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## **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)

♩=50

Alto Flute

Bass Clarinet in Bb

Harp

Violin

Violoncello

5/4 1/8 5/4 5/4 6/4

slap tongue with voice

*f* *p*

*fp* *f* *p*

*mf* *f*

*f* *p* *mf* *p*

II

(as close as possible to bridge, given preparation)

*gliss.*

col legno battuto (all open strings)

Zucker-Eschautomata

A. Fl.  $6/4$   $1/4$   $7/4$   $4/4$

B. Cl. *p* *mf*

Hp. *f* *mp*

Vln.  $6/4$  II/III  $1/4$   $7/4$   $4/4$  *f* *p* *col legno battuto (all open strings)*  $7:8$

Vc.  $4:3$   $4:3$   $4:3$  *f* *p*  $7:8$

Zucker-Eschautomata

3

**A. Fl.**  
10  
*p* <> *sim. (smorz.)*  
*f*  
*fp*

**B. Cl.**  
*mp*  
*sim. (tongued)*  
*fp*  
5:4  
(lip bend)

**Hp.**  
*mf*  
*f*  
8<sup>vb</sup>

**Vln.**  
*mf* 3:2 3:2  
*arco.*  
*f* pizz. I  
3:2 3:2

**Vc.**  
*mf*  
knock body of instrument  
*f* pizz. II  
7:4

1 4 4 6 4

Zucker-Eschautomata

14 **6/4** **1/8** **5/4** **1/4** **6/4**

A. Fl. *f*

B. Cl. *mf* *p* *f* *f*

Hp. *f* *ff* *5:4* *3:2* *8vb*

Vln. *ff* *5:4* *3:4*

Vc. *ff* *3:2* *4:3* *III* *III* *III*

knock on soundboard

knock body of instrument

Detailed description: This musical score is for the piece 'Zucker-Eschautomata'. It features five staves: A. Fl., B. Cl., Hp., Vln., and Vc. The score is divided into four measures. The first measure is in 6/4 time, starting at measure 14. The second measure is in 1/8 time, the third in 5/4 time, and the fourth in 1/4 time, with a 6/4 time signature at the end. The A. Fl. part begins with a forte (*f*) dynamic and includes a trill in the second measure. The B. Cl. part starts with a mezzo-forte (*mf*) dynamic, then piano (*p*), and returns to forte (*f*). The Hp. part includes a forte (*f*) dynamic and a fortissimo (*ff*) dynamic, with a 'knock on soundboard' instruction. The Vln. part features a fortissimo (*ff*) dynamic and includes a 'knock body of instrument' instruction. The Vc. part also features a fortissimo (*ff*) dynamic and includes triplets (*III*). Various time signatures and ratios (e.g., 5:4, 3:2, 4:3) are indicated throughout the score.



Zucker-Eschautomata

5

18

**A. Fl.**  $mf$   $mp$   $p$   $fp$   $f$

**B. Cl.**  $f$   $p$   $mf$   $fp$   $f$

**Hp.**  $mf$   $f$

**Vln.**  $mp$   $f$   $mp$  *arco.*

**Vc.**  $mp$   $f$   $\Pi$

Time signatures:  $\frac{6}{4}$ ,  $\frac{5}{4}$ ,  $\frac{4}{4}$

Tempo markings:  $mf$ ,  $mp$ ,  $p$ ,  $f$ ,  $fp$ ,  $arco.$

Other markings: 3:2, 5:4,  $8^{vb}$ ,  $\Pi$ ,  $\text{Eb}$ ,  $\text{tr}$ ,  $\text{acc}$ ,  $\text{v}$ ,  $\text{fz}$ ,  $\text{mf}$ ,  $\text{p}$ ,  $\text{f}$ ,  $\text{fp}$ ,  $\text{f}$ ,  $\text{mf}$ ,  $\text{mp}$ ,  $\text{p}$ ,  $\text{f}$ ,  $\text{fp}$ ,  $\text{f}$ ,  $\text{mf}$ ,  $\text{mp}$ ,  $\text{p}$ ,  $\text{f}$ ,  $\text{fp}$ ,  $\text{f}$ ,  $\text{mf}$ ,  $\text{mp}$ ,  $\text{p}$ ,  $\text{f}$ ,  $\text{fp}$ ,  $\text{f}$

Zucker-Eschautomata

21

tongue ram

A. Fl.

B. Cl.

Hp.

Vln.

Vc.

5/4

6/4

5/4

*p*

*f*

*f*

*p*

*f*

*p*

*f*

*mp*

*8vb*

*3:2*

*mf*

*pizz.*

*III*

*IV*

*5/4*

*arco. - chop*

*6/4*

*III*

*I*

*5/4*

*mp*

*fp*

*f*

*3:2*

*p*

*3:2*

*5:4*

*f*

*arco.*

*c.l.b.*

*f*

*...*

Detailed description of the musical score: The score is for a piece titled 'Zucker-Eschautomata'. It features five staves: A. Fl., B. Cl., Hp., Vln., and Vc. The piece is marked with a '21' at the beginning. The A. Fl. part includes a 'tongue ram' instruction. The score is divided into three measures by vertical bar lines. The first measure has a 5/4 time signature, the second a 6/4 time signature, and the third a 5/4 time signature. Dynamics range from piano (p) to fortissimo (f). The Vln. part includes 'pizz.' and 'arco. - chop' markings, along with Roman numerals I, II, III, and IV. The Vc. part includes 'arco.' and 'c.l.b.' markings. The Hp. part includes a '3:2' marking and an '8vb' marking. The B. Cl. part includes a '3:2' marking. The A. Fl. part includes a '5:4' marking. The score is written in a key signature of one flat (Bb).

Zucker-Eschautomata

7

24 **5/4** **1/8** **4/4** whistle tones: 

A. Fl. *mf* *fp*

B. Cl. *mf* *fp* *mp* *f* *mp* *8va* *3:2*

Hp. *f* *p* *f* *f* *8vb* *8vb* *8vb*

Vln. **5/4** **1/8** **4/4** *p* *f* *c.l.b.* *c.l.t.*

Vc. *mp* *arco.* *f* *fp* *III* *III\** *II/III*

*col legno tratto*

Zucker-Eschautomata

29  $4:3$

A. Fl. *p* *mp*  $3:2$  3  $5/4$

B. Cl. *mp*  $3:2$  3  $5/4$

Hp. *mp*  $8vb$   $3:2$  Eb

Vln. *mf* *f* *mf*  $3:2$   $5/4$

Vc. *mf*  $+$   $+$  II/III III/IV  $5/4$

Zucker-Eschautomata

9

34 **5/4**

A. Fl. *mf* *p*

B. Cl. *mf*

Hp. *f*

Vln. **5/4** II/III **4/4** I/II *mp* *f*

Vc. *f* *fp* *f*

Hand icon above Hp. staff.

3:2 time signatures are indicated above several notes in the woodwind staves.

Zucker-Eschautomata

38

A. Fl.

B. Cl.

Hp.

Vln.

Vc.

**1**  
**8**

**6**  
**4**

*p*

*fp*

with voice

*p*

*mf*

*mf*

*p*

5

5

5:4

3:2

8<sup>vb</sup>

8<sup>vb</sup>

c.l.b.

(knock on body of instrument)

(knock on body with pads of fingers)

# Zucker-Eschautomata

11

The score consists of five staves:

- A. Fl.:** Treble clef. Starts with a whole rest. At measure 41, a 4/4 time signature appears. The staff contains notes with dynamics *p*, *f*, and *fp*. A 3:2 ratio is indicated over a measure.
- B. Cl.:** Bass clef. Starts with a whole rest. At measure 41, a 4/4 time signature appears. The staff contains notes with dynamics *p*, *mf*, *f*, *p*, and *mf*. A 3:2 ratio is indicated over a measure.
- Hp.:** Grand staff (treble and bass clefs). Contains complex rhythmic patterns. Time signatures include 5:4, 3:2, and 8<sup>vb</sup>. Dynamics include *f*, *p*, and *f*. A B $\flat$  key signature change is shown.
- Vln.:** Treble clef. Contains notes with dynamics *p* and *mf*. Includes markings for *pizz.*, *c.l.b.*, and *pizz.*. Time signatures include 3:2 and 4/4.
- Vc.:** Bass clef. Contains notes with dynamics *mf* and *p*. Includes markings for *pizz.*, *arco.*, and *mp*. Time signatures include 3:2, 4/4, and 5:4.

Zucker-Eschautomata

$\frac{1}{8}$   $\frac{4}{4}$

44

A. Fl.

B. Cl.

Hp.

Vln.

Vc.

*p*, *f*, *mp*, *fp*, *f*, *p*

3:2

with voice

8<sup>vb</sup>

spicc.

arco.

II/III

(II)

(arco.)

pizz.

5:4



Zucker-Eschautomata

13

49

A. Fl. *pp*

B. Cl. *pp*

Hp. *mf*

Vln. *pp* *mp* II/III

Vc. III/II *p*

5:4 Eb Ab 3:2 A# Ab A#

arco. III/II I

Hand symbols: Hand on left hand (Vc.), Hand on right hand (Hp.).

Zucker-Eschautomata

53

A. Fl.

B. Cl.

Hp.

Vln.

Vc.

*fp*

*fp*

*pp*

*Ab*

*A#*

*3:2*

*5:4*

*3:2*

*3:2*

*III/IV*

Zucker-Eschautomata

15

57

A. Fl.

B. Cl.

Hp.

Vln.

Vc.

*pp*

*mf*

*f*

*8<sup>vb</sup>*

Zucker-Eschautomata

60

A. Fl. *p* *f* *pp*

B. Cl. *f* *pp*

Hp. *f* *p* *f* *p* *3:2* *3:2* *8<sup>vb</sup>* *8<sup>vb</sup>*

Vln. *f* *f* *3*

Vc. *f*

Zucker-Esautomata

17

64

A. Fl. *f* jet whistle *pp*

B. Cl.

Hp. *p* *5:4*

Vln. *pizz.* *3:2* *3*

Vc. *pizz.* *3:2* *5:4* *mp*

Detailed description of the musical score: The score is for page 17 of 'Zucker-Esautomata'. It features five staves: A. Fl., B. Cl., Hp., Vln., and Vc. The A. Fl. part begins at measure 64 with a 'jet whistle' effect, marked *f*. It includes complex rhythmic patterns with 3:2 and 5:4 time signatures, a dense tremolo-like passage, and a *pp* section. The B. Cl. part is mostly silent. The Hp. part has a *p* dynamic and a 5:4 time signature in the final measure. The Vln. part is marked *pizz.* and features complex rhythmic patterns with 3:2 and 3 time signatures. The Vc. part is also marked *pizz.* and includes 3:2 and 5:4 time signatures, ending with a *mp* dynamic.

Zucker-Eschautomata

68

A. Fl.

B. Cl.

3/4

pp

pp

Hp.

E $\flat$

B $\natural$

mf

8<sup>vb</sup>

3:2

8<sup>vb</sup>

Vln.

arco.

mf

f

mp

III/IV

III/IV

I/II

3/4

IV/III

IV I/II

II

spic.

f

Vc.

clb.

p

f

mp

III

II/III

III/II

5:4

5:4

3:2

f

Zucker-Eschautomata

19

72

A. Fl. *mf*  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{2}{4}$

B. Cl. *mf*  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{2}{4}$  *fp*

Hp. *f*  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $C^\#$   $E^\flat$

Vln. *fp*  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{6}{5}$   $\frac{4}{4}$   $\frac{2}{4}$  *ff* *p*

Vc. *mp*  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{6}{5}$   $\frac{4}{4}$   $\frac{2}{4}$  *ff* *p* arco. II/III

Zucker-Eschautomata

76

A. Fl.  $f$   $mp$   $f$   $mp$

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

Hp.  $mp$   $3:2$   $f$   $mp$   $p$   $E_b$   $B_b$   $8^{vb}$

Vln.  $ff$   $p$   $f$   $mf$

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



Zucker-Esautomata

21

A. Fl.  $80$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{5}{4}$   $f$   $6:4$   $7:4$

B. Cl.  $f$   $6:4$   $7:4$

Hp.  $3:2$   $ff$   $8^{vb}$

Vln.  $\frac{4}{4}$  III/IV  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{5}{4}$   $fff$

Vc.  $mf$   $3:2$   $ff$   $3$

Zucker-Eschautomata

83 **5/4** **4/4** **3/4**

A. Fl. *mp* *fp* *fp* *f* *6:4*

B. Cl. *mp* *f* *fp* *f* *mp* *f*

Hp. *f* *3:2* *3:2* *5:4* *E<sub>b</sub>* *A<sub>b</sub>* *p* *f* *5:4* *8<sup>vb</sup>.....*

Vln. **5/4** **4/4** **3/4** *f* *I/II* *3:2* *fp* *ff* *3:2*

Vc. *f* *IV* *III/IV* *3:2*

Detailed description: This page of a musical score for 'Zucker-Eschautomata' covers measures 83 to 86. The score is arranged in four systems. The first system contains the parts for Alto Flute (A. Fl.) and Bass Clarinet (B. Cl.). The second system contains the Harp (Hp.) part, which includes a hand icon and various rhythmic markings. The third system contains the Violin (Vln.) and Violoncello (Vc.) parts, with the Vc. part including figured bass notation. The time signature changes from 5/4 to 4/4 to 3/4. Dynamic markings include *mp*, *f*, *fp*, *p*, and *ff*. Rhythmic markings include *3:2*, *5:4*, and *6:4*. The Vc. part features a wavy line in measure 86. The page number 83 is in the top left corner.

Zucker-Eschautomata

23

87 **3/4** **5/4** **6/4** **5/4**

A. Fl. *mp* *f* *pp*

B. Cl. *mp*

Hp. (knock on soundboard) *mp* *Al* *8<sup>vb</sup>*

Vln. **3/4** **5/4** **6/4** **5/4** *mp* *arco - flautando*

Vc. *mp* *pizz.* *III* *I* *II/III* *3:2*

Zucker-Eschautomata

91 **5/4** **6/4** **1/8** **4/4** **5/4**

A. Fl. *mp* *f* *p*

B. Cl. *p* *f* *p*

Hp. *f* *p*

Vln. *f*

Vc. *mp* *f* *f* *p*

III ord. III/II spicc.

8<sup>vb</sup>

Zucker-Esautomata

25

95 **5/4**

A. Fl. *mf* *p* 5:4

B. Cl. *mf* *p* 5:4

Hp. *mf* 3:2 3:2 *8vb*

Vln. *mf* *p* arco. I/II

Vc. *mf* *fp* *mf* *p* (pizz.) arco. I/II

Zucker-Eschautomata

98

A. Fl. *p* *fp*  $\frac{5:4$   $\frac{4}{4}$   $\frac{3:2$

B. Cl. *mf* *p*

Hp. *p* *mf* (8)  $8^{vb}$   $E_b$   $8^{vb}$

Vln. *mf* *f* *mp* c.l.b. arco I/II  $\frac{4}{4}$

Vc. *mf* clb.  $\frac{3:2$  pizz.  $IV$  arco II/III *ff* *mf*

Detailed description of the musical score: The score is for measures 98-26. It features five staves: A. Fl., B. Cl., Hp., Vln., and Vc. The A. Fl. part starts with a treble clef and a key signature of one flat. It includes dynamics *p* and *fp*, a 5:4 time signature, and a 4/4 time signature. The B. Cl. part starts with a bass clef and a key signature of one flat. It includes dynamics *mf* and *p*. The Hp. part consists of two staves (treble and bass). The bass staff includes an 8va marking and an Eb note. The Vln. part starts with a treble clef and a key signature of one flat. It includes dynamics *mf*, *f*, and *mp*, and markings for c.l.b. and arco I/II. The Vc. part starts with a bass clef and a key signature of one flat. It includes dynamics *mf*, *p*, and *ff*, and markings for clb., pizz., and arco II/III. There are various musical notations such as slurs, ties, and articulation marks throughout the score.

Zucker-Eschautomata

27

102

A. Fl. jet whistle *f* 3 *f* *f*

B. Cl. *mf*

Hp. *mf* *p* 3:2 *8vb* *8vb*

Vln. pizz. I *p* *f* II/III 3:2

Vc. III/IV *fp* *f* *ff*

Detailed description of the musical score: The score is for measures 102-105. The A. Fl. part starts with a tremolo in measure 102, followed by a triplet of eighth notes in measure 103, and a melodic line in measure 104. The B. Cl. part has a melodic line in measure 102 and rests in the following measures. The Hp. part features a 3:2 ratio in the bass line in measures 102 and 104, and a hand icon in measure 104. The Vln. part has a pizzicato section in measure 102, followed by a melodic line in measure 104. The Vc. part has a melodic line in measure 102 and a 3:2 ratio in measure 104. Dynamics range from *fp* to *ff*.

Zucker-Eschautomata

107

**5**  
**4**

**4**  
**4**

A. Fl.

B. Cl.

Hp.

Vln.

Vc.

*pp*

*5:4*

*3:2*

*pp*

*3:2*

*mp*

*pp*

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

*mf*

*p*

*pp*

*p*



Zucker-Eschautomata

29

111

A. Fl.

B. Cl.

Hp.

Vln.

Vc.

5:4 5:4 5:4

*mf* *p*

*mp*

deccel. bowing

II/III

I

gliss.