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Oberfläche

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Oberfläche
(Open Ocean, Marine Desert)

for
piano and percussion
(duo version)

(2013/14)

Ulrich Krieger

Oberfläche

(Open Ocean, Marine Desert)

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The surface of the open ocean, and its pelagic layers below, is a marine desert - no way to orientate and easy to get lost. Only sparse fish life exists in this featureless, endless open water expanse. Most fish live close to the beach or the ground where plant life can be found. Out here only plankton eaters and predators feed, both regularly traveling great distances across the featureless blue for food. On the surface there is a blazing sun, water's glittering reflections, and the unknown of what lies below the blue shimmering, endless sheet of water. The only animals living on the surface of the ocean are a few scattered populations of sea birds. Somehow the open ocean's surface is neither really above nor below, it is the in-between... Always the same, never the same...

Unplayable passages in Oberfläche are moments in the system leading to system disturbances, localized failures and breakdowns. The system deconstructs itself. This is not the fault of the performer, but he has to cope with it. The performer has the responsibility to find playable solutions for unplayable passages, changing the written material as freely as needed by displacing it in time –before or after where it is written. How far the performer tries to keep up with the perfect system and where he diverts from it and how, is his decision.

The perfect, abstract, impossible system becomes a less perfect, but practical, playable structure. This allows/gives room for chaotic symmetry breaking resulting in new variations/mutations, which in their organic form, multitude and detail could not have been conceived and written down.

Duration: around 12' minutes

Ulrich Krieger (2013/14)

Solo version (2013) -piano **with** percussion- for Danny Holt - thanks for his insistence and patience
Duo version (2014) -piano **and** percussion-

Instruments

Oberfläche (2013/14) is for piano and percussion (two performer).

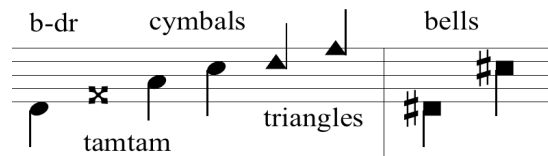
Amplification can be used to bring out, support, and blend the harmonics of the piano resonance with the shimmering, ringing sounds of the percussion.

Piano

Sustain pedal is always depressed (open) throughout the piece and should be fixed. Everything always rings.

Una corda pedal is used at the discretion of the performer.

Percussion



Let everything always ring.

Bass/kick drum is played with a foot pedal.

The sound should be dark and a bit boom-y - eventually loosen skin, don't mute.

Tamtam and cymbals

are played with soft mallets (or hand, knuckles or fist)

for a dark and long sustaining sound. Larger cymbals are to be preferred.

Triangles, bells, glockenspiel

(and tamtam in a fast move along the side of the instrument)

are played with light, hard beaters, best metal (or hard plastic or soft wood).

Bells should sound either as written or one octave higher.

Glockenspiel sounds two octaves higher than written.

Vibraphone

Sustain pedal is always depressed (open) throughout the piece and should be fixed. Everything always rings.

There are three different motor speeds notated.

Performance techniques

The performers has several ways of influencing the final outcome of the piece:

general

1. If a passage gets too difficult or unplayable, because it is too dense
rhythmically/metrically displace material to come before or after where it is notated, a free quasi-arpeggio.
The speed of the quasi-arpeggio can vary and could take up to two beats. The internal speed of the arpeggio can vary.

The performer has to find ways to make these unplayable passages work,
but the atmosphere of the piece should never be hectic, forced or 'spastic'.

2. dynamic pp – mf
The performer should freely use the whole range of pp to mf dynamics and colors.

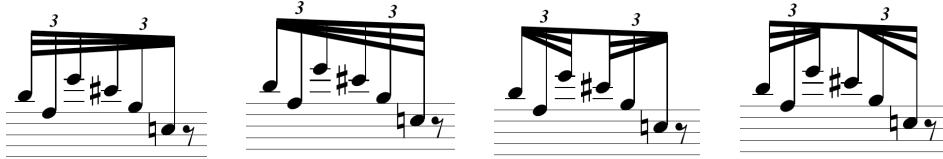
3. tempo ♩ = 42 – 56 (quasi sempre rubato)

Floating time. The performer should freely use the whole range of tempi, but never change abruptly.
Individual figures can be played faster or slower than others at times.
Both player can have slightly different times. Players can disagree on where exactly a downbeat falls.

specific

4. piano 32nd note passages

The pianist should play these figures always with some internal accelerando-ritardando and always differently, e.g.:



5. piano arpeggios

The pianist should play these arpeggios always differently, within given range, from fast, hushed arpeggios to 16th notes and triplets, e.g.:



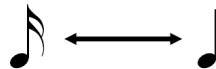
6. glockenspiel glissandi

The percussionist should play these glissandi always differently and freely in

- actually pitch range (from – to),
- glissando speed and
- glissando length ranging from one 16th to one ¼ note in glissando duration



gliss notation



gliss duration

piano and percussion
(duo version)

Oberfläche (Open Ocean, Marine Desert)

Ulrich Krieger
(2013/14)

Slow with a rocking motion ♩ = 42-56 (flexible, always rubato)

High
Piano Mid
Low
Glockenspiel & Bells
Vibraphone
Percussion

play each arpeggio differently in speed and rhythm
take liberties

always play with various amounts of internal
accelerando and rallentando

open pedal throughout the piece
motor medium

pp - mf

8va
8vb

Detailed description: This system contains the first five staves of the musical score. The top staff is for the High register of the piano, featuring arpeggiated chords with performance instructions to play them differently in speed and rhythm. The middle three staves (Mid and Low piano, Glockenspiel & Bells) provide harmonic support, with the Glockenspiel & Bells staff including a note about opening the pedal throughout the piece. The bottom staff is for Percussion, showing rhythmic patterns. Dynamic markings range from *pp* to *mf*. Performance instructions include 'always play with various amounts of internal accelerando and rallentando' and 'open pedal throughout the piece motor medium'. Octave markings *8va* and *8vb* are present.

H
P M
L
Glk. & Bls
Vib.
Perc.

every time gliss. differently
in length, speed, and range

8va
8vb

Detailed description: This system contains the next five staves of the musical score. The top three staves (High, Piano Mid, and Piano Low) continue the arpeggiated piano part. The bottom three staves (Glk. & Bells, Vibraphone, and Percussion) continue their respective parts. A performance instruction for the Percussion part states 'every time gliss. differently in length, speed, and range'. Octave markings *8va* and *8vb* are present.

Musical score for measures 22-31. The score is arranged in a grand staff for piano (P) with right (M) and left (L) hands, and includes staves for Glockenspiel and Bells (Glk. & Bls), Vibraphone (Vib.), and Percussion (Perc.).

- Measures 22-23:** Piano right hand features a triplet of eighth notes. The vibraphone plays a melodic line.
- Measures 24-25:** Piano right hand has a dynamic marking of 8^{va} . The vibraphone continues its melodic line.
- Measures 26-27:** Piano left hand has a dynamic marking of 8^{vb} . The vibraphone has a rest.
- Measures 28-29:** Piano right hand has a dynamic marking of 8^{va} . The vibraphone continues its melodic line.
- Measures 30-31:** Piano right hand features a triplet of eighth notes. The vibraphone has a rest.

Musical score for measures 32-41. The score is arranged in a grand staff for piano (P) with right (M) and left (L) hands, and includes staves for Glockenspiel and Bells (Glk. & Bls), Vibraphone (Vib.), and Percussion (Perc.).

- Measures 32-33:** Piano right hand has a dynamic marking of 8^{va} . The vibraphone has a rest.
- Measures 34-35:** Piano right hand has a dynamic marking of 8^{va} . The vibraphone continues its melodic line.
- Measures 36-37:** Piano right hand has a dynamic marking of 8^{va} . The vibraphone has a rest.
- Measures 38-39:** Piano right hand has a dynamic marking of 8^{va} . The vibraphone continues its melodic line.
- Measures 40-41:** Piano right hand has a dynamic marking of 8^{va} . The vibraphone has a rest.

Musical score for measures 43-52. The score includes staves for Horn (H), Piano (P M and L), Glockenspiel and Bells (Glk. & Bls), Vibraphone (Vib.), and Percussion (Perc.). Measure 43 is marked with a rehearsal sign. The piano part features triplets in measures 45 and 46. The vibraphone part has a melodic line with slurs. The percussion part includes a triangle and a gong.

Musical score for measures 53-62. The score includes staves for Horn (H), Piano (P M and L), Glockenspiel and Bells (Glk. & Bls), Vibraphone (Vib.), and Percussion (Perc.). Measure 53 is marked with a rehearsal sign. The piano part features triplets in measures 54, 57, 58, and 59. The vibraphone part has a melodic line with slurs. The percussion part includes a triangle and a gong. A box labeled "motor fast" is present at the end of the score.

Musical score for measures 60-69. The score is arranged in a grand staff for piano (P M and L) and includes parts for Glk. & BIs, Vib., and Perc. The piano part features a complex melodic line in the right hand with triplets and a bass line with octaves and triplets. A dynamic marking of sfz is present at the beginning. The percussion part includes a steady bass drum pattern and snare accents.

Musical score for measures 70-79. The score continues the piano part and includes parts for Glk. & BIs, Vib., and Perc. The piano part features a complex melodic line in the right hand with triplets and a bass line with octaves and triplets. A dynamic marking of sfz is present at the beginning. The percussion part includes a steady bass drum pattern and snare accents.

82

H
P M
L

Glk. & Bls
Vib.
Perc.

93

H
P M
L

Glk. & Bls
Vib.
Perc.

105

H

P M

L

Glk. & BIs

Vib.

Perc.

motor slow

8^{va}

8^{va}

8^{va}

8^{ub}

8^{ub}

8^{ub}

8^{ub}

118

H

P M

L

Glk. & BIs

Vib.

Perc.

8^{va}

8^{va}

8^{va}

8^{ub}

8^{ub}

8^{ub}

130

The musical score is arranged in a system with the following parts and staves:

- H:** Horn, Treble clef, no key signature.
- P M L:** Piano, Mallets, Lute, Grand staff (treble and bass clefs), key signature of two flats (B-flat, E-flat).
- Glk. & Bls:** Glockenspiel and Bells, Treble clef, key signature of two sharps (F-sharp, C-sharp).
- Vib.:** Vibraphone, Treble clef, key signature of two sharps (F-sharp, C-sharp).
- Perc.:** Percussion, Grand staff (treble and bass clefs), no key signature.

The score consists of 13 measures. The piano part features a melodic line with notes G[♭] and E[♭] in the bass clef, with a dotted line indicating a continuation of the line. The percussion part includes a snare drum (x) and a cymbal (o) in the first measure, followed by a pattern of triangles (▲) in the second measure, and a cymbal (o) in the third measure. The vibraphone part has a melodic line with notes F[♯] and C[♯] in the treble clef. The glockenspiel and bells part has a melodic line with notes F[♯] and C[♯] in the treble clef. The horn part has a melodic line with notes G[♭] and E[♭] in the treble clef. The score ends with a double bar line in the 13th measure.