

Preview File Only

CROSSCURRENTS
(version with tape)

*for amplified Harpsichord
and Tape*

Mike Vaughan

PERFORMANCE NOTES.

1. Instrument.

The following assumptions are made:

- Two Manuals
- Lower manual may be coupled to upper.
- Lower manual may be set to 8' and/or 4' stops.
- A 'lute' or 'buff' stop operates on the lower manual only and on the 8' string set only.

2. Registration.

- I Lower manual.
- II Upper manual.
- I+II Couple manuals.
- I-II Disengage manuals.
- +4,-4 Add/remove 4' set from lower manual.
- +8,-8 Add/remove 8' set from lower manual.
- +L,-L Add/remove Lute stop from lower manual

a.a. Where additional facilities are available then these may be used to reinforce the notated registration differentials.

3. Trills/Tremolos.

Unless otherwise stated all trills are to be played as fast as possible even in areas of overall ritardando. Where variations are required in this "nominal" rate then this is indicated as in the following examples using the abbreviations R(ritardando), A(accelerando) and T(normal rate of tremolo/trill)

R ————— $\frac{1}{2}$ A ————— $\rightarrow \frac{1}{1}$

- Rit. From as fast as possible to approx. 1/2 speed then Accel. to original speed.

$\frac{1}{2}$ A ————— $\rightarrow \frac{1}{1}$ R ————— $\rightarrow \frac{2}{3}$

- Accel. from approx. 1/2 speed to 'as fast as possible' then Rit. to approx. 2/3 speed.

a.a. Where trills are in both hands the above notation applies only to the hand indicated.


The following notation indicates a three note trill:

i.e.  (etc.)





4. Grace Notes.

Grace notes are always as fast as possible even within a region of overall ritardando. Passages marked as grace notes within time notation;

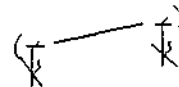
e.g. 

are to be played as fast as possible, i.e. this may be somewhat faster or slower than the notated duration.

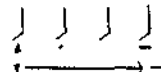

In all cases the temporal position of noteheads is fixed. The relative position of grace notes is summarised below:

(before)  (after) 

(grace note followed by a trill in which the duration of the grace notes is taken from the trill.)

 (glissando)

5. Articulation.

 (shortest possible attack, short attack, normal, legato)
 (transition from one type to the next)
 (tremolo, starting as fast as possible and rapidly slowing down.
a.a. The number of attacks is indeterminate)

6. General Notes regarding Tape/Amplification

6.1 Amplification

It is intended that the overall level of amplification of the harpsichord is to be high throughout in order to allow both the detail of the instrumental writing and the percussive detail of the harpsichord to be heard at all times. For this reason the harpsichord should be amplified very close by a sufficient number of microphones to allow the necessary flexibility over EQ settings. To facilitate the fusion of the harpsichord with the tape the harpsichord source should be able to be diffused both "wide" and "near" front. The tape alone should be able to be diffused through additional speaker systems as well as those taking the harpsichord source in order that the tape may be projected above the level which may possibly cause feedback from the harpsichord at times.

6.2 Notation of Tape Part

The notation of the tape part on both the diffusion score and performance score is necessarily sparse in the detail it contains. It is intended only as a prompt showing the most obvious characteristics and "cues". It is intended that both the performer and sound projectionist have a knowledge of the tape detail sufficient to allow the necessary degree of interaction between the two parts.

6.3 Approach to Synchronisation with Tape

Given the relative complexity of the instrumental writing it is understood (and intended) that each performance should be different with respect to the exact synchronisation between tape detail and instrument detail. For this reason the tape part takes its cues from the instrumental part and vice versa. As long as the written cues are adhered to along with the approximate tempo markings then there is usually sufficient room for a degree of flexibility in performance.

6.4 Tape Formats

The tape part is available in the following formats: R-dat, 15ips Analogue (with or without Dolby "A"). Due to the necessity for a number of tape restarts PCM format is not suitable.

Duration = c.14'30"

"Crosscurrents - (version with tape)" was commissioned by "Nottingham New Music" and Jane Chapman with funds provided by East Midlands Arts.

*All enquiries regarding this work to Mike Vaughan, ~~Director~~
~~Programme Co-ordinator~~ or c/o British Music Information
Centre, 10 Stratford Place, London.*

Preview File Only

Crosscurrents (VERSION WITH TAPE)

(DIFFUSION/STUDY SCORE)

$\text{♩} = c.112-120$

Pu Hossu

(A)

0" 10" 15" 17"

(TAPE)

PROCESSED HARPSICHORD FRAGMENTS ETC.

I+II
8+4

II

I

3 5

A TEMPO

PROCESSED HARPSICHORD FRAGMENTS ETC.

II

I

7:6

7:8

RIT.
(HOATO)

(c.50")

PROCESSED HARPSICHORD FRAGMENTS ETC.

II

I

7:8

7:5

1:8

3

$\text{♩} = 60$

(HOLD CHORD UNTIL START OF TAPE SOLO)

I-II

c.1'00"

1'05"

Musical notation for the first section, showing guitar and bass staves. The guitar staff has a treble clef and the bass staff has a bass clef. The music is in 3/4 time. A large bracket spans across both staves, indicating a tape solo. Below the staves, there is a black rectangular area labeled "TAPE SOLO".

[END OF TAPE SEGMENT

ALIGN AT NEXT RESTART POINT.]

TAPE SOLO

B $\text{♩} = 104-108$

(ATTACCA)

Musical notation for section B, featuring guitar and bass staves. The guitar staff has a treble clef and the bass staff has a bass clef. The music is in 3/4 time. There are various musical markings including "loco" and "Sve. Basso". A large bracket spans across both staves. Below the staves, there is a black rectangular area labeled "TAPE SOLO".

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TAPE START

0"

(5")

(9 1/2")

ACCEL.

Musical notation for section B, showing guitar and bass staves. The guitar staff has a treble clef and the bass staff has a bass clef. The music is in 3/4 time. There are various musical markings including "loco", "Sve. Basso", and "ACCEL.". A large bracket spans across both staves. Below the staves, there is a black rectangular area labeled "TAPE SOLO".

(etc.)

A TEMPO

(10")

(Solo) (3re Basso) (3re Basso) (3re Basso) (Solo) (3re Basso)

3 5 2:8 12:8 7:4 9:8 11:8 3 3re Basso 3

I II

(3re Basso)

(etc.) (GASS)

(29") (40") (47")

12:8 R 2x 3 Loco 3 3 A 2x 3 T 5:4 3 3 2 2

I II

3re Basso Loco 3re Basso

(etc.) (etc.)

(57") (1'04") (1'11") (1'18")

[CHROMATIC GLISSANDI]

3 3 3 5:4 3 3 3 5

I II

(GASS)

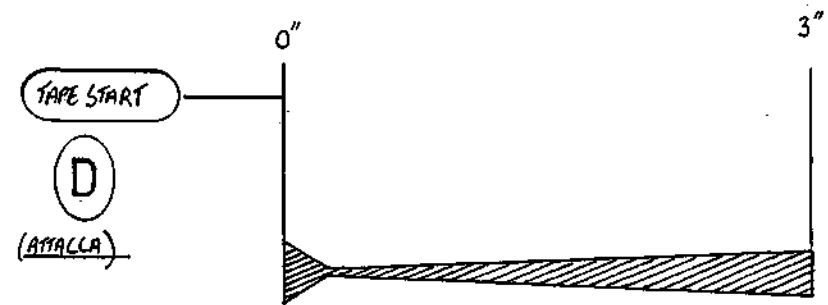
END OF TAPE SEGMENT ALIGN AT NEXT RESTART

8+L-4

(C) $\text{♩} = c. 96$
(SOLO)

Musical score for section C, measures 8+ to 12+. The score is written for two staves, I and II, in 3/4 time. It features complex rhythmic patterns with various note values and rests. Above the staves, there are several bracketed annotations: '5/4', '13:8', '12:8', and '5'. The notation includes many accidentals and dynamic markings.

Musical score for section C, measures 13+ to 14+. The score is written for two staves, I and II, in 3/4 time. It continues the complex rhythmic patterns from the previous section. Above the staves, there are bracketed annotations: '1:8', '3', '5', and '3'. The notation includes many accidentals and dynamic markings.

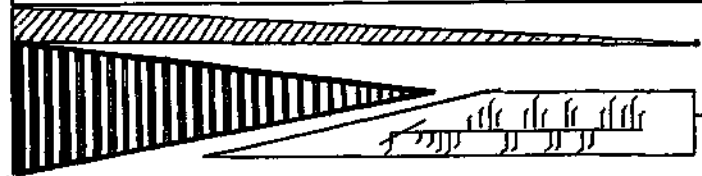


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3" $\text{♩} = c. 92$

Più mosso $\text{♩} = c. 104$

Musical score for section C, measures 15+ to 20+. The score is written for two staves, I and II, in 3/4 time. It features complex rhythmic patterns with various note values and rests. Above the staves, there are several bracketed annotations: '5', '3', 'II', 'I', '10:8', '6:4', and 'II'. The notation includes many accidentals and dynamic markings.



ATTEMPT TO COORDINATE GIBBS WITH SIMILAR GESTURE ON TAPE.

(END OF TAPE SEGMENT ALIGN TO NEXT RESTART POINT)

E $\text{♩} = 48$
 (SOLD) START DURING FINAL PART OF DECAY ON TAPE

F TAPE START

START DURING FINAL PART OF HARPSICHORD DECAY.

$\text{♩} = 108 - 112$

(PROCESSED HARPSICHORD FRAGMENTS ETC)

PROCESSED
HARPSICHOARD
FRAGMENTS ETC.

I-II
= 4 + h

END OF TAPE SEGMENT
AJAINS TO NEXT
RESTART POINT

(ATTACCA)

[CUE]

(16.5")

(AS FAST AS POSSIBLE)

(21.5)

(AS FAST AS POSSIBLE)

(23.5)

(26.5)

END OF TAPE SEGMENT. ALIGN TO NEXT RESTART POINT

I $\text{♩} = c.56$

(SOLO)

TAPE START

molto più mosso

c.7.5"

HARPSICORD PHRASES

c.13"

(CONTINUE IMMEDIATELY AFTER END OF TAIL ON TAPE)

(WAIT FOR END OF PHRASE ON TAPE)

c.22"

c.24.5" *Poco Accel.*

HAARPSICHORD PHRASES

(c.37" (c.40" → 45" (TAPE SOLO)

$\text{♩} = c.72$
(SOLO)

(TAPE SOLO)

$\text{♩} = c.66$
(SOLO)

(TAPE SOLO)

(TAPE SOLO)

HAARPSICHORD PHRASES

END OF TAPE SEGMENT. AWAY TO NEXT RESTART POINT

* OPTIONAL RESTARTS

(Lento) $\text{♩} = 60$

ATTACCA

J
TAPE START

c. 2" $\text{♩} = 112-120$

(I)

14:12

12:8

$\text{♩} = c. 48$

(SUB MENO MOSSO)

c. 25"

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c.34'' c.36'' c.37 1/2'' c.40''

$\beta^2 = 112-120$

(cve)

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(poco meno mosso)

c.58'' $\beta^2 = 108$

(cve)

(poco meno mosso)

c.1'06'' $\beta^2 = 92$

c. 1'15"

(SUSTAIN TRAIL INTO START OF TAPE SURGE)

END OF TAPE
SEGMENT.
ALIGN TO NEXT
RESTART POINT

c. 1'30"

ATTACCA

(K) (SOLO 8+4+L)

(POLO PIU MOSSO)

$\beta = 84$

RIT. → $\beta = 60 + 4$

$\beta = 96$

(8+4+L)

$\beta = 112$
(SUB PIU MOSSO)

$\text{♩} = 84$
(SUB MENO MOSSO)

Musical score for piano, consisting of two staves (I and II). The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include a tempo marking of $\text{♩} = 84$ and "(SUB MENO MOSSO)" at the beginning. A bracket above the score indicates a duration of 14.8. The tempo changes to "A TEMPO" later in the piece. A bracket at the end of the score is labeled "-L (8+4-L)".

(L)

(C) TAPE START

(CUE)

$\text{♩} = c.108$

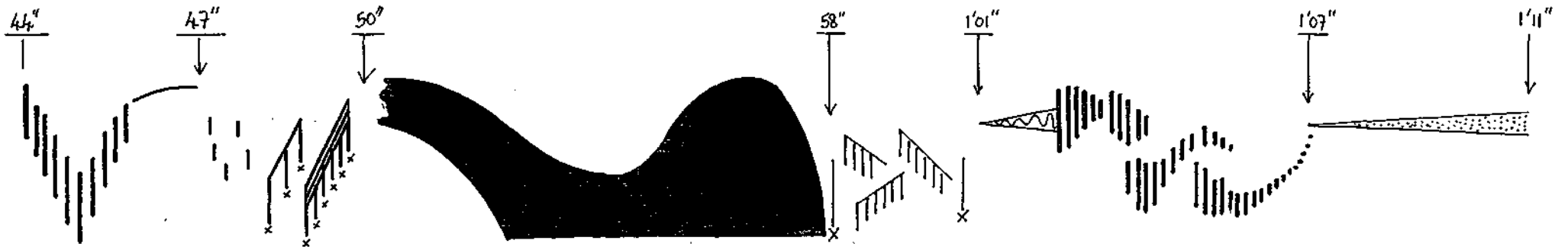
Musical score for piano, consisting of two staves (I and II). The score includes various musical notations such as notes, rests, and dynamic markings. A box labeled "PROCESSED ARPSICHOORD PATTERNS" is connected to the lower staff by a thick black arrow. Handwritten annotations include a tempo marking of $\text{♩} = c.108$ and a circled "L". A "TAPE START" marker with a downward arrow and a "CUE" marker are also present.

Musical score for piano, consisting of two staves (I and II). The score includes various musical notations such as notes, rests, and dynamic markings. A section is labeled "TAPES SOLO" with a bracket. Handwritten annotations include a tempo marking of $\text{♩} = c.108$ and a circled "L". A "TAPE START" marker with a downward arrow and a "CUE" marker are also present. A thick black arrow points to the right, ending in a box labeled "PROCESSED ARPSICHOORD PATTERNS". A section at the bottom is labeled "FINAL DOWNBEAT" with a downward arrow. Vertical lines indicate durations of 33", 36", and 44".

33" 36" 44"

(-4+L)

FINAL DOWNBEAT



(M) (8-4+L)

$\text{♩} = c. 126-132$

1'23" END OF TAPE SEGMENT. ALIGN TO NEXT RESTART POINT

RIT.
(MOTO)

TAPE START

$\text{♩} = c. 60$ (but rubato to fit in with tape)

(3)

(4')

* (OPTIONAL RESTART)



I, II
-L
+C.



(N)

$\text{♩} = 112-120$

1'03 1'07 1'11

The first system features a piano introduction on the left with a series of descending eighth notes. The main melodic line begins at 1'03. A large, dark, curved graphic element spans across the system, starting at 1'07 and ending at 1'11. To the right, a piano accompaniment is shown with two staves, including fingering (I, II) and dynamic markings like *(PIU MOSSO)*.

A TEMPO

The second system is a piano accompaniment starting at 1'11. It includes the tempo marking *A TEMPO*. The score shows two staves with various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering (I, II) and dynamic markings are present throughout the system.

The third system continues the piano accompaniment. It features complex rhythmic patterns with many sixteenth and thirty-second notes. Fingering (I, II) and dynamic markings are used. The system concludes with a *RIT.* (ritardando) marking and a final chord.

(poco a poco)

$R=60$

c.1'55"

2'03"

2'08"

(REVERB SIGNAL)

(cresc.)

c.2'37"

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Handwritten signature