The most delicate flower

Alexis Porfiriadis

2020

The most delicate flower (2020) is a score for three to eleven performers. The composition consists of:

- a part for voice performer
- a part for a wind instrument player (performer may play any combinations of wind instruments)
- a part for a Percussion/Objects player **and/or one or two** laptop players **and/or** a Synth player
- a part for a Guitar player **and/or** an E-Gt player (meaning that this part may be performed by one or two players. A performer may make any combination of E-Gt and Gt. The part may also be performed by two Gt players or two E-Gt players)
- a part for a Piano player
- a part for a Violin or Viola player (performer may also play both instruments)
- a part for a Violoncello or Contrabass player (performer may also play both instruments)

The performance group should consist by **the vocal part performer** and at least **two** instrumentalists playing **different** parts (meaning that a group consisting by voice, Vc and Cb is not accepted). In other words the group should consist **by minimum three persons** playing different parts and **maximum eleven persons**.

Each part consists by 22 different actions. Performers play **one action per minute**. Performers may begin an action in any point during the minute. Players choose individually **11** actions (out of the 22 given actions in each part) **prior** to the performance. During rehearsal and performance each player should decide the sequence of his/her 11 actions, **by listening carefully** to the group sound. Players should not fix their action sequence, but vary it depending the group sound. If an action is performed in less than 30 seconds, then the performer may repeat the action during the minute.

The total piece duration is **11 minutes**.

The voice part presents texts by: Pyotr Kropotkin, Mikhail Bakunin, Buenaventura Duruti, Alexander Berkman, Alfredo M. Bonanno, Emma Goldman, Gudrun Enslin, Ulricke Meinhof, Francisco Ferrer Guardia, Ricardo Flores Magon, Johann Most, Colin Ward, Errico Malatesta, Dennis Diredot, Che Guevara, Murray Bookchin, Lysander Spooner and Max Stirner.

The piece is dedicated to Lampros Fountas.

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Voice

Performance Instructions

The performer of the voice part should always sit in the middle of the ensemble. Texts are to be read in a simple way, avoiding any histrionics. The voice performer should never address the audience but s/he should read the texts in mf dynamic to himself/herself in a simple way, without any effort to give any kind of 'colouring' depending the meaning of the text. The performer should not read the names of the authors. The names are written down, just to make clear who wrote each text. The text written by Alfredo M. Bonanno is mandatory. Every version of this piece should have it in the vocal part (meaning the performer will have to choose 10 texts to complete its part).

1.

Either the State for ever, crushing individual and local life, taking over in all fields of human activity, bringing with it its wars and its domestic struggles for power, its palace revolutions which only replace one tyrant by another, and inevitably at the end of this development there is … death! Or the destruction of States, and new life starting again in thousands of centers on the principle of the lively initiative of the individual and groups and that of free agreement. The choice lies with you!

[Pyotr Kropotkin]

2.

All religions, with their gods, their demigods, and their prophets, their messiahs and their saints, were created by the credulous fancy of men who had not attained the full development and full possession of their faculties. Consequently, the religious heaven is nothing but a mirage in which man, exalted by ignorance and faith, discovers his own image, but enlarged and reversed — that is, divinized. The history of religion, of the birth, grandeur, and decline of the gods who have succeeded one another in human belief, is nothing, therefore, but the development of the collective intelligence and conscience of mankind.

[Mikhail Bakunin]

3.

The only church that illuminates is a burning church.

[Buenaventura Buruti]

4.

If your object is to secure liberty, you must learn to do without authority and compulsion. If you intend to live in peace and harmony with your fellow-men, you and they should cultivate brotherhood and respect for each other. If you want to work together with them for your mutual benefit, you must practice cooperation. The social revolution means much more than the reorganization of conditions only: it means the establishment of new human values and social relationships, a changed attitude of man to man, as of one free and independent to his equal; it means a different spirit in individual and collective life, and that spirit cannot be born overnight. It is a spirit to be cultivated, to be nurtured and reared, as the most delicate flower it is, for indeed it is the flower of a new and beautiful existence.

[Alexander Berkman]

5.

People are tired of meetings, the classics, pointless marches, theoretical discussions that split hairs in four, endless distinctions, the monotony and poverty of certain political analyses. They prefer to make love, smoke, listen to music, go for walks, sleep, laugh, play, kill policemen, lame journalists, kill judges, blow up barracks. Anathema! The struggle is only legitimate when it is comprehensible to the leaders of the revolution. Otherwise, there being a risk that the situation might go beyond their control, there must have been a provocation.

Hurry comrade, shoot the policeman, the judge, the boss. Now, before a new police prevent you.

Hurry to say No, before the new repression convinces you that saying no is pointless, mad, and that you should accept the hospitality of the mental asylum.

Hurry to attack capital before a new ideology makes it sacred to you.

Hurry to refuse work before some new sophist tells you yet again that 'work makes you free'.

Hurry to play. Hurry to arm yourself

[Alfredo M. Bonanno]

6.

Government exists but to maintain special privilege and property rights; it coerces man into submission and therefore robs him of dignity, self-respect, and life.

[Emma Goldman]

7.

The means of production being the collective work of humanity, the product should be the collective property of the race. Individual appropriation is neither just nor serviceable. All belongs to all. All things are for all men, since all men have need of them, since all men have worked in the measure of their strength to produce them, and since it is not possible to evaluate every one's part in the production of the world's wealth.

All things are for all. Here is an immense stock of tools and implements; here are all those iron slaves which we call machines, which saw and plane, spin and weave for us, unmaking and remaking, working up raw matter to produce the marvels of our time. But nobody has the right to seize a single one of these machines and say, "This is mine; if you want to use it you must pay me a tax on each of your products," any more than the feudal lord of medieval times had the right to say to the peasant, "This hill, this meadow belong to me, and you must pay me a tax on every sheaf of corn you reap, on every rick you build."

All is for all! If the man and the woman bear their fair share of work, they have a right to their fair share of all that is produced by all, and that share is enough to secure them well-being. No more of such vague formulas as "The Right to work," or "To each the whole result of his labour." What we proclaim is The Right to Well-Being: Well-Being for All!

[Pyotr Kropotkin]

8.
Violence is the only way to answer violence.
[Gudrun Ensslin]

9.
We must destroy all which in the present school answers to the organization of constraint, the artificial surroundings by which children are separated from nature and life, the intellectual and moral discipline made use of to impose ready-made ideas upon them, beliefs which deprave and annihilate natural bent.
[Francisco Ferrer Guardia]

10.
Without the principle of private property there would be no reason for government, which is necessary solely for the purpose of keeping the disinherited within bounds in their quarrels or in their rebellions against those who hold the social wealth
[Ricardo Flores Magon]

11.
Let us show the people how it is swindled out of its labor force by country and city capitalists; how it is euchred out of its meager wages by the house, store, and other lords; how priests of pulpit, press, and party seek to destroy its intellect; how a brutal police is ever ready to maltreat and tyrannize it, and with a soldiery to spill its blood. Patience, at last must forsake it! The people will rebel and crush its foes
[Johann Most]

12.
When the masses become better informed about science, they will feel less need for help from supernatural Higher Powers. The need for religion will end when man becomes sensible enough to govern himself.
[Francisco Ferrer Guardia]

13.
Every state protects the privileges of the powerful.
[Colin Ward]

14.
We are neither for a majority nor for a minority government; neither for democracy not for dictatorship. We are for the abolition of the gendarme. We are for the freedom of all and for free agreement, which will be there for all when no one has the means to force others, and all are involved in the good running of society. We are for anarchy.
[Errico Malatesta]

15.
Men will never be free until the last king is strangled with the entrails of the last priest.
[Dennis Diredot]

16.
Violence is not the monopoly of the exploiters and as such the exploited can use it too and, moreover, ought to use it when the moment arrives.
[Che Guevarra]

17.
…and of course we say cops are swine, we say a man in uniform's a pig, not a human being, so we must tackle him. I mean we mustn't talk to him; it's wrong to talk to these people at all, and of course there may be shooting.
[Ulricke Meinhof]

18.
…it is ethical in the best sense, since it helps society to get rid of its worst foe, the most detrimental factor of social life. Sabotage is mainly concerned with obstructing, by every possible method, the regular process of production, thereby demonstrating the determination of the workers to give according to what they receive, and no more.
[Emma Goldman]

19.
If we do not do the impossible, we shall be faced with the unthinkable.
[Murray Bookchin]

20.
A man is no less a slave because he is allowed to choose a new master once in a term of years.
[Lysander Spooner]

21.
The State practices ‘violence’, the individual must not do so. The state’s behavior is violence, and it calls its violence ‘law’; that of the individual, ‘crime’.
[Max Stirner]

22.
Bourgeois patriotism, as I view it, is only a very shabby, very narrow, very mercenary, and deeply antihuman passion, having for its object the preservation and maintenance of the power of the national state-that is, the mainstay of all the privileges of the exploiters throughout the nation.
[Mikhail Bakunin]

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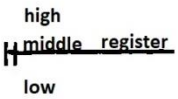
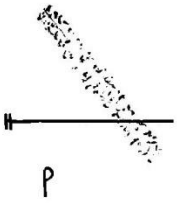
Wind Instrument

Performance Instructions

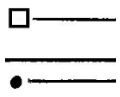


Play in middle, high or low register

Hold the tone

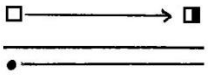


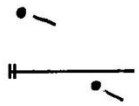
Many short notes in the given direction



Air (colored with a bit of tone)

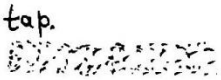
Air to half air, half tone

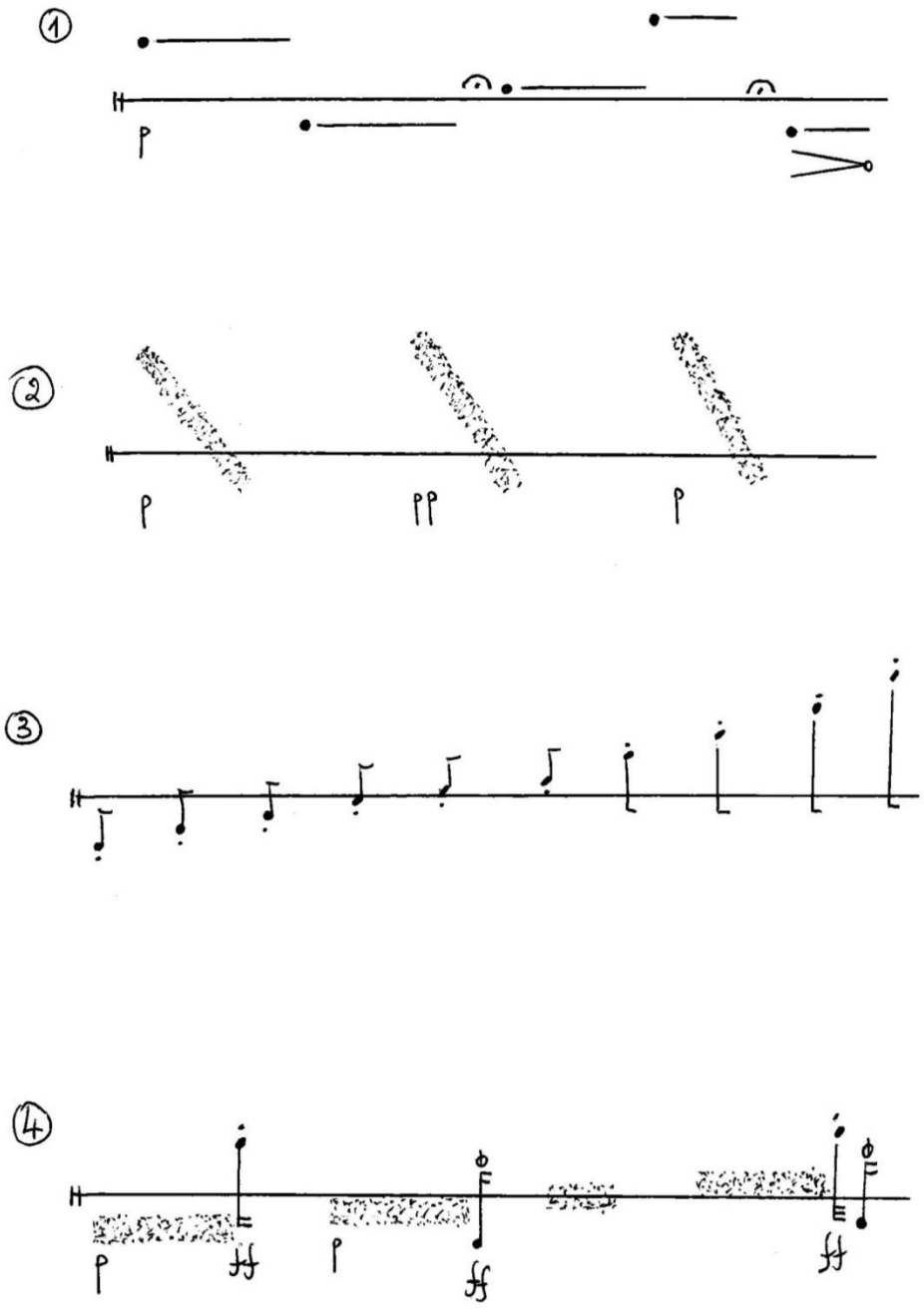




Short glissando

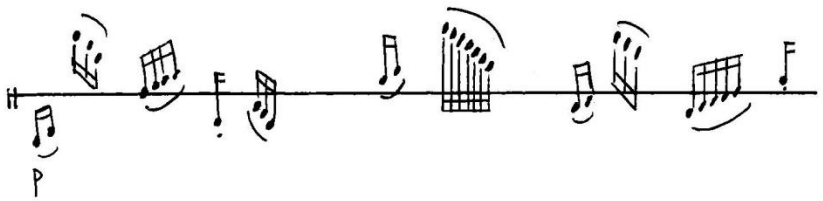
Tapping. Fast playing only with the keys of the instrument.





The most delicate flower **(2020) - Wind instrument 1-4**

⑤



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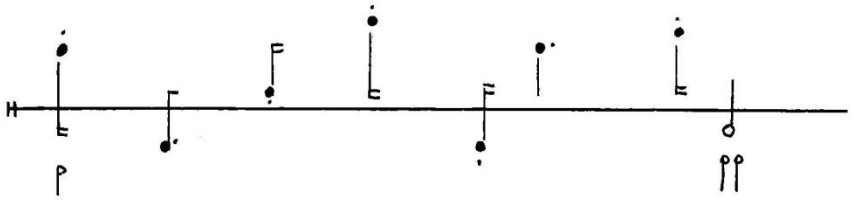

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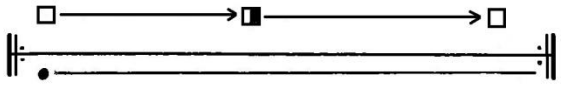
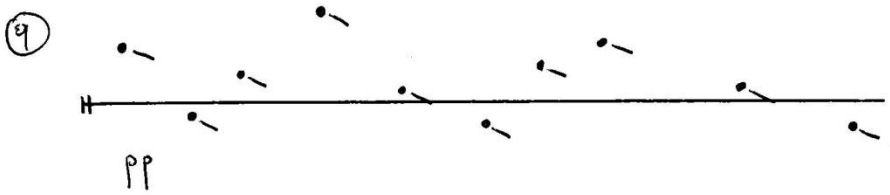


⑧

Play the national anthem of your country of origin, in a difficult scale and so fast that is impossible for you to get it right.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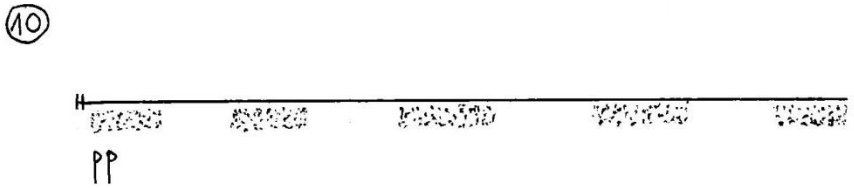
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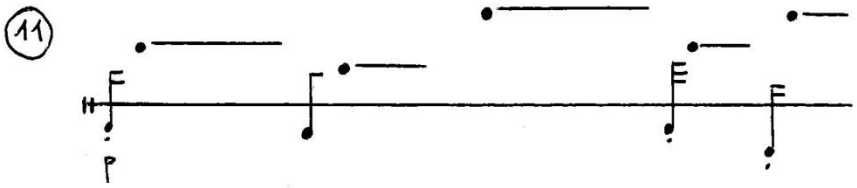
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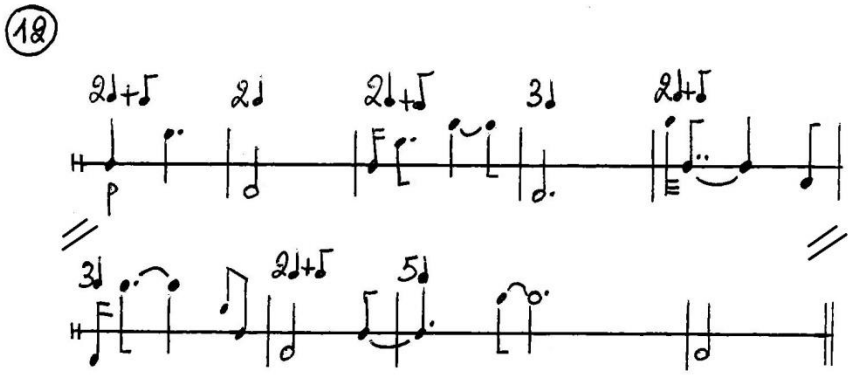
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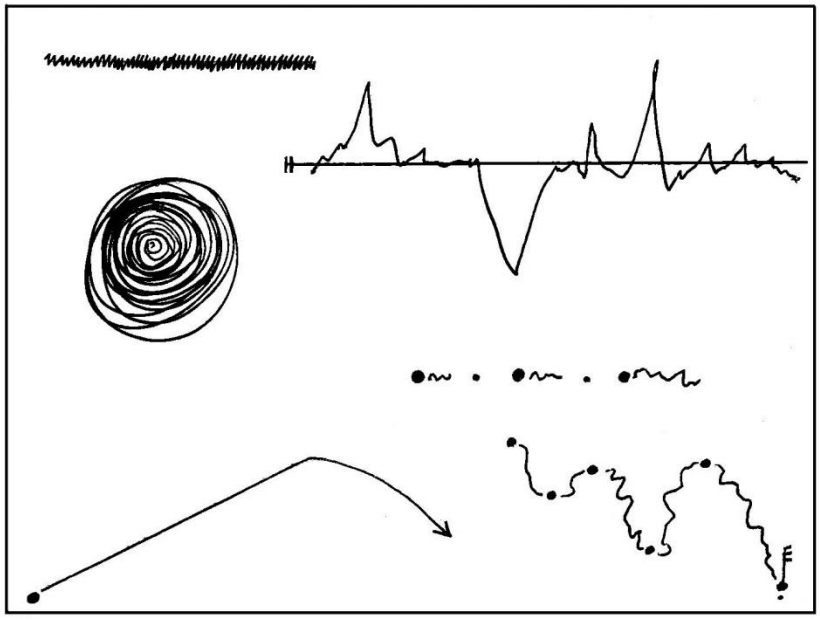
13



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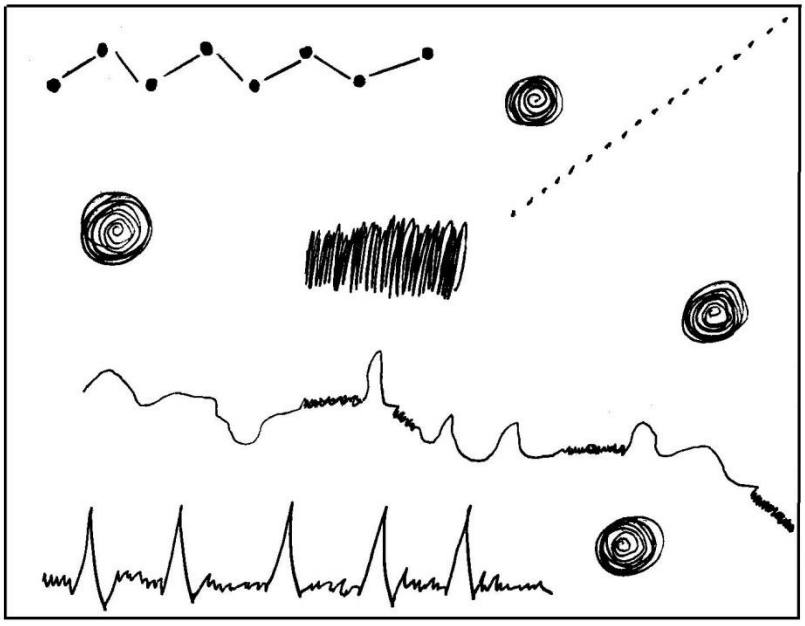
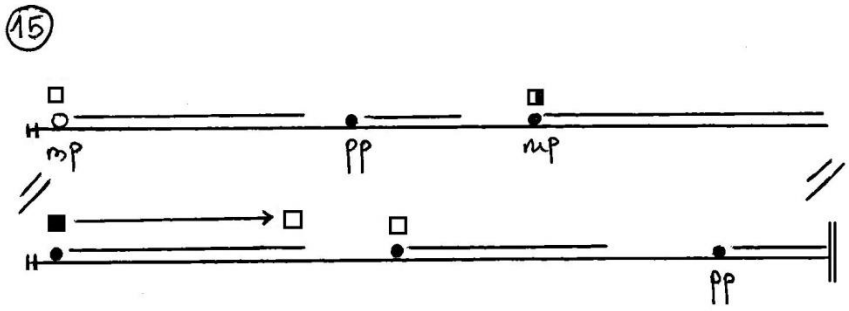
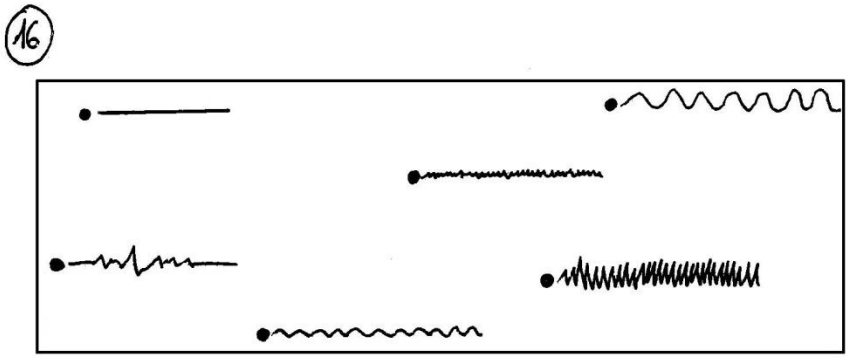
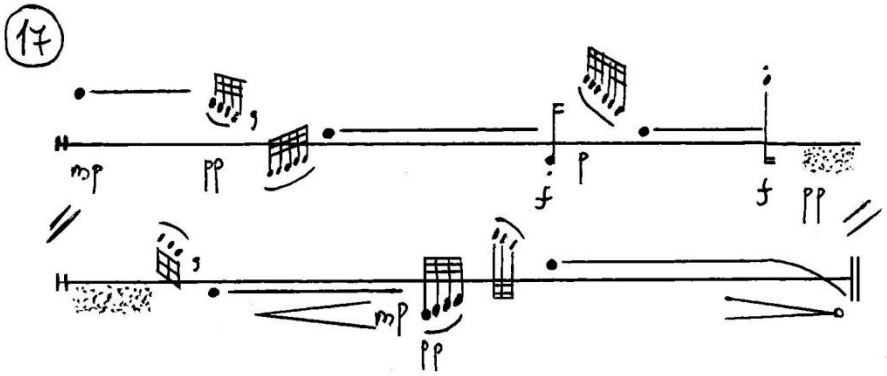


The most delicate flower **(2020) - Wind instrument 13-14**





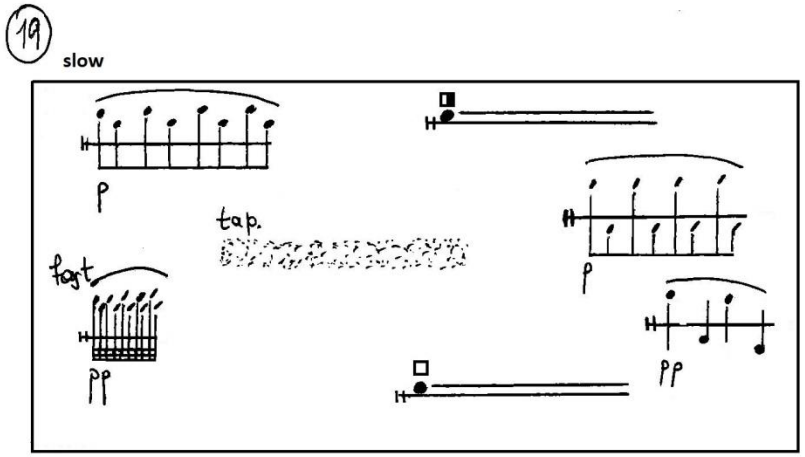


The most delicate flower **(2020) - Wind instrument 15-17**

18

Play a traditional melody of your country of origin with at least half of its notes wrong.

19



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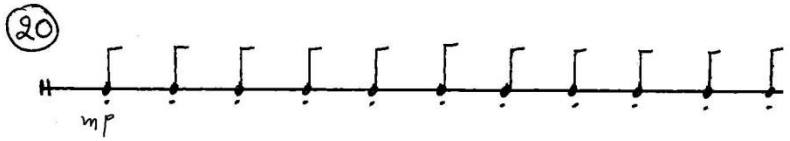

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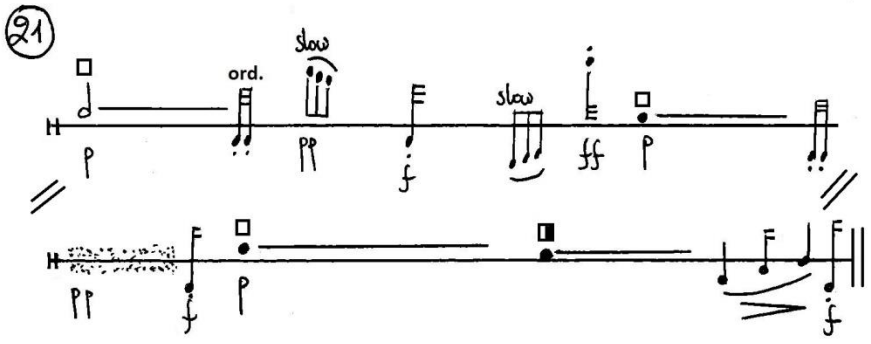

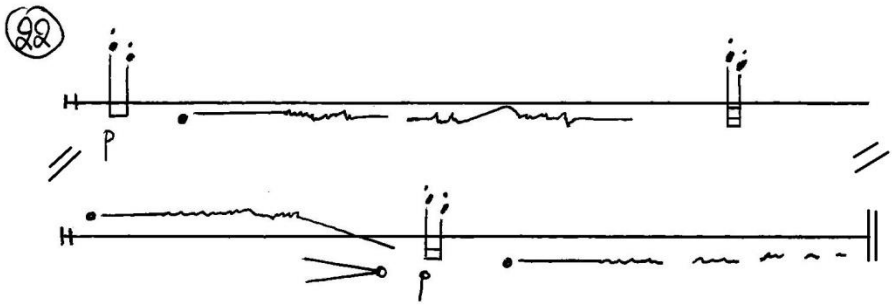
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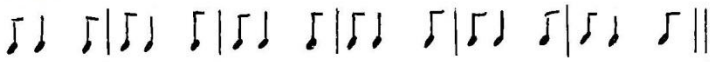
The most delicate flower **(2020)**

Percussion and/or Laptop and/or Synth

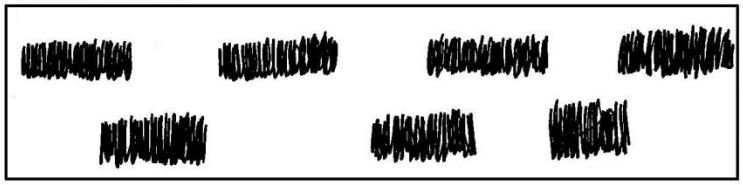
Performance Instructions

Perform the graphics using the given material (glass, wood, etc.) or instrument(s). Use the graphics in any creative way.

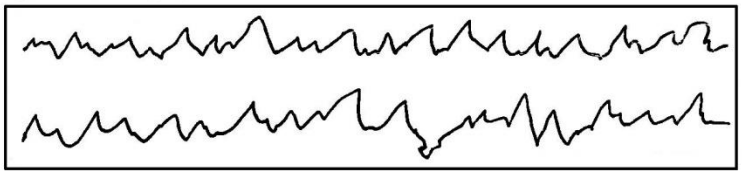
1 **Glass**



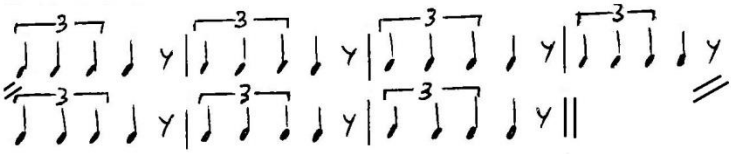
2 **Synth and/or Laptop**



3 **Synth and /or Laptop**



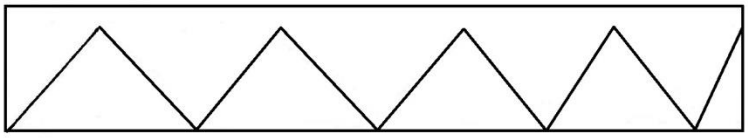
4 **Metal object or instrument**



The most delicate flower **(2020) – Percussion and/or Laptop and/or Synth 1-4**

5

Synth and/or Laptop



6

Explore a cymbal using an electric toothbrush, for one minute

7

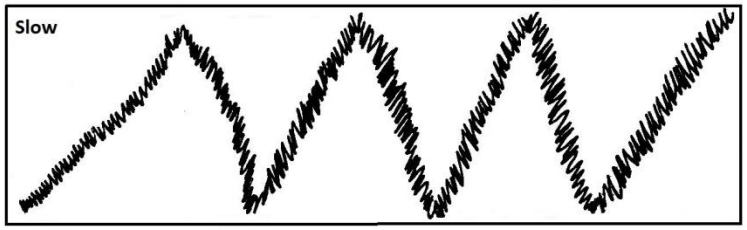
Explore a snare drum using an electric toothbrush,
for one minute

8

Use only one sound and explore only one parameter button.

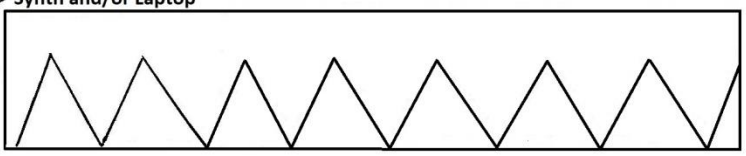
9

Synth and/or Laptop



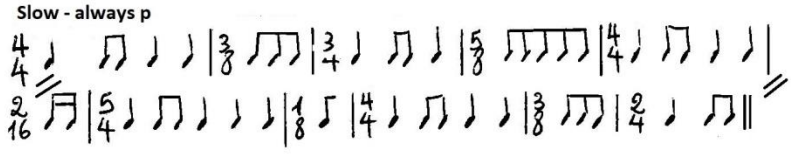
The most delicate flower **(2020) – Percussion and/or Laptop and/or Synth 5-9**

10 Synth and/or Laptop

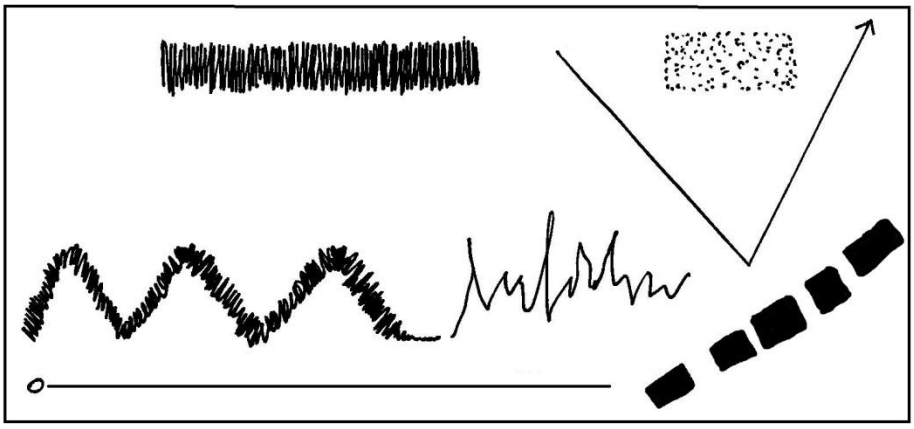


11 Any kind of drum. Use soft stick

Slow - always p

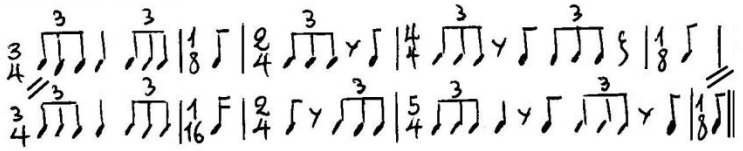


12 Synth and/or Laptop



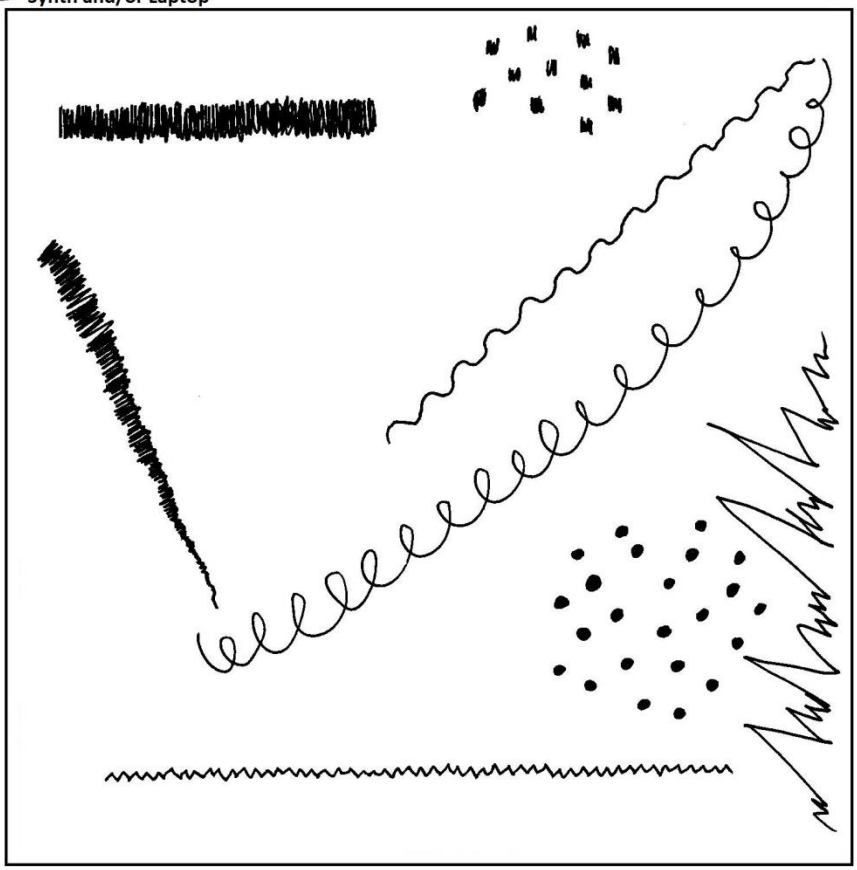
13

Wood - not too fast



14

Synth and/or Laptop



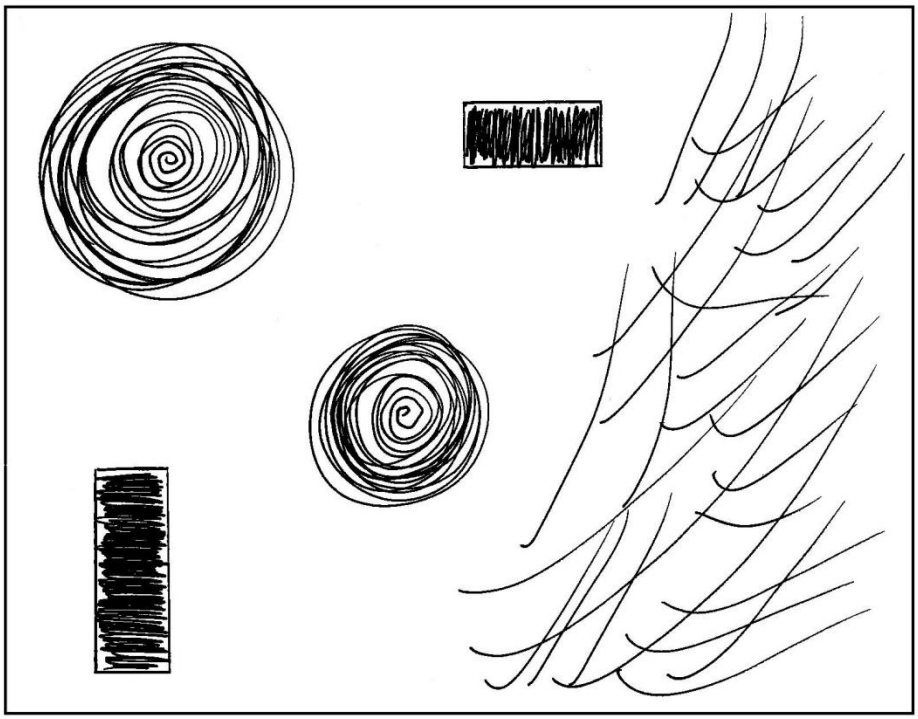
15

Plastic

16

Sustained metal object and/or instrument

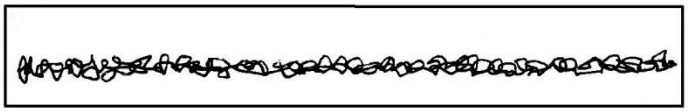
17



The most delicate flower **(2020) – Percussion and/or Laptop and/or Synth 15-17**

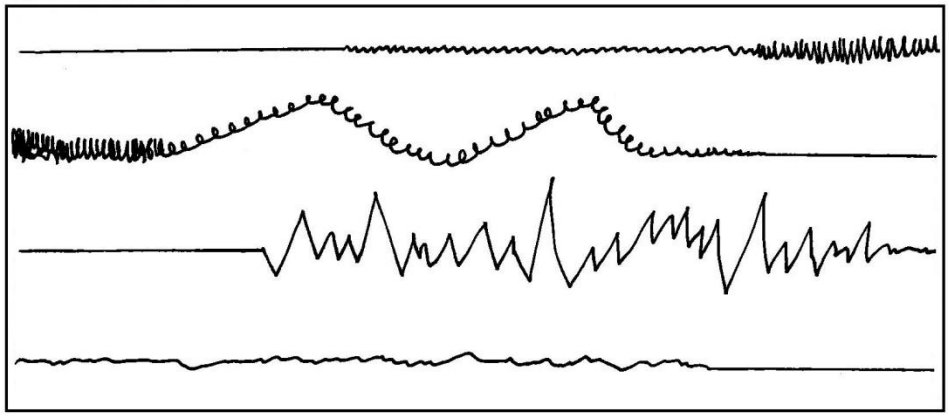
(18)

Paper



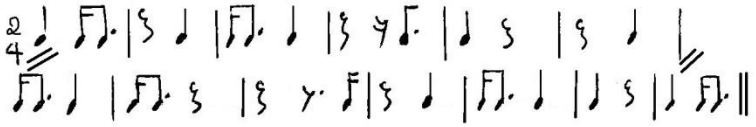
(19)

Synth and/or Laptop



(20)

Box



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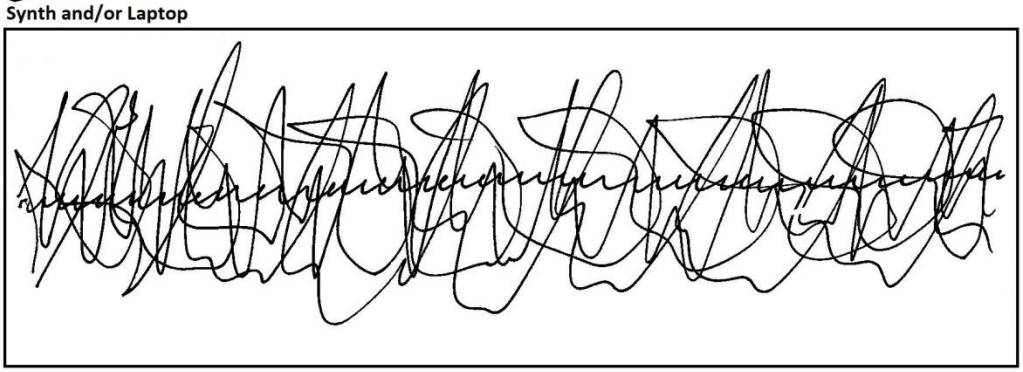
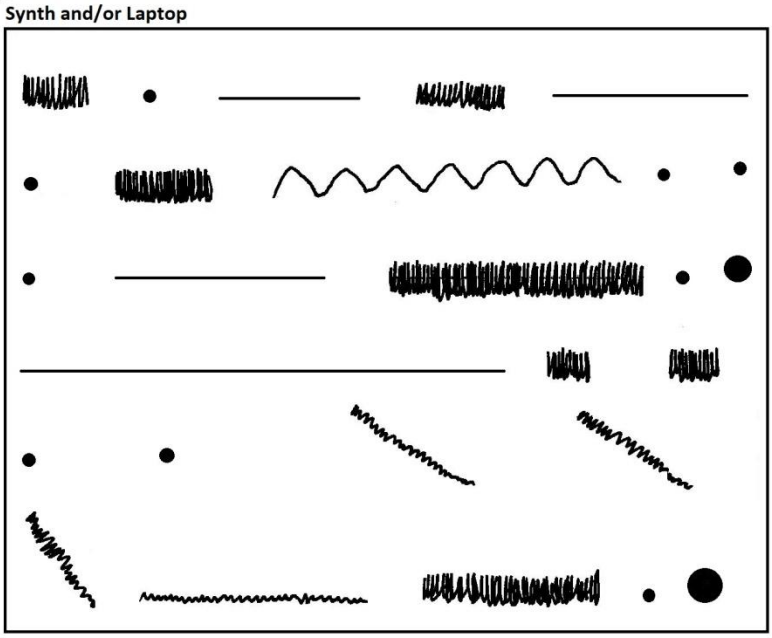
Synth and/or Laptop



22

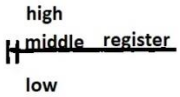
Synth and/or Laptop



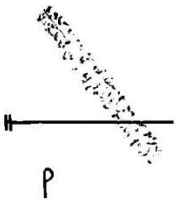
The most delicate flower **(2020) – Percussion and/or Laptop and/or Synth 21-22**

The most delicate flower **(2020)**

Guitar and/or E-Guitar - Performance Instructions



Play in middle, high or low register



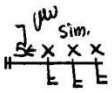
Many short notes in the given direction

Accelerando

Short or long glissando

Hit the instrument's body with the palm

Bartok Pizzicato



Knock on the body of the instrument

Hit the strings in the middle of the instrument.

Tremolo on the strings just after the Nut

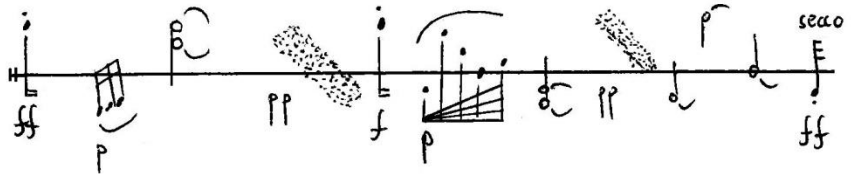
Tapping on the Fretboard

Glissando with the nail on a string

Laissez vibrer

s.p. – ex.s.p. Sul Ponticello – Extrem sul ponticello

①



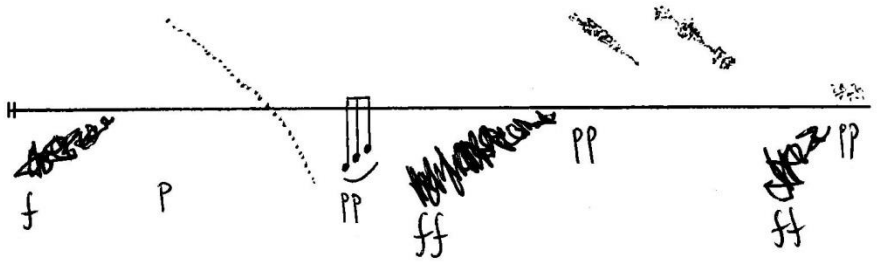
②

Play a melody from a rock song you love, in such a way that no one (not even people who may be familiar with the song) could recognize it.

③

Noise, not loud. For one minute

④



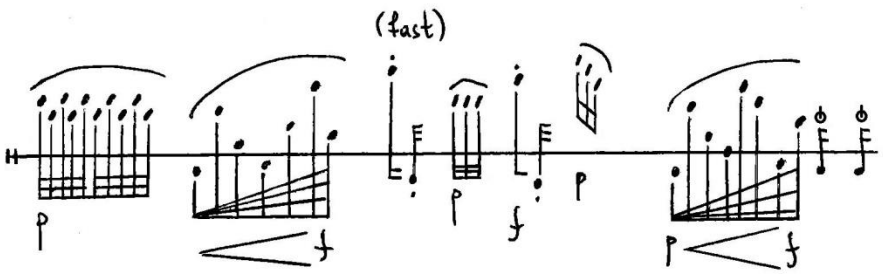
5

Death metal for 30 seconds, but pp

6

Perform a nationalistic melody of your country of origin using a lot of wrong notes. Make the melody silly.

7



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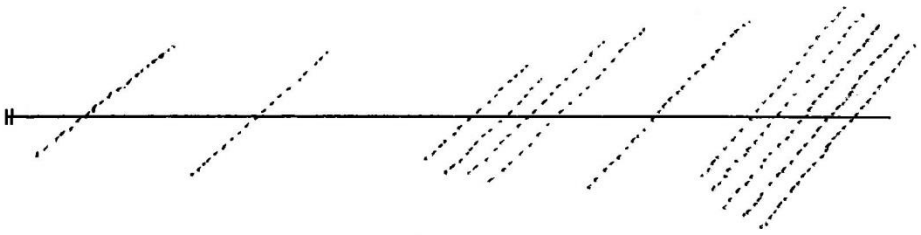
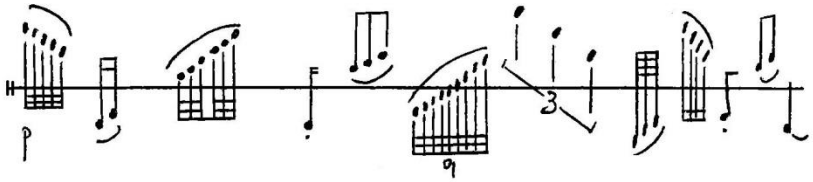


(9)

Play a well known religious melody of your country of origin. Give the melody a pop character.

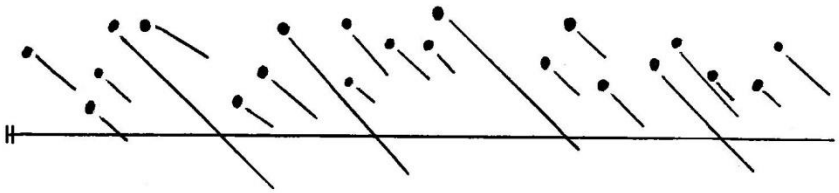
(10)



(11)

Play the national anthem of your country of origin. Give the anthem a cool bossa nova character.

(12)



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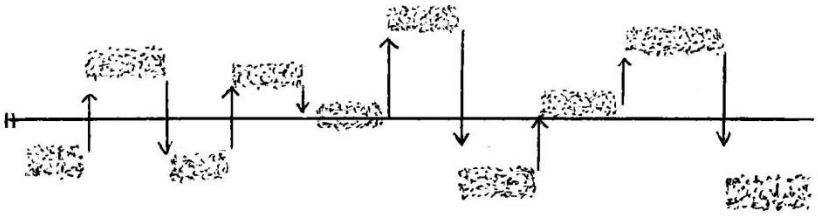
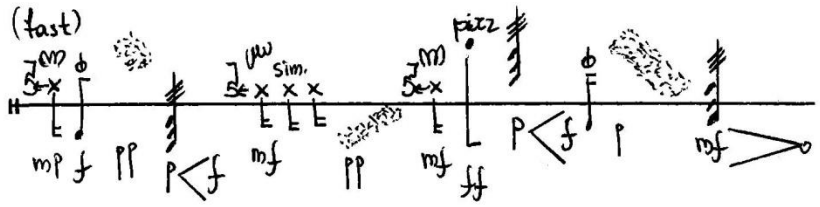


14

Play a well known military melody of your country of origin. Moke it with your guitar.

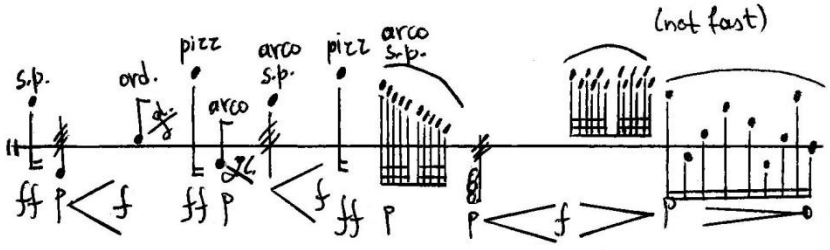
15



16

So many notes, so little time. For one minute.

17



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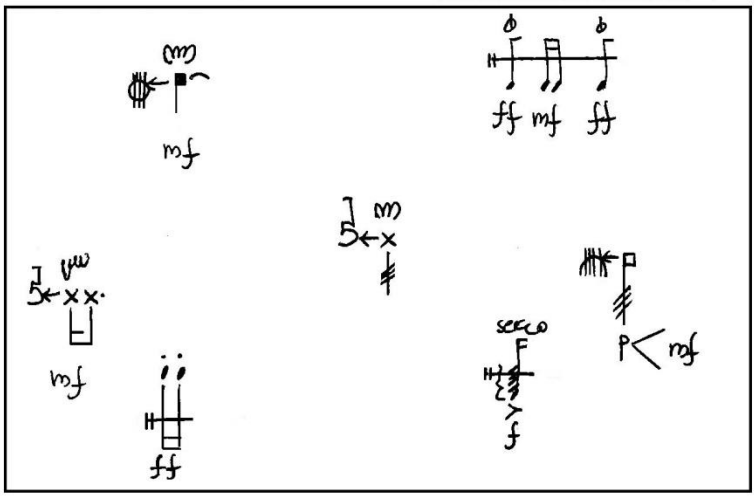

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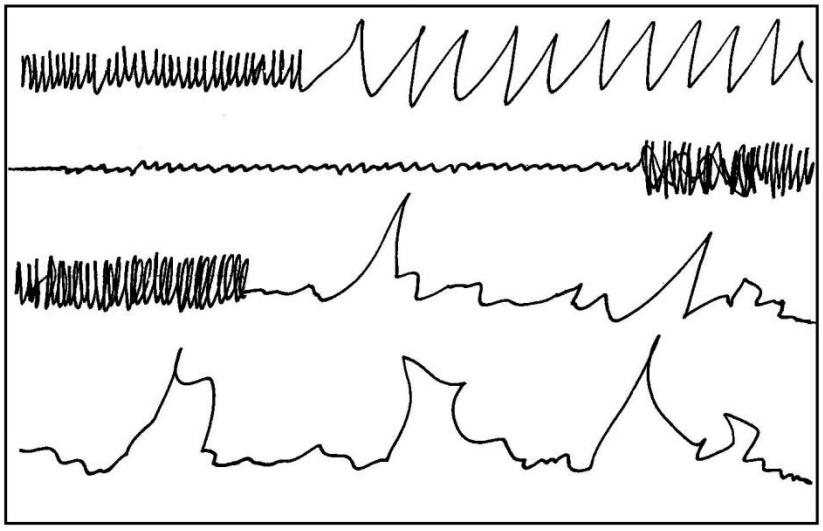
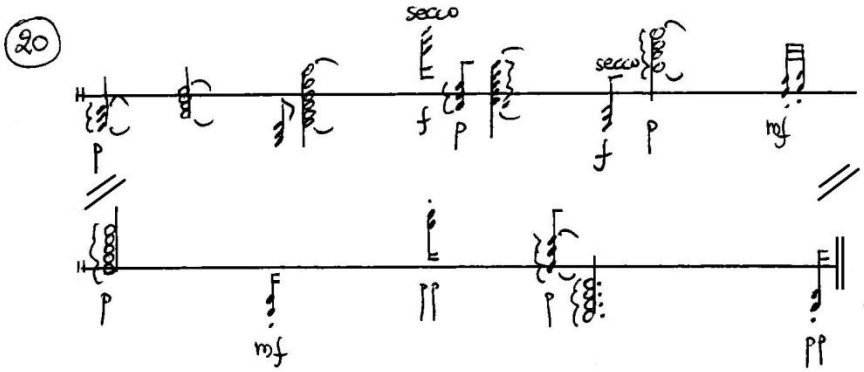
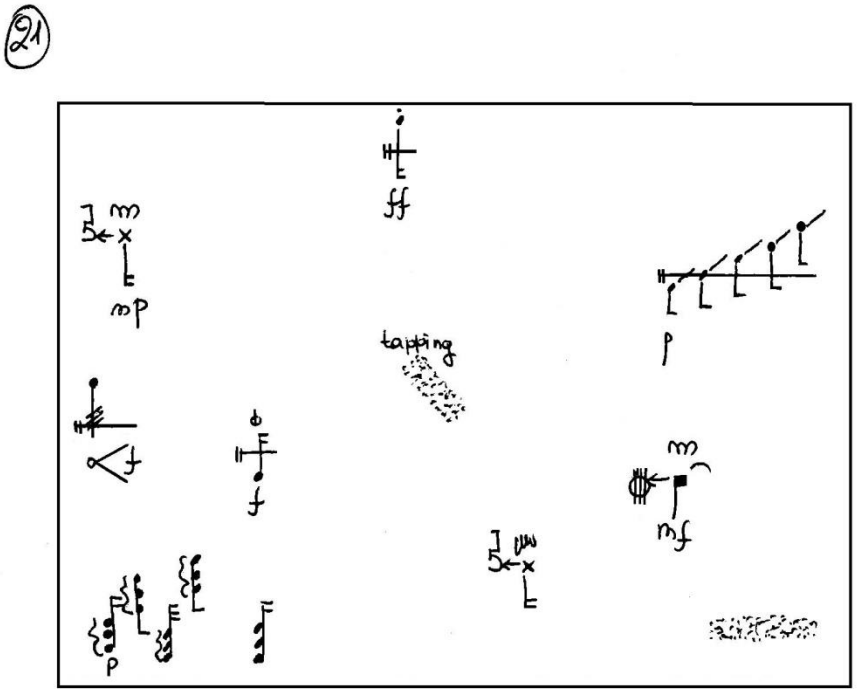
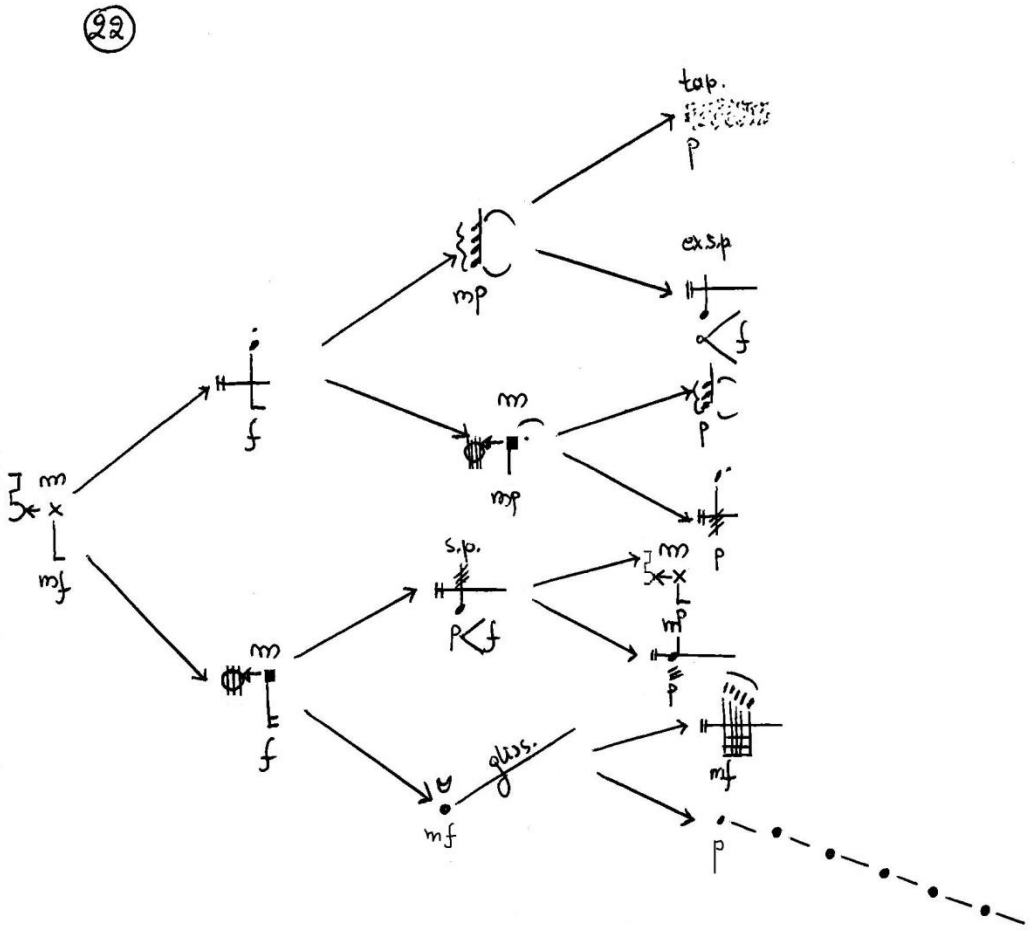



20
secco
secco
p
f
p
f
p
mf
p
mf
p
pp


21
ff
mp
tapping
p
f
mf
p

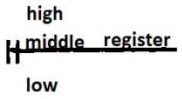


The most delicate flower **(2020) – Gt and/or E-Gt 22**

The most delicate flower **(2020)**

Piano

Performance Instructions



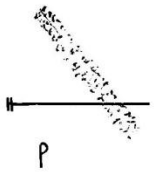
Play in middle, high or low register

Mute string with finger

Mute string with palm

Hit the strings on the given register with your palm, laissez vibrer

Keys cluster on the given register



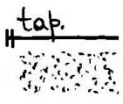
Many short tones in the given direction

Glissando with nail on a sting in the given register

Keys Cluster tremolo on the given register

Pizzicato on a string in the given register

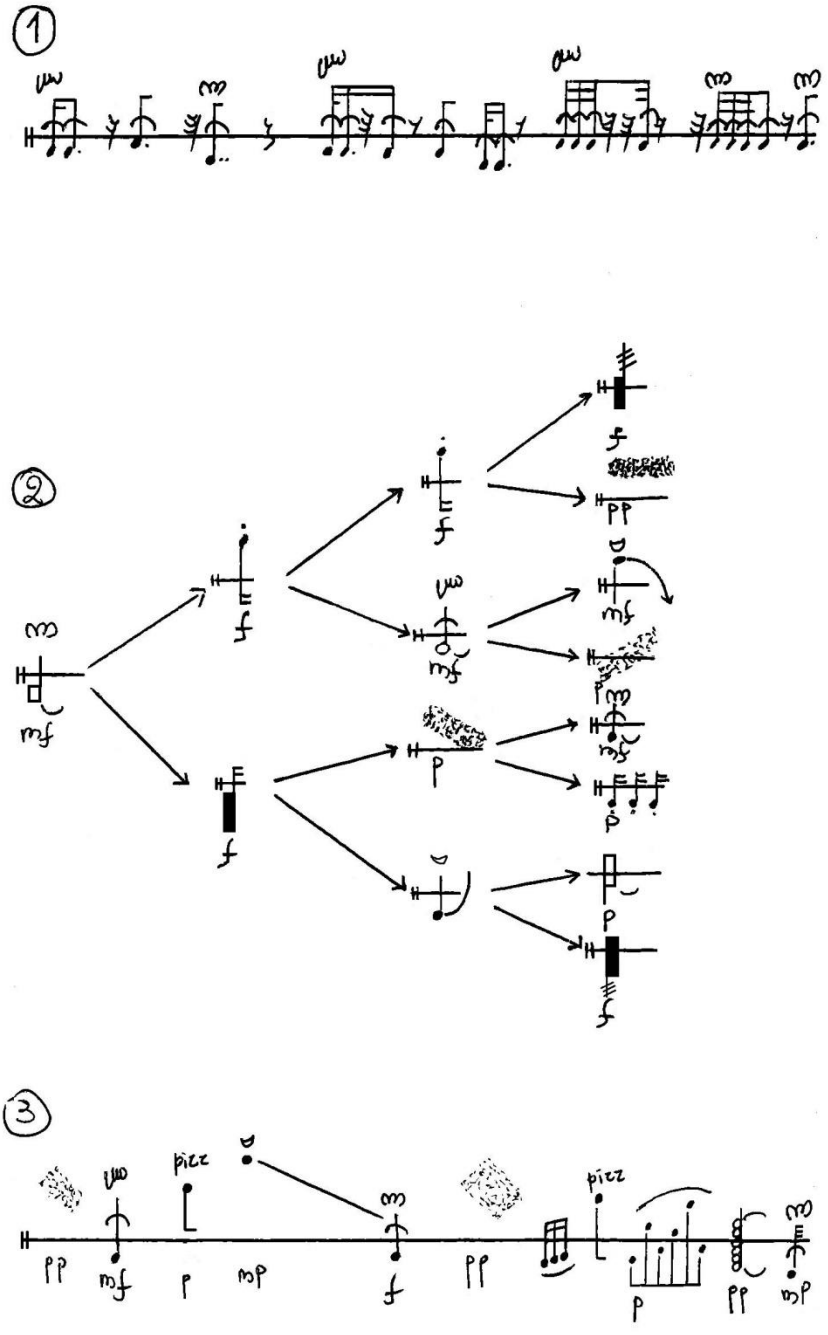
6-tone chord which covers the given register, laissez vibrer



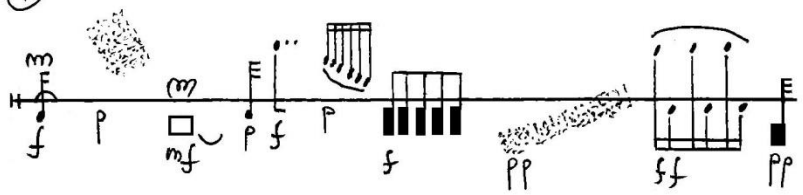
Tapping on the strings in the given register

Tremolo with nails on the strings of the given register

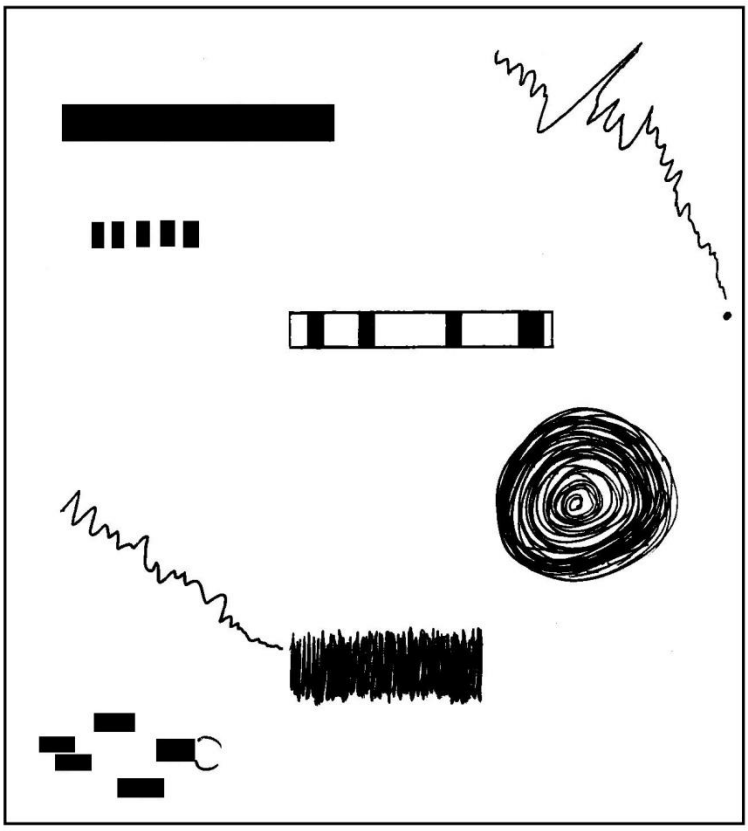
Sim. Simile


1
2
3
pizz
pizz

④



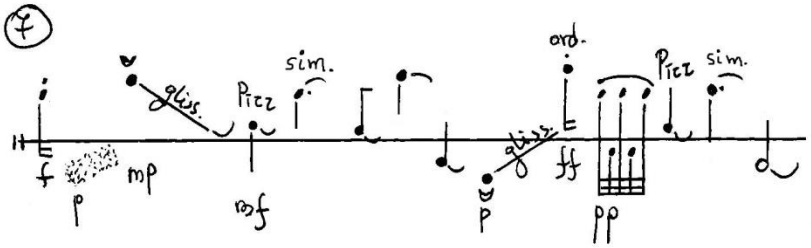
⑤



6

Play the national anthem of your country of origin, using totally wrong harmony

7



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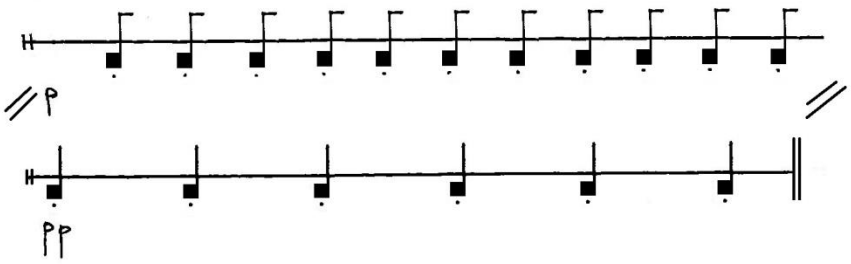

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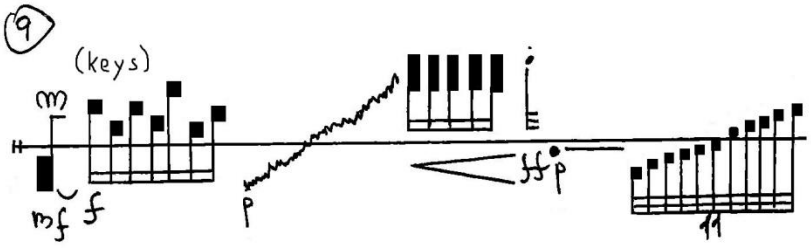
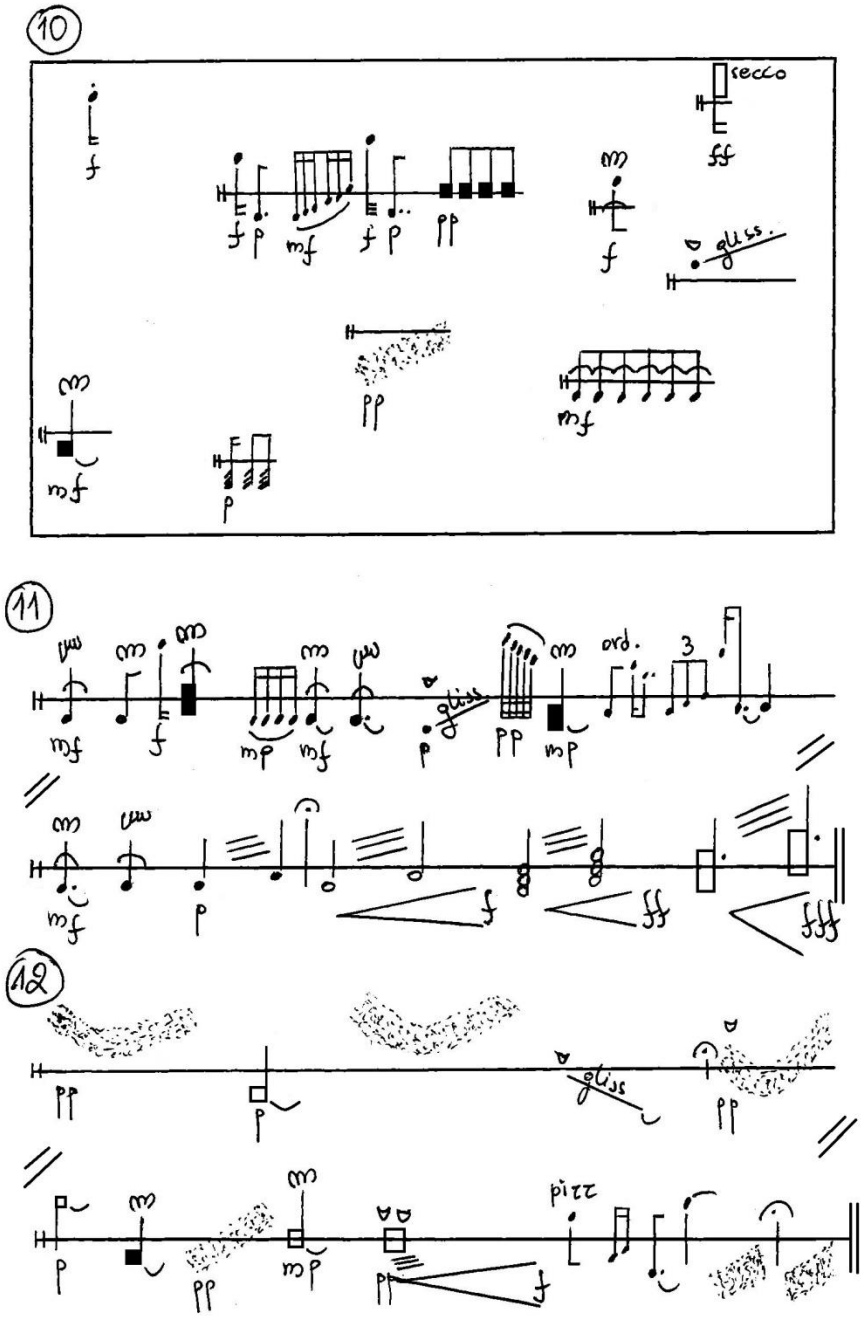
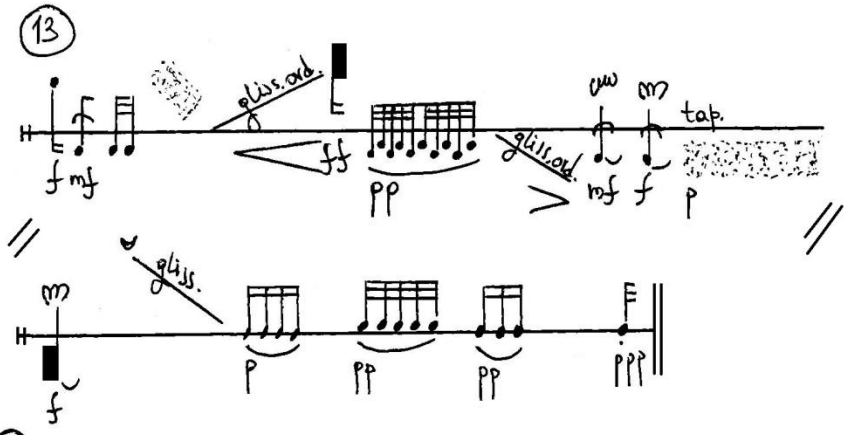
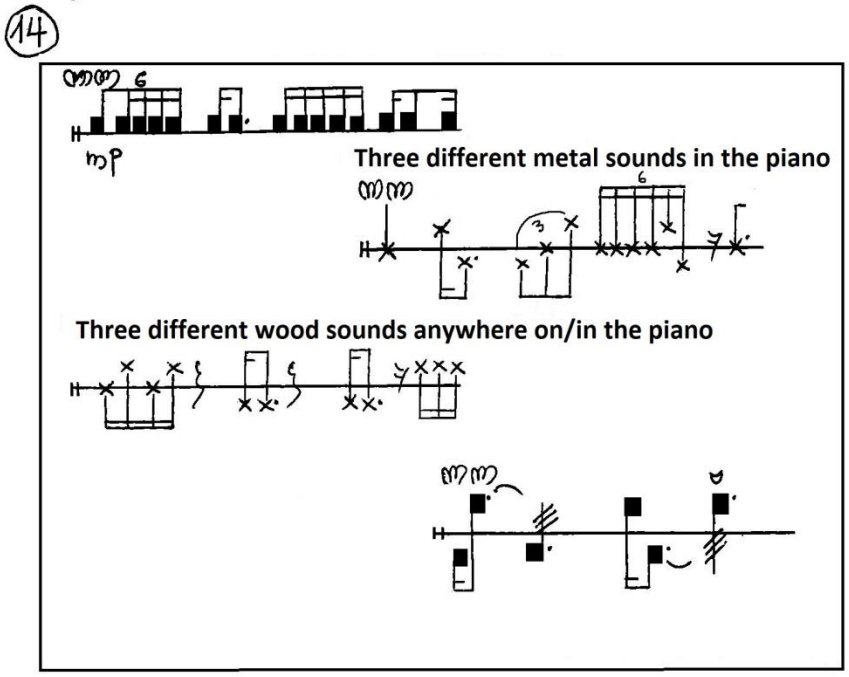
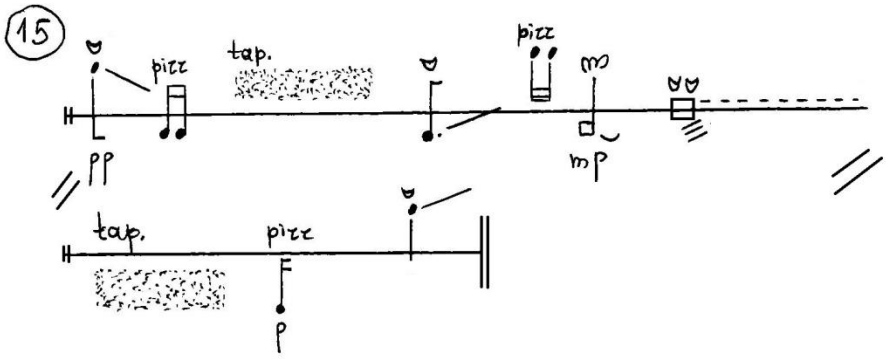


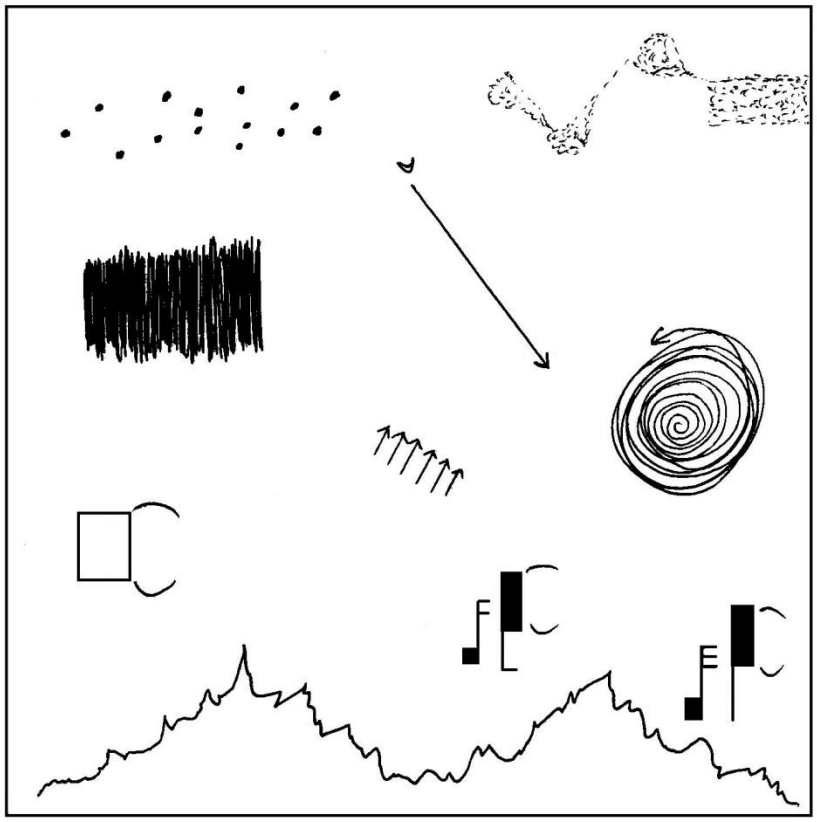

10
secco
gliss.
11
ord.
3
gliss.
12
gliss.
22id


13
gliss. ord.
tap.
gliss. ord.
gliss.


14
Three different metal sounds in the piano
Three different wood sounds anywhere on/in the piano


15
pizz
tap.
pizz
tap.
pizz

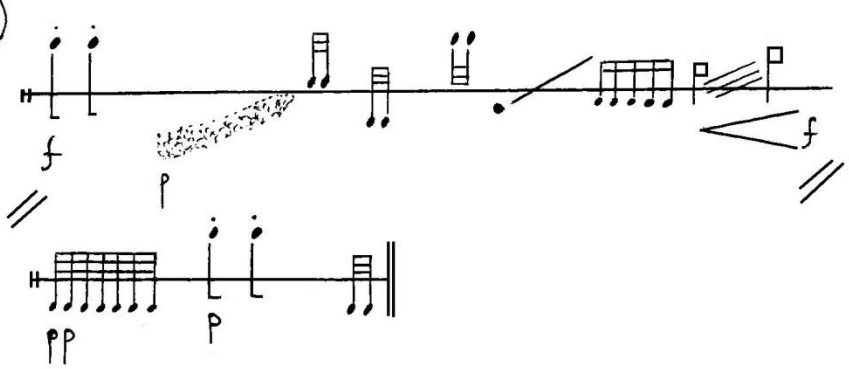
16



17

Play the national anthem of your country of origin,
using only the strings in the piano.
Do not mark the strings prior to the performance.
Do not worry about the wrong notes.

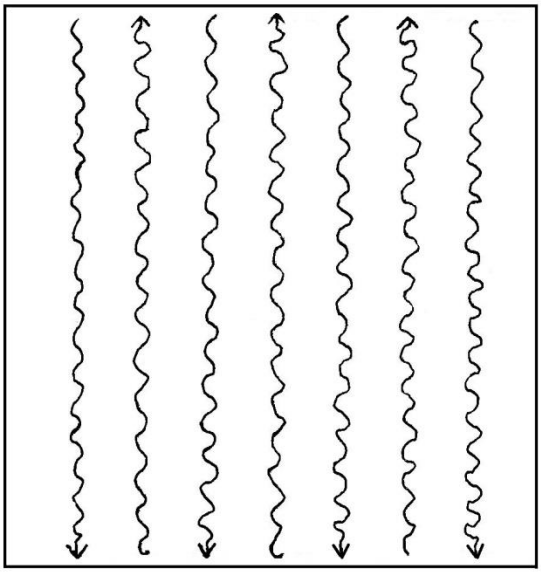
18

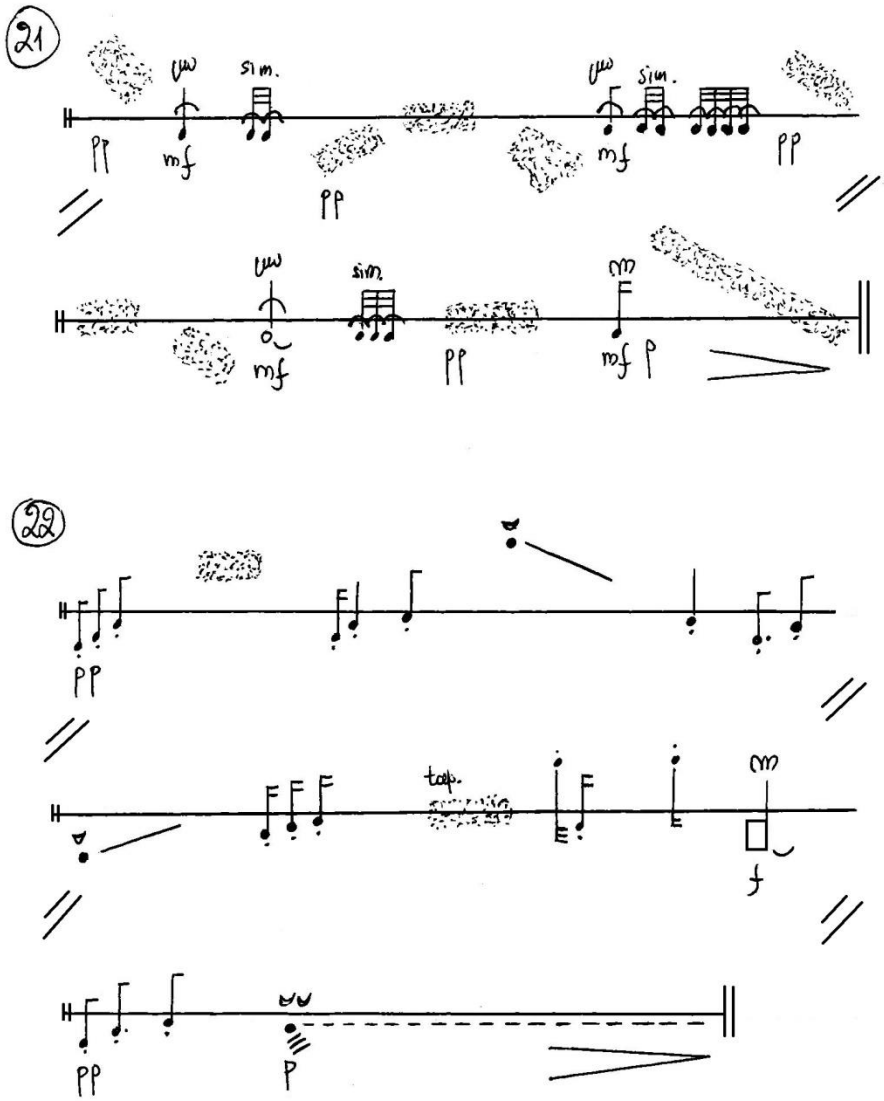


19

Play any military song/melody of your country of origin, using many wrong notes. Mock it.

20

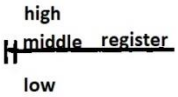



21
sim.
sim.
pp
mf
pp
mf
pp
sim.
sim.
mf
mf
p
pp
22
pp
tap.
f
pp
p

The most delicate flower **(2020)**

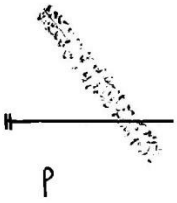
Violin (Viola) – Violoncello (Double bass)

Performance Instructions



Play in middle, high or low register

Hold the tone



Many short notes in the given direction

Non Vibrato

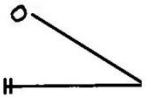
Molto Vibrato

Vibrato ordinario

Hit the instrument’s body with the palm

Bartok Pizzicato

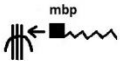
Arco on a string behind the bridge



Glissando

Arco on the bridge (noise)

Arco with maximal bow pressure

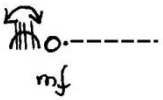


Arco with maximal bow pressure on a string behind the bridge

Tremolo with touch-forth" artificial harmonic on the given register

Fade out to 'niente'

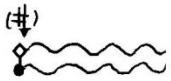
Knock on the instrument's body



Fast arco movement on all 4 strings behind the bridge (see arrow)

Hold a harmonic in the given register

Pizzicato on an string behind the bridge



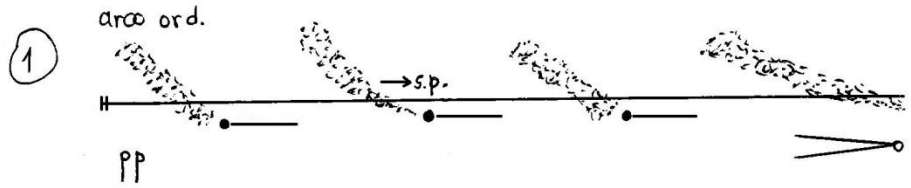
¼ of the tone slow tremolo on a touch-forth" artificial harmonic

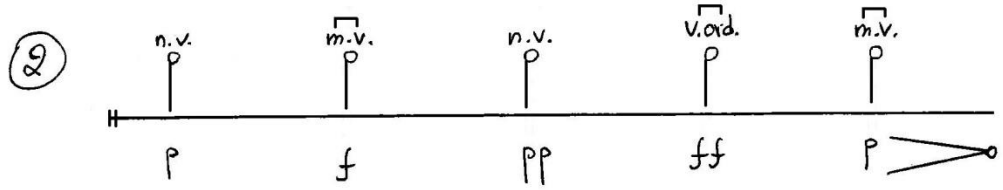
Arco on a peg

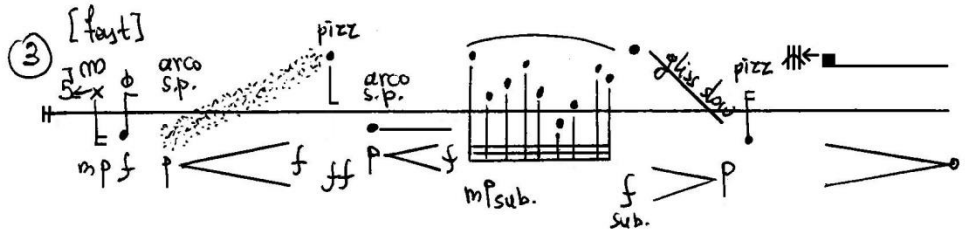
Arco on the instrument's side

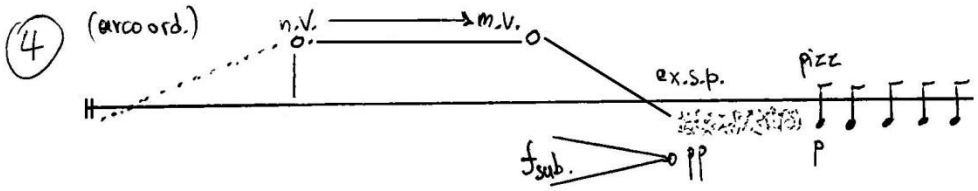
Tapping on the fingerboard with the left hand

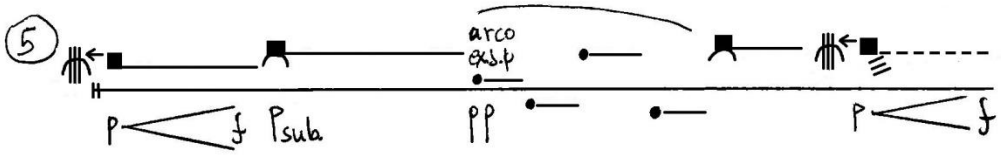
arco	Playing with the bow
Pizz	Pizzicato
s.p. – ex.s.p.	Sul Ponticello – Extrem Sul Ponticello (playing near, respectively very near the bridge
gliss	Glissando
mbp	Maximal bow pressure
ord.	Ordinario (normal)
Sub.	Subito (at once)

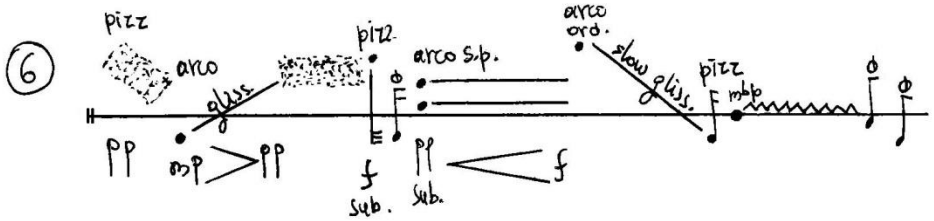

1
arco ord.
s.p.
pp

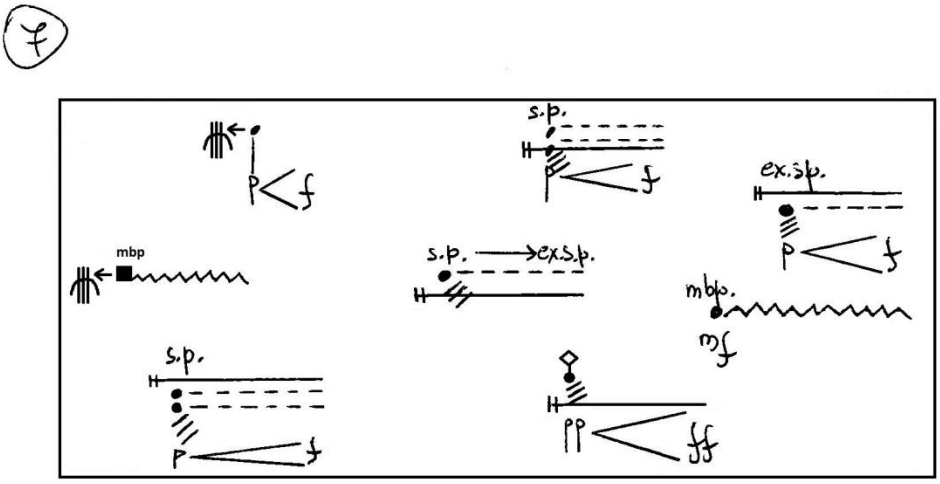

2
n.v.
m.v.
n.v.
V.ord.
m.v.
p
f
pp
ff
p

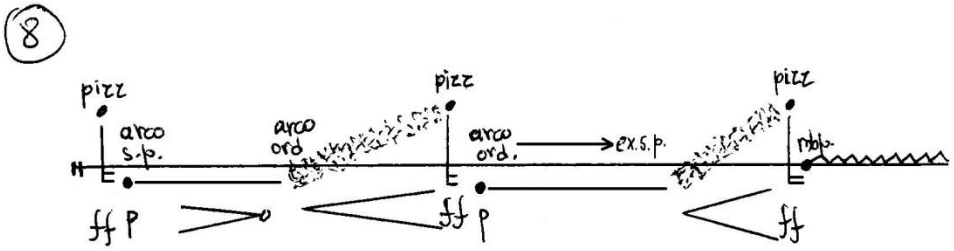

3
[fast]
arco s.p.
pizz
arco s.p.
pizz
mp
f
p
f
ff
p
f
mp sub.
f sub.
p


4
(arco ord.)
n.v.
m.v.
ex.s.p.
pizz
f sub.
pp
p

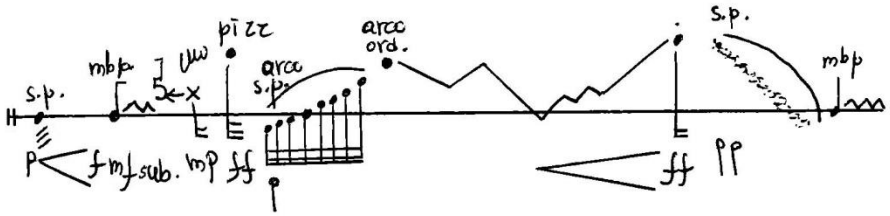

5
arco
ex.s.p
p
f
p sub.
pp
p
f


6
pizz
arco
gliss.
pizz.
arco s.p.
arco
ord.
slow gliss.
pizz
mbp
pp
mp
pp
f
sub.
pp
sub.
f

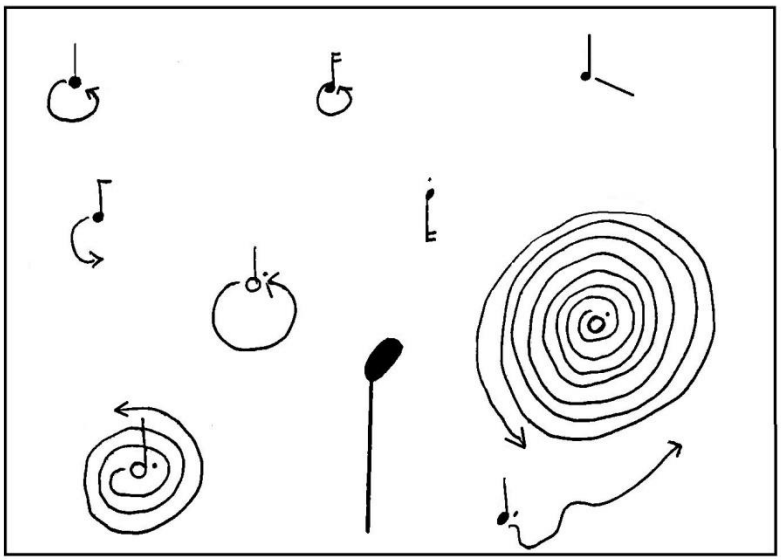

7
s.p.
p
f
s.p.
f
ex.s.p.
p
f
mbp
s.p.
ex.s.p.
mbp.
mf
s.p.
p
f
pp
ff


8
pizz
arco
s.p.
arco
ord
pizz
arco
ord.
ex.s.p.
pizz
mbp.
ff
p
ff
p
ff

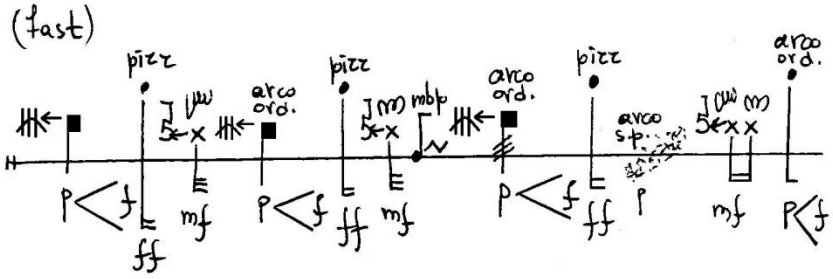
9


s.p.
mbp
pizz
arco ord.
arco s.p.
s.p.
mbp
p f mf sub. mp ff p
ff pp

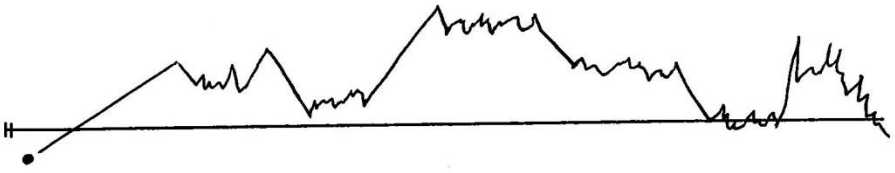
10



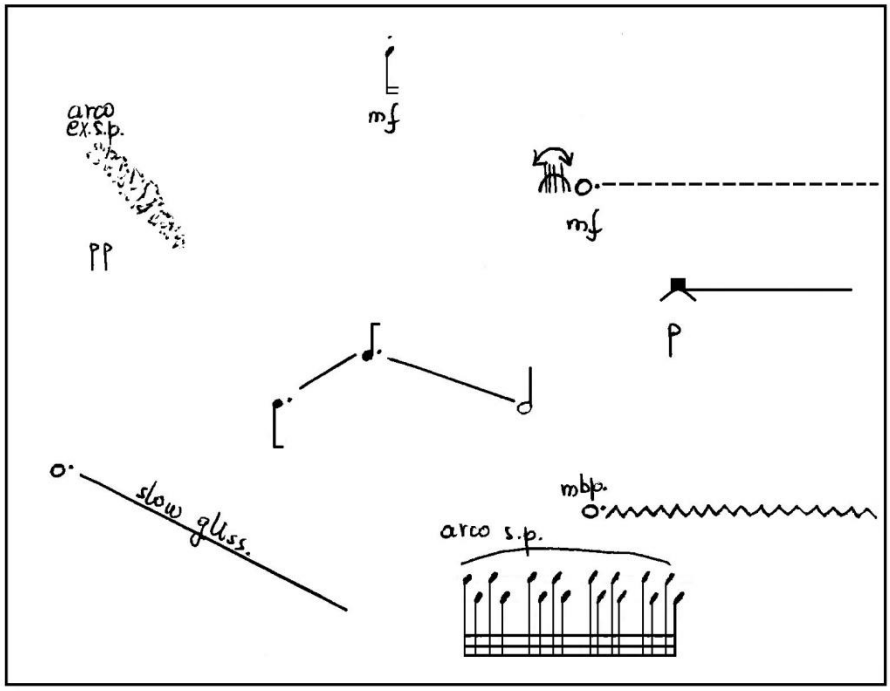
11


(fast)
pizz
arco ord.
pizz
mbp
arco ord.
pizz
arco s.p.
arco ord.
p f ff mf
p f ff mf
p f ff p
mf p f

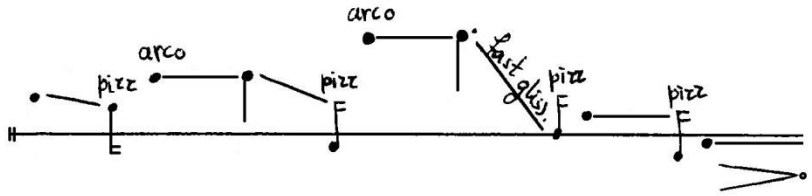
12

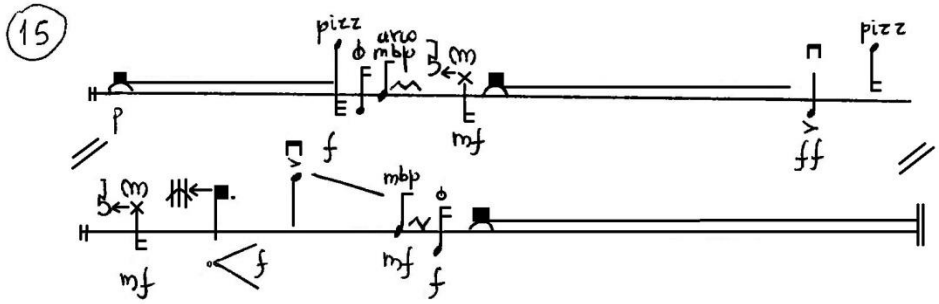


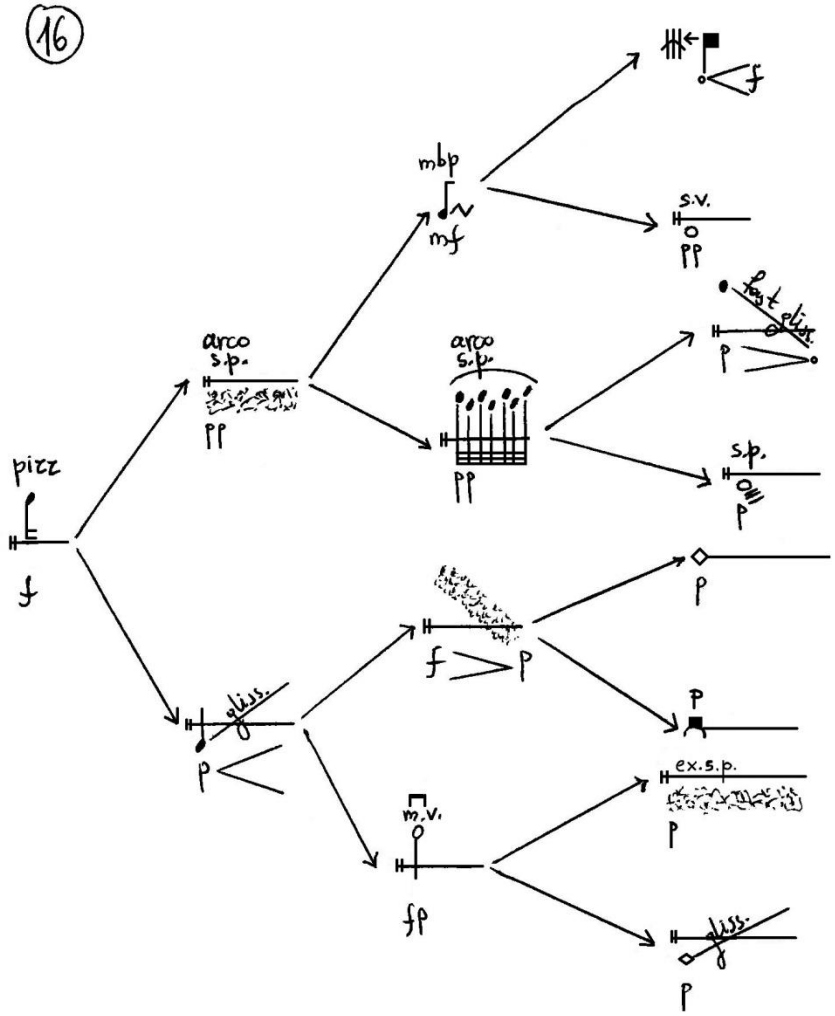
13


arco
ex.s.p.
pp
mf
mf
p
slow gliss.
mbp.
arco s.p.

14

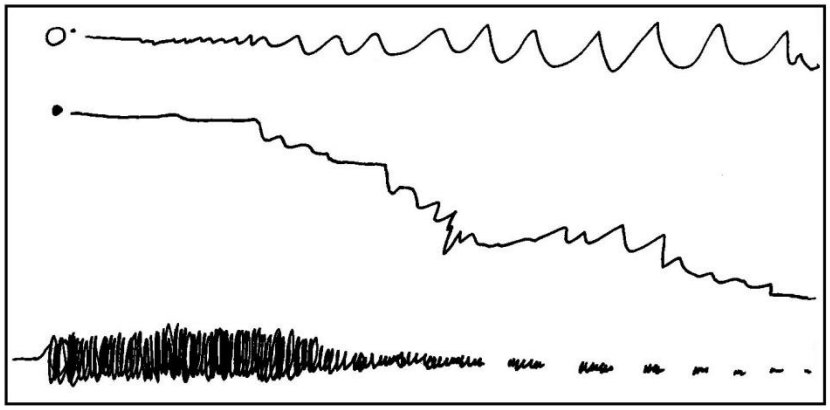

arco
pizz
arco
pizz
arco
last gliss.
pizz
pizz





The most delicate flower **(2020) – Violin (Viola) 15-16**

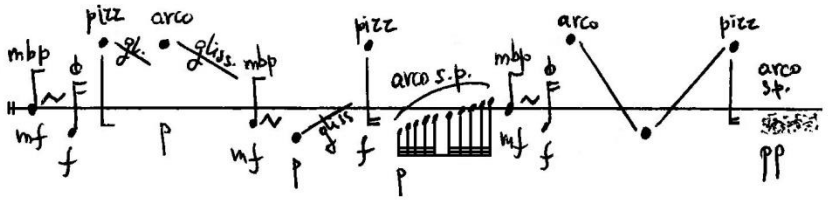
17



18

Play ex.s.p. and pp the melody of "Die Internationale"

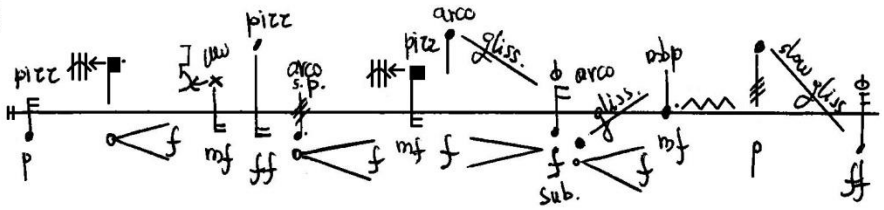
19



20

Play a military song/melody of your country of origin in a very slow tempo, col legno and pp

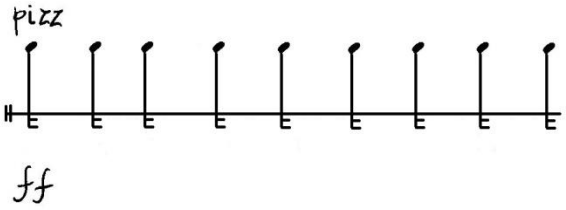
21



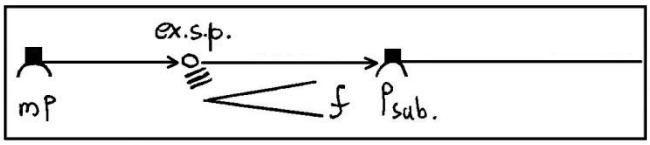
22

Play the national anthem of your country of origin, col legno and pp.
Every second note should be a 'wrong' one.

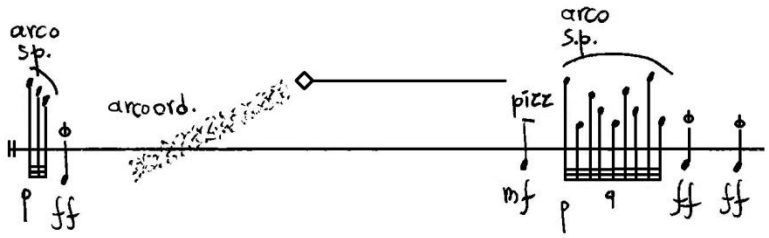
1


pizz
ff

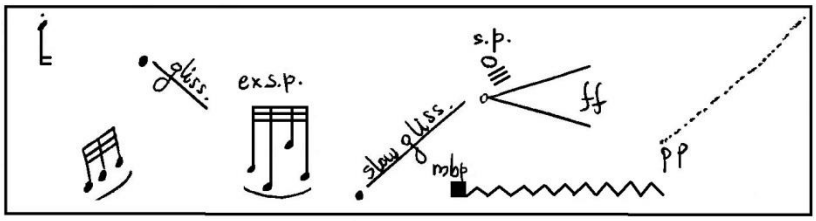
2


ex.s.p.
mp
f
p sub.

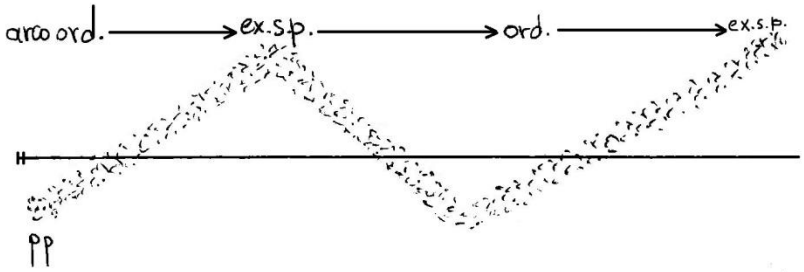
3

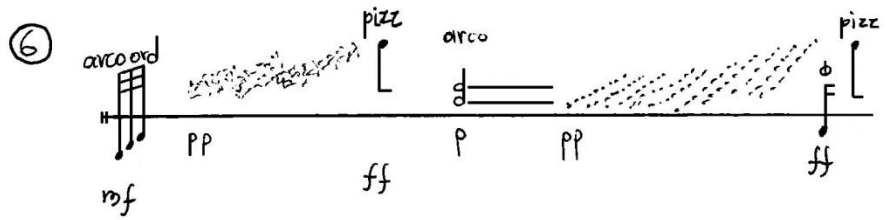

arco
s.p.
arco ord.
pizz
arco
s.p.
p
ff
mf
p
ff
ff

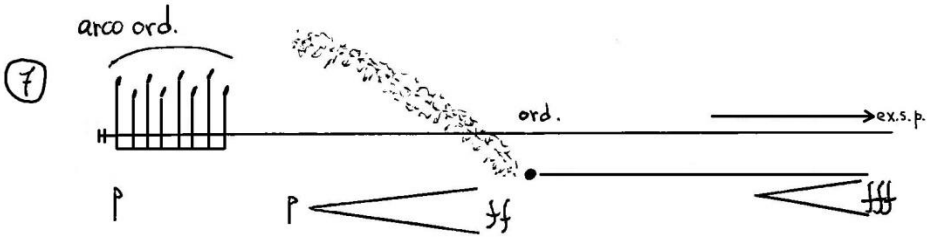
4

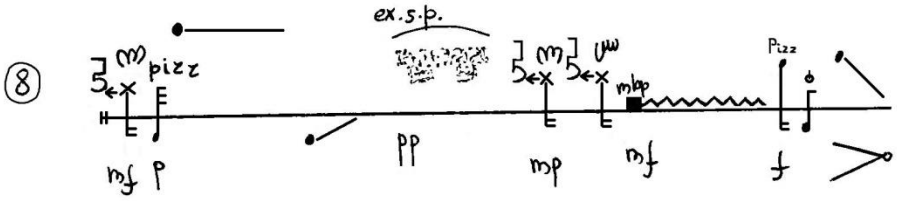


5

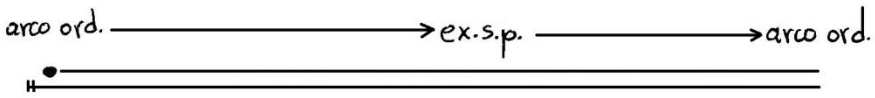



⑥
arco ord
pizz
arco
pizz
pp
ff
p
pp
ff
mf

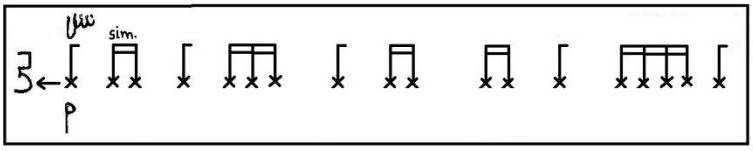

⑦
arco ord.
ord.
ex.s.p.
p
p
ff
fff


⑧
ex.s.p.
pizz
Pizz
mbp
mf p
pp
mp
mf
f

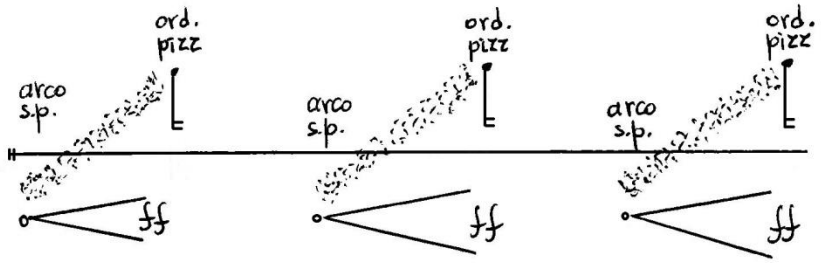
⑨



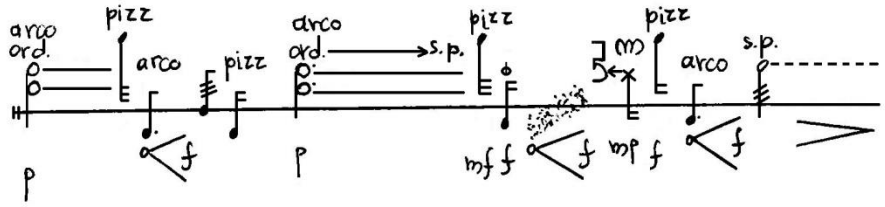
⑩



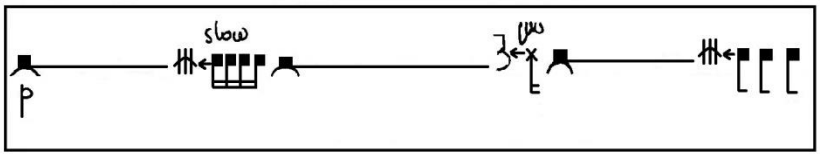
⑪



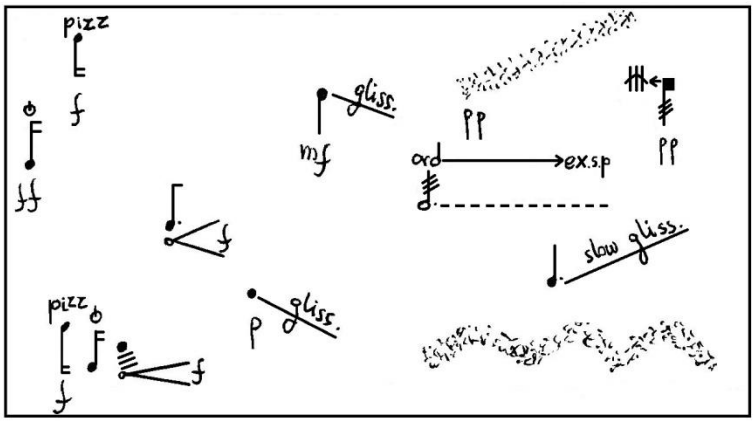
12


arco
ord.
pizz
arco
pizz
arco
ord.
s.p.
pizz
pizz
arco
s.p.
p
f
p
mf f
f
mp f
f

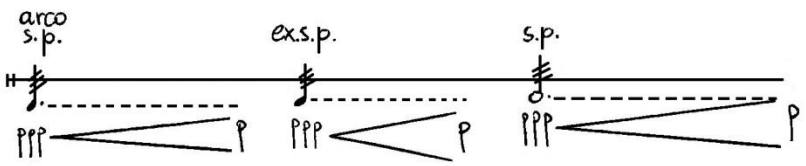
13


slow
p

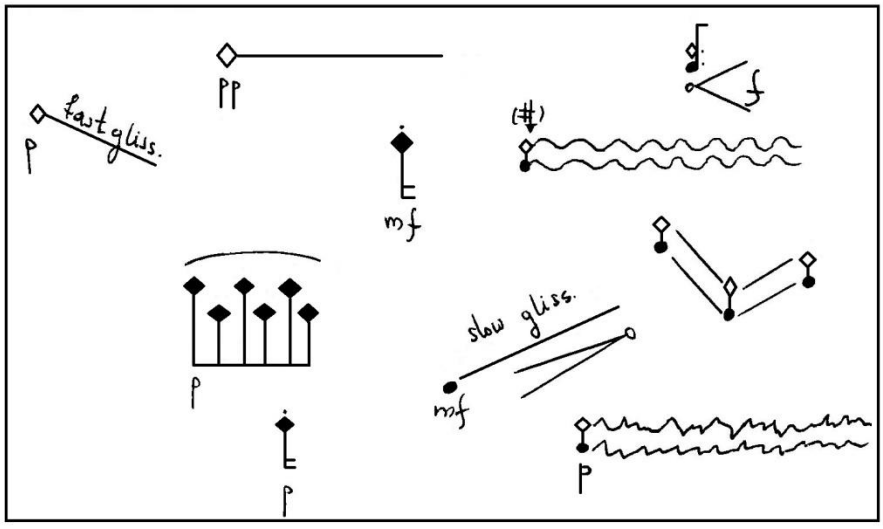
14

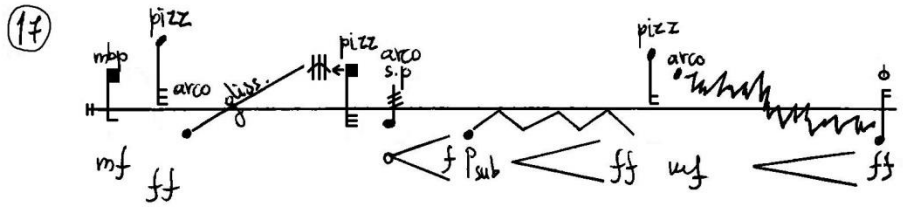

pizz
f
ff
gliss.
mf
pp
ord
ex.sp
pp
slow gliss.
pizz
f
f
p
gliss.

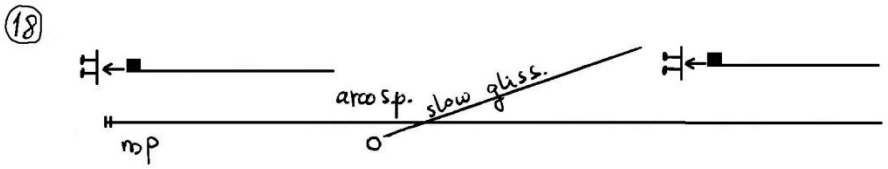
(15)

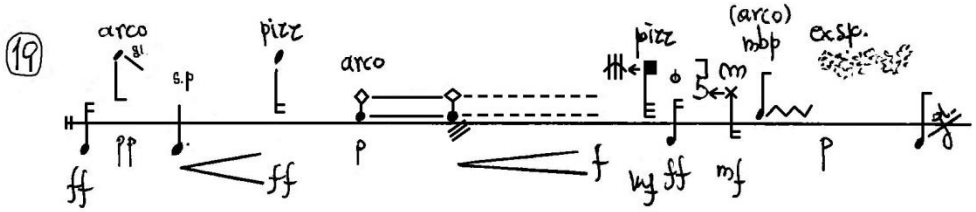

arco
s.p.
ex.s.p.
s.p.
ppp
p
ppp
p
ppp
p

(16)

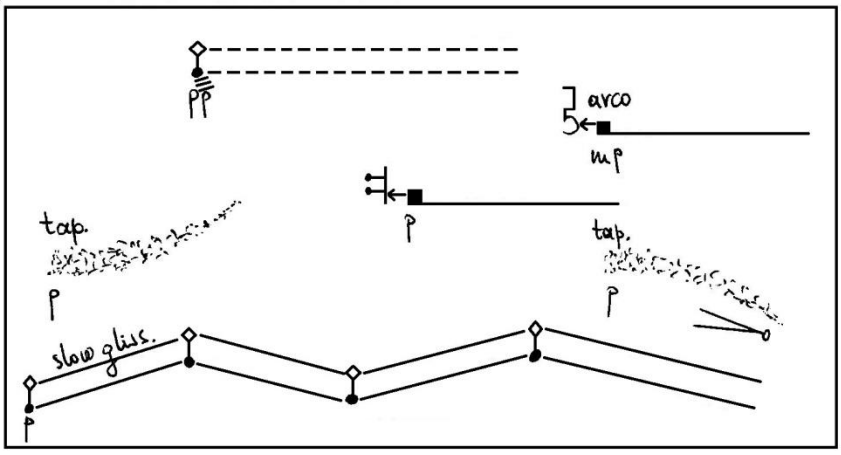

pp
fast gliss.
p
mf
(#)
f
slow gliss.
mf
p
p
p


17
pizz
mbp
arco
gliss.
pizz
arco
s.p
pizz
arco
mf
ff
f
p sub
ff
mf
ff

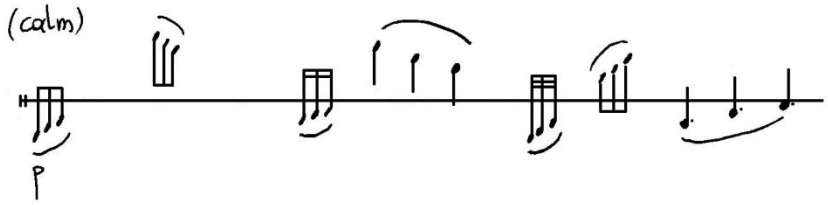
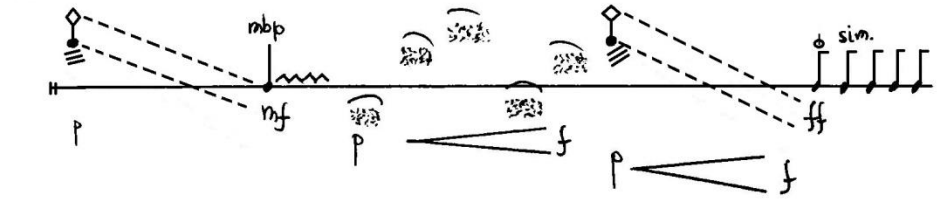

18
arco s.p.
slow gliss.
mp


19
arco
sl.
s.p
pizz
arco
pizz
5
(arco)
mbp
ex.sp.
ff
pp
ff
p
f
mf ff
mf
p

20



21



22