



Karsten Brustad :

" O b j e c t "

for

guitartrio and tape

Durata : ca. 18 min.

A comission by "London Guitar Trio", with financial support from "TONO" and "Komponistenes Vederlagsfond".

First performance in Oxford 5/2 - 99.

Notation :

Beamed accelerando/ritardando :

Free number of notes. Duration given above.

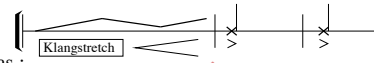


Tape :

Start and stop CD - player with remote control.

Type of sound given in the square, dynamics and rhythm indicated as :

Dynamics also indicated but not exact notated by the line.



Hit the strings :

Use the palme of the right hand at the sound hole of the guitar.



With defined pitches. Without defined pitches, left hand damping the strings.

Glissando - pizzicato :

Use 1 - finger sliding up/down hitting the passing notes with the p - finger and damping the string on the bridge.

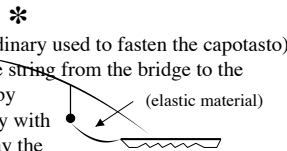


Tamboura :

Hit the bridge of the guitar with p - finger.



Capotasto - additional use :



Let it hang by one of the hooks (ordinary used to fasten the capotasto) on string nr. 6. Let it slide along the string from the bridge to the fingerboard (to ca. C XII) and back by moving the guitarneck up/down. Play with p - finger at ca. C III. Free rythm. Lay the guitar flat on your thighs.

Soft tremolo :

Rub the flesh of the i - finger fast up and down on all or given number of strings at C XII or specified. Left hand holding the given notes.



Rubbing sound :

Rub the flesh of the i - finger fast sideways and up/down over the sound hole, damped strings. Sound produced by the flesh meeting the strings.



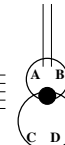
Pitch bend :

Approximately a quartertone up/down :
At down ; bend the string up before playing.



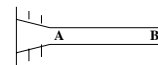
Drum at given places on the body of the guitar :

Using p, i and m - finger.
Roll = m, i, p repeated or p, m, i.



Drum at given places on the back of the neck of the guitar :

Using left thumb, I. and 2. finger. Roll = 2., 1., thumb repeated.



Bocca Chiusa :

Hum the given pitches. This is ment as a sound colour, not vocal parts.

Comments :

The subtitles are ment to give id as of the character of the movements and some directions for the performance.

- I. Open : out - going, presentation, kind of prelude.
- II. Internal : meditativo, the inner world.
- III. Dream : flowing, haze, associativ.
- IV. Fragment : clear - cut, divided, expressiv, contrasts, inventiv.
- V. Empty : calm, dissolved, resigned but intense.

The tape - part is ment as soundcolours to the acoustic sounds of the guitars. So the volume should be adjusted to the guitars. At CD - index 3, it must be possible to play after the beat from the tape/CD but it should not dominate the total soundpicture.

Additional equipment :

- Capotasto (Dunlop 14 CD, metal)
- Bottleneck
- Plektrum (1 mm.)

Pitch bend :

Fast changing of pitch up/down a quartertone inside the fret.

Normal (norm.) :

Playing as normal after sul tasto, ponti cello and so forth.

Ordinary (ord.) :

Playing ordinary after playing with plektrum, soft tremolo and so forth.

" Object "

Karsten Brustad (1998)

I. Open

for guitartrio and tape

Gt.1 $\text{♩} = 60$ ca. 40 s. capotasto C IV plektrum 11 ord. 3

Gt.2 4 4 7 ⑤ plektrum capotasto C IX 11 5 ord. 3 3

Gt.3 4 4 7 ⑤ ⑥ plektrum capotasto C II 11 4 ord. 3 4

Tp. Klangstretch Pizz. Arpegg. Stop CD - player.

Guitar 3 is operating the CD - player.
CD - player : ID. 1.

⑤ = G
⑥ = C

(If it is more convenient stop the CD - player before playing the chord.)

ff pp cresc. mp cresc. f > mp mf cresc.

ff mp cresc. f > mp mf cresc.

ff mp cresc. f > mp mf cresc.

Gt.1 4. plektrum 6 5 ord. 3 7 3

Gt.2 3 plektrum 3 6 5 l.v. ord. 3 3 4

Gt.3 4 plektrum 6 5 l.v. ord. 3 5 4

Tp.

ff p cresc. mf poco a poco cresc. f > sub. pp cresc. mf f cresc.

ff p cresc. mf poco a poco cresc. f > sub. pp cresc. mf f cresc.

ff p cresc. mf poco a poco cresc. f > sub. pp cresc. mf f cresc.

7. plektrum *ff* *11* *l.v.*

dolce *Z* at C IXX = indicating the speed of the tremolo and strings to use, first 2, 3, and 4, then all so 2,3 and 4 again. *l.v.*

pp *ff* *pp*

4 4 4

3 5

4 4

Gt.1

Gt.2

Gt.3

Tp.

13. ord. *p* *poco* *a* *poco* *cresc.* *ff* *sub. pp* *poco* *a* *poco* *cresc.*

ord. *p* *poco* *a* *poco* *cresc.* *ff* *sub. pp* *poco* *a* *poco* *cresc.*

ord. *p* *poco* *a* *poco* *cresc.* *ff* *sub. pp* *poco* *a* *poco* *cresc.*

sul tasto *3* *7* *7* *sub. pp* *poco* *a* *poco* *cresc.*

sul tasto *3* *5* *5* *sub. pp* *poco* *a* *poco* *cresc.*

sul tasto *6* *6* *pp* *poco* *a* *poco* *cresc.*

5 4 3 4 4 4

Gt.1

Gt.2

Gt.3

Tp.

17. *poco* 7 *a* 7 *poco* 7 *ponti cello* 5 7 *plektrum norm.* 3 6 *f* *p*

Gt.1

poco 5 *a* 5 *poco* 5 *ff* *ponti cello* 5 7 *plektrum norm.* 3 6 *f* *p* **2**

Gt.2

poco 6 *a* 6 *poco* 6 *ff* *ponti cello* 7 *plektrum norm.* 3 6 *f* **4**

Gt.3

Tp.

21. 6 6 3 6 11:3 *mf* *f* *mf* *ff*

Gt.1

2 6 6 3 6 11 *mf* *f* *f* *ff* **3** **4**

Gt.2

4 6 6 3 6 11 *mf* *f* *mp* *ff* **4** **4**

Gt.3

Tp.

II. Internal

42. Drum at given places at the neck of the guitar.

Gt.1
A B
mp f pp mp f 0

Gt.2
A B
mf f pp p f mp sub. pp mf f 0

Gt.3
A B
mf f pp mf mp sub. pp mf f 0

Tp.
0

Stop CD - player.

tamboura

3 4 5

50.

Gt.1
ppp f ppp mp mf mp f

Gt.2
mf mp p pp mp f mf f

Gt.3
mf mp p p f p mf f

Tp.
f p mf f

3 4 5

65.

Gt.1
5 *mf* *f* 7 *mp* < *mf* *p* *mf* 6 *mf* *mp* 5

Gt.2
4 *mp* < *mf* *mp* 4 *mf* *p* *mf* 4 *mf* *mp* 4

Gt.3
half note half note
mp < *mf* *mp* *pp* *f* *p*

Tp.

68.

Gt.1
5 *pp* < *f* 4 *f* 5 *mf sub.p* < *mf*

Gt.2
4 *mf* *mp* *mf* 4 *mp* *f* 4 *p*

Gt.3
p < *mf* *mp* *mf* *p* < *mf*

Tp.

quarter note

III. Dream

72.

Gt.1
sub. pp \rightarrow mf \rightarrow p < mp \rightarrow p p \rightarrow dim. a quarter note \rightarrow pp \rightarrow norm. 3 \rightarrow 3 \rightarrow f f

Gt.2
mp mf p mp \rightarrow p p \rightarrow dim. pp \rightarrow f \rightarrow mp \rightarrow f mp pp

Gt.3
mf \rightarrow mp \rightarrow p p \rightarrow dim. \rightarrow f mp p \rightarrow mf f

Tp.
CD - player : ID. 4. \rightarrow f mp p \rightarrow mf f

Harm.

l.v. bocca chiusa bocca chiusa guitar : dolce

guitar : dolce poco a poco p.c.

norm.

77.

Gt.1
ppp \rightarrow p \rightarrow half note \rightarrow pp \rightarrow f \rightarrow mp \rightarrow p \rightarrow mp \rightarrow pp

Gt.2
pp \rightarrow mf \rightarrow p \rightarrow mp < mf

Gt.3
p mp \rightarrow mp \rightarrow f \rightarrow mp \rightarrow p

Tp.
p

half note

half note

dotted half note

poco vib.

81.

Musical score for measures 81-84, featuring four staves: Gt.1, Gt.2, Gt.3, and Tp. The score is in 5/4 time and includes various dynamics and articulations. A large watermark 'NB noter' is overlaid on the score.

Measure 81: Gt.1 starts with *mf*, followed by a triplet of eighth notes (*mp*), a triplet of eighth notes (*f*), and a half note (*mf*). Gt.2 has a half note (*mp*), a quarter note (*pp*), a quarter note (*mp*), a quarter note (*mf*), and a quarter note (*mp*). Gt.3 has a quarter note (*pp*), a quarter note (*f*), a quarter note (*mp*), and a quarter note (*pp*). Tp. has a quarter note (*pp*), a quarter note (*f*), a quarter note (*mp*), and a quarter note (*pp*).

Measure 82: Gt.1 has a half note (*mf*) and a half note (*p*). Gt.2 has a quarter note (*mf*), a quarter note (*mf*), and a quarter note (*mf*). Gt.3 has a quarter note (*pp*), a quarter note (*f*), a quarter note (*mp*), and a quarter note (*pp*). Tp. has a quarter note (*pp*), a quarter note (*f*), a quarter note (*mp*), and a quarter note (*pp*).

Measure 83: Gt.1 has a half note (*mf*) and a half note (*p*). Gt.2 has a quarter note (*mf*), a quarter note (*mf*), and a quarter note (*mf*). Gt.3 has a quarter note (*pp*), a quarter note (*f*), a quarter note (*mp*), and a quarter note (*pp*). Tp. has a quarter note (*pp*), a quarter note (*f*), a quarter note (*mp*), and a quarter note (*pp*).

Measure 84: Gt.1 has a half note (*mf*) and a half note (*ppp*). Gt.2 has a quarter note (*ppp*) and a quarter note (*ppp*). Gt.3 has a quarter note (*pp*), a quarter note (*f*), a quarter note (*mp*), and a quarter note (*pp*). Tp. has a quarter note (*pp*), a quarter note (*f*), a quarter note (*mp*), and a quarter note (*pp*).

85.

Musical score for measures 85-88, featuring four staves: Gt.1, Gt.2, Gt.3, and Tp. The score is in 5/4 time and includes various dynamics and articulations.

Measure 85: Gt.1 has a half note (*p*), a half note (*mp*), and a half note (*mf*). Gt.2 has a quarter note (*f*), a quarter note (*p*), a quarter note (*f*), and a quarter note (*p*). Gt.3 has a quarter note (*pp*), a quarter note (*p*), a quarter note (*mp*), and a quarter note (*p*). Tp. has a quarter note (*pp*), a quarter note (*p*), a quarter note (*mp*), and a quarter note (*p*).

Measure 86: Gt.1 has a half note (*mp*), a half note (*mf*), and a half note (*mf*). Gt.2 has a quarter note (*f*), a quarter note (*p*), a quarter note (*f*), and a quarter note (*p*). Gt.3 has a quarter note (*pp*), a quarter note (*p*), a quarter note (*mp*), and a quarter note (*p*). Tp. has a quarter note (*pp*), a quarter note (*p*), a quarter note (*mp*), and a quarter note (*p*).

Measure 87: Gt.1 has a half note (*mf*), a half note (*f*), and a half note (*ff*). Gt.2 has a quarter note (*f*), a quarter note (*p*), a quarter note (*f*), and a quarter note (*p*). Gt.3 has a quarter note (*pp*), a quarter note (*p*), a quarter note (*mp*), and a quarter note (*p*). Tp. has a quarter note (*pp*), a quarter note (*p*), a quarter note (*mp*), and a quarter note (*p*).

Measure 88: Gt.1 has a half note (*mf*), a half note (*f*), and a half note (*ff*). Gt.2 has a quarter note (*f*), a quarter note (*p*), a quarter note (*f*), and a quarter note (*p*). Gt.3 has a quarter note (*pp*), a quarter note (*p*), a quarter note (*mp*), and a quarter note (*p*). Tp. has a quarter note (*pp*), a quarter note (*p*), a quarter note (*mp*), and a quarter note (*p*).

IV. Fragment

100.

♩ = 48

Gt.1 *p* 0 **5** *mp* *f*
 Gt.2 *p* 0 **4** *mf* *f*
 Gt.3 *gliss.* *mf*
 Tp. Let CD - player run. CD - player : ID. 5. Stop CD - player. Metal

107.

Gt.1 *fff* **5** *mp* *gliss.* *norm.* *mf* **4** *p* *ff*
 Gt.2 *fff* **4** *f* *gliss.* *norm.* *mf* **4** *p* *ff*
 Gt.3 *gliss. pizz.* *mf* *fff* *gliss. #* *norm.* *mf* *p* *ff* *remove b.n.* *p*
 Tp.

bottleneck: *gliss.* *norm.*
 bottleneck used with heavy pressure against the frets:
 bottleneck: *gliss. #* *norm.*

113.

113. Musical score for guitar (Gt.1, Gt.2, Gt.3) and trumpet (Tp.).

Gt.1: *pp*, *f*, *mp*, *p*, *fff*

Gt.2: *mp*, *f*, *fff*

Gt.3: *mp*, *f*, *fff*

Tp.: *fff*

Annotations: "put b.n. at 4. finger" (trumpet), "10" (guitar fret), "3" (guitar triplet), "5" (guitar fret), "7" (guitar fret), "3" (guitar triplet).

117.

117. Musical score for guitar (Gt.1, Gt.2, Gt.3) and trumpet (Tp.).

Gt.1: *mf*, *fff*, *p*, *mf*, *pp*, *mp*

Gt.2: *mf*, *fff*, *p*, *mf*, *pp*, *mp*

Gt.3: *f*, *fff*, *p*, *mf*, *pp*, *mp*

Tp.: *fff*, *p*, *mf*, *pp*, *mp*

Annotations: "gliss.", "tr", "bottleneck:", "gliss.", "remove b.n.", "norm.", "Z at C XII", "pitch bend", "3", "7", "9", "10", "12", "13", "14", "15", "16", "17", "18", "19", "20", "21", "22", "23", "24", "25", "26", "27", "28", "29", "30", "31", "32", "33", "34", "35", "36", "37", "38", "39", "40", "41", "42", "43", "44", "45", "46", "47", "48", "49", "50", "51", "52", "53", "54", "55", "56", "57", "58", "59", "60", "61", "62", "63", "64", "65", "66", "67", "68", "69", "70", "71", "72", "73", "74", "75", "76", "77", "78", "79", "80", "81", "82", "83", "84", "85", "86", "87", "88", "89", "90", "91", "92", "93", "94", "95", "96", "97", "98", "99", "100", "101", "102", "103", "104", "105", "106", "107", "108", "109", "110", "111", "112", "113", "114", "115", "116", "117", "118", "119", "120", "121", "122", "123", "124", "125", "126", "127", "128", "129", "130", "131", "132", "133", "134", "135", "136", "137", "138", "139", "140", "141", "142", "143", "144", "145", "146", "147", "148", 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132.

Musical score for measures 132-136. The score is for four instruments: Gt.1, Gt.2, Gt.3, and Tp. The music features complex rhythmic patterns with triplets and quintuplets, and various trills. Dynamics range from *pp* to *fff*.

Gt.1: *pp*, *p*, *mp*, *ff*, *p*, *f*, *mf*
 Gt.2: *pp*, *p*, *mp*, *ff*, *p*, *f*, *p*
 Gt.3: *pp*, *p*, *mp*, *ff*, *p*, *f*
 Tp.: *p*, *f*

137.

Musical score for measures 137-141. The score is for four instruments: Gt.1, Gt.2, Gt.3, and Tp. The music continues with complex rhythmic patterns and trills. Dynamics range from *pp* to *fff*.

Gt.1: *f*, *mp*, *mf*, *f*, *ff*, *fff*, *p*, *mf*, *f*, *ff*, *mf*
 Gt.2: *p*, *mf*, *f*, *ff*, *pp*, *p*, *f*, *ff*, *f*, *p*
 Gt.3: *mf*, *f*, *p*, *mf*, *f*, *ff*, *fff*, *mf*, *p*, *pp*, *mp*, *f*
 Tp.: *mf*, *f*, *p*, *mf*, *f*, *ff*, *fff*, *mf*, *p*, *pp*, *mp*, *f*

143.

Gt.1 *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Gt.2 *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Gt.3 *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Tp.

p *f* *p* *f* *p* *f*

V. Empty

145.

Gt.1 *tr ponti cello* *sul tasto* *norm.*

Gt.2 *tr ponti cello* *sul tasto*

Gt.3 *tr ponti cello* *sul tasto*

Tp.

p *mf* *f* *ff* *mf* *pp* *p* *mp* *sim...*

5 **4**

CD - player : ID. 6.

Squeeze Low bass

()

157.

Gt.1

Gt.2

Gt.3

Tp.

mp *mf* *p* *f* *mp* *mf* *f* *mp* *f* *mp*

norm. *mp* *mf* *f* *mp*

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162.

Gt.1

Gt.2

Gt.3

Tp.

mf *mp* *p* *f*

mf *f* *mf* *mp* *mf* *p* *f* *mf*

166.

Score for measures 166-171, featuring Gt.1, Gt.2, Gt.3, and Tp. The music is in 5/4 time with a key signature of one sharp (F#).

Gt.1: Measures 166-171. Includes a triplet in measure 166. Dynamics: *mp*, *> p*.

Gt.2: Measures 166-171. Includes triplets in measures 166, 167, and 171. Dynamics: *mp*, *mf*, *mp*, *p*, *mp*.

Gt.3: Measures 166-171. Includes triplets in measures 167, 168, and 169. Dynamics: *norm.*, *f*, *p*, *mp*, *mf*, *p*.

Tp.: Measures 166-171. Includes triplets in measures 167, 168, and 169. Dynamics: *f*, *p*, *mp*, *mf*, *p*.

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172.

Score for measures 172-177, featuring Gt.1, Gt.2, Gt.3, and Tp. The music is in 7/4 time with a key signature of one sharp (F#).

Gt.1: Measures 172-177. Rests throughout.

Gt.2: Measures 172-177. Includes triplets in measures 173 and 177. Dynamics: *p*, *mf*, *f*, *p*, *mp*.

Gt.3: Measures 172-177. Includes triplets in measures 174 and 175. Dynamics: *mf*, *mp*, *f*, *p*, *p*, *pp*.

Tp.: Measures 172-177. Rests throughout.

Annotations: **Gt. stretch** (under Gt.2, measure 173), **Blow** (under Gt.2, measure 177).

178.

half note → half note →

Gt.1

Gt.2

Gt.3

Tp.

Squeeze / Blow

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182.

quarter note →

Gt.1

Gt.2

Gt.3

Tp.

187.

Musical score for measures 187-192, featuring four staves: Gt.1, Gt.2, Gt.3, and Tp. The score is in 5/4 time. Gt.1 and Gt.2 play melodic lines with triplets and dynamic markings (mp, p, pp). Gt.3 and Tp. play harmonic accompaniment with dynamic markings (mf, mp). A large watermark 'NBNoter' is overlaid on the score.

193.

Musical score for measures 193-198, featuring four staves: Gt.1, Gt.2, Gt.3, and Tp. The score is in 5/4 time. Gt.1 and Gt.2 play melodic lines with triplets and dynamic markings (pp, mf, p). Gt.3 and Tp. play harmonic accompaniment with dynamic markings (mf, pp, morendo). The score includes performance instructions such as 'sul tasto' and 'Harm.'.