

**Simon Emmerson**

***Arenas***

**(piano, brass quintet, electronics)  
(2002-2003)**

**Commissioned by Philip Mead for performance with the brass quintet of the Royal Northern College of Music (directed by James Gourlay) in the BMIC 'Cutting Edge' series 2003**

Score transposing (trumpets in Bb, horn in F)  
Version 2.0 (September 2007)  
Available as pdf for download: [www.bmic.co.uk](http://www.bmic.co.uk)

**Simon Emmerson**  
**Arenas (piano, brass quintet, electronics)**

**Arenas** is constructed from 25 basic sections (effectively 'moment' form), being 5 brass solos, 5 piano solos, 5 'quartets' ('jazz resonances') and 5 'quintets' ('colour-resonances') and 5 'antiphonies'. These may be rehearsed in these groups but the final score distributes these in a chosen sequence. While some hiatus is inevitable at some cross-overs the intention is a 'fast cross cut' between them (the electronics will occasionally fade out beneath the new material).

### **Piano**

The piano part requires knowledge of the 'attack pedal' techniques. The pedal starts depressed and switches 'off-on' with the attack of the keyboard. The aim is to capture a ghostly resonance. The third pedal is also used to sustain pitches for resonance.

### **'Quintets (colours-resonances)'**



(above the staff) means tonguings (t, d etc.) at a high speed repetitive rate for the number indicated (accuracy is not essential).

The long held notes may be broken for breath with minimum re-attack. The sound quality should move from wind noise blown through the instrument (indicated as 'x' instead of notehead) through pitched noise (not specifically notated) to pitch proper.

Timing is relative; no durations are crucial and these sections should 'drift' along without pulse or metre.

Vowels are referred to in the score. All brass instruments can influence their sound through the formation of clear (even exaggerated) vowel shapes in the mouth. This is used in conjunction with plunger mute in several 'quintets'.

### **'Quartets (jazz resonances)'**

These sections move slowly towards a kind of 'free jazz' association. The accented downbeats ('sfz') and associated resonances) should be clearly marked; the additional 'mf' notes and groups are notated in roughly proportional space-time and may be played freely in roughly the time indicated.

There is therefore a 'backbone' which is strictly metric (accented notes); downbeats are important but the subsequent 'doodle' groups start on these downbeats and are played 'as fast as clearly possible'. Thus some bars are indicated as 2+3+2 eighth notes. On the 1<sup>st</sup>, 3<sup>rd</sup>, 6<sup>th</sup> 'beats' entries occur but other material is not so important. Notes marked 'mf' are freely placed within a kind of 'space-time' notation and should not be synchronised (except by chance).

'ddl' = doodle: a jazz technique in origin. Pitches are roughly indicated; while the exact pitches need not be kept to the overall shape should be followed.

### **'Antiphonies'**

The 'antiphonies' contrast several kinds of hocket and fanfare between brass instruments in groups of two 'against' three, and between them and the piano.

### **Brass Solos**

Once during the course of the work each brass instrument moves forward to a position by the piano to allow maximum projection of their sound into it. The piano sustain pedal is depressed and the resonance is amplified. The use of the voice with playing is required in the solos. Performers should ideally memorise their solo part. They are completely free in tempo and duration but are intended to be virtuosic cadenzas.

### **Mutes**

In several moments the exact mute type has not been defined and will be finalised in rehearsal, although the definitions of where the mute might be used are inserted. Harmon, straight and plunger are demanded for the trumpets.

### **'Standard' notation**

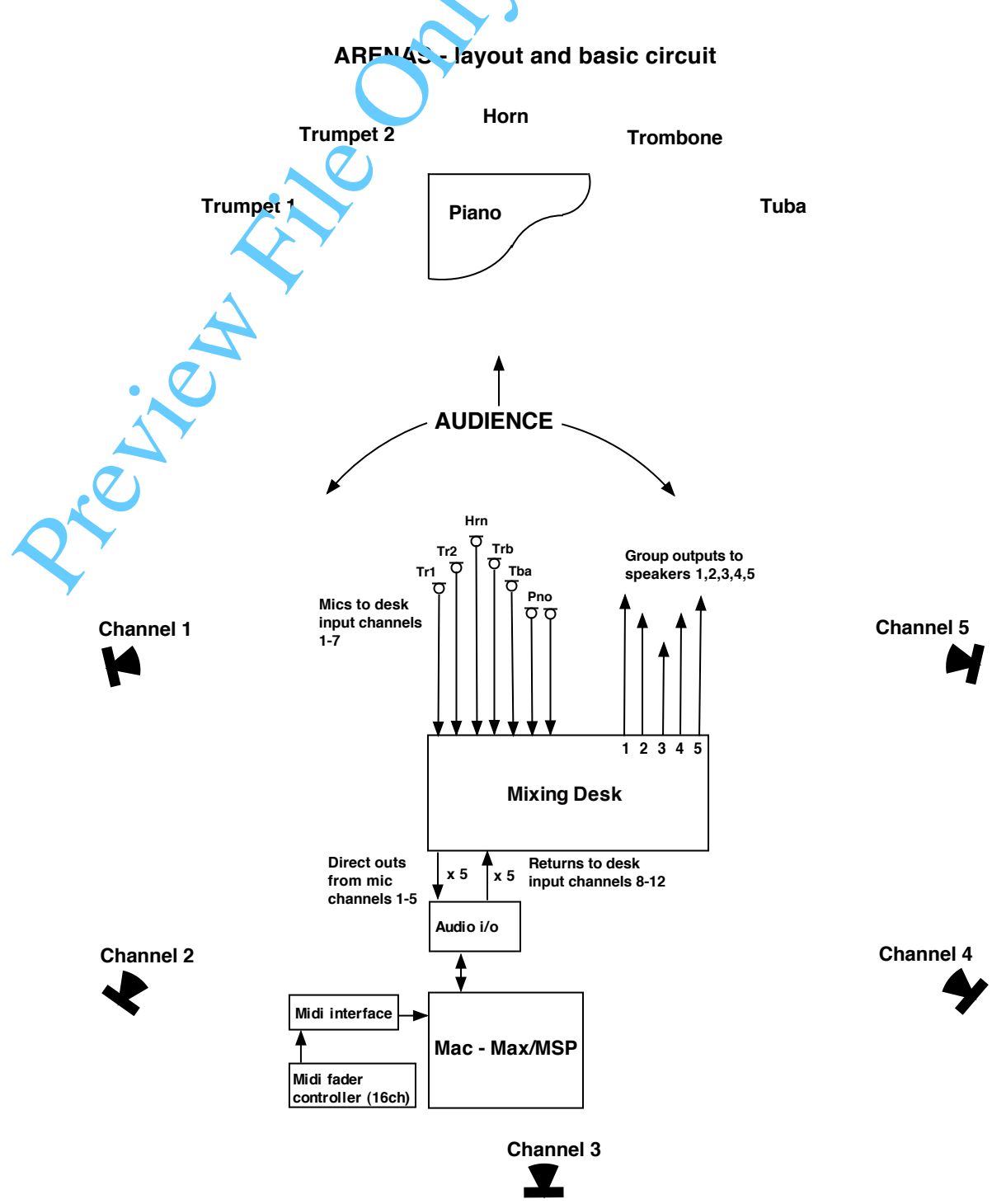
Accidentals apply to the note and subsequent repetitions (and within tremolos).

Note groups with a strike through ('grace notes') should be played fast but not so fast as to lose articulation and clarity. When placed in a bar without detailed rests, these should be played freely at roughly the time point indicated. Sometimes the start point of these groups is strictly defined, but they need not be 'in tempo'.

### **Live electronics**

The electronics do not influence the performers actions, but project the sound with echoes and sustains at certain key points. Each brass instrument has a single microphone, the piano at least two for good projection of the sympathetic resonances. Details follow.

# ARENA - layout and basic circuit



### Set-up (Midi controller)

The Midi controller (such as a Peavey PC 1600) should be reprogrammed such that faders 1-16 output Controller no.s 1-16 on Midi channel 1.

Combined with the Max/MSP patch -

Fader 1 controls input level from Trumpet 1  
Fader 2 controls input level from Trumpet 2  
Fader 3 controls input level from Horn  
Fader 4 controls input level from Trombone  
Fader 5 controls input level from Tuba

Fader 6 controls global input level to SUSDELAY process  
Fader 7 controls global input level to DELSEQ process  
Fader 8 controls global input level to REVSUSTAIN process

Fader 9 controls feedback level in SUSDELAY process  
Fader 10 controls feedback level in DELSEQ process

Fader 14 controls global output from SUSDELAY process  
Fader 15 controls global output from DELSEQ process  
Fader 16 controls global output from REVSUSTAIN process

In the notes below 'fader down' indicates to the bottom of its trajectory, 'fader up' indicates to the suitable maximum established in rehearsal (not necessarily 100%).

### Set up (microphones and amplification)

Each instrumental microphone is directed to an individual loudspeaker and in addition (split) to a discrete input channel to Max/MSP (see diagram).

At the mixing desk:

Trumpet 1 is routed to loudspeaker 1; Trumpet 2 to loudspeaker 2; Horn to loudspeaker 3; Trombone to loudspeaker 4; Tuba to loudspeaker 5.

The two mic.s for piano amplification should be distributed across the 5 outputs/loudspeakers (logical stereo is not as important as general sound balance). Max/MSP return channels 1-5 are directed to loudspeakers 1-5 respectively.

In rehearsal all levels should be checked and set; ideally the direct sound and loudspeaker sound should be adjusted to give the audience a balanced 'surround sound' feel. In each solo instrumental cadenza the player plays into the piano (with sustain pedal down for the duration). Only the piano amplification is therefore effective.

### Performing the Midi controller

Indications in the score refer to Midi faders (not main mixing desk faders).

Only one (or no) process is used in each movement. This is indicated at the head of each movement. First an indication of any previous movement's active fader to be

brought down, then the new process and the fader to be brought up, then an indication as to whether all instrumental input faders (1-5) are up ('A') or whether they should all start down and individual instrumental sound be captured ('X') e.g.:

⑦ DOWN - REVSUSTAIN ⑧ UP ⊗

Fader 7 down; then fader 8 (for REVSUSTAIN input) up; faders 1-5 down – prepare to capture individual sounds (see below)!

SUSDELAY ⑥ UP Ⓐ

No previous active process; fader 6 (for SUSDELAY input) up; faders 1-5 up (constant through movement).

⑥ DOWN - NO TREATMENTS ⊗

Fader 6 down; no treatments; bring faders 1-5 down in preparation for the next 'active process' movement which will have capture (this will be repeated at the head of that movement).

DELSEQ ⑦ UP ⊗

No previous active process; fader 7 (for DELSEQ input) up; faders 1-5 down – prepare to capture individual sounds (see below)!

In the final quintet movement (no. 24) the feedback is increased steadily to approaching 100% which effectively freezes the sound. The *output* of this is faded out slowly over the first few bars of the final piano solo (no. 25), then faded back in (at a low level) over the last few bars as indicated, the whole sound fading together to conclude.

'Capturing' individual instrumental sounds

In several movements that use REVSUSTAIN and DELSEQ, individual events are to be captured using a simple fader gesture (on faders 1-5). There are two kinds of events to capture:

- a short attack: the fader fast 'up' to anticipate the attack by a short instant and 'down' very soon after it.
- a smooth capture from a sustained sound: a continuous 'bell shaped' motion (duration judged by context but not 'too long' – designed to produce a 'seamless sustain' from the processing).

Which type of event is self-evident from the score context:

① ② ③ ④ ⑤

are placed above or below the staff just before the short attack or just at the start of the sustained sound, indicating the fader for that instrument.

Faders 1-5 are brought fully down just before the start of these movements (indicated in the score by ⊗). Other movements where all faders 1-5 are all up are indicated by Ⓐ.

# 1. Quintet (colours-resonances) 1

$\text{♩} = \text{ca. } 50 \text{ (or slower)}$

SUSDELAY ⑥ UP ①

Slow vowel change throughout

pp

Tr1

Tr2

Hrn

Trb

Tba

8va Ped

Ped

Ped

Ped

Tr1

Tr2

Hrn

Trb

Tba

Musical score for measures 14-18. The score is arranged in a grand staff with five staves: Tr1 (Trumpet 1), Tr2 (Trumpet 2), Hrns (Horn), Trb (Trombone), and Tba (Tuba). Measure numbers 14, 15, 16, 17, and 18 are indicated at the beginning of their respective staves. The music features complex rhythmic patterns with many notes marked with 'x', suggesting mutes or specific articulation. The Hrns and Trb parts include dense chordal textures. The Tba part has a long, sustained note with a fermata. The bottom staff shows piano accompaniment with a treble and bass clef, including a 'Ped' (pedal) marking.

Tr1

Tr2

Hrn

Trb

Tba

Musical score for measures 19-23. The score continues with the same five staves: Tr1, Tr2, Hrns, Trb, and Tba. Measure numbers 19, 20, 21, 22, and 23 are indicated. The musical complexity continues with intricate rhythmic figures and articulation marks. The Hrns and Trb parts show further development of their textures. The Tba part has a long, sustained note with a fermata. The bottom staff shows piano accompaniment with a treble and bass clef, including a 'Ped' (pedal) marking.

⑥ DOWN - NO TREATMENTS (X)

2. Piano solo 1 ♩ = ca. 60

The musical score consists of two staves, Treble and Bass clef, in 5/4 time. The tempo is marked as ♩ = ca. 60. The score is divided into measures 1 through 16. Dynamic markings include *mf*, *f*, *p legato*, *mp legato*, *mf*, *mf dolce*, *subito*, and *f*. Pedal markings are indicated by a dashed line with a wedge-shaped symbol at the bottom of the staves.

PreviewFile Only

3. Antiphony 1  $\text{♩} = \text{ca. } 50$

Tr1

Tr2

Hrn

Trb

Tba

8va Ped

8va Ped

8va Ped

REVSUSTAIN ⑧ UP X

① ② ③ ④ ⑤

① ② ③ ④ ⑤

① ② ③ ④ ⑤



Preview File Only

Tr1

Tr2

Hrn

Trb

Tba

8va Ped

8va

8va Ped

Tr1

Tr2

Hrn

Trb

Tba

8va Ped

8va

8va Ped

4. Quartet (jazz resonance) 1 = ca. 60 (or faster)

8 DOWN - NO TREATMENTS (A)

The musical score is arranged in two systems of five staves each. The instruments are Tr1, Tr2, Hrn, Trb, and Tba. The first system covers measures 1 through 8. The second system covers measures 9 through 16. The music is in 2/4 time and features a variety of dynamics including *mf*, *sfz*, and *p*. A 'Ped' (pedal) marking is present in measure 9. A large blue watermark 'Preview File Only' is overlaid diagonally across the entire page.

Tr1 *mf* *p* *sfz* *mf* *p* *possibile* *mf* *p*

Tr2 *mf* *sfz* *mf* *mf* *mf* *mf* *mf*

Hrn *mf* *sfz* *mf* *mf* *mf* *mf* *mf*

Trb *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Tba *mf* *mf* *mf* *mf* *mf* *mf* *mf*

*sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p*

This system contains measures 17 through 26. The first six measures (17-22) are marked with *mf* and *p*. The last six measures (23-28) feature *sfz* and *p* dynamics. A *possibile* marking is present above the first measure of the second system. The piano part includes complex chordal textures with *sfz* and *p* dynamics.

Tr1 *mf* *sfz* *mf* *mf* *mf* *mf*

Tr2 *mf* *sfz* *mf* *mf* *mf* *mf*

Hrn *sfz* *mf* *mf* *mf* *mf* *mf*

Trb *p* *sfz* *mf* *mf* *mf* *mf*

Tba *p* *sfz* *mf* *mf* *mf* *mf*

*sfz* *p* *sfz* *p* *sfz* *p*

This system contains measures 29 through 34. The first six measures (29-34) are marked with *mf* and *p*. The last six measures (35-40) feature *sfz* and *p* dynamics. The piano part continues with complex textures and *sfz* and *p* dynamics.

5. Quintet (colours-resonances) 2

$\text{♩} = \text{ca. } 50 \text{ (or slower)}$

SUSDELAY  UP 

Tr1 *Slow vowel and plunger changes throughout*

Tr2 *Slow vowel and plunger changes throughout*

Hrn *Slow vowel and hand mute changes throughout*

Trb *Slow vowel and plunger changes throughout*

Tba *Slow vowel changes throughout*

*pp* *f* *tr* *tr*

8va Ped Ped

Tr1

Tr2

Hrn

Trb

Tba

*tr* *tr*

Ped

This musical score page features six staves. The top five staves are for Tr1, Tr2, Hrn, Trb, and Tba, each with a 11-measure rest at the beginning. The bottom staff is for Ped. The music is written in a key with one flat and a common time signature. A large blue watermark 'Preview File Only' is overlaid diagonally across the score.

6. Trumpet 2 solo

⑥ DOWN - NO TREATMENTS (X) [Amplified piano resonance]

Move quietly without hurry to play into piano

tempo/duration very free

ff ddl +Voice

Piano sustain Ped.>>

mp p +Voice slow gliss return to place

7. Trombone solo

[Amplified piano resonance]

Move quietly without hurry to play into piano

tempo/duration very free

mf +Voice lyrico mf ff ddl mf fltz noise-->pitch [III/VII] alt.

Piano sustain Ped.>>

mf +Voice slow gliss return to place

Piano sustain Ped. release \*

8. Quartet (jazz resonance) 2

♩ = ca. 60 (or faster)

NO TREATMENTS (X)

Tr1 *sfz* *mf* *mf* *mf* *mf* *mf*

Tr2 *ddl* *p* *mf* *sfz* *mf* *p*

Hrn *p* *mf* *sfz* *mf* *p*

Trb *mf* *p* *mf* *sfz* *mf*

Tba *mf* *p* *sfz* *mf*

Ped  $\wedge$

Tr1 *p possibile* *mf* *p possibile* *mf* *sfz* *mf*

Tr2 *ff ddl* *ff ddl* *p*

Hrn *mf* *sfz* *mf* *sfz* *mf* *p* *mf*

Trb *mf* *sfz* *mf* *p* *mf*

Tba *sfz* *mf* *p* *mf*

Musical score for six instruments: Tr1, Tr2, Hrn, Trb, Tba, and Piano. The score is written in 5/16 time and consists of six measures. The key signature has one sharp (F#). The instruments and their parts are as follows:

- Tr1:** Treble clef. Measures 1-2: quarter note G4, quarter note A4. Measure 3: quarter note B4, quarter note C5. Measure 4: quarter note D5, quarter note E5. Measure 5: quarter note F5, quarter note G5. Measure 6: quarter note A5, quarter note B5.
- Tr2:** Treble clef. Measures 1-2: quarter note G4, quarter note A4. Measure 3: quarter note B4, quarter note C5. Measure 4: quarter note D5, quarter note E5. Measure 5: quarter note F5, quarter note G5. Measure 6: quarter note A5, quarter note B5.
- Hrn:** Treble clef. Measures 1-2: quarter note G4, quarter note A4. Measure 3: quarter note B4, quarter note C5. Measure 4: quarter note D5, quarter note E5. Measure 5: quarter note F5, quarter note G5. Measure 6: quarter note A5, quarter note B5.
- Trb:** Bass clef. Measures 1-2: quarter note G2, quarter note A2. Measure 3: quarter note B2, quarter note C3. Measure 4: quarter note D3, quarter note E3. Measure 5: quarter note F3, quarter note G3. Measure 6: quarter note A3, quarter note B3.
- Tba:** Bass clef. Measures 1-2: quarter note G2, quarter note A2. Measure 3: quarter note B2, quarter note C3. Measure 4: quarter note D3, quarter note E3. Measure 5: quarter note F3, quarter note G3. Measure 6: quarter note A3, quarter note B3.
- Piano:** Treble and Bass clefs. Measures 1-2: quarter note G4, quarter note A4. Measure 3: quarter note B4, quarter note C5. Measure 4: quarter note D5, quarter note E5. Measure 5: quarter note F5, quarter note G5. Measure 6: quarter note A5, quarter note B5.

Dynamic markings include *sfz*, *mf*, *p*, *ff*, and *adl*. A large blue watermark "Preview File Only" is overlaid diagonally across the score.



9. Antiphony 2

$\text{♩} = \text{ca. } 50$

DELSEQ ⑦ UP ⑩

Tr1

Tr2

Hrn

Trb

Tba

8va  
Ped

8va  
Ped

8va  
Ped

Tr1

Tr2

Hrn

Trb

Tba

8va  
Ped

8va  
Ped

Preview File Only

6

Tr1

Tr2

Hrn

Trb

Tba

Ped

8

Tr1

Tr2

Hrn

Trb

Tba

Ped

10. Quintet (colours-resonances) 3

= ca. 50 (or slower)

⑦ DOWN - SUSDELAY ⑥ UP ④

Tr1 +Mute/vary?

Tr2 +Mute/vary?

Hm +Mute/vary?

Trb +Mute/vary?

Tba +Mute

mp

pp

Ped

8va Ped

Tr1 -Mute

Tr2 -Mute

Hm -Mute

Trb -Mute

Tba -Mute

Ped

⑥ DOWN - NO TREATMENTS (X)

11. Piano Solo 2

$\text{♩} = \text{ca. } 60$

The musical score is written for piano solo. It consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The score includes various dynamics and markings such as *mf*, *p*, *f*, *mp*, *mf dolce*, *f subito*, *mp/mf legato*, and *non dim.*. Pedal markings (*Ped*) are indicated with dashed lines and triangles. There are also markings for *8va* (octave up) in the first system. The tempo is marked as  $\text{♩} = \text{ca. } 60$ . A large blue watermark 'Preview File Online' is overlaid diagonally across the page.

NO TREATMENTS (X)

[Amplified piano resonance]

12. Horn solo

Move quietly without hurry to play into piano

tempo/duration very free +Voice harmgliss *mf* *f* *p* *ff* *ddl* *mf* *ff* echo noise norm

Piano sustain Ped.>>

*mf* *p* *f* *mp* *cresc.* *f* *mf* +Voice return to place

lyrico alt. lyrico

Piano sustain Ped. release \*

13a. Antiphony 3A

$\text{♩} = \text{ca. } 50$

DELSEQ ⑦ UP ⊗

The musical score is arranged in two systems. The first system contains five staves: Tr1 (Trumpet 1), Tr2 (Trumpet 2), Hm (Horn), Trb (Trombone), and Tba (Tuba). The second system contains five staves: Tr1, Tr2, Hm, Trb, and Tba. The time signature is 6/8. The score includes various musical notations such as rests, notes, and slurs. Circled numbers 1 through 5 are placed below notes in the trumpet and trombone parts, likely indicating specific rhythmic or articulation points. Pedal markings are located at the bottom of the first and second systems. A large blue watermark 'Preview File Only' is overlaid diagonally across the page.

13b. Antiphony 3B

$\text{♩} = \text{ca. } 50$

The musical score is arranged in six systems. The first five systems represent different instruments: Tr1 (Trumpet 1), Tr2 (Trumpet 2), Hrn (Horn), Trb (Trumpet 3), and Tba (Tuba). The sixth system is for piano accompaniment. The score is in 12/8 time and consists of five measures. A large blue watermark 'Preview File Only' is overlaid diagonally across the score. Various performance instructions are present, including dynamics like *sfz*, *pp*, *sfz > pp*, and *pp*, as well as articulation like *gestopft* and *(dry)*. Circled numbers 1 through 5 are placed above specific notes in the trumpet and tuba parts. The Trb part includes a '+Mute' instruction at the beginning and '-Mute' at the end. The Tba part includes a 'match muted sound' instruction. The piano part includes '(dry) *sfz*'.

14. Quartet (jazz resonance) 3

$\text{♩}$  = ca. 60 (or faster)

8 DOWN - NO TREATMENTS A 20

Tr1 *ff* *ddl*

Tr2 *sfz* *mf* *sfz* *mf* *sfz* *mf* *sfz* *mf*

Hrn

Trb *ddl* *ddl* *ddl*

Tba *sfz* *mf* *sfz* *mf* *sfz* *mf* *sfz* *mf*

Ped

Tr1 *ddl* *ddl* *ddl*

Tr2 *sfz* *mf* *sfz* *mf*

Hrn

Trb *ddl* *ddl* *ddl*

Tba *sfz* *mf* *sfz* *mf* *sfz* *mf* *sfz* *mf*



15. Quintet (colours-resonances) 4

= ca. 50 (or slower)

SUSDELAY ⑥ UP ①

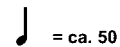
The musical score is arranged in six staves. The top five staves are for the brass instruments: Tr1 (Trumpet 1), Tr2 (Trumpet 2), Hrn (Horn), Trb (Trumpet 3), and Tba (Tuba). The bottom staff is for the piano accompaniment. The score is in 4/4 time and begins with a key signature of one flat (B-flat). The tempo is marked as 'ca. 50 (or slower)'. The score includes various dynamics such as *mf* (mezzo-forte) and *pp* (pianissimo), and performance instructions like '+Mute/vary?' and '-Mute'. The piano part features a prominent bass line with a pedal point (Ped) and a trill (tr) in the right hand. A large blue watermark 'PreviewFile' is overlaid diagonally across the score.


⑥ DOWN - NO TREATMENTS Ⓐ

16. Piano solo 3 ♩ = ca. 60

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The first system begins with a *toccata* marking and a dynamic of *f*. The right hand features a complex rhythmic pattern with a *r-r-l-r* articulation. The left hand provides a steady accompaniment. Performance instructions include *(dry)*, *accel-rif+dim*, and *sim.*. Pedal markings are indicated with *8va* and *Ped*. The second system starts with *mp/mf legato* dynamics. The right hand has a melodic line with slurs, while the left hand continues with chords and moving lines. Pedal markings are present throughout. The third system features a variety of dynamics including *mf*, *f*, *p*, *legato*, *mp legato*, *mf*, *mf dolce*, and *f*. The right hand has a more active melodic role, and the left hand provides harmonic support. Pedal markings and *8va* indications are used to guide the performer.

17. Antiphony

 = ca. 50

DELSEQ 7 UP 

Tr1 **+Harmon**

Tr2 **+Harmon**

Hrn **gestopft ff**

Trb **+Mute ff**

Tba **ff**

**ff bb**



Tr1 **-Mute**

Tr2 **-Mute**

Hrn **-Mute**

Trb **-Mute**

Tba

**8va**



7 DOWN - NO TREATMENTS (X) [Amplified piano resonance]

18. Trumpet 1 solo

Move quietly without hurry to play into piano

tempo/duration very free

mp plunger

ped

ff flz

p subito echo

+Voice

ff ddi

mf

f alt.

p echo

Piano sustain Ped.>>

f

mf

lyrico

p +Voice

mp

harm glisc

noise-pitch

f

return to place

Piano sustain Ped. release \*

19. Quartet (jazz resonance) 4

$\text{♩} = \text{ca. } 60 \text{ (or faster)}$

NO TREATMENTS (X)

Tr1

Tr2

Hrn

Trb

Tba

Tr1

Tr2

Hrn

Trb

Tba

20. Quartet (jazz resonance) 5

$\text{♩} = \text{ca. } 60 \text{ (or faster)}$

NO TREATMENTS (X)

The musical score is arranged in five systems. The first system contains the staves for Trumpet 1 (Tr1), Trumpet 2 (Tr2), Horn (Hrn), Trombone 1 (Trb), and Trombone 2 (Tba). The second system contains the staves for Trombone 1 (Trb) and Trombone 2 (Tba). The third system contains the staves for Trombone 1 (Trb) and Trombone 2 (Tba). The fourth system contains the staves for Trombone 1 (Trb) and Trombone 2 (Tba). The fifth system contains the piano accompaniment (Piano) with separate staves for the right and left hands. Performance markings include *ff*, *ddl*, and *sim.* throughout the score. Pedal markings (Ped) are present at the bottom of the piano accompaniment staves. The score features complex rhythmic patterns and dynamic markings.

NO TREATMENTS (X)

21. Piano solo 4 = ca. 60

1

*mf* *p legato* *f* *mp legato* *mf* *mf dolce* *f sub.*

Ped

5

*ff martellato* *pp* *pp* *ff* *f*

U.C. *toccata (dry)* *accel-rit+dim*

Ped

9

*sim.* *mp/mf legato*

8va Ped (slow off -)

13

8va Ped (slow off -) Ped (slow off .....)

15va 3P

17

*f* *Scorevole* 8va Ped

NO TREATMENTS (X)

[Amplified piano resonance]

22. Tuba solo

Move quietly without hurry to play into piano

tempo/duration very free

*mp*

*ff*

ddl

*mf* subito lyrico

+Voice

Piano sustain Ped.>>

*mf*

cc oo cc

harmgliss

+Voice

*f*

*ff*

flz

*mf*

rit. e dim.

return to place

Piano sustain Ped. release \*



23a. Antiphony 5A

♩ = ca. 50

REVSUSTAIN (8) UP (X)

1 +Harmon *sfz*

1 +Harmon ① *pp*

1 gestopft ③ *sfz*

1 +Mute ④ *sfz*

1 match muted sound *pp*

3P Ped Ped

1 *sfz*

1 ① *pp*

1 ③ *sfz*

11 ④ *pp*

11 ⑤ *sfz*

11 Ped Ped Ped Ped

1 *p possibile*

1 ② *sfz*

1 ③ *sfz*

11 ④ *pp*

11 Ped Ped

1 *p possibile*

1 ② *sfz*

1 ③ *sfz*

11 ④ *pp*

11 Ped Ped

Tr1 20 **1** *sfz*

Tr2 20 **2** *sfz* *pp*

Hrn 20 *pp* **3** *sfz* *pp*

Trb 20 *pp* **4** *sfz* *pp*

Tba 20 **5** *sfz* *pp* **5** *sfz*

Tr1 28 *pp* **2** *sfz* **1** *pp*

Tr2 28 **3** *sfz* **3** *sfz*

Hrn 28 **4** *sfz*

Trb 28 *pp*

Tba 28 *pp*

38

Tr1 *sfz* *p* possibile *p* possibile

Tr2 *sfz* *pp*

Hrn *Pr* *sfz*

Trb *pp* *sfz* *pp* *pp*

Tba *sfz* *pp* *sfz* *pp*

47

Tr1 *sfz* Ped *sfz* Ped *sfz* Ped *p* possibile Ped

Tr2 *sfz* *pp* *sfz* *pp*

Hrn *pp* *sfz* *pp* *sfz* *pp*

Trb *sfz* *pp* *sfz* *pp*

Tba *pp* *sfz* *pp* *pp*

Ped Ped Ped Ped Ped Ped

23b. Antiphony 5B = ca. 50

DELSEQ 7 UP A

Tr1 *1* <sup>(+m)</sup> *sfz*

Tr2 *1* <sup>(+m)</sup> *sfz*

Hrn *1* <sup>(+m)</sup> *sfz*

Trb *1* <sup>(+m)</sup> *sfz*

Tba *1* *sfz*

*dry* *sfz* *in mf*

Tr1 *7* *-Mute*

Tr2 *7* *-Mute*

Hrn *7* *-Mute*

Trb *7* *-Mute*

Tba *7*

24. Quintet (colours-resonances) 5

♩ = ca. 50 (or slower)

SUSDELAY ⑥ UP ①

Tr1 1 +Mute mp -Mute

Tr2 1 +Mute mp -Mute

Hrn 1 +Mute mp -Mute

Trb +Mute mp -Mute

Tba 1 +Mute mp -Mute

pp tr~

8va Ped

8va

SUSDELAY FEEDBACK ⑨ UP SLOWLY

► FEEDBACK TO 95-100%

⑥ DOWN - NO TREATMENTS (X)

25. Piano solo 5 = ca. 60

ff free tempo (blend) sfz (longer) 8va pp sub. 8va pp 8va pp

Ped U.C. Ped U.C. Ped U.C.

Detailed description: This system contains the first six measures of the piece. It begins with a fortissimo (ff) dynamic and a 'free tempo' instruction. The first measure has a sforzando (sfz) accent. The second measure is marked '(blend)'. The third measure is marked 'mf'. The fourth measure has a sfz accent and '(longer)' marking. The fifth measure features an 8va (octave) marking, a pp (pianissimo) dynamic, and a 'sub.' (subito) marking. The sixth measure also has an 8va marking and a pp dynamic. Pedal points are indicated with dashed lines and 'Ped' labels. 'U.C.' (una corda) markings are present under the fifth and sixth measures.

FADE SUSDELAY OUTPUT (14) (FULLY DOWN)

f accel.-rit+dim 8va Ped 8va Ped 8va Ped 8va Ped

toccata (dry)

Detailed description: This system contains measures 7 through 11. It starts with a fortissimo (f) dynamic and an 'accel.-rit+dim' (accelerando-ritardando-diminuendo) marking. The first measure is marked 'toccata (dry)'. The system features four measures of 8va (octave) markings, each with a 'Ped' label below it. The music consists of rapid sixteenth-note passages.

120 12 f (blend) 8va Ped sfz Ped mp (longer) legato Ped

Detailed description: This system contains measures 12 through 15. Measure 12 has a fortissimo (f) dynamic and '(blend)' marking. Measure 13 has an 8va marking and a 'Ped' label. Measure 14 has a sforzando (sfz) accent and a 'Ped' label. Measure 15 has a mezzo-piano (mp) dynamic and '(longer)' marking. Measure 16 has a mezzo-forte (mf) dynamic and a 'legato' marking. Pedal points are indicated with dashed lines and 'Ped' labels.

180 18 f mp legato mf dolce mf f sub. 8va 3P Ped 8va Ped

scorrevole

Detailed description: This system contains measures 17 through 21. Measure 17 has a fortissimo (f) dynamic and a mezzo-piano (mp) dynamic with 'legato' marking. Measure 18 has a mezzo-forte (mf) dynamic and a 'dolce' marking. Measure 19 has a mezzo-forte (mf) dynamic. Measure 20 has a fortissimo (f) dynamic and a 'sub.' (subito) marking. Measure 21 has an 8va marking, a '3P' (tripla) marking, and a 'Ped' label. Measure 22 has a mezzo-forte (mf) dynamic and a 'scorrevole' marking. Measure 23 has an 8va marking and a 'Ped' label. Pedal points are indicated with dashed lines and 'Ped' labels.

Musical score system 1, measures 23-27. Treble and bass staves. Pedal markings (Ped) are shown below the bass staff. A large blue watermark 'Preview File Only' is overlaid diagonally across the page.

Musical score system 2, measures 28-32. Treble and bass staves. Pedal markings (Ped) are shown below the bass staff. The word 'legato' is written above the treble staff. Dynamics 'mp/mf' are indicated. Hand positions 'L' and 'R' are marked. A large blue watermark 'Preview File Only' is overlaid diagonally across the page.

Musical score system 3, measures 33-37. Treble and bass staves. Pedal markings (Ped) are shown below the bass staff. The word 'tempo free' is written above the treble staff. Dynamics 'ff' and 'p' are indicated. The word '(blend)' is written between the staves. A large blue watermark 'Preview File Only' is overlaid diagonally across the page.

OUTPUT ⑭ UP A LITTLE, FEEDBACK ⑨ BACK TO 90%

OUTPUT ⑭  
FADE WITH PIANO