Benjamin Lang  PhD in Musical Composition
submitted December 2011

Composition Portfolio:
Compositional Explorations of Music-Parametric Interactions

I hereby declare that:
(a) the thesis has been composed entirely by myself;
(b) the work is my own, except where clearly indicated, and originated in the School of Arts, Culture and Environment/Edinburgh College of Art at the University of Edinburgh;
(c) the work has not been submitted for any other degree or professional qualification.

Benjamin Lang
3rd December 2011
Benjamin Lang

SYMPHONY

(2008)
Orchester / Orchestra:

Piccoloflöte / piccolo
Flöte / flute
2 Oboen / 2 oboes
Klarinette in Es / E flat clarinet
Klarinette in B / B flat clarinet
2 Fagotte / 2 bassoons

2 Hörner / 2 French horns
2 Trompeten / 2 trumpets

Schlagwerk / percussion (1-2 players)

Streicher / Strings
Zeichenerklärung / key to symbols

Schlagwerk / Percussion

Gr. Trommel Schlägel / sponge-headed stick

Metallkopfschlägel / metal-headed sticks (1st movement)

Tam-Tam Schlägel / regular stick (Tam-Tam)

Hammer (Holz oder Kunststoff / wood or plastic)

gepolsterte Schlägel (typisch f. Gongs) / regular sticks (Gongs)

harte Schlägel / hard sticks (3rd movement)

Explanations:

The score is not in C. Instruments are notated at transposed pitch.

Air/Luft = produce air sounds only, no distinct tones at all
(directly) on the bridge = no distinct tone at all, just noise

A quotation from Mahler's "Song of the Earth" starts in bar 91, the strings are marked "mit inniger Empfindung" (engl.: 'with deep sentiment').
In my Symphony I explore the complex interaction of several compositional strategies. Whereas the organisation of the pitches is inspired by the colourful sonic world of spectral music, dynamics and form are based on a strictly structured framework. In a central moment of the first movement a quotation from "Der Abschied" from the "Song of the Earth" by Gustav Mahler is heard, surrounded by colourful textures - a tribute to Mahler who died in 1911, exactly 100 years ago.

The second movement is slow and is based upon a gesture from "Der Abschied". This gesture is slowed down and gradually opens the view into an enchanting soundscape. There is no obvious metrum that can be felt; it seems to be an endless moment. To contrast this, the third movement employs strong rhythmic textures such as a bongo solo accompanied by the orchestra. From time to time, the rhythmic material stops, allowing space for reminiscences of the floating second movement to return.

Benjamin Lang
Benjamin Lang

Piano Concerto
(2010)

for piano
and string orchestra
preferred size

12 x Violin I
10 x Violin II
 8  x  Viola
 6  x  Violoncello
 4  x  Double Bass

key to symbols

3rd movement

Piano:  

\[ \text{\textbullet} \]\( \text{\textbullet} \) = flageolet, natural harmonic  
preferably the second, third, fourth or fifth partial  
should sound\(^1\)  
natürliches Flageolett  
vorzugsweise sollte der 2., 3., 4. oder 5. Oberton erklingen

\[ \text{\textbullet} \]\( \text{\textbullet} \) = strike the string with wood-headed stick  
die Saite mit einem Holzkopf-Schlägel anschlagen

\[ \text{\textbullet} \]\( \text{\textbullet} \) = pizzicato - pluck the string with fingers  
gezupft

\[ \text{\textbullet} \]\( \text{\textbullet} \) = press the string indicated with two or more fingers  
whilst playing this note with the other hand on the keyboard; the result should be a completely muted sound without any distinct pitch  
die Saite mit zwei oder mehr Fingern feste drücken, während die andere Hand auf der Taste spielt; ein vollständig erstickter Klang ertönt

---

\(^1\) For this effect you need to touch the indicated string very lightly with a finger and play the key with the other hand at the same time.
Piano Concerto

I

\[ \text{Benjamin Lang} \]

Piano

\[ \text{loc} \]

Violin I

\[ \text{loc} \]

Violin II

\[ \text{loc} \]

Viola

\[ \text{loc} \]

Violoncello

\[ \text{loc} \]

Double Bass

\[ \text{loc} \]
* glissando down or up string
for the duration specified, whilst
bowing in a ricochet manner
molto sul pont.

on the bridge

"ff"
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Benjamin Lang  
3rd December 2011
Benjamin Lang

String Quartet No. 1
(2008)
key to symbols

quarter tone glissando up and down
*Glissando, vierteltönig um den vorgegebenen Ton herum*

Tremolo varying in tempo
*im Tempo variierendes Tremolo*

Accelerate
*schneller werden*

Accelerating / decelerating tremolo
*schneller werdendes bzw. langsamer werdendes Tremolo*

**vibr.** = vibrato, only applies to the notes with "vibr." above; all other notes should be played without vibrato
*vibrato, nur die mit vibr. gekennzeichneten Töne; alle anderen Töne sollen ohne vibrato gespielt werden*

**m.s.t.** = molto sul tasto

**s.t.** = sul tasto

**ord.** = ordinario

**s.p.** = sul ponticello

**m.s.p.** = molto sul ponticello

"on the bridge" = bow directly on the bridge, no distinct tone at all, just noise
*auf dem Steg*
String Quartet No.1

Benjamin Lang
Rencontre
(2009)

for
Great Bass Recorder
and
Bass Flute

für
Großbassblockflöte und Bassflöte
for

Neue Flötentöne

für

Neue Flötentöne
key to symbols

1st movement

ANTON IN CONCLAVE
both instruments

Flzg. = flutter tongue
\[\uparrow\] = produce air sounds only, no distinct tone at all

Great Bass Recorder
pizz. = pizzicato:* all pizzicatos should be tongue pizzicatos

Bass Flute
T.R. = tongue ram** the resulting sound is a minor seventh lower
t pizz. = tongue pizzicato***
l pizz. = lip pizzicato****
w.t. = whistle tones

Zeichenerklärung

1. Satz

ANTON IN KLAUSUR
beide Instrumente

Flzg. = Flatterzunge
\[\uparrow\] = Luftgeräusch

Großbassblockflöte
pizz. = Pizzicato:* alle Pizzicati sollen Zungenpizzicati sein

Bassflöte
T.R. = tongue ram** das Klangresultat ist eine kleine Septime tiefer
t pizz. = Zungenpizzicato***
l pizz. = Lippenpizzicato****
w.t. = whistle tones
"Pizzicati are short percussive sounds based on a specific fingering and having a specific pitch." The **Pizzicato** "is produced by modifying the normal articulation of the tongue: the tip of the tongue lies firmly on the roof of the mouth and then, supported by a strong air stream, is explosively thrown to the bottom."

"Pizzicati sind kurze, perkussive Laute, die - basierend auf einem real gegriffenen Ton - immer eine bestimmte Tonhöhe haben." Das **Pizzicato** „wird durch eine Modifikation des normalen Zungenstoßes erzeugt: die Zungenspitze wird fest an den oberen Gaumenbogen gelegt und dann - unterstützt von einem kräftigen Luftstrom - explosionsartig nach unten geworfen."


** "The tongue ram is a forceful, explosive effect [...] The tongue is propelled forward with a strong thrust of air and suddenly stopped on the roof of the mouth (\text{"hut\})."

"Der **Tongue Ram** ist ein kräftiger, explosiver Effekt [...] Die Zunge wird mit einem kräftigen Luftstoß nach vorne geschleudert und an dem oberen Gaumenbogen plötzlich abgebremst (\text{"hut\})."

(Levine, Carin and Mitropoulos-Bott, Christina: The Technique of Flute Playing. Die Spieltechnik der Flöte, 3rd revised Printing, Kassel 2009, p. 28)

*** "Pizzicati are short percussive sounds based on a specific fingering and having a specific pitch. The can be differentiated according to their method of production, as lip or tongue pizzicato. [...] The tongue **pizzicato** is produced by modifying the normal articulation of the tongue: the tip of the tongue lies firmly on the roof of the mouth and then, supported by a strong air stream, is explosively thrown to the bottom."


**** "To produce this effect, the lips are first pressed tightly together, then explosively ripped apart by a strong jet of air."

"Der normale Artikulationsvorgang wird durch extrem zusammengespresste Lippen ersetzt, die - unterstützt von einem starken Luftstrom - explosionsartig auseinandergerissen werden."

2nd movement

DREAM 1

Explanation

In this movement animal sounds are imitated. All these noises should be produced inside the mouth, then passed through the instrument. For this purpose the entire embouchure plate of the bass flute has to be covered with the lips. All animal sounds must be performed in a very wild, energetic and extremely aggressive manner.

both instruments

v = birdsong
   Whistle through the instrument. The line above the v shows the approximate pitches.

Sp = sound of spitting

S = buzzing bumblebee

x = key clicks

f = growl in a guttural fashion

zllll = after a short sibilant move tongue very quickly back and forth while blowing air through the instrument

2. Satz

TRAUM I

Erläuterung


beide Instrumente

v = Vogelzwitschern
   in das Instrument pfeifen
   Die Linie darüber beschreibt den ungefähren Tonhöhenverlauf.

Sp = Spuckklang

S = brummen einer Hummel

x = Klappengeräuch

f = fauchen

zllll = nach einem kurzen Zischlaut die Zunge sehr schnell hin und her bewegen während Luft durch das Instrument geblasen wird
<table>
<thead>
<tr>
<th>Symbol</th>
<th>Description</th>
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<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>g</td>
<td>gobble (of a turkey)</td>
<td>g</td>
<td>(Truthahn-)Kollern</td>
</tr>
<tr>
<td>r</td>
<td>very furious snarl</td>
<td>r</td>
<td>sehr wütendes Knurren</td>
</tr>
<tr>
<td>ö</td>
<td>belling like a deer</td>
<td>ö</td>
<td>röhren wie ein Hirsch</td>
</tr>
<tr>
<td>k</td>
<td>k followed by ch like in Scottish: loch</td>
<td>k</td>
<td>k gefolgt von ch wie in: Rachen</td>
</tr>
<tr>
<td>zs</td>
<td>hissing like snakes alternate between several types of hissing noise, whenever possible</td>
<td>zs</td>
<td>zischende Schlangen verändere stets den Zischklang</td>
</tr>
</tbody>
</table>

**3rd movement**

**IN THE BLACK HOLE**

both instruments

- = ordinario
- = produce distinct tone and a sound with air noise
× = produce a sound with a lot of air but few distinct tones
• = produce air sounds only no distinct tone at all

**IM SCHWARZEN LOCH**

beide Instrumente

- = ordinario
- = Ton mit Luftgeräusch
× = sehr viel Luft mit wenig Ton
• = Luftgeräusch
**Great Bass Recorder**

\[ \text{\( \downarrow \)} = \text{cover the windway}\]
\[ \text{of the mouthpiece with the lips and kiss loudly} \]

**Bass Flute**

\[ \text{\( \downarrow \)} = \text{cover the entire embouchure plate with the lips and kiss loudly} \]

\[ \text{\( [u] \)} = \text{IPA number 308 like in 'boot'} \]
\[ \text{[X]} = \text{IPA number 142} \]
\[ \text{[i]} = \text{IPA number 301 like in 'free'} \]
\[ \text{[ç]} = \text{IPA number 138 like in 'hue'} \]

**Großbassblockföte**

\[ \text{\( \downarrow \)} = \text{direkt nur den Lufteingang des Mundstückes mit den Lippen verschließen und einen lauten Kuss geben} \]

**Bassflöte**

\[ \text{\( \downarrow \)} = \text{die Abdeckung der kompletten Mundplatte mit den Lippen verschließen und einen lauten Kuss geben} \]

\[ \text{\( [u] \)} = \text{IPA Nummer 308 wie in 'Fuß'} \]
\[ \text{[X]} = \text{IPA Nummer 142 wie in 'Dach'} \]
\[ \text{[i]} = \text{IPA Nummer 301 wie in 'Ziel'} \]
\[ \text{[ç]} = \text{IPA Nummer 138 wie in 'dicht'} \]

---

The International Phonetic Alphabet (IPA) is used for the notation of the sound. The sound \[ [ç] \] is not used in the English language. Please see and listen:

4th movement

DREAM 2
LULLABY: THE MOON ...
both instruments

\[ \uparrow = \text{imitate the} \]
\[ \text{roar of a lion} \]
\[ \text{by yelling} \]
\[ \text{into the mouth-piece} \]
\[ \text{(the embouchure} \]
\[ \text{plate of the bass} \]
\[ \text{flute should be} \]
\[ \text{covered completely)} \]

Bass Flute

T.R. = tongue ram +
the resulting sound
is a minor seventh
tieder

jet = jet whistle ++

4. Satz

TRAUM II
SCHLAFLIED: DER MOND ...
beide Instrumente

\[ \uparrow = \text{"Löwengebrüll"} \]
\[ \text{in das Mundstück brüllen,} \]
\[ \text{versuchend, einen Löwen} \]
\[ \text{zu imitieren} \]
\[ \text{(die komplette Mundplatte} \]
\[ \text{der Bassflöte sollte dabei} \]
\[ \text{abgedeckt sein)} \]

Bassflöte

T.R. = das Klangresultat
ist eine kleine Septime
tieder

jet = jet whistle ++

++ Please read explanation given earlier (1st movement).

"A jet whistle is a forceful, loud attack of air which, as its name implies, conjures up associations with the starting of a jet plane. The embouchure hole of the flute is completely covered with the lips while exhaled air forced into the flute with a strong air/diaphragm impulse. To enhance the jet effect, it helps to think of a crescendo and to support the progressive rise in pitch by forming phonetic syllables inside the mouth, changing quickly from ([ho] --> [çi])." (Levine, Carin and Mitropoulos-Bott, Christina: The Technique of Flute Playing. Die Spieltechnik der Flöte, 3rd revised Printing, Kassel 2009, p. 17)
Anton in Conclave

(Anton in Klausur)

Benjamin Lang

great bass recorder

\(\frac{\text{slap}}{\text{slap}}\)

bass flute

\(\frac{\text{sfz}}{\text{sfz}}\)

\(\text{dolce embouchure}\)

\(\text{pp poss.}\)

\(\text{pp poss.}\)

\(\text{un poco vibr. dolce}\)

\(\text{ord.}\)

\(\text{Flzg pizz. pizz.}\)

\(\text{Flzg Flzg}\)

\(\text{ppp}\)

\(\text{pp poss.}\)

\(\text{ppp}\)

\(\text{pp poss.}\)

\(\text{ppp}\)

\(\text{ppp}\)

\(\text{ppp <fff}\)

\(\text{ppp <fff}\)

\(\text{ppp <fff}\)

\(\text{ppp <fff}\)
Dream 1
(Traum I)

Benjamin Lang

great bass recorder

bass flute
In the Black Hole

(Im schwarzen Loch)

Benjamin Lang

great bass recorder

bass flute

20 sec.

40 sec.

60 sec.

80 sec.

rec.

fl.

rec.

fl.

rec.

fl.

rec.

fl.
Dream 2 - Lullaby: The moon ...
(Traum II - Schlaflied: Der Mond ...)

Benjamin Lang

very energetic

great bass
recorder

slap simile

bass flute

T.R. simile

rec.

fl.

(simile)

(sfz)

60 sec.

(double-tonguing)

pppp cresc.

(double-tonguing)

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(double-tonguing)
continue double-tonguing
(no flutter tongue!)

92 sec.

continue double-tonguing
(no flutter tongue!)

128 sec.

slap simile

T.R. simile
Benjamin Lang

strahlen
(2008/09)

for
Clarinet in Bb, Violin, Viola and Violoncello
The score is not in C. Instruments are notated at transposed pitch. This piece is an adaptation of the String Quartet (2008).

**key to symbols**

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>vibr.</td>
<td>vibrato, only applies to the notes with &quot;vibr.&quot; above; all other notes should be played without vibrato</td>
</tr>
<tr>
<td>m.s.t.</td>
<td>molto sul tastò</td>
</tr>
<tr>
<td>s.t.</td>
<td>sul tastò</td>
</tr>
<tr>
<td>ord.</td>
<td>ordinario</td>
</tr>
<tr>
<td>s.p.</td>
<td>sul ponticello</td>
</tr>
<tr>
<td>m.s.p.</td>
<td>molto sul ponticello</td>
</tr>
<tr>
<td>&quot;on the bridge&quot;</td>
<td>bow directly on the bridge, no distinct tone at all, just noise</td>
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<tr>
<td>quarter tone glissando up and down</td>
<td><em>Glissando, vierteltönig um den vorgegebenen Ton herum</em></td>
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<tr>
<td>Tremolo varying in tempo</td>
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<td>Accelerate</td>
<td>schneller werden</td>
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<tr>
<td>Accelerating / decelerating tremolo</td>
<td>schneller werdendes bzw. langsamer werdendes Tremolo</td>
</tr>
<tr>
<td>„on the bridge“</td>
<td><em>auf dem Steg</em></td>
</tr>
</tbody>
</table>
* Flzg. = flutter tongue / Flatterzunge
**Air** = just noise, without tone / Luftgeräusch ohne Ton

on the bridge
Benjamin Lang

Hazy Lustre
(2010)

for
Flute, Guitar and Piano

f黵
Fl鰂e, Gitarre und Klavier
for the
Gunnar Berg Ensemble Salzburg

für das
Gunnar Berg Ensemble Salzburg
**Explanation**

**Flute**

The foot joint of the flute needs to be prepared in the following manner: The C and C# keys have to be bound (for instance with a hair tie) in such manner that the holes (of the C and the C#) remain closed. This remains in place during the first part of the piece. The binding has to be removed during the rests at the beginning of bar 66 or at the beginning of bar 73. It is also possible to change the foot joint. Play the d² in bars 49 and 59 to 63 using trill keys.

**Erläuterung**

**Flöte**


**key to symbols**

**all instruments**

\[ \text{á} \] = quarter tones

**Flute**

Flzg. = flutter tongue

**Guitar**

dampen with finger, the result is a noisy sound with almost no distinct tones.

\[ \text{á} \]

**Zeichenerklärung**

**alle Instrumente**

\[ \text{á} \] = Vierteltöne

**Flöte**

Flzg. = Flatterzunge

**Gitarre**

n Finder dämpfen, stickter Klang ertönt
<table>
<thead>
<tr>
<th>Violoncello</th>
<th>Violoncello</th>
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</thead>
<tbody>
<tr>
<td>vibr. =</td>
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<td></td>
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<tr>
<td></td>
<td>m.s.p. = molto sul ponticello</td>
</tr>
</tbody>
</table>
Hazy Lustre

Benjamin Lang

\[ j = 80 \]

\begin{align*}
\text{Flute} & \quad \text{Flzg.} \\
\text{Guitar} & \quad \text{sfz} \quad \text{pp} \\
\text{Violoncello} & \quad \text{ff dim.}
\end{align*}

\begin{align*}
\text{Fl.} & \\
\text{Git.} & \\
\text{Vc.} & \text{ff dim.}
\end{align*}

\begin{align*}
\text{Fl.} & \\
\text{Git.} & \text{f dim.} \\
\text{Vc.} & \text{f dim.}
\end{align*}
Fl.

just air, no tone
(oral)

pp

ppp — p — ppp

pp poss.

Git.

scratch with fingernail along the string
(oral)

pp

ppp — p — ppp

pp poss.

Vc.

directly on the bridge
just noise, no tone

pp

ppp — p — ppp

pp poss.

Fl.

key klicks with air (no tone)
(oral)

"ff"

fff

dim.

Git.

hit with flat hand all strings
(oral)

"ff"

toneless bowing
on the instrument's body

fff

dim.

Vc.
Fl.
Git.
Vc.

(8)

33

Fl. (p) 7 7 7 7 7 6 6 6
Git. (p) 5 5 (pp)
Vc. (p) (pp)

37

Fl. pp poss. fff dim.
Git. Ppp fff dim.
Vc. ppp fff dim.

41

Fl. flutter tongue with lots of air, no tone
Git. scratch with fingernail along the string
Vc. directly on the bridge just noise, no tone
key klicks with air (no tone)

hit with flat hand all strings

toneless bowing on the instrument's body

(hit with flat hand all strings)
82 vibr.

Fl.

Vc.

85  just air, no tone

(ord.)

89  key klicks with air (no tone)

(ord.)

Fl.

Git.

Vc.

hit with flat hand all strings

(ord.)

89  hit with flat hand all strings

(ord.)

Fl.

Git.

Vc.

toneless bowing on the instrument's body

(ord.)

Fl.

Git.

Vc.

pp poss. “ff”

fff dim.

pp poss. “ff”

fff dim.

pp poss. “ff”

fff dim.

pp poss. “ff”

fff dim.
16

Fl.

Git.

Vc.

Fl.

Git.

Vc.

105

108

111

key klicks with air (no tone)

hit with flat hand all strings

toneless bowing on the instrument's body

just air, no tone

scratch with fingernail along the string

directly on the bridge

just noise, no tone

just noise, no tone
Fl.

Git.

Vc.

113

1-5

115

Flzg.

key klicks with air (no tone)

9

hit with flat hand all strings

Vc.

toneless bowing on the instrument's body

118

(Ord.)
Fl. key klicks with air (no tone)

Git. "ff" hit with flat hand all strings

Vc. "ff" toneless bowing on the instrument's body

Fl. "ff" dim. al niente hit with flat hand all strings

Vc. "ff" dim. al niente toneless bowing on the instrument's body
Benjamin Lang

Das Wohltemperierte Klavier

(2010)

for

Flute/Piccolo, Clarinet in Bb/Eb, Percussion, Piano,
2 Violins, Viola, Violoncello and Double Bass
for the

Ensemble Musica Viva Hannover

conducted by

HANS-CHRISTIAN EULER
The score is not in C.
Instruments are notated at transposed pitch.

Percussion instruments:  Glockenspiel  Crotales
                        4 Templeblocks  Tam-Tam
                        Triangle  Cymbal
                        Bongos

Please use regular sticks for the instruments.
The bongos are played with the hands.

key to symbols

Flute

\[ \text{tongue} \] = tongue pizzicato
\[ \text{sf} \text{sf} \text{sf} \] = "The tip of the tongue lies firmly on the roof of the mouth and then, supported by a strong air stream, is explosively thrown to the bottom."\(^1\)

\[ \text{a lot of air} \] = produce a sound with a lot of air but few distinct tones
\[ \text{T.R.} \] = tongue ram
\[ \text{(the lower note is the sounding pitch)} \]
\[ \text{"The tongue is propelled forward with a strong thrust of air and suddenly stopped on the roof of the mouth ([hut])."} \]\(^2\)

\[ \text{lip} \] = lip pizzicato
\[ \text{sf} \] = "The lips are first pressed tightly together, then explosively ripped apart by a strong jet of air."\(^3\)

\[ \text{Flzg.} \] = flutter tongue
\[ \text{\textdagger} \] = quarter tone higher

---

1 Levine, Carin and Mitropoulos-Bott, Christina: The Techniques of Flute Playing. Die Spieltechnik der Flöte, 3rd, revised Printing, Kassel 2009, p. 25
2 ibid., p. 29
3 ibid., p. 25
\[ \frac{1}{4} \text{ quarter tone lower} \]

\[ \text{first accelerate then decelerate} \]

\[ \text{decelerate} \]

\[ \text{bisb.} = \text{bisbigliando} \]

\[ \text{accelerate} \]

\[ \text{Flageolet, harmonic tone} \]

The lower note indicates the fingering (the fundamental tone on which the harmonic is based) and the upper note is the sounding pitch.

**Clarinet**

\[ \text{T.R.} = \text{tongue ram} \]

"The tongue is propelled forward with a strong thrust of air and suddenly stopped on the roof of the mouth ([hut])."\(^4\)

\[ \text{produce a sound with a lot of air but few distinct tones} \]

\[ \text{Flzg.} = \text{flutter tongue} \]

\[ \text{slap} = \text{slap tongue} \]

---

Piano

press the string indicated with two or more fingers
the string whilst playing this note with the other hand
on the keyboard; the result should be a completely
muted sound without pitch

pizzicato - pluck the strings indicated inside the
piano with fingers

Percussion

Bongos: always play in the centre of the drum head

muffled tone played with finger(s) - holding the other
finger(s) against the drum head to muffle the tone

open tone played with finger(s) (not muffled!)

muffled tone played with the palm

dampen with one hand whilst playing with the palm
or fingers of the other hand

open tone played with palm

Strings

on the bridge = bow directly on the bridge: no distinct tone at all, just
noise.
1. Introduktion
(WK I, Fugue No. 1)

Flute

Clarinet in Bb

Percussion

Glockenspiel

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

\( J = 63 \)

tongue

a lot of air
tongue

a lot of air

pp poss.

pp poss.

pizz.

arco sul pont.

flautando

col legno

battuto

col legno

battuto

pizz.
Fl. sfz sfz sfz sfz \( \text{pp} \) \( f \)

Cl. \( p \rightarrow f \) \( \text{mp} \) \( p \rightarrow f \)

Perc. \( \text{pp poss.} \) \( \text{pp poss.} \)

Pno. \( \text{pp} \) \( f \rightarrow p \) \( \text{PP} \)

Vln. I \( \text{ff} \) \( p \) \( \text{pp} \) \( \text{mf} \)

Vln. II \( \text{pppp} \rightarrow \text{pp} \) \( \text{mp} \)

Vla. \( \text{pppp} \rightarrow \text{pp} \) \( \text{pppp} \rightarrow \text{pp} \)

Vc. \( p \) \( f \) \( \text{mp} \)

Db. \( f \) \( \text{mp} \)

\( \text{a lot of air} \)

\( \text{Crotales} \)

\( \text{col legno battuto} \)

\( \text{molto sul pont. vibr.} \)

\( \text{col legno battuto} \)

\( \text{sul pont. flautando} \)

\( \text{(pizz.)} \)
a lot of air


tongue

Glockenspiel

Crotales

loco

con crini e legno tratto

arco sul pont. flautando

pizz.

a lot of air

TR. TR. TR. TR. ord.  a lot of air

Glockenspiel

pp pass.

loc

Vln. I  Vln. II  Vla.  Vc.  Db

pizz.  pizz.  pizz.  pizz.  pizz.

col legno tratto  col legno tratto  col legno battuto  col legno battuto  col legno battuto
2. Landschaft
(WK I, Fugue No. 8)

\( \frac{\text{Flute}}{\text{Clarinet in B}} \)

\( \frac{\text{Percussion}}{\text{Piano}} \)

\( \frac{\text{Violin I}}{\text{Violin II}} \)

\( \frac{\text{Viola}}{\text{Violoncello}} \)

\( \frac{\text{Double Bass}}{\text{Flute}} \)

\( \frac{\text{Clarinet in B}}{\text{Percussion}} \)

\( \frac{\text{Piano}}{\text{Violin I}} \)

\( \frac{\text{Violin II}}{\text{Viola}} \)

\( \frac{\text{Violoncello}}{\text{Double Bass}} \)

\( \frac{\text{Flute}}{\text{Clarinet in B}} \)

\( \frac{\text{Percussion}}{\text{Piano}} \)

\( \frac{\text{Violin I}}{\text{Violin II}} \)

\( \frac{\text{Viola}}{\text{Violoncello}} \)

\( \frac{\text{Double Bass}}{\text{Flute}} \)
3. Punkte
(WK I, Fugue No. 4)
4. Momente
(WK I, Fugue No. 2)
5. Station
(WK I, Fugue No. 11)
6. Puzzle
(WK I, Fugue No. 7)
Bongos with hands/fingers

col legno tratto

arco molto sul pont. spicc.

molto sul pont. spicc.

arco molto sul pont.

col legno battuto
Fl.

Ex Cl.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

with air

pp poss.

Cymbal
soft stick

pp poss.

loc

arco
on the bridge

legno e crini

arco
on the bridge

legno e crini

arco
on the bridge

moltu sul pont.

arco
on the bridge

moltu sul pont.

"ff"

"ff"

"ff"

"ff"

"ff"
7. Tupfen
(WK I, Fugue No. 16)

Flute

Clarinet in Bb

Crotales

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

\( J = 72 \)

sul pont.

pp poss.

cresc.

fff

sul pont.

pp poss.

cresc.

fff

sul pont.

pp poss.

cresc.

fff

pp poss. cresc.

sul pont.
8. Extrakt
(WK I, Fugue No. 12)

Flute

\[ J = 60 \]

pp poss.

\[ \text{bisbigliando} \]

lip

lip

\[ \text{tongue, tongue, tongue} \]

\[ \text{a lot of air, just very few tone} \]

\[ \text{bisb.} \]

\[ \text{C} \]

pp poss.

pppp -- f f f f

sfz sfz sfz sfz

pp - fff > pp pp poss.

pp poss.

pf

pppp -- f f f f

sfz sfz sfz sfz

< f sfz sfz pp sfz pp < fff sfz pp < f sfz pp -- fff sfz pp poss.

pp poss.

pp < fff sfz sfz f > ppp < f sfz pp poss.
9. Fragment (WK I, Fugue No. 6)

lots of air, almost no tone combined with key clicks

slap slap slap
lots of air, almost no tone

\[(pp\text{poss.})\]
play with a lot of air
staccatissimo

lots of air, almost no tone

loco
lots of air, almost no tone combined with key clicks
with a lot of air

(pff poss.)
Benjamin Lang

Gleaming Blur

(2010)

for

Piccolo/Flute, Clarinet in Eb, Piano, Violin and Violoncello
The score is not in C. Instruments are notated at transposed pitch.

**key to symbols**

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Symbol</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piccolo/Flute</td>
<td>T.R.</td>
<td>tongue ram</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(the lower note is the sounding pitch)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot;The tongue is propelled forward with a strong thrust of air and suddenly stopped on the roof of the mouth ([hut]).&quot;</td>
</tr>
<tr>
<td>Flžg.</td>
<td></td>
<td>flutter tongue</td>
</tr>
<tr>
<td>lip</td>
<td></td>
<td>lip pizzicato</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot;The lips are first pressed tightly together, then explosively ripped apart by a strong jet of air.&quot;</td>
</tr>
<tr>
<td>Clarinet:</td>
<td>T.R.</td>
<td>tongue ram</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot;The tongue is propelled forward with a strong thrust of air and suddenly stopped on the roof of the mouth ([hut]).&quot;</td>
</tr>
<tr>
<td>Flžg.</td>
<td></td>
<td>flutter tongue</td>
</tr>
<tr>
<td>slap</td>
<td></td>
<td>slap tongue</td>
</tr>
<tr>
<td>Piano:</td>
<td></td>
<td>press the string indicated with two or more fingers whilst playing this note with the other hand on the keyboard; the result should be a completely muted sound without any distinct pitch</td>
</tr>
<tr>
<td></td>
<td></td>
<td>tremolo, gradually decelerating</td>
</tr>
<tr>
<td></td>
<td></td>
<td>three note trill, gradually decelerating (trill notes in given order)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>three note trill / four note trill (trill notes in given order)</td>
</tr>
</tbody>
</table>

---

1 Levine, Carin and Mitropoulos-Bott, Christina: The Technique of Flute Playing. Die Spieltechnik der Flöte, 3rd revised Printing, Kassel 2009, p. 28

2 ibid., p. 25
Gleaming Blur

Benjamin Lang
(Picc.)

Picc./Fl.

Ex. Cl.

Pno.

Vln.

Vc.

sub pp poss.

cresc.

Flute

T. R. T. R. T. R.

sul D arco

pizz.

sub pp poss.

cresc.

molto

sul pont.

ord.

go to flute
Key clicks without pitched sound, cover embouchure hole with tongue or lips.

whistle tone
irregular rhythm

am Korpus
Flute lots of air ord.

Eb Cl.

Pno.

Vln.

Vc.

Picc./Fl.

Es Cl.

Pno.

Vln.

Vc.

Picc./Fl.

Es Cl.

Pno.

Vln.

Vc.
(Picc.)
key clicks without pitched sound,
cover embouchure hole with tongue or lips

on the instrument's body

---
I hereby declare that:

(a) the thesis has been composed entirely by myself;
(b) the work is my own, except where clearly indicated, and originated in the School of Arts, Culture and Environment/Edinburgh College of Art at the University of Edinburgh;
(c) the work has not been submitted for any other degree or professional qualification.
Benjamin Lang

All’ brucknerese

(2008)

for
guitar
Zeichenerklärung / Explanation of symbols

Tonrepetition, beschleunigen
accelerating repeated notes

Tonrepetition, langsamer werden
decelerating repeated notes

Tonrepetition, erst beschleunigen und dann langsamer werden
repeated notes, first accelerating then decelerating

so schnell wie möglich
as fast as possible

klingen lassen
don’t damp (lassé vibré)

Flageolett (alle Flageolette sind als natürliche Flageolette vorgesehen)
Harmonic (all harmonics used are natural)

mit dem Fingernagel kratzen
scratch with fingernails

Tapping (Finger der linken Hand schlägt schwungvoll auf)
tap (tap left hand finger against fingerboard)
klopfen mit den Fingerkuppen an unterschiedlichen Stellen des Korpus
*tap with fingertips on different parts of the body of the instrument*

tap with fists on the back of the guitar

reiben mit der flachen Hand längs der Saiten
*rub the flat of the hand along the strings*
Benjamin Lang

Squirrels
(2009)

for
Saxophone
Explanations

Any size of saxophone (soprano, alto, tenor and baritone) can be used to play this piece.

In bars 21 and 22 there is a multiphonic that differs in fingering and pitch depending on the saxophone type chosen. Please use the following multiphonics:

**Soprano Saxophone**

<table>
<thead>
<tr>
<th>fingering</th>
<th>notation in Bb</th>
<th>sounding</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Soprano Saxophone fingering" /></td>
<td><img src="image" alt="Soprano Saxophone notation in Bb" /></td>
<td><img src="image" alt="Soprano Saxophone sounding" /></td>
</tr>
</tbody>
</table>

**Alto Saxophone**

<table>
<thead>
<tr>
<th>fingering</th>
<th>notation in Eb</th>
<th>sounding</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Alto Saxophone fingering" /></td>
<td><img src="image" alt="Alto Saxophone notation in Eb" /></td>
<td><img src="image" alt="Alto Saxophone sounding" /></td>
</tr>
</tbody>
</table>

**Tenor Saxophone**

<table>
<thead>
<tr>
<th>fingering</th>
<th>notation in Bb</th>
<th>sounding</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Tenor Saxophone fingering" /></td>
<td><img src="image" alt="Tenor Saxophone notation in Bb" /></td>
<td><img src="image" alt="Tenor Saxophone sounding" /></td>
</tr>
</tbody>
</table>

**Baritone Saxophone**

<table>
<thead>
<tr>
<th>fingering</th>
<th>notation in Bb</th>
<th>sounding</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Baritone Saxophone fingering" /></td>
<td><img src="image" alt="Baritone Saxophone notation in Bb" /></td>
<td><img src="image" alt="Baritone Saxophone sounding" /></td>
</tr>
</tbody>
</table>

The dynamics at which these multiphonics can be played may vary depending on the saxophone chosen.

Please try to make the greatest possible difference between **ppp** and **f**.
Squirrels

Benjamin Lang

\( J = 60 \)

key clicks, strong air noise without tone

slap

vibr.

sfz

pp poss.
key clicks, strong air noise without tone

* Flzg. = flutter tongue / Flatterzunge

key clicks, strong air noise without tone

slap slap slap

slap

slap

slap
Benjamin Lang

Flickering
(2009)

for
Violin
**key to symbols**

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>vib.</td>
<td>vibrato, only applies to the notes with &quot;vib.&quot; above; all other notes should be played without vibrato</td>
</tr>
<tr>
<td>m.s.t.</td>
<td>molto sul tastò</td>
</tr>
<tr>
<td>s.t.</td>
<td>sul tastò</td>
</tr>
<tr>
<td>ord.</td>
<td>ordinario</td>
</tr>
<tr>
<td>s.p. / sul pont.</td>
<td>sul ponticello</td>
</tr>
<tr>
<td>m.s.p.</td>
<td>molto sul ponticello</td>
</tr>
<tr>
<td>on the bridge</td>
<td>bow directly on the bridge, no distinct tone at all, just noise</td>
</tr>
</tbody>
</table>

_vibrato, nur die mit vib. gekennzeichneten Töne; alle anderen Töne sollen ohne vibrato gespielt werden_
Flickering

Benjamin Lang

\[ j = 80 \]

\[ \text{fff dim.} \]

\[ \text{ord.} \]
sautillé molto rapido

72 pp poss.

75 ord. m.s.t. m.s.p. m.s.t. m.s.p.

77 m.s.t. m.s.p. 7 m.s.t. m.s.p. 5 m.s.t. m.s.p.

80 m.s.t. m.s.p. ord.

83 on the bridge m.s.p. vib. m.s.t. vib.

90 pizz. arco

95 fff dim.

97

99 Pppp pp poss.
vib. on the bridge

fff → "f" fff

fff dim.

f → ff

f dim.

pizz.
Benjamin Lang

Flickering

Version for Viola

(2009/10)
key to symbols

vib. = vibrato, only applies to the notes with "vib." above; all other notes should be played without vibrato

m.s.t. = molto sul tasto

s.t. = sul tasto

ord. = ordinario

s.p. / sul pont. = sul ponticello

m.s.p. = molto sul ponticello

on the bridge = bow directly on the bridge, no distinct tone at all, just noise

auf dem Steg
Flickering

Benjamin Lang
Benjamin Lang

Glistening Flurry

(2010/11)

for

Accordion
key to symbols

b.s. = bellow shake

\[ \text{\includegraphics[width=2cm]{three-note-trill.png}} \]

= three note trill
(trill notes in given order)

\[ \text{\includegraphics[width=2cm]{four-note-trill.png}} \]

= four note trill
(trill notes in given order)

7____

= play dominant-seventh chords on all notes in the whole passage

M____

= play major chords on all notes in the whole passage

d____

= play diminished chords on all notes in the whole passage

m____

= play minor chords on all notes in the whole passage
Glistening Flurry

Benjamin Lang

\( \text{\( \frac{3}{2} \) without b.s.} \)

Accordon

free-bass manual

\( \text{pppp} \) cresc.

\( \text{sub} \) pppp

\( \text{pppp} \) cresce.

\( \text{pppp} \) sub 7 7 6 6

\( \text{pppp} \) free-bass manual 6 6

\( \text{pppp} \) sub 7 7 6 6

\( \text{pppp} \)
58 (b.s.)

-0-

**pp poss.**

60 without b.s. (b)-5.

**pp poss.** free-bass manual

62 slow down speed up as fast as possible again

64 slow down movement speed up again as fast as possible again

66 (pp poss.)
Composition Portfolio:
*Compositional Explorations of Music-Parametric Interactions*

I hereby declare that:

(a) the thesis has been composed entirely by myself;
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(c) the work has not been submitted for any other degree or professional qualification.

Benjamin Lang
3rd December 2011
Benjamin Lang

Mozart-Adagio
(2010)

for
5 Violins, 2 Violas
and 2 Violoncellos
key to symbols

ric. = ricochet
ord. = ordinario
sul pont. = sul ponticello
m.s.p. = molto sul ponticello
on the bridge = bow directly on the bridge: no distinct tone at all, just noise

auf dem Steg
Mozart-Adagio

lugubrious / schwermütig

$J = 48$

Benjamin Lang

Violin 1

Violin 2

Violin 3

Violin 4

Violin 5

Viola 1

Viola 2

Violoncello 1

Violoncello 2
15 sec. continue playing in the same manner, ad lib, without any rests.

25

 frei und chaotisch weiter, ohne Pausen

15 sec. continue playing in the same manner, ad lib, without any rests.

frei und chaotisch weiter, ohne Pausen

15 sec. continue playing in the same manner, ad lib, without any rests.

frei und chaotisch weiter, ohne Pausen

15 sec. continue playing in the same manner, ad lib, without any rests.

frei und chaotisch weiter, ohne Pausen

15 sec. continue playing in the same manner, ad lib, without any rests.

frei und chaotisch weiter, ohne Pausen

15 sec. continue playing in the same manner, ad lib, without any rests.

frei und chaotisch weiter, ohne Pausen

15 sec. continue playing in the same manner, ad lib, without any rests.

frei und chaotisch weiter, ohne Pausen

15 sec. continue playing in the same manner, ad lib, without any rests.

frei und chaotisch weiter, ohne Pausen

15 sec. continue playing in the same manner, ad lib, without any rests.

frei und chaotisch weiter, ohne Pausen

15 sec. continue playing in the same manner, ad lib, without any rests.

frei und chaotisch weiter, ohne Pausen

15 sec. continue playing in the same manner, ad lib, without any rests.

frei und chaotisch weiter, ohne Pausen

15 sec. continue playing in the same manner, ad lib, without any rests.

frei und chaotisch weiter, ohne Pausen

15 sec. continue playing in the same manner, ad lib, without any rests.

frei und chaotisch weiter, ohne Pausen

15 sec. continue playing in the same manner, ad lib, without any rests.

frei und chaotisch weiter, ohne Pausen

15 sec. continue playing in the same manner, ad lib, without any rests.

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frei und chaotisch weiter, ohne Pausen

15 sec. continue playing in the same manner, ad lib, without any rests.
Vln. 1
Vln. 2

Vla. 1
Vla. 2

Vc. 1
Vc. 2

ord.

1) /s-

> >

deadly silent!
sul tasto

GCC

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ME

°

_C'

f

fre

ord.

> >

f

f-

f

deadly silent!
sul tasto

subp subf

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deadly silent!
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ord.
deadly silent!

lunga

\( j = 48-52 \)
Benjamin Lang

Dissolving Scenery

(2010)

for 5 percussionists
Instruments

player 1          Guitar, Suspended Cymbal, Triangle
player 2          Tambourine, Triangle, Piano
player 3          3 Tom-Toms, Marimba, Suspended Cymbal, Triangle
player 4          Bongos, Bass Drum, 4 Templeblocks, Triangle, Glockenspiel
player 5          4 Woodblocks, Congas, Tam-Tam, Triangle

key to symbols

Guitar (player 1)

\[ \text{dampen with left hand to produce a completely muted percussive sound} \]

\[ \text{"Tambour", tambor effect with muted strings} \]

\[ \text{"It is usually produced by rapidly rotating the forearm, wrist, and hand as one unit, thumping the strings with the side of the right-hand thumb, parallel with and close to the bridge. It is important to rotate the forearm to execute the movement."}^{1} \]

\[ 1 \text{ www.douglasniedt.com/Tech_Tip_Tambor.html} \]
Dissolving Scenery

Benjamin Lang

J = 90
Guitar

pp
Tambourine

pp poss.
3 Tom-Toms
(hard sticks)

pp poss.
Bongos
(soft sticks)

pp poss.
Woodblocks

(pp poss.)

(pp poss.)

(pp poss.)

(pp poss.)
Marimba ca. 3"
Marimba pp poss.
Marimba pp poss.

Bass Drum ca. 3"
Bass Drum pp poss.

Temple Blocks
Temple Blocks pp poss.

Tam-Tam ca. 3"
Tam-Tam pp poss.

Congas ca. 3"
Congas pp poss.
go to
triangle/
susp. cym.
Triangle

Sus. Cym.  sff. sub. ppp  sff. sub. ppp

add piano  sub. ppp  sub. ppp  sub. ppp

Piano

add marimba  sub. ppp  sub. ppp  sub. ppp

Marimba

4.3 4.3 4.3 sub. ppp 4.3 4.3 4.3 sub. ppp

sub. ppp
Benjamin Lang

Serpent de Mer

(2008/09)

for
harp
Benjamin Lang

Glimmering
(2009)

Miniature
for
Piccolo, Clarinet in Eb, Violin,
Violoncello, Piano and Percussion
The score is not in C. It is notated in a transposing manner.
Benjamin Lang

Glimmering 2
(2009)

Miniature
for
Oboe, Viola, Harp,
Piano and Percussion
This piece is an adaptation of „Glimmering“ (2009).

key to symbols

Oboe:

\[ T = \text{timbre trills*} \]
\[ \text{Timbretriller*} \]

*trills with the same pitch but different tone colours

Triller mit gleicher Tonhöhe, aber unterschiedlicher Klangfarbe
Beat the lowest register with the flat of the hand.

(keep Xyl. sticks)

ordinario

ord. vibra.

loco