

# 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.

## **Moderato** ♩=60

## Rainer Maria Rilke

Omar Daniel

sung in lobby  
m.1-5 should quiet the audience down

Soprano Solo

Moderato  $\text{♩}=60$

R2.1 CC81

PCM81

CC87: Input level L&R= 127  
CC88: Master Level= 127 ----->

S. Solo

6 *mp* 5 *mf* 3

A-tem der Sta - tu - en. Stil - le der Bil-der. Du

55 50

PCM81

10

S. Solo      Spra-che wo Spra-chen en-den. Du Zeit die sen-krech steht.

PCM81

127

50

13

S. Solo      auf der Rich tung ver - ge-hen-der Herz-en. Ge-füh-le zu

PCM81

80

15

17

S. Solo      wem? O du\_\_ der Ge-füh - le Wand-lung in was? In

PCM81

90

50

1

20

S. Solo      hör - bah - re Land - schaft.

PCM81

R2.3

CC82

30

64

Du

24

S. Solo      gesungen

Frem-de: Mu-sik. Du uns ent wach-sen-er Herz raum. In - nig-stes un-ser, das,

PCM81

100

4

27

S. Solo      uns ü-ber-steig-end, hin - aus - drängt,

PCM81

R2.2  
CC81      80

31

S. Solo      hei - li-ger Ab-scheid: da uns das Inn re\_\_  
ride

PCM81

35

S. Solo      um-steht      flüchtig, wild      gesungen  
PCM81

als geüb-tes-te Fer-ne, als and-re Seit der Luft!

38

S. Solo      rein, rie-sig      rein, rie - sig      nicht mehr be-wohn-bar.

PCM81

CC: 87: 0 (inputs off, effect tail on)

42

S. Solo      walking into hall

PCM81

R2.1      Mu - sik: \_\_\_\_\_  
CC81      127

CC: 87: 127 (inputs off on)

50

# 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 electronics are triggered by a technician, and the resulting electronics sounds are indicated for reference on the 'Electronics' staff.

Omar Daniel

**Moderato**  $\text{♩} = 72$

Trumpet in B $\flat$

Electronics

PCM81

CC85: feedback 0  
CC86: pitch bend 64  
CC88: Master out 127  
15: clear

**Moderato**  $\text{♩} = 72$

11: 4/m7      15: clear

B $\flat$ Tpt.

Elec.

PCM81

3      3      3

12: tt/M7/-m3      15: clear      13: -m3/-M3-tt

B $\flat$ Tpt.

Elec.

PCM81

5      5"

**p**

three voice free polyphony

Z: Delay 127

8

B♭Tpt. Elec. PCM81

X: Delay 0      14: -4/-5/-8ve      Y: 86:0 (-200cts)      U: 86:64 (0cts)

3''

5: -4/4

PCM81

14 6 4 6 4

U: 86:64 (0cts)

12

B♭Tpt. Elec.

p

3 3 3

3 3 3

3 3 3

13

B♭Tpt. Elec. PCM81

f

6: -M3/M3

2: -M2

PCM81

4 4

15

B♭Tpt. Elec. PCM81

3: -m2

4 4

17

B♭Tpt. Elec. PCM81

4" 7

14: -4/-5/-8ve 6: -M3/M3 I: 86:0 (+200cts) Y: 86:0 (-200cts)

21

B♭Tpt. Elec. PCM81

*pp*

five voice free polyphony

U: 86:64 (0cts)  
4: -M3/-M2/M2/M3  
Z: Delay 127

Slider: 86(master cents) :64

25

B♭Tpt. Elec. PCM81

86:105

29

B♭Tpt.

Elec.

PCM81

**p**

three voice delay

U: 86:64 (0cts)  
7: -8ve/+P5  
(Z: Delay 127)

(Feedback Master: 87 : 0)

Measure 29 starts with a B-flat Trumpet part consisting of eighth-note pairs and sixteenth-note pairs. An electric instrument part follows, featuring eighth-note pairs with grace notes. A dynamic marking 'p' is placed above the electric part. A vertical line connects the end of the trumpet part to the start of the electric part. Below this line, an arrow points right, followed by the text 'three voice delay'. Further down, specific parameters are listed: U: 86:64 (0cts), 7: -8ve/+P5, and (Z: Delay 127). At the bottom, it says '(Feedback Master: 87 : 0)'. The time signature changes from 5 to 4.

33

B♭Tpt.

Elec.

PCM81

87 : 30

Measure 33 shows the B-flat Trumpet playing eighth-note pairs. The electric instrument part consists of eighth-note pairs with grace notes, each pair enclosed in a bracket labeled '5'. A vertical line connects the end of the trumpet part to the start of the electric part. An arrow points down to the text '87 : 30'.

37

B♭Tpt.

Elec.

PCM81

87 : 60

Measure 37 shows the B-flat Trumpet playing eighth-note pairs. The electric instrument part consists of eighth-note pairs with grace notes, each pair enclosed in a bracket labeled '5'. A vertical line connects the end of the trumpet part to the start of the electric part. An arrow points down to the text '87 : 60'.

41

B♭Tpt. *mf*      *molto f*

Elec.

PCM81

87 : 90

46 feedback rings through 3'' clear 6 | *f* six voice polyphony

B♭Tpt.

Elec.

PCM81

87 : 0      10: -m7/-4/+4/+m7

*Z: Delay 127*

49

B♭Tpt.

Elec.

50

B♭Tpt.

Elec.

PCM81

X: Delay 0      9: -P5/+m3      6: -P5/+m3

53

B♭Tpt. Elec. PCM81

9: -P5/+m3      6: -P5/+m3      9: -P5/+m3

57

B♭Tpt. Elec. PCM81

three voice polyphony

11: +P4/+m7      Z: Delay 127      X: Delay 0      7:-8ve/+p5

6: -P5/+m3

61

B♭Tpt. Elec. PCM81

f      p

f      f

6: -P5/+m3

63

B♭Tpt. Elec. PCM81

3      3      3

3      3      3

three voice polyphony

5: -P4/+P4      Z: Delay 127

64

B♭Tpt. Elec.

66 Allegro molto ♩=112

B♭Tpt. Elec.

PCM81 Allegro molto ♩=112 X: Delay 0

Cl. or C Tpt. S. D.

Trumpet 2, or clarinet, and percussionist begin playing, and walk from lobby into hall.

frag. a

f frag. a

f

70

Cl. or C Tpt. S. D.

frag. b ff frag. c

frag. b ff frag. c

f

continue... vamp ad.lib.

r.s

73

Cl. or C Tpt. S. D.

frag. d frag. e 5 frag. f

frag. d frag. e 5 frag. f

Select freely between fragments.  
Keep together with percussionist.  
Continue ad.lib.

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)

Omar Daniel

**Allegretto**  $\text{♩} = 50$

Soprano Solo pass 1

Soprano Solo pass 2  
(or soprano 2)

Soprano Solo pass 3  
(or soprano 3)

Or - - phe-us with lute made

Or - - phe-us with lute made

Or - phe-us

Sop. pass1

trees, And moun - tain tops that freeze,

Sop. pass2

trees, And moun - tain tops that freeze,

Sop. pass3

with lute made trees And moun - tain tops that freeze,

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 music plants and flowers.

Sop. pass2

To his music plants and flow -

Sop. pass3

To his music plants and flow -

12

Sop. pass1

E - ver sprung; as - - - ers

Sop. pass2

E - ver sprung; as - - - ers

Sop. pass3

E - ver sprung; as - - - ers

14

Sop. pass1

sun and show - ers

There had made a

Sop. pass2

sun and show - ers

show - ers

There had made a

Sop. pass3

sun and

show - ers

There had made a

17

Sop. pass1

las - ting spring.

Sop. pass2

las - ting spring.

Sop. pass3

las - ting spring.

20

Sop. pass1

pp

There had made a las - ting spring.

Sop. pass2

pp

There had made a las - ting spring.

Sop. pass3

pp

There had made a las - ting spring.