Tyler Futrell

Schism)) Pier

string orchestra

2020/2023

For Geir Inge Lotsberg

Durata ca. 12':

I. West, Father, Future (Passing Fire) - ca. 3'30"

II. East, Mother, Past (Worshipping Ashes) - ca. 8'30"

NB noter
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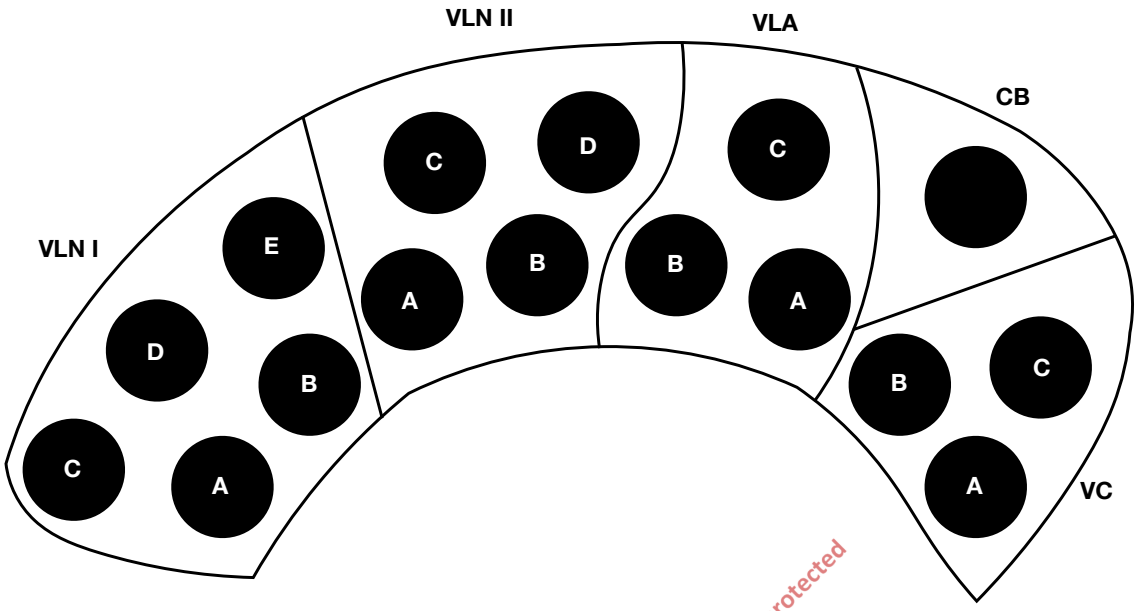
Instrumentation / Seating

Below is the minimum number of players, and their approximate position on the stage (important!). For larger orchestras, these can be thought of as stand placement - or, a more exact example is given below. The important thing is that during "waves" the order of the parts from left to right (or right to left) is the same.



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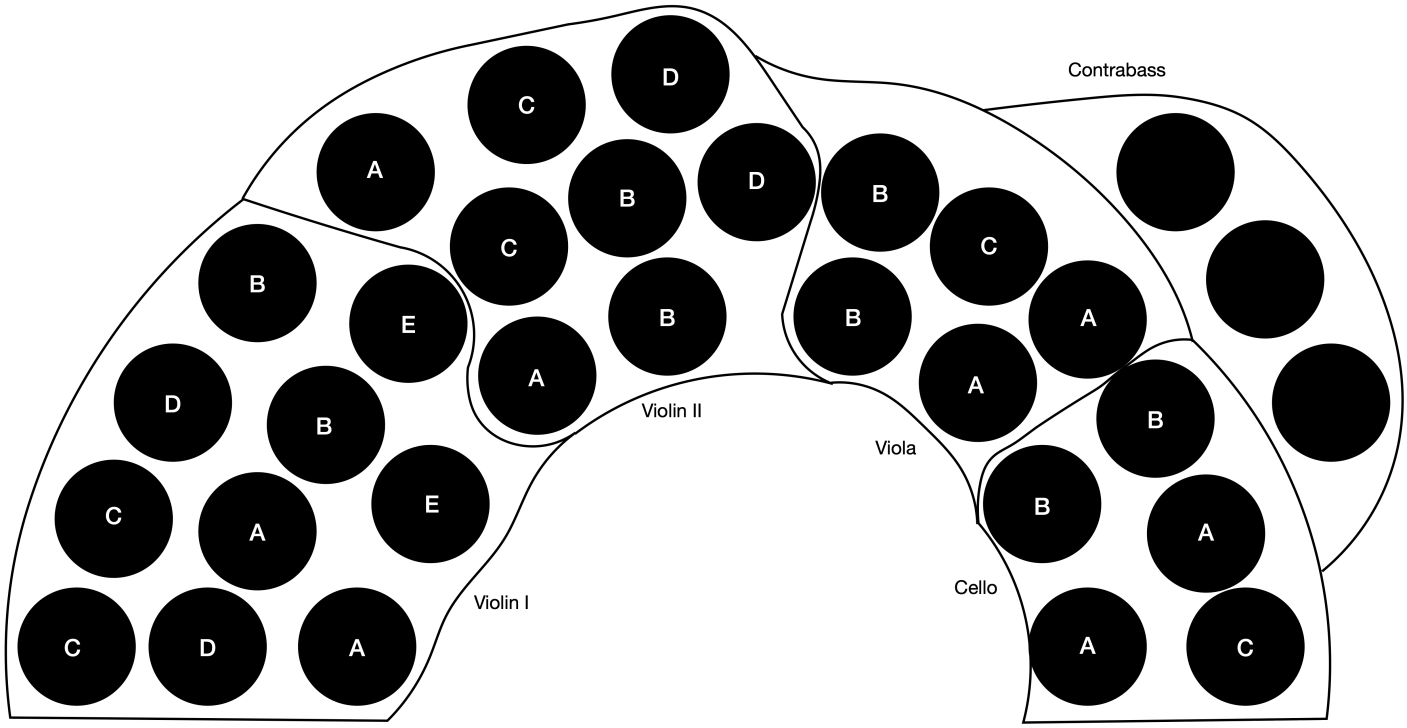
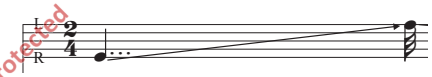
Here is an example of how a 31-string orchestra (10/8/5/5/3) could divide the parts (note: although there is only 1 bass part notated, this does not mean they play simultaneously during "waves"! The same goes for all repeated parts):



Performance Notes

Waves (similar to "the wave" in the audience at sports games) appear in both movements**.** They are notated as if the expectation were a precise, even distribution of points (like a machine-gun), however that is not the case: the idea is that the players will try to make the wave even, but fail, leading to varying, natural "clumping" along the line. The expectation of "failure", however, does not mean the effect need not be practiced, as some distance toward the "machine gun" sound is desirable, even if getting all the way there is neither desirable nor possible. The easiest way to achieve this is probably for the conductor to gesture in rhythm across the orchestra space, and for each player to ignore the notated rhythm and simply be ready to play when the conductor's hand is pointing at them, on its way across the orchestra. If no conductor is present, the easiest way is probably as in the sports stadium: ignore the notated rhythm, be ready to play, and execute the action immediately after the person next to you.

A **conductor part** is notated on the top staff in the first movement, showing the hand movements. There is a right to left "clef", such that a glissando from R to L indicates a smooth motion across the orchestra, from the conductor's right to the conductor's left.



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Microtones, in this case *sixth-tones* (not quarter-tones) are indicated by little arrow pointing up or down from an accidental. A sixth-tone is approx. the difference between a minor 7th natural harmonic and the minor 7th found on the piano (31 "cents").

Glissandi start immediately. If the note should be held first, that is written in the score. Arrival notes should not be re-articulated or emphasised unless otherwise indicated.

Natural Harmonics are indicated using diamond note heads for the finger placement, and regular note heads (with a circle above) for the sounding note. The string is also given.

(WB) Woodblock pizz: a very dry pizz. with little pitch, using an extremely high stopped note.

Plec. with plectrum: a quick strum on the two highest strings, stopped extremely high up (like a WB Pizz).

*** Only the Violas, Vln. I B & E, and Vln. II C, use plectrum.**

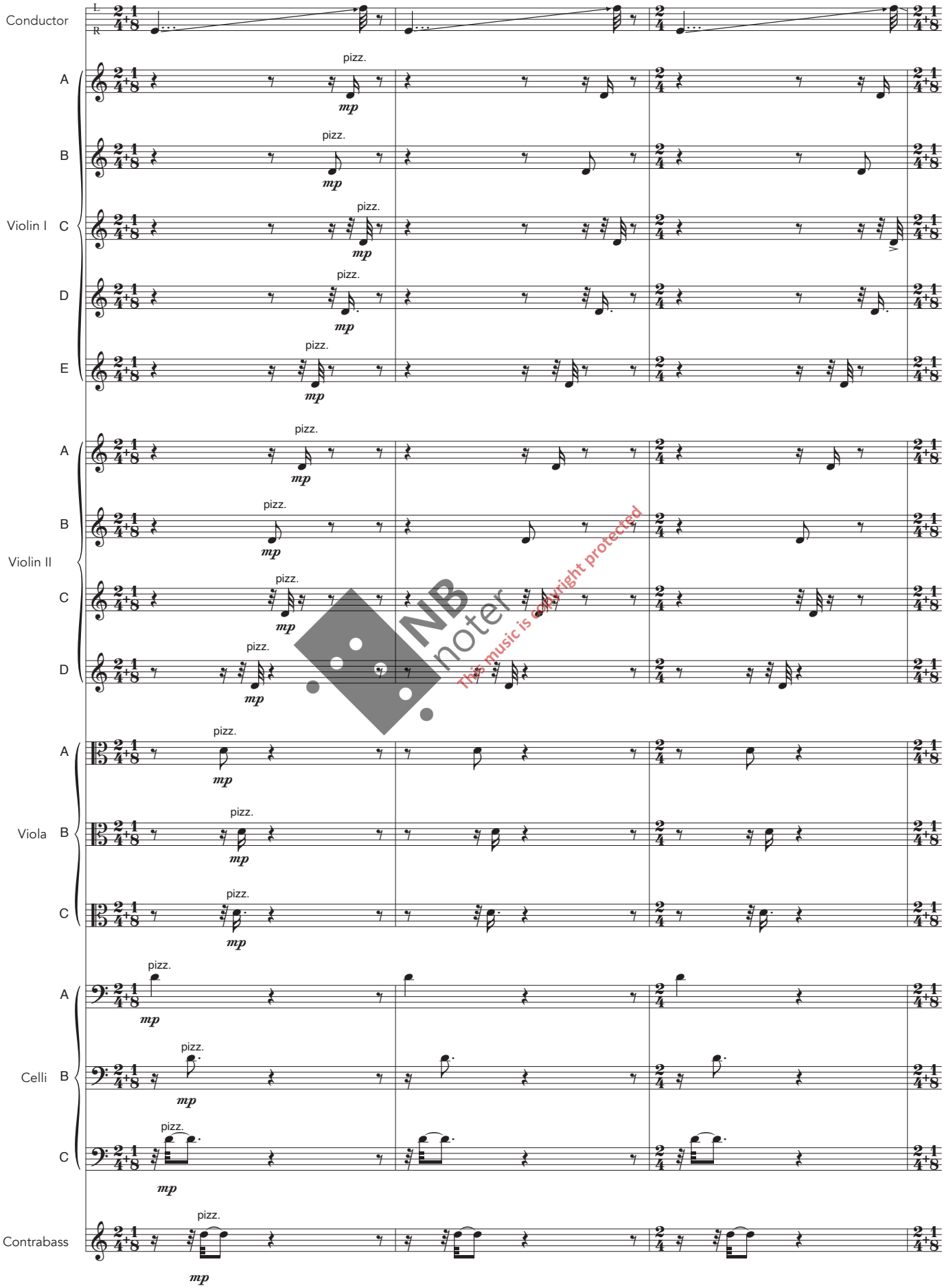
I.

West, Father, Future (Passing Fire)

Rhythmic precision is not expected; some natural (varying) clumping is desirable

Tyler Futrell (2020/23)

♩ = 100 (Waves)



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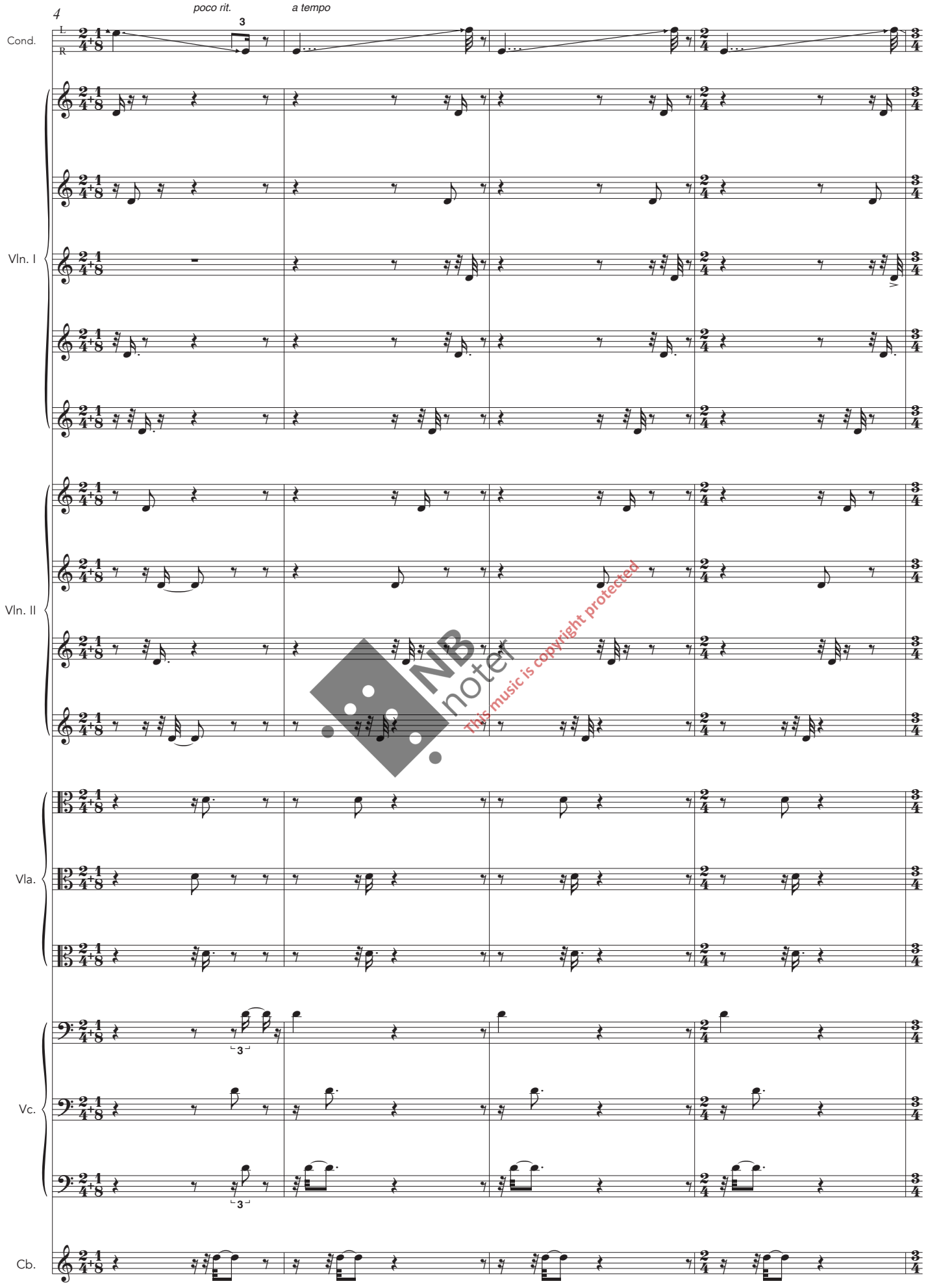

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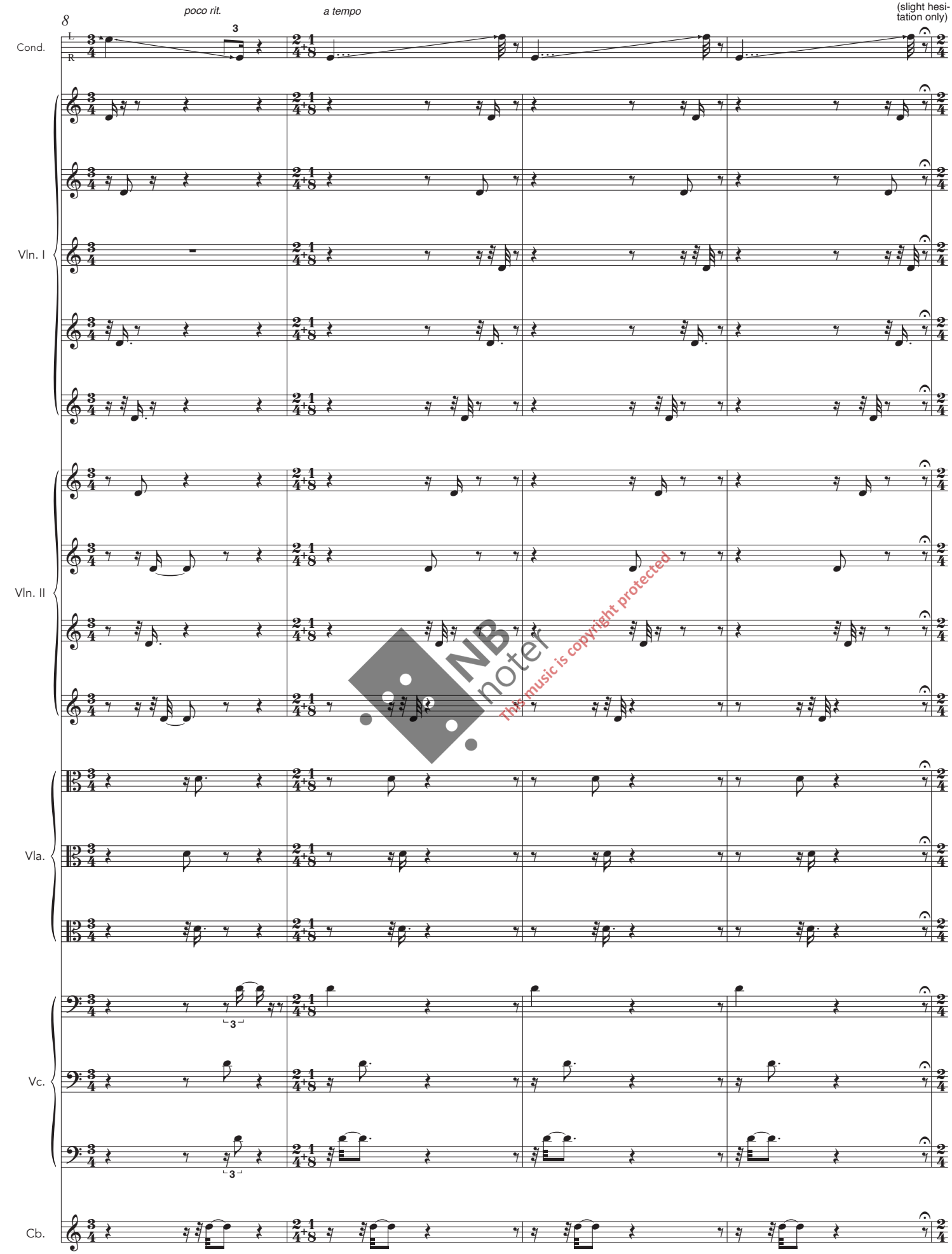

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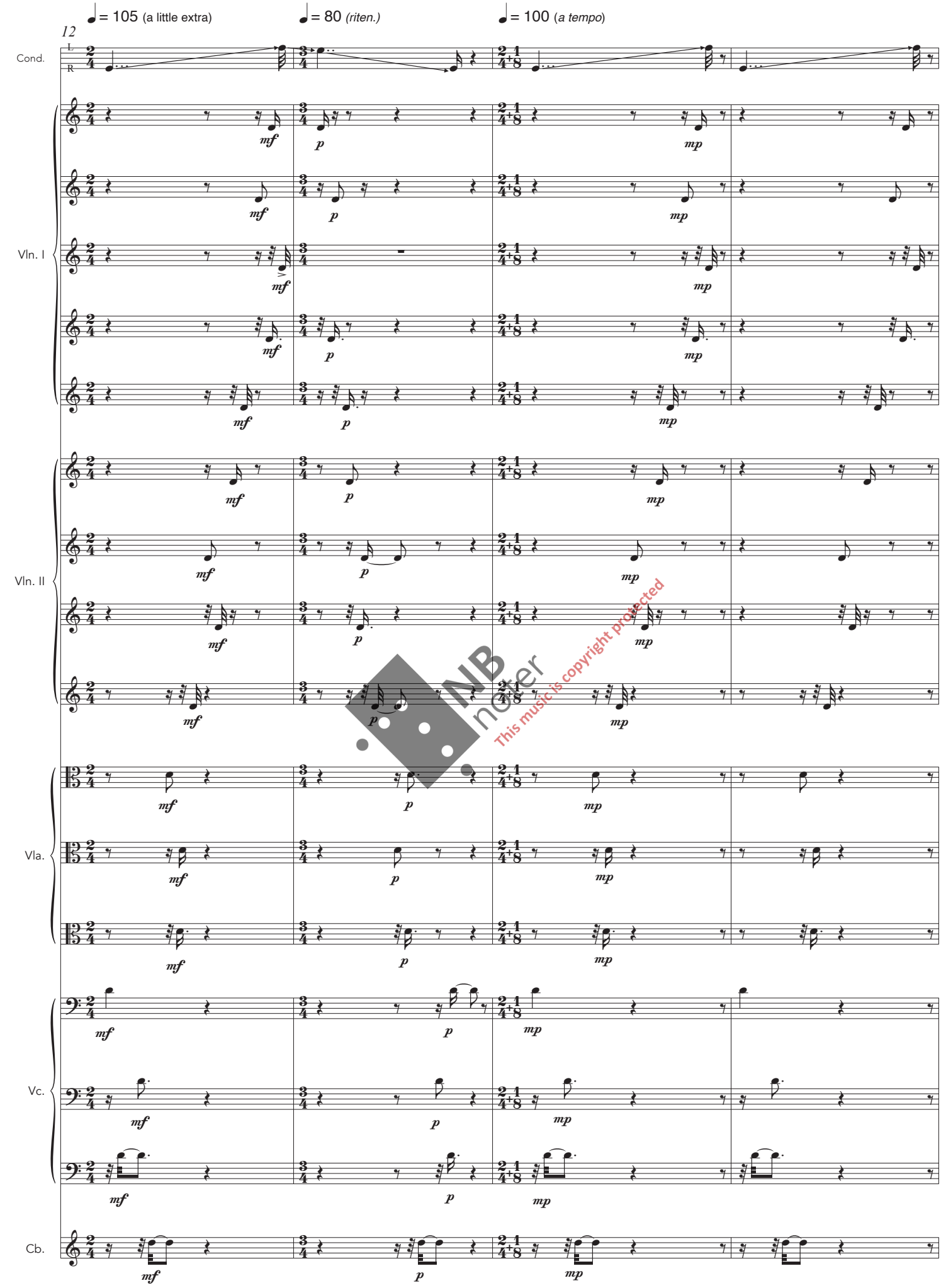

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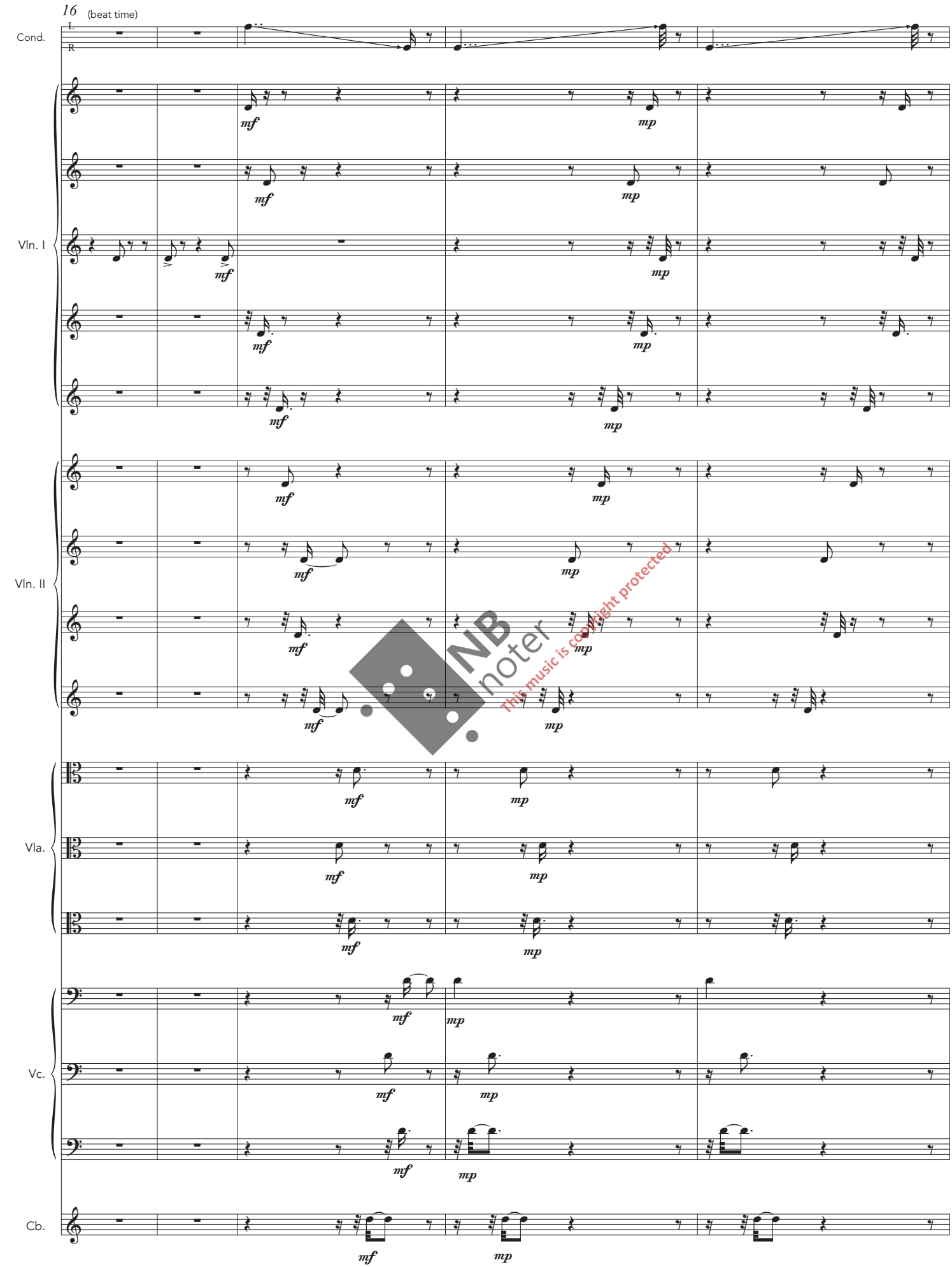

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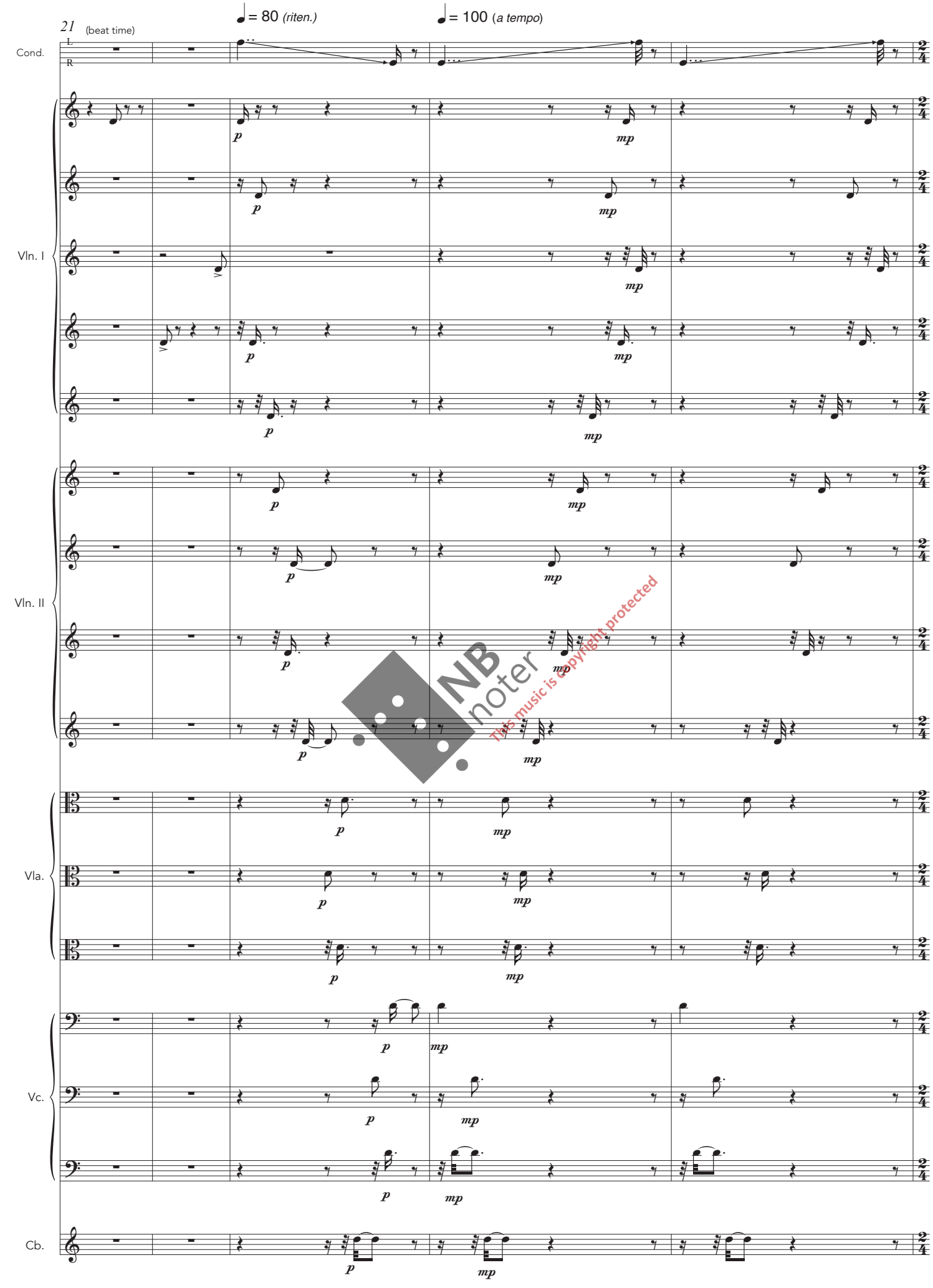

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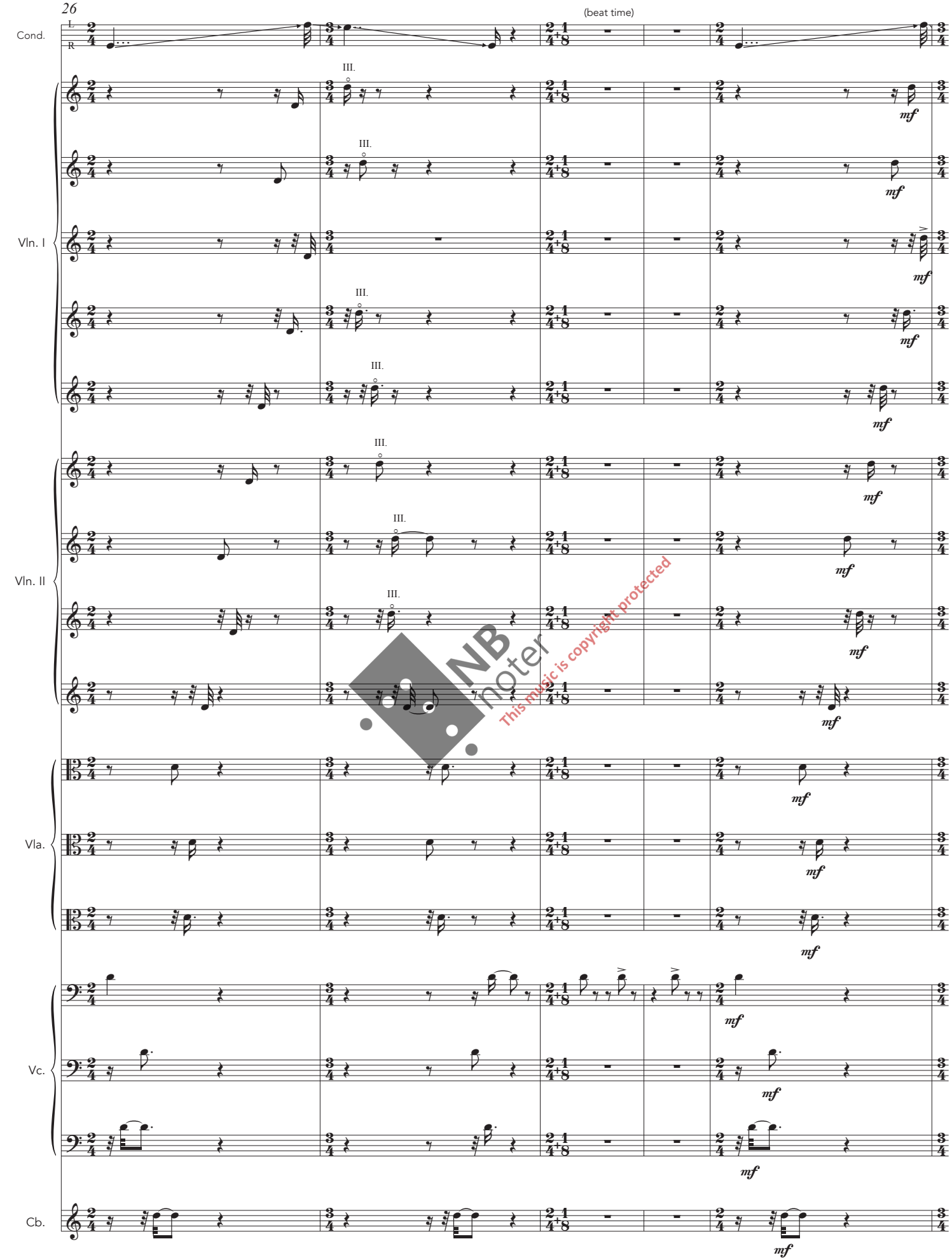

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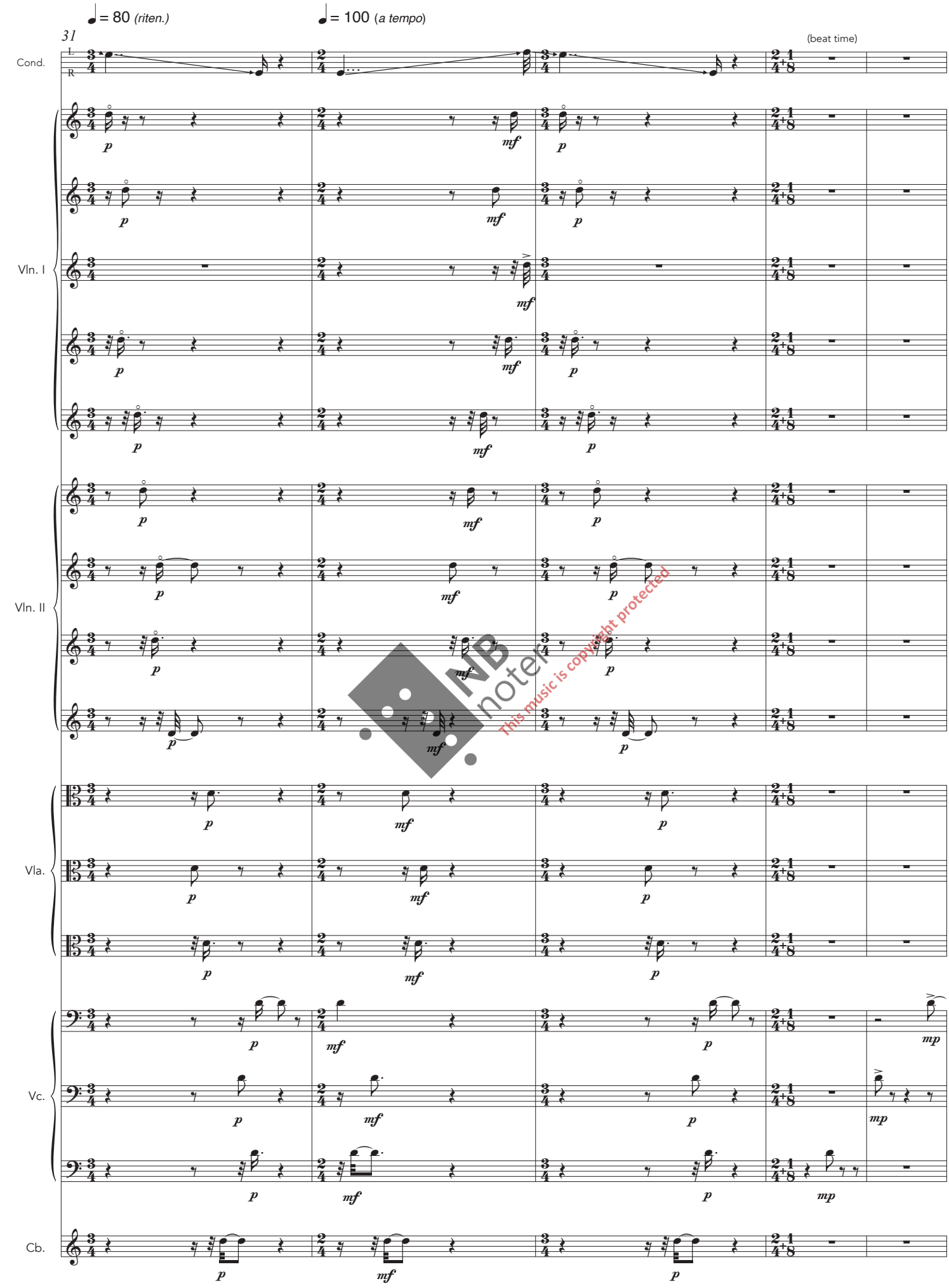

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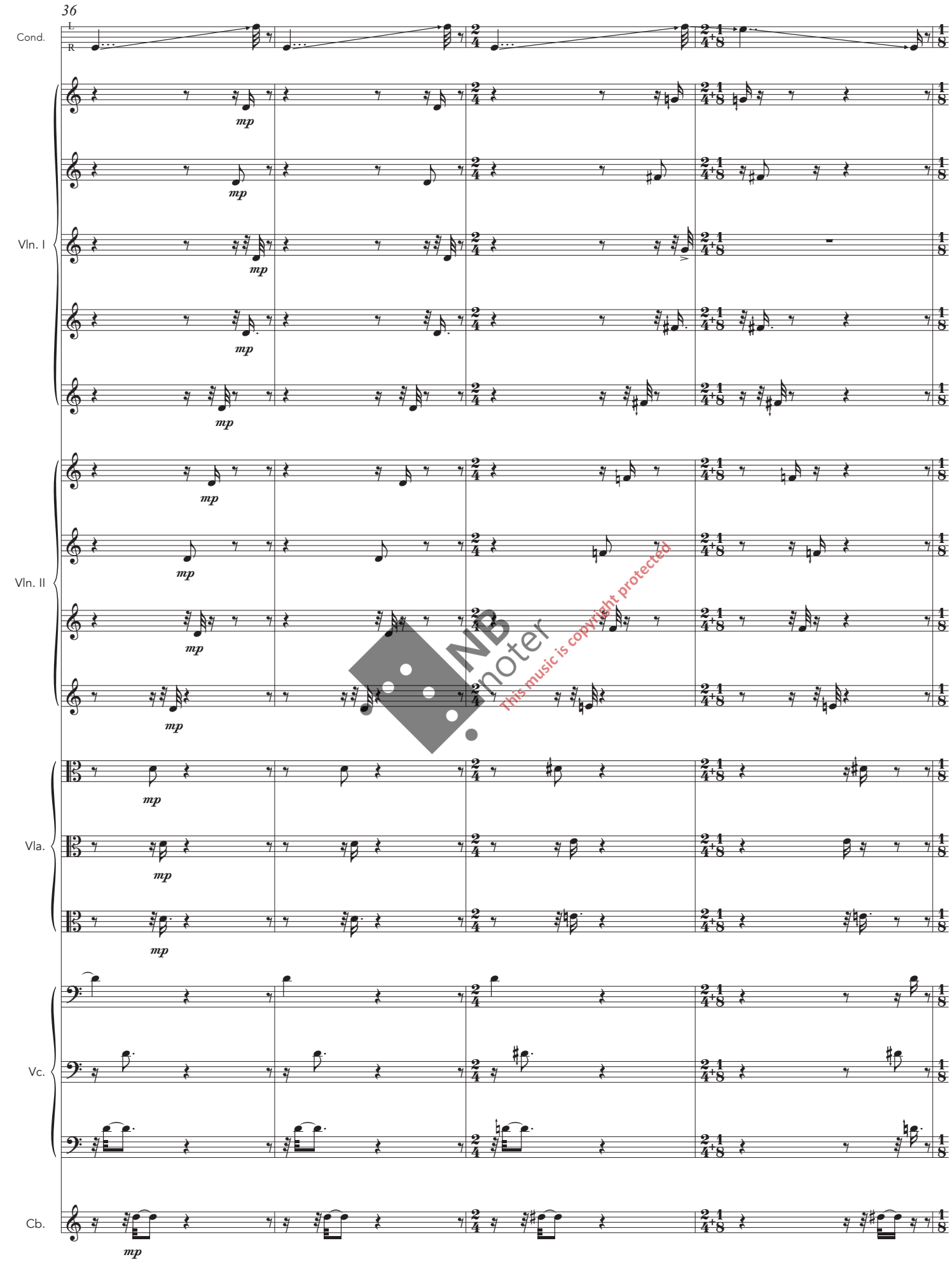

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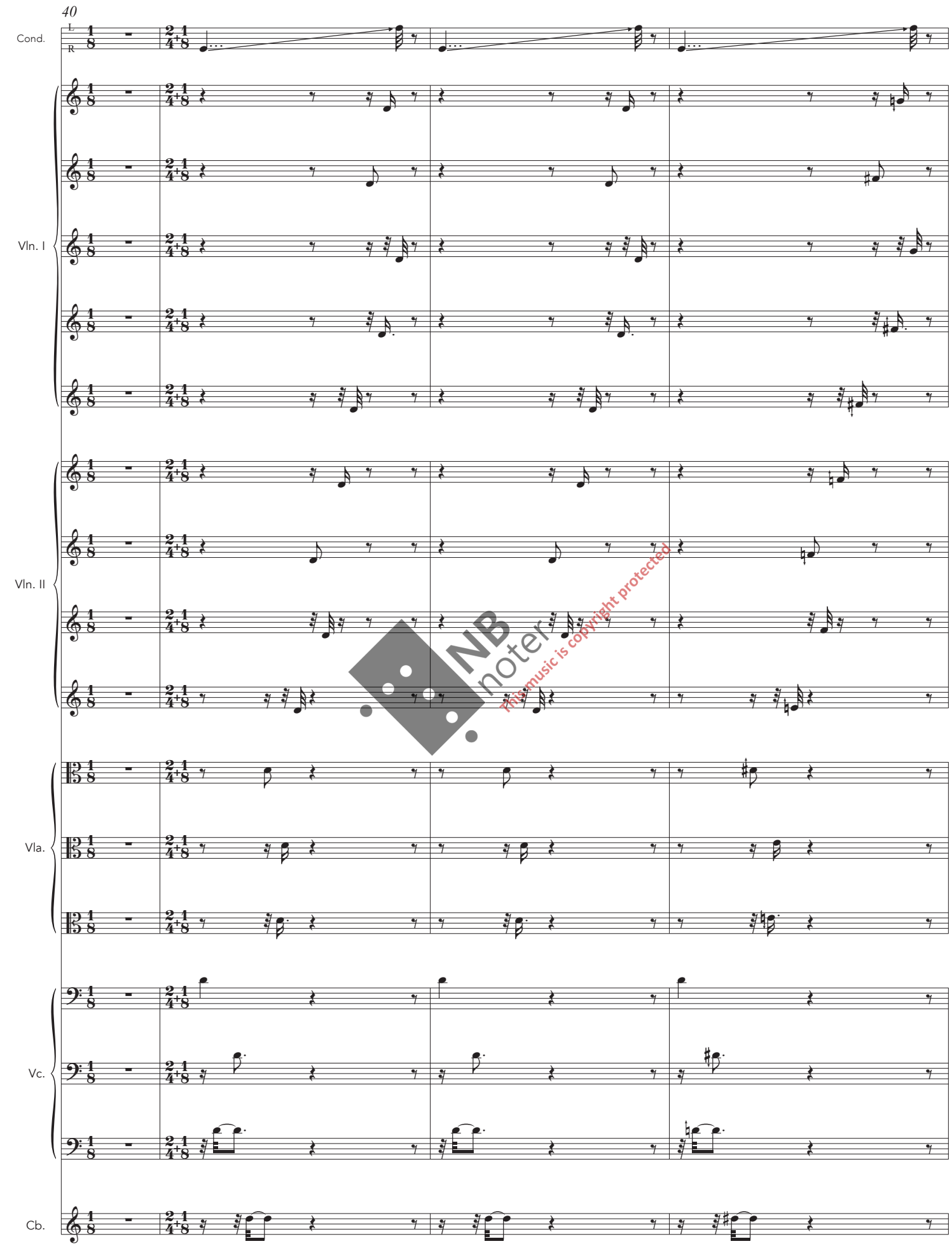

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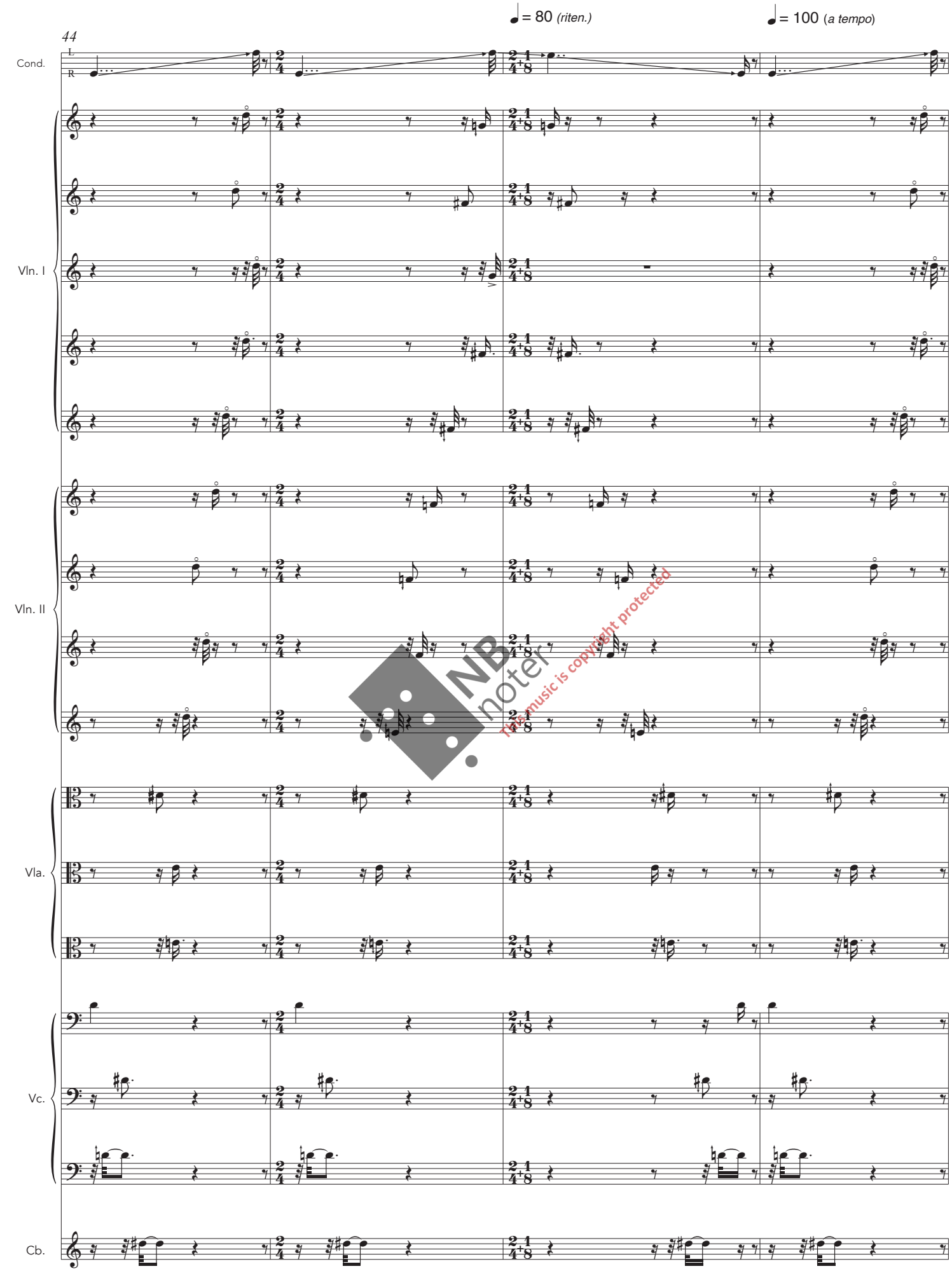

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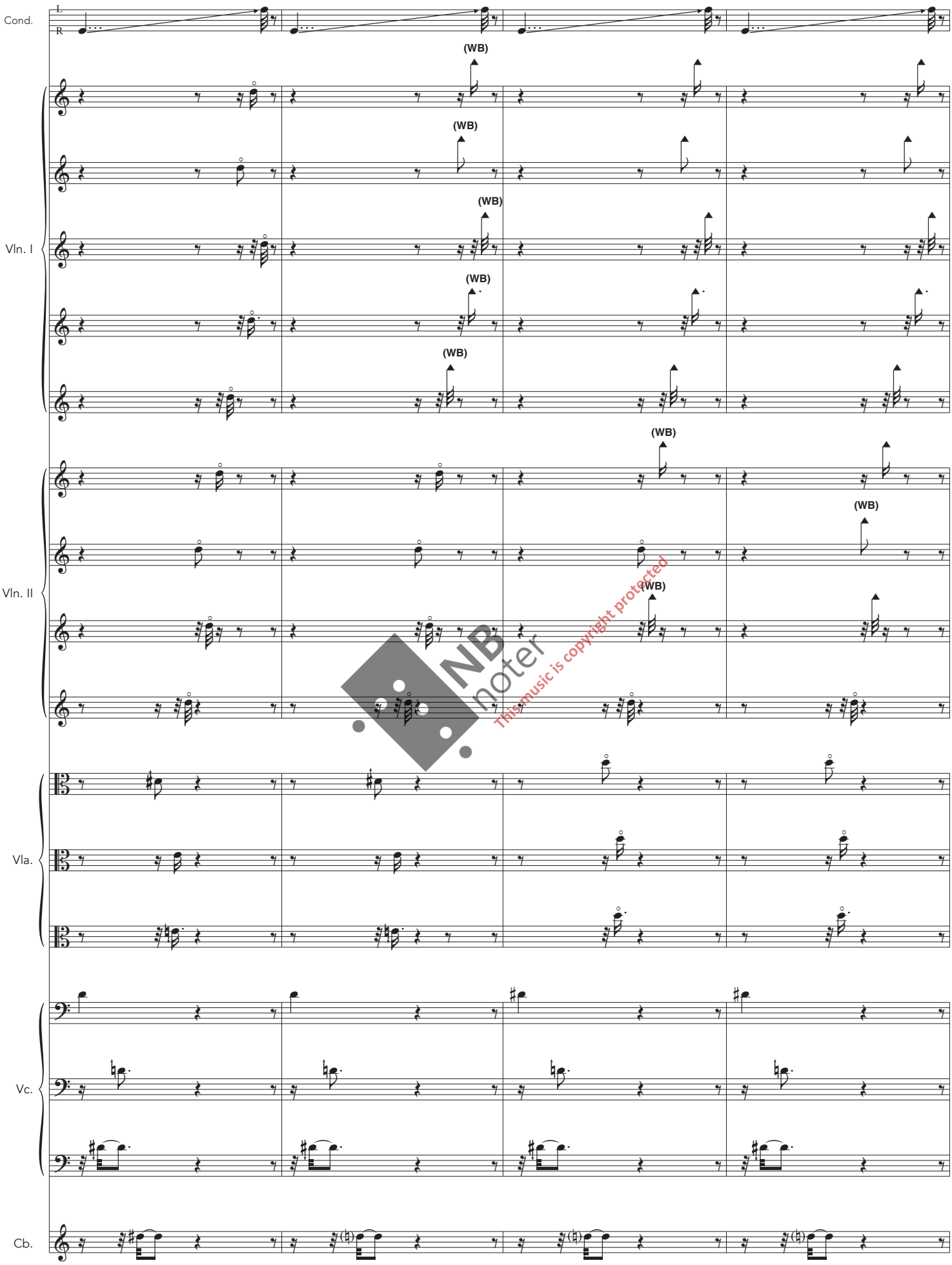

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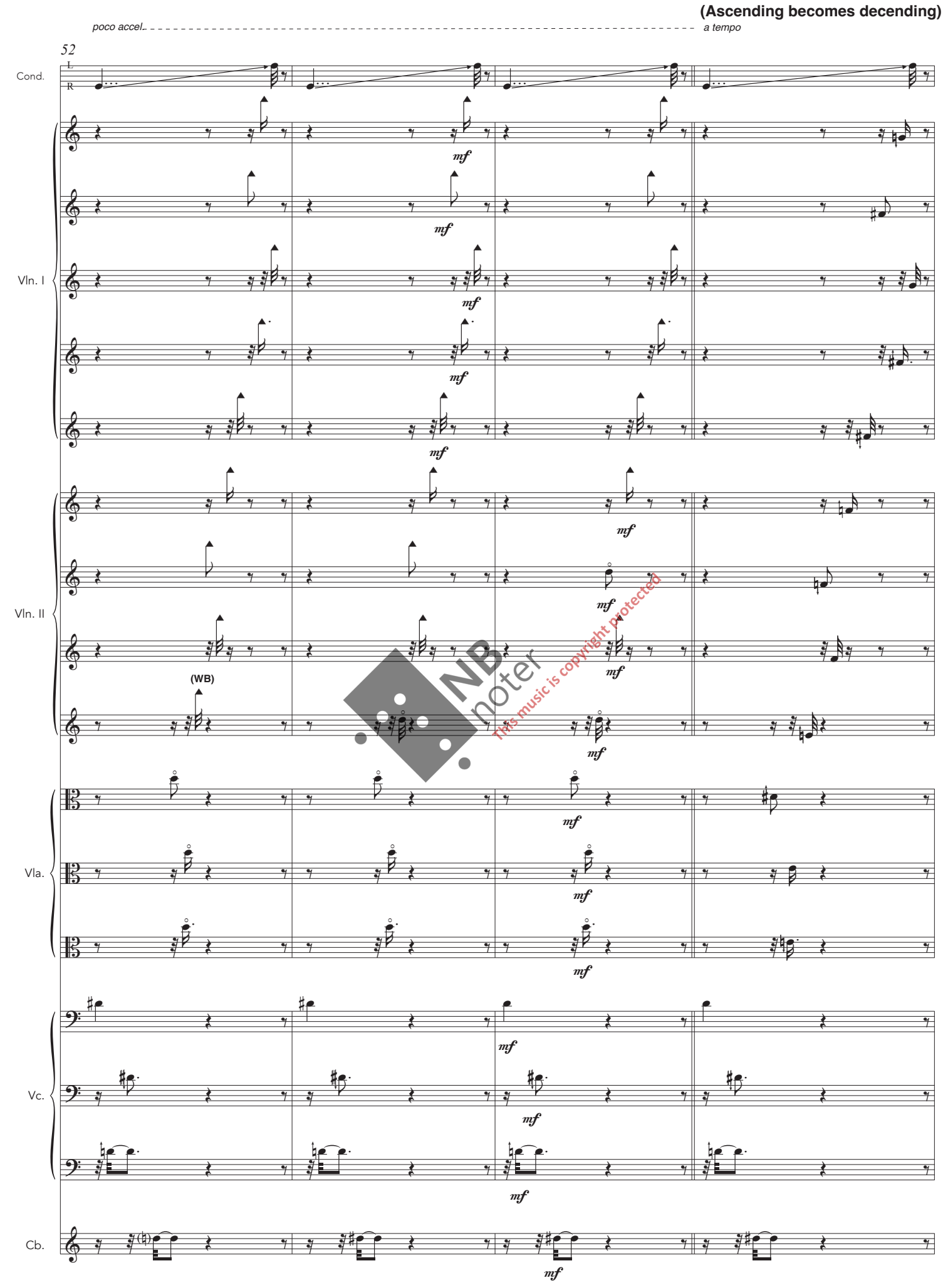

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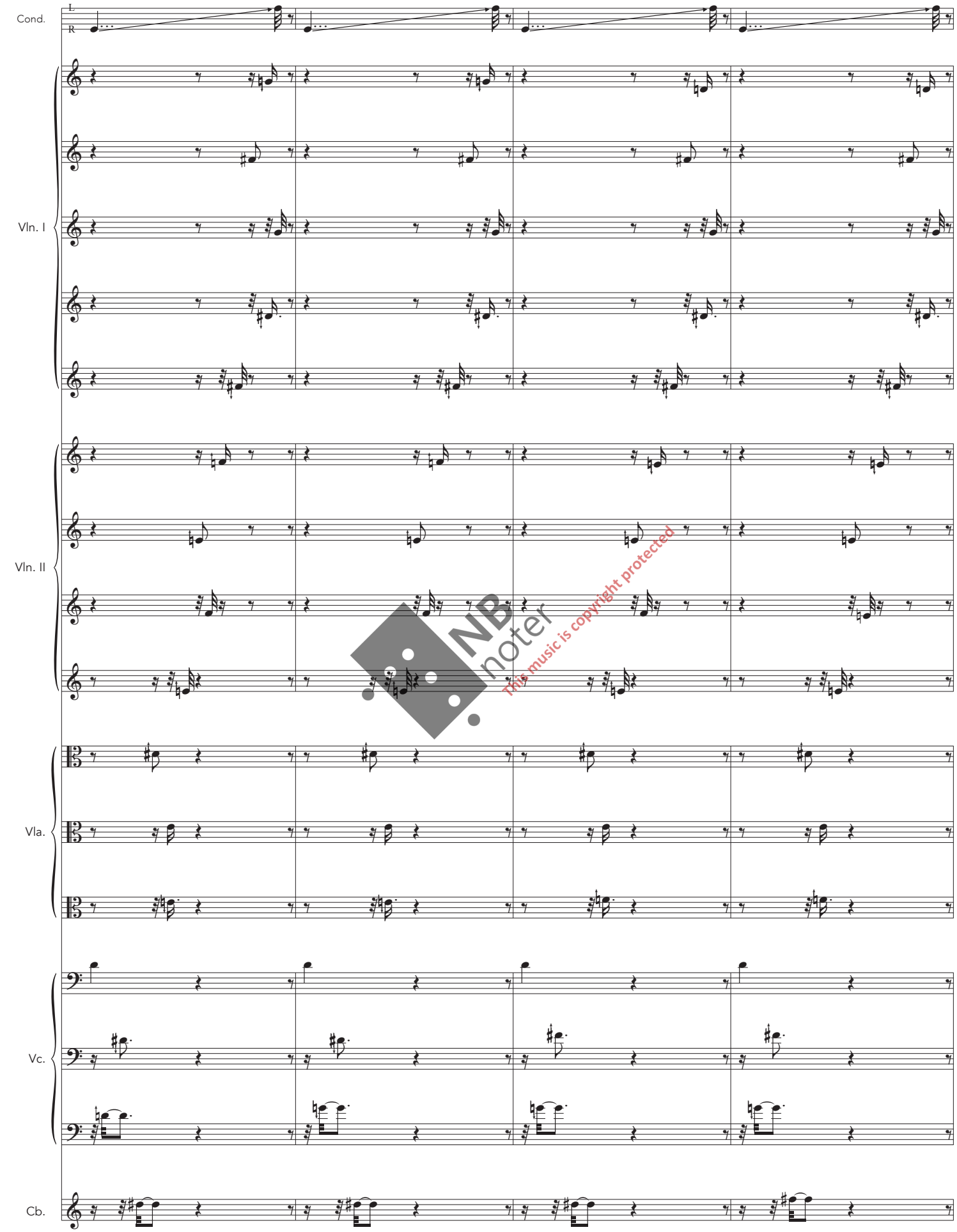

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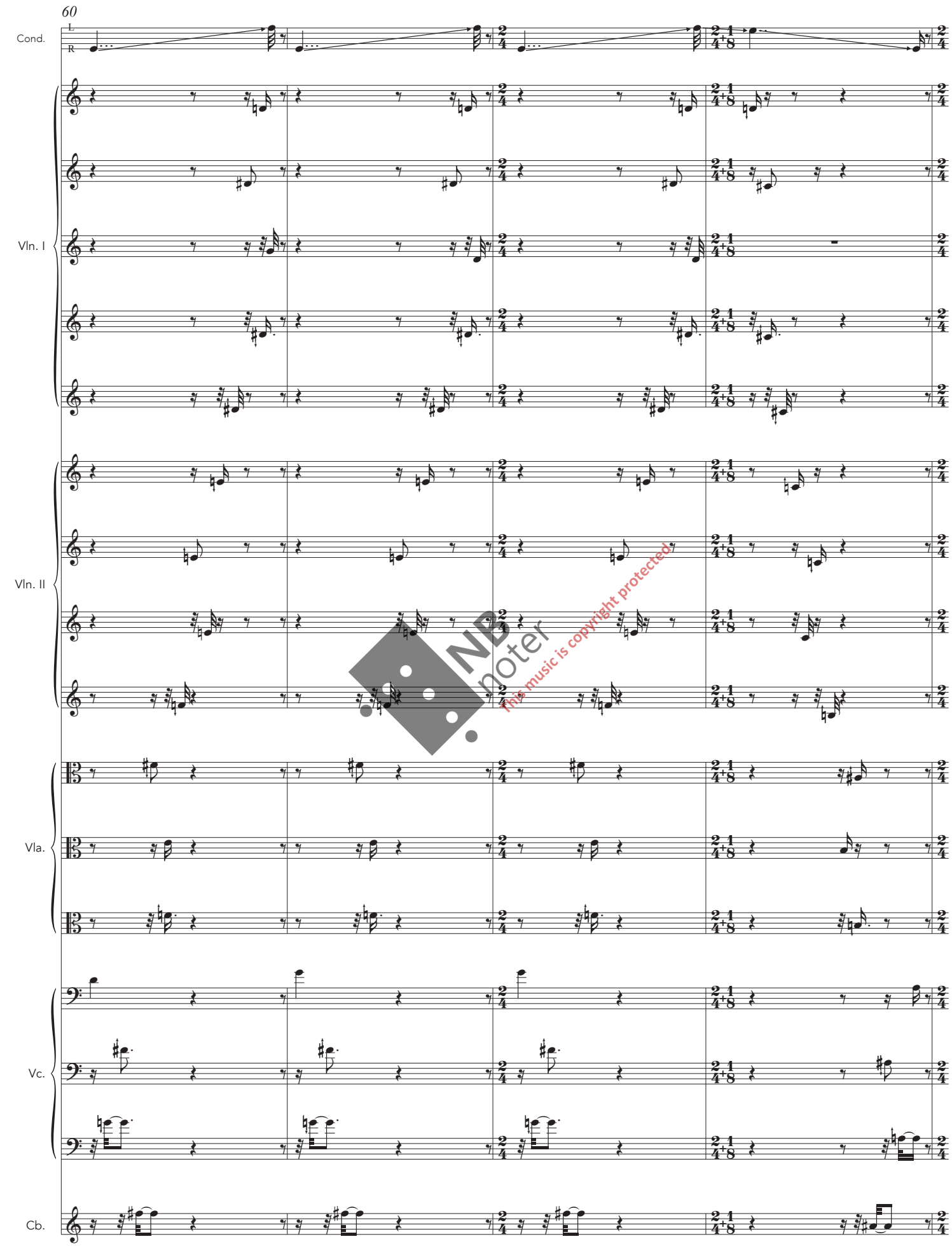

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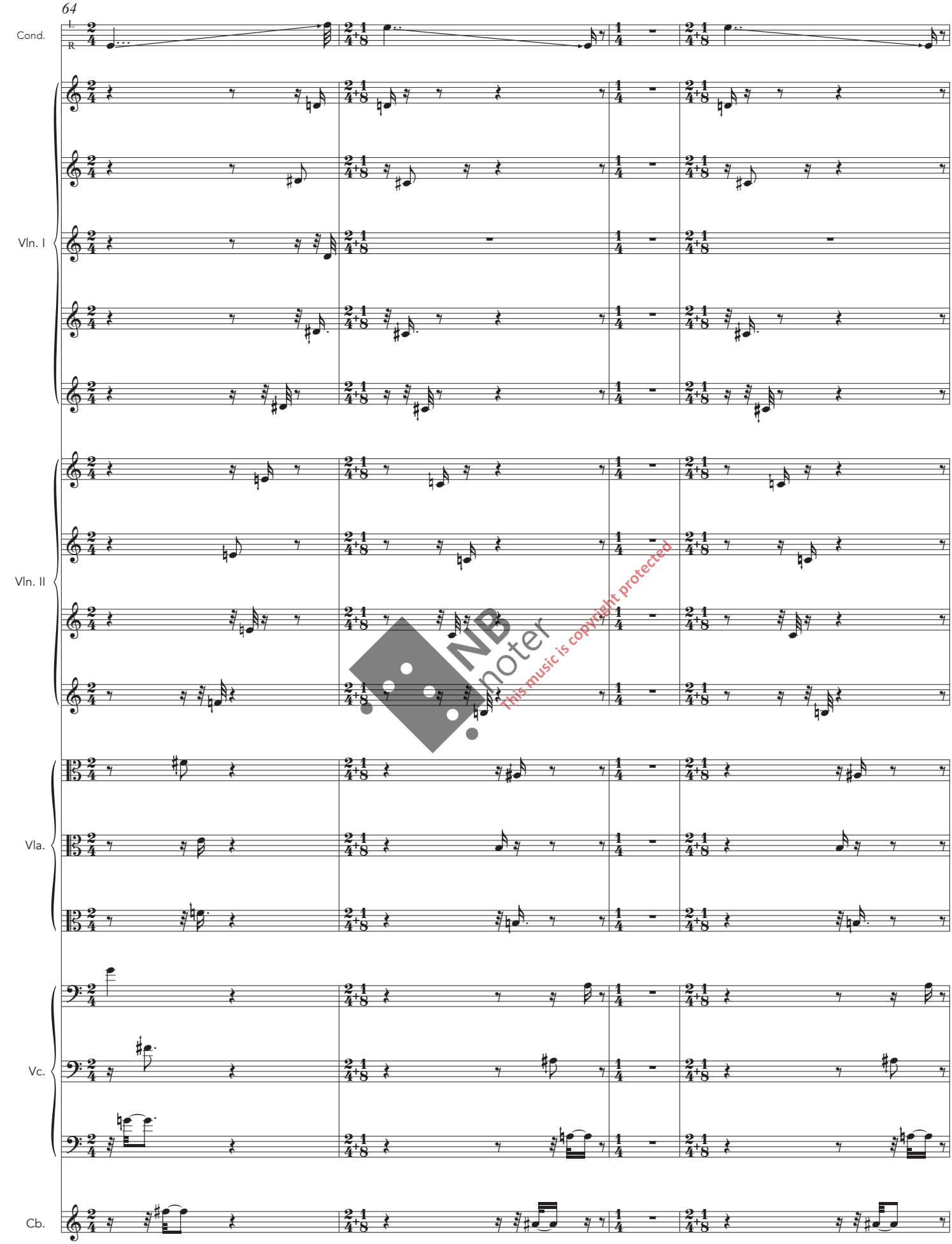

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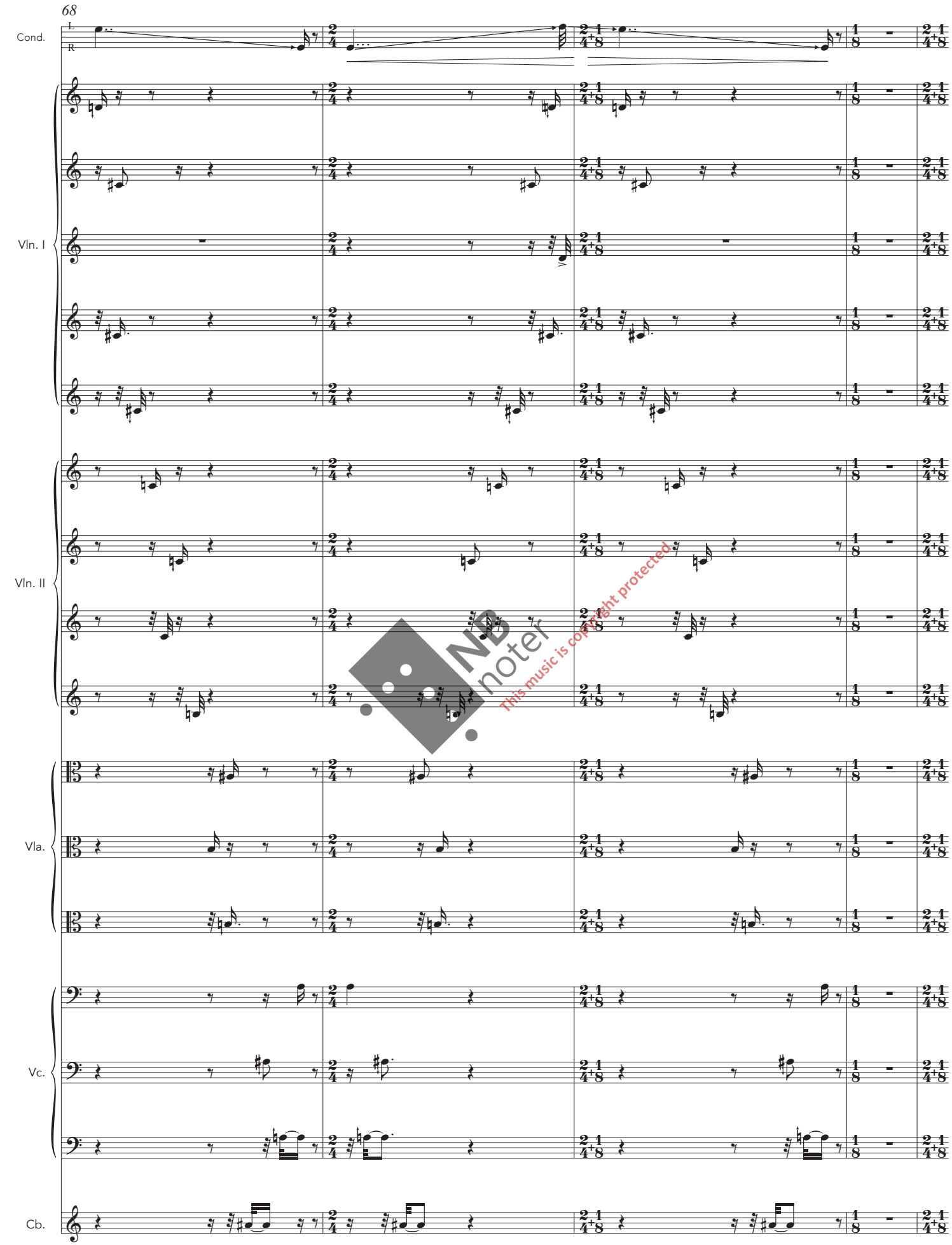

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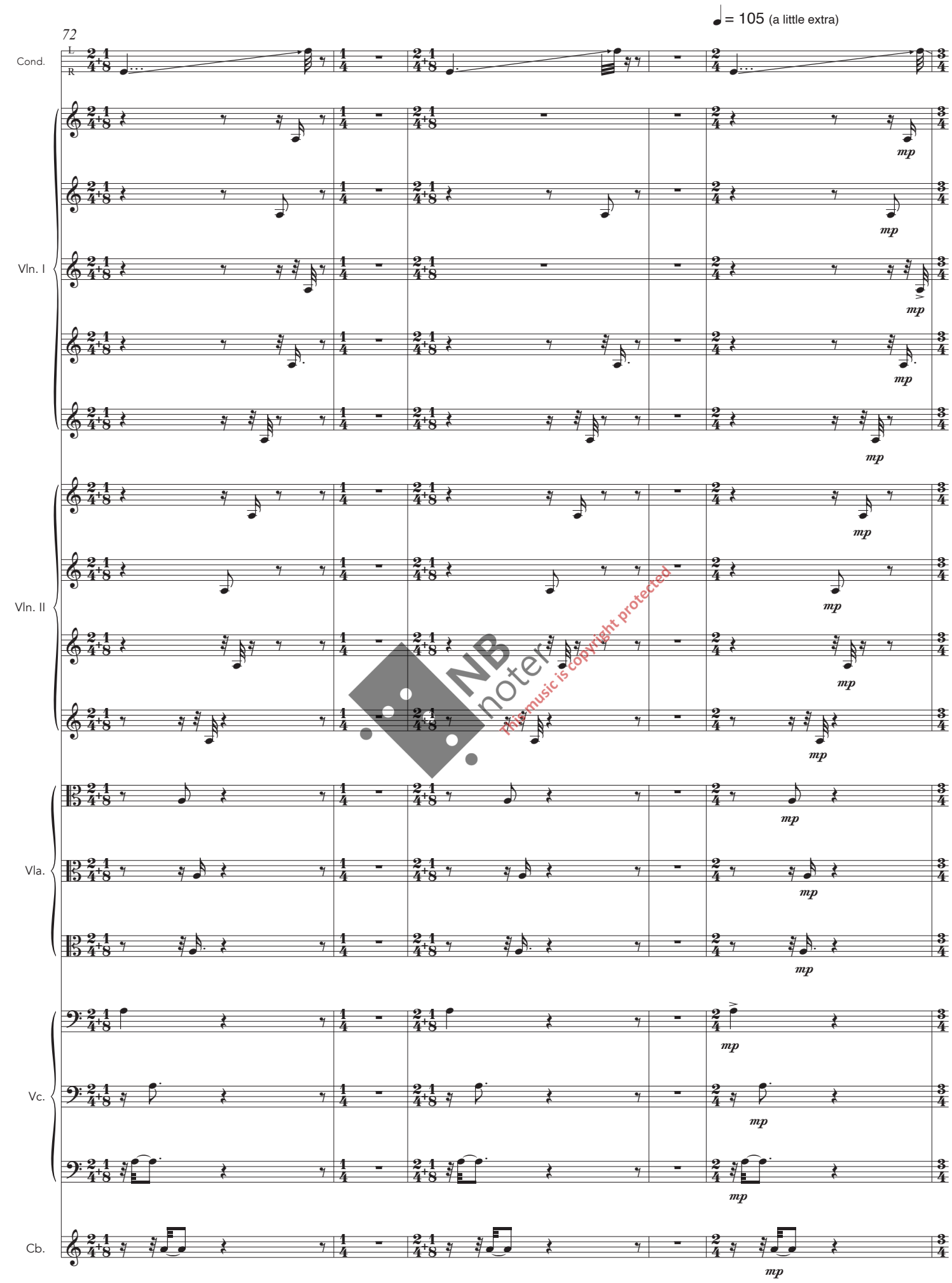

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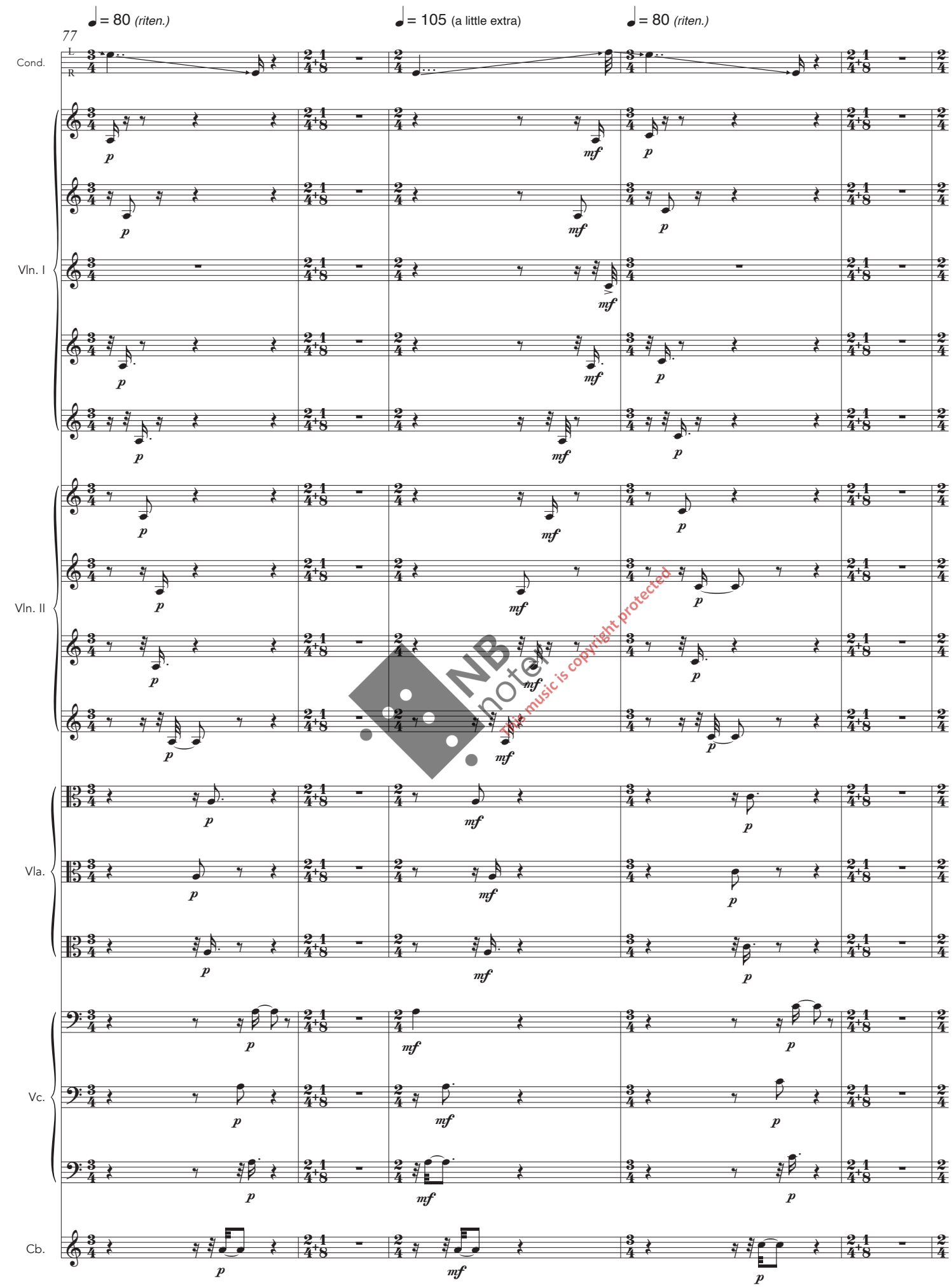
♩ = 80 (riten.)
♩ = 105 (a little extra)
♩ = 80 (riten.)
77
Cond.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mf
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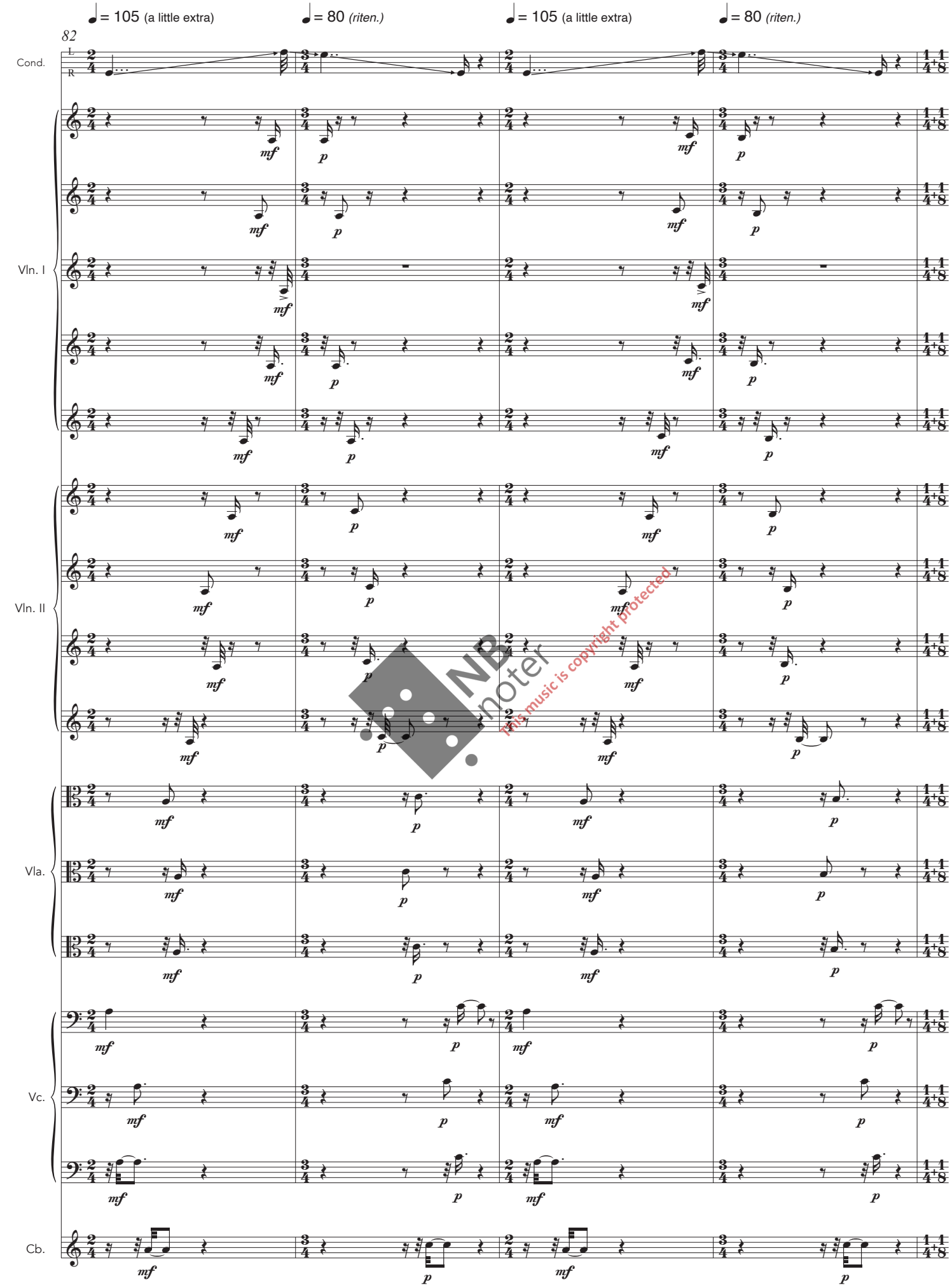
♩ = 105 (a little extra)
♩ = 80 (riten.)
♩ = 105 (a little extra)
♩ = 80 (riten.)
82
Cond.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
p
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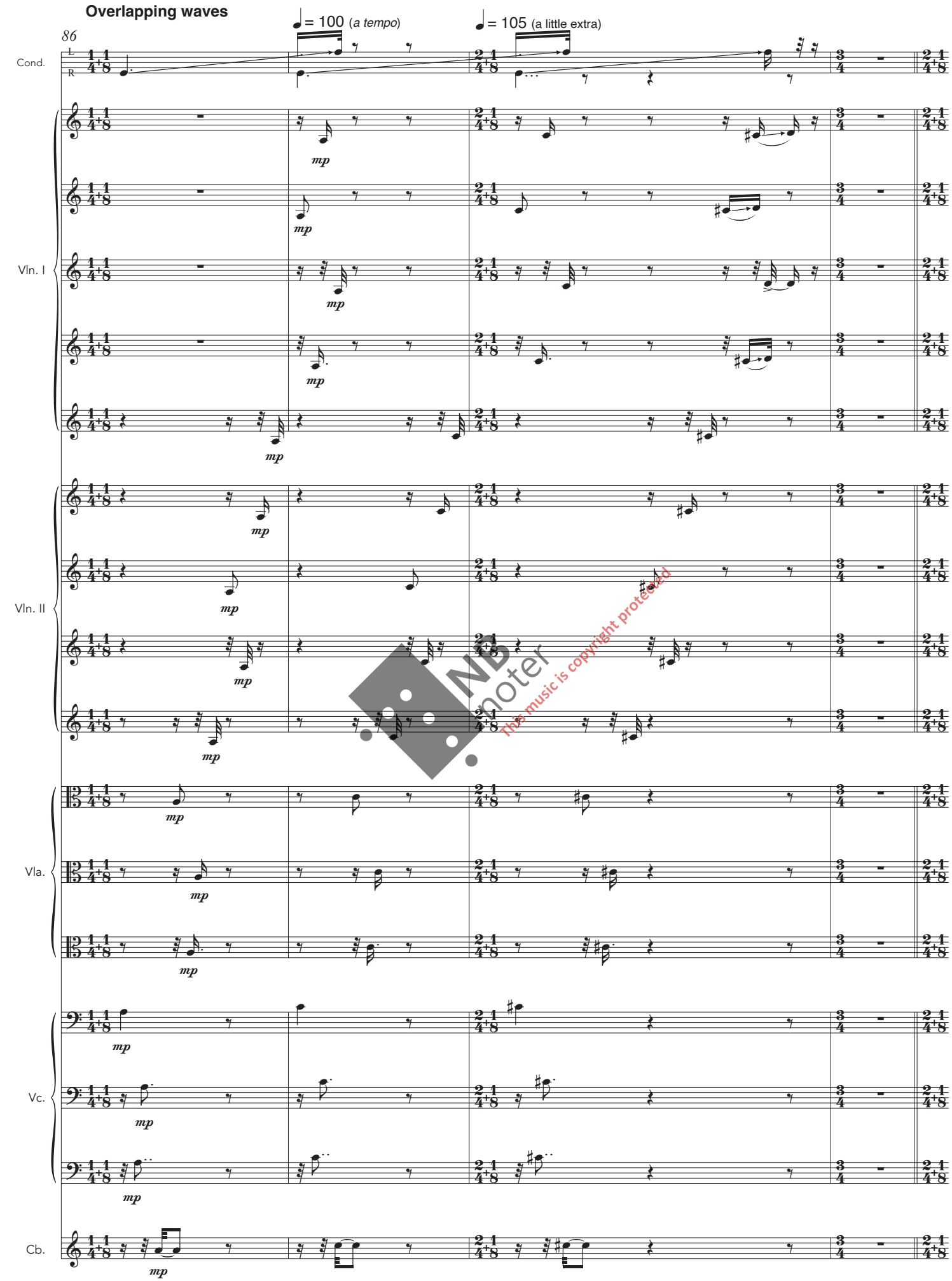

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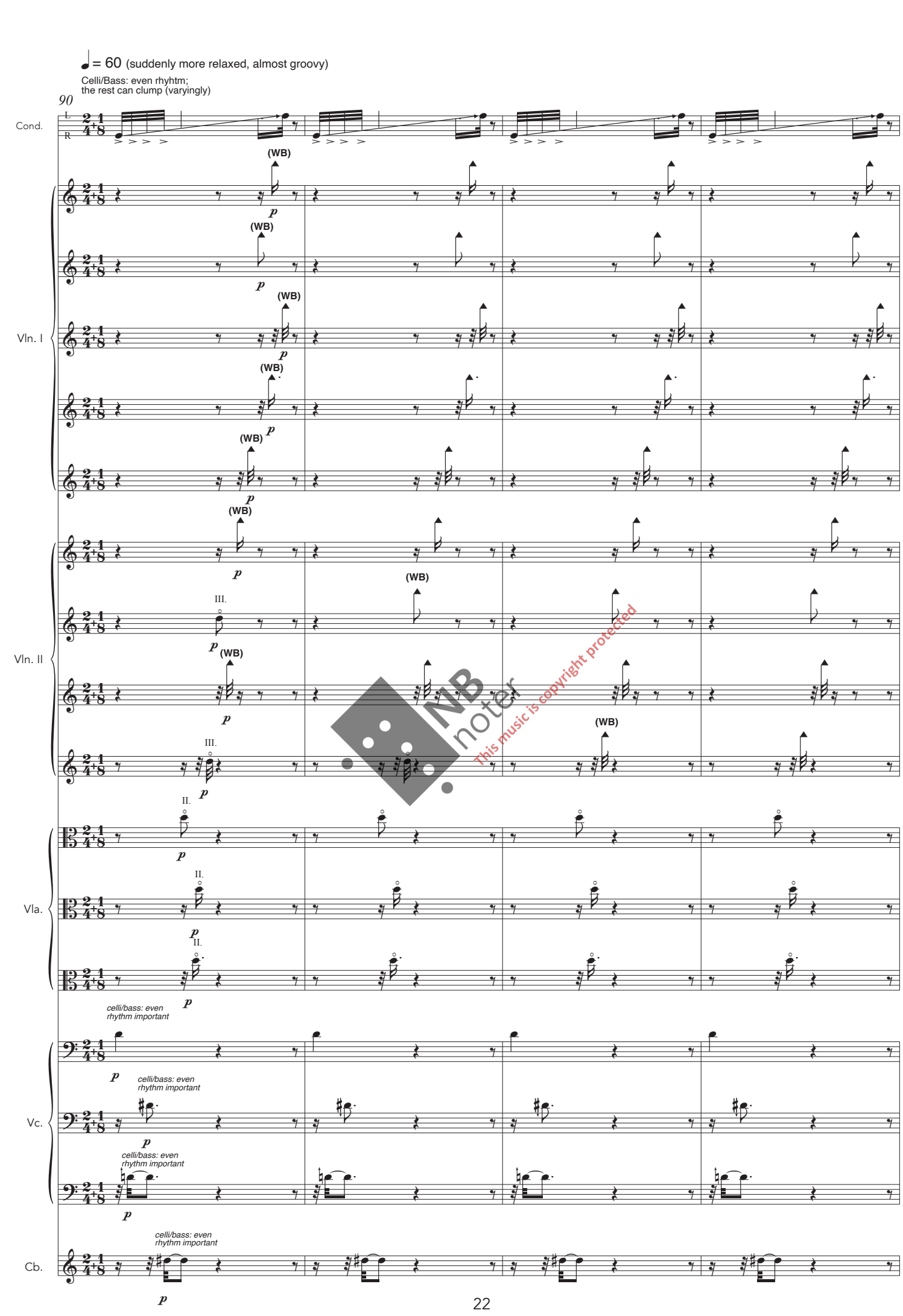
♩ = 60 (suddenly more relaxed, almost groovy)
Celli/Bass: even rhyhtm;
the rest can clump (varyingly)
90
Cond.
Vln. I
Vln. II
Vla.
Vc.
Cb.
(WB)
III.
II.
celli/bass: even
rhythm important
p
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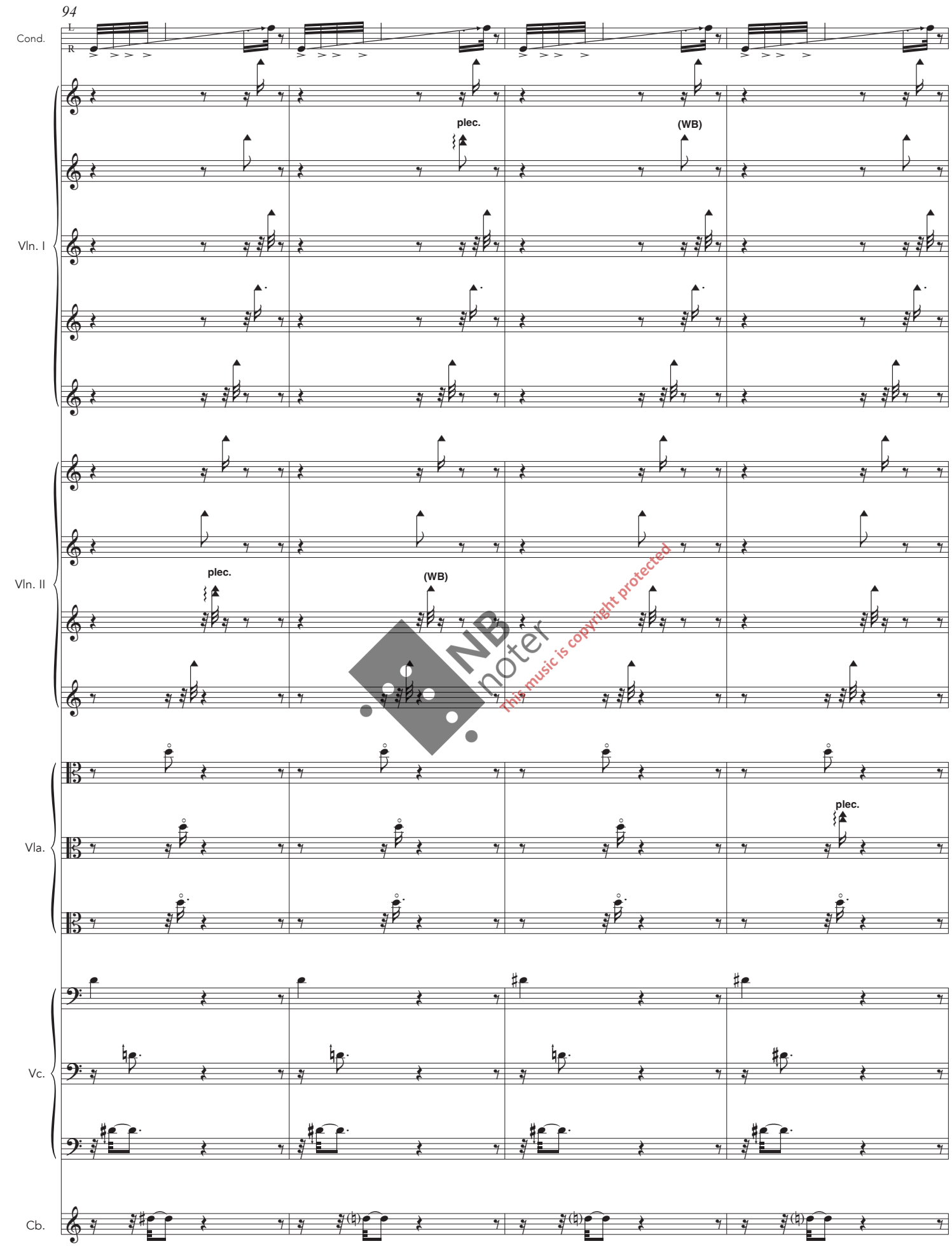

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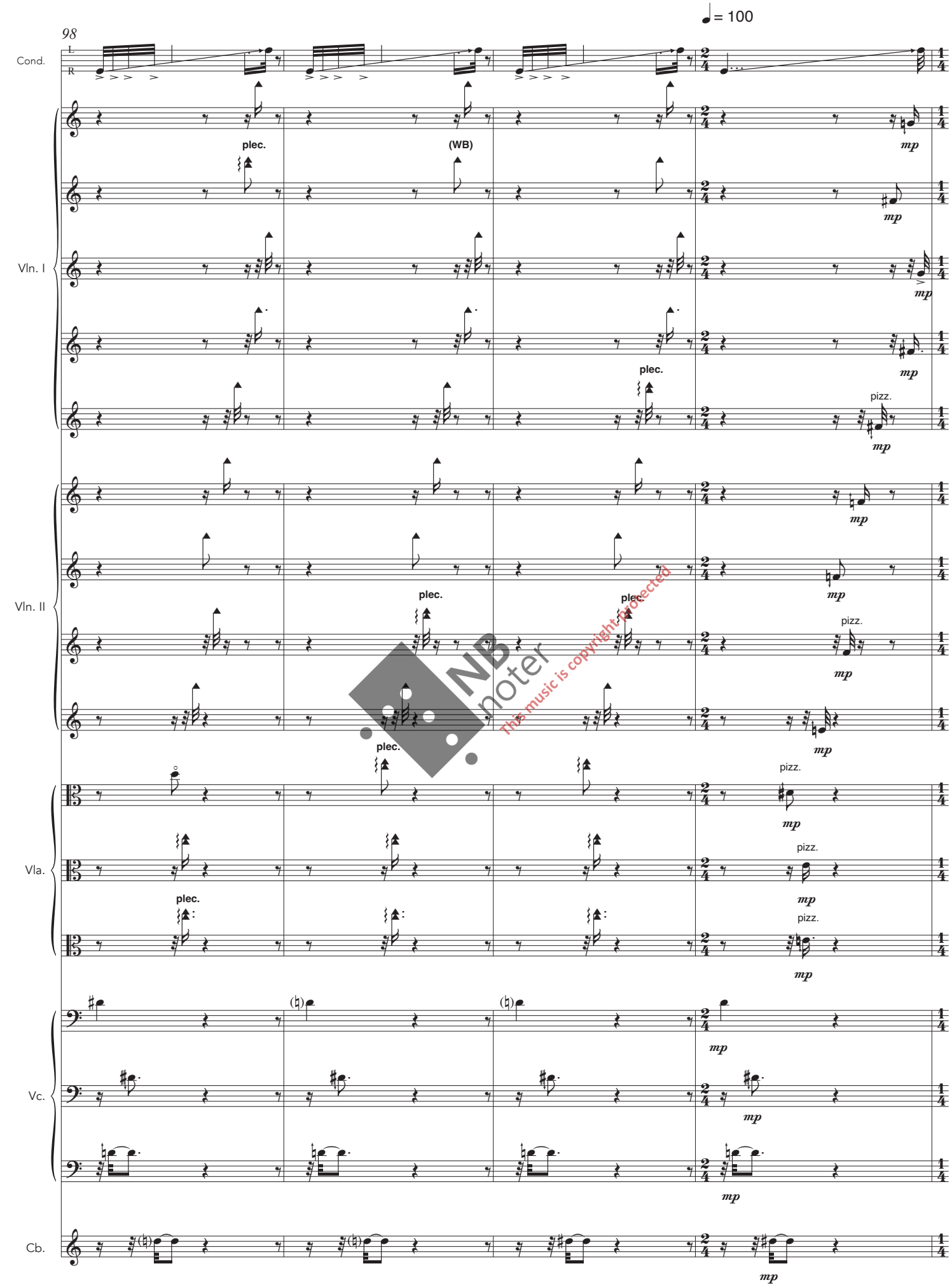

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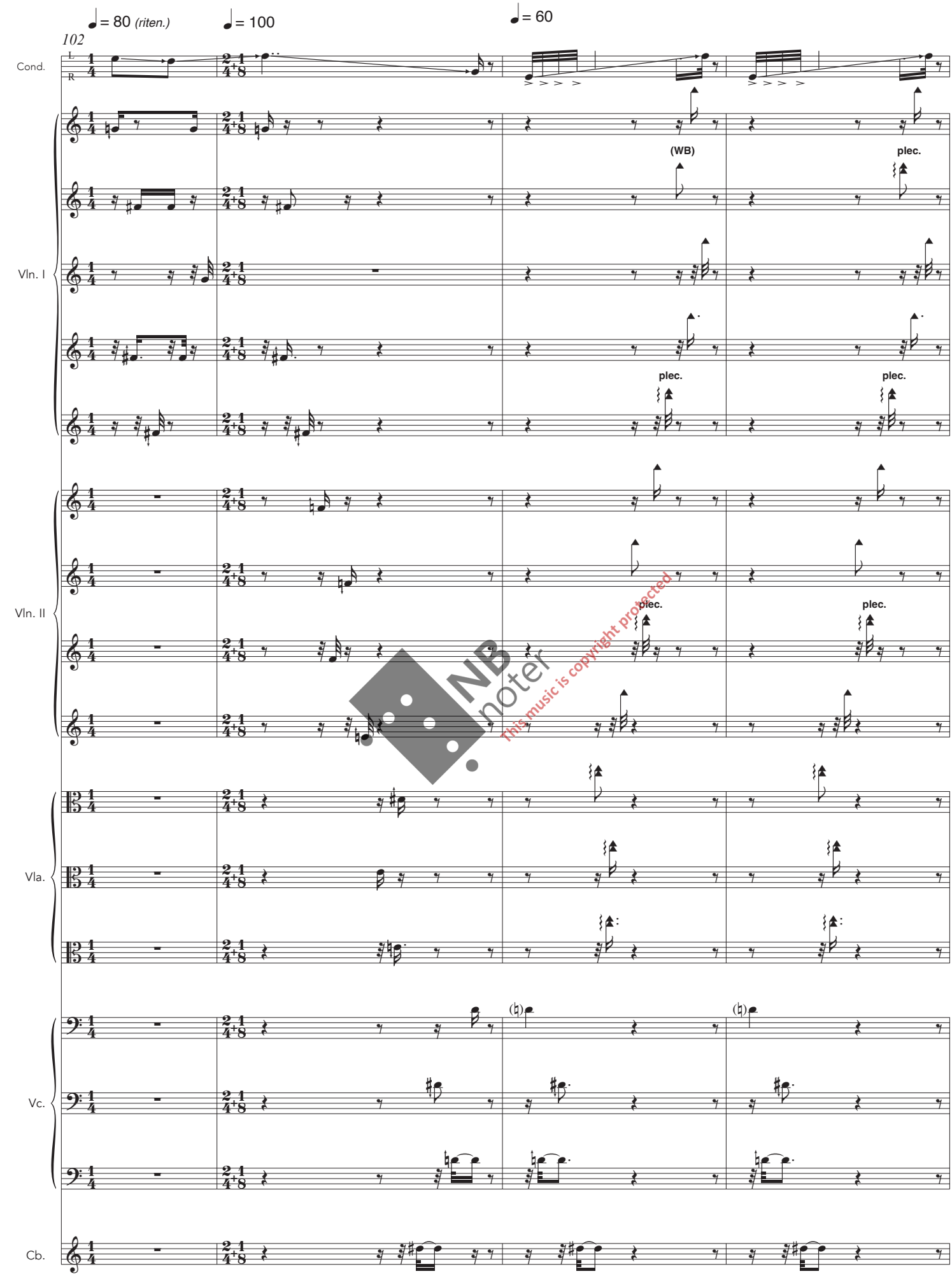

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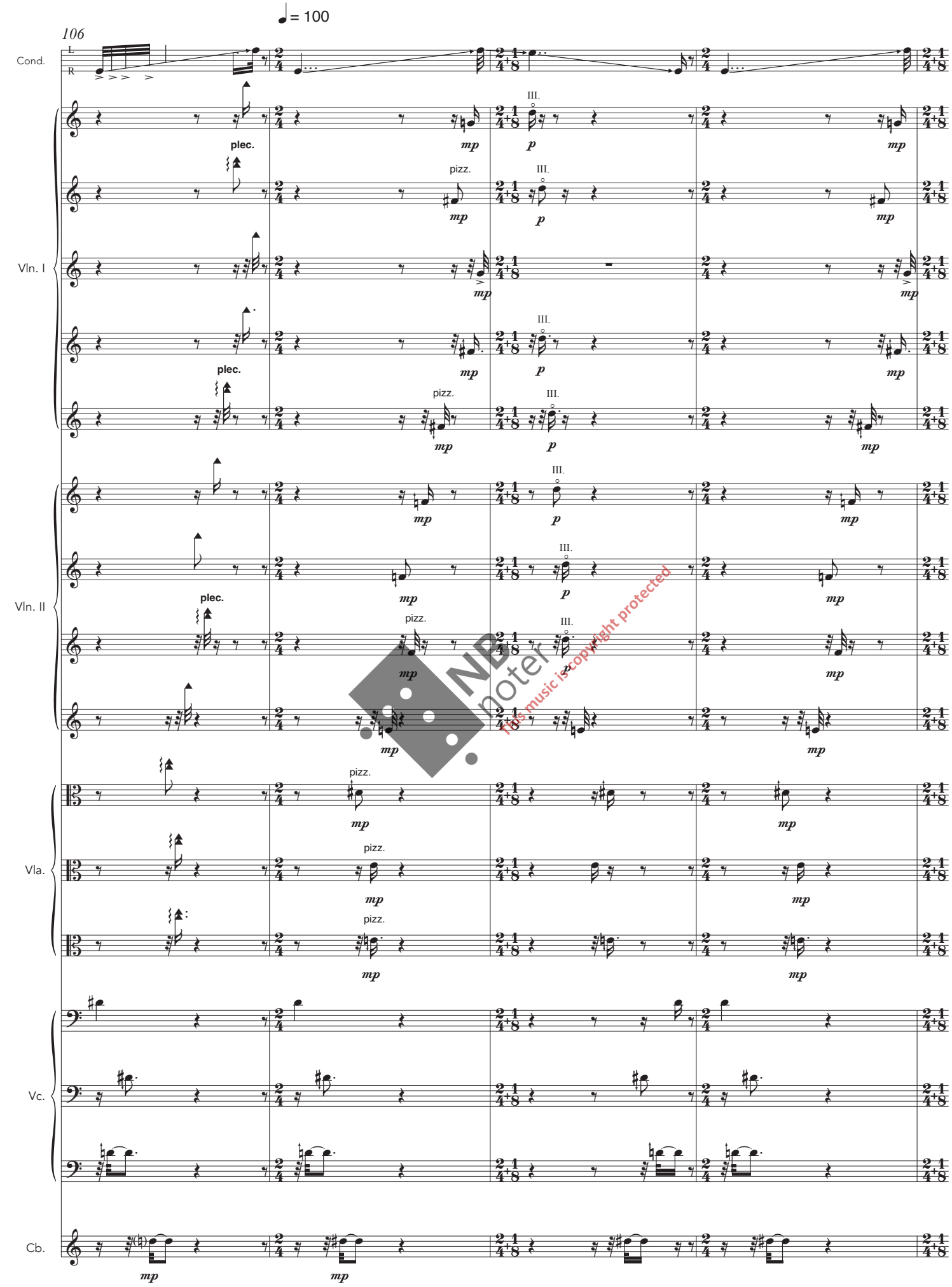

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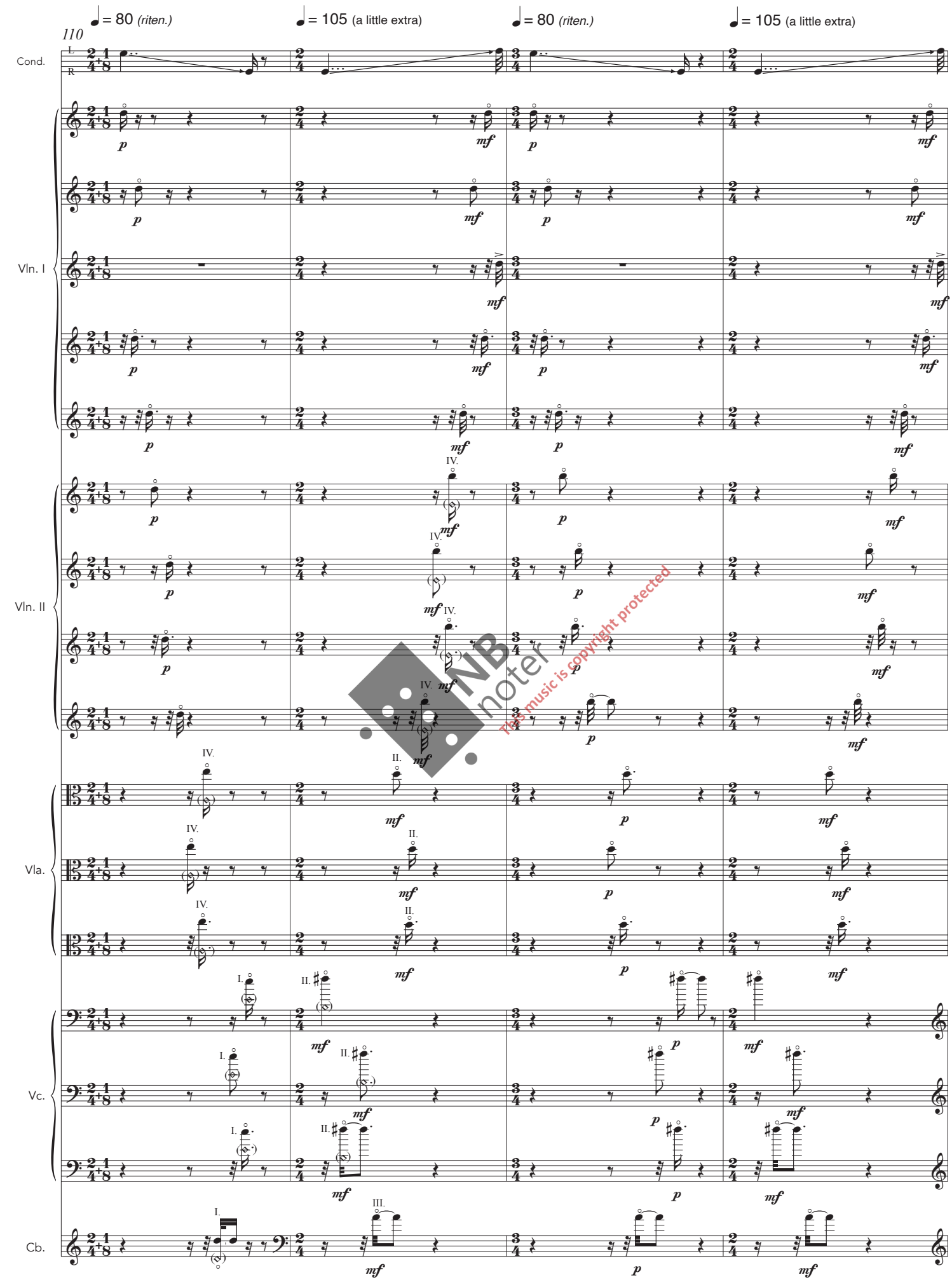
♩ = 80 (riten.)
♩ = 105 (a little extra)
♩ = 80 (riten.)
♩ = 105 (a little extra)
110
Cond.
Vln. I
Vln. II
Vla.
Vc.
Cb.
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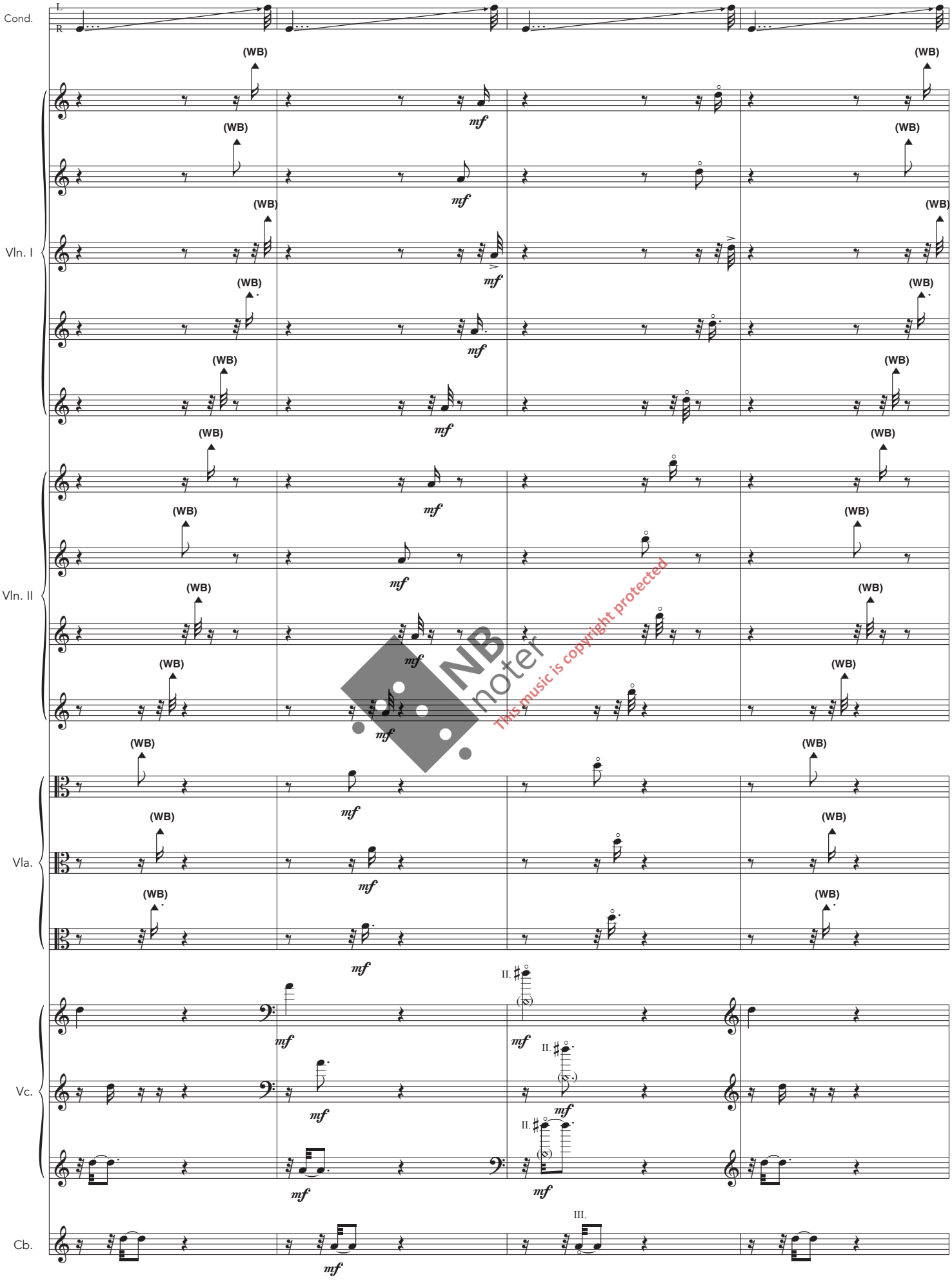

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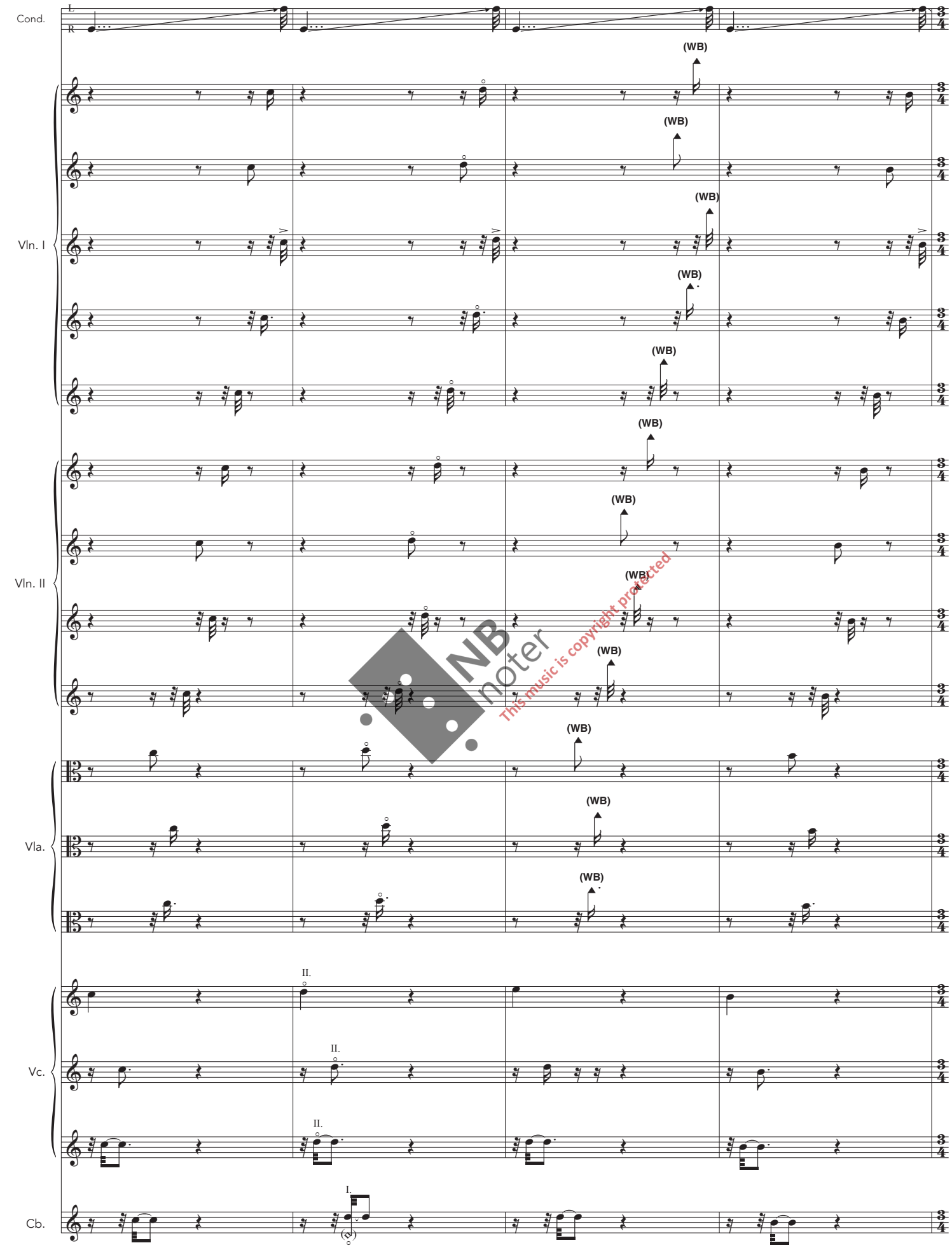

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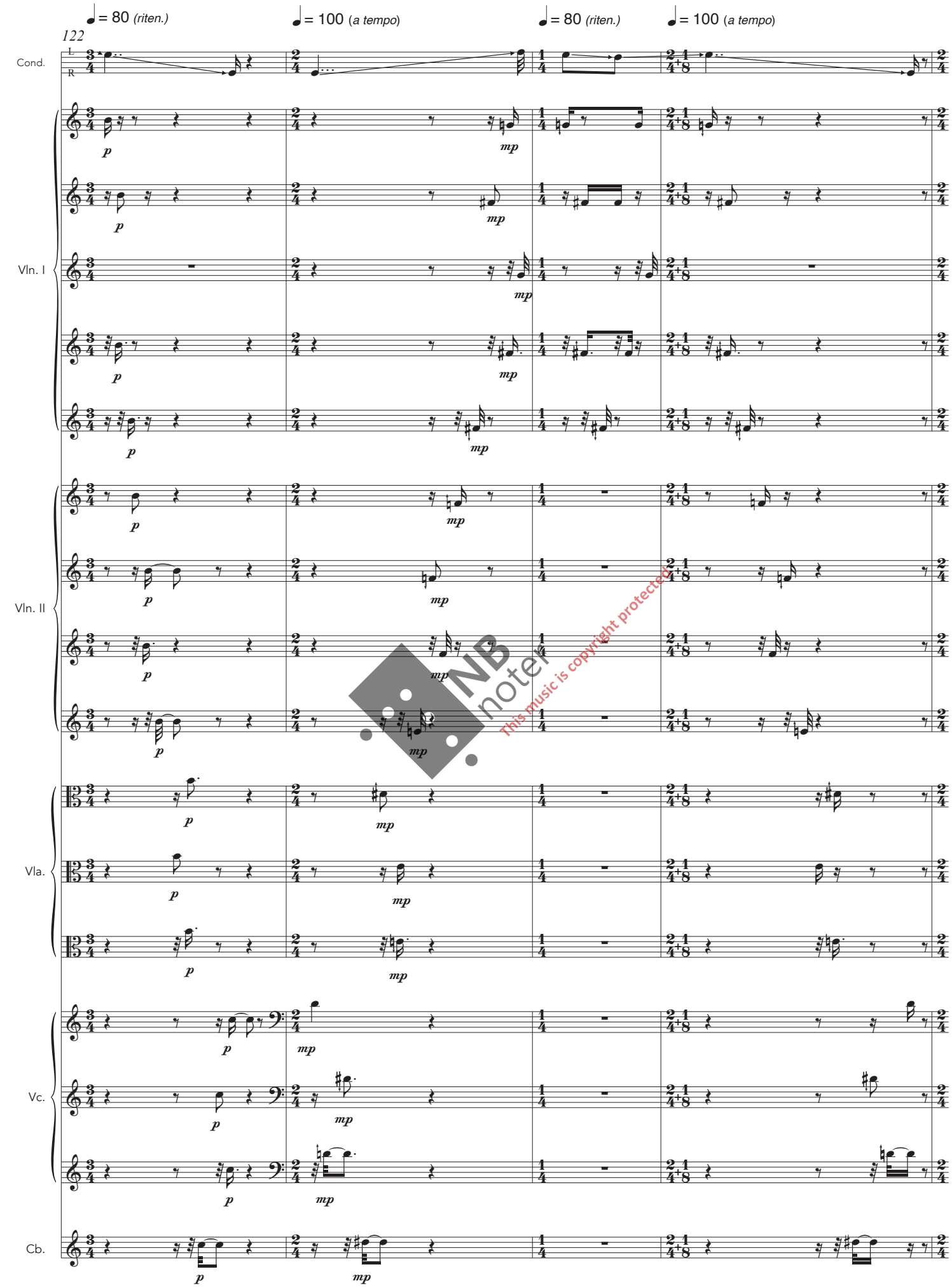

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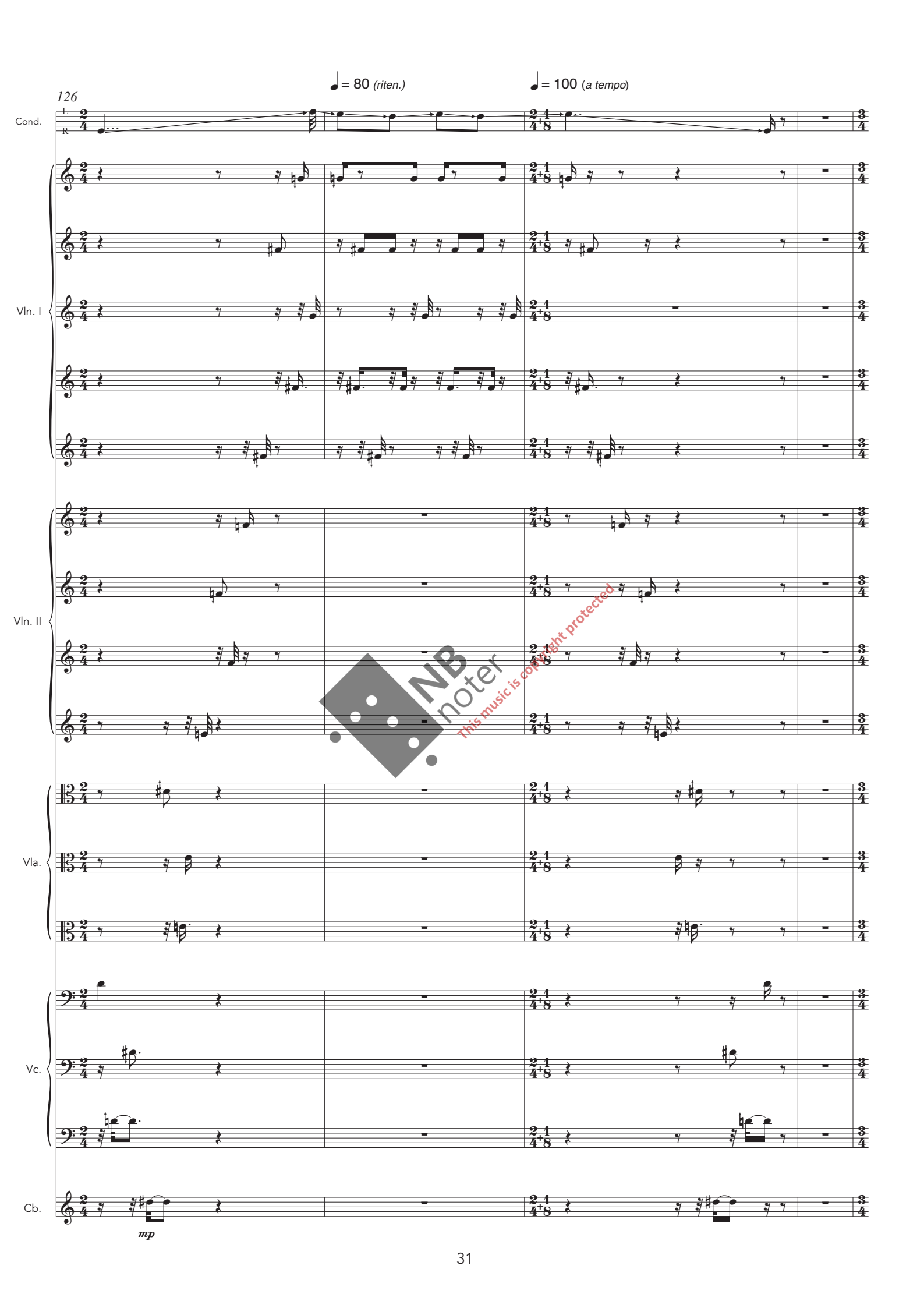

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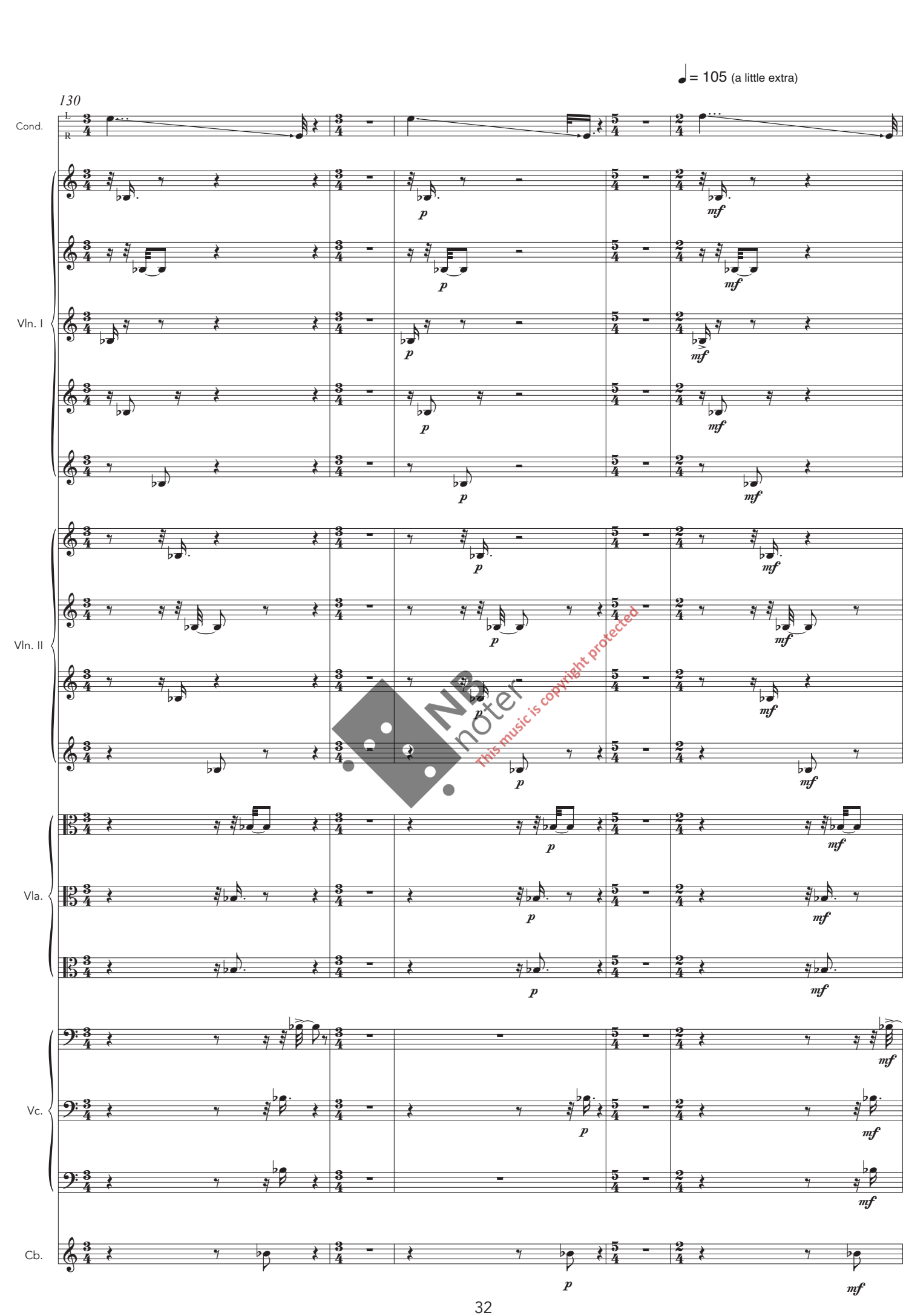
♩ = 105 (a little extra)
130
Cond.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mf
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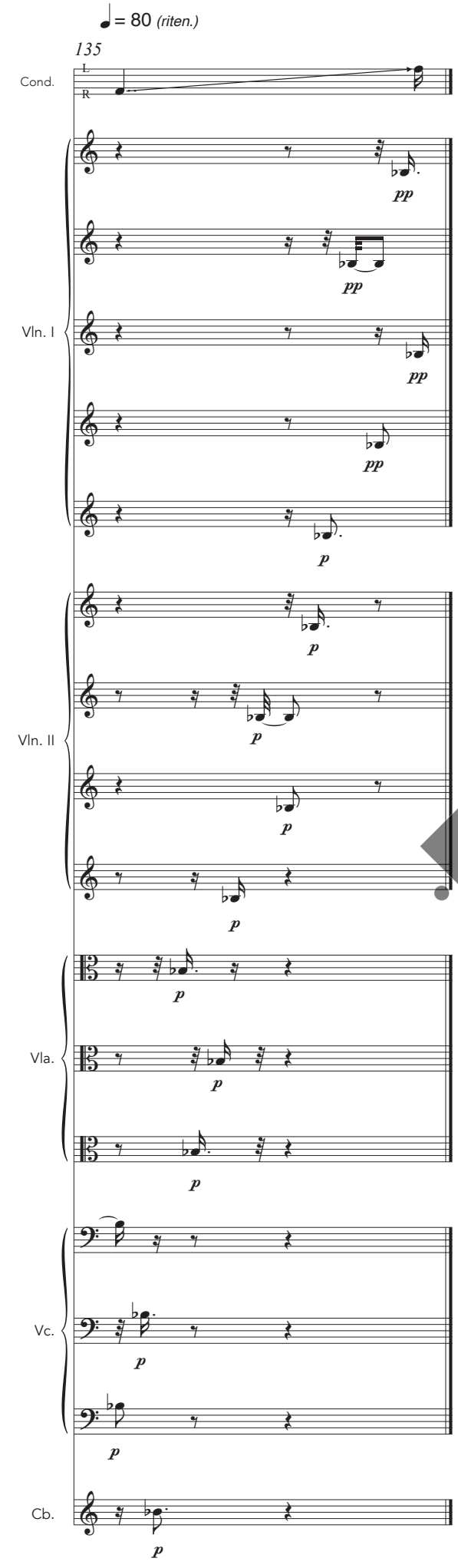

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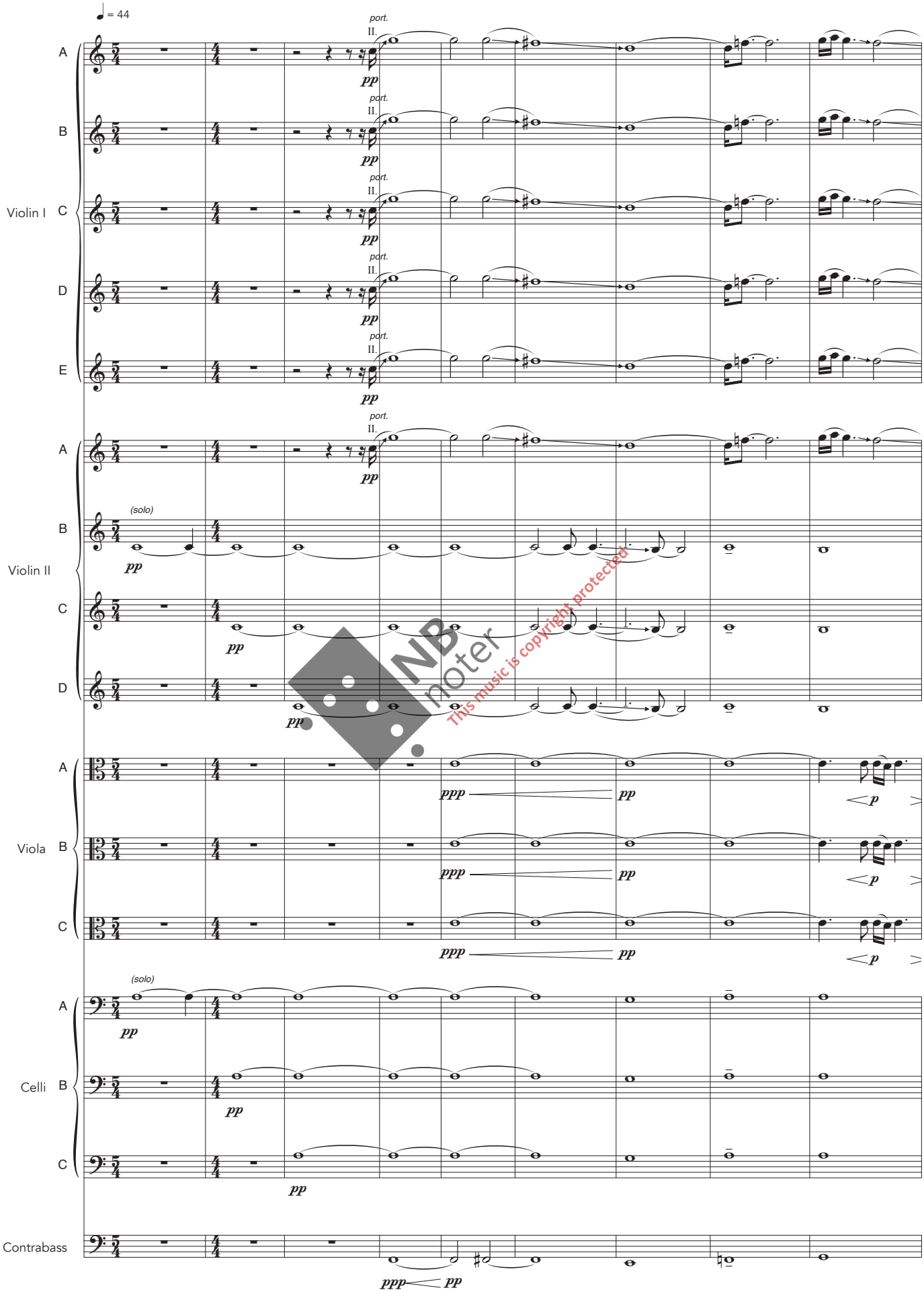
II.

East, Mother, Past (Worshipping Ashes)



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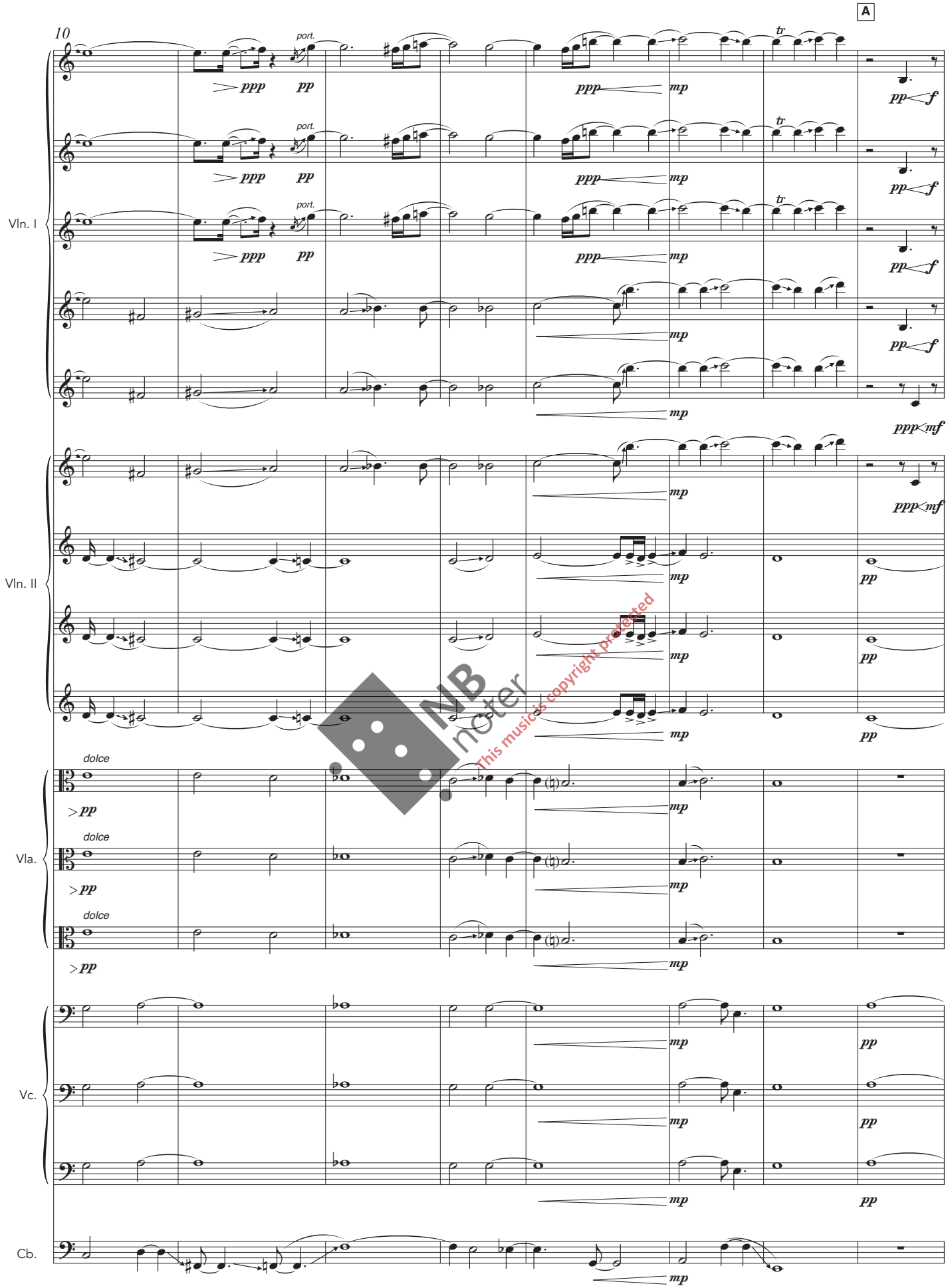

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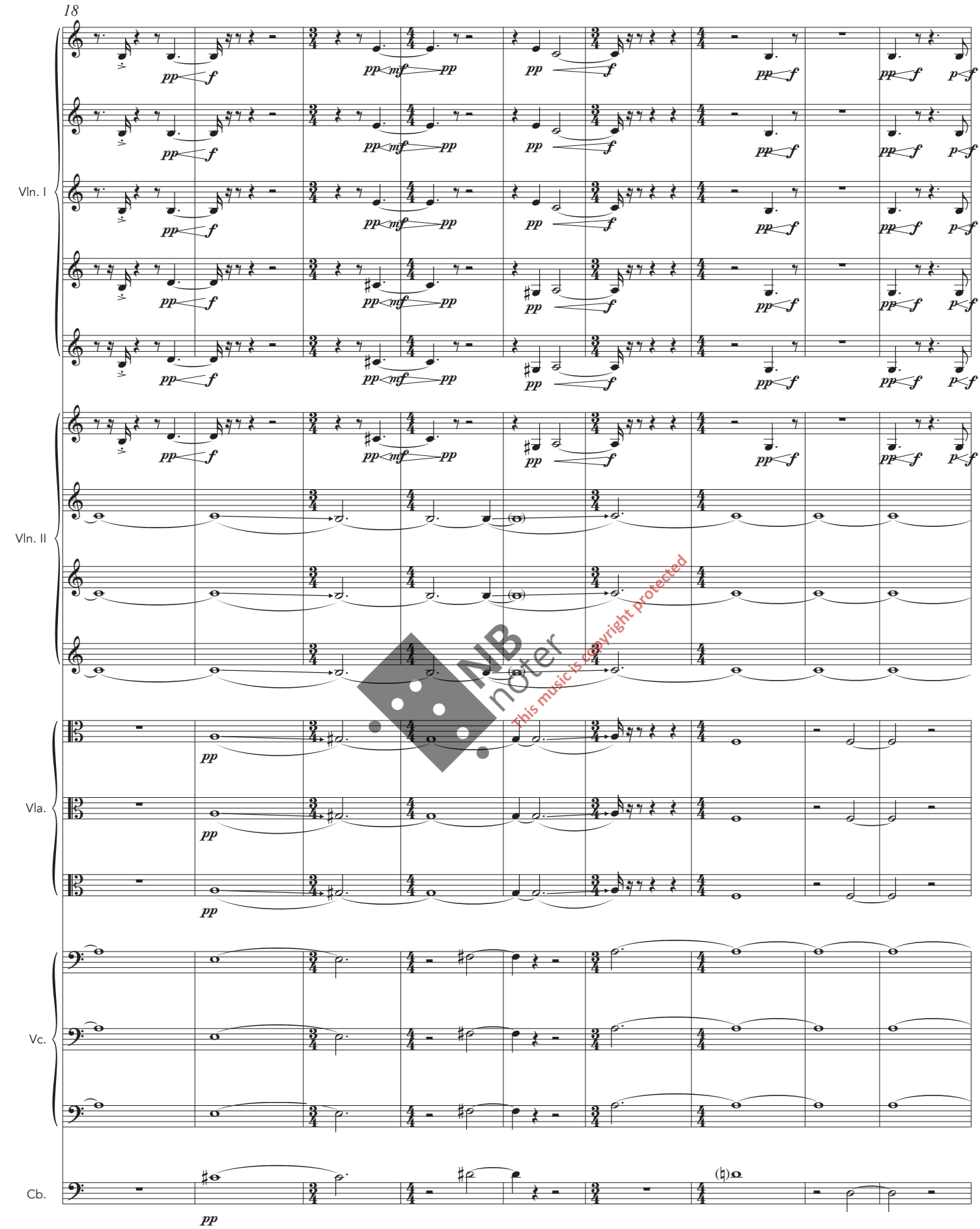

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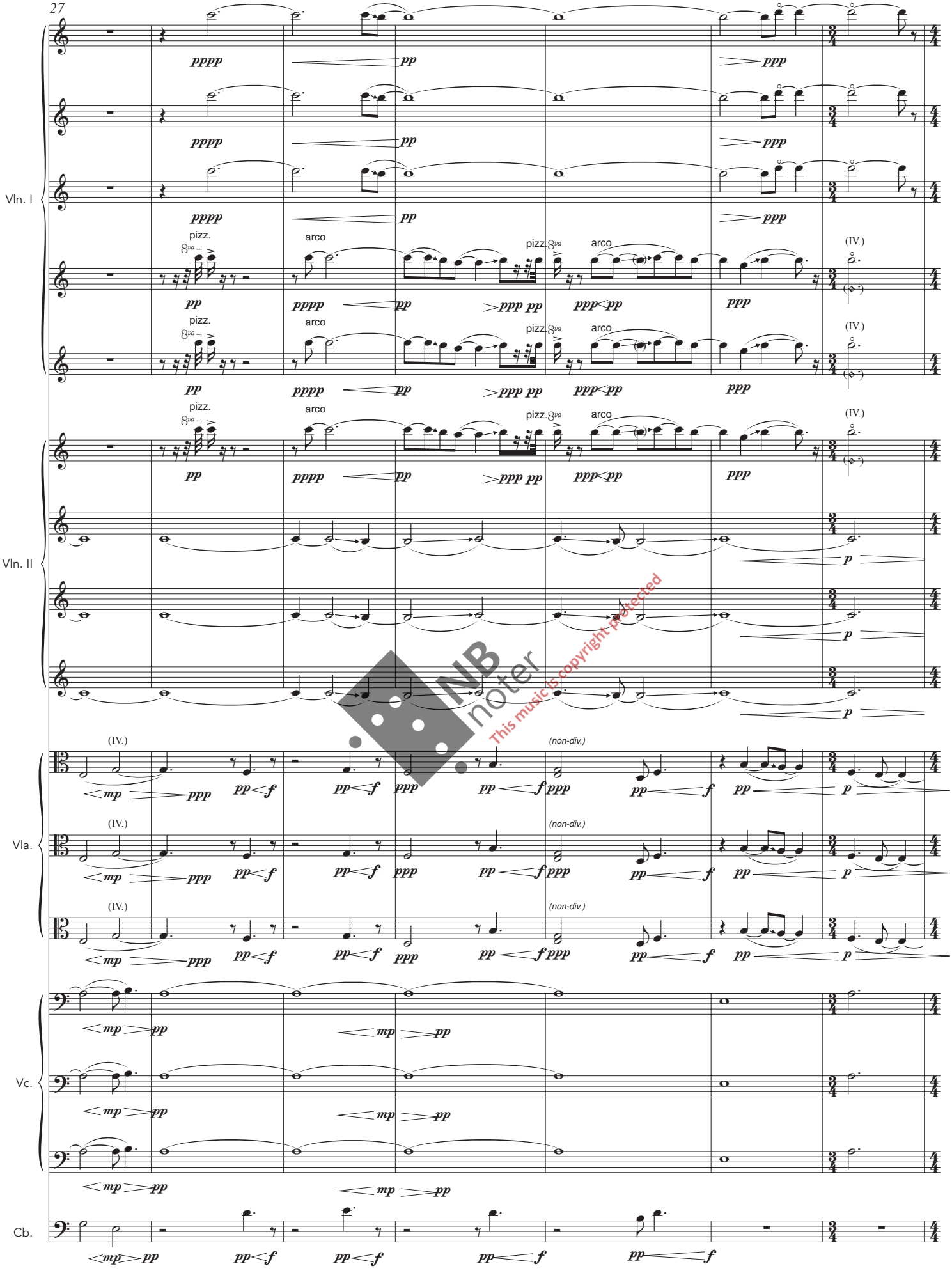

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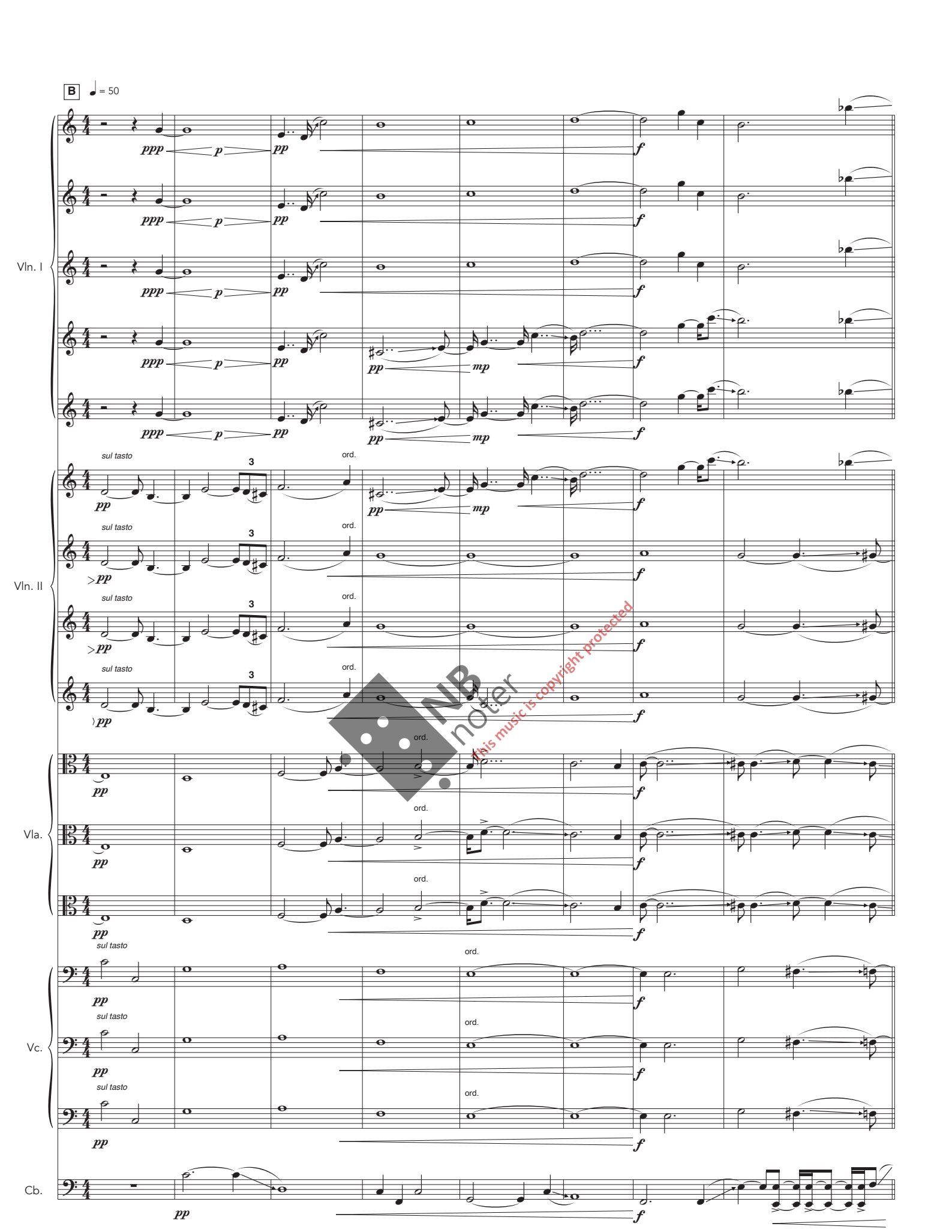

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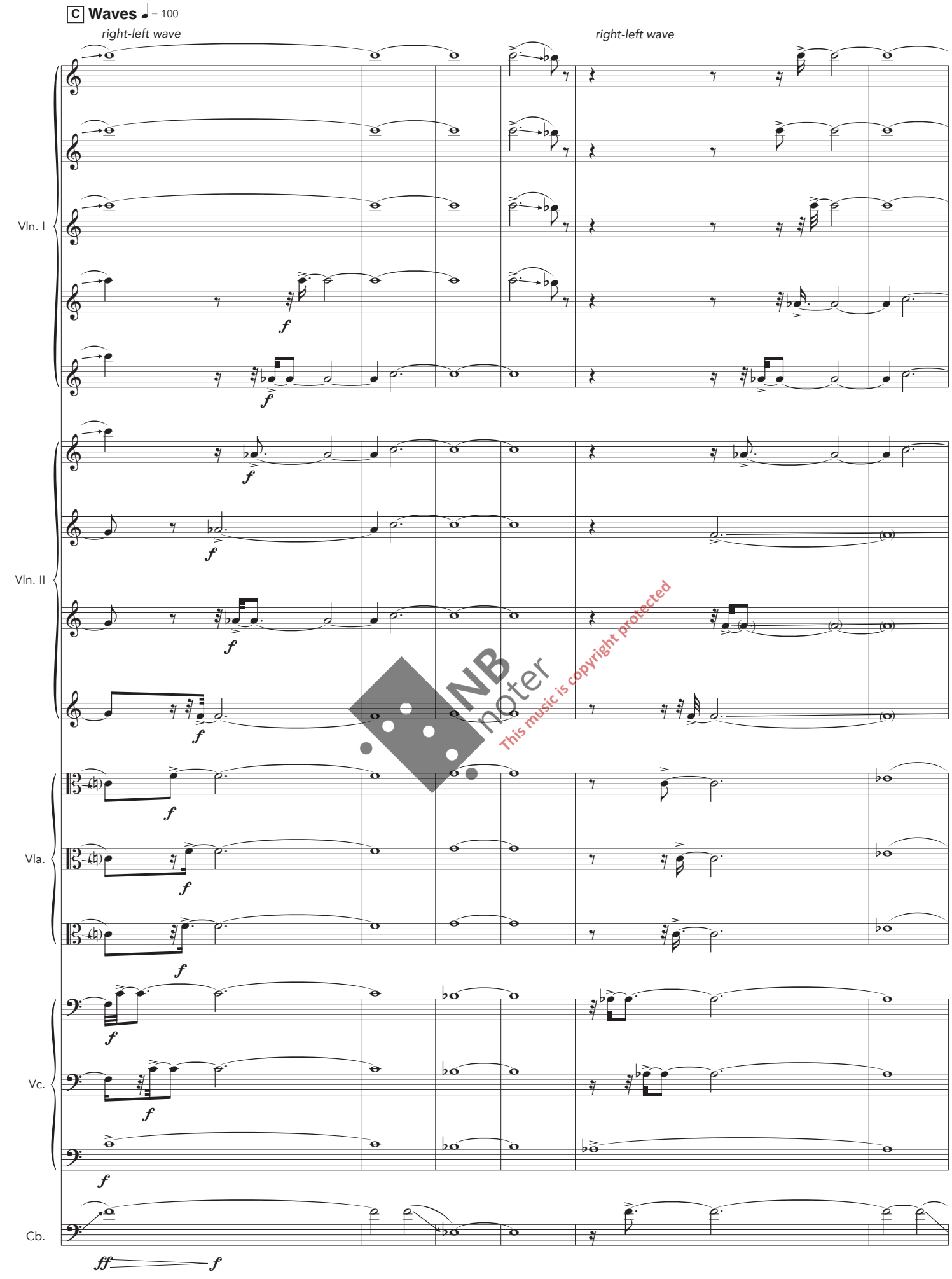
C Waves ♩= 100
right-left wave
right-left wave
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
ff
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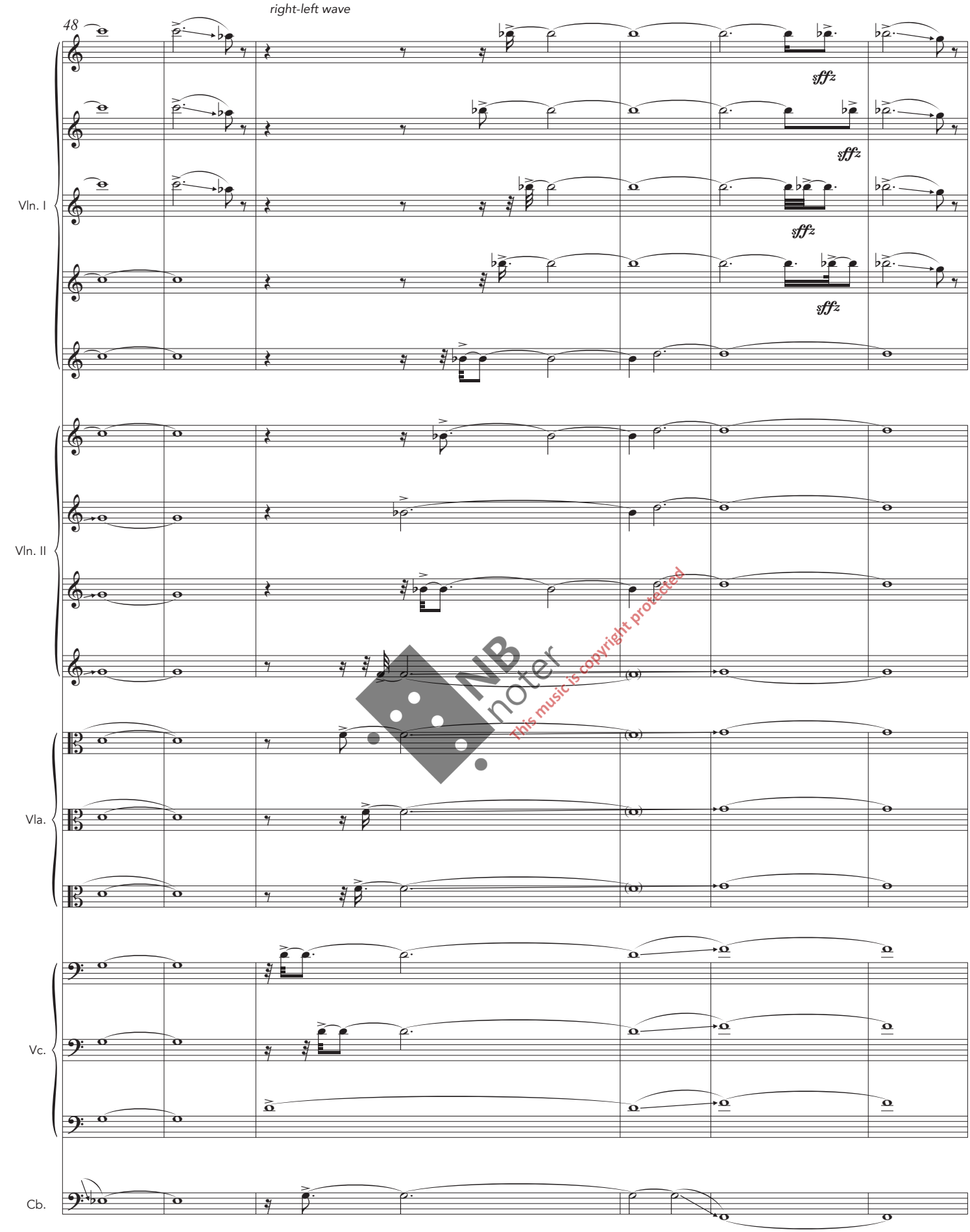

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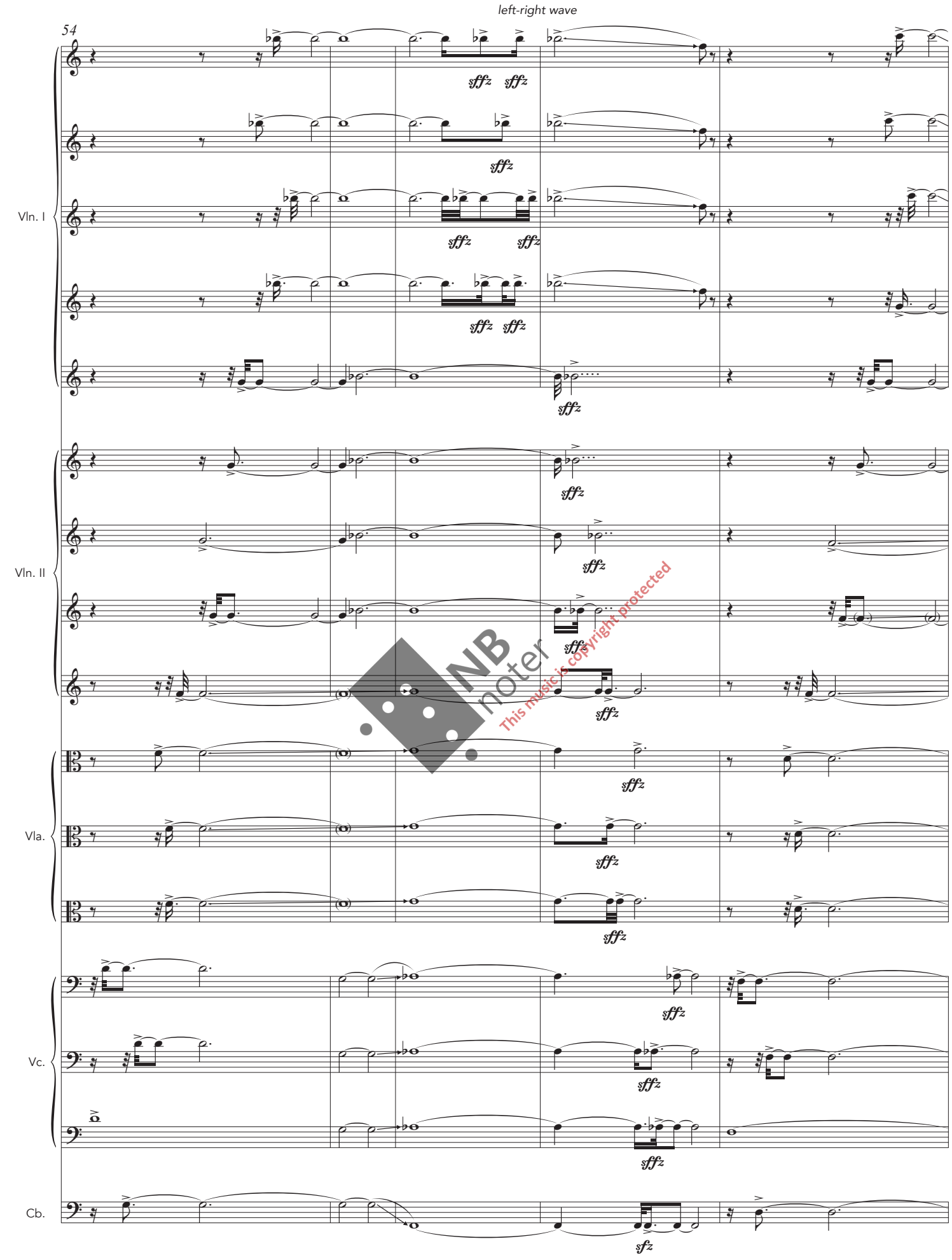
left-right wave
54
Vln. I
Vln. II
Vla.
Vc.
Cb.
sfffz
sfz
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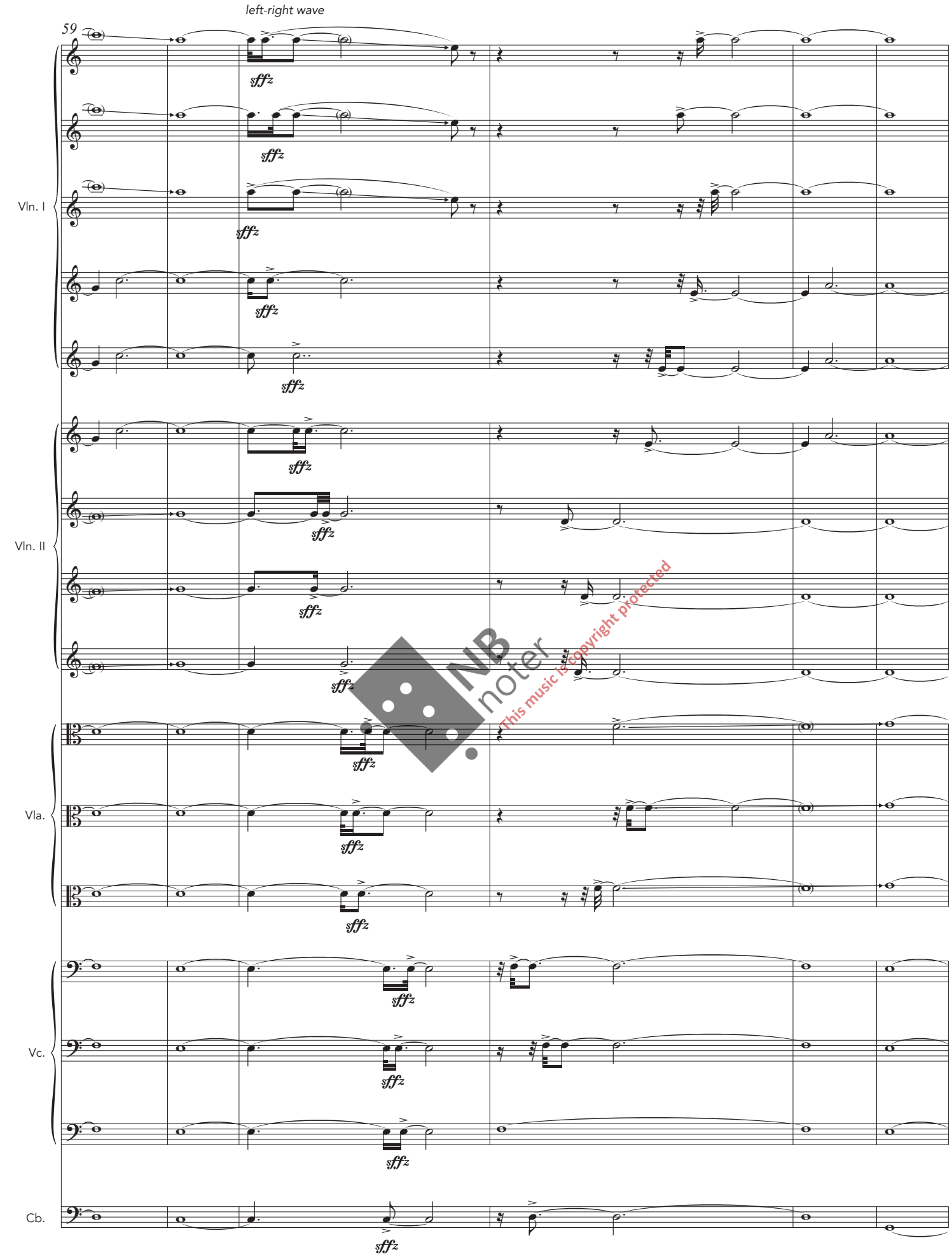

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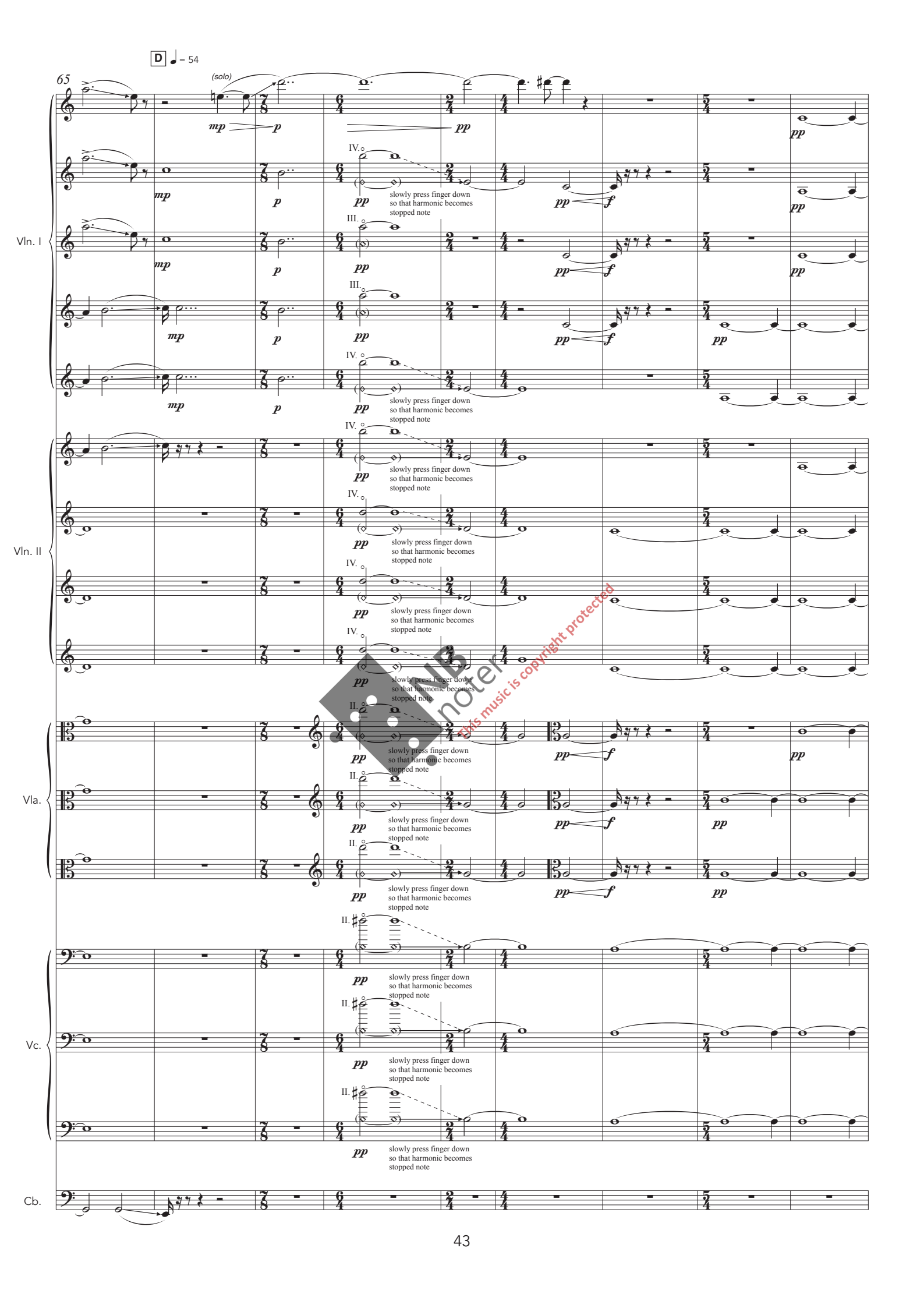
D ♩ = 54
65
(solo)
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p
pp
f
IV.
III.
II.
slowly press finger down so that harmonic becomes stopped note
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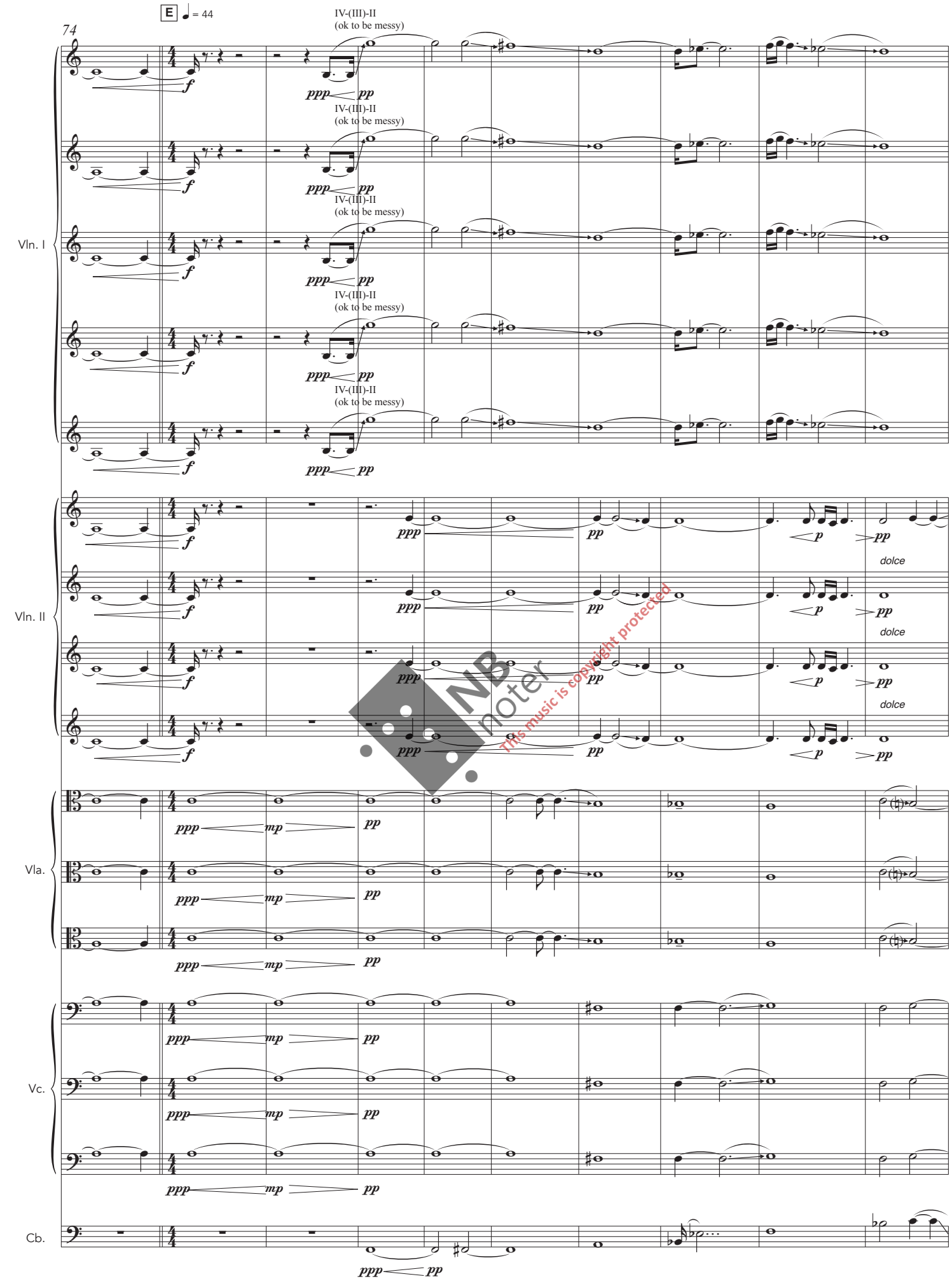
E
♩ = 44
74
IV-(III)-II
(ok to be messy)
Vln. I
Vln. II
Vla.
Vc.
Cb.
dolce
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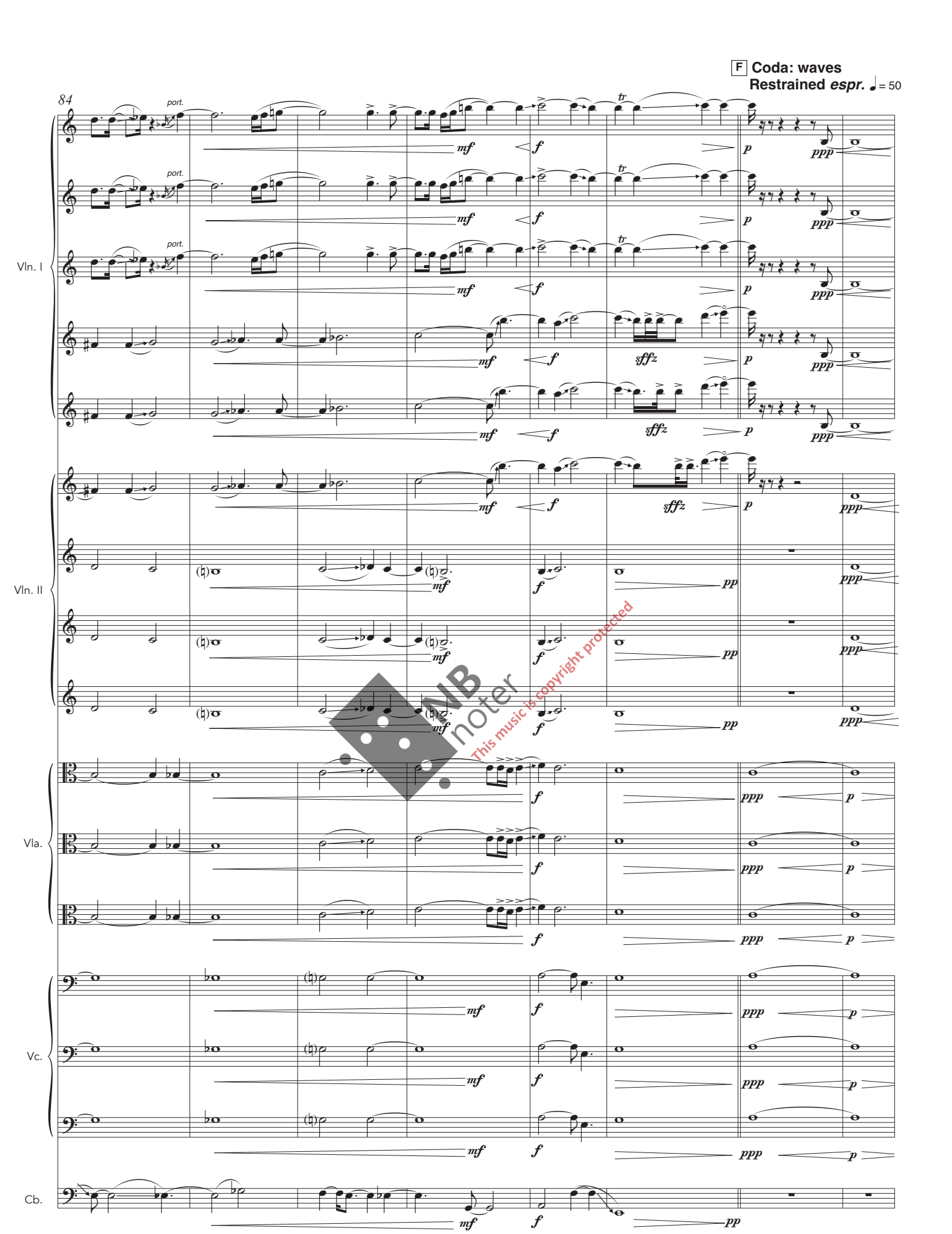

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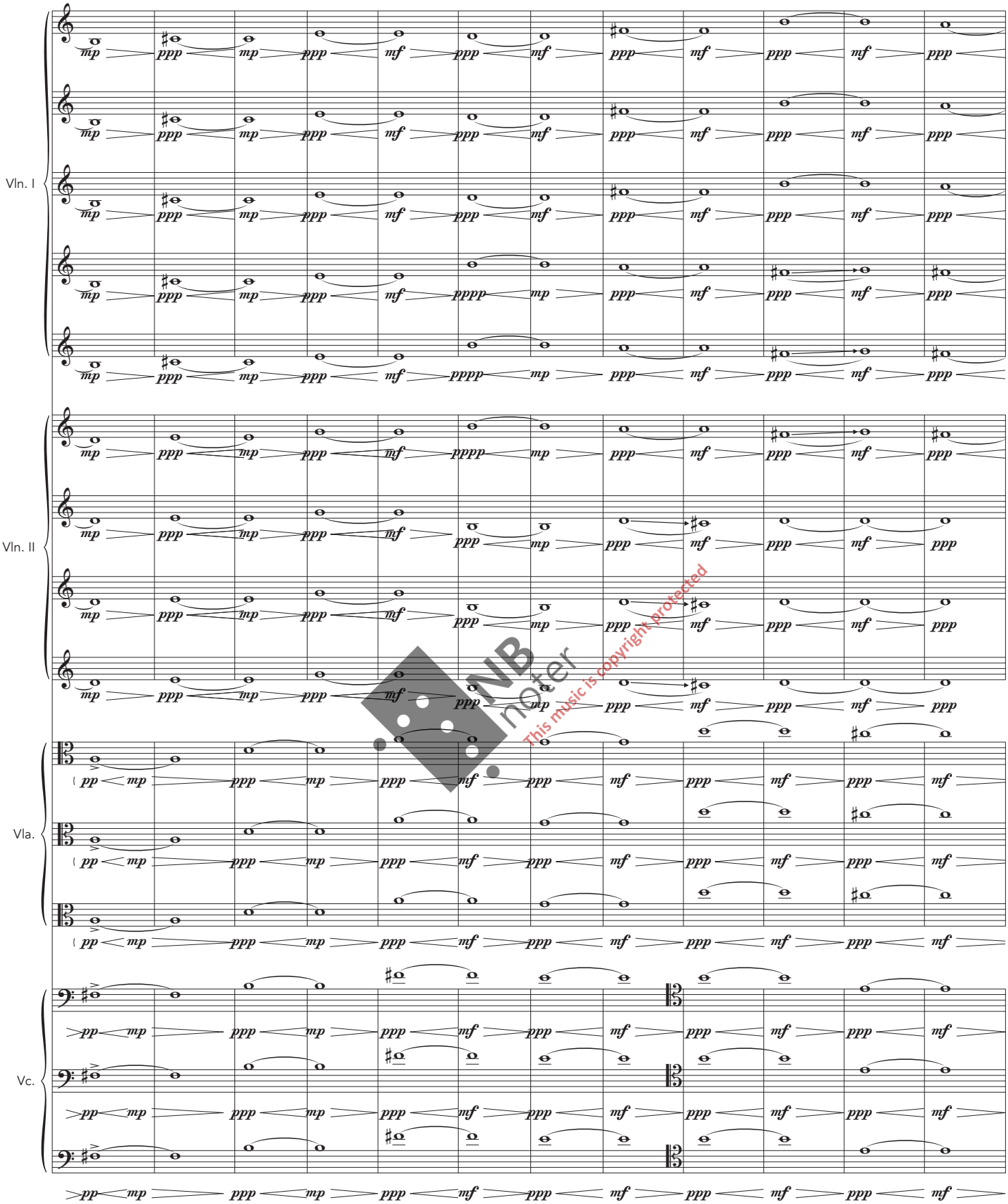

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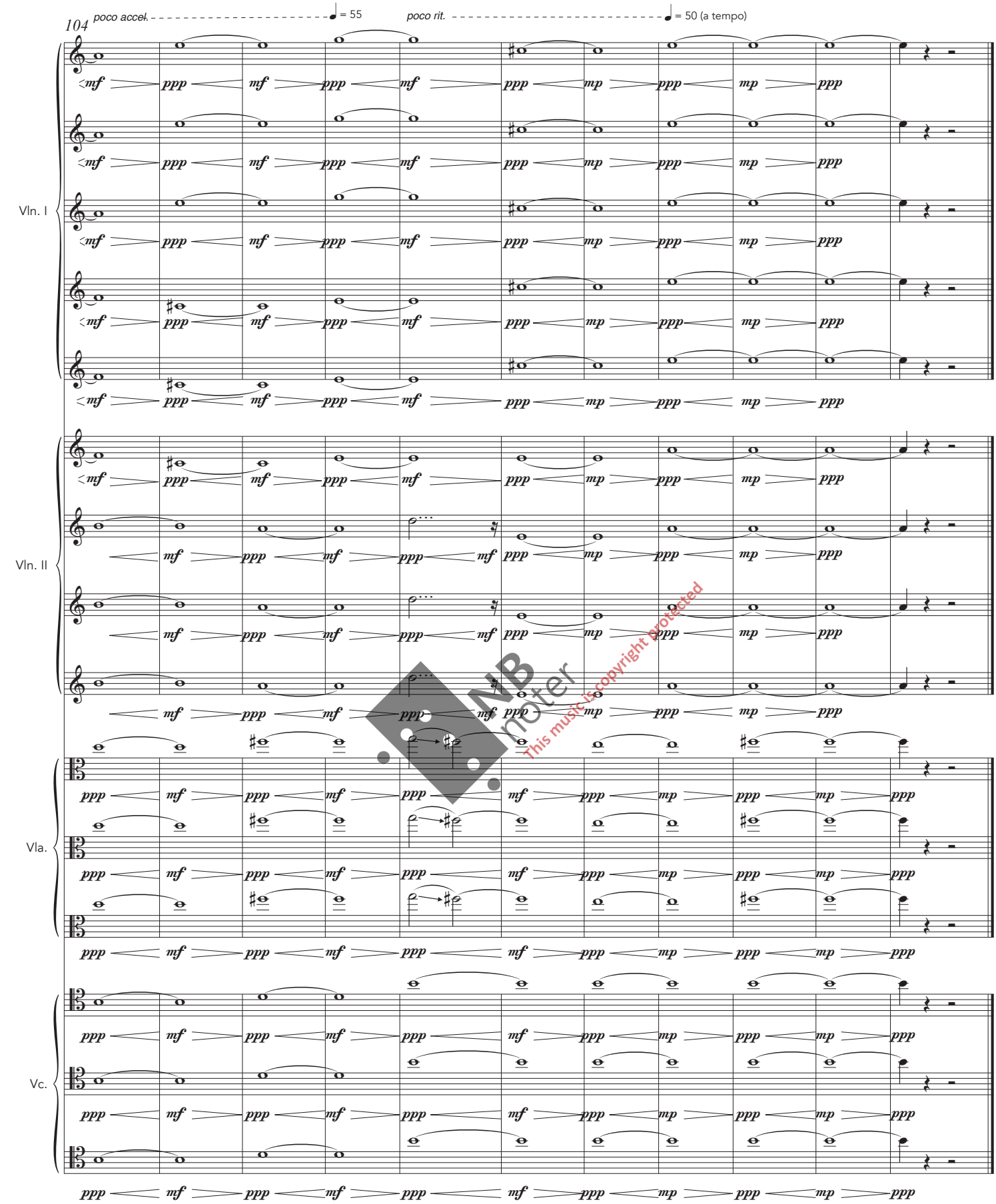

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