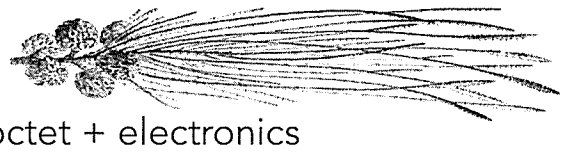
Casuarina-salvaged Dreaming



Stephen de Filippo | 2019

for mixed octet + electronics

Flute I

dbl. megaphone

Flute II

c flute
dbl. bass flute
dbl. megaphone

Oboe

dbl. megaphone

Percussion I

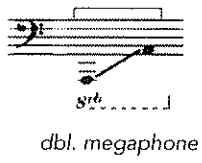
bass drum (medium)
bell plate (on B.D.)
conga
snare drum
bongo drums
thunder sheet
amglocken
3 small resonating objects
rain stick
maraca
shell chimes

Percussion II / Sampler

bass drum (large)
conga
bongo drums
sleigh bells (on B.D)
chinese opera gong (on B.D.)
suspended cymbal
rain stick
guiro
cabasa
metal chimes

Piano

(prepared)
tuning wedge (A0-B♭0)
chains
metal objects
temple bowl



dbl. megaphone

Violin

dbl. megaphone

Double Bass

dbl. megaphone

General

- accidentals apply only to pitches they directly precede

symbols

ricochet

rearticulate

Flutes

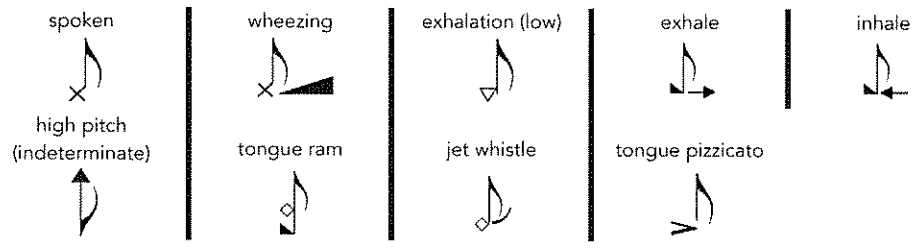
mouthpiece

normal mouthpiece

close mouthpiece

covered mouthpiece

noteheads



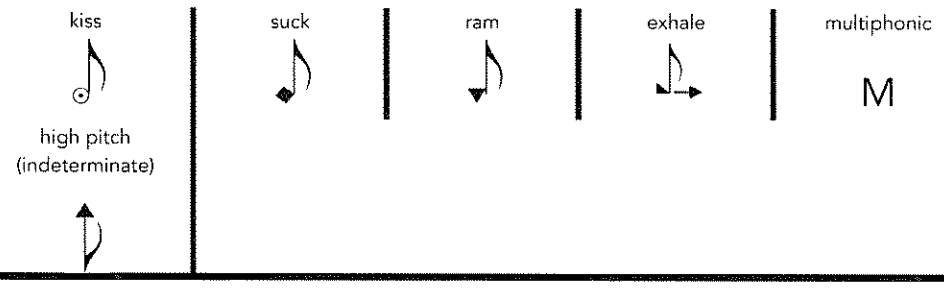
spoken

- text should be spoken in a way that activates the resonance of the flute.
- consonants should be exaggerated in attempt to further activate this resonance.
- the line determines the movement of speech
- the increased vocal strain sounds more wheezed, ensure that you are not closing off the throat, and still activating the flute

Oboe

- clusters of stems ([A[1]] for example) should be outbursts of the stated techniques.

noteheads



Percussion

- bass drums should sound antiphonal, especially in sections like [W] and [Z]
- perc I can choose any resonating objects, but the resultant sound should evoke outdoor wind chimes/ornaments – never too overbearing in sound

perc. I

bass drum (m.)	thunder sheet
bell plate (on B.D.)	amglocken
conga	3 resonating objects
snare drum	suspended cymbal
bongo drums	rain stick
	maraca
	shell chimes

mallets:

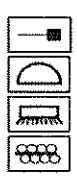
- hard mallet
- small metal cup
- brush (hard bristles)
- maraca

perc. II

bass drum (l.)	chinese opera gong (on B.D)
conga	sleigh bells (on B.D)
bongo drums	suspended cymbal
guiro	rain stick
cabasa	metal chimes

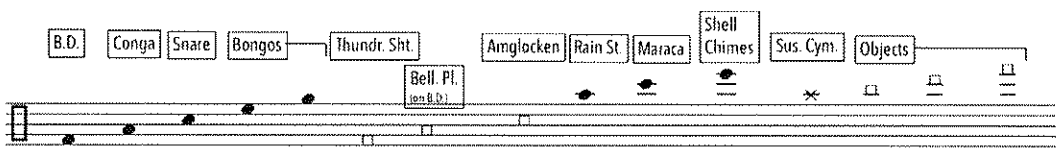
mallets:

- hard mallet
- small metal cup
- brush (hard bristles)
- sleigh bells

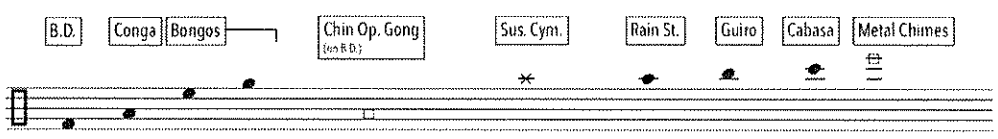


Percussion key

perc. I

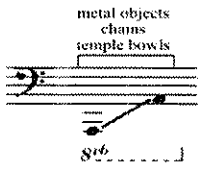


perc. II

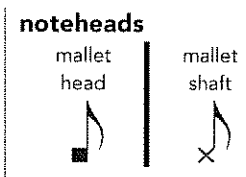


Piano

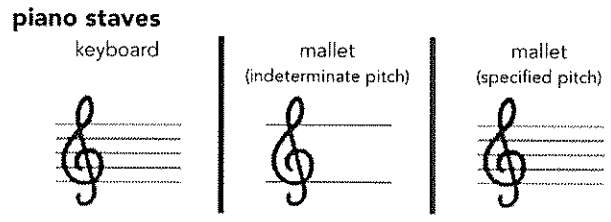
preparation



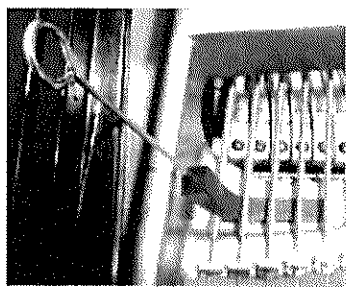
noteheads



piano staves



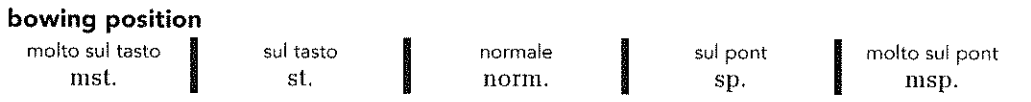
- tuning wedge should be placed between the two lowest pitch (A0 and B♭0) (see image below for reference)
    - the wedge should rattle percussively when activated
- a strummed pitch with a number above it (ex. **(3)**) refers to how many strings should be strummed.
- 'sweep' refers to a wider strum.



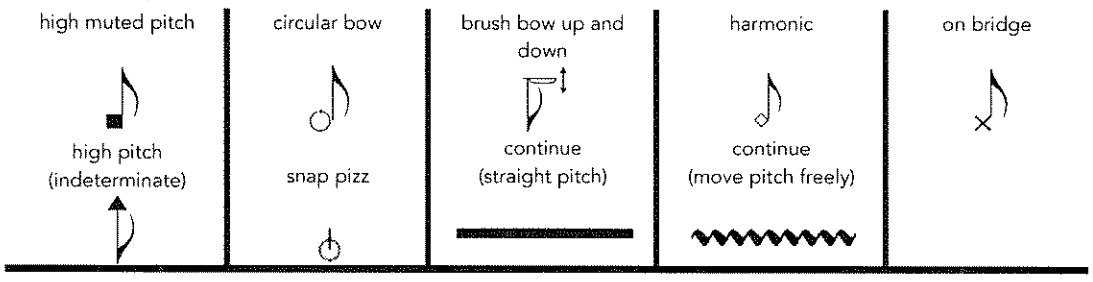
tuning wedge between strings

Strings

bowing position



noteheads/articulations



Megaphones

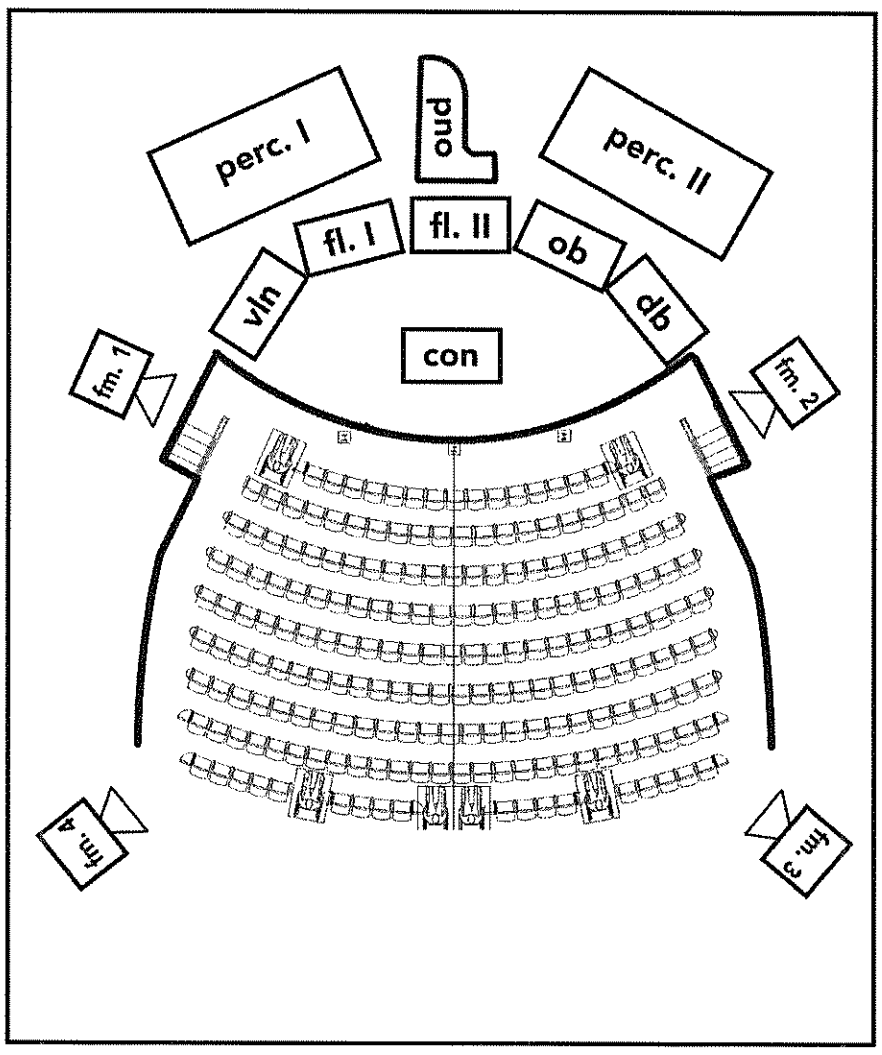
- Ensure volume levels of the megaphones are balances within the ensemble.
    - When performing together the megaphones should blend, with no player sounding louder than another.
- Megaphone text should be breathy and not pitch-heavy, in the lowest register of the performer's voice – like a low breathy mumble.
- The electronics will also support the moments of tutti megaphone.
- Ideally, face the megaphones towards the audience when performing.
- If possible, cover the megaphones with foliage as to detract from the otherwise unappealing look of a megaphone – also creating a visual metaphor of voices and experiences emerging out of the casuarina tree (see image below for example).
    - For its premiere we used eucalyptus, which is also a fragrant oil, and smells nice for the performers. Eucalyptus also clears sinuses – another bonus.

foliage covered megaphone - side

foliage covered megaphone – front on

Stage Layout

- speakers should be in four corners of the performance space, facing towards the audience



Sampler Setup

- open **OPEN_SAMPLER.maxpat**
- ensure that foot pedal is connected to the computer and is set to the spacebar keystroke.
- alternatively, the spacebar keystroke will also advance the patch's events.
- hit the button on the top left of the patcher. this button will load the samples.
    - loading of the buffers may take a couple minutes.
- sampler's events are controlled by perc. II.

Sampler Object Guide

- below is a rough guide that explaining the character of each buffer object in the electronics
- each event is made up of a series of objects which pull randomly from a pool of 8-20 buffers
    - live processing is then applied to the objects
    - depending on which buffer is randomly selected will also determine the buffer's spatial placement in the 4 channel setup

p/ poly~	description
poly~ sel1	Pool of granulated vocal samples (<1"), appearing in a random channel.
poly~ sel3	Pool of granulated vocal samples – quite breathy, popping out with sudden intensity. Panning to random channels.
poly~ sel4	Pool of granulated vocal samples and low megaphone crackles – popping with sudden intensity. Randomly moving between channels.
poly~ sel5	Pool of granulated instruments (all instruments, <1"), randomly moving between channels.
poly~ sel6	Pool of granulated instruments (all instruments, <1"), randomly moving between channels.
poly~ sel7	Pool of granulated instruments (all instruments, <1"), randomly moving between channels. Much quieter than 5 and 6.
poly~ sel16	Pool of granulated instruments (flutes, percussion, oboe) and wind sound, randomly moving between channels.
poly~ sel18	Pool of granulated vocal samples and wind sound, randomly moving between channels.
poly~ sel19	Pool of granulated instruments (flutes, violin, oboe) and wind sound, randomly moving between channels. Very quiet, gentler character than poly~ sel16 and 17.
p/ sel21	Pool of granulated instruments (all instruments) and vocal samples, randomly moving between channels. Lively character, loud.
p/ sel51	Willy wagtail birdcall. Slowly moving between channels. Very percussive.
p/ sel52	Australian dove birdcall. Slowly moving between channels.
p/ sel64	High flutes, sounding with residual noise, breathy.
p/ key65	Oboe improvisation recording. Sucking, squeaking, percussive.
poly~ sel66	Piano improvisation recording. Muted piano, strumming of strings.
p/ sel67	Pool of granulated instruments (oboe, flute) randomly moving between channels. Softer character, calmer – moving slower between channels than poly~ sel16.
p/ sel80	Field recording
poly~ sel81	Voice hiss sound. 'ss'. Projected through a random channel.
p/ sel83	Vocal recording 1. Man speaking outdoors, car rumbling in the background.
p/ sel84	Vocal recording 2. Man speaking.
p/ sel85	Field recording from the Bunbury Agricultural Show 2007. Woman speaking over megaphone, quiet.
p/ sel86	Vocal recording 3. Little girl speaking and singing.
p/ sel87	Vocal recording 4. Man speaking.
p/ sel96	Vocal recording 5. Man and woman in conversation.
p/ sel97	Vocal recording 6. Old man speaking and then playing percussive music.
p/ sel98	Vocal recording 7. Recording from an in-store radio DJ.
p/ sel100	Vocal recording 8. Man and woman saying hello.
poly~ band	Acoustic guitar, band, and singing coming through all 4 channels.
p/ BD	Bass drums hit in all four channels, entering sequentially (order is random) in all four channels, resonance flickering in amplitude.
poly~ glitchreverb	Pool of granulated instruments (flutes) and wind sound, randomly moving between channels. Heavy resonance, swirling echoes moving between channels. Slower than poly~ sel16.
p/ flickering 1-4	Wind flickering, coming through all 4 channels. The intensity and amplitude of the flickering varies between different events.
p/ megaphone	Low crackling megaphone sounds, coming through a selected channel.
p/ wind	Main casuarina wind buffer. Sometimes this occurs flickering between the 4 channels, other times this without any processing – moving between the 4 channels fluidly.

Casuarina-salvaged Dreaming

Stephen de Filippo | 2019

for mixed octet + electronics

accidentals only apply to pitches they immediately precede

1

Ⓐ 2-3" 3-4"

Fixed Media (controlled by Perc. II)

dense and agitated

Flute I (dbl. megaphone)

breathy whis. exhale pizz. jet (short, sempre) low exhalation fltz (no pitch)

p calmo *fp* sh *poco* *p* *sfz* t *pp* f *mf* f *p* *mol.*

Flute II (dbl. bass flute) (dbl. megaphone)

C Flute

breathy whis. pizz. exhale rearticulate airy pitch

tsht, k t tsha g t oh-tcha *p calmo* *f* sh *p* *f* f *p* *mf* *p sub.*

Oboe (dbl. megaphone)

(enter w/ Db. & Perc. II) rapid tonguing outburst of sucking, kissing, and impure pitch

mf *p* *mf*

Percussion I

rub w/ temple bowl one smooth motion B.D. += muted Conga Bell Pl. (on B.D.)

p *f* *p* *mf*

agitato, sounding like a breeze, swelling and moving ad lib., sempre.

Percussion II (w/ sampler)

B.D. rub sleigh bells on B.D skin leave bells on B.D. (enter w/ Ob. & Db.) Cabasa

f *f w/ ob.*

Piano (prepared) (dbl. megaphone)

Inside Piano (Indeterminate)

w/ mallet × = mallet head ■ = mallet stick light agitation of high strings w/ mallet (ad lib.) ric.

FRAME (inside) BODY (inside)

metal objects chains temple bowls

p erratic

Ped.

Violin (dbl. megaphone)

(■ = muted pitch, extremely high) msp. quad stop muted ric. (harm.) circular bow

pp *f* *p* *mf* *f* *pp* *p*

sempre flautando

(f) fingering molto agitato, sempre

poco

Double Bass (dbl. megaphone)

(■ = muted pitch, extremely high) quad stop (muted, high) (enter w/ Ob. & Perc. II) ric. harm. bridge

p *f* *mf* *p*

creaking

2 10" 3 9"

calmer, ensemble's gesture continued by Fm.

Fm.

Fl. I

wavering vibrato

f

hollow, unstable
w/ residual noise

Fl. II

wavering vibrato

f *p* *f*

hollow, unstable
/w residual noise

Ob.

w/ brush + metal cup
(ad lib.)

hit

Perc. I

p *pp calmo*

Sampler

1

agitate beads ad libit.

8"

Perc. II

p *p*

delicato, agitato

low sweep

Pno.

f

from fund.
to harm.

tr

Vln.

f *p* *mf*

irregular, sea-sick

7"

p

w/ db.

vertical bow

st. msp.

III

Db.

7"

f

p

w/ vln.

B

3½"

1

6"

2

swelling together

Fm.

Fl. I

airy pitch

low exhalation reart.

sh

f

Fl. II

low exhalation

Ob.

again

suck, rising

Perc. I

pp agitato

Perc. II

Cabasa

Keyboard

+ = muted

Pno.

Vln.

Db.

vertical bow st.

msp.

1

4"

12"

fading into electronics

Fm.

as before

Fl. I

p

as before

Fl. II

p

solo (to [D])
improvise agitated outbursts
of sucks, kisses, tongue rams,
breath noise, and fragile pitch

outburst of staccato pitch,
multiphonics, kissing,
sucking, rams.
M = multiphon

fast sucks,
rising

Ob.

M M

p mp

poco rapido

p

molto agitato

Perc. I

f

p

calmo, light, delicato

Cabasa

agitate beads, and small
improvatory gestures

Perc. II

p ppp

w/ pno.

f

subito

Inside Piano
(indeterminate)

sweep

Pno.

f p

Ped.

w/ perc. II

Vln.

f p

fp

sp.

highest pitch

Db.

f

2

3

8-12"

7"

Fm.

Fl. I

low exhalation
rall.

f

fade out before fl. II

Fl. II

low exhalation
rall.

tr

f

Ob.

poco a poco

Perc. I

Perc. II

Pno.

enter ad lib.

improvise short agitated strums in the highest register, moving between mallet head and stick

p *agitato, delicato*

pedal ad lib.

Vln.

2"

quick gliss.

pp ***mp*** *molto*

w/ db.

Db.

2"

pp ***mp*** *molto*

creaking again

w/ vln.

Ⓓ 3-4" 1 2 6"

dense and agitated again

Fm.

Fl. I

ts

inhale

bisbig.

Fl. II

pizz.

fltz. (no pitch)

bisbig.

Ob.

(like [C])

ff quick outburst

Perc. I

Maraca

Conga

Perc. II

Pno.

mf secco

Vln.

Db.

ff quick outburst

(ff)

3 4-5" 4 4½"

Fm.

Fl. I

tr

tk

p ff

Fl. II

tr

f p ff

fltz.

fp

Ob.

fp

wavering

B.D.

Perc. I

ppp

cresc. into sample

Conga

f p

Perc. II

sfz

Keyboard

any muted strings

Pno.

f agitato

muted (hand on strings)
(if necessary, cover applicable register w/ fabric to dampen strings)

Vln.

p ff

Db.

p ff

Ⓔ 3" 1 2 5" 3 6" 4 5 6

Fm.

Fl. I

Fl. II

Ob.

Perc. I

Perc. II

Pno.

Vln.

Db.

ram

ram, suck, breath

rall.....

Bongo, Conga

Maraca

enter on P.II hit

swirl

to maraca

stop ad lib.

put maraca on B.D. skin

to mallets

B.D.

Conga

Bongos, Conga

fltz. (no pitch)

(muted)

enter

ad lib.

Inside Piano

(indeterminate)

sweep

ric.

agitate chains

on low strings

w/ mallet

Chains + Objects

brush

circular bow

Ⓕ 4" 1 2 6-7" 3

cue ad libit, responding to Fm.

Fm.

Fl. I

tsh s f

f *p*

f

sh

f *p*

tr

fp

Fl. II

f *p*

fltz (no pitch)

molto

f *p*

fp

Ob.

M M

ff outburst

enter after
P. II (bongos)

Perc. I

sfz

Conga

ppp *barely present*

f

Bongos

Perc. II

f

(f)

Keyboard

Pno.

f

p

f

Ped.

Vln.

pp

tr

f

fp *f*

Db.

ff quick outburst

4

5

3½-5"

8½"

Fm.

Fl. I

sh

f *morendo*

Fl. II

sh

f *morendo*

Ob.

Bongo

Perc. I

ppp

Perc. II

⑦

Pno.

p

pp

Chains

Vln.

p

III/IV

Db.

p

Ⓖ 1½" 1 5½" 2 3"

Fm.

Fl. I

fltz.
bisbig.

Fl. II

fltz.

Ob.

(ff)

Conga, Bongos

Perc. I

Bongo (h.), Conga

w/ p. II, ob.
& pno.

Perc. II

Inside Piano
(Indeterminate)

Pno.

f secco

Ped.

Vln.

Db.

msp.

3 4-5" 4 10"

less agitated

lingering. . .

Fm.

Fl. I

pp

bisbig.

mp

poco a poco becoming more hollow

Fl. II

pp

mp

poco a poco becoming more hollow

Ob.

pp *poco*

suck, ram, kiss

p *quick*

Perc. I

ppp *soft, rumbling*

Perc. II

fade out
ad lib.

Pno.

p

slide up
string

p

Vln.

f pp *poco*

p *quick*

Db.

p *quick*

H 12-15" 1 3½" 1 4"

Fm.

Fl. I

bisbig.

aggressive

fltz.

more forceful

Fl. II

breathy whisper

g t sh t k. . . g t sh____-t ch g,
sho-fah tu sh_____t g t tch foh

pp *agitato*

bisbig.

fltz.
bisbig.

more forceful

Ob.

teeth tone

Z

vib.

vib.

vib.

Amglocken, Obj.

solo (to [I])

Conga

Bongos

mf *unrushed, spaced, ringing*

Perc. I

Perc. II

Cabasa

Keyboard

improvise freely w/
short quite outbursts of
muted piano

ppp

ff *sub.*

Pno.

enter ad lib.

msp.

ppp *delicato*
like an echo of the flutes

wavering

Vln.

(msp.)

Db.

J

15-20"

1

4"

calmer, more space

Fm.

Fl. I

ff

breathy whis. into flute

sh

guh-tchi f k tch g. . . tch gah
k tch-ma k tsh

p *strained, getting raspier*

Fl. II

ff

breathy whis. into flute

whi-ja sh f s tch f. . .
k tch fag h ts fa cho

p *strained, getting raspier*

Ob.

ff

mallets
solo (to [K])

Amglocken, Obj.

Perc. I

f *well-spaced, ringing*

p

f

p

Conga

f

Bongo

Cabasa

Perc. II

11

f

p

Inside Piano
(indeterminate)

sweep

only a few strings

Pno.

ff

pp *not overwhelming perc. I*

Ped.

(pedal ad lib.)

Vln.

ffp

p

w/ db.

Db.

ff

p

w/ vln. creaking

Ⓚ 4½" 1 6"

Fm.

Fl. I

bisbig.

ff
wavering

fltz., bisbig.

fltz.

pp sub.
poco a poco

Fl. II

fltz.

ff
wavering

bisbig.

pp sub.
poco a poco

Ob.

Oboe

Z

vib.

vib.

p

Perc. I

Bongo

ff

Conga

ppp

molto

Perc. II

12

B.D.

f

+

p

Pno.

③

f short

f

p

Chains + Ob,

p

Keyboard

Vln.

ff

vib.

fp

mf

Db.

vertical scrape

st.

msp.

msp.

III

f

ff

I

mf

2½" 3" 2½"

Fm.

Fl. I

ff f sh f p

Fl. II

ff f p

Ob.

ff ram, sucks, impure pitch p

Perc. I

Bongos Conga

f fpp

Perc. II

Bongos B.D.

f pp

Inside Piano (Indeterminate)

Pno.

sweep p

Vln.

sp.

ff sub. p sfz molto agitato

fpp mf pp

fp

Db.

arco ric. pizz.

arco

fff p ff p pp p molto

molto agitato poco

M

2" 1 3" 2 3" 3 8"

Fm.

Fl. I

highest pitch

ff p f sh p f pp ff jet

Fl. II

f p sh p f sh pp ff jet

Ob.

f p f pp f p ff quick

Perc. I

B.D., Conga, Bongo

f p f pp continue through sample. . .

Perc II

Cabasa

f pp f 14

Pno.

scrape up string sweep

f p f ff p Chains

Vln.

f p f p f p ff

Db.

f p f p f p ff

N 7½" | 1 | 4" | 2 | 4" | 3 | 3"

creeping in

Fm.

Fl. I

jet

tk

p f

f

pp

fltz.

fp

Fl. II

bisbig.

p f

p < f

pp

fltz.
(no pitch)

fltz.

fp

Ob.

any keys

fp

Perc. I

Bongos, Conga

ppp

p

pp

B.D.
trem.

Perc II

Cabasa

mf

Pno.

mf quick outburst

p

enter
ad lib.

8vb

p

Ped.

Vln.

gliss. getting faster

p <

delicato

f > p

f

agitato

p

molto

Db.

p

molto

0 4½" 1 2 3½" P 16"

calmer, lingering

Fm.

Fl. I

fltz.
(no pitch)

ff p ff p ff

molto agitato

jet

Fl. II

ff p ff

to Megaphone

Megaphone

mainly breath sound
consonants, and vocal fry.
megaphone volume is very quiet,
sempre

enter ad lib.

S

pp whispered

Ob.

ff

multiphon.

p

ff *outburst*

Perc. I

Conga

ff *secco*

trem.

p

Thndr.Sh. + Conga

fff secco

Rain.S.

quickly get rain stick

turn

lingering. . .
hold until rain stops

Perc. II

15

ff

p

16

to rain stick

f

turn

lingering. . .
hold until rain stops

Rain.S.

Pno.

sempre staccatissimo

8vb

cluster

ff *secco*

8vb

aggressive
pesnate

cluster

Ped.

Vln.

ff p ff f ff

Db.

msp. st. msp. st. msp. st.
vertical bow
II/III

pizz.

arco, pont

ff *hacked, aggressive*

mf ff

Q

6"

1

2

4"

Fm.

Fl. I

solo (to [R])

tr

fltz.

vib.

fltz.

p ff

breathy, agitato

p

wavering

Fl. II
(m.phn)

improvise rhythms

t k, g t k tch k, tcha , tsh k t k ts ka
t k t k shu
secco, staccato, like short clicks,
no pitch or tone

morendo

Ob.

ram

suck

p pp

Amglocken

Obj.

Perc. I

p *ringing*

pp

ppp

Ch. Op. Gong

Perc. II

ppp *calmo, delicato*

poco

Pno.

p

Chains

Vln.

Db.

p pp *poco* p *molto*

Ⓡ 4" 1 5" 2 4" 3

less dense than earlier

Fm.

Fl. I

ff

enter ad lib.

breathy whisper

-ah k t, sh g tsh
chukt fah t cho

pp p ff

Fl. II
(m.phn)

to Bass Flute

Bass Flute

vib.

mp pp ff

Ob.

ram, kiss,
suck, air

f

Perc. I

Snare

♪ = ca. 168

mf

rhythmic brushing,
whispy

Perc. II

17

p pp

Pno.

p

pp *delicato*

mf

Vln.

pp

Db.

lowering in pitch
on each iteration
(to A↑ after [S][1])

IV

ff mp *semi-regular*

decresc. poco a poco

4 | 5 8" | S | 1 10"

Fm.

Fl. I

fltz. (no pitch)

molto agitato

Fl. II
(b. fl.)

Ob.

any keys

Perc. I

Maraca
shake against B.D. skin

poco

Perc. II

Pno.

short

Vln.

molto

msp.

Db.

T 4" 1 2 6" 3 4"

Fm.

Fl. I

jet

fltz.

vib.

Fl. II
(b. fl.)

Ob.

rall.

Perc. I

Bongos

Perc. II

scrape

Ch. Op. Gong

p calmo

Pno.

Keyboard

Ped.

Vln.

poco

Db.

pizz.

arco

U

4½"

1

2

3"

Fm.

Fl. I

ff

pp
molto

ff

pp ff
w/ fl. II

Fl. II
(b. fl.)

fltz. (no pitch)

ff pp

molto

ff

p
w/ fl. I

Ob.

multiphon.

M

ff

pp

ff p

Perc. I

(ff)

p

Perc. II

18

(ff)

Bongos

f

Pno.

8va

8vb

ff Ped.

pp

Inside Piano

③

ff secco

Vln.

ff p

tr

ff

Db.

pizz.

ff quick outburst

p ff

1 20-26" 2 3 3"

more static, heavy

agitated

Fm.

Fl. I

enter w/ fl. II

tsh

p

sh

fpp *f*

enter w/ fl. I
(w/ enough time to finish phrase
before being interrupted by [3]

Fl. II
(b. fl.)

vib.

ff

loud whisper.

gah-tchya f k tch s

f becoming strained, wheezed

f

Ob.

ram, kiss, suck
multiphon.

f *p*

double hit every 10th-12th repeat
quick, understated outburst every 11th-13th repeat

Perc. I

Snare

♪ = 120

rall. ♪ = 90 accell.

mf secco

Amglock., B.D.

f *ff*

Perc. II

19

to brush

p

Snare

♪ = ca. 168

(p) rhythmic brushing

f

Pno.

sweep

p

ric.

p

p

Chains

Vln.

(enter ad lib.)

msp.

f

p *f*

Db.

gliss. and rearticulate
ad lib, improvise on extremely
high 4th string
norm.

IV

msp.

fp

norm.

msp.

f *fp*

IV

fp

molto agitato

W 14-17" 1 16-18" 2

heavy again

Fm.

Fl. I

jet

to Megaphone

Megaphone

whisper lightly into mouthpiece,
mainly breath, consonants, and
vocal fry
megaphone pointed at audience,
volume is very quiet, sempre

fast

tch- tch- tch- tch- tch- tsh-ight,
g t cha-tzi sh. . . s_ -atu sh__

tch tch tch tch

tsh_____

ppp

extremely breathy;
no pitch or tone,
unrushed

p

Fl. II
(b. fl.)

5-6"

ff

6"

vib.

p

to Megaphone

Ob.

to Megaphone

ff

Megaphone

whisper lightly into mouthpiece,
megaphone pointed at audience,
as before (like [J])

tk sh g k t k tcha, fa sh t ts tch,
tch fah tcht s f g tk sh tcht st tch

ppp

secco, staccato, like short clicks,
no pitch or tone

improvise rhythms
freely

very soft rumbling, exchanging w/ P. II ad lib.,
dove-tailing asymmetrically,
never sounding above the D.B.

Shell Chimes

Perc. I

B.D.

ppp *delicato*

P.I

P.II

very soft rumbling, exchanging w/ P. I ad lib.,
dove-tailing asymmetrically, never sounding above the D.B.

20

21

Perc. II

B.D.

f

ppp *delicato*

Megaphone

whisper lightly into mouthpiece,
mainly breath, consonants, and vocal fry
megaphone pointed at audience,
volume is very quiet, sempre

ppp *extremely breathy; no*
pitch or tone.
unrushed

chi tsh'zi sh_____- sha-too, g'vah
je s_____ s- s- s- s- s- s- s_____ s- s- s- s- s- s- s-

Pno.

sweep

to Megaphone

p *slow*

f

pp

Megaphone

whisper lightly into mouthpiece,
mainly breath, consonants, and
vocal fry
megaphone pointed at audience,
volume is very quiet, sempre

to Violin

shah-tu tsh_____-ooti ah, g jeh sheh
t tch t sha

ppp

extremely breathy,
no pitch or tone.
unrushed

Violin

p <

molt.

Vln.

to Megaphone

Db.

solo (to [X])
rebow ad lib., moving between
sp. and st. freely

fp *legato, smooth bowing, varied rhythms*

poco a poco

X 20" 1 18-22"

megaphones end phrases ad lib.

Fm.

Fl. I (m.phn.)

keep megaphone up

tchu- tchu- tchu- tchu-ti ja tsh_____-u
t'sit f'shu ti tchu tsh_____ sh- sh- sh- sh-
ppp *sub.*

to Flute

sha-tu tsh·_____ sh- sh- sh- sh-
sh__oh neh, je s_____if-ah
p

Fl. II (m.phn.)

Megaphone

whisper lightly into mouthpiece, megaphone pointed at audience

keep megaphone up

wi-ja f_____ tchu, ti... tchu. g, t wi,
sha sa-ti rotch
ppp
extremely breathy, no pitch or tone, unrushed

to Bass Flute Bass Flute

7"
tr fltz.
f
p — *molto*

s_____-ight, si tchu, s_____-i,
sha-tu sh_____ sh shah chu
p

Ob. (m.phn.)

keep megaphone up

tcha-tu sh____ sh- sh- sh- shi- shi g'tirah,
shatu sa ti tchu. . . tsh_____ -tchu
ppp *extremely breathy, no pitch or tone, unrushed*

to Oboe

roh-netch tch- tch- tsh_____. . .
rotchi sh_____-atu tk g
p

Perc. I

Shell Chimes

♪ = ca. 168
rub brush on snare skin

12-15"

p ***pp*** *rhythmic*

p

rall..... ♪ = ca. 148

Perc. II

22 to bow

12-15"

Cym. arco

B.D.

arco

fpp ***ppp***
rumbling

Pno.

secco, staccato, like short clicks, no pitch or tone

tk sh g, tk tk tsh_____ shi la g tch
tk s- s- s- s__

keep megaphone up

sweep

ppp

tk tk g sh____-a t, f_____
f- f- f- fa-, ju'sh_____ tk g t tk

put down megaphone

ppp

Vln.

to Megaphone Megaphone

quickly

ff

[s]

t k g sheh, t tch tk f g,
sh t k tcha tsh f__ g k t k sha ta s
secco, staccato, like short clicks, no pitch or tone

pp — ***ppp***
lingering from the other voices

improvise rhythms freely

rall.....

to Violin

Db.

on bridge

fp *airy*

(bridge)

high harmonics, different pitch each rebow sp.

IV III/IV

not always pure and ringing

(overpress. w/o losing the harmonic sound, if possible)

Y

4"

1

11-12"

abrupt

slower, calmer

Fm.

Flute

fltz.

jet

Fl. I

ff f *p* *f*

fltz.
(no pitch)

fltz.
airy pitch

vib.

fade out
ad lib.

Fl. II
(B. Fl.)

ff *p* *f* *f* *p*

Oboe

air, suck

Ob.

ff *p*

B.D.

♪ = ca. 148
hit, as before (like [V])

(f) rhythmic

p sub.
♪ = 80 *sub.*

Perc. I

f *p*

23

♪ = ca. 168

(out of time w/ vln. I)

rhythmic

swelling

Perc. II

sfz *p*

Inside Piano

④

sweep

Pno.

f

Ped.

Violin

♪ = ca. 168
on bridge
I

8"

rall.

(out of time w/ perc. II)

Vln.

ff *p* *sfz*

*p rhythmic,
airy*

IV

norm.

IV

solo (to [Z][2])

Db.

ff sub. *p* *fp*

1 19-22" 2 3½"

Fm.

sudden, aggressive

Fl. I

fltz.

fff poss.
raucous

any keys

Fl. II
(B. Fl.)

vib.

f

fff poss.
raucous

Ob.

fff poss.
raucous

Perc. I

dovetail, like [W]

ppp *rumbling*

Conga, Bell Pl., Sn., Bongo

ff

P.I

P.II

Perc. II

24

dovetail, like [W]

ppp *rumbling*

Metal Chimes

strike

fff

Keyboard

8^{va}

Pno.

sweep

pp *slow*

fff *poss.*

Chains

as high as possible, double stop, pitches as close together as possible

♪ = ca. 110
accell.

♪ = ca. 168

Vln.

fff *poss.*

as high as possible

Db.

fp ***fppp*** *calmo*

fff *poss*

AA

8-10"

1

7"

resoluto

Fm.

Fl. I

(fff)

Fl. II
(B. Fl.)

vib.

fff poss.

Ob.

any keys

multiphon.

f outburst

morendo

fff poss.
raucous

Perc. I

♪ = ca. 40
as before

mf

Amglocken

+Obj.

get rain stick

ff

fff

Perc. II

25

B.D.

p

to rain stick

fff

Pno.

Inside Piano
(indeterminate)

enter ad lib.

Keyboard

8va

fff poss.

Ped.

Vln.

3"-4"

vib.

ff

fff poss.

Db.

rebow ad lib., as before

ffppp

mf

fff poss.

BB

25-30"

1

55"

lingering. . ., Ens. increasingly becoming one w/ the identity of Fm.

Fm.

Fl. I

jet

to Megaphone

Fl. II
(B. Fl.)

fltz.

to Megaphone

morendo

Ob.

to Megaphone

molto

Shell Chimes, Sus. Cym.
Amglock., 3 Obj.

freely impovise
mixture of delicate hits, light tremolo,
and delicate scraping w/ cup

Rain.S.
turn, hold until rain stops

Perc. I

***p** delicato, calmo*

Rain. S.
turn, hold until rain stops

Guiro
agitate w/ stick quietly

Perc. II

***p** delicato, like a light rumbling*

low clusters,
same pitches each iteration

to Megaphone

Pno.

pesante

***p** delicato*

morendo

to Megaphone

Vln.

st.

msp.

to Megaphone

Db.

♩ = 60

rall.

morendo

ff

2 20" 3 30"

megaphones ending their phrases ad libitum,
Ens. sounding as an extension of Fm. one w/ its texture

Fm.

Fl. I (m.phn.)

Megaphone

b'shuh tk ti si fah-ti sh_____ sh- sh- sh'vu tshi. . .
vetch, tk tk g fsh_____ e ta . . . ma g'kt
mp *as before*

keep megaphone up,
looking focussed

Fl. II (m.phn.)

Megaphone

ts tk g tchi'zi shu, tsh_____ sha. . .
g t'vah, s- s- s- s- s_it, tsh_____ tk tk tk tk tsh____
mp *as before*

keep megaphone up,
looking focussed

Ob. (m.phn.)

Megaphone

tsh___-k'g, tchi'zi shu tsh_____ sh- sha tik. . .
tsh_____ sh- sh- sh- sh-
mp *as before*

keep megaphone up,
looking focussed

Perc. I

B.D., Bell Pl.

freely impovise using maraca, temple bowl,
and hard brush as mallets on B.D. skin and Bell Pl. --
tapping, scraping, rubbing, crunching.

textural

Shell Chimes, Sus. Cym.
Amglock., 3 Obj.

freely impovise
mixture of delicate hits, light tremolo,
and delicate scraping w/ cup

p *delicato, calmo*

sounding part of fm.,
very gentle improv.

Perc. II

(𝅝)

Pno. (m.phn.)

Megaphone

f_____ah, f____ah, f- f- f_____ah. . . shi f__-
aht, f_____aht f- f_____aht-i
mp *as before*

keep megaphone up,
looking focussed

Vln. (m.phn.)

Megaphone

t'k t'k t'k t'k t'k t'k t'k. . . s_____i- t'kah, g't f____i,
t'k t'k t'k t'k. . . t'k t'k t'k t'k
mp *as before*

keep megaphone up,
looking focussed

Db. (m.phn.)

Megaphone

whisper lightly into
mouthpiece,
megaphone pointed at audience

d'ja . . . root. . . s- s- s- s- s- s- s_____
-it, soht'zi. . . raff_____-etch, jah f_____ah
mp *extremely breathy;*
no pitch or tone

keep megaphone up,
looking focussed

CC 15-20" DD 12" 1 27"

quietly agitated, almost nothing

fade to nothing,
Fm. feeling close, intimate

Fm.

Fl. I (m.phn.)

sh____ sh- sh sh- sha tu g t'si . . .
s____ s- s- s- sa ti tchu
ppp

g't k, sh tchi tzi shutsh
sa-tu. . . g't site, tsh___ s_____
pppp *poss*

poco

tchu
ppp

emerging out of the ensemble's whispering

slowly lower megaphone (as a group)

Fl. II (m.phn.)

fast

tk sh t
ts__ sh't sh___ sh sh sh sh
ppp

emerging out of the ensemble's whispering

keep megaphone up

p t tch g, kt sh____-ah'tsi. . .
g t pah tch tsh_____
pppp *poss*

slowly lower megaphone (as a group)

Ob. (m.phn.)

g kt'sh, f-sha si sh- sh- shi w-hot?
sha. . . ro f- retch s_____a, ti tch
ppp

keep megaphone up

k'ra g netch tch- tch- tsh___
ro'tchi sh___-a-tu tk g
pppp *poss*

slowly lower megaphone (as a group)

Perc. I

Snare

♪ = ca. 168

p

ppp *rhythmic*

p

Perc. II

27

ppp

lingering. . .

p

B.D.

(p)

slowly lower megaphone (as a group)

Pno. (m.phn.)

g t tch. . . tsh_____-ah, g tk f-
f___ut-tsh_____ sh- sh sh-
ppp

no pitch,
just whispered air

tchu p tk ghu, cha-ti
tsh__sh- sh- sh- sh-, s_____
ju sah foh
pppp *poss*

poco

emerging out of the ensemble's whispering

shu

after fl. I

slowly lower megaphone (as a group)

Vln. (m.phn.)

to Violin

Violin

♪ = ca. 168
bridge

t'k t'k t'k tsh_____ tsh___-a tra-,
net-sha g t . . . f_____
ppp

no pitch,
just whispered air

g- g- g- g- tk f- s___
pppp *poss*

p < ***f***

p *rhythmic*

rall. al fine.....

morendo

Db. (m.phn.)

to Double Bass

Double Bass

tk sha t g. . . tk tk g tsh_____
shi laj tch tk s- s- s- s__
ppp

no pitch,
just whispered air

s- s- s- s- s_____
pppp *poss*

p < ***mf***

≈ 10'30"
La Jolla, California,
Guildford, Western Australia
2019

cover image:

Fig. 298 Casuarina equisetifolia from E. Gilg and K. Schumann, "Das Pflanzenreich. Hausschatz des Wissens." ca. 1900

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Alexander Ishov (flute), Teresa Diaz-de-Cossio (flute), Juliana Gaona-Villamizar (oboe), Michael Jones (perc.), Rebecca Lloyd-Jones (perc.), Dimitrios Paganos Koukakis (pno.), Illana Waniuk (vln.), Kathryn Schulmeister (db.), Pablo Ochoa & Stephen de Filippo (audio engineers)

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