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Title

Twenty-One Notes For Fourteen Musicians

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TWENTY-ONE NOTES FOR FOURTEEN INSTRUMENTS

with private ambiences

(2019)

PERFORMANCE INFORMATION

This piece invites performers to create a collective body of energy through an intense listening situation. Your sound interacts with two worlds: the one of the private tuning sonority, and the composite sound generated with other ensemble members.

1. Each performer needs an audio device, headphones, and downloaded audio file of each drone. Make sure to switch the file to “offline mode” or find a way to save it to your device. The experience of playing with this audio file running through your headphones is crucial to the piece.
2. The conductor is tasked with balancing ensemble sound and cueing each measure to a stopwatch.
3. The pianist and percussionist (sine tone diffusor) listen without headphones, complimenting the ensemble with all 21 notes themselves.
4. Sustain your individual note as long as your breath will allow, then breathe naturally to re-articulate. Don't stress about coming back in if you must breathe before your line ends.
5. Bring to life a plane of sound. Always be gentle in articulating and leaving the sound, even at a more voluminous dynamic. No instrument plays with vibrato.
6. Tune to the drone in your headphones. It is very important to maintain tuning carefully throughout to the sound in your ear.

FREQUENCIES

Note	Frequency (Hz)	Equal Tempered Piano Note Approximations (Hz)
F#5 +	740	739.989
F#5 +	732	
C#5	556	
Bb5 +	475.2	
A5	441	
F#4	370	369.994
F#4	366	
D4 +	298	
D4	294	293.665
C#4	278	277.183
Bb4 +	237.6	
A4	220.5	220.000
F#3 +	185	184.997
F#3	183	
D3 +	149	
D3	147	146.832
C#3	139	138.591
A3	110.25	
D2 +	75.2	
D2	73.5	73.4162
D1	38.75	

GROUPINGS

Instruments are grouped based on how much they play together or adjacently to each other. Some groups listen to the same ambience while others have different ambiences playing through their headphones.

GROUP I

The Lowered D Ambience at 73.5 Hz

Contrabassoon

Violin I

Double Bass

GROUP II

The Raised D Ambience at 75.2 Hz

Alto Flute

Violin II

Cello

GROUP III

The C-Sharp Ambience at 139 Hz Drone

Horn

Viola

GROUP IV

The F-Sharp (Fifth Harmonic) of the Lowered D Ambience at 183 Hz

Trumpet

The Raised F-Sharp Ambience at 185 Hz

Clarinet

GROUP V

The Raised B-Flat Ambience at 237.6 Hz

English Horn

The A (Third Harmonic) of the Lowered D Ambience at 110.25

Trombone

GROUP VI

The 21 Notes Ambience

Percussion (sine tones)

Piano

TWENTY-ONE NOTES FOR FOURTEEN MUSICIANS
with private ambiances

Barry Sharp

1

00:00

2

01:15

(02:31)

Alto Flute

English Horn

Clarinet in B♭

Contrabassoon

Horn in F

Trumpet in B♭

Trombone

Sine Tones
(Percussion)

Piano

Violin I

Violin II

Viola

Cello

Double Bass

149 Hz

pp

pp

→ throughout whole piece, unless otherwise specified

Mute

mp

mp

mp

3 02:31 4 02:55 5 03:20 6 03:50 7 04:12 (04:27)

A. Fl. *p*

E. Hn.

B $\flat$ Cl.

C. Bn. Mute *p*

Hn. Mute (Mute) *p*

B $\flat$ Tpt.

Tbn.

Sine 298 Hz *p*

Pno.

Vln. I *mp*

Vln. II

Vla. *mp*

Vc. *mp*

D.B. *mp*

8 04:27 9 05:12 10 05:40 (05:56)

A. Fl. *< p*

E. Hn.

B $\flat$ Cl.

C. Bn. (Mute) *< p*

Hn. *< p*

B $\flat$ Tpt.

Tbn.

Sine 298 Hz

Pno.

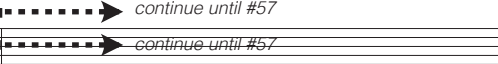
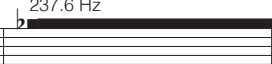
Vln. I

Vln. II *< mp*

Vla. $\sharp$

Vc. *< mp*

D.B.

	11 05:56	12 06:30	13 06:54 (07:21)
A. Fl.			
E. Hn.			
B♭ Cl.			
C. Bn.			
Hn.			
B♭ Tpt.			
Tbn.			
Sine			
Pno.			
Vln. I			
Vln. II			
Vla.			
Vc.			
D.B.			

14 07:21 15 07:38 16 07:56 17 08:10 (08:44)

A. Fl.

E. Hn.

B $\flat$ Cl.

C. Bn.

Hn.

B $\flat$ Tpt.

Tbn.

Sine

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

237.6 Hz

mp

Straight Mute

	18 08:44	19 09:10	20 09:24 (10:00)
A. Fl.			
E. Hn.			
B♭ Cl.			
C. Bn.			
Hn.			
B♭ Tpt.			
Tbn.			
Sine			
Pno.			
Vln. I			
Vln. II			
Vla.			
Vc.			
D.B.			

21 10:00 22 10:34 23 10:46 (10:56)

A. Fl.

E. Hn.

B $\flat$ Cl.

C. Bn.

Hn.

B $\flat$ Tpt.

Tbn.

Sine

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

Straight Mute

p

183 Hz

continue until #57

mp

mp

183 Hz

continue until #57

24 10:56 25 11:12 26 11:46 (12:05)

A. Fl. *< p*

E. Hn. *>*

B♭ Cl.

C. Bn. *>* *< p*

Hn. *< p*

B♭ Tpt. *< p*

Tbn. *< p* *>*

Sine 366 Hz

Pno.

Vln. I

Vln. II *< mp*

Vla.

Vc.

D.B.

27 12:05 28 12:27 29 12:42 (13:00)

A. Fl. *< p*

E. Hn.

B $\flat$ Cl. *< p*

C. Bn.

Hn. *< p*

B $\flat$ Tpt. *< p*

Tbn.

Sine 183 Hz

Pno.

Vln. I

Vln. II

Vla.

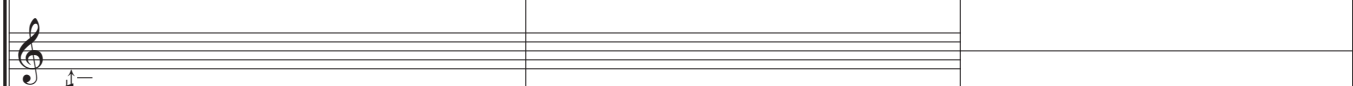
Vc.

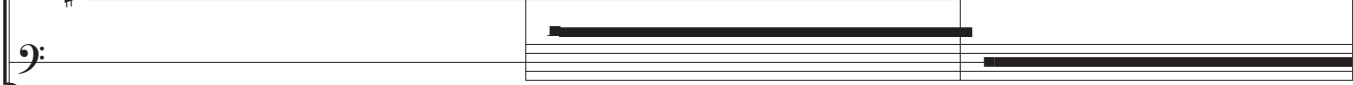
D.B.

30 13:00 31 13:10 32 13:17 (13:32)

A. Fl. 

E. Hn. 

B♭ Cl. 

C. Bn. 

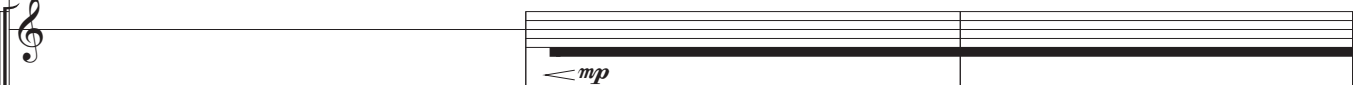
Hn. 

B♭ Tpt. 

Tbn. 

Sine 

Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

33 13:32 34 13:42 35 13:50 (14:02)

A. Fl.

E. Hn. *p*

B $\flat$ Cl.

C. Bn.

Hn. *p*

B $\flat$ Tpt.

Tbn. *p*

Sine 237.6 Hz

Pno.

Vln. I

Vln. II *mp*

Vla. *mp*

Vc.

D.B. *mp*

36 14:02 37 14:08 38 14:20 (14:30)

A. Fl.

E. Hn.

B♭ Cl.

C. Bn.

Hn.

B♭ Tpt.

Tbn.

Sine

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

p

p

237.6 Hz

183 Hz

mp

mp

39 14:30 40 14:40 41 14:54 (15:02)

A. Fl.

E. Hn.

B♭ Cl.

C. Bn.

Hn.

B♭ Tpt.

Tbn.

Sine

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

110.25 Hz

366 Hz

continue until #57

p

mp

mf

pp

42 15:02 43 15:22 44 15:33 (15:42)

A. Fl. *mp*

E. Hn. *mp*

B♭ Cl. *mp*

C. Bn. *mp*

Hn. Open *mp*

B♭ Tpt. *mp*

Tbn. *mp*

Sine 237.6 Hz *mp* 183 Hz *continue until #57*

Pno. *(mp)* *pp*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

	45 15:42	46 15:54	47 15:58	(16:10)
A. Fl.			$\uparrow$ $< mf$	
E. Hn.	$< mp$	mf		
B $\flat$ Cl.	$< mp$	mf	$>$	
C. Bn.	$< mp$	mf		
Hn.		$< mp$	mf	
B $\flat$ Tpt.	$< p$		mf	
Tbn.		$< p$		
Sine	237.6 Hz mp	366 Hz mf		
Pno.	mp	mf		
Vln. I		f	$>$	
Vln. II		f		$>$
Vla.		f	$>$	
Vc.		f		
D.B.		f		

A. Fl.
 E. Hn.
 B♭ Cl.
 C. Bn.
 Hn.
 B♭ Tpt.
 Tbn.
 Sine
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

38.75 Hz
 237.6 Hz
 8^{vb}
 continue until #57
mf
mf
mf
mf
pp
f
f
f

[illegible]

54 17:20 55 17:30 56 17:40 (18:00)

A. Fl. *mf* *f*

E. Hn. *mf* *f*

B $\flat$ Cl. *f*

C. Bn. *f*

Hn. *f*

B $\flat$ Tpt. *f*

Tbn. *mf* *mf*

Sine 237.6 Hz 366 Hz 237.6 Hz *f* all tones off

Pno. *p* *f*

Vln. I

Vln. II

Vla.

Vc.

D.B.

	57 18:00	58 18:11	59 18:27	(18:37)
A. Fl.				
E. Hn.		Muted		
B $\flat$ Cl.		< <i>pp</i> >		
C. Bn.				
Hn.				
B $\flat$ Tpt.				
Tbn.				
Sine		298 Hz <i>pp</i>	continue to end	
Pno.				
Vln. I	<i>pp</i> molto sul pont. natural harmonics preferred	norm.	molto sul pont.	
Vln. II	<i>pp</i> molto sul pont. natural harmonics preferred			
Vla.	<i>pp</i> molto sul pont. natural harmonics preferred			
Vc.	<i>pp</i> molto sul pont. natural harmonics preferred			
D.B.	<i>pp</i> 8 ^{va} ----- molto sul pont. natural harmonics preferred			

	60 18:37	61 18:43	62 18:55	(19:02)
A. Fl.				
E. Hn.			< pp	>
B $\flat$ Cl.				
C. Bn.				
Hn.				
B $\flat$ Tpt.				
Tbn.				
Sine		732 Hz pp	continue to end	
Pno.	pp			
Vln. I				
Vln. II				
Vla.			norm.	
Vc.				
D.B.				

	63 19:02	64 19:12	65 19:19	(19:31)
A. Fl.				
E. Hn.				
B $\flat$ Cl.				
C. Bn.				
Hn.				
B $\flat$ Tpt.				
Tbn.				
Sine	441 Hz	<i>continue to end</i>	732 Hz <i>pp</i>	
Pno.			<i>pp</i>	
Vln. I				
Vln. II				
Vla.		<i>molto sul pont.</i>		
Vc.				
D.B.				

	66 19:31	67 19:39	68 19:48	(20:02)
A. Fl.				
E. Hn.	<i>pp</i>			
B $\flat$ Cl.				
C. Bn.				
Hn.				
B $\flat$ Tpt.				
Tbn.				
Sine				
Pno.				
Vln. I	norm.		molto sul pont.	
Vln. II		norm.		
Vla.				
Vc.				
D.B.				

	69 20:02	70 20:08	71 20:15	(20:20)
A. Fl.				
E. Hn.		<i>< pp</i>		
B $\flat$ Cl.				
C. Bn.				
Hn.				
B $\flat$ Tpt.				
Tbn.				
Sine		475.2 Hz <i>pp</i>		
Pno.				
Vln. I		norm.		
Vln. II	molto sul pont. ↑			
Vla.		norm.		
Vc.		norm.		
D.B.		8va norm.		

The musical score is arranged in a system with ten staves. The instruments are listed on the left: A. Fl., E. Hn., B♭ Cl., C. Bn., Hn., B♭ Tpt., Tbn., Sine, Pno., Vln. I, Vln. II, Vla., Vc., and D.B. The score is divided into three measures by vertical bar lines. The first measure shows the initial setup of the instruments. The second measure features a sine wave labeled '732 Hz' and a piano part with a melodic line. The third measure continues the composition with various instruments playing sustained notes or textures. Dynamics such as 'molto sul pont.' and 'pp' are indicated throughout the score.

	75 20:39	76 20:49	77 20:56	(21:04)
A. Fl.				
E. Hn.		<i>< pp</i>	<i>></i>	
B $\flat$ Cl.				
C. Bn.				
Hn.				
B $\flat$ Tpt.				
Tbn.				
Sine		475.2 Hz <i>pp</i>		
Pno.			<i>pp</i>	
Vln. I	norm.	molto sul pont.	norm.	
Vln. II	norm.		molto sul pont.	
Vla.				
Vc.		norm.	molto sul pont.	
D.B.		8 ^{va} norm.	8 ^{va} molto sul pont.	

	78 21:04	79 21:10	80 21:14	(21:20)
A. Fl.				
E. Hn.	<i>< pp</i>		<i>></i>	
B $\flat$ Cl.				
C. Bn.				
Hn.				
B $\flat$ Tpt.				
Tbn.				
Sine	732 Hz <i>pp</i>	475.2 Hz		
Pno.				
Vln. I	<i>molto sul pont.</i>	<i>norm.</i>		
Vln. II				
Vla.	<i>norm.</i>		<i>molto sul pont.</i>	
Vc.	<i>norm.</i>		<i>molto sul pont.</i>	
D.B.	<i>8^{va} norm.</i>		<i>8^{va} molto sul pont.</i>	

81 21:20 82 21:29 83 21:35 END 22:00

A. Fl.

E. Hn. *< pp* *>* *< ppp* *n*

B $\flat$ Cl.

C. Bn.

Hn.

B $\flat$ Tpt.

Tbn.

Sine 475.2 Hz *all tones fade out* 475.2 Hz *n*

Pno.

Vln. I *molto sul pont.* *norm.* *molto sul pont.* *n*

Vln. II *n*

Vla. *norm.* *molto sul pont.* *n*

Vc. *norm.* *molto sul pont.* *n*

D.B. *n*