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Music For Ending Things

By

Didem Coskunseven

A dissertation submitted in partial satisfaction of the

requirements for the degree of

Doctor of Philosophy

in

Music

in the

Graduate Division

of the

University of California, Berkeley

Committee in charge:

Professor Edmund Campion, Chair
Professor Myra Melford
Professor Carmine Emanuele Cella

Spring 2022

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by

Didem Coskunseven

Abstract

Music For Ending Things

by

Didem Coskunseven

Doctor of Philosophy in Music

University of California, Berkeley

Professor Edmund Campion, Chair

"Music For Ending Things" is a 20-minutes long piece in two movements, written for piano and keys, tenor saxophone, electric guitar and percussion. It explores the potentials of a compositional approach based on creating a narrative by sound. The piece takes its inspiration from the art of cinema and weaves an imaginary midnight journey by the help of the diverse sonic palette created by the extended techniques used in the acoustic instruments, and live electronics.

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PERFORMANCE NOTES

Performance Notes for the First Movement

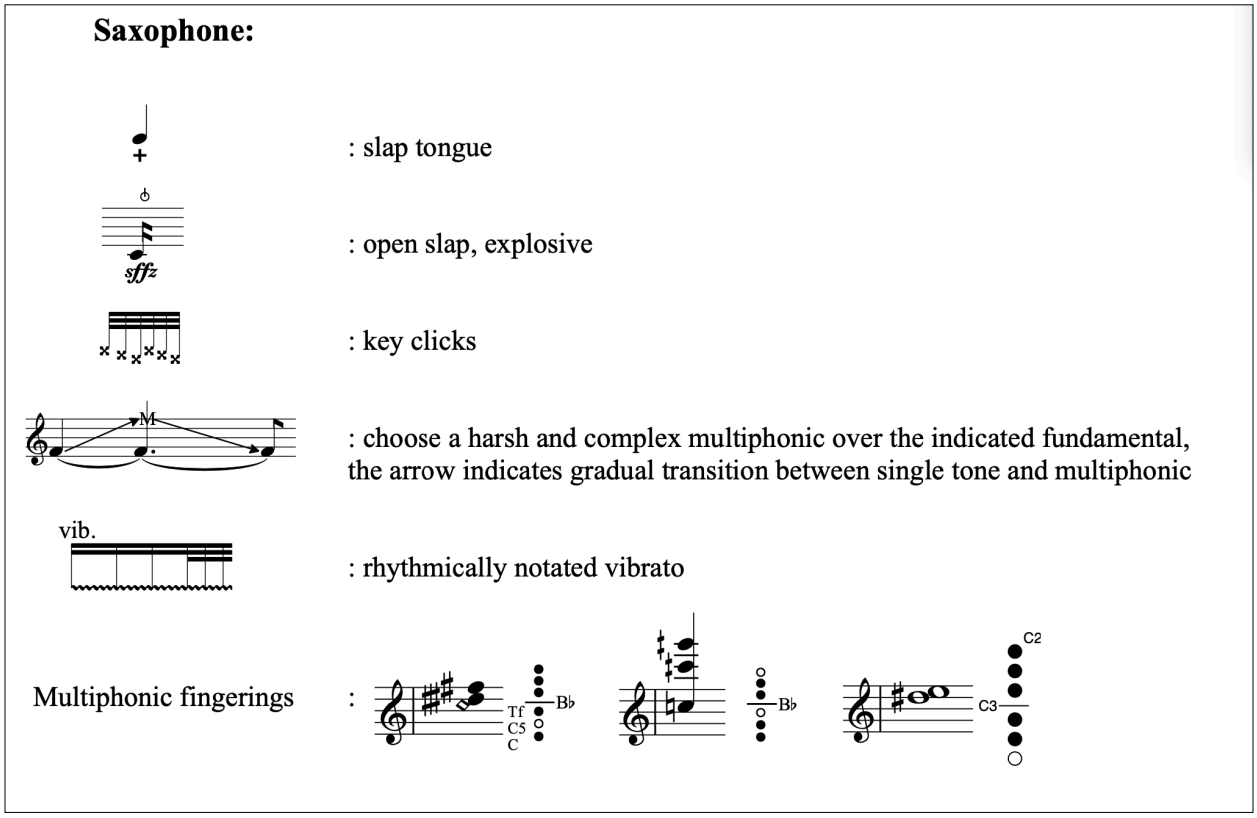


Figure 1. *The explanation for the saxophone part in the first movement.*

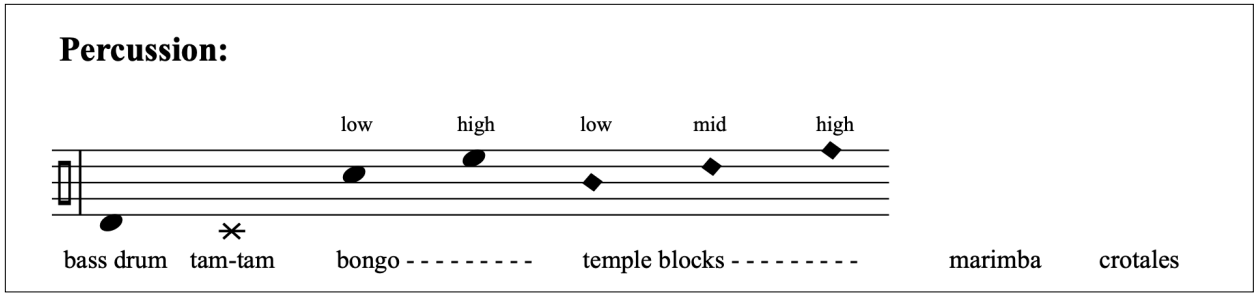


Figure 2. *The legend of the percussion part for the first movement.*

Notes about Piano Preparation

The cross head notes represent the strings which are completely damped with kneadable eraser in front of the piano's bridge. The resulting sound should be dry and percussive without any perceptible pitch content.

Alligator clips are attached to the D#4 and E4 strings respectively. Experiment with attaching the alligator clips to different harmonic nodes on each string to achieve a bell-like timbre.

A headphone jack converter, or a metal piece with the width of gap between two adjacent strings, is placed between the strings of A1 at the harmonic node of the 4th partial. The resulting sound should be the blend of 4th partial of A1 and inharmonic content.

The strings of the A0 and Bb0 should be covered with kneadable eraser on the 2nd harmonic node. The resulting timbre doesn't include any inharmonic content. When A0 and Bb0 are played together, a dry and clear beating is produced.

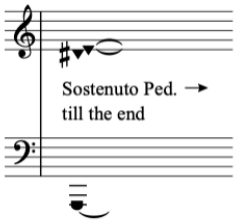
The square shaped note head represent the scrape action on the piano string with a piece of rubber. The resulting sound is like glass harmonica.

Figure 3. *Illustrated examples for the piano preparation.*

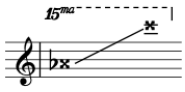
Piano:

Accessories: plectrum, alligator clips x6, headphone jack converter (1/8 to 1/4), piece of bicycle rubber, kneadable eraser

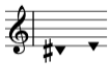
Preperations:



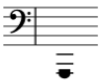
: sostenuto pedal should be fixed by an object till the end of the piece



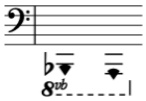
: all these notes should be completely damped with kneadable eraser in front of the bridge



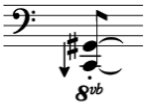
: alligator clips are attached to the D#4 and E4 strings respectively. Experiment with attaching the alligator clips to different harmonic nodes on each string to achieve a bell-like timbre.



: headphone jack converter should be attached between two strings of the indicated note, just near the fourth partial



: kneadable eraser should cover these two strings on their second partial node. Amount of the eraser should be enough to produce dry and clear beating when the notes played together



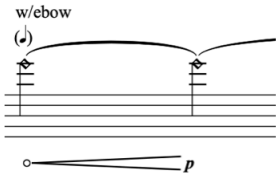
: fast glissando with finger pad or plectrum inside the piano

: scraping the string with a piece of rubber inside the piano

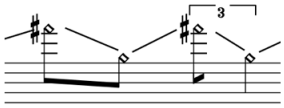
Figure 4. *The explanation for the piano part in the first movement*

Electric Guitar:

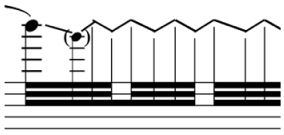
Accessories: plectrum and ebow (a small electronic device that powers a magnetic field used to vibrate a string without physical contact.).



: the passages with diamond note should be played with a light touch at left hand as in the case of playing natural harmonics.



: linear glissandi between the indicated notes.



: oscillation between the interval range given.

Figure 5. *The explanation for the electric guitar part in the first movement.*

Performance Notes for the Second Movement

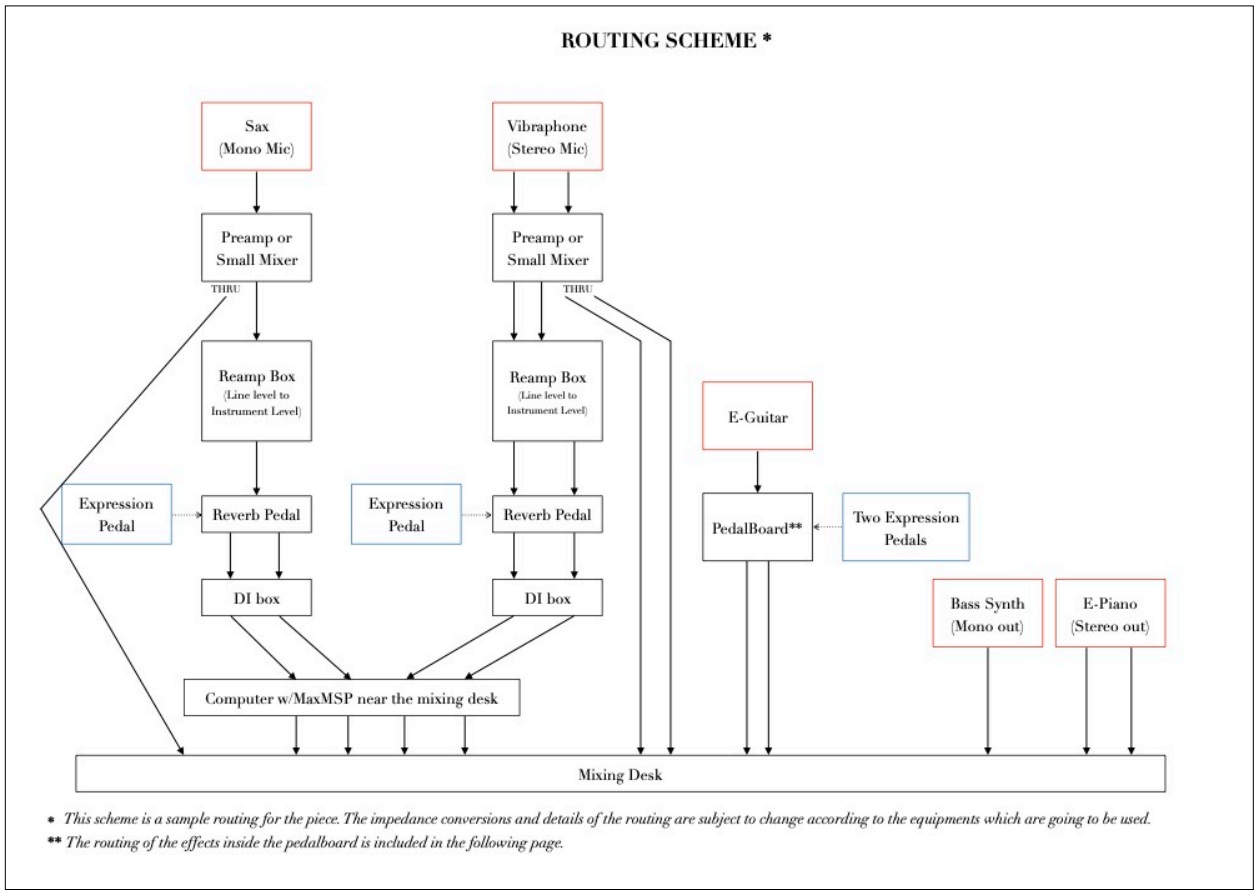


Figure 6. *Audio routing scheme of the second movement.*

Notes about Dynamics

”f>o” represents the sudden silence after the initial forte. This dynamic effect should be consistent throughout the piece. The hairpins should be performed as precise as possible. The dynamics of the effect part represent the resulting intensity relative to the instrumental part. Performers should adjust the amount of effect with the expression pedal considering the blend between acoustic instruments and their live effects.

1	2	3	4	5	6	7	8	9	10	11	12
pp	p	ff	mp	mp	mf	mp	mf	f	ff	fff	pp
							buildup >>>				resolution

Figure 7. *The overall dynamic plan according to the rehearsal marks.*

Notes for Tenor Saxophone

The close miking is needed to amplify and send the signal to effect processing. Reverb pedal is used with a very long decay time. High and low pass filters should be adjusted to achieve a blend between the acoustic and processed sound. An expression pedal is connected to the reverb pedal to control the output volume of the effect by the performer. The reverb pedal's output is connected to the Max/MSP patch which includes a tremolo effect with 100% intensity. The speed of the tremolo is modulated with a LFO (0.25Hz - sine shaped) which modulates the speed rate approximately between 3.4-12.3Hz. **Figure 6** includes a detailed routing scheme of the audio processing. Explanations regarding the notation and the timbral intentions are included on the score. The voice part (sounds one octave lower than written) is written according to the baritone range. If the range does not fit to the performer's vocal range, octave transpositions should be adjusted.

Notes for Vibraphone

One bow, one soft mallet, one medium mallet and one hard mallet are needed for the performance. Stereo miking is needed to amplify and send the signal to effect processing. Reverb pedal is used with a very long decay time. High and low pass filters should be adjusted to achieve a blend between the acoustic and processed sound. An expression pedal is connected to the reverb pedal to control the output volume by the performer. The reverb pedal's output is connected to the Max/MSP patch which includes a tremolo effect with 100% intensity. The speed of the tremolo is modulated with a LFO (0.25Hz - sine shaped) which modulates the speed rate approximately between 3.4-12.3Hz. The tremolo motor of the vibraphone is open throughout the piece with a rate of sixteenth note at 82BPM.

Notes for the Keyboard

The piece is specifically written for the Rhodes piano. If there is not an option to use original Rhodes at the performance, a digital piano with a Rhodes piano preset is needed. The tremolo rate of the electric piano should be sixteenth note in 82BPM with a moderate intensity. In addition to the Rhodes, an analog bass synthesizer is needed for the performance. One expression

pedal should be mapped to the volume of the synthesizer and another one should be mapped to the cut-off frequency of the filter.

Notes for Electric Guitar

Piece includes two different sound design with the guitar processor and they are represented as Preset-1 and Preset-2 on the score. Preset-1 should sound like a pad synth with a rounded attack, enough compression to create long and audible sustain, the chorus effect to generate a wide stereo, tremolo effect with the speed rate of 8th triplet at 82BPM. Preset-2 includes little amount of overdrive in addition to the Preset-1 to increase the intensity of the resulting sound.

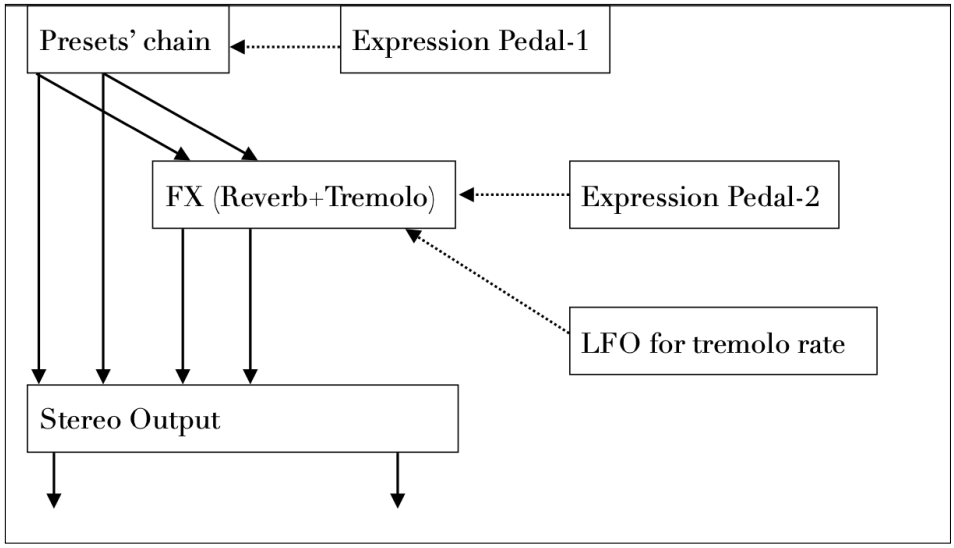


Figure 8. *The routing of the effects for the pedalboard of the electric guitar.*

The processing of the pedalboard includes a reverb effect with a very long decay time. High and low pass filters should be adjusted to achieve a blend between the unprocessed and processed sound. After reverb, signal is sent to a tremolo effect with a sine shape and full intensity. The speed of the tremolo effect should be modulated with LFO with a rate of 0.25Hz. The depth of the LFO should be adjusted in a way that the speed rate of the tremolo should oscillate approximately between 3.4Hz - 12.3Hz. There should be a little variation in the rates of the tremolo of the left and right to produce a stereo movement with the processed signal.

There are two expression pedals to be used throughout the piece. Expression pedal 1 controls the output volume of the processed signal and goes directly to the output. Expression pedal 2 controls the output volume of the reverb effect which is routed before the tremolo.

Notes for Live Electronics

An audio interface with four inputs and four outputs is needed. Max/MSP patch including the tremolo effect is provided along with the score. The reverb pedals' outputs of the Saxophone and Vibraphone should be connected to this patch.

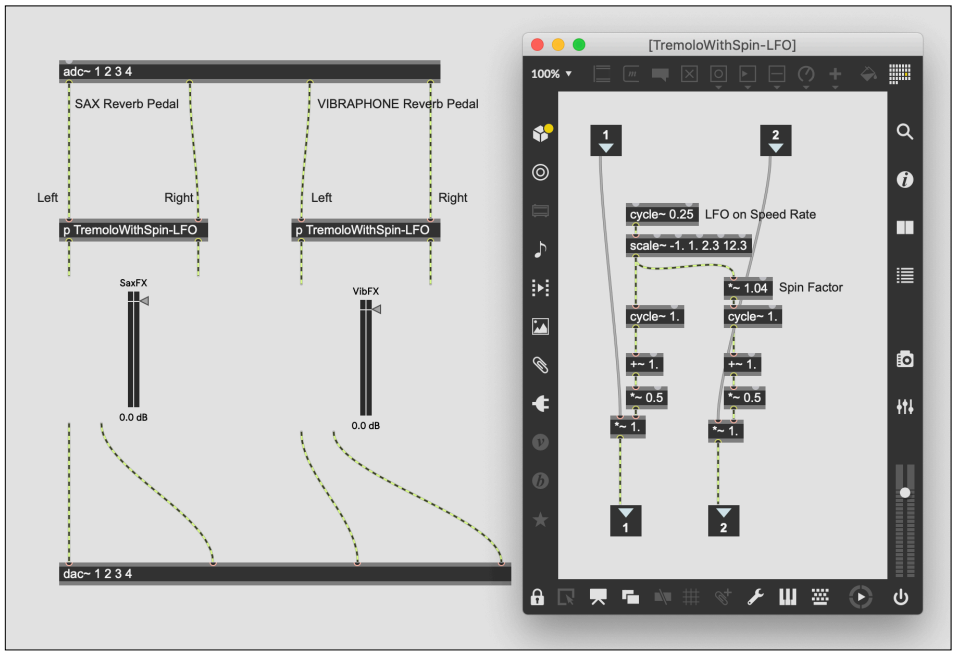


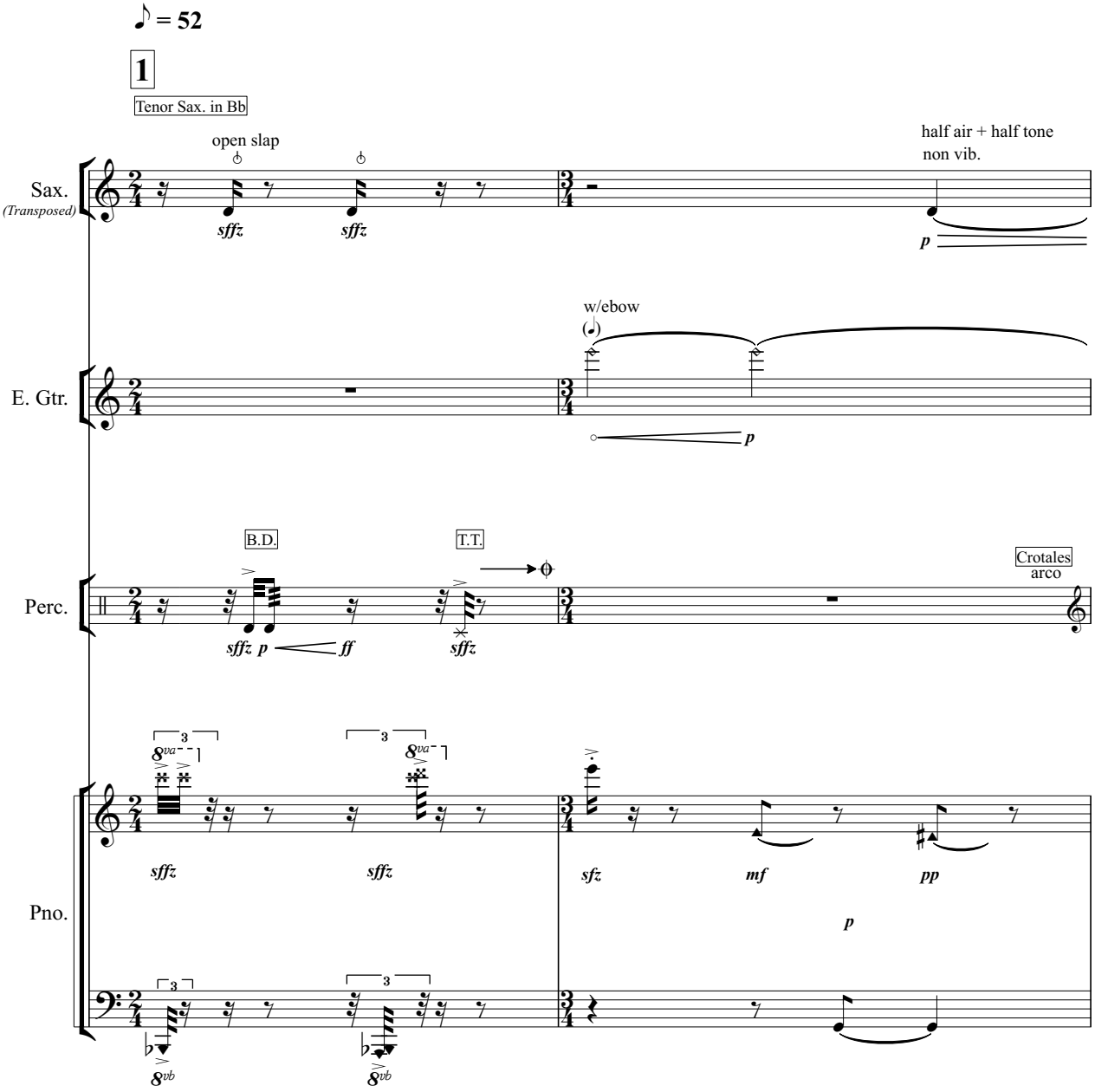
Figure 9. *The illustration of the Max/MSP patch for live electronics.*

Music For Ending Things

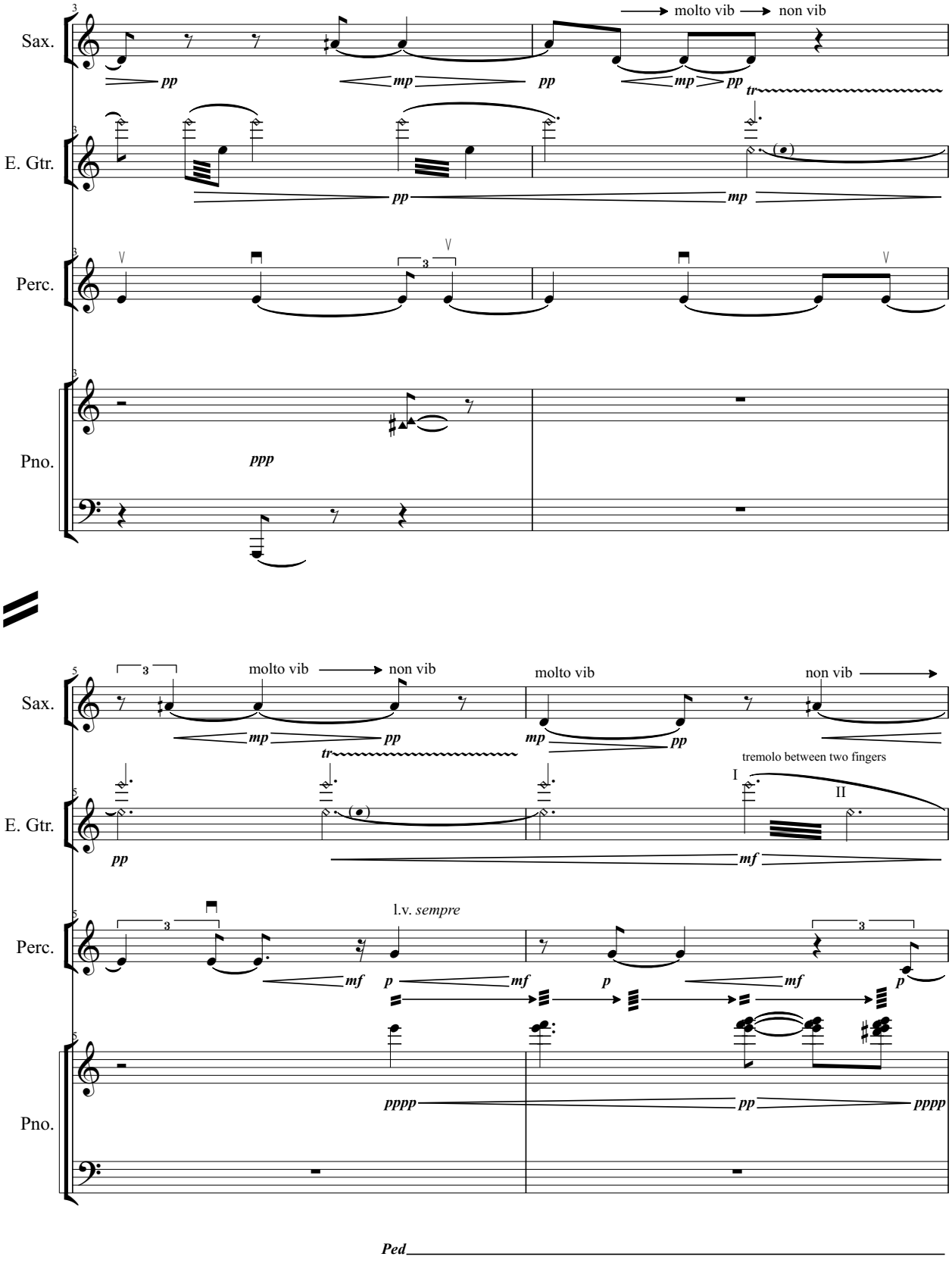
Didem Coşkunseven

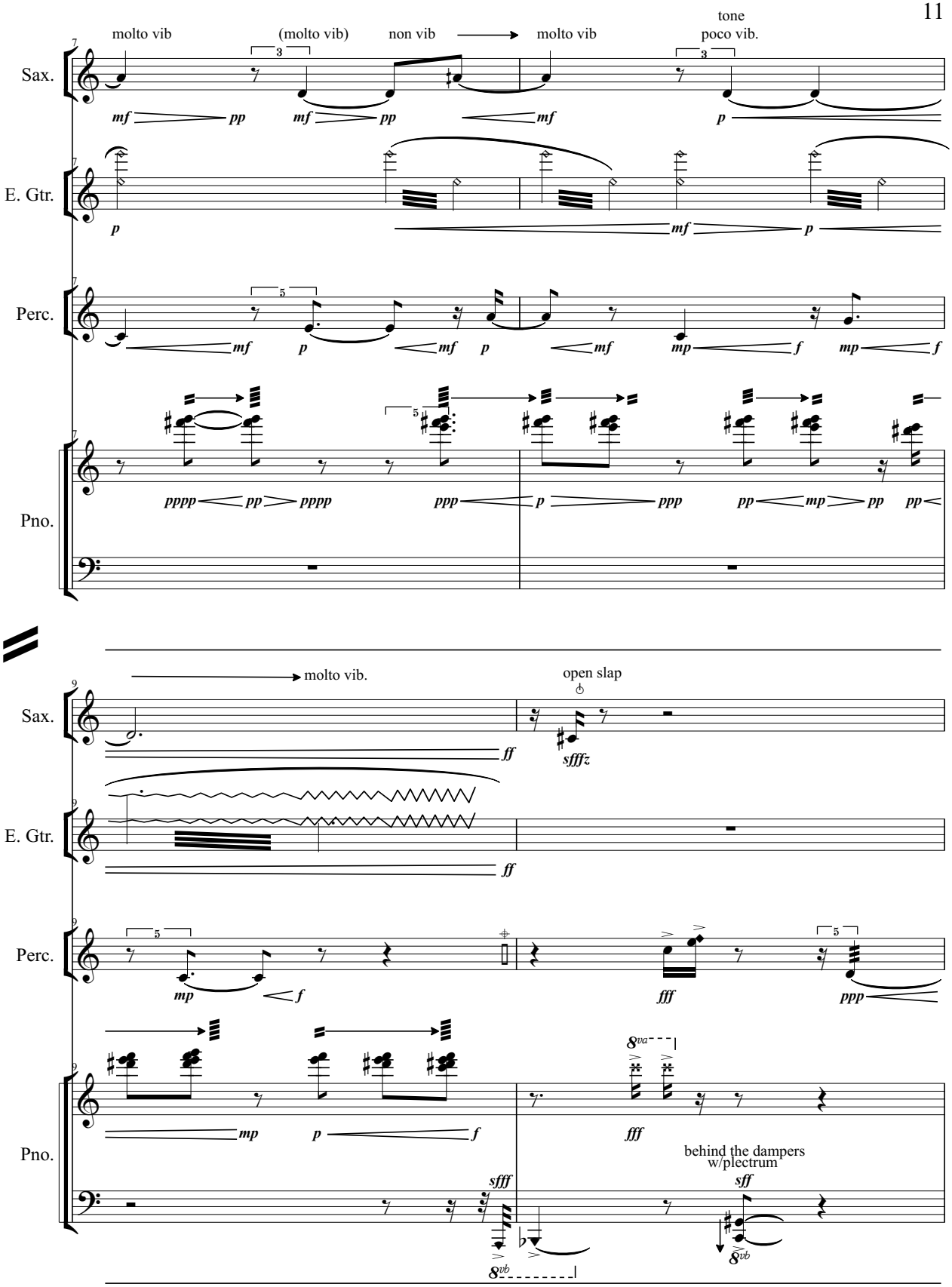
I.

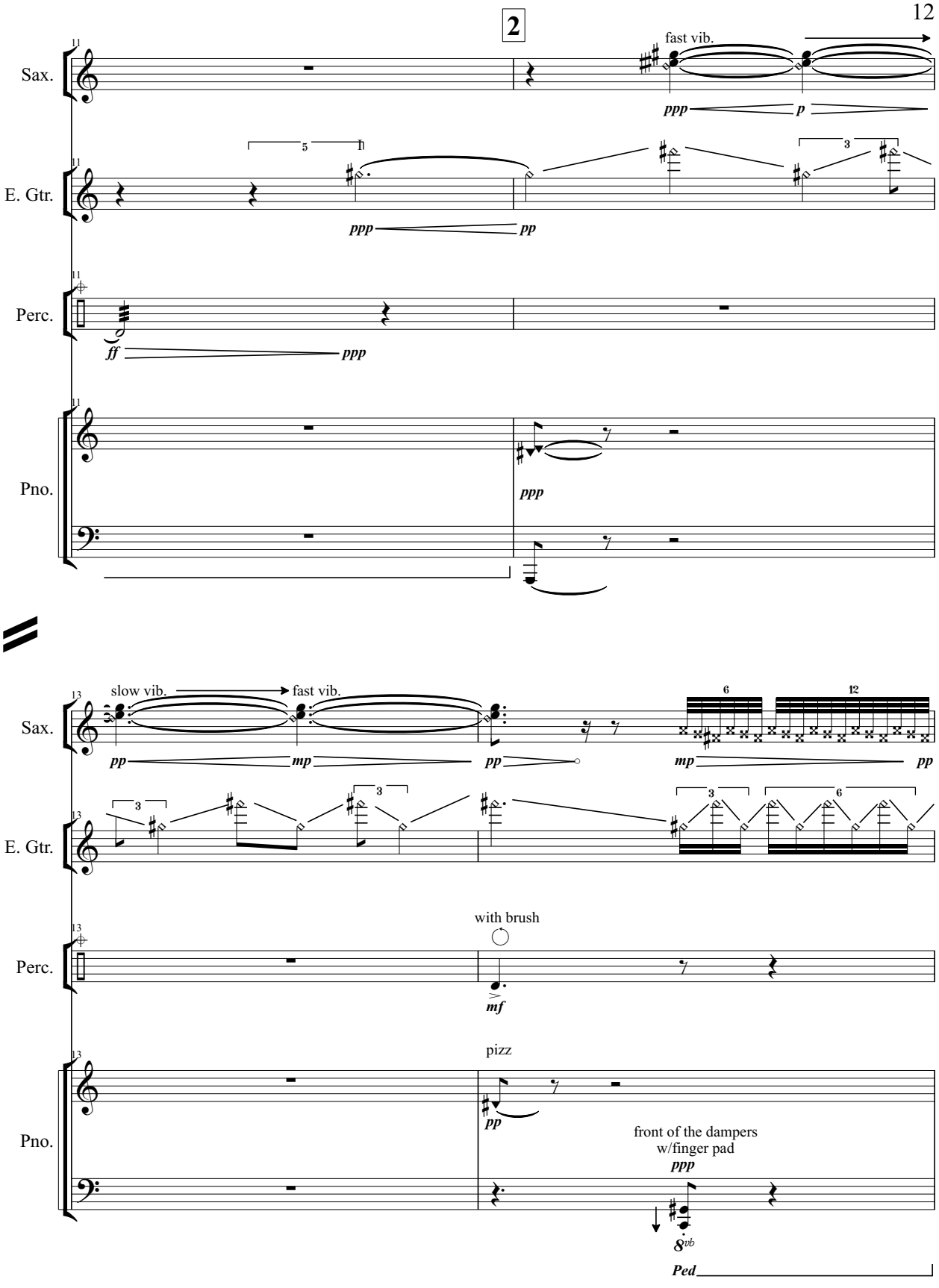
(approx. 8' 30'')

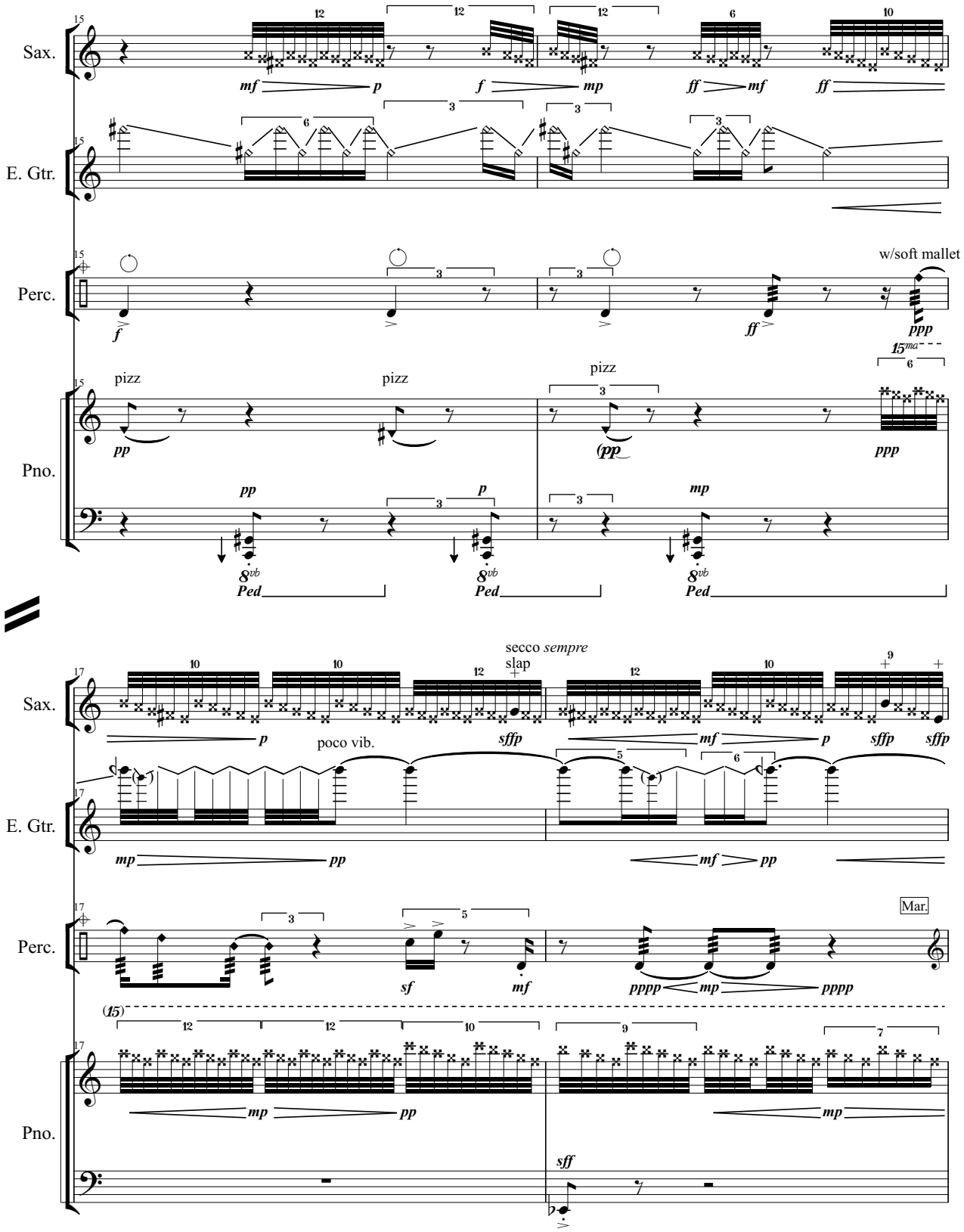


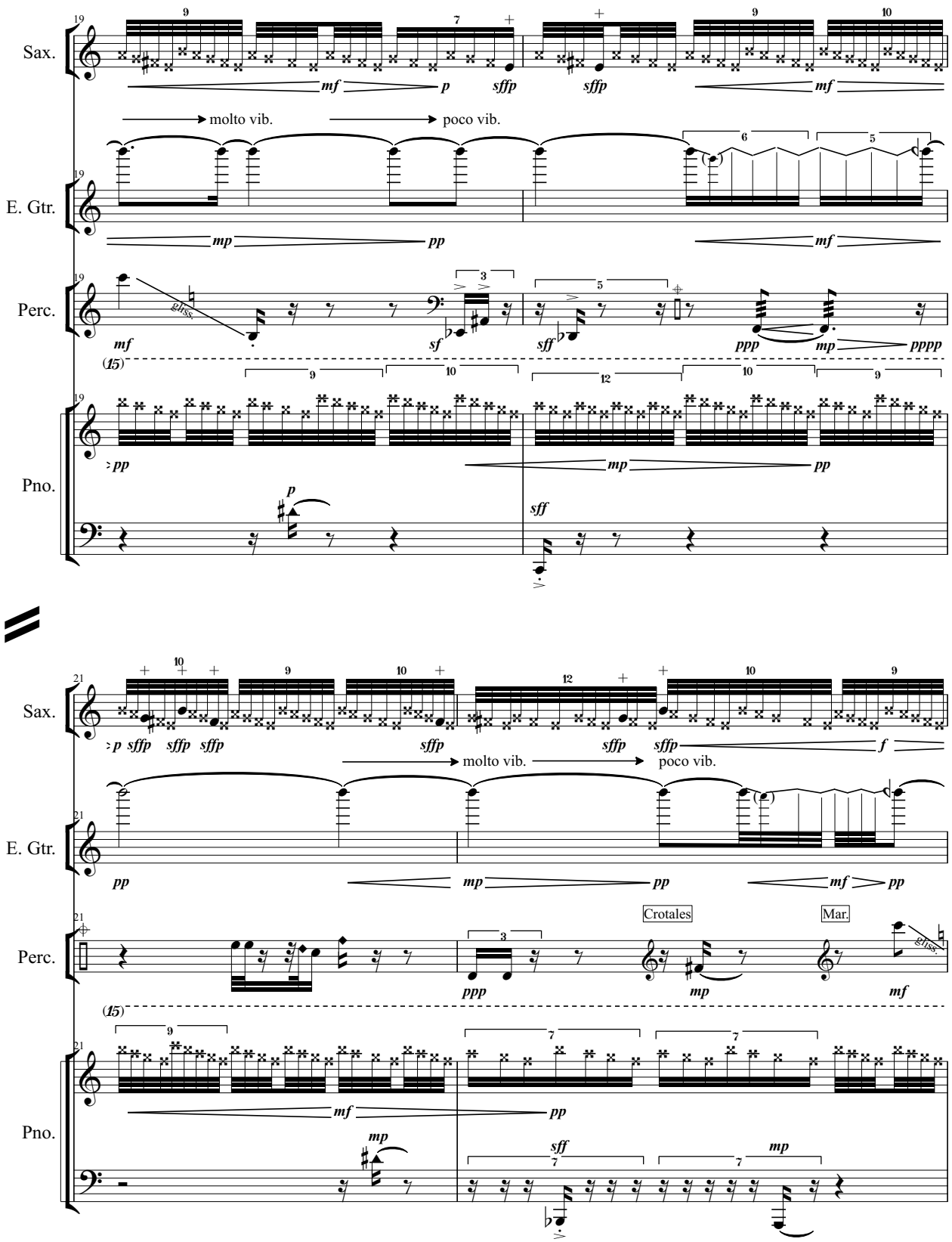
** accidentals hold through the bar as in traditional notation. Courtesy accidentals are often provided.*

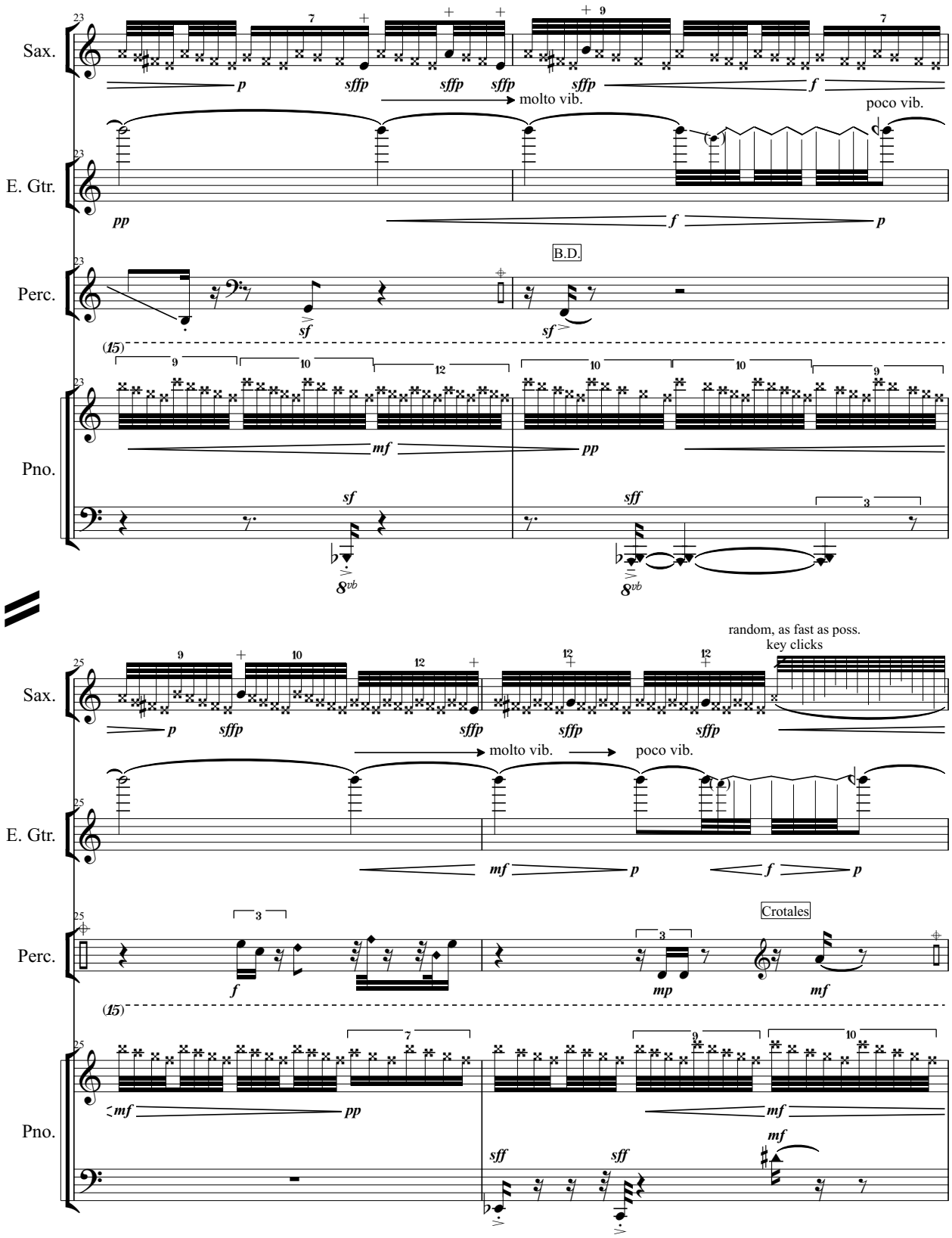

Sax.
E. Gtr.
Perc.
Pno.
molto vib
non vib
pp
mp
tr
ppp
molto vib
non vib
tremolo between two fingers
I
II
mf
l.v. sempre
p
pppp
Ped

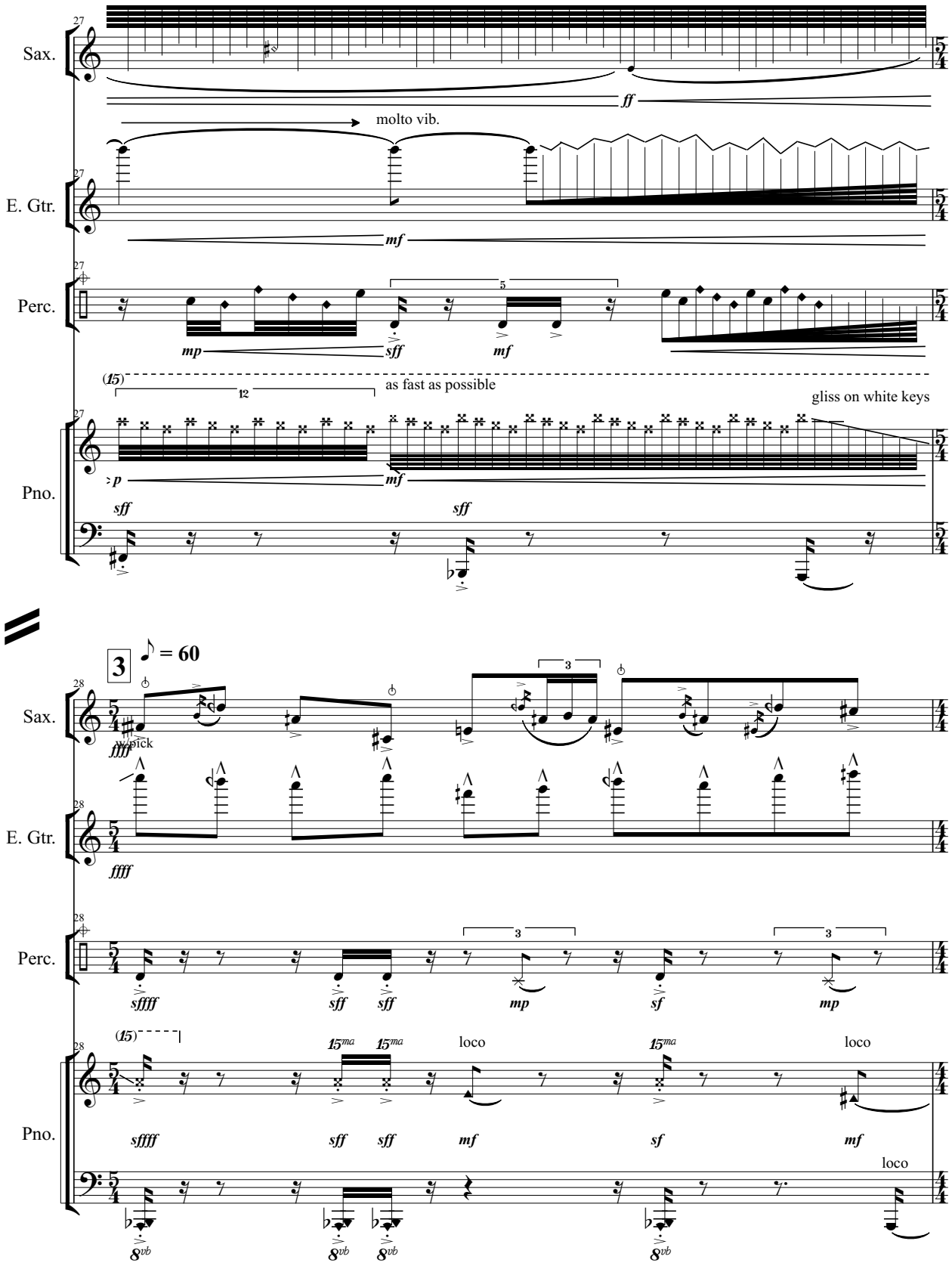

molto vib
(molto vib)
non vib
molto vib
tone
poco vib.
Sax.
E. Gtr.
Perc.
Pno.
molto vib.
open slap
behind the dampers
w/plectrum

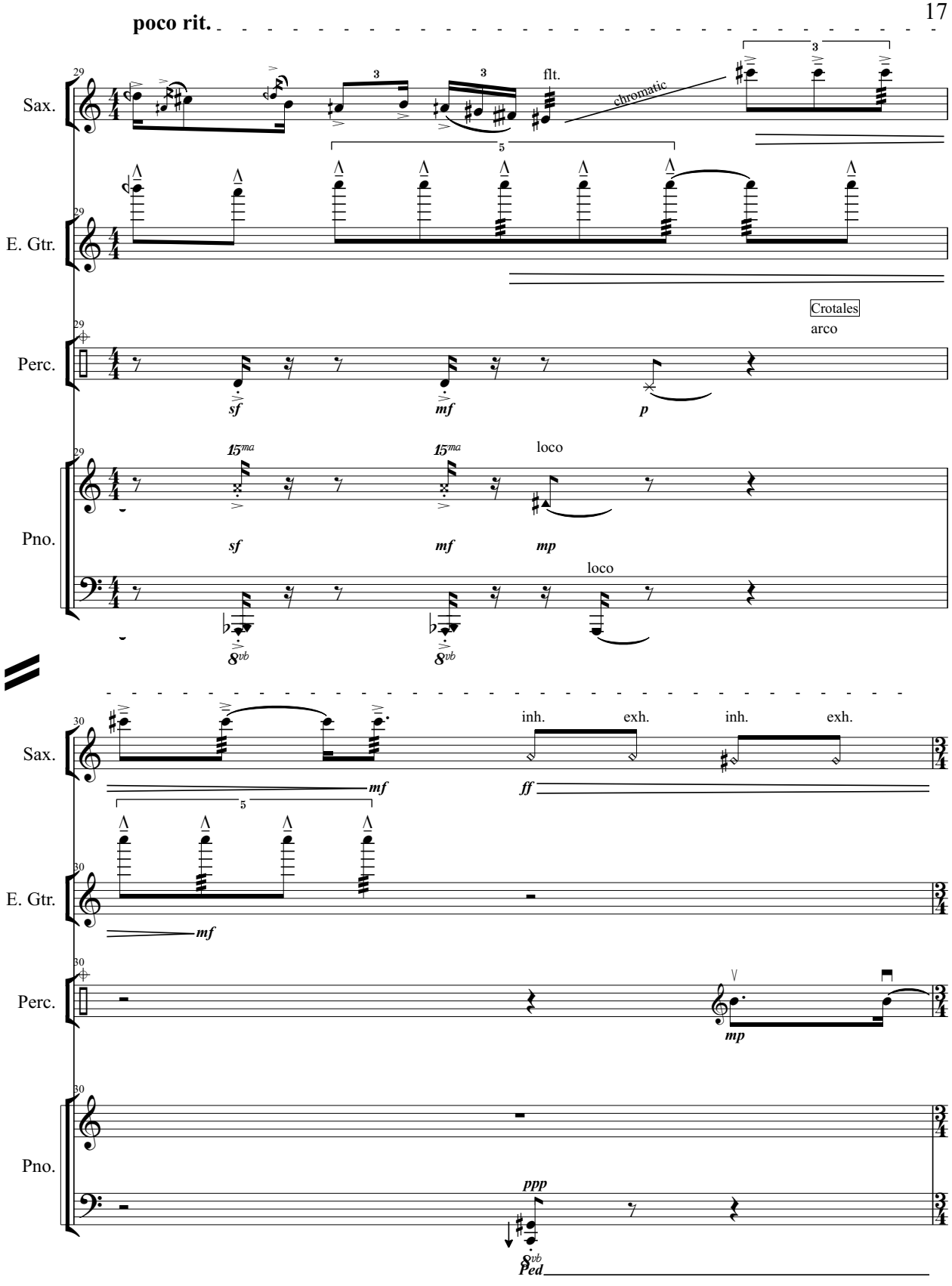

2
Sax.
E. Gtr.
Perc.
Pno.
fast vib.
slow vib.
fast vib.
with brush
pizz
front of the dampers
w/finger pad
Ped

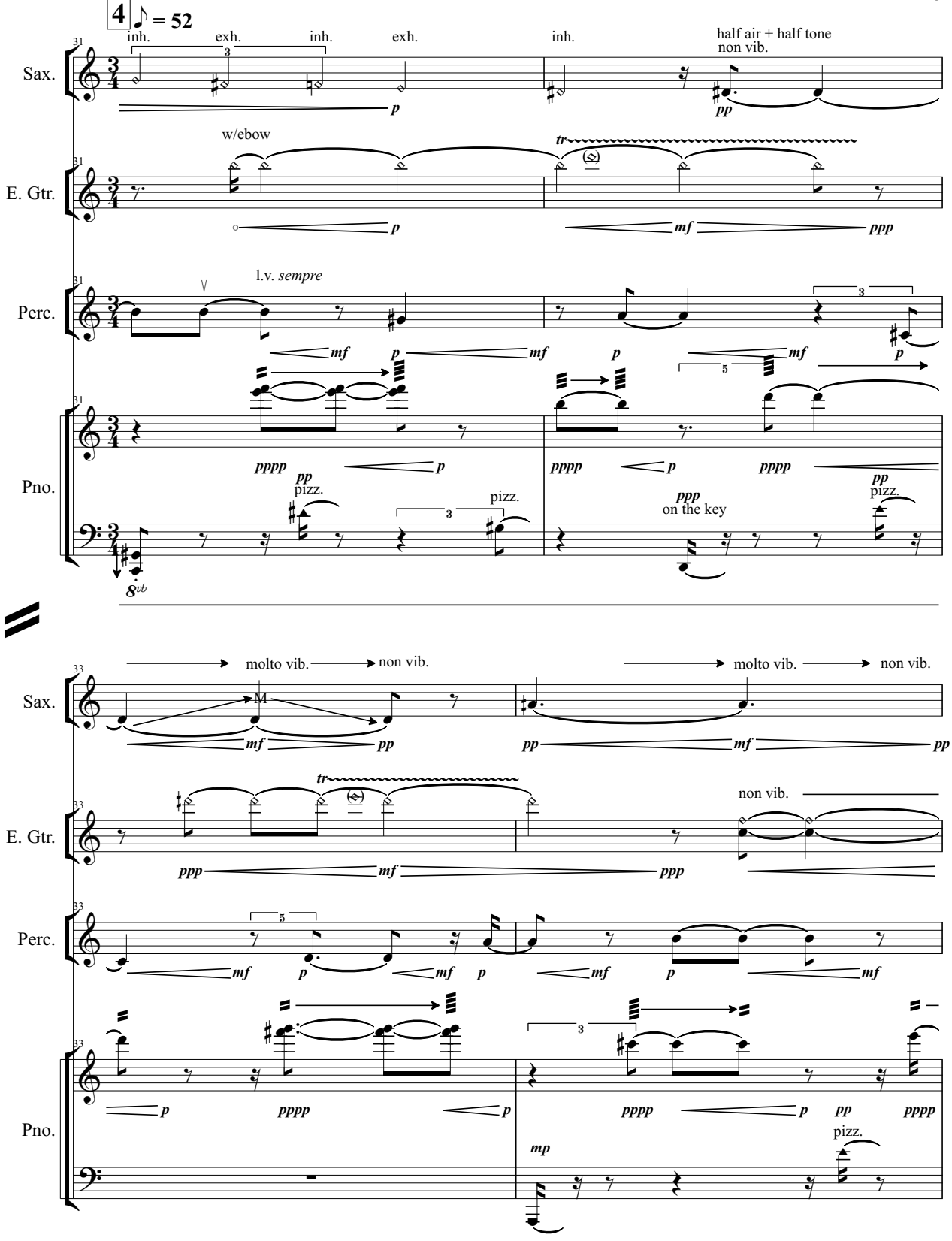

Sax.
E. Gtr.
Perc.
Pno.
w/soft mallet
pizz
pizz
pizz
poco vib.
secco *sempre*
slap
Mar.
Ped
Ped
Ped

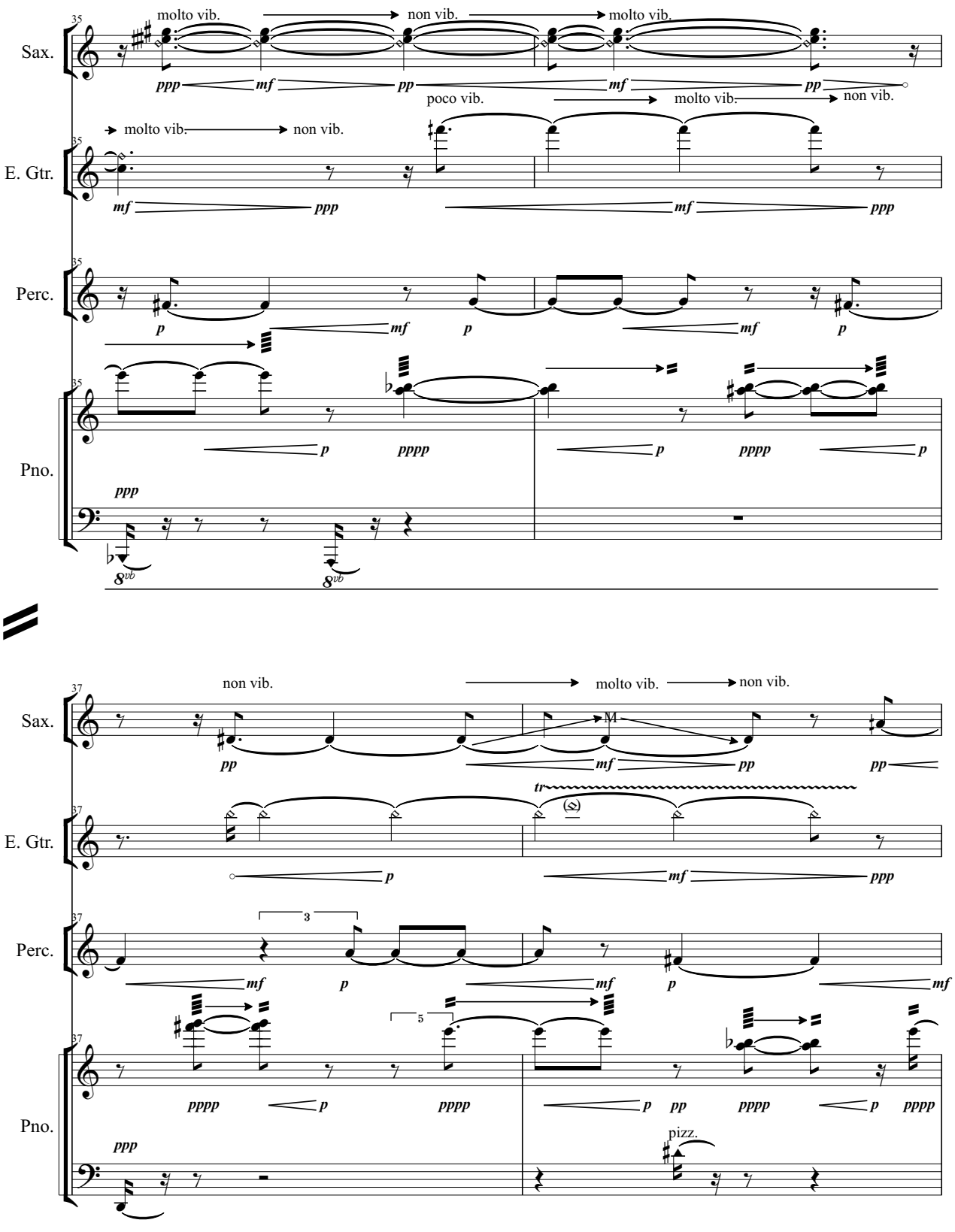

Sax.
E. Gtr.
Perc.
Pno.
molto vib.
poco vib.
gliss.
(15)
Crotales
Mar.

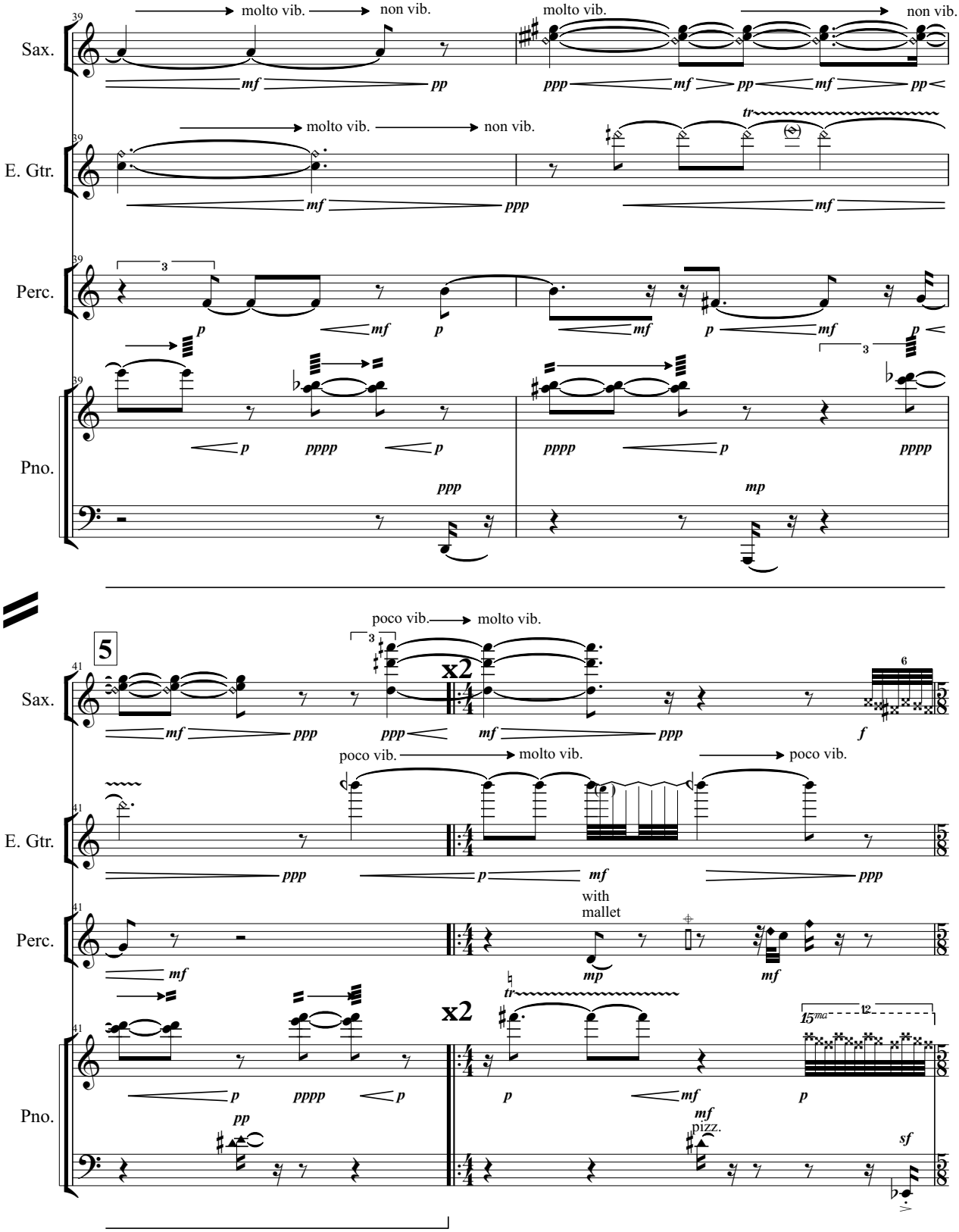

Sax.
E. Gtr.
Perc.
Pno.
molto vib.
poco vib.
B.D.
random, as fast as poss.
key clicks
Crotales

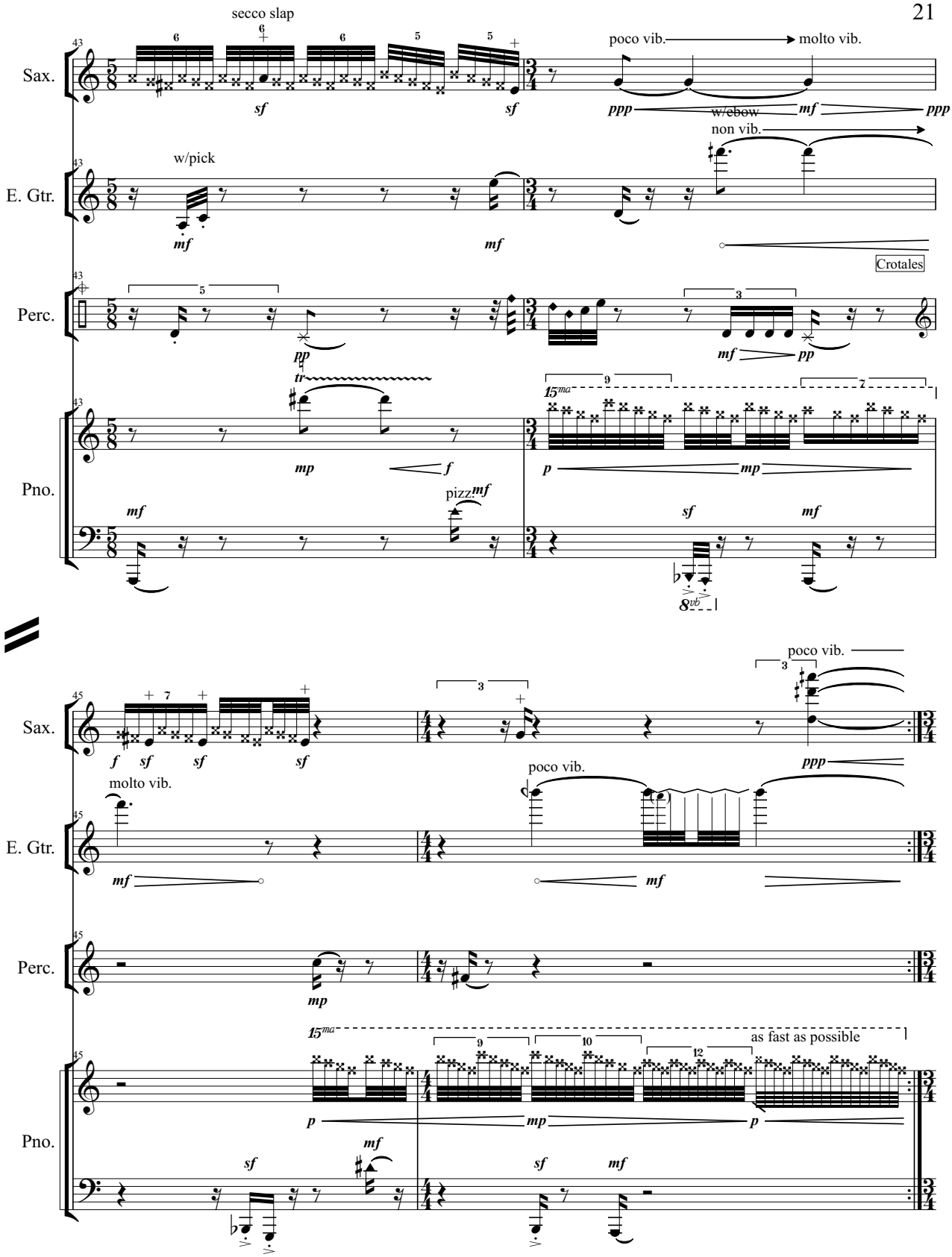

Sax.
E. Gtr.
Perc.
Pno.
molto vib.
as fast as possible
gliss on white keys
3
♪ = 60
w/pick
loco
loco
loco

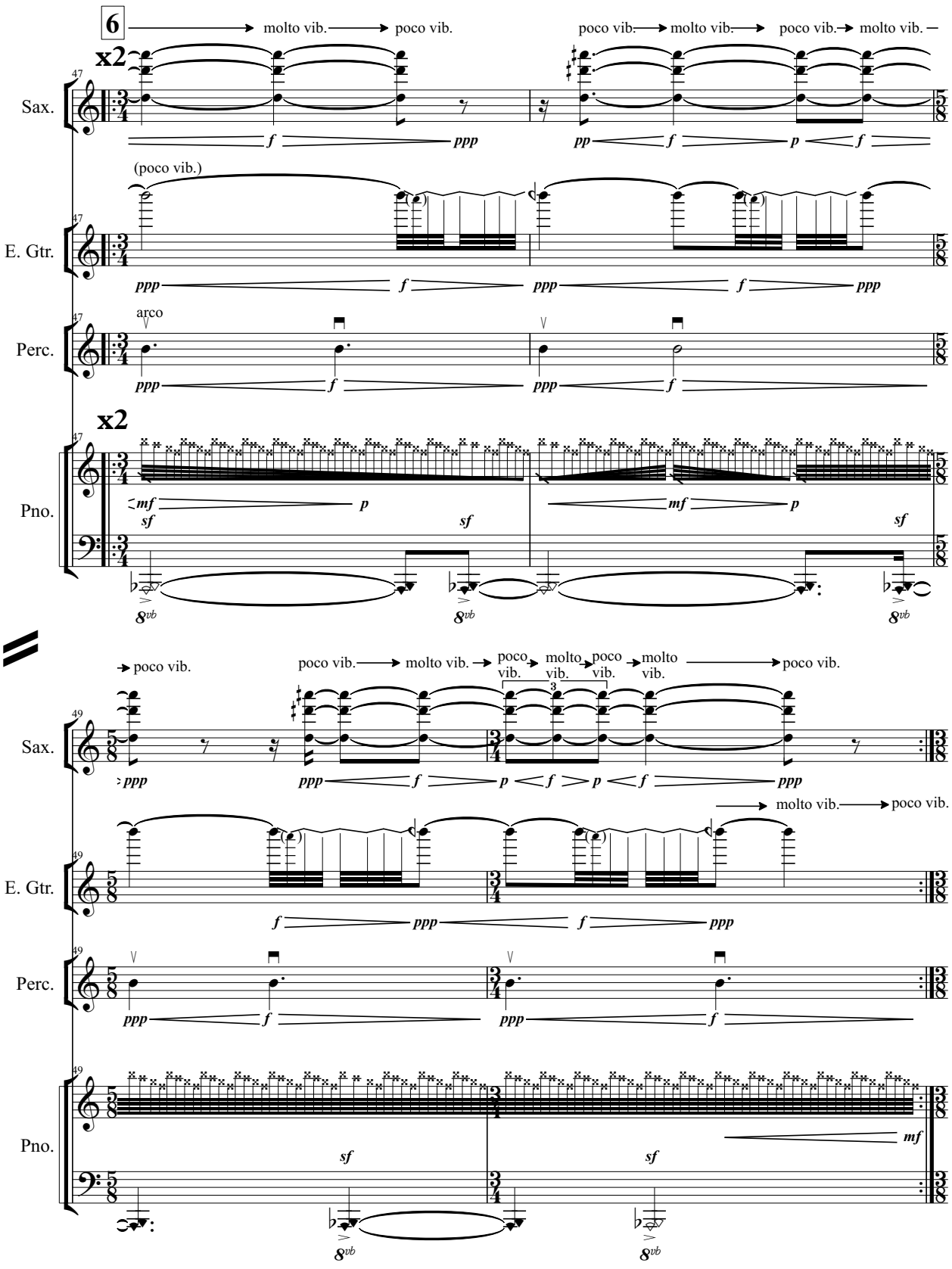

poco rit.
Sax.
E. Gtr.
Perc.
Pno.
flt.
chromatic
Crotales
arco
loco
inh.
exh.
Ped

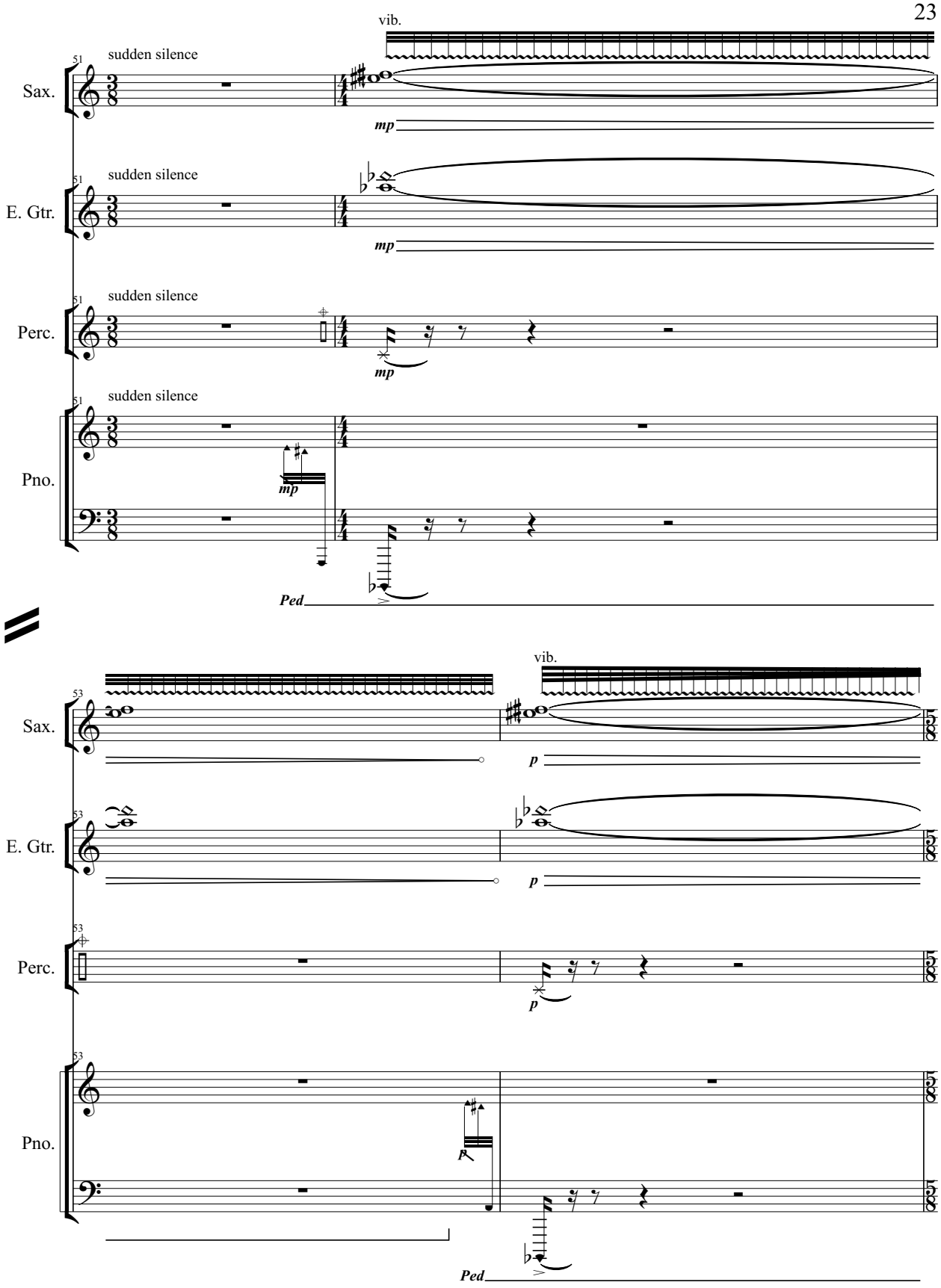

4
♪ = 52
Sax.
E. Gtr.
Perc.
Pno.
inh.
exh.
inh.
exh.
inh.
half air + half tone
non vib.
w/ebow
tr
l.v. sempre
pizz.
on the key
molto vib.
non vib.
8vb

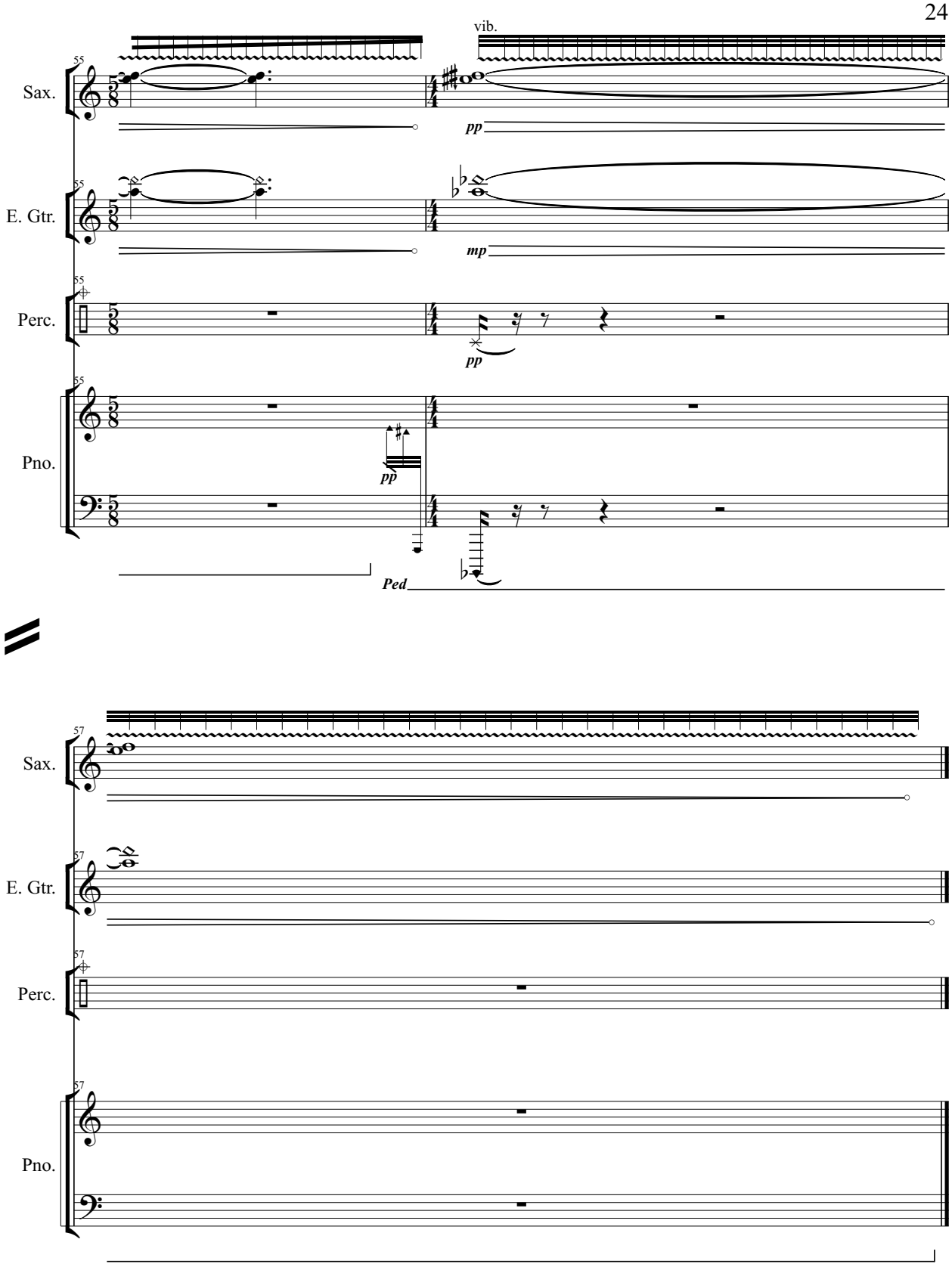

35
Sax.
molto vib.
non vib.
molto vib.
ppp
mf
pp
mf
pp
poco vib.
molto vib.
non vib.
E. Gtr.
molto vib.
non vib.
mf
ppp
mf
ppp
Perc.
p
mf
p
mf
p
Pno.
p
pppp
p
pppp
p
ppp
8vb
8vb
37
Sax.
non vib.
molto vib.
non vib.
pp
mf
pp
pp
M
E. Gtr.
tr
p
mf
ppp
Perc.
3
mf
p
mf
p
mf
5
Pno.
pppp
p
pppp
p
pp
pppp
p
pppp
ppp
pizz.


Sax.
E. Gtr.
Perc.
Pno.
molto vib.
non vib.
poco vib.
5
x2
with
mallet
pizz.


Sax.
E. Gtr.
Perc.
Pno.
secco slap
poco vib.
molto vib.
w/ebow
non vib.
w/pick
Crotales
pizz.
as fast as possible

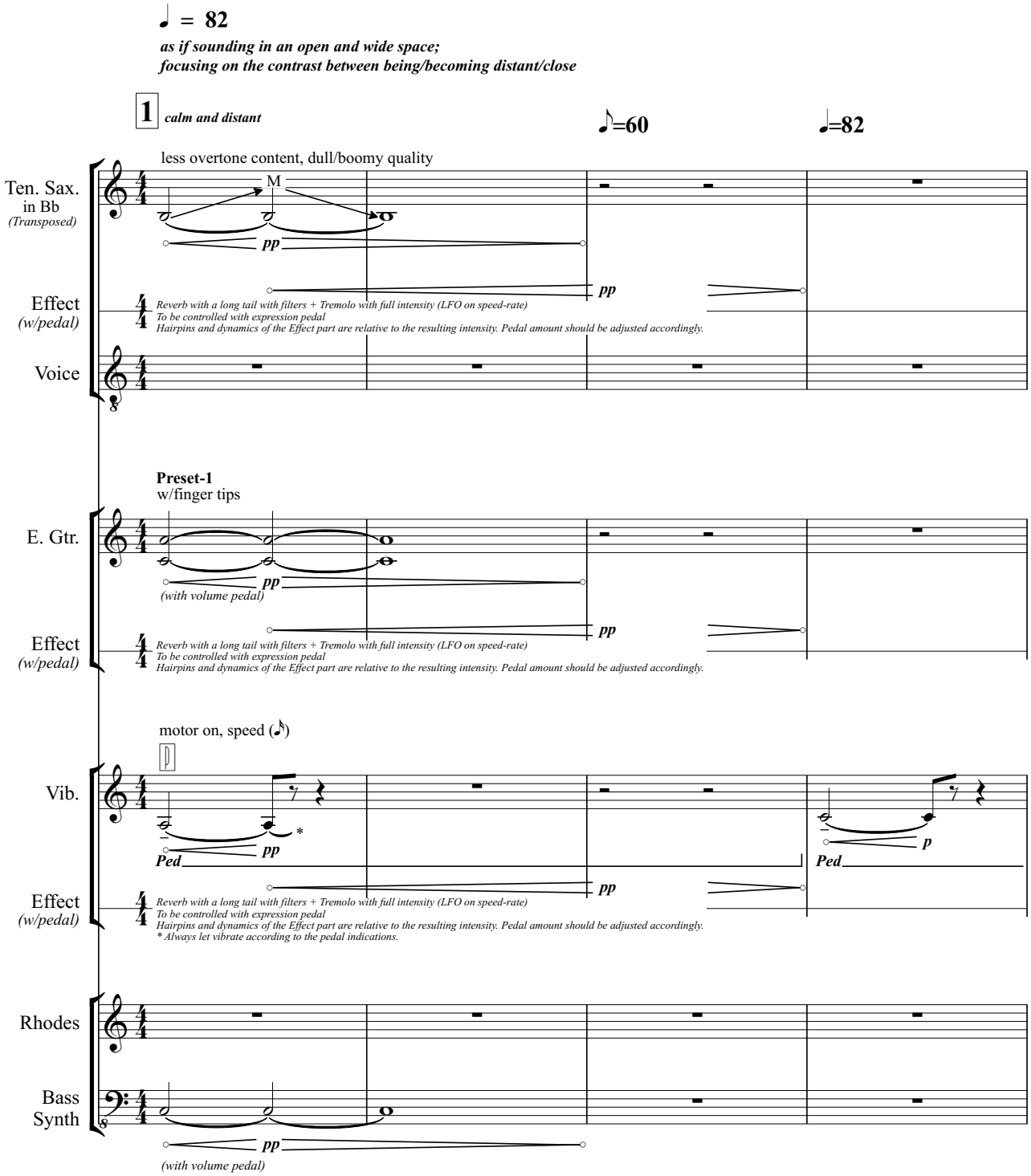

6
molto vib.
poco vib.
poco vib.
molto vib.
poco vib.
molto vib.
x2
Sax.
E. Gtr.
Perc.
Pno.
(poco vib.)
arco
x2
poco vib.
poco vib.
molto vib.
poco vib.
molto vib.
poco vib.
molto vib.
poco vib.
3


vib.
51
sudden silence
Sax.
mp
51
sudden silence
E. Gtr.
mp
51
sudden silence
Perc.
mp
51
sudden silence
Pno.
mp
Ped
vib.
53
Sax.
p
53
E. Gtr.
p
53
Perc.
p
53
Pno.
Ped

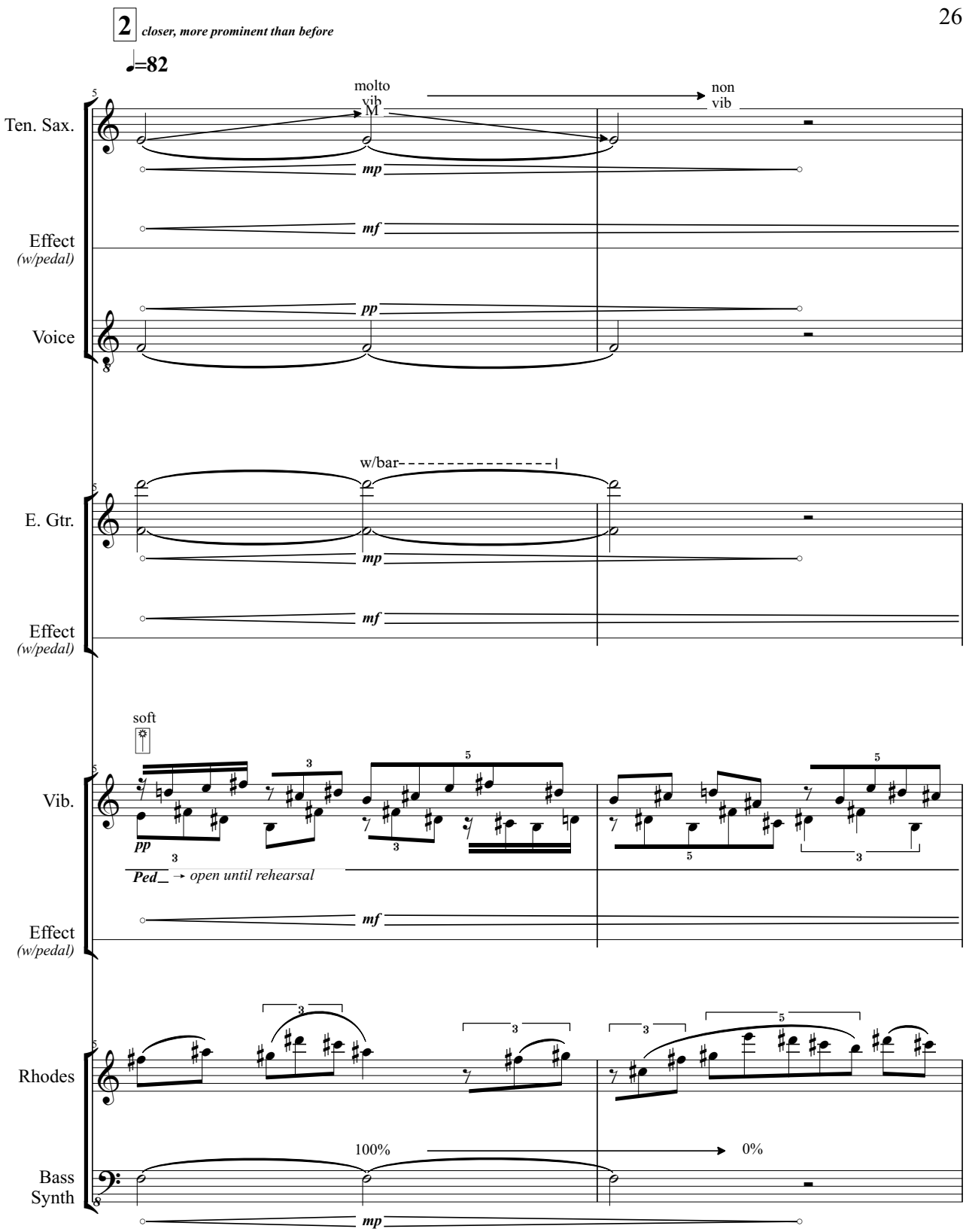

vib.
55
Sax.
pp
55
E. Gtr.
mp
55
Perc.
pp
55
Pno.
pp
Ped
57
Sax.
57
E. Gtr.
57
Perc.
57
Pno.

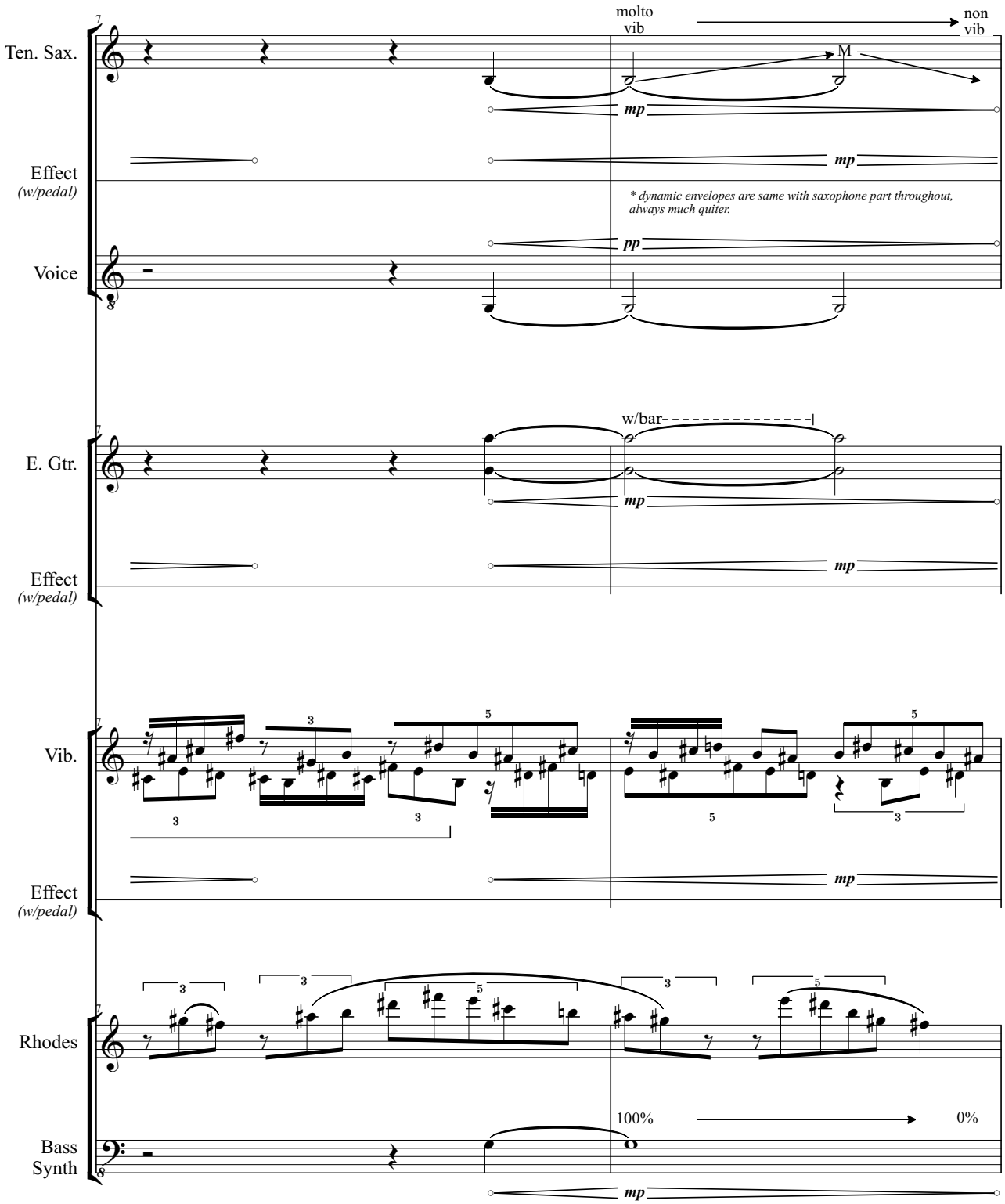
II.

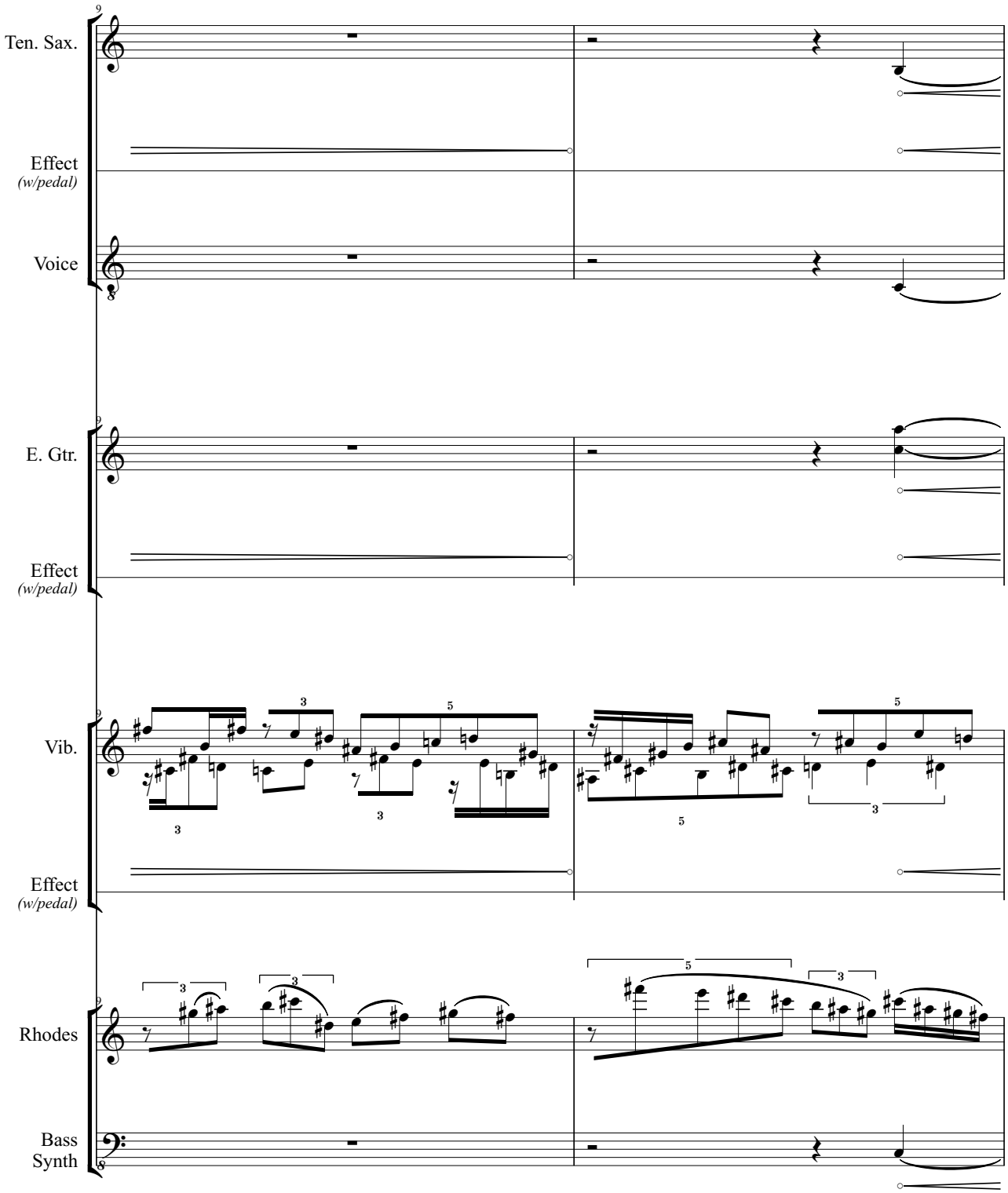
(approx. 11' 30'')

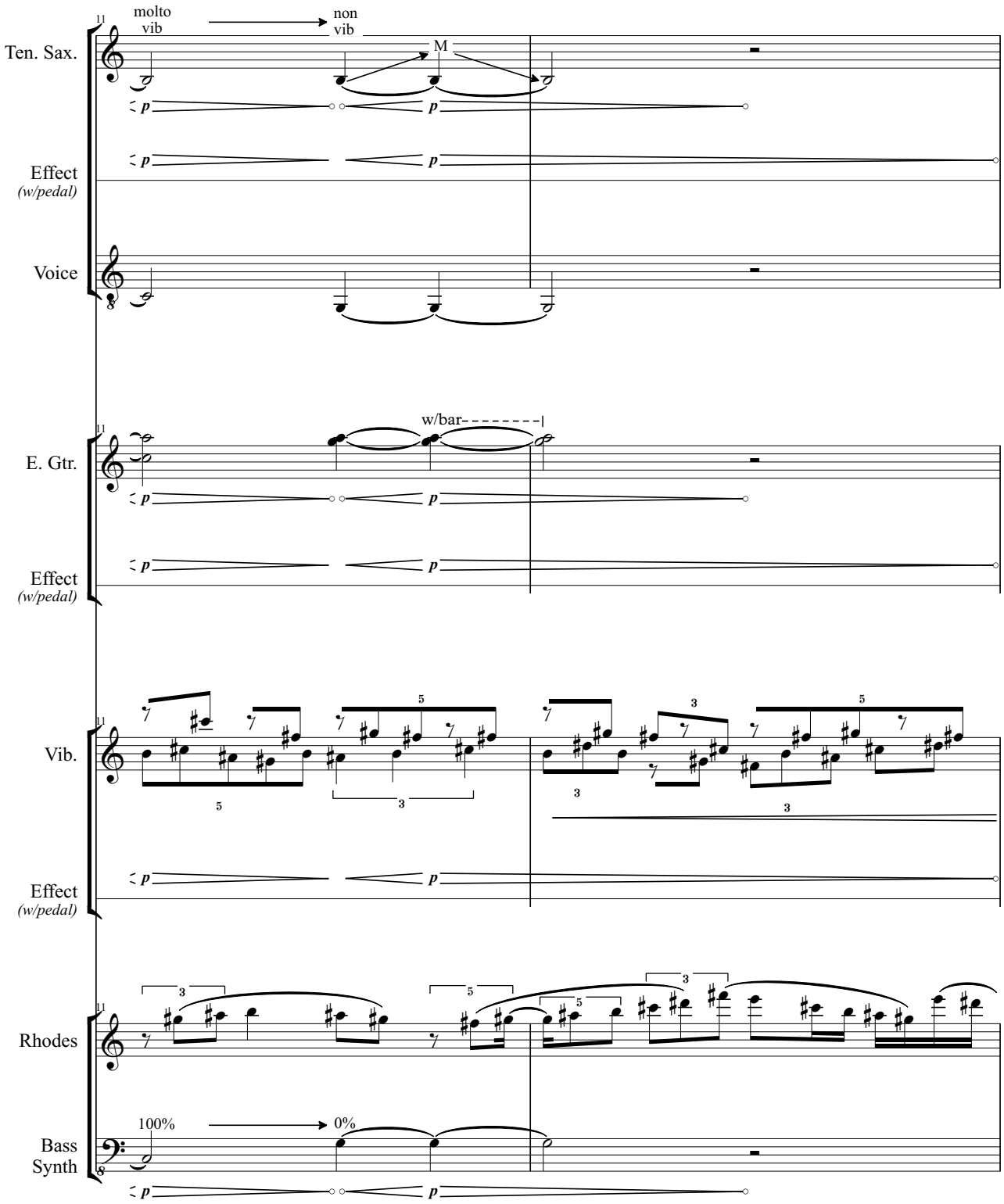


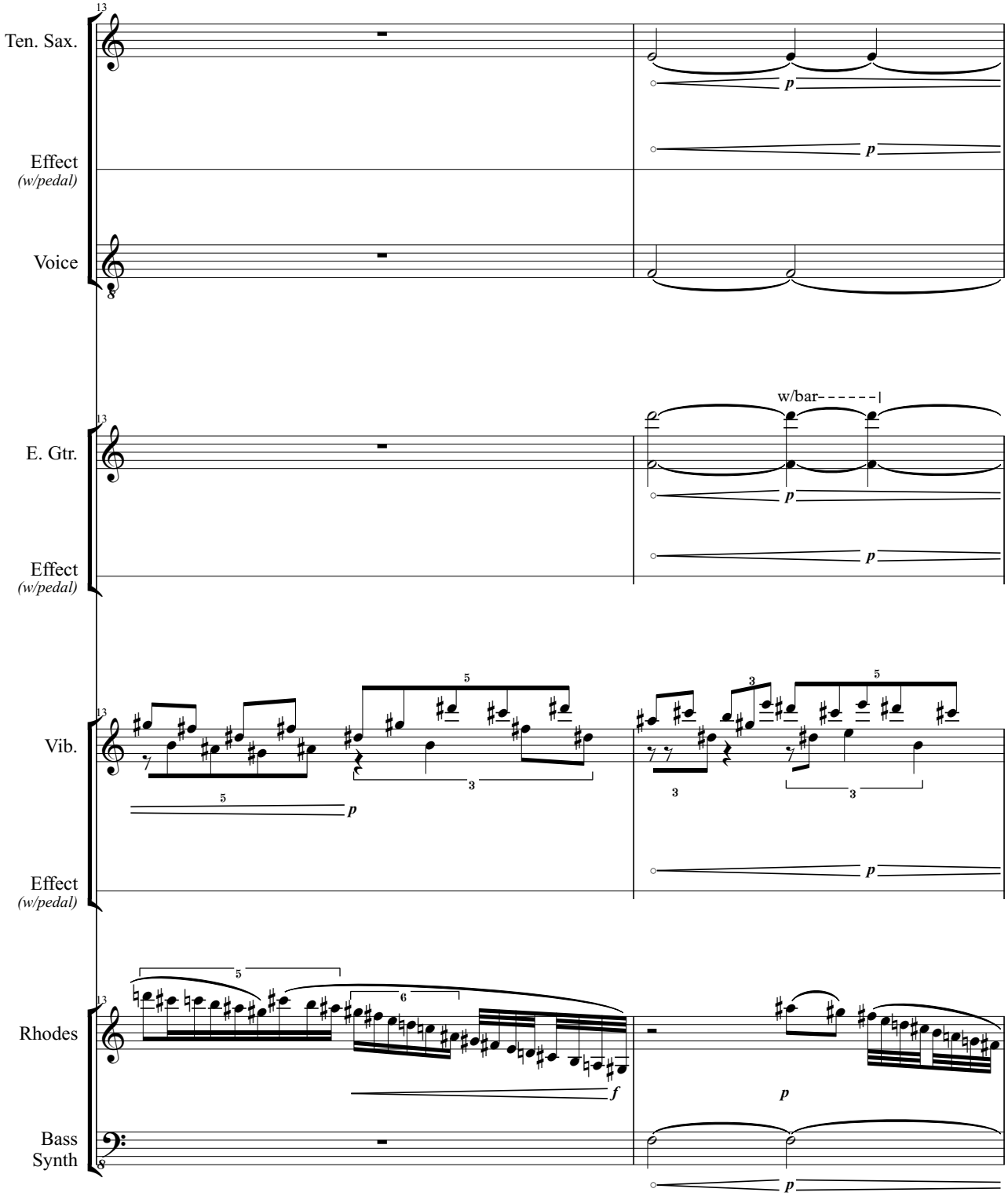
*** accidentals hold through the bar as in traditional notation. Courtesy accidentals are often provided.*

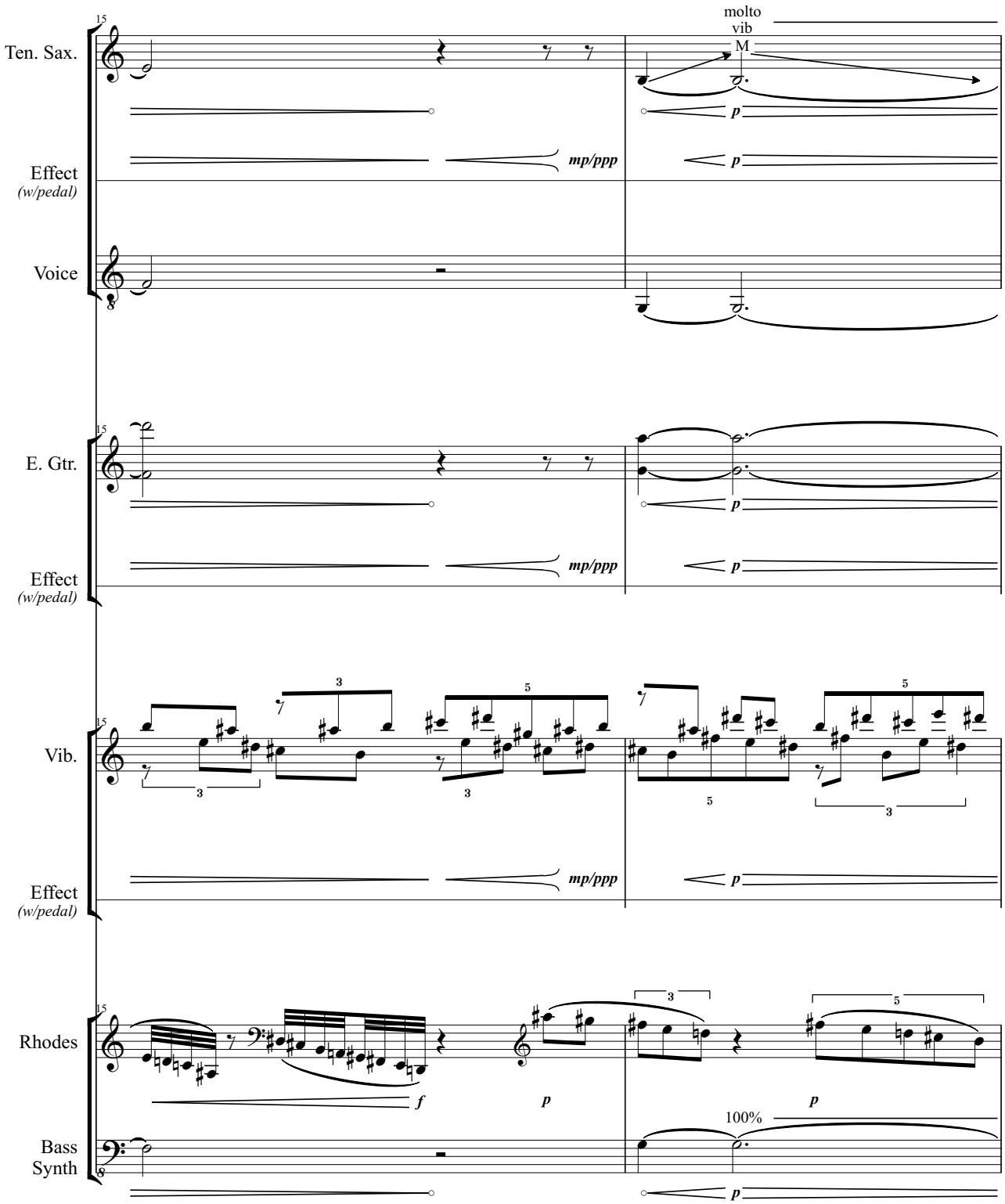

2
closer, more prominent than before
♩=82
Ten. Sax.
molto vib
non vib
mp
Effect (w/pedal)
mf
Voice
pp
E. Gtr.
w/bar
mp
Effect (w/pedal)
mf
Vib.
soft
pp
Ped_ → open until rehearsal
Effect (w/pedal)
mf
Rhodes
Bass Synth
100%
0%
mp

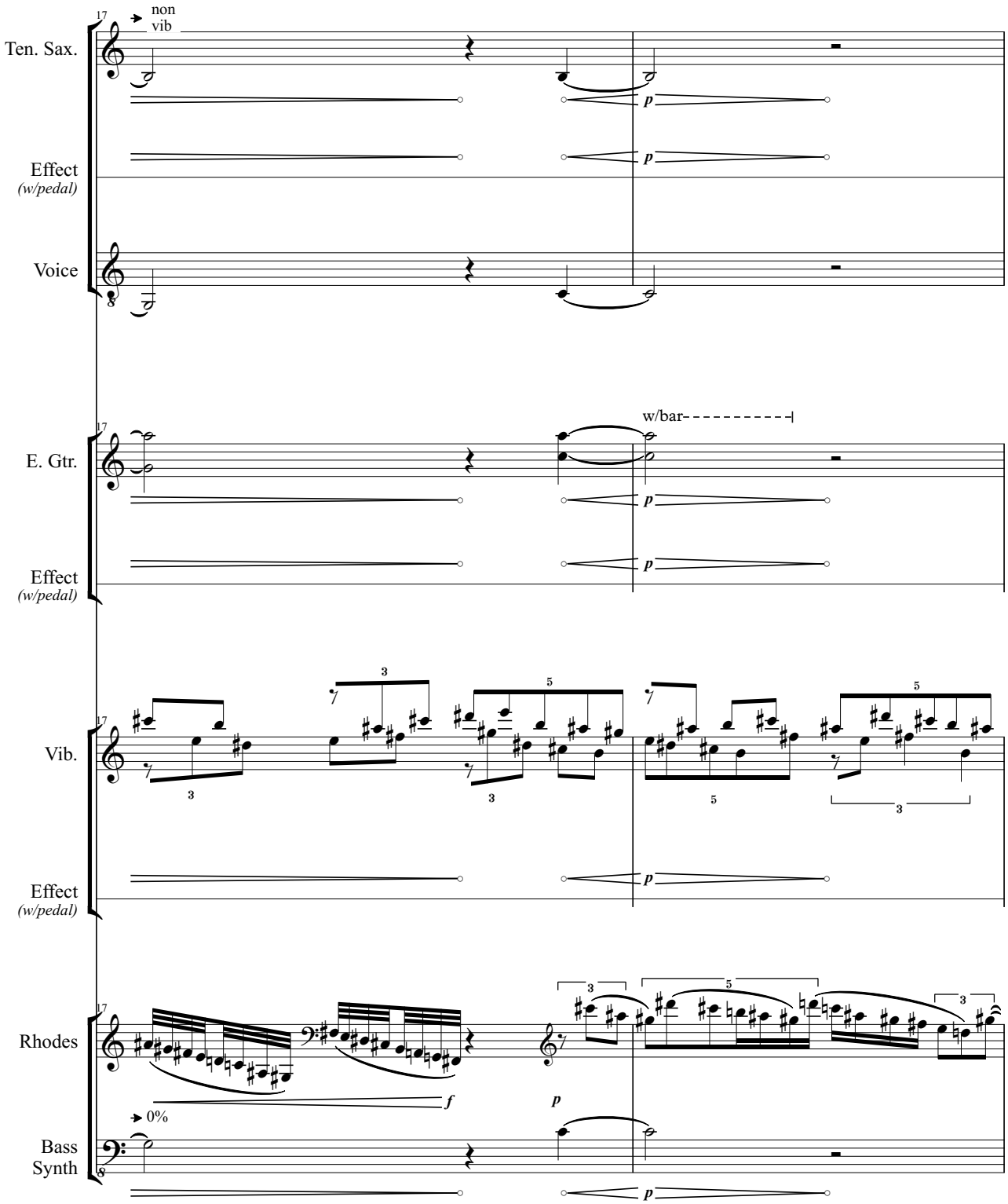

Ten. Sax.
molto vib
non vib
M
mp
Effect (w/pedal)
mp
* dynamic envelopes are same with saxophone part throughout, always much quiter.
Voice
pp
E. Gtr.
w/bar
mp
Effect (w/pedal)
mp
Vib.
Effect (w/pedal)
mp
Rhodes
Bass Synth
100%
0%
mp

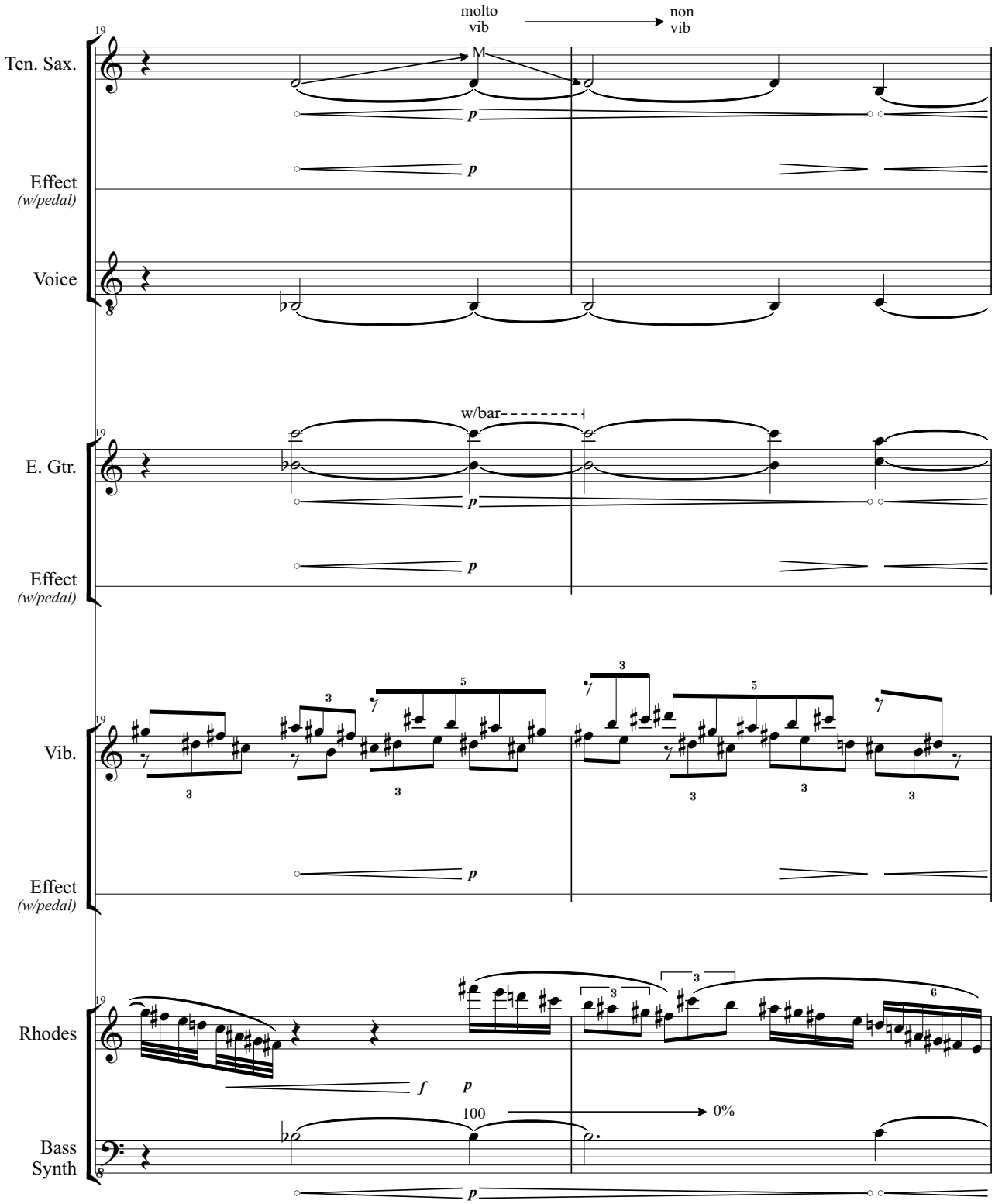

Ten. Sax.
Effect
(w/pedal)
Voice
E. Gtr.
Effect
(w/pedal)
Vib.
Effect
(w/pedal)
Rhodes
Bass
Synth

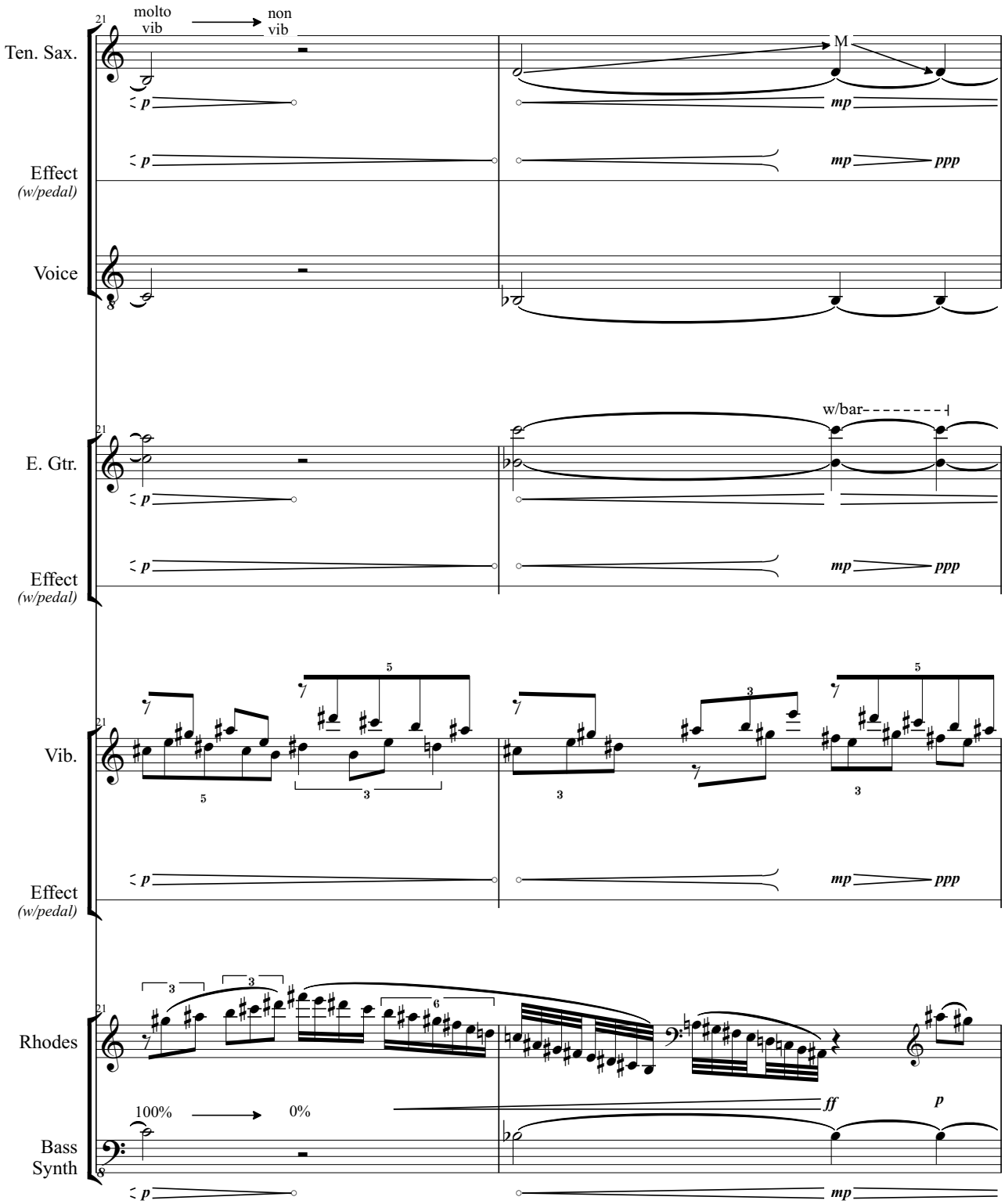

11
molto
vib
non
vib
M
Ten. Sax.
Effect
(w/pedal)
Voice
w/bar
E. Gtr.
Effect
(w/pedal)
Vib.
Effect
(w/pedal)
Rhodes
100%
0%
Bass
Synth

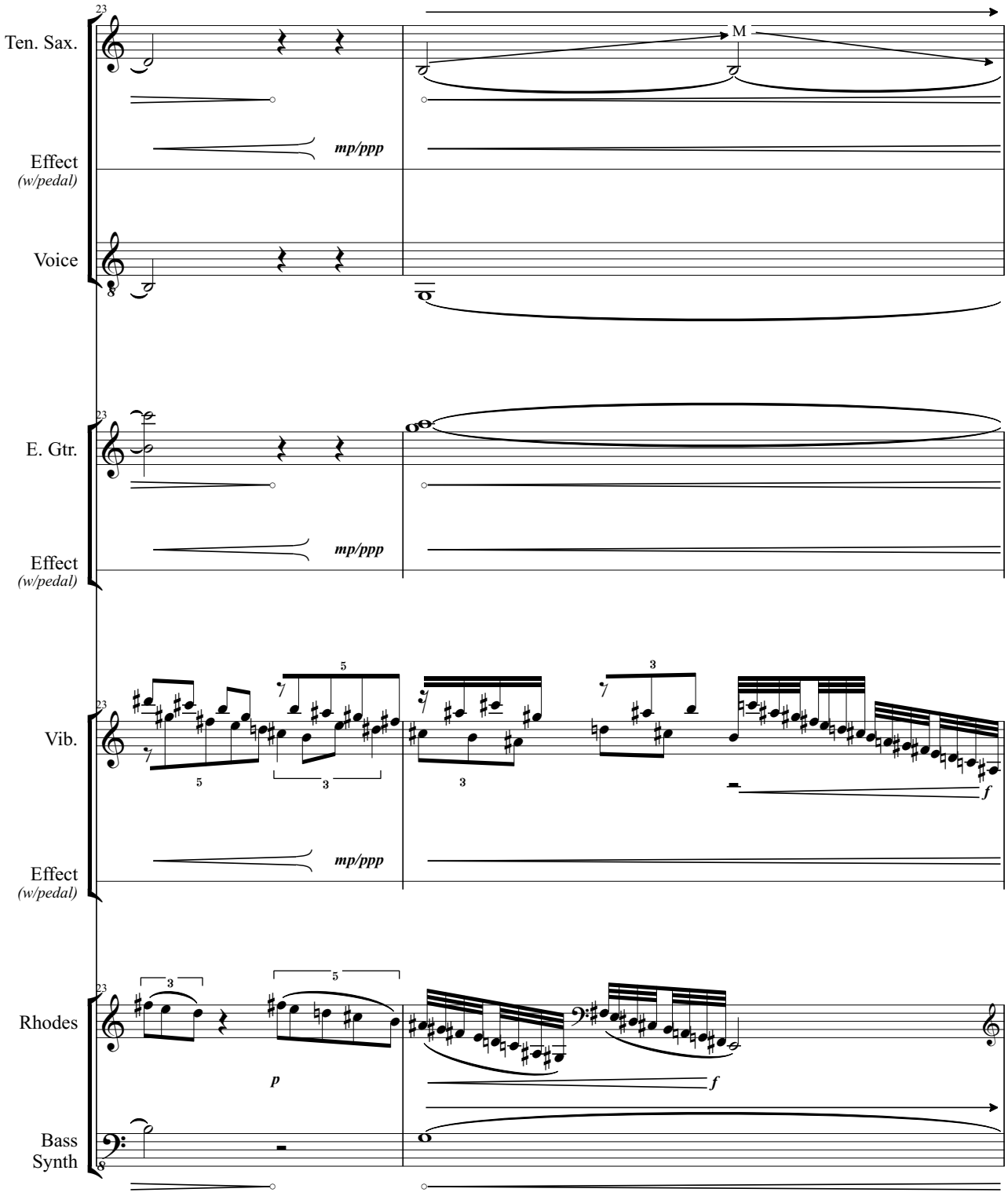

13
Ten. Sax.
Effect
(w/pedal)
Voice
E. Gtr.
w/bar
Effect
(w/pedal)
Vib.
Effect
(w/pedal)
Rhodes
Bass
Synth
p
f

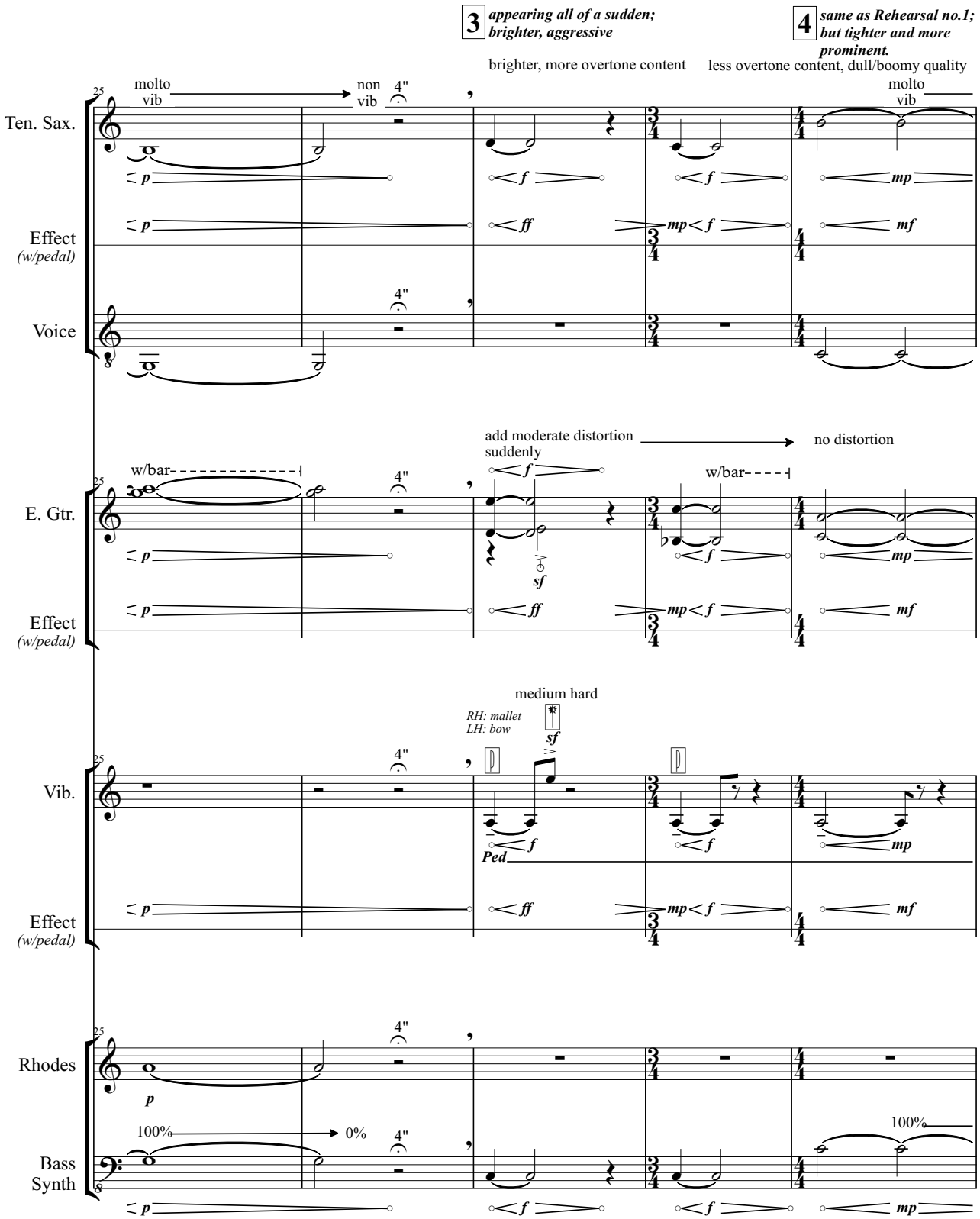

15
Ten. Sax.
molto
vib
M
p
Effect
(w/pedal)
mp/ppp
p
Voice
E. Gtr.
Effect
(w/pedal)
Vib.
Effect
(w/pedal)
Rhodes
f
p
Bass
Synth
100%

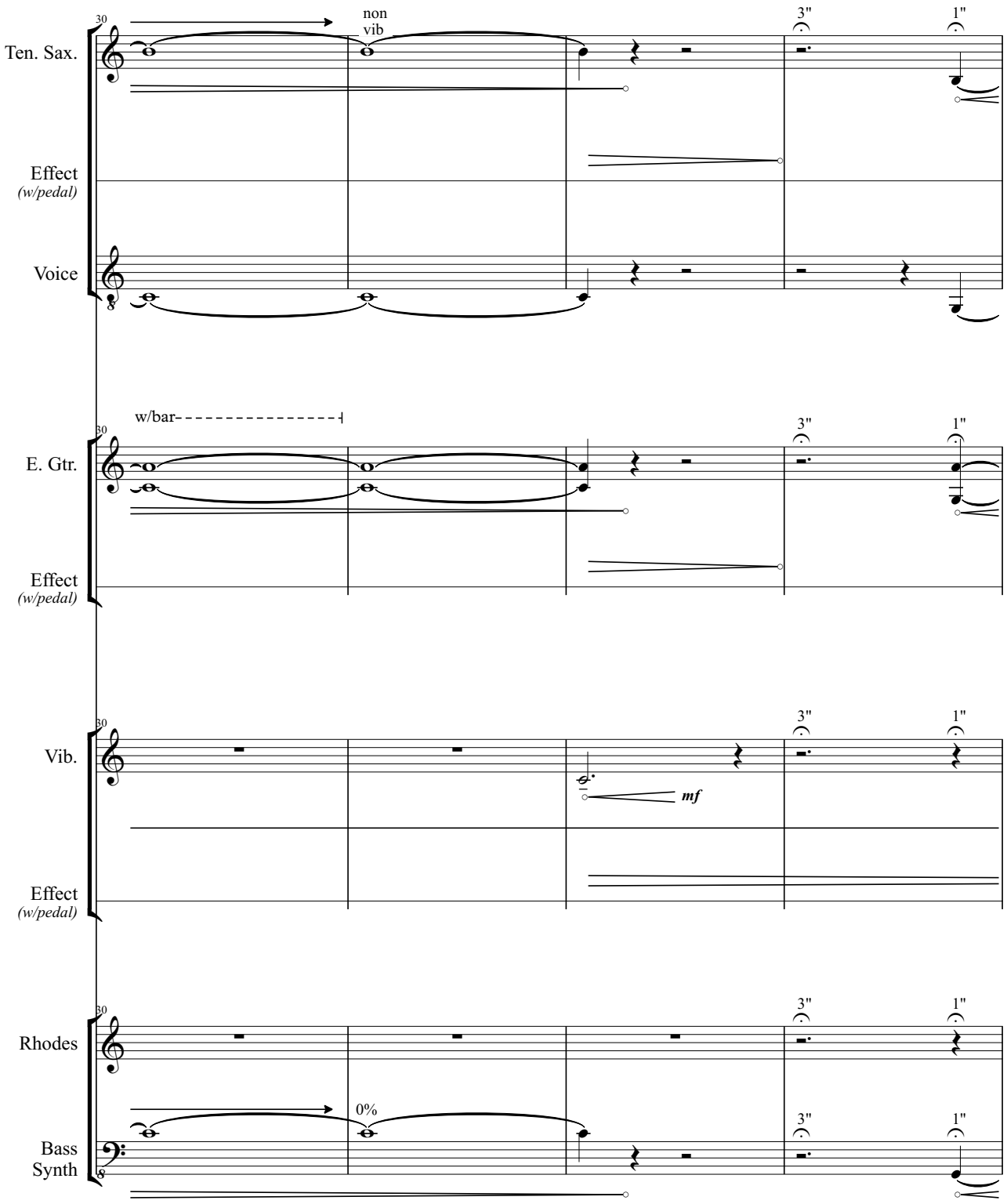

17
non
vib
Ten. Sax.
Effect
(w/pedal)
Voice
E. Gtr.
w/bar
Effect
(w/pedal)
Vib.
Effect
(w/pedal)
Rhodes
0%
Bass
Synth
p
f

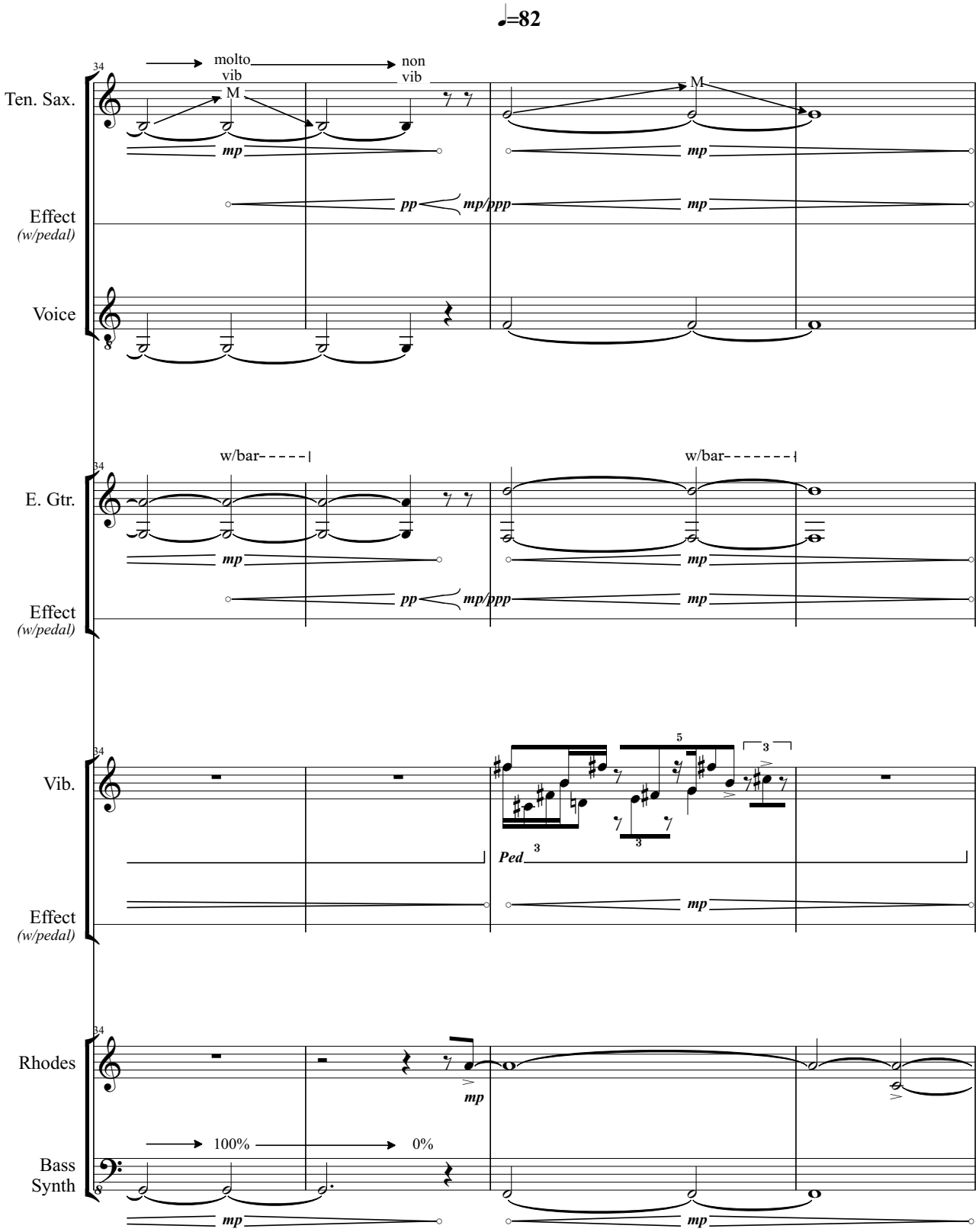

molto
vib
non
vib
M
Ten. Sax.
Effect
(w/pedal)
Voice
w/bar
E. Gtr.
Effect
(w/pedal)
Vib.
Effect
(w/pedal)
Rhodes
100
0%
Bass
Synth

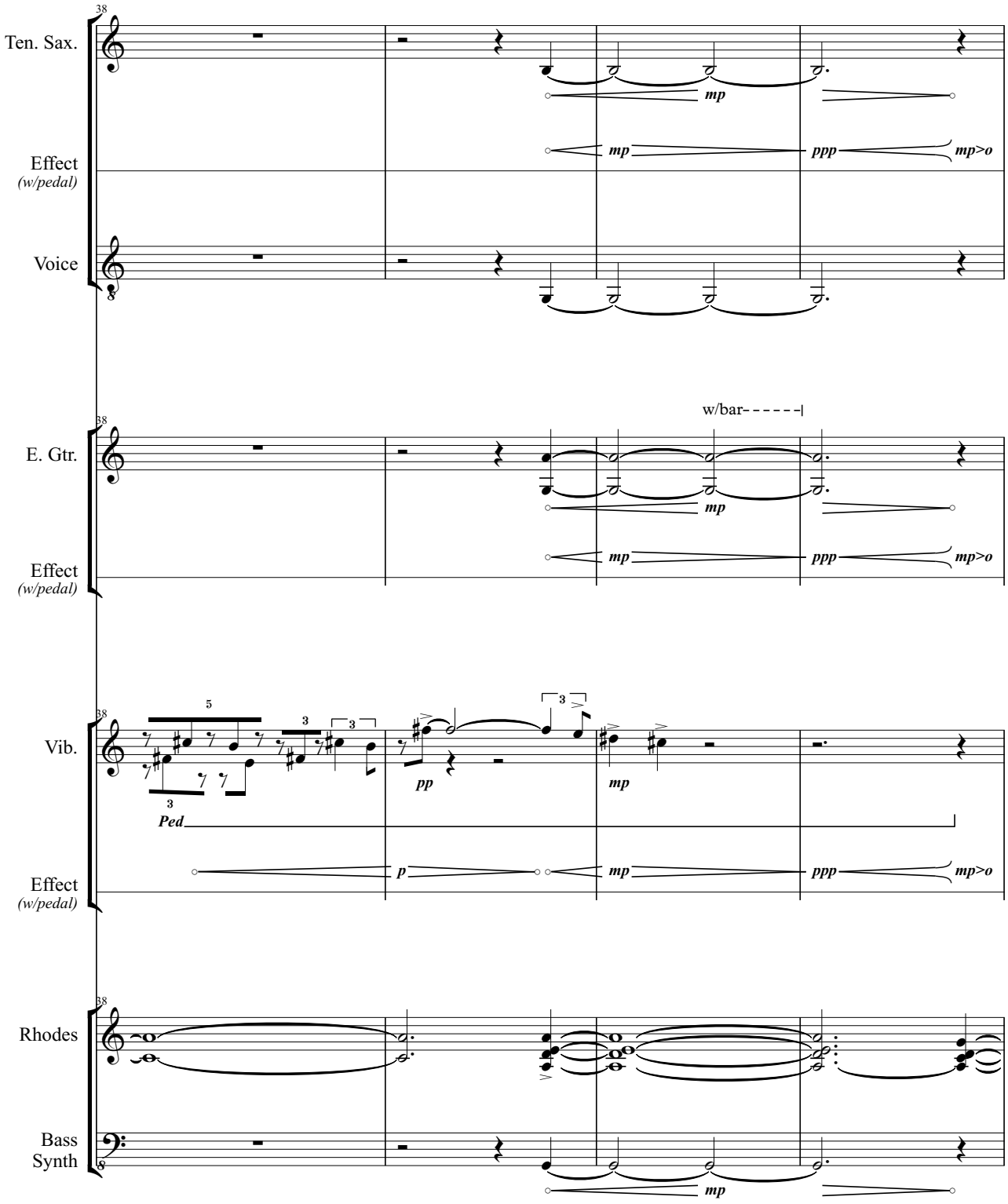

Ten. Sax.
molto vib
non vib
M
p
mp
Effect (w/pedal)
ppp
Voice
E. Gtr.
w/bar
Vib.
Rhodes
100%
0%
ff
Bass Synth

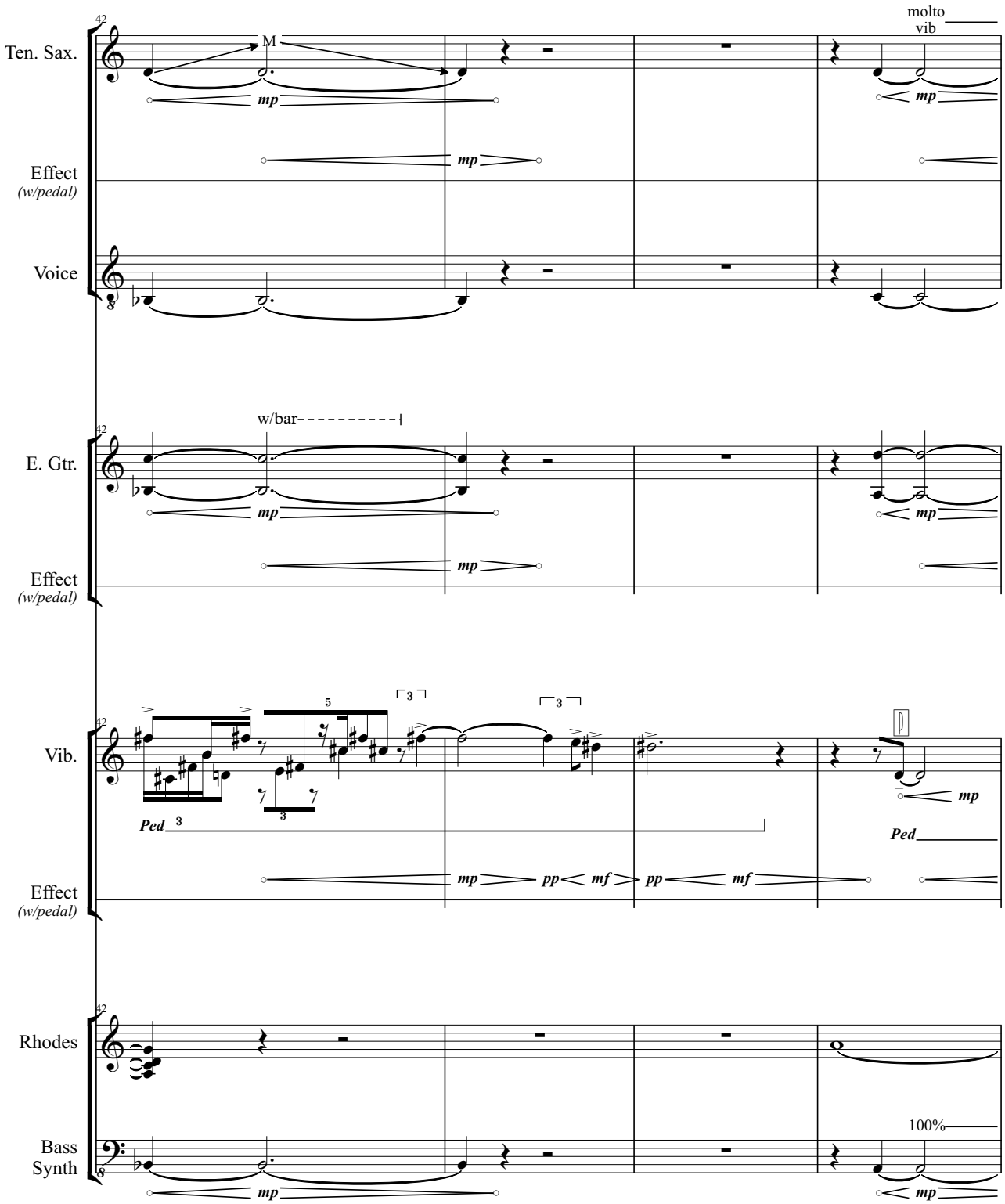

23
Ten. Sax.
M
Effect
(w/pedal)
mp/ppp
Voice
23
E. Gtr.
Effect
(w/pedal)
mp/ppp
23
Vib.
5
3
3
3
f
Effect
(w/pedal)
mp/ppp
23
Rhodes
3
5
p
f
Bass
Synth

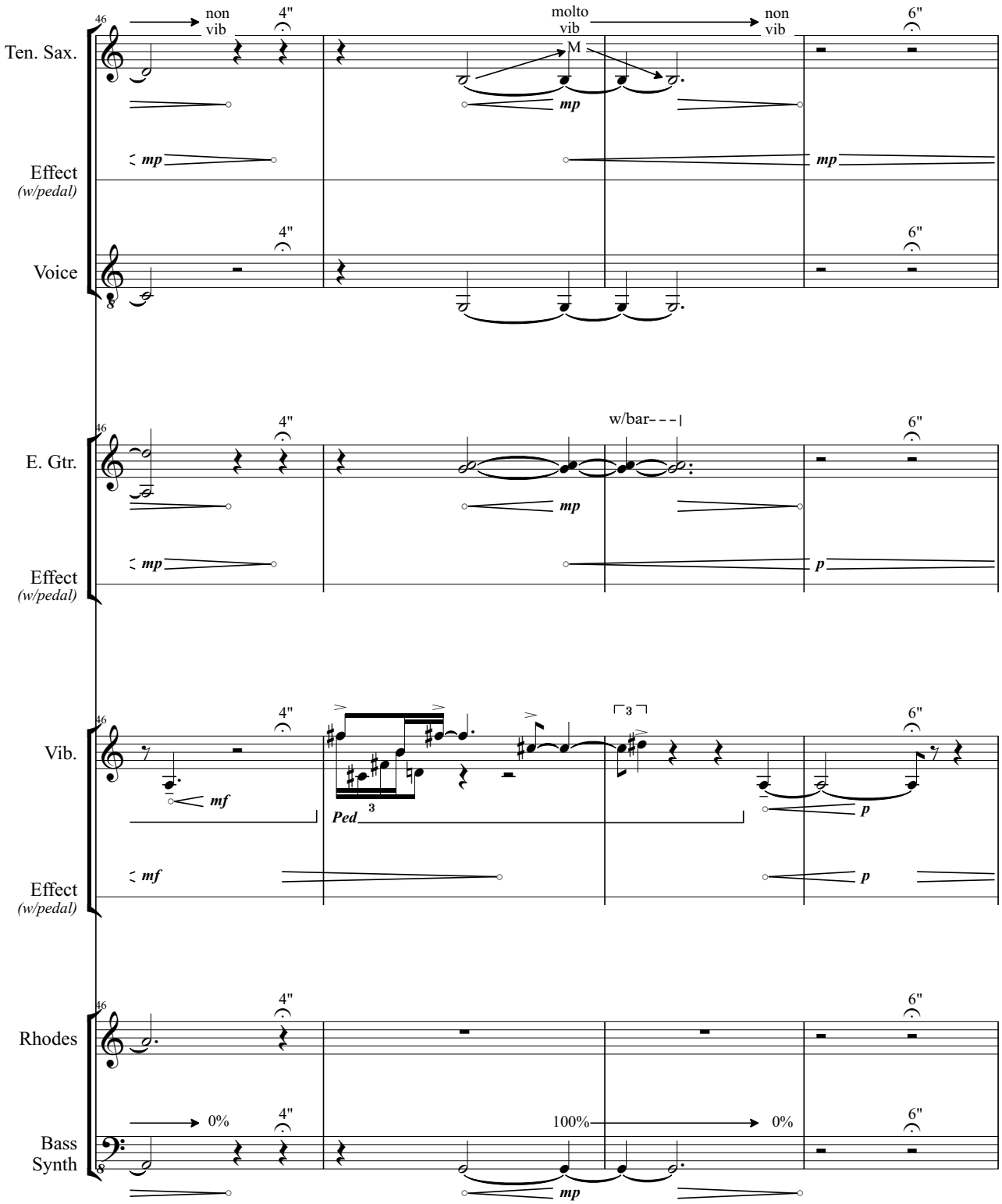

3
appearing all of a sudden; brighter, aggressive
4
same as Rehearsal no.1; but tighter and more prominent.
brighter, more overtone content
less overtone content, dull/boomy quality
Ten. Sax.
molto vib
non vib
4"
molto vib
Effect (w/pedal)
Voice
add moderate distortion suddenly
no distortion
E. Gtr.
w/bar
Vib.
medium hard
RH: mallet
LH: bow
Ped
Rhodes
Bass Synth
100%
0%
25
p
f
ff
mp
mf
sf

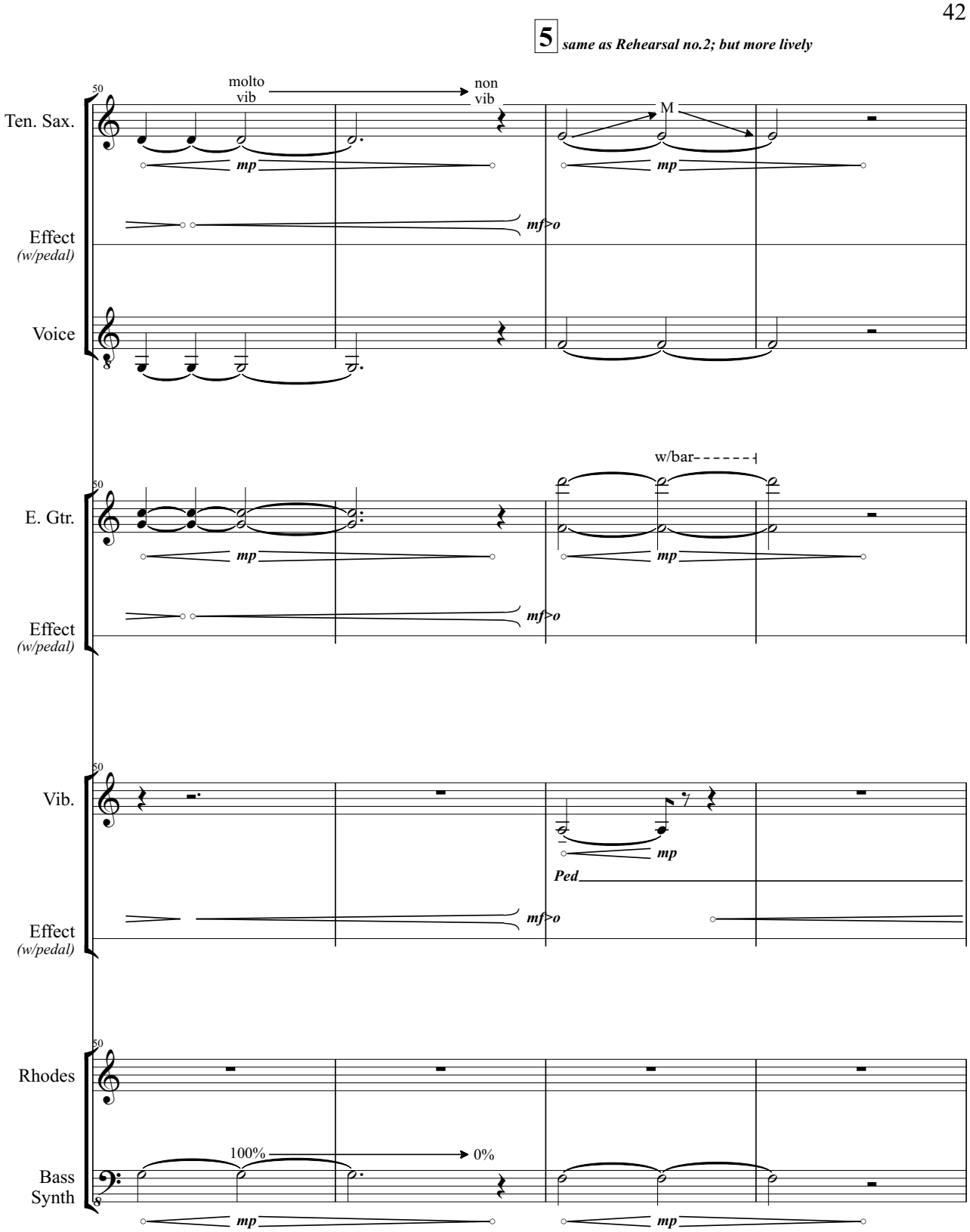

30
Ten. Sax.
non
vib
3"
1"
Effect
(w/pedal)
Voice
w/bar
E. Gtr.
Effect
(w/pedal)
Vib.
mf
Effect
(w/pedal)
Rhodes
0%
Bass
Synth

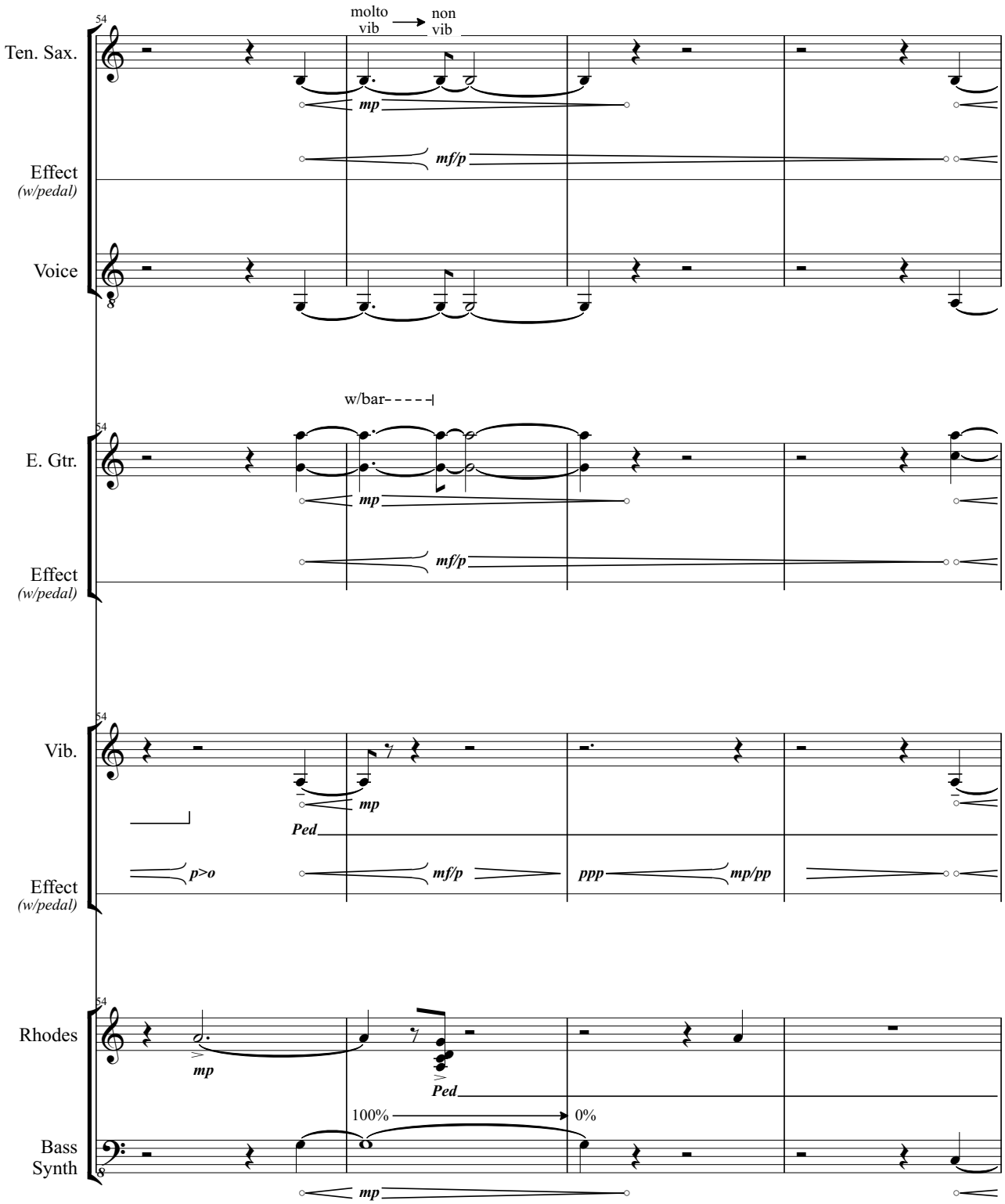

♩=82
Ten. Sax.
molto vib
non vib
M
mp
Effect (w/pedal)
pp
mp/ppp
Voice
E. Gtr.
w/bar
Vib.
Ped
Rhodes
Bass Synth
100%
0%

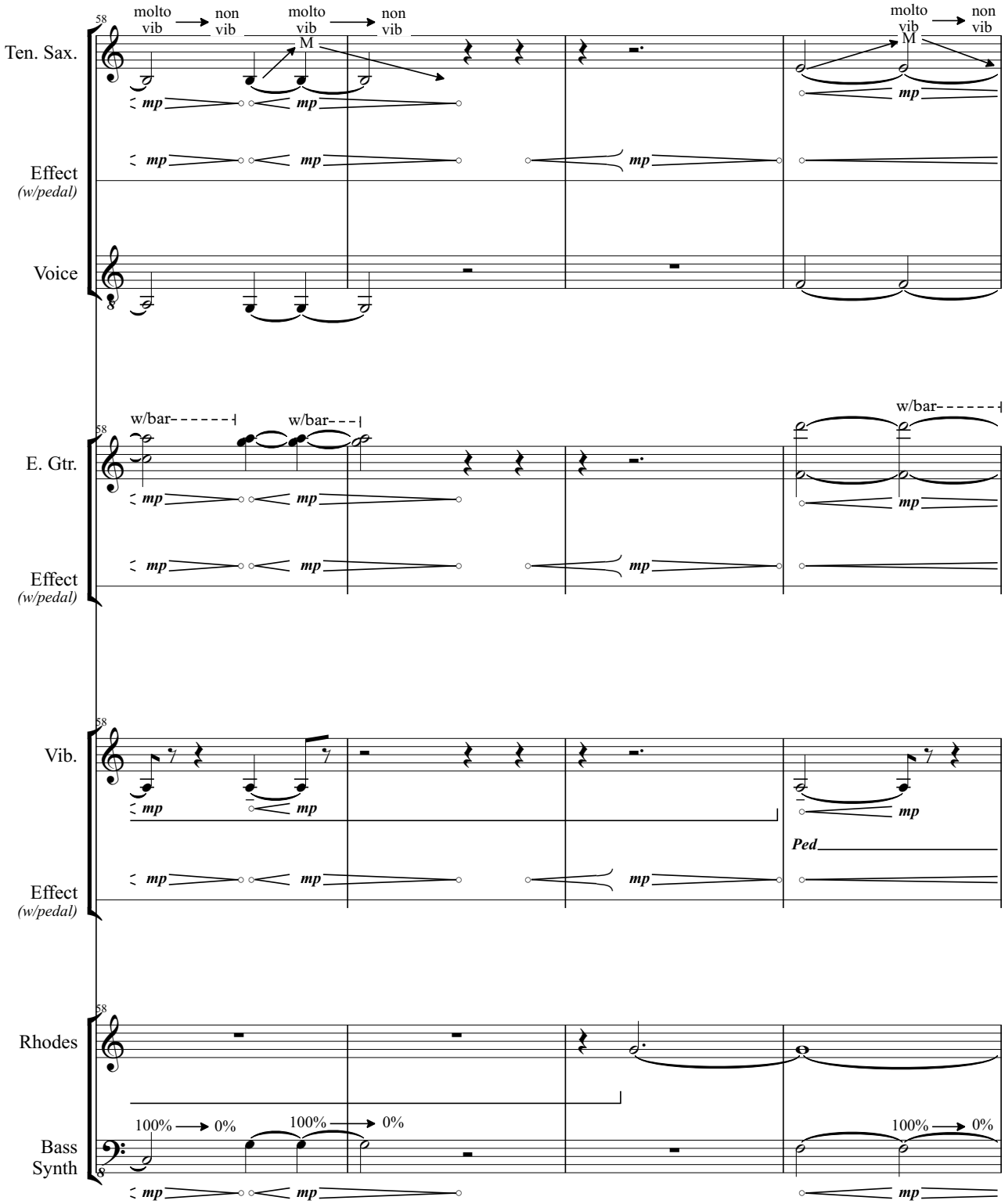

38
Ten. Sax.
mp
Effect
(w/pedal)
mp
ppp
mp>o
Voice
38
w/bar- - - - - -|
E. Gtr.
mp
Effect
(w/pedal)
mp
ppp
mp>o
38
Vib.
5
3
3
3
pp
mp
Ped
Effect
(w/pedal)
p
mp
ppp
mp>o
38
Rhodes
Bass
Synth
mp

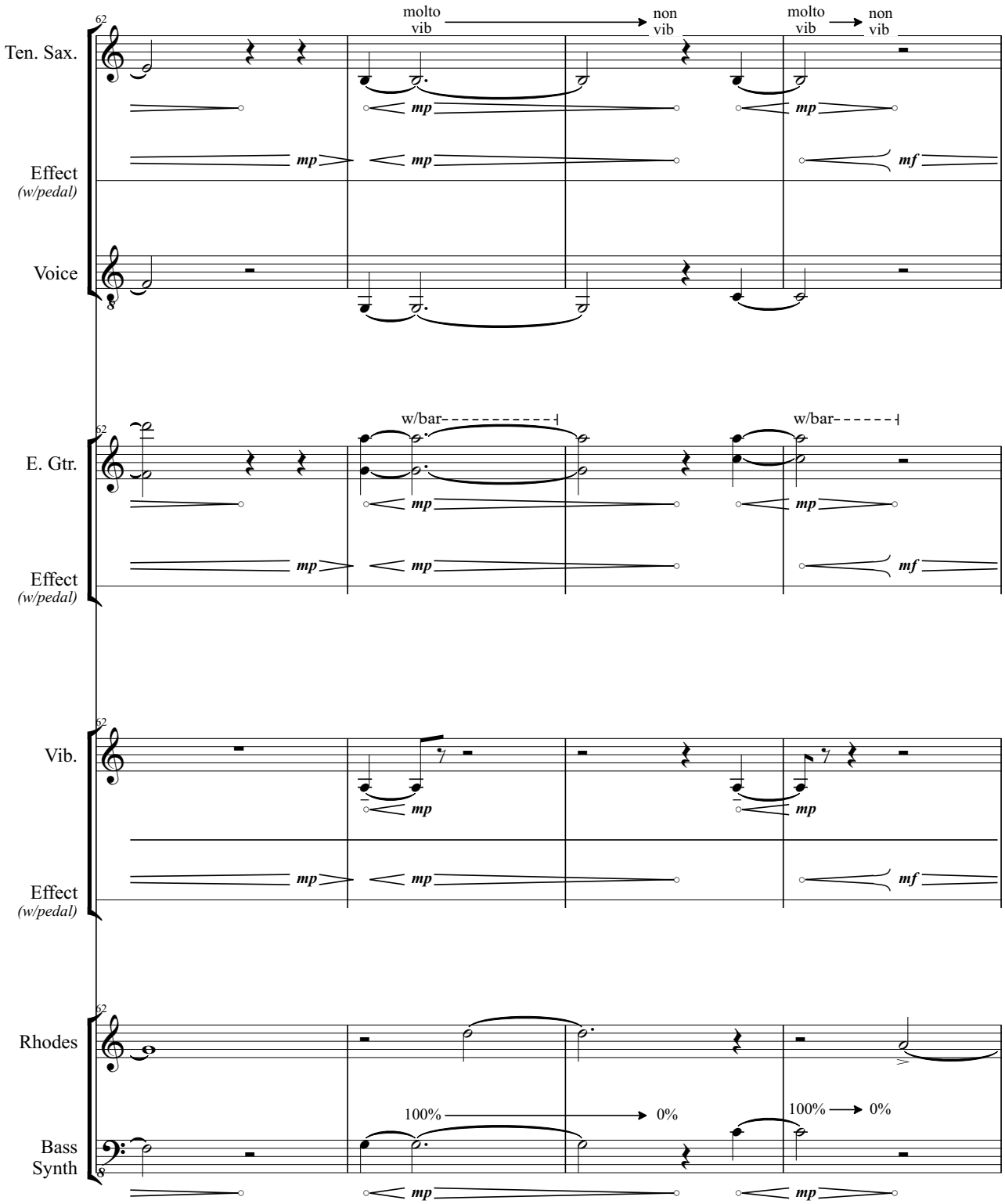

42
Ten. Sax.
M
molto
vib
mp
Effect
(w/pedal)
Voice
E. Gtr.
w/bar
Vib.
Ped
pp
mf
Rhodes
Bass
Synth
100%

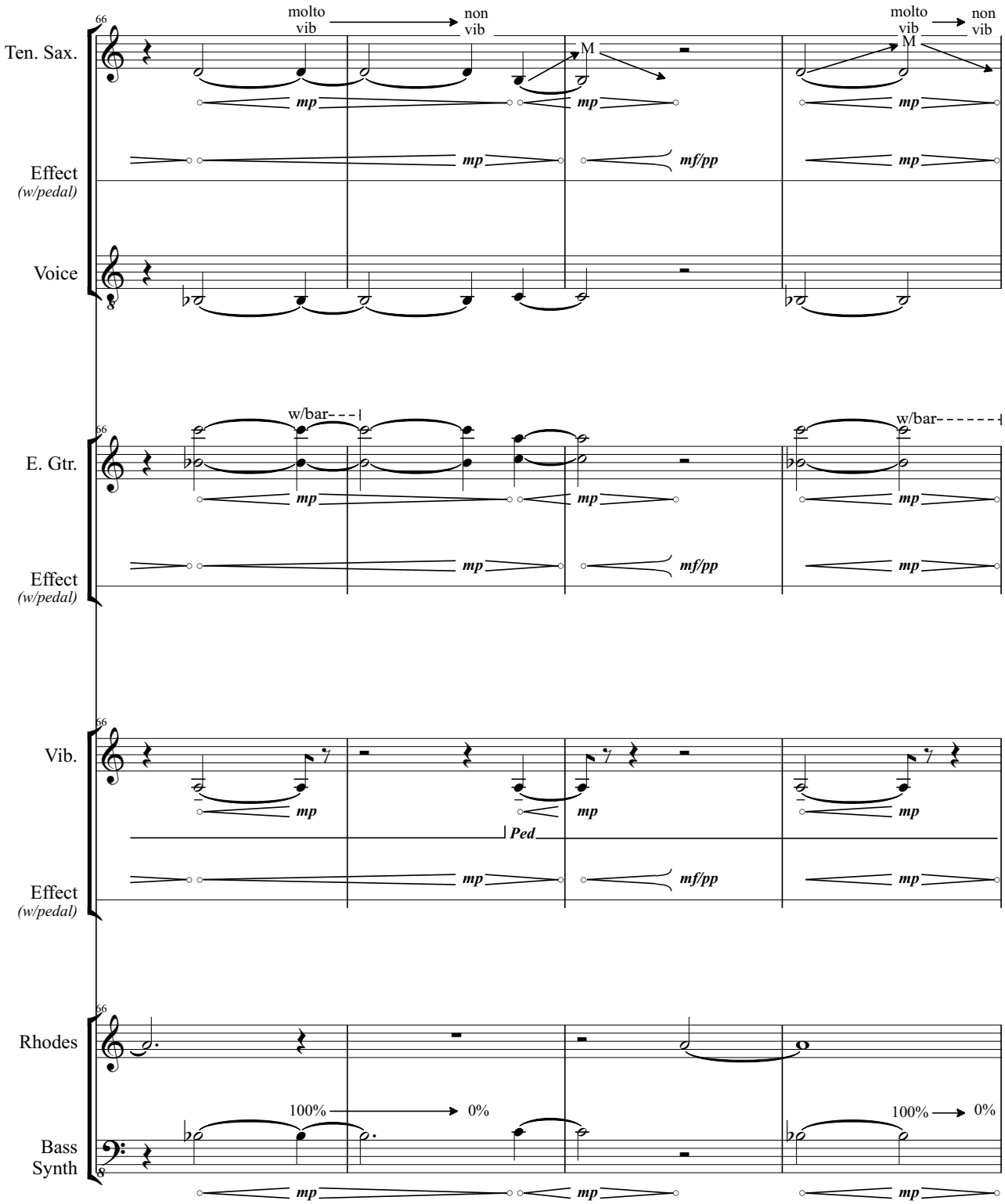

46
Ten. Sax.
non vib
4"
molto vib
M
non vib
6"
mp
Effect (w/pedal)
Voice
E. Gtr.
w/bar- - -|
Vib.
mf
Ped
3
p
Rhodes
0%
100%
Bass Synth

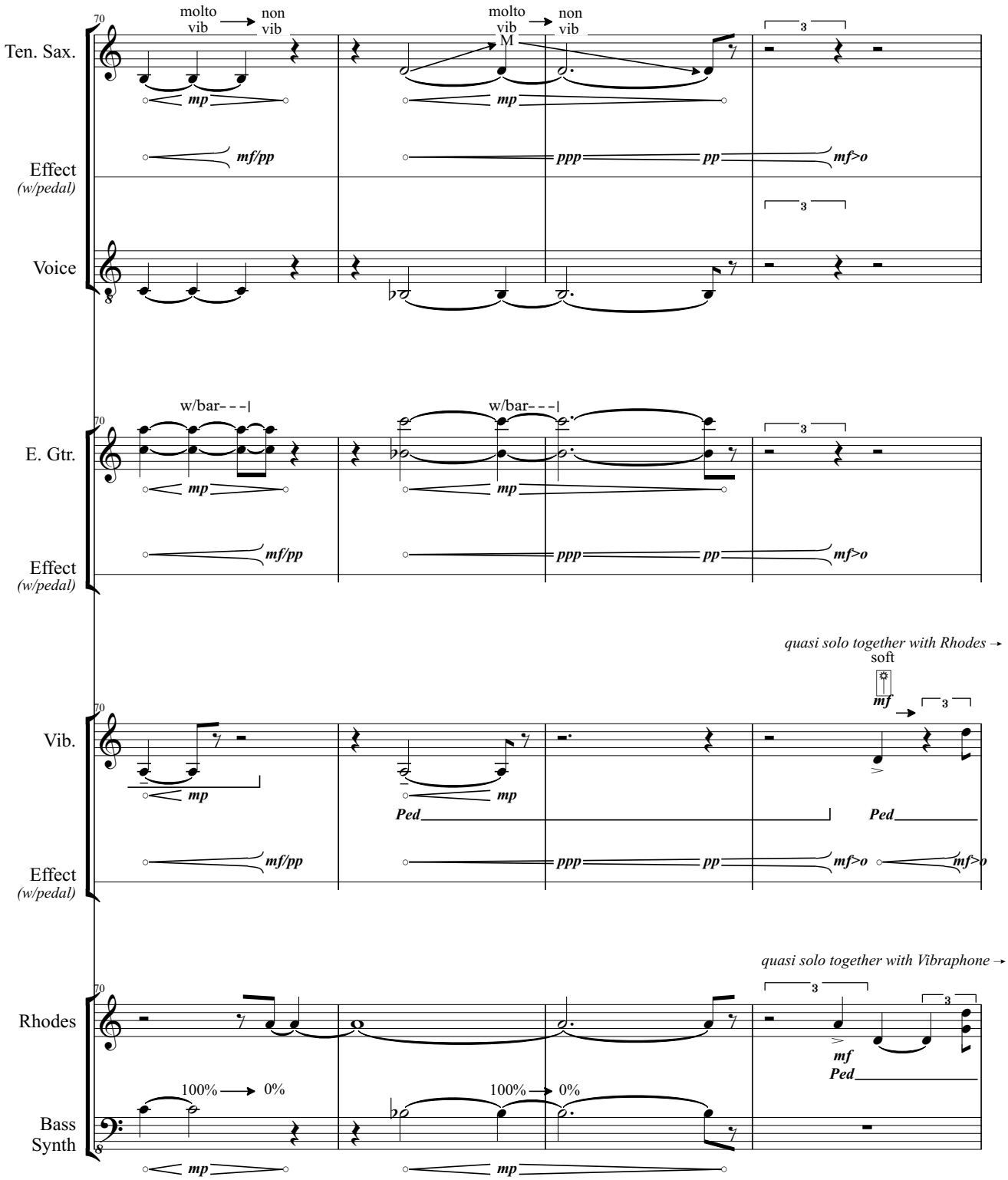

5
same as Rehearsal no.2; but more lively
Ten. Sax.
molto vib
non vib
M
mp
Effect (w/pedal)
mf>o
Voice
E. Gtr.
w/bar
Effect (w/pedal)
Vib.
Ped
Effect (w/pedal)
Rhodes
Bass Synth
100%
0%

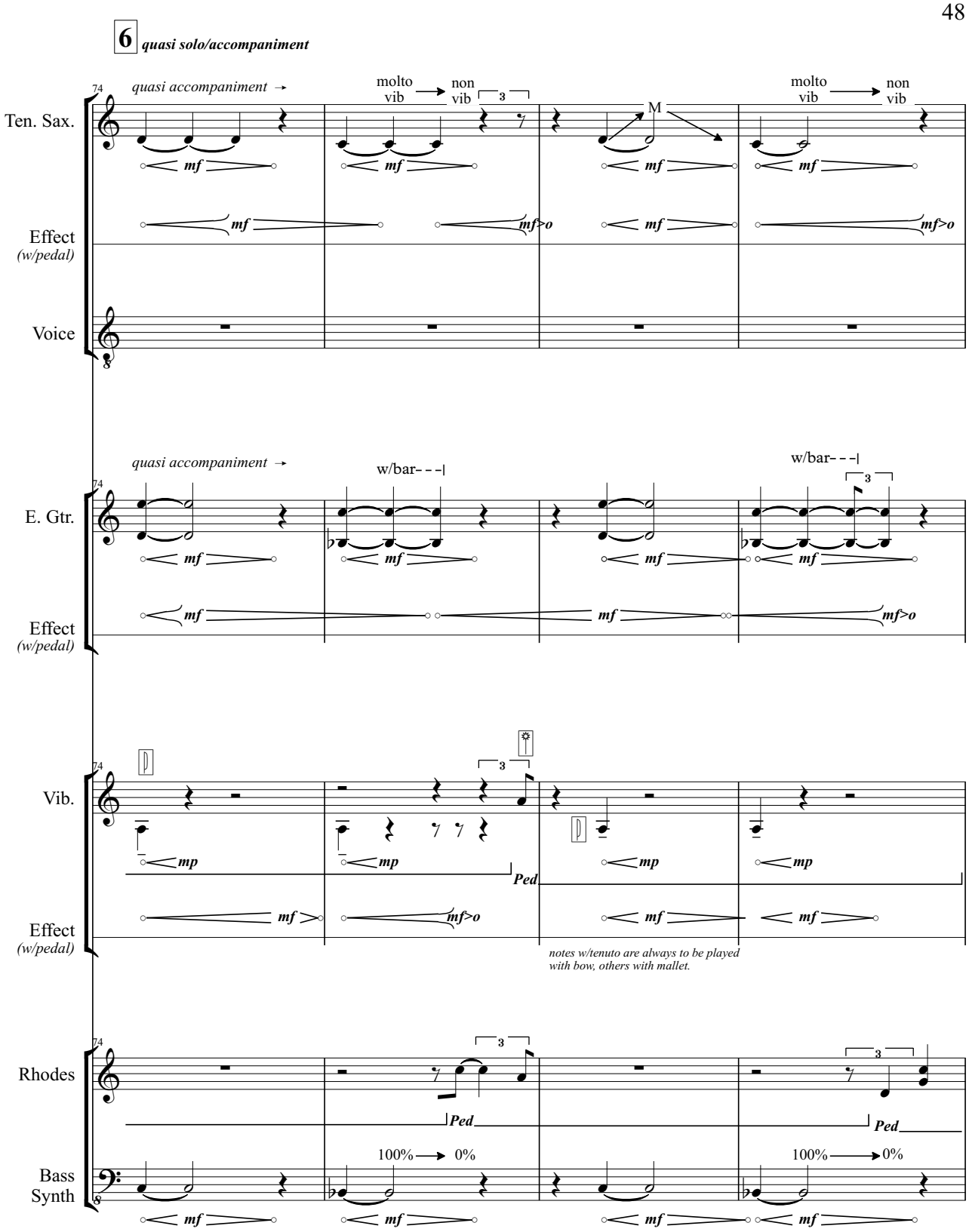

54
molto vib
non vib
Ten. Sax.
mp
Effect (w/pedal)
mf/p
Voice
8
w/bar
E. Gtr.
mp
Effect (w/pedal)
mf/p
Vib.
mp
Ped
Effect (w/pedal)
p>o
mf/p
ppp
mp/pp
Rhodes
mp
Ped
100%
0%
Bass Synth
mp

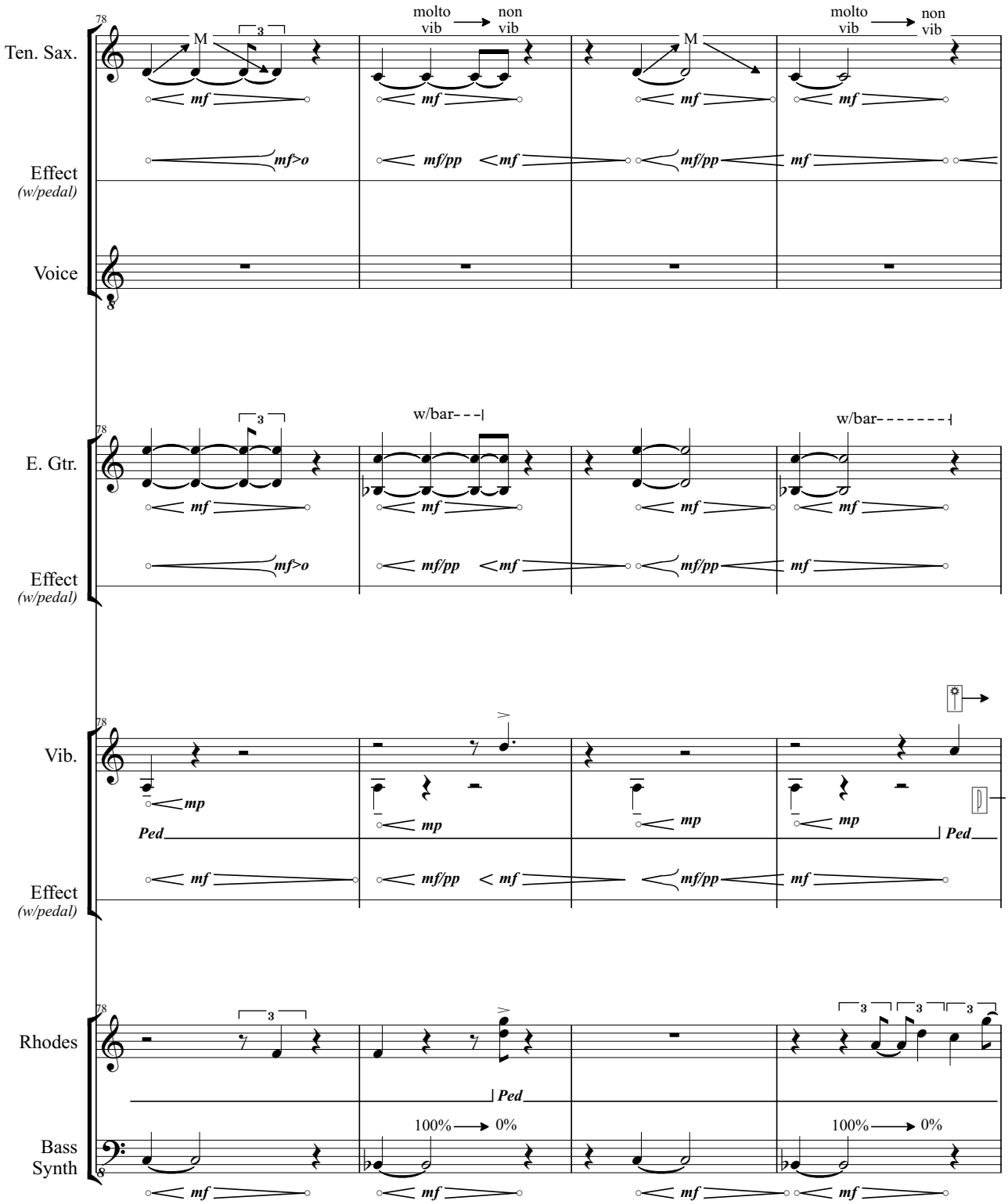

Ten. Sax.
Effect
(w/pedal)
Voice
E. Gtr.
Effect
(w/pedal)
Vib.
Effect
(w/pedal)
Rhodes
Bass
Synth
molto vib
non vib
M
mp
w/bar
Ped
100%
0%

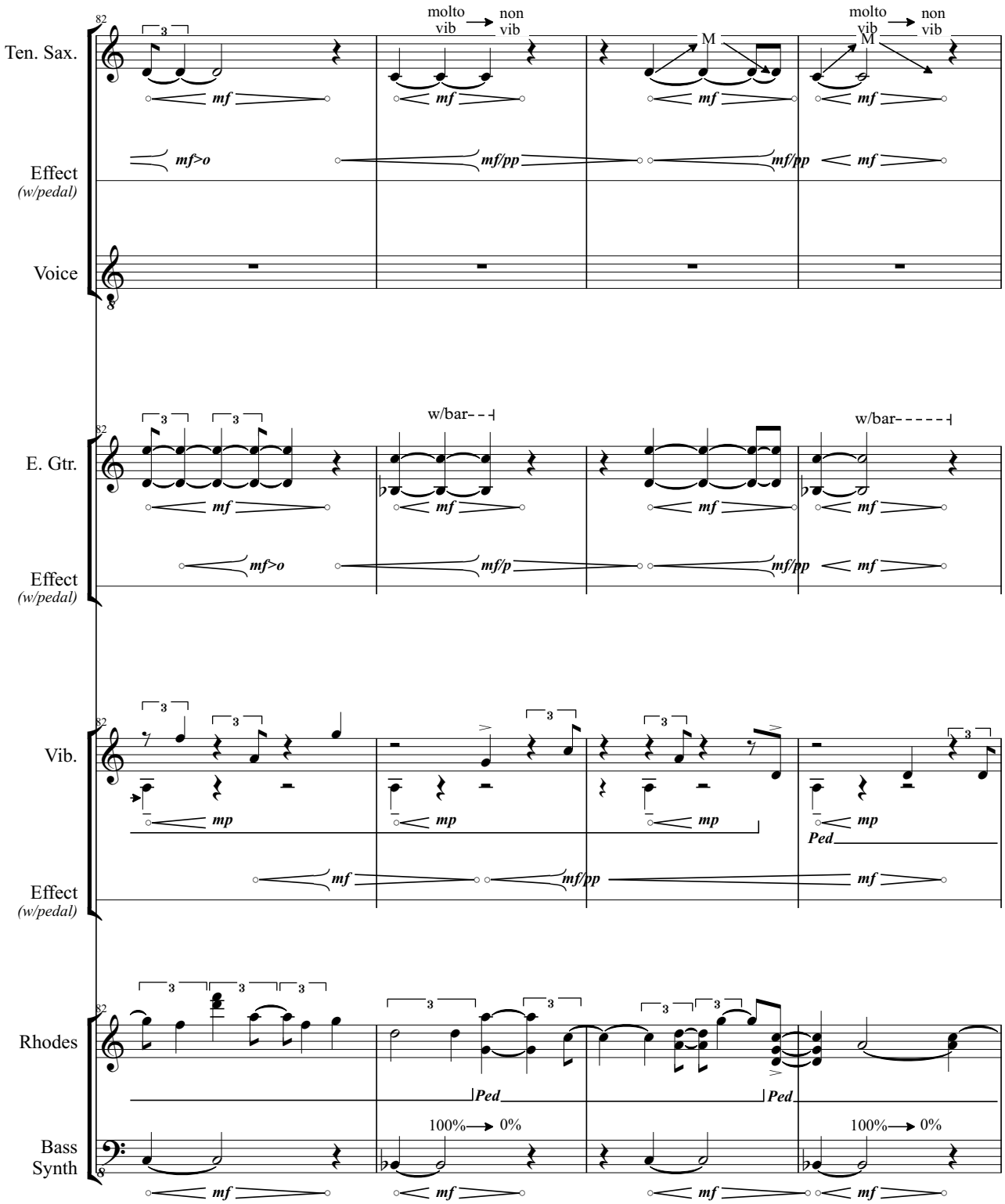

62
Ten. Sax.
molto vib
non vib
molto vib
non vib
mp
mf
Effect (w/pedal)
Voice
E. Gtr.
w/bar
w/bar
Effect (w/pedal)
Vib.
Effect (w/pedal)
Rhodes
100%
0%
100%
0%
Bass Synth

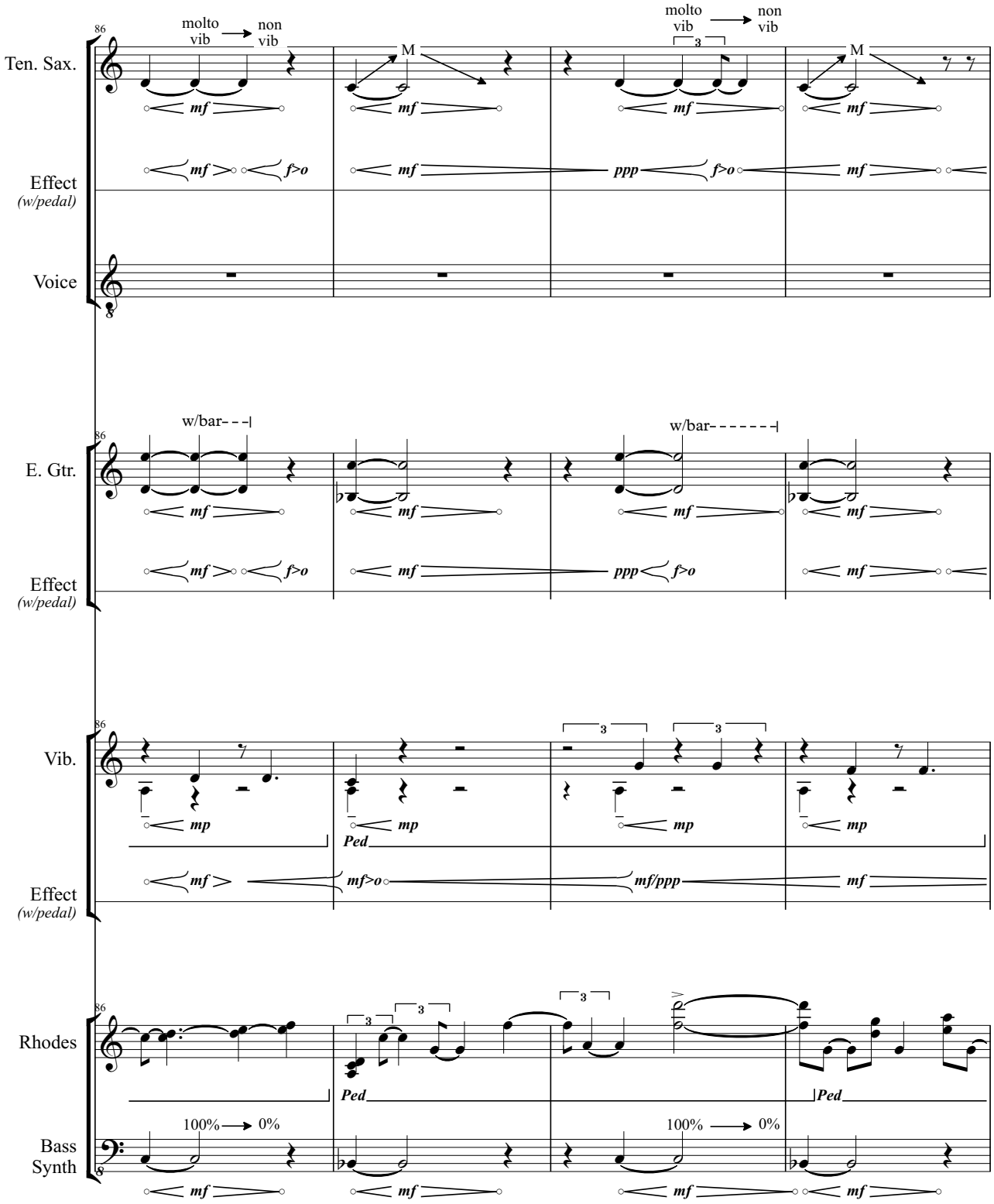

66
Ten. Sax.
molto vib
non vib
M
mp
mf/pp
Effect (w/pedal)
Voice
E. Gtr.
w/bar
Vib.
Ped
Rhodes
100%
0%
Bass Synth

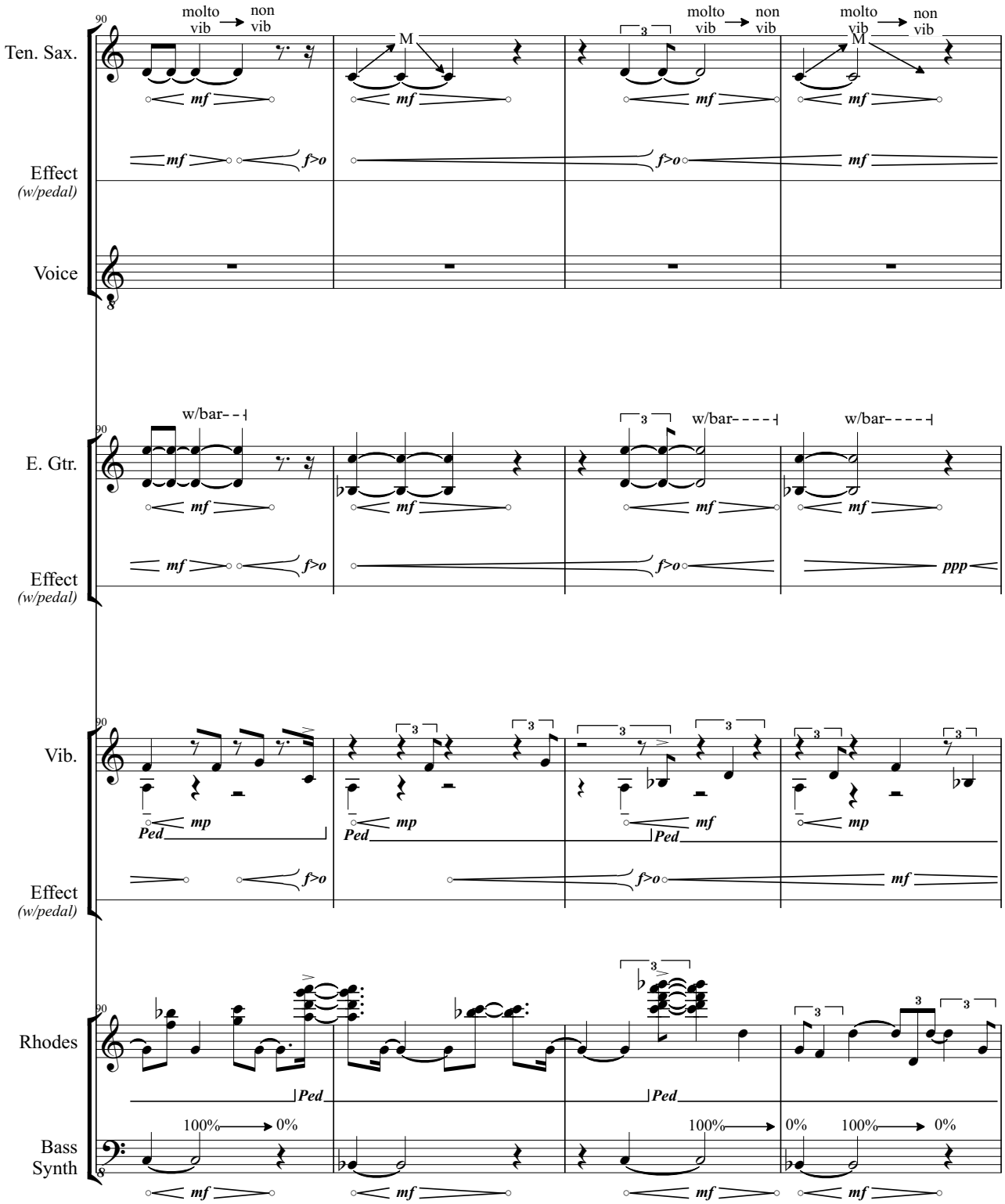

Ten. Sax.
molto vib → non vib
molto vib → non vib
M
mp
mf/pp
ppp
pp
mf>o
Effect (w/pedal)
Voice
E. Gtr.
w/bar- - -|
Effect (w/pedal)
Vib.
quasi solo together with Rhodes →
soft
mf
Ped
Effect (w/pedal)
quasi solo together with Vibraphone →
Rhodes
100% → 0%
Bass Synth
70
3

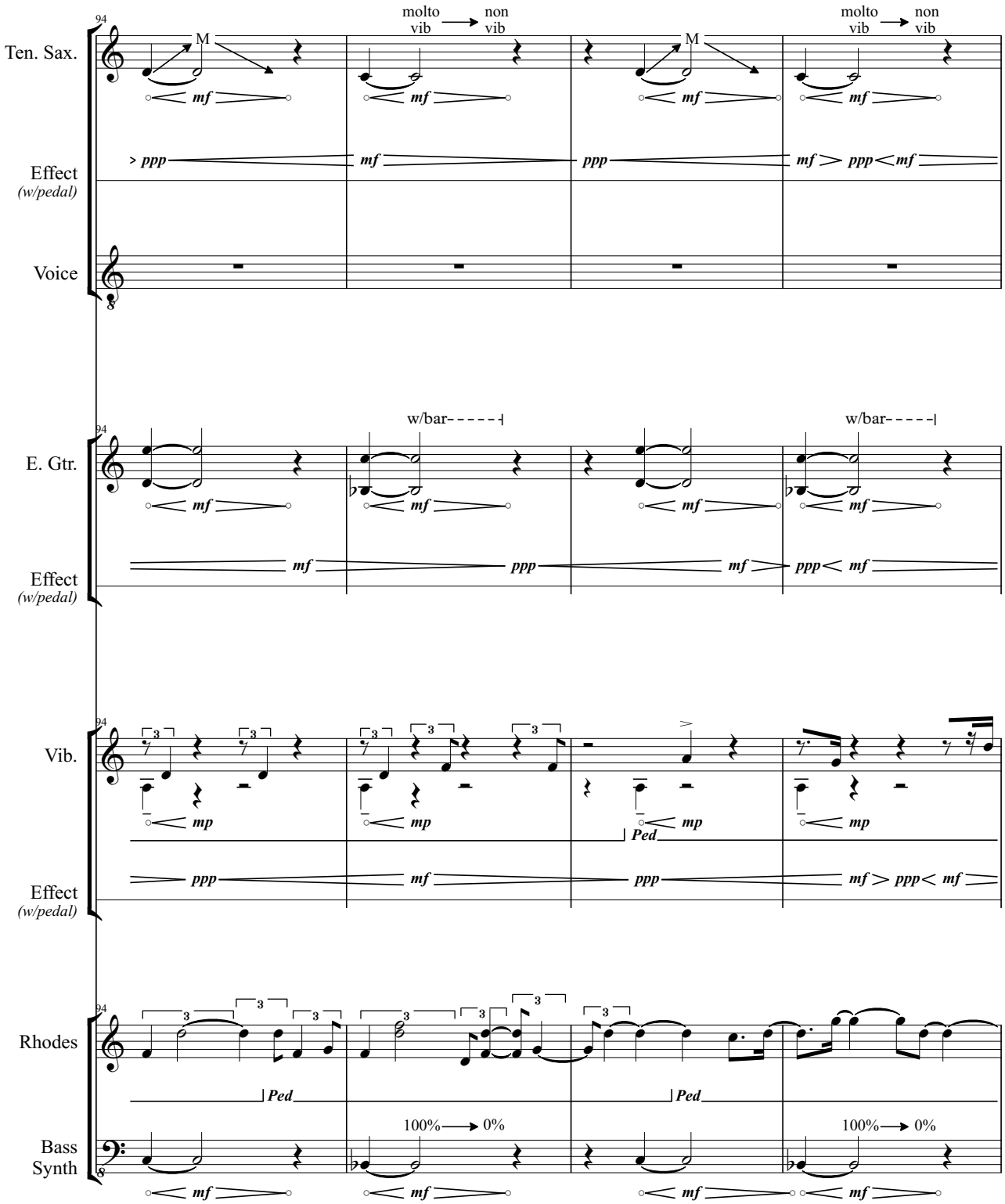

6 quasi solo/accompaniment
74
quasi accompaniment →
molto vib → non vib
3
M
Ten. Sax.
Effect (w/pedal)
Voice
E. Gtr.
w/bar- - -|
Vib.
Ped
notes w/tenuto are always to be played with bow, others with mallet.
Rhodes
100% → 0%
Bass Synth
mf
mp
mf>o

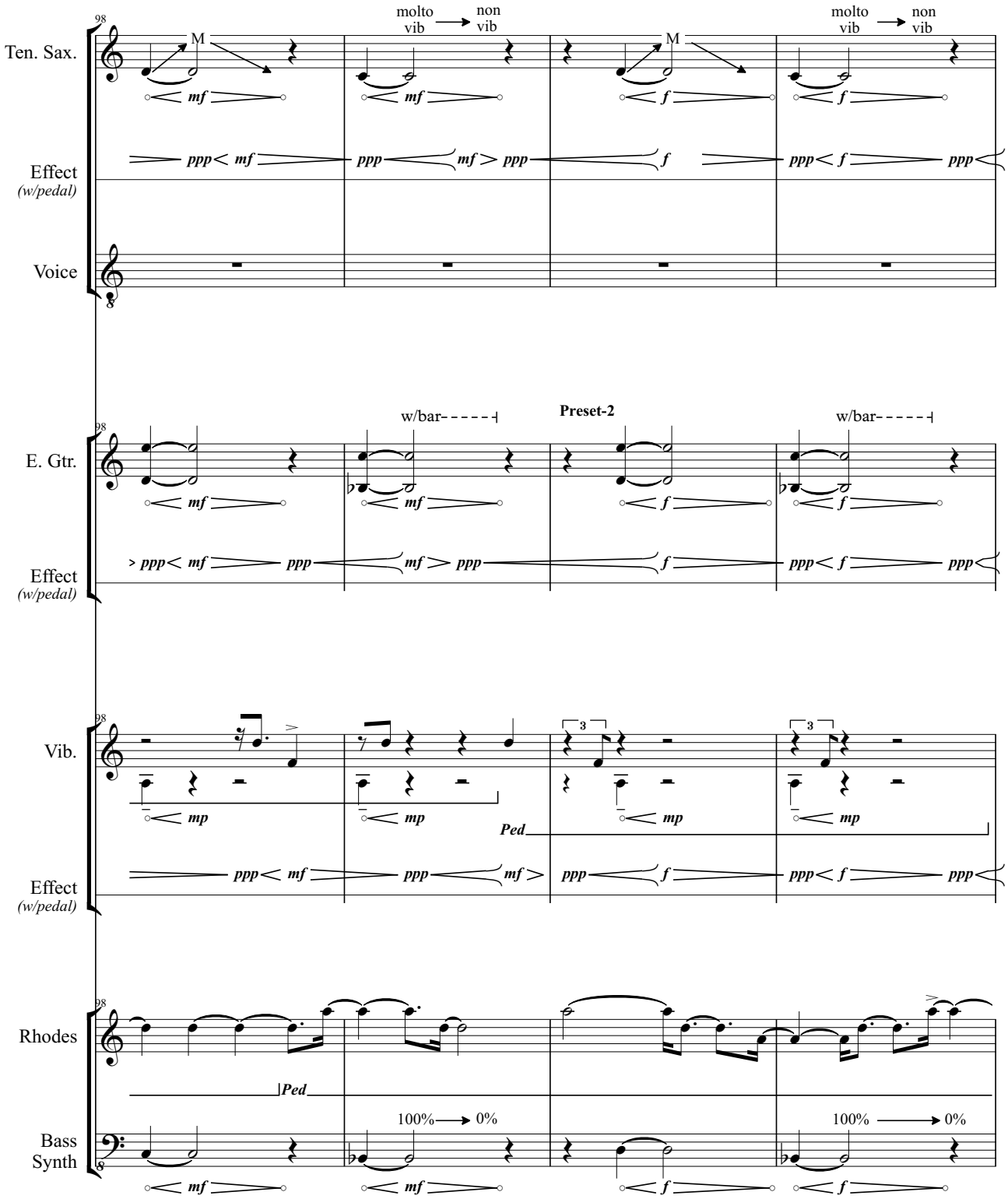

Ten. Sax.
Effect (w/pedal)
Voice
E. Gtr.
Effect (w/pedal)
Vib.
Effect (w/pedal)
Rhodes
Bass Synth
molto vib
non vib
w/bar
Ped
100%
0%
mf
mf>o
mf/pp
mp

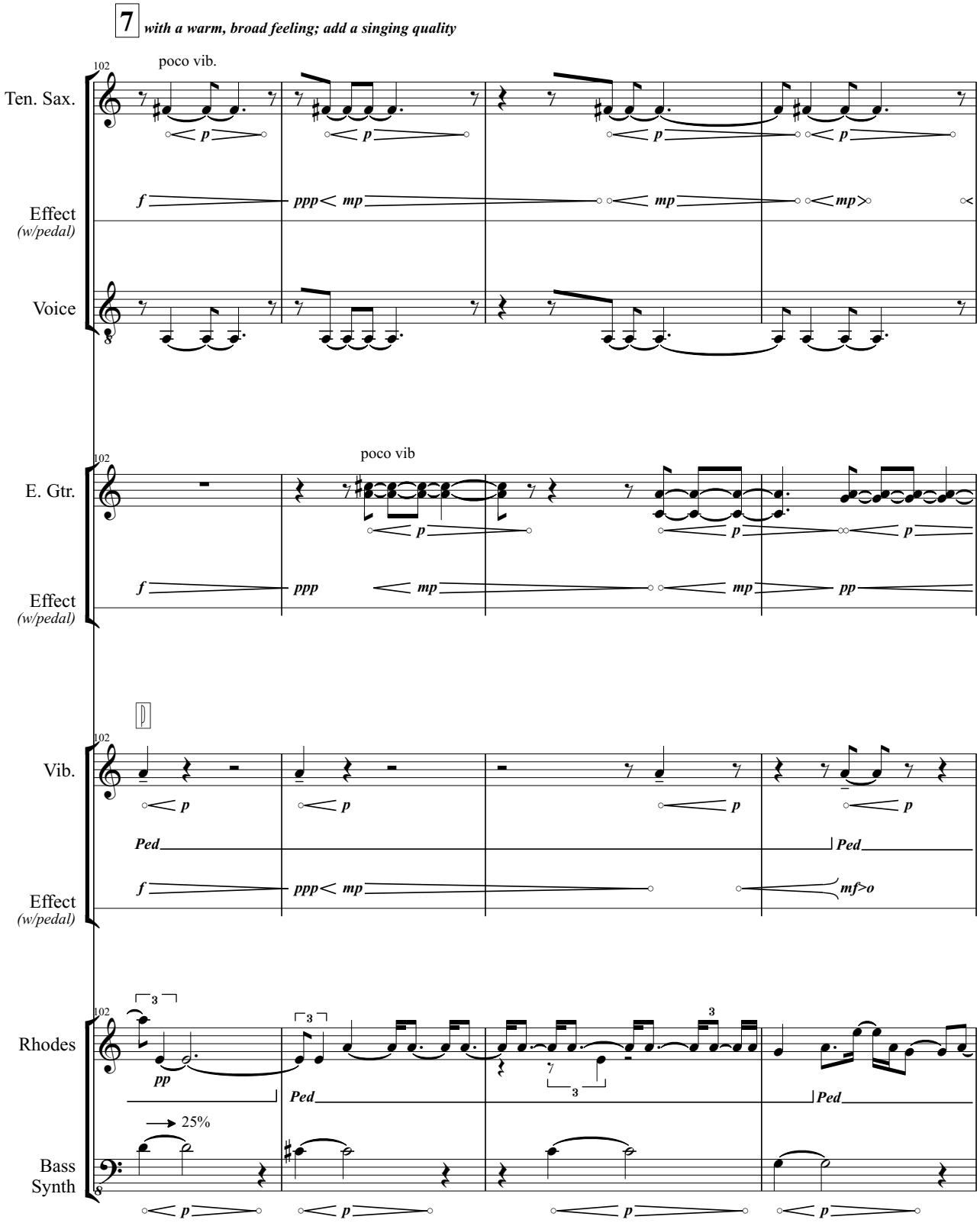

Ten. Sax.
Effect (w/pedal)
Voice
E. Gtr.
Effect (w/pedal)
Vib.
Effect (w/pedal)
Rhodes
Bass Synth
molto vib
non vib
M
w/bar
Ped
100%
0%
mf
mf>o
mf/pp
mf/p
mp

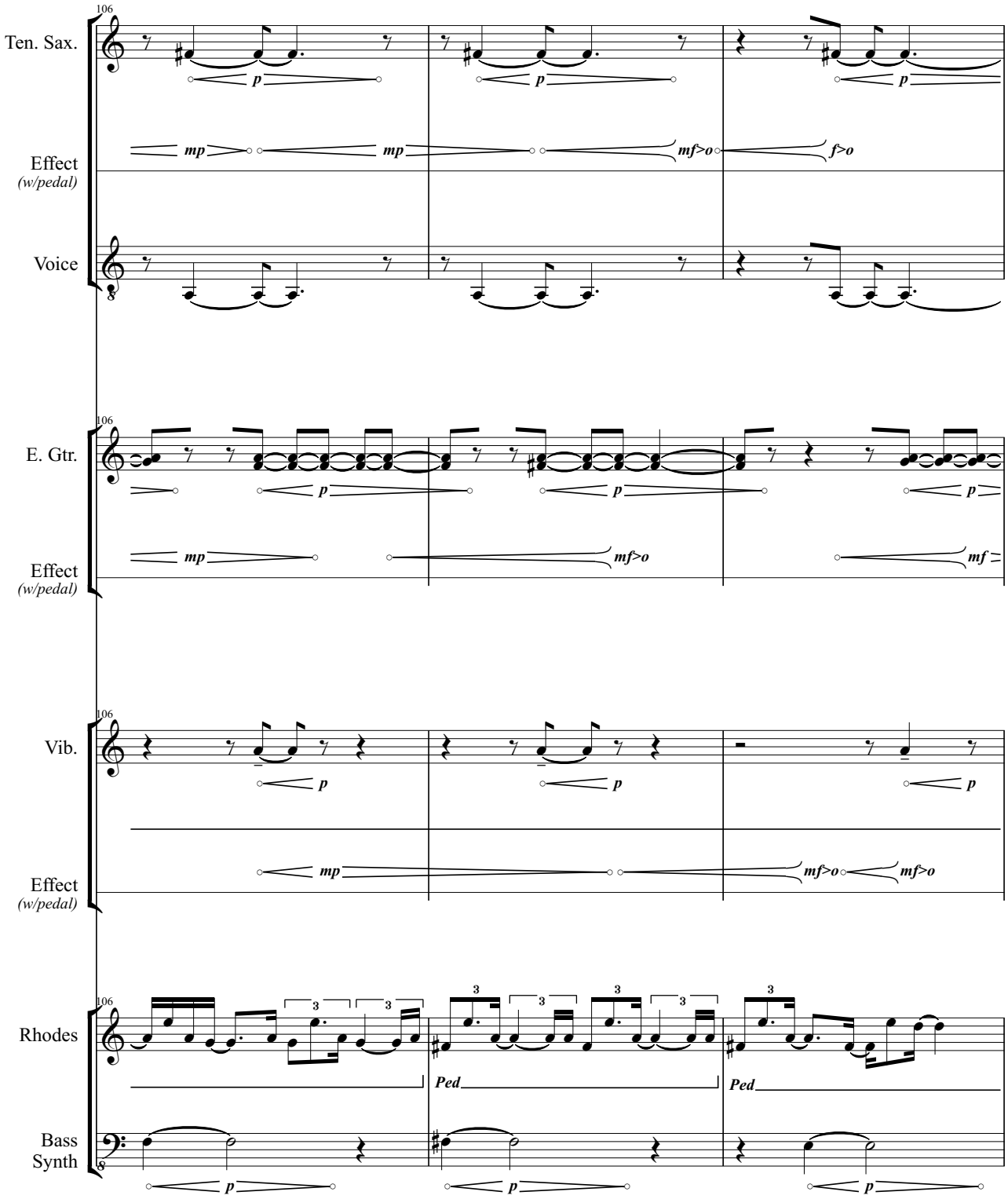

Ten. Sax.
Effect (w/pedal)
Voice
E. Gtr.
Effect (w/pedal)
Vib.
Effect (w/pedal)
Rhodes
Bass Synth
molto vib
non vib
w/bar
Ped
100%
0%
mf
mp
ppp
f>o
mf>o
mf/ppp

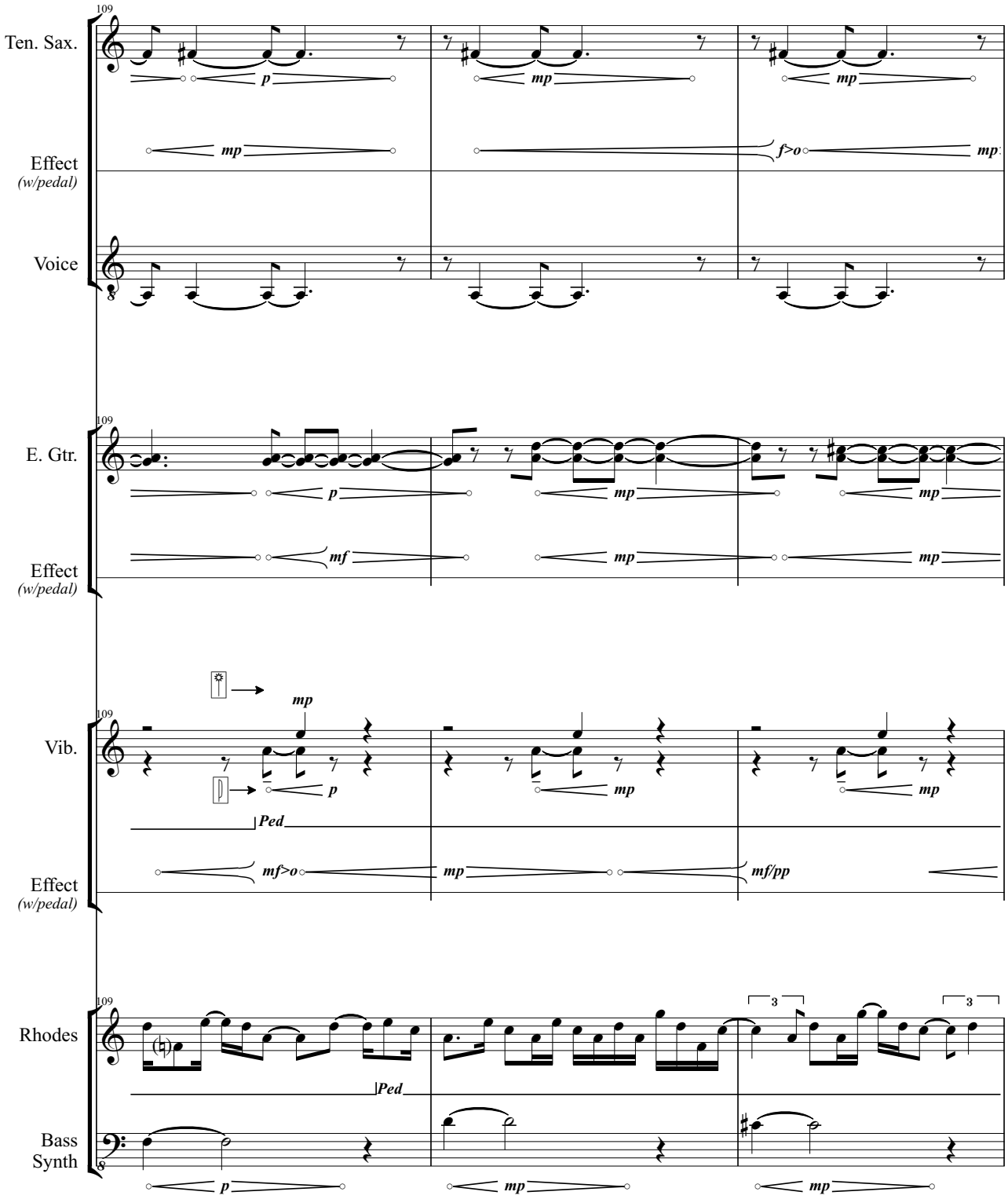

Ten. Sax.
molto vib → non vib
M
Effect (w/pedal)
Voice
E. Gtr.
w/bar- - -
w/bar- - - - -
Vib.
Ped
Rhodes
Bass Synth
100% → 0%
0% 100% → 0%

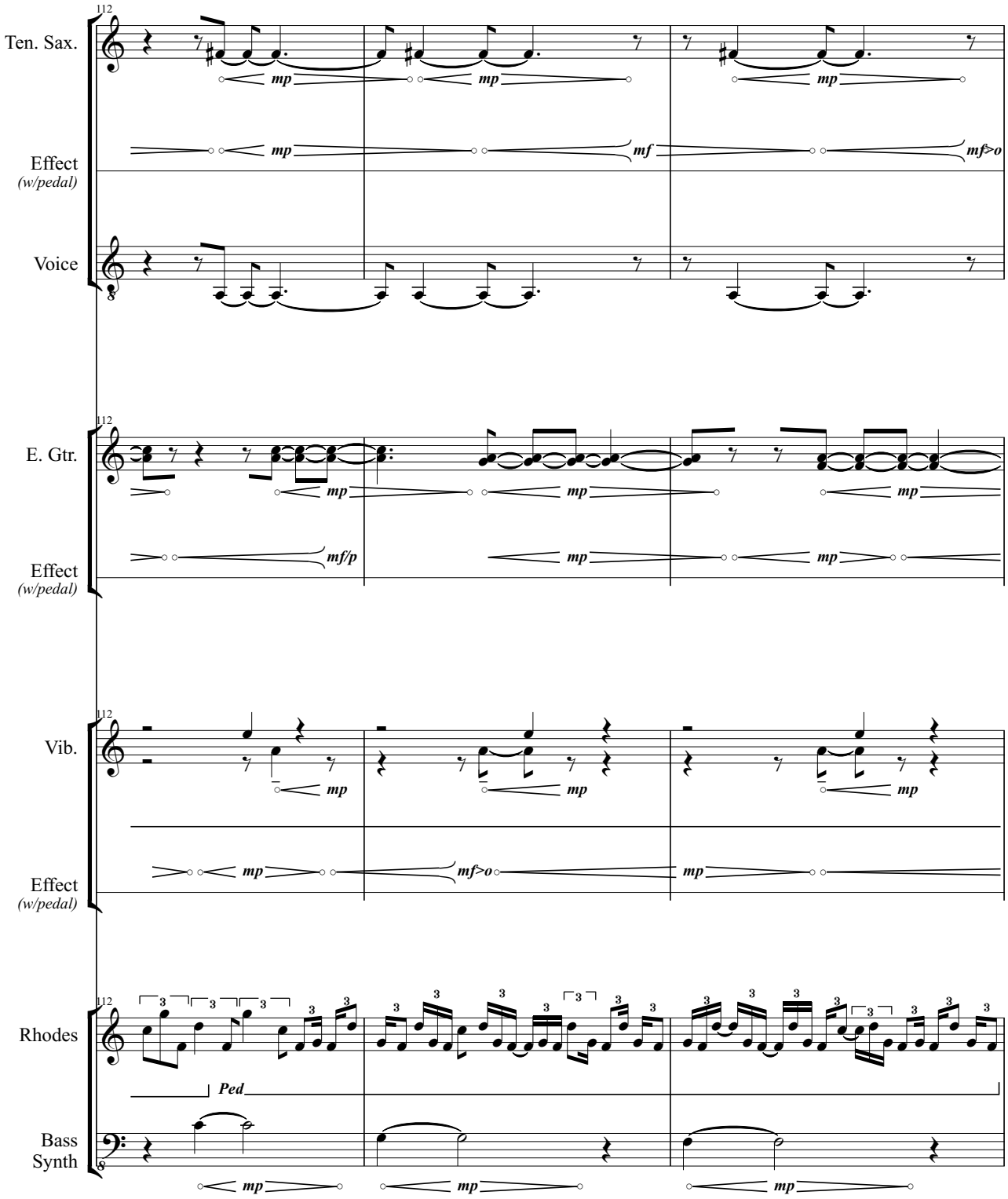

Ten. Sax.
Effect
(w/pedal)
Voice
E. Gtr.
Effect
(w/pedal)
Vib.
Effect
(w/pedal)
Rhodes
Bass
Synth
molto vib
non vib
w/bar
Ped
100%
0%

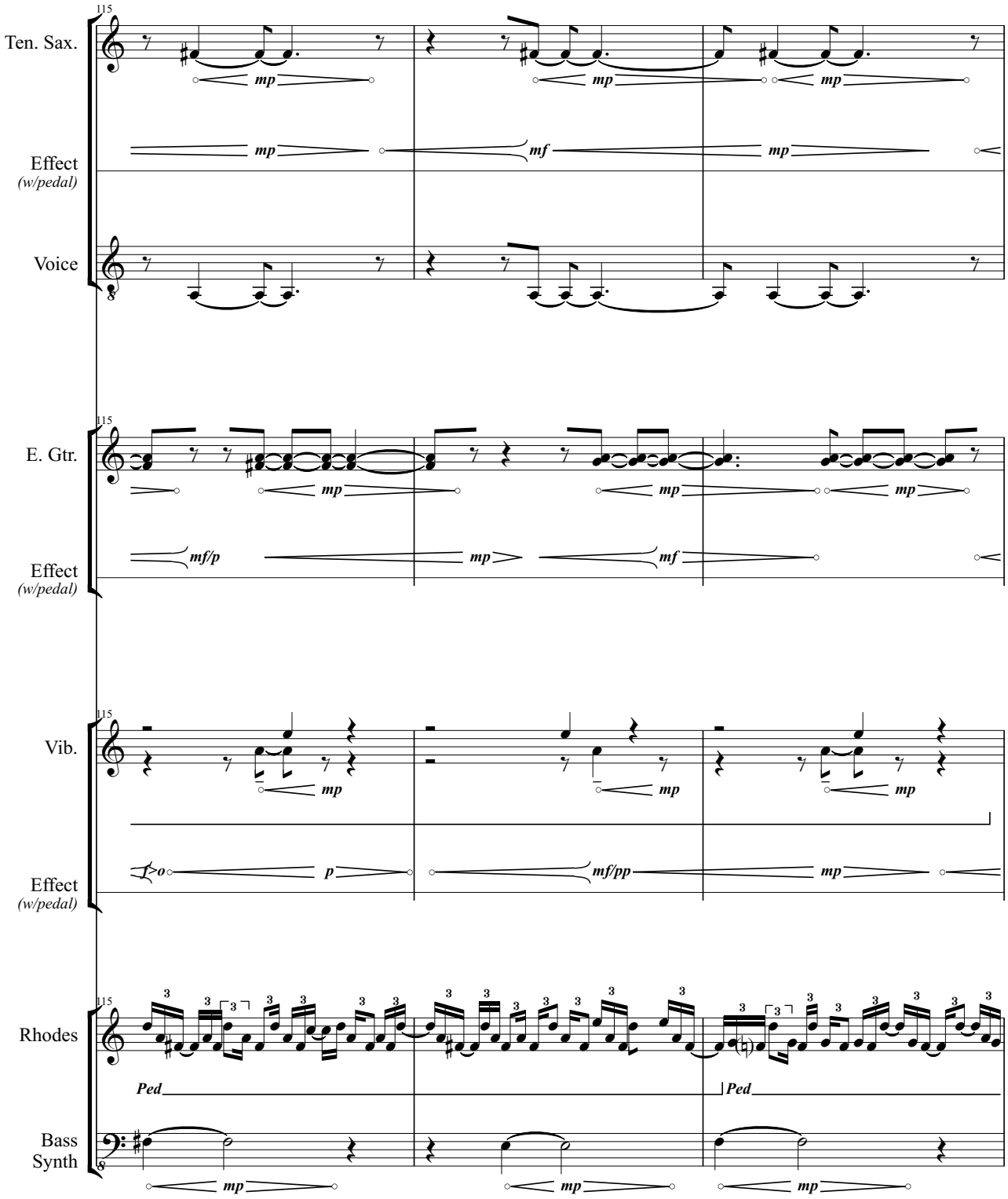

Ten. Sax.
Effect (w/pedal)
Voice
E. Gtr.
Effect (w/pedal)
Vib.
Effect (w/pedal)
Rhodes
Bass Synth
molto vib
non vib
w/bar
Preset-2
Ped
100%
0%
M
mf
f
mp
ppp

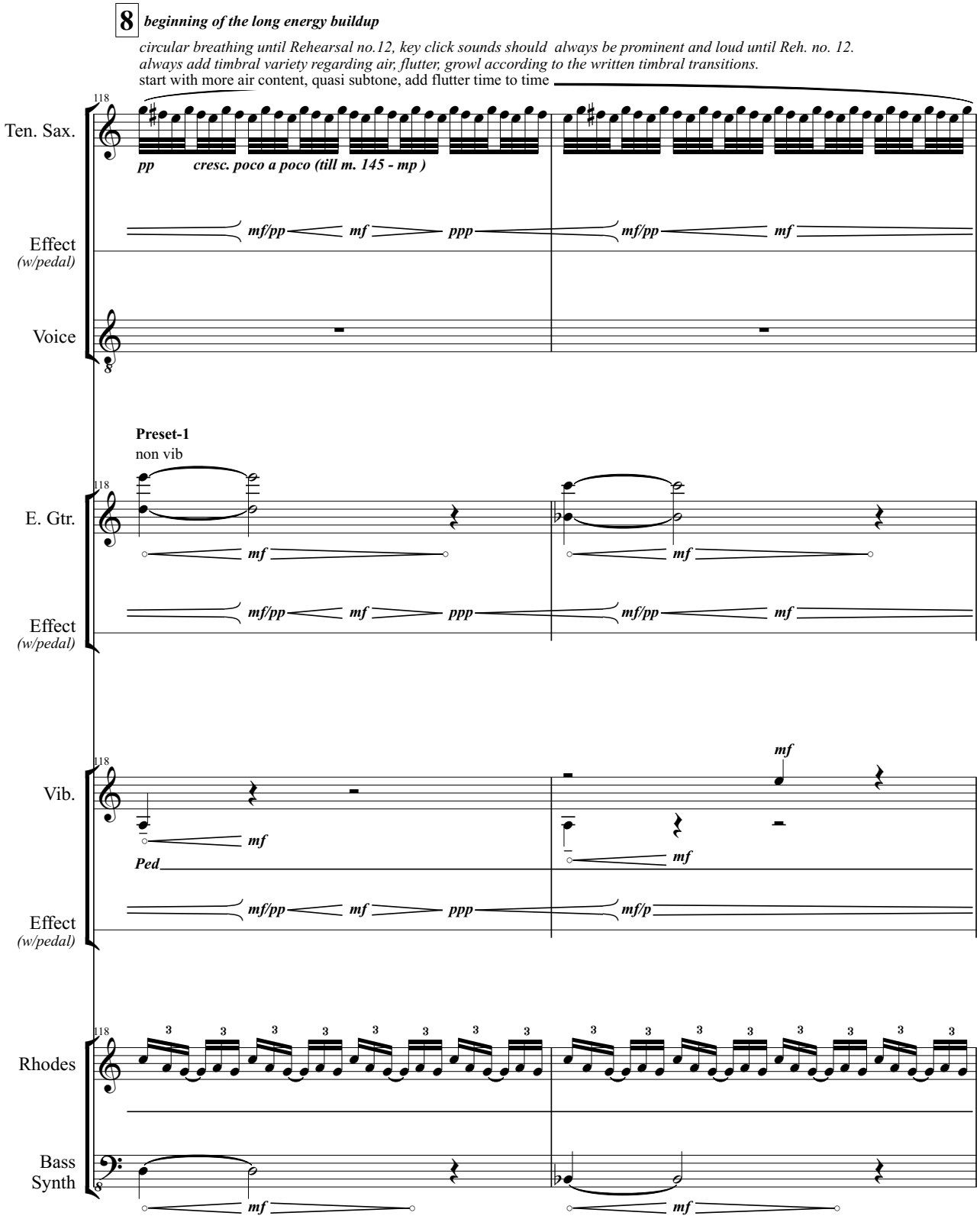

7
with a warm, broad feeling; add a singing quality
poco vib.
Ten. Sax.
Effect
(w/pedal)
Voice
poco vib
E. Gtr.
Effect
(w/pedal)
Vib.
Effect
(w/pedal)
Rhodes
Bass
Synth
25%
Ped

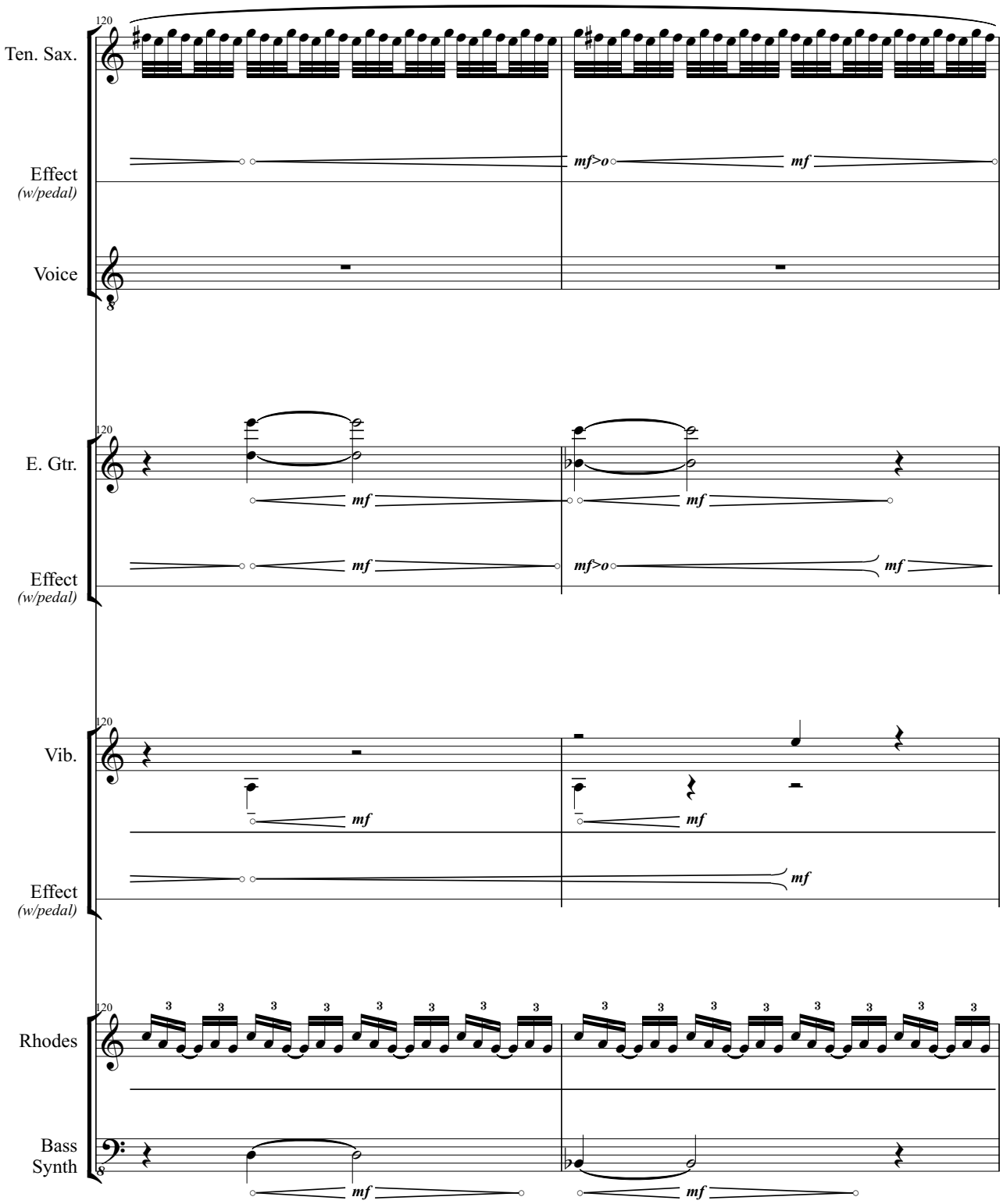

106
Ten. Sax.
Effect
(w/pedal)
Voice
E. Gtr.
Effect
(w/pedal)
Vib.
Effect
(w/pedal)
Rhodes
Bass
Synth
p
mp
mf>o
f>o
mf
Ped
3

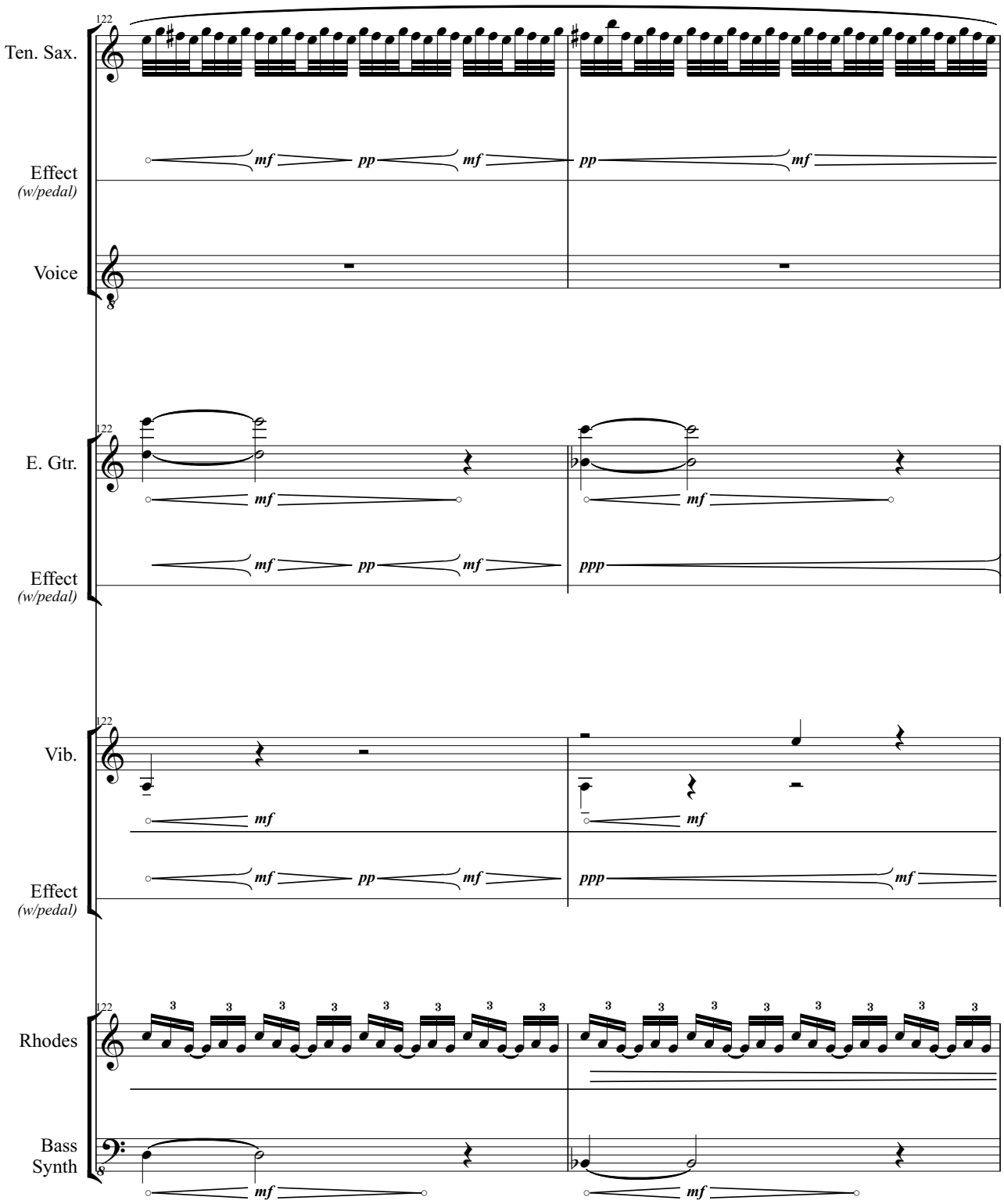

109
Ten. Sax.
Effect
(w/pedal)
Voice
E. Gtr.
Effect
(w/pedal)
Vib.
Effect
(w/pedal)
Rhodes
Bass
Synth
Ped
Ped
p
mp
mf
mf>o
mf/pp
f>o
3

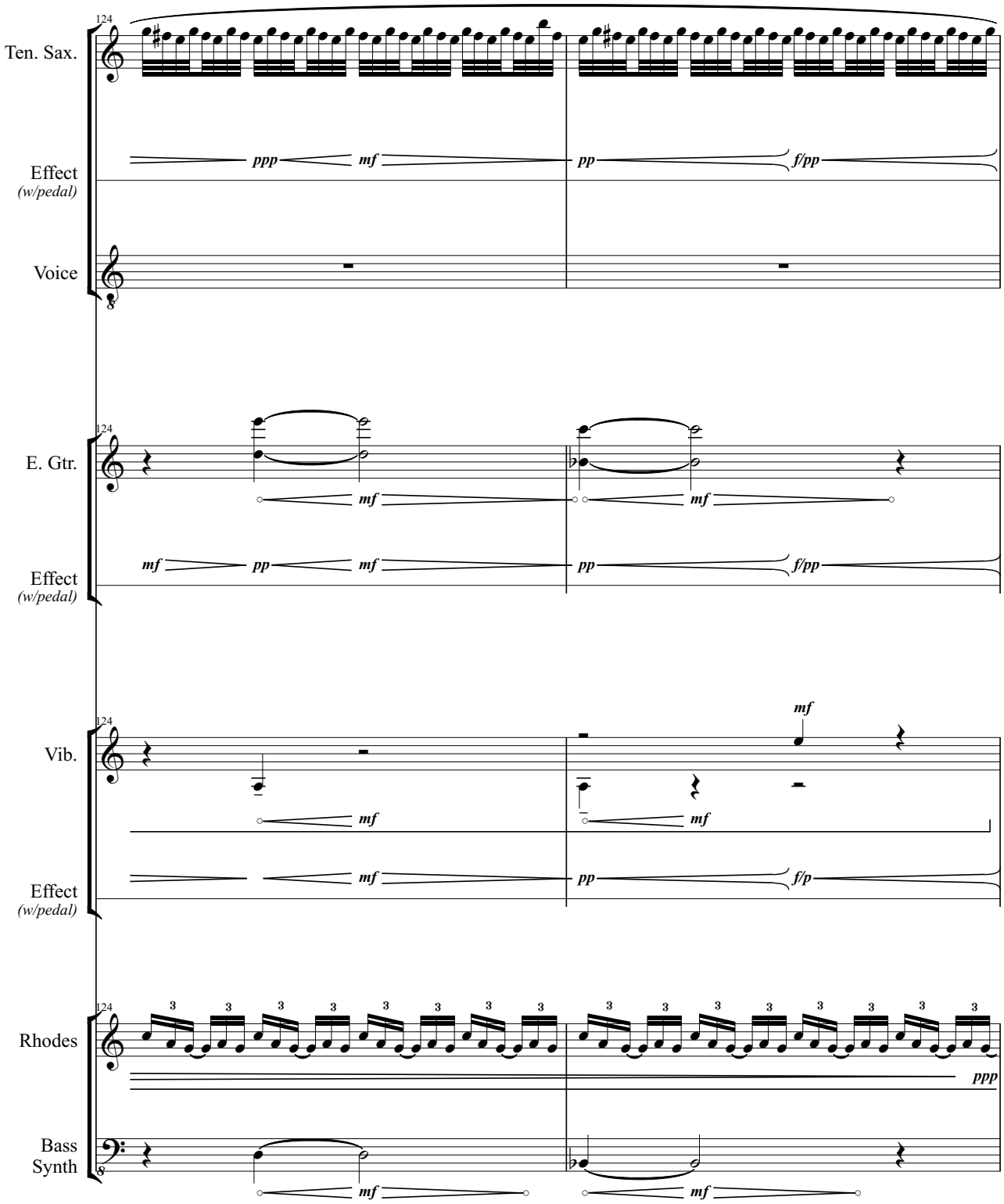

112
Ten. Sax.
mp
mp
mp
Effect
(w/pedal)
mp
mf
mf>o
Voice
112
E. Gtr.
mp
mp
mp
Effect
(w/pedal)
mf/p
mp
mp
112
Vib.
mp
mp
mp
Effect
(w/pedal)
mp
mf>o
mp
112
Rhodes
Ped
Bass
Synth
mp
mp
mp


115
Ten. Sax.
mp
mp
mp
Effect
(w/pedal)
mp
mf
mp
Voice
E. Gtr.
mp
mp
mp
Effect
(w/pedal)
mf/p
mp
mf
Vib.
mp
mp
mp
Effect
(w/pedal)
p
mf/pp
mp
Rhodes
Ped
Ped
Bass
Synth
mp
mp
mp


8
beginning of the long energy buildup
circular breathing until Rehearsal no.12, key click sounds should always be prominent and loud until Reh. no. 12.
always add timbral variety regarding air, flutter, growl according to the written timbral transitions.
start with more air content, quasi subtone, add flutter time to time
118
Ten. Sax.
pp
cresc. poco a poco (till m. 145 - mp)
Effect
(w/pedal)
mf/pp
mf
ppp
mf/pp
mf
Voice
Preset-1
non vib
E. Gtr.
mf
Vib.
Ped
mf/p
Rhodes
3
Bass
Synth

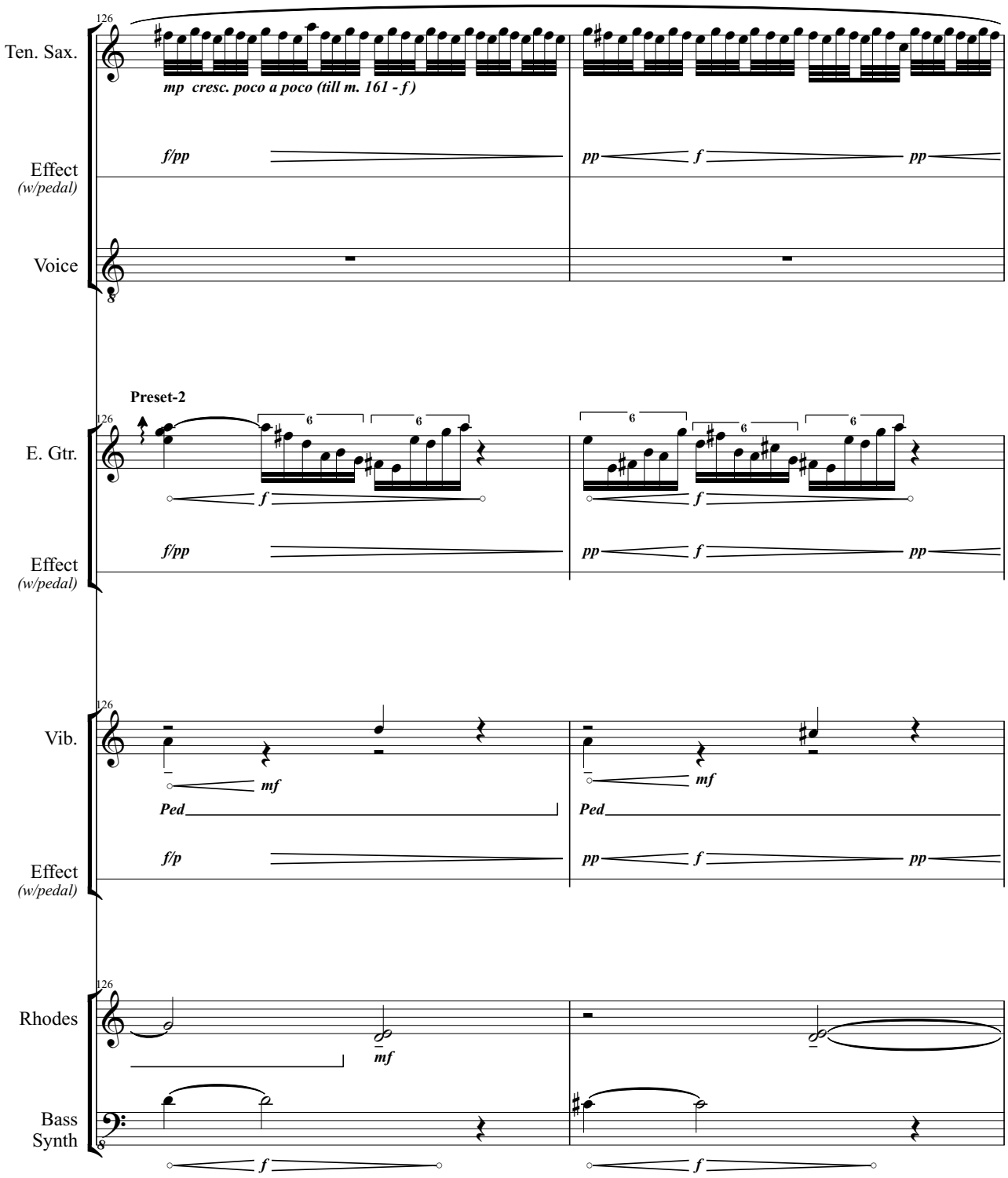

120
Ten. Sax.
Effect
(w/pedal)
Voice
mf>o
mf
120
E. Gtr.
Effect
(w/pedal)
mf
mf>o
120
Vib.
Effect
(w/pedal)
mf
120
Rhodes
Bass
Synth
3

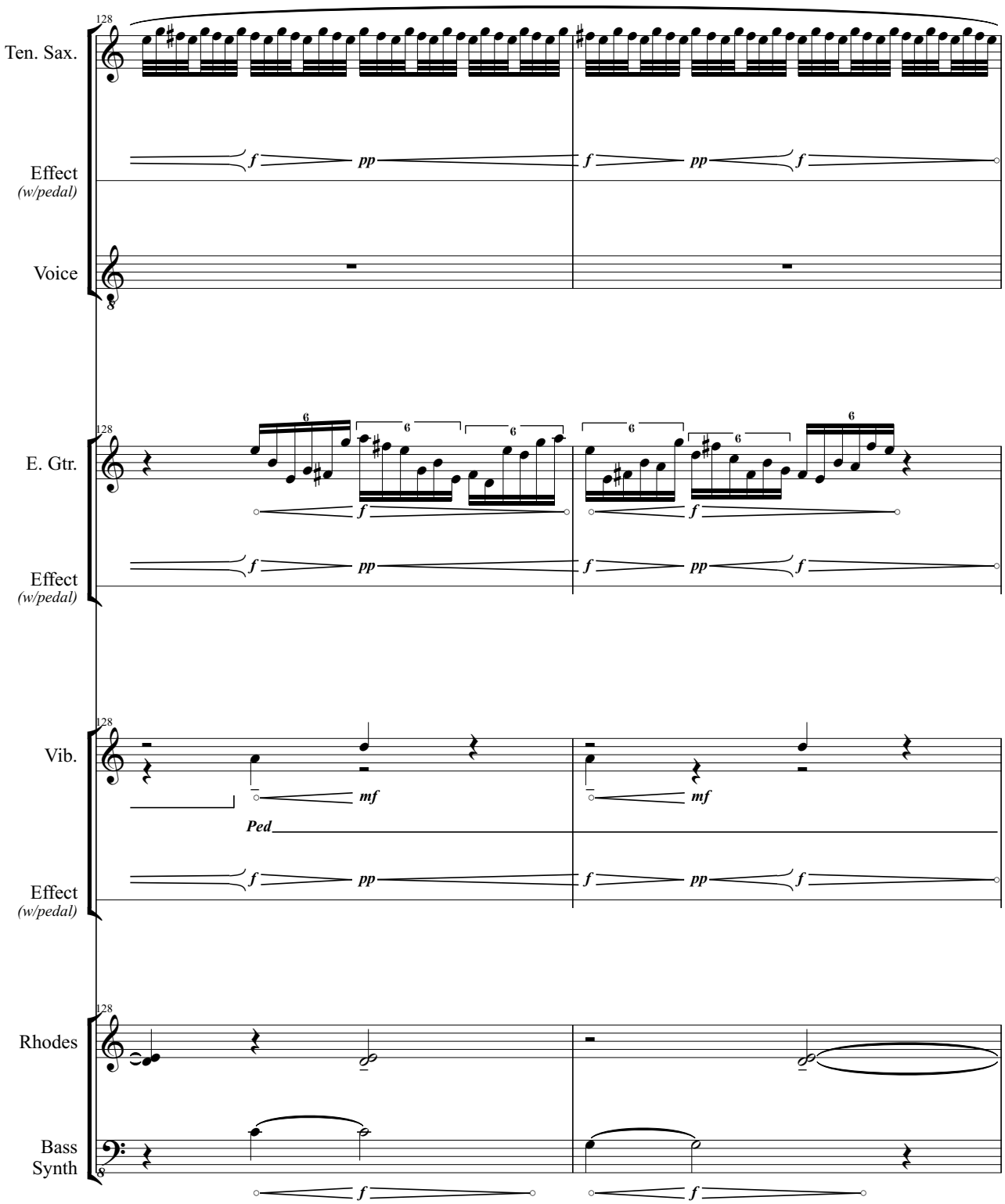

122
Ten. Sax.
Effect
(w/pedal)
Voice
E. Gtr.
Effect
(w/pedal)
Vib.
Effect
(w/pedal)
Rhodes
Bass
Synth
mf
pp
ppp

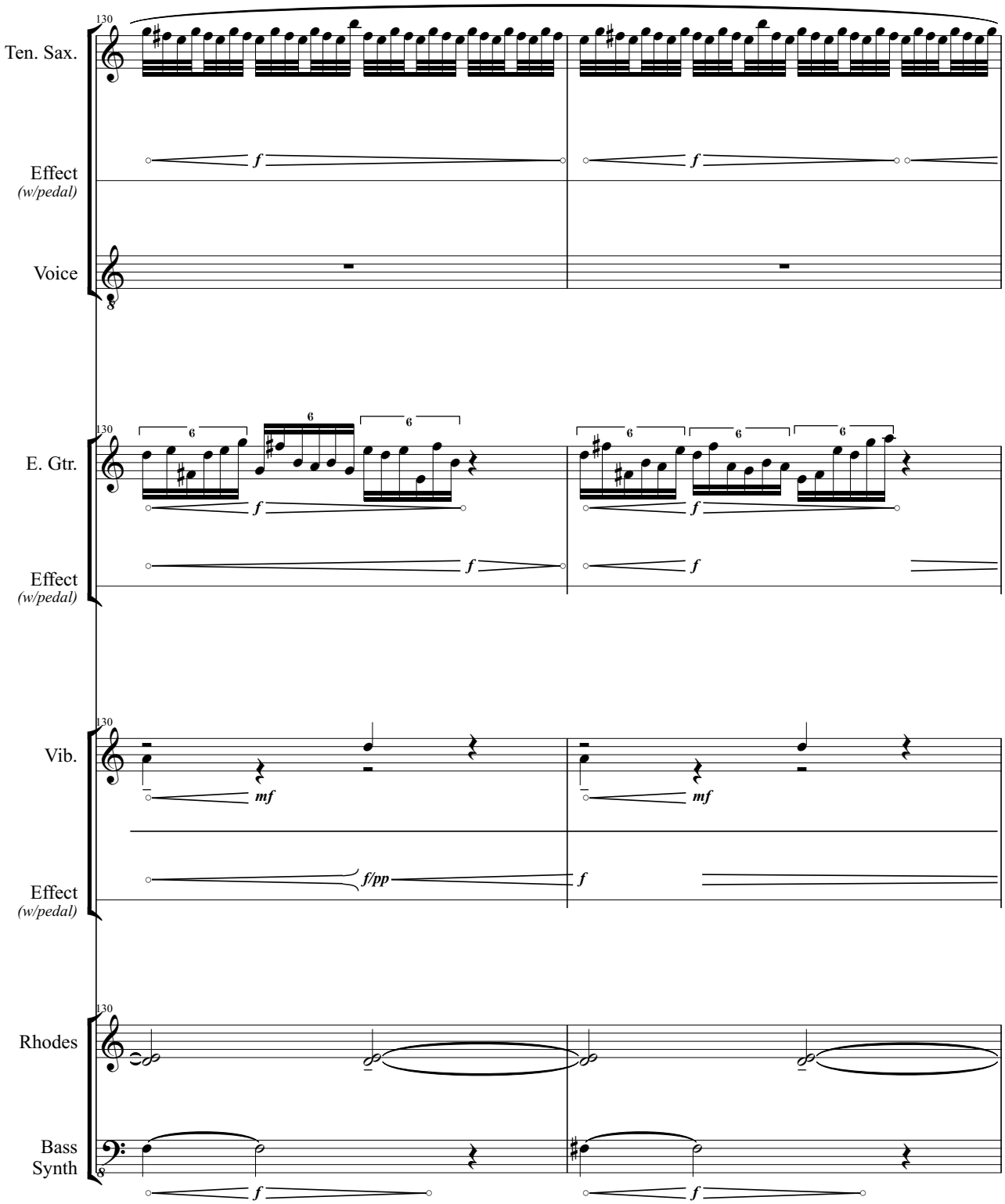

124
Ten. Sax.
Effect
(w/pedal)
Voice
ppp
mf
pp
f/pp
E. Gtr.
Effect
(w/pedal)
Vib.
Effect
(w/pedal)
Rhodes
Bass
Synth
f/p

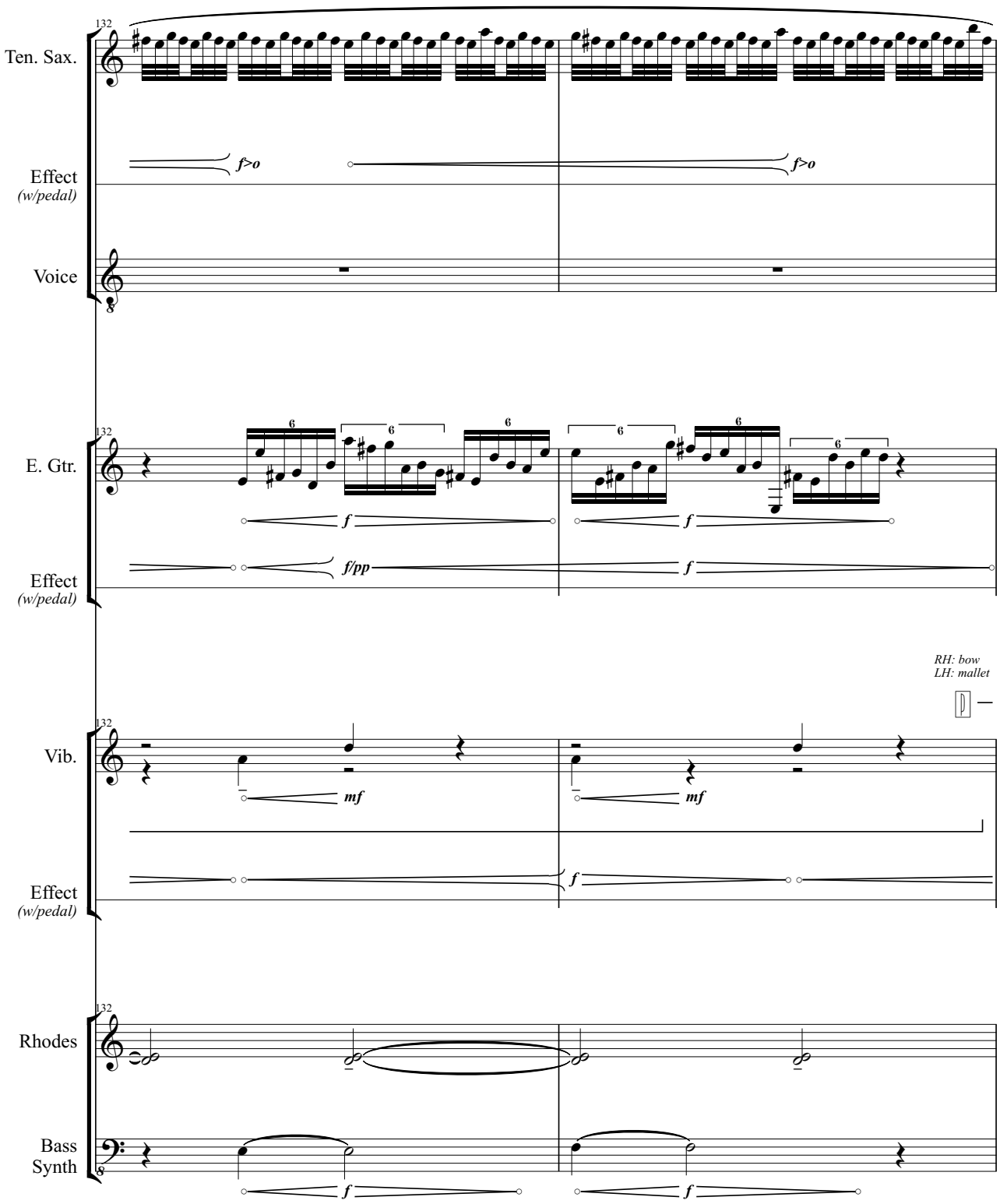
9

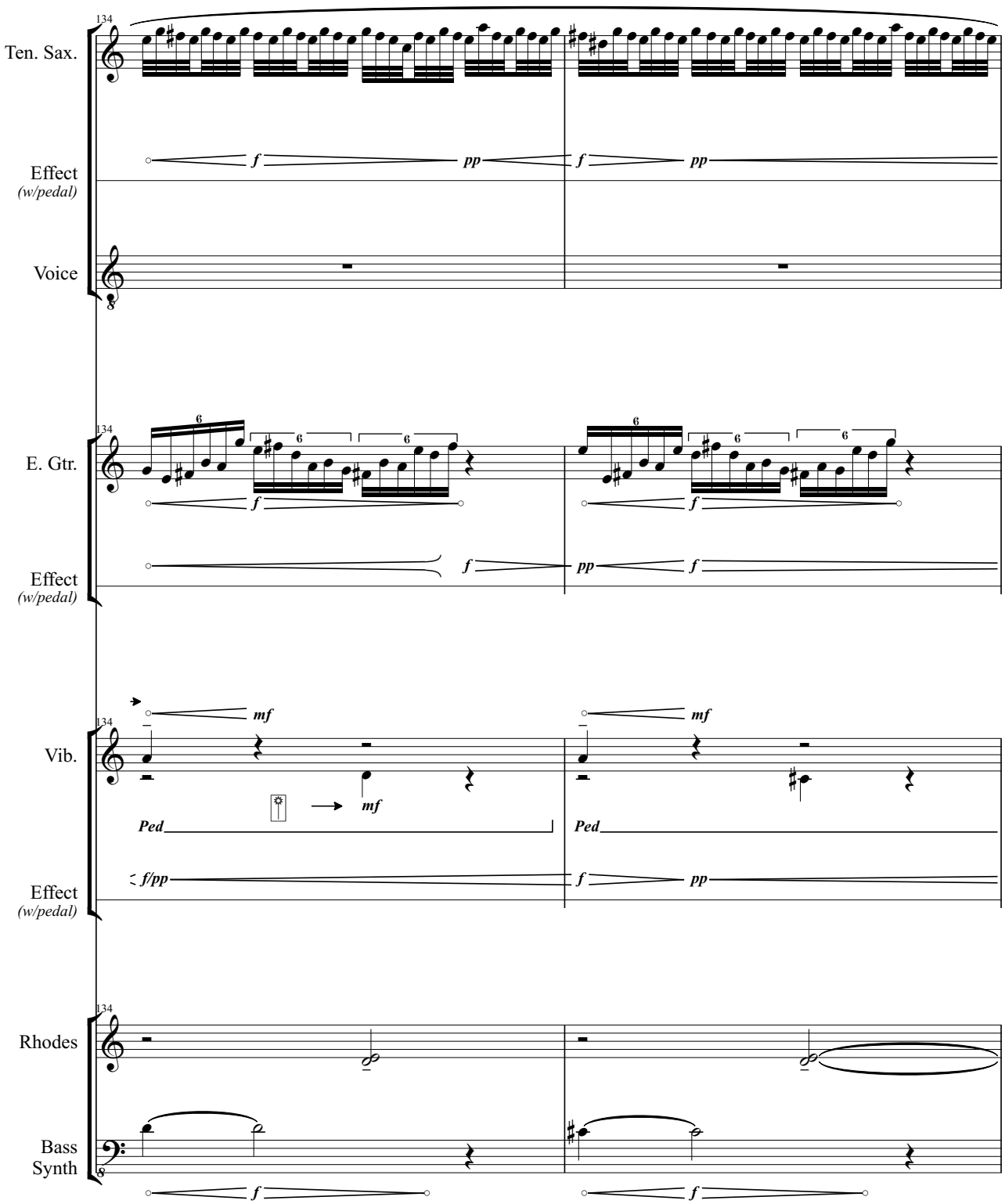
let the first and second overtones pop out time to time.
continue to add flutter time to time.

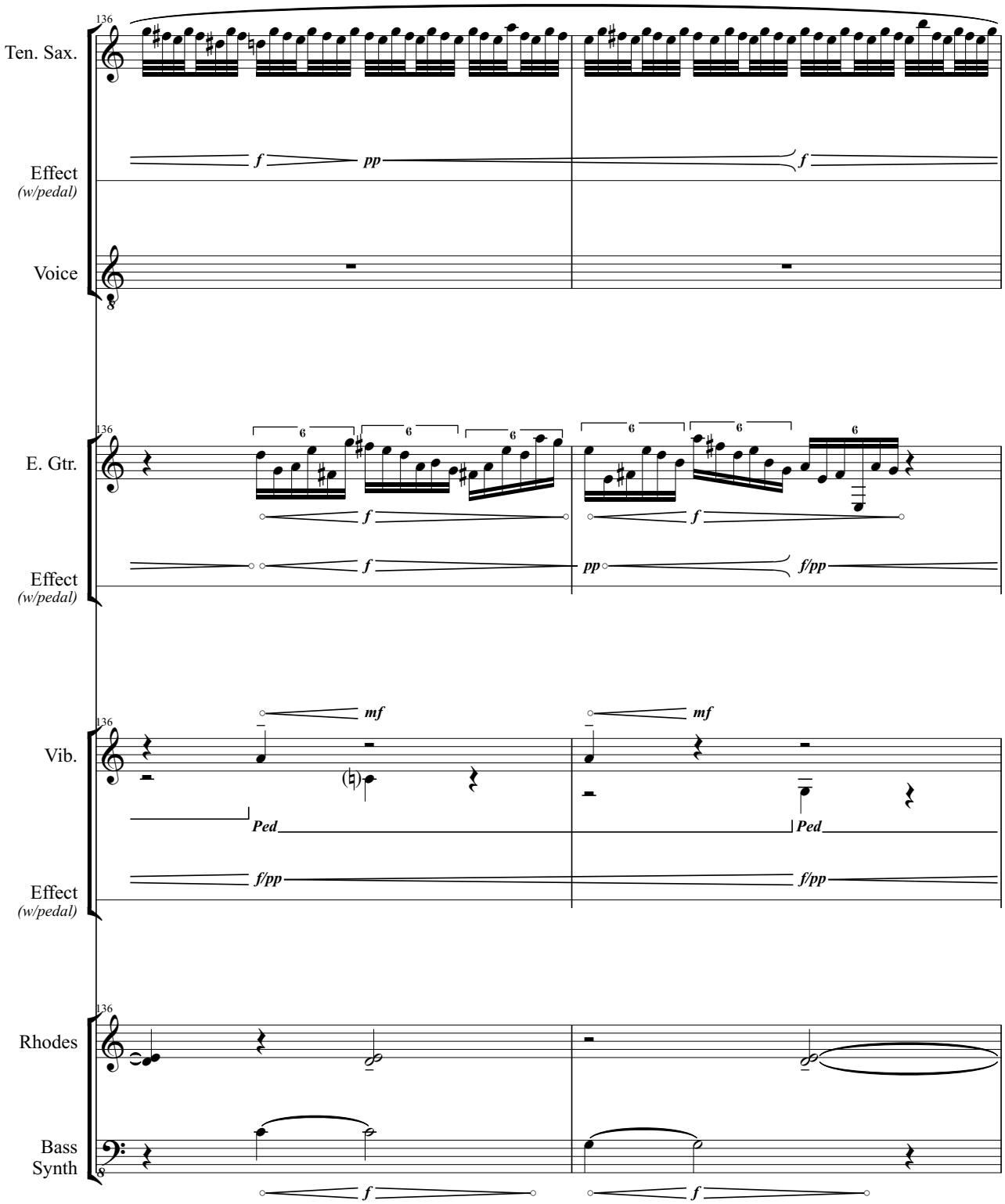


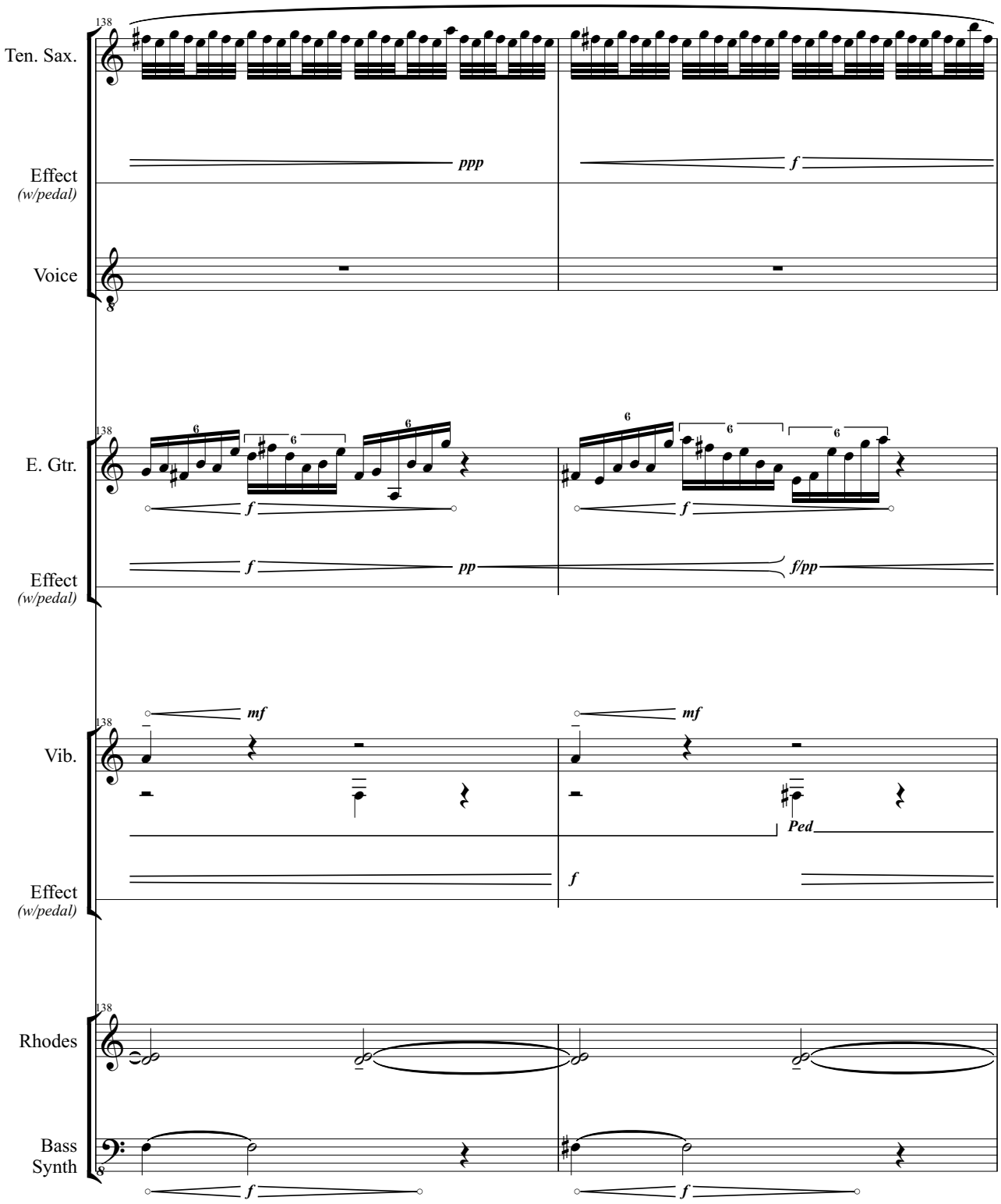

128
Ten. Sax.
Effect
(w/pedal)
Voice
E. Gtr.
Effect
(w/pedal)
Vib.
Ped
Effect
(w/pedal)
Rhodes
Bass
Synth
f
pp
mf

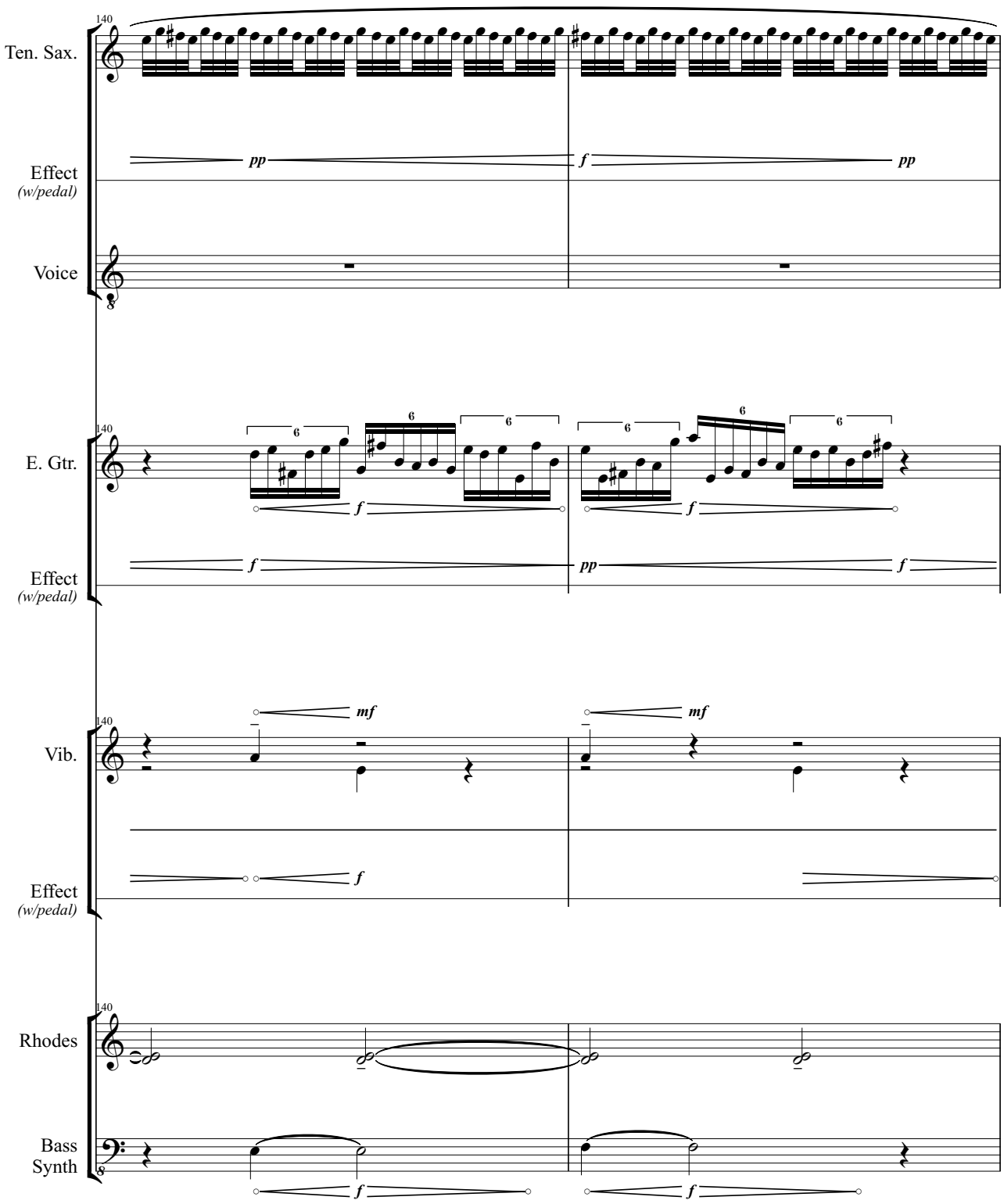

130
Ten. Sax.
Effect
(w/pedal)
Voice
E. Gtr.
Effect
(w/pedal)
Vib.
Effect
(w/pedal)
Rhodes
Bass
Synth
f
mf
f/pp
6

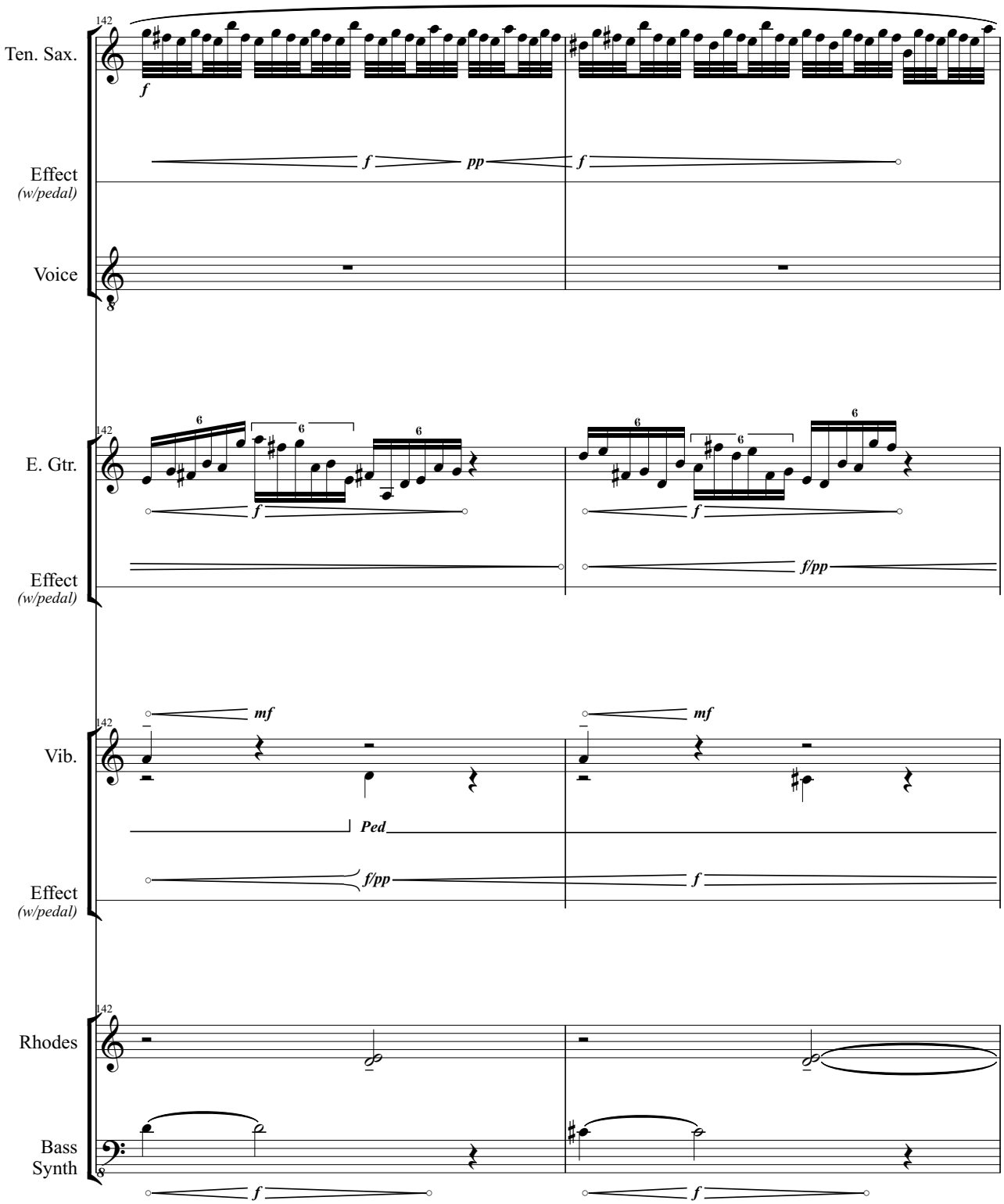

132
Ten. Sax.
Effect
(w/pedal)
Voice
f>o
f>o
E. Gtr.
Effect
(w/pedal)
f
f
f/pp
f
RH: bow
LH: mallet
Vib.
Effect
(w/pedal)
mf
mf
f
Rhodes
Bass
Synth
f
f

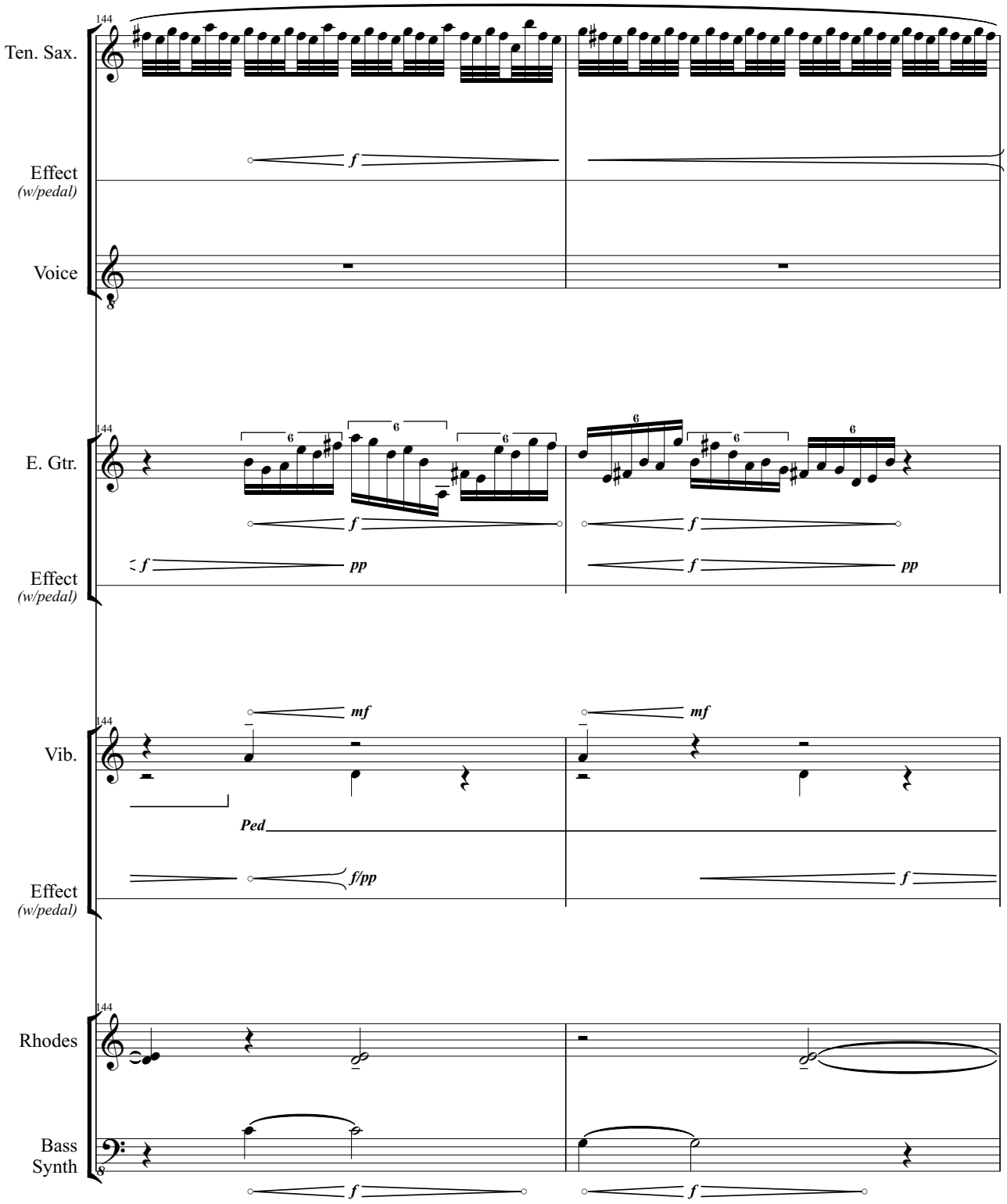

134
Ten. Sax.
Effect
(w/pedal)
Voice
E. Gtr.
Effect
(w/pedal)
Vib.
Effect
(w/pedal)
Rhodes
Bass
Synth
f
pp
mf
Ped
f/pp

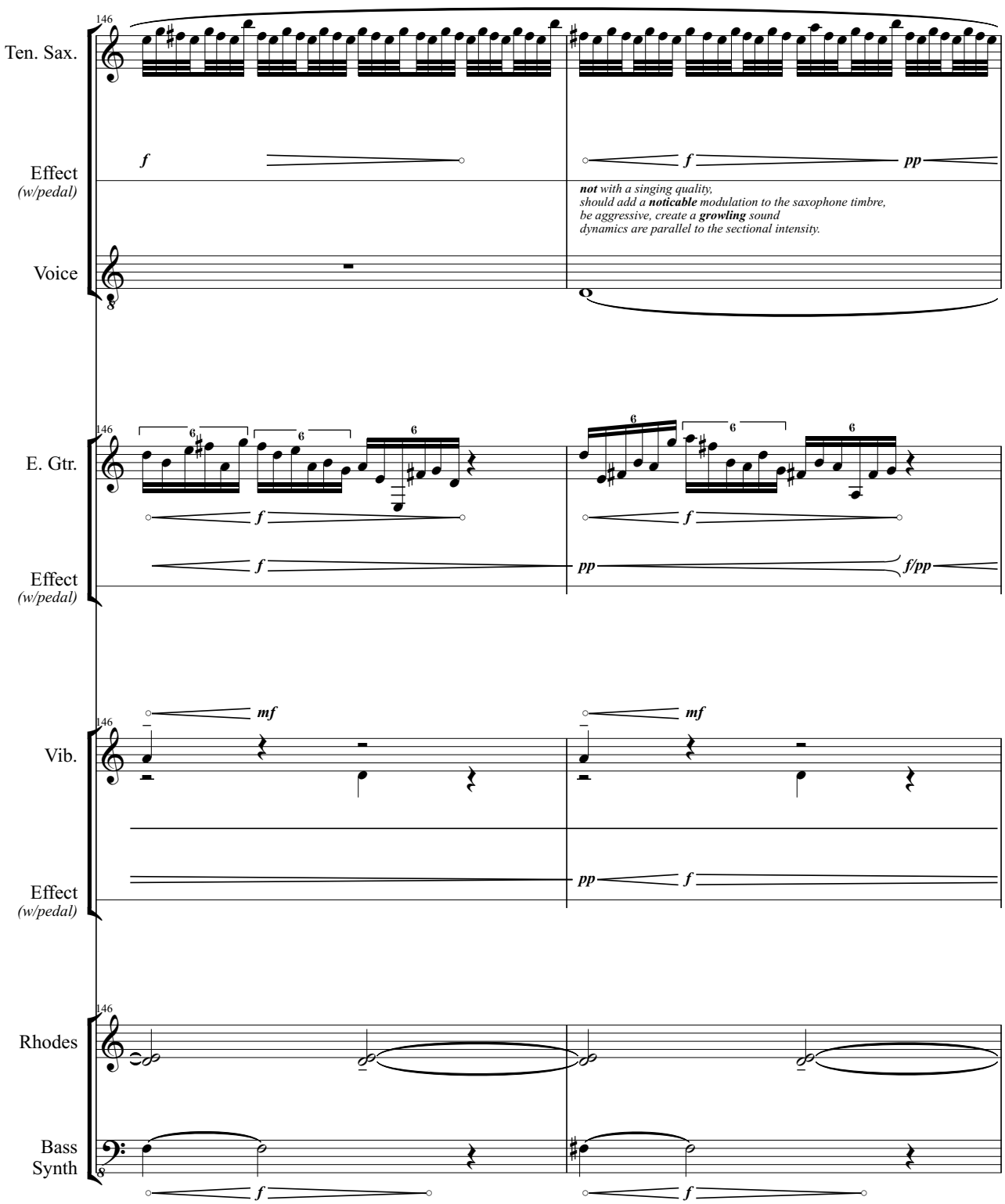

136
Ten. Sax.
Effect
(w/pedal)
Voice
E. Gtr.
Effect
(w/pedal)
Vib.
Ped
Effect
(w/pedal)
Rhodes
Bass
Synth
f
pp
mf
f/pp

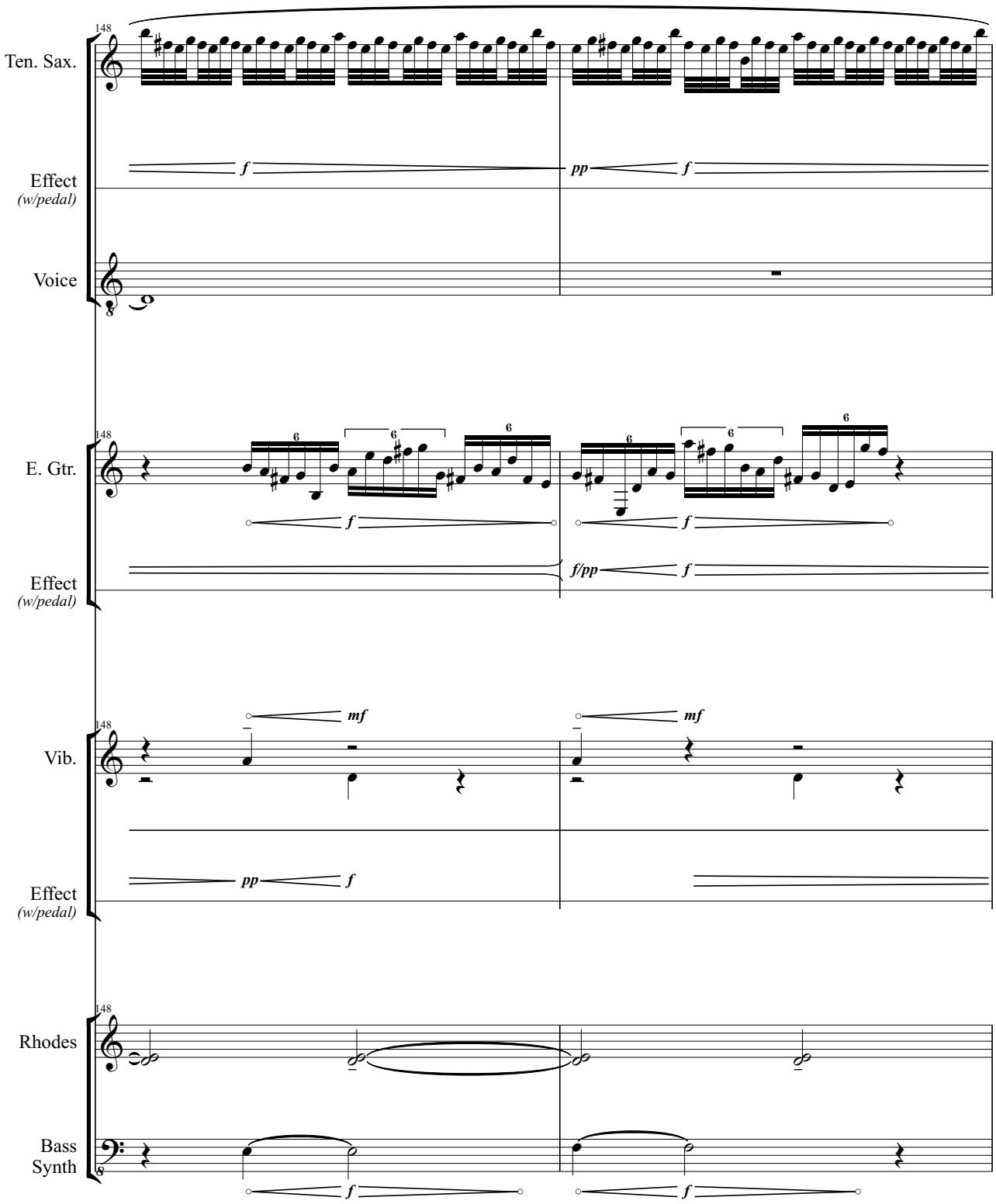

138
Ten. Sax.
ppp
f
Effect
(w/pedal)
Voice
E. Gtr.
f
pp
f/pp
Vib.
mf
Ped
Rhodes
Bass
Synth

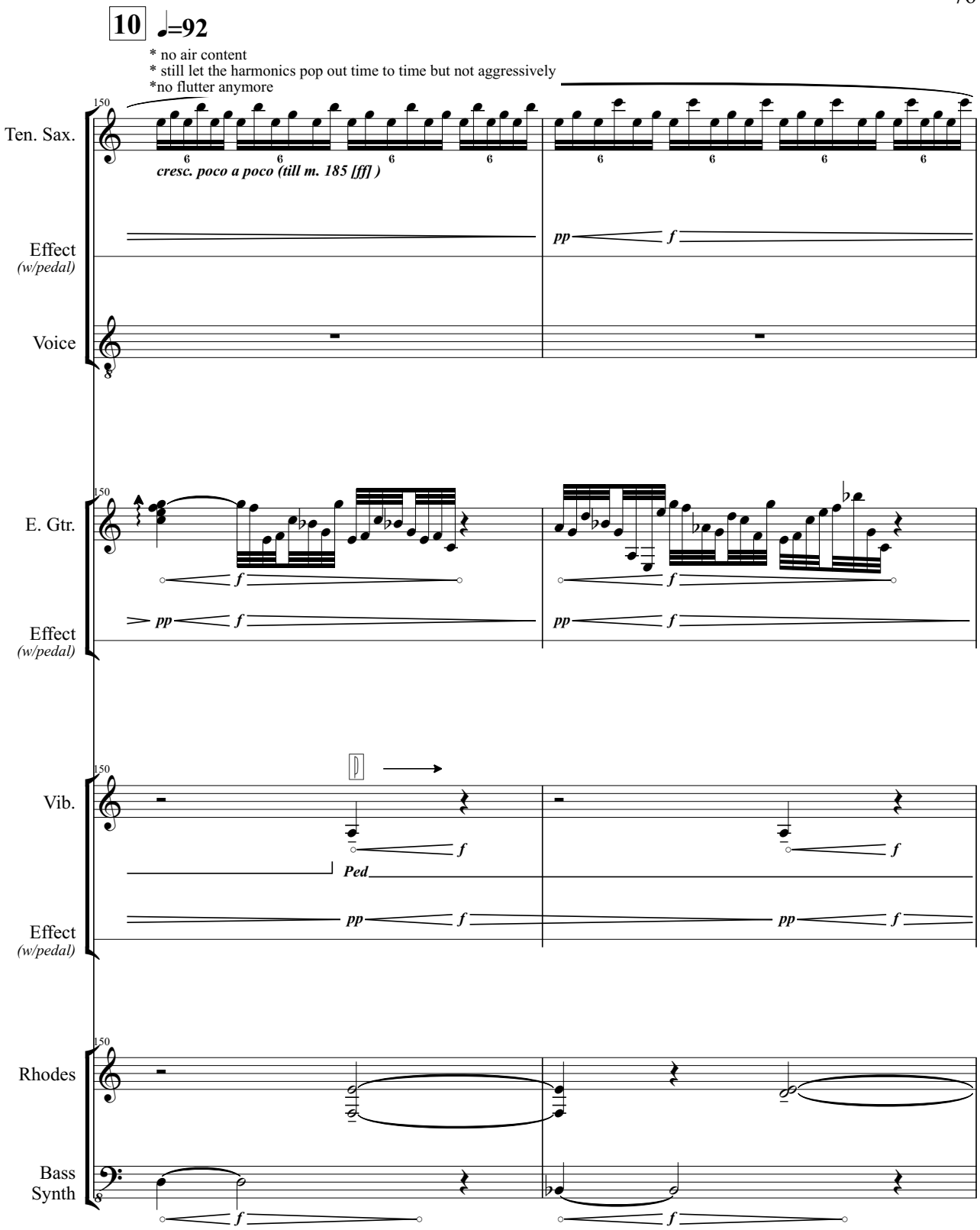

140
Ten. Sax.
pp
f
pp
Effect
(w/pedal)
Voice
140
E. Gtr.
6
f
f
Effect
(w/pedal)
f
pp
f
140
Vib.
mf
mf
Effect
(w/pedal)
f
140
Rhodes
Bass
Synth
f
f

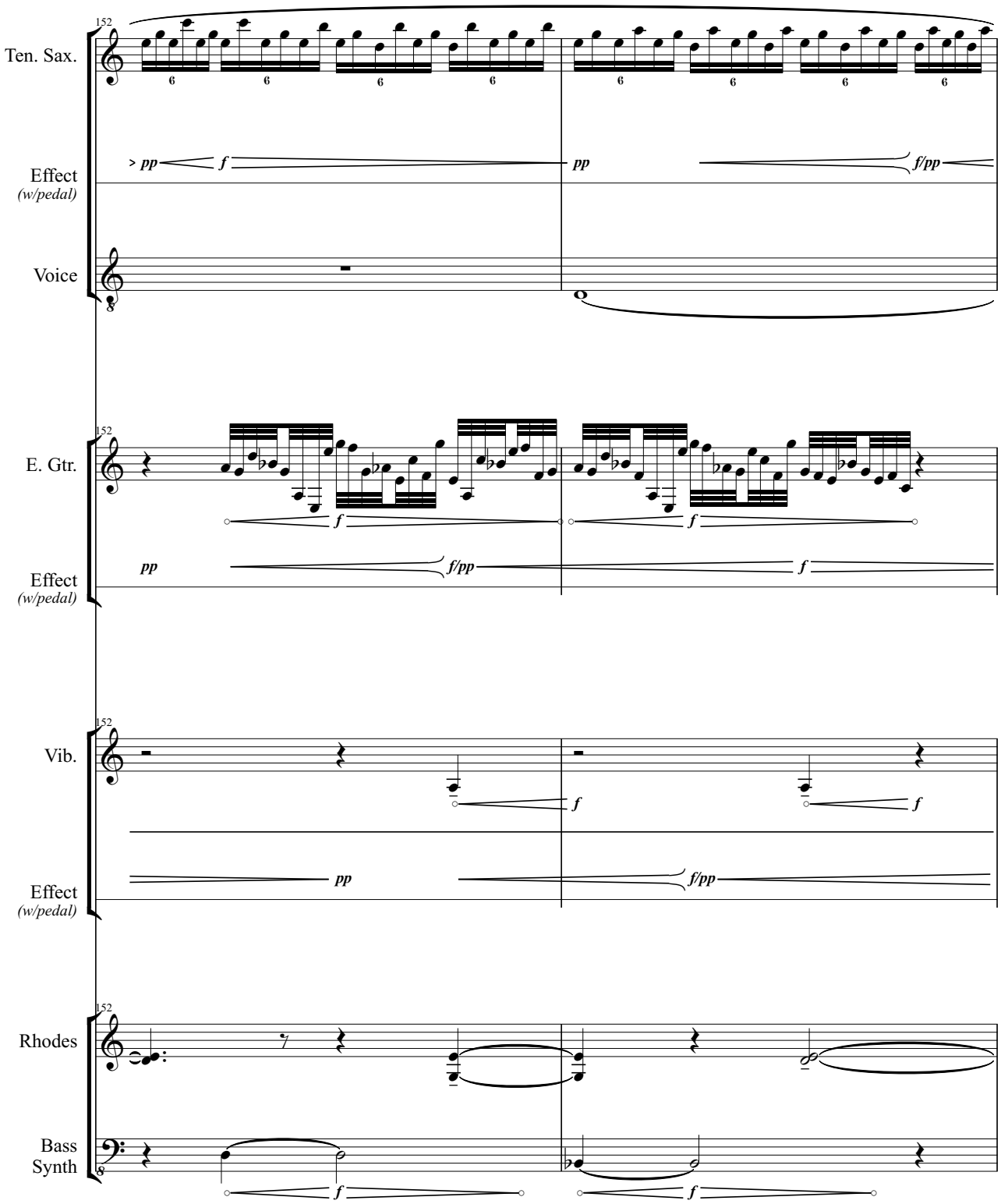

142
Ten. Sax.
f
Effect
(w/pedal)
f
pp
f
Voice
142
E. Gtr.
6
6
6
f
6
6
6
f
Effect
(w/pedal)
f/pp
142
Vib.
mf
mf
Ped
Effect
(w/pedal)
f/pp
f
142
Rhodes
Bass
Synth
f
f

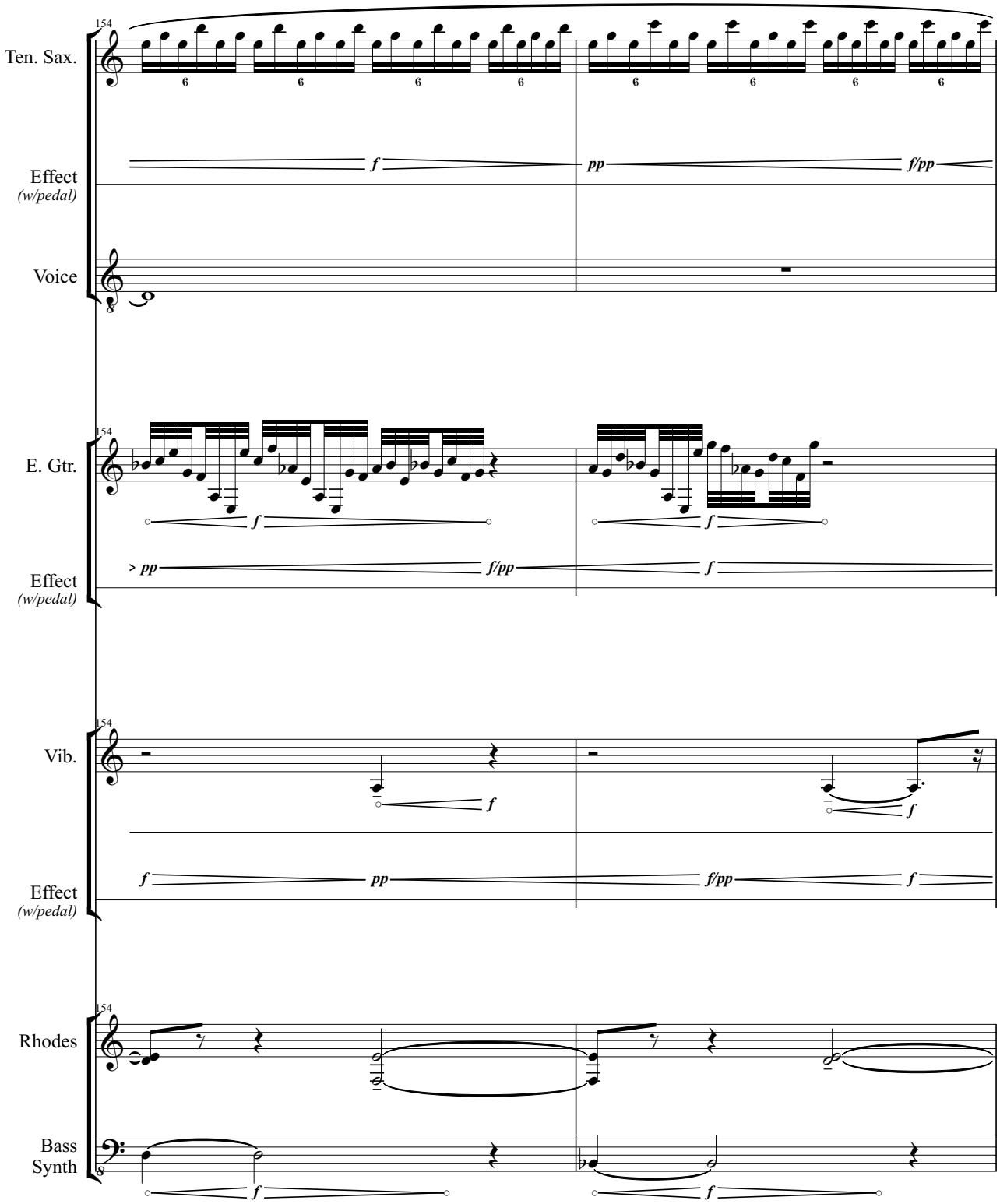

144
Ten. Sax.
Effect
(w/pedal)
Voice
E. Gtr.
Effect
(w/pedal)
Vib.
Ped
Effect
(w/pedal)
Rhodes
Bass
Synth
f
pp
mf
f/pp

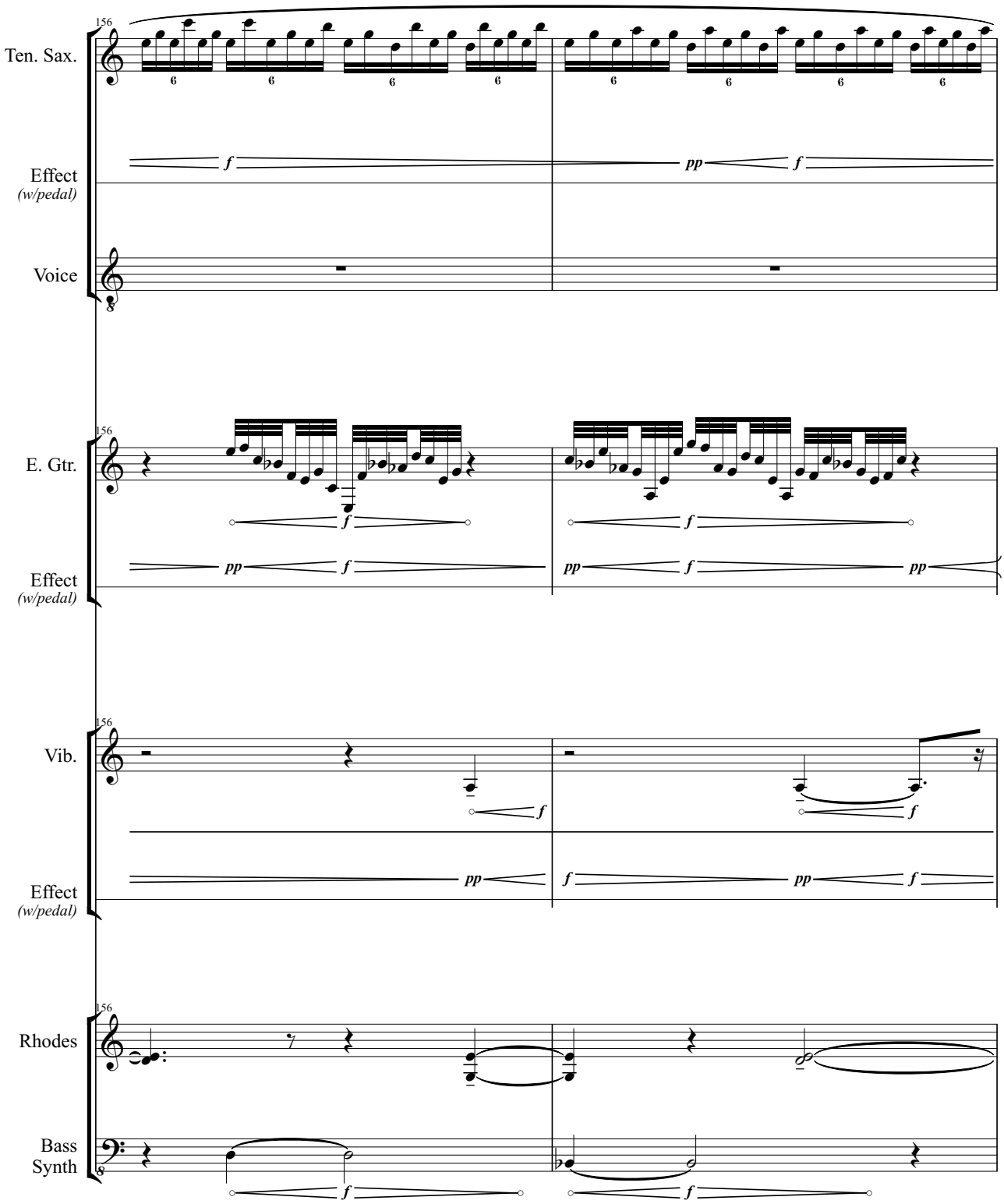

146
Ten. Sax.
Effect
(w/pedal)
Voice
f
f
pp
not with a singing quality,
should add a noticable modulation to the saxophone timbre,
be aggressive, create a growling sound
dynamics are parallel to the sectional intensity.
E. Gtr.
Effect
(w/pedal)
f
f
f
pp
f/pp
Vib.
Effect
(w/pedal)
mf
mf
pp
f
Rhodes
Bass
Synth
f
f

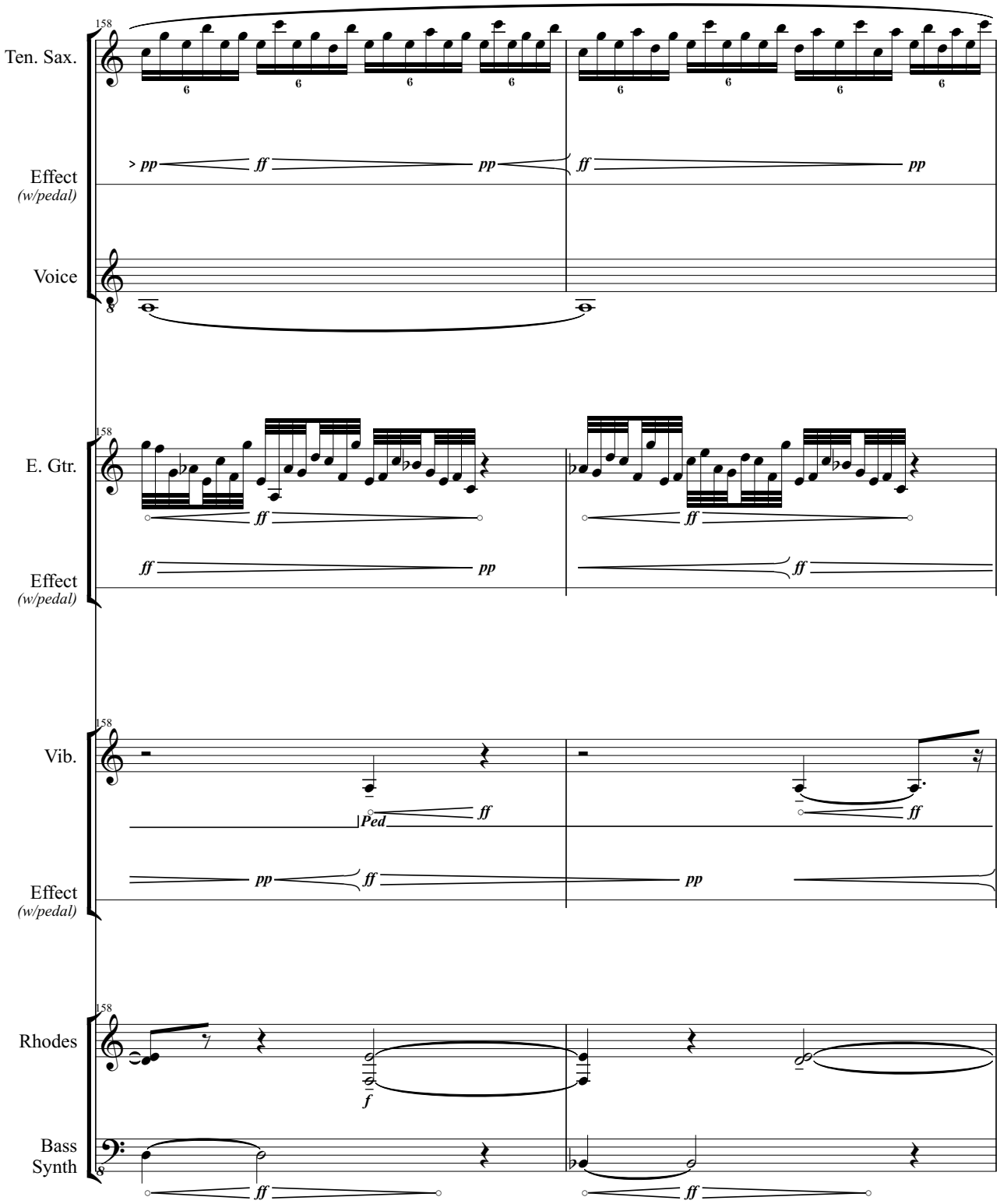

148
Ten. Sax.
Effect
(w/pedal)
Voice
E. Gtr.
Effect
(w/pedal)
Vib.
Effect
(w/pedal)
Rhodes
Bass
Synth
f
pp
f
f
f
f/pp
f
mf
mf
pp
f
f
f

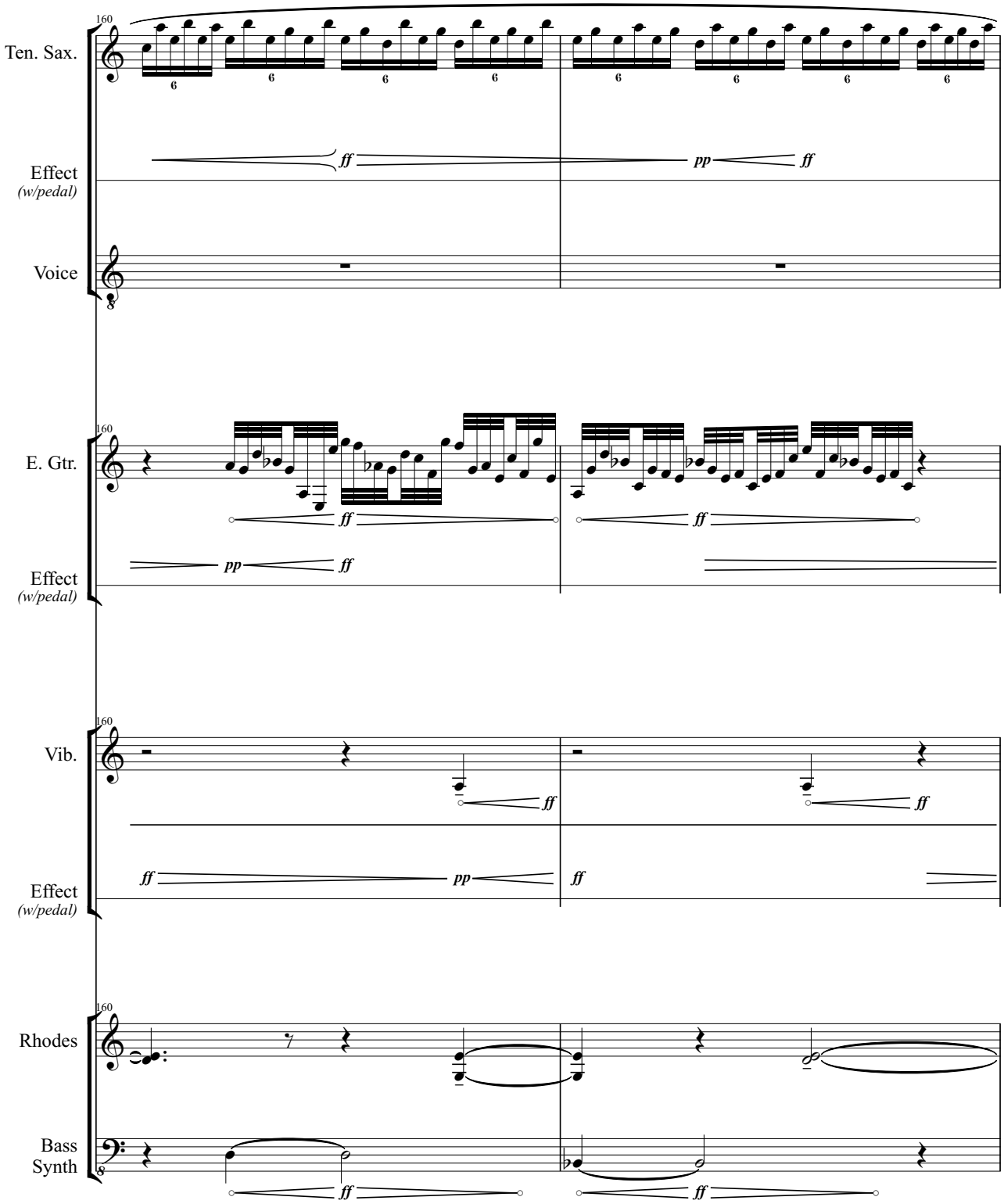

10
♩=92
* no air content
* still let the harmonics pop out time to time but not aggressively
*no flutter anymore
Ten. Sax.
cresc. poco a poco (till m. 185 [fff])
Effect
(w/pedal)
Voice
E. Gtr.
Effect
(w/pedal)
Vib.
Ped
Effect
(w/pedal)
Rhodes
Bass
Synth

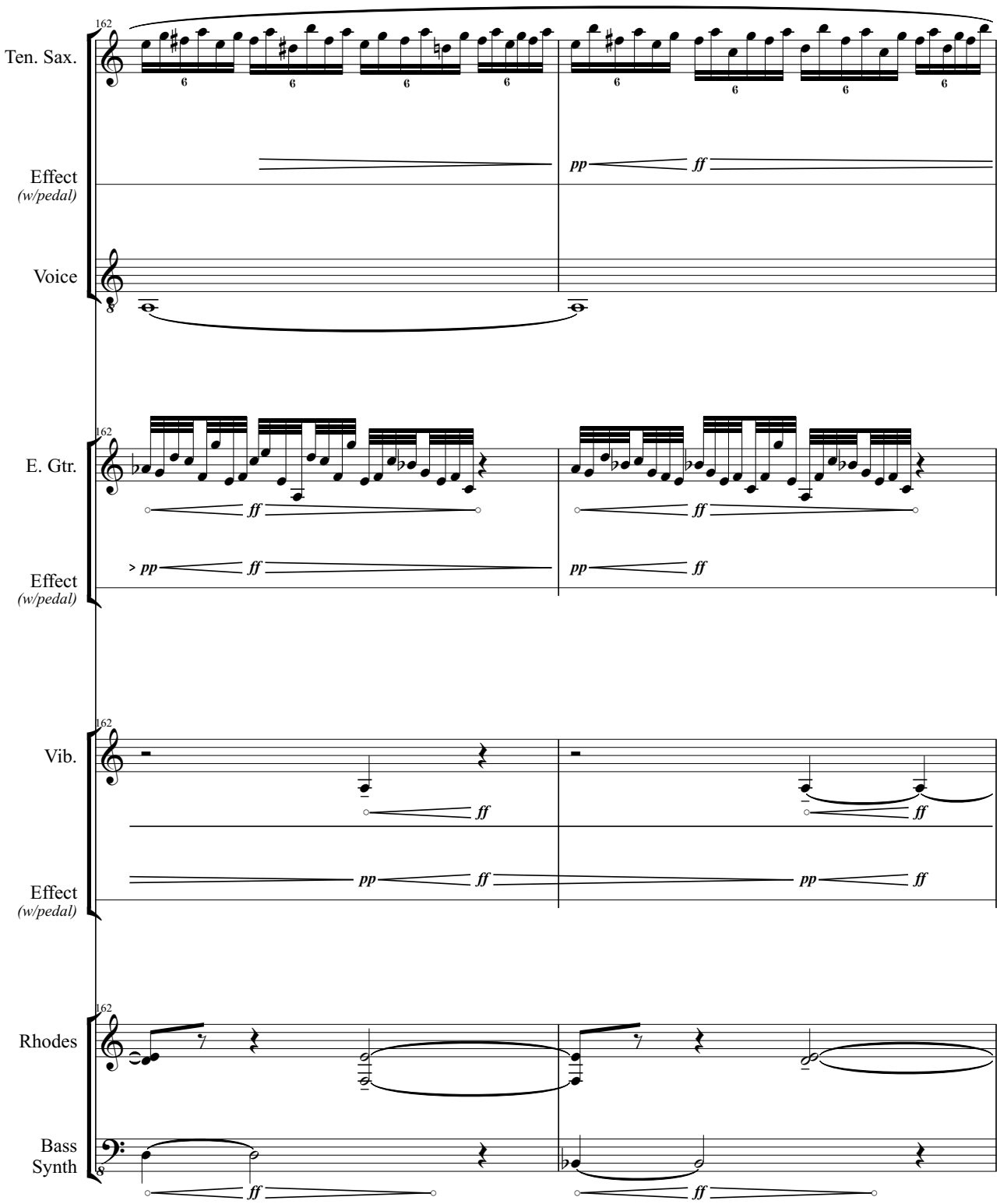

152
Ten. Sax.
Effect
(w/pedal)
Voice
E. Gtr.
Effect
(w/pedal)
Vib.
Effect
(w/pedal)
Rhodes
Bass
Synth
pp
f
f/pp

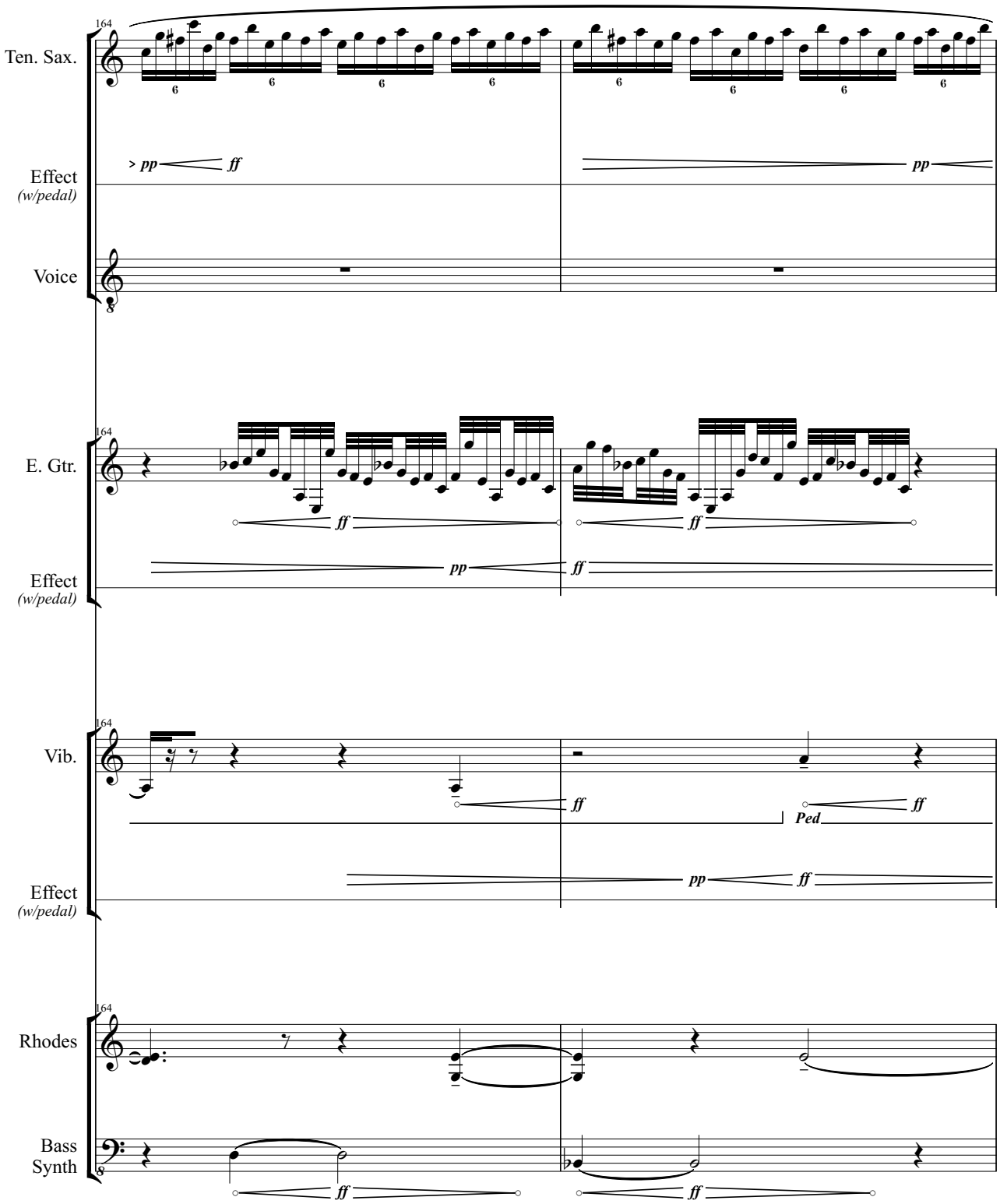

154
Ten. Sax.
Effect
(w/pedal)
Voice
E. Gtr.
Effect
(w/pedal)
Vib.
Effect
(w/pedal)
Rhodes
Bass
Synth
f
pp
f/pp


156
Ten. Sax.
Effect
(w/pedal)
Voice
E. Gtr.
Effect
(w/pedal)
Vib.
Effect
(w/pedal)
Rhodes
Bass
Synth
f
pp

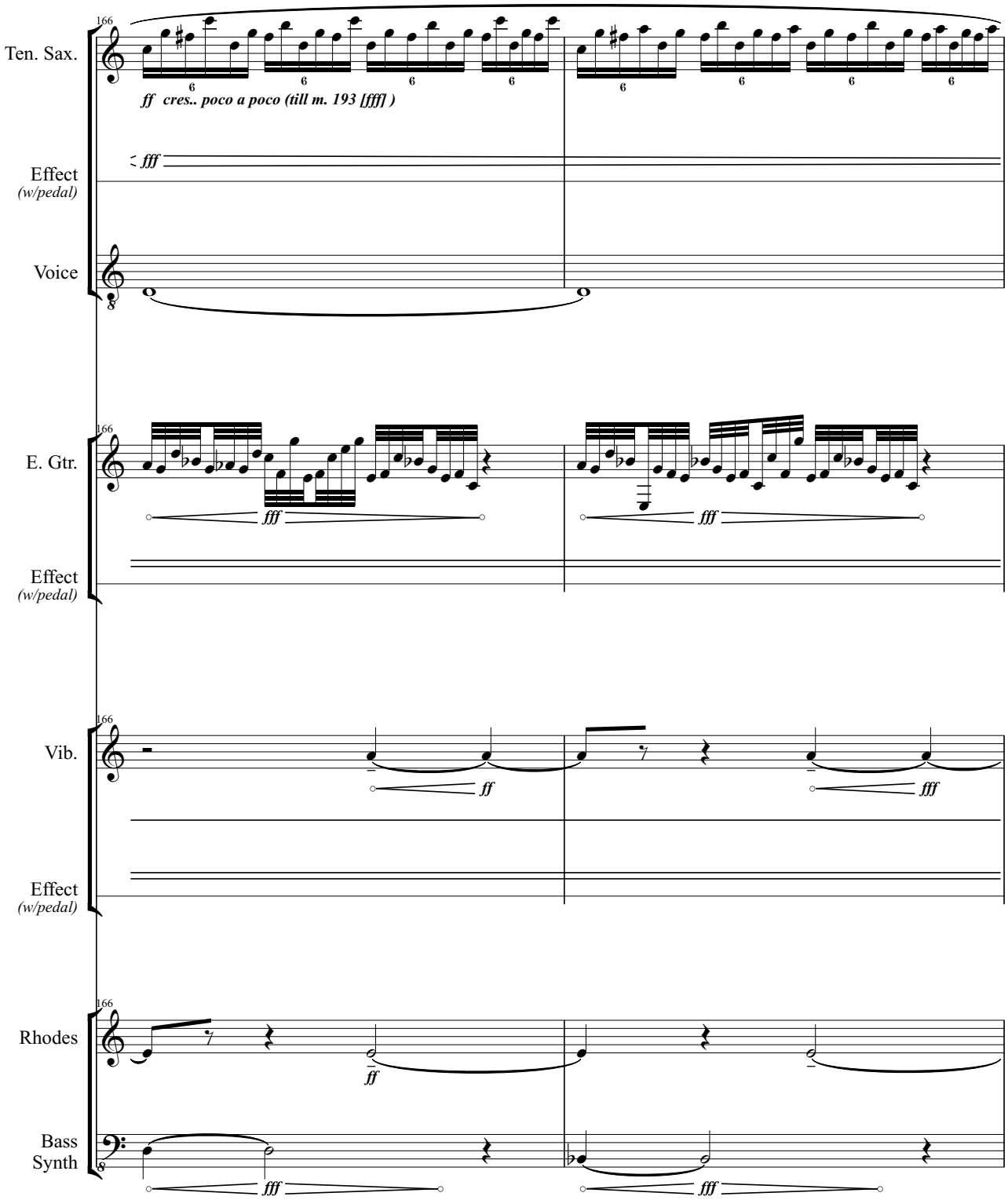

158
Ten. Sax.
Effect
(w/pedal)
Voice
E. Gtr.
Effect
(w/pedal)
Vib.
Ped
Effect
(w/pedal)
Rhodes
Bass
Synth
pp
ff
f

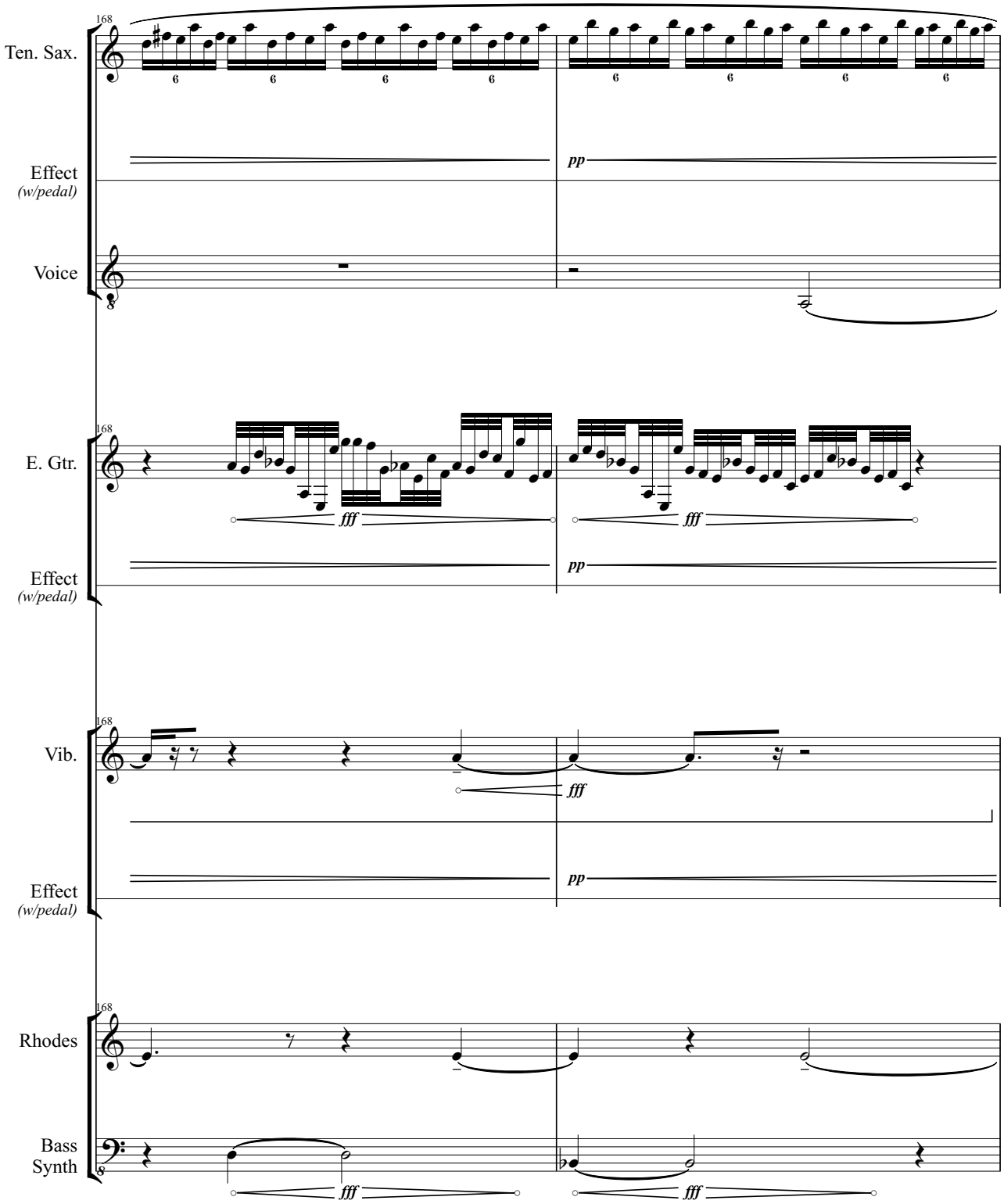

160
Ten. Sax.
Effect
(w/pedal)
Voice
E. Gtr.
Effect
(w/pedal)
Vib.
Effect
(w/pedal)
Rhodes
Bass
Synth
ff
pp
ff

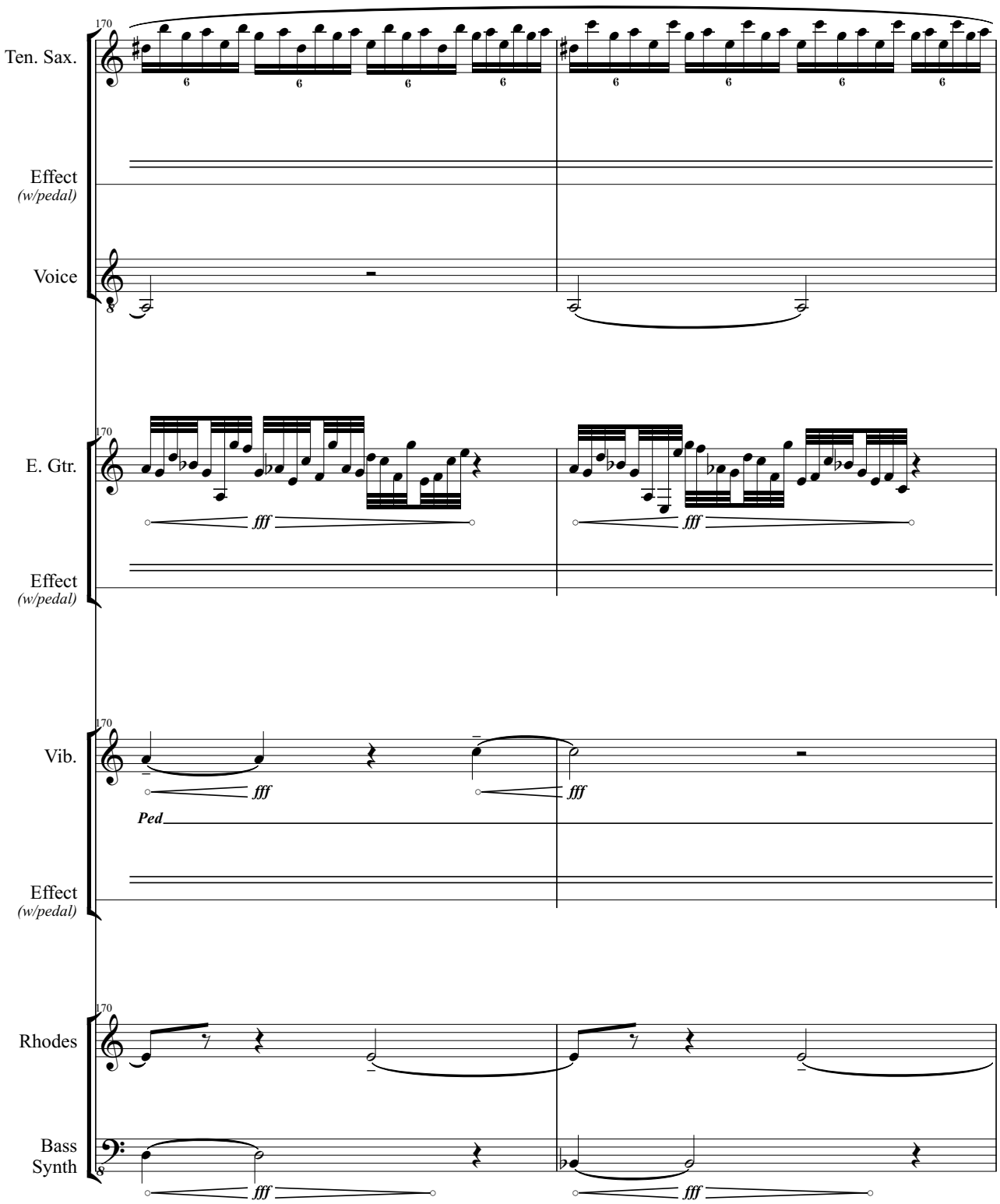

162
Ten. Sax.
Effect
(w/pedal)
Voice
pp
ff
E. Gtr.
Effect
(w/pedal)
Vib.
Effect
(w/pedal)
Rhodes
Bass
Synth

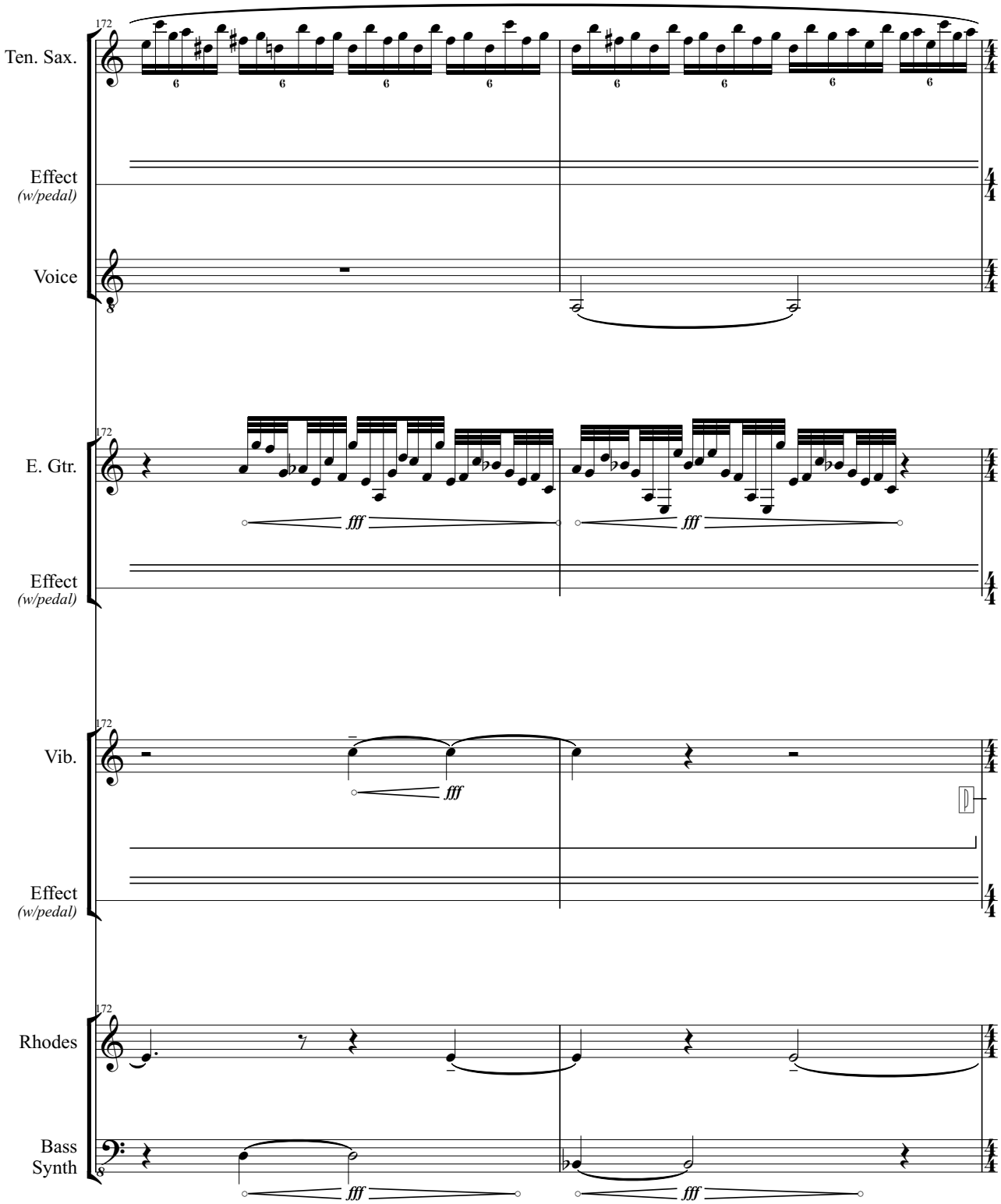

164
Ten. Sax.
Effect
(w/pedal)
Voice
E. Gtr.
Effect
(w/pedal)
Vib.
Effect
(w/pedal)
Rhodes
Bass
Synth
pp
ff
Ped

* faster timbral transitions from now on
* should sound aggressive and energetic
* let the higher overtones pop out time to time



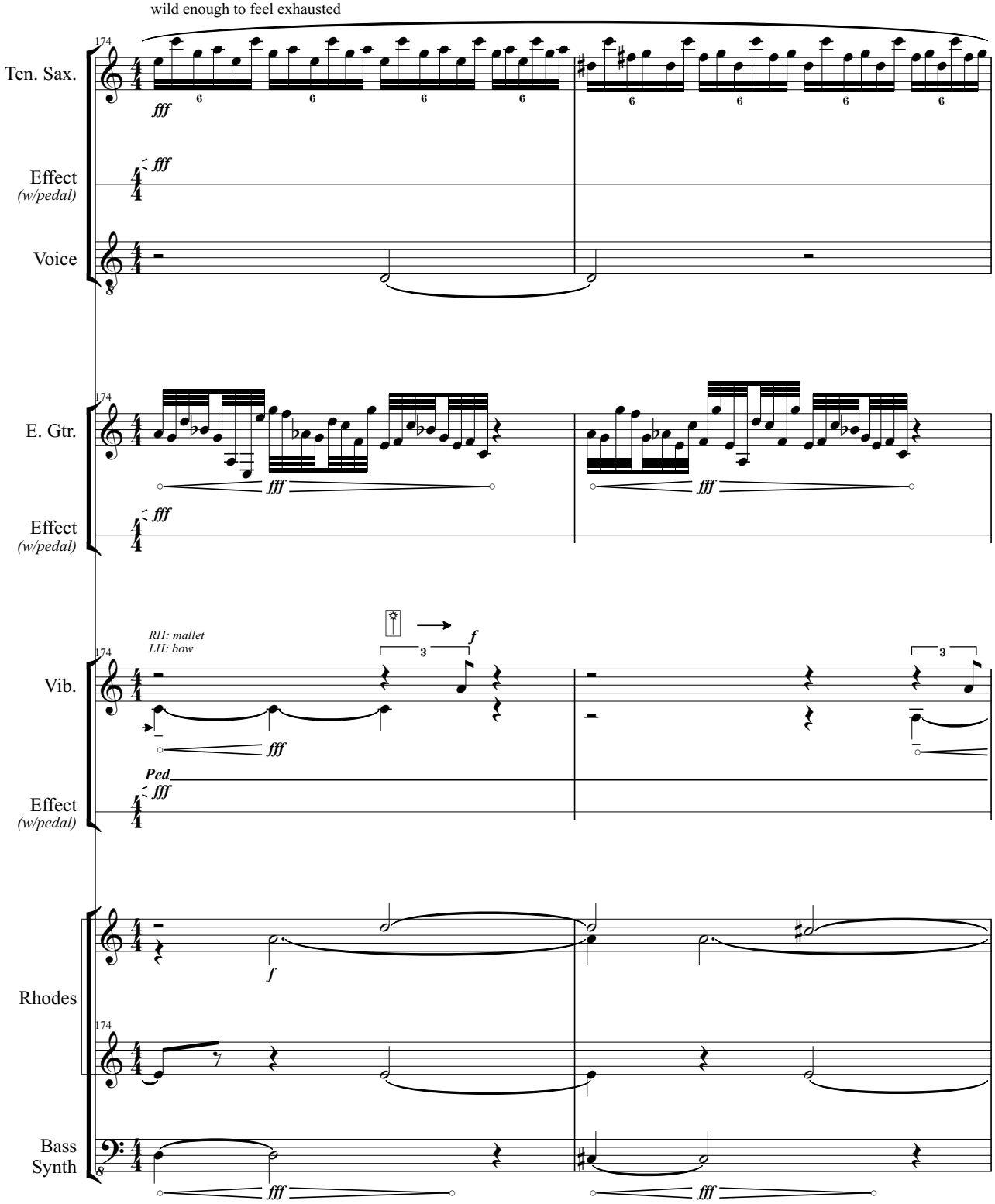

168
Ten. Sax.
Effect
(w/pedal)
Voice
pp
E. Gtr.
fff
Effect
(w/pedal)
Vib.
Effect
(w/pedal)
Rhodes
Bass
Synth

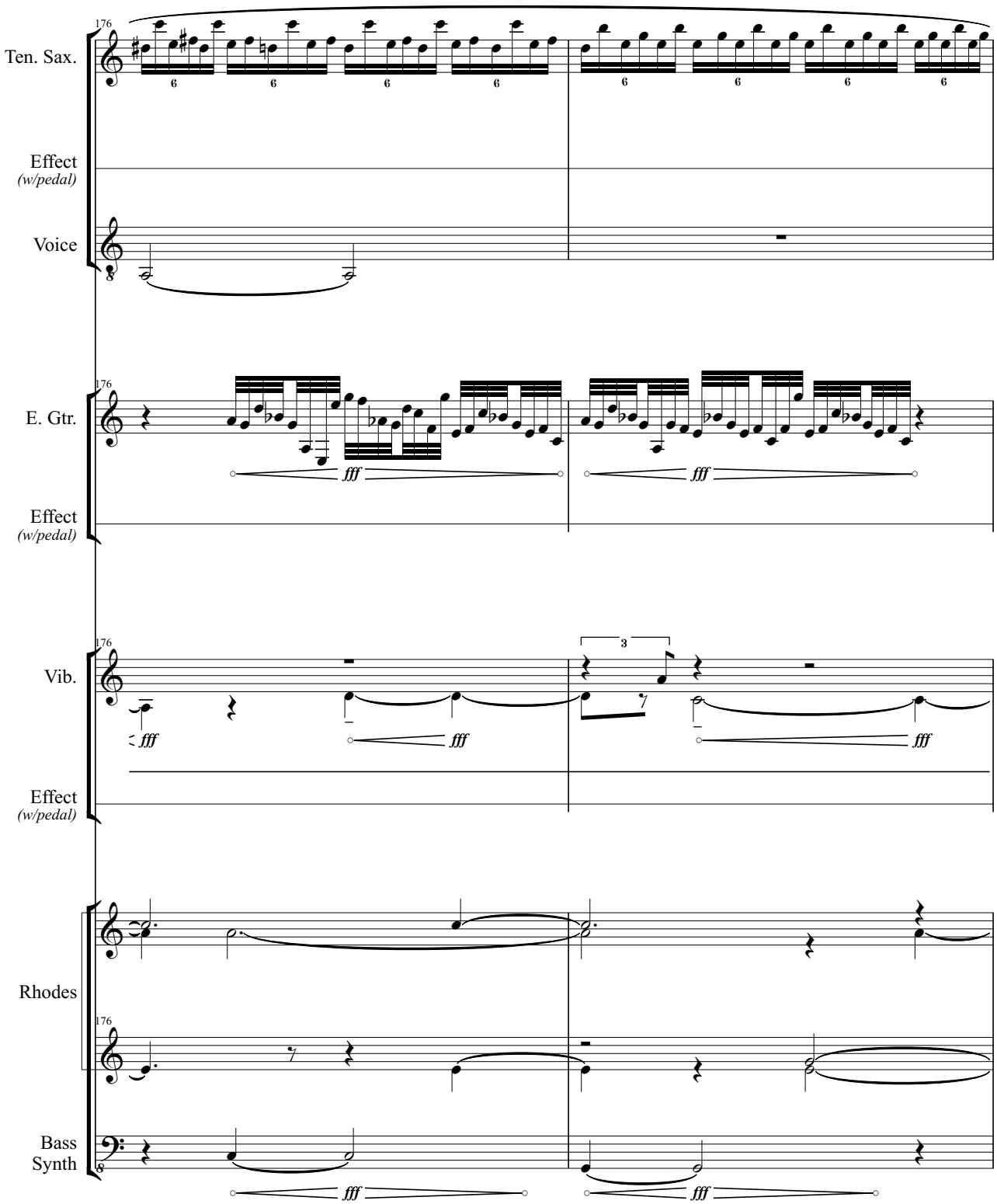

170
Ten. Sax.
Effect
(w/pedal)
Voice
E. Gtr.
Effect
(w/pedal)
Vib.
fff
Ped
Effect
(w/pedal)
Rhodes
Bass
Synth

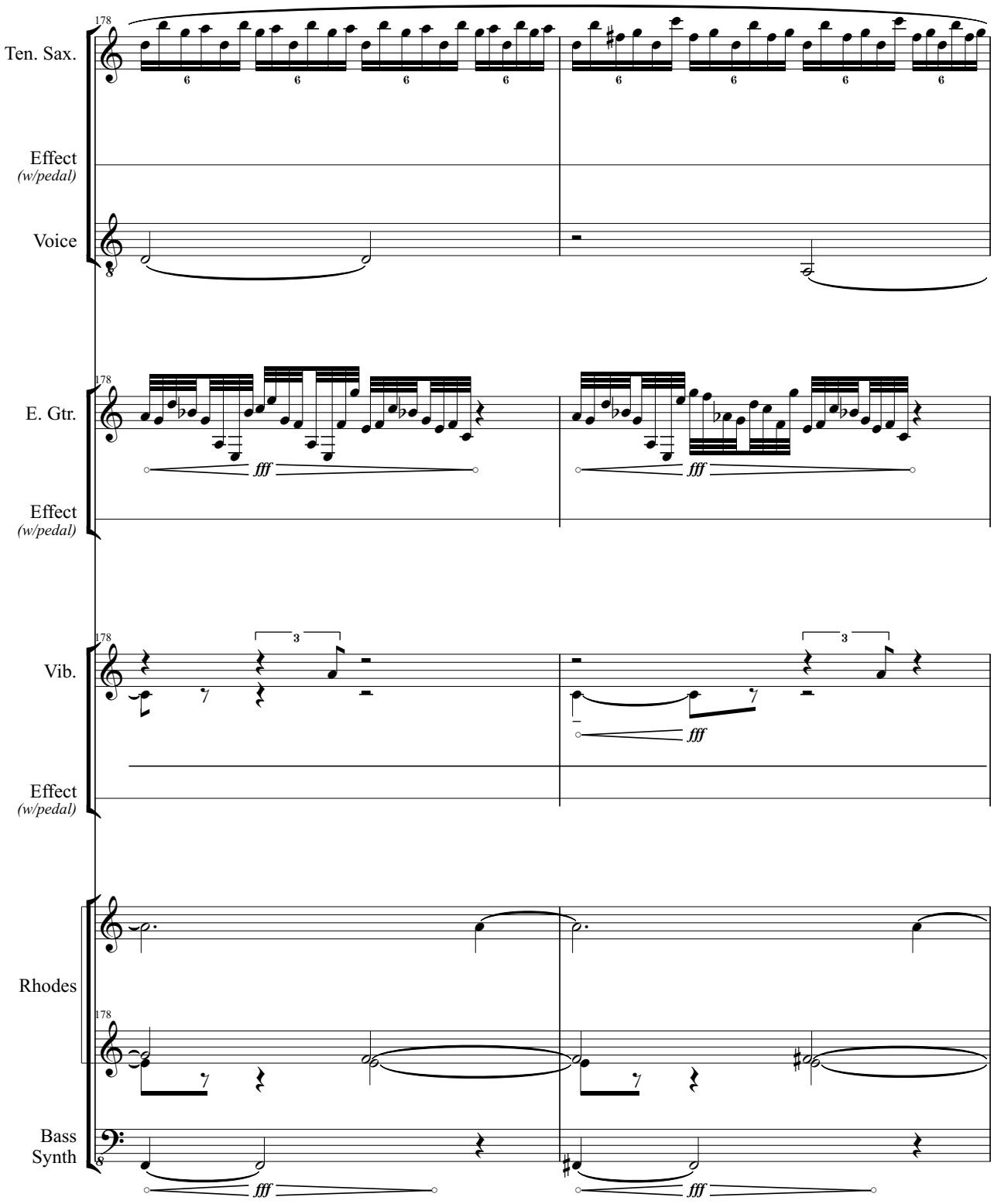

172
Ten. Sax.
Effect
(w/pedal)
Voice
E. Gtr.
fff
Vib.
Rhodes
Bass
Synth

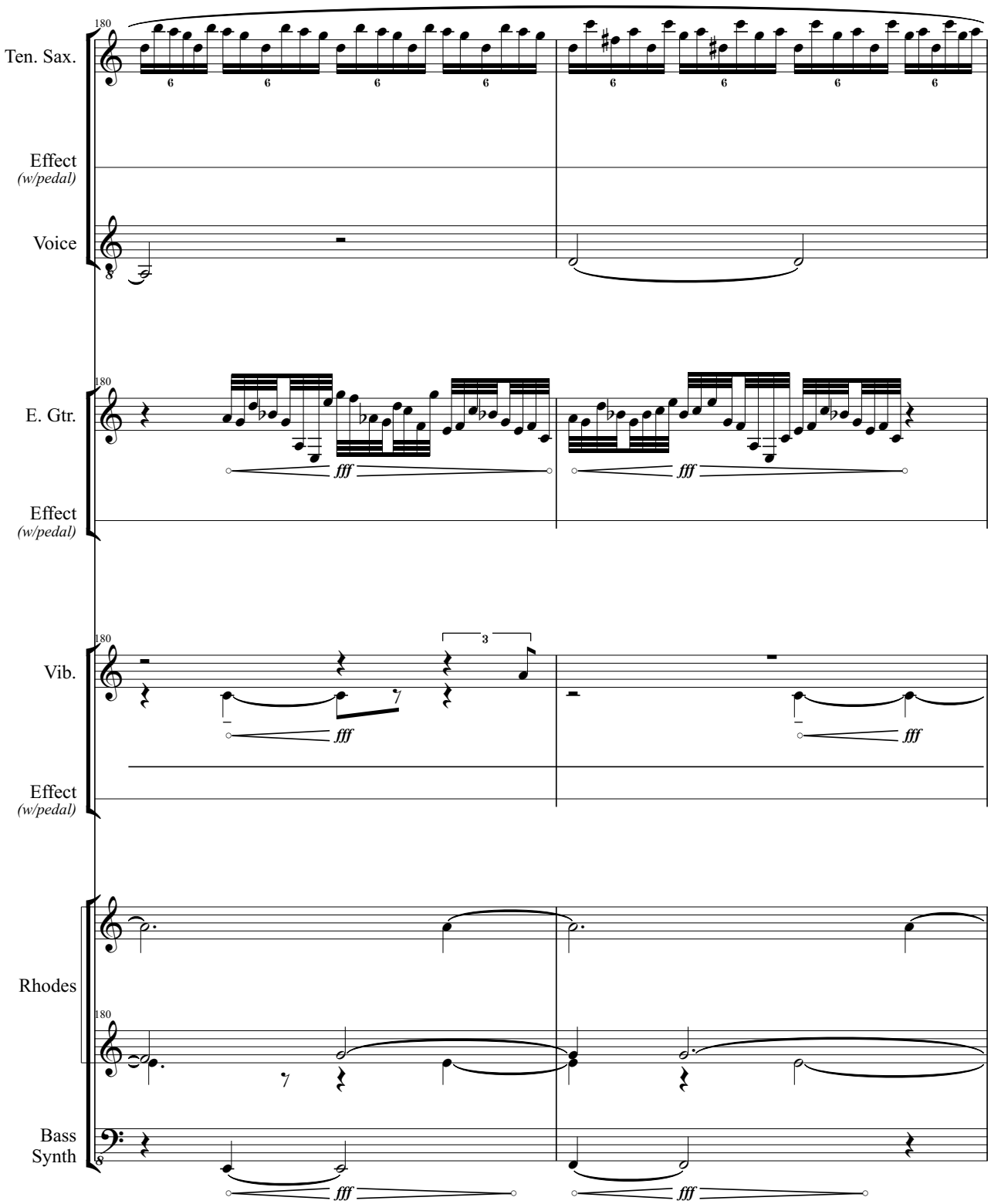
11 ***overflowing, transcendent***

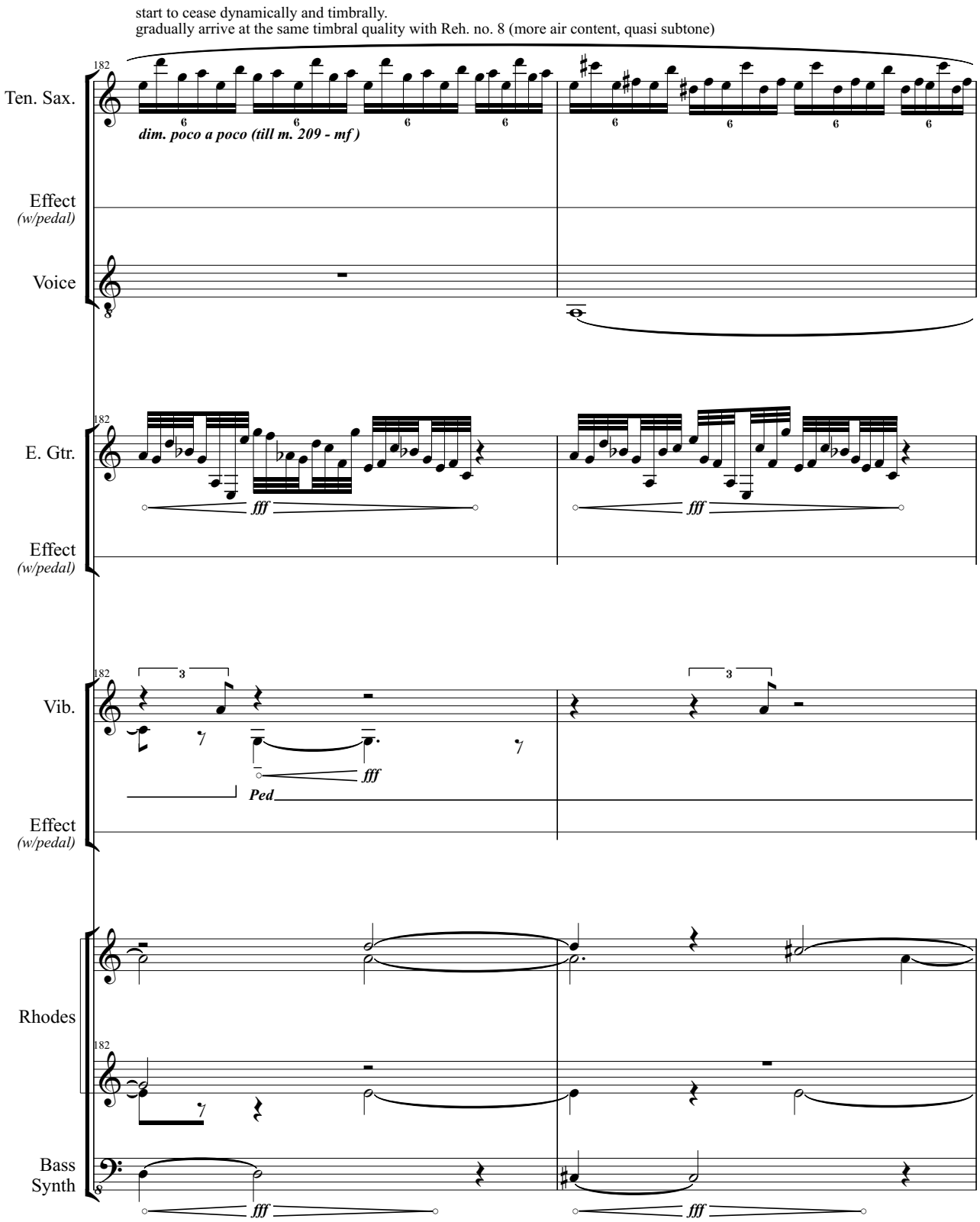
wild enough to feel exhausted

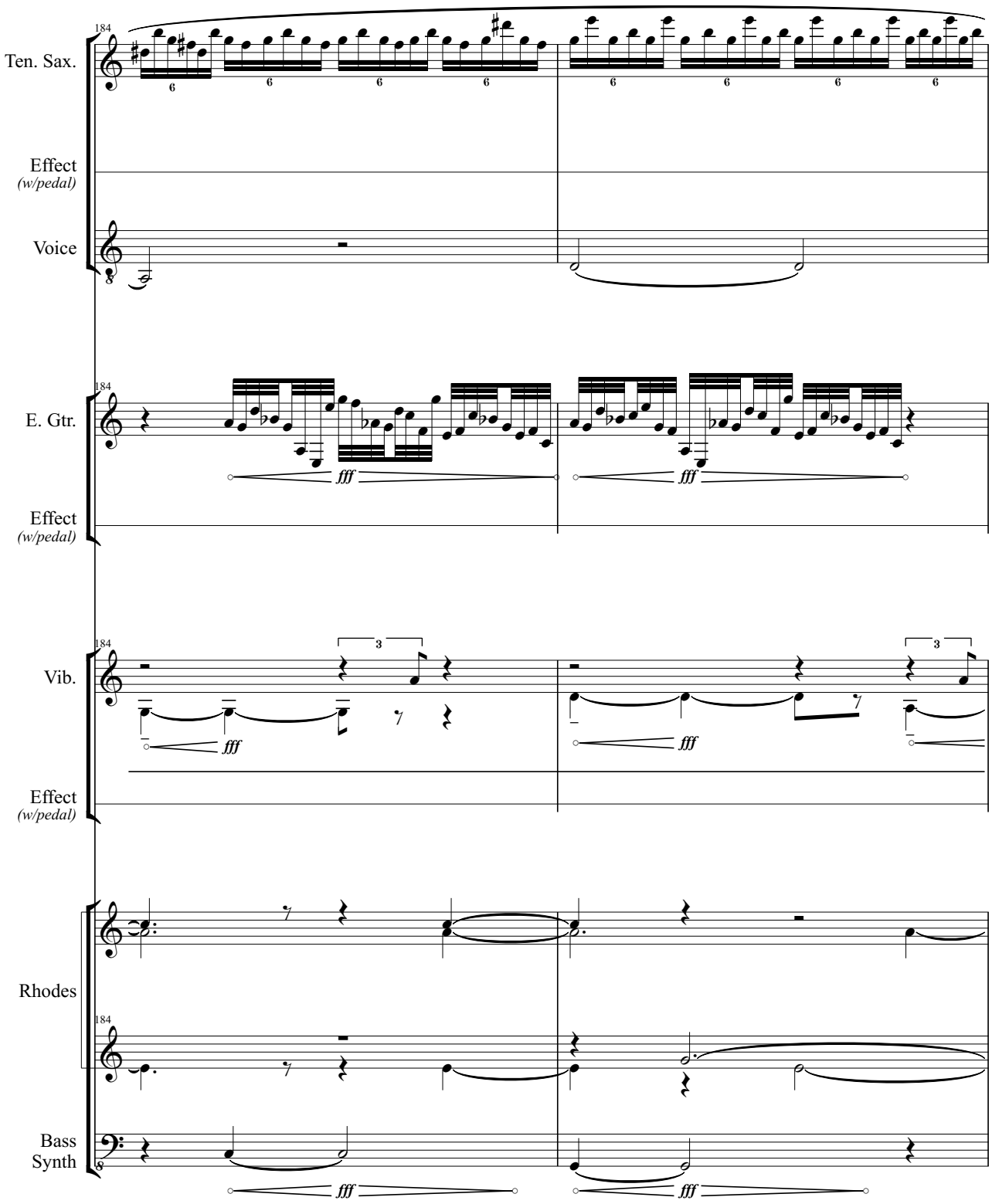


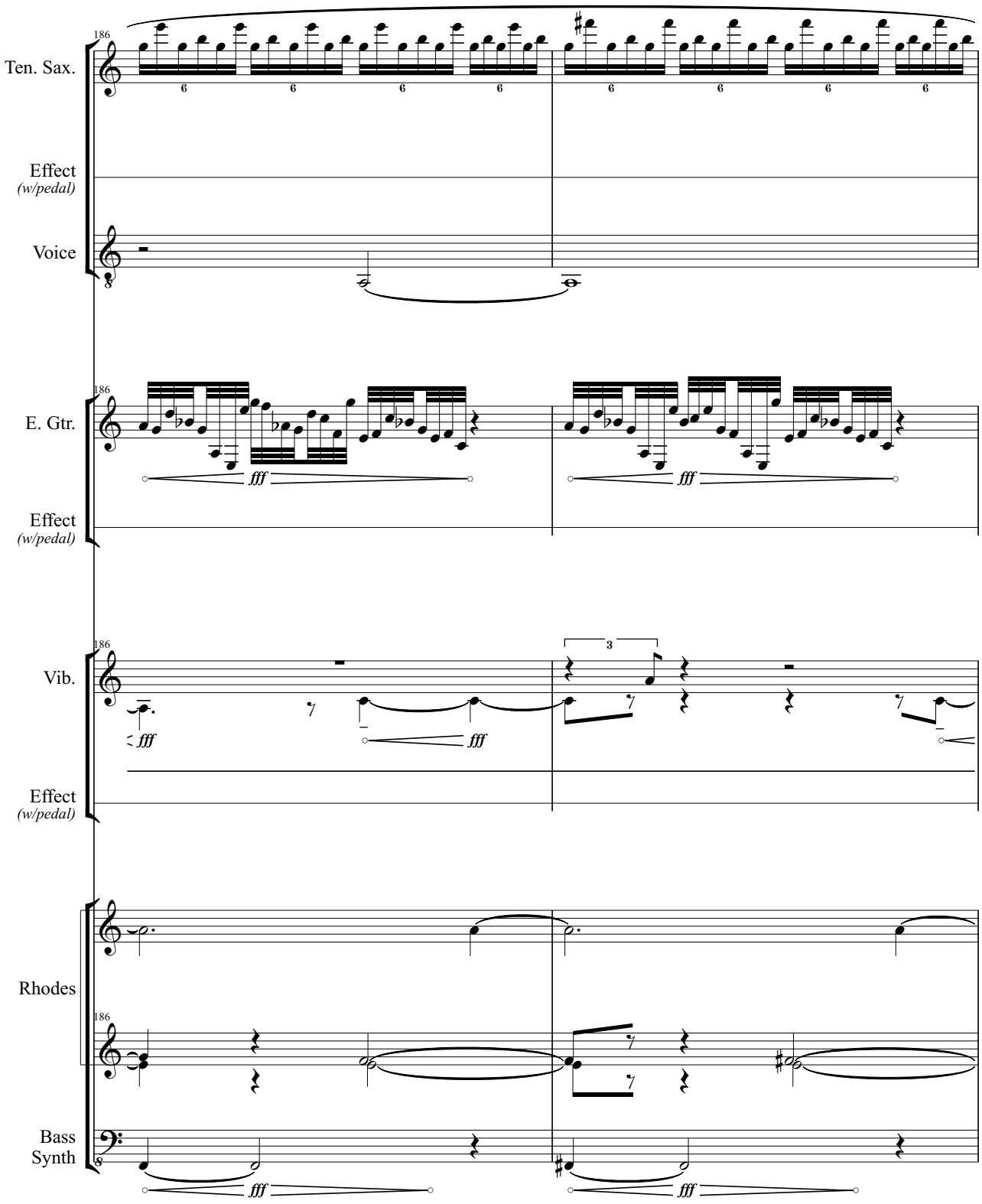

176
Ten. Sax.
Effect
(w/pedal)
Voice
E. Gtr.
Effect
(w/pedal)
Vib.
Effect
(w/pedal)
Rhodes
Bass
Synth
fff

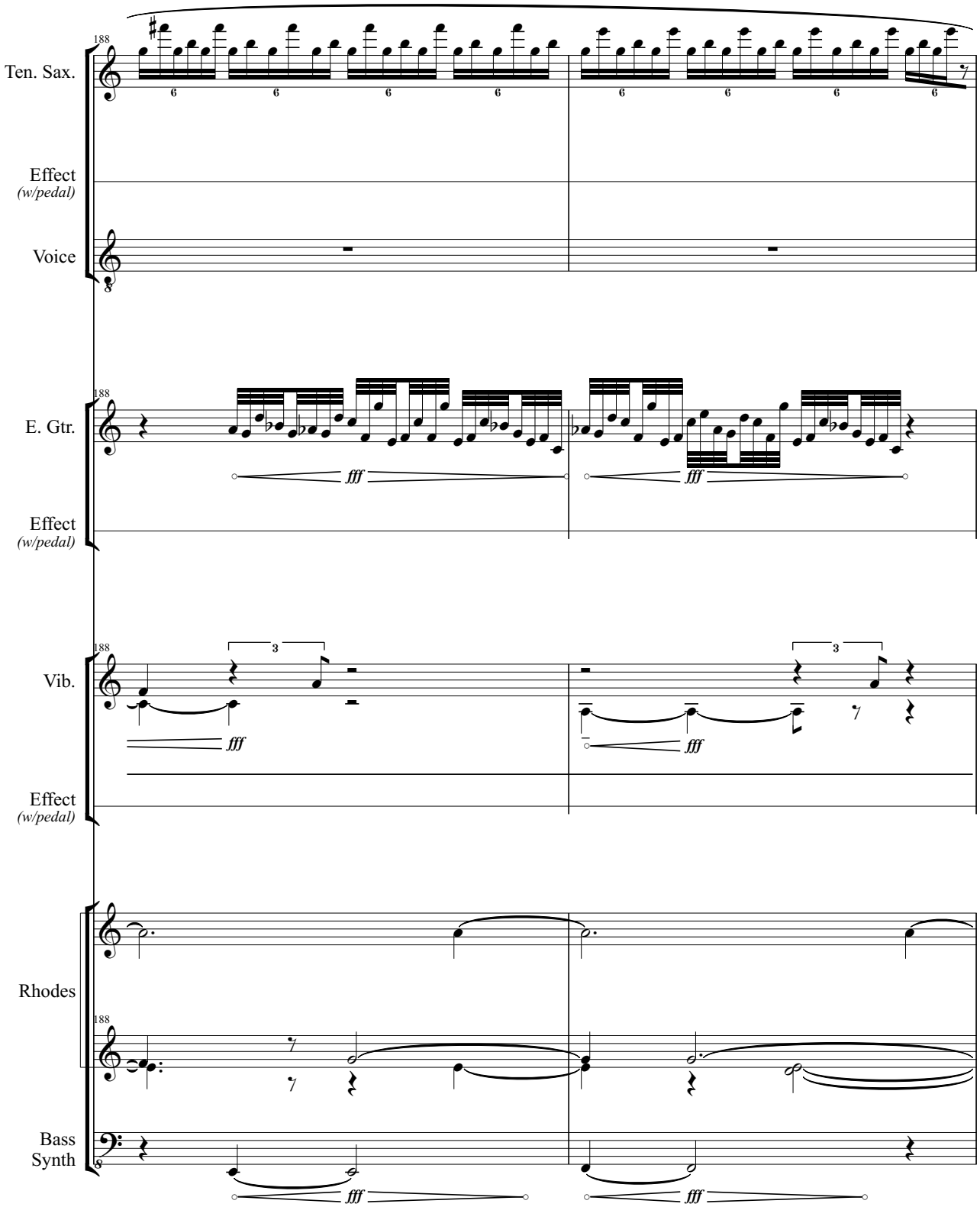

178
Ten. Sax.
Effect
(w/pedal)
Voice
E. Gtr.
fff
Effect
(w/pedal)
Vib.
3
fff
Effect
(w/pedal)
Rhodes
Bass
Synth
fff
fff

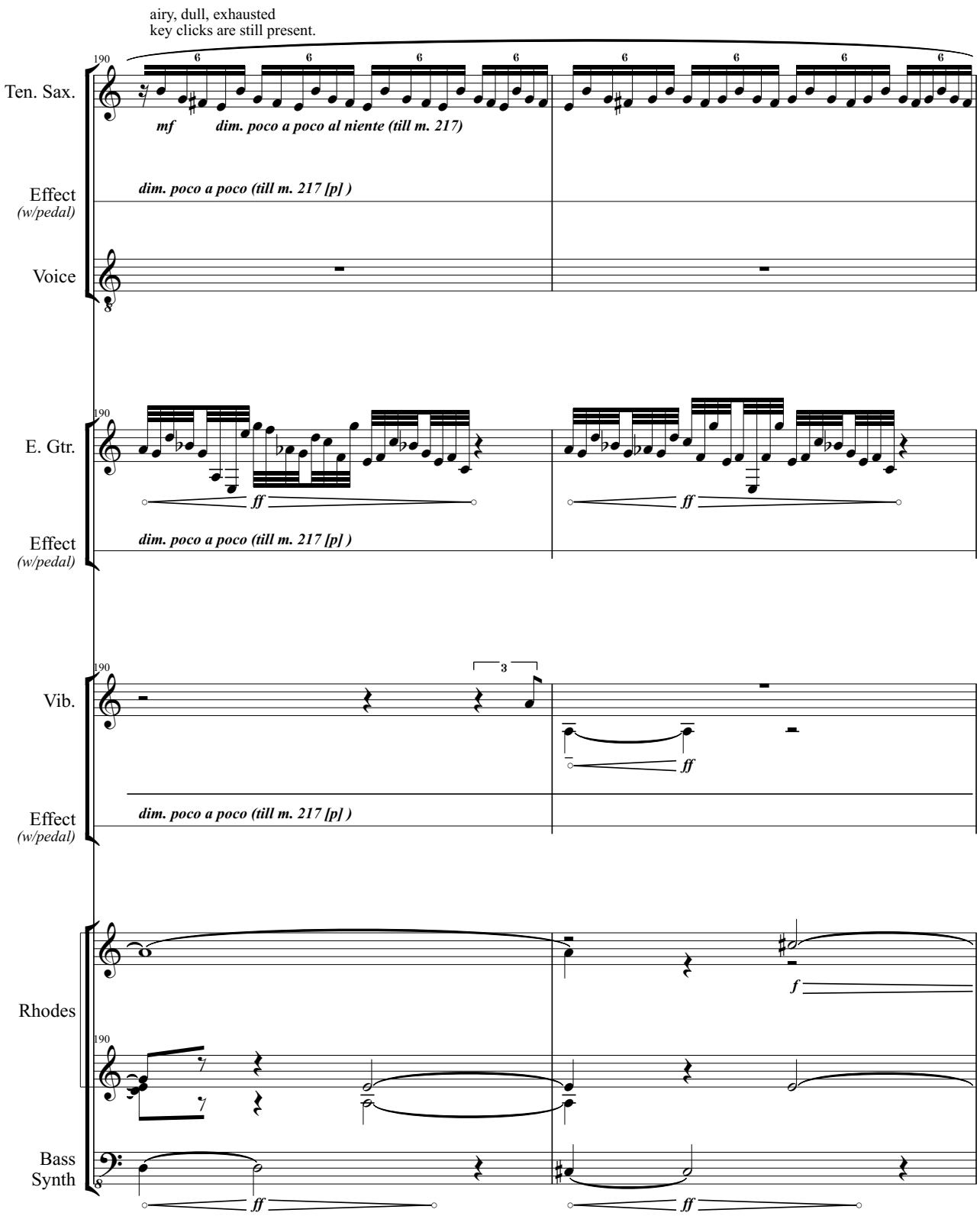

180
Ten. Sax.
Effect
(w/pedal)
Voice
E. Gtr.
Effect
(w/pedal)
Vib.
Effect
(w/pedal)
Rhodes
Bass
Synth
fff

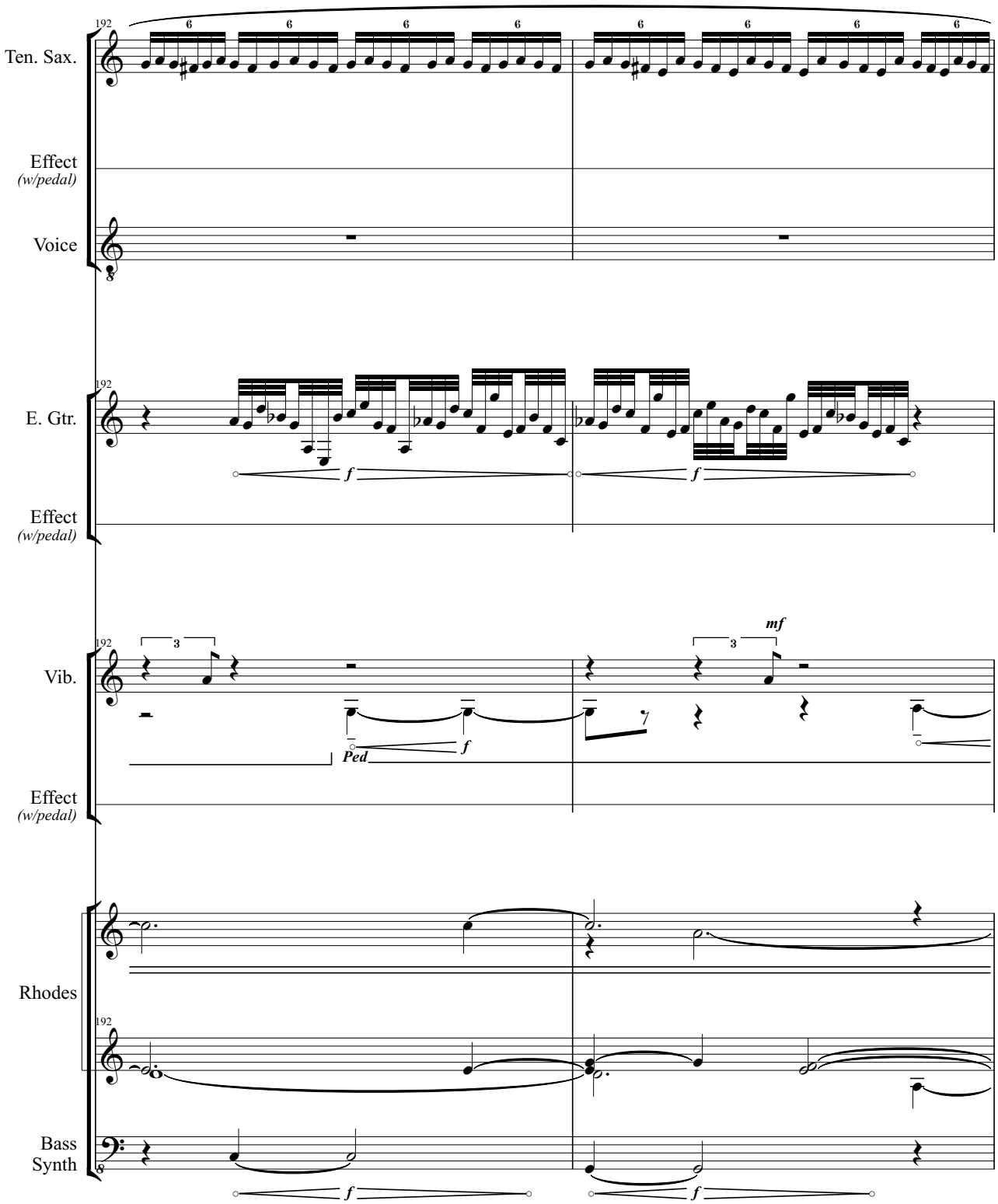

start to cease dynamically and timbrally.
gradually arrive at the same timbral quality with Reh. no. 8 (more air content, quasi subtone)
182
Ten. Sax.
dim. poco a poco (till m. 209 - mf)
Effect
(w/pedal)
Voice
E. Gtr.
fff
Effect
(w/pedal)
Vib.
Ped
Effect
(w/pedal)
Rhodes
Bass
Synth

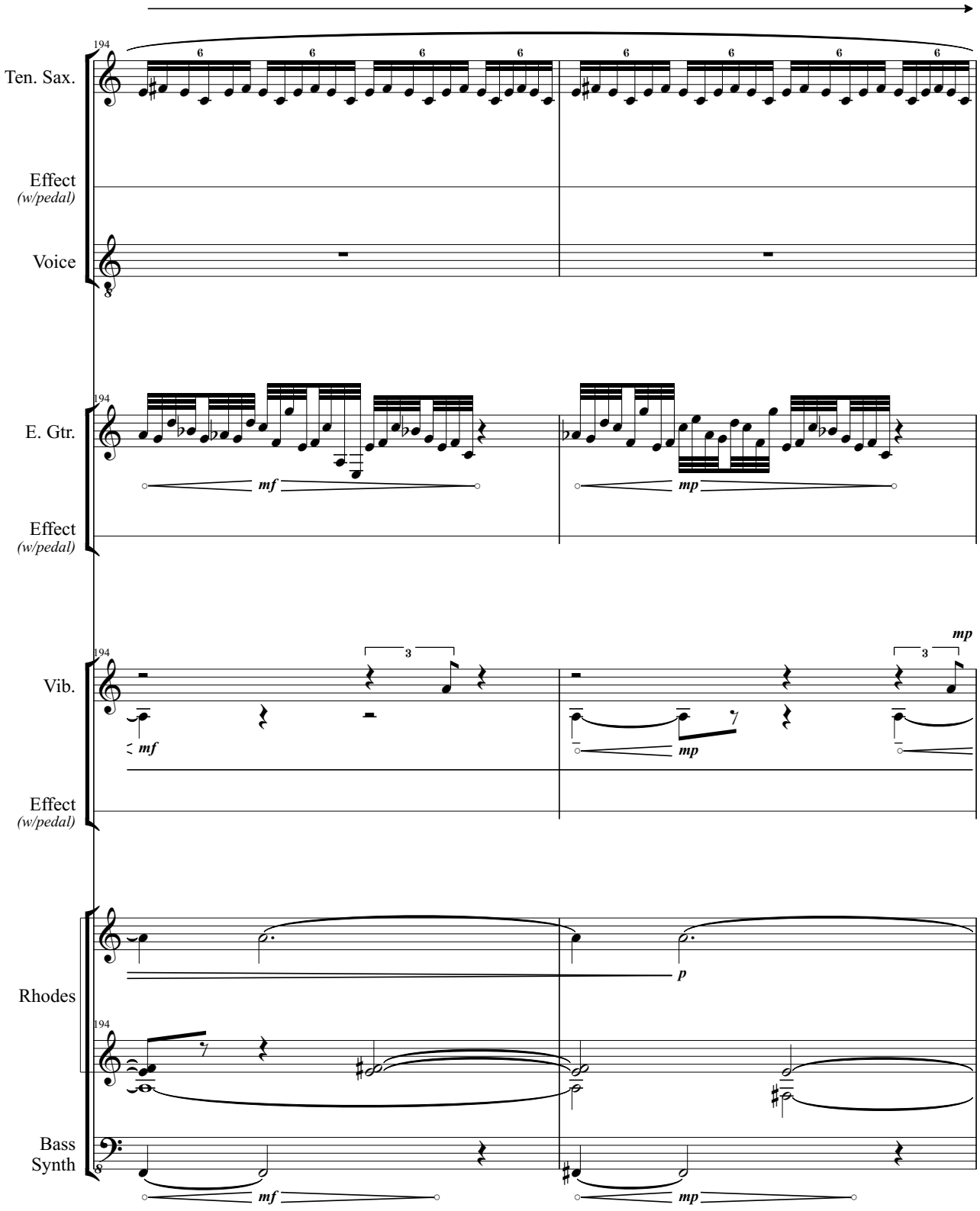

184
Ten. Sax.
Effect
(w/pedal)
Voice
184
E. Gtr.
fff
fff
Effect
(w/pedal)
184
Vib.
3
3
fff
fff
Effect
(w/pedal)
Rhodes
184
Bass
Synth
fff
fff

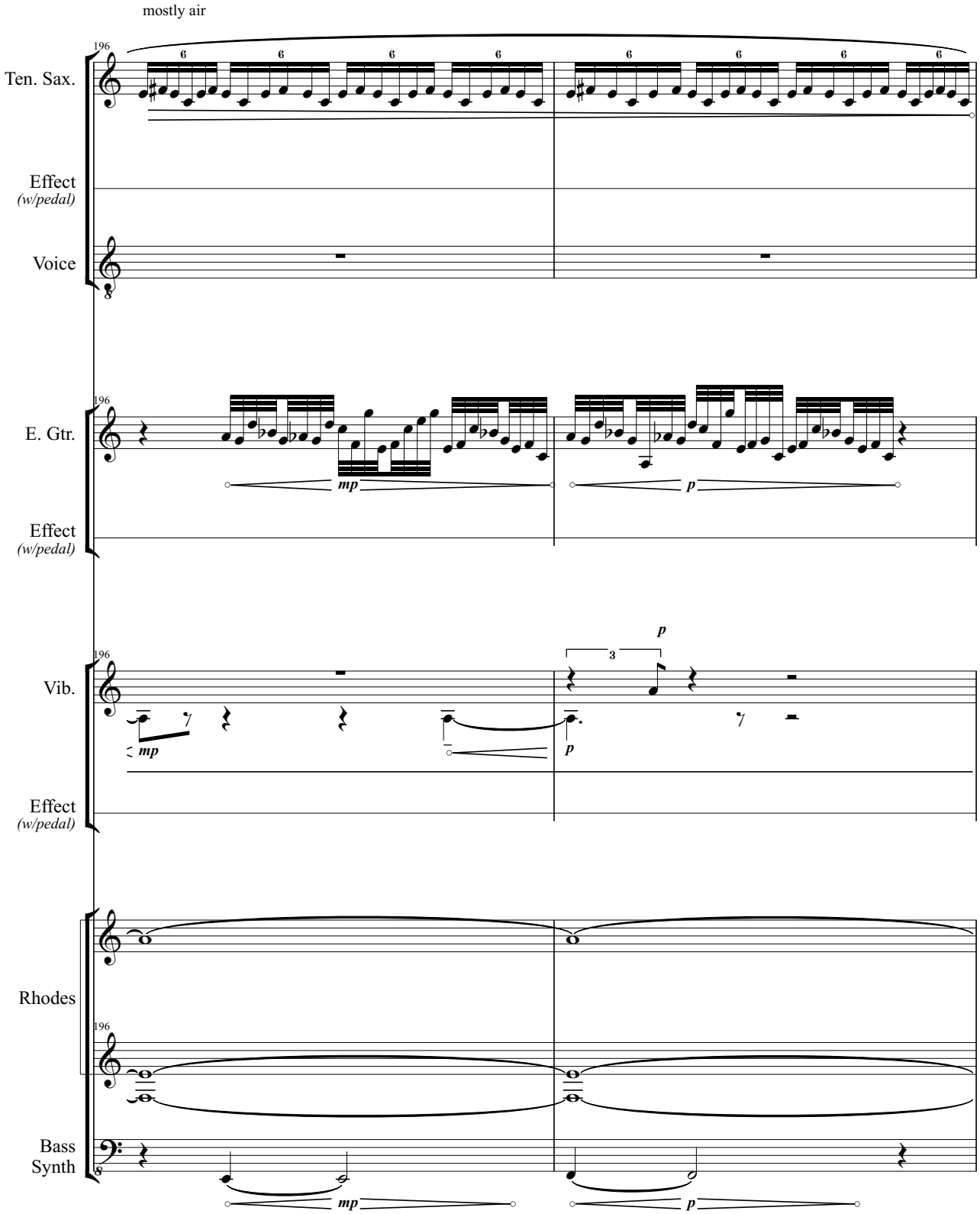

186
Ten. Sax.
Effect
(w/pedal)
Voice
186
E. Gtr.
fff
Effect
(w/pedal)
186
Vib.
fff
fff
3
Effect
(w/pedal)
Rhodes
186
Bass
Synth
fff
fff


188
Ten. Sax.
Effect
(w/pedal)
Voice
188
E. Gtr.
fff
fff
Effect
(w/pedal)
188
Vib.
3
3
fff
fff
Effect
(w/pedal)
Rhodes
188
Bass
Synth
fff
fff


airy, dull, exhausted
key clicks are still present.
190
Ten. Sax.
mf
dim. poco a poco al niente (till m. 217)
Effect
(w/pedal)
dim. poco a poco (till m. 217 [p])
Voice
E. Gtr.
ff
Vib.
3
Rhodes
f
Bass
Synth


192
Ten. Sax.
Effect
(w/pedal)
Voice
192
E. Gtr.
f
f
Effect
(w/pedal)
192
Vib.
3
mf
3
Ped
f
Effect
(w/pedal)
Rhodes
192
Bass
Synth
f
f


194
Ten. Sax.
Effect
(w/pedal)
Voice
194
E. Gtr.
mf
mp
Effect
(w/pedal)
194
Vib.
3
mf
mp
3
mp
Effect
(w/pedal)
Rhodes
p
194
Bass
Synth
mf
mp


mostly air
196
Ten. Sax.
Effect
(w/pedal)
Voice
E. Gtr.
Effect
(w/pedal)
Vib.
Effect
(w/pedal)
Rhodes
Bass
Synth
mp
p

rit. *poco a poco → (♩=46)*

12 *quasi choir, gently slowing down / with a broad feeling*

198

Ten. Sax.

p

dim poco a poco al niente

p

Effect *(w/pedal)*

Voice

198

E. Gtr.

p

dim poco a poco al niente

p

Effect *(w/pedal)*

198

Vib.

p

Ped

dim poco a poco al niente

p

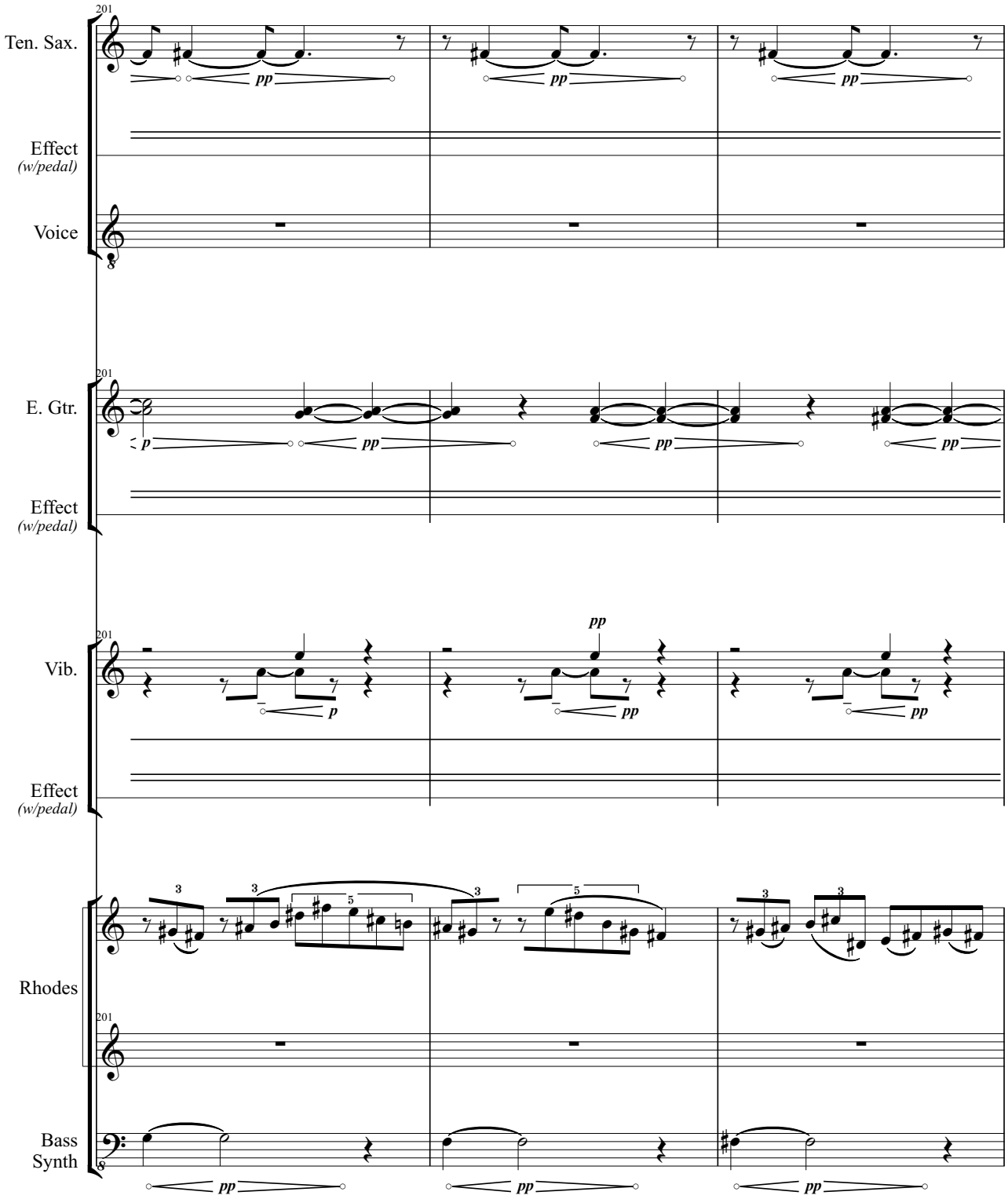
Effect *(w/pedal)*

Rhodes

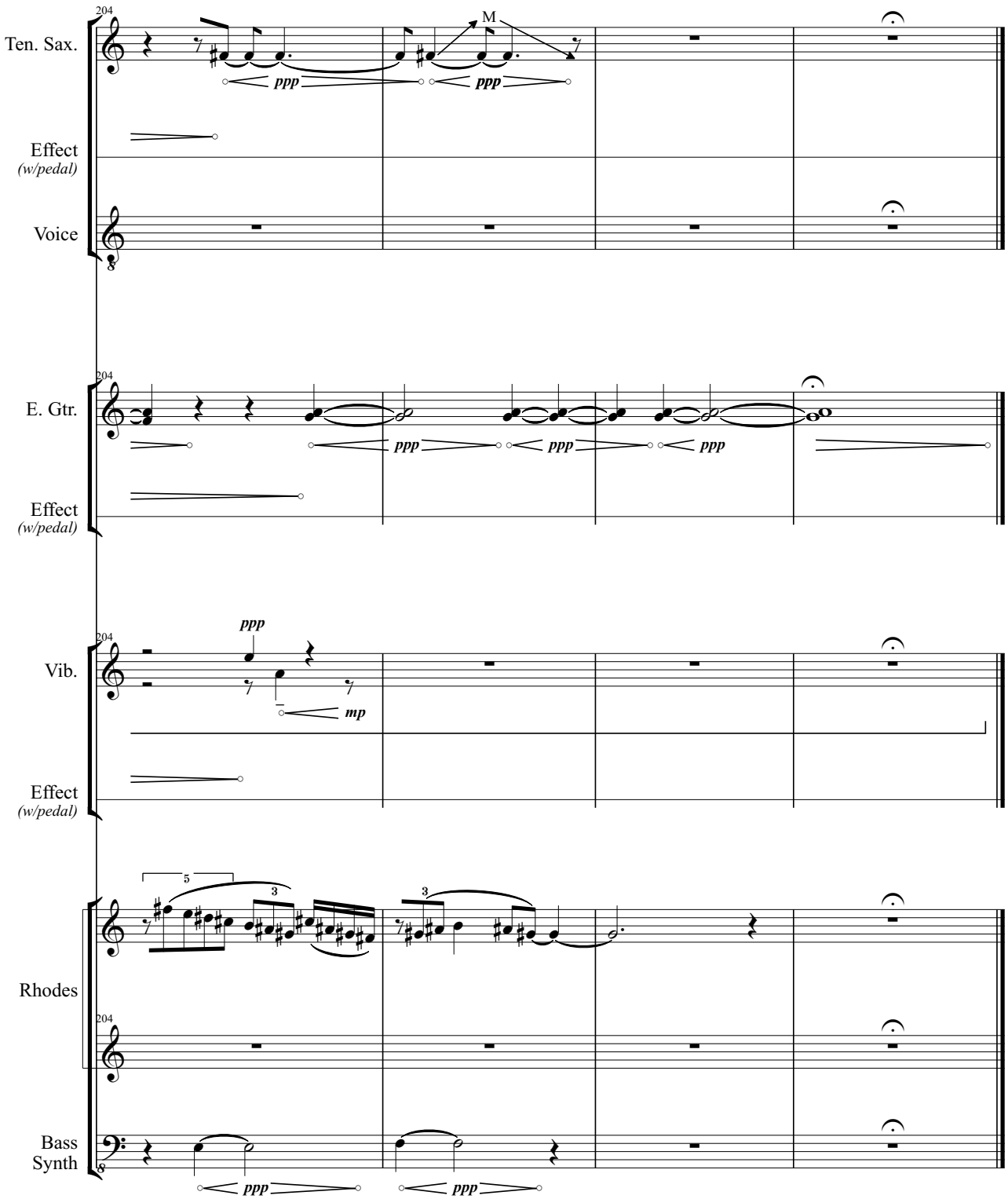
198

Bass Synth

p


Ten. Sax.
Effect
(w/pedal)
Voice
E. Gtr.
Effect
(w/pedal)
Vib.
Effect
(w/pedal)
Rhodes
Bass
Synth
201
pp
p

♩=46


204
Ten. Sax.
M
ppp
ppp
Effect
(w/pedal)
Voice
204
E. Gtr.
ppp
ppp
ppp
Effect
(w/pedal)
204
Vib.
ppp
mp
Effect
(w/pedal)
5
3
3
Rhodes
204
Bass
Synth
ppp
ppp