

for The House of Bedlam

Meeting the Universe Halfway (2018)

matthew sergeant (b.1984)

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Performance Information

Instrumentation:

Flute (concert 'C' instrument)

Soprano Saxophone

Electric Guitar (with bottleneck, cello bow, chopstick, and scordatura, see below)

Cello (with chopstick, rope-bow and scordatura, see below)

The piece makes use of three custom-built instruments, know as **APPARATUSES I, II and III**.

Instrumentalists operate these **APPARATUSES** throughout the piece. Further information may be obtained from the composer.

At the end of the piece, all instrumentalists play (unlaquered) **ceramic tiles**, scraped and explored with small shards of tiles.

(For further details regarding the use of the ceramic tiles, please see the appendix to the score, pp.47-48).

Duration:

Approximately 20 minutes

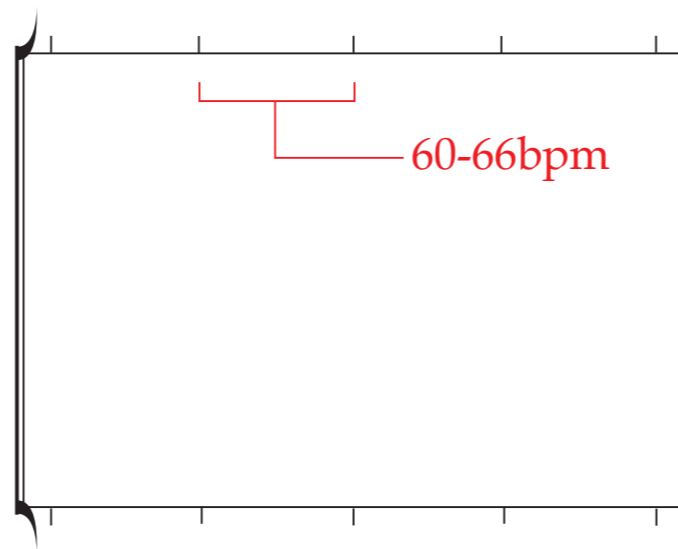
Performance/Notation Guide

a) General

In addition to the information provided within this guide, extensive notes regarding specific indications are provided in the score proper. These should be additionally consulted (in detail) when preparing the piece for performance.

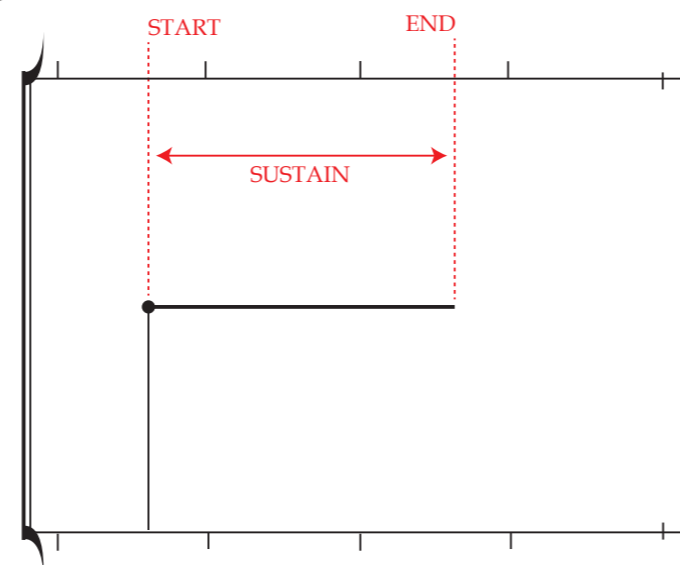
Notation of rhythm:

Rhythmically, the score is presented in a format where horizontal space equates to time. An approximate pulse grid is provided along the top of each system via a constant series of notches, where each notch represents a beat of approximately 60-66 bpm:



Articulation-points placed within this grid are played with their starting point relative to it. *I.e. articulations closer together occur in quicker succession to those further apart.*

The *duration* of events is indicated with a line extending from the notehead.



Within this context, pitched/unpitched events and even fingerings, are rhythmatised. Rhythmic precision is provided to the nearest mm.

Ensemble co-ordination

Throughout the score, events that are aligned vertically are expected to only approximately align in time, although it *is* expected that players will generally be occupying the same 'beat' (i.e. space-time 'notch') at any one given moment.

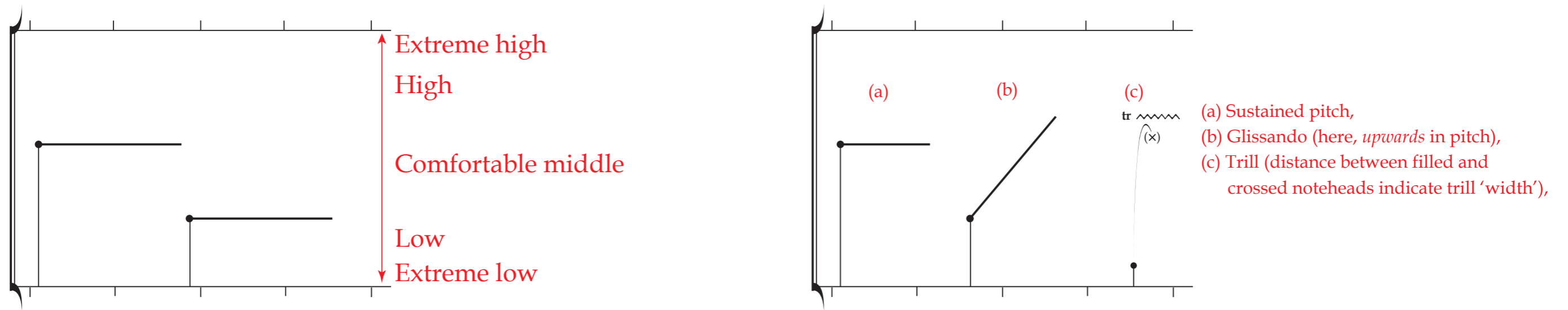
Events that are expected to align more precisely share stems across staves in the score, although the written notes within the score itself should be read carefully within such contexts (e.g. p.25).

Notation of pitch

The score contains passages of music that are notated with both precise and relative pitch contents.

Passages of precise pitch are notated in the conventional manner, although convening to the rhythmic space/time relations detailed above. Such passages are accompanied with standard clefs (within the instrumental context) and staves. **Accidentals only apply to notes they directly precede.**

Passages of relative pitch are notated in a manner akin to the rhythmic notation, where vertical space in the score corresponds to register.



Dynamics

Throughout the composition, dynamics should be considered as an indication of *input energy* and not resultant sound (i.e. it is acknowledged that certain combinations of performance techniques will result in a more scaled bandwidth of dynamic output).

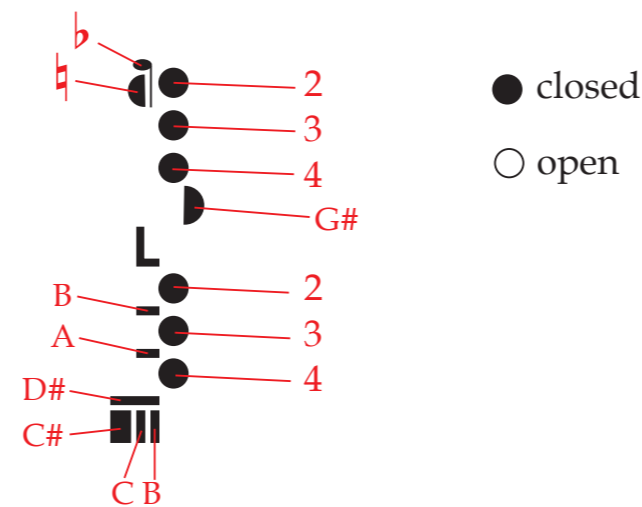
(b) Flute

Instrument

The piece is to be performed on a concert (C) instrument with a B foot.

Multiphonics (Flute)

Multiphonics within the piece are notated as fingerings, with the sounding result left unspecified (and thus resultant to the performative context in which they occur). Multiphonic fingerings are often rhythmatised and the diagrams can be explained in the following way:



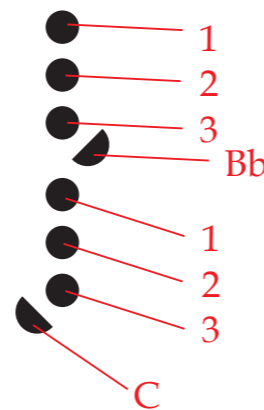
(b) Soprano Saxophone

Instrument

The piece is to be performed on a standard soprano saxophone in Bb. The score has been transposed.

Fingerings

When fingerings are supplied within the piece, the diagram used can be explained in the following way:



Note:

The absence of the other keys in this diagram should be explained within the musical context in which they occur (key clicks).

(d) Cello

Scordatura and strings:



Note:

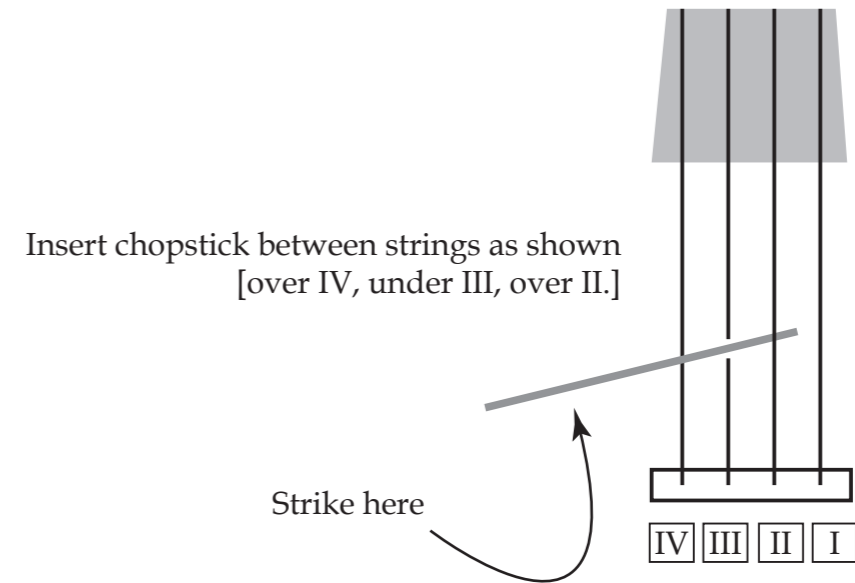
It is not expected that strings IV and II will hold a consistent pitch at this level of detuning. Activity on this string will result in severe pitch destabilisation and this is both expected and encouraged in performance.

The strings intended for performance of particular articulations are notated with boxed roman numerals (often positioned within the stems). (iv)

Preparations (cello):

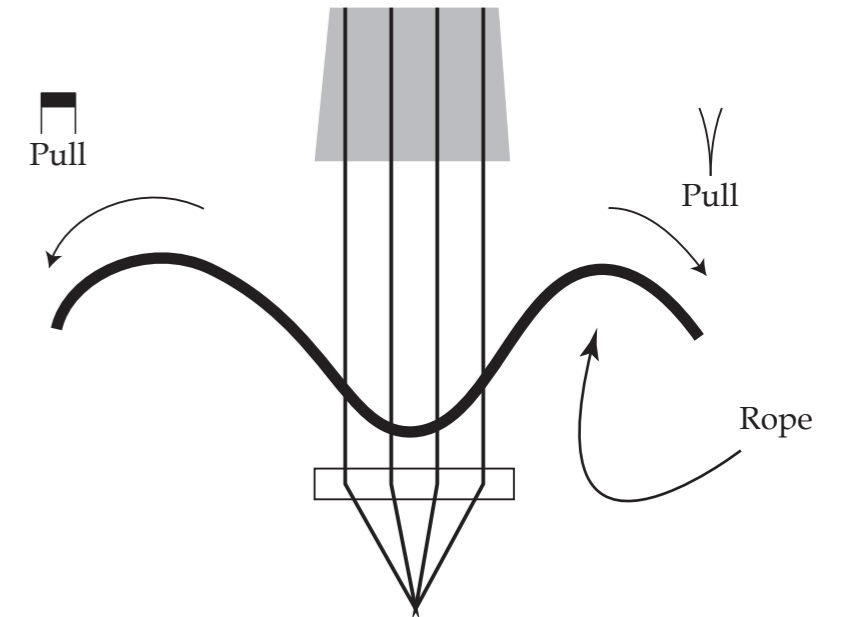
Chopstick:

For the second section of the piece, a wooden chopstick (or similar) is threaded between the open strings to cause rattling in performance. The chopstick is also struck with the palm of the hand to create a percussive buzz. Instructions are provided within the score but are also duplicated here:



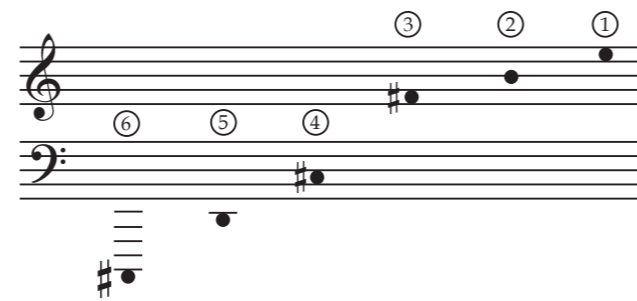
Rope bow:

At the end of the composition, the cello is to be bowed with a length of coarse rope. The rope is held at both ends and pulled across all four strings simultaneously. A mixture of pitch and noise is the expected outcome. Instructions are provided in the score but are also duplicated here:



(d) Electric Guitar

Scordatura and strings:



Note:

It is not expected that strings 6, 5 and 4 will hold a consistent pitch at this level of detuning. Activity on this string will result in severe pitch destabilisation and this is both expected and encouraged in performance.

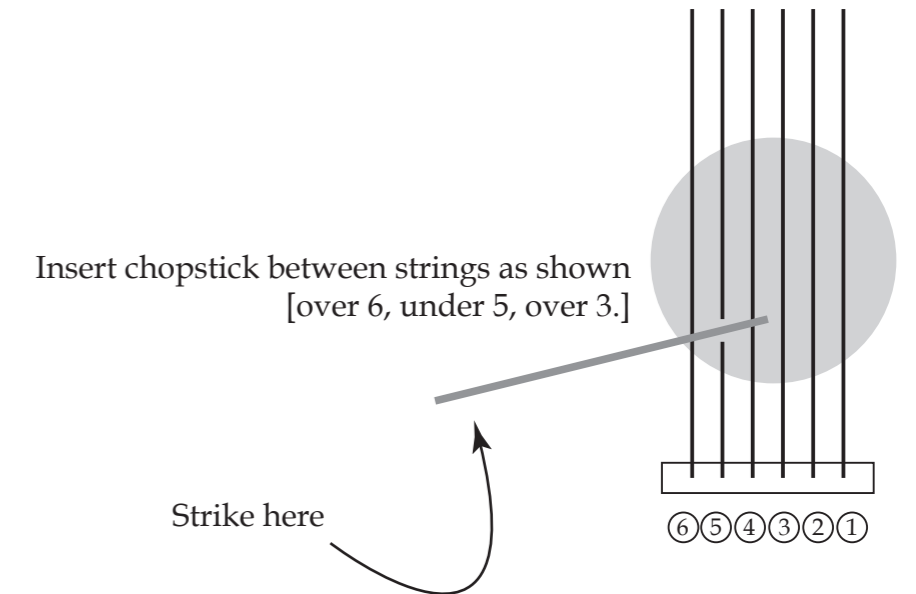
Sound/Amplification

The sound should be clean and be balanced in such a way as to support both pitched and noise-based sounds. Balance the amplification to blend with the remainder of the ensemble.

Preparations (electric guitar):

Chopstick:

For the second section of the piece, a wooden chopstick (or similar) is threaded between the open strings to cause rattling in performance. The chopstick is also struck with the palm of the hand to create a percussive buzz. Instructions are provided within the score but are also duplicated here:



Other equipment

The following implements are also required during the course of the piece:

1. ebow
2. cello bow (note: only strings 1 and 6 are used with the cello bow to facilitate access)
3. bottleneck/steel slide

Decoupling

At certain times in the score, different areas of instrumental physicality (e.g. fretboard and strings) are rhythmically decoupled. Such passages should be executed simultaneously on the instrument, the sonic results being the collision of the layers. For example:

E. Guitar

RH/Strings

LH/Strings

During such passages, often contradictory performance states will often be superimposed, resulting in many 'glitches' or additional sound to be produced. This is both expected and encouraged in performance.

TRANPOSED SCORE

Accidentals apply only to notes they directly precede.

Meeting the Universe Halfway

matthew sergeant (b.1984)

c.60"

1

[Note: If breath cannot support extremely long tones, fade out when necessary and re-join at next articulation. Do not rearticulate.]

No vib.

[Note: Accent at slightly higher dynamic, then return to that which is notated. Scale this process as dynamics increase until p (page 7). Like gentle bells.]

c.60"

p

c.60"

Scord:

Start with first sound from Apparatus I w/ebow (until fig.2)

x = hammer-on/tap (then sustain w/ebow), dynamics relate to force of strike.

p

c.60"

Scord:

Apparatus I

♩ = 54-66

mf

[Dropping nails audibly on to the top plate, letting them cascade further down the structure in their own time.]

Piute

' >

Sop Sax

[Note: If breath cannot support extremely long tones, fade out when necessary and re-join at next articulation. Do not re-articulate.]

No vib.
>

[Note: Accent at slightly higher dynamic, then return to that which is notated. Scale this process as dynamics increase until *p* (page 7). Like gentle bells.]

p

E. Guitar

#v

>

>

mp

Cello

Flute

Sop. Sax

F. Guitar

Cello

The musical score is organized into four systems, each with two staves. The Flute part (top system) is mostly blank. The Sop. Sax part (second system) has a single note on the second staff with a dynamic marking of $>$. The F. Guitar part (third system) has two notes on the first staff, each with a dynamic marking of $>$. The Cello part (bottom system) consists of a dense series of vertical lines across the entire staff, indicating a sustained or tremolo effect.

Flute

, >

mp

Sop. Sax

, >

, >

mp

E. Guitar

v

b^b v

8^{ve}

v

mf

Cello



Flute

>

>

Sop. Sax

>

>

(8^{ve})

E. Guitar

v

b_x[>]

b_x[>]

(*b*)

v

f

Cello

2

Flute

Musical staff for Flute. It contains a series of notes with dynamic markings: *mf* and *f*. The notes are marked with accents (>) and some have flats (b). The staff is divided into two measures by a vertical line.

Musical staff for Flute, empty.

Sop. Sax

Musical staff for Soprano Saxophone. It contains a series of notes with dynamic markings: *mf* and *f*. The notes are marked with accents (>) and some have flats (b). The staff is divided into two measures by a vertical line.

Musical staff for Soprano Saxophone, empty.

E. Guitar

Musical staff for Electric Guitar. It contains notes with pluck (•) and hammer-on (x) symbols. Dynamics include *ff*, *fff*, and various *fz* (forzando) markings. There are also fingering numbers (1, 2, 3) and a *8^{ve}* (octave) marking. The staff is divided into two measures by a vertical line.

Musical staff for Electric Guitar, empty.

Cello

Musical staff for Cello. It contains a dense, rhythmic pattern of vertical bars, likely representing a tremolo or a series of repeated notes. The staff is divided into two measures by a vertical line.

Musical staff for Cello, empty.

• = pluck,
x = hammer-on,

Flute

ff *fff* *fz > mfz >* *fz > mfz > fz >* *fz >* *mfz > fz >* *fz >* *mfz > fz > ffz >* *mfz > fz >* *fz >* *ffz >* *mfz >*

Sop Sax

ff *fff* *fz > mfz >* *fz > mfz > fz >*

E. Guitar

ffz > *mfz >* *fz >* *ffz > fz >* *mfz >* *fz > mfz > fz >* *ffz > fz >* *ffz > fz >* *fz >* *ffz >* *ffz > mfz >* *mfz > fz > mfz > ffz > fz >* *ffz > fz* *mfz* *ffz >* *mfz >*

Cello

Flute

DISTORT:
(overblow, change embouchure, growl, etc.)

tr

fz *ffz > fz* *mfz > fz > mfz > fz* *ffz > fz* *ffz > fz > fz > ffz* *ffz > mfz* *mfz > fz > mfz > ffz > fz* *ffz > fz* *mfz* *ffz > mfz > fz > mfz >*

Sup. Sax

DISTORT:
(overblow, change embouchure, bite reed, etc.)

tr

fz *mfz > fz* *fz* *mfz > fz > ffz* *mfz > fz > fz > ffz* *mfz* *fz* *ffz > fz* *mfz > fz > mfz > fz* *ffz > fz* *ffz > fz > fz > ffz*

E. Guitar

tr

fz > mfz > fz *ffz > mfz > fz > mfz > ffz* *fz* *mfz > fz > ffz* *fz* *ffz* *mfz > fz > fz > ffz* *fz* *ffz* *fz > ffz > fz >*

Cello

Apparatus I

RALL.
Gradually reduce drop-rate, coming to a complete stop after Fig. 4.

This page of the musical score is divided into four systems. The top system is for the Flute, the second for the Sup Sax, the third for the E. Guitar, and the bottom for the Cello. Each system includes a staff of music with notes, rests, and performance markings like trills and slurs. Below each staff is a line of dynamic markings such as *fz*, *ffz*, *mfz*, and *ffz*, often with slanted lines indicating changes or swells. The Cello part is represented by a series of vertical bars. The E. Guitar part includes circled numbers (3, 4, 5) and asterisks, likely indicating fingerings or specific techniques. The Flute and Sup Sax parts feature frequent trills and slurs. The overall layout is clean and professional, typical of a high-quality musical score.

4

Flute

ffz > ffz > fz > fz > ffz ffz > fz

Sop. Sax

ffz > ffz > mfz > fz > ffz > fz > mfz > fz > ffz > ffz > fz > fz ffz > ffz > fz > ffz ffz > fz mf f ffz mf ffzp ffz ffzp ffz mf fz mf fz

E. Guitar

ffz ffz > fz > fz > mfz > fz > ffz > ffz > fz > fz ffz > ffz > fz > ffz ffz > fz mf f ffz mf ffzp ffz ffzp ffz mf fz mf fz

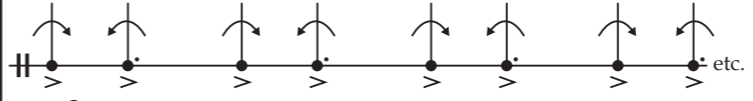
Cello

c.45"

Flute

Apparatus II

♩ = 72 - 80



mf
[Jerking lever left and right, working against natural internal forces as much as possible.]

c.45"

Sop. Sax

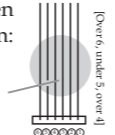
c.45"

mf *ffz* *mf* *fffz* *f* *fffz*

Musical notation for Soprano Saxophone with dynamic markings (*mf*, *ffz*, *mf*, *fffz*, *f*, *fffz*) and articulation symbols (accents, slurs, and a fermata). The notation includes a series of eighth notes and a final note with a fermata.

E. Guitar

Insert chopstick between strings as shown:



pizz-trem [Note: using fingers 1+2. Do not synchronise L/R hands. The chopstick is fully expected to rattle and/or distort pitch.]

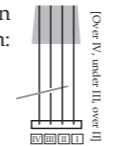
tr (x)

Musical notation for Electric Guitar showing tremolo and chopstick effects. The notation includes a series of eighth notes with a tremolo effect and a chopstick effect, followed by a series of vertical bars representing a tremolo effect.

c.45"

Cello

Insert chopstick between strings as shown:



pizz (until fig.13)
[Note: tremolandi are 'pizz-trems' using fingers 1+2. Do not synchronise L/R hands when trills/trems are combined. The chopstick is fully expected to rattle and/or distort pitch.]

tr (x)

Musical notation for Cello showing pizzicato and chopstick effects. The notation includes a series of eighth notes with a pizzicato effect and a chopstick effect, followed by a series of vertical bars representing a tremolo effect.

6

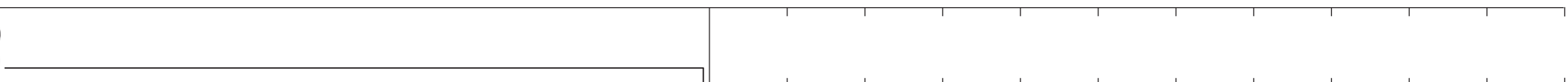
Flute



Sop. Sax



E. Guitar



E. Guitar

[Note: It is both expected and encouraged that moves to extreme dynamics on the slackened strings will cause unpredictable chokes/clatters/glitches in the sound. Let the strings 'do as it wishes' at all times.]

Staff with notes, trills (tr), and dynamic markings: *f*, *p*, *ff*, *p*, *f*, *p*. Includes circled numbers 6 and 0.

Cello

[Note: It is both expected and encouraged that moves to extreme dynamics on the slackened strings will cause unpredictable chokes/clatters/glitches in the sound. Let the strings 'do as it wishes' at all times.]

Staff with notes, trills (tr), and dynamic markings: *ff*, *p*, *f*. Includes a boxed number IV and a circled number 0.

Flute

Sop. Sax

F. Guitar

Cello

A musical staff for the Flute instrument. The staff contains a dense, continuous series of vertical bars, likely representing a tremolo or a sustained texture. The bars are evenly spaced and extend across the entire width of the staff.

An empty musical staff for the Soprano Saxophone instrument, showing only the five-line staff structure.

An empty musical staff for the Fretless Bass instrument, showing only the five-line staff structure.

A musical staff for the Fretless Bass instrument. It features a wavy line representing a tremolo or sustained texture. The staff includes dynamic markings: *ff* (fortissimo) at the beginning, *p* (piano) at the first measure boundary, *fff* (fortississimo) at the second measure boundary, and *p* at the third measure boundary. There are also articulation marks labeled "tr" (trill) and "(x)" (fingerings) above the staff.

A musical staff for the Cello instrument. It features a wavy line representing a tremolo or sustained texture. The staff includes dynamic markings: *p* (piano) at the beginning, *fff* (fortississimo) at the first measure boundary, *p* (piano) at the second measure boundary, *f* (forte) at the third measure boundary, and *p* at the fourth measure boundary. There are also articulation marks labeled "tr" (trill) and "(x)" (fingerings) above the staff.

7

Flute

[Note: sotto voce to gtr/vc until fig.11]

Sop. Sax

[key-click-trills using notated keys]

[Note: key sounds only, no breath]

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

E. Guitar

fff ————— *p* ————— *ff* ————— *pp* ————— *f* > *p*

Cello

fff ————— *p* ————— *f* ————— *p* ————— *f* ————— *pp* ————— *ff* ————— *p* ————— *f*

Flute

Sop. Sax

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

tr

V

V

V

V

V

V

E. Guitar

ff *ppp* *fff* *p*

tr

(x)

5

0

6

0

Cello

pp *fff* *ppp* *f*

tr

(x)

II

0

IV

0

Flute

Sop. Sax

[Note: Dynamics of key-clicks should always be foregrounded over breath.]

breath sound only

(key sounds only)

[Note: Articulations of extreme register (for the notated string) are not expected to resonate or hold discernable pitch contents.]

E. Guitar

[Note: Articulations of extreme register (for the notated string) are not expected to resonate or hold discernable pitch contents.]

Cello

Flick chopstick, let rattle.
(Flick towards/into body of instrument)

l.v.

[Note: Timing always taken from position of long stem]

sempré sec.

Flute

Sop. Sax

(key sounds only)

E. Guitar

Cello

Flute

Sop. Sax

E. Guitar

Cello

The score consists of four staves: Flute, Sop. Sax, E. Guitar, and Cello. The Flute staff features a continuous tremolo pattern. The Sop. Sax staff includes trills and tremolos with dynamic markings *pp*, *p*, *ff*, *pp*, *p*, *mf*, *pp*, *p*, *ff*, *pp*, *p*, and *f*. The E. Guitar staff includes notes with trills and tremolos, with dynamic markings *f*, *pp*, *ffz*, *p*, *f*, *pp*, *fz*, *ffz*, *ffz*, *p*, and *mf*. The Cello staff includes notes with trills and tremolos, with dynamic markings *f*, *pp*, *fz*, *p*, *f*, *pp*, *ffz*, *p*, *mf*, *pp*, *fffz*, *ffz*, *fz*, and *p*.

Performance instructions for the guitar and cello include:

- Flick chopstick, let rattle.** (Flick towards/into body of instrument)
- l.v.** (left hand)
- [Note: Timing always taken from position of long stem]**

to ceramic tile
(retake place in ensemble)

Flute

Sop. Sax

E. Guitar

Cello

Flute

Sop. Sax

E. Guitar

Cello

Ceramic Tile

[See APPENDIX for performance score for tiles.]

1/2-breath 1/2-tone

tr

1/2-breath 1/2-tone

tr

1/2-breath 1/2-tone

pp pp p mf pp pp mf pp mp

mf pp fffz ffz fz fz fz p mf pp fffz ffz fff ffz ff mf f ffz fff

fz p mf pp fffz fz fffz ffz fz p mf pp fffz ffz fff ffz f mf mf p mf

Flute

Sop. Sax

1/2-breath 1/2-tone

tr

pp p mf pp mp pp p mf pp mp pp p

E. Guitar

8^{ve}

tr (x)

p mf pp f mf fff mf f mf fffz ffz ff ffz f ffz

Cello

pp ff mf fffz ff mf f fffz ffz f fffz mf

Flute

Sop. Sax

1/2-breath 1/2-tone

mf *pp* *mf* *pp* *mf* *pp* *fffz*

[Note: Rhythmically regular with cello until fig.11.]

E. Guitar

mf *fffz* *ffz* *ff* *f* *fff* *f* *mf* *fffz*

[Note: Rhythmically regular with guitar until fig.11.]

Cello

fff *fff* *f* *mf* *ff* *f*

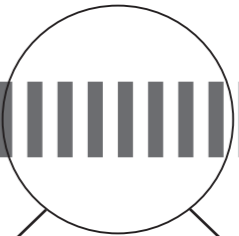
(pizz-trem) *fffz* *p* *fffz*

Flute

Sop. Sax

E. Guitar

Cello



IMITATE/FOLLOW the sounds being made by the ceramic tile (flautist) with your instrument in as close to realtime as possible, *sotto voce*. Use pitched and/or unpitched sounds as necessary (key clicks, multiphonics,

ppp

pp

mfz

ppp

pp fz

ppp

tr (x) Remove chopstick

(x)

0

tr (x) Remove chopstick

(x)

0

c.40"

Flute

c.40"

Sop. Sax

E. Guitar

c.40"

Cello

[Note: Rhythmic unison between gtr/vc should be co-ordinated by the players in realtime when stems are shared across staves. Whilst players should strive to make the unison as absolute as possible, it is entirely natural that this process will result in occasional imperfections/'glitches' (i.e. moments where co-ordination is not quite absolute). This 'human' aspect of the performance is absolutely expected.]

[Note: Rhythmic unison between gtr/vc should be co-ordinated by the players in realtime when stems are shared across staves. Whilst players should strive to make the unison as absolute as possible, it is entirely natural that this process will result in occasional imperfections/'glitches' (i.e. moments where co-ordination is not quite absolute). This 'human' aspect of the performance is absolutely expected.]

- = scratch-tone,
- = ord,
- = flautando,

- = scratch-tone,
- = ord,
- = flautando,

8^{ve} w/cello bow (RH) & bottleneck (LH)

(continue on indicated string until instructed to change)

[Note: Within the context of changing bow pressure, dynamics refer to bow speed. It is entirely expected that 'inappropriate' combinations of bow speed/pressure will result in cracks/squeaks and glitches.]

fz *mf* *ffz*

Mutually co-ordinate rhythmic unison when stems are shared (see note).

(arco)

(continue on indicated string until instructed to change)

[Note: Within the context of changing bow pressure, dynamics refer to bow speed. It is entirely expected that 'inappropriate' combinations of bow speed/pressure will result in cracks/squeaks and glitches.]

fz *mf* *ffz*

Slowly decrease density of actions and fade out...

to flute

Flute

Slowly decrease density of actions and fade out...

to APPARATUS III

Sop. Sax

(8^{ve})

E. Guitar

mf

fz

mf

Cello

mf

fz

mf

[Note: Rhythmic unison between gtr/vc should be co-ordinated by the players in realtime when stems are shared across staves. Whilst players should strive to make the unison as absolute as possible, it is entirely natural that this process will result in occasional imperfections/'glitches' (i.e. moments where co-ordination is not quite absolute). This 'human' aspect of the performance is absolutely expected.]

Flute

Mutually co-ordinate rhythmic unison when stems are shared (see note).

ffz ————— *p* ————— *mf* ————— *p* ————— *ffz* ————— *p*

Apparatus III

[Simultaneously placing wooden balls on peg boards. Wait until balls have rolled to the bottom before placing another pair at the top.]

(8^{ve})

E. Guitar

ffz ————— *mf* ————— *fffz* ————— *mf* ————— *ffz* ————— *mf* ————— *fz* ————— *mf* ————— *fffz* ————— *mf*

Cello

ffz ————— *mf* ————— *fffz* ————— *mf* ————— *ffz* ————— *mf* ————— *fz* ————— *mf* ————— *fffz* ————— *mf*

The musical score is divided into four main sections, each with a specific instrument or group of instruments:

- Flute:** The top staff, featuring dynamic markings *ffz*, *fz*, *p*, *fz*, *p*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, and *mf*. It includes performance instructions such as *(8ve)* and *(loco)*.
- Sup. Sax:** The second staff, represented by a series of vertical bars indicating a sustained texture.
- E. Guitar:** The third staff, featuring dynamic markings *fffz*, *ffz*, *mf*, *fffz*, *mf*, *f*, *p*, *mf*, *p*, *f*, and *p*. It includes performance instructions such as *(8ve)*, *(loco)*, and *(etc.)*.
- Cello:** The bottom staff, featuring dynamic markings *fffz*, *ffz*, *mf*, *fffz*, *mf*, *f*, *p*, *mf*, *p*, *f*, *p*, and *f*. It includes performance instructions such as *(8ve)* and *(etc.)*.

Additional performance notes include:

- [Note: It is not expected that slack strings will hold stable pitch-content.]* (Two instances, one for E. Guitar and one for Cello)

[Note: The notated fingerings will produce multiphonics of differing levels of stability. Execute the fingering notated within the dynamic context, it is entirely expected that some multiphonics will crack/squeak under certain contexts.]

Flute

mf *f* *mf* *ff* *mf* *f* *mf* *ff* *mf*

Sop. Sax

E. Guitar

pp *fffz* *mf* *ffz* *mf* *f* *p* *mf* *pp* *f*

Cello

pp *fffz* *mf* *ffz* *mf* *f* *p* *mf* *pp*

Flute

mf *fff* *fz* *mf* *fz* *mf* *fz* *mf*

Sup. Sax

[Note: Always on the string. Slurs show phrasing.]

fffz *mf* *ffz* *mf* *fz* *mf* *ffz* *mf* *fz* *mf* *ffz* *p* *fz* *mf* *ffz* *p* *fz* *mf* *ffz* *pp* *ffz*

E. Guitar

[Note: Always on the string. Slurs show phrasing.]

fffz *mf* *ffz* *mf* *fz* *mf* *ffz* *mf* *fz* *mf* *ffz* *p* *fz* *mf* *ffz* *p* *fz* *mf* *ffz* *pp* *ffz*

Cello

[Note: Always on the string. Slurs show phrasing.]

fffz *ffz* *mf* *ffz* *mf* *ffz* *mf* *fz* *mf* *ffz* *mf* *fz* *mf* *ffz* *mf* *fz* *p* *fz* *mf* *ffz* *pp*

bowing sim. (etc.)

ffz *mf*

Plate

f *mf* *fz* *pp*

Sup. Sax

E. Guitar

p *fz* *p fz* *pp* *ffz*

Cello

fz *p* *fz* *p fz* *pp* *mf* *pp* *ffz*

Flute

Sop. Sax

E. Guitar

Cello

pp fz p ffz pp mf p mf pp fz pp mp pp mf pp fz mf

pp fz p ffz pp mf p mf pp fz pp mp pp mf pp

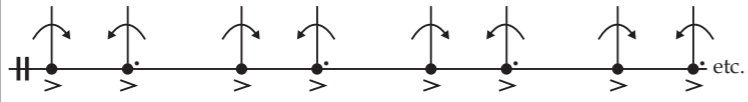
put down bow,
take rope,

Use length of medium coarse rope as bow.
Hold at both ends and keep taut over strings.
Move left/right over **all four strings** simultaneously (as much as possible).

Flute

♩ = 72 - 80

Apparatus II



mf

[Jerking lever left and right, working against natural internal forces as much as possible.]

Sup. Sax

E. Guitar

Cello

pp

fz

p

mf

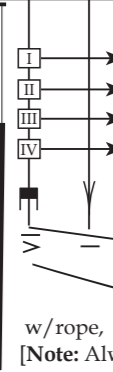
pp

mf

p

mf

[Note: Vertical height of stave now corresponds to lateral position of the rope relative to the string/instrument.]



w/ rope,

[Note: Always on the strings. Slurs show phrasing.]

bowing sim. (etc.)

fz

p

mf

pp

mf

p

mf

Flute

Sop. Sax

E. Guitar

Cello

The musical score consists of four staves. The top two staves, Flute and Sop. Sax, contain rhythmic patterns of vertical bars. The E. Guitar staff shows a melodic line with a dynamic marking of *pp* and a performance instruction: "put bow down, take plectrum,". The Cello staff shows a melodic line with dynamic markings of *pp*, *mp*, and *pp*. The bottom staff contains dynamic markings: *pp*, *mp*, and *pp*.

pp

put bow down,
take plectrum,

pp

mp

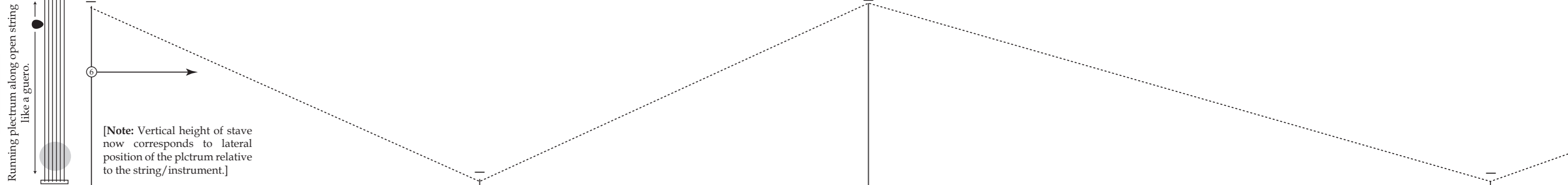
pp

Flute

Sop. Sax

E. Guitar

Cello



p *pp* *p* *pp* *mp* *pp* *p*

p *pp* *p* *pp* *mp* *pp* *p*

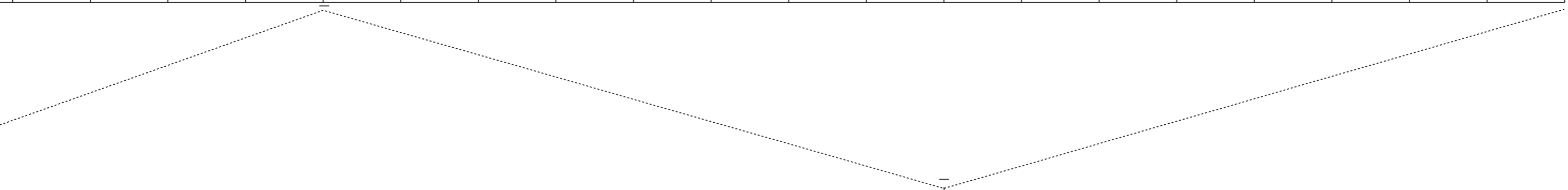
Flute



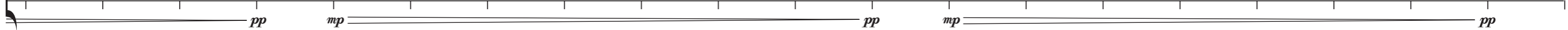
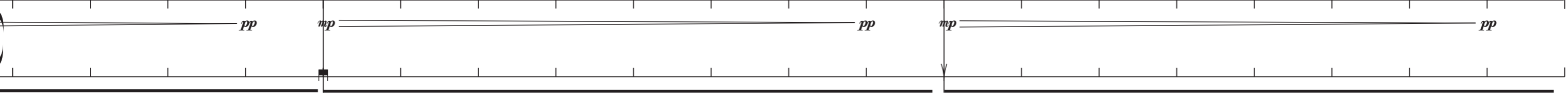
Sop. Sax



E. Guitar



Cello



Flute

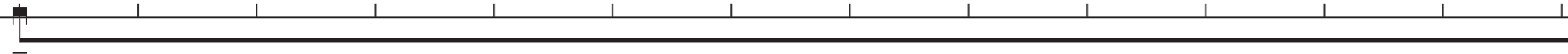
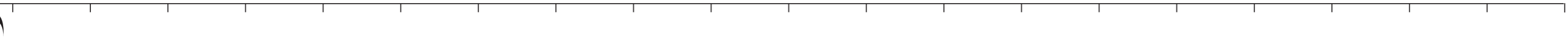


Sop. Sax



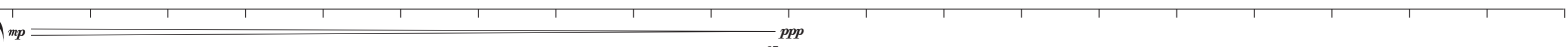
E. Guitar

to APPARATUS I



(very slow bow speed)

Cello



mp

ppp

c.60-90"

Plate



c.60-90"

Sop. Sax



c.60-90"

E. Guitar

♩ = 54-66

Apparatus I

mf

[Dropping nails audibly on to the top plate, letting them cascade further down the structure in their own time.]



c.60-90"

Cello

c.10-15"

20

c.20"

Flute



to ceramic tile
(retake place in ensemble)

c.10-15"

c.20"

Sop. Sax



c.10-15"

c.20"

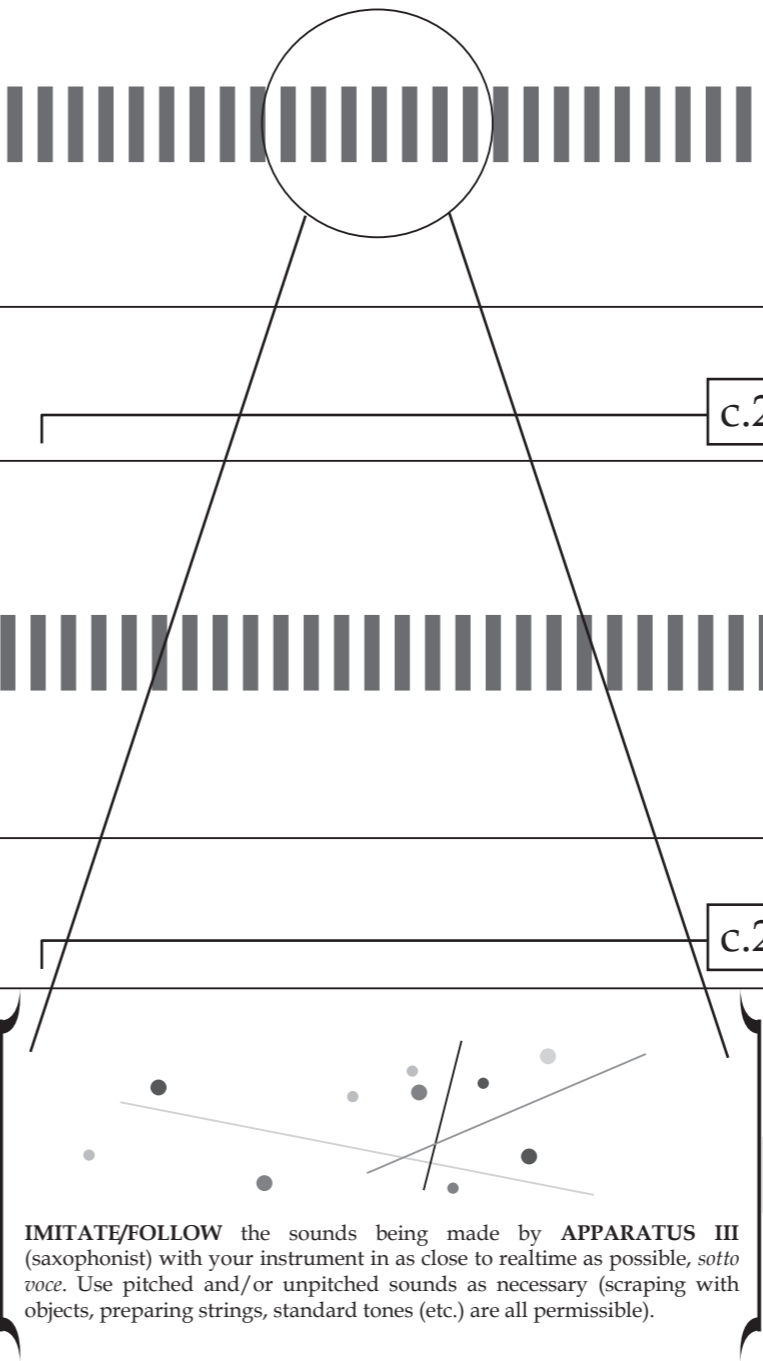
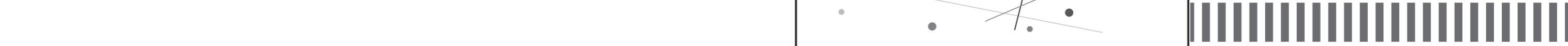
E. Guitar



c.10-15"

c.20"

Cello



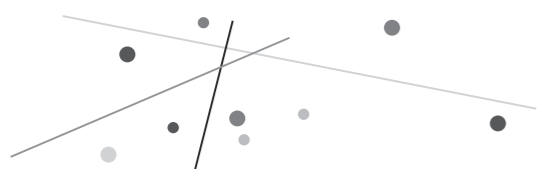
IMITATE/FOLLOW the sounds being made by **APPARATUS III** (saxophonist) with your instrument in as close to realtime as possible, *sotto voce*. Use pitched and/or unpitched sounds as necessary (scraping with objects, preparing strings, standard tones (etc.) are all permissible).

c.20-30"

21

c.10-15"

Flute



IMITATE/FOLLOW the sounds being made by the cellist with your ceramic tile in as close to realtime as possible. Use any playing techniques required (scraping, tapping, fingernails, implements, etc.) as necessary.

Stop following cellist, move to independeant actions with tile. (see APPENDIX).



c.20-30"

c.10-15"

Sop Sax

to ceramic tile (retake place in ensemble)



c.20-30"

c.10-15"

E. Guitar



c.20-30"

c.10-15"

Cello

to ceramic tile

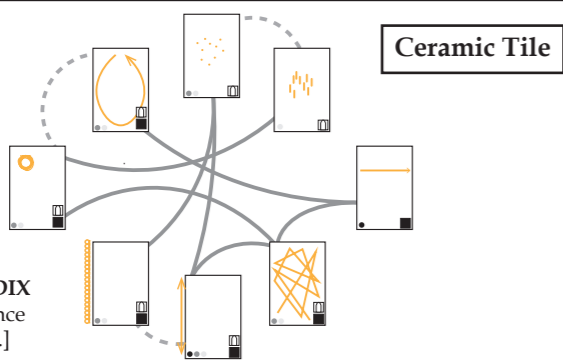


c.20"

22

c.10-15"

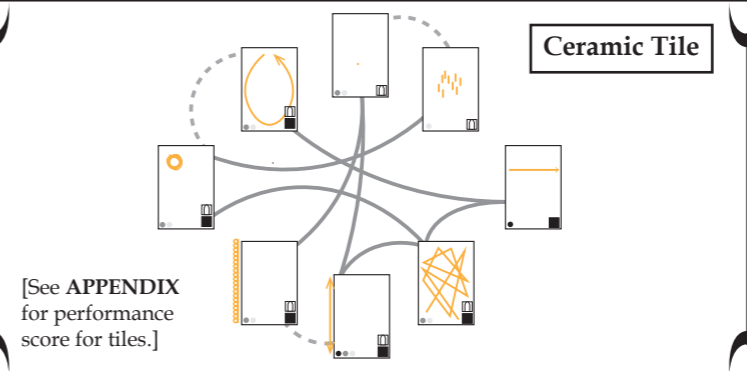
Piñate



c.20"

c.10-15"

Sop. Sax



c.20"

c.10-15"

Slowly decrease density of actions and fade out...

E. Guitar



to guitar (retake place in ensemble)

c.20"

c.10-15"

Cello

c.20"

23

c.10-15"

Flute



c.20"

c.10-15"

Sop. Sax



c.20"

c.10-15"

E. Guitar

IMITATE/FOLLOW the sounds being made by the ceramic tile (flautist) with your instrument in as close to realtime as possible, *sotto voce*. Use pitched and/or unpitched sounds as necessary (scraping with objects, preparing strings, standard tones (etc.) are all permissible).



c.20"

c.10-15"

Cello



[See APPENDIX for performance score for tiles.]



c.10"

24

c.10-15"



c.10"

c.10-15"



c.10"

c.10-15"



Slowly decrease density of actions and fade out...

to ceramic tile
(remain in ensemble position)

c.10"

c.10-15"



c.45-60"

Flute



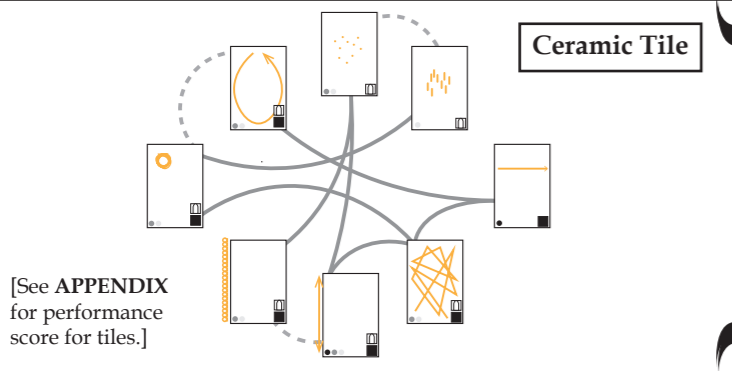
c.45-60"

Sop. Sax



c.45-60"

E. Guitar



c.45-60"

Cello



c.10"

25

c.10"

26

c.20"

Slowly decrease density of actions and fade out...



c.10"

c.10"

c.20"



c.10"

c.10"

c.20"



Slowly decrease density of actions and fade out...

c.10"

c.10"

c.20"

Slowly decrease density of actions and fade out...



Flute

Sop. Sax

E. Guitar

Cello


Keep exploring the action on which you find yourself. Do not move to another score region.
Do not decrease density of actions. Do not fade out, just stop when ready...


APPENDIX

Meeting the Universe Halfway (Instructions for performance of ceramic tiles)

NOTATION

The score is comprised of a network of eight types of movement/action to be performed on the large ceramic tile. A performance may begin with an instance of any of eight actions and then proceed to any other action to which it is conjoined with a line (see additional performance instructions, below). The style of line indicates the type of transition to be made:

 Move abruptly to the new action,

 Transition gradually into the new action,

Free movement between conjoined tiles continues throughout a performance of the piece (see performance instructions, below).

For each action, text and graphic descriptions of the movement are provided, although the following symbols will require additional explanation:



Graphical indication of shape of movement/action,



Use ceramic shard to undertake action*



Use fingertips and/or fingernails to undertake action*



Extremely strong pressure, moving as slowly as possible across the surface, grinding**



Normal pressure, medium speed, comfortable movement for high levels of control**,



Extremely light pressure, quick light movements, the weight of fingers or shard only**,

* Where multiple symbols are included for the same action, the action may be performed with *either* fingertips/nails or the ceramic shard, although only **one** of the two may be used in a given instance of that action (i.e. it must be departed from and returned to before switching from fingertips to shard, or vice versa).

** Where multiple pressure symbols are included within the same action, the included levels should be considered as a bandwidth within the action can fluidly move. This also applies to movement speed.

PERFORMANCE

- Remain in physical contact with the tile throughout the performance (either with fingers or via the shard),
- Stay on a given action for as long or as short a time as desired before moving on to the next, with the following guidelines:
 - An action should be completed before moving on to the next action,
 - Dwell on or return to actions that provoke rich responses from your particular combination of ceramics,
 - The general pace should be slow and evolving (although occasional exceptions are permitted),

[Full score overleaf]

APPENDIX

Meeting the Universe Halfway (Instructions for performance of ceramic tiles)

