



Maximilian Marcoll



Compound No.7:

OPERATION ENOK

Bassklarinette (statt Subkontrabassblockflöte)



Entstanden für das Low Frequency Orchestra

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Uraufführung im Rahmen des Festivals "Wien Modern"
am 13.11.2013, Porgy & Bess, Wien

Dauer: 10'05''

Bassklarinette (in B) mit Live-Elektronik

Der gesamte Text ist zu binden, alles soll molto legato gespielt werden. Einzelne Töne und der Beginn von Phrasen sind grundsätzlich weich anzusetzen und NICHT mit der Zunge anzustoßen.

Der Geltungsbereich der Vorzeichen beschränkt sich auf einzelne Noten.

Die Klarinette wird mit einem (oder mehreren) Mikrophon(en) abgenommen, in Echtzeit um 6 Oktaven nach oben transponiert und durch den direkt vor der für die Klarinette vorgesehenen Bühnenposition aufgestellten Lautsprecher wiedergegeben. Dass die Klarinette selbst (trotz Verstärkung) zuweilen vom Zuspieldband und den anderen Musikern übertönt wird ist beabsichtigt. Das prozessierte Signal soll jedoch stets zu hören sein.

Compound No.7: OPERATION ENOK

Immer alles molto legato!
 Einzelne Töne und der Beginn von Phrasen sind grundsätzlich
 weich anzusetzen und NICHT mit der Zunge anzustoßen.

Maximilian Marcoll, 2013

0:00 0:01 0:02 0:03 0:04 0:05 0:06 0:07 0:08 0:09

♩ = 120

pp p pp p pp p p pp p

0:10 0:11 0:12 0:13 0:14 0:15 0:16 0:17 0:18 0:19

p pp f p pp f p f < pp f > p > pp f p f

0:20 0:21 0:22 0:23 0:24 0:25 0:26 0:27 0:28 0:29

pp p pp p pp p p f p pp p

0:30 0:31 0:32 0:33 0:34 0:35 0:36 0:37 0:38 0:39

pp f p pp p pp p f p pp p f

0:40 0:41 0:42 0:43 0:44 0:45 0:46 0:47 0:48 0:49

pp p pp p pp p p

0:50 0:51 0:52 0:53 0:54 0:55 0:56 0:57 0:58 0:59

pp f pp f p pp p pp p

1:00 1:01 1:02 1:03 1:04 1:05 1:06 1:07 1:08 1:09

pp p pp p pp p

1:10 1:11 1:12 1:13 1:14 1:15 1:16 1:17 1:18 1:19

p pp p pp p pp p pp

1:20 1:21 1:22 1:23 1:24 1:25 1:26 1:27 1:28 1:29

p pp p pp f p pp p pp p pp

1:30 1:31 1:32 1:33 1:34 1:35 1:36 1:37 1:38 1:39

pp pp p p pp

This musical staff covers the time interval from 1:30 to 1:39. It features a series of eighth-note patterns, many of which are grouped into triplets. The dynamics are marked as *pp*, *pp*, *p*, *p*, and *pp* from left to right.

1:40 1:41 1:42 1:43 1:44 1:45 1:46 1:47 1:48 1:49

f p p p f p

This musical staff covers the time interval from 1:40 to 1:49. It continues with eighth-note patterns and triplets. The dynamics are marked as *f p*, *p*, *p*, *p*, *f p*, and *p* from left to right.

1:50 1:51 1:52 1:53 1:54 1:55 1:56 1:57 1:58 1:59

pp p pp

This musical staff covers the time interval from 1:50 to 1:59. It features eighth-note patterns with triplets. The dynamics are marked as *pp*, *p*, and *pp* from left to right.

2:00 2:01 2:02 2:03 2:04 2:05 2:06 2:07 2:08 2:09

f p f p f pp p

This musical staff covers the time interval from 2:00 to 2:09. It includes eighth-note patterns, triplets, and a sextuplet at 2:04. The dynamics are marked as *f p*, *f p*, *f pp*, and *p* from left to right.

2:10 2:11 2:12 2:13 2:14 2:15 2:16 2:17 2:18 2:19

f p f pp f p pp p pp

This musical staff covers the time interval from 2:10 to 2:19. It features eighth-note patterns, triplets, and sextuplets. The dynamics are marked as *f p*, *f pp*, *f p*, *pp*, *p pp*, and *pp* from left to right.

2:20 2:21 2:22 2:23 2:24 2:25 2:26 2:27 2:28 2:29 2:30 2:31

p f pp p pp p f pp p pp

This musical staff covers the time interval from 2:20 to 2:31. It features eighth-note patterns, triplets, and sextuplets. The dynamics are marked as *p f*, *pp*, *p*, *pp*, *p f*, *pp p*, and *pp* from left to right.

2:32 2:33 2:34 2:35 2:36 2:37 2:38 2:39

pp p

This musical staff covers the time interval from 2:32 to 2:39. It features eighth-note patterns with triplets. The dynamics are marked as *pp* and *p* from left to right.

2:40 2:41 2:42 2:43 2:44 2:45 2:46 2:47 2:48 2:49

pp p *f p f pp p pp p pp f p pp p*

This musical staff covers the time interval from 2:40 to 2:49. It features eighth-note patterns, triplets, and sextuplets. The dynamics are marked as *pp p*, *f p*, *f pp*, *p pp*, *p pp*, *f p*, *pp*, and *p* from left to right.

2:50 2:51 2:52 2:53 2:54 2:55 2:56 2:57 2:58 2:59 3:00 3:01

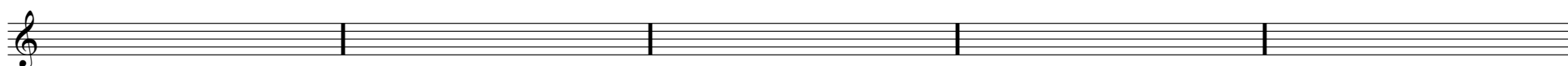
pp p f

This musical staff covers the time interval from 2:50 to 3:01. It features eighth-note patterns with triplets. The dynamics are marked as *pp*, *p*, and *f* from left to right.

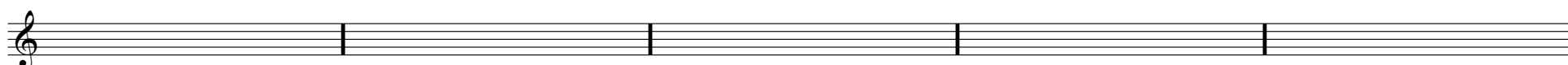
3:02 3:03 3:04 **3:05** 3:06 3:07 3:08 3:09



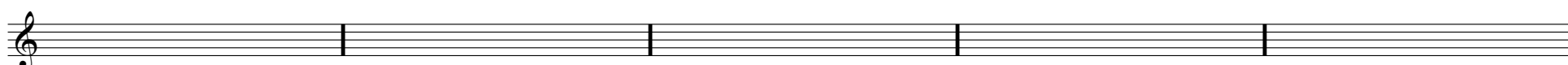
3:10 3:11 3:12 3:13 3:14 **3:15** 3:16 3:17 3:18 3:19



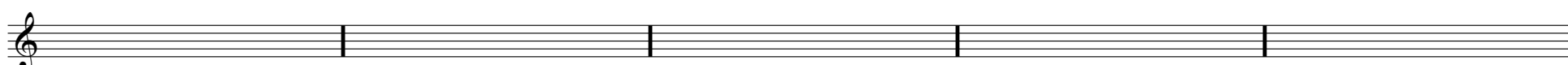
3:20 3:21 3:22 3:23 3:24 **3:25** 3:26 3:27 3:28 3:29



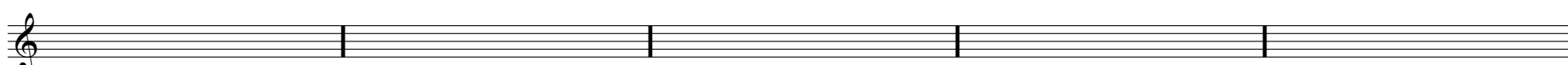
3:30 3:31 3:32 3:33 3:34 **3:35** 3:36 3:37 3:38 3:39



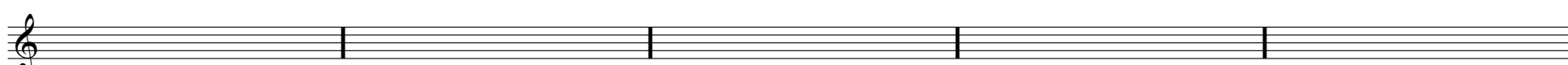
3:40 3:41 3:42 3:43 3:44 **3:45** 3:46 3:47 3:48 3:49



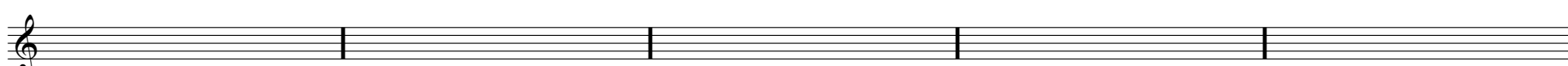
3:50 3:51 3:52 3:53 3:54 **3:55** 3:56 3:57 3:58 3:59



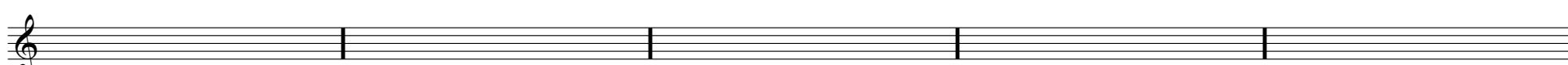
4:00 4:01 4:02 4:03 4:04 **4:05** 4:06 4:07 4:08 4:09



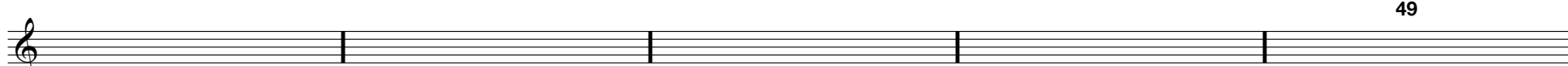
4:10 4:11 4:12 4:13 4:14 **4:15** 4:16 4:17 4:18 4:19



4:20 4:21 4:22 4:23 4:24 **4:25** 4:26 4:27 4:28 4:29



4:30 4:31 4:32 4:33 4:34 **4:35** 4:36 4:37 4:38 4:39



49

4:40 4:41 4:42 4:43 4:44 4:45 4:46 4:47 4:48 4:49

pp *pp* *p* *pp* *p* *pp* *p*

4:50 4:51 4:52 4:53 4:54 4:55 4:56 4:57 4:58 4:59

pp *p* *pp* *p* *pp* *p* *f* *p* *pp* *p* *pp*

5:00 5:01 5:02 5:03 5:04 5:05 5:06 5:07 5:08 5:09

p *pp* *pp*

5:10 5:11 5:12 5:13 5:14 5:15 5:16 5:17 5:18 5:19

p *pp* *pp* *p* *pp* *p* *pp* *pp* *f*

5:20 5:21 5:22 5:23 5:24 5:25 5:26 5:27 5:28 5:29

pp *pp* *p* *pp* *pp* *p* *p* *p* *p* *pp*

5:30 5:31 5:32 5:33 5:34 5:35 5:36 5:37 5:38 5:39

p *pp* *f* *pp*

5:40 5:41 5:42 5:43 5:44 5:45 5:46 5:47

p *f* *p* *f* *p* *f* *p* *f* *p*

5:48 5:49 5:50 5:51 5:52 5:53 5:54 5:55

pp *p* *pp* *f* *p* *p*

5:56 5:57 5:58 5:59 6:00 6:01 6:02 6:03 6:04 6:05 6:06 6:07 6:08 6:09

pp *f* *p* *f* *p* *p*

6:10 6:11 6:12 6:13 6:14 6:15 6:16 6:17 6:18 6:19

pp *p* *p* *f* *pp* *f* *p* *f* *p* *f*

6:20 6:21 6:22 6:23 6:24 6:25 6:26 6:27 6:28 6:29

p *p* *pp* *f p* *p f* *p* *f* *p* *f*

6:30 6:31 6:32 6:33 6:34 6:35 6:36 6:37

p *pp* *p* *pp* *p* *f* *p*

6:38 6:39 6:40 6:41 6:42 6:43 6:44 6:45 6:46 6:47 6:48 6:49

p *pp* *p* *pp* *p* *p* *p* *p* *p* *p* *p*

6:50 6:51 6:52 6:53 6:54 6:55 6:56 6:57 6:58 6:59 7:00 7:01

pp *p* *pp*

7:02 7:03 7:04 7:05 7:06 7:07 7:08 7:09

p *f* *p f* *p f* *p* *f* *pp* *f* *p* *f* *pp*

7:10 7:11 7:12 7:13 7:14 7:15 7:16 7:17 7:18 7:19

p

7:20 7:21 7:22 7:23 7:24 7:25 7:26 7:27 7:28 7:29

pp *p* *p* *p* *p*

7:30 7:31 7:32 7:33 7:34 7:35 7:36 7:37 7:38 7:39

pp *p* *p* *p* *p* *p* *p* *p* *p*

7:40 7:41 7:42 7:43 7:44 7:45 7:46 7:47 7:48 7:49

p *p* *p* *p* *p* *p* *p* *p* *p*

9:22 9:23 9:24 9:25 9:26 9:27 9:28 9:29

Musical staff 1: Treble clef, measures 9:22-9:29. Features rests, then a triplet of eighth notes starting at 9:27. Dynamics include *p*, *f*, and *p*.

9:30 9:31 9:32 9:33 9:34 9:35 9:36 9:37 9:38 9:39 9:40 9:41

Musical staff 2: Treble clef, measures 9:30-9:41. Features a triplet of eighth notes at 9:30, followed by rests and another triplet at 9:32. Dynamics include *p*, *pp*, and *p*.

9:42 9:43 9:44 9:45 9:46 9:47 9:48 9:49 9:50 9:51

Musical staff 3: Treble clef, measures 9:42-9:51. Features rests, then a triplet of eighth notes at 9:48. Dynamics include *p*, *pp*, and *p*.

9:52 9:53 9:54 9:55 9:56 9:57 9:58 9:59 10:00 10:01 10:02 10:03 10:04

Musical staff 4: Treble clef, measures 9:52-10:04. Features a triplet of eighth notes at 9:52, followed by rests and another triplet at 9:58. Dynamics include *p* and *f*.