

m62

Paul Newland

for P.W.

Instrumentation

4 video recordings each with separate playback.
two or more sustaining instruments
radio or found sound.

Performance Notes

Video recordings should be started simultaneously. All players begin on hearing video soundtracks. Each instrumentalist performs from pages I and II. The radio/recording player performs from page III. Instrumentalists begin by performing page I. Play all bars in any order. Players perform independently of each other. Players should note the "first time only" bars. On completing page I go on to page II. Play all bars in any order. On completing page II players may choose to play from either page I or II alternating as they like. They may leave out up to three bars on each page. In bars marked with an asterisk the note may be substituted for a rest of equal value. Players should observe the "2nd time, 3rd time...etc" bars, these should not be omitted. Each time a page is repeated the tempo increases. Players should stop playing after 9 mins.

First performance of this version was given by [rout] at MAO.
(Modern Art Oxford) on Nov. 25th '04. P.N.

Tempo

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1st x 1 = 42, 2nd x 1 = 54, 3rd x 1 = 72,
4th x 1 = 96, 5th x 1 = 112, 6th x 1 = 128, 7th x 1 = 168.



Upper notes may be performed as a double stop, a multiphonic, or as an overtone by varying bow pressure or bow position (these notes are optional)

5^(d) →

6^(*) →

* 9^(#)

15^(d)

15^(#)

1st time only

harmonics if poss.

2nd 3rd time etc

13^(d)

13^(#)

* 9^(#)

1st time only

harmonics if poss.

2nd 3rd X etc

8^(*)

11^(#)

13^(*)

* 6^(#)

* On the 2nd, 3rd time through the note value may be substituted with a rest of equal value. P.N.

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Tempo

1st x 1 = 48, 2nd x 1 = 63, 3rd x 1 = 84,
4th x 1 = 108, 5th x 1 = 126, 6th x 1 = 144, 7th x 1 = 192.

II

9^(#) 8

p

7^(#) 8

3/4

9^(#) 8

1st time only

2nd
3rd time etc

15^(#) 8

pp

* 11^(#) 8

5^(#) 7

9^(#) 8

7^(#) 4

6^(#) 4

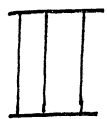
* 3^(#) 4

5^(#) 4

* 9^(#) 8

7^(#) 8

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0'00" → 4'00"

* Turn on radio or begin playback of recording (with volume off).



* The radio transmission should be broadcast from outside of the country where the performance is taking place. Prepare this before the performance begins. If a recording is used it should be of environmental sounds recorded outside of the performance space.

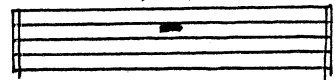
4'00" → 5'00"

4'30"

(from silence) ———— *mp* ———— (to silence)

** very very slow gradual crescendo from no sound to the marked dynamic followed by a very gradual diminuendo to nothing, (using the volume control)

5'00" → 7'00"



7'00" → 8'00"

7'30"

(from silence) ———— *mp* ———— (to silence)

turn off radio or stop recording playback

very very slow gradual crescendo from no sound to the marked dynamic followed by a very gradual diminuendo to nothing, (using the volume control).

8'00" → 9'00"



finis

** The crescendo should be so slow that initially the audience should be almost unaware of some background noise, the sound should be initially seen as colouring the sound of the other instruments and then emerging from them. P.N.