DER TINTENFISCH

for Ensemble

Jonathan Packham

INTRODUCTION AND SPATIAL ARRANGEMENT

1.

DER TINTENFISCH is a tribute to the late Paul the Octopus, who correctly predicted all of Germany's results at the 2010 FIFA World Cup.

2.

Players are arranged in the space according to the diagram across. Please give each performer the relevant instruction sheet and their score page.

3.

Each player follows their own timer, the starting of which should be synchronised via the snare drum player. These timers dictate the beginning of each of the piece's eight sections. The electronics operator should also use this signal to begin playback of the fixed electronics part.

A.

The piece may use any number of string players up to a maximum of 24. The placement of these performers is indicated with numbers below, in groups of three. Fill places indicated by lower numbers first. Please separate players of the same instrument as much as possible. All players face inwards.

B.

Both the snare drum and the performer should stand on a raised box in the centre of the space.

C.

The flute and oboe players are positioned outside of the ring.

D.

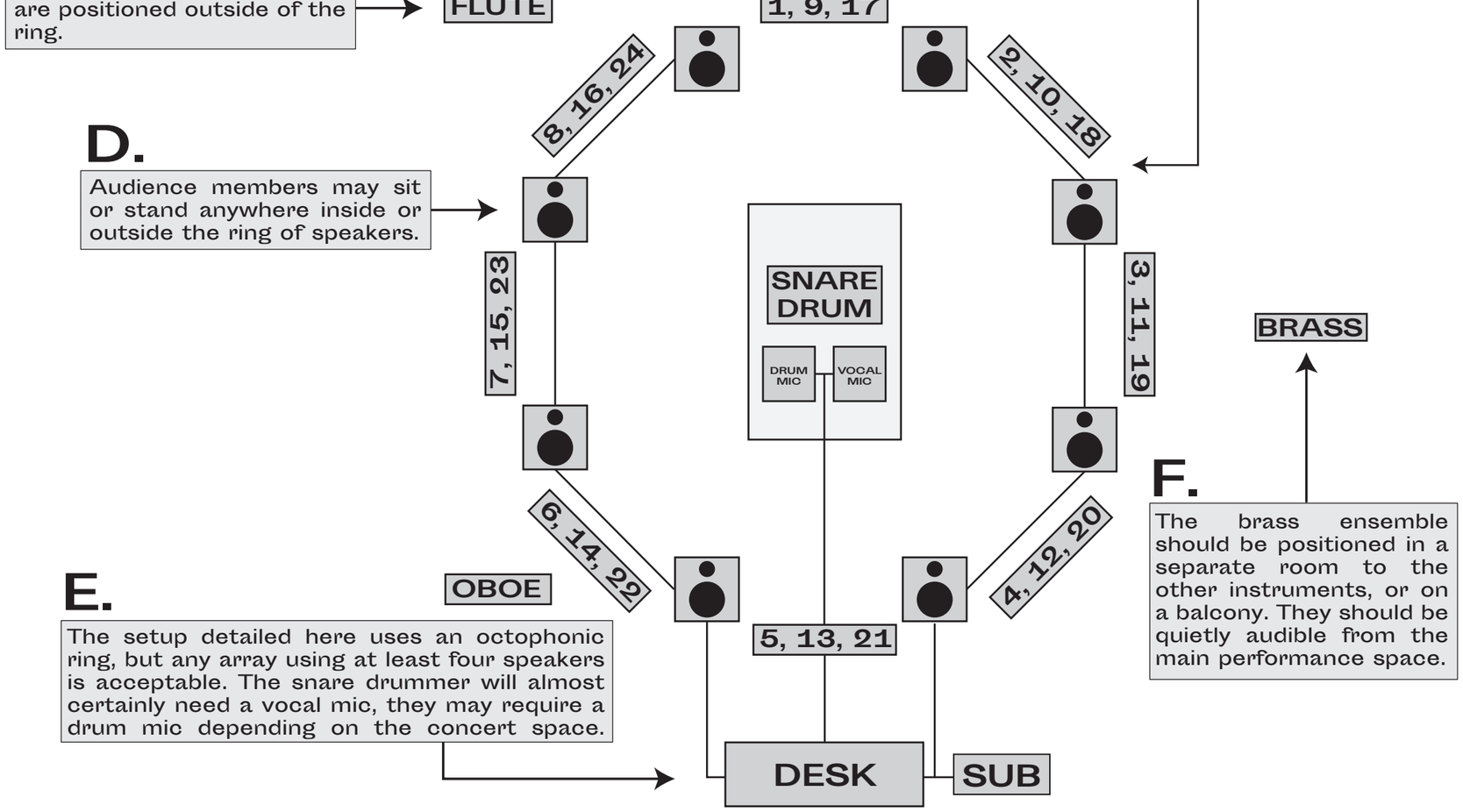
Audience members may sit or stand anywhere inside or outside the ring of speakers.

E.

The setup detailed here uses an octophonic ring, but any array using at least four speakers is acceptable. The snare drummer will almost certainly need a vocal mic, they may require a drum mic depending on the concert space.

F.

The brass ensemble should be positioned in a separate room to the other instruments, or on a balcony. They should be quietly audible from the main performance space.



DER TINTENFISCH was premiered by Ensemble ISIS at the JdP Music Building in Oxford in January 2019 and revised in November of the same year.

DURATION: 9'

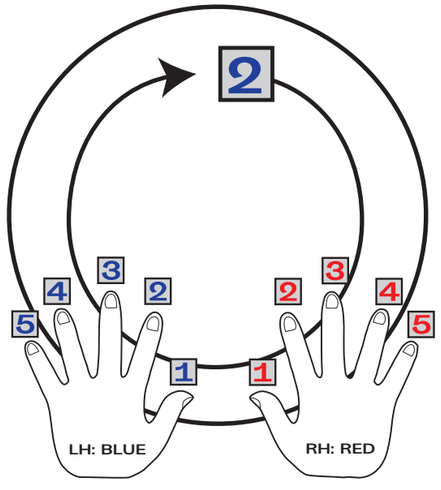
INSTRUCTION SHEET – SNARE DRUM (THE ORACLE)

1.

Stand behind the snare drum in the centre of the space, if possible on a raised platform. In this piece you are the oracle, and should therefore perform each action with a divine wisdom and dignity. Above all feel as if your movements foretell a great future.

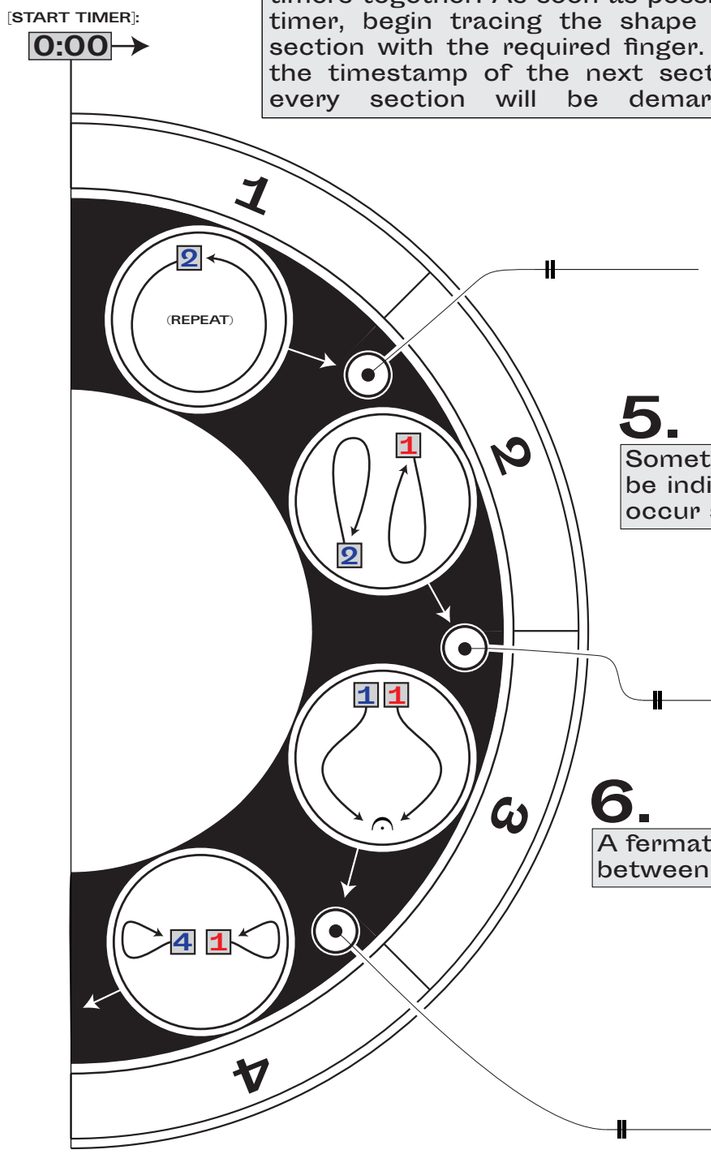
2.

The circles in your score represent the whole surface of the snare drum. Boxed numbers indicate which finger to use (see below); arrows indicate shapes to trace slowly across the surface. Shapes are repeated constantly within a section. Each movement should take approximately the same amount of time (excluding fermatas); accordingly more complicated shapes (e.g. 7) are traced faster.



3.

All players will watch you for the signal to start your timers together. As soon as possible after starting your timer, begin tracing the shape indicated in the first section with the required finger. This is repeated until the timestamp of the next section; the beginning of every section will be demarcated in this way.



4.

Offshoot measured sections should be played within the indicated section with stick, **before** moving to the specified repeated 'shape' (which are always just hands).

5.

Sometimes, multiple hands/fingers will be indicated. These movements should occur simultaneously.

6.

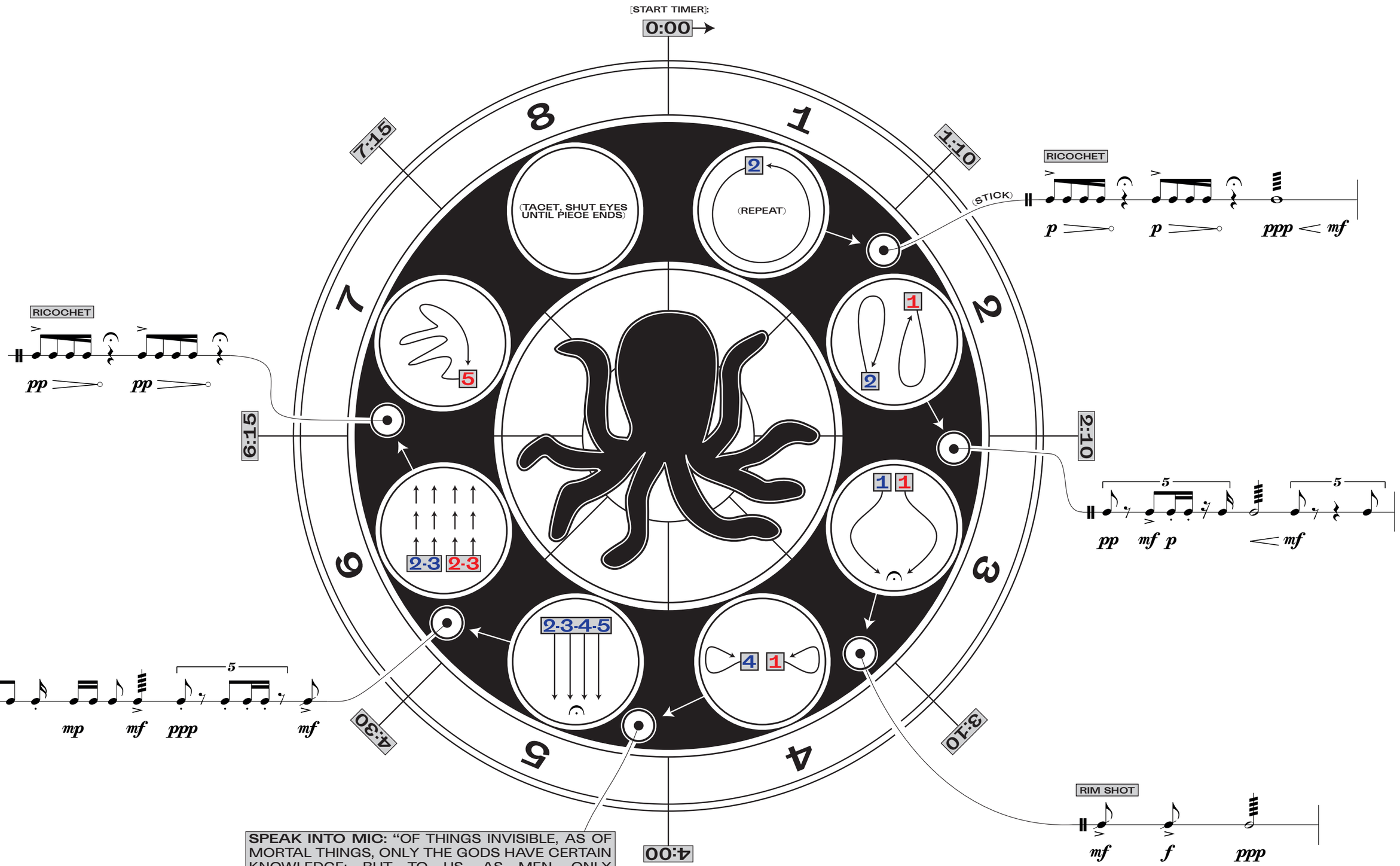
A fermata indicates a brief pause (c. 3") between repeats of the traced shape.

DER TINTENFISCH

for Ensemble

Snare Drum (The Oracle)
Stoic and Intense | ♩= 54–66 in measured sections

Jonathan Packham
Oxford, November 2019



INSTRUCTION SHEET – STRINGS

1.

The piece is split into 8 sections; follow your timer for the beginning of each. Start the timer with the snare drummer. During each section you are instructed to play long, held notes using one pitch at a time from the set indicated (these are registrally fixed).

2.

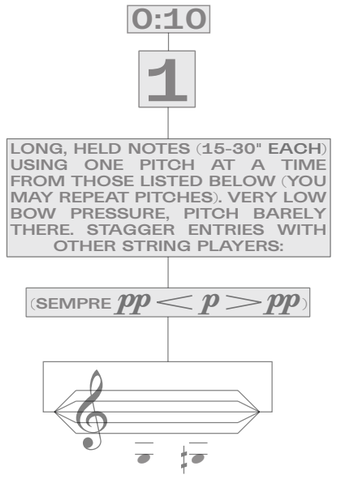
As the example to the right indicates, you are to produce long held tones from the set of notes indicated below, always using the dynamic phrasing and bow pressure that is marked. If there are changes in bow pressure or duration, these are marked in red.

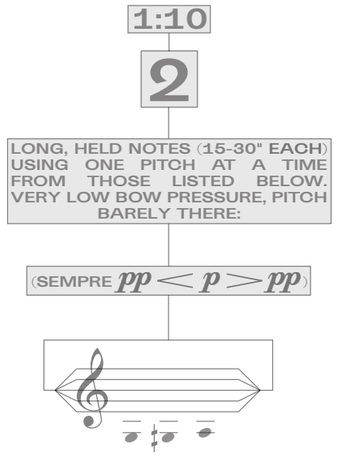
3.

Try to stagger your entries with the other string players, aiming for a continuous but fragile texture.

4.

When the timestamp for a new section arrives, finish the note you are playing before moving on; carefully reading the new instructions.





DER TINTENFISCH

for Ensemble

Violin

Jonathan Packham
Oxford, November 2019

[START TIMER]:

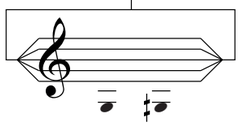
0:00

0:10

1

LONG, HELD NOTES (15-30" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW (YOU MAY REPEAT PITCHES). VERY LOW BOW PRESSURE, PITCH BARELY THERE. STAGGER ENTRIES WITH OTHER STRING PLAYERS:

(SEMPRE *pp* < *p* > *pp*)

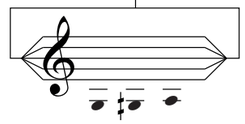


1:10

2

LONG, HELD NOTES (15-30" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW. VERY LOW BOW PRESSURE, PITCH BARELY THERE:

(SEMPRE *pp* < *p* > *pp*)

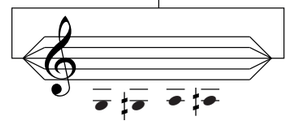


2:10

3

LONG, HELD NOTES (10-25" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW. VERY LOW BOW PRESSURE, PITCH BARELY THERE:

(SEMPRE *pp* < *mp* > *pp*)

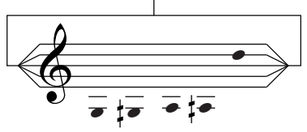


3:10

4

LONG, HELD NOTES (10-20" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW. NORMAL BOW PRESSURE:

(SEMPRE *pp* < *mp* > *pp*)

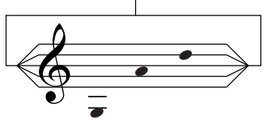


4:00

5

LONG, HELD NOTES (10-20" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW. VERY LOW BOW PRESSURE, PITCH BARELY THERE:

(SEMPRE *pp* < *mp* > *pp*)

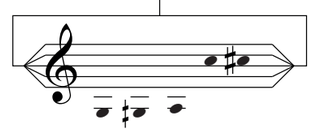


4:30

6

LONG, HELD NOTES (15-25" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW. BEGINNING WITH VERY LOW BOW PRESSURE, TRANSITION TO NORMAL BOW PRESSURE:

(SEMPRE *pp* < *mp* > *pp*)

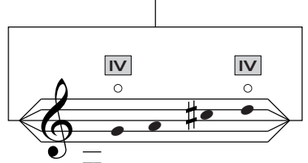


6:15

7

LONG, HELD NOTES (15-30" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW. NORMAL BOW PRESSURE.

(SEMPRE *pp* < *p* > *pp*)

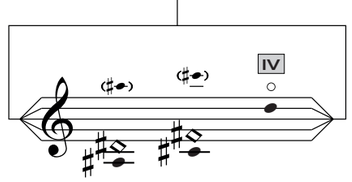


7:15

8

LONG, HELD NOTES (20-30" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW. NORMAL BOW PRESSURE:

(SEMPRE *pp* < *p* > *pp*)



AT 8:00, SLOWLY DROP TO KNEES AND STOP PLAYING

DER TINTENFISCH

for Ensemble

Viola

Jonathan Packham
Oxford, November 2019

[START TIMER]:

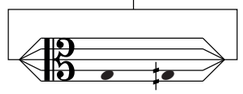
0:00

0:10

1

LONG, HELD NOTES (15-30" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW (YOU MAY REPEAT PITCHES). VERY LOW BOW PRESSURE, PITCH BARELY THERE. STAGGER ENTRIES WITH OTHER STRING PLAYERS:

(SEMPRE *pp* < *p* > *pp*)

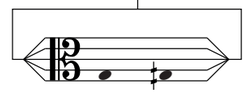


1:10

2

LONG, HELD NOTES (15-30" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW. VERY LOW BOW PRESSURE, PITCH BARELY THERE:

(SEMPRE *pp* < *p* > *pp*)

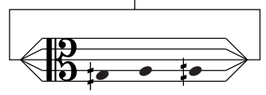


2:10

3

LONG, HELD NOTES (10-25" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW. VERY LOW BOW PRESSURE, PITCH BARELY THERE:

(SEMPRE *pp* < *mp* > *pp*)

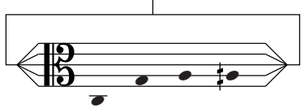


3:10

4

LONG, HELD NOTES (10-20" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW. NORMAL BOW PRESSURE:

(SEMPRE *pp* < *mp* > *pp*)

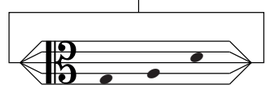


4:00

5

LONG, HELD NOTES (10-20" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW. VERY LOW BOW PRESSURE, PITCH BARELY THERE:

(SEMPRE *pp* < *mp* > *pp*)

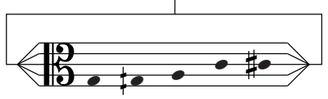


4:30

6

LONG, HELD NOTES (15-25" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW. BEGINNING WITH VERY LOW BOW PRESSURE, TRANSITION TO NORMAL BOW PRESSURE:

(SEMPRE *pp* < *mp* > *pp*)

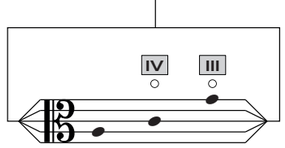


6:15

7

LONG, HELD NOTES (15-30" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW. NORMAL BOW PRESSURE.

(SEMPRE *pp* < *p* > *pp*)

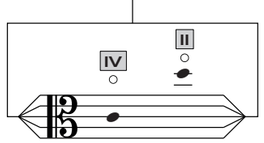


7:15

8

LONG, HELD NOTES (20-30" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW. NORMAL BOW PRESSURE:

(SEMPRE *pp* < *p* > *pp*)



AT 8:00, SLOWLY DROP TO KNEES AND STOP PLAYING

DER TINTENFISCH

for Ensemble

Violoncello

Jonathan Packham
Oxford, November 2019

[START TIMER]:

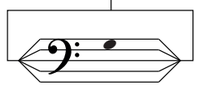
0:00

0:10

1

LONG, HELD NOTES (15-30" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW (YOU MAY REPEAT PITCHES). VERY LOW BOW PRESSURE, PITCH BARELY THERE. STAGGER ENTRIES WITH OTHER STRING PLAYERS:

(SEMPRE *pp* < *p* > *pp*)

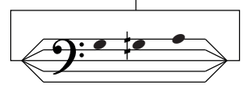


1:10

2

LONG, HELD NOTES (15-30" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW. VERY LOW BOW PRESSURE, PITCH BARELY THERE:

(SEMPRE *pp* < *p* > *pp*)

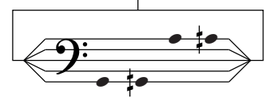


2:10

3

LONG, HELD NOTES (10-25" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW. VERY LOW BOW PRESSURE, PITCH BARELY THERE:

(SEMPRE *pp* < *mp* > *pp*)

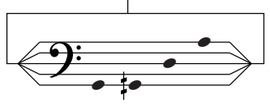


3:10

4

LONG, HELD NOTES (10-20" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW. NORMAL BOW PRESSURE:

(SEMPRE *pp* < *mp* > *pp*)

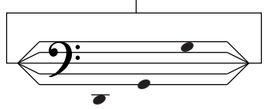


4:00

5

LONG, HELD NOTES (10-20" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW. VERY LOW BOW PRESSURE, PITCH BARELY THERE:

(SEMPRE *pp* < *mp* > *pp*)

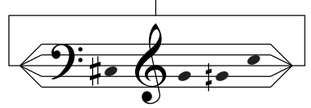


4:30

6

LONG, HELD NOTES (15-25" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW. BEGINNING WITH VERY LOW BOW PRESSURE, TRANSITION TO NORMAL BOW PRESSURE:

(SEMPRE *pp* < *mp* > *pp*)

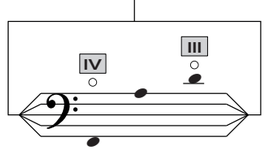


6:15

7

LONG, HELD NOTES (15-30" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW. NORMAL BOW PRESSURE.

(SEMPRE *pp* < *p* > *pp*)

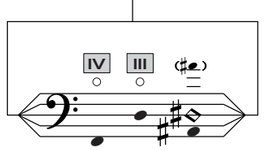


7:15

8

LONG, HELD NOTES (20-30" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW. NORMAL BOW PRESSURE:

(SEMPRE *pp* < *p* > *pp*)



AT 8:00, STOP

DER TINTENFISCH

for Ensemble

Double Bass

Jonathan Packham
Oxford, November 2019

[START TIMER]:

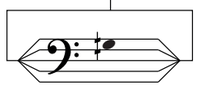
0:00

0:10

1

LONG, HELD NOTES (15-30" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW (YOU MAY REPEAT PITCHES). VERY LOW BOW PRESSURE, PITCH BARELY THERE. STAGGER ENTRIES WITH OTHER STRING PLAYERS:

(SEMPRE *pp* < *p* > *pp*)

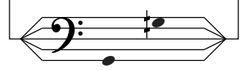


1:10

2

LONG, HELD NOTES (15-30" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW. VERY LOW BOW PRESSURE, PITCH BARELY THERE:

(SEMPRE *pp* < *p* > *pp*)

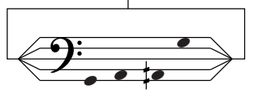


2:10

3

LONG, HELD NOTES (10-25" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW. VERY LOW BOW PRESSURE, PITCH BARELY THERE:

(SEMPRE *pp* < *mp* > *pp*)

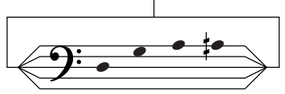


3:10

4

LONG, HELD NOTES (10-20" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW. NORMAL BOW PRESSURE:

(SEMPRE *pp* < *mp* > *pp*)

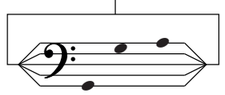


4:00

5

LONG, HELD NOTES (10-20" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW. VERY LOW BOW PRESSURE, PITCH BARELY THERE:

(SEMPRE *pp* < *mp* > *pp*)

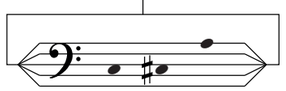


4:30

6

LONG, HELD NOTES (15-25" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW. BEGINNING WITH VERY LOW BOW PRESSURE, TRANSITION TO NORMAL BOW PRESSURE:

(SEMPRE *pp* < *mp* > *pp*)

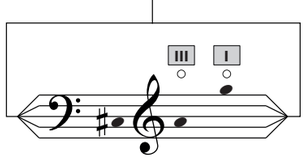


6:15

7

LONG, HELD NOTES (15-30" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW. NORMAL BOW PRESSURE.

(SEMPRE *pp* < *p* > *pp*)

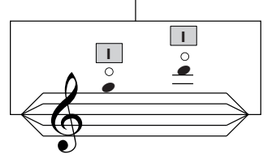


7:15

8

LONG, HELD NOTES (20-30" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW. NORMAL BOW PRESSURE:

(SEMPRE *pp* < *p* > *pp*)



← AT 8:00, STOP

DER TINTENFISCH

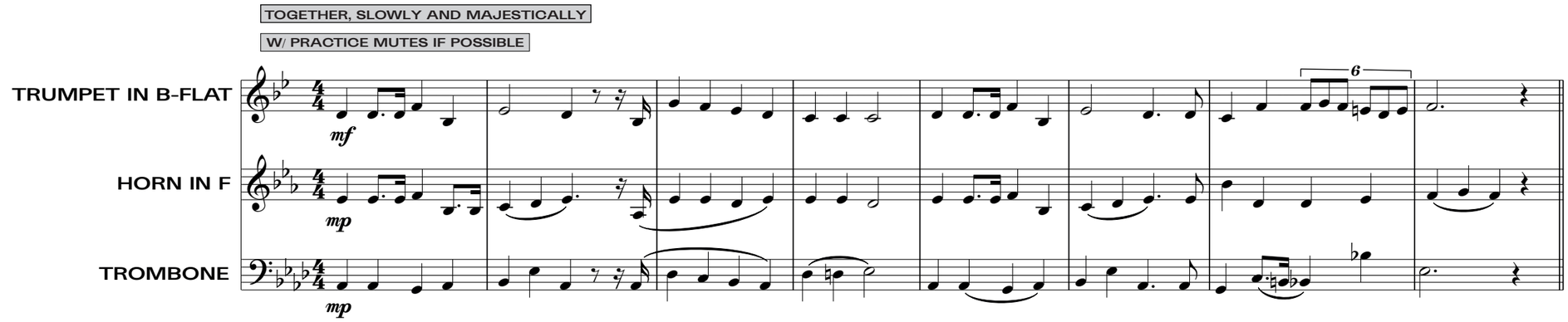
for Ensemble

Offstage Brass (Trumpet in B-Flat, Horn in F, Trombone)

Jonathan Packham
Oxford, November 2019

[START TIMER W/ SNARE DRUM]:
0:00 ALL TACET

4:00 HORN announces "PLEASE STAND FOR THE GHANAIAN NATIONAL ANTHEM". ALL then play (individually transposed parts):



4:30 ALL TACET

6:15 ALL whisper text manically and repeatedly, quietly:

"NOW SHALL MINE ORACLE NO MORE LOOK FORTH OUT OF A DIM VEIL LIKE NEW-WEDDED BRIDE, BUT PUT ON A BRIGHTNESS AS A WIND THAT BLOWS TOWARDS THE SUN'S UPRISING 'GAINST THE LIGHT"

ppp

7:15 ALL continue frenzied whispering without break:

"NOW SHALL MINE ORACLE NO MORE LOOK FORTH OUT OF A DIM VEIL LIKE NEW-WEDDED BRIDE, BUT PUT ON A BRIGHTNESS AS A WIND THAT BLOWS TOWARDS THE SUN'S UPRISING 'GAINST THE LIGHT"

← AT 8:00, STOP

ppp — *mp* — *ppp*

INSTRUCTION SHEET – FLUTE AND OBOE

1.

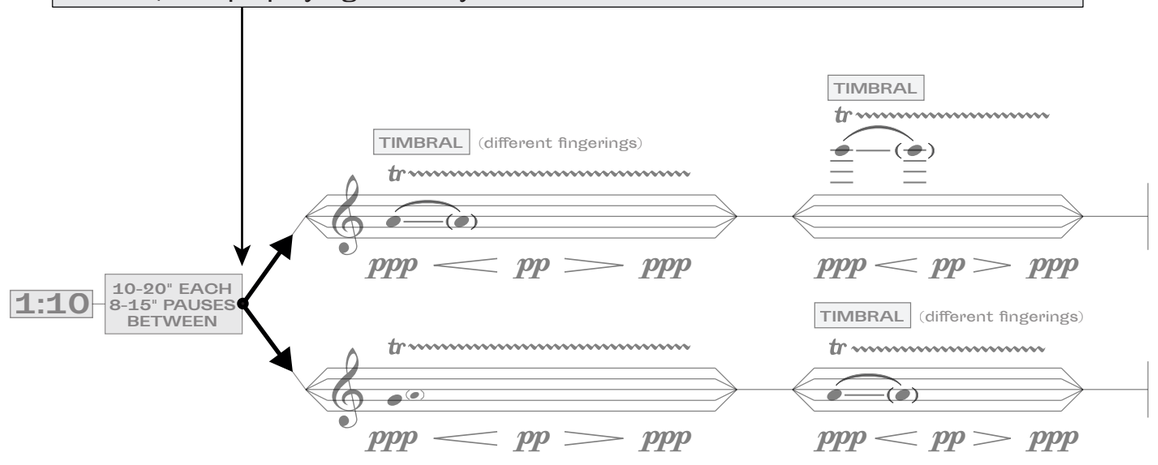
The piece is divided into eight sections. Each performer uses their own timer; look to the snare drummer to synchronise the start of your stopwatches.

2.

Read the score from left to right, always following a horizontal or diagonal line, even through stave areas. Your clef remains the same throughout.

3.

At forks in your path, you are free to choose any of the options. This choice cannot be undone and will decide which notes you play. When you have decided, continue to follow that line. When you reach the end of a line for a section, stop playing until you reach the time of the next section.



4.

Follow each section through, observing pauses and tacets as they appear. When you finish your material in the eighth section, stay still and quiet until there is total silence. If you are still playing material from a section when a new one begins, finish the note you are playing in the next five seconds and then move to the new section, without being too abrupt.

5.

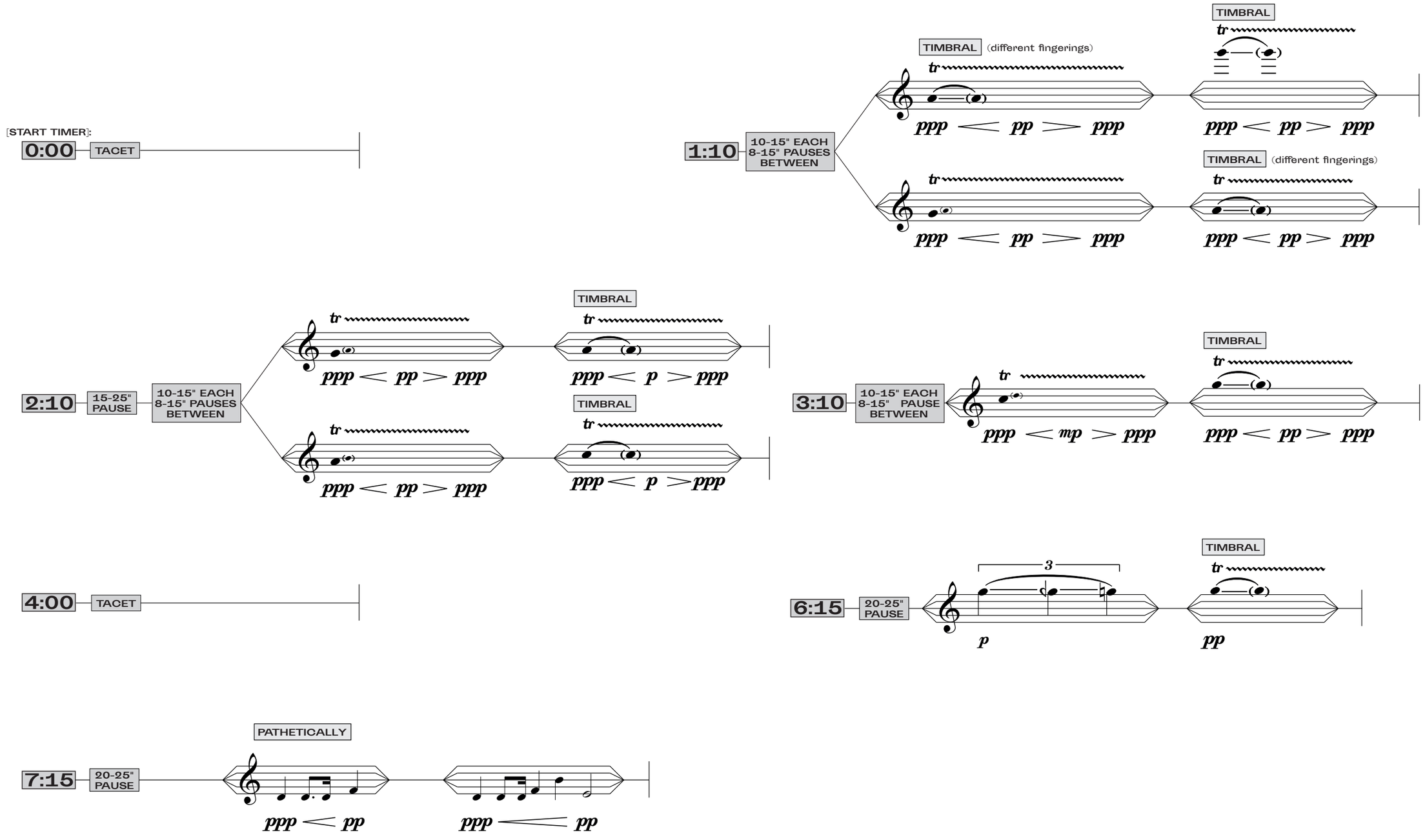
Broadly, the two wind players should stagger your entries; awareness of one another is key.

DER TINTENFISCH

for Ensemble

Flute

Jonathan Packham
Oxford, November 2019



DER TINTENFISCH

for Ensemble

Oboe

Jonathan Packham
Oxford, November 2019

