

**Stefan Litwin**

**»El Once«**

*for speaking pianist  
and any number of instruments*

(2013)

»La historia es un profeta con la mirada vuelta hacia atrás:  
por lo que fue, y contra lo que fue, anuncia lo que será.«

*Eduardo Galeano, Las venas abiertas de América Latina*

»History is a prophetess with her gaze turned backwards:  
for what was, and against what was, she announces what will be.«

*Eduardo Galeano, The open veins of Latin America*

»Die Geschichte ist eine Prophetin mit rückwärts gewandtem Blick:  
aus dem was war, und gegen das was war, kündigt sie das Kommende.«

*Eduardo Galeano, Die offenen Adern Lateinamerikas*

## Performance Notes:

»El Once« is set for piano with any number of additional instruments. While it is preferable to have the poetic text recited by the pianist, other players or a separate speaker can take on this role. In either case the voice should be amplified to such a degree that it is easily understood. If the piece is performed with piano alone, then all of the improvisations assigned to the other instruments are to be executed where possible by the pianist.

The length of each improvisational episode is to be determined by the performers in adequate proportion to the overall continuity and dramaturgy of the piece. At points marked »EVENT« the performers should introduce, as an element of surprise, a randomly chosen action (musical or non-musical), which has not been prearranged with the other players.

## Requirements:

- 1 Headset Microphone
- 1 Loudspeaker (to be positioned near the piano)
- 1 Eraser or Rubber Wedge

## Piano:

Dampen the two lowest piano strings at the bridge by inserting a rubber wedge or an eraser between them.

## Section A:

If possible, an electronic keyboard or additional piano (prepared ad lib with screws and bolts) should be employed from here on to add a contrasting sonority. It can be set at a 90° angle with the main piano's keyboard to facilitate the simultaneous use of both instruments.

## Section B:

Throughout this section the improvisations should be only loosely synchronized with the piano part, giving the impression of floating, meandering polyphony. The final melodic phrase, however, must be repeated ad lib until all players have agreed on a mutual pulse and a clear sense of rhythmic unity is conveyed. At this point, continue to repeat the phrase several times more, building in volume and intensity up to a coordinated sudden halt.

# »El Once«

for speaking pianist and any number of instruments

for Frederic Rzewski

Gonzalo Millán

Stefan Litwin

**High instruments**

**Low instruments**

**High register only:**

*ppp* → *pp*

*Short episode echoing any group of notes from preceding measure*

**Piano**

*8<sup>va</sup>*

*f* ————— *ff* ————— *fff*

*Red.* → *sempre*

**High register only:**

*p* → *mp*

*Short episode echoing longer groups of successive notes from preceding measure*

*(8)* *fff* ————— *p* <sup>2</sup> ————— *pp* ————— *mp*

*flexible and free, rubato*

**ad lib.**

*p* → *ppp*

**Low register only:**

*enter on any of these pitches*

**El río invierte el curso de su corriente.**

**The river inverts the path of its current.**

**Der Fluss kehrt den Lauf seiner Strömung um.**

*f* ————— *pp* ————— *ppp*

*Red.* →

Any register:

*p → f*

Short rising gestures using pitches from the piano part below, gradually building longer and louder chains by repeating consecutive groups of notes

(coordinate) ↓

stop

*p* \_\_\_\_\_ *ff*

(S.P.)

Any register:

*p → mf*

Short episode replaying any group of notes from preceding measure

**El agua de las cascadas sube.**  
 The water of the cascades rises.  
 Das Wasser der Kaskaden steigt.

*p* \_\_\_\_\_ *pp*

*Red.*

ca. 10" \_\_\_\_\_

ca. 10" \_\_\_\_\_

Low instruments enter *ppp* imitating rhythms and gestures of the piano on any pitch, eventually working up to *ff*

Play all 6 measures as written; then repeat some (or all of them) in any order, eventually building to *ff* (ad lib. breaking out into clusters in right hand or arm)

**All instruments:**  
*Short and heavy notes in groups of 1, 2 or 3 at irregular intervals and varying dynamic levels*      *Continue those groups while introducing one »noise« element, gradually reducing the lower notes and inversely adding more noise*

**La gente empieza a caminar retrocediendo. / Los caballos caminan hacia atrás.  
 Los militares deshacen lo desfilado. / Las balas salen de las carnes. / Las balas entran en los ca -**

**The people begin to retreat. / The horses walk backwards.  
 The military undo the parades. / The bullets come out of the flesh. / The bullets enter into the**

**Die Leute beginnen zurückzuweichen. / Die Pferde laufen rückwärts.  
 Die Militärs lösen die Paraden auf. / Die Kugeln kommen aus dem Fleisch heraus. / Die Kugeln dringen in die**

*Short and heavy three-note chromatic clusters in groups of 1, 2, or 3 at irregular intervals and varying dynamic levels*      *Continue groups while introducing one »noise« element, gradually reducing the clusters and inversely adding more noise*

EVENT

»Noise« only      *fff*      *PPP* »Noise« (if possible, »buzzing«)

(coordinate abrupt change)

**- ñones. canons. Kanonen ein.**      **Los oficiales enfunden sus pistolas. The officers put their guns into their holsters. Die Offiziere stecken ihre Pistolen in ihre Halterungen.**      **La cor - The Der**

EVENT

»Noise« only      *fff*      *PPP* »Noise« (if possible, »buzzing«)

»Air, breathing sounds«

TACET

riente penetra por los enchufes. Los tortu - rados dejan de agitarse.  
 current penetrates the electric outlets. The tortured stop shaking.  
 Strom dringt in die Steckdosen ein. Die Ge - folterten hören auf zu zittern.

»Air, breathing sounds«

TACET

»Metallic« sounds

Los torturados cierran sus bocas.  
 The tortured close their mouths.  
 Die Gefolterten schließen ihre Münder.

*fluctuating tempi; repeats ad lib*

»Metallic« sounds (chains, keys, etc.)

*f*

8<sup>th</sup>

Immitate gestures from piano on any pitch and interweave them with the metallic sounds

(8)

Gradually only material from piano  
(no more »metallic« sounds) →

(coordinate) →

stop

TACET

(wait until sound has faded completely)

*ff*

8<sup>vb</sup>

A

TACET

»Static sounds« (continuous crescendos and decrescendos)  
(◁ ▷) *ppp* → *f*

Los campos de concentración se va - cían.      Aparecen los desapare -

The concentration camps empty.      The disappeared ap -

Die Konzentrationslager leeren sich.      Es erscheinen die Ver -

(If available, begin introducing sounds from electronic keyboard or prepared piano) →

A

TACET

Sparse »bell« sounds, single long notes

Add »muffled« thumps →      Add very high notes, if possible flageolets →

- cidos.      Los muertos salen de sus tumbas.      Los aviones vuelan hacia atrás. / Los rockets

- pear.      The dead come out of their graves.      The airplanes fly backwards. / The rockets

- schwundenen.      Die Toten kommen aus ihren Gräbern.      Die Flugzeuge fliegen rückwärts. / Die Rockets

Add »muffled« thumps →



*Downward glissandi  
(varying from very slow and long to very fast and short)*

*Single upward glissando*

*f*

*(coordinate sudden change  
in direction of glissandi)*

**suben hacia los aviones.**  
rise to the airplanes.  
steigen zu den Flugzeugen.

*Downward glissandi  
(varying from very slow and long to very fast and short)*

*Single upward glissando*

*f*

*Loud single burst  
(everyone together)*

*fff*

**TACET**

»Ratchet« and »breathing« sounds

**Allende dis - para.**

Allende shoots.  
Allende schießt.

*Loud single burst  
(everyone together)*

*fff*

strum strings with fingernail

(l.v.)

lay sheet of paper  
on vibrating strings

(remove paper)

Ped.

»Ratchet« and »breathing« sounds

**Las llamas se apagan.**  
The flames go out.  
Die Flammen erlöschen.

»Ratchet« and »breathing« sounds

*Rapid fragmentary gestures based on any of the preceding pitch and sound material*

**Se saca el casco. / La Moneda se reconstituye íntegra. / Su cráneo se recompone.**  
**Sale a un balcón. / Allende retrocede hasta Tomás Moro. / Los detenidos salen de espaldas de los estadios.**

He pulls out the helmet. / The Moneda rebuilds itself completely. / His skull puts itself together.  
He steps out onto a balcony. / Allende retreats to Tomás Moro. / The arrested exit the stadiums backwards.  
Er nimmt den Helm heraus. / Die Moneda baut sich wieder voll auf. / Sein Schädel setzt sich wieder zusammen.  
Er betritt einen Balkon. / Allende geht zurück bis Tomás Moro. / Die Verhafteten verlassen die Stadien rückwärts.

*Rapid fragmentary gestures based on any of the preceding pitch and sound material*

<p>EVENT</p>	<p>EVENT</p> <p><i>In language of performance, whisper the following words repeatedly in varying tempi and order:</i></p> <p>  : »once / septiembre / ecno / erbmeitpes« :   →</p> <p>  : »september / eleven / nevele / rebmetpes« :   →          »elfter / september / retfle / rebmetpes« :   →</p>
<p>Once de septiembre. ☺</p> <p>September eleven. Elfter September.</p>	
<p>EVENT</p>	<p>EVENT</p>

<p>(continue whispering) →</p>	<p><i>Short, abrupt gestures (2, 3, 4 or 5 notes); choose any material from preceding episodes, ending with at least 10" of noise, then fade out</i></p>
<p><b>Chile es un país democrático.</b>  <b>Las fuerzas armadas respetan la constitución.</b>          Chile is a democratic country.          The military forces respect the constitution.          Chile ist ein demokratisches Land.          Die militärischen Streitkräfte respektieren die Verfassung.</p>	<p><b>Los militares vuelven a sus carteles.</b>          The military return to their bases.          Die Militärs kehren zu ihren Stützpunkten zurück.</p>
	<p><i>Short, abrupt gestures (2, 3, 4 or 5 notes); choose any material from preceding episodes, ending with at least 10" of noise, then fade out</i></p>

**B**

*Enter »dal niente« on one one of the pitches and begin to play loosely synchronised with the piano:  
a) elements of the melodic line, or b) pitches of the chordal structures. (NB: Whenever the chord pitches are sounded, they should be synchronised with the respective attacks in the piano, though they can be sustained ad lib)*

**Renace Neruda.**  
Neruda is reborn.  
Neruda wird wiedergeboren.

**B** (\* = short pauses)

High instruments: *short improvisations on melodic phrases* →

Low instruments: *static sounds on pitches from chordal structures* →

**Victor Jara toca la guitarra.**  
Victor Jara plays the guitar.  
Victor Jara spielt die Gitarre.

High instruments: *gradually cease to improvise and join the melodic line of the piano* →

Low instruments: *gradually cease to improvise and join the chordal structure of the piano* →

**Canta.**  
Sings.  
Singt.

*f* ————— *fff*

**Everyone:**  
*Repeat phrase ad lib until all instruments have found the same pulse;  
 continue repeating in unison, building intensity and ending in an abrupt halt* (coordinate) *stop*

*f* ————— *fff*

Detailed description: This block contains a musical score for piano and strings. The piano part is written in treble and bass clefs, with a dynamic marking of *f* at the start and *fff* at the end. The string part is written in bass clef with a dynamic marking of *f* at the start and *fff* at the end. A performance instruction in Italian, "Repeat phrase ad lib until all instruments have found the same pulse; continue repeating in unison, building intensity and ending in an abrupt halt", is placed between the staves. A dashed arrow labeled "(coordinate)" points to the end of the phrase, and a vertical arrow labeled "stop" points to the final measure.

**TACET**

**Los obreros desfilan cantando**      **¡Venceremos!**  
 The workes march singing      We shall overcome!  
 Die Arbeiter marschieren singend      Wir werden siegen!

**TACET**      *p*

*p*

*bb*  
*Ped.*

Detailed description: This block contains a musical score for piano and strings. The piano part is written in treble and bass clefs, with a **TACET** marking. The string part is written in bass clef, with a **TACET** marking and a *p* dynamic marking. The lyrics are written in two columns: "Los obreros desfilan cantando" and "¡Venceremos!" on the left, and "The workes march singing" and "We shall overcome!" on the right. Below the lyrics, there is a musical staff with a key signature of two flats and a *Ped.* marking.