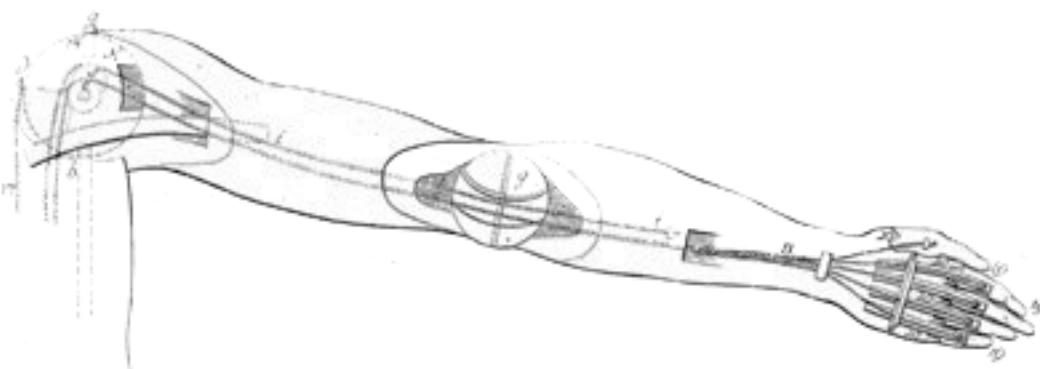


*In Wahrheit saß ein buckliger Zwerg darin, der ein Meister im Schachspiel war und die Hand der Puppe an Schnüren lenkte*

*-for alto kalimba and electronic sounds-*



*Ethan Hayden  
2013*

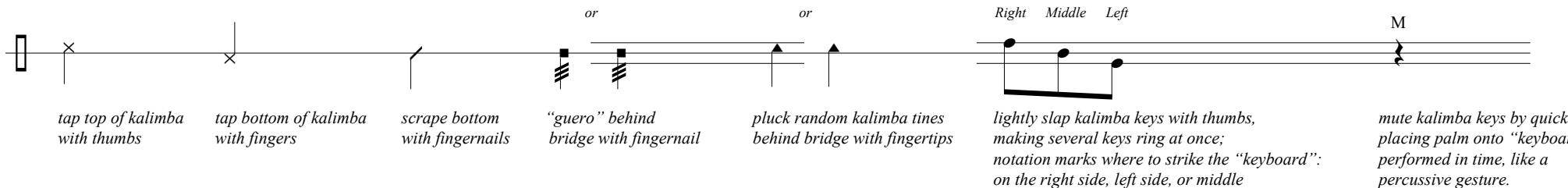
## Instrumentation:

- Alto kalimba (preferably Hugh Tracey model), amplified
- Computer (running Max/MSP 5.1.8 or higher)
- 2 or 4 loudspeakers, preferably with subwoofer

## Performance Notes:

- Numbered electronic cues are shown above the kalimba part in triangles.  
These should be cued by the performer, preferably with a foot pedal.
- The amplified kalimba should be the same volume as the samples of unprocessed kalimba notes. There is an example sound in the patch which can be used to test levels.

## Percussion Notation:



**Duration:** ca. 7.5'

**Program Note:**

*The story is told of an automaton constructed in such a way that it could play a winning game of chess, answering each move of an opponent with a countermove. A puppet in Turkish attire and with a hookah in its mouth sat before a chessboard placed on a large table. A system of mirrors created the illusion that this table was transparent from all sides. Actually, a little hunchback who was an expert chess player sat inside and guided the puppet's hand by means of strings.*

- Walter Benjamin, *Theses on the Philosophy of History*

*In Wahrheit saß ein buckliger Zwerg darin, der ein Meister im Schachspiel war und die Hand der Puppe an Schnüren lenkte* consists of contrapuntal dialogue between a live equal-tempered kalimba and its just-intoned and/or ring-modulated electronic reflections. The piece was composed for and is dedicated to percussionist Patti Cudd, with great thanks for her enthusiasm and artistry.

*In Wahrheit saß ein buckliger Zwerger darin, der ein Meister im Schachspiel war und die Hand der Puppe an Schnüren lenkte*

-for Patti Cudd-

- introduction -

$\text{♩} = 72$  freely, but together (as if played by a single instrument)

Ethan Hayden

Kalimba

Computer

(l.v. throughout)

2

Klm.

Comp.

7

3

4

5

1-2''

- Durch ein System von Spiegeln wurde die Illusion erweckt, dieser Tisch sei von allen Seiten durchsichtig -

$\text{♩} = 60 \text{ very freely}$

(14) Klm. Comp.

(16) Klm. Comp.

(18) Klm. Comp.

3-5"

-2-

(20) ▽

Klm.

Comp.

(23) ▽8

Klm.

Comp.

(25)

Klm.

*(pluck tines behind bridge)*

*"guero"*

Comp.

(thumb slaps)

(30)

Klm.

*(mute keys)*

M

mf

mp

M

mf

mp

M

Comp.

- interlude -

(35)

Klm.

$\text{♩} = 72$

9

10

mp

(l.v. throughout)

Comp.

12

12

10

Klm. Comp.

29 △11

Klm. Comp.

10 4 10 4 4 4 8 4 4 4

12

b

8 4 4 4 4

- In Wahrheit saß ein buckliger Zwerg darin, der ein Meister im Schachspiel war und die Hand der Puppe an Schnüren lenkte -

♩ = 60

Klm. Comp.

42 △13

Klm. Comp.

4 4 3 4 4 4 5 4 8 4 4 4

5 4 5 4 4 4 4

14

Klm. Comp.

48 △15

Klm. Comp.

4 4 3:2 5 4 4 4 6 4 6 4

5 4 4 4 4 4 4

(54)

Klm. Comp.

16

17

3:2

9"

(59)

Klm. Comp.

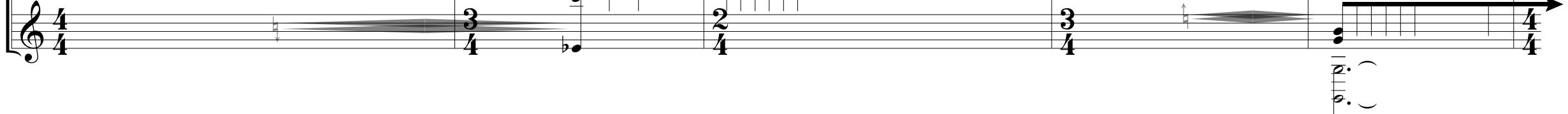
18

(tap top of kalimba body with thumbs)

mp

19

Klm. 64  

  
 Comp. 64  


$\text{♩} = 72$

(69)

Klm.

*mf*  
(tap top of kalimba body with thumbs)

Comp.

22

*mp*

(73)

Klm.

*p* *mf*  
("guero" behind bridge with fingernail)

Comp.

23

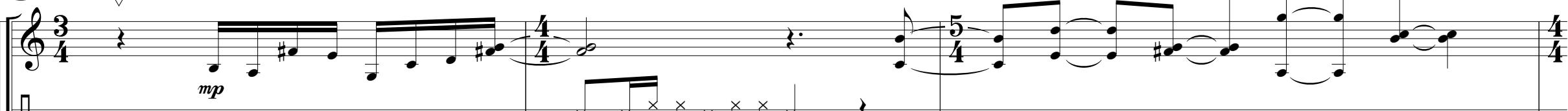
*mf*

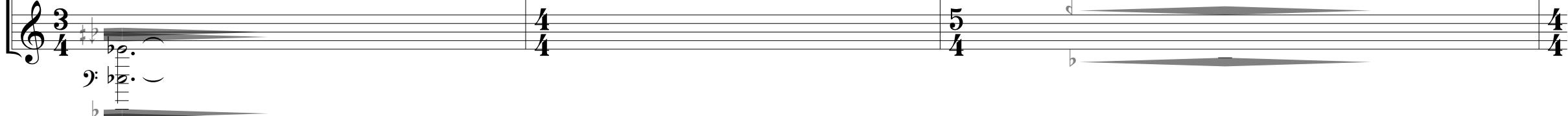
24

25

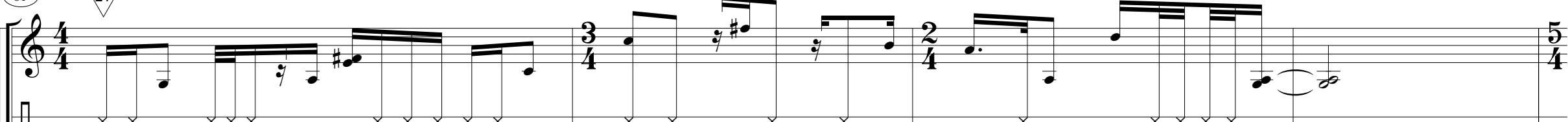
*mf*  
(tap bottom of kalimba with fingers)

(78) 26

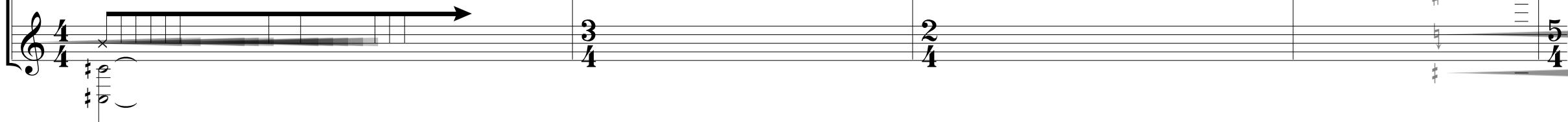
Klm. 

Comp. 

(81) 27

Klm. 

*(tap bottom of kalimba with fingers)*

Comp. 

(85) △28

Klm.

Comp.

29 ("guero")

30

31

$\text{♩} = 90$

91 △31

Klm.

*f as fast as possible*

stop shortly before computer cuts off,  
mute resonance in sync with computer cut-off

Comp.

(add vibrato if possible)

- coda -

(94)  $\text{♩} = 60$  *very freely*

Klm.

Comp. (computer tacet)

*molto rit.* - - - - - → , C

Detailed description: The musical score consists of two staves. The top staff is for 'Klm.' and the bottom staff is for 'Comp.'. Both staves begin with a treble clef. The 'Klm.' staff has a bass clef and a dynamic marking 'mp'. The 'Comp.' staff has a treble clef and is labeled '(computer tacet)'. Above the staves, there is a tempo marking '(94)' followed by ' $\text{♩} = 60$  very freely'. Below the staves, there is a performance instruction 'molto rit.' followed by a dashed line with an arrow pointing to the right. The music itself starts with a dotted half note, followed by a quarter note, another quarter note, a half note, a half note with a sharp sign, and finally a half note. The notes are connected by vertical stems and horizontal bar lines.