Dmitri Kourliandski

Contra-Relief

for large ensemble

Kompositionsauftrag des Südwestrundfunks

2005

Instrumentation

alto flute (remove head) + metal brick with hammer
english horn (brass mouthpiece) + metal brick with hammer
clarinet (remove mouthpiece) + metal brick with hammer
bass clarinet (remove mouthpiece) + metal brick with hammer
bassoon (brass mouthpiece) + metal brick with hammer

horn + metal brick with hammer
trumpet + metal brick with hammer
trombone + metal brick with hammer
tuba + metal brick with hammer

2 percussion (see comments for detail information)

I
metal brick with hammer
cow bell – wooden stick
rattle
whistle
siren
II
2 gongs (any size) – small plastic boxes (e.g. matchboxes)
metal brick with hammer
2 bass drums (different sizes) – soft brushes

A table with metal surface with **perforator** and **angle grinder*** on it**.**

piano (two glasses inside**) + 2 tuning forks + metal brick with 2 hammers

2 violins (metal mutes on) + metal brick with hammer
viola (metal mute on) + metal brick with hammer
cello (metal mute on) + metal brick with hammer
double bass (metal mute on) + metal brick with hammer

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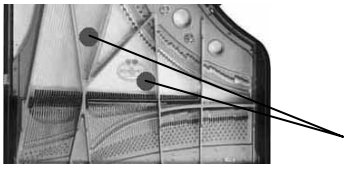
17 metal bricks and 18 hammers in total. It can be also any metal instruments to strike one against other to produce hard knocks.

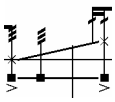
* - (angle grinder)

** -  - two round glasses with flat base

Duration: approx 20 min.

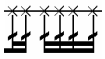
Comments

Winds

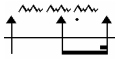


- Into the instrument (oboe/bassoon – brass mouthpieces instead of reeds; clarinets – no mouthpieces) flutter tongue with guttural “kh” (“khrullato”) at the same time fingers glissando up or down.

TK...



- Key noise as loud as possible with sharp double tongue clicks with no air. **NB** Trombone – slightly striking the bell with fingernails while double tongue.



- Suck in the air through instrument through pressed lips – high unstable sound appears.

🛠 - Strike the metal brick with hammer.

Percussion

🛠 - Strike the metal brick with hammer.

- Low cow bell.

- Rattle (one click).

- Whistle - very short and sharp whistles. **Rounded note head – exhale; square note head – inhale.**

- Siren. Preferably low.

- Gliss with small plastic box (e.g. matchbox, or LEGO detail) along the gong (any size) – squeaky sound appears.

↺ - Rub along the perimeter of the surface of bass drum (or low tom) with soft brush.

Perforator and **angle grinder** are lying on a table (or big wooden box) with metal surface (sheet of metal placed on top). For idling – second percussionist just switches power buttons on and off when it is notated. For drilling and grinding – percussionists take instruments in both hands. **Be careful while grinding – because of sparks! It is better to make a fence.**

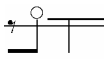
- Perforator. **Square note head** – idling: just switch the power button on while drill is lying on a table; **rounded note head** – drill a table. Turn off the perforator when it is notated (sound stops sharply when the perforator is in the wood – extract it carefully while pauses).

- Angle grinder. **Square note head** – idling: just switch the power button on while grinder is lying on a table; **rounded note head** – grind metal surface of a table. Turn off the grinder when it is notated (don’t remove from metal surface to make the engine stop faster).

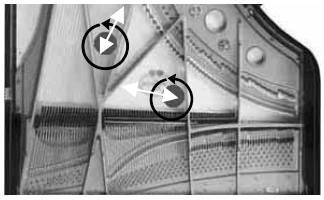
Piano

Lowest and highest notes are muted with rubber

- Gliss with fingers along black keys without pressure – no pitch appears.



- Place round glasses with flat base on strings as is shown below and gliss while rotating – high squeaky sounds with glissandos appears.



- Gliss with tuning-forks along pegs.

- Gliss with the palms along lacquered surface of piano – high squeaky sound appears.

◆ - strike shortly highest (right hand) / lowest (left hand) muted notes

- short clusters (with fist) on black keys in highest / lowest register

× - strike the sounding board (inside the piano) with fist (find two approximate pitches)

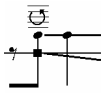
⌓ - glissando along lowest string with finger nail or plastic card

- glissando on low strings with finger nail between close to pegs (high pitches)

- touch glasses to make them tremble on strings

- Strike the metal brick with hammers.

Strings (all strings with metal mutes)



- Half pressed left hand gliss up or down; bow makes wide and slow circular movement from *molto sul tasto/a punta d'arco* through *ordinare* to *molto sul ponticello/al tallone* and back using all strings – like drawing a circle. Sounds like old squeaky swing.

- Soundless on low string – strings are muted with left hand.

- Extremely hard pressed bow on any string over the bridge as close as possible to the string holder.

- Bow placed on body. Press the bow so that bow wood scratches against bow hair.

- Fingernail pizz. on high string over the bridge.

- Strike the string holder with the fist.

- Bartok pizz. Prevent strings from resonance – only percussive effect.

- Strike the metal brick with hammer.

contra-relief

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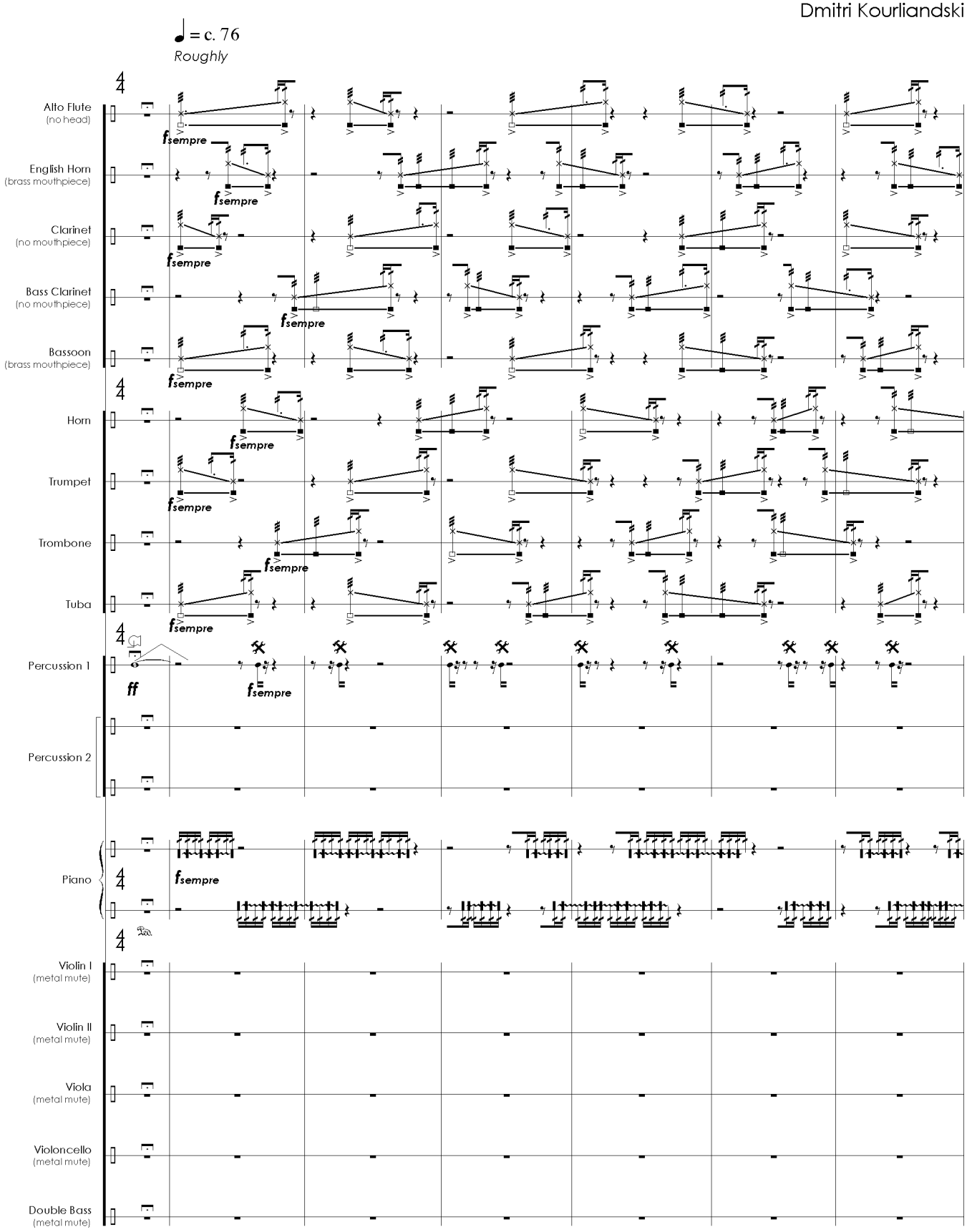
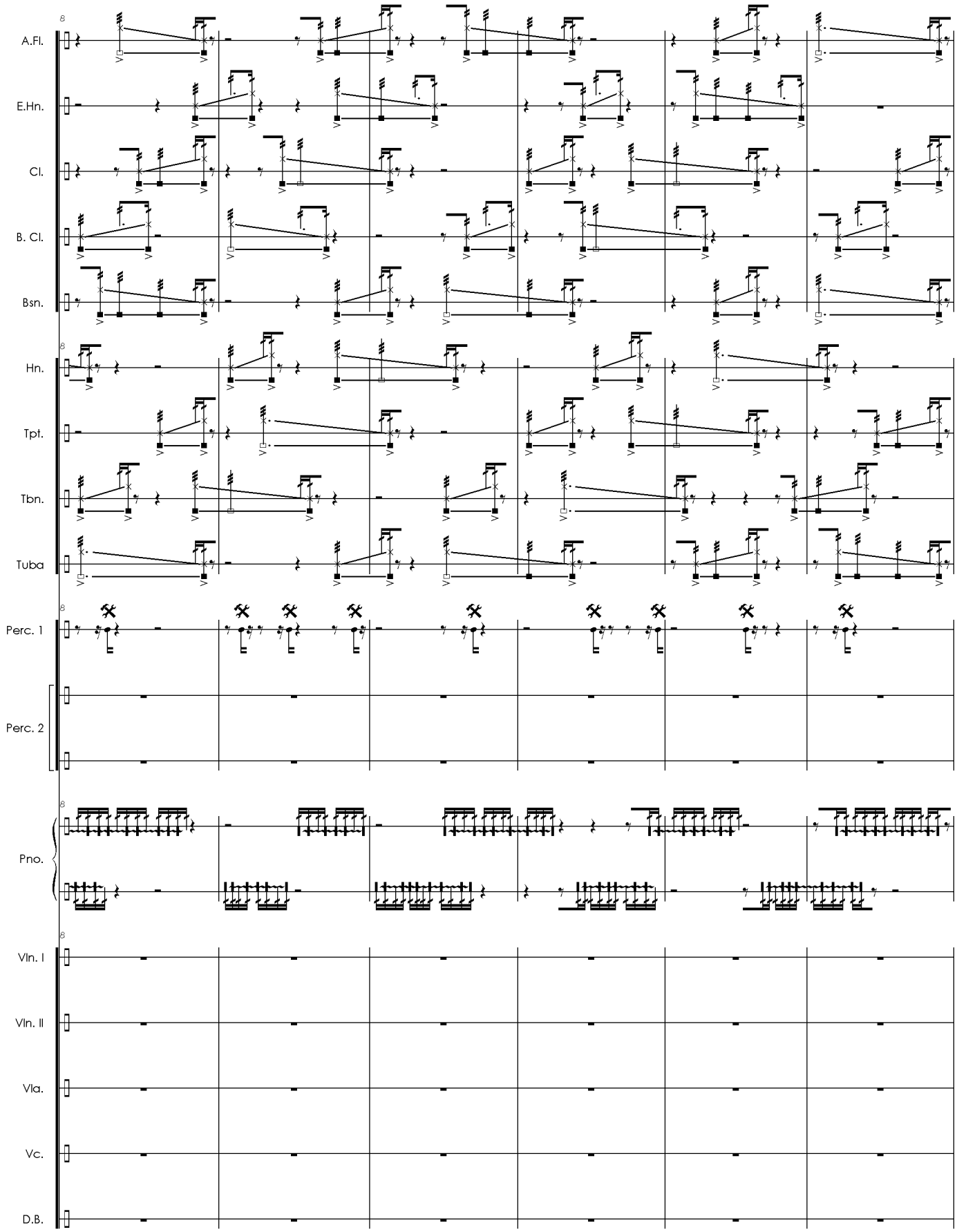
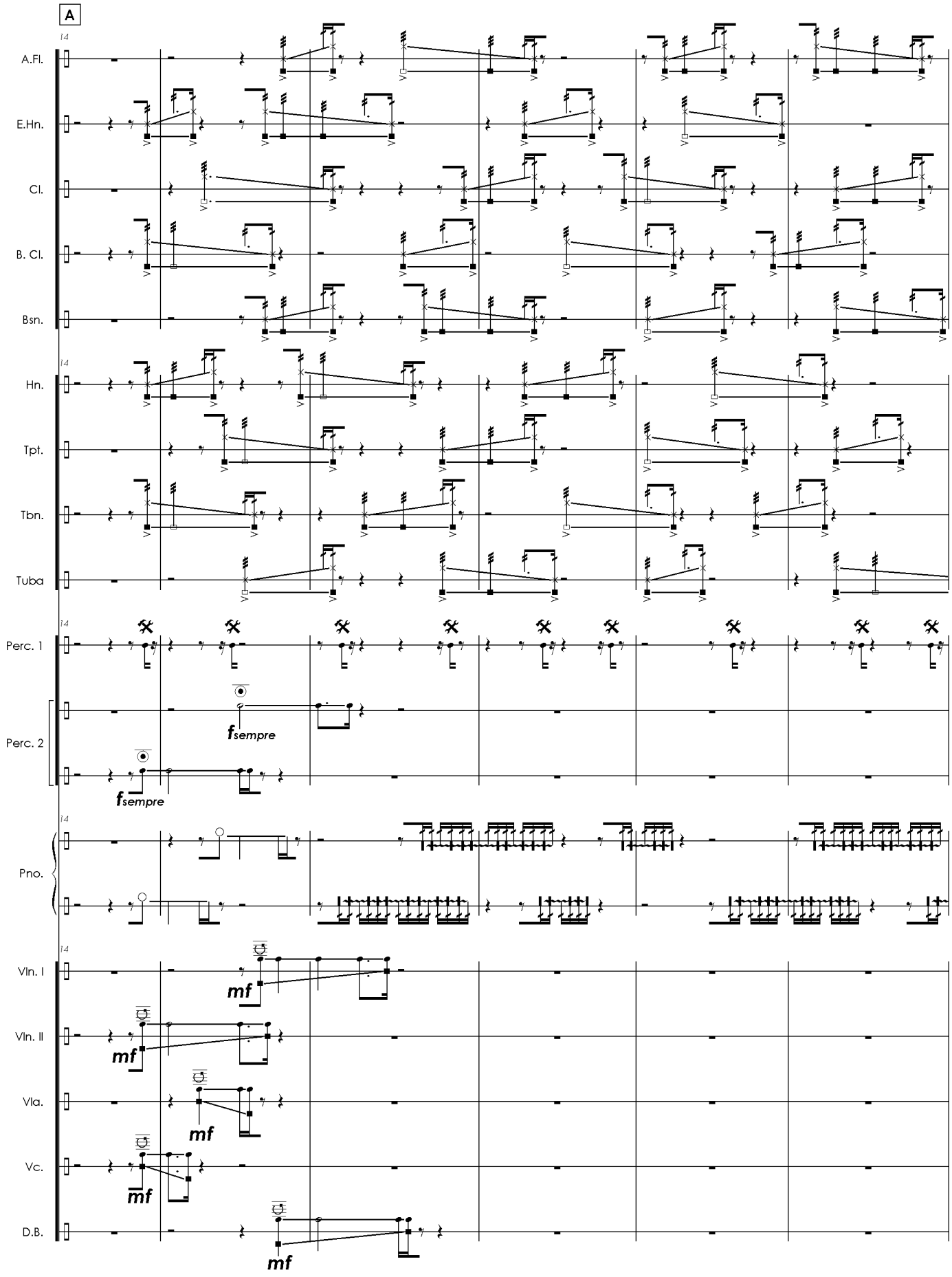
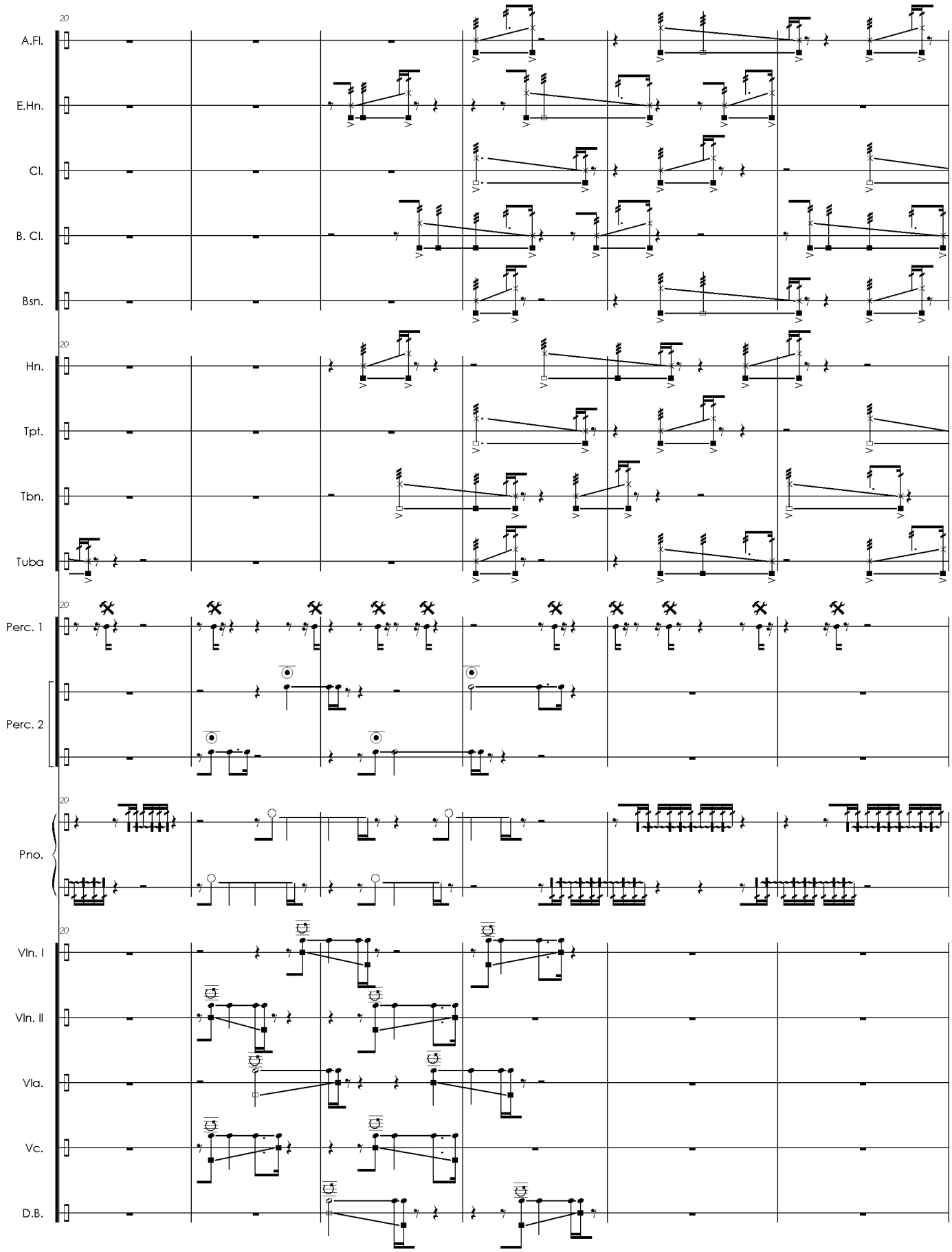



A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.


A
14
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
14
Hn.
Tpt.
Tbn.
Tuba
14
Perc. 1
Perc. 2
fsempre
fsempre
14
Pno.
14
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
mf
mf
mf
mf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A.Fl.
E.Hn.
Cl.
B. Cl.
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20
Hn.
Tpt.
Tbn.
Tuba
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Perc. 1
Perc. 2
20
Pno.
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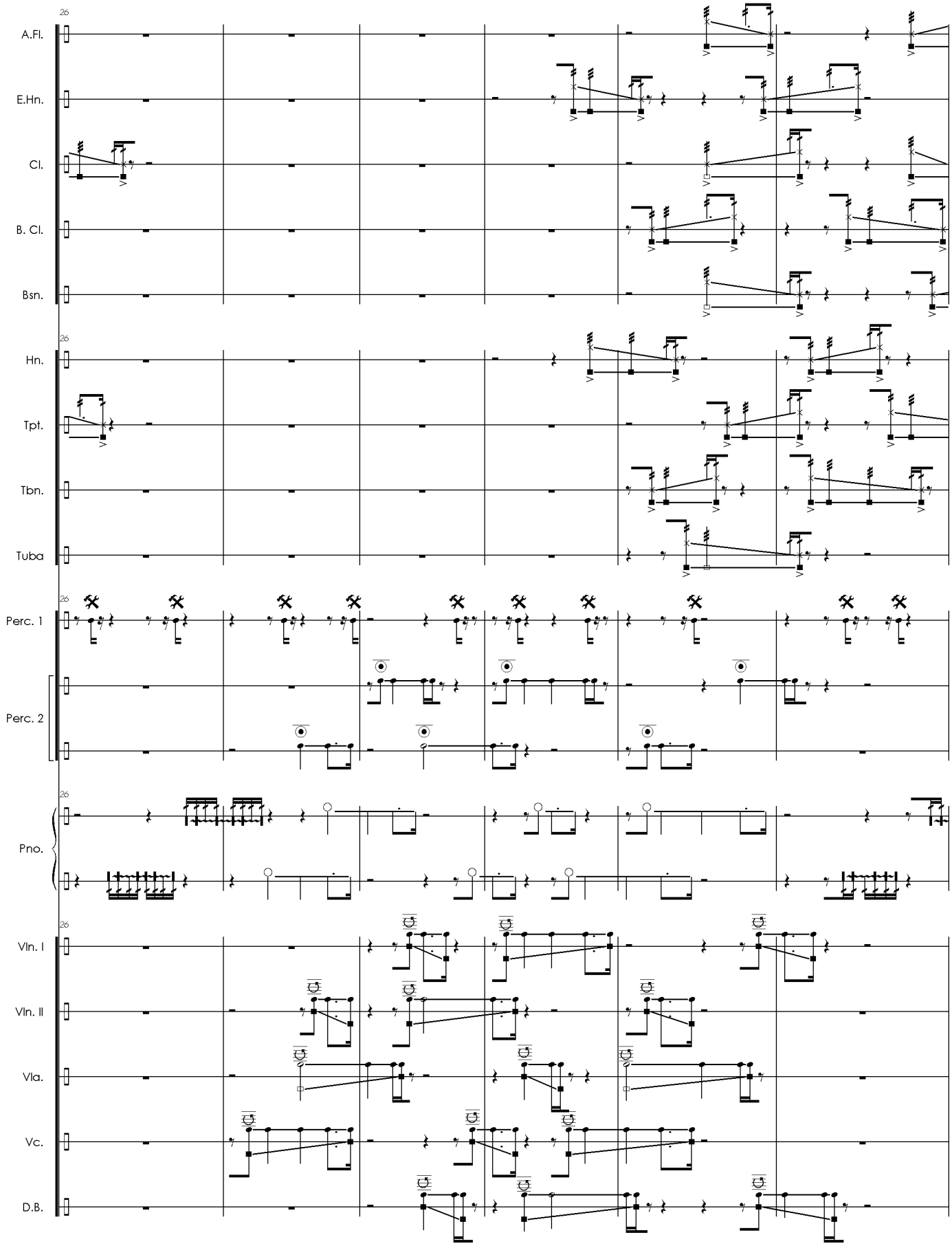
Vln. I
Vln. II
Vla.
Vc.
D.B.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Cl.
B. Cl.
Bsn.
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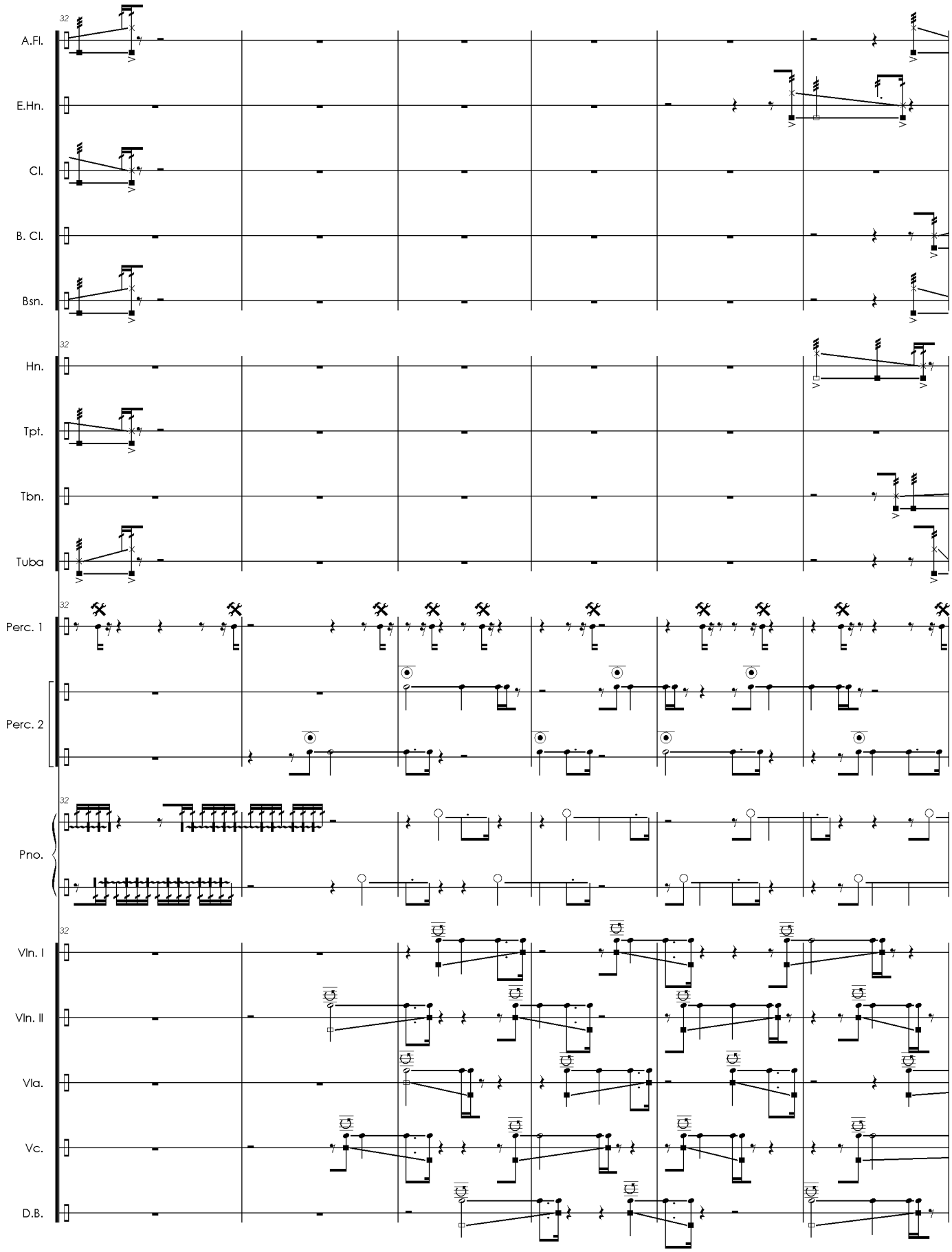
Hn.
Tpt.
Tbn.
Tuba
26
Perc. 1
Perc. 2
26
Pno.
26
Vln. I
Vln. II
Vla.
Vc.
D.B.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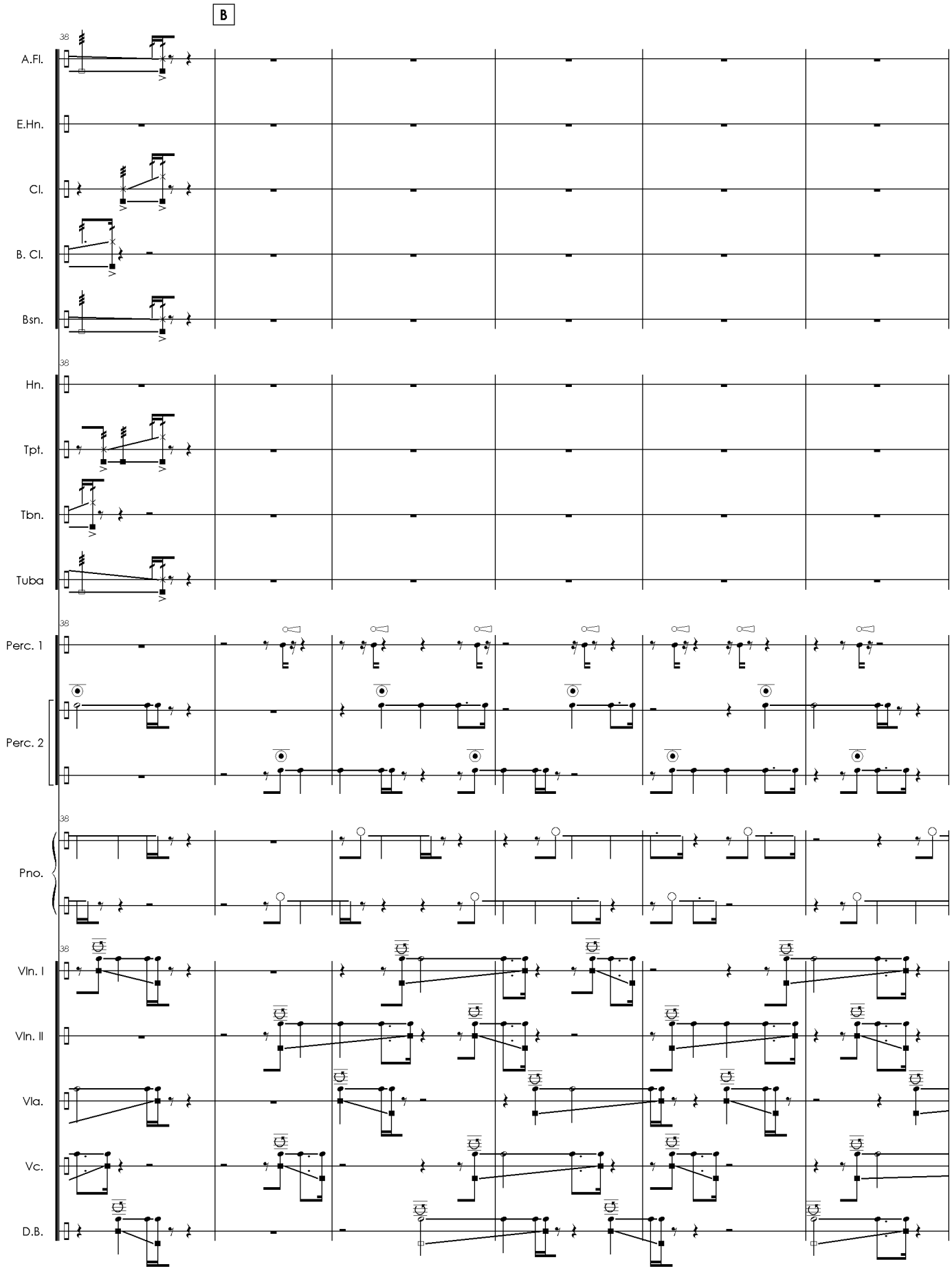
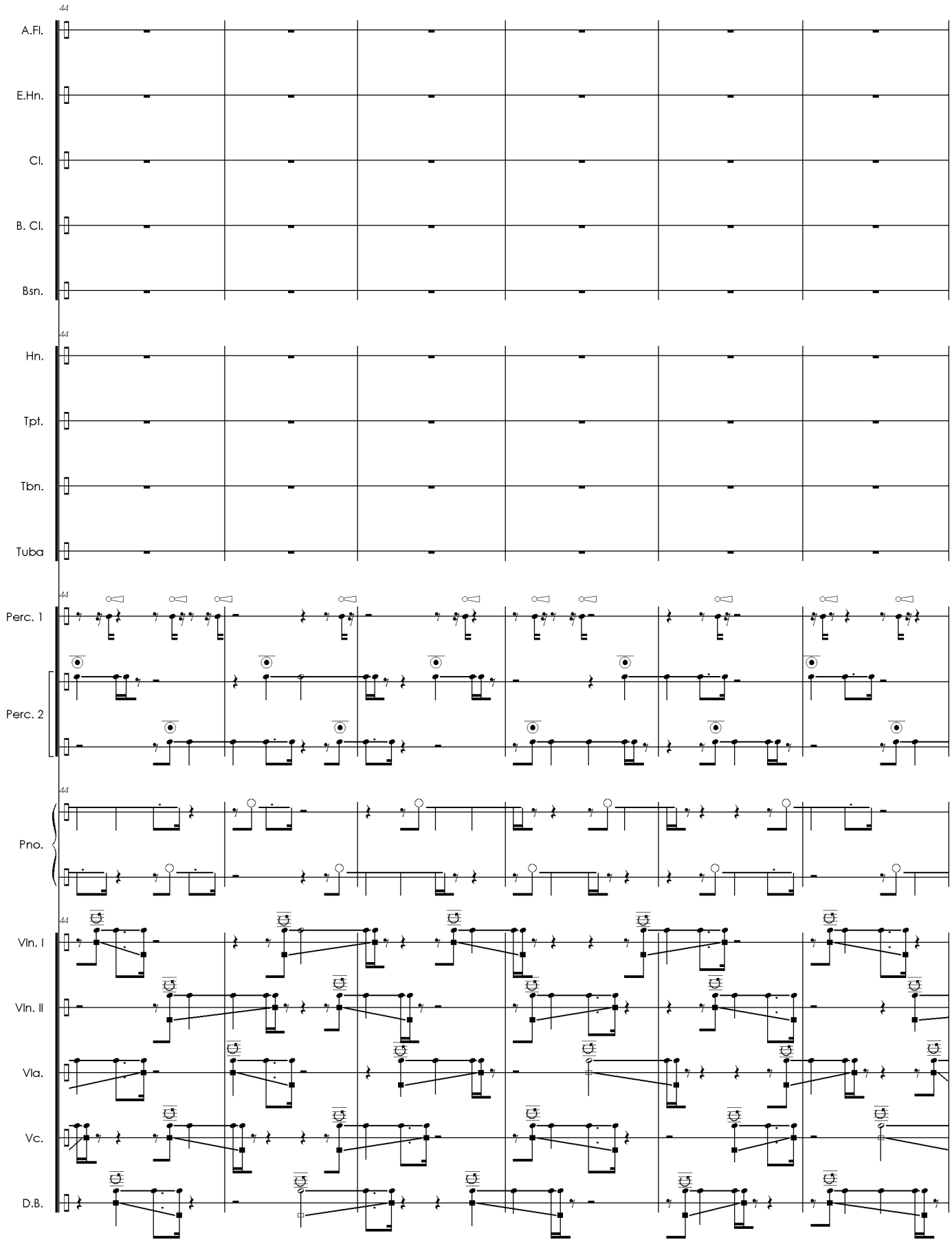
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
32
Hn.
Tpt.
Tbn.
Tuba
32
Perc. 1
Perc. 2
32
Pno.
32
Vln. I
Vln. II
Vla.
Vc.
D.B.


B
38
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.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A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
44
Hn.
Tpt.
Tbn.
Tuba
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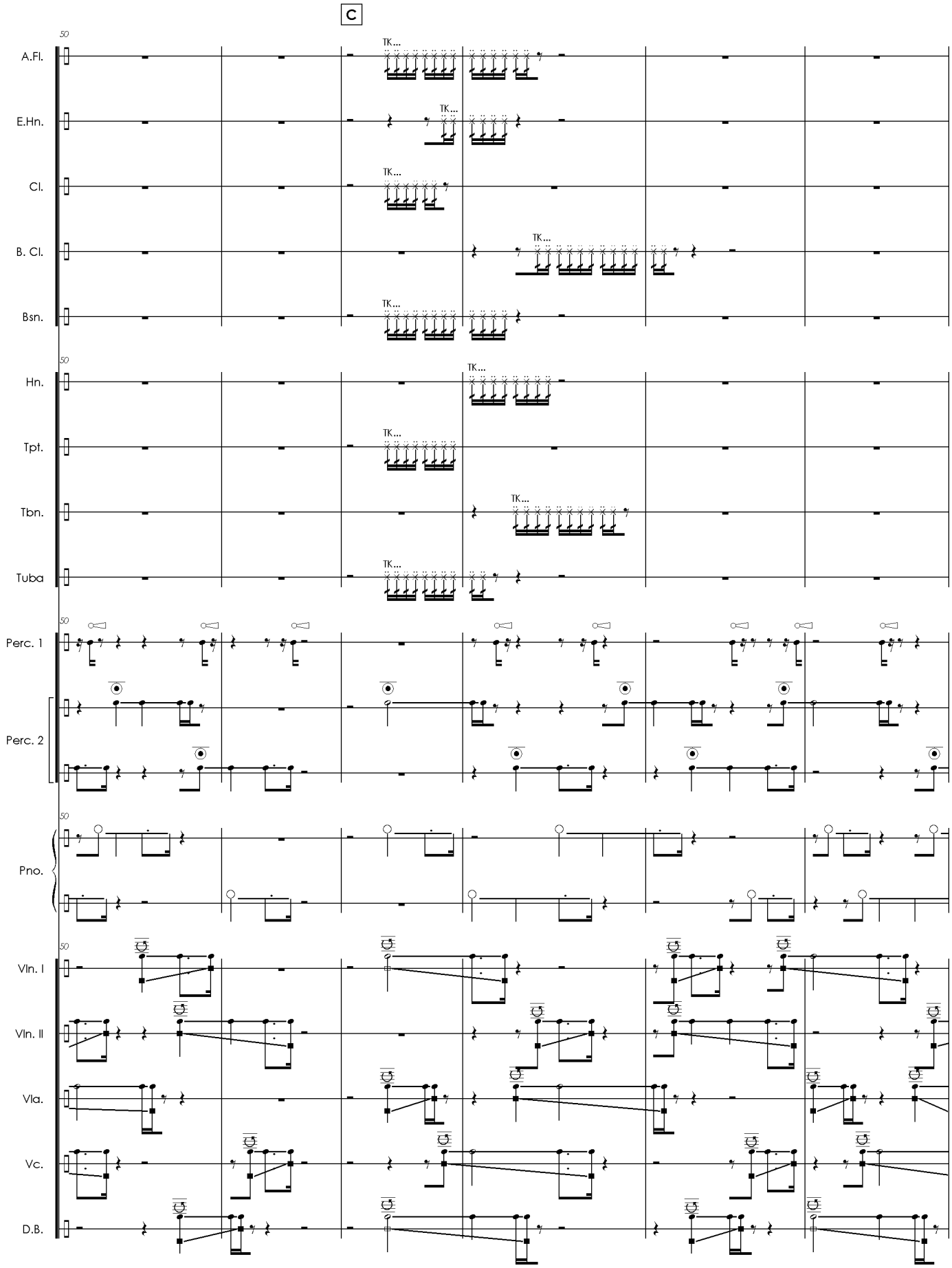
Perc. 1
Perc. 2
44
Pno.
44
Vln. I
Vln. II
Vla.
Vc.
D.B.


C
50
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Cl.
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Hn.
Tpt.
Tbn.
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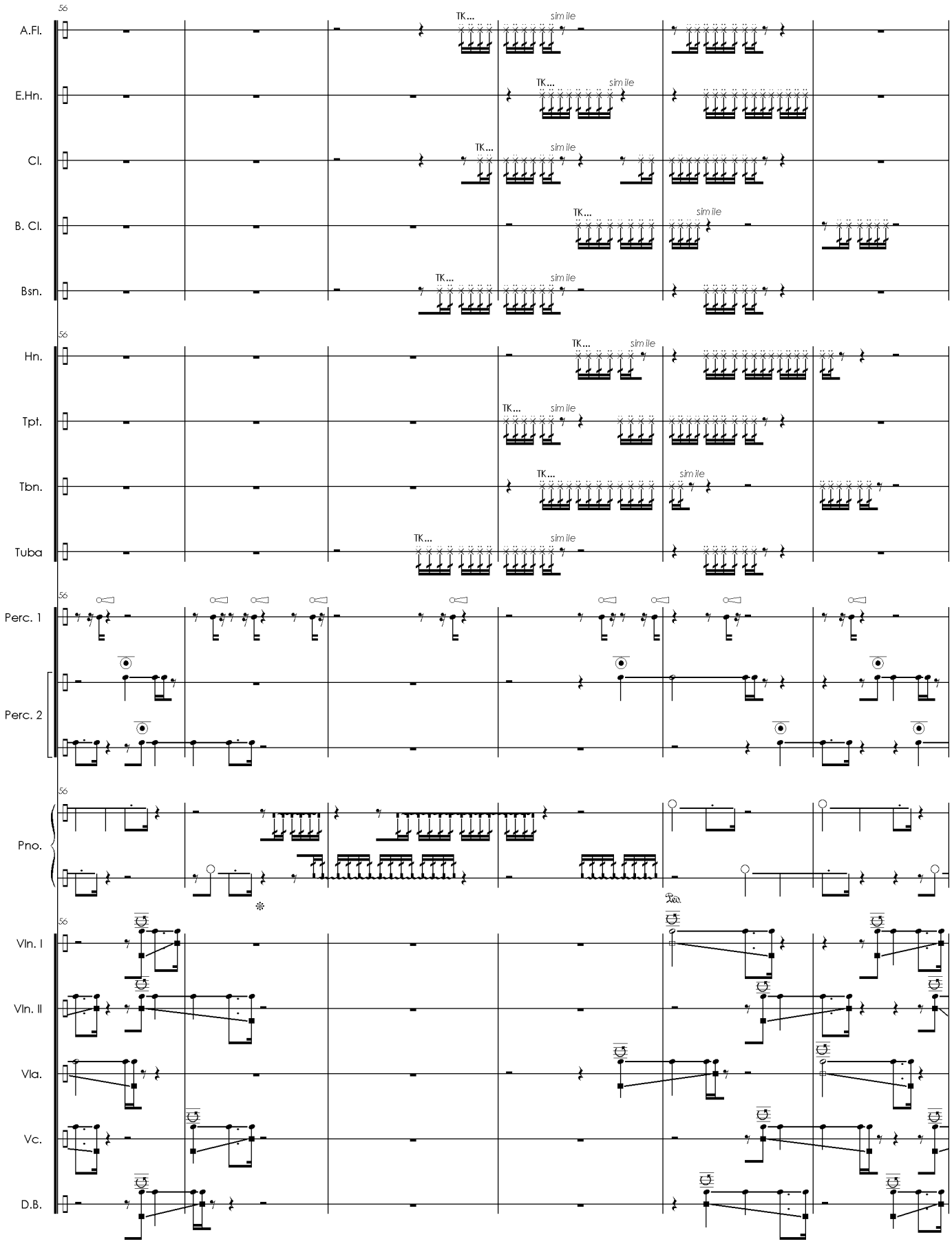
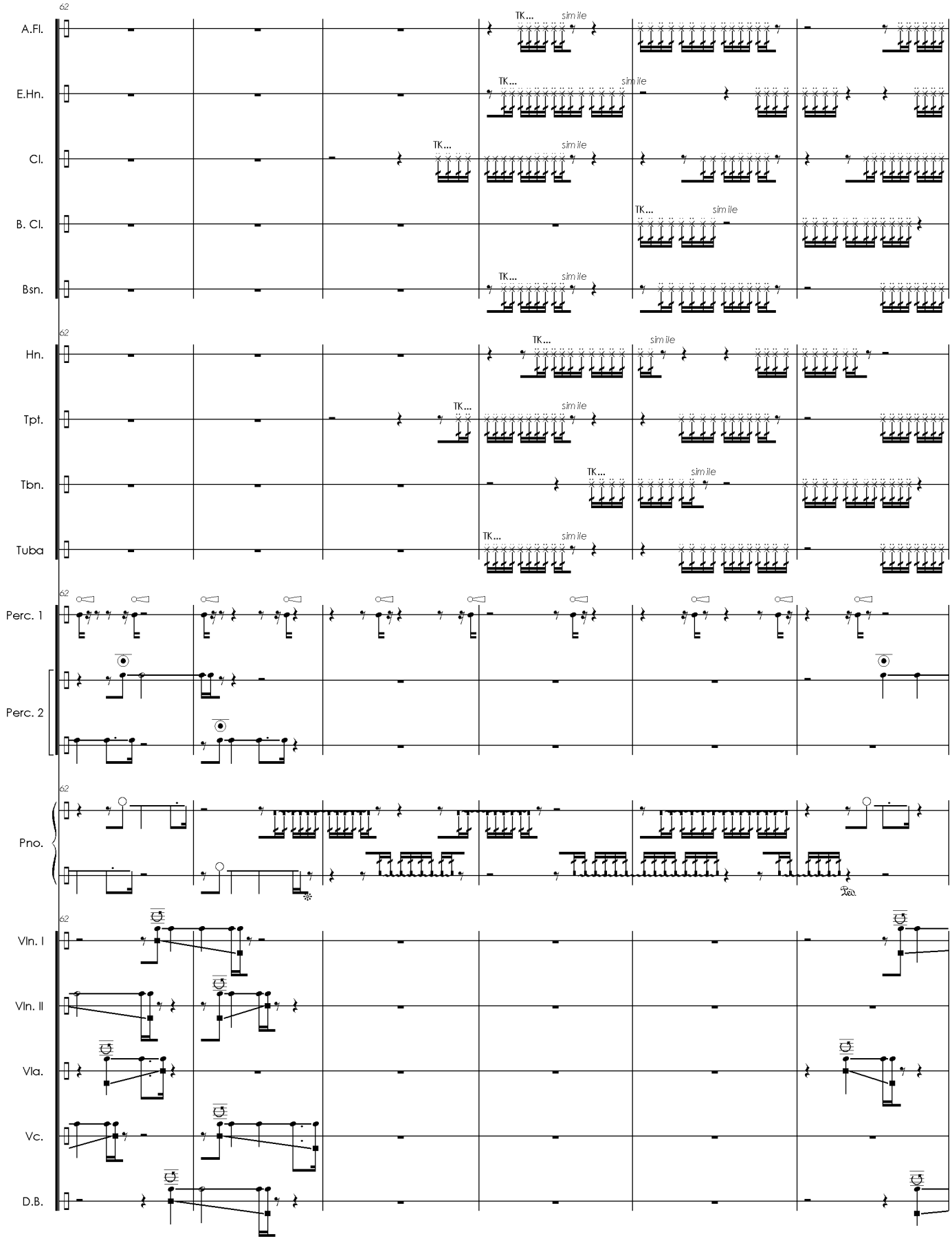
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
TK...


56
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
TK...
sim ile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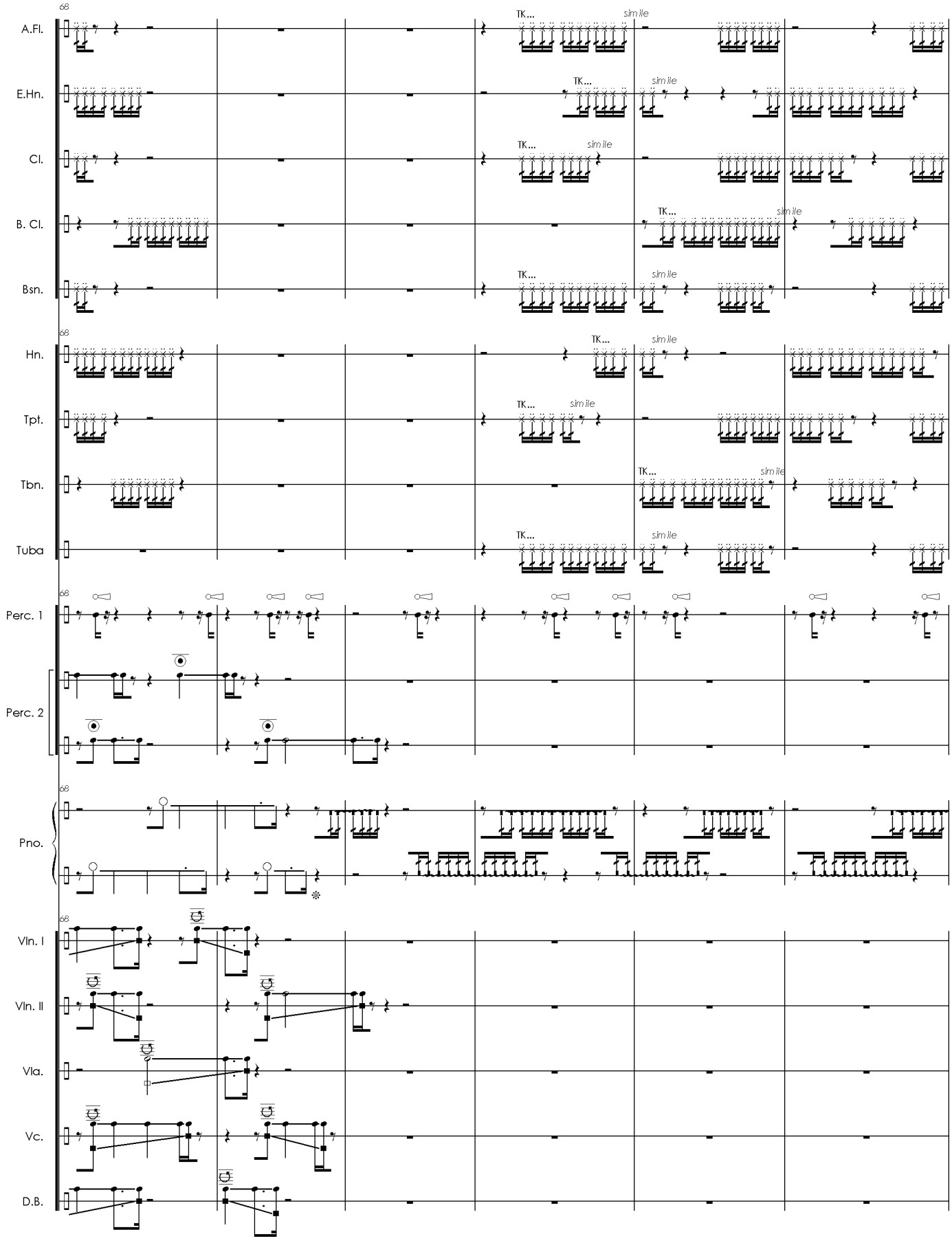
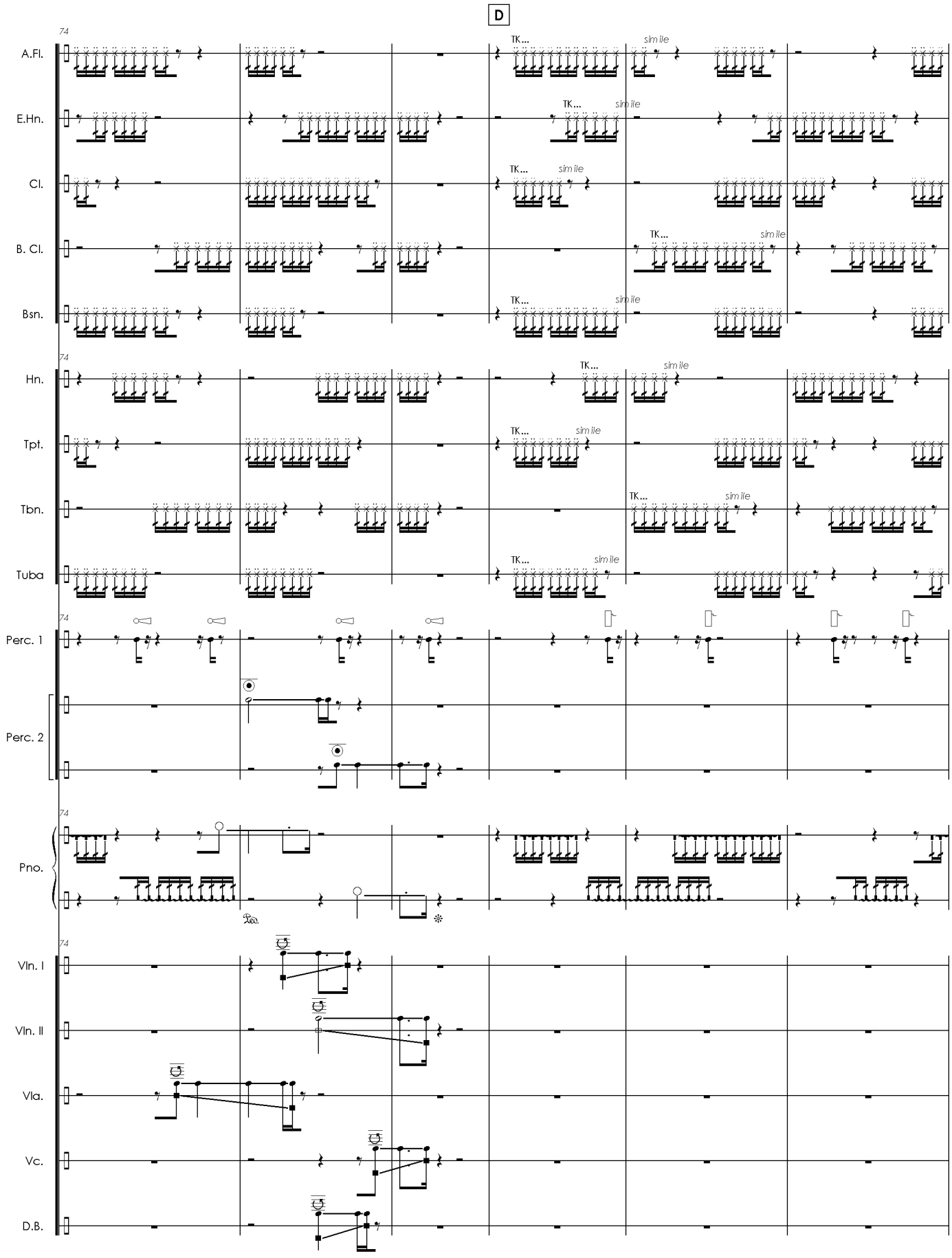
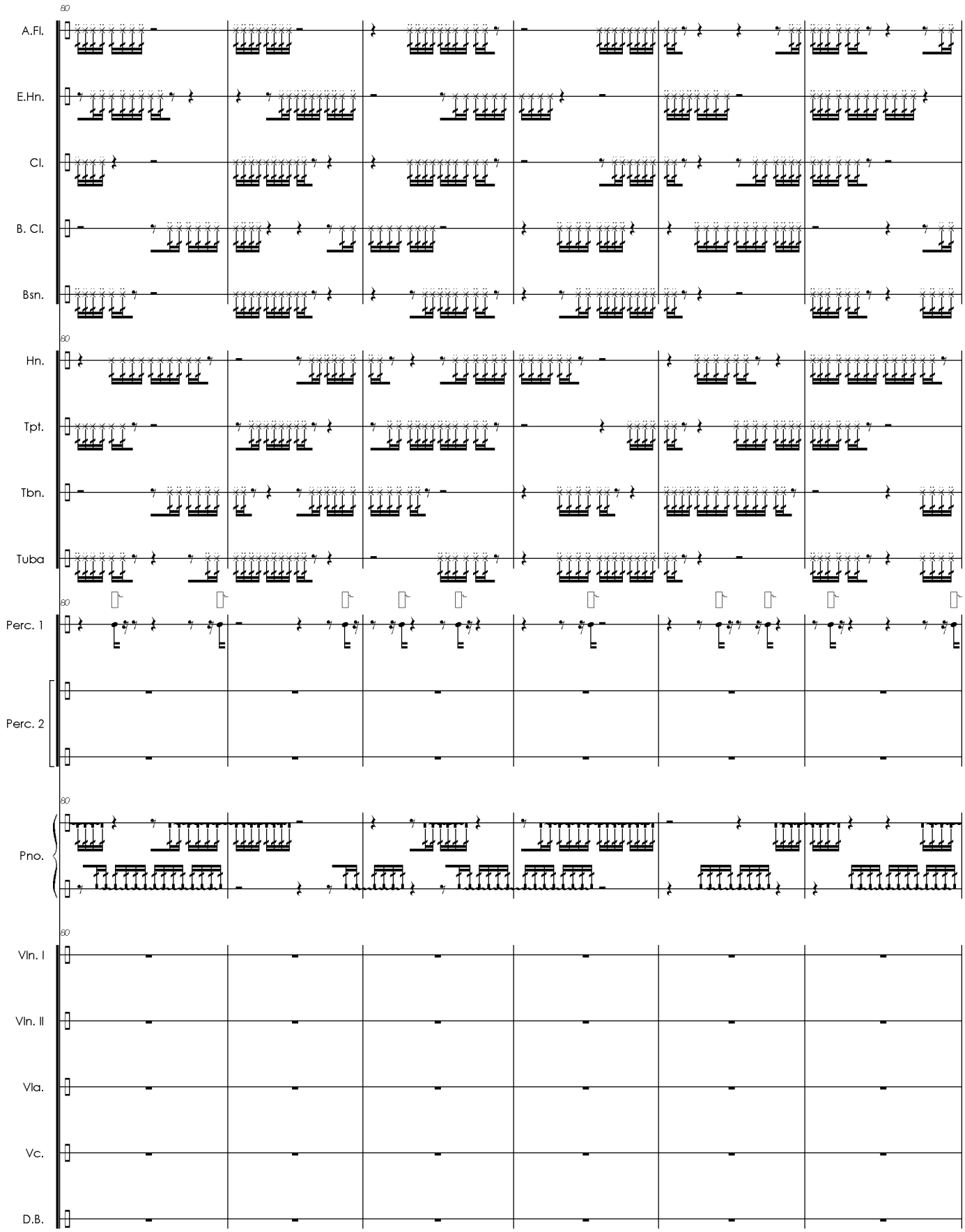
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
TK...
simile


68
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
TK...
simile


D
74
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
TK...
simile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Hn.
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Perc. 2
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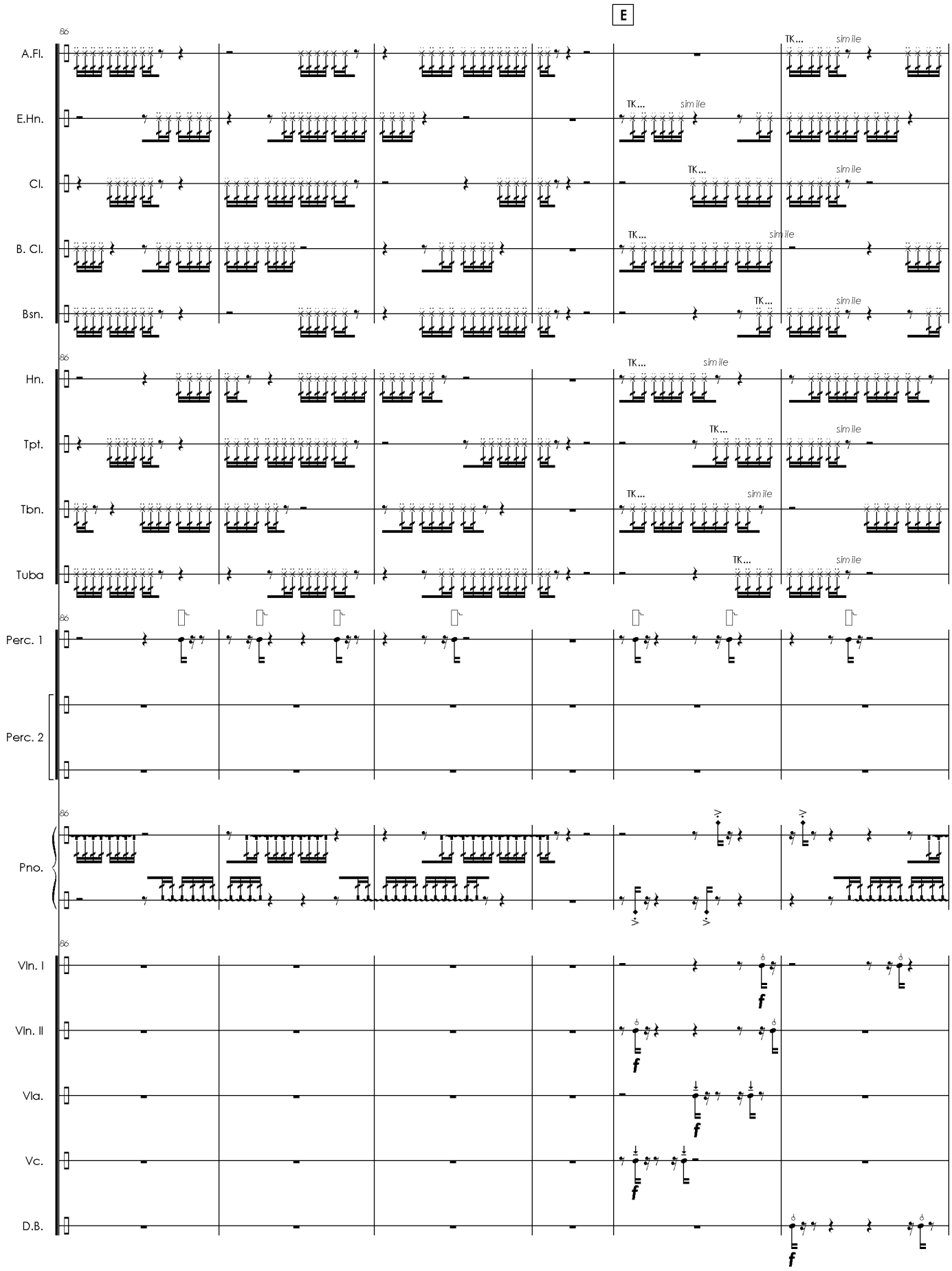
Vc.
D.B.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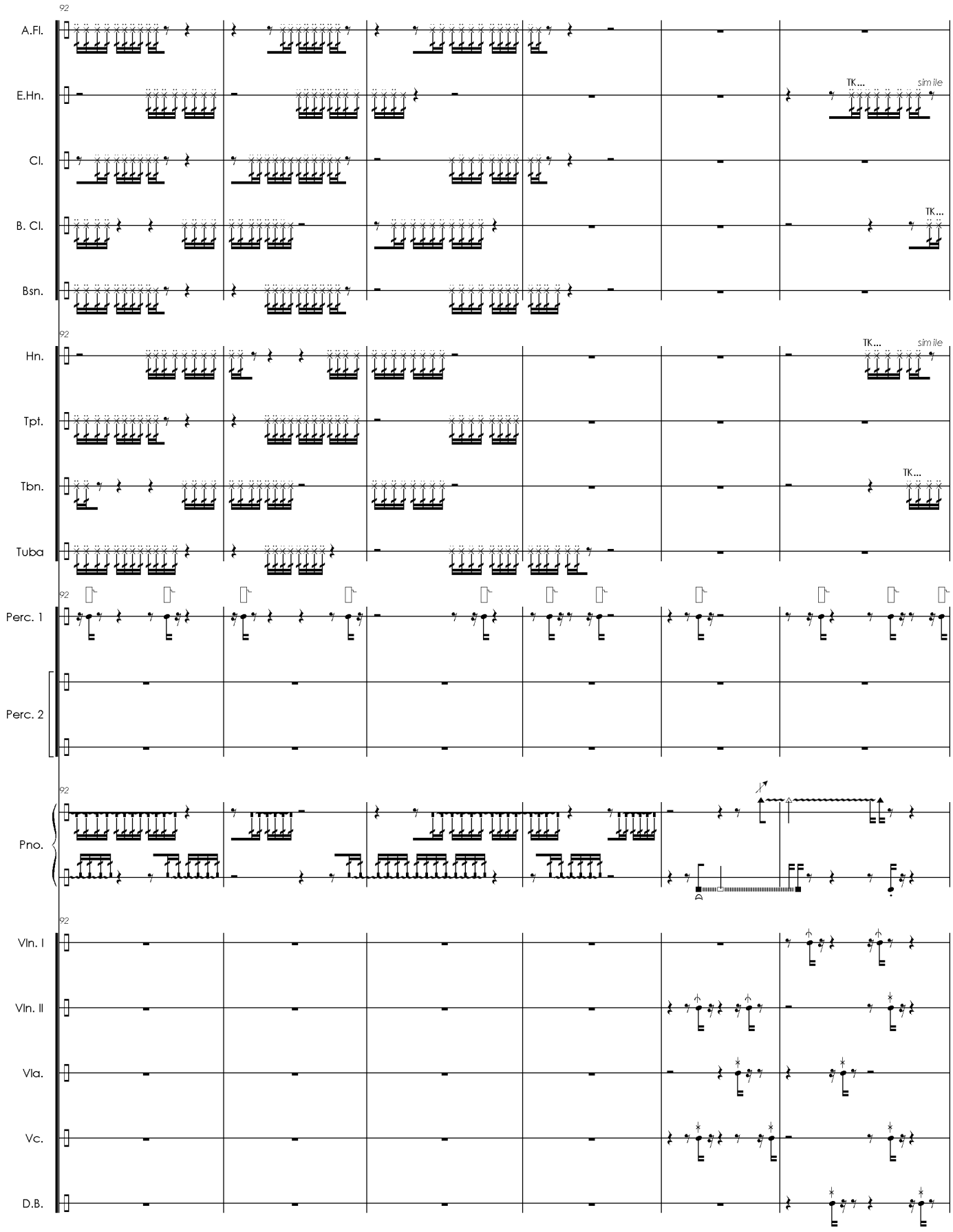
E.Hn.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
86
TK...
simile
f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E.Hn.
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simile
Cl.
B. Cl.
TK...
Bsn.
92
Hn.
TK...
simile
Tpt.
Tbn.
TK...
Tuba
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Perc. 1
Perc. 2
92
Pno.
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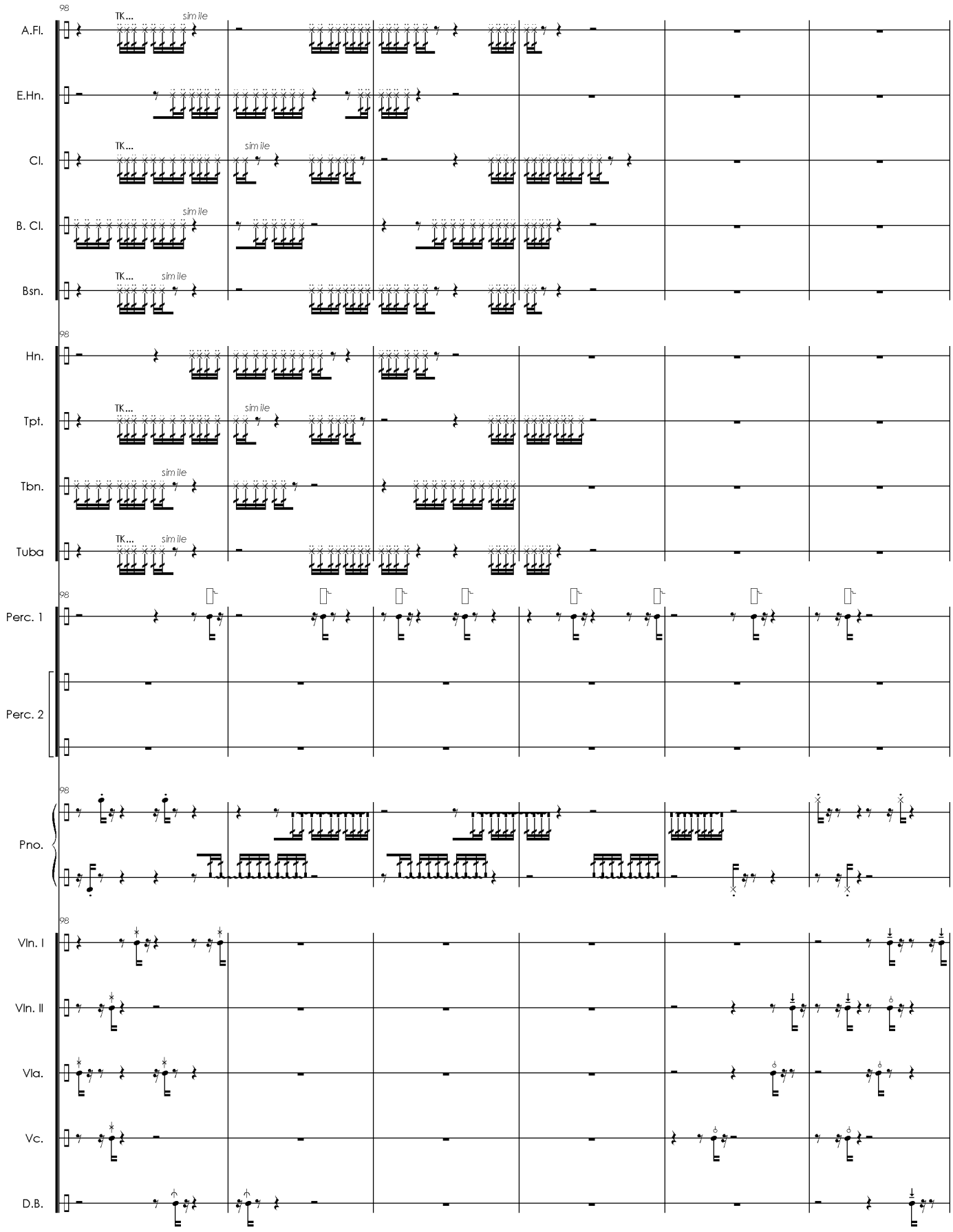
Vln. II
Vla.
Vc.
D.B.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Cl.
TK...
simile
B. Cl.
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Bsn.
TK...
simile
98
Hn.
Tpt.
TK...
simile
Tbn.
simile
Tuba
TK...
simile
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Perc. 1
Perc. 2
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Pno.
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Vln. I
Vln. II
Vla.
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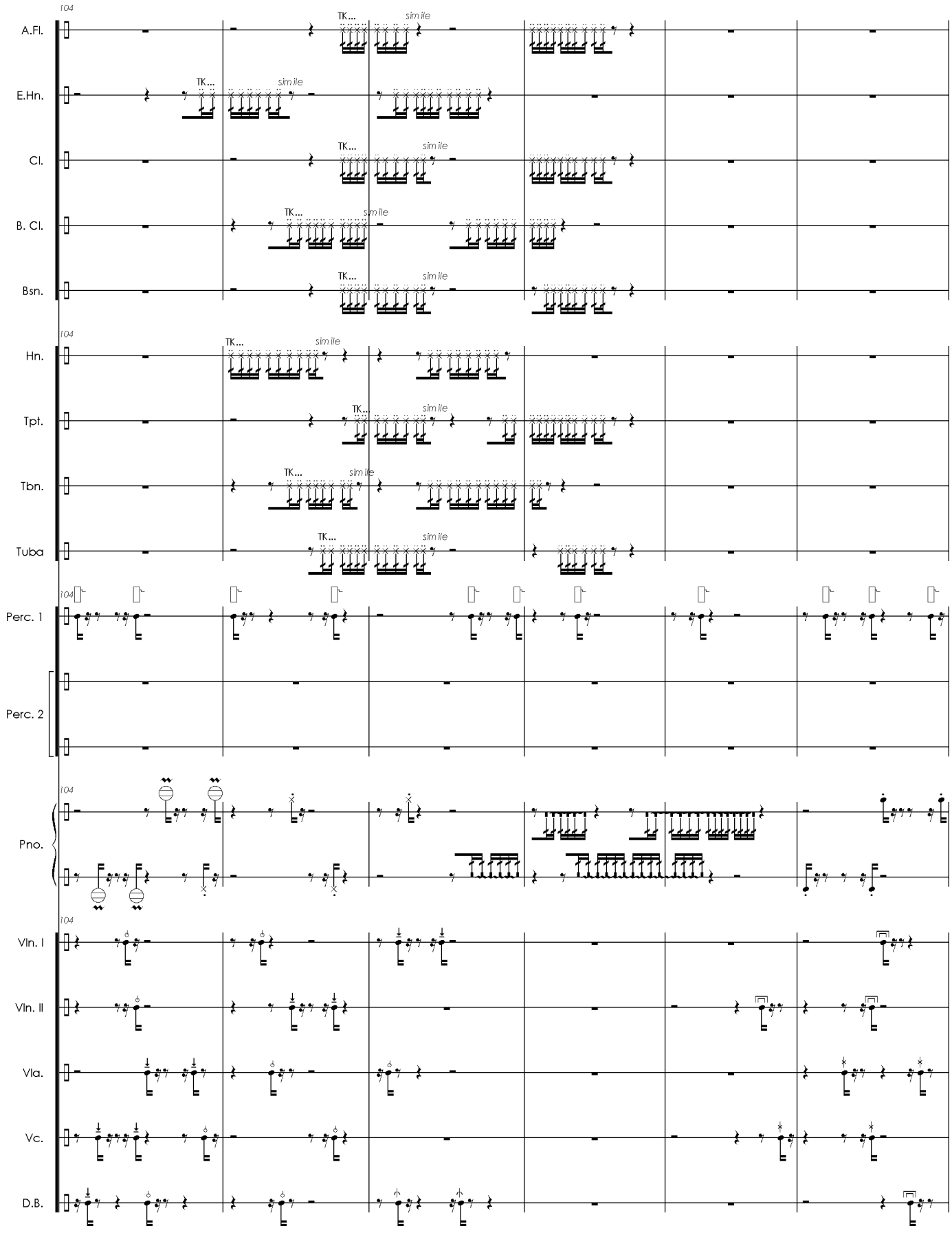
D.B.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Cl.
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Tbn.
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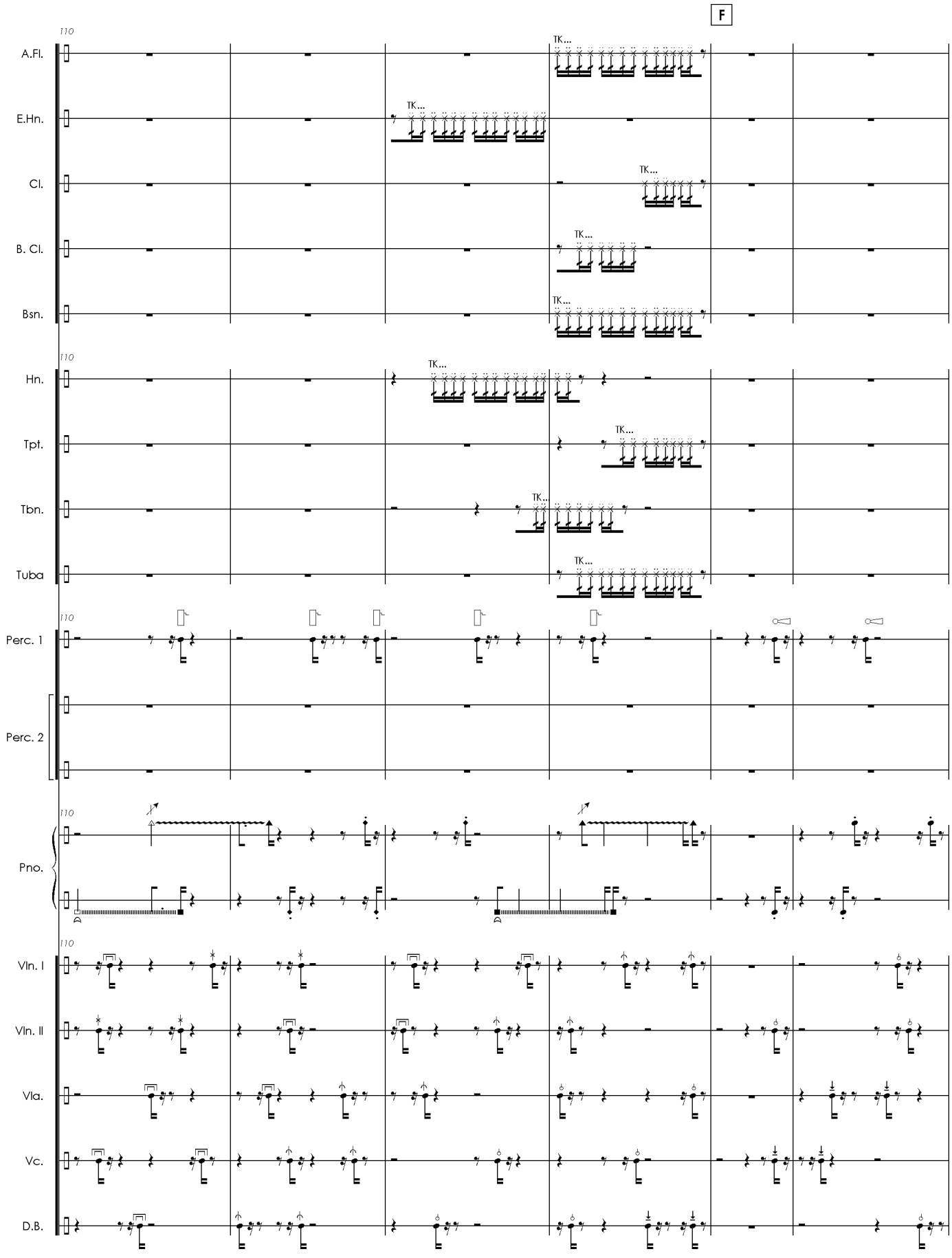
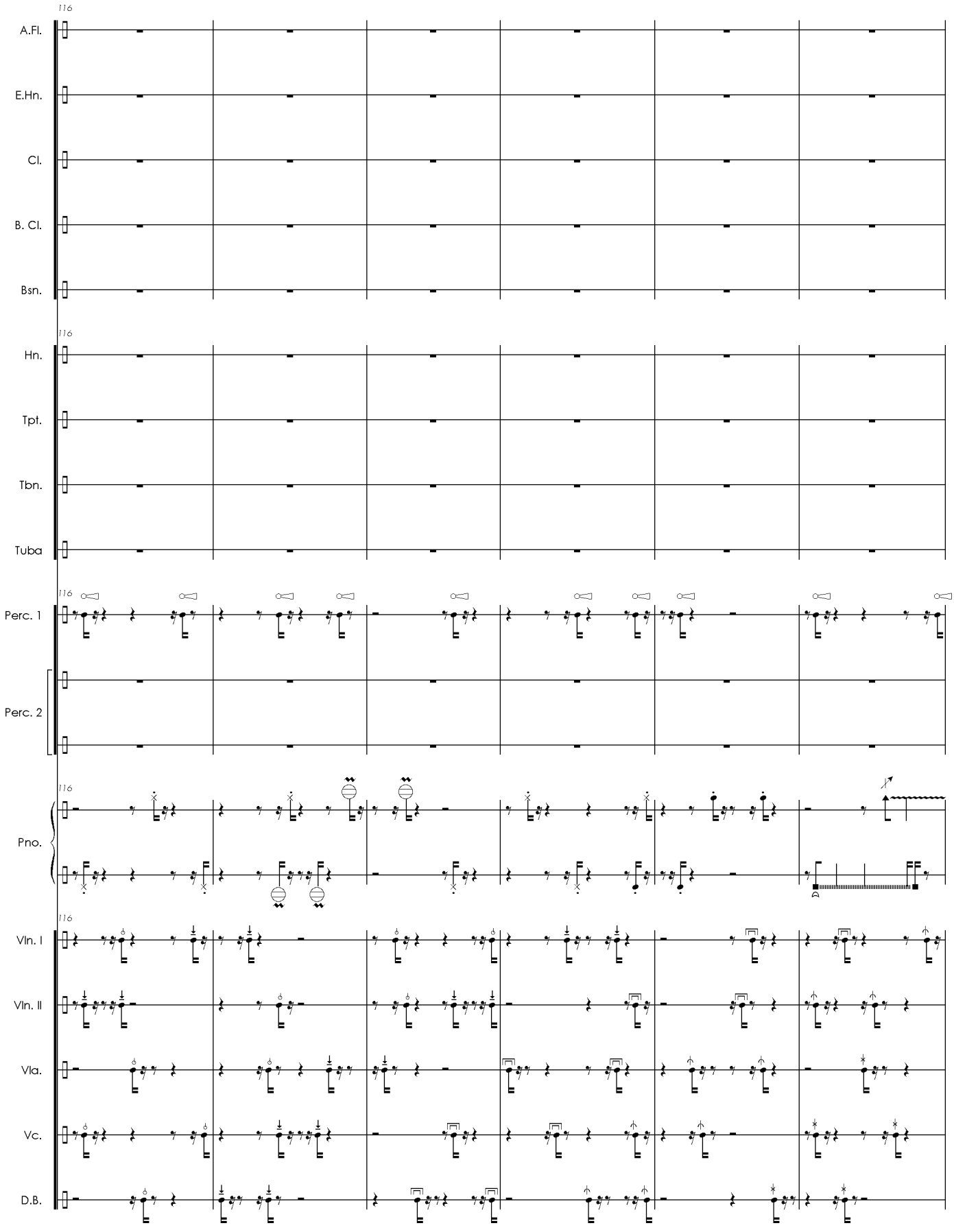
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
TK...
simile


F
110
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
TK...


116
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
116
Hn.
Tpt.
Tbn.
Tuba
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Perc. 1
Perc. 2
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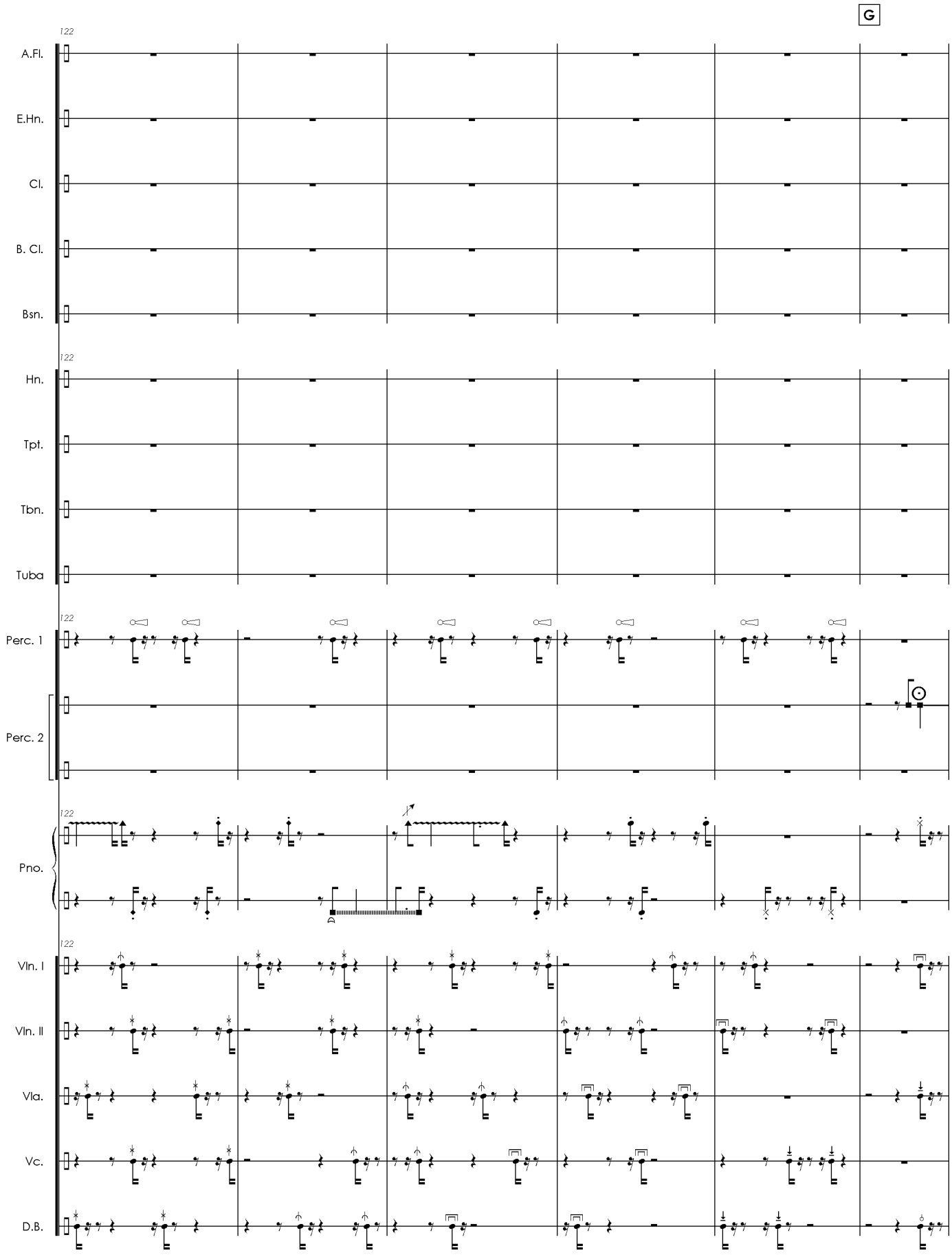
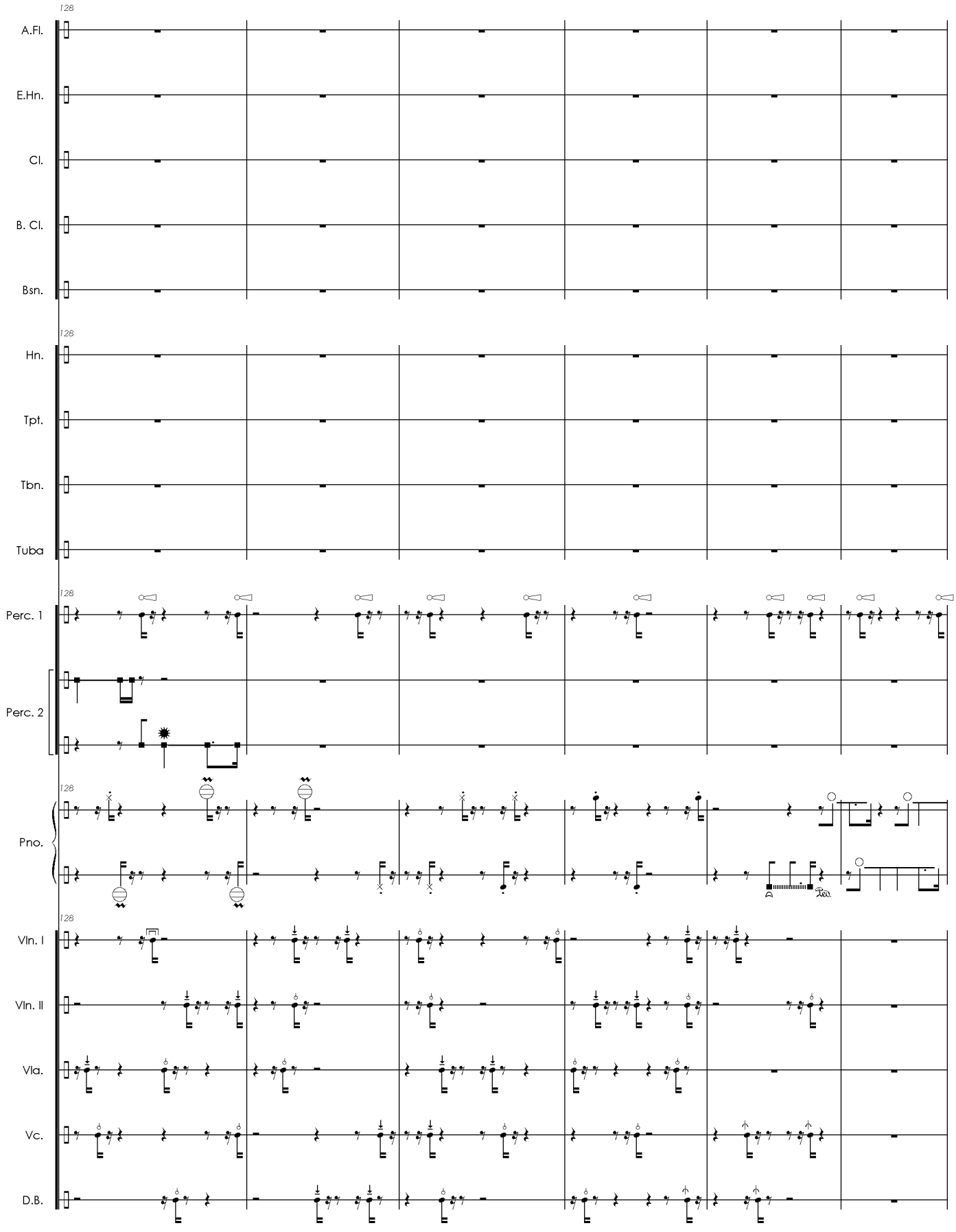
Pno.
116
Vln. I
Vln. II
Vla.
Vc.
D.B.


G
122
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
122
Hn.
Tpt.
Tbn.
Tuba
122
Perc. 1
Perc. 2
122
Pno.
122
Vln. I
Vln. II
Vla.
Vc.
D.B.


128
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
128
Hn.
Tpt.
Tbn.
Tuba
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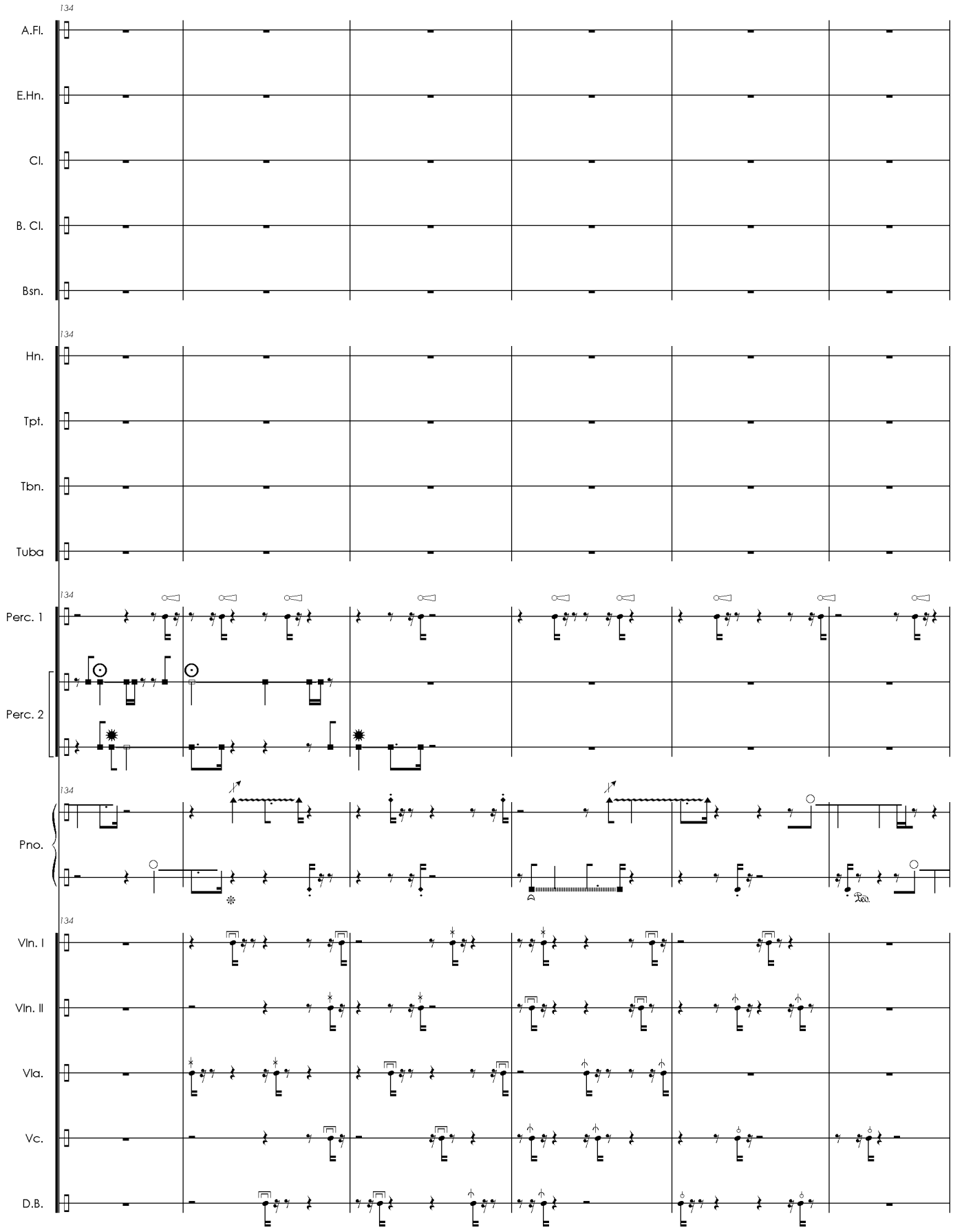
Perc. 1
Perc. 2
128
Pno.
128
Vln. I
Vln. II
Vla.
Vc.
D.B.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A.Fl.
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Cl.
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Bsn.
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Hn.
Tpt.
Tbn.
Tuba
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Perc. 1
Perc. 2
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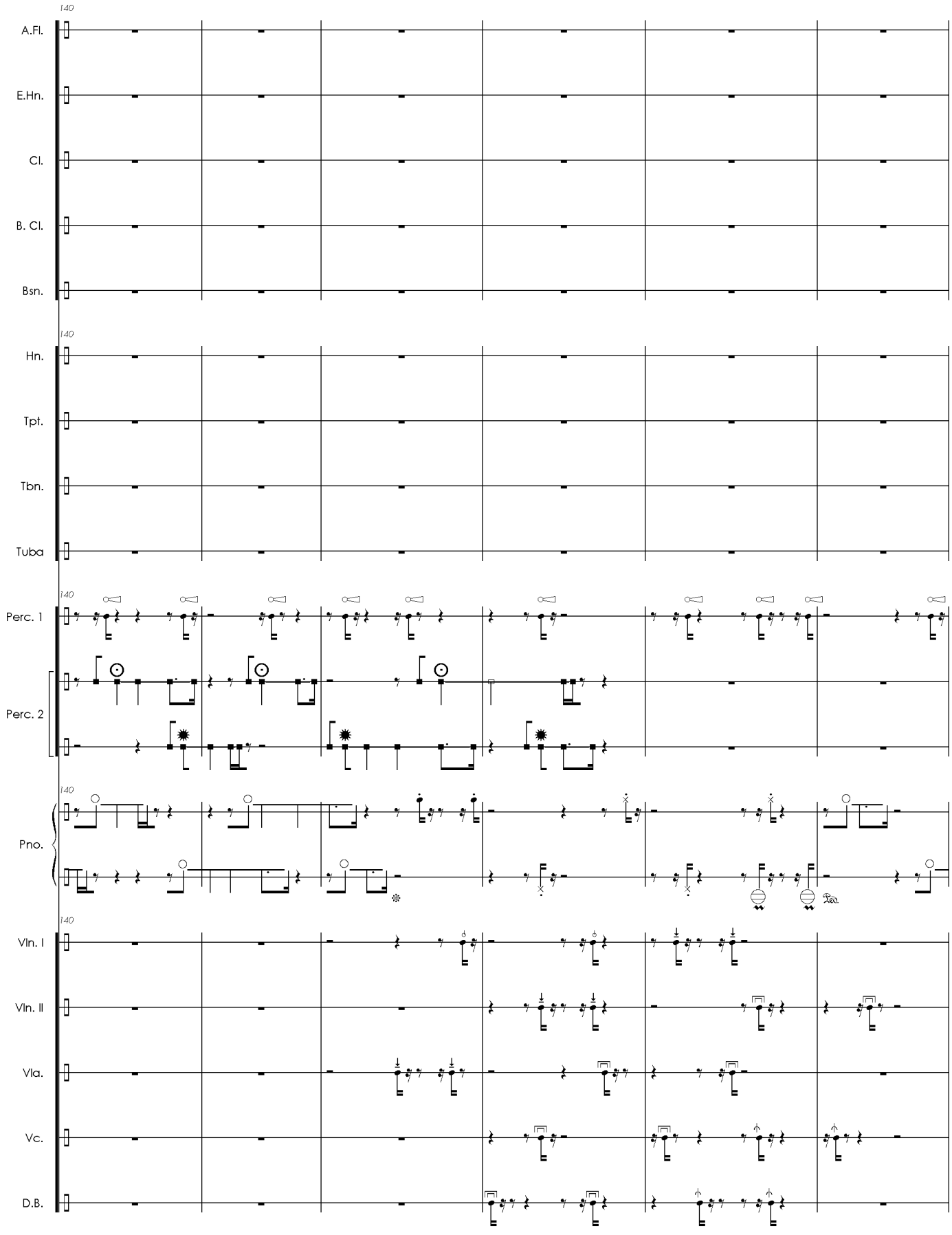
Pno.
134
Vln. I
Vln. II
Vla.
Vc.
D.B.


140
A.Fl.
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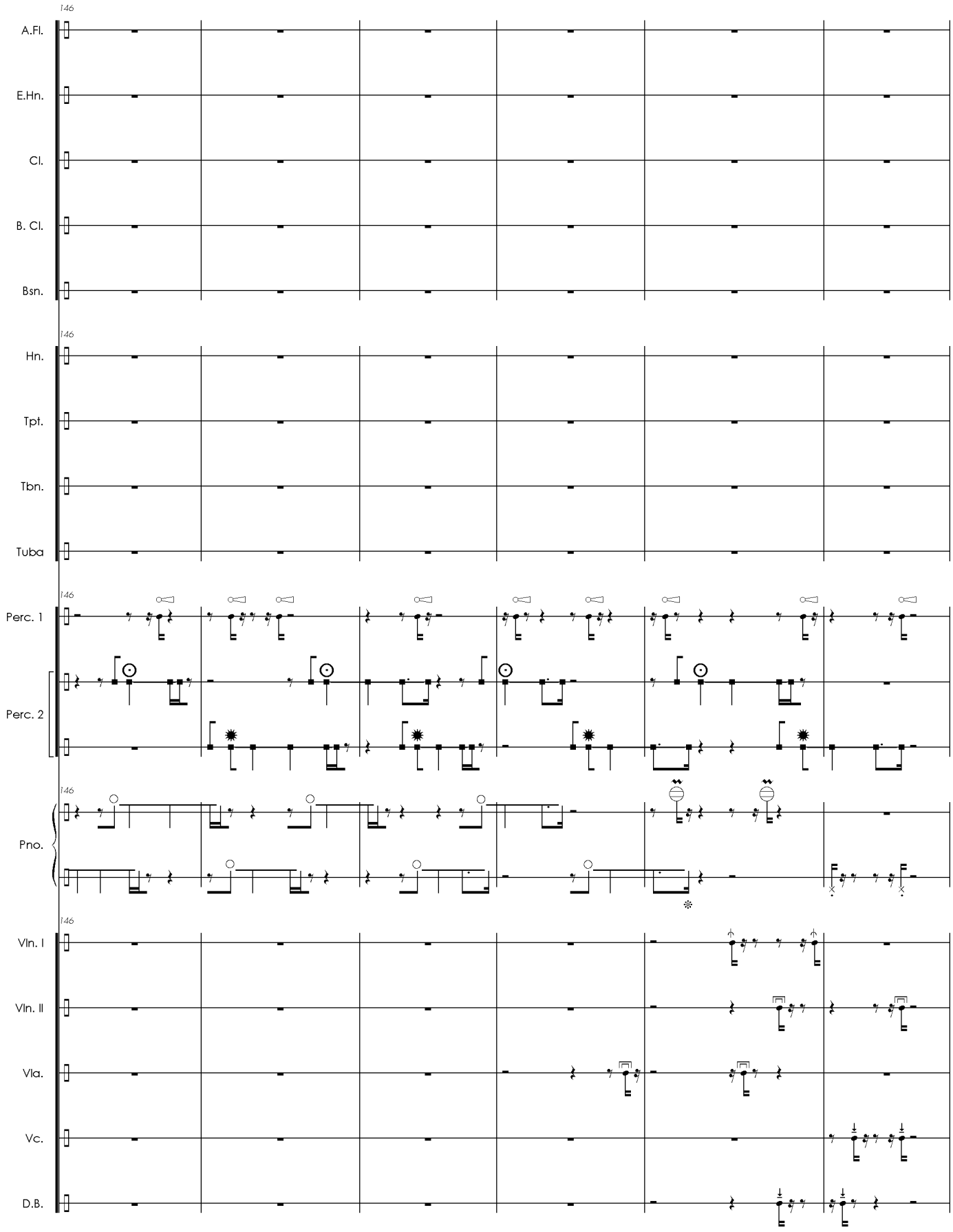
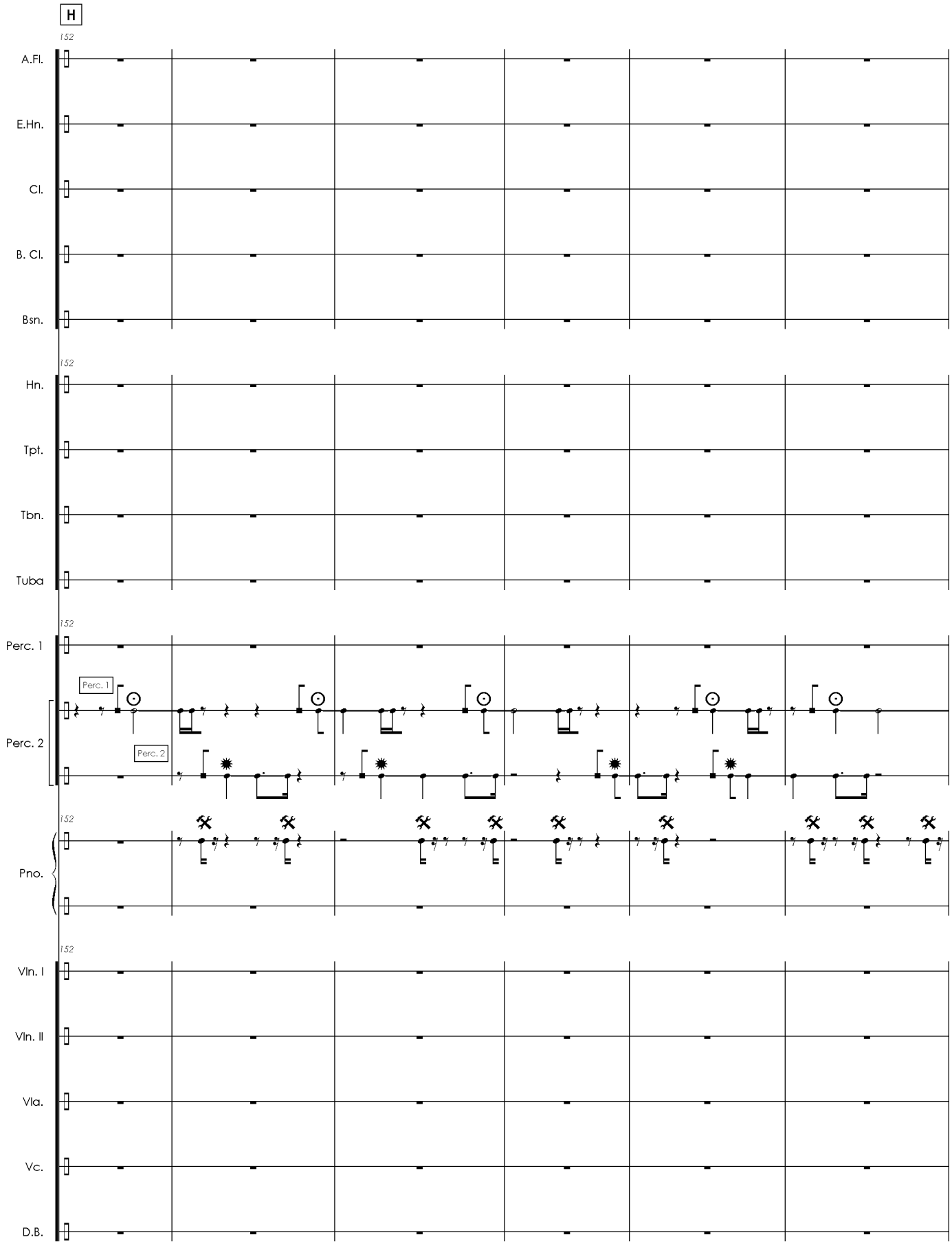
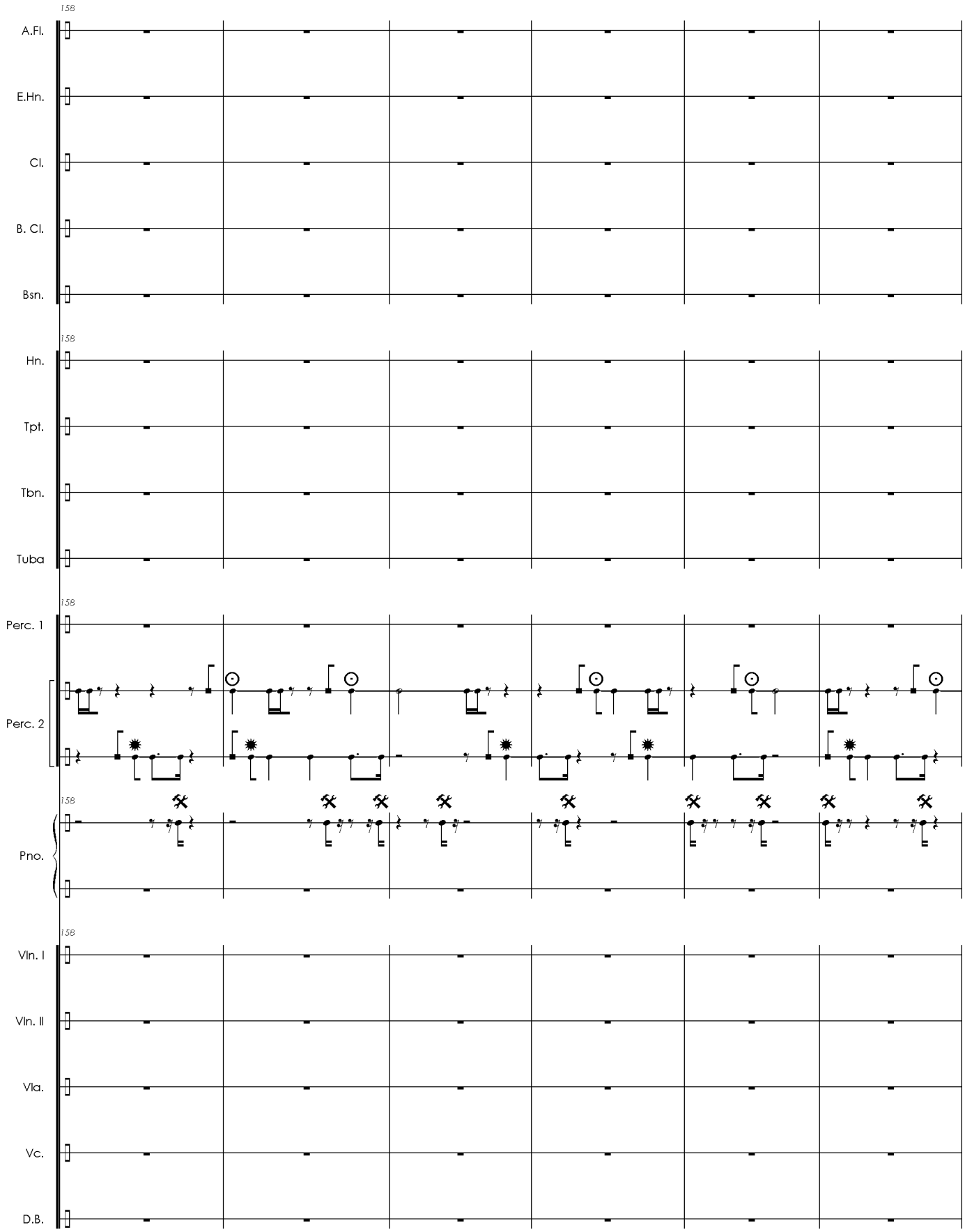
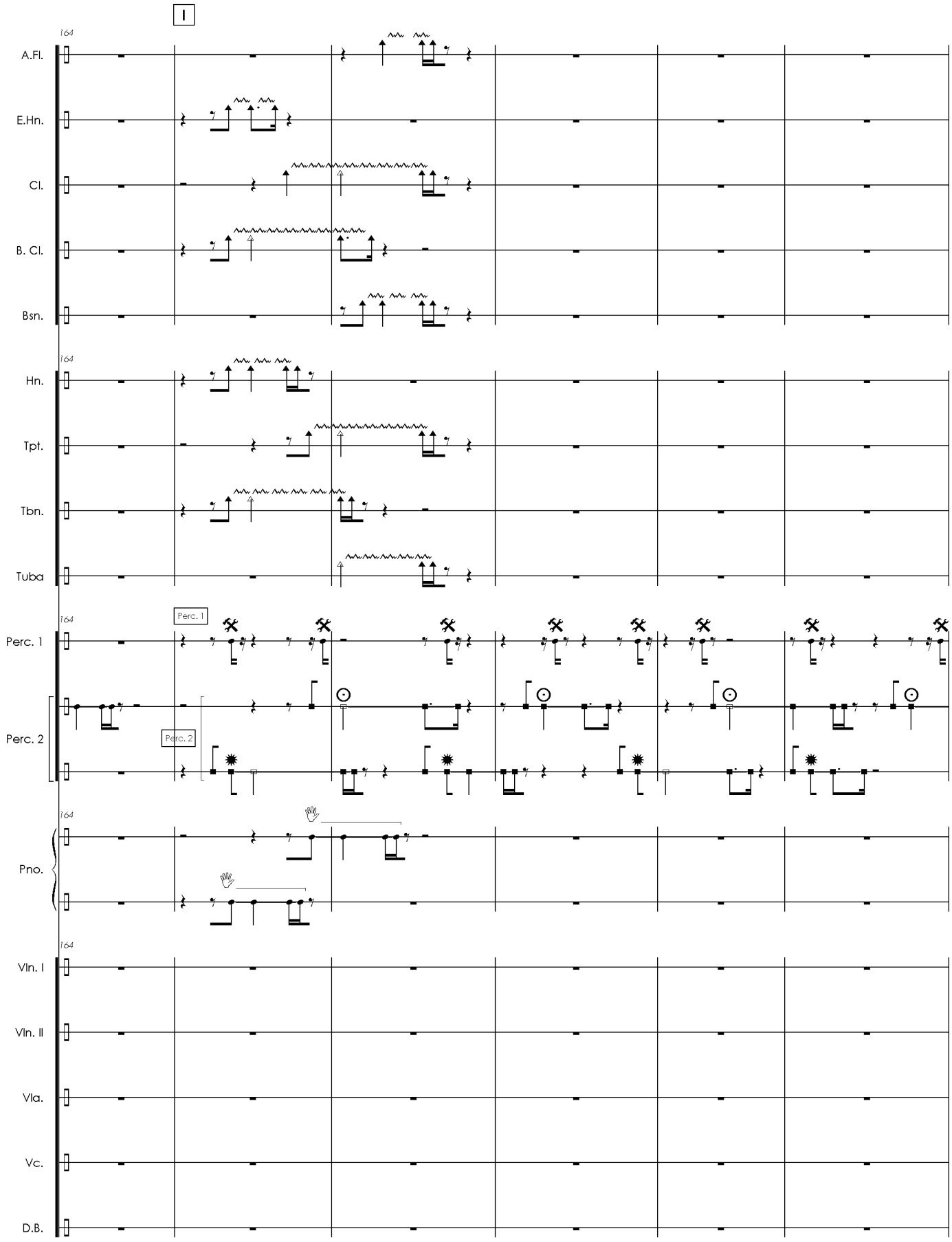
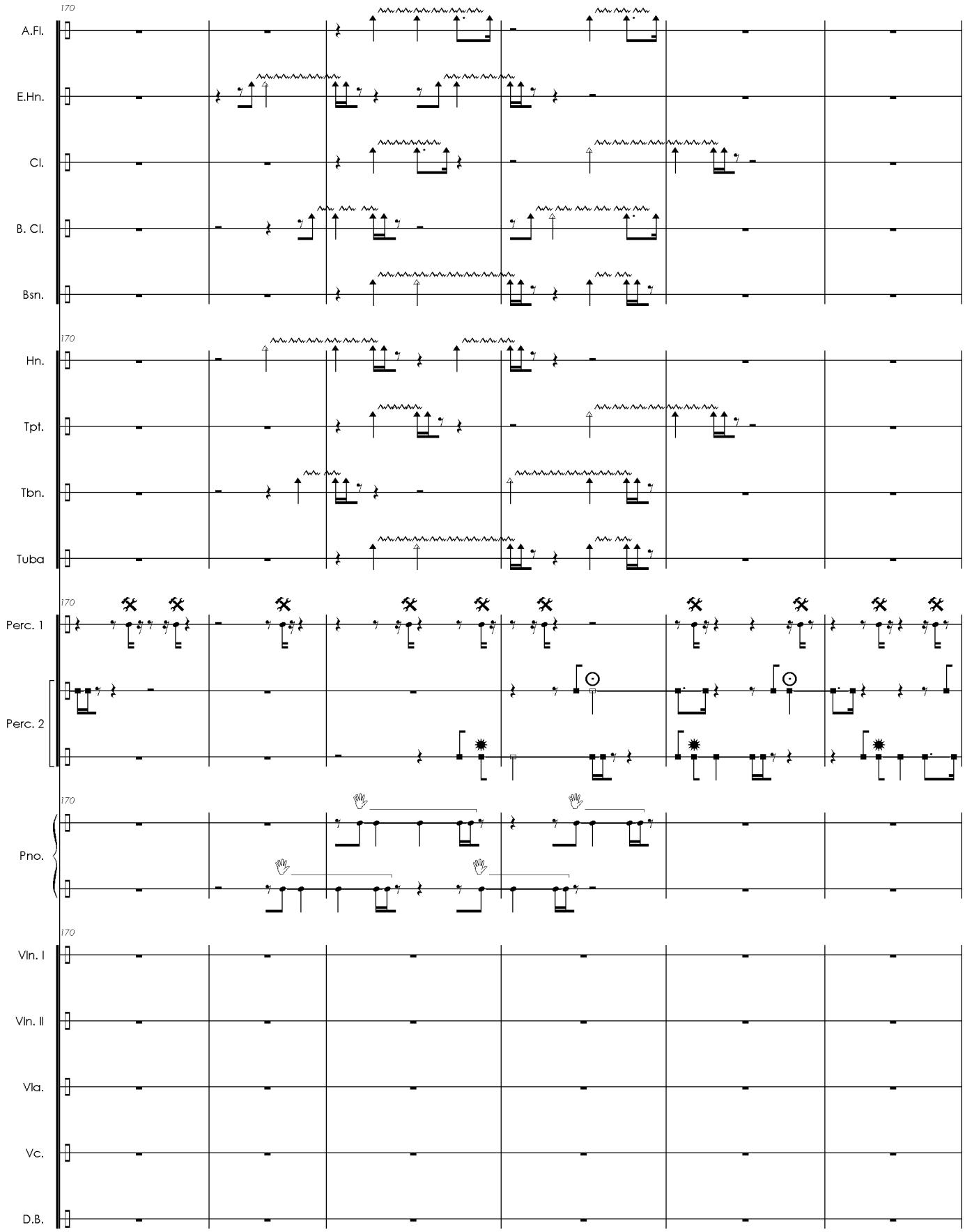
Cl.
B. Cl.
Bsn.
140
Hn.
Tpt.
Tbn.
Tuba
140
Perc. 1
Perc. 2
140
Pno.
140
Vln. I
Vln. II
Vla.
Vc.
D.B.

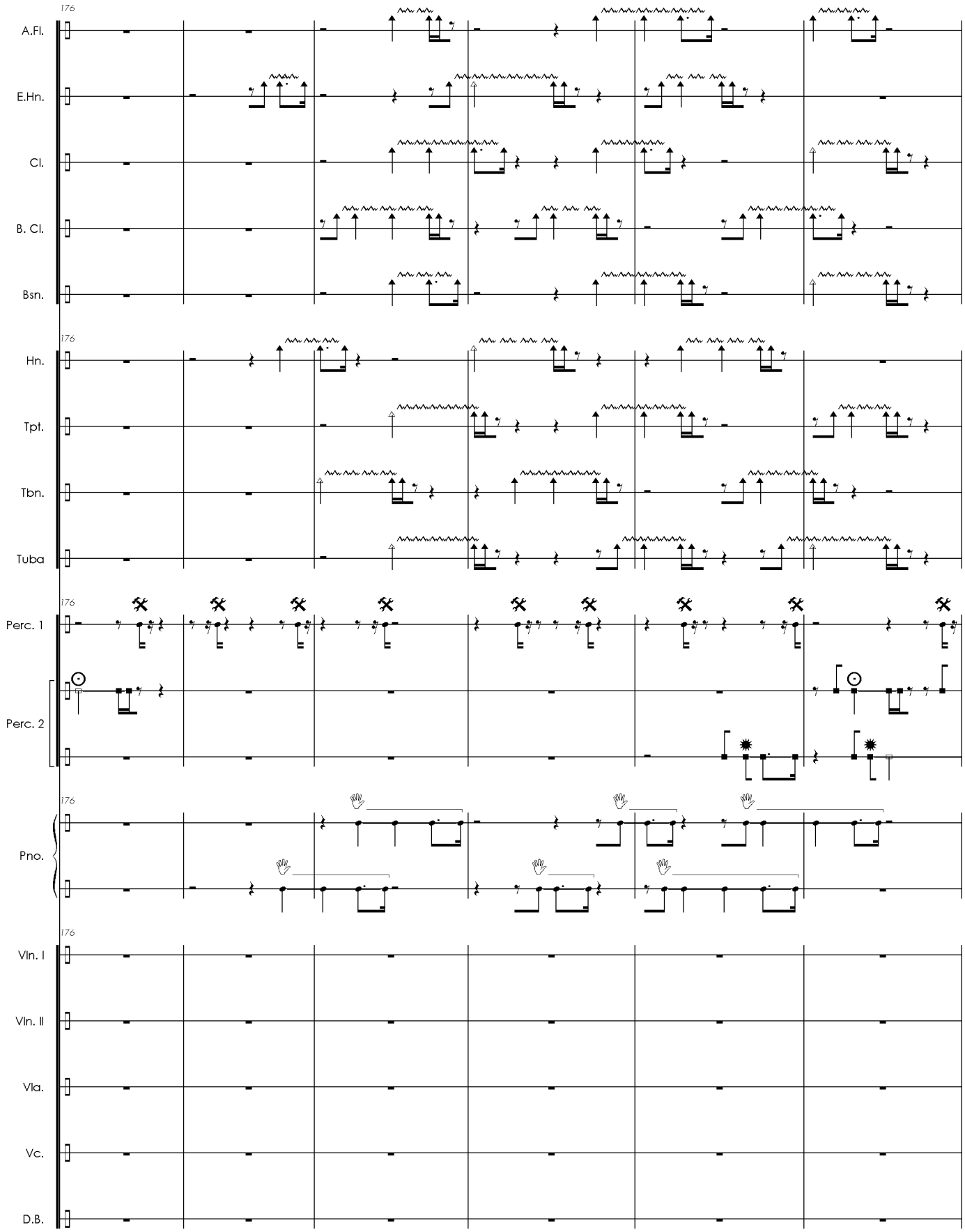

146
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
146
Hn.
Tpt.
Tbn.
Tuba
146
Perc. 1
Perc. 2
146
Pno.
146
Vln. I
Vln. II
Vla.
Vc.
D.B.

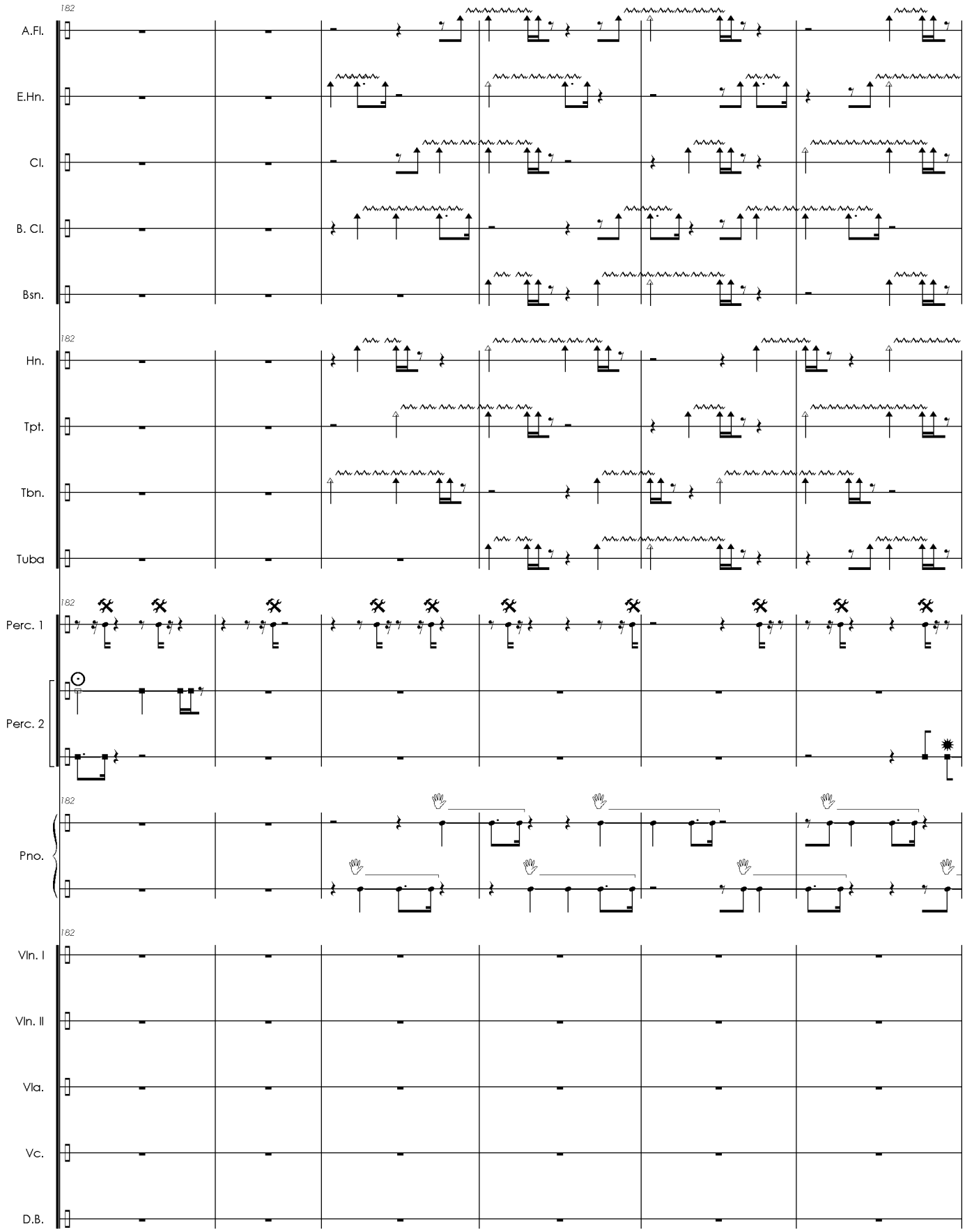

H
152
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
152
Hn.
Tpt.
Tbn.
Tuba
152
Perc. 1
Perc. 1
Perc. 2
Perc. 2
152
Pno.
152
Vln. I
Vln. II
Vla.
Vc.
D.B.

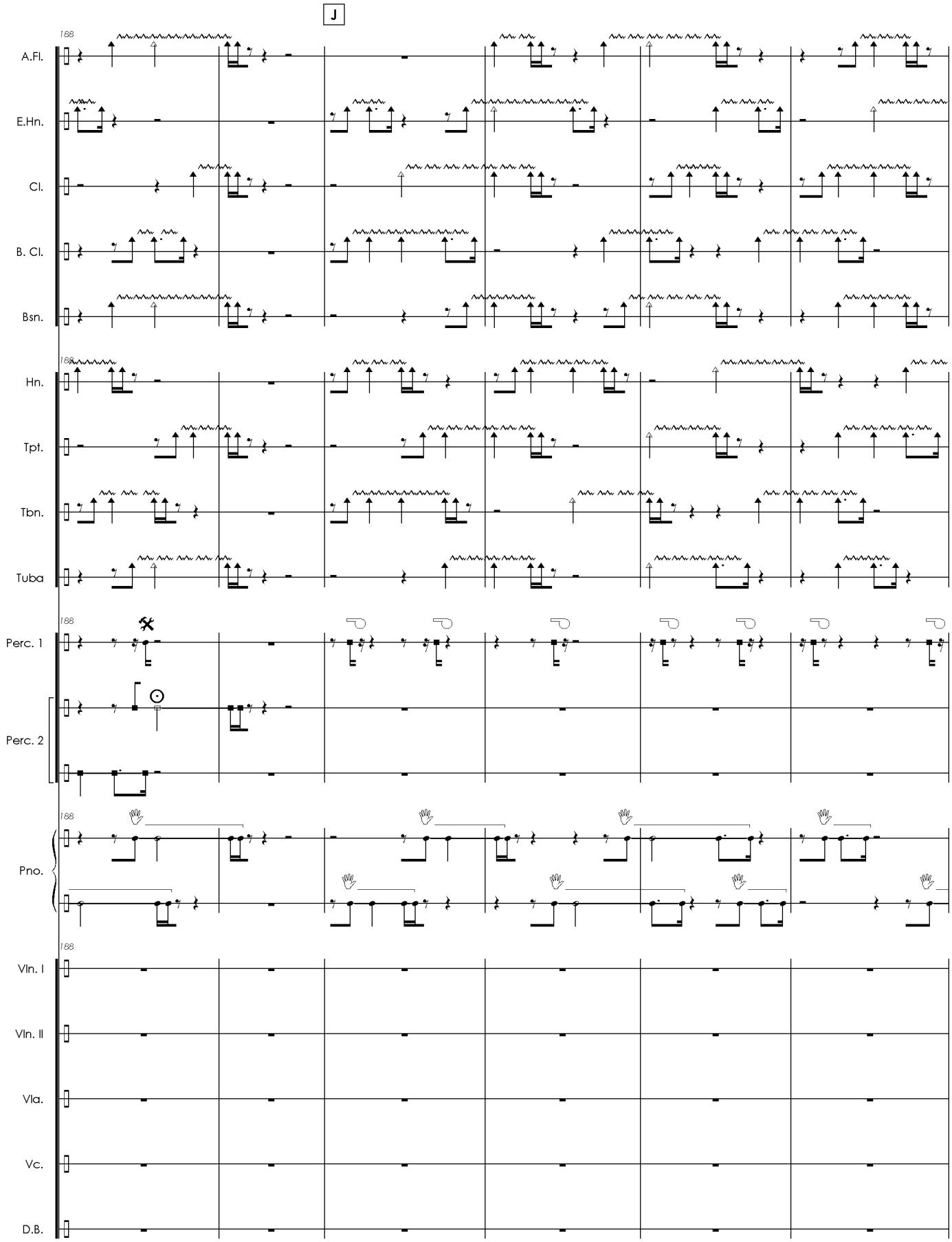

158
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
158
Hn.
Tpt.
Tbn.
Tuba
158
Perc. 1
Perc. 2
158
Pno.
158
Vln. I
Vln. II
Vla.
Vc.
D.B.

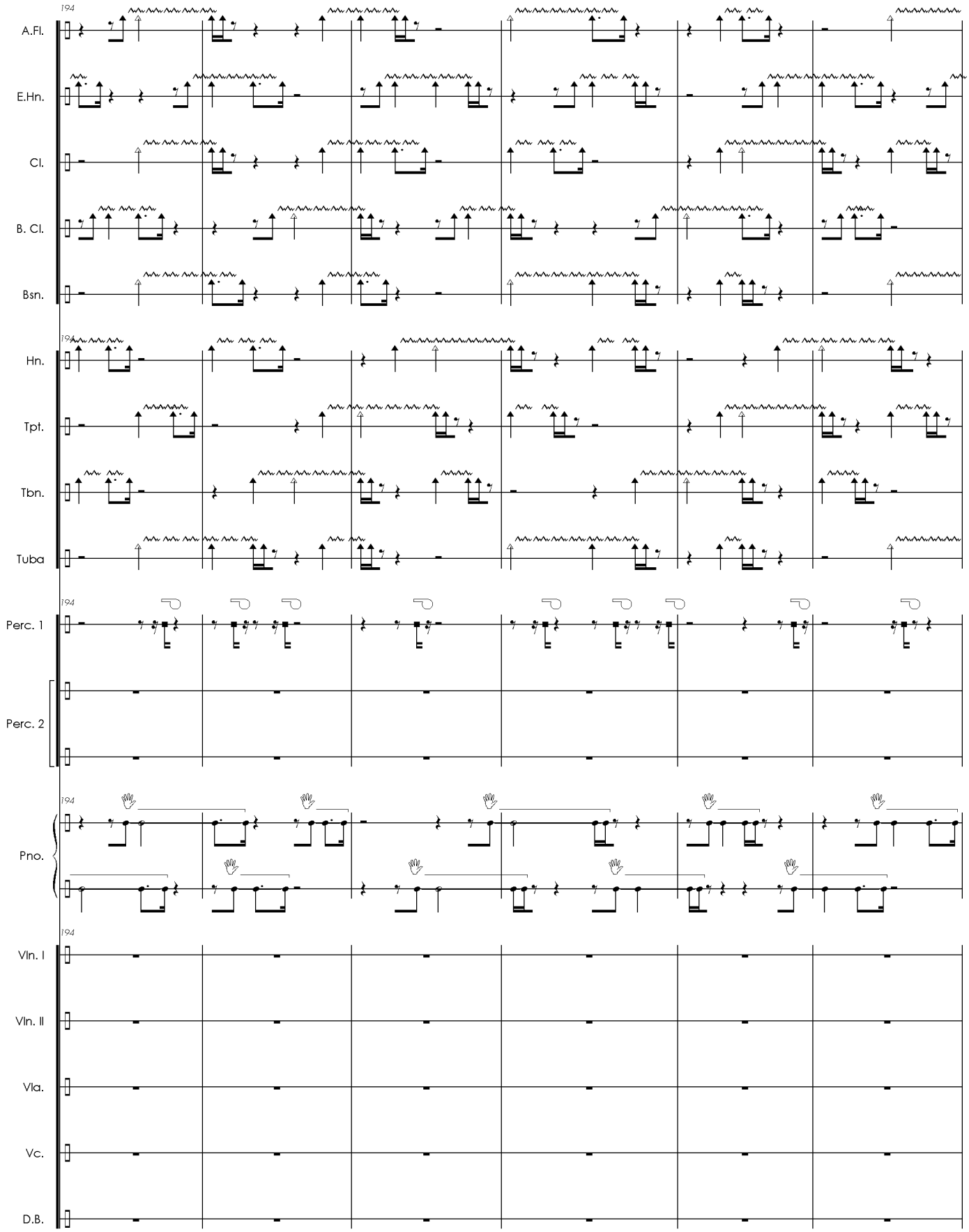

I
164
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.

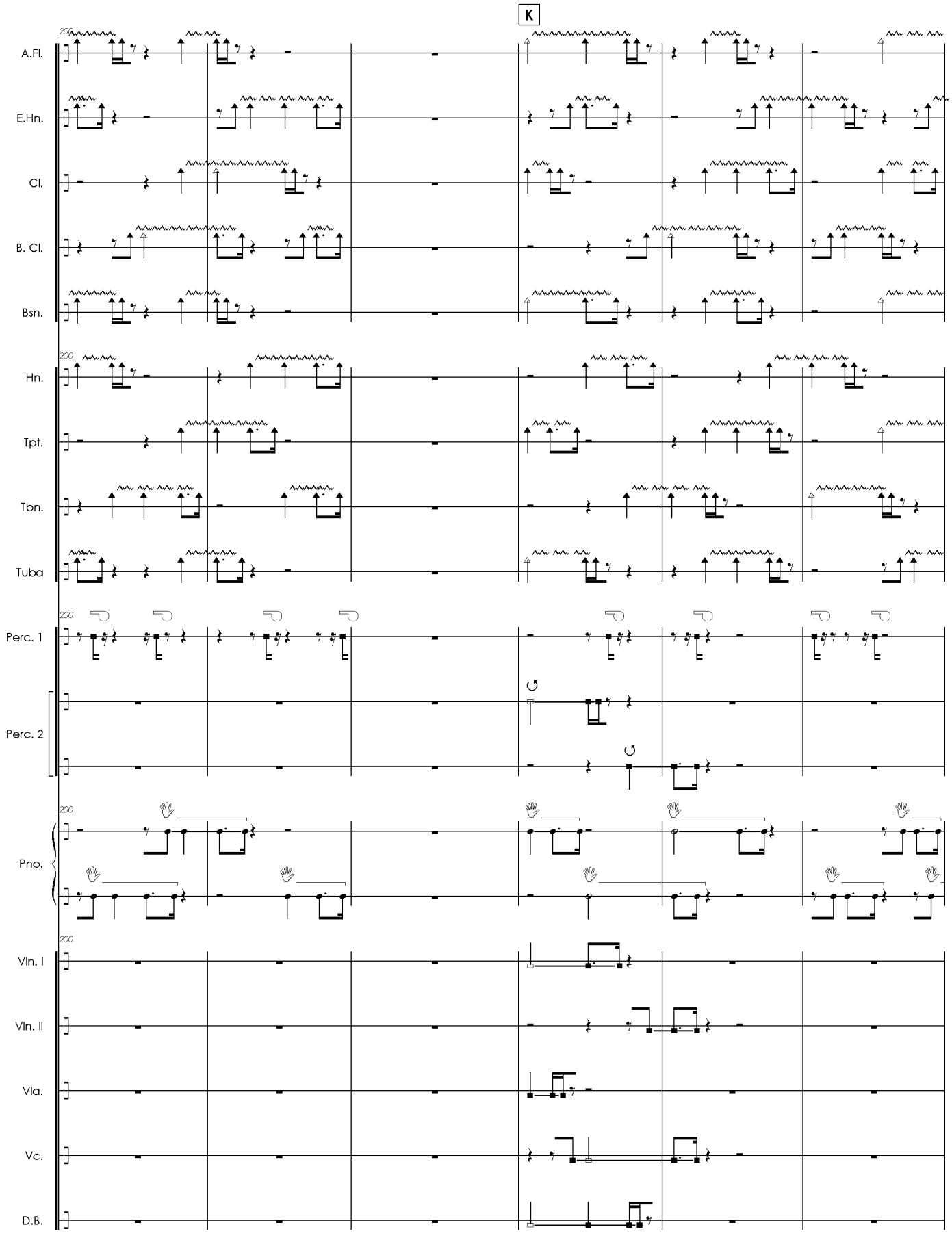

170
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
170
Hn.
Tpt.
Tbn.
Tuba
170
Perc. 1
Perc. 2
170
Pno.
170
Vln. I
Vln. II
Vla.
Vc.
D.B.

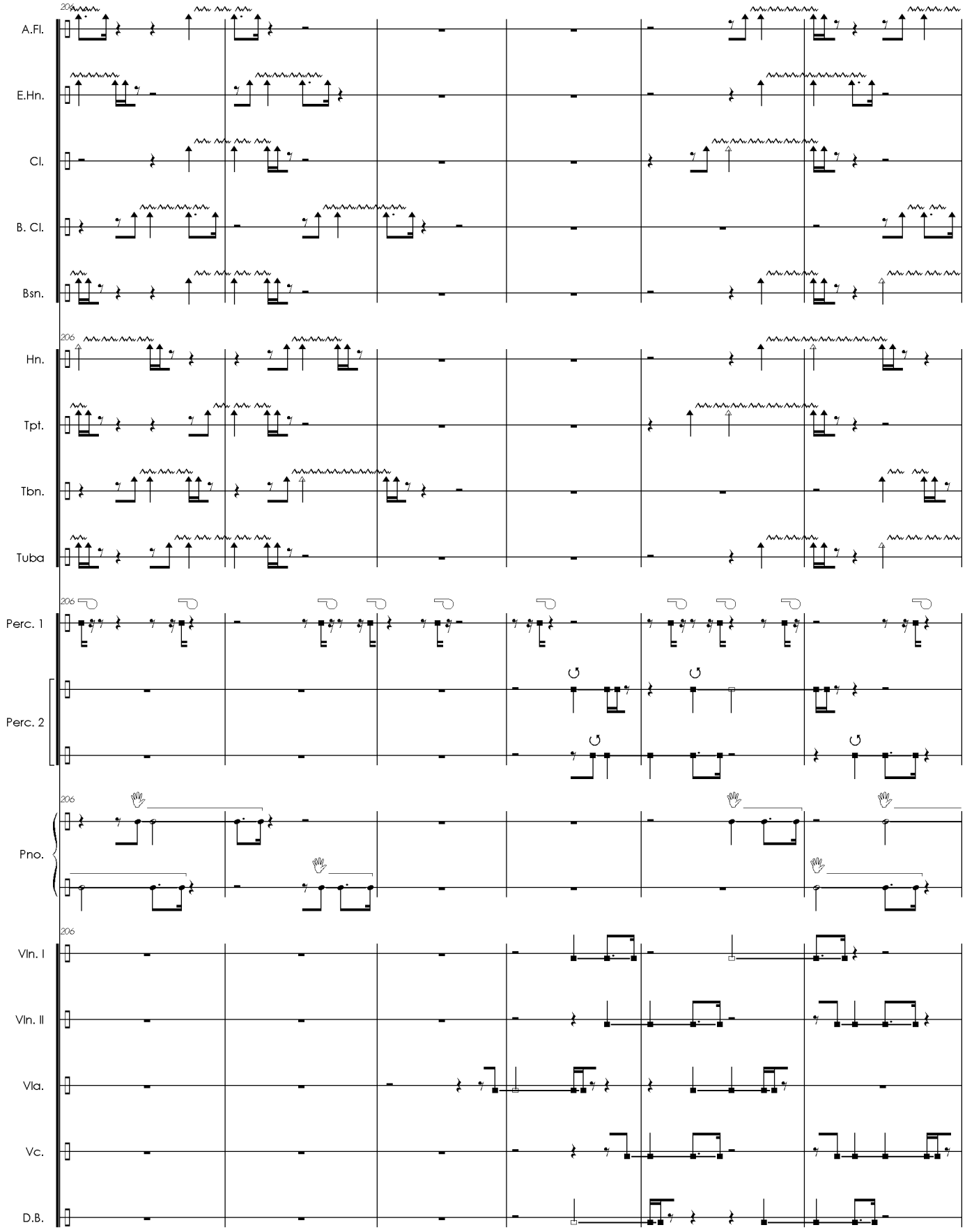

176
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
176
Hn.
Tpt.
Tbn.
Tuba
176
Perc. 1
Perc. 2
176
Pno.
176
Vln. I
Vln. II
Vla.
Vc.
D.B.

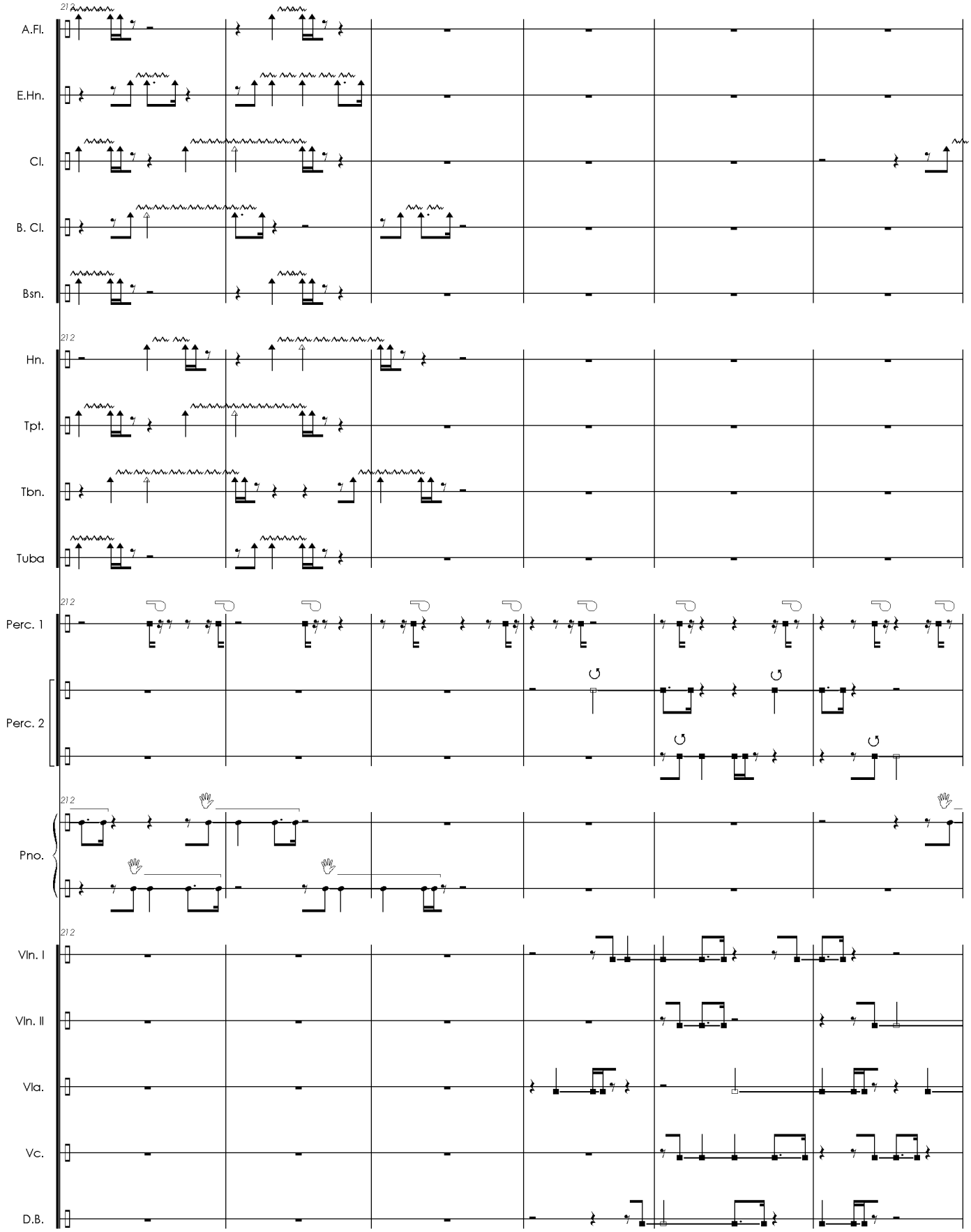

182
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
182
Hn.
Tpt.
Tbn.
Tuba
182
Perc. 1
Perc. 2
182
Pno.
182
Vln. I
Vln. II
Vla.
Vc.
D.B.

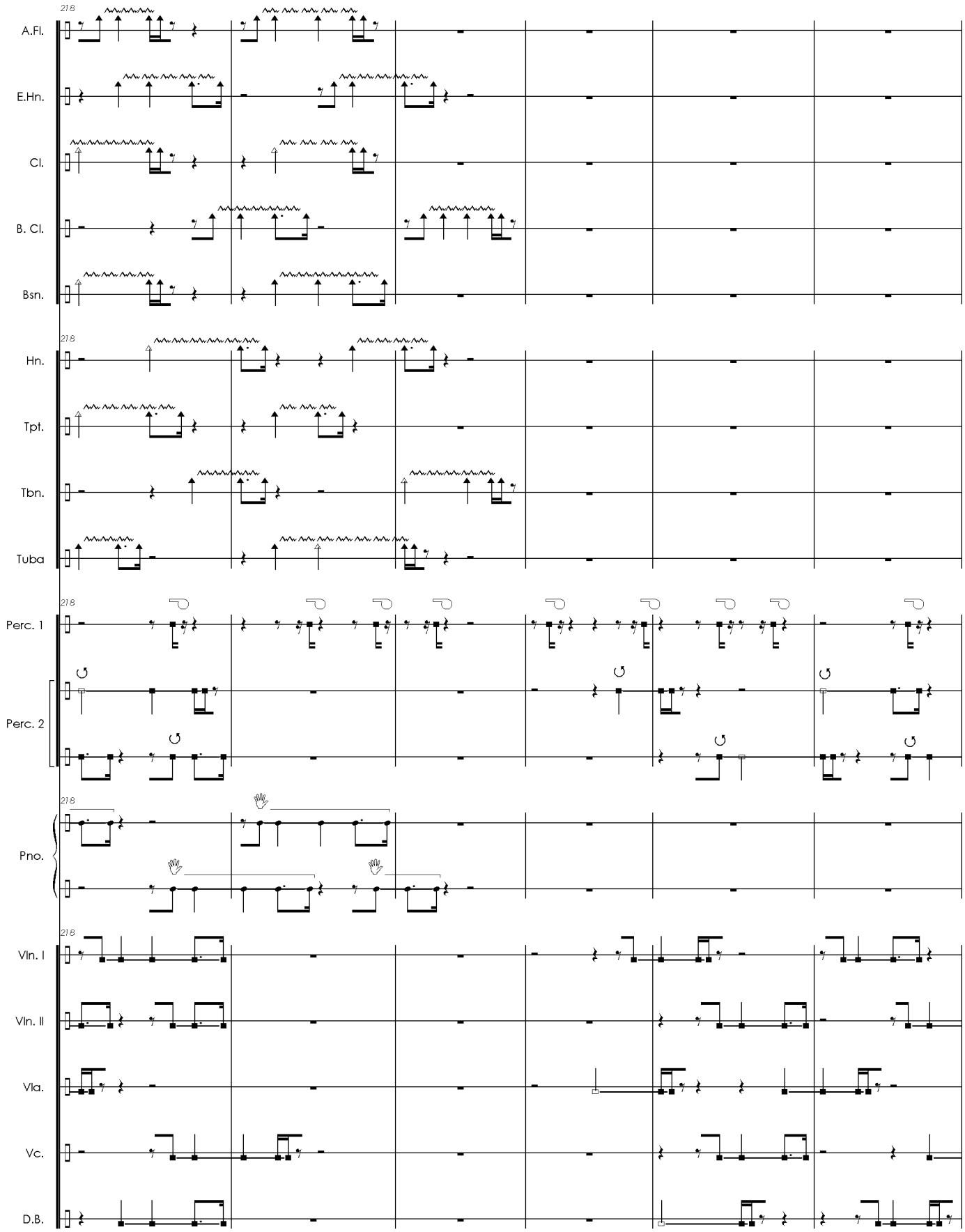

J
188
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.

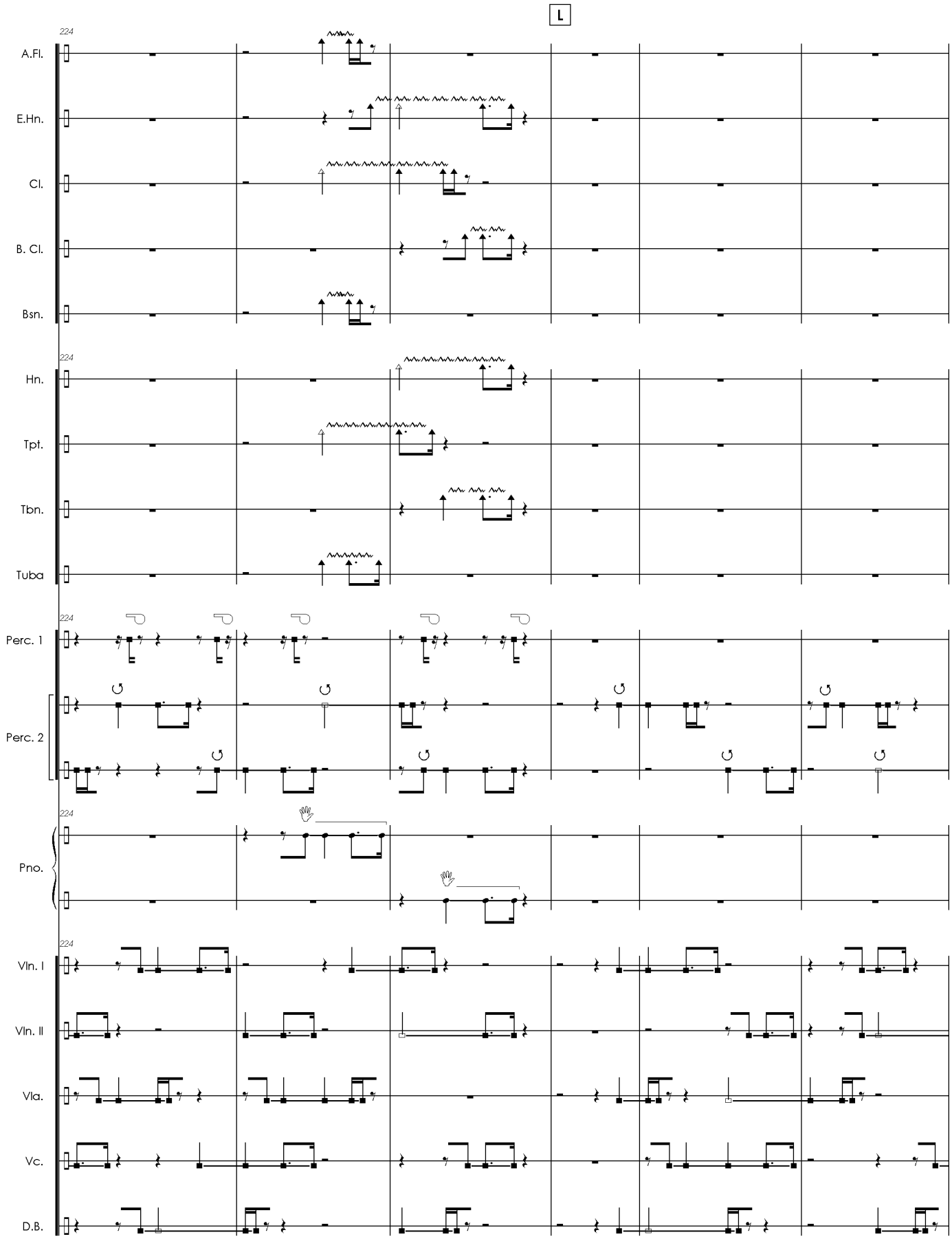

194
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
194
Hn.
Tpt.
Tbn.
Tuba
194
Perc. 1
Perc. 2
194
Pno.
194
Vln. I
Vln. II
Vla.
Vc.
D.B.

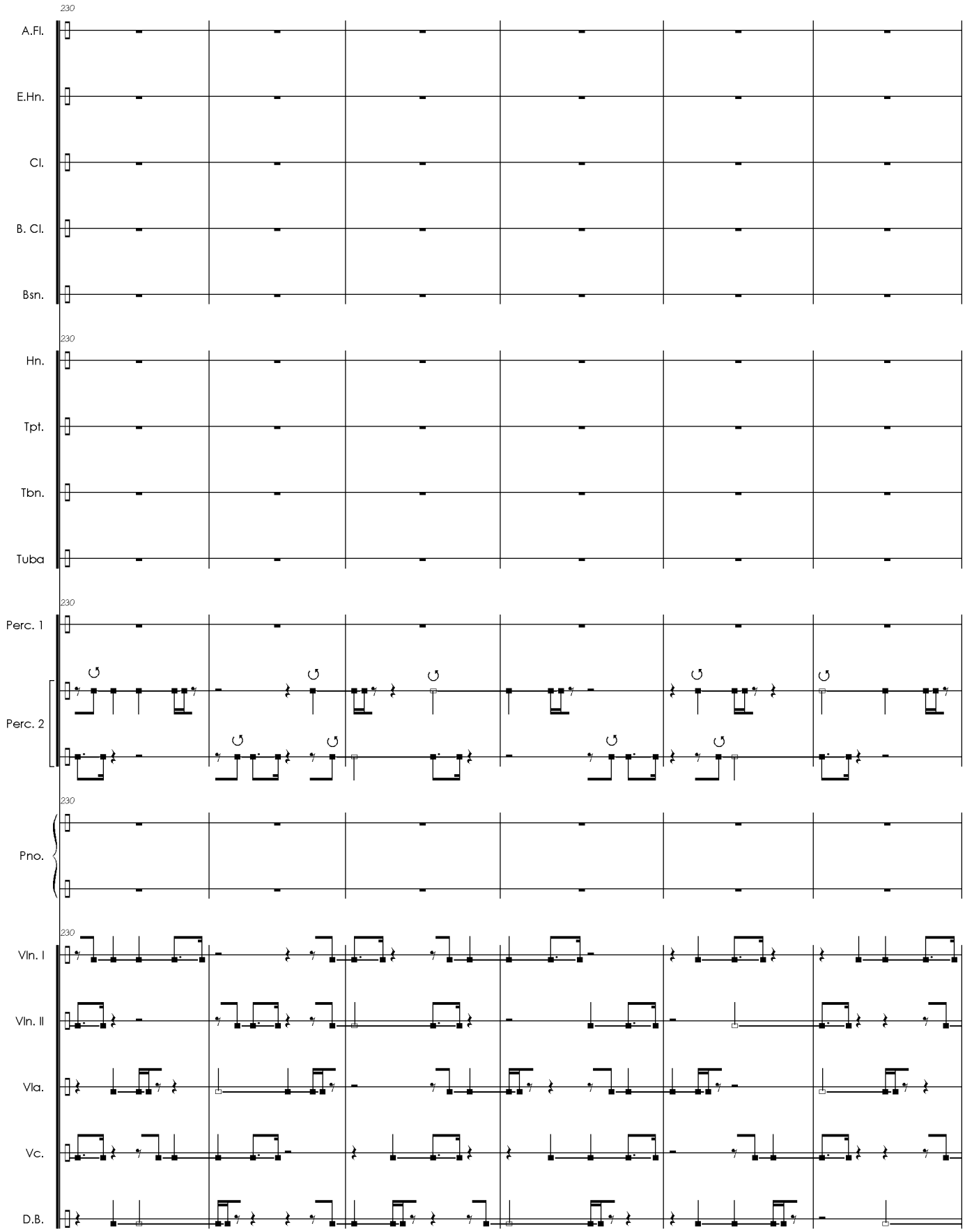

K
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.

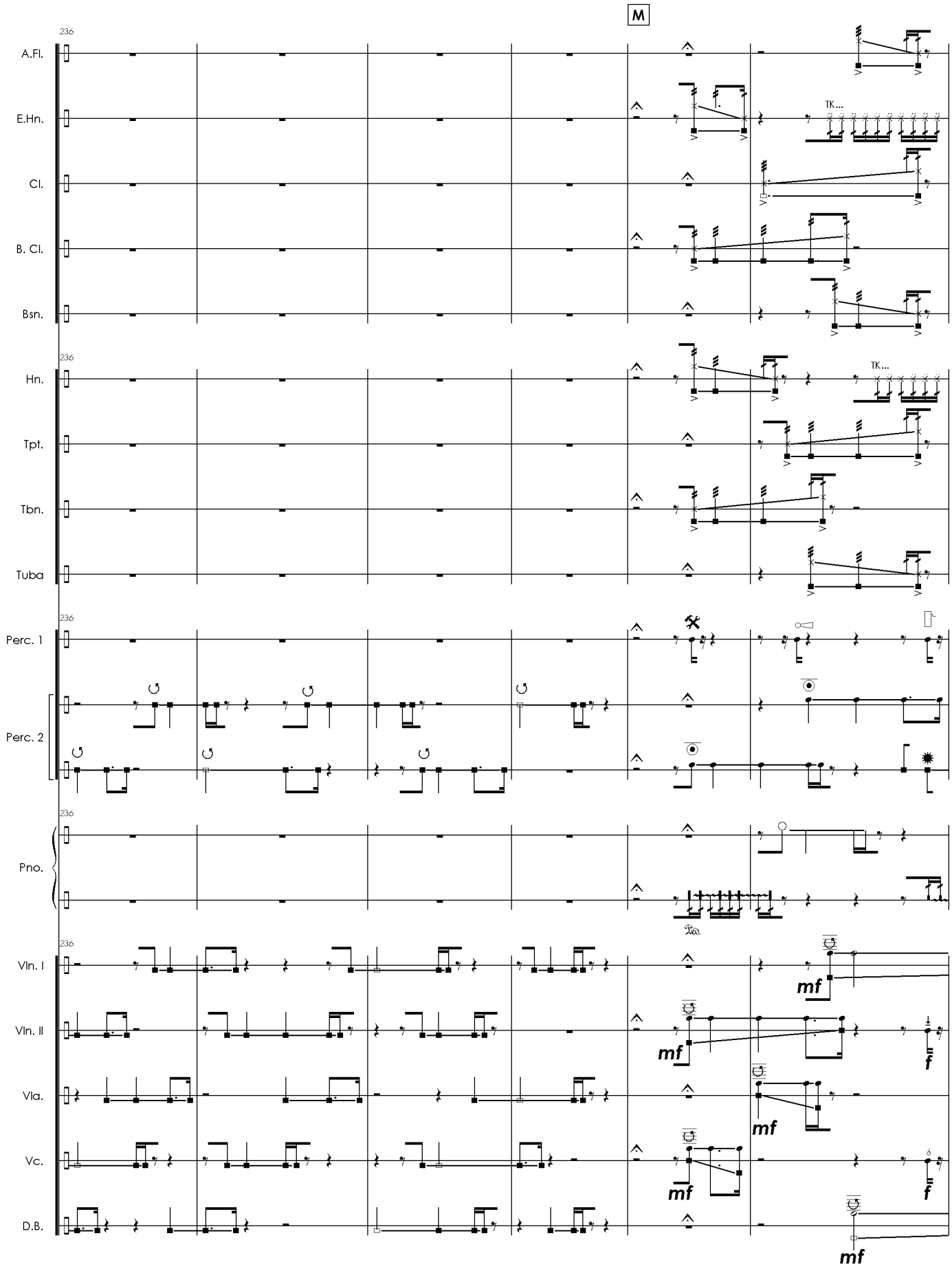

206
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
206
Hn.
Tpt.
Tbn.
Tuba
206
Perc. 1
Perc. 2
206
Pno.
206
Vln. I
Vln. II
Vla.
Vc.
D.B.

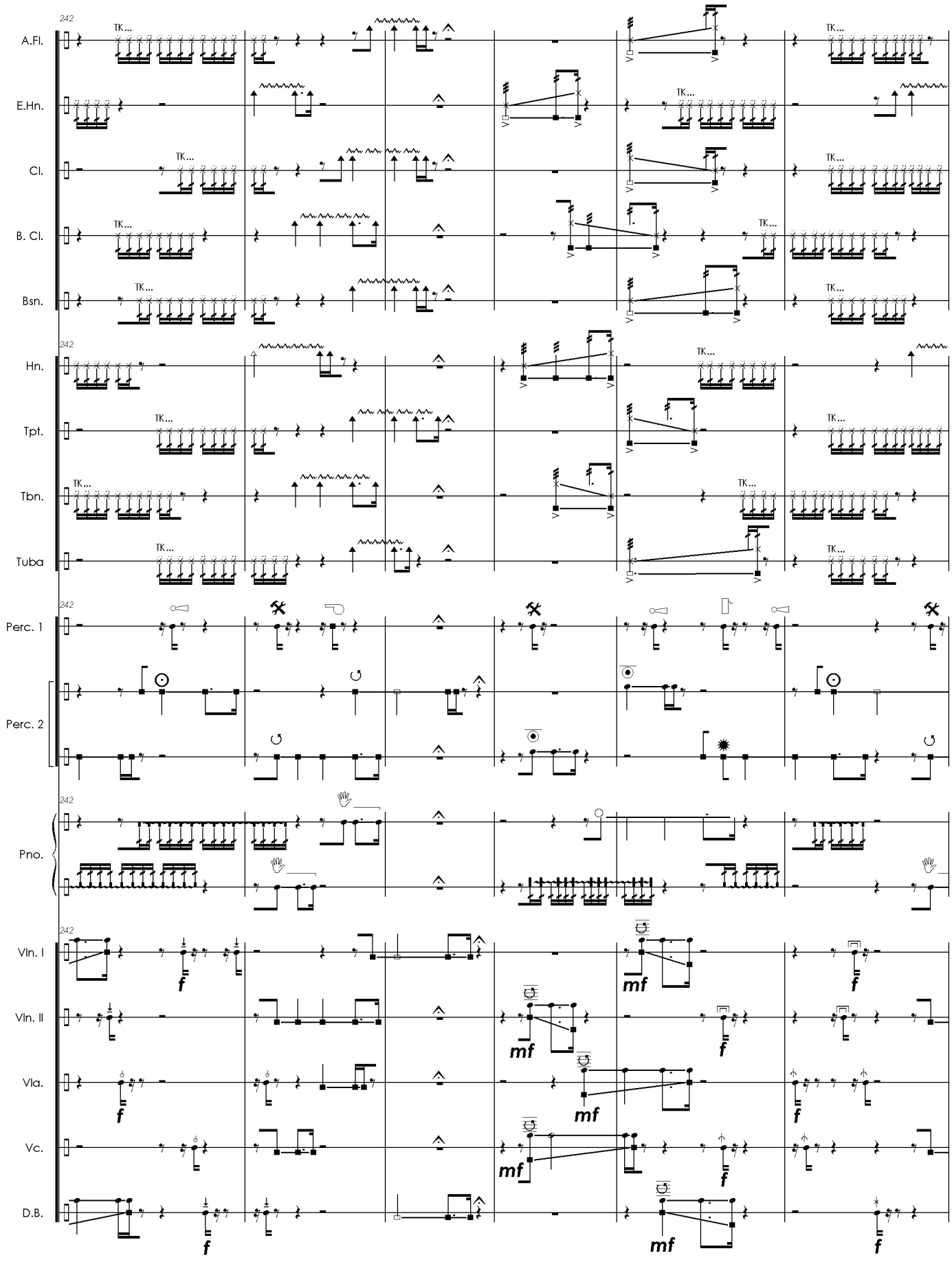

212
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
212
Hn.
Tpt.
Tbn.
Tuba
212
Perc. 1
Perc. 2
212
Pno.
212
Vln. I
Vln. II
Vla.
Vc.
D.B.

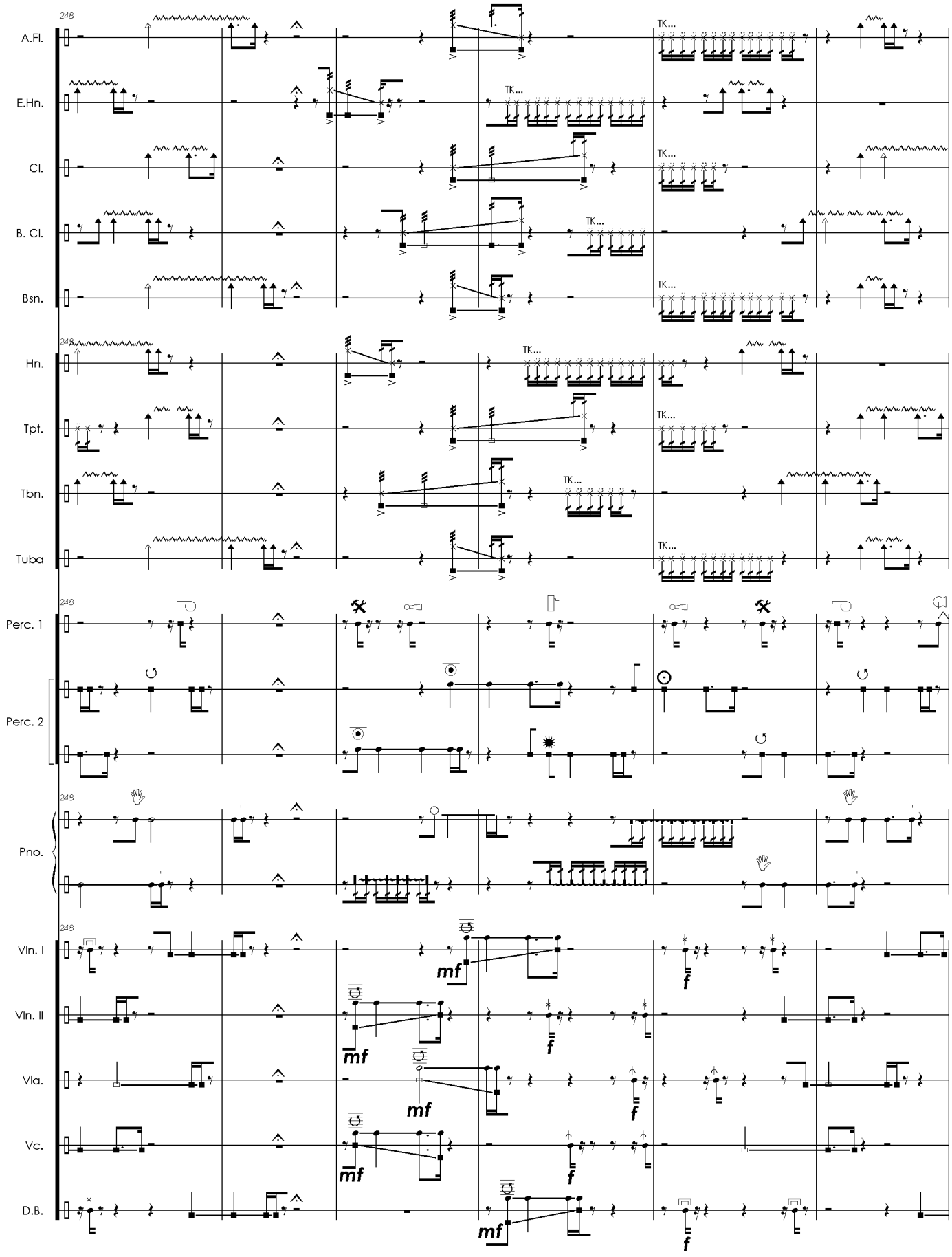

218
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
218
Hn.
Tpt.
Tbn.
Tuba
218
Perc. 1
Perc. 2
218
Pno.
218
Vln. I
Vln. II
Vla.
Vc.
D.B.

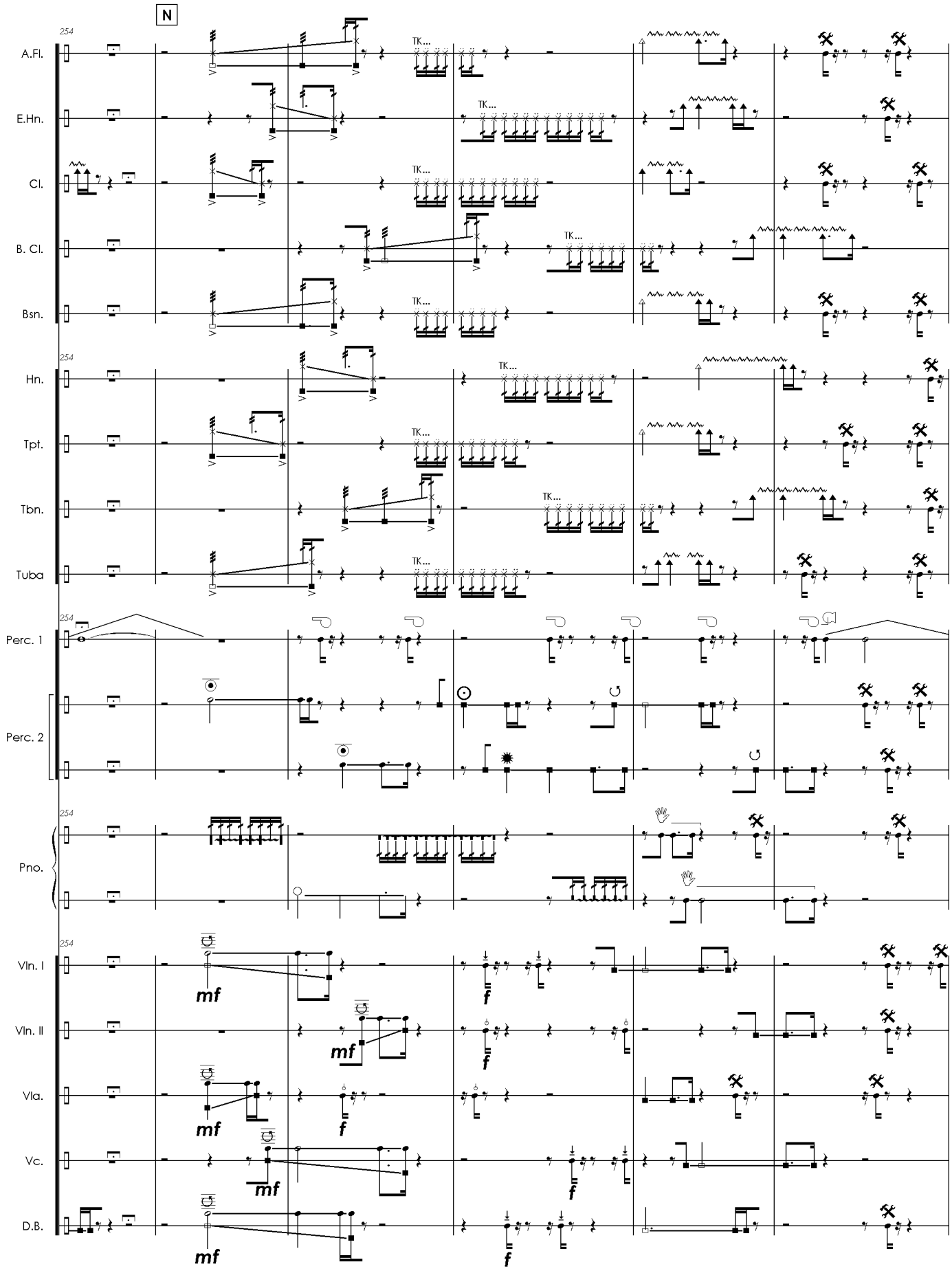

L
224
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
224
Hn.
Tpt.
Tbn.
Tuba
224
Perc. 1
Perc. 2
224
Pno.
224
Vln. I
Vln. II
Vla.
Vc.
D.B.

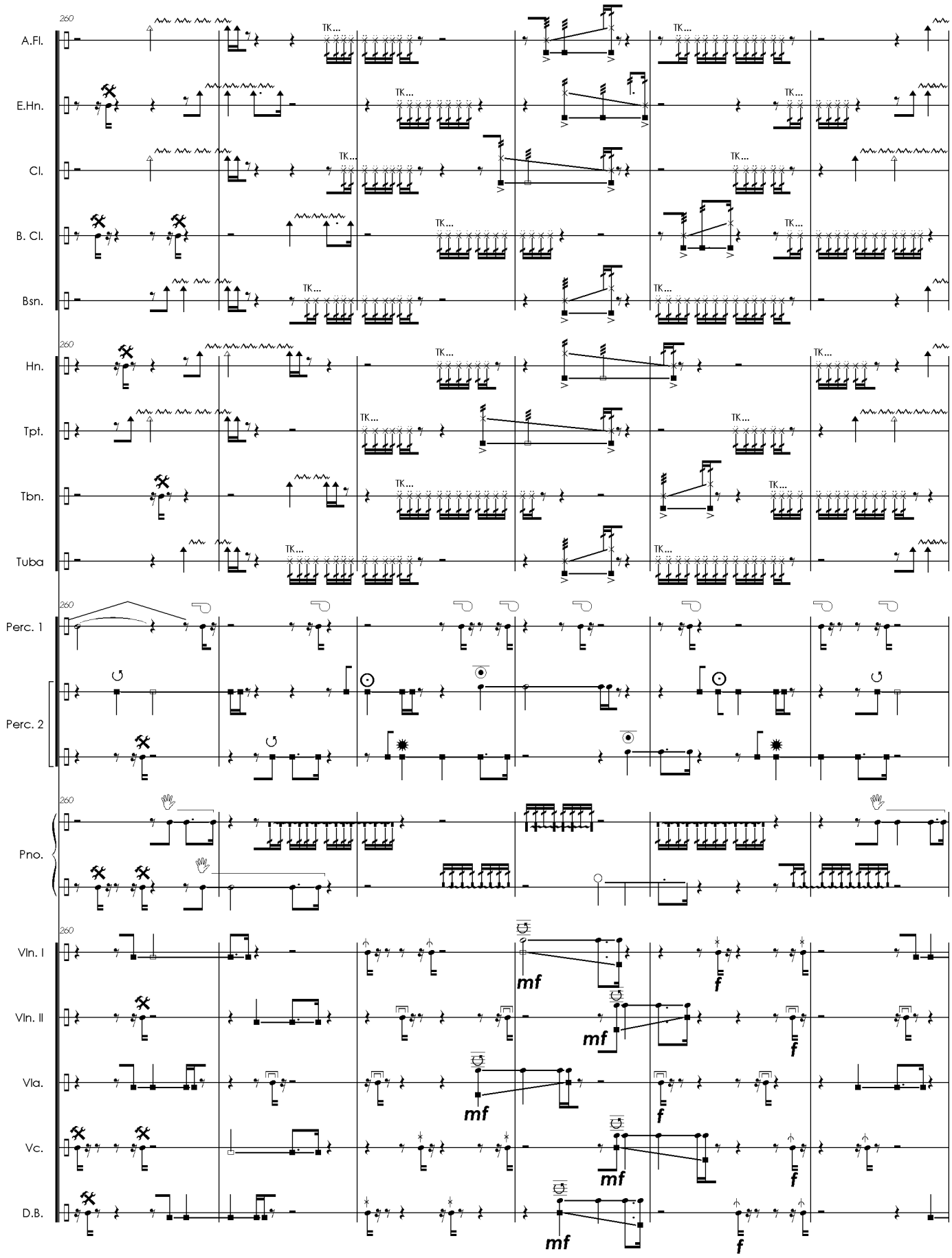

230
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
230
Hn.
Tpt.
Tbn.
Tuba
230
Perc. 1
Perc. 2
230
Pno.
230
Vln. I
Vln. II
Vla.
Vc.
D.B.

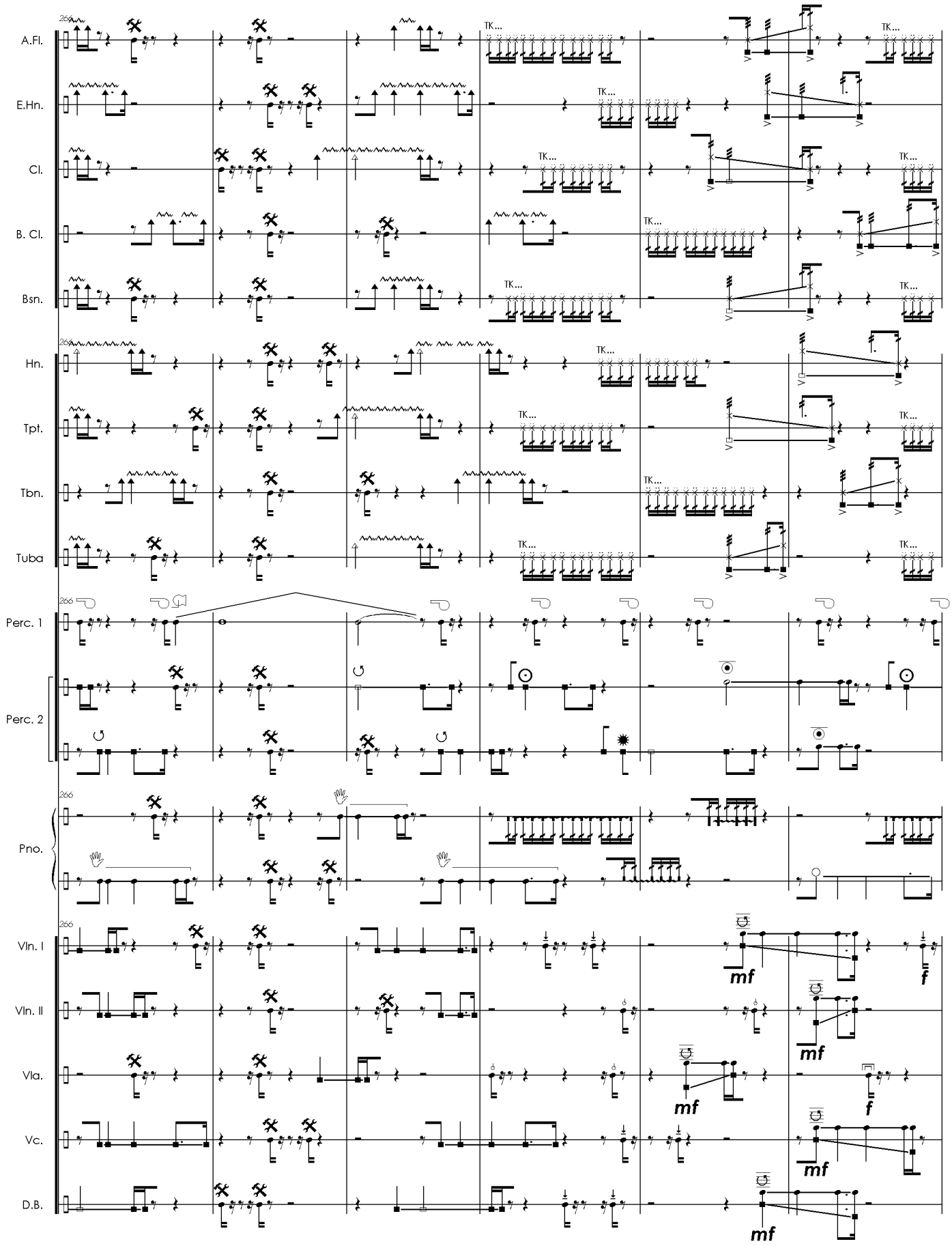

M
236
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
TK...
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
f

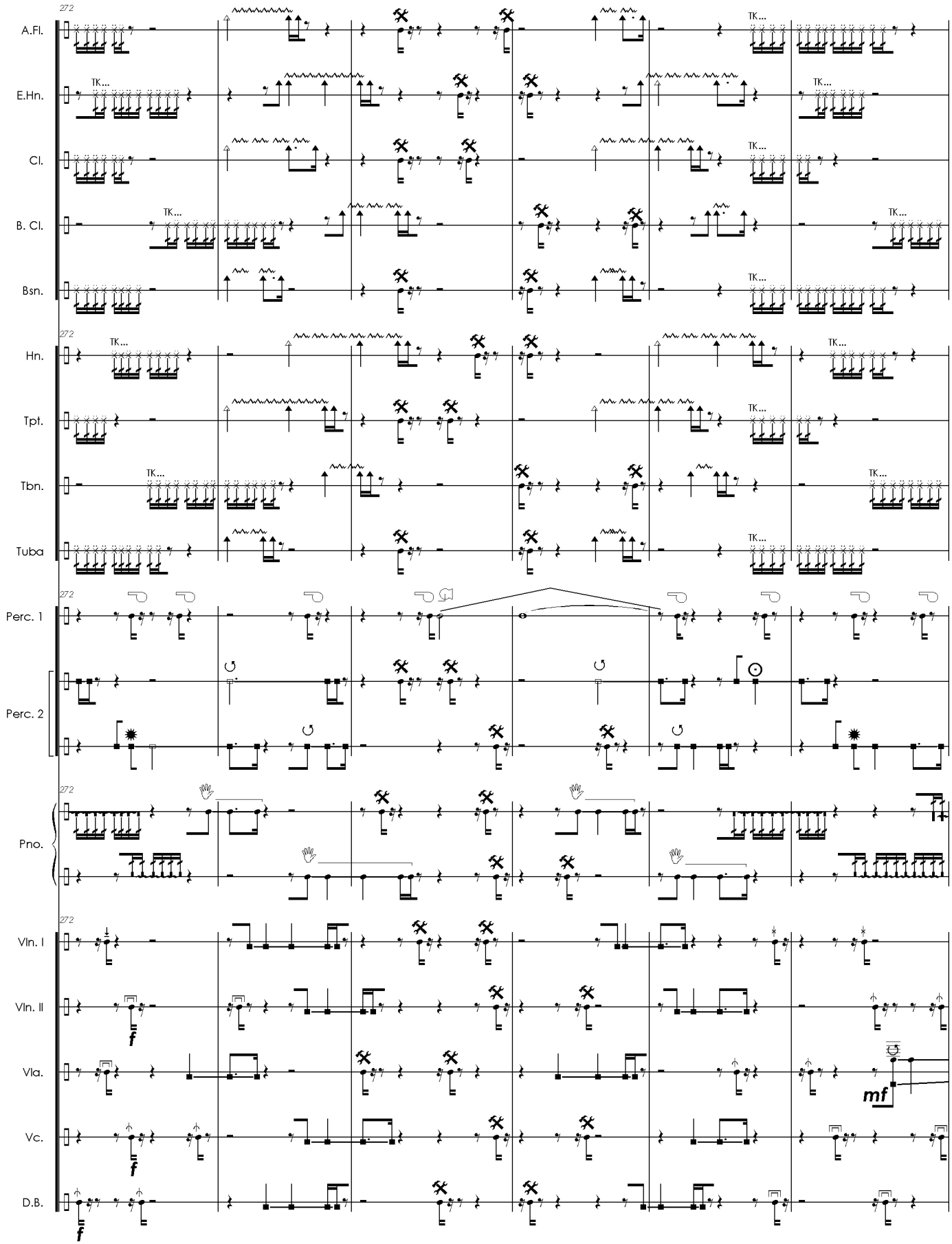

242
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
TK...
f
mf

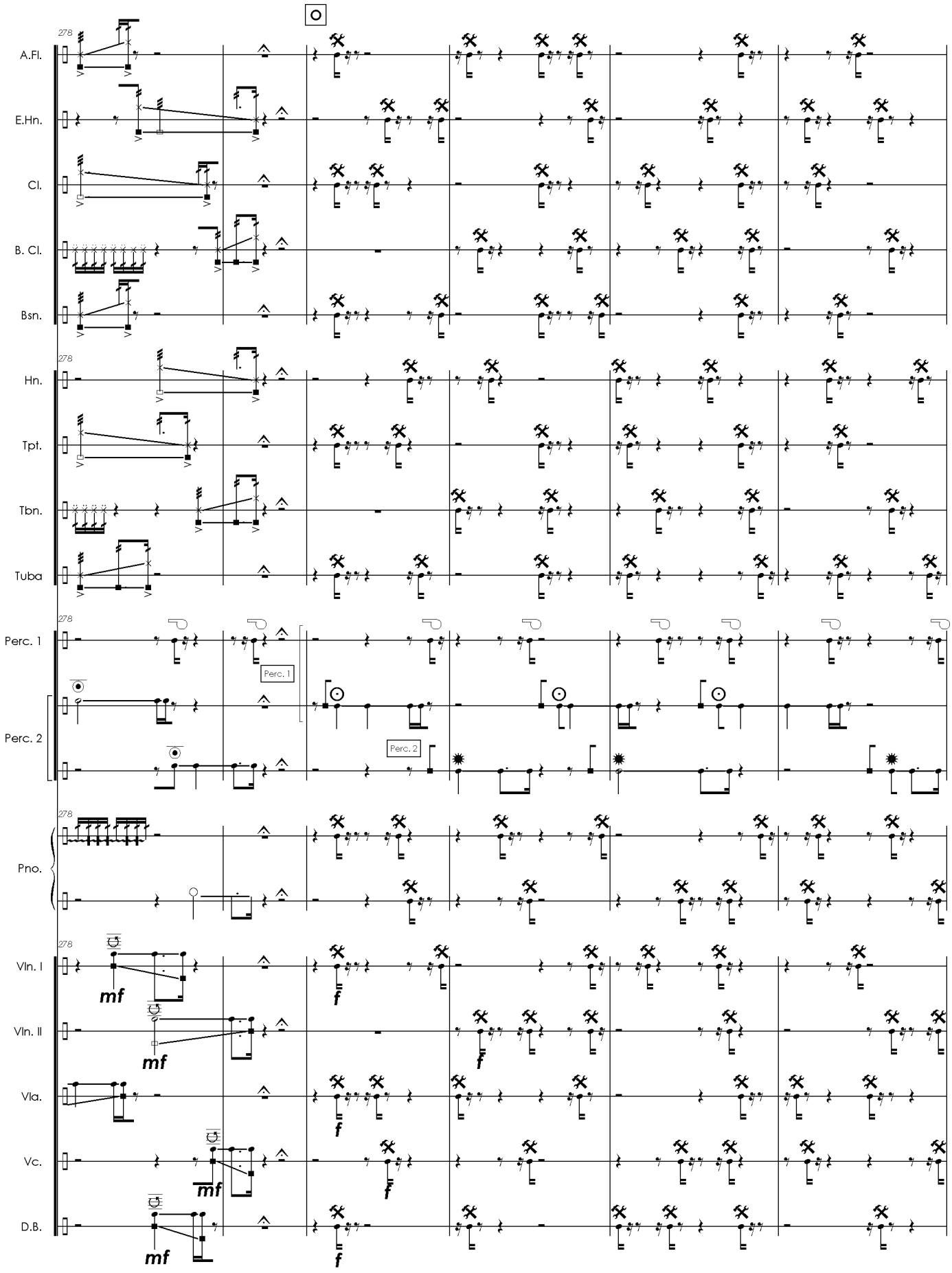

248
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
TK...
mf
f

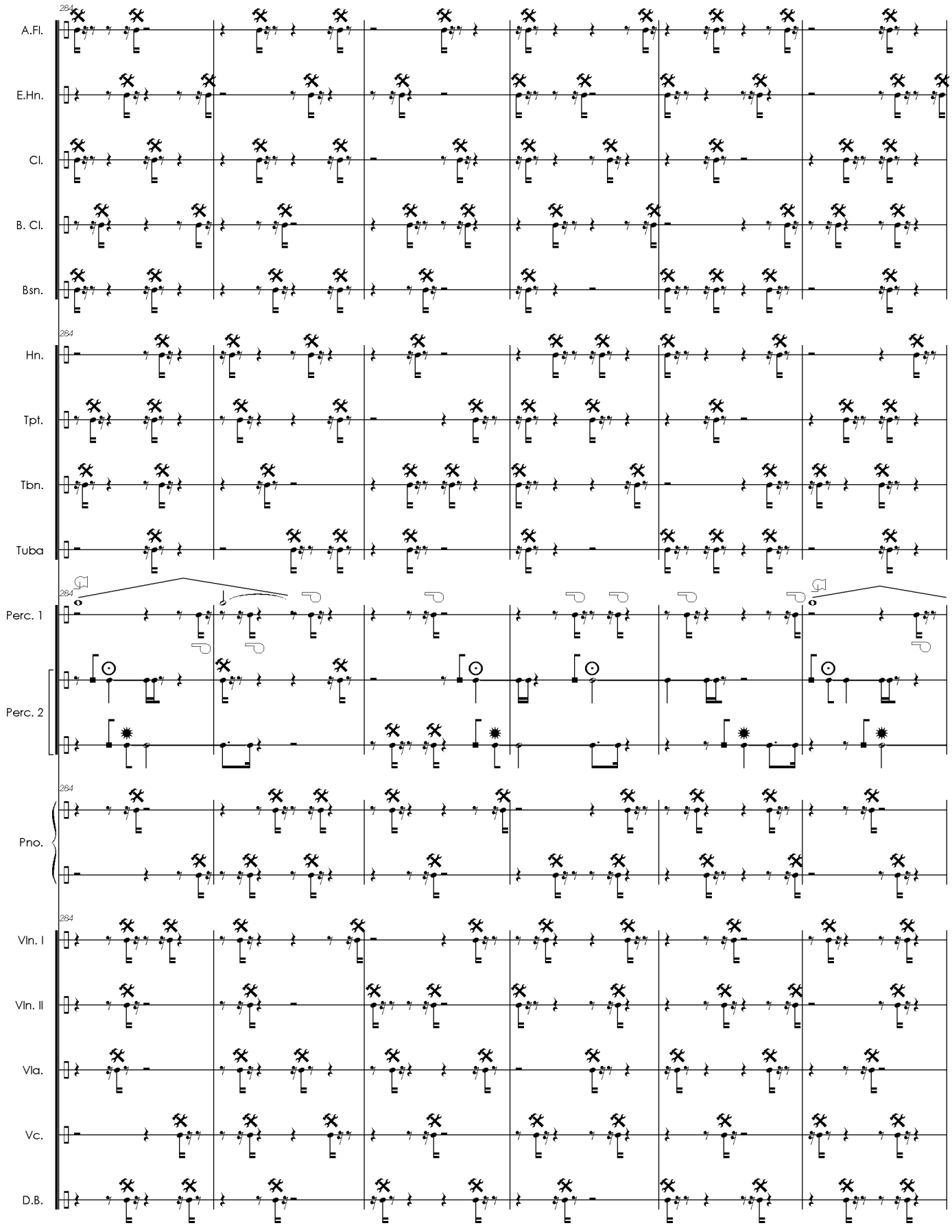

N
254
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
TK...
mf
f

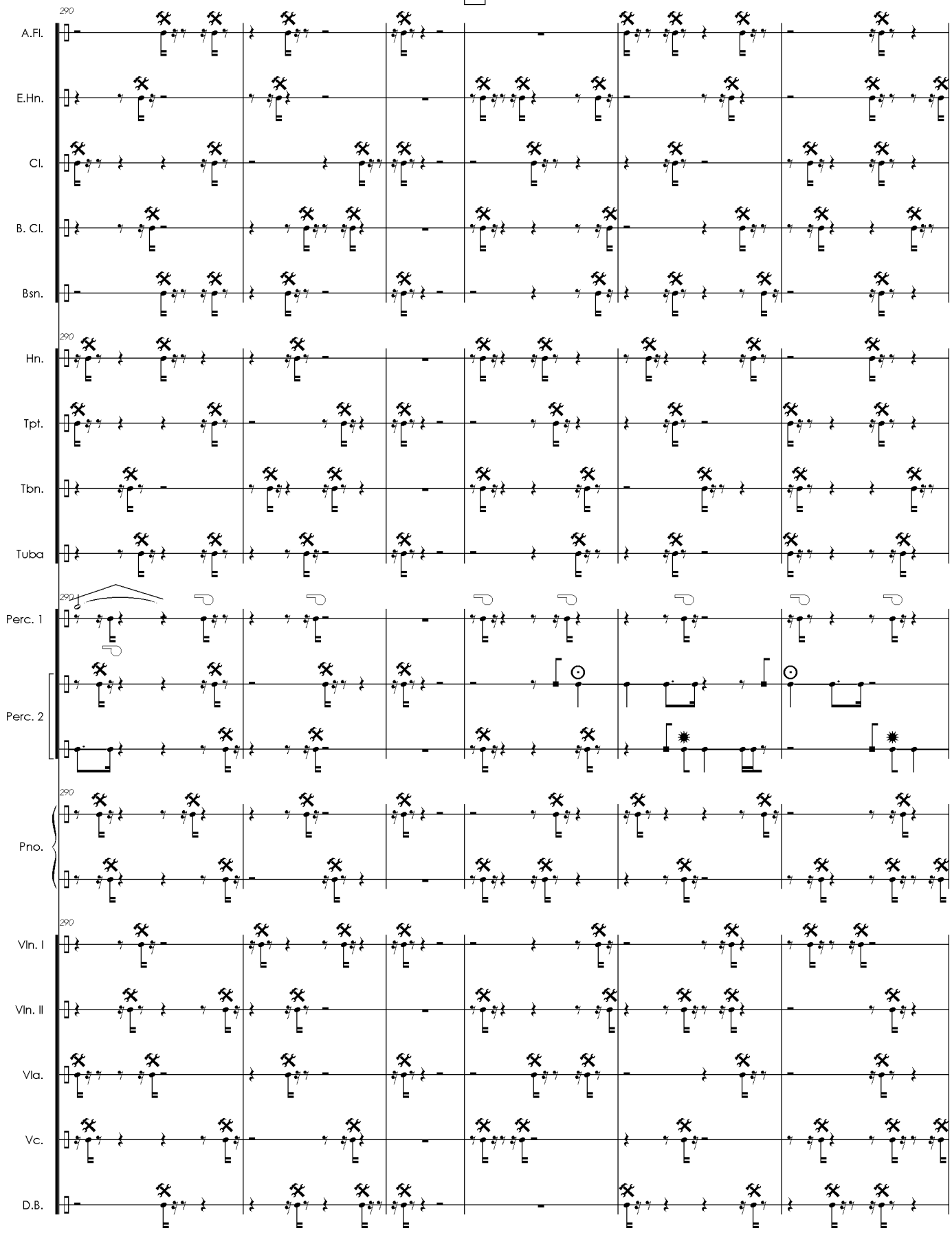

260
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
TK...
mf
f

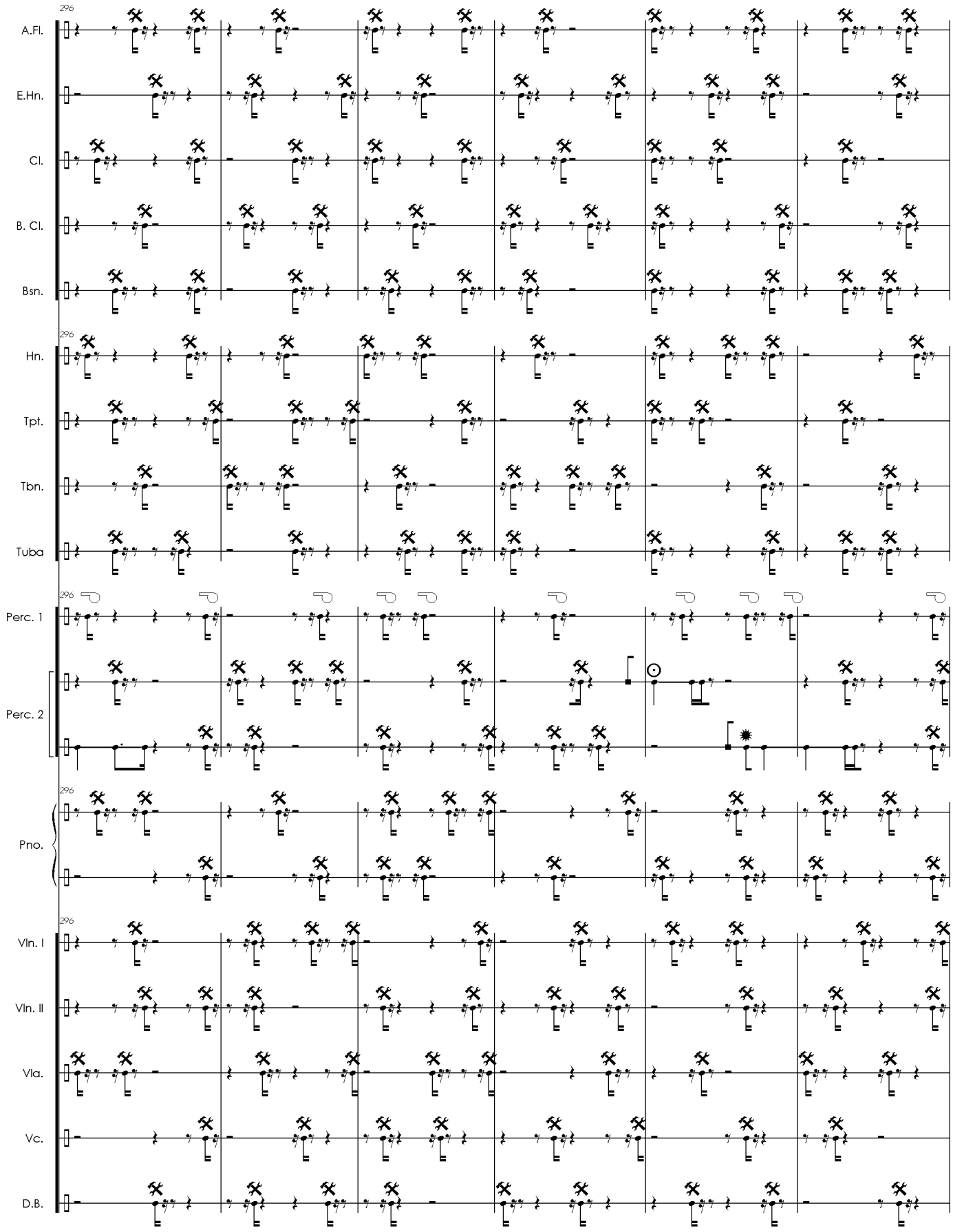

A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
266
TK...
mf
f

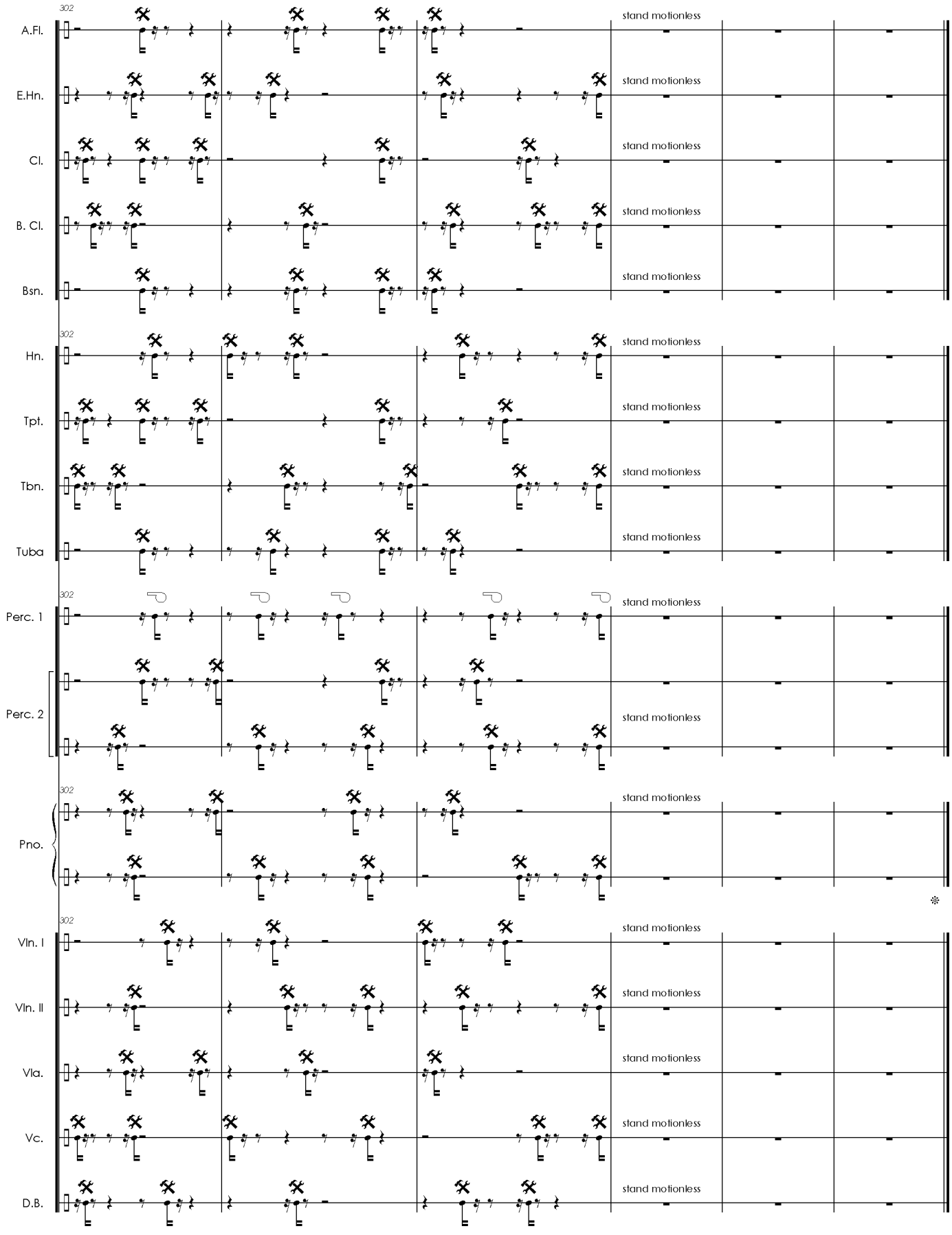

272
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
TK...
f
mf


278
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
f


284
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
284
Hn.
Tpt.
Tbn.
Tuba
284
Perc. 1
Perc. 2
284
Pno.
284
Vln. I
Vln. II
Vla.
Vc.
D.B.


P
290
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.


296
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
296
Hn.
Tpt.
Tbn.
Tuba
296
Perc. 1
Perc. 2
296
Pno.
296
Vln. I
Vln. II
Vla.
Vc.
D.B.


302
A.Fl.
E.Hn.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
stand motionless