

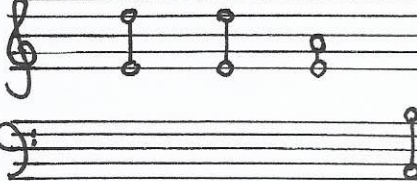
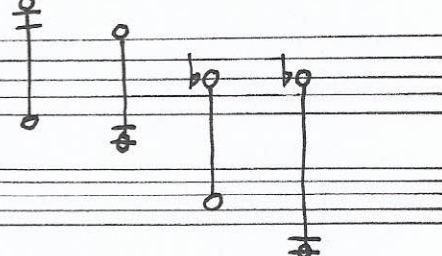
***BLURRED VISIONS***

For a relatively unsynchronised ensemble

Stephen Chase

## Notes for performance

The piece is written for any instruments which can play the written pitches:

<i>All at Sea</i>				<i>Delays Expected</i>			
S	A	T	B	S	A	T	B
							

Accidentals apply only to the notes they precede (if there is no accidental the note is natural).

### I – *All at Sea*

**Parts I-III:** The piece starts with a single player to each of the parts.

A second player (in each part) enters *8 seconds* later, then (depending on how many more performers there are) players enter successively *5 seconds*, *3 seconds*, *2 seconds*, and *3 seconds* later within each part. In effect, parts I-III are loose canons creating a slowly changing cloud of tones. (With many more players more than one player may enter at each of these stages.)

Durations in seconds are approximate and synchronicity is not an issue.

Durations in seconds indicate the time within which the note should be played more so than the full duration of a note.

Each player in parts I-III can choose to transpose any one of their notes up or down an octave.

**Part IV:** Begin with the first entry of part III. End when the last player within part I is about to finish.

If there is more than one player to this part synchrony need only be loose.

Play the sections in the order: **A A B A B C D A** (repeat **A** until finish).

**Part IV:** Begin with the first entry of part III. End when the last player within part I is about to finish.

If there is more than one player to this part synchrony need only be loose.

Play the sections in the order: A A B A B C D A (repeat A until finish).

## II – *Delays Expected*

This movement is 3'30" precisely.

The conductor/leader simply signals the start and end of the movement using a stopwatch.

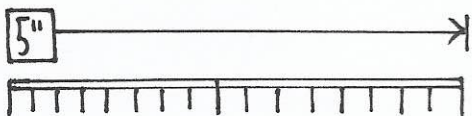
Players count their own time.

The players attempt to complete as much of the score as possible but must stop abruptly when the leader signals the movements end.

### 'Cresta Run'



= *Prestissimo* – as fast as possible, but fluidly and cleanly



= attempt to spread the notes as evenly as you can over the indicated duration of the bar.

If a player notices that between half to three quarters of the ensemble have reached **a + b** they should gradually begin to slow down and become more deliberate in their playing with a growing confidence and swagger.

With smaller ensembles players have the option to prearrange as a group which section out of **a** or **b** the whole group will play.

# I - All at Sea

Sandy does it

Instructions for use:

- Part I = III: The piece starts with one player in each of these parts a second player (in each part) enters 8" later, then in the pattern: 1st entry = 5" later; 2nd entry = 3" later; 3rd entry = 2" later; 4th = 5" and so on building up a continuum of sound (starting: 8", 5", 3", 2", 3", 1) - the extent to which this process is carried out depends on the number of available players - the piece can also be played with one to a part.
- Durations in seconds are approximate and synchronized if it is not an issue - including within part IV (if there is more than one player).
- Durations do not necessarily indicate the length of the note, but the time within which the note should be played.
- Each player in part I-III can choose to transpose any one of their notes up or down an octave.

- All players within part IV begin together with the first player to start on part III, and play the boxed sections in the order: A, A, B, A, B, C, D, A.

4.12.97





