

jpeg 13

unlimited imaginations

for Anna & timipi

with special thanks to Carlos Fernandez

unlimited imaginations

notes

jpeg 13

conduction / elektronik

conductor triggers the electronic (laptop on stage)

improvisation in this piece:

- improvisational windows: try to improvise together with the other players.
- ostinato 1 & 2 - within the time of the given measures: quote, improvise, immitate anything that comes to your mind (freely).
- soundpainting - a signal-oriented language to control live processes in performances.

Voices

every player has to sing in the finale. The expression / effect is more important here then technique (played with wet fingers)

accidentals: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 tone above below

Flute

accidentals: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 tone above below

Oboe / Recorder

accidentals: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 tone above below

Clarinet in B \flat and E \flat

accidentals: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 tone above below

Bassoon

accidentals: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 tone above below

Alto Saxophone

accidentals: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 tone above below

Tenor Saxophone

accidentals: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 tone above below

Horn in F

accidentals: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 tone above below

Trumpet in B \flat

accidentals: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 tone above below

Trombone

accidentals: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 tone above below

Tuba

improvisation in this piece:

- improvisational windows: try to improvise together with the other players.
- ostinato 1 & 2 - within the time of the given measures: quote, improvise, immitate anything that comes to your mind (freely).
- soundpainting - a signal-oriented language to control live processes in performances.

Voices

every player has to sing in the finale. The expression / effect is more important here then technique (played with wet fingers)

instruments

water-cymbal (deep crash/china) sounding glass-/ ceramic bowls

water-chimes x Snare

water-thundersheet x water-tam-tam (middle) two large wooden boards or sheets being grinded on each other. Like two Mega-sandblocks (2m2 ?)

watered box with small stones glass bowls

water-tam-tams x middle-high middle-deep bass drum (middle) sounding ceramic bowls

Steel drums pitched wine glasses (with water) (alternative: prepared gongs or vibrations)

Marimba pitched wine glasses (with water)

accidentals: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 tone above below

Violin 1

accidentals: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 tone above below

Violin 2

accidentals: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 tone above below

Viola

accidentals: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 tone above below

Violoncello

accidentals: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 tone above below

Doublebass

accidentals: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 tone above below

A hole arrow after a note, box, bracket, ... means that the action/sound should be hold/repeated until the end of the arrow-head. Within long passages, the given material can be modulated.

Vocalisation - can be either way (or both): with voice or just forming the vowels as a resonance space. Decide according to context.

pitched wine glass (with water)

multiphonics - The Techniques of Oboe Playing Peter Vaele, Claus Steffen-Mannkopf, 6. Auflage 2011, Kassel

pitched wine glass (with water)

pitched wine glass (with water) (loco)

multiphonics - The Techniques of Bassoon Playing Pascal Gallois, 2009, Kassel

pitched wine glass (with water)

pitched wine glass (with water) (loco)

pitched wine glass (with water) (loco)

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II

4.) 5.)

Fl. (soundpainting)

Rec. (soundpainting)

Es Kl. (soundpainting)

Asax. (soundpainting)

Tsax. (soundpainting)

Hn. (soundpainting)

Tpt. (soundpainting)

Tbn. (soundpainting)

Tba. (soundpainting)

II

II

II

Vln. 1 4.) (alto sul tasto) 5.) (soundpainting)

Vln. 2 (alto sul tasto) (soundpainting)

Vla. alto sul tasto simile (soundpainting)
como Flageolette

Vc. (soundpainting)
(alto sul tasto)

Db. (soundpainting)
alto sul tasto
como Flageolette

conductor enters the stage (= end of soundpainting)

a

senza misura

sample #

(change gradually) with air noise no air noise

Fl. *ppp*

(change gradually) with air noise

Oboe *pp* (poss.)
subtone / ghost sound

(change gradually) with air noise

Clarinet in Bb *p* *pp* (2)

(change gradually) with air noise

p *pp*

(change gradually) with air noise

p

Hn.

Tpt.

Harmon Mute without stemp *ppp*

Tbn.

Harmon Mute without stemp

Tba.

a

sample #

steeldrums

water-tamtam (out)

Vln. 1 SECCO

Vln. 2 SECCO

Vla. con sord. SECCO

Vc. con sord. SECCO

Db. SECCO