

the enigma machine 1: hendecaptych of hans memling
lauren redhead

Performance Notes

This piece consists of 92 chords which should be played one after the other.

In addition to this, four other configurations are suggested (for which the composer will be happy to make a score if requested). These are detailed below. Any other configuration may be put together by the performers, so long as it consists of 11 sets of related material. These relations need not be disclosed at the time of the performance. No repetition is permitted, unless of the whole piece.

Configuration 1.i

16 17 26 28 40 61 64 67 92
1 7 23 34 41 51 60 76
10 12 14 20 35 42 54 63 78
4 11 15 43 70 73 77 79 81 90
13 27 29 36 44 57 66 80
5 30 38 45 71 72 89
19 21 31 46 74 87 88
32 37 47 69 84 85 91
6 18 33 48 62 65 68 82 83
22 39 49 75 86
2 3 8 9 24 25 50 52 55 56 58 59

Configuration 1.ii

17 33 49 51
9 10 11 12 18 32 53 54 70 77 78 83 90 91 92
1 2 3 4 20 34 57 58 71 72 73 74
5 6 7 8 26 35 55 56 75 76 79
19 36 63 84
21 22 23 24 28 37 59 61 62 80 81 82
13 14 15 16 30 41 60
25 38 39 40 64 65 66 85
27 42 45 46 47 48 67 86 87
29 43 68
31 44 50 52 69 88 89

Configuration 1.iii

7 9 10 11 31 33 61
8 12 62 63 64 65 66 70 80
13 32 49 51 52 54 55 57 58
29 34 48 53 56 59
14 15 18 19 35 43 84
20 22 23 36 44 46 47 67 71
21 40 50 37 45 68 82
1 2 3 16 17 28 38 75 78 81 85 83 91 92
4 24 25 39 74 76 79 83 86 88
5 6 26 27 41 42 73 77 87

30 60 69 72 90

Configuration 1.iv

2 7 10 11 16 19 24 48 54
3 6 12 15 20 23 32 49 53
4 5 13 14 21 22 30 51 52
17 25 40 55 81
26 27 28 29 31 33 50 56 57 59 62 82 83 85 88 89
8 9 35 58 60 61 63 64 84
34 65 67 70 86
18 36 66 69 80 87
37 41 46 47 74 90
1 38 42 72 76 77 78 79
39 43 44 45 68 71 73 75 91 92

Configuration 1.v

66 1 2 32 47 3 39 4 33
84 5 6 90 58 7 8 82 9 10 81 83
91 11 89 40
85 67 12 59 56 13 49 57 48
71 92 14 15 50 34 16 60 17 35 41
86 18 53 19 74 75 76 77
20 61 21 71 22 54 72
62 23 42 78 24 63 46 25 51

79 55 26 65 64 88 87
80 27 52 44 28 36 29 45 46
37 38 30 69 68 31 70 73

Configuration 1.vi

31 33 34 35 56 73 80
32 39 52 53 59 75 82
36 37 38 55 58 77 84
23 26 29 54 57 65 90 91 92
24 25 27 28 61 62 63 64
1 30 41 47 60 86
8 11 14 15 16 66 68 87
9 12 19 21 22 67 69 88
10 13 17 18 20 70 71 72 89
2 4 6 40 42 43 44 45 79 81 83 85
3 5 7 46 48 49 50 51 74 76 78

Duration:

- Long (not necessarily equal) durations
- Short (not necessarily equal) durations

Directions apply only to the chord over which they are indicated.

Time:


↓ ↑ Cue another performer

↕ Begin at the same time

At all other times, concurrently, without synchronising with each other.

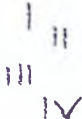
Where no line joins the staves, play without any recourse to each other.
Where a tempo is indicated, this should be strict.

Voice:

 Clef indicating the range of the voice

[æ] [ɪ] etc Vowel sounds denoted by the International Phonetic Alphabet

Violoncello:

 Clef indicating the four strings, play where indicated.

Other peculiarities of notation are explained in the score.
Except where indicated, please play at all times without vibrato.
Please play from the full score.

♩ = 84
snug

1

MS

key clicks

BFl

molto sul pont

Vco

p < mf p pp

2

MS

sung mf

the

BFl

mf

sul pont

Vco

p < mf

3

MS

sung

and

BFl

mf p < mf

sul pont

Vco

mf p < mf

4

MS

humming

na

BFl

air

''

sul pont

Vco

p < pp

5

MS

mf, mp

[d] [d]

key clicks

BFl

''

sul tasto

Vco

mf p < mf

6

MS

mp > p

[x]

BFl

p < pp

sul tasto

Vco

p < pp

7

MS

sofvo voce
mp

or

BFl

p mp

sul tasto

Vco

mf f

8

MS

spoken
mf

the

BFl

d!

f

sul tasto
(use quick bow length)

Vco

mf

9

MS

sofvo voce

p 'f'

ah ss

BFl

guss

Vco

f! sfz p mp

fianzando

p mp

10

MS

sofvo voce

p

a (R)

fieg

BFl

p

fianzando

Vco

p

11

MS

sofvo voce

p

in

air

fieg

BFl

fianzando

Vco

p

12

MS

p >

and

BFl

sfz p

fianzando

Vco

p

13 *sprechgesang*

MS *p*
an
↑
be

BRN *pp*
↑
Behind bridge

VCO *p* *mf* *p*

MS *p* *vibrato*
is
↓
o

BRN *pp*
↓
Behind bridge

VCO *p*

MS *p* *vibrato*
a
↓
air

BRN *mf*
↓
Behind bridge

VCO *p*

14

MS *p* *vibrato*
is
↓
o

BRN *pp*
↓
Behind bridge

VCO *p*

15

MS *p* *vibrato*
a
↓
air

BRN *mf*
↓
Behind bridge

VCO *p*

16 *Sung*

MS *p*
and

BRN *pp*
↓
Behind bridge

VCO *p*

17 *sung*

MS *p*
two
↑

BRN *pp*
↑
premutato

VCO *fff*

MS *p* *vibrato*
and
↑
sve

BRN *p*

VCO *p*
↑
flautando

18 *vibrato*

MS *p*
and
↑
sve

BRN *p*

VCO *p*
↑
flautando

19

vibrato

MS

of

BFL

Bow underneath strings

VCO

IV

pp

20

whispered

MS

sh

BFL

U → U

p → pp

VCO

sul pont

pp

21

whilst breathing in

MS

of

BFL

p → mp

VCO

mp

22

whispered

MS

with

BFL

p → mp

VCO

mp

23

whispered

MS

is

BFL

mp

VCO

mp

24

humming

MS

nn

BFL

mp

VCO

Bb

mp

25 hummed (teeth on lips)

MS *mf*
w

BFl *f*
d'
tastpiece

Vco *ff*

26

MS *mp*
[ə]
↓
♩

BFl *mp*
↓
sull. *tasto*

Vco *mp*

27

MS *mp*
[ɪ]

BFl *f*
e
mp

Vco *premuta*
mf

28 (sung)

MS *mp*
of

BFl *mp*

Vco (bistok. *pass*)
f

29 sprechstimme

MS *mp*
and

BFl *mp* > *p*
bistuto

Vco *mf* > *p*

30 $\text{♩} = 84$

MS *short f*
the

BFl *f*
'ff'

Vco *mf*

soHo voce

31

MS: *mp > p*
 ene
 BFL: *mp > p*
 Vco: *f*

sprechgesang

32

MS: *mp*
 main
 BFL: *mp > p*
 Vco: *p sfz*

soHo voce

33

MS: *mp > p*
 for - m
 BFL: *mp > p*
 Vco: *pizzicato f > p (poss)*

sprechstimme

34

MS: *mp*
 case
 BFL: *p*
 Vco: *sul part p*

vibrato

35

MS: *mp > p*
 ms1 - n
 vibrato
 BFL: *mp > p*
 sul tasto
 Vco: *mp > p*

whispered

36

MS: *p*
 tone
 vib (instrument)
 BFL: *p*
 undemestri strings
 (one fast bow length)
 Vco: *pp*

43

MS

BFl

Vco

f, *mf* \rightarrow *f*

skl

2les

2iv

flzg

f

ff

battuto

f

44

MS

BFl

Vco

whispered

planes

p

con legno

p

45

MS

BFl

Vco

whilst breathing in

Li - ne - ar

key clicks

f

premato

f

46

MS

BFl

Vco

whispered

f

2- spect's

premato

f *ff*

47

MS

BFl

Vco

$\text{♩} = 112$

p (*p*)

premato

p *mp*

ff

48

MS

BFl

Vco

sprechstimme

mp

le - vels

p

premato

p \rightarrow *mf*

whilst breathing in

37 MS *mf*
non

BFl *mf*
pizz

Vco *mf*
pizz

5th

sung

38 MS *mp*
go can

BFl key clicks

Vco on body (one slow bow length)

'f'

p (hummed)

39 MS p (hummed)
j - mm

BFl tr

Vco p
tilt piece

'f'

whilst breathing in

40 MS *mf*
forms

BFl air
'ff'

Vco on body (one fast bow length)

'fff'

$\text{♩} = 92$ sung

41 MS *mf* *mp*
[i] [u]

BFl *mf* *mp* *mf* *mp*

Vco behind bridge (arco)

mp *mf* *mpmf*

spoken

42 MS *mf*
[o]

BFl air

Vco *f*
premiere
motusul part

'f'

sprechgesang

MS
mp \rightarrow f
var-i-ous

49 BFl
tr ,

Vco
pennuto
'mp'

whulst breathing in

MS
f
spe - cial

SD BFl
k! k!

Vco
col legno
f

sprechgesang

MS
mp
con - trast

S1 BFl
ghis ,
mp
pennuto

Vco
f

sprechgesang

MS
mp
mul-ti-ple

S2 BFl
d!

Vco
col legno
f

sprechstimme

MS
mp
de-grees

S3 BFl
t!

Vco
flautando
mp

sprechgesang

MS
mp \rightarrow f
sty-li-stic

S4 BFl
mp \rightarrow p
flautando

Vco
p \rightarrow mp

55 **sprechgesang**

MS *mp*
fun-ctious

BFl

Vco *f*
mf *f* *mf*

56 **sprechstimme**

MS *mf*
m-ter-est

BFl *f*
di di di
sui tasto

Vco *p* *pp*
glass

57 **sprechgesang**

MS *mp*
struc-tur-al

BFl *p*
sui pont

Vco *mp*

58 **sprechgesang**

MS *mf*
tex-ture

BFl *mf*
sui pont

Vco *mf*

59 **sprechstimme**

MS *mf* *f*
re-new-ing

BFl *f*
Bartok Pizz

Vco *f*

60 **sprechgesang**

MS *f*
re-so-lu-tion

BFl *p*
behind bridge

Vco *p*

$\text{♩} = 72$

61

sung

MS | mp mf
de - fin - i - tion

BFl | mp

Vco | Pizz f

62

spoken

MS | mp mf
ba - lance

BFl | p

Vco | Pizz ff

63

spoken

MS | mp mf mp
suc - ce - ssive

BFl | mp p
Bow underneath strings

Vco | mp p

64

spoken

MS | mf mp mf
e - le - ments

BFl | p
tailpiece

Vco | f < fff

65

spoken

MS | mp mf mp
struc - ture - al

BFl | mf
on body (one quick bow length)

Vco | ff

66

spoken

MS | mf mp mf mp
re - so - lu - tion

BFl | p
on body

Vco | ff

67

MS | *whispered*
| *ff*
| x x x

BFl | *mo-mon-tum*
| ↑
| *f*
| *pressato*

Vco | *f*

68

MS | *whilst breathing in*
| *f*
| x x x

BFl | *con clude*
| ↓
| *f*
| *batuto*

Vco | *f*

69

MS | *showed*
| *f*
| x x x

BFl | *com-po-ser*
| *p* ————— *f*

Vco | *col legno*
| *f*

70

MS | *spoken*
| *f*
| x

BFl | *piece*
| ↑
| *f*
| *flautando*

Vco | *p*

71

MS | *whispered*
| *ff*
| x x x

BFl | *har-mo-ny*
| ↑
| *f*
| *key clicks*

Vco | *snip part*
| *mf* ————— *f*

72

MS | *showed*
| *f*
| x x x

BFl | *a-s-sump-tions*
| ↑
| *f*

Vco | *mp* ————— *f*

73

MS

sing
mf mp mf

[o] [i] [i] [i]

BFl

gloss

mf mp

Vco

sul pont
gloss

mf mp

74

MS

(hum) (hum)

f mp f mp

p! na ti na

BFl

fleg,

mp f mp mp

Vco

sul pont

mp p

75

MS

sing
mp

heir-er-chy

BFl

tr

mp

Vco

sul tasto
gloss

mf mp

76

MS

humming
p mp

u mm

BFl

p mp

sul tasto

Vco

p mp

77

MS

sing
p mp p

[e] [e] [e]

BFl

air

ff

fzando

Vco

p

78

MS

sing
p f

sim-ni-to-ne-ous

BFl

fzando

Vco

p f

79

humming
mp

MS

zz nn nn

BFl

(dir) pizz
'f' 'f'

Vco

suu *to*sto
mf p \rightarrow pp

80

spoken
mp mf mp

MS

har-mo-ny

BFl

vibrato

mp \rightarrow mf

Vco

Bartok Pizz
f

81

MS

dis tinct

BFl

'f' \rightarrow 'ff'

Vco

vibrato
mf \rightarrow f

82

whilst breathing in
mf

MS

o-pen-ing

BFl

p

Vco

pizz
mp

83

humming
p

MS

zz nn

BFl

p

Vco

*stato*ndo
p \rightarrow ppp

84

vibrato
mp \rightarrow p

MS

dis-si-fi-ca-tion

BFl

mp \rightarrow p

Vco

Bow underneath strings
IV mp

85

MS | *mp* ————— *f*
 ae - 2 - ting

BFI | *mp* $\frac{4}{4}$ $\text{A}(\text{C})\text{B}\sharp$
 an body

Vco | *ff*

86

MS | $\text{J} = 140$
 humming
 mm nn

BFI | *mf* ————— *f*
 pressre

Vco | *mf* ————— *f*

87

MS | *mf* ^ *f* ^
 [x] [e]

BFI | *mf* ^ *f* ^
 flzg

Vco | *mf* ^ *f* ^
 pressre

88

MS | humming
p ————— *pp*
 ll nn

BFI | *mp* ————— *p*
 flzg

Vco | *mp* ————— *p*
 cor legno

89

MS | *p* ————— *mf* ————— *p*
 sang
 non - pol - y - phon - ic

BFI | *f*
 key clicks

Vco | *mf* ————— *ff* ————— *mf*
 cor legno

90

MS | *f* — — —
 shouted
 con - tr - point

BFI | *f* *ff* *fff*
 bar

Vco | *f* > *p* > *pp*
 pstante

91

MS

sung
mf

can - ter - point

BFI

mf

flautando

Vco

mf

92

MS

sung
mp

can - ter - point

BFI

mp

flautando

Vco

mp