Johannes Kreidler

Diminuendo by shame

for Clarinet / Bassclarinet, E-Guitar,
Percussion, Piano / Keyboard, Cello,
Audio and Video Playback

Johannes Kreidler (1980)

Diminuendo by shame (2014)

for Clarinet / Bassclarinet, E-Guitar, Percussion, Piano / Keyboard, Cello,
Audio and Video Playback

Ensemble:

Clarinet / Bass Clarinet

E-Guitar with effects; needs bow

Percussion:

- Vibraphone (F3-F6)
- 2 Thai Gongs, C4 and D flat 4
- 2 suspended cymbals, 38 and 56 cm diameter
- 2 different (high) Triangels
- Guero
- small Ratchet
- Drum - only to be played on the kettle

Piano (Grand Piano); needs Photo camera (with Photo sound and Flash)
MIDI Keyboard (88 Keys); sampler patch (running on pd-extended) is provided by composer

Cello

Technical Rider:

Two Loudspeakers (ordinary stereo), behind the ensemble

HD Video Projection behind the ensemble on Canvas

The whole ensemble has to be amplified a bit in order to blend well together with the audio playback.

The playback is a video file (.mp4) with two audio channels - the left is the click track, the right is the audio playback part. The file has to he started manually from the mixing desk at bar 12.

Each player has to have earphones (ideally in-ear) with the click track (no conductor).

Score, parts, sampler patch, video file, various other help files and a reference recording are available from the composer for free.

Explanations

general:

accidentals are valid for the whole bar. ♮ + 1/4 ♯ + 3/4

l.v. = laisser vibrer

⊕ dampen. Piano: pitch remains recognizable. Valid only for the one indicated note.

Clarinet

■ □ Multiphonic; Not specified, chose on your own, always with an electronic-like character

◆ ◇ air sound

E-Guitar

× wipe on strings, always different

high bow pressure noise sound while strings dampened. Always a different color.

There are 10 different effect modes (M1 -- M10). Please listen to attached sample file models to decide on effect machines / plugins.

Percussion

Soft Marimba Mallet Soft Rubber Vibraphone Mallet

Large soft Bass Drum Beater - important: the top must be white for theatrical reasons!

Medium Hard Mallet Hard Rubber Vibraphone Mallett Hard Marimba Mallet

Stick

Piano

× make photos with camera

■ hit on wood of piano frame with hand palm; always a different color

[ ] bell-like overtone sound, fingered with one ahnd and key pressed by the other

Use pedal only when indicated and for binding

Cello

[●] Action on this string, but not this basic tone

a.p. = al ponticello s.t. = sul tasto ord. = ordinario

▼ Heavy bow pressure, Strings dampened with left hand

↑↓ → ← Movements of bow (↑ ↓ perpendicular to bridge / → ← parallel to bridge)

◆ ◇ quasi air sound, pitchless noise by bowing e.g. only on the bridge

No vibrato except when written!

Further explanations are in the score.

Duration: ca. 20'

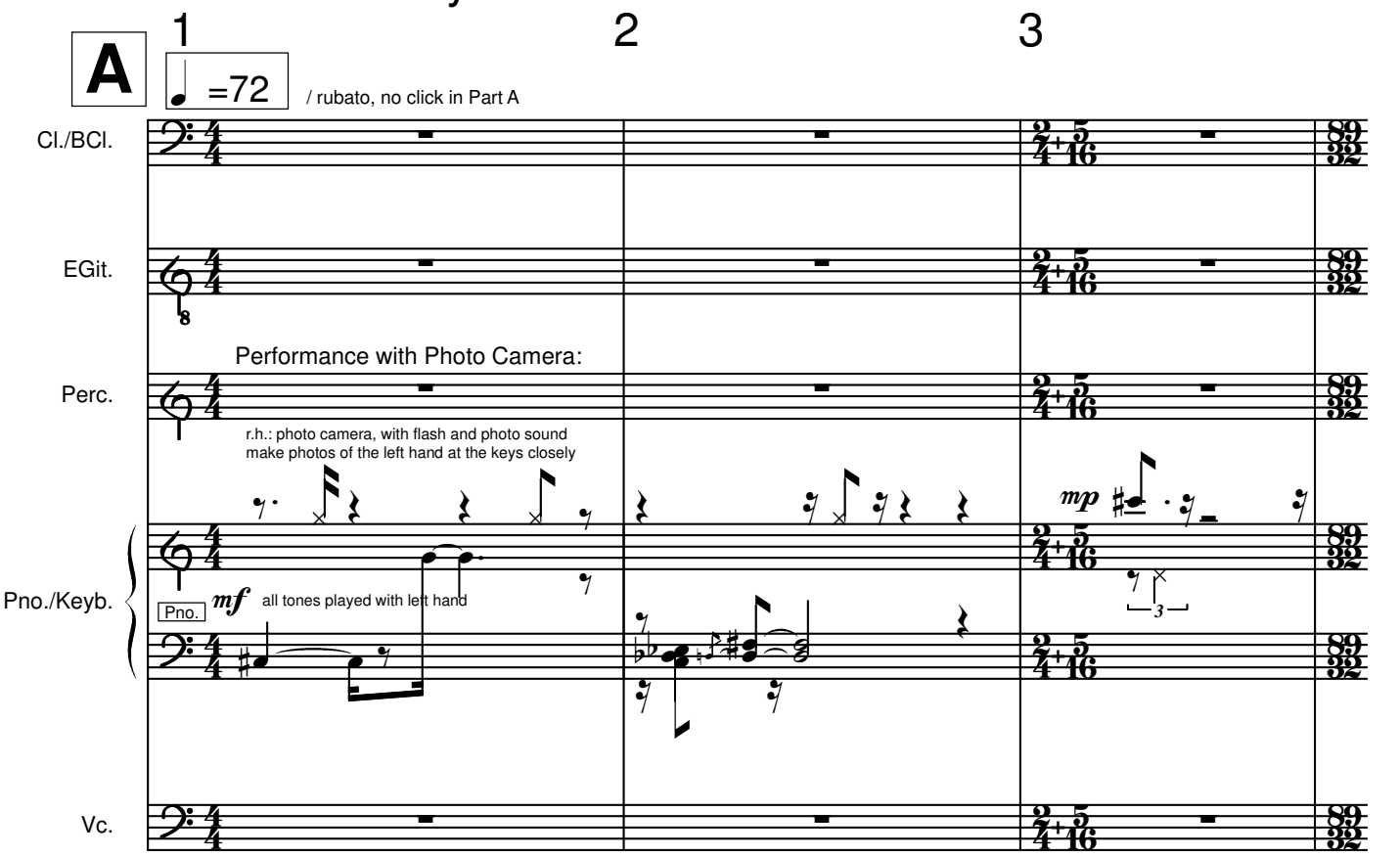
Berlin, December 2014

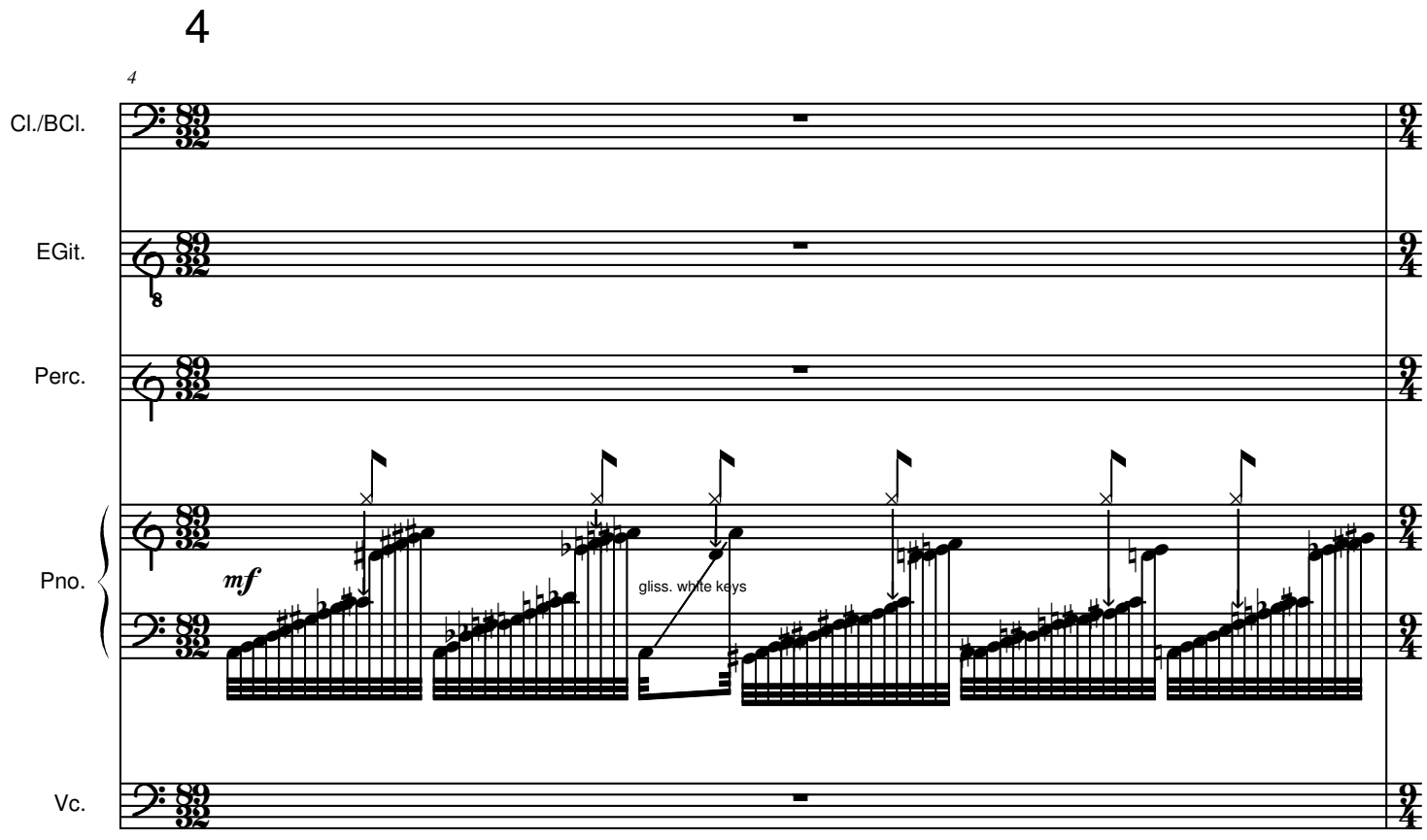
jkreidler@gmx.de www.kreidler-net.de

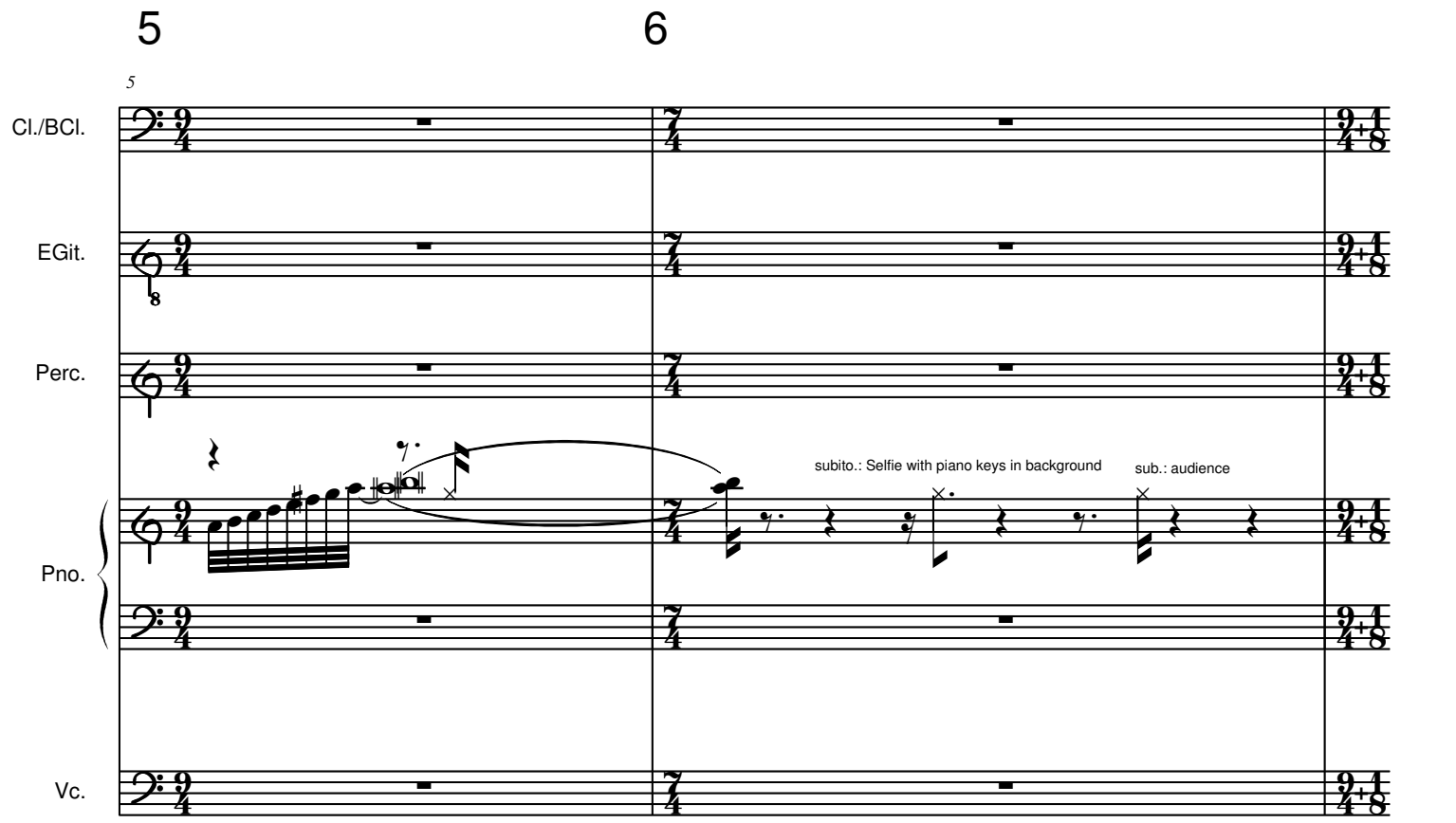
Commission of Ensemble Asamisimasa

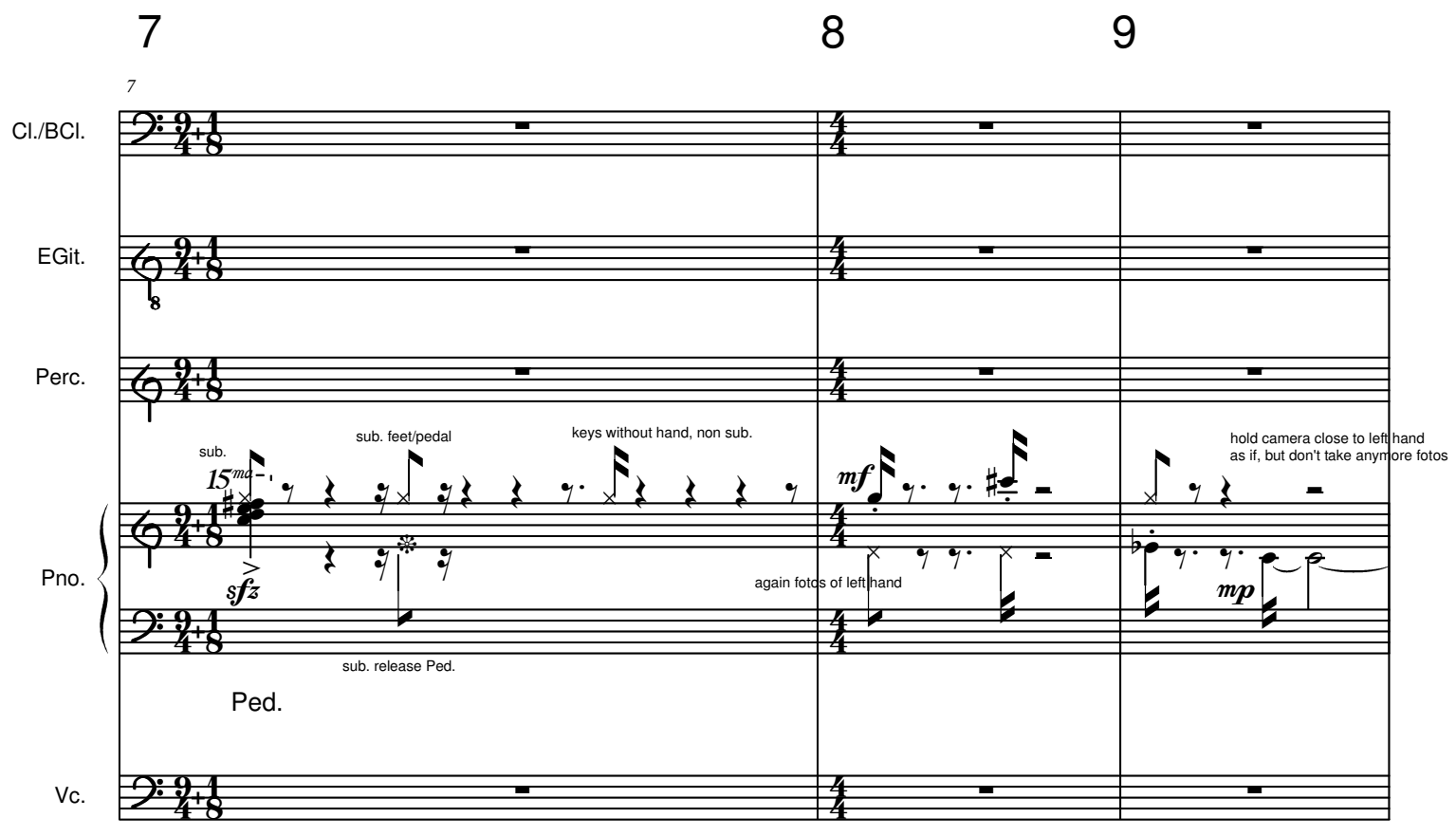
This score only shows the instrumentalist's parts, not the audio and video playback.
To get an adequate impression of the piece, please refer to a recording.

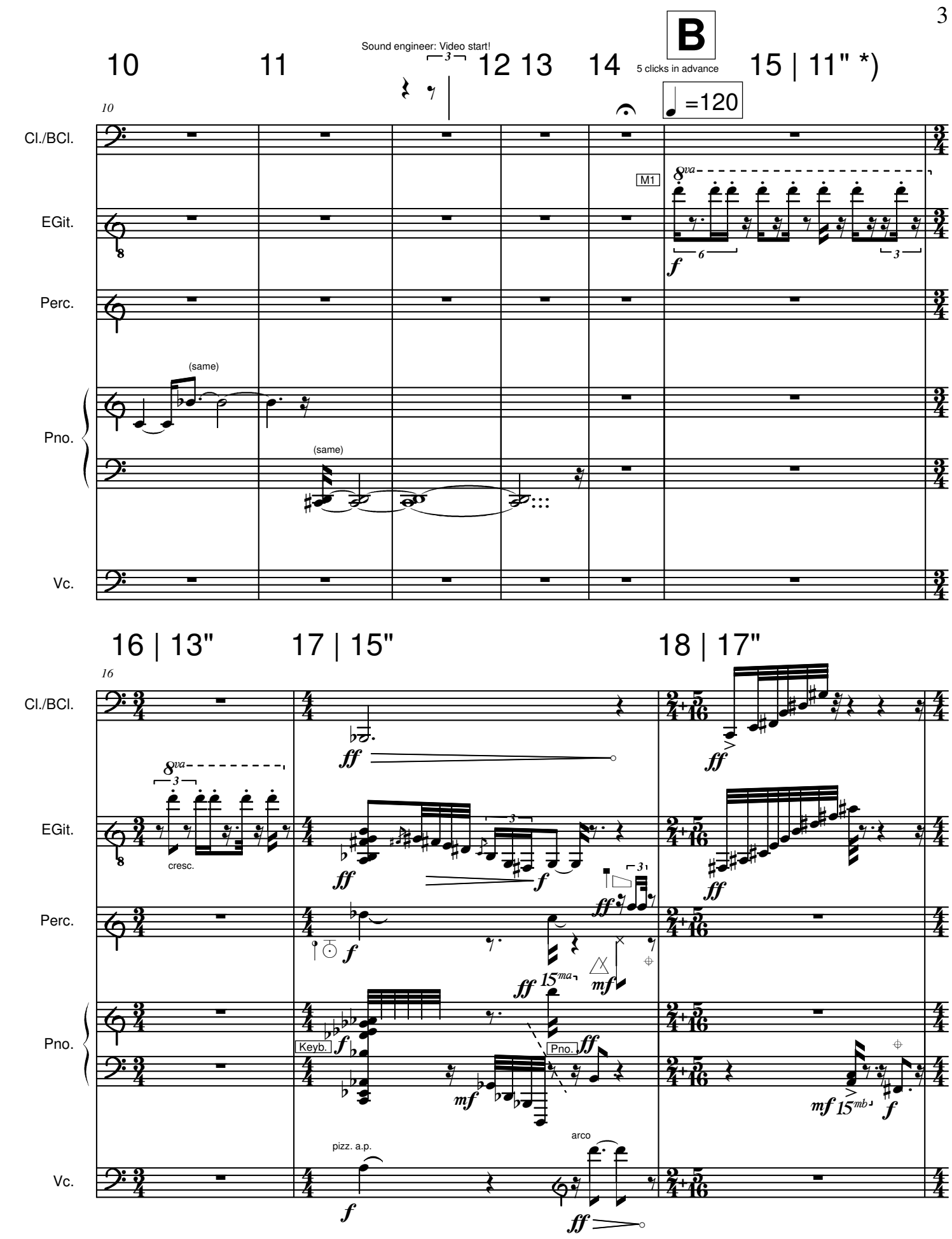
Diminuendo by shame Kreidler 2014






5
6
5
Cl./BCl.
EGit.
Perc.
Pno.
Vc.
subito.: Selfie with piano keys in background
sub.: audience


7
8
9
7
Cl./BCl.
EGit.
Perc.
Pno.
Vc.
sub.
sub. feet/pedal
keys without hand, non sub.
hold camera close to left hand
as if, but don't take anymore fotos
again fotos of left hand
sub. release Ped.
Ped.



*) these are the time indexes of the video file, not the absolute times of the piece

C

19 | 18" 20 | 21" 21 | 23"

♩=100

19

Cl./BCl.

EGit.

M2

f

Perc.

Pno.

8va

f

Pno.

Vc.

22 | 26" 23 | 28" 24 | 30"

22

Cl./BCl.

EGit.

Perc.

Pno.

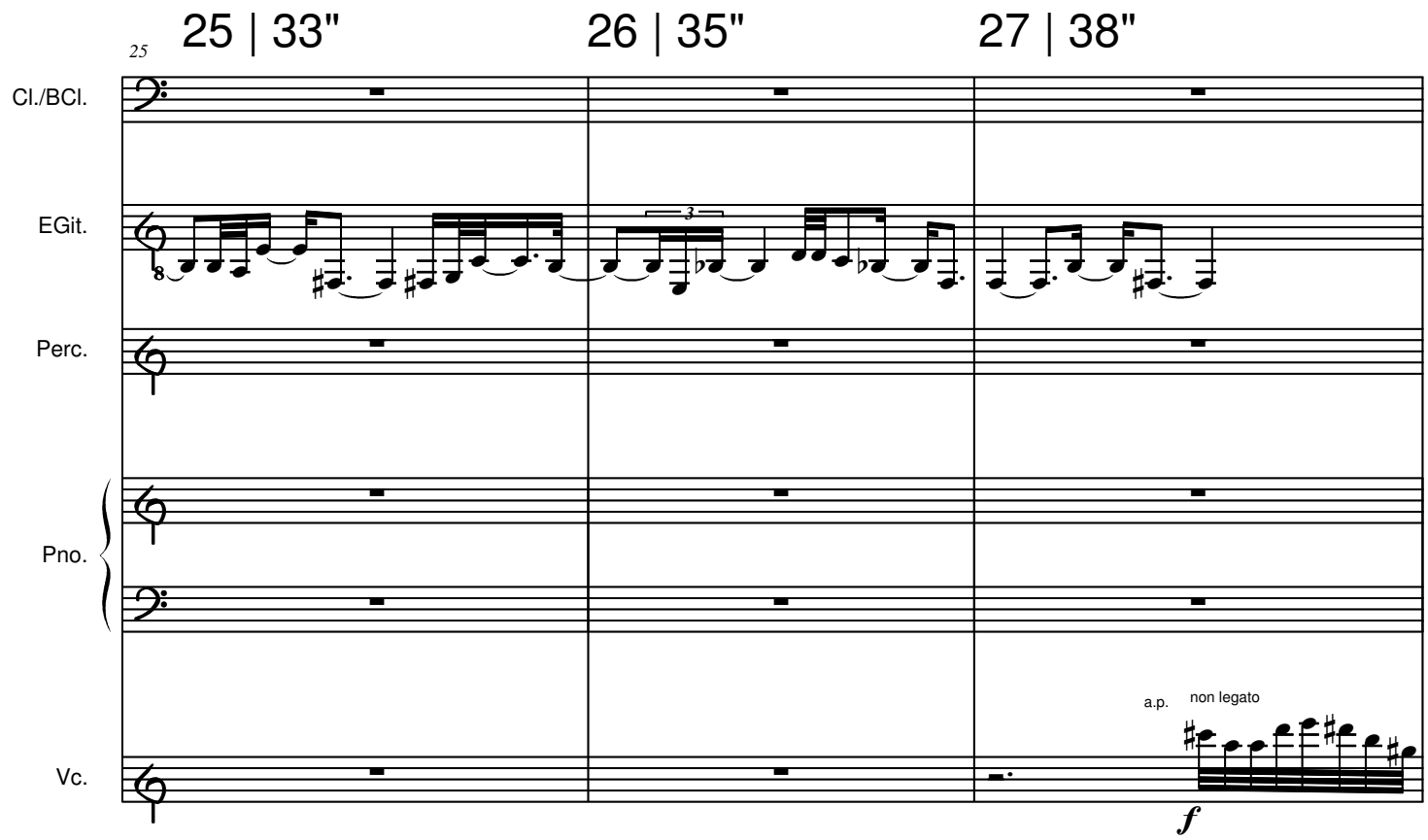
l.v.

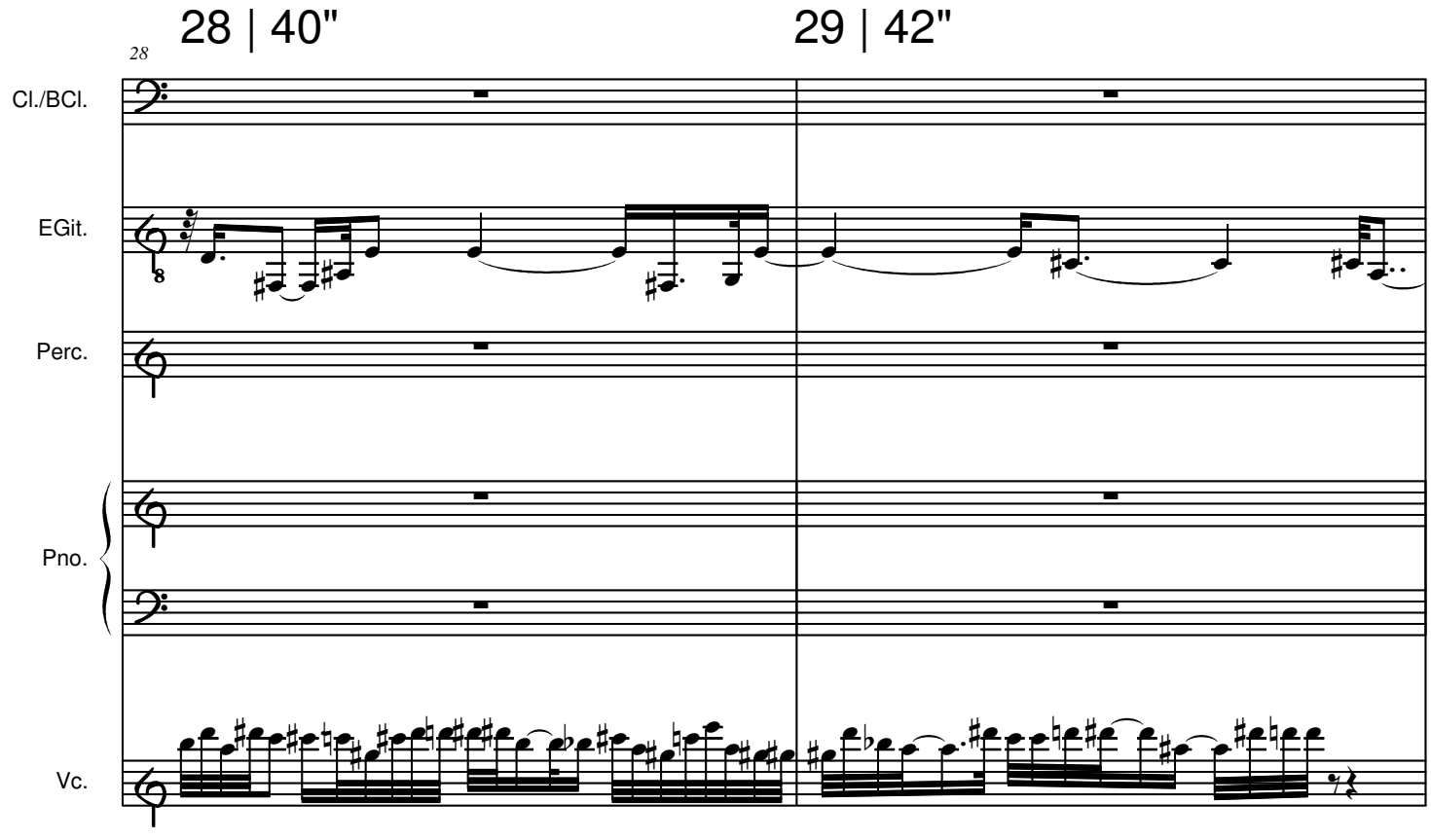
sfz

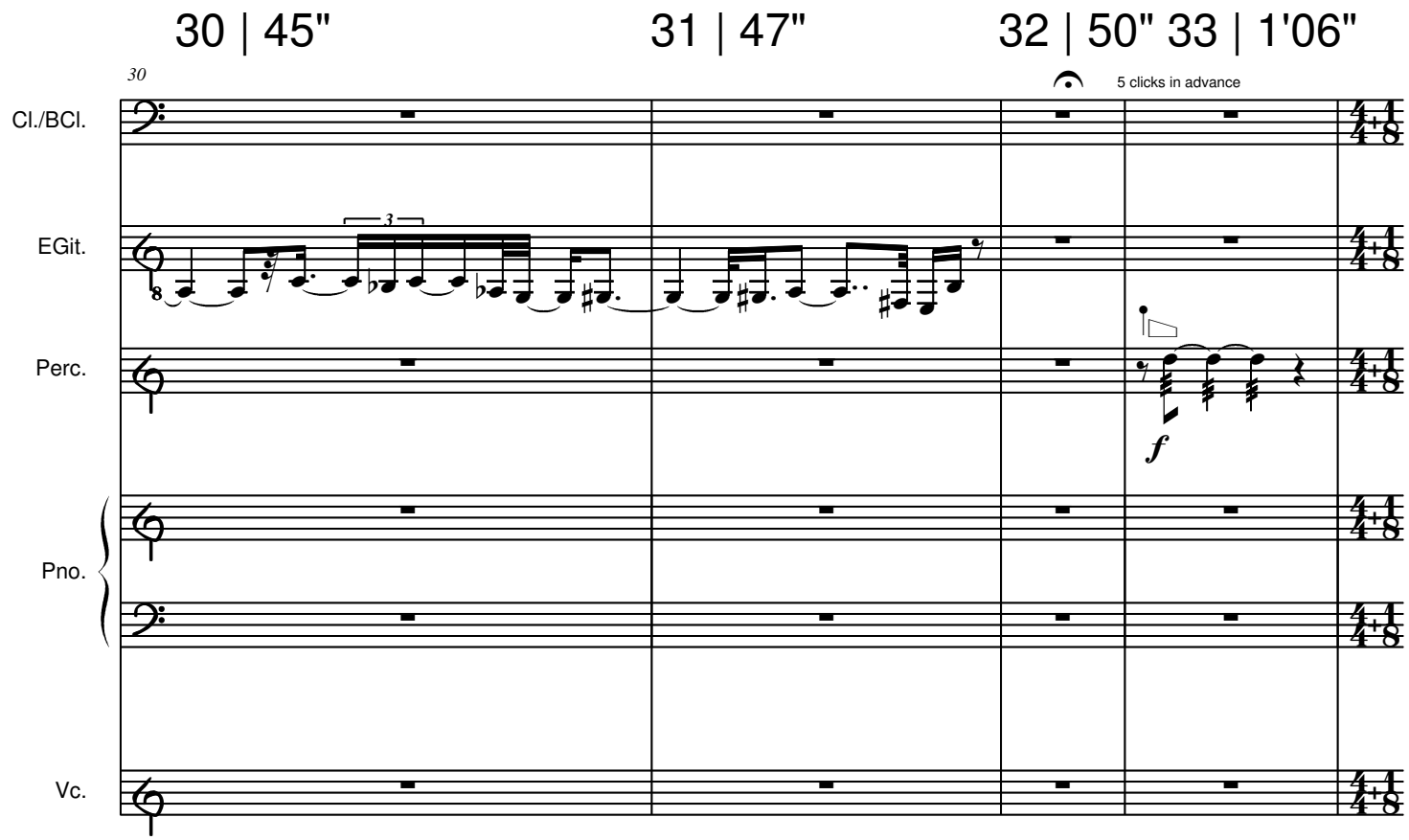
f

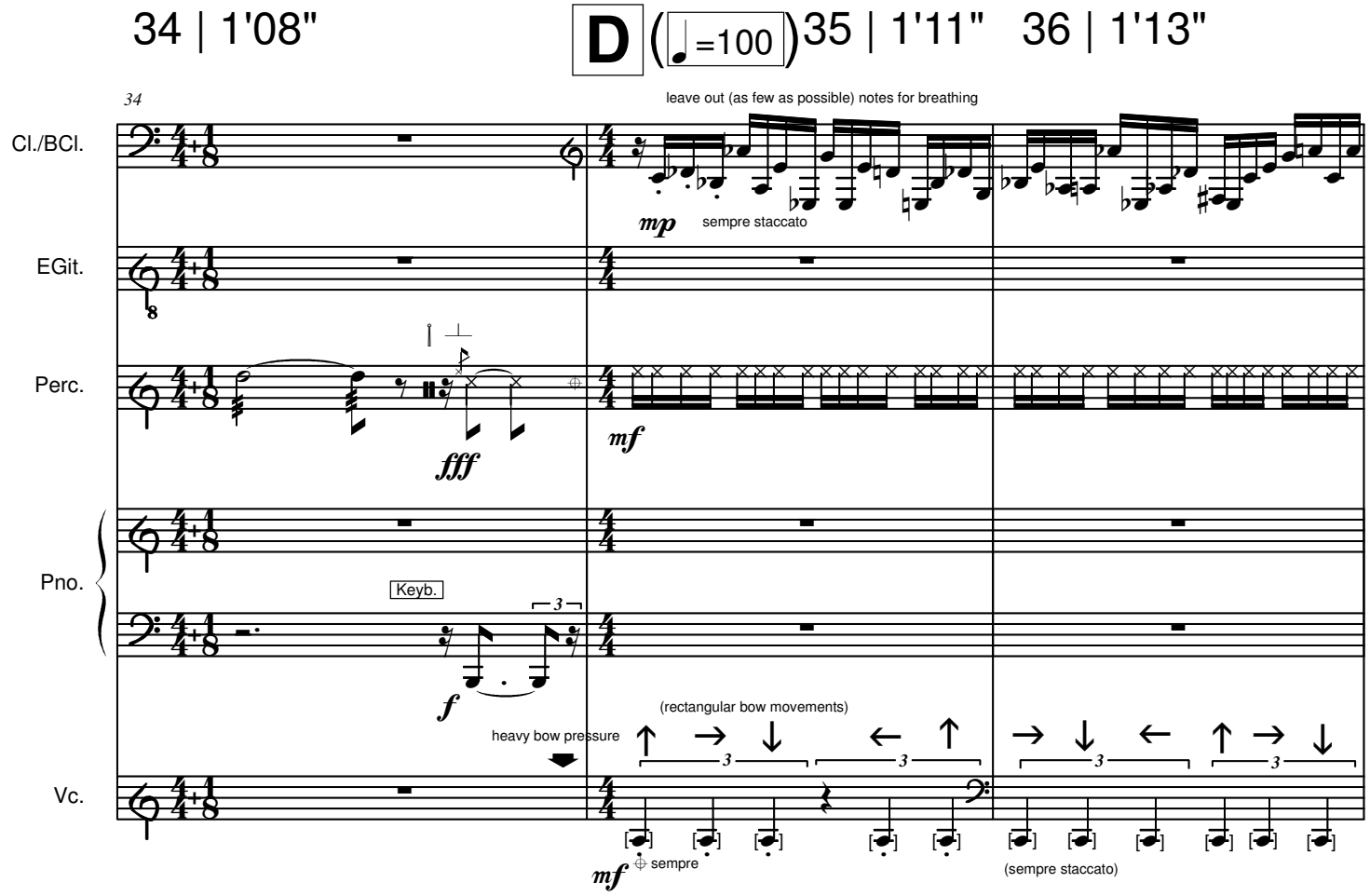
8vb

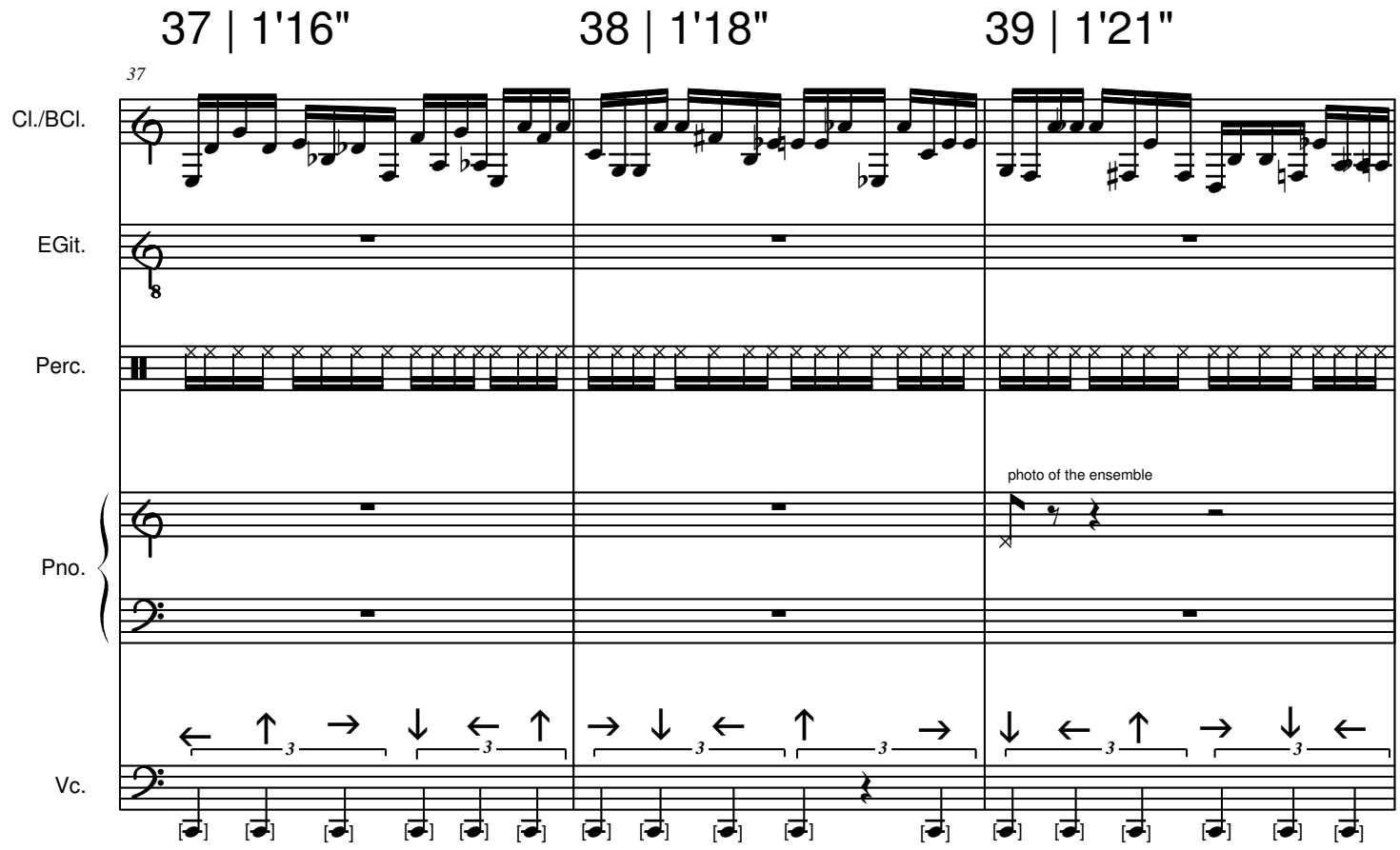
Vc.

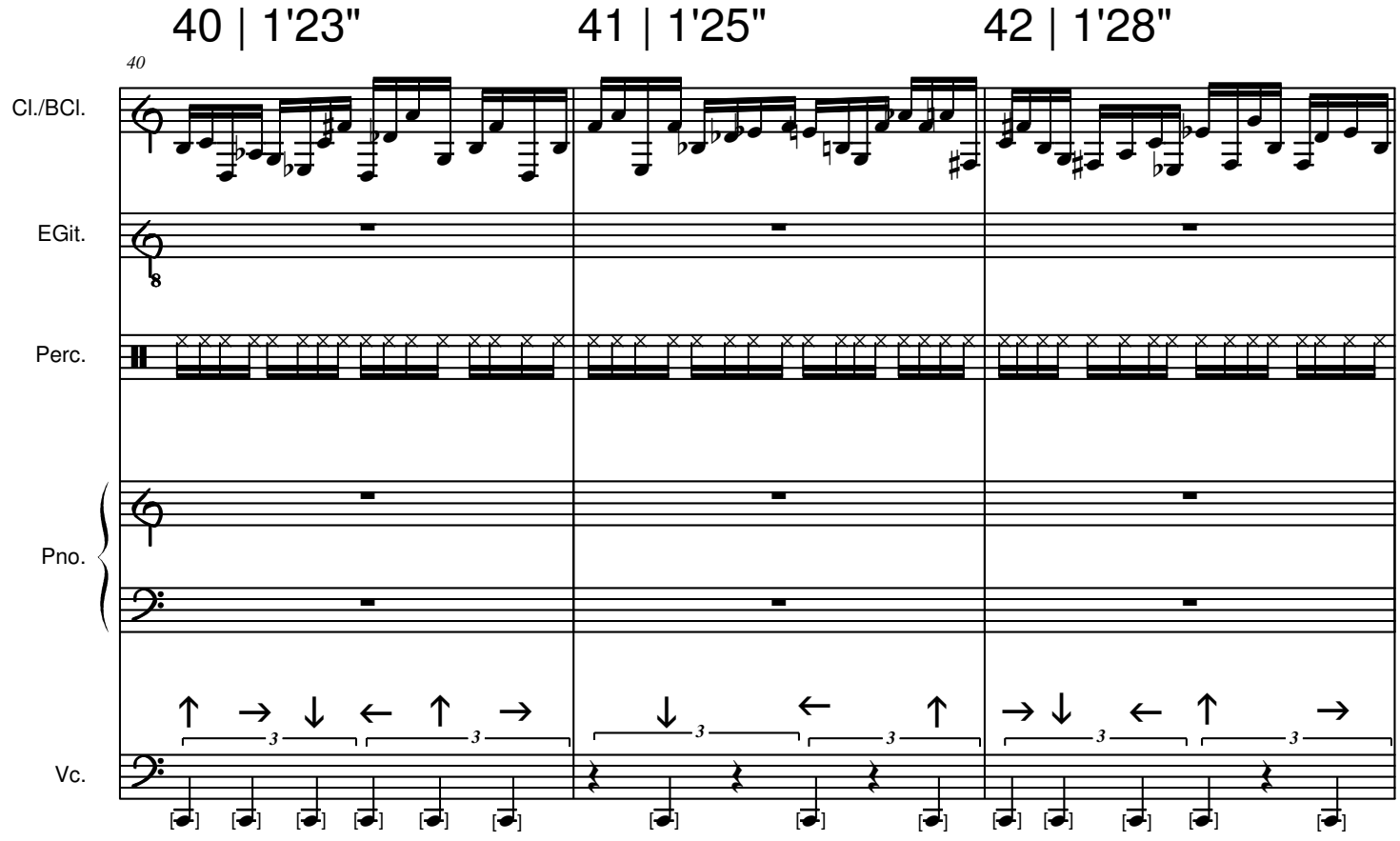

25 | 33"
26 | 35"
27 | 38"
25
Cl./BCl.
EGit.
Perc.
Pno.
Vc.
3
a.p.
non legato
f

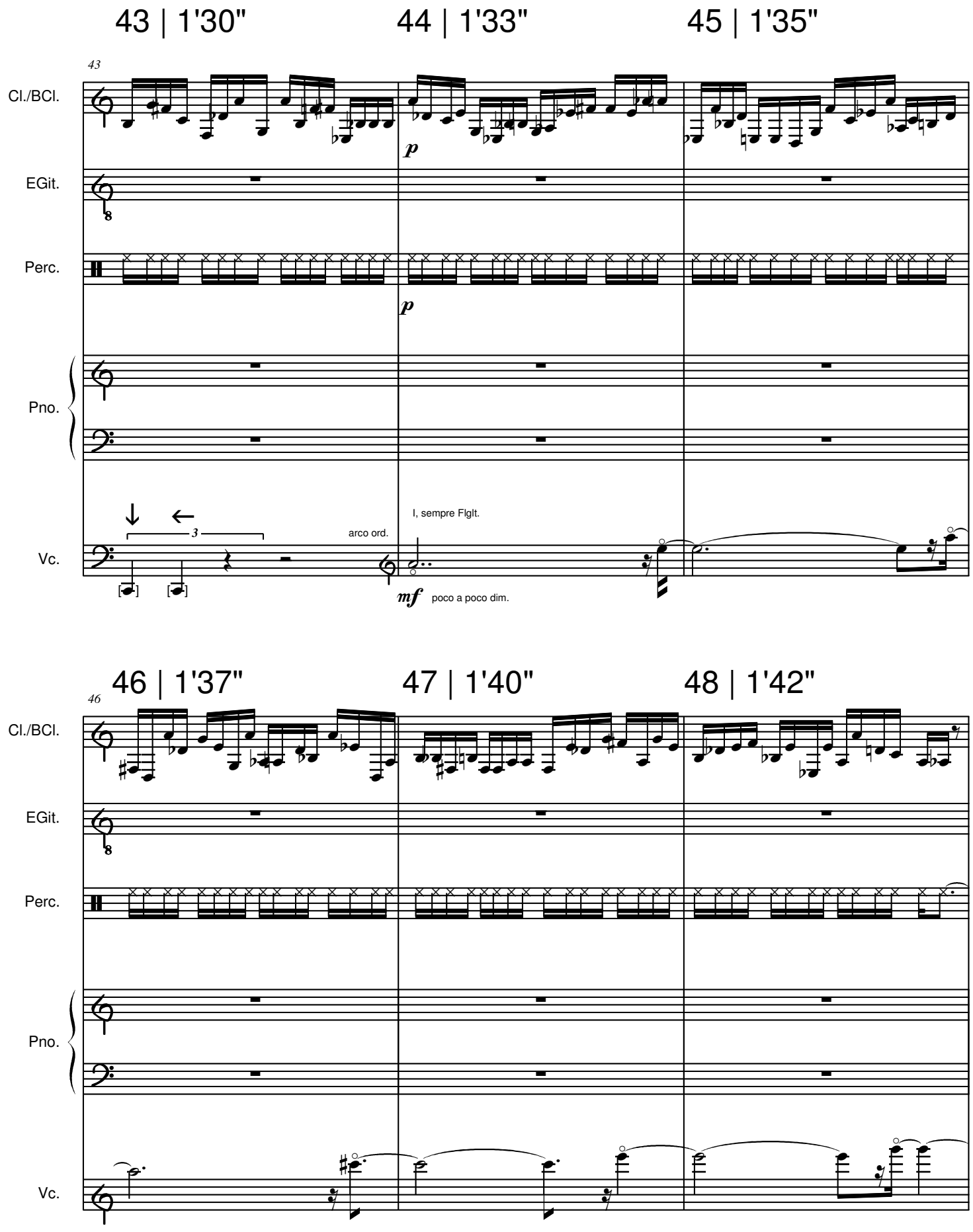

28 | 40"
29 | 42"
28
Cl./BCl.
EGit.
Perc.
Pno.
Vc.

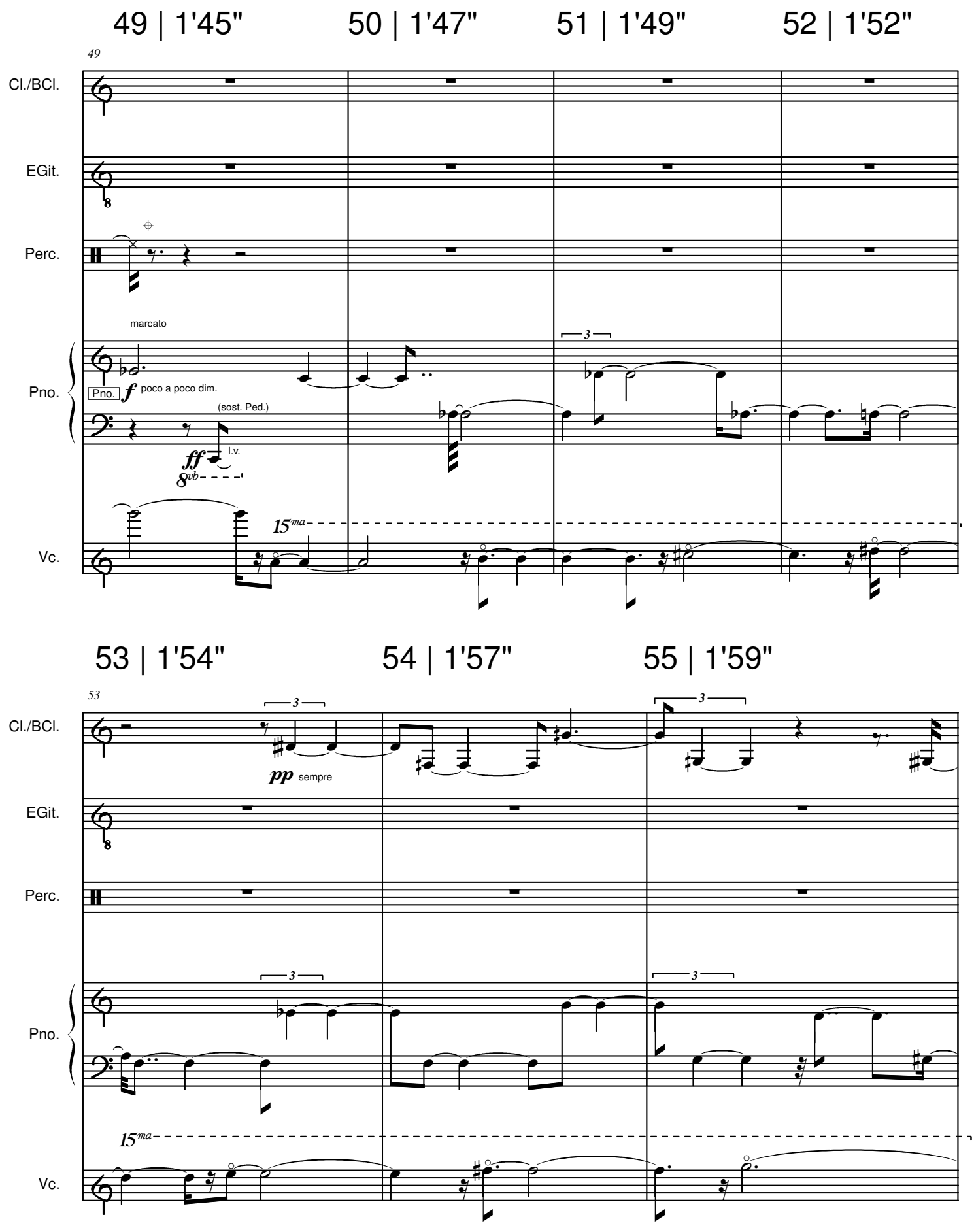

30 | 45"
31 | 47"
32 | 50"
33 | 1'06"
30
5 clicks in advance
Cl./BCl.
EGit.
Perc.
Pno.
Vc.
f

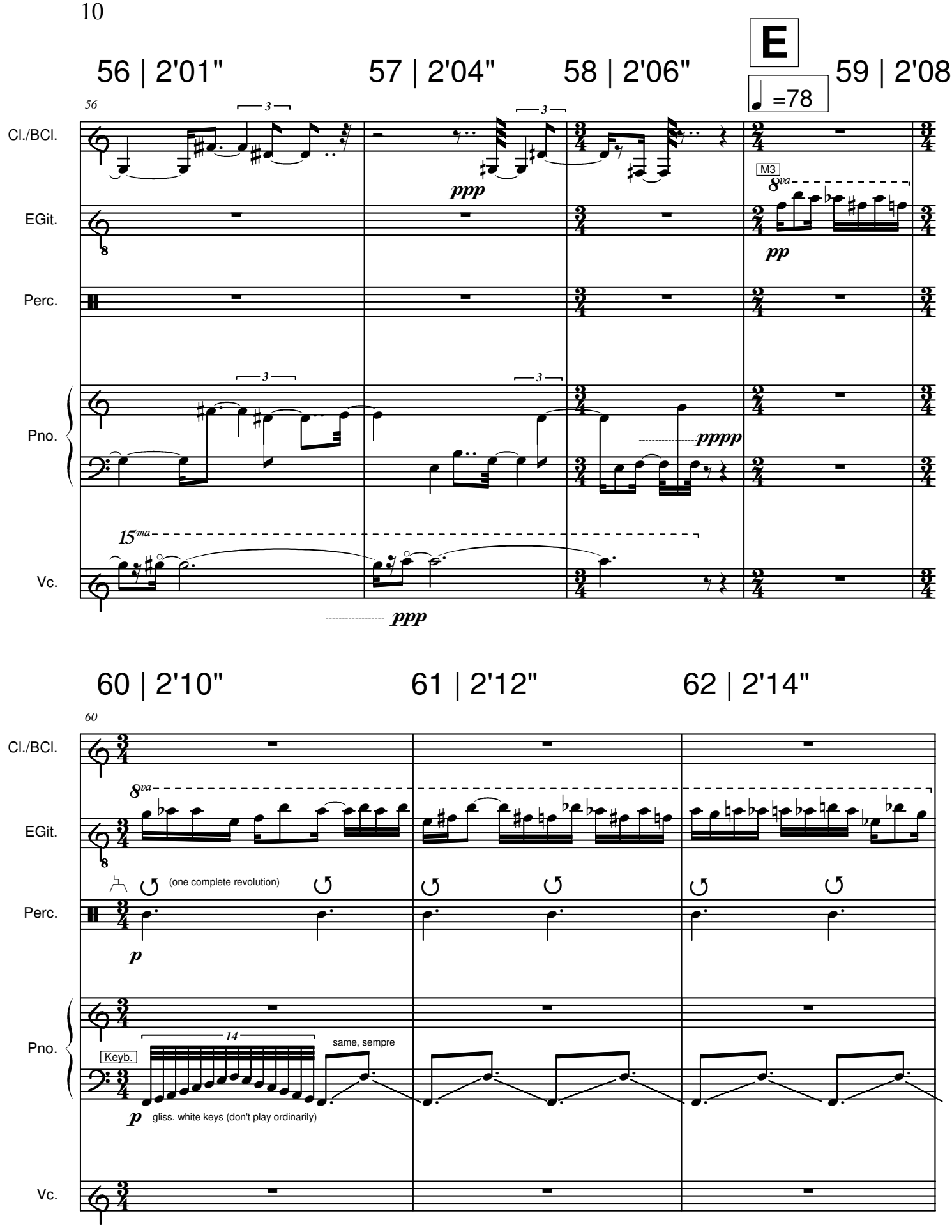

34 | 1'08"
D
(=100)
35 | 1'11"
36 | 1'13"
34
leave out (as few as possible) notes for breathing
Cl./BCl.
EGit.
Perc.
Pno.
Vc.
mp
sempre staccato
fff
mf
Keyb.
f
(rectangular bow movements)
heavy bow pressure
mf
sempre
(sempre staccato)

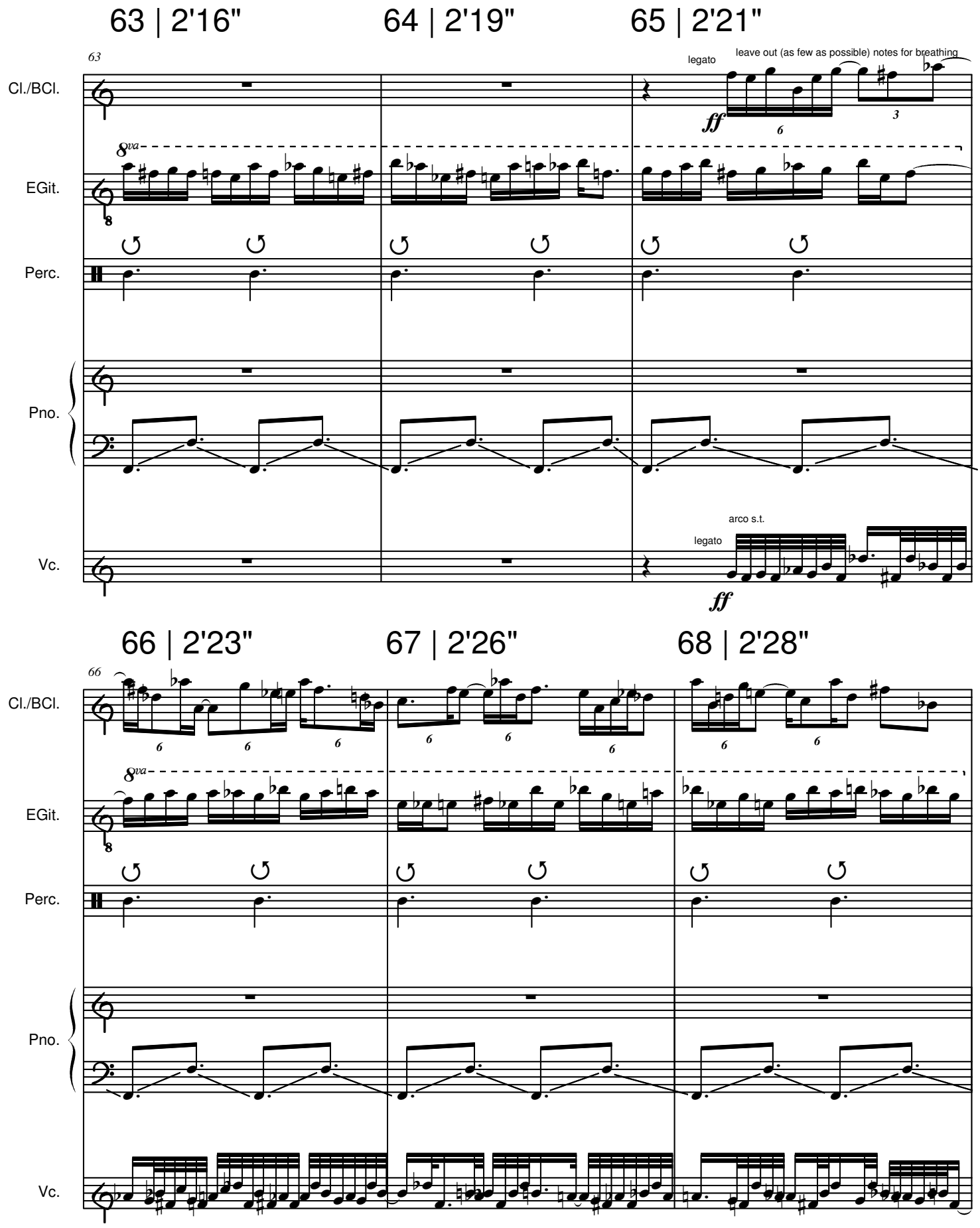

37 | 1'16"
38 | 1'18"
39 | 1'21"
37
Cl./BCl.
EGit.
Perc.
Pno.
Vc.
photo of the ensemble

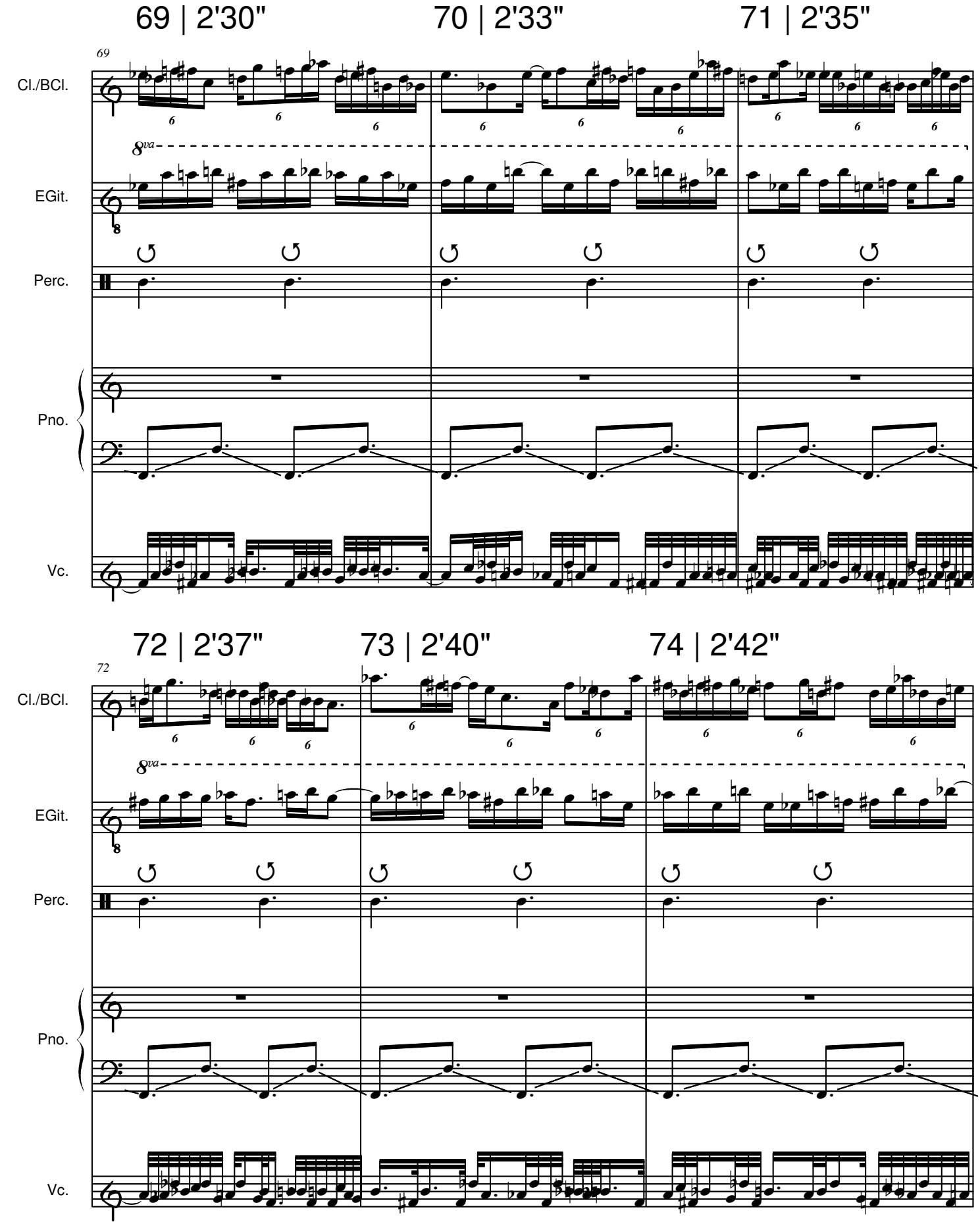

40 | 1'23"
41 | 1'25"
42 | 1'28"
40
Cl./BCl.
EGit.
Perc.
Pno.
Vc.

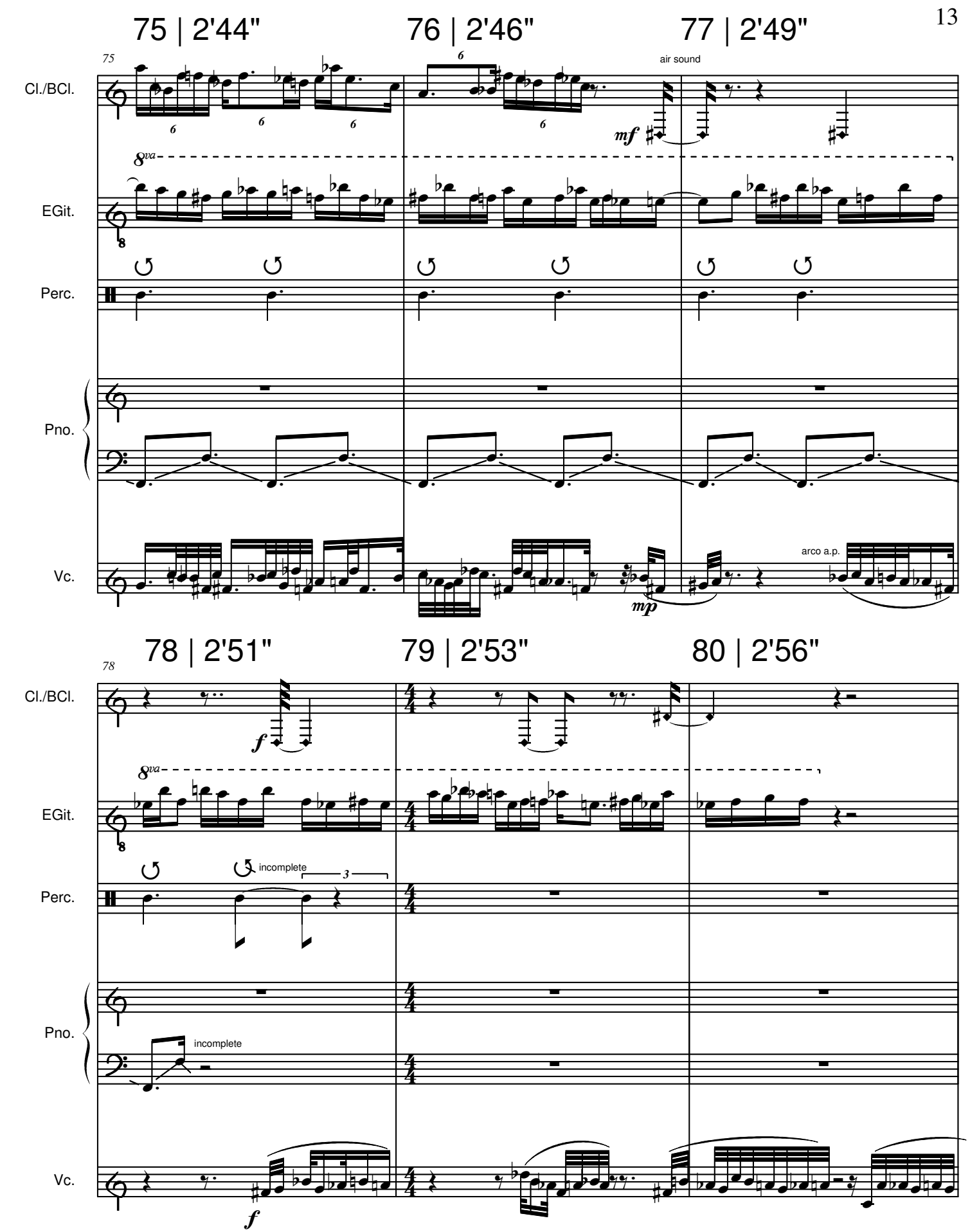

43 | 1'30"
44 | 1'33"
45 | 1'35"
43
Cl./BCl.
EGit.
Perc.
Pno.
Vc.
p
p
3
arco ord.
I, sempre FIgIt.
mf
poco a poco dim.
46 | 1'37"
47 | 1'40"
48 | 1'42"
46
Cl./BCl.
EGit.
Perc.
Pno.
Vc.


49 | 1'45"
50 | 1'47"
51 | 1'49"
52 | 1'52"
49
Cl./BCl.
EGit.
Perc.
marcato
Pno.
Pno.
f poco a poco dim.
(sost. Ped.)
ff
l.v.
8vb
15ma
Vc.
3
53 | 1'54"
54 | 1'57"
55 | 1'59"
53
Cl./BCl.
pp sempre
EGit.
Perc.
Pno.
15ma
Vc.
3

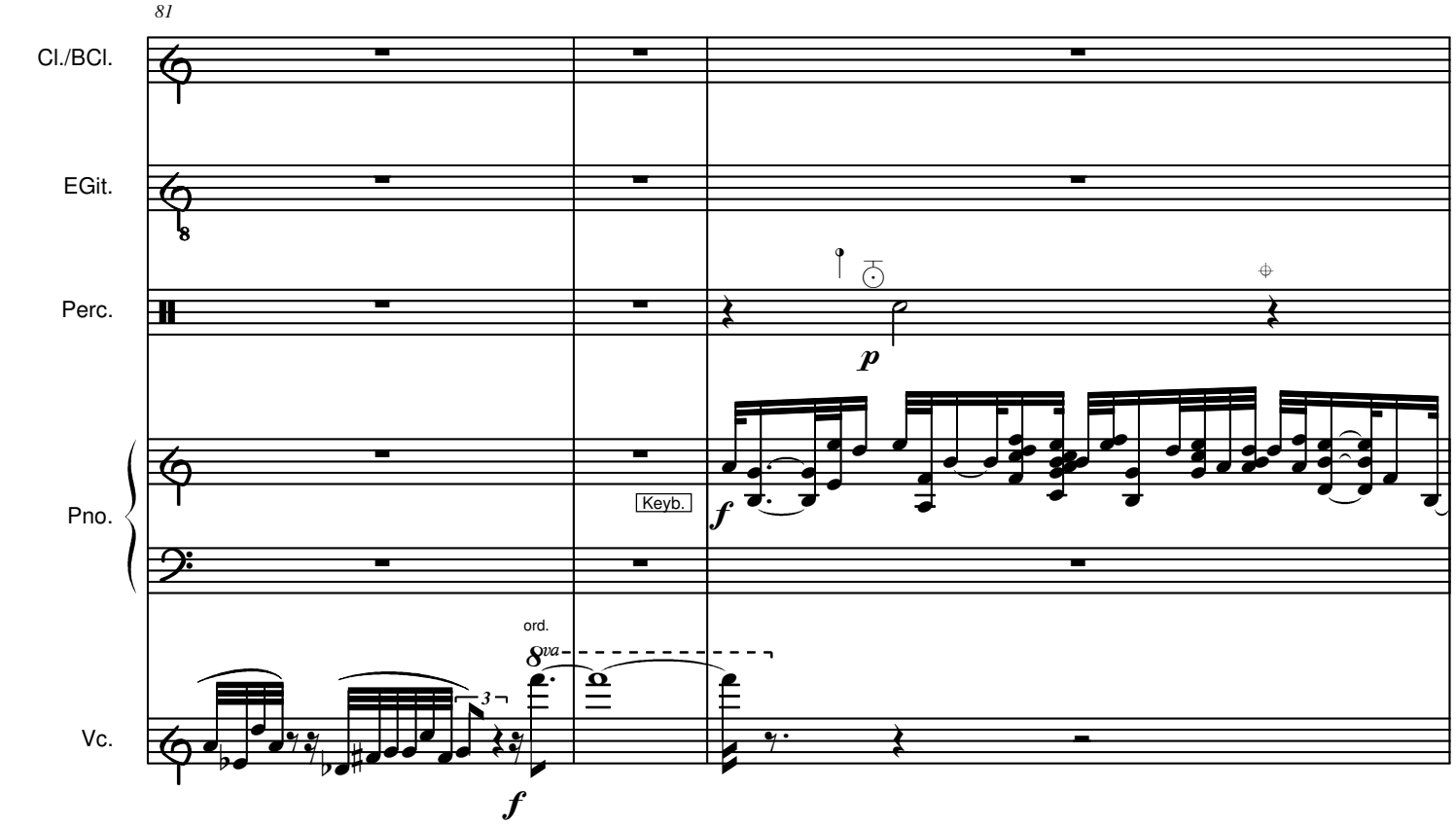

E
56 | 2'01"
57 | 2'04"
58 | 2'06"
59 | 2'08"
60 | 2'10"
61 | 2'12"
62 | 2'14"
=78
Cl./BCl.
EGit.
Perc.
Pno.
Vc.
ppp
pp
pppp
M3
8va
15ma
(one complete revolution)
Keyb.
same, sempre
gliss. white keys (don't play ordinarily)


63 | 2'16"
64 | 2'19"
65 | 2'21"
63
legato
leave out (as few as possible) notes for breathing
Cl./BCl.
ff
6
3
8va
EGit.
Perc.
Pno.
arco s.t.
legato
Vc.
ff
66 | 2'23"
67 | 2'26"
68 | 2'28"
66
Cl./BCl.
6
8va
EGit.
Perc.
Pno.
Vc.

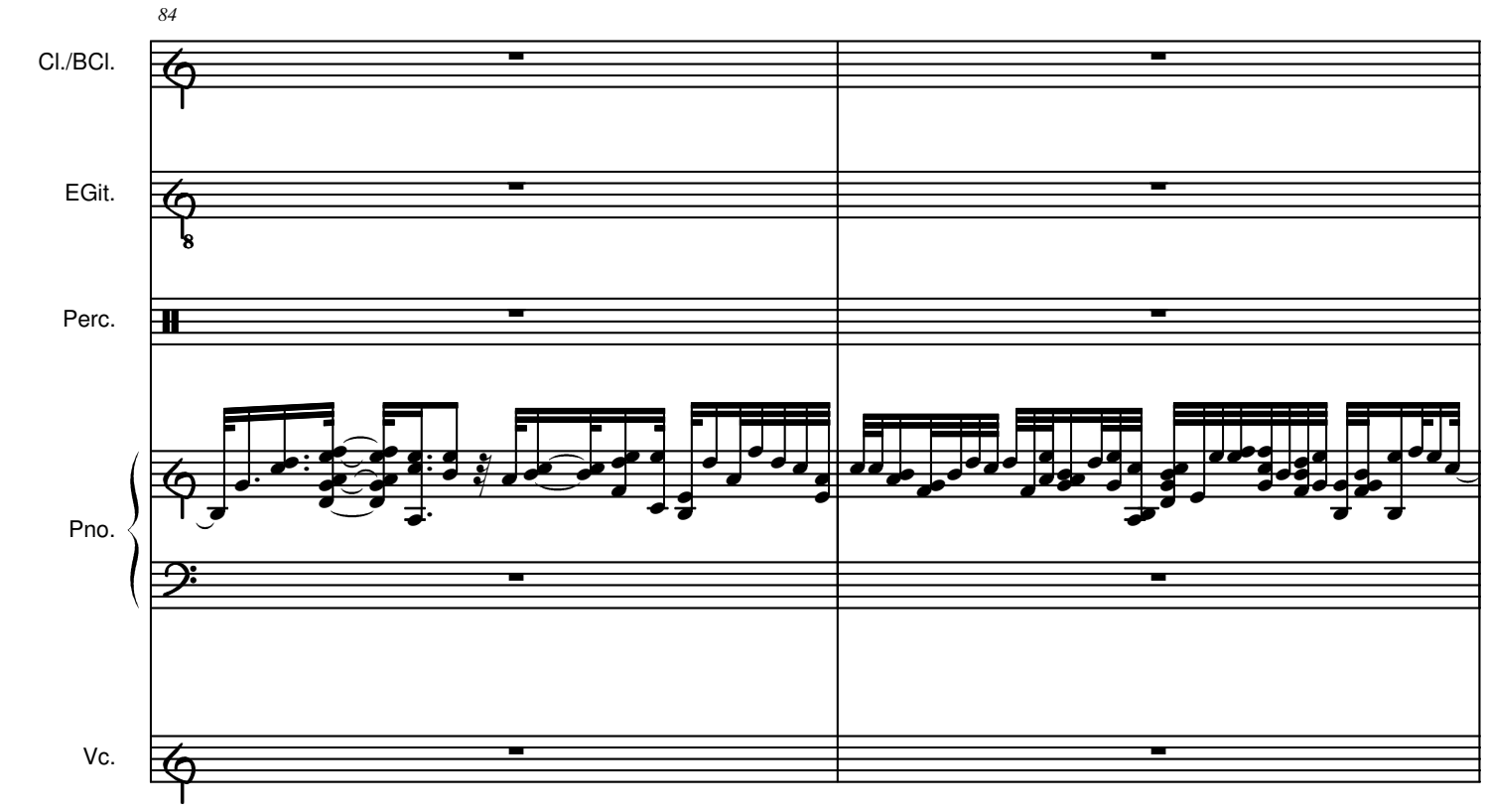

69 | 2'30"
70 | 2'33"
71 | 2'35"
69
Cl./BCl.
8va
EGit.
Perc.
Pno.
Vc.
72 | 2'37"
73 | 2'40"
74 | 2'42"
72
Cl./BCl.
8va
EGit.
Perc.
Pno.
Vc.


75 | 2'44"
76 | 2'46"
77 | 2'49"
75
Cl./BCl.
EGit.
Perc.
Pno.
Vc.
air sound
mf
8va
mp
arco a.p.
78 | 2'51"
79 | 2'53"
80 | 2'56"
78
f
incomplete
3
f

81 | 3'00" 82 | 3'03" 83 | 3'06"

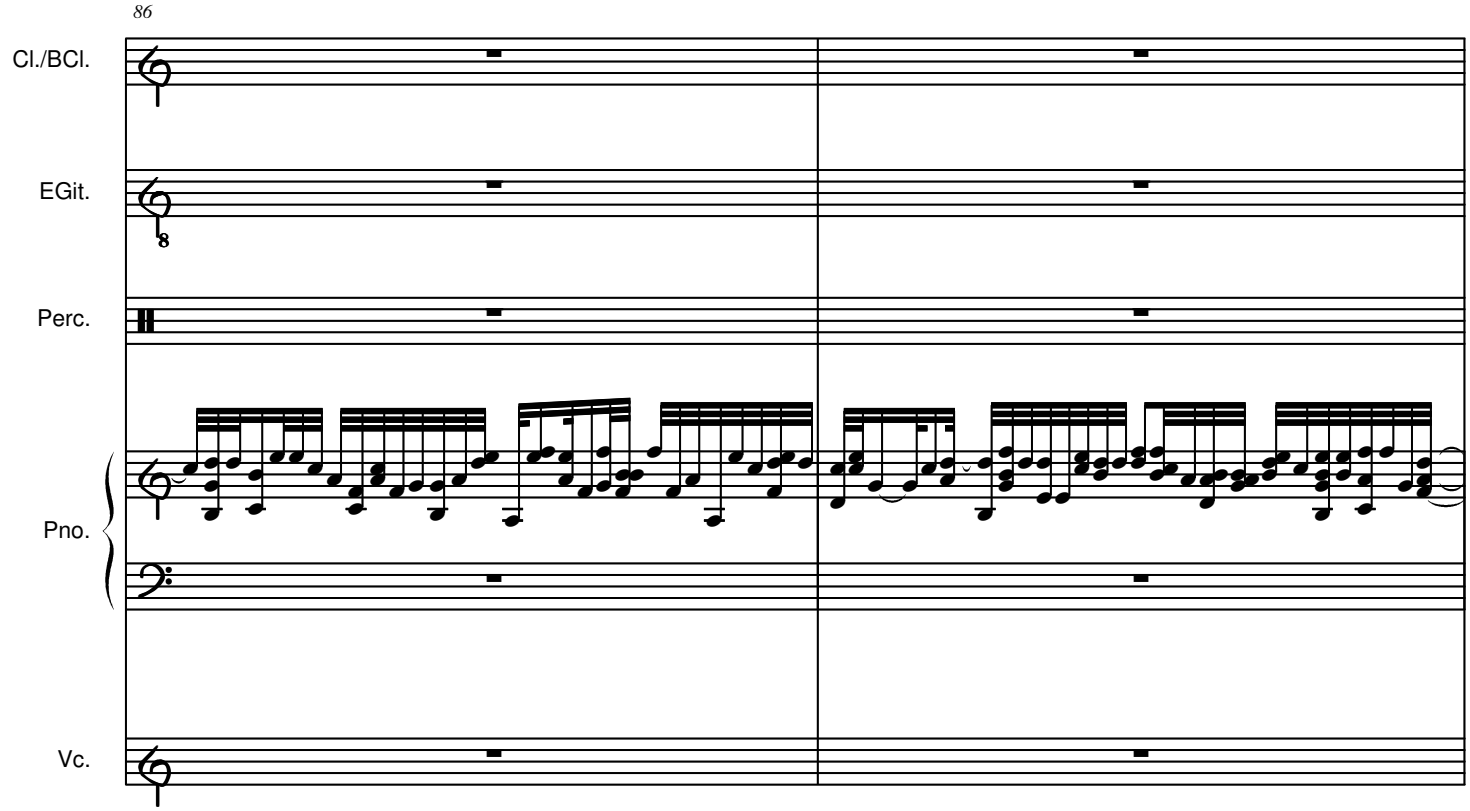


84 | 3'09" 85 | 3'12"



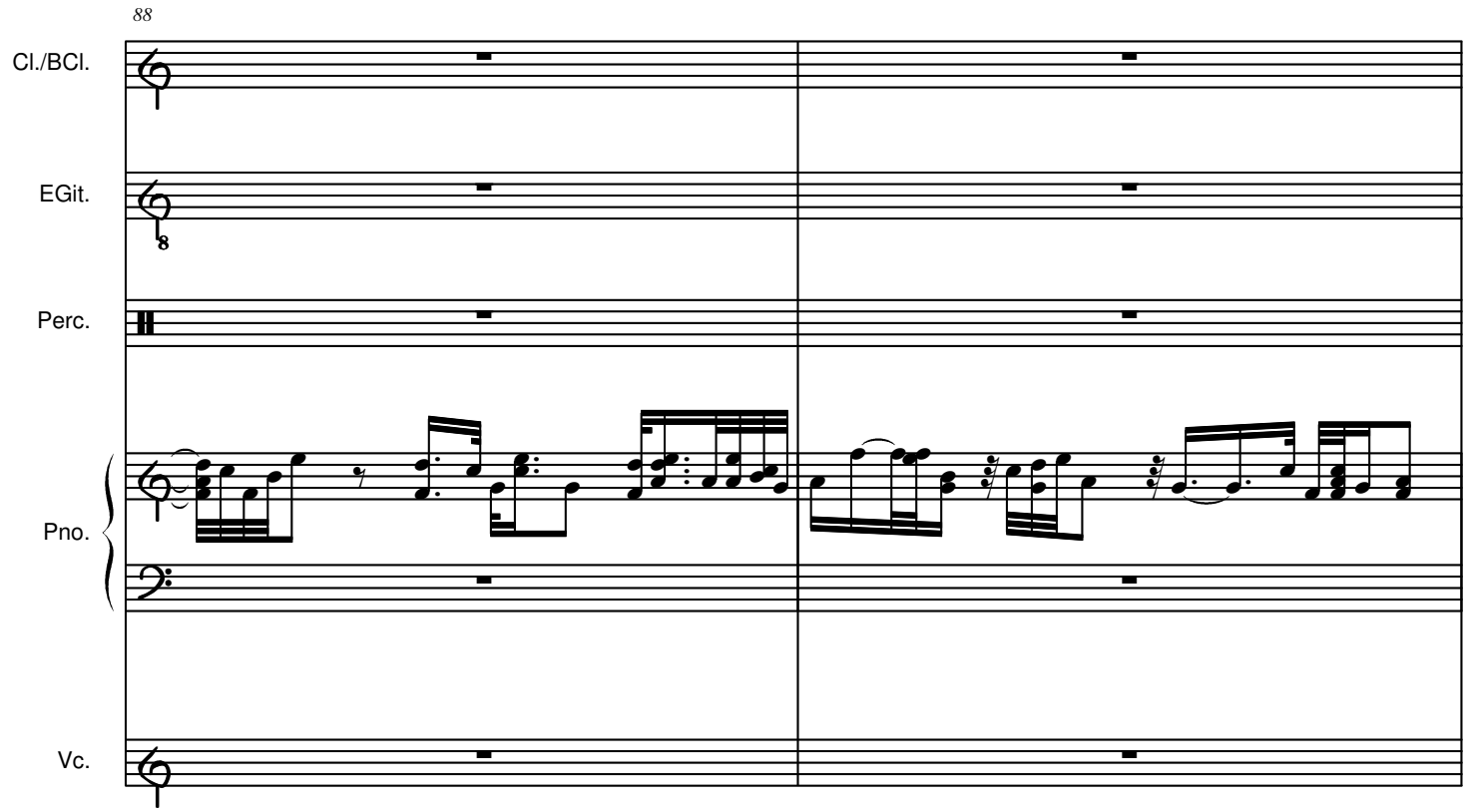
86 | 3'15"

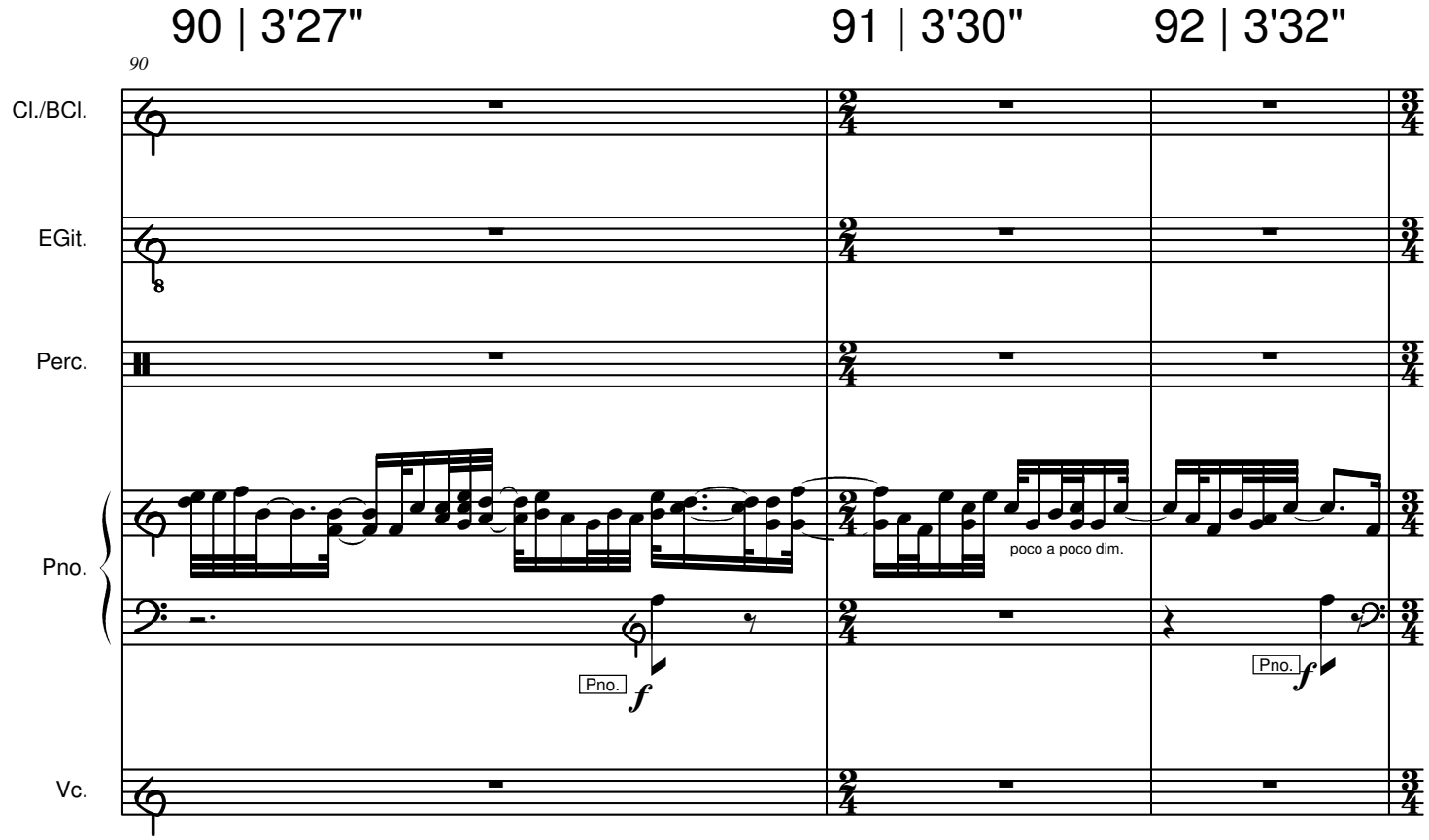
87 | 3'18"

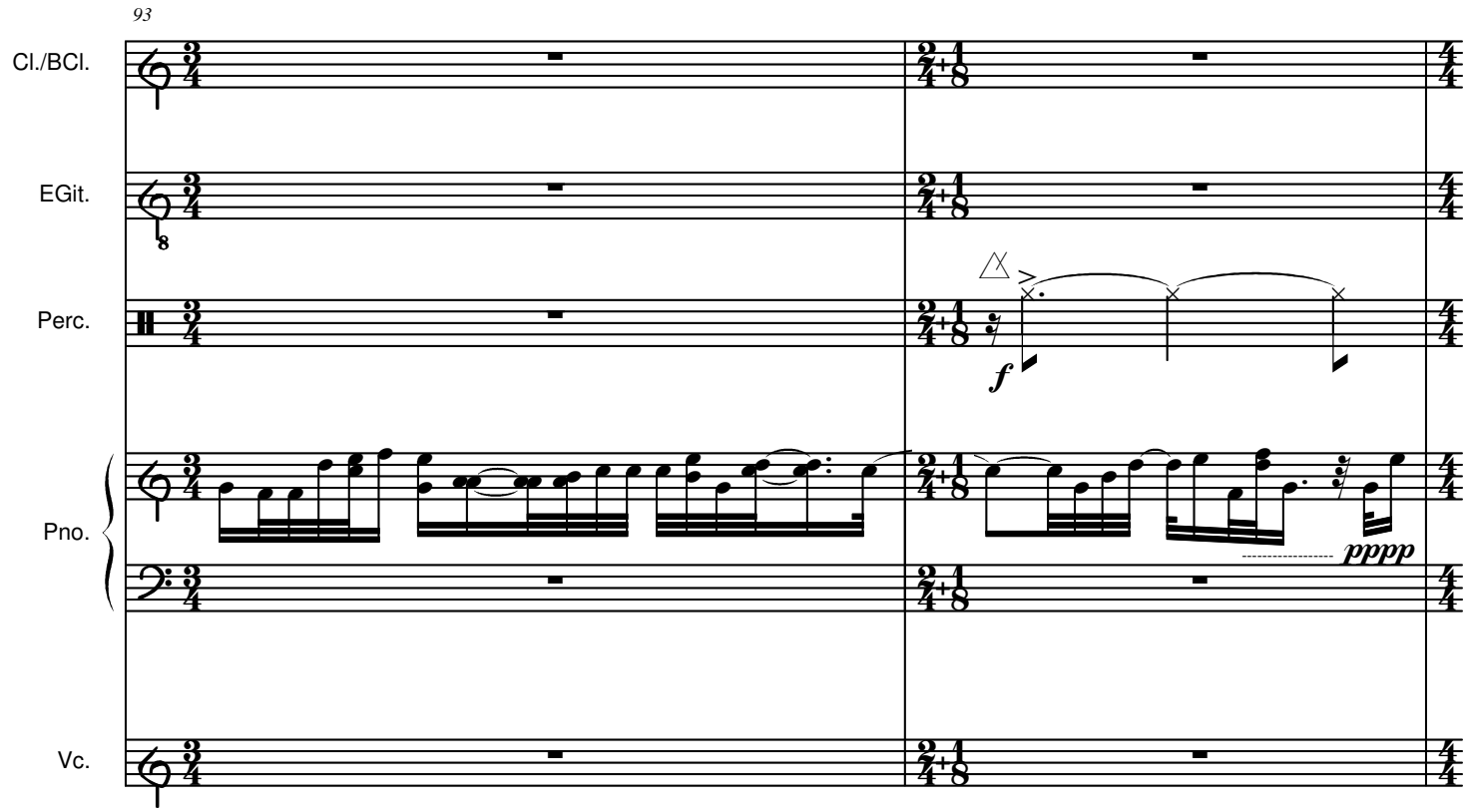


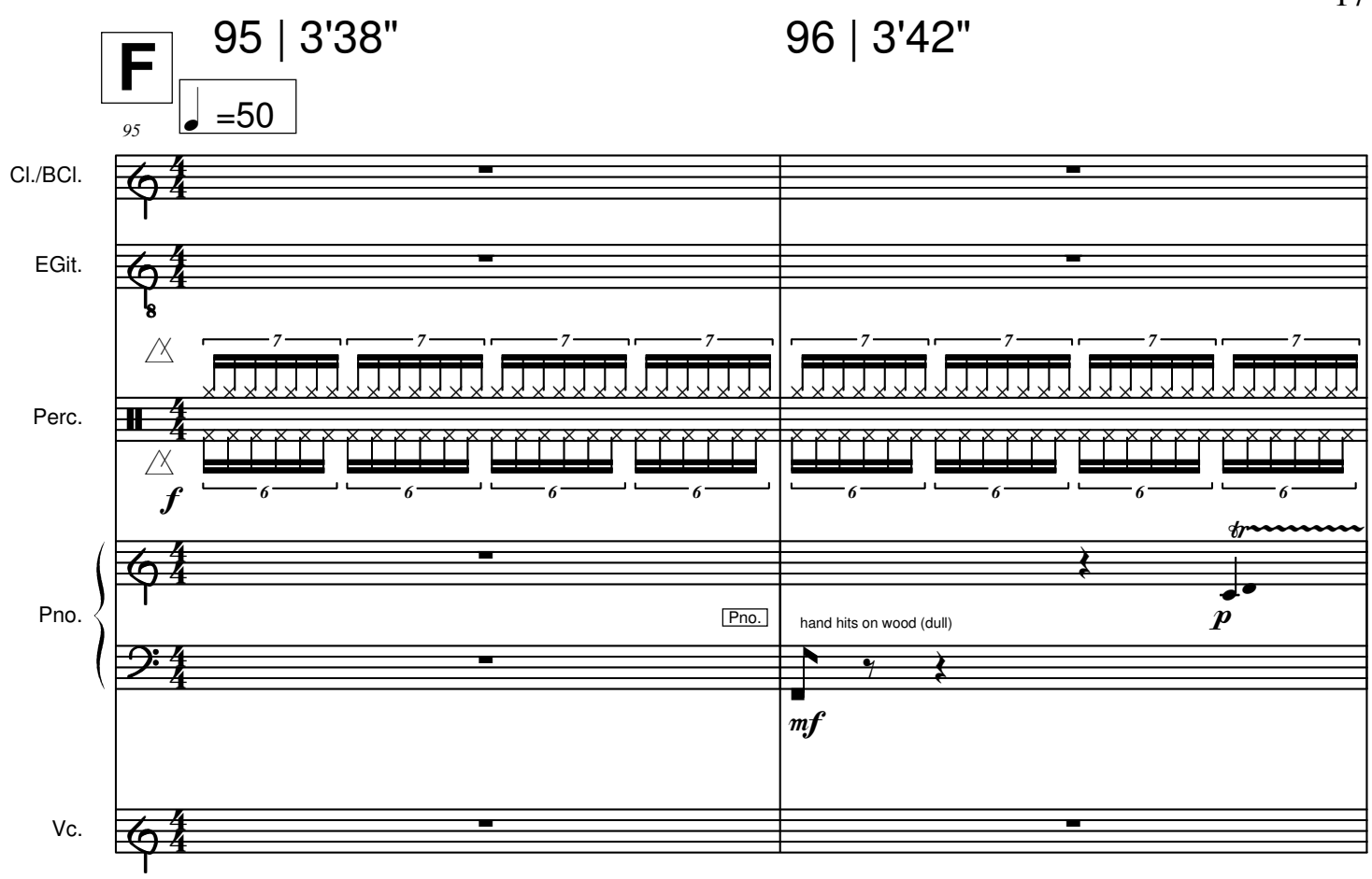
88 | 3'21"

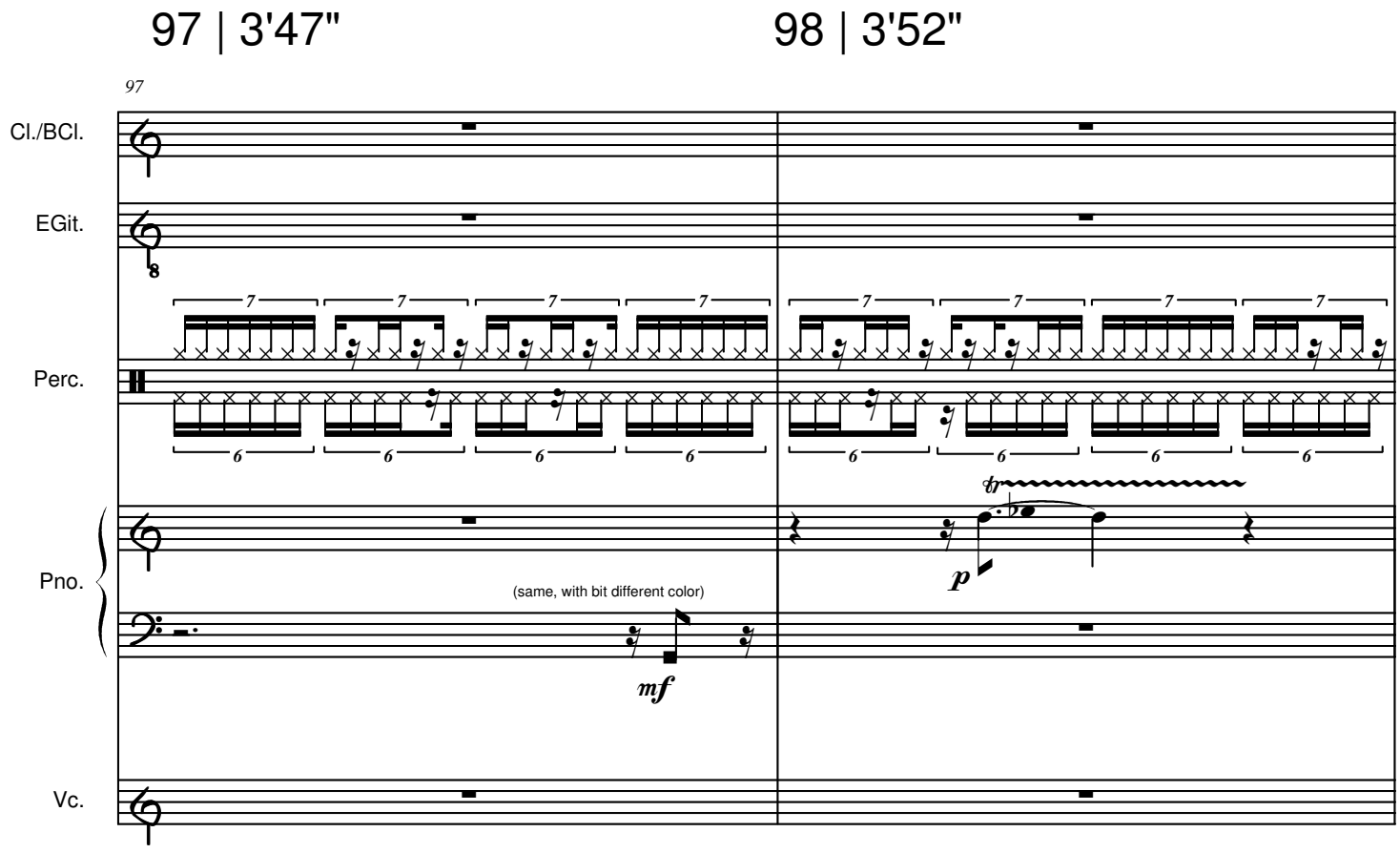
89 | 3'24"



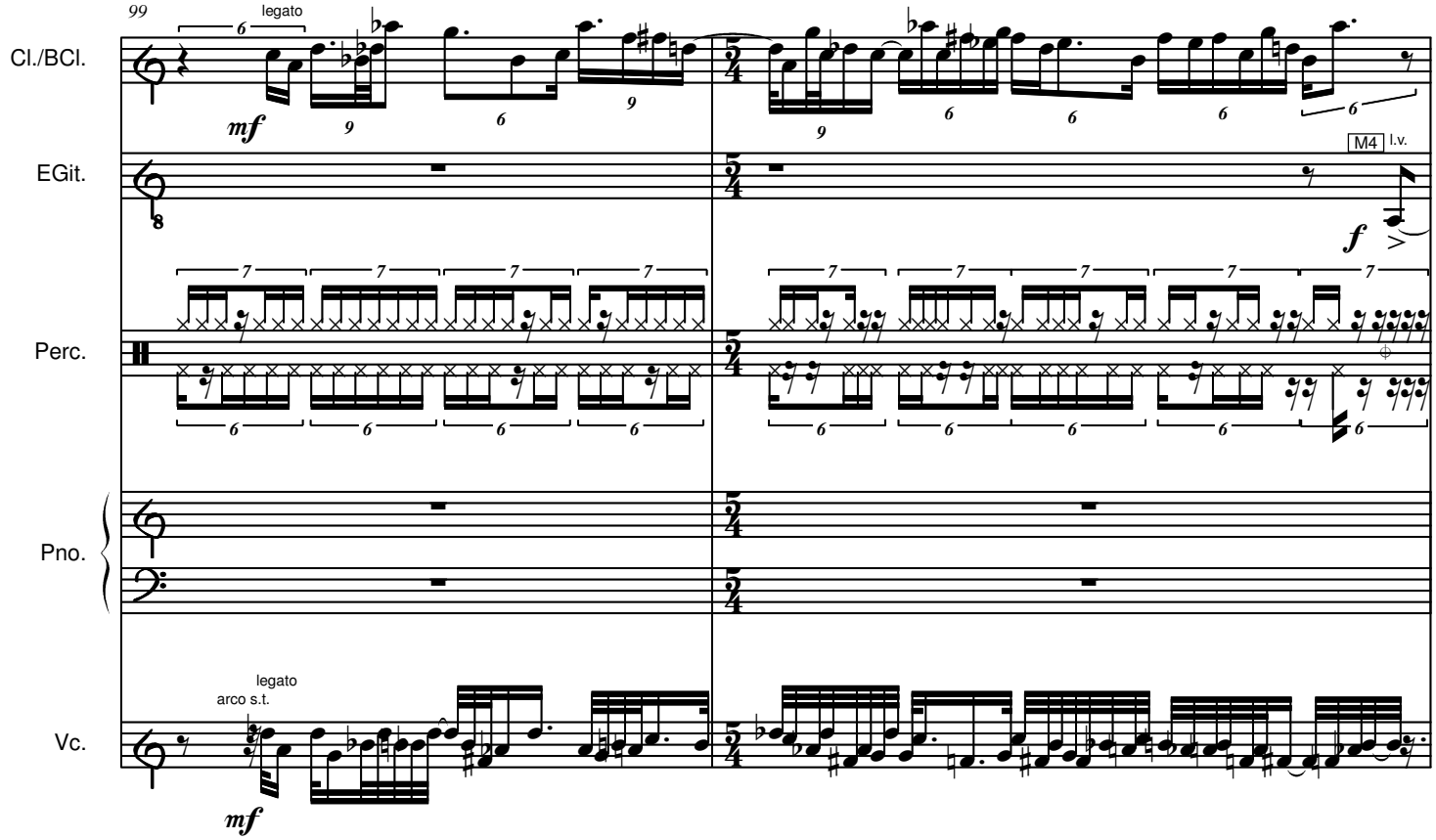

90 | 3'27"
91 | 3'30"
92 | 3'32"
90
Cl./BCl.
EGit.
Perc.
Pno.
Vc.
poco a poco dim.
Pno.
f
Pno.
f


93 | 3'33"
94 | 3'36"
93
Cl./BCl.
EGit.
Perc.
Pno.
Vc.
f
pppp

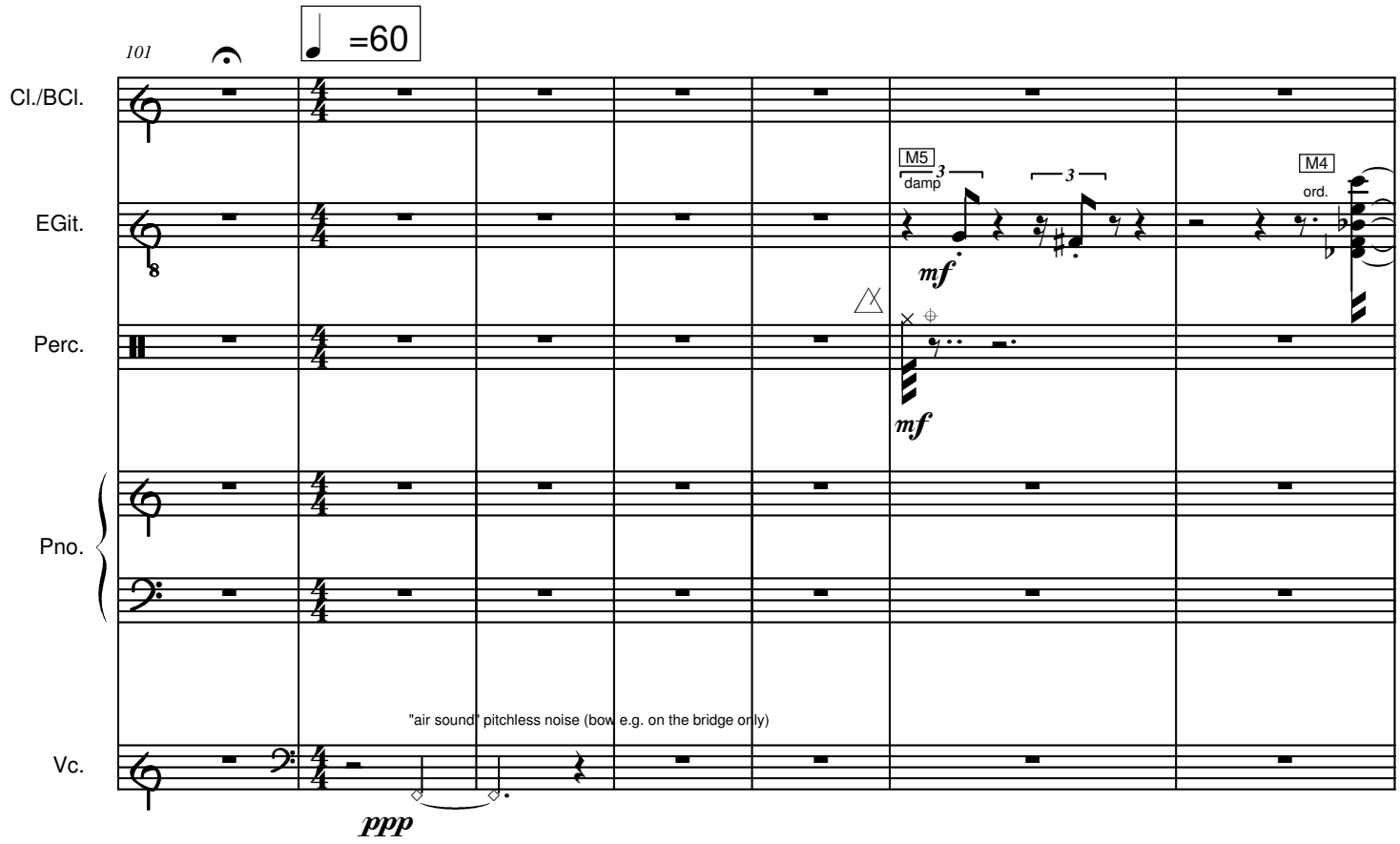

F
95 | 3'38"
96 | 3'42"
=50
95
Cl./BCl.
EGit.
Perc.
Pno.
Vc.
f
Pno.
hand hits on wood (dull)
mf
p

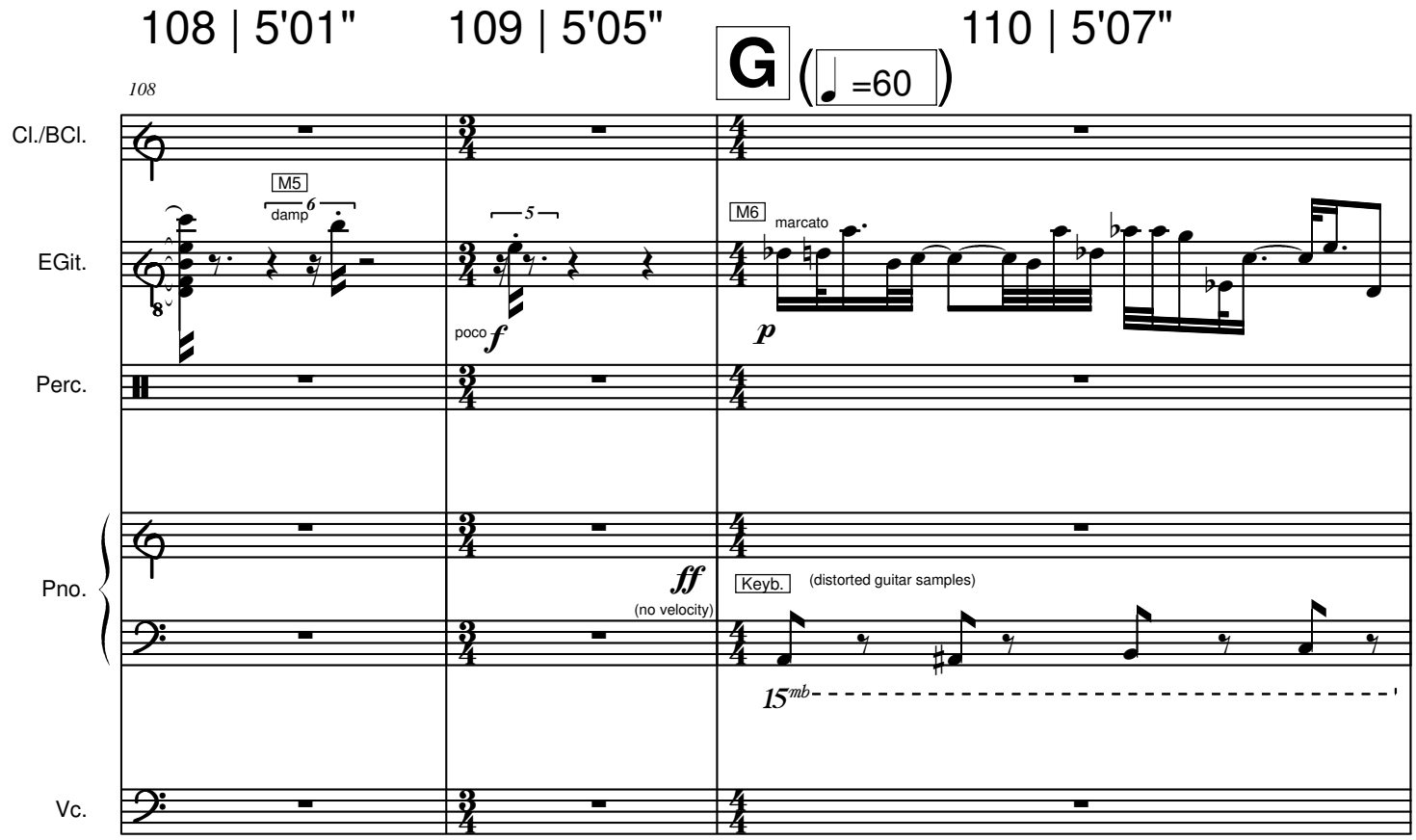

97 | 3'47"
98 | 3'52"
97
Cl./BCl.
EGit.
Perc.
Pno.
Vc.
(same, with bit different color)
mf
p

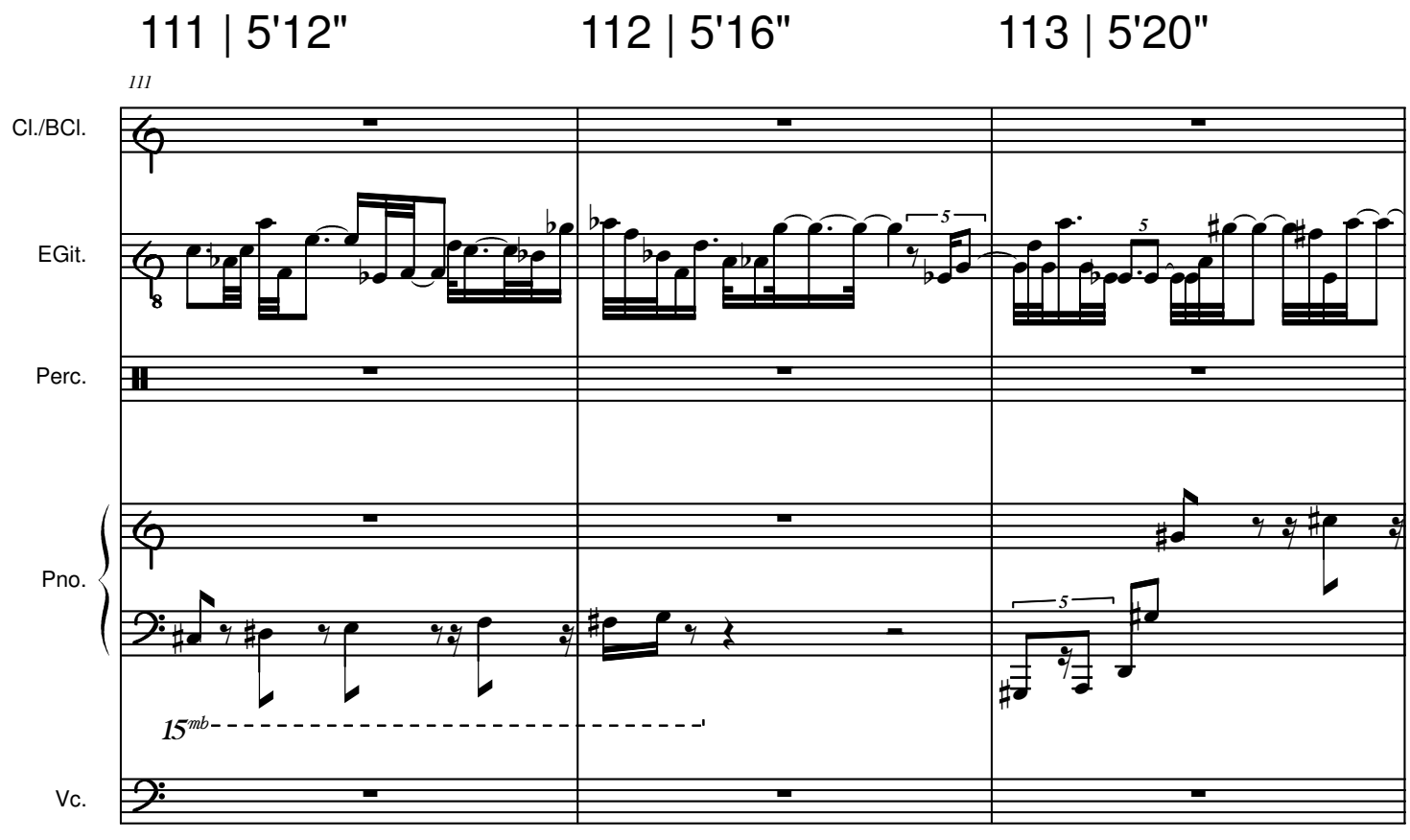
99 | 3'57" 100 | 4'02"



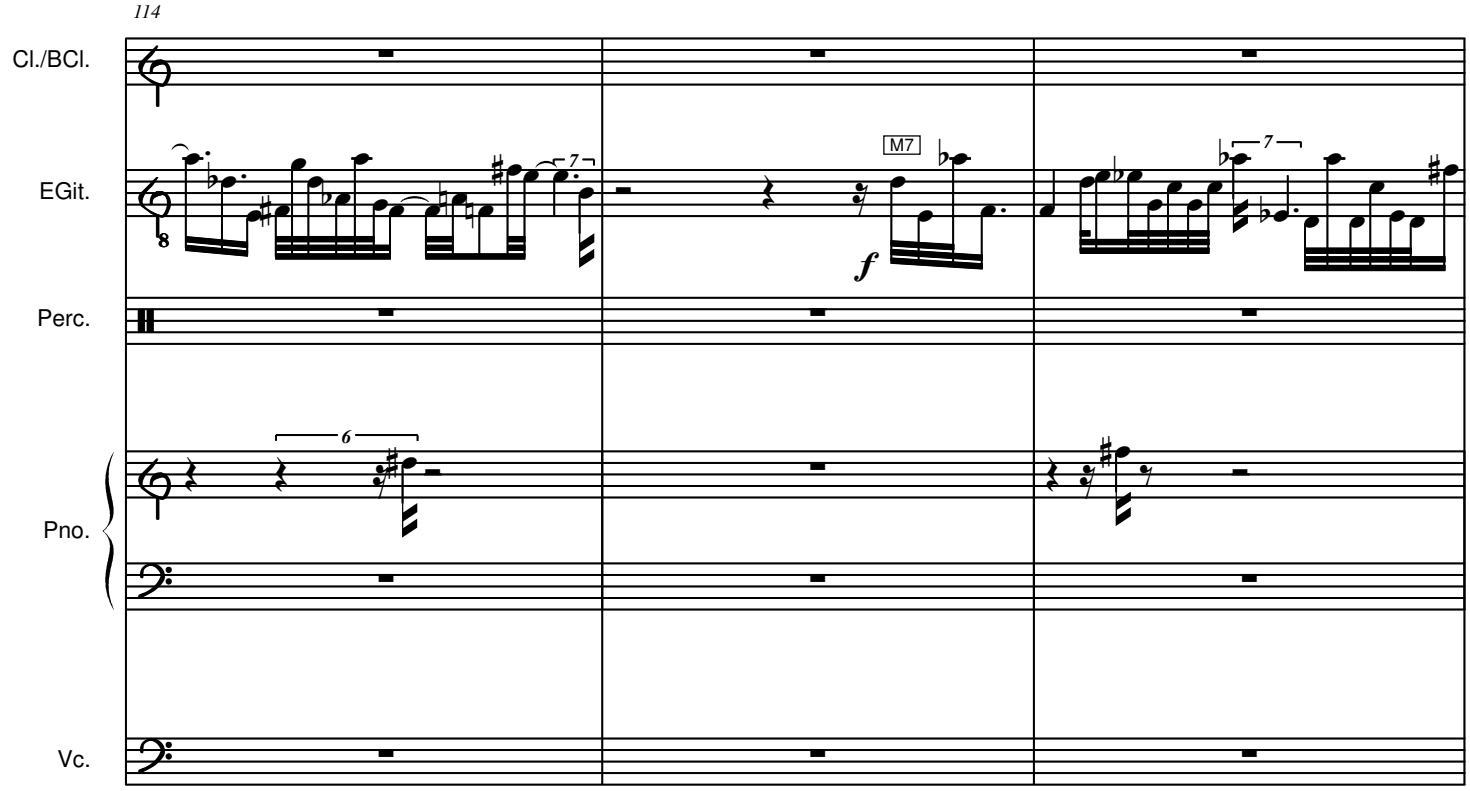
101 102 | 4'37" 103 104 105 106 | 4'52" 107 | 4'56"



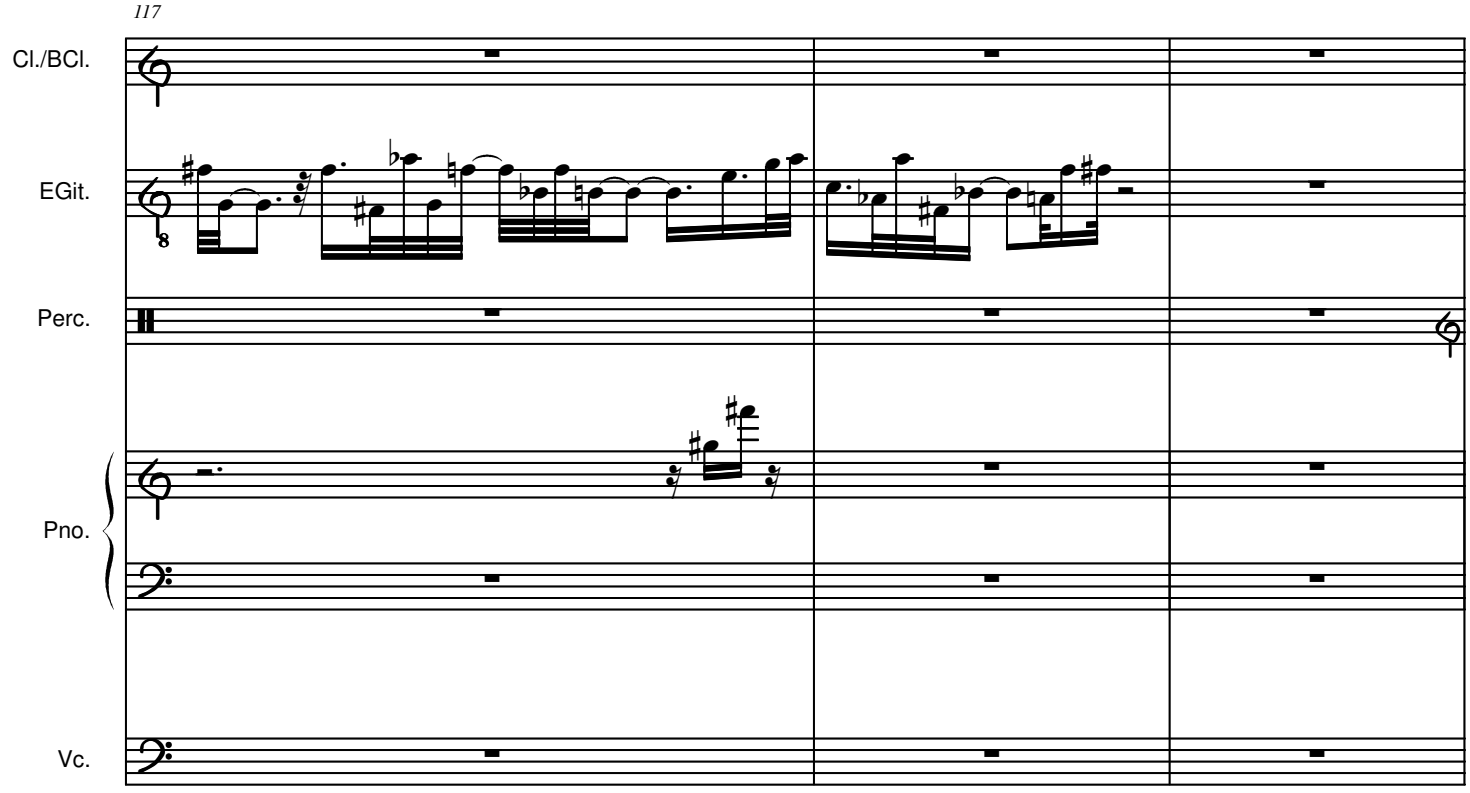

108 | 5'01"
109 | 5'05"
G
(=60)
110 | 5'07"
108
Cl./BCl.
EGit.
Perc.
Pno.
Vc.
M5
damp
6
5
poco f
M6
marcato
p
ff
(no velocity)
Keyb.
(distorted guitar samples)
15mb


111 | 5'12"
112 | 5'16"
113 | 5'20"
111
Cl./BCl.
EGit.
Perc.
Pno.
Vc.
5
15mb

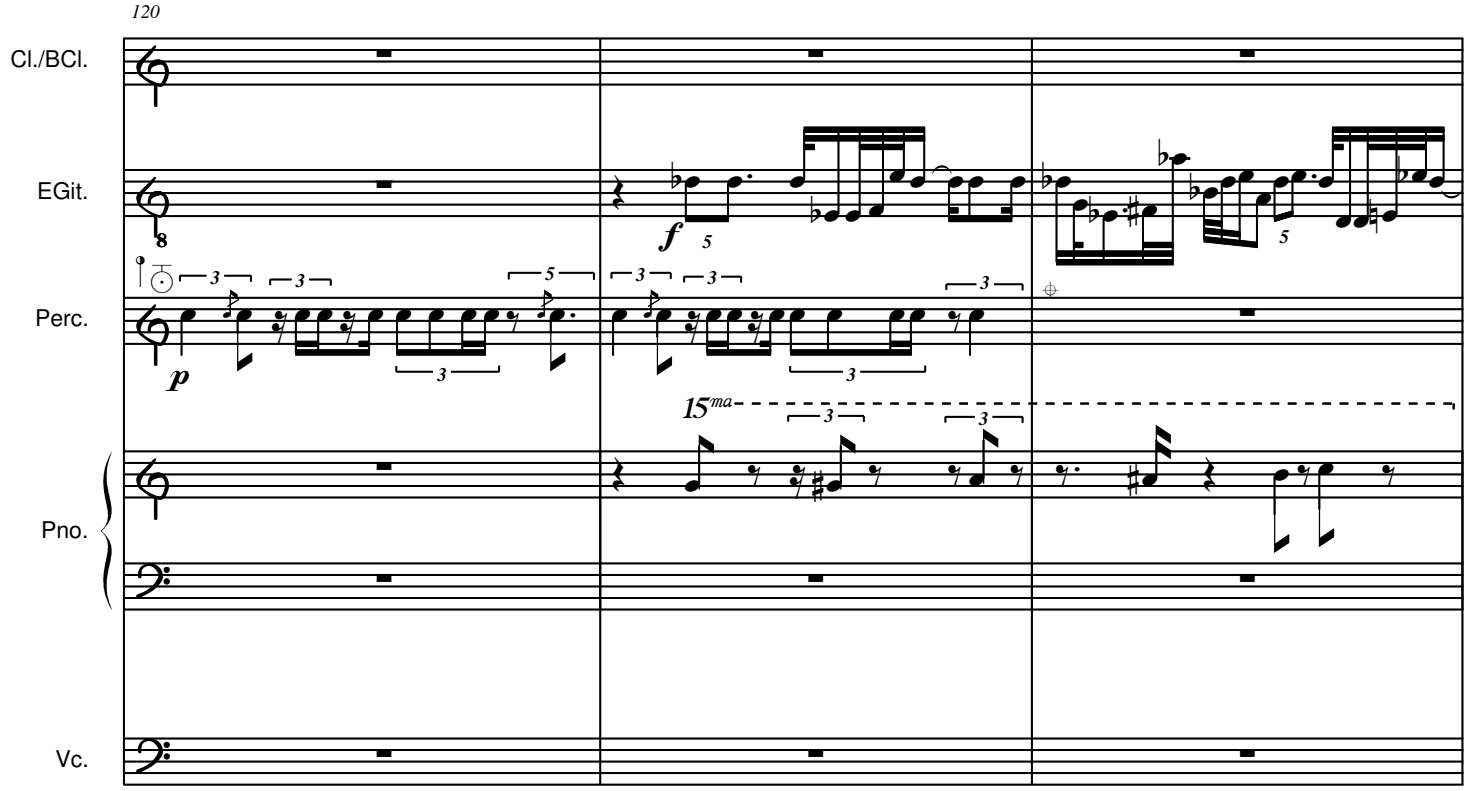
114 | 5'23" 115 | 5'28" 116 | 5'32"



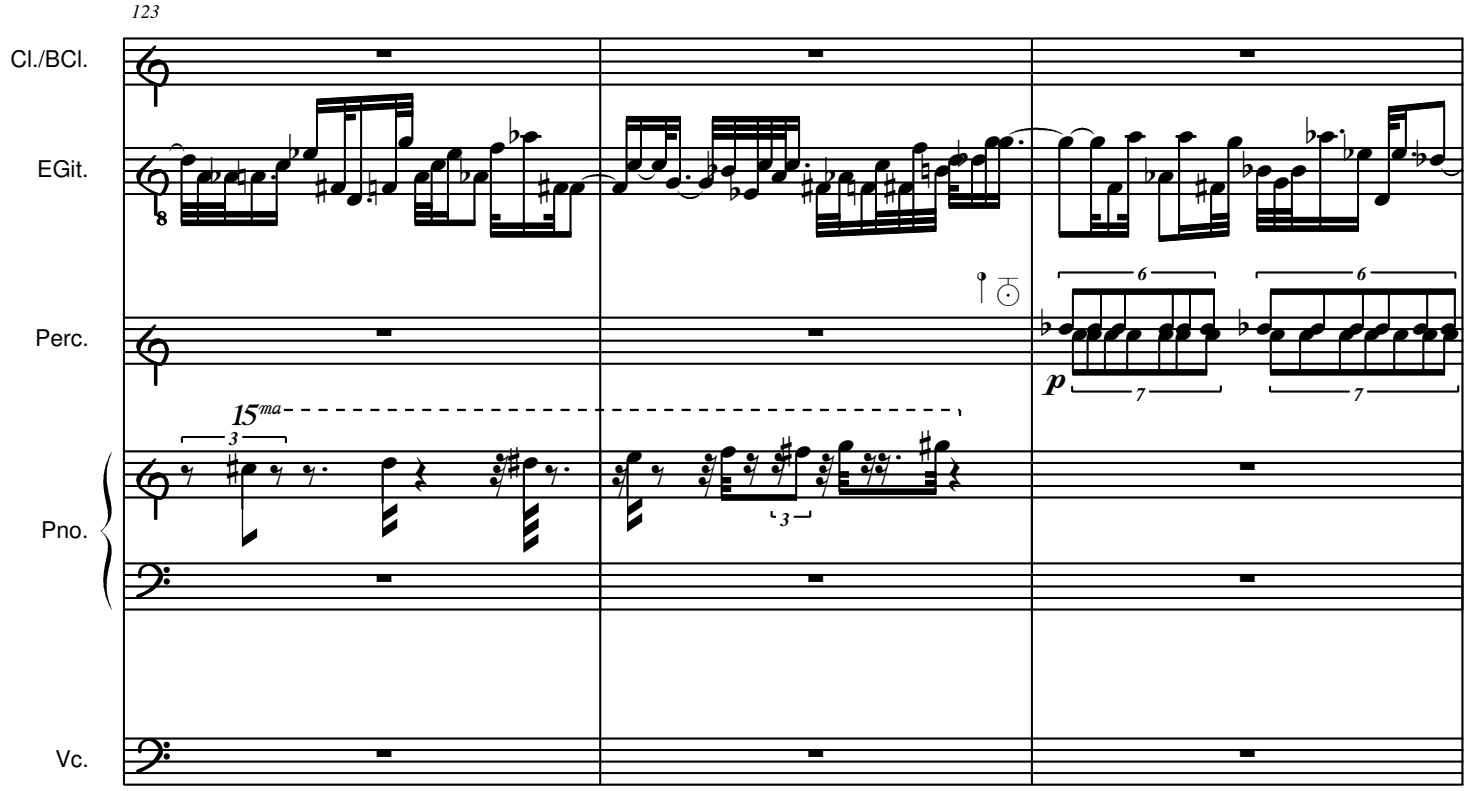
117 | 5'36" 118 | 5'40" 119 | 5'44"



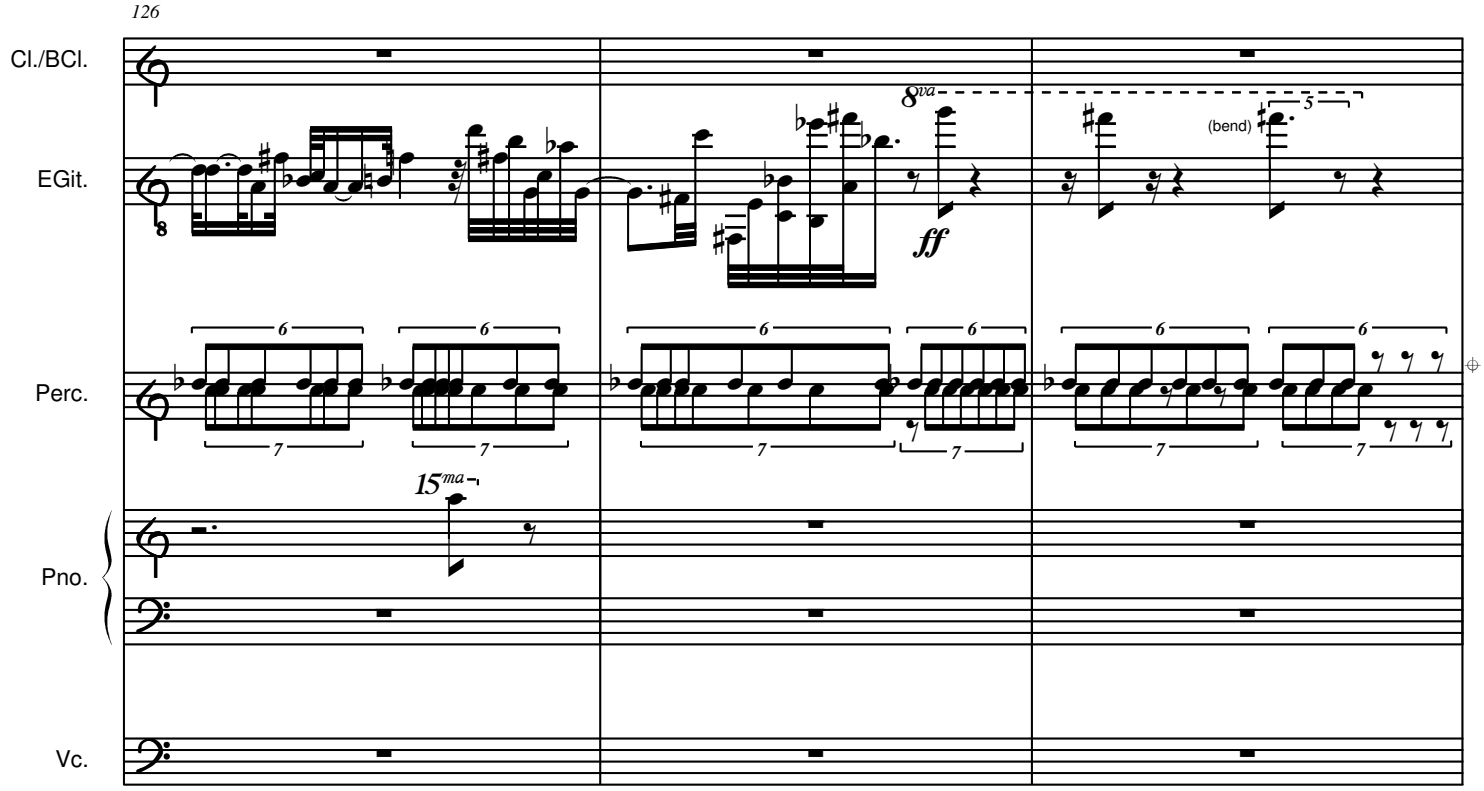
120 | 5'48" 121 | 5'52" 122 | 5'56"



123 | 5'59" 124 | 6'04" 125 | 6'08"

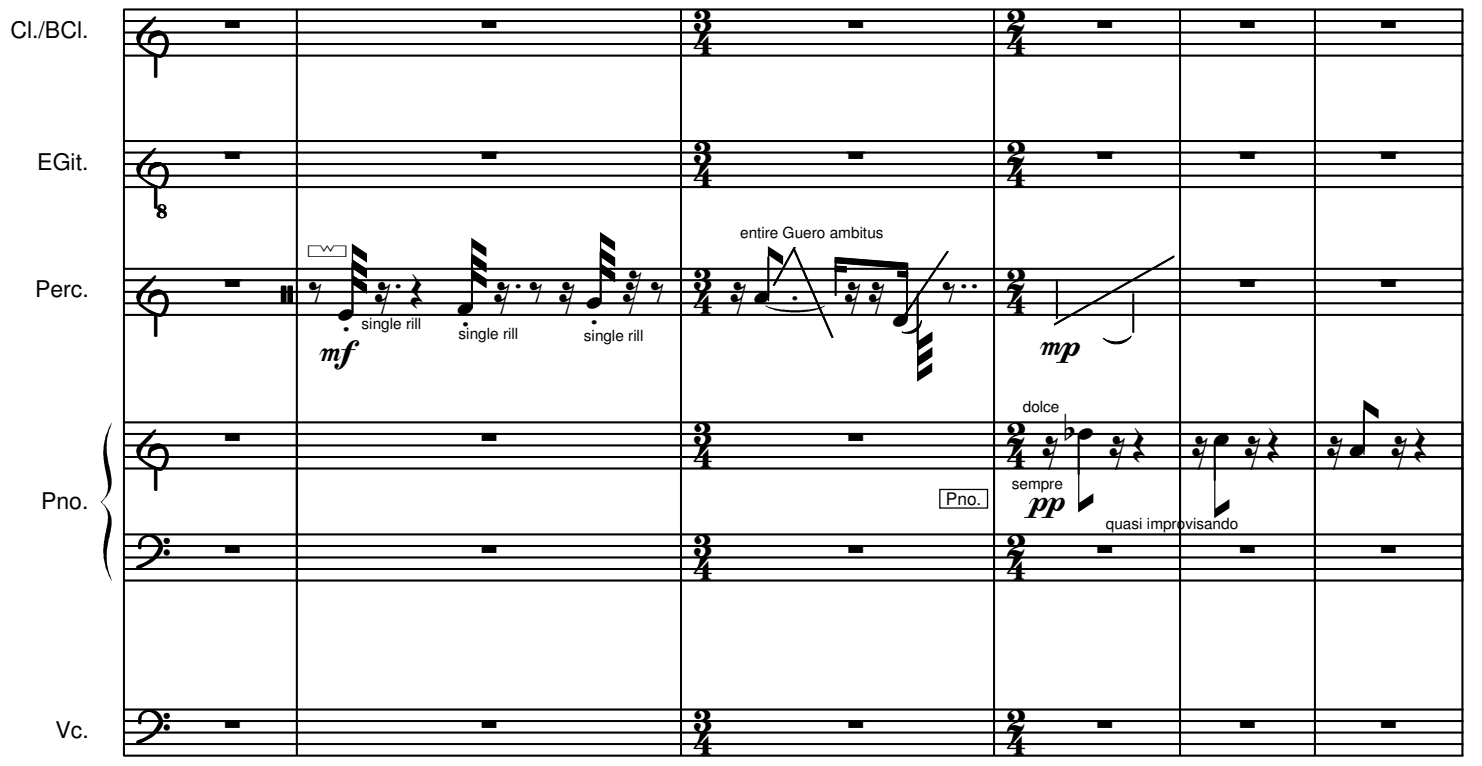


126 | 6'11" 127 | 6'16" 128 | 6'20"

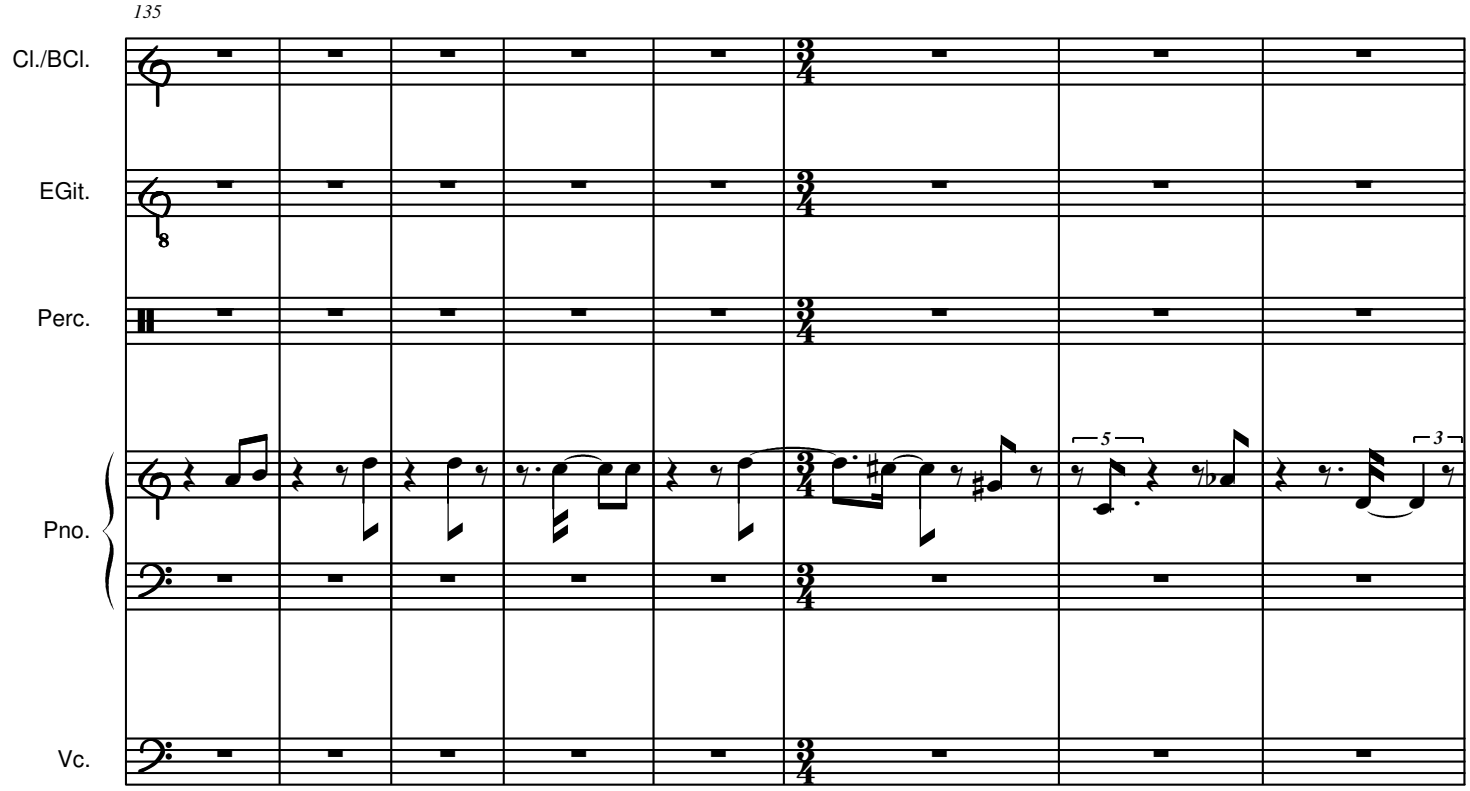


H

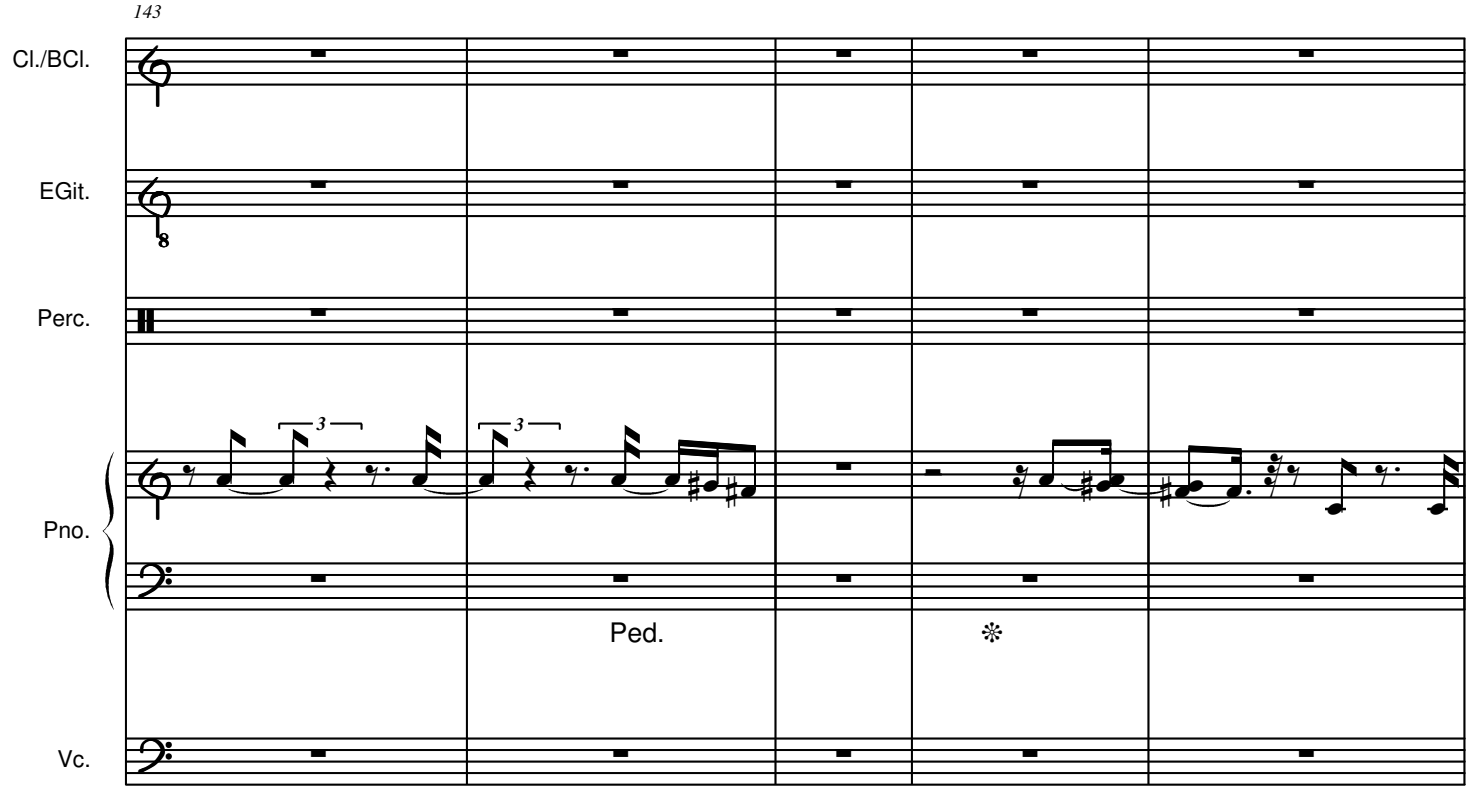
130 | 8'41" 131 | 8'45" 132 133 134



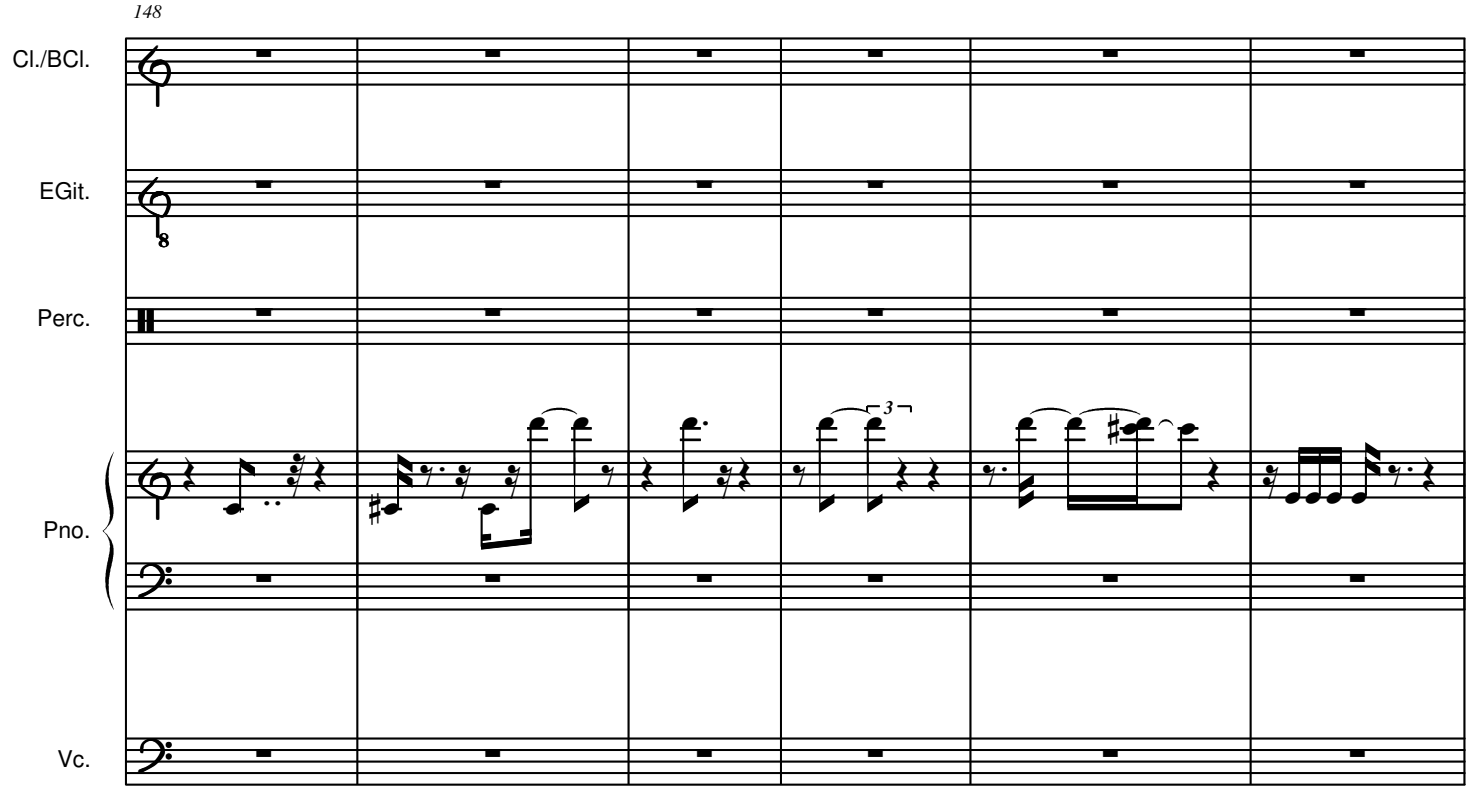
135 | 8'54" 138 139 140 | 9'04" 141 | 9'07" 142



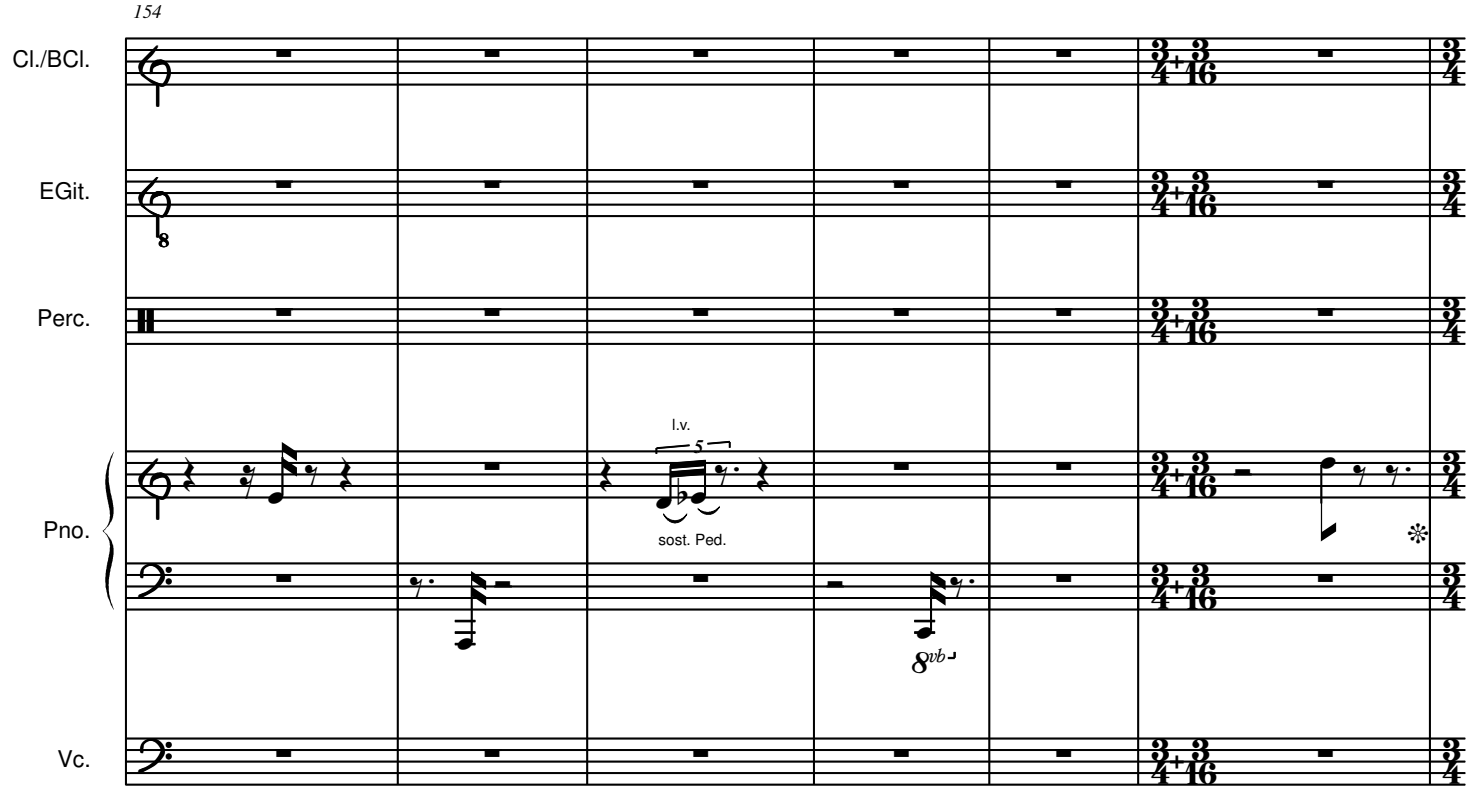
143 9'13" 144 | 9'16" 145 146 | 9'22" 147 | 9'25"



148 | 9'28" 149 150 151 152 | 9'40" 153 | 9'43"



154 | 9'46" 155 | 9'49" 156 157 158 159 | 10'01"

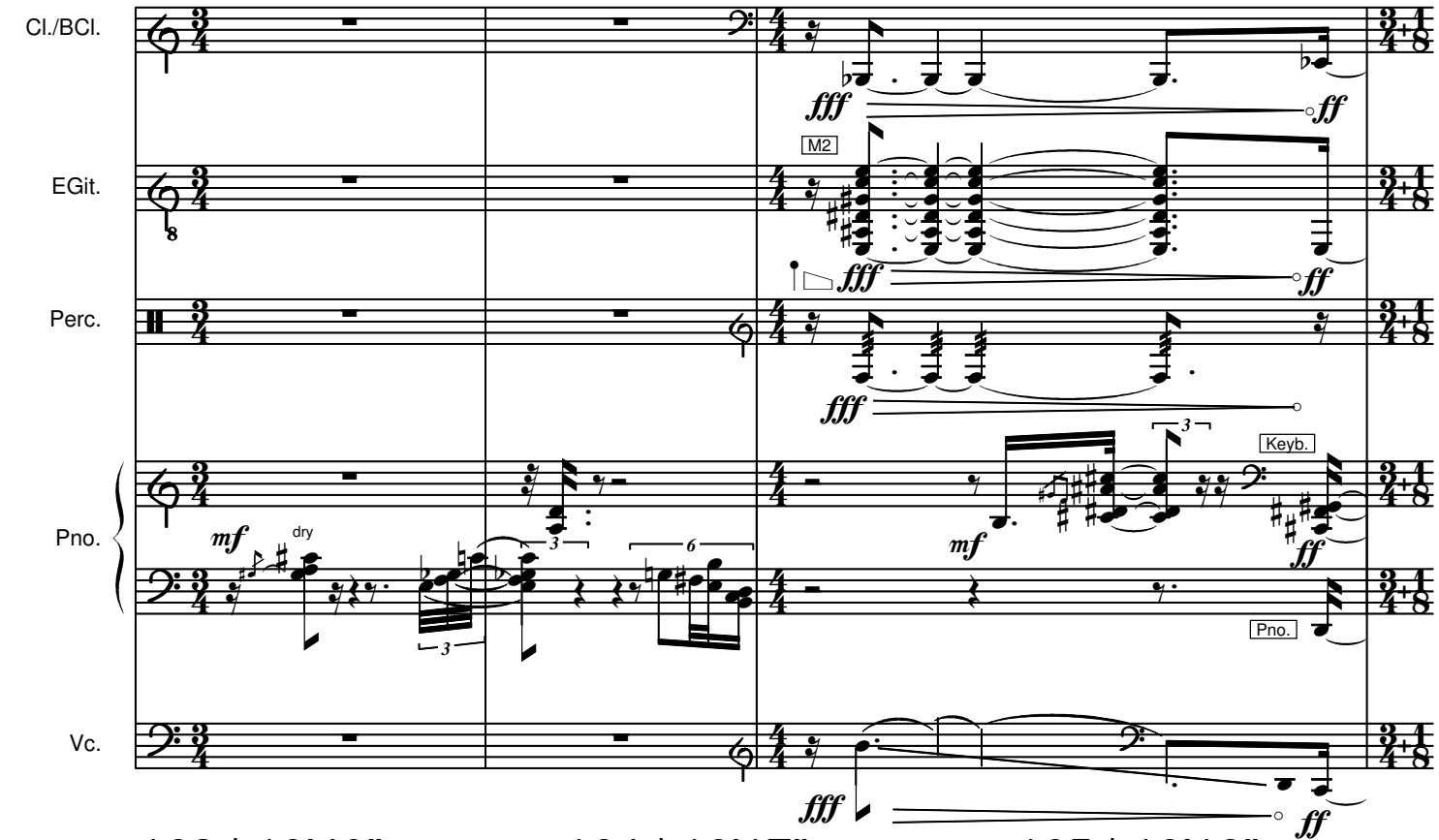


I

160 | 10'05" 161 | 10'08" 162 | 10'10"

160

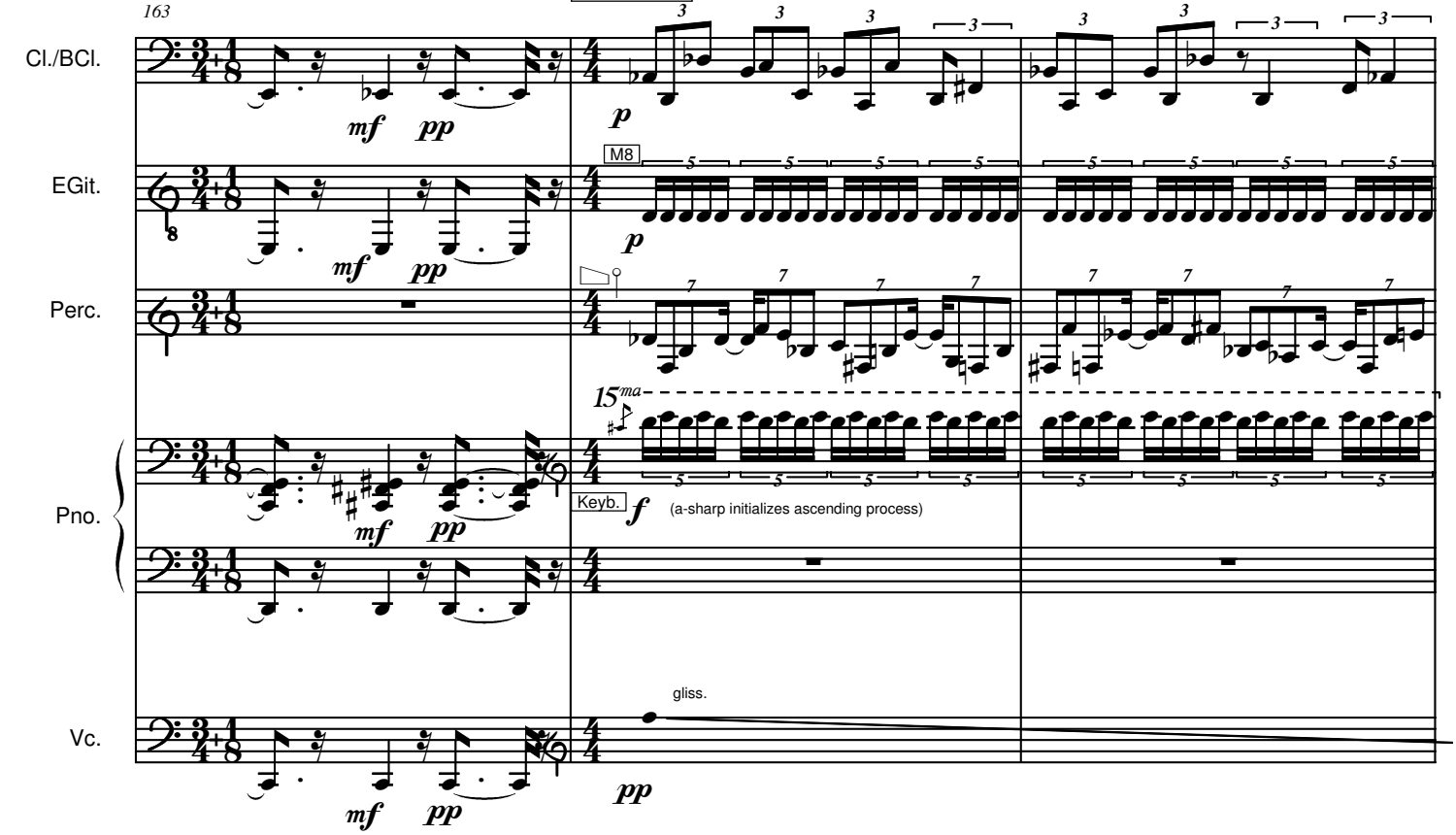
♩=70



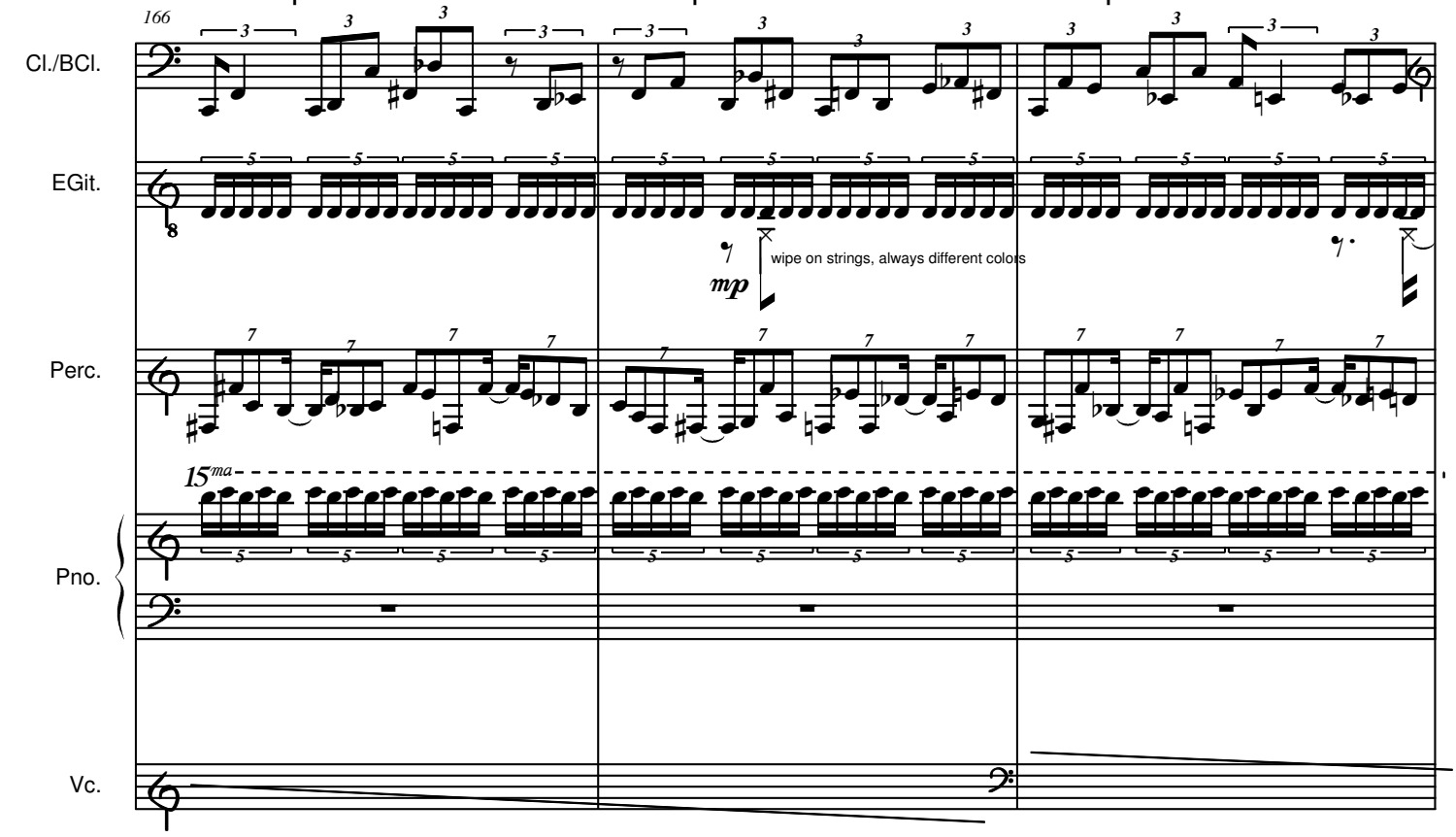
163 | 10'40" 164 | 10'17" 165 | 10'19"

♩=120

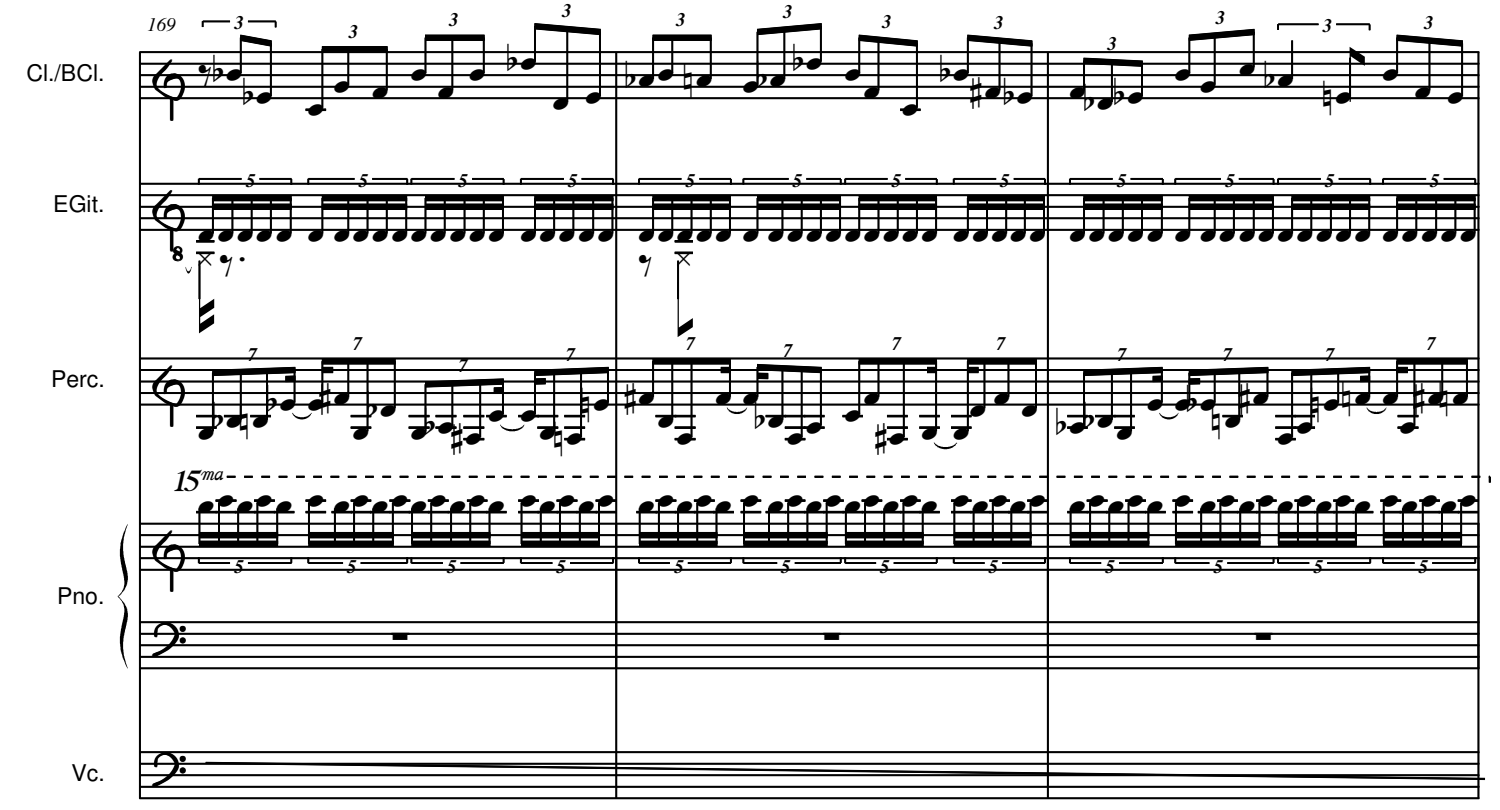
163



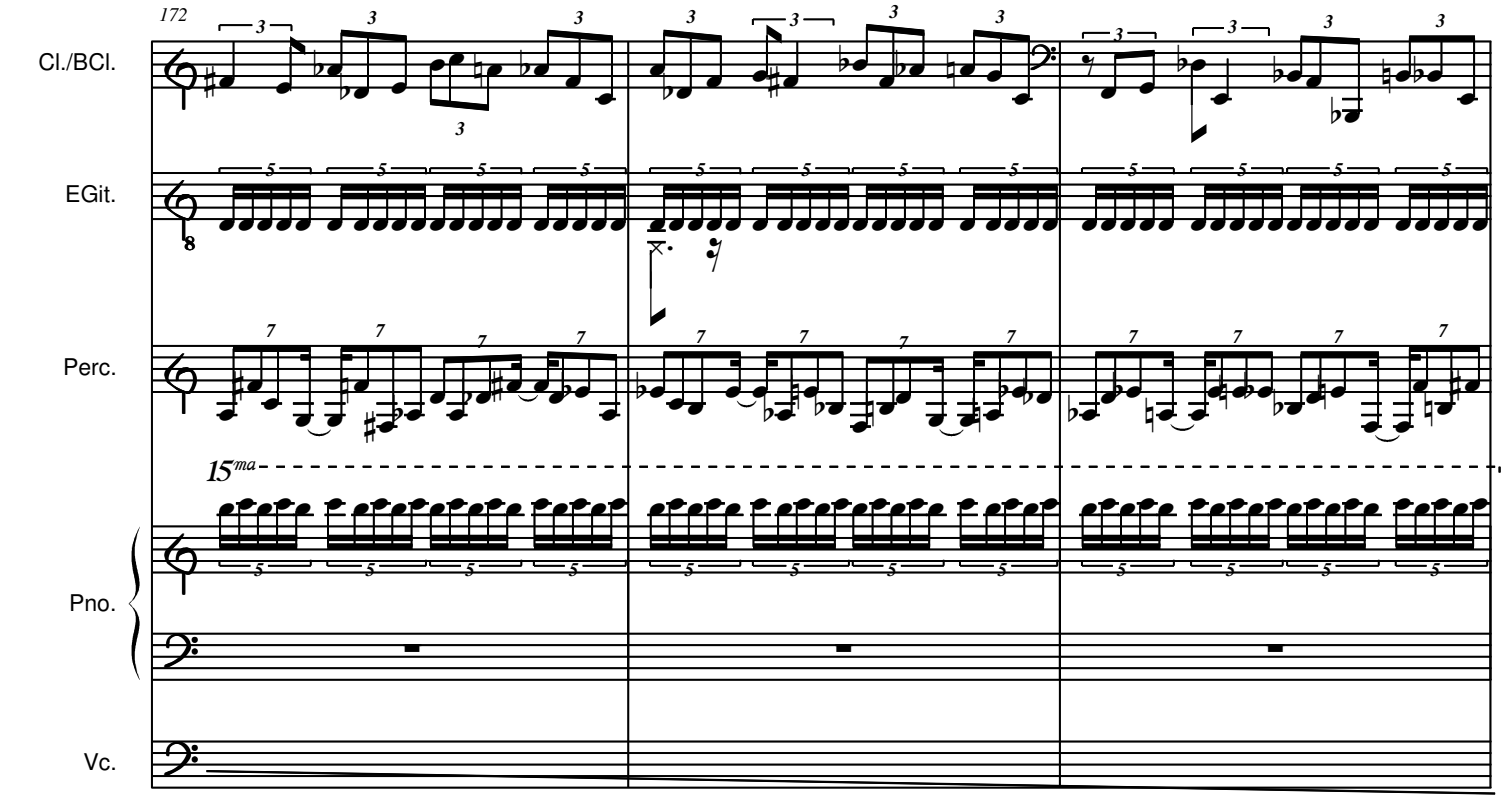
166 | 10'21" 167 | 10'23" 168 | 10'25"



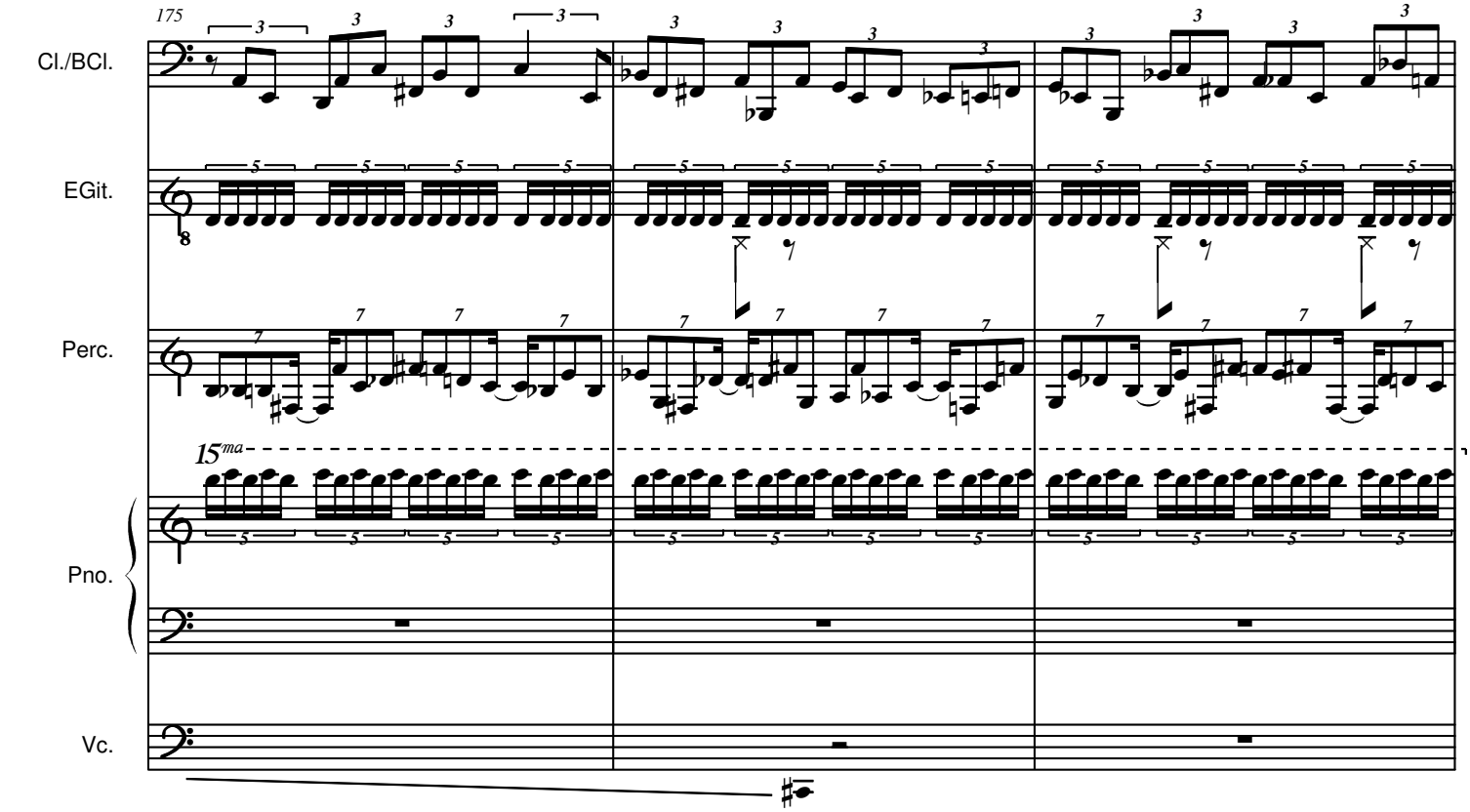
169 | 10'27" 170 | 10'29" 171 | 10'31"



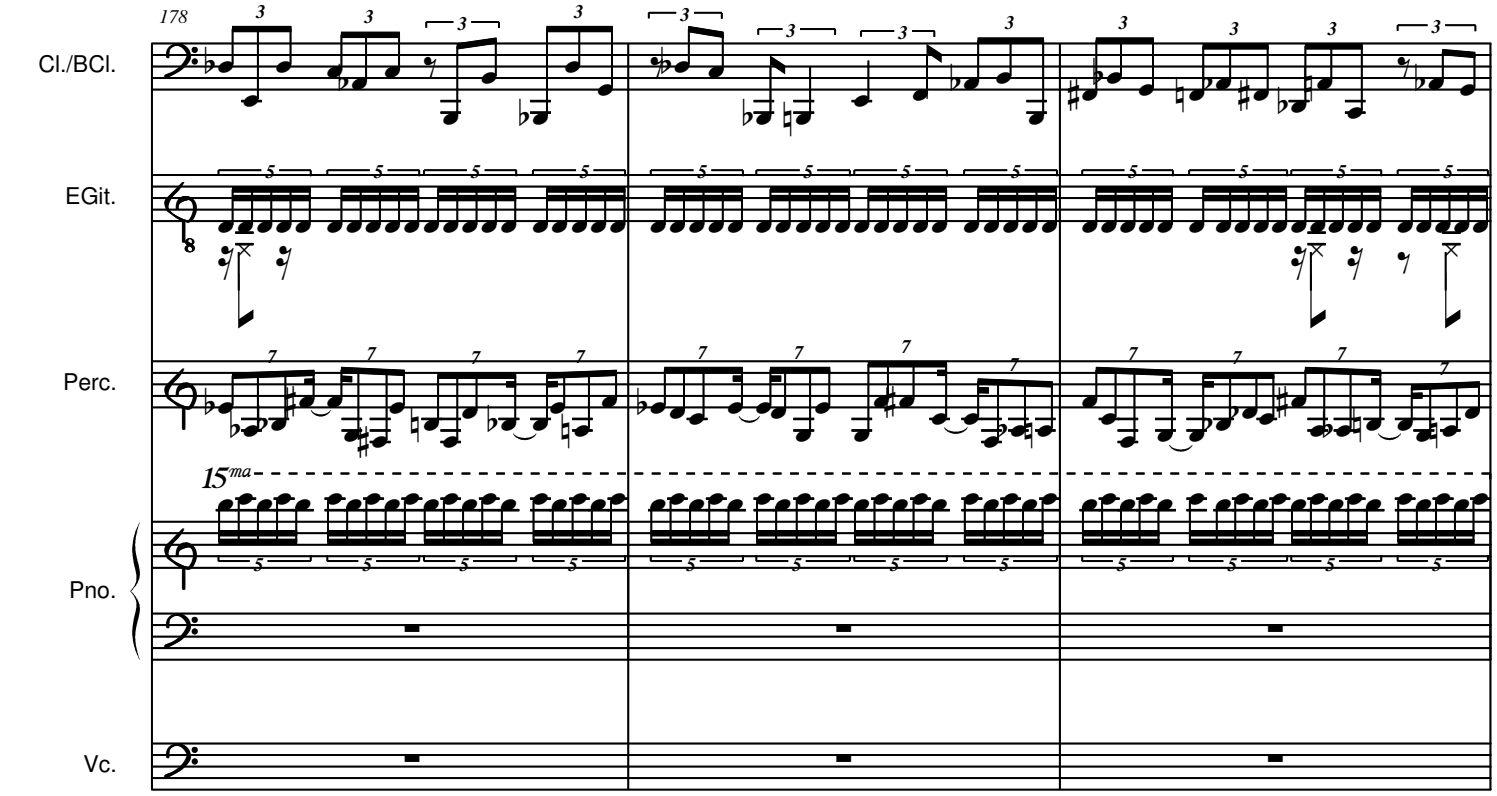
172 | 10'33" 173 | 10'35" 174 | 10'37"



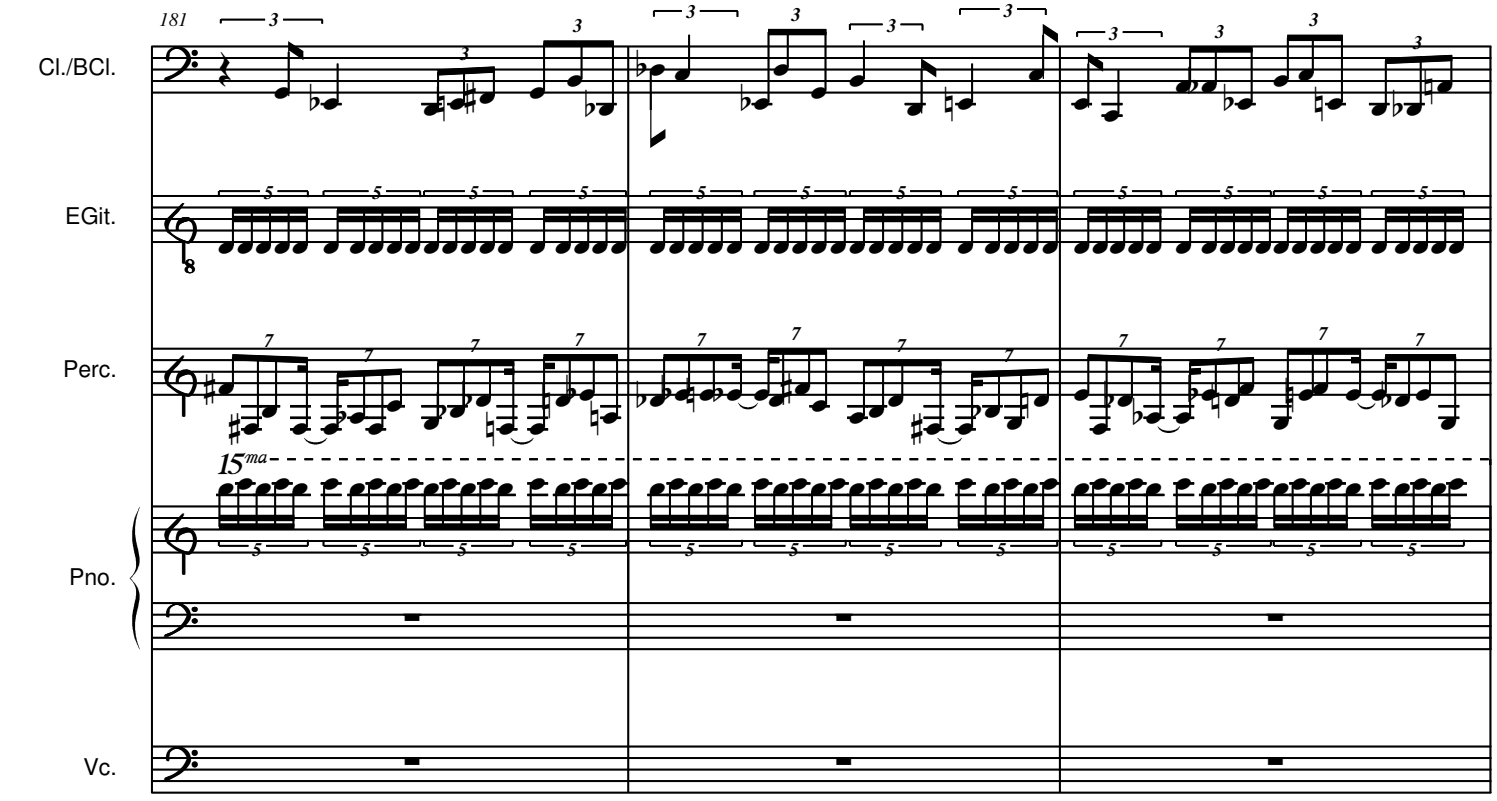
175 | 10'39" 176 | 10'41" 177 | 10'43"



178 | 10'45" 179 | 10'47" 180 | 10'49"



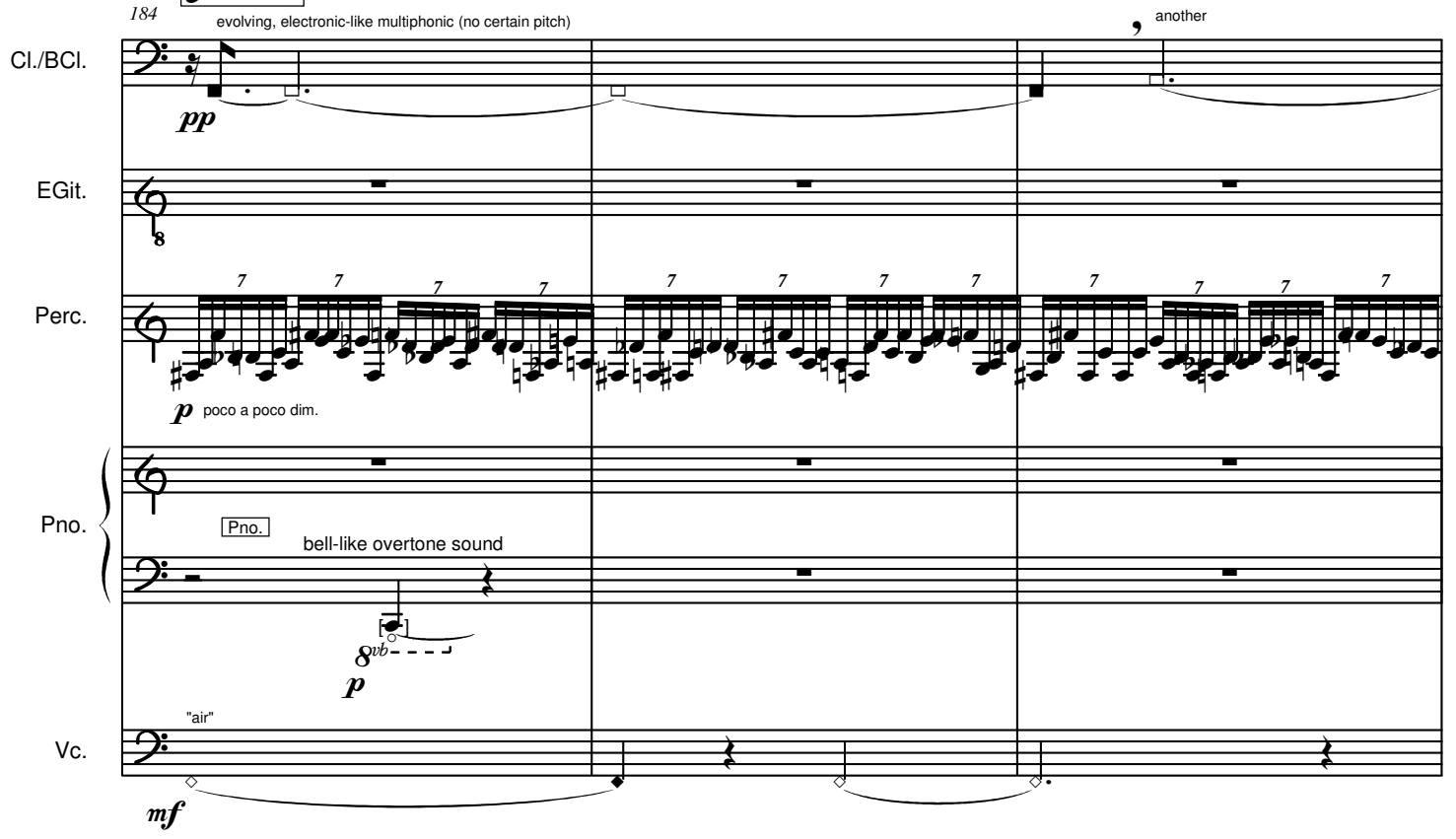
181 | 10'51" 182 | 10'53" 183 | 10'55"



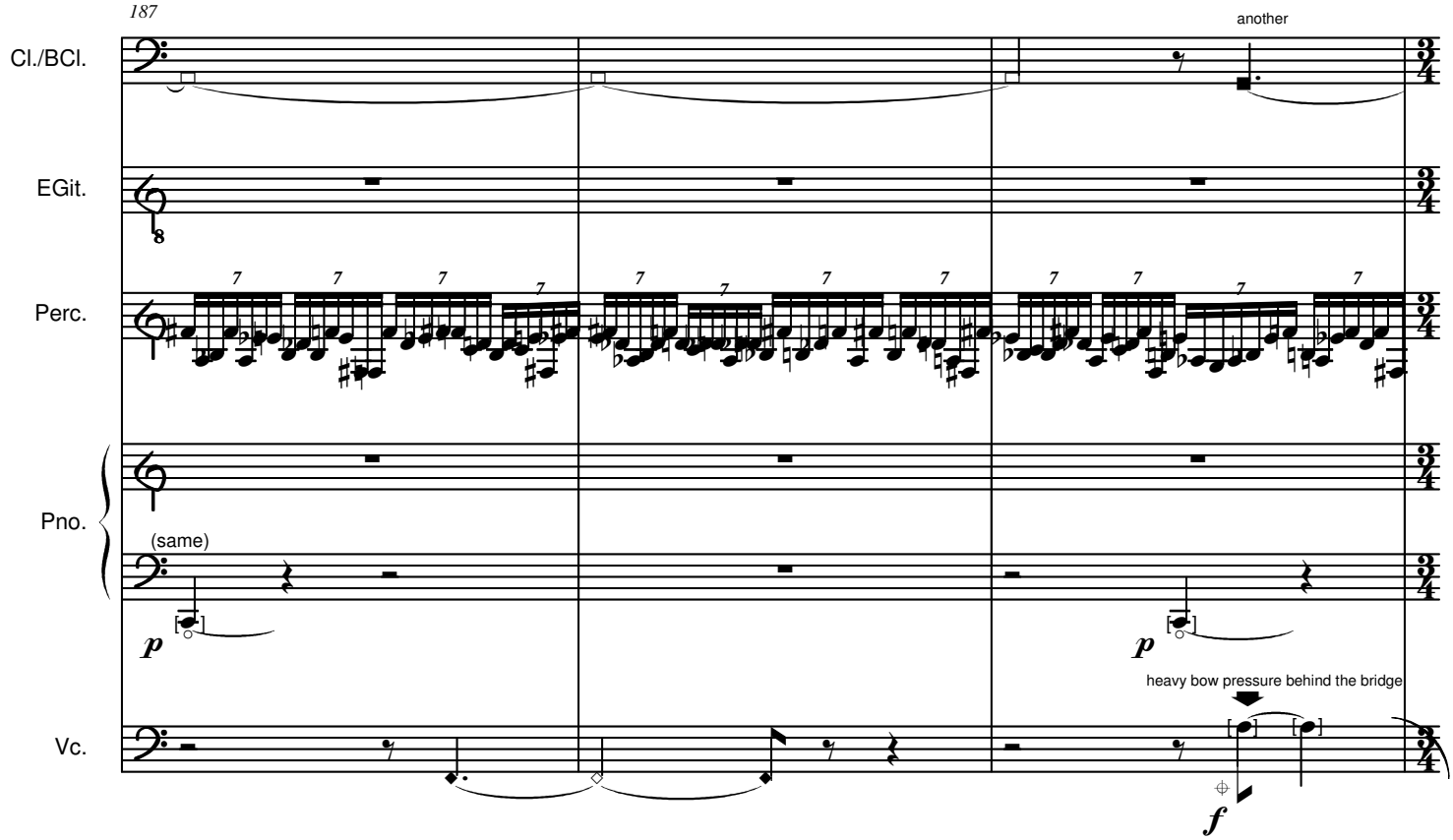
J

184 | 10'57" 185 | 11'01" 186 | 11'05"

=60

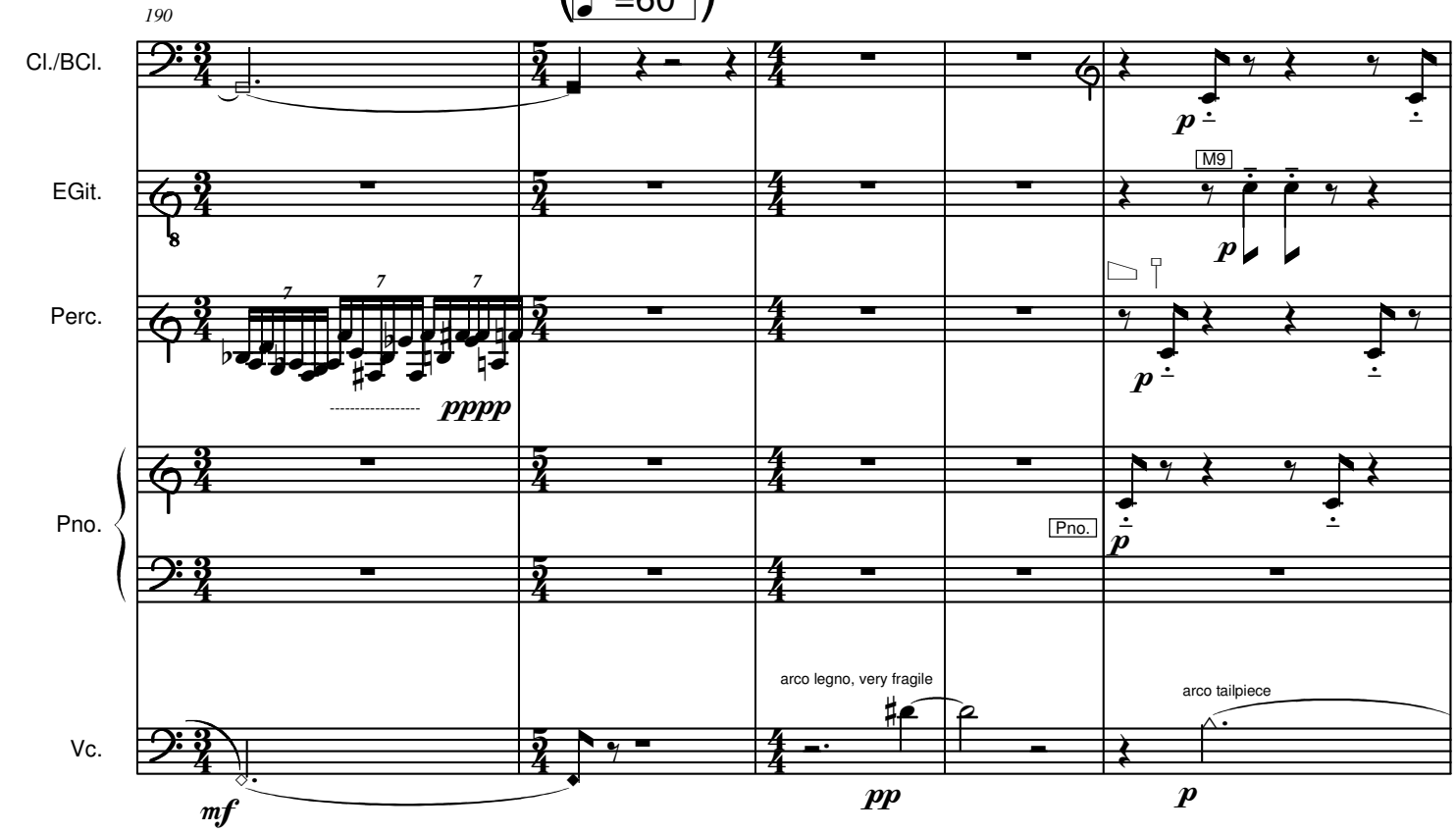


187 | 11'09" 188 | 11'13" 189 | 11'17"

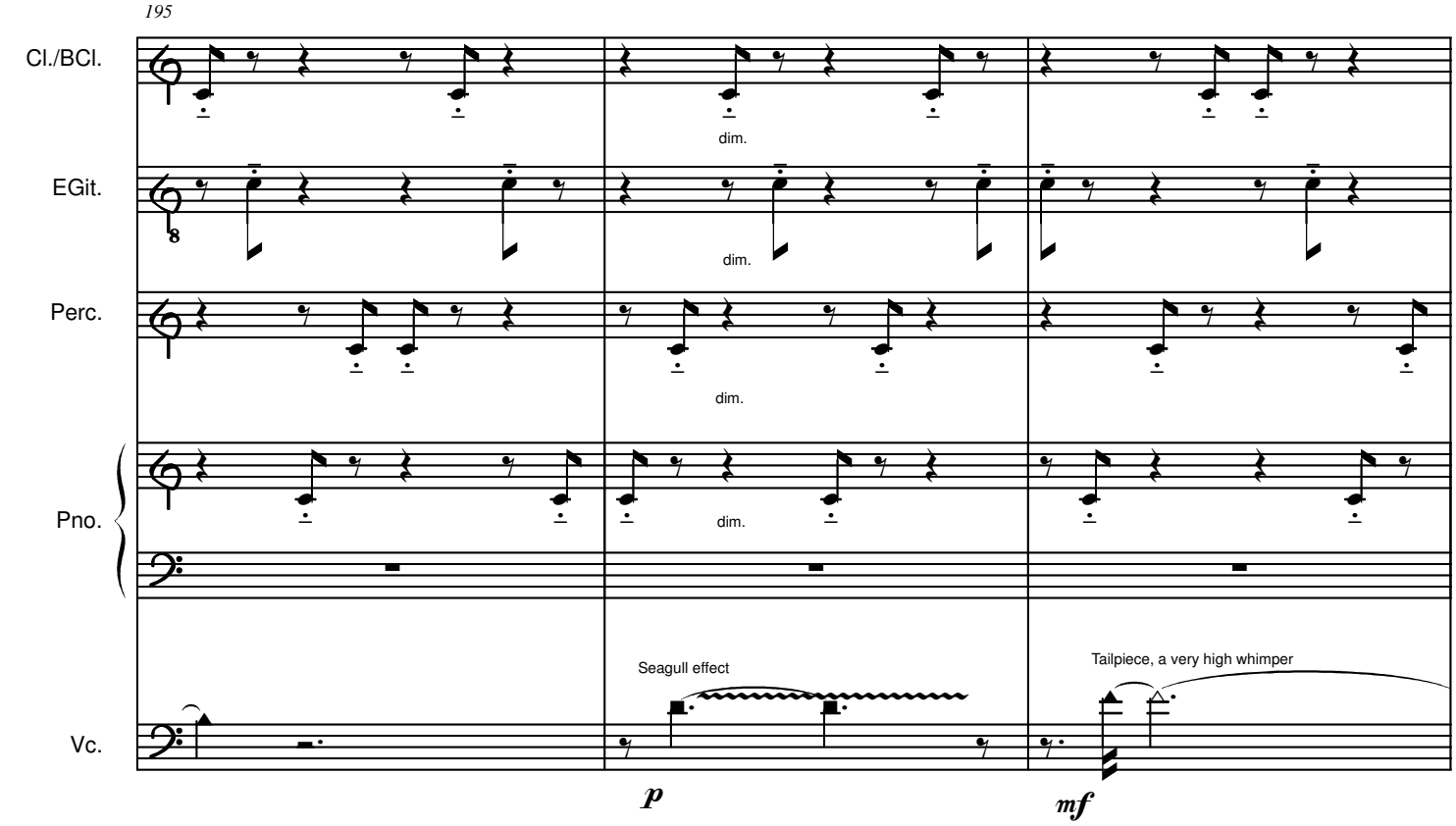


190 | 11'21" **K** 191 | 11'24" 193 194 | 11'37"

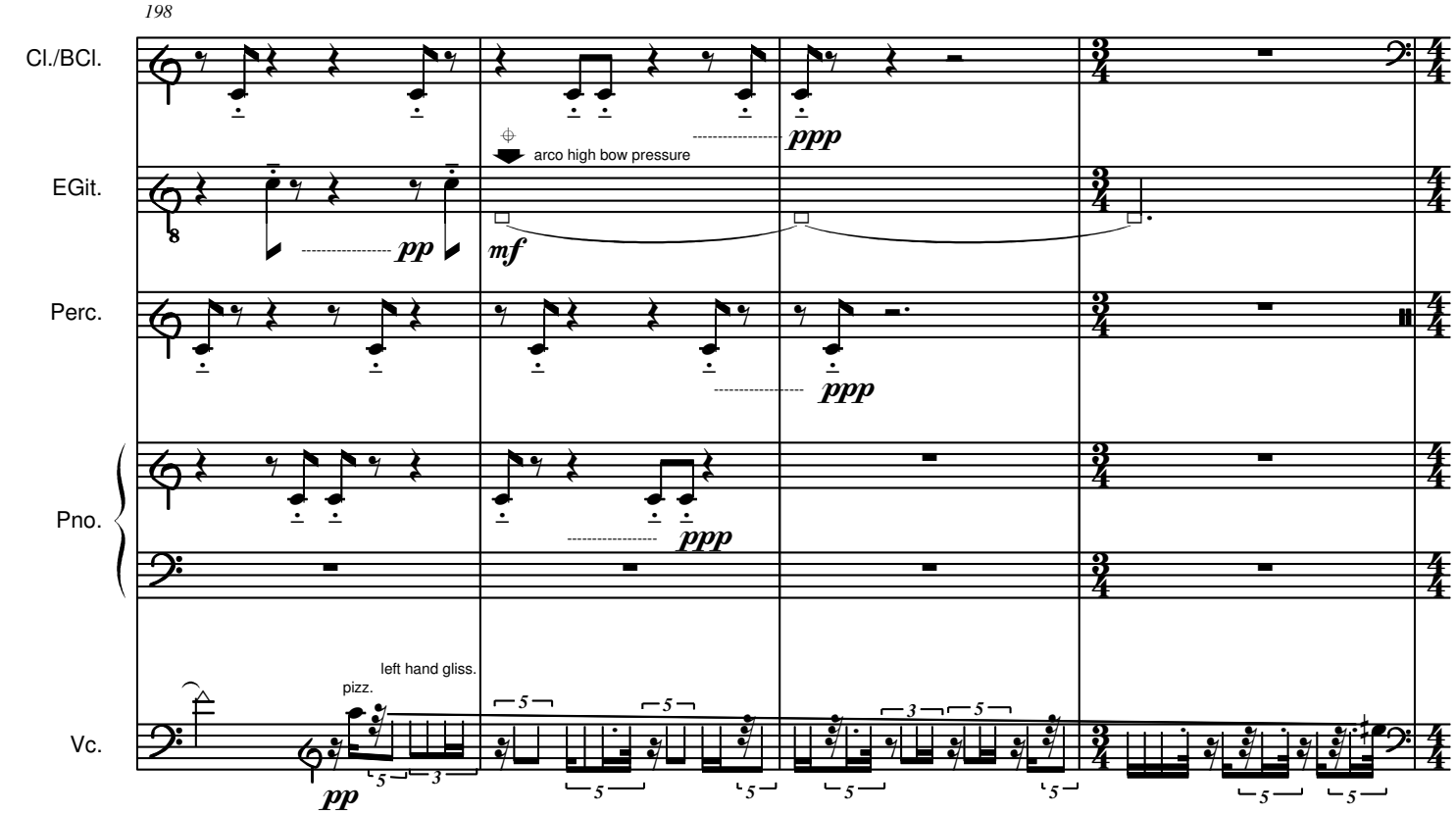
(♩ =60)



195 | 11'41" 196 | 11'45" 197 | 11'49"

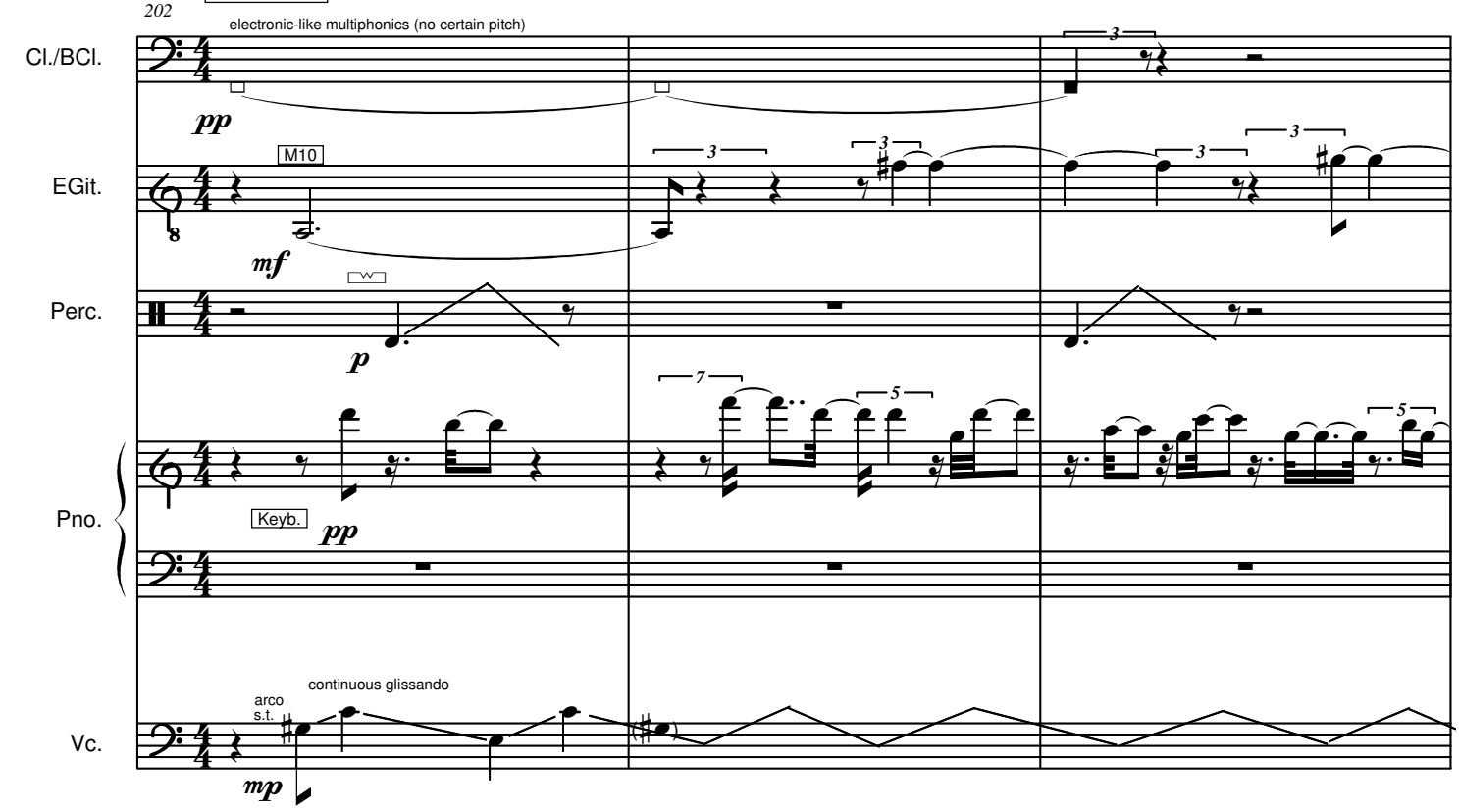


198 | 11'53" 199 | 11'57" 200 | 12'01" 201 | 12'05"

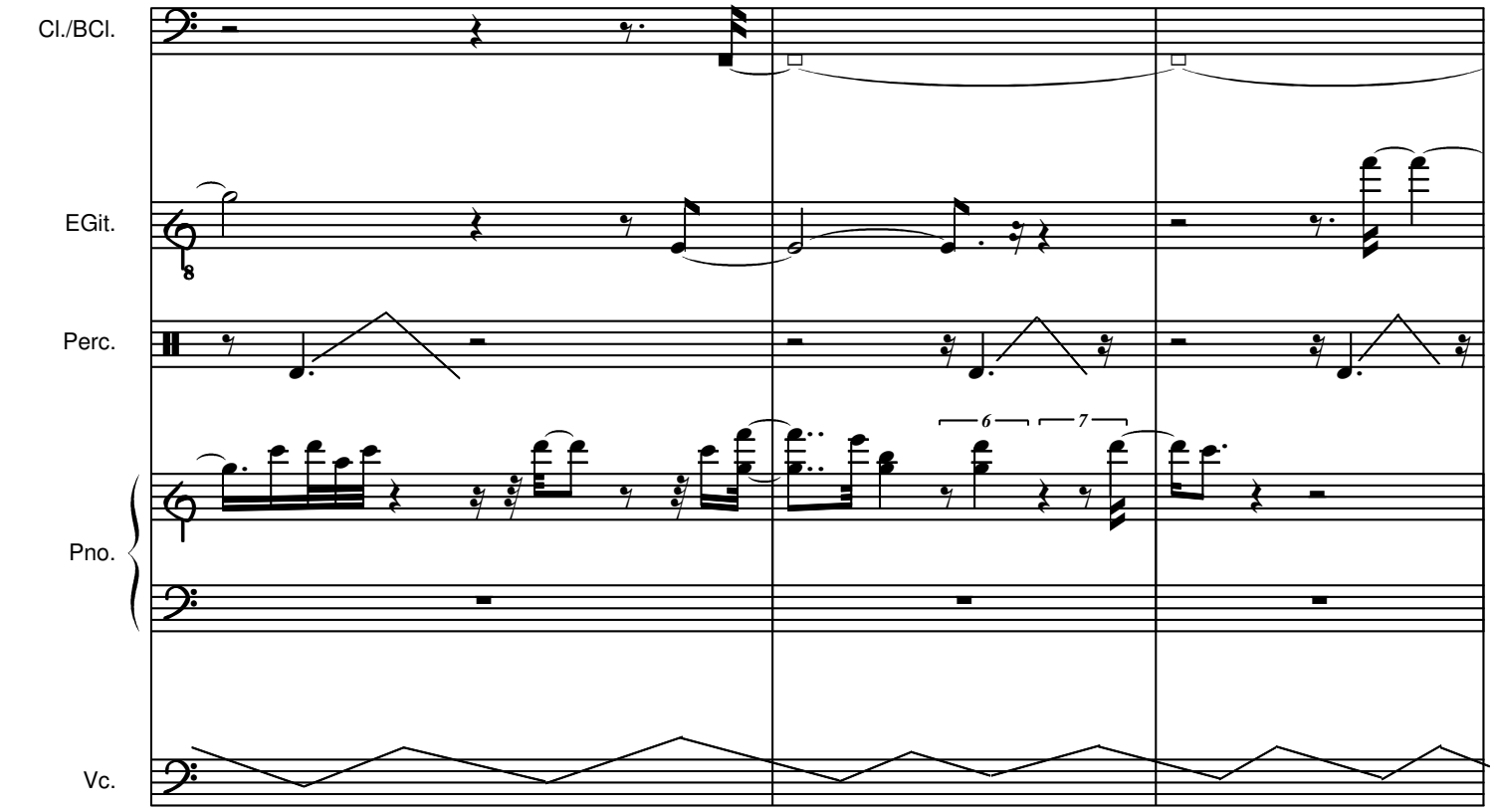


L

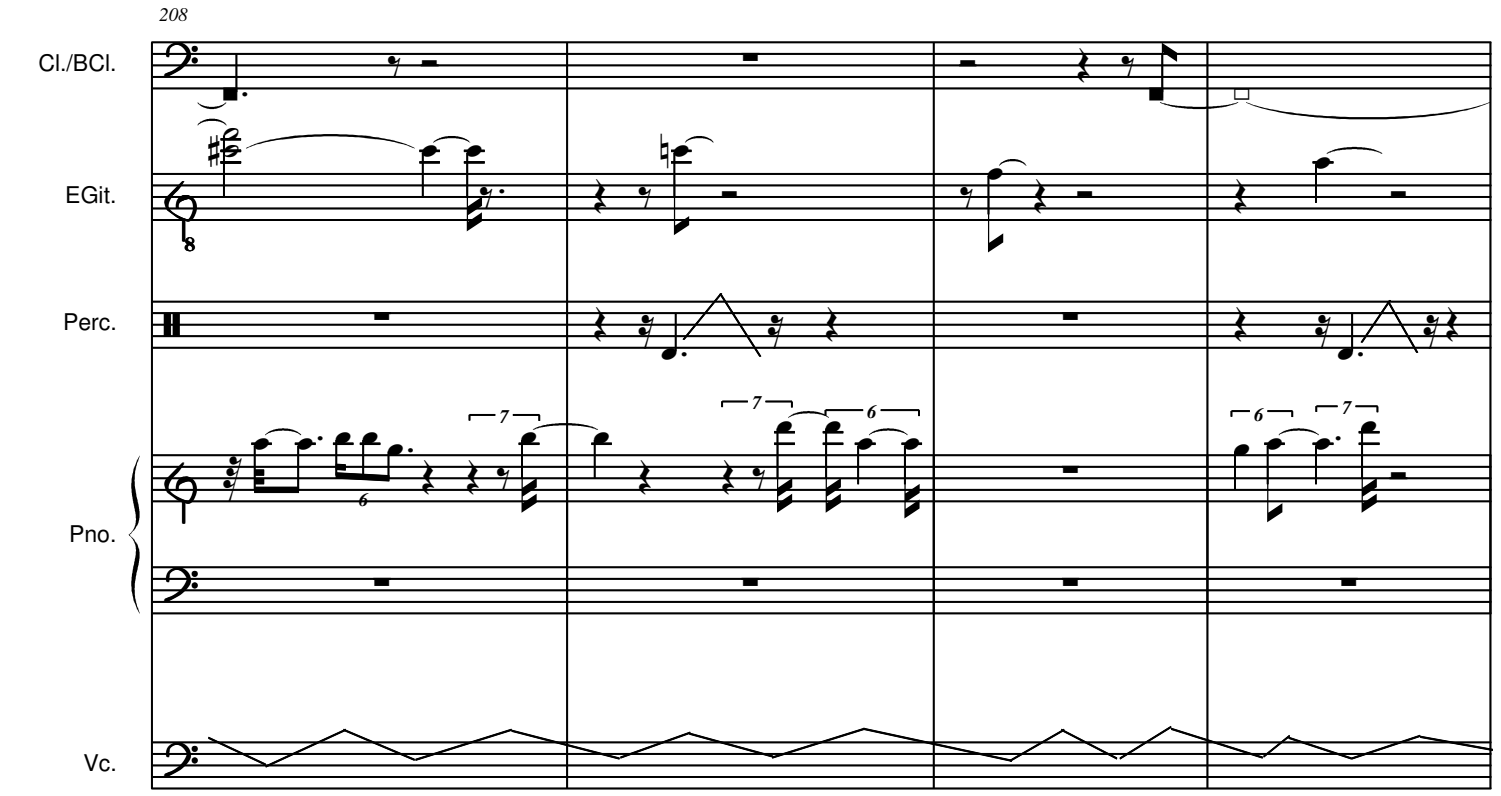
202 | 12'08" 203 | 12'11" 204 | 12'15"



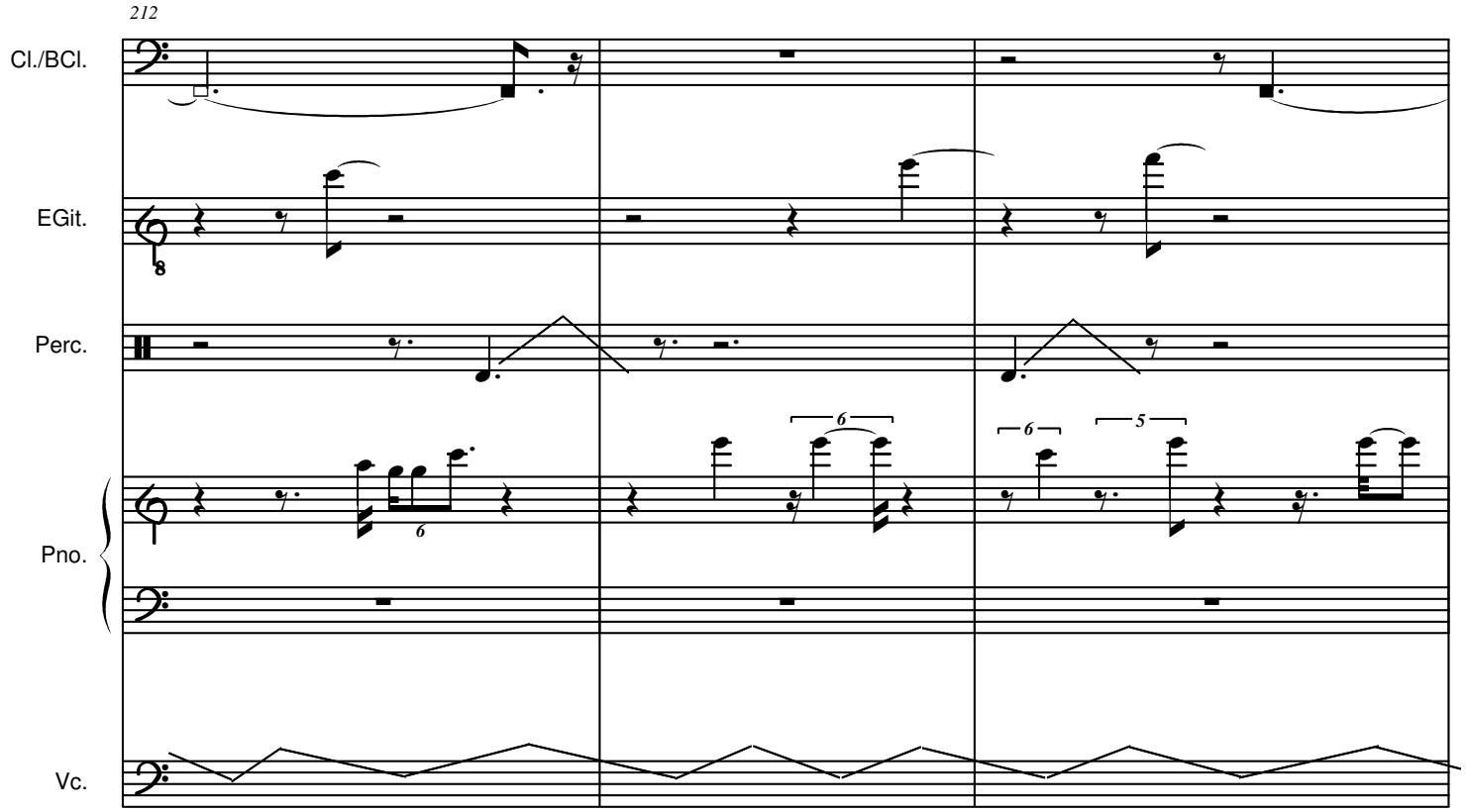
205 | 12'18" 206 | 12'21" 207 | 12'25"



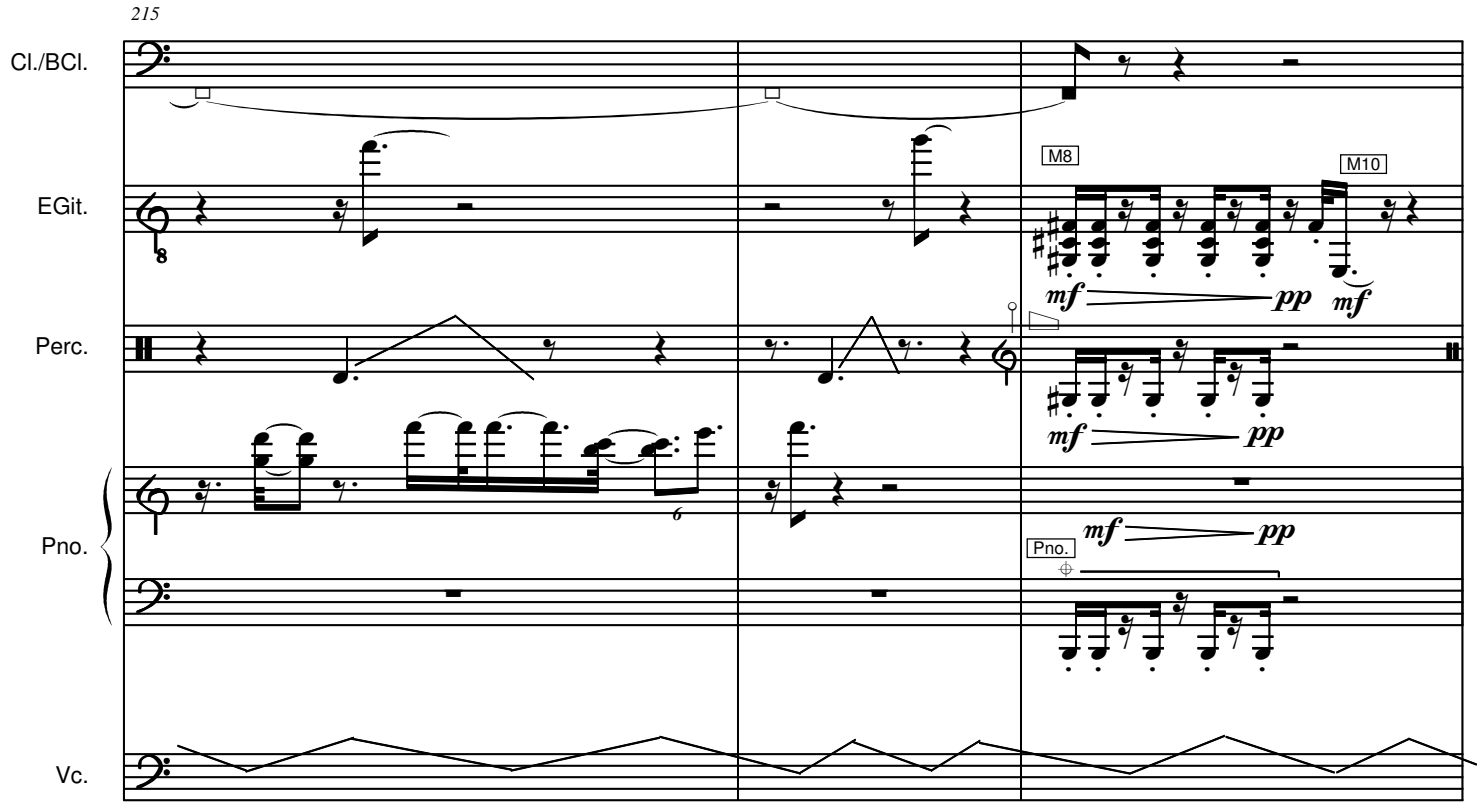
208 | 12'28" 209 | 12'32" 210 | 12'35" 211 | 12'39"



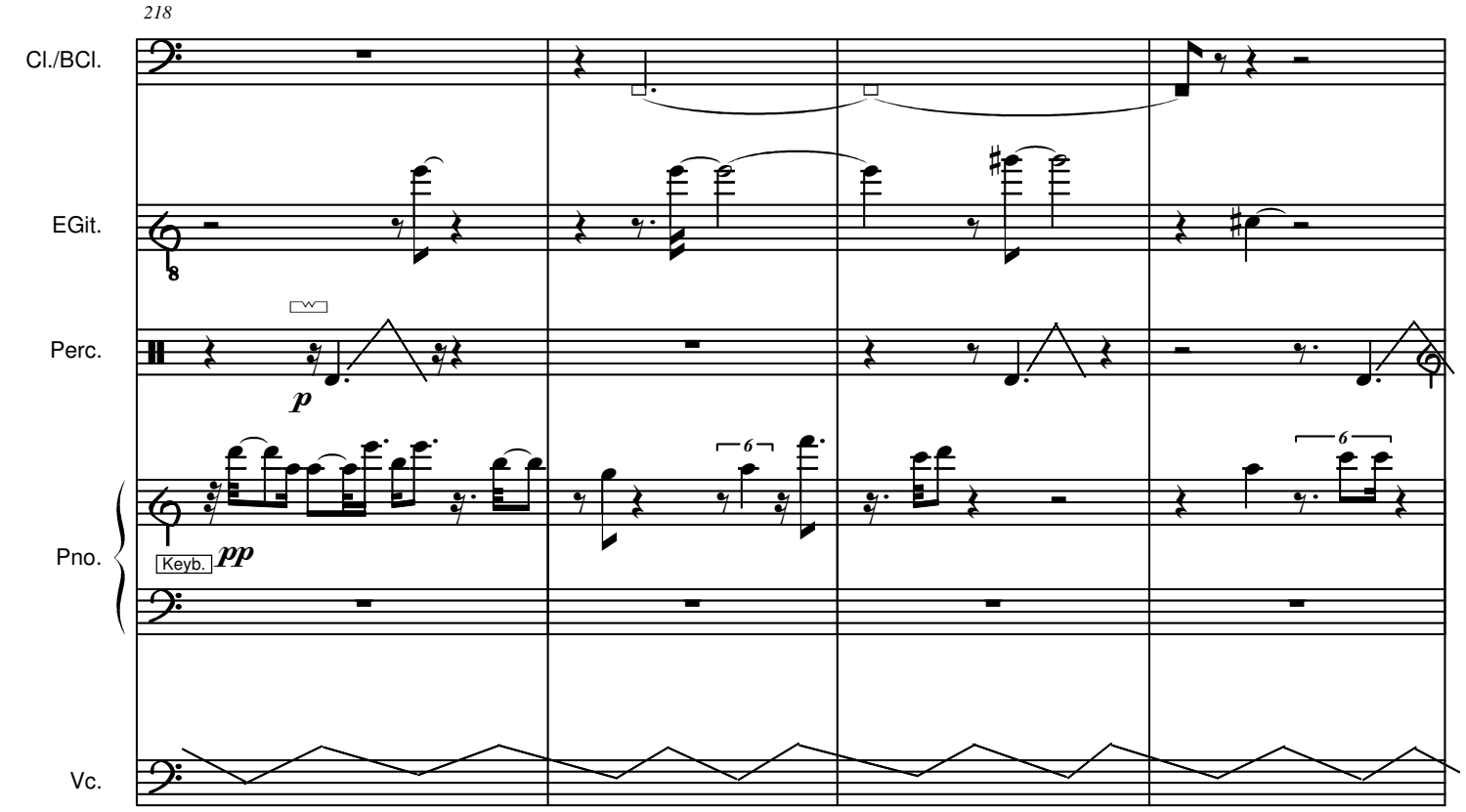
212 | 12'42" 213 | 12'46" 214 | 12'49"



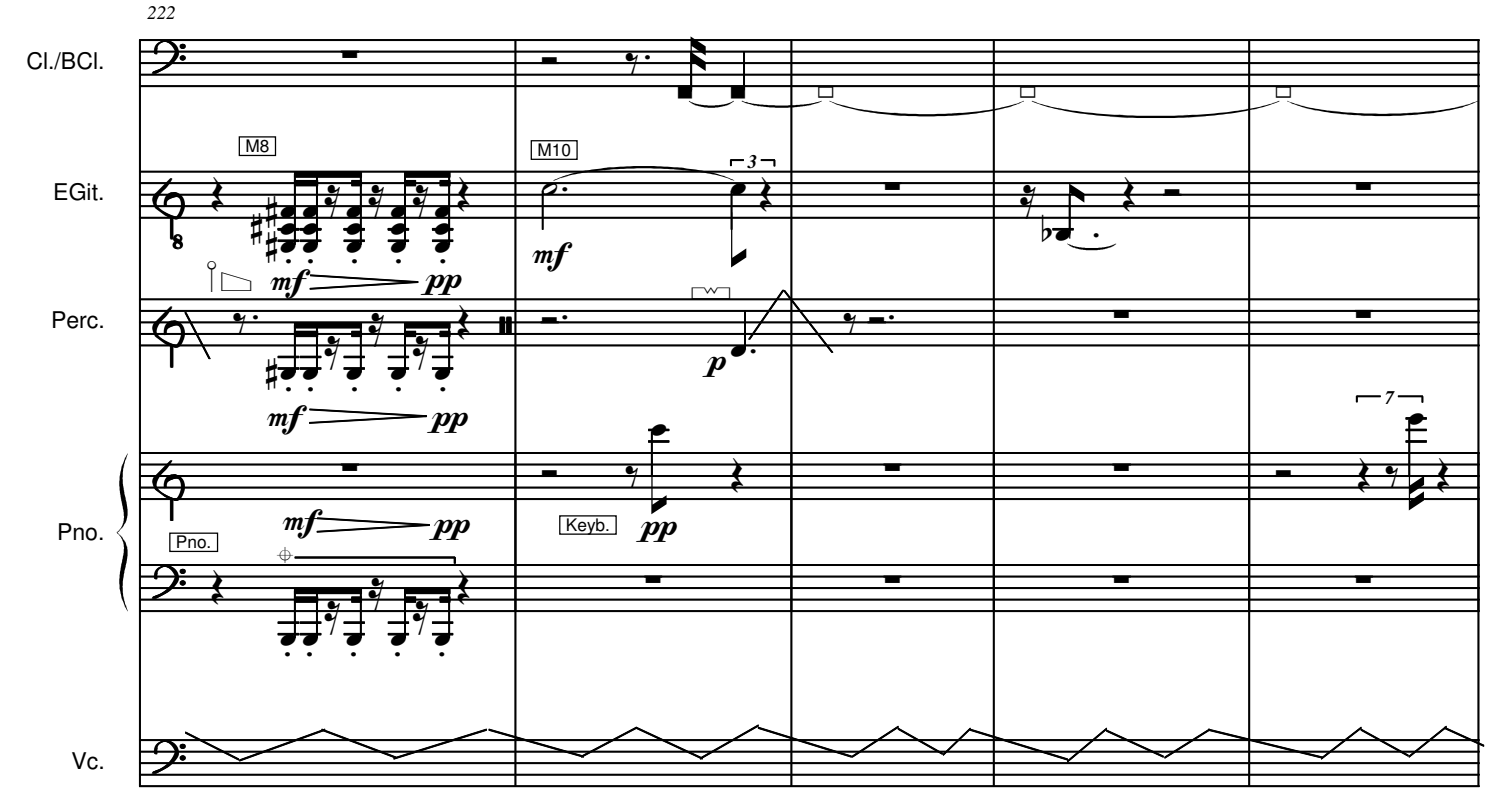
215 | 12'52" 216 | 12'56" 217 | 12'59"



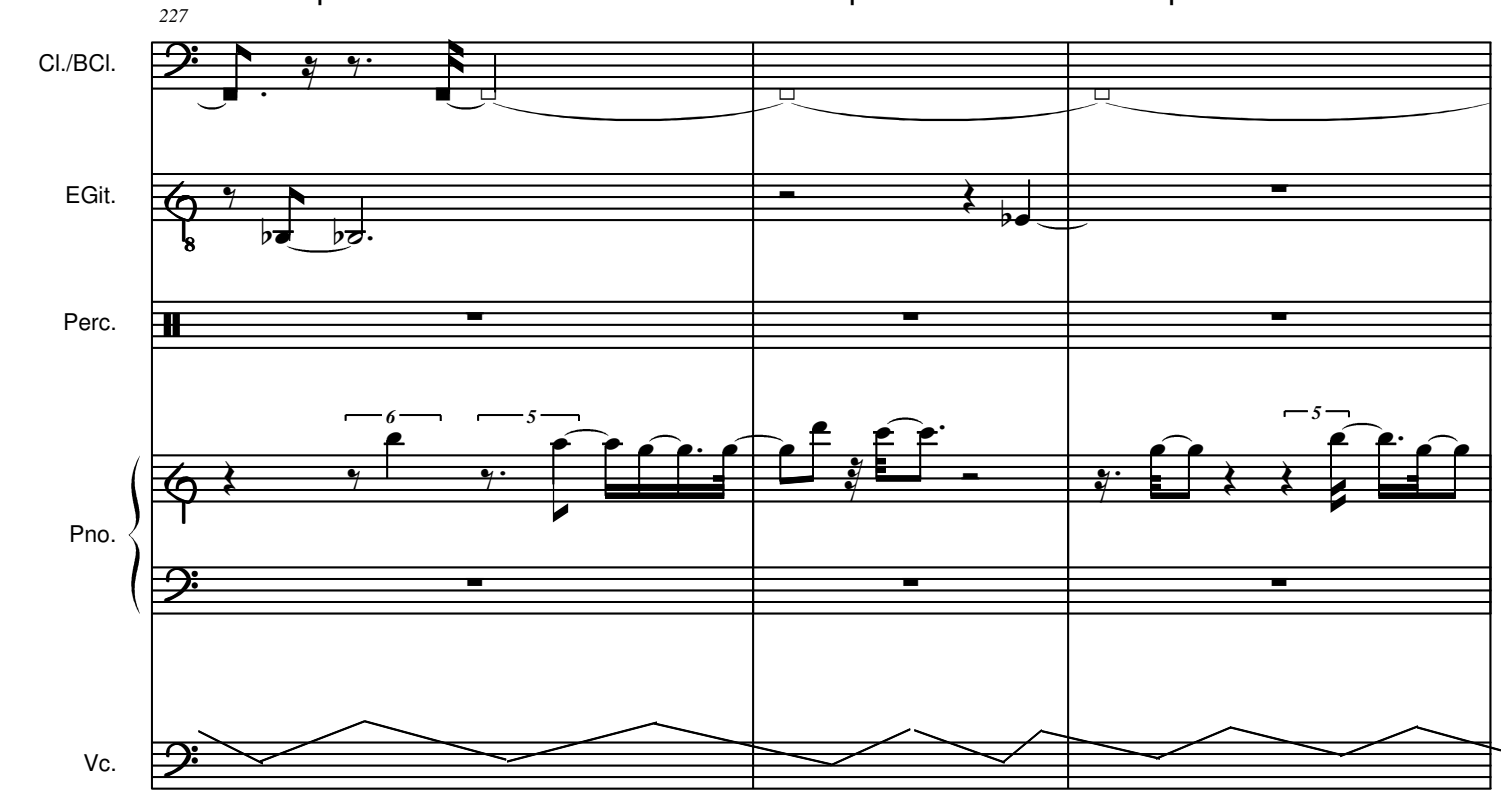
218 | 13'03" 219 | 13'06" 220 | 13'09" 221 | 13'13"



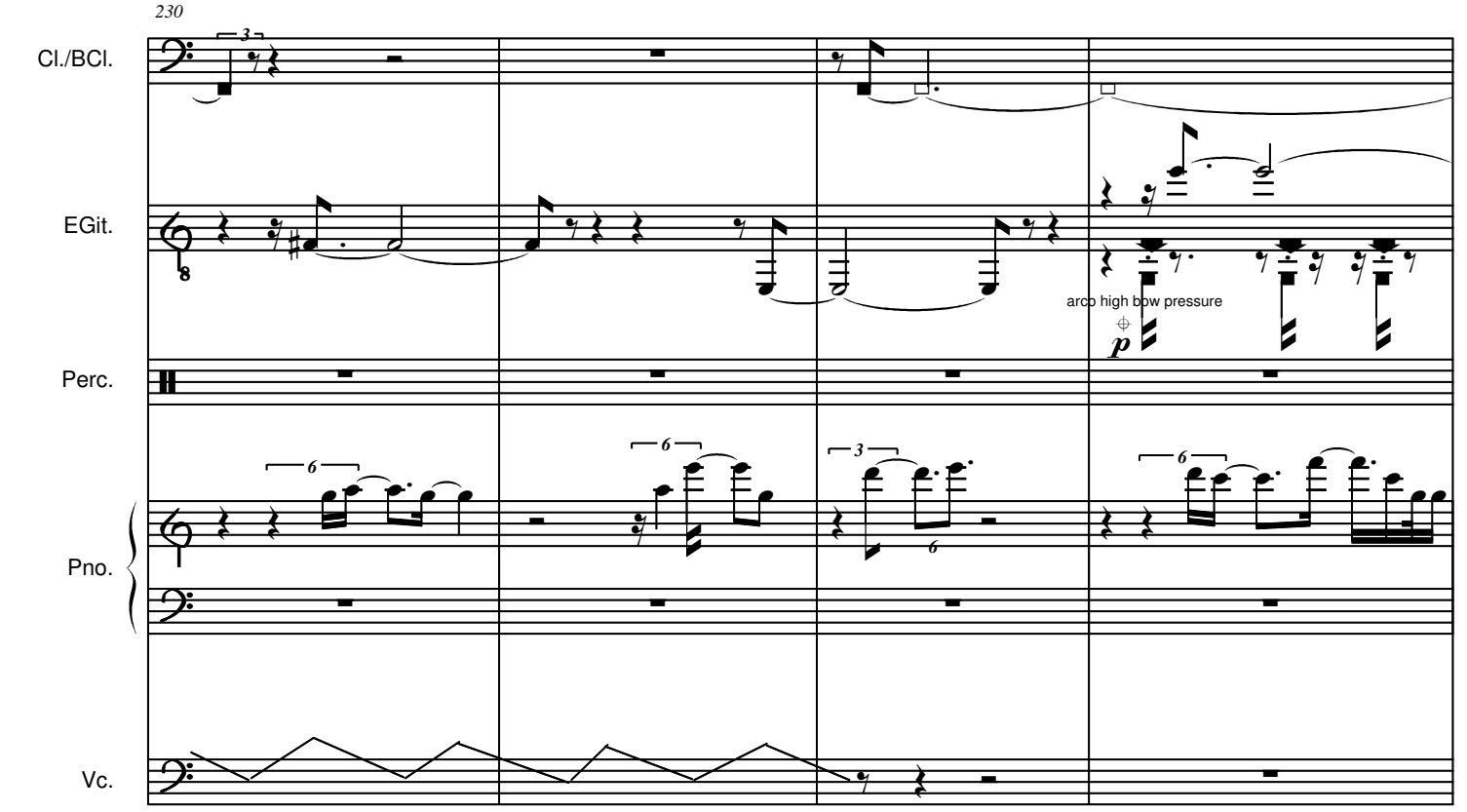
222 | 13'16" 223 | 13'20" 224 225 226 | 13'30"



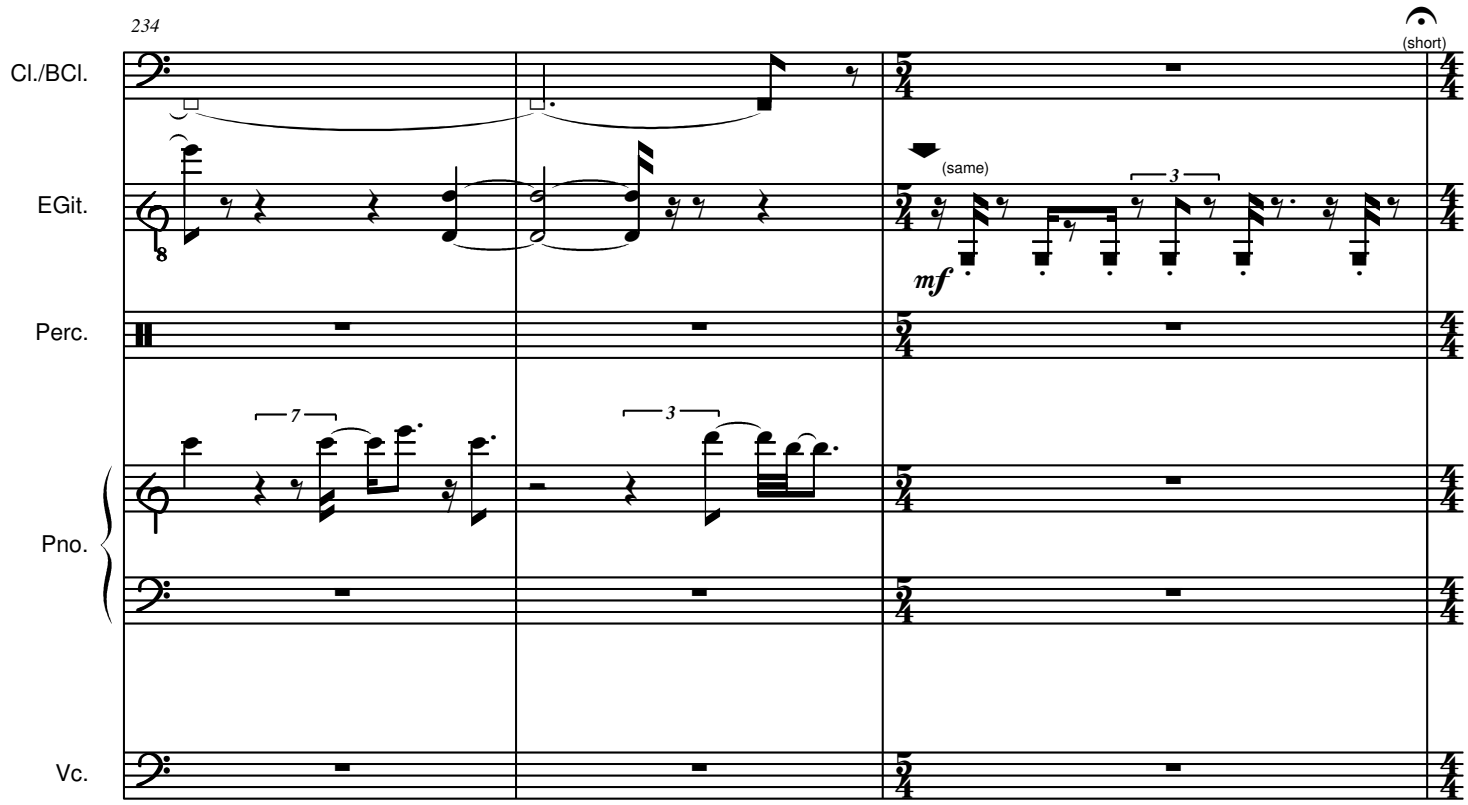
227 | 13'33" 228 | 13'37" 229 | 13'40"



230 | 13'44" 231 | 13'47" 232 | 13'51" 233 | 13'54"



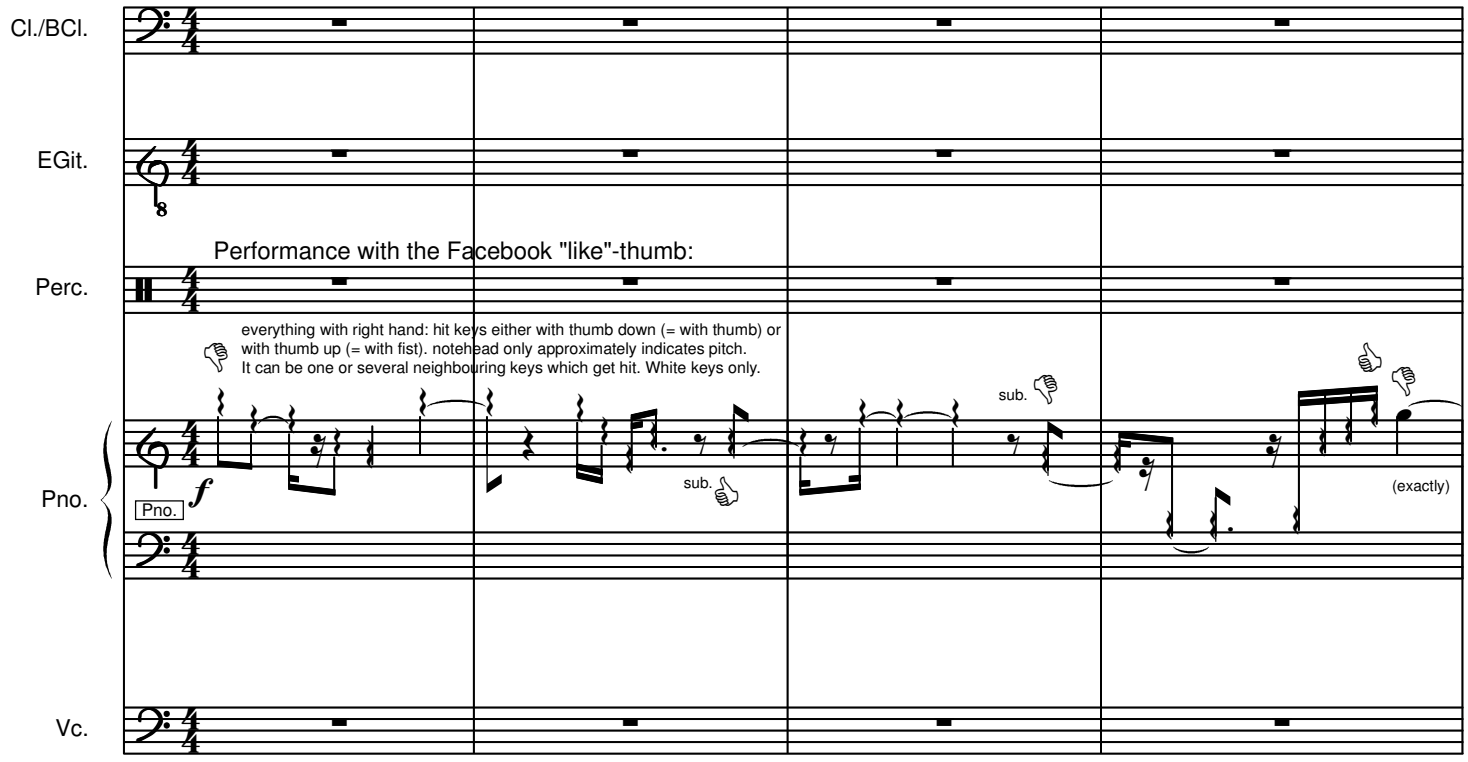
234 | 13'57" 235 | 14'01" 236 | 14'04"



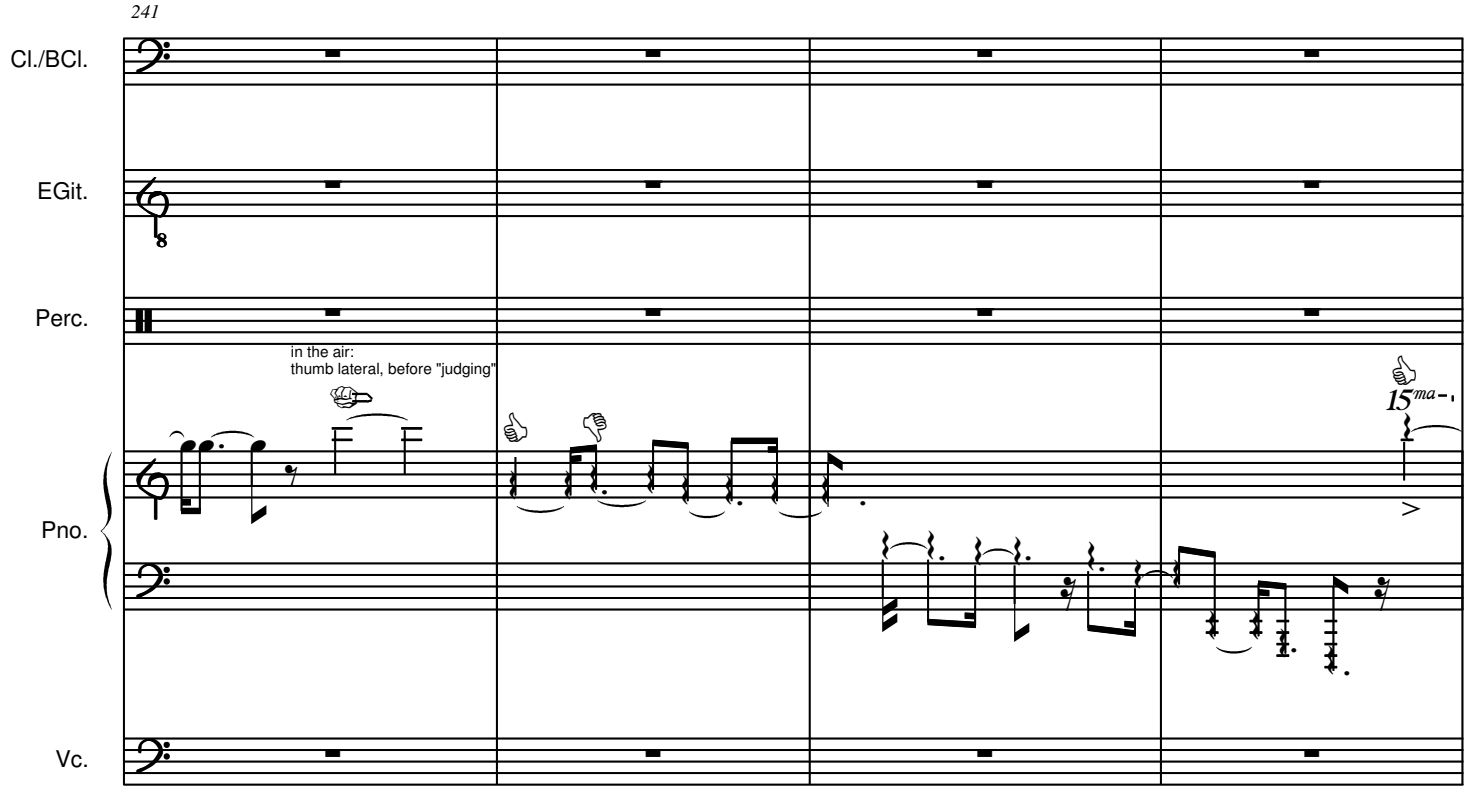
M 237 | 14'11" 238 239 | 14'18" 240 | 14'21"

3 clicks in advance

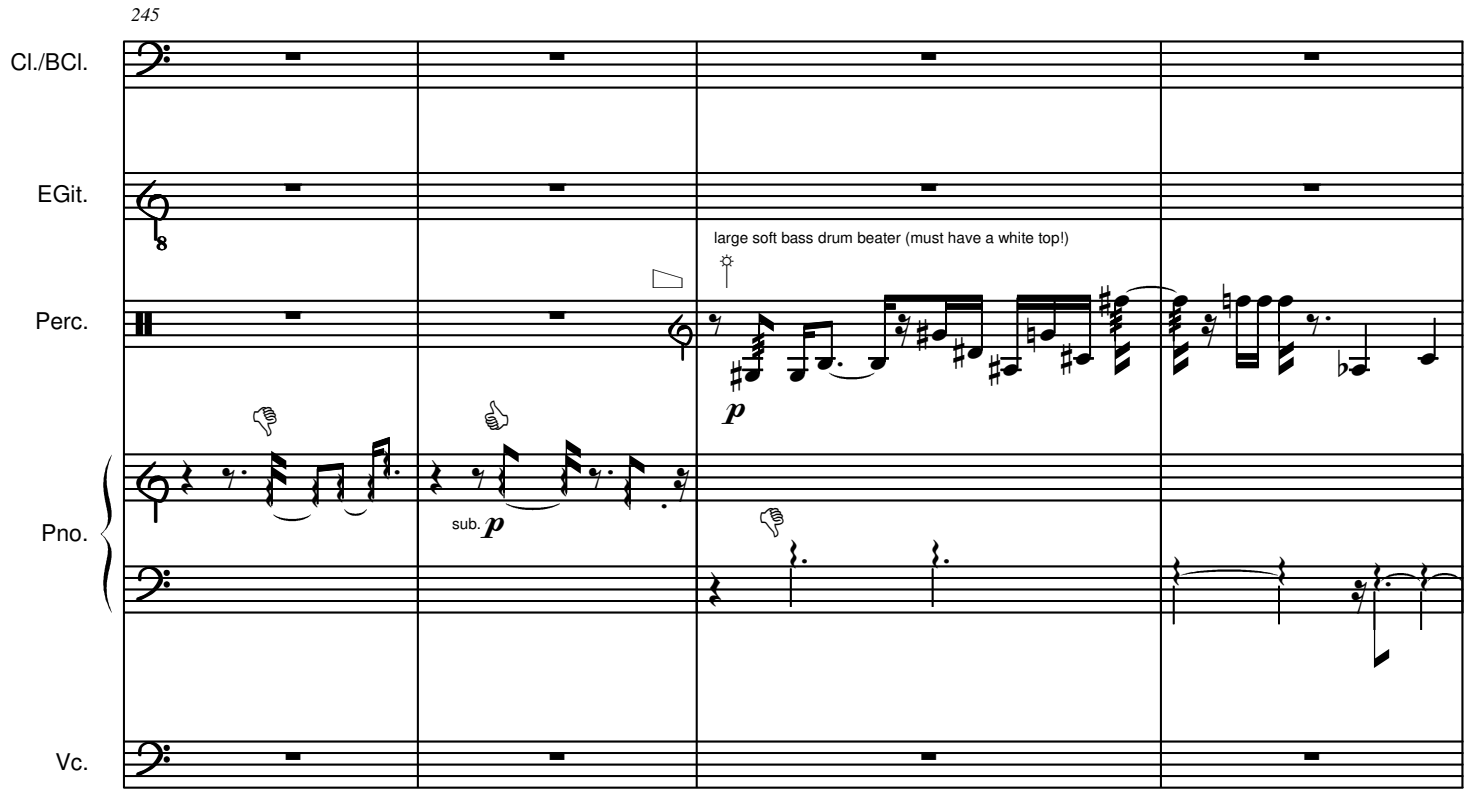
237 =80



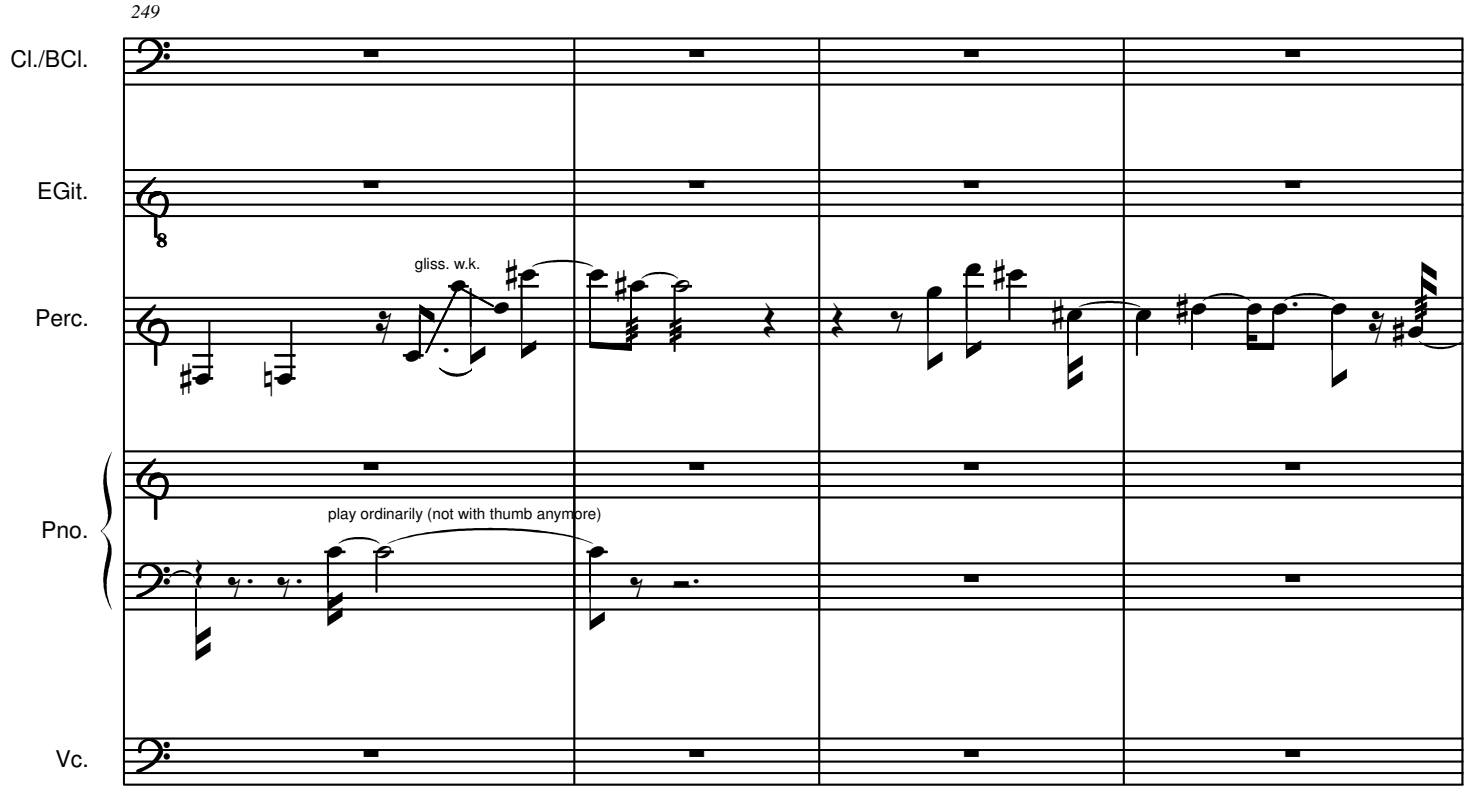
241 | 14'24" 242 | 14'27" 243 | 14'30" 244 | 14'33"



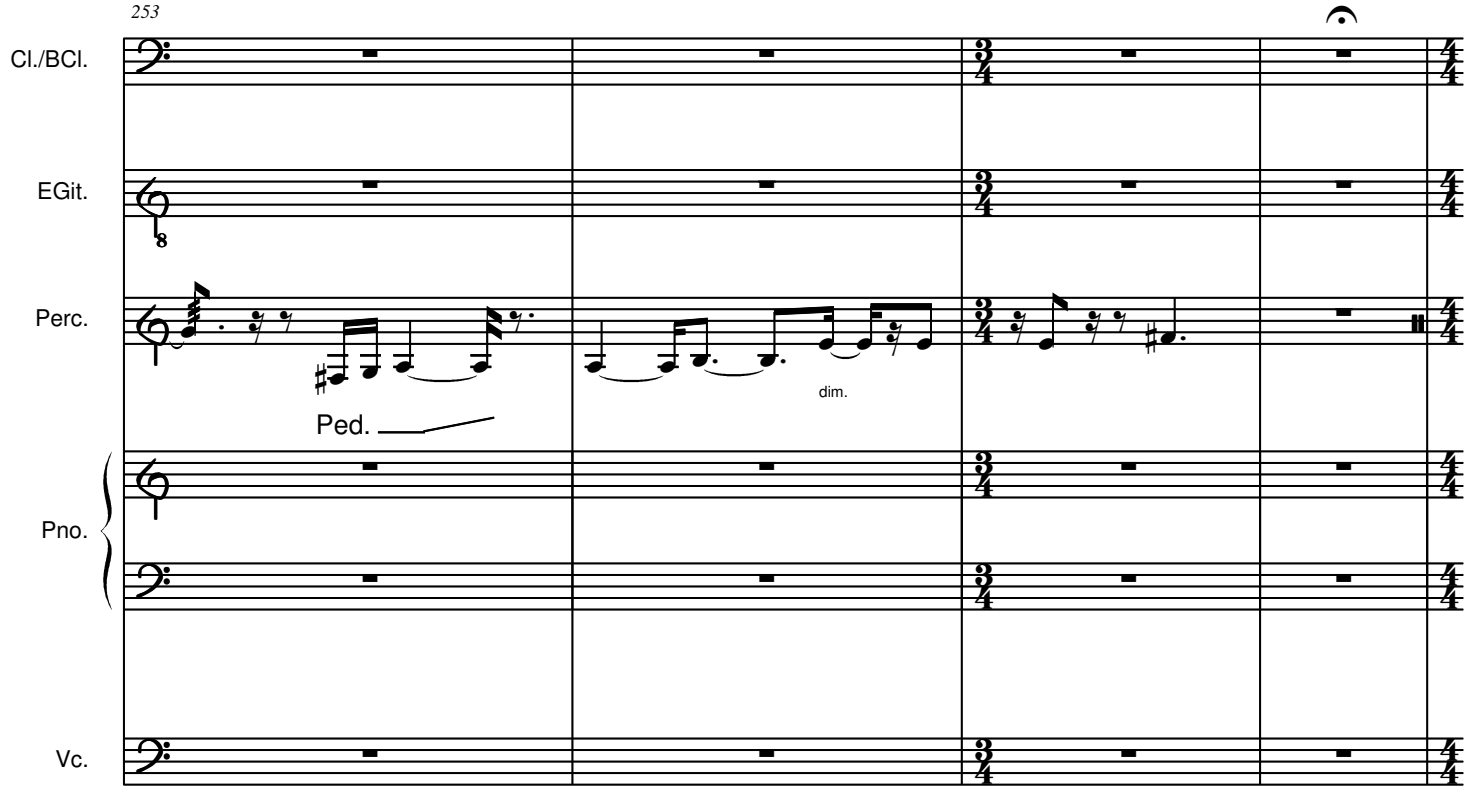
245 | 14'36" 246 | 14'39" 247 | 14'43" 248 | 14'47"

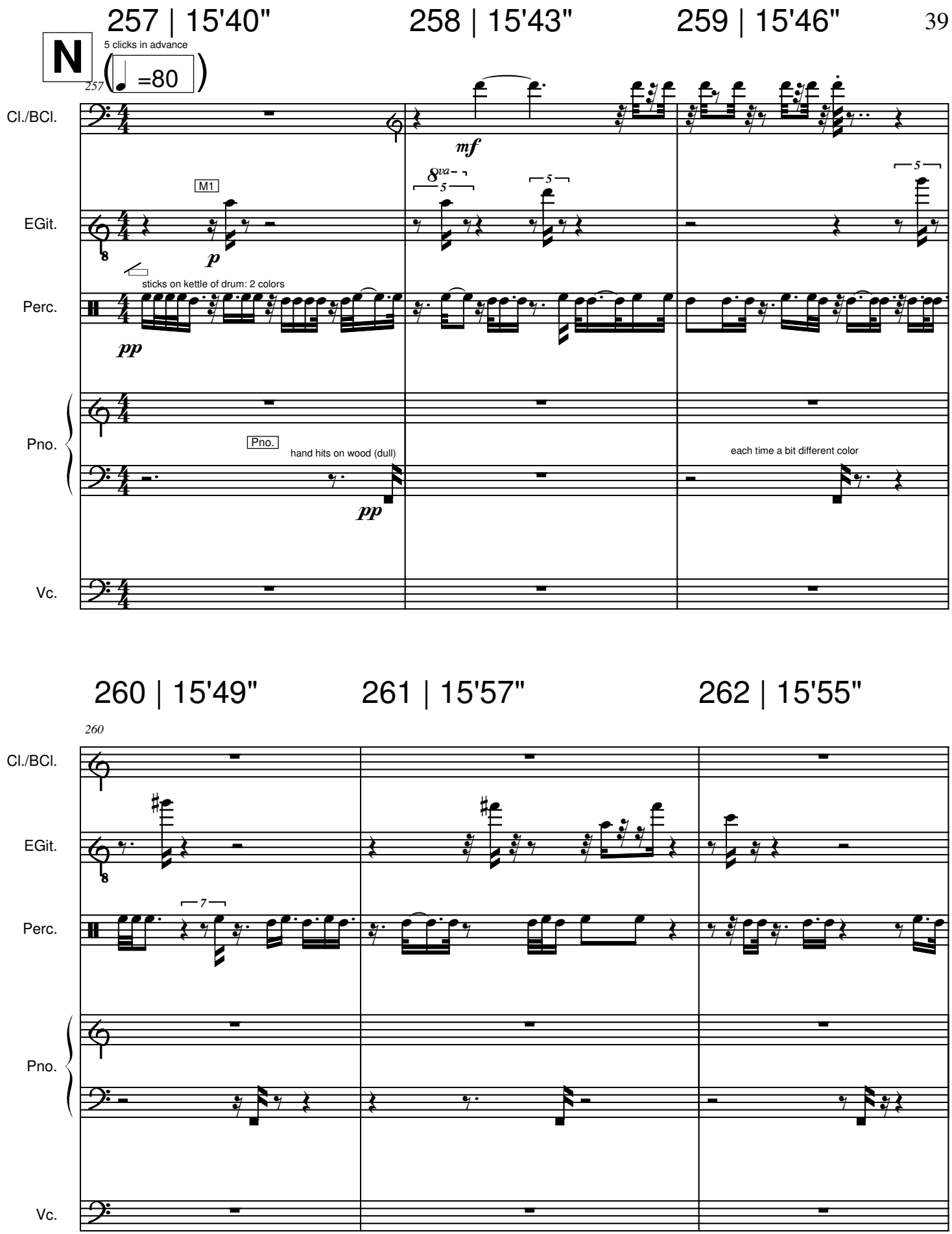


249 | 14'51" 250 | 14'55" 251 | 14'59" 252 | 15'03"

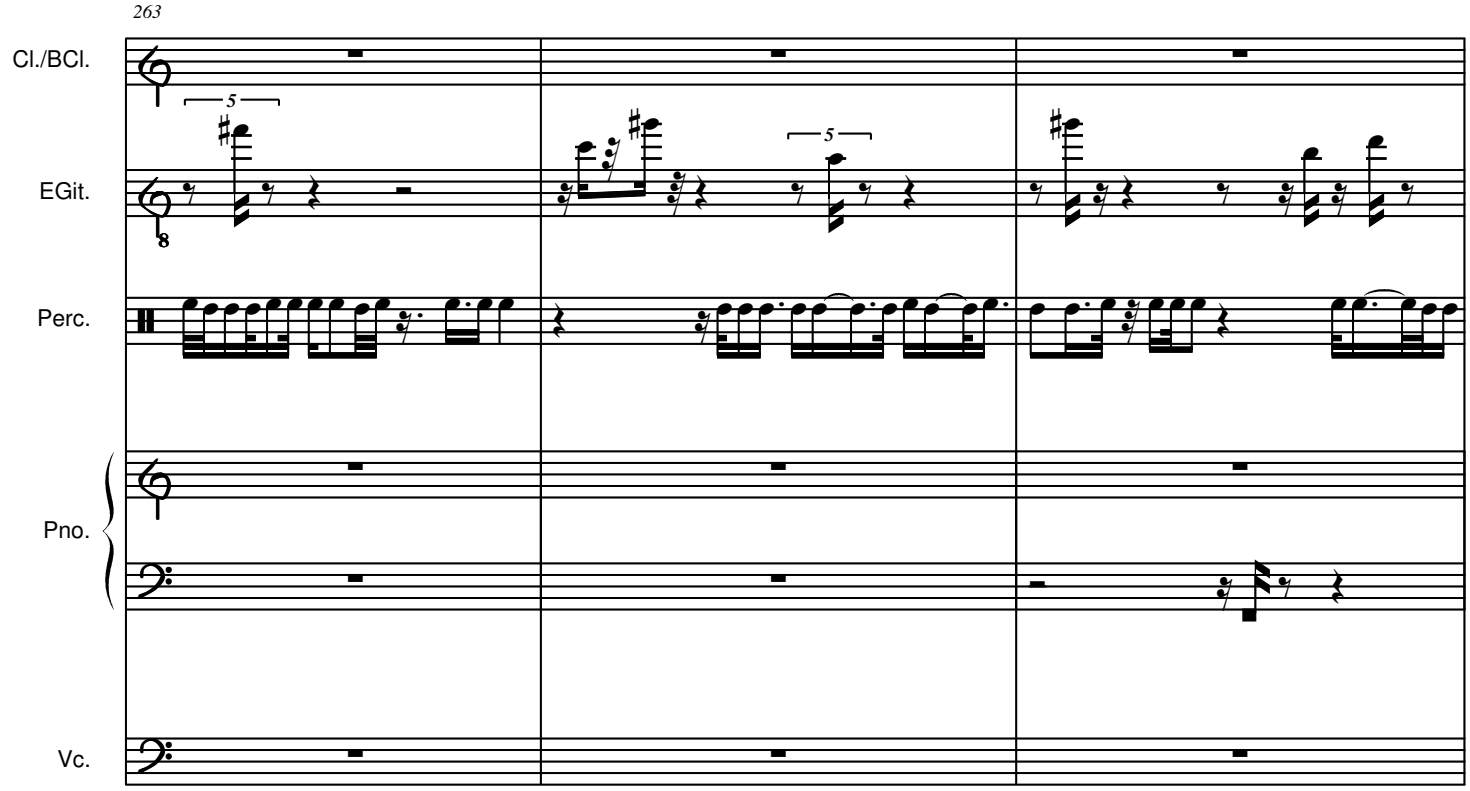


253 | 15'07" 254 | 15'11" 255 | 15'15"

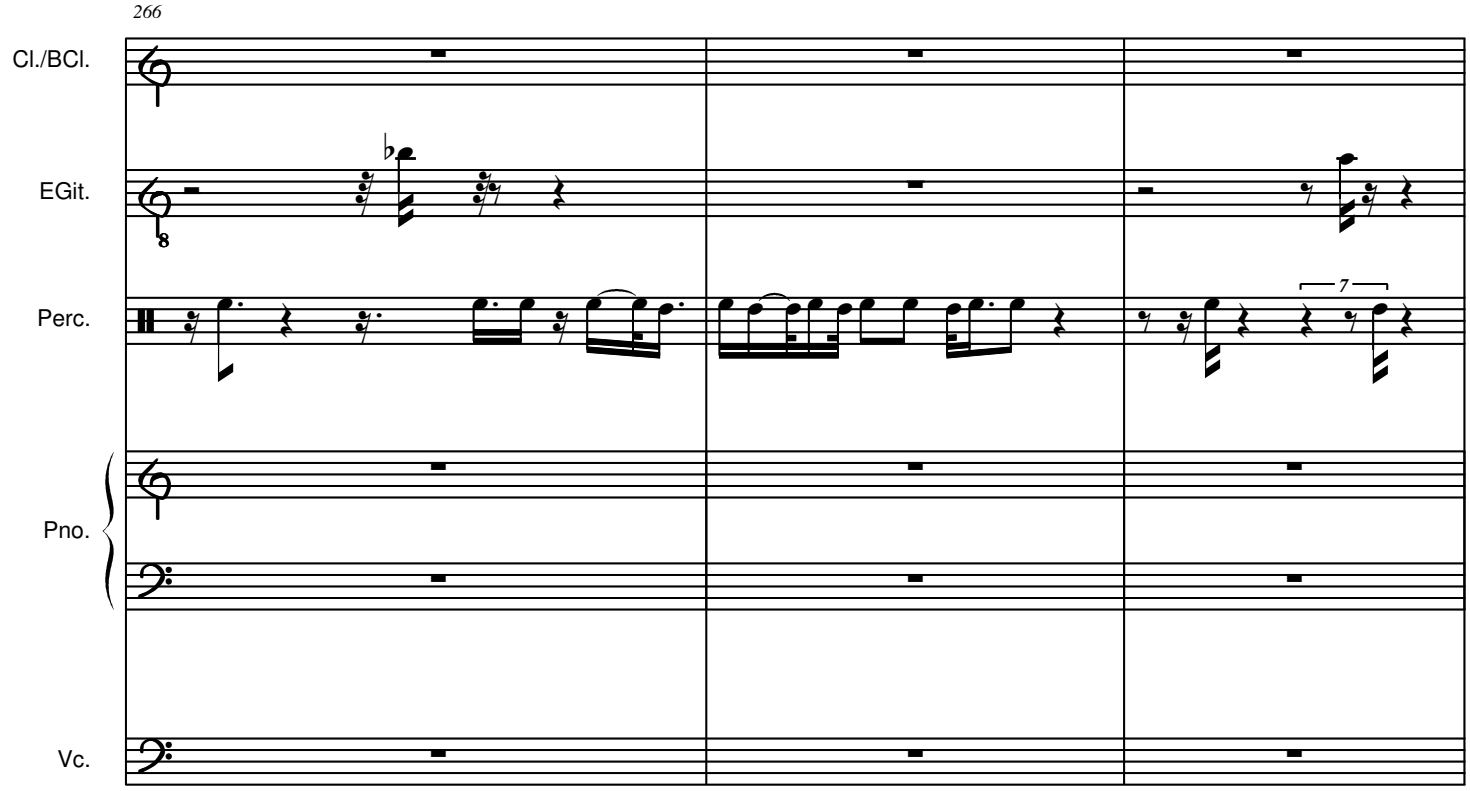



257 | 15'40"
258 | 15'43"
259 | 15'46"
N
5 clicks in advance
=80
257
Cl./BCl.
EGit.
Perc.
Pno.
Vc.
M1
sticks on kettle of drum: 2 colors
Pno.
hand hits on wood (dull)
each time a bit different color
260 | 15'49"
261 | 15'57"
262 | 15'55"
260

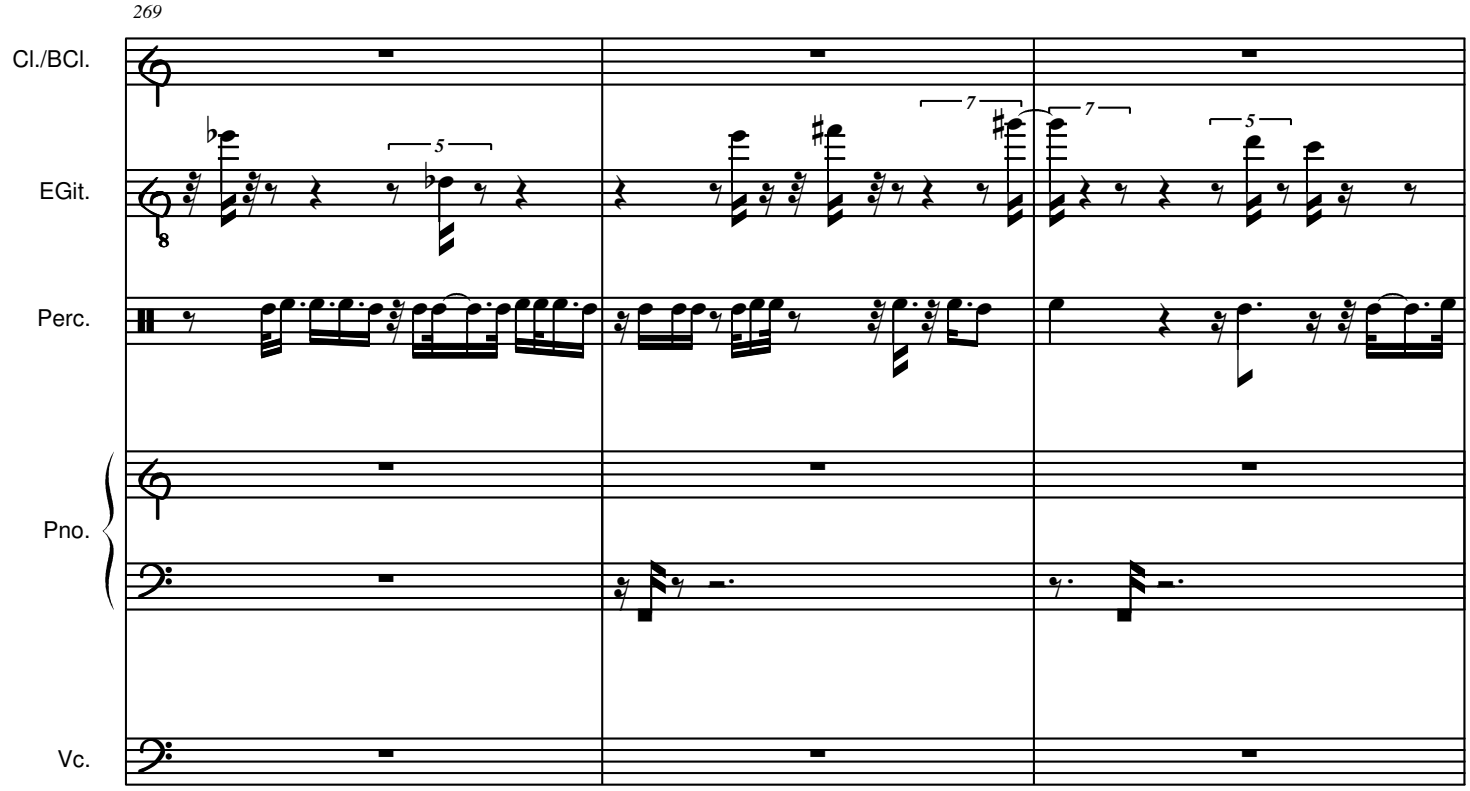
263 | 15'58" 264 | 16'01" 265 | 16'04"



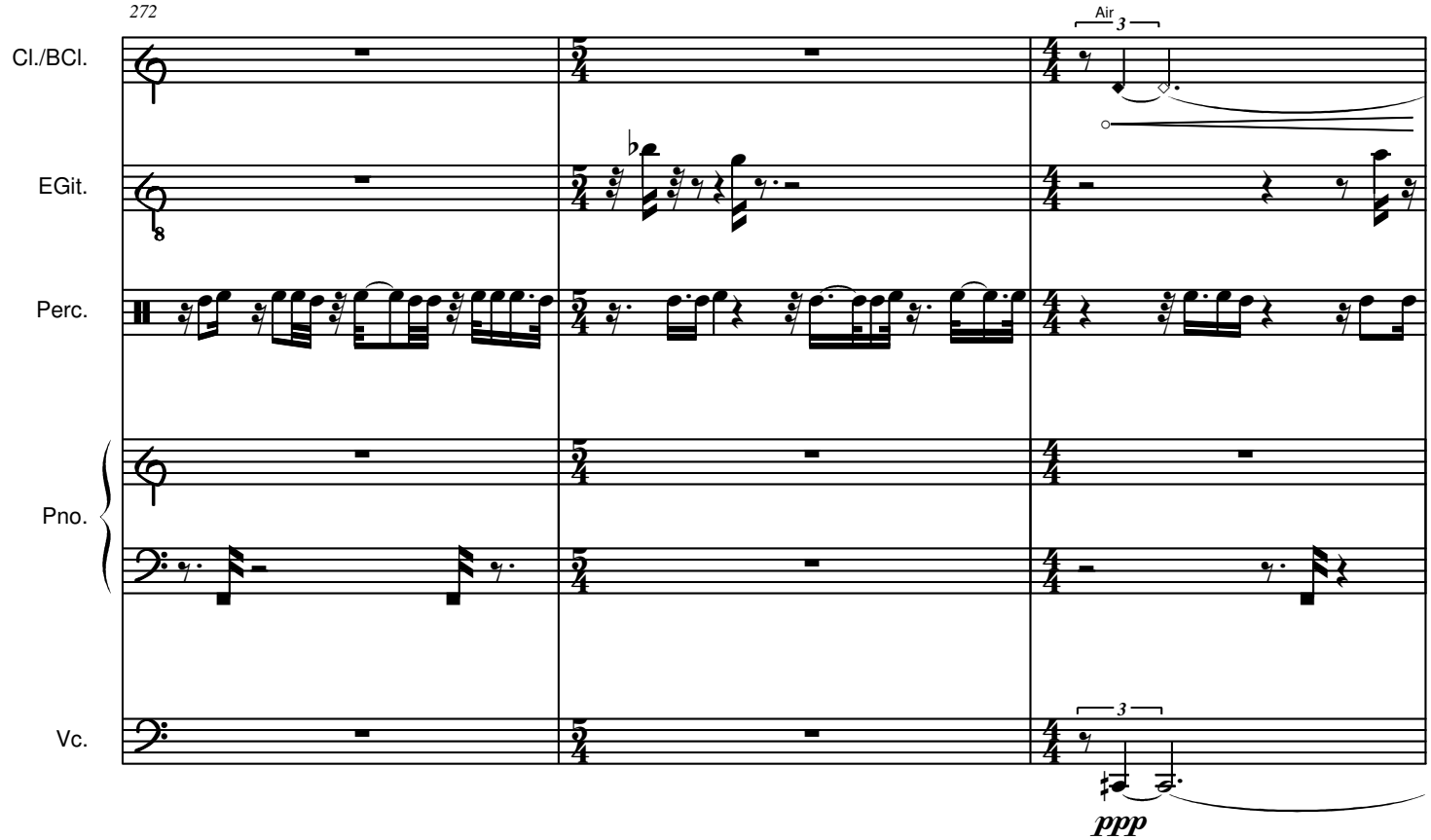
266 | 16'07" 267 | 16'10" 268 | 16'13"



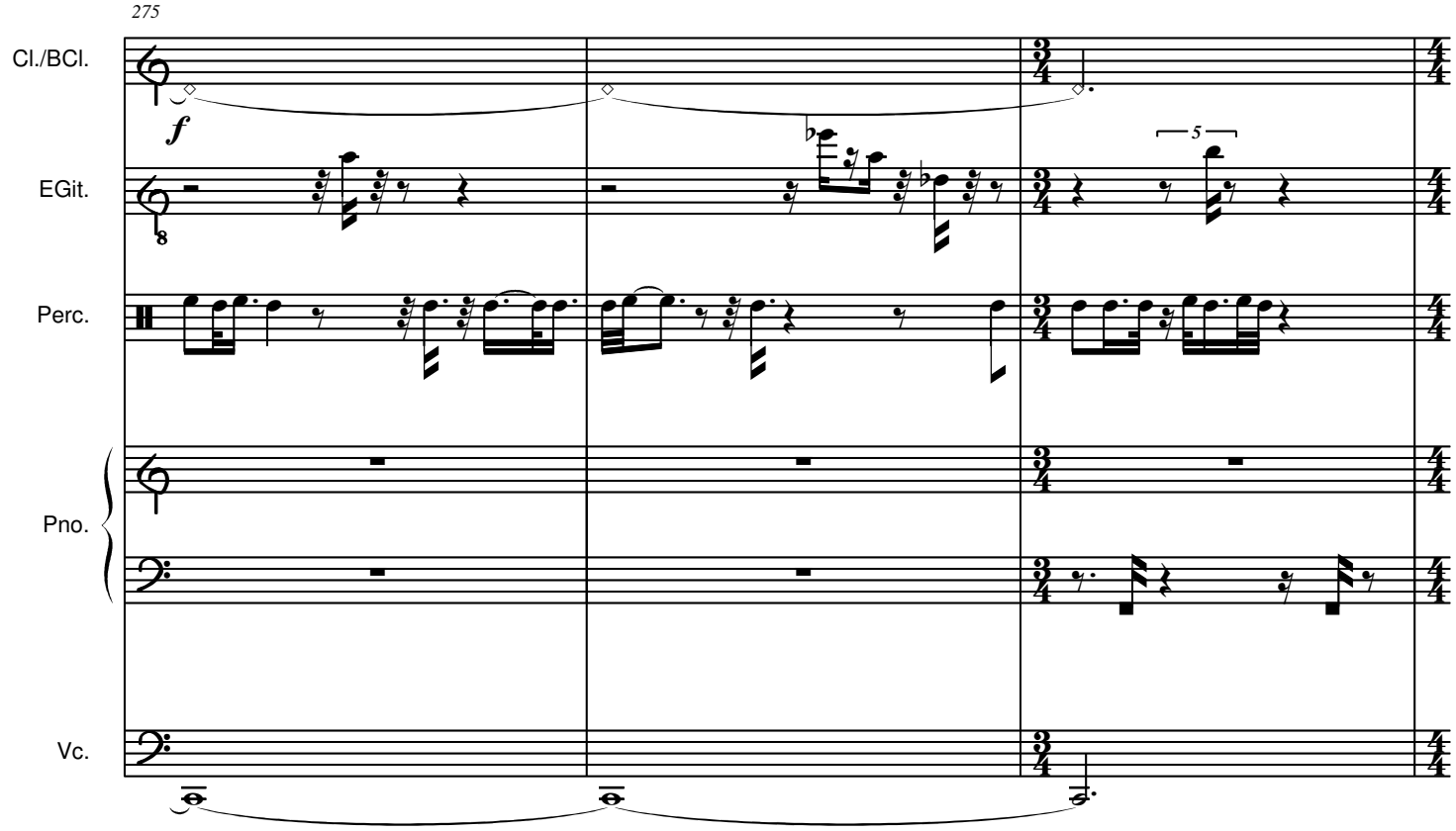
269 | 16'16" 270 | 16'19" 271 | 16'22"



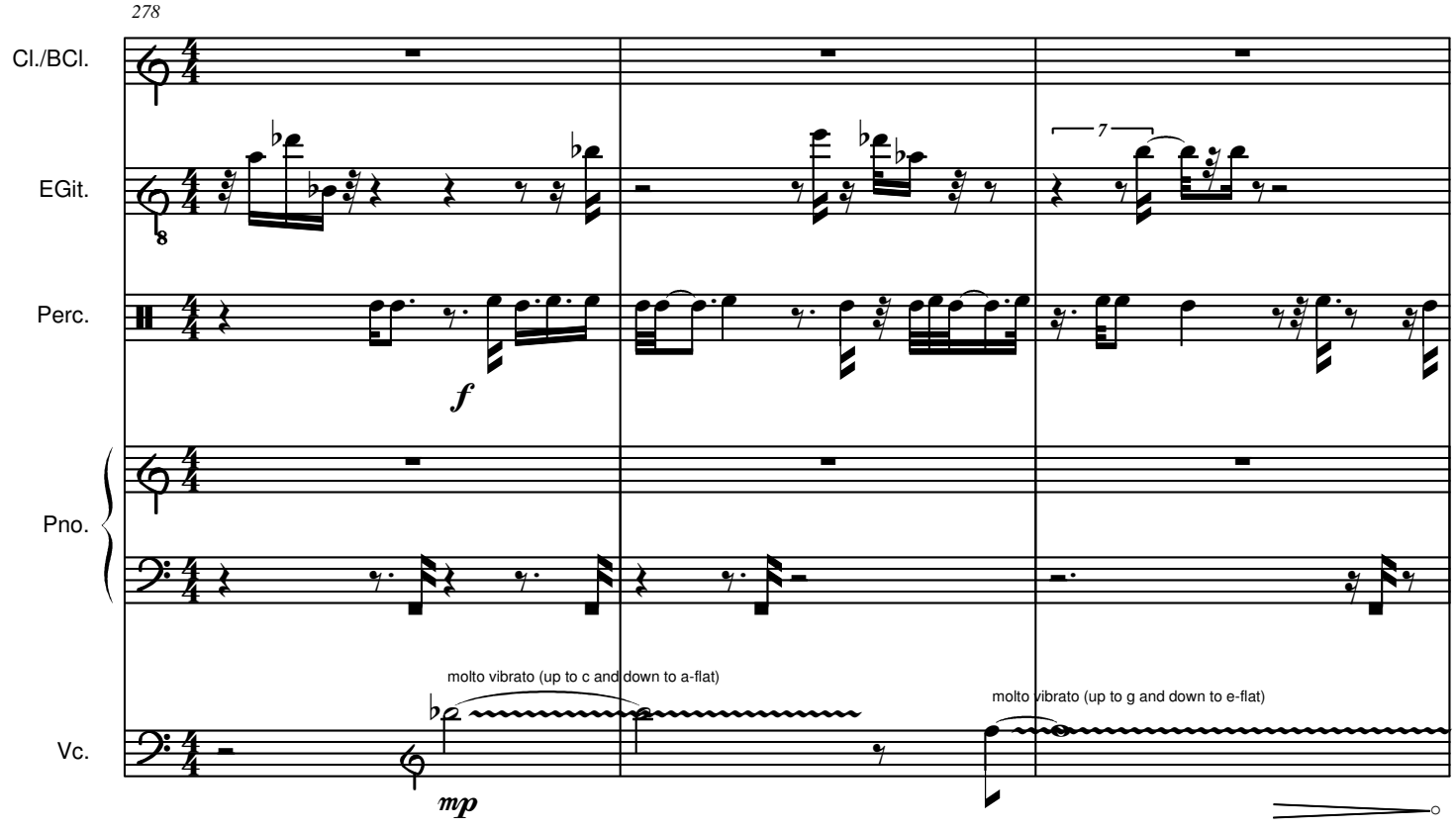
272 | 16'25" 273 | 16'28" 274 | 16'31"



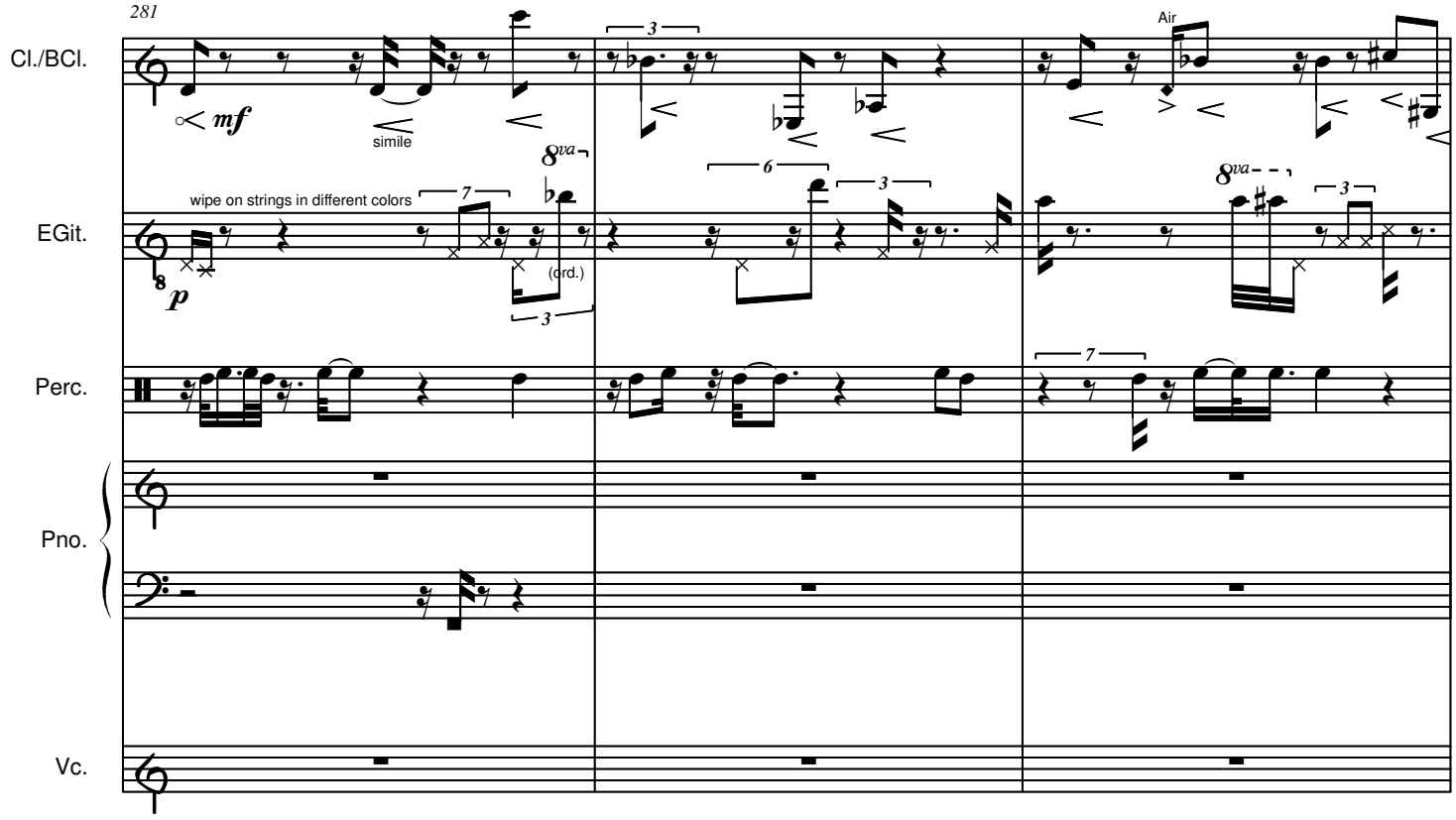
275 | 16'34" 276 | 16'37" 277 | 16'40"



278 | 16'43" 279 | 16'46" 280 | 16'49"

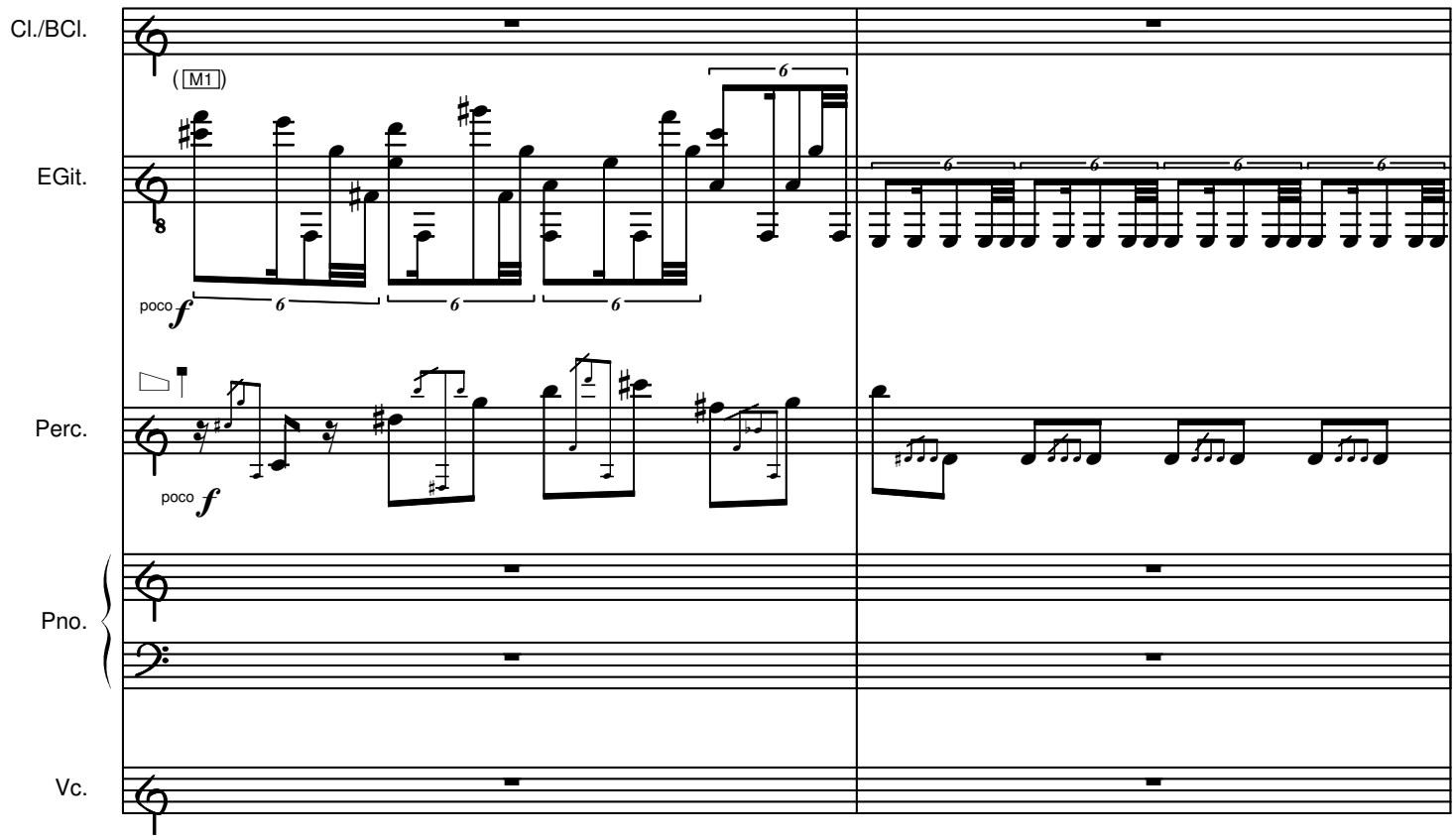


281 | 16'52" 282 | 16'55" 283 | 16'58"



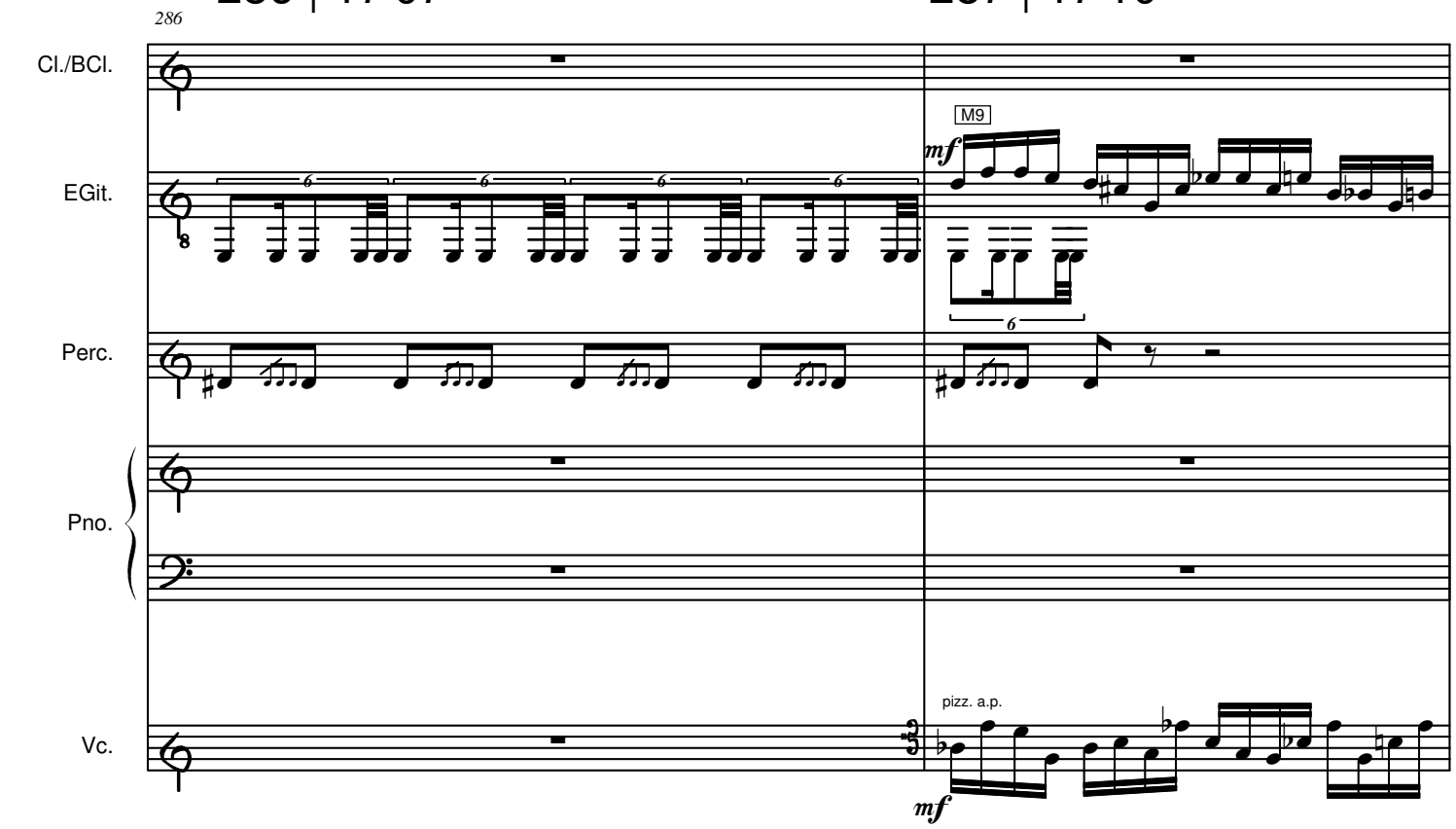
O

284 | 17'01" 285 | 17'04"



286 | 17'07"

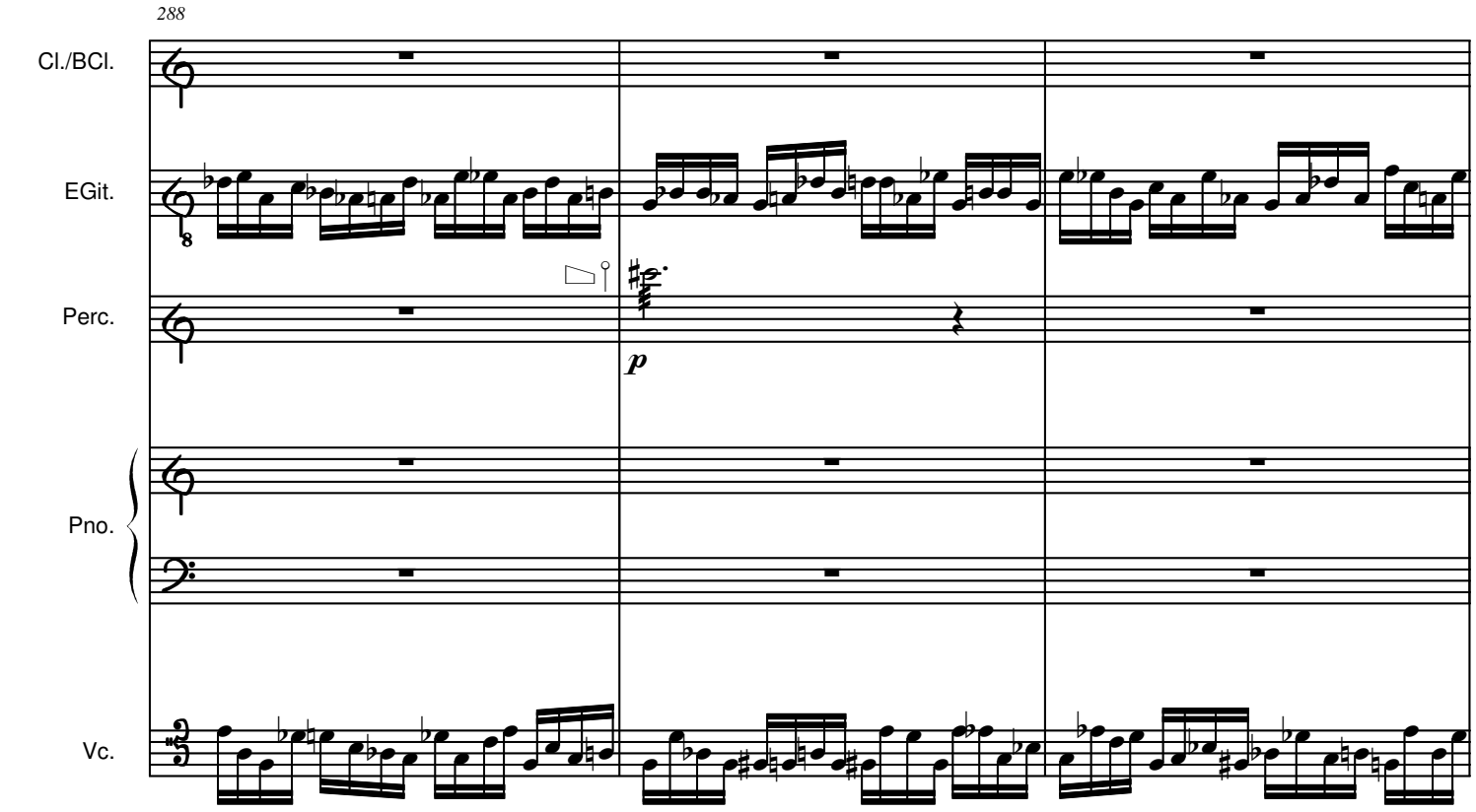
287 | 17'10"



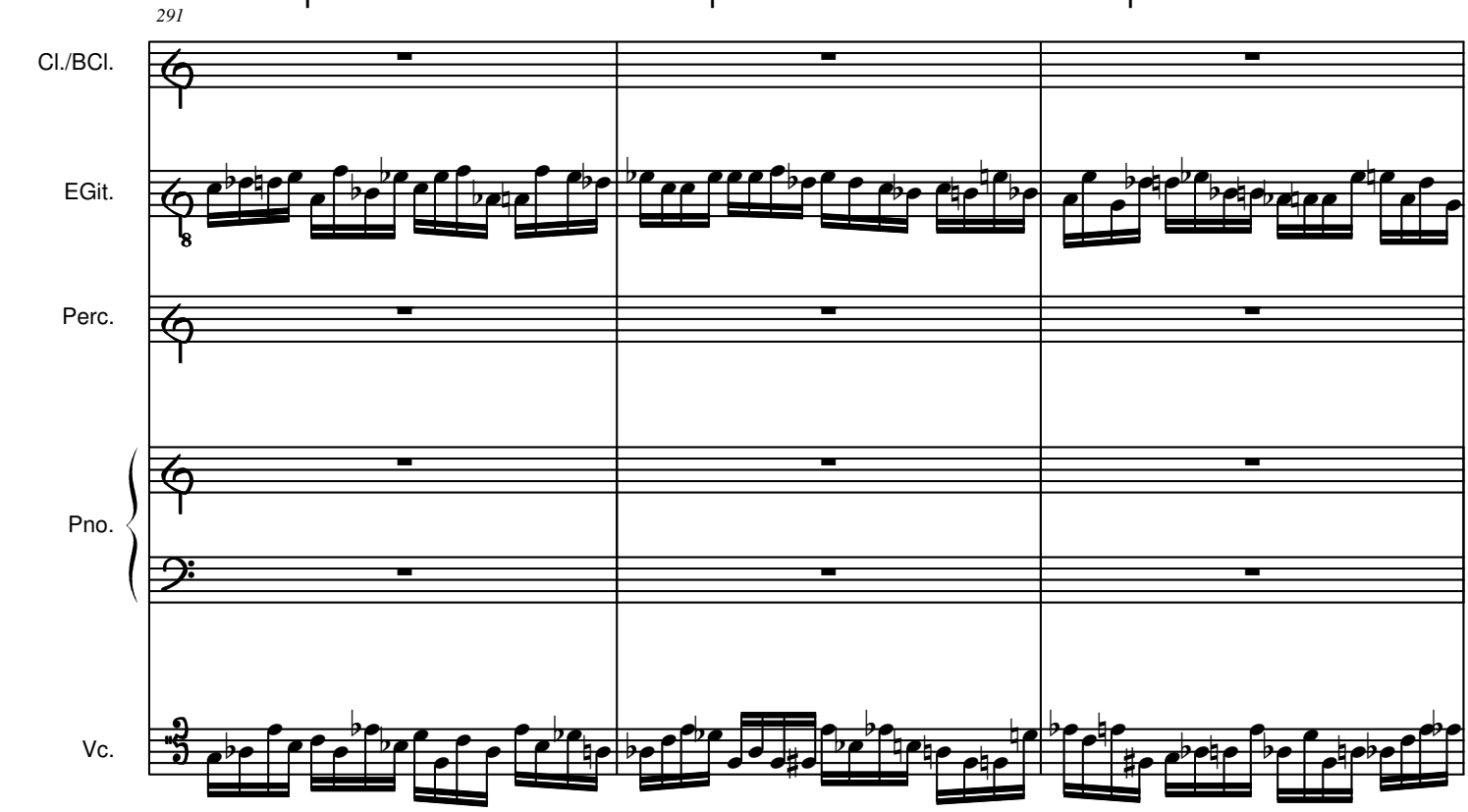
288 | 17'13"

289 | 17'16"

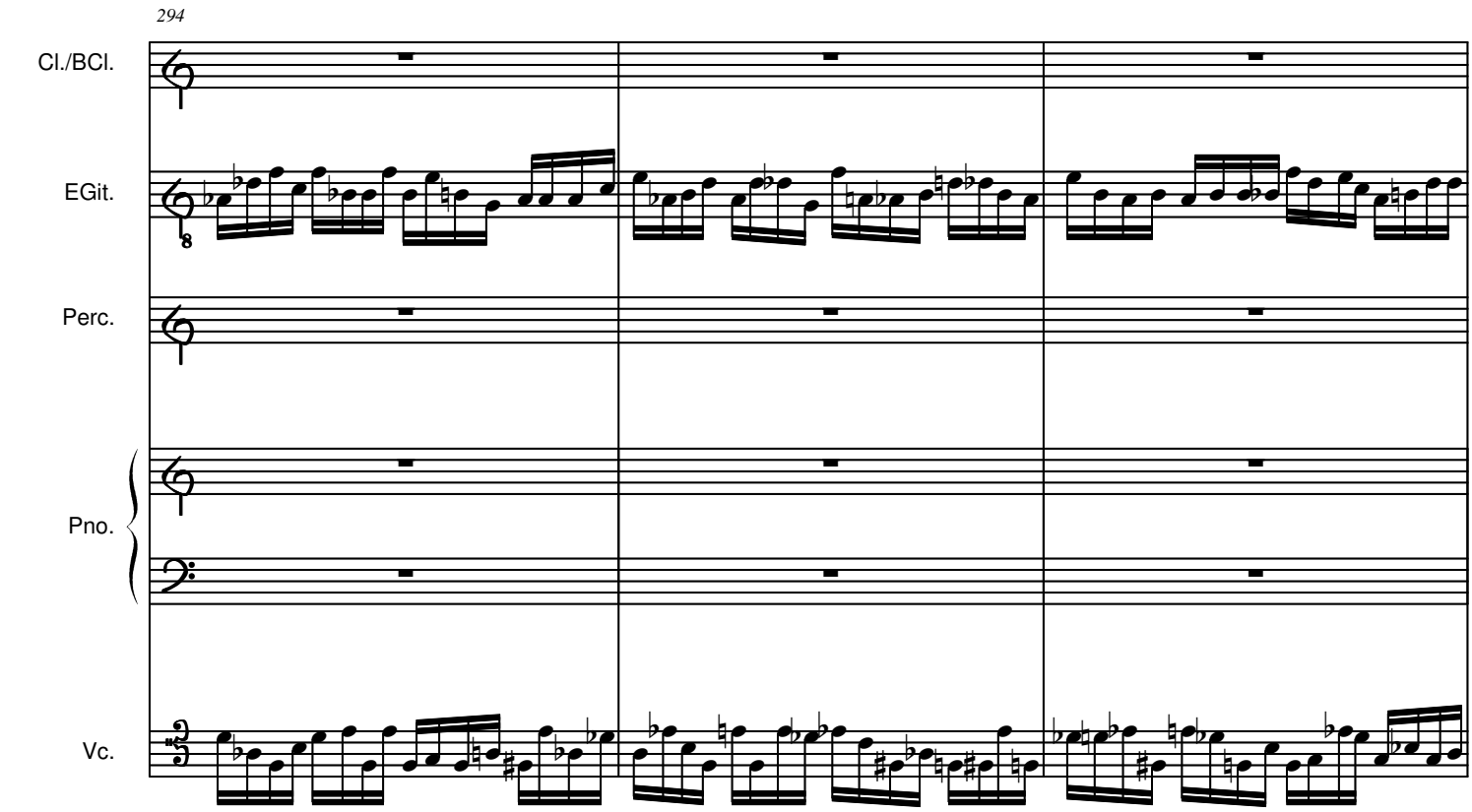
290 | 17'19"



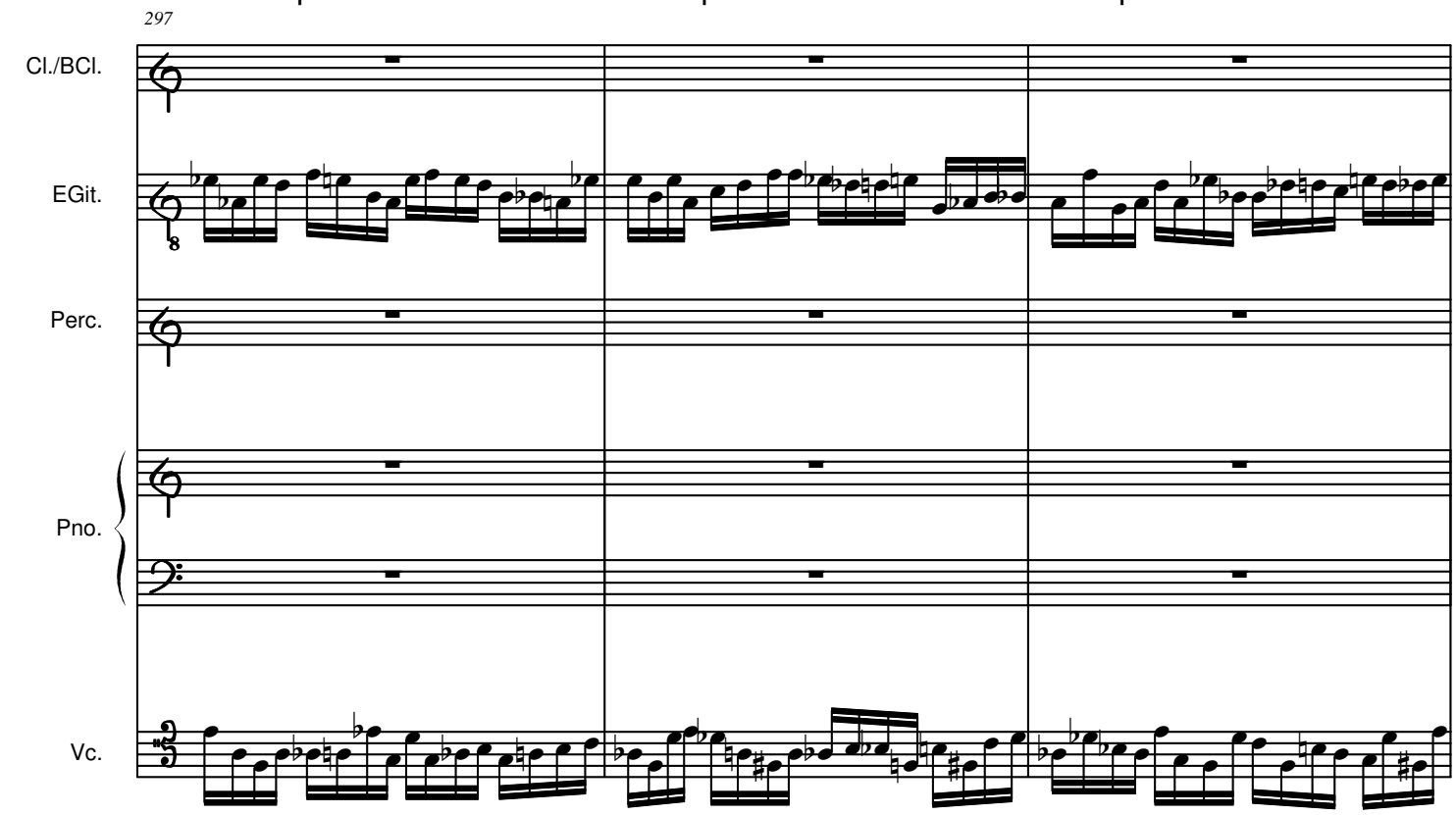
291 | 17'22 " 292 | 17'25" 293 | 17'28"



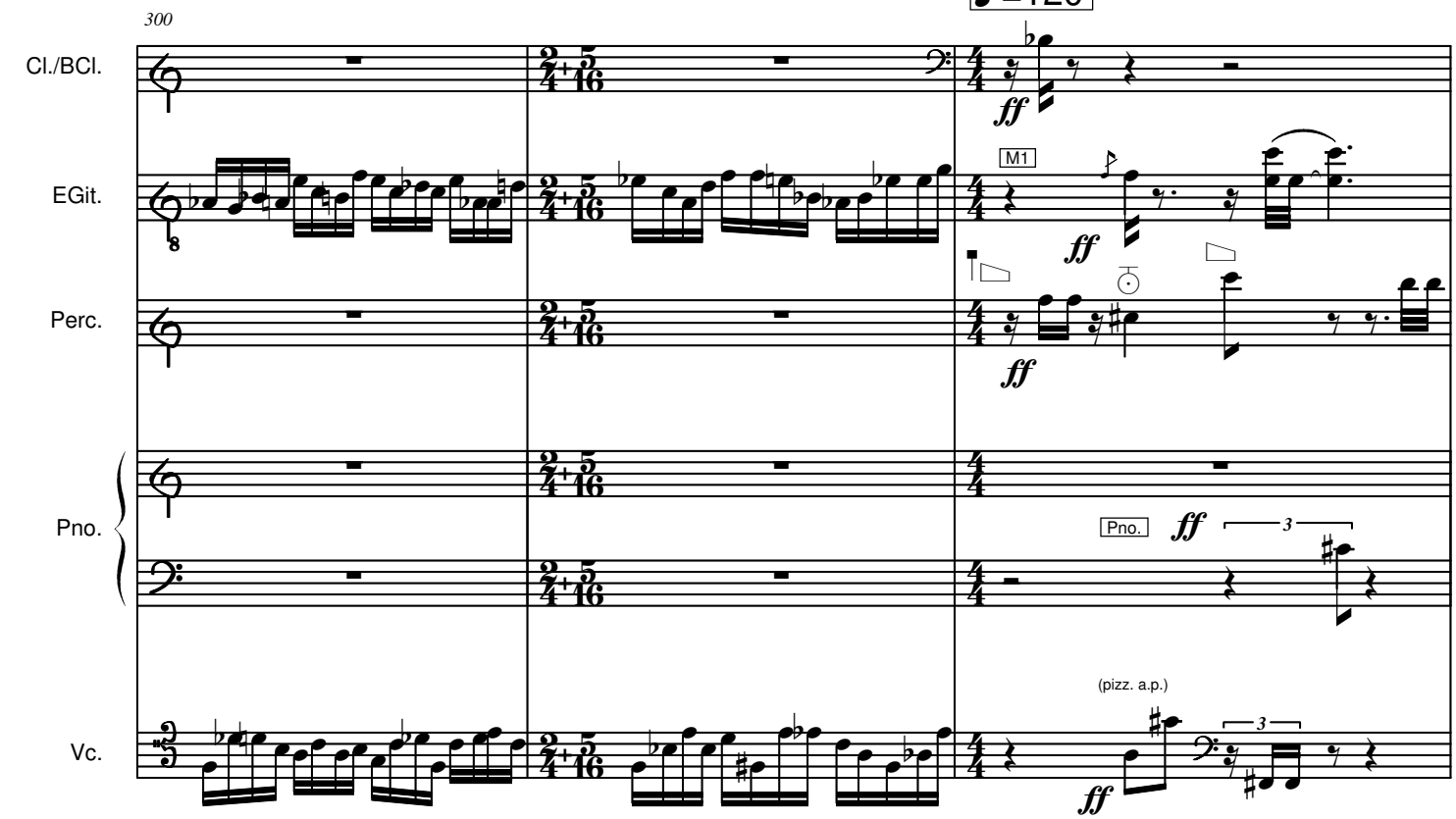
294 | 17'31" 295 | 17'34" 296 | 17'37"



297 | 17'40" 298 | 17'43" 299 | 17'46"

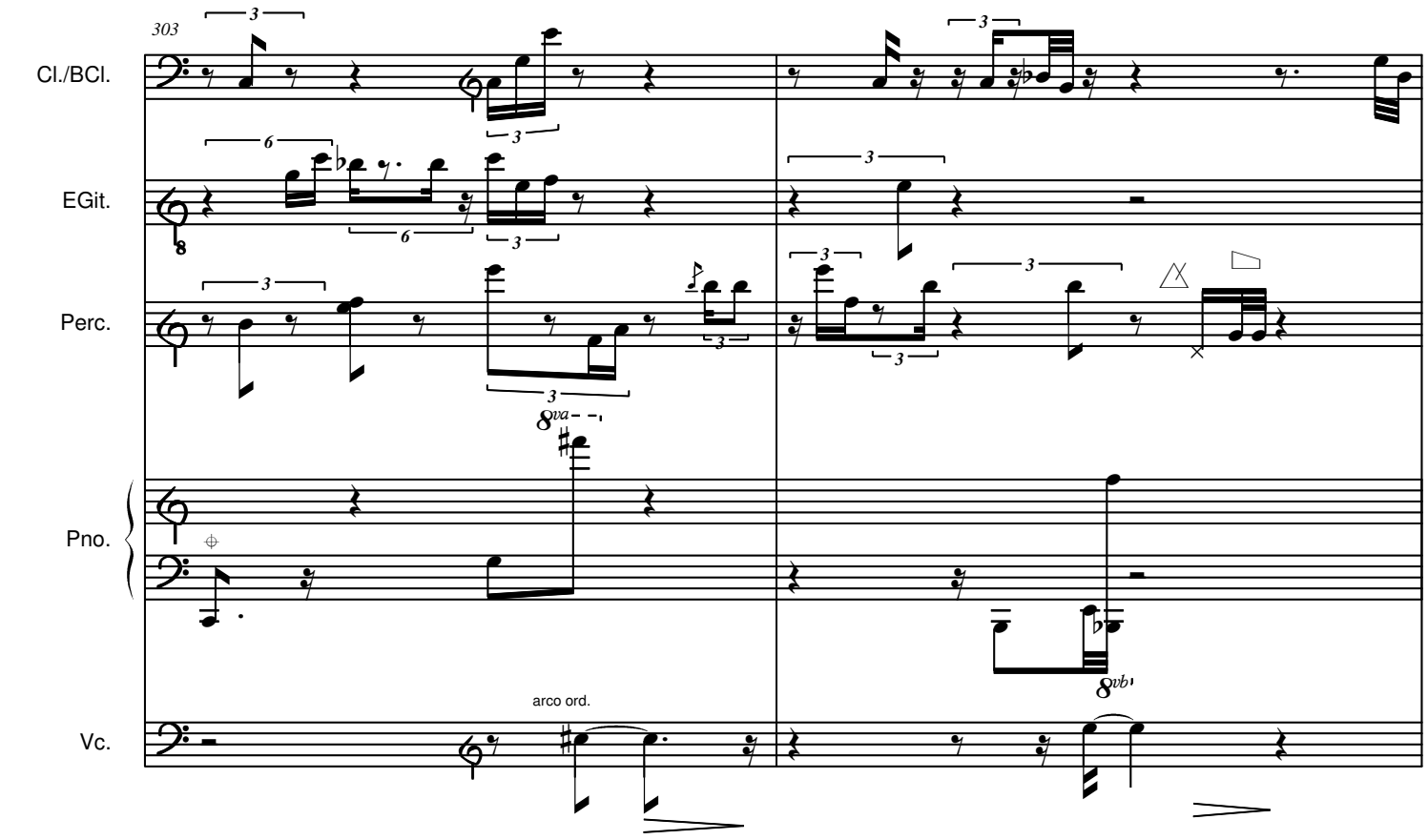


300 | 17'49" 301 | 17'52" P 302 | 17'54"



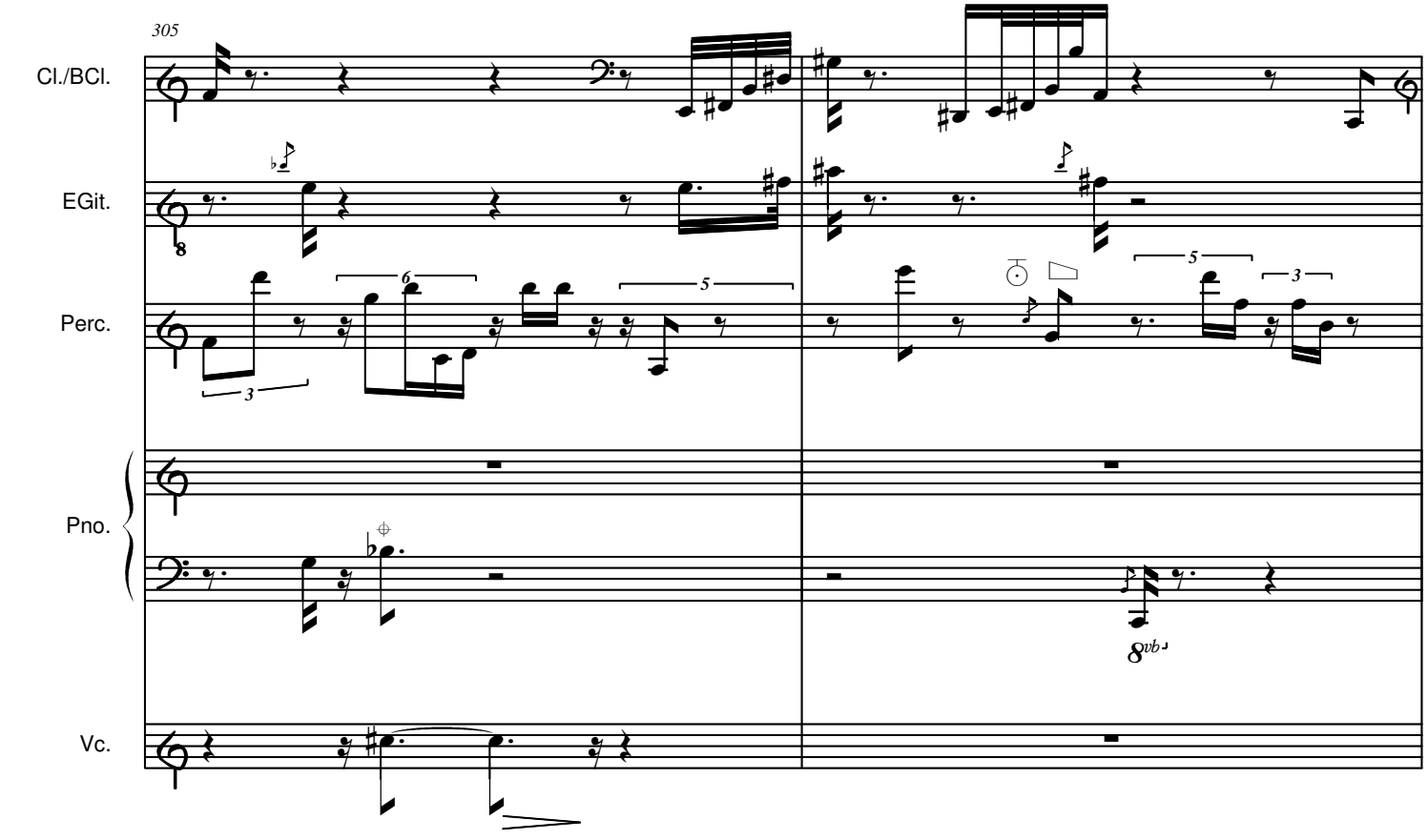
303 | 17'56"

304 | 17'58"

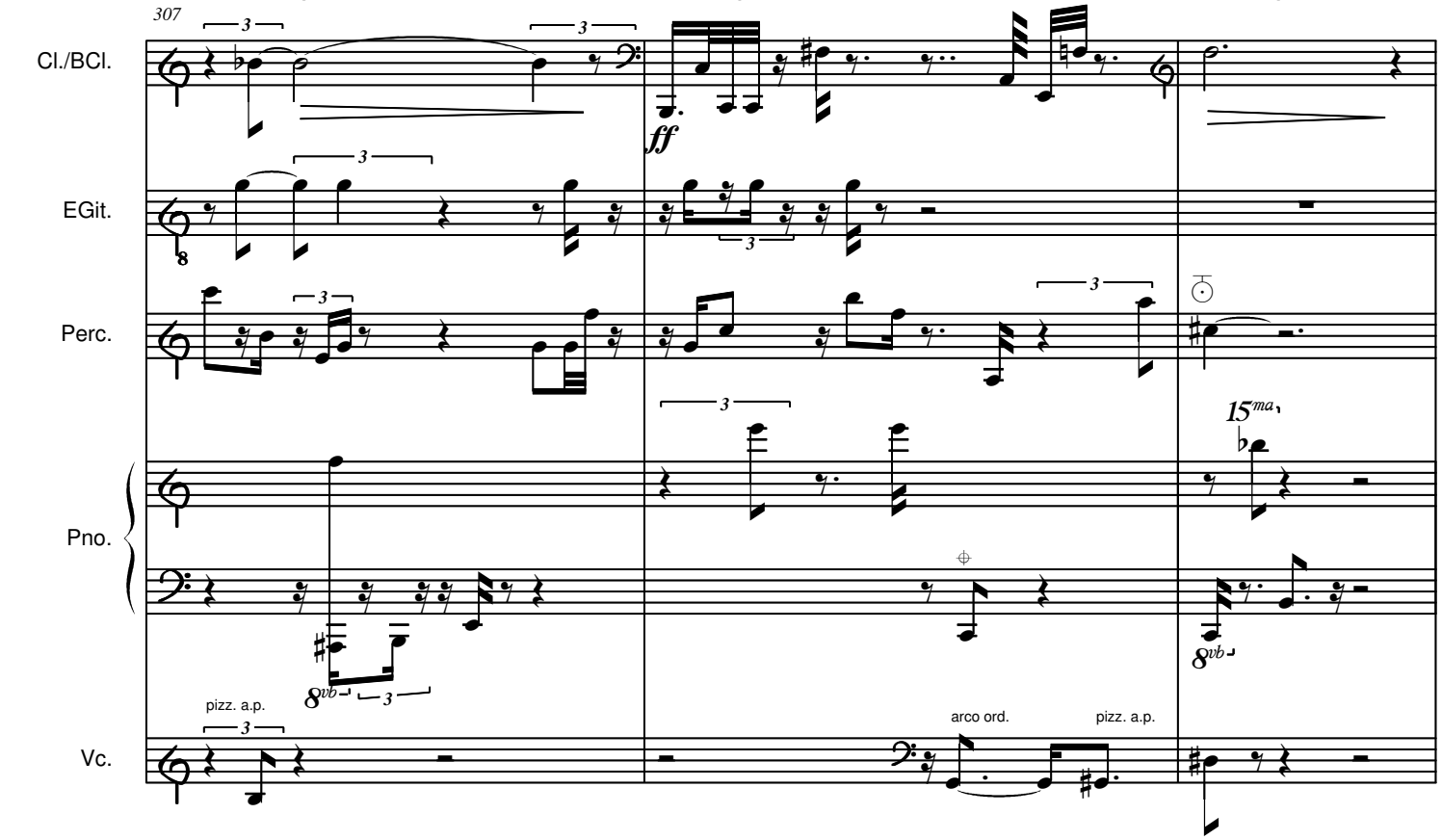


305 | 18'00"

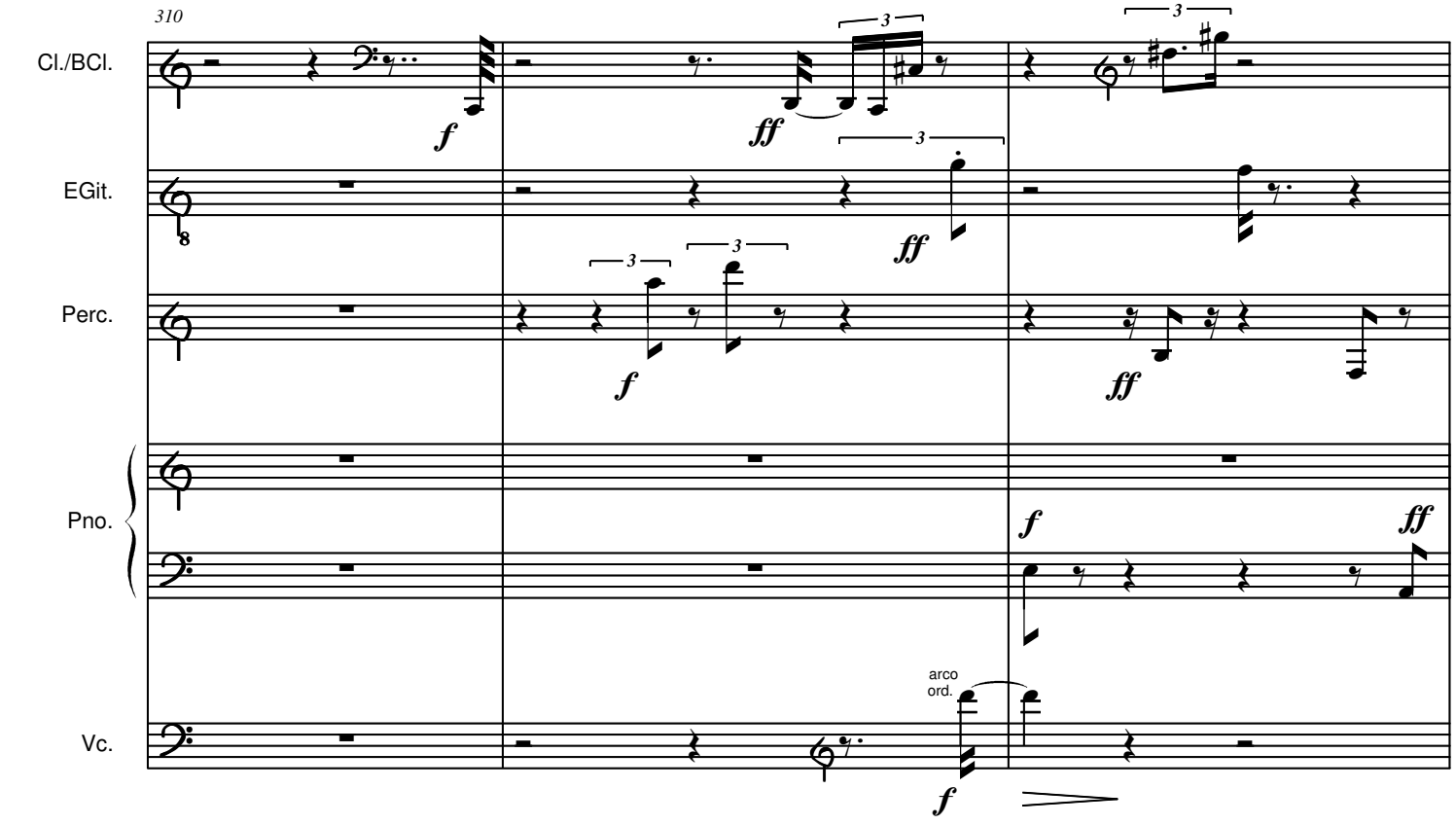
306 | 18'02"



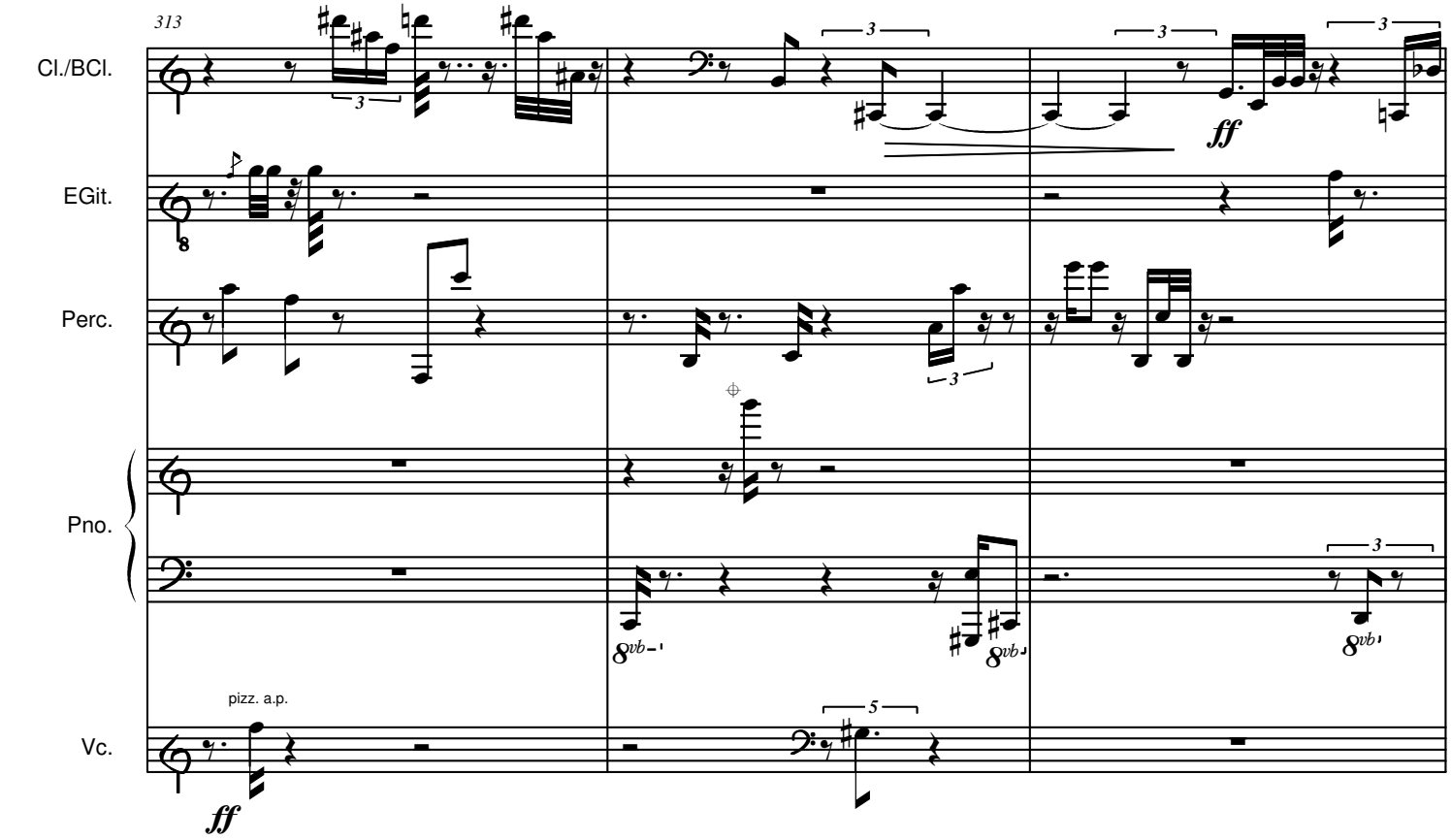
307 | 18'04" 308 | 18'06" 309 | 18'08"



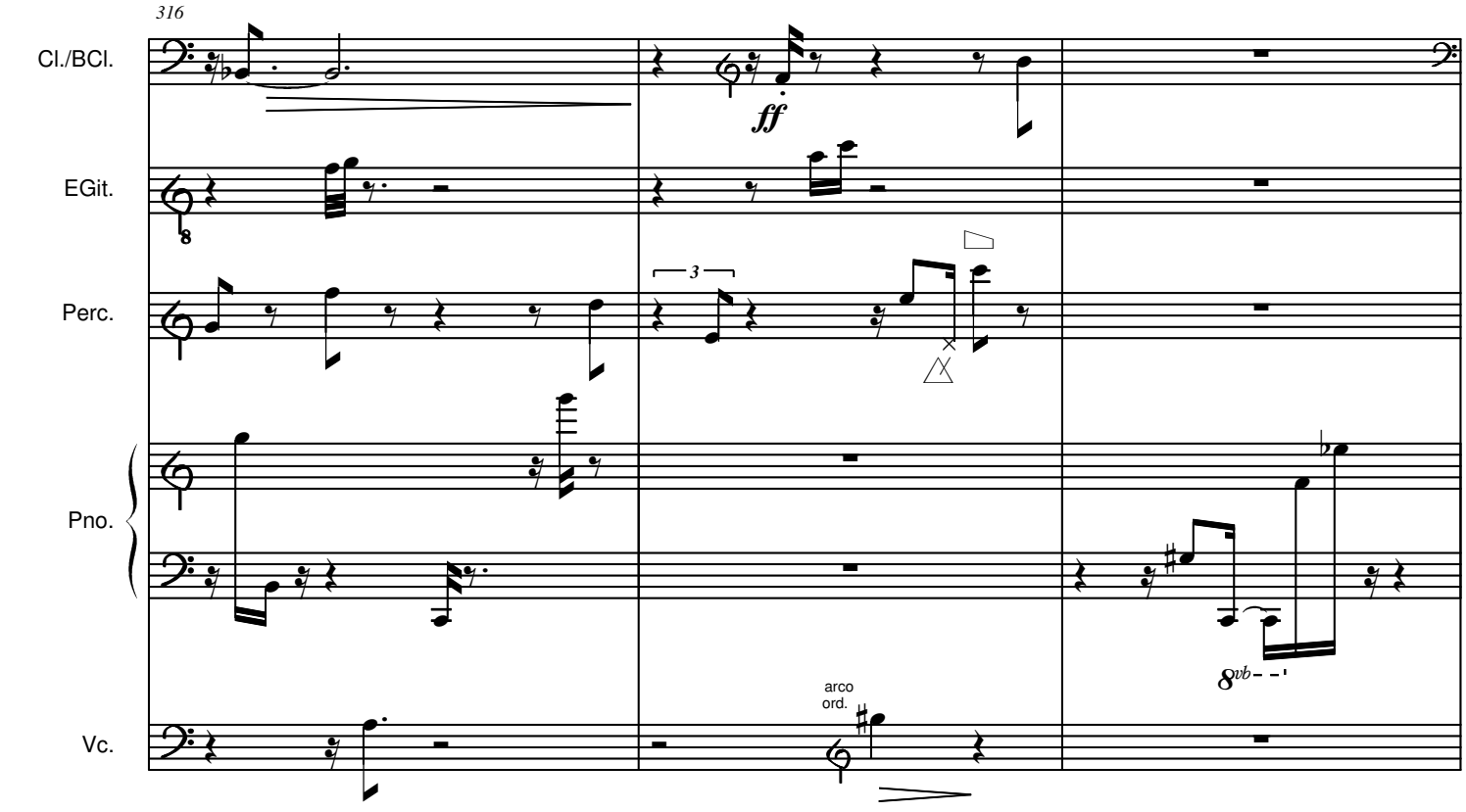
310 | 18'10" 311 | 18'12" 312 | 18'14"



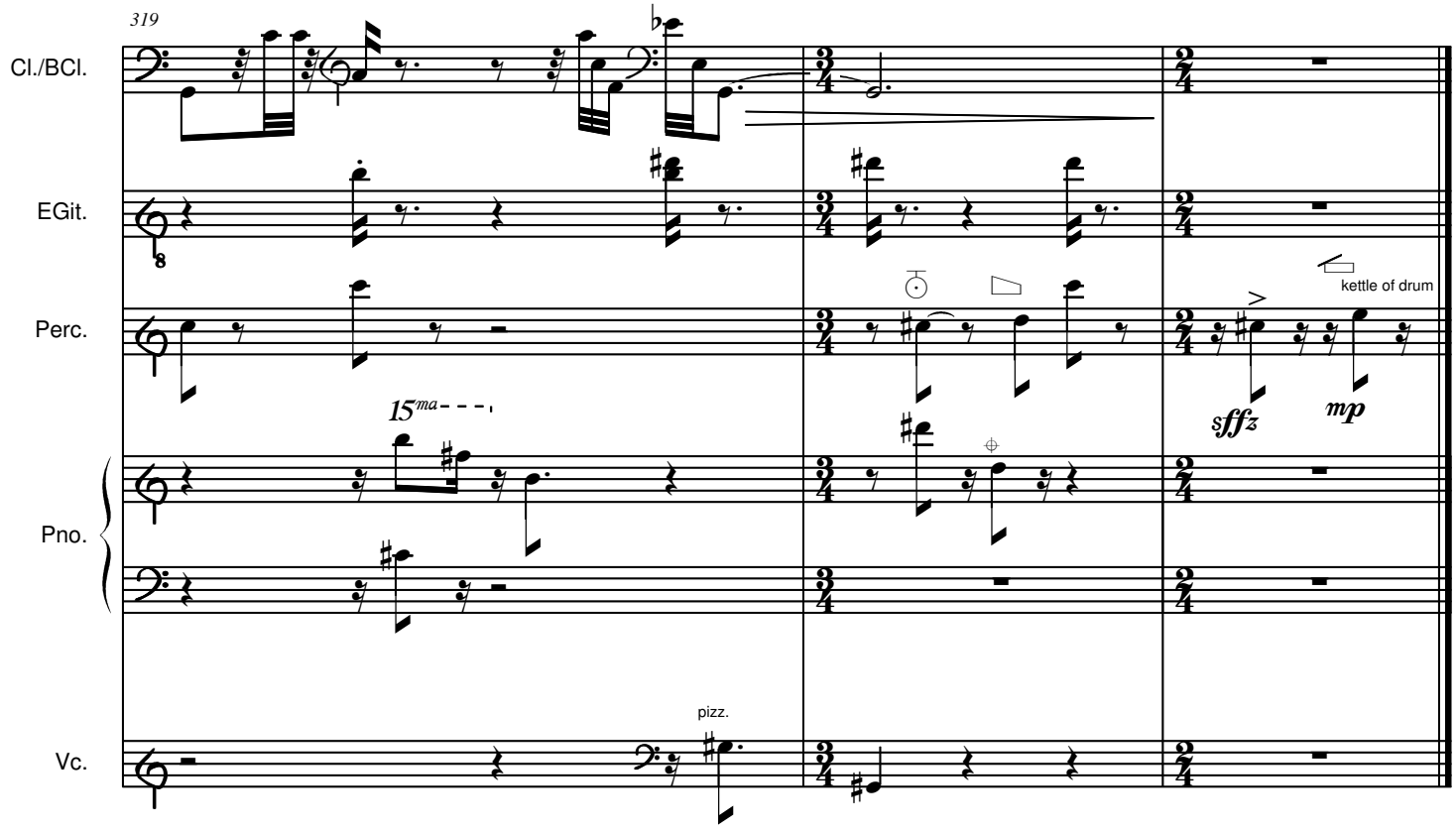
313 | 18'16" 314 | 18'18" 315 | 18'20"



316 | 18'22" 317 | 18'24" 318 | 18'26"



319 | 18'28" 320 | 18'30" 321



Berlin, 30.11.2014