

# **UCLA**

## **Contemporary Music Score Collection**

**Title**

Eschautomata

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# Eschautomata



Ben Zucker

*"Built into each song's melody is a capacity for mutilation that can only emerge when the lyrics are excluded  
(the melody's force is often muted by nonsensical words rattling at the surface)..."*

*Hidden musicians dot the landscape and emerge from the sand with boxy stringed instruments...  
games of musical mutilation last as long as musicians can sustain the song's repetition,  
inventing songs within songs when the need arises."*

Ben Marcus, *Age Of Wire And String*

Songs and dances and patches, patched songs and dancing patches. Recurrence and breakdown and apart.  
What falls apart is capable of reconstruction, not in terms of a fix, but a renewal of the terms of grace, of craft, of build.

The broken-and-repaired is, in fact, the truer state of things than any beginning. The end of the line, the final glimpses and exertions, the accumulation and warping, are the cracks in the voice that make it sing at all in the first place. Acting unfixed, taking actions while unfixed, as the path to realization. A band of the unfixed, or one spiraling mechanism outward and onward.

*"We see that in the organic world, as thought grows dimmer and weaker, grace emerges more brilliantly and decisively:  
But just as a section drawn through two lines suddenly reappears on the other side after passing through infinity;  
or as the image in a concave mirror turns up again right in front of us after dwindling into the distance,  
so grace itself returns when knowledge has as it were gone through an infinity. Grace appears most purely in that  
human form which either has no consciousness or an infinite consciousness. That is, in the puppet or in the god. "*

*"Does that mean", I said in some bewilderment, "that we must eat again of the tree of knowledge  
in order to return to the state of innocence?"*

*"Of course", he said, "but that's the final chapter in the history of the world."*

Heinrich von Kleist, *Über das Marionettentheater* (trans. Iris Parry)

# Preparations:

Each instrument (and player) has a few auxilliary objects modifying performing (and the sound). They should be treated as foreign yet familiar attachments. Substitutes can be determined as necessary if there are concerns about damaging anything.

Alto flute: Small patch of aluminum foil under the lip plate.

Bass clarinet: Aluminum foil over the bell, and low side vent.

Harp: Clothespins and poster tack attached to C2, F2, C3, G3, C4, G5, C5, and G6 strings.  
Aluminum foil woven between the F2-F3 octave (not too loosely).

Violin: Wooden dowel inserted through all strings a few centimeters above the bridge.  
Poster tack on G and A strings just above dowel. E string slightly detuned down.

Cello: Wooden dowel inserted through all strings a few centimeters above the bridge.  
Poster tack on D and A strings just above dowel.

# Additional Notations: (Other occasional techniques described in score as necessary.)

## Winds:



Key click



Rapid, free  
fingering like  
initial notehead



Air noise  
predominant



Overblown



Extreme  
vibrato

## Harp:



Play string with  
nail or pick.



Mute the gliss.  
area with palm



Damp all strings

Harmonics notated where played.

Ossia: if lowest strings unavailable,  
play all 8vb passages an octave up.

## Strings:



Dampen string, no pitch



String overpressure



Ricochet/saltando/bouncing bow effect



Extreme vibrato



"Hammer-on" effect: sharply press down  
on string with finger to produce pitch, then  
release to open string.

Where double-stops are indicated,  
left string is higher note.

# Eschautomata

Ben Zucker  
(2019)

Alto Flute

Bass Clarinet in B $\flat$

Harp

Violin

Violoncello

## Zucker-Eschautomata

2

A. Fl.

**6** **4**

*mp*

B. Cl.

*p*

high squeak

**1** **7** **4**

*f*

*pp*

*mf*

Hp.

*f*

*mp*

*f* *8vb*

Vln.

**6** II

*f*

II/III

*p*

col legno battuto  
(all open strings)

Vc.

*f*

*p*

*4:3*

*7:8*

*7:8*

Zucker-Eschautomata

3

A. Fl.

B. Cl.

Hp.

Vln.

Vc.

*p <> sim. (smorz.)*

*mp*

*(8).1*

*sim. (tongued)*

*arco.*

*mf*

*3:2*

*f*

*5:4*

*(lip bend)*

*fp*

*6:4*

*f*

*4*

*pizz. I*

*knock body of instrument*

*pizz. II*

*7:4*

*6:4*

Zucker-Eschautomata

A. Fl.

B. Cl.

Hp.

Vln.

Vc.

14

**6 4**

**1 8 5 4**

**1 4 6 4**

*mf* *p*

*f*

*f*

*f*

knock on soundboard

*ff*

*5:4*

*5:4*

*3:2*

*8vb*

*ff*

*3:4*

*3:2*

*4:3*

III

III

III

knock body  
of instrument

## Zucker-Eschautomata

5

18

A. Fl.

**6** **4**

*mf*      *mp*      *p*

B. Cl.

**5** **4**

*f*      *p*      *3:2*      *3:2*      *mf*      *fp*      *f*

Hp.

*mf*

*8^vb*      *8^vb*

*3:2*      *3:2*

E<sub>b</sub>

*f*

**5:4**

Vln.

*3:2*      *3:2*

*mp*

**5** **4**

*f*

*3:2* II

**4** **4**

*mp*

*arco.*

Vc.

*5:4*

*mp*

*f*

*5:4*

*5:4*

*5:4*

II

*5:4*

## Zucker-Eschautomata

21 tongue ram

A. Fl.

B. Cl.

Hp.

Vln.

Vc.

**5**

**6**

**5**

**3:2**

**8vb**

**3:2**

I pizz. II III ----- IV +  
mf 3:2

**5**

**6**

**5**

**3:2**

**5:4**

**arco. - chop**

**fp**

**3:2**

**arco.**

**c.l.b.**

**5**

**3:2**

**p**

## Zucker-Eschautomata

7

**A. Fl.** 24 **5** **4**

**B. Cl.** *mf* *fp*  $\Rightarrow$  *mp*

**Hp.** B $\natural$  E $\natural$  *f* *p* *8vb* *f* *8vb* *f* *8vb*

**Vln.** **5** **4** *col legno* *tratto* *c.l.b.* **1** **8** **4** *c.l.t.*

**Vc.** *arco.* I *p* *f* III (arco.) III\* II/III

**whistle tones:**

Zucker-Eschautomata

29

A. Fl.

B. Cl.

Hp.

Vln.

Vc.

**4:3**

**3:2**

**3**

**w**

**5**

**4**

**E♭**

**3:2**

**norm**

**II/III**

**mf**

**III/IV**

**f**

**3:2**

**mf**

**II/III**

**III/IV**

**mf**

## Zucker-Eschautomata

9

A. Fl.

**5**  
3:2

B. Cl.

**4**  
3:2

*mf*

**3:2**

*p*

Hp.

**f**



$\times \infty$

$\phi$

Vln.

**5**  
II/III

**4**  
I/II

*mp*

*f*

(II)

$\dots$

II/III

Vc.

**II/III**

*f*

*fp*

*f*

## Zucker-Eschautomata

38

A. Fl.

B. Cl.

p

Hp.

$\sigma$   
 $8^{vb}$   
mf

$5:4$

$3:2$

$8^{vb}$

Vln.

c.l.b.

$5$   
 $p$

(knock on body of instrument)

(knock on body with pads of fingers)

Vc.

10

The musical score consists of five staves. The top staff features A. Flute and Bass Clarinet. The second staff features Horn (Hp.). The third staff features Violin (Vln.). The bottom staff features Cello (Vc.). Measure 38 starts with a rest for all instruments. The first measure of the section begins with a bass clarinet entry. The section starts with a 1/8 time signature, followed by a 6/4 time signature. Dynamics include piano (p) and forte/pianissimo (fp). The horn part includes performance instructions like 'with voice'. The violin part features rhythmic patterns and dynamic markings (mf, 8vb). The cello part includes performance instructions like '(knock on body with pads of fingers)'. The section concludes with a 10 at the end of the page.

## Zucker-Eschautomata

11

41

A. Fl.

B. Cl.

Hp.

Vln.

Vc.

44

*p*

*l 3:2 l*

*f*

*fp*

*p*

*mf*

*l 3:2 l*

*f p*

*mf*

*B♭*

*f*

*p*

*(8)---J*

*5:4*

*3:2*

*8vb*

*f*

*p*

*pizz. c.l.b. pizz.*

*3:2*

*IV*

*3:2*

*IV*

*5:4*

*arco.*

*mp*

Zucker-Eschautomata

12

Musical score page 12, measures 44-45. The score includes parts for A. Fl., B. Cl., Hp., Vln., and Vc.

**A. Fl. (Measure 44):** Treble clef, key signature of three sharps. Notes include a sixteenth-note cluster, followed by a sixteenth note, a eighth note, a sixteenth note, and a sixteenth note. A bracket indicates a 3:2 ratio. The dynamic is *p*.

**B. Cl. (Measure 44):** Bass clef. Notes include a sixteenth note, a eighth note, a sixteenth note, and a sixteenth note. A bracket indicates a 3:2 ratio. The dynamic is *p*. The dynamic changes to *f* at the end of the measure.

**Hp. (Measure 44):** Treble and bass staves. Key signature of E major (two sharps). Notes include a sixteenth note, a eighth note, a sixteenth note, and a sixteenth note. A bracket indicates a 3:2 ratio. The dynamic is *p*.

**Vln. (Measure 44):** Treble clef. Notes include a sixteenth-note cluster, followed by a sixteenth note, a eighth note, a sixteenth note, and a sixteenth note. A bracket indicates a 3:2 ratio. The dynamic is *p*. The dynamic changes to *spicc.* at the end of the measure.

**Vc. (Measure 44):** Bass clef. Notes include a sixteenth note, a eighth note, a sixteenth note, and a sixteenth note. A bracket indicates a 3:2 ratio. The dynamic is *p*.

**Measure 45:** The score begins with a 3:2 ratio. The dynamic is *p*. The tempo changes to *mp* with a 4:4 time signature. The section continues with a 3:2 ratio, dynamic *p*, and 4:4 time signature. The section concludes with a 5:4 time signature.

## Zucker-Eschautomata

13

49

A. Fl.

B. Cl.

Hp.

Vln.

Vc.

5:4

pp

E♭ A♭ 3:2

A♯

Ab

A♯

mf

$\frac{8}{8}^{\text{b}}$

III/II

3:2

arco.  
III/II

II/III

I

p

53

A. Fl.

B. Cl.

Hp.

Vln.

Vc.

III/IV

The musical score consists of five staves. The top two staves are for woodwind instruments: A. Flute (G clef) and B. Clarinet (Bass clef). Both instruments play sustained notes. The A. Flute's note has a dynamic marking *fp* (fortissimo) with a crescendo line. The B. Clarinet's note has a dynamic marking *pp* (pianissimo) with a decrescendo line. The third staff is for Bassoon (Hp.) in bass clef, featuring a complex rhythmic pattern with various time signatures: 3:2, 8<sup>vb</sup>, 3:2, 5:4, 3:2, 3:2. It includes dynamic markings like *Aflat* and *Asharp*. The bottom two staves are for strings: Violin (Vln.) in G clef and Cello (Vc.) in Bass clef. Both are mostly silent, with short rests. The section is labeled "III/IV".

## Zucker-Eschautomata

15

57

A. Fl.

B. Cl.

Hp.

Vln.

Vc.

pp      mf

pp      mf

## Zucker-Eschautomata

16

60

A. Fl.

B. Cl.

Hp.

Vln.

Vc.

Detailed description: The musical score consists of five staves. The first staff (A. Flute) starts with a rest, followed by a sustained note with a wavy line, dynamic p, and dynamic f. The second staff (Bassoon) has a dynamic f. The third staff (Horn) starts with a dynamic f, followed by a series of notes with a dynamic p, a 3:2 measure, and a dynamic pp. The fourth staff (Violin) has a dynamic ff. The fifth staff (Cello) remains silent throughout the measures shown.

## Zucker-Eschautomata

17

A. Fl. *jet whistle*

B. Cl.

Hp.

Vln. *pizz.*

Vc. *pizz.*

*mp*



## Zucker-Eschautomata

19

A. Fl.

72

*mf*

4

3:2

5

3:2

3:2

4

2

B. Cl.

*mf*

3:2

*fp*

Detailed description: This block contains two staves for woodwind instruments. The top staff is for the Alto Flute (A. Fl.) and the bottom for the Bass Clarinet (B. Cl.). Both staves begin with eighth-note patterns. Measure 19 ends with a dynamic *fp*. Measure 20 begins with a bass clarinet solo. The music includes time signature changes (4/4, 5/4, 3:2, 3:2) and various dynamics like *mf*, *f*, and *fp*.

Hp.

*f*

3:2

C♯

3:2

3:2

E♯

Detailed description: Staff for the Double Bass (Horn). It features sustained notes and slurs. Measures 19 and 20 show rhythmic patterns with 3:2 time signatures. The bassoon (B. Cn.) has a prominent role here, particularly in measure 20 where it plays eighth-note patterns.

Vln.

*fp*

arco. II/III

4

5

6:5

4

p

Vc.

*mp*

*ff*

*p*

2

Detailed description: This block contains two staves for strings. The top staff is for the Violin (Vln.) and the bottom for the Cello (Vc.). The violin has a melodic line with eighth-note patterns, including a dynamic *fp* and a section marked "arco. II/III". The cello provides harmonic support with sustained notes and slurs. The music includes time signature changes (4/4, 5/4, 6:5, 4/4) and dynamics like *ff* and *p*.

## Zucker-Eschautomata

76

A. Fl.  $\frac{2}{4}$   $f$

B. Cl.  $f$   $5:4$   $5:4$   $pp$

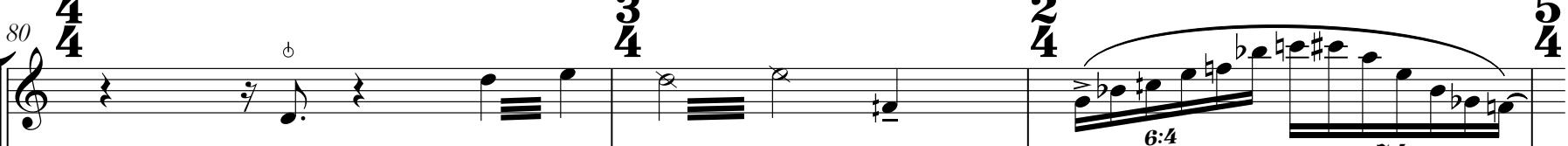
Hp.  $\emptyset$   $mp$   $E_b\ B_b$   $f\ mp$   $p$   $E\ \sharp$   $8vb$

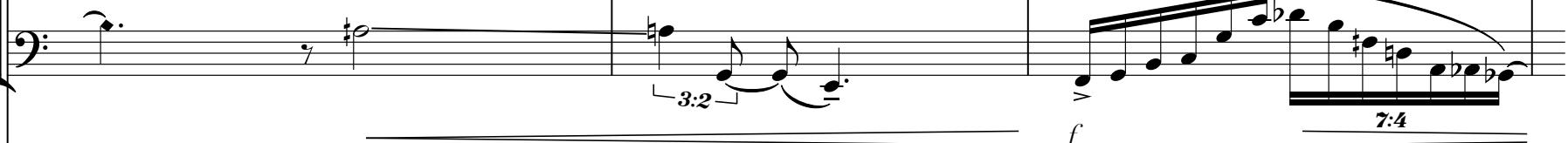
Vln.  $ff$

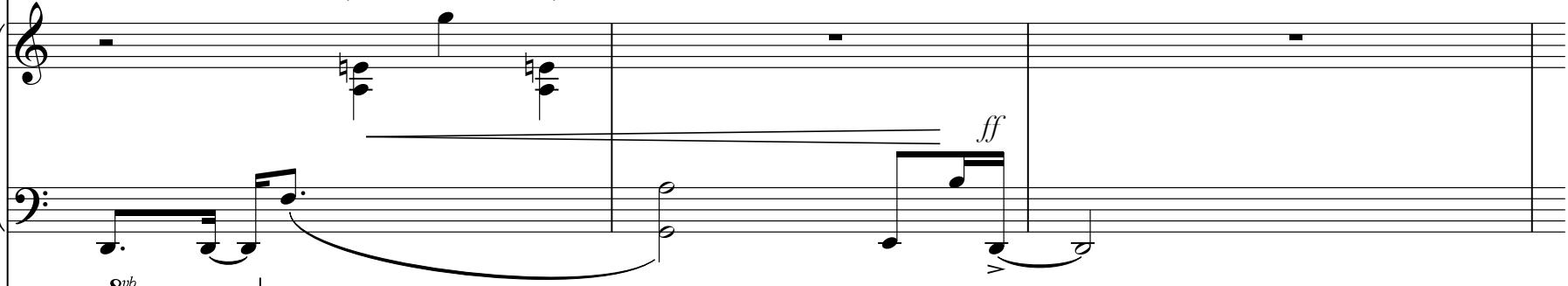
Vc.  $p$   $fp$   $f$   $p$   $3:2$   $mf$

## Zucker-Eschautomata

21

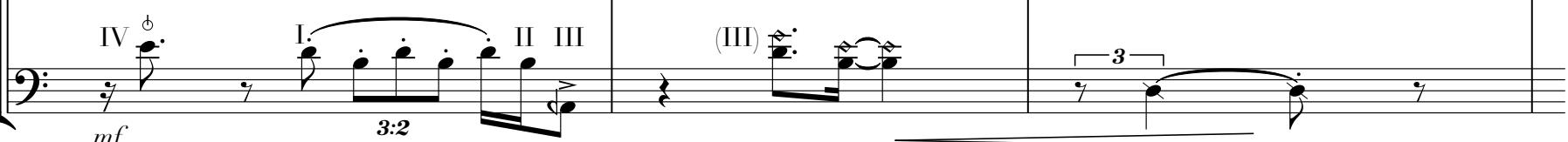
**A. Fl.** 4/4 80 

**B. Cl.** 

**Hp.** 

*8vb*

**Vln.** 4/4 III/IV 

**Vc.** *mf* IV I 3:2 II III (III) 

Zucker-Eschautomata

Musical score for orchestra, page 83, measures 5-8.

**A. Fl.** Measure 5: 5/4 time, dynamic *mp*, 3:2 time signature bracket. Measure 6: 4/4 time, dynamic *fp*. Measure 7: 4/4 time, dynamic *fp*. Measure 8: 4/4 time, dynamic *f*, 6:4 time signature bracket.

**B. Cl.** Measure 5: 3:2 time, dynamic *mp*, *f*. Measure 6: 4/4 time, dynamic *f*. Measure 7: 4/4 time, dynamic *mp*. Measure 8: 4/4 time, dynamic *f*.

**Hp.** Measure 5: 3:2 time, dynamic *f*. Measure 6: 5:4 time, key signature changes to Eb, Ab. Measure 7: 4/4 time, dynamic *p*, *f*. Measure 8: 5:4 time, dynamic *f*. Measure 9: 8vb dynamic.

**Vln.** Measure 5: 5/4 time, dynamic *f*, label I/II. Measure 6: 4/4 time, dynamic *fp*, 3:2 time signature bracket, label II. Measure 7: 4/4 time, dynamic *ff*, 3:2 time signature bracket, label III/IV. Measure 8: 4/4 time, dynamic *ff*.

**Vc.** Measure 5: 5/4 time, dynamic *f*, label IV. Measure 6: 4/4 time, dynamic *ff*, 3:2 time signature bracket. Measure 7: 4/4 time, dynamic *ff*, 3:2 time signature bracket. Measure 8: 4/4 time, dynamic *ff*.

## Zucker-Eschautomata

23

87

A. Fl. **3**  
**4**

B. Cl.

Hp. (knock on soundboard) **3**  
**4**

Vln. **3**  
**4**

Vc. **5**  
**4**

**5**  
**4**

**6**  
**4**

**5**  
**4**

mp

f 3:2

pp

5:4

(knock on soundboard)

mp

A**h**

8**vb**

IV/III

pizz. III

I

II/III 3:2

arco. - flautando

mp 3:2

Zucker-Eschautomata

91

A. Fl.

B. Cl.

Hp.

Vln.

Vc.

5:4 6:4 3:2 1:8 4:4 5:4

*p* *mp* *f* *p*

*p* *3:2* *f* *p*

*f* *p*

*p* *8vb* *p* *8vb*

*5:4* *wavy line* *6:4 II/III* *3:2* *ord.* *III/II* *1:8* *4:4* *f* *spicc.* *5:4*

(III) *f* *p*

## Zucker-Eschautomata

25

95 **5**  
**4**

A. Fl.

B. Cl.

Hp.

Vln.

Vc.

mf

p

5:4

mf

p

E $\sharp$

mf

8 $v_b$

=mf

I

3:2

3:2

3:2

p

arco.

I/II

(pizz.)

arco.

I/II

mf

fp

mf

p

## Zucker-Eschautomata

98

A. Fl.

B. Cl.

Hp.

Vln.

Vc.

26

Dynamic markings:  $p$ ,  $fp$ ,  $mf$ ,  $p$ ,  $mf$ ,  $f$ ,  $mp$ ,  $p$ ,  $3:2$ ,  $pizz.$ ,  $ff$ ,  $mf$ .

Performance instructions:  $\diamond$ ,  $5:4$ ,  $3:2$ ,  $wavy$ ,  $arco$ ,  $I/II$ ,  $IV$ ,  $arco\ II/III$ .

Measure 98: A. Flute (eighth notes), B. Clarinet (wavy line), Bassoon (eighth notes).

Measure 26: Bassoon (wavy line), A. Flute (eighth notes), B. Clarinet (wavy line), Bassoon (eighth notes), Violin (eighth notes), Cello (eighth notes).

## Zucker-Eschautomata

27

102

A. Fl. f jet whistle f

B. Cl. mf

Hp. pizz. 3:2 D<sub>b</sub> 8<sup>vb</sup> 3:2 8<sup>vb</sup>

Vln. pizz. 3:2 I f

Vc. + III/IV fp f II/III ff

## Zucker-Eschautomata

28

107

A. Fl.

**5**

*pp*      **5:4**

**4**

*mp*

(mess with C# key  
to alter pitch & tone)

B. Cl.

*pp*

**3:2**

**3:2**

Hp.

*mf*

**5**

*p*

Vln.

Vc.

*pp*

*p*

Zucker-Eschautomata

29

111

A. Fl.

B. Cl.

Hp.

Vln.

Vc.

decel. bowing

II/III

I

gliss.