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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

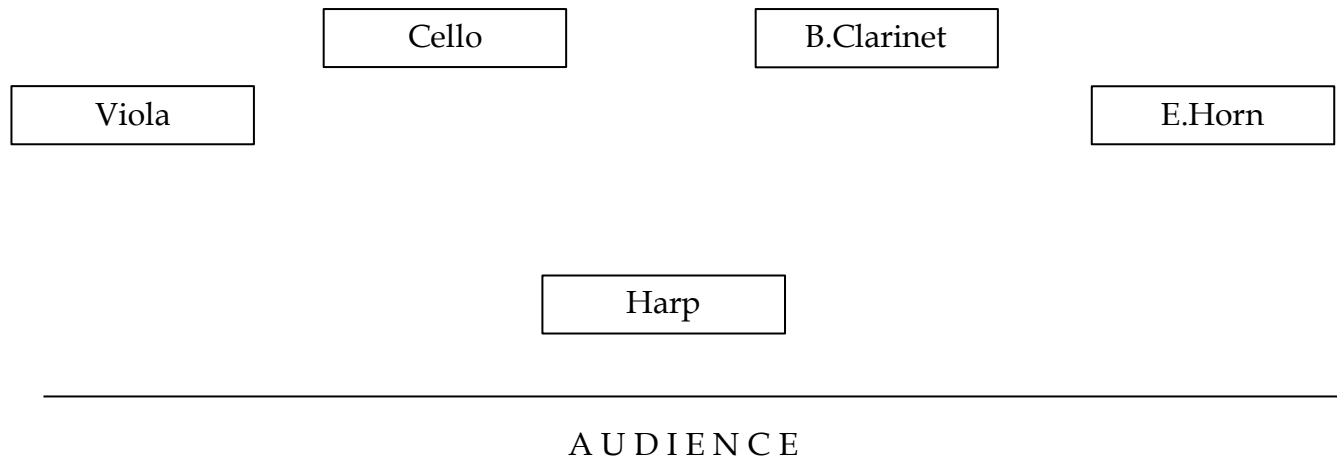
Duration: ca.10'

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: \flat (\flat) \flat (\natural) \sharp (\sharp) \sharp

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)

ff ----- *ppp*

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

6:4

II
○ ----- *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

$$\text{bl.} \longrightarrow \triangleright \text{n.}$$

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

 ff

D#	E#	F#	Ab	Bb
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----- Cn - C+ii - C# Dn |----- Dn - DDii Cn -----|----- Cn - C+ii - C# Bn -----|----- Bn - BD

tr fingering trill ad lib.

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

En

16

E. Hn.

B. Cl.

Hp.

Vla.

Vc.

bl. (without the reed)

ppp

mp *mf* *f*

ff *mf* *f*

f *mf*

tr Bb --- BD --- Bn Cn --- Cn --- CD --- Bn --- Bn --- BD

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

5:4 6:4 6:4

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

no vib. ad lib.
(reed on)

C

E. Hn.

22

ff

ossia
"ppp"

ff

"ppp"

ff

"ppp"

ff

B. Cl.

bl. → n.

○ *p*

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

Hp.

22

ff

Vla.

BD — Bb — Bb — Bd

22

ff

arco
ST

"ppp"

Vc.

Fn — FD ... Eb

22

ff

arco
ST

III
"ppp"

30

E. Hn.

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

B. Cl.

bl. → n.

ppp

30

Hp.

Glissandi with pedals

E_b

"*ppp*" — *ff* — "*ppp*"

Vla.

30

ST → *SP*

ff *mp*

SP → *ST* → *SP* → *ST* → *SP* → *ST*

II

Vc.

ST → *SP*

ff *p*

SP → *ST* → *SP*

IV

**
dynamics:
strings > en.horn

34

E. Hn.

B. Cl.

Hp.

Vla.

Vc.

ST

SP

ST

MSP

ord.

continuous movement, no stopping on notes

ppp

mf

pp

mf-mp

tr Ab

ord.

5:4

fff

stay completely static

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

** dynamics: vla = e.hn.

51 F

E. Hn. *ppp*

B. Cl. *bl.* *mf* *mp*

Hp. *ff* *ff* *ppp* *ff* *ppp* *f*

Vla. *ppp* *ST* *mf* *ppp* *mf*

Vc. *ST* *p*

Fastest possible plucking and glissandi (with pedals)

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

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

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.

61 H

E. Hn. *ppp*

B. Cl. *p*

Hp. *ppp* *p* *mf-f* *fff* *ff*

Vla. *pp*

Vc. *mp*

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)