

Révolutions d'orphée

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Instructions for performance:

Layers

- This music contains two basic layers:
- - a "keyboard layer" for one or more keyboard instruments (in unison)
- - a "canon layer" for up to 15 players (sustaining non-keyboard instruments)
- An optional "soloist layer" may be added to the "canon layer"; in this case one player should play at a louder dynamic and with more expressive colour (vibrato, portamento, etc) than the rest of the "canon" voices. The "soloist layer" can begin immediately, or can be gradually introduced into one of the existing "canon" voices.

Keyboard Layer:

Follow the notated score at the tempo indicated, cueing the interruptions for the rest of the players.

Canon Layer:

The canon layer is not a "true" canon: all players begin together, each starting at a different numbered box within the canon part.

- Players must respect the exact register and pitches of the canon
- Players must respect the specified tempi at each point in the canon
- One player must begin at box 1; this is the only player who can become the soloist layer.
- one player must start at box 15
- When a player finishes iteration 15, they may choose either to wait 30 seconds and then begin again at box 1, or stop playing for the duration of the piece

Interruptions

Five textural interruptions occur during the piece. Interruptions are tutti events. Instances of interruption are notated in the keyboard part. Each interruption affects all instruments in both the keyboard and canon layers. The (primary) keyboard player indicates to the rest of the players each time an interruption takes place. Canon players refer to their separate "interruptions" score for pitch material and playing technique.

- Each successive interruption becomes more "in tune" with the piano
- Bracketed notes in the "interruptions" score are optional, depending on the range of the instrument playing
- If there is a "soloist" they may choose to either participate in the interruptions, to ignore the interruptions and continue playing the canon, or to slowly glissando away from their current register toward the given "interruption pitch". The "soloist" must perform the same action for each interruption.

Tuning:

Instrumentalists playing the canon layer should tune higher or lower than the piano

- Tuning should deviate from the piano by no more than a quarter tone (higher or lower)
- The highest tuning should occur in the instrument which begins at the lowest iteration of the melody.

Révolutions d'orphée

Canon Layer

The musical score consists of eight staves, each representing a different voice in a canon. The notation is as follows:

- Staff 1:** Starts at measure 1. Tempo marking: $\text{♩} = 200$ rit. (rhythmic). Dynamics: *ppp*. Ends at measure 11.
- Staff 2:** Starts at measure 12. Tempo marking: rit. (rhythmic). Dynamics: *pp*. Ends at measure 22.
- Staff 3:** Starts at measure 23. Tempo marking: rit. (rhythmic). Dynamics: *p*. Ends at measure 32.
- Staff 4:** Starts at measure 33. Tempo marking: rit. (rhythmic). Dynamics: *mp*. Ends at measure 42.

Tempo changes are indicated by dotted lines and new tempo markings: $\text{♩} = 105$ (between measures 11 and 12), $\text{♩} = 80$ (between measures 22 and 23), and $\text{♩} = 60$ (between measures 32 and 33). Each staff is numbered in a box at the beginning of its line.

44 **9** $\text{♩} = 45 \text{ rit.}$ **10** $\text{♩} = 30$ **11**

55 **12** **13**

65 **14** **15**

mf *f* *ff*

(Interruptions)

1 $10''$ **2** $5''$ **3** $15''$ **4** $10''$ **5** $5''$

74 (0:45) (1:10) (4:35) (5:40) (7:00)

Keyboard Instrument

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1 **40"** $\text{♩} = 52$
key signature always applies, except to interruptions

ppp
pp
una corda sempre

2 **5"** $(\text{♩} = 52)$

p
pp
sos. ped. until decay

24

Musical notation for measures 24-28. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some with accents. The lower staff is in bass clef and contains a complex accompaniment with many beamed notes and chords.

29

Musical notation for measures 29-33. The system consists of two staves. The upper staff continues the melodic line with some rests and accents. The lower staff continues the accompaniment. A fermata is placed over the end of the system.

34

Musical notation for measures 34-39. The system consists of two staves. The upper staff has a melodic line with various rhythmic values and accents. The lower staff has a dense accompaniment with many beamed notes.

40

Musical notation for measures 40-45. The system consists of two staves. The upper staff features a melodic line with several rests and accents. The lower staff continues the accompaniment with beamed notes and chords.

46

Musical notation for measures 46-51. The system consists of two staves. The upper staff has a melodic line with rests and accents. The lower staff continues the accompaniment with beamed notes and chords.

51 **3** 15"

mp

Red.

56 *pp*

pp

61 **4** 10"

mf

Red.

67 *pp mp pp*

pp mp pp

Red.

72 *8va* *8vb*

8va

8vb

Red.

76

f *pp*

8^{va}

5

30"

8^{va}

ff