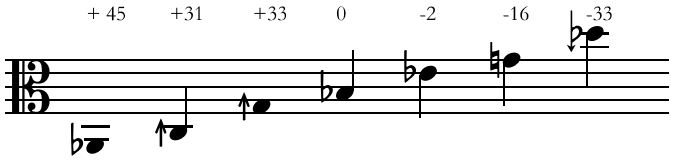
Annegret Mayer-Lindenberg

to let go of the universe

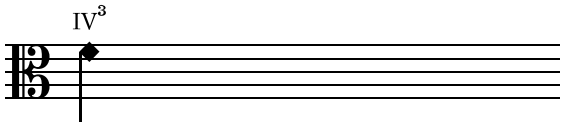
for viola d'amore and tape

The tuning of the viola d'amore:

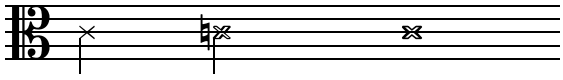


The numbers above the individual notes for the open strings indicate the cent deviations from tempered tuning. String IV is thus tuned as the 7th overtone to string VI, string V and VII in pure intervals to string VI. String III is tuned in a pure fourth to string IV, string II in a pure minor third to string III and string I as the 7th overtone to string III.
The tuning pitch is A = 442 Hz.
The score is notated in sound notation, omitting microtonal accidentals, as these are not necessary in many places due to the use of harmonics and open strings. In places where chords with fingered notes are played, these should always be tuned to the open strings.

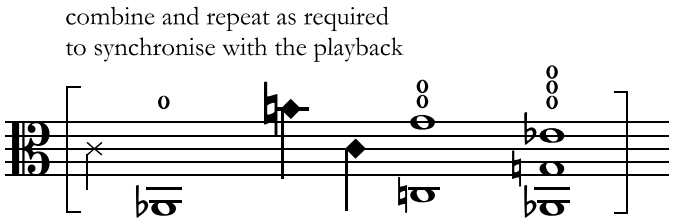
Notes on the notation:



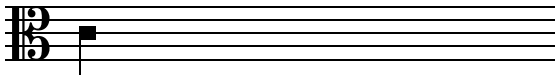
Flageolet notation: the note indicates the fingering position or a possible fingering position, the Roman numeral indicates the string, and the Arabic numeral indicates the overtone. For higher overtones, the resulting sound is notated in a separate staff above the main staff.



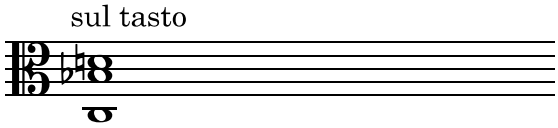
hit the top edge of the bridge with the knuckle of your right thumb



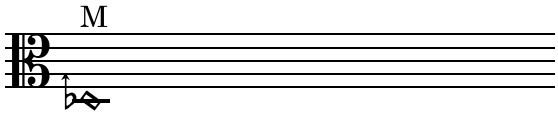
used for synchronisation with the tape: the sounds/actions between the square brackets can be combined and repeated as desired until the transition to the next section can be heard on the tape.



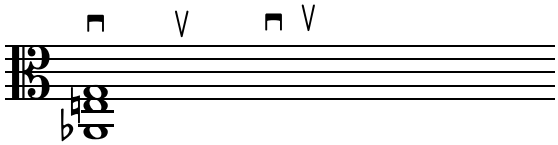
noisy sound on the tape



for three-part chords, the middle string is fingered, while the two outer strings are open. Without applying pressure, it is only possible to bow all three strings simultaneously at one point, which is where the middle string crosses the two outer strings. This point shifts depending on the pitch of the note being fingered and must therefore be changed from chord to chord. The sound should be as free as possible and not be crushed (however, this cannot always be avoided so high up on the fingerboard).

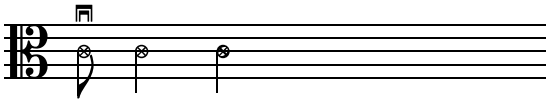


multiphonic: fingered between two overtones, with the correct contact point and pressure of the bow a dirty sound, very rich in overtones, is achieved



irregular and numerous bow changes, increasing and decreasing in density depending on the distance between the bowing signs

glissando between two notes



mute the string, pull the bow along the string with a lot of pressure, on one of the middle three strings

gradual transition from one playing technique to another

overpressure

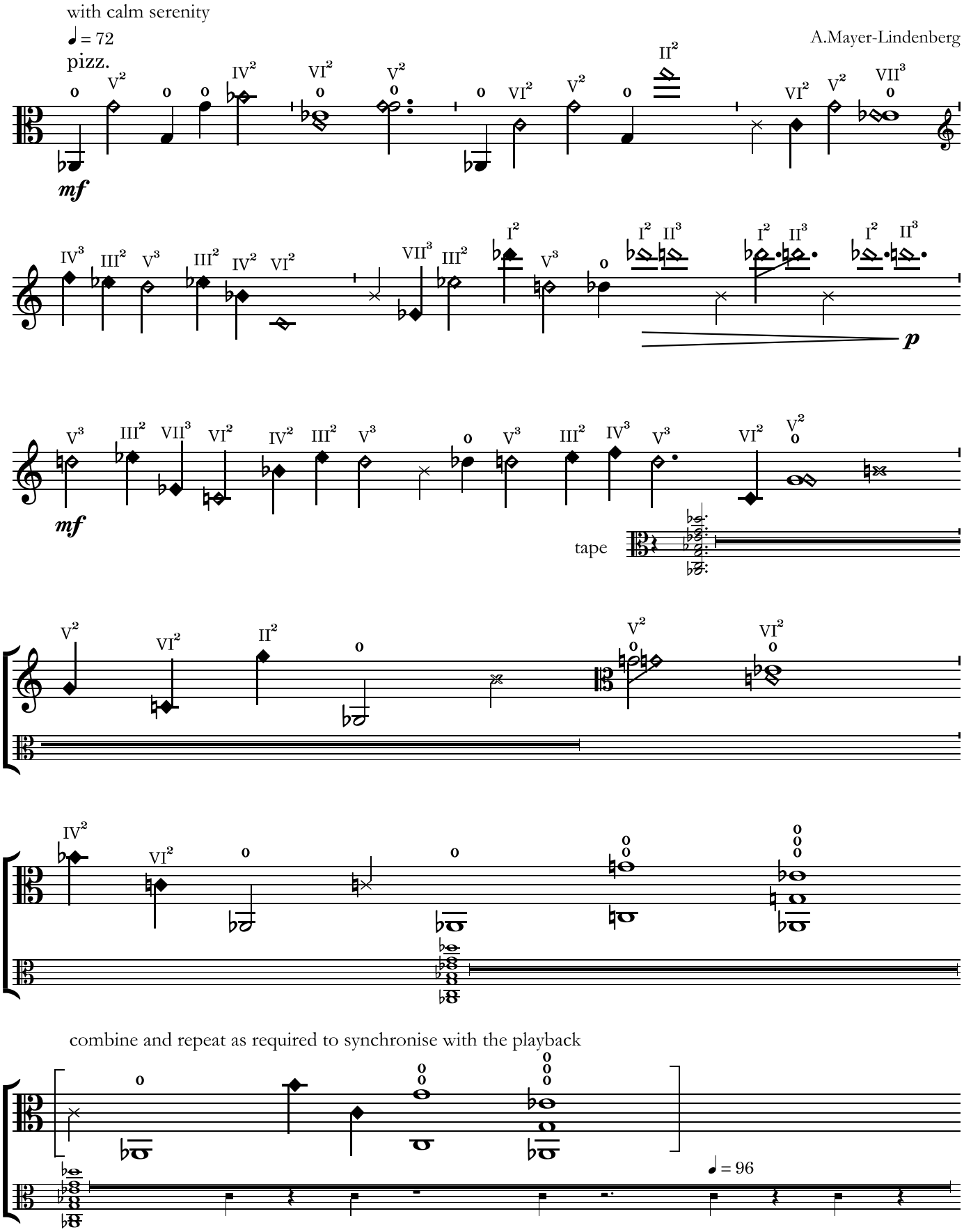
About the tape:
On page 1 and pages 5 and 6 of the score, the viola d'amore does not have to be exactly in time with the tape. The notation of the tape here serves more as a reference; at the end of these two sections, there is the possibility of synchronising with the tape. On pages 2–4 and 7–9, however, it is important that the viola d'amore and tape are synchronised and rhythmically in time with each other.
The tape and viola d'amore should be at approximately the same volume.

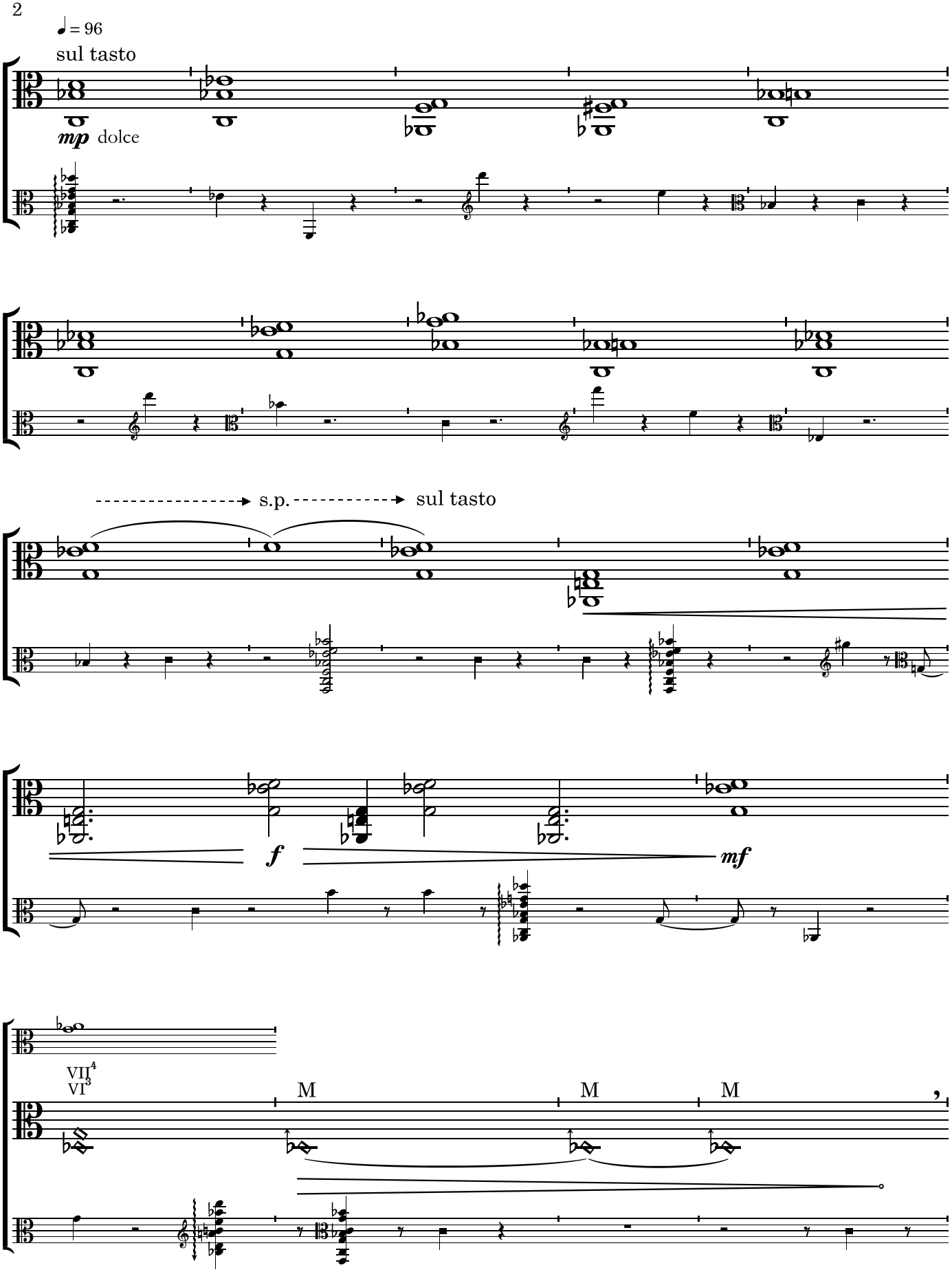
About the piece:
The starting point for the idea behind the piece **to let go of the universe** for viola d'amore and playback tape was the fact that the resonance strings of the viola d'amore are, on the one hand, very important for the special sound character of this instrument, but on the other hand are difficult and very limited to play, as they are not easily accessible under the playing strings and the fingerboard. This makes them unusable for intensive playing during a concert. Therefore, the playback consists exclusively of sounds from the resonance strings, mostly bowed or plucked, so that they are actively involved in this piece and not just as resonance.
The title of the piece refers to the subject of letting go and acceptance, which were also essential to the creation of **to let go of the universe**.

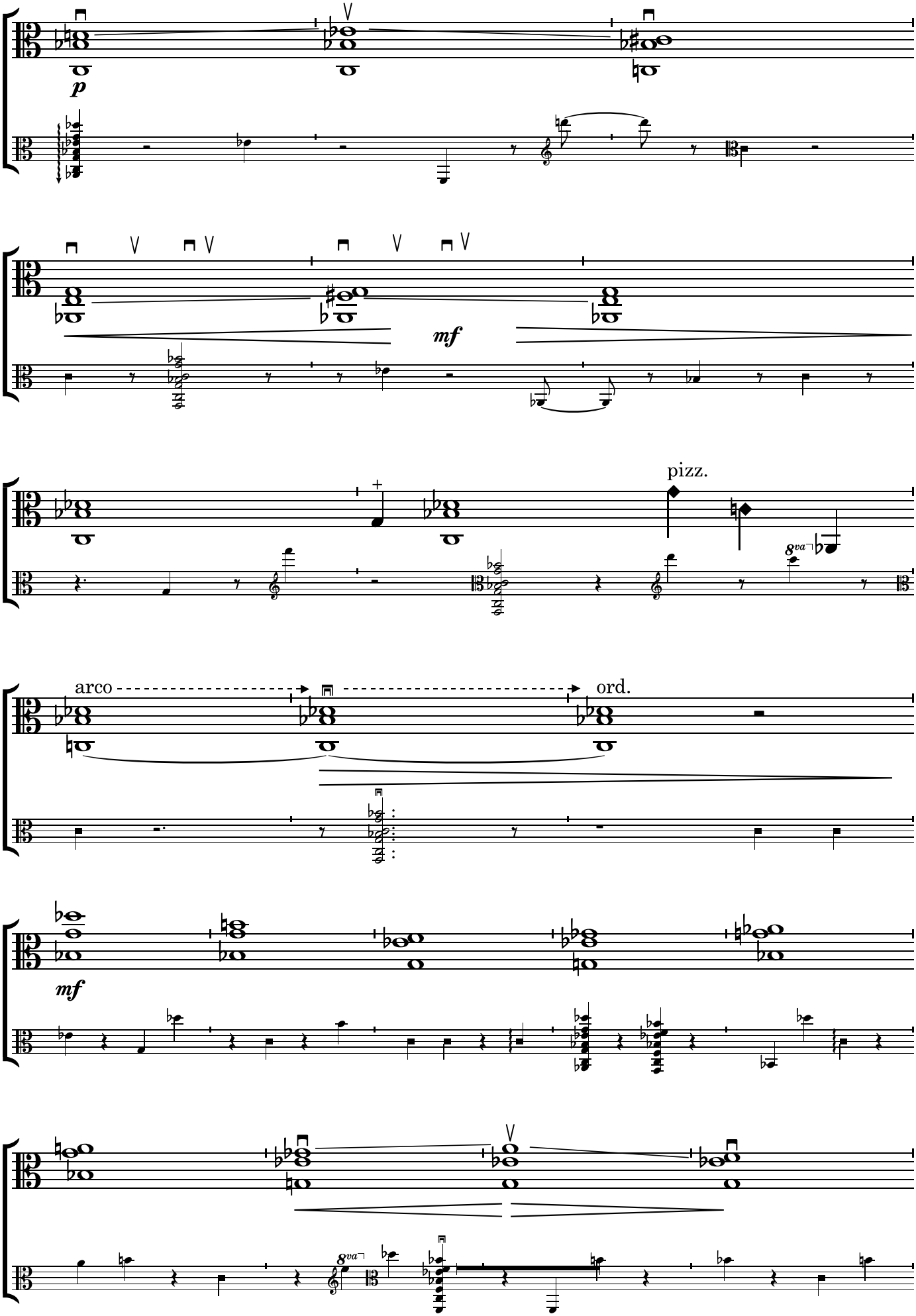
The composition was made possible by funding from the City of Cologne.

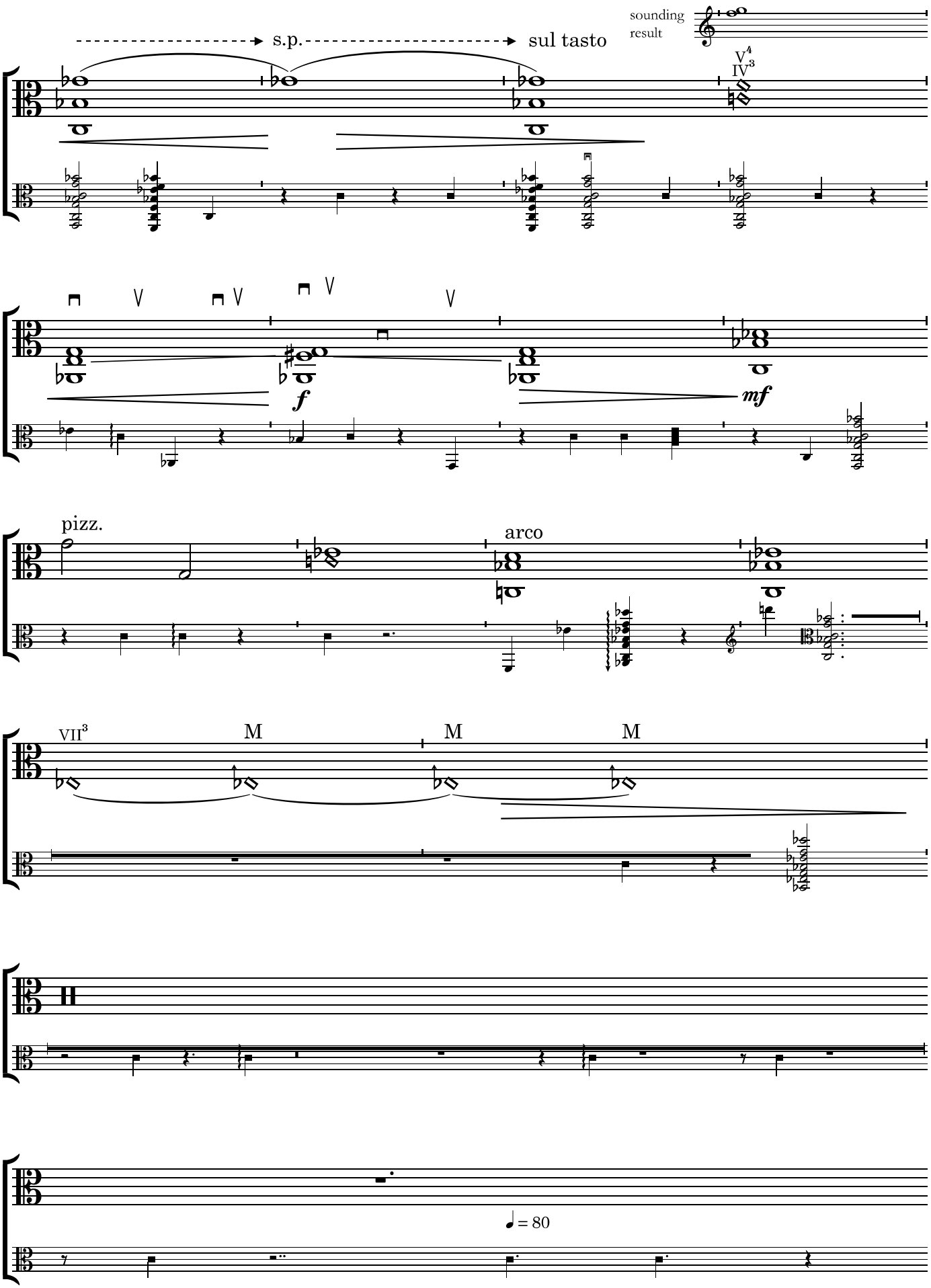
to let go of the universe

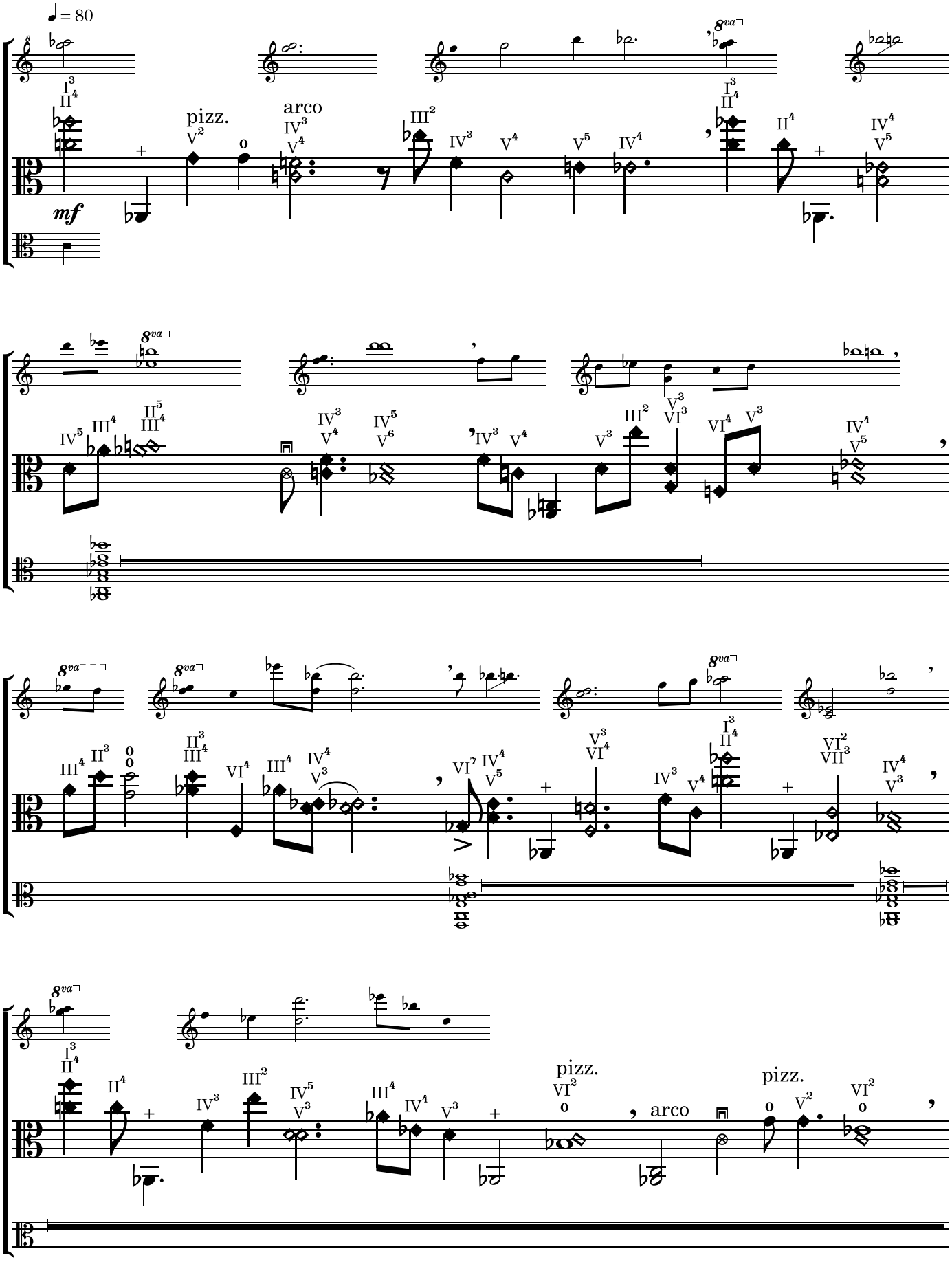
for viola d'amore and tape

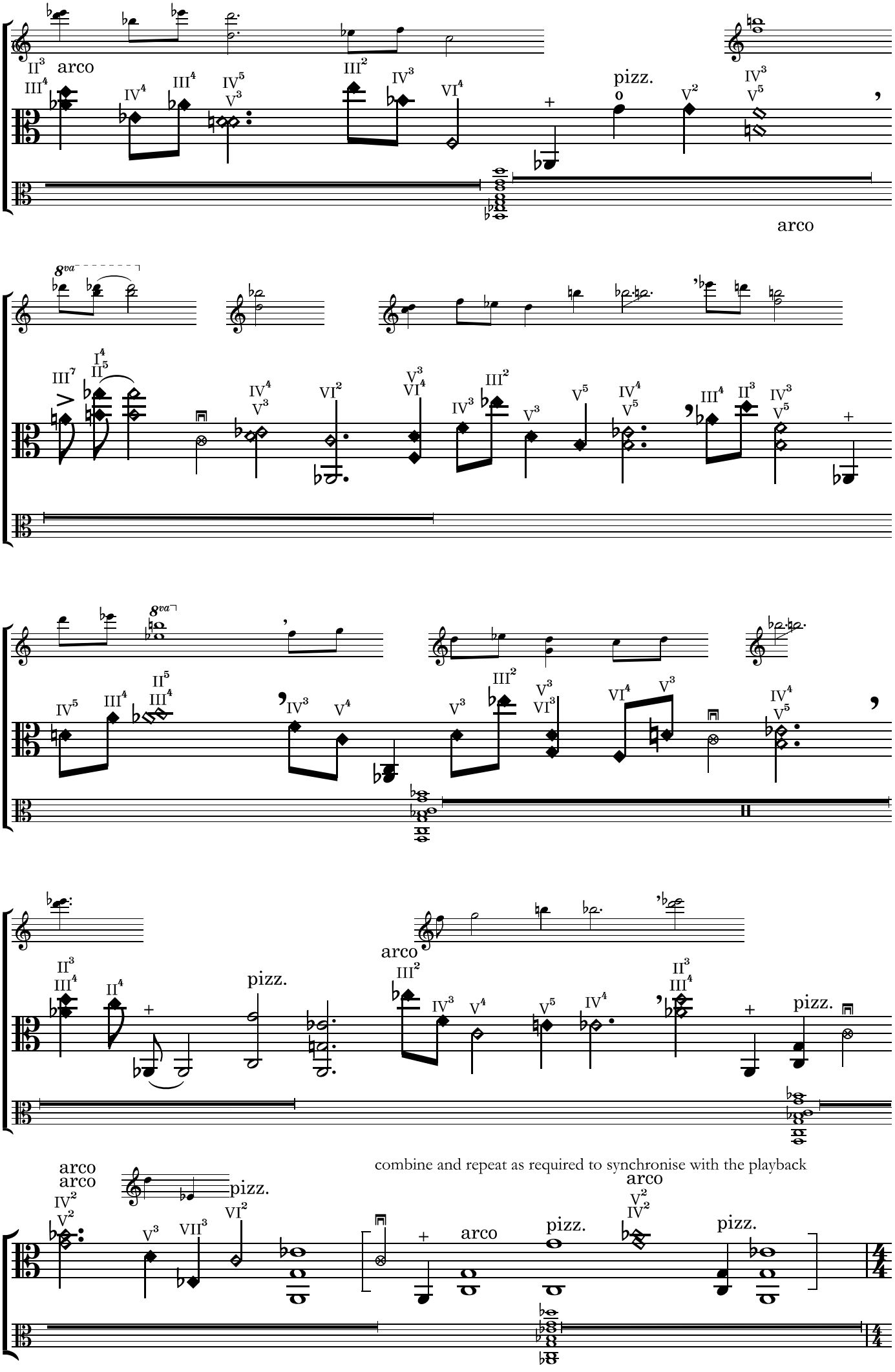


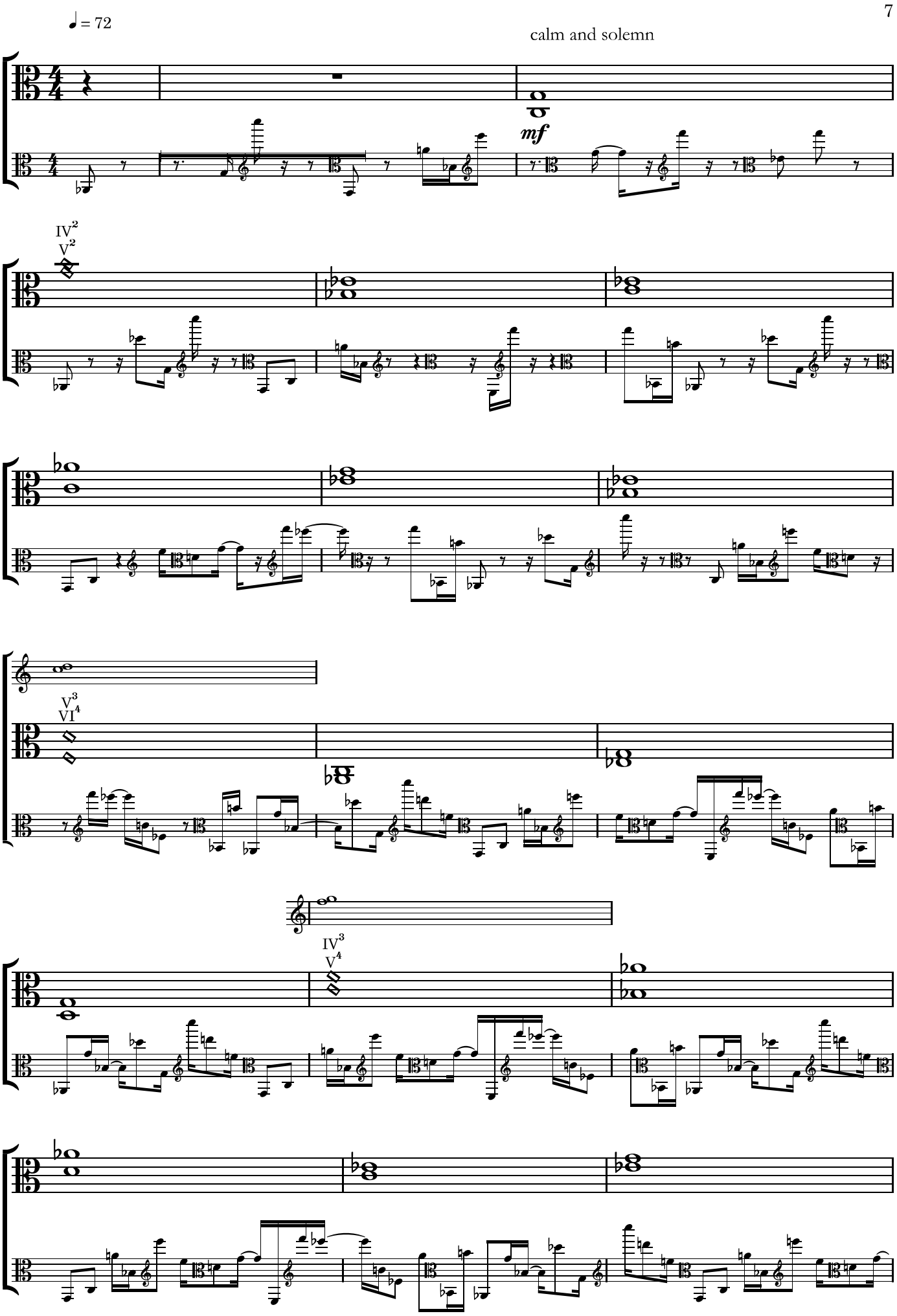

♩ = 96
sul tasto
mp dolce
s.p.
sul tasto
f
mf
VII4
VI3
M
M
M

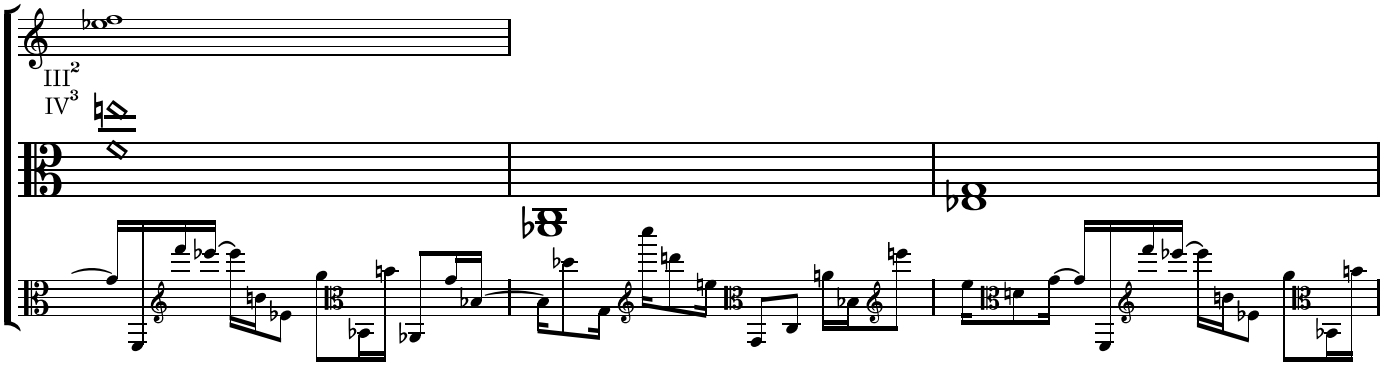

p
mf
pizz.
8va
arco
ord.
mf
8va

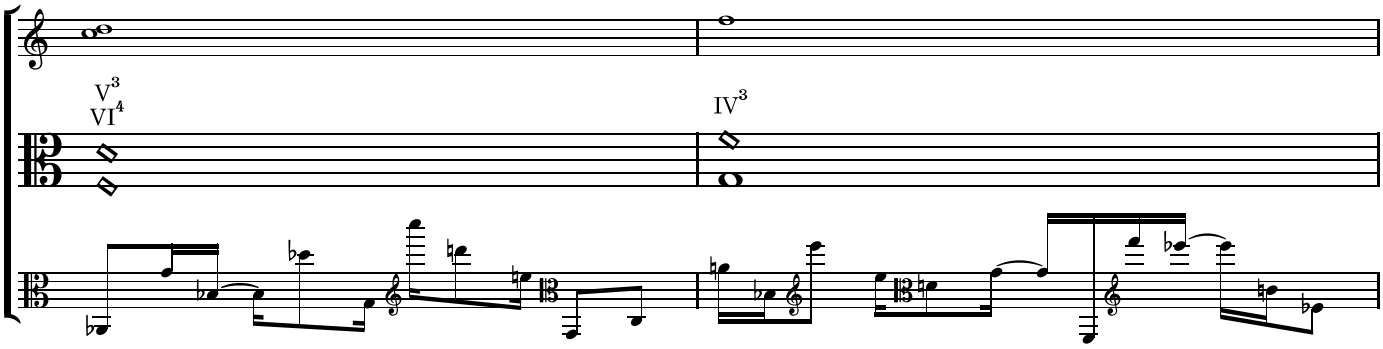

s.p.
sul tasto
sounding result
V4
IV3
f
mf
pizz.
arco
VII3
M
M
M
= 80

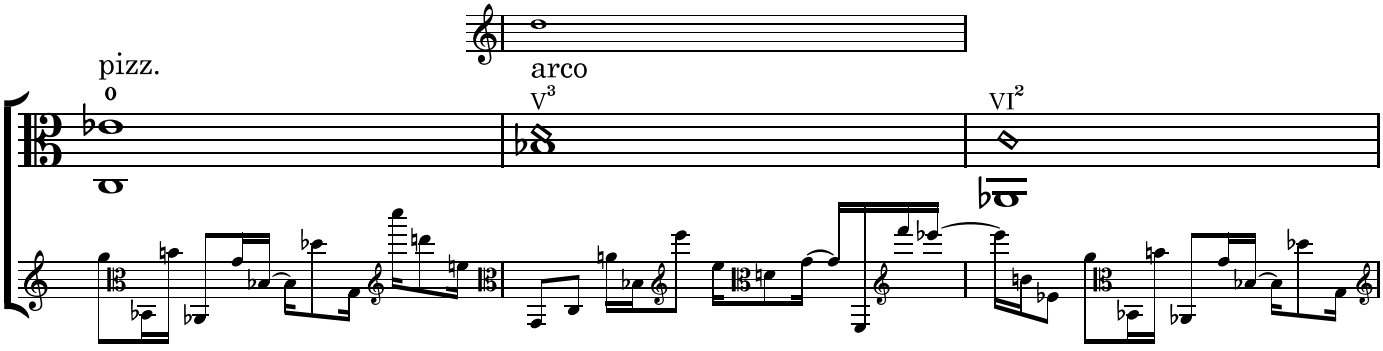

♩ = 80
mf
pizz.
arco
pizz.
arco
pizz.

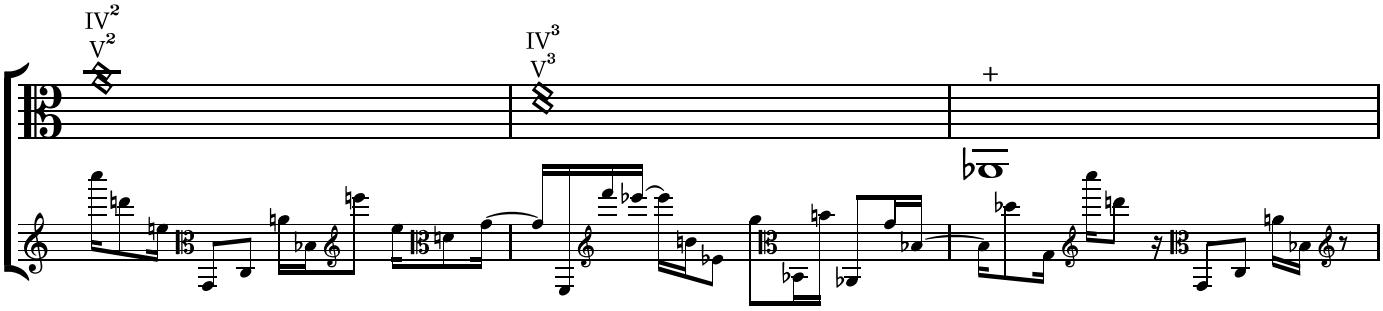

arco
pizz.
arco
8va
8va
arco
pizz.
arco
pizz.
combine and repeat as required to synchronise with the playback
arco
arco
pizz.
arco
pizz.
pizz.

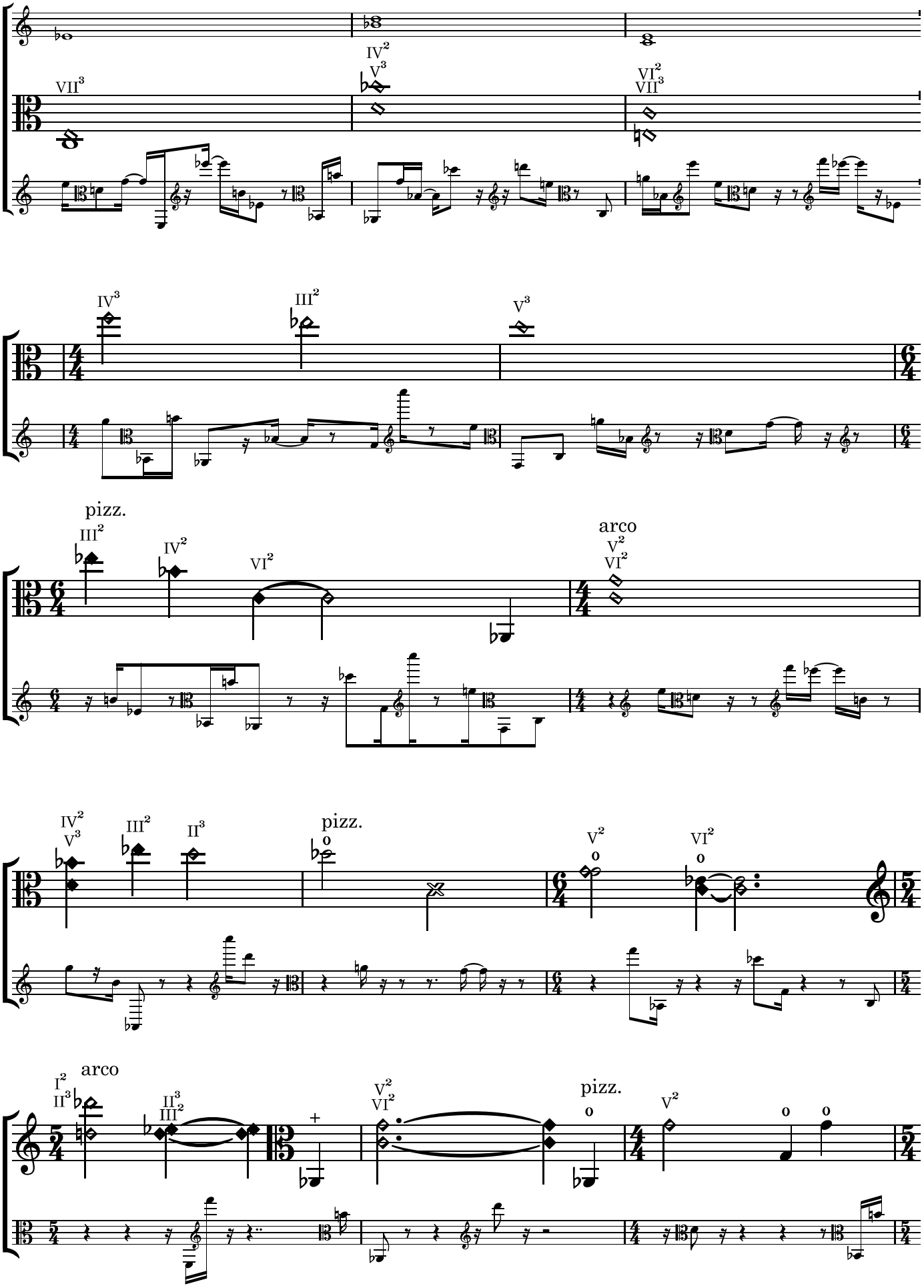

♩ = 72
calm and solemn
mf
IV2
V2
V3
VI4
IV3
V4

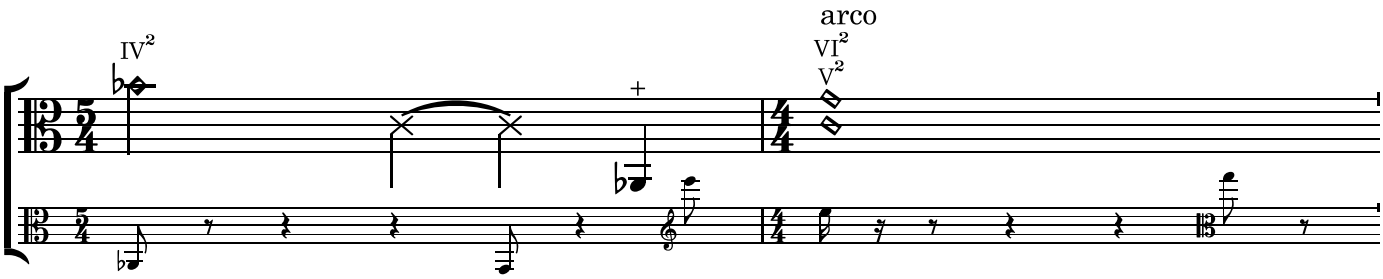

III2
IV3

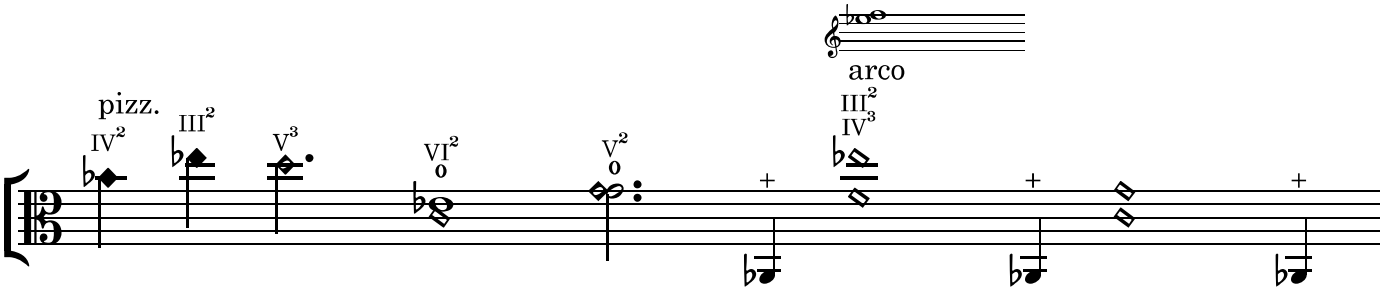

V3
VI4
IV3


pizz.
0
arco
V3
VI2

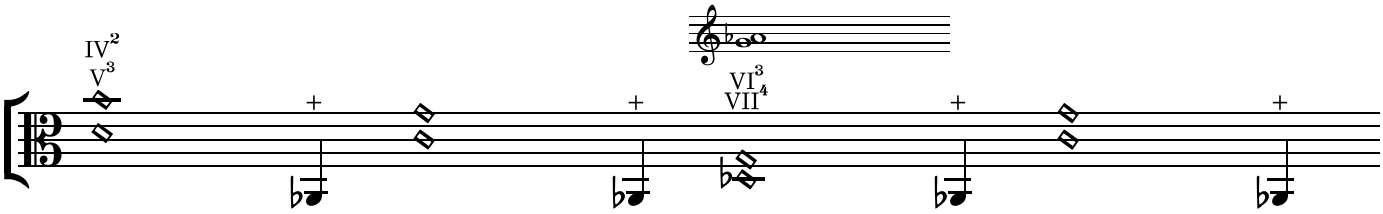

IV2
V2
IV3
V3
+

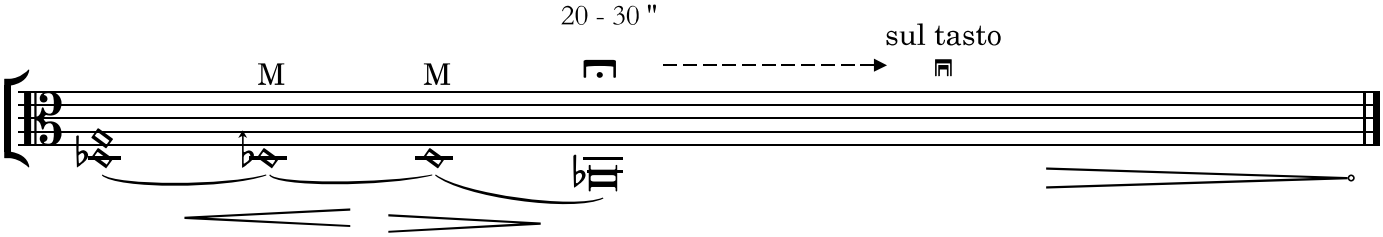

VII3
IV2
V3
VI2
VII3
IV3
III2
V3
pizz.
III2
IV2
VI2
arco
V2
VI2
IV2
V3
III2
II3
pizz.
V2
VI2
arco
I2
II3
II3
III2
V2
VI2
pizz.
V2





diminuendo poco a poco





seamless transition from multiphonic to open string with overpressure, without audible change in pitch, gradually slowing down with the bow, until only a few crackles remain, finishing with a decrescendo and several soft plucks of the resonance strings behind the pegbox.

Ahrenshoop, March 2022