

In Memoriam... : (layer I)

Mike Vaughan 1999

(homage to Eric Dolphy)

A $q = c.48$ (ad.lib.) Tenor Recorder + Live Electronics

for Susanna Borsch 1999
(refer to composer for full details)

Tenor Recorder

(p)

#1 EMP100(1)(130)PIT1
0;50;100;0;-50;120;50;70

T. Rec.

B $q = 52$

T. Rec.

gliss.

6:4

5:4

5:4

m.v.

#2 EMP100(2)(131)PIT1
2;0;88;-2;0;200;32;75

DELAY
345m/s(4delays)

T. Rec.

m.v.

3

DELAY

3

3

m.v.

#2 EMP100(2)
(131)PIT1

T. Rec.

13

gliss.

5

DELAY

3

3

m.v.

Sffz

2 DELAY

q = 40

15

T. Rec. (Voice)

#3 EMP100(3)(132)
cho/dly 0.8;100;100;68.
7;25;149;-10;86

C q = 63

21

T. Rec.

sffz.

q = 69

24

T. Rec.

#4 EMP100(4)(133)pit1
-6;0;1.5;6;0;0.1;0;95

q = 63

29

T. Rec.

Sffz

gliss.

32

T. Rec.

gliss.

trm

35

T. Rec.

D q = 52

(phrase ad.lib. to end on a new sample iteration)

DELAY

3

T. Rec. *Sffz* 9:8 5 5:4 5:4 *Sffz* t t

#4 EMP100(4)(133)pit1

DELAY(SAMPLE/HOLD)
approx. 0.4 secs (385ms@q=52)

E q = 48

T. Rec. *sffz* 5 *sffz* 5

#5 EMP100(5)(134)pit1
-12;0;170;1;-50;120;-36;75

T. Rec. 5

F q = 63

T. Rec. *Sffz.* 5 progressively more breath content (sh - a) (poco rit.)

#6 EMP100(4)(133)pit1

#7 EMP100(6)(135)pit1
1;50;60;0;-50;80;80;75

T. Rec. (A tempo) 5 progressively more breath content (sh - a) (poco rit.)

#8 EMP100(4)(133)pit1

#9 EMP100(6)(135)pit1

T. Rec. (A tempo) 5 progressively more breath content poco rit.

#10 EMP100(4)(133)pit1

#11 EMP100(6)(135)pit1

T. Rec. (A tempo) *Sffz.* 5 progressively more breath content poco rit.

#12 EMP100(4)(133)pit1

#13 EMP100(6)(135)pit1

75

5:4 5:4 5:4

Sffz

T. Rec.

#15 EMP100(4)(133)pit1

I q = 52 #16 MEP (1)
Process: (see notes)

5:4 5:4 10:8

ff

remove input via pedal

Tenor Recorder

LEFT

RIGHT

J #17MEP (2)
Process: (see notes)

9:8 6:4 3:2

tr

T. Rec.

L $q = 60$

89 *tr* *tr*

7:8 9:8

#19 MEP4 (4)
Process: (see notes)

T. Rec.

Musical score for #19 MEP4 (4) in 2/4 time. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). It starts with two trills (tr) on the first two notes. The third staff has a bass clef. There are two bracketed sections: the first is labeled 7:8 and the second is labeled 9:8. The score ends with a double bar line and a 4/4 time signature.

M $q = 72$

91 *tr* *tr*

10:8 5:4

#20 MEP4(5)
Process: (see notes)

T. Rec.

Musical score for #20 MEP4(5) in 4/4 time. It consists of three staves. The top staff has a treble clef and a key signature of one flat (Bb). It starts with two trills (tr) on the first two notes. The third staff has a bass clef. There are two bracketed sections: the first is labeled 10:8 and the second is labeled 5:4. The score ends with a double bar line and a 6/8 time signature.

93

9:8 5:4 *tr*

T. Rec.

Musical score for #21 MEP4(6) in 6/8 time. It consists of three staves. The top staff has a treble clef and a key signature of one flat (Bb). It starts with a 9:8 bracketed section. The third staff has a bass clef. There are two bracketed sections: the first is labeled 9:8 and the second is labeled 5:4. The score ends with a double bar line and a 6/8 time signature.

N q = 52

#21 MEP4(6)
Process: (see notes)

Preview File Only

O q = 60

#22 MEP4(7)
Process: (see notes)

P q = 52

#23 MEP4(8)
Process: (see notes)

Q q = 52

#24 MEP4(9)
Process: (see notes)

(pedal off)

5:4 6:4 5:4 5:4 6:4

103

T. Rec.



3:2 7:6 7:6 6:4 7:6

3:2 7:6 7:6 6:4 7:6 3

106

T. Rec.



R q=76

#25 MEP4(10)
Process: (see notes)

108

T. Rec.

Rit.

S

tr

5:4

9:8

111

#26 MEP4(11)
Process: (see notes)

T. Rec.



T q = 56

q = 56

10:8

115

#27 EMP100(7)(136)fla
0.2;15.0;-94;90;75

Voice

T. Rec.



U q = 48

rit.

120

3:2

Sffz

T. Rec.



#28 EMP100#5(134)pit1
-12;0;170;1;-50;120;-36;75

124

3

tr

gliss.

3

gliss.

3

sffz

m.v.

T. Rec.



V #29 EMP100(8)(137)pit1_rev
0;25;0;-25;50;6;49;90

129

5:4

5

T. Rec.

T. Rec. 132

3

tr

sffz

gliss.

3



W (q = 48)

#30 EMP100#9(138)CHO_DLY
6;100;100;68.7;50;149;-41;100

T. Rec. 135

m.v.

3

9

5

Voice

Voice



X q = 60 (piu mosso)

T. Rec. 139

5:4

3

tr

5

7

gliss.

gliss.



T. Rec. 143

q = 48

t

5

5

3

sffz

sffz



T. Rec. 147

tr

3

t

6

3

t

Y q = 63

#31 EMP100#4(133)pit1
-6;0;1.5;+6;0;0.1;0;95

T. Rec. 150

Musical notation for T. Rec. 150-152. The piece starts in 7/8 time and changes to 4/4. It features complex rhythmic patterns with triplets and quintuplets. Trills (tr) and tremolos (trmm) are used. A dynamic marking of *mf* is present. A hairpin indicates a crescendo.

q = 60 (poco meno mosso) q = 63 (A tempo)

T. Rec. 153

Musical notation for T. Rec. 153-154. The piece changes to 4/4 time. It features a 6:4 ratio and a *Sffz* dynamic marking. Rhythmic patterns include sextuplets and triplets.

T. Rec. 155

Musical notation for T. Rec. 155-156. The piece changes to 4/4 time. It features complex rhythmic patterns with sextuplets and quintuplets. Trills (tr) and tremolos (trmm) are used.

q = 56

T. Rec. 157

Musical notation for T. Rec. 157-158. The piece changes to 3/4 time and then 4/4. It features complex rhythmic patterns with quintuplets and an 11-measure phrase. A dynamic marking of *mf* is present.

Z q = 52

#32 EMP100#9(137)pit1_rev
0;25;0;-25;50;6;49;90

T. Rec. 159

Musical notation for T. Rec. 159-162. The piece changes to 3/4 time and then 4/4. It features complex rhythmic patterns with a 9-measure phrase. A dynamic marking of *mf* is present.

AA DELAY 345m/s(4delays)

T. Rec. 163

Musical notation for T. Rec. 163-166. The piece changes to 3/4 time and then 4/4. It features complex rhythmic patterns with a 9-measure phrase. A dynamic marking of *mf* is present.

rit. DELAY 345m/s(4delays) q = 40 k

T. Rec. 167

Musical notation for T. Rec. 167-169. The piece changes to 3/4 time and then 4/4. It features complex rhythmic patterns with a 3-measure phrase. A dynamic marking of *mf* is present.