

Op. 34, den rokadiske

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FACTS

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Score

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henning christiansen op.34

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KILDER TIL DANSK KUNSTHISTORIE

NY CARLSBERGFONDET

*Do you know how to clean sounds ?
It's a rather dirty process.*

ERIK SATIE

Projekt: En substansløs, "immateriel" informationsstrøm, mønstre afklædt enhver ekspressiv glans, tomme rammer som skyder sig ind over hinanden, uheroiske rokader og intet andet. Det er meget lidt, der rent kvantitativt foregår i "den rokokalske" - Hemming Christiansens første strygekvartet, og det første større værk siden Perceptive Constructions. Fire "melodier" - baseret på henholdsvis store sekunder, store tertser, kvarter og kvinter - permuteres mellem kvartetens fire instrumenter, idet afsnit hvor instrumenterne spiller "melodierne" veksler med afsnit hvor disse er på vandring mellem instrumenterne. Systemet er ganske simpelt og kan aflæses af arbejdsbladet, der er vedføjet partituret. På et punkt afviger dette system imidlertid fra de spillesystemer, komponisten tidligere har betjent sig af f.eks. i Perceptive Constructions: Der er ikke tale om et lukket, absolut system, hvorfra

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Hommage à Marcel Duchamp

2

DEN ROKADISKE

d. 46 henning christiansen op.34

violin I *mp*

violin II *mp*

viola *mp*

violoncello *mp*

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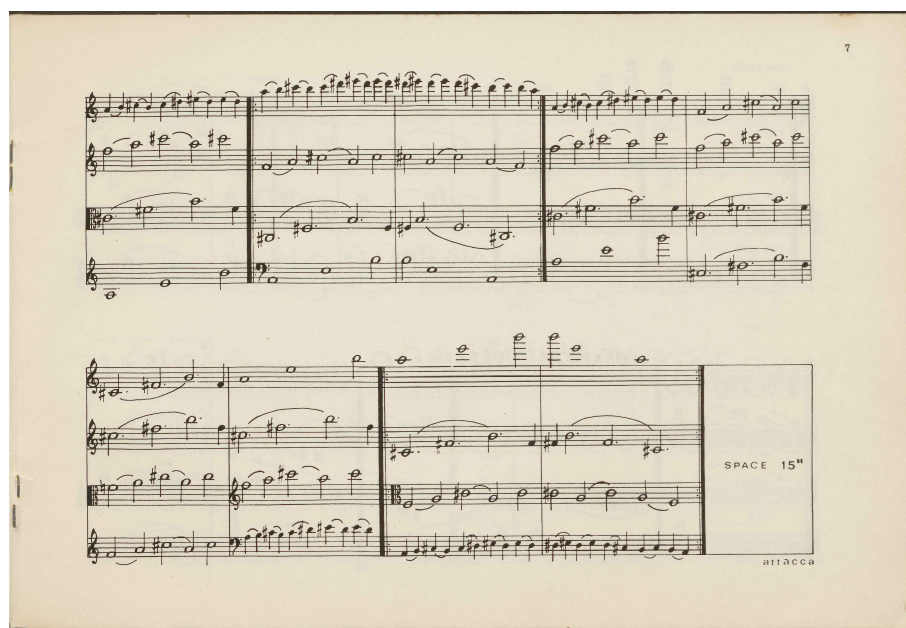
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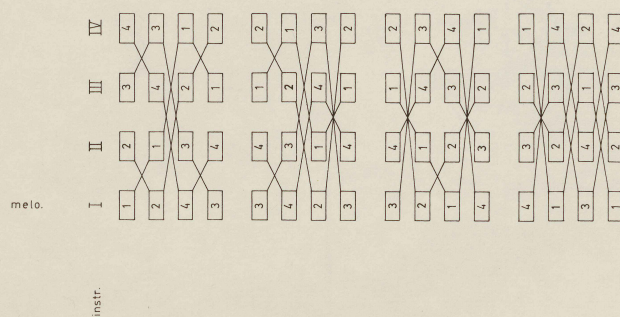
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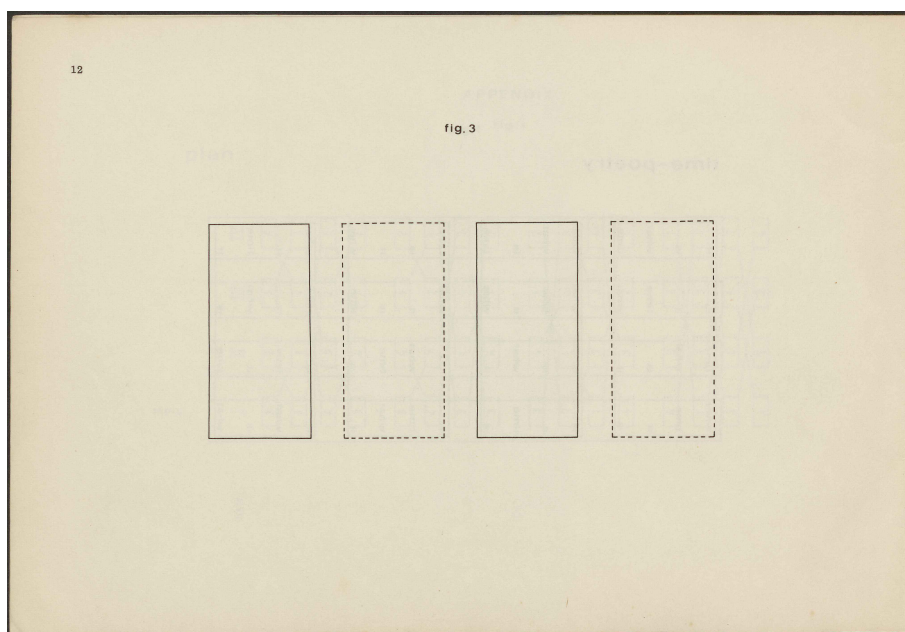
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fig. 1

plan:





time-poetry

what	time	is	it
time	what	is	is
it	is	time	what
is	it	what	time

is	it	what	time
it	is	time	what
time	what	it	is
is	it	what	time

is	it	what	time
time	what	is	is
what	time	it	it
it	is	time	what

it	is	time	what
what	time	is	it
is	it	what	time
what	time	is	it

fig. 2

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man kan slutte sig til værkets organisation. Det opstillede regelsæt rummer mulighed for andre rækkefølger af de enkelte led inden for storformen. Og en anden rækkefølge vil være lige så "god" som den valgte - værket vil ikke af den grund ændre karakter. Ikke noget med "variabel form" her. Snarere kan man tale om indifferent form. For mig at se er det heri, komponistens nyinding med "den rokokalske" består. Den formelle organisation bliver ikke mere som før et lidt heroisk "derfor!", men et "hvorfor ikke?". Den indifferens materialet udstråler er endegyldigt overført på selve formkonceptionen. I selve entydigheden ligger en indirekte sammensathed, som i mine øren er langt mere interessant end en rent ydre kompleksitet. Der er næsten tale om en naturlov - jo større entydighed, des større indirekte fascination.

Dick Higgins har en historie:

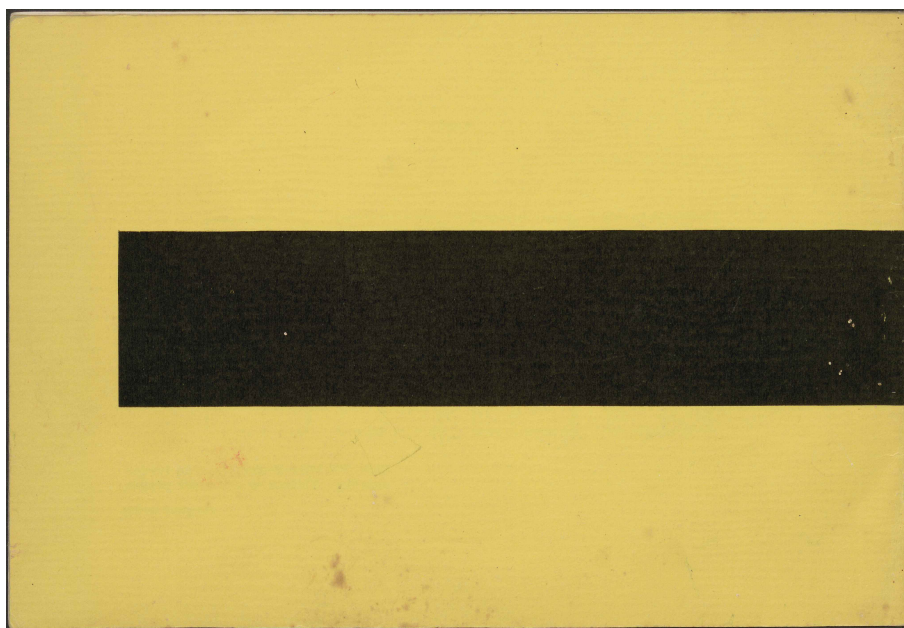
He started at the bottom, liked it, stayed there, and that's the whole story.

citat fra hans-jørgen nielsens essay-samling: Nielsen og den hvide verden.

(borgens forlag)

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KILDER TIL DANSK KUNSTHISTORIE

NY CARLSBERGFONDET

"DEN ROKADISKE"

J. 46 henning christiansen op. 34

violin I *mp*

violin II *mp*

viola *mp*

violoncello *mp*

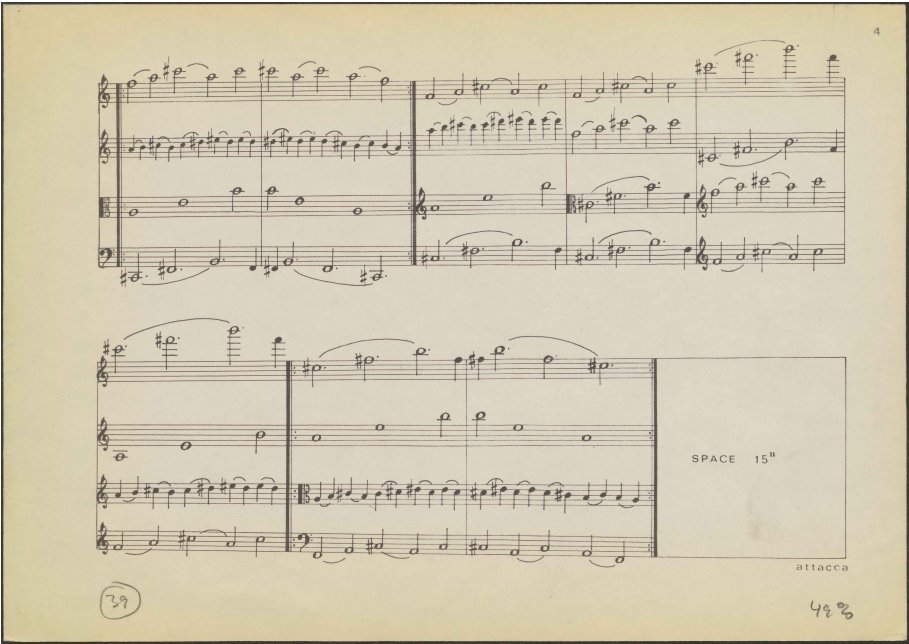
39

4022

2

Handwritten musical score on aged paper, page 2. The score is written in a 19th-century style with various staves and musical notation. It includes a circled number "39" in the bottom left, a "SPACE 15'" instruction in a box on the right, and the word "attacca" at the bottom right. The page number "492" is written in the bottom right corner.

Handwritten musical score on aged paper, page 4. The score is written in a system of five staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and accidentals. A large rectangular box labeled "SPACE 15''" is present on the right side of the page, indicating a section of the score that has been removed or is a placeholder. The word "attacca" is written below the box. The page number "4" is visible in the top right corner. There are handwritten annotations: a circled "39" in the bottom left and "42 2" in the bottom right.



Handwritten musical score on aged paper, featuring two systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1 (Top):

- Staff 1: *con sord.* (handwritten), *mp* (printed), *con sord.* (handwritten).
- Staff 2: *mp* (printed), *con sord.* (handwritten).
- Staff 3: *mp* (printed), *con sord.* (handwritten).
- Staff 4: *mp* (printed), *con sord.* (handwritten).

System 2 (Bottom):

- Staff 5: *mp* (printed), *con sord.* (handwritten).
- Staff 6: *mp* (printed), *con sord.* (handwritten).
- Staff 7: *mp* (printed), *con sord.* (handwritten).
- Staff 8: *mp* (printed), *con sord.* (handwritten).

Handwritten annotations include the number "3" in the top left corner, a circled "39" in the bottom left corner, and the tempo marking "48 1/2" in the bottom right corner. A handwritten "2" is visible in the top right corner.

6

SPACE 15"

attacca

59

49 76

5 3

senza sord.
senza sord.
senza sord.
senza sord.

39 49%

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8

39

49 2/2

1966

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7

con sord.

4

39

49

The image shows a handwritten musical score on aged, yellowed paper. The score is organized into two systems, each consisting of four staves. The notation is in a historical style, featuring treble and bass clefs, a key signature of one sharp (F#), and various note values including minims, crotchets, and quavers. The word 'con sord.' is written above the first system. Handwritten numbers are present: '7' in the top left, '4' in the top right, '39' circled in the bottom left, and '49' in the bottom right. The paper shows signs of age, including slight discoloration and a vertical crease down the center.



APPENDIX

fig. 1

plan:

melo.

instr.

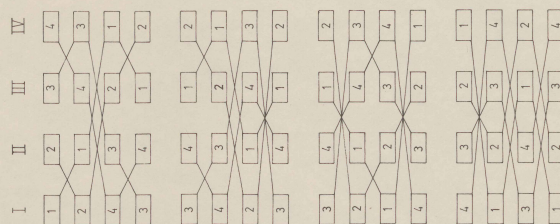


fig. 2

time-poetry

what	time	is	it
time	what	it	is
it	is	time	what
is	it	what	time

is	it	time	what
it	is	what	time
time	it	time	what
is	time	is	what

is	it	time	what
it	is	what	time
time	it	time	what
is	time	is	what

it	is	time	what
it	is	time	what
time	it	time	what
is	time	is	what

