

Knut Vaage:

multiMORF

for
electric violin, amplified brass band and computer

2007

(version 6th February 2008)

The Max/MSP programming is done by Thorolf Thuestad

Video by HC Gilje

TECHNICAL NEEDS:

Full quadraphonic PA with sub, 23 microphones - mic. on each band instr. (cornets shares - 2 players on each mic), a computer with Max/MSP, and a eight channel sound card is required. El. Vln. uses following effect pedals: Volum, Fuzz, Wah-wah, Ring Modulator, Octaver and Digital Delay Pedals.

The video part needs a vide screen and a high quality video projector

ABOUT THE NOTATION OF THE SCORE:

Score is transposed.

For detailed info: see Explanation on following page.

Accidentals apply for each note only.

DURATION:

15 – 30 min

Commissioned by Norwegian Band Federation for Victoria Johnson and Stavanger Brass Band as a part of the project "Between acoustics and electronica" in co-operation with Stavanger 2008
First performed at BrassWind 2007 by Victoria Johnson and Stavanger Brass Band
Financed by Norwegian Cultural Fund and Norwegian Band Federation

Royalties protected by TONO, P.b. 9171, Grønland, N-0134 OSLO, tono@tono.no
Score at Music Information Centre Norway, P.box 2674 Solli, N-0203 OSLO, info@mic.no

EXPLANATION:

General:

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

The score is structured into 10 pages. The first 7 contents the whole band, and then page 8 – 10 for soloist together with technology only. There are no parts available. All the players must get a copy of the score. The score pages are 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 4 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.

When a “T”- signal is given from the conductor, it means that performers are divided into to separate groups, marked in score by “I” and “II”. Group I must follow the impulses from conductors left arm, group II impulses from right arm.

The piece can also be performed with less players. If so, reduce the doubling of low brass instrument, so that there is only one Baritone, Euphonium, Eb Tuba. and Bb Tuba. Then the amount of microphones needed, will be 19.

The monitoring should give each performer of the band his/hers sound producing into ear plug if possible.

SIGNS AND ABBREVIATIONS:

—————> continuous sound (Brass: breath when needed. If to players on one part; stagger breathing. Optional circular breath)

REPEAT————> 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”)

————— 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)

Electric Violin:

PEDALS:

D.D: digital delay pedal
l: level in % (amount of delay signal compared to source)
f: feed back (length of delay time)
r: rapidity of delay measured in bps (like metronome)

e.g.: r60 means delay each second
r120 means 2 delays each second

V.P:30-100: volum pedal (used as output level control)
30 is softest (pedal pressed by heel) – preset on 2
100 is strongest (pedal pressed by toe)

R.M: ring modulator pedal
intensity (programmed to 50%)
speed (operated by Violinist to make quasi pitch changes)
tone (programmed to 50%)

W.W: wah-wah pedal (same settings throughout piece, operated by foot only)
(settings for Ibanez WD7: level +5, peak (Q) 10, Lo: 5, Range: low)
W----A in score: move pedal from (W) closed (pressed by heel)
to (A) open (pressed by toe)

F.P: fuzz pedal
l: output level
eq h/l: equalizer high/low bands
d: distortion (level of fuzz)
g: gain boost

Oct: octaver (same settings throughout piece)
(settings for Boss OC-3: output level: 50, oct 1 level: 100, range: 100, switch: 2)

GENERAL INSTRUCTION:

The violin part is generally rhythmic 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.

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

ABBREVIATIONS:

T.D.: tune down (start up already tuned down if first time)

T.U.: tune up (never higher than normal tuning, so always used in connection to T.D.)

Tb: tap bow: tap on strings w. metal end of frog (bow pointing directly up)

Mb: metal bow: scratch (normal way) on strings w. metal winding of bow (beside frog)

Mbl: metal bow longwise: same as above, but longwise on string

P.ma: play with suitable percussion mallet (medium soft), bell like ringing sound

T.f: tap w. fingers: tap firmly on fingerboard (left hand only)

T.dbl: tap double w. fingers - both hands

Bnc: gliss. with “bottle neck” on left hand little finger (like the guitar effect).

bb: behind bridge

Pbb: pizz. behind bridge

clp: col legno battiva, punta del arco
 ws: wind sound: quasi sul pont, flautissimo molto (immitate blow air pan-effect from brass)
 sp: sul pont.
 scr: scratch
 pD: pitch distortion (use right hand to tune the ring modulator speed close to given pitches)
 ø: half mute open string
 Irr: irregular rhythms
 Perp: perpetuum mobile: rep. each note ad lib. amount of time. Choose between 3,5,7,11,13
 steady 16 rhythm (no rests or tempo changes)

Brass Band:

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

ABBREVIATIONS:

Harm. TI: harmon mute, tube in
 Fm: fibre mute (Tuba and Euphonium only)
 Hm: hand mute: cover bell as well as possible (optional hand in bell to mute - e.g. if small hand)
 for Alto Horn, Barytone and Euphonium it's better to operate valves with left hand, and mute with right hand, when hand muting (hand muting is not used on Tuba)
 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 Barytone, Euphonium and Tuba)
 Bm: bottle mute: top end of empty plastic bottle into bell (fit size)
 sB: stroke on bell or harmon mute to get bell sound (snap w. nail)
 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
 LflzH: lip flutter, mute w. hand
 TflzA: tongue flutter w. air
 TflzH: tongue flutter, mute w. hand
 LTflzA: combine lip and tongue flutter w. air
 LTflzH: combine lip and tongue flutter mute w. hand
 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
- tG: tuning gliss: gliss. by using 3. valve (tuning) slide trigger (Cornet/Flugel/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
- Iwo: instrument without mouth piece
- IwoA: instrument without mouth piece, blow air into instr.
- IwoST: instrument without mouth piece, sip tone (sip air from instrument so that the air stream changes from air sound to (close to) a normal tone)
- 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.
- S.R.: suono reale: actual sound, not transposed
- LWppl: listen to/wait for previous player

Percussion:

LIST OF PERCUSSION:

Player 1:

2 timp: D-A, F-c (on page 3: sit down to be able to tune both Timp. while playing)
both Timp. share one mic. (placed where they are close to each other), Cymbal (to be placed bottom up on Timp. when needed), 1 Metal and 2 Ceramic Bowls (placed on top of Timp. when needed), Egg Slicer,

Player 2:

Cymbal, Small Finger Bells, Hand Drum, Crotales in g^1 and b^{b1} , Flexatone, Egg Slicer, Rattle, Ringing Metal (something of metal, not high pitched, sonorous)

Player 3:

Small Finger Bells, Sand Egg, Crotales in f^{#1} and a¹, Flexatone, Tambourine, Egg Slicer, Cabasa Ringing Metal (something of metal, not high pitched, sonorous), S.D. (placed outside mic.-range)

ABBREVIATIONS:

- inC: in centre: strokes in centre of Timp. (result: dryer sound)
- boT: 2 Ceramic Bowls, placed on Timp. close to mic. (tuned medium high for resonance), play by strokes w. nails
- cyT: Cymbal, placed bottom up on Timp., w. max. distance to mic, play by soft mallets, tremolo, and gliss. ad lib. w. Timp. pedal
- mbT: Metal Bowl, placed on Timp. (in centre of F-c), stroke w. small brass mallets
- gsm: Glockenspiel mallets (small brass mallets)
- srm: soft rubber mallet
- sm: soft mallets
- ssa: stick stroke in air (stroke w. sticks together in air inside mic. range)
- swt: sidewise trem (e.g. rub drum skin steadily)
- wb: wire brushes
- ft: finger tips (strokes or sidewise tremolos)
- s.n: stroke w. nails (on bowls placed on top of Timp.)
- p.n: pluck w. nails (pizz. on Egg Slicer strings)
- 1clo: 1 click only: (on Rattle only) firmly, but very short turns to get one click at the time
- Rscr: rub scratch: make scratching sound by firmly rubbing drum skin w. slowly moving thumb
- Irr: irregular rhythm: keep rhythm by listening to each other (but make the rhythm uneven) improvise very short patterns for each player (1-3 rapid notes, then rests, while listening to the other players)

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).

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- Routing 5: Trombones
- Routing 6: Perc. 1
- Routing 7: Perc. 2
- Routing 8: Perc. 3

PROGRAMMED EFFECTS:

Spectrum generator (spectrum analyzer to noise resonators)

Pitch shifter (no time correction)

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)

VISUAL TECHNIC:

Video made by real time processing in jitter/max based on microscope textures from instruments used in the composition.



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- Routing 6: Perc. 1
- Routing 7: Perc. 2
- Routing 8: Perc. 3

PROGRAMMED EFFECTS:

Spectrum generator (spectrum analyzer to noise resonators)

Pitch shifter (no time correction)
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)

VISUAL TECHNIC:

Video made by real time processing in jitter/max based on microscope textures from instruments used in the composition.



IV pizz. T.D. T.U. arco 8va I II III IV pizz. T.D. T.U. ad lib. last pizz. in tune

combine the specified very freely and calmly

GRAD. TO

mf *pp* meditation, melodic randomly *mf*

V.P:80/Oct D.D: [l:80,f:30, r:80]/ W.W: 0-10 W---A ad lib. (Oct.off) Oct (D.D/W.W off)

Visual

Technical

EFFECT 1: GENERATE HARMONIC SPECTRE FROM BRASS FUNDAMENTALS → FROM HNS/BAR/EU/TU FUNDAMENTALS → **GRAD. TO** → HIGH SPECTRUM →

EFFECT 2: OUTPUT BRASS, TIMP. AND CYMB. 8vb → **GRAD. TO** → fb10 → fb90

EFFECT 3: SURROUND DELAY ON SMALL BELLS → FADE E. 2 (20 sec.) LOOP GRAD. INTO GENERATOR → BELLS INTO SUSTAINER

TUTTI BRASS: D.M:5

que 1B Loop 1 Brass 4 sec.

Soprano Eb Cornet

2 off reach fund. (1) bend REP (TACET) Bm hi. s. ad lib. Bm off

Cornet 1&5

pp mp TUTTI BRASS: D.M:10

2 off reach fund. (1) bend REP (TACET) 2 on Bm hi. s. ad lib. Bm off

Cornet 2&6

pp mp

2 off reach fund. (1) bend REP (TACET) 2 on Bm hi. s. ad lib. Bm off

Cornet 3&7

pp mp

2 off reach fund. (1) bend REP (TACET) 2 on Bm hi. s. ad lib. Bm off

Cornet 4&8

pp mp

2 off reach fund. (1) bend REP (TACET) 2 on Bm hi. s. ad lib. Bm off

Flugel

pp mp

2 off reach fund. (1) bend REP (TACET) 2 on Bm hi. s. ad lib. Bm off

Solo Eb Horn

reach fund. (1) reach fund. (ossia 8b) (TACET) Bm hi. s. ad lib. Bm off

Eb Horn 1&2

pp (ossia 8b) (TACET) Bm hi. s. ad lib. Bm off

Baritone 1&2

pp (ossia 8b) (TACET) Bm hi. s. ad lib. (TACET) Bm off

1st Trombone

pp (ossia 8b) (1) REP (TACET) Bm hi. s. ad lib. Bm off

2nd Trombone

pp (ossia 8b) (1) REP (TACET)

(in Natura) Bass Trombone

pp (ossia 8b) REP (TACET)

TUTTI BRASS: D.M:5

Euphonium 1&2

pp (ossia 8b) REP (TACET) hi. s. ad lib. Fm off

TUTTI BRASS: D.M:10

Eb Bass 1&2

pp (ossia 8b) REP (TACET) hi. s. ad lib. Fm off

Bb Bass 1&2

(TACET) pp (ossia 8b) REP (TACET) hi. s. ad lib. Fm off

D.M:10 Timpani

sm inC (1) REP (TACET)

*D.M:2 Cymbal

sm n. ppp p n. D.M:7 Small Bells pp

D.M:7 Small Bells

improvise w. Vln. soloist, silent meditation, long rests

pp

(2) (3) (4) (5)

*Keep Cymb. 2 cm above mic. (to get sub spectre)

VLN: senza misura
arco lento

calmly **GRAD. TO** actively

T.D. T.U. ad lib. gliss. lento

GRAD. TO

GRAD. TO

sp

(long rests)

(tune Vln.)

poco W.W (sometimes without)

W A W A

E.1: HARMONIZER ON CNTS 1,2,5,6 AND TBNS: SPLIT INTO THIRDS
E.2: HARMONIZER ON PERC. 2-3: TUNE DOWN ON ACTION
E.3: TIMP: INTO DELAY - TUNE

E.1&2: HARMONIZER FADE

BRASS INTO DELAY

(♩ = c. 60)

D.M.:5

Hm 1/2

Loop 2 Timp.

Senza misura (individual gliss)

Harm. T.I. 23 (5th. part.)

ppp

mf

ppp

1/2 Harm. T.I.

D.M.:20

Hm 1/2

f

mf

ppp

1/2 Harm. T.I.

D.M.:20

Hm 1/2

f

mf

ppp

D.M.:5

Hm 1/2

ppp

mf

ppp

D.M.:5

Hm 1/2

ppp

mf

ppp

D.M.:5

Hm 1/2

ppp

mf

ppp

D.M.:5

Hm 1/2

ppp

mf

pp

D.M.:5

Hm 1/2

ppp

mf

pp

D.M.:5

Hm 1/2

ppp

mf

pp

D.M.:5

Hm 1/2

ppp

mf

pp

D.M.:20

Harm. T.I.

f

D.M.:10

Harm. off

Hm

mf

D.M.:20

Harm. T.I.

f

D.M.:10

Harm. off

Hm

mf

D.M.:20

Harm. T.I.

f

D.M.:10

Harm. off

Hm

mf

(♩ = c. 60)

D.M.:5

Hm 1/2

Senza misura (individual gliss)

ppp

mf

ppp

D.M.:5

Fm 1/2

ppp

mf

(TACET)

D.M.:5

Fm 1/2

ppp

mf

(TACET)

inC

5

(gradually drop notes)

pp

pp

(TACET)

strike together

D.M.:5

p

Flex. srm

ad lib. up

pp

strike together

D.M.:5

p

Flex. srm

ad lib. down

pp

p

2

3

MEL. (rep 4 times if poss, morph between)

secco

play only open str.(secco), so L.H.is free to treat D.D.

1. *secco* *ff* V.P.:60

2. Perp. *f*

3. kneel down

4. scr (uneaven, v. stops)

D.D: [l:100, f:25, r: change values to get pitches w. small notes] V.P.:100

GRAD. TO (TACET)

D.D: off

Visual

Techn. Sep: 2 sec. (2) GRAD. TO (3) (4) Sep: 0 sec. (5)

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

E2: DELAY INPUT (ADD DISTR.) E2: DELAY ON PERC (ADD GRADUALLY) E2: CUT INPUT DELAYED ACTION CNTS/FLUGEL INTO DELAY (SPEAKERS BEHIND ONLY)

TUTTI BRASS: D.M:3

E♭ Cnt *mp* *pp* *ppp* *fff* *ff secco* ad lib. ind. rhythms Pm off

Cnt 1&5 *mp* *pp* *pp* *ppp* *fff* *ff secco* ad lib. ind. rhythms Pm off

Cnt 2&6 *mp* *pp* *ppp* *fff* *ff secco* ad lib. ind. rhythms Pm off

Cnt 3&7 *mp* *pp* *ppp* *fff* *ff secco* ad lib. ind. rhythms Pm off

Cnt 4&8 *mp* *pp* *ppp* *fff* *ff secco* ad lib. ind. rhythms Pm off

Flugel *mp* *pp* *ppp* *fff* *ff secco* ad lib. ind. rhythms Pm off

Solo Hn *mp* *pp* *ppp* *fff* *ff secco* ad lib. ind. rhythms Pm off

Hn 1&2 *mp* *pp* *ppp* *fff* *ff secco* ad lib. ind. rhythms Pm off

Bar. 1&2 *mp* *pp* *ppp* *fff* MP.....hiH *f(mp)* Pm off

Tbn. 1 *mp* *pp* *ppp* *fff* *ff secco* ad lib. ind. rhythms Pm off

Tbn. 2 *mp* *pp* *ppp* *fff* *ff secco* ad lib. ind. rhythms Pm off

B. Tbn. *mp* *pp* *ppp* *fff* *ff secco* ad lib. ind. rhythms Pm off

Euph. 1&2 *mp* GRAD. TO MP.....hiH *f(mp)*

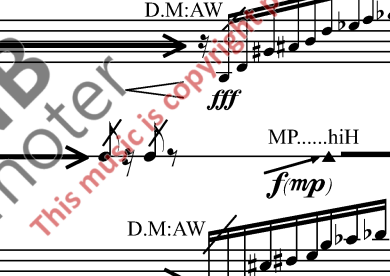
E♭ Bs 1&2 *mp* GRAD. TO MP.....hiH *f(mp)*

B♭ Bs 1&2 *mp* GRAD. TO MP.....hiH *f(mp)*

boT s.n Timp. *mp* REP GRAD. LONGER RESTS GRAD. TO (TACET)

D.M:3 ft Hand Dr. *mp* REP GRAD. LONGER RESTS GRAD. TO (D.M:0) Rscr GRAD. TO (TACET)

D.M:10 ft Tamb. *mp* REP GRAD. LONGER RESTS GRAD. TO Rscr GRAD. TO (TACET)



pD (play trem. on open strings, tune R.M by hand)

(pitch ad lib.)

T.dbl

senza trem.

T.f

(put down bow)

El.-Vln *pppp* IV III IV II IV I **GRAD. TO** *sfz(p)* *senza trem.* T.f (put down bow) *sfz(p)* sempre T.dbl

Vln. Ped. V.P:30 R.M (pitch by hand) R.M: off V.P:100

Visual TUTTI BRASS: Group II, if not marked I

Techn. SAMPLE BRASS/PERC (DIFFERENT BUFFERS) **MORPH** **GRAD. TO** SHARP BRASS ADD TUBE DIST /R.M. DELAYED ACTION REPEAT MORPF (Brass-Perc.)

Loop 3 Perc. Loop 4 Brass

BRASS (SUSTAINED/FADE)

D.M:1 Eb Cnt ① Fp LWppl ① Hp DM:5 ① IwoST

D.M:1 Cnt 1&5 1. * ① IwoST

D.M:3 Cnt 2&6 ② Tp LWppl ② Lp **GRAD. TO** a2 Kss 1. Fp Hp vS **REP**

D.M:3 Cnt 3&7 1. * **GRAD. TO** a2 Kss

D.M:3 Cnt 4&8 1. * **GRAD. TO** a2 Kss

D.M:1 Flugel ① IwoST

D.M:1 Solo Hn ① IwoST

D.M:3 Hn 1&2 1. * **GRAD. TO** a2 Kss

D.M:3 Bar. 1&2 1. * **GRAD. TO** a2 Kss

D.M:1 Tbn. 1 Kss

Tbn. 2 D.M:3 **GRAD. TO** Kss

B. Tbn. D.M:3 **GRAD. TO** Kss

D.M:1 Euph. 1&2 1. * ① IwoST

D.M:1 Eb Bs 1&2 1. * ① IwoST

D.M:1 Bb Bs 1&2 1. * **GRAD. TO** a2 Kss 1. Lp Tp Msm **REP**

Timp. swt wb Δ prepare cyT

D.M:2 Hand Dr. *pppp* swt ft *ppp* (change) Rattle D.M:10 1clo normal playing into tacet D.M:AW (TACET) **REP** *sfz*

D.M:5 Cabasa turn slowly *pppp* **GRAD. TO** D.M:10 **REP** (TACET) *sfz*

* available 2de instr. blow air (D.M:0 *pppp*)

② available 2de instr.: gradually to Kss

TUTTI BRASS: Group II, if not marked I

②

③

④

El.-Vln Vln. Ped. Visual Techn. Eb Cnt Cnt 1&5 Cnt 2&6 Cnt 3&7 Cnt 4&8 Flugel Solo Hn Hn 1&2 Bar. 1&2 Tbn. 1 Tbn. 2 B. Tbn. Euph. 1&2 Eb Bs 1&2 Bb Bs 1&2 Timp. R. Met. R. Met.

mp Pm REP REP GRAD. TO lento molto

V.P:100 W.W: W- A- W A

D.D: fb20 GRAN: high sep./slowly EACH CHORD SAMPLE PERC/TBNS PLAYBACK 2 OCT. DOWN Loop 5, 4 sec. (2) (3) (4) (5) (6) GRAD. TO DELAY GRANULATE (CONTINUE) GRAD. TO D.D: fb90 GRAN: low sep./fast/pitched ORG. PITCHED PERC. SUST.

TUTTI BRASS: D.M:AW

D.M:5 Hm 23 (5th. part.) ppp (1. TACET) 1. 2. bla Msm 1. Hm off

D.M:2 2. bla Lp D.M:5 1. 123 (6th. part.) (1. TACET) 1. 2. bla Msm 1. Hm off

mp sho ppp GRAD. TO

D.M:2 2. bla Lp D.M:5 1. Hm 123 (5th. part.) (1. TACET) 1. 2. bla Msm 1. GRAD. TO LTflzH Hm off

mp pe ppp GRAD. TO

D.M:2 2. bla Lp D.M:5 1. Hm 23 (4th. part.) (1. TACET) 1. 2. bla Msm 1. GRAD. TO LTflzH Hm off

mp sho ppp GRAD. TO

D.M:2 2. bla Lp D.M:5 1. Hm 23 (3rd. part.) (1. TACET) 1. 2. bla Msm 1. GRAD. TO LTflzH Hm off

mp pe ppp GRAD. TO

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

Hm ppp (ppp) GRAD. TO LTflzH Hm off

D.M:5 1. Hm 2. bla Lp 1. 2. 1. GRAD. TO LTflzH Hm off

mp sho pe ppp GRAD. TO

D.M:5 1. Hm 2. bla Lp 1. 2. 1. GRAD. TO LTflzH Hm off

mp pe ppp GRAD. TO

D.M:2 sB LWppl very slow D.M:5 Hm sB slowly GRAD. TO rapidly

p p ppp p

D.M:2 D.M:5 Hm p

p ppp p

D.M:2 D.M:5 Hm p

p ppp p

TUTTI BRASS: D.M:AW

D.M:5 1. Hm 2. bla Lp 1. 2. 1. GRAD. TO LTflzH Hm off

mp sho ppp GRAD. TO

D.M:5 1. Fm 2. bla Lp 1. 2. 1. GRAD. TO LTflzH Fm off

mp pe ppp GRAD. TO

D.M:5 1. Fm 2. bla Lp 1. 2. 1. GRAD. TO LTflzH Fm off

mp sho ppp GRAD. TO

D.M:5 mbT *very slow GRAD. TO rapidly

p p ppp p

D.M:5 gsm

p p ppp p

D.M:5 p

D.M:5 p

(2) (3) (4) (5) (6)

*e.g. 5 sec. between strokes

in rest, prepare D.D: [l:45, f:45, r:80]

W.S.
(senza vib.)

Pbb

EL.-Vln Vln. Ped. Visual Techn. TUTTI: D.M:2

ad lib: add F.P. ad lib. 2: add Oct. *fp* only D.D [l:45, f:45, r:80]

Loop 6 Brass Loop 7 Perc

SECONDARY TREATMENT OF BRASS PITCH HIGH BY GRAN. SAMPLE SEPARATELY BRASS/PERC TUNE DOWN BRASS INTO SUSTAINER

GRAD. TO

CUT SUSTAINER INPUT FADE BRASS SAMPLE/SUSTAINER LOW PITCHED PERC (♩ = c. 60)

AD LIB. (E.G. ADD SURROUND DELAY)

② ③

PFs TACET (PREPARE PFi)

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

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

E♭ Cnt

PFs

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

Cnt 1&5

PFs

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

Cnt 2&6

PFs

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

Cnt 3&7

PFs

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

Cnt 4&8

PFs

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

Flugel

PFs

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

Solo Hn

PFs

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

Hn 1&2

PFs

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

Bar. 1&2

PFs

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

Tbn. 1

PFs

MP (low as poss) n. p

Tbn. 2

PFs

MP (low as poss) n. p

B. Tbn.

PFs

MP (low as poss) n. p

Euph. 1&2

PFs

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

E♭ Bs 1&2

n. (8^{vb} if poss) p

B♭ Bs 1&2

n. (8^{vb} if poss) p

Egg Slicer

REP

Tim. sm inC n. ∇ pp

Egg Slicer

REP

Cymb sm n. pp

Egg Slicer

REP

D.M:AW S.D. ppp D.M:10 ssa p D.M:AW pp D.M:10 ssa mp

② ③

(Perc. 3: dynamic gradually increase - step by step cresc.)

El.-Vln *arco* Rapidly *8^{va}* **GRAD. TO** Irr (not rapidly) *pizz.*

Vln. Ped. D.D: [l:100, f.10, r.80] V.P:60 Oct D.D:off

Visual

Techn. (brass "drum" sound) BRASS LOOP 4 fader 5 100% fader 6 0% (LOOP 1: AD LIB. HARMONIC SPECTR.) **GRAD. TO** (brass sub) LOOP 1 (END ON SUB ONLY) fader 5 0% fader 6 100%

E♭ Cnt

Cnt 1&5

Cnt 2&6

Cnt 3&7

Cnt 4&8

Flugel

Solo Hn

Hn 1&2

Bar. 1&2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1&2

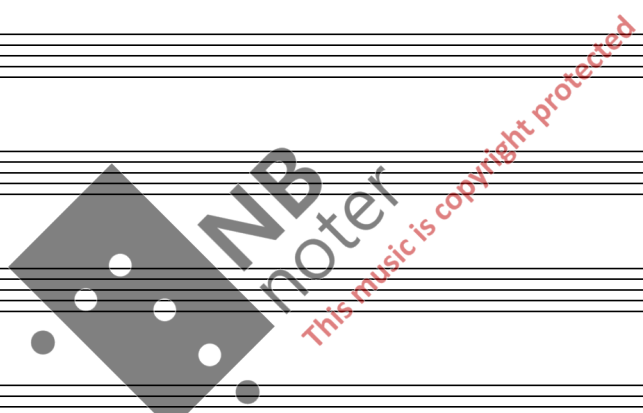
E♭ Bs 1&2

B♭ Bs 1&2

Perc. 1

Perc. 2

Perc. 3



lento

Bnc:

IV

jeté

El.-Vln *p* **GRAD. TO**

Vln. Ped. W.W: W---A---W A---W---A---W---A---W---A W---A---W---A * (W)A-----W(A)

Visual

Techn. (Metal bell sounds) (AD LIB LOOP 5 TO SUSTAINER/LOOP 7 TO DELAY-SURROUND) **GRAD. TO** (egg slicer tuned down) LOOP 5 LOOP 7

E♭ Cnt

Cnt 1&5

Cnt 2&6

Cnt 3&7

Cnt 4&8

Flugel

Solo Hn

Hn 1&2

Bar. 1&2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1&2

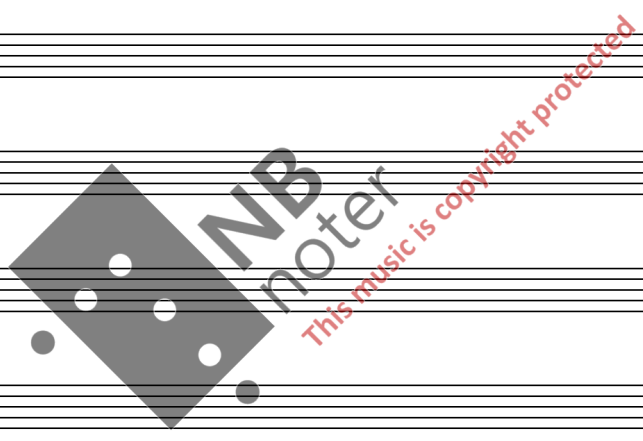
E♭ Bs 1&2

B♭ Bs 1&2

Perc. 1

Perc. 2

Perc. 3



Irr clp

rests ad lib

GRAD. TO

T.f

El.-Vln

Vln. Ped. *mp.* V.P.:80 Oct V.P.:100

Visual

Techn. (whistling perc. sounds) (AD LIB: SOFT GRAN. INTO HARM. (PITCH AD LIB.) INTO REVERB (BOTH LOOPS) **GRAD. TO** (flute-like brass sound) LOOP 3 (KEEP IN BACKGROUND) LOOP 6

OSSIA: REAL TIME MORPHING

E♭ Cnt

Cnt 1&5

Cnt 2&6

Cnt 3&7

Cnt 4&8

Flugel

Solo Hn

Hn 1&2

Bar. 1&2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1&2

E♭ Bs 1&2

B♭ Bs 1&2

Perc. 1

Perc. 2

Perc. 3