

PREFACE

The trees mark time in the twists they make over the course of their branches' growth. Arms rise sinewy in their turnings-to-the sky to fall earthward again in a tracery of parts and the slow-moving shapes of time.

The score is transposed. The E \flat clarinet sounds a minor third higher than written and the bass clarinet sounds a major ninth lower than written. The xylophone sounds an octave higher than written.

Prioritization of tempo. The proportions between tempi should be as exact as possible (even though the choice of exact tempi are to some extent a matter of the preferences of the ensemble and the acoustics of the hall). In addition, the tempi of the very fast parts of the piece should be played as closely as possible to tempi written in the score: it is preferable to play the dense figures in very fast parts of the piece as something of a blur (rather than slowing the tempi to attack each of the notes carefully).

Oboe & clarinet. All trills are color trills. Alternate color fingerings are given as circled Arabic numerals with greater numbers indicating greater deviation from the normal timbre. Glissandi may be executed by embouchre or fingering.

Piano and harpsichord. The pianist is asked to switch between piano and harpsichord throughout the piece. The two instruments should be positioned right next to each other so that the pianist can switch rapidly between the two. The pianist is encouraged to select register settings for the harpsichord even though no such ettings are given in the score. The harpsichord should amplified considerably. All clusters are chromatic clusters (of black and white keys together).

Percussion. Seven instruments are required: (1.) a single crotale (pitched in D \sharp); (2.) a piece of slate scraped by an even smaller piece of slate or another stone; (3.) a snare drum (played always as a quiet roll with the fingertips and never with sticks); (4.) a large sponge whisked across the suface of the largest possible bass drum; (5.) a single suspended cymbal (pitched as low as possible and played always as an attackless roll with the softest possible yarn mallet); (6.) a tam-tam (as large as possible); (7.) and a xylophone.

Krummzeit was written between May and August 2014 and premiered on the 4th of October 2014 on the campus of Harvard University by Ensemble Mosaik under the direction of Eno Poppe. The piece is dedicated to Ensemble Mosaik.