

pete stollery

diverse tremblings

(2013)

for contrabass flute and digital sound

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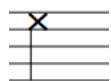
Diverse Tremblings was composed for Richard Craig, who gave the first performance on 25th May 2013 at Woodend Barn, Banchory as part of *surroundsound* (<http://www.sound-festival.co.uk>).

It was commissioned by Richard Craig with funds provided by Creative Scotland.

The score is transposed (notes sound 2 octaves lower than written)

The flute should be amplified so that it can blend with the digital sound part. Two mics are suggested – a clip-on mic (e.g., DPA mic) to pick up a more direct sound and a stand-alone condenser mic (e.g., AKG414) to pick up other sounds from the body of the instrument such as key clicks. These two signals should be summed to mono and panned centre with the stereo digital sound part emanating from two full-range loudspeakers placed either side of the player, about 3 metres apart.

Special notations:



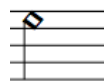
key click



intake of breath



harmonic



aeolian



flutter tongue



pizz.

for Richard Craig

diverse tremblings

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contrabass flute

$\text{♩} = 60$
1 [...OPENING]

digital sound

sf1-in (0'00")

0" 4" 8" 12" 16" 20" 24" 28" 32" 36"

11

aeolian → *1) ord.

40" 44" 48" 52" 56" 1'00" 1'04" 1'08" 1'12" 1'16" 1'20" 1'24"

23 sim.

[BRIDGE 1] *2) (123/234 C#) *3)

ord. → multi

8va

ord. → ord.

ff *mf* *mf*

1'28" 1'32" 1'36" 1'40" 1'44" 1'48" 1'52" 1'56" 2'00" 2'04" 2'08"

*1) Slight accent/overblow to emphasise upper partials. Natural multiphonic?
 *2) Move gradually from fundamental to multiphonic.
 *3) Move gradually from fundamental/lower partials to upper partials, including as many partials as possible on the way up.
 *4) sim. as for previous gesture at bars 28-29.

[TRUNKS AND PIPES]

REV-A 8" ON

34 aeolian
slow vib. → ord.
sim. (124/23 C#)
freely, yearning *5)
ord.
bend
ord.
sim. (134/23 D#)

mf mp mf mp f pp

2'12" 2'16" 2'20" 2'24" 2'28" 2'32" 2'36" 2'40" 2'44" 2'48" 2'52"

45
molto vib. + accel
sim. (1234/234)
lyrical

f pp ff f mf f p mp

2'56" 3'00" 3'04" 3'08" 3'12" 3'16" 3'20" 3'24"

53
aeol. → ord.
3
5
check *6)
check

f sffz pp < f mp sffz pp sffz pp < f sfz

3'28" 3'32" 3'36" 3'40" 3'44"

*5) Gradually overblow to produce harmonic one octave higher.

*6) Mixture of pizz, clicks, and vocal plosives such as k, t and p

58 ^{*7)} acolian → ord. (134/34) [BRIDGE 2] REV-A 8" OFF REV-B 3" ON ord. → acol. ord. → flz. ^{*8)}

3'48" 3'52" 3'56" 4'00" 4'04" 4'08" 4'12" 4'16" 4'20" 4'24" 4'28"

sf1-out (4'14") sf2-in (4'24")

69 ^{*9)} check acol. → ord. check acol. → flz. → acol.

4'32" 4'36" 4'40" 4'44" 4'48" 4'52"

75 [STUMBLE DANCE] REV-B 3" OFF rigid/stiff check check check 3 4 ^{lurching slightly}

4'56" 5'00" 5'04" 5'08" 5'12"

sf2-out (5'00") sf3-in (5'12")

*7) Sudden emphasised forcing of air
 *8) The line in the box indicates a spectral sweep of the aolian sound indicated. The position of the line in the box maps the frequency content of the sweep. There should be interaction with the digital sound part.
 *9) Gradually more and more frenetic until double bar

80

rigid again - a tempo

check

ord.

aeol.

check

ord.

check

check

check

check

check

check

check

check

mf

sfz

pp

sfz

sim.

f

mf

pp

mf

sim.

5'16"

5'20"

5'24"

5'28"

5'32"

	sf3-out (5'24")
	sf4-in (5'26")

85

rigid again - a tempo

*10

check

lurching even more

ppp

sfz

sfz

3

5

sfz

sfz

ff

6

5'36"

5'40"

5'44"

5'48"

sf4-out (5'40")	
	sf5-in (5'48")

89

a tempo

7

5

3

9

6

mp

pp

5'52"

5'56"

6'00"

--

*10) gradual accel from demi-semi quavers through to check gliss

rigid again - a tempo

[BRIDGE 3]

92

sempre *ff*

6'04" 6'08" 6'12" 6'16" 6'20" 6'24"

sf5-out (6'10") sf6-in (6'13")

98

check

ord. ch. ord.

urgently

bend up

mp pp f < sffz mp sub. ff < pp

6'28" 6'32" 6'36" 6'40" 6'44" 6'48"

104

melt into digital sound part

freeish

map digital sound part for bend

*12)

= ff < ff mf sfz < f f < mp pp sffz poss.

6'52" 6'56" 7'00" 7'04" 7'08" 7'12" 7'16" 7'20"

*11) sim. as for previous gesture at bars 28-29, but moving back to fundamental, having included all partials.
 *12) kill audio with last pizz note from flute