gregory emfietzis

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…

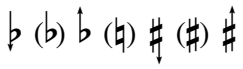
- Of course you haven't changed anything, but you can now accept something that you realise and understand…

Implied Failure

Duration: ca. 8′-11′

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

General Notes

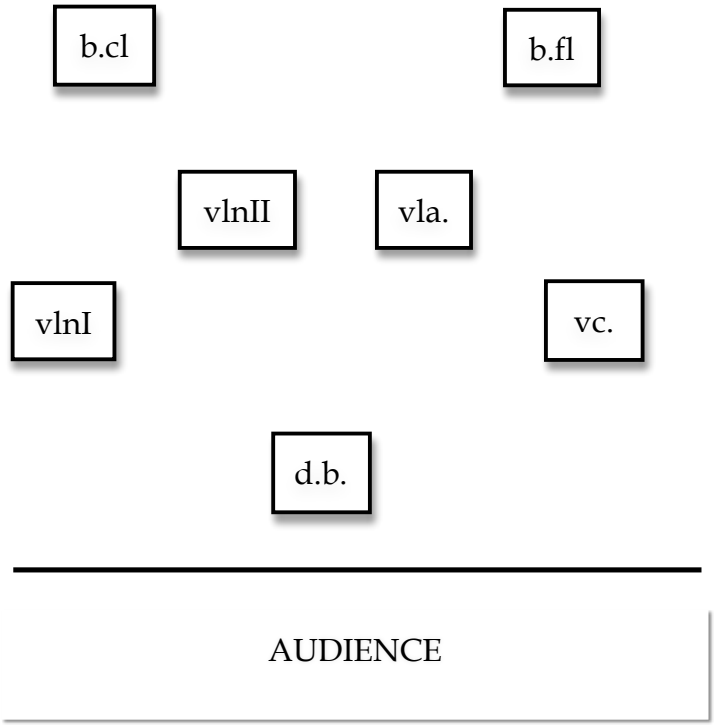
- There are three types of strong accents indicated with: ***sfz***, ***sffz***, ***sfffz***. Also requested, is a soft accent (>), which differentiates from the normal bow change or wind attack.
- No vibrato is required, unless indicated. Relevant indications are: ~~***vib***~~ (no vibrato), ***VIB*** (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 (immitating 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: 

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.

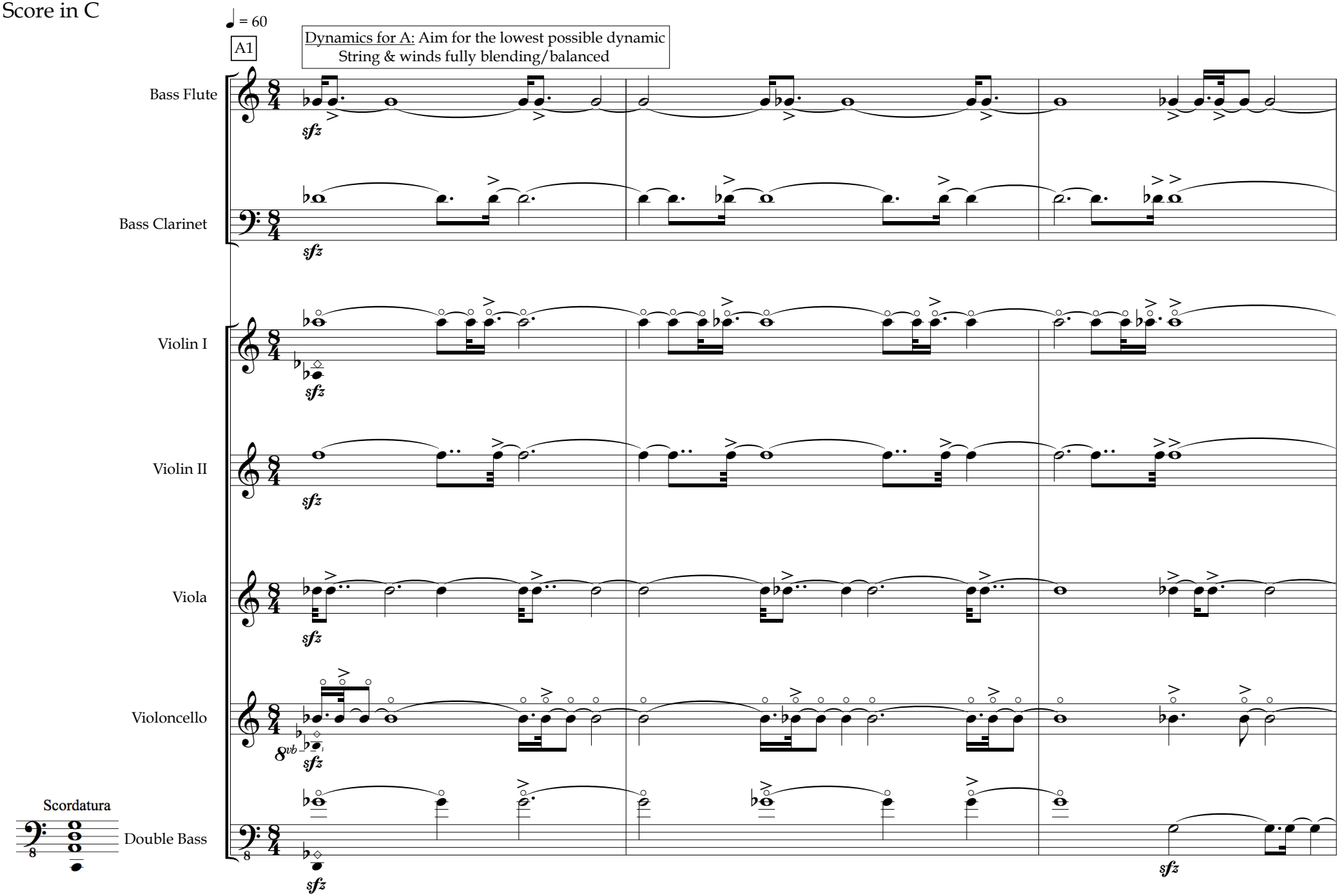
- There are no specific dynamics included in the score. All dynamics are relevant, thus dynamic indications referring to single or groups of instruments are given at the beginning of each section. It is advised that the performers are continuously trying to listen and distinguish the sound levels of 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

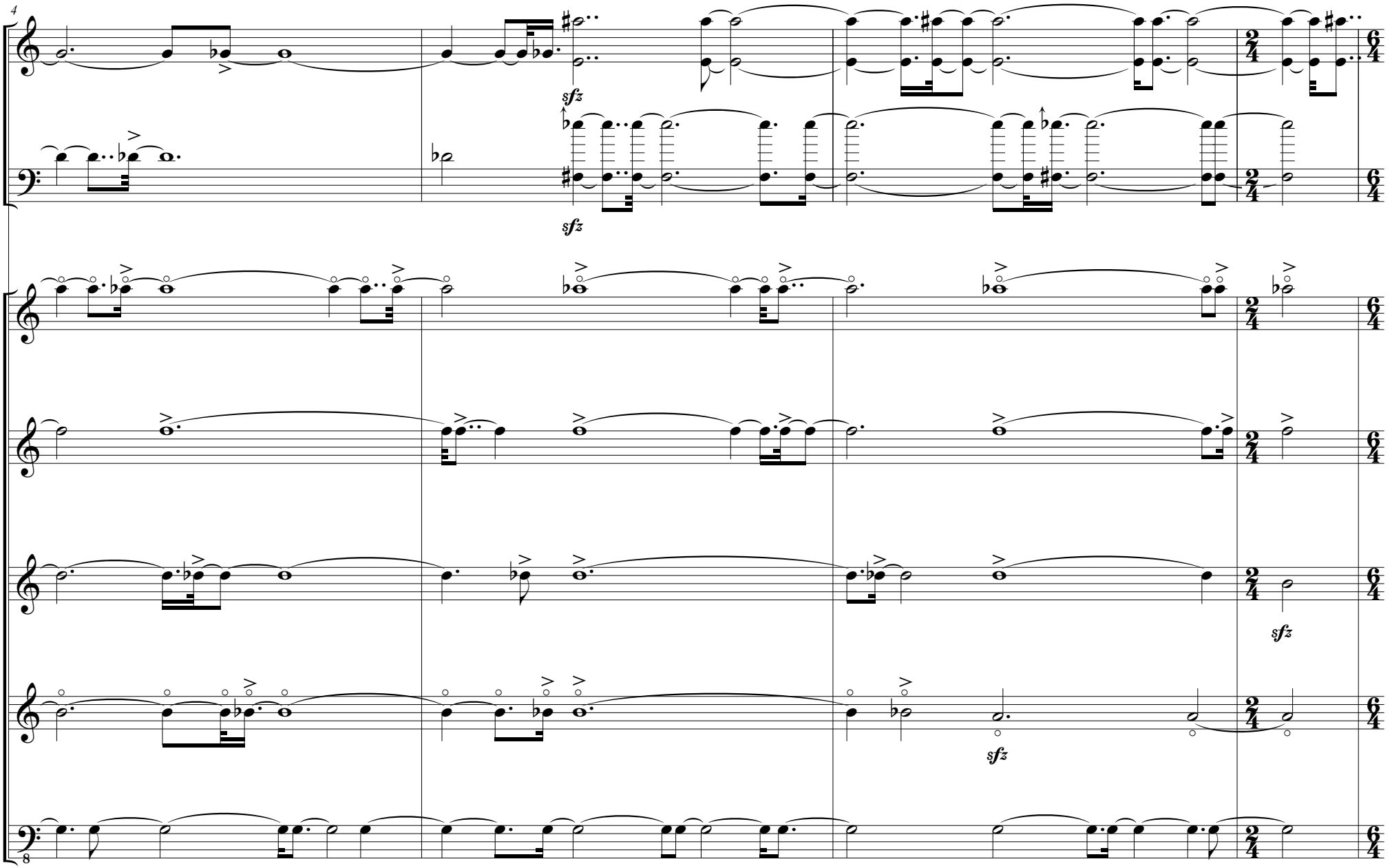


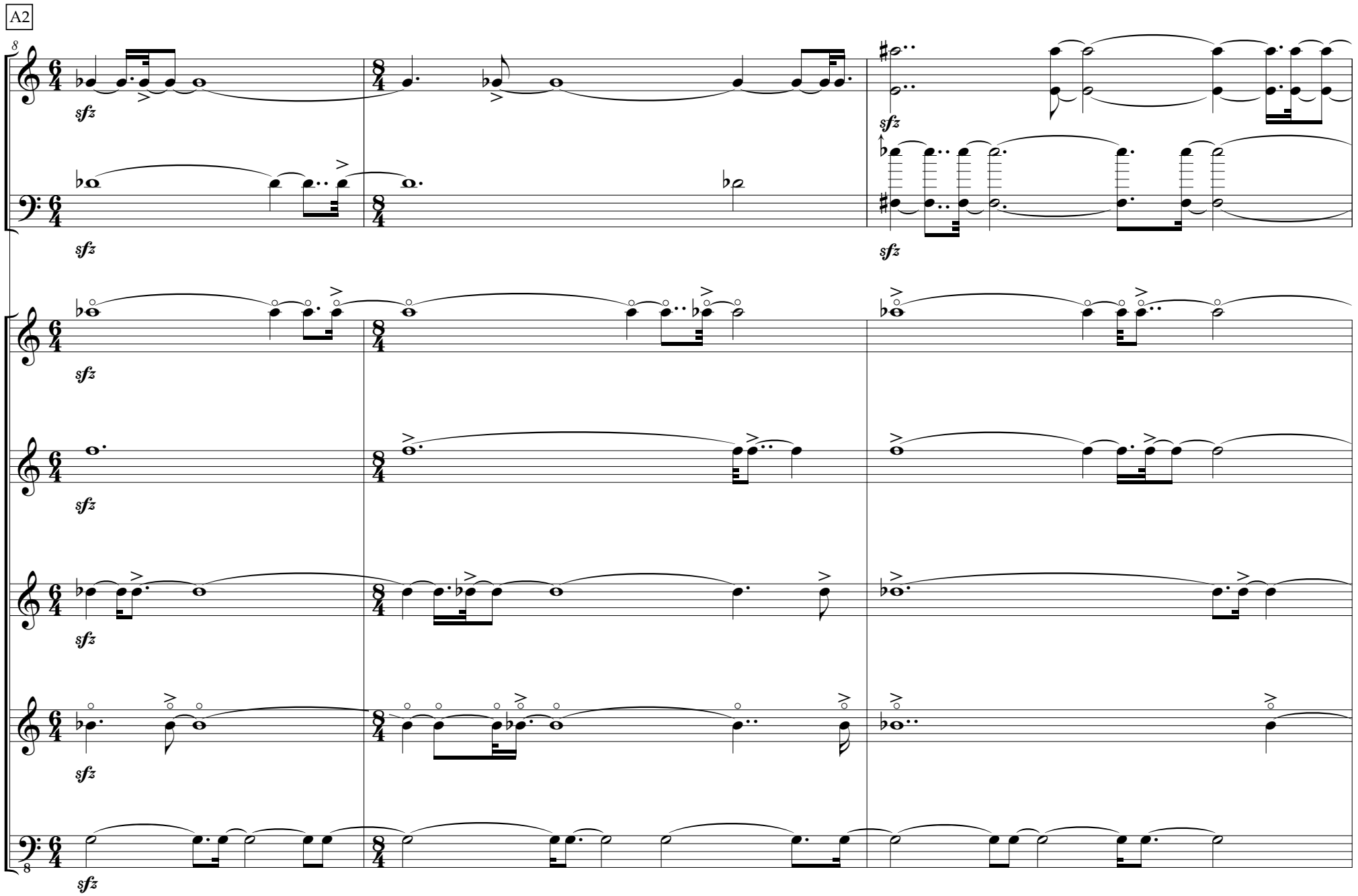
- Dark stage; single spot lights on all performers or at least on d.b., b.cl., and b.fl. (in which case, normal stage light for string quartet).
  The lights should switch off/fade out every time a group of instruments doesn't play for a whole section.
- All performers should look forward. It is important 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).

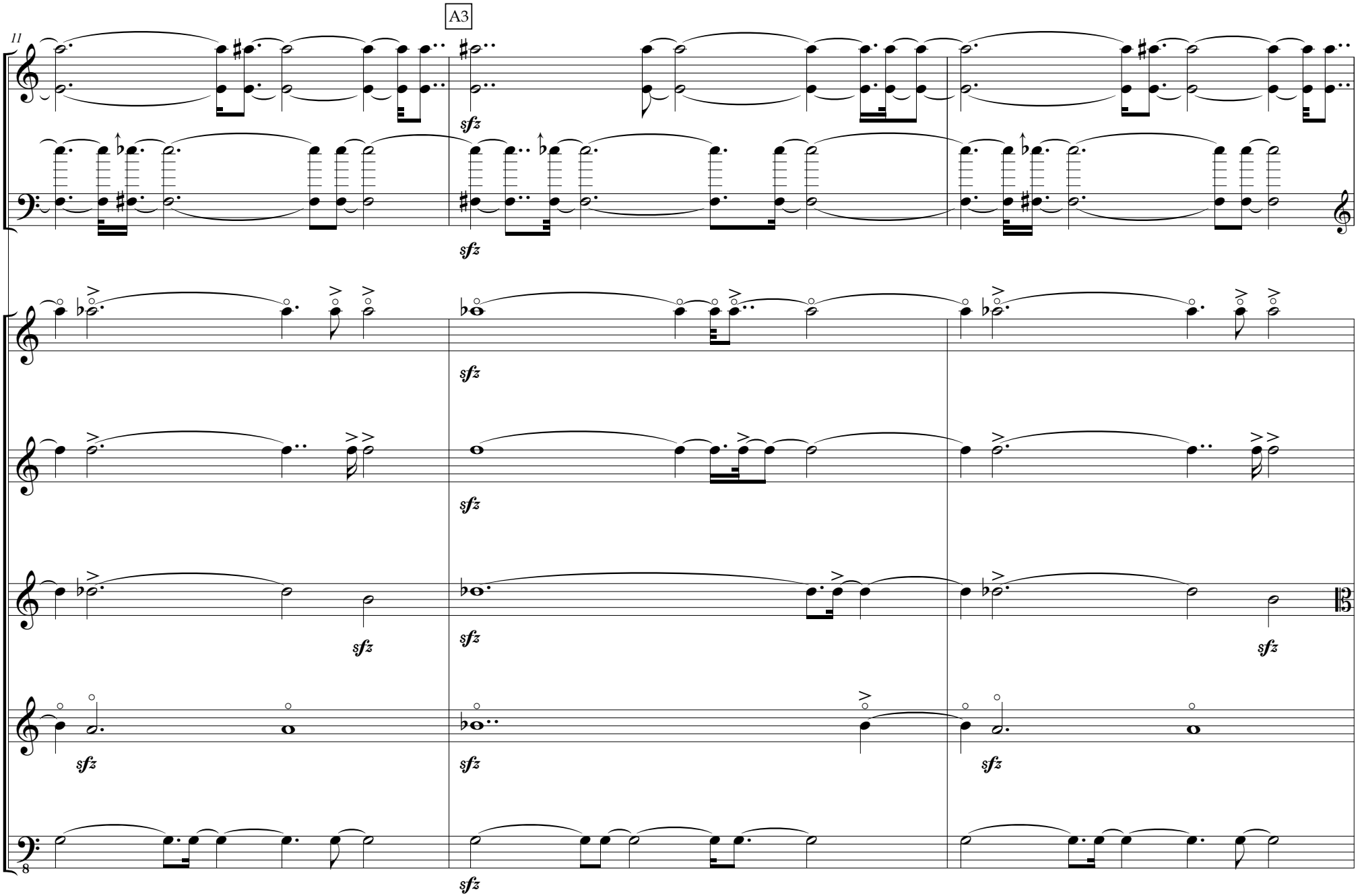
Score in C


♩ = 60
A1
Dynamics for A: Aim for the lowest possible dynamic
String & winds fully blending/balanced
Bass Flute
Bass Clarinet
Violin I
Violin II
Viola
Violoncello
Double Bass
Scordatura
sfz
8vb

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




A2
B.Fl.
B.Cl.
Vln.I
Vln.II
Vla.
Vc.
D.B.
sfz


A3
11
B.Fl.
B.Cl.
Vln.I
Vln.II
Vla.
Vc.
D.B.
sfz

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

B.Fl.
flz.

B.Cl.
flz.

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

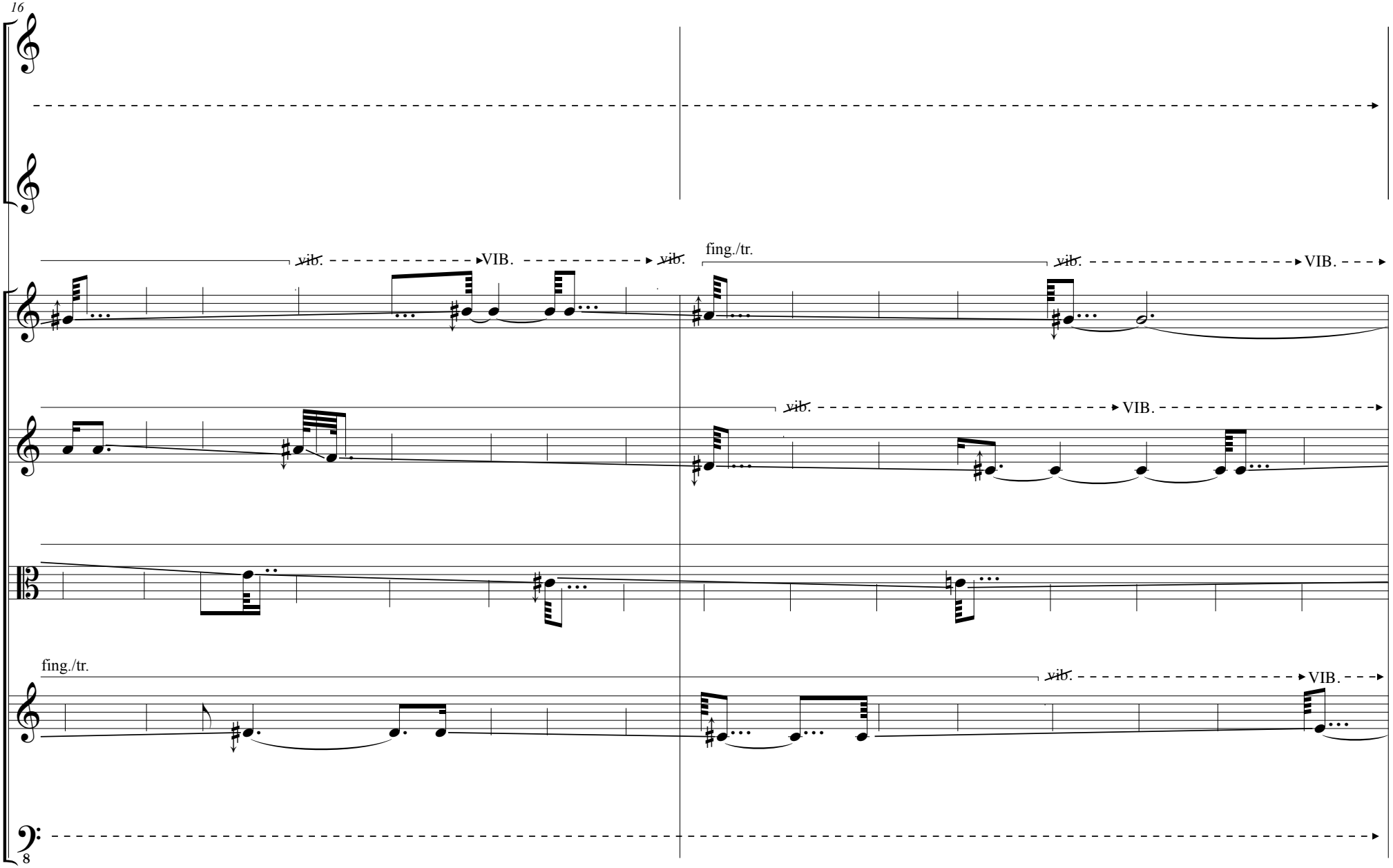
Vln.II
fing./tr.

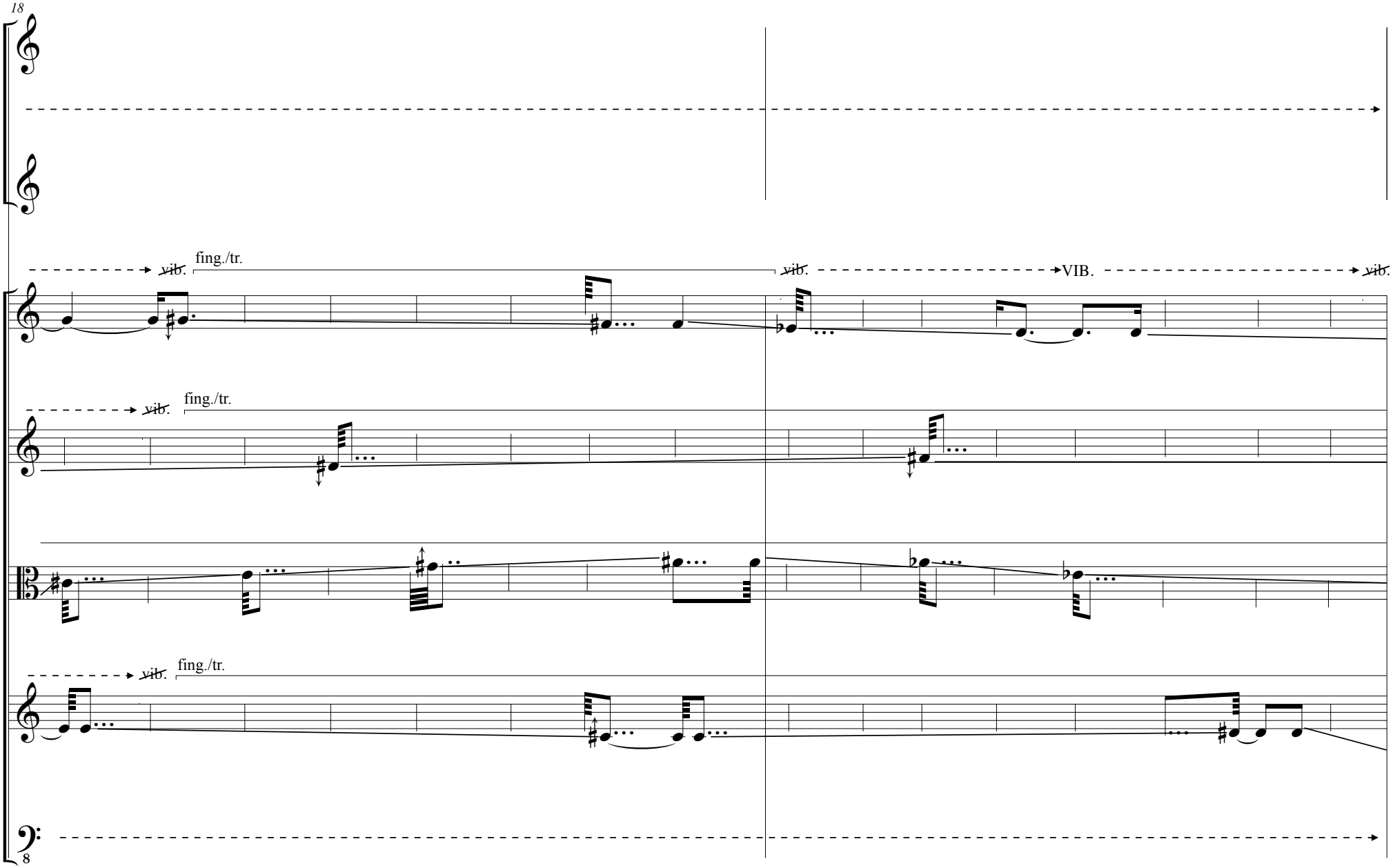
Vla.
VIB. vib. fing./tr. vib. VIB. vib. fing./tr.

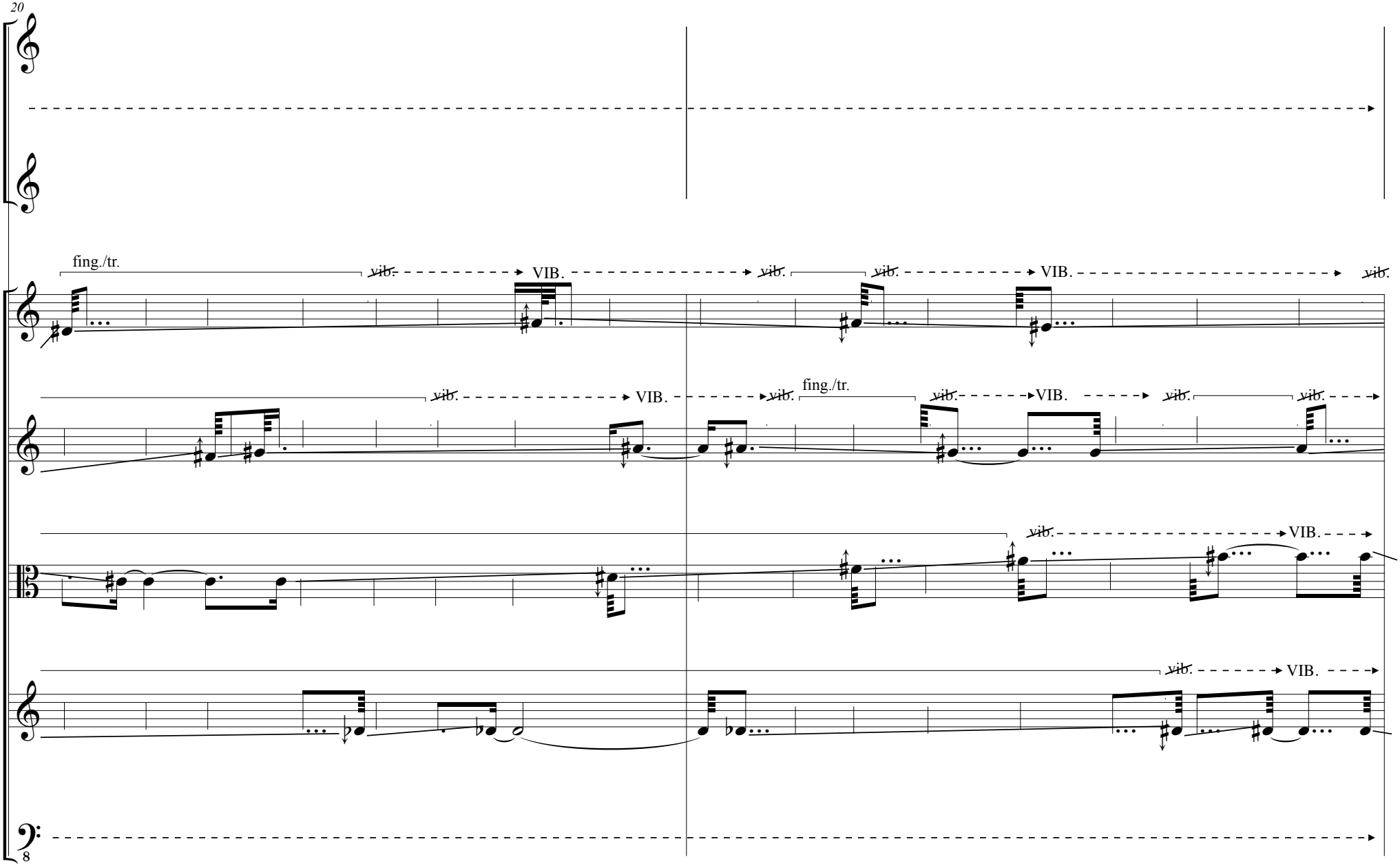
Vc.
VIB. vib. fing./tr. vib. VIB. vib.

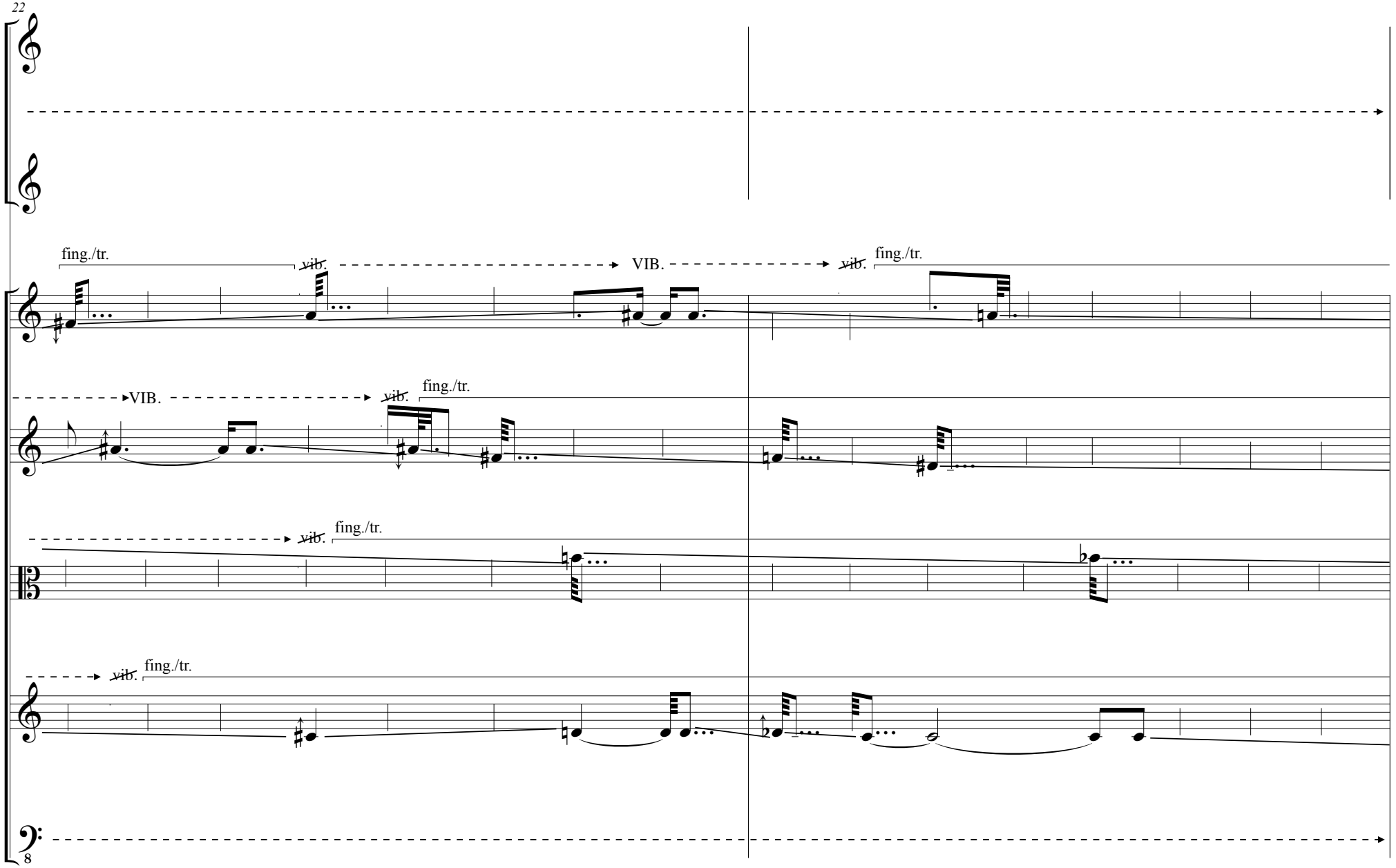
D.B.

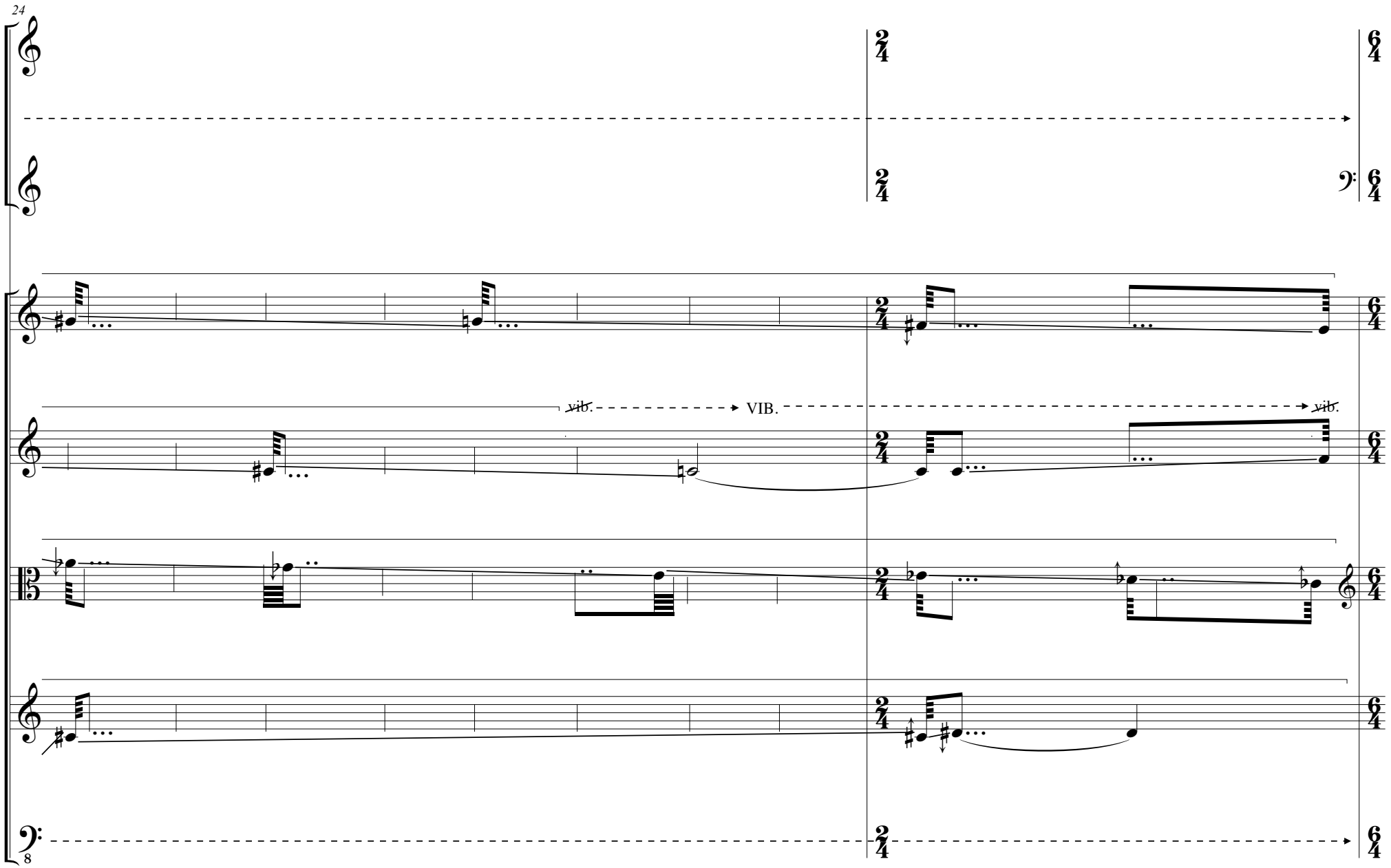
Double Bass on B:
String IV (V if available): rhythmically irregular, mainly long notes; a lot of rests; no accents; light bow pressure.
RH/bow: Stay on molto sul tasto position of playing.
LH/fingers: Stay at the beginning of the string (for varying pitches use fingerings and sliding/glissandi equally).

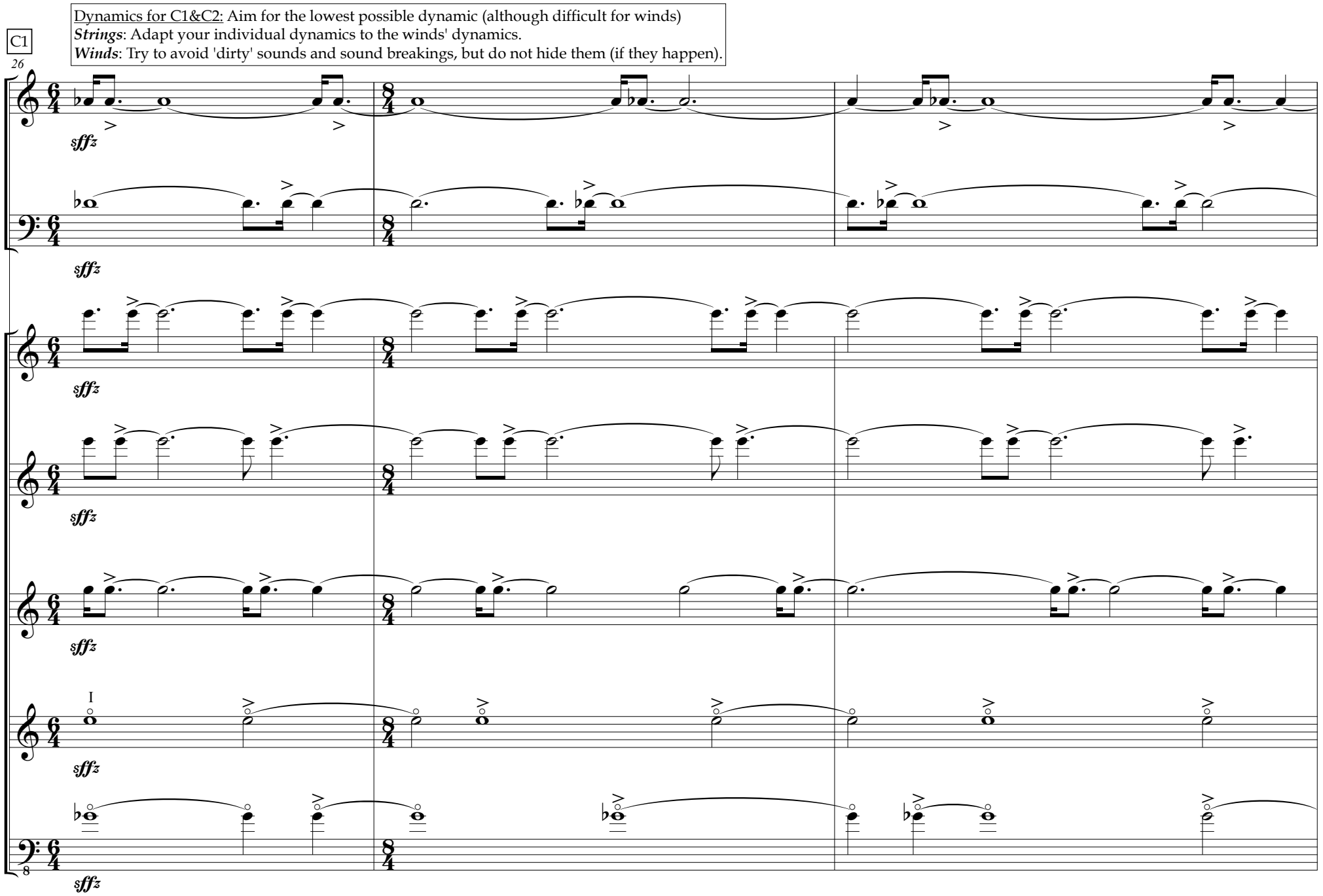

16
B.Fl.
B.Cl.
Vln.I
Vln.II
Vla.
Vc.
D.B.
8
vib.
VIB.
vib.
fing./tr.
vib.
VIB.
vib.
VIB.
fing./tr.
vib.
VIB.

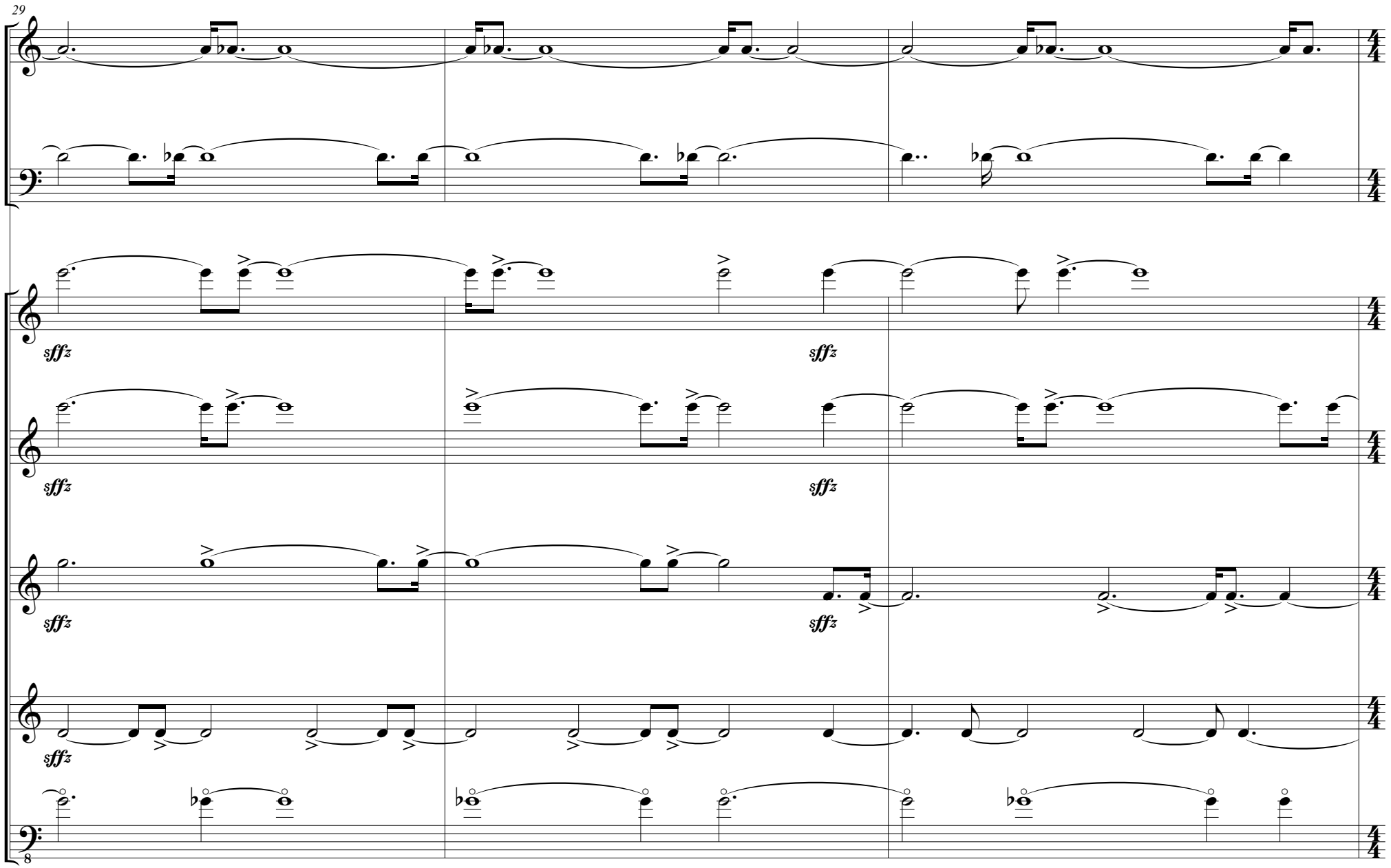

18
B.Fl.
B.Cl.
Vln.I
Vln.II
Vla.
Vc.
D.B.
8
vib.
fing./tr.
vib.
VIB.
vib.
vib.
fing./tr.
vib.
fing./tr.

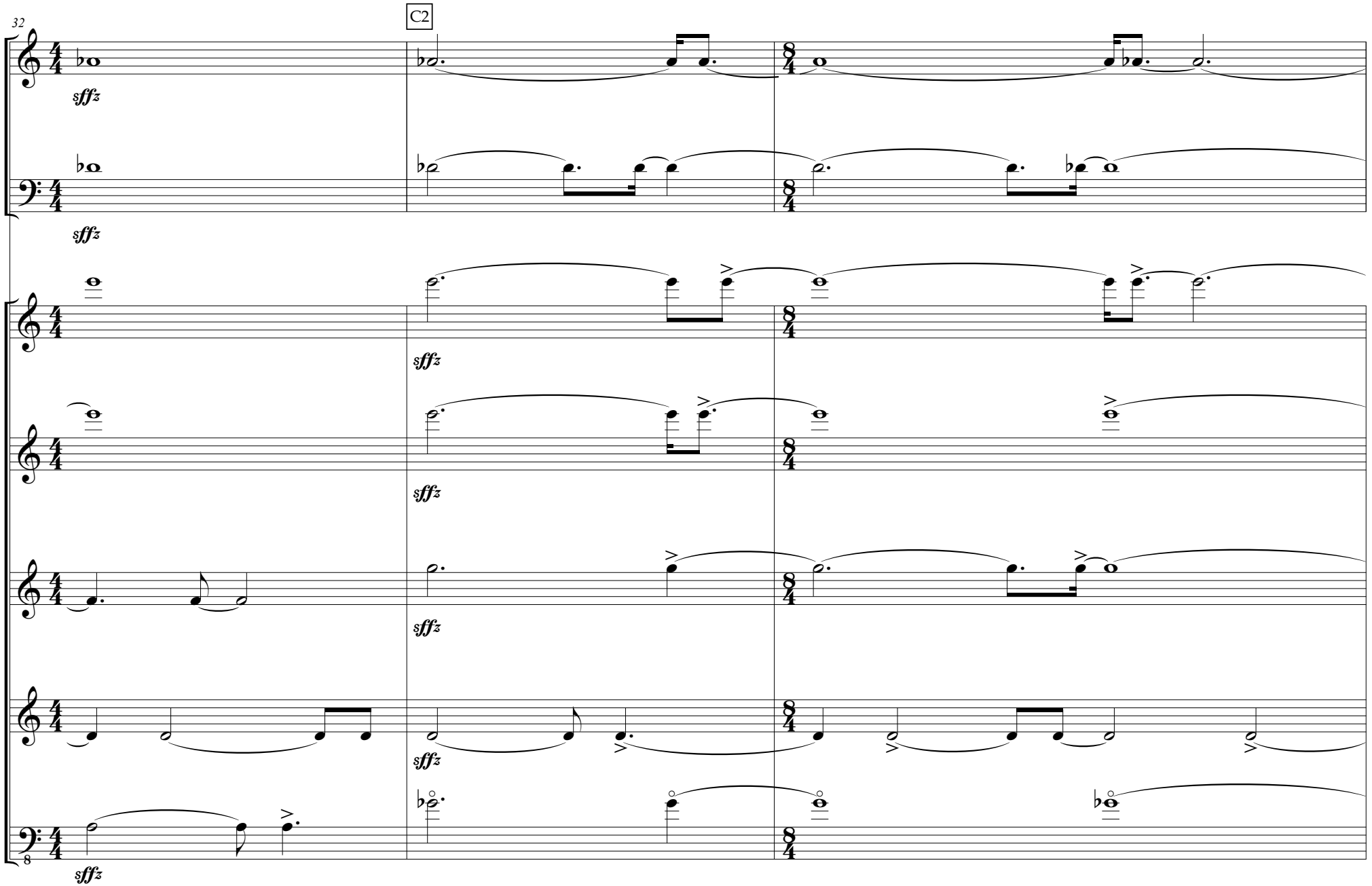

20
B.Fl.
B.Cl.
fing./tr.
vib.
VIB.
Vln.I
Vln.II
Vla.
Vc.
D.B.
8

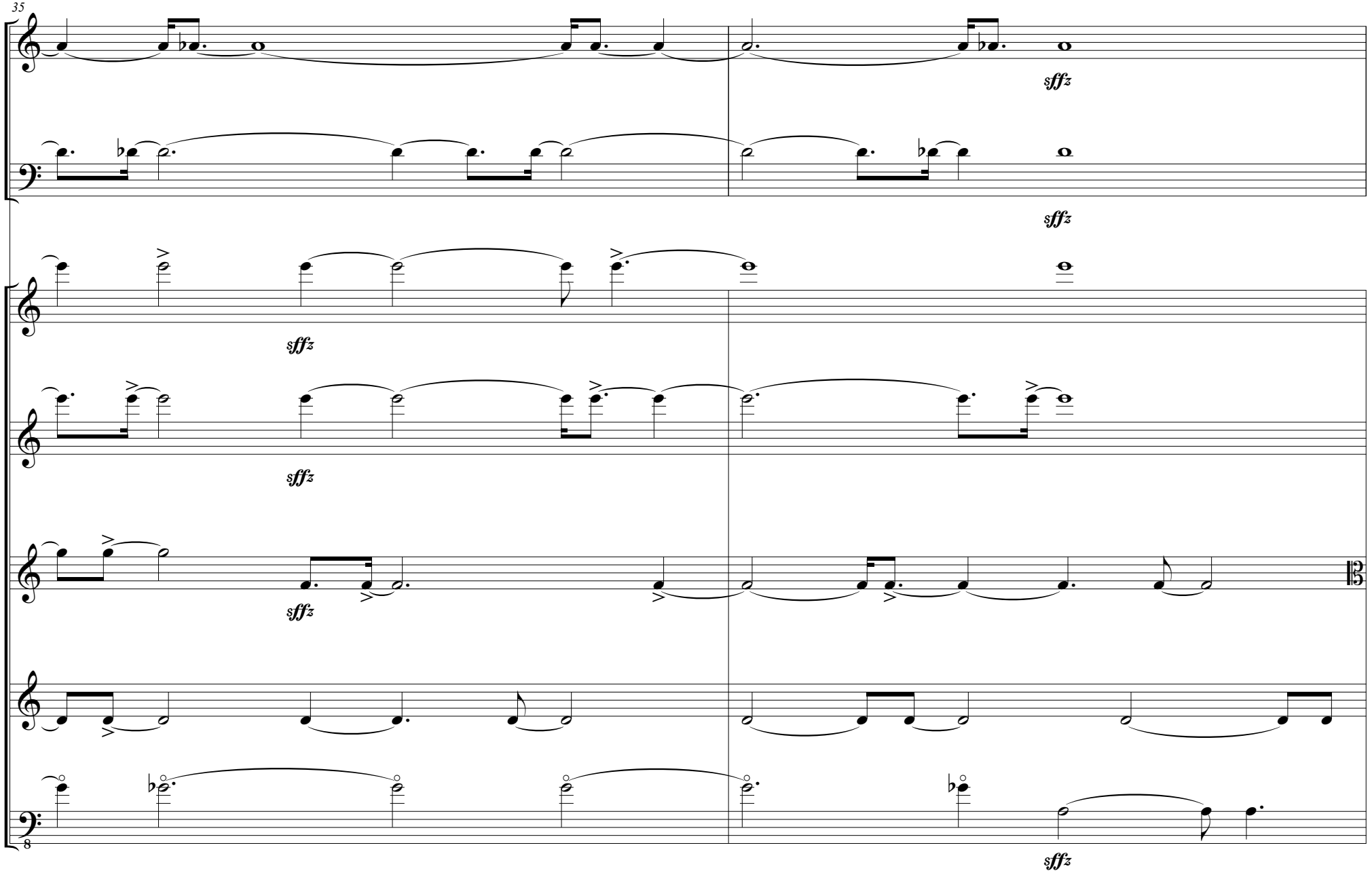

22
B.Fl.
B.Cl.
fing./tr.
vib.
VIB.
vib.
fing./tr.
Vln.I
VIB.
vib.
fing./tr.
Vln.II
vib.
fing./tr.
Vla.
vib.
fing./tr.
Vc.
D.B.
8

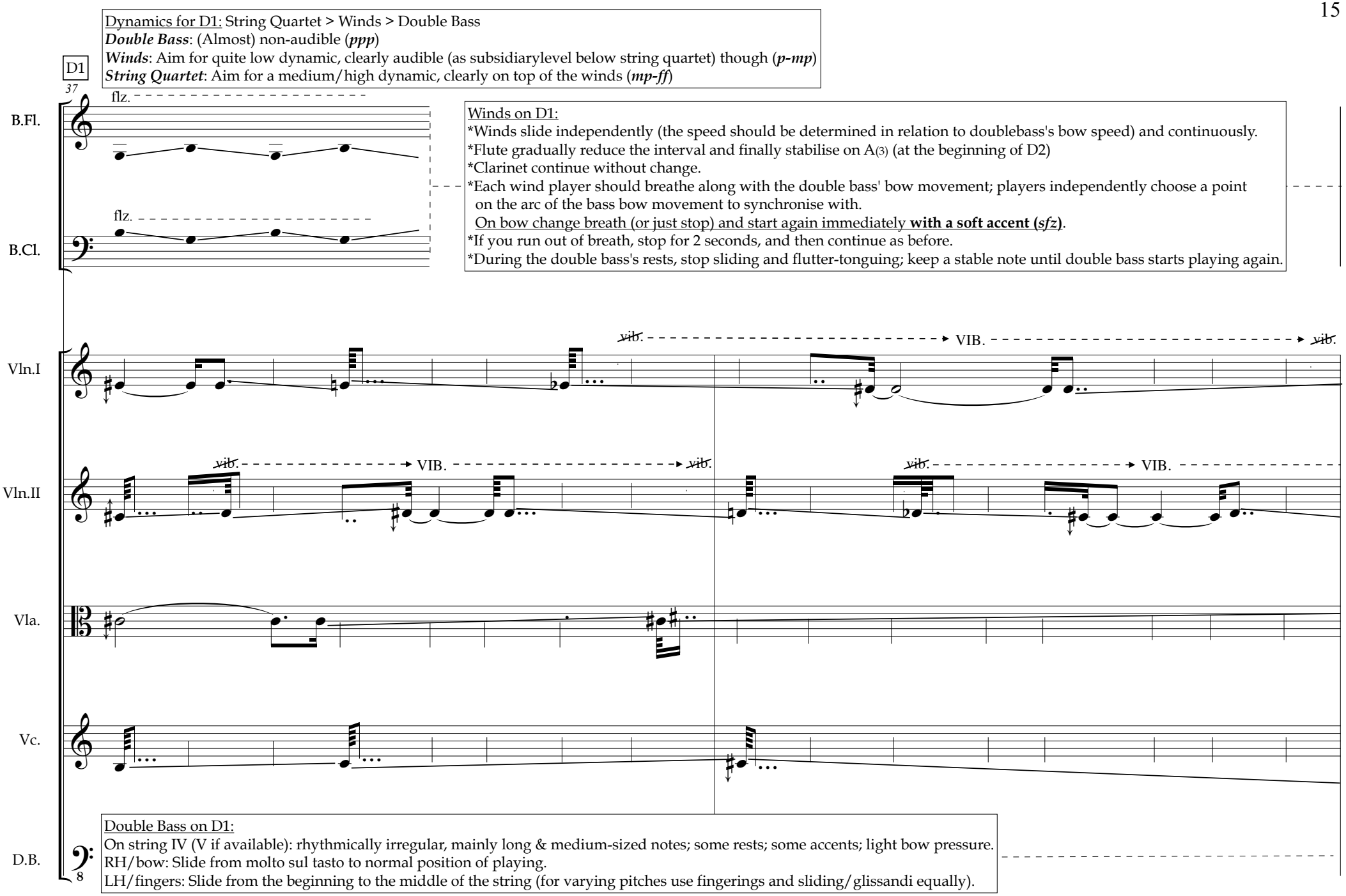

24
B.Fl.
B.Cl.
Vln.I
Vln.II
Vla.
Vc.
D.B.
vib.
VIB.
vib.

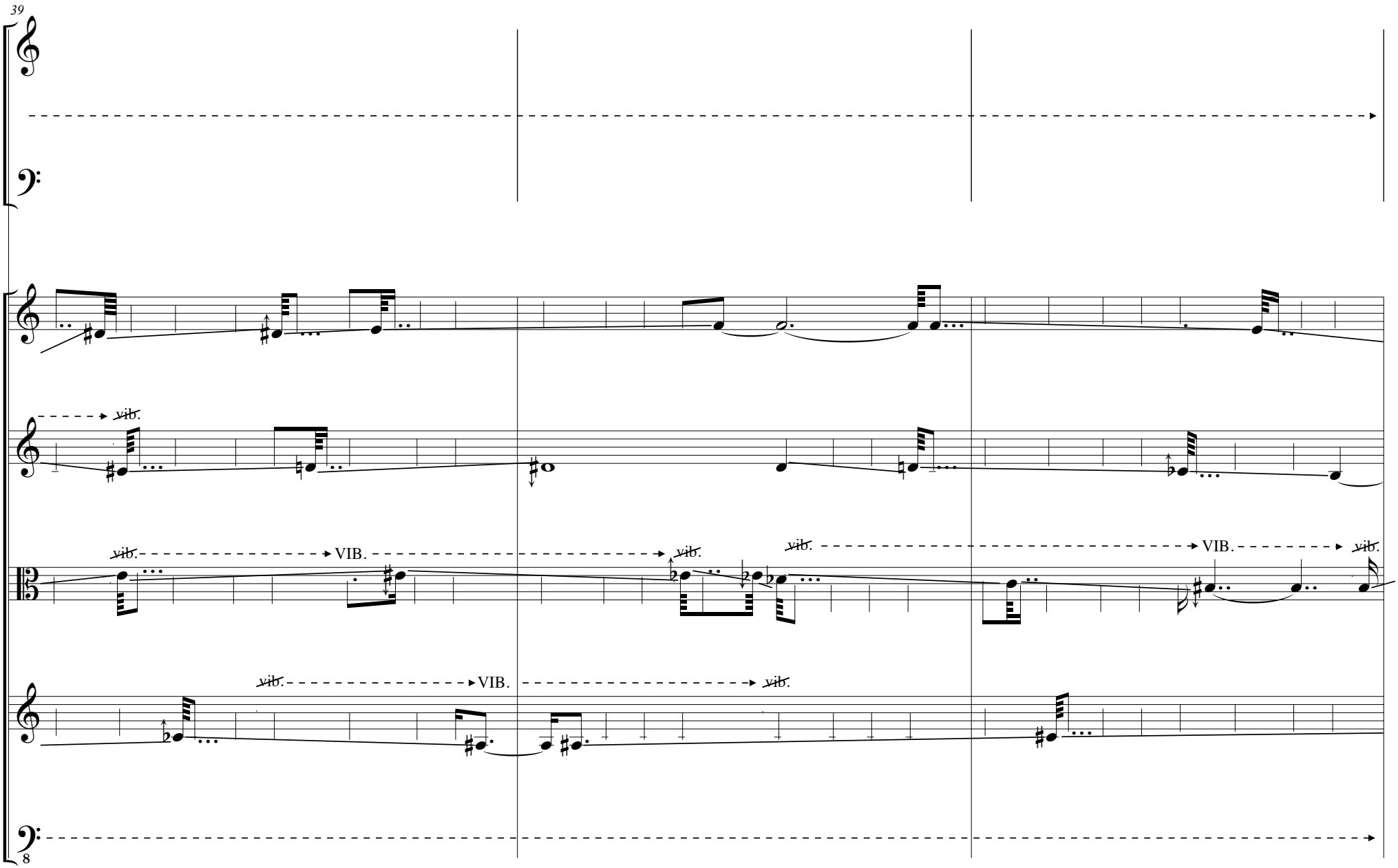

Dynamics for C1&C2: Aim for the lowest possible dynamic (although difficult for winds)
Strings: Adapt your individual dynamics to the winds' dynamics.
Winds: Try to avoid 'dirty' sounds and sound breakings, but do not hide them (if they happen).
C1
26
B.Fl.
B.Cl.
Vln.I
Vln.II
Vla.
Vc.
D.B.
I
sfffz

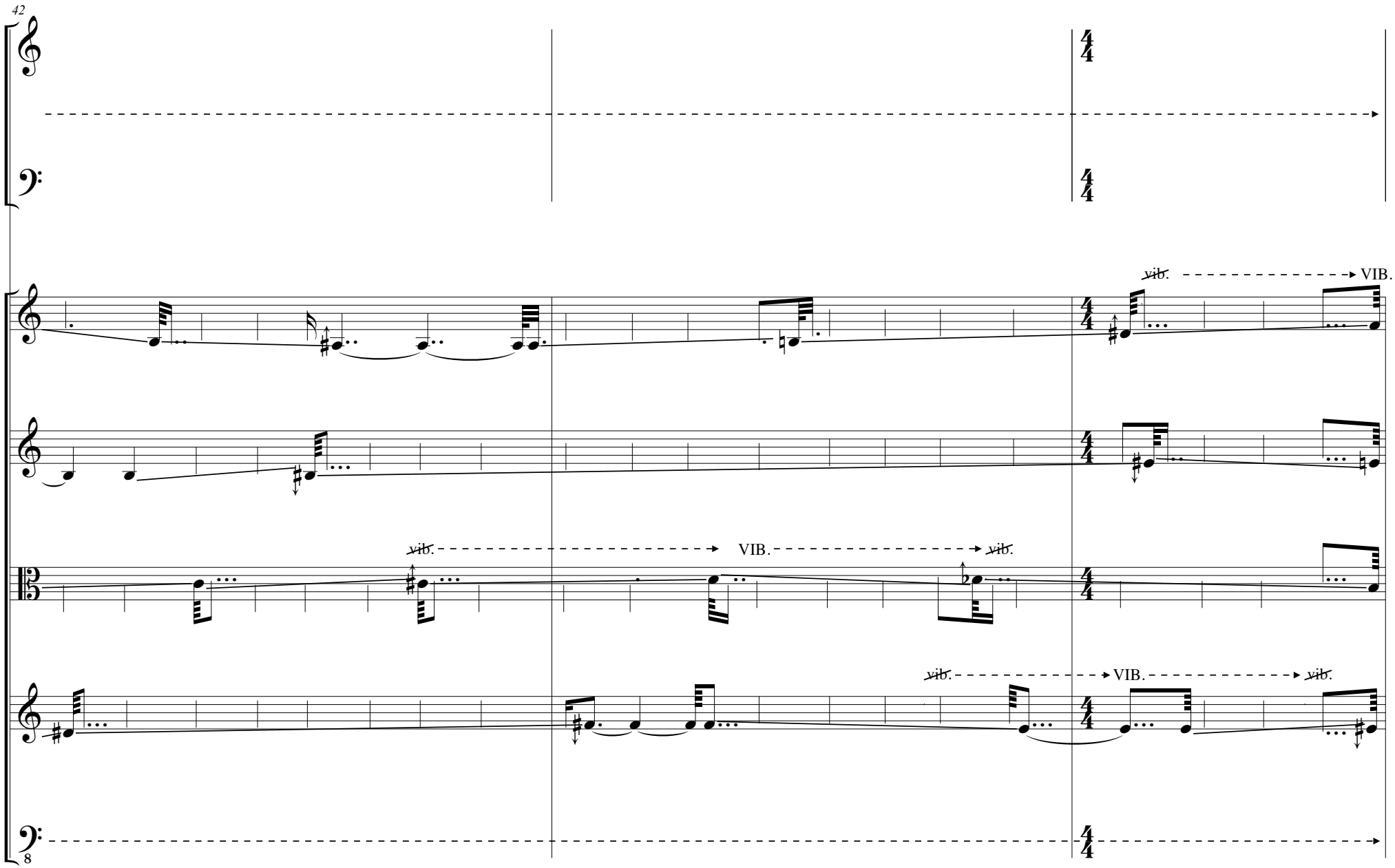

29
B.Fl.
B.Cl.
Vln.I
Vln.II
Vla.
Vc.
D.B.
sffz
sffz
sffz
sffz
sffz
8


32
C2
B.Fl.
B.Cl.
Vln.I
Vln.II
Vla.
Vc.
D.B.
sffz


35
B.Fl.
B.Cl.
Vln.I
Vln.II
Vla.
Vc.
D.B.
8
sfffz


Dynamics for D1: String Quartet > Winds > Double Bass
Double Bass: (Almost) non-audible (ppp)
Winds: Aim for quite low dynamic, clearly audible (as subsidiarylevel 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.
Winds on D1:
*Winds slide independently (the speed should be determined in relation to doublebass's bow speed) and continuously.
*Flute gradually reduce the interval and finally stabilise on A(3) (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.
Vln.I
vib.
VIB.
vib.
Vln.II
vib.
VIB.
vib.
vib.
VIB.
Vla.
Vc.
D.B.
8
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
vib.
Vla.
vib.
VIB.
vib.
vib.
VIB.
vib.
Vc.
vib.
VIB.
vib.
D.B.
8


42
B.Fl.
B.Cl.
Vln.I
Vln.II
Vla.
Vc.
D.B.
8
vib.
VIB.
vib.
VIB.
vib.
vib.
VIB.
vib.

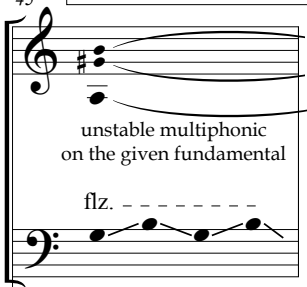
D2

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.

B.Cl.



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

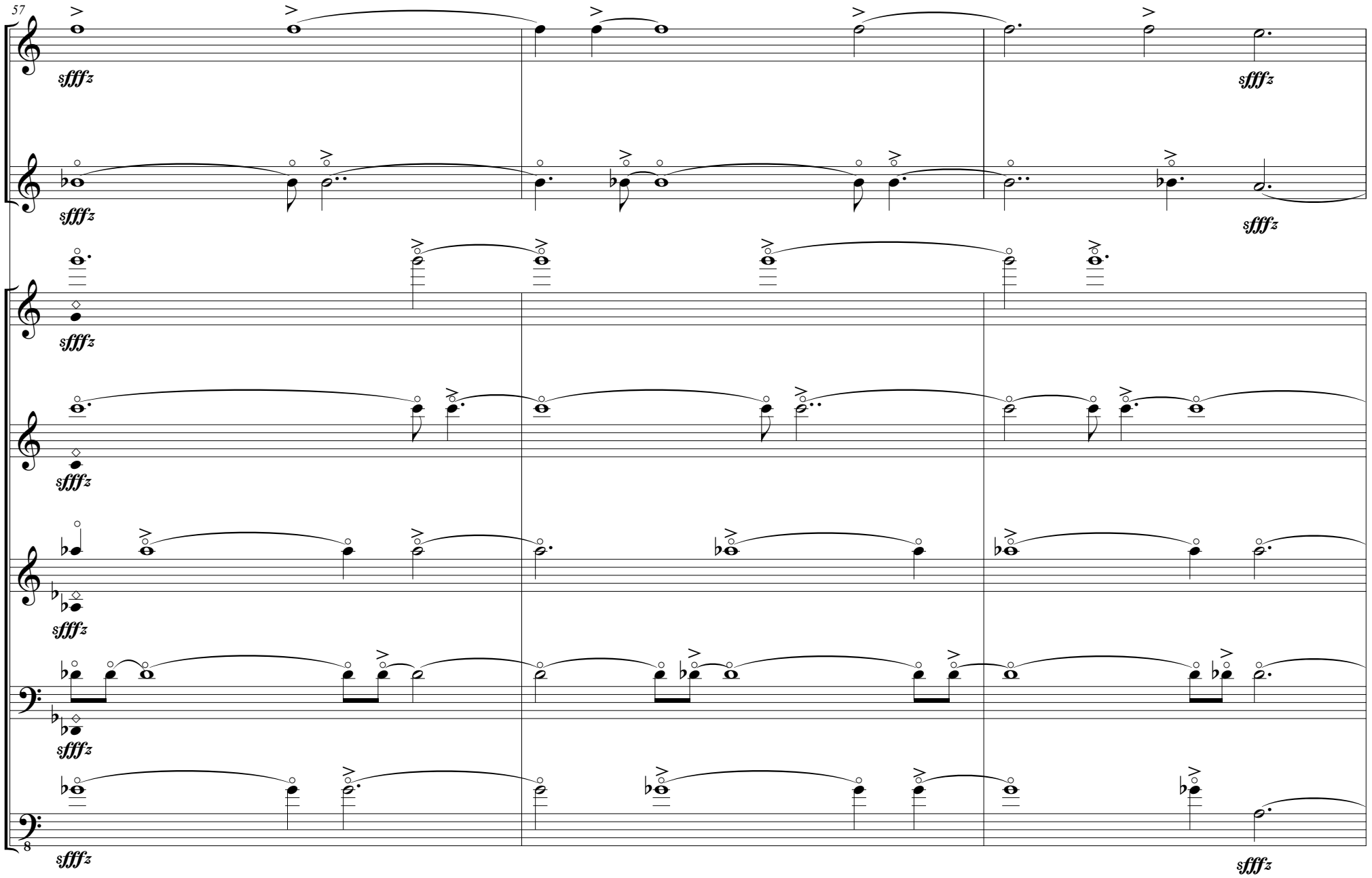
Vla.

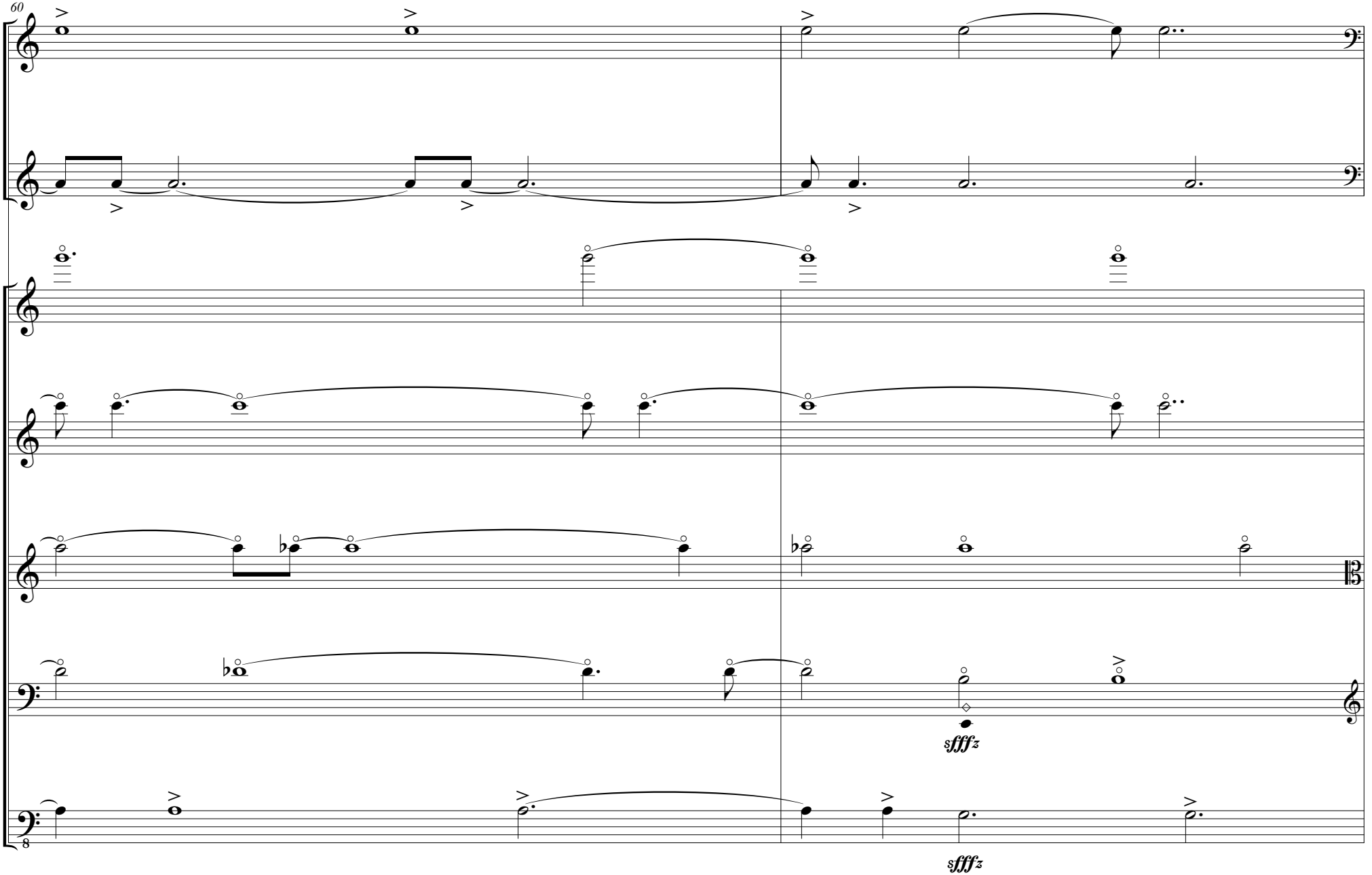
Vc.

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).

Dynamics for E: Aim for the lowest possible dynamic (although impossible for winds)
Strings: Adapt your individual dynamics to the winds' dynamics, while still leaving them to stand out (unsuccessful blending).
Winds: Don't mind the 'dirty' sounds and sound breakings. They are expected.




60
B.Fl.
B.Cl.
Vln.I
Vln.II
Vla.
Vc.
D.B.
8
sfffz
sfffz

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

B.Fl. flz.

B.Cl. flz.

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 *sfff*z.**
*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

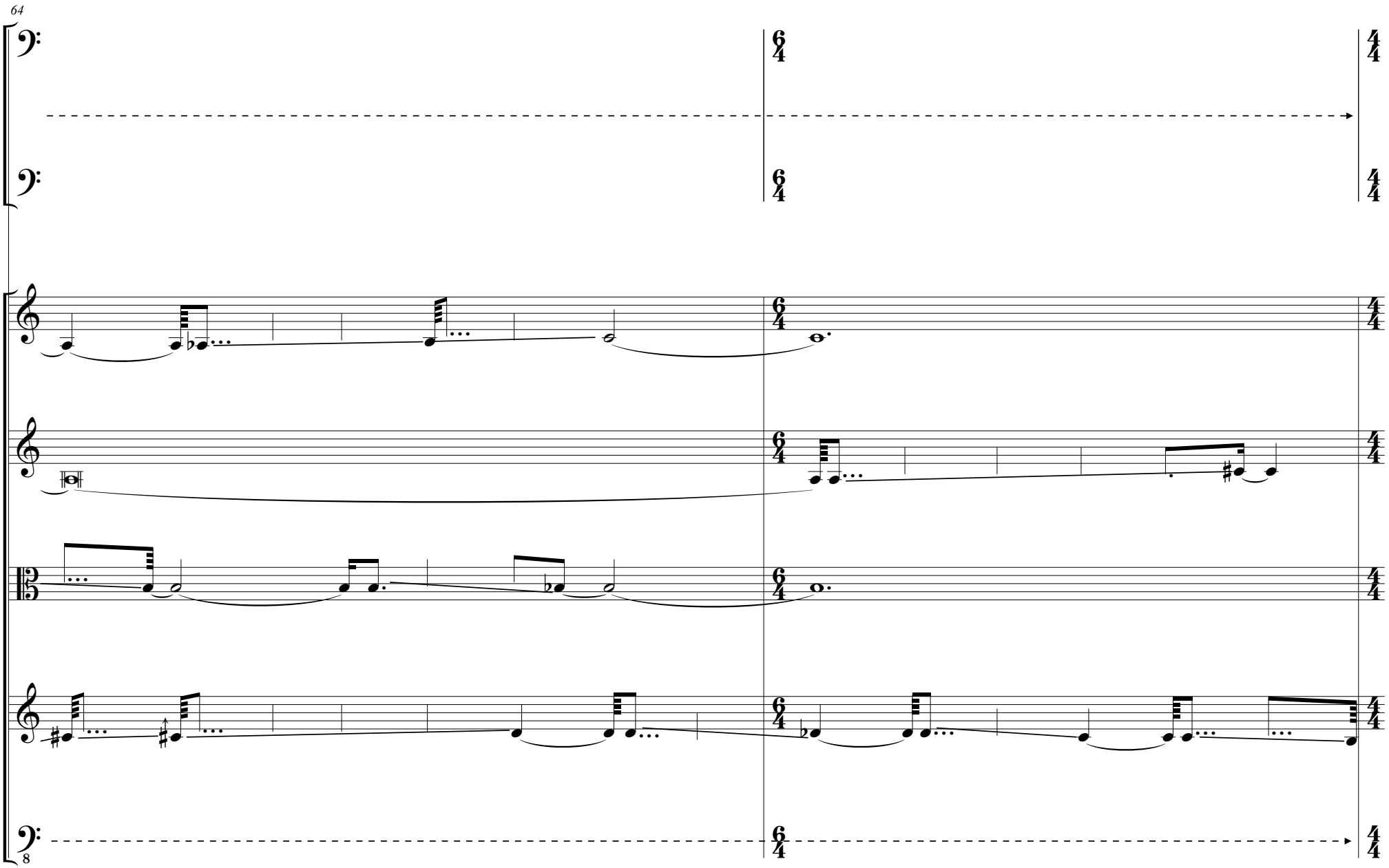
Vln.II

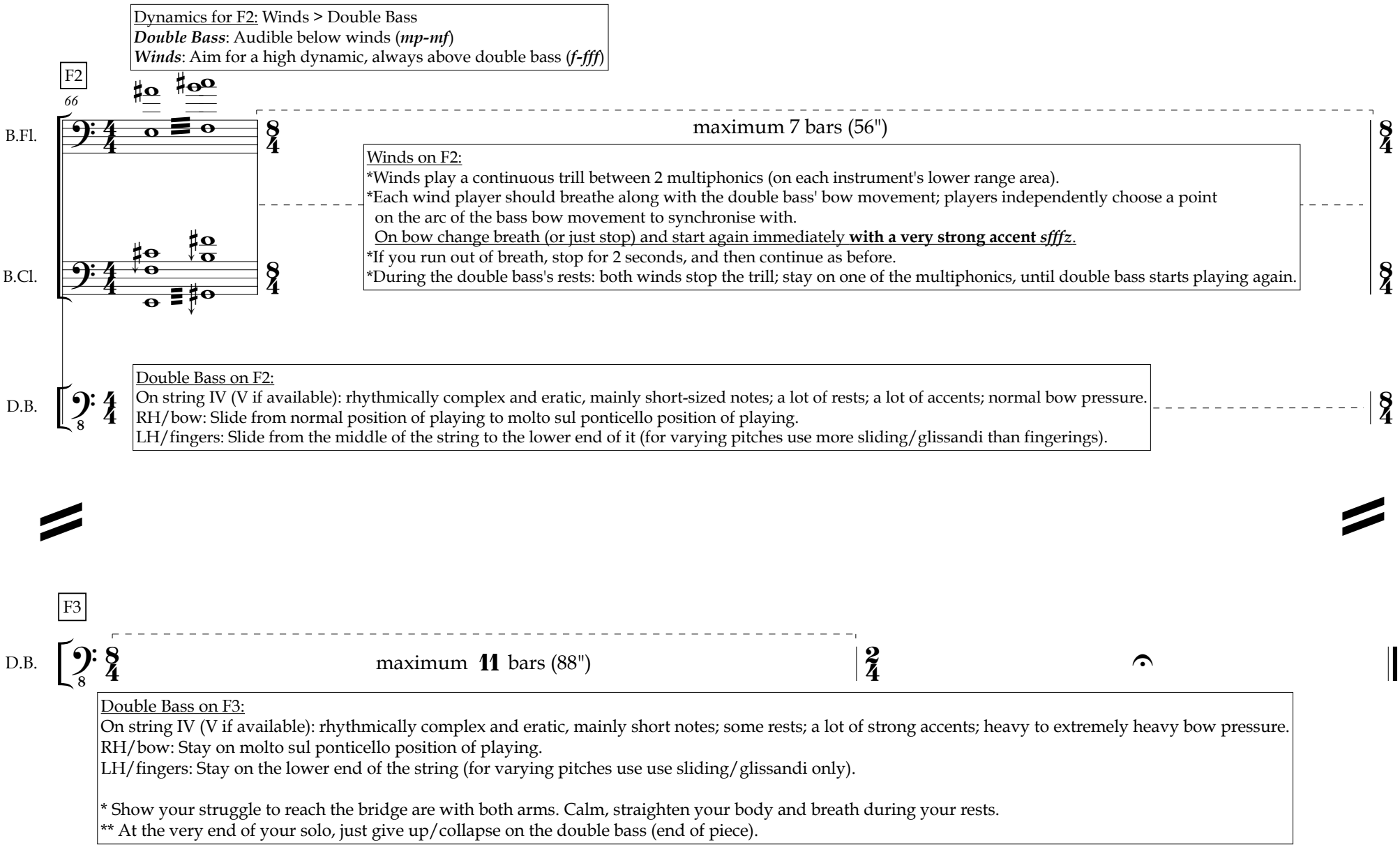
Vla.

Vc.

D.B.

Double Bass on 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).


64
B.Fl.
B.Cl.
Vln.I
Vln.II
Vla.
Vc.
D.B.
8
6/4
4/4


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.
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 sfffz.
*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.
D.B.
Double Bass on F2:
On string IV (V if available): rhythmically complex and eratic, 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 eratic, 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).