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Of That Which Already Began

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# OF THAT WHICH ALREADY BEGAN

multimedia work

Antonis Rouvelas

(2018)

*Of that which already began* is a work for three performers (saxophone, percussion, cello, all with effect pedals) and fixed media. The work is originally written as a part of the performance *Metanaklasi* (2018) [Composition: Antonis Rouvelas, Video: Yasaman Hasani, commissioned by the association *NOW! Oper der Gegenwart*].

The concept of the work suggests a model of coexistence between multiple independent sonic sources under a common ground, which is defined by the general sonic attitude and material and it is also supported by the visual environment (staging, lighting, etc). A specific command of the visual environment's setup is not given, however its function should follow the general concept of the work: the sources should express independence, while at the same time they should find themselves in a kind of same/common "place". Any additional media (video projection, movement, etc) should function under the same concept, too. A combination of the work with other media is suggested, it is however not obligatory.

## PERFORMANCE NOTES

The synchronization between the media is feasible with stopwatches. A strict synchronization is not necessary except of some parts with general simultaneous breaks.

For each performer correspond two effect pedals, one basic (1) and one optional (2) (see list below). The pedals are adjusted and activated/ deactivated either by the performers, or by assistants (preferably). Some general directions for the effects are provided as graphs or notes, either on the full score, or in the parts. These shouldn't be strictly considered – the performer or assistant should listen and interact with the overall sound environment.

Saxophone effects: (1) Delay, (2) Wawa

Percussion effects: (1) Reverb, (2) Equalizer

Cello effects: (1) Distortion, (2) Octaver

Percussion set (as notated on the score):

### 3-lines staff

- crotale
- crotale
- big cowbell

### 4-lines staff

- big crash cymbal
- coil (on an EPS surface)
- coil (on an EPS surface)
- metal sheet

### 3-lines staff

- bongo high
- bongo low
- frame drum low tuned

\*All suspended except bongos and coils

### Sax multiphonics<sup>1</sup>

21) 5/8 G

C D  
PP <f>

29) 5/B-7+Ta

C D/B B B  
<P> <f> PP PP

59) 5/C-2+Tc

Eb  
<P>

<sup>1</sup> Taken from the book of Markus Weiss and Giorgio Netti "The techniques of Saxophone playing".

# Of that which already began

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Score transposed

**1** 0'00"  $\text{♩} = 60$

Sax SOPRANO SAX

Percussion

Cello

**2** 0'30"

*ppp*

*ppp* Rub the cymbal with the point of a stick.  
Try for a constant harmonic

sp *ppp*

**3** 0'40"

**4** 0'47"

**5** 0'53"

reed harmonics

Sx. add soft delay

*p*

wawa +

*mf*

close delay

Perc. EQ +1 HIGH -1 MIDDLE -1 BASS Only the harmonics without cymbal vibrations. Very fragile

*mp*

mute directly

1st phrase

Vc. play on the bridge. Add soft distortion

II.5 *ova* (only for the high tone)

*pp*

LCR psp little pressure

*f*

**6** 1'00"

**7** 1'12"

8 1'20"

Sx. *p* 59

Perc. Stop vibrations

Vc. *p* soft distortion soft octaver close distortion

(total rest)

9 1'45"

EQ  
+1 HIGH  
+1 MIDDLE  
0 BASS

*pp*

10 2'00" reed harmonics

add soft delay *ppp*

close delay activate wah *mp* middle wah

2nd phrase

sound close to the other 2 instruments

EQ -2 HIGH -1 MIDDLE 0 BASS

EQ +2 HIGH 0 MIDDLE 0 BASS

I.5 light pressure II.4 sp → st

1st phrase

interact with the fixed media for placing in time the figures of the first phrase

*ppp* a bit octaver

11 2'20"

12 2'50" 3'00"

Sx. 1st phrase TAKE THE TENOR

Perc. 3rd phrase

Vc. *ppp* *mp* *ppp* *mp* soft distortion soft octaver

impro copy the tape (arco) differentiate between note, half-harmonic and harmonic

LCR psp little pressure

Sx. **2nd phrase** *p*

Perc. **Impro** *pp*

Vc. *ppp*

EQ  
0 HIGH  
+2 MIDDLE  
0 BASS

EQ  
0 HIGH  
-1 MIDDLE  
+2 BASS

close octaver and distortion

LCR

Slowly with the superball in the instruments that it can function.  
Try for stable sounds, avoid vibrations  
Interact with the saxophone figures

Sx. extend your last note

Perc. **Impro** *p*

Vc. **Impro** *p*

With a bit reverb

close EQ

soft hits on bongos - low density

close the octaver

improvide long tones and harmonics in some relationship with the fixed media vibrations

close EQ

LV **Impro** nervous short rhythmical figures with rests between them


(broomsticks)


15  
4'02"


4'10"

4'25"

16  
4'30"

Sx.  **3rd phrase** TAKE THE SOPRANO

Perc.  Cut all vibrations  
Close reverb


Vc.  interact with the percussion for  
placing in time the figures of the second phrase  
**2nd phrase** on the bridge, only noise


*mf* with middle distortion


4'33"

4'55"

17  
5'00"

Sx.  **4th phrase** TAKE THE TENOR

Perc.  try for constant clean harmonics  
*f* Close reverb  
*p* With a lot reverb

Vc.  -> high harmonics  
close distortion  
Close octaver  
*f* With a lot octaver

*pp* -> more pressure  
*mp* With middle distortion  
*f* With middle octaver

Sx. 31

5th phrase

Perc. 31

Vc. 31

Close distortion  
Close octaver

3rd phrase

4th phrase

Sx. 34

TAKE THE SOPRANO

29

sound variations of multiphonic #29 - multiple dynamics from ppp-mf

*p*  
With a bit delay

Perc. 34

Impro activate some of the vibrating percussions (hit each of them once) LV

*p*  
With a lot of reverb

6th phrase

interact with the cello for placing in time  
the figures of the sixth phrase

Vc. 34



Sx. 37

air and tone, blurred sound  
use keys and embouchure

*p*

6th phrase

Perc. 37

Impro soft hits on the frame drum - around quartet=60 with differentiations

*p*  
Close reverb  
EQ  
0 HIGH  
0 MIDDLE  
+1 BASS

*ff*  
EQ  
+2 HIGH  
+2 MIDDLE  
+1 BASS

Vc. 37

play on the bridge, high harmonics

*p*

5th phrase connect partly your figures with the fixed media

Sx. 40

*p*  
With a bit delay  
With free use of wah (avoid the extremes)

59

21

Perc. 40

Impro hits on the metal sheet

*p* With middle reverb  
With free changes of the EQ

Impro soft hits on the cymbal - touch it in different spots for producing multiple harmonics

With a lot of reverb  
Close EQ

Vc. 40

*pp* With free activations and deactivations of the octaver (middle) - stay in the general sound, avoid extremes

Sx. 43 59

Perc. **Impro** on the cowbell, based on the 8th phrase but slowly  
With a bit reverb LV

Vc. 43 **ppp - xsp** Repeat this pattern while you always differentiate the tones (microtonically) - the rhythm is flexible  
 3  
Close octaver  
With free activations and deactivations of the distortion (middle) - stay in the general sound, avoid extremes

Sx. sound variations of multiphonic #29 -  
multiple dynamics from ppp-mf TAKE THE TENOR **7th phrase**

Perc. **7th phrase**

Vc. **Impro** improvise based on your previous pattern but now with free notes and rhythm. Listen to the overall sound and interact. Play in a fragmented way. Between the general ambient sound apply some forte short attacks (arco)  
Close distortion

8'20" 24 8'40"

Sx. TAKE THE SOPRANO

Perc. 8th phrase

Vc. 6th phrase

Impro on the second coil, based on the 8th phrase but more intensively

*ppp* *p*

8'52"

Sx. *pp*

Perc. 9th phrase loop this phrase LV

Vc. *mp*  
psp  
little pressure

8'56" 25 9'00"

Sx.

Perc.

Vc. *mp*

Sx. **Impro** fast nervous figures with duration 1 quarter - rest between the figures around 3 - 5 seconds  
*p*

Perc. *mp*

Vc. **7th phrase**  
*f*

Sx. **8th phrase**

Perc. 58  
Stop vibrations

Vc. **Impro** improvise based on the 7th phrase. Follow a path to the low register.  
*pp*

# Of that which already began

## 1st phrase

♩ = 60

SOPRANO

Musical score for Soprano saxophone, measures 1-7. The score is in 4/4 time and features a complex melodic line with many slurs and accents. Dynamics include *mp*, *p*, and *mf*. There are three triplet markings. The staff includes a treble clef, a key signature of one sharp (F#), and a tempo marking of ♩ = 60. Below the staff are two empty staves for DELAY and WAH.

Musical score for Soprano saxophone, measures 8-12. The score continues the melodic line with slurs and accents. Dynamics include *pp*, *mp*, *f*, *pp*, and *mf p*. There are triplet markings. The staff includes a treble clef, a key signature of one sharp (F#), and a tempo marking of ♩ = 60. Below the staff are two empty staves for DELAY and WAH.

Musical score for Soprano saxophone, measures 13-17. The score concludes the melodic line with slurs and accents. Dynamics include *p*, *f*, and *pp*. There are triplet markings. The staff includes a treble clef, a key signature of one sharp (F#), and a tempo marking of ♩ = 60. Below the staff are two empty staves for DELAY and WAH.

2nd phrase

♩ = 70

TENOR

Musical score for Tenor, measures 18-25. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked as ♩ = 70. The piece is in 3/4 time. The dynamics are ppp (18-20), mf (21-22), pp (23), f (24), and mp (25). There are trills in measures 19, 20, 21, 22, 24, and 25. A triplet of eighth notes appears in measure 25. The score includes a piano accompaniment with a bass line and a treble line.

Musical score for Tenor, measures 26-30. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked as ♩ = 70. The piece is in 3/4 time. The dynamics are f (26), ppp (27), and pp (28). There are trills in measures 26, 27, 28, and 29. A triplet of eighth notes appears in measure 29. The instruction "TAKE THE SOPRANO" is written above the staff in measure 30. The score includes a piano accompaniment with a bass line and a treble line.

Musical score for Tenor, measures 31-35. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked as ♩ = 60. The piece is in 3/4 time. The dynamics are f (31), ppp (32), p (33), and mf (34-35). There are trills in measures 31, 32, 33, 34, and 35. A triplet of eighth notes appears in measure 33. The instruction "introvert sound" is written above the staff in measure 32. The score includes a piano accompaniment with a bass line and a treble line.

Musical score for the first system, measures 37-41. The notation is on a single staff with a treble clef and a 2/4 time signature. It features a melodic line with various dynamics: *mf* and *pp*. There are several triplet markings (3) and a fermata over the final measure. The piano accompaniment is shown as a solid line on a grand staff.

3rd phrase

TENOR

♩ = 60

Musical score for the second system, measures 42-47, labeled "3rd phrase" and "TENOR". The notation is on a single staff with a treble clef and a 2/4 time signature. It features a melodic line with dynamics: *mp*, *f*, *p*, *f*, and *pp*. There are several triplet markings (3) and a fermata over the final measure. The piano accompaniment is shown as a solid line on a grand staff.

Musical score for the third system, measures 48-52. The notation is on a single staff with a treble clef and a 2/4 time signature. It features a melodic line with various dynamics and articulation. The piano accompaniment is shown as a solid line on a grand staff.

4th phrase

♩ = 40

♩ = 60

SOPRANO

Musical score for Soprano, measures 52-61. The score is written on a single staff with a treble clef. It begins with a *ppp* dynamic marking. A slur covers measures 52-61. Dynamics include *p*, *mf*, and *pp*. A tempo marking of ♩ = 60 is present. The piano accompaniment consists of three empty staves.

Musical score for Soprano, measures 59-61. The score is written on a single staff with a treble clef. It begins with a *f* dynamic marking, followed by *pp* and *p*. There are triplet markings (3) over the notes. The piano accompaniment consists of three empty staves.

5th phrase

TENOR

Musical score for Tenor, measures 62-71. The score is written on a single staff with a treble clef. It begins with a *ff* dynamic marking and a *diaphragm* marking. Dynamics include *ff*, *p*, *f*, and *pp*. There are triplet markings (3) over the notes. The piano accompaniment consists of three empty staves.



6th phrase

♩ = 40

SOPRANO

69

ppp

♩ = 60

69

7th phrase

TENOR

79

ppp

mf

79

8th phrase

TENOR

84

pp

84

# Of that which already began

Percussion phrases

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♩ = 45  
1st PHRASE

mute lightly after each hit

*p*

rub the side with the mallet's hand

Reverb

Equalizer

0 HIGH  
0 MIDDLE  
+2 BASS

♩ = 50  
2nd PHRASE

*p*

*pp*

*ppp*

*mp*

nail

hand

Reverb

Equalizer

0 HIGH  
-1 MIDDLE  
+1 BASS





35 6th PHRASE

full pressure ..... a bit pressure

are you kid ding me?

+1 HIGH  
+1 MIDDLE  
0 BASS

♩ = 60

40 7th PHRASE

+1 HIGH  
+1 MIDDLE  
+2 BASS

43

i think it is the time

+1 HIGH  
+1 MIDDLE  
+2 BASS

8th PHRASE

47

multiple pressure

lis ten to my sound and just look my i mage or lis ten to my i mage and see my sound in de pen dent of o thers my voice new things come out you see?

*mp* *p* *p* *mp*

0 HIGH  
+1 MIDDLE  
0 BASS

Detailed description: This musical score for the 8th phrase consists of two systems. The first system includes a piano accompaniment on a grand staff (treble and bass clefs) and a vocal line. The piano part features several triplet markings. The vocal line has lyrics: "lis ten to my sound and just look my i mage or lis ten to my i mage and see my sound in de pen dent of o thers my voice new things come out you see?". Dynamic markings include *mp*, *p*, and *mp*. A "multiple pressure" instruction is placed above the piano part. The second system shows a legend for the piano part: "0 HIGH", "+1 MIDDLE", and "0 BASS".

9th PHRASE

52

*mp* *f*

Detailed description: This musical score for the 9th phrase consists of two systems. The first system shows a piano accompaniment on a grand staff. The piano part has a dynamic marking of *mp*. The second system shows a different piano accompaniment with a dynamic marking of *f* and triplet markings.

# Of that which already began

## 1st phrase

♩ = 50

pizz.

Cello

DISTORTION

OCTAVER

*mp* 5 *pp* 6 *mf* 6 *f*

Vc.

6 *p* 3 *mf* 3 3 *mp* *mf* 7 *pp* *mp* *xst*

Vc.

11 *mp* *mf* *ppp* 3 6

## 2nd phrase

♩ = 50

pizz.

Vc.

15 *f* 5 *p* 6 *mf* *pp* *sp*

2

Vc.

19 pizz. arco st pizz. arco sp

*f* *mp* *f* *ff* *mp* *p* *sp*

(arco plus tapping) norm

3 3 3 3 3 3 3 3

3rd phrase

$\text{♩} = 60$

Vc.

24 norm pizz. arco pizz. 3 battuto with hand arco sp norm sp norm pizz. 3

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

3 3 3 3 3 3 3 3

Vc.

28 arco sp

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

4th phrase

$\text{♩} = 50$

Vc.

29 *pp* nervous and static *pp* *mf*

pizz<sub>3</sub> 3 3 3 3



Vc. 33

5  
*mp*  
*f*  
*pp*  
*mf*  
*mf*  
arco  
vertical bow 3  
L  
arco  
st + flautando 6  
*p*

Vc. 38

*pp*  
*mf*  
*pp*  
pizz. 3  
arco

5th phrase

♩ = 60

Vc. 41

pizz. 5  
*f*  
*mp*  
*mp*  
arco  
xsp  
*pp*  
norm  
xsp

Vc. 45

3  
*mf*  
*f*  
*p*  
3

6th phrase

4

Vc.  $\text{♩} = 60$   
arco

47 *p* *f* *p* *mf* *mp* *ppp*

norm *pizz.* *xsp* 5 3

Vc.  $\text{♩} = 70$   
norm

52 *p* *mf* flautando xst

Vc.  $\text{♩} = 40$   
flautando

55 *mp* *sp* 3 5

7th phrase

Vc. arco *xst*

59 *pp* 5 3 3 3