adrian knight

manchester
for orchestra

2008
score

dedicated to j and s

first performance

november 14, 2008
stora salen, royal college of music in stockholm, sweden

kmh symphony orchestra
daniel blendulf, conductor
patrik jarlestam, electric guitar
adrian knight, live electronics

this revision: july 2011, brooklyn, NY

Note

This piece is to be played extremely softly. There must be no sense of dramatic movement. Dynamic balance is of the utmost importance. I have strived to make things as clear as possible, but i have also counted on the conductor's ability to be a sound engineer, to make absolutely sure that everyone plays softly and beautifully.

Note on the electronics

1 — electric guitar with e-bow (throughout)
2 — tape (monaural electronic playback)

The electric guitar should not be thought of as a solo instrument. It should be clearly audible when you know it's there but otherwise blend in with the rest of the orchestra. The electric guitar uses its own amplifier. It may be necessary to experiment with facing the amplifier against the back of the stage to get a good balance between the guitar and the orchestra.

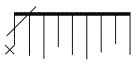
As for the tape part: use a single active monitor. It should be placed at the front of the stage, to the right behind the conductor. In this way, the sound projectionist will have a good overview of the balance of the orchestra vis a vis the live electronics. The performance of this part is very simple. The sound projectionist has to trigger five (5) different soundfiles over the course of the piece. The relevant points are clearly labeled in the score. Each soundfile has been made longer than strictly necessary to allow for some flexibility of tempo.

The tape part consists of ring modulated harmonies and noise. It is fairly consistent throughout but changes in register every now and then.

Guide to the notation

woodwind instruments

Air sound. Blow air. There should be no distignuishable tone. Use the specified fingering. This sound is very soft.



Very fast key noises – don't blow any air. When several woodwind and brass players play this sound, it should be similar to the sound of quiet rain.

brass

Air sound. Blow air. Don't finger a pitch. This sound is very soft.

Tapping sound. Tap somewhere on the instrument. Always accompanied by a text instruction, e.g. "Tap with knuckle, fingers and finger nails on the bell." This sound is very soft.

piano/harp/electric guitar

Tapping sound. Tap somewhere on the instrument. This could be on the frame, on the keyboard cover, on soundboard (harp) etc.

Volume envelopes. Use a volume pedal to play these envelopes.

strings

Tapping sound. Tap somewhere on the instrument. Always accompanied by text instruction. Most often the musicians will be asked to tap on the wood of their instruments using their fingers/knuckles. On occasion, they will be asked to tap on the music stand with the edge of their bow (e.g. bar 237).

Bow the tailpiece without producing a shrieking noise. The angle between bow and tailpiece should not be too great (less than 10 degrees).

"Half"-flat. Denotes a pitch lowered by approx. half a semitone.

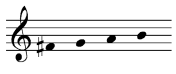
Instrumentation

piccolo
2 flutes
2 oboes
1 English horn
2 clarinets in b-flat
bass clarinet in b-flat
2 bassoons
contrabassoon

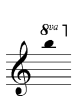
4 horns in f (with mutes throughout)
3 trumpets in c (with mutes throughout)
3 trombones (with mutes throughout)
small tuba (with mute throughout)

3 percussionists

1: 4 tom-toms, 4 dobachi



2: vibraphone, one crotale



3: crotales with double bass bow

piano

harp

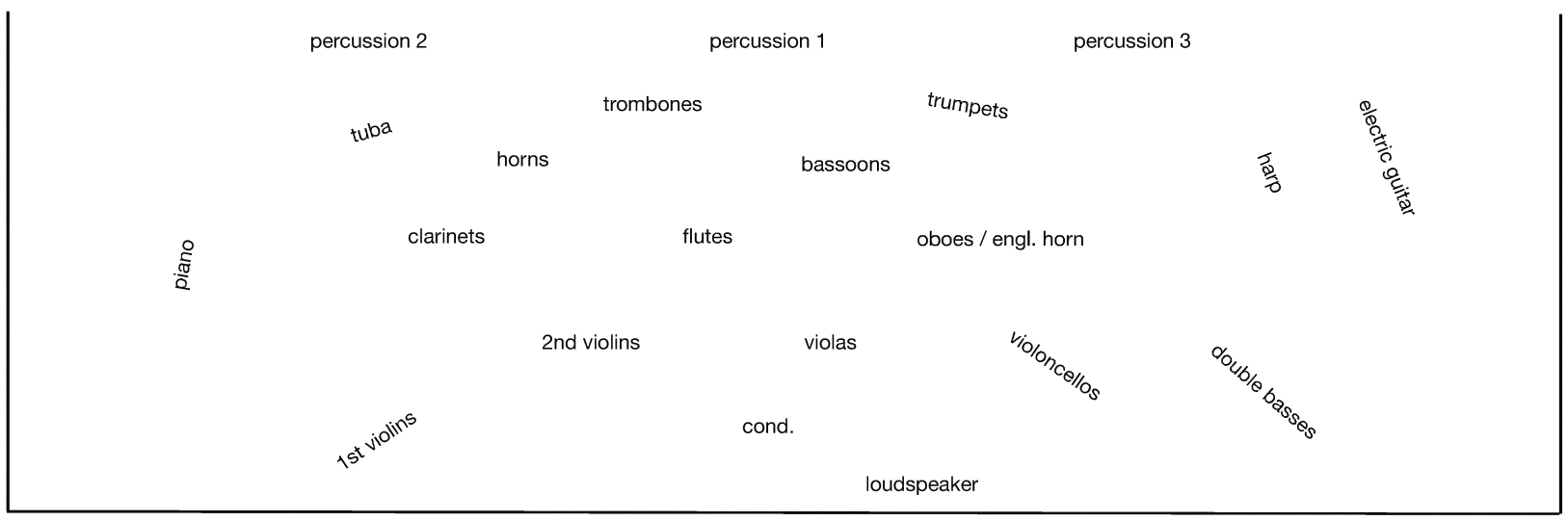
electric guitar with e-bow

12 first violins
10 second violins
8 violas
6 violoncelli
3 double basses

tape (monaural electronic playback)

the score is notated in C
once again: all sounds must be extremely soft

Seating plan



sound projectionist

audience

duration: approx. 15 minutes

manchester
for orchestra

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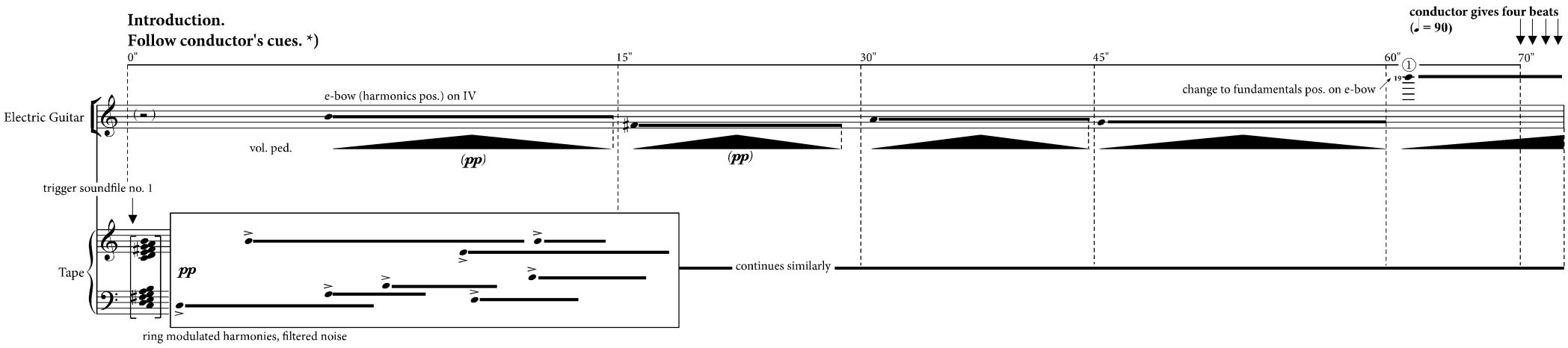

*) The conductor gives a signal at each 15 second interval.
At 70" the conductor gives four preparatory beats **in tempo** (♩ = 90).
Then the orchestra comes in (next page).

Pink Pamphlet
ISMN 979-0-706889-06-1

A **Extremely soft (♩ = 90).**
Always within the limits of silence and pianissimo.

Picc. — as quiet as possible — air sound — (breathe when necessary) — (no dim.) — ord. — air sound
Fl. — air sound, finger the specified pitch
Ob. — air sound, finger the specified pitch
Eng. Hn. — air sound, finger the specified pitch
Cl. — air sound, finger the specified pitch
B. Cl. — extremely soft — (subtone)
Bsn. — air sound, finger the specified pitch
Cbsn. — air sound, finger the specified pitch
Tba. — with mute — as quiet as possible
Perc. 1 — 4 tom-toms (see preface)
Perc. 2 — crotale — one crotale of the specified pitch
Perc. 3 — crotales (chromatically mounted) — with double bass bow (throughout the entire work)
Pno. — tap with knuckle on the wood of the instrument (irregular rhythmic patterns) — depress silently with 𝄋
Hp.
E. Gtr.
Tape — (soundfile no. 1) — continues similarly

A **Extremely soft (♩ = 90).**
Always within the limits of silence and pianissimo.

1.1 Vln. 1 — with mute — knock with knuckle on wood of instrument (slightly irregular rhythmic patterns)
1.2 Vln. 1 — with mute — col legno battuto (slightly irregular rhythmic patterns), damp strings with hand
2.1 Vln. 2 — with mute — bow the tailpiece without producing a shrieking noise
2.2 Vln. 2 — with mute — tap with fingers on wood of instrument (slightly irregular rhythmic patterns)
1 Vla. — *) — always without vibrato
2 Vla. — **) — always without vibrato
1 Vc. — with mute — flautando, always without vibrato
2 Vc. — with mute — flautando, always without vibrato — always without vibrato
Db. — (1. 2. 3. unis.) — bow the tailpiece without producing a shrieking noise

*) Viola 1 tunes strings II-IV approx. 25 cents (a quarter-tone) *higher* than normal.
**) Viola 2 tunes strings II-IV approx. 25 cents (a quarter-tone) *lower* than normal.

15

B

ord.

air sound

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Tba.

Perc. 1

Perc. 2

to vibraphone

Perc. 3

Pno.

Hp.

E. Gtr.

(soundfile no. 1)

Tape

B

1.1

Vln. 1

1.2

IV.

III.

2.1

Vln. 2

2.2

1

Vla.

2

1

Vc.

2

Db.

24

C

D

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

E. Gtr.

Tape

1.1
Vln. 1
1.2

2.1
Vln. 2
2.2

1
Vla.
2

1
Vc.
2

Db.

pp

ppp

p

ppp (subtone)

with mute

(1. 2.) air sound, blow air without fingering any pitch

(3. 4.) air sound, blow air without fingering any pitch

air sound, blow air without fingering any pitch

(1. 2.) air sound, blow air without fingering any pitch

(3.) air sound, blow air without fingering any pitch

Vibraphone
(soft mallets)

with Ped.

tap with fingertips on soundboard (slightly irregular rhythmic patterns)

(soundfile no. 1)

trigger soundfile no. 2

(with mute) always without vibrato

IV.

tap with fingers on wood of instrument (slightly irregular rhythmic patterns)

IV. col legno battuto (irregular rhythmic patterns), damp strings with hand

III.

(ppp)

I. II. (II.) I.

ppp harmonics sound one octave lower
always without vibrato

33

(2.)

E

F

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

E. Gtr.

(soundfile no. 2)

Tape

1.1

Vln. 1

1.2

2.1

Vln. 2

2.2

1

Vla.

2

1

Vc.

2

Db.

(approx. 6")

44

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

E. Gtr.

Tape

(soundfile no. 2)

stop immediately

1.1
Vln. 1
1.2

2.1
Vln. 2
2.2

1
Vla.
2

1
Vc.
2

Db.

horns 1-2

horns 3-4

trombones 1-2

G

always without vibrato, legato poss.

always without vibrato, legato poss.

(subtone)

(subtone)

key clicks

tap with knuckle, fingers and finger nails on the bell *)
approx. 18 pulses per bar

tap with knuckle, fingers and finger nails on the bell *)
approx. 14 pulses per bar

tap with knuckle, fingers and finger nails on the bell *)
approx. 10 pulses per bar

tap with knuckle, fingers and finger nails on the bell *)
approx. 6 pulses per bar

tap with knuckle, fingers and finger nails on the bell *)
approx. 24 pulses per bar

tap with knuckle, fingers and finger nails on the bell *)
approx. 24 pulses per bar

tap with knuckle, fingers and finger nails on the bell *)
approx. 24 pulses per bar

tap with knuckle, fingers and finger nails on the bell *)
approx. 12 pulses per bar

tap with knuckle, fingers and finger nails on the bell *)
approx. 12 pulses per bar

tap with knuckle, fingers and finger nails on the bell *)
approx. 12 pulses per bar

slight vibrato (with finger)

p sempre

trigger soundfile no. 3

(approx. 6")

G

always without vibrato

always without vibrato

ppp little by little, articulate each note more, to bar 66

ppp little by little, articulate each note less, to bar 66

*) The dynamics used for the finger tapping/key click passages in the work are so called absolute dynamics.
They denote the perceived loudness rather than the ambition wherewith the notes should be executed.

54

H

Fl.

Cl.

B. Cl.

key clicks

Bsn.

key clicks

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

E. Gtr.

(soundfile no. 3)

Tape

H

1.1
Vln. 1
1.2

2.1
Vln. 2
2.2

1
Vla.
2

1
Vc.
2

Db.

64

I

J

key clicks

Picc.

Fl.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

E. Gtr.

(soundfile no. 3)

Tape

1.1

Vln. 1

1.2

2.1

Vln. 2

2.2

little by little, articulate more, to bar 81

little by little, articulate less, to bar 81

1

Vla.

2

1

Vc.

2

Db.

74

K

Picc.
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
C Tpt.
Tbn.
Perc. 1
Perc. 2
Perc. 3
Pno.
Hp.
E. Gtr.
Tape
(soundfile no. 3)
1.1
Vln. 1
1.2
2.1
Vln. 2
2.2
1
Vla.
2
1
Vc.
2
Db.

ppp
p
key clicks
1.