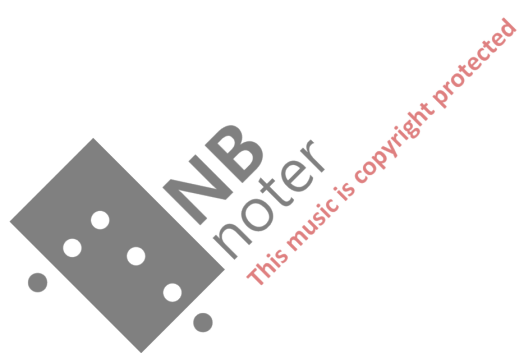


TZE YEUNG HO

Å trøste

For one player on multiple recorders and
recorded track





å trøste

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Tze Yeung Ho
(2015)



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Duration: ca. 10'

Performance Notes:

About the recorded track:

The performer must record their own track. The recorded track can be quite free: the performer may adjust effects, reverb, and so on to taste, but the speaker markings should be adhered rather closely. Unless there is an arrow indicated, all speaker changes happen precisely on where it is labeled. Arrow indications show movements (or panning) of the track from one speaker (or multiple speakers) to another. **BR** indicates back right speaker, **BL** for back left, **FR** for front right, **FL** for front left and **ALL**, of course, is activating all four speakers. The diagram below indicates the recommended stage setup for a performance.

Instruments required, bolded letters are initials for the labeling in the staging diagram:

1. Garklein in C (plastic models will suffice) - **GC**
2. Alto in F (Ganassi type preferred) - **AL**
3. Tenor in C - **TE**
4. Bass in F - **BA**
5. Sub-Contrabass in F - **S-C**

About the extended techniques:

All slashed noteheads indicate humming:



The sound of 'nn' or 'hnn' is to be nasal (the latter with a slight growl, with the mouth slightly opened, meanwhile the sound of 'mm' is simply humming with the mouth closed.

Fluttertongues are indicated by tremolo markings with either *flz. trilling* or *flz. guttural* above:

Trilling should be fluttered at the tip of the tongue while guttural at the back of the throat.

When one slashed notehead is stacked on a normal notehead, this indicates sung and played at the same time:

Thickly crossed noteheads indicate key clicks on the sub-contrabass recorder. Each line on the normal staff is to be understood in the order of the bottom five keys of the recorder (i.e. the bottom 'G' is the lowest key):

Triangular noteheads denotes as high-pitched as possible:



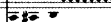
Thin crossed noteheads indicate spoken words:



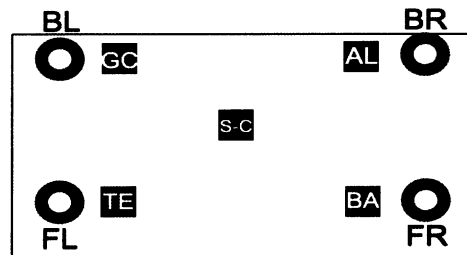
Harmonic signs mean same note but differently nuanced by a different fingering:



Improvise within given pitches, as rough as possible:



All expression markings for each part are indicated above the staff.



Audience



Composer Notes:

Written specifically for Caroline Hausen. Structure and concept inspired by Tove Jansson. Catalyst is my dear friend Peter Steinholt Mortensen.

There is no good English translation to the name of the little protagonist of this story, but I did take away his happy ending as we often cannot foresee the future. It's as we do: we put out a fire when we see one and we climb a mountain when we are on one. And then we forget.

written for Caroline Hausen
å trøste
 for one player on multiple recorders and recorded track

Tze Yeung Ho
 (2015)

Slowly, wistful ♩ = 58

Bass Recorder in F **pp** hummed into instrument, allow pitch to quiver very slightly

Live

(BLIBR)

Bass Recorder in F **pp** without vibrato, pure

tuh - mm

tuh kuh mm

mm mm

like a waver

3

Tape

4

L. mm nn nn

3 5 **mp** expr.

p played

T. **pp** subtle, without vib.

gliss.

7

L. **pp**

p expr.

pp hummed

3

p sudden

p 3

pp gentle

mm mm

10

L. **p** much expr.

3

tuh kuh

tuh mm

3

nn mm

T. **pp** hummed

3

p gentle

mp nasal

3

pp

p hummed

mm mm nn nn

13

L. **pp** pure

3

pure tone

mp **p** gentle, slightly more expr.

pp shadowy

3

T. **pp**

gliss.

nn

16

L. **fp** lightly, echo

pp gentle

mp **pp**

3

mm

T. **p**

3

ppp

nn

19 *p* slightly anxious *ppp* calmer, echo

L. *fp* hummed, squeaky (BLIBR) (FLIFR) *ppp* 3 to Sub-Contrabass in F

T. nn mm mm mm

(3+3+1)
Moderately Quick ♩ = 96
to Garklein C 5"

22 *sfz* crisp *p* frail

L. 5" *p* arresting, nasal (FLIFR) *sfz*

T. Nn

25 *p* sloppy articulation, panicked *fz.* guttural *sfz* *p* panicked

L. *sfz* *sfz*

T. *sfz* *sfz*

28 *mf* ominous played and hummed (growling) *p* still frail, but distinctively

L. *mf* *p*

T. nn

31 *fp* *sfz* *p* *ff* aggressive *mf* ominous *ff* strained

L. 3 *ff* *mf* *ff*

T. nn

34 *mf* boldly *fz.* guttural *p* panicked *sfz* screechy

L. *mf* *fz.* *p* *sfz*

T. *mf* *fz.* *p* *sfz*

37 *p* *f* *p* *sfz* screechy, rough *p*

L. *p* *f* *p* *sfz* *p*

T. *mf* *ff* *hnn* *hnn* *hnn*

nn

sfz screechy, rough
played and hummed at the same time

40 *pp* *f* *sfz*

L. *f resonant* (FLIBR) (BL)

T. *hnn*

43 *hnn* *hnn* *sfz flz. guttural* *p panicked, sloppy*

L.

T. *snappy*

46 *fp* *ff* *mf steady* *sfz rough* *sfz*

L. *gliss.* *mf ominous* *f resonant*

T. *nn*

49 *pp* *f* *p frail* *mf stronger* *f*

L. *mf ominous, slightly growled*

T. *nn*

52 *p* *sfz rough* *sfz* (FLIFR) sudden allow click to resonate *f snappy*

L.

T.

55 *sfz raspy, flz. guttural* *f crisp* *hnn*

L.

T.

58 *sfz* *mp* *fp* *fp* *mf* *fp* *f*

L. *mf attacked* *sfz* *sfz*

T.

61 *pp* *f* growly *mp* crisp *fp* *f*

L. *hnn* *sfz* *sfz* *f* snappy *mf* attacked

T. *sfz* *sfz* *f* snappy *mf* attacked

64 *gliss.* *sfz* *sfz* *f* snappy *mf* attacked

L. *hnn* *sfz* *sfz* *f* snappy *mf* attacked

T. *sfz* *sfz* *f* snappy *mf* attacked

67 *hnn* *ff* *sfz* *sfz* *ff* boisterous

L. *hnn* *ff* *sfz* *sfz* *ff* boisterous

T. *sfz* *sfz* *ff* boisterous

70 *sfz* as rough as possible *hnn* *hnn* *mf* ominous, slightly growled

L. *hnn* *sfz* as rough as possible *hnn* *mf* ominous, slightly growled

T. *ord. but with much click noises* *fff* *nn* *mf* ominous, slightly growled

73 *ff* aggressive *growled, as much noise as possible* *mf* *pp* hummed quietly, like a lullaby

L. *ff* aggressive *growled, as much noise as possible* *mf* *pp* hummed quietly, like a lullaby

T. *ff* aggressive *growled, as much noise as possible* *mf* *pp* hummed quietly, like a lullaby

76 *ff* rough *hnn* *hnn* *pp* hummed quietly, like a lullaby

L. *ff* rough *hnn* *hnn* *pp* hummed quietly, like a lullaby

T. *ff* rough *hnn* *hnn* *pp* hummed quietly, like a lullaby

79 *mp* expr. *mp* expr. hummed *pp* gentle, mysterious

L. *mp* expr. *mp* expr. hummed *pp* gentle, mysterious

T. *mp* expr. *mp* expr. hummed *pp* gentle, mysterious

molto rall.

to Sub-Contrabass in F

to Alto in F

82 *pp* gentle, undulating *pp*

85 *mp* *ppp* *sfz* *sfz mp* gently *p* expr.

88 *mp* undulating *f* *ppp* *pp* undulating

91 *pp* *mf* *sfz* *gentle* *gliss.*

94 *pp* *mp* *pp* *p* *ppp* *flz. guttural* *mp* *p* *lightly* *pp*

97 *pp* *ppp* *p* *pp* *mf* still lightly *pp* *mf* gentle *pp*

100 *pp* neutral *p* *mf* gentle *pp* *mp* *pp* tenderly

103 *p* **Quickly** ♩ = 80

L. *6*

T. *pp* tenderly (FL) (BLIFR) *mm*

106 **(3+2+2)** *to Alto in F* *f* *disruptive* *double tongue*

L. *mf* *sprightly* (BRIFL) *double tongue* (BLIFR) *f*

T. *mf* *sprightly* (BRIFL) *double tongue* (BLIFR) *f*

109 *p* *mf* *p*

L. *f* (BRIFL) *sudden* *p* *mp* *f* *mp*

T. *f* (BRIFL) *sudden* *p* *mp* *f* *mp*

112 *sf* *sf* *mp*

L. *sf* *sf* *mp* (BLIFR) *mf* *ondulating* *f* (BRIFL) *mp* *ff*

T. *pp* *mm* *mf* *ondulating* *f* (BLIFR) *mp* *ff*

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

L. *ff* *f* *p* *f* (BRIFL) *sudden* (BRIFL) *sudden* *f*

T. *f* *floating* (BLIFR) *sudden* (BRIFL) *sudden* *f*

118 *sfz* *f* *f* *p*

L. *sfz* *f* *f* *p* (BLIFR) *sudden* *p*

T. *ff* *f* (BLIFR) *sudden* *p*

121 *mf* *ff* *fp*

L. *mf* *ff* (BLIFR) *mf* *ondulating* *f* (BRIFL) *mp*

T. *mf* *ff* (BLIFR) *mf* *ondulating* *f* (BRIFL) *mp* *mm*

124 *mf* undulating — *f* — *mp* — *f* wild

L. *f* — *pp* — *mf* undulating — *f* — *mp* — *f*

T. *f* — *pp* — *mf* undulating — *f* — *mp* — *f*

127 *fiz. trilled* *fff* not too harsh — *f*

L. *f* — *fff* not too harsh — *f*

T. *f* — *fff* not too harsh — *f*

130 *mp* — *sffz* — *mp*

L. *mp* — *sffz* — *mp*

T. *pp* — *(BRIFL) sudden pp* — *p lightly 5*

133 *f* disruptive — *mf* — *mp* frantic

L. *f* disruptive — *mf* — *mp* frantic

T. *mf* undulating — *f* — *(BLIFR)*

136 *f* — *ppp*

L. *f* — *ppp*

T. *mp* frantic

139 to Tenor in C *p* — *Slowly, wistful* $\text{♩} = 58$ — *fp* *pp* echo, *fiz.* guttural

L. *f* — *(BL) sudden f abrupt* — *to Sub-Contrabass in F* — *(ALL) sudden pp* accompanying

T. *f* — *(BL) sudden f abrupt* — *to Sub-Contrabass in F* — *(ALL) sudden pp* accompanying

142 *p* mellow — *pp* — *mp*

L. *p* mellow — *pp* — *mp*

T. *ppp* — *pp* — *ppp* — *p* — *pp* — *p*

145 *pp* *f* bold *fp* subtle *mp* *pp* *mf*

L. *5*

T. *p* *mp* *pp* *p* *pp*

mm mm mm mm

148 *pp* *mp* *pp* frail *p*

L. nn nn

T. *mp* *pp* without expr.

mm mm

151 *pp* Moderately Quick ♩ = 96
to Garklein in C

L. gliss.

T. *p* little expr. (ALL) (BL) *ff* *sfz* sudden (FL) sudden *fffz*

154 *f* somewhat shrieking

L.

T. *sfz* sudden (BR) sudden *fffz* *sfz* sudden (FL) sudden *fffz*

157 *f* shrieking still *ff* *ff* harsh *ff* shrill *fp*

L.

T. *fffz* (BR) sudden *sfz* sudden *fffz* (FL) sudden *sfz* sudden (ALL) sudden

160 *fp* *fp* *ff*

L. gliss. gliss.

T. *fffz* (BRIFL) sudden

163 *ff* panicked < *fff* *pp* still but anxious, no change in dynamics like a waver

L.

T. (FL) sudden *fffz* (BRIFL) sudden *fffz* (BL) sudden *fffz* (ALL) sudden *fff* harsh
improvise on aggressive noises on the pitches indicated

166 *like a waver*

L. *gliss.*

T.

169 *ff* panicked, agitated

L. *pp* still, motionless

T. *pp* still, motionless

(BRIBL) sudden

(ALL) sudden

fff harsh as before

pp anxious, but still

172 *like a waver*

L. *gliss.*

T.

flz. trilled

175 *ff* panicked, agitated

L. *gliss.*

T. *pp* still, motionless

(FRIFL) sudden

fp

178 *ff*

L. *pp* still, anxious

T. *ff* less aggressive from before

(ALL) sudden

181 *sffz* shrill

L. *mp* *pp* still

T. *pp* still, motionless

(BL) sudden

(ALL) sudden

ff less aggressive from before

gliss.

184 *f* panicked, but slightly calmer *mf* panicked, but slightly calmer *pp* calm *mp* echo-like

L. *alternate fingerings*

T. *pp* still, motionless *f* even less aggressive from before *pp* still, motionless *f* obnoxious *pp* still, motionless

(BR) sudden

(ALL) sudden

(BL) sudden

(ALL) sudden

(FL) sudden

molto rall. *ppp* frail Moderately, gently $\text{♩} = 82$ to Bass in F

187 *pp* lightly (ALL) sudden *mf* obnoxious *ppp* frail *pp* heavy (BL) sudden *pp* pure, gentle to Bass in F

190 *pp* dreamily *mp* *p* gentle *mp* *mm* (FR) *p* shadowy *mp* 3 *mm*

193 *pp* *p* (FR) *p* undulating *pp* (BRIFL) 3 *mm* 5

196 *pp* 3 *p* undulating 3 5 *fp* *pp* *mm* (BRIFL) *fp* 5 *pp*

199 *p* 5 *pp* 3 *p* 5 (BLIFR) *p* 3 *mp* 3 *pp* *fp* 6 *mm*

202 *pp* pure (BR) sudden *pp* pure (BL) sudden *pp* 3 *mp* *ppp* without expr. *ppp* expr.

205 *pp* echo (FL) sudden *pp* lightly 3 (FR) sudden *p* 5 *ppp* frail

208 *ppp* frail *pp* lightly (ALL) sudden *pp* pure 5 *pp* pure flz. trilled

211 *flz. trilled* *p* *pp* *fp* *pp*

L. *p* *pp* *(ALL)* *(BR|BL)* *p*

T. *p* *pp* *(ALL)* *(BR|BL)* *p*

214 *p* *pp playful* *5* *3*

L. *p* *pp playful* *5* *3*

T. *dying away* *(BR|BL)*

217 *mp shadowy* *pp lightly, but panicked* *ppp dark*

L. *mp shadowy* *pp lightly, but panicked* *ppp dark*

T. *(BL)* *mm*

220 *p panicked* *play facing BR speaker* *play facing FR speaker* *play facing BL speaker*

L. *p panicked* *play facing BR speaker* *play facing FR speaker* *play facing BL speaker*

T. *mm*

223 *play facing FL speaker* *pp calmer* *to Garklein in C* *mf agitated*

L. *pp calmer* *mf agitated*

T. *nn* *nn* *mm*

226 *pp frail, questioning* *(ALL) sudden* *p spoken blandly* *(BR) sudden* *pp spoken blandly*

L. *pp frail, questioning* *(ALL) sudden* *p spoken blandly* *(BR) sudden* *pp spoken blandly*

T. *There is - n't a hap - py en - ding.* *Ne - ver is there a hap - py en - ding.*

229 *ppp frail, shocked* *sfz drop instrument, leave stage, seem disturbed* *(BL) sudden* *pp blandly*

L. *ppp frail, shocked* *sfz drop instrument, leave stage, seem disturbed* *(BL) sudden* *pp blandly*

T. *mm* *mm*

232 *(FR) sudden* *(FL) sudden* *long* *long*

L. *(FR) sudden* *(FL) sudden* *long* *long*

T. *mm* *mm*

