

still i insist: it is a land in lE<sup>1</sup> adE<sup>2</sup> n dE<sup>3</sup> nial all tiltE<sup>4</sup> d all stainE<sup>5</sup> d all E<sup>6</sup> nslavE<sup>7</sup> d its sE<sup>8</sup> nilE<sup>9</sup> daddiE<sup>10</sup> s stall all vital idE<sup>11</sup> als  
sE<sup>12</sup> ll stalE<sup>13</sup> idE<sup>14</sup> as instE<sup>15</sup> ad and dE<sup>16</sup> visE<sup>17</sup> listlE<sup>18</sup> ss stE<sup>19</sup> als.

## HOW TO PLAY

Every E in the poem is mapped to one of the measures below. When called upon to play, the trio plays only this measure, if possible repeated once or twice.

The letter E in the poem is pronounced as three different sounds: as a sound simliar to EE, as EH, and silent. These are represented by three different types of music as follows:

### EE (measure 3 8 10 11 14 16 19)

Clarinet: Trills on each note, if possible

Soprano Sax: with multiphonics

Cello: normal bowing, always crescendi towards the accents.

### E (Takt 1 2 4 6 12 15 18)

Clarinet: vacillate between frullato und ordinario even within one note

Soprano Sax: squeaky sound, accents sharp

Cello: "Pressando", start each mini-fragment with an accent and then fade down

### Stumm (Takete 5 7 9 13 17)

Clarinet: only slaps, key and sharp breath accents

Soprano Sax: only slaps, sharp breath accents

Cello: col legno battuto, if possible ricochet

## WHEN TO PLAY

The solo trombone turns towards you. You pick up the pulsation and adopt it as your basic tempo (in quarters). Please take care to startand end together.

In dynamics and mood you "revolt" again the one proposed by the trombone: If you hear a gentle vibrato rhythm, you will be forceful and senza vibrato. If the rhythm is sharp and hard, you answer with softness and fuzziness etc.

All this is only valid for the moment of entry. You then can develop your own tempo and mood - but you must do it together - or you can indeed stay in the mood you establish at the entry. Use both approaches in good measure.

## REPETITIONS

Depending on your time frame (see distance between E's above) you can play each measure 1-3 times. In that case, each repetition is softer than the previous (fade-out).

1 2 3

3x

Klarinette

prano Sax

ioloncello

4

5

6

E♭ Kl.

Sopr. Sax

Vc.

7

8

9

E♭ Kl.

Sopr. Sax

Vc.

10

11

12

E♭ Kl.

Sopr. Sax

Vc.

13

14

15

E♭ Kl.

sopr.Sax

Vc.

16

17

18

E♭ Kl.

sopr.Sax

Vc.

19

E♭ Kl.

sopr.Sax

Vc.

