Full Score

Øyvind Torvund

Wolf Studies

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Transposing Score

Clarinet/Bass Clarinet in Bb/Harmonica in G (1 player)
Trombone (with cup mute and plunger mute)
Violin
Cello
Acoustic Guitar
Percussion I: Tape (cassette player/walkman with built in speakers and a pause-button)
Electronic metronome with bip-sound
Feedback setup: guitar amp, distortion pedal, volume pedal, simple vocal microphone. (this setup should be situated close to the trombonist.)

Percussion II: Bass tom or tom tom tuned low,
with brushes and various random small objects: pen, ruler, eraser, paper clips etc.
Xylophone, triangles

TAPE PART: Cd player through a PA-system

If the piece is to be performed in a large room, it is advisable to amplify all instruments, and especially the percussion and cassette-tape-parts.

The Tape Part and the cassette contains recordings of wolves made by Lars erik Olsson in the Swedish forestsn and also recordings from the Tierstimmenarchiv, Berlin
the recordings are used with kind permission from Lars Erik Olsson/Vildmarksljud and from the Tierstimmenarchiv.

Composed in 2006 for Ensemble Inc. New York.
Revised for asamisimasa in 2014.

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Information about playing the tape part, (cassette)
the cassette and cassette player can be borrowed from the composer.

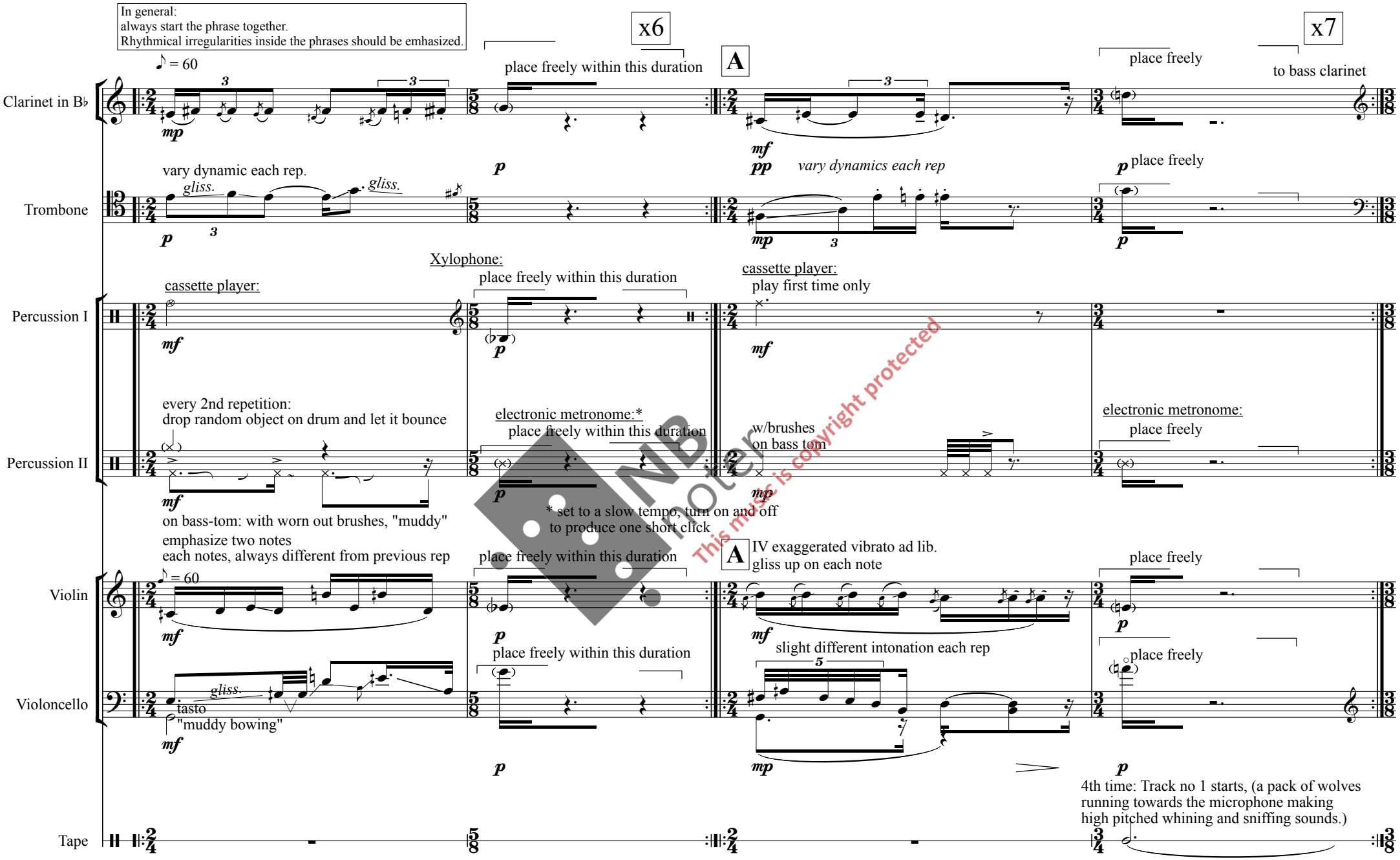
Before the piece starts, rewind the cassette to its beginning, and then press play and let the cassette run until the sound starts.
Set the cassette player with the play button pressed down, and in pause mode. Control playing and stopping by using the pause control.
This is in order to get the effect of the pitch glissando on tape in the beginnings and ends of the sounds.

Clarinet: random finger position, aim for this tone: away of approaching playing ofen used by free jazz sax and clarinet performers,
to place the fingers in unconventional patterns, and still aim for a specific tone. This might lead to another intonation of the tone,
but also a tone which might have another colour, a hint of a multiphonic with antother harmonic spectrum than the conventional result.

Perc: The rhythmical pattern with brushes, should have some timbral similarities to the recording of the wolves running towards the microphone in the tape part.
More information on the interpretation of the percussion parts can be obtained directly from the composer.

Wolf Studies

Øyvind Torvund



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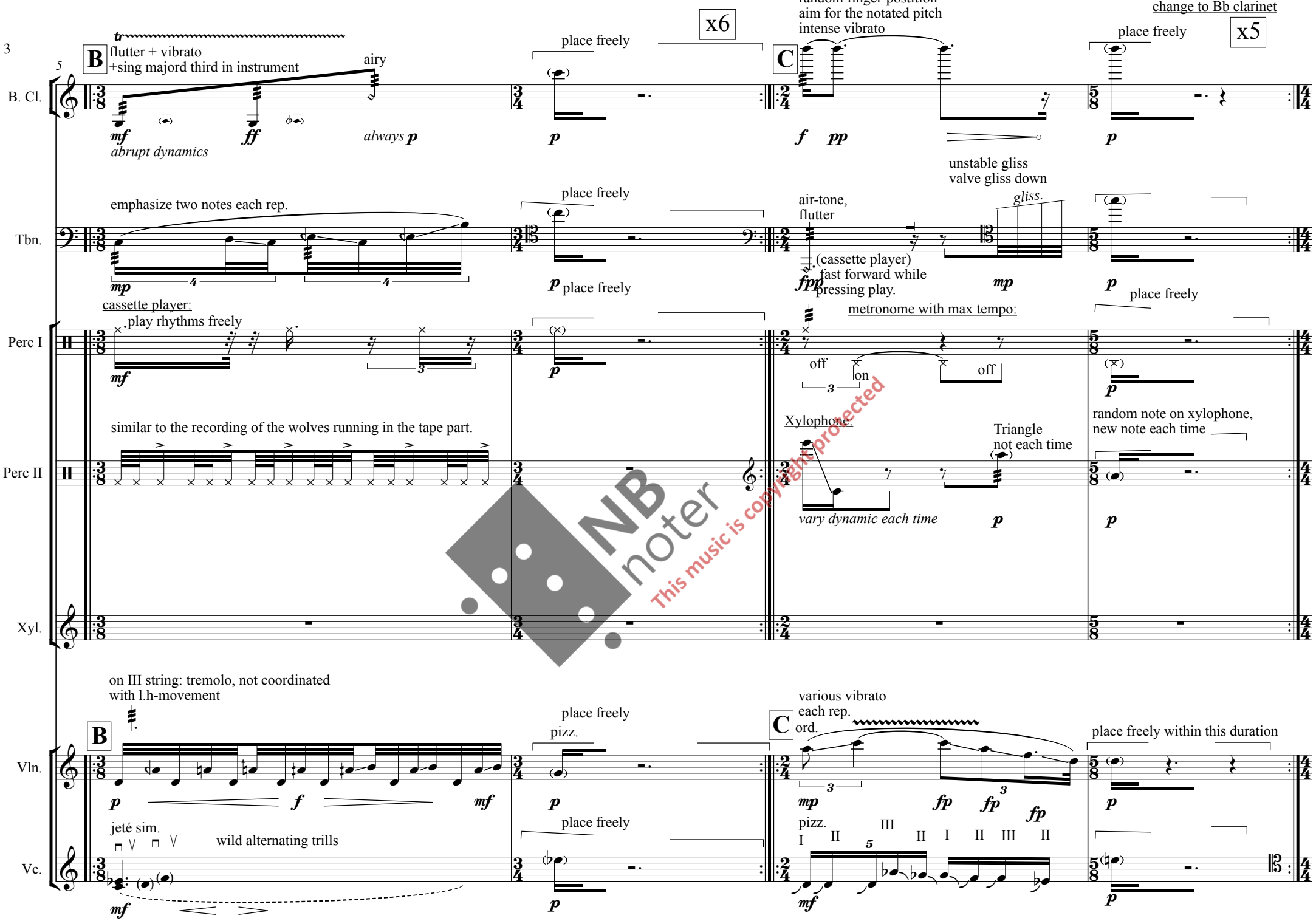

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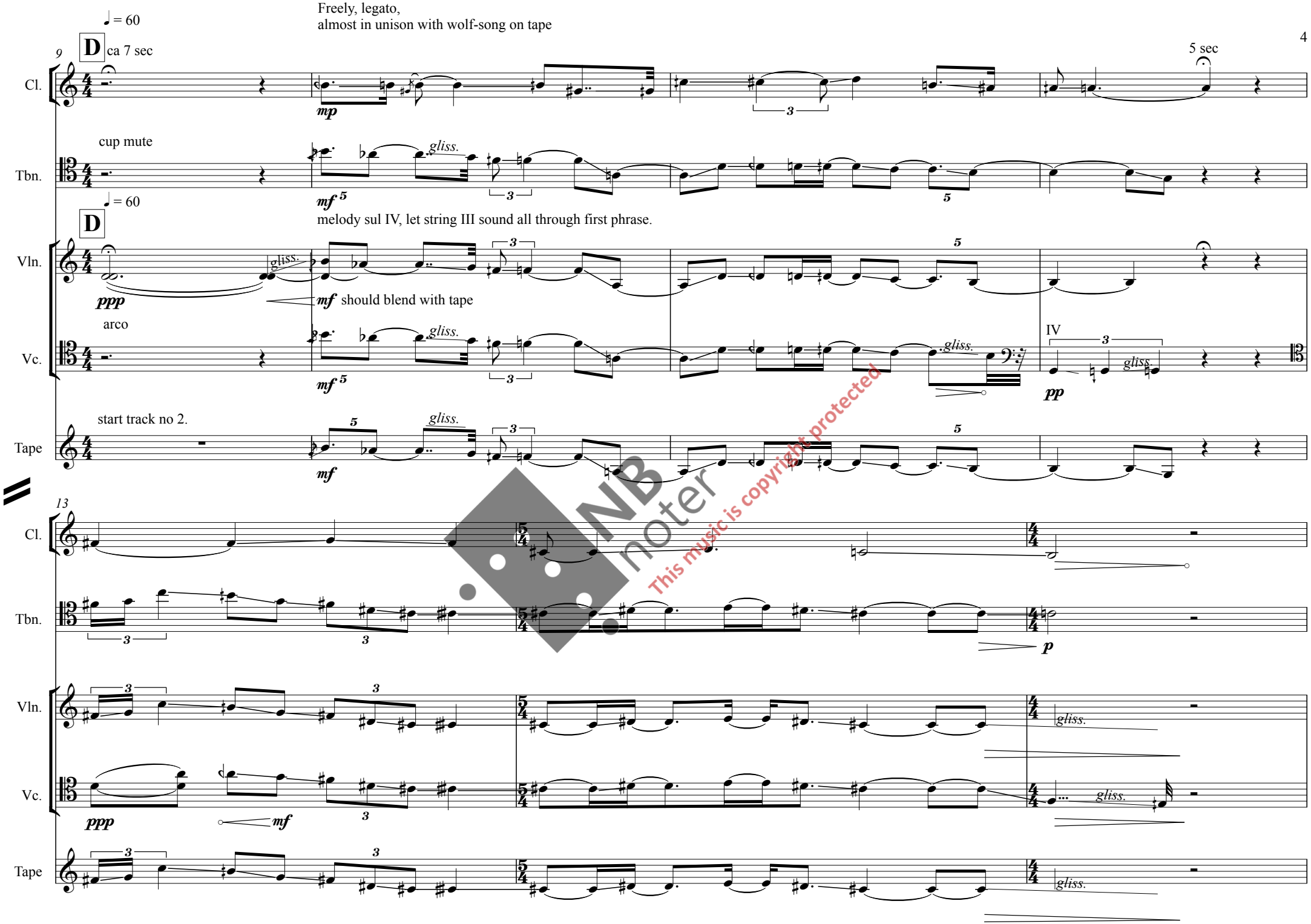

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30 sec field recording

20 sec field recording

16

sempre legato

Cl.

Tbn.

Vln.

Vc.

Tape

gliss.

3

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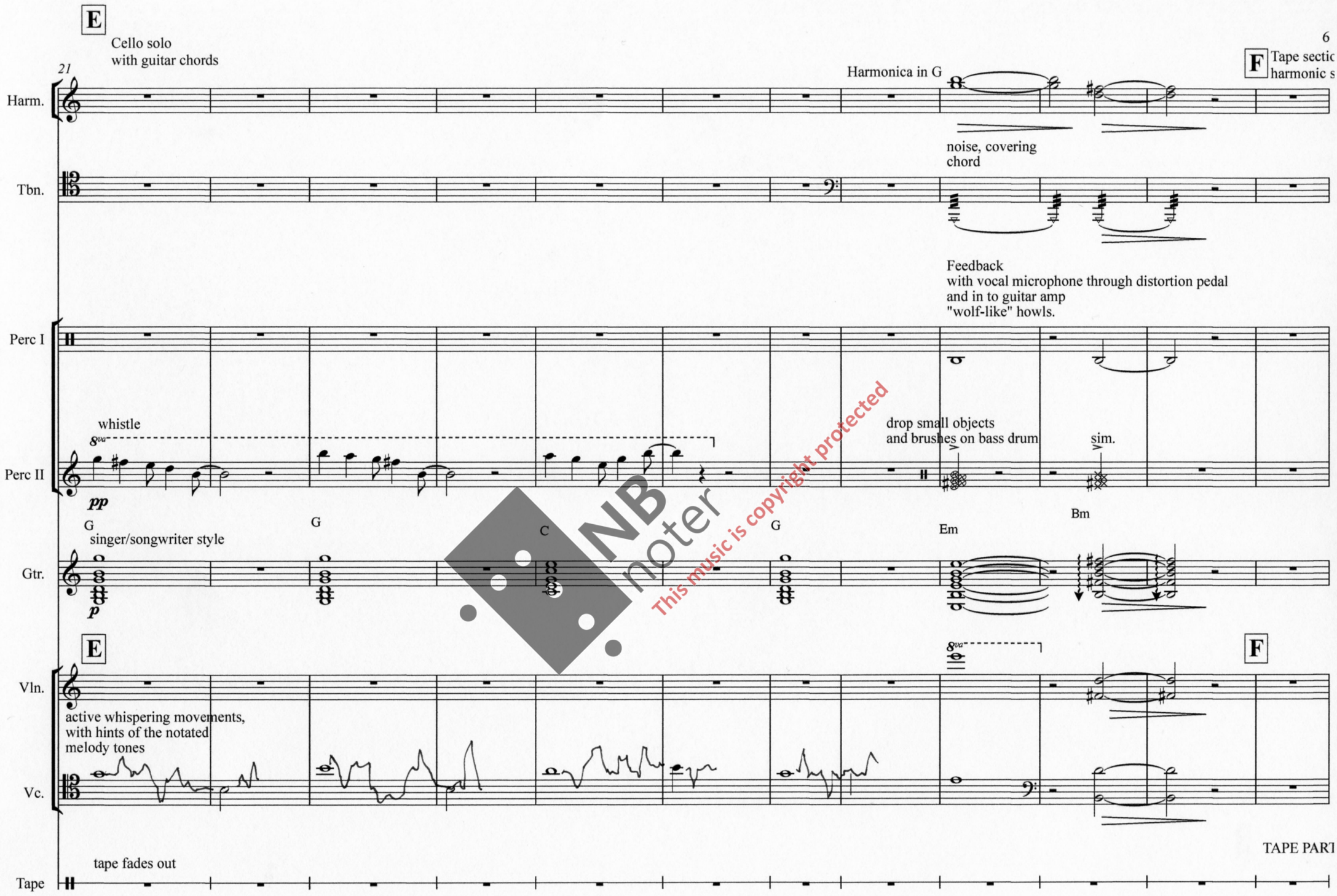

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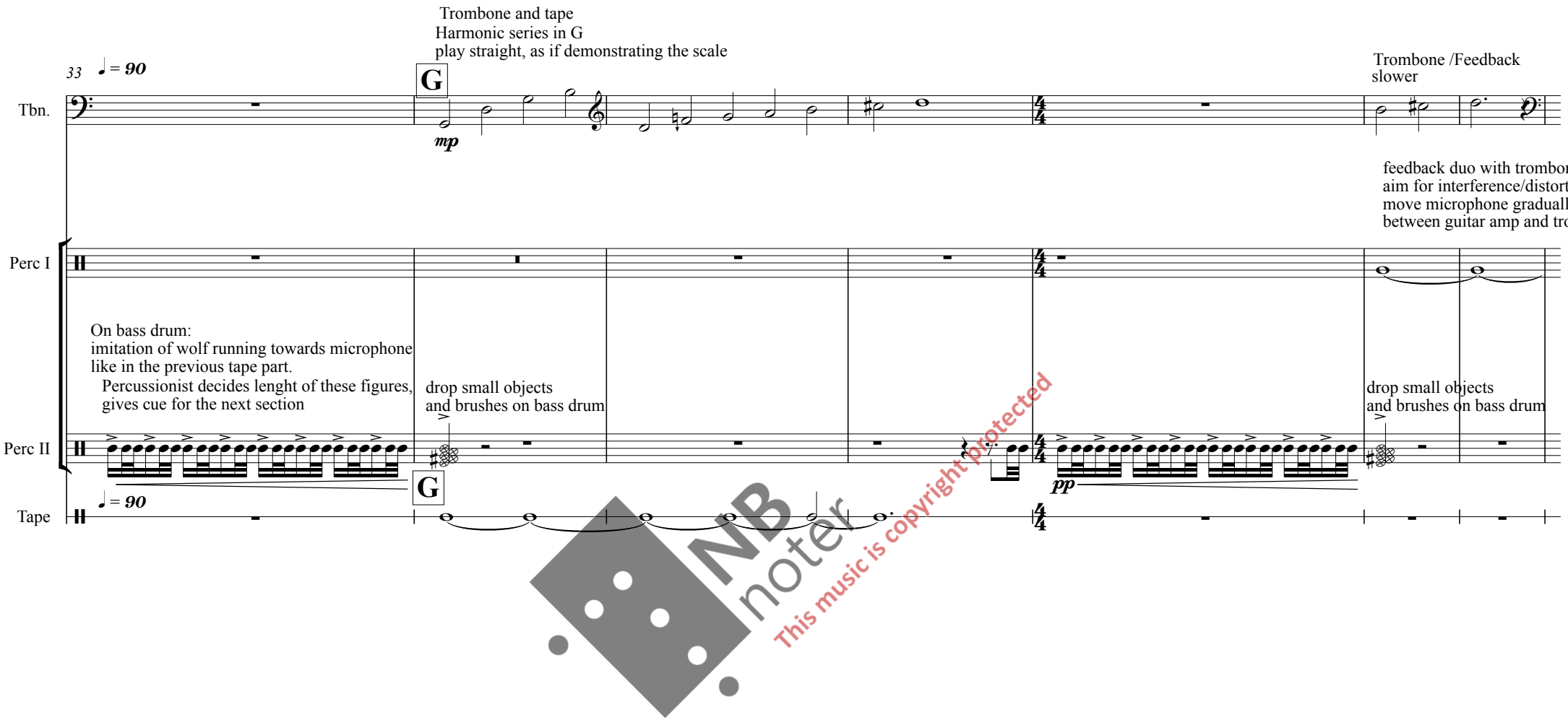

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MODULE:
Clarinet/ Violin/ Vcl with tape
High pitches,
respond to sounds on tape

40

B. Cl.

8va
teeth on reed
high pitched
ornaments

Tbn.

mp

Perc I

Perc II

pp

start approx. 15 seconds within the high pitch material
"shamanistic" rhythmical figures out of synch.
the lower rhythm played slightly slower than the upper

Vln.

trill
respond to high pitched
sounds on tape
blend in.

Vc.

trill
respond to high pitched
sounds on tape
blend in.

unstable timbre and pitch
towards distorted timbre
unstable glimpses of vibrato

Tape

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45

B. Cl.

H

unstable timbre and pitch
towards distorted timbre
unstable glimpses of vibrato

4 Chords

I

♩ = 65

Tbn.

unstable timbre and pitch
towards distorted timbre
unstable glimpses of vibrato

Perc I

Feedback
movements with microphone
close to amp
create melodic lines

Perc II

variation of the previous pattern

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Vln.

unstable timbre and pitch
towards distorted timbre
unstable glimpses of vibrato

H

mp

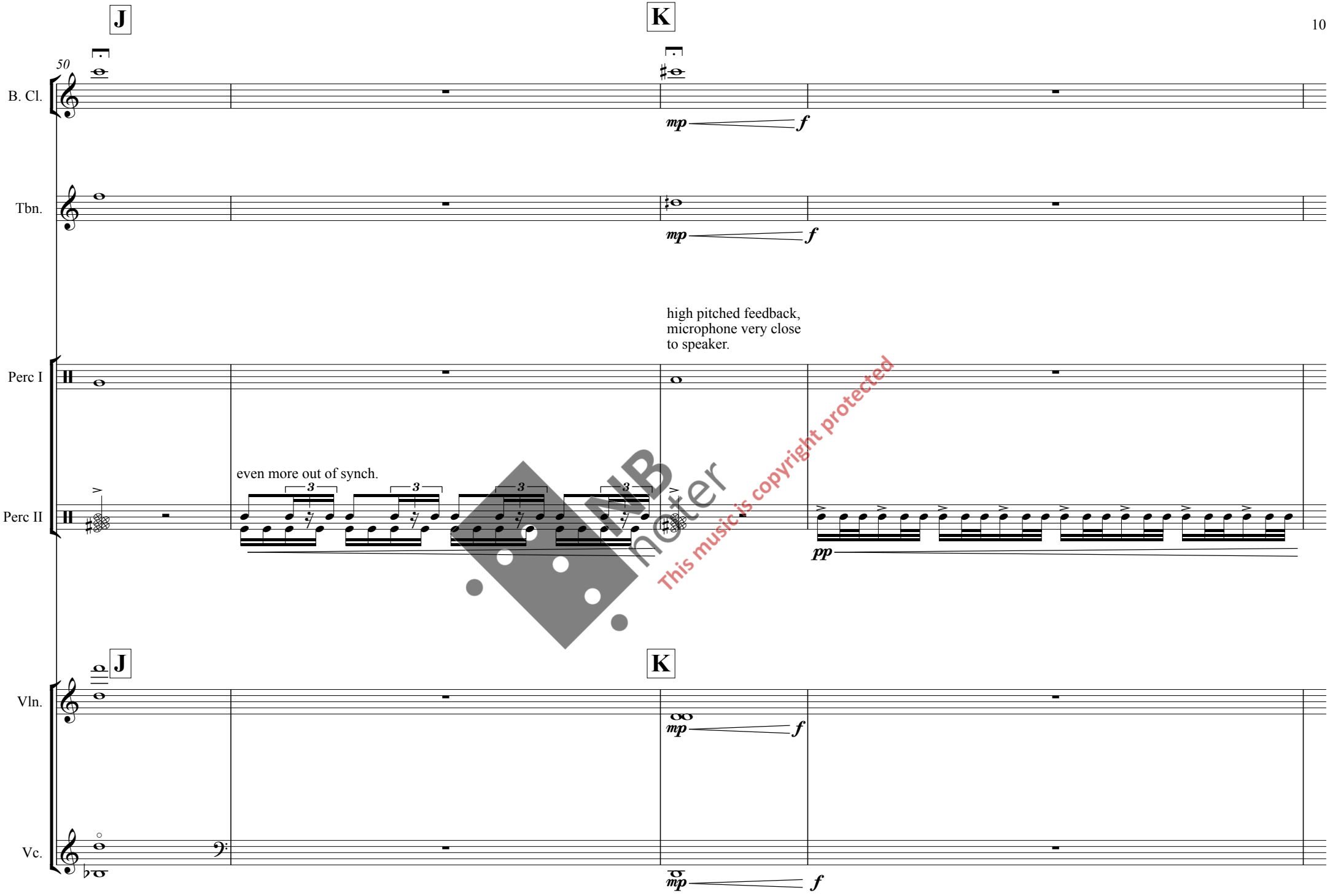
I

8va

♩ = 65

Vc.

pp



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L Trio
Rubato

54

new type of vibrato on each tone

hold as long as possible

B. Cl.

2. 1. pp

mp

Perc II

L

I

III ord.

s.p.

ord.

slight gliss

tasto

IV

slight gliss

ord.

Vln.

pp

ppp

pp

gliss.

ppp

Vc.

pp

pp

p

mp

55

B. Cl.

pp

quasi gliss

ppp

♩ = 90

tempo indication for percussion only
like running wolves
soft brushes on bass drum

Perc II

pp

extr. s.p.

tasto

III approx. pitches

♩ = 90

Vln.

pp

3

p

pp

ppp

Vc.

ppp

p

gliss.

ppp

pp

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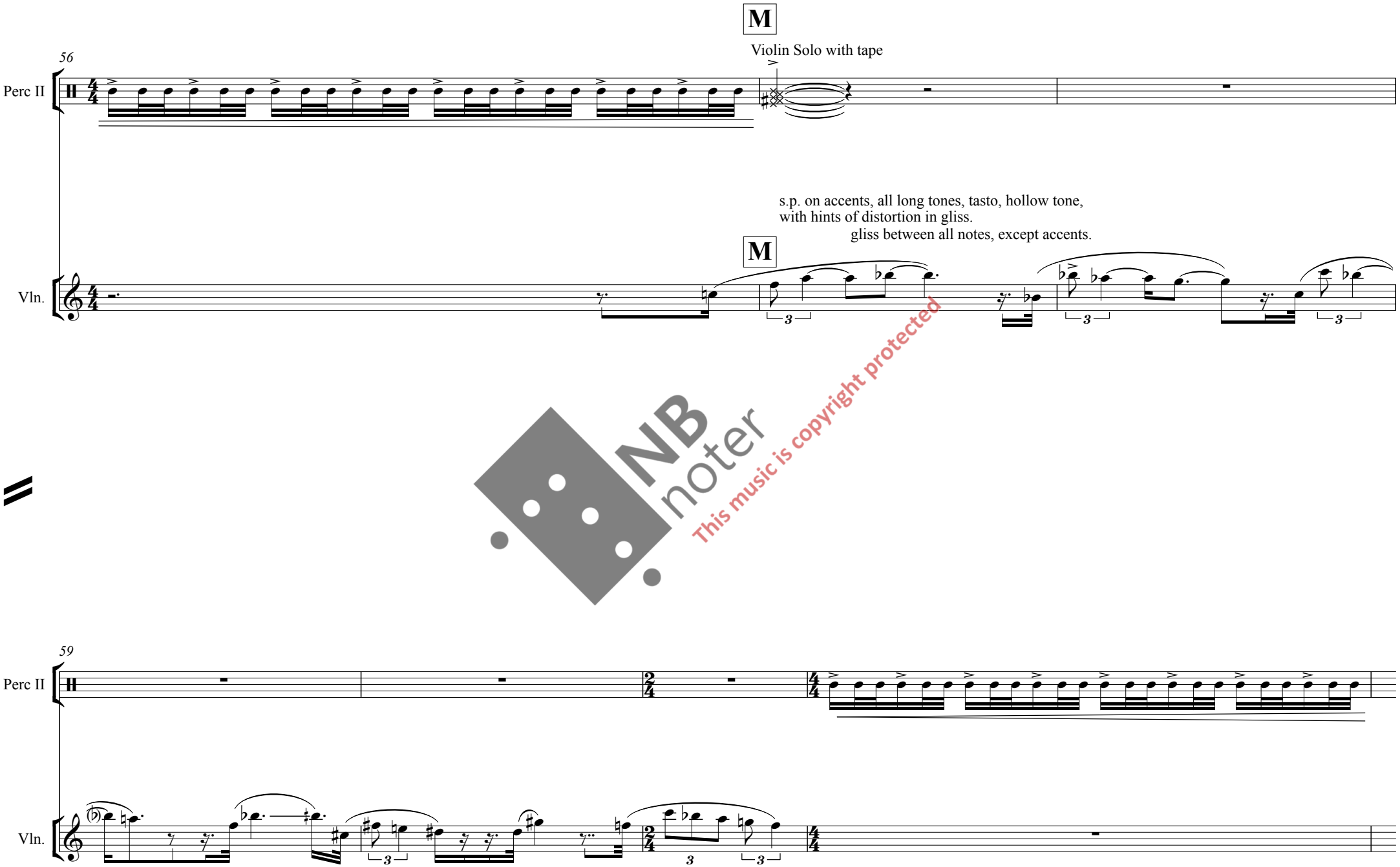

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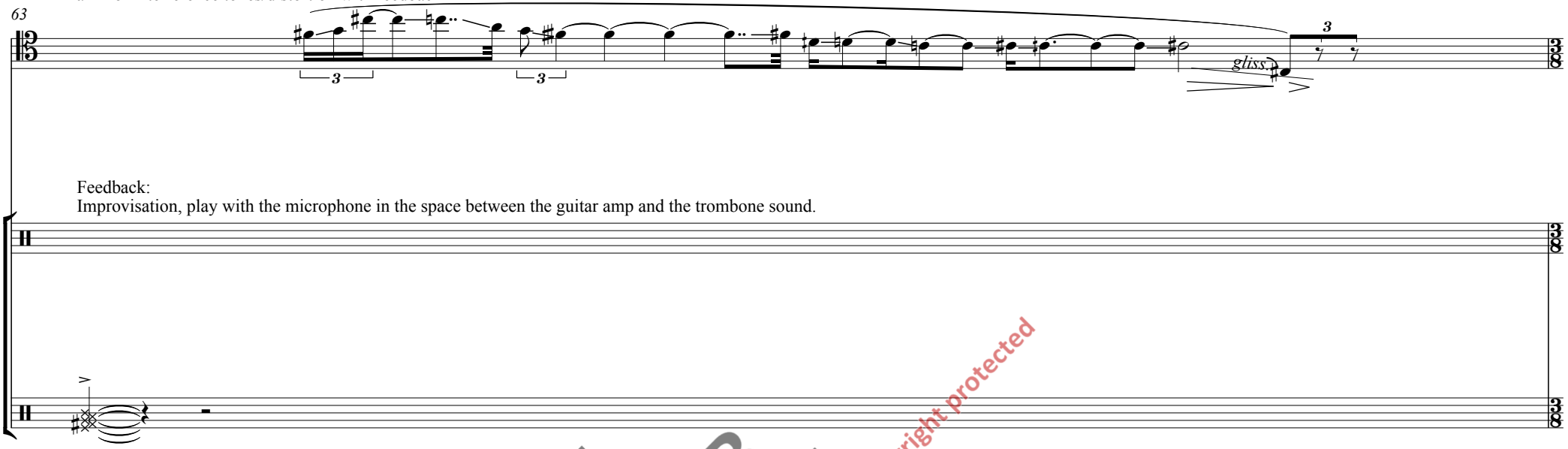
Trombone and feedback duo

improvisation based on transcriptions of wolf melodies.
aim for interference tones/distortion with feedback



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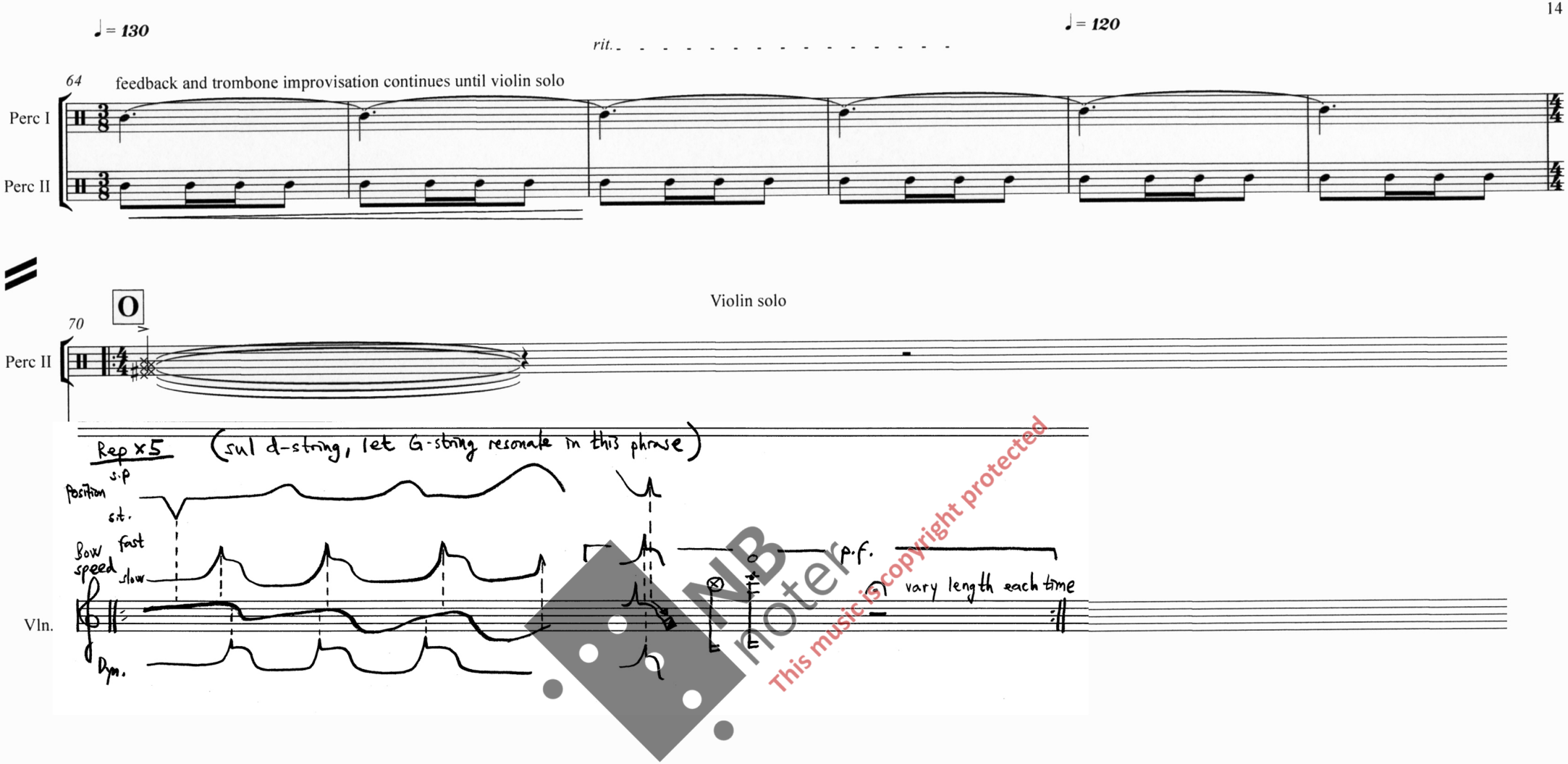

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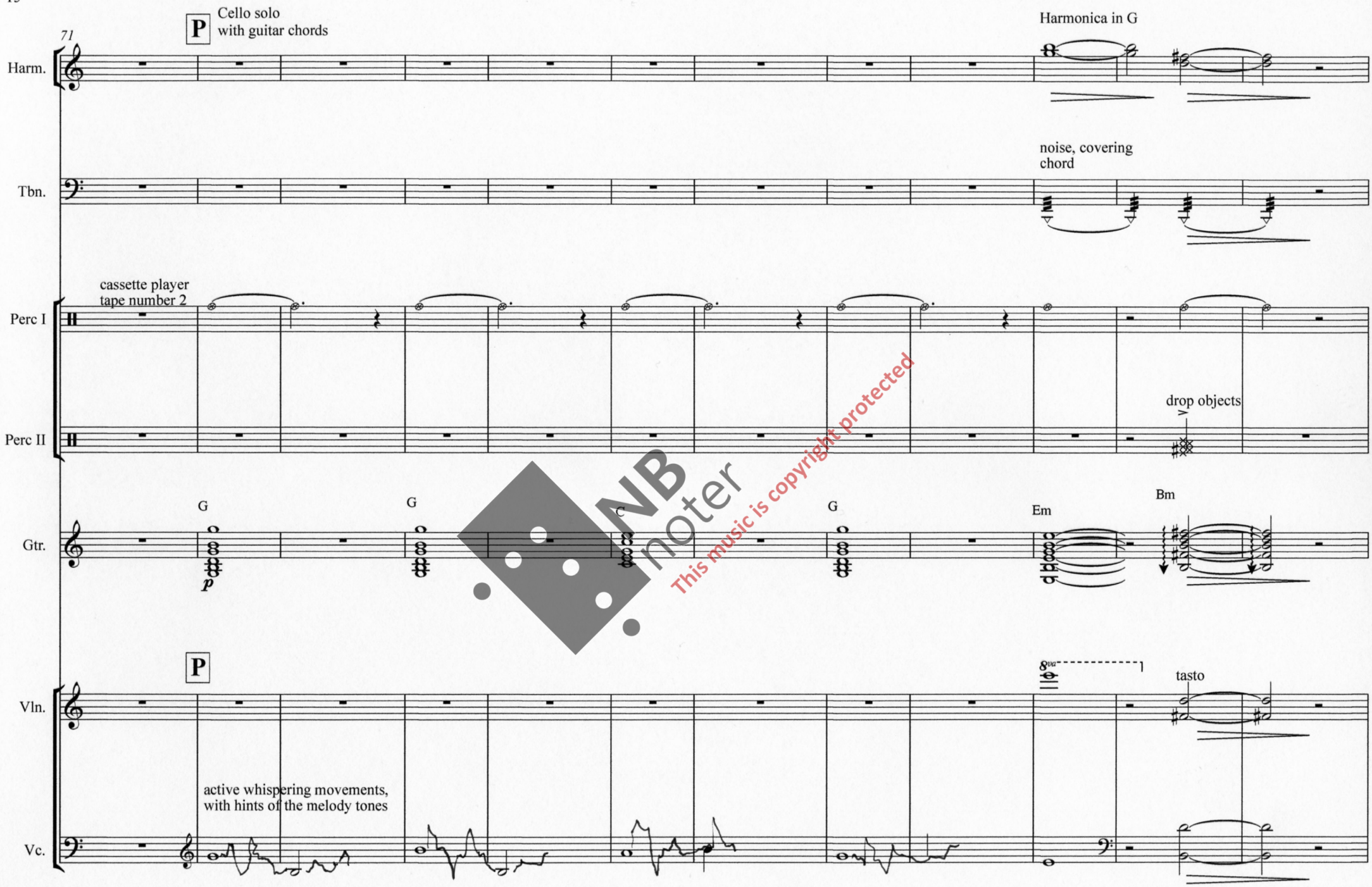

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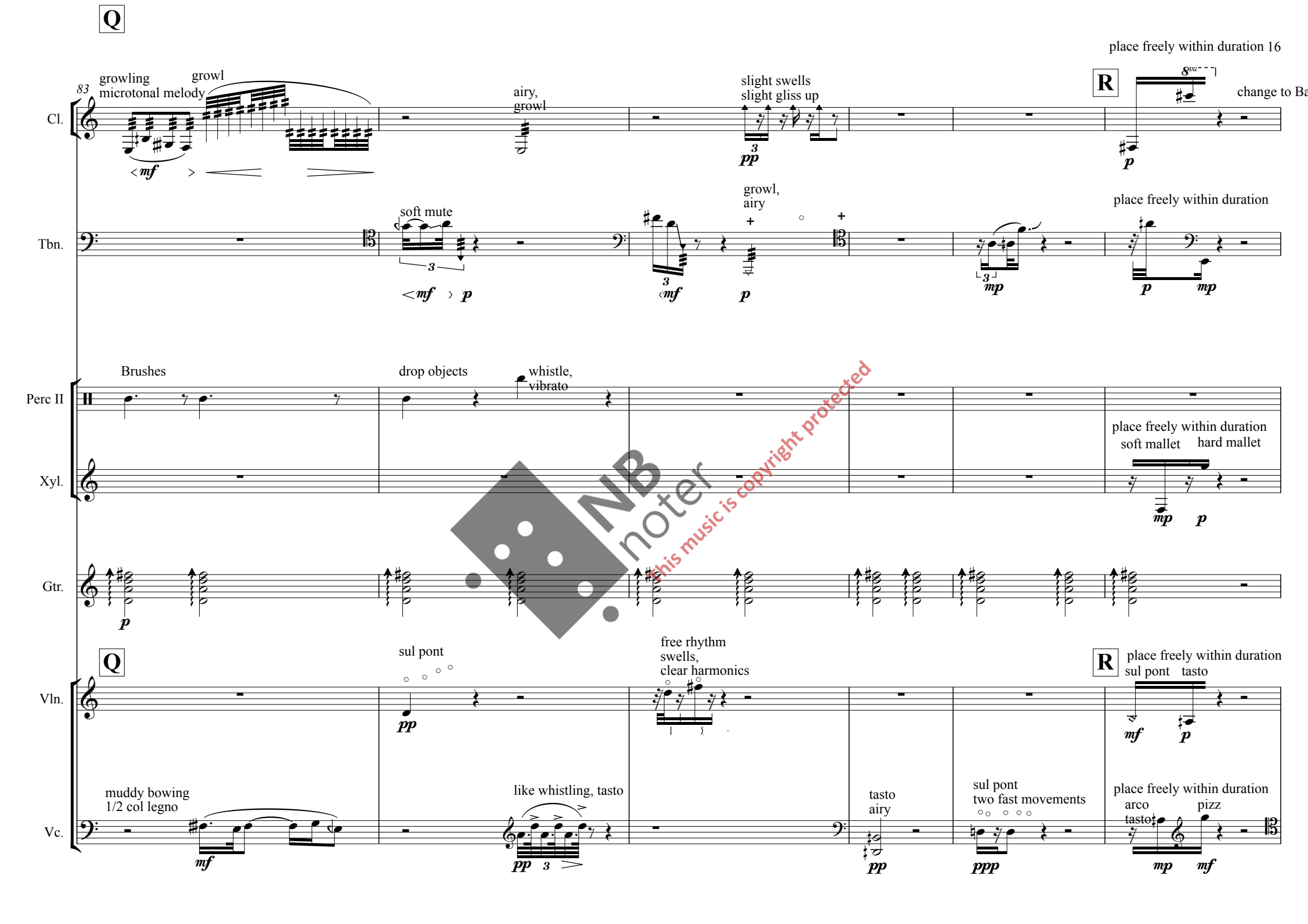

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89

B. Cl.

raw distorted sound, break into falsetto-vibrato

fast vib.

8va

pp ff p

sfz

Tbn.

raw distorted sound, break into falsetto-vibrato

open mute in the transition between the two notes

mf p

Perc I

Feedback

Perc II

rattle/shaker

Gtr.

Vln.

raw distorted sound, break into falsetto-vibrato

sfzpp ff

Vc.

raw distorted sound, break into falsetto-vibrato

f pp

sfzpp

sul pont

f

increased bow press in transition to high tone

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96

Cl.

S

place freely

8va

ff mf p

Change to Bb-clarinet

fat tone
slight gliss down

mp pp

Tbn.

place freely

fat tone
slight gliss down

f p mp mp

Perc I

feedback feedback

Perc II

Xyl.

place freely

drop pencils

mf p

Gtr.

Vln.

vib.

S

place freely

towards sul pont

sul G

fat tone
slight gliss down

airy,
whispering
gestures

f mf mp pp 3 3

Vc.

vib.

place freely
pizz

arco
sul A

fat tone
slight gliss down

interference

p mf p (♯) mp pp

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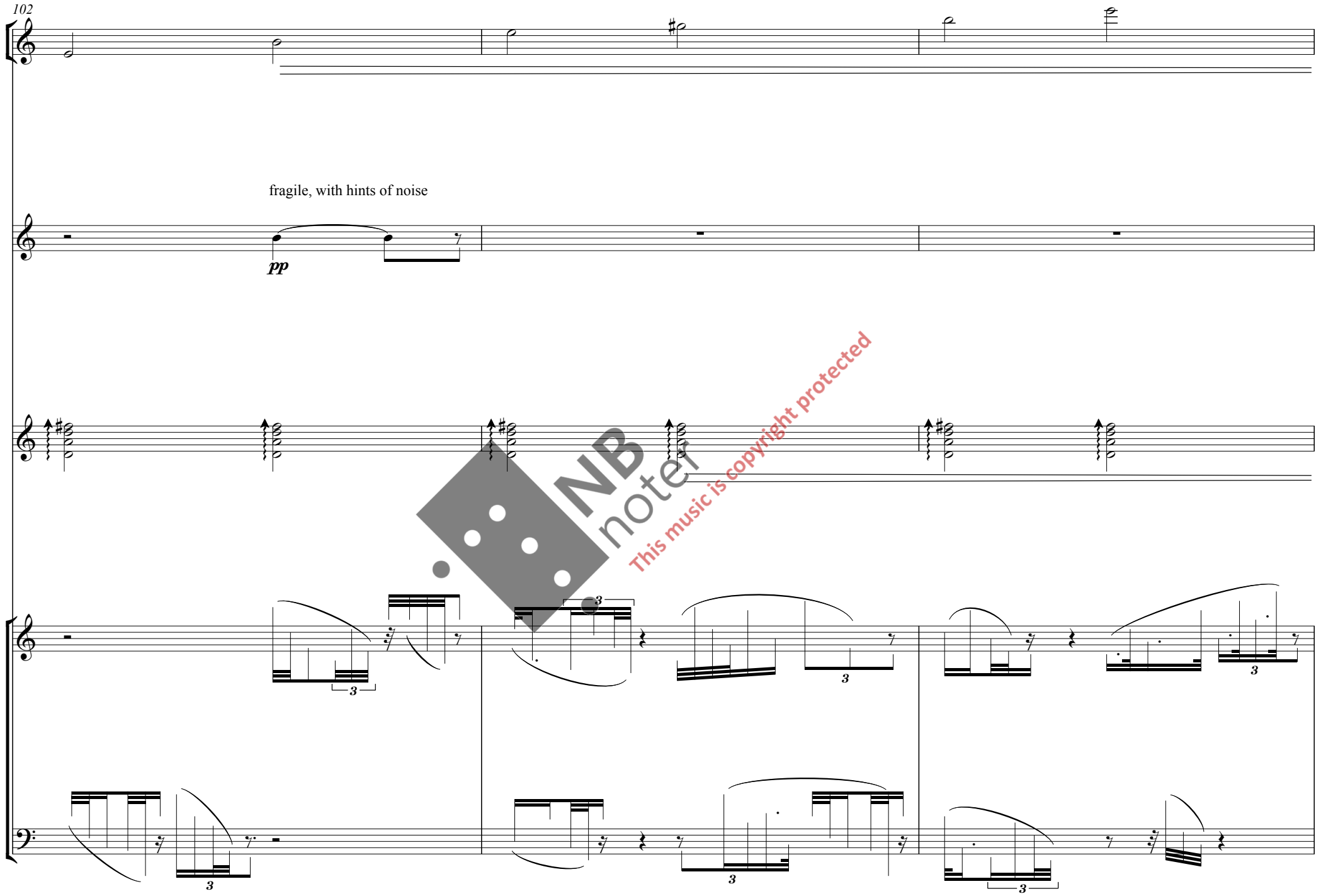

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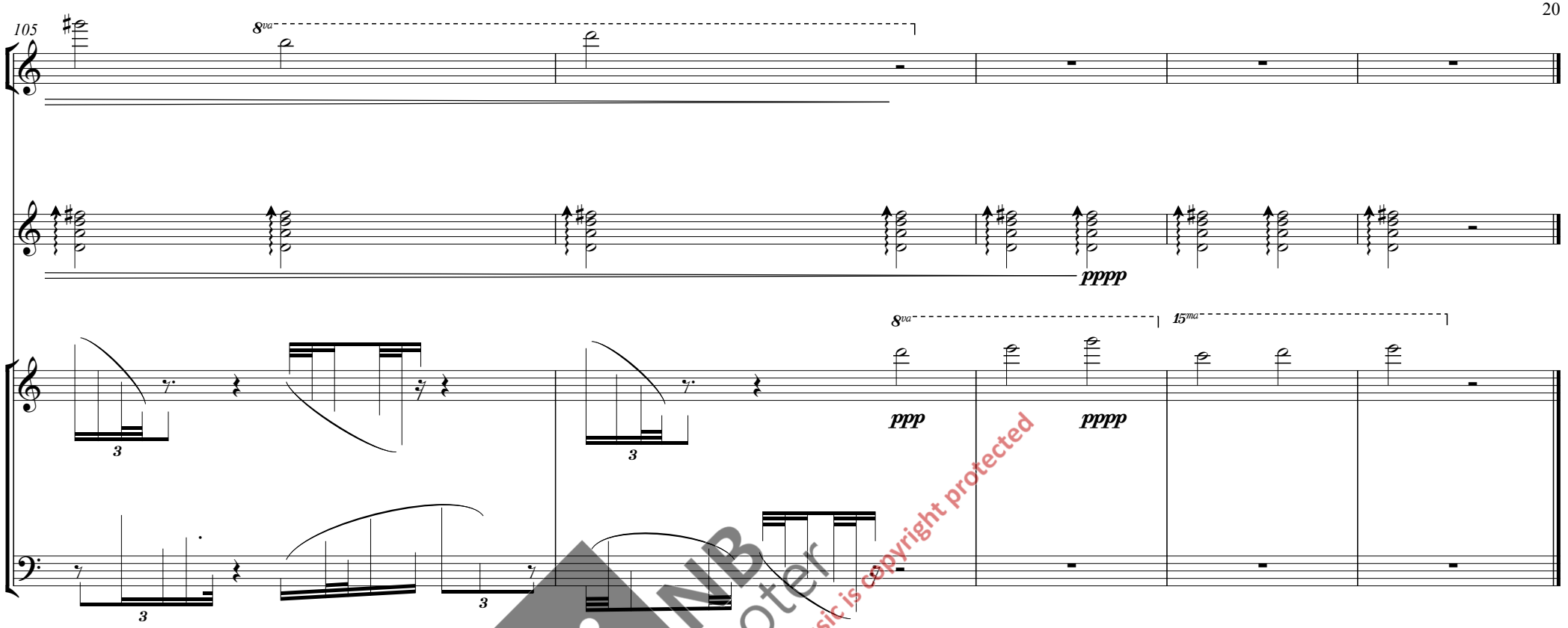

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