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If that was the answer, was there a question?

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Score

If that was the answer, was there a question?

Lazar Liebenberg

From Alban Berg's Three Pieces for Orchestra (1915)

April 2020

Performance directions

Instrument list:

Alto flute : Bass flute
Oboe : Cor Anglais
Clarinet in Bb : Bass Clarinet in Bb

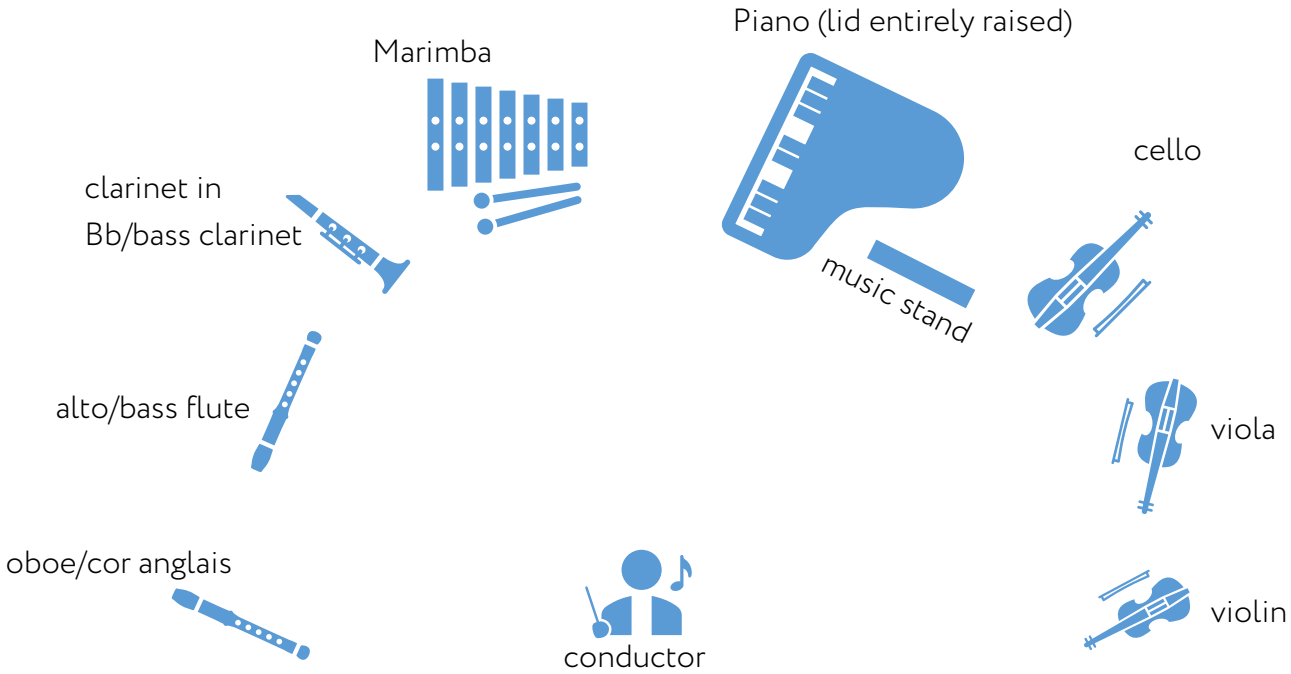
Marimba
- Soft mallets
- Hard mallets
- Bow

Piano (Lid entirely raised)

Violin
Viola
Cello

Conductor

Stage layout:



Choreography (for woodwinds only)

Before the performance please place the duplicate page in your part (indicated below) on the music stand by the piano.

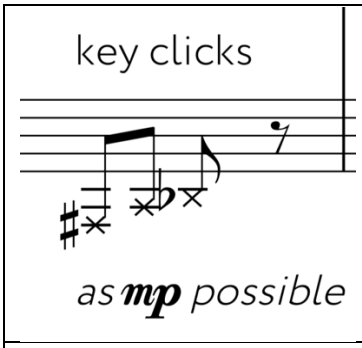
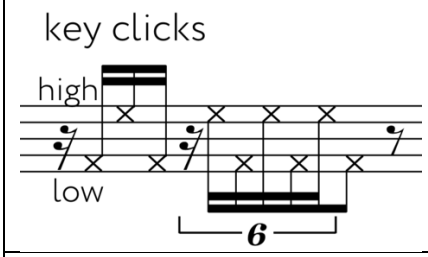
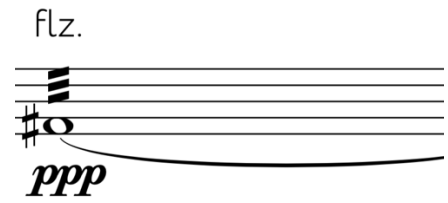
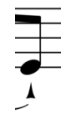
Oboe/Cor Anglais	– 2
Clarinet in Bb/Bass clarinet	– 3
Alto/Bass Flute	– 3

For convenience they should be in this order; with the Ob./C.A. part at the top, the Cl./B.cl. part below and the A.fl./B.fl. at the bottom.

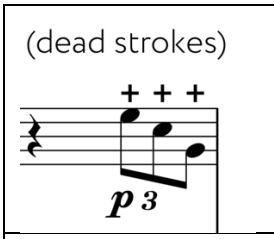
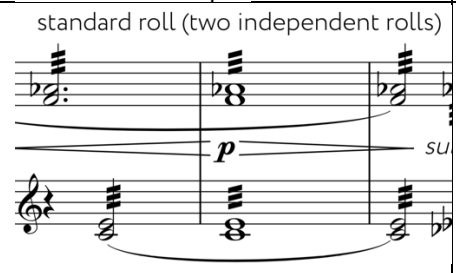
At a unique point in every woodwind part, there is an instruction to stand and make your way to the piano. Please see the table below if you cannot find this instruction in your part. At this instruction please stand and make your way to the empty music stand positioned besides the piano. Your music should be awaiting you. Perform, as much as possible, directly into the body of the piano. At the passages marked **ad libitum**, playing into the piano is more important than staying in time with the conductor and they will follow you. Nevertheless, attempt to stay in time throughout, this is an indication of priorities, not licence to improvise.

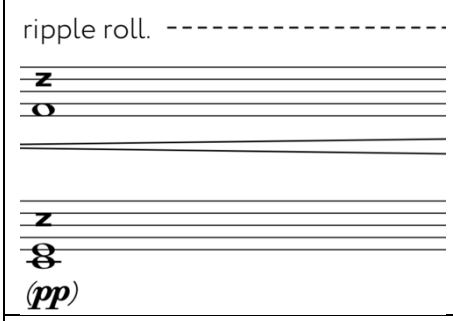
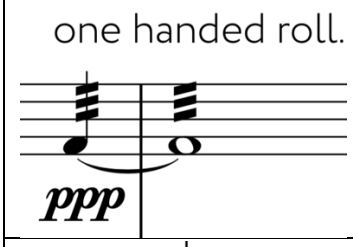
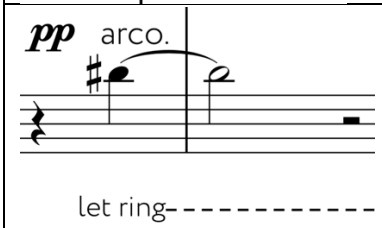
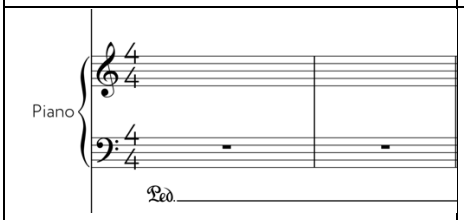
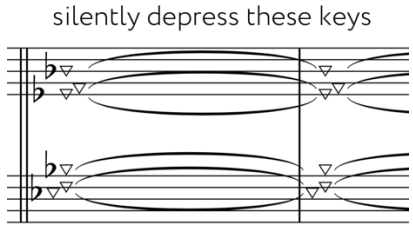
Instrument	Bar	Direction
	1 – 21	Tutti
Cor Anglais	22 – 29	Walk to soloist music stand
	30 – 53	Solo
	54 – 57	Return to seat
Clarinet	58 – 65	Walk to soloist music stand
	66 – 80	Solo
	81 – 83	Return to seat
Bass Flute	84 – 94	Walk to soloist music stand
	95 – 119	Solo
	120	Return to seat

Notation – Woodwinds

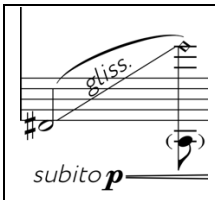
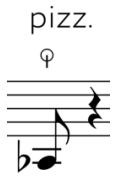
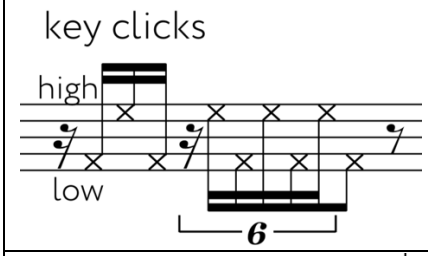
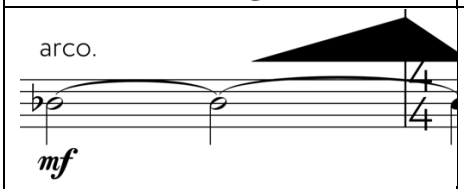
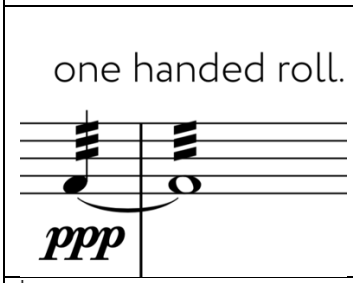
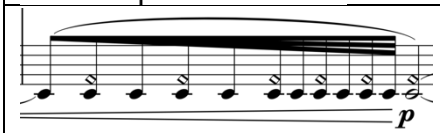
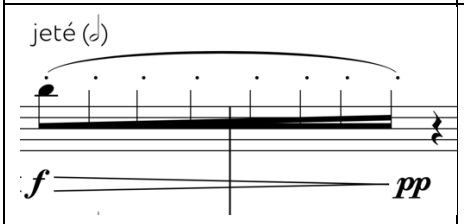
	Text instruction/x notehead	Depress the notated key while blowing no air through the instrument to create a dry, percussive sound. Minimal pitch will come through.
	x notehead	Similar to above however pitch is unimportant. In rehearsals find the best keys to create a loud, focused sound of an indeterminate high and low pitch.
	Three parallel lines	Flutter-tongue. The instruction 'ord.' to cancel.
	Spiccato	As short as possible with a slight accent.

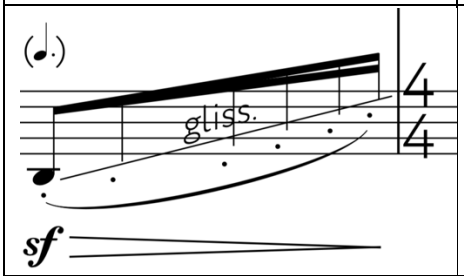
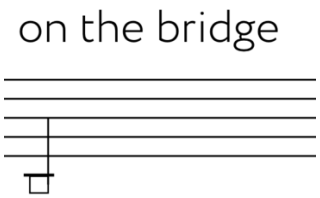
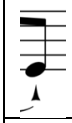
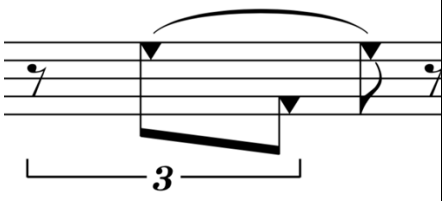
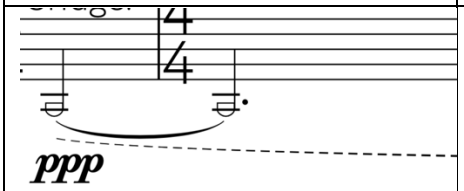
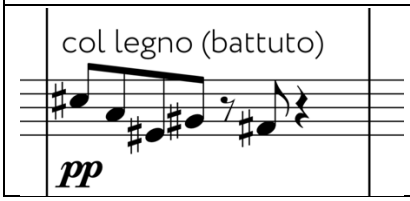
Notation – Marimba and Piano

	Crosses above the notehead	Deaden note by keeping the mallet firmly pressed against the tone bars after striking.
	Text instruction/3 parallel lines	3 types of rolls are utilised for the marimba. The use of three slashes through the stem of any note indicates an unmetered roll. The ultimate goal of the standard roll is to create a steady sustained sound therefore the speed of the roll at the performer's discretion.

	Text instruction/z symbol.	A ripple roll is a way to use all four mallets "quasi independently". The goal of this technique is to create a more open texture to the sound.
	Text instructions/3 parallel lines	Single mallet roll. A perfectly sustained sound is not expected with the aim rather to create a semi sustained sound with subtle beating.
	Text instruction	Bow the tone bars. Maintain bow pressure throughout the notated value however at the end of the note do not dampen but allow to ring as far as possible.
	Pedal notation under rests	Much of this piece is constructed around resonances in the piano. Follow the pedal markings closely as they intentionally correspond to other parts activation notes.
	Downward facing triangle notehead	Silently depress the keys so that these specific strings are not dampened and free to resonate. As no attack will occur, depressing the keys at the notate rhythmic location is not paramount and the pianist is free to deploy their own strategies for most effectively depressing all the keys as silently as possible.

Notation – Strings

	Glissando line up to a harmonic	Finger the F# (in this example) and gradually slide your left hand up the neck while decreasing the finger pressure until reaching the harmonic. Allow the harmonic to briefly speak but do not linger for long.
	Circular symbol with vertical line	Bartok pizzicato. Pluck the string with enough force to catch the fingerboard on it's release.
	x notehead	Similar to above however pitch is unimportant. In rehearsals find the best keys to create a loud, focused sound of an indeterminate high and low pitch.
	Black wedge	Overpressure. Draw the bow over the string with increasing pressure so it distorts the vibrating string. The pressure should vaguely follow the shape of the wedge.
	Text instructions/3 parallel lines	Single mallet roll. A perfectly sustained sound is not expected with the aim rather to create a semi sustained sound with subtle beating.
	Feathered harmonic trill	Alternate between the stopped C and the artificial harmonic, gradually increasing in speed (and dynamic) until reaching a harmonic trill and then settling back on the harmonic.
	Jeté	Should be performed with a downbow. Strongly accent the first note and then allow the bow to bounce or skip along the string with attacks increasing in frequency and

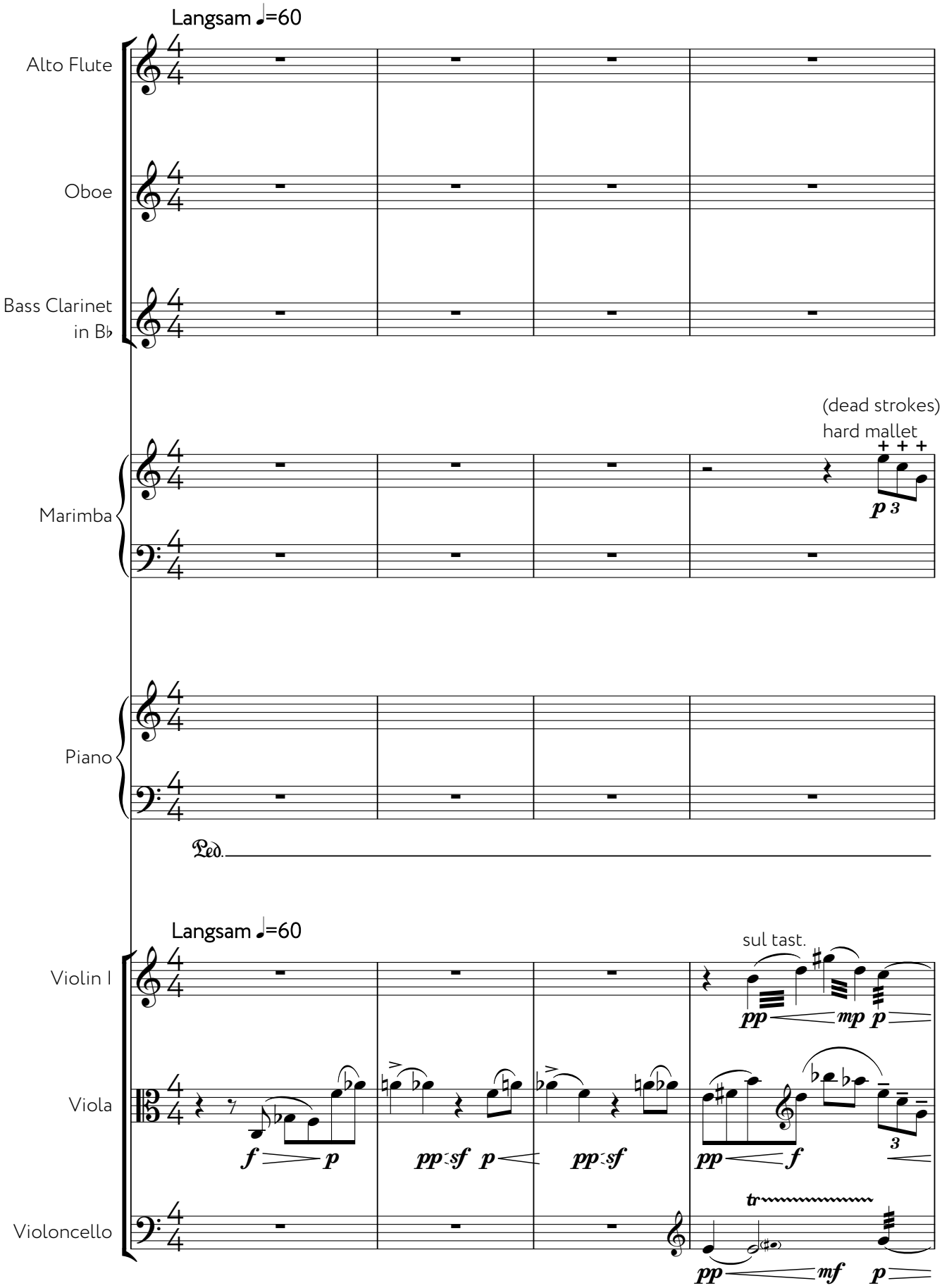
		decreasing in volume towards the tip. Note the prefixed rhythmic duration.
		A variation on above. Begin the jeté on the notated D before sliding the left hand up the fingerboard while bouncing the bow across the string.
	Square notehead (abbreviated to o.t.b.)	Bow as directly on the bridge as possible creating an unpitched scratching sound. Occasional pitch created in error as the bow slips of the bridge is permissible.
	Spiccato	As short as possible with a slight accent.
	Downward facing triangle noteheads	Percussive sound using the bow. For the high sound, allow the bow to just catch the string while, for the low sound, only let the bow make contact with the body of the instrument.
	Semicircle noteheads	Bow molto sul pont on open strings while muting string with one's thumb under the string, at the bridge. This should create a soft, scratching, pitchless sound. Keeping a consistent bow speed, when a regular circular note head occurs, release the thumb from the string to allow the string to briefly vibrate before re-muting the string at the subsequent return of the semi-circular notehead.
	Text instructions	Bounce the wood of the bow against the string.

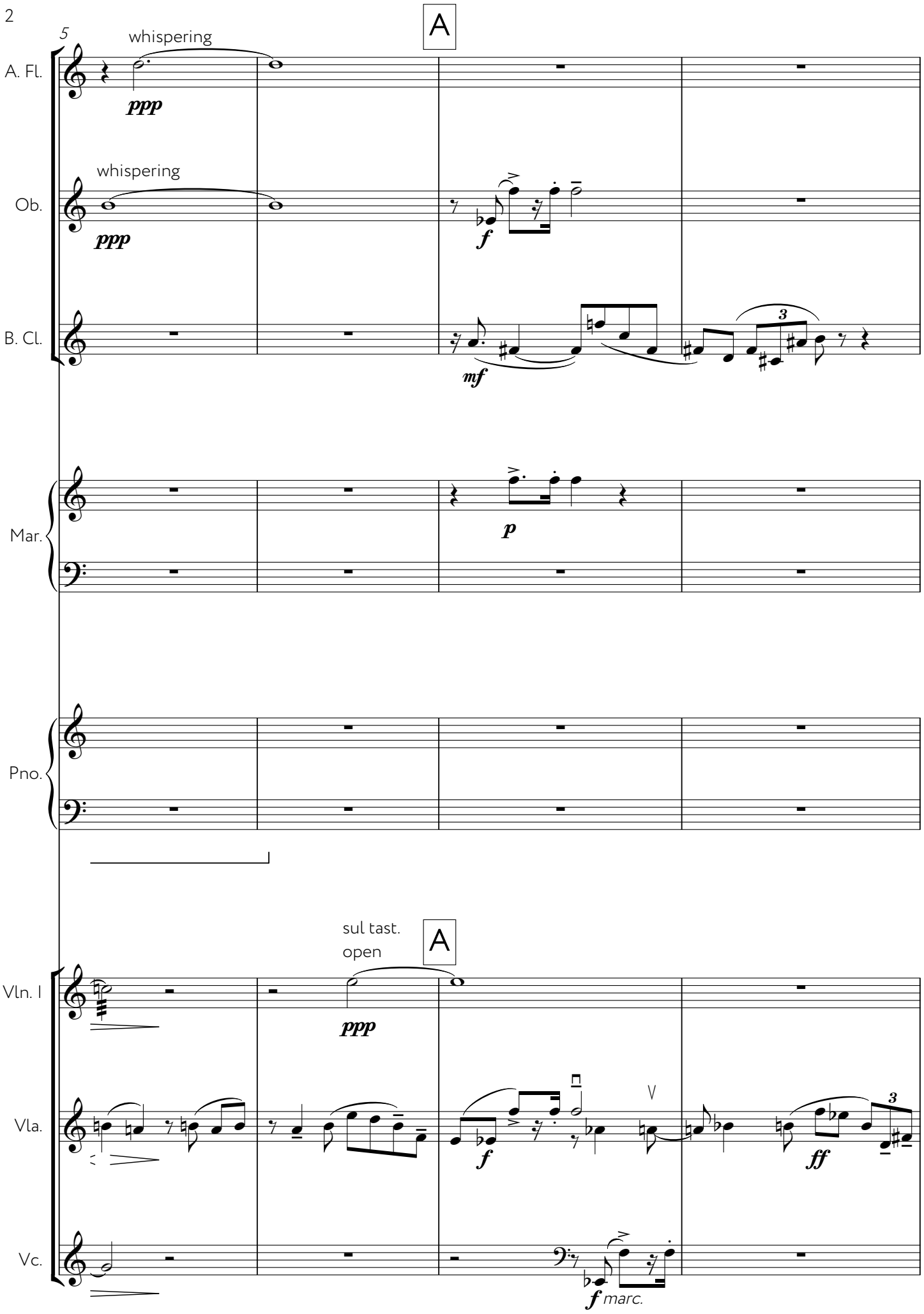
Transposing Score

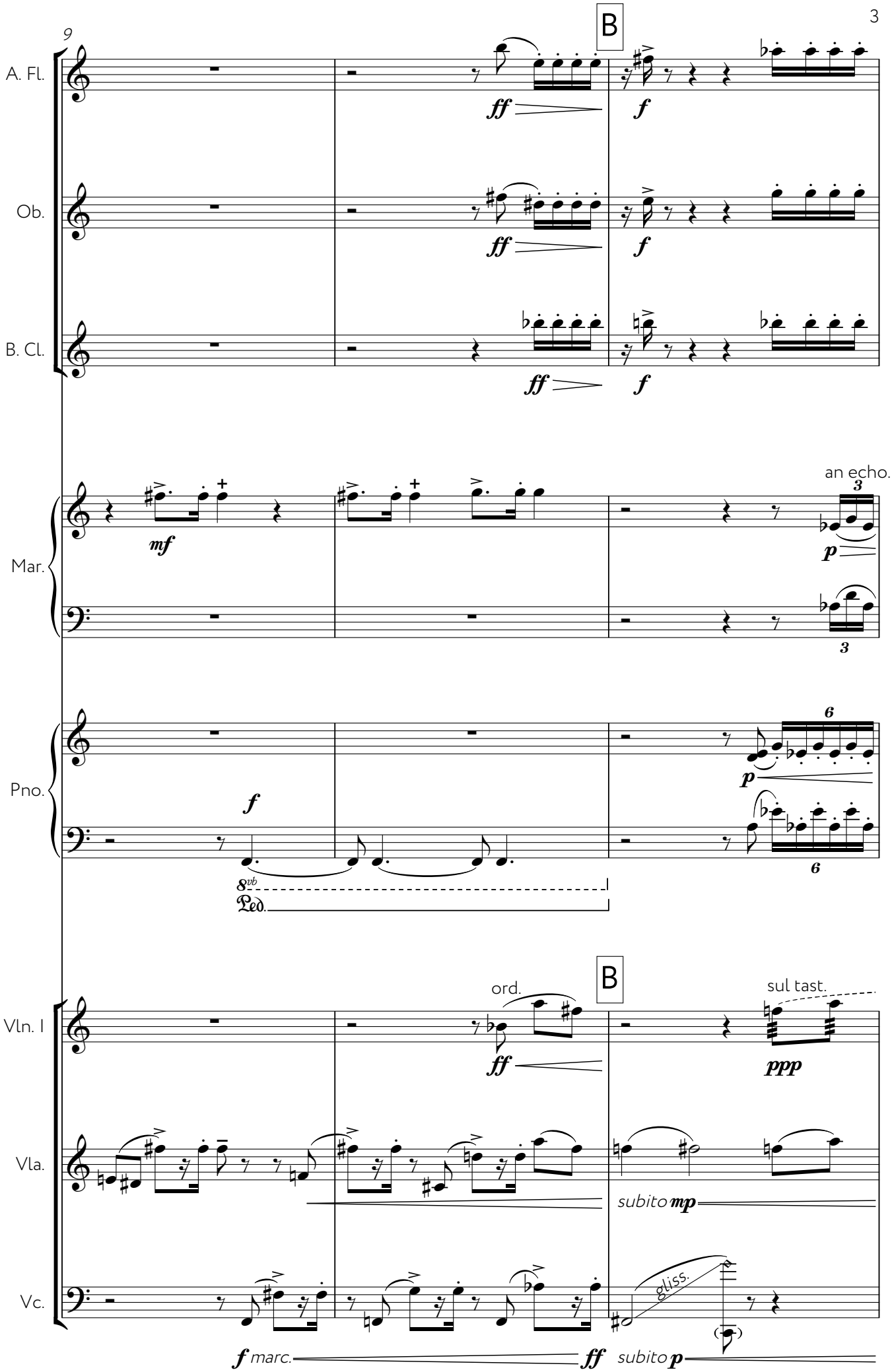
If that was the answer, was there a question?

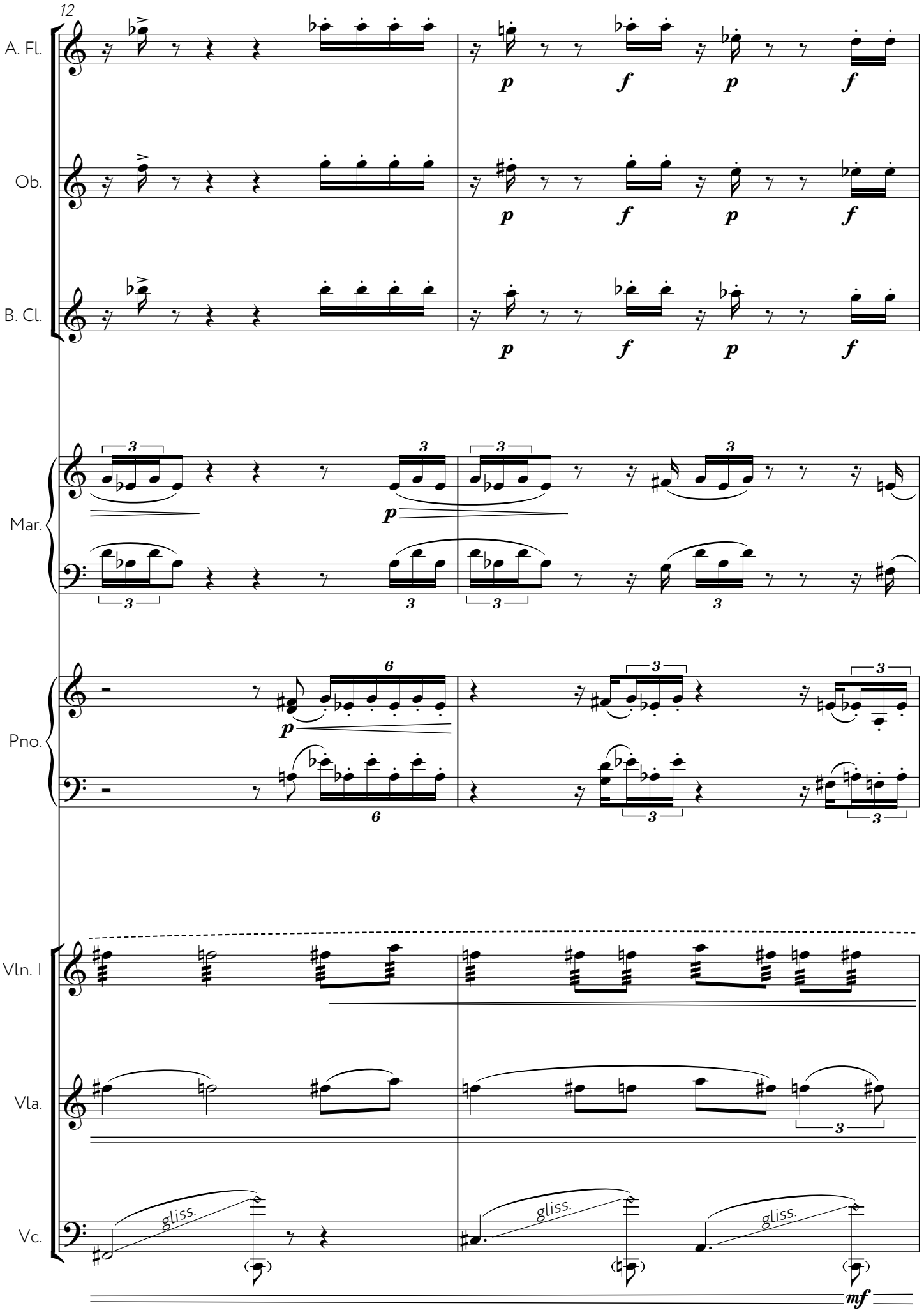
Alban Berg

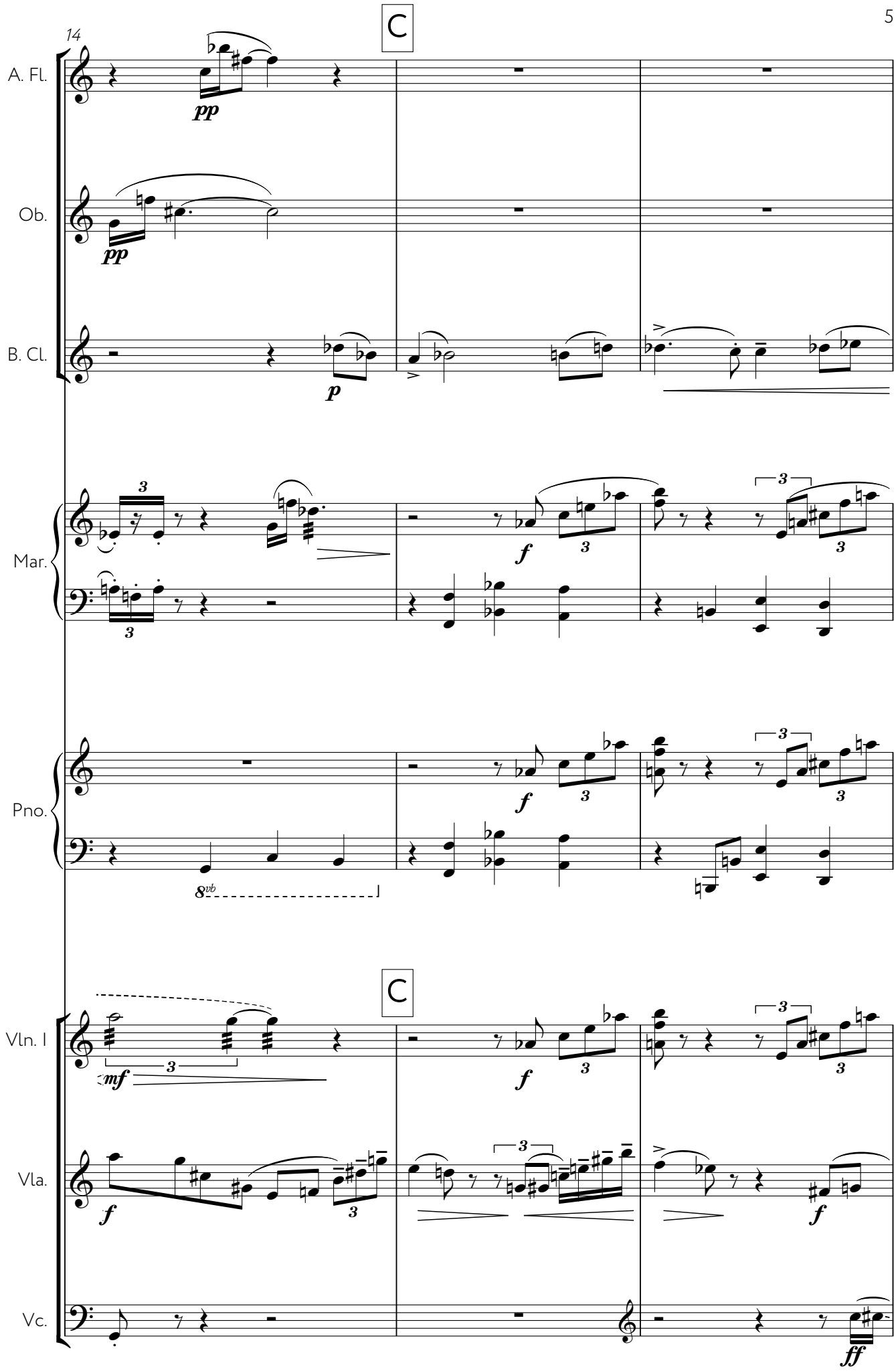
Lazar Liebenberg

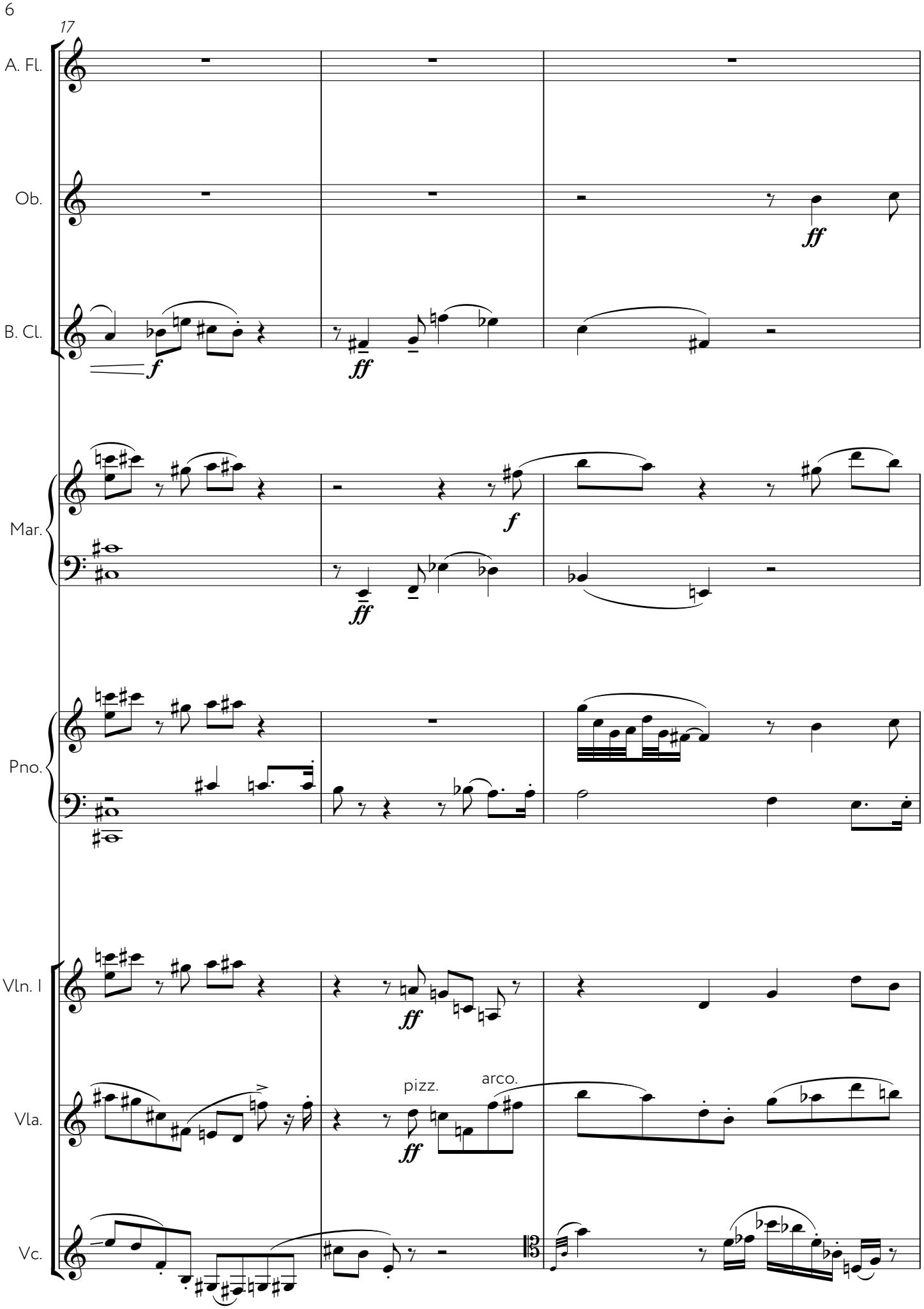


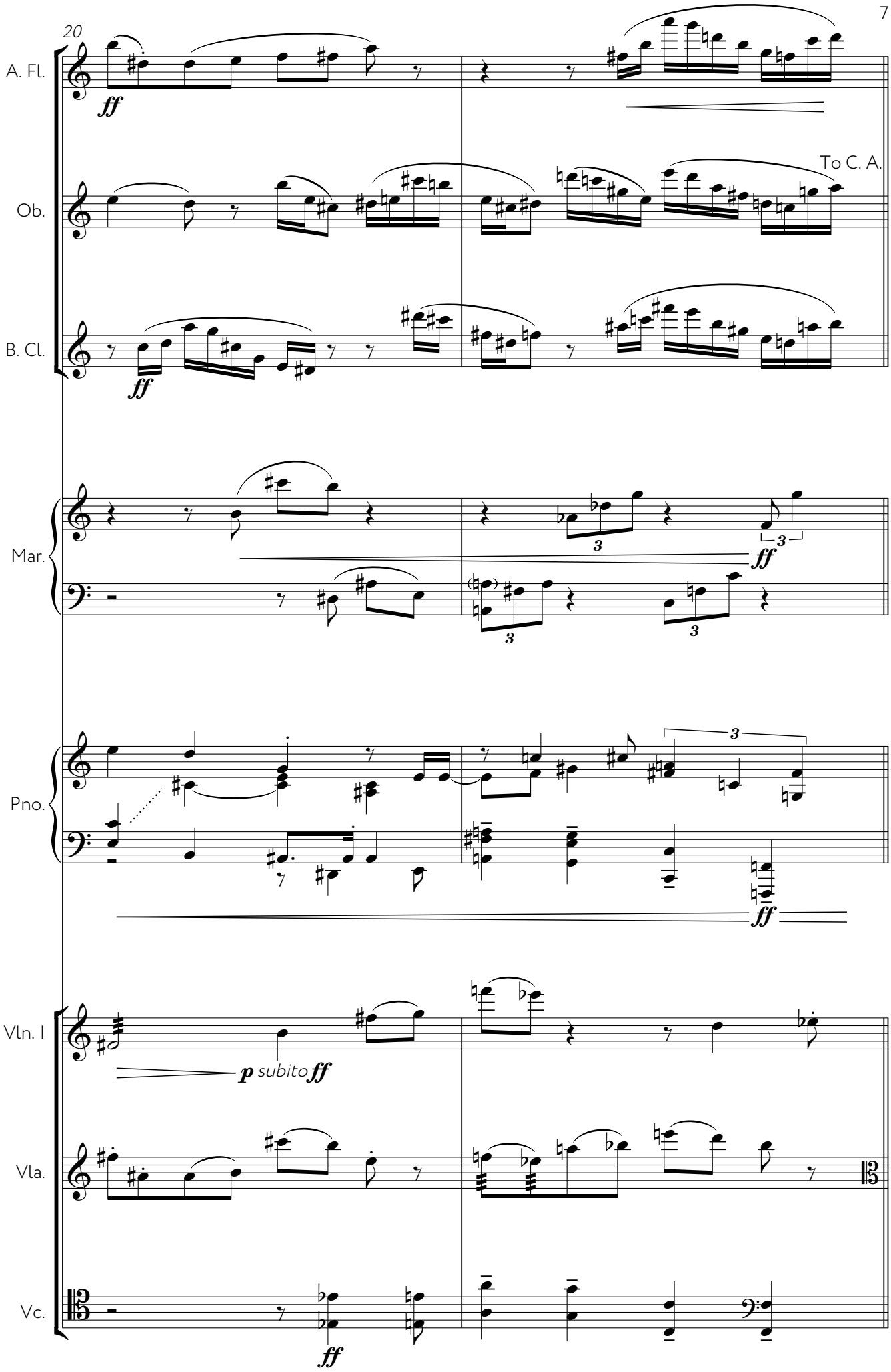

5
A
whispering
A. Fl.
ppp
whispering
Ob.
ppp
f
B. Cl.
mf
3
Mar.
p
Pno.
sul tast.
open
A
Vln. I
ppp
Vla.
f
ff
3
Vc.
f marc.

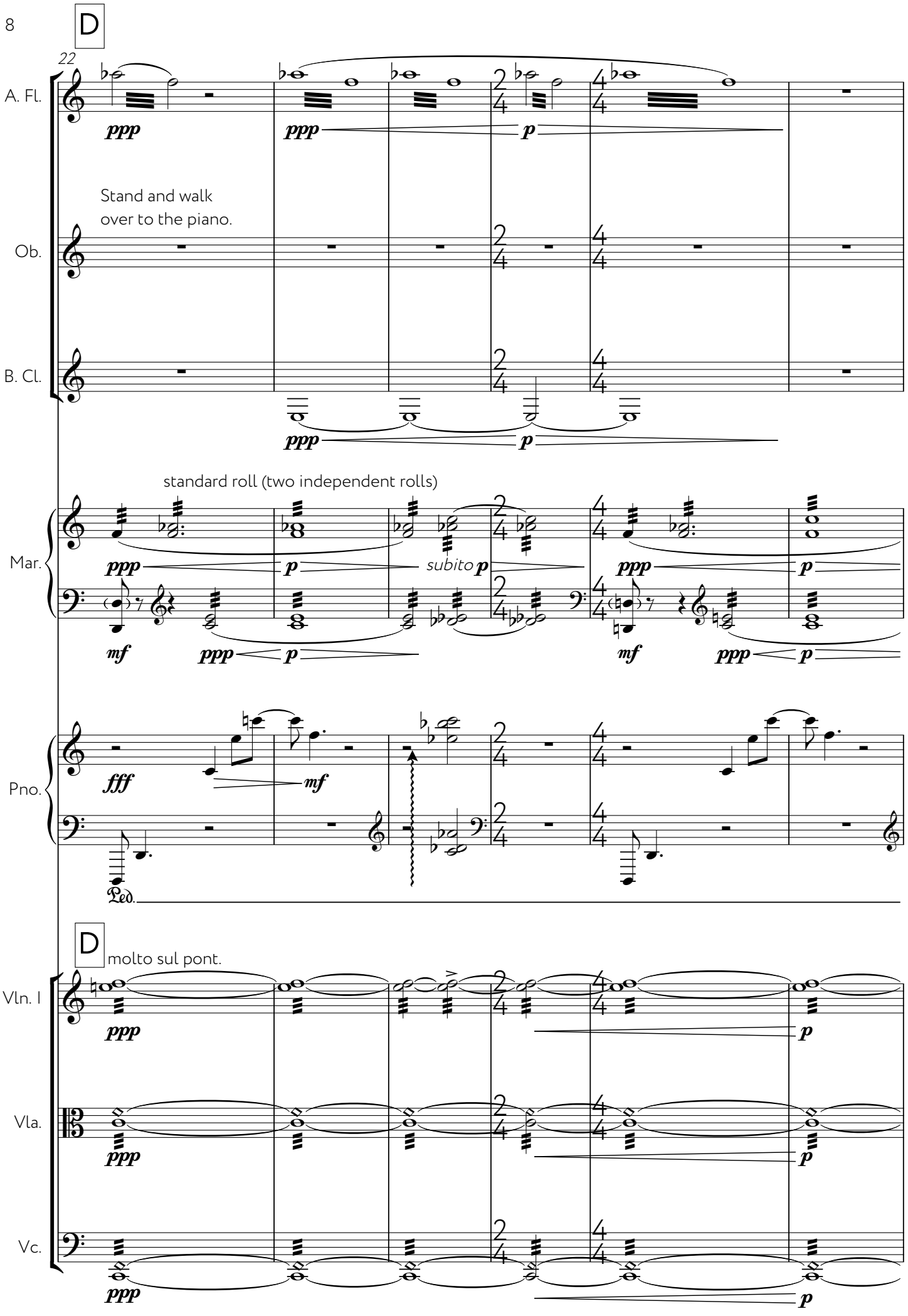

9
B
A. Fl.
Ob.
B. Cl.
ff
f
Mar.
mf
an echo.
p
3
Pno.
6
8vb
Ped.
ord.
sul tast.
Vln. I
ppp
Vla.
subito mp
Vc.
gliss.
f marc.
subito p

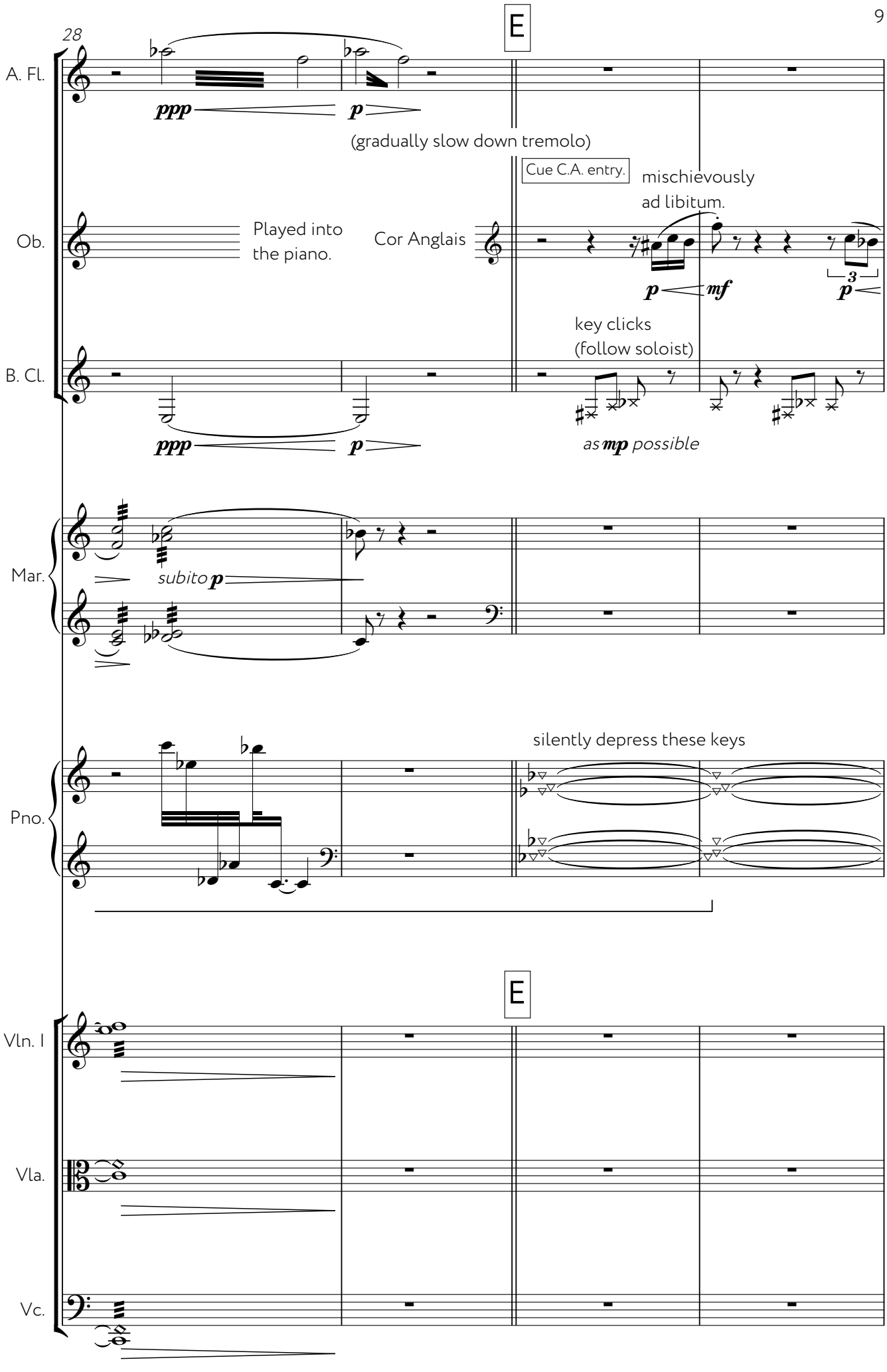

12
A. Fl.
Ob.
B. Cl.
Mar.
Pno.
Vln. I
Vla.
Vc.
p
f
mf
gliss.

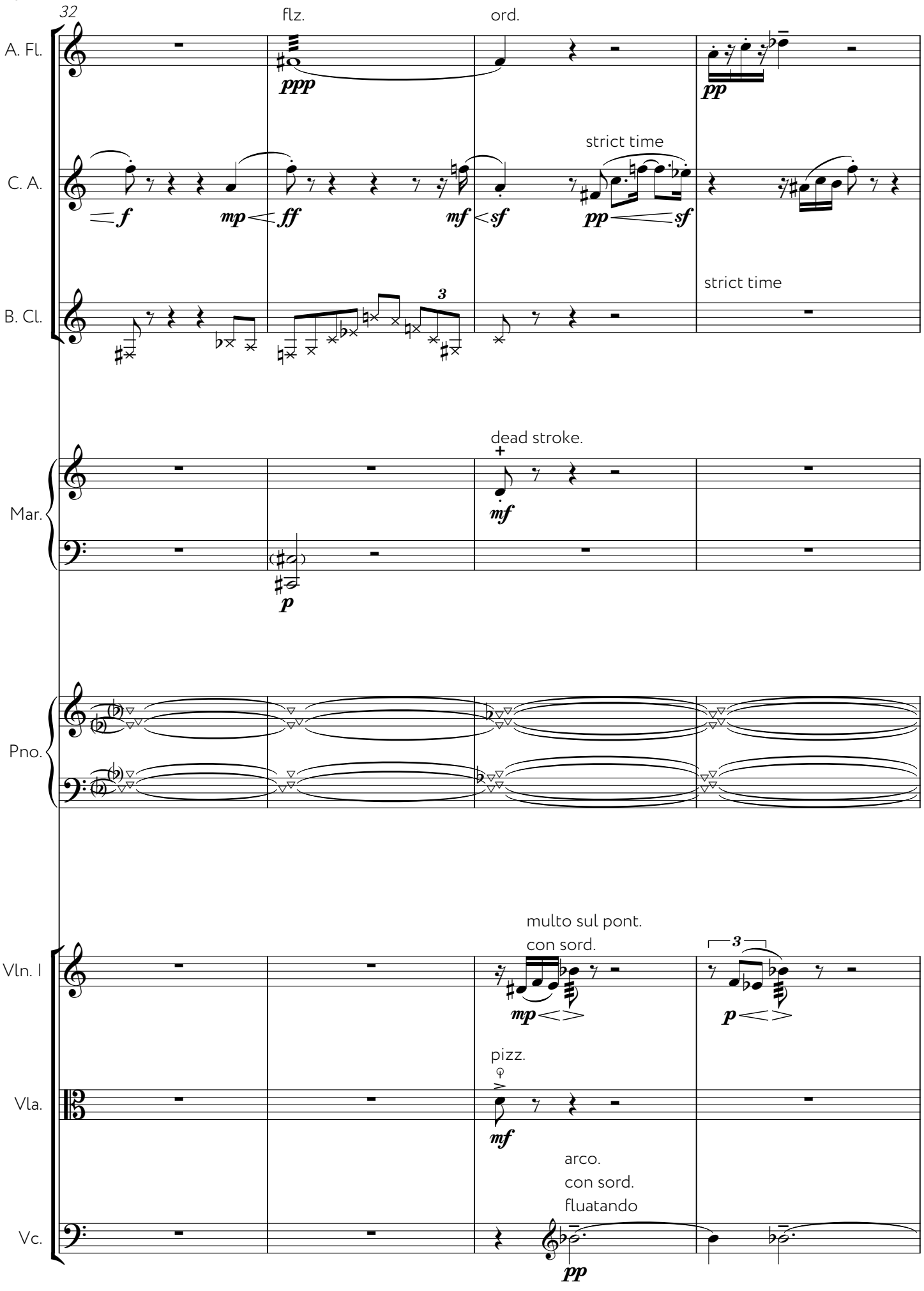

14
C
A. Fl.
pp
Ob.
pp
B. Cl.
p
Mar.
f
Pno.
f
8vb
C
Vln. I
mf
f
Vla.
f
f
Vc.
ff

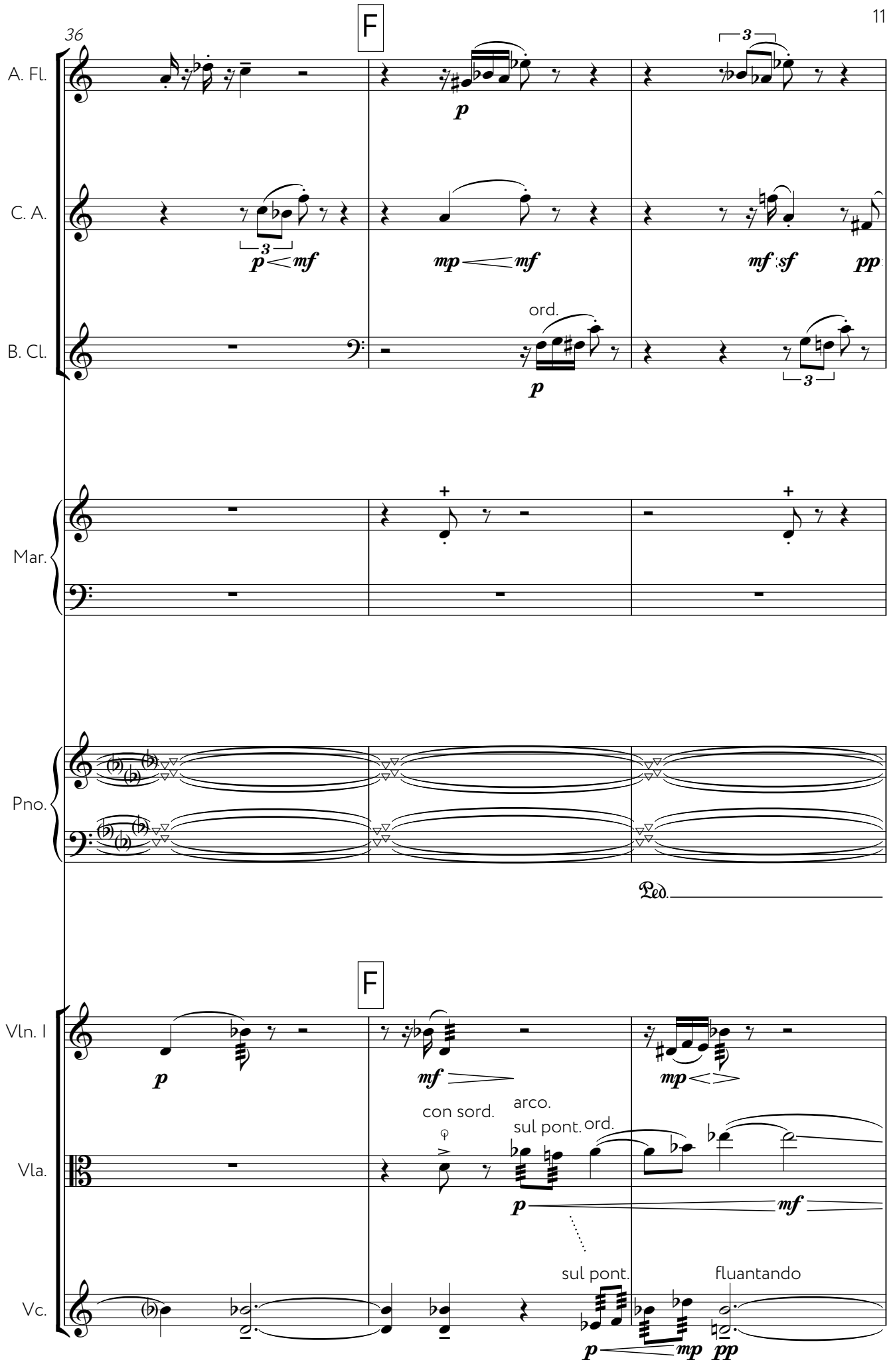

17
A. Fl.
Ob.
B. Cl.
Mar.
Pno.
Vln. I
Vla.
Vc.
pizz.
arco.

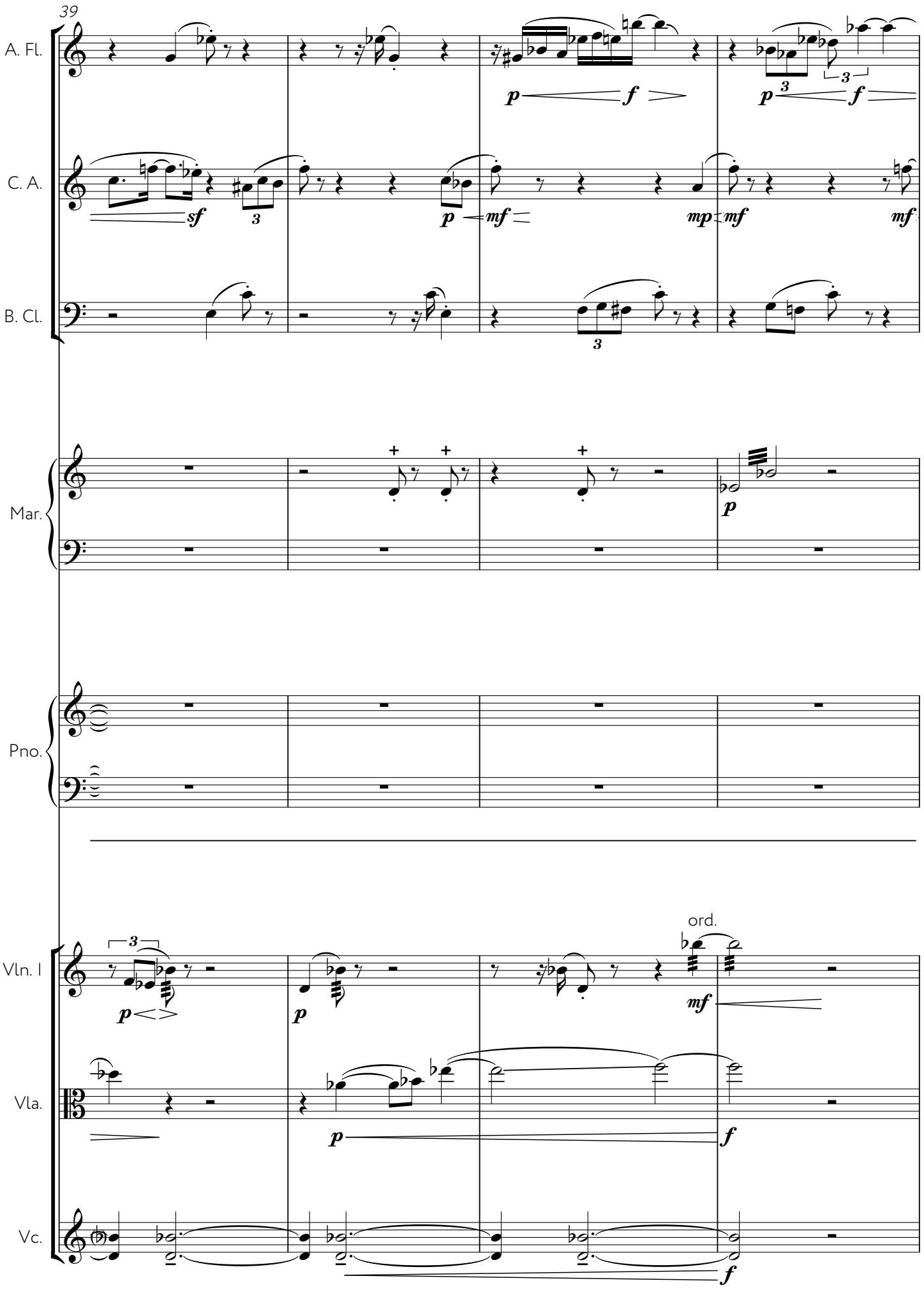

20
A. Fl.
Ob.
To C. A.
B. Cl.
Mar.
Pno.
Vln. I
Vla.
Vc.
ff
p subito ff

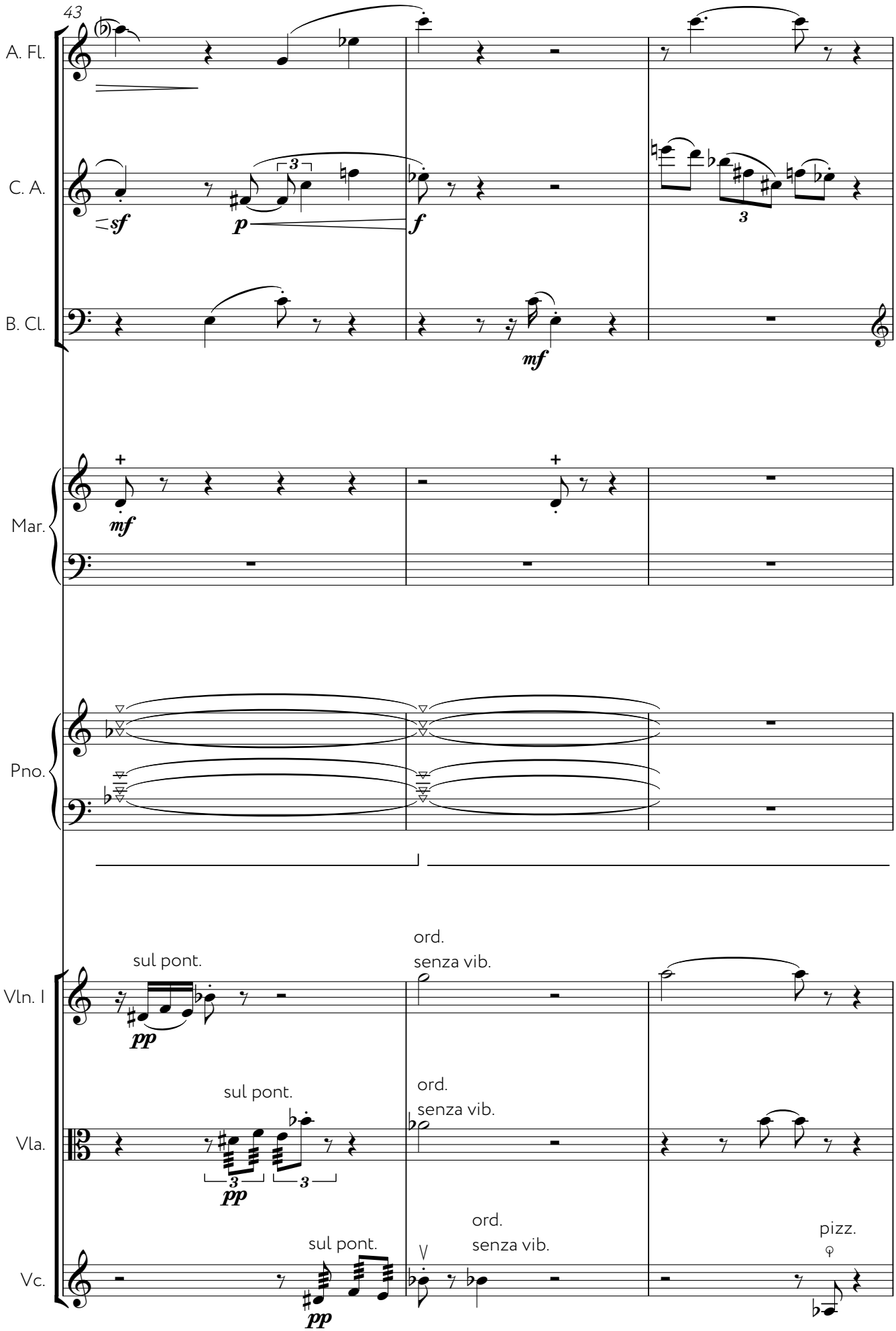

D
22
A. Fl.
ppp
ppp
p
Stand and walk
over to the piano.
Ob.
B. Cl.
ppp
p
standard roll (two independent rolls)
Mar.
ppp
p
subito p
ppp
p
mf
ppp
p
mf
ppp
p
Pno.
fff
mf
Ped.
D
molto sul pont.
Vln. I
ppp
p
Vla.
ppp
p
Vc.
ppp
p

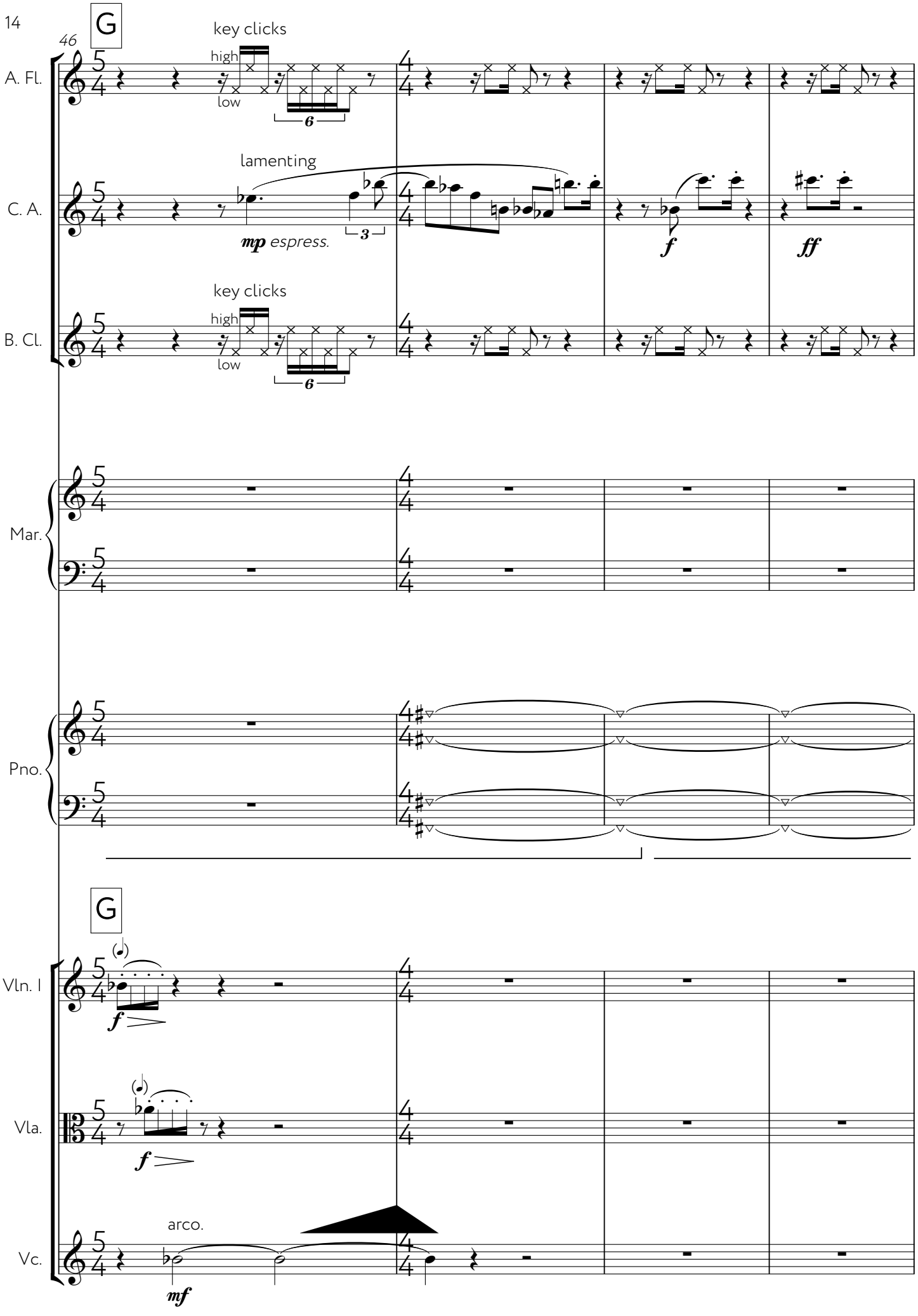

28
E
A. Fl.
ppp
p
(gradually slow down tremolo)
Cue C.A. entry.
mischievously
ad libitum.
Ob.
Played into
the piano.
Cor Anglais
p
mf
3
p
key clicks
(follow soloist)
B. Cl.
ppp
p
as mp possible
Mar.
subito p
silently depress these keys
Pno.
E
Vln. I
Vla.
Vc.

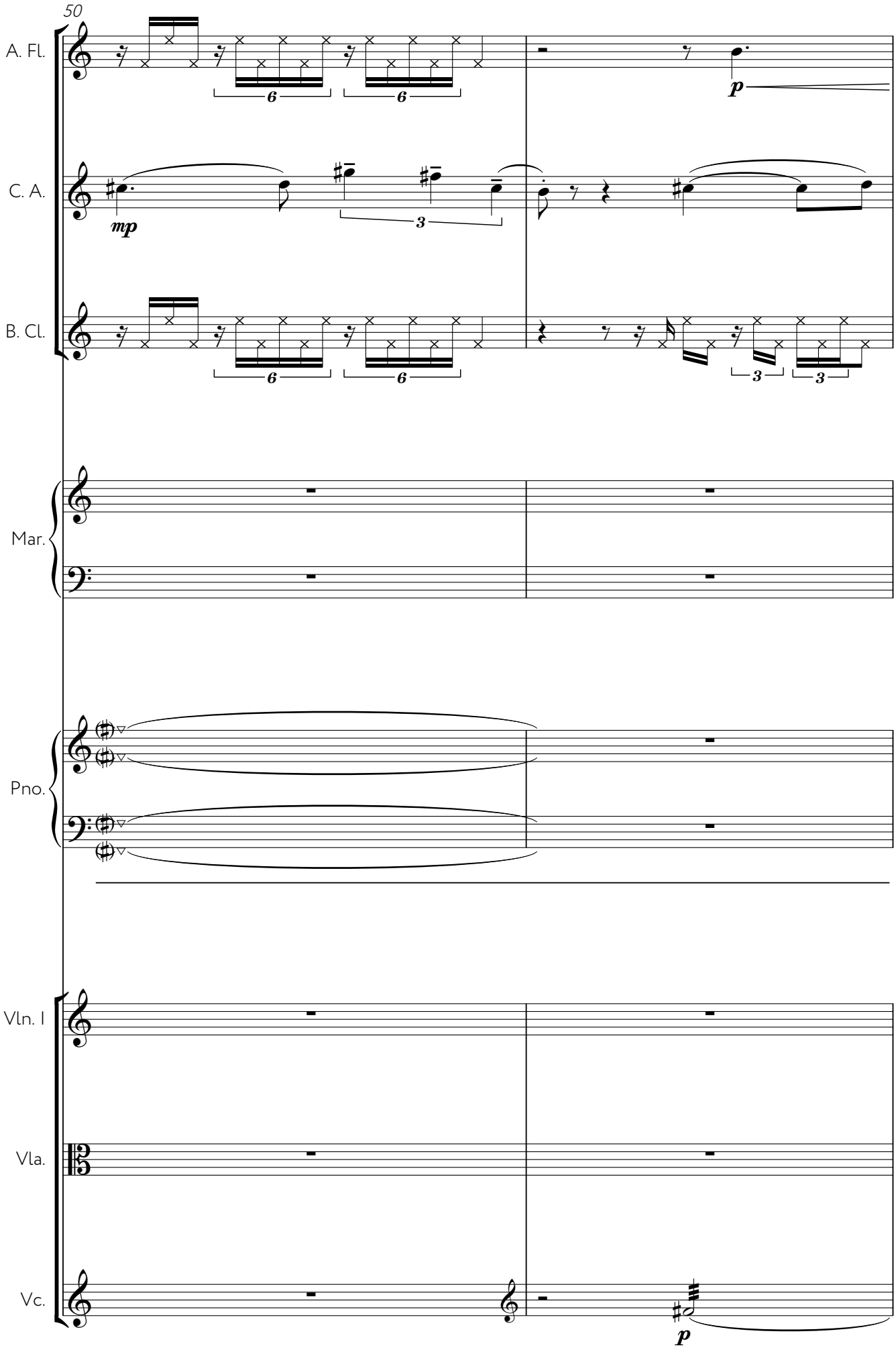

32
flz.
ord.
A. Fl.
ppp
pp
strict time
C. A.
f
mp
ff
mf
sf
pp
sf
strict time
B. Cl.
3
dead stroke.
Mar.
mf
p
Pno.
multo sul pont.
con sord.
Vln. I
mp
3
p
pizz.
Vla.
mf
arco.
con sord.
fluatando
Vc.
pp

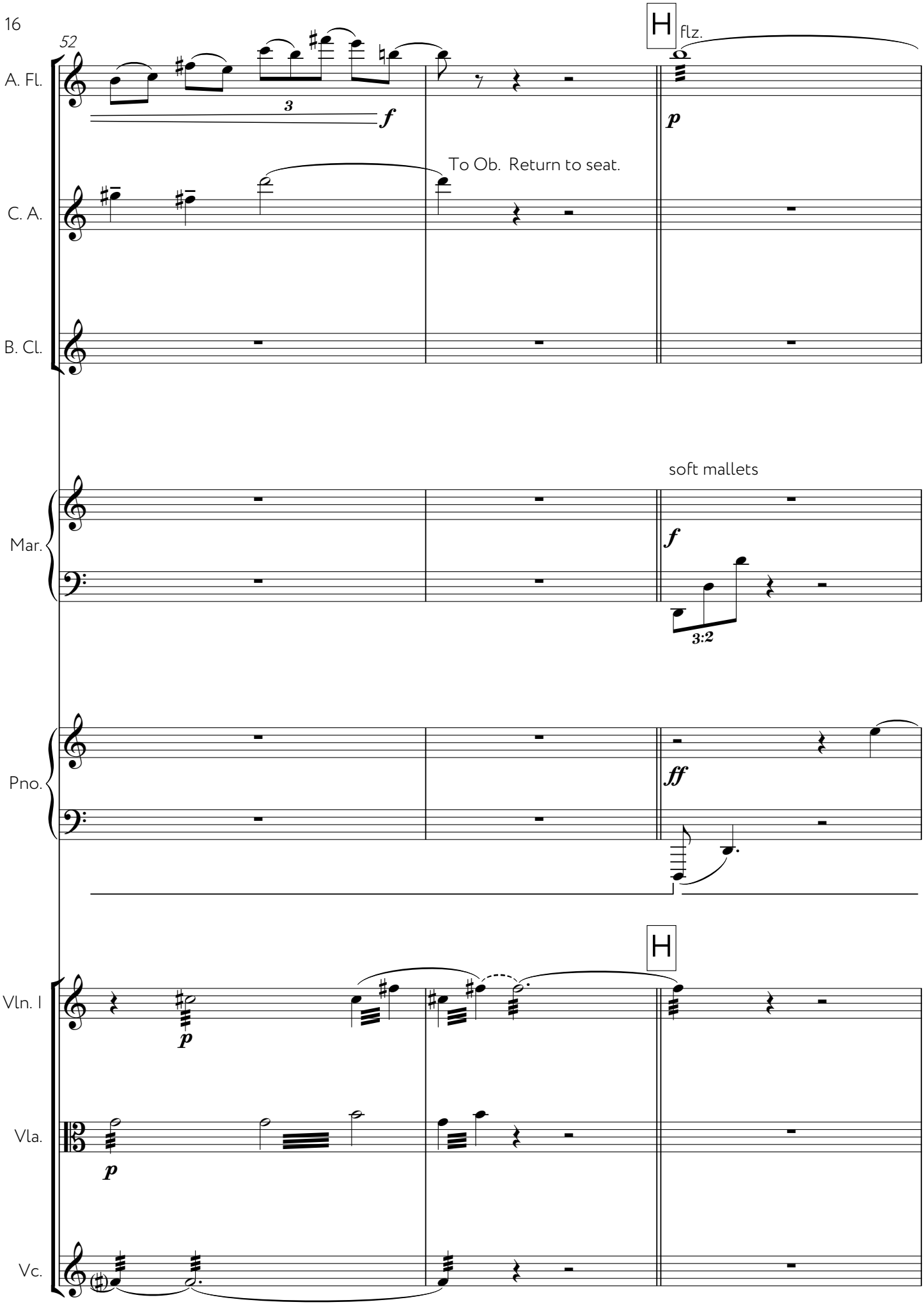

36
F
A. Fl.
C. A.
B. Cl.
ord.
Mar.
Pno.
Ped.
F
Vln. I
Vla.
Vc.
con sord.
arco.
sul pont.
ord.
sul pont.
fluantando

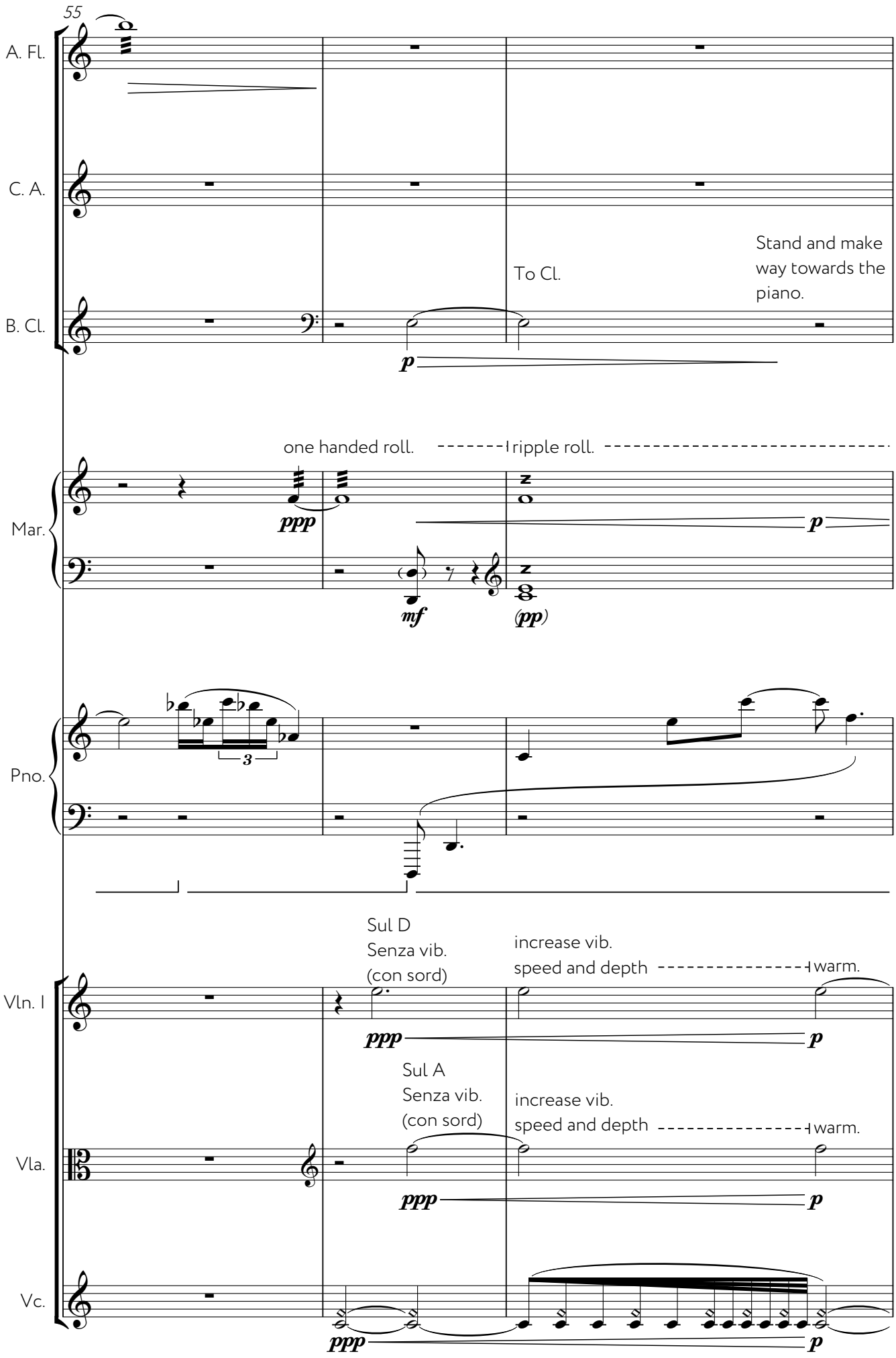

39
A. Fl.
C. A.
B. Cl.
Mar.
Pno.
Vln. I
Vla.
Vc.
ord.

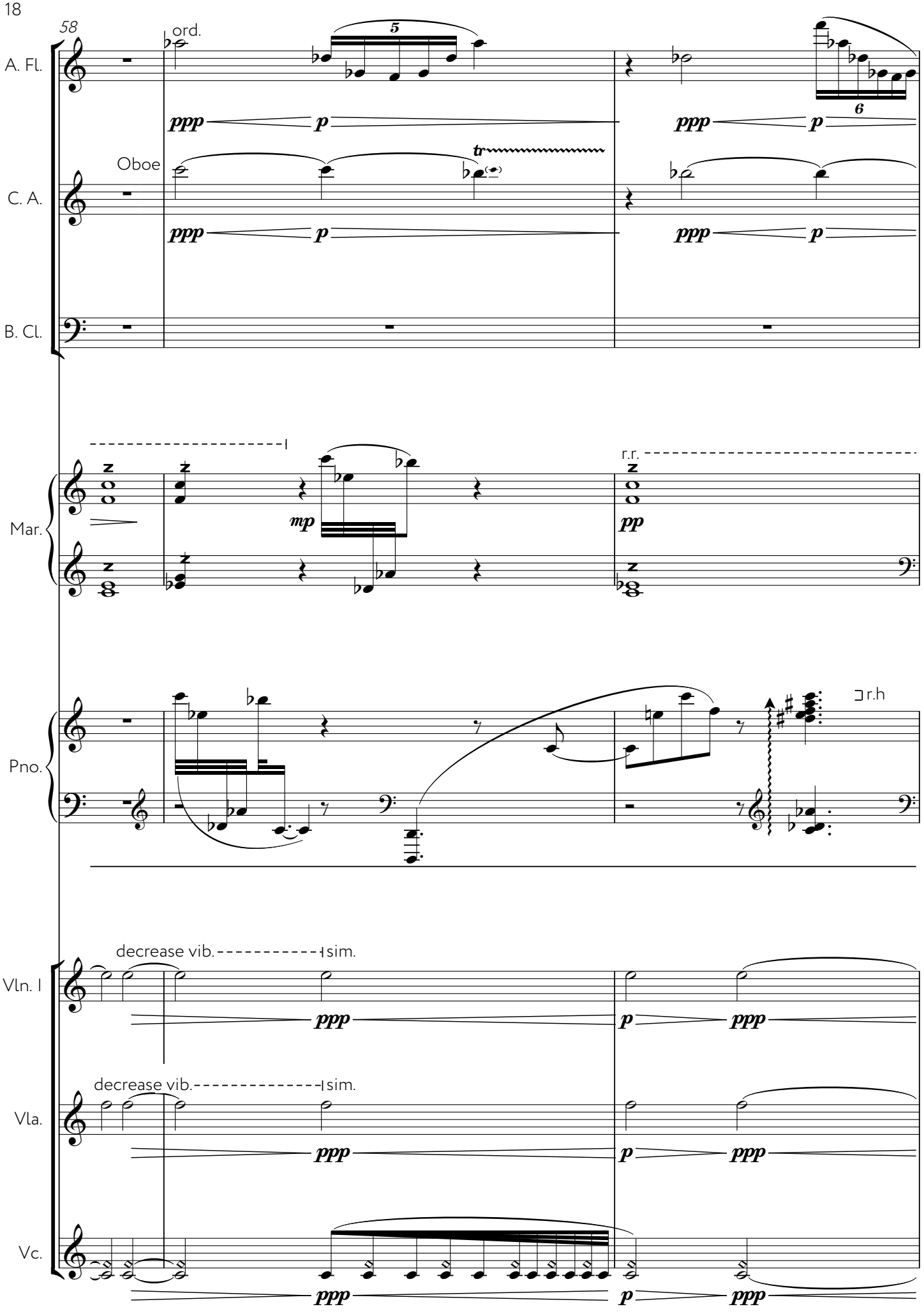

43
A. Fl.
C. A.
B. Cl.
Mar.
Pno.
Vln. I
Vla.
Vc.
sf
p
f
mf
mf
pp
sul pont.
ord.
senza vib.
sul pont.
ord.
senza vib.
pp
sul pont.
ord.
senza vib.
pizz.
pp

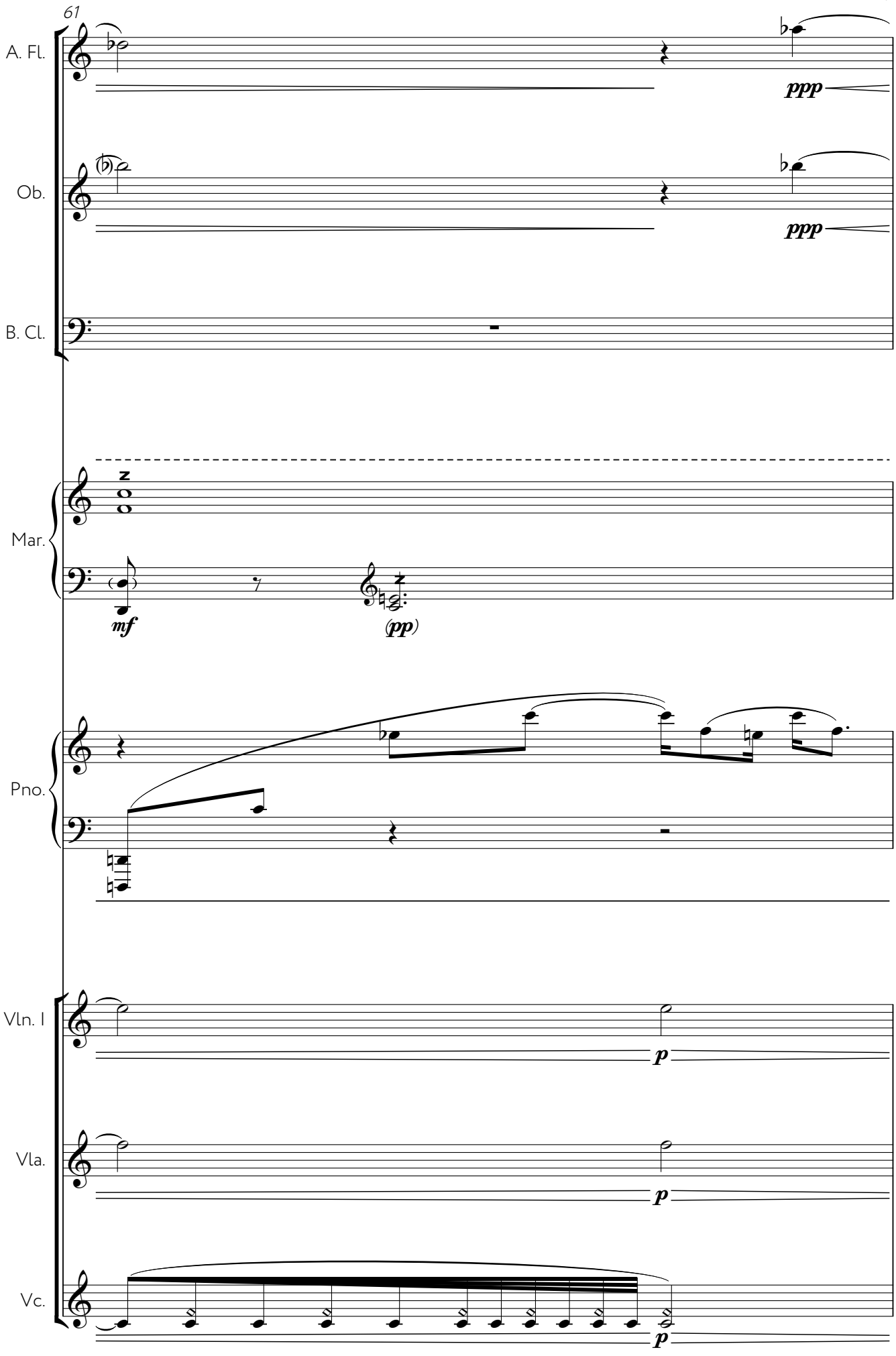

G
46
A. Fl.
key clicks
high
low
6
C. A.
lamenting
mp espress.
3
f
ff
B. Cl.
key clicks
high
low
6
Mar.
Pno.
G
Vln. I
f
Vla.
f
Vc.
arco.
mf

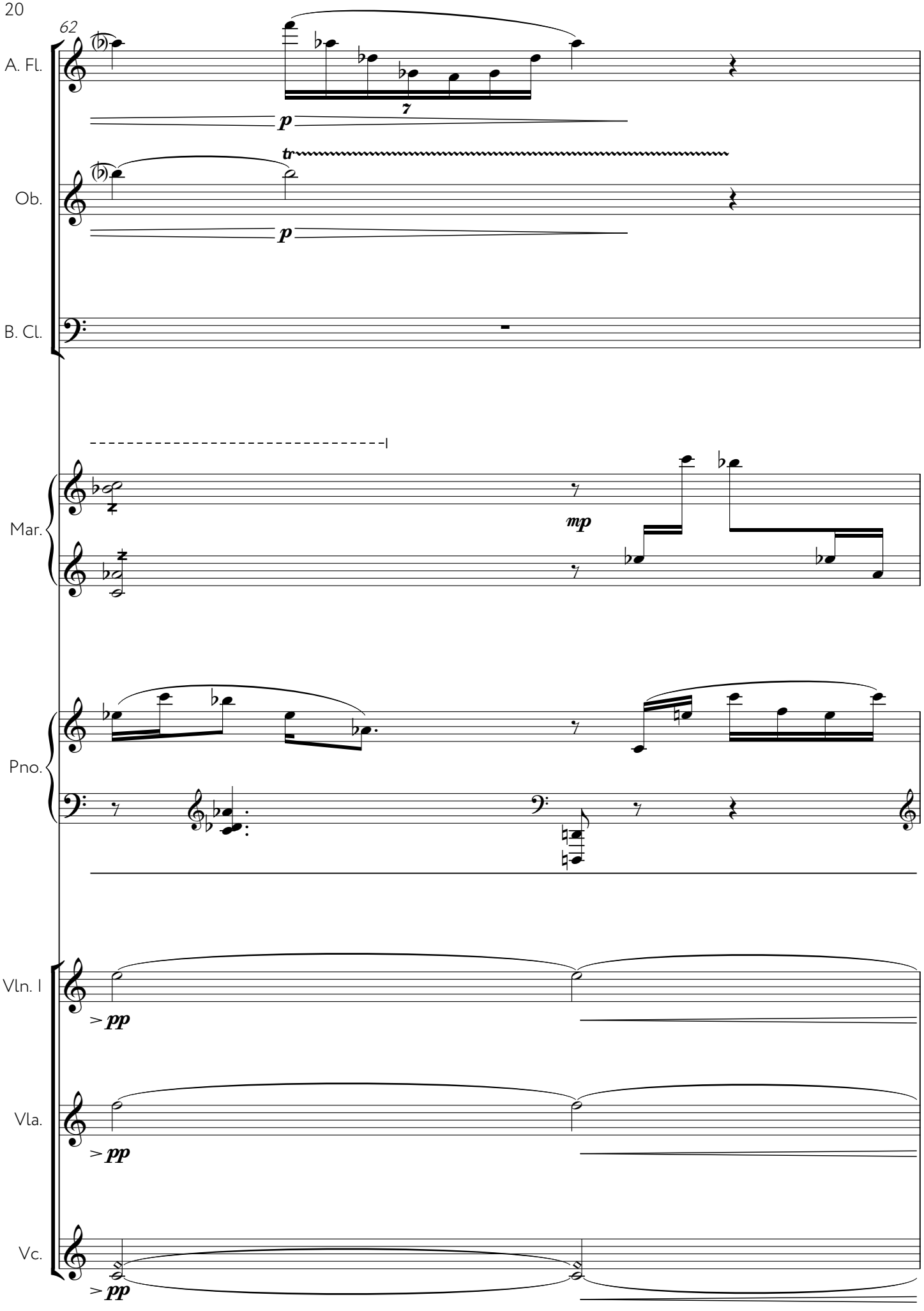

50
A. Fl.
C. A.
B. Cl.
Mar.
Pno.
Vln. I
Vla.
Vc.
mp
p
p

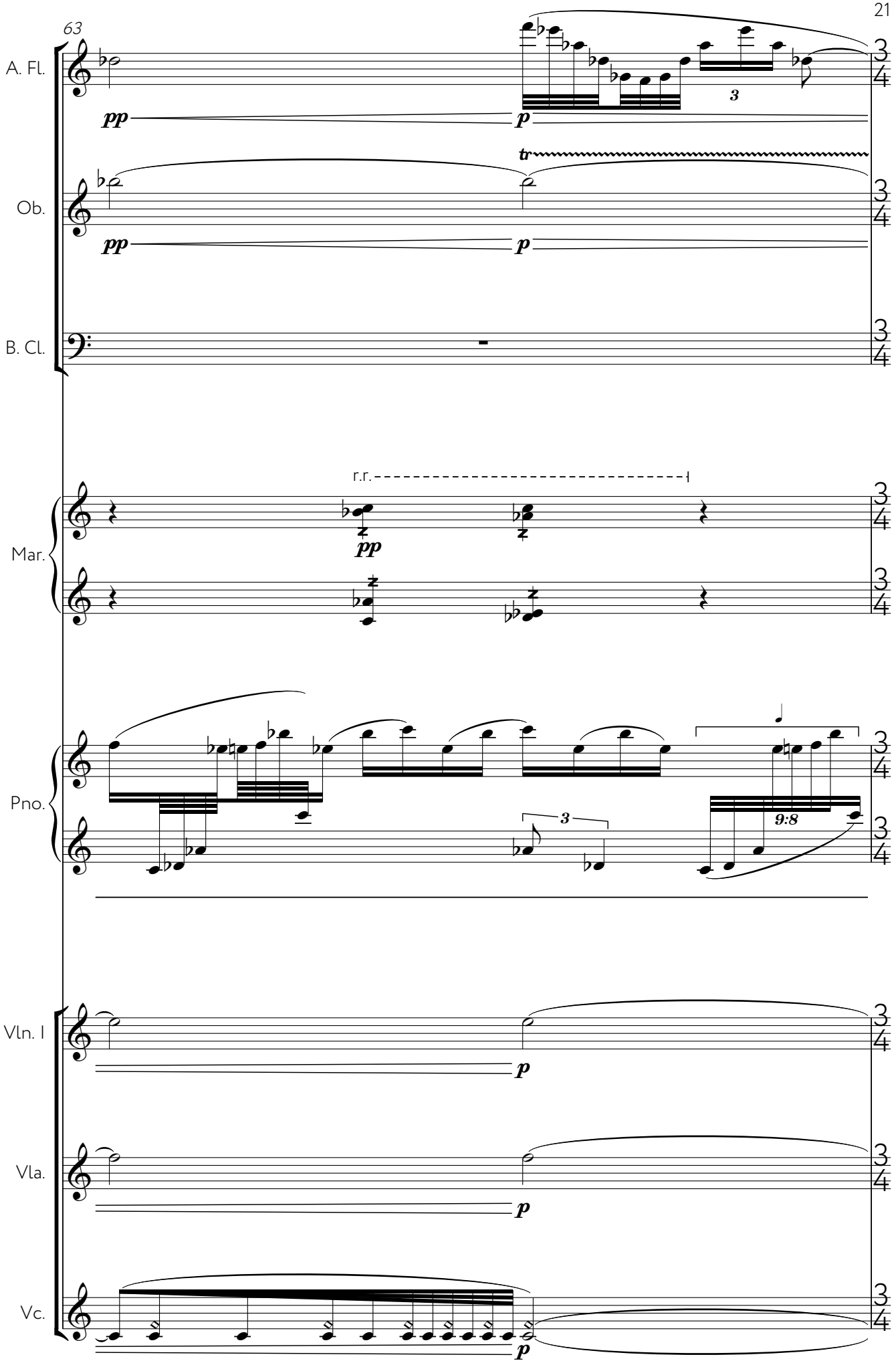

52
A. Fl.
3
f
H
flz.
p
To Ob. Return to seat.
C. A.
B. Cl.
soft mallets
Mar.
f
3:2
Pno.
ff
H
Vln. I
p
Vla.
p
Vc.

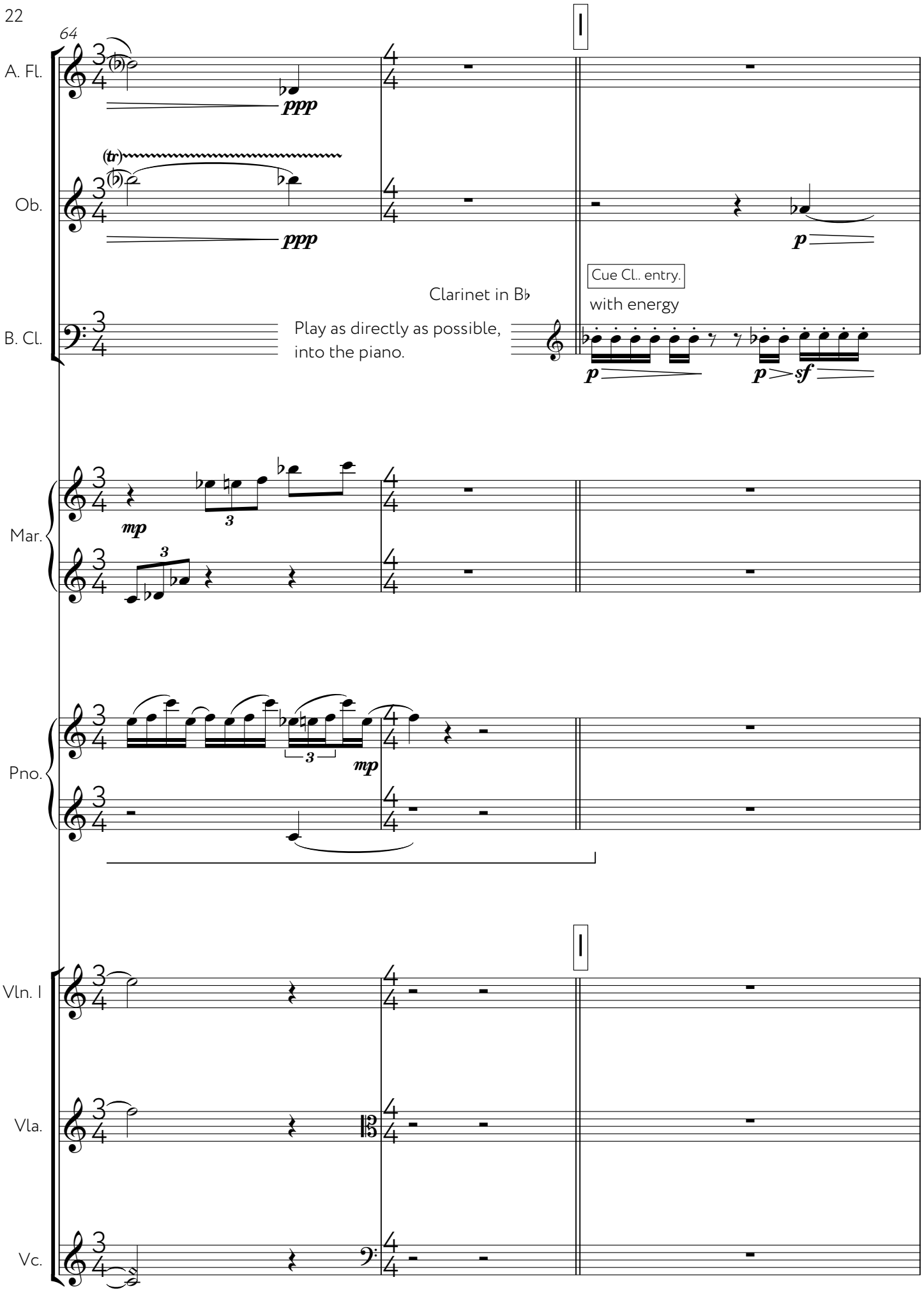

55
A. Fl.
C. A.
B. Cl.
To Cl.
Stand and make way towards the piano.
p
Mar.
one handed roll.
ripple roll.
ppp
mf
(pp)
p
Pno.
3
Vln. I
Sul D
Senza vib.
(con sord)
increase vib.
speed and depth
warm.
ppp
p
Vla.
Sul A
Senza vib.
(con sord)
increase vib.
speed and depth
warm.
ppp
p
Vc.
ppp
p

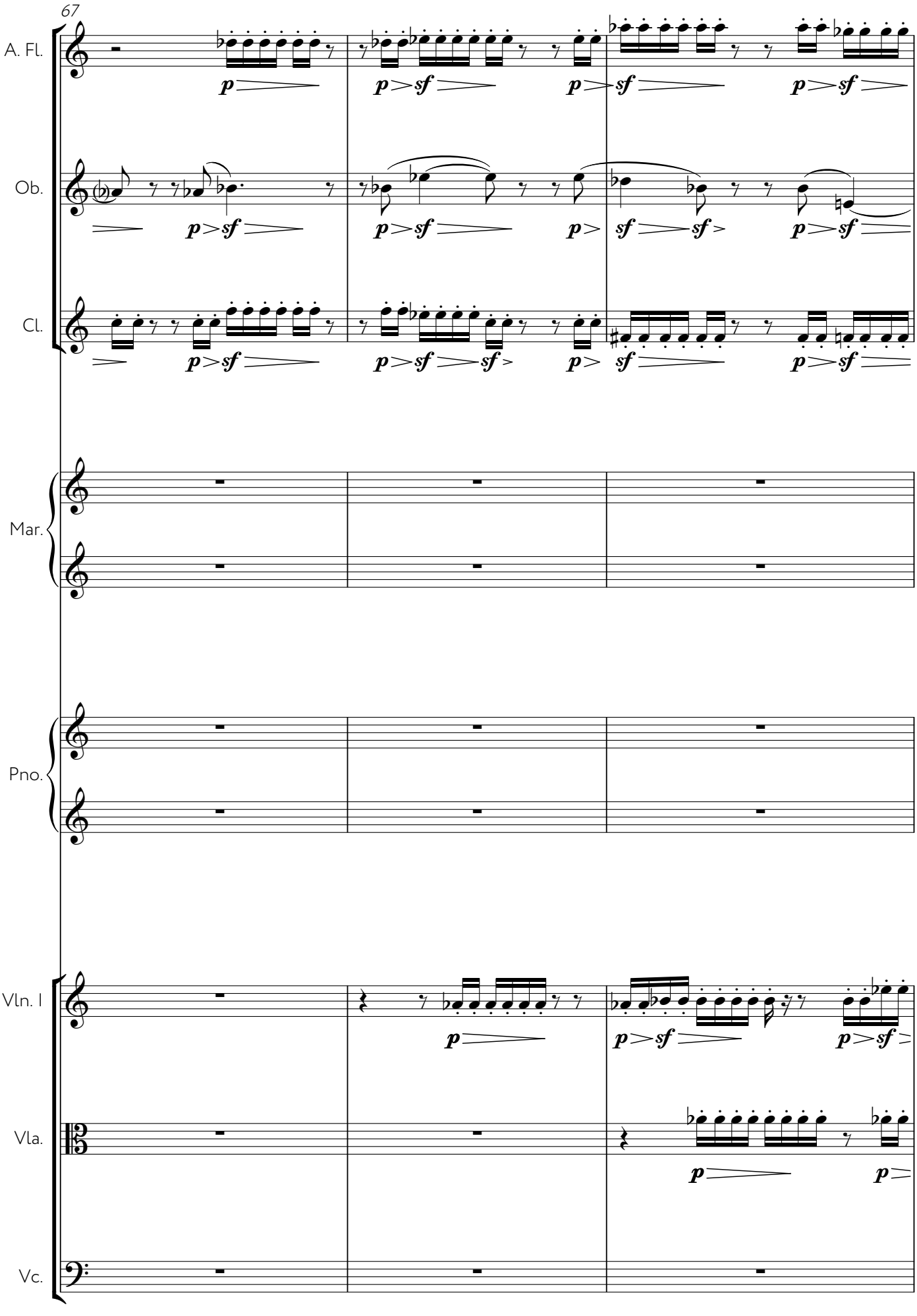

58
A. Fl.
ord.
5
ppp
p
6
Oboe
C. A.
tr
B. Cl.
Mar.
mp
r.r.
pp
Pno.
r.h
Vln. I
decrease vib.
sim.
Vla.
Vc.

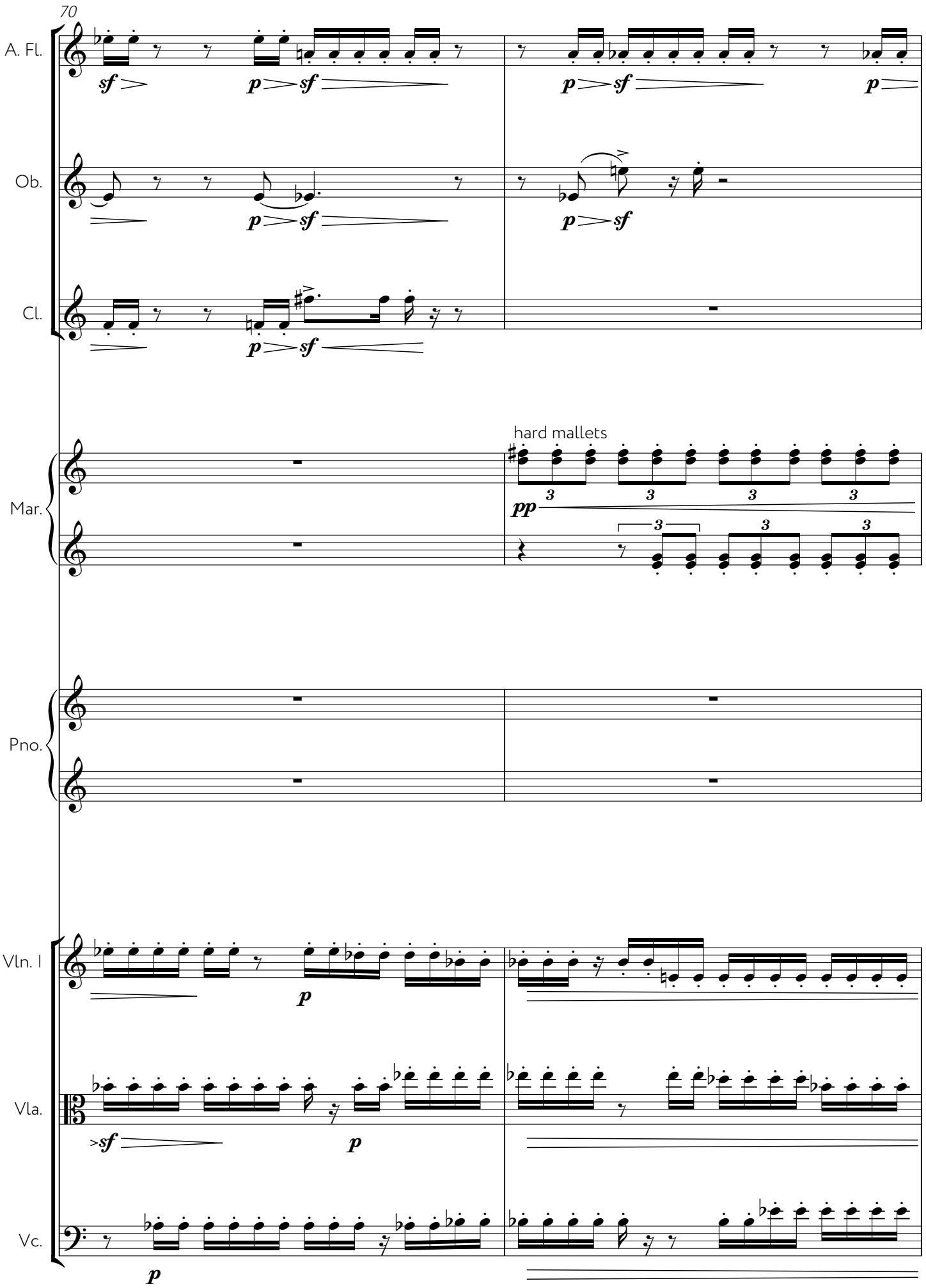

61
A. Fl.
ppp
Ob.
ppp
B. Cl.
Mar.
mf
(pp)
Pno.
Vln. I
p
Vla.
p
Vc.
p

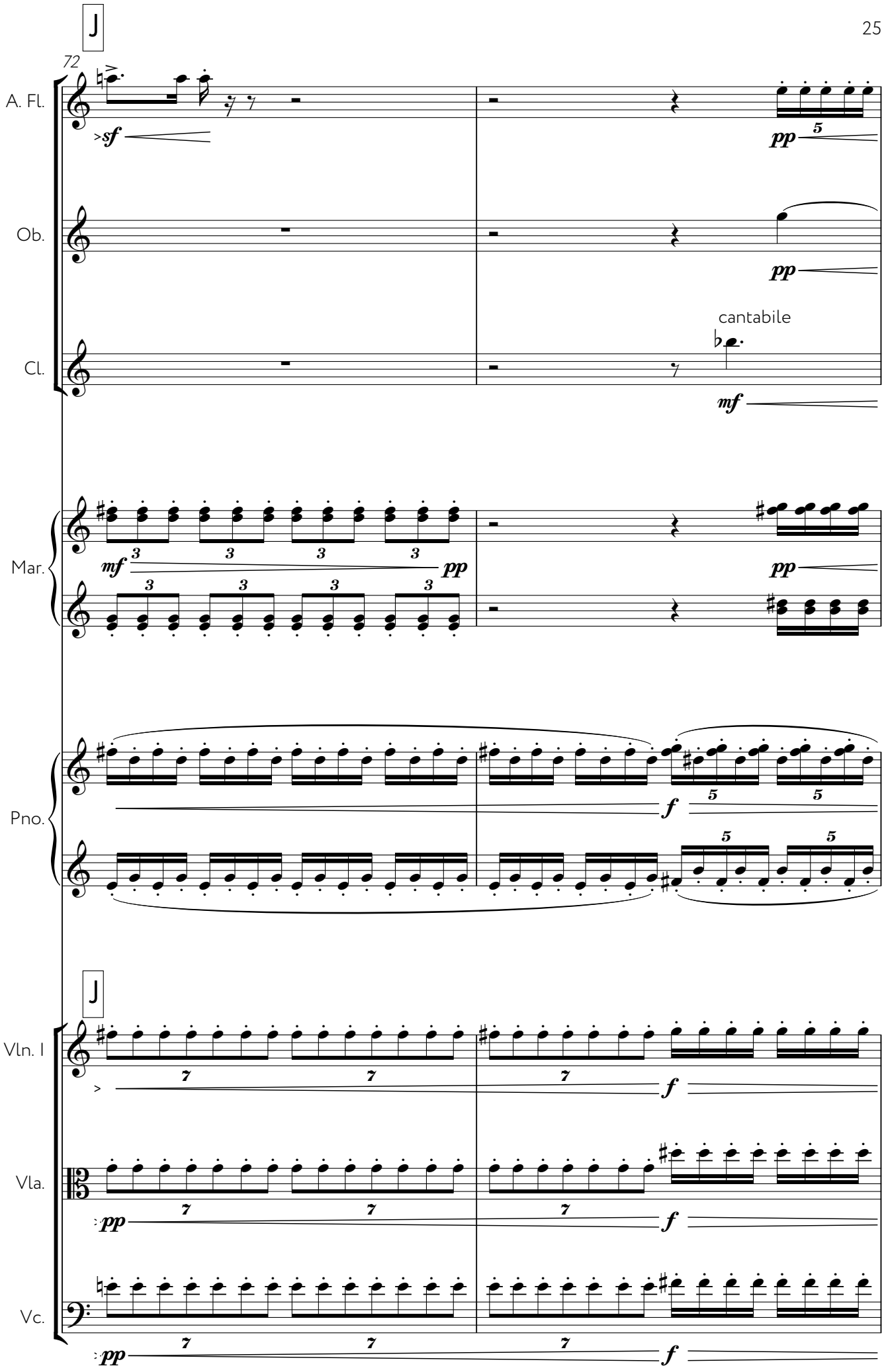

62
A. Fl.
Ob.
B. Cl.
Mar.
Pno.
Vln. I
Vla.
Vc.
p
tr
mp
pp

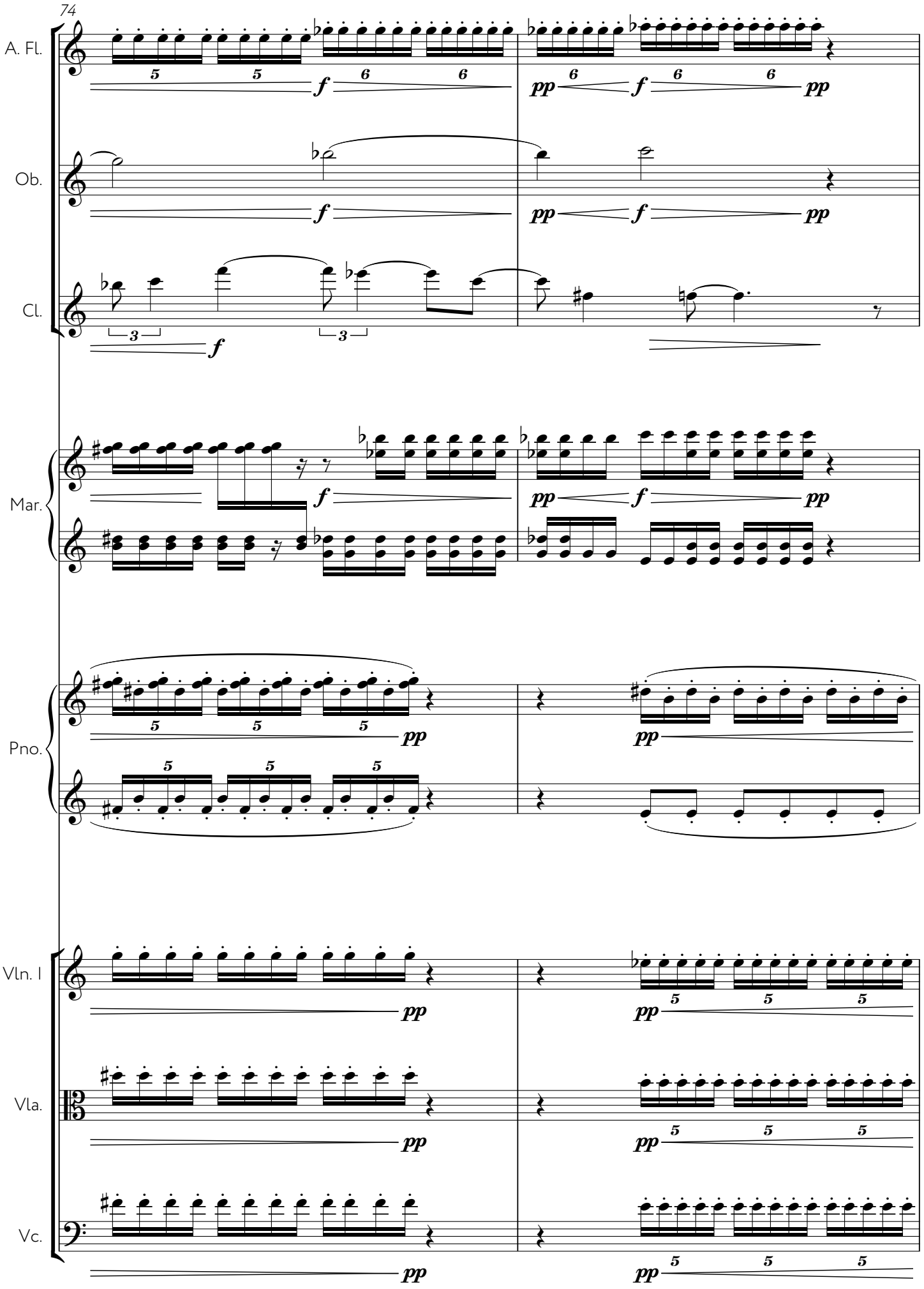

63
A. Fl.
Ob.
B. Cl.
Mar.
Pno.
Vln. I
Vla.
Vc.
pp
p
tr
r.r.
3
9:8

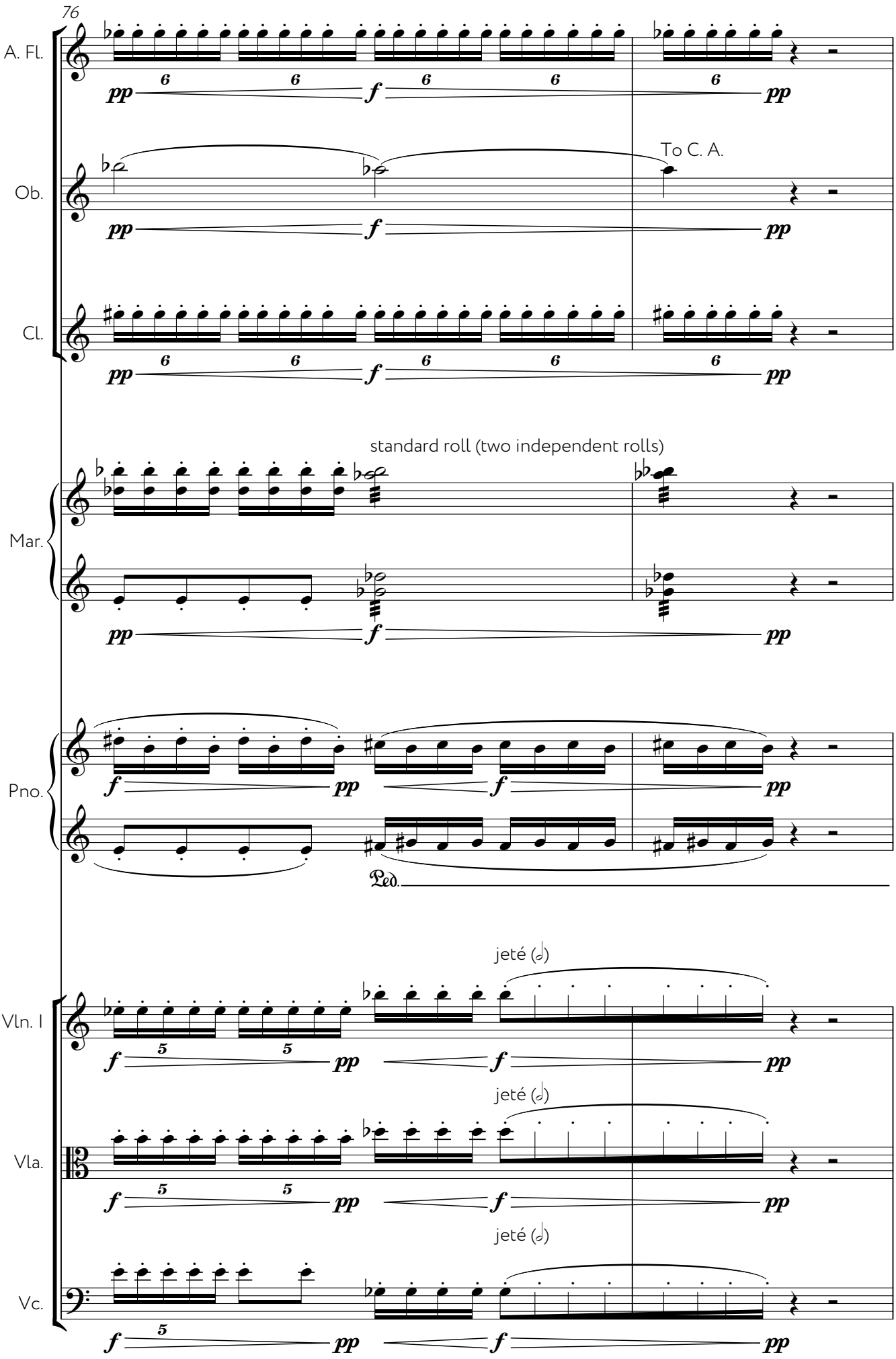

64
A. Fl.
ppp
Ob.
(tr)
ppp
p
Clarinet in B♭
Play as directly as possible, into the piano.
B. Cl.
Cue Cl.. entry.
with energy
p
p
sf
Mar.
mp
3
3
Pno.
3
mp
Vln. I
Vla.
Vc.

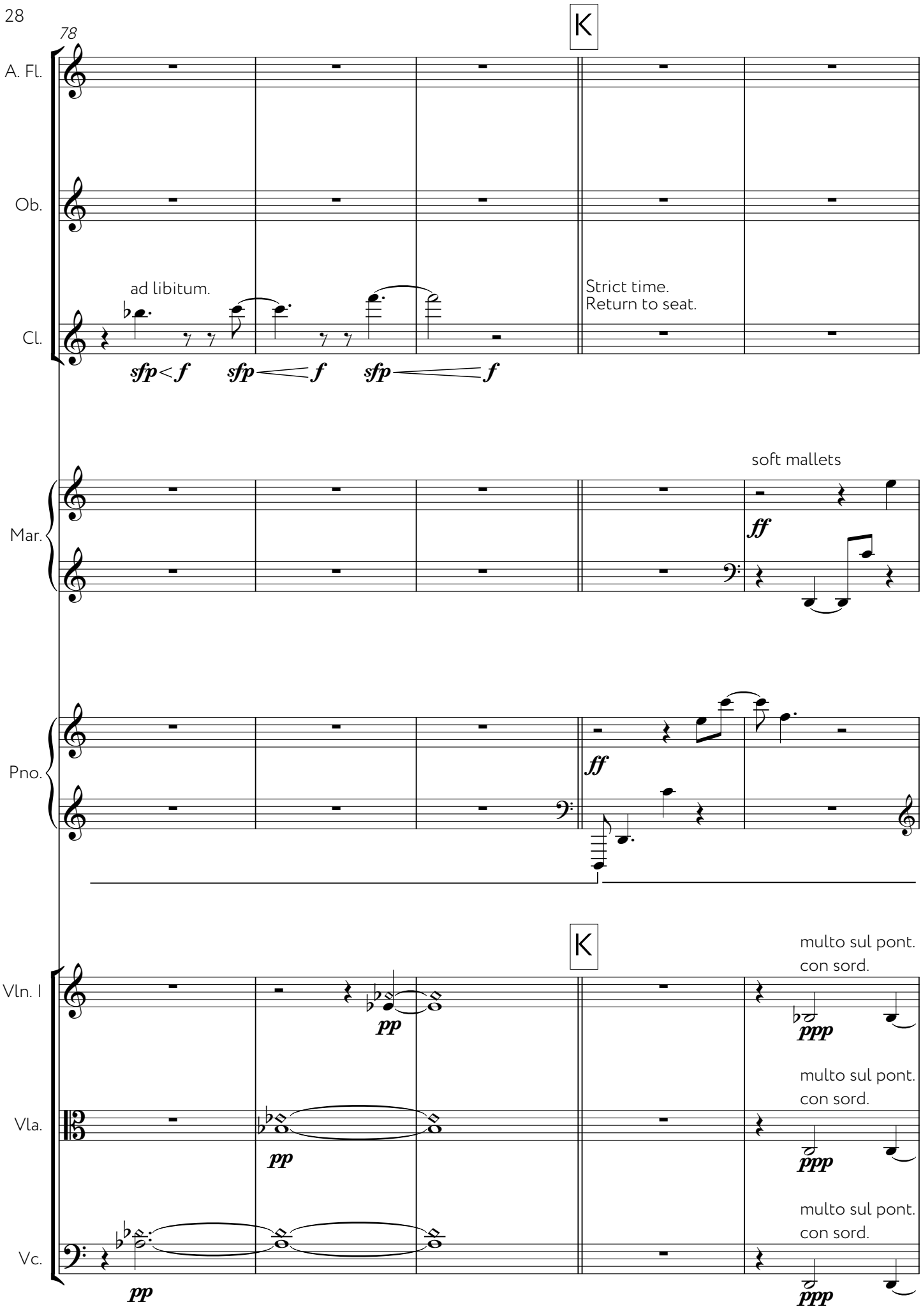

67
A. Fl.
Ob.
Cl.
Mar.
Pno.
Vln. I
Vla.
Vc.


70
A. Fl.
Ob.
Cl.
Mar.
Pno.
Vln. I
Vla.
Vc.
hard mallets

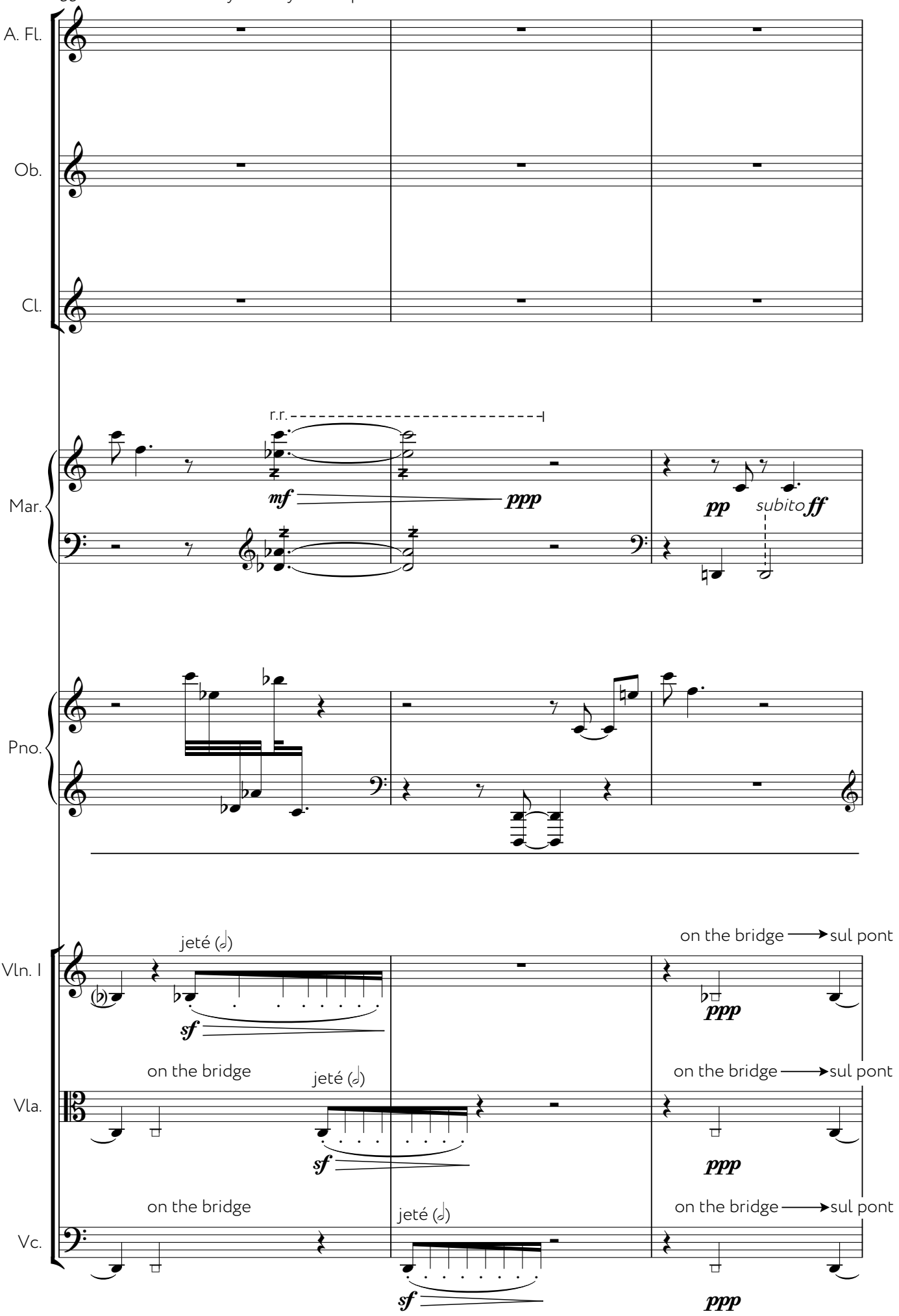

J
72
A. Fl.
Ob.
Cl.
cantabile
Mar.
Pno.
J
Vln. I
Vla.
Vc.

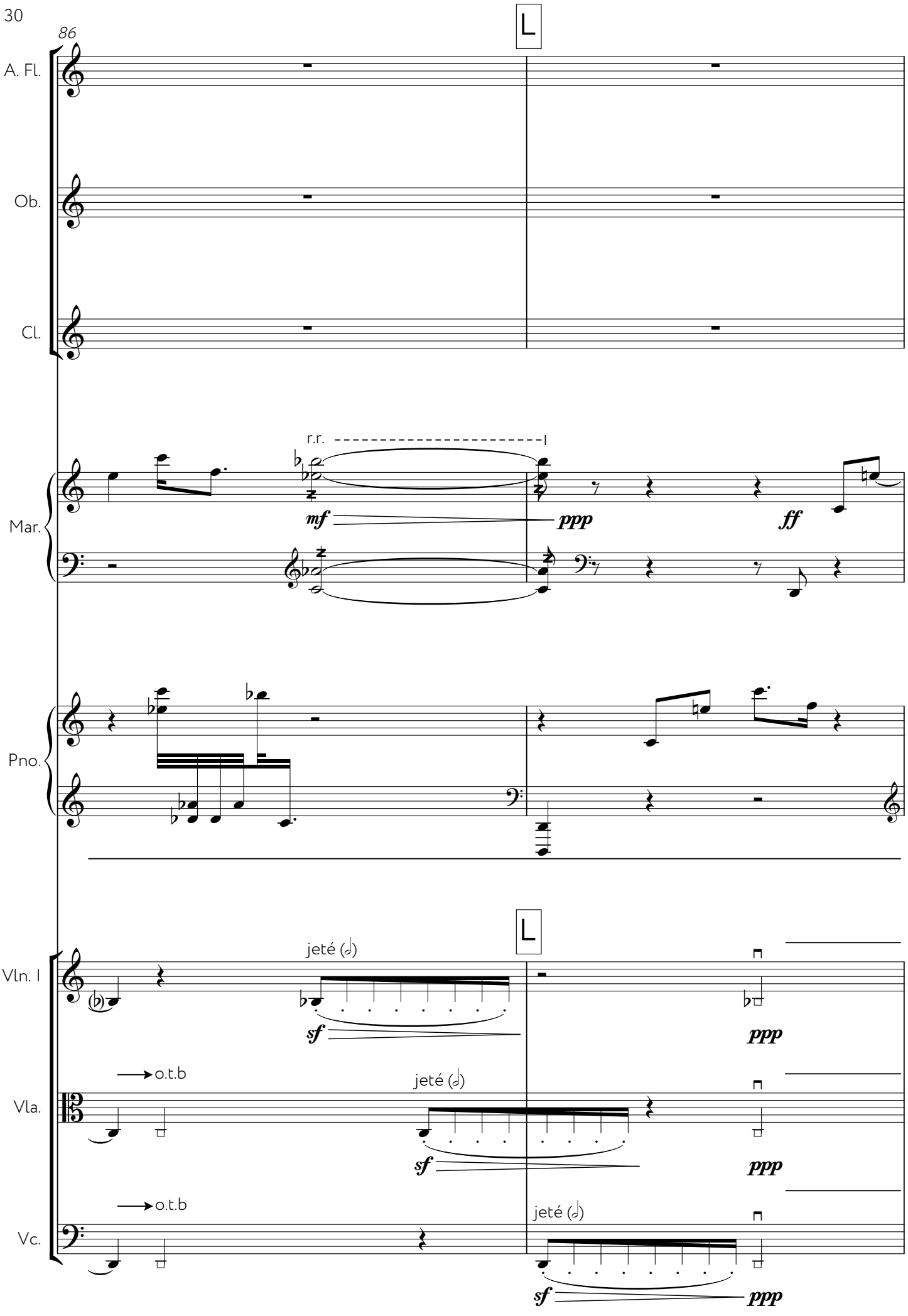

74
A. Fl.
Ob.
Cl.
Mar.
Pno.
Vln. I
Vla.
Vc.

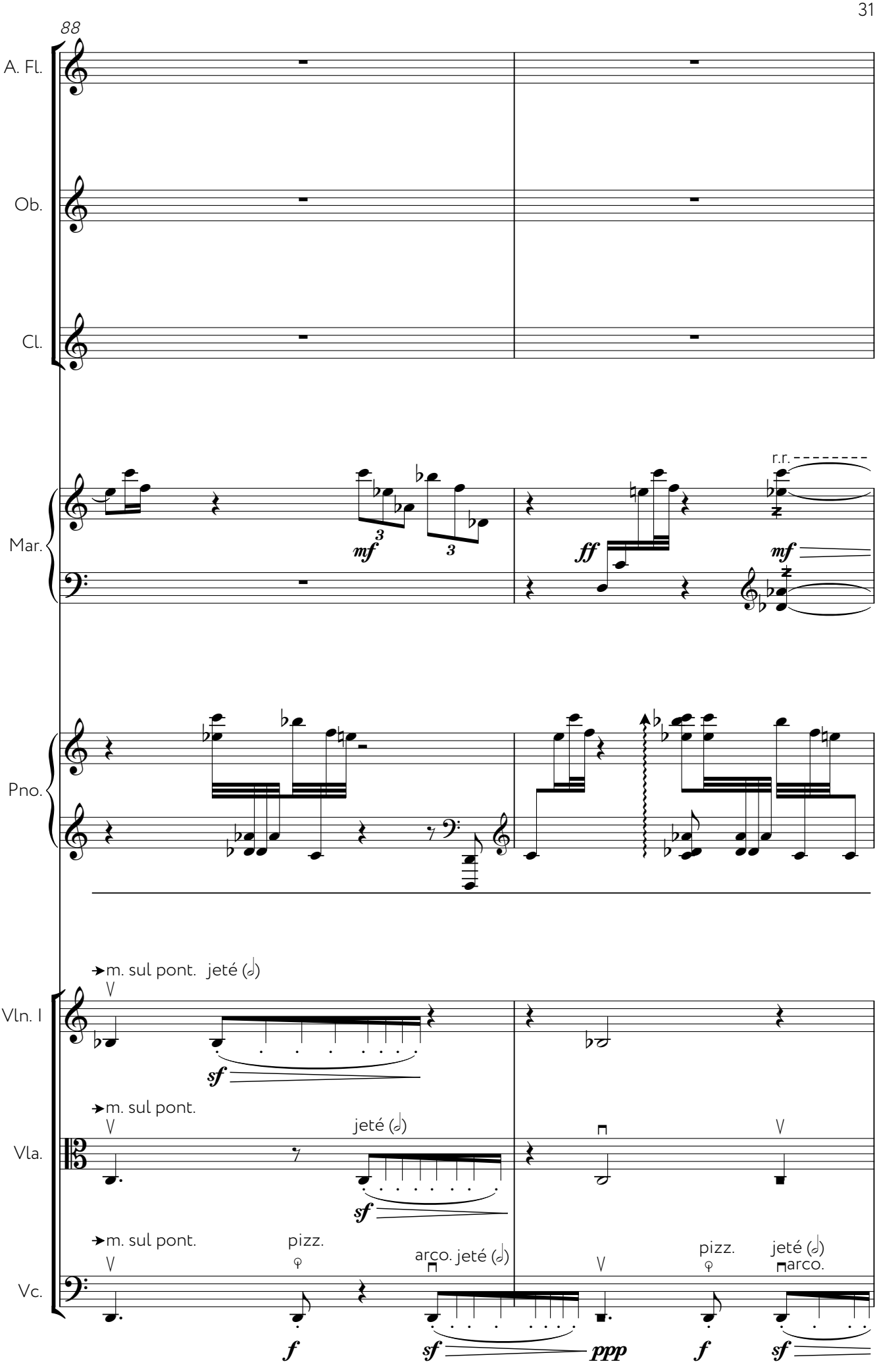

76
A. Fl.
Ob.
Cl.
To C. A.
Mar.
standard roll (two independent rolls)
Pno.
Ped.
Vln. I
Vla.
Vc.
jeté
pp
f

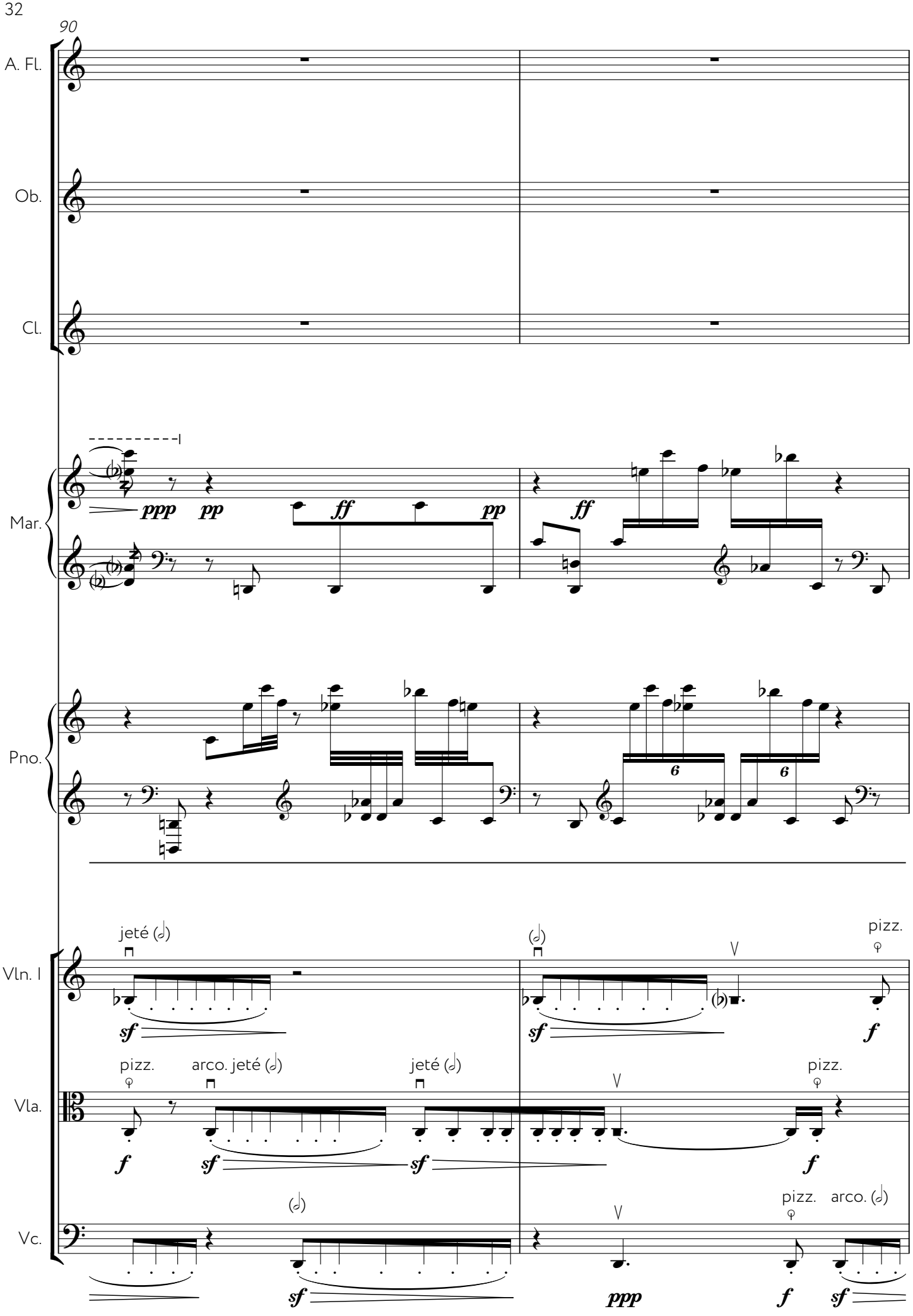

78
K
A. Fl.
Ob.
Cl.
ad libitum.
sfp < f
sfp < f
sfp < f
Strict time.
Return to seat.
Mar.
soft mallets
ff
Pno.
ff
K
Vln. I
pp
multo sul pont.
con sord.
ppp
Vla.
pp
multo sul pont.
con sord.
ppp
Vc.
pp
multo sul pont.
con sord.
ppp

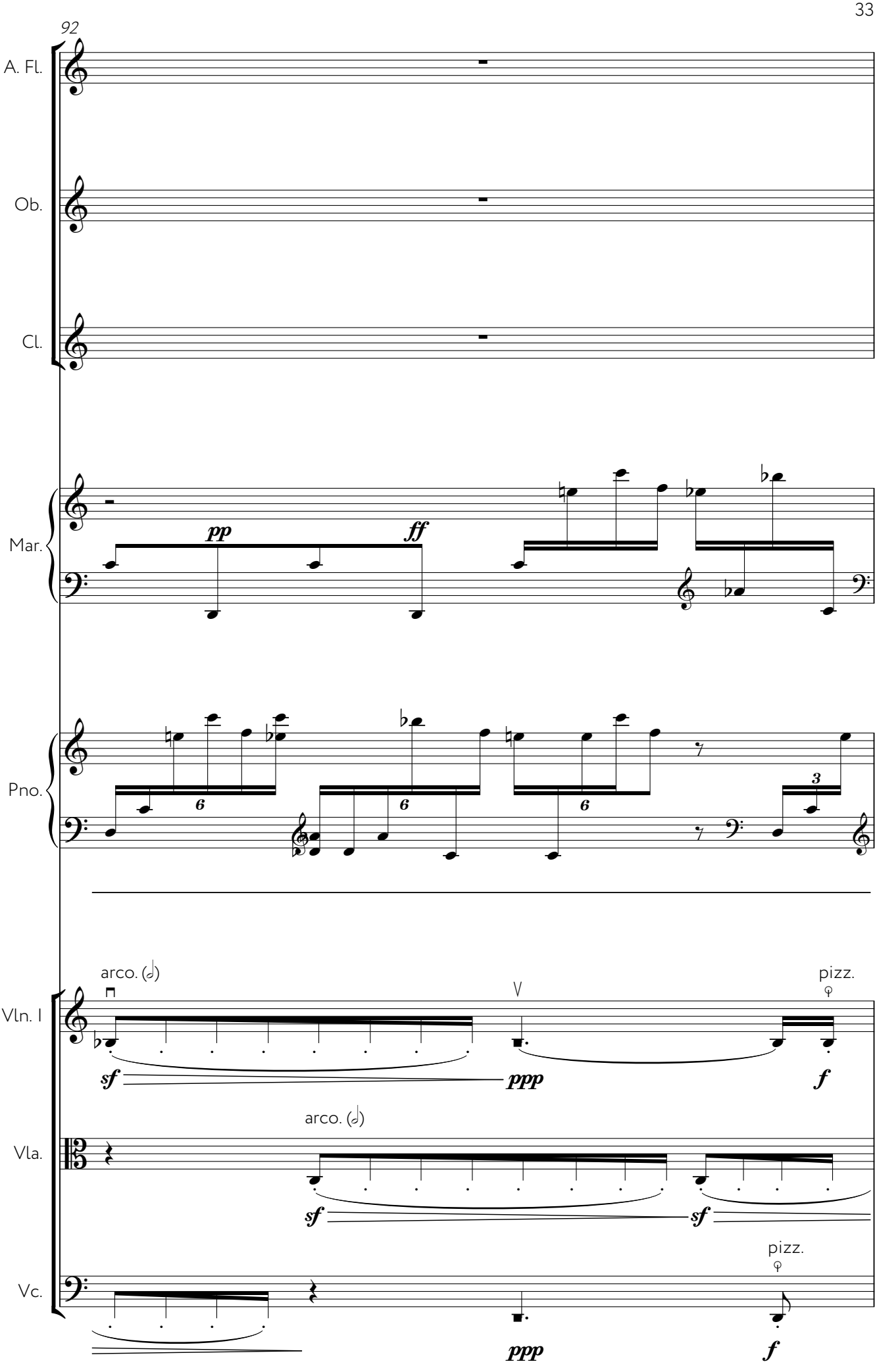
83 Stand and make your way to the piano.

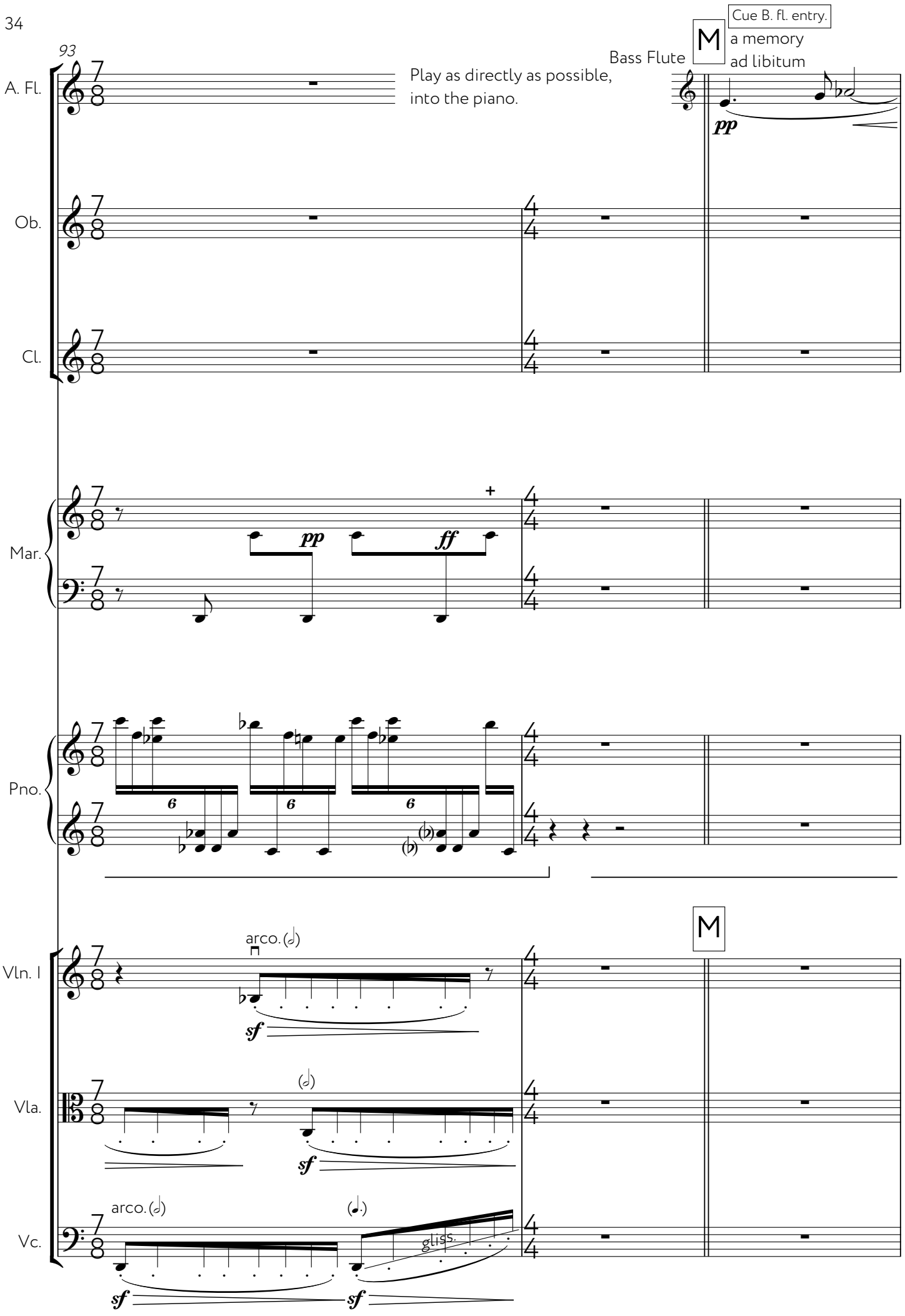


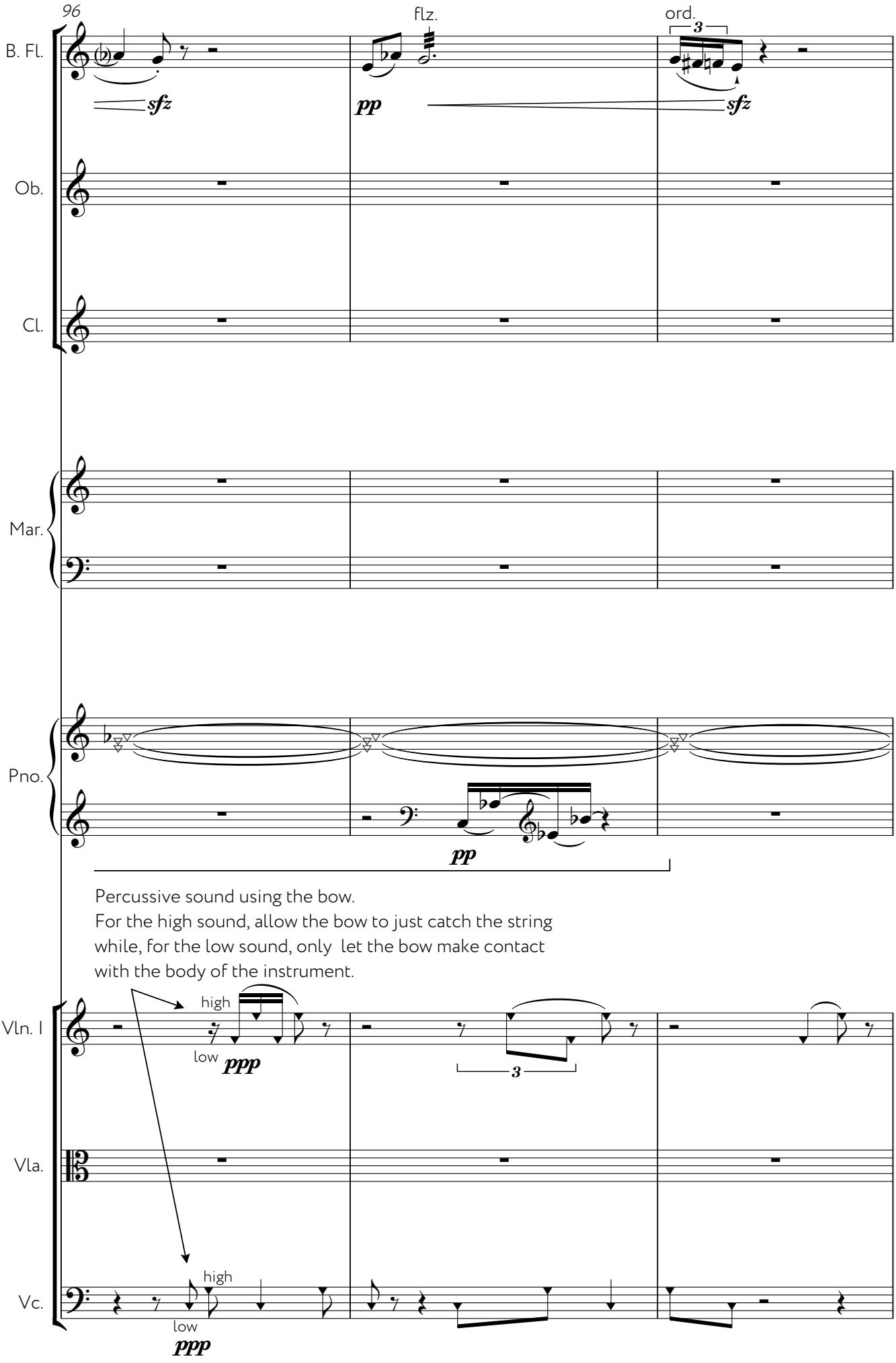

86
L
A. Fl.
Ob.
Cl.
r.r.
Mar.
mf
ppp
ff
Pno.
L
Vln. I
jeté
sf
ppp
o.t.b
Vla.
jeté
sf
ppp
o.t.b
Vc.
jeté
sf
ppp

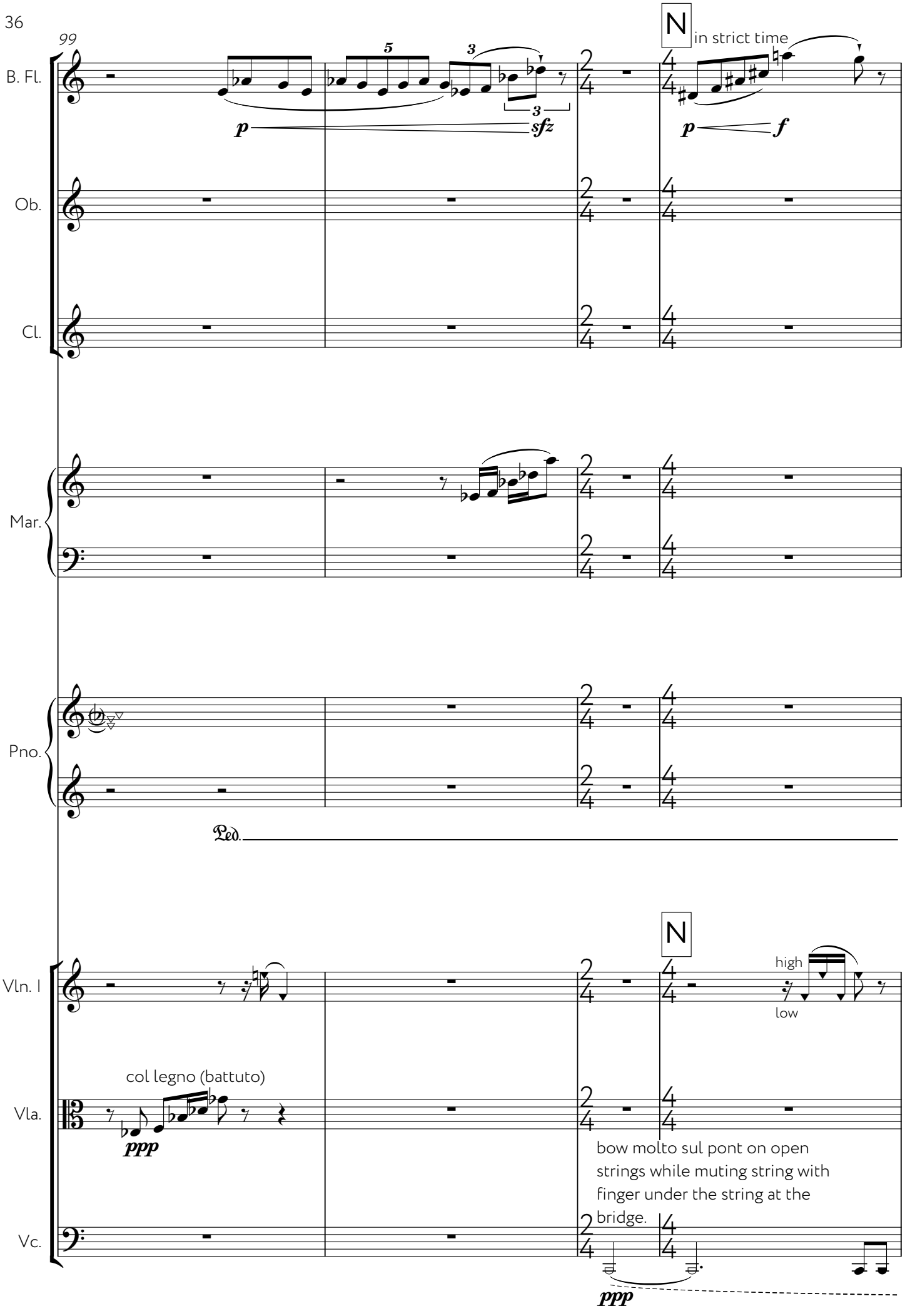

88
A. Fl.
Ob.
Cl.
Mar.
r.r.
mf
ff
mf
Pno.
Vln. I
→m. sul pont. jeté (𝅗𝅥)
sf
Vla.
→m. sul pont.
jeté (𝅗𝅥)
sf
Vc.
→m. sul pont.
pizz.
arco. jeté (𝅗𝅥)
pizz.
jeté (𝅗𝅥)
arco.
f
sf
ppp
f
sf

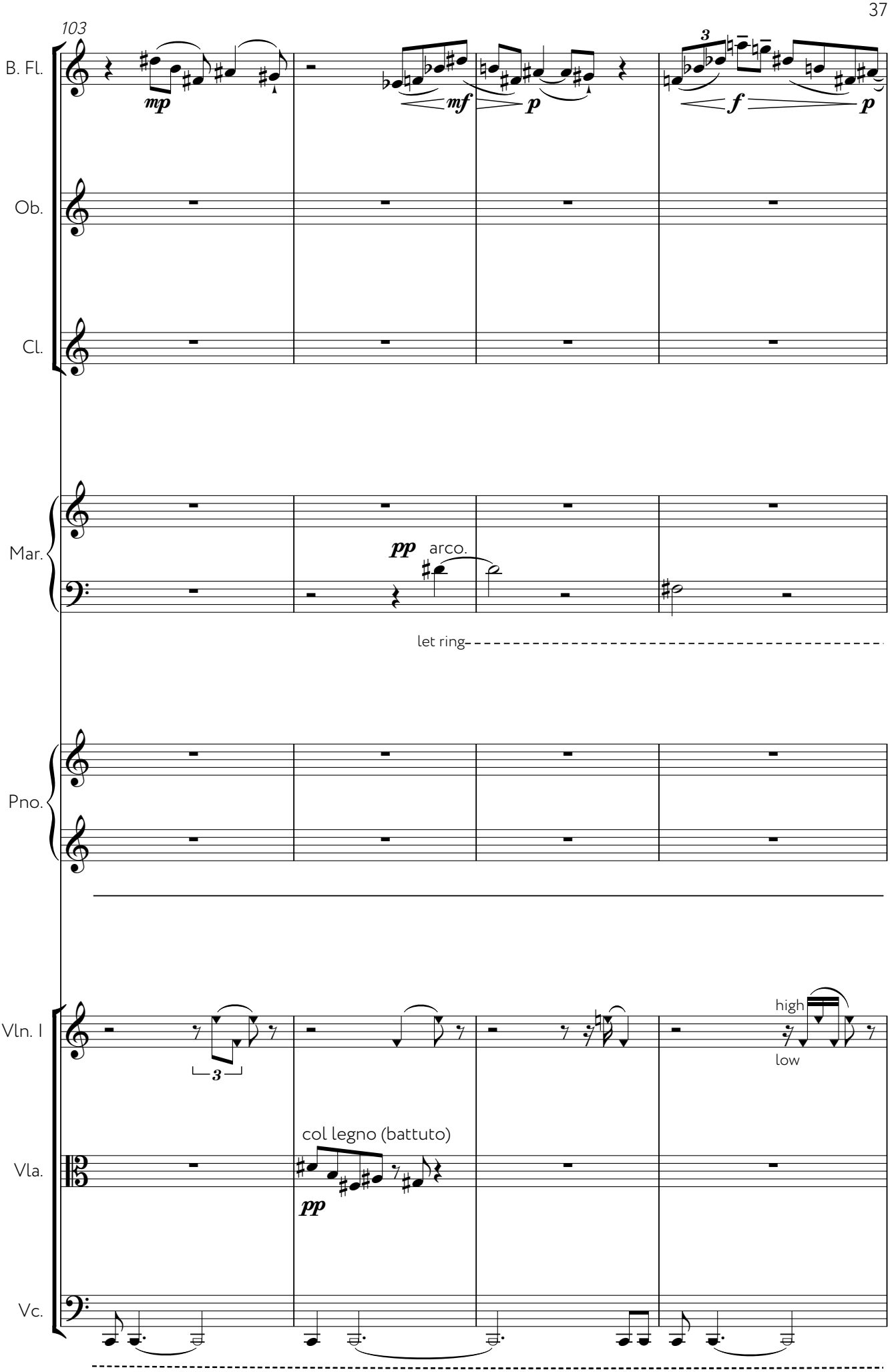

90
A. Fl.
Ob.
Cl.
Mar.
ppp
pp
ff
pp
ff
Pno.
6
6
Vln. I
jeté
sf
sf
pizz.
f
Vla.
pizz.
arco. jeté
jeté
f
sf
sf
pizz.
f
Vc.
sf
ppp
pizz.
arco.
f
sf

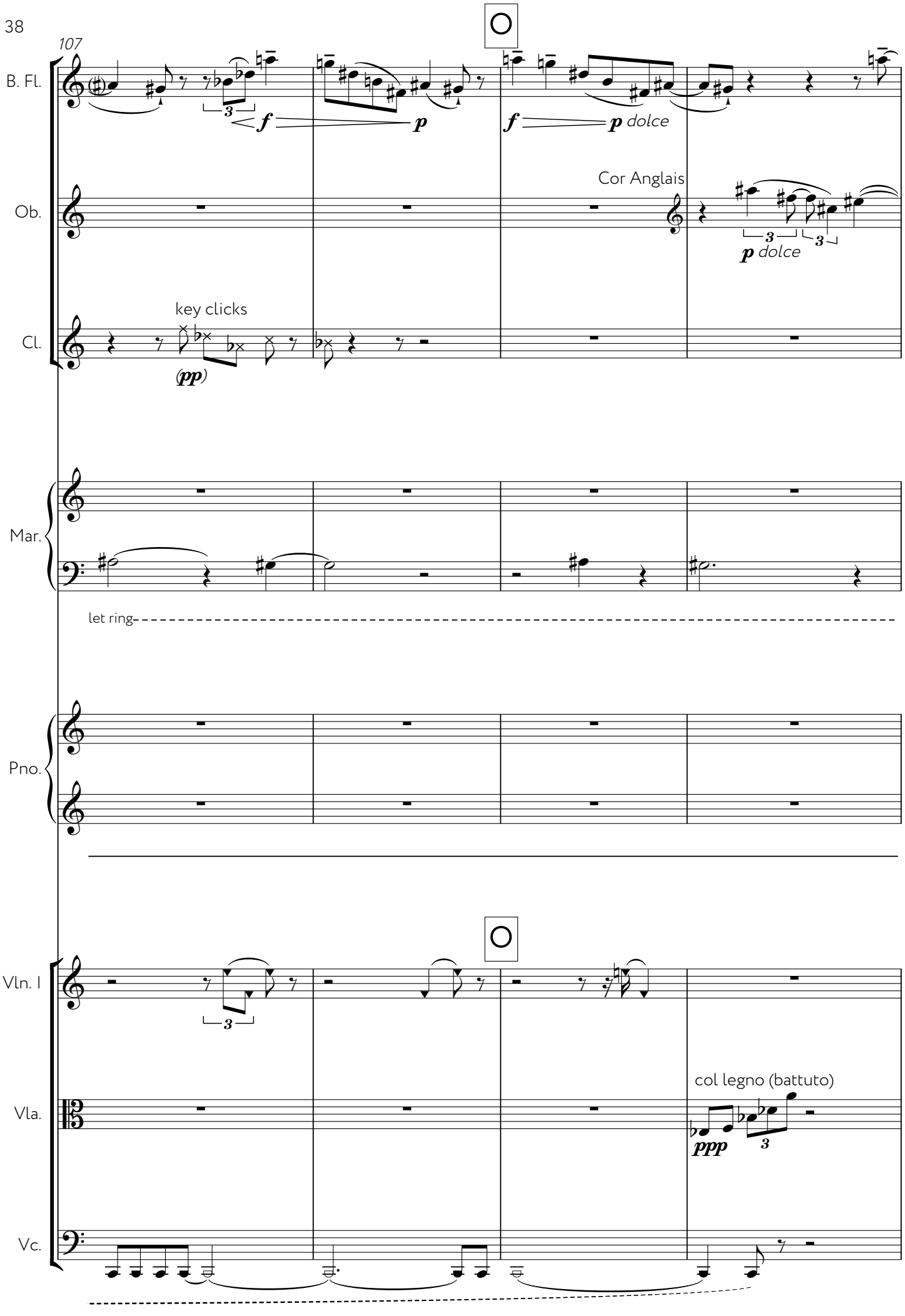

92
A. Fl.
Ob.
Cl.
Mar.
pp
ff
Pno.
6
6
6
3
arco. (𝅗𝅥)
pizz.
Vln. I
sf
ppp
f
arco. (𝅗𝅥)
Vla.
sf
sf
pizz.
Vc.
ppp
f

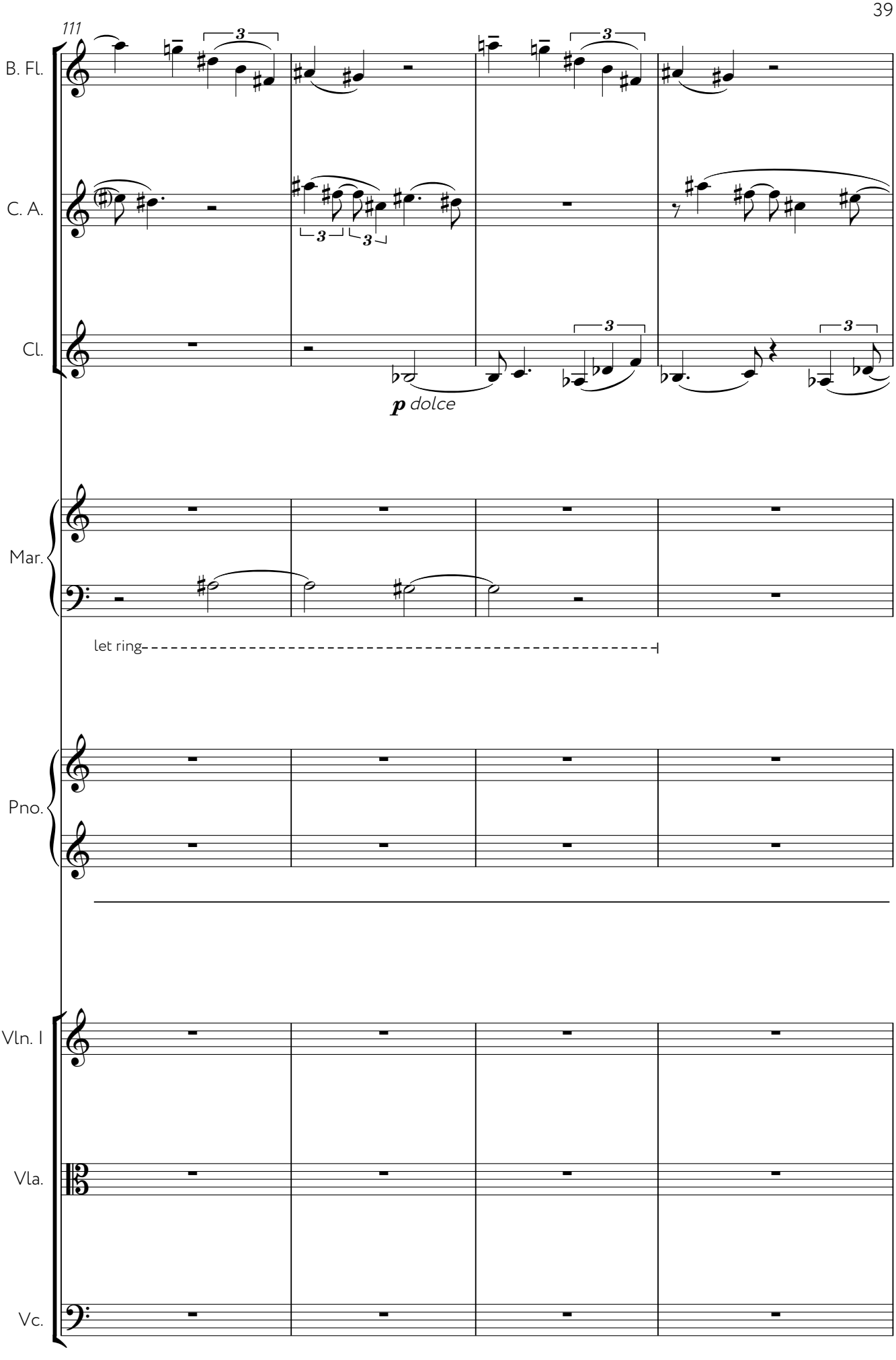

93
A. Fl.
Play as directly as possible,
into the piano.
Bass Flute
M
Cue B. fl. entry.
a memory
ad libitum
pp
Ob.
Cl.
Mar.
pp
ff
Pno.
M
Vln. I
arco.
sf
Vla.
sf
Vc.
arco.
gliss.
sf
sf

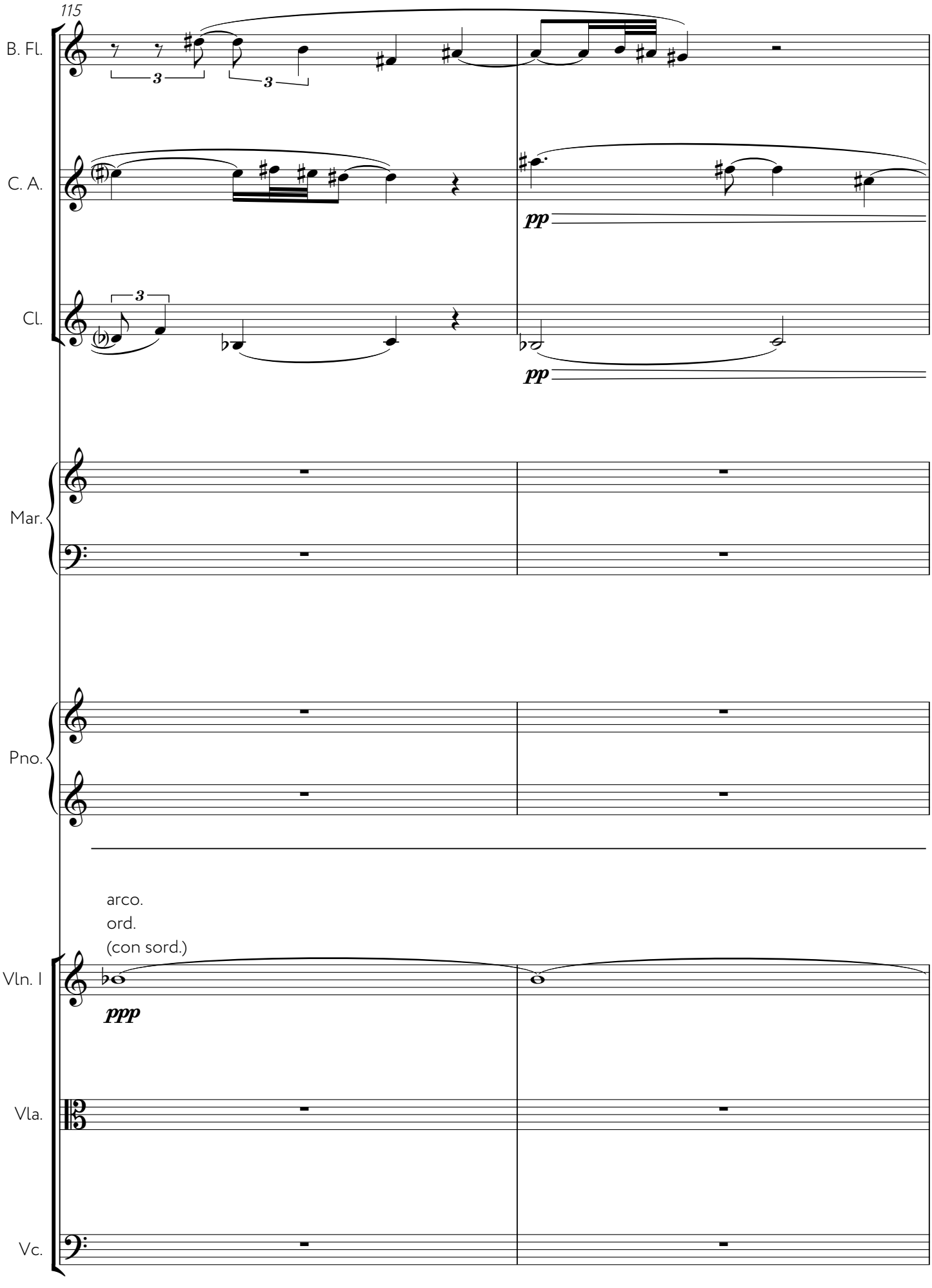

96
B. Fl.
Ob.
Cl.
Mar.
Pno.
Vln. I
Vla.
Vc.
sfz
pp
flz.
ord.
3
sfz
pp
Percussive sound using the bow.
For the high sound, allow the bow to just catch the string
while, for the low sound, only let the bow make contact
with the body of the instrument.
high
low
ppp
3
high
low
ppp

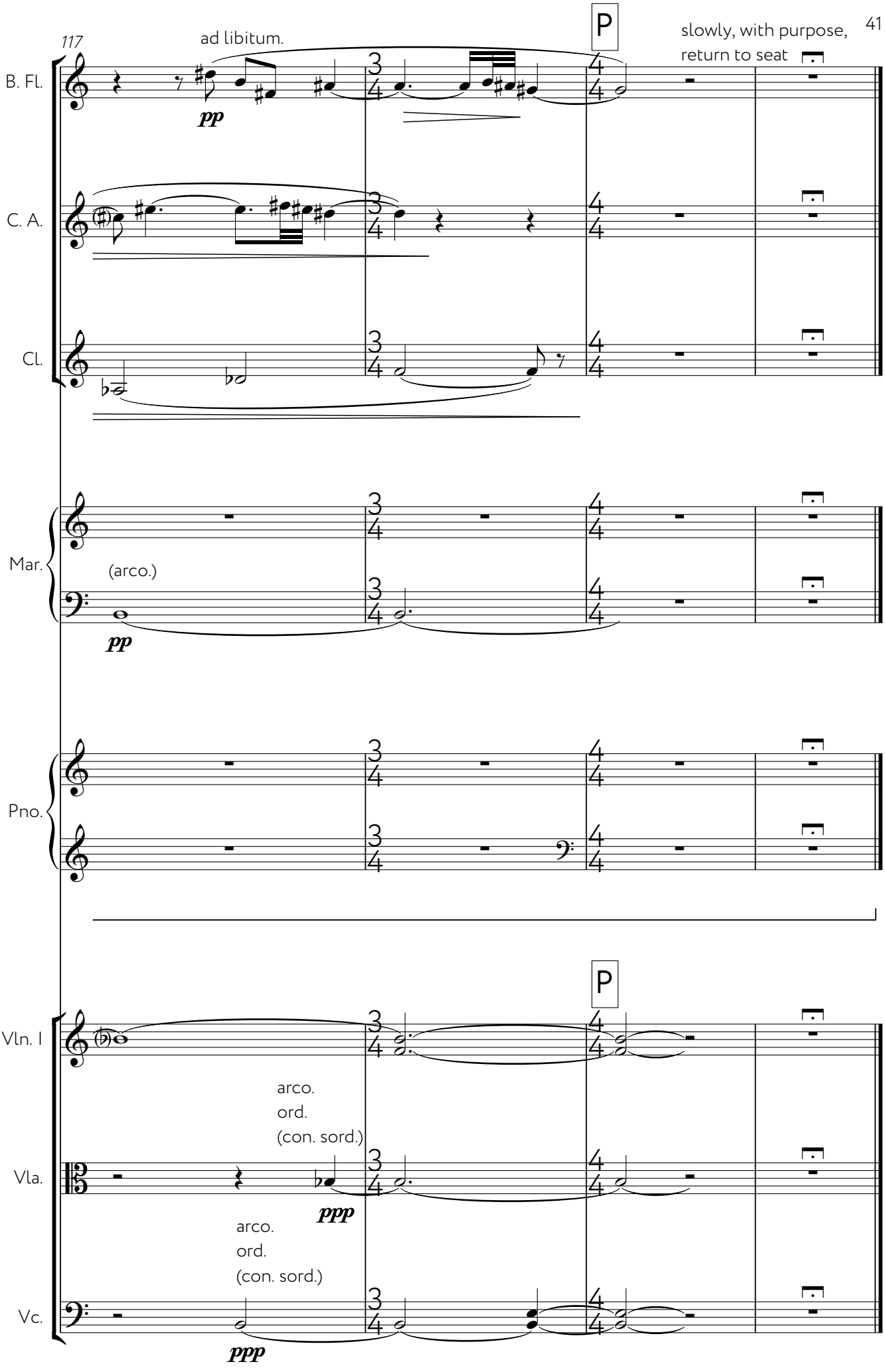

99
B. Fl.
Ob.
Cl.
Mar.
Pno.
Vln. I
Vla.
Vc.
N
in strict time
p
sfz
p
f
Ped.
N
high
low
col legno (battuto)
ppp
bow molto sul pont on open strings while muting string with finger under the string at the bridge.
ppp


103
B. Fl.
Ob.
Cl.
Mar.
Pno.
Vln. I
Vla.
Vc.
mp
mf
p
f
p
3
pp
arco.
let ring
3
high
low
col legno (battuto)
pp


107
B. Fl.
Ob.
Cor Anglais
Cl.
key clicks
Mar.
let ring
Pno.
Vln. I
Vla.
col legno (battuto)
Vc.


111
B. Fl.
C. A.
Cl.
p dolce
Mar.
let ring
Pno.
Vln. I
Vla.
Vc.


115
B. Fl.
C. A.
pp
Cl.
pp
Mar.
Pno.
arco.
ord.
(con sord.)
Vln. I
ppp
Vla.
Vc.


117
ad libitum.
P
slowly, with purpose,
return to seat
B. Fl.
pp
C. A.
Cl.
Mar.
(arco.)
pp
Pno.
P
Vln. I
arco.
ord.
(con. sord.)
Vla.
ppp
arco.
ord.
(con. sord.)
Vc.
ppp