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# How to... corrupt someone

for 5 musicians



**How to... corrupt and destroy someone [2008]**

*Take him from his 'golden mediocrity' and challenge/support him to stretch himself until the very end...  
where he can enjoy everything he was missing before.*

*Then... just withdraw your support gradually.  
Let him fall until the very end... where he can appreciate everything he had before.*

*Keep pushing him down...until he breaks down... until he is sick with himself, full of desperation...*

*Then... he is ready... just let him explode...*

## How to... corrupt someone

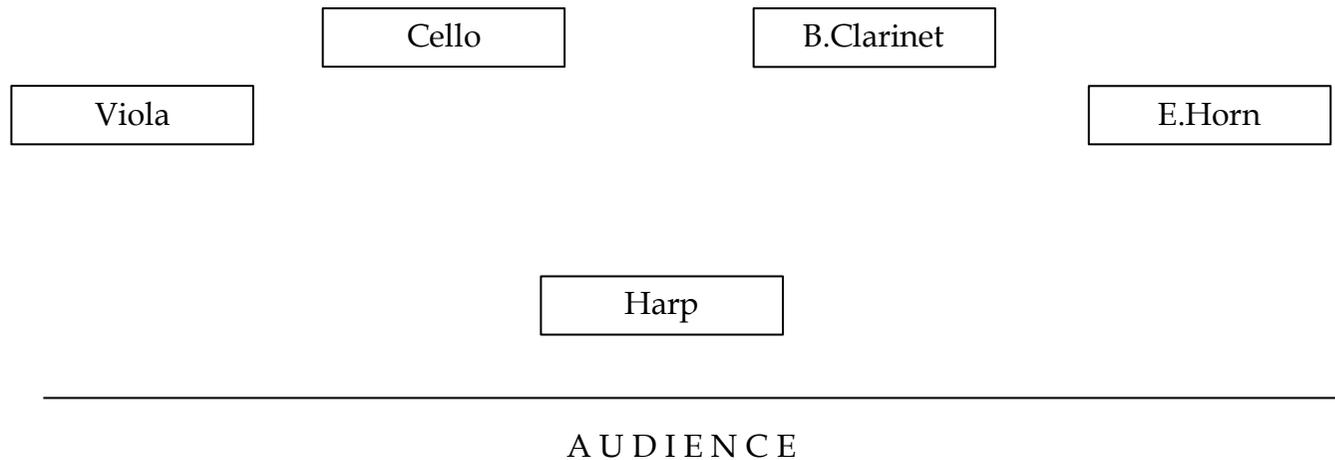
**Duration:** ca.10'

**Instrumentation:** English Horn, Bass Clarinet, Harp, Viola, Cello

### Notes

- Blowing (bl.): Blow in air, without producing a note.
- Fingering (fing.): Left hand fingers on fingerboard, fingering without the bow. The dynamics indicate the intensity of the playing fingers; not the actual volume of the resultant sound (strings).
- *(M)SP* - (Molto) Sul Ponticello, *ST* - sul tasto, *ord.* - ordinario
- There are two types of tying slurs used: normal - which should be played normally, dashed - indicating suggested places for breathing, if required/circular breathing not available (winds).
- There are four types of noteheads used: normal - indicating normally produced notes, square - indicating blowing inside the instrument (without producing a note) (winds), triangle - indicating finger(s) running down a specific string (harp), x-shaped - indicating alternative ways (described with a note) of producing sounds (either on specific pitches or not).
- Dynamics should be always considered as relevant to the other instruments' possibilities. Special indications describing the balance between various groups of instruments are included in the score. Dynamics in " " indicate minimum or maximum dynamics for each instrument and occasion.
- Score in C. Accidentals valid for the entire measure.
- The following symbols are used to indicate slight pitch alterations: ♭ (b) ♭ (b) ♯ (♯) ♯ (♯) ♯ (♯)

## Suggested Positioning



- Viola, cello, b.clarinet and e.horn players must be sitting behind the harpist (able to look at him/her). The harpist is only looking to the audience, but her movements direct the rest of the ensemble (dumping/striking the strings/etc.).
- Viola, cello, b.clarinet and e.horn players must stay motionless during the whole piece (especially during the beginnings and endings of the various sections - as indicated in the score). The only alternation should happen at the very end of the piece. The harpist on the other hand, should play/move/act normally, exaggerating a bit the particular gestures indicated in the score - creating the picture of a living object in a completely static background.
- Section F must be directed and ended by the harpist but not with any exaggerated gesture (as indicated). That should lead to the ending bar (rest), where all performers freeze in their playing position. Section G should also start without any exaggerated gesture.
- Any 'mechanic' noises from the harp (or other instruments) shouldn't be reduced, if they don't affect the actual performance.

Score in C

A ♩ = 60

English Horn

Bass Clarinet

Harp

Viola

Cello

no vib. ad lib.  
bl. → n.

blowing:  
Blow in air without producing a note.

Harp must be always fully standing on the floor and not be lifted (as possible)

tr fingering trill ad lib.  
En ----- EDii - Eb - Ed ... Cn -----

ff ----- mf

**fingering trill: left hand only (no bowing)**  
 The dynamics indicate the intensity of the playing fingers.  
 They also control the trill's speed and pitch:  
 (0 = very slow+high pitch, fff pos. = very quick+low pitch)  
 The change of speed and pitch happens gradually during crescendos & diminuendos.

**sudden stop**  
(following harpist's gesture)  
everyone (except harpist)  
stay completely static

B

9

E. Hn.

B. Cl.

Hp.

Vla.

Vc.

III

*p* *mf* *f* *mp* *ff*

*tr* fingering trill ad lib.

An - ADii - Ab ... Gb ... Gb - Gd - Fn - FD ... En

Cn - C+ii - C# ... Dn ... Dn - DDii ... Cn ... Cn - C+ii - C# ... Bn ... Bn - BD

D# E# F# Ab Bb

bl. → n.

**damp the strings (bold barline)**  
with a very deliberate gesture;  
then use the empty bar to gradually  
relax your arms from damping position

The score is divided into two 4/4 measures followed by two 8/4 measures. A bold vertical barline is placed at the end of the first 4/4 measure. A dashed box labeled 'B' encompasses the first 8/4 measure. The harp part (Hp.) has a box containing the notes D#, E#, F#, Ab, Bb. The violin part (Vc.) includes a trill instruction and a fingering 'III'. Dynamics include *p*, *mf*, *f*, *mp*, and *ff*. The woodwinds (E. Hn., B. Cl.) have rests in the first 4/4 measure and notes in the second 4/4 measure. The strings (Vla., Vc.) play a melodic line with a trill in the first 4/4 measure and a sustained note in the second 4/4 measure.

16

E. Hn.

B. Cl.

Hp.

Vla.

Vc.

*ppp*

*mp* *mf* *f*

*ff* *mf* *f*

*f* *mf*

bl. (without the reed)

*tr* Bb --- BD --- Bn ... .. Cn

5:4 6:4

Cn --- CD --- Bn --- Bn --- BD

*tr* En --- En --- E+ --- Fn

6:4

Detailed description: This is a page of a musical score for five instruments: E. Hn., B. Cl., Hp., Vla., and Vc. The score is divided into measures by vertical dashed lines. The E. Hn. part has a treble clef and a '16' above the first measure. The B. Cl. part has a bass clef and a '16' above the first measure. The Hp. part has a grand staff with treble and bass clefs and a '16' above the first measure. The Vla. part has an alto clef and a '16' above the first measure. The Vc. part has a bass clef and a '16' above the first measure. The B. Cl. part starts with a *ppp* dynamic. The Hp. part has dynamics *mp*, *mf*, and *f* indicated with hairpins. The Vla. part has dynamics *ff*, *mf*, and *f* indicated with hairpins. The Vc. part has dynamics *f* and *mf* indicated with hairpins. There are performance instructions for the B. Cl. and Vc. parts, including 'bl. (without the reed)' and various articulation marks like *tr* and slurs. The Vla. part has two slurs labeled '5:4' and '6:4'. The Vc. part has a slur labeled '6:4'. The score is on page 3.



E. Hn.

B. Cl.

Hp.

Vla.

Vc.

30

"ppp" *ff* "ppp" *ff* "ppp"

bl. → n.

Glissandi with pedals

E<sub>b</sub>

"ppp" *ff* "ppp"

SP → ST → SP → ST → SP → ST

ST → SP

ST → SP

*ff* *mp*

*ff* *p*

II

IV

\*\*  
**dynamics:**  
 strings > en.horn

sudden stop  
(following harpist's gesture)  
everyone (except harpist)  
stay completely static

E. Hn. D

B. Cl.

Hp.

Vla.

Vc.

ST → SP

ST → MSP → ord.

continuous movement, no stopping on notes

mf

pp

ppp

mf

ff

tr Ab

ord.

5:4

mf-mp

strike lowest string area  
with a very deliberate gesture;  
then use the empty bar to  
start relaxing your arm(s)

\*\*  
dynamics:  
vc = b.cl

\*\*  
dynamics:  
vla = e.hn.

43

E

E. Hn.

B. Cl.

Hp.

Vla.

Vc.

Ab (fastest poss.)

"ppp"

f

Run finger(s) down the string

Knock on sound board

strike lowest string area with a very deliberate gesture

tr Gb - GD - An... .. Bn

mf-mp

f

sudden stop (following harpist's gesture) everyone (except harpist) stay completely static

Detailed description of the musical score: The score is for five instruments: E. Hn., B. Cl., Hp., Vla., and Vc. It begins at measure 43. The E. Hn. part has a dynamic of 'ppp' that increases to 'f'. The B. Cl. part has a dynamic of 'ppp'. The Hp. part has a dynamic of 'ff' and includes instructions: 'Run finger(s) down the string' and 'Knock on sound board'. The Vla. part has a dynamic of 'mf-mp' that increases to 'f' and includes a trill instruction: 'tr Gb - GD - An... .. Bn'. The Vc. part has a dynamic of 'ppp'. A vertical line at measure 7 indicates a 'sudden stop' for everyone except the harpist. The time signature changes from 8/4 to 7/4 at measure 7 and back to 8/4 at measure 8.

E. Hn. F

B. Cl. *bl.*

Hp. *ff* *ff* *ppp*

Vla. *ppp* *ST*

Vc. *ST* *p*

Fastest possible plucking and glissandi (with pedals)

*ppp*

**\*\***  
**dynamics:**  
hp >= vla

*ppp*

*ppp*

**\*\***  
**dynamics:**  
e.hn. = b.cl. = vc

E. Hn.

54

B. Cl.

Hp.

54

"ppp" *f* "ppp" *f* "ppp"

Vla.

54

"ppp" *mf* "ppp" *mf* "ppp"

Vc.

**sudden stop**  
 (following harpist)  
 all (except harpist)  
 stay completely static

G

6/4

"ppp" 9x

6/4

*p*

6/4

Dn

The struggle to reach the required strings without lifting the harp must be obvious.

6/4

*mf-f*

6/4

*pp*

6/4

*mp*

6/4

*mp*

**G (repeat 9 times)**

Each instrument should change randomly the succession of rhythmic elements (except of harp).

At the beginning of the 9th repetition the harpist should make a big gesture of dissatisfaction (e.g. deep breath), and make sure the harp is fully standing on the floor (while playing, if it was lifted earlier)

**H (after 9 repetitions)**

At the end of each instrument's part, the performer should relax, and observe the harpist (either disappointed or with some interest), but without moving at all, until the very end of the piece.

The musical score consists of five staves: E. Hn., B. Cl., Hp., Vla., and Vc. The E. Hn. staff starts at measure 61 with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *ppp*. A box labeled 'H' is above the first measure. The B. Cl. staff starts at measure 61 with a bass clef and a dynamic marking of *p*. The Hp. staff starts at measure 61 with a grand staff (treble and bass clefs) and features a large graphic of a harp with a diagonal line across it, indicating a specific performance action. The Vla. staff starts at measure 61 with an alto clef and a dynamic marking of *pp*. The Vc. staff starts at measure 61 with a bass clef and a dynamic marking of *mp*. A box on the right side of the score contains the instruction: "Strike the strings areas you were playing (frustrated). Sit back on your chair disappointed and undo some pedals (angrily, as if you were kicking something)". This instruction is linked by arrows to the harp staff and the Vc. staff. At the bottom of the Vc. staff, there are dynamic markings *mf-f* and *fff ff* with a horizontal line connecting them.