

Please note that not all pages are included. This is purposely done in order to protect our property and the work of our esteemed composers.

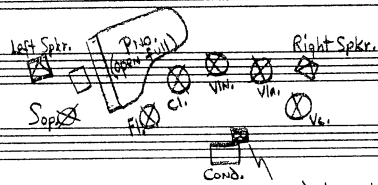
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# Three Poems of Günter Grass

## Instrumentation:



Flute (doubling Piccolo, Alto Flute)  
 B<sup>b</sup> Clarinet (doubling Alto Saxophone, <sup>\*</sup>Bass Clarinet)  
 Piano  
 Violin  
 Viola  
 Cello  
 Mezzo Soprano (g-b<sup>2</sup>)  
 Stereo Tape

<sup>\*</sup>(If player does not double on sax, a separate sax part is available)

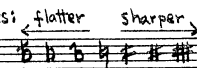



Tape deck on stand, if operated by conductor.  
 If possible, it should be operated at a remote location by an assistant.

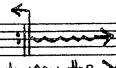

## Notes:


1. Transposing instruments (alto flute, B<sup>b</sup> and bass clarinet, alto sax) are written in C in the score, and in the proper transpositions in the parts.
2. If the conductor operates the tape machine, it should be placed so that it is as inconspicuous as possible to the audience; also the machine should not produce an audible click when switched on/off. The tape is available in half-track stereo or quarter-track stereo format, at 7 1/2 ips. A section of leader tape separates each cut from the next.
3. The piano lid must be fully open. The pianist will require a pair of hard rubber percussion mallets (score symbol ) and a single soft-headed mallet (score symbol ). Piano pedaling is ad libitum except where specifically indicated. The piano must have a working sostenuto pedal.

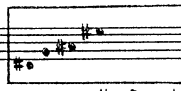


## Notational Symbols:

microtones: flatter sharper  





 A short note or group of notes. Play the group as fast as possible.  
 The duration of the note is proportional to the length of the beam, or line extending from the note heads.

 Repeat the material between the double bars for the duration shown.  
 An event in which pitch-contour = not exact pitch = is indicated.

 (Strings) Snap the string against the fingerboard ("Bartok pizzicato").

 Distribute the given material freely within the duration governed by the box.  
 Approximate highest/lowest pitch available on an instrument.  
 (Piano) A black- and a white-note cluster respectively. Approximate width shown by placement of the rectangle.

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 A general special-effect sign, always coupled with a written instruction, i.e. "plucked string," "behind bridge."  
 Glissando between specified pitches. Treat freely.  
 A "smear" effect; quasi-glissando off the note.

(221)

ca 25'

# Three Poems of Günter Grass

I. GLEISDREIECK (ca. 9:00) Commissioned by the Goethe Institute of Boston for the Boston Musica Viva, Richard Pittman, conductor

RONALD PERERA (1974)

START TAPE

CUE UP

0:00 → 0:25 2:20 2:25 2:35

A train pans from right to left, stopping. A pedalpoint emerges, right. A woman repeats a line from the poem, in translation. Feedback sounds combine with rhythm of train wheels and intensify. / Subsideing. A new pedal.

Fl. *With Intensity* ( $\text{♩} = 69$ ) *bend* *bend up and down 1/4 tone from b* *Non-synchronously with other players* *bend as before*

Cl. *bend up and down 1/4 tone from b* *Non-synchronously with other players* *bend as before*

Pno. *mp Plucked strings (middle of string)* *release Pedal ↑*

Sop. *With Intensity* ( $\text{♩} = 69$ )

Vln. *With Intensity* ( $\text{♩} = 69$ ) *sul D* *bend* *bend up and down 1/4 tone from c#* *Non-synchronously with other players* *bend as before* *pizz.*

Vla. *bend up and down 1/4 tone from c#* *Non-synchronously with other players* *arco* *bend as before* *pizz.*

Vc. *bend up and down 1/4 tone from g* *Non-synchronously with other players* *arco* *bend as before* *pizz.*

TAPE *(pedalpoint)*

5 *mechanically, like scale practice*

Fl. *P* *non cresc. mechanically,* *like scale practice* (?)

Cl. *P* *NON cresc.* (?)

Pno.

Sop.

Vln. *arco; bend as before* *P* *stop bending; no vibrato*

Vla. *arco; bend as before* *P* *stop bending; no vibrato*

Vc. *P* *stop bending; no vibrato*

TAPE *(pedalpoint fading out)*

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Full score & parts and tape are available on rental from the publisher

\* See note 1.

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STOP TAPE

Fl. *f* *f* flutter-tongue  
 Cl. *f* flutter  
 Pno. *f* *p* *ppp* *mp* *pp*  
 Vln. *f* *non legato* *f* (modo ord.) *3* *3:1:2*  
 Vla. *f* *non legato* *f* (modo ord.) *3:1:2*  
 Vc. *f* (modo ord.) *mf* *p* *f* *3:1:2*  
 TAPE *f* heavy *pp*  
 [No Pedal]

> 2:52 [Counts as 1 measure] 6-9" a tempo

Fl. (5 notes = 69)  
 Cl. *modo ord.* *mp* Strike strings right next to the pins. With damper pedal depressed, it should sound like a distant music box.  
 Pno. *f* *mp* *mp*  
 Sop. (spoken) "Die Putzfrauen gehen von Ost nach West."  
 a tempo

All strings: Play behind the bridge. Play hesitatively and irregularly.  
 Vln. *col legno battuto* *ppp*  
 Vla. *col legno battuto* *ppp*  
 Vc. *col legno battuto* *ppp*  
 a tempo

\* This effect should imitate the "tape echo" of the electronic prelude.

Fl. (modo ordi) *p*

Cl. *p*

Pno. (8va)

Sop. (sung) *f* *urgently (half-whisper)* *6/4*  
 Nein Mann, bleib hier, was willst Du drüben;  
 (half-shout) *ff* *seductively* *piu f*  
 komm rü-ber Mann, was willst

Vln. (modo ordi) arco *p*

Vla. (modo ordi) arco *p*

Vc. (modo ordi) arco *p* (sulc) *pp*

20

Fl. *pp* take saxophone

Cl. *pp*

Pno. *pp* 7

Sop. *p* du hier.

(spoken in unison) *attacca*  
*p* "Gleisdreieck!"

(spoken in unison)  
*p* "Gleisdreieck!"

(spoken in unison) *attacca*  
*p* "Gleisdreieck!"

20

Vln. (sola) *pp*

Vla. *pp*

Vc. *pp*

(spoken in unison) *attacca*  
*p* "Gleisdreieck!"

(spoken in unison)  
*p* "Gleisdreieck!"

(spoken in unison)  
*p* "Gleisdreieck!"

# II. KLAPPSTÜHLE (ca. 8:00)

START TAPE Waltz Fantasy

CUE UP

An old-fashioned music box plays a Strauss waltz (Artist's life), with a ring-modulated version of itself. The pitch sinks slowly and the music box gradually cross-fades to synthesized 'automated' musical sounds.

0:00 →

Fadeout of Real Music Box after two complete "plays"

*d. = ca. 78 (beat of original recorded waltz)*

Fl. *p*

Cl. *p*

Pno. *p*

*d. = ca. 78 (beat of original recorded waltz)*

Vln. *p*

Vla. *p*

Vc. *p*

Music box fades out completely

1:30

10

Fl. *mf*

Cl. *mf*

Pno. *mf*

10

Vln. *mf*

Vla. *mf*

Vc. *mf*

Handwritten musical score for measures 20-30. The score includes staves for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

Measures 20-25: Flute and Clarinet parts feature melodic lines with dynamic markings *mf*, *mp*, and *f*. The word "litting" is written above the Flute staff. Measure 25 includes a *pp* marking. Piano accompaniment is present in measures 25 and 30.

Measures 26-30: Flute and Clarinet parts continue with melodic lines. Dynamic markings include *f*. The Piano part continues with accompaniment.

Handwritten musical score for measures 35-40. The score includes staves for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

Measures 35-40: Flute and Clarinet parts feature melodic lines with dynamic markings *pp* and *f*. The Piano part continues with accompaniment. The Violin part includes markings for *pp*, *pizz.*, and *arco*. The Viola part includes markings for *pp* and *f*. The Violoncello part includes markings for *p*, *pp*, and *mf*.

45 50

Fl. *p* *poco cresc.*

Cl. *f*

Pno. *p*

Vln. *p* *arco* *poco cresc.*

Vla. *p*

Vc. *p*

Tape

55 60

Fl. *mf* *p* *dim.*

Cl. *dolce* *mp*

Pno.

Vln. *mf* *arco* *detache'* *4:3* *5:6*

Vla. *mf* *arco* *detache'* *5:6* *4:3*

Vc. *mf* *arco* *detache'* *5:6* *4:3*

Tape



30.

# III. SCHLAFLOS (ca. 5:00)

10"-12"

Piccolo\* (8va) ca. 4"

Bass Cl.\* ca. 4"

Prepared Pno. [Inside piano] ca. 2" (l.v.) Full Ped. take mallet

Sop. ca. 4" 10"-12"

Vln. ca. 4" half spoken; half whispered: Six, seven, eight, nine

Vla. ca. 4" half spoken; half whispered: Zehn, neun, acht, sie-ben

Vc. ca. 4" P half spoken; half whispered: One, two, three, four, five, six, seven, eight, nine

**A**

Picc. ca. 3" Inward; focused (♩ = ca. 63) PPP P 3

B. Cl. ca. 3" PPP P PP P

P. Pno. (either hand) f Strike second frame from bottom on its side, near middle [Ped.] (release)

Sop. ca. 3" Inward; focused (♩ = ca. 63) PP P mein A-tem ver-feh-ten

Vln. ca. 3" Inward; focused (♩ = ca. 63)

Vla. ca. 3"

Vc. ca. 3"

\* In the part, bass clarinet is written in the treble clef, and sounds a M9 lower. Piccolo sounds 8va↑.

\*\* For this movement the piano is prepared by damping the strings from  to the highest note on keyboard with masking tape.

**B**

unmeasured, as fast as possible

10"

Picc. *pp* (match vocal dynamic)

B.C. *sub.p*  $\text{♩} = \text{measured}$   $5:4(d)$   $7:8$

P. Pno. *pp*  $\text{♩} = 63$   
 Stop the five lowest strings with fingers of l.h. Strike strings w/ mallet. Continue as lib.  
 Etc. Next lowest lowest

Sop. *pp*  $\text{♩} = \text{unmeasured}$   $7:8(d)$   $10''$  (release)  
 das. Na del-öhr.

**B**

10"

Vln. *col legno battuto* *mp* rapid and fragmented

Vla. *col legno battuto* *pp* rapid and fragmented

Vc. *col legno battuto* *pp* rapid and fragmented

Strings: Create a dense sound texture in which as many as possible of the 7 pitches are sounding at once.

**C**

Measured  $\text{♩} = 76$

Picc. *mf colla voce*  $2''$  *change to fluttertongue*  $3d:2$

B.C. *mf colla voce*  $2''$   $3d:2$  *mp*  $3$

P. Pno. (sit down)

Sop. *mf*  $2''$  *change to rolled r, without breaks, if possible*  $\text{♩} = 76$   
 Jetzt muss ich zäh-len und heim wärts blät-tern trep-ab.

Vln.  $2''$   $\text{♩} = 76$

Vla.  $2''$

Vc.  $2''$

D 10" E Marked (♩=192)\*

Picc. (measured) *p* *poco* *mf* *pp*

B. Cl. (measured) (unmeasured) *p* *poco* *mf* *pp*

P. Pno. *ppp* *poco* *mf* *pp* *pp* *poco* *mf* *pp*

Sop. *mp* (measured) *pp* *poco* *mf* *pp*

D 10" E Marked (♩=192)\*

Vln. pizzicato; string texture as at B *ppp* *poco*

Vla. pizzicato; string texture as at B *ppp* *poco*

Vc. pizzicato; string texture as at B *ppp* *poco*

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F ♩=63 11:8

Picc. *ppp* *p* *mf* *pp*

B. Cl. *ppp* *p* *mf* *pp*

P. Pno. *p* *mf* *pp*

Sop. *p* *mf* *pp*

Vln. half hair half wood *pp*

Vla. half hair half wood *pp*

Vc. arco *pp*

Floating, serene  
 Create a texture of slowly interweaving pitches, slightly out of phase with each other

A-ber die Kriech-gäu-ge  
 min-der in

F 16"

\* Note to conductor: the piano music in this section should not have to be conducted, only cued where necessary - the pianist maintaining the ♩=192 tempo.