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 "cannon" 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 becom 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.

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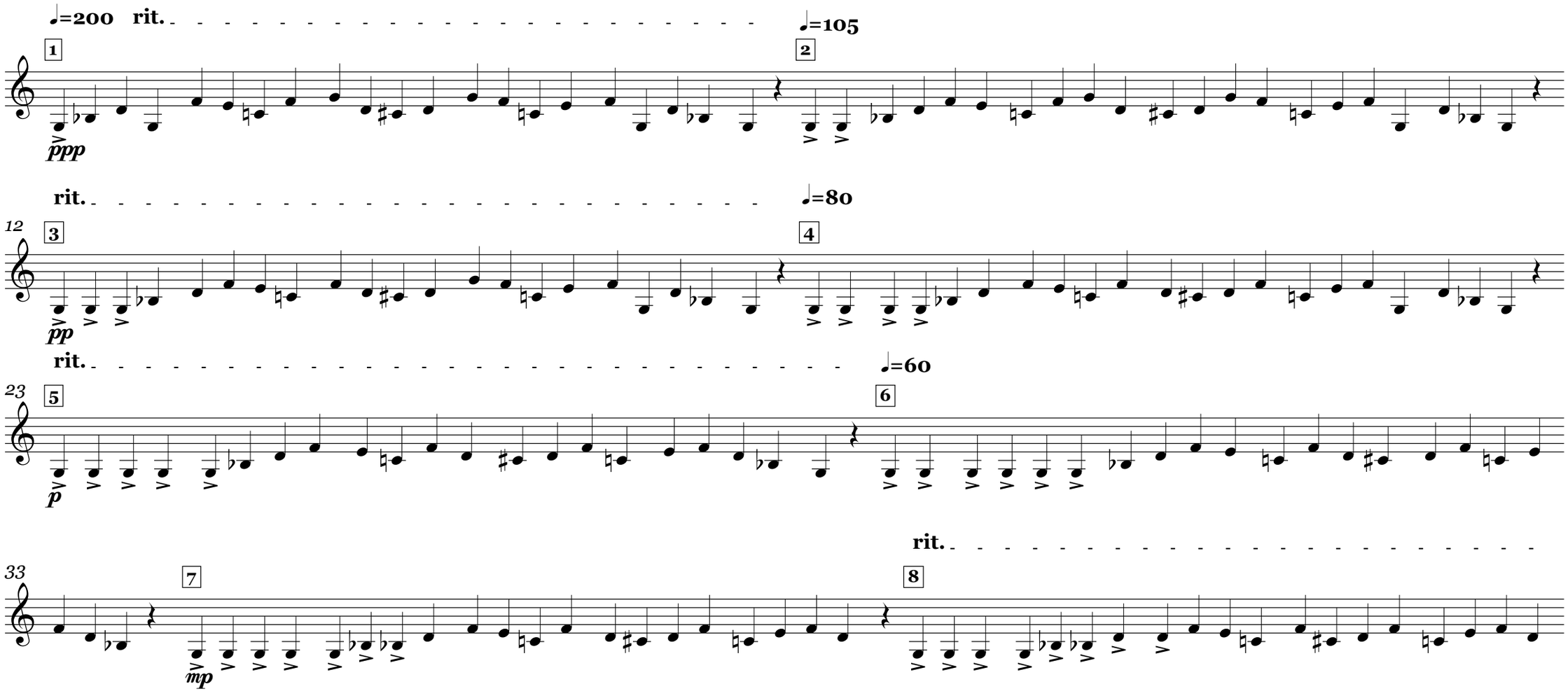
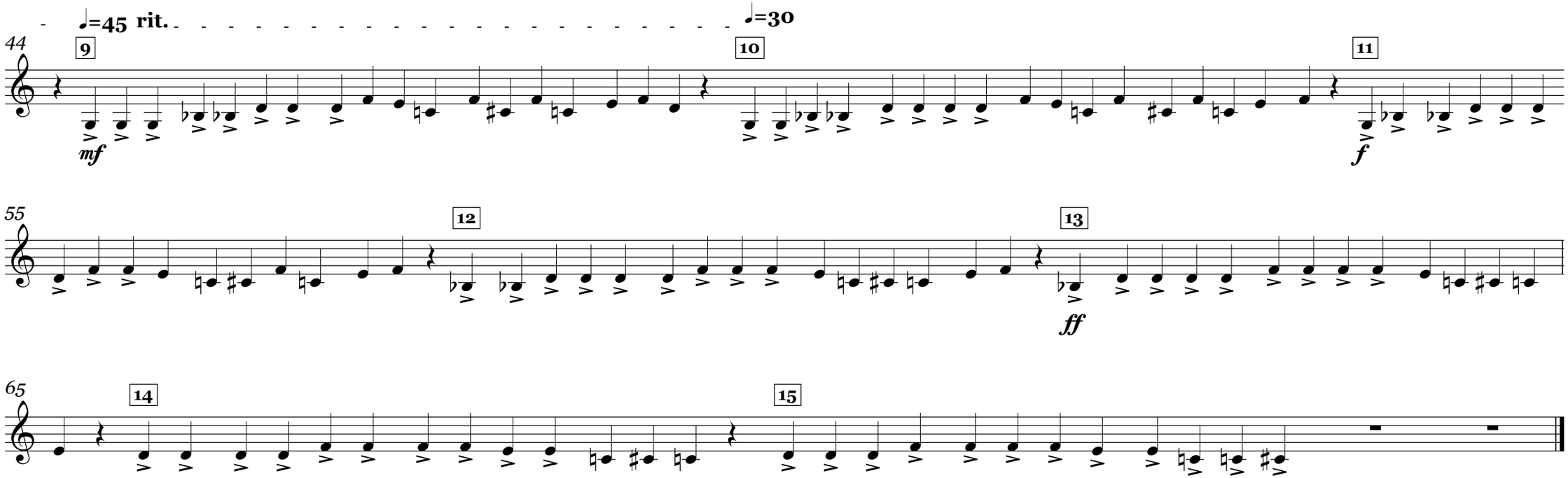
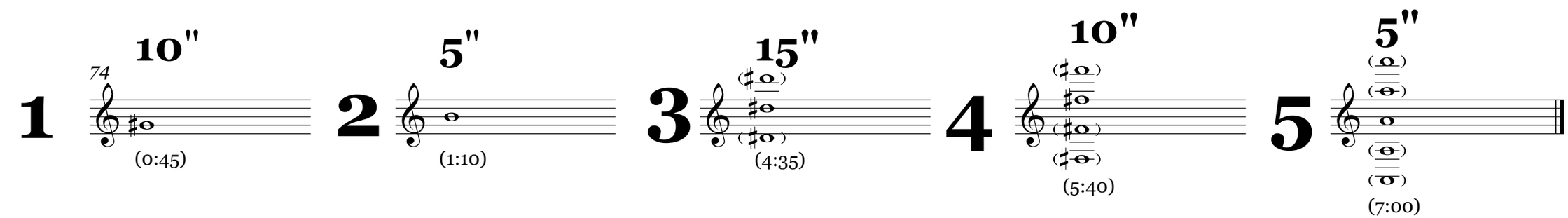
Canon Layer





(Interruptions)



Keyboard Instrument

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1 **40"**

♩=52

key signature always
applies, except to interruptions

ppp

pp

una corda sempre

7

Ped.

2 **5"**

13

p

(♩=52)

pp

(*sempre pp*)

Ped.

sos. ped. until decay

19

ppp

pp

sos. ped. until decay

24

29

34

40

46

15"

51

3

mp

56

pp

10"

61

4

mf

67

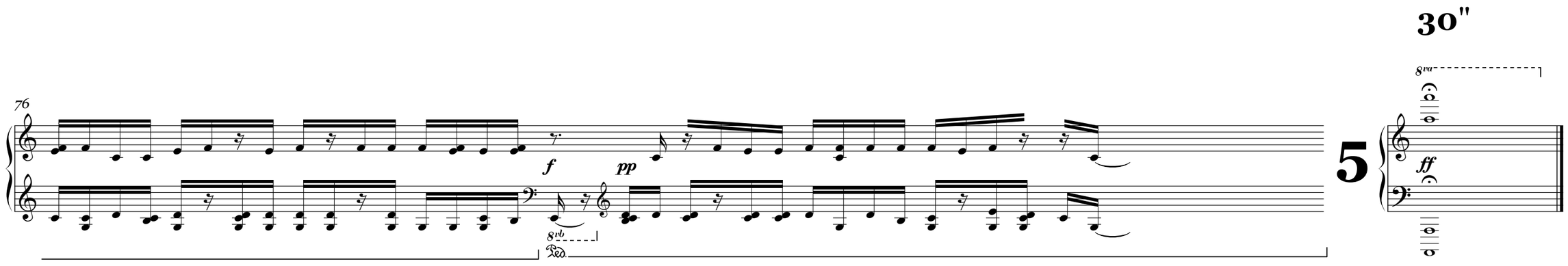
pp

mp pp

72

8va

8vb


76
f
pp
8va
30"
5
8va
ff