

DANIEL TACKE

symbolum: palilogia [fragmente]

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violin, viola, violoncello

2018



How do we go about judging a society—our own—that can no longer clearly distinguish between the experience of desire as infinite loss and the anticipated pleasure of its satisfaction? [...] In a time when consumption is the only relation available between the worshiper and his divinity, the figure is available, but not the reality.

– Eric Gans, *Art and Entertainment*

Theologus gloriae dicit malum bonum et bonum malum,  
Theologus crucis dicit id quod res est.


– Martin Luther, *Disputatio Heidelbergae*

...fragment as ruin, ruin as evocative of something lost and irretrievable...

– Richard Kramer, *Unfinished Music*



for *Chartreuse*

## NOTATION & PERFORMANCE PRACTICE

At the beginning of the piece, all of the instruments are bowed *sempre legno tratto*, with individual, permanent shifts to *crine* occurring at measures 51, 111, and 133, marked by *il segno*. 

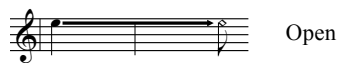
Mute changes occur frequently in the piece, notated as follows:

  Normal mute on / off

  Heavy metal mute on / off

Changes of bow position will occasionally result in physical collision with a mute and a stoppage of sonority (this is always specifically marked in the score). At other times, the bow moves directly onto the bridge, resulting in a loss of tone.

Harmonics (stopped and open) are always notated as fingered. Transitions into and out of harmonic pressure can be quite lengthy, a suspended “hovering” of the string outside of either locked vibration pattern, notated as follows:



There is a progressive *scordatura* within the piece. The subsequent notation always indicates fingering rather than sounding tones.

Measure 92: violoncello II down one semitone

Measure 99: viola I down one semitone

Measure 122: violin II down one semitone (match viola I)

Measure 153: viola II down one semitone

Measure 178: violoncello I down one semitone





19 *sul pont.*  $\text{III}$

*p* *ppp* *pp* *ppp*

*norm.* *p* *ppp* *pp* *sub. ppppp* [*non cresc./dim.*]

*vib.* *3* *5* *sul tasto [warm]* *cantabile* *norm.* *poco a poco molto sul pont.*  $\text{III}$  *[msp]*

*mp* *ppp* *pp* *sub. ppppp* [*non cresc./dim.*]

*3* *5* *norm.* *molto sul pont.* *norm.* *msp [delicate]* *+1*

24 *(sp)* *norm.* *sul pont.*  $\text{III}$

*(ppp)* *poco* *[gentle]*

*msp* *onto the bridge* *poco sp [for clarity]* *1 sempre*  $\text{III}$

*(pppp)* *non dim.* [*non cresc./dim.*]

*(pppp)* *non dim.* *IV* *pppp sempre*

29



*sul tasto poss., molto flautando [hollow]*

**pppp** *sempre*

*molto sul pont.*

**pppp** [poco] *wie ein hauch*

*molto sul pont.*

**pppp** *sempre*

32

*(sul tasto) -----> poco a poco sul pont.*

*quasi sub. p sub. ppp - poco a poco dim.* [coming into focus as a stopped harmonic... ...then gradually shifting between nodes]

*sub. norm. -----> ...onto the bridge*

*sub. ppp* *poco* *pppp*

*poco sul pont.* [sul tasto]

*sub. ppp* *poco*



37

-----> *molto sul pont.* (M)

*quasi sul tasto, cantabile*

(...poco a poco)

*ppp*

*sul tasto* *pp*

*normale [steady]* *pppp* *p*

*sul pont. [for clarity]* *pppp sempre* (M)

42

(M)

*quasi sul tasto, cantabile*

*ppp*

-----> *sul pont. normale* -----> *molto sul pont.* -----> [st poss.]

[flüchtig] *ppp* *pppp sempre*

*molto sul pont.*

*sub. normale* *ppp* *p sub. ppp* *pp* [faltering]

47

*molto sul pont.*

*p*

*mp* sub. *ppp* *pp* *pppp*

*sul pont.* ----- *sul tasto poss.*

*sul tasto poss.*

*pppp*

[wie ein hauch]

*molto sp*

*pp*



50

*normale*

*ppp* [quasi sub.]

*poco*

*ppp*

*II* *ppp*

*II* *poss.* *ppp*

*arco col crine* [al fine]

*seamless*

*sul tasto*

*pp* [hollow]

*ppp*

*sul pont.*