

" S E E D "

Ida Helene Heidel

1 9 9 6

durata ca. 47 m.



Flute

Alto saxophone

Bassoon

Trombone

Percussion 1 & 2

Choir

Baryton solo

Tape

Piano

Double Bass

Harp

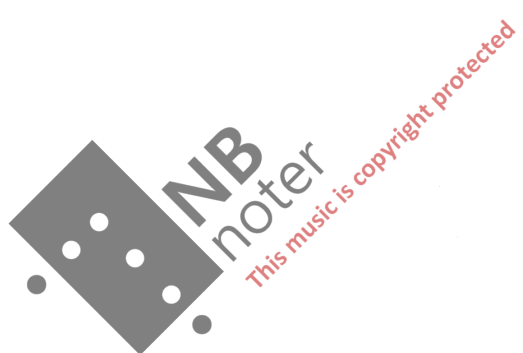
String quartet

Sub titles:

Germination: durata ca. 11.50 - electronic piece - 1st part of the tape A and B

Stillpoint: Piano solo at C

Om t a t s a t Choir & Baryton solo at P



" S E E D "

Ida Helene Heidef



"Germination"

d e n e l e k t r o a u k u s t i s k e
d e l e n :

L y d b å n d e t (k v a d r o f o n i s k) :

Den første elektroakustiske delen "Germination" - starter verket og varer i 8.40m før et climax (C). Deretter kommer en lang hale av såkalt "etterklang" som roer det hele ned før det ebber ut. **Total lengde: 11.50**

N B : Samtidig som formen til hele "Germination" består av og er bygd opp av mindre figurer med samme form / indre spenning el. kontur på flere plan, slik er den likeledes en miniatyrutgave av storformen til hele verket "SEED" Hvor C utgjør et mellom-høydepunkt, første klimax - den "materielle", el. formgivende fødsel/ utløsningspunkt, og N takt 151 utgjør det endelige klimax - den "åndelige", el. forløsende fødsel/ utløsningspunkt.) Tenkt som musikalske spenningspunkt og strukturer. "Frøets potensiale" ligger slik innebygget allerede i den første "bølgen".

Det hele består egentlig av "bølger" - som gradvis bygger seg opp og stiger både i lengde, omfang og intensitet - med flere små utløsningspunkter før det fullstendige, endelige klimax (C).

I tillegg kommer høye "sinustoner" som "tråder, trevler", og et etterhvert mer og mer detaljerlydbilde, som gir dypere fokusering - som et slags nærbilde av lydbildet; man kommer lengre og lengre inn i klangverdenen -. Det blir kraftigere bevegelser, klokketoner, perkussive lyder m.m. Men, under ligger alltid disse "bølgene". Latent venting av livskraft - før det begynner å spire. **Friksjon uten fremdrift.**

- **A.**
Båndet skal starte når dørene åpnes for publikum.
- **B.**
Ca. 4.40. Her skjer det en forandring; "Skallet" på "frøet" sprekker....: Her starter en **dyp drone** - basstone - som varer til første klimax (i hele verket), ved 8.40. De siste 4 min. før dette blir dessuten kreftene i "bølgene" mye mer voldsomme.
- **C.**
Ca. 8.40. Klimax - etterfulgt av lang etterklang.
- **D.**
Ca. 11.50. Bånd ut.

I n s t r u k s j o n t i l d e t i n s t r u m e n t a l e :

S p i l l i n g :

Her skal det også spilles på "**bølgestrukturen**" - tilpasset båndet.

Enten samtidig (især i begynnelsen) - eller forskjøvet, og det skal likeledes gradvis bygge seg opp og stige både i lengde, omfang og intensitet - med flere små utløsningspunkter før det fullstendige, endelige klimax (**C**).

L y t t i n g :



**N B ! D e t e r m e g e t v i k t i g å l y t t e n ø y e t i l
b å n d e t - f o r i k k e å m o t a r b e i d e d e t s y t r e
f o r m o g d e t s i n d r e t e k s t u r e l l e u t v i k l i n g !**

Mye pust og pauser imellom innsatsene er viktig. Man skal komme inn - det skal intensifiseres - det skal ebbe ut og man skal så stoppe for å lytte. Det er om å gjøre å lytte mest mulig på båndet - og på de andre - og å gjøre seg minst mulig fremtredende når man spiller, især frem til **B**.

Etterhvert skal det komme små, korte ekspresjonistiske utbrudd - i takt med båndets nøye planlagte lydbilde; dets oppbygning, utvikling og mindre utløsningspunkter.

• A.

Ca. ved 1.25 skal **fløyten** forsiktig starte å blande seg med teksten og dynamikken på båndet (på "**trrrhhh - bølgen**" som kommer da...) - med klaffe, tunge og pustelyder. Ved å krølle tungen til en trhh når det forsiktig blåses inn i munnstykket oppnås en ønsket effekt.

Fløyten skal i begynnelsen lede inn de andre, d.v.s.: **2 slagverk, strykekvartett og kor**, ved at den begynner på "bølgelyden" først - lyden intensifiseres så av de andre;

Slagverkene: Skal hele tiden blande seg mest mulig med klangbildet på båndet - for å forsterke dette - og ellers følge de generelle regler som er satt opp for alle. Litt fri, forsiktig fantasi er lov; det kreative i utøveren må for all del ikke hemmes - men dog holdes innenfor de gitte rammer.

Strykekvartetten: Banking, klimpring, knipsing på strenger, pizz. og ellers fri, forsiktig, fantasi. Etterhvert skal de også introdusere glissandi og annet materiale hentet fra det som kommer senere i "**SEED**" (**C - L og Q**), f.ex. lyder som går fortere og fortere (el. omvendt), lange, skjelvende toner etc.

Koret: inn med *sssh lyder* og *banking på notestativene*. - **Fra ca. 2.25.**

Etterhvert skal også **piano** og **de andre blåseinstrumenter** inn - tilslutt **harpe**.

Pianoet og harpen skal bruke det harmonisk / akkordiske materialet fra det som senere kommer i den noterte delen av "**SEED**".

Harpen skal dessuten etterhvert spille lette glissandi samt tett, "bølge-gestisk" tekstur - ved å klimpre på de helt øverste eller helt nederste strengene - og dessuten grumsete, vibrerende lange toner på den nederste strengen. Også dette hentet fra det senere materialet i "**SEED**".

Blåseinstrumentene (inkl. fløyte) skal bruke det mer "gestisk/teksturelle" materialet - (fra senere i "S E E D" ; C - L og Q) - slik som puste/klaffelyder, rytmiske figurer, lange toner etc.)

Ca. ved 3.50 skal lydene bli mer og mer "jamrende" - frem mot siste "bølge" før "rulle - lydene" som starter i det dype lydleiet på båndet (som lyder som en slags "vind - assosierende" lyd) . Dette akkumuleres tilslutt i en slags knekkelyd, et klart utløsningspunkt som utgjør **B** punktet.

- **B.**

Ca. 4.40. Slik som på båndet: Her skal det skje en forandring i lydbildet; Dette er punktet hvor "skallet" på "frøet" sprekker....: og **den dype drone - tone** starter, som varer til klimax ved **C**.

Bilde: "Frøet" begynner å spire og er på vei opp av jorden, mye krefter skal til for å tilslutt bryte igjennom jordskorpen. (**C**)

Disse siste 4 min. før **C** blir dessuten kreftene i "bølgene" mye mer voldsomme.

Kontrabassen skal her inn og blande seg med dronen, basspulsasjonen..

Slagverk 2 : Pauker skal blande seg med de "vind - assosierende" lyder på båndet, og også **understreke dynamikkens "bølger"**.

"Stille før stormen"

Ca. ved 7.00 skal det være "stille før stormen" - **piano og harpe** skal høres - også **ssh lydene i koret** - **for alle skal inn igjen ved ca 7.30.** Herifra skal det bli villere og villere, og bygges intensitet opp mot klimax, fremdeles i bølger, inntil

- **C.**

Ved ca. 8.40: Det endelige utløsningspunkt/klimax - etterfulgt av en ca. 2 min. 10 sec. lang etterklang.

Piano: "The Stillpoint" - **piano solo** starter, når det rolige partiet på båndet såvidt har begynt. Skal angis slutten av solo med bånd når kommer til **den rytmiske figuren opptakt til takt 20 (D)** - som et tegn til dirigenten.

 **Tempo = løst 30.** Pianisten skal hele tiden spille med båndet; tempoet kan flyte litt rundt sin egen akse.

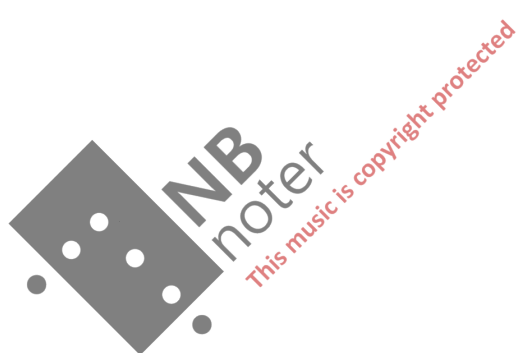
De andre instrumentene: Et slør av lange toner, blandet med de lange strøk på båndet - som skal dø ut/fades ut mens piano soloet overtar.

- **D.**

Ca. 11.50. : Båndet dør ut / piano solo fortsetter (*frem til E ved ca. 15 min.*)

Dirigent/notert orkestretsats inn.





Ida Helene Heide

SEED

The Stillpoint

♩ = 30

FLUTE

BASSOON

PERC. 1

TAPE

PIANO

C.B.

V.A.

V.B.

VIOLA

CELLO

Tempo = loosely, can float on its own axis
The pianoplayer must listen to and play with the tape - without conductor

All other playing instruments blend with the resonance on the tape, fading slowly out, while solo piano emerges

Climax on tape
ca. 8.40

Just after climax - emerging from the quiet resonance of the explosion on the tape

f p p ff p f p p

pp pp ff f pp

ff p

FL.

Bsn.

Perc.1

Tape

Pn.

C.b.

V.A

V.B.

Vla.

C.

SEED The Stillpoint

Ida H. Heide

Fl. 12

Bsn. 12

Perc.1 12

Tape 12

Pn. 12

C.b. 12

V.A. 12

V.B. 12

Vla. 12

C. 12

pp *ff* *p* *mp* *pp* *f*

Red

Fl. 17

Bsn. 17

Perc.1 17

Tape 17

Pn. 17

C.b. 17

V.A. 17

V.B. 17

Vla. 17

C. 17

D $\text{♩} = 30$

NB **noter** *this music is copyright protected*

Cymbals *ff*

ca.11.50
after tape has faded out
stop it.

Mark the tempo from here for the conductor

p *pp* *f* *pp ff* *ppp*

Pizz. *pp* *ff* *Arco*

Ida H. Heidel

[illegible]

SEED The Stillpoint

Ida H. Heide

Fl.

Bsn.

Perc.1

Tape

Pn.

C.b.

V.A.

V.B.

Vla.

C.

Fl.

Bsn.

Perc.1

Tape

Pn.

C.b.

V.A.

V.B.

Vla.

C.

SEED The Stillpoint

Ida H. Heide

FL. 35 *mf* *Tr.* *8va* *Tr.* *p* *f*

Bsn. 35 *mf* *p* *f*

Perc.1 *Templeblocks* *faster & faster, then slower & slower* *(sim.)* *mf* *p*

Tape 35

Pn. 35 *mf* *f*

C.b. 35 *f*

V.A. 35 *mf* *p* *f*

V.B. 35 *mf* *p* *f*

Vla. 35 *mf* *p* *f*

C. 35 *mf* *p* *f*

FL. 38 *f*

Bsn. 38 *f*

Perc.1 38 *(sim.)* *f* *Marimba* *ff* *p sub* *mf*

Tape 38

Pn. 38

C.b. 38 *pp* *ff* *(as fast as poss.)* *ff* *p sub*

V.A. 38 *pp* *ff* *(as fast as poss.)* *ff* *p sub*

V.B. 38 *pp* *ff* *(as fast as poss.)* *ff* *p sub*

Vla. 38 *pp* *ff* *(as fast as poss.)* *ff* *p sub*

C. 38 *pp* *ff* *(as fast as poss.)* *ff* *p sub*

Ida M. Heidel

SEED The Stillpoint

Ida H. Heindel

46

Fl.

Bsn.

Perc. I

Tape

Pn.

C.b.

V.A

V.B.

Vla.

C.

49

Fl.

Bsn.

Perc. I

Tape

Pn.

C.b.

V.A

V.B.

Vla.

C.

SEED The Stillpoint

Ida H. Heide

52

Fl.

Bsn.

Perc. 1

Tape

Pn.

C.b.

V.A.

V.B.

Vla.

C.

ppp

pp

pp



FLUTE

SAX

ASSOON

TRB

PERC 1

PERC 2

ARYTON

SOPRAN

ALT

TENOR

BASS

TAPE

TAPE

PIANO

C.B.

HARP

V.A.

V.B.

VIOLA

CELLO

(NBI IN C)

mf

f

Cymbals

(struck on hat)

Vibraphone

Flexatone

Rattle sound (CABACA?)

mouth sound

gliss

voice

the sss - sss - ssee - ed

so

(nearly whispering)

Jusst

p

li

ke

Voices: sss../shh./see/seed etc
(improvise freely) (Talking/whispering)

Texture: increasing density
increasing tension

Dynamics in waves

NB
noter
This music is copyright protected

Has the po - wer po - wer
Has the po - wer po - wer

Ida Helene Heidel

- 3 -

SEED

Ida Helene Heide

Fl.

Sax

Bsn.

Trb.

Perc 1

Perc 2

BAR

SPR

ALT

TEN

BS

T.

T.

Piano

C.b.

Hrp

Vn. A

Vn. B

Vla

C.

f *ff* *p*

(Abr.) *(dry)* *Indian bell* *p*

Crotales (or susp. cymb.) *ff*

Small Tam Tams *ff*

so *mf*

a strong roo ted tree *all rea - dy!* *all - rea - dy there by the*

yes a strong roo ted tree *all rea - dy!*

yes a strong roo ted tree *all rea - dy!*

yes a strong roo ted tree *all rea - dy!*

f *ff* *p*

(dry) *(L.V.)*

Pizz *Arco* *gliss*

(Tr.) *p*

FL.

Sax

Bsn.

Trb. *mute* *senza mute*

Perc 1 *Indian bell* *p* *Templeblocks* *(=from fast to slower...)* *pp*

Perc. 2

BAR

SPR *mf* by the first stir of the tu u *muffled* *senza vibrato* *chsj*

ALT first stir

TEN first stir

BS first stir

T. first *p* stir

T.

Piano *p*

C.b.

Hrp

Vn. A

Vn. B

Vla

C.

NB noter
This music is copyright protected

Ida Helene Heidel

- 6 -

FL.

Sax

Bsn.

Trb.

Perc 1

Perc 2

BAR

SPR

ALT

TEN

BS

T.

T.

Piano

C.b.

Hrp

Vn. A

Vn. B

Vla

C.

Claves

Templeblocks

Marimba

Marimba

gliss

gliss

mf

p

pp

mf

won - der oh won - der how it's so

is so

(fade out)

a - wa - kened a - lert

a - ware

con - ceived pre - pared

wait - ing to grow

to grow

grow

upgoing glissandos in waves

mf

p

Db/ Cb/ Bb/ Eb

8va

Ida Helene Heidel

- 9 -

SEE D

Ida Helene Heidel

SEED

Ida Helene Heidel

[illegible]

F

FLUTESOLO... (ca. 3 min.)



FL

Sax

Bsn.

Trb.

Perc 1

Perc 2

BAR

SPR

ALT

TEN

BS

T.

T.

Piano

C.b.

Hrp

Vn. A

Vn. B

Vla

C.

(improvise freely - with flute)

ca. 3 min.

pppp

NB noter

This music is copyright protected

G

FL. (NB: IN C!) (swell & bend) (bend) (breath) Flt. (bend)

Sax. *mf* *ppp* *f p* *pp* *mp* *f p*

Bsn. 1

Trb. 1

Perc. 1 1

Perc. 2 1

BAR 1

SPR 1

ALT 1

TEN 1

BS 1

T. 1

Piano 1

C.b. 1

Hrp. 1

Vn.A 1

Vn.B 1

Vla. 1

C. 1

Woodblocks *p*

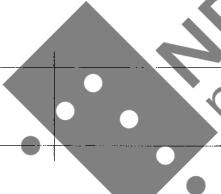
Rattlesound *p*

DCB Eb F Gb Ab (L.V.) *f p*

Ida Helene Heidef
(Harmonics)

- 14 -

Ida Helene Heidel



NB
noter

This music is copyright protected

Fl. 15

Sax 15

Bsn. 15

Trb. 15

Perc. 1 15

Perc. 2 15

BAR

SPR

ALT

TEN

BS

T.

Piano 15

.C.b. 15

Hrp 15

Vn.A 15

Vn.B 15

Vla 15

C. 15

Mikro!

(swell)

Leggiero

ppp

f

mp

mf

p

pp

Templeblocks

mf

p

A

A

p

This music is copyright protected

SEED

Ida Helene Heidel

[illegible]

Tr. Mikro! (with lots of air) Fl.t.

Fl. *ppp*

Sax *f* *Fl.t.* *(bend)* *Legiero* *(bend)*

Bsn.

Trb. *ff* *p* *mf*

Perc. 1 *Vibr. (secco!)* *Ind. bell* *High hat* *Cymbal *mf**

Perc. 2 *(secco!)* *ff* *p*

BAR

SPR

ALT

TEN

BS

T.

Piano *pp* *ff* *p*

.C.b. *ff* *ff (secco!)*

Hrp *C+ B+* *f* *ff*

Vn.A *ff*

Vn.B *as fast possible*

Vla *p*

C. *ff*

FL. *Fl.* (breath) *p*

Sax *ppp* *ff* *mf*

Bsn. (breath)

Trb. (breath)

Perc. 1 *as fast possible*

Perc. 2 *pp* *ff* *ff*

BAR

SPR

ALT

TEN

BS

T.

Piano *pp* *ff*

.C.b.

Hrp *pp* *ff* *ff* (L.V.)

Vn.A *ppp* *ff* *mf* *gliss*

Vn.B

Vla

C.

NB noter
This music is copyright protected

H'

Fl.

Sax

Bsn.

Trb.

Perc. 1

Perc. 2

BAR

SPR

ALT

TEN

BS

T.

Piano

.C.b.

Hrp

Vn.A

Vn.B

Vla

C.

(swell)

solo

4

p

mp

p

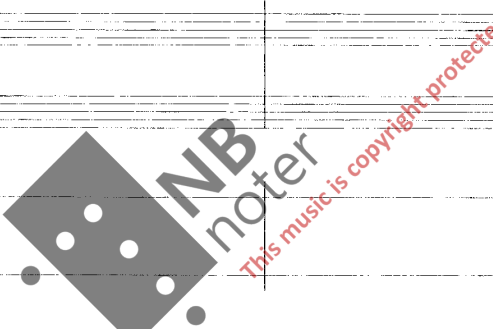
(D C+ B+ Eb F Gb A)

8va

p

p

>

A large, semi-transparent watermark is overlaid on the entire page. It features a stylized logo on the left consisting of a dark grey square with four white dots arranged in a 2x2 pattern, and a single white dot below it. To the right of the logo, the text "NB noter" is written in a large, bold, black sans-serif font. Further to the right, the text "This music is copyright protected" is written in a red, italicized sans-serif font, angled upwards from left to right.

FL.

Sax

Bsn.

Trb.

Perc. 1

Perc. 2

BAR

SPR

ALT

TEN

BS

T.

Piano

.C.b.

Hrp

Vn.A

Vn.B

Vla

C.

f

mf

All while the

mf

NB noter
This music is copyright protected

Ida Helene Heidel

- 25 -

The image shows a musical score for the song 'The Rose Tree'. It features two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes. The second staff continues the melody. A large, semi-transparent 'NB' watermark is overlaid on the score. A red diagonal line with the text 'This music is copyright protected' runs across the bottom right. The lyrics 'The Rose Tree' are written below the first staff.

This music is copyright protected

FL. (air)

Sax (bend) (air)

Bsn. (air)

Trb. *p*

Perc. 1 *p*

Perc. 2 *p* Templeblocks *f p* Ind. bell (el Manjira) *ppp* Crotales (or susp. cymb.) Cymbals *ff* Lions Roar *ff* Gong *ff*

BAR

SPR

ALT a touch pain full

TEN a stir a process *p* *f*

BS *f*

T.

Piano *f p* *p*

.C.b. *f p* *ff*

Hrp *mf* *p*

Vn.A *p* *gliss*

Vn.B *gliss*

Vla *Arco* *gliss*

C. *gliss*

p *f*

I

impro ca. 30 sec.

S E E D

Ida Helene Heide

(breath whenever necessary...)

random :
(improvise freely)

(pick/repeat any figure/figures)
(with long or short pauses between)

Tempo: free

Dynamics: in waves
within main cresc./decresc.

random gliss figures

ff

Perc. 1

pp

free dynamics

ff

p

pp

mf

pp

ff

p

Lions Roar

Perc. 2

mouth sound

gliss

voice

free dynamics

ff

p

pp

mf

pp

ff

p

Timpani

ff

BAR

SPR

the see - see - see - ed

Voices(all)

(improvise freely)

(Talking/whispering)

sss../shh./see/seed

Texture: density in waves
tension in waves

Dynamics: in waves
within main cresc./decresc.

pp

mf

pp

ff

One and one voice, scattered:

for a seed

it's shell

birth

to brake through

out of the soil

is so

pain

T.

TACET during ca. 30 sec. impro

Piano

ff

C.b.

p

gliss

ff

Hrp

DCBb EFGb A

Vn.A

Vn.B

Vla

C.

ff

$$ff$$

Cymbals

Vibr.

 f°

The image shows a musical score for 'The Rose Tree'. It consists of two staves. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The vocal line starts with a treble clef and a key signature of one sharp. The piano accompaniment starts with a bass clef and a key signature of one sharp. The music is in common time (4/4). The vocal line has a melody that starts on a whole note, followed by a half note, and then a quarter note. The piano accompaniment has a bass line that starts on a whole note, followed by a half note, and then a quarter note. The music is marked with dynamics: 'full' for the vocal line and 'p' (piano) for the piano accompaniment. There is a large, diagonal watermark across the image that reads 'NB noter' and 'This music is copyright protected'.

Db/Ab

D/

B/E/A+

D+/F+/G/A

(L.V.)

Pizz.

O *P*

 f_{Pi}

Arco

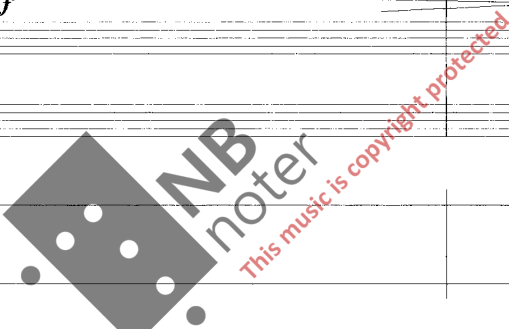
gliss



- 32 -

Ida Helene Heidel

- 33 -



81

Fl.

Sax

Bsn.

Trb.

Perc. 1

Perc. 2

Marimba

BAR

SPR

ALT

TEN

BS

T.

Piano

C.b.

Hrp

Vn.A

Vn.B

Vla

C.

p

f

p

f

One and one voice, scattered:

heart here now Don't close the door

Eve - ry mo - ment

p (sub)

gliss on one string very sparse
(up to mesure 89)

89

NB noter
This music is copyright protected

Ida Helene Heidel

- 38 -

SEE D

Ida Helene Heidel

Fl.

Sax

Bsn.

Trb.

Perc. 1

Perc. 2

BAR

SPR

ALT

TEN

BS

T.

Piano

C.b.

Hrp

Vn.A

Vn.B

Vla

C.

mf

TR. as fast as poss.

This music is copyright protected

The musical score is written for a large ensemble. The woodwind section includes Flute (Fl.), Saxophone (Sax), Bassoon (Bsn.), and Trumpet (Trb.). The percussion section consists of Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). The brass section includes Baritone (BAR), Soprano (SPR), Alto (ALT), Tenor (TEN), and Bass (BS). The vocal section includes Tenor (T.). The piano and harp sections are also present. The score is in 3/4 time and features complex rhythmic patterns and dynamics. A large watermark 'NB noter' and 'This music is copyright protected' is overlaid on the score.

Fl. 97

Sax 97

Bsn. 97

Trb. 97

p *mf* *ppp* (swell)

Perc. 1 97

Perc. 2 97

BAR 97

SPR 97

ALT 97

TEN 97

BS 97

To the conductor:
Count four additional measures for the tape.
In order to reach the corresponding sound at **K**

Tape in - part **2** sound must start here at 11.53

T. 97

Piano 97

C.b. 97

Hrp 97

Vn.A 97 *p*

Vn.B 97

Via 97

C. 97 *pp*

ppp

Ida Helene Heidel

- 44 -

SEED

NB: ACCENTS: TRB/Timp./str. + fl.

Ida Helene Heidef

Piano/Harpe/Fgt. + Marimba

L

FL. 109

Sax 109 *f* *p* *ff*

Bsn. 109

Trb. 109

Perc. 1 109

Perc. 2 109

BAR 109

SPR 109

ALT 109

TEN 109

BS 109

T. 109

Piano 109 *ff*

C.b. 109

Hrp 109 *ff*

Vn.A 109

Vn.B 109

Vla 109

C. 109 *ff*

Marimba *ff*

Timpani *ff*

FG *ff*

Stop tape at 13.06 !
(it should be about here)

Start tape - part 3
13.06
wait for the beginning of dark sound.
The dark sound should mark the one

Listen to the music - in order to start the tape again correctly

This document is copyright protected

SEE D

Ida Helene Heidel

Ida Helene Heidel

- 47 -

M

Fl.

Sax

Bsn.

Trb.

Perc. 1

Perc. 2

BAR

SPR

ALT

TEN

BS

Fade out tape

T.

Piano

C.b.

Hrp

Vn.A

Vn.B

Vla

C.

Make tape ready for next part at 13.56

119

Fl.

Sax

Bsn.

Trb.

Perc. 1

Perc. 2

BAR

SPR

ALT

TEN

BS

T.

Piano

C.b.

Hrp

Vn.A

Vn.B

Vla

C.

(Col w.w. & TRB)

(Col fl., Trb., Cello...)

(Col w.w. & cello...)

(Beat: 10 x 8ths)

To Tom toms

Biggest Tam Tam

(Beat: 22 x 16ths (= 10 + 12))

(Col C.b. & Harpe)

(alo.)

Start tape - part 4

Sound must start here ca. 13.56

(Col Perc.1)

(Beat: 20 x 16ths (= 10 + 10))

(Col Harpe & Perc.2)

(Beat: 22 x 16ths (= 10 + 12))

open string:

(Beat: 22 x 16ths (= 10 + 12))

(Col C.b. & Perc.2)

This music is copyright protected

NB noter

SEED

Ida Helene Heidel

[illegible]

SEED

Ida Helene Heidel

This image shows a page from a musical score, likely for a concert band or orchestra. The score is written for multiple instruments, including Flute (Fl.), Saxophone (Sax.), Bassoon (Bsn.), Trumpet (Trb.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Baritone (BAR), Soprano (SPR), Alto (ALT), Tenor (TEN), Bass (BS), Trombone (T.), Piano, Cello (C.b.), Harp (Hrp), Violin A (Vn.A), Violin B (Vn.B), Viola (Vla), and Cello (C.). The score is written in standard musical notation, including staves, notes, rests, and dynamic markings. A large, stylized 'NB' watermark is overlaid on the center of the page, and a red diagonal line with the text 'This music is copyright protected' is also visible. The page number '123' is printed at the top left.

125

Fl.

Sax

Bsn.

Trb.

Perc. 1

Perc. 2

BAR

SPR

ALT

TEN

BS

T.

Piano

C.b.

Hrp

Vn.A

Vn.B

Vla

C.

ff

mp Sub

mf

f

mf

(10 + 13)

(10 + 10)

(13 + 5)

p (sub)

f

ff

p (sub)

f

ff

p (sub)

f

ff

p (sub)

ff

mf

This music is copyright protected

128

FL.

Sax

Bsn.

Trb.

Perc. 1

Perc. 2

BAR

SPR

ALT

TEN

BS

T.

Piano

C.b.

Hrp

Vn.A

Vn.B

Vla

C.

pp *mf* *f* *ff*

(10 + 10) *(12 + 10)* *(10 + 12)*

(12 x 8ths)

senza sord

f

pp *mf* *f*

ff *pp* *f*

This music is copyright protected

131 Fl.t. *flapping valves / air*

131 Sax *ff* *flapping valves / air* *pp Sub* *Legato* *p*

131 Bsn. *flapping valves / air*

131 Trb. *flapping valves / air* *(10 x 8ths)*

131 *f p* *pp*

Perc. 1 *f p* *pp* *(10 + 12)*

Perc. 2 *f p* *pp*

BAR

SPR

ALT

TEN

BS

T.

131 Piano *pp* *(10 + 12)*

131 C.b. *f p* *pp*

131 Hrp *f p* *pp*

131 Vn.A *sul ponticello (Harmonies)* *crackling on highest notes (improvise freely)*

131 Vn.B *f p*

131 Vla

131 C. *f* *pp*

FL. 134

Sax 134

Bsn. 134 *ppp* *mf* *mp* *pp* *f* *ff*

Trb. 134 *pp* *p*

Perc. 1 134 *mf* *ff*

Perc. 2 134 *mf* *ff*

BAR 134

SPR 134

ALT 134

YEN 134

BS 134

T. 134

Piano 134 *mf* *ff*

C.b. 134 *mf* *ff*

Hrp 134 *mf* *ff*

Vn.A 134 *mf* *p*

Vn.B 134 *mf* *p*

Vla 134

C. 134 *p*

NB noter
This music is copyright protected

SEE D

Ida Helene Heidel

141

FL.

Sax.

Bsn.

Trb.

Perc. 1

Perc. 2

BAR

SPR

ALT

TEN

BS

T.

Piano

C.b.

Hrp

Vn.A

Vn.B

Vla

C.

NB: Listen carefully!
Here the tape should be playing a calm part - if not - fade it out completely - but let it run.
If the tempo is played correctly by the orchestra it should fit together.

N

Fl. 145

Sax 145 (breath) freeze' *mf* *f*

Bsn. 145 as *pas possible*

Trb. 145

Perc. 1 145 *mf* *f*

Perc. 2 145 *mf*

BAR 145

SPR 145

ALT 145

TEN 145

BS 145

T. Tape: TACET - fade it out, but let it run Tape: Sound on tape should - if all is well - be playing in dynamic waves (corresponding with the orchestra)

Piano 145 *mf* *f*

C.b. 145 *mf*

Hrp 145 D C B E F+ G+ A+ (gliss. from lowest to highest pitch) *mf* *f*

Vn.A 145 *mf* *f*

Vn.B 145 *mf* *f*

Vla 145

C. 145 *mf*

Fl. 147 *f* *ff* *f* *ff*

Sax 147 *f* *ff* *f* *ff*

Bsn. 147 *f* *ff* *f* *ff*

Trb. 147 *f* *ff* *f* *ff*

Perc. 1 147 *ff* *f* *ff*

Perc. 2 147 *ff* *f* *ff*

BAR 147 *ff* *f* *ff*

SPR 147 *f* *ff* *f* *ff*

ALT 147 *f* *ff* *f* *ff*

TEN 147 *f* *ff* *f* *ff*

BS 147 *f* *ff* *f* *ff*

T. 147 *f* *ff* *f* *ff*

Piano 147 *mf* *ff* *f* *ff*

C.b. 147 *f* *ff* *f* *ff*

Hrp 147 *f* *ff* *f* *ff*

Vn.A 147 *f* *ff* *f* *ff*

Vn.B 147 *f* *ff* *f* *ff*

Vla 147 *f* *ff* *f* *ff*

C. 147 *f* *ff* *f* *ff*

ne u-ne u (etc...)

na o-na c(etc.)

ne i-ne (etc...)

FL. 149 *f* *ff* *f* *ff*

Sax 149

Bsn. 149

Trb. 149 *f* *ff*

Perc. 1 149 *f* *f* *ff* *fff*

Perc. 2 149 *f* *ff* *f* *ff*

BAR 149

SPR 149 9 8 8 8 8

ALT 149 9 9 9 9 8 8 8 8

TEN 149 9 9 9 9 8 8 8 8

BS 149 3 9 8 8 8 8

T. 149

Piano 149 *f* *ff* *f* *ff* *fff*

C.b. 149 9 *fff*

Hrp 149 *f* *ff* *f* *ff* 15 *me*

Vn.A 149 9

Vn.B 149 9

Vla 149

C. 149 *f* *ff* *f* *ff* *fff*

na i-na (etc.)

noter

This music is copyright protected

Fl.t.

151

Fl.

151

Sax

151

Bsn.

151

Trb.

151

(deepest & largest poss)

Thunder Sheet

Perc. 1

151

Lions Roar

Perc. 2

151

Gong

L.V.

BAR

151

gliss

SPR

151

gliss

ALT

151

nah! gliss

TEN

151

nah! gliss

BS

151

nah! gliss

T.

151

CLUSTER
(deepest & largest poss)

Piano

151

C.b.

151

Hrp

151

Cluster - lowest pitches poss.

Vn.A

151

on open A string

Vn.B

151

on open G string

Vla

151

on open C string:

C.

151

on open C string:

NB noter
This music is copyright protected

153

Fl.

Sax

Bsn.

Trb.

Perc. 1

High chimes/crotales

High Cymbal

Ind. bell

Perc. 2

zefofan

BAR

SPR

ALT

TEN

BS

T.

Tape should here mingle with the sound of the orchestra - calm

Piano

crackling on highest notes (improvise freely)

C.b.

Hrp

Vn.A

Vn.B

Vla

C.

ff

f p

p

f

mp

p

f

>

This music is copyright protected

SEED

Ida Helene Heidel

whistling overtones:

p

Cymbals

mp

To the conductor:
Count two additional measures for the tape
In order to reach the corresponding sound at ①

mp

p *pp*

158

Fl.

158

Sax

158

Bsn.

158

Trb.

158

Perc. 1

158

Perc. 2

Orch. chimes

Solo

4

p

158

BAR

158

SPR

158

ALT

158

TEN

158

BS

T.

Tape should here be playing bell-like sounds - calmly. Similar to the tape sounds at

158

Piano

158

C.b.

Solo

p

158

Hrp

158

Vn.A

158

Vn.B

158

Vla

158

C.

NB: This music is copyright protected

Tape to be stopped or faded out at 19.04

FL.

Sax

Bsn.

Trb.

Perc. 1

Perc. 2

BAR

SPR

ALT

TEN

BS

T.

Piano

C.b.

Hrp

Vn.A

Vn.B

Vla

C.

Make tape ready for next part at 19.10

NB noter
This music is copyright protected

Solo *p* *Bb* *B* //

P

Verse 1

42

om tatsat

FLUTE

SAX

BASSOON

TRB:

PERC. 1

PERC. 2

SPR. 1

SPR. 2

ALT 1

ALT 2

BAR.

TAPE

PIANO

C.B.

HARP

V.A.

V.B.

VIOLA

CELLO

p Oh how can it be said which is so won - der - ful *pp* so

p said how to say *p* so won - der - ful *pp* so

p can it be said *p* so won - der - ful Oh

p oh how to say won der - ful Oh

p *pp*

NB noter
This music is copyright protected

om tat sat

Ida M. Heidel

om tat sat

Fl.

Sax

Bsn.

Trb.

Perc.1

Perc.2

Spr.1

Spr.2

Alt.1

Alt.2

Bar.

Tape

Pn.

C.b.

Harp

V.A.

V.B.

Vla.

C.

ful how om tat sat like the seed

won-der-ful how to des-cribe it pp om tat sat

sq how it pp om tat sat like the seed

so (h) how om tat

mf

pp

B7sus4 A Eb+7 Ebm(maj7) BM7(#11)

NB noter

This music is copyright protected

SEED om tat sat

Ida H. Heide

Fl.

Sax

Bsn.

Trb.

Perc. 1

Perc. 2

Spr. 1

Spr. 2

Alt 1

Alt 2

Bar.

Tape

Pn.

Verse 2

C.b.

Harp

V.A.

V.B.

Vla.

C.

Chords: G+7(#9), Cm(maj7), AbM7(#9), F+7 C, EMZ Eb, Eb7(b9), (+5), (A7b5)

Lyrics: be-yond sen-ses be-yond fee-ling hid-den in the veil of dark-ness

Lyrics: om tat sat like the sen ses be-yond fee-ling hid-den in the veil

Lyrics: sat seed sen-ses be-yond fee-ling veil of dark-ness

Dynamic markings: mf, p

Watermark: NB noter This music is copyright protected

Ida H. Heidel

e veil of dark - ness on



veil of dark - ness on

mf

Fl. 16

Sax 16

Bsn. 16

Trb. 16

Perc. 1 16

Perc. 2 16

Spr. 1 16

Spr. 2 16

Alt 1 16

Alt 2 16

Bar. 16

Tape 16

Pn. 16

C.b. 16

Harp 16

V.A. 16

V.B. 16

Vla. 16

C. 16

pp

p

ind. bell

Gong

pp

zelo fan

ind. bell

pp

Fmin9 A^b D^b13 B

D+7

E^bM7(+5) B

Emin7 B

E^bM7(+5) B

B^b+7

is so won der ful

is so won - der

is so won - der

is so won - der

is so won - der

ppp

pp

ppp

Q'

crackling on highest pianonotes (improvise freely)

pp

fp

p

pp

thick "cluster" note effect)

mf

f

Ida M. Heidel

om tat sat

non vibr.

p won - der

NB noter

This music is copyright protected

Ida H. Heidel

-7-

Ida H. Heidel

Ida H. Heidel

Ida H. Heidel

om tat sat

Q''

Verse 3

SEED

Ida H. Heide

om tat sat

FL. 45

Sax 45

Bsn. 45

Trb. 45

Perc. 1 45

Perc. 2 45

Spr. 1 45

Spr. 2 45

Alt 1 45

Alt 2 45

Bar. 45

Tape

Pn. 45

C.b. 45

Harp 45

V.A. 45

V.B. 45

Vla. 45

C. 45

Bb7(#5) 3

Tutti *Cm(maj7)* *B7(#5)* *Ebm7(b5)*

mf be-yond fas-ci-na-tion fee-ling

be-yond fas-ci-na-tion - fee-ling

be-yond fas-ci-na-tion - fee-ling

Solo *Ebm(maj7)* *Cm(maj7)* *D7(#5)* *Gm(maj7)* *Gbm7* *Fm(maj7)* *Dbm7#9*

be-yond i-ma-gi-na-tion beyond fas-ci-na-tion

mf *mf*

This music is copyright protected

Ida H. Heidel

om tat sat

a glimpse of et-er - ni -
 a glimpse of et-er - ni -
 a glimpse of et-er - ni -

Ida H. Heidel

SEED
om tat sat

Ida H. Heid

61

Fl.

61

Sax

61

Bsn.

61

Trb.

61

Perc.1

61

Dark handdrum or timpani

61

Perc. 2

61

Spr. 1

61

Spr. 2

61

Alt 1

61

Alt 2

61

Bar.

61

Tape

61

Pn.

61

f

f

61

C.b.

mf

61

Harp

f

61

V.A

61

V.B

61

Vla.

61

C.

om tat sat

om tat sat

This page shows measures 66 through 70 of the musical score for "Om tat sat". The instrumentation includes Flute (Fl.), Saxophone (Sax), Bassoon (Bsn.), Trombone (Trb.), Percussion 1 (Perc.1), Percussion 2 (Perc.2 - Timpani), Sprites (Spr.1, Spr.2), Alto 1 (Alt 1), Alto 2 (Alt 2), Baritone (Bar.), Tape, Piano (Pn.), Contrabass (C.b.), Harp, Violin A (V.A.), Violin B (V.B.), Viola (Vla.), and Cello (C.). Measures 66-70 feature a complex orchestral texture. The woodwinds and strings play melodic lines, while the percussion provides a rhythmic foundation. Dynamics range from piano (p) to fortissimo (ff). A large watermark "NB noter This music is copyright protected" is visible across the center of the page.

Ida H. Heidel

R

om tat sat

epilog

Ida H. Heidel

-19-

om tat sat

81

Fl.

81

Sax

81

Bsn.

81

Trb.

81

Perc.1

81

Perc. 2

81

Spr. 1

81

Spr. 2

81

Alt 1

81

Alt 2

81

Bar.

81

Tape

81

Pn.

81

C.b.

81

Harp

81

V.A

81

V.B.

81

Vla.

81

C.

fec-ting the state of the whole u - ni - verse

af-fec-ting the state of the whole u - ni-verse

pp af-fec-ting the state of the whole u - ni-verse

Tape ends at 4. 55
Then fade it out.

MB noter
This music is copyright protected