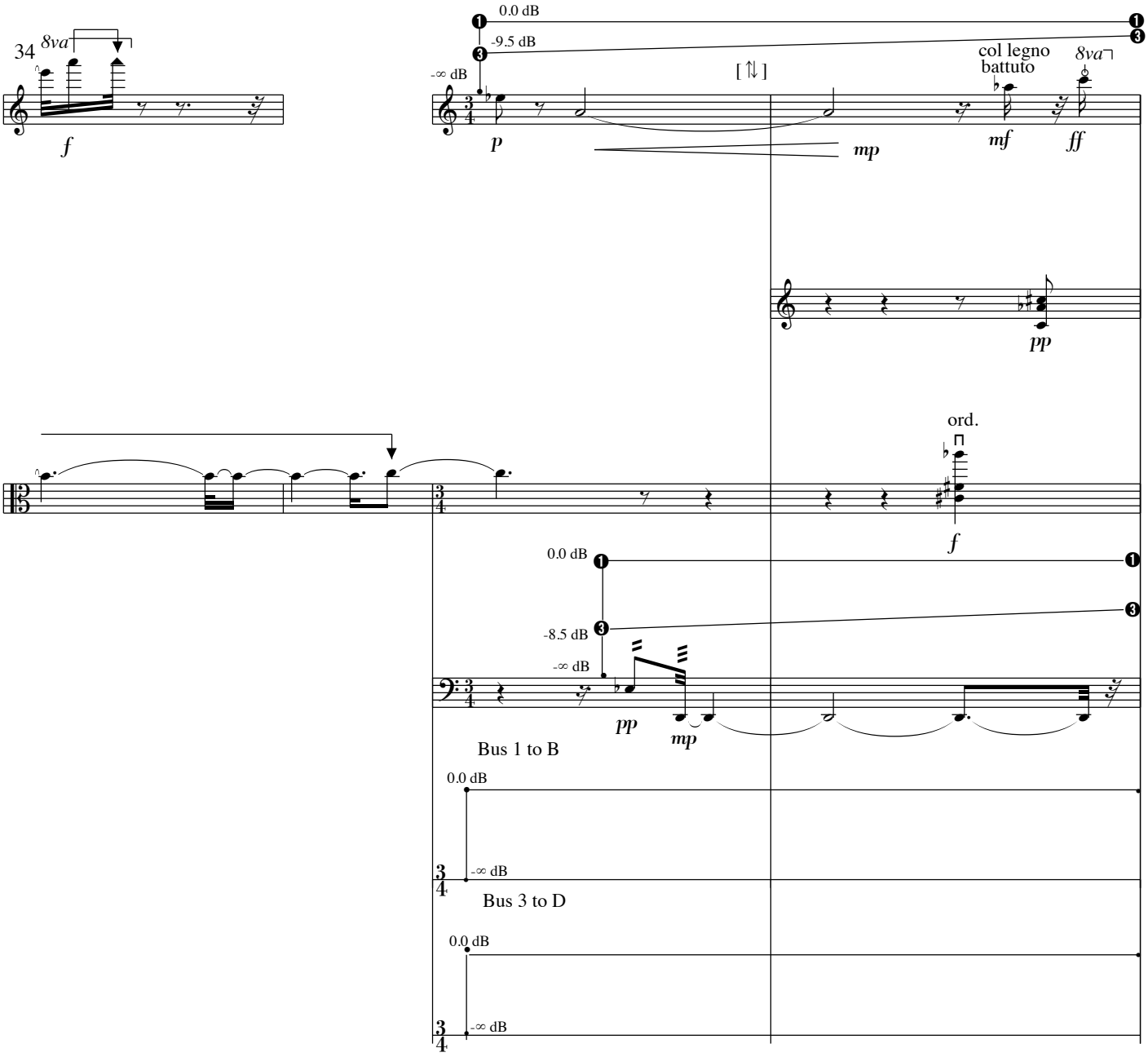
30

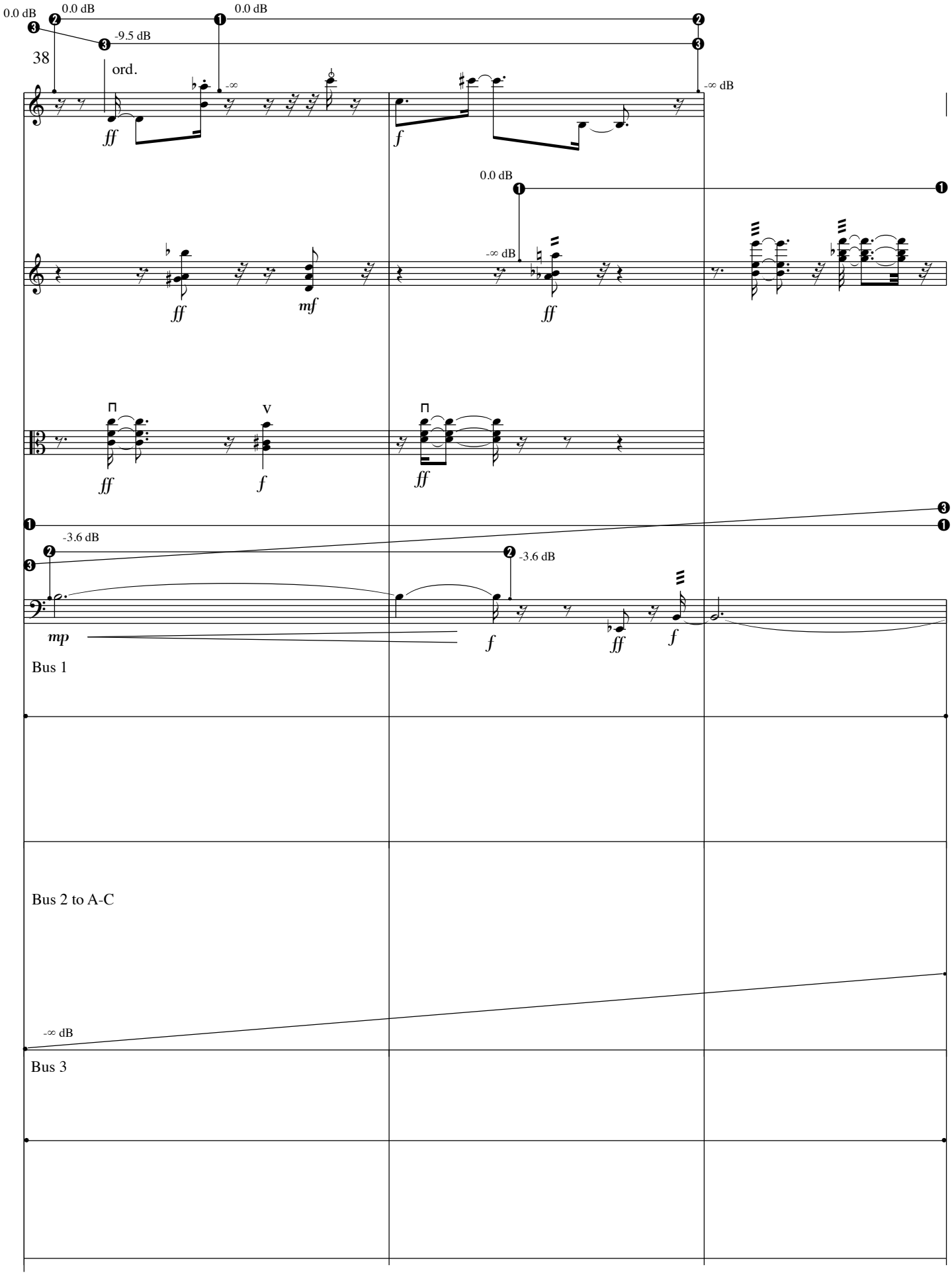


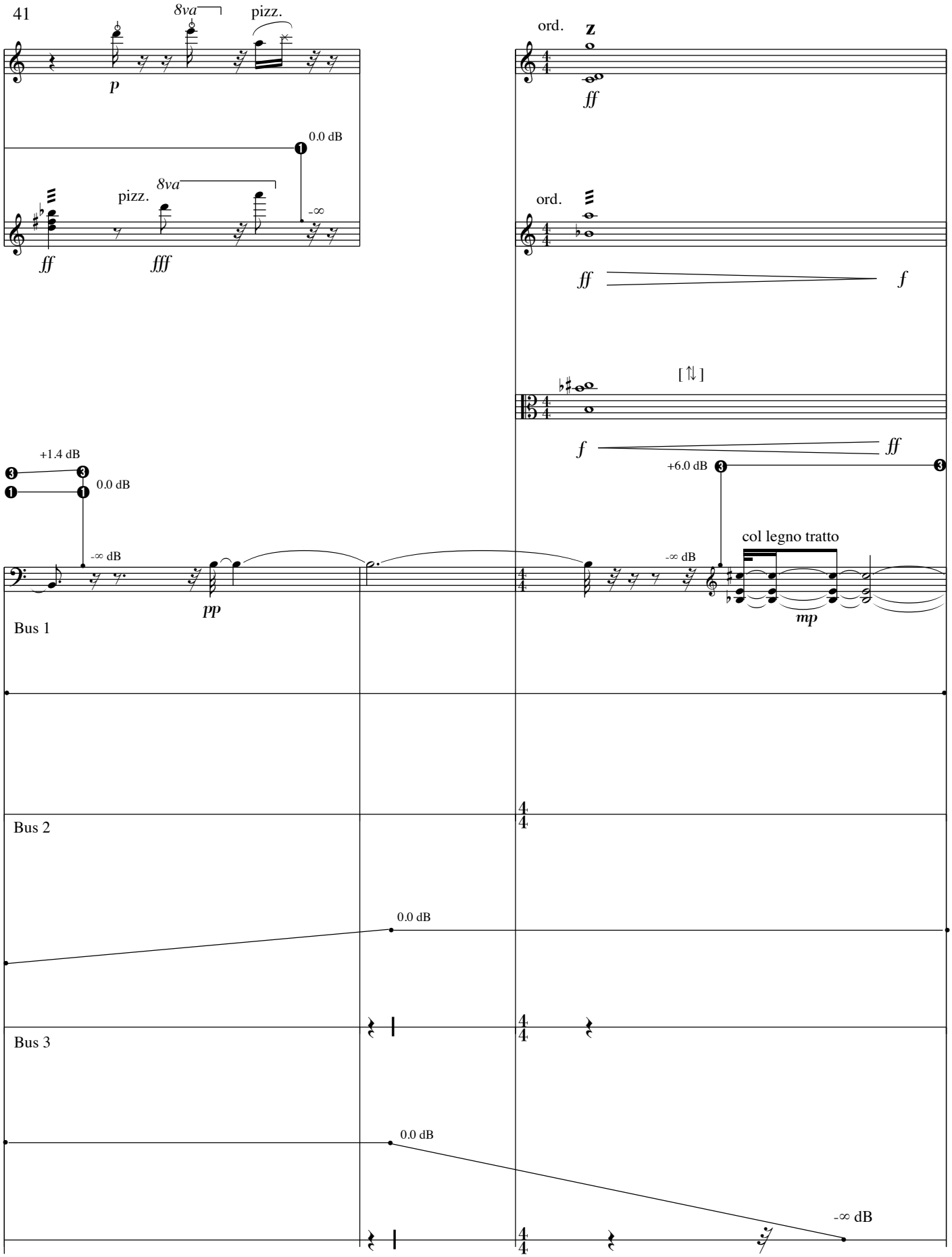
DIALEKTISCHE ANALYSE II ⟦Bus 1-3: α⟧

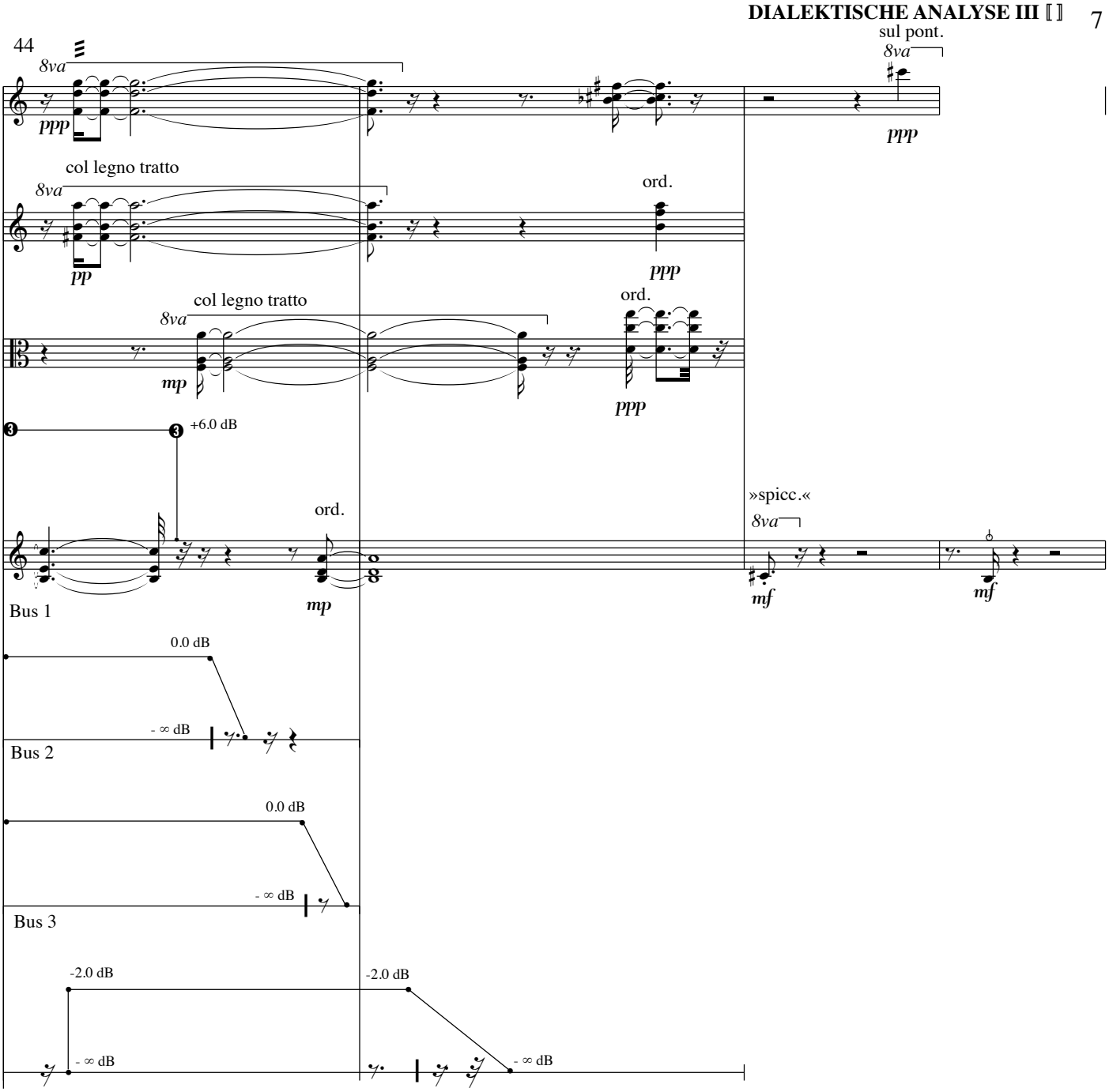
Tempo ♩=188

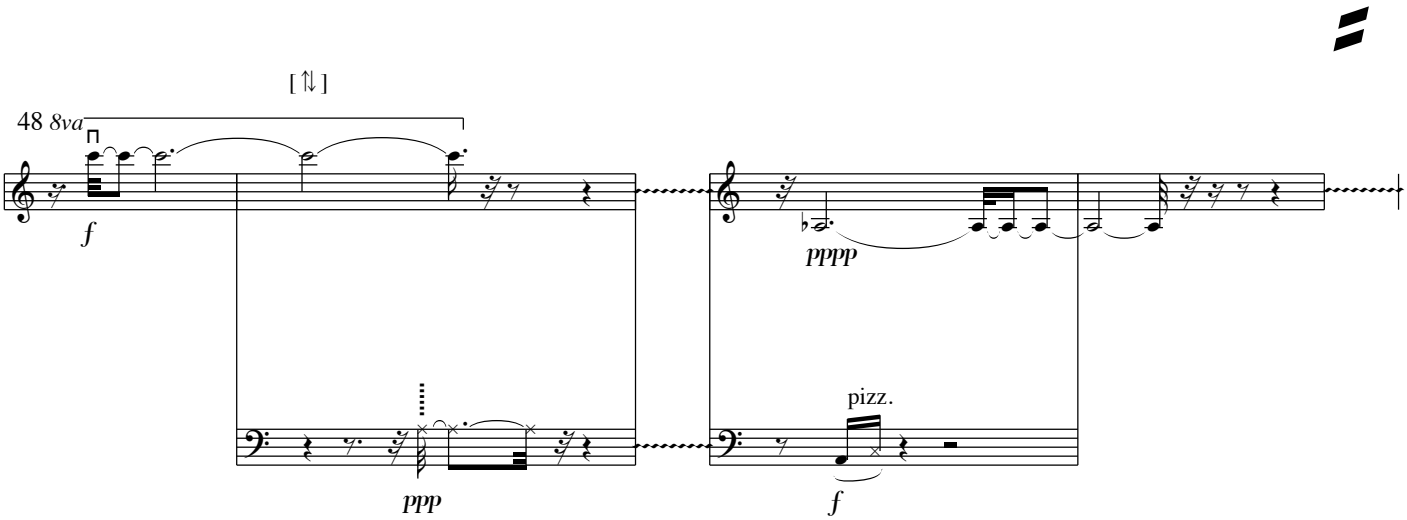
34




0.0 dB
0.0 dB
0.0 dB
-9.5 dB
38
ord.
-∞
-∞ dB
ff
f
0.0 dB
-∞ dB
ff
mf
ff
v
ff
f
ff
-3.6 dB
-3.6 dB
mp
f
ff
f
Bus 1
Bus 2 to A-C
-∞ dB
Bus 3


Tempo ♩=85
41
8va
pizz.
p
0.0 dB
8va
pizz.
ff
fff
ord.
z
ff
ord.
ff
f
[⇅]
f
ff
+1.4 dB
0.0 dB
-∞ dB
pp
+6.0 dB
-∞ dB
col legno tratto
mp
Bus 1
Bus 2
0.0 dB
Bus 3
0.0 dB
-∞ dB


44
8va
ppp
sul pont.
8va
ppp
col legno tratto
8va
pp
ord.
ppp
col legno tratto
8va
mp
ord.
ppp
+6.0 dB
ord.
mp
»spicc.«
8va
mf
mf
Bus 1
0.0 dB
- ∞ dB
Bus 2
0.0 dB
- ∞ dB
Bus 3
-2.0 dB
-2.0 dB
- ∞ dB
- ∞ dB


[⇅]
48 8va
f
pppp
pizz.
ppp
f

DIALEKTISCHE ANALYSE IV ⟦Bus 1-2: β; Bus 3: β, γ⟧

54

f

8va

sul pont.

f *fff*

8va

f *fff* *f*

»sul D«

p

contin. gliss.

f *fff*

p

pp

59

contin. gliss.

pp *mf* *fff*

[manchmal wird das »contin. gliss.« derart langsam gespielt, dass es kaum noch als Glissando wahrgenommen wird; dabei wird quasi unmerklich die Tonhöhe in kleinstmöglichen Schritten verändert]

0.0 dB 0.0 dB

-∞ dB -∞ dB

[⇅]

fff

0.0 dB 0.0 dB

-∞ dB -∞ dB

[⇅]

ff

0.0 dB 0.0 dB

-∞ dB -∞ dB

[⇅]

ff

Bus 1 to B

0.0 dB 0.0 dB

-∞ dB -∞ dB

Bus 2 to A

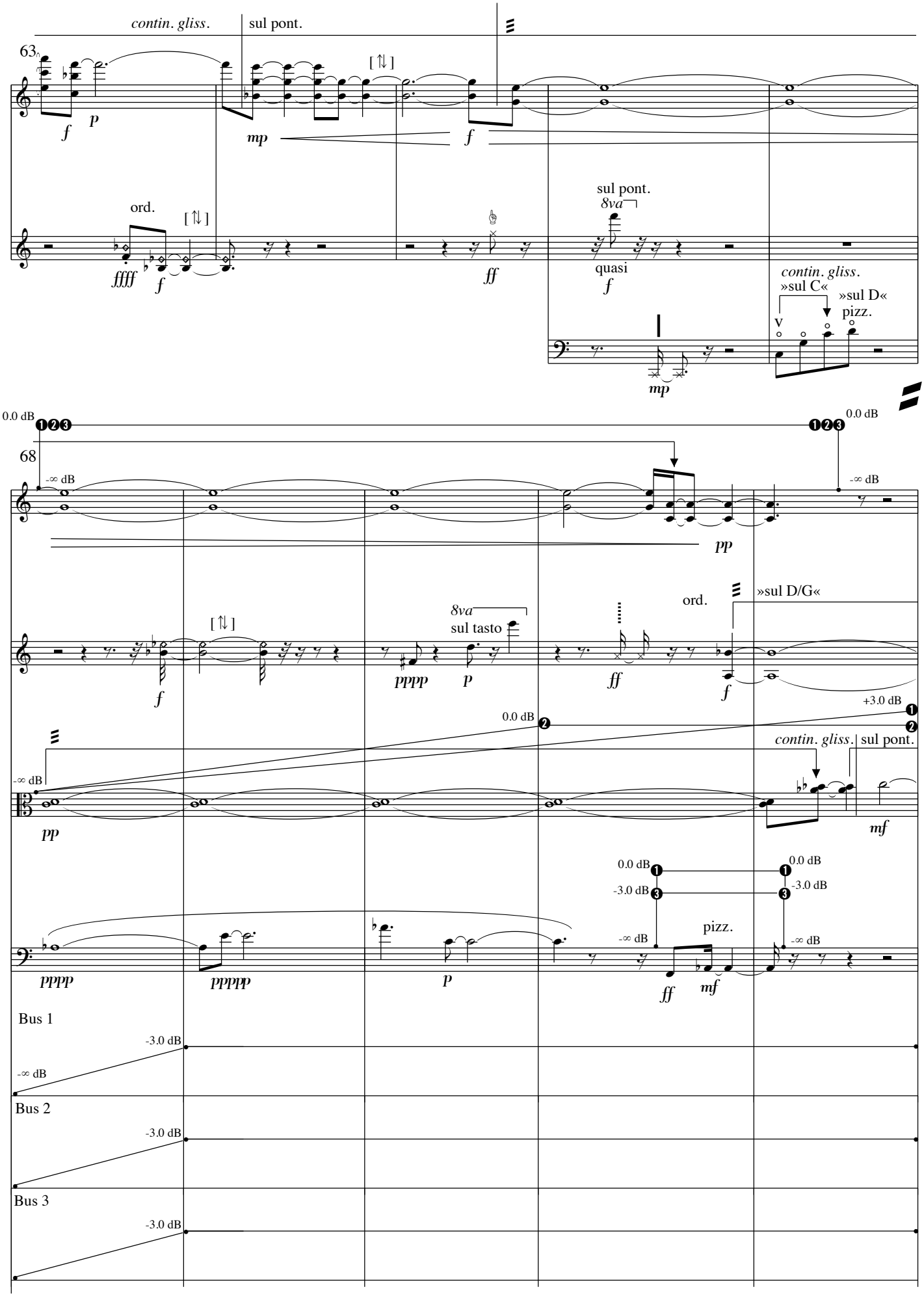
0.0 dB 0.0 dB

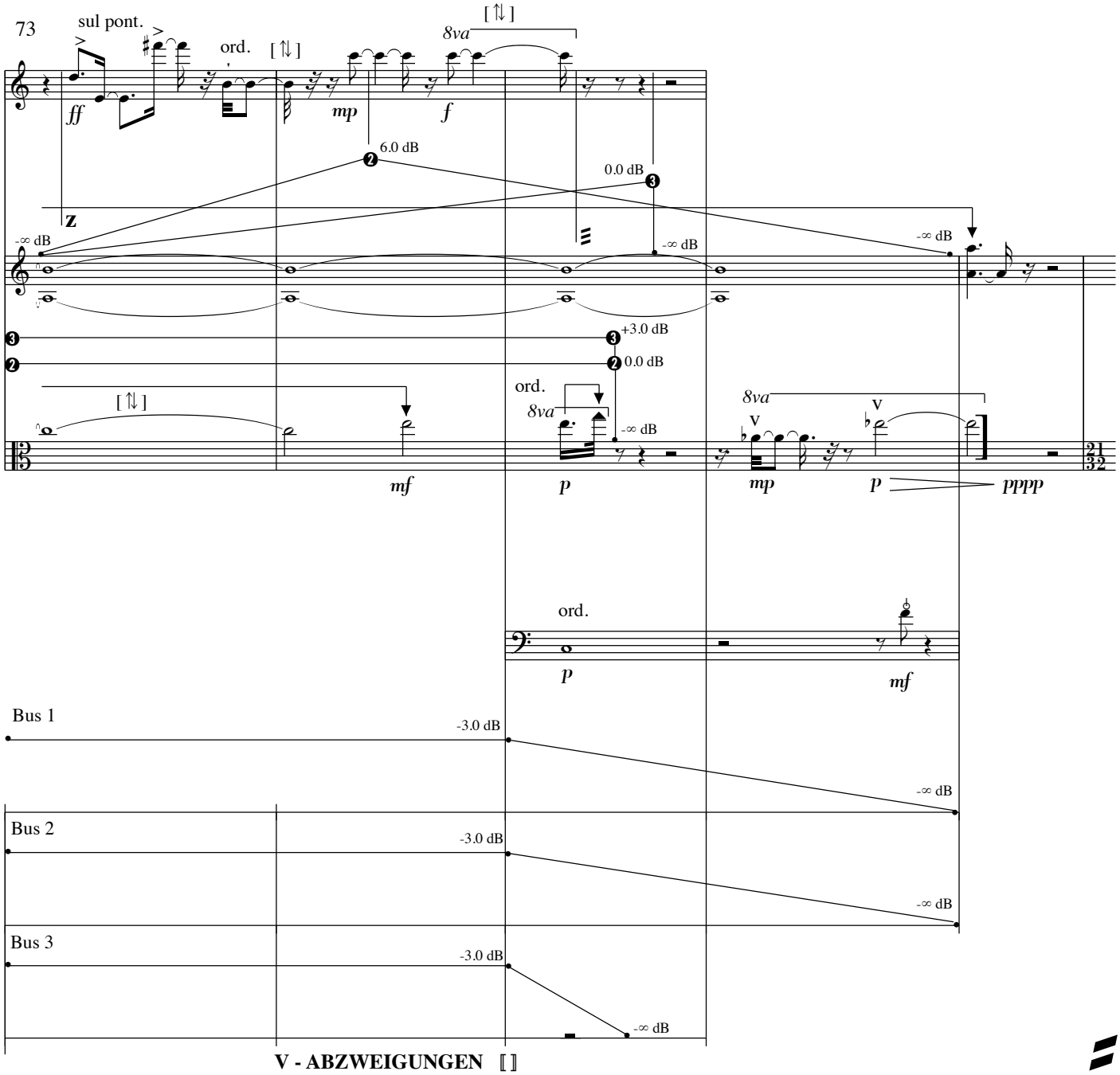
-∞ dB -∞ dB

Bus 3 to C-D

0.0 dB 0.0 dB

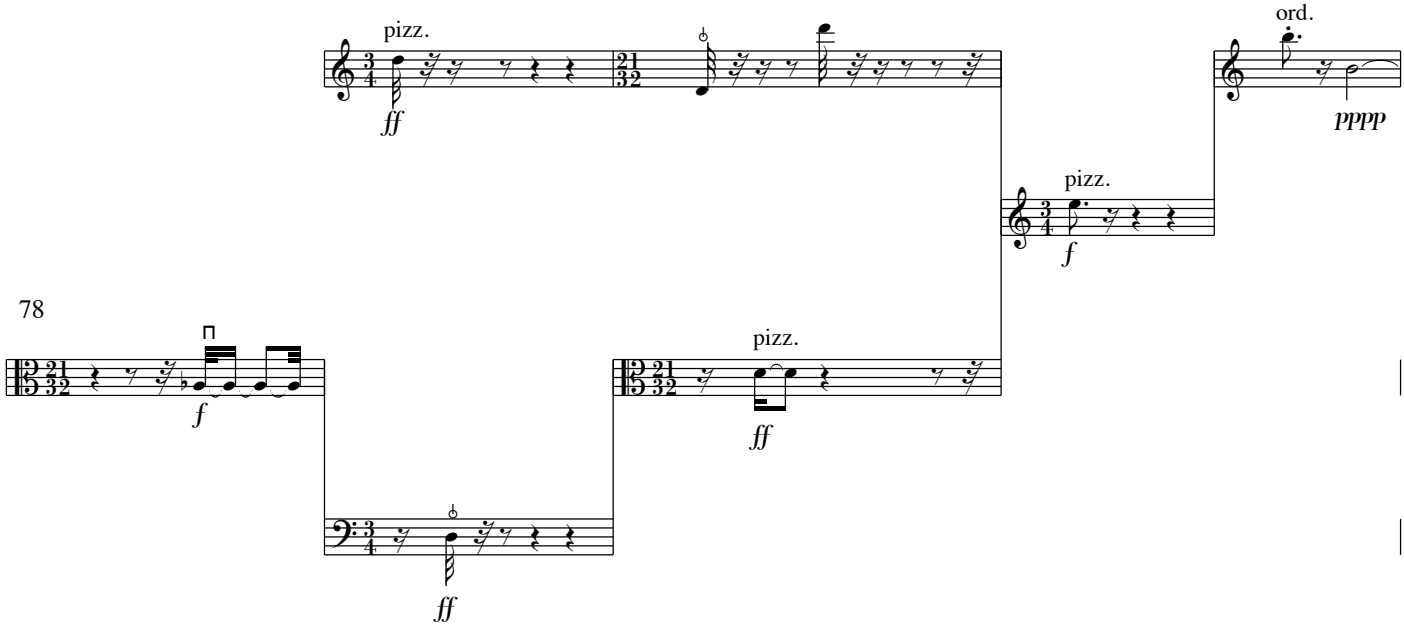
-∞ dB -∞ dB

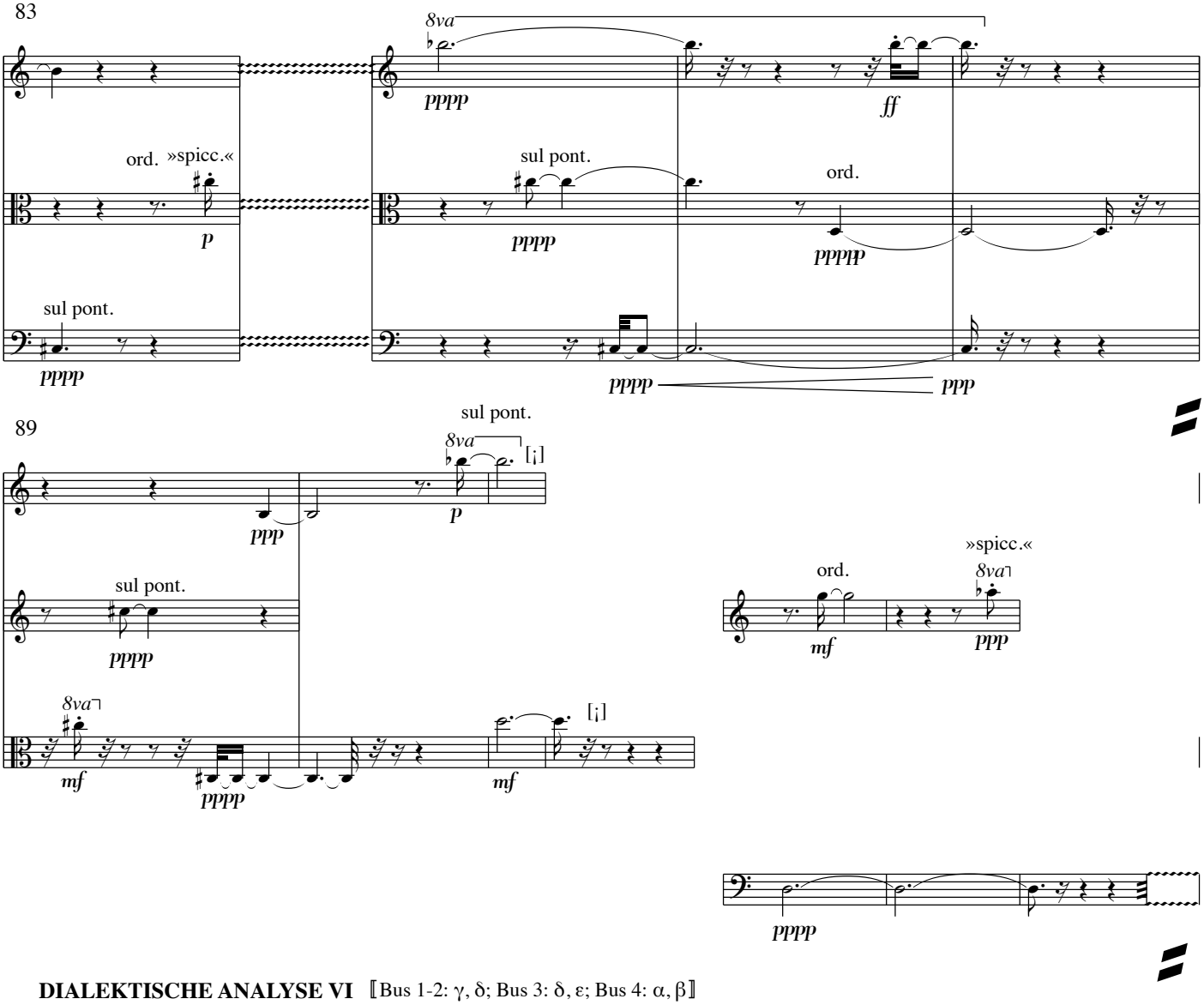

63
contin. gliss.
sul pont.
ord.
sul pont.
8va
quasi
contin. gliss.
»sul C«
»sul D«
pizz.
68
8va
sul tasto
ord.
»sul D/G«
contin. gliss.
sul pont.
pizz.
Bus 1
Bus 2
Bus 3



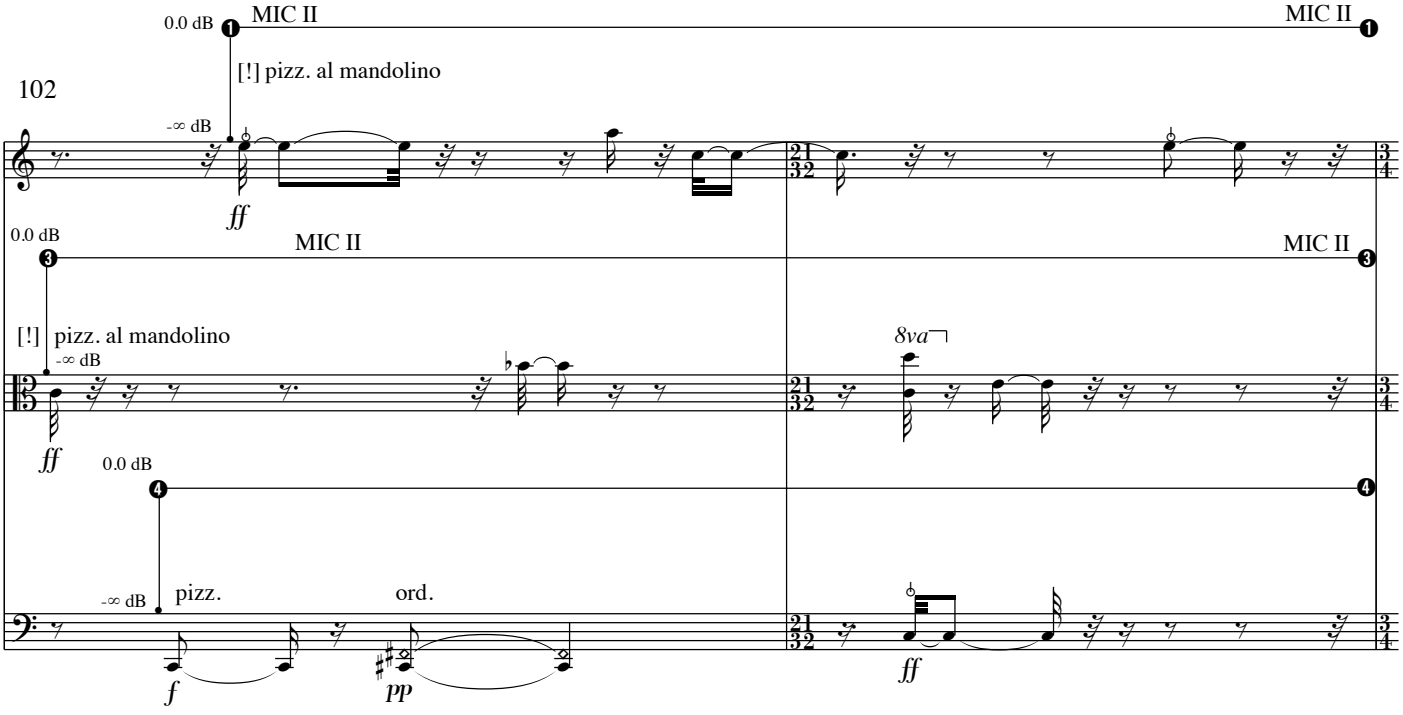
V - ABZWEIGUNGEN ⟦ ⟧

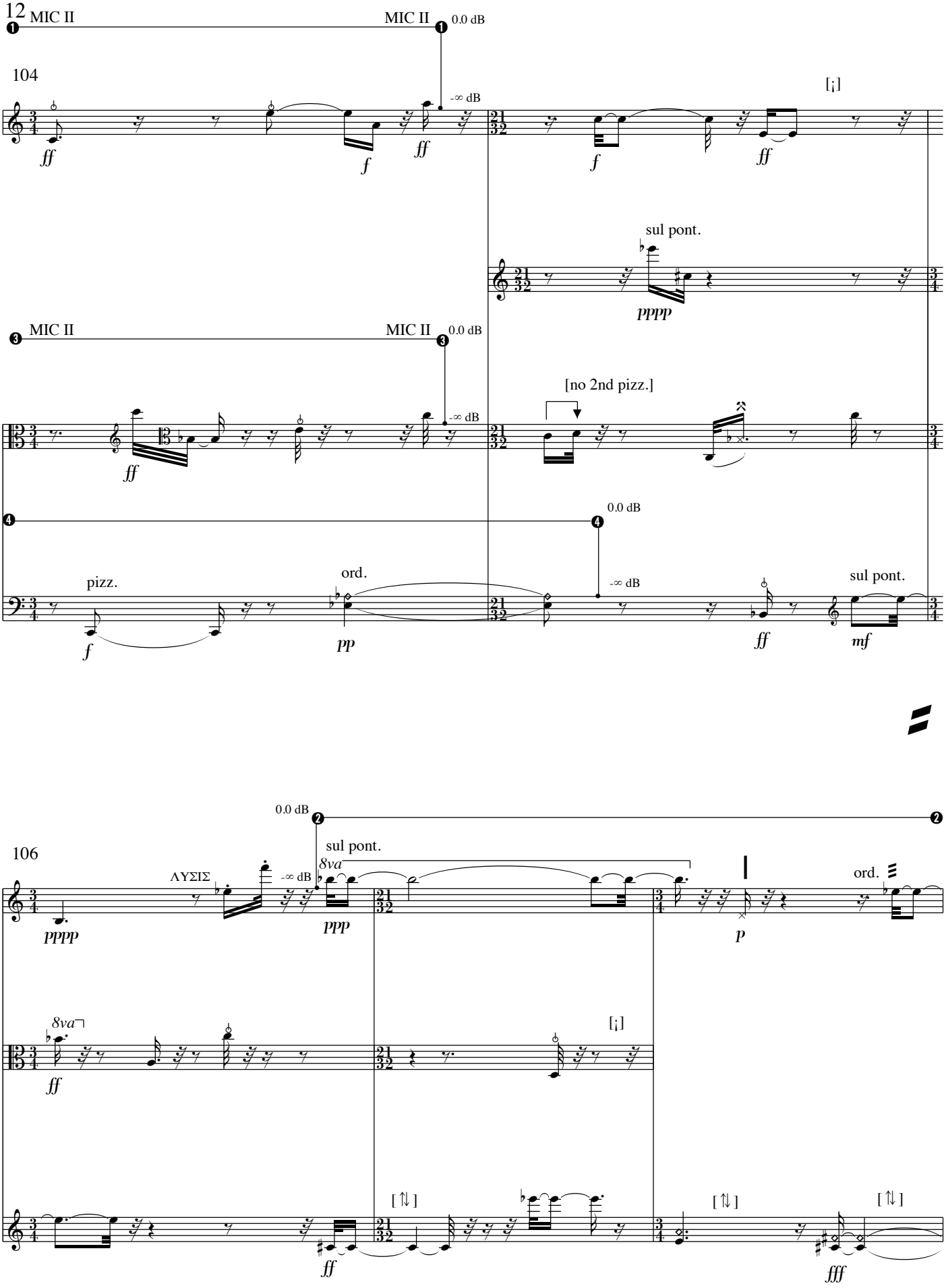
Tempo ♩=124

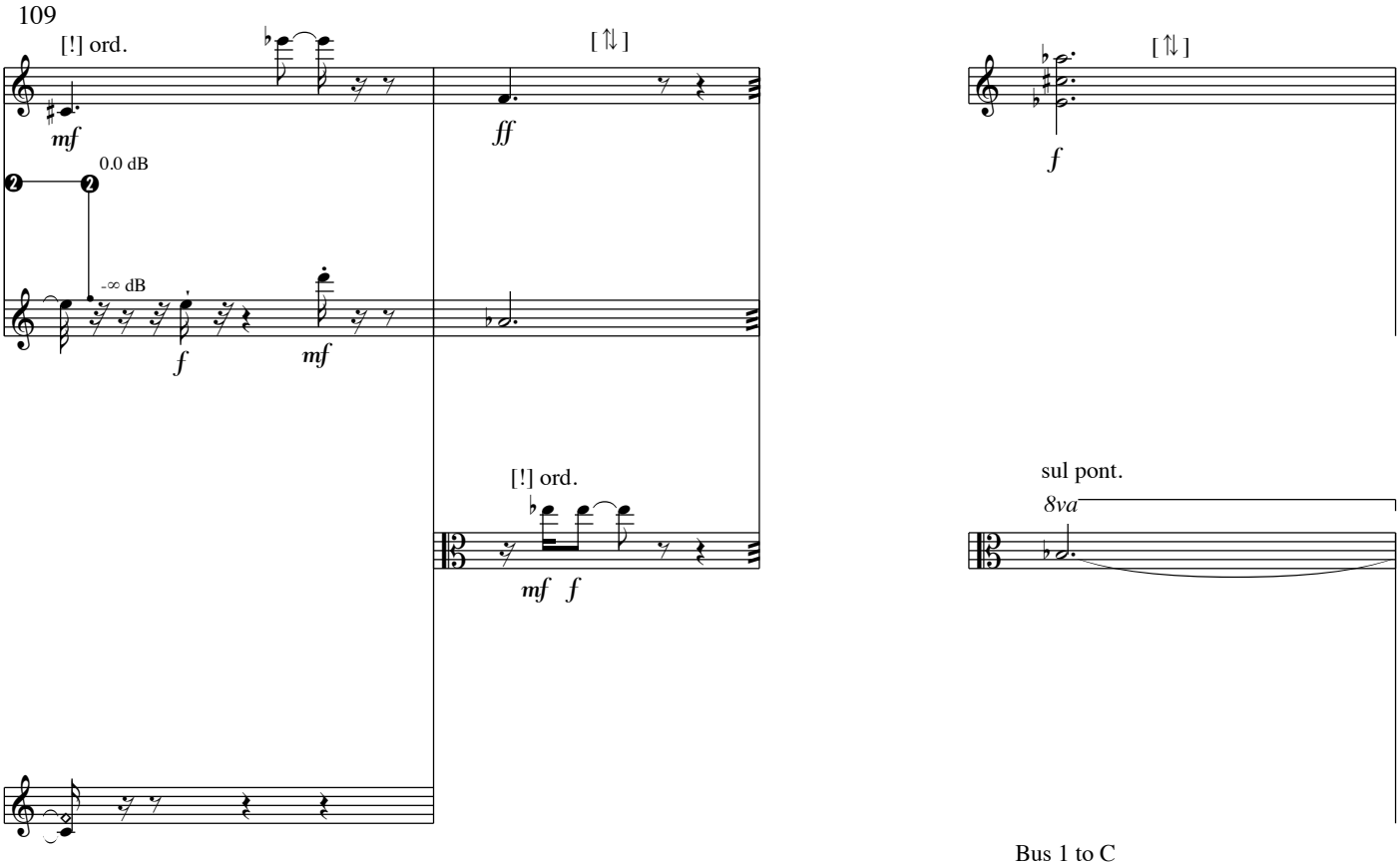


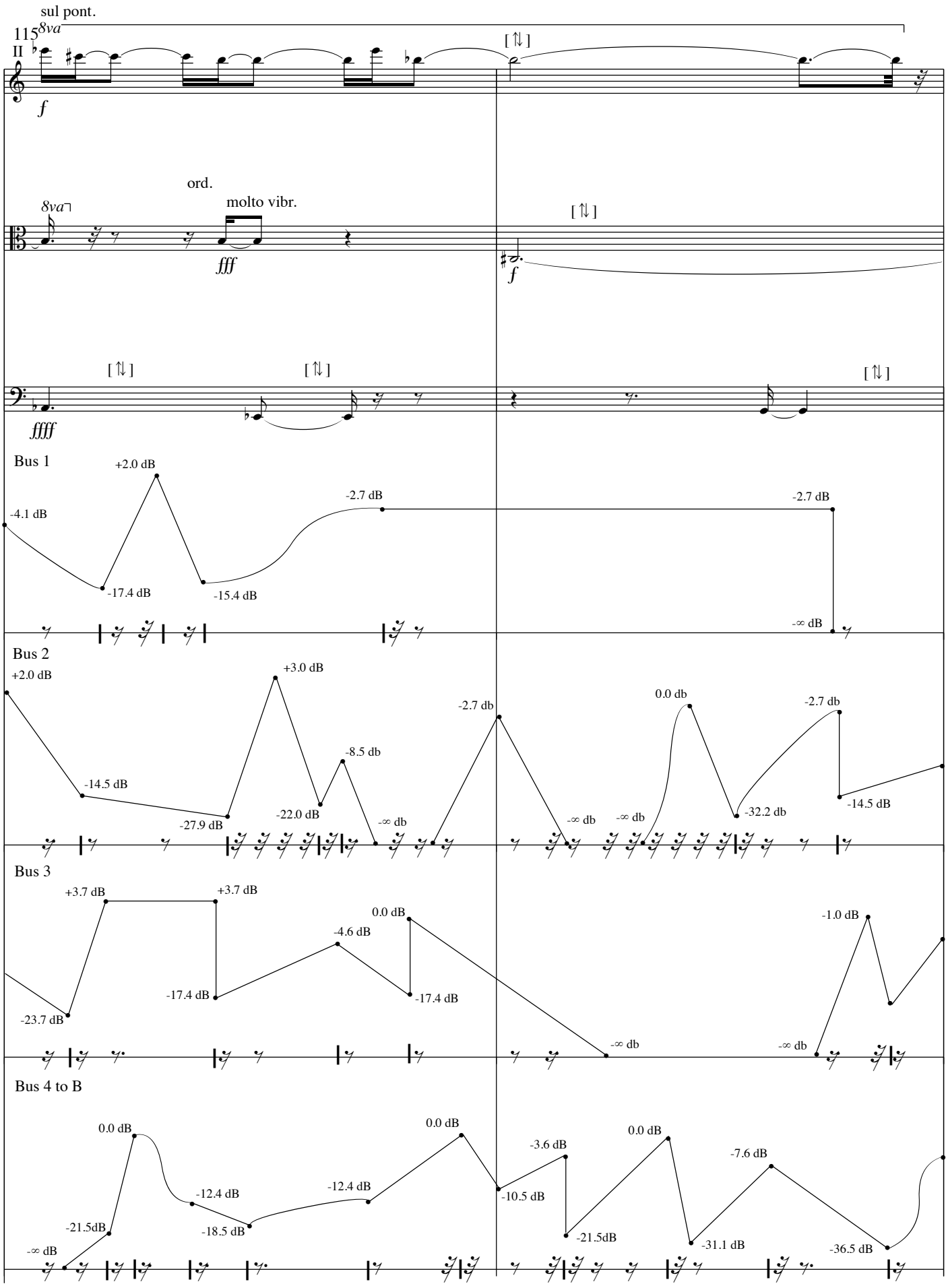


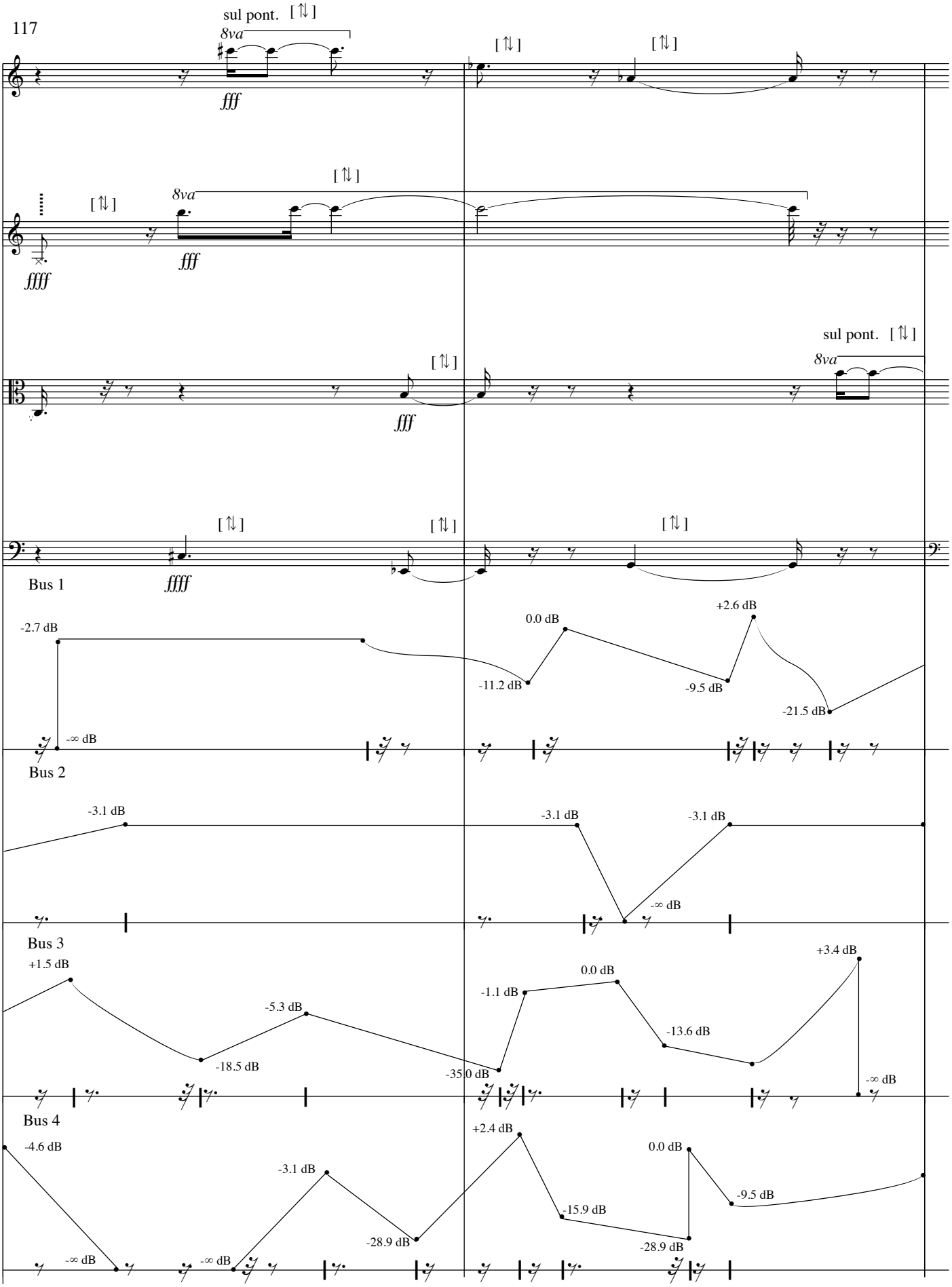
DIALEKTISCHE ANALYSE VI ⟦Bus 1-2: γ, δ; Bus 3: δ, ε; Bus 4: α, β⟧

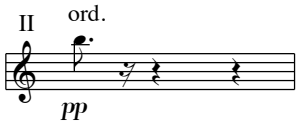



12
MIC II
MIC II
0.0 dB
104
-∞ dB
[¡]
ff
f
ff
f
ff
sul pont.
pppp
MIC II
MIC II
0.0 dB
[no 2nd pizz.]
-∞ dB
ff
0.0 dB
pizz.
ord.
-∞ dB
sul pont.
f
pp
ff
mf
0.0 dB
sul pont.
106
ΛΥΣΙΣ
-∞ dB
8va
ord.
pppp
ppp
p
8va
[¡]
ff
[⇅]
[⇅]
[⇅]
ff
fff

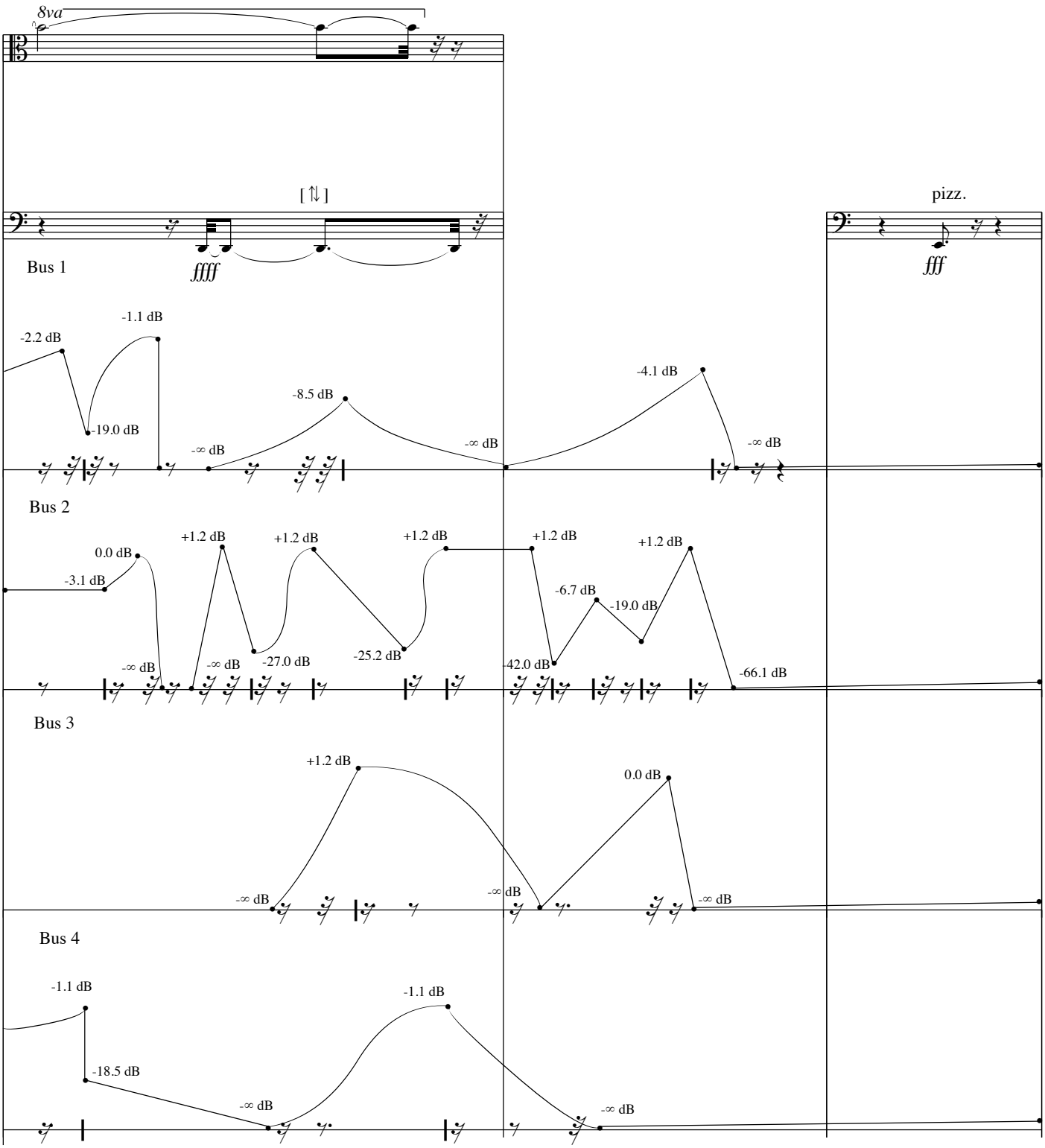

109
[!] ord.
[⇅]
mf
ff
0.0 dB
-∞ dB
f
mf
[!] ord.
mf f
[⇅]
f
sul pont.
8va
Bus 1 to C
-4.1 dB
-∞ dB
Bus 2 to A
+1.9 dB
-∞ dB
Bus 3 to D
- 7.6 dB
-∞ dB

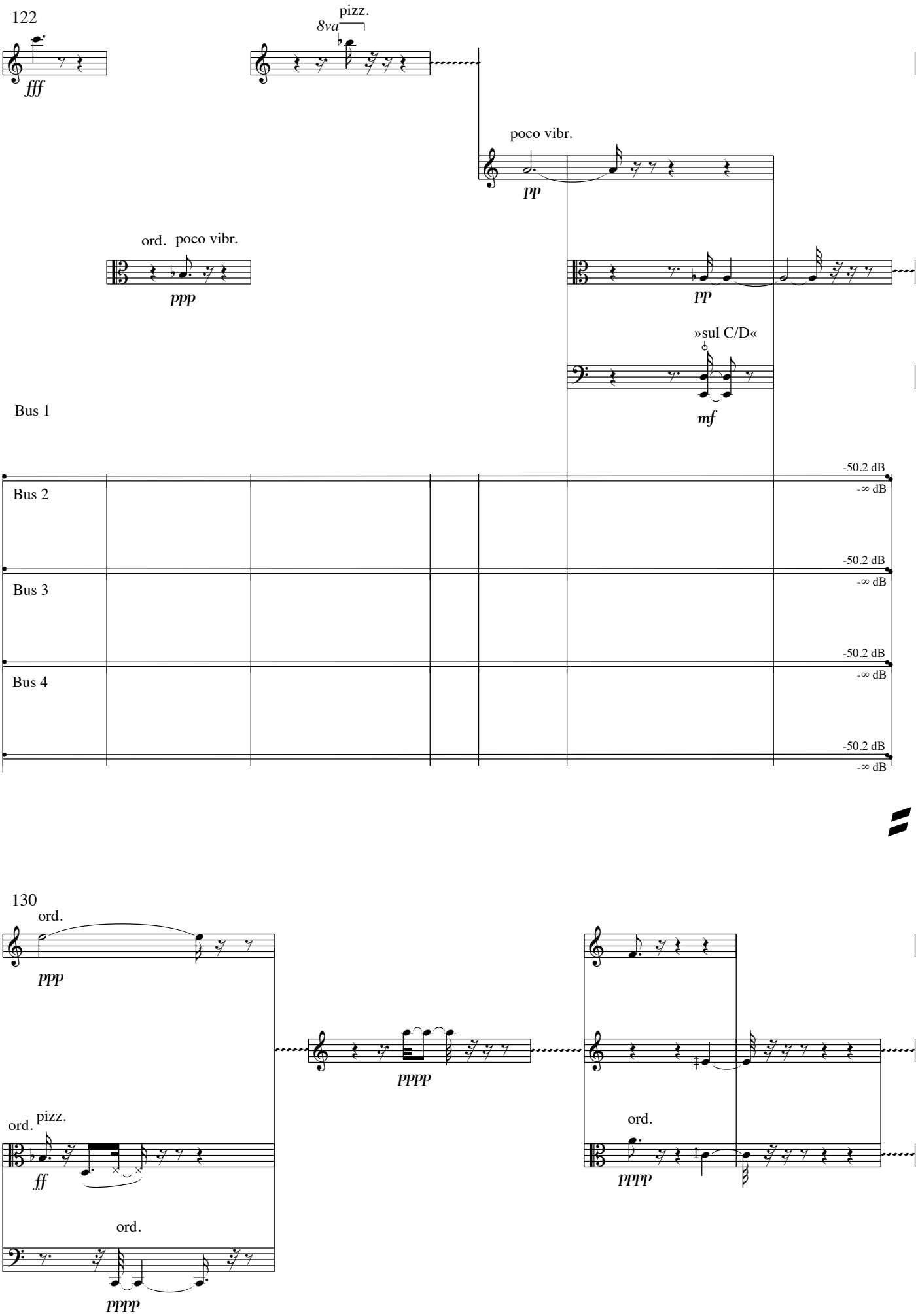

sul pont.
8va
115
II
f
ord.
molto vibr.
8va
fff
f
ffff
Bus 1
+2.0 dB
-4.1 dB
-17.4 dB
-15.4 dB
-2.7 dB
-2.7 dB
-∞ dB
Bus 2
+2.0 dB
-14.5 dB
-27.9 dB
+3.0 dB
-22.0 dB
-8.5 db
-∞ db
-2.7 db
-∞ db
-∞ db
0.0 db
-32.2 db
-2.7 db
-14.5 dB
Bus 3
+3.7 dB
-23.7 dB
+3.7 dB
-17.4 dB
-4.6 dB
0.0 dB
-17.4 dB
-∞ db
-1.0 dB
-∞ db
Bus 4 to B
0.0 dB
-21.5dB
-∞ dB
-12.4 dB
-18.5 dB
-12.4 dB
0.0 dB
-10.5 dB
-3.6 dB
-21.5dB
0.0 dB
-31.1 dB
-7.6 dB
-36.5 dB

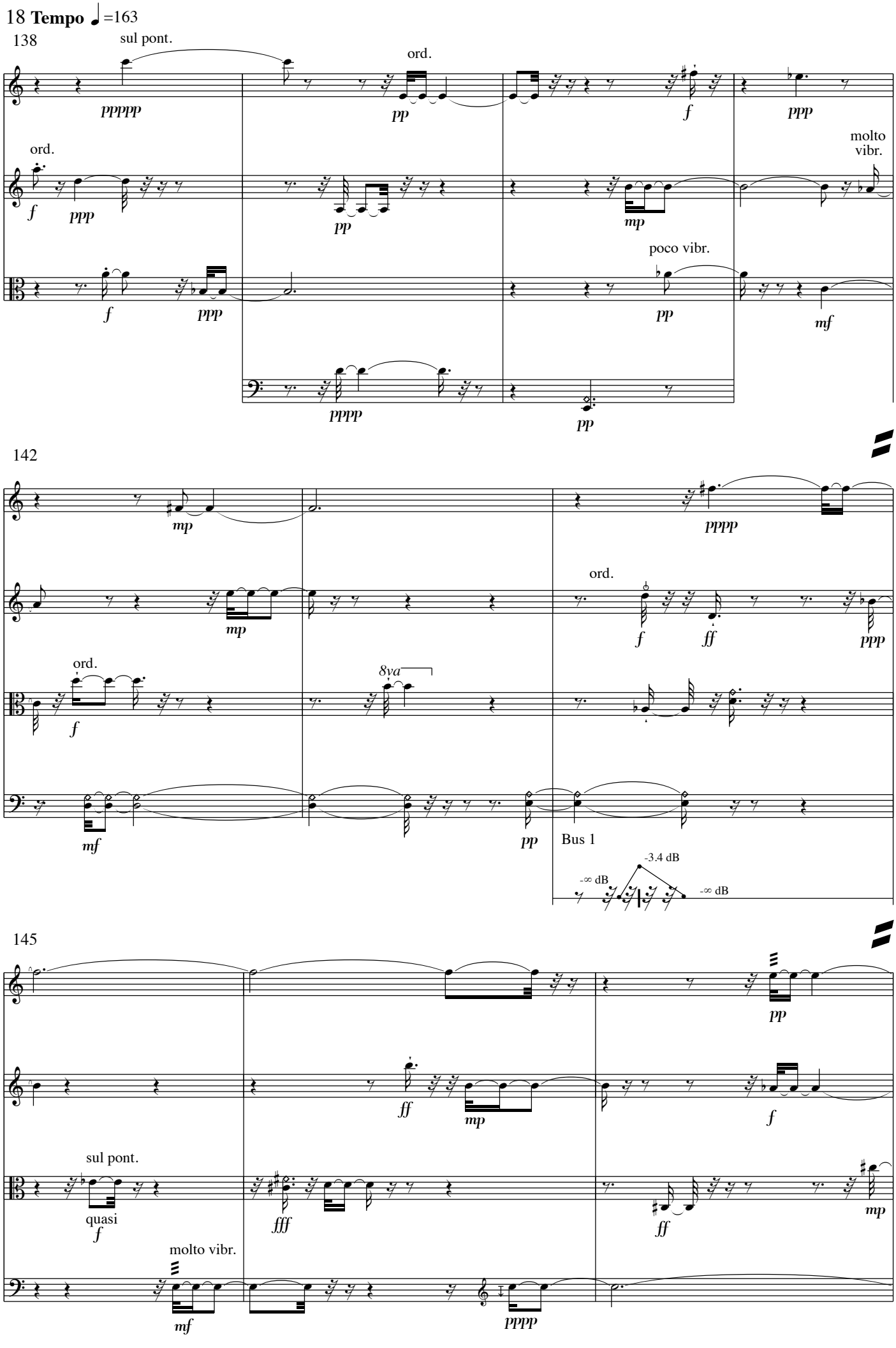

117
sul pont.
8va
fff
ffff
sul pont.
Bus 1
-2.7 dB
-∞ dB
-11.2 dB
0.0 dB
-9.5 dB
+2.6 dB
-21.5 dB
Bus 2
-3.1 dB
-3.1 dB
-3.1 dB
-∞ dB
Bus 3
+1.5 dB
-18.5 dB
-5.3 dB
-35.0 dB
-1.1 dB
0.0 dB
-13.6 dB
+3.4 dB
-∞ dB
Bus 4
-4.6 dB
-∞ dB
-∞ dB
-3.1 dB
-28.9 dB
+2.4 dB
-15.9 dB
0.0 dB
-28.9 dB
-9.5 dB

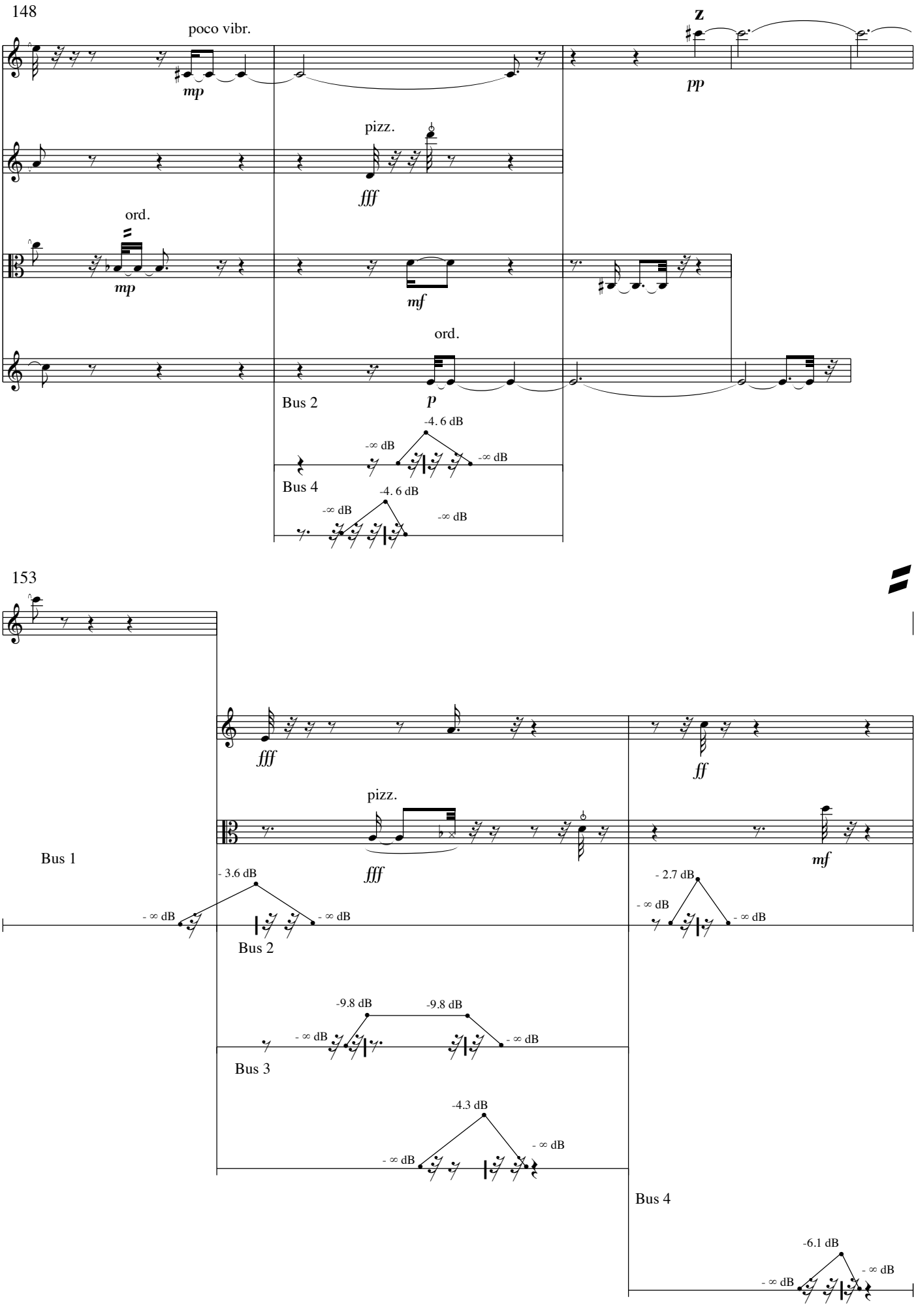

II
ord.
pp

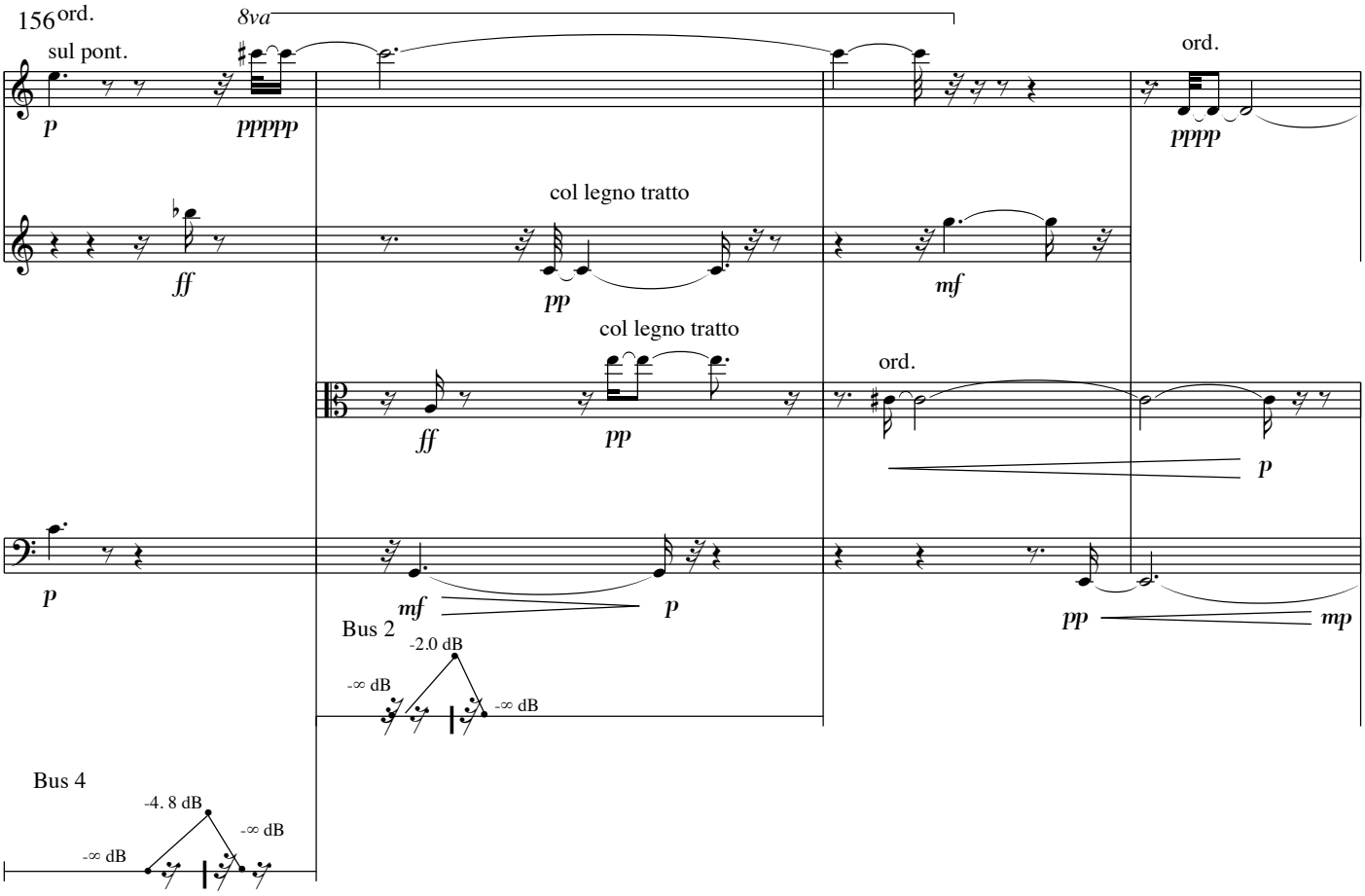
119

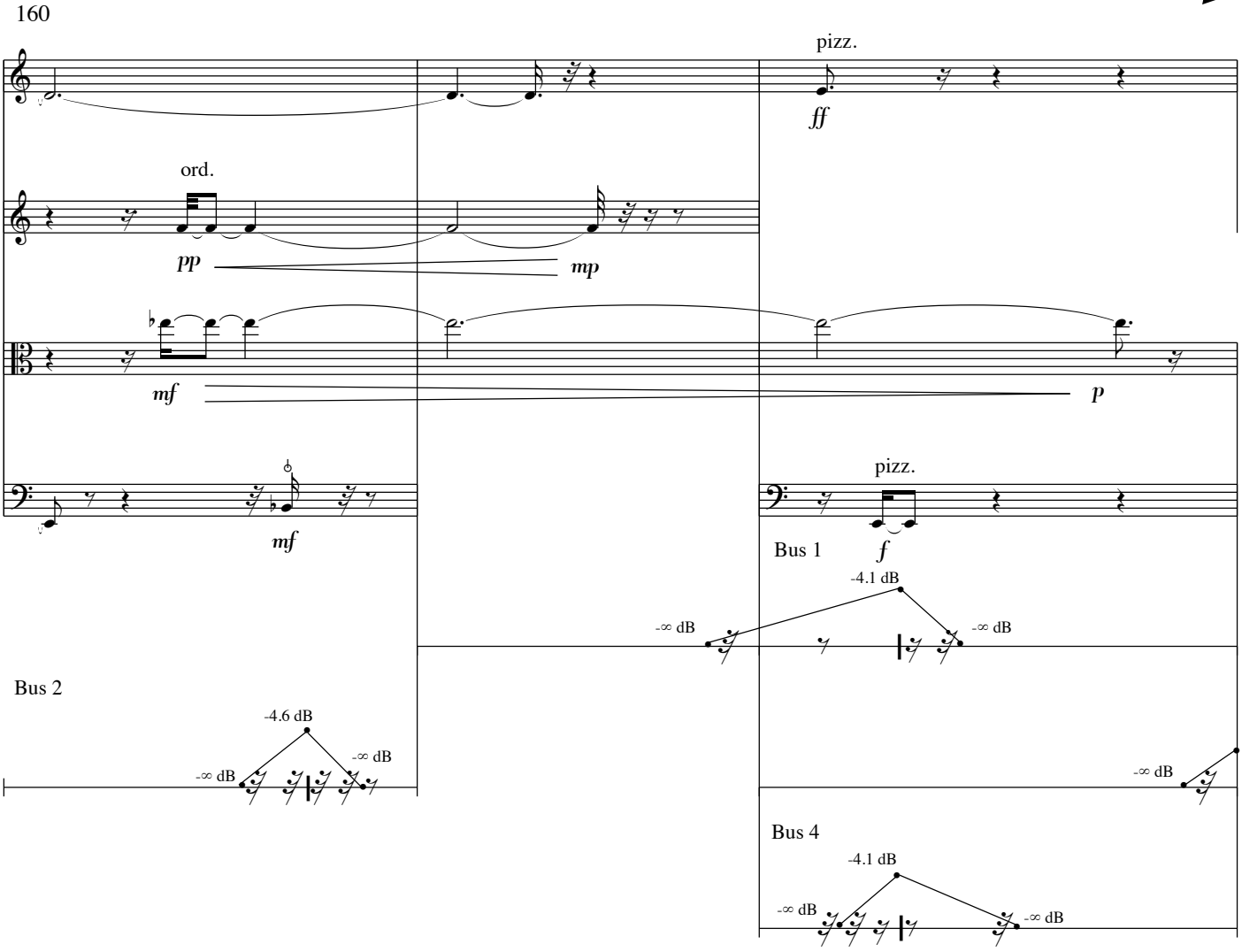

8va
[⇅]
ffff
pizz.
fff
Bus 1
-1.1 dB
-2.2 dB
-19.0 dB
-∞ dB
-8.5 dB
-∞ dB
-4.1 dB
-∞ dB
Bus 2
0.0 dB
-3.1 dB
-∞ dB
+1.2 dB
-∞ dB
+1.2 dB
-27.0 dB
+1.2 dB
-25.2 dB
+1.2 dB
-42.0 dB
-6.7 dB
-19.0 dB
+1.2 dB
-66.1 dB
Bus 3
+1.2 dB
-∞ dB
-∞ dB
0.0 dB
-∞ dB
Bus 4
-1.1 dB
-18.5 dB
-∞ dB
-1.1 dB
-∞ dB

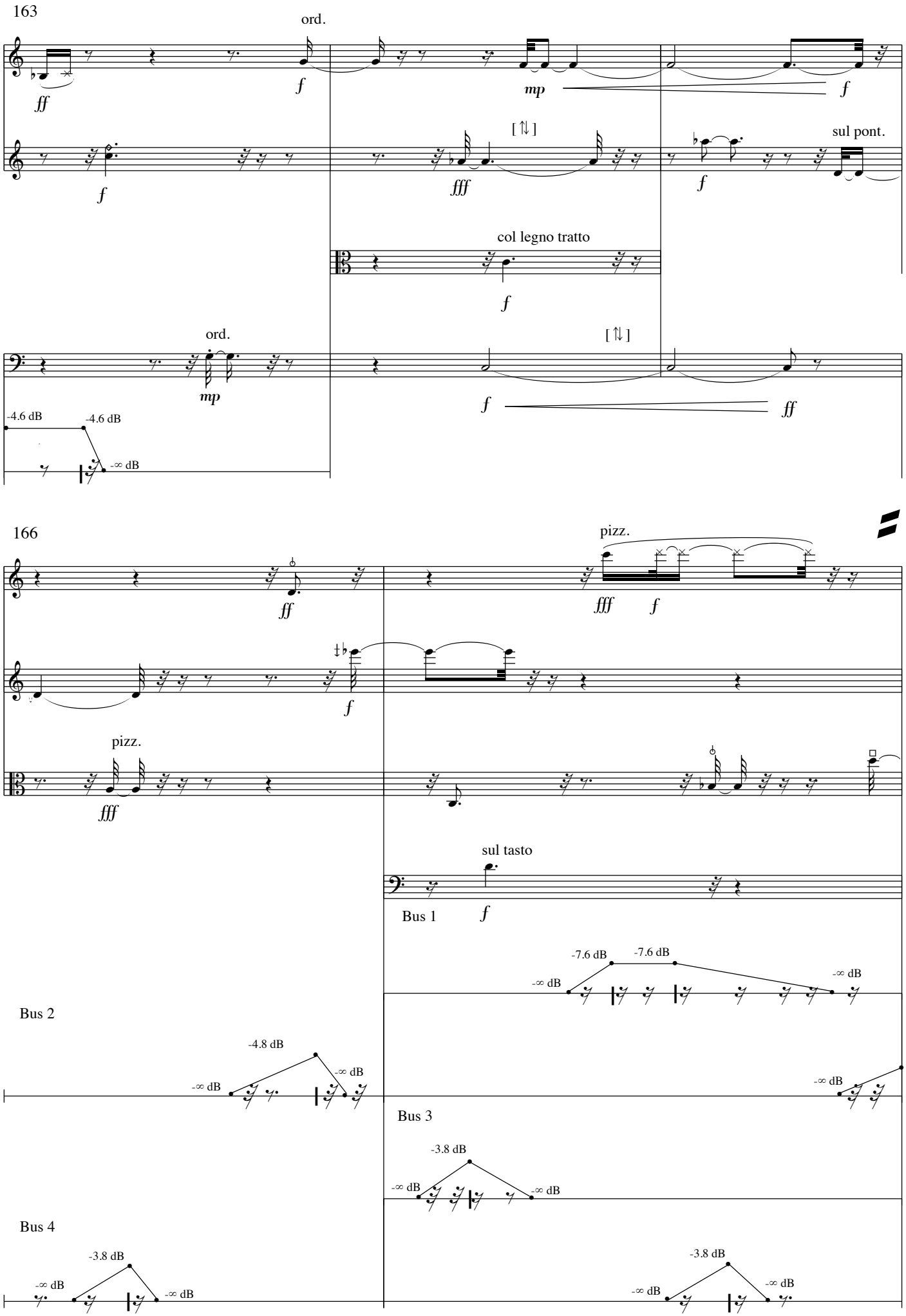

122
pizz.
8va
fff
poco vibr.
pp
ord. poco vibr.
ppp
pp
»sul C/D«
mf
Bus 1
-50.2 dB
-∞ dB
Bus 2
-50.2 dB
-∞ dB
Bus 3
-50.2 dB
-∞ dB
Bus 4
-50.2 dB
-∞ dB
130
ord.
ppp
pppp
ord. pizz.
ff
ord.
pppp
ord.
pppp

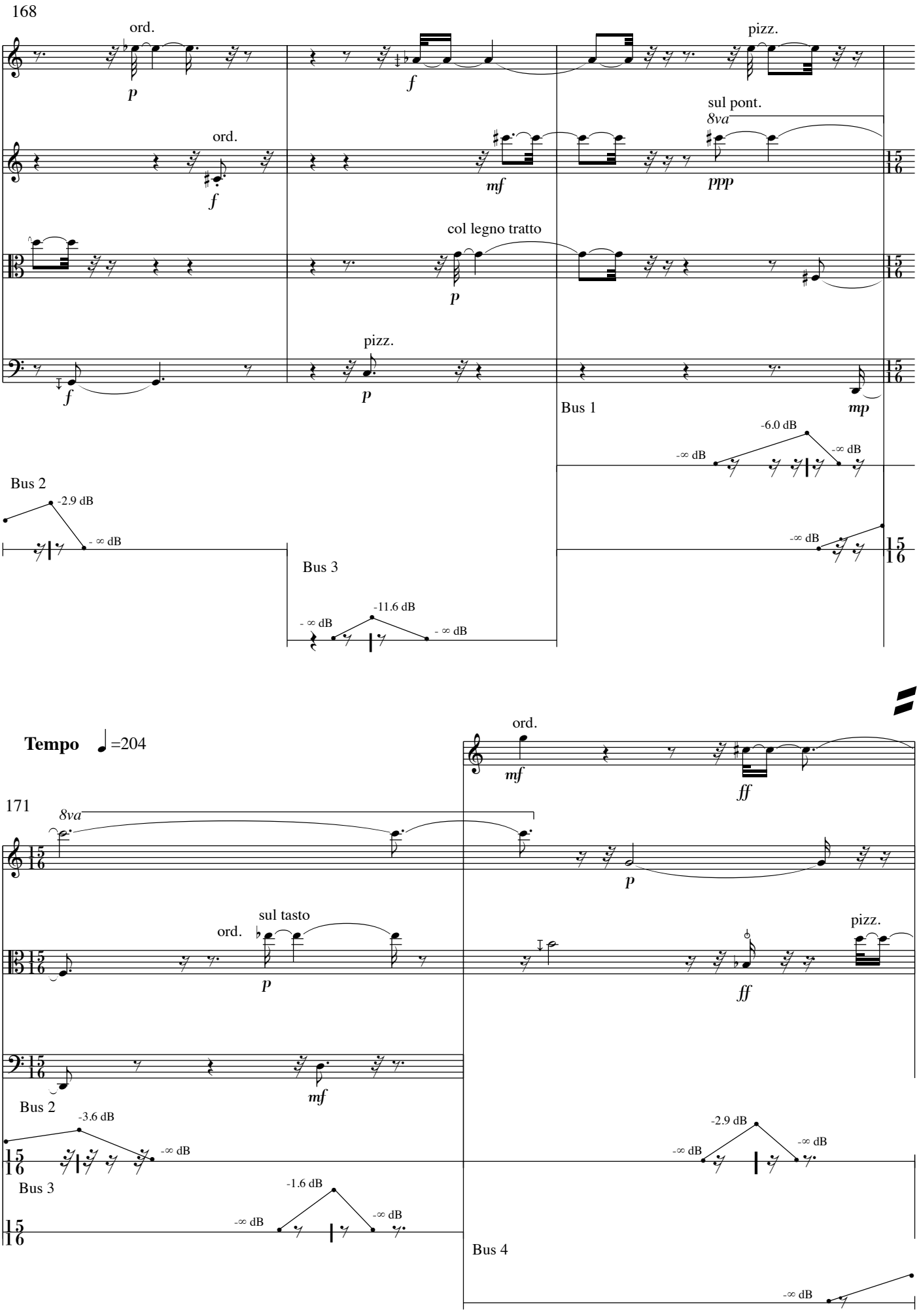

18 Tempo ♩=163
138
sul pont.
ord.
ppppp
pp
f
ppp
molto vibr.
poco vibr.
mp
mf
pppp
142
8va
Bus 1
-3.4 dB
-∞ dB
145
quasi
molto vibr.
ff
fff

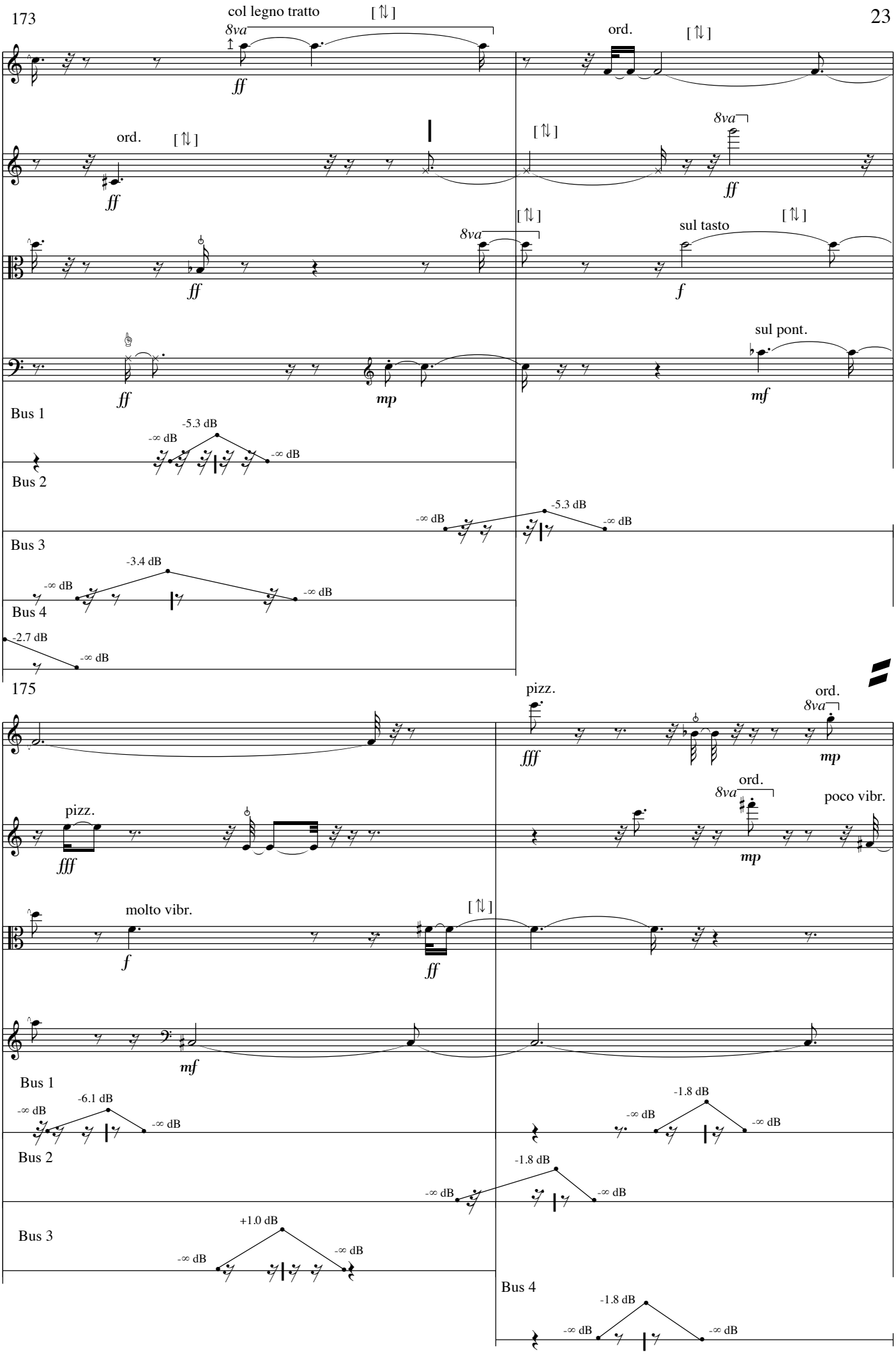

148
poco vibr.
mp
z
pp
pizz.
fff
ord.
mp
mf
ord.
p
Bus 2
-4. 6 dB
-∞ dB
-∞ dB
Bus 4
-4. 6 dB
-∞ dB
-∞ dB
153
fff
ff
pizz.
fff
mf
Bus 1
- 3.6 dB
- ∞ dB
- ∞ dB
Bus 2
- 2.7 dB
- ∞ dB
- ∞ dB
-9.8 dB
-9.8 dB
- ∞ dB
- ∞ dB
Bus 3
-4.3 dB
- ∞ dB
- ∞ dB
Bus 4
-6.1 dB
- ∞ dB
- ∞ dB


156
ord.
8va
sul pont.
p
ppppp
ord.
pppp
col legno tratto
ff
pp
mf
col legno tratto
ord.
ff
pp
p
p
mf
p
pp
mp
Bus 2
-2.0 dB
-∞ dB
-∞ dB
Bus 4
-4. 8 dB
-∞ dB
-∞ dB

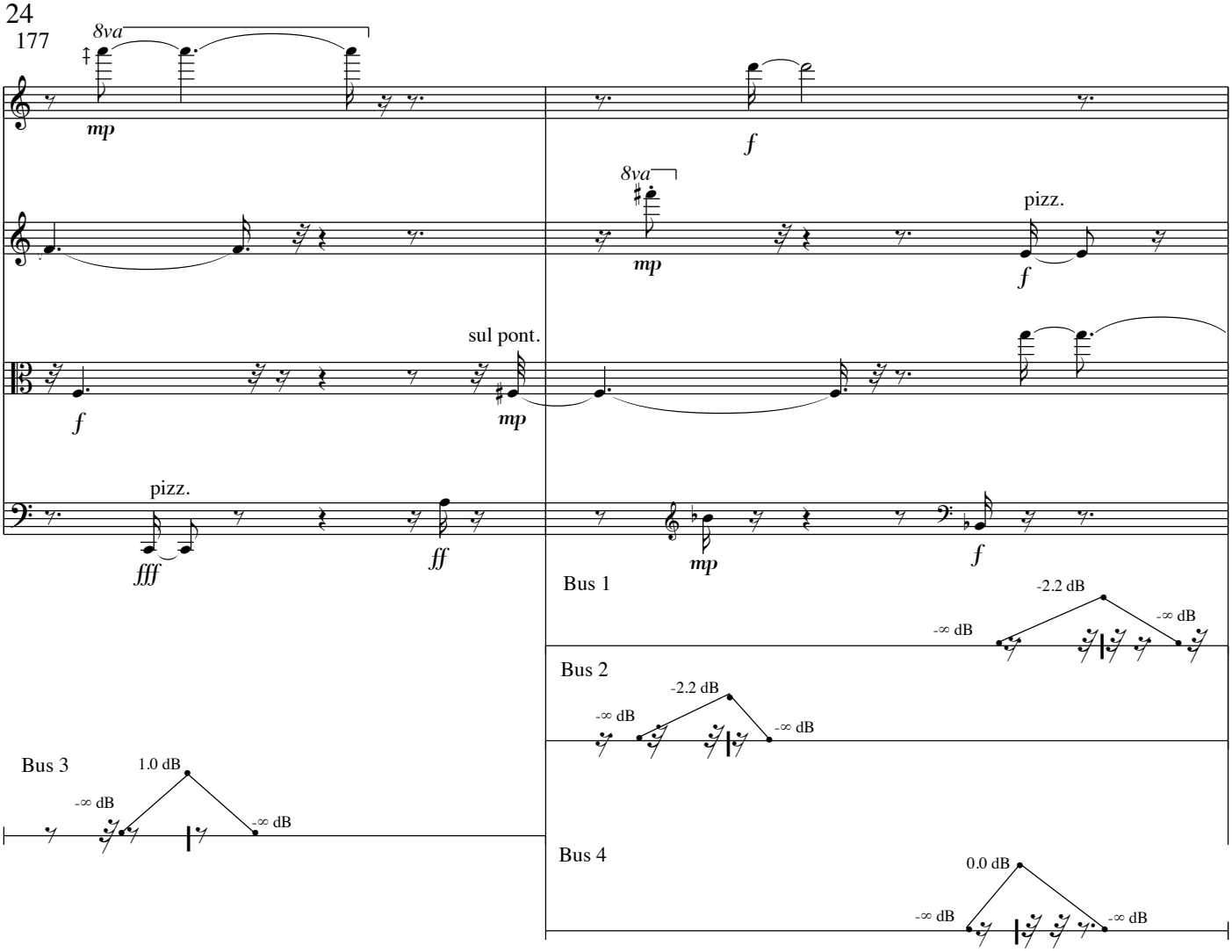

160
pizz.
ff
ord.
pp
mp
mf
p
mf
pizz.
Bus 1
f
-4.1 dB
-∞ dB
-∞ dB
Bus 2
-4.6 dB
-∞ dB
-∞ dB
-∞ dB
Bus 4
-4.1 dB
-∞ dB
-∞ dB


163
ord.
ff
f
mp
f
[⇅]
sul pont.
fff
f
col legno tratto
f
ord.
[⇅]
mp
f
ff
-4.6 dB
-4.6 dB
-∞ dB
166
pizz.
ff
fff
f
f
pizz.
fff
sul tasto
f
Bus 1
-7.6 dB
-7.6 dB
-∞ dB
-∞ dB
Bus 2
-4.8 dB
-∞ dB
-∞ dB
-∞ dB
Bus 3
-3.8 dB
-∞ dB
-∞ dB
Bus 4
-3.8 dB
-∞ dB
-∞ dB
-3.8 dB
-∞ dB
-∞ dB

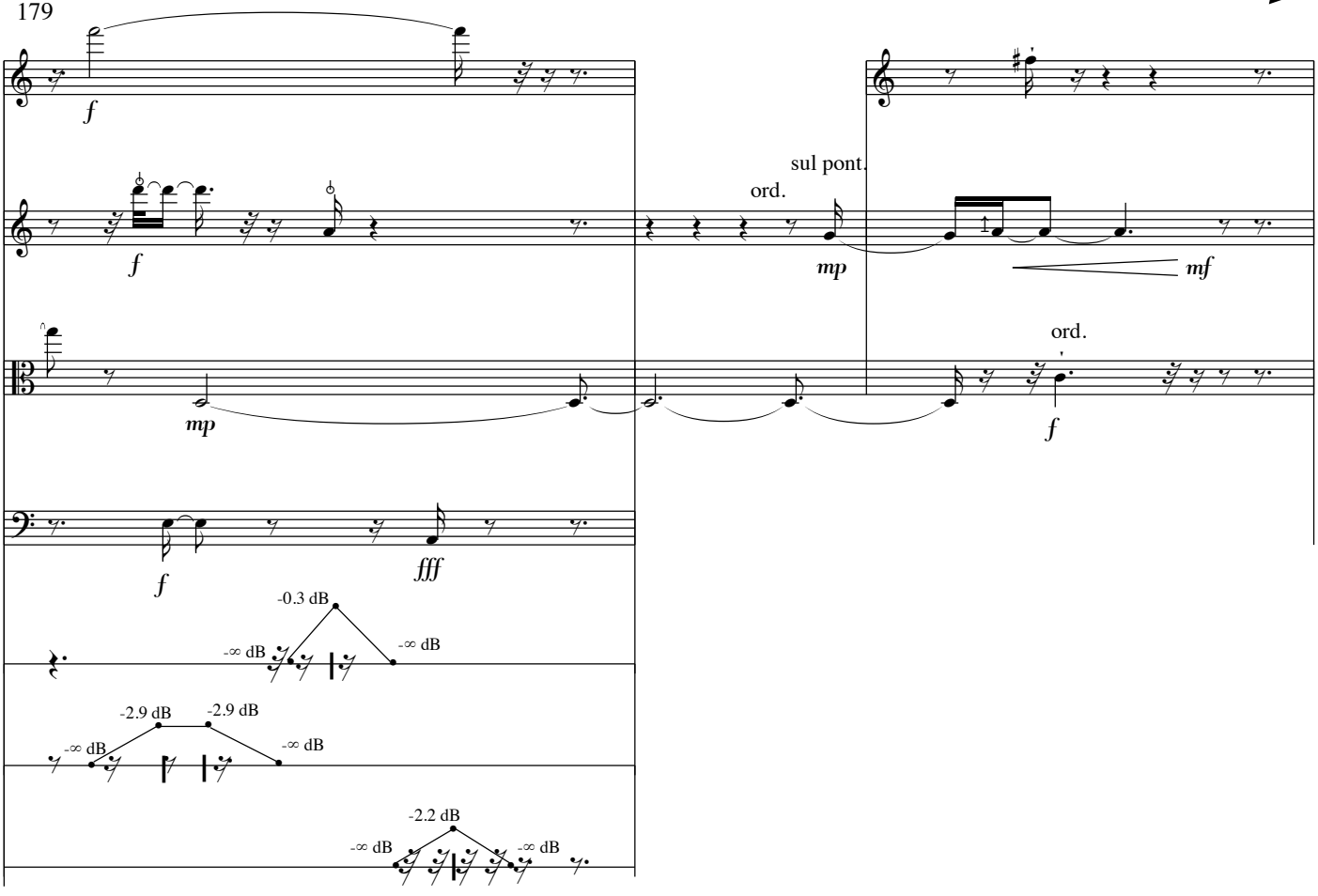

168
ord.
p
f
pizz.
sul pont.
8va
ord.
f
mf
ppp
col legno tratto
p
pizz.
f
p
mp
Bus 1
-6.0 dB
-∞ dB
-∞ dB
Bus 2
-2.9 dB
- ∞ dB
-∞ dB
Bus 3
-11.6 dB
- ∞ dB
- ∞ dB
Tempo ♩=204
171
ord.
mf
ff
8va
p
sul tasto
ord.
pizz.
p
ff
mf
Bus 2
-3.6 dB
-∞ dB
-2.9 dB
-∞ dB
-∞ dB
Bus 3
-1.6 dB
-∞ dB
-∞ dB
Bus 4
-∞ dB

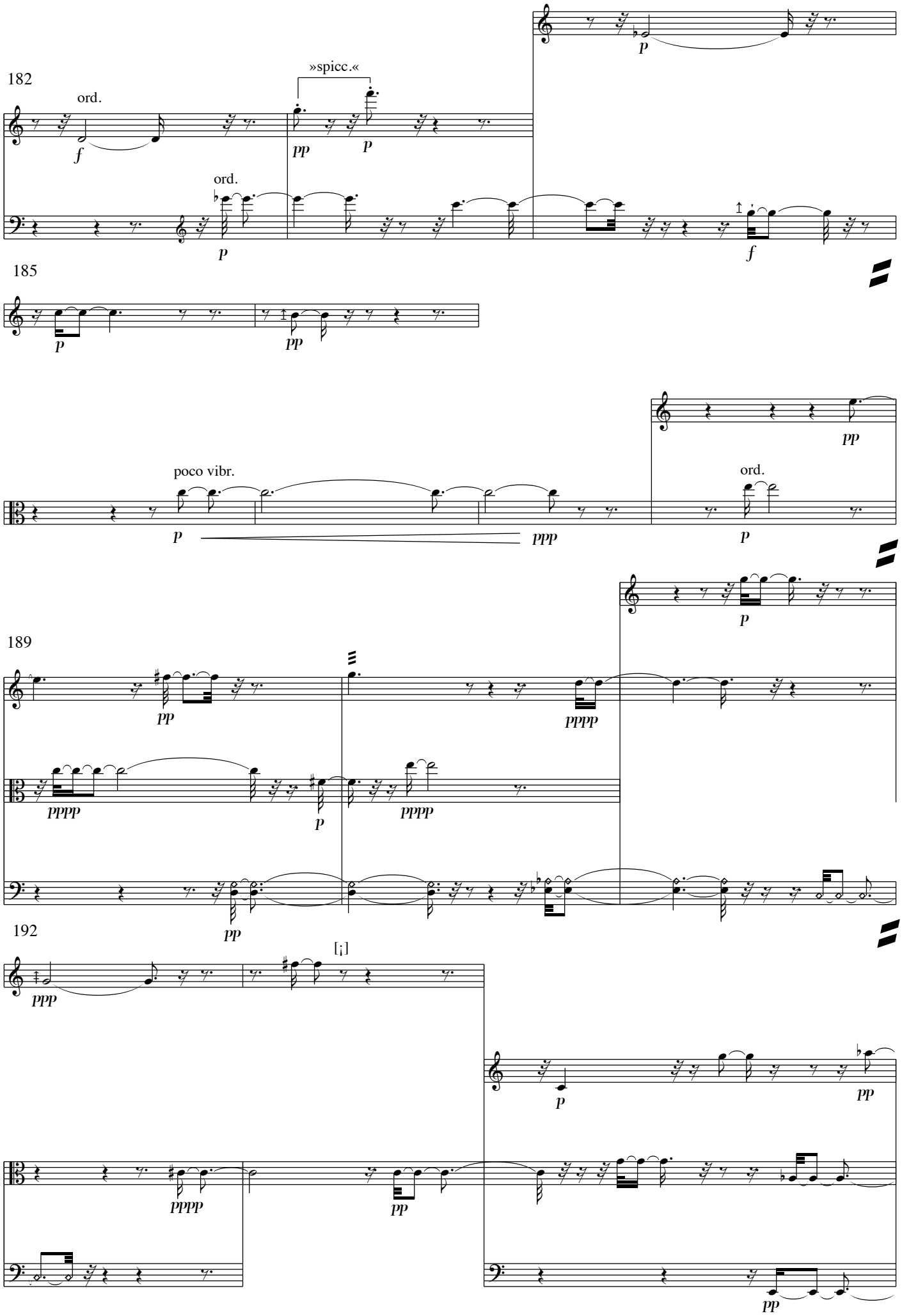

col legno tratto
[⇅]
8va
ff
ord.
[⇅]
[⇅]
8va
ff
ord.
[⇅]
[⇅]
8va
ff
[⇅]
sul tasto
[⇅]
f
ff
mp
sul pont.
mf
Bus 1
-∞ dB
-5.3 dB
-∞ dB
Bus 2
-∞ dB
-5.3 dB
-∞ dB
Bus 3
-∞ dB
-3.4 dB
-∞ dB
Bus 4
-2.7 dB
-∞ dB
175
pizz.
fff
ord.
8va
mp
pizz.
fff
ord.
8va
mp
poco vibr.
molto vibr.
f
[⇅]
ff
mf
Bus 1
-∞ dB
-6.1 dB
-∞ dB
-∞ dB
-1.8 dB
-∞ dB
Bus 2
-∞ dB
-1.8 dB
-∞ dB
Bus 3
-∞ dB
+1.0 dB
-∞ dB
Bus 4
-∞ dB
-1.8 dB
-∞ dB

177


8va
mp
f
8va
mp
pizz.
f
sul pont.
f
mp
pizz.
fff
ff
mp
f
Bus 1
-∞ dB
-2.2 dB
-∞ dB
Bus 2
-∞ dB
-2.2 dB
-∞ dB
Bus 3
-∞ dB
1.0 dB
-∞ dB
Bus 4
-∞ dB
0.0 dB
-∞ dB

179


f
f
sul pont.
ord.
mp
mf
mp
ord.
f
f
fff
-∞ dB
-0.3 dB
-∞ dB
-∞ dB
-2.9 dB
-2.9 dB
-∞ dB
-∞ dB
-2.2 dB
-∞ dB


182
ord.
»spicc.«
ord.
185
poco vibr.
ord.
189
192
[¡]

195

Tempo ♩=62

[¡]

mp

pp

[¡]

pp

ppp

[⇅]

sul pont.

ff

mf

1 = 15490 Hz to A-C

-∞ dB

2 = 15480 Hz to B-D

-∞ dB

202

sul A

sul pont.

[!] con sord.

ppp

sul D

8va

mp

f

[!] con sord.

5

mp

[⇅]

p

ppp

sul pont.

»sul D/G/C«

[G = 0]

[!] con sord.

ppp

»sul C/G«

ord.

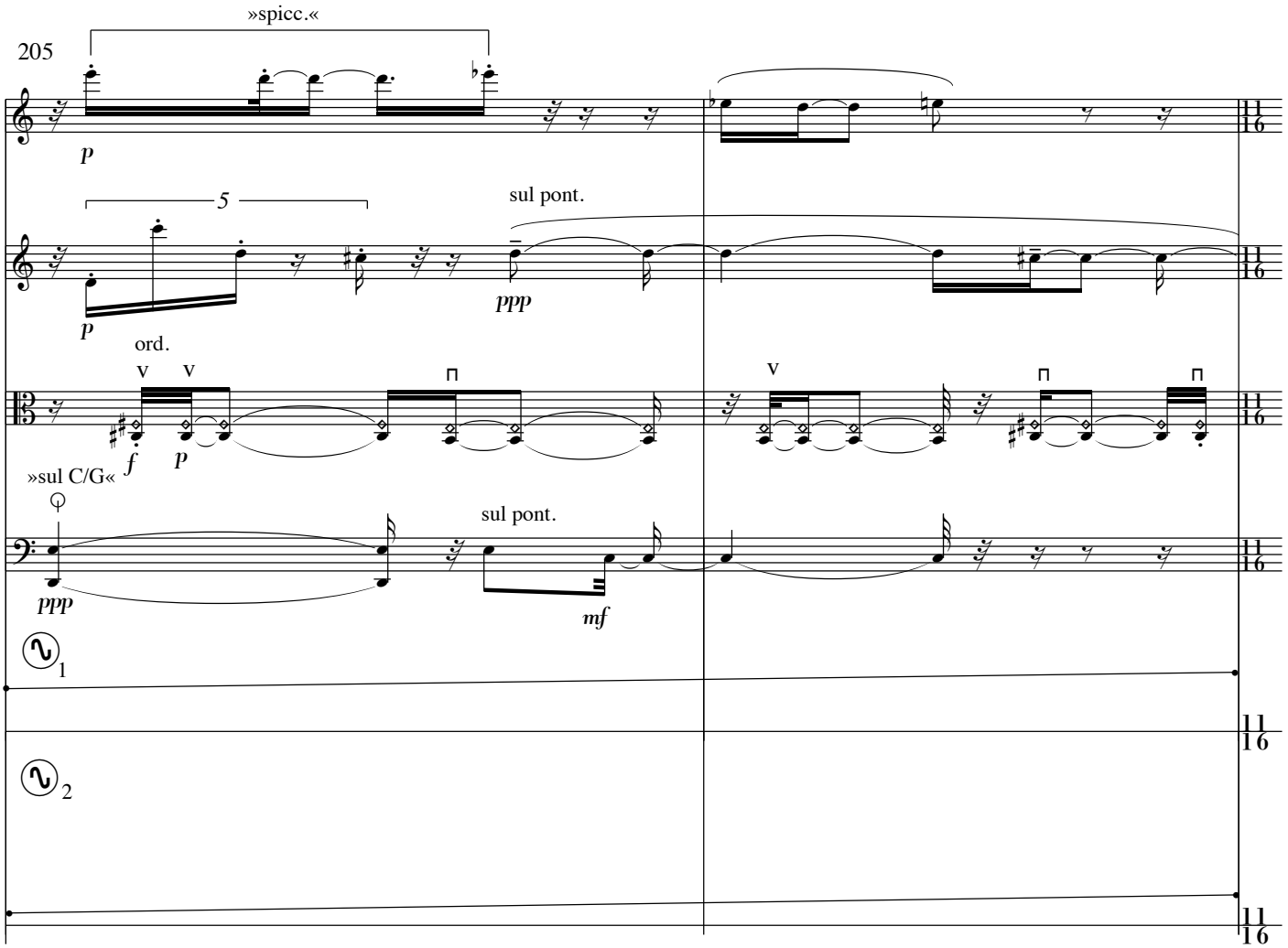
mf

mp

ppp

1

2

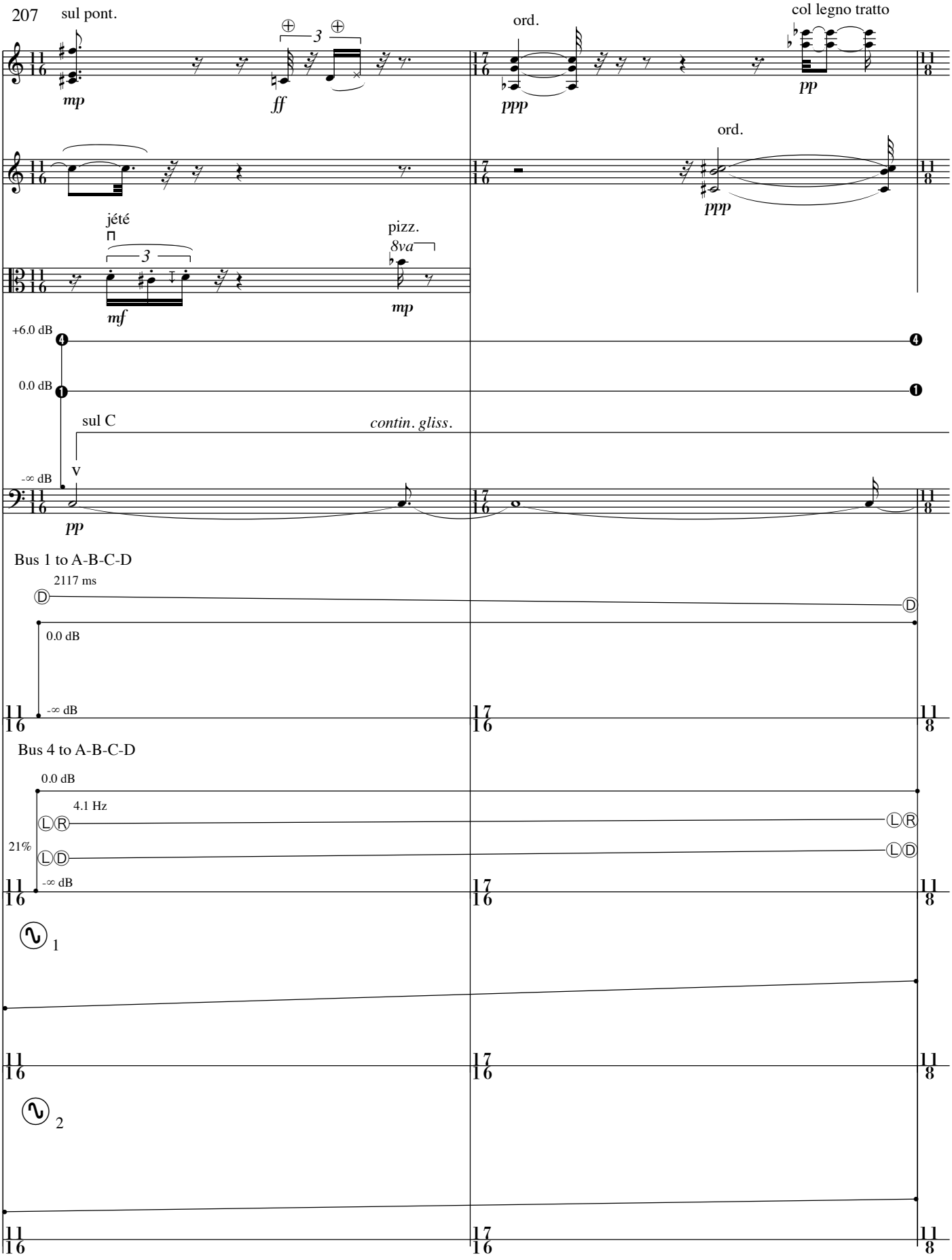

»spicc.«
205
p
5
sul pont.
ppp
p
ord.
v v
f
p
»sul C/G«
sul pont.
ppp
mf
v
1
2
11
16

28 **VIII - DAS TRUGBILD DER TUGEND ERSCHEINT**

Tempo ♩=117

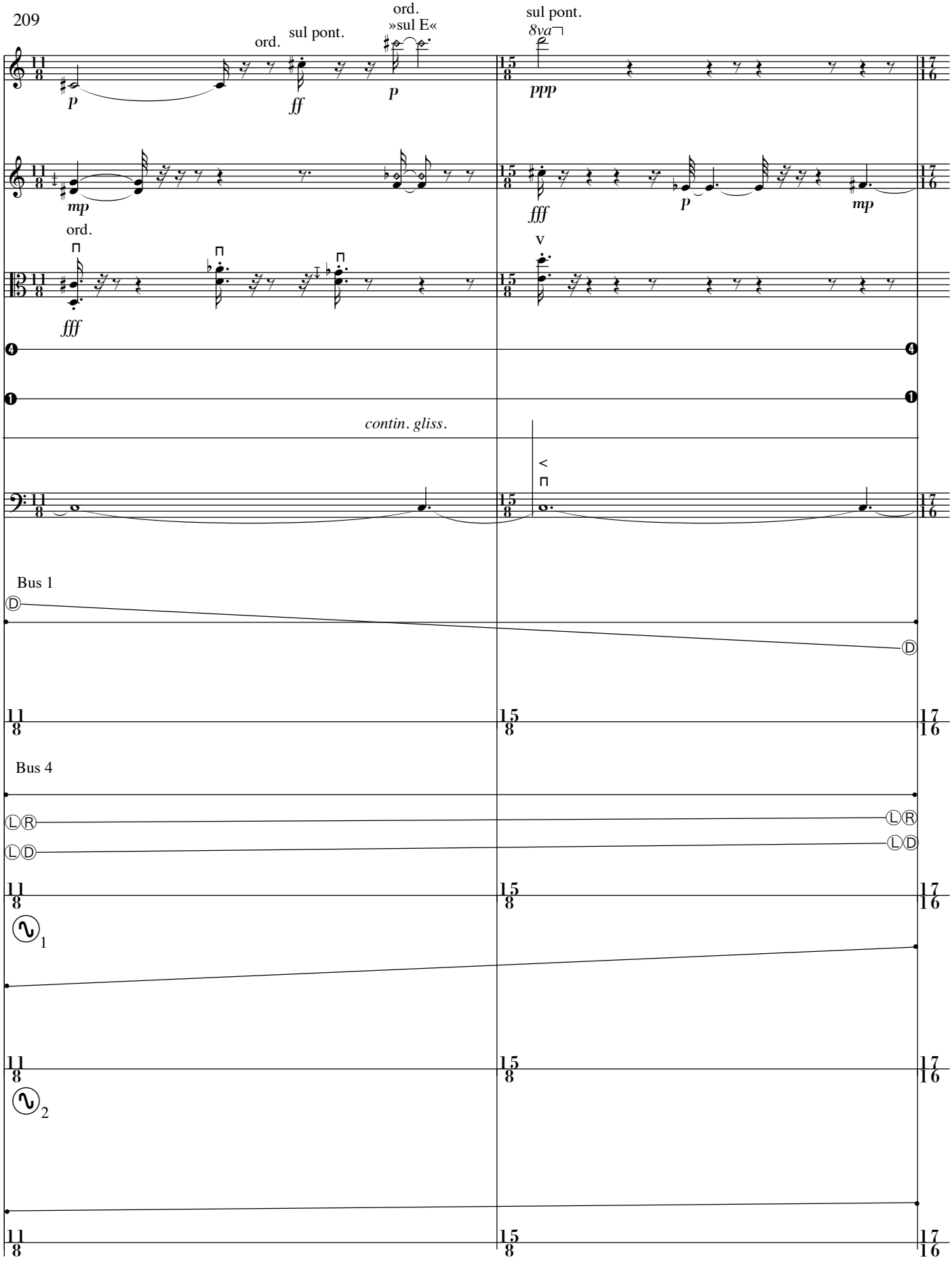
⟦Bus 1: ε; Bus 4: γ⟧

Tempo ♩=223



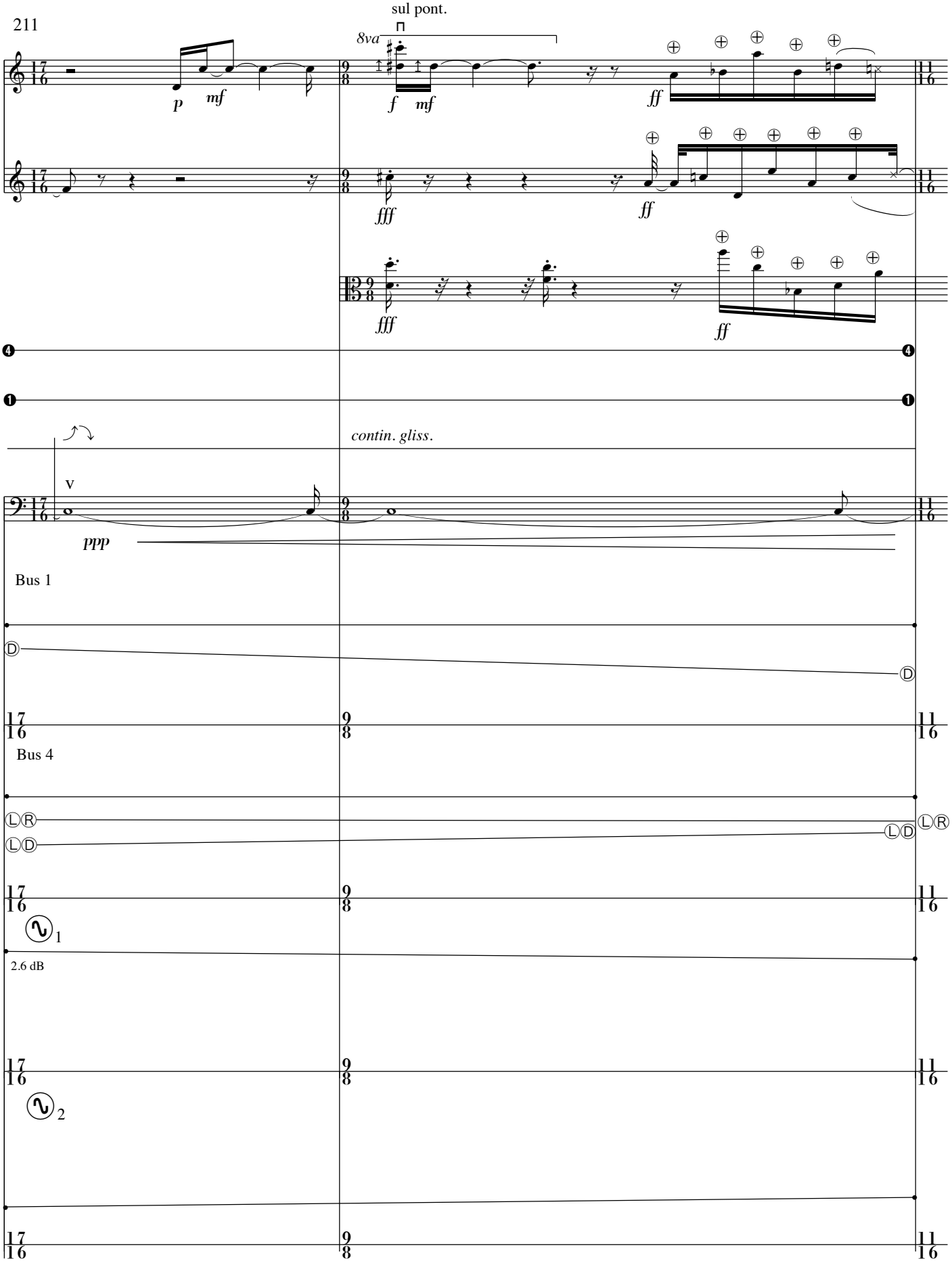
Tempo ♩=81

Tempo ♩=57

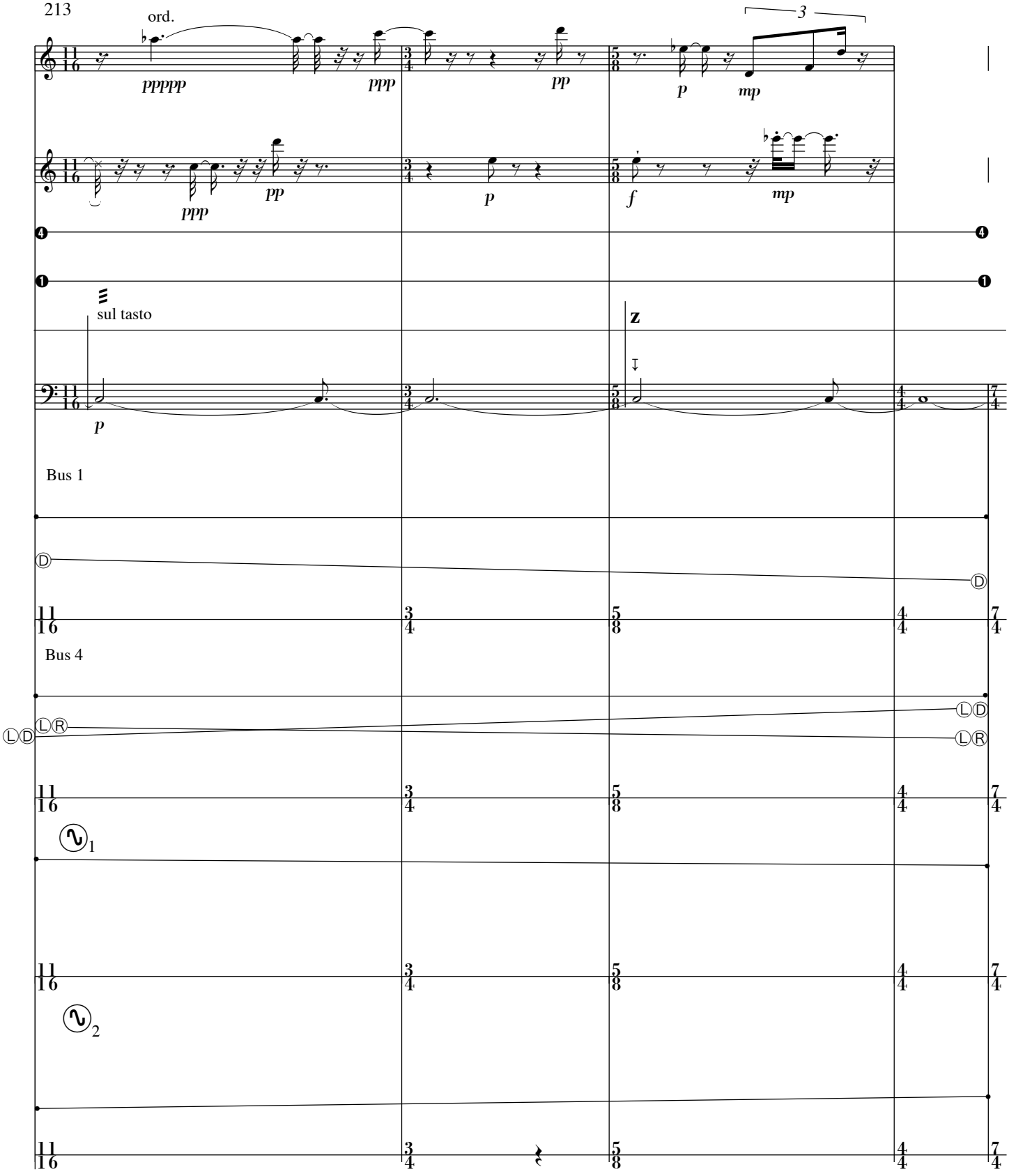


Tempo ♩=41

Tempo ♩=177

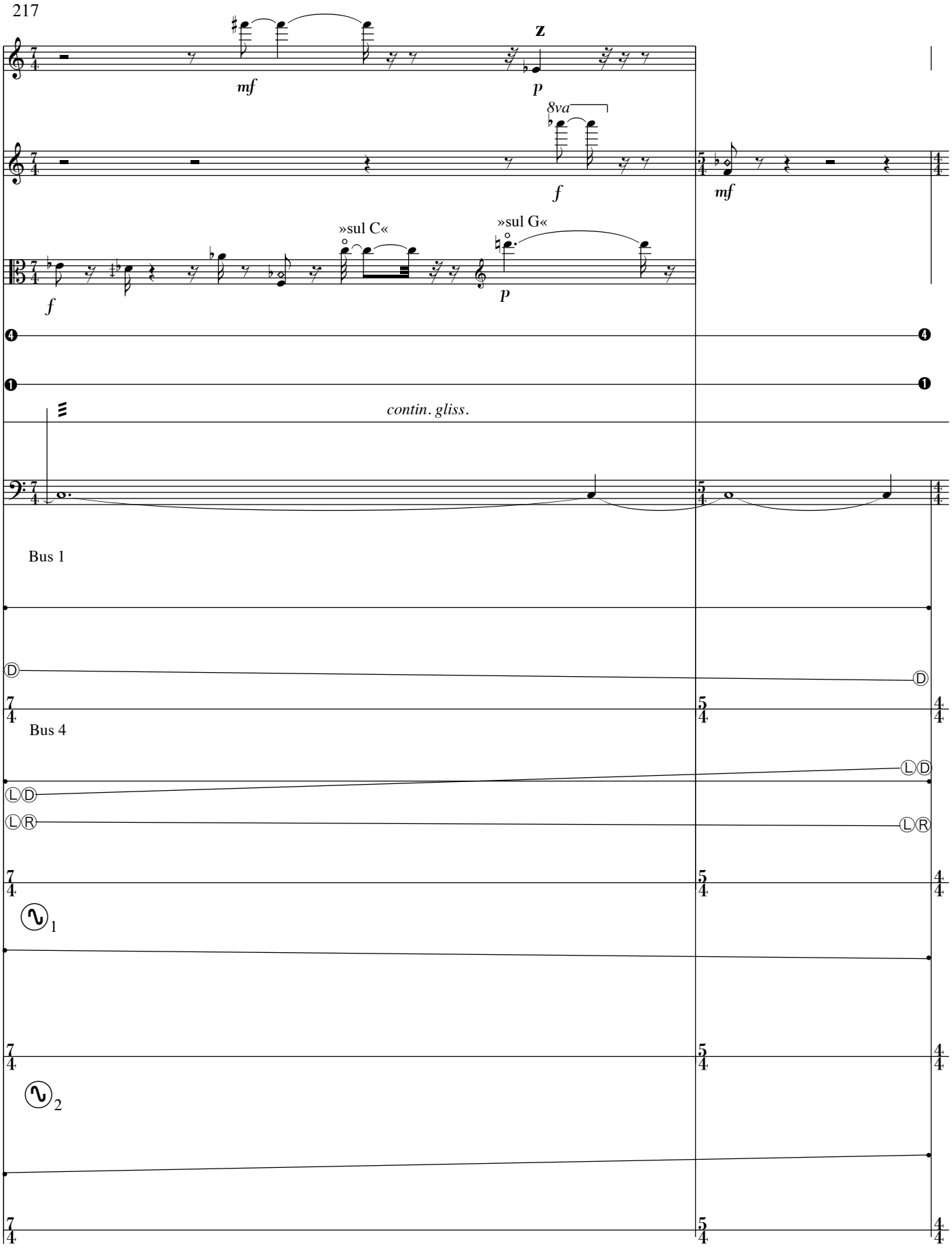


Tempo ♩=82 **Tempo** ♩=132 **Tempo** ♩=163 **Tempo** ♩=215

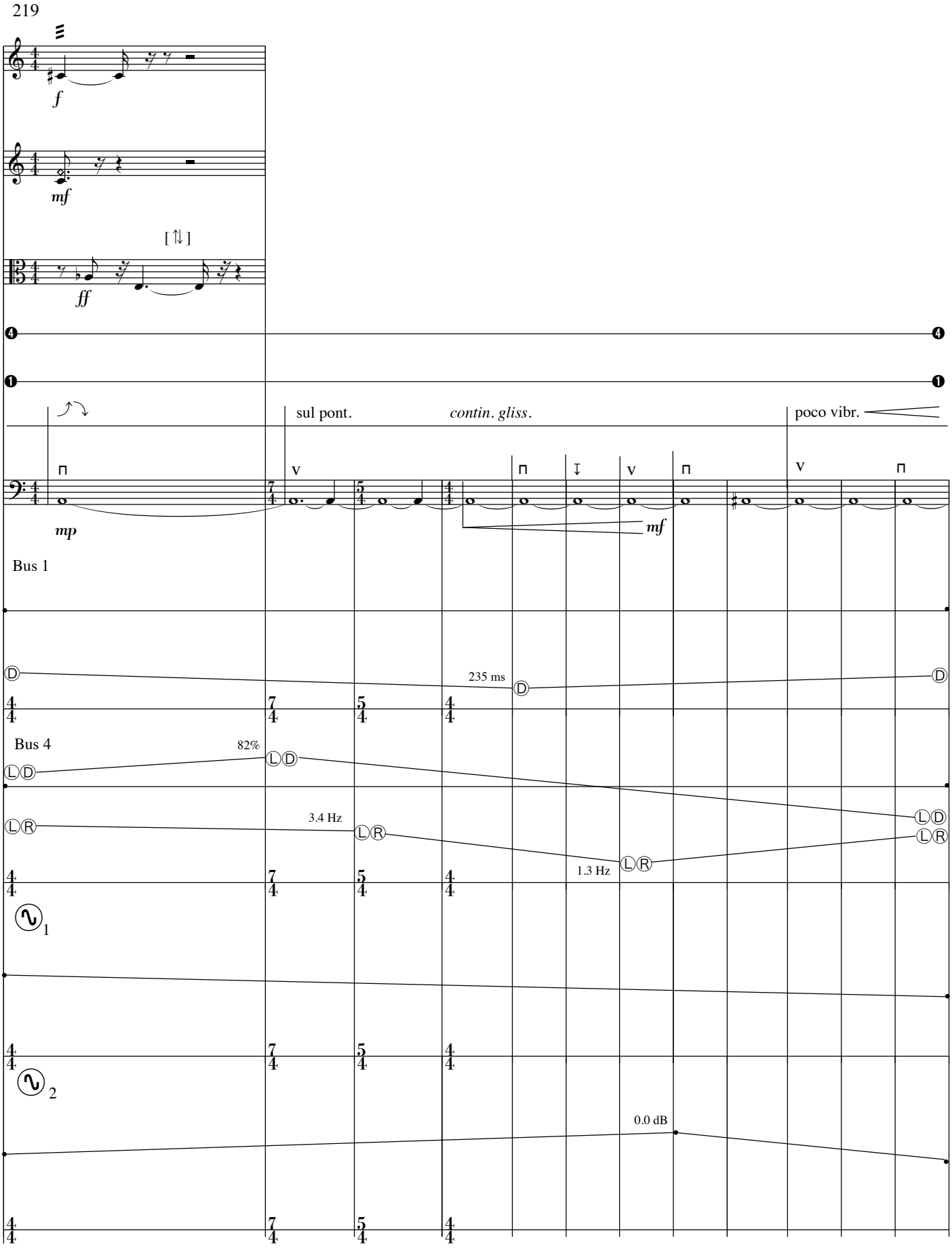


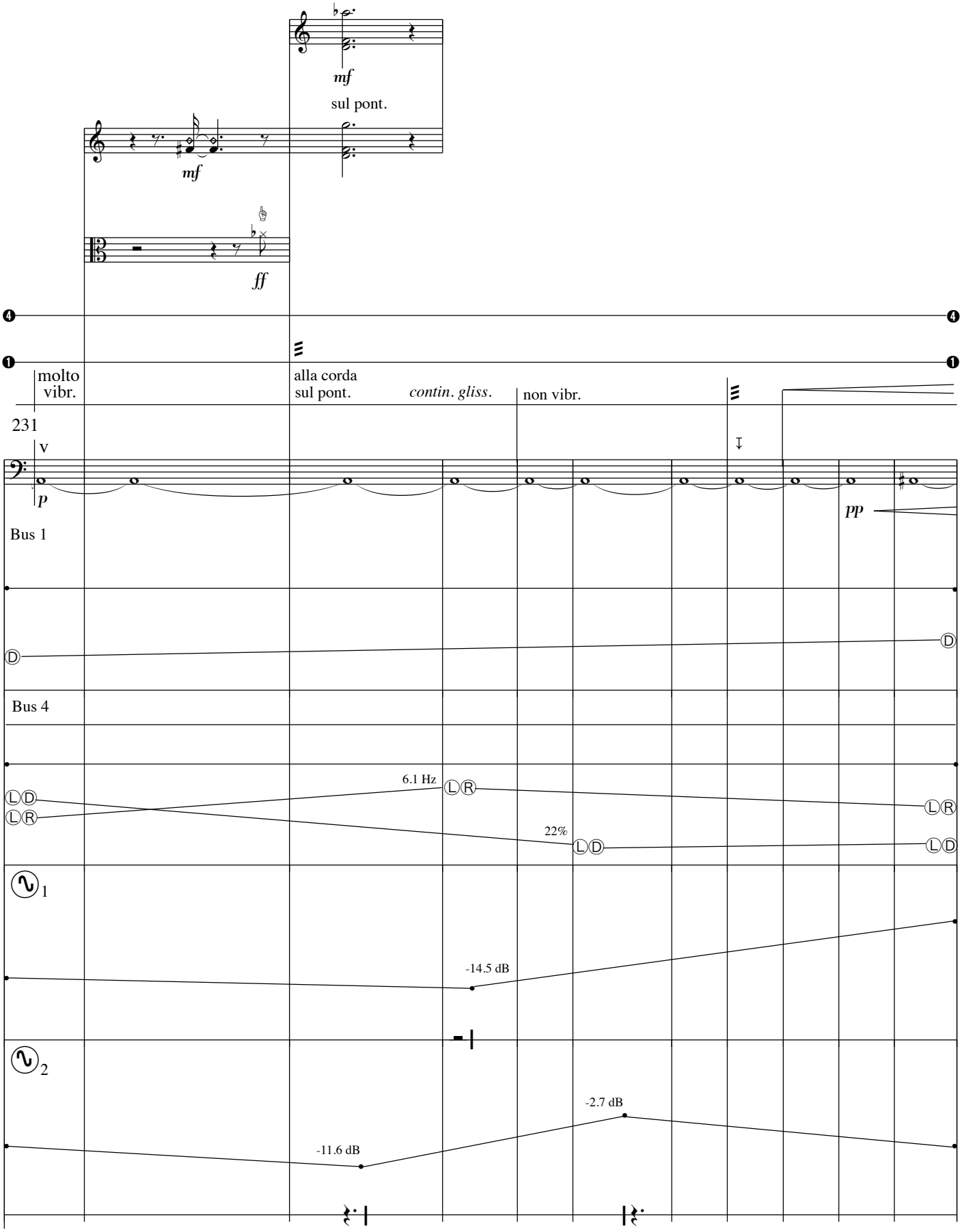
Tempo ♩=52

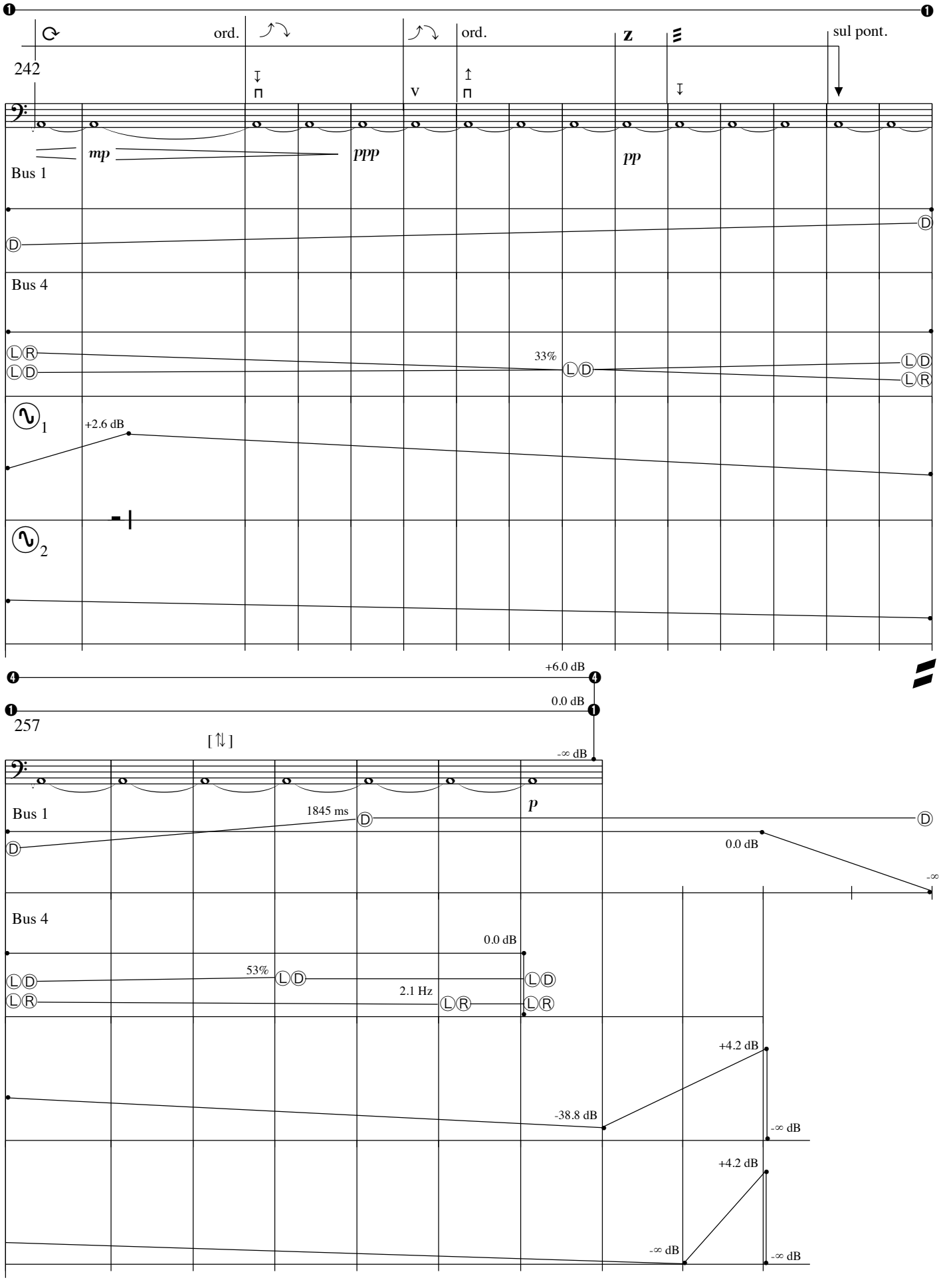
Tempo ♩=65



Tempo ♩=74 **Tempo** ♩=63




mf
sul pont.
mf
ff
molto vibr.
alla corda
sul pont.
contin. gliss.
non vibr.
231
v
p
pp
Bus 1
D
D
Bus 4
6.1 Hz
L D
L R
L R
22%
L D
L D
1
-14.5 dB
2
-2.7 dB
-11.6 dB


242
ord.
ord.
sul pont.
mp
ppp
pp
Bus 1
Bus 4
33%
+2.6 dB
257
[⇅]
p
Bus 1
1845 ms
0.0 dB
-∞ dB
Bus 4
0.0 dB
53%
2.1 Hz
+4.2 dB
-38.8 dB
-∞ dB
+4.2 dB
-∞ dB
-∞ dB
+6.0 dB
0.0 dB
-∞ dB