

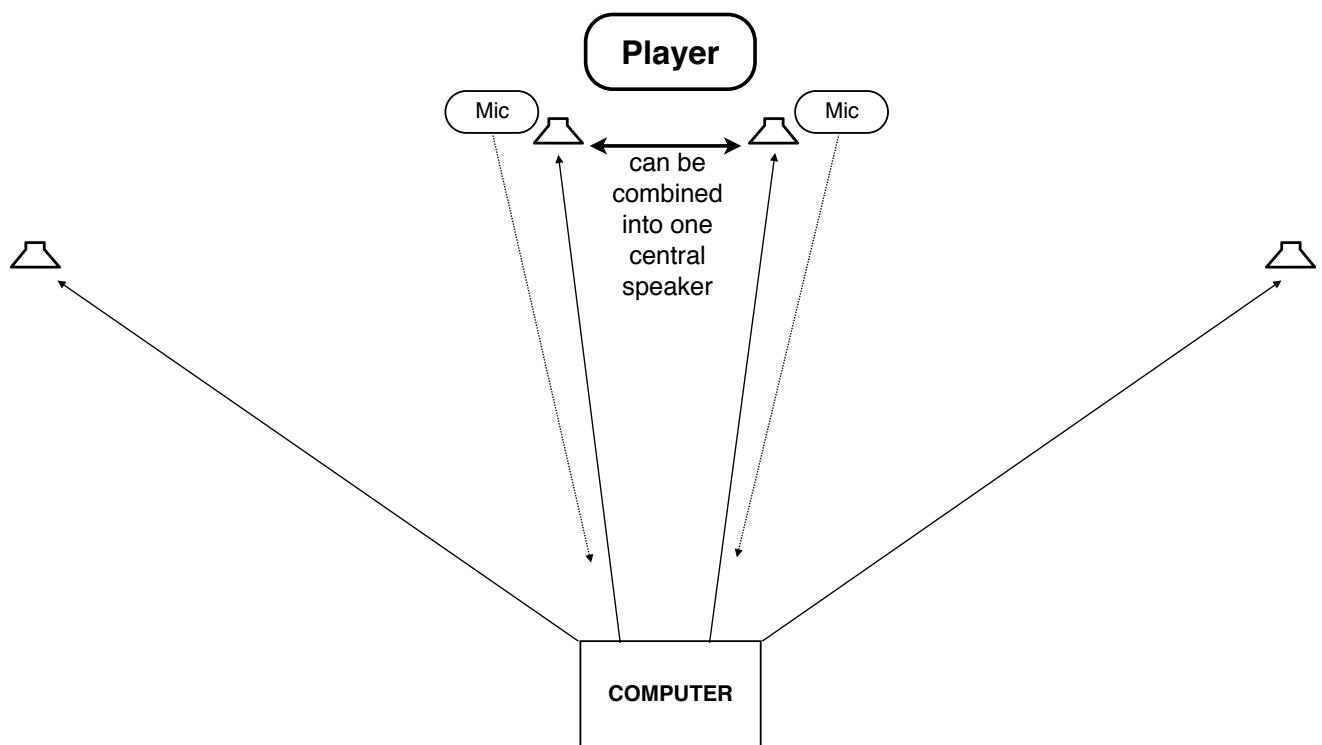
Maximilian Marcoll

**Compound No. 1a: CAR SEX VOICE HONKER**

for solo accordeon and electronics



# S T A G E   S E T U P



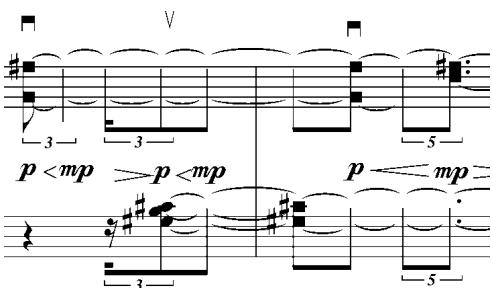


# ANNOTATIONS

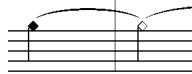
For each accordeon there is a single line system for a pedal, giving trigger signals for the electronics.

Between the accordeon's systems there are 3 systems for the electronics. The two outer systems indicate a stereo speaker pair. They can be used for *both* speaker pairs however (see Stage Setup). The middle system is intended for general tape playback information, amplification and panorama automation.

Clusters are written with square noteheads indicating the enclosing pitches.



Air sounds are written with diamond headed notes.

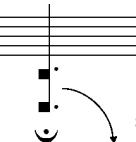


In tight situations noteheads of tied clusters can be left out to improve legibility.

A combination of the audible collision of the bellow and a click of the air button is indicated by:



A light glissando is indicated by a bent arrow:



(undefined low cluster with subsequent glissando downwards)

suddenly stop but keep the energy until the next event.

Bellow directions are indicated only where they are essential for the piece. Additional direction changes will be necessary and may be executed ad lib.

Some crescendi & decrescendi are commented "exp." or "lin.". These cresc./decr. should be played linearly or exponentially respectively.

Instructions as **p < p > p** always mean cresc./decr. within the indicated dynamic level.  
The only exception is the subito **p** in bar 67 (p.7)

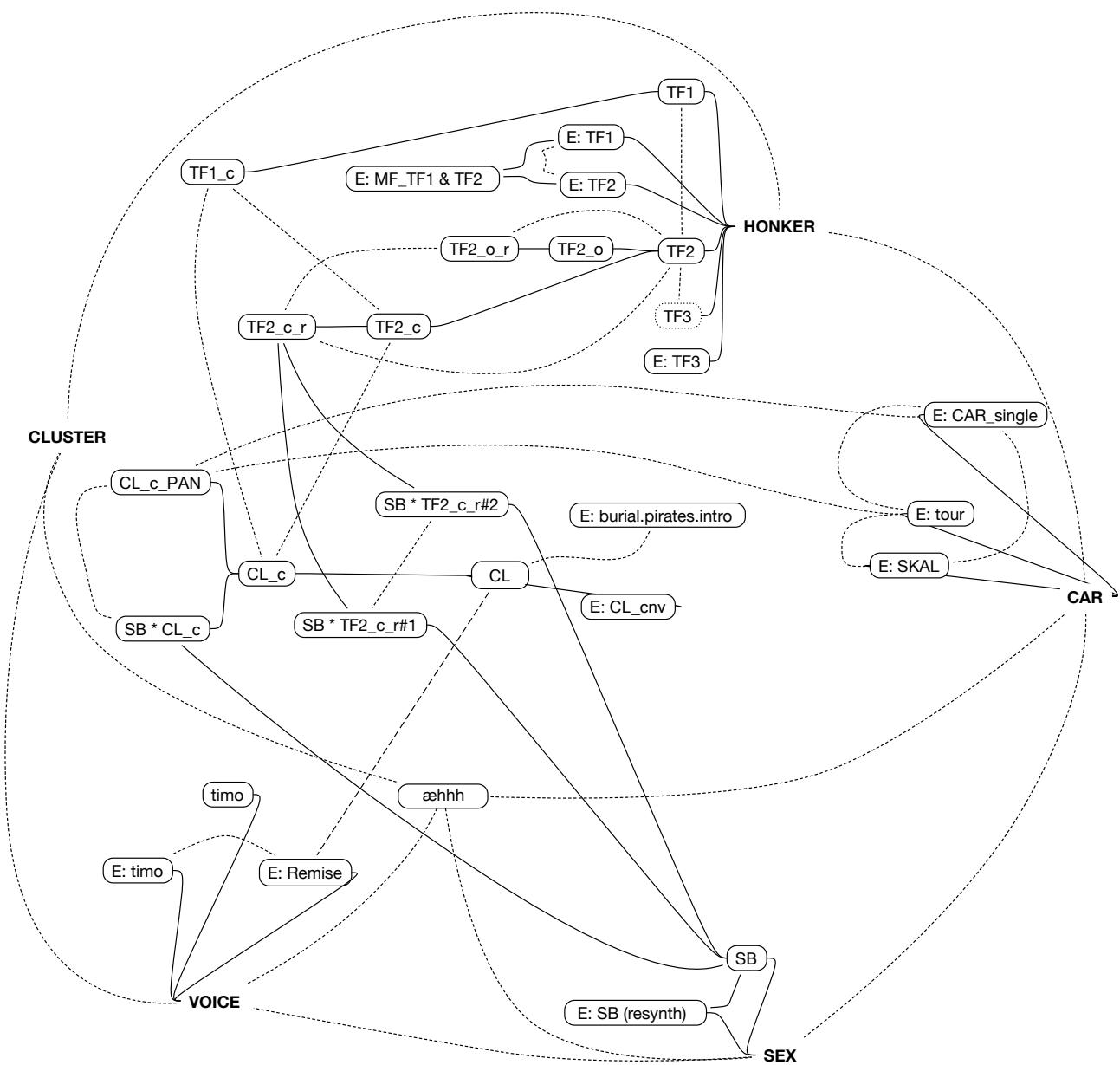
The scope of accidentals is limited to only one note. However, accidentals are *not* being repeated before tied notes!

Unless otherwise stated both accordeons should be amplified all the time. The default amplification level would be **mp/mf**.

Automatic rhythmic amplifications are written as: (rests: no amplification)

# N E T W O R K

Since (almost) all the material used in this piece is of concrete origin, the sources are declared in the score. The abbreviations refer to the following illustration and the table on the opposite page.



Solid lines mean direct inheritance whereas dotted lines indicate rather associated relations.

<b>TF</b>	turkish fans, Berlin, Herrmannplatz, 15.06.2008, between 23h and 24h
<b>CL</b>	Morton Feldman: "Coptic Light" , bars 129 - 152
<b>SB</b>	sex breath, Berlin, Reuterstrasse 78, 25.06.2008, ca. 16h
<b>æhhh</b>	conceived
<b>Timo</b>	crying child in the courtyard, Berlin, Reuterstr. 78, 10.06.2008, ca. 13h
<b>Remise</b>	café ambience, Lübeck, cafe "Remise", October 2007
<b>Excursion</b>	in the car, somwhere between Lübeck and Bargteheide, 26.07.2008
<b>SKAL</b>	Berlin, Skalitzer Str. / Manteuffelstr., 22.06.2008, ca. 15h
<b>CAR_single</b>	Lübeck, Kronsforder Allee, 23.07.2008, ca. 2h
<b>MF...</b>	recordings of the author listening to recordings



# **Compound No. 1 : CAR SEX VOICE HONKER**

**Maximilian Marcoll, 2008**

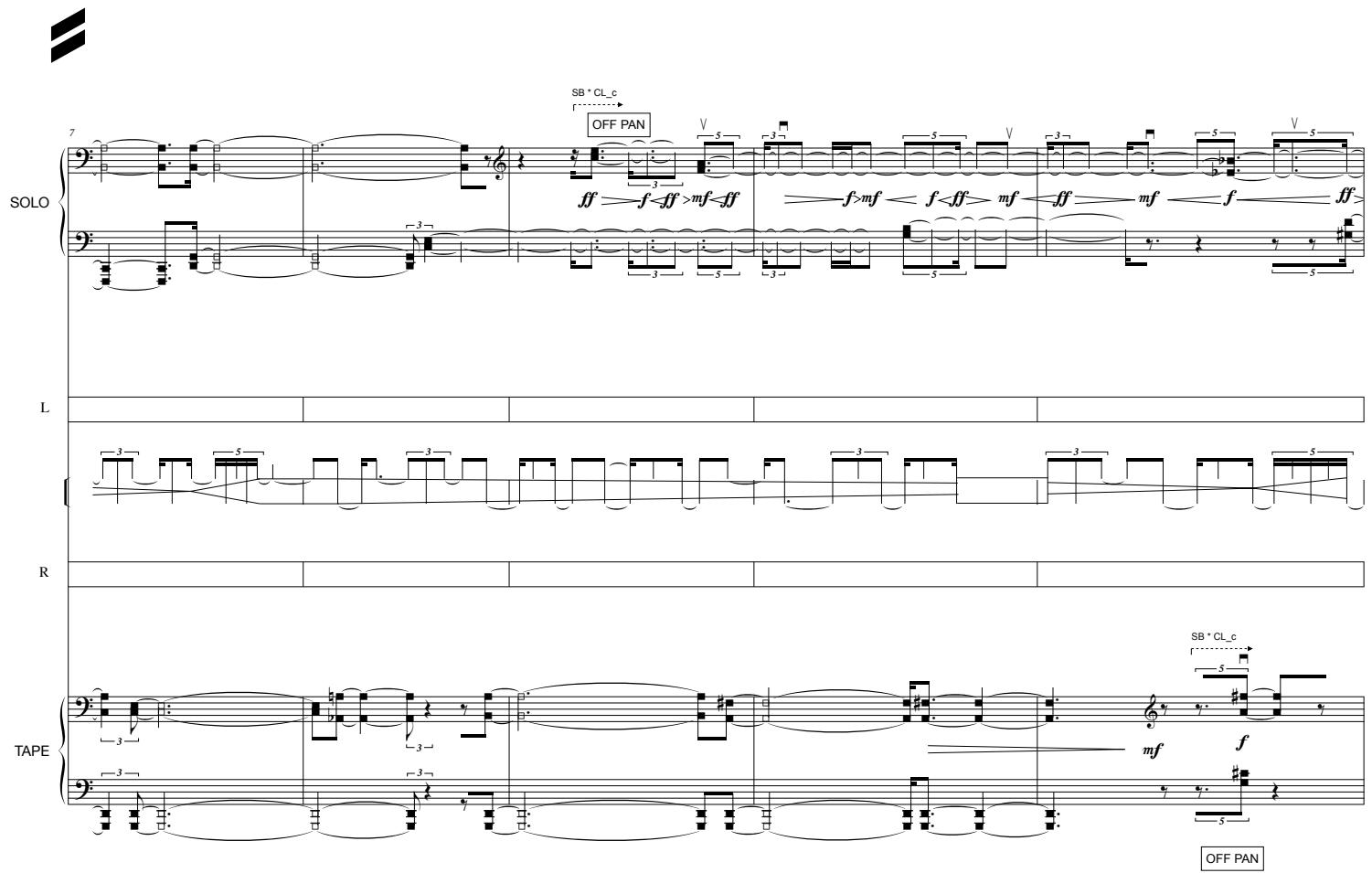
**Maximilian Marcoll, 2008**

**SOLO**

**L**

**R**

**TAPE**



SOLO

L

R

TAPE



SOLO

CL\_c

Tape: Noise  
(car inside)  
(IN PAN)  
Both Acc. OFF PAN

SB \* CL\_c

L

R

TAPE

CL\_c

SB \* CL\_c

SOLO

L

R

Noise-Level

TAPE



SOLO

L

R

CL\_c

Noise-Level

Noise OFF

On

CAR

TAPE

SB \* TF2\_c\_r#2

**SOLO**

**L**

**R**

**TAPE**

SB \* TF2\_c\_r#2

**CAR**

**OFF PAN**

**Noise-Level**



SB \* CL\_c

**SOLO**

**L**

**R**

**TAPE**

SB \* CL\_c

**CAR**

**IN PAN**

**OFF PAN**

**Noise-Level**

SOLO

L

R

TAPE

Noise-Level

Noise-Level

Noise-Level

IN PAN

TF2\_c\_r

SB \* TF2\_c\_r#1

CL\_c

SOLO

L

R

TAPE

fff

Tape:  
Berlin Skalitzer Str./  
Manteufelstrasse  
22.06.2008 ca. 15h  
Noise Suspended  
Acc. L OFF PAN

CAR

SB \* CL\_c

OFF PAN

SOLO

L

R

TAPE

SB \* CL c

SOLO

L

R

TAPE

GC2.1

$\bullet=52$

fade out of PAN

OFF PAN

$\bullet=52$

*p*

SOLO

"inv\_aehhh" V → [ ]

$\bullet=52$

L CAR

R CAR

TAPE

"inv\_aehhh" V → [ ]

$\bullet=120$

audible change of registration: SB

$\bullet=120$

SB

$\geq ppp < pp > ppp \ p > p \ p$  (subito) > pp < p >

SOLO

$\geq f$

$\geq f$

L

R

"[æhhh]"

TAPE

$\bullet=112$

SB \* CL\_c

$\bullet=112$

SB \* CL\_c

SOLO

$\text{♩}=52$

L

R

TAPE

$\text{♩}=52$

"[æhhh]"

CAR

SOLO

$\text{♩}=52$

L

R

TAPE

"[æhhh]"

TAPE Café-Ambience

$\text{♩}=120$

$\text{♩}=52$

SOLO

L

R

TAPE

87

V -----> ➡➡

**GC2.2**

**SOLO**

**L**

**R**

**TAPE**

**SB \* CL\_c**

**f** **pp** **mf** **p** **mp**

**TAPE: Breath**

**112**

**112**

**SB \* CL\_c**

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



SOLO

L

R

"[æhhhh]"

TAPE

98

**SOLO**

L

R

**TAPE**



102

**SOLO**

L

R

**TAPE**

**SOLO**

106

**TAPE:**  
Breath

**TAPE**

110

Musical score for solo instrument, page 114. The score consists of two staves. The top staff is for the solo instrument and the bottom staff is for the bassoon. The solo part features continuous eighth-note patterns with various dynamics and grace notes. The bassoon part provides harmonic support with sustained notes and bassoon-specific markings like 'mf' and 'ff'. The score includes dynamic markings such as *f*, *mf*, *p*, *pp*, *mp*, *mf*, *ff*, and *mf*. The bassoon part also includes markings like *p*, *ff*, and *mf*.

118

**Solo**

L

R

**TAPE**

122

**Solo**

**TAPE**

126

**Solo**

**TAPE**

**L**

**R**

**TAPE**

(♩ = 112)

synchronise bellow direction  
and volume with the player's breath

♩ = 120

TF1

(♩ = 112) ff

p

129

**SOLO**

L

R

**TAPE**

132

**SOLO**

**TAPE**

138

**SOLO**

**TAPE**

synchronise bellow direction and volume with the player's breath

**GC3**

**TAPE:**  
Berlin Skalitzer Str./  
Manteufelstr.  
22.06.2008 ca.15h

**=52**

"inv\_aehhh"

**f**

**pp**

**=120**

TF1\_c

**SOLO**

143

*f* ----->

*ff*

*mp*

*ff*

**L**

**R**

**TAPE**

(exp.)

*ff*

≡

149

*ff*

*f*

**L**

**R**

**TAPE:**  
Berlin Herrmannplatz  
15.06.2008  
23h - 24h

**TAPE:**  
Berlin Skalitzer Str./  
Manteufelstr.  
22.06.2008 ca.15h  
(cont.)

*ff* ----->

*mf*

*ff* ----->

*mf*

SOLO

155

ff      f

(exp.)      ff

L

R

TAPES:

Noise  
26.07.08  
car inside

train

mf

TAPE

(exp.)      ff

(exp.)      ff



SOLO

f > f > f > f > f >

(exp.)      ff

ff

L

R

PAN  
(outer pair)

TAPE

(lin.)      mf

ff

168

SOLO

accents: CL\_c\_PAN

L

R

PAN  
Reset auf Inner Pair

train ←

centre

Motorcycle →

TAPE

< ff ————— ff ————— mp

175

SOLO

— 60

TAPE:  
Lübeck, Kronsforder Allee  
23.07.2008 ca. 02:00

pp subito

TAPE

“inv\_aehhh” ↗

suddenly release air button ↗

rhythm from:  
Berlin Hermannplatz  
15.06.2008  
23h - 24h  
(turkish fans)

TF1

“inv\_aehhh” ↗

GC4 f SB  
♩ = 120

SOLO

♩ = 120 (V:TF2)

TAPE



SOLO

TAPE



SOLO

TAPE:  
Sex Breath  
Berlin, Reuterstrasse 78  
25.06.2008 approx. 16h

**Solo**

**Tape**

**SOLO**

216

**TAPE**

SOLO

L "Timo" - scream derivative

R

TAPE



SB \* TF2\_c\_r#2

SOLO

TAPE

231

**SOLO**

L

R

TAPE

(CAR)  
(derivative)

237

**SOLO**

CL

TAPE

243

**SOLO**

**TAPE**

GC5

$\text{♩} = 60$

$\text{♩} = 55 \text{ (55.2518)}$

Noise Cars (HL)

Morton Feldman:  
"Coptic Light"  
bars 129 - 152

+ Café-Ambience:  
Lübeck, "Remise",  
Oct. 2007

CL

$\text{♩} = 60$

$\text{♩} = 55 \text{ (55.2518)}$

250

**SOLO**

**TAPE**

**TAPE**



257

**SOLO**

**TAPE**

*sempre p*



264

**SOLO**

**TAPE**

**p**

A musical score page featuring two staves. The top staff, labeled "SOLO", has two staves in treble clef, B-flat major, and common time. The bottom staff, labeled "TAPE", also has two staves in treble clef, common time, and includes dynamic markings "p" and "ff". The music consists of various note heads and rests, with some notes connected by horizontal lines.



**SOLO**

278

**SB \* CL\_c**

**noise**  
(Excursion 26.07.08)

**TAPE**



**SOLO**

284

**TAPE**

SB \* TF2\_c\_#2

GC6     ♦=120

SOLO

TAPE

TF2\_c

ff

ff' f

ff' f

SOLO

TF1

ff' ff

f ff'

ff' ff'

TF1 sync (MF)

TF1

ff' ff'

SOLO

mpff

ff

mf ff ff ff

mf mp ff ff ff ff

SOLO

*f ff*

*ff*

2 3 4

TAPE

*ff*

2 3 4

SOLO

*f*

4 3 4 TF\_mix 3

TAPE

*mp f*

TF\_mix

SOLO

*f* *mf* *ff* *f*

4 3 4 4

TAPE

*p*

SB \* TF2\_c\_r#1

SB \* TF2\_c\_r#1

TF2\_o\_r

SOLO

TAPE

ff

f

mf ff

fff

3 2 3 4



TF2

SOLO

ff ff

f

fff

TF2 sync (MF)

TAPE

ff

f

ff

6 5 5 3

3 4 4 3



repetitions:

SOLO

3 4

TAPE

mp mf

ff

f ff

347

**SOLO**

3 2 3 2 3

**TAPE**

SB \* TF2\_c\_f#2



353

**SOLO**

3 4 4

**TAPE**

TF2\_c\_r



359

**SOLO**

GC7

**TAPE:**  
Sex Breath  
Berlin, Reuterstrasse 78  
25.06.2008 approx. 16h

Berlin, Herrmannplatz  
15.06.2008  
23 - 24h  
(turkish fans)

Morton Feldman:  
"Coptic Light"  
bars 129 - 152  
(derivative)

SB \* CL\_c

366

**SOLO**

**TAPE**



373

**SOLO**

**TAPE**

Café Ambience:  
Lübeck, "Remise",  
Oct. 2007



380

**SOLO**

**TAPE**

*♩ = 60*

"Timo"

**TAPE:**  
Berlin, Reuterstrasse 78  
10.06.2008, courtyard  
ca. 13h  
Child:

13 sec.

**BURIAL:**  
pirates, intro  
ca. 10"

A:ah - ah ti - mo! ah ah ah ah B:es reicht! A:ah ah ah

384

**SOLO**

**TAPE**

ah\_\_\_\_\_, ah\_\_\_\_\_, ah\_\_\_\_\_, ma - ma\_\_\_\_\_, las - sen - mich-nich\_\_\_\_\_, ah!\_\_\_\_\_, ma - ma!\_\_\_\_\_, ti - mo!\_\_\_\_\_, ah!\_\_\_\_\_. **<> pp >**

**TAPE**

385

**SOLO**

**TAPE**

390

**SOLO**

**TAPE**

— (pock)\_\_\_\_\_, (pock) ah!\_\_\_\_\_, ah!\_\_\_\_\_. **approx. 35 sec. TAPE**

**TAPE**