in der bruchlosen Ferne, dans la crevasse du temps

José Luis Torá

in der bruchlosen Ferne, dans la crevasse du temps

for 5 instruments

(2001)

José Luis Torá

1 prepared flute + piccolo
1 clarinet in B-flat + bass clarinet
1 percussion
1 violin
1 violoncello

Placement on stage of the instruments/performers

perc.

fl. cl.

vn. vc.

cond.
(if necessary)

General remarks

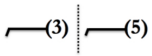
presto possibile

accelerando

rallentando

crescendo dal niente

decrescendo al niente



incomplete irrational groupings; they are used only when one instrument keeps on playing in a tempo while the others begin playing in a new one (i.e., the first time it happens: percussion on bar 15)

Flute and Clarinet

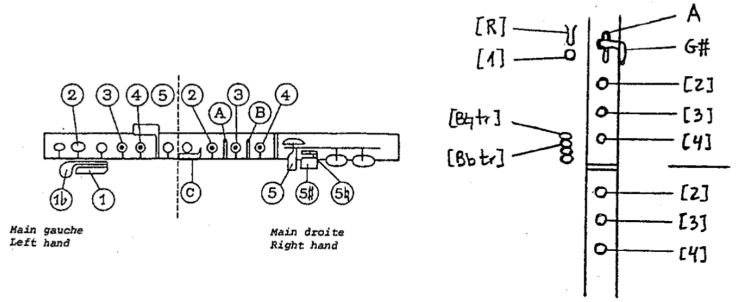
Piccolo: it sounds one octave higher as notated.
Clarinet: it sounds one major second lower as notated.
Bass clarinet: it sounds one major ninth lower as notated.

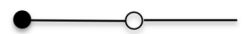
The flute in C is prepared: by putting a piece of cloth deep in the end of the instrument, in order to block the lowest C (this pitch will not sound at all): while playing with the fingerings of the low D or low C# and a half-open hole, several pitches are possible according to the dynamic; by closing (gradually or abruptly) the [C$^{\sharp}$] key, the sounding pitches will disappear (dissolving gradually or abruptly in a pitchless air sound); by opening (gradually or abruptly) the [C$^{\sharp}$] key, the sounding pitches will appear (emerging gradually or abruptly from a pitchless air sound).

Flute and clarinet are always notated in two staves: The lower staff shows the basic fingering and its changes; the upper one shows the resulting pitches.

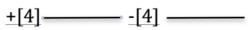
- Lower staff

It shows the basic fingering and its changes by opening or depressing other key/s, according to the following diagrams:

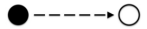




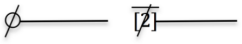
depress key ---------- open key



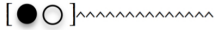
the same



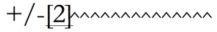
the same but open (or depress) gradually



the crossed figure indicates holes, which are half-open



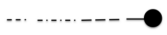
depress/open as a trill



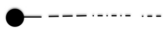
the same

- Upper staff

It shows the resulting pitches and its different kinds of appearance:



gradual appearance of the pitch, always emerging from air sound



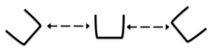
gradual disappearance of the pitch, always dissolving in air sound

continuous sound

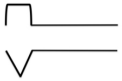
multiphonic/s: the resulting sound will depend on the different conditions of fingering/dynamic/speed

pizz. / slap. with or without pitch

When the upper staff is empty but there is a fingering with a dynamic indication on the lower one (e.g., in the first bars of the piece), it always means a pitchless air sound with the precise colour of the indicated fingering.



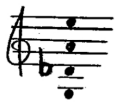
(only for flute)
position of the mouthpiece: almost closed --- normal --- almost opened



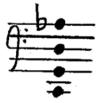
(only for clarinet)
exhale (picthless air sound)
inhale (picthless air sound)

Violin and Violoncello

- Scordatura



vn.

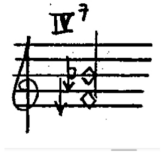


vc.

For the III string of the violin and the I one of the violoncello, the pitches in the score do not indicate the audible result but the tones to be stopped on the indicated string; this does not apply to the pitch indications of the upper staff, which indicates the actual resulting sound.

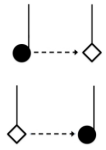
The notation is always in three staves: the lower staff shows the actions of the left hand; the middle one the actions of the right hand and the upper one the resulting harmonic pitches.

- Lower staff / left hand actions



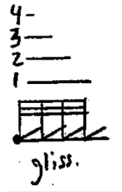
double natural harmonic stop on only one string; this technique seeks after the stability and clearness of the pitch. The superscripted number indicates the natural harmonic of the string that can be produced on both stops.

trill with the harmonic stop in parentheses



gradual transition from normal stopped fingering to harmonic one and vice versa

approximate pitch / approximate fingering

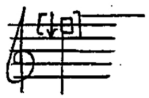


the four fingers are placed very close to each other on one string; while playing a fast glissando with all of them, each finger will abandon the string when the following one has reached the starting pitch of the glissando

muted string with the left hand

- Middle staff / right hand actions

It shows mainly the contact point of the bow.



accurate contact point of the bow. The pitch is notated as a rectangular open note head; in normal playing, it would be stopped by the left hand. It represents always a node of a natural harmonic; to play with the bow on it will prevent from the production of this one: only a pitchless bowing sound with different timbres will be produced. By double-stops it's notated only on one string.

[Ord]——— *ordinario*: it means always the contact point where the desired pitch (harmonic or stopped one) has his more stable and fullest presence

[SP]——— *sul ponticello*: with the two possibilities poco / molto

[ST]——— *sul tasto*

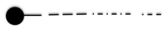
[DP]——— *dietro al ponte:* behind the bridge

gradual shift of the bow

- Upper staff / harmonics

It shows the resulting harmonic pitches in actual resulting sounds.

gradual appearance of the pitch, due to a gradual shift of the bow; always emerging from the pitchless bowing sound

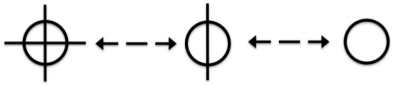


gradual disappearance of the pitch, due to a gradual shift of the bow; always dissolving in the pitchless bowing sound

continuous sound

Percussion

Gr.Tr	1 big bass drum
Bg.	2 bongos: I high / II low
T.-T.	2 Tam-tams: I middle / II big
Vib.	3 octave vibraphone (F3 - F6)
Cr.	2 octave crotales (C4 - C6, sounding C6 - C8)
Trg.	1 big triangle
Rhgl.	1 tubular bell (C4)
St.	2 hand-sized river stones



muted before or after beating — half-muted — open

in der bruchlosen Ferne

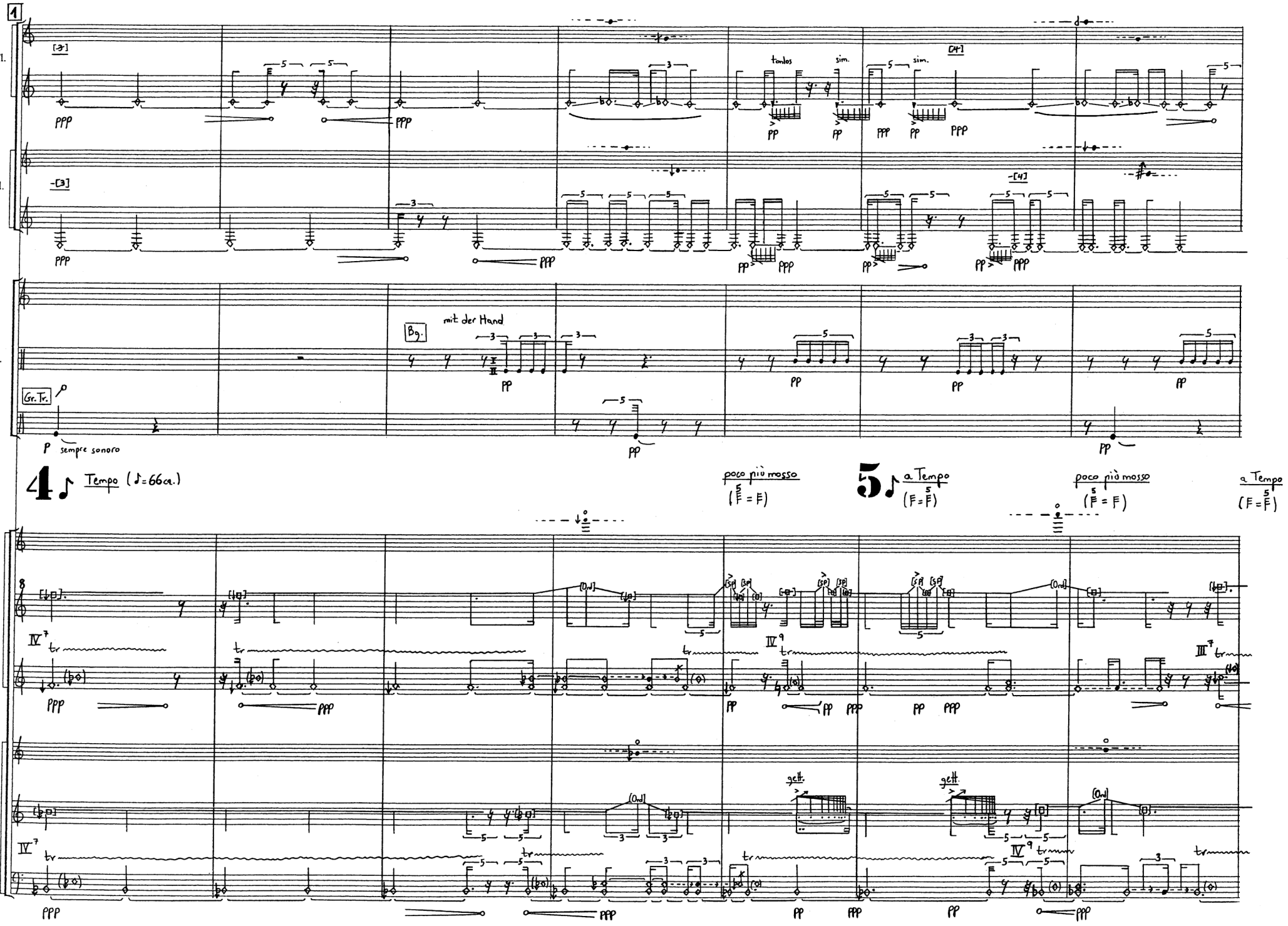
Paul Celan's translation into german of the vers *dans le lointain sans rupture* by André du Bouchet.

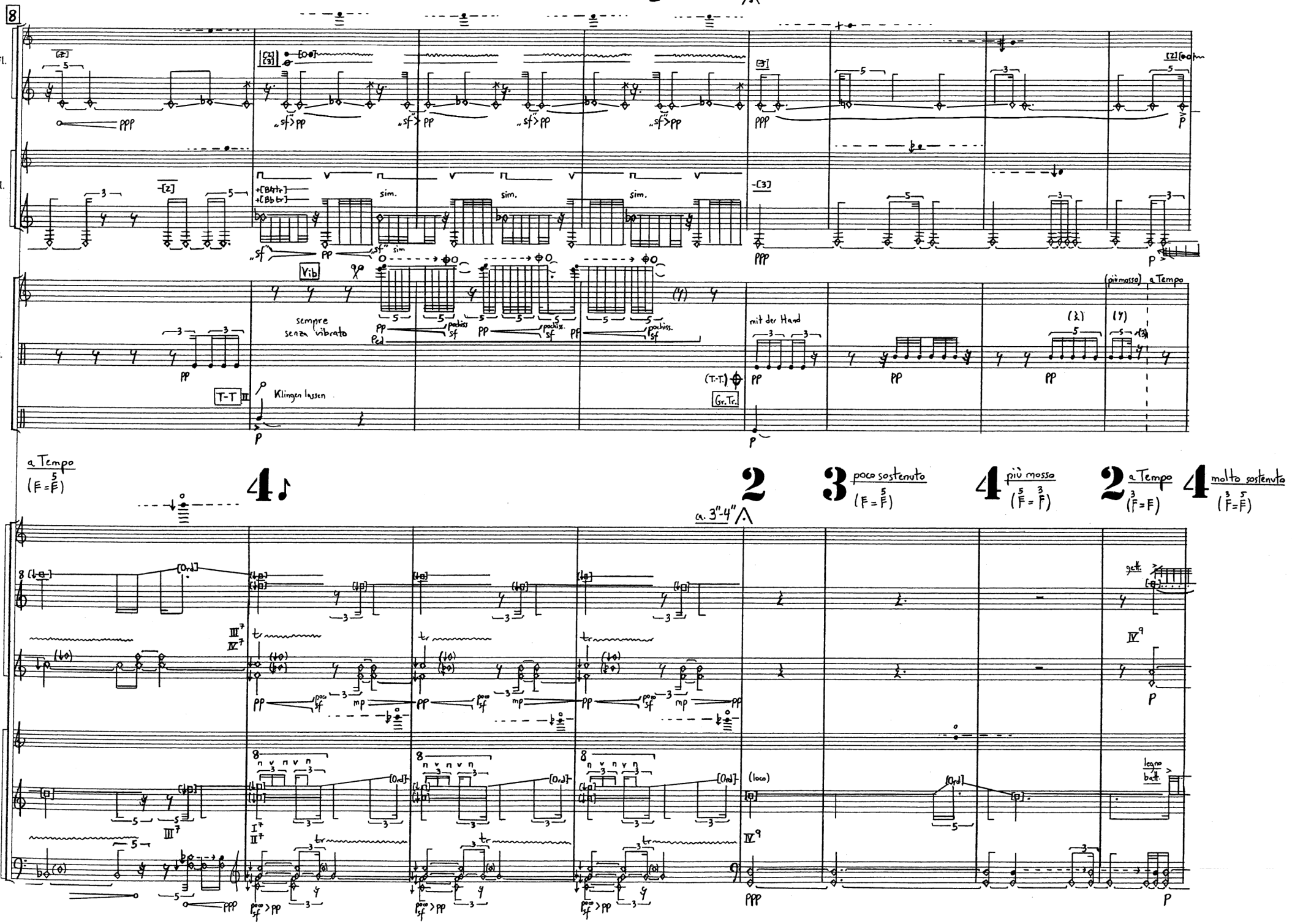
(from **André du Bouchet,** *Dans la chaleur vacante,* 1961)

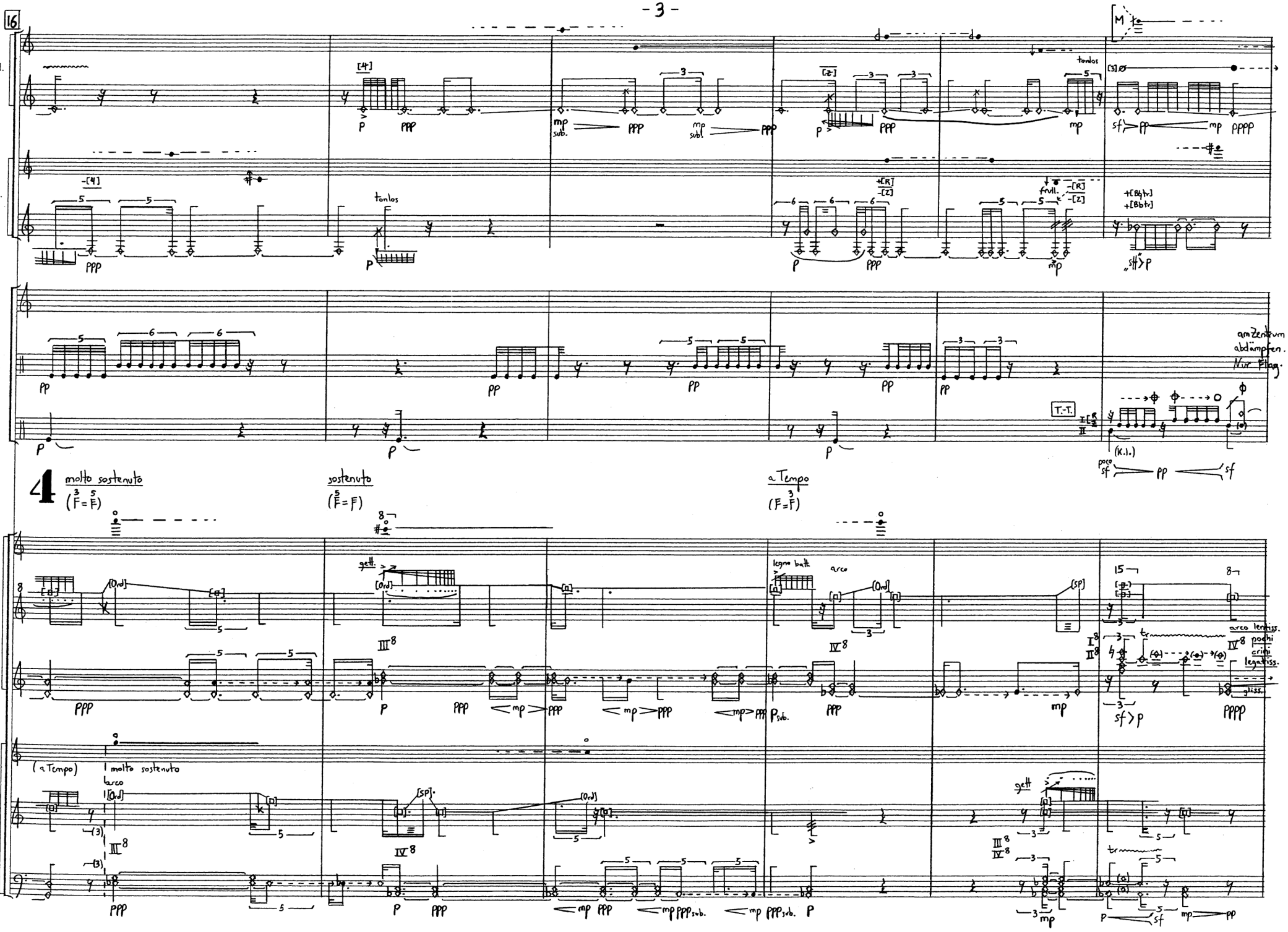
dans la crevasse du temps

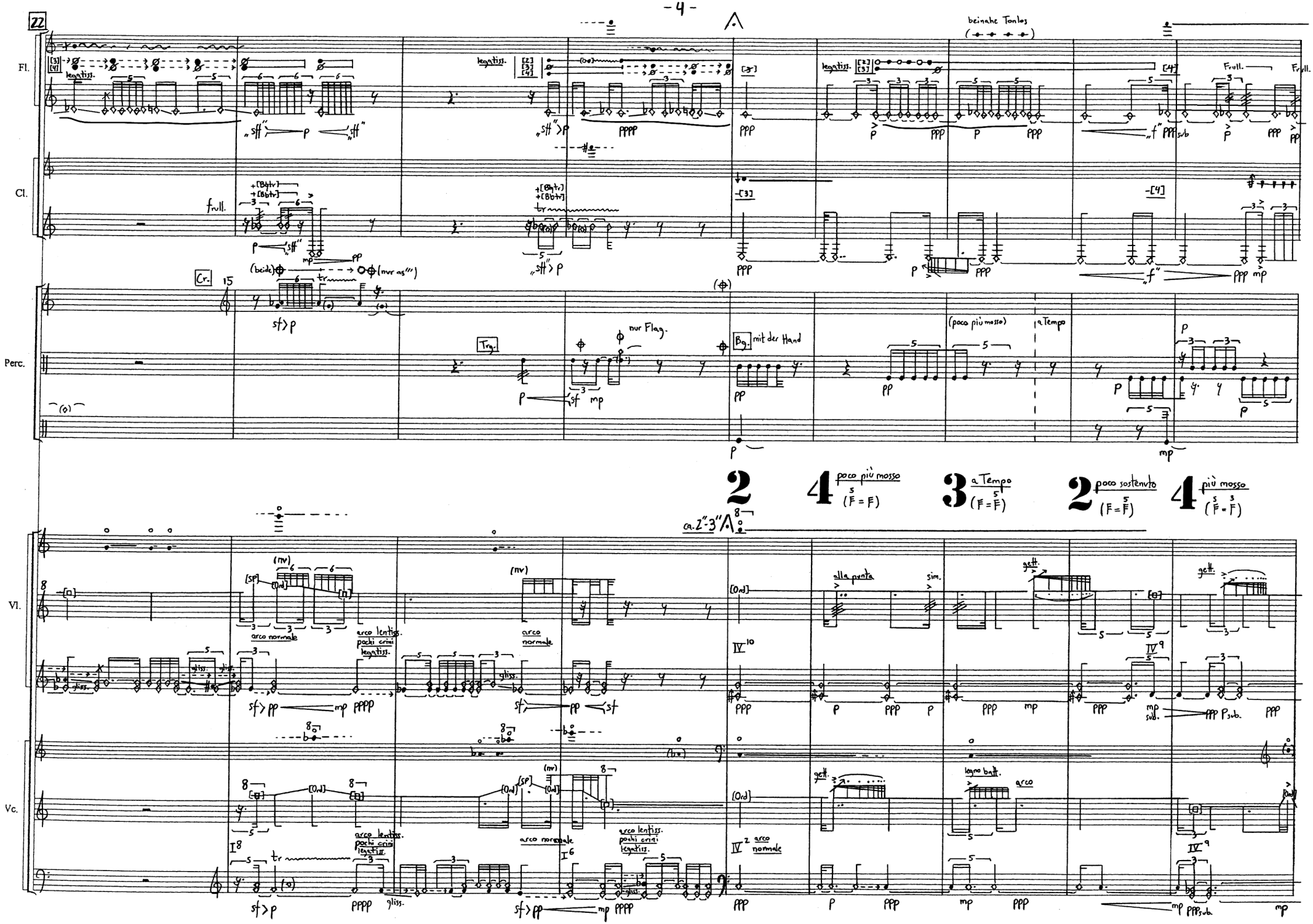
André du Bouchet's translation into french of the vers *in der Zeitenschrunde* by Paul Celan

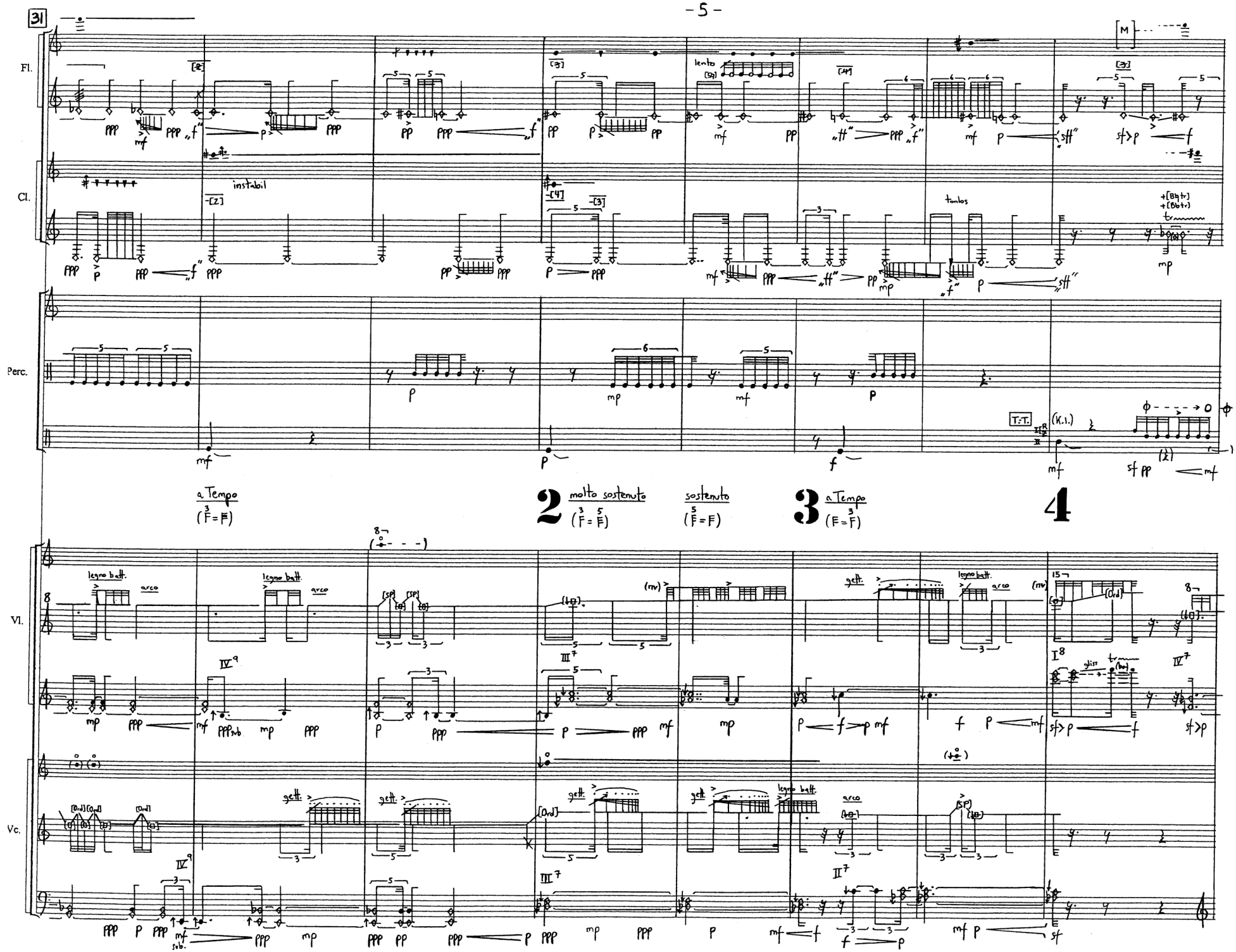
(from **Paul Celan,** *Atemwende*, 1967)

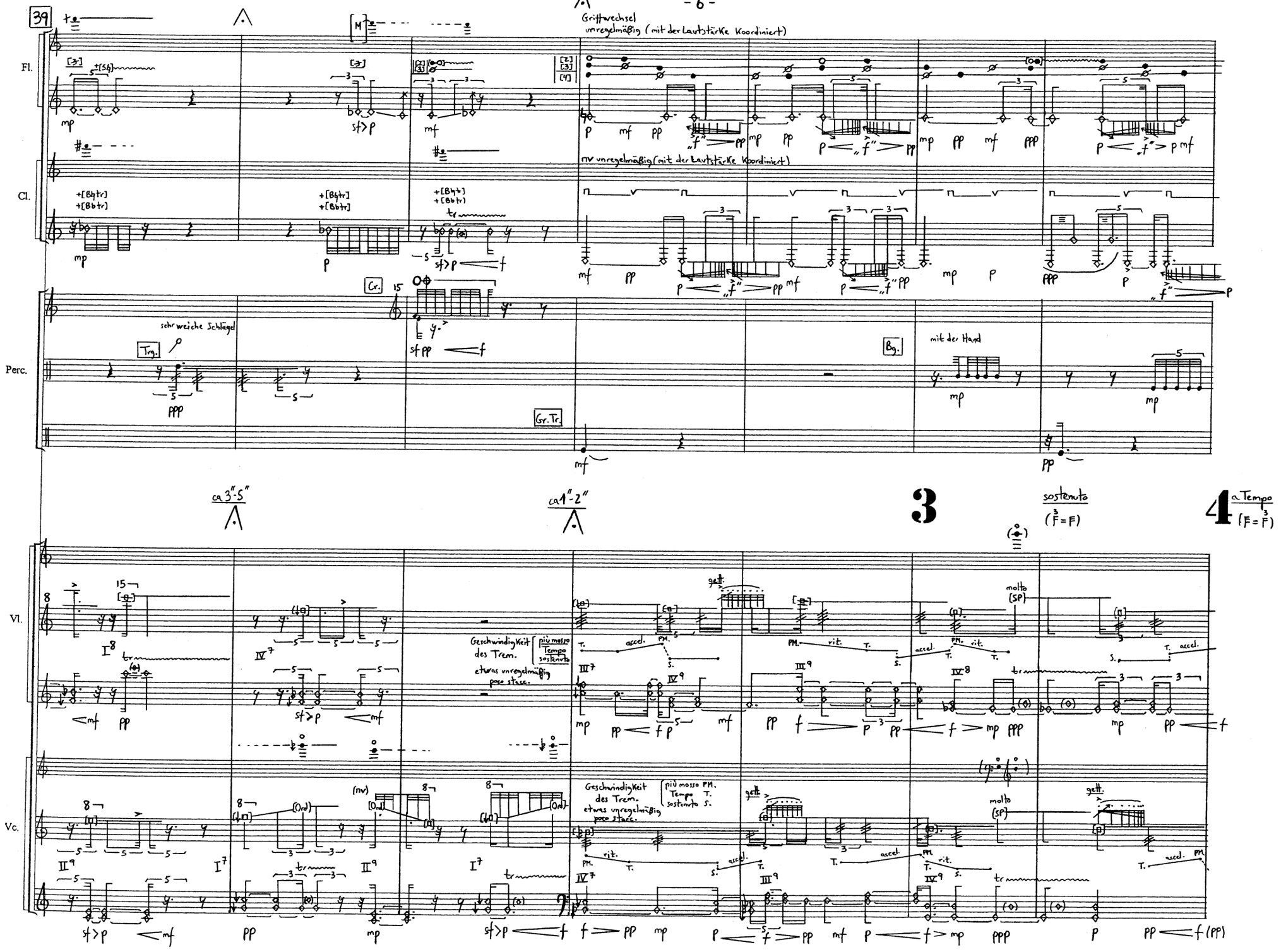

1
Fl.
Cl.
Perc.
Gr. Tr.
Bg.
mit der Hand
sempre sonoro
4 Tempo (♪=66ca.)
poco più mosso
(5 F = F)
5 a Tempo
(F = 5 F)
poco più mosso
(5 F = F)
a Tempo
(F = 5 F)
Vl.
Vc.
tambos
sim.
gett.

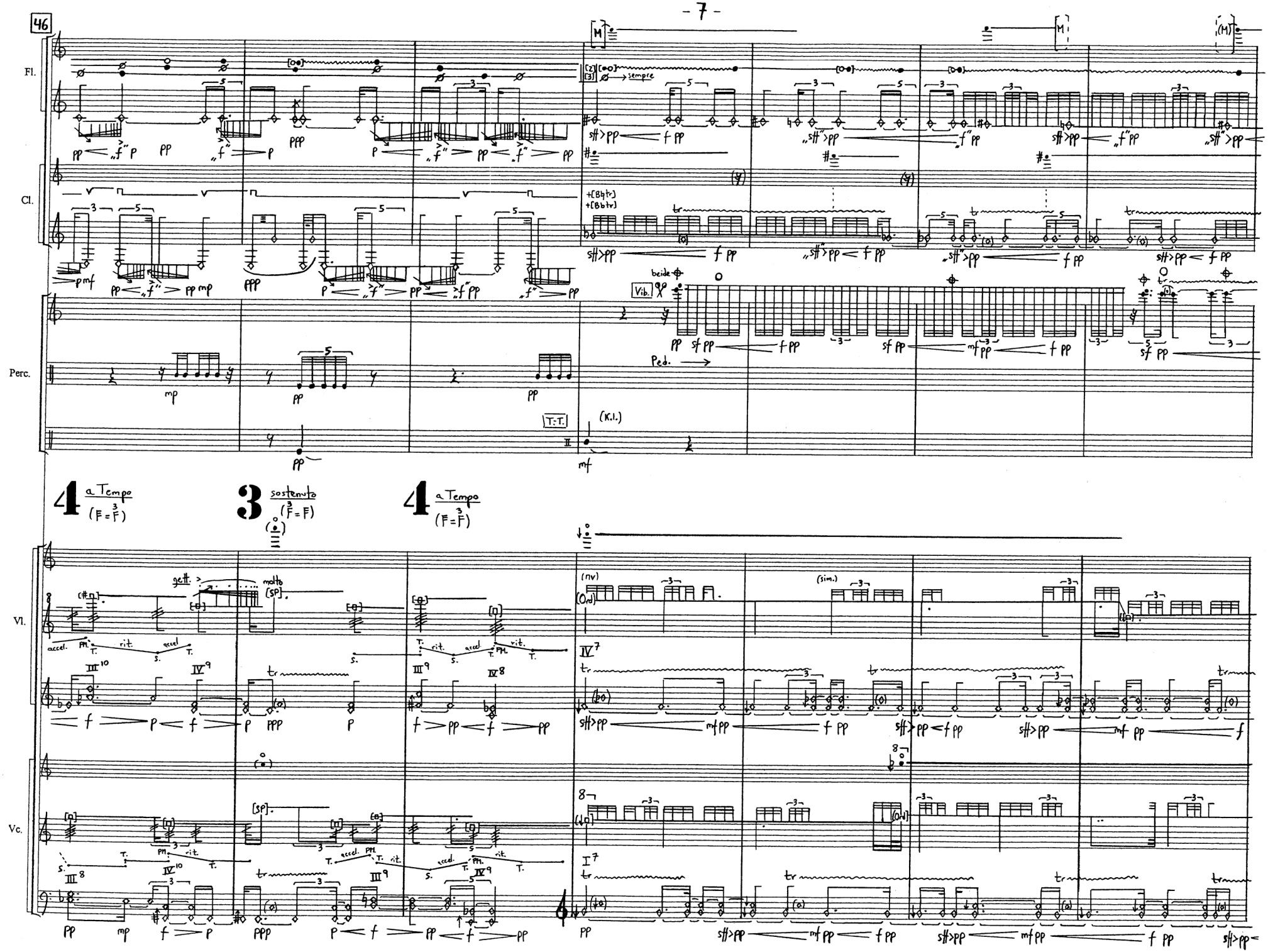

8
Fl.
Cl.
Perc.
Vl.
Vc.
sim.
Vib
sempre senza vibrato
mit der Hand
Klingen lassen
T-T
Gr. Tr.
(più mosso)
a Tempo
a Tempo
4
2
3 poco sostenuto
4 più mosso
2 a Tempo
4 molto sostenuto
ca. 3"-4"
gett.
legno batt.
(loco)

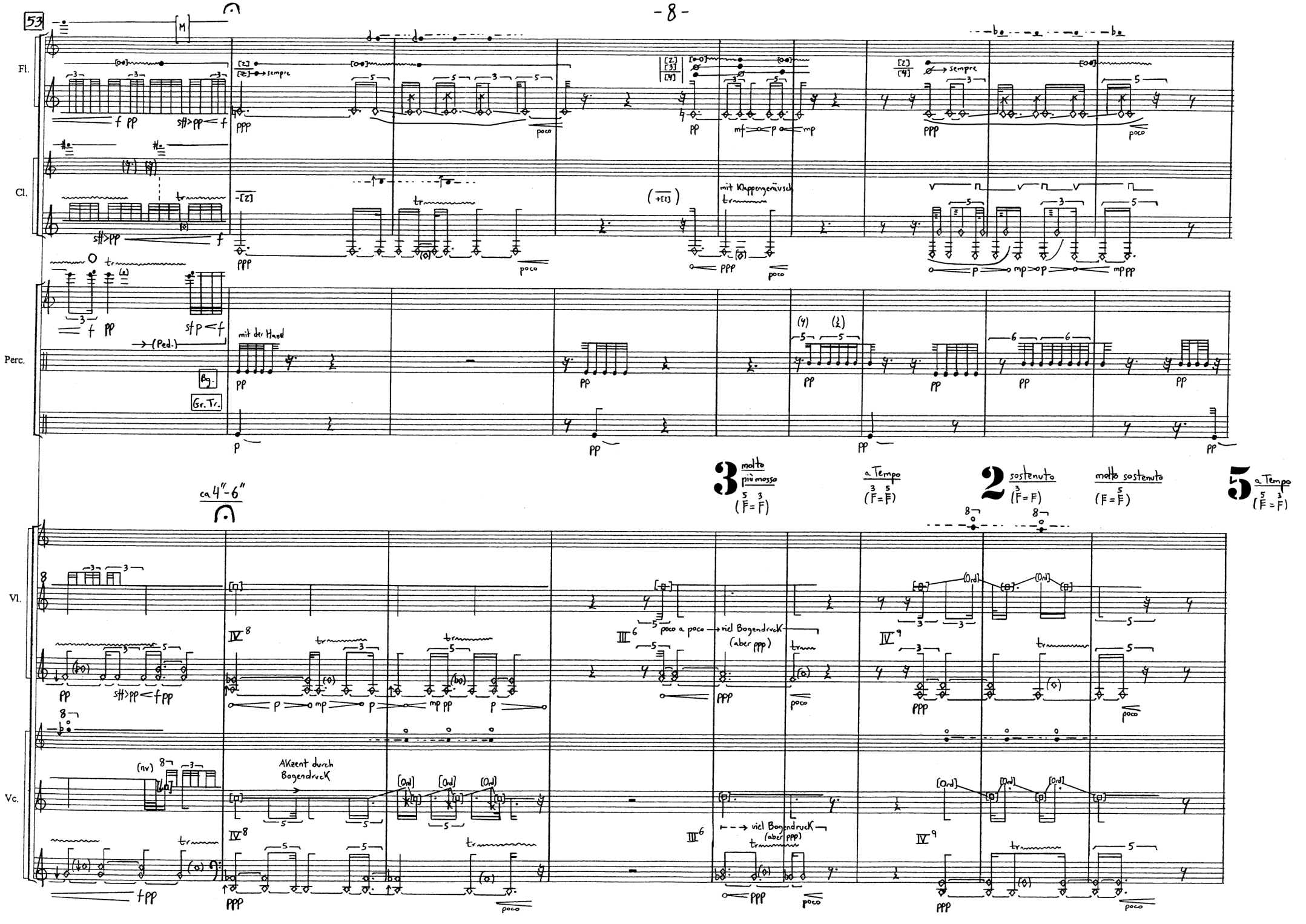

16
Fl.
Cl.
Perc.
Vl.
Vc.
tonlos
frull.
am Zentrum abdämpfen. Nur Flag.
T.-T.
(K.l.)
4
molto sostenuto
sostenuto
a Tempo
(a Tempo)
molto sostenuto
arco
legno batt.
arco lentiss.
pochi crini legatiss.
gliss.
gett.

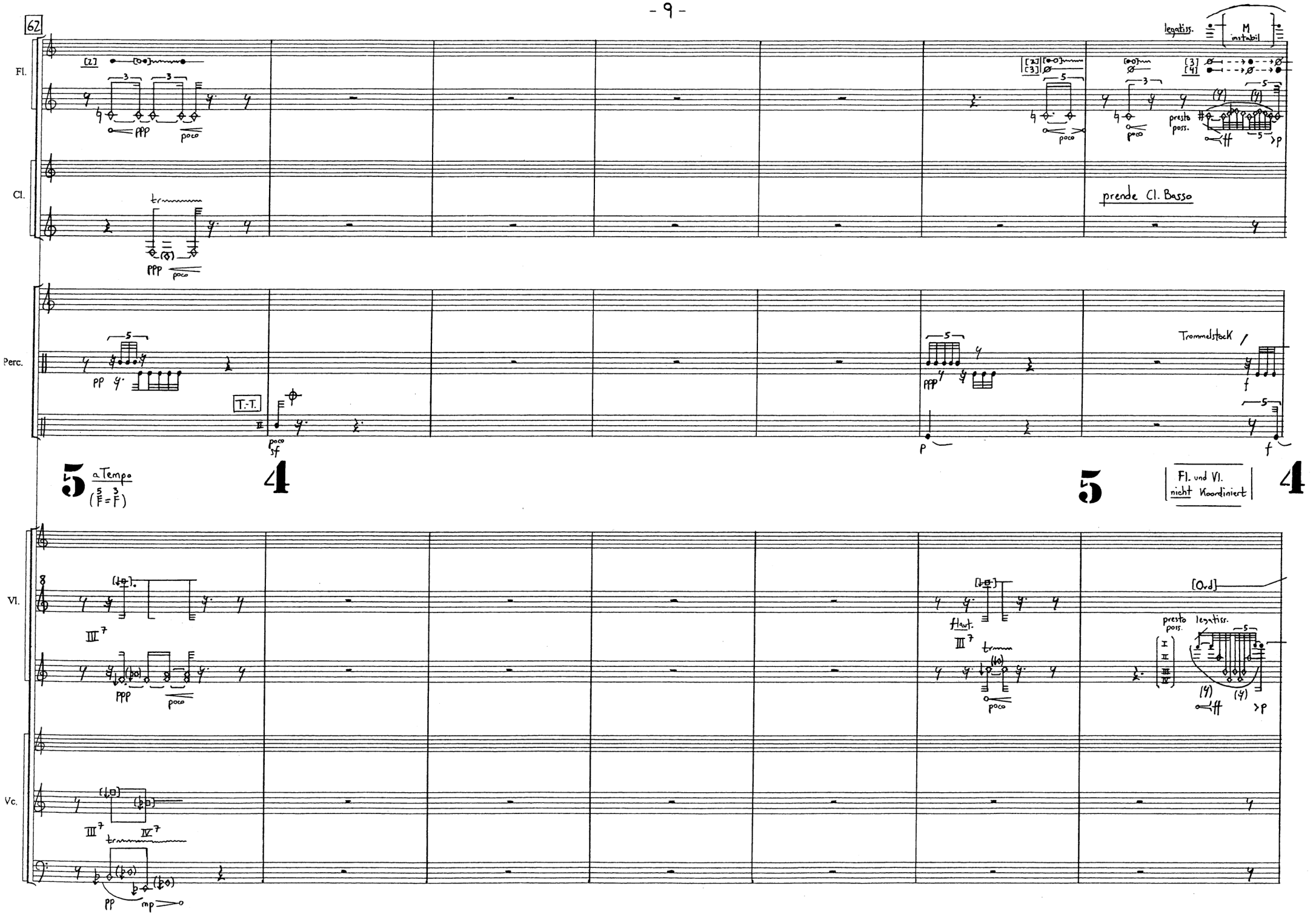

22
Fl.
Cl.
Perc.
Vl.
Vc.
Cr.
15
full.
Trg.
Bg.
mit der Hand
nur Flag.
(poco più mosso)
a Tempo
beinahe Tonlos
ca. 2"-3"
2
4 poco più mosso
3 a Tempo
2 poco sostenuto
4 più mosso
alla punta
sim.
gett.
arco normale
arco lentiss. pochi crini legatiss.
legno batt.
arco

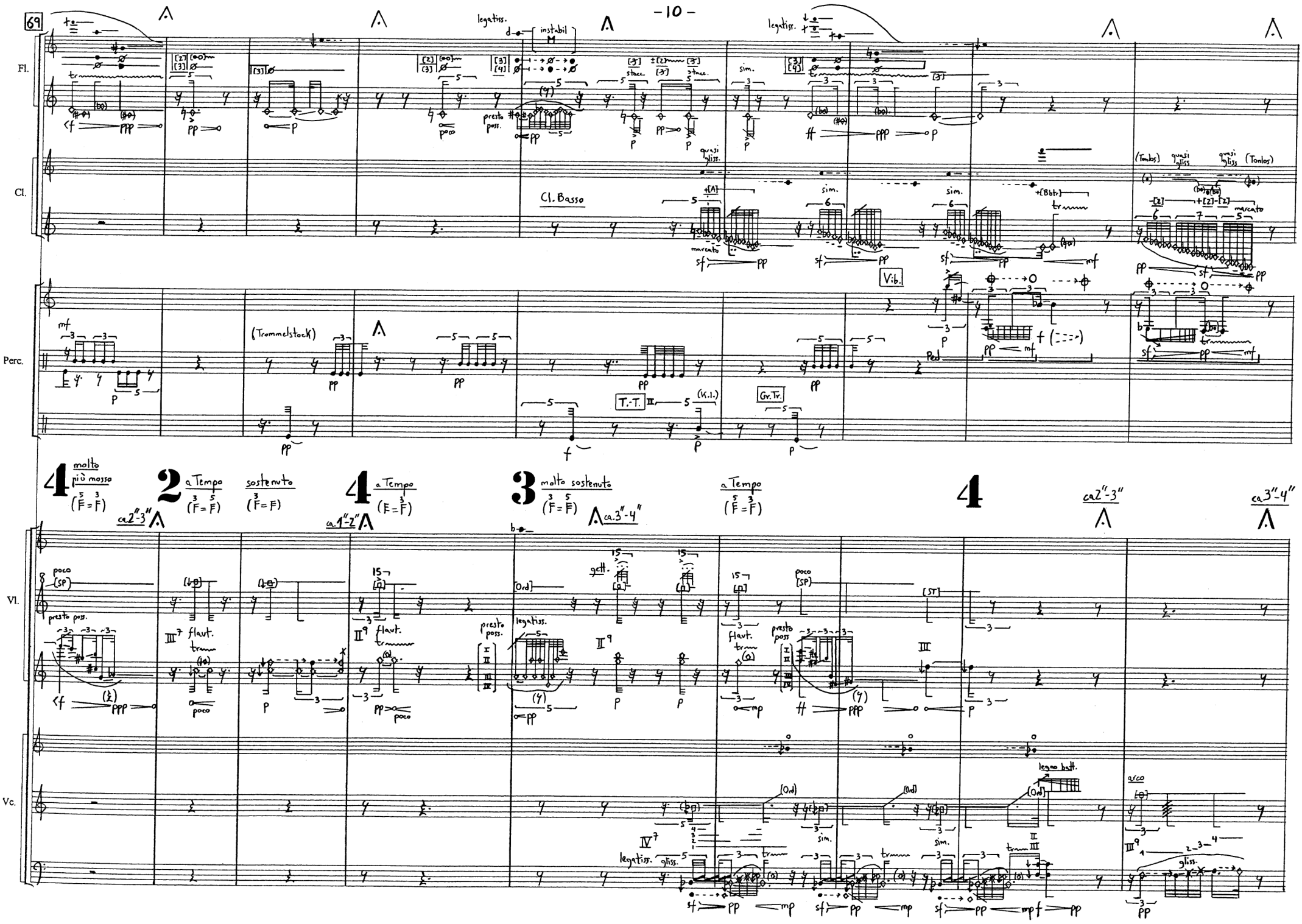

31
Fl.
Cl.
Perc.
Vl.
Vc.
lento
instabil
tonlos
T.-T.
(K.I.)
a Tempo
2
molto sostenuto
sostenuto
3
a Tempo
4
legno batt.
arco
gett.
gliss.

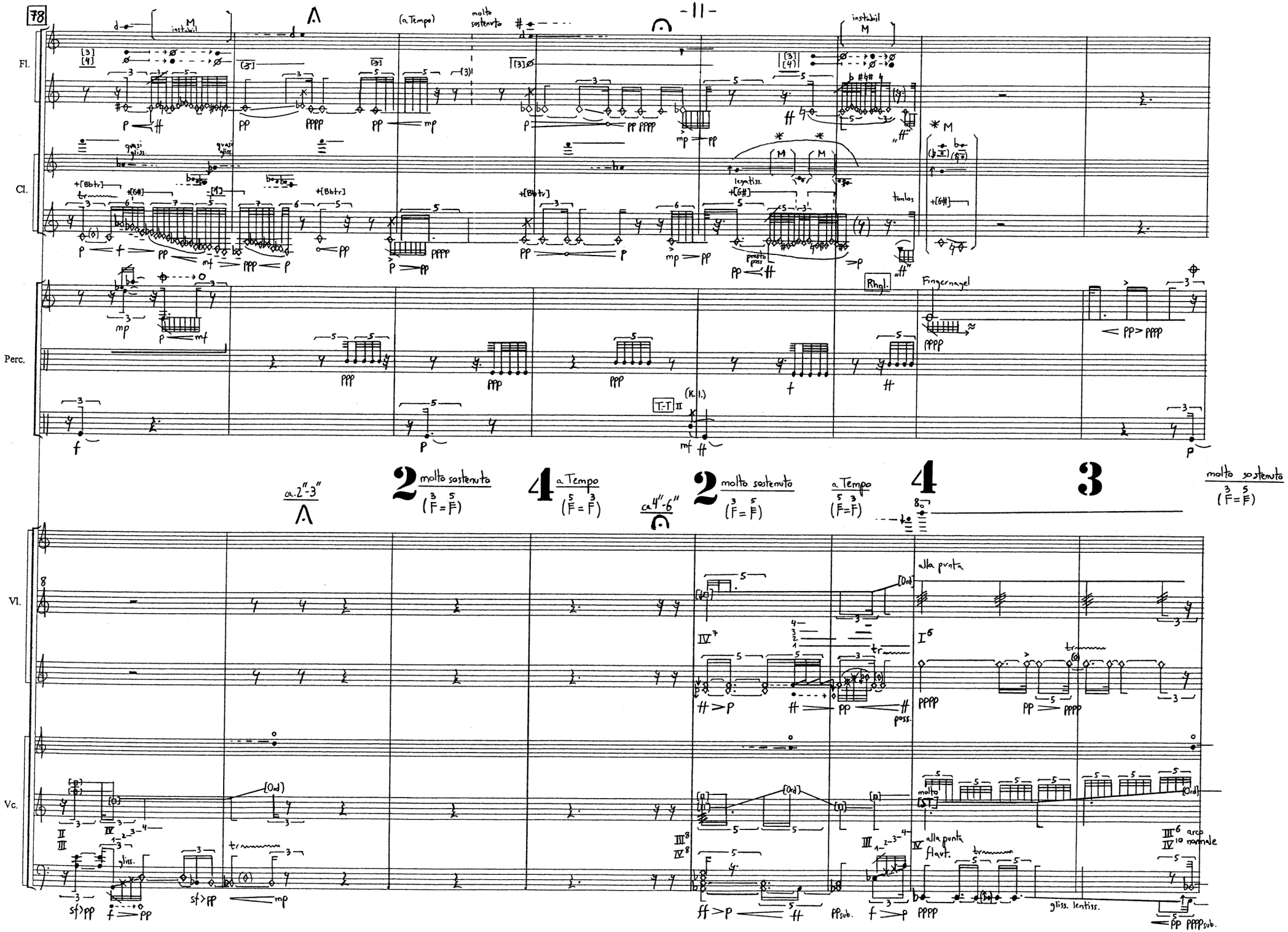

39
Fl.
Cl.
Perc.
Vl.
Vc.
Griffwechsel
unregelmäßig (mit der Lautstärke koordiniert)
nv unregelmäßig (mit der Lautstärke koordiniert)
sehr weiche Schlägel
Trg.
Cr.
Bg.
mit der Hand
Gr. Tr.
ca 3"-5"
ca 1"-2"
3
sostenuto
4
a Tempo
Geschwindigkeit des Trem.
più mosso
Tempo
sostenuto
etwas unregelmäßig
poco stacc.
Geschwindigkeit des Trem.
più mosso PM.
Tempo T.
sostenuto S.
molto
gett.
accel.
rit.

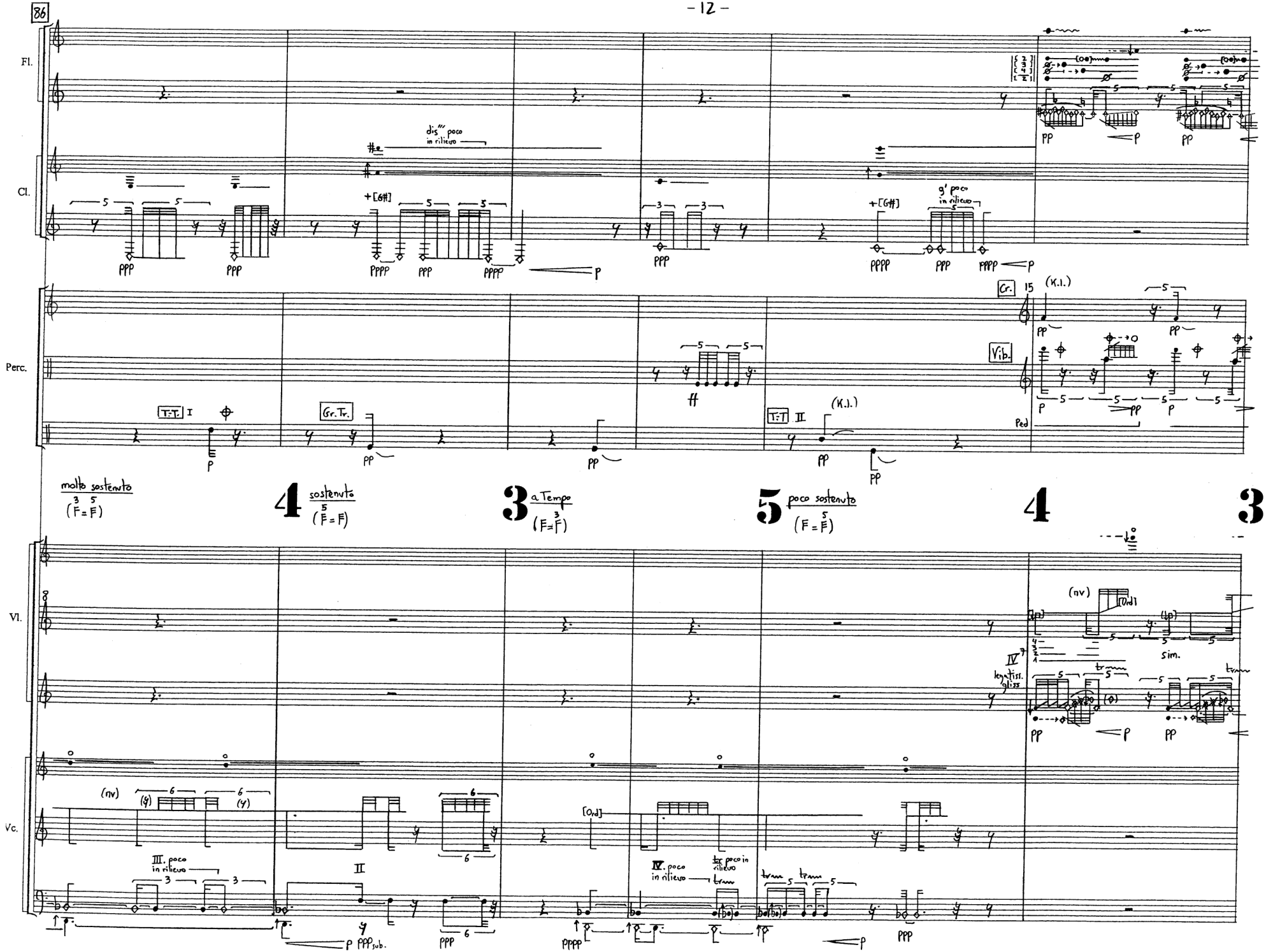

46
Fl.
Cl.
Perc.
Vl.
Vc.
sempre
beide
Vib.
Ped.
T.-T.
(K.l.)
4 a Tempo
3 sostenuto
4 a Tempo
molto
(sim.)
accel.
rit.

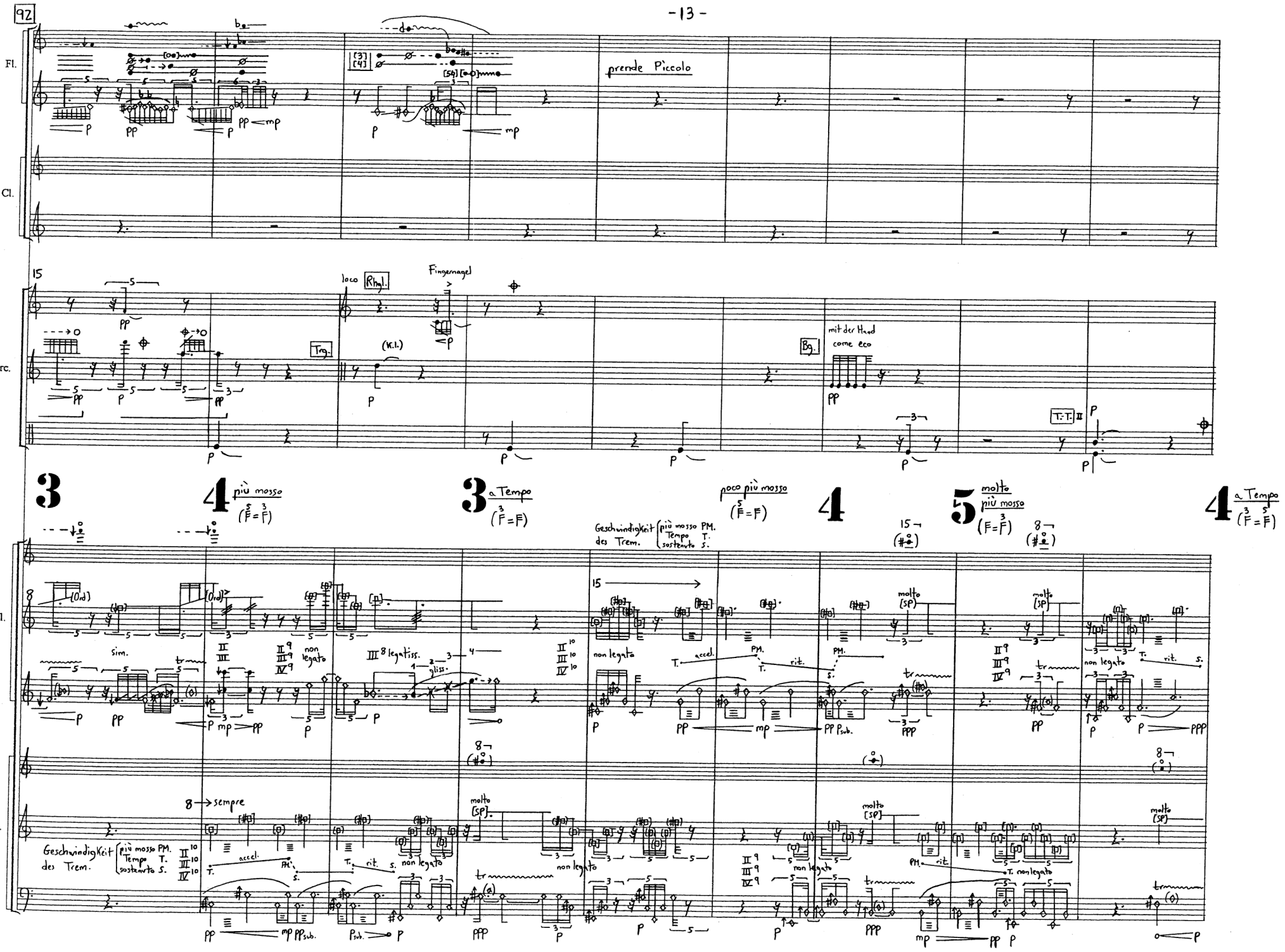

53
Fl.
Cl.
Perc.
Vl.
Vc.
sempre
mit Klappengeräusch
mit der Hand
Bg.
Gr. Tr.
ca 4"-6"
3 molto più mosso
a Tempo
2 sostenuto
molto sostenuto
5 a Tempo
poco a poco
viel Bogendruck (aber ppp)
Akzent durch Bogendruck
IV 8
III 6
IV 9

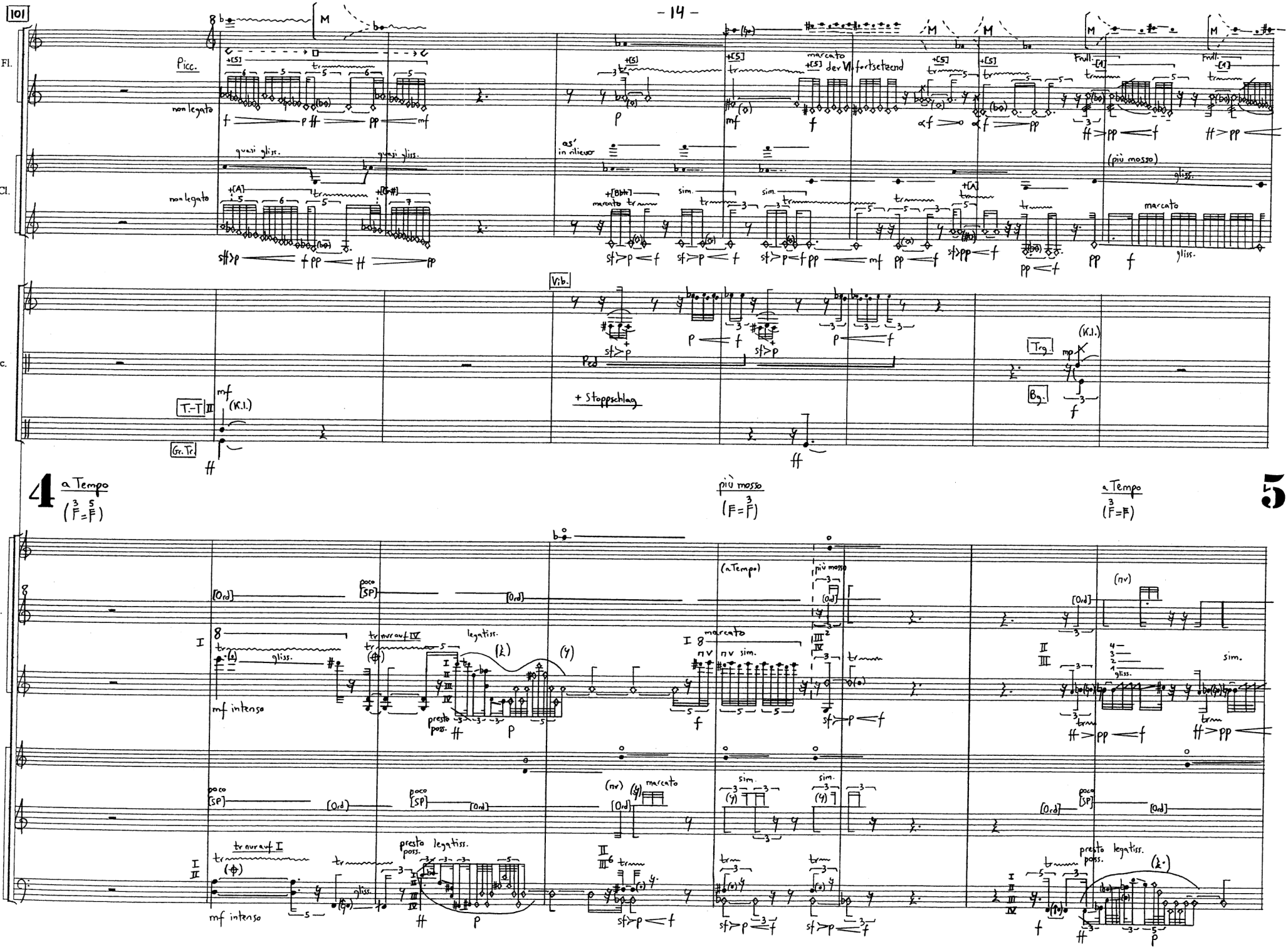

62
Fl.
Cl.
Perc.
Vl.
Vc.
legatiss.
M instabil
presto poss.
prende Cl. Basso
Trommelstock
T.-T.
5 a Tempo
4
5
Fl. und Vl. nicht Koordiniert
4
[Ovd]
flaut.
presto poss.
legatiss.

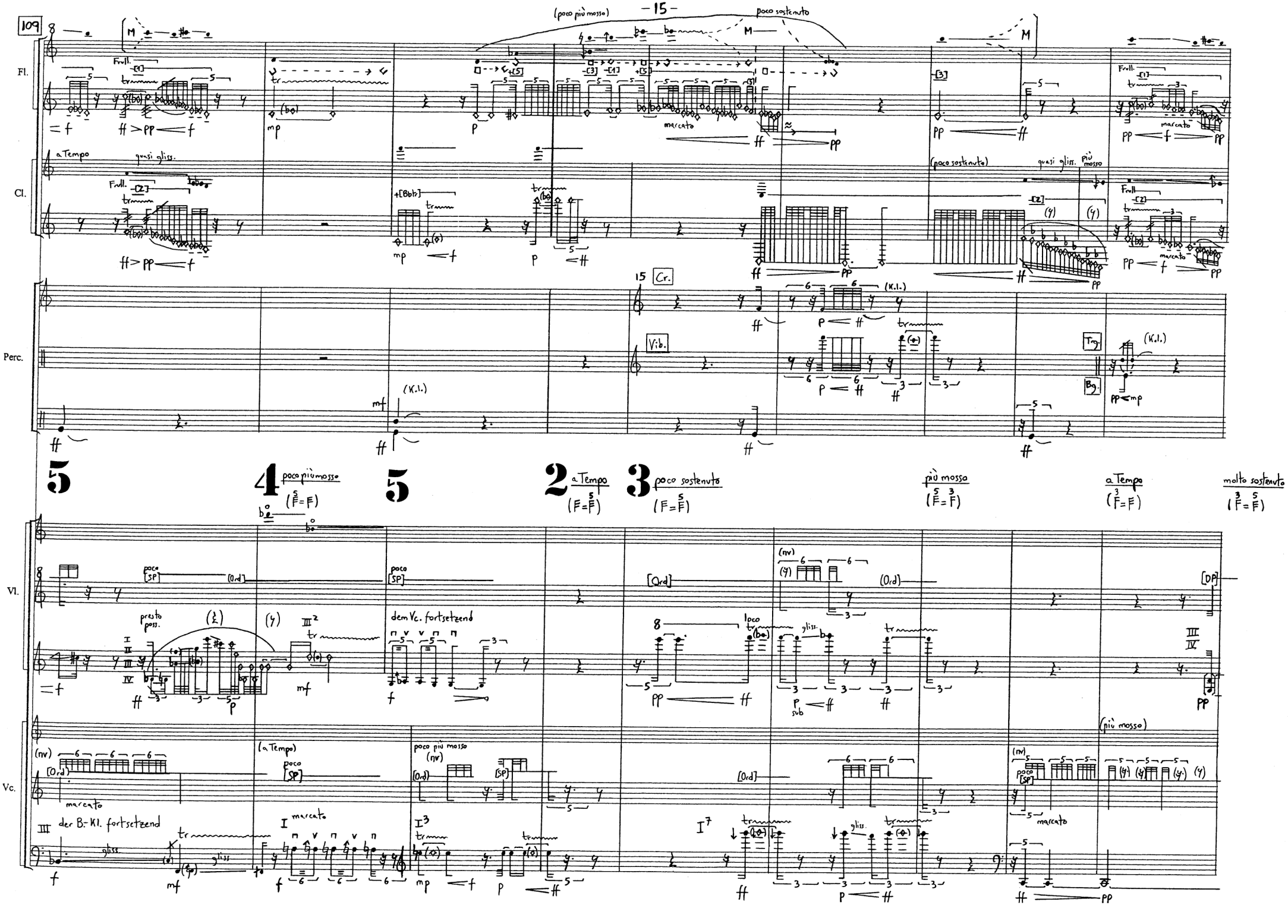

69
Fl.
Cl.
Perc.
Vl.
Vc.
legatiss.
instabil
M
presto poss.
stacc.
sim.
quasi gliss.
Cl. Basso
marcato
(Tonlos)
Vib.
(Trommelstock)
T.-T.
(K.l.)
Gr.Tr.
4 molto più mosso
2 a Tempo
sostenuto
4 a Tempo
3 molto sostenuto
a Tempo
4
ca.2"-3"
ca.1"-2"
ca.3"-4"
ca2"-3"
ca3"-4"
poco
flaut.
gett.
legatiss.
legno batt.
arco
gliss.

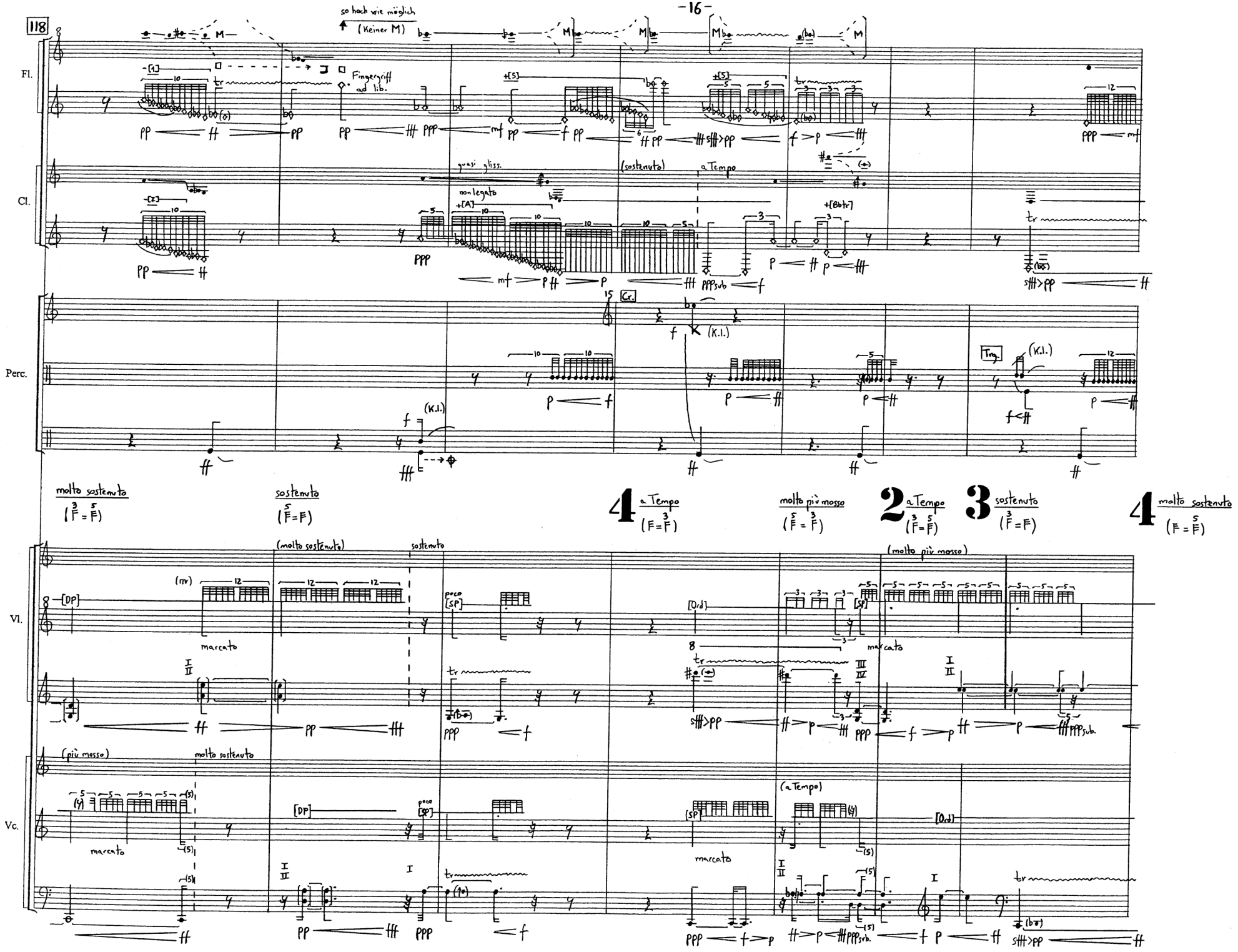

Fl.
Cl.
Perc.
Vl.
Vc.
instabil
(a Tempo)
molto sostenuto
legatiss.
presto poss.
tonlos
Rhgl.
Fingernagel
T-T II
(K.l.)
ca. 2"-3"
2 molto sostenuto
4 a Tempo
ca. 4"-6"
2 molto sostenuto
a Tempo
4
3
molto sostenuto
alla punta
poss.
alla punta flaut.
gliss.
gliss. lentiss.
arco normale

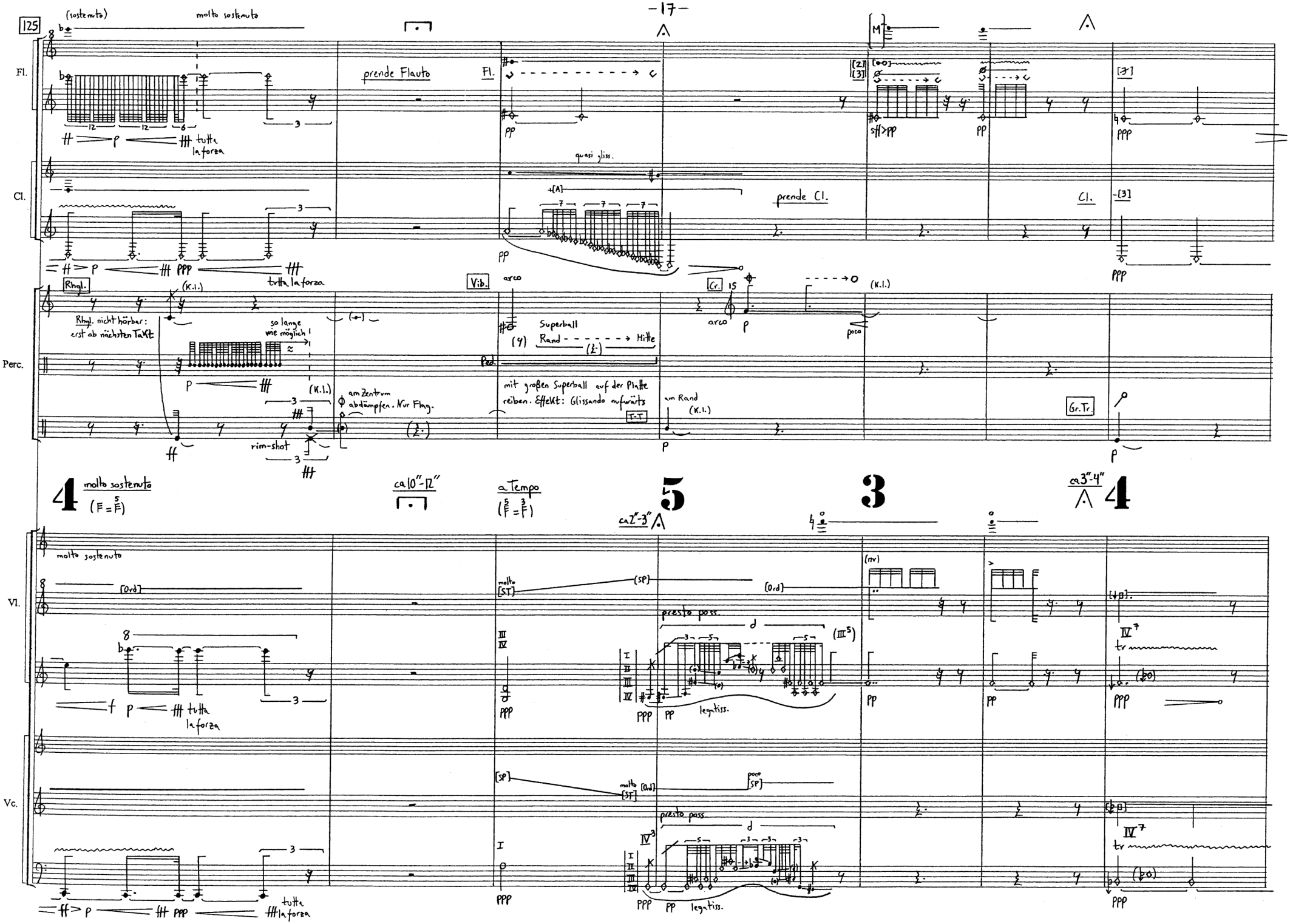

86
Fl.
Cl.
Perc.
Vl.
Vc.
dis''' poco in rilievo
+[G#]
g' poco in rilievo
T.T. I
Gr.Tr.
T.T. II
(K.I.)
Cr.
Vib.
Ped
molto sostenuto
4 sostenuto
3 a Tempo
5 poco sostenuto
4
3
(nv)
[Ord]
sim.
IV legatiss. gliss
III. poco in rilievo
II
IV. poco in rilievo
tr poco in rilievo
ppp sub.

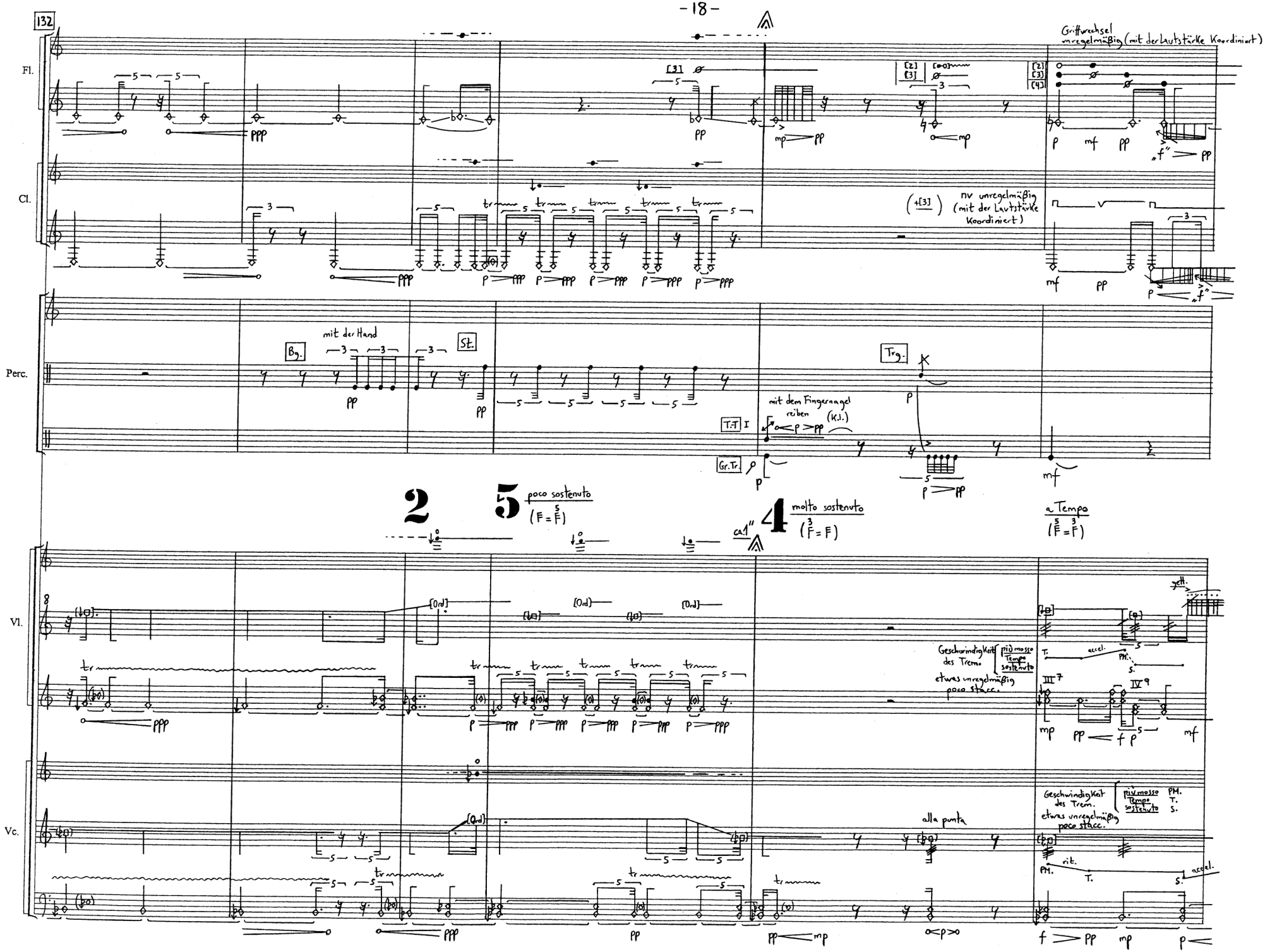

92
Fl.
Cl.
prende Piccolo
15
Perc.
loco
Rhyl.
Fingernagel
Trg.
(K.I.)
Bg.
mit der Hand
come eco
T.-T.
3
4 più mosso
3 a Tempo
poco più mosso
4
5 molto più mosso
4 a Tempo
Vl.
Vc.
Sim.
non legato
gliss.
sempre
molto (SP)
Geschwindigkeit des Trem.
più mosso PM.
Tempo T.
sostenuto S.
accel.
rit.

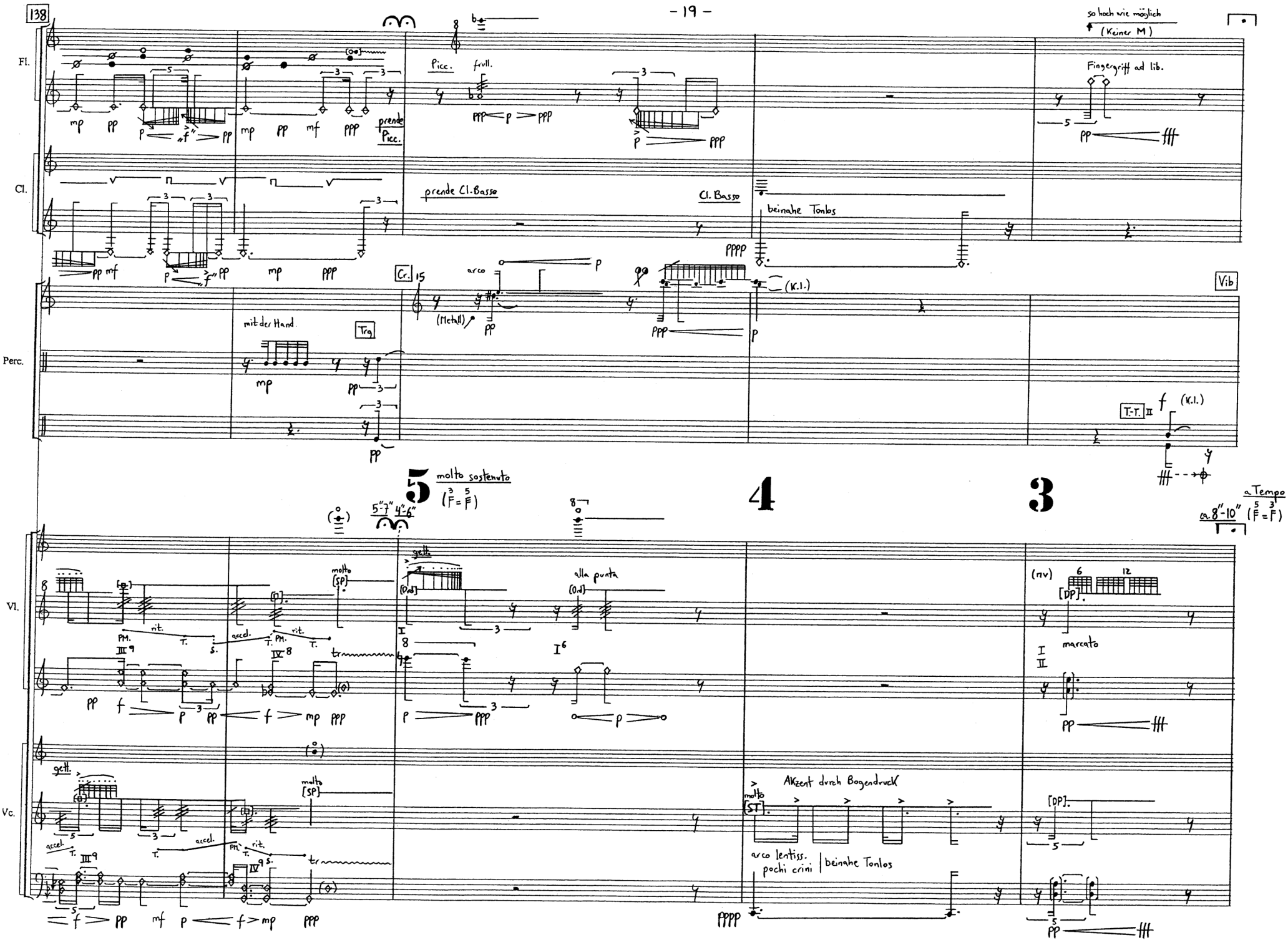

101
Fl.
Cl.
Perc.
Vl.
Vc.
Picc.
non legato
quasi gliss.
marcato
der Vl. fortsetzend
as' in rilievo
(più mosso)
gliss.
Vib.
+ Stoppschlag
T.-T.
Gr. Tr.
Trg.
Bg.
4
a Tempo
più mosso
5
(a Tempo)
mf intenso
legatiss.
presto poss.
tr nur auf IV
tr nur auf I
sim.

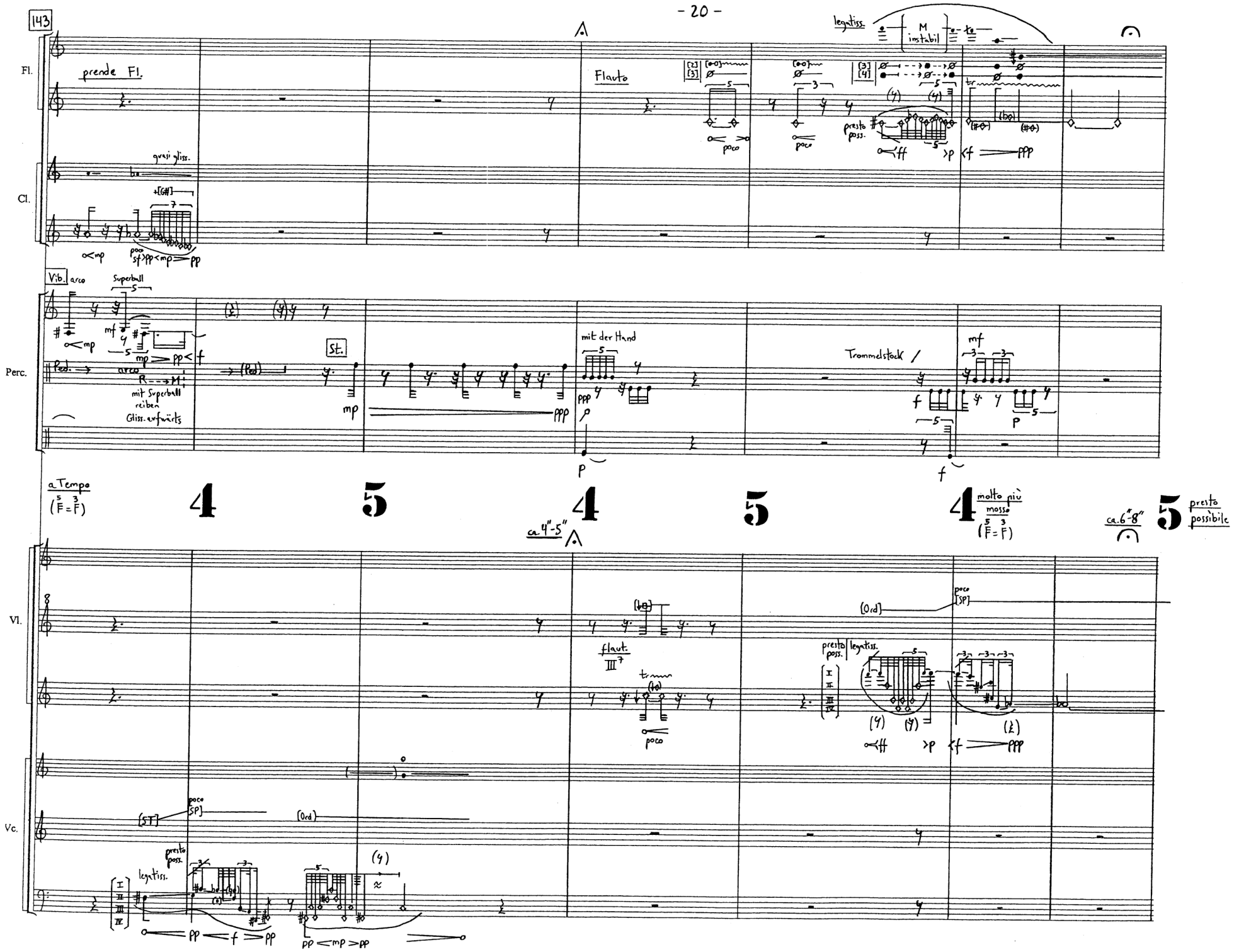

109
Fl.
Cl.
Perc.
Vl.
Vc.
(poco più mosso)
poco sostenuto
a Tempo
quasi gliss.
Full.
marcato
(poco sostenuto)
quasi gliss. più mosso
15 Cr.
Vib.
Trg.
Bg.
(K.l.)
5
4 poco più mosso
5
2 a Tempo
3 poco sostenuto
più mosso
a Tempo
molto sostenuto
presto poss.
dem Vc. fortsetzend
(nv)
(a Tempo)
poco più mosso
der B-Kl. fortsetzend
(più mosso)

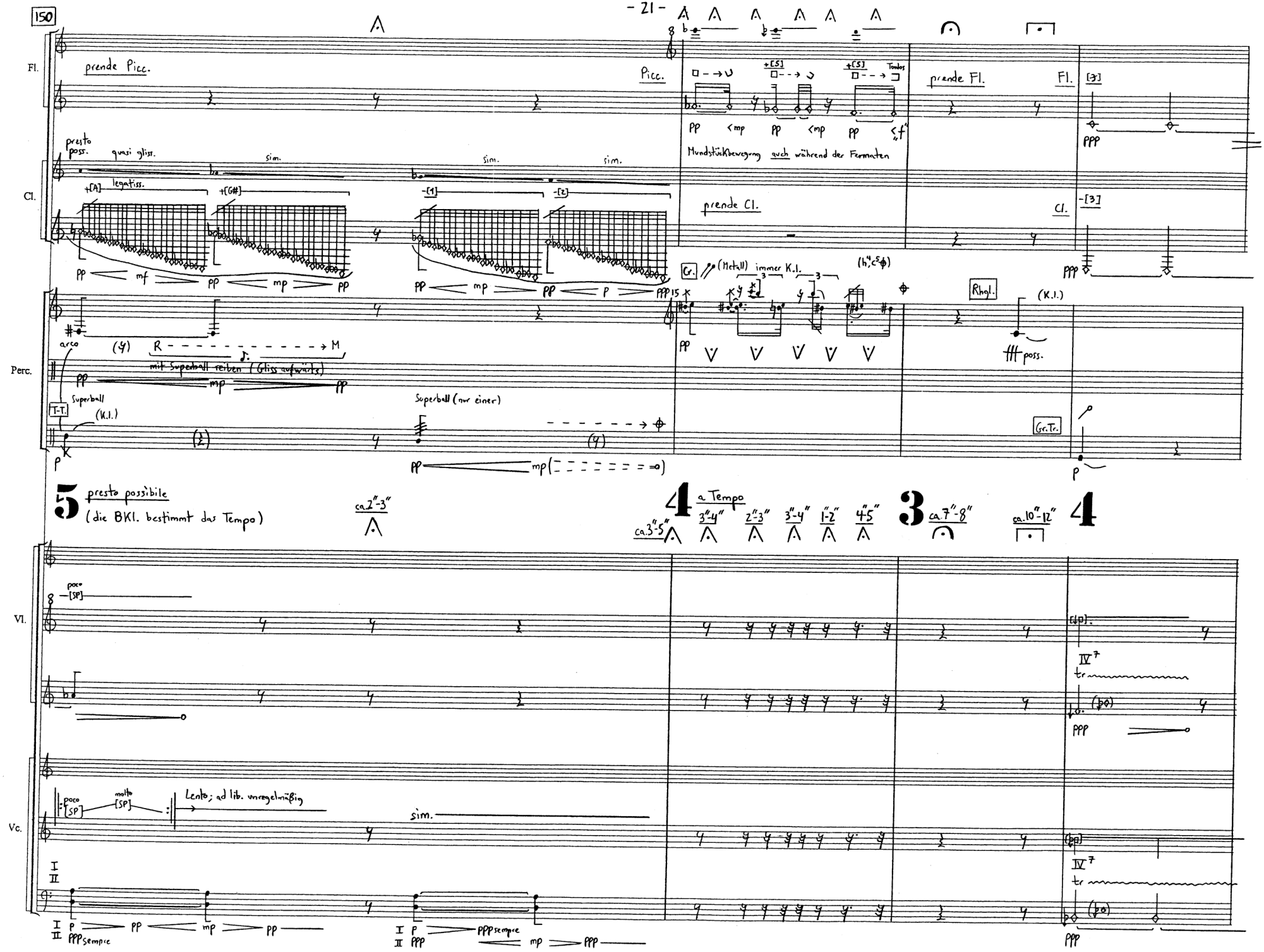

118
so hoch wie möglich
(Keiner M)
Fl.
Cl.
Perc.
Vl.
Vc.
Fingergriff ad lib.
grasi gliss.
non legato
(sostenuto)
a Tempo
Cr.
(K.I.)
Trg.
molto sostenuto
sostenuto
4 a Tempo
molto più mosso
2 a Tempo
3 sostenuto
4 molto sostenuto
(molto sostenuto)
sostenuto
(molto più mosso)
(più mosso)
molto sostenuto
(a Tempo)
marcato
poco [SP]
[DP]
[O.d]

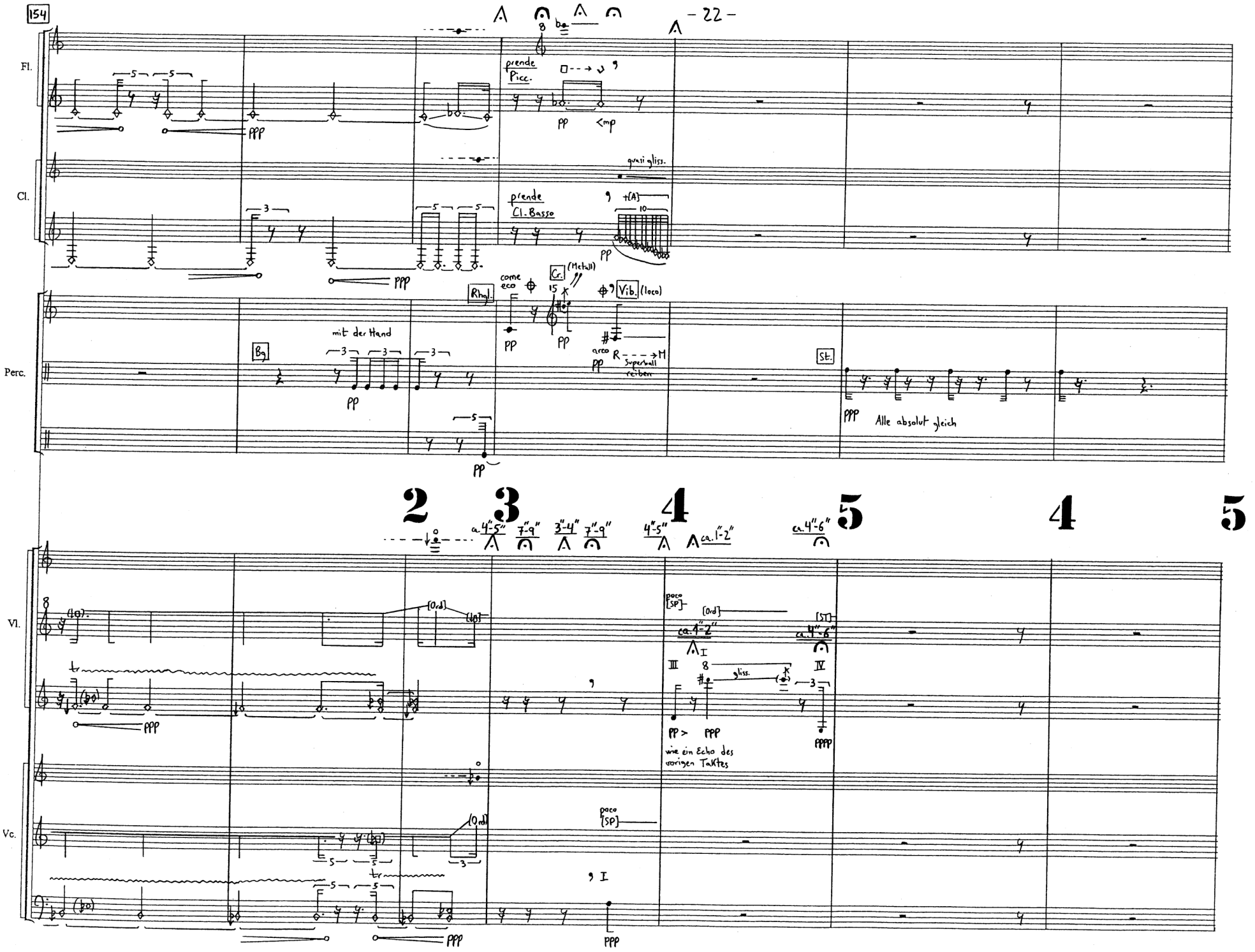

125
(sostenuto)
molto sostenuto
Fl.
prende Flauto
Fl.
prende Cl.
Cl.
Rhgl.
Rhgl. nicht hörbar: erst ab nächsten Takt
so lange wie möglich!
rim-shot
Vib.
Superball
Rand
Mitte
mit großen Superball auf der Platte reiben. Effekt: Glissando aufwärts
am Rand
Cr.
Gr.Tr.
Perc.
4
molto sostenuto
ca10"-12"
a Tempo
5
ca2"-3"
3
ca3"-4"
4
molto sostenuto
presto poss.
legatiss.
Vl.
Vc.

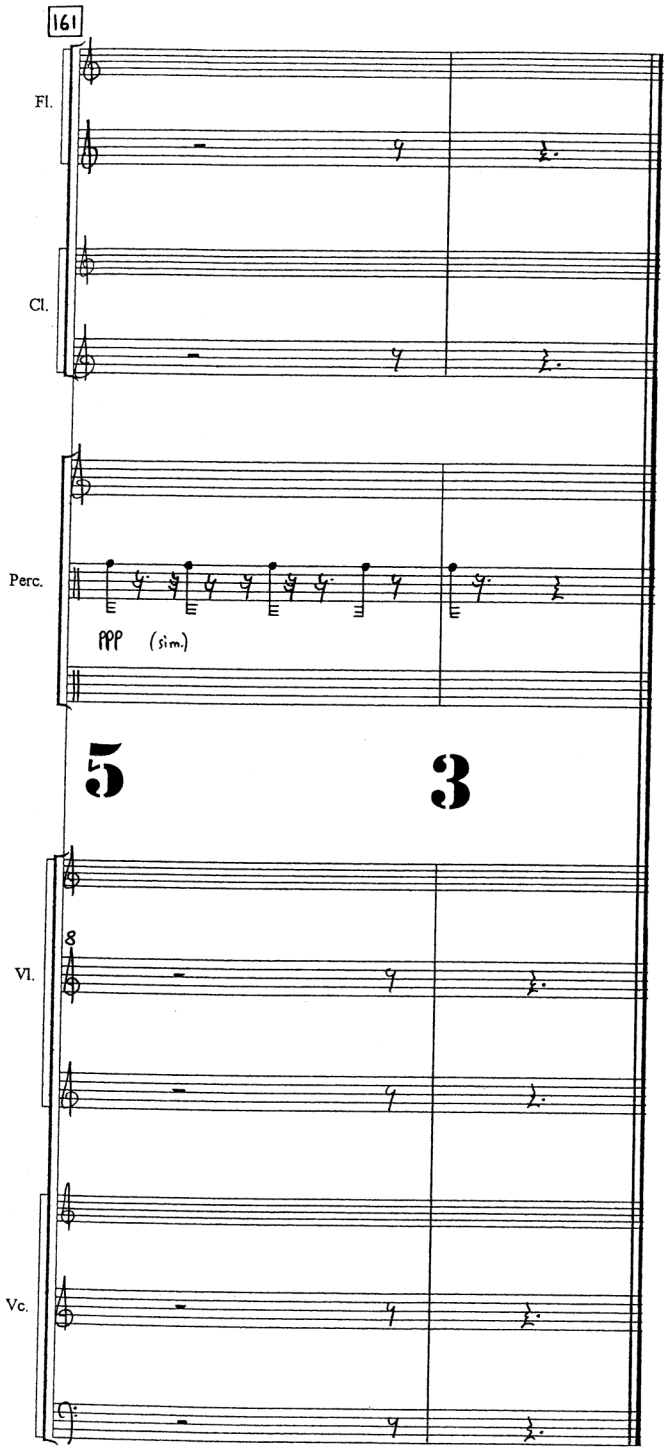

132
Fl.
Cl.
Perc.
Vl.
Vc.
Griffwechsel unregelmäßig (mit der Lautstärke Koordiniert)
nv unregelmäßig (mit der Lautstärke Koordiniert)
mit der Hand
Bg.
St.
Trg.
mit dem Fingernagel reiben (K.I.)
T-T I
Gr.Tr.
2
5 poco sostenuto
4 molto sostenuto
ca.1"
a Tempo
Geschwindigkeit des Trem. etwas unregelmäßig poco stacc.
più mosso Tempo sostenuto
alla punta
rit.
accel.


138
Fl.
Cl.
Perc.
Vl.
Vc.
so hoch wie möglich
(Keiner M)
Fingergriff ad lib.
Picc.
frull.
prende Picc.
prende Cl. Basso
Cl. Basso
beinahe Tonlos
Cr.
arco
(Metall)
(K.I.)
Vib
mit der Hand
Trg
T.-T.
5
molto sostenuto
4
3
a Tempo
ca. 8"-10"
molto
gett.
alla punta
marcato
Akzent durch Bogendruck
arco lentiss.
pochi crini
beinahe Tonlos


143
Fl.
prende Fl.
Flauto
legatiss.
M instabil
presto poss.
poco
Cl.
quasi gliss.
Vib.
arco
Superball
Perc.
Ped.
mit Superball reiben
Gliss. aufwärts
St.
mit der Hand
Trommelstock
a Tempo
4
5
4
5
4
molto più mosso
ca. 4"-5"
ca. 6"-8"
5
presto possibile
Vl.
flaut.
Vc.
legatiss.
presto poss.


150
Fl.
prende Picc.
Picc.
prende Fl.
Fl.
Mundstückbewegung auch während der Fermaten
Cl.
presto poss.
quasi gliss.
sim.
legatiss.
prende Cl.
Cl.
Perc.
arco
mit Superball reiben (Gliss aufwärts)
Superball
Superball (nur einer)
T-T.
(K.l.)
Cr.
(Metall) immer K.l.
Rhgl.
(K.l.)
poss.
Gr.Tr.
5 presto possibile
(die BKl. bestimmt das Tempo)
ca.2"-3"
4 a Tempo
ca.3"-5"
3"-4"
2"-3"
3"-4"
1"-2"
4"-5"
3 ca.7"-8"
ca.10"-12"
4
Vl.
poco [SP]
Vc.
poco [SP]
molto [SP]
Lento; ad lib. unregelmäßig
sim.
IV7
tr
ppp sempre


154
Fl.
Cl.
Perc.
Vl.
Vc.
prende Picc.
prende Cl. Basso
quasi gliss.
come eco
Rhgl.
Cr.
(Metall)
Vib.
(loco)
arco
Superball reiben
mit der Hand
Bg
St.
Alle absolut gleich
2
3
4
5
4
5
ca. 4"-5"
7"-9"
3"-4"
7"-9"
4"-5"
ca. 1"-2"
ca. 4"-6"
poco [SP]
[Ord]
[ST]
gliss.
wie ein Echo des vorigen Taktes



5-01
10-9-01