

DER TINTENFISCH

for Ensemble

Jonathan Packham

INTRODUCTION AND SPATIAL ARRANGEMENT

1.

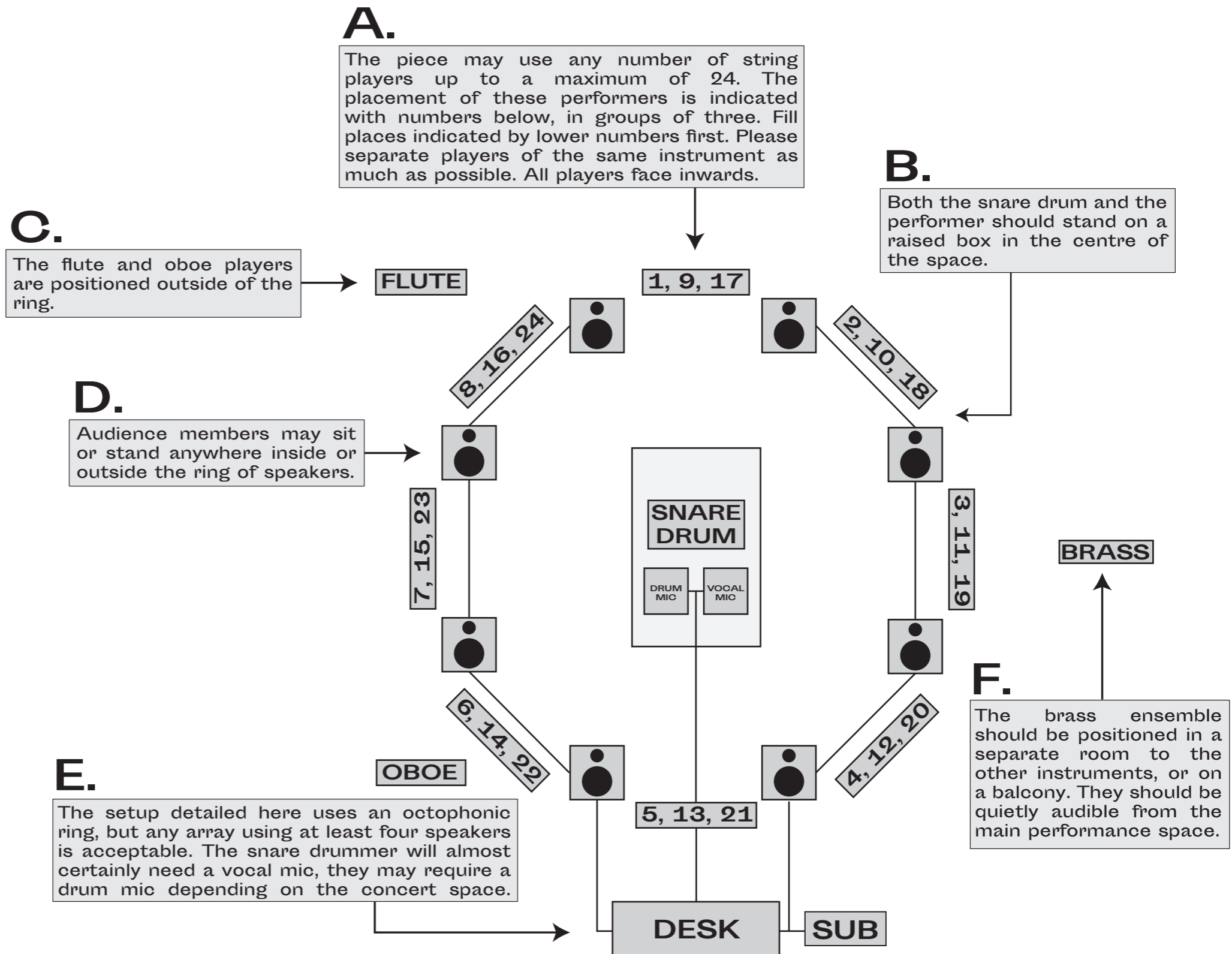
DER TINTENFISCH is a tribute to the late Paul the Octopus, who correctly predicted all of Germany's results at the 2010 FIFA World Cup.

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.



DER TINTENFISCH was premiered by Ensemble ISIS at the JdP Music Building in Oxford in January 2019.
DURATION: 9'

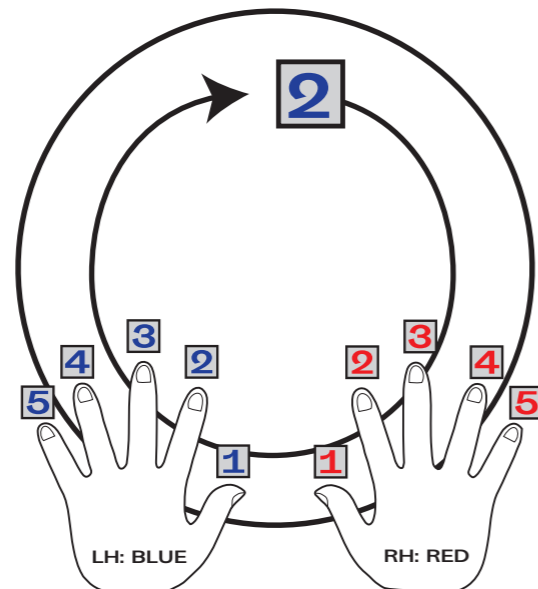
INSTRUCTION SHEET – SNARE DRUM (THE ORACLE)

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. If it is possible to close your eyes for a moment several times during the piece, I recommend it. Above all feel as if your movements foretell a great future.

2.

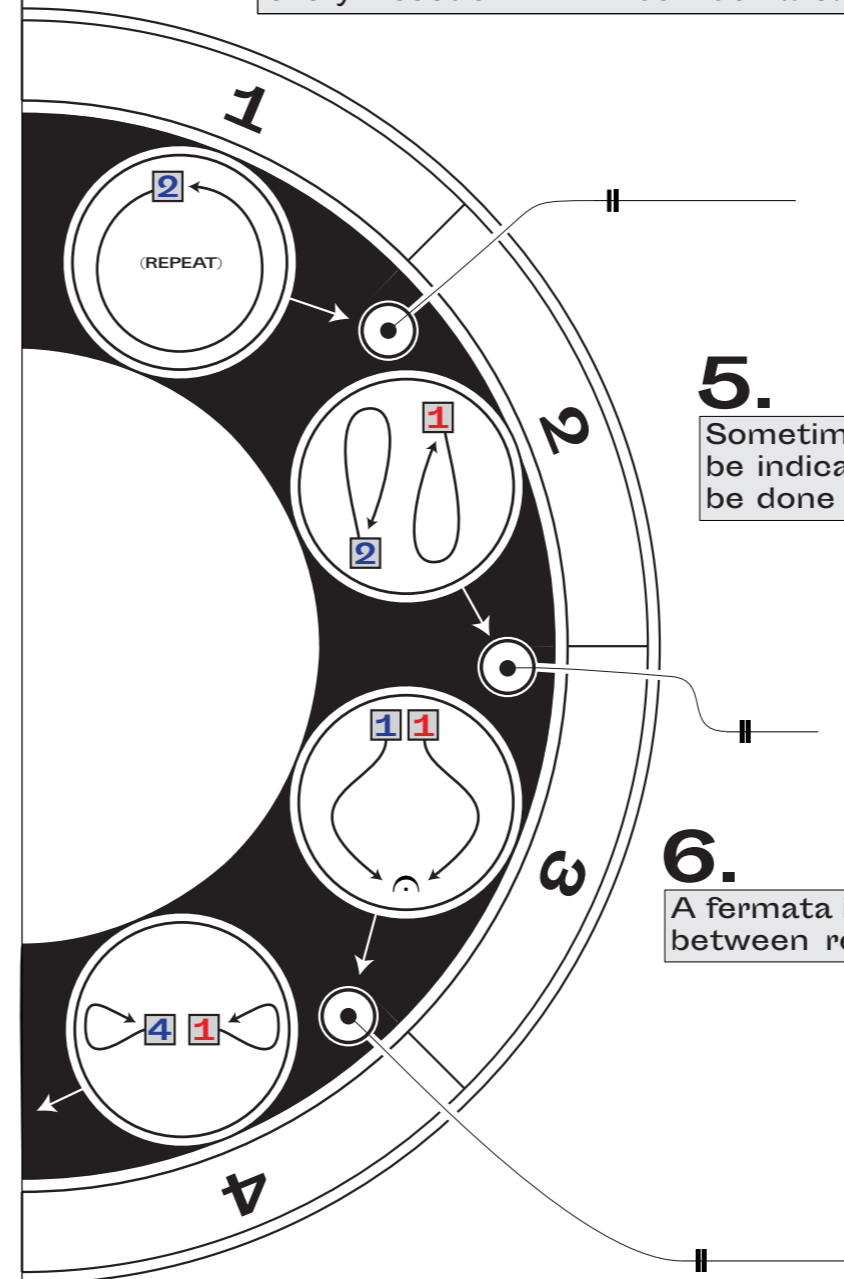
The circles in your score represent the whole surface of the snare drum. Boxed numbers indicate hand and finger (see below); arrows indicate shapes to trace slowly across the surface with the specified fingernail. Shapes are repeated constantly within a section. Each movement should take approximately 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.

[START TIMER]:
0:00 →



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 be done 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, January 2019

[START TIMER]: 0:00 →

(TACET, SHUT EYES UNTIL PIECE ENDS)

(REPEAT)

STICK

RICOCHET

p *p* *ppp* < *mf*

RICOCHET

pp *mf* *p* < *mf*

RIM SHOT

mf *f* *ppp*

RICOCHET

pp *pp*

RICOCHET

pp *mp* *mf* *ppp* *mf*

SPEAK INTO MIC: "OF THINGS INVISIBLE, AS OF MORTAL THINGS, ONLY THE GODS HAVE CERTAIN KNOWLEDGE; BUT TO US, AS MEN, ONLY INFERENCE FROM EVIDENCE IS POSSIBLE."

00:4

7:15

8

1

1:10

2

2:10

3

3:10

4

4:00

5

4:30

6

6:15

7

7:15

INSTRUCTION SHEET – STRINGS

1.

The piece is split into 8 sections; follow your timer for the beginning of each. Start your 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 left 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.

The diagram shows two musical examples, labeled 1 and 2, illustrating the instructions for long held notes.

Example 1: A timestamp of 0:10 is shown above a box containing the number 1. Below this is a text box: "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:". Below the text box is a dynamic marking: "(SEMPRE *pp* < *p* > *pp*)". At the bottom is a musical staff with a treble clef and a long, thin, double-headed arrow indicating a sustained note. Below the staff are two notes: a half note on G4 and a half note on F4.

Example 2: A timestamp of 1:10 is shown above a box containing the number 2. Below this is a text box: "LONG, HELD NOTES (15-30" EACH) USING ONE PITCH AT A TIME FROM THOSE LISTED BELOW. VERY LOW BOW PRESSURE, PITCH BARELY THERE:". Below the text box is a dynamic marking: "(SEMPRE *pp* < *p* > *pp*)". At the bottom is a musical staff with a treble clef and a long, thin, double-headed arrow indicating a sustained note. Below the staff are three notes: a half note on G4, a half note on F4, and a half note on E4.

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*)



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*)

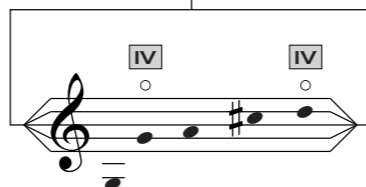


6:15

7

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

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



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*)



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*)



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*)



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*)



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*)

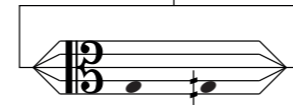


1:10

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*)

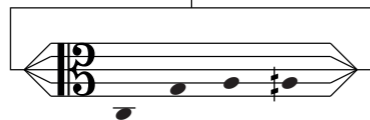


3:10

4

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

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

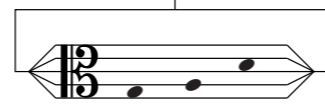


4:00

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*)

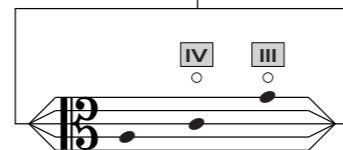


6:15

7

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

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

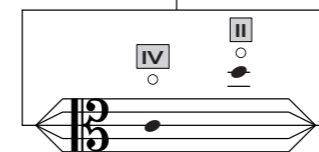


7:15

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]:

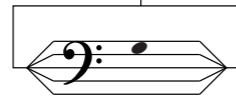
0:00

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*)

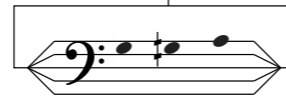


1:10

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

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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*)

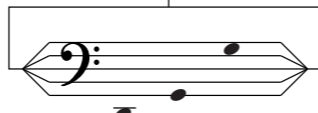


4:00

5

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USING ONE PITCH AT A TIME
FROM THOSE LISTED BELOW.
VERY LOW BOW PRESSURE, PITCH
BARELY THERE:

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



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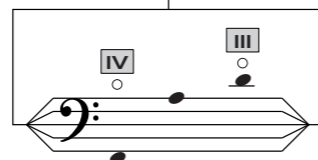


6:15

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USING ONE PITCH AT A TIME
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NORMAL BOW PRESSURE.

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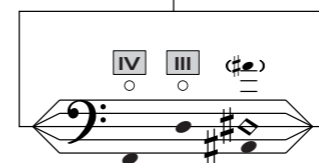


7:15

8

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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]:

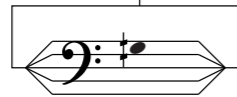
0:00

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*)

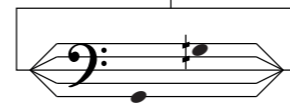


1:10

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USING ONE PITCH AT A TIME
FROM THOSE LISTED BELOW.
VERY LOW BOW PRESSURE, PITCH
BARELY THERE:

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

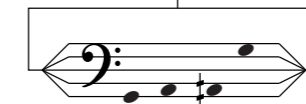


2:10

3

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USING ONE PITCH AT A TIME
FROM THOSE LISTED BELOW.
VERY LOW BOW PRESSURE, PITCH
BARELY THERE:

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



3:10

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

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

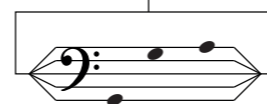


4:00

5

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USING ONE PITCH AT A TIME
FROM THOSE LISTED BELOW.
VERY LOW BOW PRESSURE, PITCH
BARELY THERE:

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



4:30

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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*)

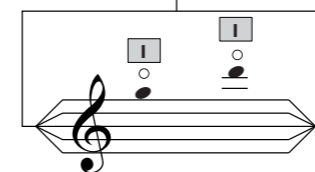


7:15

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 loudly announces "PLEASE STAND FOR THE GHANAIAI NATIONAL ANTHEM".
ALL then play (individually transposed parts):

TOGETHER, SLOWLY AND MAJESTICALLY
W/ PRACTICE MUTES IF POSSIBLE

TRUMPET IN B-FLAT *mf*

HORN IN F *mp*

TROMBONE *mp*

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"

ppp ————— *mp* ————— *ppp*

← AT 8:00, STOP

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.

1:10 10-20" EACH
8-15" PAUSES
BETWEEN

TIMBRAL (different fingerings)
tr ~~~~~
ppp < *pp* > *ppp*

TIMBRAL
tr ~~~~~
ppp < *pp* > *ppp*

TIMBRAL (different fingerings)
tr ~~~~~
ppp < *pp* > *ppp*

TIMBRAL (different fingerings)
tr ~~~~~
ppp < *pp* > *ppp*

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

[START TIMER]:

0:00

TACET

1:10

10-15" EACH
8-15" PAUSES
BETWEEN

TIMBRAL (different fingerings)

tr

ppp < *pp* > *ppp*

TIMBRAL

tr

ppp < *pp* > *ppp*

TIMBRAL (different fingerings)

tr

ppp < *pp* > *ppp*

2:10

15-25" PAUSE

10-15" EACH
8-15" PAUSES
BETWEEN

TIMBRAL

tr

ppp < *pp* > *ppp*

tr

ppp < *p* > *ppp*

TIMBRAL

tr

ppp < *pp* > *ppp*

tr

ppp < *p* > *ppp*

3:10

10-15" EACH
8-15" PAUSE
BETWEEN

tr

ppp < *mp* > *ppp*

TIMBRAL

tr

ppp < *pp* > *ppp*

4:00

TACET

6:15

20-25" PAUSE

3

p

TIMBRAL

tr

pp

PATHETICALLY

7:15

20-25" PAUSE

ppp < *pp*

ppp < *pp*

DER TINTENFISCH

for Ensemble

Oboe

Jonathan Packham
Oxford, November 2019

[START TIMER]:

0:00

TACET

1:10

10-15" EACH
8-15" PAUSES
BETWEEN

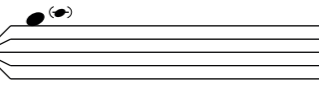
TIMBRAL (different fingerings)

tr



ppp < pp > ppp

tr



ppp < pp > ppp

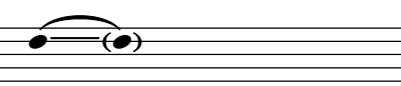
2:10

5-15" PAUSE

10-15" EACH
8-15" PAUSES
BETWEEN

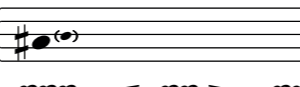
TIMBRAL

tr



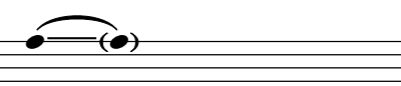
ppp < pp > ppp

tr



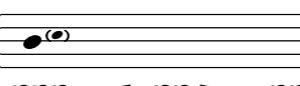
ppp < pp > ppp

tr



ppp < pp > ppp

tr

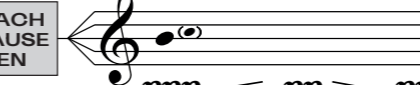


ppp < pp > ppp

3:10

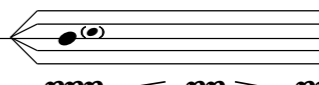
10-15" EACH
8-15" PAUSE
BETWEEN

tr



ppp < pp > ppp

tr



ppp < pp > ppp

4:00

TACET

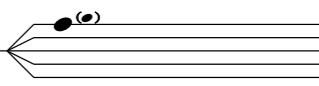
6:15

10-15" PAUSE



pp

tr



ppp < pp > ppp