Knut Vaage:

multiMORF VI

for

amplified solo trumpet in C, 4 amplified brass instruments* and computer

(*Trumpet in C, Horn in F, Trombone, Tuba)

2020

(version 16th of September 2022)

to Erlend Aagaard-Nilsen and NyNorsk Messingkvintett

Programming and processing by Thorolf Thuestad. Visuals by Evelina Dembacke

ACKNOWLEDGMENT:

multiMORF VI is a part of the project *multiMORF remix*, started on initiative from NyNorsk Messingkvintett. The piece is a remix of *multiMORF IV* commissioned by Erlend Aagaard-Nilsen, premiered at BrassWind 2013 by Erlend Aagaard-Nilsen and 9 players from Manger Brass Band. *multiMORF remix* contents of *multiMORF V, VI* and *VII*

TECHNICAL NEEDS:

Full quadraphonic PA with sub, 6 microphones (1 mic. on each band instr., 2 mics on solo trumpet), a computer, and a multi-channel sound card is required
Extra: Egg slicer for Tuba, and optional small bells for Trombone (optional simulate bell sound by strokes on harmon-mute)

ABOUT THE NOTATION OF THE SCORE:

Score is transposed (Horn in F is the only transposing instrument). Accidentals apply for each note only
For detailed info: see Explanation on following pages

DURATION: ca 20 min

Commissioned by NyNorsk Messingkvintett
First performed at BrassWind 2020 by Erlend Aagaard-Nilsen and NyNorsk Messingkvintett
Financed by

NORSK KULTURFOND
Kulturrådet

Scores available from NB noter, National Library of Norway, P.Box 2674 Solli, N-0203 OSLO, noter@nb.no
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More info: www.knutvaage.com

EXPLANATION:

General instruction:

This piece gives all the involved performers freedom to improvise inside the “rules” given in score.

The score is structured into 10 pages. There are no parts available. All the players must get a copy of the score. The soloist will decide if some pages should be played more than one time, and if so, in what order, otherwise, follow page order. The duration of each page can be from 1 to 3 min, and should differ if played more than one time.

Inside each page there are senza misura bars. The soloist will give cues (following the score order). The length of each senza misura bar (between 5 sec. and 1 minute) is from choice of the soloist.

The duration of the whole piece may differ between 15 to 30 minutes adjusted to the performance situation.

SIGNS AND ABBREVIATIONS:

——————>	continuous sound (Brass: breath when needed, stagger breathing. Optional circular breath)
REP————>	repeat the previous action
—GRAD. TO—>	gradually changed into (e.g. transform by little by little mixing next action more and more into previous action. The performer may vary the way of mixing or “morphing”)
————>FADE	keep note until ”FADE”, and fade from that point during next cue
KEEP ALL———>	(electronics only) gradually making a chord by keeping all notes from given scale
————————	continuous sound no more than one breath per action
f(pp)	double dynamic (first one indicate how to play and how to sound in PA, next one (in bracket) sound level without amplification

DM:0-AW: distance to microphone from zero to away from mic, e.g:

DM:0	as close as poss. (brass: optional inside bell)
DM:2	distance to mic. 2 cm
DM:10	distance to mic. 10 cm
DM:AW	away from mic. (outside mic. range)

Very soft sounds can be rich and full because of microphones. It is important to follow the score instructions for distance to microphones.
The solo part is rhythmically free from the brass band. Even so it is necessary to keep track on what the band is doing to give cues
The given material indicates what and how to play. When GRAD. TO, arrow is used, change the material from the first to the second phrase - before and after the arrow (see above)
When repeating a notated cell, differ the length, and the start/stop point.
The technical informations are always connected to the notated cell, so that the player must switch back and forth the different settings while morphing.

Solo trumpet in C:

Follow instruction for brass ensemble below
The soloist will have two mics; one for effects and one for amplification

ABBREVIATIONS (soloist only):
Sosu: soft sub sound (less vibration in lips, extremely slow air stream)
3,2,1... like 1,2,3… below, but start with the whole gesture, reduse according to instruction

ELECTRONICS:
It is possible to perform the piece without the soloist having an electronic solo part
If the soloist electronics is used, a midi-pedal with following programming will be needed:
I Delay (surround)
II Ring buffer
III Freq. shifter
IV Sustainer

Brass ensemble:

ABBREVIATIONS:
1,2,3… notated w. dotted bows, optional repeat of phrase according to bow instructions
Cm: cup mute
Cmc: cup mute closed
Hm: harmon mute (on Horn in F, opt. use a harmon for Bass Trombone)
Wah: harmon mute, tube in
T.O: remove tube from harmon mute
Fm: fibre mute
Fmc: fibre mute closed
Prm: practicing mute
Pm: paper mute: press a suitable paper w. hand firmly and flat on top of bell, optional stiffer on bigger instruments (paper mute is not used on Tuba)
sB: snap w. nail on bell or harmon mute to get bell sound (not used for soloist)
blA: blow air
Lscr: lip scratch: lips firmly pressed and slow air stream to make sound similar to Vln. scratch
LflzA: lip flutter w.air: flutter w. lips (softly pressed), small distance to mouthpiece to avoid tone
LflzH: lip flutter, harmon mute
LflzW: lip flutter, wah-wah mute
TflzA: tongue flutter w. air
TflzW: tongue flutter, wah-wah mute

LTflzA: combine lip and tongue flutter w. air
LTflzW: combine lip and tongue flutter, wah-wah mute
LTflz: Tuba only (hand muting not possible on Tuba)
2off/2on: take off/put on valve slide on 2de valve
PFs: blow as pan flute into tuning slide (if greasy, lips can have 1 mm distance)
PFi: Solo Trumpet only: blow air into instrument while fingering the melody
vS: valve sound: the sound from pressing and lifting the valve, listen to both. The action must be firmly, but not too fast (Horn: hit kept metal object w. valve mechanic)
vCl: valve click: make perc-sound with valves (might be a given pitch; fingered as if played)
tG: tuning gliss: gliss. by using 3. valve (tuning) slide trigger
1/2: half valve gliss: press all valves half way down to make it poss. with full range gliss.
Fp: finger pop: pop on mouthpiece (on instrument) w. flat fingertips
Hp: hand pop: pop on mouthpiece (on instrument) w. inside of flat hand
Tp: tongue pop: make "popping" sound by rapidly/firmly "releasing" tongue from palate (resonance into instr., but no normal sound)
Lp: lip pop: make "popping" sound by rapidly/firmly "releasing" lips from each other (resonance into instr., but no normal sound)
SLt: slap tongue
MP: mouthpiece only
MP...hiH: mouthpiece only, highest possible, into "cave" made by muting hands
IwoA: instrument without mouthpiece, blow air into instr.
Lsm: lip smack: make sharp, very short kissing sound 1mm from mouthpiece
Msm: mouthpiece smack: make sharp, very short kissing sound directly on mouthpiece (possible with or without instrument connected)
Kss: kissing sustained sound: very slow "kissing" of mouthpiece, slow air stream
fund: fundamental tone: 1st partial of the harmonic row (varies when pressing valves)
reach fund: (Trumpet only) try reaching the fundamental. Normally outside instr. range (removing valve slide on 2de valve can make it easier)
hi.s. ad lib.: high spectrum ad lib: grip fundamental tone in bracket, play highest reachable partials ad lib. Don't compensate for intonation (partials intonation)
S.R.: suono reale: actual sound, not transposed
LWppl: listen to/wait for previous player

Technical:

The brass instruments are treated by a computer with a patch programmed specially for this piece by Thorolf Thuestad. The technician needs to follow the conductor and the instructions in the score. The conductor gives cue for what page, and what senza misura bar.

The patch must be able to run a frame work for each page and directly switch from one page to another. The score indicate what effects that may be used on each page. Between the pages it may be necessary to keep sound in delay, or morph/transform from the active page to the next (given by conductor).

The multi-channel sound card receives the instrument into 6 routings:
Routing 1: Solo Trumpet
Routing 2: Trumpet 2
Routing 3: Horn in F

Routing 4: Trombone
Routing 5: Tuba
Routing 6: loops made by the Tuba-player

PROGRAMMED EFFECTS:
Spectrum generator (spectrum analyzer to noise resonators)
Pitch shifter (no time correction)
Auto tune
Frequenze shifter (distortion)*
Surround delay*
Sustainer*
Reverb
Granulation
Filter bank (equalizer etc.)
Harmonizer (with and without pitch glide)
Sampler (diff. types - e.g. loop samplers)
Morpher (FFT)
Automatized cross fader
Ring modulator
Bit reducer
Analog overdrive simulator (vst plug-in)
Ring buffer*
Concat synthesis (to construct percussive modules)
*optional also controlled by soloist via midi-pedal

VISUAL TECHNIC:

In the *multiMORF remix** project Dembacke has been lowering her gaze, and the daylight has become the natural starting point for the visual design.
The pandemic of 2020/2021 has provoked Dembacke to take a proper look at her local environment through the artistic process.
To bring in nature, both as an ideal state and a destructive force, is the core element of the MultiMORF remix visual project.

Technical needs for the visual design:

- Computer with dedicated graphic card and live video software

Inputs:
MIDI controller with physical faders
Soundcard
Outputs:
Video signal to projector

- Projector and projection screen
- Lighting fixtures controlled by DMX lighting console

multiMORF VI

Score is transposed (Horn in F)

(version 1st of November 2021)

Knut Vaage

ROUTING:

Solo C Tpt alt 1

I

Solo C Trpt alt 2

D.M:10 Fmc hi. s. ad lib. improvise on highest partials (quasi "seljefløyte": trad. folk flute w. partials only) Fm off one long note small notes: alt. pitches w. rep. 2 off reach fund. before next page ELECTR. ONLY

pp

D.M:0 Irr vS Lp vS Tp vS Lsm GRAD. TO D.M:5 LflzA TflzA ossia REP

f(mp) mf mp

Solo technic/Visual

SOLO ALT 1: DELAY AD LIB. (OPT. RING BUFFER) SOLO ALT 1: GRAD. DISTURBED, FREQ. SHIFTER

SOLO ALT 2: RING BUFFER

Technical

SOLOIST ALT 2: CONCAT SYNTHESIS (CONSTRUCT PERC MODULE)
EFFECT 1: GENERATE HARMONIC SPECTRE FROM HN/TBN/TUBA FUNDAMENTALS GRAD. TO SOLOIST ALT 1: GENERATE HARMONIC SPECTRE HIGH SPECTRUM (high partials only) before next page ELECTR. ONLY

EFFECT 2: OUTPUT BRASS 8vb fb10 GRAD. TO fb90
EFFECT 3: SURROUND DELAY ON SMALL BELLS/HARMON-NAILS FADE E. 2 (20 sec.) BRASS INTO DELAY BELLS: DELAY OFF BELLS INTO SUSTAINER

LOOP FROM TUBA LOOP GRAD. INTO GENERATOR

1 2 3 4 5 6

TUTTI BRASS: D.M:5

Trumpet 2
II

2 off reach fund. in sync (Trpt 2, Hn, Tu) bend REP (TACET) D.M:10 2 on Fm improvise on highest partials (quasi "seljefløyte": trad. folk flute w. partials only) hi. s. ad lib. Fm off (TACET) ens. TACET

pp mp

Horn in F
III

fund. bend REP (TACET) D.M:10 Fm improvise on highest partials (quasi "seljefløyte": trad. folk flute w. partials only) hi. s. ad lib. Fm off (TACET)

8vb pp mp

Trombone
IV

sB improvise w. soloist, silent meditation, long rests (TACET)

pp

V Tuba

opt. make loops on sound check loop bend REP D.M:10 Fm improvise on highest partials (quasi "seljefløyte": trad. folk flute w. partials only) hi. s. ad lib. Fm off (TACET)

pp mp

BANK 1 PLAYBACK LOOP

Tuba loop
VI

pp (volum ped)

multiMORF VI

Solo alt 1

D.M:5
one long note
small notes: alt. pitches w. rep.
Lscr
GRAD. TO
GRAD. TO
ord.
(continuing pitch from start of 2)
GRAD. TO
D.M:0
Irr
vS Lp vS Tp vS Lsm
REP
before next page
SUSTAINER and
SOLOIST ONLY

Solo alt 2

D.M:5
LTflzA
LTflzAH
LflzA
TflzA
ossia
REP
one long note
small notes: alt. pitches w. rep.
Lscr
GRAD. TO
GRAD. TO
REP
ord.

S.tech./Vis.

SOLO ALT 1: GRAD. DISTURBED, FREQ. SHIFTER
SOLO ALT 2: RING BUFFER
SOLO ALT 1: RING BUFFER
SOLO ALT 2: GRAD. DISTURBED, FREQ. SHIFTER

Techn.

(fade in E.1 15 sec.)
E.1: HARMONIC SPECTR. ON TBN.(RAISE AD LIB)
E.2: GRANULATION ON TBN. (+/- AD LIB)
E.3: CONCAT SYNTHESIS FOR BRASS vS
E.3: DELAY ON BRASS (- TBN)
fb:10, t: fader
E.3: INPUT OFF (FADE)
SOLOIST ALT 1: CONCAT SYNTHESIS
E.1&2: TBN: ADD SUSTAINER soft dynamic level
E.1&2: ADD GENERATOR & GRANULATOR
before next page
SUSTAINER and
SOLOIST ONLY

① ② 2B ③ ④ ⑤

BRASS:
D.M:0

Trpt 2

LWppl
vS
SLOWLY
RAPIDLY
Tp/Lp
(opt. use slap tongue ad lib.)
GRAD. TO
(slap tongue)
SLt
(TACET)
ens. TACET
D.M:3
LTflzA
LTflzA
LflzA
TflzA
ossia
REP
(TACET)

Hn

SLt
(TACET)
D.M:3
LTflzA
LTflzA
LflzA
TflzA
ossia
REP
(TACET)

Tbn.

blA
D.M:3
Kss
(TACET)
D.M:3
LTflzA
LTflzA
LflzA
TflzA
ossia
REP
(TACET)

Tu

loop
Irr
vS Lp vS Tp vS Lsm
SLt
REP
(TACET)
D.M:3
LTflzA
LTflzA
LflzA
TflzA
ossia
REP
(TACET)

Loop

PLAYBACK LOOP
vS Lp vS Tp vS Lsm
BANK 2
TACET if soloist choise
save loop for use on page 3, 5 and 8

Solo alt 1

D.M:5
1/2 Cmc
p

impro: gradually
less span of pitch
into microtonal bends
or microtonal pitch change

before next page
DELAY ONLY
(optional soloist)

REP

Solo alt 2

D.M:5
Cmc lento 1,2,3...
p

GRAD. TO

1/2

optional:
impro. by variate ad lib
or playing melody (cont. w 1/2)

S.tech./Vis.

SOLO: RING BUFFER

Techn.

E.1: HARMONIZER ON TRPT 2 AND TBN: SPLIT INTO MULTI.THIRDS

E.3: LOOP FROMN TUBA: CONCAT SYNTH,/INTO DELAY - TUNE

E.3: PLAYBACK/TRANSPOSE LOOP AD LIB
TUBA.: CUT INPUT DELAY

E.1&2: HARMONIZER FADE

BRASS INTO
DELAY
pp

before next page
DELAY ONLY
(optional soloist)

① ② ③ ④ ⑤

ens. TACET

(♩ = c. 60)

Trpt 2

D.M:2 - - - - - 5
1/2 Wah
mf

rep. until cue

Senza misura (individual gliss)

T.O
ad lib. gliss, lento
Hm
p

GRAD. TO

tG
ppp

(TACET)

Hn

D.M:5
Cmc 1/2
ppp

rep. until cue

ad lib. gliss, lento
p

GRAD. TO

(poco bend)
ppp

(TACET)

Tbn.

D.M:2 - - - - - 5
Wah
mf

rep. until cue

T.O
ad lib. gliss, lento
Hm
p

GRAD. TO

(poco gliss.)
ppp

(TACET)

Tu

D.M:5
Cmc 1/2
ppp

rep. until cue

ad lib. gliss, lento
p

GRAD. TO

(poco bend)
ppp

(TACET)

Loop

vS Lp vS Tp vS Lsm

(playback loop)

(volum ped)

STOP
LOOP

multiMORF VI

Solo alt 1

optional octaves

D.M:20 *secco*

Pm

ff *secco*

GRAD. TO

Pm
off

TACET

Solo alt 2

D.M:AW

Pm

fff

GRAD. TO

D.M:10
lento

f espr.

Pm
off

before next page
DELAY ONLY

S.tech./Vis.

SOLO: SUSTAINER

Techn.

SOLOIST: SUSTAINER (control output etc.)

Sep: 2 sec.

GRAD. TO

Sep: 0 sec.

NO GRANULATION

E1: GRAN. (HEAVY RHYTHM) ON BRASS

E2: DELAY INPUT
(ADD DISTR.)

E1:GRAN. ON TUBA ONLY

E2: DELAY ON TRP/HN/TBN
(ADD GRADUALLY)

E2: CUT INPUT

DELAYED ACTION
TRPT
INTO DELAY
(SPEAKERS BEHIND ONLY)

before next page
DELAY ONLY

① ② ③ ④ ⑤

Trpt 2

Pm
Lscr

mp

GRAD. TO

No sync.
(Lscr)

GRAD. TO

D.M:10

ppp

D.M:AW
1,2,3...

fff

(TACET)

ad lib. ind. rhythms

ff *secco*

Pm
off

REP

(TACET)

Hn

Pm
Lscr

mp

GRAD. TO

No sync.
(Lscr)

GRAD. TO

D.M:10

ppp

D.M:AW
1,2,3...

fff

(TACET)

ad lib. ind. rhythms

ff *secco*

Pm
off

REP

(TACET)

Tbn.

Pm
Lscr

mp

GRAD. TO

No sync.
(Lscr)

GRAD. TO

D.M:10

ppp

D.M:AW

fff

Pm
off

(TACET)

D.M:5
MP.....hiH

f(mp)

(TACET)

Tu

Lscr

mp

GRAD. TO

Kss

GRAD. TO

D.M:AW

fff

D.M:5
MP.....hiH

(TACET)

f(mp)

(TACET)

Loop

Solo alt 1

D.M:2 Sosu 1,2,3...

pppp

variate ad lib.

REP

before next page ELCTRO. and SOLOIST ONLY

Solo alt 2

D.M:5 one long note small notes: alt. pitches w. rep.

pp

GRAD. TO

LflzA

GRAD. TO

ord. (continuing pitch from start of 2)

GRAD. TO

D.M:0 Irr vS Lp vS Tp vS Lsm

f(mp)

REP

S.tech./Vis.

SOLO: RING BUFFER

SOLO ALT 2: GRAD. DISTURBED, FREQ. SHIFTER

Techn.

SAMPLE HN

Loop 1 Hn.

PLAYBACK HN.

MORPH

SOLOIST ALT 2: CONCAT SYNTHESIS

before next page ELCTRO. and SOLOIST ONLY

DELAYED ACTION REPEAT MORPH (Hn.-Loop)

① ② ③ ④ ⑤

ens. TACET

TUTTI BRASS: D.M:3

D.M:1 Trpt 2

D.M:1 Fp LWppl

Hp DM:3

Prm

(put on mute)

ppp

(TACET)

vS

REP

(TACET)

D.M:3 Hn

LTflzA

Prm

(put on mute)

ppp

D.M:1 Fp

Hp

REP

(TACET)

D.M:1 Tbn.

blA

D.M:1 Lp

Tp

Msm

REP

(TACET)

D.M:1 Tu

D.M:3 LWppl Tp Lp Hp

Prm

(TACET)

Prm off

(put on mute)

ppp

Loop

BANK 2

PLAYBACK LOOP vS Lp vS Tp

STOP LOOP

(volum ped)

(no sync. w. playing instr.)

1,2,3... Cmc (tight closed)
long notes (fermatas) may be done short in repetitions

D.M:10

Solo alt 1

Solo alt 2

p

p

before next page
SUST. ONLY

S.tech./Vis.

SOLO: RING BUFFER

Techn.

before next page
SUST. ONLY

D.D: fb20
GRAN: high sep./slowly
EACH CHORD

GRAD. TO

DELAY GRANULATE (CONTINUE)

GRAD. TO

D.D: fb90
GRAN: low sep./fast/pitched
ORG. PITCHED TBN. SAMPL.

BRASS CHORD
INTO SUST.

LOOP (TUBA) PLAYBACK 2 OCT. DOWN

FADE

GRAD. TO

(TUNE GRAD. UP)

① ② ③ ④ ⑤ ⑥

TUTTI BRASS:
D.M:AW

TACET

D.M:5
Trpt 2

Hm

ppp

GRAD. TO

LTflzH (TACET)

Hm
off

D.M:5
Hn

Hm

ppp

GRAD. TO

LTflzH (TACET)

Hm
off

D.M:5
Tbn.

Hm

ppp

GRAD. TO

LTflzH (TACET)

Hm
off

D.M:2
Tu

loop

blA

Lp

sho

mp

REP

GRAD. TO

blA

Msm

(put on mute)

fa

D.M:5
Prm

GRAD. TO

LTflzH (TACET)

Prm
off

ppp

BANK 3

PLAYBACK LOOP

blA

Lp

sho

Loop

STOP
LOOP

multiMORF VI

Solo alt 1

D.M:2

Sosu
1,2,3...

pppp

impro.
variate

REP

opt. cont.

before next page
ELECTR. ONLY

Solo alt 2

PFi

0 1 12 13 12 1 0

(f)

GRAD. TO

PFs

(TACET)

S.tech./Vis.

SOLO ALT 1: SUSTAINER

SOLO ALT 2: GRAD. DISTURBED, FREQ. SHIFTER

Techn.

SECONDARY TREATMENT OF BRASS PITCH HIGH BY GRAN.
SAMPLE SEPARATELY LOOPS, TUNE DOWN EGG SLICER

Loop 2 Band
except Tuba

LOOP FROM TUBA
(Egg Slicer)

GRAD. TO

BRASS INTO SUSTAINER

CUT SUSTAINER INPUT
FADE BRASS SAMPLE/SUSTAINER
LOW PITCHED EGG SLICER

GRADUALLY OBSCURED
(E.G. ADD SURROUND DELAY,
GRANULATION, PITCH SHIFTER
RING MODULATOR, FREQ. SHIFTER)

before next page
ELECTR. ONLY

PLAYBACK LOOP (whistle tones)

① ② ③ ④

TACET

TUTTI:
D.M:2

Trpt 2

PFs

(TACET)

Hn

PFs

(TACET)

Tbn.

PFs

(TACET)

Egg Slicer

loop

Tu

REP

pizz. w nails on "strings"

(TACET)

MP (low as poss)

(breathe ind. when needed)

(TACET)

n.

p

BANK 4

PLAYBACK LOOP

Loop

pizz. w nails on "strings"

STOP
LOOP

Solo alt 1

Cmc, combine alt 1&2 ad lib.
1,2,3...
Rapidly

f

GRAD. TO

Irr (not rapidly)

before next page
ELECTR. ONLY

(TACET)

Solo alt 2

lento
1,2,3...

pp

GRAD. TO

S.tech./Vis.

SOLO: DELAY AD LIB

REALTIME SAMPLING, PLAYBACK TRANSPOSED
ONE BY ONE INSTR, KEEP ALL UNTIL FADE
(TROMBONE, HORN, TRUMPET 2)

SAMPLING OF NEW CHORD

Techn.

FADE
(OPTIONAL)

all instr: 1 semi-tone up
Tbn
Hn
Trpt 2

pp

KEEP ALL

FADE

all instr: 1 semi-tone up
Tbn
Hn
Trpt 2

KEEP ALL

before next page
ELECTR. ONLY

① ② ③ ④ ⑤

TACET

D.M:10
Trpt 2

Cmc

pp

FADE

FADE

D.M:10
Hn

Cmc

pp

FADE

FADE

D.M:10
Tbn.

Cmc

pp

FADE

FADE

Tu

D.M:3
LTflzA

Gliss.

f(mp)

Gliss.

f(mp)

(TACET)

PLAYBACK LOOP
use loop from page 2

BANK 2

Euph.

vS Lp vS Tp vS Lsm

mp

STOP
LOOP

OPTIONAL: Wah (+=closed, o=open) 1/2
OR: Cm 1/2 w.out +/o (combining Alt 1 &2 is possible if Cm)

lento

Solo alt 1

pp

GRAD. TO

3,2,1...

f

before next page
SOLOIST ONLY

Solo alt 2

1,2,3... Cmc (tight closed)

p

continue
page 10

S.tech./Vis.

SOLO: RING BUFFER

Techn.

AUTO-TUNE (pre-programmed pitches triggered by Tbn-gliss)

Tbn/Hn

Tbn/Hn

pp

before next page
SOLOIST ONLY

TACET

1 2 3 4 5 6 7

ens. TACET

D.M:10
Trpt 2

trigged
from Tuba

Cmc

p *secco*

variate
rest

variate by changing tone into Lp and Tp, if so: D.M: 0

REP

(TACET)

Hn

Sord.
D.M:5
1/2

pp

(TACET)

Tbn.

Cmc
D.M:5

pp

(TACET)

D.M:10
Tu

Cmc

p *secco*

variate
rest

trigged
from Eb Cnt

variate by changing tone into Lp and Tp, if so: D.M: 0

REP

(TACET)

Loop

Irr

rests ad lib

GRAD. TO

vCl

FINE

Solo alt 1

Solo alt 2

S.tech./Vis.

SOLO ALT 1: DELAY AD LIB.

SOLO ALT 2: RING BUFFER

OPTIONAL:
SOLO ALT 2: SUSTAINER

REALTIME SAMPLING, PLAYBACK TRANSPOSED
FADE IN/OUT, KEEP CHORD UNTIL FADE

Techn.

PLAYBACK CHORD
1 SEMI-TONE UP

SAMPLE
CHORD
(without Tuba-loop)

FADE

PLAYBACK CHORD
1 SEMI-TONE UP

SAMPLE
CHORD

FADE

PLAYBACK CHORD
1 SEMI-TONE UP

SAMPLE
CHORD

FADE

PLAYBACK CHORD
2 SEMI-TONES DOWN

SAMPLE
CHORD

FADE

BRASS CHORD
INTO SUST.

w. Tuba loop

(solo)

Fade
very
slowly

1 2 3 4 5

TUTTI BRASS:
D.M:5

Trpt 2

Hn

Tbn.

Tu

Cmc

FADE

pp

loop

BANK 5

(Cmc)
PLAYBACK LOOP

Loop