

# **Songs without Words/Lieder Ohne Worte I** (2002)

**Hans Roels**

*a commission for the ensemble Q-O2*

**for voice, viola, percussion and mixer**

The voice and percussion may be amplified (percussion with a contact microphone); the viola also if necessary.

Percussion: a big cardboard box.

Mixer: necessary: equalizer with high, middle and low knobs and two microphone inputs (to produce noise).

The four instruments play in their own tempo, chronometers are used for the timing (the piece starts at 10", first 10 seconds for a comfortable beginning), the voice listens to a sound track (a kind of click track with chords) with one small earphone.

From 2'46" until 3'10" the instruments do play in the same tempo!

## VOICE (amplified)

-this is not just normal singing but "open whistling": tout the lips –like whistling- but use less strength compared to whistling and open your mouth a bit more; result: a pitch with a lot of air and noise, very silent.

-this "open whistling" causes fast glissandi between two pitches; the notation of slower glissandi is:



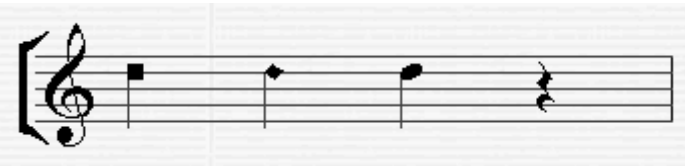
= the triangle-note isn't played but represents the duration of the glissando



= breathe audibly through the microphone, the note represents the duration

## VIOLA

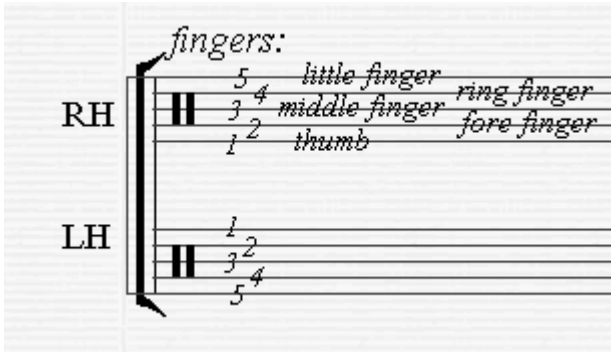
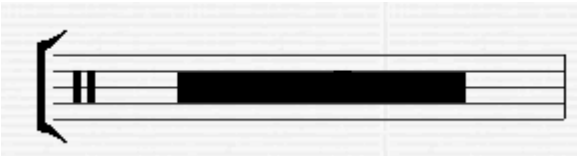
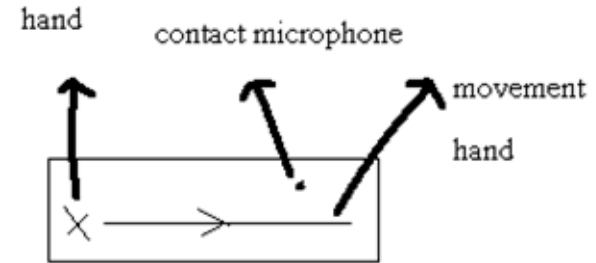
-scordatura: tune C-string to Bb



= first note: only noise, no pitch (ponticello); second note: clear pitch with a lot of noise (left hand almost on top of the string, less pressure on the string with left hand); third note: normal playing

## PERCUSSION

= rub over the cardboard box (noise),  
place (different sound according to the  
distance from contact microphone):



= the staff with 5 lines doesn't represent the pitches but the fingers

## MIXER

-the noise (rausch) is produced by turning the GAIN knobs of the microphone-inputs completely open; the equalizer modifies this noise; the three lines of the staff represent the high, middle and low knob of this equalizer, the small numbers (7 9 12 15 17 ) show how far the knobs should be opened; the numbers from a clock are used (12 = middle, 7 = softest level, 17= loudest level); the black blocks represent the noise and the timing (duration).

# Ohne Worte I (2002)

Hans Roels

♩ = ca. 54

10"

gliss. gliss. gliss.

3

(26")

pp sempre molto rubato

♩ = ca. 60

tempo rubato

10"

(21")

pp sempre

♩ = ca. 54

10"

5 3 3

finger tip - rub

finger tip - rub

more fingers ----> hand palm

(28")

p

< p

10"

High 15

Medium 7

Low 7

15 14" 17 18" 7

22" 26"

High 7

Medium 7

Low 7

17

pp

p

pp

15

**Voice**  
30" whistle  
*p*  
*pp*  
41"  
47" *gliss.*  
*p*  
*gliss.*

**Vla**  
34"  
*pp* bow slow  
bow acc.  
bow fast  
bow slower-more pressure  
(52")

**perc.**  
34"  
*p*  
3  
5  
3  
3  
fingernail-slowly  
*p*

**mix.**  
30"  
34"  
38"  
42"  
46"  
50"  
7 *pp*  
9  
7 *pp*  
17 *p*

Detailed description: The score is divided into four staves. The Voice staff (treble clef) features a melodic line with a 'whistle' section from 30" to 41", marked *p* and *pp*. It includes glissandos at 47" and 52". The Vla staff (treble clef) provides a harmonic accompaniment with dynamic markings *pp*, *p*, and *p*, and bowing instructions: 'bow slow', 'bow acc.', 'bow fast', and 'bow slower-more pressure'. The perc. staff (two staves) includes rhythmic patterns with triplets and a 'fingernail-slowly' effect, marked *p*. The mix. staff (two staves) shows a series of blacked-out sections with time markers (30", 34", 38", 42", 46", 50") and dynamic markings *pp* and *p*.

Voice

54" gliss. (56") 1'03" 3 5 gliss. gliss.

Vla

1'02" bridge pp fingerboard (just beside fingers LH) (1'10")

perc.

fingertip < p 1'05" p 3

mix.

54" 58" 1'02" 1'06" pp 7 9 (9) 7

1'10" *whistle* (1'20")

Voice *mp*

Vla *pp sempre* *ca.90* *gliss.*

perc. *mp* *fingernails LH - RH* *3*

1'10" 1'14" 1'18" 1'22" 1'26" 1'30"

1'13" (9) 17

*mf*

ohne worte I

5

Voice

$1'34''$   $1'35''$  whistle

$(1'46'')$

*mp*

Vla

fingerboard

gliss.

$(1'42'')$

perc.

$\text{♩} = \text{ca. } 90$

$1'46''$  fingertip

*pp*

3

5

3

3

3

Voice

$\text{♩} = \text{ca. } 90$   $1'51''$

$1'50''$  animato

*p*

*in*

*f*

$(2'07'')$

Vla

$1'50''$

gliss.

gliss.

$(2'02'')$

$2'07''$

perc.

stringendo

A tempo

$(2'03'')$

5

3

3

3

3

3

3

3

3

3



2'10"

Voice

2'11" *p* *f* *in* (2'18") *in* 2'25" *in*

Vla

*gliss.* *gliss.* *gliss.* 3

perc.

2'10" 5 3 5 3 *ritenuto* *A tempo* (2'23")

mix.

2'10" 2'14" 2'18" 2'22" 2'26" 17 9 9 9 15 7 *p*







**Voice**  
3'18"  $\text{ca. } 60$  in  $pp$  calmo  
3'26"  $pp$  sempre 10" 10"

**Vla**  
 $\text{ca. } 60$  3'20" arco  $pp$   
gliss. gliss.  $pp$  with fingers LH  $pp$  sempre (3'41")

**perc.**  
3'18"  $\text{ca. } 60$  fingertip  $p$  fingertip  $p$  fingertip - press hard (3'37") tennis ball \*  $pp$   
with coin (money)  $p$

**mix.**  
3'18" 17 7 7  $pp$  3'22" 3'26"  $mp$  3'30" 3'34" 7  $pp$  17 3'38"

The musical score consists of four staves:

- Voice:** Starts at 3'42" with the word "in" above a quarter note. A long horizontal line above the staff indicates a 10" duration. The staff contains a whole note G4 and a whole note F#4.
- Vla:** Features a series of chords and a glissando. A "gliss." instruction with a line connects a chord at approximately 3'48" to another chord at 3'52".
- perc.:** Shows a continuous rhythmic pattern with a thick black bar across the staff and double slashes indicating accents or specific sounds.
- mix.:** Divided into four segments by vertical dashed lines, with time markers 3'42", 3'46", 3'50", and 3'54" above the staff. A thick black bar is present in the first segment, and a wedge-shaped graphic is at the bottom left.

3'58" *pp sempre* *sing/blow closer and closer to the microphone - at the end only the sound/noise of blowing (no whistling any more)*

Voice

Vla

perc.

mix.

3'58" 4'02" 4'06" 4'10"