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

> gliss up in (fast motion)

> gliss down (fast motion)

> gliss up and down (fast motion)

col legno battuto

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

> 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 elments.

Prologue

Peter Mayer, 2008

♩=66 strict

Violin I

one full bow length (on the body)

like echo

molto rit.

a tempo

20

Vln. I

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

molto espressivo

35

Vln. I

space = string, pitch undefined

col legno

51

Vln. I

poco accel.

jete`

rit.

a tempo

64

Vln. I

rubato

poco accel.

(no crescendo)

76 a tempo

Vln. I

head up

down

head up

down

accellerando

90

Vln. I

a tempo

move up head very slowly

first smile

tremolo chaotically between pairs of strings

molto espressivo

rhythm is strict, PITCH IS RANDOM

101

Vln. I

rit.

play little melodies/move like your are drunk

even attacks, no accents

108

𝅗𝅥.=46

Vln. I

Vlc.

mf

p

space = string
pitch undefined

jete`

jete'

3

3

3

ppp

126

Vln. I

Vlc.

f

f

140

Vln. I

Vlc.

fff

fff

pitch undefined

pitch undefined

sfz

sfz

defined pitch

152

Vln. I

Vlc.

defined pitch

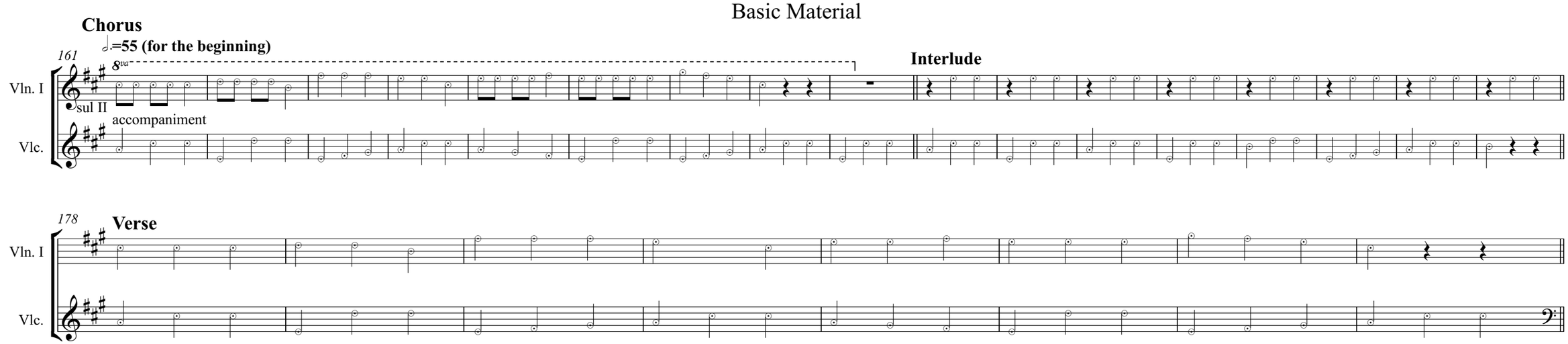
go straight to Chorus Nr. 1

go straight to Chorus Nr. 1

Playground

Gstanzl (austrian folk song)

Basic Material



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 athmosphere 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 qickly 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 accompanyment 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

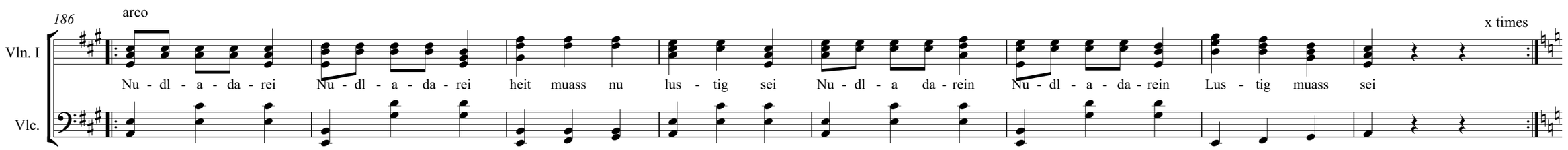
1)
CHORUS
technique Cello/Violin: melody plus acc. played col legno, strings muted, pitch defined by the place where you beat on the string (same technique as in introduction)
INTERLUDE
technique Cello/Violin: same as CHORUS
VERSE
technique Cello/Violin: same as CHORUS

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 necessaray 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)



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 were 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
Hmmmm.....
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!!

194

Vln. I

Facing

195 ♩=80

Vla.

fade out over bridge

breaks are relativ

mf

p

ppp

mf

216

Vla.

on the wood

235

Vla.

p

252

Vla.

pizz.

f

arco

on the wood

pizz.

Db.

268

Vla.

pizz..

p

rubato

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

pizz.

mf

Db.

rubato

arco

277

non rubato

Vla.

3

f

fff

Db.

scratch

283

Vla.

Db.

mf

mf

p

f

f

accel.

293

Vla.

Db.

mf

a tempo

scratch

molto espressivo
sing along

fff

mf

sing along

fff

mf

sing along

fff

mf

p

fff

303

Vla.

Db.

mf

arco

312

Vla.

Db.

318

Vla.

Db.

fff

fff

325

Vla.

Db.

scratch

a tempo

sultasto > > > > > > sul pont.

333

Vla.

Db.

sul E

sul A

legato

mf

sul pont.

tune down

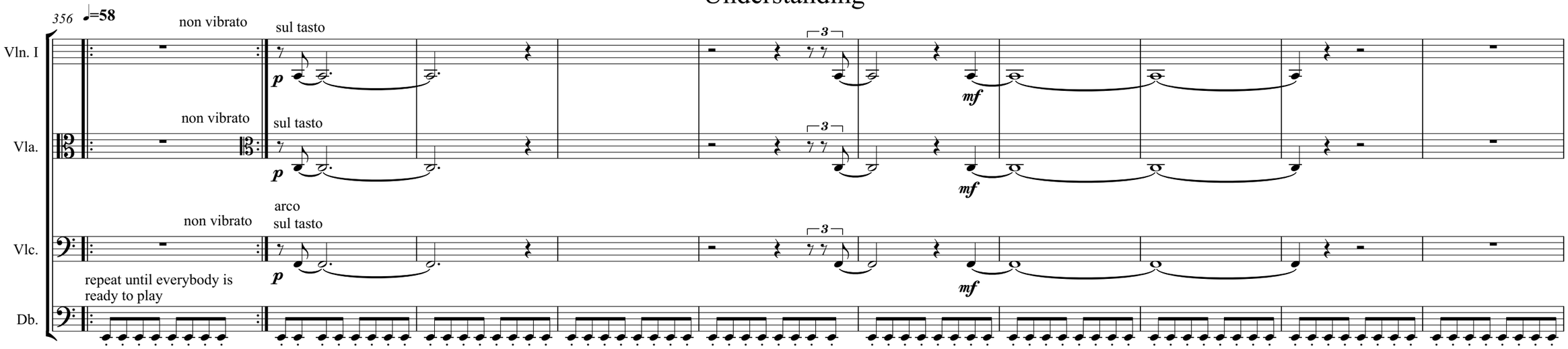
342

Vla.

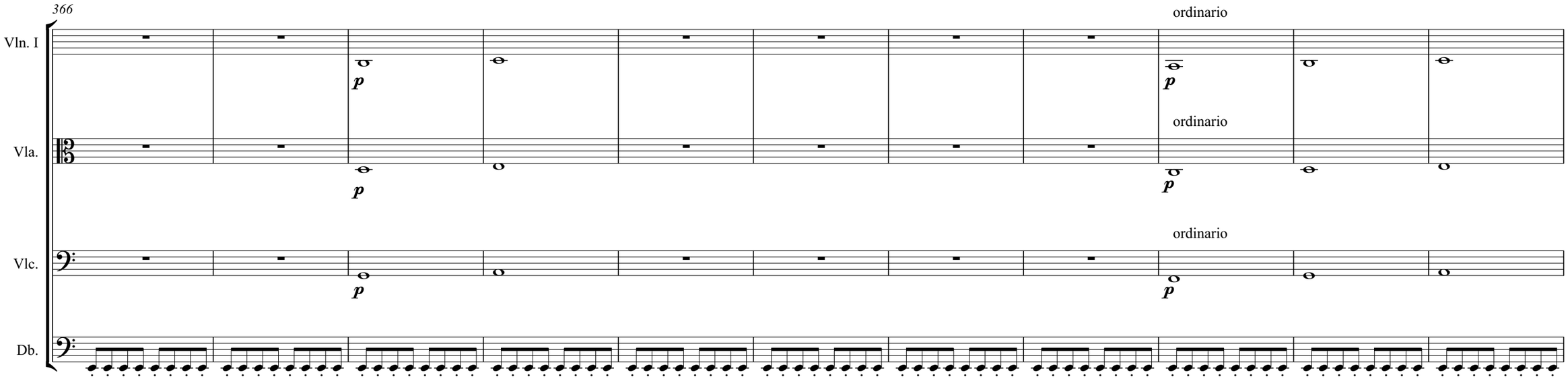
Db.

tune up

Understanding



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.



377

Vln. I

Vla.

Vlc.

Db.

ff

fff

388

sul tasto

399

Vln. I

Vla.

Vlc.

Db.

overpressure
ord.

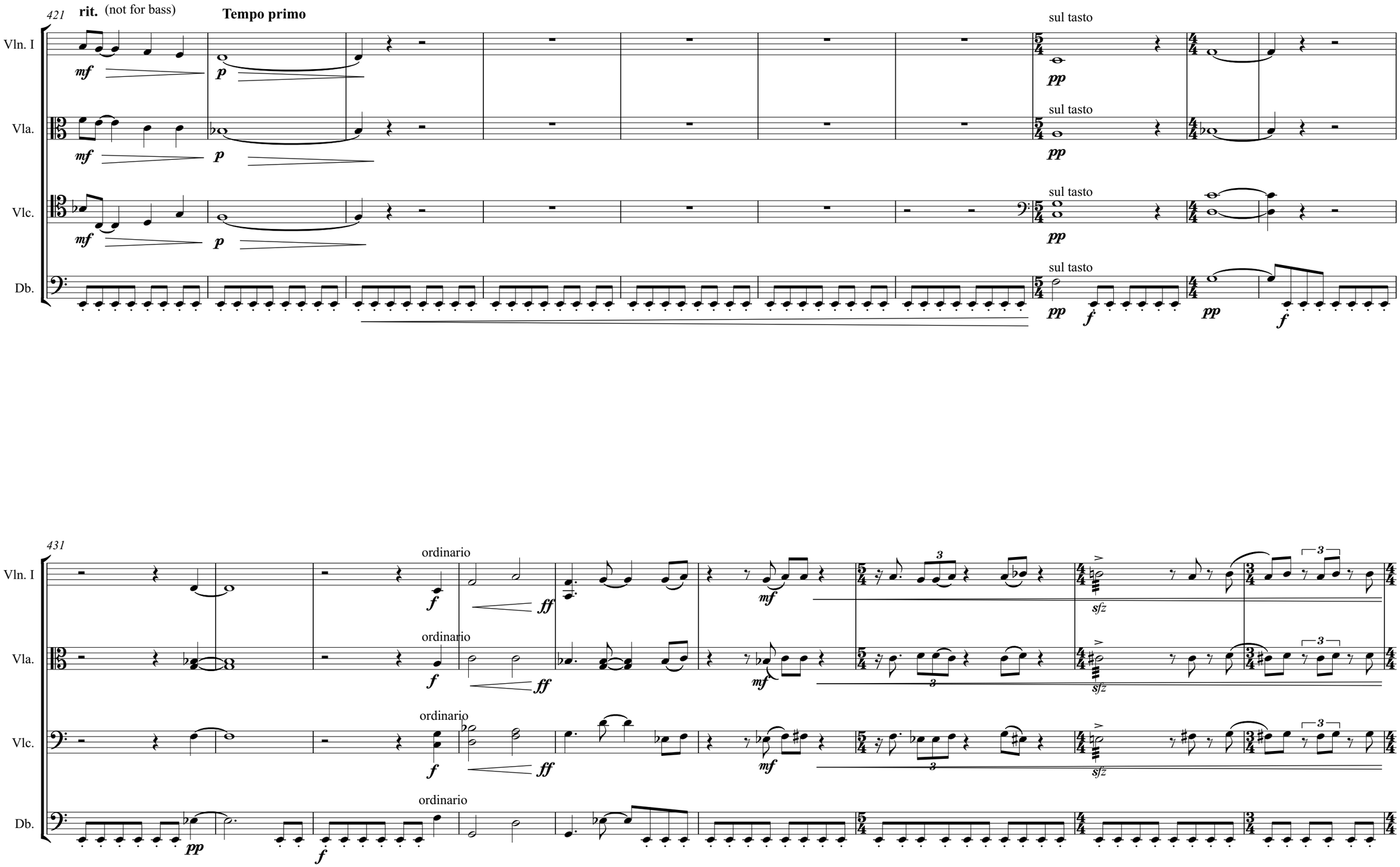
sfz

p

410

espressivo

fff


421
rit. (not for bass)
Tempo primo
Vln. I
Vla.
Vlc.
Db.
sul tasto
431
ordinario

440

Vln. I

Vla.

Vlc.

Db.

449

Vln. I

Vla.

Vlc.

Db.

fade into scratch

fade into scratching

fade into scratching

pizz.

arco

pizz.

arco

pizz.

arco

458

Vln. I

Vla.

Vlc.

Db.

pizz.

arco

accel.

crescendo pocco a pocco

scratch solo with metal spring

molto espressivo

the top pitch is free to choose

466

barre'

473

Vln. I

Vla.

Vlc.

Db.

15

♩=150

sffz

sffz

sffz

sffz

f

f

f

483

wild tremolo on bow wrapping with accents, strings muted

wild tremolo on bow wrapping with accents, strings muted

wild tremolo on bow wrapping with accents, strings muted

fff

wild tremolo on bow wrapping with accents

495 *on cew*

Vln. I

Vla.

Vlc.

Db.

f

pizz.

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

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

f

wild improv on bow wrapping
with accents, strings muted

wild improv on bow wrapping
with accents, strings muted

wild improv on bow wrapping
with accents, strings muted

506

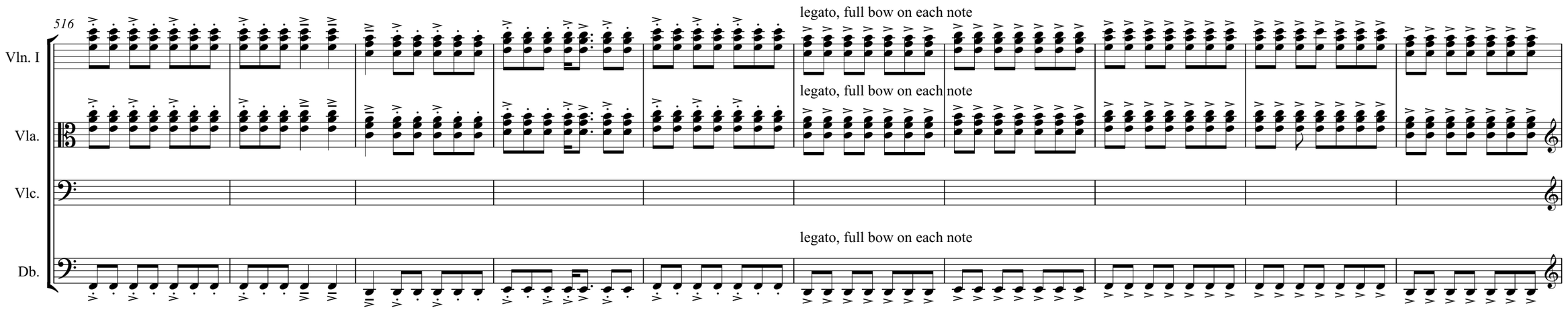
free improvisation, expressive, fast, atonal,tonal, noise

x times

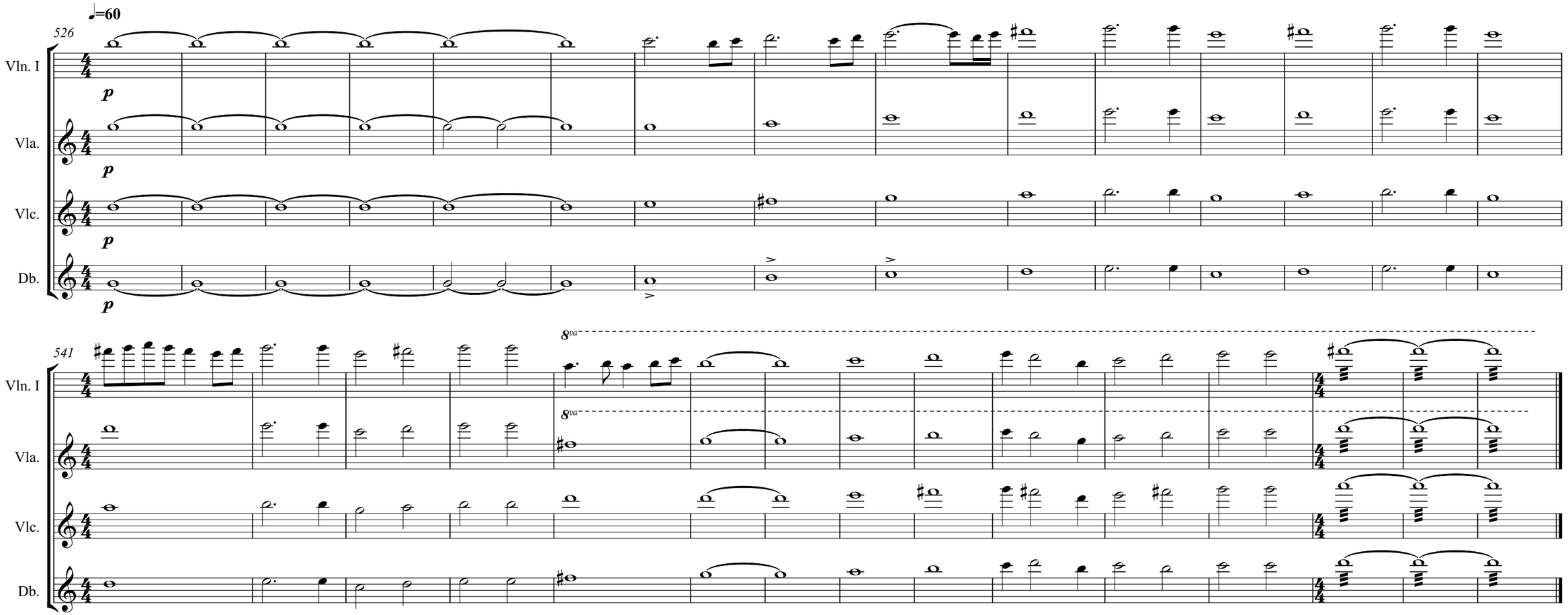
fff

imrpov. (scratch/noise/sound)

arco


516
Vln. I
Vla.
Vlc.
Db.
legato, full bow on each note
legato, full bow on each note
legato, full bow on each note

Decision



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.