

Øyvind Torvund

Forest Construction



Forest Construction

Forest Construction is written for the Ascolta ensemble

The piece is commissioned by SWR for the Donaueschingen Festival 2012.

The tape part and the spatialization is realized by the Experimentalstudio des SWR

the score is transposed

List of instruments:

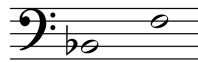
Clarinet in Bb/Bass Clarinet
Trumpet in C,
Trombone
Percussion I
Percussion II
Acoustic/Electric Guitar
Violin
Violoncello

Detailed list of instruments:

Trumpet and trombone
uses plunger mutes throughout

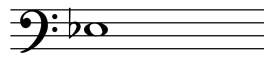
Percussion I

2 snare drums
Timpani 26", tuned



Percussion II

snare drum
Gasoline can tuned to approximately
played with bass drum pedal
Ossia: muted gong



wooden box with various objects for animal imitation, scraping with cardboard lid

Both percussion players have this setup:

5 small splash cymbals, or cymbals played to produce short explosive high pitched noise.

Puica (brazilian talking drum)

soft metal plates (played with two hands by bending, producing glissando)

a large table with room for all the auxiliary objects

Various white noise glissando sounds:

- paper, cardboard and pieces of thin cloth for tearing apart
- piece of styrofoam to produce high pitched white friction noise
- a long line of Gaffatape (taped on top of another line of gaffatape) the sound produced is the similar glissando noise as in tearing paper, by lifting it with the right tension and slowly tearing it off.
- a large piece of velcro

rulers

Sticks for air swosh sounds

Click sounds:

-a mechanical device with a loud single click. Like a light switch

-two stones

-snap sound:

tighten a string around a table or a wooden box which can produce a loud bartok-pizz «snap» effect

-a pair of claves

-wood block

-some thin wooden sticks to break

Electric guitar:

guitar effect boxes: distortion, wha wha, Digitech whammy pedal

radio connected to guitar amp with static white noise, or a cd/mp3-player with static white noise.

Switch between the radio and the guitar signal with a line switcher

Acoustic guitar:

Ruler

glass slide

bow

wet cloth

Sound examples: in some parts of the piece a soundfile of an animal sound is the reference point for how the timbral quality should be.

1: camel

2: wood grouse

3: lynx

4: wolf

5: dog

6: zebra

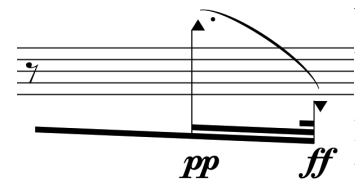
Interpretation:

The tape part is entirely made up of the ascolta ensemble playing short composition in a forest environment. The tape part is moving between front, middle and rear stereo speakers. It is only moving on the snare drum rolls and the long held notes and chords.

Rather than making the live ensemble sound like an exact copy of the recording, it is the composers intention that the live music could have another character and interpretation, emphasizing a nuanced difference in the music.

Conductor has a time code display to do the synchronization with the tape part.

For a performance in a large hall, the instruments should be slightly amplified



Note: the figures which are notated with arrow up to arrow down have some variation. It is inspired by the lynx calling signal and the voice break in howls from dogs and wolves (sound example 3, 4 and 5). The upper note does not have to be the highest possible note you can play on the instrument, but rather an unstable, delicate tone, like a falsetto voice. On the long notes it can be played with a timbral and intonation variation, like a slight gliss and a development towards brighter sound. The transition to the low note should happen very quickly, and contain an extreme crescendo. The low note should be distorted, raw, expressive, like a short growl.

Programme note:

«**Forest Construction**» is a series of short compositions for ensemble and tape.

The tape part is made from field-recordings which the Experimentalstudio des SWR made with the Ascolta ensemble in Schwarzwald, Freiburg in July this year; on the recording the ensemble is performing parts of these compositions in the forest.

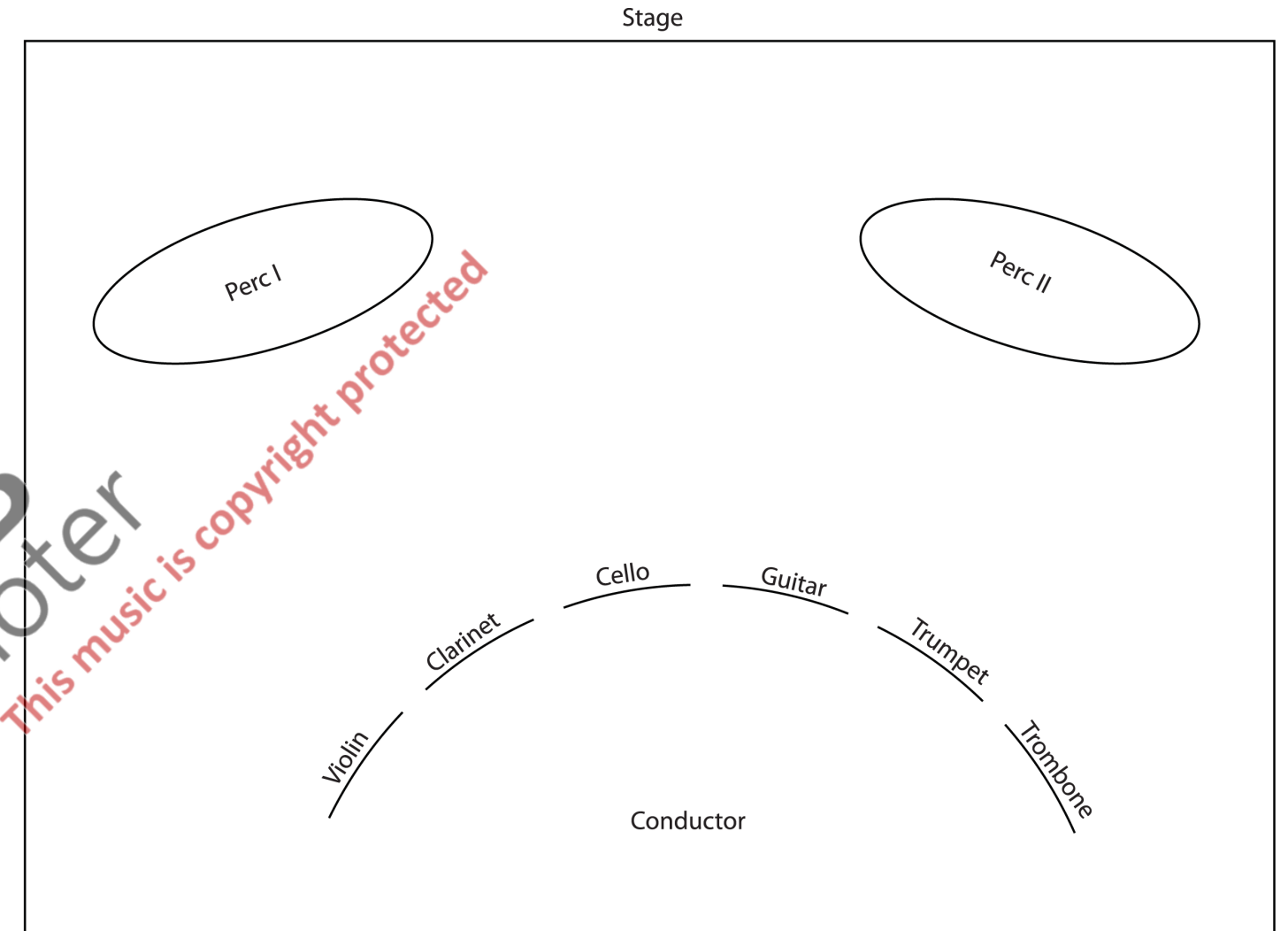
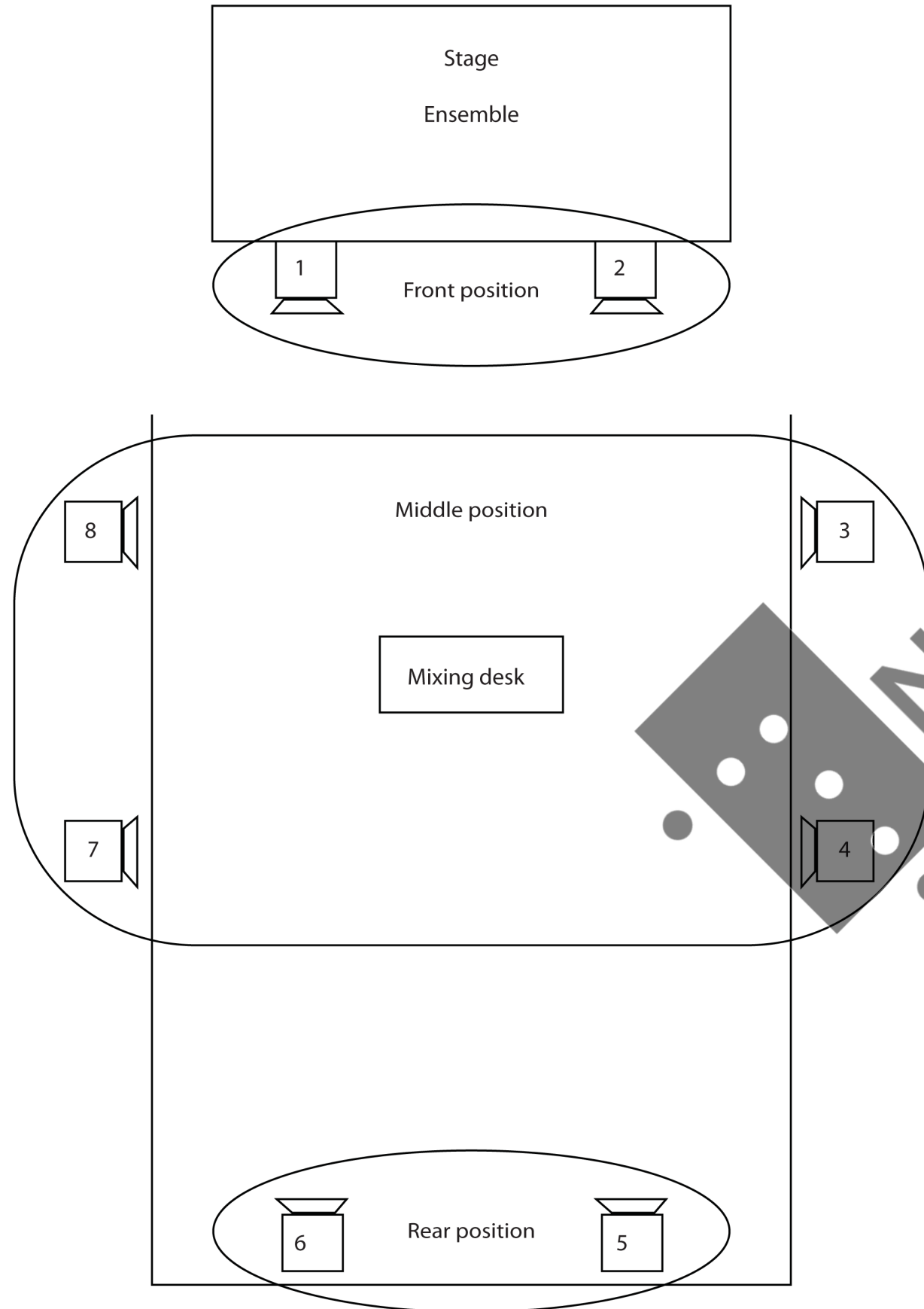
The musical material is derived from two main sources: rhythmic patterns from Norwegian folk music and the imitation of various animal sounds (howls and calling signals from lynx, wolves, dogs, deer, camels, zebras and hyenas). I listened to recordings of these animals with the instrumentalists and together we looked for ways to imitate these sounds on their respective instruments. These sounds and playing techniques form the sonic palette of the piece, then combined, patterned and layered.

I wanted to make a sounding structure which is foreign to the environment of the forest, but at the same time a music which could belong there: an abstract construction in the forest.

Duration: 19 minutes

MB
noter
This music is copyright protected

Speaker setup



NB
noter
This music is copyright protected

Forest Construction

Note: the live ensemble is synced with the tape part according to the time codes. No exact synchronization with the notated bars in the tape part is intended.

- Five constructions -

♩ = 52

Clarinet in B♭

Trumpet in C

Trombone

Timpani (perc I)

Percussion I
tear paper (mf), tear paper (f), snare drum roll (ff)

Percussion II
tear paper (mf), gaffa tape (f), tear cardboard (f)

Guitar
Acoustic Guitar, scordatura, turn low e-string down approximately a fifth down

Violin
extr.sul pont crisp sound (pp), airy hiss, like soft white noise, with some fluctuations in dynamics, no clear pitch (pp)

Violoncello
pp

Tape
Indicates speaker movement, always in stereo pairs. Front, middle speakers

Tape part
snare drum roll (mf), Forest ambience, snare drum roll, clarinet and percussion (pp), trumpet and guitar (p, ff, pp), trombone and cello (mp, p, p, f, p, pp), violin (f, ppp)

A tape 1 A

9

Tape
mf snare, rear speakers, middle speakers, 00:34

Tape part
clarinet and percussion (ppp), trumpet and guitar (pp, ff, pp, p, pp), trombone and cello (fpp, pp), trombone and violin (p, pp), cello and trombone (ppp)

32

Cl. *pp p mf p* indicates mute movement with air through instrument up = open down = closed

C Tpt. *pp p mf p* indicates mute movement with air through instrument up = open down = closed

Tbn. *pp* split tone

Perc. I tear paper *mf* snare drum roll *f*

Perc. II *pp p mf p* puica *p mf pp mf p* snare drum *pp*

Gtr. *pp p mf p* wet cloth on 6th string *p pp mf* hiss noise by stroking cloth along strings *p*

Vln. *mf* extr. sul pont. like whistling, molto sul tasto *pp* sul d *p pp* static hiss noise *pp*

Vc. *mf* extr. sul pont. *ppp* sul a (open), and d (harmonic) *pp* static hiss noise *pp*

static air sound with flutter *p*

static hiss noise, air *p*

static air sound with flutter *p*

==

40

Cl. **B** tape 1 B 00:08

Tbn. 00:08

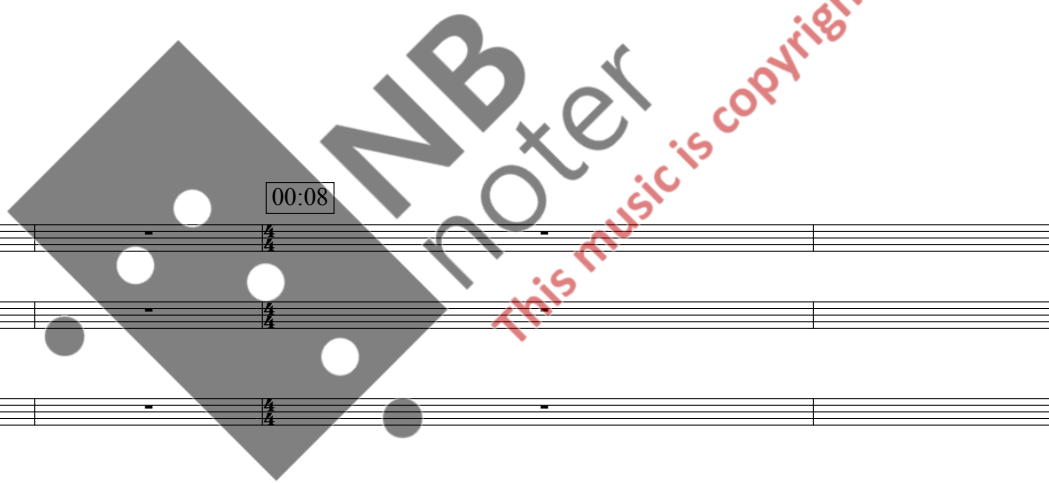
Perc. II

Gtr. change to Electric Guitar

Tape **B** tape 1 B 00:08

front → middle speakers → front speakers → middle speakers

snare forest ambience *mf* percussion air swoosh *pp* clarinet and percussion *p mf ppp* trumpet and guitar *pp f pp f pp* trombone and cello *pp mf ff pp pp f p pp* violin and cello *pp*



Cl. ⁶² *p* *mf* *ff* *pp* *pp* *ff* *pp* *p*

loud white noise multiphonic air

air

C Tpt. *mf* *p* *p* *p* *ff* *p*

presstone air air + ° + ° presstone

Tbn. *f* *p* *pp* *f* *mf* *p*

mid reg. presstone air + ° airy whistle in instrument, glissando, random pitch presstone whistle air

Perc. I *mf* *p* *ff* *pp* *ff* *pp* *pp*

cardboard metal plate paper

Perc. II *p* *p* *mf* *f* *pp* *mp* *f* *mf* *pp* *p*

Styrofoam scrape paper Gaffa velcro paper (paper) (paper)

Gr. *p* *pp* *f* *p* *ff* *p*

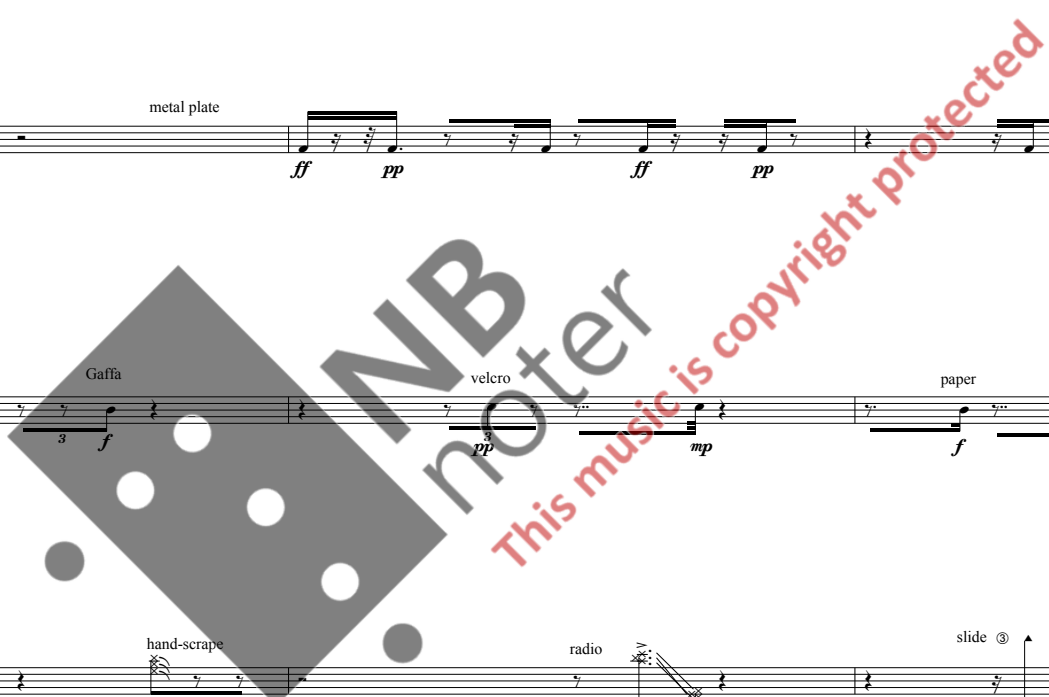
scrape, with whammy hand-scrape radio slide

Vln. *p* *p* *f* *ppp* *pp* *p*

extr. s.p., crispy sound even gliss.

Vc. *mf* *p* *pp* *p* *mf* *pp* *pp*

even gliss.



8 74 00:10:7

C Tpt. unstable tones, like dog howl, use mute to make small variations on the timbre

Tbn. unstable tones, like dog howl, use mute to make small variations on the timbre

Perc. I stick in air 5

Perc. II stick in air 5

Gr. on low e-string, shape the phrase with timbral and dynamic qualities from sound example 1: Camel. make the tone unstable/wobbly vibrato using vib. arm

Vln. airy tasto contour, with extr s.p. on accents

Vc. airy tasto contour, with extr s.p. on accents

Tape 00:10:7 front speakers

unstable tones, like dog howl, use mute to make small variations on the timbre

like dog howl, open mute in the transition between the two notes

presstone

shape these phrases with timbral and dynamic qualities from soundexample 1: Camel. use split tone. NB: sounds more unpredictable than notated!

howl 3

presstone

stick in air 5

puica 3

vib.

stick in air 5

puica 3

vib.

NB: sounds more unpredictable than notated!

vib. on accent.

vib. 3

vib. 3

shape these phrases with timbral and dynamic qualities from sound example 1: Camel. NB: sounds more unpredictable than notated!

front speakers

mf

77

00:23:7

00:33:5

Tbn.

Vc.

Tape

middle speakers

00:23:7

00:33:5

Tape

tutti

mf

violin

ppp

trombone and guitar

p

mf

pp

mf



82

airy tone

unstable vibrating timbre

Cl.

mf

f

p

mp

C Tpt.

air

doghowl

high as possible

mp

Tbn.

contour indicates mute movement on air

phrasing like camel
NB: sounds more unpredictable than notated!

split tone
11th and 12th partials of D

pp

p

Perc. I

air swoosh

puica

Perc. II

puica

phrasing like camel
NB: sounds more unpredictable than notated!

p

mf

f

Gtr.

pre bend vib. arm on low e

distortion on

bend down with vib. arm
silent attack

aim for this interval:

change to clean sound
in tune

abrupt cresc.,
like accident

p

mf

3

ff

Vln.

high as possible

pp

f

pp

ff

mf

p

ff

Vc.

airy tasto contour, with extr. s.p. on accents

pp

mf

pp

ff

pp

mf

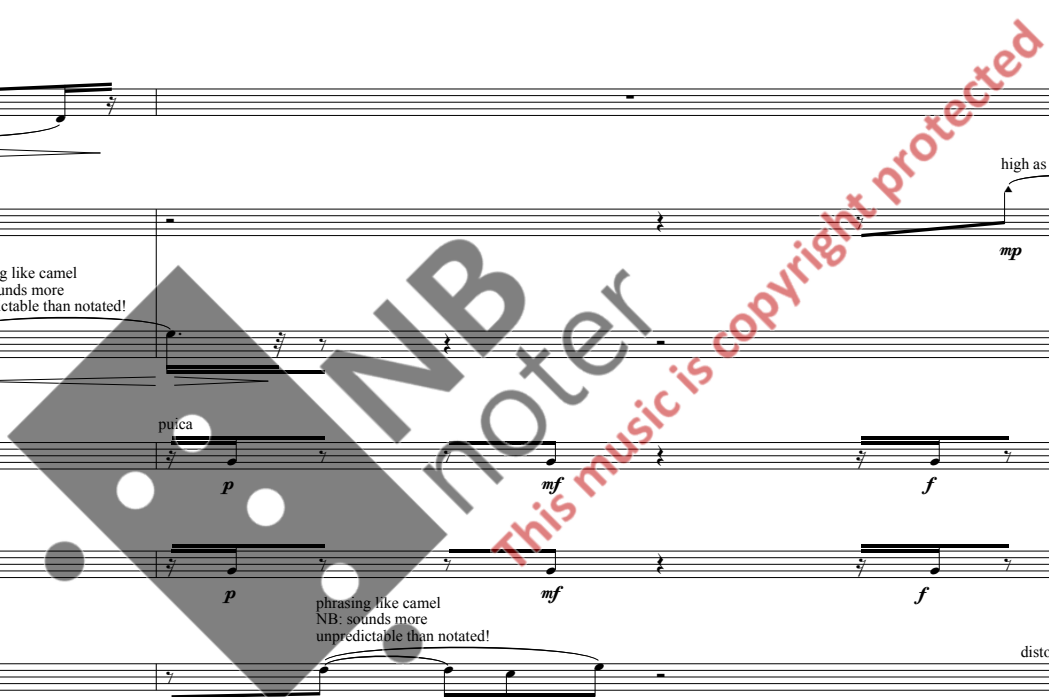
pp

Tape

front speakers

Tape

snare drum roll



10

00:47

as high as possible, but slight alteration in pitch on each high note is welcome

change to Bass Clarinet

00:56

Tape 1 D

End of tape 1 C

Cl.

86

pp ff

C Tpt.

as high as possible, but slight alteration in pitch on each high note is welcome in the transition between high and low note, like "kissing" friction smack-sound

pp ff

legato sempre dynamics sim.

Tbn.

as high as possible, but slight alteration in pitch on each high note is welcome

pp ff

pp ff

pp ff

Perc. I

(puica)

pp ff

Perc. II

Styrofoam friction

pp ff

cardboard box lid

pp ff

Gtr.

as high as possible, but slight alteration in pitch on each high note is welcome

pp ff

legato sempre dynamics sim.

prepare cloth on low e-string and d-string

Vln

as high as possible, but slight alteration in pitch on each high note is welcome

pp ff

legato sempre dynamics sim.

Vcl.

as high as possible, but slight alteration in pitch on each high note is welcome emphasize the transition sound between high and low note, slightly distorted bow scratch

pp ff

legato sempre dynamics sim.

00:47

middle speakers

00:56

Tape 1 D

End of tape 1 C

fade to rear and out

start tape D front speakers

snare drum, end tape C

snare drum tape D

clarinet, cello and timpani

pp mp f pp pp mp pp p ff mp pp pp mf ff pp p f mf

D 00:02:2

00:13:2

Bass. Cl. ⁹⁰

pp ff legato sempre dynamics sim.

C Tpt.

ppp

Tbn.

3 ppp pp ff legato sempre dynamics sim.

Perc. I

(puica) pp ff pp ff

Perc. II

Styrofoam pp ff

Gtr.

on a high string, use whammy pedal to make big leap down, should sound very electronic

Vln

ppp

Vc.

3

D 00:02:2

00:13:2

Tape

trumpet

ff

trombone

f

Tape

pp mf f p ppp p f mf ppp mf f ppp mf ff ppp mf ff



00:37:9

00:40

Bass. Cl. ⁹⁹

pp p mf pp p mf pp f pp mf pp

C Tpt.

pp ff p pp p pp p mp f mf f ff pp p

Tbn.

mf p f p pp p f p pp f ff pp f mp pp

Perc. I

air swoosh
p mp f mf f ff pp p

Perc. II

mf p f p pp puica
mf f mp p

Gtr.

pp ff p pp p pp p mp f mf f ff pp p

Vln.

sul d
mf p f p pp p f p pp ff pp f mp p

Vc.

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

00:37:9

00:40

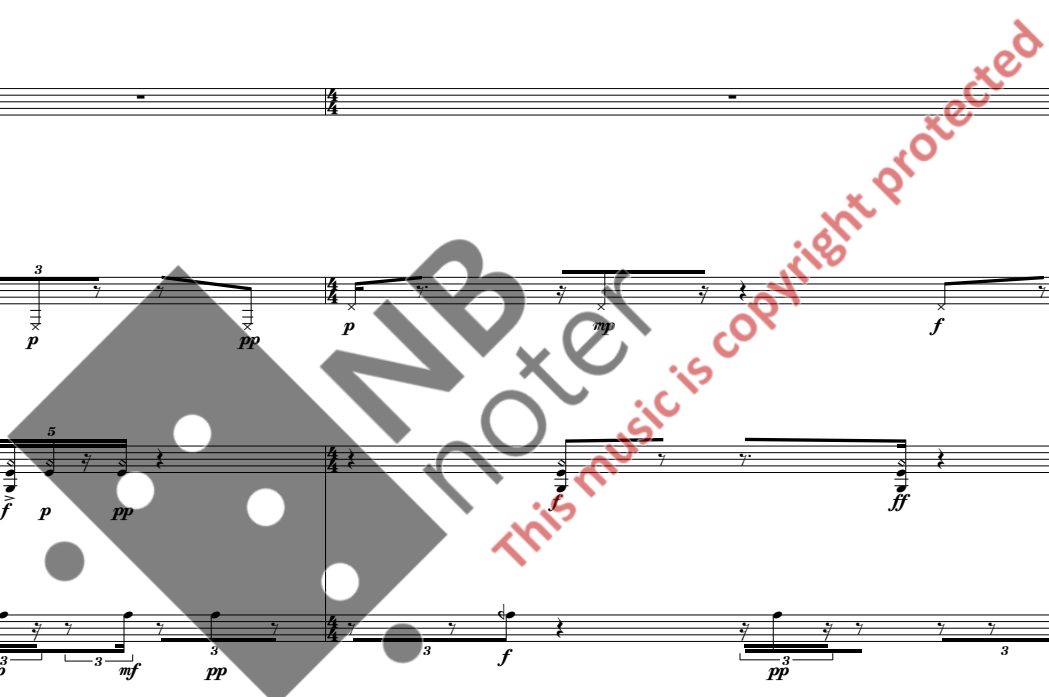
middle speakers

Tape

Tape

Tape

ff pp ff pp ff pp ff pp p ff pp pp ff p ff pp ff pp ff pp ff pp ff pp



00:52:75

00:55

00:58:8

Bass. Cl. ¹⁰³

3 *pp* 3 *f* *f*

together with violin:
louder than the rest of the ensemble

C Tpt.

p ⁵ *f* *pp* *p*

1/8-tone raised e

Tbn.

mp *ff* *p* ⁶ *ff* *p* 3 *pp* *mp*

1/8-tone raised f#

Perc. I

p ⁵ *f* *pp* *mf*

timpani, med. soft mallets

Perc. II

mp *ff* *p* ⁶ *ff* *p* 3 *pp*

Gr.

p ⁵ *f* *pp*

Vln.

mp *ff* *p* ^{vib n.v} ⁶ *ff* *p* *pp* *f*

together with clarinet:
louder than the rest of the ensemble

Vc.

3 *pp* 3 *f* *mp*

1/8-tone raised f#

00:52:75

00:55

00:58:8

Tape

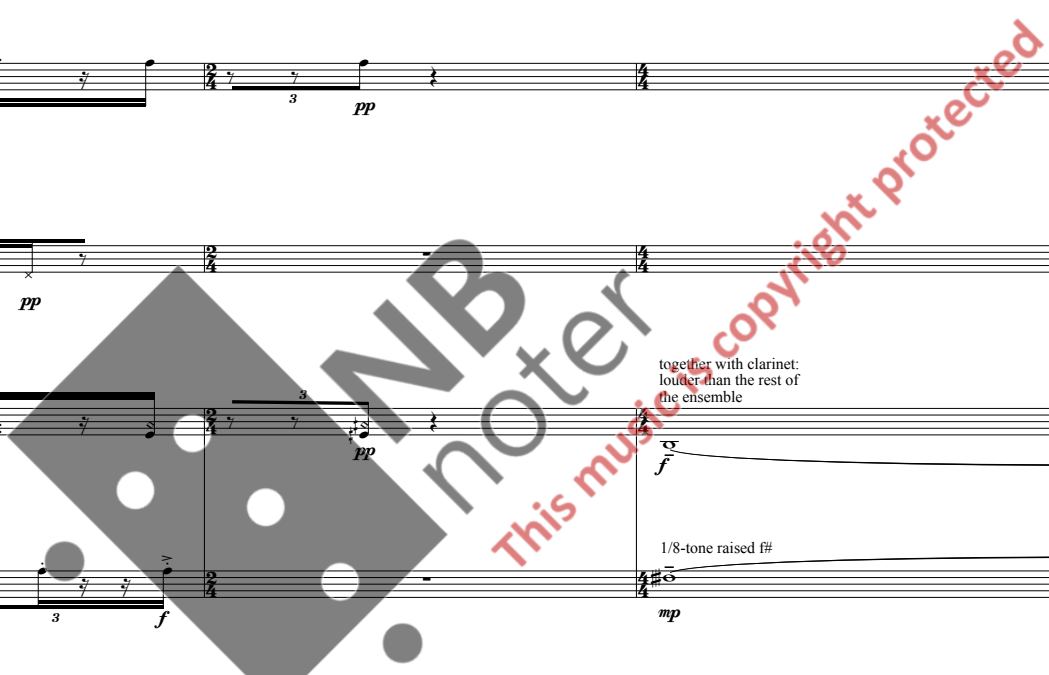
rear speakers

Tape

trombone *ff* *mf* *ff* *mf* *ff*

Tape

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



107 01:01:7

1:10 E End of tape 1 D ♩ = 52

Bass. Cl. *f*

C Tpt. 1/8-tone raised e *pp* *mp*

Tbn. 1/8-tone raised # *pp* *mf*

Perc. I (timpani) *f*

Perc. II metal plate blend in with Guitar *ppp* *pp*

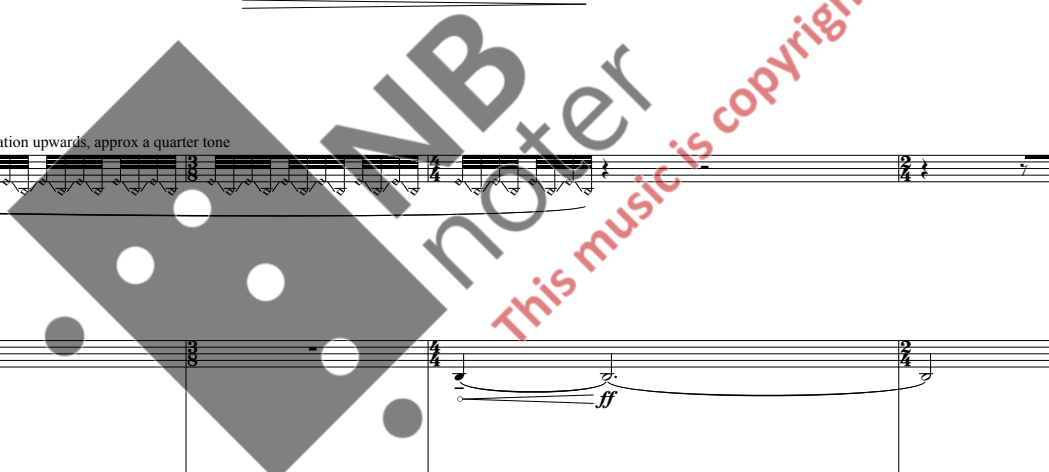
Gtr. with vib. arm no attack, fade in with vibrato on a harmonic clean tone *ppp* *f sub.* slight feedback, and slight intonation upwards, approx a quarter tone *pp* *f sub.*

Vln. *ff*

Vc. 1/8-tone raised # *mf*

Tape middle speakers 01:01:7 rear speakers 1:10 fade out E End of tape 1 D ♩ = 52

Tape brighter timbre *mf*



128

Bass. Cl.

C Tpt.

Tbn.

Perc. I

Perc. II

Gtr.

Vln.

Vc.

whistle

p

mp

mf

pp

f

snare drum

pp

mf

f

ppp

134

Bass. Cl.

C Tpt.

Perc. I

Perc. II

Gtr.

Vln.

Vc.

Tape

Tape

Tape

whistle

p

metal plate

pp

f sub.

bartok-pizz

mf

pp

f sub.

pp

mf

ff

pp

f

pp

f

pp

f

pp

f

pp

f

tape 1 E

♩ = 60

F

tape 1 E

rear speakers

clarinet and cello

p

mf

ppp

trumpet and guitar

pp

f

pp

pp

f

pp

trombone and violin

pp

mf

ff

pp

pp

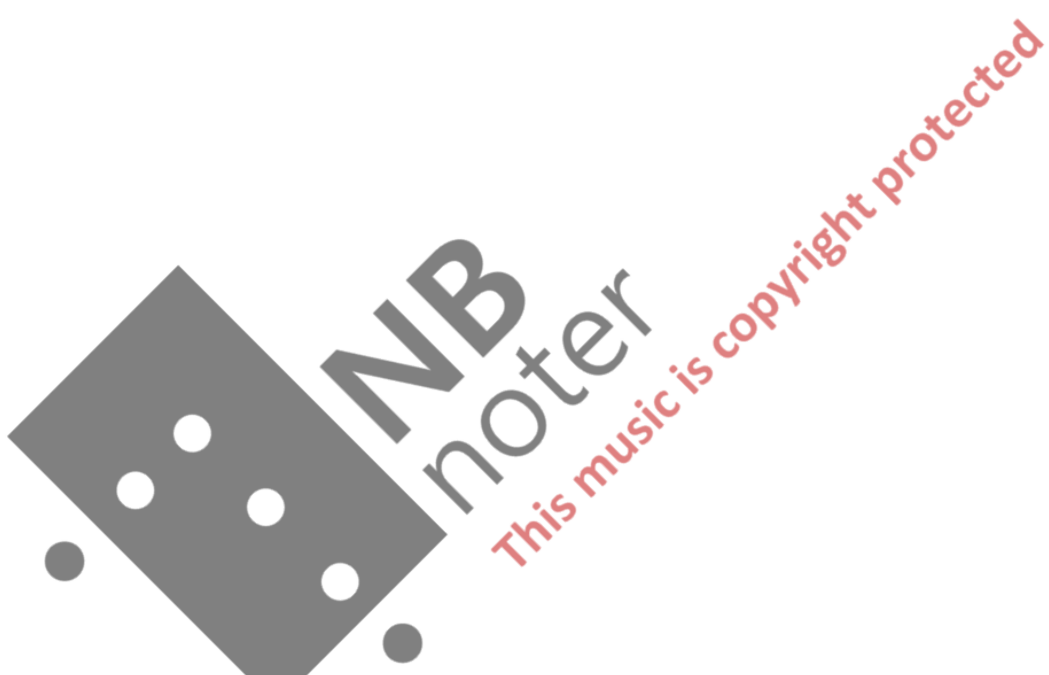
f

00:07:7

139

middle speakers

||



00:25

00:30

144

rear speakers middle speakers

snare

timpani

00:39

play multiphonics with the pitches notated, microtones are welcome to join. on loud notes, play with teeth on reed and flutter in the start or end of the note, making a violent raw attack

150

Bass. Cl. *ppp* *mf* *f* *p* *mf*

C Tpt. *p* *f* *mf* *p*

Tbn. muted but violent, raw tone *mp* *ppp* *f* split tone

Perc. I air swoosh *p* *f* *mf* *p*

Perc. II puica like muted, but violent, raw *mp* *mf* *p* *mf*

Gtr. with wet cloth on e-string *p* *f* *mf* *p*

Vln. arco, raw tone *mp* *ppp* *mf* *ppp* *f*

Vc. arco sul pont., crisp sound *pp* *mf* *f* *p* *mf*

Tape *mf* rear speakers middle speakers rear speakers

Tape *mf* *pp* *f* *pp* *mf* *pp* *pp* *mf* *pp* *pp*

Tape *pp* *ff* *p* *mp* *f* *mf* *f* *p* *pp* *ff* *p* *mf*



20

00:54 01:02:7

Bass. Cl. 156
+ = slap tongue
sempre staccatissimo
mf
multiphonic
mp
f

C Tpt.
various types of percussive click sounds:
sempre staccatissimo
mf
f
p
3
mf

Tbn.
various types of percussive click sounds:
sempre staccatissimo
mf
Mouth, without instrument:
percussive consonant,
like sound example 2: wood grouse
"D"
"B"
mf

Perc. I
stones
sempre staccatissimo
mf
snap
f
stones
click
mf
stones
mf
claves
mf
snap
ff

Perc. II
sempre staccatissimo
break stick
f
claves
mf
w.bl.
mp
click
f
snap
mf
stones
f
w.bl.
mf

Gtr.
sempre staccatissimo
ff
mf
p
f

Vln.
pizz., sempre staccatissimo
mf
p
f
ff
p
mp
muted pizz.
mf

Vc.
pizz., sempre staccatissimo
mf
ff
mf
p
ff

Tape
00:54 01:02:7
middle speakers
rear speakers

Tape
guitar pizzicato
mf
p
mf
ff
pp
f
tape part continues in tempo 52
f
mf
ff
mf

Tape
cello pizz
f
mp
f
p
pp
f
ppp
mf
p
f

Bass. Cl. ¹⁵⁹

Musical staff for Bass Clarinet (Bass. Cl.) starting at measure 159. The staff shows a few notes with dynamic markings *p* and *mf*.

C Tpt.

Musical staff for C Trumpet (C Tpt.) featuring triplet markings and dynamic markings *p*, *mf*, *f*, and *mf*.

Tbn.

Musical staff for Trombone (Tbn.) with dynamic markings *mp*, *p*, *mp*, *mf*, and *mp*.

Perc. I

Musical staff for Percussion I (Perc. I) with annotations: *claves*, *snap*, *click*, *snap*, *stones*, *snap*, *click*. Dynamic markings include *f*, *mf*, and *ff*.

Perc. II

Musical staff for Percussion II (Perc. II) with annotations: *click*, *stones*, *claves*, *click*, *stones*, *click*, *break stick*, *stones*. Dynamic markings include *p*, *f*, and *mf*.

Gtr.

Musical staff for Guitar (Gtr.) with annotations: *muted*. Dynamic markings include *ff*, *mf*, *f*, and *p*.

Vln.

Musical staff for Violin (Vln.) with annotations: *muted*. Dynamic markings include *ff*, *mp*, *f*, *p*, and *mf*.

Vc.

Musical staff for Violoncello (Vc.) with annotations: *muted*. Dynamic markings include *f*, *p*, *p*, *f*, *mp*, *mf*, and *p*.

→ middle speakers

Tape

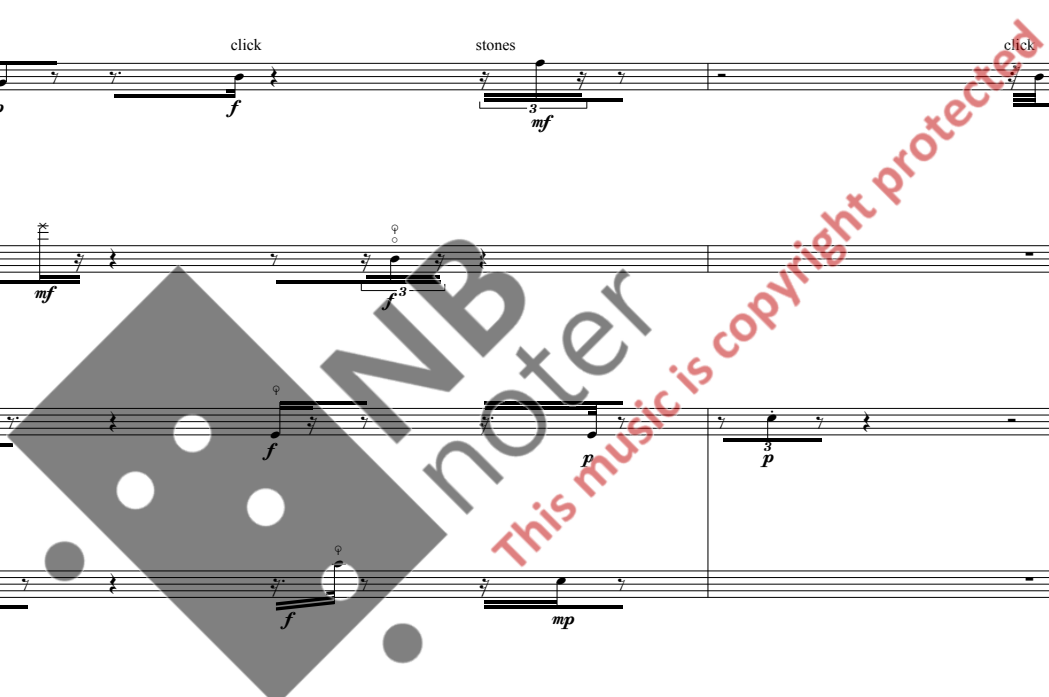
Staff for the Tape channel, showing a horizontal line with a small circle at the end, indicating the end of the tape.

Tape

Staff for the Tape channel, showing musical notation with dynamic markings *ff*, *p*, *pp*, *mp*, *p*, *f*, and *f*.

Tape

Staff for the Tape channel, showing musical notation with dynamic markings *pp*, *mf*, *fff*, *f*, *pp*, *ff*, *p*, *f*, *pp*, *pp*, and *ppp*.



H 00:27

♩ = 52

air, variations on white noise glissando
explosive attacks
always doubled with cymbals

176
Cl. Clarinet

C Tpt. C Trumpet

Tbn. Trombone

Perc. I Percussion I

Perc. II Percussion II

Gtr. Guitar

Vln. Violin

Vc. Viola

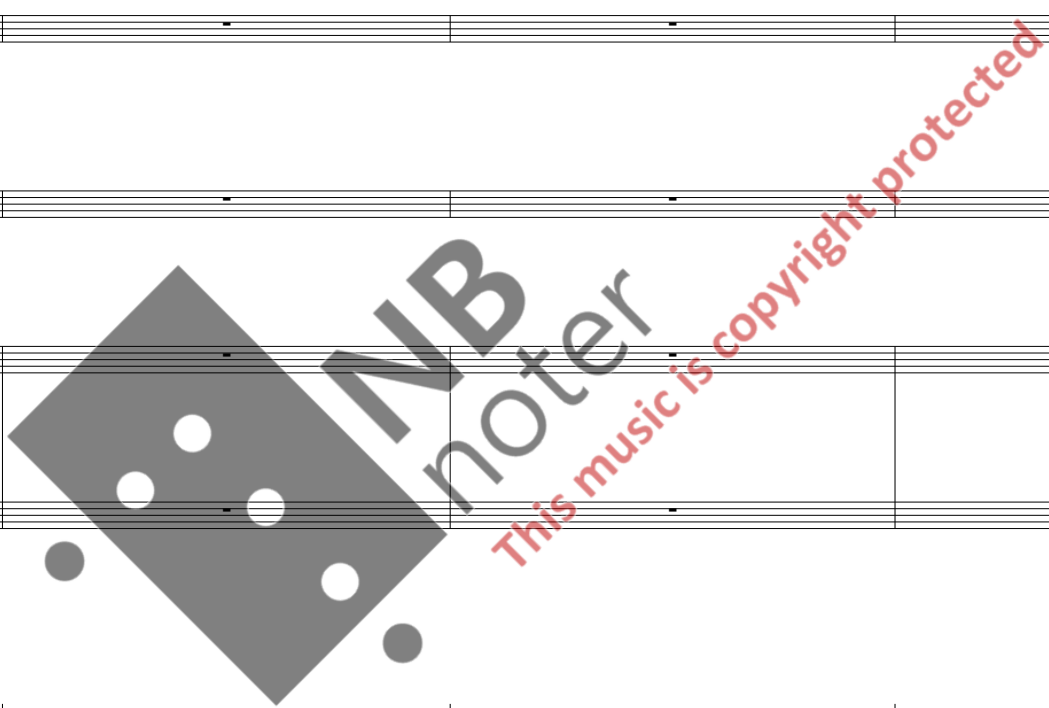
Tape

H 00:27

♩ = 52

Trombone and trumpet

Tape



I

01:35

Cl. *mf* *p* *pp* *p*

C Tpt. low reg. presstone *mf* *p* *pp* *p* *p* *p* *pp* *f* *air*

Tbn. low reg. presstone *ff* high reg. presstone *mf* *p* *p* high presstone *f* *p* *mf* *pp*

Perc. I *f* *ff* *mf* *p* *pp* *p* *f* *p* *pp* *f* *f* *p* *mf* *p*

Perc. II *f* *ff* *mf* *f* *p* *p* *f* *p* *pp* *mf* *p* *f* *p* *p* *mf* *p* *mf* *f* *p* *f*

Gr. *f* *p* *f* *mf* *f* *change to Electric Guitar*

Vln. *f* *f* *p* *f* *pp* *f*

Vc. *ff* *f* *f* *p* *f* *pp*

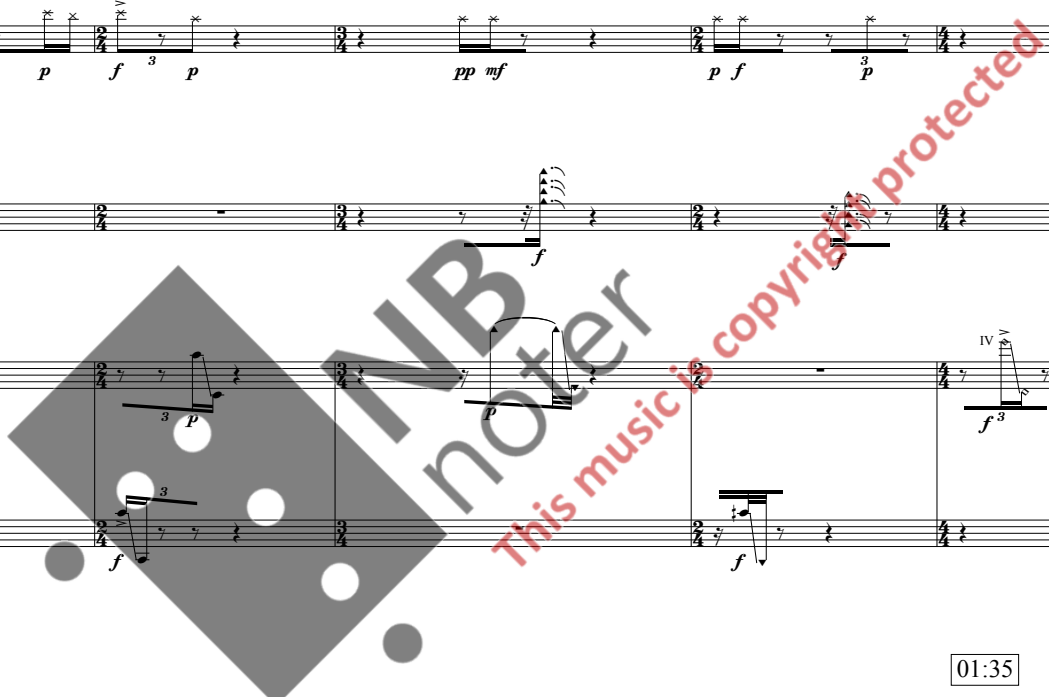
I

01:35

Tape

Tape *pp* *ff* *vib. tasto* *pp*

Tape *f* *pp* *ff* *p* *ff* *ff*



01:56

♩ = 62

change to Bass Clarinet

Cl. *pp*

C Tpt. *pp*

Tbn. embouchure drop

Perc. I styrofoam *pp* (styrofoam) *p f* tear paper *mf*

Perc. II styrofoam *pp* (styrofoam) *ff* Gaffa *mf* styrofoam *p*

Gr. with slide and whammy, extending/exaggerating the fast slide movement. Setting: 2 octaves down

Vln. *pp*

Vc. fragile, crisp tone *pp*

01:56

♩ = 62

Tape

Tape *pp ff pp ff sim pp ff pp ff pp*

Tape *mf p pp p f*



Cymbal-section:
Relative dynamics, all cymbal attacks, even the soft ones should have an energetic explosive quality.
All attacks are doubled with a instrumental noise.
the main dynamic should be balanced to make a natural blend.

210

loud air $\text{♩} = 60$

like dog howl, with slight glissandis, microtonal and timbral variation with mute

like dog howl, with slight glissandis, microtonal and timbral variation with mute

presstone

cymbals, vary between 5 splash cymbals, explosive short attacks sempre

metal plate

cross 2nd string over 3rd on 9th fret. hold the 2nd string stable and bend 3rd string to make glissando. should sound like metal plate glissando in percussion, not too much buzz, but emphasize the "ring modulated"-glissando effect

with violin

explosive noisy attacks, even on soft notes. with guitar

white noise gliss

white noise gliss

white noise

(front speakers) Forest ambience (soft)

Tape

$\text{♩} = 60$

216

Bass. Cl. flutter → teeth on reed multiphonic including this pitch air

C Tpt. sim. air like "kissing sound" - suck in air-friction whistle in instrument presstone howl air

Tbn. presstone like "kissing sound" - suck in air-friction air presstone howl

Perc. I snare drum cymbals

Perc. II styrofoam, like "kissing sound"-friction tear paper metal plate

Gtr. bend vib arm down, create harmonic beating, random pitch result, distorted, not too loud cross strings, clean sound

Vln. extr. s.p. tasto like "kissing sound"-friction extr. s.p. fast gliss sempre

Vc. tasto, hollow tone, like hyena like "kissing sound"-friction bow scrape as a result of changing bow position fast, following the glissando gesture tasto s.p. tasto

This music is copyright protected

K Tape 2 C, played simultaneously with Tape 2 B

Bass. Cl. 222

enharmonic trill *mf*

air *p*

flutter on air *mf*

p

6

air *mp*

C Tpt.

whistle *mp*

f

p

3

p

kissing sound *p*

3

no pitch, only air/white noise *p*

Tbn.

whistle in instrument *p*

air *p*

presstone *mf*

no pitch, only air/white noise *p*

f

Perc. I

mf

p

f

p

mf

p

p

p

snare drum *f*

cymbals *p*

f

mp

p

Perc. II

mf

p

f

p

f

mf

cymbals, vary between 5 splash cymbals, explosive short attacks sempre *pp*

p

f

Gtr.

f

mf

p

mf

Radio with whammy pedal *p*

f

Vln.

p

f

p

p

like "kissing sound"-friction *f*

white noise, no pitch *pp*

f

Vc.

mf

f

white noise, no pitch *pp*

K Tape 2 C, played simultaneously with Tape 2 B

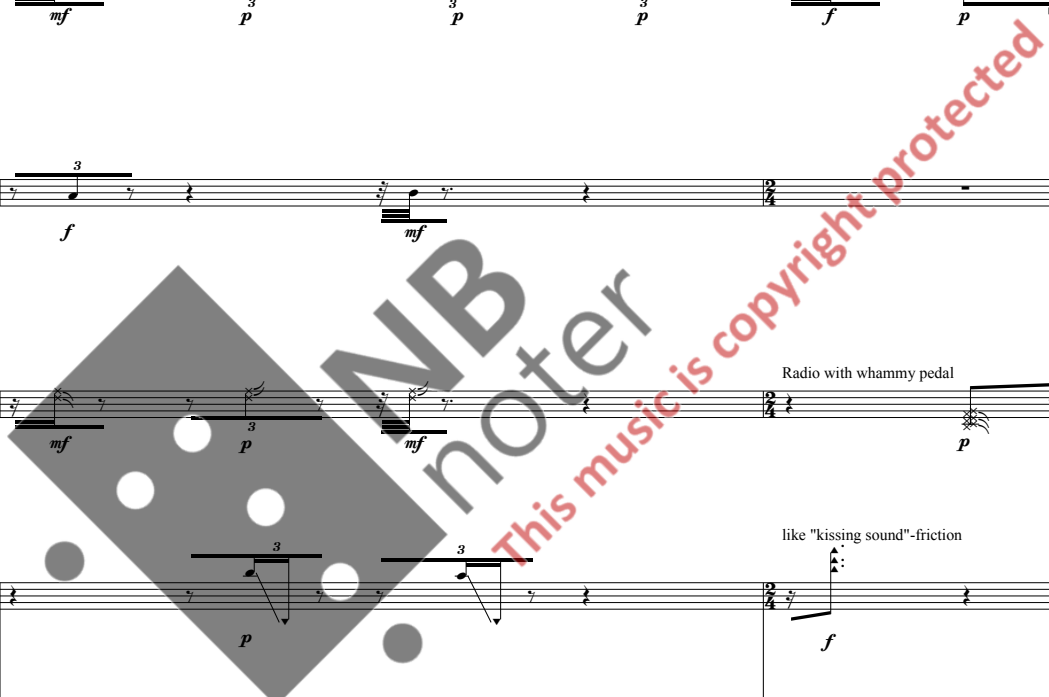
Tape

front → middle

start according to score

Tape

snaredrum



Clarinet, trombone, guitar and cello:
Microtonal derivations are welcome in this section,
slight variation in intonation in each instrument.

Tape 2 D, played simultaneously with Tape 2 B and 2 C

hollow timbre,
dynamic swells on each note,
played softly as from a distant ritual

226

Bass. Cl. *mf* *p* *p* *f* *pp*

C Tpt. *mf* *p* *mp* *p* *pp* *f* *p*

Tbn. *p* *mf* *p* *mf* *p* *p* *pp*

Perc. I *mf* *p* *mf* *p* *f* *p* *mf* *p*

Perc. II *f* *p* *f* *p* *mf* *pp* *f* *pp* *f* *p*

Gtr. *f* *ff* *p* *f* *p* *mf* *pp* *mf* *pp*

Vln. *mf* *p* *p* *sfp* *mf* *f* *p* *p* *mf*

Vc. *f* *p* *sfp* *pp* *f* *ff* *sf* *pp*

Tape *front*
start according to score
played on top of the present tape (forest ambience)

air flutter
mf
percussion
p *mf*

Annotations:
multiphonic including this pitch
overblow with vibrato
whistle in instrument
presstone
air
multiphonic/distorted chord/
sing pitch ad lib.
air
hollow timbre,
dynamic swells on
each note, played
softly as from a distant ritual
muted
1/8-tone low
distortion, pre bend deep,
noisy harmonic like previously
change pitch with vib arm slightly each time
fade in with volume pedal
take slide
gliss
distorted
gliss
very fast glissandi throughout
gliss.
hollow timbre,
dynamic swells on each note,
played softly as from a distant ritual
1/8-tone low

230

Bass. Cl. *air* *pp* *p* *mf* *p*

C Tpt. *air* *pp* *whistle* *mp* *howl* *p* *whistle*

Tbn. *presstone* *f* *air* *p*

Perc. I *f* *mf* *p* *mf* *p* *p* *mf*

Perc. II *p* *pp* *f* *p*

Gtr. *p* *mf* *p*

Vln. *pp* *p*

Vc. *white noise gliss* *f* *hollow* *pp* *white noise gliss* *mf* *IV & III* *pp* *p*

Tape *mf* *middle* *mf*

Tape *mf* *mf*

multiphonic with microtonal variation, including this pitch

on 6th and 5th string

This music is copyright protected

234 $\text{♩} = 72$

Bass. Cl. hollow tone, as before *mf* *pp*

C Tpt. air *p* slight gliss (1/8th tone) *mf* prestone *p* air gradually open mute, flutter *f*

Tbn. air *f* hollow tone, as before *pp*

Perc. I *f* *p* *mf* *p* *f* *mf* *mp* *p* *mf* *f*

Perc. II *mf* *f* *mf* *pp* *f* *p* *mf* *p* *mf* *f*

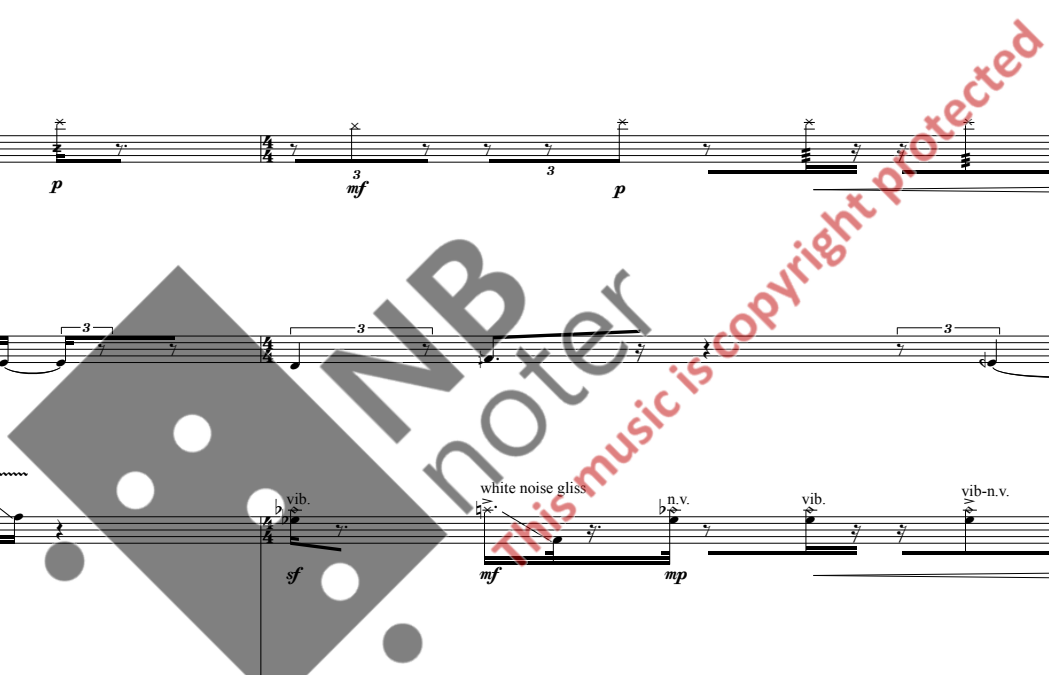
Gtr. hollow timbre, dynamic swells on each note, played softly as from a distant ritual volume pedal swells *mf* *pp* wha wha pedal, subtle filter changes with vib. arm.

Vln. *mf* *f* *f* *mf* *mp* *f* *f* *mf*

Vc. hollow tone, as before *f* *pp*

Tape $\text{♩} = 72$ rear middle (or fade out in rear speakers) *f* *p* *f* *p* *f* *p* forest ambience

End of Tape 2 D, Tape 2 B/2 C continues



237

Bass. Cl. *p* *p* *p* flutter

C Tpt. mute movement and slight gliss., imitate metal plate in percussion *mp* *p* like kissing sound friction *p* *(f)* *3* *mp* *(f)* presstone *mf* distorted split tone around e/cb *mp*

Tbn. mute movement and slight gliss., imitate metal plate in percussion *p* kissing sound *f* air *p* flutter *f* distorted split tone around e/d# *mp*

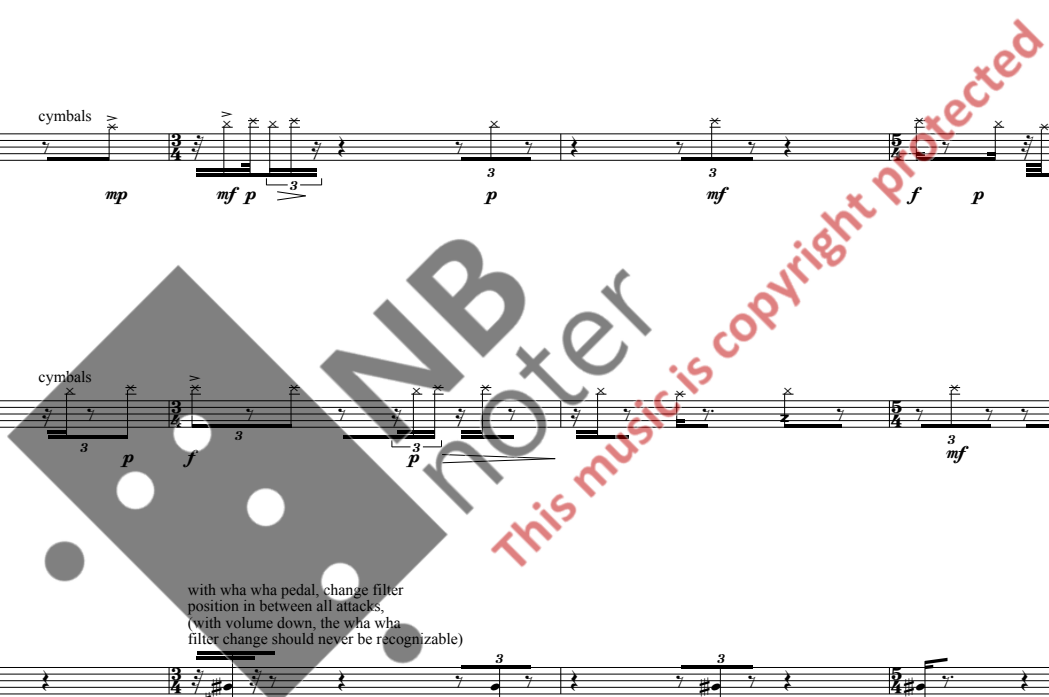
Perc. I metal plate *f* *mf* *p* *pp* *f* *mf* *p* cymbals *mp* *mf* *p* *3* *3* *mf* *f* *p* *mf* *p* *f* *mf* *mp* *p*

Perc. II metal plate and gasoline can *mf* *pp* *mf* *f* *mf* *pp* cymbals *mf* *p* *f* *3* *3* *mf* *f* *mf* *pp* *f* *p* *mf* *p*

Gr. with whoa whoa pedal, change filter position in between all attacks, (with volume down, the whoa whoa filter change should never be recognizable) *mf* *p* *mf* *f* *mf* *p* *f* *mp* bend down quarter tone with vib. arm on low e string harmonic, bend c on 5th string up with finger

Vln. tasto, imitate metal plate, gliss. *mp* *p* noisy but soft *p* *pp* *p* *mf* *pp* *mf*

Vc. tasto *p* *pp* extr.s.p. distorted, increased bow pressure *mp* white noise gliss. *f* trill and gliss *pp* *f* *p* *mf*



250

Bass. Cl. *air* *p*

C Tpt. *air* *mp* *presstone, mute sempre* *f* *mf* *mf* *mute movement on each tone, like dog howl imitation* *p*

Tbn. *air* *hollow* *3* *presstone* *ff* *mf* *5*

Perc. I *f* *mp* *p* *mf* *p* *p* *ff* *mf* *3* *p*

Perc. II *p* *3* *3* *p* *f* *3* *f* *mf* *f* *pp* *pp* *ppp* *p*

Gtr. *3* *3*

Vln. *white noise gliss* *mf* *like kissing friction* *f* *white noise gliss* *mf* *f* *p*

Vc. *white noise gliss* *mf* *hollow* *extr. sul pont.*

Tape *middle* *rear* *f*

Tape *noisy flutter* *f* *ppp* *f* *s.p.* *mf*

End of Tape 2 C and 2 E, Tape 2 B continues

play multiphonics with the pitches notated,
microtones are welcome to join.

254

Bass Cl.

C Tpt.

Tbn.

Perc. I

Perc. II

Gtr.

Vln.

Vc.

Tape

*unstable tones, like dog-howl,
use mute to make small variations on the timbre*

tear paper

*cymbal tremolo, high frequencies,
should match paper tearing sound,
mute after each note
light sticks*

*very softly, with heavy distortion
various microtonal harmonics on e and a strings*

with screaming harmonics

extr. s.p.

extr. s.p.

fade out tape 2 C

End of Tape 2 C and 2 E, Tape 2 B continues
middle

259

Bass. Cl. *multiphonic, with intense flutter* *ff* *mf* *pp* *pp*

C Tpt. *flutter on air* *pp* *air, starting with slight attack*

Tbn. *air, starting with slight attack* *pp*

Perc. I *(paper)* *tear paper* *ff* *p* *mf* *mf* *mp*

Perc. II *tear paper* *mf* *p* *p* *mf* *p* *p*

Gtr. *pluck harmonics, bend down with vib arm, then fade in with volume pedal metal distortion* *sempre swell* *pp*

Vln. *even gliss.* *pp* *pp*

Vc. *even gliss extr. s.p.* *ppp* *pp*

Tape *front* *paper and cymbal roll* *forest ambience*

- Panels -

Fade out Tape 2 B **M** ♩ = 100

Tape 3 A

dynamics: the pitches should be obscured by the flutter, like the sound of tearing a piece of paper.

266

00:05:4 00:08 00:10:4 00:13:4 00:16:4 end of tape 3 A

Bass. Cl. *p* flutter on air air with attack

C Tpt. *p* sim. with flutter

Tbn. *p* sim. with flutter

Perc. I *mf* Gaffa tape cymbal cymbal

Perc. II *mf* tear apart piece of cloth produce glissando velcro cardboard tear paper

Gtr. *mf* white noise and whammy pedal

Vln.

Vc.

Tape 00:05:4 → middle 00:08 → rear 00:10:4 → middle 00:13:4 → front 00:16:4 (front) end of tape 3 A

Tape cymbal and paper snare drum roll cymbal and paper sim. front no. 4

NB
noter
This music is copyright protected

N

Tape 3 B

00:03:8

00:08

Bass. Cl. *mp* *pp* *ppp* vibrato

C Tpt. *p* 1/8 tone raised eb *p* air, start with attack *p* *mf* air

Tbn. *p* air with flutter *p* air, start with attack *p* soft low pitched click *mp*

Timp I. timpani *mp* *mf* *mf*

Perc. I. tear paper *pp*

Perc. II. gas can played with prepared milk steamer creating a fast and soft drumroll
OSSIA: soft mallets on a gong tuned in Eb *mf* *p* tear paper *pp* gas can *p*

Gr. *p* pre bend 6th and 5th strings to sloppy strings, imitate a soft timpani roll, static dynamics use volume pedal *p* like low feedback on detuned (bend) low strings mellow distortion *p*

Vln. *p* gliss. *p* airy noise, without pitch *pp* *mf* snappy pizz. like sound of breaking a stick *mf*

Vc. *pp* airy noise, without pitch *pp*

Tape front middle rear

timpani and trumpet



00:11 00:15 00:18:7 end of Tape 3 B

Bass Cl. 278

C Tpt. whistle with gliss. up

Tbn. air click whistle with gliss up

Timp I. pp

Perc. I. high freq. cymbal pp snare drum roll mf snare drum no. 2 mp

Perc. II. tear paper snare drum roll, softly mp cymbal tremolo pp snare drum mf

Gtr. like feedback, with volume pedal mp

Vln. arco pp

Vc.

Tape 00:11 00:15 00:18:7 end of Tape 3 B

break branch, air middle front

snare drum snare drum and trumpet

NB
noter
This music is copyright protected

283

O

Tape 3 C

change to Clarinet

00:03

00:06

Bass. Cl.

Tbn. static air *pp*

Timp. I. timpani *p*

Perc. I. *mf* tear apart a thin piece of cloth *mf* tear paper *mf*

Perc. II. tear cardboard *mf* velero *mf* snare drum *mf*

Gtr. radio white noise, whammy pedal *mp*

Vln.

Vc. even gliss, crispy tone *p*

Tape O

Tape 3 C

front middle front

00:03

00:06

Tape timpani soft whip noise in air cymbal and tearing paper cymbal and tearing paper



- Forest Melodies -

289

00:09

00:28:7

♩ = 60

Perc. II.

Gtr. change to Acoustic Guitar

00:09

00:28:7

00:43

Tape front middle

Tape snare drum *mf* forest ambience, soft noises from instruments, like preparing. 16 seconds intermission

Tape trombone *<mf>* *<p>* *<mf>* high fragile split tone *p*

Tape guitar vib. *ppp* *mf* *pp* *pp*

Tape percussion, metal sheet *ppp* *p*

♩ = 60

enharmonic trill, as fast as possible

01:41

02:01

Cl. ³⁰⁷

C Tpt.

Tbn.

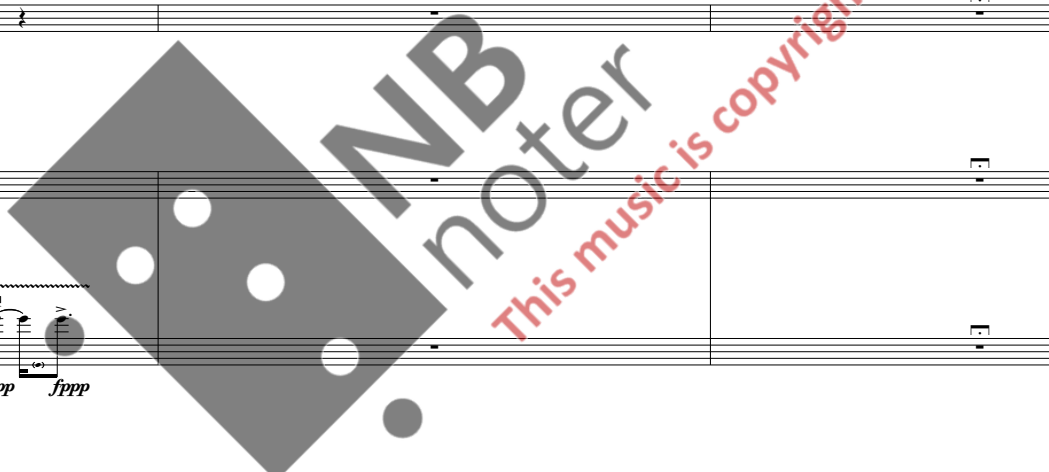
Perc. I

Perc. II

Gtr.

Vln

Vc.



♩ = 60

01:41

02:01

Tape

Tape

Tape

Q 02:13

02:17

312

Cl. *p* *f* *pp* *f* *pp* *sim.* *towards mult.*

C Tpt. *p* *f* *p* *f* *pp* *mfp* *sim.* *triple tongue* *fragile split tone*

Tbn. *mp* *f* *mp* *f* *mp* *pp* *f* *pp* *sim.* *like wolf, open mute in the transition between the two notes* *triple tongue* *air*

Perc. I *mp* *puica*

Perc. II *p* *f* *p* *f* *p* *cardboard lid on wooden box, scraping sounds*

Gtr. *mp* *with thumb, bend note by lifting string, mellow tone* *like a shadow*

Vln. *p* *p* *arco, like whistling, fast gliss up to high note* *airy sound, no pitch*

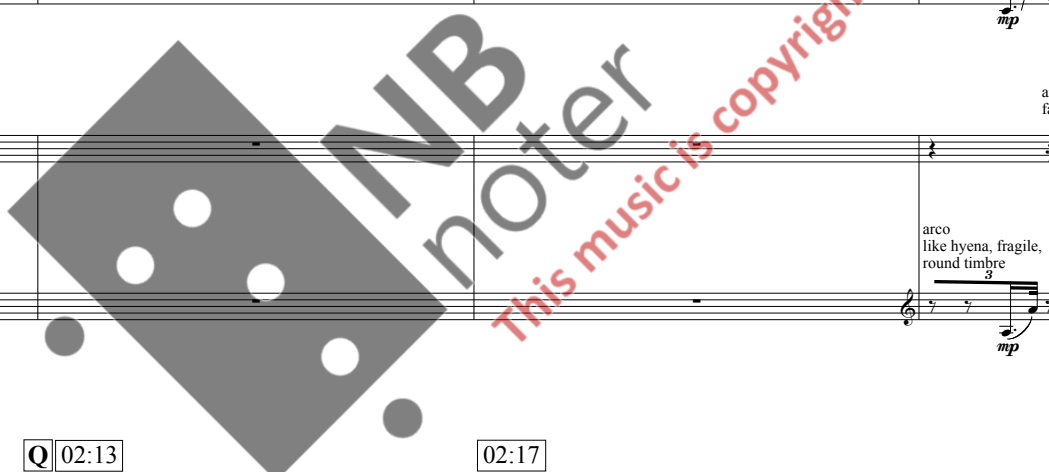
Vc. *mp* *mp* *arco like hyena, fragile, round timbre* *like whistling, tasto* *airy sound, no pitch*

Tape *pp* *f* *pp* *sim.* *tutti percussive/wind noises* *mute movement on air* *ruler* *slide guitar* *ppp* *p* *f* *ppp* *ppp*

trumpet *pp* *mfp* *sim.* *mp* *pp* *slight vibrato* *airy sound, no pitch*

Q 02:13

02:17



02:32

Cl. *3/8* *like a shadow* *tr* *tr* *tr* *fast trill* *ppp*

C Tpt. *slight vibrato* *mp* *pp* *air and flutter* *pp* *mute movement on air* *ppp* *p* *ppp*

Tbn. *pp* *ppp* *p* *ppp*

Perc. I *pp* *p* *pp* *metal plate*

Perc. II *pp* *p* *f* *p* *f* *ruler* *2 sticks in air, swoosh/whip sound*

Gr. *pp* *pp* *pp* *slide* *ppp*

Vln. *pp* *pizz.* *p* *f* *arco like zebra*

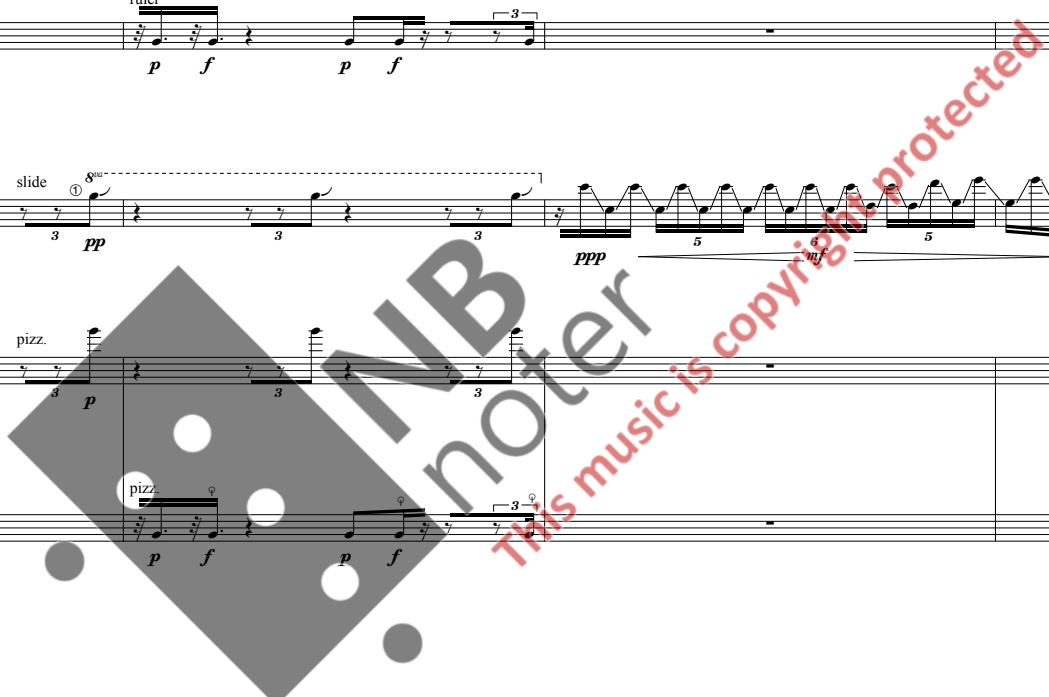
Vc. *pp* *pizz.* *p* *f* *p* *f* *arco*

02:32

Tape

Tape *whip*

Tape *like zebra*



Soft staccato interaction
place one short sound
within a duration of 15 seconds:

03:09

03:13

fade out Tape 3 C during the last ensemble phrase

324 soft multiphonic
Cl. *pppp*

short flutter noise on air
C Tpt. *pppp*

short flutter noise on air
Tbn. *pppp*

soft metal sheet noise
Perc. I *pppp*

metal plate
mp *ppp*

break a thin stick
Perc. II *ppp*

2 sticks
pp *mf* *pp*

bow on 6th string.
lift up to change pitch/vibrato
Gtr. *pppp*

slide
pp *f* *pp*

pizzicato
Vln. *pppp*

arco
pp *f* *pp*

hollow tasto sound
Vc. *pppp*

arco fast gliss to and from all short notes
pp *mf* *pp*

15 seconds silence
Tape

03:09

03:13

fade out Tape 3 C during the last ensemble phrase

metal sheet
whip
Tape *pp* *mf* *ppp*

arco fast gliss to and from all short notes
Tape *pp* *mf* *pp*

