Prologue, Entr'acte, Postlude

Omar Daniel

for soprano, trumpet in B flat,
with optional trumpet in C (or clarinet in B flat), snare drum

and electronics

for Lawrence Cherney and Soundstreams,
in celebration of
the 30th anniversary fo Soundstreams

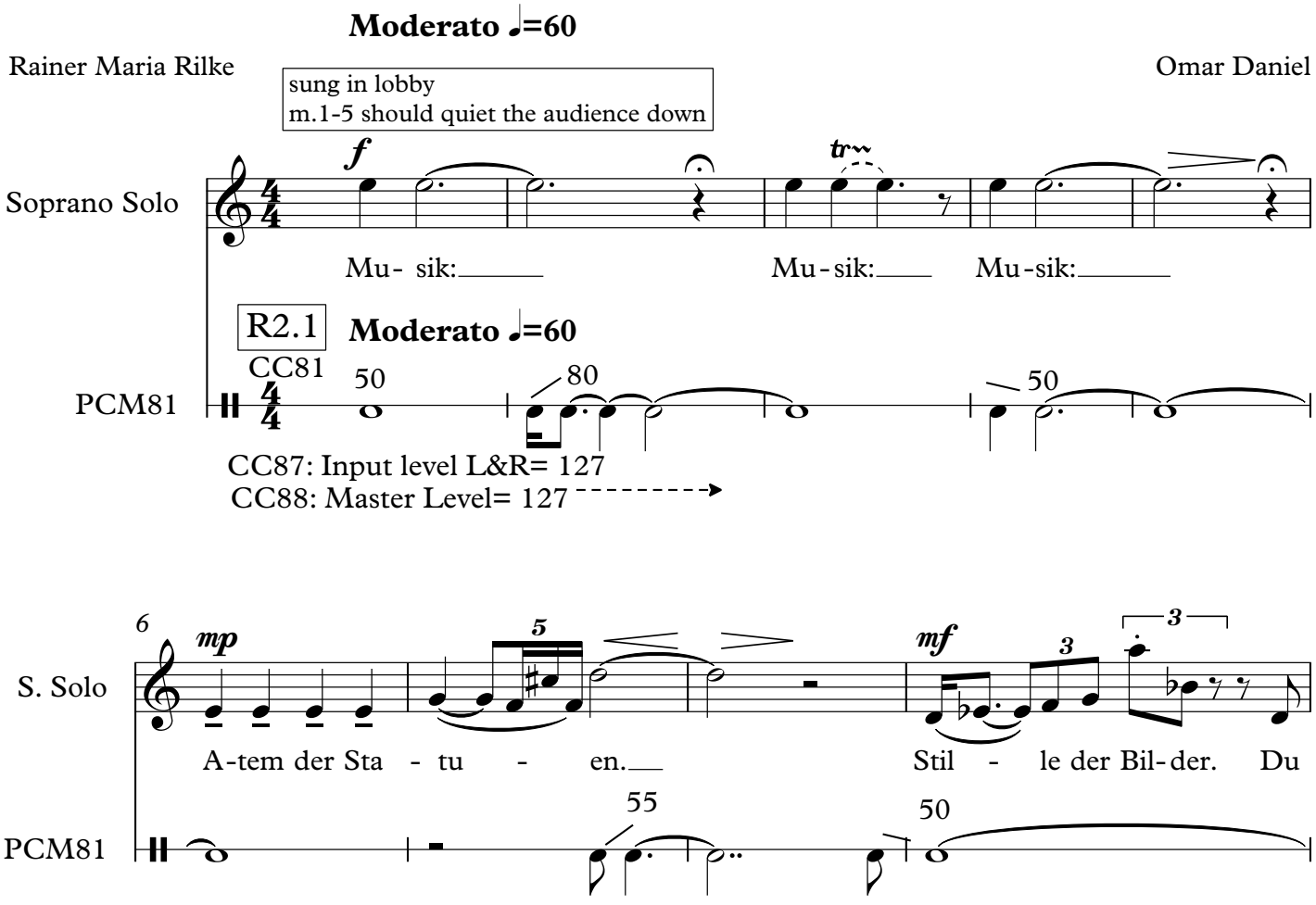
commissioned by Soundstreams,
with the generous financial assistance of
The Ontario Arts Council

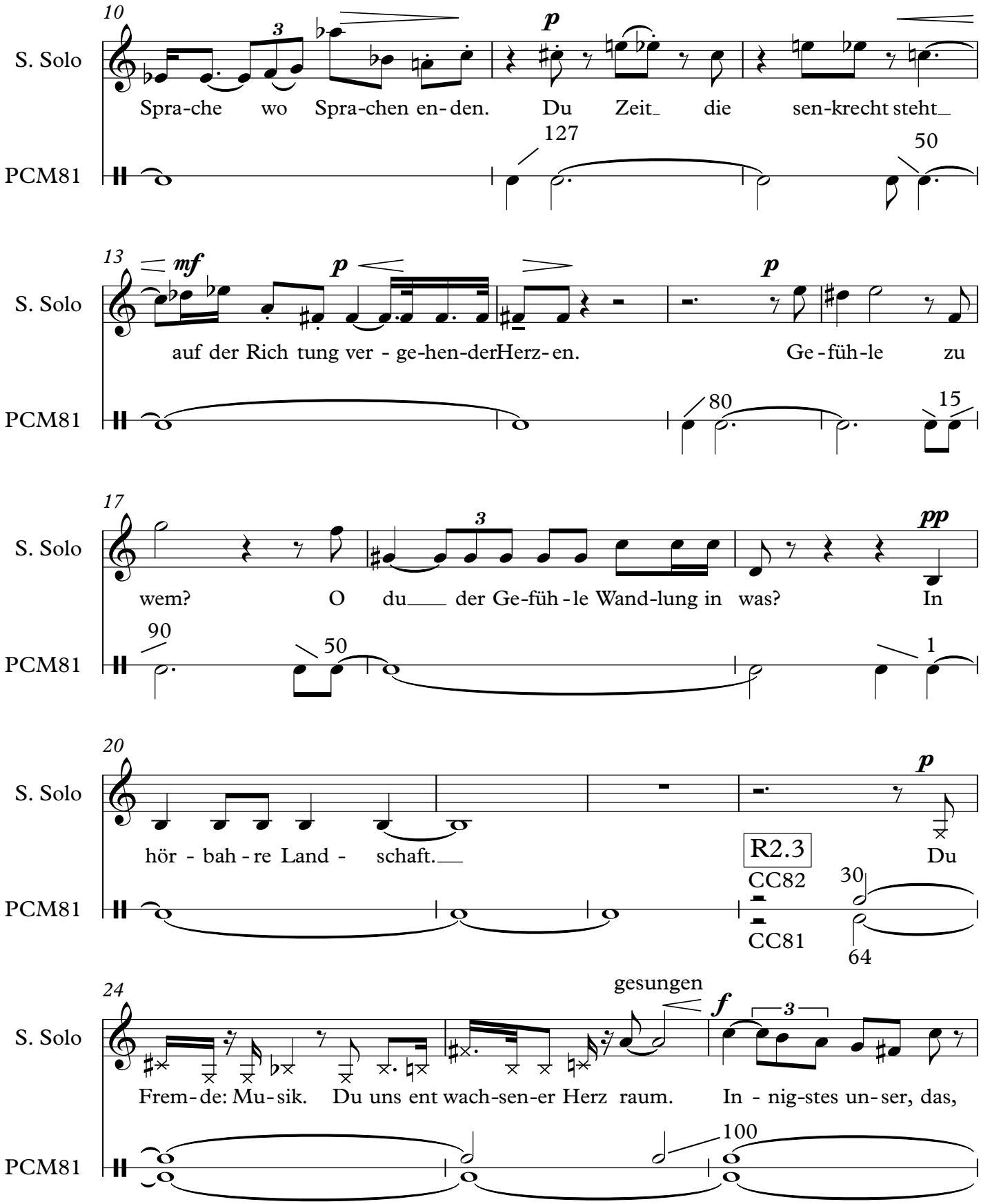
Prologue

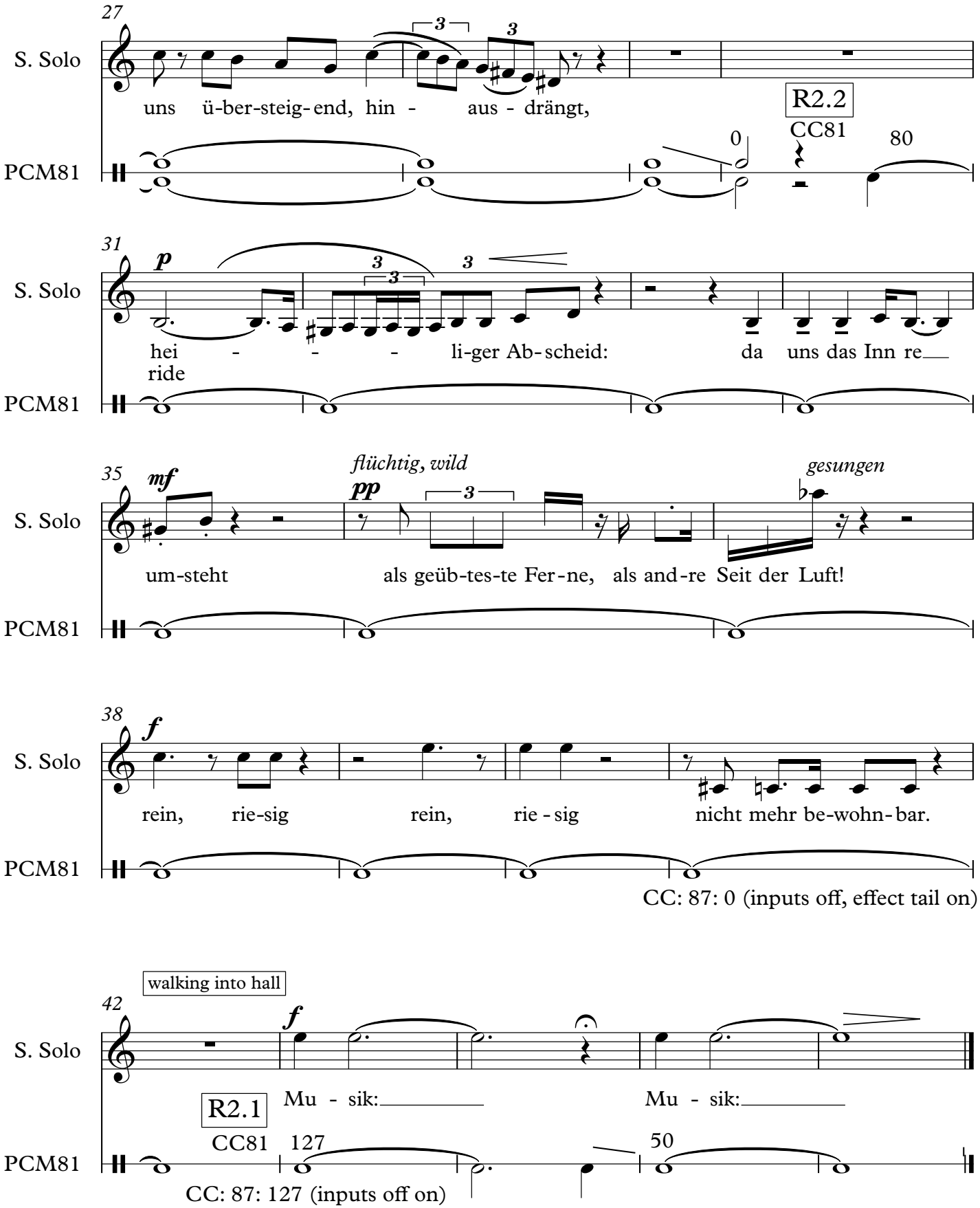
An die Musik

for soprano and live electronics

The soprano is to perform this song as a solo. The electronics are controlled by a technician, who follows the soprano in the score and triggers certain effects. The 'PCM81' staff indicates the continuous control (CC) values linked to specific effects on the composer's PCM81. The effects utilized are delay, resonant filtering and pitch modulation.




10
S. Solo
PCM81
Spra-che wo Spra-chen en-den. Du Zeit die sen-krecht steht
127
50
13
mf
p
p
auf der Rich tung ver - ge-hen-derHerz-en. Ge-füh-le zu
80
15
17
pp
wem? O du der Ge-füh-le Wand-lung in was? In
90
50
1
20
p
hör - bah - re Land - schaft. Du
R2.3
CC82
CC81
30
64
24
gesungen
f
Frem-de: Mu-sik. Du uns ent wach-sen-er Herz raum. In - nig-stes un-ser, das,
100


27
S. Solo
uns ü-ber-steig-end, hin - aus - drängt,
R2.2
CC81
0
80
PCM81
31
p
S. Solo
hei - - - li-ger Ab-scheid: da uns das Inn re
ride
PCM81
35
mf
flüchtig, wild
pp
gesungen
S. Solo
um-steht als geüb-tes-te Fer-ne, als and-re Seit der Luft!
PCM81
38
f
S. Solo
rein, rie-sig rein, rie-sig nicht mehr be-wohn-bar.
PCM81
CC: 87: 0 (inputs off, effect tail on)
walking into hall
42
f
S. Solo
R2.1
Mu - sik: Mu - sik:
CC81
127
50
PCM81
CC: 87: 127 (inputs off on)

Entr'acte

for trumpet solo and live electronics
(with optional 2nd trumpet in C or clarinet in B flat
and snare drum)

Entr'acte uses live electronic harmonization (four voice) and delay. The PCM81 staff includes information on the control of the Lexicon PCM81 Digital Effects Processor using external controllers (indicated as CC) as well as a MAX patch available from the composer). The B flat Trumpet player performs this piece as a solo, and can be free to interpret the score appropriately. The electonics are triggered by a technician, and the resulting electronics sounds are indicated for reference on the 'Electronics' staff.

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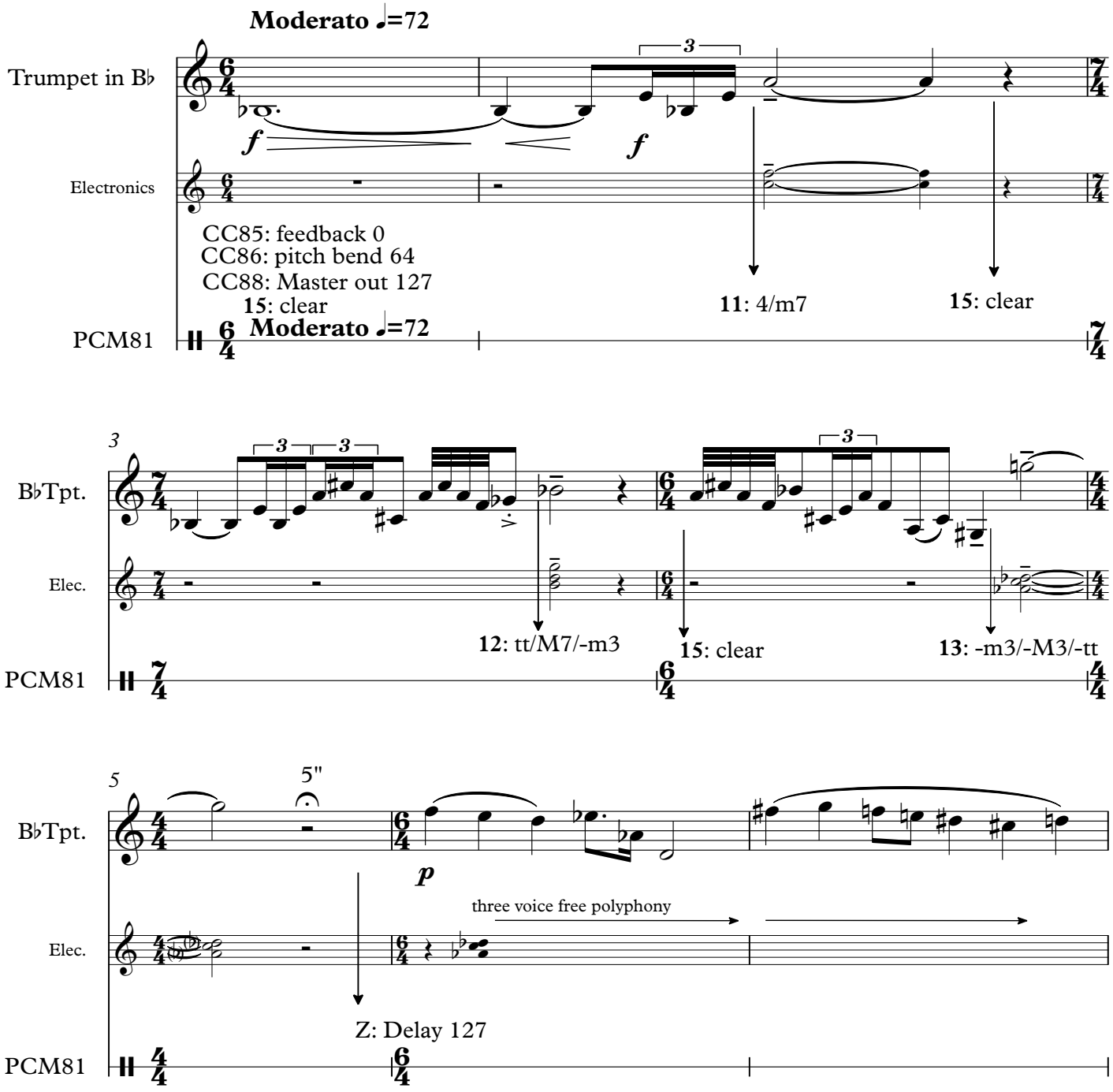
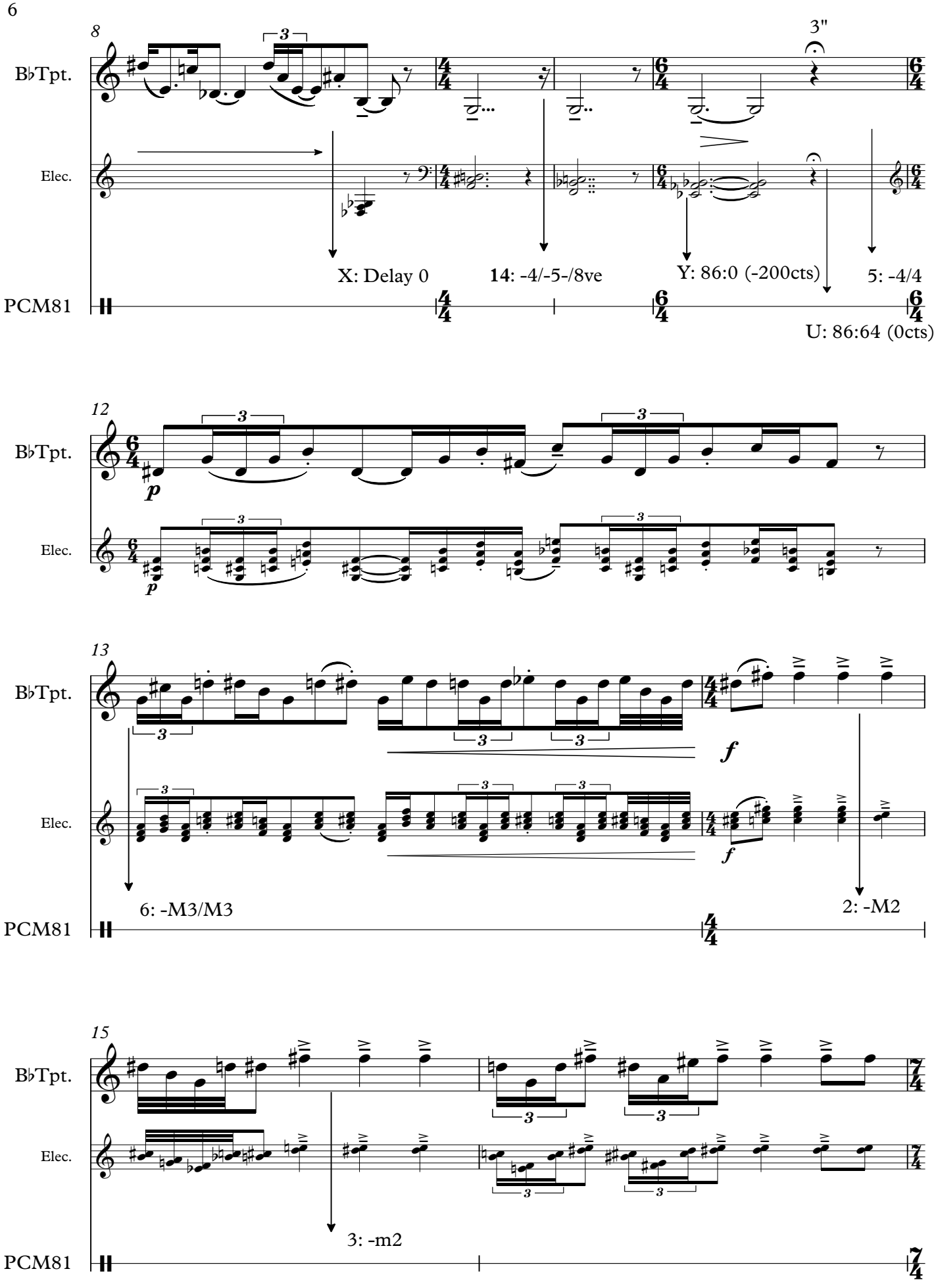
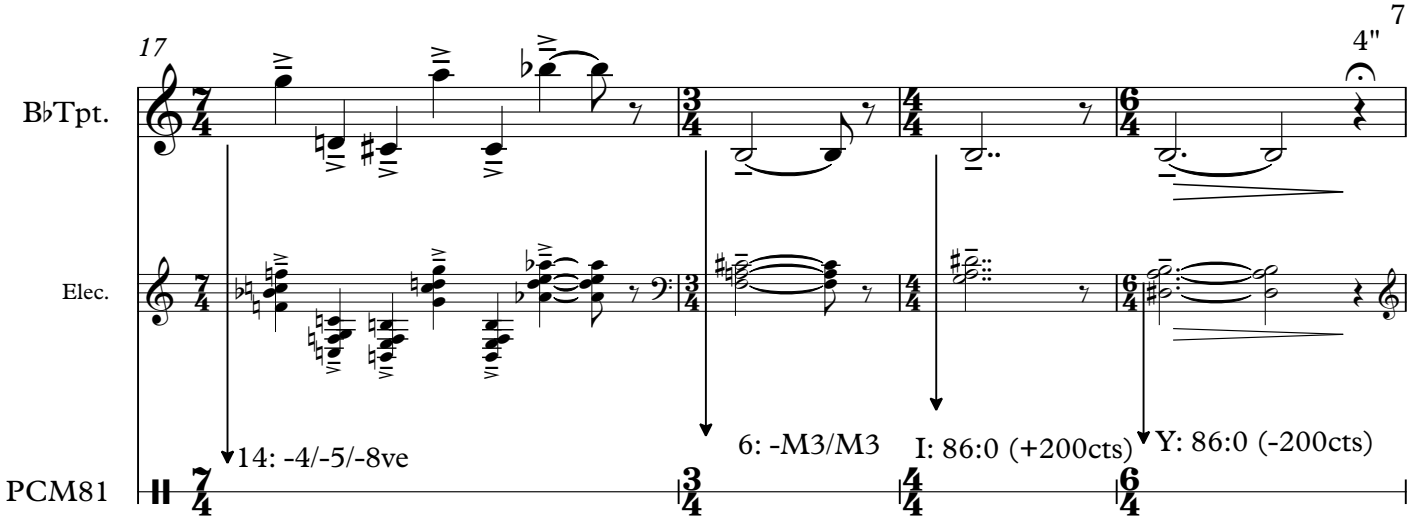
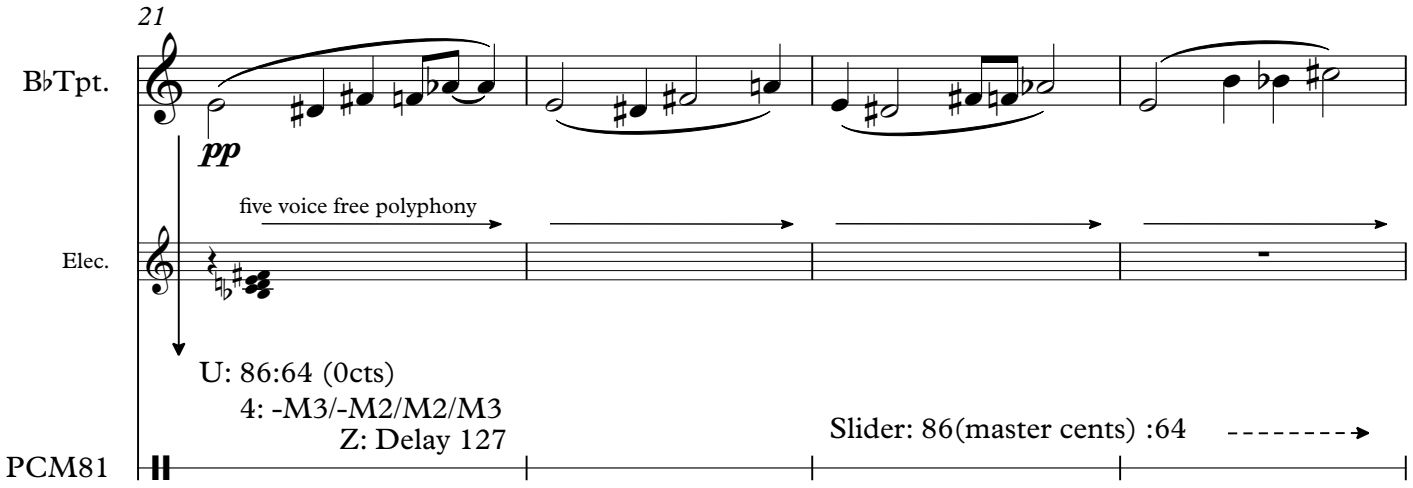
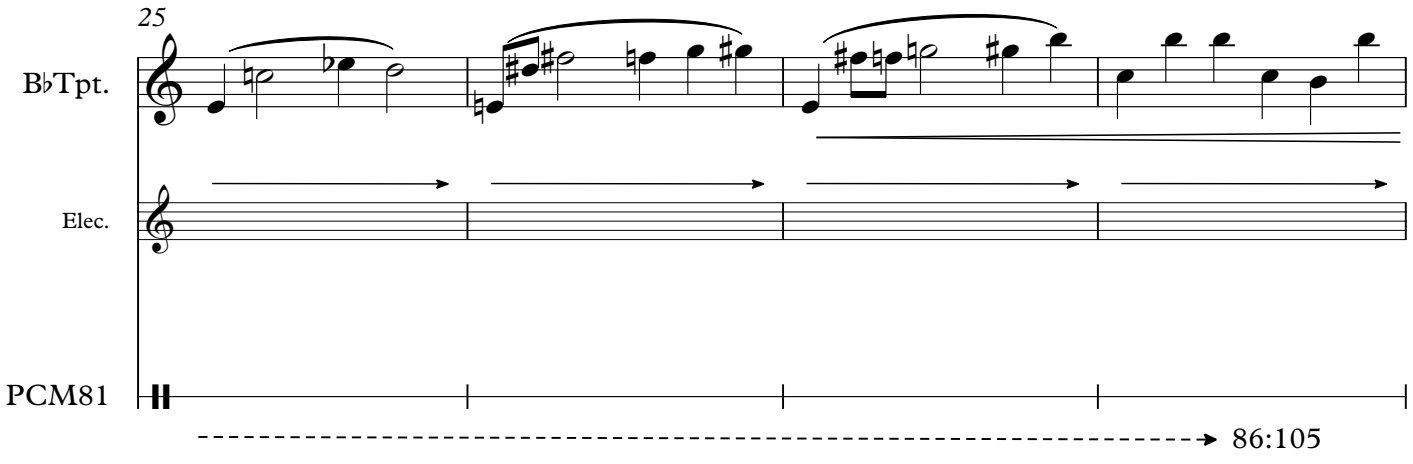
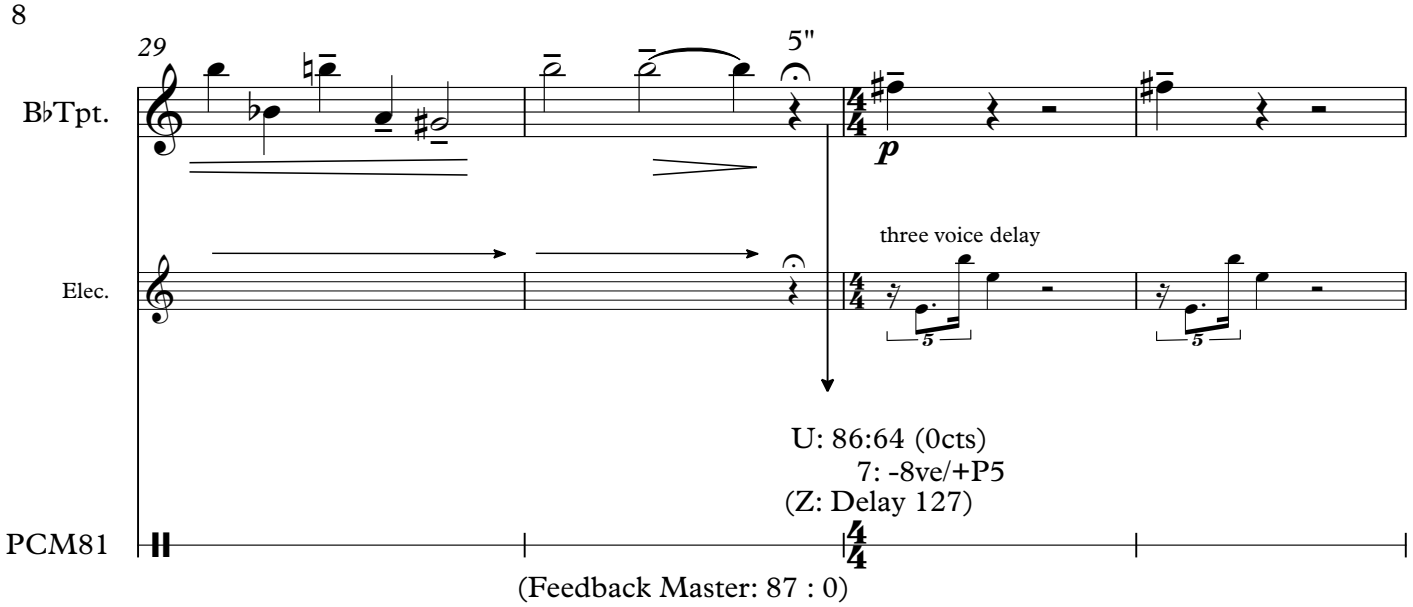


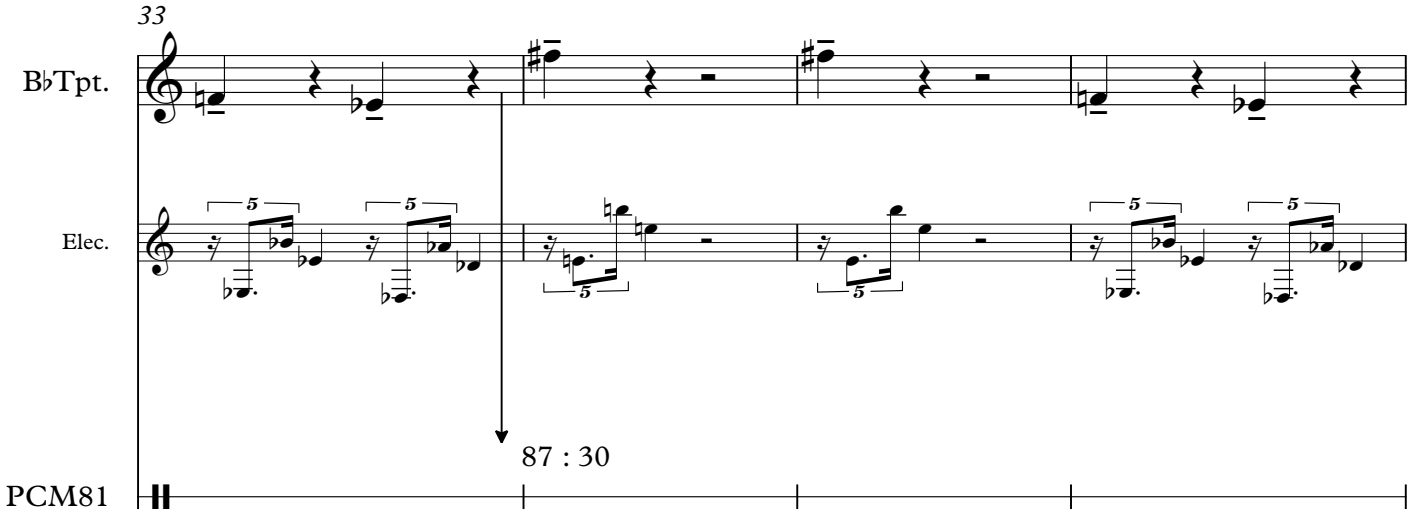

8
3"
B♭Tpt.
Elec.
PCM81
X: Delay 0
14: -4/-5-/8ve
Y: 86:0 (-200cts)
5: -4/4
U: 86:64 (0cts)
12
p
13
f
6: -M3/M3
2: -M2
15
3: -m2

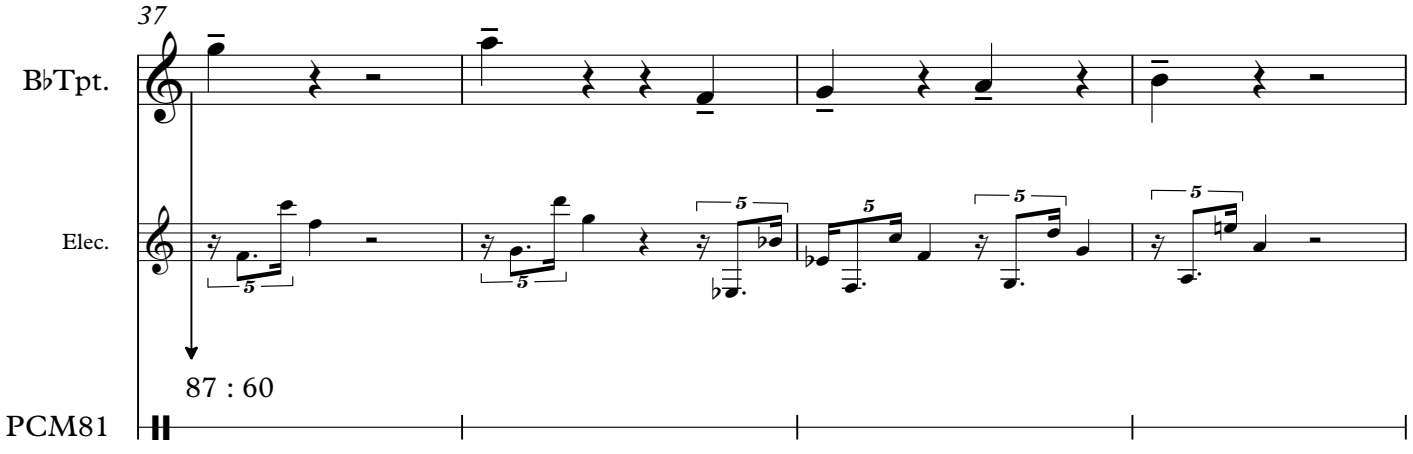

17
4"
B♭Tpt.
Elec.
PCM81
14: -4/-5/-8ve
6: -M3/M3
I: 86:0 (+200cts)
Y: 86:0 (-200cts)


21
B♭Tpt.
pp
five voice free polyphony
Elec.
U: 86:64 (0cts)
4: -M3/-M2/M2/M3
Z: Delay 127
Slider: 86(master cents) :64
PCM81

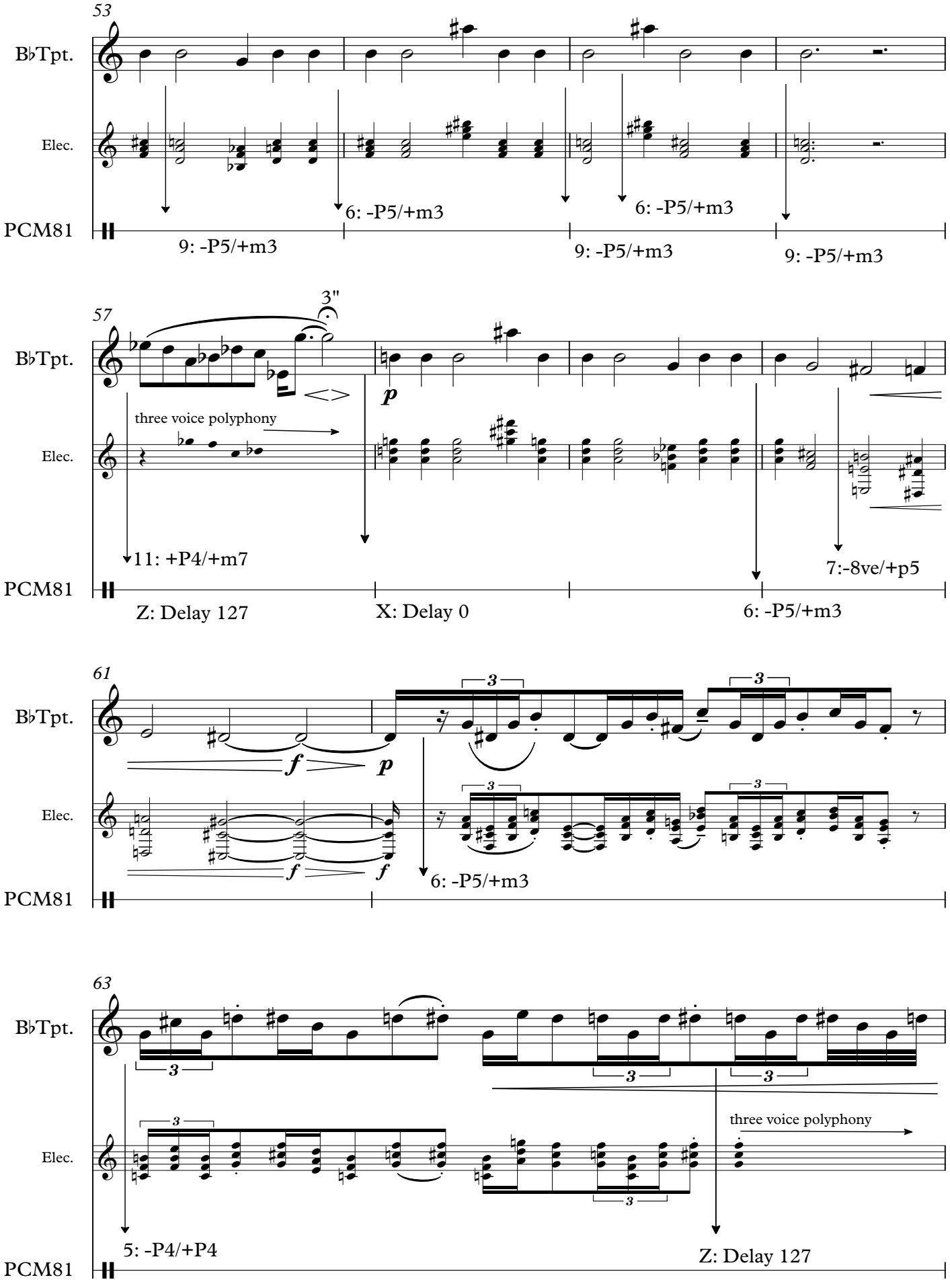

25
B♭Tpt.
Elec.
PCM81
86:105

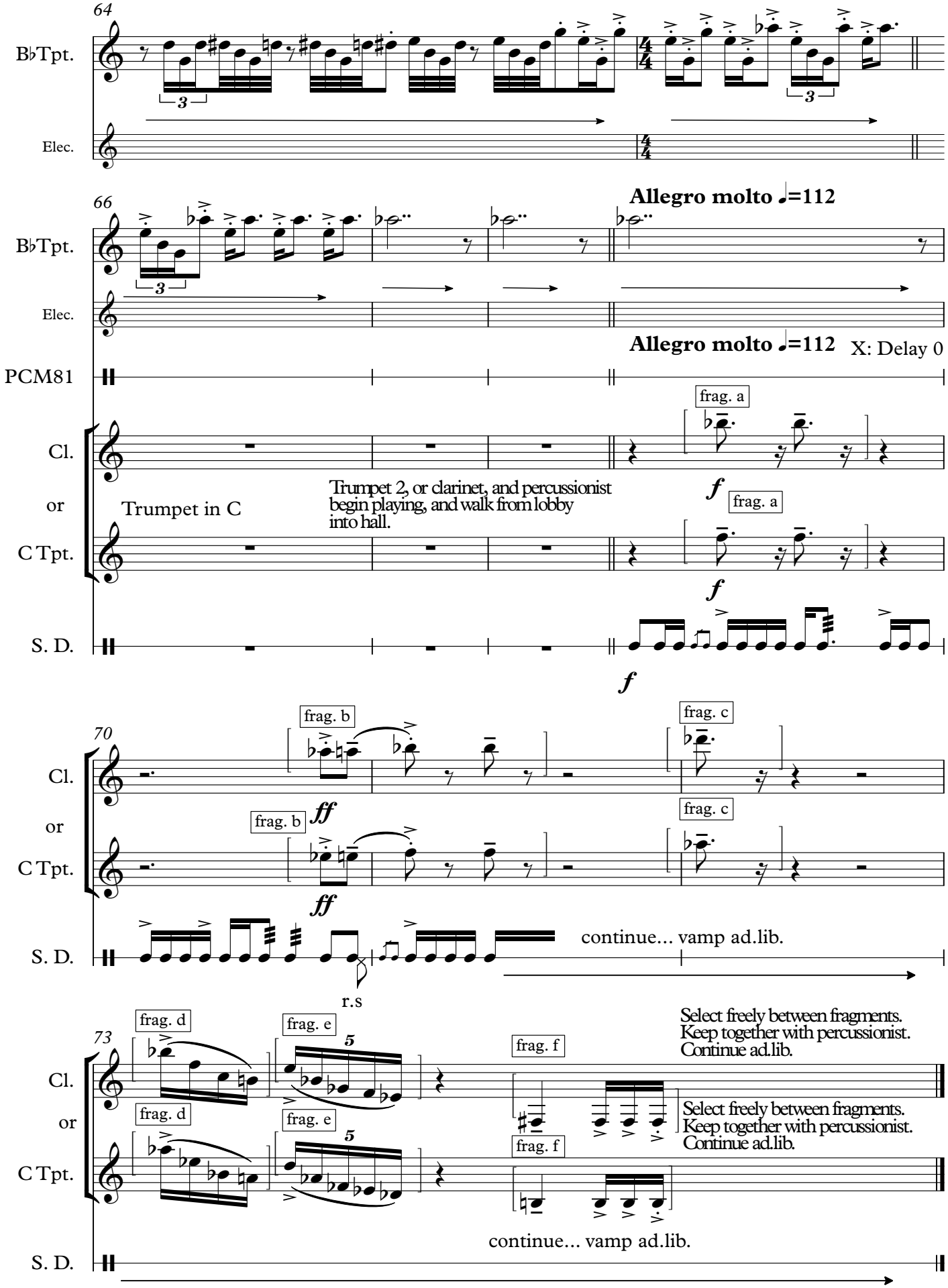

29
B♭Tpt.
5"
p
Elec.
three voice delay
U: 86:64 (0cts)
7: -8ve/+P5
(Z: Delay 127)
PCM81
(Feedback Master: 87 : 0)


33
B♭Tpt.
Elec.
87 : 30
PCM81


37
B♭Tpt.
Elec.
87 : 60
PCM81

41
B♭Tpt.
mf
molto f
Elec.
87 : 90
PCM81
46
feedback rings through
3"
clear
f
six voice polyphony
87 : 0
10: -m7/-4/+4/+m7
(Z: Delay 127)
49
50
X: Delay 0
6: -P5/+m3
9: -P5/+m3


53
B♭Tpt.
Elec.
PCM81
6: -P5/+m3
6: -P5/+m3
9: -P5/+m3
9: -P5/+m3
9: -P5/+m3
57
3"
B♭Tpt.
p
three voice polyphony
Elec.
11: +P4/+m7
7:-8ve/+p5
PCM81
Z: Delay 127
X: Delay 0
6: -P5/+m3
61
B♭Tpt.
f
p
Elec.
f
f
6: -P5/+m3
PCM81
63
B♭Tpt.
Elec.
three voice polyphony
5: -P4/+P4
PCM81
Z: Delay 127


64
B♭Tpt.
Elec.
66
Allegro molto ♩=112
B♭Tpt.
Elec.
Allegro molto ♩=112
X: Delay 0
PCM81
Cl.
or
C Tpt.
Trumpet in C
Trumpet 2, or clarinet, and percussionist begin playing, and walk from lobby into hall.
frag. a
f
S. D.
70
frag. b
frag. c
ff
continue... vamp ad.lib.
r.s
73
frag. d
frag. e
frag. f
Select freely between fragments. Keep together with percussionist. Continue ad.lib.
continue... vamp ad.lib.

Postlude

for solo soprano and live electronics

Postlude uses the principle of live multitracking. The soprano sings 'pass 1' of the song. This pass is recorded. Pass 1 is then played back through loudspeakers, and the soprano then sings 'pass 2' in strict counterpoint with the playback of pass 1. Pass 2 is simultaneously recorded. Pass 1 and pass 2 are then played back (synchronized) through loudspeakers, and the soprano sings 'pass 3' in strict counterpoint with the playback of pass 1 and pass 2. Pass 3 is simultaneously recorded. Then, the piece can be freely 'arranged': the soprano could be tacet for one rendition of recorded passes 1,2 and 3, then sing pass 2 with only the recorded pass 1, then sing pass 1 with the recorded pass 3, etc. The number of 'variations' of the song is up to the performer and technician.

William Shakespeare
(Henry VIII, 3.1.4-15)

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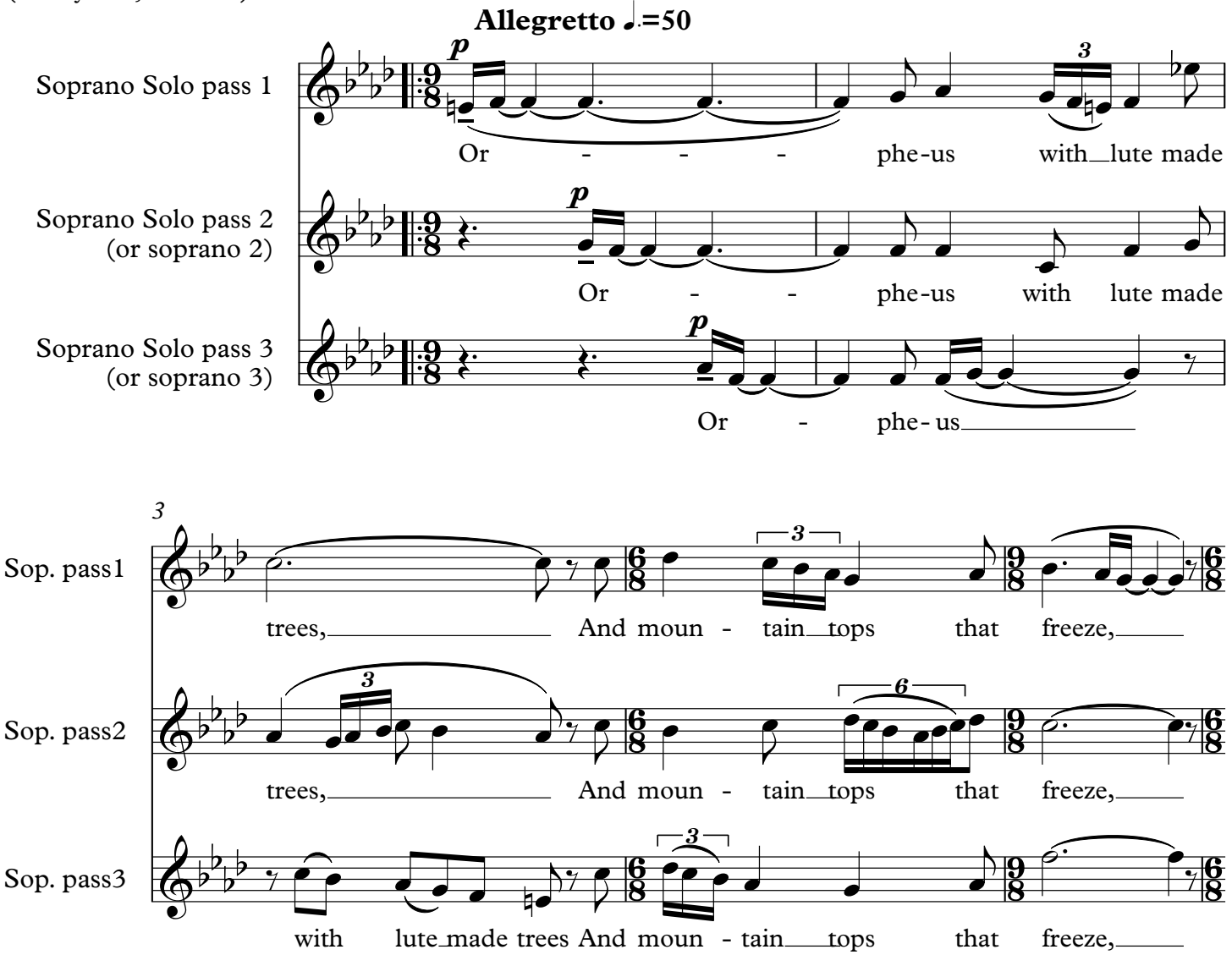
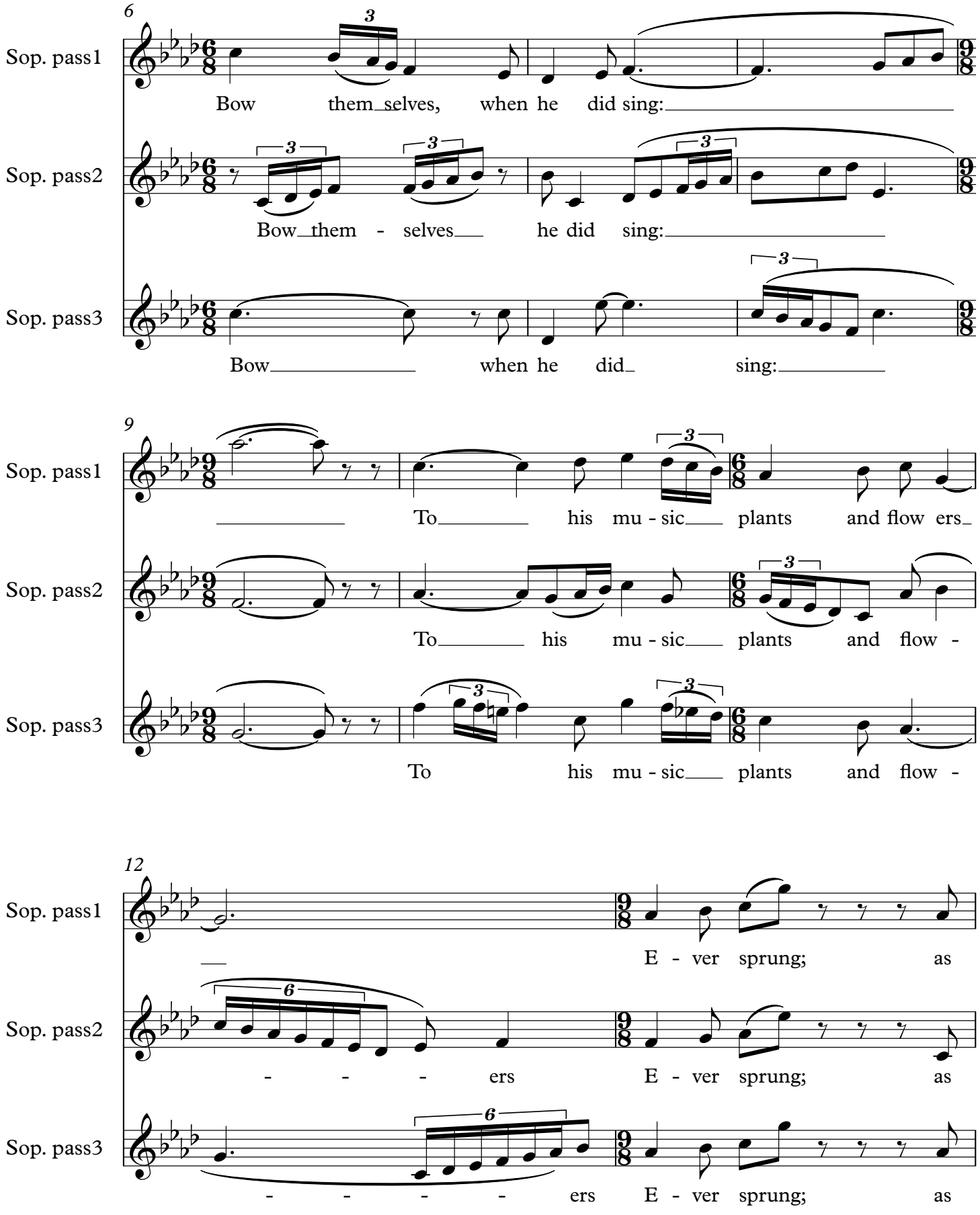
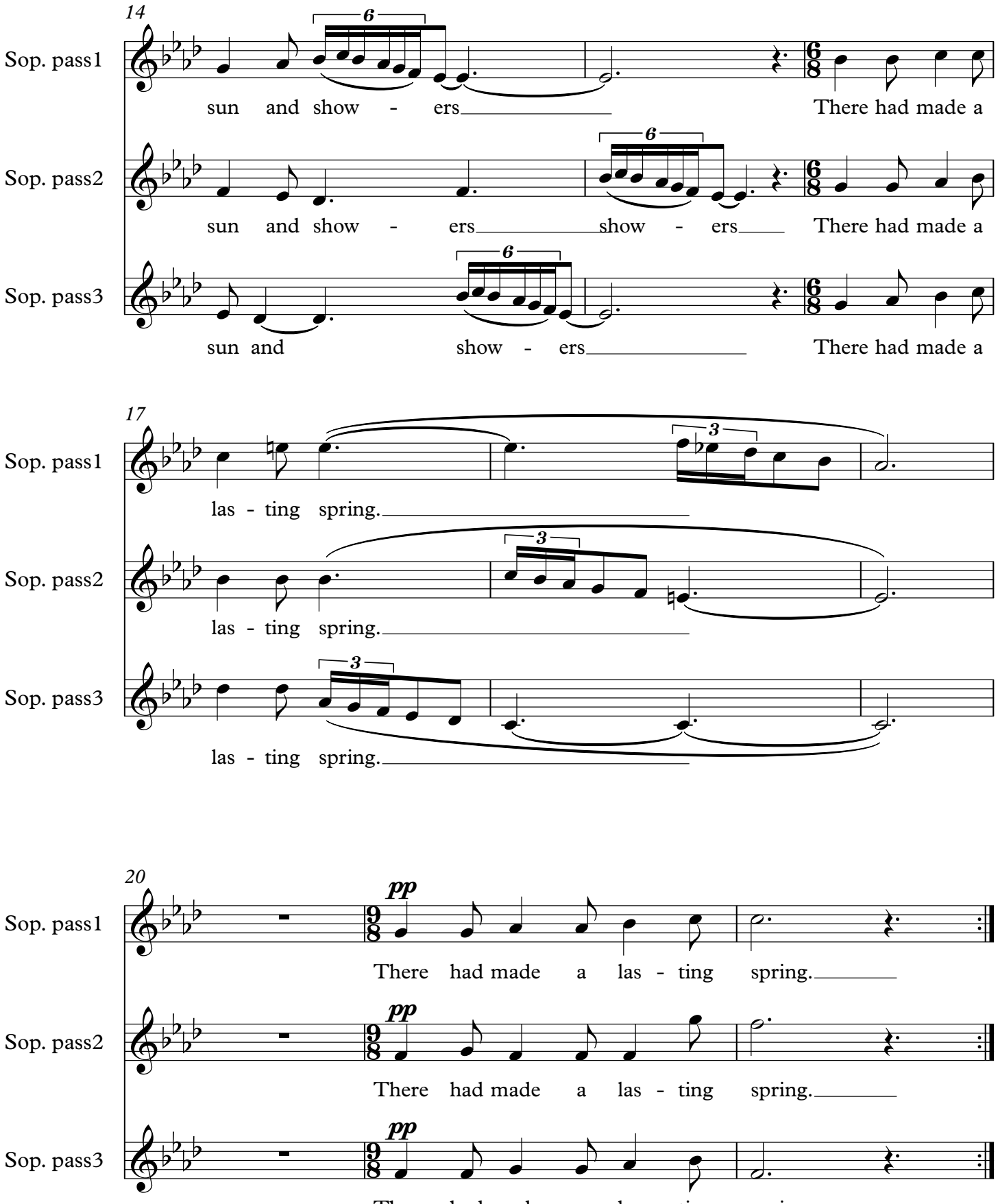



6
Sop. pass1
Bow them_selves, when he did sing:
Sop. pass2
Bow_them - selves he did sing:
Sop. pass3
Bow when he did sing:
9
Sop. pass1
To his mu - sic plants and flow ers_
Sop. pass2
To his mu - sic plants and flow -
Sop. pass3
To his mu - sic plants and flow -
12
Sop. pass1
E - ver sprung; as
Sop. pass2
- - - ers E - ver sprung; as
Sop. pass3
- - - - ers E - ver sprung; as


14
Sop. pass1
Sop. pass2
Sop. pass3
sun and show - ers
There had made a
sun and show - ers show - ers
There had made a
sun and show - ers
There had made a
17
las - ting spring.
las - ting spring.
las - ting spring.
20
pp
There had made a las - ting spring.
There had made a las - ting spring.
There had made a las - ting spring.