

Cosmic Transients

SCI Music

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Electronics 1
apply gravitational lensing
to all given material

Voicing: C m o v e

mf *p* *mf* *R*

spinning > low freq
dry object

detection! with
fast changing pan.

hollow water drops falling
in a big pond like
thin metal box reverb - short delay

density

pitch

Voice 2

{ percussion >
cymbals + bow +
bells + wood +
aluminium foil }

bow on cymbal

p ⊗ soft pressure

⊗ medium pressure
cresc.

play and vibrate with hand
⊗ hard press

Soprano sax 3

ht + L

no vibrato

fast small vibrato

t > as fast as poss

Clarinet 4

I S

isolate

no vibrato

+lip gliss.

Tenor Sax 5

ht + E N

t > as fast as poss

no vibrato

fast up harmonics

hamonics carry on

Bassoon 6

T O

move harmonics smoothly up and down

+ sing inside the instr.

b r e a t h

fast up harmonics

+ sing inside, then play

Viola 7

bow

+47 bpm

pizz

3

3

3

3

spicatto

bow ord to ponte

Cello 8

RESONANCE

ponte

tasto

Move bow in different speeds
Never together

wait to be queued.
be aware of the number

3

3

3

3

2"

bow pressure

inc rease

Double bass 9

ffff *mp*

mf I II III IV

f

Dynamics and general indications written once per group
Symbol + adds a new sounding layer to the one that is already sounding
[] indicates the beggining of a sounding material in repetition > Wait to be queued in and out by conductor
Areas with tempo marked on the scores
Electronics are inspired on soundsofspacetime.org > you'll find on the score the name of different colliding situations
Dynamics might be changed by conductor on the go.

[illegible]

[illegible]

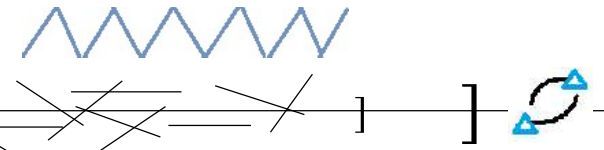
el 1

L

R

mp

mf



vc 2

41 bpm

Wait to be queued in
play on same rhythm

stick out!
> reflexive melody

mf

the winds I won der you lo ved si lence

play around with dynamics considering this limits

ss 3

cl 4

play top voice when no sop or tenor

ts 5

bn 6

play top voice when
no sop or tenor

Follow dynamic movement created by singer

via 7

Wait to be queued in.

cel 8

db 9

after ponte

Listen, let the sound die

bow ord.

mf

pp

Choose any note from the main melody.

Play it soft, piano and legato. Eventually you can articualte with >.

Don't change until you hear someone else playing another note

No new notes for a long period of time? Choose another.

Listen to each other.

Recitativo>
Dark, deep introspection
embrace the darkness within the emotion

I remember how I loved my coldest nights,
for the wonders I smiled, I left behind.

So, feel me calm but desire me not.
As the wind I brought becomes silent,
and the light you love becomes darkness.

So, feel me calm...
as we faint away within the same silence we became.

On the next page you will find graphic notation that you will use to improvise within the collective.

But how to play this section?

At this point of your **practice** you should have gone through a lot of information about black holes and colliding black holes. This will frame the improvisation into a context of information within an emotional reaction. Don't be afraid of letting them mix together a bit (or a lot). If you would like to remember what is a colliding black hole I will completely recommend you to start with some YouTube videos from 'PBS Space Time'.

If you are **performing** right now you had experienced more than 20 minutes of music. Your ears, your mind and your body are filled with sounds. You have been playing objects that have been reacting to each other in diverse ways, always upon probability. You been going through some graphic notation and if you were picking on each ones lines you found that the language between instruments might have a slightly different approach. You will recognize the shapes that you read with the shapes of the improvised section. So, not only you are filled with sounds but your imagination is trying to open a door to a new sounding reality.

Then, read the score. Go through it using as many dimensions and directions possible and let your whole self play the music that you find on your way. But remember, you are not alone, so let the others change your direction and break your perception, because in the action of being together you might find and extended interaction that might go towards a black hole collision.



56

el 1

Build soundscape with Handford + Livinstron strain data (A)

(A) + (B)

on (B) apply: rhythmic repetition stretch sound in time

or

on (B) fast random panning

amplitude

time

vc 2

play once w viola then,

mf

7" 1" 5" 3" 4" 5"

cl 4

dry slap

mp

lento og dolce

dry slap

bn 6

mp

f subito p

via 7

play once w singer then,

mf

7" 1" 5" 3" 4" 5"

cel 8

timeless

slow gliss.

db 9

mf

bow press.

sul tasto

bow ad lib

mp ord

p

mf

8va

Amplitude > astronomy > the angular distance of a celestial object from the true east or west point of the horizon at rising or setting.

Amplitude > sound > is the fluctuation or displacement of a wave from its mean value

el 1

69

+

subito

p

+

(A) only (A)

mp

p

2"

(A) becomes waves

vc 2

stop with throat

I remember how I loved my coldest nights

ss 3

ht

for the wonders I smiled, and I left behind.

cl 4

So, feel me calm but desire me not.

ts 5

As the wind I brought becomes silent,

bn 6

f

mp

pp

ppp

pppp

silence...

via 7

and the light you love becomes darkness.

cel 8

So, feel me calm...

db 9

pppp

f

pp

ppp

pppp

as we faint away within the same silence we became.

bow ad lib

move d bass for vibration

whisper recitativo

...silence