

Willibald Motor Landscape (2012)

Øyvind Torvund

The piece is composed for the group asamisimasa with support from Komponistenes Vederlagsfond.

First Performance: San Francisco, 01.03.2012, at the Other Minds Festival.

Instrumentation:

Clarinet in Bb/Bass Clarinet

Keyboard

Electric guitar

Percussion

Cello

The score is transposed



Equipment needed / Tech list

Keyboard:

2 midi keyboards with usb connection:
one with all octaves (88 keys) for harpsichord/synth sounds
one smaller (49-keys) for all samples

Software:

A virtual instrument with a decent harpsichord and distorted synth sounds. (for instance Native Instrument/Kontakt and Massive)

For the samples: ableton live sampler (or similar sample bank instrument)

Guitar:

electric guitar with whammy bar

guitar amp

2 Ebows

volume pedal

Effect pedals with a variety of distortion, echo, delay-effects, like Boss ME 80, or similar.

Digitech whammy pedal

a thin drum stick

electric milk steamer/hand held fan prepared with pieces of tape (2x5cm)

radio connected through the guitar amp and the effect pedals.

Percussion:

1 table, approx 150x50 cm

-big cardboard surface or a cardboard box, 150 cm x 50 cm x 10 cm approximately
with two small pieces of wood connected to each side. amplified with contact mics and with overhead mic. Cardboard is performed on with various objects.

-Korg Kaossilator (a simple synth with touch pad) (could be exchanged with samples)

-for the samples: a computer with max/msp, sound card and a 2 octave midi keyboard.

-a 6 channel mixer, all electronic percussion equipment is connected to this so that percussionist can control on stage volume.

-water bottle filled with water, connected with contact microphone with distortion pedal, Digitech whammy pedal connected to a bass amplifier.

-tuning fork A 440

-an electric drill, chargeable. (used for sound making on stage, and not actually used for drilling during the performance.)

For more information and instructional videos on equipment and playing techniques, please contact the composer through oyvindtorvund.com



Willibald Motor Landscape

Øyvind Torvund

1: Some Overtures

♩ = 52

Clarinet in B \flat
swoosh sound
p *mp*

Sampler Keyboard

Keyboard
harpichord sound
f

Electric Guitar
tapping with plectrum, like yodling effect
distortion
delay effect
30 ms, feedback: 80 %
matching volume with clarinet

Percussion
stick on cardboard
like an accelerating movement on cardboard
mf
woodblock.
f

Sampler Midi Pad
Midi Pad:
snare drum sample

Violoncello
organic interpretation
of the following phrases.
sul pont
f

Annotations:
multiphonic trill, as fast as possible, like distorted yodl-effect.
(let the multiphonic grow and decay following the dynamic curve)

Tempo/Time Signature: 2/4, 4/4, 3/4

Cl.
sim trill

sample keyb.
swosh

Kbd.

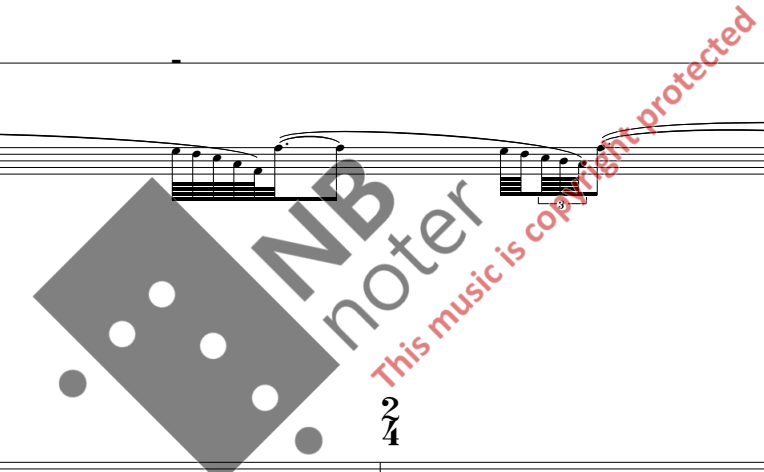
E. Gr.
mf

Perc.
scratch with card
mp

Sampl.

Vc.

Tempo/Time Signature: 3/4, 4/4, 2/4, 4/4, 2/4, 3/8, 4/4



2

trill with trillelef no2
tr sim overblowing, raw tone

4/4 3/4 2/4 4/4

Cl.

sample keyb.

Kbd.

E. Gtr.

Perc.

Snare

Stick

Sampl.

Vc.

mf

mf

mf

14

B

♩ = 84

Cl.

SAMPLE KEYBOARD

Kbd.

E. Gtr.

Perc.

Sampl.

Vc.

vib.

overblow

yodl trill like opening towards overblow

teeth on reed

freely ornamented around the tone

motor

paper

motor

distorted chord

"harsichord fifth"

motor

"car/opptakt"

car

paper

white noise

distorted fifth

heavy distortion

cardboard gliss

scratch with card

bend down vib arm

with whammy bar

electric drill

bottle

drill

"lions roar"

bottle

s.p.

vib.

extr. s.p.

interference vibrating- as if tuned down strings

ugly "scream" on bridge

open string sul pont

mf

mf

mf

ff

ff

ff

mp

f

ff

f

mp

mp

4/4 $\text{♩} = 52$

Cl. tr

3/4 tr as fast as possible

intense flutter sound, like a snoring lion, unclear pitch
 a transition in timbre indicated by:
 o=open clefs
 +=cover clefs

in order to produce an intense flutter, take mouthpiece a bit further out compared to normal playing position.

Kbd. distorted metallic synth sound
 p f p f p f p f p f mf

E. Gtr. setting: slap echo, clean sound
 take fan wha wha filter or timbral change
 mp p

Filt. noise filter doubles contour of keyboard melody

Midi kbd

Vc. 19 p f p f p f p f p f mf

use whammy pedal: one octave down, to emphasize the contour. (notated pitches are just indication of contour)
 tuned down low b-string: bend string behind neck and control pitch with the thumb
 fast and even glissando movements on the accents.

||



Cl. pulsations

Kbd.

E. Gtr. slight vib no vib fast vib slight vib no vib slight pulsation

Perc. cardboard

Sampl. electric milk steamer on string connected to cardboard box, wobbly bass sound blending in with guitar and clarinet.
 mp

Vc. f

23

4

Cl. *i o i o i o*
o i o i o
o i o
 multiphonic trill
 as fast as possible
 flutter
 (buzzing sound)

sample keyb.

Kbd. *p*
pp
mf
 sub-bass gliss
 paper
 car

E. Gtr. *+*
 slight vib
 stick
mf

Perc.

Filt. filter

Midi kbd. white noise

Vc. *f*
f
f
f

29



♩ = 84

Cl. *f*
mf
p
 trill clef no 2
f
mf
p
 Flz.

Kbd. *f*
f
f
f

E. Gtr. *+*
 pulsation ad lib
 ord.
 (remove fan)
 distortion on
f

Perc. stick
 stick
 stick

Sampl. bottle
f

Vc. *f*
 extr s.p. like white noise
 bow position
 ad lib rhythm
 start at sul pont.
ff
 pulsation sim.
ff

35

D

flz on air like previous section

Cl. *ff* *p* *f* *f < ff* *ff*

SAMPLER KEYBOARD

Kbd. motor paper motor "svusj" tuning fork piano sample
Car passing by motor Car passing by white noise "svupp" paper

E. Gr. clean tone, milksteamer echo gliss up down ad lib. dist. slight gliss up cross strings
mf *mf* *mp* *ff*

Perc. scratching "zip" hit tuning fork tuning fork stick
mf *f*

Sampl. milk steamer on string electric drill fast movement across cardboard bottle string
ff *f*

Vc. slight gliss up s.p. tasto trill raw sound string sul pont vib. n.v. s.p. crush tone- and sideways bowing
mf *ff* *mf* *pp* *ffp* *p* *f* *p < >* *ffpp*

40

Cl. *mf* sine wave *f* flutter, unclear pitches flutter fast vibrato *mf* *pp* *mf* *pp* *n.v.* *pp*

Kbd. metal paper
tuning fork "svusj" "svusj" a variety of samples of tuning forks in different rooms piano tuning forks 2 piano

E. Gr. vib *mf* stick ricochet with whammy gliss down *f* vib w/bar very fast plectrum scrape across strings glissando with whammy pedal clean *p*

Perc. hit tuning fork tuning fork sideways hit tuning fork tuning fork hand hit tuning for silently tuning fork hit tuning fork silently sim.

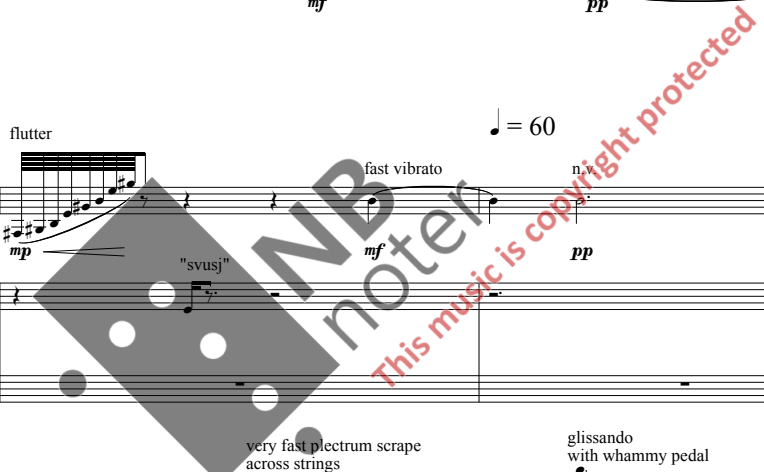
Sampl. with stick: ricochet on bottle *f* *f*

Filt.

Midi kbd

Vc. crusstone, no pitch exaggerated vibrato ricochet and fast gliss s.p. static thin sound s.p. like a white noise glissando crush tone neutral soft tone sul pont, shinging timbre
mf *f* *f >* *mf >* *mp* *f* *ff* *mf* *mp* *f >* *f p <* *f* *p*

47



2: Pin Ball Ornaments

E

6

Cl. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{2}{4}$

sample keyb. rolling wheels wheels wheels

Kbd. tuning forks 3 sine wave Harpsichord sound $\frac{5}{4}$ $\frac{6}{4}$

E. Gtr.

Perc. l.v. sample + perc like pin ball movement between two pieces of wood placed on the sides of the cardboard box p f p

Snarl. snare

Vc. neutral tone sul pont blend in with sample pizz. resonating wide vibrato arco sul pont p f pp

53



Cl. $\frac{3}{4}$ $\frac{3}{16}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

Kbd.

E. Gtr. like delay $\frac{5}{4}$ sim. pp dist. mf

Perc. f p f

Vc. f pp f mf $\frac{3}{4}$

61

tasto, gliss

3/4 2/4 3/4 ^F 1/4 5/16 3/4 8/8 3/4 2/4 3/4

Cl.

sample keyb. upbeat tuning fork snare drum roll piano-sample tuning fork car honk snare drum

Kbd.

E. Gtr. *p* distortion whammy 2 oct down-gliss

Perc. resonating pizzicato with wide vibrato *p* *f* "scratching" on cardboard

Vc. sul d arco clean tone, like tuning fork *mf* *mp* "scratch" with flat hand

68



3/4 4/4 3/8 4/4 2/4 4/4 3/8

Cl. *f* legato ^G

sample keyb. drum machine sample (drum machine sample)

Kbd.

E. Gtr. 8va

Perc. middle line = a woodblock placed in the middle of the cardboard box. ciss-1/8 lågare enn vanleg ciss. scratching

Vc. scratching *f* c#-1/8 lower than normal scratch

78

8

Cl. $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ trill with trillelef, towards overblowing.

Kbd. (harpsichord)

E. Gtr. clean with delay
thin plectrum
"african funk", single coil stratocaster sound
mf

Perc. *pizz. vib.*

Vc. 85

Cl. $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{2}{4}$ various ways of overblowing each time.

Kbd. SAMPLE KEYBOARD
Patch number 4 electric motor paper

E. Gtr. muted with palm,
pull off technique ord. dist
f *ff*

Perc. bottle electric drill bottle

Vc. arco s.p. ord. vibrato harmonics sul C/G s.p.

93



percussion sounds marks the dynamic shifts
in this section, the crescendos should be executed together with percussion,
as if the volume was controlled mechanically

2/4 4/4 3/4 5/8 3/16 3/4 3/16 5/8 5/16 3/16 4/4

Cl.

sample keyb.

Kbd. thin metal chord motor Drill motor digital processed paper sample/keyboard: white noise

E. Gtr. dark guitar motor like bottle gliss. vibrato Clean sound. muted, single coil sound marking mechanical shifts between each chord much louder than rest of ensemble in this section.

Perc. drill bottle drill electric drill

Midi kbd. mechanical sample tearing paper variations on the same sample

Vc. ord. towards sul pont. crescendo follows sample and percussion noise

98

4/4 3/8 7/16 3/16 11/16 1/4 7/16 3/4 4/4 3/16 3/4

Cl.

sample keyb.

Kbd. release key / fades out automatically KEYBOARD ethereal organ synth sound. filter sweeps following rhythm should blend in with guitar filter sweeps following rhythm should blend in with guitar

E. Gtr. prepare capo and ebows. 2 e-bows capo on 2nd fret covering the three deepest strings ppp wha wha + means filter in closed/low position o means filter in open/higher position slight opening of filter

Perc.

Midi kbd.

Vc. sul pont. disappearing glissando no clear ending pitch. **pppp** *tasto*

108

10

Cl. $\frac{3}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

sample keyb.

Kbd. with volume pedal *mf*

E. Gtr. *mf* together with cello

Perc. drill

Midi kbd.

Vc. circular sweeps from tasto towards ord/sul pont, blend in with guitar *p* even gliss

119



3: Car Stereo Romance

Tape part: field recordings with cars passing close by. after 15 sec: silence.

Cl. $\frac{4}{4}$ $\frac{3}{4}$ (Tape Part Fades in here slight vibrato) $\frac{4}{4}$ $\frac{2}{4}$ (Tape Part Fades up louder) $\frac{4}{4}$ $\frac{5}{4}$ Silence in Tape

sample keyb.

Kbd. *ff* *pp* feedback

E. Gtr. slight vibarm vibrato *ff* remove e-bows, turn up guitar amp, hold guitar against amp, mute the highest strings, aim for low frequencies, very loud distorted sound based on the feedback from the resonance of the lowest strings on the guitar.

Perc. low oscillating feedback, turn on microphone placed in under cardboard box with fuzz pedals. play with super ball on cardboard box surface, create low frequencies. *ff*

Vc. sul pont extr sul pont *mp*

128

136

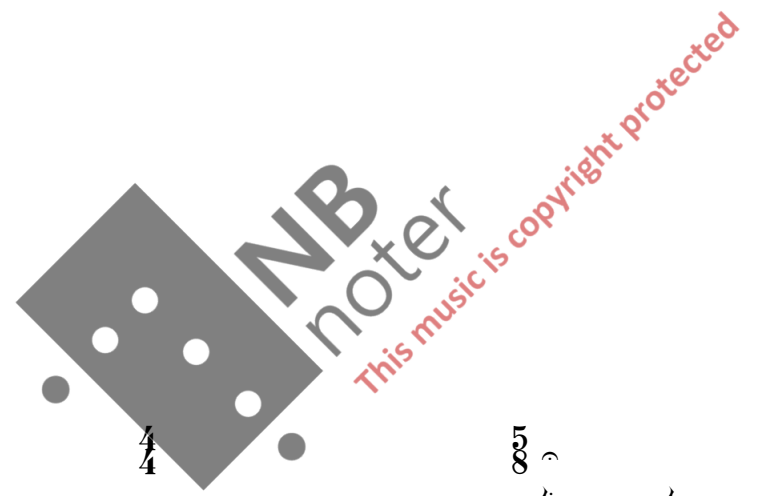
Cl. $\frac{5}{4}$ flz. p f $\frac{4}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ timbral change, imitate the timbral qualities of the street recording p f

sample keyb. The following samples is only triggered by keyboard keyboardist do not have to hold the key for the duration of the sample. sample of street noise hold key in the written duration

Kbd. harpsichord $\frac{5:4$

E. Gtr. with volume pedal clean sound, thin plectrum p f clean sound, slap back echo fan on sloppy e-string p f timbral change, imitate the timbral qualities of the street recording poco sul pont pp pp p f

Vc. Baroque-tone p f p f $\frac{5:4$ pp pp p f $\frac{5:4$



141

Tape $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ tape part, field recording with cars

Cl. p f $\frac{7$ imitate street recording with air and flutter, open/close keys mf slight gliss, from a distance ppp ff ppp ff To B. Cl.

sample keyb. traffic sample traffic sample traffic sample distant car sample Field Recording, holds until bar 174

Kbd. $\frac{5:4$

E. Gtr. clean sound, slap back echo fan on sloppy e-string p f take bottleneck slide ppp ff ppp ff

Vc. p f p pp slight gliss, from a distance ppp ff ppp ff $\frac{5:4$ $\frac{5:4$

Tape

Cl. Bass Clarinet in B \flat

sample keyb.

Kbd. harpsichord sound

Filt. MIDI KEYBOARD FILTER

Midi kbd. MIDI KEYBOARD: MOTOR SAMPLE

Ve.

fat tone
fast crescendo/decrescendo on accents,
abrupt dynamic changes, as extreme dynamic change as possible within the notated rhythm. Still a feeling of "seighet" i tonen

Like the sound of revving/accelerating a powerful motor.

151

p f p f p

p f p f p

Tape

B. Cl.

sample keyb.

Kbd. harpsichord

E. Gtr. a fat distorted feedback sound, based around the pitch of a low c, slightly shifting texture. Use volume pedal to make the rhythmical dynamic swells.

Filt.

Midi kbd.

Ve.

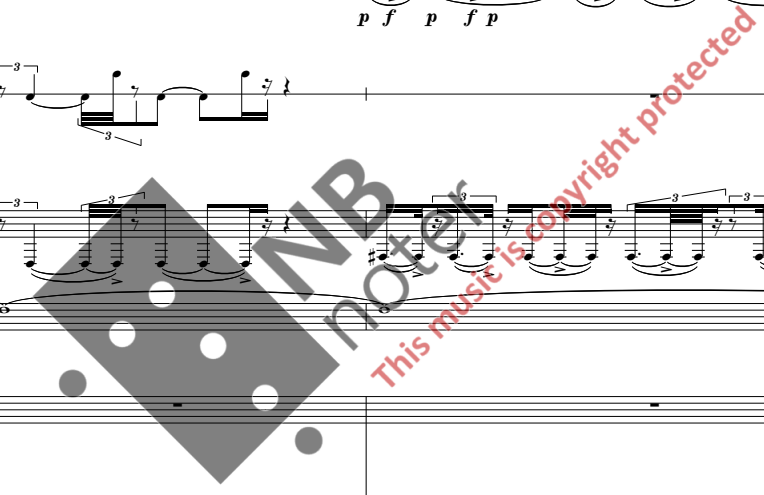
fat tone
fast crescendo/decrescendo on accents,
abrupt dynamic changes, as extreme dynamic change as possible within the notated rhythm. Still a feeling of "seighet" i tonen

156

p f p mf f

p f p mf f

3/4 4/4



Main volume swells controlled from the mixing desk,
making the dynamic crescendo more extreme.
high note = high volume
low note = normal volume

Tape

B. Cl. breathe ad. lib.

sample keyb.

Kbd. pre-recorded filter/volume movement on drone sample

E. Gr. change character to a bit louder and more low frequency feedback
feedback on low C abrupt accents with volume pedal

Perc. a fat distorted feedback sound, based around the pitch of a low c, slightly shifting texture. play with volume pedal to make the rhythmical dynamic swells. turn up fader with microphone in cardboard box + distortion pedal. play with super ball to create low frequency-feedback Use time to find a good static low frequency feedback

Filt. volume pedal movement on feedback

Vc. 162



Tape

B. Cl.

To Cl. Clarinet in B \flat

sample keyb.

Car Honk sample

Kbd.

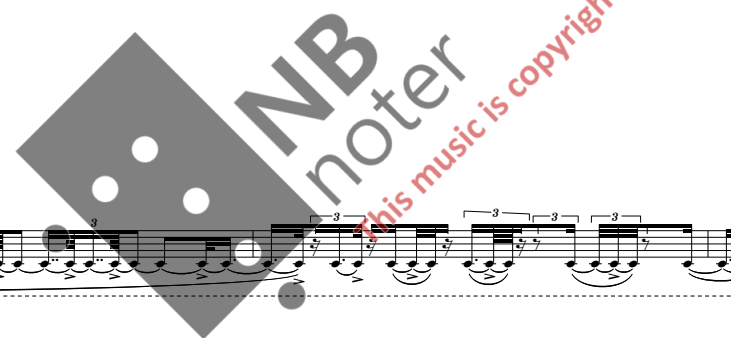
(sample keyboard field recording, held from bar do not repress key)

E. Gtr.

Perc.

Filt.

Vc.



4: Intermission with noises

3/4 **M** 4/4 Tape fades out abruptly.

Tape

Clarin. start directly on bar 186

Cl.

Sample Keyboard

Kbd. *mf* White noise paper field recording stops car-sample

E. Gtr. *f* cassette player with white noise or radio hold in front of pickup modulate with whammy, one octave down *mf* tear paper marker Tear up piece of Gaffa Tape Gaffa

Perc. *f* sample: white noise

Midi kbd

Vc. *f* sul pont white noise timbre *gliss.* *gliss.* sampler med papirrivning følger cello *gliss.*

175

sim.

Kbd. *paper sample* *paper* *paper sample*

E. Gtr. *f* *gliss.* *gliss.*

Perc. Paper Paper

Filt.

Midi kbd

Vc. *fp* slight gliss *gliss.* *gliss.* *gliss.*

181

NOTE: CLARINET SOLO IS PERFORMED SIMULTANEOUSLY WITH ENSEMBLE STARTING FROM LETTER **M**. INDIVIDUAL TEMPOS

throughout this section, airy, fragile sound, like played from a distance, breath ad lib.

16

♩ = 72

Cl. *ppp*

sample keyb.

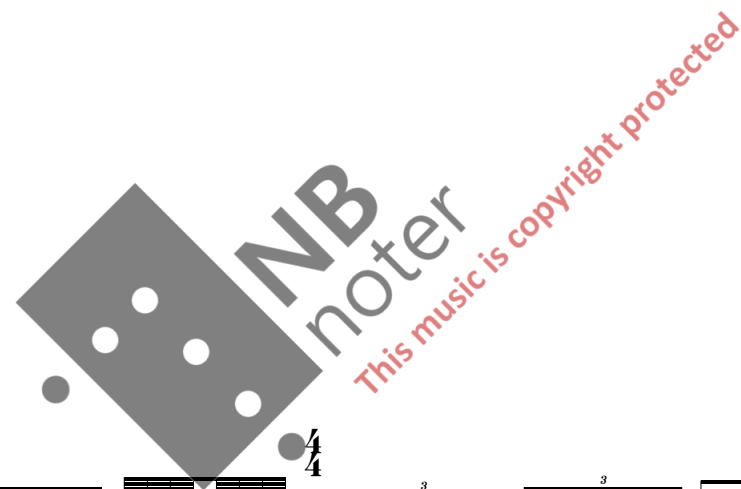
E. Gtr. wait for clarinet to start section N

Perc. wait for clarinet to start section N

Vc. wait for clarinet to start section N

186

==



Cl.

194

==

Cl.

198

rit. ..

♩ = 25

5: Talking about the future

Cl. $\text{♩} = 72$

E. Gtr.

Perc.

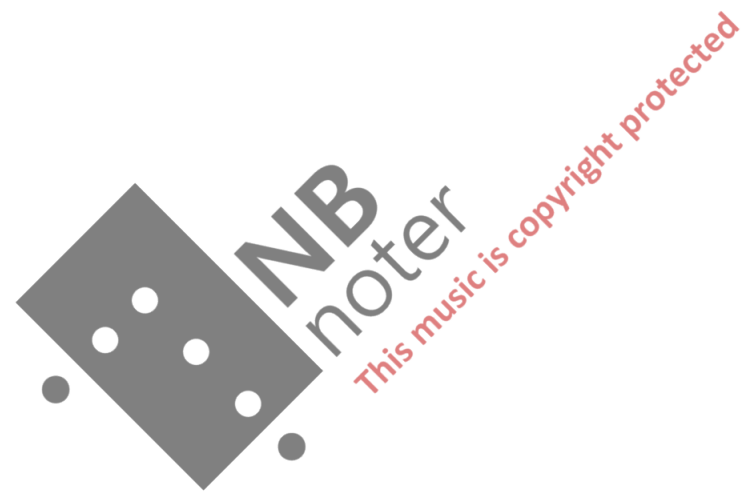
Vc.

203

as a background:
play on one tone, modulate pitch with 4 octaves whammy-effect on boss effect board:
like talking, play based on the written contour

electric drill

duo with electric drill
play mechanical, subito bow stops on the strings, do not lift bow



E. Gtr.

Perc.

Vc.

210

contour as before

scratch with stick on cardboard box

electric drill

scratch

scratching

scratch



Cl. *f*

sample keyb. Filter controller

Kbd. SAMPLE KEYBOARD drum sound

E. Gtr.

Perc. electric drill
f *ff* *f* *gliss.* *gliss.* *ff* *f* *ff* *f* *ff* *f*
 slightly higher intonation on each new attack, ending on the quarter tone.

Vc. *f* *ff* *f* *gliss.* *gliss.* *gliss.* like previously *gliss.* "modulate down" no gliss, but slightly lower intonation on each new attack *gliss.* *f*
 217

doubles ornaments in cello



Cl. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{2}{4}$

sample keyb.

Kbd.

Perc. *mf* *f* *mf* *f* scratch

Vc. *mf* *f* scratch

224

♩ = 84

P

Q

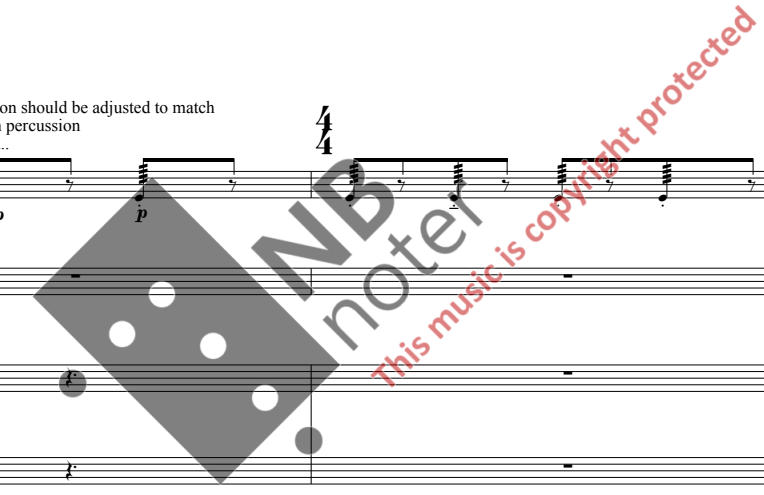
Cl. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ trill clef no 4 mf ff ff ppp multiphonic + g#
 sample keyb.
 Kbd. KEYBOARD Distorted synth patch f
 E. Gtr. f tapping or hammer on/off
 Perc. f ff drill mp penol marker on cardboard
 Vc. f sul pont. ff $p f p f p f$ p mf sul pont. f

R

♩ = 60

flz. dynamics and intonation should be adjusted to match tuning fork samples in percussion forming a perfect fifth.

Cl. ord. ff p mf arpeggio drill mf pp p pp p mf f ff mf mp p
 sample keyb.
 Kbd.
 E. Gtr. hi pass filter, thin distorted sound, whammy pedal with cello f mf gliss between allnotes, except indicated, use wha wha pedal to make filter swoops on accents f gliss
 Perc. drill bottle
 Sampl. List of samples on maxpatch: Fragments of formula 1-samples
 Midi kbd. tuning fork samples pp p pp p mf f ff mf mp p
 Vc. with guitar f mf gliss between allnotes, except indicated, fast bow movement towards sul pont on accents f gliss



Cl. *pp ppp pp p mf f ff mf mp p pp ppp pp p mf f ff mf mp p pp ppp pp p* **S**

E. Gtr. *mf ff*

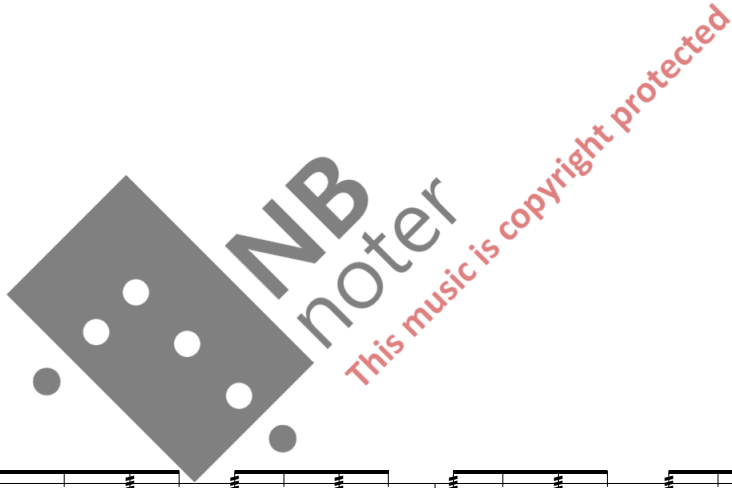
Sampl.

Midi kbd *pp ppp pp p mf f ff mf mp p pp ppp pp p mf f ff mf mp p pp ppp pp p*

Vc. 245 *mf*

change patch: delay.
use wha wha pedal on accent,
use bottleneck and whammy pedal. (4 octaves?)
imitate portamento effect on synth.

==



Cl. *mf f ff mf mp p pp ppp pp p mf f ff mf mp p pp ppp pp p pp*

E. Gtr. *pp f pp mp pp* *fast wha/filter change on accents*

Sampl.

Midi kbd *mf f ff mf mp p pp ppp pp p mf f ff mf mp p pp ppp pp p pp*

Vc. 251 *pp f pp mp pp* *fast sweeps to extr. sul pont on accents*

play the following phrases on the a-string as contour,
pitches are relative...
glissando between all notes
sul pont-variations to produce a crisp timbre
from screaming electric (f) to a more ephemeral (pp)

♩ = 72

T

3/4

21 4/4

Cl. *mf f ff mf mp p pp ppp pp p mf f ff mf mp pp ppp pp p mf f*

Kbd.

E. Gr. *f mf p mf p* sempre legato 4 oct-effect, play contour like talking, in this section synchronized with keyboard and cello

SAMPL.

Midi kbd *mf f ff mf mp p pp ppp pp p mf f ff mf mp pp ppp pp p mf f*

Vc. *f mf p mf p* sempre sul pont play contour, not exact pitches

257

Cl. *ff mf mp p pp ppp pp p mf f ff mf mp p pp ppp pp p mf f ff mf mp p*

Kbd.

E. Gr.

SAMPL.

Midi kbd *ff mf mp p pp ppp pp p mf f ff mf mp p pp ppp pp p mf f ff mf mp p*

Vc.

263



Cl. *pp ppp pp p mf f ff mf mp p ppp ppp pp p mp mf f ff mf mp p ppp ppp pp p*

Kbd.

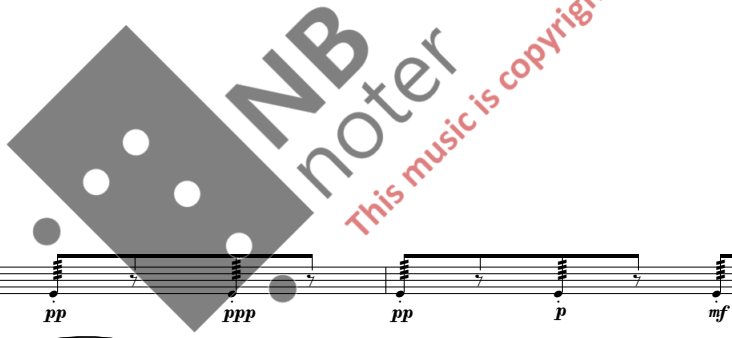
E. Gtr.

Sampl.

Midi kbd *pp ppp pp p mf f ff mf mp p ppp ppp pp p mp mf f ff mf mp p ppp ppp pp p*

Vc. 269

||



Cl. *mf f ff mf mp p ppp ppp pp p mf f ff mf mp p*

Kbd.

E. Gtr.

Sampl.

Midi kbd *mf f ff mf mp p ppp ppp pp p mf f ff mf mp p*

Vc. 276

Cl. *pp ppp pp p mf f ff f mf mp p pp ppp*

Kbd.

E. Gtr.

SAMPL.

Midi kbd *pp ppp pp p mf f ff f mf mp p pp ppp*

Vc. *pp ppp pp p mf f ff f mf mp p pp ppp*

280

The musical score consists of six staves. The Clarinet (Cl.) staff features a series of chords with dynamic markings: *pp*, *ppp*, *pp*, *p*, *mf*, *f*, *ff*, *f*, *mf*, *mp*, *p*, *pp*, and *ppp*. The Keyboard (Kbd.) and Electric Guitar (E. Gtr.) staves contain melodic lines with slurs and accents, including a *grace* note. The Sampling (SAMPL.) staff shows a rhythmic pattern of eighth notes. The MIDI Keyboard (Midi kbd) staff has a simple harmonic accompaniment with the same dynamic markings as the Cl. staff. The Violoncello (Vc.) staff mirrors the Cl. staff's dynamics and includes melodic lines with slurs and accents, also featuring a *grace* note.

