

Joseph Klein

Die Mannsprächtige

(The Man-splendid Woman)

character study after Elias Canetti

for solo harp

(2023)

- for Jaymee Haefner -

duration: c. 6'

Performance Notes



accelerando/ritardando (number of beams indicates relative speed)



durational continuum (shortest to longest)



continue material in brackets *ad libitum* for the duration of the wavy line.



senza misura



quarter-tone high/low



fermata continuum (shortest to longest)



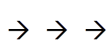
half pedal (buzzing effect)



rest/break continuum (shortest to longest)



pedal glissando



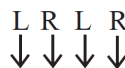
gradual change from one mode of play to another



play with the backs of the fingernails



gradual and continuous alternation between modes of play



rapid downward glissandi, alternating hands



fluctuate around given dynamic (*ad libitum*)

Accidentals apply only to the notes they immediately precede, with the exception of repeated pitches.

The following strings are to be de-tuned prior to performance:

B3 (4th-octave B): quarter-tone flat

D5 (3rd-octave D): quarter-tone flat

F4 (3rd-octave F): quarter-tone flat

G5 (2nd-octave G): quarter-tone sharp

In the Restless section, the harpist should subtly and continuously move the pedal between positions, freely exploring and shaping the resultant buzzing sound. The resulting sound should be free and unpredictable—though not too loud—and similar in timbre to a sitar.

Unless otherwise indicated, each system of music in the *senza misura* sections should be approximately 10-12 seconds in duration.

In the Elegant sections, the harpist is to make an exaggerated gesture, with each arm moving in a flowing, circular motion upward and away from the instrument, then completing the arc and returning to playing position. The motion should be slow and continuous—clockwise with the right arm and counter-clockwise with the left.

Program Note

Die Mannsprächtige (*The Man-splendid Woman*) is the twenty-second 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, piccolo, organ, basset horn, and violoncello, among others. In Canetti's depiction of this character, the man-splendid woman "likes to stand... slowly lifting her arm aloft, and holding it aloft with a carefully studied gesture. When all the onlookers close their dazzled eyes, she drops her arm.... She does not say a word, what could she say anyway to heighten her splendor, she holds her tongue, and her silence speaks volumes.... Perfection belongs to no one and requires distance, that, and that alone, is why she stares into the distance."

Die Mannsprächtige was composed in May-June 2023 for harpist Jaymee Haefner.

Die Mannsprächtige

(The Man-splendid Woman)

The man-splendid woman is a curve-blossom, and likes to stand up. There she stands, slowly lifting her arm aloft, and holding it aloft with a carefully studied gesture. When all the onlookers close their dazzled eyes, she drops her arm, somewhat more swiftly. Then she gazes into the distance as if no one were present, turns around 180 degrees, lifts her other arm even more slowly, and, lost in thought, she fingers her hairdo, which is no less *soigné* than her shoulders.

She does not say a word, what could she say anyway to heighten her splendor, she holds her tongue, and her silence speaks volumes. Privately, her name is Mrs. Shouldershine, what name was ever more appropriate. No matter where she is, among people or at home, she never tires of standing there (what a figure!), and lifting now her left and now her right arm. It must be emphasized that she does the same thing at home, alone at her mirror.

She does it for herself, she has said, her only recorded sentence, it takes a good deal of presumptuousness to describe her as the man-splendid woman. During the day, she is calm, she can stand and incessantly delight in her lifted arms. At night, it is harder, she does not always dream about herself and she does not like to forget herself. So she sleeps fitfully, she sleeps with the light on. From time to time, she awakes, she glides from her bed—she already sees herself, she already lifts her arm, her shoulder already shines, she already gazes into the distance. Then, halfway calm again, she goes back to bed. If that is not enough for her, the other arm takes its turn.

Can anybody be surprised that many men are after her shoulders? She, however, notices none of them; she is immune, can she help it if men misinterpret her splendor? Something that exists for its own sake is seen by them as existing for them, is it the fault of the man-splendid woman that she is built like that? She has to watch out for her complexion, and love is not good for it. Perfection belongs to no one and requires distance, that, and that alone, is why she stares into the distance.

Mrs. Shouldershine lives alone, and will not have a lapdog or a cat; after all, they would not grasp who she is; a child would be inconceivable, she would have to bend over for it. Even if she lifted it up, it couldn't see her, and what would it understand about her stunning parts? She is doomed to live alone, she takes her fate courageously upon herself, and no one, no one, has ever heard a complaint from her lips.

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

English translation ©1979 by The Seabury Press, Inc.
text used by permission of Carl Hauser Verlag, München.

Die Mannsprächtige

character study after Elias Canetti
for solo harp

Joseph Klein
(2023)

Elegant

Tuning:

RH - pincé ord. *f* *mp* *poco* *pp* *poco* *bisb.* *n* (l.v.)

LH - *mp* *slow and graceful counter-clockwise motion with left arm...* F# B \flat C \flat

D \flat C \flat B \sharp
E \sharp F \flat G \sharp A \flat

Gliding

3

RH - pincé ord. *f* *mp* *poco* *pp* *poco* *bisb.* *n* *pdl* *gliss.* *mf*

LH - *mp* *fz* *mp* *slow and graceful clockwise motion with right arm...* D \flat A \sharp (l.v.) D \flat C \flat B \sharp
E \flat F \sharp G \sharp A \sharp

Flowing (poco meno, rubato)

RH - pincé *pdl* *gliss.* *fz* *mf* *pincé* *pdl* *gliss.* *fz* *mf* *ord.* *mf*

LH - *mf* *fz* *mp* *mf* E \flat C \sharp E \flat C \flat

9

mp *mf* *mp* *mf* *mp*

D \flat G \sharp A \flat B \flat E \flat

Hypnotic

(♩ = 288; ♪ = 144; ♩ = 96)

Musical score for measures 10-12. The piece is in a key with one flat (B-flat major or D minor). Measure 10 starts with a *mf* dynamic and a crescendo to *mp*. Measure 11 includes performance instructions: *pdlt*, *gliss.*, *fz*, *ord.*, and *mf*. Measure 12 features a *poco* decrescendo and ends with a *mp (sempre)* dynamic. Chords are indicated below the bass line: C_b F_b (measures 10-11), D_b C_b B_b E_b F_b G_b A_b (measure 11), and E_b F_b (measure 12).

Musical score for measures 13-15. Measure 13 has a *12/16* time signature. Measure 14 has a *9/16* time signature. Measure 15 has a *12/16* time signature. Chords are indicated below the bass line: F_b (measure 13), D_b (measure 14), and E_b C_b (measure 15).

Musical score for measures 16-17. Measure 16 has a *12/16* time signature. Measure 17 has a *10/16* time signature. Chords are indicated below the bass line: B_b (measure 16) and A_b (measure 17).

Musical score for measures 22-24 of the section titled "Tranquil". Measure 22 starts with a *mp* dynamic. Measure 23 has a *mf* dynamic. Measure 24 includes a *bisb.* instruction and ends with a *pp* dynamic. A 5-7" bracket spans measures 23-24. A dashed line indicates a "slow and graceful counter-clockwise motion with left arm..." from measure 22 to measure 24. Chords are indicated below the bass line: D_b C_b B_b E_b F_b G_b A_b (measure 22), and C_b (measure 24). The section ends with a *6/16* time signature and a *(l.v.)* instruction.

Musical score for measures 24-28 of the section titled "Fitful". The tempo is marked as ♩ = 120. Measure 24 starts with a *ff (l.v. sempre)* dynamic. Measures 25-28 feature complex rhythmic patterns with fingerings (L, R) and accents. Chords are indicated below the bass line: A_b (measure 24), E_b (measure 25), A_b (measure 26), G_b (measure 27), and F_b (measure 28). Time signatures are 6/16, 7/16, 6/16, 5/16, and 7/16 respectively.

Musical score for measures 29-31. Measure 29 has a *7/16* time signature. Measure 30 has a *9/16* time signature. Measure 31 has a *5/16* time signature. Chords are indicated below the bass line: D_b (measure 29), F_b (measure 30), D_b (measure 31), and E_b (measure 31).

33

G#4 F# A#4 D# F#4 C# B# Eb

38

Restless c. 12"

Fitful (♩ = 120)

mp± *mf* *sim., ad libitum* (l.v.) *ff* (l.v. sempre)

D# C# B# Eb F# G# A#

D#4: ord. ↔ *quasi sitar*
ad lib. sempre

40

B#4 F#4 C#4 E#4

44

Bb F# B#4 Eb C# B# Gb

49

Restless c. 18"

mp± *mf* *sim., ad libitum* (l.v.)

F#4

50

Tranquil

slow and graceful clockwise motion with right arm...

5-7"

mp *mf* *mp* *pp*

B#4 A#4 B#4 C#4

LH

Gliding

52 pldt *gliss.* pincé ord. *mf* *f* *mf* *mp* *mf* *mp* *mf* pldt *gliss.* *mf*

D \sharp C \sharp B \sharp
E \sharp F \sharp G \sharp A \sharp B \sharp \rightarrow b C \sharp \rightarrow 4 E \sharp

55 pincé ord. pincé ord. pldt $\rightarrow \rightarrow \rightarrow \rightarrow$ ord. *f* *mp* *mf* *fz* *mf* *mp* *p* *molto* *gliss.* E \flat

E \flat \rightarrow 4 Db C \flat \rightarrow b

58 pincé ord. *f* *mf* *mp* *mf* 10 16

E \flat Db C \flat \rightarrow b

61 Hypnotic (♩ = 288; ♪ = 144; ♩ = 96) *mp* (sempre) 10 16

D \flat C \flat B \flat
E \flat F \sharp G \sharp A \sharp

66

D \flat C \flat B \flat
E \flat F \sharp G \sharp A \sharp

71 12 16

D \flat C \flat B \flat
E \flat F \sharp G \sharp A \sharp

75

B#

79

A♭ F♭ E# D#

84

C# G♭ A# G#

89

F# B# C#

94

D# E# F#

98

10/16

102

107

CODA: Gliding

112

pdlt → → → ord.

gliss.

(RH) pincé ord.

p *molto* *fz* *mf* *mp*

D \sharp C \sharp B \sharp A \sharp → E \sharp F \sharp G \sharp A \sharp

116 pincé ord.

pdlt (LH) pincé ord.

mf *gliss.* *fz* *mp* *f* *mf*

f *mf* *mp*

(F \sharp) → \sharp B \flat C \sharp E \sharp

118

5-7" (l.v.)

mp *poco* *mf* *fz* *mp* *n*

bisb.

slow and graceful circular motion with both arms (right arm clockwise, left arm counter-clockwise)...

G \sharp A \flat