

Joseph Klein

# **Verklärte Einblicke**

11 fragments from Beethoven's Op. 9 No. 3  
(2020)

for string trio

to Amorsima Trio

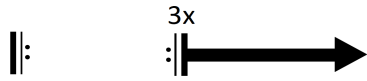
duration: 2'20"



## Symbols



accelerando/ritardando



repeat for the duration of the solid line (number of repeats indicated)



senza misura



harmonic pressure



cue other players



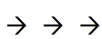
rapid artificial harmonic glissando



very short/short break in sound  
(in tempo)



overpressure (down bow)



gradual change from one mode of  
play to another



snap pizzicato



let the sound ring



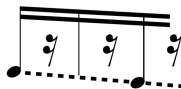
forcefully strike body of instrument  
with knuckle or fingertips.



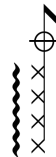
unidirectional, even glissando



play on strings between bridge and  
tailpiece



glissando continuing through rests  
(sound is intermittent)



muffle strings with left hand so as to  
mute pitches; rapidly arpeggiate  
upward.



wide vibrato (± semitone), variable  
speed.



sub-harmonic: slow bow speed,  
increase pressure, and adjust bow  
angle/placement to produce pitch  
an octave lower than fingered.



one quarter-tone higher



one quarter-tone lower

## Performance Notes

Performers should remain as motionless as possible between episodes. When having to shift positions or adjust mutes between fragments, it is best to do so immediately prior to the subsequent fragment.

The arrangement of the eleven fragments that comprise this work is variable. They may be performed in the order indicated in the score, or rearranged so as to comply with the following conditions:

The work may begin with any of the following fragments: **A, B, K**

The work may end with any of the following fragments: **A, D, K**

The following fragments may not be adjacent: **A, D, H, K**

The following fragments may not be adjacent: **B, F, J**

The following fragments may not be adjacent: **F, K**

Below are specific indications for each individual fragment, including reference points in the original Beethoven score:

- A. **Fugace ed evanescente** (Fleeting and evanescent); Mvt. I, mm. 103-109. The original passage has been rhythmically displaced, while pitch material is distorted through sul ponticello bow placement and tremolando.
- B. **Adagio convulso** (Slowly, convulsive); Mvt. II, m. 1. The theremin-like viola part is flanked by oblique glissandi in the violin and cello, further distorted by continuous trills.
- C. **Allegro eccentrico** (Lively, eccentric); Mvt. III, mm. 27, 31, 86. Fragments from three related sections of the scherzo are juxtaposed in their original form, followed by timbral distortions of the motive.
- D. **Presto erratico** (Rapid, erratic); Mvt. IV, mm. 130-139. The transition and recapitulation of the primary theme begin literally, followed immediately by a rapid sequence of extended techniques, in a slightly altered version of the original rhythm.
- E. **Allegro con sgomento** (Lively, with dismay); Mvt. I, mm. 48-51. This fragment incorporates bitonal alterations of the iambs in the viola and cello, with microtonal pitch alterations in the descending violin gesture at the end.
- F. **Adagio raschiando ed evaporando** (Slowly scraping and evaporating); Mvt. II, mm. 20, 54. The tutti chord in the original passage undergoes a rapid but continuous timbral transformation throughout the upward glissando gesture into silence.
- G. **Allegro molto e feroce** (Very lively and fierce); Mvt. III, mm. 35-37. The driving energy of the original passage is exaggerated by snap pizzicati, microtonal alterations, and excessive bow pressure, quickly disintegrating in the final measure.
- H. **Allegro barcollante** (Lively, staggering); Mvt. I, mm. 65-68. The original passage is extended and exaggerated, with rhythmically displaced iambs in the viola and cello and microtonal shifts in all three parts.
- I. **Presto divergente** (Rapid, diverging); Mvt. IV, mm. 200-202. The original passage diverges in pitch and rhythm, with oblique glissandi and polytempo.
- J. **Adagio cascante** (Slowly, sagging); Mvt. II, mm. 14-15. The original passage is transposed downward one quarter tone each beat.
- K. **Burbero, poi precario** (Gruff, then precarious); Mvt. I, mm. 1-2. This statement of the primary motive in the first movement is presented as a subharmonic cluster followed by rhythmically displaced harmonic mobiles.

## Program Note

The concept behind *Verklärte Einblicke* (*Transfigured Glimpses*) was inspired by a note that artist Jasper Johns (b. 1930) scrawled in one of his sketchbooks, which subsequently became a maxim invoked by contemporary artists, critics, and art historians:

*Take an Object. Do something to it. Do something else to it. [Repeat.]*

The “object” in this case is Beethoven’s String Trio, Op. 9 No. 3 — specifically, 11 fragments from this work, which are recast through a variety of transformational processes. These modified fragments are presented as a series of brief episodes, each framed by silence—evoking, in a somewhat exaggerated manner, Beethoven’s notable use of the Grand Pause in many of his own works. The Op. 9 string trios are early works in the composer’s *oeuvre*, and as precursors to his revolutionary string quartets—arguably Beethoven’s most significant contribution to Western chamber music, and themselves important vehicles for experimentation during the composer’s middle and late periods—they provide a stylistic baseline for the development of musical materials in the present work.

*Verklärte Einblicke* was composed at the request of the Amorsima Trio, for a program of miniatures honoring the 250<sup>th</sup> anniversary of Beethoven’s birth.

# Verklärte Einblicke

11 fragments from Beethoven's Op. 9 No. 3

Joseph Klein

2020

## A Fugace ed evanescente (8-10")

tutti molto sul pont., punta d'arco

Violin

Viola

Violoncello

**pp** sempre

5-6" G.P.

[8-10"]

NOTE: Avoid any sense of rhythmic regularity; maximum artifacts and noise elements throughout, though still maintaining some semblance of pitch.



## B Adagio convulso (♩ = c.60)

VN

VA

VC

mute  $\text{tr}(\frac{1}{2})$

*p*

gliss.

mute slow → → → fast

*p* quasi theremin *mp* poco

mute  $\text{tr}(\frac{1}{2})$

*p* gliss.

6-7" G.P.

[c.7"]



## C Allegro eccentrico (♩ = c.92)

VN

VA

VC

*fz* *fz* *fz* *f* *mp* *p* *mp*

disintegrating...

4-5" G.P.

[c.5"]

Verklärte Einblicke

**D** Presto erratico (♩ = 200) (poco meno) *molto*

VN *p* 3 *poco* *fz* *mf* *fz* *fz* *fz* *mf* *fz*

VA *p* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

VC *p* *poco* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

5-6" G.P. [c.9"]

**E** Allegro con sgarro (♩ = c.66) *morendo...*

VN *f* *sf* *sf* *sf* *sf* *ff* *p*

VA *f* *sf* *sf* *sf* *sf* *ff*

VC *f* *sf* *sf* *sf* *sf* *ff*

4-5" G.P. [c.7"]

**F** Adagio raschiando ed evaporando (c. 6")

tutti: (ord.) → → → → sul pont.  
 (ord.) → → → → ord.

VN *p* *sf* *n*

VA *sf* *n*

VC *sf* *n*

3-4" G.P. [c.6"]

NOTE: Rapid but smooth timbral transformation, dissipating into silence.

Verklärte Einblicke

Allegro molto e feroce

**G** (♩ = c.60) *molto accel.* - - - (♩ = c.104) *(poco meno)*  
 VN arco → → → → → *molto* pizz. 2♩  
 VA 6/16 III arco → → → → → *molto* pizz. 2♩ 5-6" G.P.  
 VC III arco → → → → → *molto* pizz. 2♩ [c.8"]  
 disintegrating...  
 NOTE: avoid any alignment between attacks in ritardando groupings.



Allegro barcollante (♩ = c.72)

**H** *mf* *ff* 8:7  
 VN *mf* *ff* 12/8 8  
 VA 4:3 5:3 5:3 4:3 5:3 12/8 8  
 VC 4:3 5:3 5:3 4:3 5:3 [c.11"]



VN 8:7  
 VA 12/8 8 6-7" G.P.  
 VC 5:3 5:3 [c.11"]

**I Presto divergente**  
 (♩. = c.84) *accel.* (♩. = c.120)  
 (♩. = c.84, *sempre*)  
 (♩. = c.84) *rit.* (♩. = c.66)

VN *fz* | *mf* *fz* | *mf* *fz* | *mf* (*sim.*) *poco* *fz*

VA *fz* | *mf* *fz* | *mf* *fz* | *mf* (*sim.*) *poco* *fz*

VC *fz* | *mf* *fz* | *mf* *fz* | *mf* (*sim.*) *poco* *fz* [c.6""]

4-5" G.P.

NOTE: Continue slow glissando for the duration of the repeated passage (tutti).

**J Adagio cascante** (♩ = c.60)  
*mute* *p* *poco* *sul tasto*

VN *p* 3 3 5:6 *poco* *sul tasto*

VA *mute* 5/4 3 3 *poco* *sul tasto*

VC *mute* 5:6 5:6 *poco* *sul tasto* [c.10""]

6-7" G.P.

**K Burbero, poi precario** (♩ = 60; ♩ = 80; ♩ = 120)  
*sub-harmonic* *mp* *molto* *p* *poco* *3x*

VN *sub-harmonic* (♩) *mp* *molto* *p* *poco* *3x*

VA *sub-harmonic* 4/4 (♩) *mp* *molto* *p* *poco* *2x*

VC *sub-harmonic* (♩) *mp* *molto* *p* *poco* *3x* [c.12""]

6-7" G.P.

03/30/22