

*There Is No Proof,  
Only Evidence*  
*(for Paul, Karl, David, Pierre, Marie and L.H.C.)*

*Mezzo-Soprano and Bass Clarinet*

David Pocknee

*There Is No Proof, Only Evidence* was first performed on 21 April 2008 in KonCon Spring Festival by Marlys Teeuwen and Germaine Sijstermans

**Text:**

## I

### Paul Kammerer

Paul Kammerer (1880-1926) was an Austrian biologist who devoted his life to collecting experimental evidence for Lamarckism.

Lamarckism is a pre-Darwinian evolutionary theory, now known to be incorrect.

In 1926, following claims of faked experiments and his career and love-life in tatters, Kammerer shot himself.<sup>1</sup>

*simplest and cheapest  
would be  
to use  
my body in a university dissecting room*

*to render science  
at least  
this small service<sup>2</sup>*

*my truth was wrong  
but it was original  
and by no means absurd<sup>3</sup>*

## II

### Karl Popper

Austrian/British Philosopher (1902-1994<sup>4</sup>)

*it was first in animals  
and then in humans  
that I first observed*

*the immensely powerful need for regularity  
which makes them seek regularity  
even when there are no regularities<sup>5</sup>*

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<sup>1</sup> 'Paul Kammerer', *A Dictionary Of Scientists*, 2<sup>nd</sup> Edition, Ed. John Daintith, Derek Gjertson (Oxford, 1999), 290

<sup>2</sup> Text taken from Paul Kammerer's suicide note in Arthur Koestler *The Case Of The Midwife Toad* (London, 1971), 13

<sup>3</sup> 'original and by no means absurd' – quote by Einstein about Kammerer's book *Der Gesetz ser Serie* from Arthur Koestler *The Case Of The Midwife Toad* (London, 1971), 139

<sup>4</sup> Ian C. Javie 'Karl Popper', *Routledge Encyclopaedia Of Philosophy* Gen. Ed. Edward Craig, Volume VII (New York, 1998), 533

<sup>5</sup> paraphrased from Karl Popper *Objective Knowledge* (Oxford 1979), 23

### III

#### Marie Curie

Polish Physicist (1867-1934)

Marie Curie (1867-1934) was a physicist known for her pioneering work on radiation. No-one at this time knew of the dangers of prolonged exposure to radiation. She and her husband and co-worker, Pierre Curie, became the first victims of radiation sickness.

She later developed leukaemia and aplastic anaemia as a result of her work.

To this day her notebooks are too radioactive to handle.<sup>1</sup>

*Pierre is tired today.*

*Pierre is ill.*

### IV

#### David Hume

Scottish philosopher (1711-1776)<sup>2</sup>

*Animals*

*as well as*

*humans*

*learn many things from experience*

*and infer that*

*the same events*

*will always follow*

*from the same causes*

### V

#### L.H.C.

The Large Hadron Collider (L.H.C.) 27km long, particle accelerator built on the outskirts of Geneva.

A small minority of scientists believe that the LHC could create black holes which will grow to destroy the Earth.

Most scientists believe it is safe.

It will begin working in September 2009.

*to be human is to fail.*

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<sup>1</sup> 'Marie Curie', *A Dictionary Of Scientists*, 2<sup>nd</sup> Edition, Ed. John Daintith, Derek Gjertson (Oxford, 1999), 117

<sup>2</sup> Chris Roman, 'David Hume' *The Dictionary Of Important Ideas and Thinkers* (London, 2000), 186

# There Is No Proof, Only Evidence

## Notes

A video projector should project the accompanying slideshow to the piece onto a screen behind the players.

The piece should start with an empty stage (apart from music stands, chairs etc. needed by the players) and the projection should show first the title screen<sup>(slide ②)</sup> and then the screen with information about Paul Kammerer (slide ③). After the audience has been given time to read this, the players should walk on.

All changes between slides are slow fades.

All changes between slides are indicated in the score by a number in a circle (eg. ⑤). This indicates the time at which the slide should have completely changed by NOT the time at which the mouse should be clicked to change it, as this may vary between performances. Thus, the mouse should be clicked prior to the markers.

## Symbols

### General

= Gradual transition between one sound and another

### Voice

┌-vib.┐ = No vibrato

┌+vib┐ = with vibrato

d = Half a semitone lower

t = Half a semitone higher

x/⊗/⊙ = whispered, airy, pitchless

┌'wow'┐ = rhythmic widening and narrowing of the lips as if saying 'wow', should sound like a weird vibrato.

┌'dent.'┐ = dental tremolo; rhythmic shaking of the lower jaw

### Clarinet

┌+vib.┐ = with vibrato

┌-vib.┐ = no vibrato

trm = trill between two fingerings of the same note (suggestions shown in boxes)

air trm = trill between pitch and air caused by tightening and loosening embouchure

x/⊗/⊙ = pitchless air noise

I  
Paul Kammerer

David Pocknee

$\text{♩} = 69$  Funereal, tenderly, sorrowfully

Mezzo Soprano  
Bass Clarinet in B $\flat$

1  
2  
3  
4  
5  
6

pp mf p p pp

-vib. +vib. -vib. -vib.

imp - -vib. -vib. trill +vib. Flzg. -vib.

sss → zzz

- lest and Chea- pest would be

holding back

thumb key

pp mf p p pp

7  
8  
9  
10  
11  
12

to use detached and pure -vib.

upbeat

my bo- dy in a uniform, dirge-like

upbeat

u- bring out beats

ni- ver- si- ty as if cut off

p False vibrato accenting each beat mp mf

-vib. +vib. -vib. +vib.

pp mf p p mf f

pp mf p p pp

18  
19  
20  
21  
22

di- ssec- ting room bring out beats

to ren- der

-vib. -vib. -vib. trill

pp mp p

pp mf p

23  
24  
25  
26  
27

science at least this small ser- vi- ce. My truth was wrong

trill air trill -vib. +vib.

f pp p mf > pp

pp mf > pp

20.4.09

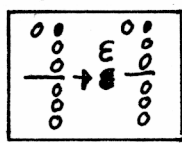
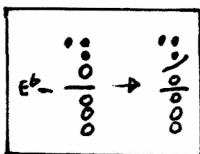
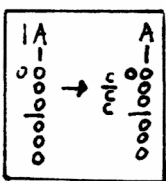
29

full-bodied

p r + vib. → -vib. r 'wow' r dent. r -vib.

pp breathy

pp breathy



34

r + vib. mf → pp breathy -vib. r 'wow' r dent. r + vib.

pp Breathy, dry, precise



A Tempo

as it cut off by bass clarinet

Handwritten musical score for the first system. It consists of two staves: a vocal line in treble clef and a piano accompaniment line in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: "-ga-la-ri", "which makes them", "ex - pe - ri-". The piano part features a rhythmic accompaniment of eighth notes. Dynamics include *p* (piano) and *calmly*. An annotation "as it cut off by bass clarinet" points to the end of the first phrase.

A Tempo

dent. → +vib. →

Handwritten musical score for the second system. It consists of two staves: a vocal line in treble clef and a piano accompaniment line in bass clef. The tempo is marked *♩ = 152*. The key signature has two sharps (F# and C#). The lyrics are: "-e-ga-la-ty", "e - ven", "when". The piano part features a rhythmic accompaniment of eighth notes. Dynamics include *violently*, *mf* (mezzo-forte), and *pp* (pianissimo). Performance markings include *dent.* (dotted), *+vib.* (vibrato), and *Hay*.

Handwritten musical score for the third system. It consists of two staves: a vocal line in treble clef and a piano accompaniment line in bass clef. The lyrics are: "there", "are", "none". The piano part features a rhythmic accompaniment of eighth notes. Dynamics include *f* (forte), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). Performance markings include *-vib* (no vibrato), *+vib* (vibrato), and *'wow'*.





# IV David Hume

Rhythmic & Detached

r-vib... +

A-ni- mals as well as hu-mans learn ma-ny things from

# r + vib  
r 3- r 3-

ex-pe-ri-ence and in-fer that the same e-vents will al-

-vib → +vib

-ways fo-llow from the same

Very freely with lots of rubato

r + vib...  
# mf

can't molto espressivo -ses

Very breathy, barely pitched - listen to singer for cue points

Draft II

rall - - - - -  $\rightarrow$  +vib

$f$

*mf*

can- - - - - ses - - - - -

*pp* *mf* *p* *f*

rall - - - - - ; A tempo

can- - - - - ses - - - - -

V  
L.H.C.

+vib.  $\rightarrow$  *mf*  $\rightarrow$  *mp*  $\rightarrow$  *p*  $\rightarrow$  *pp*  $\rightarrow$  *ppp*

+vib.  $\rightarrow$  *mp*  $\rightarrow$  *p*  $\rightarrow$  *pp*  $\rightarrow$  *ppp*

dent.  $\rightarrow$  *p*  $\rightarrow$  *pp*  $\rightarrow$  *ppp*

'waw'  $\rightarrow$  *pp*  $\rightarrow$  *ppp*

-vib.  $\rightarrow$  *ppp*

To be hu- man is to fail.

*p* *mp* *mp* *p* *pp*

+vib.  $\rightarrow$  *mp*  $\rightarrow$  *p*  $\rightarrow$  *pp*

flg.  $\rightarrow$  *mp*  $\rightarrow$  *p*  $\rightarrow$  *pp*

trm  $\rightarrow$  *p*  $\rightarrow$  *pp*

-air trm  $\rightarrow$  *pp*

is

to fail.

-air trm

Breathy, dry, precise, gradually losing pitch