

# Augenmusik II: Bangscale II: Fantasia

for violin, clarinet & piano  
in  
B<sup>b</sup>

David Pocknee

# Augenmusik II: Bangsale II: Fantasia

for violin, clarinet & piano

Duration: approx. 5min

written for & dedicated to **Trio Spannung** (Hollas Longton, Germaine Sijstermans & Leo Svirsky) who gave the work its first performance → (18 May 2012)

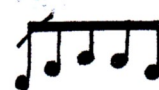
## NOTES:


This is a transposed score - the clarinet is notated a major second higher.


All accidentals only refer to the note that they directly precede.

All glissandi should encompass the entirety of both notes it is attached to.

Dynamics range from **ppp** (as quiet as possible) to **fff** (as loud as possible).

 = play as fast as possible

 = a random trill - randomly alternate between all of the notes indicated as fast as possible, constantly changing the order.  
- violin - this is played non-tremolo unless there is a tremolo marking.

 = (not clarinet) tremolo as fast as possible  
- piano - where this is on a 2-note chord, the 2 notes should be alternated as fast as possible.

The score alternates between spatial and conventional notation:

**SPATIAL**

**NON-SPATIAL**

These boxes appear whenever there is a change in the type of notation

## Violin:

All harmonics are natural unless "art." is written above.

↑ = as high as possible on the current string.

SP = sul ponticello

ord. = ordinario

ST = sul tasto

## General:

This is the second in a series of pieces in which difficulty is a composable parameter.

In this piece physical, psychological & theatrical difficulty occur in different combinations. A change in difficulty is usually indicated by a new rehearsal mark.

The beginning section of the piece should be played as fast as possible and completely unsynchronized between the players. The same with **A** (Apart from the chord near the end). This notation is not spatial.

In section **P**, there is no tempo, and arrows indicate a cueing system. An event connected by an arrow to an event preceding it must occur **IMMEDIATELY** after the completion of the preceding event.

dp 20/6/2012

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Violin

Senza tempo e misura  
Frantic & Subdued  
As fast as possible - unsynchronized - match your volume with the others

ppp

pp-sudden volume change

Clarinet in B $\flat$

Senza tempo e misura  
Frantic & Subdued - As fast as possible - unsynchronized - match your volume with the others

ppp

pp-sudden volume change

Piano

Senza tempo e misura  
Frantic & Subdued - As fast as possible - unsynchronized - match your volume with the others

no pedal

\* A small piece of weighted cloth (use a moderately heavy book), should be used to mute the strings at the top of the piano that are without dampers.

ppp

pp-sudden volume change

una corda

Vln.

p

mp

Cl.

p

mp

Pno.

una corda

p

una corda \*

una corda

mp

una corda \*

r15ve - - 1

L8vb - - 1

In this section none of the instruments should be synchronized with the other players - all playing as fast as possible.

Vln. *mf*

Cl. *mf*

Pno.

Vln. *f* repeat until all the players have reached this point

swell randomly between *mf* & *f*

Explosive & Exuberant

Cl. *f* repeat until all the players have reached this point

swell randomly between *mf* & *f*

Explosive & Exuberant

Pno. Repeat until all the players have reached this point

swell randomly between *mf* & *f*

Explosive & Exuberant

Vln.

Cl.

Pno.

Vln.

Cl.

Pno.

Vln. *(8ve)* *fff*

Cl. *p*

Pno. *(8ve)* *ff*


Vln. *fff*

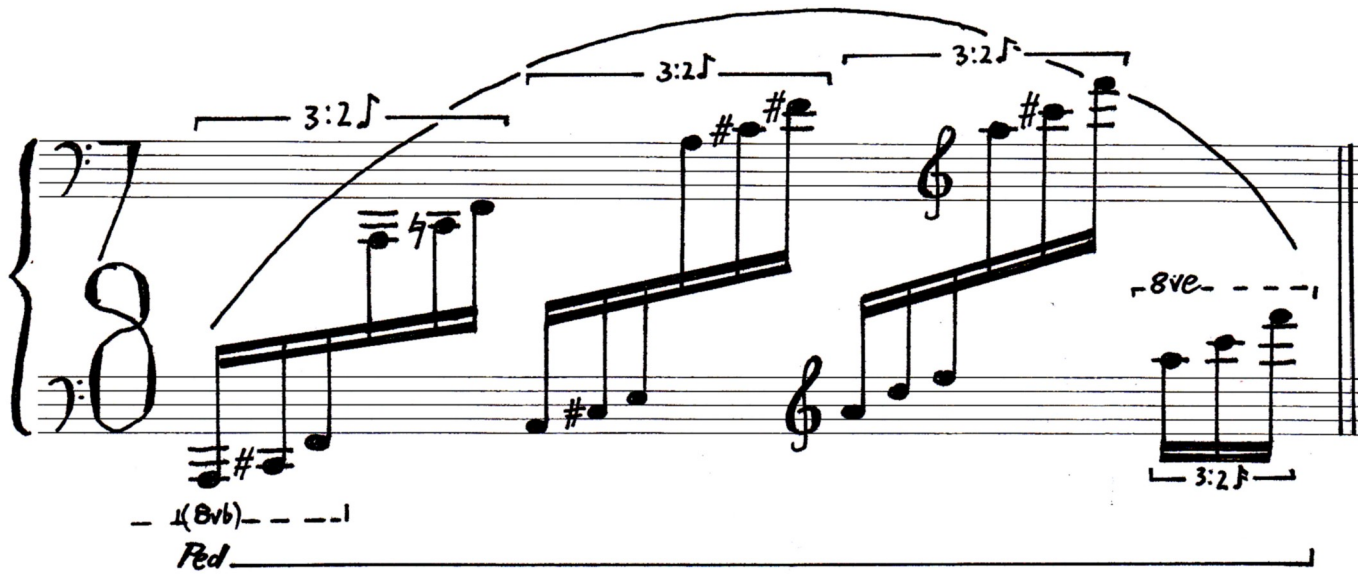
Cl. *fff*

Pno. *f* *fff* *Ped* *\*4*

*smash it like Liszt!*

Vln.  *attacca*

Cl.  *attacca*

Pno.  *attacca*

--- 1(Bvb) ---  
Ped

**Vln.**  $\text{♩} = 100$  I *All Harmonics are natural*  
*Explosively & chaotic & bi-polar* Notation is SPATIAL

**Cl.**  $\text{♩} = 100$  *Explosively & chaotic & bi-polar* Notation is SPATIAL

**Pno**  $\text{♩} = 100$  *Explosively & chaotic & bi-polar* Notation is SPATIAL

**Vln.** *III II*

**Cl.**

**Pno**

*senza tempo*  
*unsynchronized... as fast as possible*

*8ve*

in case you forget, the grid is:

3 4 5	3:5	4:4	5:3
4 5 3	4:3	5:5	3:4
5 3 4	5:4	3:3	4:5

as if a sudden eruption of glossolalia  
 at a pentecostal meeting.



**Vln.** *hold until cue from piano* **SPATIAL** *Aggressive! w/ increasing ord. tension* *\* alternate randomly between the two strings as fast as possible*  
**Cl.** *hold until cue from piano* **SPATIAL** *building tension until bar 17* *breath*

**Pno.** *3:2* *8vc* **SPATIAL** *Bach-like counterpoint, reserved* *cue violin & clarinet*

**Vln.** *sfz* *sfz* *sfz* *sfz*

**Cl.** *sfz* *sfz* *sfz* *sfz*

**Pno.** *pp*

Vln 17 *senza tempo* *art.* *hold until cue from piano...*  $3 \text{ } \downarrow = 100$  *Do not slow down* \*As high as possible.

Cl. 17 *senza tempo* *wait until cue from piano...* *piano cue*  $3 \text{ } \downarrow = 100$

Pna. 17 *senza tempo* ... back at the pentecostal service... *cue violin & clarinet*  $3 \text{ } \downarrow = 100$

Vln 19 *Non-SPATIAL* *Explosive!* *grinding (this is an expressive marking do NOT use extra bow pressure)* *lighter* *Jagged* *springing back to life* *bored* *ready to detonate...*

Cl. 19 *Explosive!* *Non-SPATIAL* *mf* *ff* *mf* *ff* *mf* *ff*

Pno 19 *rise* *fidgety* *Non-SPATIAL* *grumbling* *mf* *ff* *mf* *ff*

Vln.  $\text{mf}$

Cl.  $\text{fff}$

Pno

7:6  $\text{fff}$

7:4 Pentacostissimo!

10:7

9:12  $\text{rve}$

Vln.  $\text{P}$

Cl.  $\text{P}$

Non-SPATIAL

SPATIAL from 2: pathy to destruction...

Non-SPATIAL Take no prisoners...  $\text{sfz}$

Non-SPATIAL Under pressure  $\text{mf}$

Pno

Non-SPATIAL

26  $\text{rve}$  Moonlight sonata w/ autism...

Non-SPATIAL  $\text{fff}$

Handwritten musical score for Violin (Vln.), Clarinet (Cl.), Piano (Pno.), and Viola (Vln.). The score includes various musical notations, dynamics, and performance instructions.

**Violin (Vln.):** Starts at measure 30. Dynamics include *sfz*, *f*, *ff*, *pp*, and *f*. Performance notes include "As high up the string as possible" and "Uncontrollable".

**Clarinet (Cl.):** Starts at measure 30. Dynamics include *f*, *mf*, *fff*, and *p*. Performance notes include "dispassionate" and "turn down the gas to a low simmer".

**Piano (Pno.):** Starts at measure 30. Dynamics include *mf*, *fff*, *mf*, *ff*, and *p*. Performance notes include "8ve" and "serene".

**Viola (Vln.):** Starts at measure 34. Dynamics include *ff* and *f*. Performance notes include "aggressivo! - as if someone has stolen your laptop" and "Excited!".

**SPATIAL vs. Non-SPATIAL:** The score is divided into sections labeled "SPATIAL" and "Non-SPATIAL".

**Tempo and Rhythm:** The score features various time signatures including 4:5, 5:3, 5:4, 3:2, 4:3, and 4:5.

**Other Annotations:** Includes "slides", "Ped", "8ve", "mf", "ff", "pp", "f", "p", "sfz", "Uncontrollable", "turn down the gas to a low simmer", "aggressivo! - as if someone has stolen your laptop", "Excited!", "serene", and "As high up the string as possible".

The musical score is written for Violin (Vln.), Clarinet (Cl.), and Piano (Pno.). It features several sections and annotations:

- Vln. Part:**
  - Measures 38-45: **N** *as if you never stopped playing*. **SPATIAL** annotation.
  - Measures 46-54: **N** **SPATIAL** annotation.
  - Measures 55-63: **N** **SPATIAL** annotation.
  - Measures 64-72: **N** **Non-SPATIAL** annotation. Rhythmic markings above notes include  $3:4$ ,  $5:3$ , and  $4:3$ .
  - Measures 73-79: **P** **Coda** section. **Senza tempo e misura** annotation.
  - Measures 80-86: **P** **Coda** section. **Senza tempo e misura** annotation.
  - Measures 87-93: **P** **Coda** section. **Senza tempo e misura** annotation.
- Cl. Part:**
  - Measures 38-45: **N** **SPATIAL** annotation.
  - Measures 46-54: **N** **SPATIAL** annotation.
  - Measures 55-63: **N** **SPATIAL** annotation.
  - Measures 64-72: **N** **Non-SPATIAL** annotation.
  - Measures 73-79: **P** **Coda** section. **Senza tempo e misura** annotation.
  - Measures 80-86: **P** **Coda** section. **Senza tempo e misura** annotation.
  - Measures 87-93: **P** **Coda** section. **Senza tempo e misura** annotation.
- Pno. Part:**
  - Measures 38-45: **N** **SPATIAL** annotation.
  - Measures 46-54: **N** **SPATIAL** annotation.
  - Measures 55-63: **N** **SPATIAL** annotation.
  - Measures 64-72: **N** **Non-SPATIAL** annotation.
  - Measures 73-79: **P** **Coda** section. **Senza tempo e misura** annotation.
  - Measures 80-86: **P** **Coda** section. **Senza tempo e misura** annotation.
  - Measures 87-93: **P** **Coda** section. **Senza tempo e misura** annotation.
- Dynamic and Performance Markings:**
  - f** (forte) at the beginning of the Vln. part.
  - mf** (mezzo-forte) and **ff** (fortissimo) markings are present in the Pno. part.
  - 8ve** (8va) markings indicate octave transpositions.
  - 8vb** (8vb) markings indicate octave descenders.
  - Senza tempo e misura** (without time and measure) is used for the Coda sections.
- Key Signatures:**
  - (C major)**
  - (Eb major)**
  - (D major)**
  - (F major)**
  - (E major)**
  - (Bb major)**
  - (Db major)**

Vln.

Cl.

Pno.

(F# major)

(A major)

(Ab major)

(G major)

Vln.

Cl.

**Q** J=60

**Q** J=60

(B major)

Pno.

**Q** J=60

As if you have just said "goodbye" to someone and started to walk away, only to find that you both have to walk in the same direction.

4 J: ∞

This is actually irrational!

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q
Psy			X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Phy		X		X	X	X	X	X	X	X	X	X	X	X	X	X	X
The	X			X	X	X	X	X	X	X	X	X	X	X	X	X	X

