

Peter Mayer

# BEING TIME

a performance-stringquartet  
for violin, viola, cello and Doublebass

**symbols**

bow on the wood

vertical movement  
col legno on the string

&gt; gliss up in (fast motion)



&gt; gliss down (fast motion)



&gt; gliss up and down (fast motion)



col legno battuto

> produce pitch notated; not by fingering  
with left hand but by the exact position  
the bow is beating on the string

&gt; same technique but pitch can be improvised

Use the DVD of the performance in *Val Verde-California 2008* to check out the exact execution of these techniques, the movement and the theatrical elements.

# Prologue

Peter Mayer, 2008

♩=66 strict

Violin I

one full bow length (on the body)

like echo

molto rit. a tempo

*sfz f* *mf* *p* *mf* *sfz p* *pp* *sfz mf*

20

just like "on the string" but "on the wood"

molto espressivo

*mf* *sfz f* *p* *pp* *ff* *pp* *fff* *mf*

35

space = string, pitch undefined col legno

*mf* *f* *mf*

51

poco accel.

jete' rit. a tempo

*mf* *f* *sfz* *f* *mf*

64

rubato poco accel. (no crescendo)

76 a tempo

head up down head up down

accelerando

*sfz* *mf* *ff > p* *mf* *ff > p* *mf* *mf* *fff*

90

a tempo

move up head very slowly first smile tremolo chaotically between pairs of strings

rhythm is strict, PITCH IS RANDOM

*sfz* *ppsub* *mf* *fff* molto espressivo

101

rit. 3 3

play little melodies/move like your are drunk

even attacks, no accents

*fff* *p*

108  $\text{♩} = 46$

Vln. I *mf* jete' jete'

Vlc. *p* *ppp*

space = string  
pitch undefined

126

Vln. I *f*

Vlc. *f*

140

Vln. I *fff* *sfz* pitch undefined defined pitch

Vlc. *fff* *sfz* pitch undefined

152

Vln. I go straight to Chorus Nr. 1

Vlc. defined pitch go straight to Chorus Nr. 1

# Playground

Gstanzl (austrian folk song)

## Basic Material

**Chorus**

♩ = 55 (for the beginning)

161 *8va*

Vln. I *sul II*

Vlc. *accompaniment*

**Interlude**

178 **Verse**

Vln. I

Vlc.

The musical score is written for Violin I and Violoncello. The Chorus section (measures 161-177) features a melody for Violin I with a 'sul II' instruction and an 8va octave shift, and a simple accompaniment for the Cello. The Interlude (measures 178-179) consists of a single measure of rest for both instruments. The Verse (measures 180-195) shows a new melody for Violin I and a corresponding accompaniment for the Cello. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

The tradition:

The Basic Material is based on the "Gstanzl" - an austrian folksong. It is traditionally played in Pubs, at parties or other gatherings, when the atmosphere is right and people are in a good mood. The accompaniment is normally played by a guitar or a harmonica. The CHORUS is sung by all the people that are in the pub.

Whoever knows a VERSE and wants to sing is welcome to do so after the chorus is finished. There are a lot of verses and a lot of individuals have their personal collection. Most of the time there are gaps between the chorus and the next verse. People need those gaps either to laugh about the previous Verse, to drink beer and most important, to think about the next verse that fits best to the previous one. The gaps are filled in with the INTERLUDE; the simple accompaniment in 3/4 by the guitar or harmonica.

The special thing about the Interlude and also about accompanying is that the player has to react and accommodate very quickly to the person that brings in the next verse. People normally just start singing in the middle of an accompanying phrase. The interlude can be interrupted any time, the accompanist has to react.

According to the lack of musical talent or to the amount of genius, the singers chooses different tempi and even different pitches for her/his vers. Sometimes she/he doesn't even sing the full length of a verse and just decides to go straight into the CHORUS.

Playground:

The players are asked to get as close as possible to the performance of the "Gstanzl" in those pubs and gatherings. Playing with different tempi, imitating the different characters of the people who know a verse (imagine a little innocent girl, an old man, the chef of the pub singing his/her funny, dirty, innocent, complex etc. verse)The accompaniment never stops. If the accompanist (Cello) can't play the accompaniment because of any other action on stage then the accompanymnt has to switch to the violin (and viceversa) without a gap.

In general the rhythm and the pitches of the CHORUS should be as close as possible to the basic material. Like the rhtym in a poem varies a little from verse to verse, the rhythm of the Verses should be varied in a creative way. Pitches should stay more or less the same as notated.

**Elements that are very usefull for variations:**

- vibrato (with the stick/bow moving vertically to the string)
- play around with durations of verses/choruses (break up Verse earlier than expected)
- play around with speed (faster and slower versions)
- shorter/longer notes, exaggerated articulation,....

**FORM**

1)

**CHORUS**

technique Cello/Violin: melody plus acc. played col legno, strings muted, pitch defined by the place where you beat on the string (same technique as in introduction)

**INTERLUDE**

technique Cello/Violin: same as CHORUS

**VERSE**

technique Cello/Violin: same as CHORUS

2)

**CHORUS**

technique Violin: bow string with bow-wrapping, again producing pitch by the exact position where bow touches the string (not on fingerboard)

**INTERLUDE**

technique: same as Interl. 1, (if necessary cello alone)

**VERSE**

technique cello: take a stick in your left hand as a slide, right hand pizzicato, make pitches gliss. into each other

technique violin: Take a stick or the bow of the cellist and play with the same technique as in CHORUS 1 >>> but on the cello ( yes, two people playing on the same instrument)

3)

**CHORUS**

technique Cello: same as in VERSE 2

technique violinist: jump onto back of cellist and sing the melody, buzzing your lipps against the cellists cheeks

**INTERLUDE**

Cellist waiting

technique Violin: sing the accompaniment while taking the Cello and putting it down to the floor

**VERSE**

technique Cellist: play the THE MELODY: pizzicato in the right hand and pressing down the strings on the fingerboard with your left to produce the pitches

technique Violinist: sing accompaniment, beating your own chest (like a gorilla) Tempo is suggested to be slower at this part.>>>> poeple in the pipes slowly start to rock....

4)

**VERSE**

technique Cellist: beat the MELODY with the stick on the the endpin of your cello. Try to get as close as possible to the melody.

technique Violinist: Sing the accompaniment (fff) and

do an energetic movement that appeals to you (sexy/powerful dance, push ups,....)

5)

**CHORUS**

as notated (Violinist singin top voice)

186 arco

Vln. I

Vlc.

Nu - dl - a - da - rei Nu - dl - a - da - rei heit muass nu lus - tig sei Nu - dl - a da - rein Nu - dl - a - da - rein Lus - tig muass sei

x times

## In-pipe-out

The bassist and the viola player were hiding. Each under a big object.  
The Violin player tries to motivate them to get them out.

The Viola-player is very resistant, doesn't come out and so the violinist goes to the space where the Bass player is hiding. Here begins a dialogue with repeated questions and answers which are only slightly varied. There is now development in the meaning of the text. There is just musical development in terms of dynamic, pitch of speaking, emotion, speed and so on.

possible questions of Violin player:

*Do you want to come out?*

*Do you want to play with us?*

*You wanna come out?*

*You wana come out now?*

*Do you come out?*

..... different variations of those are very welcome.

Answers from the hiding bass player:

*Yes*

*No*

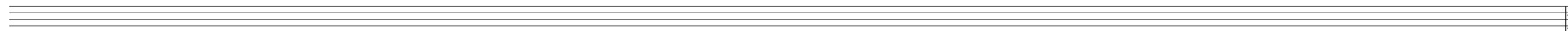
*Maybe*

*Hmmm.....*

*Well*

Speed up, slow down, make breaks, let the other person wait for the answer, get loud, quiet....  
Think like you would perform a piece of music.

Have fun!!



# Facing

195  $\text{♩} = 80$  *fade out over bridge* *breaks are relativ*

Vla. *mf* *p* *ppp* *mf*

216 *on the wood*

Vla.

235

Vla. *p*

252 *pizz.* *arco* *on the wood* *pizz.*

Vla. *f*

Db.

268 *pizz..* *rubato*

Vla. *p*

tempo and durations of breaks can vary in an improvisational way  
your individual taste and humor is welcome

Db. *pizz.* *rubato* *arco* *mf* *f*

277 *non rubato*

Vla. *f*

Db. *fff* *scratch*



283

Vla. *mf* *f* *accel.*

Db. *mf* *p* *f*

293

Vla. *mf* *a tempo* *p* *fff*

Db. *fff* *mf* *fff* *mf* *fff* *mf*

scratch

molto espressivo

sing along

303

Vla. *mf* *arco*

Db. *mf*

312

Vla.

Db. *mf*

318

Vla. [Musical staff]

Db. [Musical staff]

7, 7, 5, *fff*, *fff*

325

Vla. [Musical staff]

Db. [Musical staff]

scratch-3, a tempo, 9, 7, 9, 9, 9, 7, 9, 9, 3, 3, *sultasto >>>>> sul pont.*

333

Vla. [Musical staff]

Db. [Musical staff]

3, 3, 7, 5, *legato*, *mf*, *sul E*, *sul A*, *sul pont.*, *tune down*

342

Vla. [Musical staff]

Db. [Musical staff]

*tune up*

# Understanding

356 ♩=58

Vln. I non vibrato sul tasto *p* *mf*

Vla. non vibrato sul tasto *p* *mf*

Vlc. non vibrato arco sul tasto *p* *mf*

Db. repeat until everybody is ready to play

Bowing-, timbral- and accent variations of the bass note are most welcome. You can do double- or rolled tripple stops with any additional pitches you like as long as E-ostinato is present.

366

Vln. I *p* *p* ordinario

Vla. *p* *p* ordinario

Vlc. *p* *p* ordinario

Db.

377

Vln. I

Vla.

Vlc.

Db.

*ff* *fff*

*ff* *fff*

*ff* *fff*

388

Vln. I

Vla.

Vlc.

Db.

*p* *p*

*p* *p*

*p* *p*

sul tasto sul tasto sul tasto

399 overpressure ord.

Vln. I *p*

Vla. *sfz* overpressure ord. *p*

Vlc. *sfz* overpressure ord. *p*

Db.

410

Vln. I *espressivo* *fff*

Vla. *espressivo* *fff*

Vlc. *espressivo* *fff*

Db.

421 rit. (not for bass) **Tempo primo** sul tasto

Vln. I *mf* *p* *pp*

Vla. *mf* *p* *pp*

Vlc. *mf* *p* *pp*

Db. *pp* *f* *pp* *f*

431 **ordinario**

Vln. I *f* *ff* *mf* *sfz*

Vla. *f* *ff* *mf* *sfz*

Vlc. *f* *ff* *mf* *sfz*

Db. *pp* *f*

440

Vln. I

Vla.

Vlc.

Db.

*sfz*

*sfz*

*sfz*

449

Vln. I

Vla.

Vlc.

Db.

*fff*

fade into scratch

*fff*

fade into scratching

*fff*

fade into scratching

pizz.

arco

pizz.

arco

pizz.

arco

*sfz*

*sfz*

*sfz*

458

Vln. I pizz. arco accel. *crescendo poco a poco*

Vla. pizz. arco *f* *crescendo poco a poco*

Vlc. pizz. scratch solo with metal spring molto espressivo

Db. the top pitch is free to choose *f* *crescendo poco a poco* 9 5 5 5 5 5

466

Vln. I barre'

Vla.

Vlc.

Db. 5 5 5 11 12 13 13 14



473  $\text{♩} = 150$

Score for measures 473-482. The score is in 2/4 time, changing to 7/8 time at measure 478. It features four staves: Vln. I, Vla., Vlc., and Db. The Vln. I and Vla. parts play chords with accents. The Vlc. part has a rhythmic pattern of eighth notes with accents. The Db. part has a rhythmic pattern of eighth notes with accents. Dynamics include *sfz* and *f*. There are fingering indications (IV, VI) and a measure rest of 15 in the Db. part.

483

Score for measures 483-492. The score is in 7/8 time. It features four staves: Vln. I, Vla., Vlc., and Db. The Vln. I and Vla. parts play chords with accents. The Vlc. part has a rhythmic pattern of eighth notes with accents. The Db. part has a rhythmic pattern of eighth notes with accents. Dynamics include *fff*. There are performance instructions: "wild tremolo on bow wrapping with accents, strings muted" for Vln. I, Vla., and Vlc. parts.

495 *on cew* free improvisation, expressive, fast, atonal, tonal, noise

Vln. I *f*

Vla. *f* *f* wild improv on bow wrapping with accents, strings muted

Vlc. *f* *f* wild improv on bow wrapping with accents, strings muted

Db. pizz. *f* *f* wild improv on bow wrapping with accents, strings muted

*f* can also be played freely as long as groove and the right pitches for the harmonies are there

506 free improvisation, expressive, fast, atonal, tonal, noise

Vln. I x times *fff*

Vla. *fff* *fff*

Vlc. *fff* improv. (scratch/noise/sound)

Db. *fff* *fff*

516

Vln. I

Vla.

Vlc.

Db.

legato, full bow on each note

The musical score consists of four staves. The Violin I (Vln. I) and Viola (Vla.) staves are grouped together with a brace on the left. The Violoncello (Vlc.) staff is empty. The Double Bass (Db.) staff has a rhythmic pattern of eighth notes with accents. The Violin I and Viola parts feature chords with accents and fingerings (IV, V). The Double Bass part features a rhythmic pattern of eighth notes with accents. The Violoncello part is empty. Performance instructions include 'legato, full bow on each note' for the string parts.

# Decision

526  $\text{♩} = 60$

Vln. I  
p

Vla.  
p

Vlc.  
p

Db.  
p

Detailed description: This block contains the musical score for measures 526 to 540 of the 'Decision' section. It features four staves: Violin I, Viola, Violoncello, and Double Bass. The tempo is marked as quarter note = 60. The key signature has one sharp (F#). The time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings (p). The Viola and Violoncello parts have a 'v' marking above them in measures 530 and 532.

541

Vln. I

Vla.

Vlc.

Db.

Detailed description: This block contains the musical score for measures 541 to 545 of the 'Decision' section. It features the same four staves as the previous block. The key signature changes to two sharps (F# and C#). The time signature remains 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings (p). The Viola and Violoncello parts have '8va' markings above them in measures 541 and 542, indicating an octave shift.

# Seeing

# Epilogue

Get directions and ideas for theatrical elements, staging and musical execution for *Seeing* and *Epilogue* from the Live DVD of the performances in Val Verde - California 2008. Performance score is in progress.