

Theodor Kentros

Titel

FLOGGING
A
DEAD
HORSE

Musicians

Bass Flute *one person*

Viola *one person*

Piano *one person* - needs one a4 paper

Instructions

Piano

The octave c5-c6 [middle c = c3] shall be prepared by placing aluminum foil ontop of the strings. I've used regular cheap aluminum foil, but feel free to experiment with fancy kinds of foil, as long as the result sounds "crunchy".

Make sure the foil sticks to the strings.

Bass Flute

In the beginning, there are some triplets. The 't'-sound should also be played with a g# key-klick.

After repetition letter A, the flutist shall cover the hole of the flute and in a '*sprechgesang*' manner talk-sing the vocal notes with the lyrics "a-o-f-o-la-s-ah-fy" ["this ones for all the bouncers" reversed], while holding the grip of the flute part, to create differential tones.

In regard of '*sprechgesang*', see below.

Sprechgesang

Arnold Schoenberg describes '*sprechgesang*' as such;

"The melody given in notation in the vocal part (with a few specially indicated exceptions) in **not** intended to be sung. The performer has the task of transforming it into *speech melody* taking the prescribed pitches well into account.

This is accomplished by, for example, adhering to the rythm as precisely as if it was sung; that is, with no more freedom than [he/she/other] would allow [self] if it were a sung melody."

So take it from him!

- The composer

Transposed Score

Durata ca 4'04"

Titel

Flogging A Dead Horse

Theodor Kentros

♩ = 85

Bass Flute

Viola

Piano

ppp *f*

sul pont. (sp.) *normale*

f Ped.



9

B. Fl.

Vla.

Pno.

ff *ppp*

sp. *norm.*

+g# key

e u 't' e u 't' e u 't' e u 't' e u 't' e u 't' e u 't'

B. Fl. ¹³

f e u 't' e u 't' e u 't' e u 't' e u 't' e u 't' e u 't' *ppp*

Vla. *msp.*

Pno. *mf* *f*

Detailed description: This system contains measures 13 and 14. The B. Fl. part features a melodic line of eighth notes in groups of three, with lyrics 'e u 't' e u 't' e u 't' e u 't' e u 't' e u 't' e u 't' e u 't' underneath. Dynamics range from *f* to *ppp*. The Vla. part has a melodic line with accents and dynamics *msp.* and *f*. The Pno. part has a rhythmic accompaniment with dynamics *mf* and *f*.



B. Fl. ¹⁵

norm.

Vla. *v*

Pno. *v*

Detailed description: This system contains measures 15 and 16. The B. Fl. part has rests. The Vla. part has a melodic line with dynamics *norm.* and *v*. The Pno. part has a rhythmic accompaniment with dynamics *v*.

18

B. Fl. *ff* e u 't' e u 't' e u 't' e u 't'

Vla. *msp.* *mf*

Pno. *f*



20

B. Fl. *ppp f* e u 't' e u 't' e u 't' e u 't' e u 't' e u 't' e u 't' e u 't'

Vla. *norm.*

Pno. *f* *p* *ppp* *f*

22

B. Fl. *growl*

ppp

msp.

Vla.

f

Pno.

p *ppp* *f*

Ped.



25

B. Fl.

ff *ppp*

poco sp. *msp.*

Vla.

Pno.

27 *growl* 6

B. Fl.

Vla. *poco sp.* *msp.*

Pno.



30

B. Fl. *f* e u 't e u 't e u 't e u 't

Vla. *poco sp.* *msp.*

Pno.

B. Fl. ³² *ppp* *f*
e u't' e u't' e u't' e u't' e u't' e u't' e u't' e u't'

Vla. *poco sp.*

Pno. *p* *pp* *ff*
Ped.



B. Fl. ³⁴ *ppp*
e u't' e u't' e u't' e u't'

Vla. *msp.* *poco sp.* *msp.* *norm.* *poco sp.* *norm.*

Pno.

A Flute Voice

B. Fl.

poco sp. *msp.*

ff
sprechgesang: a o f o la s ah fy

Vla.

f *p*

Piano Voice

Pno.

ff



42
B. Fl.

a o f o la s ah fy *a o f o la s ah fy*

Viola Voice

msp.

Vla.

mf

Pno. Voice

Pno.

mp

mf

f

46

B. Fl.

a o f

Vla.

sh - - -

*Play random in prepared octave
"crunshy"*

Pno.

(mf)

mf



47

B. Fl.

o la s ah fy

Vla. Voice

hh

Vla.

Pno.

mf

48

B. Fl.

a o f

Vla.

f

sh

Pno.

p



49

B. Fl.

o la s ah fy

Vla.

ppp

Pno. Voice

hh

Pno.

50 **rit.**

B. Fl.

Vla.

Pno. **mf**

rit.



51 ♩ = 75 **accel.** ♩ = 85

B. Fl.

Vla. *overpressure: poco* **molto** **f** *norm.*

Pno. ♩ = 75 **accel.** ♩ = 85

mp

52

B. Fl.

a o f

Vla.

→ *sul tasto (st.)*

sh

Pno.

f

Detailed description: This system covers measures 52 and 53. The B. Fl. part has two staves with notes and lyrics 'a o f'. The Vla. part has two staves, with the upper staff containing a slur and the lower staff containing a slur and the lyric 'sh'. The Pno. part has two staves, with the upper staff featuring a forte (*f*) dynamic and a complex rhythmic pattern of chords and eighth notes, and the lower staff containing a long note with a slur.



53

B. Fl.

o la s ah fy

Vla.

Pno. Voice

hh

Pno.

Detailed description: This system covers measures 53 and 54. The B. Fl. part has two staves with notes and lyrics 'o la s ah fy'. The Vla. part has two staves with a slur. The Pno. Voice part has one staff with the lyric 'hh'. The Pno. part has two staves, with the upper staff featuring a complex rhythmic pattern of chords and eighth notes, and the lower staff containing a long note with a slur.

54

B. Fl.

Vla.

Pno.

mf

sp.

a o f

sh



55

B. Fl.

Vla. Voice

Vla.

Pno.

o la s ah fy

-hh-

56

B. Fl.

Vla.

Pno.

p

msp.

a o f

sh



57

B. Fl.

Vla.

Pno. Voice

Pno.

o la s ah fy

hh

58

B. Fl.

Vla.

Pno.

mf

sp.

a o f

sh

Detailed description: This block contains the musical notation for measures 58 and 59. It features three main parts: B. Fl., Vla., and Pno. The B. Fl. part consists of two staves with notes and slurs. The Vla. part has a single staff with a long note and a slur, with the dynamic marking *sp.* below it. The Pno. part has two staves with a complex rhythmic pattern in the right hand and a long note in the left hand. The lyrics 'a o f' are placed under the B. Fl. staff, and 'sh' is placed under the Vla. staff.



59

B. Fl.

Vla. Voice

Vla.

Pno.

o la s ah fy

hh

Detailed description: This block contains the musical notation for measures 59 and 60. It features four main parts: B. Fl., Vla. Voice, Vla., and Pno. The B. Fl. part consists of two staves with notes and slurs. The Vla. Voice part has a single staff with a long note and a slur, with the dynamic marking *hh* below it. The Vla. part has a single staff with a long note and a slur. The Pno. part has two staves with a complex rhythmic pattern in the right hand and a long note in the left hand. The lyrics 'o la s ah fy' are placed under the B. Fl. staff, and 'hh' is placed under the Vla. Voice staff.

60

B. Fl.

Vla.

Pno.

f

poco sp.

a o f

sh



61

B. Fl.

Vla.

Pno. Voice

Pno.

o la s ah fy

hh

62

B. Fl.

Vla.

Pno.

mf

mst.

a o f



63

B. Fl.

Vla. Voice

Vla.

Pno.

o la s ah fy

64 ♩ = 75

B

18

B. Fl.

Vla.

Pno.

st. → *normale*

p *f*

Ped.



67

B. Fl.

Vla.

Pno.

p

71 ♩ = 65

B. Fl. *mf* *f*

Vla.

Pno. *mf* *f* *p*

mf
Ped.



75 ♩ = 55

B. Fl. *p*

Vla.

Pno. *mf* *f* *p*

mf
Ped.



78

B. Fl.

Vla.

Pno.

p

Bass Flute

Titel

Flogging A Dead Horse

Theodor Kentros

♩ = 85

9

$\text{F} + \text{g}\#$ key

e u't' e u't' e u't' e u't' e u't' e u't' e u't'

ff *ppp*

13

e u't' e u't' e u't' e u't' e u't' e u't' e u't'

f *ppp*

19

e u't' e u't' e u't' e u't' e u't' e u't' e u't' e u't' e u't' e u't' e u't'

ff *ppp* *f*

22

growl

e u't' e u't' e u't' e u't'

e u't' e u't' e u't' e u't'

ppp *ff*

26

growl

e u't' e u't' e u't' e u't'

ppp

31

e u't' e u't' e u't' e u't' e u't' e u't' e u't' e u't'

f *ppp*

33

e u't' e u't' e u't' e u't' e u't' e u't' e u't' e u't'

f *ppp*

sprechgesang:

40 **A**

ff

a o f o la sa h fy a o f o la sa h fy a o f

45

o la sa h fy a o f o la sa h fy a o f o la sa h fy

$\text{♩} = 85$

a o f o la sa h fy a o f o la sa h fy a o f

57

o la sa h fy a o f o la sa h fy a o f o la sa h fy

62 **B** $\text{♩} = 75$

a o f o la sa h fy

71 $\text{♩} = 65$

mf *f* *p*

76

5

Viola
Vla. Voice

Titel

Flogging A Dead Horse

Theodor Kentros

♩ = 85

sul pont. (sp.) → *normale* → *sp.*

ppp → *f*

norm. → *msp.*

norm. → *msp.*

mf

norm. → *msp.* → *poco sp.* → *msp.*

f

poco sp. → *msp.* → *poco sp.* → *msp.* → *poco sp.*

msp. → *poco sp.* → *msp.* → *norm.* → *poco sp.* → *norm.* → *poco sp.*

V.S.

Viola Voice

sh - hh

msp.

A

f *p* *mf*

f *ppp*

overpressure: poco molto
♩ = 85

f *sul tasto (st.)* *sp.* *msp.*

58

sp. *poco sp.* *mst.* *st.*

B

♩ = 75

2

3

♩ = 65

4

normale

♩ = 55

5

Piano
Pno. Voice

Titel

Flogging A Dead Horse

Theodor Kentros

$\text{♩} = 85$

5 2 2

f *vd* *vd* *vd*

Ped.

Detailed description: This system shows the beginning of the piece. It consists of a grand staff with a treble and bass clef. The tempo is marked as quarter note = 85. The time signature is 4/4. The piano part has a series of chords, with fingerings 5, 2, and 2 indicated above the notes. The bass part has a series of chords, with fingerings 5, 2, and 2 indicated above the notes. Dynamic markings include *f* and *vd* (vibrato). A pedal line is shown below the bass staff.

mf

f *vd*

Detailed description: This system continues the piano part with a melodic line in the treble clef. The dynamic marking is *mf*. The bass part has a series of chords, with dynamic markings *f* and *vd*.

f *vd*

Detailed description: This system continues the piano part with a melodic line in the treble clef. The dynamic marking is *f*. The bass part has a series of chords, with dynamic markings *f* and *vd*.

f *p* *ppp* *f* *p* *ppp* V.S.

Detailed description: This system continues the piano part with a melodic line in the treble clef. The dynamic markings are *f*, *p*, *ppp*, *f*, *p*, and *ppp*. The bass part has a series of chords, with dynamic markings *f*, *p*, and *ppp*. There are triplets indicated in the bass part. The system ends with a repeat sign and the instruction V.S.

Musical notation for the first system. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a simple accompaniment with a few notes. Dynamics include *Ped.*, *f*, and *vd.*

Musical notation for the second system. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. Dynamics include *vd.*

Musical notation for the third system. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. Dynamics include *vd.*

Musical notation for the fourth system. The treble clef staff continues the melodic line. The bass clef staff features triplets and a final dynamic marking of *ff*. Dynamics include *p*, *pp*, *ff*, *Ped.*, and *vd.*

Piano introduction with treble and bass staves. The treble staff features a melodic line with eighth and sixteenth notes. The bass staff has a sparse accompaniment with vertical strokes and some chords. Dynamics include *ff* at the end.

40 **A** Pno. Voice

sh - hh sh - hh

Piano accompaniment for the vocal line. The treble staff is mostly empty. The bass staff has a few notes and chords. Dynamics are marked as *mp*, *mf*, and *f*.

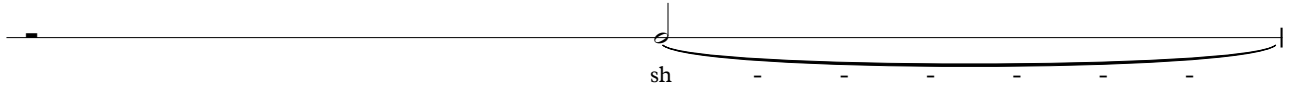
*Play random in prepared octave
"crunshy"*

Piano accompaniment for the "crunshy" section. The treble staff has a rhythmic pattern of chords with accents. The bass staff has a few notes. Dynamics include *(mf)* and *mf*.

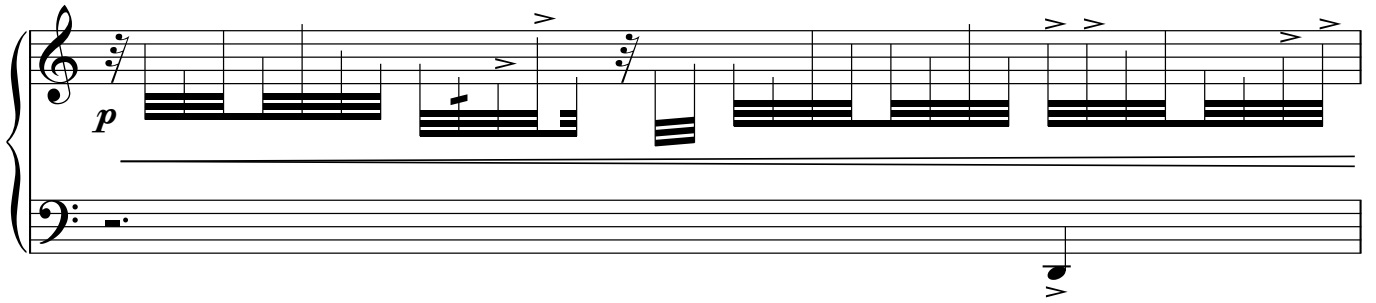
Piano accompaniment for the "V.S." section. The treble staff has a rhythmic pattern of chords with accents. The bass staff has a few notes. Dynamics include *mf*.

48

sh

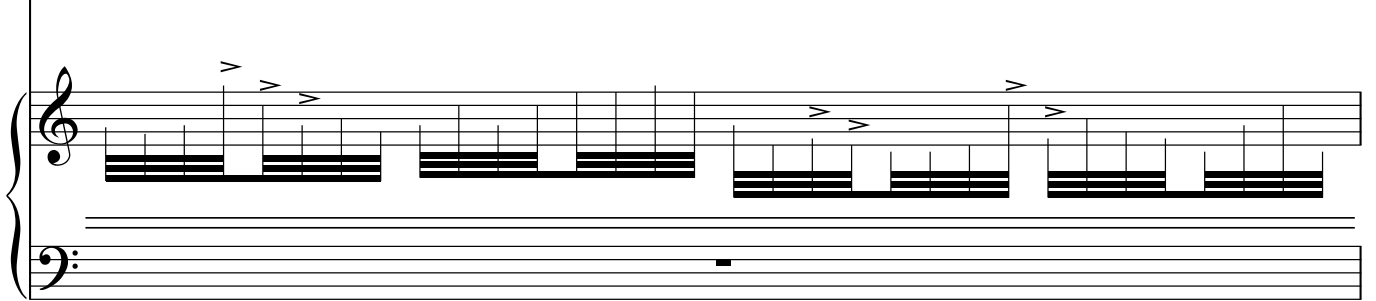
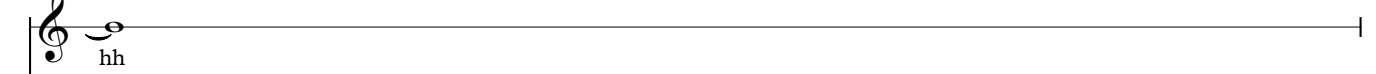


p



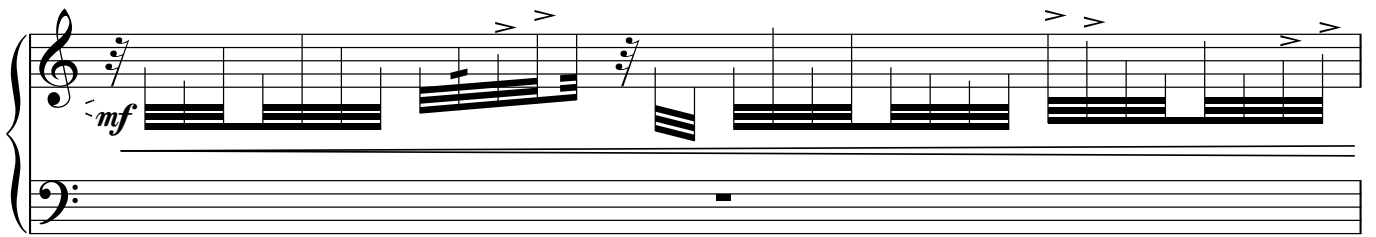
49

hh

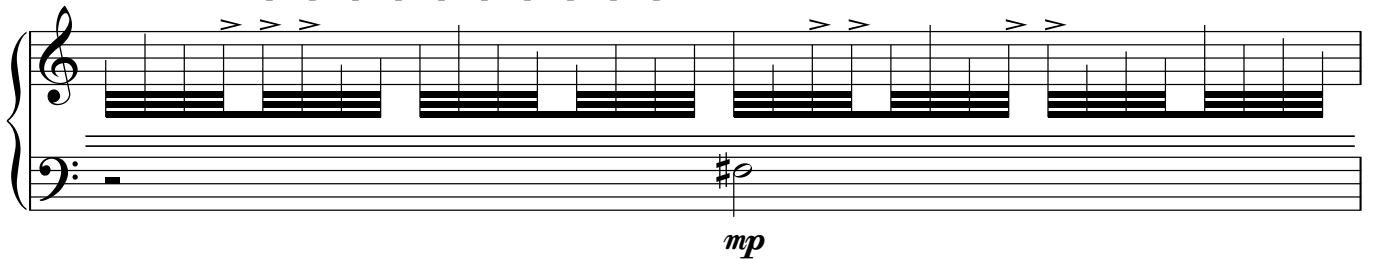


rit.

mf



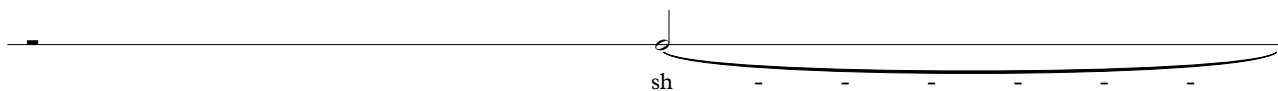
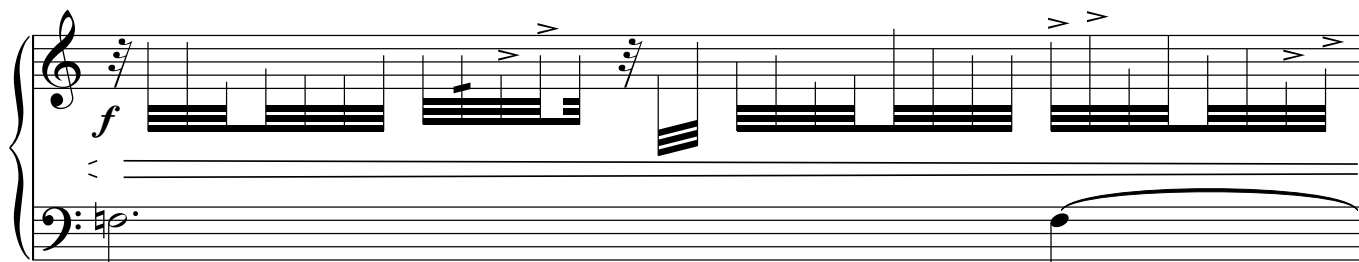
$\text{♩} = 75$ **accel.** $\text{♩} = 85$



mp

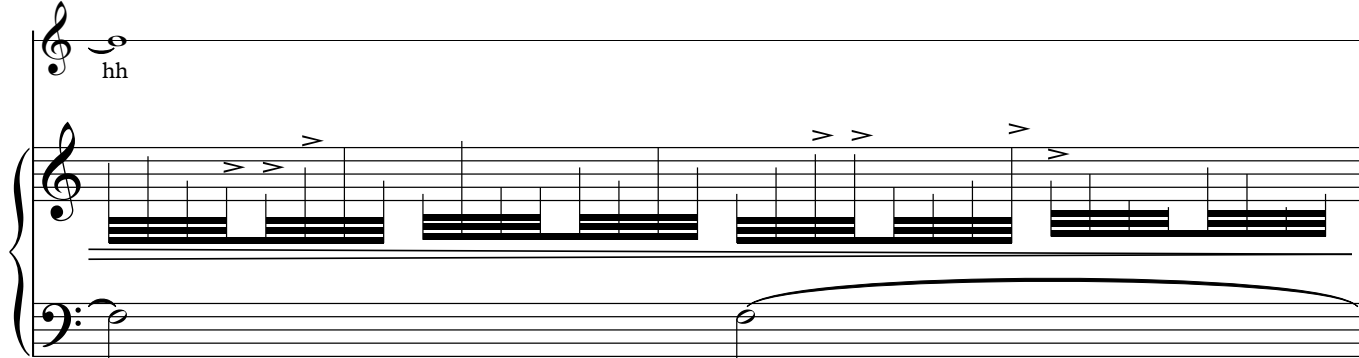
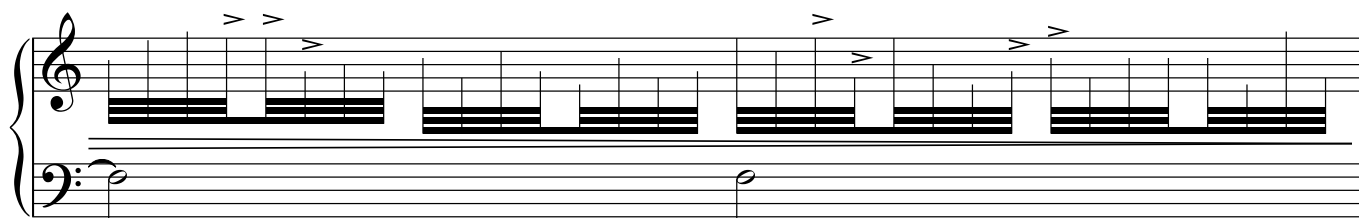
52

sh

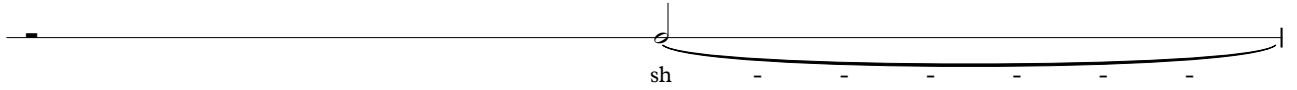
A single musical staff containing a long note with a slur underneath it, starting from the beginning of the staff and extending to the end.Piano accompaniment for measure 52. The right hand features a series of chords with accents (>) and slurs. The left hand has a single note with a long slur.

53

hh

A single musical staff containing a long note with a slur underneath it, starting from the beginning of the staff and extending to the end.Piano accompaniment for measure 53. The right hand features a series of chords with accents (>) and slurs. The left hand has a single note with a long slur.Piano accompaniment for measure 54. The right hand features a series of chords with accents (>) and slurs. The left hand has a single note with a long slur.

56



Piano accompaniment for measure 56. The right hand features a complex rhythmic pattern of eighth and sixteenth notes with accents (>). The left hand has a single whole note chord.

57

Vocal and piano accompaniment for measure 57. The vocal line starts with a whole note on a middle line with the syllable "hh" below it. The piano accompaniment continues with a complex rhythmic pattern in the right hand and a single whole note chord in the left hand.

Piano accompaniment for measure 58. The right hand has a complex rhythmic pattern with accents. The left hand has a single whole note chord with a long, thin slur extending across the measure.

Piano accompaniment for measure 59. The right hand has a complex rhythmic pattern with accents. The left hand has a single whole note chord.

60

A vocal line for measure 60. It begins with a whole rest, followed by a half note on a line with the syllable "sh" written below it. A long slur covers the rest of the measure.

Piano accompaniment for measure 60. The right hand features a complex rhythmic pattern of eighth and sixteenth notes with accents. The left hand has a single whole note.

61

Vocal and piano accompaniment for measure 61. The vocal line starts with a half note on a line with the syllable "hh" below it, followed by a long slur. The piano accompaniment has a complex right-hand pattern and a single whole note in the left hand.

Piano accompaniment for measure 62. The right hand has a complex rhythmic pattern with accents. The left hand has a single whole note.

Piano accompaniment for measure 63. The right hand has a complex rhythmic pattern with accents. The left hand has a single whole note. The measure ends with a 3/4 time signature.

B ♩ = 75

The first system of music is in 3/4 time. The right hand begins with a piano (*p*) dynamic, playing a series of chords and eighth notes. The left hand plays a steady eighth-note accompaniment. The system concludes with a forte (*f*) dynamic and a *Ped.* (pedal) marking.

The second system continues in 3/4 time. The right hand has a piano (*p*) dynamic. The left hand features a melodic line with slurs. The system ends with a 4/4 time signature change.

The third system is in 4/4 time. The right hand starts with a mezzo-forte (*mf*) dynamic, moving to forte (*f*), then piano (*p*). The left hand has a melodic line with slurs. The system includes a 6/4 time signature change and a *Ped.* (pedal) marking.

The fourth system is in 4/4 time. The right hand starts with a mezzo-forte (*mf*) dynamic, moving to forte (*f*), then piano (*p*). The left hand has a melodic line with slurs. The system includes a *Ped.* (pedal) marking.

The image shows a musical score for Piano and Voice on page 9. The score is written on two staves: a treble clef staff for the voice and a bass clef staff for the piano. The key signature is one sharp (F#) and the time signature is 5/4. The piano part begins with a piano (*p*) dynamic marking. The piano part features a long, sustained chord in the right hand, indicated by a large oval. The voice part has a few notes in the first measure, followed by a rest. The score ends with a double bar line.