

Maximilian Marcoll

Compound No. 4 : *FRICTION MACHINE ALARM SIGNAL CONSTRUCTION*

for violin, viola, percussion, two ad hoc players and electronics

violin

Commissioned by Deutschlandradio Kultur for Ultraschall Festival Berlin 2011

First Performance: Berlin, Sophiensäle, January 27th 2011

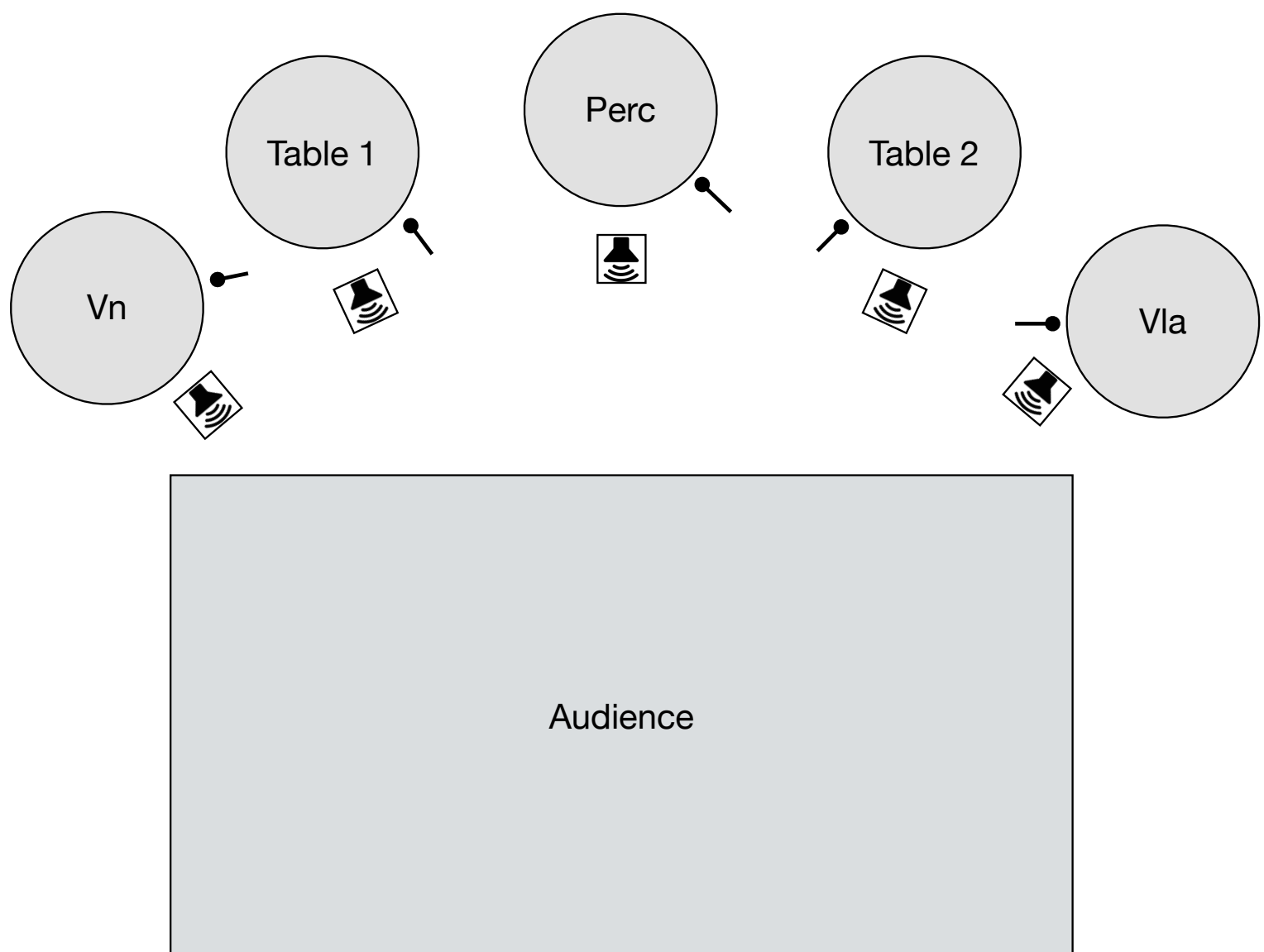
Ensemble Mosaik

Duration: 15 min.

SETUP

The players should be placed in a wide circle in front of the audience. A loudspeaker is to be put down on the floor or on a low stand next to or in front of each of the players respective locations. All players should be amplified with microphones. The two ad hoc players should play on small tables with a wooden surface. The tables will probably need to be equipped with 2 or 3 microphones each. Hypercardioid microphones are strongly recommended to avoid feedback. (The amplification has to be run on high levels.)

There is a click track for all players to synchronise with the tape.



ANNOTATIONS

Violin / Viola

Unless otherwise stated all notes are to be played without vibrato. Upon a note's end, the strings are to be damped immediately.

♭: quarter tone down

♯: quarter tone up

↓: eight tone down

↑: eight tone up

The scope of all accidentals is limited to their respective notes.

Compound No. 4: FRICTION MACHINE ALARM SIGNAL CONSTRUCTION

Violin

Maximilian Marcoll, 2010

32"

28"

$\frac{4}{4}$

The score is written for violin in 4/4 time, with a tempo of 120 beats per minute. It begins with a treble clef and a key signature of one sharp (F#). The piece is divided into two sections: a 32-measure section and a 28-measure section. The first section starts at measure 16 and contains two measures of whole notes (11 measures each) followed by a 15-measure section of sixteenth notes marked *p* and *sempre sim.*. The second section, starting at measure 43, consists of 15-measure segments of sixteenth notes. The score includes various musical notations such as slurs, ties, and triplets.

16 $\text{♩} = 120$
 $\frac{4}{4}$ 11 11 15 *p* *sempre sim.*

43 (15)

49 (15)

55 (15)

61 (15)

67 (15)

74 (15)

79 (15)

84 (15)

89 (15)

94 (15) $\frac{3}{4}$ $\frac{4}{4}$

99 $\frac{4}{8}$

p *mp* *cresc.* *mf* *f* *f* *sempre sim.*

103 (8)

108 (8)

113 (8) $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ 15

p sub. (non cresc.) *sempre sim.*

119 (15)

125 (15)

131 (15) $\frac{2}{4}$

137 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ 15

pp < *p* *crescendo poco a poco* (but always start *pp*!) *gliss. continuous* *sempre sim.*

143 (15)

pp < *mp* *pp* < *mf*

149 (15)

pp < *f*

155 (15)

pp < ff ppp

161

close to left hand

pizz. 8

tap, m.v.

mf (result)

pizz. 8

tap, m.v.

mf

pizz. 8

p

168

tap, m.v.

mf

pizz. 8

tap, m.v.

mf

pizz. 8

p

tap, m.v.

mf

pizz. 8

p

175 (8)

tap, m.v.

mf

pizz. 8

p

tap, m.v.

mf

pizz. 8

p

182 (8)

tap, m.v.

mf

arco 8

p

mp

24

211

p

mp

cresc.

mf

f

pp

tasto

pizz. 8

mf

216 (8)

tap, m.v.

mf

34

2/4

1

4/4

1

254

15

sempre sim.

play 5 times

p

260 (15)

gliss.

p

266 (15)

272 (15)

279 (15)

285 (15)

291 (15)

298 (15)

303 (15)

309 (15)

314 (15)

320 (15)

$\frac{3}{4}$ $\frac{4}{4}$ *mf* *tasto possibile!* *sempre legato!*
slightly more pressure (fractured sound) *changes of bow direction imperceptible*

324 (15)

329 (15)

334 (15)

$\frac{5}{4}$ $\frac{4}{4}$

340 (15)

345 (15)

350 (15)

ppp poco cresc.

355

pp cresc. *f* cresc. *ff*

367

pp sub < *ff* *mf*

ord.

377

ppp

♩ = 110*

393

405

416

426

435

* in sync with the tape. the average tempo of the quarter notes is 110 bpm. however, the actual durations of the individual notes deviate slightly.