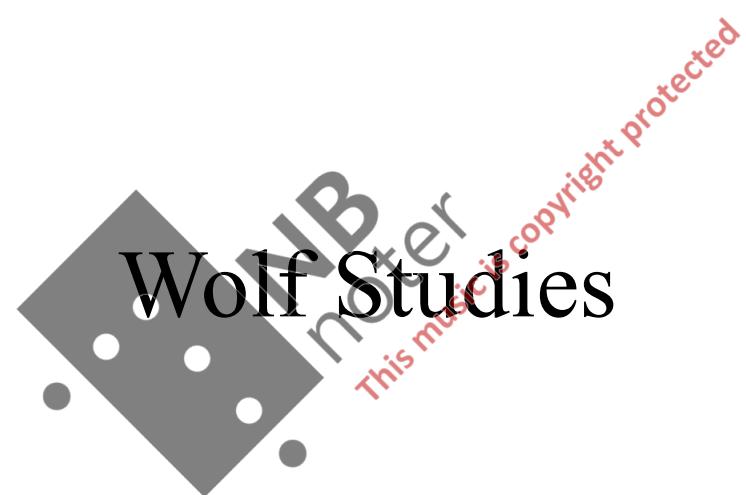


Øyvind Torvund



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

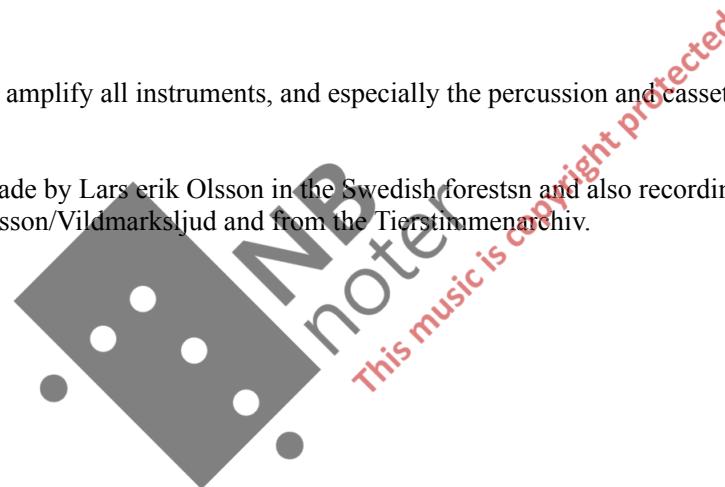
TAPE PART: Cd player through a PA-system

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 forests and also recordings from the Tierstimmenarchiv, Berlin
the recordings are used with kind permission from Lars Erik Olsson/Vildmarksjud and from the Tierstimmenarchiv.

Composed in 2006 for Ensemble Inc. New York.

Revised for asamisimasa in 2014.



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 often 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 another 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

In general:
always start the phrase together.
Rhythmic irregularities inside the phrases should be emphasized.

$\text{♪} = 60$

Clarinet in B \flat

Trombone

Percussion I

Percussion II

Violin

Violoncello

Tape

x6

A

x7

place freely within this duration

place freely

to bass clarinet

vary dynamic each rep.

gliss.

p

mf

pp

vary dynamics each rep

place freely

cassette player:

xylophone:

place freely within this duration

cassette player:

play first time only

every 2nd repetition:
drop random object on drum and let it bounce

electronic metronome:
place freely within this duration

w/brushes
on bass tom

electronic metronome:
place freely

IV exaggerated vibrato ad lib.
gliss up on each note

place freely

* set to a slow tempo, turn on and off
to produce one short click

place freely within this duration

slight different intonation each rep

place freely

tasto

"muddy bowing"

mf

p

place freely within this duration

p

mp

p

place freely

4th time: Track no 1 starts, (a pack of wolves running towards the microphone making high pitched whining and sniffing sounds.)

change to Bb clarinet

x6

random finger position
aim for the notated pitch
intense vibrato

x5

3

B flutter + vibrato + sing major third in instrument airy

5 *mf* abrupt dynamics *ff* always *p*

Tbn. emphasize two notes each rep.

p place freely

C place freely *f pp*

air-tone, flutter

(cassette player) fast forward while pressing play.

mp metronome with max tempo:

Perc I play rhythms freely

mf *p*

similar to the recording of the wolves running in the tape part.

Perc II *p* off on off

Xylophone: vary dynamic each time *p*

Triangle not each time *p*

Xyl. random note on xylophone, new note each time *p*

on III string: tremolo, not coordinated with l.h.-movement

B *p* *f* *mf* place freely pizz.

jeté sim. wild alternating trills

Vln. *p* place freely

C various vibrato each rep. ord.

mp pizz. I II 5 III II I II III II *fp* *fp* *fp* *fp*

Vc. *mf* place freely within this duration *p*

$J = 60$

Freely, legato,
almost in unison with wolf-song on tape

5 sec

9 **D** ca 7 sec

Cl. $\text{G} \frac{4}{4}$ *mp* *cup mute*

Tbn. $\text{B} \frac{4}{4}$ *mf* *5* *gliss.* *3* *5*

Vln. $\text{G} \frac{4}{4}$ *ppp* *mf* should blend with tape *arco*

Vc. $\text{B} \frac{4}{4}$ *mf* *5* *gliss.* IV *3* *pp* *gliss.*

Tape *start track no 2.* *5* *gliss.* *3* *5*

13 Cl. $\text{G} \frac{4}{4}$

Tbn. $\text{B} \frac{4}{4}$ *p* *3* *3*

Vln. $\text{G} \frac{4}{4}$ *3* *3* *5* *gliss.*

Vc. $\text{B} \frac{4}{4}$ *ppp* *mf* *3* *3* *5* *... gliss.*

Tape $\text{G} \frac{4}{4}$ *3* *3* *5* *gliss.*

This music is copyright protected
N.B. Noter

30 sec field recording

20 sec field recording

E

Cello solo with guitar chords

Harmonica in G

6

Harm.

Tbn.

Perc I

Perc II

Gtr

Vln

Vc

Tape

noise, covering
chord

Feedback
with vocal microphone through distortion pedal
and in to guitar amp
"wolf-like" howls.

drop small objects
and brushes on bass drum

sim.

whistle

pp

ger/songwriter style

G

1

1

Bm

NB
notes
This

active whispering movements,
with hints of the notated
melody tones

8va-----

E

TAPE PART

Trombone and tape
Harmonic series in G
play straight, as if demonstrating the scale

Tbn. **33** **$\text{♩} = 90$**

G

mp

Trombone /Feedback slower

Perc I

On bass drum:
imitation of wolf running towards microphone
like in the previous tape part.
Percussionist decides length of these figures,
gives cue for the next section

Perc II

Tape

drop small objects and brushes on bass drum

drop small objects and brushes on bass drum

$\text{♩} = 90$

G

pp

Trombone /Feedback slower

feedback duo with trombone
aim for interference/distorted t
move microphone gradually
between guitar amp and tromb

B. Cl. 40

Tbn. *mp*

Perc I

Perc II *pp*

Vln.

Vc.

Tape

KIB noter This music is copyright protected

8va-----
teeth on reed

#*^* high pitched
ornaments

< >

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

>

trill
respond to high pitched
sounds on tape
blend in.

< >
trill
respond to high pitched
sounds on tape
blend in.

unstable timbre and pitch
towards distorted timbre
unstable glimpses of vibrato

4 *4* *4* *4*

H
unstable timbre and pitch
towards distorted timbre
unstable glimpses of vibrato

4 Chords

B. Cl.

unstable timbre and pitch
towards distorted timbre
unstable glimpses of vibrato

Tbn.

I

J = 65

Perc I

Feedback
movements with microphone
close to amp
create melodic lines

Perc II

variation of the previous pattern

Vln.

unstable timbre and pitch
towards distorted timbre
unstable glimpses of vibrato

H

mp

I

8va

J = 65

Vc.

pp

I

8

J

B. Cl. 50

Tbn.

Perc I

Perc II even more out of synch.

Vln. **J**

Vc.

K

K

high pitched feedback,
microphone very close
to speaker.

This music is copyright protected

LIB noter

mp ————— f

mp ————— f

pp —————

∞ mp ————— f

∞ mp ————— f

54

B. Cl. new type of vibrato on each tone

Perc II

Vln. I ord. slight gliss tasto IV

Vc.

=

55

B. Cl. pp quasi gliss

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

Vln. extr. s.p. tasto III approx. pitches

Vc. ppp

56

Perc II

M

Violin Solo with tape

s.p. on accents, all long tones, tasto, hollow tone,
with hints of distortion in gliss.
gliss between all notes, except accents.

Vln.

59

Perc II

Vln.

N

Trombone and feedback duo

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

63

Tbn.

Perc I

Perc II

Feedback:
Improvisation, play with the microphone in the space between the guitar amp and the trombone sound.



J = 130***J = 120***

64 feedback and trombone improvisation continues until violin solo

rit.

Perc I

Perc II



Violin solo

70

Perc II

O

Rep x 5 (sul d-string, let G-string resonate in this phrase)

position s.p.
st.

bow speed fast slow

Vln.

Dyn.

p.f. vary length each time

This music is copyright protected

P Cello solo
with guitar chords

Harm.

71

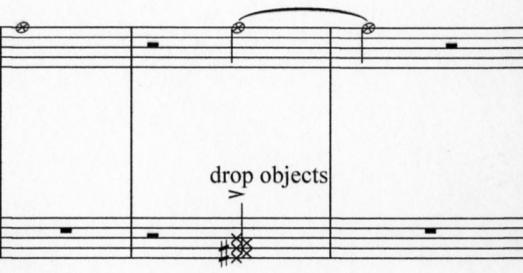
Harmonica in G



Tbn.

noise, covering
chord

Perc I

cassette player
tape number 2

Perc II

Gtr.

G

G

p

G

Em

Bm



Vln.

P

8va-----1

tasto

active whispering movements,
with hints of the melody tones

Vc.



This music is copyright protected

Q

place freely within duration 16

Cl. growling growl
microtonal melody *<mf>* airy, growl slight swells slight gliss up place freely within duration 16

Tbn. soft mute *<mf>* *p* growl, airy place freely within duration

Perc II Brushes drop objects whistle, vibrato place freely within duration soft mallet hard mallet

Xyl. *mp* *p*

Gtr. *p*

Vln. **Q** sul pont free rhythm place freely within duration sul pont tasto
swells, clear harmonics *mf* *p*

Vc. muddy bowing 1/2 col legno like whistling, tasto tasto airy sul pont two fast movements place freely within duration arco pizz *pp* *ppp* *mp* *mf*

NB this music is copyright protected

17

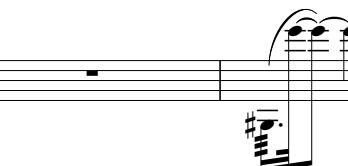
raw distorted sound,
break into
falsetto-vibrato

fast vib.

pp

sfp raw distorted sound,
break into
falsetto-vibrato

ff *p*



open mute in the
transition between
the two notes

+ o +

mf p

Feedback

Perc I

Perc II

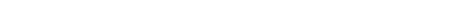
Gtr.

Vln.

Vc.

raw distorted sound,
break into
falsetto-vibrato

raw distorted sound,
break into
falsetto-vibrato



ffff

sul pont

increased bow press
in transition to high tone

96

S place freely
ff *mf* *p*

Change to Bb-clarinet
mp *pp*

fat tone
 slight gliss down

Tbn. place freely fat tone slight gliss down *mp*

Perc I feedback

Perc II feedback

Xyl. place freely drop pencils *mf* *p*

Gtr.

Vln. vib. **S** place freely towards sul pont
f *mf*

Vc. vib. place freely pizz arco sul A *mf* *p* (*#*)

sul G fat tone slight gliss down *mp* *pp*

fat tone slight gliss down interference

airy, whispering gestures

pp

102

Cl.

Tbn. *fragile, with hints of noise*

Gtr.

Vln.

Vc.

NB noter
This music is copyright protected

The score consists of five staves. The top staff is for Clarinet (Cl.), followed by Bassoon (Tbn.) with dynamics pp and instruction 'fragile, with hints of noise'. The third staff is for Guitar (Gtr.). The fourth staff is for Violin (Vln.) and the bottom staff is for Cello/Bass (Vc.). A large gray rectangular box with three white circles and a small gray circle is overlaid on the Gtr., Vln., and Vc. staves, covering measures 3 through 7. The Vln. staff has measure numbers 3 and 7. Measure 3 includes a '3' under a bracket. Measures 7 and 8 include a '3' under a bracket. The Vc. staff has measure numbers 3 and 7. Measure 3 includes a '3' under a bracket. Measures 7 and 8 include a '3' under a bracket.

105 