

Nils Henrik Asheim

SCREAM SOFT

tuba and percussion



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SCREAM SOFT was composed in 2002
for Øyvind Grong and Ivar Atle Fjordheim,
and performed for the first time by the two musicians
at Tou Scene Sept 20, 2002,
in collaboration with West coast festival of numusic
and Ny Musikk Rogaland

Duration: 13 minutes
Revised score, 2019

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TUBA & ELECTRONICS

The tuba player should use a looping machine or computer with looping software.
Microphone, monitor speaker and PA system are also required.

The purpose of the looping device is to extend the duration of certain notes. Basically the resulting sound should be close to the acoustic sound of the tuba. The effect of sustained notes should be smooth and seamless. Only in bar 40 should the looping create a pulsating effect, according to the rhythmical figure played on the instrument.

Some use of reverberation is advised. It is also an option to color the sound with filtering and modulating devices, increasingly during the piece. It is up to the performer to make the choices here, and to find the best solutions. The coloring effect should in any case not be too dominant. Only in bar 34 is there a suggestion for the electronic coloring of sound - "add noise".

It is possible for the performer to control the looping him/herself with pedals, but it is advised to work with a sound technician in order to have good control of the result.

The notation should be understood as follows, "open output" meaning that there is audible sound from the looping device:

open input & output

close the input,
keep output open

(just a reminder that
the output is open)
loop

close the output
loop

Tuba

SINGING VOICE: The upper staff of the tuba part (when 2 staves are present) indicates the voice of the tuba player, singing into the instrument.

PERCUSSION SETUP (1 player)

8 woodblocks, in 4 different pairs

wood chimes (light)

8 metal instruments, in 4 different pairs
(bells, almglocken, steel, small gong, or similar)

1 fixed cymbal
for rubbing with stick *)

2 cymbals
(small, short resonance)

4 tomtoms (medium to small)

1 pedal bass drum (small, dry)

Wood

Cymb/
metal

Toms
Bsdr

drum sticks

soft mallets

*) The sign ↗ means: rubbing the surface of the cymbal with the back end of a drum stick. It should be possible to obtain sounds in different pitch ranges from the same cymbal. In the score they are marked as three categories: high, mid, low.

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$\text{♩} = 40$ **freely**

[loop] rrrr o rrrr (quasi chromatic gliss)

Tuba

mf p mf

Wood (random "falling" rhytm) f

Cymb/Metal rub with stick p l.v.

Toms Bsdrr

3 loop $\text{♩} = 60$ loop krrrr

Tuba p p f

Cymb/metal f

Toms Bsdrr

7 **freely** (sing) p

Tuba t k t k k p t k p p krrrr o

5 5 3 f p

Wood wood chimes *)

ff p ↔ mp

Cymb/metal high pitch l.v. p

*) wood chimes: as a soft echo of the woodblock figures

10

Tuba rrrr o t k p p k t p

mf p sub. f 5 3 p

Wood

12

Tuba

Cymb/ metal

Toms Bsd

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

5 3 5

14

Tuba

Cymb/ metal

Toms Bsd

poco *mf* *p* *f* *low*

freely *p* *mf* *p* *f*

rim *l.v.* *skin* *l.v.*

mf *mf* *mf* *mf*

18

Tuba

Wood

Cymb/ metal

Toms Bsd

pp *mf* *mid*

as smooth as possible *mf* *mid*

loop *loop*

mf *mf* *mf* *mf*

21 $\text{♩} = 60$

Tuba

Wood

Cymb/metal

Toms Bsd

p *mf* *p*

skin rim

tip

skin *f* 1 stick between drums

loop $\text{♩} = 56$

24

Tuba

Toms Bsd

pp *mp* *pp* *f*

handle tip

stick on stick 7 3 3 3 6 2 stick 1 hand

press stick on drumhead *f*

loop 27

Tuba

Wood

Cymb/metal

Toms Bsd

less and less pitch

trem. ord.

p *mf* *p* *f* freely

medium pitch high pitch

30 $\text{♩} = 56$

Tuba

Cymb/metal

Toms Bsd

pp *mp* *pp*

low pitch

pp

34 $\text{♩} = 60$
add noise ad lib

Tuba

Wood

Cymb/metal

Toms Bsd

p *f* *ff* *f* *ff*

5 5 5 5 3

rrrr rrrr

38 loop

Tuba

Wood

Toms Bsd

f *ff* *ff* *ff* *ff*

7 7

5 5 5 5

rrrr

tip handle

41 loop ad lib: add more noise on loop

Tuba

Cymb/metal

Toms Bsd

p *f* *f* *p*

rim skin rim

43 loop

Tuba

Toms Bsd

mf *f*

uneven, coarse sound

skin tip

--- loop ---

freely

turning down loop volume

less distinct articulation
more distinct tone →

stick on stick
uneven pulse

press stick on drumhead
vary pressure at random

46

Tuba

Cymb/metal

Toms Bsd

f

mf

p

rim

--- loop ---

♩ = 60

finally transforming into:

thinner - more rests

small groups of notes

high pitch

49

Tuba

Cymb/metal

Toms Bsd

p

p

52

Tuba

Cymb/metal

pp

mp

uneven rit.

--- loop ---

♩ = 40 freely

--- loop ---

55

Tuba

Wood

Cymb/metal

ppp

pp

ppp

mp

pp

p

low

mid

low

pp sempre

57 **freely**

Tuba

8

p

ppp

ppp transparent, softly singing quality

Cymb/ metal

pp

60

Tuba

Wood

p

Cymb/ metal

61

Tuba

Wood

ppp

p

p

4/4

62 ♩ = 48

Tuba

8

p

5 3

Cymb/ metal

p

pp *p*

uneven rit.

Toms Bsdrr

65

Tuba

p

pp

Cymb/ metal

p

Toms Bsdrr

--- loop ---

68 $\text{♩} = 60$

Tuba

8 *o* ----- *a*

Toms Bsdrr

pp *mf* *f* *f*

--- loop ---

71

Tuba

mp *f* *mp* *mf* *p* *f* *ff* *mf* *p* *f* *mp* *f* *f*

Toms Bsdrr

f *f* *f* *ff* hysterically

I stick between drums

74

Tuba

mf

Toms Bsdrr

stick on stick

press stick on drumhead

6 5

--- loop ---

78 absolutely straight dynamics

Tuba

fff sempre

Toms Bsdrr

fff sempre

--- loop ---

82

Tuba

Toms Bsdrr

--- loop ---

86 Epilogue *quasi improvisando*

Tuba *p ↔ mp* like a private conversation

Wood *p ↔ mp*

Cymb/metal *p*

87

Tuba

Wood

88

Tuba

Wood

89

Tuba

Wood