

Full Score
(Tranposed)

superimpose

Perusal Score

Pierre Flasse

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Written for the Vonnegut Collective and premiered on the 28th April 2017 in the Cosmo Rodewald Hall, Manchester

Great thanks to Daniel Mawson who created the Max/MSP patch and vastly aided with creative and logistical inputs.

Clarinet in Bb
Trumpet in Bb
Violin
Cello

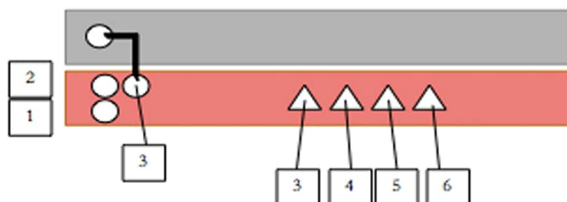
This piece was inspired by the aesthetic of artist, Idris Khan. By superimposing dense layers of imagery and photography, his work begins to take on new meanings through the juxtaposition of art, words and religion. I sought to try this musically. By directly recording the performers, a Max/MSP patch loops and plays back cells a certain number of times. This leads to the phasing in and out of material and the superimposition of 4 instruments upon themselves. The music follows the movement of two chords, in an organic and evolving process - leading to climax in a fanfare solo by the trumpet over the muddy texture beneath.

Disc containing Max/MSP Patch:

Perusal Score

Equipment required:

- Laptop running MAX/MSP (at least version 6)
- 4 output headphone amp
- 4 x of headphones (in ear recommended)
- 4 x small diaphragm condenser mics (and stands)
- Focusrite 18i20 (USB connection)
- 2 x jack-XLR(m) - 1 x jack
- 4 x kettle leads
- 4 x XLR



Microphone inputs (Focusrite)

- 1
- 2
- 3 Violin
- 4 Clarinet
- 5 Trumpet
- 6 Cello
- 7
- 8



Jack outputs (Focusrite)

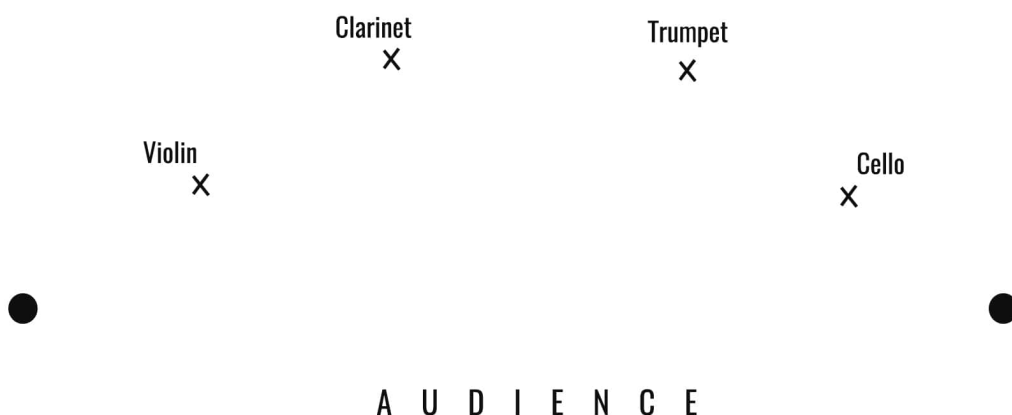
- 1 Monitor output (L)
- 2 Monitor output (R)
- 3 Headphone amp (send to all; mono)

Performer Directions

- The performers should understand how the Max/MSP patch functions. Essentially for each instrumentalist, they have a microphone in front of their instrument. The piece is split into 4 bar (and later 2 bar) figures. The Max patch will record each figure as it is played live and repeat it out of the speaker 3 times (therefore heard a total of 4 times). This continues live as the musicians play the piece, meaning material phases in and out gradually against the backdrop of previous figures.
- There is no pause between figures, the loop and performers continue without stopping.
- At figure 52 the music moves to a repetition of 2 bars rather than 4 to add the climax, and switches back to the previous at figure 62.
- The musicians will each have headphones with a metronome playing to aid with timekeeping and the live recording.
- All musicians except the cello have a direction to stand and improvise freely over the music. This is to reduce the amount of solo that is recorded and fed back (what is recorded will aptly sound like an echo).
- The music should end via the Max patch gradually looping (as music stops being recorded) to silence - or if the venue is particularly resonant, a gradual fade after 4 repetitions from the end of the piece.

Stage layout:

- × Microphone
- Stereo speakers



superimpose

Pierre Flasse

1 bare, dry sound
- no vib

Clarinet in B \flat

Trumpet in B \flat

Violin

Violoncello

ff *pp* *f*

bare, dry sound
- no vib
con sord.

ff *pp*

2

Cl.

Tpt.

Vln.

Vc.

con sord.

ff *pp*

con sord.

ff *pp*

ff *pp*

3

Cl. 

Tpt. 

Vln. 

Vc. 

4

Cl. 

Tpt. 

Vln. 

Vc. 

5 warmly

Cl. *mf* *ff* *pp*

Tpt. warmly *mf* *ff* *pp*

Vln. warmly *mf* *ff* *pp*

Vc. warmly *mf* *ff* *pp*

6 dry tone

Cl. *f* *mp*

Tpt. *f*

Vln. dry tone, no vib *f* *mf*

Vc. *f*

7 trembling

Cl. *mf* ∇ *ff* ∇ *pp*

Tpt.

Vln. *mf* ∇ *ff* ∇ *pp*
 slow wide vib = +/- 1 microtone

Vc. *mf* ∇ *ff* ∇ *pp*
 slow wide vib = +/- 1 microtone

8 **9**

Cl. $\langle f \rangle$ *f* $\langle f \rangle$ $\langle f \rangle$ *f* $\langle f \rangle$ $\langle f \rangle$

Tpt. $\langle f \rangle$ *f* $\langle f \rangle$ *f* $\langle f \rangle$ $\langle f \rangle$ $\langle f \rangle$

Vln. $\langle f \rangle$ *f* $\langle f \rangle$ $\langle f \rangle$ $\langle f \rangle$ *f*

Vc. $\langle f \rangle$ $\langle f \rangle$ $\langle f \rangle$ *f* $\langle f \rangle$ $\langle f \rangle$ *f*

10

Cl.

Tpt. smooth and warm
mp

Vln. smooth and warm
mp

Vc.

11 with depth to tone

Cl. *mf* *ff*

Tpt. *mf* *ff*

Vln. with depth to tone *mf* *ff*

Vc. with depth to tone *mf* *ff*

12

Cl. *pp* *ff*

Tpt. *pp* with depth to tone

Vln. *pp* with depth to tone

Vc. *pp*

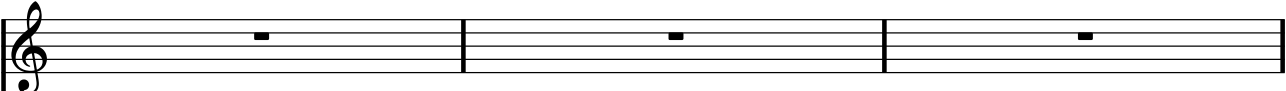
Cl. *pp* *mp*

Tpt. *ff* *pp*

Vln.

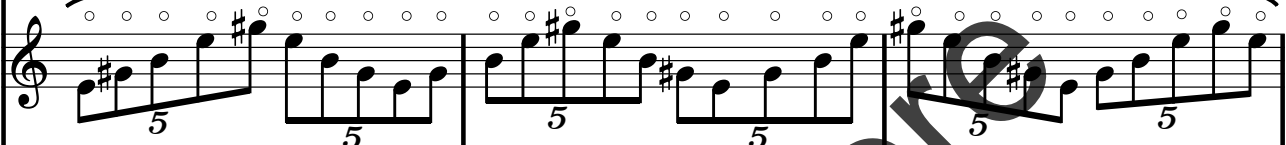
Vc. *ff* *pp*

13

Cl. 

Tpt. *gently*

p

Vln. *gliss on E string - rhythmic ad lib.*
15^{va}

pp

Vc. *gently*

p

14

Cl. 
fff

Tpt. 
fff

Vln. *15*

mf *fff*

Vc. 
fff

15

16

Cl. *v. soft*
pp

Tpt.

Vln. *v. soft*
pp

Vc. *v. soft*
8va
pp

17

more colour

Cl. *pp*

Tpt. *p*

Vln. *pp*

Vc. *p*

more colour

more colour

more colour

clearly, less colour

Cl. *ff* > *ppp* *mf*

Tpt. *ff* > *ppp* *mf*

Vln. *ff* > *ppp*

Vc. *ff* > *ppp*

softly stirring

Cl. *p*

Tpt. *pp*

Vln. *p*

Vc. *p*

20

slow wide vib =
+/- 1 microtone

Cl. *mf*

Tpt.

Vln. *mf*

Vc. *mf*

slow wide vib =
+/- 1 microtone

slow wide vib =
+/- 1 microtone

21

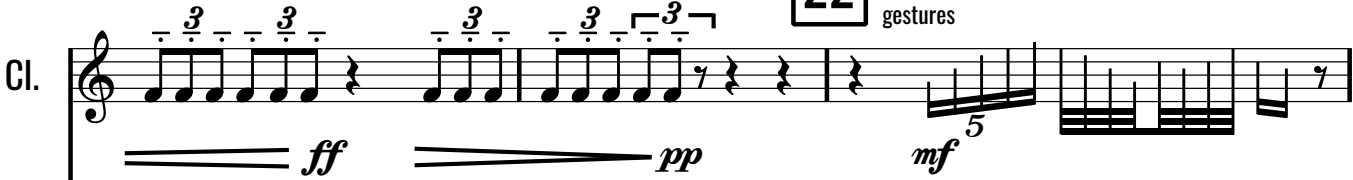
Cl. *pp* *ff* *pp*

Tpt. *ff* *pp* *ff*

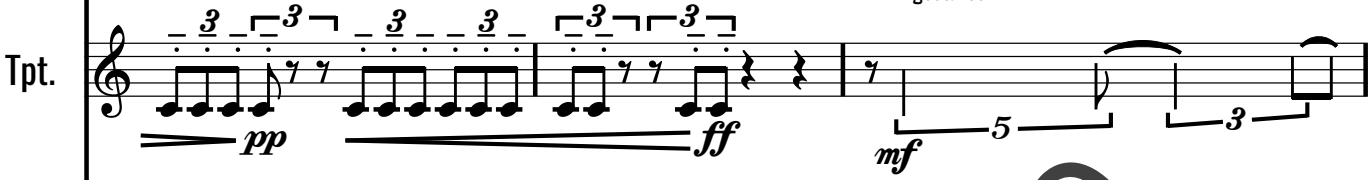
Vln.

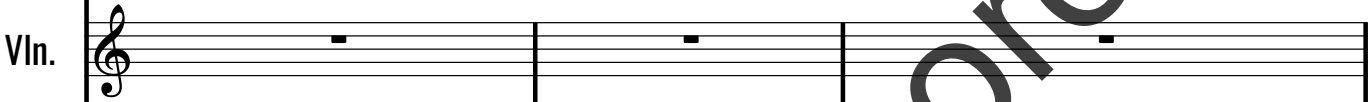
Vc.


22 Stand, turn and move away from microphone, improvise freely around suggested gestures

Cl. 

Stand, turn and move away from microphone, improvise freely around suggested gestures

Tpt. 

Vln. 

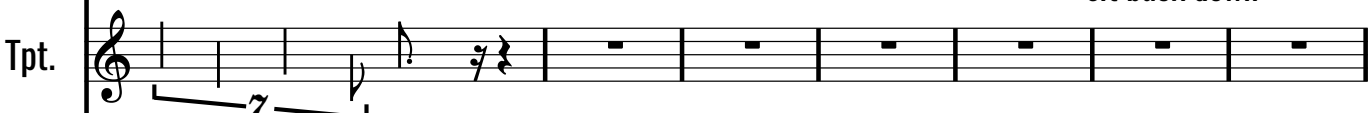
Vc. 

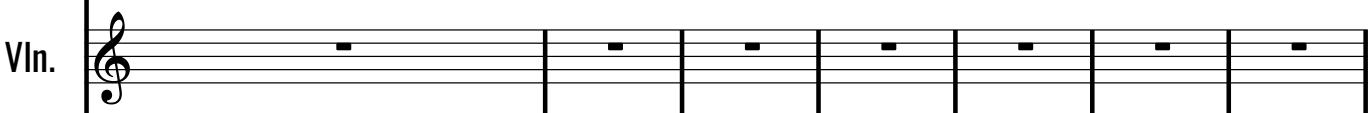
23

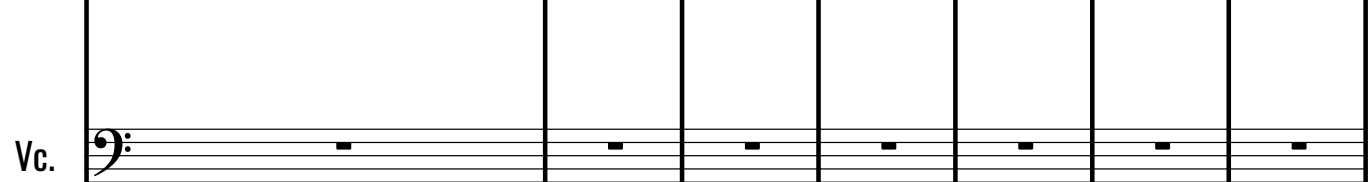
sit back down

Cl. 

sit back down

Tpt. 

Vln. 

Vc. 

24

25

dry, senza vib

Cl.

pp *ff*

Tpt.

Vln.

dry, senza vib

pp *ff*

Vc.

dry, senza vib

pp *ff*

26

moving along - with direction

Cl.

flz.

mf *ff* *mp* *f*

Tpt.

moving along - with direction

mf *pp*

Vln.

mf *ff*

Vc.

land firmly on each beat

moving along - with direction

ff *mp* *f*

27

Cl. Musical notation for Clarinet (Cl.) featuring triplet patterns. Dynamics: *p* (piano) to *f* (forte) and back to *p*.

Tpt. Musical notation for Trumpet (Tpt.) featuring a triplet pattern. Dynamics: *ff* (fortissimo) to *mf* (mezzo-forte).

Vln. Musical notation for Violin (Vln.) featuring a sustained note. Dynamics: *mp* (mezzo-piano).

Vc. Musical notation for Violoncello (Vc.) featuring triplet patterns. Dynamics: *p* (piano) to *f* (forte) and back to *p*. A *mp* (mezzo-piano) dynamic is also indicated.

28

Cl. Musical notation for Clarinet (Cl.) showing rests.

Tpt. Musical notation for Trumpet (Tpt.) showing rests.

Vln. Musical notation for Violin (Vln.) featuring a sustained note and a triplet pattern. Dynamics: *f* (forte). Includes a *V* (breath mark) and a *V* (hairpin mark).

Vc. Musical notation for Violoncello (Vc.) featuring a sustained note. Dynamics: *f* (forte). Includes a *V* (breath mark).

Stand, turn and move away from microphone,
improvise freely around suggested
gestures

Cl. *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp*

Tpt. flz. *mp* *ppp* *mp* *ppp* *mp* *ppp*

Vln. *mp* *ppp* *mp* *ppp* *mp* *ppp*

Vc. *mp* *ppp* *mp* *ppp* *mp* *ppp*

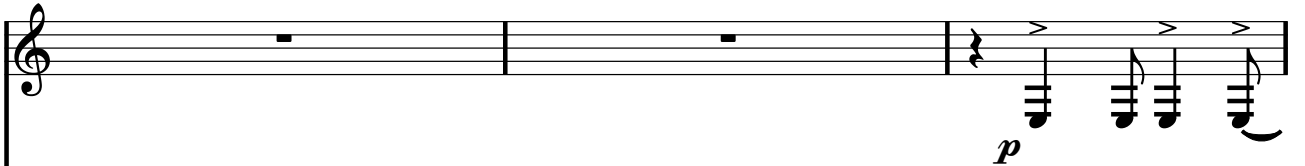
sit back down


Cl.


Tpt. nervous *mf* *f* *p*

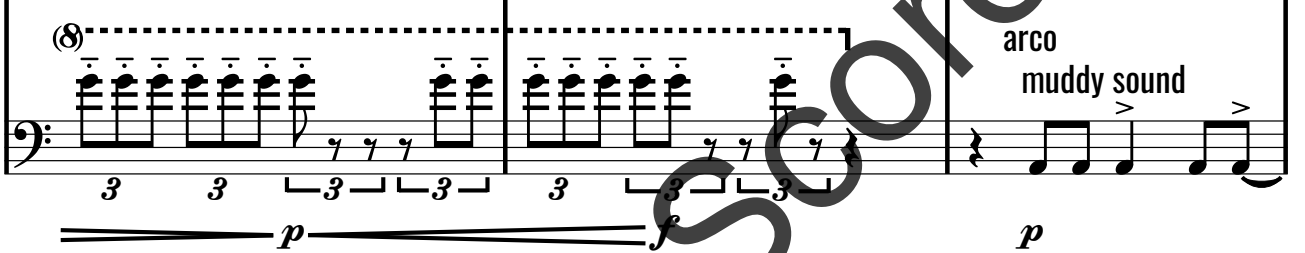
Vln. nervous *f* *p*

Vc. nervous pizz. *mf* *p* *f*

Cl.  *p*

Tpt.  *mf* *f* *mp*

Vln.  *f* *p*

Vc.  *p* *f* *p*
arco
muddy sound

Cl.  *mf*

Tpt.  *mf*

Vln.  *mf*

Vc.  *mf*

slight colour,
small vib

slight colour,
small vib

slight colour,
small vib

34

Cl. *pp* *ff*

Tpt. *pp* *ff*

Vln. *pp* *ff*

Vc. *pp* *ff* *pp* firmly

35

36

building excitement
ff

Cl. *mp* *mf* *p* *mp* *p*

Vln. *f* firmly

building excitement
sul pont

Vc. *mp* *mf* *p* *mf* *p* ord.

37

38

Cl.

Tpt.

Vln. *pp*

Vc.

39

Cl. *harsh* *ff*

Tpt. *harsh* *ff*

Vln. *harsh* *ff*

Vc. *harsh* *ff*

40

Cl.

Tpt. senza sord.

Vln. senza sord.

Vc. senza sord.

41 echo tone
rhythmic ad lib, fragment
as desired

Cl. *ppp*

Tpt.

Vln. *ppp* glimmer

Vc. *ppp* glimmer

42 43

Cl. *mf*

Tpt.

Vln. *glimmer* *ppp*

Vc. *glimmer* *ppp* *f* *p*

Cl. *p*

Tpt.

Vln.

Vc. *f* *p* *f* *p* *p* *f*

44

flz.

Cl. *f* *mp* *<f>* *f* *<f>* *<f>* *f* *<f>*

Tpt. *<f>* *f* *<f>* *f* *<f>* *<f>*

Vln. *<f>* *f* *<f>* *<f>* *<f>*

Vc. *p* *<f>* *<f>* *<f>* *f* *<f>*

45

46

gradually building intensity

Cl. *<f>* *f* *ff* *pp* *ff*

Tpt. *>* *<f>* *<f>* *ff* *pp* *ff*

Vln. *f* *>* *ff*

Vc. *<f>* *f* *>* *ff* *pp*

gradually building intensity

gradually building intensity

richer tone, focused sound

Cl. *pp* *ff* *pp*

Tpt. *pp* *ff* *pp*

Vln. *pp* *ff* *pp*

Vc. *ff* *pp*

agitated

Cl. *mp*

Tpt.

Vln. *mp*

Vc.

49

Cl.

Tpt.

Vln.

Vc.

50 plainly, on edge

Cl.

Tpt.

Vln.

Vc.

Cl. 

Tpt. 

Vln. 

Vc. 

51

Cl. 

Tpt. 

Vln. 

Vc. 

52

Cl. *f* thunder

Solo. Fanfare like, rising from the noise

Stand, turn and move away from the microphone and improvise freely around suggested gestures. Vary tone, phrasing and dynamic to suit the solo.

Tpt. *f*

Vln. *f* thunder scratch

Vc. *f* thunder

53

54

Cl. *ff* *p* *f*

Tpt. etc.

Vln. *ff* *p* *f*

Vc. *ff* *f*

55

Cl. *ff*

Tpt.

Vln. *ff*

Vc. *ff*

56

thunder

57

Cl. *f* *ff* *p*

Tpt.

Vln. *f* *ff* *p*

Vc. *f* *ff* *p*

thunder scratch

thunder scratch

58

59

Cl. *fff* 3 3 3 3 3 3 3 3

Tpt.

Vln. *fff* 3 7 5 3 con sord.

Vc. *fff* 3 3 con sord.

Silence marks the end of the solo con sord.

60

61

Cl. *pp* 5 5 5 *pp*

Tpt. *pp* 3

Vln. *p* sul pont. *pp* ord.

Vc.

62

Cl. *pp* 3 3 3 3 3 3 3 3 3 3

Tpt. *pp*

Vln.

Vc. *pp*

63

let the repetitions fade to nothing

Cl.

Tpt.

Vln. *pp* sul pont.

Vc.