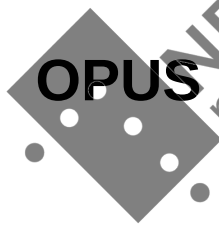


LASSE THORESEN (2022):

VERTICAL MUSIC

OPUS 33, NO 3.



**NMB
meter**

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Vertical Music was written after a stay in Toggenburg, Switzerland, where I attended the *Klangwelt Toggenburg* festival. Large parts of the program consisted in yodeling and alp-horn concerts, as well as overtone-singing. I attended a rehearsal of yodel-singing: very solemn, full of harmony, timeless, peacefully forgetful of the world, in 'Natur-Ton' – thus 'just intonation'. The intervals in the music seemed to shape the space between the singers. During the opening ceremony the festival director, Christian Zehnder, introduced the concept of 'Vertical Music' as a characteristic of the music played – vertical as opposed to the 'horizontal' music in which temporal progressions in music are predominant.

In a conversation with the overtone singer and -scholar, Wolfgang Saus, we discussed what would be the reason why the two chords in yodel-singing were in the distance of an ascending fifth (or descending fourth). Mr. Saus demonstrated how the overtone-spectre of the two chords had a great number of overlapping harmonics - not surprising, of course, since the harmonics of a fundamental, say C, contains all the harmonics of a G-fundamental an octave and a fifth above (i.e. the 3rd harmonic). Adding together the notes of the triads of fundamentals in the distance of two fifths (e.g. F, C, G), the full diatonic scale is generated. Minor triads are found in this collection of notes.

Then I thought: Why could not also the harmonics of the fifth harmonic be used; the harmonic series of E contains all the harmonics of E, beginning two octaves and a major third above the C. Adding together the notes of the triads of fundamentals in the distance of two major thirds (e.g. A-flat, C and E), one obtains a hexachord, known from the music of e.g. Liszt, Schoenberg, Bartok, and Messiaen. In this hexachord, minor triads also result as a secondary phenomenon. However, to create a sense of vertical harmony, an E-tonality should be introduced in a higher register than the C-tonality, the C-tonality in a higher register than the A-flat-tonality, etc.

Beginning with the idea of spelling out the higher harmonics of a middle range triad, a sketch of the piece emerged during improvisation. As I continued working it out, metrical cycles with expanding and contracting rhythmical values in combination with dynamics created time-directions and gave the piece its horizontal dimension.

I decided to include *Vertical Music* in an opus containing short, relatively simple piano pieces.

Vertical Music

op. 33, no.3

Lasse Thoresen

2022

3/4 [♩ ≈ 72]

p *cresc.* *mp*

Ped

8

3/4

cresc. *f*

13

18

3/4

dim.

24

pp *f sub.* *dim.*

Ped

30

pp *f*

2. $\text{♩} \approx 48$

36

(Ped sempre)

40

mf *p*

44

8va

(8va)

48

3. $\text{♩} \approx 72$

dim. *pppp*

4. $\text{♩} \approx 72$

53

p *f sub.*

3. ♩

57

p sub. *dim.*

Ped

61 *f sub.* **3:** *con Ped*

65 **3:** **3:** **3:**

69 *ff* **3:** *sfz* *sfz* *sfz*

73 *8va* *sfz* *sfz* *sfz*

77 *(8va)* *dim.* **3** **3** **3** *mf*

82 *dim.* *ppp*

secco

4

84

3 [J ≈ 72]

5

3

5

p

mf

p

p

mf

88

3

3

5

cresc.

mf

p sub.

mf

mf

Ped

92

4

3

cresc.

f

mf

f

p sub.

Ped

*

96

4

3

4

p

pp

100

3

p

cresc.

mf

con poco Ped

104

3

5

pp

f

bex

4.
 107
 p sub.
 pp
 p
 secco
 con Ped

110
 cresc.
 f
 m.d: sempre f
 m.s.: pp
 Ped 8^{va} ↓

114
 m.s.: cresc.
 ff
 2.

5.
 118
 Ped

120
 p sub.
 Ped
 Ped
 Ped

123
 f sub.
 p sub.
 con Ped

126 **4:**

128 **3:** **4:** **4:**

mf *p sub.*

131 **2** [≈ 36]

134 **3** **4**

pp *Ped* *l.v.*

138 **6** **4**

p *(Ped sempre ad fine)*

141

ppp