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Implied Failure

for 7 instrumentalists / performers

Implied Failure [2009]

Clear glass falls down and breaks in such a slow motion that you can follow the process of breaking...

[...]

Then any piece can go next to (almost) any other:

Echoes of spaces... echoes of time... time cycle... cycle lives... life to death...

Echoes of time... space of time... cycle space... space for life... life of death...

Cycle echoes... cycle time... time of space... life in space... life in death...

- Well... I know... I did say almost...

[...]

Anyway, the failure of resurrecting life/re-generating the body is given...

Moving through the pieces though... while exploring the uniqueness of each one of them... you realize the value of their individuality...

the importance and joy of existing -in many different layers- even after ...the end...

Repeat the process; look deeper; Isolate pieces and remove any unnecessary details... look through them...

Now stop moving - close your eyes and replace the pieces with people...

...just remember... and imagine...

You can now start feeling the difference... feeling the liveness, the unhappiness, the instability, the unending struggle, the retreat...

- Of course you haven't changed anything, but you can now accept something that you realise and understand...

Implied Failure

Duration: ca. 8'-11'

Instrumentation: Bass Flute, Bass Clarinet, Violin I, Violin II, Viola, Cello, Double Bass

General Notes

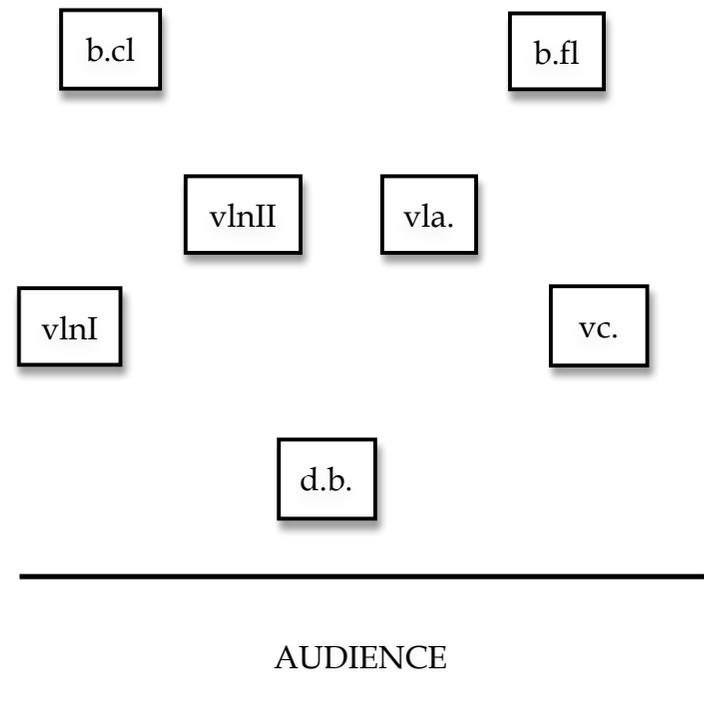
- There are three types of strong accents indicated with: *sfz*, *sffz*, *sfffz*. Also requested, is a soft accent (>), which differentiates from the normal bow change or wind attack.
- No vibrato is required, unless indicated. Relevant indications are: *vib* (no vibrato), *VIB* (extreme vibrato). Vibrato during glissandi (on strings) is only used to give an uneven and unstable feeling to the sliding of the left hand (not to produce the real vibrato effect).
- Very similar to the above, is the use of flutter-tonguing during glissandi on winds. Again this effect is used to make the sliding uneven and unstable. Any substitute of flutter-tonguing that would maximize the above requested effect could be used.
- Fingering/Trill (*fing./tr.*) during a glissando or on a long note: Use one of the available (3rd/4th) fingers to do a continuous trill without fully stopping/pressing the string, but only touching it (imitating the harmonic touch). The trill's frequency should gradually increase at the beginning of the indicated area, maximize in the middle and gradually disappear towards the end.
- Score in C. Accidentals valid for the entire bar.
- The following symbols are used to indicate slight pitch alterations: ♭ (b) ♭ (b) ♯ (♯) ♯ (♯) ♯

Additional Notes

- The ensemble is grouped into two sub-groups: the string quartet and the flute, clarinet, d.bass trio (including a wind duo and d.bass solo). These are the main groups that would require inter-vision and inter-hearing between the performers in order to coordinate.

- There are no specific dynamics included in the score. All dynamics are relevant, thus dynamic indications referring to single or groups of instruments are given at the beginning of each section. It is advised that the performers are continuously trying to listen and distinguish the sound levels of the various groups/instruments and then adapt their dynamics.
- It is required that the changes between the sections must happen in a sudden (no audible preparation) but relaxed way.

Stage set-up / Performance Directions



- Dark stage; single spot lights on all performers or at least on d.b., b.cl., and b.fl. (in which case, normal stage light for string quartet). The lights should switch off/fade out every time a group of instruments doesn't play for a whole section.
- All performers should look forward. It is important that the double bass performer is the main figure on stage. If required, a conductor should be in a position that would not affect the visual aspects of the performance.
- Double bass performer should memorise the score and not use a music stand. (S)he should act as usual during the fully notated sections, and become more of a human personality/actor during the improvisational sections. That should become obvious gradually (first on B, more obvious on D, etc). It is suggested that the performer should look at a specific place/direction during the notated sections, and be freer during the rest of the piece. It is required that the last (solo) section should sound and look dramatic, showing the struggle and the endless 'hunting' of the unknown.

- Wind performers should be in continuous visual connection with the double bass performer (make that visually obvious) in sections B, D and F. They should stay completely static when they stop playing, while still looking at the double bass performer.
- String quartet performers should also stay completely static and look at the double bass player when they stop playing (as if (s)he was the reason they stopped).

Score in C

♩ = 60

A1

Dynamics for A: Aim for the lowest possible dynamic
String & winds fully blending/balanced

Bass Flute

Musical staff for Bass Flute in 8/4 time. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. It starts with a dynamic marking of *sfz* and includes several accents (>).

Bass Clarinet

Musical staff for Bass Clarinet in 8/4 time. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. It starts with a dynamic marking of *sfz* and includes several accents (>).

Violin I

Musical staff for Violin I in 8/4 time. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. It starts with a dynamic marking of *sfz* and includes several accents (>).

Violin II

Musical staff for Violin II in 8/4 time. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. It starts with a dynamic marking of *sfz* and includes several accents (>).

Viola

Musical staff for Viola in 8/4 time. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. It starts with a dynamic marking of *sfz* and includes several accents (>).

Violoncello

Musical staff for Violoncello in 8/4 time. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. It starts with a dynamic marking of *sfz* and includes several accents (>).

Double Bass

Musical staff for Double Bass in 8/4 time. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. It starts with a dynamic marking of *sfz* and includes several accents (>).

Scordatura

Diagram showing the scordatura for the Double Bass. It consists of a bass clef with a '8' below it, and a set of five strings with dots indicating fingerings: the first string has a dot on the first space, the second on the second space, the third on the second space, the fourth on the first space, and the fifth on the first space.

Alternative multiphonics for winds on A1, A2, A3 :
Using the given notes as fundamentals, produce the cleanest (possible) and stable multiphonics

The musical score consists of seven staves, each representing a different instrument. The staves are labeled on the left as B.Fl., B.Cl., Vln.I, Vln.II, Vla., Vc., and D.B. The score is written in a system with a common key signature of one flat (Bb) and a common time signature of 4/4. The music is divided into measures by vertical bar lines. The B.Fl. and B.Cl. staves feature complex rhythmic patterns with many beamed notes and slurs. The Vln.I and Vln.II staves have long, flowing lines with many slurs and accents. The Vla., Vc., and D.B. staves have more rhythmic patterns with many slurs and accents. Dynamics such as *sfz* (sforzando) are indicated throughout the score. The score ends with a double bar line and a final 6/4 time signature.

A2

The musical score for section A2 consists of seven staves: B.Fl., B.Cl., Vln.I, Vln.II, Vla., Vc., and D.B. The score is divided into three measures. The first measure is in 6/4 time, the second in 8/4, and the third in 4/4. The key signature is one flat (B-flat). The dynamics are marked *sfz* (sforzando) throughout. The B.Fl. part starts with a forte dynamic and includes a grace note. The B.Cl. part features a low register with a *b* (flat) and a *sfz* dynamic. The Vln.I and Vln.II parts have long, sweeping lines with *sfz* dynamics. The Vla. part has a melodic line with *sfz* dynamics. The Vc. part has a melodic line with *sfz* dynamics. The D.B. part has a rhythmic accompaniment with *sfz* dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

A3

The image shows a page of a musical score for a symphony orchestra, page 4. The score is divided into seven staves, each labeled with an instrument: B.Fl. (Bass Flute), B.Cl. (Bass Clarinet), Vln.I (Violin I), Vln.II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The music is written in a common time signature. A boxed section marker labeled 'A3' is positioned above the B.Fl. staff. The score features several instances of the dynamic marking 'sfz' (sforzando), indicating moments of increased volume. The B.Fl. part includes a 'ff' (fortissimo) marking at the beginning. The Vln.I and Vln.II parts have 'v' (accents) above some notes. The D.B. part has an '8' below the first measure. The score is divided into three measures by vertical bar lines.

Dynamics for B: String Quartet > Winds > Double Bass
Double Bass: (Almost) non-audible (*pppp*)
Winds: Aim for the lowest possible dynamic, clearly audible (as subsidiary level below string quartet) though (*pp*)
String Quartet: Aim for a very low dynamic, clearly on top of the winds (*mp*)

B

14 flz. -----

B.Fl.

B.Cl.

Winds on B:
 *Winds slide independently (the speed should be determined in relation to doublebass's bow speed) and continuously.
 *Flutter-tonguing is only used to make the glissandi sound uneven/unstable (look at the notes, at the beginning of the score).
 *Each wind player should breathe along with the double bass' bow movement; players independently choose a point on the arc of the bass bow movement to synchronise with.
On bow change breath (or just stop) and start again immediately **without any accent.**
 *If you run out of breath, stop for 2 seconds, and then continue as before.

Vln.I

Vln.II

Vla.

Vc.

D.B.

Double Bass on B:
 String IV (V if available): rhythmically irregular, mainly long notes; a lot of rests; no accents; light bow pressure.
 RH/bow: Stay on molto sul tasto position of playing.
 LH/fingers: Stay at the beginning of the string (for varying pitches use fingerings and sliding/glissandi equally).

8

16

B.Fl.

B.Cl.

Vln.I

Vln.II

Vla.

Vc.

D.B.

8

vib.

VIB.

fing./tr.

18

B.Fl.

B.Cl.

Vln.I

Vln.II

Vla.

Vc.

D.B.

8

This musical score page contains measures 18 and 19. The instruments are arranged vertically from top to bottom: B.Fl., B.Cl., Vln.I, Vln.II, Vla., Vc., and D.B. The woodwinds (B.Fl. and B.Cl.) and double bass (D.B.) parts are represented by dashed lines, indicating they are silent in these measures. The string parts (Vln.I, Vln.II, Vla., and Vc.) are active. The Vln.I and Vln.II parts include performance instructions: 'vib.' (vibrato) and 'fing./tr.' (fingerings/trills). The Vla. part features a melodic line with a trill and a fermata. The Vc. part has a rhythmic accompaniment. The D.B. part is silent. The page number '18' is at the top left, and the page number '7' is at the top right. A small '8' is written below the D.B. staff.

20

B.Fl.

B.Cl.

Vln.I

Vln.II

Vla.

Vc.

D.B.

8

The musical score consists of seven staves. The woodwind parts (B.Fl. and B.Cl.) are mostly rests. The string parts (Vln.I, Vln.II, Vla., Vc., and D.B.) contain the main melodic and harmonic material. Vln.I and Vln.II play a rhythmic pattern of eighth notes with various articulations. Vla. plays a more melodic line with some vibrato. Vc. and D.B. provide a harmonic foundation. Performance markings include 'fing./tr.' for fingering or trills, 'vib.' for vibrato, and 'VIB.' for sustained vibrato. A double bar line is present at the end of measure 20.

22

B.Fl.

B.Cl.

Vln.I

Vln.II

Vla.

Vc.

D.B.

8

fing./tr. vib. VIB. vib. fing./tr.

VIB. vib. fing./tr.

vib. fing./tr.

Detailed description of the musical score: The score is for measures 22 and 23. The instruments are B.Fl., B.Cl., Vln.I, Vln.II, Vla., Vc., and D.B. The key signature has one sharp (F#) and the time signature is 4/4. The Vln.I part starts with a trill on the first note of measure 22, followed by a vibrato. The Vln.II part has a vibrato in measure 22 and a trill in measure 23. The Vla. part has a trill in measure 23. The Vc. part has a trill in measure 22. The D.B. part has a trill in measure 23. The B.Fl. and B.Cl. parts are marked with dashed lines, indicating they are silent or have a specific performance instruction. The score is divided into two systems by a vertical bar line between measures 22 and 23.

24

B.Fl.

B.Cl.

Vln.I

Vln.II

Vla.

Vc.

D.B.

The musical score is arranged in a system with seven staves. The woodwinds (B.Fl. and B.Cl.) are mostly silent, indicated by dashed lines. The strings (Vln.I, Vln.II, Vla., Vc., and D.B.) play a melodic line. Measure 24 starts with a treble clef and a key signature of one sharp (F#). Measure 25 changes to a 2/4 time signature. Measure 26 changes to a 6/4 time signature. A 'vib.' (vibrato) marking is present over the Vln.II staff in measure 25, and a 'VIB.' marking is present over the Vln.II staff in measure 26. The double bass (D.B.) part starts with a bass clef and a '8' below it, indicating an octave shift.

Dynamics for C1&C2: Aim for the lowest possible dynamic (although difficult for winds)
Strings: Adapt your individual dynamics to the winds' dynamics.
Winds: Try to avoid 'dirty' sounds and sound breakings, but do not hide them (if they happen).

C1

26

The musical score consists of seven staves, each representing a different instrument. The key signature is one flat (B-flat) and the time signature is 6/4. The score is divided into three measures by vertical bar lines. Measure 26 starts with a *sffz* dynamic and a > accent. Measure 27 begins with a 8/4 time signature change. Measure 28 continues the 8/4 time signature. The B.Fl. and B.Cl. parts feature slurs and accents (>). The Vln.I, Vln.II, and Vla. parts have slurs and accents (>). The Vc. and D.B. parts have slurs and accents (>). The D.B. part includes a '8' below the staff in measure 26.

B.Fl. *sffz* >

B.Cl. *sffz* >

Vln.I *sffz* >

Vln.II *sffz* >

Vla. *sffz* >

Vc. *sffz* >

D.B. *sffz* >

32 C2

B.Fl. *sffz*

B.Cl. *sffz*

Vln.I *sffz*

Vln.II *sffz*

Vla. *sffz*

Vc. *sffz*

D.B. *sffz*

8

Detailed description: This page of a musical score covers measures 32, 33, and 34. The score is for a full orchestra, with parts for B.Fl., B.Cl., Vln.I, Vln.II, Vla., Vc., and D.B. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. A rehearsal mark 'C2' is placed above measure 32. The dynamic marking *sffz* (sforzando) is present in all parts. The B.Fl. part features a melodic line with accents. The B.Cl. part has a more rhythmic, eighth-note pattern. The Vln. I and II parts play sustained notes with accents. The Vla. part has a melodic line with accents. The Vc. part has a rhythmic pattern with accents. The D.B. part has a melodic line with accents. The score is written in a standard orchestral format with a brace on the left side.

35

B.Fl.

B.Cl.

Vln.I

Vln.II

Vla.

Vc.

D.B.

8

sfz

sfz

sfz

sfz

sfz

sfz

Detailed description of the musical score: The score is for measures 35 and 36. The woodwinds (B.Fl. and B.Cl.) play a melodic line with slurs and accents. The strings (Vln.I, Vln.II, Vla., Vc., and D.B.) provide harmonic support with various rhythmic patterns and slurs. Dynamic markings of *sfz* (sforzando) are used throughout. The double bass part (D.B.) has a measure rest in measure 35 and enters in measure 36. A rehearsal mark is present at the end of measure 36.

Dynamics for D1: String Quartet > Winds > Double Bass

Double Bass: (Almost) non-audible (*ppp*)

Winds: Aim for quite low dynamic, clearly audible (as subsidiary level below string quartet) though (*p-mp*)

String Quartet: Aim for a medium/high dynamic, clearly on top of the winds (*mp-ff*)

D1
37

B.Fl. flz.

B.Cl. flz.

Vln.I vib. → VIB. → vib.

Vln.II vib. → VIB. → vib.

Vla.

Vc.

D.B. 8

Winds on D1:

- *Winds slide independently (the speed should be determined in relation to double bass's bow speed) and continuously.
- *Flute gradually reduce the interval and finally stabilise on A₃ (at the beginning of D2)
- *Clarinet continue without change.
- *Each wind player should breathe along with the double bass' bow movement; players independently choose a point on the arc of the bass bow movement to synchronise with.
- On bow change breath (or just stop) and start again immediately **with a soft accent (*sfz*)**.
- *If you run out of breath, stop for 2 seconds, and then continue as before.
- *During the double bass's rests, stop sliding and flutter-tonguing; keep a stable note until double bass starts playing again.

Double Bass on D1:

On string IV (V if available): rhythmically irregular, mainly long & medium-sized notes; some rests; some accents; light bow pressure.

RH/bow: Slide from *molto sul tasto* to normal position of playing.

LH/fingers: Slide from the beginning to the middle of the string (for varying pitches use fingerings and sliding/ glissandi equally).

39

B.Fl.

B.Cl.

Vln.I

Vln.II

Vla.

Vc.

D.B.

This musical score page contains measures 39, 40, and 41. The instruments are arranged vertically from top to bottom: B.Fl., B.Cl., Vln.I, Vln.II, Vla., Vc., and D.B. The woodwinds (B.Fl. and B.Cl.) and double bass (D.B.) parts are represented by dashed lines, indicating they are silent in these measures. The string parts (Vln.I, Vln.II, Vla., Vc.) are active. Vln.I and Vln.II play melodic lines with various articulations and vibrato markings. Vla. and Vc. play supporting parts, also featuring vibrato and dynamic markings. The double bass part starts with a '8' below the staff line. The score is divided into three measures by vertical bar lines.

42

B.Fl.

B.Cl.

Vln.I

Vln.II

Vla.

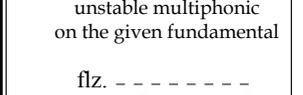
Vc.

D.B.

This musical score page contains measures 42, 43, and 44. The instruments are arranged vertically from top to bottom: B.Fl., B.Cl., Vln.I, Vln.II, Vla., Vc., and D.B. The woodwinds (B.Fl. and B.Cl.) and double bass (D.B.) parts are represented by dashed lines, indicating they are silent during these measures. The string parts (Vln.I, Vln.II, Vla., Vc.) are active. The key signature has one sharp (F#), and the time signature is 4/4. Measure 42 features a melodic line in Vln.I and Vln.II, with Vln.II having a downward bowing direction. Vla. and Vc. play sustained notes with vibrato markings. Measure 43 continues the string parts, with Vln.I and Vln.II playing a similar melodic line. Measure 44 shows a change in the string parts, with Vln.I and Vln.II playing a more rhythmic pattern, and Vla. and Vc. playing sustained notes with vibrato. The double bass part remains silent throughout.

D2 Dynamics for D2: Winds > Double Bass
Double Bass: Audible below winds (*pp-p*)
Winds: Aim for medium dynamic, always above double bass (*mp-mf*)

45

B.Fl.  

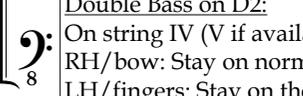
Winds on D2:
 *Clarinet slide independently (the speed should be determined in relation to doublebass's bow speed) and continuously.
 *Flute continue without change.
 **Each wind player should breathe along with the double bass' bow movement; players independently choose a point on the arc of the bass bow movement to synchronise with.
 On bow change breath (or just stop) and start again immediately **with a soft accent (*sfz*)**.
 *If you run out of breath, stop for 2 seconds, and then continue as before.
 *During the double bass's rests, stop sliding and flutter-tonguing; keep a stable note until double bass starts playing again.

Vln.I 

Vln.II 

Vla. 

Vc. 

D.B. 

Double Bass on D2:
 On string IV (V if available): rhythmically complex and erratic, mainly medium-sized notes; some rests; some accents; normal bow pressure.
 RH/bow: Stay on normal position of playing.
 LH/fingers: Stay on the middle of the string (for varying pitches use more sliding/glissandi than fingerings).

60

B.Fl.

B.Cl.

Vln.I

Vln.II

Vla.

Vc.

D.B.

sffz

sffz

8

Detailed description: This is a page of a musical score for a symphony orchestra, page 20. It features seven staves: B.Fl., B.Cl., Vln.I, Vln.II, Vla., Vc., and D.B. The music is in 4/4 time. The B.Fl. staff starts with a dynamic marking of 60 and has a few notes with accents. The B.Cl. staff has a melodic line with accents. The Vln.I staff has a tremolo effect on a sustained note. The Vln.II staff has a melodic line with a long slur. The Vla. staff has a melodic line with a long slur. The Vc. staff has a melodic line with a long slur and a dynamic marking of *sffz*. The D.B. staff has a melodic line with a long slur and a dynamic marking of *sffz*. The page number 20 is at the top left. The number 8 is at the bottom left of the D.B. staff.

Dynamics for F1: String Quartet > Winds > Double Bass

Double Bass: (Almost) non-audible (*pp*)

Winds: Aim for medium dynamic, clearly audible (as subsidiary level below string quartet) though (*mp-mf*)

String Quartet: Aim for the highest possible dynamic, clearly on top of the winds (*ff-ffff*)

F1

62

Winds on F1:

- *Clarinet slide independently (the speed should be determined in relation to doublebass's bow speed) and continuously.
- *Clarinet gradually reduce the interval and finally stabilise on low Fs (2) (at the beginning of F2).
- *Flute continue without change.
- **Each wind player should breathe along with the double bass' bow movement; players independently choose a point on the arc of the bass bow movement to synchronise with.
- On bow change breath (or just stop) and start again immediately **with a very strong accent *sffz.***
- *If you run out of breath, stop for 2 seconds, and then continue as before.
- *During the double bass's rests, stop sliding and flutter-tonguing; keep a stable note until double bass starts playing again.

Double Bass on F1:
 On string IV (V if available): rhythmically complex and erratic, mainly medium and short-sized notes; some rests; some accents; light bow pressure.
 RH/bow: Stay on normal position of playing.
 LH/fingers: Stay on the middle of the string (for varying pitches use fingerings and sliding/glissandi equally).

Dynamics for F2: Winds > Double Bass

Double Bass: Audible below winds (*mp-mf*)

Winds: Aim for a high dynamic, always above double bass (*f-fff*)

F2
66

B.Fl.

B.Cl.

D.B.

maximum 7 bars (56")

Winds on F2:
 *Winds play a continuous trill between 2 multiphonics (on each instrument's lower range area).
 *Each wind player should breathe along with the double bass' bow movement; players independently choose a point on the arc of the bass bow movement to synchronise with.
 On bow change breath (or just stop) and start again immediately **with a very strong accent *sffz***.
 *If you run out of breath, stop for 2 seconds, and then continue as before.
 *During the double bass's rests: both winds stop the trill; stay on one of the multiphonics, until double bass starts playing again.

Double Bass on F2:
 On string IV (V if available): rhythmically complex and erratic, mainly short-sized notes; a lot of rests; a lot of accents; normal bow pressure.
 RH/bow: Slide from normal position of playing to molto sul ponticello position of playing.
 LH/fingers: Slide from the middle of the string to the lower end of it (for varying pitches use more sliding/glissandi than fingerings).

F3

D.B.

maximum 11 bars (88")

Double Bass on F3:
 On string IV (V if available): rhythmically complex and erratic, mainly short notes; some rests; a lot of strong accents; heavy to extremely heavy bow pressure.
 RH/bow: Stay on molto sul ponticello position of playing.
 LH/fingers: Stay on the lower end of the string (for varying pitches use use sliding/glissandi only).

* Show your struggle to reach the bridge are with both arms. Calm, straighten your body and breath during your rests.
 ** At the very end of your solo, just give up/collapse on the double bass (end of piece).