

MÁLMBLÁSTUR & SLAGVERK
BRASS & PERCUSSION

O

SECOND FLUTE

Anna Thorvaldsdottir

D

DEMO

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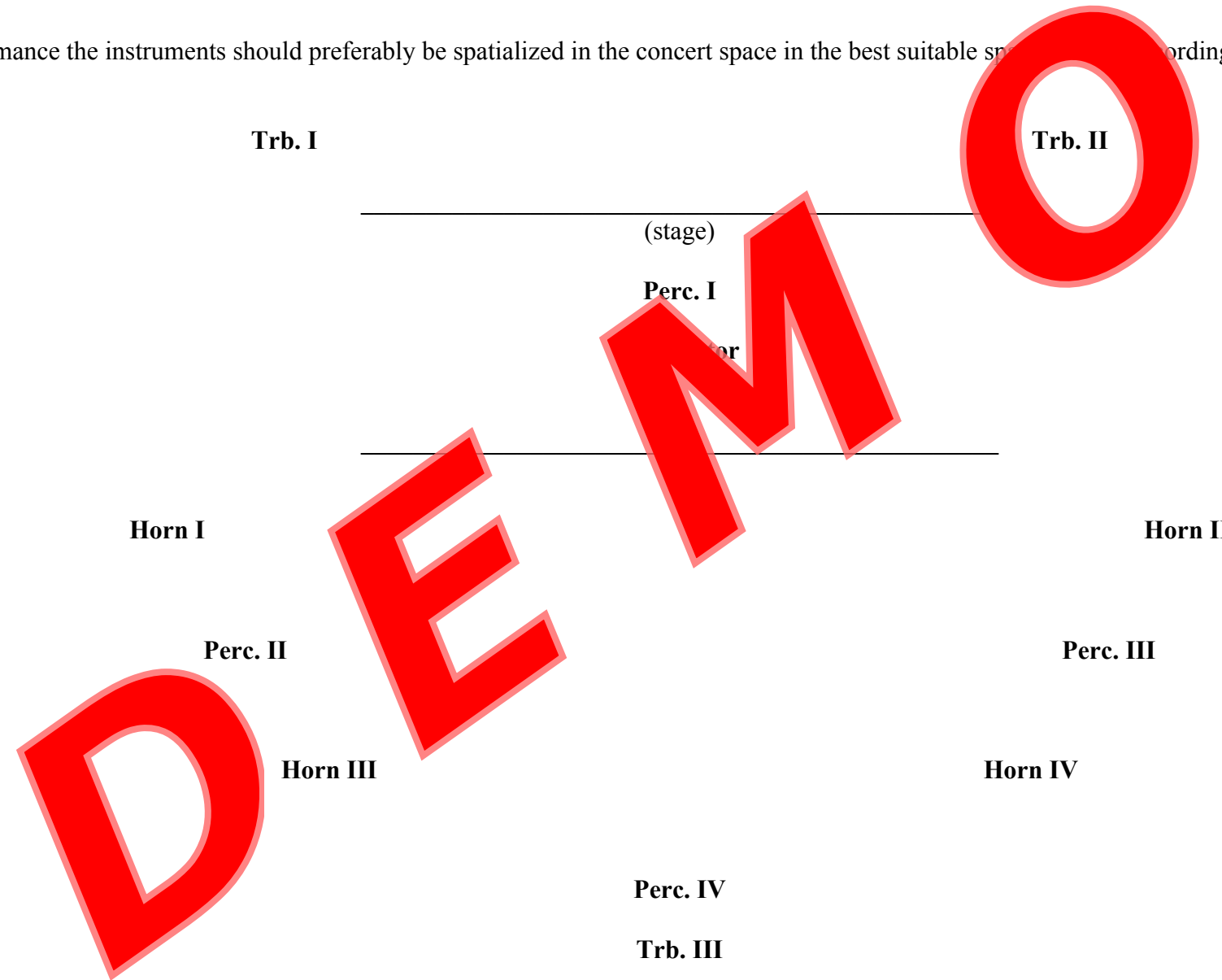
 **TÓNVERKAMIÐSTÖÐ**
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into
Second Self

Performance notes

For performance the instruments should preferably be spatialized in the concert space in the best suitable space according to the following setup:




If possible, placement of each instrument (apart from perc. I) should preferably be on various levels – balconies – in the concert space. Only the conductor and percussionist I should be placed on stage.


At the beginning of the piece, percussionist I walks slowly over the stage, rolling a big metal rim, from one side to the next and towards his performance base. This should produce a subtly pulsating rolling effect as the metal rolls over the surface of the stage, as well as providing a visual effect.

Percussionist gradually moves over the stage, beyond and past the conductor and gets into position by laying the rim on the floor. It is foreseen that the duration of this walk will vary somewhat between different performances and venues, so it is suggested to test the duration of this with regards to the concert space. The rim should be as big as possible, preferably from a truck. If it is not possible to find a big rim for performance then find a substitute (a big piece of round metal, perhaps a wheel of sorts) that could be rolled over stage for this effect and then performed on throughout the remainders of the work. It would be suggested to perform the piece in a dark space with a subtle spotlight on the conductor and a subtle spotlight on percussionist I for the walk in the beginning of the piece – and a performance light on the music stand for each performer.

Brass

Note heads:

 Air sounds – no pitch (except for natural color changes in the sound). Air sounds note heads are always written on the middle line in the staff. Flutter tongue on air.

 Hit mouthpiece with palm of hand. Written without dynamic indication – this should provide a subtle percussive effect. This note head is always written on the middle line of the staff.

 Hit bell of instrument with a triangle beater or similar tool. Written without dynamic indication – this should provide a subtle metallic attack/percussive effect. This note head is always written on the middle line in the staff.

When indicated to *breathe where necessary* do not synchronize breath with other performers

Quarter tones:

 : Quartertone flat

 : Quartertone flat from \flat

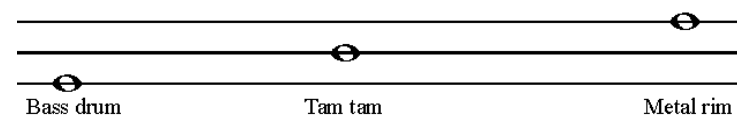
 : Quartertone sharp

 : Quartertone sharp from \sharp

Percussion

Percussion I:

- Big metal rim or a metal wheel of sorts – as big as possible
- Big Tam tam
- Big Bass drum
- 4 two-by-fours wood objects (to place on skin of bass drum as indicated)
- 1 piece of crotales (to place on skin of bass drum as indicated)



Percussion II:

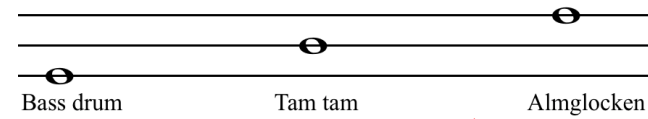
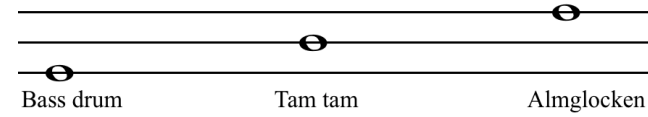
- Big almglocken on D
- Big Tam tam
- Bass drum
- 4 two-by-fours wood objects (to place on skin of bass drum as indicated)
- 1 piece of crotales (to place on skin of bass drum as indicated)

Percussion III:

- Big almglocken on G
- Big Tam tam
- Bass drum
- 4 two-by-fours wood objects (to place on skin of bass drum as indicated)
- 1 piece of crotales (to place on skin of bass drum as indicated)

Percussion IV:

- Big almglocken on D \flat
- Big Tam tam
- Bass drum
- 4 two-by-fours wood objects (to place on skin of bass drum as indicated)
- 1 piece of crotales (to place on skin of bass drum as indicated)



Do not stop the performance of instruments. Do not dampen unless otherwise indicated

Percussionist I:

At the beginning of the work, walk slowly over the stage rolling a **big metal wheel of sorts** (metal wheel of sorts) over the stage – calmly – from one side to the other past the conductor and over to the performance base. This should produce a subtly pulsating rolling effect as the metal rolls over the floor of the stage, as well as providing a visual effect. When the performance station is reached, the rim should be layed on the floor.

It is foreseen that the duration of this walk will vary somewhat between performances and venues, so it is important to test the duration with regards to the concert space. The rim should be as big as possible, preferably from a truck. If it is not possible to use a rim for performance, then some other substitute would be suggested (such as a big piece of metal) that could be rolled over stage and performed on throughout the piece.

Mallets & tools:

- big soft mallet (gong/bass drum mallet)
 - hard mallet
 - wire brush
 - super ball mallet
 - soft yarn mallet
 - : drum/snare mallet
- A piece of thunder sheet 3 aluminum screws

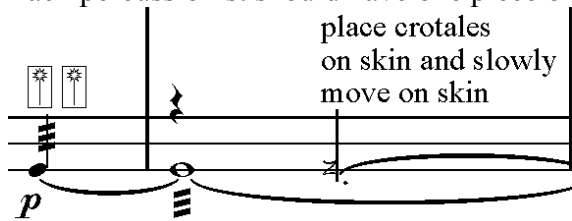
Techniques & note heads:

Each percussionist should have 4 – two-by-fours – wood objects to place on the skin of bass drum for a certain part of the piece. The use of these objects occurs in mm. 44-57. When indicated in the score the two-by-fours are placed on the skin of the drum and then performed on, on the skin of the drum. The following is an example of the patterns for performance on the wood objects:



Each of the four levels, below the staff, indicate one wood object. It is indicated to perform these patterns with soft yarn mallets, but it would be suggested to test this with a regular hard mallet as well to search for the best quality of sounds. The use of mallets should be synchronized between percussionist to have the same types of mallets for these patterns. The wood should ideally have a rather smooth surface and produce subtle overtones.

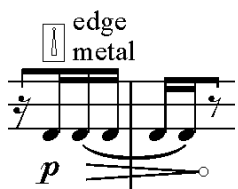
Each percussionist should have one piece of crotales to place on skin of bass drum:



Play tremolo with two mallets in one hand – place crotales on skin of drum and slowly move over the skin. This should produce a glissing effect on the drum.

Each performer should have a piece of thunder sheet. Towards the end of the piece it is indicated to place the sheet to the back of tam tam for the final measures of the work. This should produce a distortion sound to the sustained sound of superbball on tam tam in the final measures.

Each performer should have 3 aluminum screws. Towards the end of the piece it is indicated to place the screws on the skin of the drum. As a superbball mallet is sustained over the skin for the final measures of the work, the screws should produce a subtle distortion sound as they bounce on the skin.



When indicated to play on edge of bass drum on the metal part, the notation is written one level below the lowest line of the staff.

When wire-brush or drum-stick is written to be used on sustained note-values, or in tremolo sustained note-values, on tam tam or bass drum: Move the wire-brush/drum-stick over the instrument in sustained strokes. When sustained tremolo is indicated with larger note-values (such as half note) then play tremolo.



: Sustained back and forth tremolo strokes on tam tam using wire-brush.



: Tremolo, with drum-stick, inside the bell (of almglocken).

Double note head on the same line refers to using both hands on the instrument. Similarly, when the hands are to play different mallets, dynamics, techniques etc., it is written below and above for right and left hand respectively.

When more than one instrument is to be played at once - e.g. bass drum and tam tam - dynamics and techniques are written above the staff for the upper staffed instrument and below for the lower staffed instrument.



(note head – appears in perc. I & III) Play arrhythmic patterns as indicated.

sust. refers to sustained.

into second self

Anna Thorvaldsdóttir

$\text{♩} = 46$

Horn in F I
Horn in F II
Horn in F III
Horn in F IV
Trombone I
Trombone II
Trombone III

on air
pp
fl.
p < mf > p
hit bell with triangle beater
hit mouthp. with palm
hit bell with triangle beater
hit mouthp. with palm
hit bell with triangle beater

DEMO

Slowly and calmly roll the big rim on the stage, visual- and subtle audio effect

Percussion I
Percussion II
Percussion III
Percussion IV

sustained
mp
p
sust. str. w. handle of mallet
sust. strokes
place crotales on skin
slowly move crotales on skin and trem. with mallet (head) (one hand)
mp sust.
p
mf
p
sust.
mp sust.
mp
mf
mp
p
sust.
p
sust.
mp
p

15

Hn. I *pp* *mp* *p* hit bell with triangle beater *pp* *p*

Hn. II sim. hit mouthp. with palm *pp* *mp* *p* *p*

Hn. III hit bell with triangle beater sim. hit mouthp. with palm sim. *p* *p*

Hn. IV hit mouthp. with palm *pp* gliss. *p*

Tbn. I gliss. *pp* hit bell with triangle beater *p*

Tbn. II gliss. hit bell with triangle beater *pp* *mp* *p*

Tbn. III hit mouthp. with palm *pp* gliss. *pp* *p*

Perc. I *mp* *p* *mf*

Perc. II *p* *mp* *p* mute *p* *mp* *pp* sim. *mf* < *ff* *mp*

Perc. III *p* *pp* *mp* mute *p* *pp* sim. *mf* < *ff* *mp*

Perc. IV mute skin *mp* *mp* mute *pp* *p* *mp* *mp* *mf*

edge of drum metal

DEMO

A

25

Hn. I *p mp mf mp pp*

Hn. II *p mp pp*

Hn. III *p mp pp*

Hn. IV *p mp mf mp pp*

Tbn. I *p mp mf mp pp*

Tbn. II *p mp mf mp pp*

Tbn. III *p mp mf mp pp*

Perc. I *edge of drum metal sim. place crotales on skin and slowly move on skin mp p pp p mf p mf mf mp mp mf p mp fingernails - arrhythmic tapping*

Perc. II *mp sust. place crotales on skin and slowly move on skin (one hand) mf p mf p mp mp sust. mp sust. pp*

Perc. III *mp sust. place crotales on skin and slowly move on skin mf mp p mf p pp mp p sust. str. drum st. on dr. st. on edge - metal part*

Perc. IV *mp mf mp mf p mf mf mp p mf mf mp edge metal*

B

Hn. I *p* *mf* *p* *p* *mf* *p* *p* *f* *mp* *p*

Hn. II *p* *mf* *p* *p* *mf* *p* *p* *f* *mp* *p*

Hn. III *p* *mf* *p* *p* *mf* *p* *p* *f* *mp* *p*

Hn. IV *mf* *p* *p* *mf* *p* *p* *f* *mp* *p*

Tbn. I *p* *p* *mf* *p* *f* *p* *p* *f* *p* *pp* *p* *gliss.*

Tbn. II *mf* *pp* *p* *mf* *p* *p* *mf* *pp* *pp* *p* *gliss.*

Tbn. III *p* *mf* *p* *f* *p* *p* *f* *p* *p*

Perc. I *p* *mp* *mp* *mf* *mp* *mf* *mf* *mp* *pp*

Perc. II *p* *mp* *mf* *mp* *p* *mf* *mp* *pp* *mf* *p* *p* *pp*

Perc. III *p* *mp* *mf* *p* *pp* *mf* *mp* *mf* *mp* *pp* *mf* *mp*

Perc. IV *mp* *edge - metal* *sust. on skin* *mp* *mf* *mp* *pp* *mf* *mp* *pp* *mf*

GRADUALLY PLACE 4 WOOD OBJECTS ON SKIN OF BASS DRUM

edge metal
sust. strokes with dr. st. on dr. st. on edge (metal part) of drum
edge (metal)
edge
edge metal
edge
edge metal
edge
sust.
edge
edge
edge
sust. str. dr. st. on dr. st. on edge - metal
edge - metal
sust. on skin
edge
edge
sust. str. on edge

44 **C**

Hn. I *p* *gliss.* *p* *mp* *p*

Hn. II *p* *gliss.* *pp*

Hn. III *pp* *p* *mp* *p*

Hn. IV *mp* *pp* *p* *mp* *p*

Tbn. I *p* *gliss.* *p* *mp* *p*

Tbn. II *gliss.* *p* *mp* *p*

Tbn. III *gliss.* *p* *mp* *p*

Perc. I *ppp* *pp* *mp* *p*
on wood objects on skin

Perc. II *edge mp* *pp* *pp* *mp*
GRADUALLY PLACE 4 WOOD OBJECTS ON SKIN OF BASS DRUM

Perc. III *pp* *mf* *mp* *p* *pp* *ppp* *mp*
GRADUALLY PLACE 4 WOOD OBJECTS ON SKIN OF BASS DRUM

Perc. IV *pp* *mf* *edge mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*
GRADUALLY PLACE 4 WOOD OBJECTS ON SKIN OF BASS DRUM
on wood objects on skin

sust. *sust. str.*

on wood objects on skin

DEMO

49

Hn. I: *p*, *p*, *mp*

Hn. II: *mp*

Hn. III: *p*

Hn. IV: *p*, *mp*

Tbn. I: *p*

Tbn. II: *p*, *mp*, *p*, *mp*

Tbn. III: *mp*, *p*

Perc. I: *mp*, *mp*, *mp*

Perc. II: *sust.*, *mf*, *p*, *mp*

Perc. III: *mp*, *mp*, *p*, *mp*, *sustained on skin dr. st. or handle of mallet*

Perc. IV: *mp*, *p*, *mp*, *mf*, *p*, *sustained on skin*

DEMO

Hn. I *p* *mp* *p*

Hn. II

Hn. III *p* *mp* *p* *mp*

Hn. IV *p* *mp* *p* *mp*

Tbn. I *mp* *p* *gliss.* *p*

Tbn. II *p* *p* *p*

Tbn. III *mp* *p*

Perc. I *p* *mp* *mf* *p* *ppp* *p*

Perc. II *p* *mp* *mf* *p* *pp* *f* *mf*

Perc. III *mf* *p* *mp* *sust.* *mp* *mf* *p* *p*

Perc. IV *mp* *p* *mp* *pp* *p* *f* *p*

sust. on dr. st. or of mallet

sust. on skin with handle of mallet

sust. on skin with handle of mallet

Remove wood objects off of skin

Remove wood objects off of skin

Remove wood objects off of skin

Remove wood objects off of skin

trem. - one hand



The image shows a musical score for a section of an orchestra, starting at measure 58. The score is divided into four main sections: Horns (Hn. I-IV), Trombones (Tbn. I-III), and Percussion (Perc. I-IV). The Horns and Trombones parts are written in treble and bass clefs, respectively, with dynamic markings such as *p*, *mf*, and *p*. The Percussion parts are written in a simplified notation with various performance instructions. A large red 'DEMO' watermark is overlaid diagonally across the center of the page.

Instrumentation and Dynamics:

- Hn. I-IV:** Horns I, II, III, and IV. Dynamics include *p*, *mf*, and *p*.
- Tbn. I-III:** Trombones I, II, and III. Dynamics include *p*, *mf*, and *p*.
- Perc. I-IV:** Percussion I, II, III, and IV. Dynamics include *mf*, *mp*, *f*, *p*, and *mf*.

Performance Instructions:

- Perc. I:** (one and) place crotales on skin and slowly move on skin.
- Perc. II:** -Place thunder sheet at back of tam tam.
- Perc. III:** -Place thunder sheet at back of tam tam.
- Perc. IV:** place crotales on skin and slowly move on skin; move crotales on skin.

Other Markings: *mute*, *sust.*, and various dynamic slurs and accents are present throughout the score.

68

F Static

Score for Horns (Hn. I-IV), Trombones (Tbn. I-III), and Percussion (Perc. I-IV). The score includes dynamic markings such as *mf*, *f*, *mp*, *pp*, and *f* sust. The percussion parts feature specific performance instructions: *-Place thunder sheet at back of tam tam -Place 3 metal screws on skin of bass drum* (repeated for Perc. I, II, and IV) and *-Place 3 metal screws on skin of bass drum* (for Perc. III). Rehearsal marks are present throughout the score.



Breathe where necessary

Breathe where necessary

Breathe where necessary

Breathe where necessary

Breathe where necessary

Breathe where necessary

Breathe where necessary

-Place thunder sheet at back of tam tam -Place 3 metal screws on skin of bass drum

-Place 3 metal screws on skin of bass drum

-Place 3 metal screws on skin of bass drum

-Place thunder sheet at back of tam tam -Place 3 metal screws on skin of bass drum

Breathe where necessary