Annegret Mayer-Lindenberg

Stelzen für die Ohren

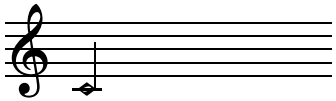
for bass flute and bass clarinet

Explanations to the score:

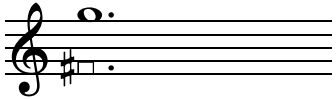
The piece should be calm but flowing in character. It has no time signatures; for musical orientation and better legibility, there are scale markings in some places. The time indications above various passages/fermatas are only indications; the durations can be used quite freely depending on the space and situation. The important thing is that the different sounds can develop.

Bass flute:

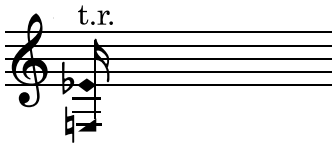
The bass flute sounds an octave lower than notated.



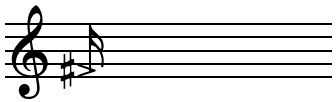
air sound (pitch shines through)



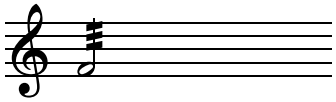
the upper note is played, the lower rectangular note is sung. Both sound an octave lower than notated. If the range of the musician's voice does not allow the pitch of the sung note, the sung note can be transposed by an octave.



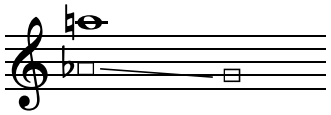
tongue ram (the upper note is the fingered note, the lower note is the sounding note)



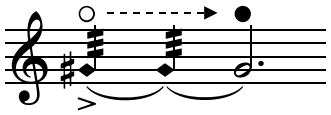
pizzicato



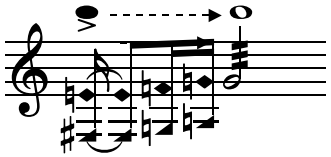
flutter tongue



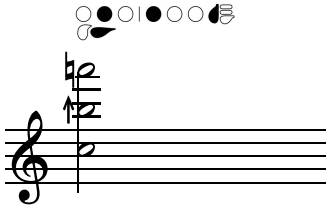
glissando between two sung notes: the initial note sounds only briefly, then the glissando begins immediately and extends over the entire length of the first note



gradual transition from air noise to sound



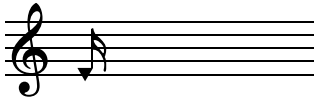
gradual transition from closed to open mouth hole



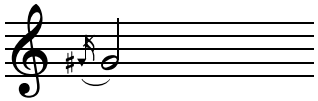
multiphonic with corresponding fingering: the multiphonics used in the piece are taken from the book 'The Techniques of Flute Playing II' (Carin Levine / Christina Mitropoulos-Bott, Bärenreiter Verlag). Depending on the instrument, these may sound slightly different than notated. If there are multiphonics that come closer to the notated sound depending on the instrument, these can be varied.

air and tone

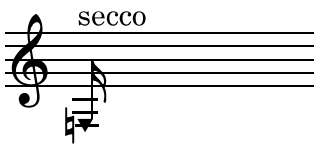
Bass clarinet:
The bass clarinet sounds a major ninth lower than notated.



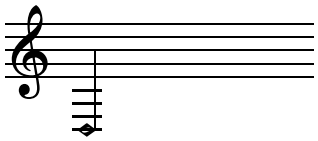
slap



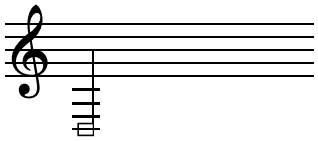
note that begins with a slap but immediately changes to a normally played tone



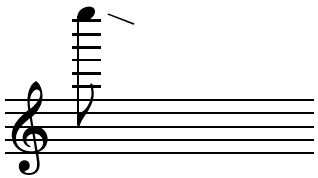
slap without pitch



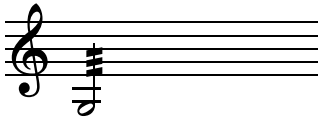
note with a lot of air noise (more air than tone)



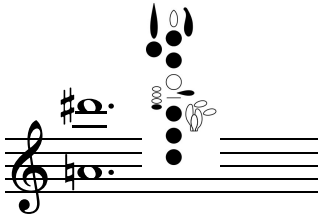
air sound (pitch shines through very faintly)



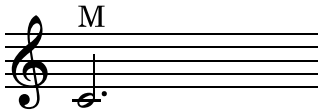
short glissando downwards



flutter tongue



Multiphonic with corresponding fingering



spectral multiphonic

About the piece:
In the programme note to his piece „EN“ for viola solo, Nicolaus A. Huber writes: „We know that ants count their steps in order to find their nest again. If you attach stilts to their legs, they overshoot their target. I wish your listening ears had stilts like that!“
While I was working on the piece „Stelzen für die Ohren“, I learnt the piece „EN“ for a concert. At the same time, I was talking to a composer friend of mine, discussing what we hoped and wished to achieve with our music. One point was to create a space for listening that doesn't otherwise exist in this form in our time and society. This idea stayed with me during the composition process, and I wondered what it would be like if our ears were given a new perspective through stilts and what listening with stilts might feel like.

Stelzen für die Ohren

for bass flute and bass clarinet

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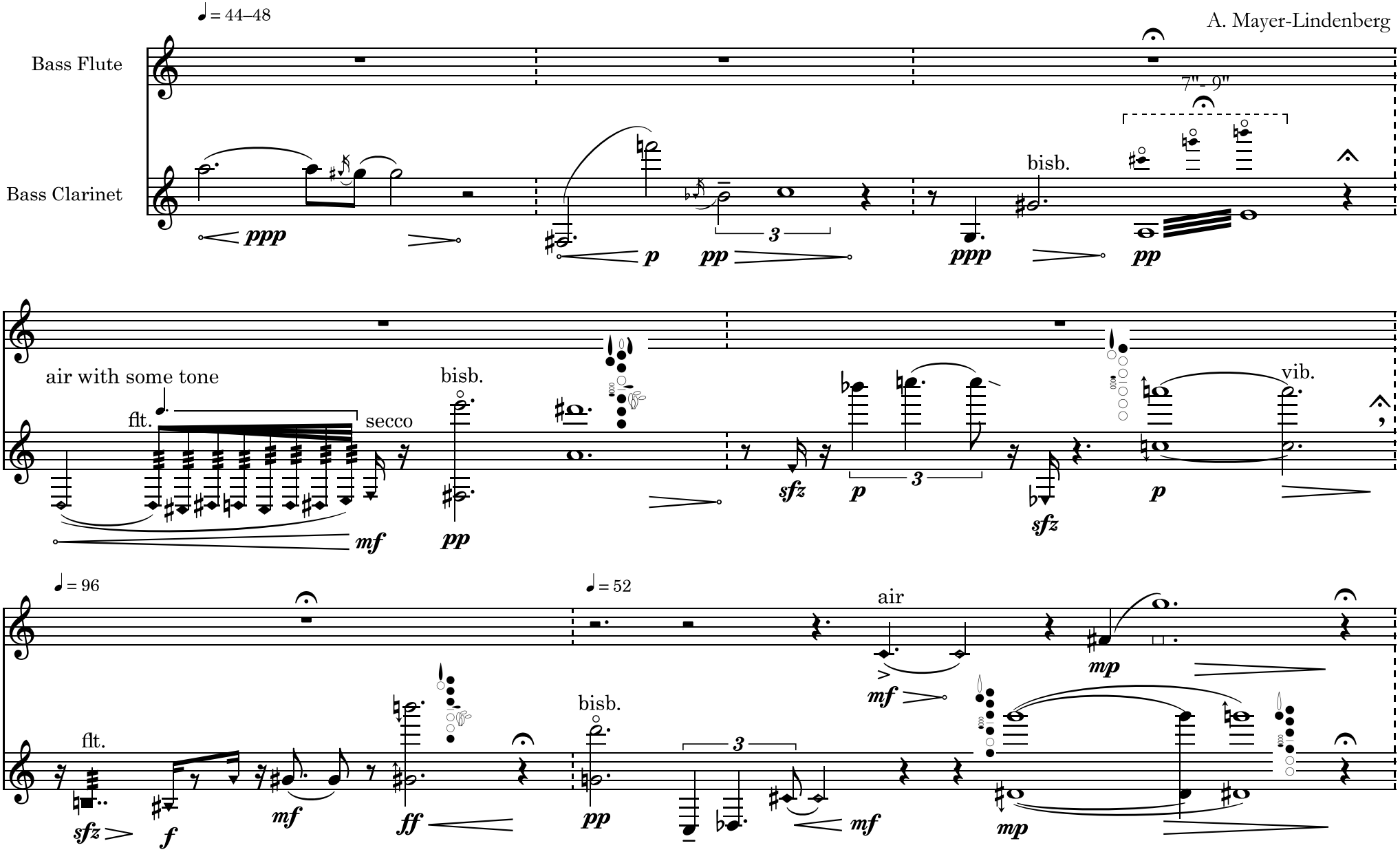
for Heni & Daniel

A. Mayer-Lindenberg



t.r.

pizz.

t.r.

t.r.

senza misura, 8"-10"

senza misura, 8"-10"

tone → secco

5"-8"

t.r.

5"-8"

vib.

♩ = 96

ff

t.r. t.r.

ff

ff

bisb.

3"-5" 7"-9" 3"-5"

pp

♩ = 52

mp *mp*

bisb.

t.r.

p *f*

mp *mf*

p

bisb.

mf *p*

bisb. rit.

pp

3

vib. rit.

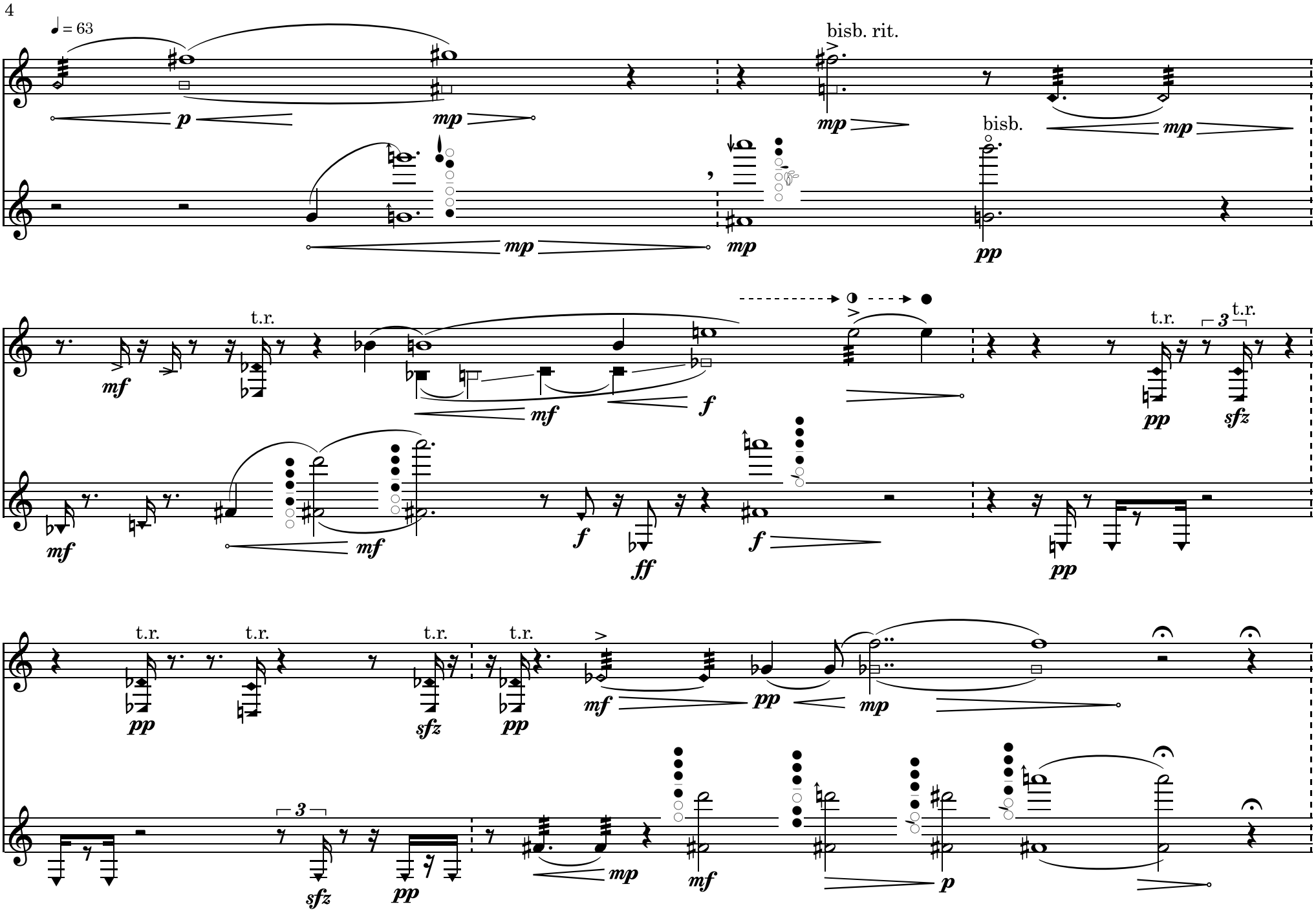
senza vib.

7"-9"

pp

7"-9"

pp


♩ = 63
bisb. rit.
bisb.
t.r.
t.r.
t.r.
t.r.
t.r.
t.r.
t.r.
t.r.
t.r.
3
3
3

ppp 5 pp p poco p t.r.

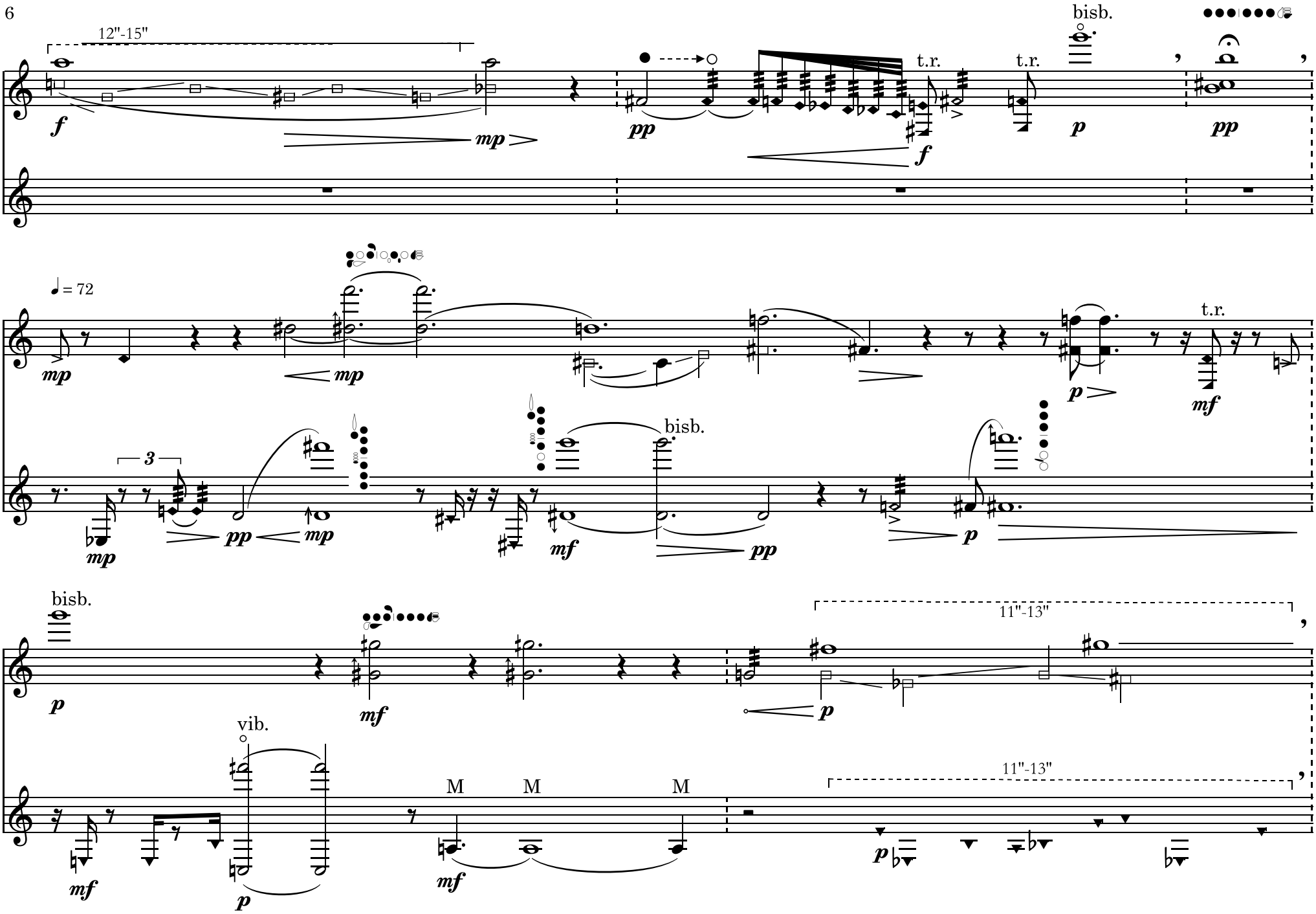
pp pp mp mf

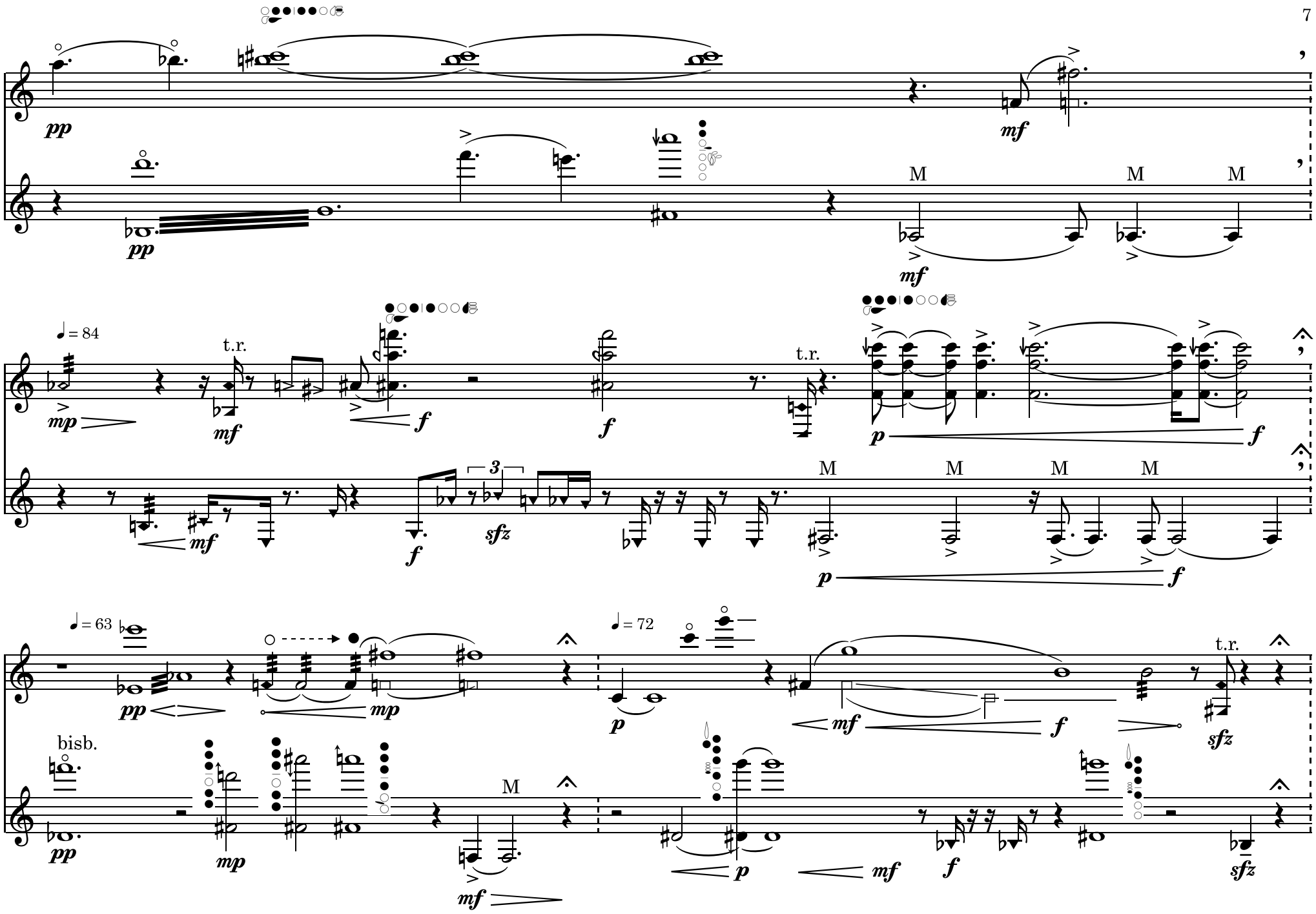
♩ = 104

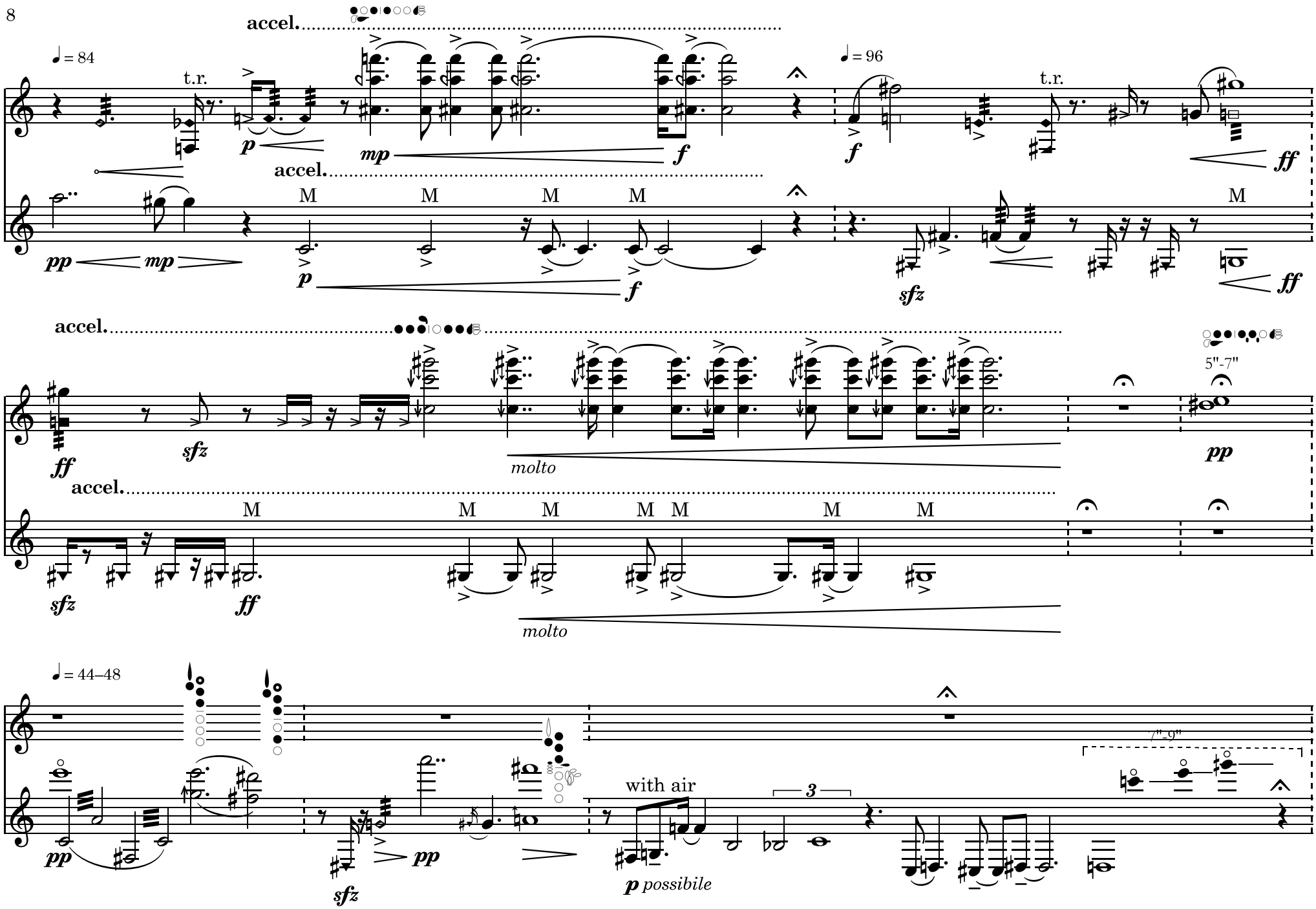
pp p ppp f t.r. t.r. t.r. t.r. 10"

♩ = 104

mp p poco 3 3 mf t.r. 3 ff pp 5"-7"


12"-15"
f
mp
pp
f
t.r.
t.r.
bisb.
p
pp
♩ = 72
mp
mp
p
t.r.
mf
3
mp
pp
mp
mf
bisb.
pp
p
bisb.
p
mf
p
11"-13"
vib.
mf
p
M
M
M
mf
p
11"-13"


pp
mf
M
M
M
= 84
mp
t.r.
mf
f
f
t.r.
p
f
3
sfz
M
M
M
M
p
f
= 63
pp
mp
= 72
p
mf
f
t.r.
sfz
bisb.
pp
mp
M
mf
p
mf
f
sfz


accel.
♩ = 84
t.r.
p
mp
f
accel.
pp
mp
M
p
f
♩ = 96
f
t.r.
ff
sfz
ff
accel.
ff
sfz
molto
5"-7"
pp
accel.
sfz
ff
molto
♩ = 44–48
pp
sfz
pp
with air
3
p possibile
7"-9"

vib.

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

♩ = 42

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

bisb. rit.

pp *poco* *pp* *mp* *pp* *pp*

p *pp* *p possibile*

p *pp* *pp*

Luft

pp

Ahrenshoop/Cologne, autumn/winter 2023