

hideki kozakura

knapp vorbei

for six musicians and live electronics

Knapp vorbei (2007) für *sex Musiker und Live-Elektronik*
written for and dedicated to Modern Art Sextet.
premiered on 3rd of November, 2007 at the Festival für Neue Musik "Klangwerkstatt"

Programme Note

Eines Tages, als ich in einem Döner- Imbiss war, hörte ich zufällig die lustige Unterhaltung zwischen dem türkischen Angestellten und einem russischen Kunden mit an. Der Russe zeigte mit dem Finger auf Baklavas und fragte: „Sind sie süß oder salzig?“ Woraufhin der Angestellte mit einer Gegenfrage antwortete: „Wie viele?“ Der Kunde fragte nochmals: „Süß oder salzig?“ Zum wiederholten Male fragte der Türke: „WIE VIELE?“ Schließlich gab der Russe auf und sagte: „Ich nehme 10 Stück!“

Diese Unterhaltung brachte mich sehr zum Lachen und inspirierte mich später ein Stück zu schreiben über das, was in der Unterhaltung fehlte: „Warum zum Teufel kauft er 10 Stück Baklavas, obwohl er scheinbar noch nie eins probiert hat?“

Ich schuf eine breite und dynamische musikalische Landschaft in diesem Stück mit zunehmenden und abnehmenden Dynamiken. Reine, helle und transparente Töne sowie dunkle, schwere und geräuschvolle Töne werden erzeugt mittels des Registers der Streichinstrumente und des Registers der Klarinette in Kombination mit Flöte, Piano und Electronics.

Dieses Stück komponierte ich während meines zweiwöchigen Aufenthalts in Cortona/ Italien fertig.
Diese wundervolle mittelalterliche Stadt bot mir eine gute Arbeitsatmosphäre und diente auch als große Inspiration.

The German words “Knapp vorbei” correspond to “a miss” in English. I have finished off this piece during my two weeks’ stay in September 2007 in Cortona, Italy. The delightful medieval town of Cortona provided me with great inspiration as well as an atmosphere where I could concentrate on finishing my piece.

One day when I was at a Turkish Kebab fast food stall, I overheard a comical conversation between a Turkish stall assistant and a Russian customer. The Russian man pointed his finger at the Baklavas and asked “Are they sweet or sour?” and the Turkish man replied with a question, “how many pieces would you like?” The Russian man asked him again, “Are they not sweet?” The Turkish man replied with the same question, “How many pieces???” Finally the Russian man gave up and replied, “I will take 10 pieces.”

This conversation gave me a good laugh and thereafter I was inspired to make a piece of something which was missing in their conversation: “Why the dickens did he buy 10 pieces of Baklavas if he has not even tried one??”

I created a vast and dynamic musical landscape in this piece with increased and decreased dynamics, and pure, bright, translucent sounds as well as dark, heavy, noisy sounds are achieved by utilizing the strings and the clarinet in their registers, combined with the flute, piano and electronics.

Knapp vorbei

Hideki Kozakura

for six musicians and live electronics

♩ = 60

The musical score is written for six musicians and live electronics. It consists of six staves: Flute, Clarinet in B, Violin, Viola, Cello, and Piano. The time signature is 4/4, and the tempo is marked as ♩ = 60. The key signature is one flat (B-flat major or D minor). The score is divided into measures by vertical bar lines. Dynamics include *ppp* (pianissimo), *ff* (fortissimo), and *pp* (piano). The Flute part starts with a *ppp* dynamic and a *ff* dynamic. The Clarinet in B part starts with a *ppp* dynamic. The Violin part starts with a *ppp* dynamic. The Viola part starts with a *pp* dynamic. The Cello part starts with a *ppp* dynamic. The Piano part starts with a *ff* dynamic. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

This musical score page features six staves for different instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The score is marked with a '9' at the beginning of each staff, indicating the measure number. The Flute part includes dynamics such as *fz pp*, *ff*, *f*, and *fpp*, along with a triplet of eighth notes. The B♭ Clarinet part has dynamics *ff* and *pp*. The Violin and Viola parts are marked *ff*. The Violoncello part features dynamics *pp*, *ff*, *p*, and *ff*, with a triplet of eighth notes. The Piano part includes dynamics *ff* and features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature.

15

Fl.

B^b Cl.

Vln.

Vla.

Vc.

Pno.

f *f* *pp f* *f* *fz* *p* *ff accel.*

f *f*

f *s.p.* *f* *fp*

f *s.p.* *pp* *poco a poco ordinario* *p.o.* *f*

ppp

ff accel.

Detailed description: This page of a musical score, numbered 3, contains measures 15 through 18. It features six staves: Flute (Fl.), B-flat Clarinet (B^b Cl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The Flute part begins with a dynamic of *f* and includes three triplet markings. The B-flat Clarinet part has a triplet in the first measure and a dynamic of *f*. The Violin part starts with a dynamic of *f*, followed by *s.p.* and *f*, and ends with *fp*. The Viola part starts with *f*, has a triplet with *pp*, and then *f* with *p.o.* and *poco a poco ordinario*. The Violoncello part has a dynamic of *ppp*. The Piano part has a triplet with *ff accel.* in the final measure.

electronics section I



4
a tempo

Fl. *pp*

B \flat Cl. *pp*

Vln. *f* *f* *ff* *p* *pp* *f* *p.o.*

Vla. *non vib.* *f*

Vc. *s.p.* *f* *p* *pp*

Pno. *pp* *f*