

Joseph Klein

Der Hinterbringer

(The Tattletale)

character study after Elias Canetti

for solo piccolo

(2013)

- for Elizabeth McNutt -

duration: c. 5'

Performance Notes



senza misura



pause/breath (very short/short)



metered notation: beat units are fixed, measure units fluctuating



fluttertongue



pitch bend



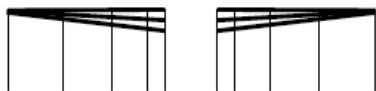
grace note accelerando



freeze in place until next event

n.v. → → → *m.v.*

gradual change from non vibrato to molto vibrato



accelerando/ritardando



durational continuum in *senza misura* sections: arranged from shortest to longest (precise durations *ad libitum*).



fermata continuum: arranged from shortest to longest.

- Accidentals apply only to the notes they immediately precede, with the exception of repeated pitches.
- Each line of music in spatial notation is approximately 12-15 seconds in duration.
- The *forte* interjections on page 1 should occur "outside of time," thus disrupting the continuous flow of running 16th notes.
- Any breaths taken during the extended 16th-note passages (e.g., mm. 10-12, 60-64) should occur only at slur breaks; the performer must not drop any notes when doing so, but should rapidly interject the breath within the rhythmic flow. Suggested breath points are indicated parenthetically in the score.

Program Note

Der Hinterbringer (The Tattletale) is the twelfth in a series of short works for solo instrument based upon characters from *Der Ohrenzeuge: Fünfzig Charaktere (Earwitness: Fifty Characters)*, written in 1974 by the Bulgarian-born British-Austrian novelist Elias Canetti (1905-1994). Canetti's distinctive studies incorporate poetic imagery, singular insights, and unabashed wordplay to create fifty ironic paradigms of human behavior. This collection of works, begun in 1997, was inspired by the vividly surreal depictions of Canetti's characters, and includes works for contrabass, violin, bass flute, ocarina, contrabassoon, glass harmonica, alto saxophone, trumpet, percussion, bass

saxophone, guitar, and piccolo, among others. In Canetti's depiction of this character, The Tattletale "won't keep anything to himself if it could hurt someone's feelings. He hurries and gets a steal on other tattletales... [he] will overlook no insult uttered in anger, and he makes sure that it teaches the insultee."

Der Hinterbringer was completed in April 2013 and composed for flutist Elizabeth McNutt, who first performed the work at the University of North Texas on 18 March 2014.

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Der Hinterbringer

(The Tattletale)

The tattletale won't keep anything to himself if it could hurt someone's feelings. He hurries and gets a steal on other tattletales. Sometimes it is a bitter race, and even though not all of them start at the same point, he can sense how close the others are already and he outstrips them in gigantic leaps. He speaks very fast and it is a secret. No one must find out that he knows. He expects gratitude and it consists in discretion. "I'm only telling you. It concerns only you." The tattletale knows when a position is threatened. Since he moves so quickly – he is very hurried – the threat grows en route. He arrives and everything is safe and sure. "You're being dismissed." The victim blanches. "When?" he asks. And "How can that be? No one's said anything to me." "It's being kept a secret. They're going to tell you at the very last moment. I had to warn you. But don't give me away." Then he gives a detailed speech on how awful it would be if he were given away, and before the victim even has time to fully gauge the danger he's in, he already feels sorry for the tattletale, that best friend of his.

The tattletale will overlook no insult uttered in anger, and he makes sure that it teaches the insultee. He is less anxious to carry back praise, but to show his good will, he occasionally forces himself to do so. In such cases, he never hurries, he tarries where he is. Praise lies on his tongue like unsavory poison. Before spitting it out, he feels as if he were choking. Finally he speaks it, but very chastely, as though timid at the other man's nakedness.

Otherwise he knows neither shame nor disgust. "You've got to defend yourself. You've got to do something! You just can't take it sitting down!" He likes to counsel the victim, if for no other reason than because it takes longer. His advice is such that it magnifies the victim's fear. After all, the only thing the tattletale cares about is other people's confidence, he cannot live without confidence.

– Elias Canetti, *Der Ohrenzeuge: Fünfzig Charaktere*
(translated by Joachim Neugroschel)

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Hurried ♩ = 90

p [FREEZE]

3 7 6 7 5 7 5 6

4 5 7 6 7 6 5 6

5 5 7 5 6 7 6 7

6 5 7 6 5 7 (5) 7

7 *f* *(p)* *f* *(p)*

8 *f* *f* *mf sub.* *f* *(p)* *f* *f* *mf sub.*

9 *f* *f* *mf sub.* *f* *poco* *f* *poco* *f* *poco* *poco* *tr* *tr* *tr* *(b.e)*

10 *f* *molto* *mp* 5 7 5 6 7

11 6 7 5 7 6

12 7 6 7 6 5 6 [FREEZE] *poco*

14 Tarrying $\text{♪} = 72$ *mf* *f*

17 Hurried $\text{♪} = 90$ 6 5 7 5 *p* Tarrying $\text{♪} = 72$ *mf* simply, but with rhythmic precision

19 *f* *f* *f* *f* *f*

23 *f* *f* *f* *f* *f*

28 becoming increasingly agitated....

33 *mf*

37

41 *f* *f* *f* *f* *mf*_{sub.} *f*

45 *f* *f* *f* *f* [FREEZE]

49 *f* [FREEZE] *f* *f* [FREEZE]

53 *mf* [FREEZE] *f* *f* *f* *f* [FREEZE]

Chaste (senza misura)

58 *poco vib.* *p* *mp* *mp* *molto* *n.v.* → → → *m.v.*

becoming urgent...

Hurried ♩ = 90

59 *f* *poco* *f* *poco* *f* *poco* *f* *mp* 5

60 6 5 7 5 7 6 7

61 6 7 5 6 5 6

62 7 6 7 5 6 5 7

63 5 7 6 5 7

64 5 6 5 6 7 6 7 *p*

65 5 6 5 7 5 7 6

66 *lunga* 5 [FREEZE] 08/02/19