

Anton Vasilyev

Echo Chamber
(Ensemble, Audio)

2024

Besetzung

Flöte (auch Piccolo und Bassflöte)
Oboe (auch Englischhorn)
Klarinette in B (auch Bassklarinette)

Horn in F

Schlagzeug

Klavier

Violine

Viola

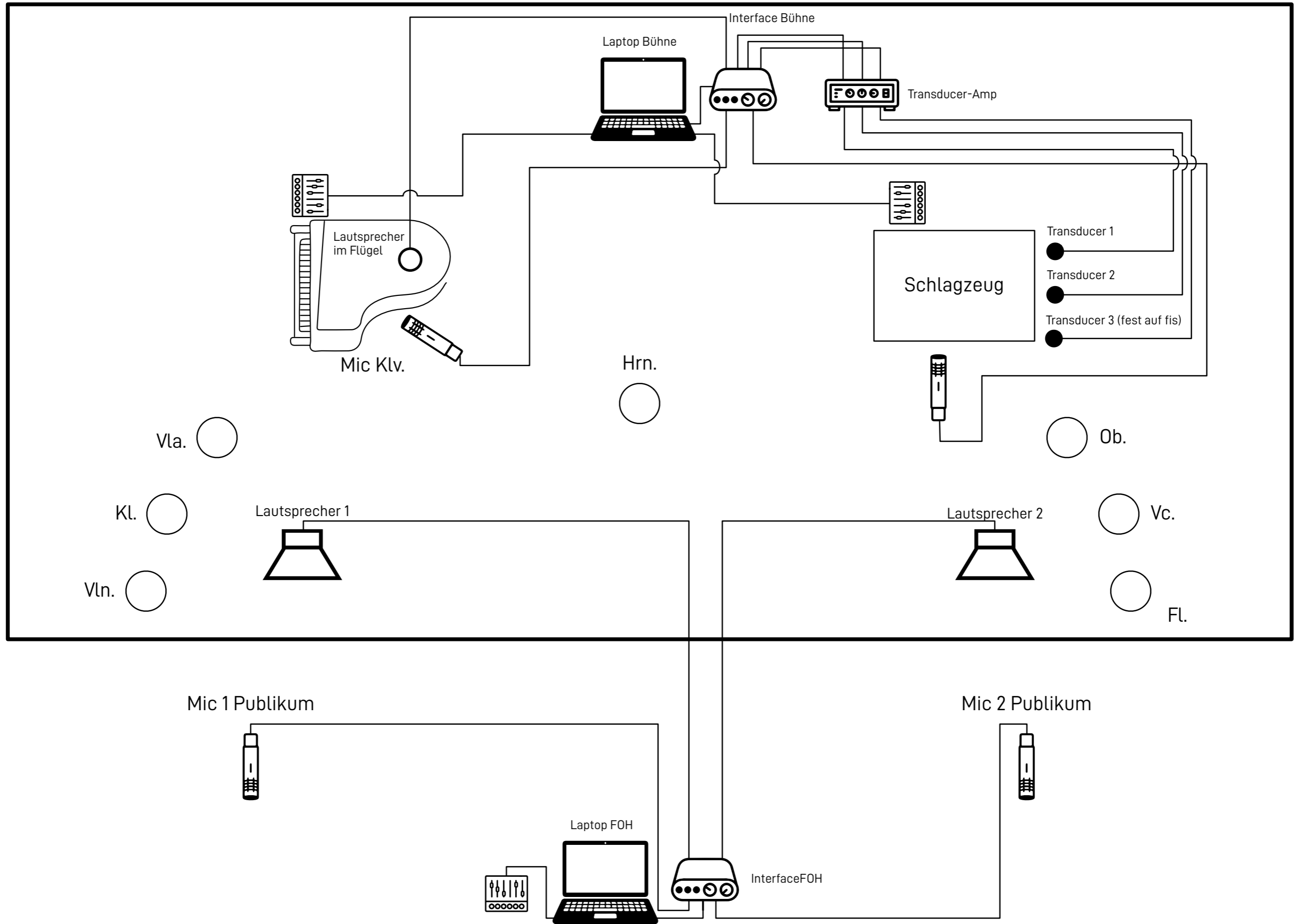
Violoncello

Die Partitur ist klingend notiert,
oktavierenden Transpositionen inklusive.

Kleidung: casual, keine fancy Konzertkleidung.

Licht: Putzlicht/Arbeitslicht.

SETUP





Mikrochromatik

Im Stück werden verschiedene Ebenen der Mikrochromatik verwendet: Cent-Ebene, 1/16-Ton-Ebene, 1/8-Ton-Ebene, 1/4-Ton-Ebene und 1/2-Ton-Ebene.



$\uparrow \sharp \flat + X \text{ ct}$	die notierte temperierte Tonhöhe um X ct erhöhen.
$\downarrow \sharp \flat - X \text{ ct}$	die notierte temperierte Tonhöhe um X ct erniedrigen.
$\uparrow + 1/16$	1/16-Ton höher
$\uparrow + 1/8$	1/8-Ton höher
$\downarrow - 1/16$	+1/4-1/16-Ton = 1/16-Ton tiefer als 1/4-Ton = +3/16-Ton
\sharp	1/4-Ton höher
$\sharp + 1/16$	+1/4+1/16-Ton = 1/16-Ton höher als 1/4-Ton = +5/16-Ton
$\downarrow - 1/8$	+1/2-1/8-Ton = 1/8-Ton tiefer als 1/2-Ton = +3/8-Ton
$\downarrow - 1/16$	+1/2-1/16-Ton = 1/16-Ton tiefer als 1/2-Ton = +7/16-Ton
\sharp	1/2-Ton höher
$\sharp + 1/16$	+1/2+1/16-Ton = 1/16-Ton höher als 1/2-Ton = +9/16-Ton
$\sharp + 1/8$	+1/2+1/8-Ton = 1/8-Ton höher als 1/2-Ton = +5/8-Ton
$\downarrow - 1/16$	1/16-Ton tiefer
$\downarrow - 1/8$	1/8-Ton tiefer
$\sharp - 1/16$	-1/4-Ton+1/16-Ton = 1/16-Ton höher als (-1/4-Ton) = -3/16-Ton
\flat	1/4-Ton tiefer
$\downarrow - 1/16$	-1/4-1/16-Ton = 1/16-Ton tiefer als (-1/4-Ton) = -5/16-Ton
$\flat + 1/8$	-1/2+1/8 = 1/8-Ton höher als (-1/2-Ton) = -3/8-Ton
$\flat + 1/16$	-1/2+1/16 = 1/16-Ton höher als (-1/2-Ton) = -7/16-Ton
\flat	1/2-Ton tiefer

Fermaten

 kurz (1-2")

 lang (3-5")

Artikulation

 und  ein leichtes Akzent, auch bei gehaltenem Ton, den Text lesend, immer wenn "They are dead" gelesen wird. An dieser Stelle beginnt das Dialog von vorne (s. unten).

Transposition in den Stimmen

Bassklarinette im Bassschlüssel klingt ein große Sekunde tiefer als notiert.
Horn klingt immer eine Quinte tiefer als notiert.

Glockenspiel klingt zwei Oktaven höher als notiert.

Tech Rider – Überblick

- 2 Lautsprecher auf der Bühnen, auf dem Fussboden
- 1 Kondensatormikrofon für Klav
- 1 Kondensatormikrofon für die Plattenglocke fis (klein)
- 1 Studio-Monitor (z. B. Genelec 8020D)
- 3 Transducer für Schlagzeug
- 3-Kanal verstärker für die Transducer
- 1x Interface Bühne
- 1x Interface FOH

- Laptop Bühne
- Laptop FOH
- 2 MIDI-Controller für Klavier und Schlagzeug
- Mikrofonständer

- 7 Smartphones

- Kabel

Teile RV1/HV1, RV2/HV2 etc.

Zeit

Die Dauer eines Tons wird durch das stumme Lesen eines Textabschnittes bestimmt.
Ein Ton dauert so lange, wie der*die Musiker*in fürs Lesen des entsprechenden Textabschnittes mit normaler Geschwindigkeit braucht.

In diesen Teilen müssen die Akkorde bzw. Unisoni im Ensemble möglichst zusammen begonnen werden, sie dauern aber jeweils unterschiedlich, da die Musiker*innen verschiedene Zeit zum Lesen des jeweiligen Textabschnittes brauchen.

Bei *lascia-vibrare*-Klängen ist diese Zeit die Zeit zwischen den Anschlägen (Klavier, Schlagzeug).

Bei langen Tönen:

Bläser: Zirkularatem, wenn möglich, wenn nicht – neu ansetzen, möglichst unmerkbar.
Streicher: Bogenwechsel möglichst unmerkbar.

Tonhöhen

Insbesondere in den Teilen, in denen die Mikrochromatik auf Ct-Ebene notiert ist, handelt es sich nicht um präzises Treffen dieser Tonhöhen, sondern eher um das Zusammenspielen, um das Suchen der Unisoni mit den anderen Musiker*innen.

In Solchen Fällen ist es extra angegeben, mit welchen Instrumenten ein jeweiliges Instrument ein Unisono bilden soll (z. B. "+Vla"). Falls keine solche Angabe da steht, spielt der*die Musiker*in die Tonhöhe im Ensemble alleine.

Die Tonhöhen zwischen den Fermaten – non legato.

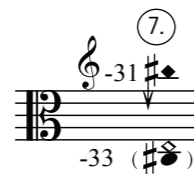
Teile RP1/HP1, RP2/HP2 etc.

Die Dauer dieser Abschnitte ist in Dezimalbrüchen der Dauer des Zuspiels am Ende des Stückes (s. unten) angegeben. Das Zuspiel dauert ungefähr 1 Minute. Auch hier handelt es sich nicht um präzises Treffen dieser absoluten Dauer, sondern um subjektives Erleben der Zeit.

Die Klänge, die als synchron notiert sind, müssen synchron gespielt werden. Die Zeitabstände zwischen den nicht-synchronen Klängen/Klangobjekten bestimmen die Musiker*innen. Jedoch sind diese Abschnitte in space notation notiert und die Zeitproportionen müssen berücksichtigt werden.

Streicher

Neben der traditionellen Notation der künstlichen Flageolets wird folgende Notation verwendet.
Dabei wird zusätzlich das Klangergebnis mit der oberen Note notiert, mit der Angabe der Obertonnummer.



Klavier

Technik

- 1 Studio-Monitorlautsprecher
- 1 Kondensatormikrofon
- 1 MIDI-Controller

Im Inneren des Flügel befindet sich ein mittelgroßer Studio-Monitor (z. B. Genelec 8020D). Der Lautsprecher muss so platziert werden, so dass er mit der Membran auf einem Resonanzloch des Gussrahmens ausgerichtet ist, der Monitor "liegt" auf dem Membran ins Resonanzloch zeigend.

Der Flügel ist außerdem mit einem Kondensatormikrofon mikrofoniert.

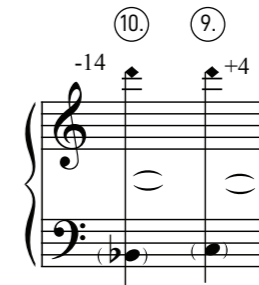
Der*die Pianistin hat einen MIDI-Controller, anhand dessen sie oder er die Pegel des Mikros und des Lautsprechers kontrollieren kann.

Teil RP4

Im Teil RP4 wird über den Lautsprecher im Klavier ein Zuspiel widergegeben, dessen Lautstärke am Ende des Teils bis ins Extreme erhöht wird, so dass im Inneren des Flügels Resonanzen entstehen (mit gedrucktem Pedal).

Notation

Bei Notation von Flageolett-Tönen wird mit der unteren Note die Saite notiert, auf der der Flageolett-Ton auszuführen ist, die obere Note ist das Klangergebnis. Zusätzlich wird auch die Obertonnummer im Kreis angegeben.



Die Flageolett-Töne, die gleichzeitig erklingen müssen sind folgendermaßen notiert:



Im Teil **RP10** spielt der*die Pianist*in die Flageolett-Töne in forte mit gedrucktem Pedal, feixiert das Pedal im gedrucktem Zustand und verlässt den Aufführungsraum.

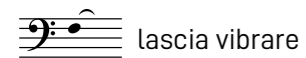
Schlagzeug


Liste der Instrumente

- Gran Cassa
- Glockenspiel
- Verschiedene Schlägel
- Plattenglocken mit folgenden Tonhöhen:



Die Plattenglocken e' und g' müssen unmittelbar nebeneinander aufgehängt werden (Abstand ca. 5 mm).



 die Plattenglocke beim Anschlagen dämpfen, damit sie etwas dumpfer klingt. Die Notation wird auch im Teil **HP10** für Gran Cassa verwendet.

Technik

- 2 Transducer (Transducer 1 und Transducer 2, frei)
- 1 Transducer (Transducer 3) an der Plattenglocke fis (klein) befestigt (z. B. mit Tape)
- 1 Kondensatormikrofon an der Plattenglocke fis (klein)
- 1 MIDI-Controller

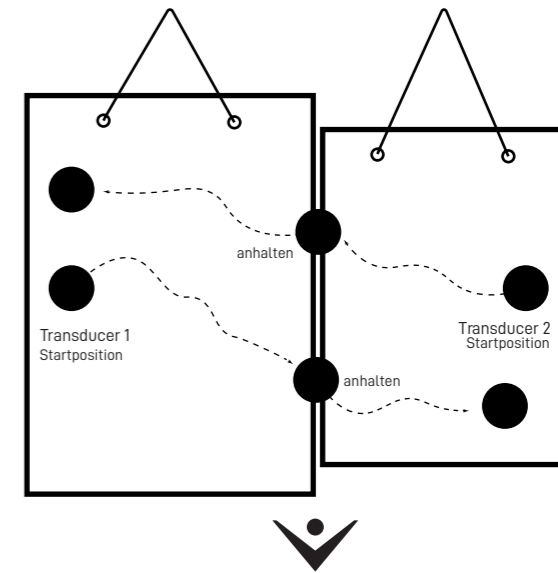
Teil HP4

Im Teil **HP4** werden 2 Transducer verwendet.

Der*die Schlagzeuger*in startet anhand eines MIDI-Controllers das Zuspiel, passt die Lautstärke an und platziert Transducer 1 auf die Plattenglocke e' und Transducer 2 auf die Plattenglocke g'. Im Laufe des Abschnittes **HP4** bewegt er oder sie die Transducer zu der jeweils anderen Plattenglocke, Druck variierend. Dabei sollen die Änderungen in der Klangfarbe erzielt werden.

Wenn sich die beiden Transducer genau zwischen den beiden Plattenglocken befinden und jeder Transducer 2 Plattenglocken anregt – anhalten. Danach die Bewegung fortführen.
Der Weg kann beliebig gestaltet werden, bis auf den Halt in der Mitte.

Eine schematische Darstellung der Aktion:



Klavier/Schlagzeug – Teile RP5 und HP5

Das Setup zwischen dem Schlagzeug und dem Klavier bildet ein Rückkopplungssystem.

Überblick über das Routing

Klv.-Mic > Schlagzeug Transducer 3
Schlgzg.-Mic > Lautsprecher im Inneren des Klaviers

Die Musiker*innen verfügen jeweils um einen MIDI-Controller, anhand dessen sie den Pegel des eigenen Mikrofons und des eigenen Lautsprechers steuern können.

Teil RP5

Die durch den*die Pianisten*in gespielten Klänge werden mit dem Klavier-Mikrofon über den an der Plattenglocke befestigten Transducer 3 verstärkt.

Zustand der Kanäle:

Klv.-Mic – offen

Klv.-Lautsprecher – **zu**

Schlgzg.-Mic – offen

Schlgzg.-Mic – offen

Rückkopplung nicht möglich, Schleife ist durchbrochen, nur Verstärkung des Klaviers über den Transducer 3.
Am Ende des Abschnittes öffnet der*die Pianist*in den eigenen Lautsprecher-Kanal, die Signal-Schleife wird geschlossen und Rückkopplung wird möglich. Der*die Pianist*in sucht nach stabilen Rückkopplungen und führt eine kurze Improvisation mit Rückkopplungen auf:

Klv.-Mic – offen

Klv.-Lautsprecher – **offen**

Schlgzg.-Mic – offen

Schlgzg.-Mic – offen

Er*sie performt nicht ganz alleine und auf die Unterstützung des*der Schlagzeugers*in angewiesen: Er*sie soll die eigenen Kanäle kontrollieren, damit Rückkopplungen entstehen können, aber stabil bleiben. Jedoch ist der*die Pianist*in der*die Primäre Musiker*in in dem Abschnitt.

Teil HP5

Im Teil **HP5** wird beim Schlagzeug Transducer 3 verwendet, der an der Plattenglocke fis (klein) befestigt ist.

Die Situation ist ähnliche dem Abschnitt **RP5**, mit dem Unterschied, dass der*die führende Musiker*in hier der*die Schlagzeuger*in ist. Der*die Pianist unterstützt den*die Schlagzeuger*in am eigenen MIDI-Controller aus demselben Grund – dem der Stabilität der Rückkopplungen.

Ein anderer Unterschied besteht darin, dass der Abschnitt **HP5** mit Rückkopplungen beginnt. Die Plattenglocken werden angeschlagen, die Kanäle werden geöffnet, nach stabilen Rückkopplungen wird gesucht.

Zustand der Kanäle

Schlgz.-Mic – offen

Schlgz.-Mic – offen

Klv.-Mic – offen

Klv.-Lautsprecher – offen

In der zweiten Hälfte des Abschnittes, wird die Rückkopplungs-Schleife allmählich durchbrochen, indem der*die Schlagzeuger*in das eigene Mikro runterregelt und dann anschließend den eigenen Transducer komplett ausblendet. Es bleibt nur leichte Verstärkung über den Klavier-Lautsprecher übrig.

Teil HP9 – Umbau und Fl., Ob., Kl., Hrn. spielen ins Klavier

Vor dem Abschnitt **HP9** bauen der*die Flötist*in, Oboist*in, Klarinettist*in und Hornist*in auf der Bühne um.

Der Flügel muss umgedreht werden, so dass der Deckel in die Gegemrichtung vom Publikum geöffnet ist.

Die Musiker*innen lassen ihre Instrumente an ihren Spielpositionen und führen den Umbau durch: Der Lautsprecher im Flügel und MIDI-Controller müssen entkabelt werden, das Mikrofon muss zur Seite gestellt werden.

Dann drehen die Musiker*innen den Flügel um.

Der Klavierhocker muss umgestellt werden, der*die Pianistin "zieht um".

Die Bläser holen ihre Instrumente und stellen sich hinter dem Flügel (Perspektive des Publikums).

Die Streicher bleiben sitzen.

Im Abschnitt **HP9** spielen die Bläser ins Innere des Flügels (mit gedrucktem Pedal).

Nach der Aktion bleiben sie erstmal hinter dem Flügel und spielen die darauffolgenden Teile an dieser Position.

Publikum, Abgang: Teile RP10, RV11, RP11, HV11 und HP11

Der*die Pianist*in verlässt den Aufführungsraum bereits am Ende des Abschnittes **RP10**.

Der*die Schlagzeuger*in verlässt den Aufführungsraum am Ende des Abschnittes **HP10**.

Teile RV11 und HV11

Die Teile **RV11** und **HV11** werden im Publikum gespielt.

Vor dem Teil **RV11** begeben sich alle anderen Musiker*innen ins Publikum.

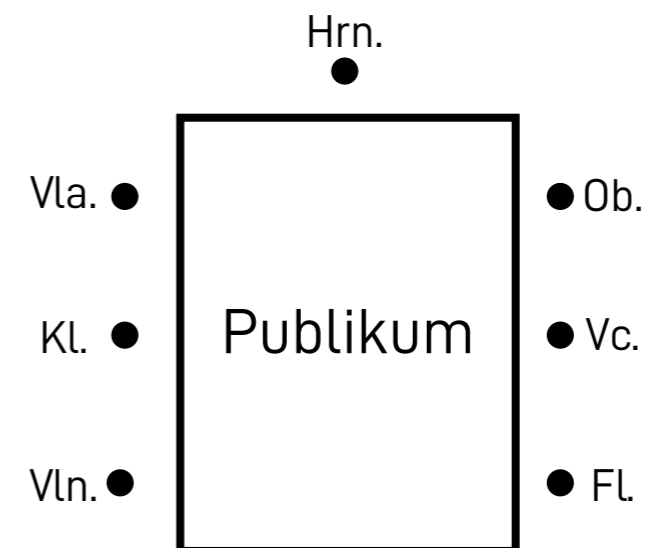
Die sich bisher hinter dem Flügel befindenden Bläser holen ihre Stühle und die in den folgenden Abschnitten benötigten Instrumente und gehen ins Publikum.

Die Streicher ebenso nehmen ihre Stühle und Instrumente und nehmen den Platz um das Publikum herum. Die Bewegungen müssen ganz normal ausgeführt werden, als ob man in der Probe wäre. Keine Hektik, keine "Inszenierung".

Im Zuschauer*innenraum keine Notenständer!

Die beiden Abschnitte müssen auswendig gespielt werden.

Die Positionen der Musiker*innen:



Der Klang des im Zuschauer*innenraum gespielten Abschnittes **RV11** wird anhand von zwei Mikrofonen vor dem Publikum "akkumuliert" und in dem Abschnitt **RP11** als unendlicher Hall us den zwei Lautsprechern auf der Bühne wiedergegeben (vom FOH aus).

Dem Abschnitt **HP11** spielen die Musiker*innen mit Echtzeit-Infinite-Reverb (gesteuert vom FOH aus).

Im letzten Abschnitt des Stückes – **HP11** – holen die Musiker*innen die Smartphones aus ihren Taschen und starten das Zuspield, erstmal stumm, dann langsam einblendend.

Nach einer Weile wird das Zuspield aus den Lautsprechern auf der Bühne wiedergegeben (vom FOH aus).

Das Zuspield läuft in den Handys in der Schleife.

Nach einer Weile verlassen die Musiker*innen mit ihren Instrumenten und dem weiter laufenden Smartphone-Zuspield den Aufführungsraum.

Hind Rajab (2017/2018 – 29 January 2024) was a six-year-old Palestinian girl from the Tel al-Hawa neighbourhood in Gaza City who was killed by the Israeli military, after being the sole survivor of Israeli tank fire on the vehicle in which she had fled with six relatives.

Rajab's family were fleeing the Tel Al-Hawa neighborhood of Gaza City when an Israeli army tank shot at their vehicle, killing Rajab's aunt, uncle, and four cousins. The only other survivor at the time, Rajab's 15 year old cousin, called the Palestinian Red Crescent Society (PRCS) for emergency aid in a recorded phone call, crying and screaming that Israeli forces were shooting at them amid the sound of gunfire before going silent when she was also killed.

https://en.wikipedia.org/wiki/Killing_of_Hind_Rajab

Diese Musik basiert auf einem knapp einminütigen Abschnitt aus dem Telefonat zwischen Hind Rajab und der Mitarbeiterin von Red Crescent Rana al-Faqeh. In dieser Minute rezitierte Rana al-Faqeh die Eröffnende Sura des Quran, das Mädchen wiederholte. Das Zuspield am Ende von *Echo Chamber* ist die Aufnahme dieses Teils des Telefonats.

Die Dialogauschnitte, die die Dauer der Töne bestimmen, stammen aus einem anderen Teil dieses dreistündigen Telefonats.

RV1

1

2

3

4

5

6

7

8

9

:->
- They are dead.
- Are they dead?
- Yes.
- Are they in the car with you?
- Yes.
- Where are you hiding now? Where are you ...

... hiding?
- In the car.
- You are in ...

- Stay in the car sweetie.
I'm going to stay on the phone ...

... the car right now?
Not outside?
- Yes.

... talking to you.
- I won't hang up, Ok?
- Ok.

- The tank is next to me.
- Where is the tank?
- Next to me.
- Is the ...

... tank near you?
- Yes.
- Is it moving or is it still? Did someone get out of it?
- Yes, it's moving.
- It's moving?
- Is it ...

... moving next to the car?
Or is it coming from behind?

- Or is it coming from the front?
- From the front of the ...

... car.
- The tank is coming at you from the front?
- Yes.
- Is it very close?
- Yes, very, very close.
- Is it ...

... moving?
- Yes.
- Ok, don't be scared.
- Please stay with me.
- I'm with you sweetie.
- I'm with you.

I'm with you until someone comes to take you.
I will not leave you alone.
- When someone comes,
you can hang up, Ok?

- What?
- When someone comes and gets me,
you can hang up.
- No, I want to stay with you.
Until I am ...

... sure someone from the crescent
or anyone came and got you.
I won't hang up even if the soldiers - god ...

Flöte

Oboe

Klarinette

Horn

Schlagzeug

Klavier

Violine

Viola

Violoncello

PPP sempre

+Vln. -1/16

+Hrn.

+Vc.

-1/8

-1/16

+Hrn.

+Vln. -1/16

+Vc.

+1/16

+Vln.

+Vc.

+1/16

+Vln.

+Vc.

+Hrn.

+FL

-1/16

-1/16

+Vc.

-1/16

+1/8

+Hrn.

+1/16

+FL

-1/16

+1/16

+Hrn.

+1/16

-1/8

-1/16

+1/16

+Hrn.

-1/16

+1/16

+Hrn.

-1/8

RP1 0.54

Fl.

Ob.

Kl.

Hrn.

Schlg.

Klv.

Vln.

Vla.

Vc.

11

-49

l.v.

pppp sempre

5

-14

-49

11

-35

pppp sempre

HV1

1

2

3

4

5

6

7

8

9

- ... forbid - come, don't hang up, Ok?
- We don't want to hang up, I'm here with you.
- Please come take me, please.
- What, dear?
- Please stay with me.
- Darling I swear I'm with you.

- I'm here with you talking to you.
I don't even want to ...

- ... hang up.
- What is the time?
- What?
- What ...

- ... is the time? It's almost night.
- What?
- It's almost night, I'm scared.
- Please come and get me please.
- Darling I swear ...

- ... if I could, I would come and get you.
Say 'Ya Allah'.
- Ya Allah.
- God protect us.
- God ...

- ... protect us.
- They are dead.
- Are they dead?
- Yes.
- Are they in the car with you?
- Yes.
- Where are you hiding now?

- Where are you hiding?
- In the car.
- You are in the car right now? Not outside?
- Yes.
- Stay in the car sweetie.
I'm going to stay on the phone talking ...

- ... to you.
- I won't hang up, Ok?

- Ok.
- The tank is next to me.
- Where ...

- ... is the tank?
- Next to me.
- Is the tank near you?
- Yes.
- Is it moving ...

- ... or is it still? Did someone get out of it?
- Yes, it's moving.
- It's moving?
- Is it moving next to the ...

- ... car? Or is it coming from behind?
Or is it coming from the front?
- From the front of the car.
- The tank is coming at you from the ...

- ... front?
- Yes.
- Is it very close?
- Yes, very, very close.
- Is it moving?
- Yes.
- Ok, don't be scared.
- Please stay with me.
- I'm with you ...

- ... sweetie.
- I'm with you. I'm with you until someone
comes to take you. I will not leave you alone.
- When someone comes, you can hang up, Ok?
- What?

FL.

Ob.

Klarinette

KL.

Hrn.

Schlg.

Klv.

Vln.

Vla.

Vc.

ppp sempre

+1/16 +1/16 -1/16 -1/8 -1/16 -1/16 tr +1/16 -1/8 -1/16 -1/16 +1/8 -1/16 -1/8 +1/16

HP1 0.48

Fl.

Ob.

Kl.

Hrn.

Schlg.

Klv.

Vln.

Via.

Vc.

Plattenglocken

Dynamik und Anschlagstelle so anpassen,
dass jeweils der 2. Oberton am deutlichsten ist,
jedoch möglichst leise.

"pp"

RP2 0.56

FL

Ob.

Kl.

Hrn.

Schlg.

Klv.

Vln.

Vla.

Vc.

pppp sempre

pppp sempre

pppp sempre

pppp sempre

pppp sempre

arco
-1/8

pppp sempre

Zeitlicher Abstand:
Die Töne müssen sich überlappen.
Nicht zu schnell, ruhig.

10, 9, 2, 7, 8, 7, 8, 10, 10, 11, 7

-14, +4, -31, -31, -14, -14, -49, -31

loco

δ_{rit}^{-1}

HV2

1

2

3

4

5

6

7

8

9

- It's moving?
- Is it moving next to the car?
- Or is it coming from behind?
- Or is it ...

- ... coming from the front?
- From ...

- ... the front of the car.
- The ...

- ... tank is coming
at you from ...

- ... the front?
- Yes.
- Is it very close?
- Yes, very, very close.
- Is it moving?
- Yes.
- Ok, don't be scared.
- Please stay with me.
- I'm with you sweetie.
- I'm with you.
- I'm with you until ...

- ... someone comes to take you.
- I will not leave you alone.
- When someone comes, you can hang up, Ok?
- What?
- When someone comes and gets me,
you can hang up.
- No, I want to stay with ...

- ... you. Until I am sure someone
from the crescent or anyone
came and got you. I won't hang up
even if the soldiers - god forbid -
come, don't hang up, Ok? We don't ...

- ... want to hang up,
I'm here with you.
- Please come take me, ...

- ... please.
- What, dear?
- Please stay with me.
- Darling I swear I'm ...

- ... with you. I'm here with you
talking to you. I don't even ...

- ... want to hang up.
- What is the time?
- What?
- What is the time? It's almost night.
- It's almost night. I'm scared.
- Please come ...

- ... and get me please.
- Darling I swear if I could,
I would come and get you.
Say ...

- ... 'Ya Allah'.
- Ya Allah.
- God protect us.
- God protect us.
- They are ...

- ... dead.
- Are they dead?
- Yes.
- Are they in the car
with you?
- Yes.
- Where ...

- ... are you hiding now?
- Where are you hiding?
- In the car.
- You are in the ...

Flöte

+Hrn. sempre

FL. *ppp sempre*

Ob.

KL.

+Hrn. sempre

Hrn. *ppp sempre*

Schlgt.

Klv.

Vln.

Vla.

Vc.

HP2 0.85

Fl.

Ob.

Kl.

Hrn.

Schlg.

Klv.

Vln.

Via.

Vc.

Plattenglocken

Zeitlicher Abstand:
Die Töne müssen sich überlappen.
Nicht zu schnell, ruhig.

pppp sempre

pppp sempre

pppp sempre

+50

+50

-25

+27

-48

-25

RV3

1

2

3

4

5

6

- ... car right now? Not outside?
- Yes.
- Stay in the car ...

- ... sweetie. I'm going to stay
on the phone talking to you.

- I won't hang up, Ok?
- Ok.
- The tank is next to me.
- Where is ...

- ... the tank?
- Next to me.
- Is the tank near you?
- Yes.
- Is it moving ...

- ... or is it still?
Did someone get out of it?
- Yes, it's moving.

- It's moving?
- Is it moving next to the car?
Or is it coming ...

- ... from behind?
Or is it coming from the front?
- From the front of ...

- ... the car.
- The tank is coming at you
from the front?
- Yes.
- Is ...

- ... it very close?
- Yes, very, very close.
- Is it moving?
- Yes.
- Ok, don't be scared.
- Please stay with me.
- I'm with ...

- ... you sweetie.
- I'm with you.
- I'm with you until
someone comes
to take you.

- I will not leave you alone.
- When someone comes,
you can hang up, Ok?

- What?
- When someone comes
and gets me, you can hang up.
- No, I ...

- ... want to stay with you.
Until I am sure someone
from the crescent or anyone ...

FL

Ob.

Klarinette
+Hrn.+Vla. sempre

Hrn.
+Kl.+Vla. sempre

Schlg.

Ktv.

Vln.

Vla.
+Kl.+Hrn. sempre

Vc.

ppp sempre

RP3 0.53

FL

Ob. *pppp sempre*

KL

Hrn.

Schlg.

Klv.

Vln.

Via.

Vc. *pppp* *sfz* *pppp sempre* *s.l.b.*

-14

11 8 11 2 2 11 loco 8va 2 3 8 11 8 10 9

-49 -49 -49 -49 -49 -49 -49 -49

8va 8va

HV3

1

2

3

4

5

6

- ... came and got you.
- I won't hang up even
if the soldiers ...

- god forbid - come,
don't hang up, Ok?
- We don't want to ...

- ... hang up, I'm here with you.
- Please come take me, please.

- What, dear?
- Please stay with me.
- Darling I swear I'm ...

- ... with you. I'm here with
you talking to you.
- I don't even ...

- ... want to hang up.
- What is the time?
- What?
- What ...

- ... is the time?
- It's almost night.
- What?
- It's ...

- ... almost night. I'm scared.
- Please come and get me ...

- ... please.
- Darling I swear if I could,
I would come and get you.
Say 'Ya Allah'.
- Ya Allah.
- God protect us.
- God protect us.
- ...
- They are dead.
- Are they dead?
- Yes.
- Are they in the ...

- ... car with you?
- Yes.
- Where are you hiding now?
- Where are you hiding?

- In the car.
- You are in the car
right now? Not outside?
- Yes.
- Stay in the ...

- ... car sweetie. I'm going to stay
on the phone talking to you.
- I won't hang up, ...

- ... Ok?
- Ok.
- The tank is next to me.
- Where is the tank?
- Next ...

Flöte

+Vln. sempre

ppp sempre

Fl.

Ob.

Kl.

Hrn.

Schlg.

Ktv.

Vln.

+Fl. sempre

ppp sempre

Vla.

Vc.

HP3 1.57

FL.

Ob.

Kl.

Hrn.

Gr. Cassa 

≈3,5"

Regelmäßige, äußerst gewaltige Schläge.

Schlg.

Klv.

Vln.

Via.

Vc.

RP4 0.43

FL

Ob.

KL

Hrn.

Schlg.

Klv.-LS

Klv.

Vln.

Vla.

Vc.

ppp

Klv.-LS-Fader

MAX

Zuspiel aus!
Abwarten, bis die Resonanzen
komplett ausgeklungen sind.

Zuspiel starten, langsam bis zu der Lautstärke
einblenden, so dass die Flageolett-Töne deutlich
hörbar sind.

Die Lautstärke des Zuspiels
bis kurz vor der Schmerzgrenze
erhöhen.

ppp sempre

+4

9

11

-49

loco

11.

7.

-49

-31

-31

loco

4.

4.

Plektrum

pizz.

"r"

ppp

Dynamik:
so laut wie möglich,
gleichzeitig muss die Attacke
möglichst komplett von dem Zuspiel
überdeckt werden und unhörbar sein.

HV4

1

2

3

4

5

6

- I'm with you. I'm here with you
talking to you. I don't even want to ...

- ... hang up.
- What is the time?
- What?
- What is the time? It's ...

- ... almost night.
- What?
- It's almost ...

- ... night. I'm scared.
- Please come and get me ...

- ... please.
- Darling I swear if I could,
I would come and get you.
Say "Ya Allah".
- Ya Allah.
- God ...

- ... protect us.
- God protect us.
- They are dead.
- Are they dead?

- Yes.
- Are they in the car with you?
- Yes.
- Where are you ...

- ... hiding now? Where are you hiding?
- In the car.
- You are in the car right now?
Not outside?
- Yes.
- Stay in the car sweetie.
I'm going to stay on the ...

- ... phone talking to you.
- I won't hang up, Ok?
- Ok.
- The tank is next to me.
- Where is the tank?
- Next ...

- ... to me.
- Is the tank near you?
- Yes.
- Is it moving or is it still?
Did someone get out of it?
- Yes, it's ...

- ... moving.
- It's moving?
- Is it moving next to the car?
Or is it coming from behind?
Or is it coming from the ...

- ... front?
- From the front of the car.
- The tank is coming at you
from the front?
- Yes.
- Is it very close?
- Yes, very ...

FL

Ob.

Kl.
Klarinette
+Vc. sempre
-1/8 -1/8 +1/8 -1/8 +1/8 -1/8 +1/8 +1/8 -1/8

Hrn.

Schlg.

Kiv.

(Ped.) *

Vln.

Via.

Vc.
+Kl. sempre
-1/8 -1/8 +1/8 -1/8 +1/8 -1/8 +1/8 +1/8 -1/8

HP4 1.04

FL

Ob.

Kl.

Hrn.

Transducer 2

Transducer 1

Schlg.

Ktv.

Vln.

Vla.

Vc.

Die Plattenglocken e' und g' müssen sehr nah nebeneinander aufgehängt werden. Ca. 5 mm Abstand.

Das Zuspieldiagramm starten, Fader komplett unten, Das zuspieldiagramm läuft stumm.

Transducer 1 auf die Plattenglocke e' platzieren und die Lautstärke erhöhen.

Transducer 2 auf die Plattenglocke g' platzieren. Die Transducer auf der Oberfläche der Plattenglocken jeweils zu der anderen Plattenglocke bewegen. Den Weg frei wählen. Eventuell Druck ändern. Klangfarbe verlierend.

Genau zwischen den Plattenglocken anhalten, so dass jeder Transducer die beiden Platten anregt.

Die Transducer langsam den Druck reduzierend von den Plattenglocken trennen. Zwischenzustände im Klang exponieren. Anschließend die Transducer ablegen und das Zuspieldiagramm komplett ausblenden.

RV5

1 2 3 4 5 6 7 8 9 10 11 12 13 14

... with me.
- I'm with you sweetie.
- I'm with you. I'm with you
until someone comes to take you.
I will not leave you alone.
- When someone comes, you can hang ...

... very close.
- Is it moving?
- Yes.
- OK, don't be scared.
- Please stay ...

... up, Ok?
- What?
- When someone comes
and gets me, you can ...

... you. Until I am sure
someone from the ...

... you. I won't hang up
even if the ...

... soldiers - god forbid -
come, don't hang up, Ok?
We don't want to hang up, I'm ...

... here with you.
- Please come take me, please.
- What, dear?
- Please stay ...

... with me.
- Darling I swear I'm ...

... talking to you.
I don't even want to hang up.
- What is ...

... the time?
- What?
- What is the time?
It's almost night.

- What?
- It's almost night.
I'm scared.
- Please come and get me ...

... please.
- Darling I swear if I could,
I would come and get you,
Say ...

... 'Ya Allah'.
- Ya Allah.
- God protect us.
- God protect us.
- They are dead.

- Are they dead?
- Yes.
- Are they in the car with you?
- Yes.
- Where are you hiding now?
Where are ...

... you hiding?
- In the car.
- You are in the car right now?
Not outside?
- Yes.
- Stay in the car sweetie.

... next to me.
- Where is the tank?
- Next to me.
- Is the tank near you?
- Yes.
- Is it moving ...

... to the car? Or is it coming
from behind? Or is it coming
from the front?
- From the front of the ...

... or is it still? Did someone
get out of it?
- Yes, it's moving.
- It's moving?
- Is it moving next ...

Bass
+Ob.+Hrn.+Vc. sempre

Englischhorn
+Fl.+Hrn.+Vc. sempre

Hrn.
+Fl.+Ob.+Vc. sempre

Vc.
+Fl.+Ob.+Hrn. sempre

p sempre

RP5 0.51

FL

Ob.

Kl.

Hrn.

Mic. an
Transducer an.

Schlg.

Feedback

Klv-Lautsprecher langsam an.
Rückkopplungen erreichen.
Sie eine Weile im stabilen Zustand halten.
Bei Bedarf auch den Mic-Pegel anpassen.

Improvisation mit Feedback.
Mit einem der beiden Fader steuern.

Die gespielten Klänge werden über den an einer Plattenglocke befestigten Transducer übertragen.

Klv-Mic einblenden.
Klv-LS aus.

ppp *ff* *Loco* *Leo.*

HV5

1 2 3 4 5 6 7 8 9 10 11 12 13 14

- ... car.
- The tank is coming at you from the front?
- Yes.
- Is ...

- ... it very close?
- Yes, very, very close.
- Is it moving?
- Yes.
- Ok, don't be scared.
- Please stay with me.
- I'm with you sweetie.
- I'm with you.
- I'm with you until someone comes to take you.

- I will not leave you alone.
- When someone comes, you can hang up, Ok?
- What?
- When someone comes and gets me, you can hang ...

- Until I am sure someone from the crescent or anyone ...

- ... hang up even if the...

- ... up.
- No, I want to stay with you.

- ... came and got you. I won't ...

- ... soldiers - god forbid - come, don't hang up, Ok?

- We don't want to hang up. I'm here with you.
- Please come take me, please.

- What, dear?
- Please stay with me.

- Darling I swear I'm with you.

- I'm here with you talking to you. I don't even want to hang up.

- What is the time?
- What?
- What is the ...

- ... time? It's almost night.
- What?
- It's almost night. I'm ...

- ... scared.
- Please come and get me please.
- Darling I swear if I could, I would come and get ...

- ... you. Say 'Ya Allah'.
- Ya Allah.
- God protect us.
- God protect us.

- They are dead.
- Are they dead?
- Yes.
- Are they in the car with you?
- Yes.
- Where are ...

- Not outside?
- Yes.
- Stay in the car sweetie. I'm going to stay on the phone talking to you.

- ... you hiding now?
- Where are you hiding?
- In the car.
- You are in the car right now?

- I won't hang up, Ok?
- Ok.
- The tank is next to me.
- Where is the tank?
- Next to me.

- Is the tank near you?
- Yes.
- Is it moving or is it still?
- Did someone get out of it?

- Yes, it's moving.
- It's moving next to the car?
- Or is it coming from ...

FL.

Ob.

Klarinette
+Vln.+Vla. sempre

KL.
p sempre

Hrn.

Schlg.

Ktv.

(Ped.) *

Vln.
+KL.+Vla. sempre
p sempre

Vla.
+KL.+Vln. sempre
p sempre

Vc.

HP5 0.93

FL.

Ob.

Kl.

Hrn.

Schlg.-Trans.
Klang

Schlg.

Klv.

Vln.

Vla.

Vc.

Feedback

Kein Feedback, nur Verstärkung aus dem Klavier-Lautsprecher.

Fader-Position etwas variieren, Rückkopplungen kontrollierend.

Leichte, aber hörbare Verstärkung aus dem Klav-L.S.

Nach dem Anschlagen der Plattenglocke die Rückkopplungen kontrollieren, eine kurze Improvisation mit Rückkopplungen, Rückkopplungen nicht verschwinden lassen.

Transducer: An

Mic: Langsam einblenden, bis Rückkopplungen entstehen, einen stabilen Zustand finden, dann die Plattenglocke anschlagen, Dabei die Rückkopplungen mit dem Fader kontrollieren.

Mic: An
LS: An

ff *ff* *f* *mp* *p* *pp* *ppp sempre*

sed.

RV6

1

2

3

4

5

6

7

8

9

- ... behind? Or is it coming from the front?
- From the front of the car.
- The tank is coming at you from the front?
- Yes.
- Is it very close?
- Yes, very, very close.
- Is it ...

- ... moving?
- Yes.
- Ok, don't be scared.
- Please stay with me.
- I'm with you sweetie.
- I'm ...

- ... with you.
- I'm with you until someone comes to take you. I will not leave you alone.
- When someone comes, you can ...

- ... hang up, Ok?
- What?
- When someone comes and gets me, you can hang up.
- No, I want to stay with you.
- Until I am sure someone from ...

- ... the crescent or anyone came and got you.
- I won't hang up even if the soldiers - god forbid - come, don't hang up, Ok? We don't want to hang ...

- ... up, I'm here with you.
- Please come take me, please.
- What, ...

- ... dear?
- Please stay with me.
- Darling I swear I'm with you.
- I'm here with you talking to you.
- I don't even want to hang up.
- What is the time?
- What?
- What is the ...

- ... time? It's almost night.
- What?
- It's almost night. I'm scared.
- Please come ...

- ... and get me please.
- Darling I swear if I could, I would come and get you.
- Say 'Ya Allah'.
- Ya Allah.
- God protect us.

- God protect us.
- They are dead.
- Are they dead?
- Yes.
- Are they in the car with you?
- Yes.
- Where are you ...

- ... hiding now? Where are you hiding?
- In the car.
- You are in the car right now?
- Not outside?
- Yes.
- Stay in the car sweetie.

Musical score for RV6, featuring staves for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Horn (Hrn.), Snare Drum (Schlg.), Piano (Klv.), Violin (Vln.), Viola (Via.), and Violoncello (Vc.). The score includes dynamic markings such as *ppp sempre* and *ppp*, and performance instructions like *(Ped.)* and **.* The score is divided into measures 1 through 9, with lyrics and dialogue boxes placed above the staves.

HV6

1

2

3

4

5

6

7

8

9

- I'm going to stay on the phone
talking to you. I won't hang up, Ok?
- Ok. The tank is next to me.
- Where is the tank?

- Next to me.
- Is the tank near you?
- Yes.
- Is it moving or is it still?
- Did someone get out of it?

- Yes, it's moving.
- It's moving?
- Is it moving next to the car?
- Or is it coming from behind?

- Or is it coming from the front?
- From the front of the car.
- The tank is coming at you from the front?
- Yes.
- Is it very close?
- Yes, very, very close.
- Is it moving?
- Yes.
- Ok, ...

- ... don't be scared.
- Please stay with me.
- I'm with you sweetie. I'm with you.
- I'm with you until someone comes to ...

- ... take you. I will not leave you alone.
- When someone comes, you can hang up, Ok?
- What?
- When someone comes and gets me,
you can hang up.
- No, I want to stay with you.
- Until I am sure someone from
the crescent or anyone came ...

- ... and got you. I won't hang up even
if the soldiers - god forbid - come,
don't hang up, Ok? We don't want
to hang up, I'm here with you.
- Please come take me, ...

- ... please.
- What, dear?
- Please stay with me.
- Darling I swear I'm with you.
- I'm here with you talking to you.

- I don't even want to hang up.
- What is the time?
- What?
- What is the time? It's almost night.
- What?
- It's almost night.

- I'm scared.
- Please come and get me please.
- Darling I swear if I could, I would
come and get you. Say 'Ya Allah'.
- Ya Allah.

- God protect us.
- God protect us.
- They are dead.
- Are they dead?
- Yes.
- Are they in the car with you?
- Yes.

RV7

1 2 3 4 5 6 7 8 9 10 11 12 13 14

Dialogue boxes:

- 1: "...are you hiding now? Where are you hiding? - In..."
- 2: "...the car. -You are in the car right now? Not outside? -Yes. -Stay in the car sweetie. I'm going to stay on the phone talking..."
- 3: "...to you. - I won't hang up, Ok? -Ok. -The tank is next to..."
- 4: "... to me. -Where is the tank? -Next to me. -Is the tank near you? -Yes.
- 5: "- Is it moving or is it still? Did someone get out of it? -Yes, it's moving ...
- 6: "- It's moving? - Is it moving next to the car? Or is it coming from behind? - Or is it coming from the front?"
- 7: "... is coming at you from the front? -Yes. -Is it very close? -Yes, very, very close. -Is..."
- 8: "- From the front of the car. -The tank ...
- 9: "...it moving? -Yes. -Ok, don't be scared. -Please stay with me.
- 10: "- I'm with you sweetie. I'm with you. I'm with you until someone comes to take you. I will ...
- 11: "... and gets me, you can hang up. -No, I want to stay with you.
- 12: "-Until I am sure someone from the crescent or anyone came and got..."
- 13: "...you. I won't hang up even if the soldiers - god forbid - come, don't hang... -...up, Ok? We don't want to hang up, I'm here ...
- 14: "... stay with me. -Darling I swear I'm with you. I'm here with ...
- 15: "- What is the time? -What? -What is the time?"
- 16: "... you talking to you. I don't even want to hang up.

Musical notation includes parts for Piccolo, Flute (FL), Oboe (Ob.), Clarinet (Kl.), Horn (Hrn.), Trombone (Schlg.), Clarinet (Klv.), Violin (Vln.), Viola (Vla.), and Cello (Vc.). Dynamics include *ppp sempre*. Rehearsal marks are indicated by numbers 1 through 14.

RP7 0.85

The image shows a musical score for various instruments. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Kl. (Clarinet), Hrn. (Horn), Schlg. (Drum), Klv. (Piano), Vln. (Violin), Vla. (Viola), and Vc. (Violoncello). Each instrument has a corresponding musical staff. In the center of the page, the word "TACET" is written in large, bold, black capital letters, indicating that all instruments are silent for this section.

HV7

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

... night. I'm scared.
- Please come and get me, please.
- Darling I swear if I could, I would come and get you. Say 'Ya Allah'.
- Ya Allah.
- God ...

- ... protect us.
- God protect us.
Ⓢ
- They are dead.
- Are they dead?
- Yes.
- Are they in the car with you?
- Yes.
- Where are you hiding now? Where are you hiding?
- In the car.
- You are in the car right now? Not outside?
- Yes.
- Stay in the car sweetie. I'm going to stay on the phone talking to...

- ... close.
- Is it moving?
- Yes.
- Ok, don't be scared.
- Please ...

- ... is it coming from the front?
- From the front of the car.
- The tank is coming at you from the front?
- Yes.
- Is it very close?
- Yes, very, very ...

- ... stay with me.
- I'm with you sweetie. I'm with you. I'm with you ...

- ... until someone comes to take you. I will not leave you alone.
- When someone comes, you can hang up, Ok?
- What?
- When someone ...

- ... come, don't hang up, Ok?
We don't want to ...

- ... to you. I don't even want to hang up.
- What is the time?
- What?

- Darling I swear if I could, I would come and get you.
- Say 'Ya Allah'.
- Ya Allah.
- God ...

- ... with you?
- Yes.
- Where are you hiding now?
- In the car.
- You are in ...

- ... YOU.
- I won't hang up, Ok?
- Ok.
- The tank is next to me.
- Where is the tank?
- Next to me.
- Is the tank near ...

- ... you?
- Yes.
- Is it moving or is it still? Did someone get out of it?
- Yes, it's moving.
- It's moving?
- Is it moving next to the car? Or is it coming from behind? Or ...

- ... comes and gets me, you ...

- ... can hang up.
- No, ...

- ... want to stay with you.
Until I am sure someone from the crescent or any...

- ... one came and got you.
I won't hang up even if the soldiers -
god forbid - ...

- ... hang up, I'm here with you.
- Please come take ...

- ... me, please.
- What, dear?
- Please stay with me.
- Darling I swear I'm with you.
I'm here with you talking ...

- What is the time? It's almost night.
- What?
- It's almost night. I'm scared.

- What is the time? It's almost night.
- What?
- It's almost night. I'm scared.

- ... protect us.
- God protect us.
Ⓢ
- They are dead.
- Are they dead?
- Yes.
- Are they in the car ...

- ... the car right now?
Not outside?
- Yes.
- Stay in the car sweetie.
I'm going to stay on the phone
talking ...

- It's almost night.
- What?
- It's almost ...

The musical score is arranged in a standard orchestral format. At the top, there are 17 numbered boxes containing dialogue. Below these are 17 upward-pointing triangles. The score itself consists of several staves: Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Horn (Hrn.), Trombone (Schlg.), Keyboard (Klv.), Violin (Vln.), Viola (Via.), and Cello (Vc.). The Horn part is the only one with notes, starting with a dynamic marking of *pppp sempre* and various accidentals and slurs. The rest of the staves are empty.

HP7 0.33

The image displays a musical score for a section titled "HP7 0.33". The score is arranged in a standard orchestral format with ten staves. From top to bottom, the staves are labeled: Fl. (Flute), Ob. (Oboe), Kl. (Clarinet), Hrn. (Horn), Schlg. (Trumpet), Klv. (Violin), Vln. (Viola), Vla. (Violin), and Vc. (Violoncello). Each staff begins with its respective clef and a treble or bass clef. The word "TACET" is written in large, bold, black capital letters across the center of the page, overlapping the Hrn., Schlg., and Klv. staves. The rest of the page is blank, indicating that all instruments are silent for this duration.

RV8

1

2

3

4

5

6

7

8

9

10

11

12

... to you. I won't hang up, Ok?
- Ok.
- The tank is next to me.
- Where is the tank?
- Next to me.
- Is the tank near you?
- Yes.
- Is it moving or is it ...

... still? Did someone get out of it?
- Yes, it's moving.

- It's moving?
- Is it moving next to the ...

... car? Or is it coming from behind?
Or is it coming ...

... from the front?
- From the front of the car.
- The tank is coming at you from the front?

- Yes.
- Is it very close?
- Yes, very, very close.
- Is it moving?
- Yes.
- Ok, don't ...

... be scared.
- Please stay with me.
- I'm with you sweetie. I'm with you.
I'm with you ...

... until someone comes to take you.
I will not leave you alone.
- When someone comes, you can hang up, Ok?

- What?
- When someone comes
and gets me, you can hang up.
- No ...

- I want to stay with you.
Until I am sure someone from
the crescent or anyone ...

... came and got you.
I won't hang up ...

... even if the soldiers - god forbid -
come ...

... don't hang up, Ok?
We don't want to hang up,
I'm here with ...

... you.
- Please come take me, please.
- What, dear?
- Please stay with me.
- Darling ...

- I swear I'm with you.
I'm here with you talking to you.
I don't even want ...

... to hang up.
- What is the time?
- What?
- What is the time?

Piccolo

FL

Ob.

KL

Hrn.

Schlg.

Klv.

Vln.

Vla.

Vc.

ppp sempre

ppp sempre

ppp sempre

RP8 0.48

Fl.

Ob. *Oboe*
-49
pppp sempre

Kl.

Hrn. *In Balance mit Vla.*
-36
"fff"

Schlg.

Klv. ⑩ -14 ⑩ -14 ⑪ -49 ⑪ -49 ⑩ -49 ⑩ -14
pppp sempre

Vln.

Vla. ④ -14 ⑤ -14
pppp sempre
In Balance mit Hrn.
+38
"fff"

Vc.

HV8

1

2

3

4

5

6

7

8

9

10

11

12

- It's almost night.
- What?
- It's almost night. I'm scared.
- Please ...

- ... come and get me please.
- Darling I swear if ...

- ... I could, I would
come and get you.
Say ...

- 'Ya Allah'.
- Ya Allah.
- God protect us.
- God protect ...

- ... us.
- They are dead.

- Are they dead?
- Yes.

- Are they in the car with you?
- Yes.
- Where are you hiding now?
- Where are you hiding?
- In the car.
- You are in the car right ...

- ... now? Not outside?
- Yes.
- Stay in the car sweetie.
- I'm going to stay ...

- ... on the phone talking to you.
- I won't hang up, Ok?
- Ok.
- The tank is next to me.
- Where is the tank?
- Next to me.

- Is the tank near you?
- Yes.
- Is it moving or is it still?
- Did someone ...

- ... get out of it?
- Yes, it's moving.
- It's moving?
- Is it moving next to the car?
- Or is it coming ...

- ... from behind? Or is it coming from the front?
- From the front of the car.
- The tank is coming at you from ...

- ... the front?
- Yes.
- Is it very close?
- Yes, very, very close.
- Is it moving?
- Yes.

- Ok, don't be scared.
- Please stay with me.
- I'm with you sweetie.
- I'm with you until ...

- ... someone comes to take you.
- I will not leave you alone.
- When someone comes,
you can hang up, Ok?

- What?
- When someone comes
and gets me, you can hang up.
- No, I want to stay ...

Fl.

Ob.

Kl.

Hrn.

Schlg.

Klv.

Vln.

Vla.

Vc.

+1/16

ppp sempre

-1/16

-1/8

-1/16

+1/16

-1/16

-1/16

+1/16

+1/16

+1/16

-1/16

HP8 0.21

Fl.

Ob. *Oboe*
-12
pppp

Kl.

Hrn. *pppp sempre*

Schlg. *pppp* *Glsp*

Klv.

Vln.

Vla. *pppp*

Vc.

RV9

1

2

3

4

... with you.
Until I am sure
someone from
the crescent or ...

... anyone came and got you.
I won't hang up even if the ...

... soldiers - god forbid -
come, don't hang up, Ok?
We don't want to hang up ...

I'm here with you.
- Please come take me, please.
- What, dear?
- Please stay with me.
- Darling I swear I'm with you.
I'm here with you talking to you.
I don't even want ...

... to hang up.
- What is the time?
- What?
- What is the time?
It's almost night.
- What?
- It's almost night. I'm scared.
- Please come and get me please.
- Darling I ...

... swear if I could,
I would come and get you.
Say 'Ya Allah'.
- Ya Allah.
- God protect us.
- God protect us.

...
- They are dead.
- Are they dead?
- Yes.
- Are they in the car with you?
- Yes.

- Where are you hiding now?
Where are you hiding?
- In the car.
- You are in the car right now?
Not ...

... outside?
- Yes.
- Stay in the car sweetie.
I'm going to stay
on the phone talking to you.
- I won't ...

RP9 0.62

Piccolo

Fl. *pppp sempre*

Ob. *pppp sempre*

Kl. *pppp sempre*

Hrn. *pppp sempre*

Schlg.

Klv.

Vln. *pppp sempre*

Vla. *pppp sempre*

Vc. *pppp sempre*

Dynamic markings: *pppp sempre*

Fingering numbers: 3, 4, 5, 6, 7

Performance markings: +31, -2, +14, -14, -31, +2, -14, +2, -2, +2, -14, -2

HV9

1

2

3

4

- ... hang up, Ok?
- Ok.
- The tank is next to me.

- Where is the tank?
- Next to me.
- Is the tank near ...

- ... you?
- Yes.
- Is it moving or is it still?
- Did someone get out of it?
- Yes, it's moving.
- It's ...

- ... moving?
- Is it moving next to the car?
- Or is it coming from behind?
- Or is it coming from the front?
- From the front of the car.
- The tank is coming at you from the ...

- ... front?
- Yes.
- Is it very close?
- Yes, very, very close.
- Is it moving?
- Yes.
- Ok, don't be scared.
- Please stay with me.
- I'm with you sweetie.
- I'm with you. I'm with you ...

- ... until someone comes to take you.
- I will not leave you alone.
- When someone comes,
- you can hang up, Ok?
- What?

- When someone comes and
- gets me, you can hang up.
- No, I want to stay with you.
- Until I am ...

- ... sure someone from the crescent
- or anyone came and got you.
- I won't hang up even if the soldiers ...

- ... god forbid - come, don't hang up, Ok?
- We don't want to hang up, I'm here with you.
- Please come ...

FL.

Ob.

KL.

Hrn.

Schlg.

Klv. *ordinario*
PPP sempre

Ad.

Vln.

Via.

Vc.

RV10

1

2

- ... take me, please.
- What, dear?
- Please stay with me.
- Darling I swear I'm with you.
- I'm here with you talking to you.

- I don't even want to hang up.
- What is the time?
- What?
- What is the time? It's almost night.
- What?
- It's ...

- ... almost night. I'm scared.
- Please come and get me please.
- Darling I swear if I could, I would ...

- ... come and get you. Say 'Ya Allah'.
- Ya Allah.
- God protect us.
- God ...

- ... protect us.
- They are dead.
- Are they dead?
- Yes.
- Are they in the car with you?

- Yes.
- Where are you hiding now?
- Where are you hiding?
- In the car.
- You are in ...

Flöte
-1/16
ppp sempre
+1/16
-1/8
+Hrn.
+1/16
+1/16

Klarinette
+Hrn.
+Vc.
-1/16
ppp sempre
-1/8
+1/16
+1/16
+FL

Hrn.
+KL
-1/16
ppp sempre
-1/8
+1/16
+1/8
-1/8

Schlg.

Klv.
(Ped.) *

Vln.
-1/16
ppp sempre
-1/8
-1/16
-1/16
+Vc.
+1/8
+1/16

Vc.
-1/16
ppp sempre
+KL
+Hrn.
+Vln.
+1/8
-1/16

RP10 0.58

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page: Fl. (Flute), Ob. (Oboe), Kl. (Clarinet), Hrn. (Horn), Schlg. (Percussion), Ktv. (Piano), Vln. (Violin), Vla. (Viola), and Vc. (Cello). The piano part (Ktv.) is the only one with musical notation. It consists of two staves (treble and bass clef). The right hand has two notes: a sharp (F#) with a circled fingering '10.' and a flat (F) with a circled fingering '11.'. The left hand has two notes: a sharp (F#) with a circled fingering '10.' and a flat (F) with a circled fingering '11.'. Below the piano part, there is a pedal line with a black square indicating a pedal point. An upward-pointing arrow is placed below the pedal line with the text: "↑ Das Pedal fixieren und den Aufführungsraum verlassen." (↑ Fixate the pedal and leave the performance space). The score ends with a double bar line and repeat dots on the right side of each staff.

HV10

1

2

- ... the car right now? Not outside?
- Yes.
- Stay in the car sweetie.
- I'm going to stay on the phone ...

- ... talking to you. I won't hang up, Ok?
- Ok. The tank is next to me.
- Where is the ...

- ... tank?
- Next to me.
- Is the tank near you?
- Yes.
- Is it moving ...

- ... or is it still? Did someone get out of it?
- Yes, it's moving.
- It's moving?

- Is it moving next to the car?
Or is it coming from behind?
Or is ...

- ... it coming from the front?
- From the front of the car.
- The tank is coming ...

FL

Ob.

KL

Hrn.

Schlg.

Klv.

Vln.

Vla.

Vc.

-1/8

ppp sempre

+1/8

+1/16

HP10 0.54

Fl.

Ob.

Kl.

Hrn.

Gr. Cassa

solo $\approx 3,5''$

(gedämpft)

PPP sempre

Ly.

(ordinario)

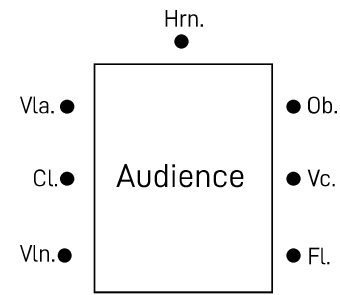
Sofort nach dem Anschlag den Aufführungsraum verlassen.

Klv.

Vln.

Vla.

Vc.



RV11

1 2 3 4 5 6 7

Die Querflöte ins Klavier legen.
Zu der ursprünglichen Spielposition zurückkehren.
Die Bassflöte und den Stuhl holen. Ins Publikum gehen.

Das Englischhorn in der Nähe des Klaviers lassen.
Zu der ursprünglichen Spielposition zurückkehren.
Die Oboe und den Stuhl holen. Ins Publikum gehen.

Zu der ursprünglichen Spielposition zurückkehren.
Den Stuhl holen. Ins Publikum gehen.

Zu der ursprünglichen Spielposition zurückkehren.
Den Stuhl holen. Ins Publikum gehen.

Mit dem Instrument und dem Stuhl ins Publikum gehen.

Mit dem Instrument und dem Stuhl ins Publikum gehen.

Mit dem Instrument und dem Stuhl ins Publikum gehen.

- ... at you from the front?
- Yes.
- Is it very close?
- Yes, very, very close.

- Is it moving?
- Yes.
- Ok, don't be scared.
- Please stay with me.
- I'm with you sweetie.

- I'm with you
- I'm with you until
someone comes
to take you.
I will not leave you alone.
- When someone comes, you ...

- ... can hang up, Ok?
- What?
- When someone come ...

- ... and gets me,
you can hang up,
- No, ...

- I want to stay with you,
Until I am sure ...

- ... someone from
the crescent or
anyone came and
got you. I ...

- ... won't hang up even
if the soldiers - god forbid - ...

- come, don't hang up, Ok?
We don't want to hang up,
I'm here with ...

- ... you.
- Please come take me, please.
- What, dear?
- Please stay with me.
- Darling I swear I'm with you.
I'm here with you talking to you.

- ... I don't even want to hang up.
- What is the time?
- What?
- What is the time? It's almost night.
- What?
- It's almost night. I'm ...

+Alle

Bass

PPP sempre

+Alle

Englischhorn

PPP sempre

Klarinette

+Alle

PPP sempre

+Alle

PPP sempre

+Alle

PPP sempre

+Alle

PPP sempre

+Alle

PPP sempre

Infinite reverb processing starten.

RP11 0.55

FL

Ob.

KL

Hrn.

Schlg.

Klv.

Vln.

Vla.

Vc.

Infinite reverb (von RV11).

Crescendo

HV11

1 2 3 4 5 6 7

- ... scared.
- Please come and get me please.
- Darling I swear if I could,
I would come and get ...

- ... you. Say 'Ya Allah'.
- Ya Allah.
- God protect us.
- God protect us.
- They are dead.

- Are they dead?
- Yes.
- Are they in the car with you?
- Yes.
- Where are you hiding now?
Where are you ...

- ... hiding?
- In the car.
- You are in the car ...

- ... right now? Not outside?
- Yes.
- Stay in the car ...

- sweetie. I'm going
to stay on the phone
talking to...

- ... you.
- I won't hang up, Ok?
- Ok.
- The ...

- ... tank is next to me.
- Where is the tank?
- Next...

- ... to me.
- Is the tank near you?
- Yes.
- Is it moving or ...

- ... is it still? Did someone get out of it?
- Yes, it's moving.
- It's moving?
- Is it moving next to the car?
Or is it coming from behind?
Or is it coming from the front?
- From ...

- ... the front of the car.
- The tank is coming at you
from the front?
- Yes.
- Is it very close?
- Yes, very, very close.
- Is it moving?
- Yes.
- Ok, don't be scared.
- Please stay with me.

+Alle

Bass

ppp sempre

+Alle

Englischhorn

ppp sempre

+Alle

Klarinette

ppp sempre

+Alle

ppp sempre

+Alle

ppp sempre

+Alle

ppp sempre

+Alle

ppp sempre

Delay + infinite reverb (live).

HP11

Das Instrument ablegen,
Das Handy aus der Tasche rausholen,
Das Zuspiel starten und einblenden,
Läuft in Endlosschleife.

Mit Smartphones und Instrumenten
den Aufführungsraum verlassen.

Fl.

Das Instrument ablegen,
Das Handy aus der Tasche rausholen,
Das Zuspiel starten und einblenden,
Läuft in Endlosschleife.

Mit Smartphones und Instrumenten
den Aufführungsraum verlassen.

Ob.

Das Instrument ablegen,
Das Handy aus der Tasche rausholen,
Das Zuspiel starten und einblenden,
Läuft in Endlosschleife.

Mit Smartphones und Instrumenten
den Aufführungsraum verlassen.

Kl.

Das Instrument ablegen,
Das Handy aus der Tasche rausholen,
Das Zuspiel starten und einblenden,
Läuft in Endlosschleife.

Mit Smartphones und Instrumenten
den Aufführungsraum verlassen.

Hrn.

Schlg.

Ktv.

Das Instrument ablegen,
Das Handy aus der Tasche rausholen,
Das Zuspiel starten und einblenden,
Läuft in Endlosschleife.

Mit Smartphones und Instrumenten
den Aufführungsraum verlassen.

Vln.

Das Instrument ablegen,
Das Handy aus der Tasche rausholen,
Das Zuspiel starten und einblenden,
Läuft in Endlosschleife.

Mit Smartphones und Instrumenten
den Aufführungsraum verlassen.

Vla.

Das Instrument ablegen,
Das Handy aus der Tasche rausholen,
Das Zuspiel starten und einblenden,
Läuft in Endlosschleife.

Mit Smartphones und Instrumenten
den Aufführungsraum verlassen.

Vc.

Das Zuspiel für die Bühne starten, einblenden.

*) Nachdem die Musiker*innen abetreten sind,
läuft das Zuspiel auf der Bühne in Loop weiter
und wird nicht ausgeblendet.