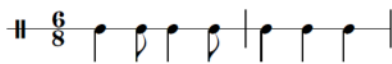


Wurzel, Worte, Wer? is a original composition for Baritone, Harp and Frame drum, based on a excerpt form the poem "Orpheus. Eurydice. Hermes." from Rainer María Rilke, imposed from the Carl-Orff Composition Competition 2018. The name of the piece makes reference both to key words in the text as well as to the name formula of the poem.

The piece tries to connect feelings of the scene with the musical material given in the competition, inspired in the sculptures from Antje Tesche-Mentzen, where the face of Eurydice is connected with the form of the harp. The first aspect appreciated from me in these sculptures is the proportional unreality. The face is bigger than the Harp, what could mean distance perception, but I decided to accept it as a proportional distortion and applied that on the "Morse-code" rhythmic suggested from the competition:



Where the suggested time signature is changed to 3/4 to fit the first measure and the second measure is distorted in a smaller cell (like the Harp in the sculpture) in a 4:3 pattern accentuated every three beats in the frame drum part:



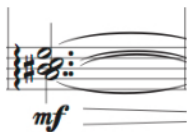
The 5:4 beat is intro constructs a comple. Rilke in this scene; w excited to see her aga.

This gives the name of the first part: Eurydice.

To express this ambiguity, a mode of limited transposition is applied to make the all key chords of the first part, expressing this ambiguity in the use of double thirds, fifths, sixths and sevenths.

The mode used is: C, D, Eb, E, Gb, G, Ab, Bb, B.

This four key chords are be in measures 4, 26, 46 and 56 respectively.



(Key chord on measure 4).

My personal imaginary picture of "Hell" is a dark place lighted with fire. This fire with its particles that get off upon its flames will be the motive of modulation of this key chords. Using algorithmic composition to simulate this particles and its movements scientifically, a Brownian movement equation will be applied:

$$dS_t = S_t \mu dt + S_t \sigma \varepsilon \sqrt{\Delta t}$$

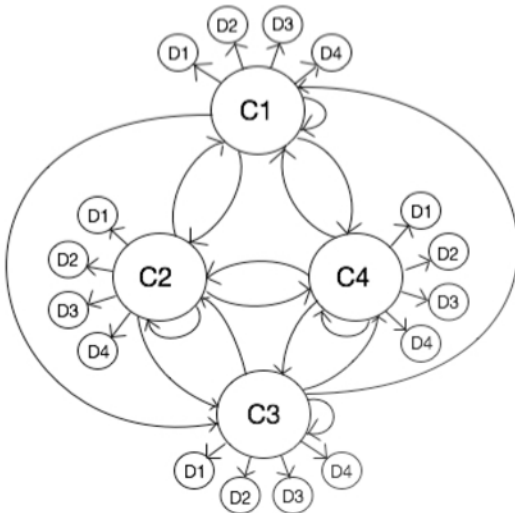
Considering that the two notes (the C below and the upper G of the chord) will be modulated, the note in question would be considered as value 0. Using proportions, a result 1 will be a octave higher and a - 1, a octave below, meaning that a semitone would be $1/12 = 0,083$.

To illustrate this rule, we take the results of a created brownian movement chain: -0.26, 0.82, 0.28 Applied to the C3 of the above chord of measure 4, the results would be: A2, Bb3, Eb3:



(Results marked with cycle measures 7-12)

To determinate the time between movement of this “sparkles” of fire, a Markov chain is used to determinate probability:



(This second order Markov chain is formed to build up rhythm with probability. The “dt” element in the equation means time in seconds. With a beat of 120, every beat lasts a half second. So, in the picture beside, C1 to C4 means time in seconds from 2 until 3.5 = 4 until 7 beats and D1 to D4 means half second divided by 4, so that D1 means 0, D2 means one 16th, D3 one 8th and D4, a dotted 8th. This values from D1 to D4 will be added to the values from C1 to C4. The results can be seen above on the circled notes.)

(The tables below are the distribution of probabilities, meaning that if the value C1 comes out, it will have 10% probability to come out again in the next rhythm and the other rhythms will have 45% to come out. When a macro rhythm (C1 till C4) is chosen, then a micro rhythm (D1 till D4) will be chosen, defining a second order Markov chain. The probability is 25% for each, meaning that they have equal chances to come out, as shown in the last table.)

	C1	C2
C1	0.1	0.45
C2	0.45	0.1
C3	0.45	0.45
C4	0.45	0.45

musicalion
klicken für mehr

	C1	C2	C3	C4
D1	0.25	0.25	0.25	0.25
D2	0.25	0.25	0.25	0.25
D3	0.25	0.25	0.25	0.25
D4	0.25	0.25	0.25	0.25

From measure 14th on, a new complex rhythm deviated from the original 3/4 rhythm will be created to provoke different counterpoints to the “heart beating” rhythmic. This will be made by cutting the length of the beats through introducing pauses between then and scrambling them afterwards:



(Morse-code rhythm with cut length)

The first system of the musical score for 'The Rose Tree' consists of four measures. The first measure begins with a piano dynamic marking (*mf*) and a slur over the notes. The notes are G4 (quarter), A4 (quarter), B4 (quarter), and G4 (quarter). The second measure has a slur over the notes F#4 (quarter), E4 (quarter), D4 (quarter), and C4 (half). The third measure has a slur over the notes B3 (quarter), A3 (quarter), G3 (quarter), and F#3 (half). The fourth measure has a slur over the notes E3 (quarter), D3 (quarter), C3 (half), and B2 (half). The key signature has one sharp (F#) and the time signature is 4/4.

The second part “Morbid” describes this feeling of desolation and sentimental death. A sequence of four chords are constructed through the modulation of the first one with the brownian movement rule described before. The repetition of this chords symbolizes the lack of solution of the situation, meaning no way out. The chords will be repeated with different metric through a time signature modulation, made also with brownian movement, to represent the slow movement of fire. This modulation will be made by considering the 3/4 time signature as value 1 and using the results of a chain created by the brownian movement formula to modulate it through proportions as made before, as for a 0.5 - - - - - 2/8 measure and for a 1.5 result, to a 9/8 measure. The modulation would be 86. The

klicken für mehr

lascia sonare

sempre p

The Baritone lines in the second section (Morbid) will be made inside a different mode of limited transportation (C, Db, F, Gb, G, B).

Wurzel, Worte, Wer?

for Baritone, Frame Drum and Piano

Luis Fonseca

Erregt (♩ = 120)

The musical score is written for three instruments: Baritone, Frame Drum, and Piano. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Erregt' (Excited) with a quarter note equal to 120 beats per minute. The score is divided into three systems, each starting with a measure number (1, 7, and 13). The Baritone part includes lyrics in German. The Frame Drum part features a rhythmic pattern of eighth notes with accents. The Piano part consists of a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). A large orange watermark with the text 'musicalion' and 'klicken für mehr' is overlaid on the middle system.

Baritone

Frame Drum

Harp

war... Sie war schon ni- icht mehr die- se Blon- de

Frau Die in des Di- ters

musicalion
klicken für mehr

18

Lie- dern manch- mal an- klangt

18

18

5

5

5

5

5

4

p

23

ni- cht mehr des brei-

mp *mf* *p*

23

4

mf

23

5

4

musicalion
klicken für mehr

29

ten Be- ttes und Ei- land und je-nes Man-nes Ei-

mf *mf*

29

29

4

4

4

4

4

4

lascia sonare

35

gen- tum ni- - cht mehr

mf

35

35



41

Sie war schon Auf- ge- löst wie lan- - Haar

mf

41

41

musicalion
klicken für mehr



46

und hin- ge- ge- *mp*

46

mf *mp*

46



4
52

Wurzel, Worte, Wer?

ben wie ge- fall- ner Re- gen

gliss. *mf*

57

und aus- ge- teilt wie hun- der- te fa- cher Vor-

p

musicalion
klicken für mehr

64

rat

p

74 *Langsamer und ad libitum**Morbid* (♩ = 48)

74

Sie... Sie war... Sie war schon Wur- zel

p *mf*

(Ossia) (Whispering)

74

p *pp*

74

p dolce

83 (Whispering)

83

Sie war schon Wur- zel

pp

83

Wur-

83

lascia sonare

sempre p

musicalion
klicken für mehr

90

90

zel U- und

p

90

90

6
93

Wurzel, Worte, Wer?

als Plötz- lich jäh Der Gott sie an- hielt

mp

98

und mit Schmerz

p

musicalion
klicken für mehr

101

(Whispering)

im Aus- ruf die Wor- te Sprach Wor- te

107

Er hat sich um- ge- wen- det Be- griff sie nichts

mp *p*

107

107

111

(Whispering)

undsag- telei- se Wer? Wer? Wer?

pp possibile

111

111

musicalion
klicken für mehr

pp

Typ: Digitale Noten zum Download

Titel: [Carl Orff Competition 2018 Wurzel, Worte, Wer?](#)

Komponist: [Luis Augusto Da Fonseca](#)

Epoche: Musica viva

Thema: Wettbewerb

Reihe/Zyklus: Contest

Schwierigkeit: Mittel bis schwer

Instrumentierung Gruppe: Sologesang mit (Kammer-)Orchester

Instrumentierung: Solo>Bass+Px+Hf

Instrumentierung: Gesang Solo>Bass(1),Harfe = Hf(1),Perkussion (alle Schlagzeuge) = Px(1)

Wurzel, Worte, Wer? eine Originalkomposition für Bariton, Harfe und Rahmentrommel basierend auf einem Auszug des Gedichts „Orpheus. Eurydike. Hermes.“ von Rainer María Rilke, von der Carl-Orff Komposition Wettbewerb 2018 durchgesetzt. Der Name des Stücks verweist sowohl auf Schlüsselwörter im Text als auch der Name Formel des Gedichts. Das Stück versucht Gefühle der Szene mit dem musikalischen Material von dem Wettbewerb zu verbinden, die in den Skulpturen von Antje Tesche-Mentzen inspiriert wurden, wo das Gesicht der Eurydice mit der Form der Harfe verbunden ist. Das Stück besteht aus zwei Teilen: der erste Teil (Erregt) ist im Zusammenhang mit der Abstieg in die Hölle des Orpheus und seine Begeisterung über Euridyce gesehen zu haben und alles was auf dieser Reise passieren könnte. Der zweite Teil (Morbid) äußert die Toten seiner Seele, als er sieht, dass Euridyce ihn nicht erkennen kann und dass sie zu Wurzeln geworden ist. Eine bessere Beschreibung der Verwendung der vorgeschlagenen Materialien aus dem Wettbewerb und der musikalischen Elemente in das Stück ist in der Partitur detailliert.