

Alex Stephenson

CHAMBER CONCERTO

(2022)

for nine players and electronics

FOR PEPUS ONLY

Score
2024.11.29.1

Dedicated with warmest gratitude to all my friends, colleagues, and mentors at UC San Diego
First performed by Michael Jones, Rebecca Lloyd-Jones, Shaoai Ashley Zhang, Kyle Adam Blair,
Ilana Waniuk, Pauline Ng, Alex Taylor, Peter Ko, and Matthew Kline
Steven Schick, conductor
Conrad Prebys Concert Hall, UC San Diego, La Jolla, California
May 31, 2022

DURATION: 20 minutes

INSTRUMENTATION

Percussion (2 players; see requirements below)

Piano (doubling Keyboard)

Keyboard

2 Violins

Viola

Violoncello

Double Bass (with low C extension)

PERCUSSION REQUIREMENTS

Player 1: Vibraphone, Crotales (both octaves), and the following non-pitched instruments:

Musical staff for Player 1. Notes are placed on specific pitch lines. Brackets above the staff group instruments: castanets, bongos, congas, bass drum, triangle, med.-large suspended cymbal, large suspended cymbal, tam-tam, and vibraphone.

Player 2: Vibraphone and the following non-pitched instruments:

Musical staff for Player 2. Notes are placed on specific pitch lines. Brackets above the staff group instruments: guiro, bongos, congas, tom-toms, large triangle, small suspended cymbal, med.-small suspended cymbal, and large vibraphone.

PERFORMANCE NOTES

Accidentals remain in effect for the remainder of the measure. Qualifying accidentals have been added in some passages for ease of reading.

Percussion

S = Scrape with a triangle beater. The instruction remains in effect only for the note to which the symbol is applied.

Keyboards

In both the score and parts, keyboards are always notated *as played*. In some passages, certain pitches will sound microtonally higher or lower than played. Descriptions of the cues in the score and parts indicate when the keyboards are dynamically retuned in this way.

Strings

- s.p. Sul ponticello.
s.t. Sul tasto.
..... Jété. Please let the bow bounce freely and naturally. It is not necessary to aim for a precise number of bow bounces.

From m. 326 (rehearsal C1) to m. 381 (rehearsal H1), the strings should tune to the just intervals heard in the sine tones produced by the keyboards. To provide players with an approximate reference point, the string parts show approximations of these intervals to the nearest twelfth-tone, or about 16 cents. N.B. This twelfth-tone notation is intended for orientation purposes only. Players do not need to reproduce these tempered microtonal intervals precisely. They should instead tune according to the sine tones.

- ↑ approximately 1/6 tone higher (+ approx. 33 cents).
- approximately 1/12 tone higher (+ approx. 16 cents).
` approximately 1/12 tone lower (- approx. 16 cents).
↓ approximately 1/6 tone lower (- approx. 33 cents).

Electronics

Digital elements of this piece are controlled via a computer running a Max 8 patch and Pianoteq software. The Max 8 patch is available from the composer. Cues for the patch are advanced by playing the highest key on the keyboards, as described in the score and parts. Each keyboard should be equipped with a dedicated speaker placed close to the instrument onstage. Additionally, some cues trigger sound files to be diffused throughout the performance space, instead of through the dedicated keyboard speakers. Ideally, there should be a surround sound array of speakers in the performance space for this purpose. At the premiere performance, six speakers (front L&R, side L&R, rear L&R) were used. Versions of the sound files for four speakers (front L&R, rear L&R) are also available. If surround sound is not possible, stereo versions of the files are also available.

TO CONTACT THE COMPOSER

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PROGRAM NOTE

Chamber Concerto is a celebration of instruments and the musicians who play them. Although a certain emphasis is placed on the synthesizers of the ensemble—with their ever-shifting tuning and timbral identities often articulating the work’s form—this is not only a synthesizer concerto: ultimately, everyone has their say and comes to the fore as soloist. And, at the apex of the piece, the paradigm of soloist-versus-tutti is set aside altogether: here, the entire ensemble metaphorically breathes together, as if a single organism.

After having made a series of intensely focused, inward-facing works amidst the COVID-19 pandemic, I see *Chamber Concerto* as a more gregarious type of piece that celebrates the multiplicity of its materials. Aspects of some of my earlier works make appearances here, sometimes in direct quotation, sometimes in more abstract ways.

Chamber Concerto unfolds in a single, continuous movement. Many may wish simply to listen and form their own impressions, but for those interested in a “guided tour” of the form, a rough outline follows:

1. A rhapsodic, microtonal synthesizer solo is joined by an atmospheric ensemble accompaniment. Gentle clouds of spatial audio briefly encircle the audience. The tempo quickens into a quasi-waltz, leading to...
2. A B-flat-minor outburst on the piano—an apparition of Rachmaninoff? Almost as soon as it appears, the music is again microtonally inflected by the synthesizer and winds its way back to the opening texture. Suddenly...
3. A brisk, playful toccata begins. Wooden and skin percussion instruments feature prominently, as do synthesized harpsichord and harp timbres. The toccata eventually topples into...
4. Another fast section, this one more impassioned in character. A hyper-expressive line is passed between the cello and viola, winding its way down in register while being interrupted by fast, aggressive gestures.
5. The ensemble eventually settles into a calmer mode. Spatial audio returns, as does the Rachmaninoff-esque material, now sounding like a faded memory. Up to this point in the piece, the cello’s lowest string (typically a C) has been tuned down to B-flat. This fact is now overtly revealed in a series of gently pulsing B-flat overtone chords. The “apotheosis” of the B-flat string having now been reached, the music progresses to...
6. A dreamlike “tuning interlude.” The ensemble and audience are constantly enveloped by spatialized sound as the cellist tunes the B-flat string back up to C. Immediately following this interlude...
7. The ensemble plays a long, calm meditation on falling perfect fifths. The synthesizers (now generating sine tones) and strings tune harmonies in just intonation. Bowed vibraphones continually outline the fifths cycle. A simple yet expressive viola solo grows out of the texture. Suddenly...
8. The music snaps out of its dream: the fast toccata material returns. After being the sole focus of attention for an extended passage, the toccata becomes something of a formal “hub,” enabling several other ideas from earlier in the piece to be revisited as well. The work concludes in a manner both playful and reflective.

dedicated with warmest gratitude
to all of my friends, colleagues, and mentors at UC San Diego

Chamber Concerto

Alex Stephenson (2022)

Slow, flexible, mysterious ($\text{♩}=48$)

Percussion 1: Vibraphone: motor off sempre; Suspended Cymbals wire brushes l.v.; long - ca. 6"

Percussion 2: Vibraphone: motor off sempre; Suspended Cymbals (mallets) l.v.; long - ca. 6"; S l.v.

Piano (doubling Keyboard 1): long - ca. 6"; shorter - ca. 4"; S l.v.

Crotales arco: very long ca. 8", do not wait for soundfile to fade completely l.v.

Suspended Cymbals mallets: Suspended Cymbals wire brushes l.v.; o—mp — pp

Vibraphone: Vibraphone ca. 8", do not wait for soundfile to fade completely l.v.

Piano: very long ca. 8", do not wait for soundfile to fade completely l.v.

Keyboard Cues: KEYBOARD: Throughout the piece, the highest key of the keyboard (C8) is silent and should be used to advance cues at the moments specified on the cue staff. A brief description of the effect of each cue is also given.

Keyboard 2: SOLO f rhapsodic 10; long - ca. 6"; shorter - ca. 4"; shorter - ca. 4"; p mf; very long ca. 8", do not wait for soundfile to fade completely l.v.

Violin 1: long - ca. 6"; shorter - ca. 4"; shorter - ca. 4"; pp; very long - ca. 8", do not wait for soundfile to fade completely l.v.

Violin 2: long - ca. 6"; shorter - ca. 4"; shorter - ca. 4"; s.t., senza vib. pp; very long - ca. 8", do not wait for soundfile to fade completely l.v.

Viola: long - ca. 6"; shorter - ca. 4"; shorter - ca. 4"; pp; very long - ca. 8", do not wait for soundfile to fade completely l.v.; ord., con vib.

Violoncello: CELLO: Tune IV to B \flat prior to start of piece; long - ca. 6"; shorter - ca. 4"; shorter - ca. 4"; pp; very long - ca. 8", do not wait for soundfile to fade completely l.v.; o—mf

Double Bass: II legato sempre; long - ca. 6"; shorter - ca. 4"; shorter - ca. 4"; p; very long ca. 8", do not wait for soundfile to fade completely l.v.; legato sempre

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6 (S. Cym.) S l.v. wire brushes l.v.

Perc. 1

(S. Cym.) S l.v. wire brushes l.v.

Perc. 2

mallets l.v. Crotales arco l.v. very long - sim. A

Vibraphone very long - sim. Suspended Cymbals wire brushes l.v. f

Pno. very long - sim. very long - sim.

Kbd. Cues play soundfile (cc-sf011.wav) very long - sim.

Kbd. 2 f p 3 f p 3 s f p 3 f p 3 mf p 3 mf p 3 p 3 f 10

Vln. 1

Vln. 2 (s.t., senza vib.) very long - sim.

Vla. s.t., senza vib. very long - sim.

Vc. mf

Vcl. (ord.) → poco s.p. → ord. pp very long - sim.

Vcl. mf p III (ord.) → (arm. 7)

Db. legato sempre p

13

Perc. 1

Perc. 2 mallets l.v. *Suspended Cymbals
wire brushes
l.v.*

Pno.

Kbd. Cues

Kbd. 2 *f fp f mp f 10 f p f p f p mf p loco*

Vln. 1

Vln. 2

Vla. *ord., con vib.
(tune to keyboard)*

Vc. *con vib.
f f
espr.* poco s.p. → ord. *f f
espr.* (ord.)

Db. *mf p*

B Poco più mosso - quasi waltz ($\text{♩}=60$)

(S. Cym.) S l.v. l.v. l.v. Crotales
Perc. 1 (S. Cym.) l.v. *mp* *pp* arco l.v.
Perc. 2 (S. Cym.) l.v. *o—mp* *pp* Vibraphone
Pno. *p sempre* pedaling sempre sim. (change each bar) until D
Kbd. Cues *p sempre* pedaling sempre sim. (change each bar) until D
Kbd. 2 *f* *f—p* *f—p* *f* (SOLO) *f*
Vln. 1 *pp* ord. I
Vln. 2 *pp sempre*
Vla. *pp sempre*
Vc. *s.p.* *ord.* *f*
Db. *pizz.* *p sempre*
mfp *p*


26

Perc. 1

Perc. 2

Pno.

(8)

Kbd. Cues

Kbd. 2

Vln. 1

f *espr.*

p f

p < f

Vln. 2

Vla.

Vc.

Db.

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5

8

8

8

8

8

8

8

loco

loco

p mfp

p mfp

p mfp

p mfp

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This page contains a musical score for orchestra and piano. The score includes parts for Percussion 1, Percussion 2, Piano (Pno.), Keyboard Cues (Kbd. Cues), Keyboard 2 (Kbd. 2), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The music is in 8 measures. Measures 1-7 show various rhythmic patterns and dynamics (e.g., f, p, f, p < f). Measure 8 begins with a dynamic f. Measure 9 shows a melodic line for Vln. 1 with slurs and grace notes. Measures 10-11 show sustained notes and chords. Measure 12 concludes with a dynamic p. The score is marked 'FOR PUBLICATION ONLY' diagonally across it.

34

C

Perc. 1

(Vibes)

Perc. 2

Pno.

omit G if necess.

Pno.

(8)

Kbd. Cues

Kbd. 2

mf *p*

p *f*

p *f*

8

8

8

8

Vln. 1

p *f*

Vln. 2

f

f

f

f

f

f

f

f

Vla.

p *mf*

p *mf*

p *sempre*

p *mf*

p *mf*

p *sempre*

Vc.

p *mf*

p *mf*

p *sempre*

p *mf*

p *mf*

p *sempre*

Db.

p *sempre*

arco con vib.

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D

Appassionato ($\text{♩}=80$)

41

accel.

Bass Drum

poco sfs

Suspended Cymbals

damp!

omit C if necess.

(Ped.)

SOLO

ff like an apparition of Rachmaninoff

(hocketing with Keyboard 2)

(8)

(Ped.)

4 standard piano timbre

(hocketing with Piano)

ff

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

Perc. 1

(S. Cym.)

damp!

5

mf

o— quasi f

o— <mf

o— quasi f

o— mf

damp!

5

l.v.

l.v.

Perc. 2

o— quasi f

o— quasi f

o— mf

o— mp

Pno.

mf

ff

ff

ff

ff

f

f bright

mf

Kbd. Cues

Kbd. 2

mf

f

f bright

mf

STRINGS: Tune to piano (not keyboard)

Vln. 1

p

ff

con vib.

5

p

ff

p

fp

mfp

Vln. 2

p

ff

5

p

ff

p

fp

mfp

Vla.

p

ff

p

ff

p

fp

mfp

Vc.

p

ff

ord.

s.p., ord.

s.p., ord.

p

fp

mfp

Db.

ffp

ffp

ffp

ffp

fp

mfp

rit. -----

54

E

Crotales

Perc. 1

Perc. 2

Pno.

Kbd. Cues

Kbd. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco (rearticulate as needed, always as discreetly as poss.)

pp almost subliminal

S l.v.

p

mp

pp

p

(tune F to piano, not keyboard)

(ord.) sub. senza vib.

s.p.

ord.

s.p.

ord.

mp pp

p

mf

p

mf

p

ord.

sub. senza vib.

p

mf

p

ord.

sub. senza vib.

p

mf

p

ord.

sub. senza vib.

p

mf

p

ord.

sempre

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10

F **Tempo primo** ($\text{♩}=48$)

Perc. 1 (Crot.) l.v. Suspended Cymbals rit. l.v. Tam-tam l.v. Bass Drum

Perc. 2 (S. Cym.) l.v. p pp

Pno.

Kbd. Cues 5 modified piano timbre

Kbd. 2 SOLO 10 mf *espr., tenero*

Vln. 1 s.p. ord. mf p

Vln. 2 s.p. ord. mf p

Vla. s.p. ord. mf p

Vc. s.p. ord. mf (ord., con vib.) p con vib.

Db. p

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G Brisk, scherzando ($\text{♩}=132$)

Perc. 1

Perc. 2

Vibraphone

p marc., playful (senza Ped.)

Vibraphone

p marc., playful (senza Ped.)

Pno.

fp marc., playful

* 8th (senza Ped.)

6 muted piano timbre all notes 12TET

Kbd. Cues

Kbd. 2

pizz.

(senza Ped.)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff gruff

ff

ff gruff

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12

86

H

Perc. 1 (Vibes) *f* *p* *fp* *fp* *f*

Perc. 2 (Vibes) *p*

Pno. *fp* *fp*

Kbd. Cues

Kbd. 2 *p* *f* *p* *f* *p* *f*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff *mf* pizz. *mf*

arco con vib. arco con vib. arco con vib.

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98 **I**

Perc. 1

Perc. 2

Pno.

Kbd. Cues

Kbd. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Vibraslap l.v. f

Vibraslap l.v. f

Vibrphone l.v. p fp

Vibrphone mf omit if necess. fp

Guiro fp

7 harpsichord timbre SOLO ff 3

8 harp timbre SOLO f Reo.

pizz. ff mf pizz. ff mf pizz. ff mf arco ff ff

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(Vibes)

Perc. 1

(Guiro)

fp

($\text{♪} = \text{♪}$)

fp *fp* *fp* *f*

Pno.

p *mf* *fp* *fp* *loco*

Kbd. Cues

9 harpsichord timbre

Kbd. 2

Vln. 1

mf

Vln. 2

mf

Vla.

mf

Vc.

pizz. *f*

pizz.

III

arco

arco

Db.

J

Vibraslap l.v.

Bass Drum

Bongos/Congas hands

Large Vibraslap l.v.

Pno. *fp* *fp* *f*

Kbd. Cues SOLO

Kbd. 2 *ff* *ff* *p* *f*

Vln. 1 *ff* *ff* *fp* *fff*

Vln. 2 *ff* *ff* *fp* *fff*

Vla. *ff* *ff* *fp* *fff*

Vc. *ff* *ff* *fp* *fff*

Db. *ff* *ff* *ff* *fff*

10 muted piano timbre

11 harpsichord timbre

Bongos/Congas
hands

Perc. 1
(Bongos/Congas)

Perc. 2
f

Pno.
f
8

Kbd. Cues
SOLO
ff *sempre, raucous!*
Kbd. 2
8

Vln. 1
f
ff

Vln. 2
f
ff

Vla.
f
ff

Vc.
pizz.
ff
pizz.

Db.
ff

rubato, poco meno mosso ad lib.
(follow bass)

17

133

Perc. 1

Perc. 2

Pno.

Kbd. Cues

Kbd. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

L

Vibraslap l.v.

ff poss., strained, wild!

SOLO arco

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18

a tempo (♩=132)

141

Bongos/Congas

Perc. 1

Perc. 2

Pno.

Kbd. Cues

Kbd. 2

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

sim.

Large Vibraphone
l.v.

M a tempo

Vibraphone
l.v.

149

a tempo

Bongos/Congas

Perc. 1

sim.

Large Vibraphone l.v.

Perc. 2

Pno.

Kbd. Cues

Kbd. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

12 A0-D1 return keyboard
(harpsichord timbre continues)

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N

20

poco a poco allarg.

(Bongos/Congas)
mallets

Bass Drum

Perc. 1

Perc. 2

Pno.

Kbd. Cues

Kbd. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(molto!)

p

ff

ff pesante

ff pesante

ff pesante

ff pesante

sim.

sim.

sim.

sim.

sim.

sim.

sim.

sim.

pesante

O
a tempo ($\text{♩}=132$)

Perc. 1

Perc. 2

Vibraslap
Large Vibraslap
l.v.

Vibraphone
Vibraphone

Pno.
 ffp

Kbd. Cues
13 harp timbre all notes 12TET

Kbd. 2
 f
14 harpsichord timbre
SOLO
 ff

Vln. 1
 $sffz$

Vln. 2
 $sffz$

Vla.
 $sffz$

Vc.
 $sffz$

Db.
 $sffz$

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15 harp timbre

poco s.p.
 f
 ff
poco s.p.
 f
 ff
poco s.p.
 f
 ff
ord.
 p
ord.
 p
ord.
 p
 mf
 mf

Perc. 1
 Guiro
 Perc. 2
fp *fp* *f* *p* — *fp* *fp* *fp* *p* — *f*
 Pno.
fp *fp* *mf* *mf* *cresc.*
 Kbd. Cues
 SOLO
 Kbd. 2
f
 Vln. 1
f *mf* pizz. *mf* arco poco s.p. *mf*
 Vln. 2
f *mf* pizz. *mf* arco poco s.p. *mf*
 Vla.
f *mf* pizz. *mf*
 Vc.
f *mf* pizz. *f* arco *mf*
 Db.
f *mf* pizz. *mf* arco *mf*

Q Castanets

Perc. 1

Perc. 2

R Bongos/Congas hands

Vibraslap l.v.

Large Vibraslap l.v.

omit lower G if necess.

Pno.

Kbd. Cues

Kbd. 2

SOLO

ff

ord.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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198 (Bongos/Congas)

T

Perc. 1

(Vibes)

Perc. 2

(Vibes) *f* (non troppo - highlighting the strings)

Pno.

f (non troppo - highlighting the strings)

f

p dolce ma preciso

una corda

Kbd. Cues

Kbd. 2

Vln. 1 on the string *fff* raw, aggressive

Vln. 2 on the string *fff* raw, aggressive

Vla. *mf* *f*

Vc. (with violins) on the string (SOLO) *fff* raw, aggressive *f* *mf*

Db.

U

231

Crotales
struck

Perc. 1

Perc. 2

Pno.

tre corde

una corda

Kbd. Cues

Kbd. 2

Vln. 1

Vln. 2

(SOLO)

Vla.

Vc.

Db.

p

f

p

fff

fff

f

mf — *f*

f

fff

239 (Crot.)

V

Perc. 1 (Vibes) *p*

Perc. 2 *p*

Pno. *p* *f* *f*

Kbd. Cues

Kbd. 2

Vln. 1 *p* *fff* *fff* *fff*

Vln. 2

Vla. *mf* *f* *f* *f*

Vc.

Db. *senza vib.* *p*

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248

Perc. 1

Perc. 2

Pno.

Kbd. Cues

Kbd. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

una corda

tre corde

p

f

fp

fff

f

3

3

3

3

3

3

3

3

3

3

(senza vib.)

p

30

[256] (Crot.)

W

Perc. 1

(Vibes)

Perc. 2

Pno.

Kbd. Cues

Kbd. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

f

una corda

tre corde

fff

fff

f

ff

fff

5

5

W

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263

Perc. 1

Perc. 2

Pno.

Kbd. Cues

Kbd. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

f

una corda

tre corde

fff

fff

f

fp

f

fff

fff

f

p

senza vib.

p

2024.11.29.1

32

X Vibraphone

271

Perc. 1

(Vibes)

Perc. 2

f

Pno.

Kbd. Cues

Kbd. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

p più calmo

III

17 harp timbre
(all notes 12TET)

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Y Slow, lyrical (♩=48 sub.)

Perc. 1 arco (rearticulate as needed, always as discreetly as poss.)

Perc. 2 arco (rearticulate as needed, always as discreetly as poss.)

Crotales arco

♩=80 sub.

Pno. p mp dolce p mp p mp mfp

Kbd. Cues

Kbd. 2 f mp dolce (match piano) mp mf mp

Vln. 1 f pp f pp f f

Vln. 2 0 f pizz. 0 > f f pp

Vla. f arco II

Vc. (SOLO) III flaut. (poco) f

Db. p sempre, warm

18 standard piano timbre A, C, E tuned lower

19 play soundfile (cc-sf286.wav)

288 (Crot.) l.v.

Vibraphone
arco

Perc. 1

(Vibes)

Perc. 2

Pno.

Kbd. Cues

20 harp timbre all notes 12TET

21 play soundfile (cc-sf289.wav)

22 play soundfile (cc-sf292.wav)

Vln. 1 II & III con vib.

Vln. 2 pizz. 0 >

Vla. f

Vc. 3 f p 5 f p 3 f 5 p 6 f 5 p f p 5 f

Db.

20 harp timbre all notes 12TET

21 play soundfile (cc-sf289.wav)

22 play soundfile (cc-sf292.wav)

295

Perc. 1

Perc. 2

Pno.

Kbd. Cues

Kbd. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ord. II & III

Crotales arco

pp

mp dolce

p

mp

p

mp — *mf* — *mp*

mf — *pp*

con vib.

espri.

arco

espri.

f — *p* — *pp*

p — *f* — *p*

f — *p* — *pp*

f — *p* — *pp*

f — *p* — *pp*

80 sub.

23 piano timbre
A, C, F tuned lower

24 play soundfile (cc-sf299.wav)

mp dolce (match piano)

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A1 ♩=48, as if gradually drifting to sleep

301 (Crot.) l.v.

Susp. Cym. S l.v. sempre Crotales struck l.v. sempre

Perc. 1 (Vibes)

Perc. 2 Suspended Cymbals l.v. sempre

Pno. >p mf p dolce ma preciso (tre corde sempre)

Kbd. Cues 25 harp timbre, all notes 12TET play soundfile (cc-301.wav) fade out previous soundfile

Kbd. 2

Vln. 1 pizz. 0 arco senza vib. III 0 pizz. 0 arco (senza vib.) senza vib. III senza vib. con vib. pizz. 0 arco senza vib. senza vib. con vib. jete 0 senza vib. con vib.

Vln. 2 mf mfp pp >o mf senza vib. mf pp >o mf pp >o mf pp >o

Vla. f mf pp >o mf pp >o mf pp >o mf pp >o

Vc. f mf pp >o (ord.) >s.p. mf ord. (ord.) >s.p. mf pp >o

Db. f mf pp >o senza vib. mf pp >o mf pp >o

307

Perc. 1

Susp. Cym. S

Crotales p

Susp. Cym. S

Crotales p

Susp. Cym. S

Crotales p

Pno.

(NB A^b)

mf p

mf p

mf p

Kbd. Cues

26 repeat cc-sf301.wav (with one-beat delay)

(NB A^b)

Kbd. 2 f

mf

mf

Vln. 1

0

pizz. 0

mfpp arco

0

pizz. 0

mfpp arco senza vib.

Vln. 2

0

pizz. 0

mfpp arco senza vib.

Vla.

mf

mfpp mfpp

ord.

Vc.

3 5 5

mf p mf

(ord.) → s.p. → ord. → s.p.

ord. (ord.) → s.p.

ord. (ord.) → s.p. → ord. (ord.)

Db.

mfp

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B1

TUNING INTERLUDE

Senza misura: calm, dreamlike

ca. 12"

(soundfile is playing)

ca. 5-7"

313

Tam-tam
S l.v.

Perc. 1

(S. Cym.)

Perc. 2

Pno.

Kbd. Cues

Kbd. 2

Vln. 1

pizz. 0

arco open strings

Vln. 2

mfp

con vib.

senza vib.

Vla.

Vc.

Db.

27 play cc-tuning-landscape.wav

c.60, freely
look at pianist, as if asking for an A
I I

320

ca. 20-30"

Perc. 1

Vibraphone

ca. 12-18"

Vibraphone

mf

l.v.

mp

ca. 10-20"

to Keyboard

Vibraphone arco

arco

Pno.

mf

mf

mf

Kbd. Cues

Kbd. 2

mf

mf

Vln. 1

(open strings) poco s.p.

p dolce

Vln. 2

(open strings) poco s.p.

p dolce

Vla.

(open strings) poco s.p.

p dolce

Vc.

as if verifying tuning of strings
I repeat I II III IV
III IV III II
=60, in time
pizz. arm.
più cresc!

5:3

mf

as if verifying tuning of strings
pizz.
open strings

(set extension to E)

etc. ad lib. (sempre pizz.)

Db.

ca. 20-30"

Vibraphone arco

arco

OP DE PUSAL ONLY

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40

ca. 10"

ca. 30"

C1

Serene, meditative; a bit flexible, like ebbing and flowing waves ($\text{♩}=48$)

324 (Vibes) stagger bow changes with perc. 2
Perc. 1 *pp sempre*
R. down sempre (until m. 385)
(Vibes) stagger bow changes with perc. 1
Perc. 2 *pp sempre*
R. down sempre (until m. 385)

KEYBOARDS: Effect notated fade-ins and fade-outs by gradually depressing or lifting the sustain pedal.
N.B. Starting with cue 31, and until cue 46, cues are advanced in alternation between Keyboard 1 and Keyboard 2:
Keyboard 2 advances odd-numbered cues in this range; Keyboard 1 advances even-numbered cues.

Pno.

Kbd. Cues
Kbd. 2

28 start resonators on E5
29 start soft vinyl crackling
tune sine tones to E(+2) fundamental
30 fade out cc-tuning-landscape.wav (very gradually)
vinyl continues
31 tune sine tones to C(+16) fundamental

STRINGS: Throughout this section, until m. 381, tune to the just intervals in the sine tones (played by the keyboards).
As an approximate reference point, approximations of these intervals are shown in the string parts using 12th-tone
accidentals. See preface for an explanation of these accidentals.

Vln. 1 (poco s.p.) → molto s.p.
con vib. II
Vln. 2 (poco s.p.) → molto s.p.
con vib. II
Vla. (poco s.p.) → molto s.p.
con vib. II
Vc. poco s.p. → molto s.p.
con vib. II
Db.

D1

333

Perc. 1

Perc. 2

Kbd. Cues

32 tune sine tones to E(+2) fundamental

Kbd. 1

(Kbd. 1 triggers cue 32)

33 C(+16)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

II & III

fade out E as discreetly as poss.

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341 (Vibes)

Perc. 1 (Vibes) 2

Perc. 2 (Vibes) 2

Kbd. Cues 2

34 F#(+33) Kbd. 1 2

35 A(+0) Kbd. Cues 2

36 F(+14)
add resonators on A4 Kbd. 1 2

(Kbd. 1 triggers cue 34) (Kbd. 1 triggers cue 36) Vln. 1 III & IV

Vln. 2 2

Vla. 2

Vc. 2

Db. 2

fade out E as discreetly as poss. sim.

E1

351

Perc. 1

Perc. 2

Kbd. Cues

Kbd. 1

Kbd. Cues

Kbd. 2

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

38 F(+14)

40 D(-2)

37 A(+0)

(Kbd. 1 triggers cue 38)

(Kbd. 1 triggers cue 40)

fade out A as discreetly as poss.

III & IV

II & III

III

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F1

361

(Vibes)

Perc. 1

Perc. 2

(Vibes)

Kbd. Cues

42 D(-2)

44 E(+29)

Kbd. 1

41 B₅(+12) add resonators on D4

(Kbd. 1 triggers cue 42)

43 B₅(+12)

(Kbd. 1 triggers cue 44)

Vln. 1

sim.

IV

Vln. 2

mf

Vla.

mf

II

Vc.

Db.

mf

SOLO NB tempered pitches

mf

371 **G1**

Perc. 1

Perc. 2

Kbd. Cues

Kbd. 1

46 fade out resonators

45 G(-4) (Kbd. 1 triggers cue 46)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

46

379 (Vibes)

H1

Perc. 1
(Vibes)

Perc. 2
(Vibes)

Kbd. Cues
Kbd. 1
to Piano

Kbd. Cues
Kbd. 2

Vln. 1
mf

Vln. 2
mf

Vla.
mf

Vc.

Db.

(SOLO, tempered pitches sempre)
mf sempre *espr.*

(Ped.)
(arco)
pp
arco

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387 I1 ♩=132 sub.

Perc. 1

Perc. 2

mallets
p

Kbd. 1

Piano
p
(senza Ped.)

Kbd. Cues

Kbd. 2

fade out vinyl
muted piano timbre
all notes 12TET
47

Vln. 1

Vln. 2

Vla.
3

Vc.

Db.

pizz.
mf
pizz.
mf

SOLO
f energico

48

400 (Vibes)

J1

Perc. 1 *p* (Vibes) *fp* *fp* *f*

Perc. 2 *p*

Pno.

Kbd. Cues

Kbd. 2 *f* *p* *f* *p* *f* *f* *48* harp timbre *49* muted piano timbre

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz. *mf*

SOLO *f energico*

Reo.

arco
poco s.p., senza vib.

p
arco
poco s.p., senza vib.

p
arco
poco s.p., senza vib.

p

K1

Perc. 1

Perc. 2

Pno.

Kbd. Cues

Kbd. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

f

fp

p

f

p

f

p

f

pizz. ord.

mf

pizz. ord.

mf

SOLO

f

pizz. ord.

mf

pizz. ord.

mf

arco poco s.p., senza vib.

arco poco s.p., senza vib.

arco poco s.p., senza vib.

mf

arco poco s.p., senza vib.

mf

3

3

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Perc. 1

Vibes

Perc. 2

Pno.

Kbd. Cues

Kbd. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

SOLO

fp

f

fp

fp

fp

fp

p f

p f

ff

ff

ff

p

p

p

p

f

50 harp timbre

51 muted piano timbre

8 -

Tempo

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The page contains musical notation for an orchestra and piano. The instrumentation listed includes Percussion 1, Vibes, Percussion 2, Piano, Keyboard Cues, Keyboard 2, Violin 1, Violin 2, Viola, Cello, Double Bass, and Solo parts. Various dynamics such as **fp**, **f**, **pp**, and **ff** are indicated. The piano part (measures 423-455) includes sections labeled **50 harp timbre** and **51 muted piano timbre**. The solo part (measures 456-478) features a melodic line with slurs and grace notes. The violins play sixteenth-note patterns, while the viola and cello provide harmonic support. The double bass part includes a bassoon line. A large diagonal watermark reading "FOR PUBLICATION ONLY" is overlaid across the page.

M1

Bass Drum

Vibraslap

1.v.

Large Vibraslap

1.v.

f

Perc. 1

Perc. 2

Pno.

Kbd. Cues

52 harpsichord timbre

SOLO

cresc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

ff

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This musical score page, labeled M1, shows a complex arrangement across ten staves. The top section features Percussion 1 and Percussion 2 with dynamic markings like *pp*, *mf*, *f*, and *ff*. The piano (Pno.) and keyboard (Kbd. 2) provide harmonic support with sustained notes and rhythmic patterns. The bassoon (Bass Drum) and vibraphone (Vibraslap) contribute to the percussive texture. The middle section, starting at measure 52, introduces a harpsichord-like timbre for Kbd. 2, with a prominent solo section featuring rapid sixteenth-note chords. The strings (Vln. 1, Vln. 2, Vla., Vc.) provide harmonic resonance, while the double bass (Db.) provides deep bass support. The overall dynamic shifts from soft to very loud (*ff*) throughout the piece.

Bongos/Congas
hands

N1

Perc. 1

Vibraphone

Perc. 2

Pno.

Kbd. Cues

Kbd. 2

Vln. 1 ord., con vib.

Vln. 2 ord., con vib.

Vla. ord., con vib.

Vc.

Db.

ff

p

ff

ff

8

ord., con vib.

f

ord., con vib.

f

ord., con vib.

f

ff

sfz

sim.

sim.

O1 $\text{♩} = 120$ sub.

455

Perc. 1

Perc. 2

Pno.

(8)

Kbd. Cues

Kbd. 2

(8)

Vln. 1

sffz

Vln. 2

sffz

Vla.

sffz

Vc.

sffz

Db.

sffz

SOLO 8. *fff sempre, intense, flamboyant!*

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(Bongos/Congas)

Perc. 1

(Vibes)

Perc. 2

Pno.

Kbd. Cues

Kbd. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

sffz
SOLO

fff sempre, intense, flamboyant!

loco

2024.11.29.1

475

accel.

P1 $\text{♩} = 132$

Perc. 1 ff *SOLO* ff *SOLO* ff *Bongos/Congas hands* ff

Perc. 2 ff

Pno. f

Kbd. Cues ff standard piano timbre (all notes 12TET)

Kbd. 2 fff

Vln. 1 $sffz$

Vln. 2 fff

Vla.

Vc.

Db.

ff

56

482 (Bongos/Congas)

Perc. 1 *ff* (Bongos/Congas) Tom-toms *fff* *p sub.* *fff*

Perc. 2 *fff* *ff* *mf* *fff*

Pno. *v* *v*

Kbd. Cues *v*

Kbd. 2 *v*

Vln. 1 *v*

Vln. 2 *v*

Vla. *v*

Vc. *v*

D. b. *v*

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Q1 $\text{♩} = 60 \text{ sub.}$

54 modified piano timbre A0-D1 refune keyboard

from here through m. 502, drift freely between ord. and poco sul pont., independently of other players (con vib.)

p sub. from here through m. 502, drift freely between ord. and poco sul pont., independently of other players (con vib.)

p sub. from here through m. 502, drift freely between ord. and poco sul pont., independently of other players (con vib.)

p sub.

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489 Suspended Cymbals

Perc. 1 S 1.v. S 1.v. S 1.v.

R1 rit.

Perc. 2 Suspended Cymbals 1.v. S 1.v. S 1.v.

Pno. p p p

Kbd. Cues SOLO

Kbd. 2 mf espr., tenero mf mf

STRINGS: Tune to piano (not keyboard)

Vln. 1 ord. on downbeat fp ord. on downbeat fp ord. on downbeat

Vln. 2 ord. on downbeat fp ord. on downbeat fp ord. on downbeat

Vla. ord. on downbeat fp ord. on downbeat

Vc. p sempre, warm

Db.

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(S. Cym.)

=48, più rit.

l.v.

Perc. 1

(S. Cym.)

Perc. 2

S1

Vibrphone

=c.40 ***=132 sub.***

Tam-tam l.v.

Pno.

55 harp timbre
all notes 12TET

Kbd. Cues

Kbd. 2

5:3

mf ***pp***

p dolciss.

pp ***p*** ***pp***

p

loco

Vln. 1

ord. on downbeat

fp

ord. on downbeat

Vln. 2

ord. on downbeat

fp

ord. on downbeat

Vla.

fp from here through m. 502, drift freely between ord.
(ord.) and poco sul pont., independently of other players

Vc.

fp

Db.

p sempre

(stop drifting)

ord.

fp

(stop drifting)

ord.

fp

ord. (stop drifting)

fp

ord. (stop drifting)

fp

(ord.)

505

Perc. 1

Perc. 2

Pno.

Kbd. Cues

Kbd. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

2024.11.29.1

60 **T1** (Vibes)

Perc. 1

Perc. 2

Pno.

Kbd. Cues

Kbd. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

J=48 sub.

Triangle l.v.

Large Triangle l.v.

Vibrphone very long ca. 20", wait for soundfile to fade completely (damp tgl.)

Vibrphone very long ca. 20", wait for soundfile to fade completely (damp tgl.)

Vibrphone very long ca. 20", wait for soundfile to fade completely (damp tgl.)

Vibrphone very long ca. 20", wait for soundfile to fade completely (damp tgl.)

56 play soundfile (cc-sf517.wav) very long ca. 20", wait for soundfile to fade completely

Vibrphone very long ca. 20", wait for soundfile to fade completely

Vibrphone very long ca. 20", wait for soundfile to fade completely

Vibrphone very long ca. 20", wait for soundfile to fade completely

Vibrphone very long ca. 20", wait for soundfile to fade completely

FOR PERTUSAL ONLY

May 10, 2022
San Diego, California

