to
patrick gowers

«SAMPLE AND HOLD»

frank tveor nordenstea 1978

for Chamber-Ensemble of 6 players

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☐ study score
☐ full size score

Players :

1) Flute

2) Clarinet (Bb) Soprano Sax (Bb)
Bass-Clar (Bb)

3) Violin
Viola
4) V'cello

(♭ = ♯)

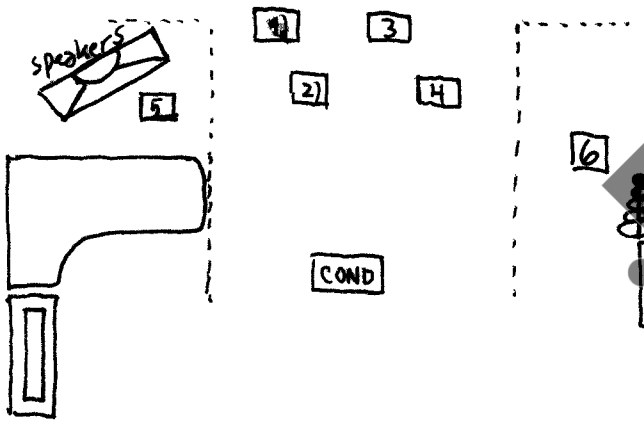
5) Fender Rhodes El.-pno
1) Polyphonic Synthesizer * } proceeded thru phaserbox (+amp/speaker) (one each)
Acoustic Piano

6) Vibraphone (solo)
2 Timp (F-c / piccolo: e-h)
Bass drum (à Pedale)
1 susp. Cymbal
claves
2 maracas
5 Temple blocks

SCORE IN C, parts transposed

* in case a polysynthi 1) is unobtainable a string ensemble synthesizer may be used provided its sound being altered by means of a Fuzz box (in addition to the Phaserbox)

1) YAMAHA CS-60 (8 voice)
the general sound should be a kind of sharp string sound, but may be varied according to the taste of the player



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æ. 16 B
DUR c:a 12 min.

© 1978 by FRATVENO ~ NORWAY

4/4 ♩= 60 min.

FL.

CLARS/ SAX

VIOLIN/ VIOLA

CELLO

KEYBS

PERC. (tuned & untuned)

(FL) (CLAR) (VLN) (POLY-SY) pp (MAR:) p (B Drum à Ped.)

⑤

(BASS-CLA.) f, express. dim

⑨

sim sim (CLAVES)

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(13)

log poss

SIM.

SIM.

SIM

(17)

(VIOLA)

cresc

f

mf

f, agitato

p

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(21)

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24

ritard.

last

mf

pp

(+ Phaser) fill

[medium speed → deeper and deeper →]

27

(faster) ♩= 120

(tempo)

cresc.

cresc.

cresc.

(FENDER RHODES)

(silence)

(+phaser medium speed deep)

(VIBRAPH)

(MOTOR OFF)

pp f

pp f

31

(faster)

(♩=80)

p

(breathe for each fig.)

(SYNTHESIZER)

mp

mf

NB notes
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(34)

sempre

(37)

2x

f

f

* fast port. (quasi grace note)

(40)

(40a) *

(40b) *

simile

(SUSP. CYMB)

fz

let vibr.

* sorry!

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(41)

3/4

4/4

(use much breath!)

5 5

decresc.

(CLAR)

f/z

"vanishing"

pp

(VIBRAPH.)

(44)

(Senza Tempo)

5

4/4

pp

pp

(VIOLIN)

FILTER GLISS. (IRREGULAR AD LIB) → (slow movements)

(rather slow)

(speed up grad.

(Freely)

mp

(tempo)

ppp (clearly audible Background)

NB notater
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(46)

f 8

f

FILTER (sim.) →

49

faster

(VIOLA)

(leave FILTER ½ open approx)

FILTER (come prima)

(loco)

52

5/4

6/4

(change of bow ad lib ⇩)

(B.D)

(sempre ff)

55

grad. open filter

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58

sim.

sim

leg. poss.

(VIOLA)

61

4/4

(chaotic)

64

(8------ ad-lib)→

pp heavy

(SUSP. CYMBAL)

8va

(8)------

pp

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67 (8 ----- ad.lib) ff cresc. ff cresc. ff cresc. ff cresc. (♩=80) fffz (→ Bassclar.) fffz (→ violin) Pizz fffz fffz 2 oct ↓ (if possible) 8 16 (T-blocks) fz (B. drum) Percuss.

70 p fluid pp

74 sim. (sul A) (sul G) (TIMP) (soft sticks ppp) pp p pp f

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78

→ (CLAR)

(susp. Cymb)

ff

(vibraph.)

82

27/16

espressivo

x)

(Background)

p

85

25/16

marcato f

f marc.

3

= 5/16

x) ♩x = add ¼ of note's value (♩x = ♩ ♪ / ♩x = d ♪)

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(88)

7/8 ♩= c.a 108 sempre 3/8 2/4

21/16

Pizz. 10 Arco Pizz Pizz

(bright)

(susp. CYMB) (B.D)

arco arco

(93)

5/8 2/4 5/8 5/4

sim sim sim.

Pizz Pizz

(FIX WITH WEIGHTS or play 8va with L.H. only leaving out bottom octave)

(ACOUSTIC PNO)

8va 8va sim (VIBRAPH)

(98)

3/4 5/4 2/4

(arco) (arco)

c.p. dry.

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103

mf

dop F

107

f

etc.

111

agitato f

agitato f

agitato f

agitato f

5/4

(SY)

p (bright)

p

(remove weights)

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115

3/4

3/8

(T-blocks)

Pizz

122

arco

ffz (VIBRAPH)

dry f

(B.D)

(RHODES)

130

3x

agitato

(3.x)

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slower
(♩=60)

5/4

(135) 4/4 **A** (CELLO & RHODES PAUSE OCCATIONALLY)

(breathe by leaving out occational figures ad. lib)

(RHODES)

MOTOR ON

2 Timp

(vibraph sticks)

(138)

2

3

(RHODES)

(free ~ quasi impr) susp Cymb.

fz Port.

fz Port.

(142)

4

5

use ⊗ or ⊜ alternatively ad lib →

(VIBRAPH) (one MAR) (B.D)

(VIBRAPH) (two MAR)

fz

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146

6

7

(T-blocks)

PP cresc

P

(VIBRAPH)

f

150

8

9

154

A

11

MOTOR OFF

Timp.

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158

12

f

3

(Soprano SAX)

(RHODES)

fz

Ped

162

B

(VLN & VC PRE OCCATIONAL FACET)

3

2

(VLN not 1st time)

espress. (VC not more than 3 times altogether)

(PHASER AD LIB)

p embellishments ad.lib.

(susp. cymB) pp

(soft sticks)

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166

3

4

(SYNTHESIZER)

ppp

use Ⓨ and Ⓥ alt. →

(170)

5

3

16

improvise or repeat bars 166 – 169

embell. ad lib.

6

(174)

7

SOLO

8

8va ad lib

(change (Y) to SYNTHESIZER ad. lib)

INB Noter
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(178)

9

SOLO

3

10

(W)

(SY)

3

3

ppp

use (Y) or (W) alt.

182

11

12

→ pass cbr.
tacet.

5/4

186

(trallato)

V

(ACOUSTIC PNO)

2 (leave out whole measures for breathing)

(½ ped where necessary)

NB notes
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189

3

4

5

(VIBRAPHONE)

(tamp sticks pp)

pp

cresc. molto

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192

6 7 8

tutti
subito
p possible

clear
bright
but

pp

ff (ob's)

195

9 10 11

198

12

faster
5/8 (♩=♪120) 3/4 3/8

ff

ff2

max.

marc. ff

(SYNTHESIZER)

pp

(B.D)

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204

f

2/4

3/8

p

sempre

fz

pizz

fz

p

port.

(BG)

ppp

fz

fz

fz

fz

16

16

p

16

fz

fz

fz

211

(♩ = 60)

(→ BASCLAR)

p

(MAR)

MB noter
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215

SWING!

fz

sempre

Marcato

sempre

simile

(VIBRAPH)

(pp)

MOTOR ON

219

8

(c. prima)

(7)

(RHODES)

simile

etc.

(sump OMB)

223

faster c.p

loco

tempo

(♩=46)

(→ SOPR SAX)

V

phaser :
medium speed/depth

(VIBRAPH)

MOTOR OFF

(SYNTHESIZER)

p distinct

227

+PORT/GLISS
slow

[PHASER come prima] sempre PPP

(approx not)

sim.

(RHODES)

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231

FL

SAX

VN

VC

(SY)

(RHODES) (without Phaser)

tutti ff

f

n✓ n✓ n✓

5 5

235

sempre dim.

n✓

→(CLAR)

239

sempre leg. possible

sempre leg. poss.

ppp

pp

MOTOR ON

*) FL. & CLAR breathe by leaving out figures ad. lib. (preferably as suggested by [ ])

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243

sim.

(Db!)

(RHODES)

pp

p p p

247

NO RIT!

(ALL STOP AT CONDUCTOR'S OFF-BEAT)

al PPP possible

(clar. may stop before flute)

al PPP possible

PHASER MAX DEPTH & MIN. SPEED

SLOW

p

al PPP possible

FR. STAD 15.05.1978

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* EL-PNO MAY SOUND AFTER OFF-BEAT