

andrey koroliov

psychosis beatdown



EDITION ISOTROPUS KÖLN
0113

psychosis beatdown

(2012)

mit Texten von Sarah Kane (aus „4.48 psychosis“)

ERLÄUTERUNGEN

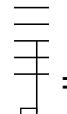
Klarinette / Bassklarinette

 = slap tongue

 = slap tongue tonlos abgedämpft

 = Zahnton

Mph  = Multiphonics (unsauber und schrill über dem notierten Ton)

 = Tonlos spielen

Zusatzinstrumente: kleines Glöckchen mit Holzschlägel,

Melodika Umfang  (chromatisch)

Klavier

 = Étouffé (angegebenen Ton auf der Klaviatur anschlagen und gleichzeitig auf der Saite im Innenraum dämpfen)

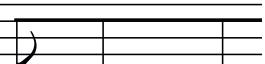
 = Cluster zwischen den angegebenen Tönen

 = selbiges nur mit weißen Tasten

Zusatzinstrumente: ein hartes Plektrum

Beide Instrumentalisten

 hoch / mittel / tief umschreibt das ungefähr zu nutzende Stimmregister der beiden Instrumentalisten.

 tonlos
 

Äquivalent zum Tonlosspiel der Klarinette mit entsprechenden Konsonanten (quasi „Luftstoss“).
Stimme immer durch Mikrofon.

Beide Instrumentalisten benötigen je ein Mikrofon. Beim Klavier sollte es am Instrument in der Nähe des tiefen Registers befestigt werden.

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(2012)

text: sarah kane (†)

andrey koroliov

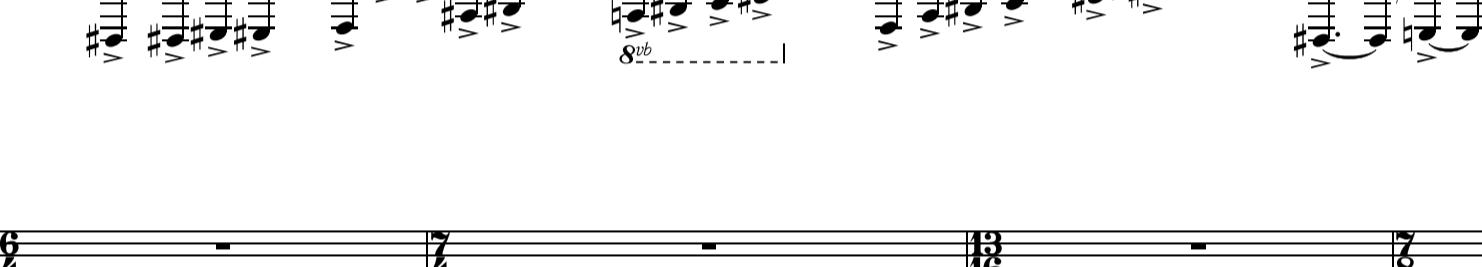
$\text{♩} \approx 84$

Stimme zu B.-Cl. 

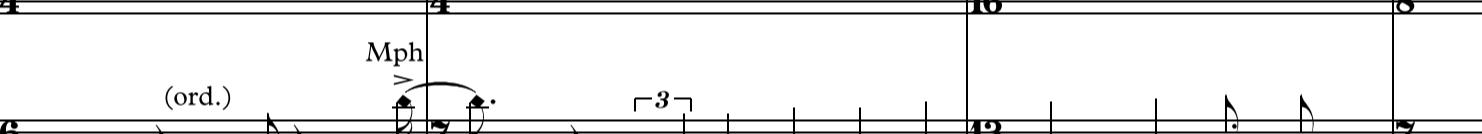
Bassklarinette in B 

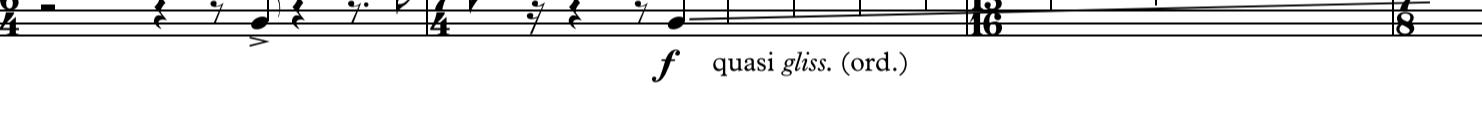
$\text{♩} \approx 84$

Stimme zu Pn. 

Klavier 

\equiv

St. (Cl.) 

B. Cl. 

St. (Pn.) 

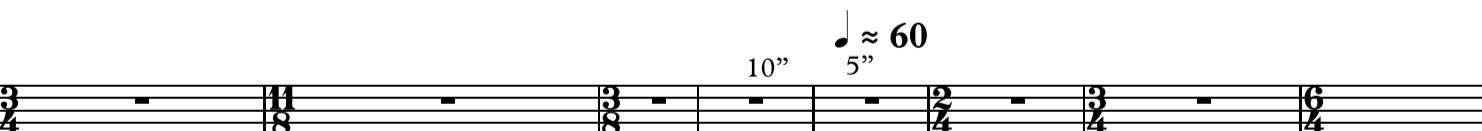
Pn. 

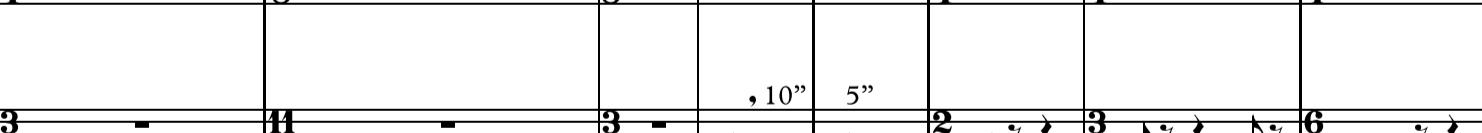
\equiv

St. (Cl.) 

B. Cl. 

$\text{♩} \approx 60$

St. (Pn.) 

Pn. 

$\text{♩} \approx 60$

St. (Pn.) 

Pn. 

20

St. (Cl.)

B. Cl.

(tonlos)

pp < f poss.

f poss.

p

St. (Pn.)

S - dis-like my bo-dy F dis-em-bo-dy

Pn.

f

≡

26

St. (Cl.)

-struct symp-to-sis Sch

B. Cl.

f

f poss.

St. (Pn.)

f

de-con- S- not ea-ing not slee-ping no sex drive wants to die F at

Pn.

f

≡

30

St. (Cl.)

(ad lib.) *p*

four-ty - eight I shall

30"

B. Cl.

p

30"

St. (Pn.)

(ad lib.) *f*

four shall S Sch F Sch

Pn.

pp

p < f pp

p < f > pp

p < f > pp

p < ff

pp

32

Ton-Luft-Verhältnis

B. Cl. *take Cl. !* 8" Klarinette in B 8" ≈ 68 Ton T. L. Gemisch Luft

St. (Pn.) 8" , *f* 8" ≈ 68 S

Pn. 8" 8" ≈ 68 *pp* ≈ 68 *p*

Étouffés im Bassregister ohne Pedal *sffz* jeden Ton neu mit rechtem *ped.* anschlagen

==

39

Ton-Luft-Verhältnis

Cl. *pp* *p* *pp* *ppp* *p*

St. (Pn.) *pp* *f* *ppp* *p*

Pn. *pp* *f* *ppp* *p*

v

==

46

Ton-Luft-Verhältnis

Stimme (Cl.)

Cl. *decresc.* *ppp* *pp* *< p* *p* *> pp* *p* *f*

(ord. Ton)

St. (Pn.) *pp* *p*

Pn. *pp* *p* *f* *f*

f *p*

55

St. (Cl.)

Cl.

St. (Pn.)

Pn.

f *f* *f* > *pp* *p poss.* *p poss.* *p poss.* *p poss.*

ab hier verschie-dene, pfeifend hohe Zahntöne

pp *p* *p*

sempre con $\ddot{\text{R}}\text{ed}$.

66

St. (Cl.)

Cl.

St. (Pn.)

Pn.

p poss.

≈ 74

21 mal

pp *p* *decresc.* *pppp* *ppp*

≈ 74

21 mal

72

St. (Cl.)

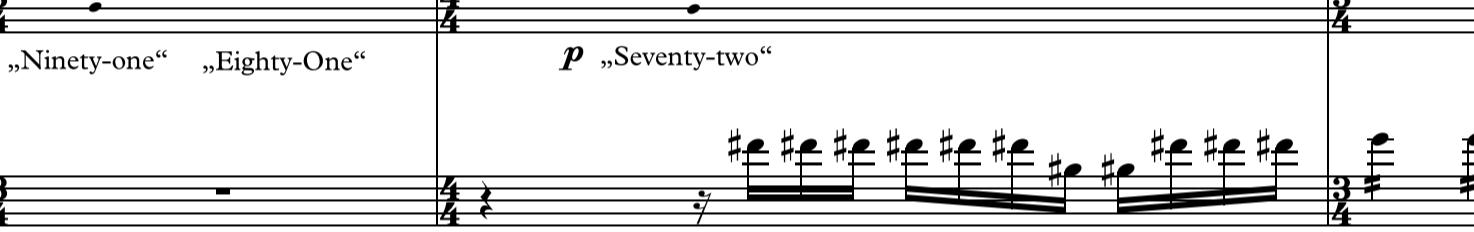
Cl.

St. (Pn.)

Pn.

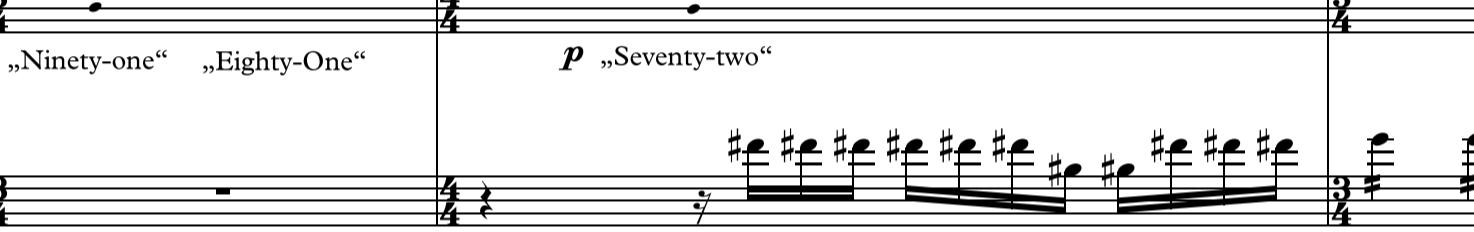
2

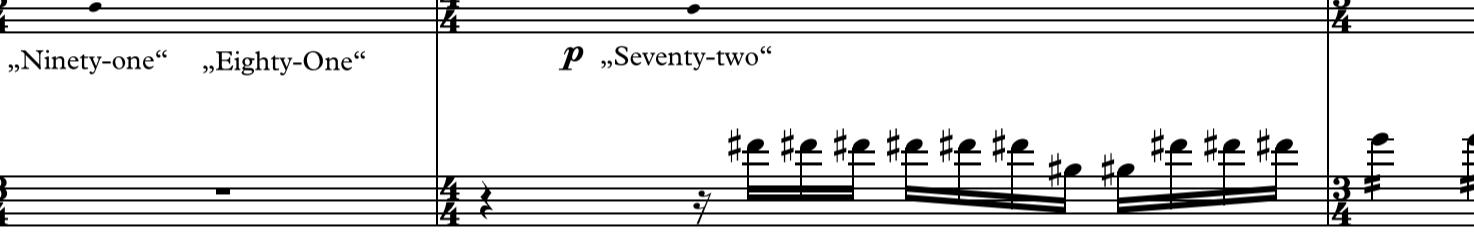
81 (Zahlen ametrisch hineinrufen)

St. (Cl.) 

Cl. 

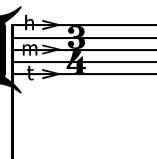
(Zahlen ametrisch hineinrufen)

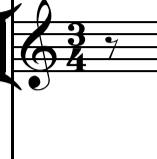
St. (Pn.) 

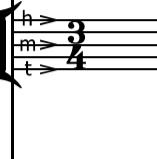
Pn. 

2

87

St. (Cl.) 

Cl. 

St. (Pn.) 

Pn. 

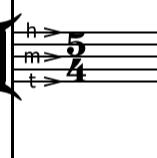
“Twenty-eight”

=

90

St. (Cl.) 

Cl. 

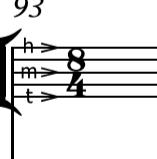
St. (Pn.) 

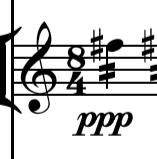
Pn. 

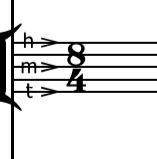
“Twelve” “Twelve”

=

93

St. (Cl.) 

Cl. 

St. (Pn.) 

Pn. 

f

96

St. (Cl.)

Cl.

St. (Pn.)

Pn.

TAKE
kl. GLOCKE 
(p)

sempre con Ped.

=

St. (Cl.)

Cl.

St. (Pn.)

Pn.

take B. Cl. Bassklarinette
in B

f

=

100

St. (Cl.)

B. Cl.

St. (Pn.)

Pn.

Mph abschmieren!

ff 

f

TAKE
kl. GLOCKE

p sub.

f

105

St. (Cl.)

B. Cl.

St. (Pn.)

Pn.

f

f

110

St. (Cl.)

B. Cl.

St. (Pn.)

Pn.

TAKE
kl. GLOCKE

p

f

p

115

rit.

St. (Cl.)

kl. Gl.

TAKE
MELODIKA

f

rit.

St. (Pn.)

Pn.

INSIDE mit Plektrum

f 15^{mb}

1/2 *Repet.*

p

f

p

120

St. (Cl.)

Mel.

St. (Pn.)

Pn.

kehlig und stumpf p

I don't
TAKE
B. Cl.

f

kehlig und stumpf p

think so.

seccissimo

p

126

St. (Cl.)

B. Cl.

St. (Pn.)

Pn.

-pressed.

who are -ming?

-self.

B. Cl.

(tonloser slap-tongue)

tenuto

I'm de-

you bla-

my-

I dreamt I went to the doc - tor's

tenuto

130

St. (Cl.)

B. Cl.

St. (Pn.)

Pn.

4"

3 , 4"

4"

4"

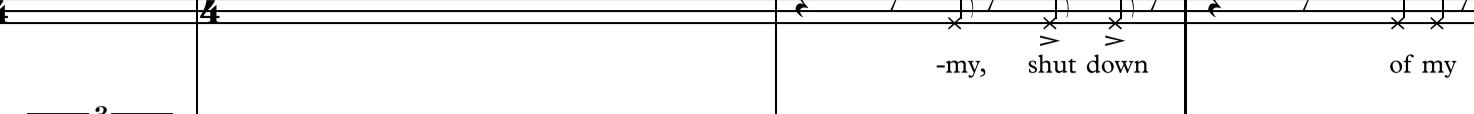
and she gave me eight mi-nutes to live.

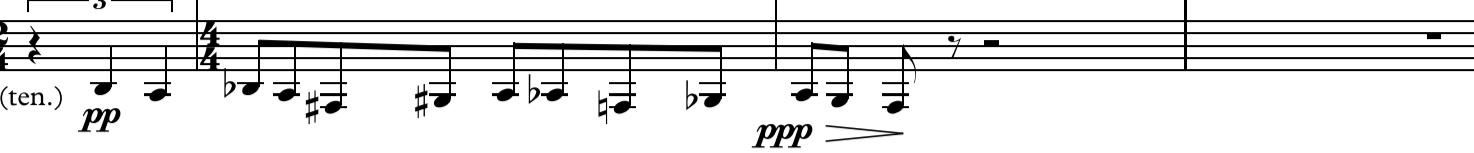
I'd been sit-ting in the fuck - ing wai - ting room

half an ho - ur. O-

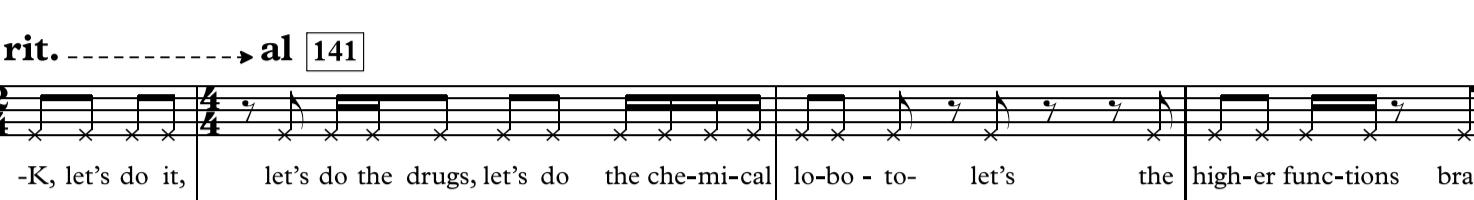
3 3 3 3

134 **rit.** ----- **al** 141

St. (Cl.) 

B. Cl. 

rit. ----- **al** 141

St. (Pn.) 

Pn.

2

2

145

St. (Cl.) $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$ - γ $\begin{smallmatrix} 5 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} 2 \\ 8 \end{smallmatrix}$ - $\begin{smallmatrix} 5 \\ 8 \end{smallmatrix}$ - $\begin{smallmatrix} 3 \\ 8 \end{smallmatrix}$ - $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$ - $\begin{smallmatrix} 3 \\ 8 \end{smallmatrix}$ - $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$ - $\begin{smallmatrix} 3 \\ 8 \end{smallmatrix}$

B. Cl. $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$ - $\begin{smallmatrix} 5 \\ 8 \end{smallmatrix}$ - $\begin{smallmatrix} 2 \\ 8 \end{smallmatrix}$ - $\begin{smallmatrix} 5 \\ 8 \end{smallmatrix}$ - $\begin{smallmatrix} 2 \\ 8 \end{smallmatrix}$ - $\begin{smallmatrix} 5 \\ 8 \end{smallmatrix}$ - $\begin{smallmatrix} 3 \\ 8 \end{smallmatrix}$ - $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$ - $\begin{smallmatrix} 3 \\ 8 \end{smallmatrix}$ - $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$ - $\begin{smallmatrix} 3 \\ 8 \end{smallmatrix}$

St. (Pn.) $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$ - $\begin{smallmatrix} 5 \\ 8 \end{smallmatrix}$ - $\begin{smallmatrix} 2 \\ 8 \end{smallmatrix}$ - $\begin{smallmatrix} 5 \\ 8 \end{smallmatrix}$ - $\begin{smallmatrix} 3 \\ 8 \end{smallmatrix}$ - $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$ - $\begin{smallmatrix} 3 \\ 8 \end{smallmatrix}$ - $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$ - $\begin{smallmatrix} 3 \\ 8 \end{smallmatrix}$

Pn. $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$ - $\begin{smallmatrix} 5 \\ 8 \end{smallmatrix}$ - $\begin{smallmatrix} 2 \\ 8 \end{smallmatrix}$ - $\begin{smallmatrix} 5 \\ 8 \end{smallmatrix}$ - $\begin{smallmatrix} 3 \\ 8 \end{smallmatrix}$ - $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$ - $\begin{smallmatrix} 3 \\ 8 \end{smallmatrix}$ - $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$ - $\begin{smallmatrix} 3 \\ 8 \end{smallmatrix}$

p (take B. Cl.)

seccissimo $\begin{smallmatrix} 3 \\ 8 \end{smallmatrix}$ *sempre* $\begin{smallmatrix} 3 \\ 8 \end{smallmatrix}$ *pp*

pp *p* *f* *p* *pp* *p* *pp*

2

162

St. (Cl.)

rit. ----- → al 176

B. Cl.

kl.
GLOCKE

p poss.

pp

St. (Pn.)

rit. ----- → al 176

Pn.

f p pp ppp pp ppp < p p > pp pp ppp

2

171 (stopft sich Papiertaschentuch in den Mund) $\text{♪} \approx 48$

St. (Cl.) $\begin{smallmatrix} h \\ m \\ t \end{smallmatrix} \begin{smallmatrix} 5 \\ 8 \\ 3 \\ 8 \\ 2 \\ 8 \end{smallmatrix}$ (ad lib.)

B. Cl. $\begin{smallmatrix} 5 \\ 8 \\ 3 \\ 4 \\ 5 \\ 8 \\ 2 \\ 8 \end{smallmatrix}$

St. (Pn.) $\begin{smallmatrix} 5 \\ 8 \\ 3 \\ 8 \\ 2 \\ 8 \end{smallmatrix}$ $\text{♪} \approx 48$

Pn. $\begin{smallmatrix} 5 \\ 8 \\ 3 \\ 4 \\ 5 \\ 8 \\ 2 \\ 8 \end{smallmatrix}$

pp *f* *p*

177 (so gut es geht aussprechen:)

≈ 5"

St. (Cl.) *f* I feel your pain *2* *8* but I couldn't hold your life – in my hands – *ff* *≈ 74*

B. Cl. *8* *2* *8* *16* *8*

≈ 8"

St. (Pn.) *h* *m* *t* *2* *8* *16* *8*

Pn. *9* *2* *8* *16* *8* *molto rit.*

≈ 5" *accel.* *3* *8* *16* *8*

p *p* *f* *p*

≡

181

St. (Cl.) *3* *8* *f* *2"* *2* *8* *f* *1"* *2* *8* *f* *4"* *2* *8* *f* *6"* *2* *8*

B. Cl. *3* *8* *2* *8*

St. (Pn.) *h* *m* *t* *3* *8* *2* *8*

Pn. *9* *3* *8* *2* *8* *1"* *2* *8* *p* *p*

≡

ff *8"* *,"* *,* *10"* *TAKE* *B.Cl.* *12"* *≈ 78 – 82*

St. (Cl.) *h* *m* *t* *pa –* *pa –* (Tuch ausspeien) *8* *2* *8*

B. Cl. *8* *2* *8* *3* *8* *pp* *pp*

(seccissimo)

St. (Pn.) *h* *m* *t* *12"* *2* *8* *3* *8*

Pn. *9* *2* *8* *3* *8* *(seccissimo)* *pp* *pp*

pp *(h)* *pp* *pp*