

Knut Vaage:

multiMORF IV

for

amplified solo trumpet in C, 9 amplified brass instruments* and computer
(*Eb Cornet, 3 Bb Cornets, Eb Horn, 2 Trombones, Euphonium, Eb Tuba)

2013

(version 10th of Aug 2013)

The Max/MSP programming is done by Thorolf Thuestad

Video by HC Gilje

TECHNICAL NEEDS:

Full quadraphonic PA with sub, 11 microphones (1 mic. on each band instr., 2 mics on solo trumpet), a computer with Max/MSP, and a 8 channel sound card is required
Extra: midi-pedal for Solo Trumpet, Egg slicer for Tuba, and optional small bells for Eb Cnt, 3rd Cnt and 2de Tbn (optional simulate bellsound by strokes on harmon-mute)
The video part needs a vide screen and a high quality video projector
(Back projection is preferred)

ABOUT THE NOTATION OF THE SCORE:

Score is transposed

For detailed info: see Explanation on following page

Accidentals apply for each note only

DURATION:

10 – 20 min

Commissioned by Erlend Aagaard-Nilsen and BrassWind

First performed at BrassWind 2013 by Erlend Aagaard-Nilsen and players from Manger Brass Band

Financed by Komponistenes Vederlagsfond

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Score at Music Information Centre Norway, P.box 2674 Solli, N-0203 OSLO, info@mic.no

EXPLANATION:

General instruction:

This piece gives all the involved performers freedom to improvise inside the “rules” given in score.

The score is structured into 10 pages. There are no parts available. All the players must get a copy of the score. The score pages can be performed in a random order. The conductor will give a clear sign by lifting one, or both arms in full length. Amount of fingers is equivalent to page number. The conductor will decide what order, but also if some pages should be played more than one time. The duration of each page can be from 20 sec. to 3 min, and should differ if played more than one time.

Inside each page there are senza misura bars. The conductor will lift the left hand by elbow, and show with how many fingers, which bar to be playing (following the score order). The length of each senza misura bar is from choice of the conductor, normally between 5 sec. and 1 minute.

The duration of the whole piece may differ between 15 and 30 minutes adjusted to the performance situation.

The performers are some places divided into to separate groups, marked in score by “I” and “II”. Group I must follow the impulses from conductor's left arm, group II impulses from right arm. Next given page number will cancel this instruction.

When a “X”- signal is given from the conductor (by crossing arms), it means that the soloist must be TACET. Only band and electronics/video will continue. Next given page number will cancel this instruction.

When a “T”- signal is given from the conductor, it means that the brass group must be TACET. Only soloist and electronics/video will continue. Next given page number will cancel this instruction.

The monitoring should give each performer of the brass group his/hers sound producing into ear plug if possible. Normal monitoring is also accepted.

SIGNS AND ABBREVIATIONS:

- > continuous sound (Brass: breath when needed. If two players on the same; stagger breathing. Optional circular breath)
- REP————> repeat the previous action
- GRAD. TO-> gradually changed into (e.g. transform by little by little mixing next action more and more into previous action. The performer may vary the way of mixing or “morphing”)
- >FADE keep note until “FADE”, and fade from that point during next cue
- KEEP ALL——> (electronics only) gradually making a chord by keeping all notes from given scale
- continuous sound no more than one breath per action
- f(pp)* double dynamic (first one indicate how to play and how to sound in PA, next one (in bracket) sound level without amplification)
- DM: 0-AW: distance to microphone from zero to away from mic, e.g:
 - DM:0 as close as poss. (brass: optional inside bell)
 - DM:2 distance to mic. 2 cm
 - DM:10 distance to mic. 10 cm
 - DM:AW away from mic. (outside mic. range)

Very soft sounds can be rich and full because of microphones. It is important to follow the score instructions for distance to microphones.

The solo part is rhythmically free from the brass band. Even so it is necessary to keep track on what the band is doing to adjust the solo-line. Follow the conductor from page to page, but more freely inside each page by ignoring senza misura cues.

The given material indicates what and how to play. When GRAD. TO, arrow is used, change the material from the first to the second phrase - before and after the arrow (see page 2)

When repeating the notated cells, differ the length, and the start/stop point.

The technical informations are always connected to the notated cell, so that the player must switch back and forth the different settings while morphing.

Solo trumpet in C:

Follow instruction for brass ensemble below

Soloist will handle a midi-pedal to control some effects explained in score

The soloist will have two mics; one for effects and one for amplification

ABBREVIATIONS (soloist only):

Sosu: soft sub sound (less vibration in lips, extremely slow air stream)
3,2,1... like 1,2,3... below, but start with the whole gesture, reduce according to instruction

ELECTRONICS:

It is possible to perform the piece without the soloist having an electronic solo part

If the soloist electronics is used, a midi-pedal with following programming will be needed:

I Delay (surround)
II Ring buffer
III Freq. shifter
IV Sustainer

Brass ensemble:

ABBREVIATIONS:

1,2,3... notated w. dotted bows, optional repeat of phrase according to bow instructions

Cm: cup mute

Cmc: cup mute closed

Wah: harmon mute, tube in

T.O: remove tube from harmon mute

Hm: harmon mute

Fm: fibre mute

Fmc: fibre mute closed

Pm: paper mute: press a suitable paper w. hand firmly and flat on top of bell
optional stiffer on bigger instruments
(paper mute is not used on Euphonium and Tuba)

sB: snap w. nail on bell or harmon mute to get bell sound (not used for soloist)

blA: blow air

Lscr: lip scratch: lips firmly pressed and slow air stream to make sound
similar to Vln. scratch

LflzA: lip flutter w. air: flutter w. lips (softly pressed)
small distance to mouth piece to avoid tone

LflzW: lip flutter, wah-wah mute

TflzA: tongue flutter w. air

TflzW: tongue flutter, wah-wah mute

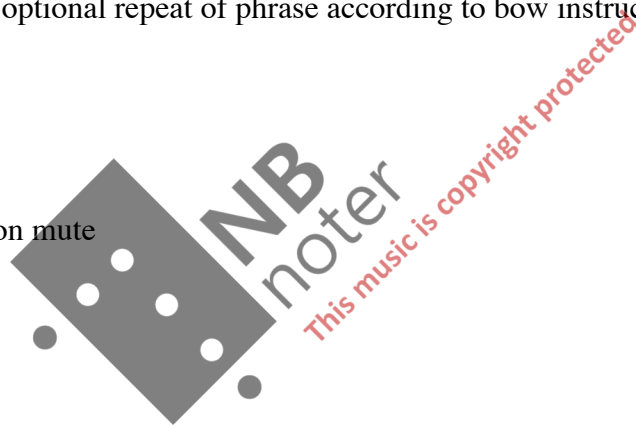
LTflzA: combine lip and tongue flutter w. air

LTflzW: combine lip and tongue flutter, wah-wah mute

LTflz: Tuba only (hand muting not possible on Tuba)

2off/2on: take off/put on valve slide on 2de valve

PFs: blow as pan flute into tuning slide (if greasy, lips can have 1 mm distance)



- PFi: blow as pan flute into instrument
 adjust instrument/microphone/body to make it possible:
 for Cornet and Flugel: lower the mic, neck back, bell up
 for Alto Horn, Barytone and Euphonium: Twist instr. so that mouth piece points up,
 bell directly towards mic.
 if Tuba: keep normal position, take off mouth piece, blow into instr. without mouth piece
 (not used in first version of score)
- vS: valve sound: the sound from pressing and lifting the valve, listen to both
 the action must be firmly, but not too fast
- vCl: valve click: make perc-sound with valves (might be a given pitch; fingered as if played)
- tG: tuning gliss: gliss. by using 3. valve (tuning) slide trigger (Cornet/Euph. only)
- 1/2: half valve gliss: press all valves half way down to make it poss. with full range gliss.
- Fp: finger pop: pop on mouth piece (on instrument) w. flat fingertips
- Hp: hand pop: pop on mouth piece (on instrument) w. inside of flat hand
- Tp: tongue pop: make "popping" sound by rapidly/firmly "releasing" tongue from palate
 (resonance into instr., but no normal sound)
- Lp: lip pop: make "popping" sound by rapidly/firmly "releasing" lips from each other
 (resonance into instr., but no normal sound)
- MP: mouth piece only
- MP...hiH: mouth piece only, highest possible, into "cave" made by muting hands
- IwoA: instrument without mouth piece, blow air into instr.
- Lsm: lip smack: make sharp, very short kissing sound 1mm from mouth piece
- Msm: mouth piece smack: make sharp, very short kissing sound directly on mouth piece
 (possible with or without instrument connected)
- Kss: kissing sustained sound: very slow "kissing" of mouth piece, slow air stream
- fund: fundamental tone: 1st partial of the harmonic row (varies when pressing valves)
- reach fund: (Cornets and Flugel only) try reaching the fundamental. Normally outside instr.
 range (removing valve slide on 2de valve can make it easier)
- hi.s. ad lib.: high spectrum ad lib: grip fundamental tone in bracket
 play highest reachable partials ad lib
 don't compensate for intonation (partials intonation)
- S.R.: suono reale: actual sound, not transposed
- LWppl: listen to/wait for previous player

Technical:

The brass band is treated by a computer with MAX/MSP, with a patch programmed specially for this piece by Thorolf Thuestad. The technician needs to follow the conductor and the instructions in the score. The conductor gives cue for what page, and what senza misura bar.

The MAX/MSP must be able to run a frame work for each page and directly switch from one page to another. The score indicate what effects that may be used on each page. Between the pages it may be necessary to keep sound in delay, or morph/transform from the active page to the next (given by conductor).

The 8 channel sound card receives the instrument into 8 routings:

Routing 1: Solo Trumpet

Routing 2: Eb Cornet, Cornet 3

Routing 3: Cornet 1 & 2

Routing 4: Horn in Eb
Routing 5: Trombone 1
Routing 6: Trombone 2
Routing 7: Euphonium
Routing 8: Tuba

PROGRAMMED EFFECTS:

Spectrum generator (spectrum analyzer to noise resonators)

Pitch shifter (no time correction)

Auto tune

Frequenze shifter (distortion)*

Surround delay*

Sustainer*

Reverb

Granulation

Filter bank (equalizer etc.)

Harmonizer (with and without pitch glide)

Sampler (diff. types - e.g. loop samplers)

Morpher (FFT)

Automatized cross fader

Ring modulator

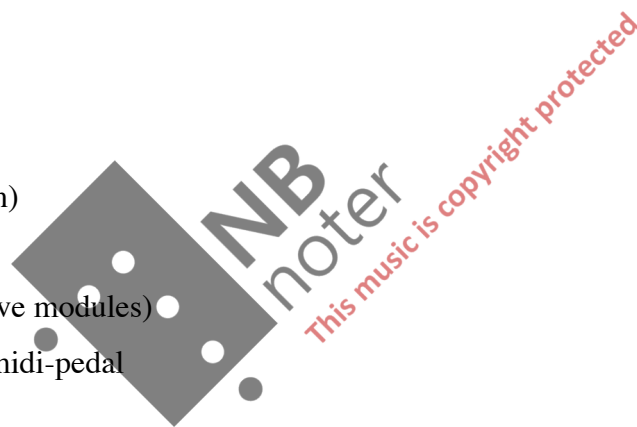
Bit reducer

Analog overdrive simulator (vst plug-in)

Ring buffer*

Concat synthesis (to construct percussive modules)

*also controlled by soloist via midi-pedal



VISUAL TECHNIC:

Video made by real time processing in jitter/max based on microscope textures from instruments used in the composition. This material is connected to the video work on multiMORF I

(version 10th of Aug 2013)

ROUTING:

Solo C Trpt alt 1
 D.M:10 Fmc hi. s. ad lib. improvise on highest partials (quasi "seljefløyte": trad. folk flute w. partials only) Fm off one long note small notes: alt. pitches w. rep. 2 off reach fund. **REP**

Solo C Trpt alt 2
 D.M:0 Irr vS Lp vS Tp vS Lsm **GRAD. TO** D.M:5 LflzA TflzA ossia **REP**
f(mp) *mf* *mp*

Solo technic/Visual
 SOLO ALT 1: DELAY AD LIB. (OPT. RING BUFFER) SOLO ALT 2: RING BUFFER SOLO ALT 1: GRAD. DISTURBED, FREQ. SHIFTER

Technical
 SOLOIST ALT 2: CONCAT SYNTHESIS (CONSTRUCT PERC MODULE)
 EFFECT 1: GENERATE HARMONIC SPECTRE FROM HN/TBN/EUPH/TUBA FUNDAMENTALS **GRAD. TO** SOLOIST ALT 1: GENERATE HARMONIC SPECTRE HIGH SPECTRUM (high partials only)
 EFFECT 2: OUTPUT BRASS 8vb **GRAD. TO** fb10 BRASS INTO DELAY BELLS INTO SUSTAINER fb90
 EFFECT 3: SURROUND DELAY ON SMALL BELLS/HARMON-NAILS **FADE E. 2 (20 sec.)** BELLS INTO SUSTAINER
 Loop 1 Brass fundamentals from Hn/Tbn 1/Eu/Tu **LOOP GRAD. INTO GENERATOR**

TUTTI BRASS:
 D.M:5

Soprano Eb Cornet
 sB improvise w. soloist, silent meditation, long rests (TACET)

Cornet 1
 2 off reach fund. (I) bend **REP** (TACET) D.M:10 hi. s. ad lib. 2 on Fm (∞) Fm off (TACET)

Cornet 2
 2 off reach fund. (I) bend **REP** (TACET) D.M:10 hi. s. ad lib. 2 on Fm (∞) Fm off (TACET)

Cornet 3
 sB improvise w. soloist, silent meditation, long rests (TACET)

Eb Horn
 reach fund. (II) (no change) D.M:10 hi. s. ad lib. Fm (∞) Fm off (TACET)

1st Trombone
 reach fund. (I) bend **REP** (TACET) D.M:10 hi. s. ad lib. Fm (∞) Fm off (TACET)

2nd Trombone
 sB improvise w. soloist, silent meditation, long rests (TACET)

Euphonium
 reach fund. (II) (no change) D.M:10 hi. s. ad lib. Fm (∞) Fm off (TACET)

Eb Bass
 (TACET) (II) (no change) D.M:10 hi. s. ad lib. Fm (∞) Fm off (TACET)

before next page
SUSTAINER and
SOLOIST ONLY

Solo alt 1
D.M:5
one long note
small notes: alt. pitches w. rep. Lscr
ord.
(continuing pitch from start of 2)
vS Lp vS Tp vS Lsm
f(mp) REP

Solo alt 2
D.M:5
LTflzA LTflzAW LflzA TflzA
f(mp) f(mp) mf mp
GRAD. TO
one long note
small notes: alt. pitches w. rep. Lscr
pp GRAD. TO GRAD. TO ord. REP

S.tech./Vis.
SOLO ALT 1: GRAD. DISTURBED, FREQ. SHIFTER
SOLO ALT 1: RING BUFFER
SOLO ALT 2: RING BUFFER
SOLO ALT 2: GRAD. DISTURBED, FREQ. SHIFTER

Techn.
(fade in E.1 15 sec.) E.1&2: TBNS: ADD SUSTAINER soft dynamic level
E.1: HARMONIC SPECTR. ON TBNS.(RAISE AD LIB)
E.2: GRANULATION ON TBNS. (+/- AD LIB)
E.3: CONCAT SYNTHESIS FOR BRASS
E.3: DELAY ON BRASS (- TBNS) fb:10, t: fader
E.3: INPUT OFF (FADE)
E.1&2: ADD GENERATOR & GRANULATOR
E.3: CONCAT SYNTHESIS FOR EUPH.
SOLOIST ALT 1: CONCAT SYNTHESIS

① ② ③ ④

before next page
SUSTAINER and
SOLOIST ONLY

BRASS:
D.M:0

E♭ Cnt
LWppl SLOWLY... RAPIDLY
vS Tp/Lp
p (ppp) f(p)
D.M:3 Kss LTflzA LflzA TflzA ossia REP

Cnt 1
p (ppp) f(p)
D.M:3 Kss LTflzA LflzA TflzA ossia REP

Cnt 2
p (ppp) f(p)
D.M:3 Kss LTflzA LflzA TflzA ossia REP

Cnt 3
p (ppp) f(p)
D.M:3 Kss LTflzA LflzA TflzA ossia REP

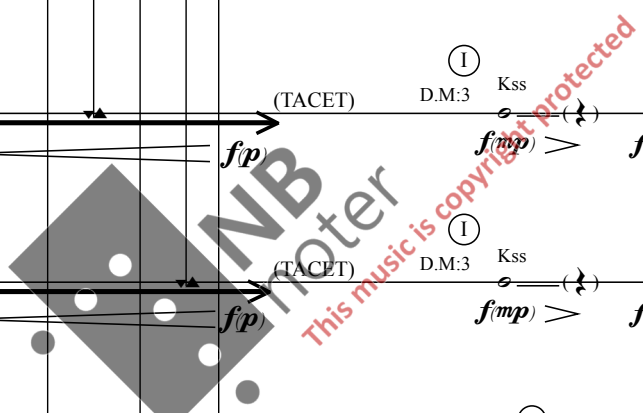
Hn
p (ppp) f(p)
D.M:3 Kss LTflzA LflzA TflzA ossia REP

Tbn. 1
b1A Kss
ppp mp
D.M:5
one long note
small notes: alt. pitches w. rep. Lscr
pp GRAD. TO GRAD. TO ord.

Tbn. 2
b1A Kss
ppp mp
D.M:3 Kss LTflzA LflzA TflzA ossia REP

Euph.
optional TACET if soloist choice
Irr
vS Lp vS Tp vS Lsm
D.M:0
f(mp) REP

E♭ Bs
D.M:3 Kss LTflzA LflzA TflzA ossia REP



before next page
DELAY ONLY
(optional soloist)

3

Solo alt 1
D.M.:5 1/2 Cmc
p
impro: gradually less span of pitch into microtonal bends or microtonal pitch change
REP

Solo alt 2
D.M.:5 Cmc 1,2,3... lento
p
GRAD. TO 1/2
optional: impro. by variate ad lib or playing melody (cont. w 1/2)

S.tech./Vis.
SOLO: RING BUFFER

Techn.
E.1: HARMONIZER ON CNTS 1,2 AND TBNS: SPLIT INTO MULTI.THIRDS
E.1&2: HARMONIZER FADE
BRASS INTO DELAY
E.3: TUBA: CONCAT SYNTH/INTO DELAY - TUNE
E.3: PLAYBACK/TRANSPOSE LOOP AD LIB (CROSSFADE W: TUBA)
TUBA.: CUT INPUT DELAY
ppp
(BRASS TACET)

① ② ③ ④

E♭ Cnt
(♩ = c. 60) D.M.:5 Hm 1/2
ppp
Senza misura (individual gliss)
GRAD. TO
tG 23 (5th. part.)
ppp

Cnt 1
D.M.:5 1/2 Wah
mf
T.O Hm
GRAD. TO
tG 123 (6th. part.)
ppp

Cnt 2
D.M.:5 1/2 Wah
mf
T.O Hm
GRAD. TO
tG 123 (5th. part.)
ppp

Cnt 3
D.M.:5 Hm 1/2
ppp
GRAD. TO
tG 23 (4th. part.)
ppp

Hn
D.M.:5 Hm 1/2
ppp
GRAD. TO
mf
Hm off (TACET)
pp

Tbn. 1
D.M.:5 Wah
f
D.M.:10 T.O Hm
GRAD. TO
Hm off (TACET)
pp

Tbn. 2
D.M.:5 Wah
f
D.M.:10 T.O Hm
GRAD. TO
Hm off (TACET)
pp

Euph.
(♩ = c. 60) D.M.:5 Fm 1/2
ppp
GRAD. TO
mf
tG 123 (3rd part.)
ppp

E♭ Bs
D.M.:0 Irr vS Lp Msm Tp vS Lsm
f(mp)
GRAD. TO
Senza misura (individual gliss)
GRAD. TO
mf
(TACET)
pp

Tuba: Sounds like soloist, but more rests, less activity

D.M:20
optional octaves
secco

Solo alt 1

Solo alt 2

S.tech./Vis.

SOLO: SUSTAINER

Techn.

SOLOIST: SUSTAINER (control output etc.)

Sep: 2 sec. **GRAD. TO** Sep: 0 sec.

E1: GRAN. (HEAVY RHYTHM) ON BRASS E1: GRAN. ON EUPH/TUBA ONLY NO GRANULATION

E2: DELAY INPUT (ADD DISTR.) E2: DELAY ON CNTS/HN/TBNS (ADD GRADUALLY) E2: CUT INPUT

DELATED ACTION CNTS INTO DELAY (SPEAKERS BEHIND ONLY) (CNTS TACET)

① ② ③ ④ ⑤

before next page
DELAY ONLY

TUTTI BRASS:
D.M:3

E♭ Cnt

Cnt 1

Cnt 2

Cnt 3

Hn

Tbn. 1

Tbn. 2

Euph.

E♭ Bs

D.M:10

D.M:AW 1,2,3...

D.M:10 ad lib. ind. rhythms

Pm off

TACET

mp

ppp

fff

ff secco

REP

(TACET)

f(mp)

D.M:5 MP.....hiH

Sosu
D.M:2 1,2,3...

Solo alt 1
pppp
variate ad lib.
REP

Solo alt 2
D.M:5
one long note
small notes: alt. pitches w. rep.
LflzA
ord.
(continuing pitch from start of 2)
GRAD. TO
D.M:0
Irr vS Lp vS Tp vS Lsm
f(mp)
REP

S.tech./Vis.
SOLO: RING BUFFER
SOLO ALT 2: GRAD. DISTURBED, FREQ. SHIFTER

Techn.
SAMPLE HN/BRASS (DIFFERENT BUFFERS)
PLAYBACK HN
Loop 3 Hn.
Loop 4 Brass except Hn.
MORPH
BRASS (LOOP 4)
GRAD. TO
SHARP BRASS (LOOP 4)
ADD TUBE DIST
/R.M./CONC. SYNTH.
SOLOIST ALT 2: CONCAT SYNTHESIS
DELAYED ACTION REPEAT
MORPH (Hn.-Brass)

D.M:1
Fp LWppl
Hp DM:3
Hm
pppp

D.M:1
Cnt 1
Hm
pppp

D.M:3
Cnt 2
Tp LWppl Lp
Hm
pppp

D.M:3
Cnt 3
Hm
pppp

D.M:3
Hn
LTflzA
blA
D.M:1
Fp Hp vS
REP

D.M:1
Tbn. 1
blA
D.M:1
Lp Tp Msm
REP

D.M:3
Tbn. 2
blA

D.M:1
Euph.
Fm
pppp

D.M:3
Eb Bs
Fm
pppp

TUTTI BRASS:
D.M:3

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1,2,3... Cmc (tight closed)
long notes (fermatas) may be done short in repetitions

before next page
SUST. ONLY

Solo alt 1 *p* continuing from alt 1

Solo alt 2 *p*

S.tech./Vis. SOLO: RING BUFFER

continuing on alt 2

S.tech./Vis.

before next page
SUST. ONLY

Techn. D.D: fb20 GRAD. TO DELAY GRANULATE (CONTINUE) D.D: fb90 GRAD. TO BRASS CHORD INTO SUST.

GRAN: high sep./slowly

SAMPLE TBNS PLAYBACK 2 OCT. DOWN

Loop 5 Tbn.

GRAD. TO (TUNE GRAD. UP)

GRAN: low sep./fast/pitched ORG. PITCHED TBN. SAMPL.

- ①
- ②
- ③
- ④
- ⑤
- ⑥

TUTTI BRASS:
D.M:AW

E♭ Cnt (TACET) D.M:5 Hm 23 (5th part.) *ppp* Hm off

Cnt 1 Hm 123 (6th part.) *ppp* Hm off

Cnt 2 Hm 123 (5th part.) *ppp* GRAD. TO LTflzW Hm off

Cnt 3 Hm 23 (4th part.) (TACET) GRAD. TO LTflzW Hm off

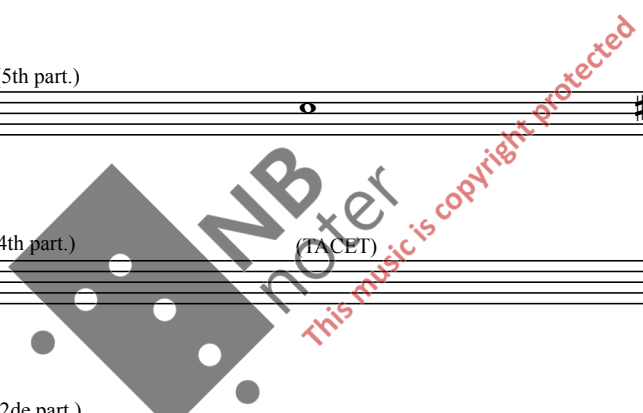
Hn D.M:5 Hm 123 (2de part.) *ppp* GRAD. TO LTflzW Hm off

Tbn. 1 D.M:2 bla Lp REP Hm *ppp* GRAD. TO LTflzW Hm off

Tbn. 2 D.M:2 bla Lp REP Hm (TACET) GRAD. TO LTflzW Hm off

Euph. D.M:5 Fm bla Lp REP Hm *ppp* D.M:2 bla Lp REP Hm *mp* GRAD. TO LTflzW Fm off

E♭ Bs D.M:5 Fm bla Lp REP Hm *ppp* D.M:2 bla Lp REP Hm *mp* GRAD. TO LTflzW Fm off



Sosu 1,2,3... D.M:2

Solo alt 1 *pppp*

Solo alt 2 PFi 0 1 12 13 12 1 0 GRAD. TO PFs

impro. variate REP

S.tech./Vis. SOLO ALT 1: SUSTAINER
SOLO ALT 2: GRAD. DISTURBED, FREQ. SHIFTER

Techn. SECONDARY TREATMENT OF BRASS PITCH HIGH BY GRAN. SAMPLE SEPARATELY LOOPS, TUNE DOWN EGG SLICER (TU) BRASS INTO SUSTAINER GRAD. TO CUT SUSTAINER INPUT FADE BRASS SAMPLE/SUSTAINER LOW PITCHED EGG SLICER (♩ = c. 60) GRADUALLY OBSCURED (E.G. ADD SURROUND DELAY, GRANULATION, PITCH SHIFTER, RING MODULATOR, FREQ. SHIFTER)

Loop 6 Band except Tuba Loop 7 Tuba (Egg slicer)

① ② ③

TUTTI: D.M:2

E♭ Cnt PFs TACET (PREPARE PFi)

Cnt 1 PFs TUTTI BRASS: ON TRANSFORM BY E♭ CORNET STARTS PFi WHILE REST DO PFs THEN ADD GROUPS ONE BY ONE CORNETS FIRST THEN BIGGER INSTRUMENTS

Cnt 2 PFs

Cnt 3 PFs

Hn PFs

Tbn. 1 PFs MP (low as poss) (breathe ind. when needed) n. p

Tbn. 2 PFs MP (low as poss) (breathe ind. when needed) n. p

Euph. PFi S.R. 0 1 12 13 12 1 0

E♭ Bs Egg Slicer Tuba (breathe ind. when needed) n. σ (8vb if poss) p

pizz. w nails on "strings" REP

Cmc, combine alt 1&2 ad lib.
1,2,3...
Rapidly

Irr (not rapidly)

Solo alt 1

Solo alt 2

SOLO: DELAY AD LIB

lento
1,2,3...

pp

GRAD. TO

GRAD. TO

S.tech./Vis.

REALTIME SAMPLING, PLAYBACK TRANSPOSED
ONE BY ONE INSTR, KEEP ALL UNTIL FADE
(TUBA, EUPH, HORN, CORNETS 1-3)

SAMPLING OF NEW CHORD

all instr: 1 semi-tone up
Tuba Euph Hn Cnts: 3 2 1

all instr: 1 semi-tone up
Tuba Euph Hn Cnts: 3 2 1

Techn.

(OPTIONAL)

FADE

pp

KEEP ALL

FADE

KEEP ALL

①

②

③

④

E♭ Cnt

D.M:10

Cnt 1

Cmc

pp

FADE

FADE

D.M:10

Cnt 2

Cmc

pp

FADE

FADE

D.M:10

Cnt 3

Cmc

pp

FADE

FADE

D.M:10

Hn

Cmc

pp

FADE

FADE

D.M:10

Tbn. 1

Cmc

pp

FADE

FADE

D.M:10

Tbn. 2

Cmc

pp

FADE

FADE

Euph.

optional TACET

Irr vS Lp vS Tp vS Lsm

D.M:0

f(mp)

GRAD. TO

D.M:3

LTflzA

f(mp)

Gliss

f(mp)

E♭ Bs

optional TACET

D.M:3

LTflzA

f(mp)

Gliss

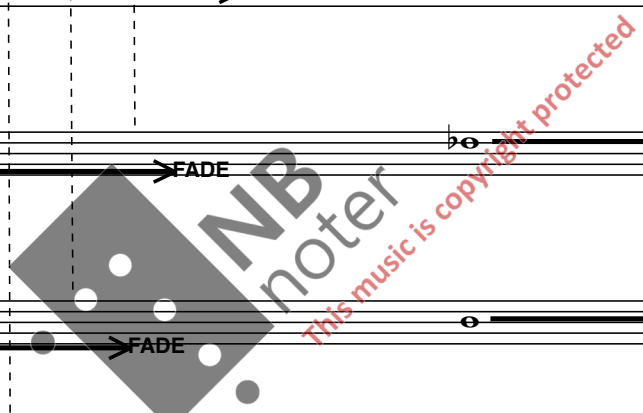
f(mp)

GRAD. TO

D.M:0

Irr vS Lp vS Tp vS Lsm

f(mp)



9

multiMORF IV

OPTIONAL: Wah (+=closed, o=open) 1/2
OR: Cm 1/2 w.out +/- (combining Alt 1 & 2 is possible if Cm)

3,2,1...

Solo alt 1

lento + o

pp

GRAD. TO

f

Solo alt 2

1,2,3... Cmc (tight closed)

p

continuing on page 10

S.tech./Vis.

SOLO: RING BUFFER

Techn.

AUTO-TUNE (pre-programmed pitches triggered by Tbn-gliss)

Tbn 1

Tbn 2

pp

- ①
- ②
- ③
- ④
- ⑤
- ⑥

D.M:10

trigged from Tuba Fm varyate rest

variate by changing tone into Lp and Tp, if so: D.M: 0

E♭ Cnt

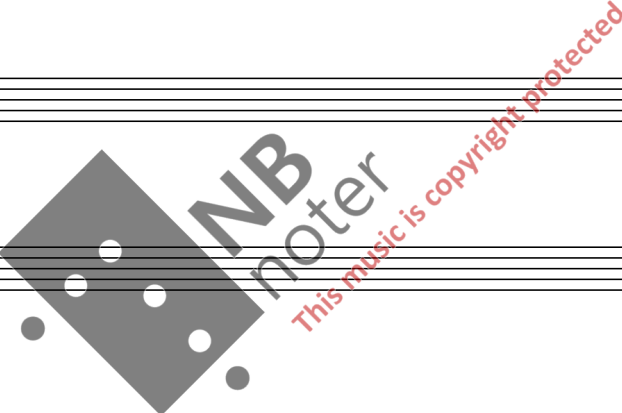
p secco

REP

Cnt 1

Cnt 2

Cnt 3



Hn

Tbn. 1

D.M:5

pp

Tbn. 2

D.M:5

pp

Euph.

D.M:10

E♭ Bs

Fm

variate rest

trigged from Eb Cnt

variate by changing tone into Lp and Tp, if so: D.M: 0

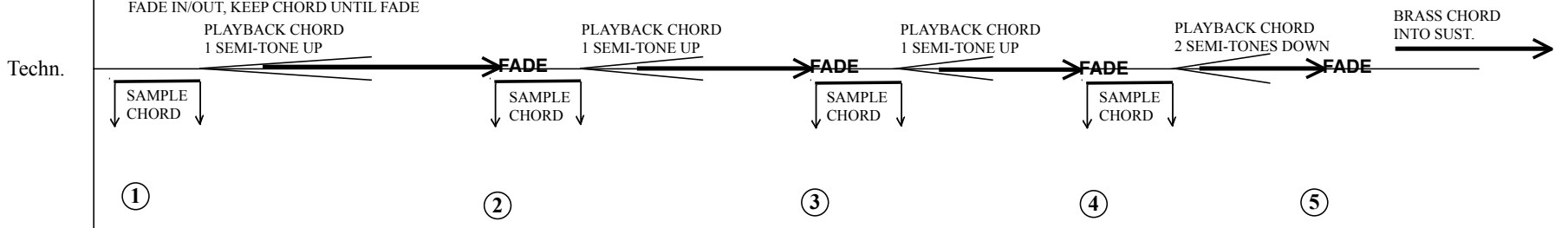
REP

p secco

Solo alt 1
Solo alt 2

S.tech./Vis. SOLO ALT 1: DELAY AD LIB.
SOLO ALT 2: RING BUFFER
REALTIME SAMPLING, PLAYBACK TRANSPOSED
FADE IN/OUT, KEEP CHORD UNTIL FADE

OPTIONAL:
SOLO ALT 2: SUSTAINER



E♭ Cnt
Cnt 1
Cnt 2
Cnt 3
Hn
Tbn. 1
Tbn. 2
Euph.
E♭ Bs

TUTTI BRASS:
D.M.:5
(TACET)

