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Title
Noise (of secular life)

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Noise
(of secular life)

*

and when the hourglass has run out

when the noise of secular life has grown silent
and its restless or ineffectual activism has come to an end

when everything around you is as calm
as it is in eternity

Szymon Komorowski
October 2018

* abridged from "Sickness Unto Death", by Søren Kierkegaard

EXECUTION NOTES

Essecutori

flauto (fl)	timpani (tmp)	pianoforte (pf)
oboe (ob)	tamburo militare (tmil)	chitarra elettrica (chtr)
clarinetto	triangolo (tng)	violino I (vn 1)
basso in si ♭ (clb)	piatto sospeso (ps)	violino II (vn 2)
tromba (tr)	sonagli (sgl)	viola (vl)
	batteria (btr)	violoncello (vc)

Electric Guitar - sound

For the purpose of performing this composition, the signal from the electric guitar should be processed to achieve the effect similar to one often used by popular neoclassical guitarists of the 80's period - a rich distorted sound, emphasising sparky harmonics from across the spectrum, fit for sustaining dominating notes over long periods of time, and creating an exponential overdrive effect whenever more than one note is sounding at one time.

Typically, this can be achieved by a multieffect processor, or a small battery of analogue box effects, but no particular device is preferred, as long as the quality of sound is satisfactory. It is advised that the line-up is equipped with a foot-pedal set for volume control and additional parameters (see - performance notes)

Establishing and fine-tuning the parameters is part of the performance, and should be left to discretion of the performer. At the same time, attention should be given to how the ensamble sounds together throughout the piece, which may require assitance from the sound engineer, in calibrating sound parameters (esp. EQ), to achieve desired result.

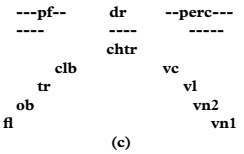
It is recommended to prepare two distinct sound settings:
(1) One to be used during the guitar solo part (bars 51 to 77) - where guitar has the dominating role, and can afford a stronger sound with richer harmonics, with the rest of the ensamble acting as background, and providing rythm and warmth in the back
(2) A different setting should be used thoughout the rest of the piece - where more attention should be given to avoid overlaping with other instruments spectra and making them less legible and distinct. Such avoidence may be accomplished by such means as simple use of EQ, calibration of Wet/Dry parameter of the effects (esp. Flanger or Phaser) and/or considering a mild Compression on top.

Piano

The notated piano part is minimalistic, and features very limited harmonies, except for some accentuating clusters in the left hand. However, upon consultantion with the conductor, performance may be augmented by occasional use of harmony to calibrate overall ensamble sound to better fit the acoustics of the room where performance takes place.

Elements of improvisation are particularly welcome in the grotesque ragtime section (bars 80-93), both in terms of rythm technique - in the spirit of the genre.

Recommended seating



Electric Guitar - performance notes

Bars 1-8: in this part, as well as it's repetition later on, a steady and smooth upward movement is critical. Expression marks should be observed closely, and due to their broad range, and lack of pauses in this part it is recommended to use a foot pedal controling the volume of sound in order to support the low and high end of the expression (middle part can be largely managed by strenght of plectrum attack). Sounding strings may be mildly muted, but with moderation.

Bars 9-16: a more steady expression and scattered rythm patern allow for more decisive string attack, along with slightly stronger muting, though both are at performer's discretion. Since the pattern is identical with 1-8 section (except for paueses in place of missing notes), fingering may be kept the same, and missing notes skipped ito maintain alternate picking in the right hand.

Bars 51-58: initial part of the guitar solo section should be played as closely to the notation as possible. Notes outside of guitar's regular range (achieved via tremolo bar press) are marked as indicative (square note heads), but getting close to the actual sounds is encouraged.

Bars 59-74: as indicated in the score, this part is open to improvisation, and provided notation should only be considered as illustrative of the solo's desired character, texture and rhytm patterns.

Bars 75-76 and 133-139: sutaining the sound as illustrated is imperative to providing continuity of the piece. Methods of sustaining the sound are at performer's discretion (tremolo bar, plectrum, gently hitting the guitar body with right hand, etc), as long as sound is sustained, loud and continues to be interesting (which may be augmented by sound processing means, i.e. setting foot-spedal up to double as resonance controller). In case the sound dies out early during the performance, the performer should be prepared to immediately phase it back (ie. thorugh foot-pedal assisted fade-in).

Percussion / Drumkit

Bars 74-98 - while notation implies a loop, performer is welcome to modify the beat on on-going basis, to stimulate jam-session type energy of this section.

Bars 103-118 - while this part is originally planned for non-percussion instruments only, the performer is welcome to contribute to the spectral build up of this part (i.e. bow on cymbal plate, or other ambient sound techniques) upon consultation with the conductor.

Drumkit notation is done in the PAS standard (Percussive Arts Society); cross on snare line indicates side-stik hit; black note on hi-hat indicates semi open hit.

in C

ca 6'

Noise (of secular life)

Szymon Komorowski
(October 2018)

A1

♩=100

flauto

oboe

clarinetto basso

tromba

timpani

tamburo militare

triangolo

piatto sospeso

sonagli

batteria

pianoforte

chitarra elettrica

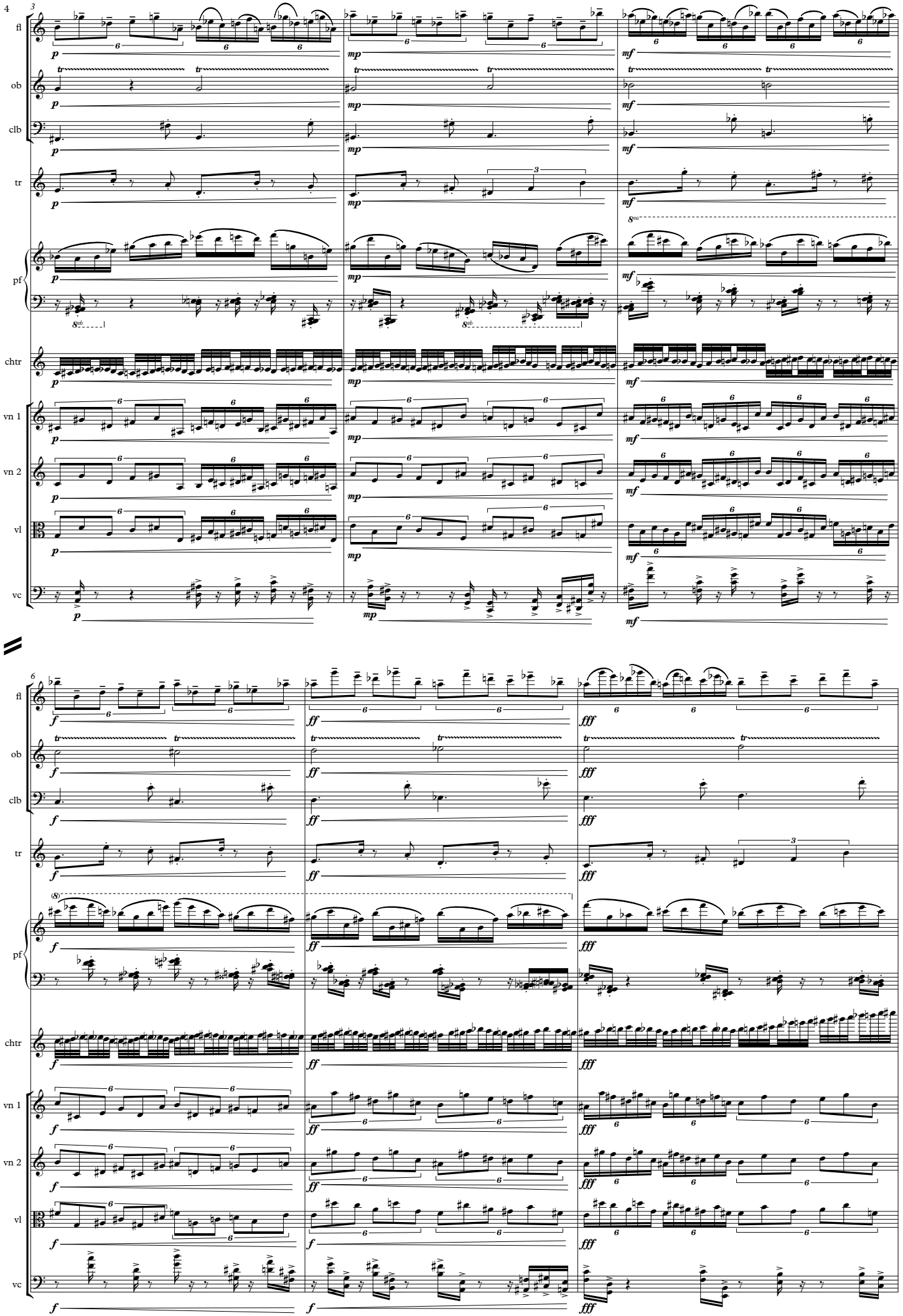
muted, overdrive

violino 1

violino 2

viola

violoncello


fl
ob
clb
tr
pf
chtr
vn 1
vn 2
vl
vc

9

A2

fl

ob

clb

tr

tmp

tmil

tng

ps

sgl

pf

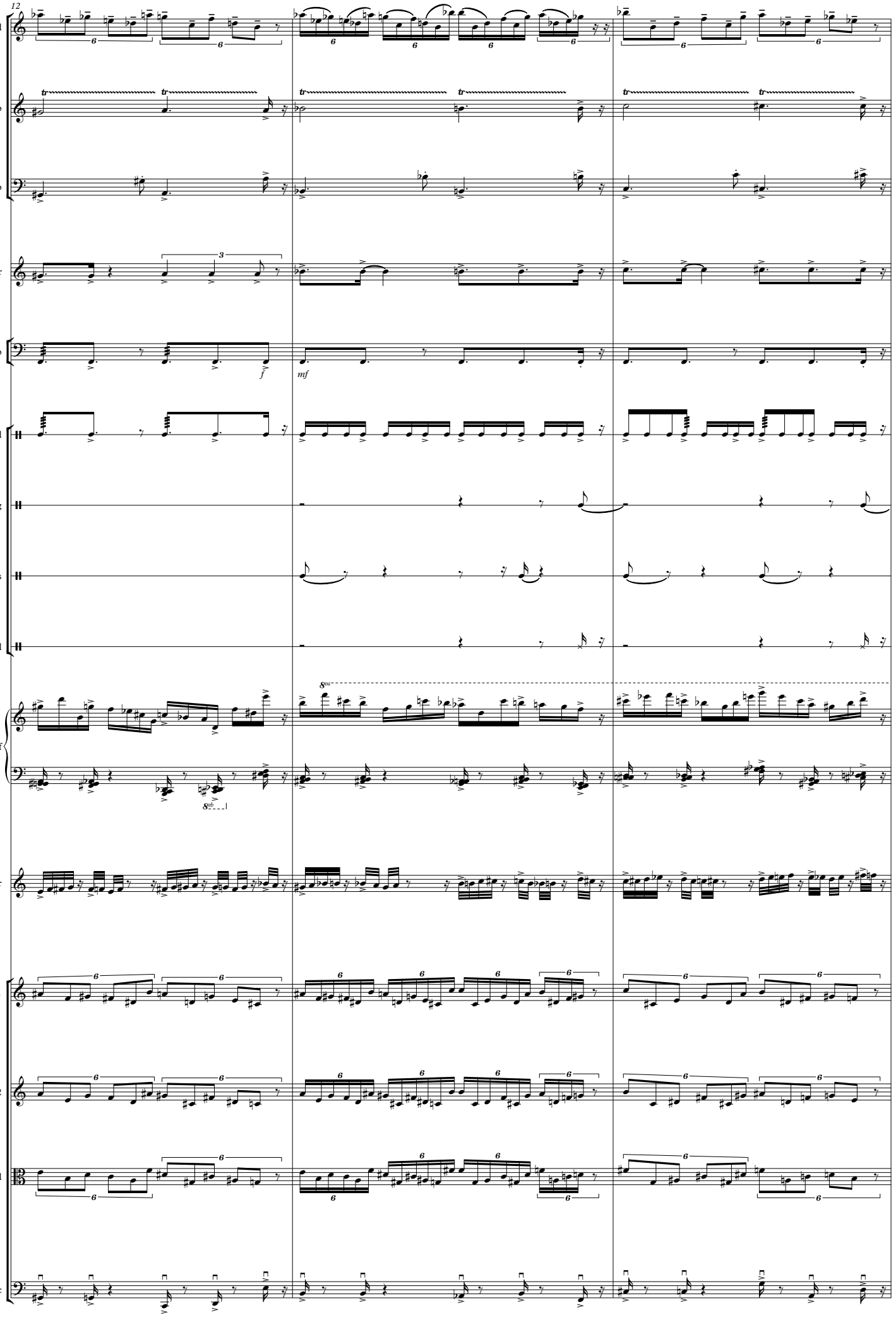
chtr

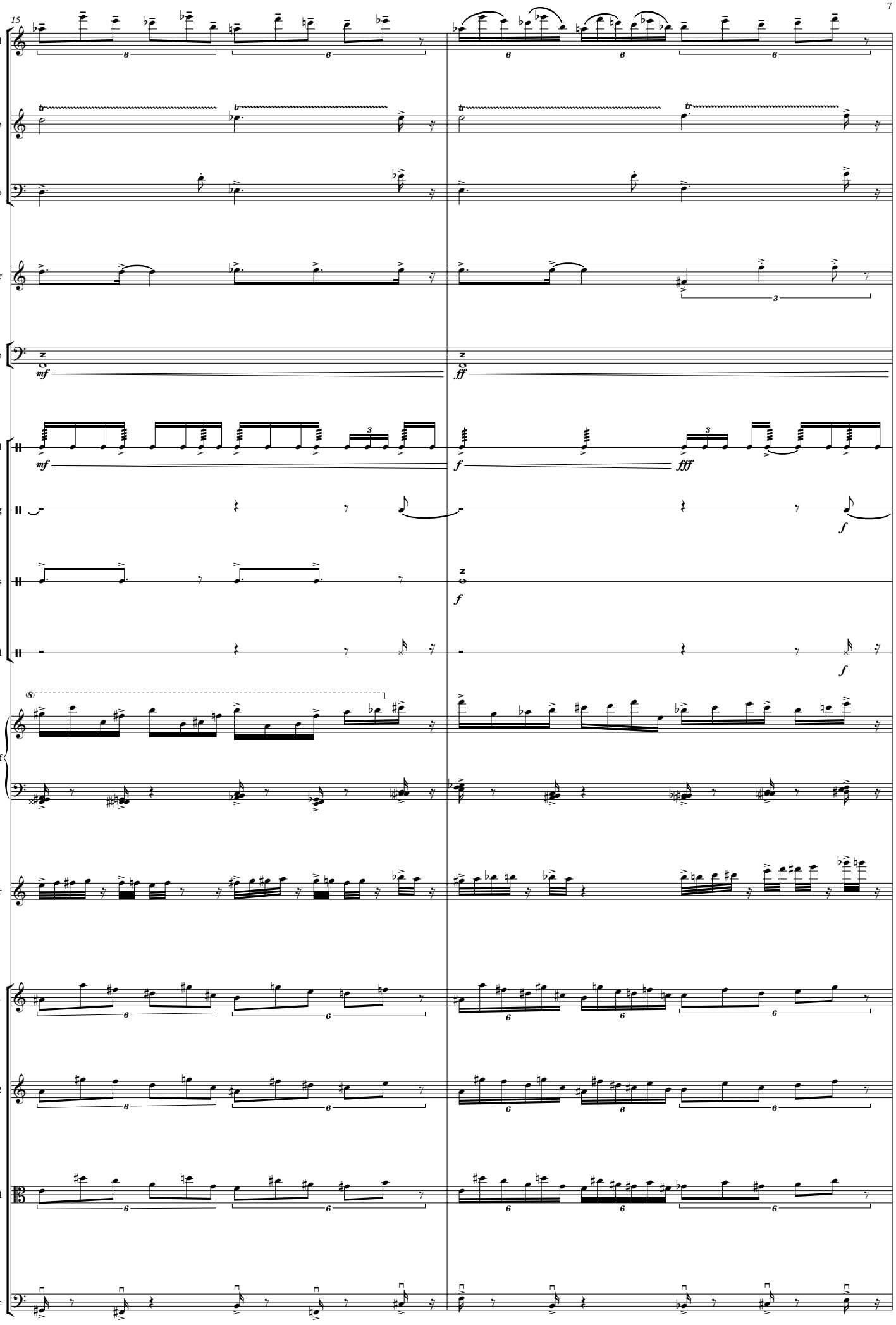
vn 1

vn 2

vl

vc


12
fl
ob
clb
tr
tmp
tmil
tng
ps
sgl
pf
chtr
vn 1
vn 2
vl
vc
f
mf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fl
ob
clb
tr
tmp
mf
ff
tmil
mf
f
fff
tng
f
ps
f
sgl
f
pf
chtr
vn 1
vn 2
vl
vc

A3

17

fl

ob

clb

tr

tmp

tmil

tng

ps

sgl

pf

chtr

vn 1

vn 2

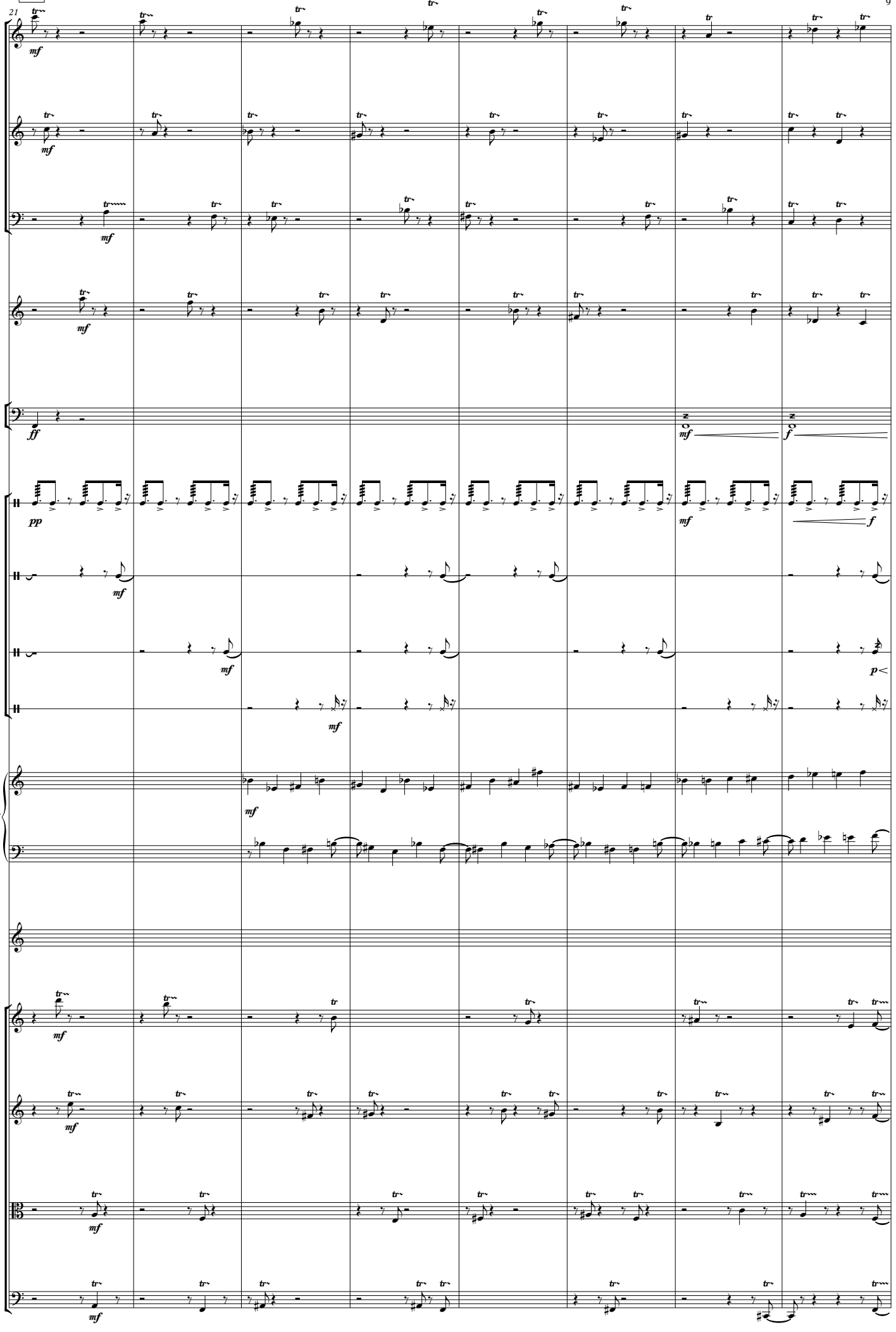
vl

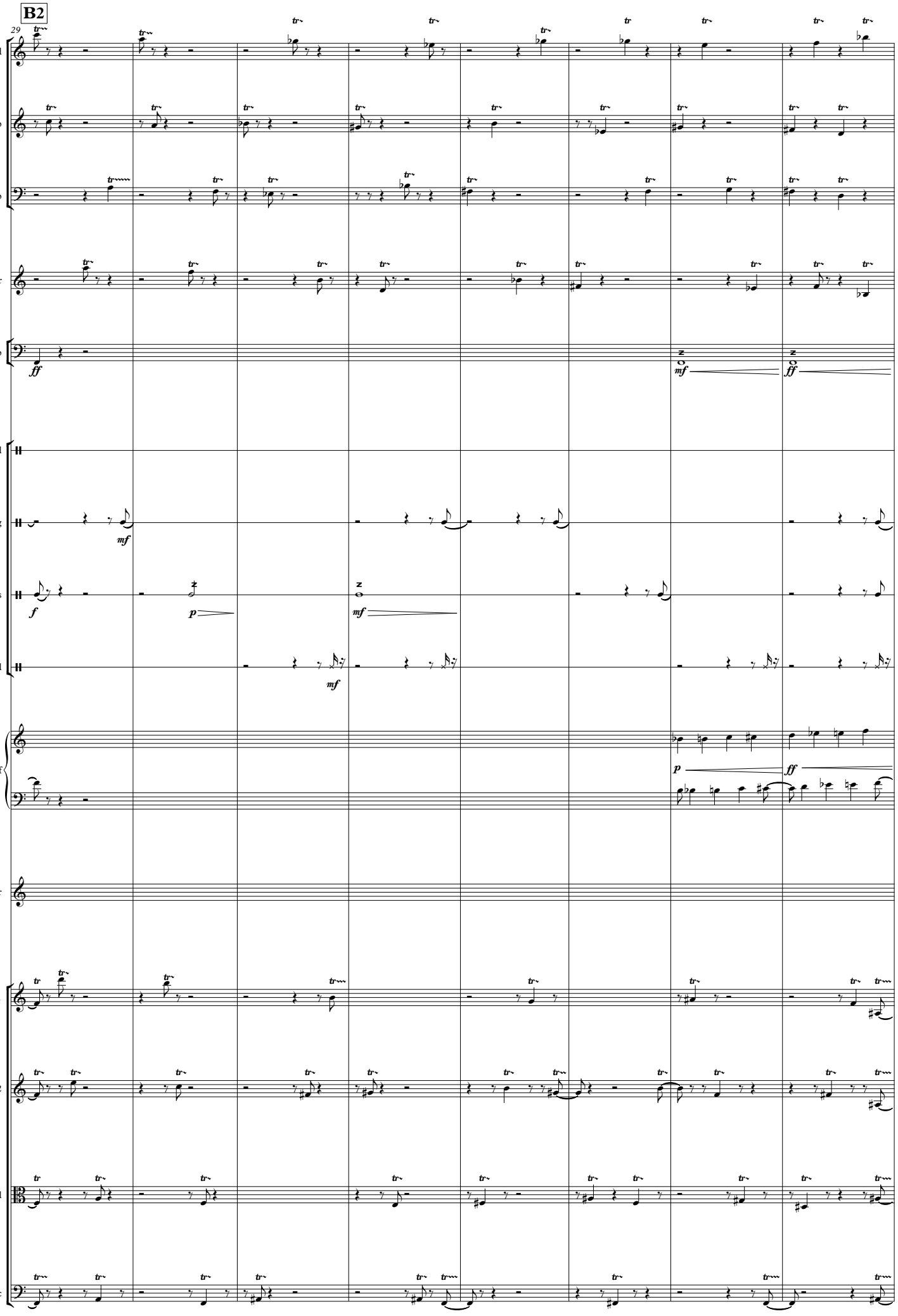
vc

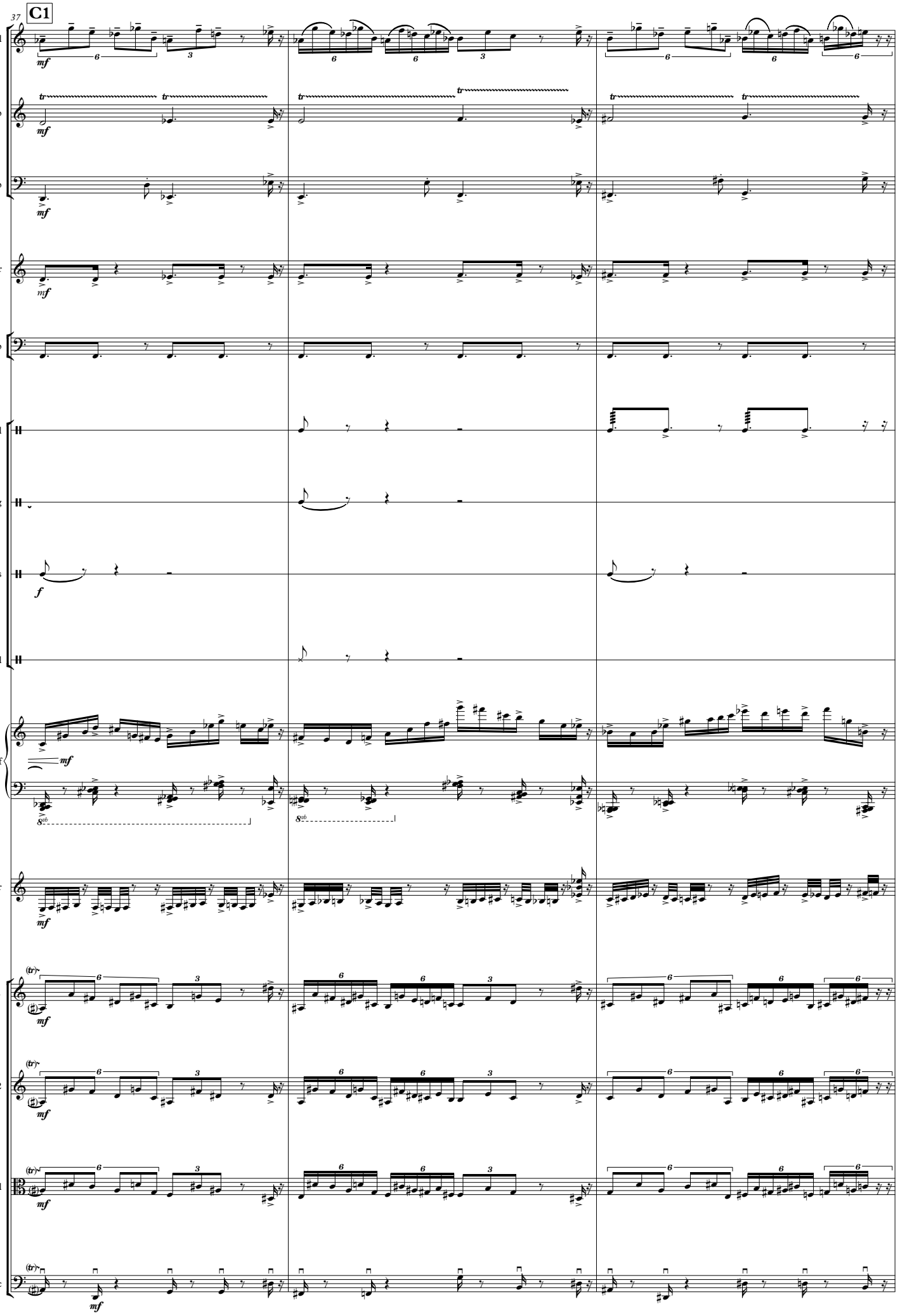
B1

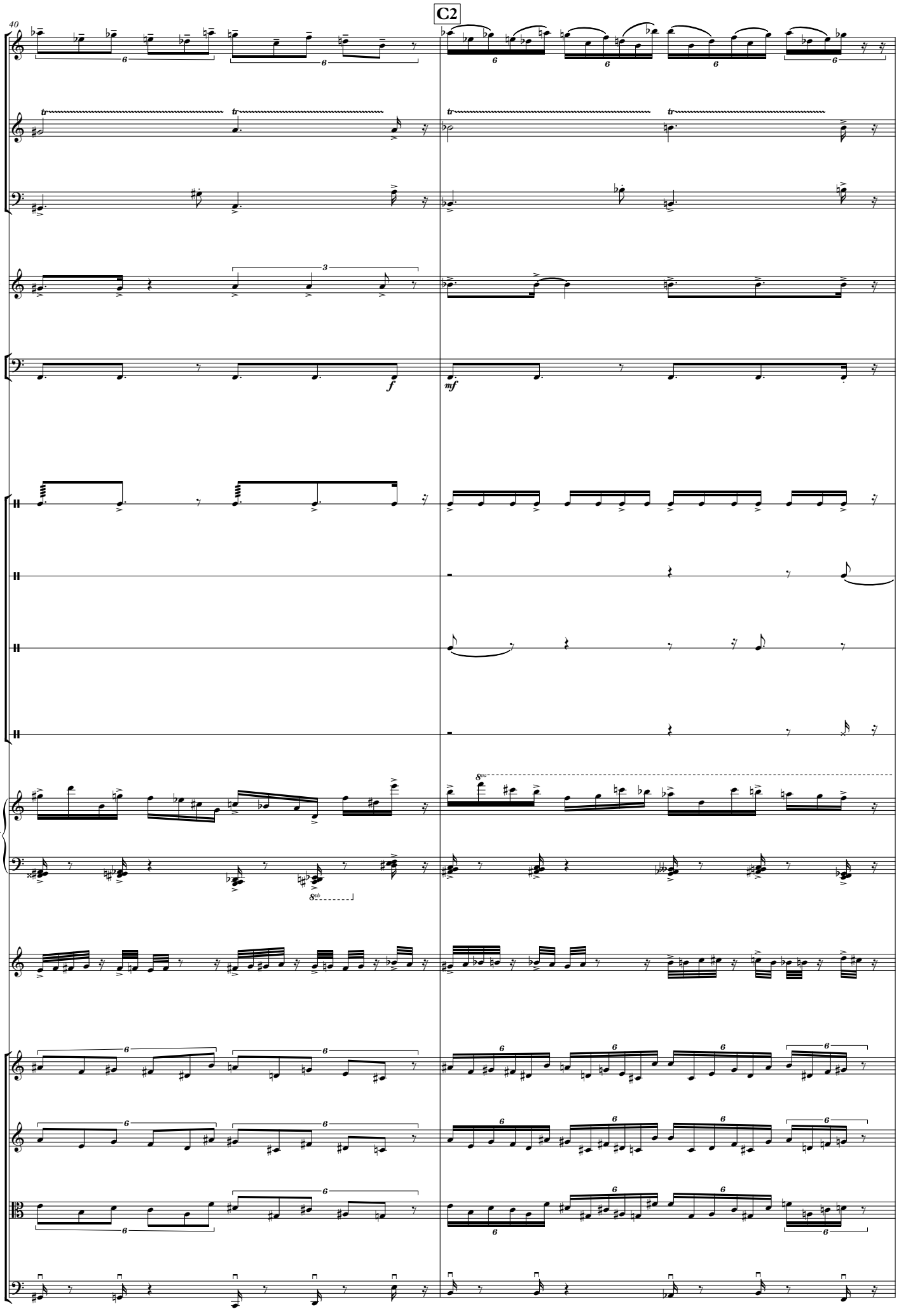
21

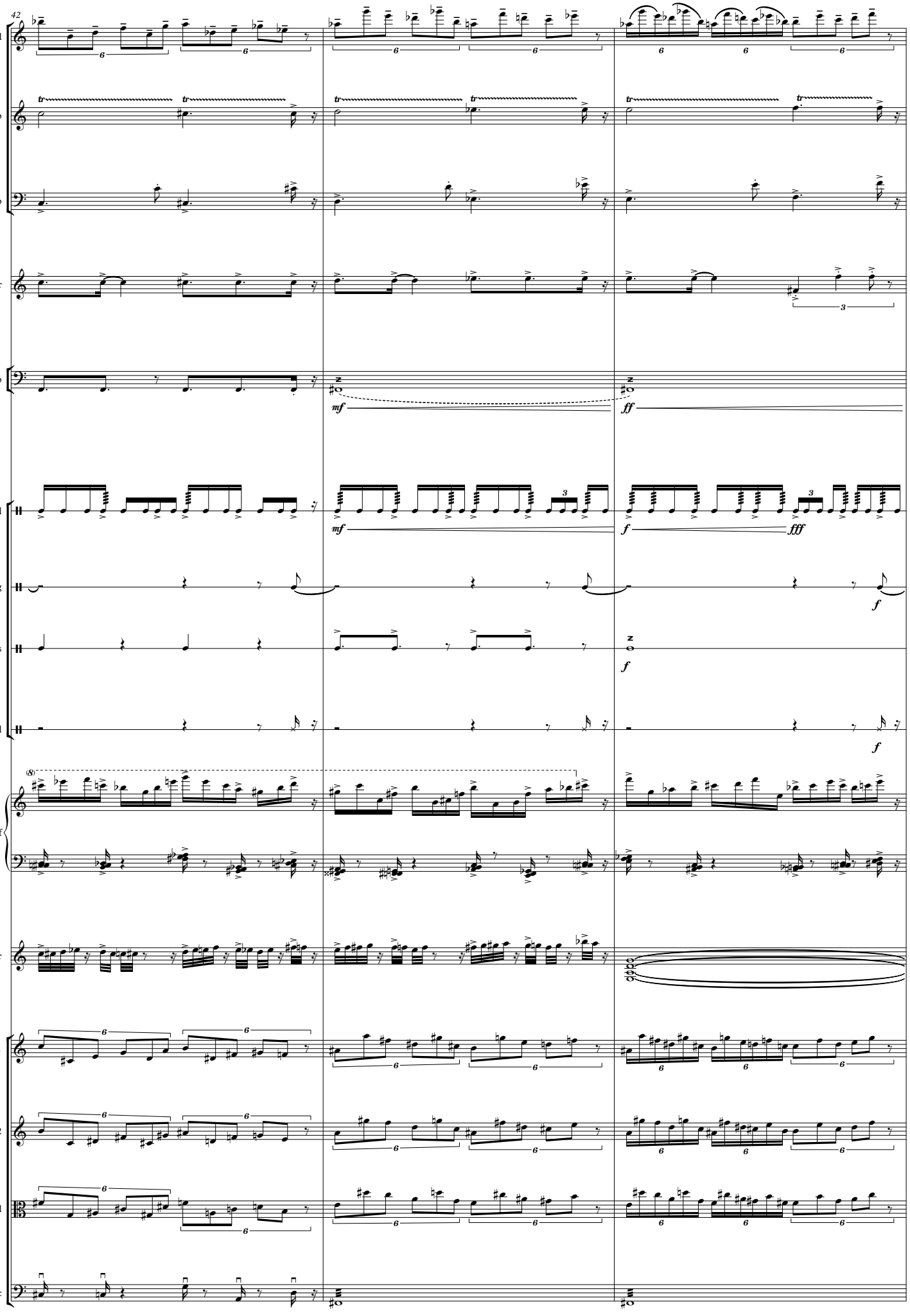
fl
ob
clb
tr
tmp
tmil
tng
ps
sgl
pf
chtr
vn 1
vn 2
vl
vc

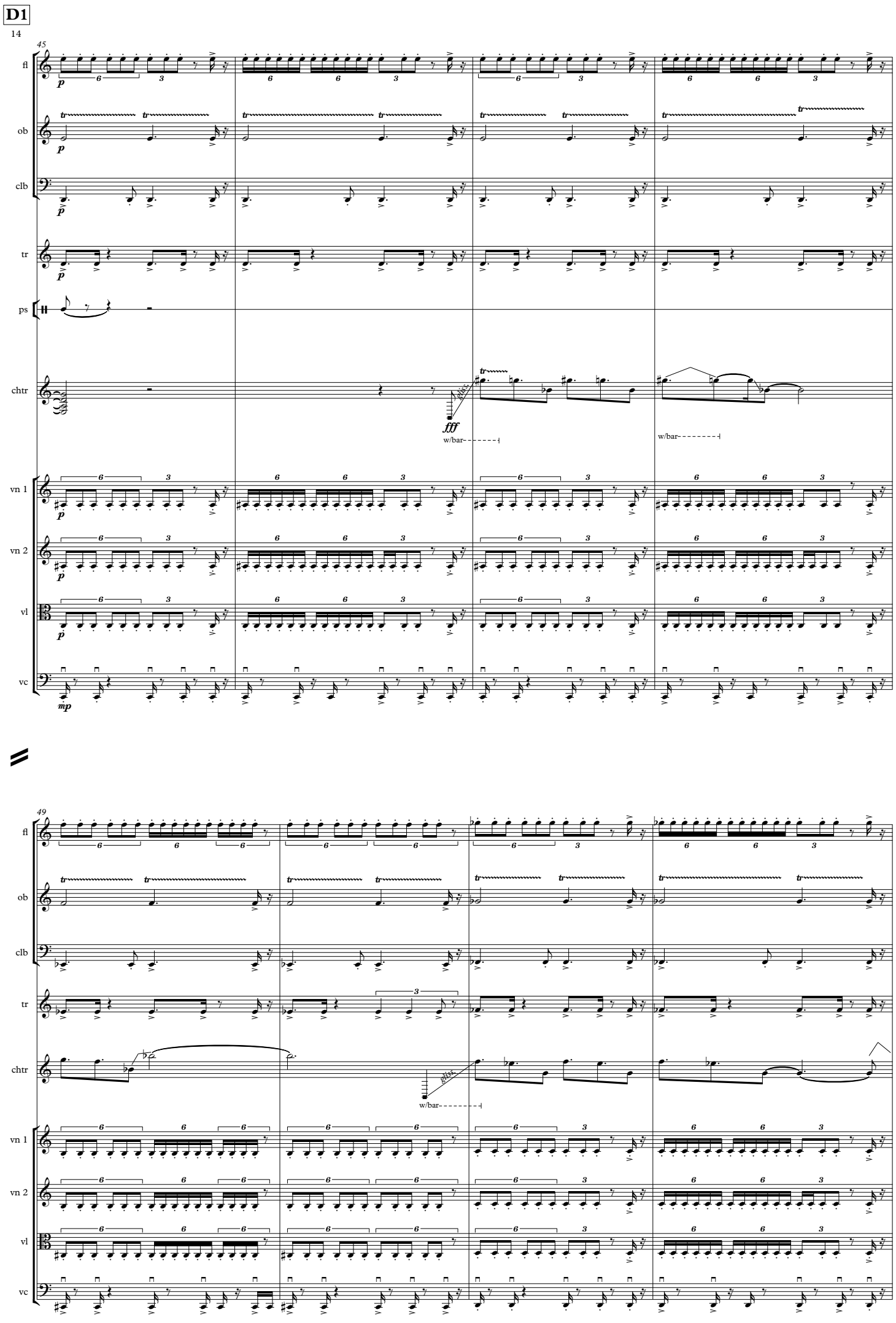


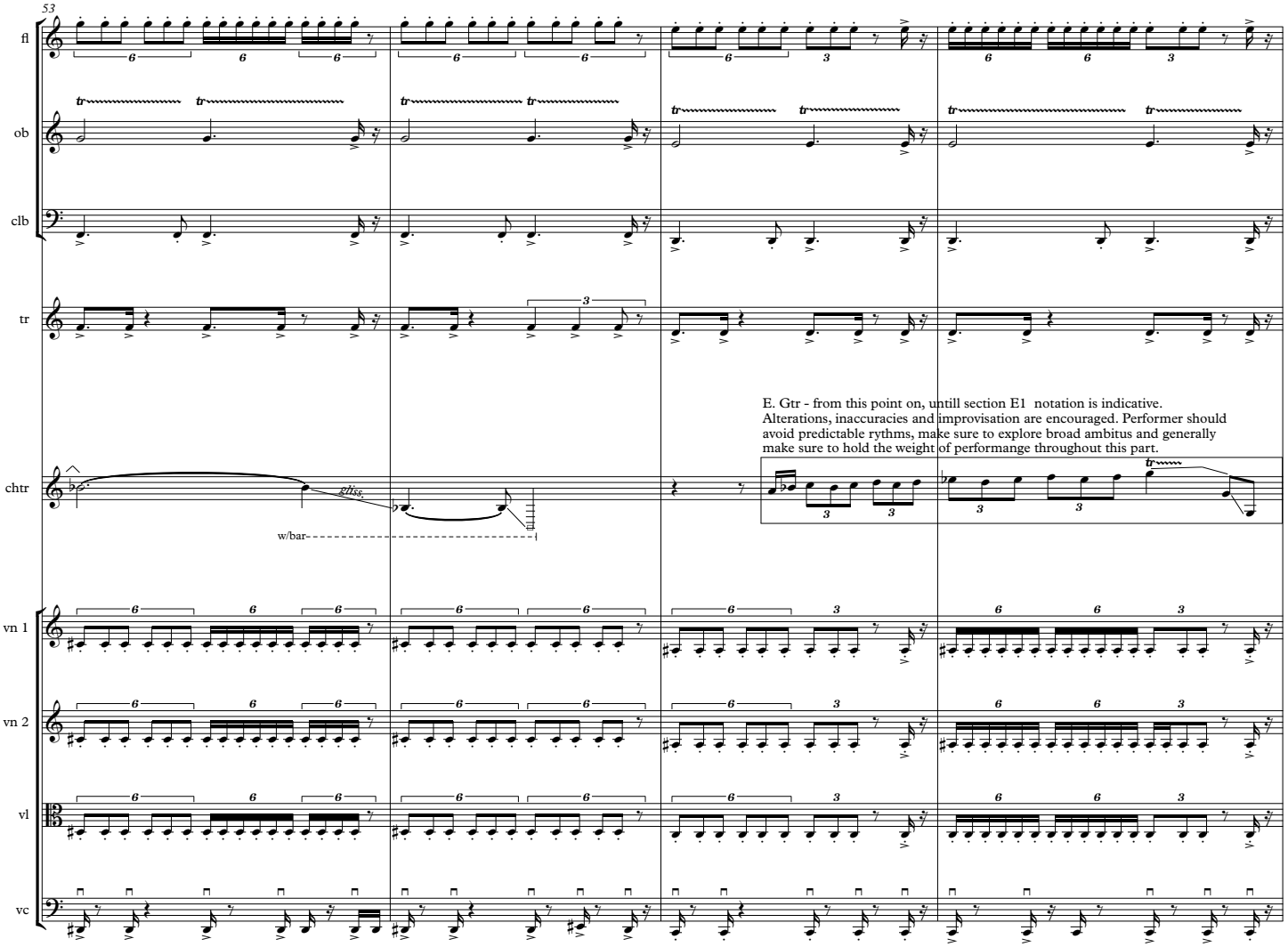

B2
29
fl
ob
clb
tr
tmp
tmil
tng
ps
sgl
pf
chtr
vn 1
vn 2
vl
vc
ff
mf
f
p

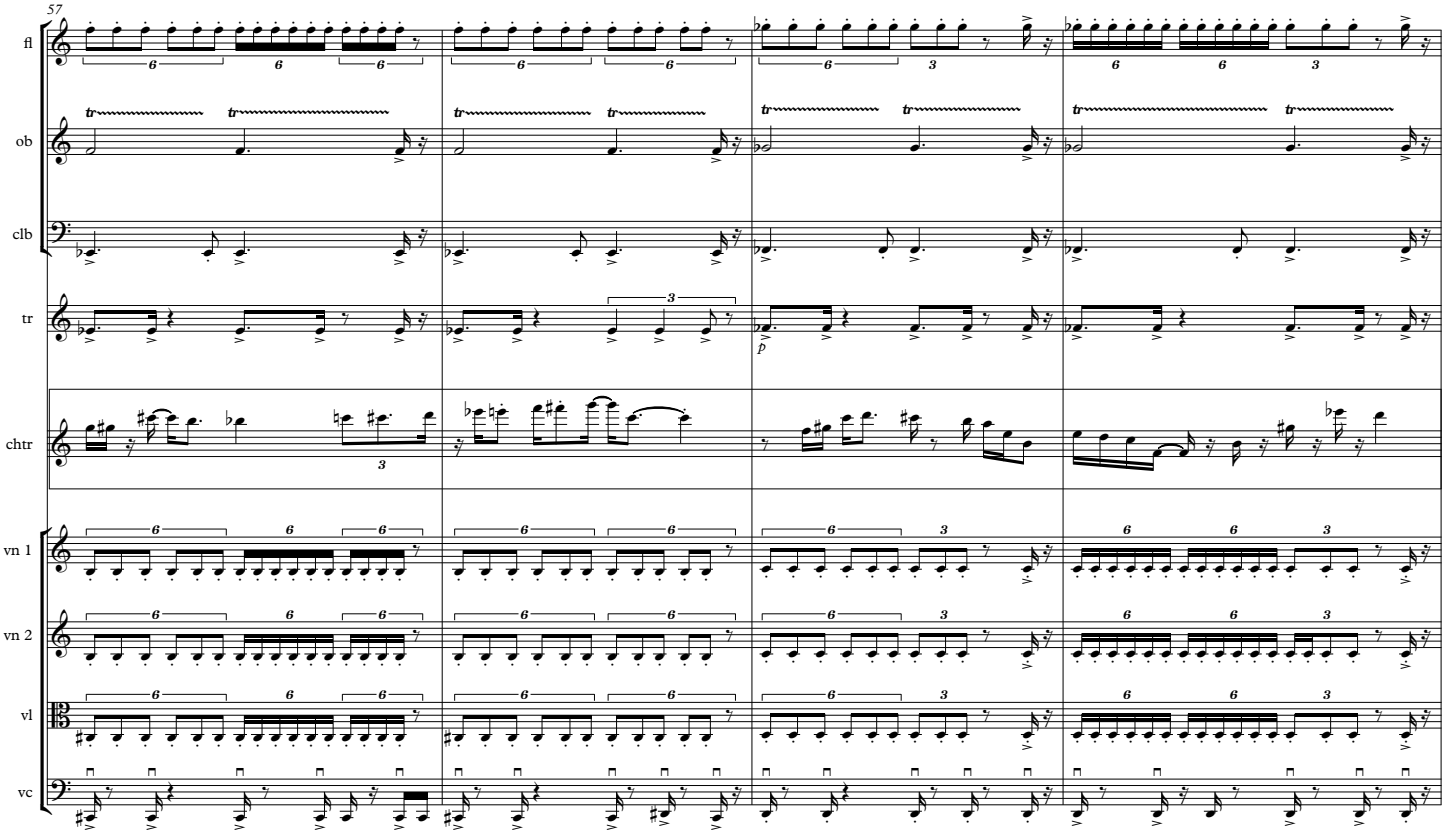

37
C1
fl
ob
clb
tr
tmp
tmil
tng
ps
sgl
pf
chtr
vn 1
vn 2
vl
vc

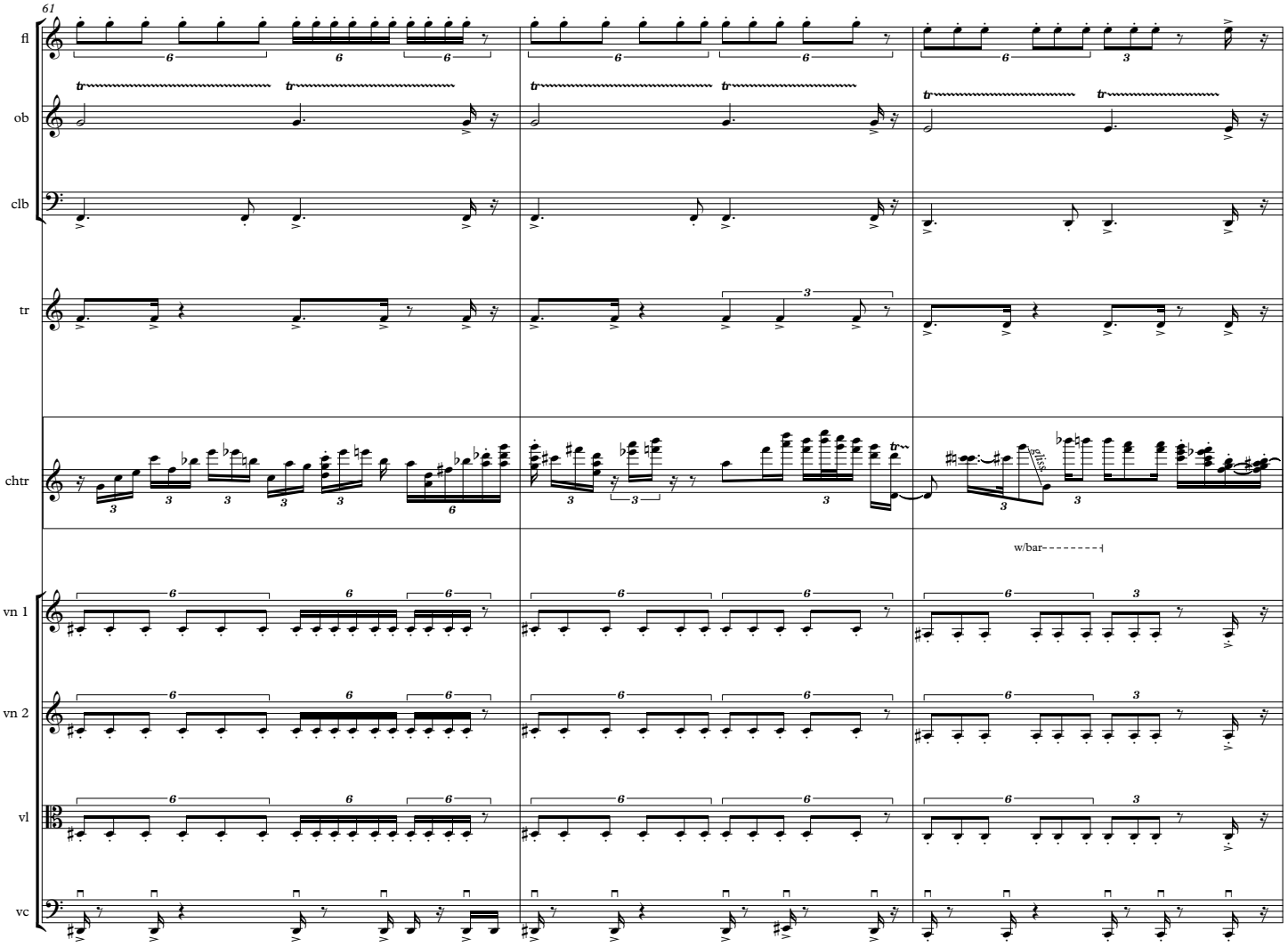

C2
40
fl
ob
clb
tr
tmp
tmil
tng
ps
sgl
pf
chtr
vn 1
vn 2
vl
vc
f
mf

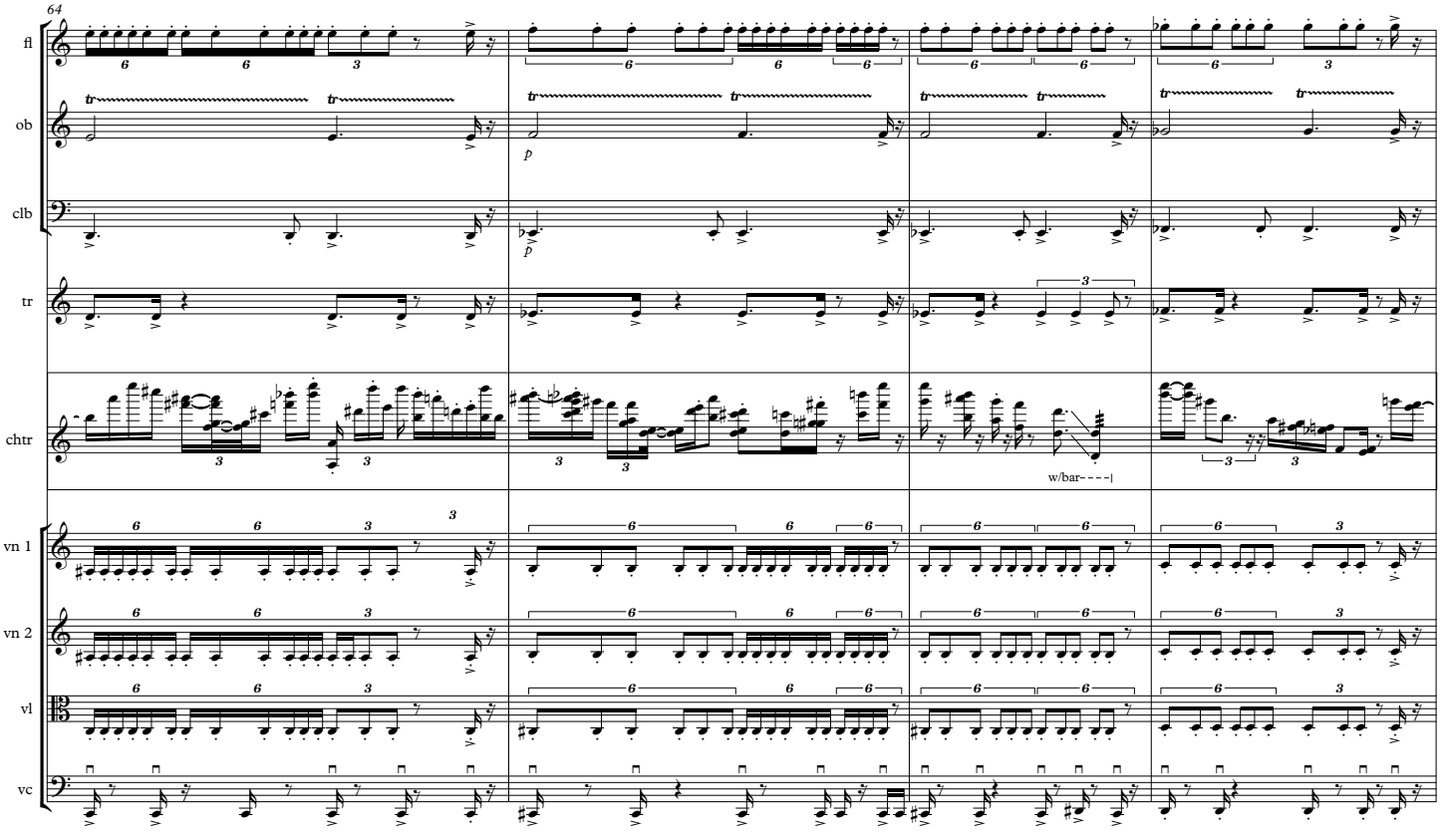

42
fl
ob
clb
tr
tmp
mf
ff
tmil
mf
f
fff
tng
f
ps
f
sgl
f
pf
chtr
vn 1
vn 2
vl
vc

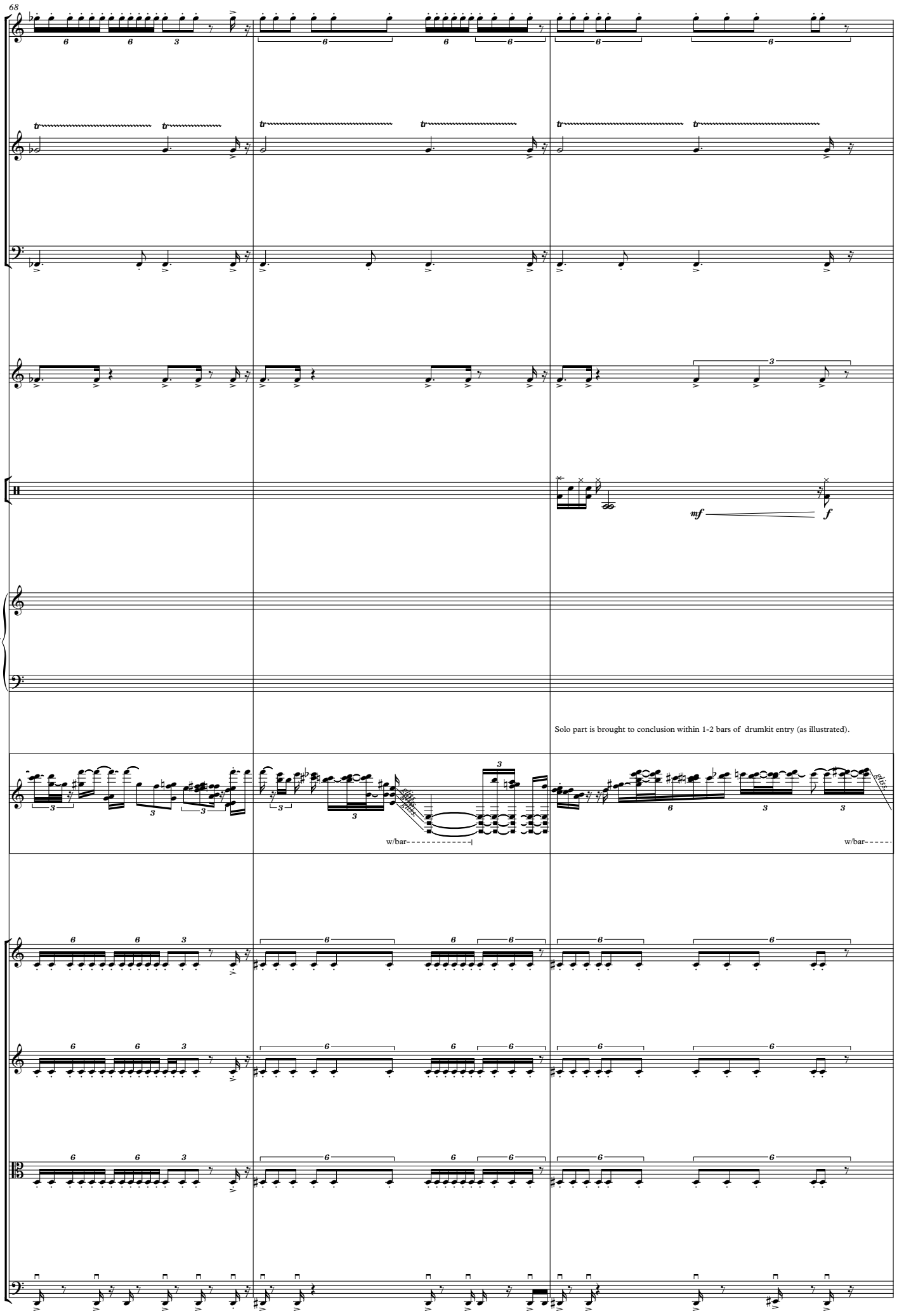

D1
14
45
fl
ob
clb
tr
ps
chtr
vn 1
vn 2
vl
vc
fff
w/bar
mp
49

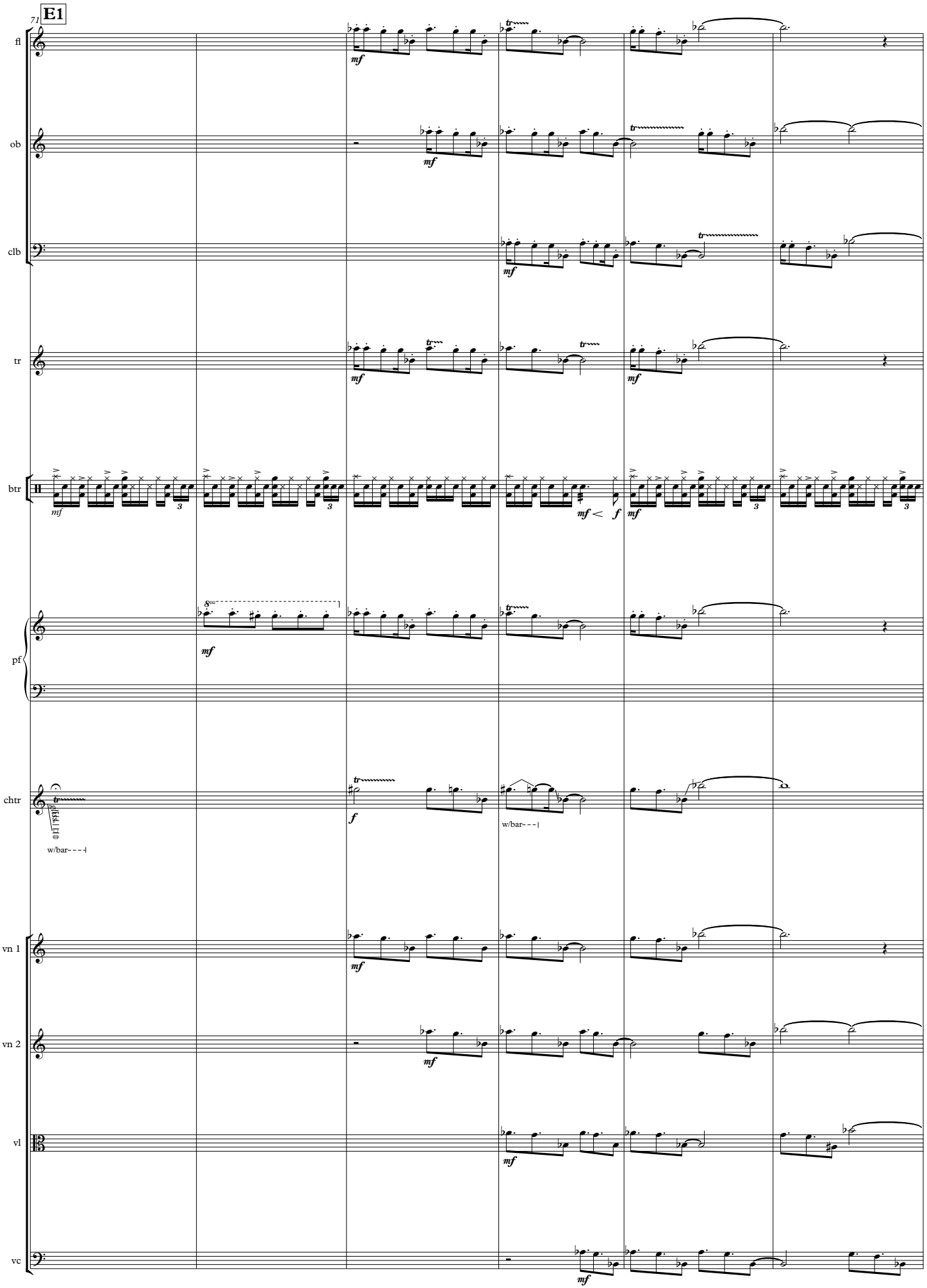

53
fl
ob
clb
tr
chtr
vn 1
vn 2
vl
vc
E. Gtr - from this point on, untill section E1 notation is indicative.
Alterations, inaccuracies and improvisation are encouraged. Performer should
avoid predictable rythms, make sure to explore broad ambitus and generally
make sure to hold the weight of performange throughout this part.
gliss.
w/bar

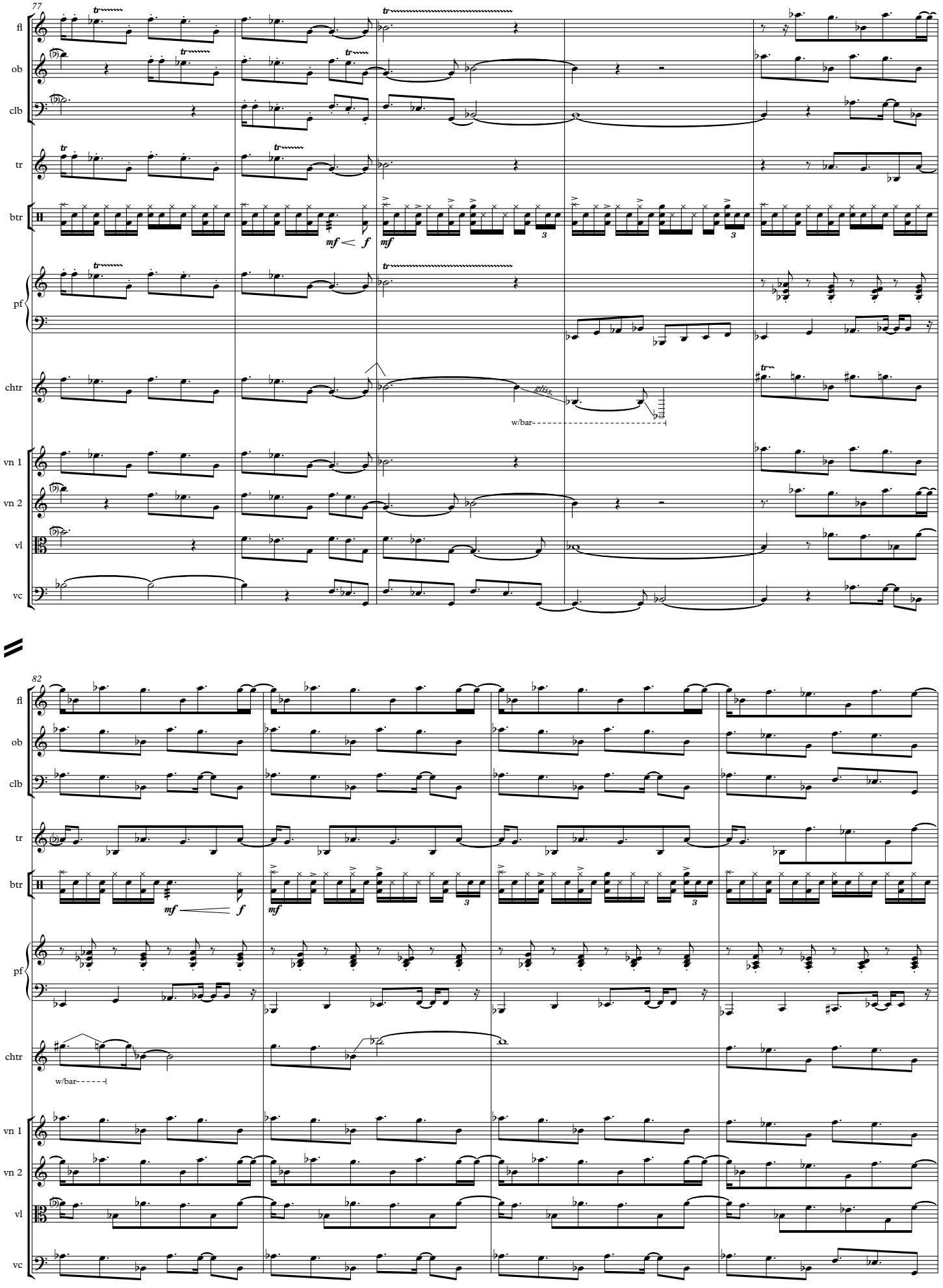

57
fl
ob
clb
tr
chtr
vn 1
vn 2
vl
vc

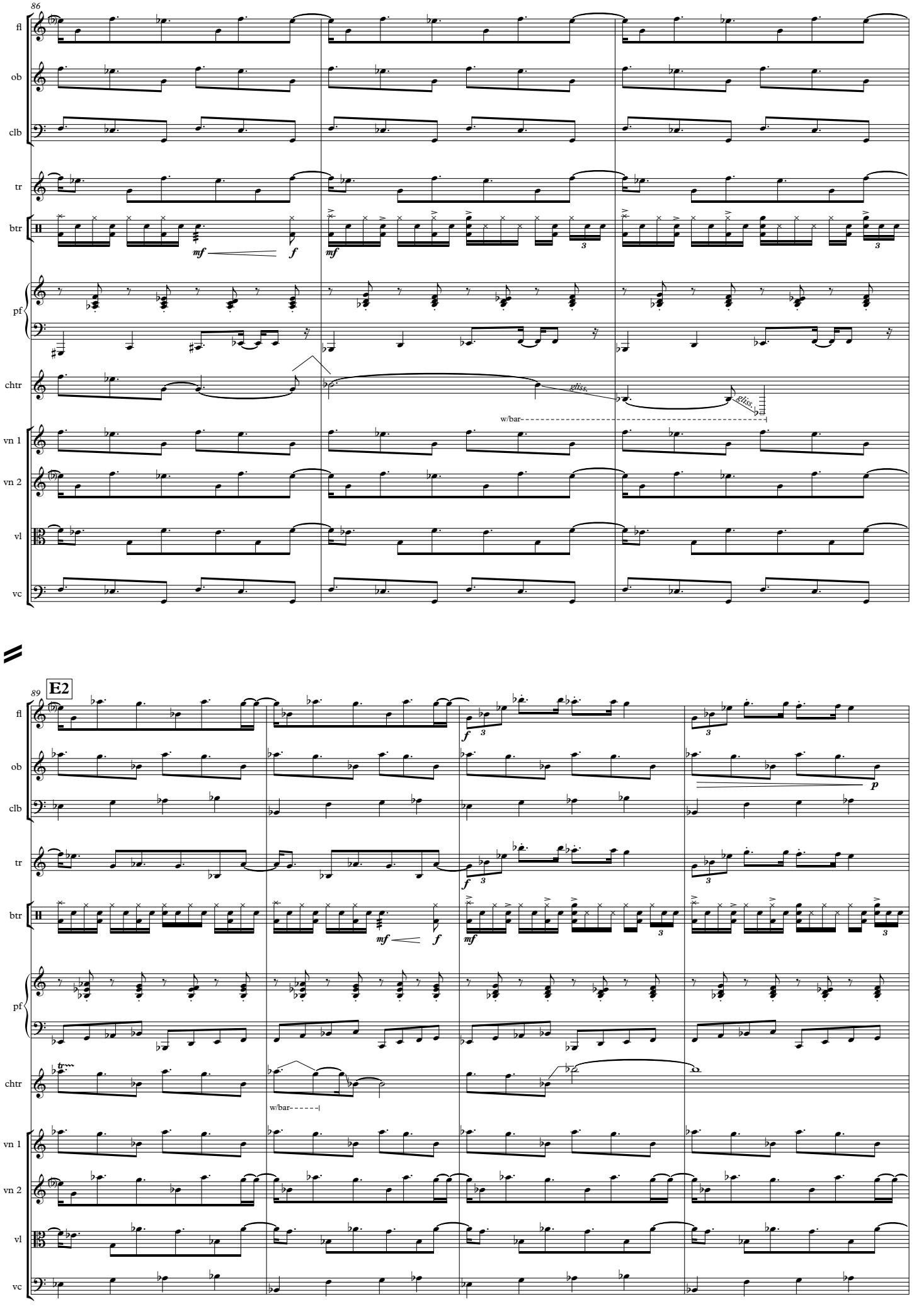

61
fl
ob
clb
tr
chtr
vn 1
vn 2
vl
vc
w/bar

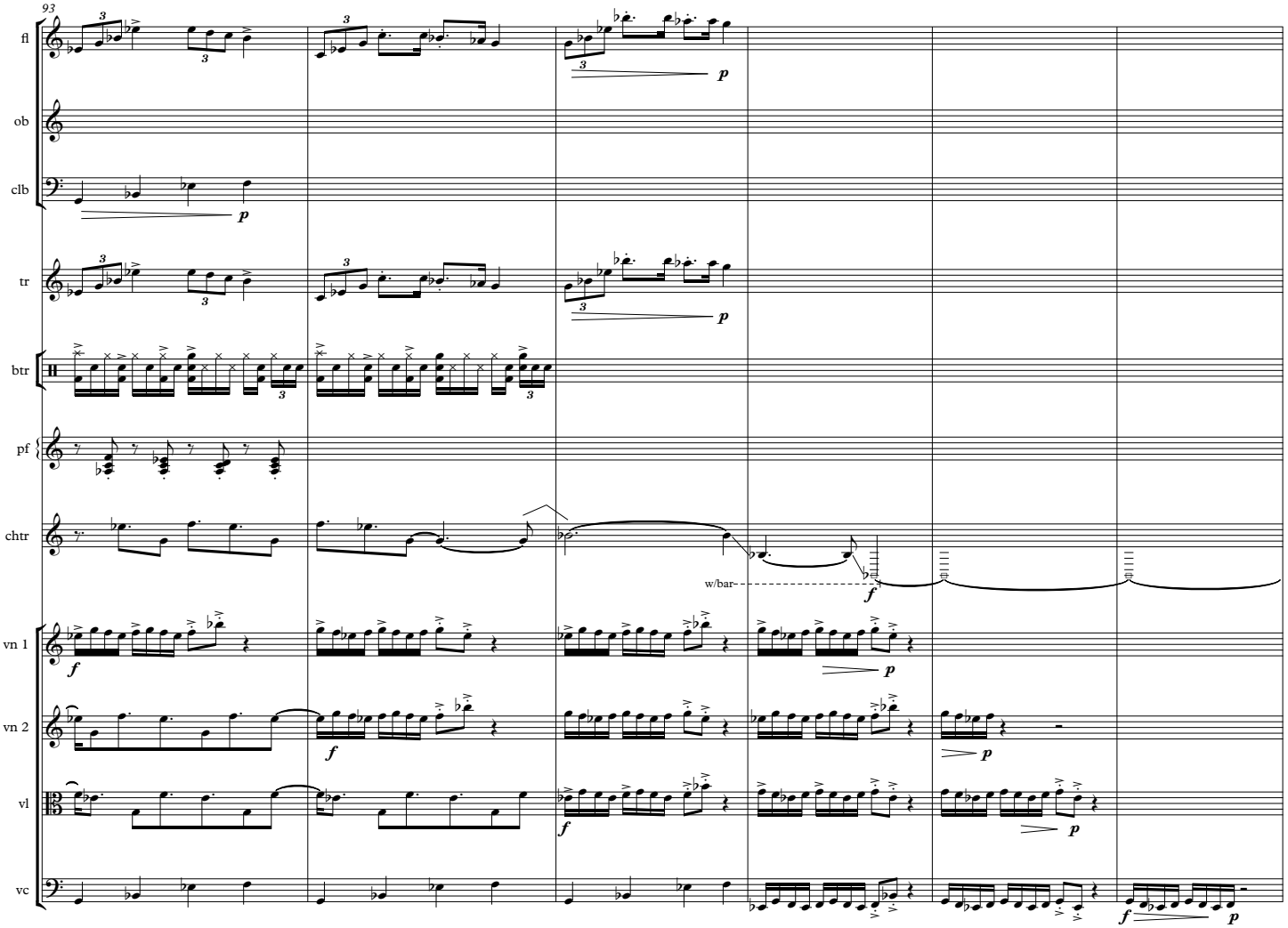

64
fl
ob
clb
tr
chtr
vn 1
vn 2
vl
vc
p
p
w/bar


68
fl
ob
clb
tr
btr
pf
chtr
vn 1
vn 2
vl
vc
mf
f
Solo part is brought to conclusion within 1-2 bars of drumkit entry (as illustrated).
w/bar
w/bar


71
E1
fl
ob
clb
tr
btr
pf
chtr
vn 1
vn 2
vl
vc
mf
f
w/bar- - -
8va


77
fl
ob
clb
tr
btr
pf
chtr
vn 1
vn 2
vl
vc
tr
mf
f
gliss.
w/bar
82
fl
ob
clb
tr
btr
pf
chtr
vn 1
vn 2
vl
vc
mf
f
w/bar


86
fl
ob
clb
tr
btr
pf
chtr
vn 1
vn 2
vl
vc
mf
f
gliss.
w/bar
89
E2
p
tr
w/bar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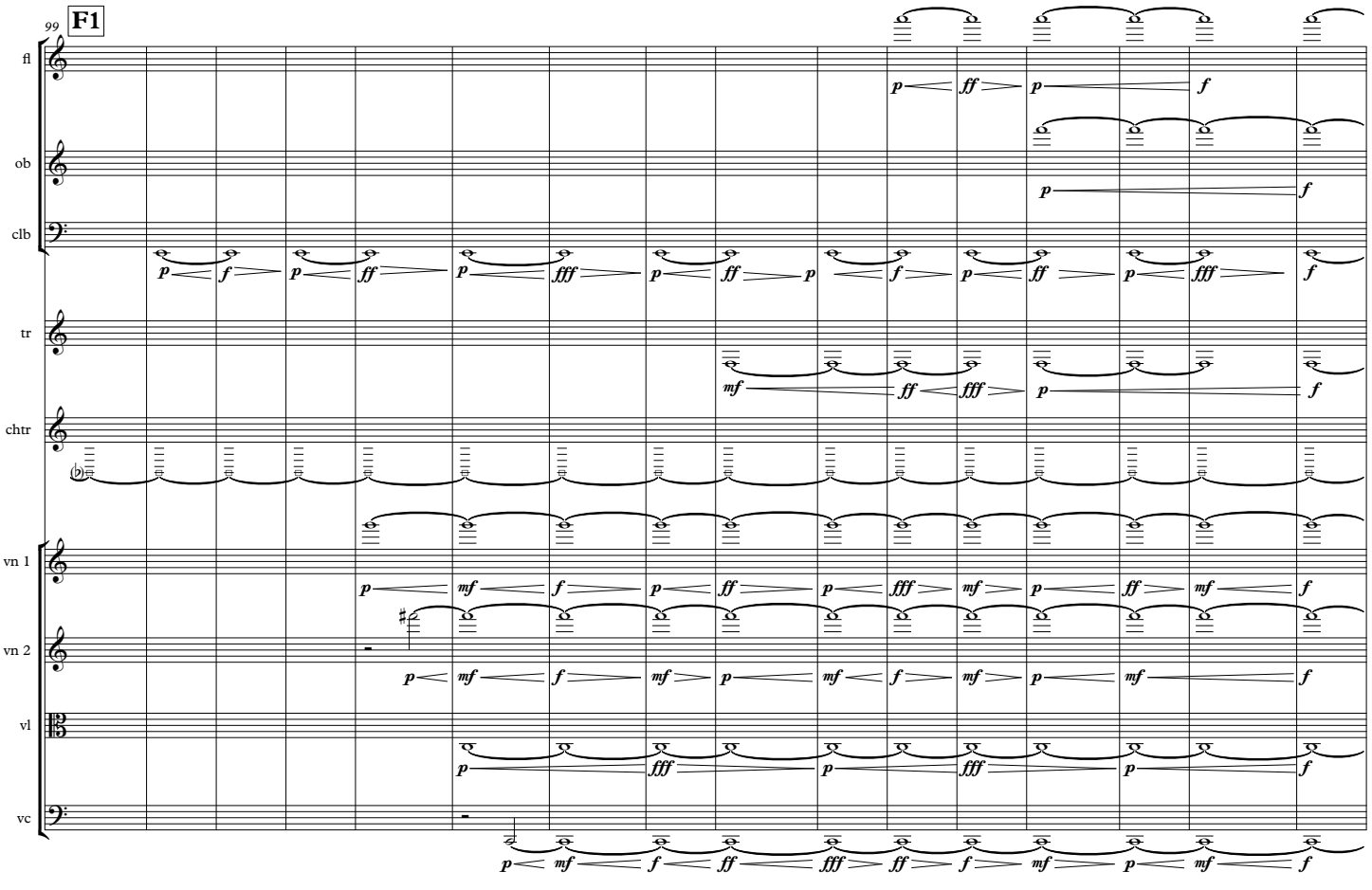
fl
ob
clb
tr
btr
pf
chtr
vn 1
vn 2
vl
vc
w/bar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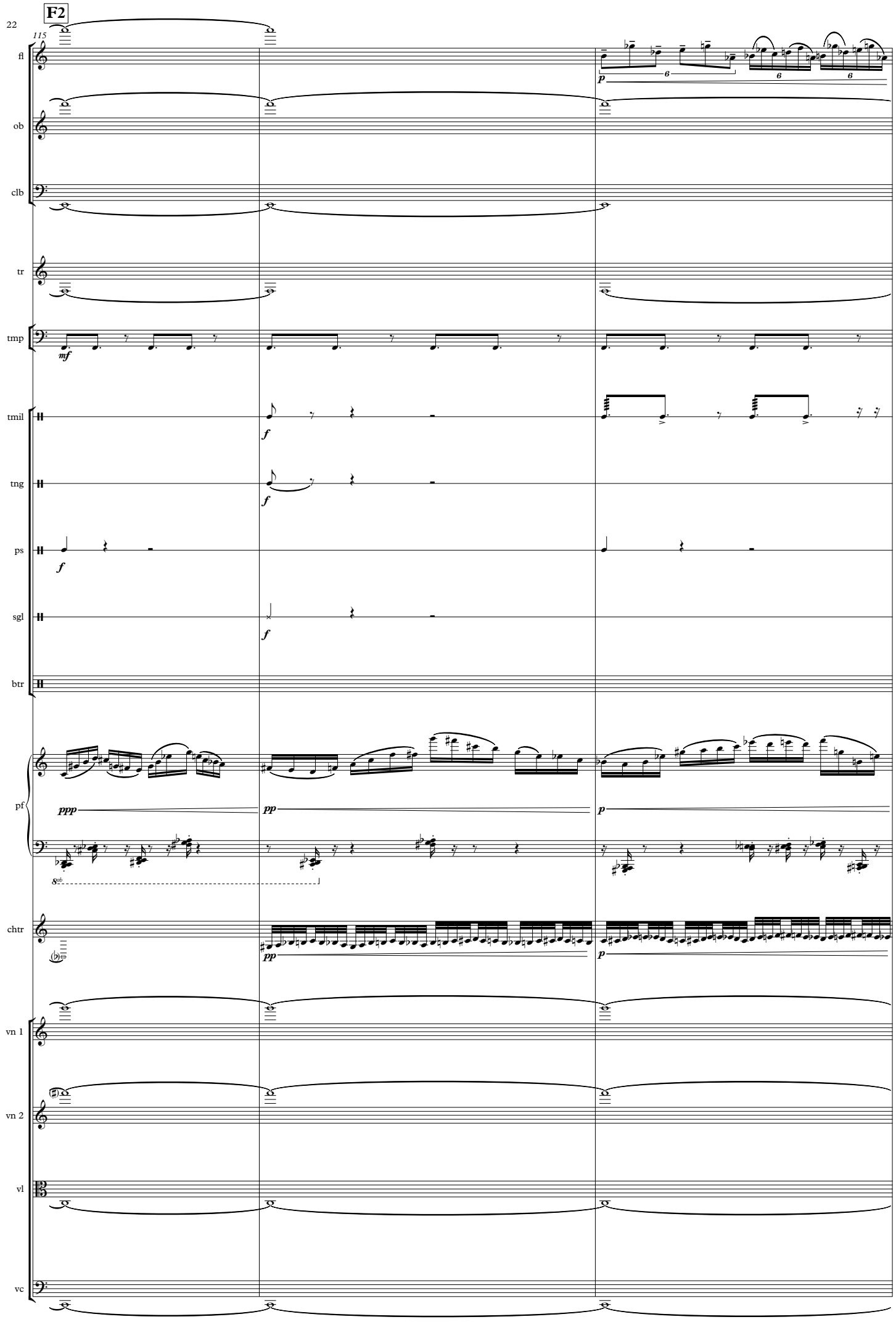
F1
fl
ob
clb
tr
chtr
vn 1
vn 2
vl
vc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F2
115
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ob
clb
tr
tmp
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tng
ps
sgl
btr
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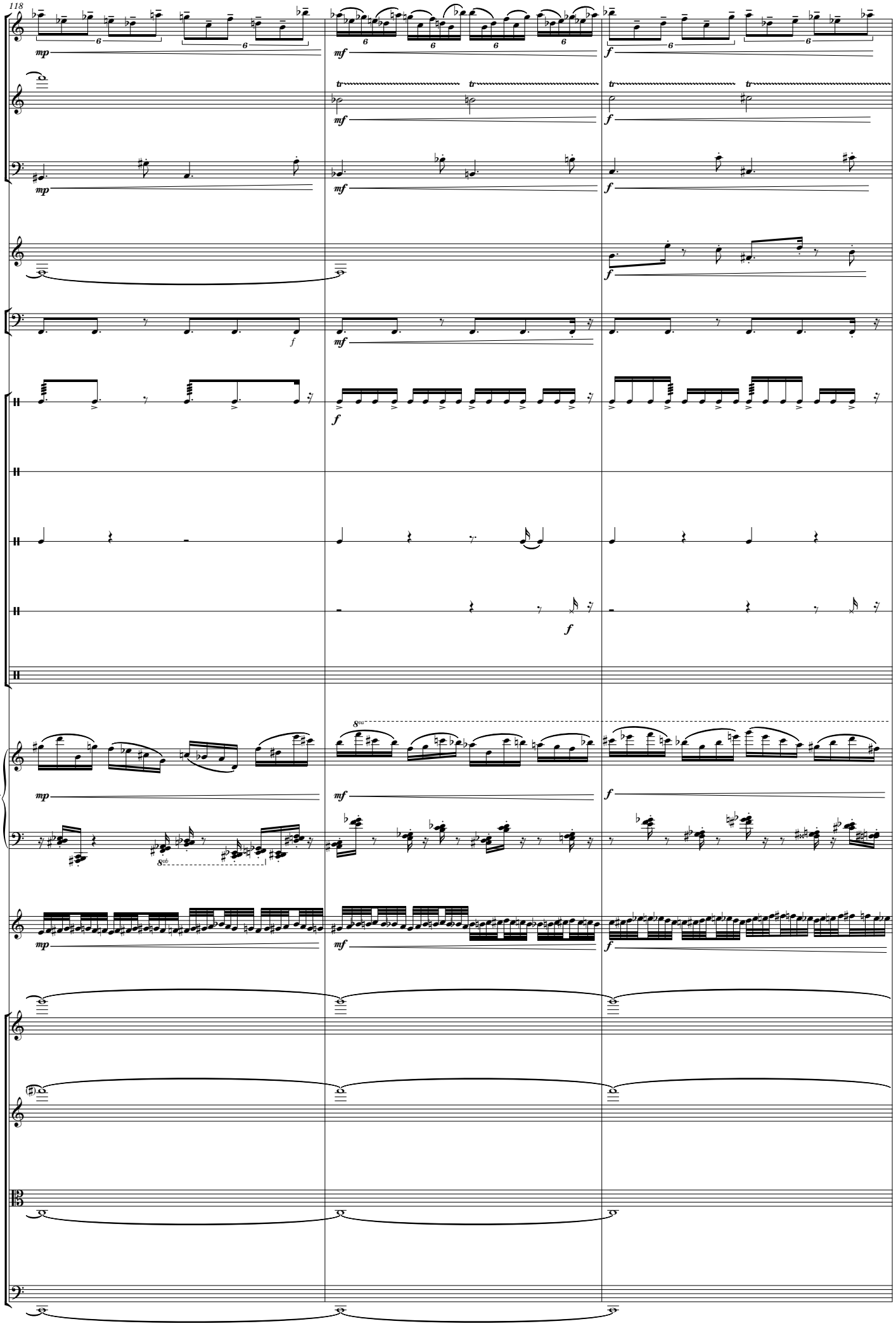
vn 2
vl
vc
mf
f
ppp
pp
p
6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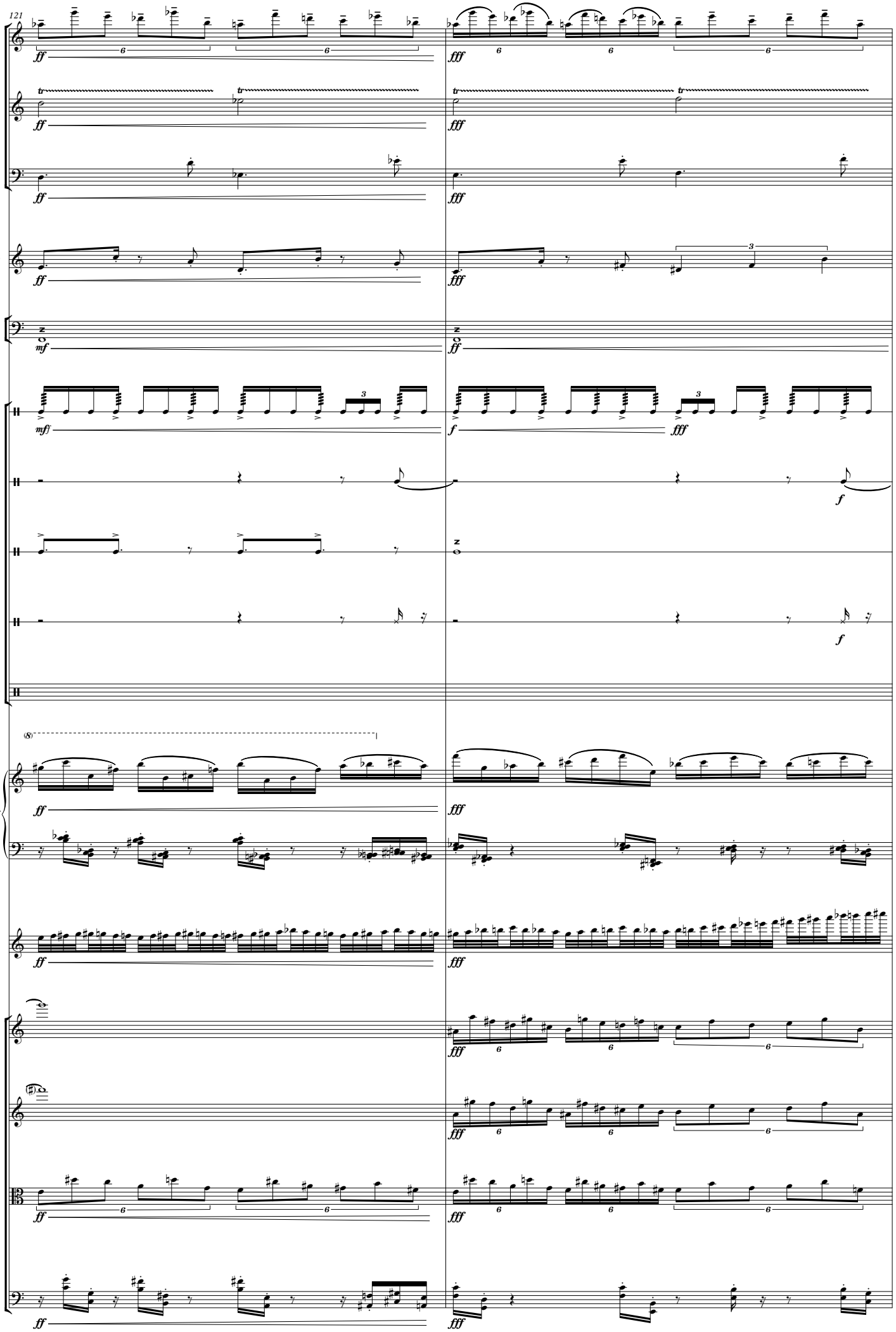
8va
8vb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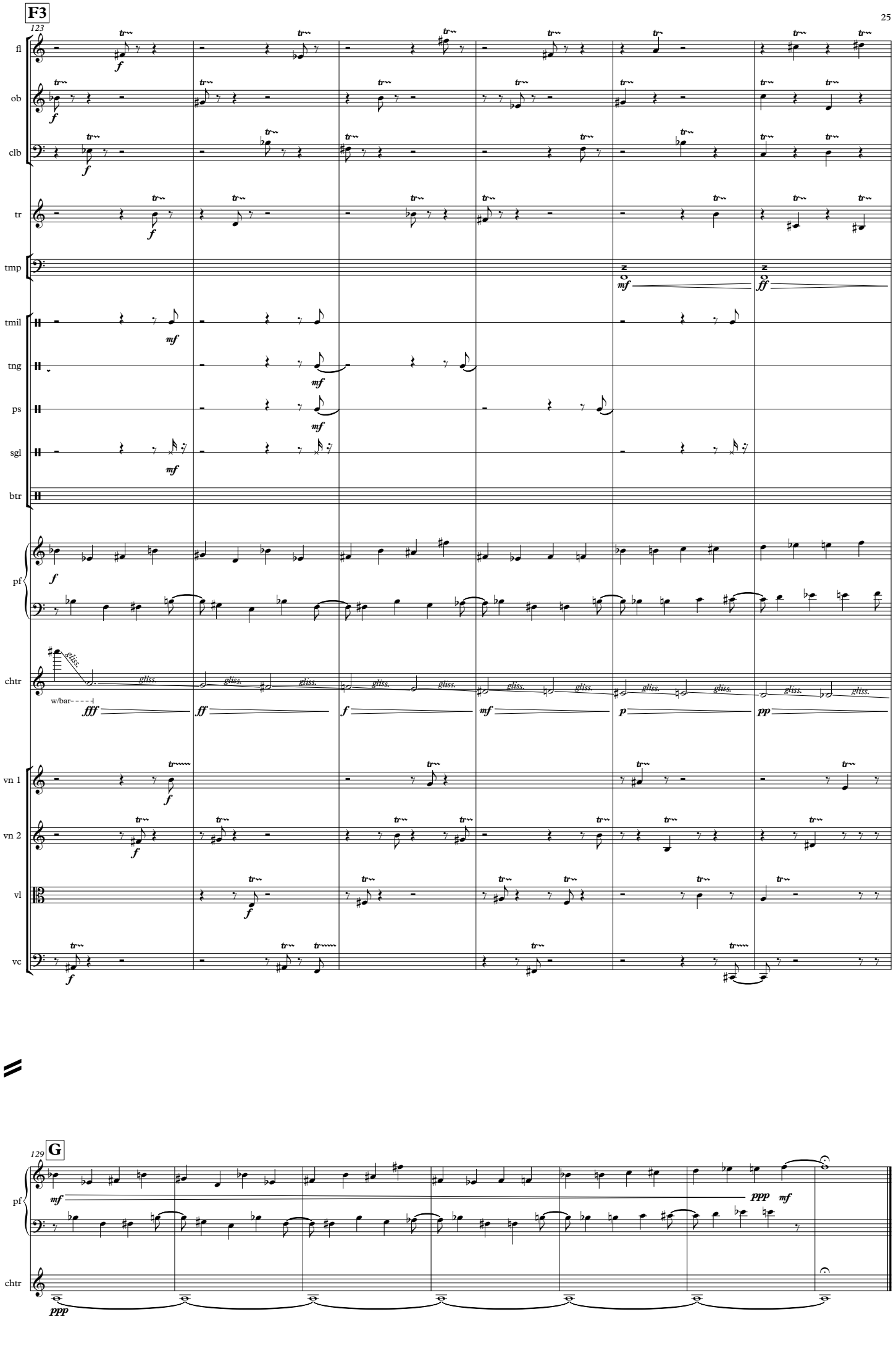
mf
mff
f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123
fl
ob
clb
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tmp
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ps
sgl
btr
pf
chtr
vn 1
vn 2
vl
vc
gliss.
w/bar
fff
ff
f
mf
p
pp
G
129
ppp