

Songs without Words/Lieder Ohne Worte I (2002)

Hans Roels

a commission for the ensemble Q-O2

for voice, viola, percussion and mixer

The voice and percussion may be amplified (percussion with a contact microphone); the viola also if necessary.

Percussion: a big cardboard box.

Mixer: necessary: equalizer with high, middle and low knobs and two microphone inputs (to produce noise).

The four instruments play in their own tempo, chronometers are used for the timing (the piece starts at 10", first 10 seconds for a comfortable beginning), the voice listens to a sound track (a kind of click track with chords) with one small earphone.

From 2'46" until 3'10" the instruments do play in the same tempo!

VOICE (amplified)

-this is not just normal singing but “open whistling”: tout the lips –like whistling- but use less strength compared to whistling and open your mouth a bit more; result: a pitch with a lot of air and noise, very silent.

-this "open whistling" causes fast glissandi between two pitches; the notation of slower glissandi is:



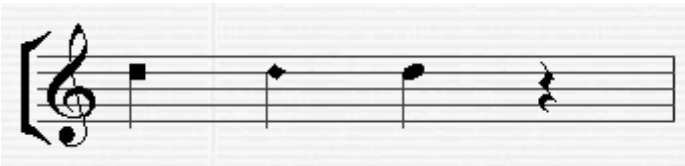
= the triangle-note isn't played but represents the duration of the glissando



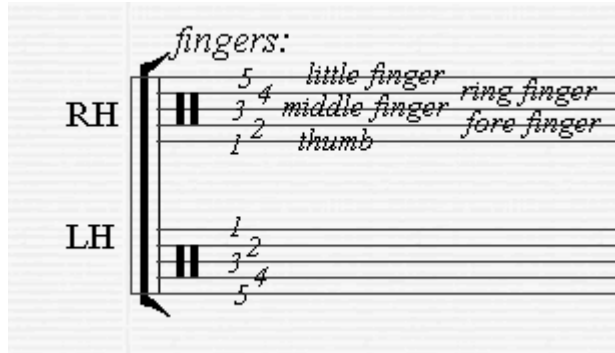
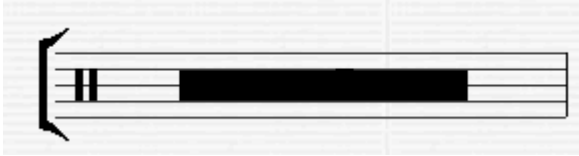
= breathe audibly through the microphone, the note represents the duration

VIOLA

-scordatura: tune C-string to Bb

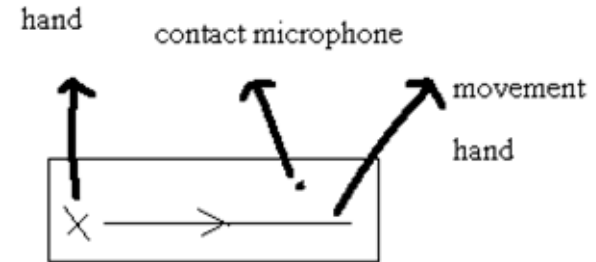


= first note: only noise, no pitch (ponticello); second note: clear pitch with a lot of noise (left hand almost on top of the string, less pressure on the string with left hand); third note: normal playing



PERCUSSION

= rub over the cardboard box (noise),
place (different sound according to the
distance from contact microphone):



= the staff with 5 lines doesn't represent the pitches but the fingers

MIXER

-the noise (rausch) is produced by turning the GAIN knobs of the microphone-inputs completely open; the equalizer modifies this noise; the three lines of the staff represent the high, middle and low knob of this equalizer, the small numbers (7 9 12 15 17) show how far the knobs should be opened; the numbers from a clock are used (12 = middle, 7 = softest level, 17= loudest level); the black blocks represent the noise and the timing (duration).

Ohne Worte I (2002)

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♩ = ca. 54

Voice

pp sempre molto rubato

10"

gliss. *gliss.* *gliss.*

3

(26")

♩ = ca. 60

tempo rubato

Viola

pp sempre

10"

(21")

♩ = ca. 54

percussion

p

5

3

3

fingertip - rub

p

fingertip - rub

more fingers-----> hand palm

(28")

10"

High 15

Medium 7

Low 7

High 7

Medium 7

Low 17

pp

p

pp

14"

17

18"

7

22"

26"

15

[illegible]

54"

gliss. (56")

1'03"

3

5

gliss. gliss.

Voice

Vla

1'02"

bridge
pp

fingerboard (just beside fingers LH)

1'10"

perc.

fingerboard

< p

fingerboard

p

3

54"

58"

1'02"

1'06"

mix.

7

9

7

(9)

7

1'10"

whistle

(1'20")

Voice

mp

Vla

1'22" = ca.90

pp sempre

gliss.

gliss.

perc.

1'26" fingernails LH - RH

mp

3

1'10"

1'14"

1'18"

1'22"

1'26"

1'30"

mix.

1'13" (9) 17

mf

Detailed description: The score is divided into four staves. The Voice staff (treble clef) starts at 1'10" with a whistle note, followed by a melodic line with a fermata at 1'20". The Vla staff (treble clef) has a whole note at 1'10", then rests until 1'22" where it begins a series of glissandos, with a tempo marking of ca.90. The perc. staff (grand staff) has rests until 1'26" where it enters with a complex rhythmic pattern marked 'fingernails LH - RH' and 'mp'. The mix. staff (grand staff) shows a volume swell from 1'10" to 1'14" reaching 'mf', with a specific section highlighted from 1'13" (measure 9) to 1'17" (measure 17). Time markers are placed at 1'10", 1'14", 1'18", 1'22", 1'26", and 1'30" across the mix. staff.

ohne worte I

1'34" 1'35" whistle

Voice *mp*

Vla

fingerboard gliss.

perc. $\text{♩} = \text{ca. } 90$ 1'46" fingertip *pp*

5

$\text{♩} = \text{ca. } 90$ 1'50" 1'51" *animato* *p*

Voice *p* *f*

Vla 1'50" gliss. gliss. 2'02" 2'07"

pp sempre

5 3 3 stringendo A tempo 3 3 3 2'03"

perc.

2'10"

Voice

p

2'11"

f

in

(2'18")

2'25"

in

Vla

gliss.

gliss.

3

perc.

2'10"

5

3

5

3

ritenuto

A tempo (2'23")

mix.

2'10"

2'14"

2'18"

2'22"

2'26"

17

9

9

9

15

7

p

The musical score is divided into four staves: Voice, Vla, perc., and mix. The Voice staff begins with a 2'46" time signature and features a melodic line with dynamic markings *f* and *p*, and performance instructions *finger ** and *gliss.*. The Vla staff provides harmonic support with chords and single notes, marked *f*. The perc. staff includes complex rhythmic patterns with triplets and quintuplets, marked *f*, and specific techniques like *handpalm* and *fingertip*. The mix. staff at the bottom shows the final mix with various time signatures (17, 9, 9, 15, 7) and dynamic markings *f*. Vertical lines connect the staves to indicate musical relationships and timing.

* move finger up and down fast between the lips, pitch almost unrecognizable, continue "open whistling"

3'02" *finger gliss.* *f* *rit e nu to* *pp* 3'15" *in* *f*

Voice

Vla

perc.

3'02" 3'06" 3'10" 3'14"

tempo primo (chronometer), own tempo (different from other instruments)

mix.

Score for Voice, Vla, perc., and mix.

Voice: $\text{ca. } 60$, $3'18''$, pp *calmo*, $3'26''$, pp *sempre*, $10''$, $10''$.

Vla: $\text{ca. } 60$, $3'20''$, *arco* pp , *gliss.*, *gliss.*, *pp*, *with fingers LH*, $(3'41'')$, pp *sempre*.

perc.: $3'18''$, $\text{ca. } 60$, *fingertip*, p , *fingertip*, p , *fingertip - press hard*, $(3'37'')$, \times° , *tennis ball*, pp , *with coin (money)*.

mix.: $3'18''$, $3'22''$, $3'26''$, $3'30''$, $3'34''$, $3'38''$, pp , mp , pp .

* rub the tennis ball very fast without moving it - tremolo effect - tennis ball just beside the contact microphone

3'42" 10"

Voice

in

Vla

gliss.

perc.

mix.

3'42" 3'46" 3'50" 3'54"

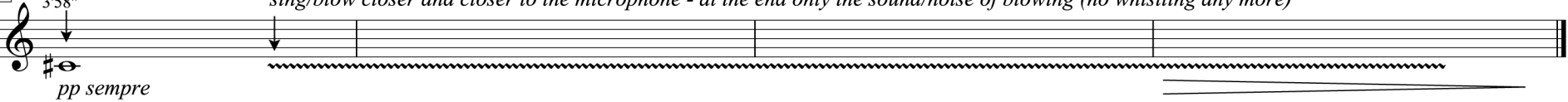
The musical score is divided into four measures by vertical dashed lines. The first measure is labeled 3'42" and contains a Voice part with a note labeled 'in' and a 10-second duration. The second measure is labeled 3'46" and contains a Viola part with a glissando. The third measure is labeled 3'50" and contains a Percussion part with a continuous line and a double bar line. The fourth measure is labeled 3'54" and contains a Mix part with a continuous line and a double bar line.

3'58"

3'58"

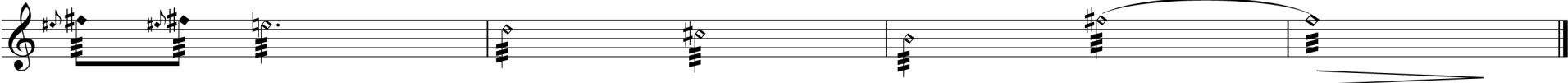
sing/blow closer and closer to the microphone - at the end only the sound/noise of blowing (no whistling any more)

Voice

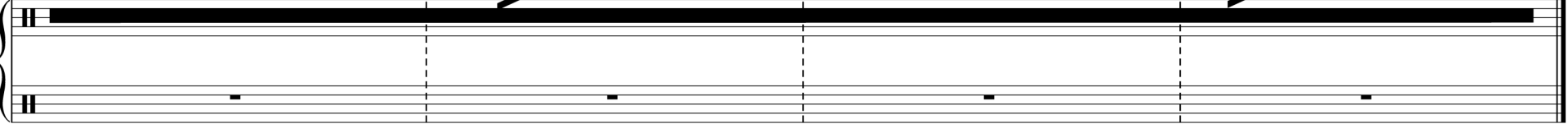


pp sempre

Vla



perc.



mix.

3'58"

4'02"

4'06"

4'10"

