

Joseph Klein

DER SAUS UND BRAUS

(The Fun-runner)

character study after Elias Canetti

for solo piano

(2017)

- for Redi Llupa -

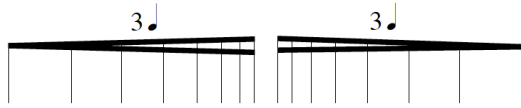
duration: c.6'

Performance Notes

→ → → Gradual change from one mode of play to another



Silently depress all keys within range indicated



accelerando/ritardando (duration indicated)

- Accidentals apply only to the notes they immediately precede, except in the case of repeated pitches.
- The Restless sections that characterize the majority of the piece serve as "excursions" to the various contrasting sections ("destinations") throughout. The transitions between these sections should generally be smooth, though the character of each section should be distinct from the others.
- Pedaling is left to the discretion of the performer, except where specifically indicated in the score (e.g., in the Wild sections). Suggested fingerings have been provided courtesy Redi Llupa.
- The arpeggiated figures in the Restless sections should be played fluidly and with a seemingly effortless quality throughout; a slight rubato may be applied at the discretion of the performer, typically at the beginnings of measures. The Wooly and Brittle sections should seem erratic by comparison: to achieve this effect, the tempo should not be strictly maintained. The tremolos in the Wild sections should seem to be on the verge of losing control, though the attacks at the beginning of each measure should be crisp and clearly defined. The Obsessive sections should be played very mechanically—in sharp contrast to the Restless sections—as if the arpeggiated figures have been temporarily caught in a vortex.
- In order to keep the work to the desired duration (no more than 6 minutes), the performer has the option of omitting the two bracketed sections indicated as *ossia* in the score (mm. 6-39 and mm. 259-269). If this option is taken, it is important that both passages are omitted in order to preserve the formal balance of the work.

Program Note

Der Saus und Braus (The Fun-runner) is the sixteenth 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, trumpet, percussion, bass saxophone, piccolo, organ, basset horn, and violoncello, among others. In Canetti's depiction of this character, "the fun-runner would once have come with the

wind, now he comes faster... [he] lives in the tempest of towns... [and] has his own language. It consists of names of cities and currencies, exotic specialties and clothes, hotels, beaches, temples, and nightclubs."

Der Saus und Braus was composed in 2017 for pianist Redi Llupa, who premiered the work on 29 April 2018 at the New World Center in Miami, Florida.

DER SAUS UND BRAUS

(The Fun-runner)

The fun-runner would once have come with the wind, now he comes faster. No sooner has his airplane landed in Bangkok, than he checks the take-off times for Rio and instantly makes a mental reservation for Rome. The fun-runner lives in the tempest of towns. There is something to buy everywhere, there is something to experience everywhere.

He enjoys living today, for what was it like in the past? Where did people really get to and how dangerous and bothersome travelling was! Now you can travel without the slightest effort. You name a city and you've already been there. Perhaps you get there again at some point; if it works out in the fun-runner, then anything is possible. People believe that he's been everywhere, but he knows better. New airports are built, new airlines spring into life. Dodderly old men may dream of calm ocean voyages, he hopes they have a good time in their deck chairs, but that's nothing for him, he's in a hurry.

The fun-runner has his own language. It consists of names of cities and currencies, exotic specialties and clothes, hotels, beaches, temples, and nightclubs. He also knows where a war happens to be taking place, that can be bothersome. But if you're near it, life can be extremely wild, and if it's not too dangerous, he gets wooly, he goes to see the war for two or three days, and then hurries off somewhere else for contrast, where there is the opposite of war.

The fun-runner has no prejudices. He finds that people are alike everywhere, for they always want to buy something. Whether it's clothes or antiques, they crowd into shops. There is money everywhere, even if it's different, it is exchanged everywhere. Just show him a place anywhere in the world without manicurists or slums. If it doesn't take too long, then nothing human is alien to him, he feels sympathy for and interest in everything. A fun-runner who is not interfered with has no ill-will towards anyone; the world would be a much better place if everybody were like him. Everybody will be like him, but it is better to live in the meantime. The mass fun-runner will be no picnic. He sighs quickly, forgets all about it, and hops the next plane.

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

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Wild (♩ = 120)

Restless (♩ = 132)

Wild (♩ = 120) Restless (♩ = 132)

sfzmf *molto* *sfz*

5 *fmp* *fmp* *fmp* *fmp* *fmp* *fmp* *fmp* *fmp*

8 *fmp* *fmp* *fmp* *fmp* *fmp* *fmp* *fmp* *fmp*

12 *fmp* *fmp* *fmp* *fmp* *fmp* *fmp* *fmp* *fmp*

15 *fmp* *fmp* *fmp* *fmp* *fmp* *fmp* *fmp* *fmp*

18 *fmp* *fmp* *fmp* *fmp* *fmp* *fmp* *fmp* *fmp*

poco *poco*

Ossia 1/2 (omit mm. 6-39)

22 *fmp* *fmp* *fmp* *molto ff*

25 *fmp* *fmp* *fmp* *fmp*

29 *fmp* *fmp* *fmp* *fmp*

32 *fmp* *fmp* *fmp* *fmp*

36 *fmp* *fmp* *fmp* *fmp*

(End Ossia 1/2)

40 *fmp* *fmp* *fmp* *fmp*

44 *fmp* *fmp* *fmp* *fmp*

48

8/16 *fmp* 16/16 *fmp* 16/16 *fmp* 15/16 *fmp* 13/16

52

13/16 *fmp* 6/16 *fmp* 12/16 *fmp* 15/16

55

15/16 *fmp* *molto* *ff* 9/16 *molto* 10/16 *fmp* 5/16 *fmp* 6/16

59

6/16 *fmp* 11/16 *fmp* 14/16 *fmp* 8/16 *fmp* 7/16

63

7/16 *fmp* 10/16 *fmp* 13/16 *sfzmf* *poco* 9/16 *fmp* 8/16

67

8/16 *fmp* 5/16 *fmp* 12/16 *ff* 15/16 *molto* *mp* 7/16

71

7/16 *fmp* 6/16 *fmp* 13/16 *fmp* 11/16 *fmp* 10/16

75 *poco rit.*
→ → → **Woolly** (*poco meno mosso*)

78 → → → **Restless**
(*a tempo*)

81

85 → → → **Obsessive** (*l'istesso*)

90 **Restless**

94

99 **Incisive** (*l'istesso*) **Restless**

103 *fmp* *fmp* *fmp* *molto* *poco rit.* → → → Wild (♩ = 120)

107 *sfz mp* *sfz mf* *sfz mp* *sfz mf* *sfz mp* *sfz mf*

Restless (*a tempo*)

113 *sfz mp* *sfz* *mp* *fmp* *fmp*

117 *fmp* *fmp* *fmp* *fmp*

poco rit. → → → Brittle (*poco meno mosso*)

121 *fmp* *fmp* *molto* *ff* *15^{ma}*

(15^{ma}) Restless (*l'istesso*) Brittle

124 *mf* *mf* *ff* *15^{ma}*

(15^{ma})

(a tempo) → → → Restless

127

3

13 16

8 16

fmp *molto mp*

Incisive (*l'istesso*) Restless

130

8 16

11 16

9 16

7 16

8 16

11 16

fmp *fmp* *sfzmf* *poco* *fmp*

135

11 16

5 16

10 16

13 16

9 16

fmp *fmp* *fmp*

→ → → Obsessive (*l'istesso*)

139

9 16

5 16

7 16

5 16

6 16

7 16

fmp *f* *mp* *f* *mp* *f* *mp*

Restless

poco rit. → → → Wild (♩ = 120)

144

7 16

15 16

9 16

6:5

8 16

8 16

fmp *fmp* *fmp* *p* *molto* *sfzmp* *sfzmf*

149

7 8

7 8

7 8

7 8

7 8

7 8

sfzmp *sfzmf* *sfzmp* *sfzmf* *sfzmp* *sfzmf* *sfzmp*

(sim.)

156 **Restless (*l'istesso*)** **Wild**

sfzmf *sfzmp* *sfzmf* *sfzmp* *f* *sfzmf*

(*Rec.*) *Rec.*

162

sfzmp *sfzmf* *sfzmp* *sfzmf* *sfzmp* *sfzmf*

(*sim.*)

Restless (*a tempo*)

168

mp *fmp* *fmp* *fmp* *mp*

(*Rec.*)

172 **Incisive (*l'istesso*)** **Restless** *poco rit.* → → →

fmp *sfzmf* *fmp* *ff*

poco *molto*

176 **Wooly (*poco meno mosso*)** 2x

(*15mb*)

→ → → **Restless (*l'istesso*)** **Wooly**

179

mf *ff*

(*15mb*)

182 2x → → → Restless
(a tempo)

(15^{mb})

185 Incisive (l'istesso)

8^{mb}
Sost. →

189 Obsessive (l'istesso) Restless Obsessive

— (Sost.) →

194 Restless

— (Sost.) →

199 Obsessive Restless

— (Sost.) →

205

209 *molto rit.*

209 *fmp* *fmp* *molto* *ff* *molto* *mp* *ff*

16 8 14 2

$\frac{1}{2}$ Leo. 5:3 Leo.

213 *Wild* ($\text{♩} = 120$)

213 *sffz* *mp* *sffz* *mf* *sffz* *mp* *sffz* *mf* *sffz* *mp* *sffz* *mf*

\wedge (sim.)

219

219 *sffz* *mf* *sffz* *mf* *sffz* *mp* *sffz* *mf* *sffz* *mp*

224 *Restless* (*a tempo*)

224 *sffz* *mf* *sffz* *mp* *sffz* *mp* *fmp*

16 15 8

Leo.

228

228 *fmp* *fmp* *f* *fmp*

8 16 10 11 16

5 4 2 1 2 1 2 4 1 2 4

5 4 4:5

232 *Obsessive* (*l'istesso*) *Restless*

232 *f* *mp* *f* *f* *mp* *f* *mp* *f* *mp* *p*

3x 4:5 *molto*

239

8 *fmp* 5 *fmp* 9 *fmp* 6 *fmp* 10 *fmp* 13

244

13 *fmp* 11 *fmp* 16 *fmp* 3 *ff*

poco rit. → → →

15^{ma}

molto

Brittle (poco meno mosso)
(15^{ma})

247

3 3 3 12/16

→ → → **Restless**
(a tempo)

250

12 *molto mp* 7 *fmp* 11 *fmp* 8 *fmp* 10

Incisive (l'istesso)

254

10 *fmp* 13 *fmp* 6 *fmp* 17 *sfzmf* 10 *poco*

Restless

258

10 *fmp* 7 *fmp* 8 *p* 14 *fmp* 11

7:4

fmp *poco*

Ossia 2/2
(omit mm. 259-69)

262

11/16 *fmp* 6/16 *fmp* 5/16 *fmp* 10/16 *fmp* 9/16 *p* *poco*

266

9/16 *fmp* 15/16 *fmp* 12/16 *fmp* 6/16 *fmp* 11/16 *poco*
 (End Ossia 2/2)

270

11/16 *fmp* 14/16 *fmp* 12/16 *ff* 5/16 *mp* 8/16 *fmp* *molto*

274

8/16 *fmp* 10/16 *fmp* 13/16 *fmp* 9/16 *fmp* 7/16 *poco*

278

7/16 *fmp* 8/16 *fmp* 14/16 *fmp* 11/16 *fmp* 12/16

282

12/16 *fmp* 5/16 *fmp* 6/16 *fmp* 13/16 *fmp* 15/16

286

15/16 *fmp* 12/16 *ff* 10/16 *molto dim.* 15/16 *pp*
dissipating... *molto* *8vb*