Transposed score

Dividing Light

for Mixed Ensemble, Electronics, Lighting, and Projection

by Aidan Gold

Duration: 12-13 min.

Instrumentation

Flute (doubling Piccolo and Bass Flute)
Clarinet in B♭ (doubling Bass Clarinet in B♭ and Clarinet in E♭)
Violin
Cello
Percussion (1 player, 3 different setups / positions):

Perc. Position 1: Piccolo Snare Drum, Tom, Floor Tom, Bass Drum, 2 Tin Cans, 3 High Metals (short, non-resonant, unpitched high metal instruments, such as brake drums, railroad spikes, muted triangles, etc.), Tam-tam, Wind Gong, China Cymbal, Suspended Cymbal, Sizzle Cymbal, Splash Cymbal

Perc. Position 2: At least 8 Wood Instruments (Woodblocks, Temple Blocks, Log Drums, Wood Slats, etc.), Tuned Gong (any pitch, must be small enough to be easily movable, and must be on a stand that is easily movable e.g. with wheels)

Perc. Position 3: 6 Pitched Metal Instruments – C4, E♭4, E4, G4, A♭4, B4 (C4 = middle C; choose a variety of pitched resonant metal instruments depending on what is available for those specific pitches – e.g. Almglocken, Singing Bowls, Tubular Bell Chimes, Tuned Gongs, Metal Pipes, Pot Lids, etc. – use a Vibraphone to fill in any of the 6 pitches that you cannot find a different instrument for)

in addition: many Wind Chimes to be positioned around the space – at least 8. (note: by "Wind Chimes" I mean basically anything that will jingle/make sound when brushed up against – mark trees, bamboo chimes, garden chimes, glass chimes, clay chimes, small bells and jingles, etc.; the more varied the better) See ***Setup Diagram – Overview*** on pg. 5 for placement information.

Piano (additional requirements: strings accessible - all G♯ strings labelled; a heavy object that can keep the sustain pedal depressed)

Fixed Media Electronics (1 person on a laptop triggering sound files)
Sound Designer (1 person changing the reverb of the instruments in the space)
Lighting Designer – Spotlights and Color Changes (controlled by 1 person)
(OPTIONAL) Projection – Fixed Media Visuals (video files projected onto back wall)

Program Note

— Anything important we need to know now that we've landed?

— Just be careful, ok? It's a strange world – from our previous surveys we've identified some objects that seem to be used for sitting, some skinny tall metal sculptures, and a lot of bizarre mechanisms that jingle when you touch them, scattered around for no discernable reason. And if you're really unlucky, sometimes there's a big crowd of ... *creatures* that show up and just sit there, watching you.

Please don't split up. There's a reason why we're having you land as a group. The last thing we need is some gratuitous reverb wandering in and making it impossible for you all to stick together. In the event that you are separated, remember that you each have a partner, and try to find them. For security purposes, each pair will communicate using a different sense – hearing, sight, or touch – remember which one you are, or else your partner won't be able to connect with you. Once you make your connection, be sure to maintain it. Watch out for things that will break your connection – loud noises, visual obstructions, or moving too far apart. You don't want to be left alone out there. Things can happen in that space that we really don't understand.

But hopefully we don't have to worry about that. Please remember, you don't live there – your job is to get in, explore, and get out. And no matter what, whatever you do, *NEVER step out of the light*.

Sections

In this score, the piece is split into 7 sections:

1. Landing *(approx. 1'30")*
2. Duet: Sound *(approx. 1')*
3. Duet: Sight *(approx. 2')*
4. Duet: Touch *(approx. 2')*
5. Takeoff? *(approx. 2')*
6. Collapse *(approx. 45")*
7. Fading *(approx. 3')*

However, these sections should not be treated as separate movements. The music should continue from one section to another with no pause in between.

Electronics

Fixed Media: performed by 1 person on a laptop with MaxMSP, seated at a table offstage or otherwise significantly separated from the main setup on stage. They trigger fixed media tracks at 13 cues, labelled in the score. These tracks should sound as if they are coming from the space itself and should be balanced so as to not overpower the ensemble, but they should always be audible by the audience and the musicians on stage. A melodic / harmonic transcription of the fixed tracks is given on the score, but this is only for reference purposes – all this player has to do is trigger the cues where they are written.

The **Sound Designer** controls a live reverb, picking up the ensemble's sound with microphones, processing them, and sending that sound out through the speakers. There are four different levels of reverb required throughout the piece:

Reverb 1 – extremly dry, like a tiny, cramped space
Reverb 2 – a small concert hall
Reverb 3 – a large concert hall or cathedral
Reverb 4 – unnaturally reverberant, as if in an echoing cavern

The performer should adjust the decay time and room size for each of these reverb levels so that they work in the space. It should be possible to jump immediately between all four levels, as well as to gradually fade between one level and another.

Note: Depending on the space and technology available it may be possible for the sound designer to also trigger the fixed media electronics.

Lighting

This piece requires a lighting designer controlling the position and size of various spotlights. Similarly to the sound designer, the lighting designer should be offstage or otherwise far away from the setup on stage. Depending on the stage and position of the performers, one or several spotlights may be used. The spotlights must have as sharp of a light border as possible, making it very clear whether a performer is in the spotlight or not. The unlit portions of the space, should be as dark as possible. The colors of the light are specified in vague terms – e.g. white, red, blue, etc.; the lighting designer should find versions of each color that look good in the space and are bright enough to maintain a clear distinction between the lit and unlit areas of the stage.

The lighting part is notated in the setup diagrams placed throughout the score, indicating position and color changes.

Projection (optional)

This can be controlled by a person on a laptop, triggering fixed images at various places throughout the score. These images should be projected onto the back wall above and behind the performers, not onto a separate projection screen. Similarly to the sound and lighting designers, this person should be offstage or otherwise far away from the setup on stage.

The projection part is not notated in this score.

Conducting

This piece may be performed with or without a conductor. If a conductor is needed, they should conduct from the beginning of the piece until **Rehearsal D**, and then walk offstage. The ensemble should perform without a conductor until the start of **5. Takeoff?**, at which point the conductor may walk back on stage and conduct again until the end of **6. Collapse**, and then walk back offstage.

Positioning & Choreography

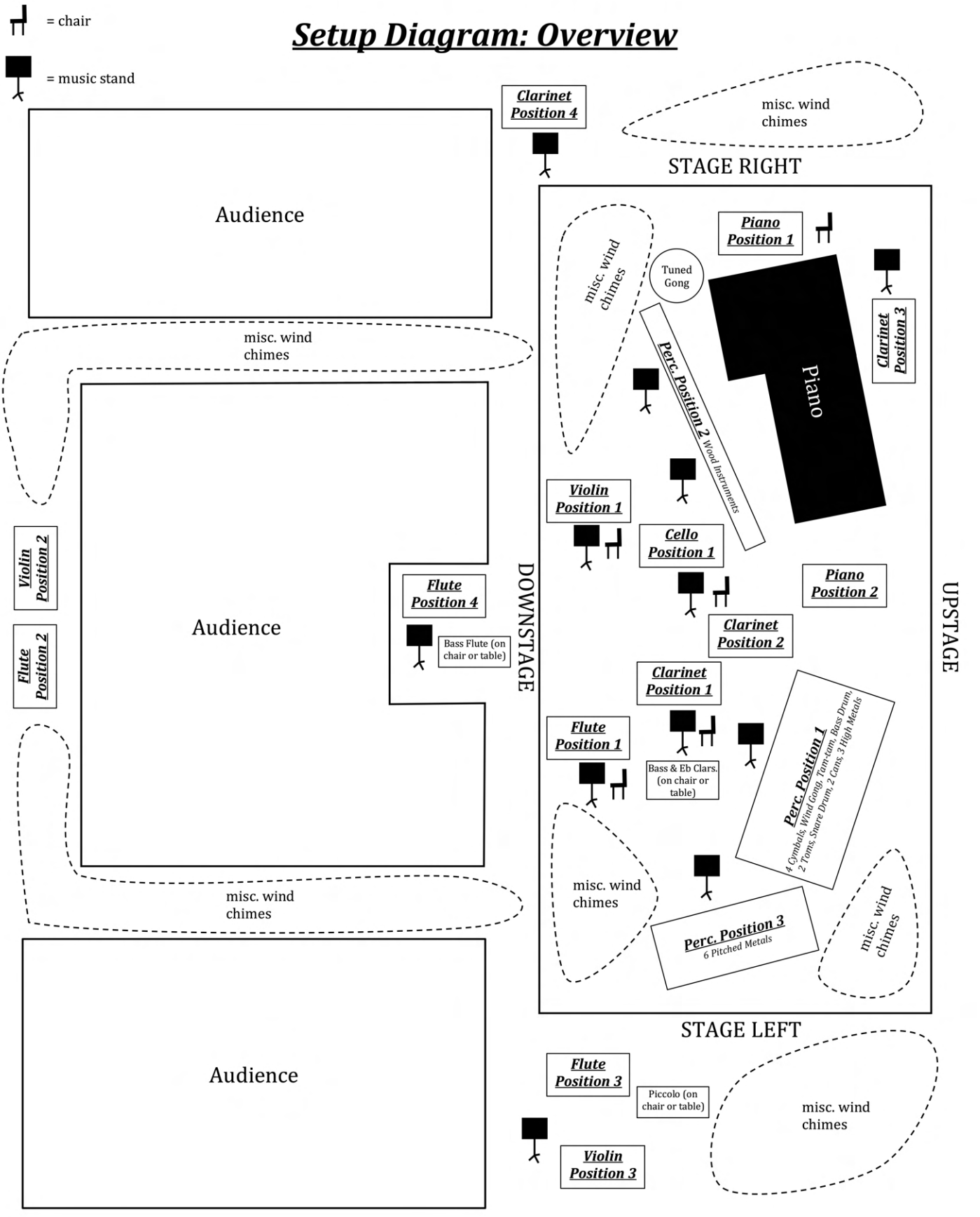
Throughout the piece, the musicians move between different locations in the space. Each location is given a name in the format **[Instrument] Position [#]**. An overview map showing the locations of all the positions (as well as music stands, chairs, and large instruments) can be found on page 5. In addition, the diagrams placed throughout the score show where the musicians will be for each section.

At several points, some of the musicians are asked to **wander around the space**, either on the way from one position to another, or away from and then back to the same position. While wandering, the performer should move smoothly but with a sense of curiousity, as if they are exploring the space – as if the objects on the stage were a world that they were just now seeing for the first time. The wind chimes should be positioned around the space at points within the areas labelled "misc. wind chimes", so that the performers can easily play them by brushing against them as they wander. Sometimes the performers hold their instrument while wandering, and sometimes not, as specified in the score. While wandering, the performers should take care to never step out of the light.

Because of the movement of the performers as well as the choreography (occasionally asking the performers to look at each other), some parts of the music must be memorized:

Flute: m. 40 – 59 & 88 – 124
Clarinet: m. 43 – 65
Violin: m. 38 – 60
Cello: m. 42 – 65
Percussion: m. 39 – 52
Piano: m. 41 – 52 & Fading box B – end

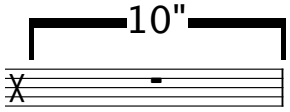
These sections are designed to be memorizeable, and usually consist mostly of rests and repeated or interactive patterns.


= chair
= music stand
Setup Diagram: Overview
Clarinet Position 4
misc. wind chimes
STAGE RIGHT
Audience
Piano Position 1
misc. wind chimes
Tuned Gong
Clarinet Position 3
Perc. Position 2 Wood Instruments
Piano
misc. wind chimes
Violin Position 1
Cello Position 1
Piano Position 2
Violin Position 2
Audience
Flute Position 4
Bass Flute (on chair or table)
DOWNSTAGE
UPSTAGE
Clarinet Position 2
Clarinet Position 1
Flute Position 2
Flute Position 1
Bass & Eb Clars. (on chair or table)
Perc. Position 1
4 Cymbals, Wind Gong, Tom-tom, Bass Drum, 2 Toms, Snare Drum, 2 Cans, 3 High Metals
misc. wind chimes
misc. wind chimes
Perc. Position 3
6 Pitched Metals
Audience
STAGE LEFT
Flute Position 3
Piccolo (on chair or table)
misc. wind chimes
Violin Position 3

Notation

All Instruments

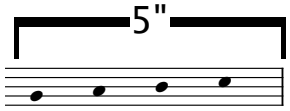
boxed instructions = instructions having to do with physical movement (e.g. moving to a new location, wandering around the stage)



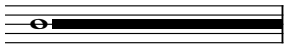
= open meter (10 second long bar). While in open meter, a whole rest denotes a rest of indefinite / open duration.

Bold tempo marks ♩ = 120 denote tempos that apply to all the parts

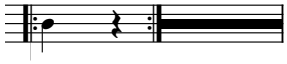
Non-bold tempo marks ♩ = 120 denote tempos that only apply to that specific part



= play the notes specified in the given duration, but the relative speed of each note is up to you



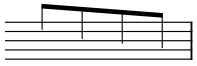
= sustain the pitch until the end of the solid line



= repeat the figure between the repeat signs for the duration of the solid line

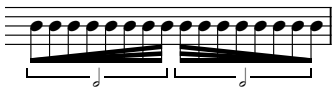
= perform a hand gesture, in time (specified in the score)

= as high as possible

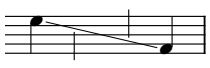


= play random pitches, following the given rhythm and approximating the given contour

= groups of slashed 32nd notes indicate very fast, random rhythms. In this case, this means play random notes in the space of two beats with very fast random rhythms



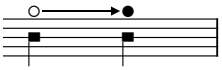
= accel. and decel. over the given duration (does not need to be the exact number of notes specified)



= gliss. (the headless stems only indicate rhythm, and should not be rearticulated)

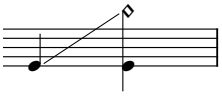
Flute

 = blow air through instrument while fingering the given pitch. Some faint pitch may escape but the sound should be mostly air.

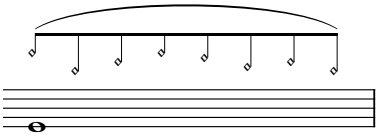
 = while blowing air, rotate the flute from normal playing position (open mouthpiece) to closed position (mouthpiece covered by mouth)

1/2 air = play with roughly 1/2 air sound, 1/2 pitch

 = a harmonic (finger the normal notehead, and overblow to produce the harmonic). In this case, the exact pitch of the harmonic is not specified.

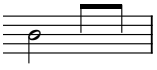
 = play the first pitch, and then gradually overblow to produce higher and higher harmonics

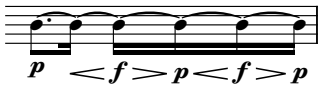
whistle tones are either notated at sounding pitch (with "whistle tone" specified above) or as harmonics:

 = finger the bottom pitch and move between many random high whistle tones

 = vocalize the given consonant into the mouthpiece, creating a sharp, somewhat pitched attack

sing+play = if not specified, sing the same pitch (or an octave up or down) as the one you are playing

 = breath pulse; while sustaining the pitch, pulse your breath in rhythm, creating something approximating the following (the rhythms don't need to be exact):

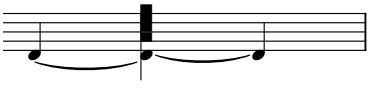


 = very quickly 'scoop' up to the given pitch from an unspecified lower pitch. This can be done with the embochure or with an extremely fast fingered scale.

Clarinet

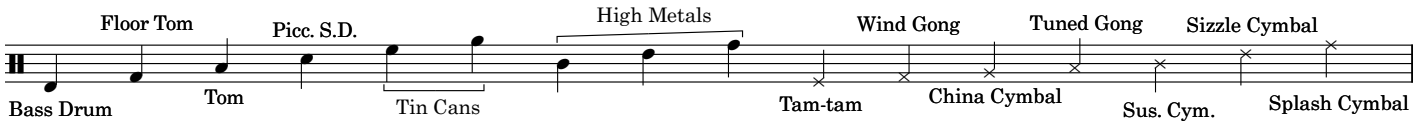
sing+play = if not specified, sing the same pitch (or an octave up or down) as the one you are playing

 = a spectral multiphonic (finger the bottom pitch and overblow to produce it)

 = while fingering the given pitch, begin normally, then overblow into a spectral multiphonic, and then smoothly return to the given fundamental pitch.

 = very quickly 'scoop' up to the given pitch from an unspecified lower pitch. This can be done with the embochure or with an extremely fast fingered scale.

Percussion

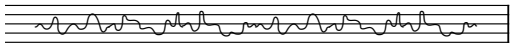


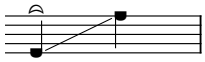
Piano

 = cluster with the palm (either on the keyboard or on the strings inside the piano – specified in the score)

?va = the passage is transposed to a different octave based on something else that is happening (specified in the score)

 = pluck the string inside the piano

 = wildly strum back and forth in given register

 = strum strings inside the piano with fingernail in given register

 = silently depress the given key

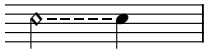
Violin & Cello

Roman numerals specify strings – IV = lowest string; I = highest string

s.p. = sul ponticello; s.t. = sul tasto; msp = molto sul ponticello; mst = molto sul tasto

unless otherwise specified, use a normal, expressive vibrato for all passages. s.v. = senza vibrato

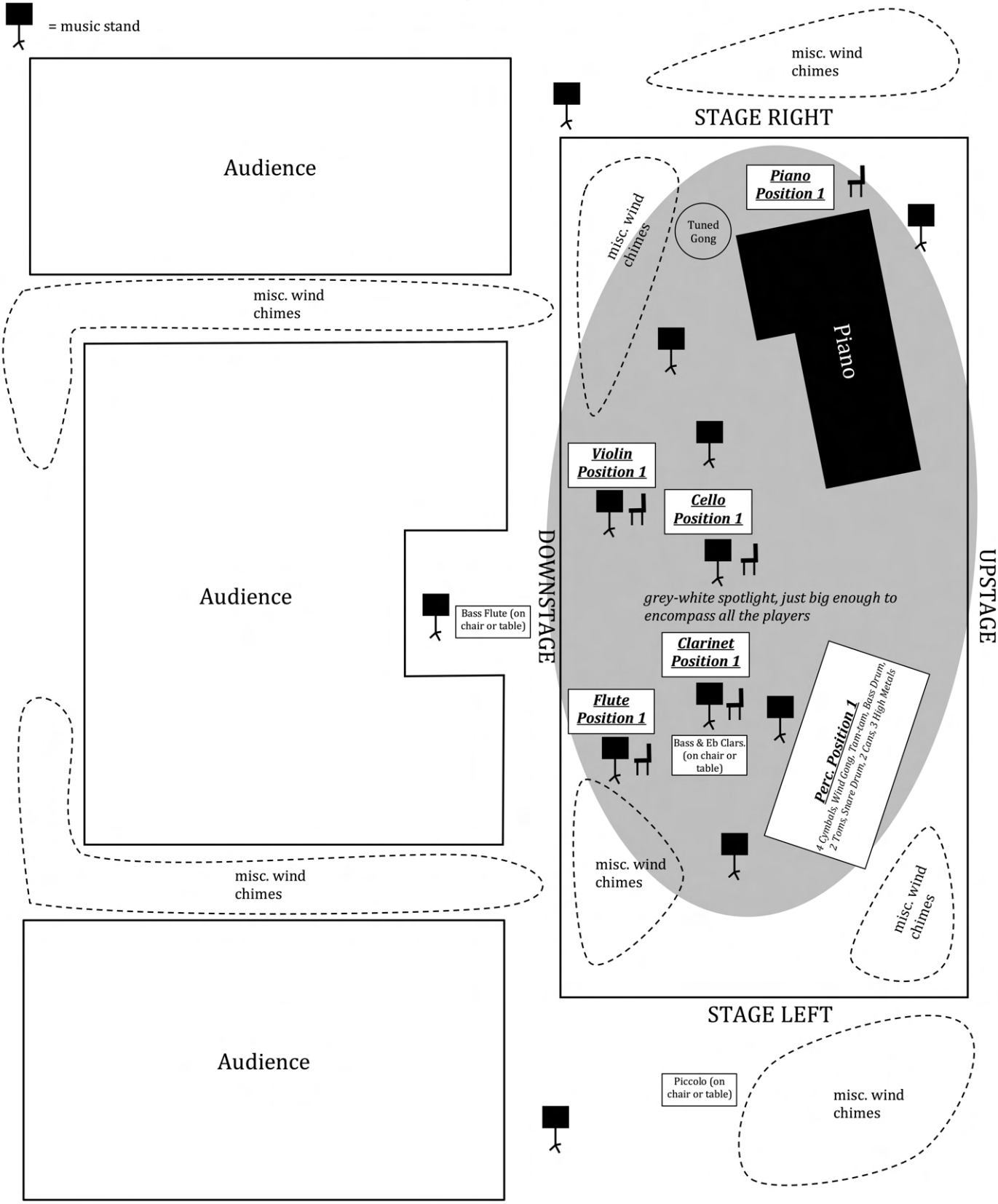
 = an unspecified high harmonic

 = smoothly move from harmonic pressure to normal pressure

= chair

= music stand

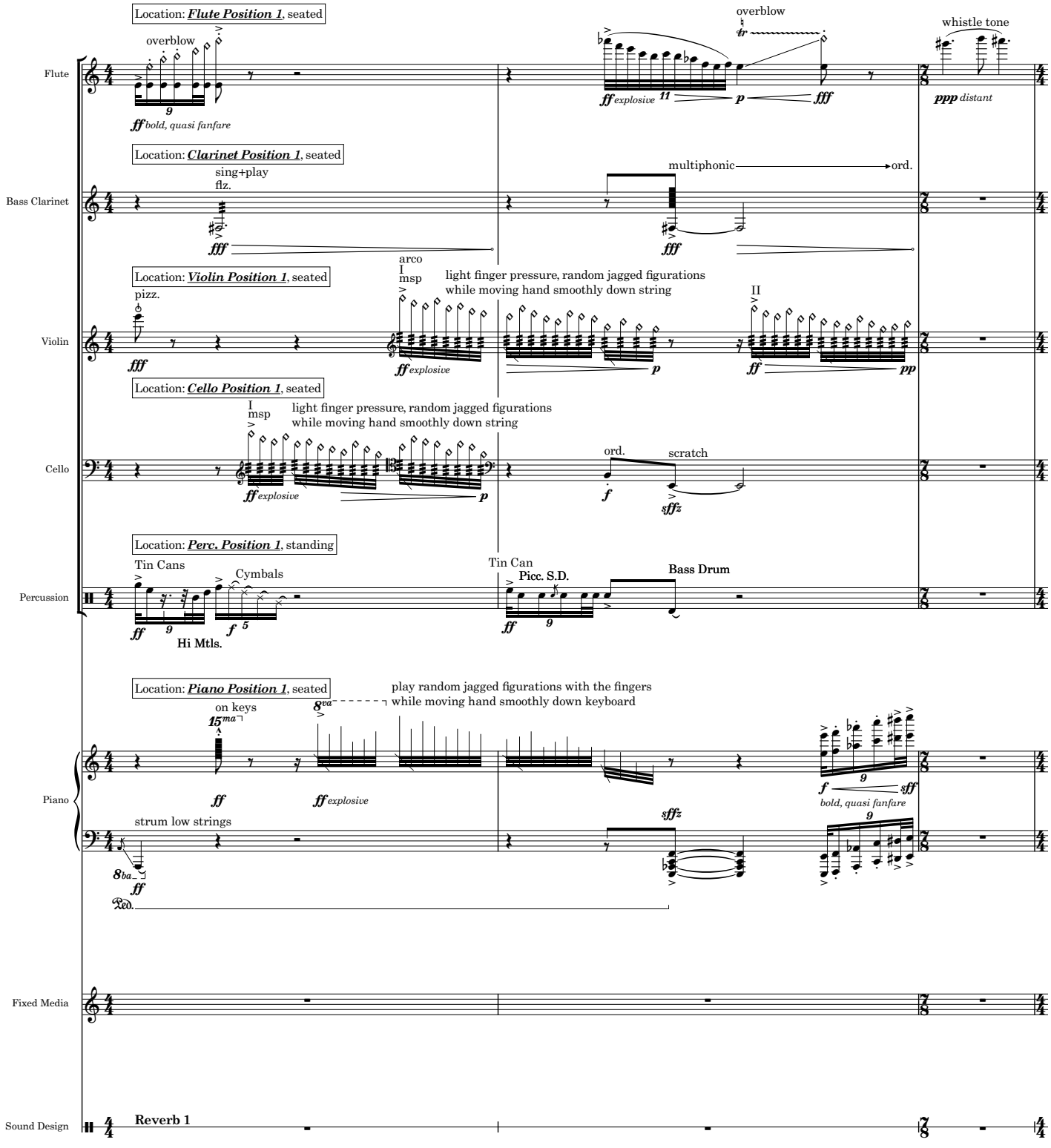
Setup Diagram: start – B

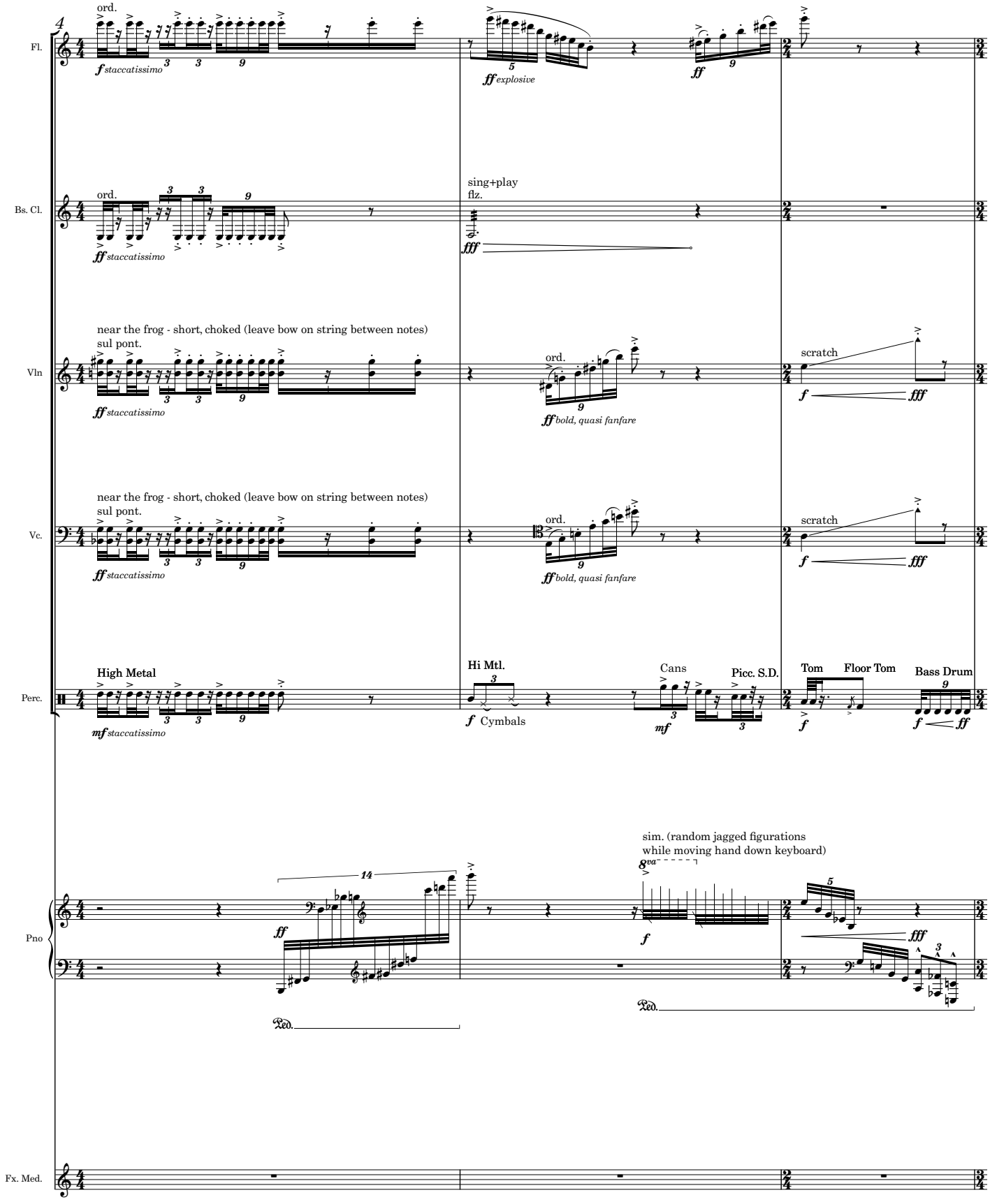


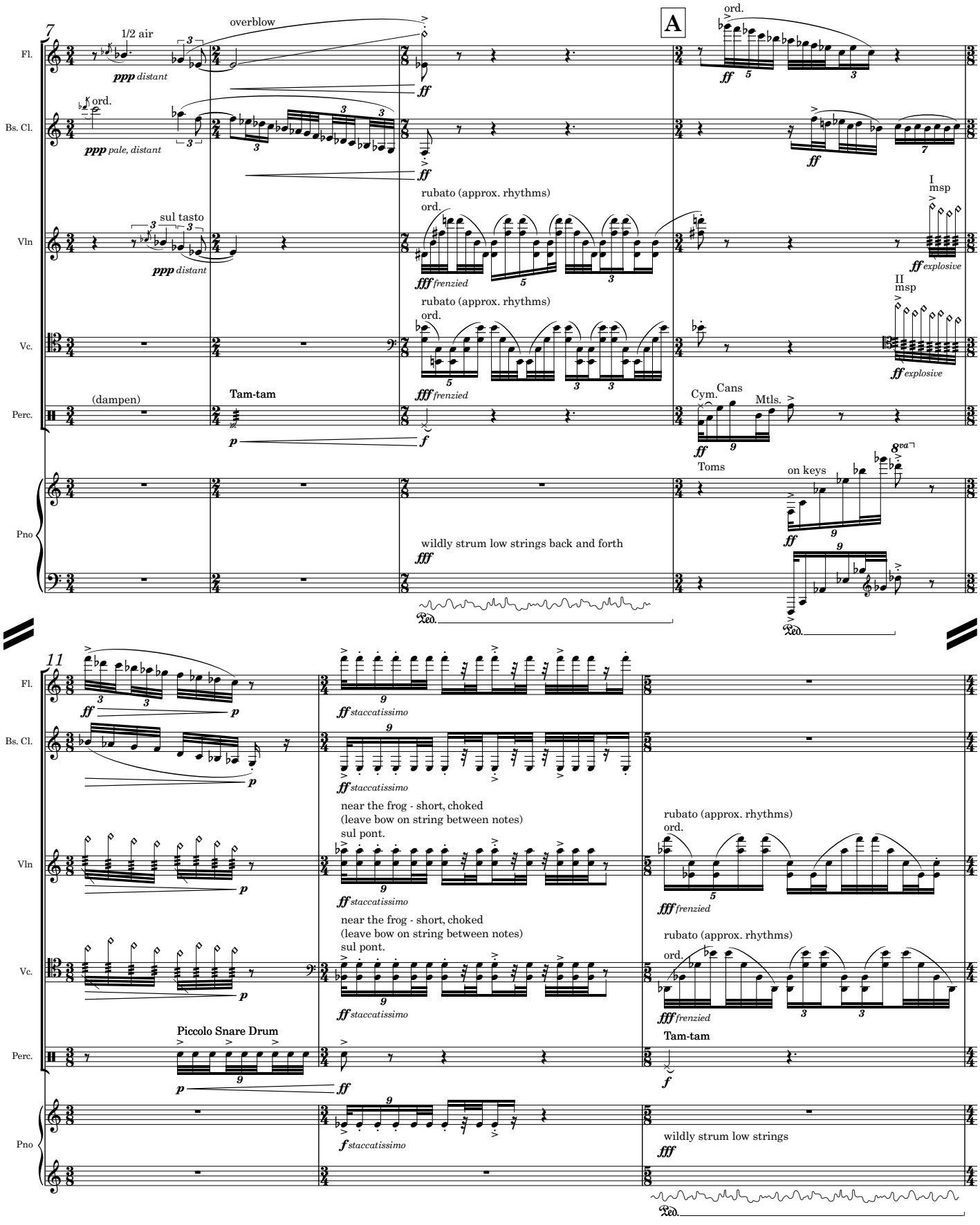
Dividing Light

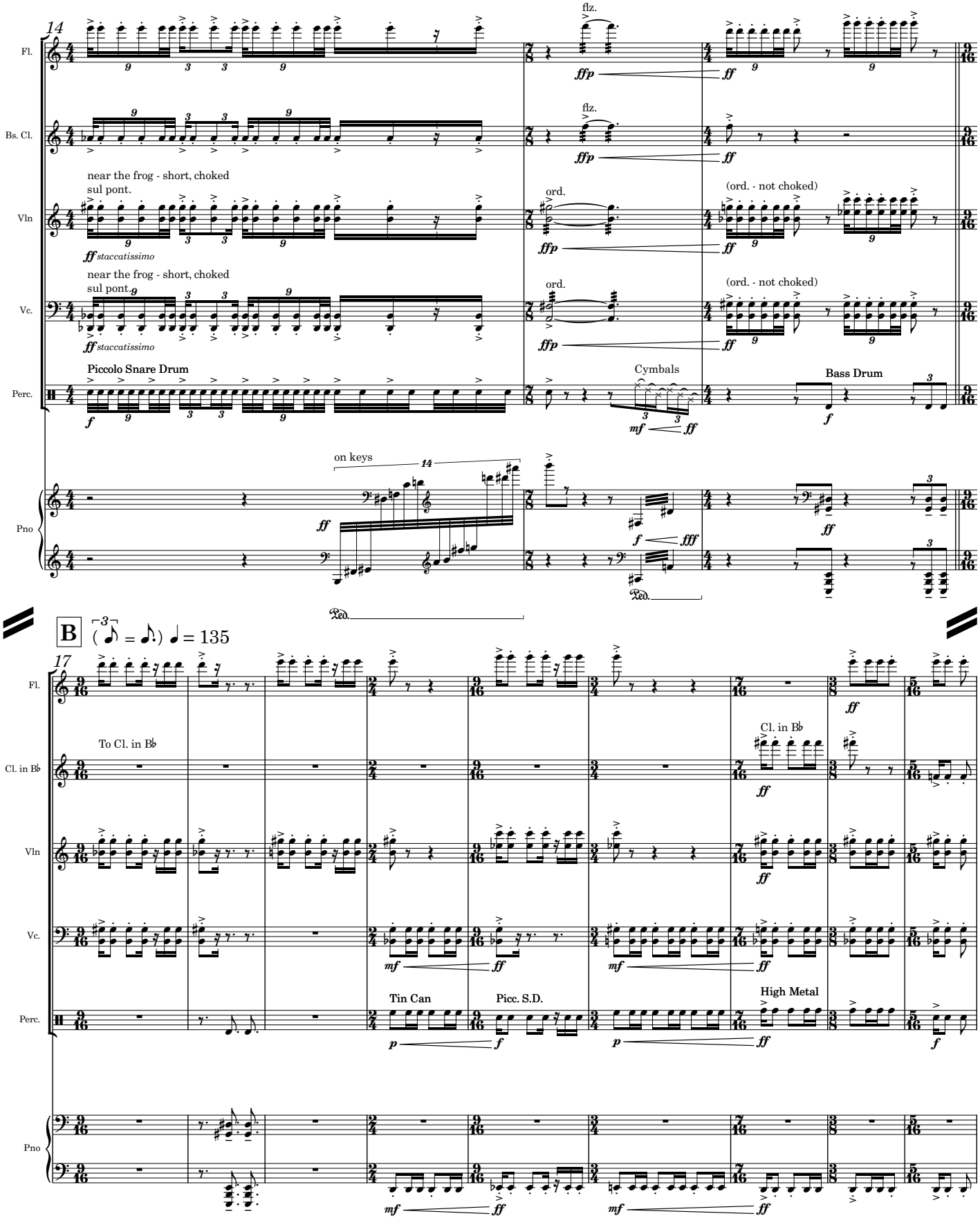
Aidan Gold

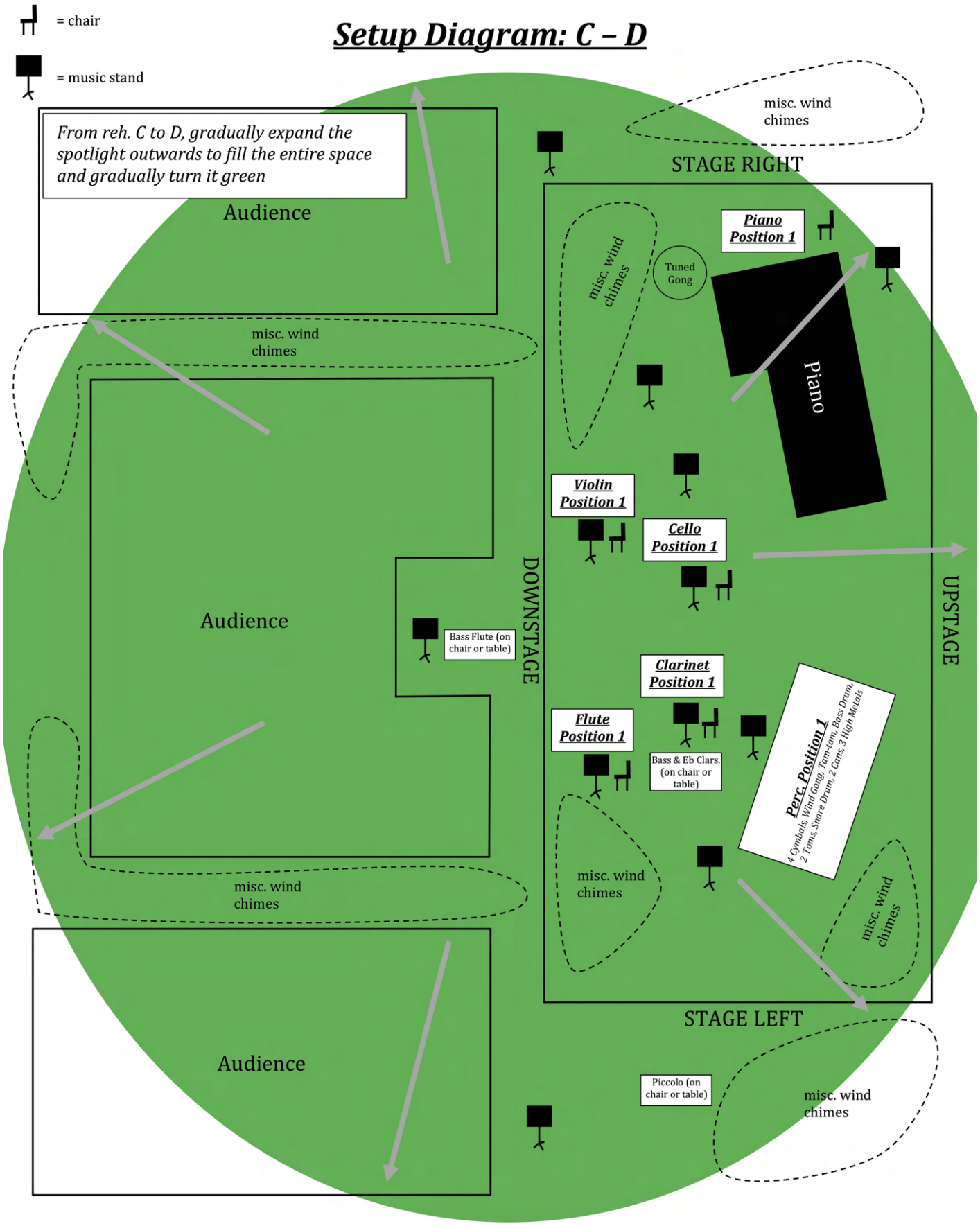
1. Landing

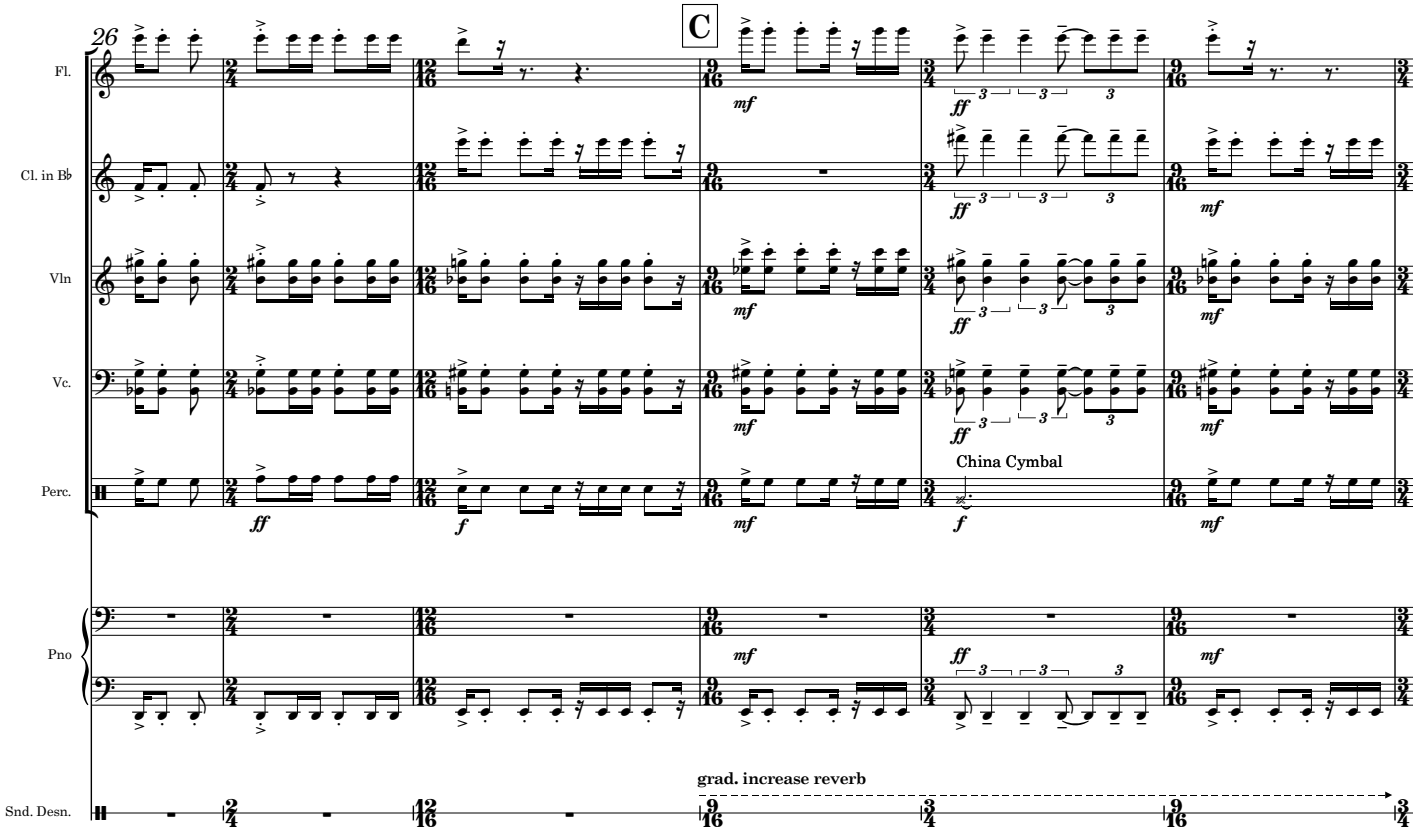


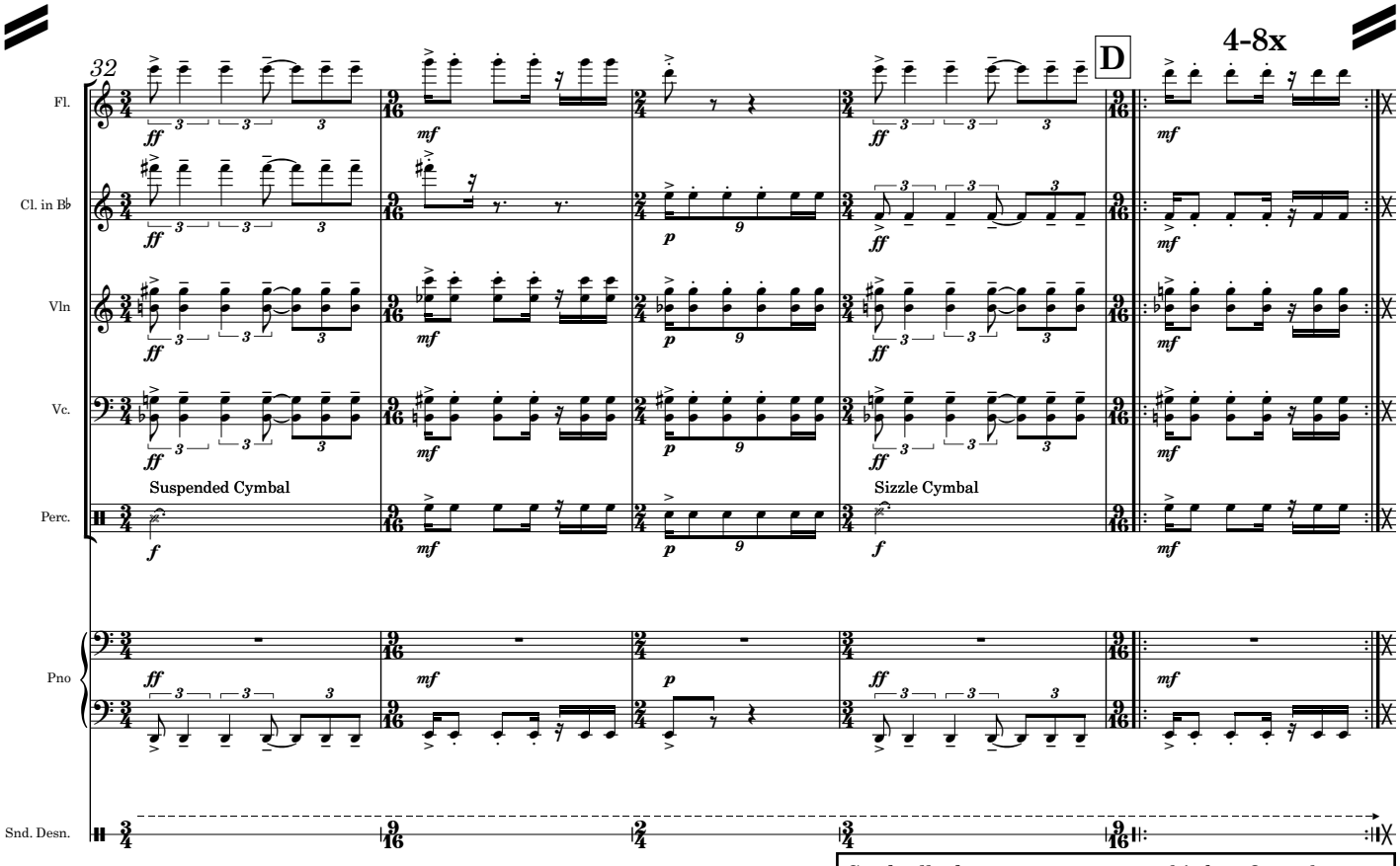

4
Fl.
ord.
f staccatissimo
ff explosive
ff
Bs. Cl.
ord.
ff staccatissimo
sing+play
flz.
fff
Vln
near the frog - short, choked (leave bow on string between notes)
sul pont.
ff staccatissimo
ord.
ff bold, quasi fanfare
scratch
f
fff
Vc.
near the frog - short, choked (leave bow on string between notes)
sul pont.
ff staccatissimo
ord.
ff bold, quasi fanfare
scratch
f
fff
Perc.
High Metal
mf staccatissimo
Hi Mtl.
f Cymbals
Cans
mf
Picc. S.D.
Tom
Floor Tom
f
Bass Drum
f
ff
Pno
14
ff
Ped.
sim. (random jagged figurations
while moving hand down keyboard)
8va
f
5
fff
Ped.
Fx. Med.

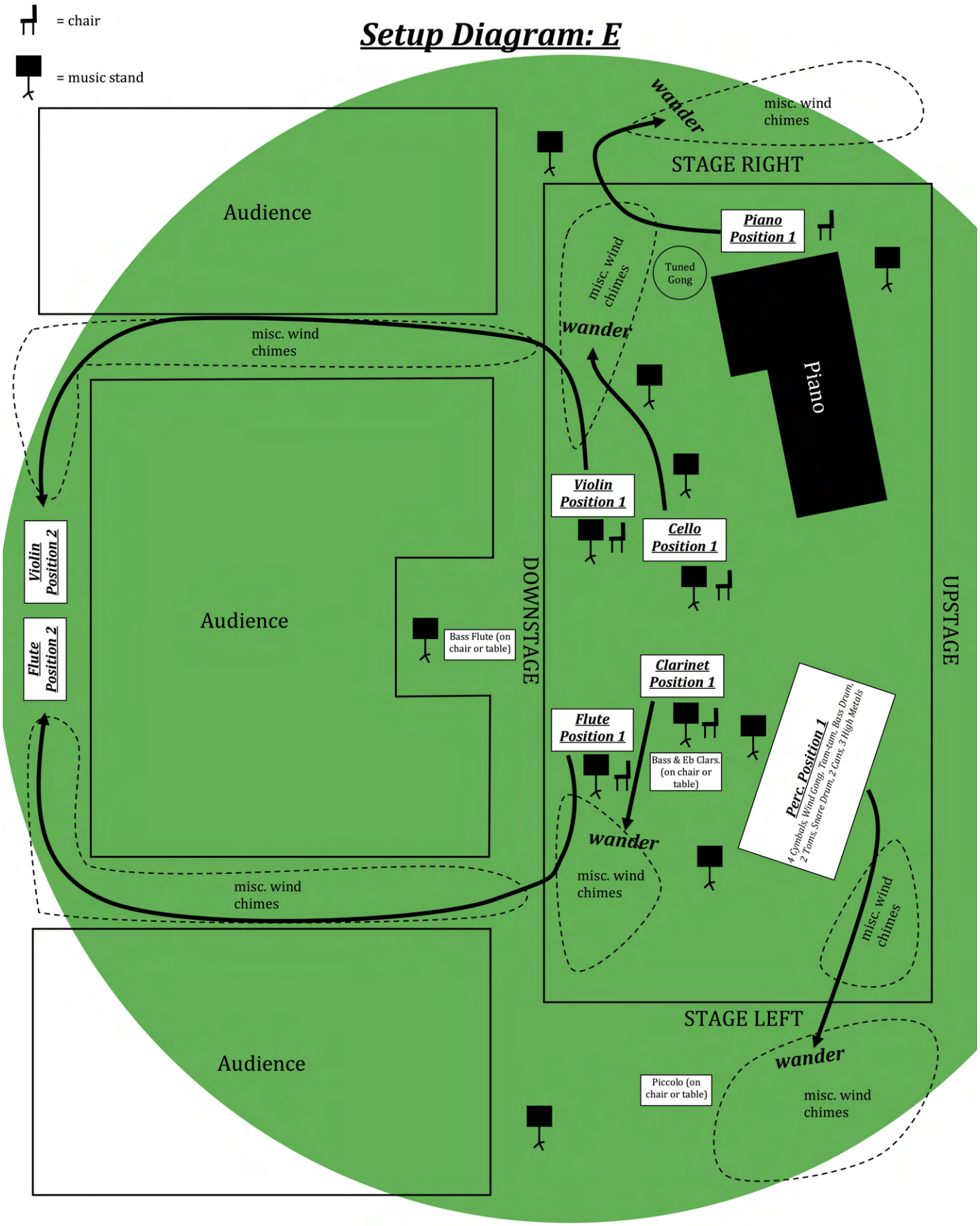

7
Fl.
1/2 air
overblow
ppp distant
ff
A
ord.
ff
Bs. Cl.
ord.
ppp pale, distant
ff
ff
Vln
sul tasto
ppp distant
rubato (approx. rhythms)
ord.
fff frenzied
I
msp
ff explosive
Vc.
rubato (approx. rhythms)
ord.
fff frenzied
II
msp
ff explosive
Perc.
(dampen)
Tam-tam
p
f
Cym.
Cans
Mtls.
ff
Toms
on keys
8va
Pno
wildly strum low strings back and forth
fff
Ped.
11
Fl.
ff
p
ff staccatissimo
Bs. Cl.
p
ff staccatissimo
Vln
p
near the frog - short, choked
(leave bow on string between notes)
sul pont.
ff staccatissimo
rubato (approx. rhythms)
ord.
fff frenzied
Vc.
p
near the frog - short, choked
(leave bow on string between notes)
sul pont.
ff staccatissimo
rubato (approx. rhythms)
ord.
fff frenzied
Perc.
Piccolo Snare Drum
p
ff
Tam-tam
f
Pno
f staccatissimo
wildly strum low strings
fff
Ped.

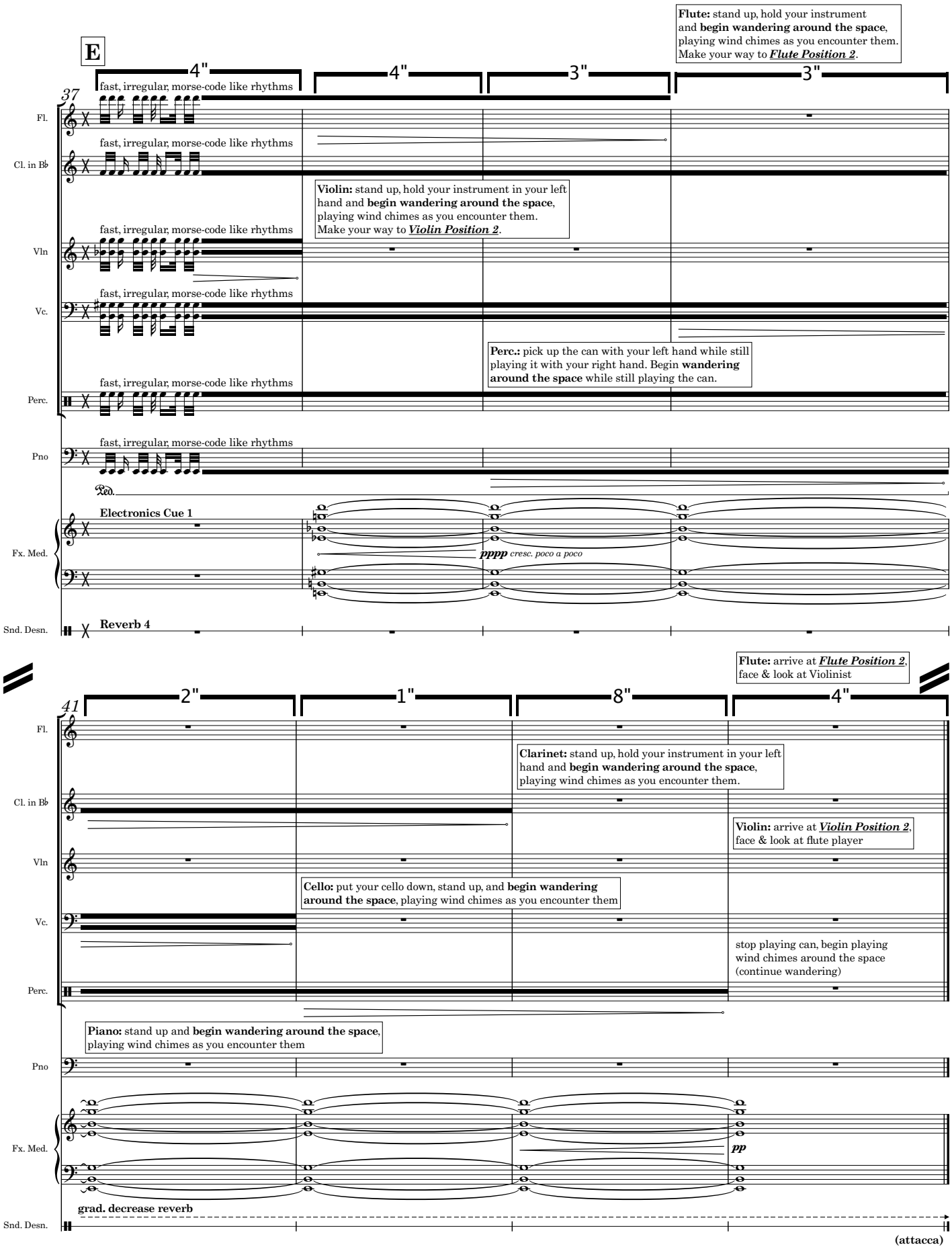

14
Fl.
Bs. Cl.
Vln
Vc.
Perc.
Pno
flz.
ord.
(ord. - not choked)
near the frog - short, choked
sul pont.
staccatissimo
Piccolo Snare Drum
Cymbals
Bass Drum
on keys
Ped.
B
17
To Cl. in B♭
Cl. in B♭
Tin Can
Picc. S.D.
High Metal


= chair
= music stand
Setup Diagram: C – D
From reh. C to D, gradually expand the spotlight outwards to fill the entire space and gradually turn it green
Audience
misc. wind chimes
STAGE RIGHT
Piano Position 1
Tuned Gong
Piano
Violin Position 1
Cello Position 1
DOWNSTAGE
UPSTAGE
Bass Flute (on chair or table)
Clarinet Position 1
Flute Position 1
Bass & Eb Clars. (on chair or table)
Perc. Position 1
4 Cymbals, Wind Gong, Tom-tom, Bass Drum, 2 Toms, Snare Drum, 2 Cans, 3 High Metals
STAGE LEFT
Piccolo (on chair or table)

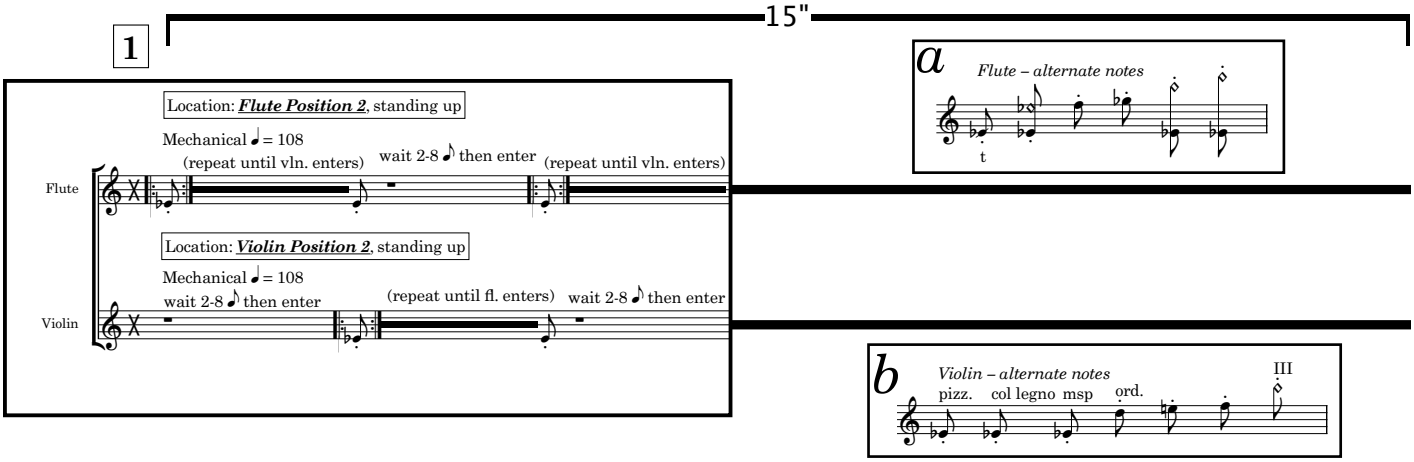

26
C
Fl.
Cl. in B♭
Vln
Vc.
Perc.
China Cymbal
Pno
Snd. Desn.
grad. increase reverb


32
D
4-8x
Fl.
Cl. in B♭
Vln
Vc.
Perc.
Suspended Cymbal
Sizzle Cymbal
Pno
Snd. Desn.
Gradually desync. as you repeat this bar. Once the ensemble is completely desynced, go on to the next bar


= chair
= music stand
Setup Diagram: E
wander
misc. wind chimes
STAGE RIGHT
Audience
Piano Position 1
Tuned Gong
misc. wind chimes
wander
Piano
misc. wind chimes
Violin Position 1
Cello Position 1
Violin Position 2
Audience
DOWNSTAGE
UPSTAGE
Flute Position 2
Bass Flute (on chair or table)
Clarinet Position 1
Flute Position 1
Bass & Eb Clars. (on chair or table)
Perc. Position 1
4 Cymbals, Wind Gong, Tom-tom, Bass Drum, 2 Toms, Snare Drum, 2 Cans, 3 High Metals
wander
misc. wind chimes
misc. wind chimes
misc. wind chimes
STAGE LEFT
Audience
wander
Piccolo (on chair or table)
misc. wind chimes


E
4"
4"
3"
3"
37
Fl.
Cl. in B♭
Vln
Vc.
Perc.
Pno
Fx. Med.
Snd. Desn.
fast, irregular, morse-code like rhythms
Flute: stand up, hold your instrument and begin wandering around the space, playing wind chimes as you encounter them. Make your way to Flute Position 2.
Violin: stand up, hold your instrument in your left hand and begin wandering around the space, playing wind chimes as you encounter them. Make your way to Violin Position 2.
Perc.: pick up the can with your left hand while still playing it with your right hand. Begin wandering around the space while still playing the can.
Ped.
Electronics Cue 1
pppp cresc. poco a poco
Reverb 4
2"
1"
8"
4"
41
Flute: arrive at Flute Position 2, face & look at Violinist
Clarinet: stand up, hold your instrument in your left hand and begin wandering around the space, playing wind chimes as you encounter them.
Violin: arrive at Violin Position 2, face & look at flute player
Cello: put your cello down, stand up, and begin wandering around the space, playing wind chimes as you encounter them
stop playing can, begin playing wind chimes around the space (continue wandering)
Piano: stand up and begin wandering around the space, playing wind chimes as you encounter them
pp
grad. decrease reverb
(attacca)

2. Duet: Sound

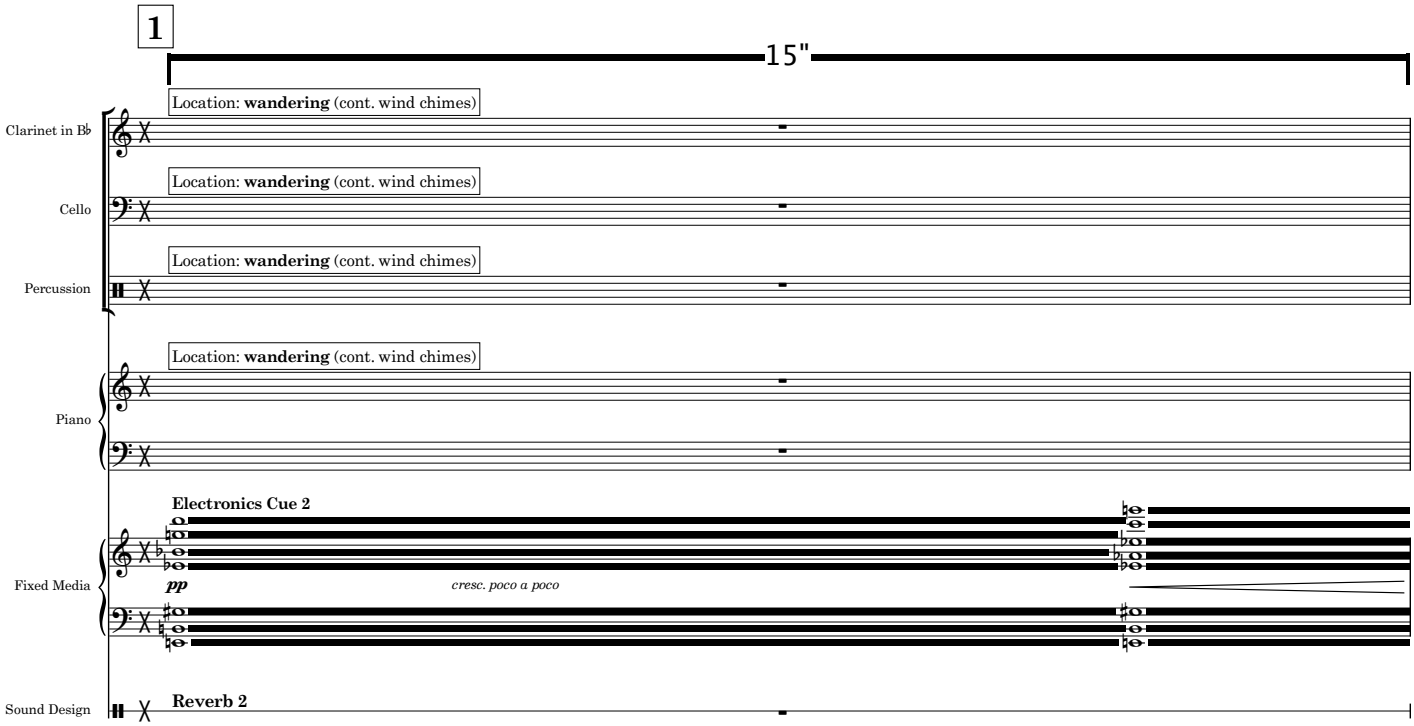


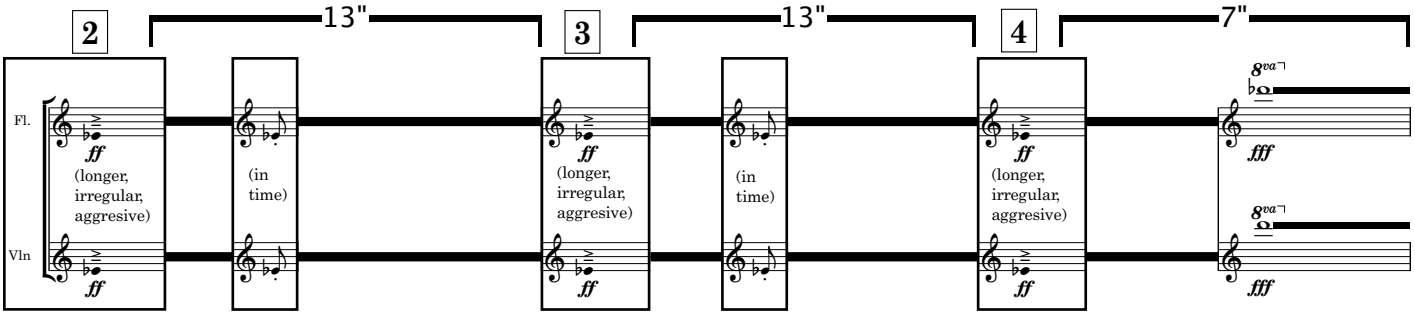
Flute and **Violin**: Play **regularly repeating eighth notes**. You pass them between each other so that there is a continuous pulse, always **stopping when you hear the other player enter** (so that there is only *one note* of overlap), and then coming in again after the other player plays 2-8 notes. Continue **staring at the other player** throughout the duet – do not break eye contact until rehearsal mark **5**.

Dynamics during the duet are **up to the performers**, but try to always make yourself heard above the electronics. Playing around with dynamics is encouraged, e.g. crescendoing as you play your repeated notes until you are cut off by the other player, or decrescendoing after entering, or inserting irregular accent patterns, quoting the rite of spring, etc.

As you continue the duet, begin gradually varying your timbre and color more and more by drawing from the box of alternate notes for your instrument (box *a* for flute, box *b* for violin), substituting that for your repeated figure. The longer you play, the more you should draw from the alternate notes box, creating a sense of gradually accumulating complexity.

Accompaniment to 2. Duet: Sound



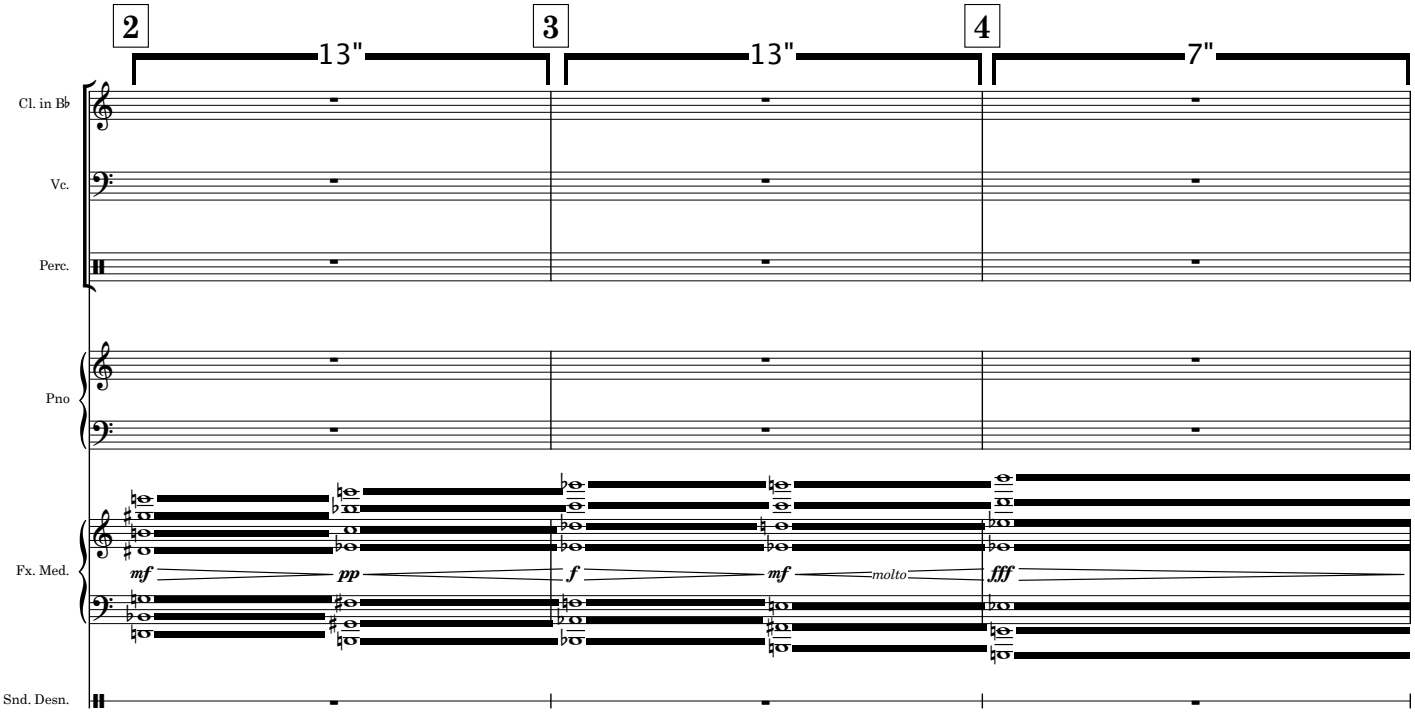


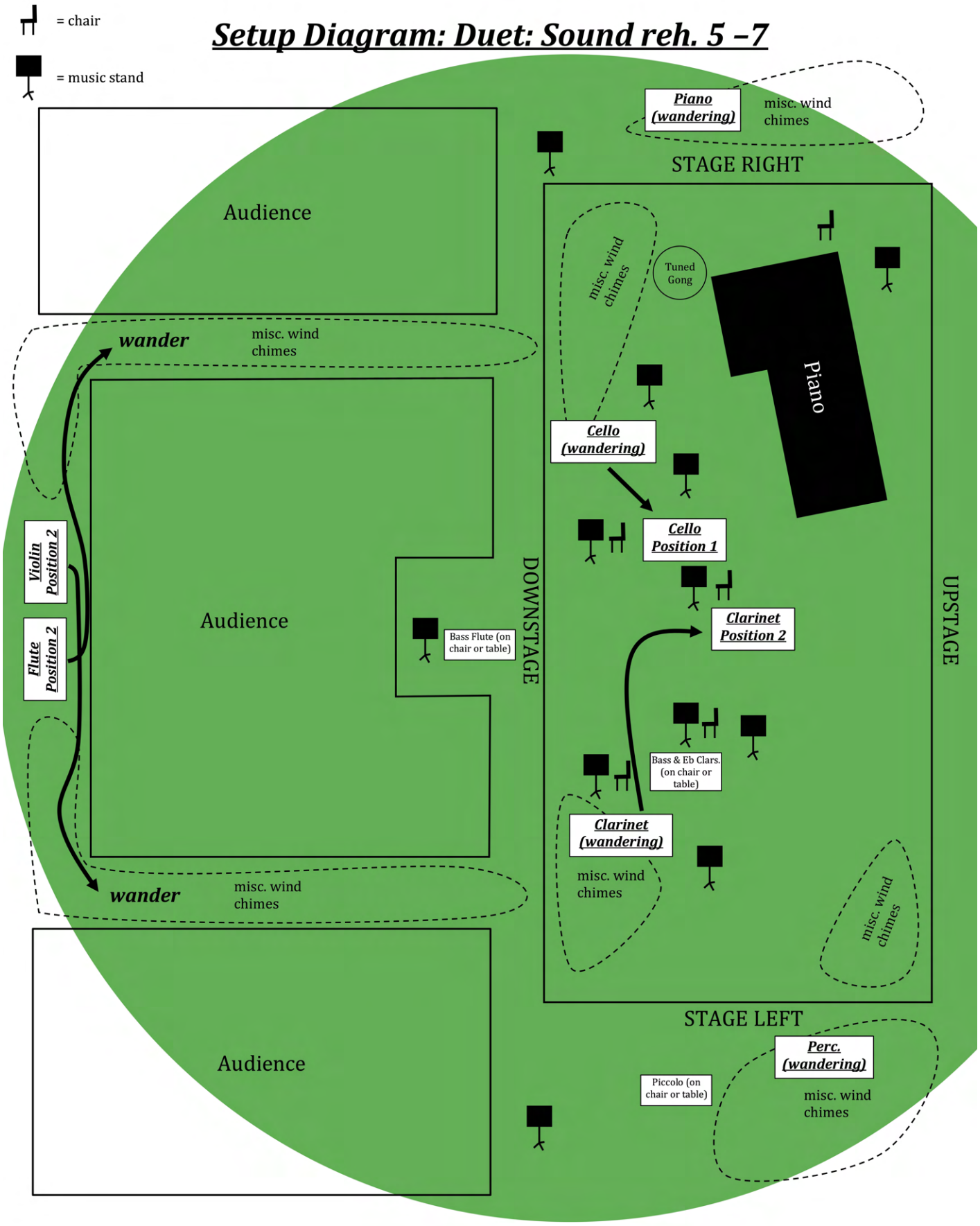
Flute and **Violin**: As you continue your duet, the electronics part will **swell three times** (the peaks of the swells are marked as rehearsal marks **2**, **3**, and **4**). As each swell peaks, **your repeated notes should become irregular, longer, and aggressive**, like you are straining to be heard. Don't alternate – **play continuously**, overlapping with the other instrument. You should still be drawing freely from the box of alternate notes, and you may prefer to use some of the higher, more aggressive sounds for these sections.

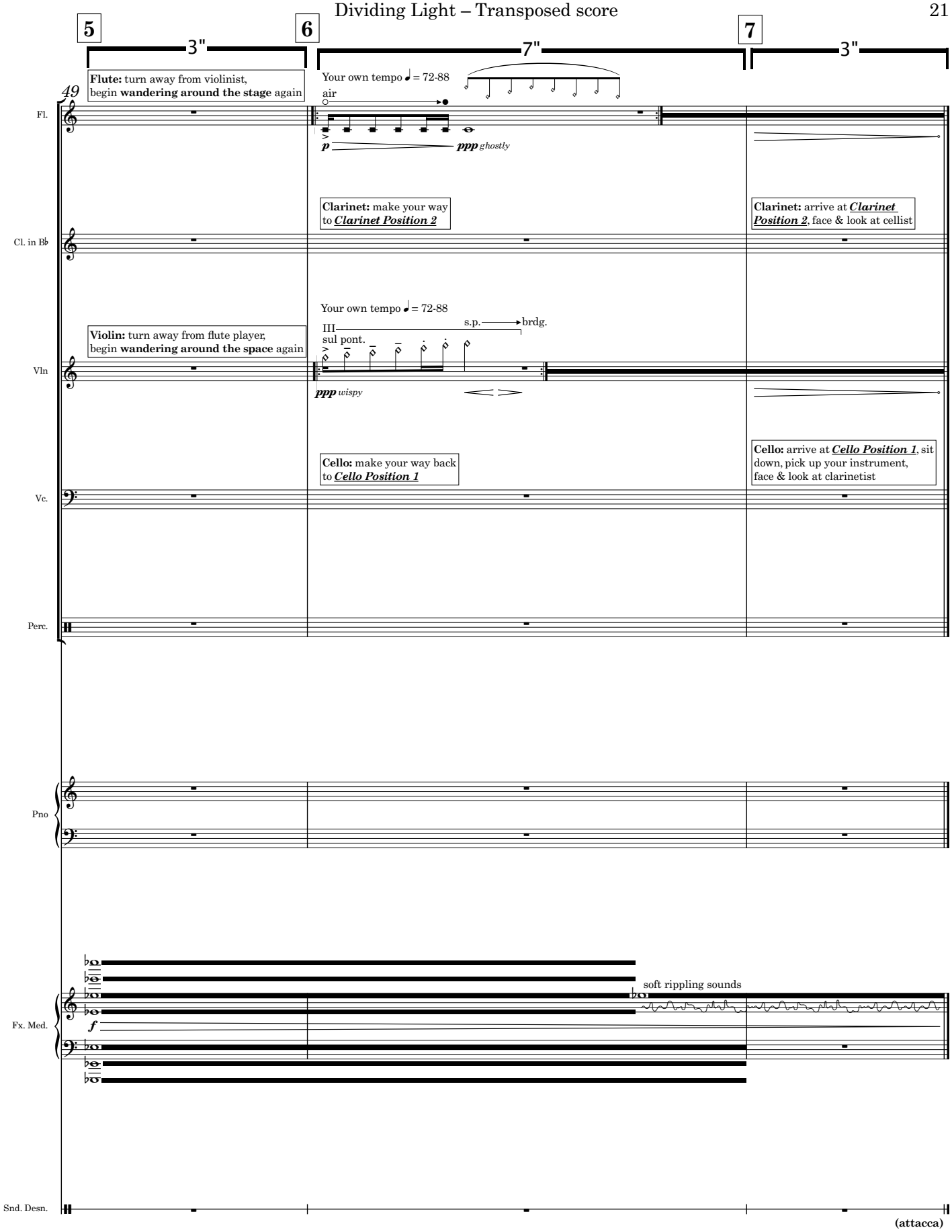
Once each swell fades enough so that you can easily hear the other musician, **return to regular eighth notes** at the previous ♩ = 108 tempo, and go back to the pattern of passing the pulse between each other with only one note of overlap, with free dynamic changes (and still freely borrowing from the boxes of alternate notes on the previous page).

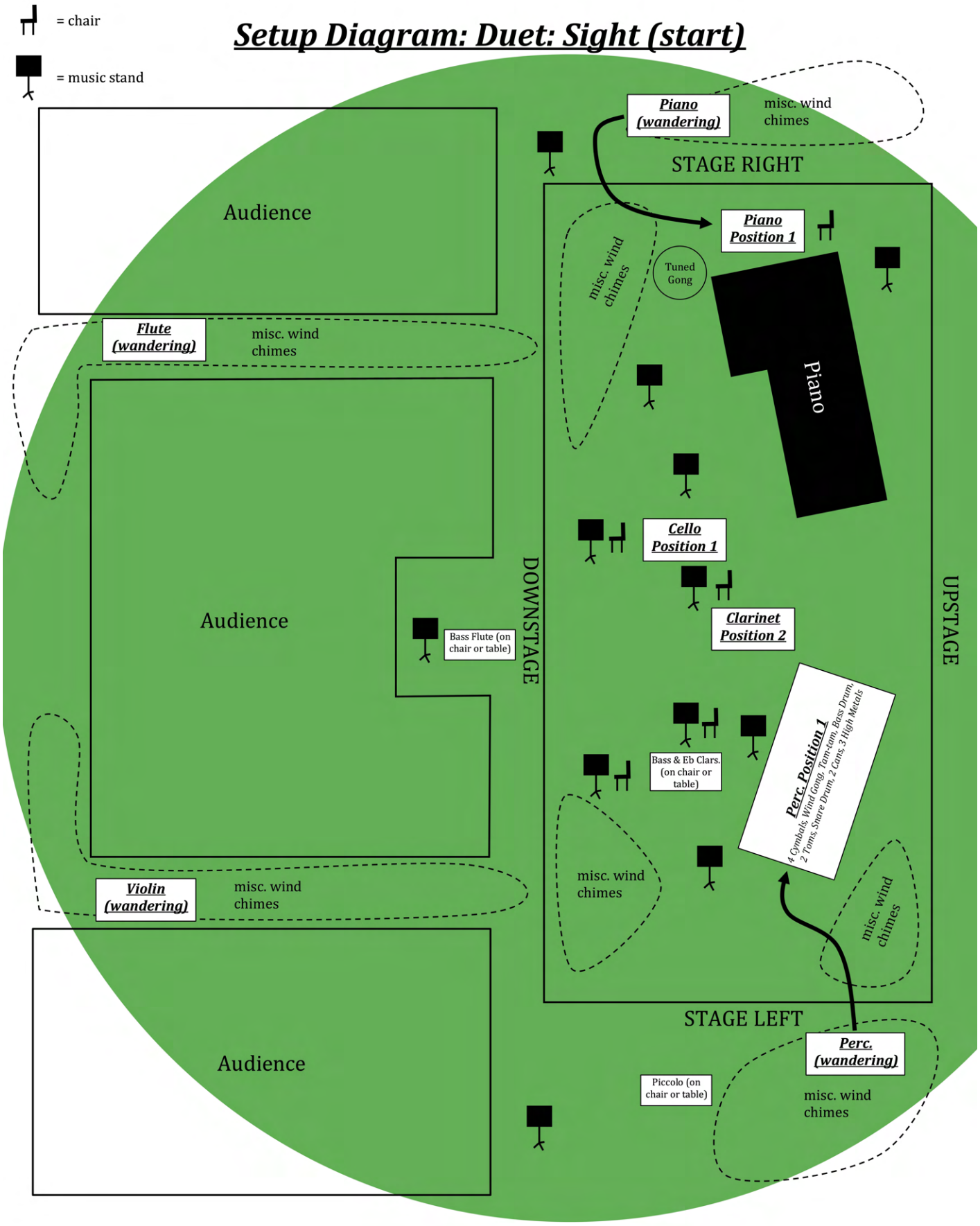
A few seconds after the third swell peaks (reh. **4**), **move to the high sustained note** for the remainder of the 7 seconds (both players do not need to begin or end the note at the exact same time).

Accompaniment to 2. Duet: Sound

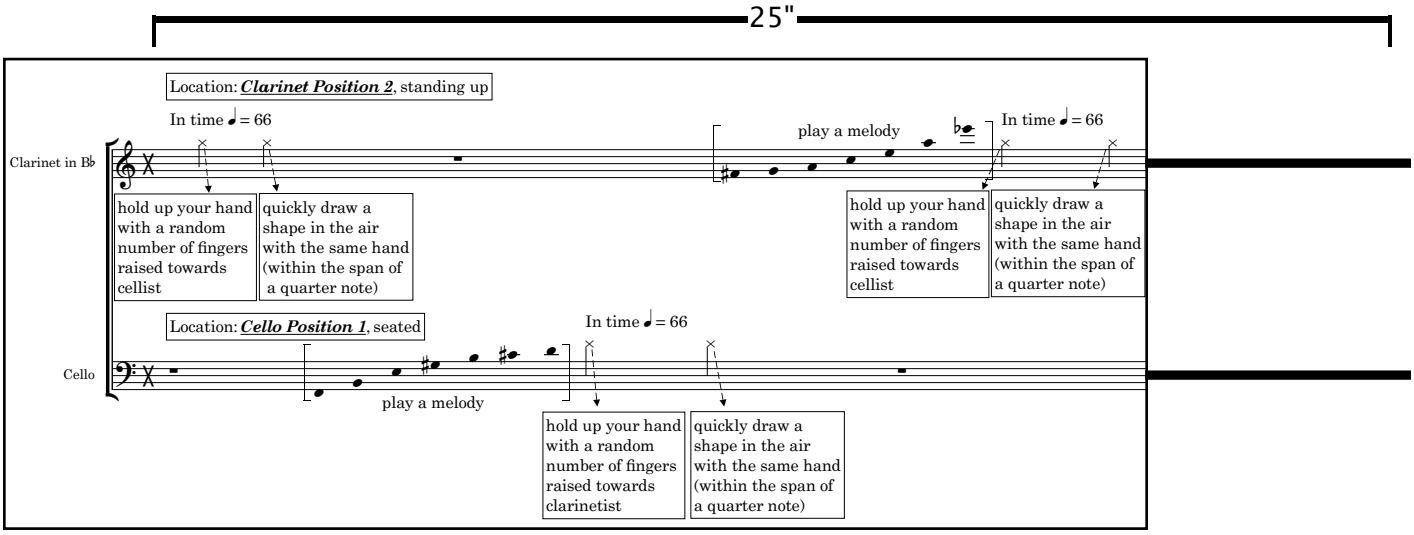



= chair
= music stand
Setup Diagram: Duet: Sound reh. 5 –7
Piano (wandering)
misc. wind chimes
STAGE RIGHT
Audience
misc. wind chimes
Tuned Gong
Piano
wander
misc. wind chimes
Cello (wandering)
Violin Position 2
Cello Position 1
Audience
DOWNSTAGE
UPSTAGE
Flute Position 2
Bass Flute (on chair or table)
Clarinet Position 2
Bass & Eb Clars. (on chair or table)
Clarinet (wandering)
misc. wind chimes
wander
misc. wind chimes
misc. wind chimes
STAGE LEFT
Audience
Perc. (wandering)
Piccolo (on chair or table)
misc. wind chimes


5
3"
6
7"
7
3"
49
Flute: turn away from violinist, begin wandering around the stage again
Your own tempo ♩= 72-88
air
p
ppp ghostly
Fl.
Clarinet: make your way to Clarinet Position 2
Clarinet: arrive at Clarinet Position 2, face & look at cellist
Cl. in B♭
Your own tempo ♩= 72-88
Violin: turn away from flute player, begin wandering around the space again
III
sul pont.
s.p.
brdg.
ppp wispy
Vln
Cello: make your way back to Cello Position 1
Cello: arrive at Cello Position 1, sit down, pick up your instrument, face & look at clarinetist
Vc.
Perc.
Pno
soft rippling sounds
f
Fx. Med.
Snd. Desn.
(attacca)


= chair
= music stand
Setup Diagram: Duet: Sight (start)
Audience
Audience
Audience
Piano (wandering)
misc. wind chimes
STAGE RIGHT
Piano Position 1
Tuned Gong
misc. wind chimes
Piano
Flute (wandering)
misc. wind chimes
Cello Position 1
Clarinet Position 2
DOWNSTAGE
UPSTAGE
Bass Flute (on chair or table)
Bass & Eb Clars. (on chair or table)
Perc. Position 1
4 Cymbals, Wind Gong, Tom-tom, Bass Drum, 2 Toms, Snare Drum, 2 Cans, 3 High Metals
Violin (wandering)
misc. wind chimes
misc. wind chimes
misc. wind chimes
STAGE LEFT
Perc. (wandering)
Piccolo (on chair or table)
misc. wind chimes

3. Duet: Sight

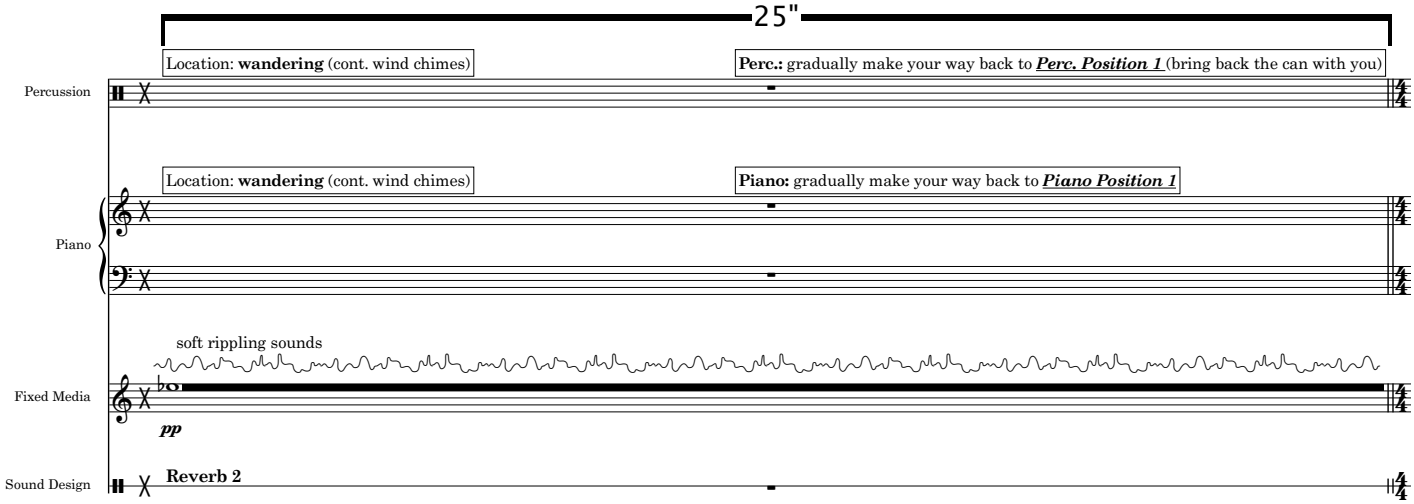


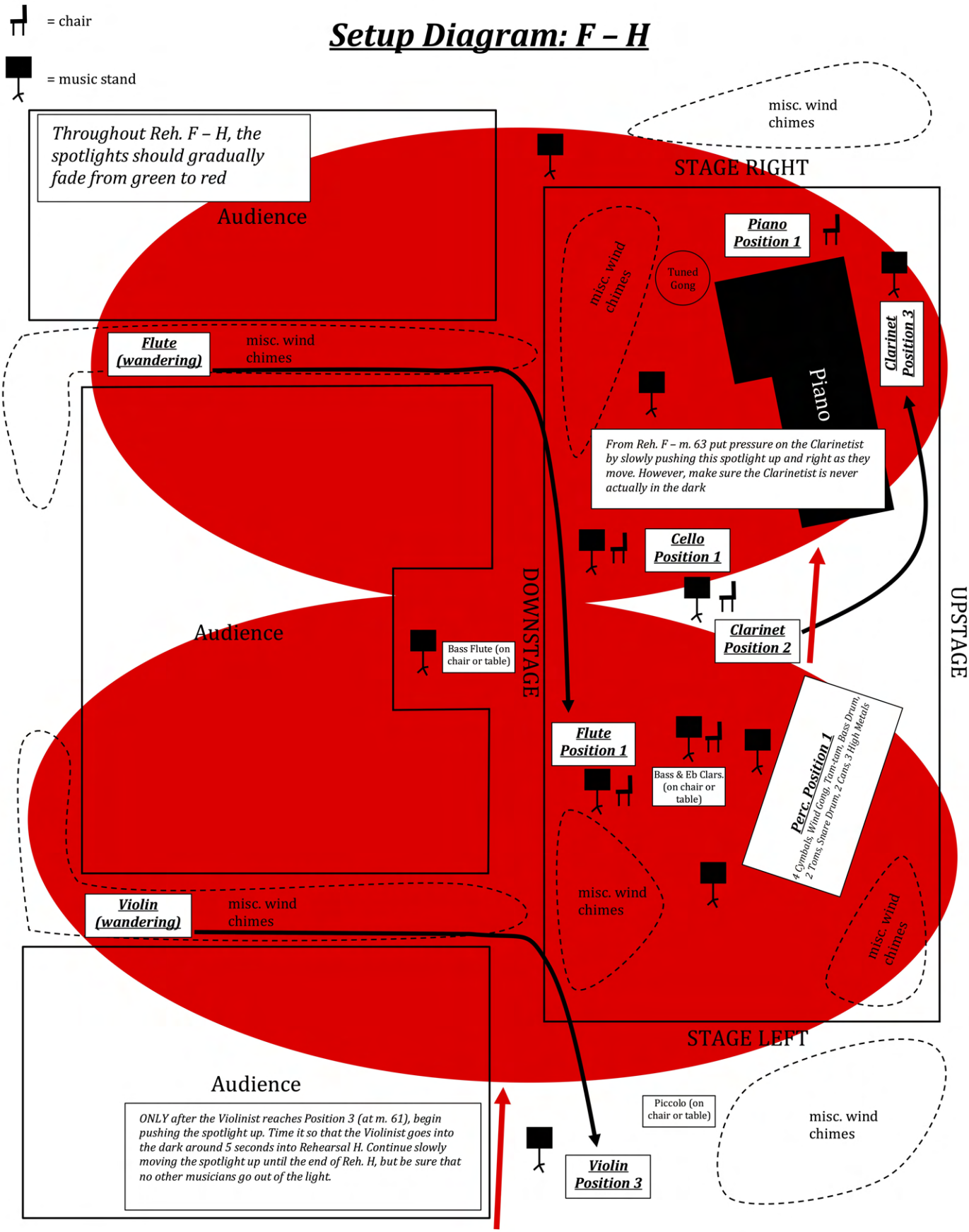
Clarinet and **Cello**: The Clarinet will begin by giving **two hand signals** with their right hand in time at ♩ = 66 (described in the box above). Then the Cello will **improvise a melody** based on those two hand signals, and then give the Clarinet **two hand signals**. The Clarinet will **improvise a melody**, and then give **two hand signals** back to the Cellist. **Continue passing melodies and hand signals back and forth** throughout this section.

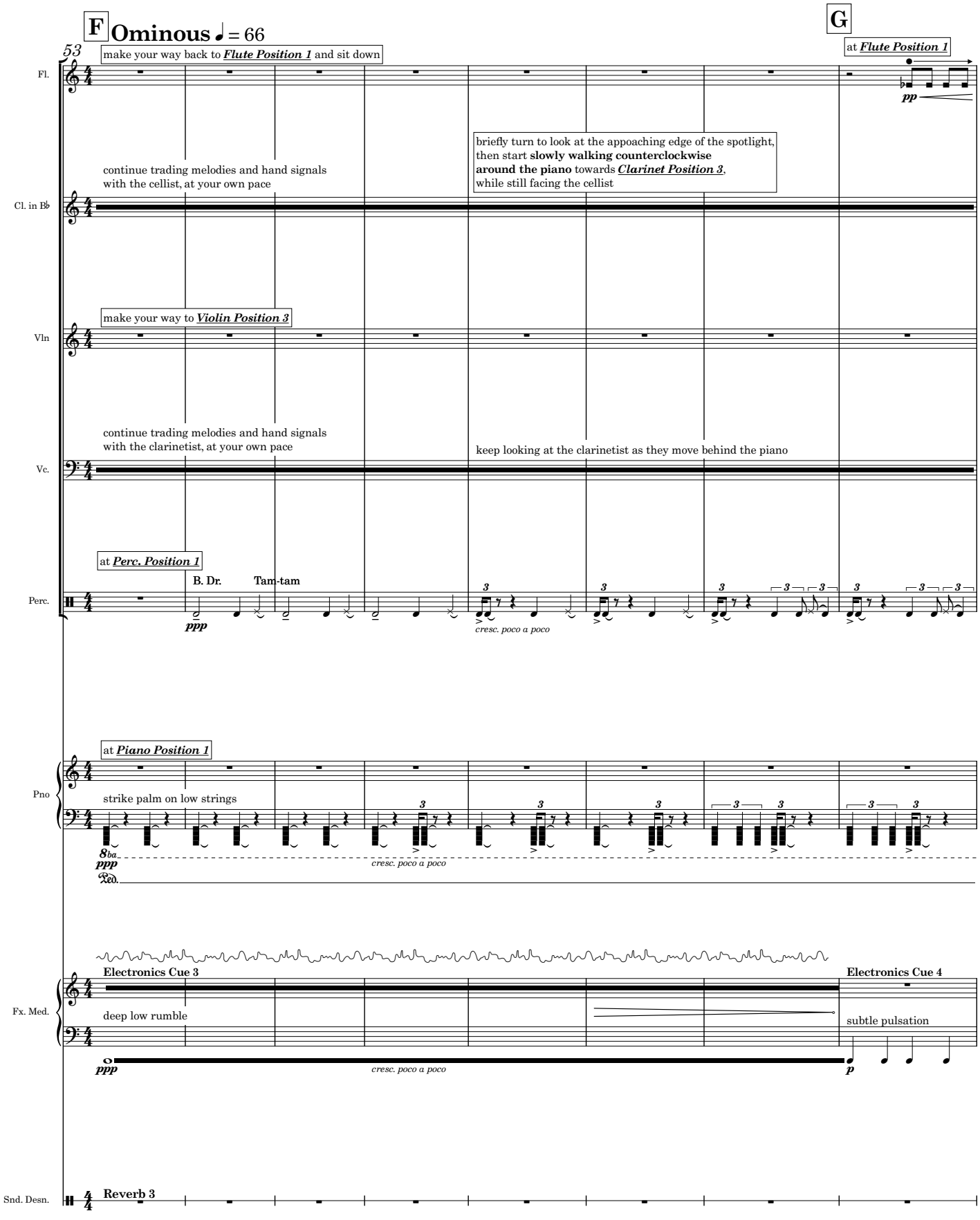
How to generate the melody
Pitches: drawn freely from the bracketed pitch collections for each instrument in the box above.
Number of notes: determined by the number of fingers the other musician held up in their **first hand signal**.
Contour: follow the shape the other musician drew in the air with their **second hand signal**. (note: if the melody consists of only 1 or 2 notes, the contour may be impossible to realize, in that case, just play part of the contour)
Rhythm: free, but in general each note should be ♩ between ♩ = 50 and ♩ = 120.
Dynamics, articulation, phrasing, etc.: up to the performer.

The pacing should be relatively fast – begin playing your melody as soon as the other musician finishes their second hand signal, and begin your hand signals as quickly as possible after finishing your melody. **Stare at the other player** throughout the duet – do not break eye contact until the clarinetist steps behind the piano 3 bars after rehearsal **G**.

Accompaniment to 3. Duet: Sight



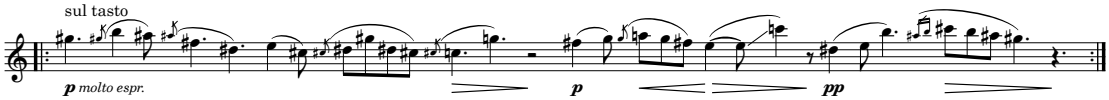

= chair
= music stand
Setup Diagram: F – H
Throughout Reh. F – H, the spotlights should gradually fade from green to red
Audience
misc. wind chimes
STAGE RIGHT
Piano Position 1
Tuned Gong
misc. wind chimes
Clarinet Position 3
Piano
Flute (wandering)
misc. wind chimes
From Reh. F – m. 63 put pressure on the Clarinetist by slowly pushing this spotlight up and right as they move. However, make sure the Clarinetist is never actually in the dark
Cello Position 1
Clarinet Position 2
DOWNSTAGE
UPSTAGE
Audience
Bass Flute (on chair or table)
Flute Position 1
Bass & Eb Clars. (on chair or table)
Perc. Position 1
4 Cymbals, Wind Gong, Tom-tom, Bass Drum, 2 Toms, Snare Drum, 2 Cans, 3 High Metals
misc. wind chimes
misc. wind chimes
Violin (wandering)
misc. wind chimes
STAGE LEFT
Audience
ONLY after the Violinist reaches Position 3 (at m. 61), begin pushing the spotlight up. Time it so that the Violinist goes into the dark around 5 seconds into Rehearsal H. Continue slowly moving the spotlight up until the end of Reh. H, but be sure that no other musicians go out of the light.
Piccolo (on chair or table)
misc. wind chimes
Violin Position 3


F
Ominous ♩ = 66
53
G
make your way back to Flute Position 1 and sit down
at Flute Position 1
Fl.
pp
briefly turn to look at the appoaching edge of the spotlight,
then start slowly walking counterclockwise
around the piano towards Clarinet Position 3,
while still facing the cellist
continue trading melodies and hand signals
with the cellist, at your own pace
Cl. in B♭
make your way to Violin Position 3
Vln
continue trading melodies and hand signals
with the clarinetist, at your own pace
keep looking at the clarinetist as they move behind the piano
Vc.
at Perc. Position 1
B. Dr.
Tam-tam
Perc.
ppp
cresc. poco a poco
at Piano Position 1
Pno
strike palm on low strings
8ba
ppp
Ped.
cresc. poco a poco
Electronics Cue 3
Electronics Cue 4
Fx. Med.
deep low rumble
subtle pulsation
ppp
cresc. poco a poco
p
Snd. Desn.
Reverb 3

Violin Melody *a*

Lullaby, at your own tempo ♩ = 66-80

sul tasto



61

Your own tempo ♩ = 88-108

1/2 air

Fl.

Cl. in B♭

now you cannot see the cellist; continue to make gestures and play melodies but without pausing for the cellist to respond; faster and more and more frantic

arrive at ***Clarinet Position 3*** behind the piano lid

at ***Violin Position 3***

play absent-mindedly, out of time from the rest of the ensemble

Vln

Melody *a*

now the clarinetist is behind the piano lid and you cannot see them; continue to make gestures and play melodies but without waiting for the clarinetist to respond; faster and more and more frantic

Vc.

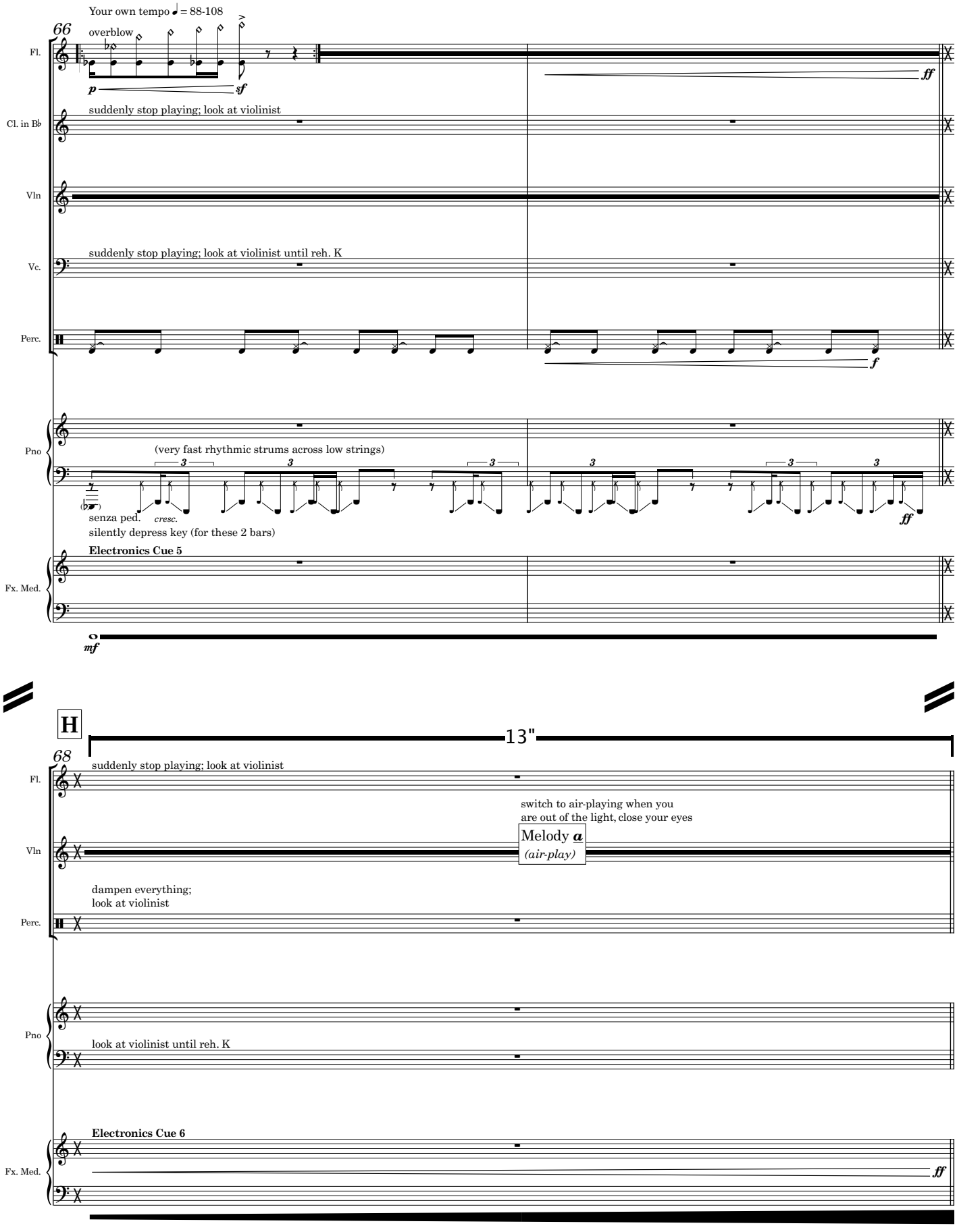
Perc.

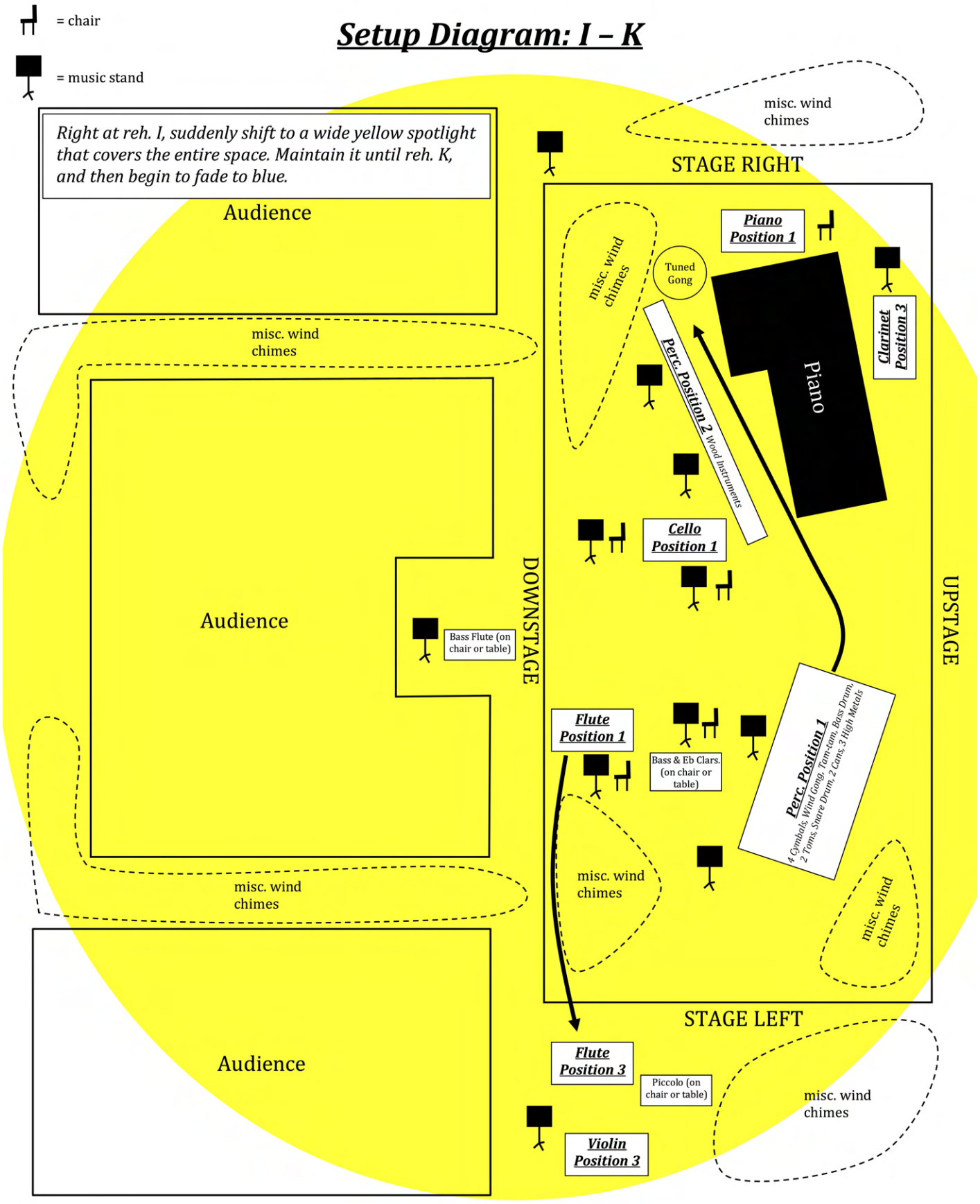
Wind Gong

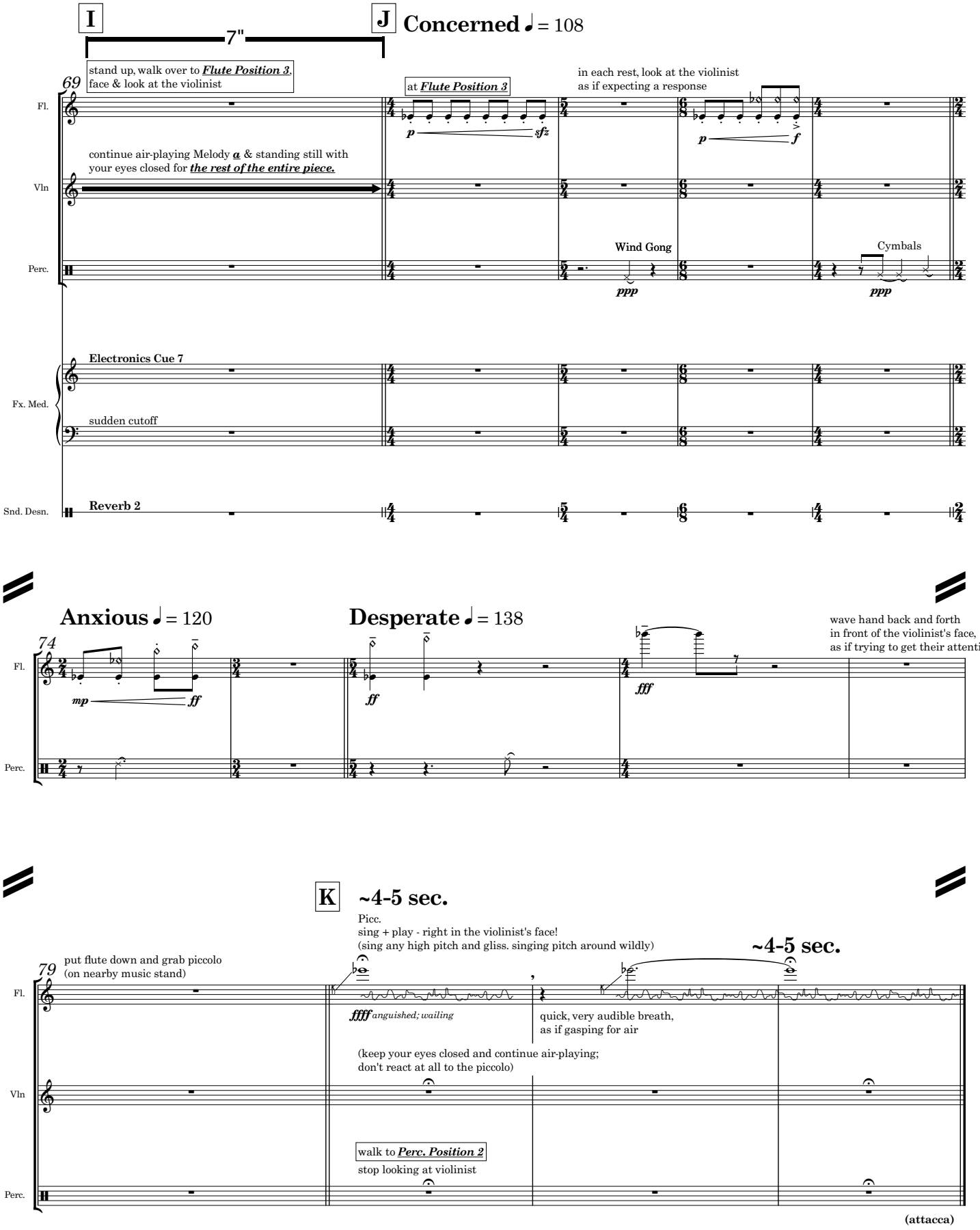
scrape string back and forth w/fingernail

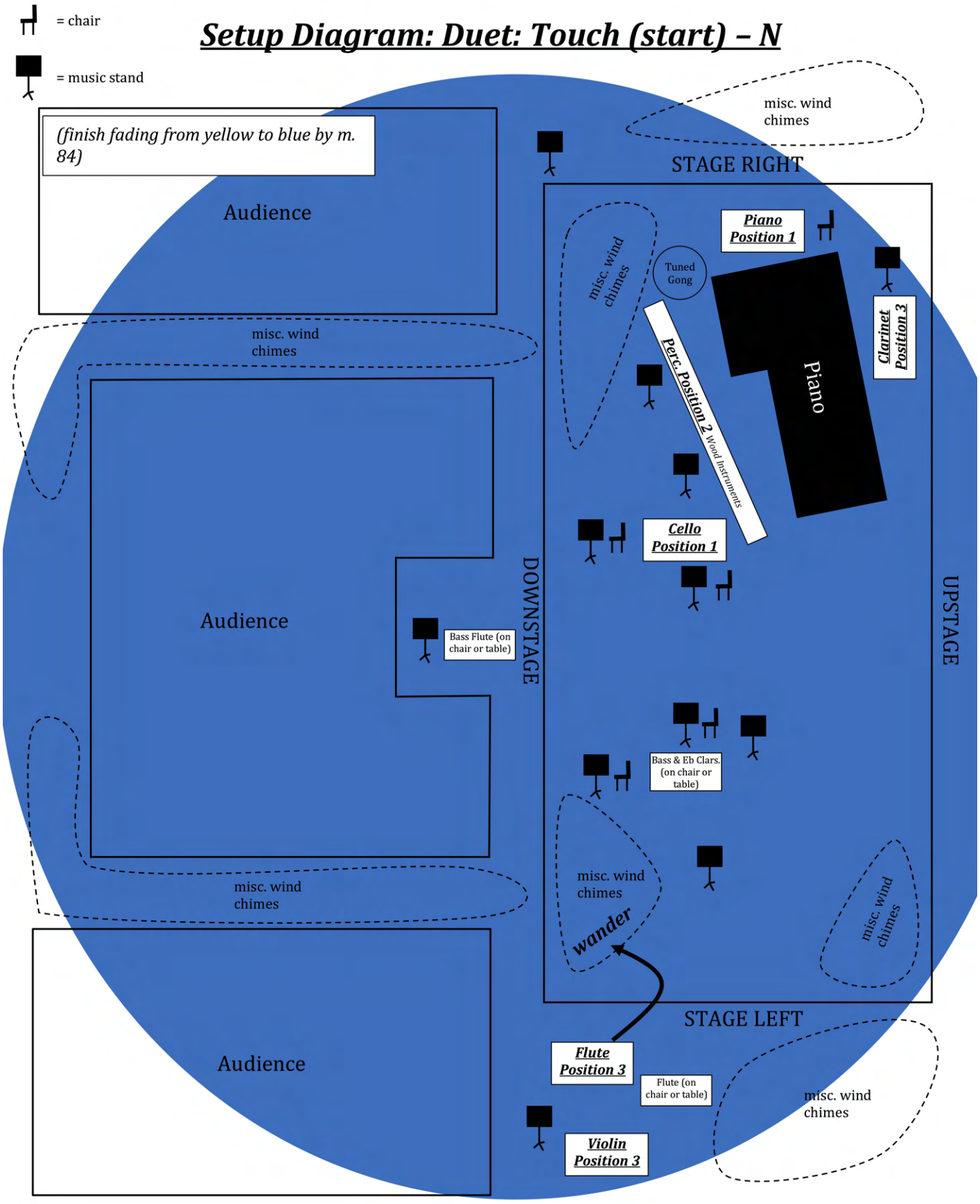
Pno

Fx. Med.

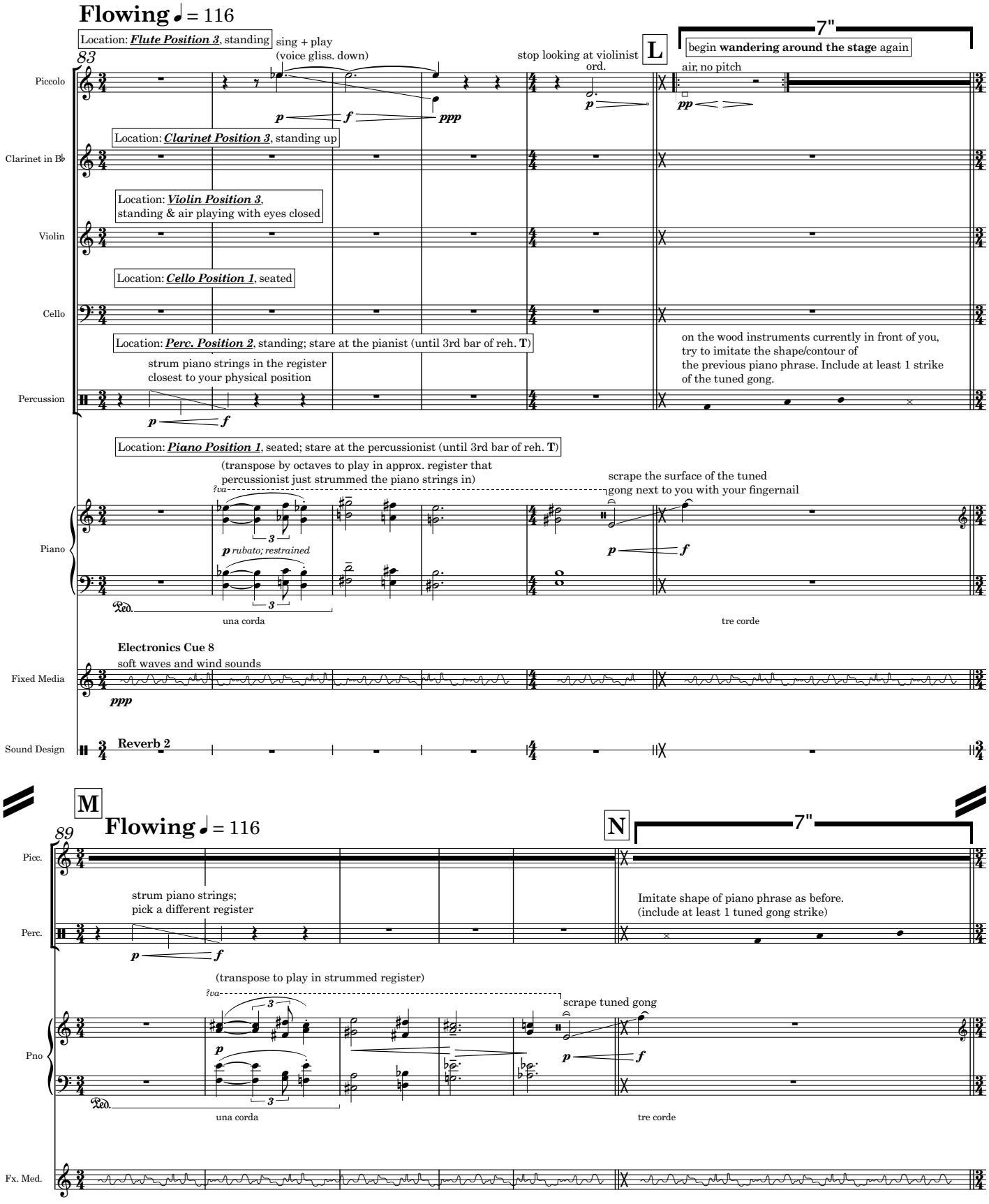

Your own tempo ♩ = 88-108
66
overblow
Fl.
p
sf
ff
Cl. in B♭
suddenly stop playing; look at violinist
Vln
Vc.
suddenly stop playing; look at violinist until reh. K
Perc.
f
Pno
(very fast rhythmic strums across low strings)
senza ped.
cresc.
ff
silently depress key (for these 2 bars)
Electronics Cue 5
Fx. Med.
mf
H
13"
68
suddenly stop playing; look at violinist
switch to air-playing when you
are out of the light, close your eyes
Melody a
(air-play)
dampen everything;
look at violinist
look at violinist until reh. K
Electronics Cue 6
ff

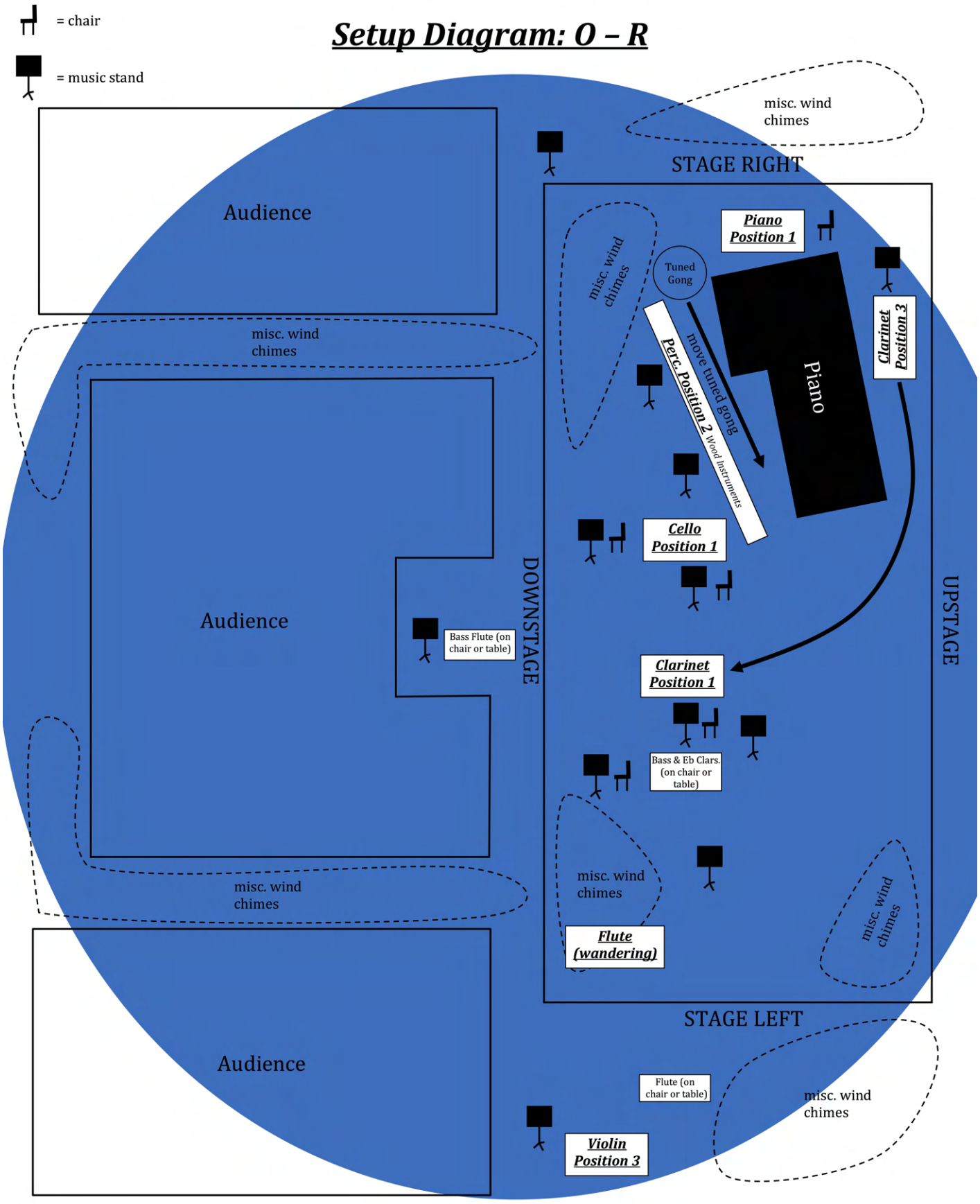

= chair
= music stand
Setup Diagram: I – K
Right at reh. I, suddenly shift to a wide yellow spotlight that covers the entire space. Maintain it until reh. K, and then begin to fade to blue.
Audience
misc. wind chimes
STAGE RIGHT
Piano Position 1
Tuned Gong
misc. wind chimes
Clarinet Position 3
Perc. Position 2 Wood Instruments
Piano
misc. wind chimes
Audience
Cello Position 1
DOWNSTAGE
UPSTAGE
Bass Flute (on chair or table)
Flute Position 1
Bass & Eb Clars. (on chair or table)
Perc. Position 1
4 Cymbals, Wind Gong, Tom-tom, Bass Drum, 2 Toms, Snare Drum, 2 Cans, 3 High Metals
misc. wind chimes
misc. wind chimes
misc. wind chimes
STAGE LEFT
Audience
Flute Position 3
Piccolo (on chair or table)
misc. wind chimes
Violin Position 3

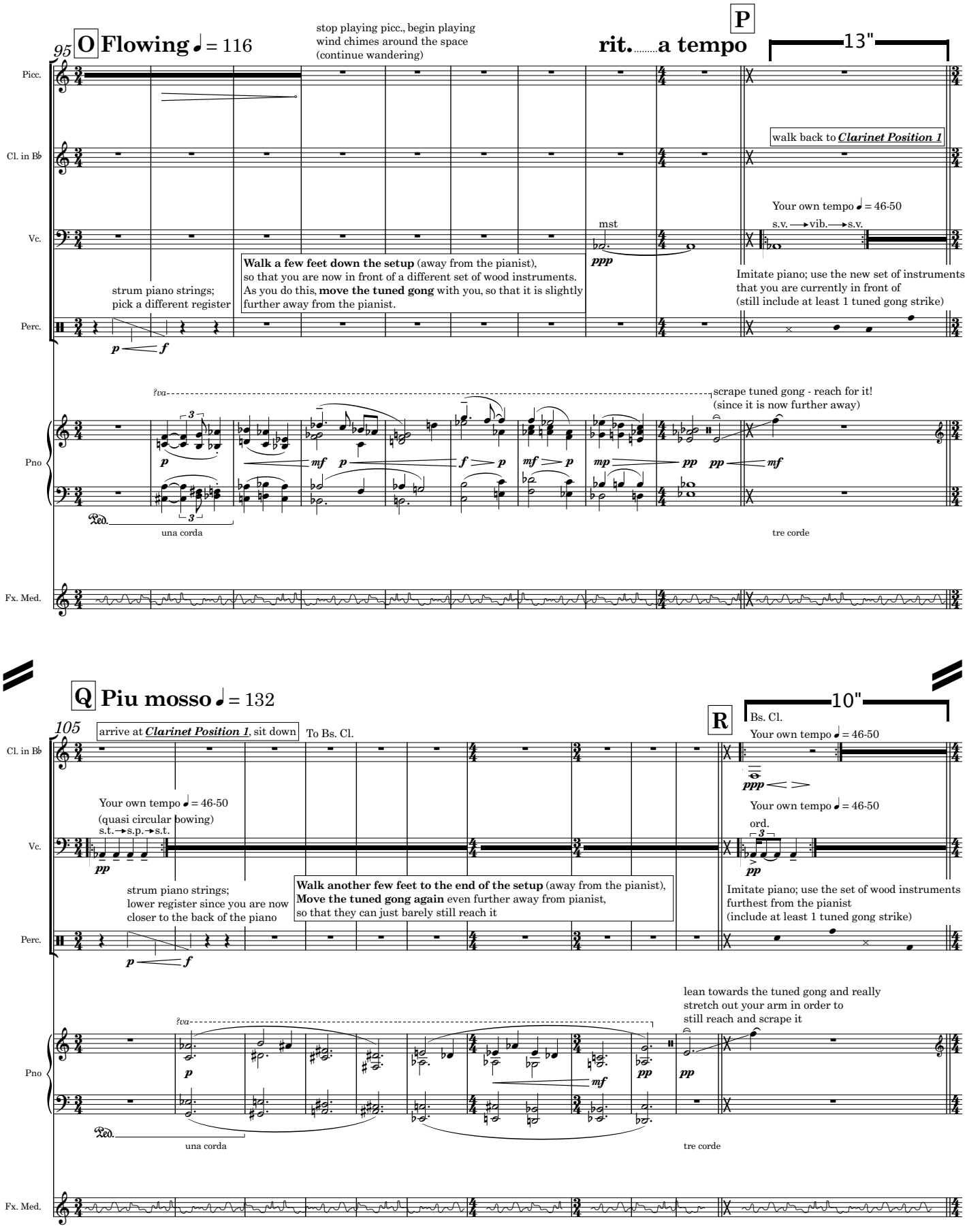

I
7"
J
Concerned ♩ = 108
69
stand up, walk over to Flute Position 3,
face & look at the violinist
at Flute Position 3
in each rest, look at the violinist
as if expecting a response
Fl.
p
sfz
p
f
continue air-playing Melody a & standing still with
your eyes closed for the rest of the entire piece.
Vln
Wind Gong
Cymbals
Perc.
ppp
ppp
Electronics Cue 7
Fx. Med.
sudden cutoff
Snd. Desn.
Reverb 2
Anxious ♩ = 120
Desperate ♩ = 138
74
wave hand back and forth
in front of the violinist's face,
as if trying to get their attention
Fl.
mp
ff
ff
fff
Perc.
K
~4-5 sec.
Picc.
sing + play - right in the violinist's face!
(sing any high pitch and gliss. singing pitch around wildly)
~4-5 sec.
79
put flute down and grab piccolo
(on nearby music stand)
Fl.
ffff anguished; wailing
quick, very audible breath,
as if gasping for air
(keep your eyes closed and continue air-playing;
don't react at all to the piccolo)
Vln
walk to Perc. Position 2
stop looking at violinist
Perc.
(attacca)

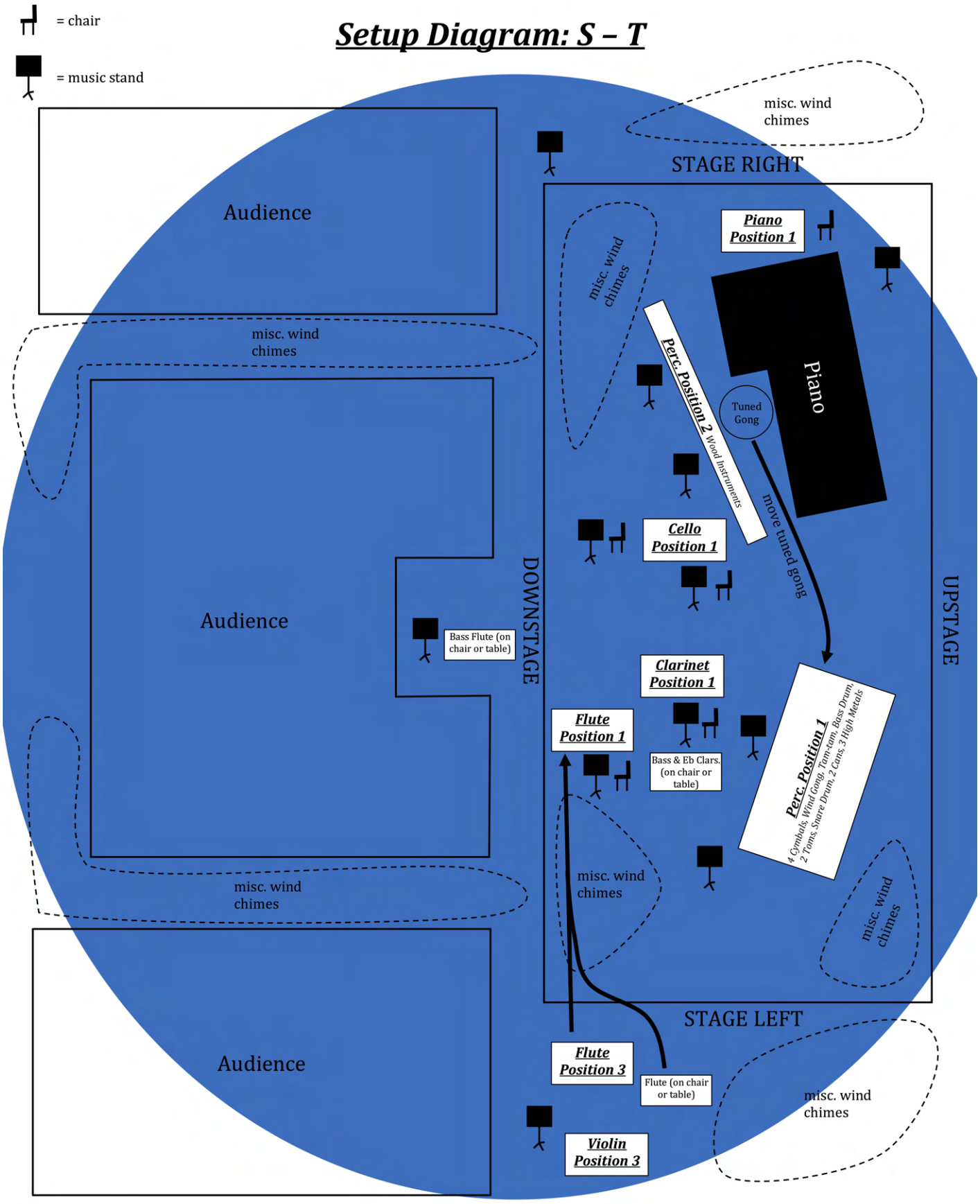

= chair
= music stand
Setup Diagram: Duet: Touch (start) – N
(finish fading from yellow to blue by m. 84)
Audience
misc. wind chimes
STAGE RIGHT
Piano Position 1
Tuned Gong
misc. wind chimes
Piano
Clarinet Position 3
Perc. Position 2 Wood Instruments
Cello Position 1
misc. wind chimes
Audience
DOWNSTAGE
UPSTAGE
Bass Flute (on chair or table)
Bass & Eb Clars. (on chair or table)
misc. wind chimes
wander
misc. wind chimes
misc. wind chimes
STAGE LEFT
Audience
Flute Position 3
Flute (on chair or table)
misc. wind chimes
Violin Position 3

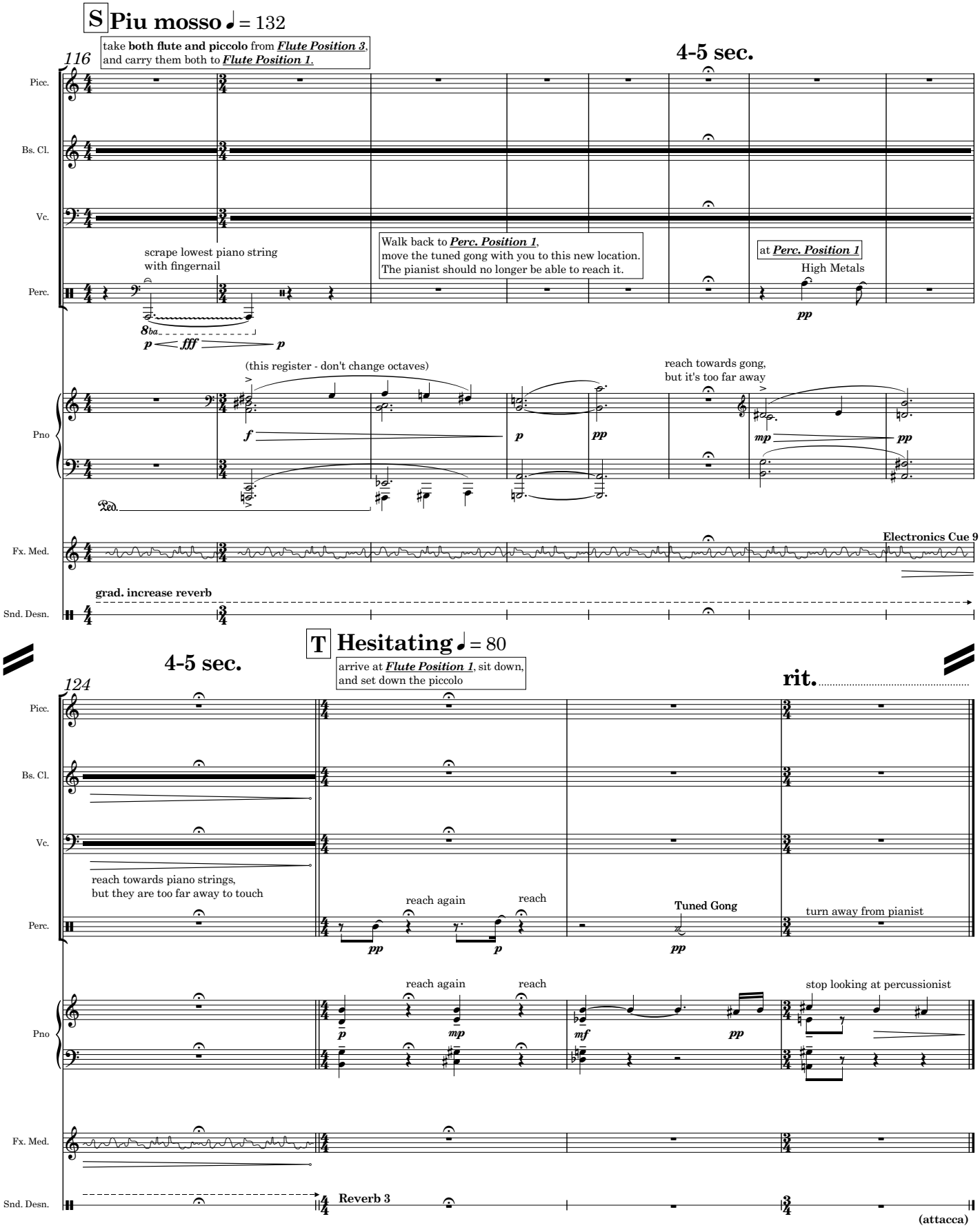
4. Duet: Touch

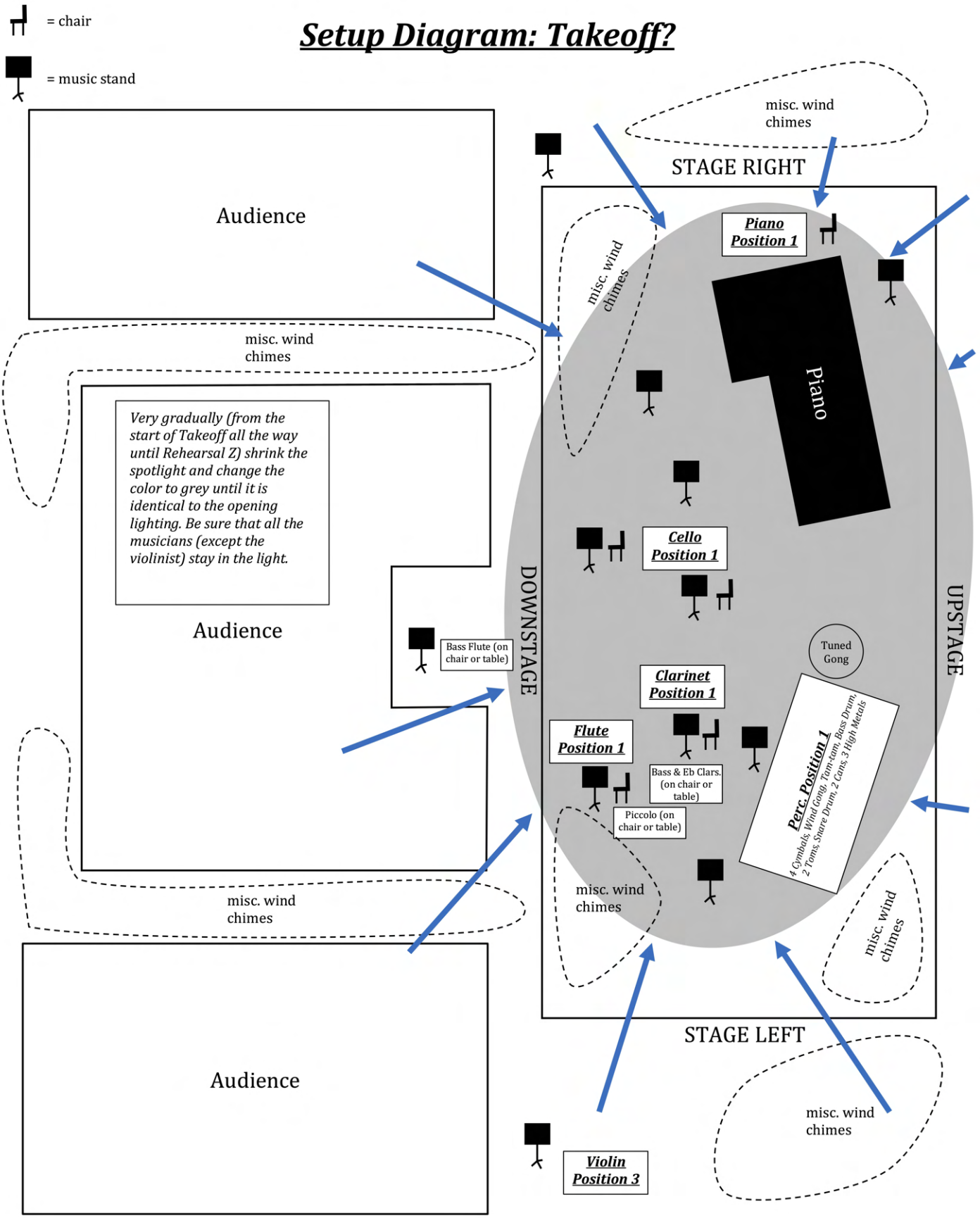

Flowing ♩ = 116
83
Location: Flute Position 3, standing
sing + play
(voice gliss. down)
stop looking at violinist
ord.
L
7"
begin wandering around the stage again
air, no pitch
Piccolo
Location: Clarinet Position 3, standing up
Clarinet in B♭
Location: Violin Position 3,
standing & air playing with eyes closed
Violin
Location: Cello Position 1, seated
Cello
Location: Perc. Position 2, standing; stare at the pianist (until 3rd bar of reh. T)
strum piano strings in the register
closest to your physical position
on the wood instruments currently in front of you,
try to imitate the shape/contour of
the previous piano phrase. Include at least 1 strike
of the tuned gong.
Percussion
Location: Piano Position 1, seated; stare at the percussionist (until 3rd bar of reh. T)
(transpose by octaves to play in approx. register that
percussionist just strummed the piano strings in)
scrape the surface of the tuned
gong next to you with your fingernail
Piano
rubato; restrained
una corda
tre corde
Electronics Cue 8
soft waves and wind sounds
Fixed Media
Sound Design
Reverb 2
M
Flowing ♩ = 116
89
N
7"
Picc.
strum piano strings;
pick a different register
Imitate shape of piano phrase as before.
(include at least 1 tuned gong strike)
Perc.
(transpose to play in strummed register)
scrape tuned gong
Pno
una corda
tre corde
Fx. Med.


= chair
= music stand
Setup Diagram: O – R
misc. wind chimes
STAGE RIGHT
Audience
Piano Position 1
Tuned Gong
misc. wind chimes
Clarinet Position 3
move tuned gong
Perc. Position 2 Wood Instruments
Piano
misc. wind chimes
Cello Position 1
Audience
DOWNSTAGE
UPSTAGE
Bass Flute (on chair or table)
Clarinet Position 1
Bass & Eb Clars. (on chair or table)
misc. wind chimes
misc. wind chimes
Flute (wandering)
STAGE LEFT
Audience
Flute (on chair or table)
misc. wind chimes
Violin Position 3

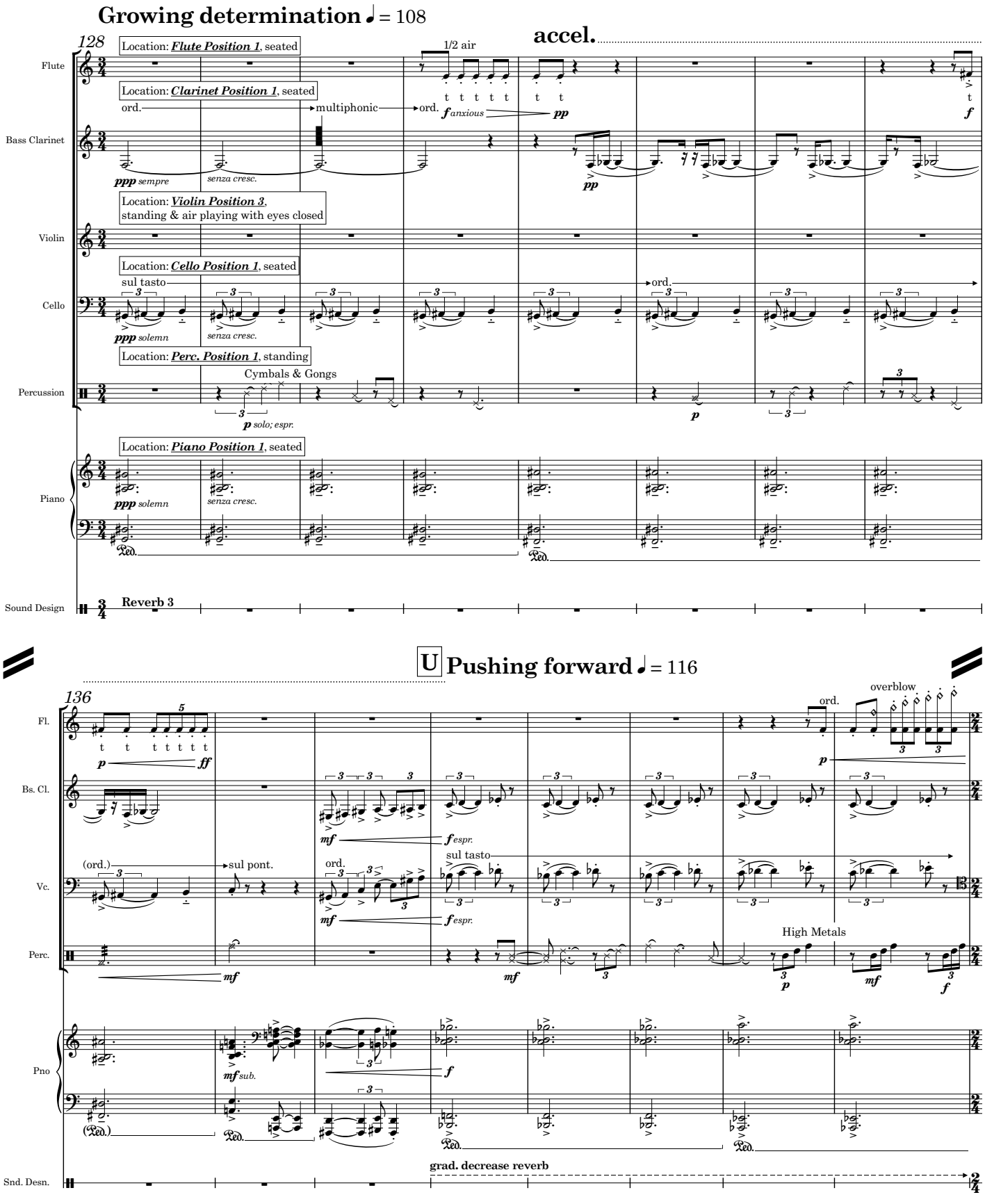

95
O Flowing ♩ = 116
stop playing picc., begin playing
wind chimes around the space
(continue wandering)
rit. a tempo
P
13"
Picc.
Cl. in B♭
Vc.
Perc.
Pno
Fx. Med.
walk back to Clarinet Position 1
Your own tempo ♩ = 46-50
s.v. → vib. → s.v.
mst
ppp
Walk a few feet down the setup (away from the pianist),
so that you are now in front of a different set of wood instruments.
As you do this, move the tuned gong with you, so that it is slightly
further away from the pianist.
strum piano strings;
pick a different register
Imitate piano; use the new set of instruments
that you are currently in front of
(still include at least 1 tuned gong strike)
?va
scrape tuned gong - reach for it!
(since it is now further away)
una corda
tre corde
Q Piu mosso ♩ = 132
105
arrive at Clarinet Position 1, sit down
To Bs. Cl.
R
10"
Bs. Cl.
Your own tempo ♩ = 46-50
Your own tempo ♩ = 46-50
(quasi circular bowing)
s.t. → s.p. → s.t.
Your own tempo ♩ = 46-50
ord.
Walk another few feet to the end of the setup (away from the pianist),
Move the tuned gong again even further away from pianist,
so that they can just barely still reach it
strum piano strings;
lower register since you are now
closer to the back of the piano
Imitate piano; use the set of wood instruments
furthest from the pianist
(include at least 1 tuned gong strike)
lean towards the tuned gong and really
stretch out your arm in order to
still reach and scrape it
?va
una corda
tre corde

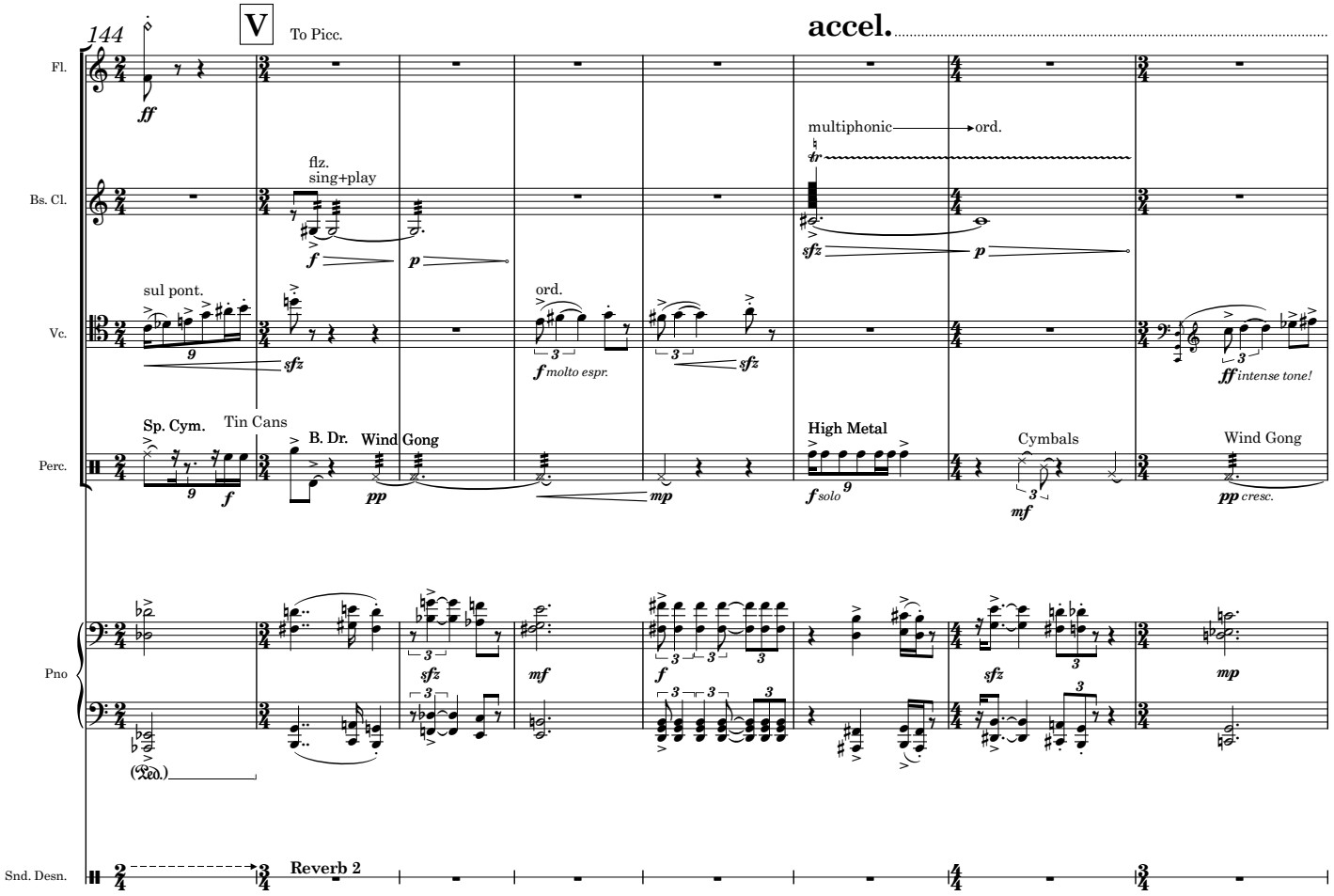

= chair
= music stand
Setup Diagram: S – T
misc. wind chimes
STAGE RIGHT
Audience
Piano Position 1
misc. wind chimes
Piano
Perc. Position 2 Wood Instruments
Tuned Gong
misc. wind chimes
move tuned gong
Cello Position 1
Audience
DOWNSTAGE
UPSTAGE
Bass Flute (on chair or table)
Clarinet Position 1
Flute Position 1
Bass & Eb Clars. (on chair or table)
Perc. Position 1
4 Cymbals, Wind Gong, Tom-tom, Bass Drum, 2 Toms, Snare Drum, 2 Cans, 3 High Metals
misc. wind chimes
misc. wind chimes
misc. wind chimes
STAGE LEFT
Audience
Flute Position 3
Flute (on chair or table)
misc. wind chimes
Violin Position 3

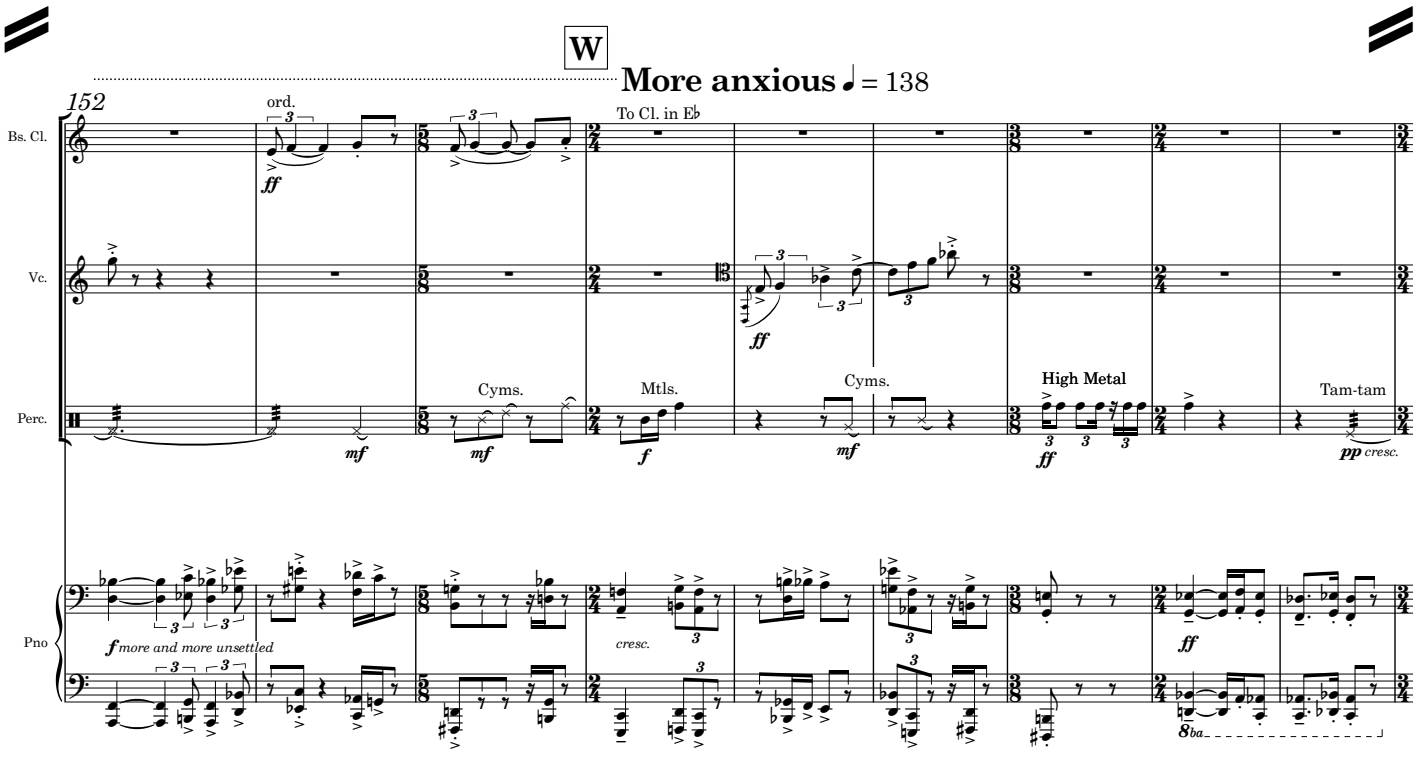

S Piu mosso ♩ = 132
take both flute and piccolo from Flute Position 3, and carry them both to Flute Position 1.
116
4-5 sec.
Picc.
Bs. Cl.
Vc.
Perc.
scrape lowest piano string with fingernail
Walk back to Perc. Position 1, move the tuned gong with you to this new location. The pianist should no longer be able to reach it.
at Perc. Position 1
High Metals
Pno
(this register - don't change octaves)
reach towards gong, but it's too far away
Fx. Med.
Electronics Cue 9
Snd. Desn.
grad. increase reverb
T Hesitating ♩ = 80
4-5 sec.
arrive at Flute Position 1, sit down, and set down the piccolo
rit.
124
reach towards piano strings, but they are too far away to touch
reach again
reach
Tuned Gong
turn away from pianist
stop looking at percussionist
Reverb 3
(attacca)

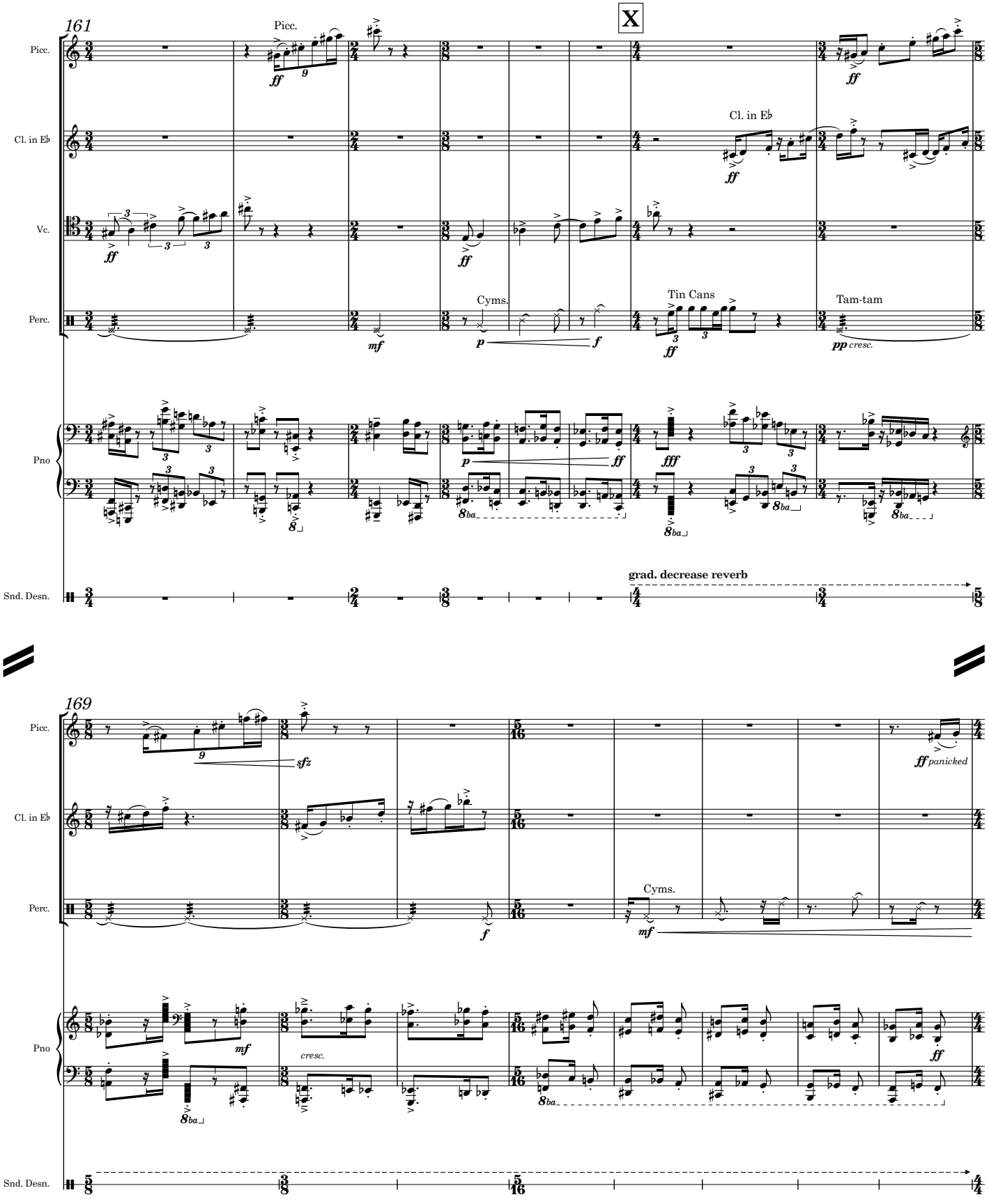

= chair
= music stand
Setup Diagram: Takeoff?
Audience
misc. wind chimes
STAGE RIGHT
Piano Position 1
misc. wind chimes
Piano
misc. wind chimes
Very gradually (from the start of Takeoff all the way until Rehearsal Z) shrink the spotlight and change the color to grey until it is identical to the opening lighting. Be sure that all the musicians (except the violinist) stay in the light.
Audience
Cello Position 1
DOWNSTAGE
UPSTAGE
Bass Flute (on chair or table)
Tuned Gong
Clarinet Position 1
Flute Position 1
Bass & Eb Clars. (on chair or table)
Perc. Position 1
4 Cymbals, Wind Gong, Tom-tom, Bass Drum, 2 Toms, Snare Drum, 2 Cans, 3 High Metals
Piccolo (on chair or table)
misc. wind chimes
misc. wind chimes
misc. wind chimes
STAGE LEFT
Audience
misc. wind chimes
Violin Position 3

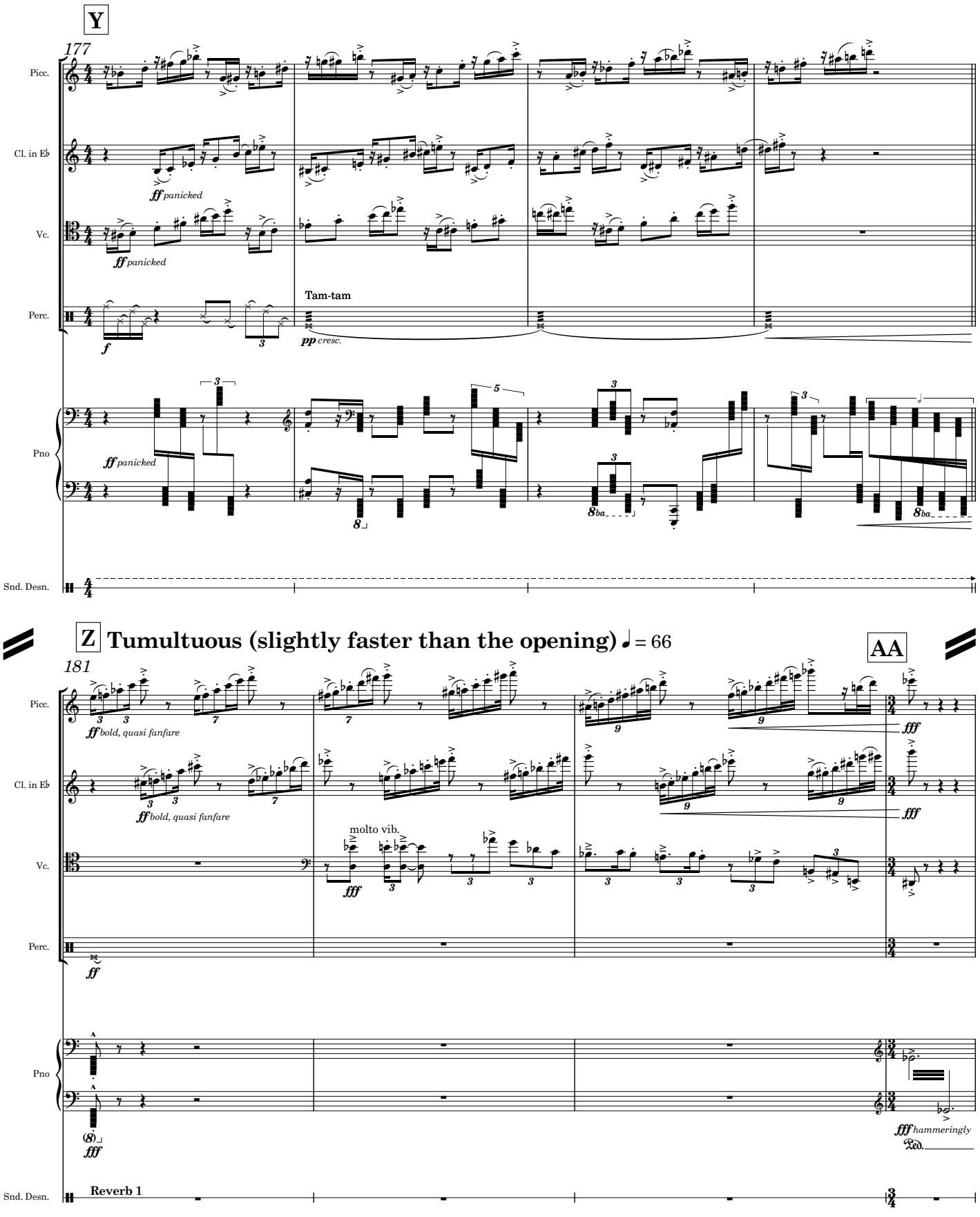
5. Takeoff?

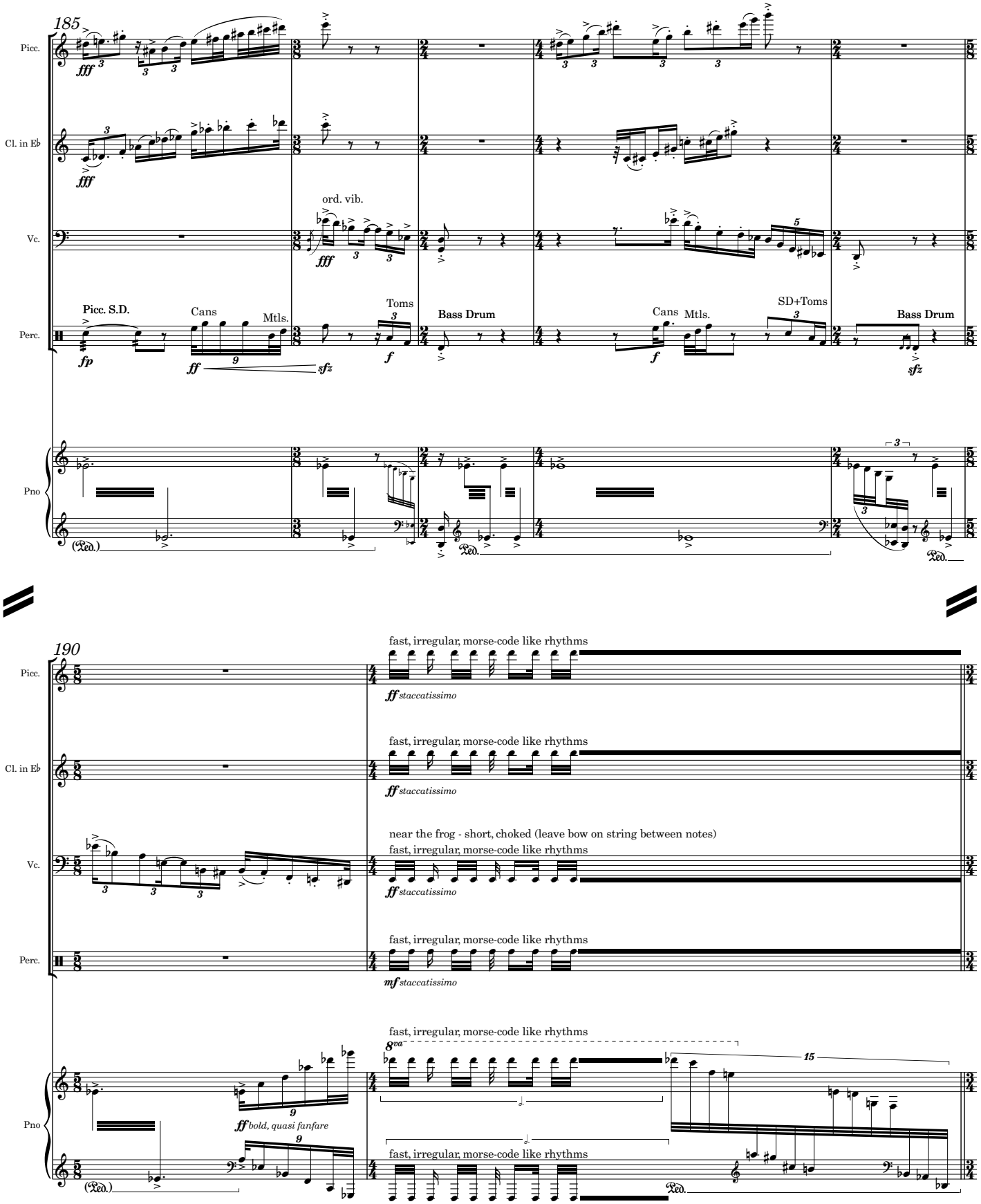

Growing determination ♩ = 108
128
accel.
Location: Flute Position 1, seated
Location: Clarinet Position 1, seated
Location: Violin Position 3, standing & air playing with eyes closed
Location: Cello Position 1, seated
Location: Perc. Position 1, standing
Location: Piano Position 1, seated
Flute
Bass Clarinet
Violin
Cello
Percussion
Piano
Sound Design
1/2 air
ord.
multiphonic
ppp sempre
senza cresc.
f anxious
pp
sul tasto
ppp solemn
Cymbals & Gongs
p solo; espr.
Reverb 3
U Pushing forward ♩ = 116
136
overblow
Fl.
Bs. Cl.
Vc.
Perc.
Pno
Snd. Desn.
(ord.)
sul pont.
mf espr.
High Metals
mf sub.
grad. decrease reverb

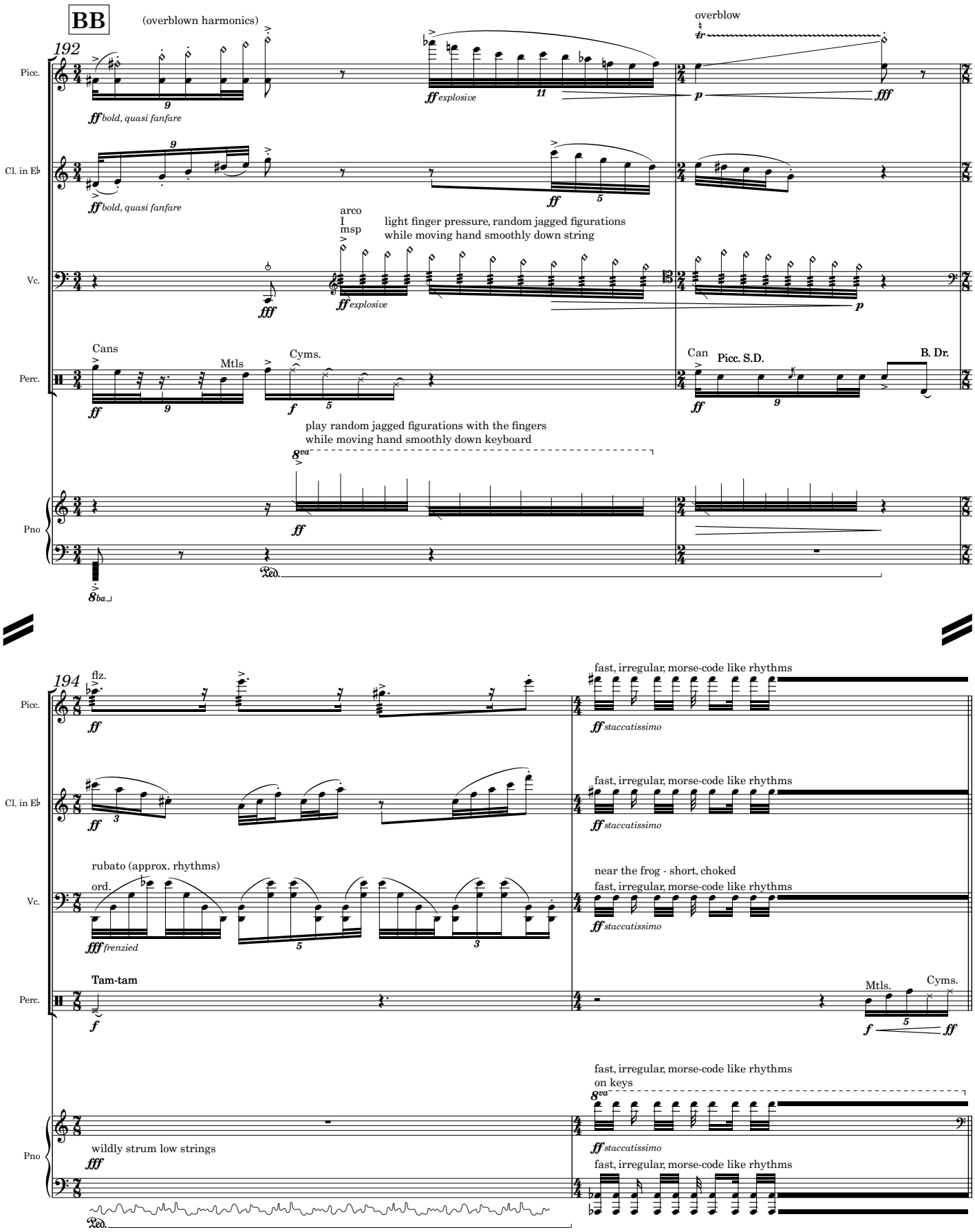

144
V
To Picc.
accel.
Fl.
Bs. Cl.
Vc.
Perc.
Pno
Snd. Desn.
flz.
sing+play
multiphonic
ord.
sul pont.
ord.
molto espr.
intense tone!
Sp. Cym.
Tin Cans
B. Dr.
Wind Gong
High Metal
Cymbals
Wind Gong
cresc.
(Ped.)
Reverb 2


W
More anxious ♩ = 138
152
Bs. Cl.
Vc.
Perc.
Pno
ord.
To Cl. in E♭
Cyms.
Mtls.
Cyms.
High Metal
Tam-tam
cresc.
more and more unsettled
cresc.
8ba


161
X
Picc.
Cl. in E♭
Vc.
Perc.
Pno
Snd. Desn.
Cyms.
Tin Cans
Tam-tam
grad. decrease reverb
169
sfz
ff panicked
mf
cresc.


Y
177
Picc.
Cl. in E♭
Vc.
Perc.
Pno
Snd. Desn.
ff panicked
Tam-tam
f
pp cresc.
Z
Tumultuous (slightly faster than the opening) ♩ = 66
AA
181
ff bold, quasi fanfare
molto vib.
fff
fff hammeringly
Reverb 1


185
Picc.
Cl. in E♭
Vc.
Perc.
Pno
ord. vib.
Picc. S.D.
Cans
Mtls.
Toms
Bass Drum
Cans
Mtls.
SD+Toms
Bass Drum
190
fast, irregular, morse-code like rhythms
near the frog - short, choked (leave bow on string between notes)
bold, quasi fanfare


BB
192
(overblown harmonics)
overblow
Picc.
Cl. in E♭
Vc.
Perc.
Pno
ff bold, quasi fanfare
ff explosive
fff
p
fff
arco
I
msp
light finger pressure, random jagged figurations
while moving hand smoothly down string
Cans
Mtls
Cyms.
Can
Picc. S.D.
B. Dr.
play random jagged figurations with the fingers
while moving hand smoothly down keyboard
194
flz.
fast, irregular, morse-code like rhythms
ff staccatissimo
rubato (approx. rhythms)
ord.
fff frenzied
near the frog - short, choked
Tam-tam
Mtls.
Cyms.
f
ff
wildly strum low strings
fff
fast, irregular, morse-code like rhythms
on keys

CC

Suddenly steady; with building force

196

Picc.

Cl. in E♭

Vc.

Perc.

Pno

ord.

p molto espr.

cresc. poco a poco

Picc. S.D.

pp

p sub.

cresc. poco a poco

mp

198

mf

f

fff

Tom

Tin Can

Mtls.

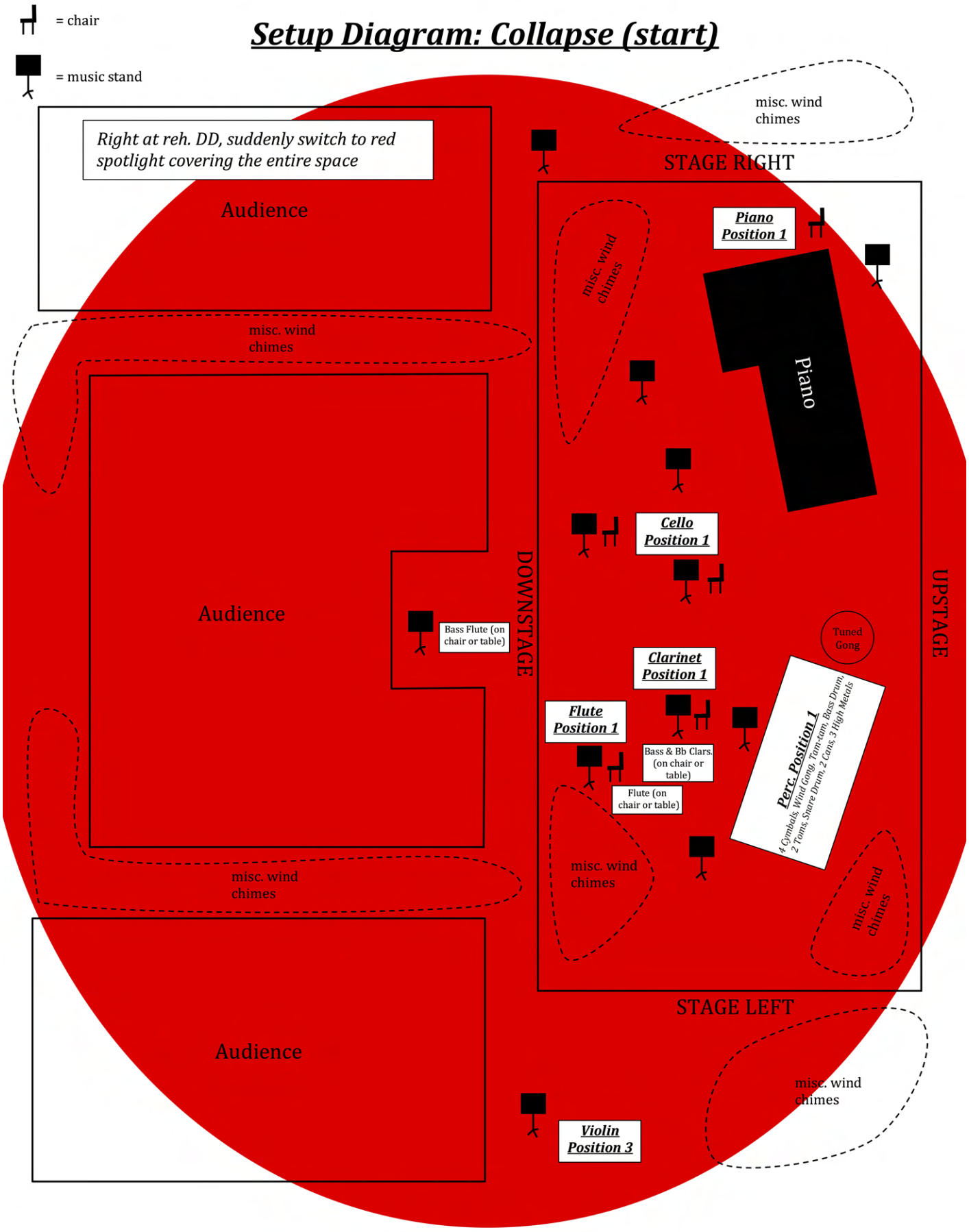
mp

mf

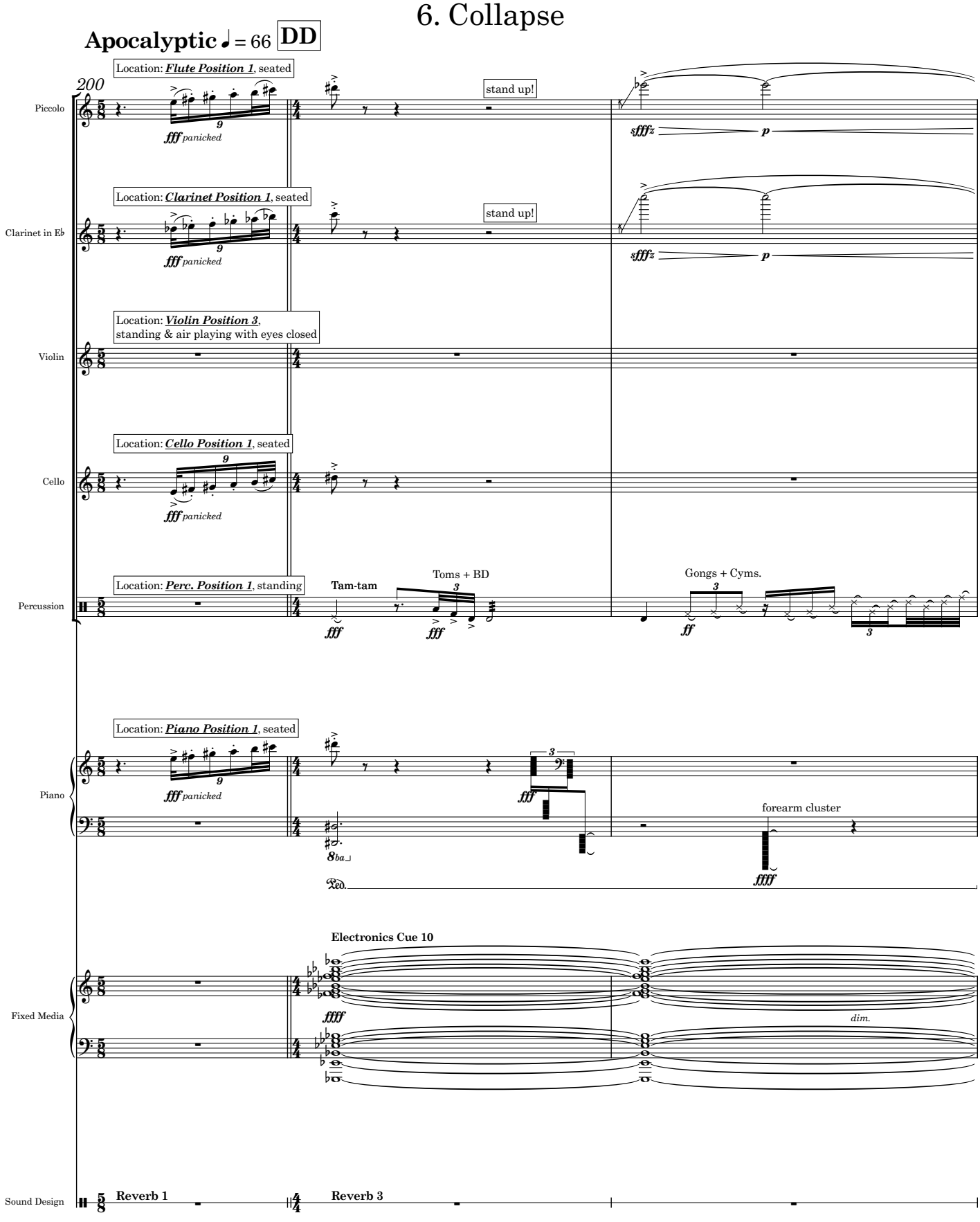
f

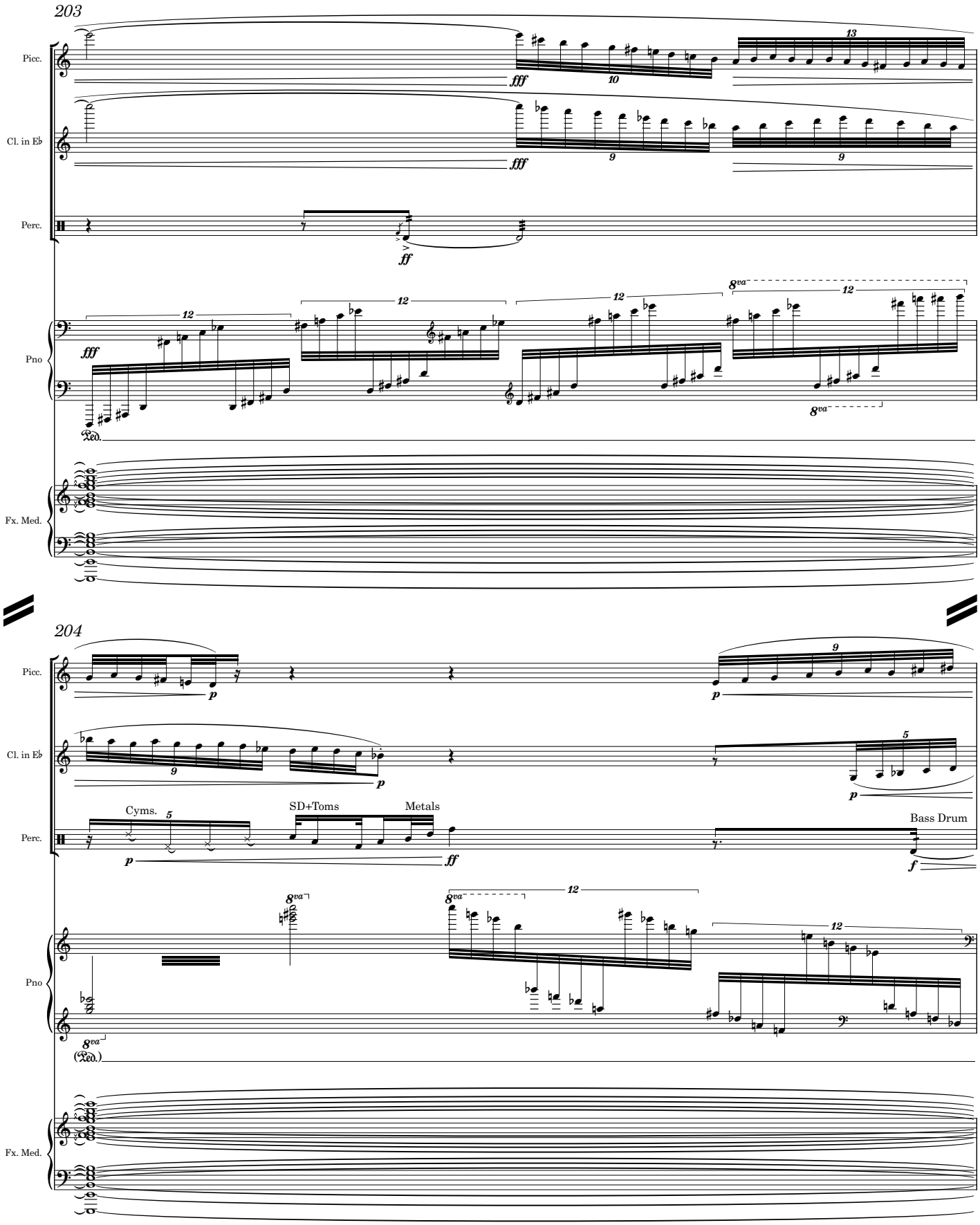
8ba

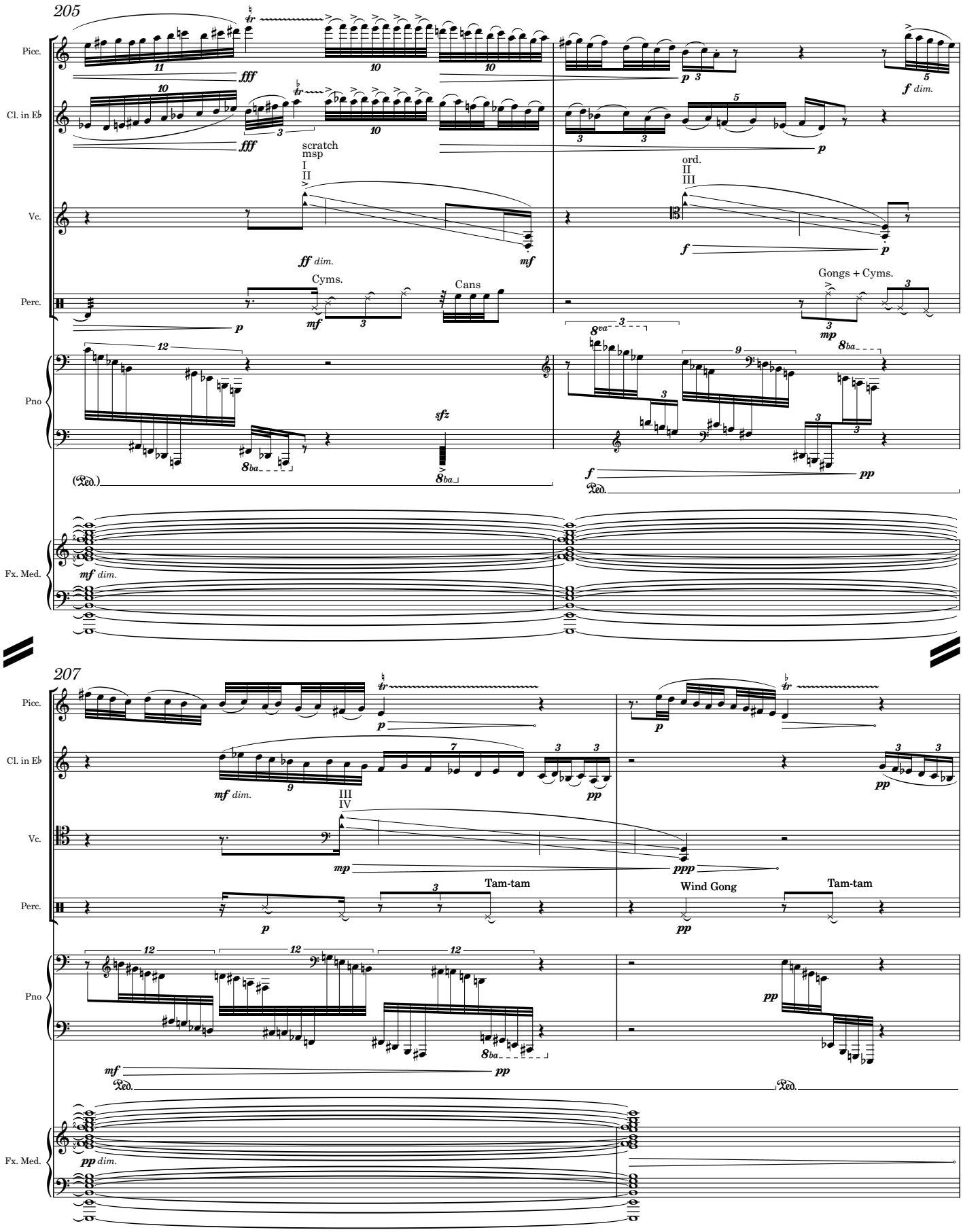
(attacca)

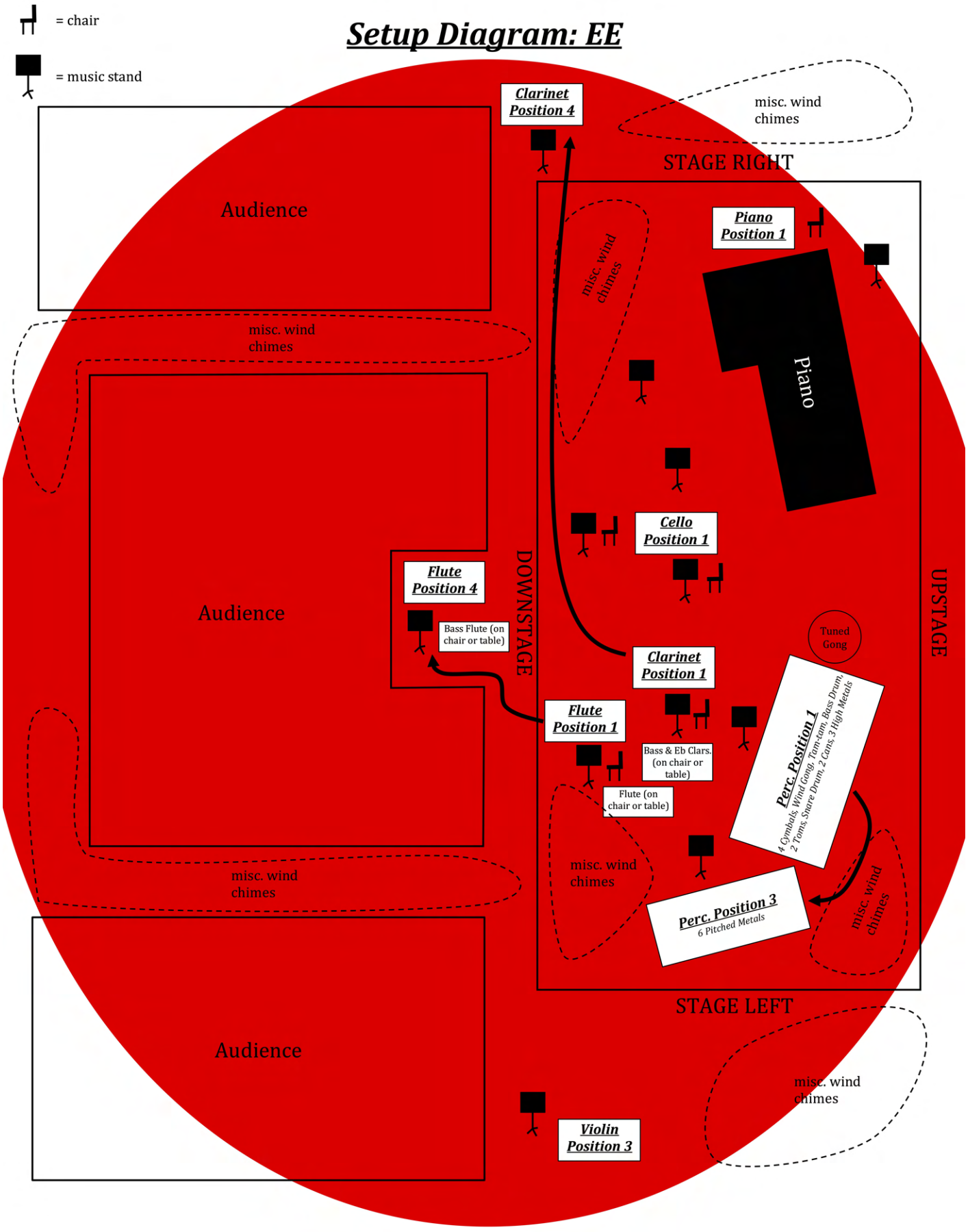

= chair
= music stand
Setup Diagram: Collapse (start)
misc. wind chimes
STAGE RIGHT
Right at reh. DD, suddenly switch to red spotlight covering the entire space
Audience
Piano Position 1
misc. wind chimes
Piano
misc. wind chimes
Audience
Cello Position 1
DOWNSTAGE
UPSTAGE
Bass Flute (on chair or table)
Tuned Gong
Clarinet Position 1
Perc. Position 1
4 Cymbals, Wind Gong, Tom-tom, Bass Drum, 2 Toms, Snare Drum, 2 Cans, 3 High Metals
Flute Position 1
Bass & Bb Clars. (on chair or table)
Flute (on chair or table)
misc. wind chimes
misc. wind chimes
misc. wind chimes
STAGE LEFT
Audience
misc. wind chimes
Violin Position 3

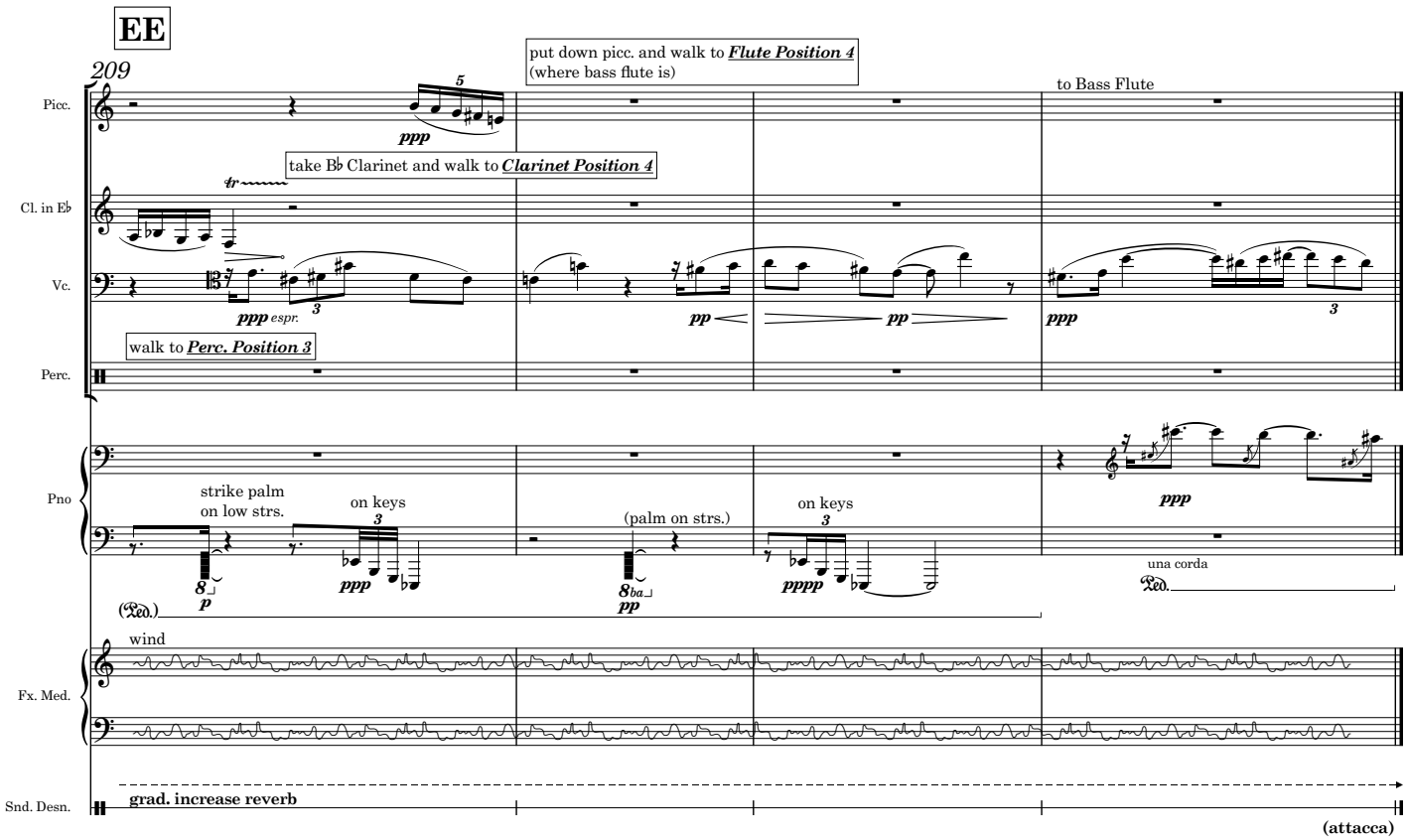
6. Collapse

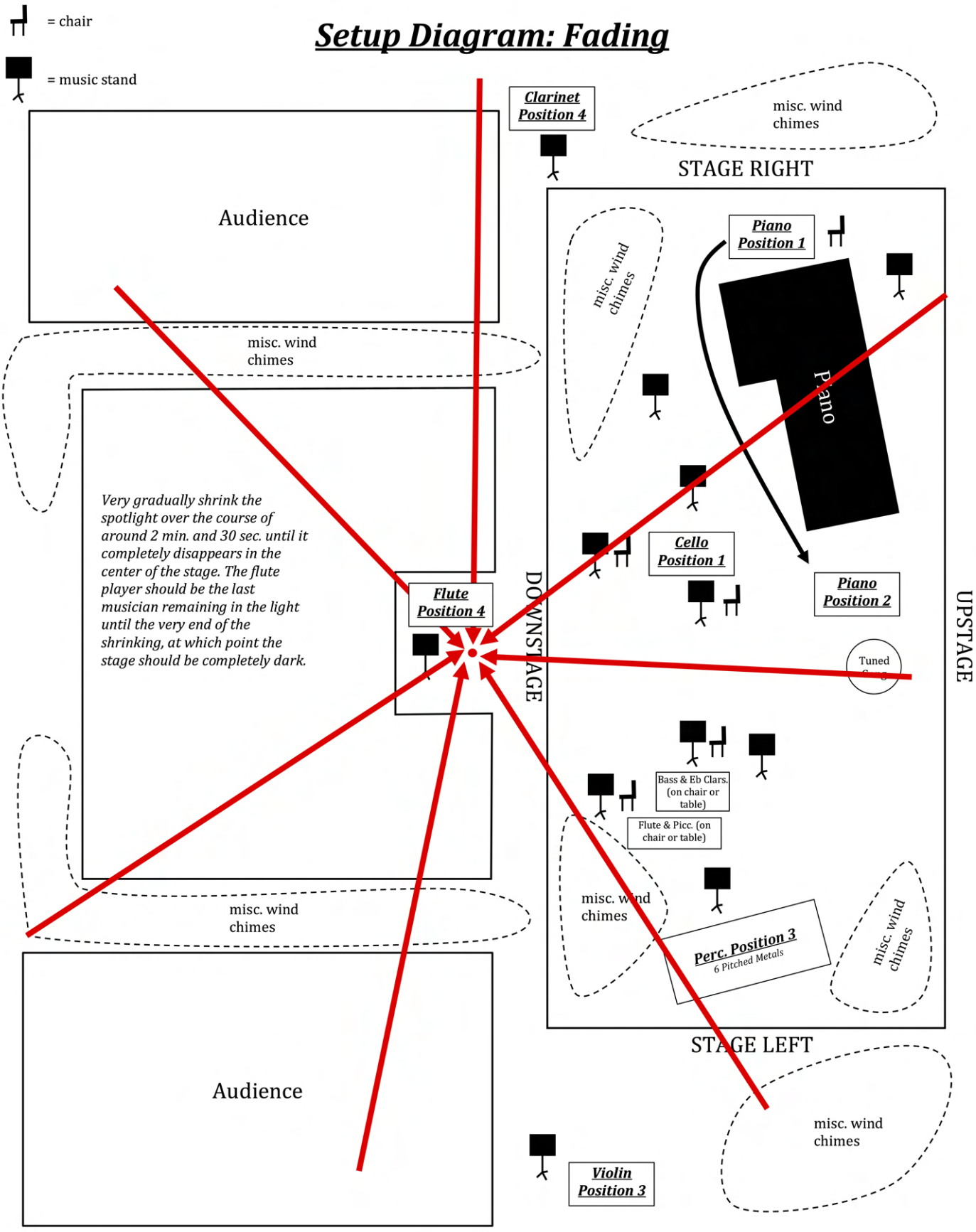

Apocalyptic ♩ = 66
DD
200
Piccolo
Location: Flute Position 1, seated
fff panicked
stand up!
sfffz
p
Clarinet in Eb
Location: Clarinet Position 1, seated
fff panicked
stand up!
sfffz
p
Violin
Location: Violin Position 3, standing & air playing with eyes closed
Cello
Location: Cello Position 1, seated
fff panicked
Percussion
Location: Perc. Position 1, standing
Tam-tam
fff
Toms + BD
fff
Gongs + Cyms.
ff
Piano
Location: Piano Position 1, seated
fff panicked
fff
forearm cluster
ffff
Fixed Media
Electronics Cue 10
ffff
dim.
Sound Design
Reverb 1
Reverb 3


203
Picc.
Cl. in E♭
Perc.
Pno
Fx. Med.
204
Cyms.
SD+Toms
Metals
Bass Drum

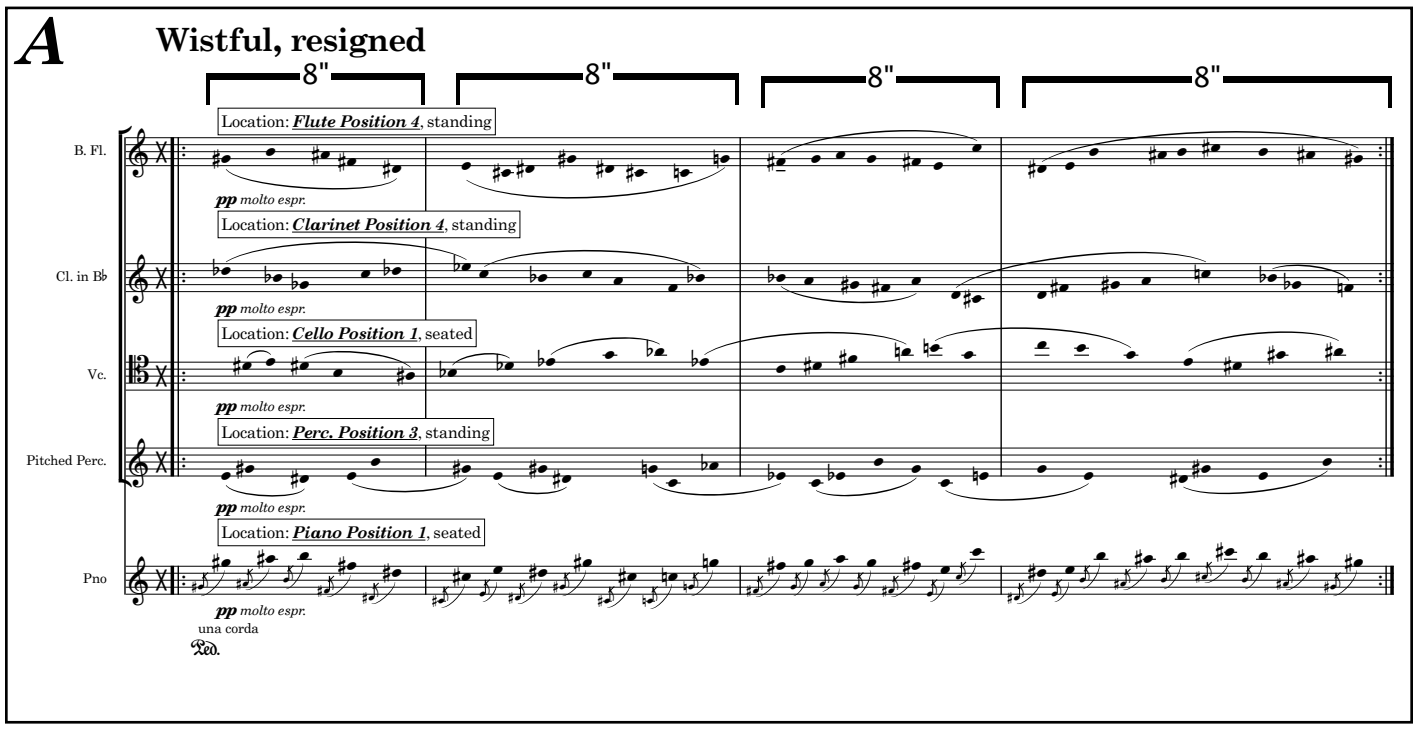

205
Picc.
Cl. in Eb
Vc.
Perc.
Pno
Fx. Med.
scratch
msp
I
II
ord.
II
III
Cyms.
Cans
Gongs + Cyms.
207
III
IV
Tam-tam
Wind Gong
Tam-tam


= chair
= music stand
Setup Diagram: EE
Clarinet Position 4
misc. wind chimes
STAGE RIGHT
Audience
Piano Position 1
misc. wind chimes
Piano
misc. wind chimes
Cello Position 1
Audience
Flute Position 4
Bass Flute (on chair or table)
DOWNSTAGE
UPSTAGE
Tuned Gong
Clarinet Position 1
Flute Position 1
Bass & Eb Clars. (on chair or table)
Perc. Position 1
4 Cymbals, Wind Gong, Tom-tom, Bass Drum, 2 Toms, Snare Drum, 2 Cans, 3 High Metals
Flute (on chair or table)
misc. wind chimes
Perc. Position 3
6 Pitched Metals
misc. wind chimes
STAGE LEFT
Audience
misc. wind chimes
Violin Position 3


EE
209
Picc.
Cl. in E♭
Vc.
Perc.
Pno
Fx. Med.
Snd. Desn.
put down picc. and walk to Flute Position 4
(where bass flute is)
to Bass Flute
take B♭ Clarinet and walk to Clarinet Position 4
walk to Perc. Position 3
strike palm
on low strs.
on keys
(palm on strs.)
on keys
una corda
wind
grad. increase reverb
(attacca)


= chair
= music stand
Setup Diagram: Fading
Clarinet Position 4
misc. wind chimes
STAGE RIGHT
Audience
Piano Position 1
misc. wind chimes
Piano
misc. wind chimes
Very gradually shrink the spotlight over the course of around 2 min. and 30 sec. until it completely disappears in the center of the stage. The flute player should be the last musician remaining in the light until the very end of the shrinking, at which point the stage should be completely dark.
Cello Position 1
Piano Position 2
Flute Position 4
DOWNSTAGE
UPSTAGE
Tuned
Bass & Eb Clars. (on chair or table)
Flute & Picc. (on chair or table)
misc. wind chimes
Perc. Position 3
6 Pitched Metals
misc. wind chimes
misc. wind chimes
STAGE LEFT
Audience
misc. wind chimes
Violin Position 3

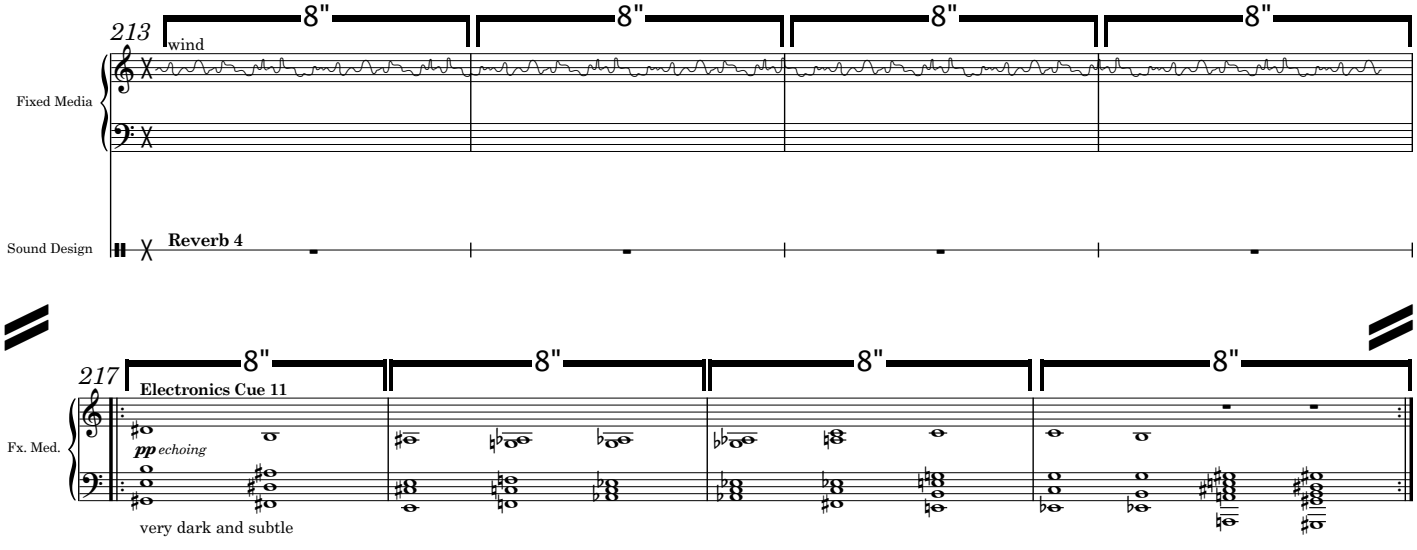
7. Fading



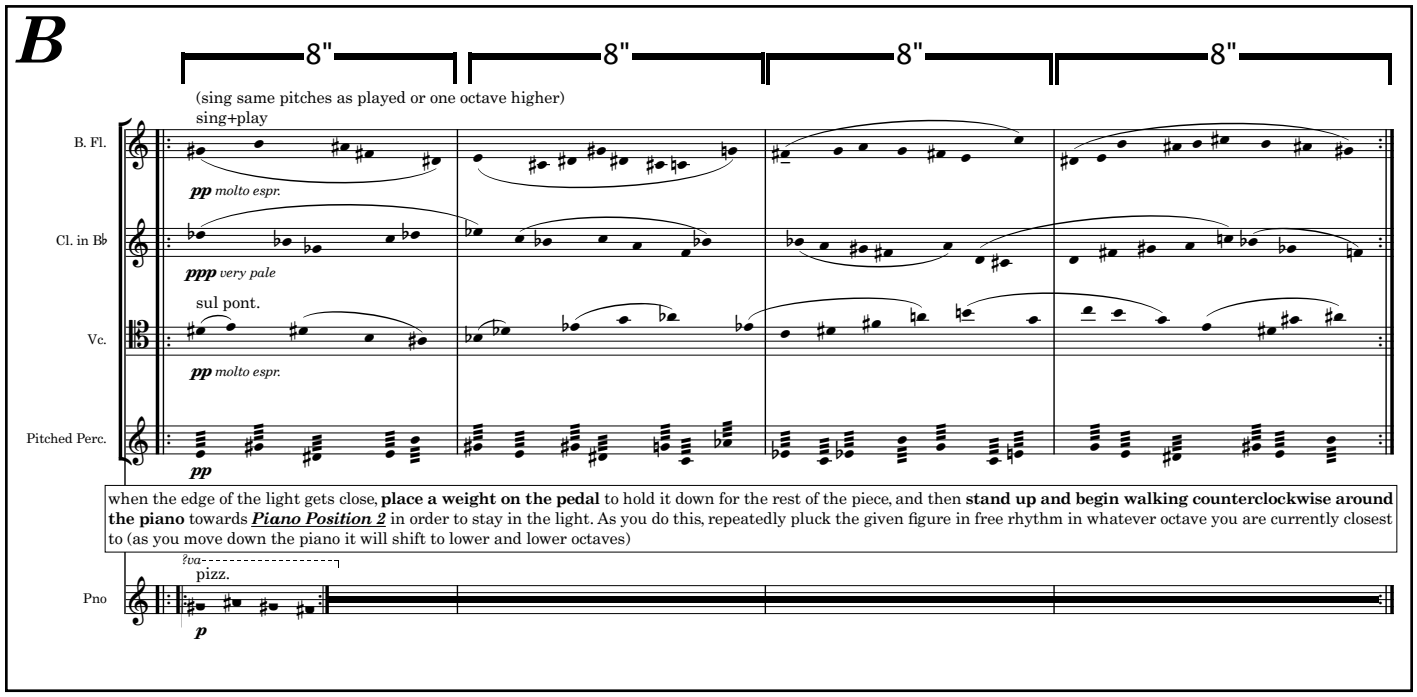
Repeat box A over and over. Within each bar, each musician should choose their own rhythm, unsynchronized with the other musicians. Try to roughly synchronize the movements between each 8-second bar across the ensemble, but the shifts do not need to be exactly together. No gaps in the texture should be perceptible to the audience. Continue repeating until the edge of the spotlight gets closer to you (see next page)

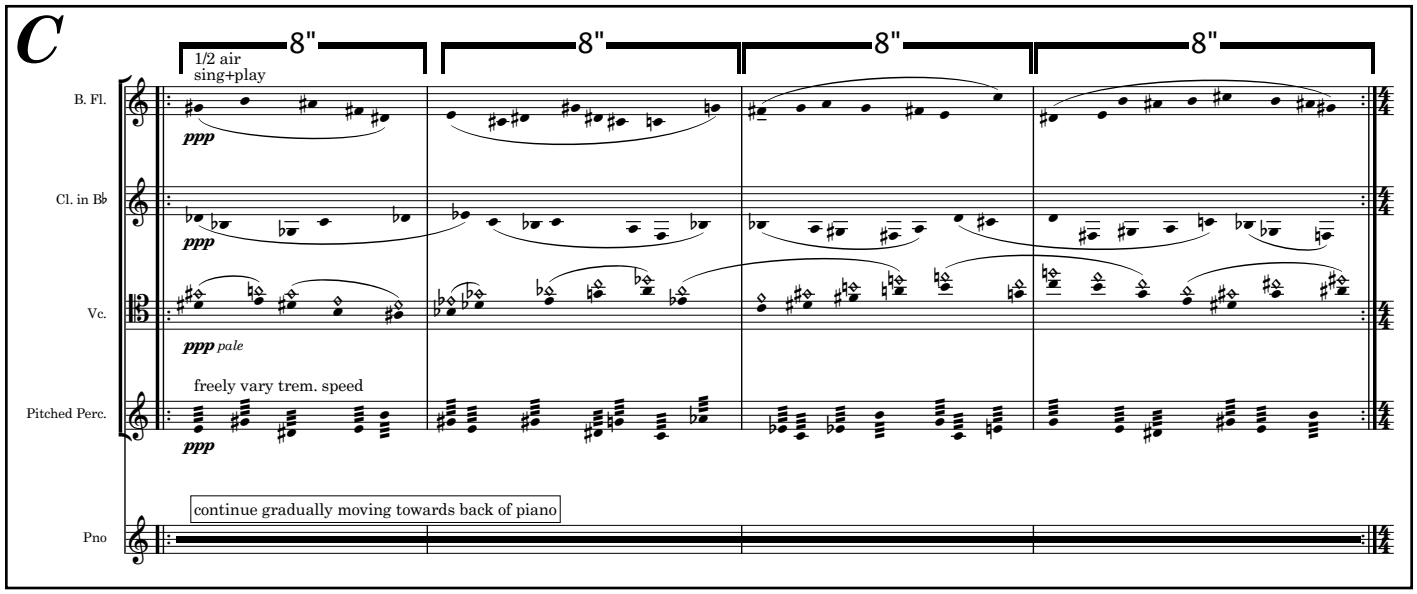
Electronics

Trigger **Electronics Cue 11** after the ensemble has played one full iteration of **box A**. The electronics loop does not need to be in perfect sync with the ensemble's loop.



As the edge of the spotlight gets closer and closer to you, **move to box B** and then to **box C**. Since each musician is in a different place in the space, you will each move to **box B** and **C** at a different time. Try to maintain your place within the four measures as you move – e.g. if you are in the middle of the second measure of **box A** when you shift to **box B**, begin in the middle of the second measure of **box B**.



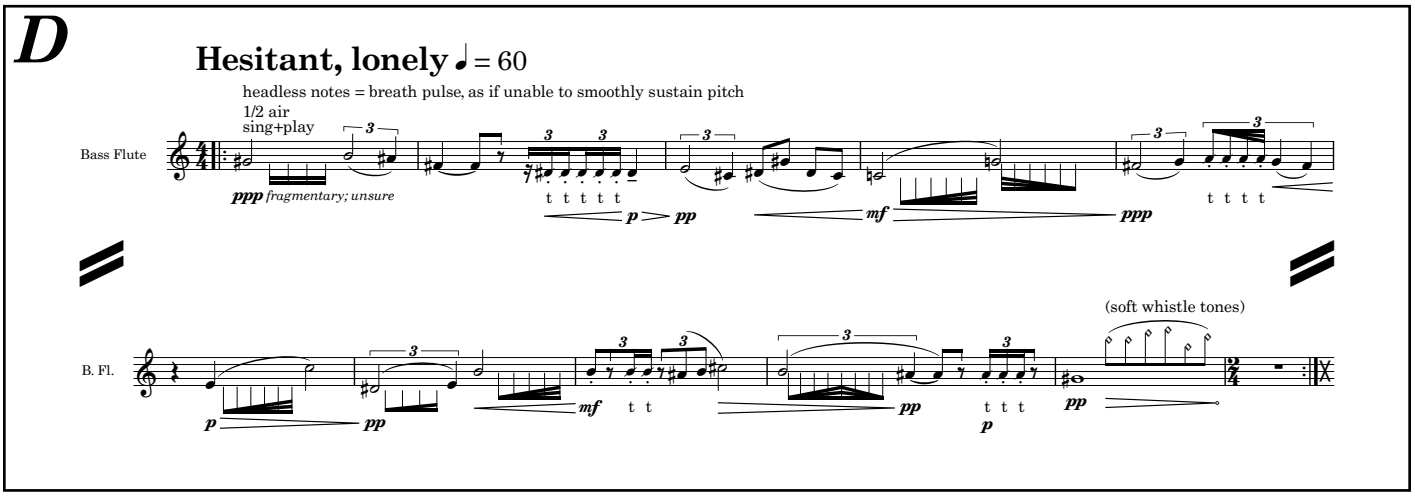


(electronics cont.)

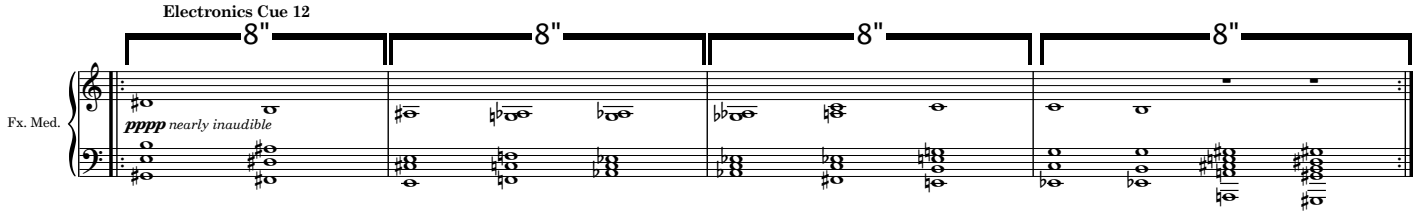
Clarinet, Cello, and Perc: the moment the edge of the spotlight passes over you and you go into the dark, **close your eyes** and **begin air-playing** the same 4-bar loop that you were just playing. Continue air playing with eyes closed until the end of the piece.

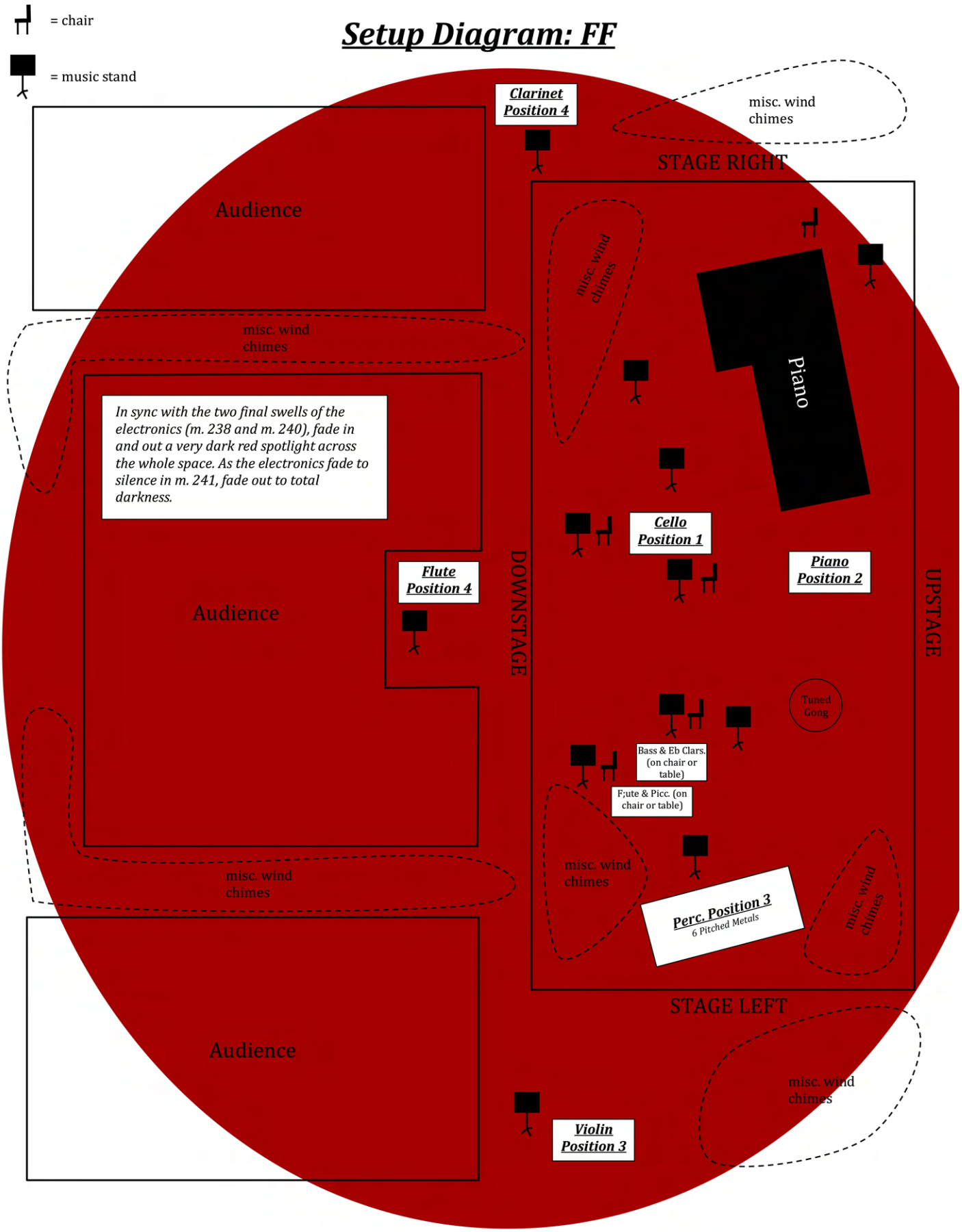
Piano: Once you reach the back of the piano, step away from it and arrive at ***Piano Position 2***. Close your eyes and "air-play" the same plucked passage you were just playing until the end of the piece.

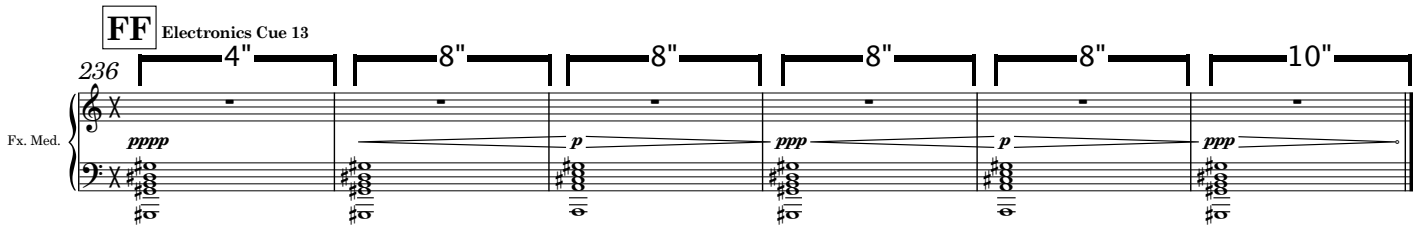
Flute: the moment that you are the only musician left in the light (and everyone else has begun air playing), move to the **beginning of box D** and repeat it until you are in the dark. Once you are in the dark, air-play like everyone else. (as above)



Electronics: when the Flute moves to **box D**, make the electronics almost imperceptibly quiet. Continue the loop until the stage becomes completely dark, and then move to rehearsal **FF**.




= chair
= music stand
Setup Diagram: FF
Clarinet Position 4
misc. wind chimes
STAGE RIGHT
Audience
misc. wind chimes
misc. wind chimes
Piano
misc. wind chimes
In sync with the two final swells of the electronics (m. 238 and m. 240), fade in and out a very dark red spotlight across the whole space. As the electronics fade to silence in m. 241, fade out to total darkness.
Cello Position 1
Piano Position 2
Flute Position 4
Audience
DOWNSTAGE
UPSTAGE
Tuned Gong
Bass & Eb Clars. (on chair or table)
F;ute & Picc. (on chair or table)
misc. wind chimes
misc. wind chimes
misc. wind chimes
Perc. Position 3
6 Pitched Metals
STAGE LEFT
Audience
misc. wind chimes
Violin Position 3


FF
Electronics Cue 13
236
4"
8"
8"
8"
8"
10"
Fx. Med.
pppp
p
ppp
p
ppp