

Patrick Ellis

Objects and Portrait Projections

for Mixed Percussion Ensemble, Electronics and Visuals

Full Score

2021

Objects and Portrait Projections

Instrumentation:

Percussionist 1 (Antonio Bove):

Set of 5 Plastic Bottles (tuned to C4, Db4, D4, Eb3 and E4, played with soft cotton mallets)
Large Plastic Canister in the style of a Floor Tom (low unspecified pitch, played with a yarn mallet)
Flower Pot (unspecified pitch)

Percussionist 2 (Gabriele Segantini):

Set of 5 Plastic Bottles (tuned to C4, Db4, D4, Eb3 and E4, with soft cotton mallets)
Large Plastic Canister in the style of a Bass Drum with a Kick Drum Pedal (low unspecified pitch)
Flower Pot (unspecified pitch)

Percussionist 3 (Miguel Varela):

Set of 5 Plastic Bottles (tuned to C4, Db4, D4, Eb3 and E4, played with soft cotton mallets)
Large Plastic Canister in the style of a Floor Tom (low unspecified pitch, played with a yarn mallet)
Flower Pot (unspecified pitch)

Fixed Electronics:

Drum Machine
MIDI Keyboard
Pre-Recorded Electric Guitar with Various Effects

Visual Projections (Screen Equally Divided into Three)

Duration:

c. 8 minutes

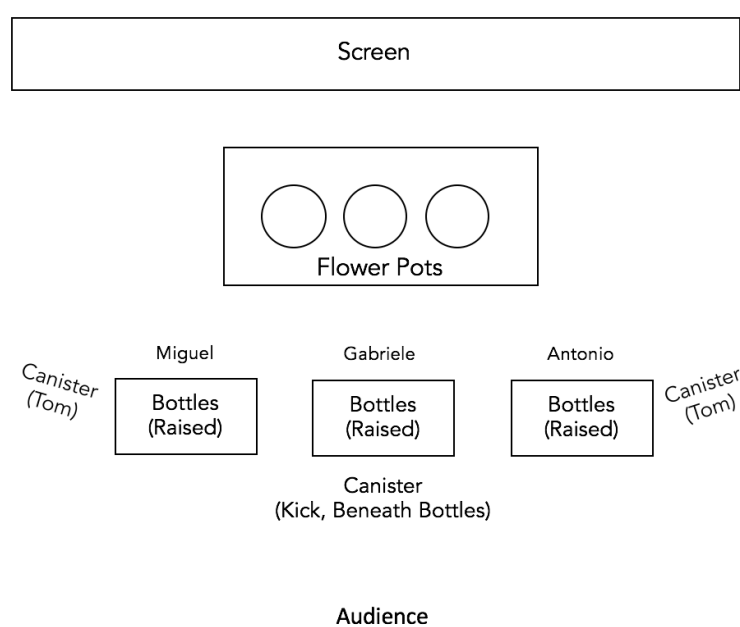
Programme Notes:

Objects and Portrait Projections is a work that utilises found materials and marries their sound with live amplification, visuals, and fixed electronics. Working closely with The Hague-based percussion trio, *Xtro*, the principals of the piece are based on their own Flow concept and takes influence from composers who have repurposed familiar everyday objects into a performance context (Cage, Lucier and Saunders for example). I wanted to pair and juxtapose these elements with some of my musical and non-musical interests, such as archival footage, amplification and the use of MIDI.

Set Up:

- Each musician for the performance should have a set of five plastic bottles, a large plastic canister and a flower pot.
- The bottles used for the piece are to be hung in the air, supported by four cymbal stands that hold up two long circular metal bars. Between the two bars, the bottles are fixed in a vertical position and are secured between the rods with 2 rubber bands (one on the left side, one on the right).
- To tune the bottles, valves are placed over the cap of the bottle, and then they are filled with air using an air/bicycle pump. The tuning can then be adjusted by pressing the button inside the valve, which lets out air.
- The mallets that the ensemble used for the bottles and the flower pots in the first performance were built using cotton thread that is wrapped around hemline loops to emulate soft percussion mallets.
- The plastic canisters are either modelled after a floor tom or kick drum that you would find on a typical drum set. The two musicians positioned on the side play them like a floor drum with yarn mallets, whilst the performer in the centre has a canister set up like a bass drum (with a foot pedal included).
- The flower pots that are played towards the end of the piece should be placed on a small table and position behind the performers. Like the plastic bottles, these two should be played with the cotton mallets.
- For more videos and images on how some of the objects are set up please refer to the performance layout below and be visiting this Google drive folder:
<https://drive.google.com/drive/folders/1kS2v3n7j1SNYdgBYX5781ry64FYZPfgz?usp=sharing>

Performance Layout:



Performance Notes:

- The performers should use soft cotton mallets that are made by wrapping cotton thread around hemline loops. If this is not possible, then soft yarn mallets also work.
- Throughout the piece the tempo is fixed and rigid, requiring a perfect synchronization between the other performers, the fixed electronics and the visuals. If a click track is needed, please contact me at patrick.94.ellis@outlook.com and I will supply you with one.
- In order to achieve a balance between the live objects and the fixed electronics, the instruments should be amplified using close/overhead microphones, and then mixed by a live sound engineer. Artificial reverb may also be added if the performance space has a dry acoustic.
- The visuals are supplied by the composer, and can be sent to a live technician or the performers by contacting me.

With thanks to:

Xtro Percussion (Gabriele Segantini, Miguel Varela and Antonio Bove), The Team at Dag in de Branding (especially Jacqueline Oskamp, Isa Goldschmeding and Caroline Bakker), Georgia Denham, Robert Crehan, Christ Denham, Adrian Walker, the Bove Family for their family video archive, The Prelinger Archives and Flair Drum.

Objects and Portrait Projections

Patrick Ellis
2021

Like a Machine ♩ = 68
Pitches: C4, Db4, D4, Eb4, E4
I.v. sempre

Plastic Bottles (Antonio)
Plastic Canister 1 (Low, Unpitched)
Flower Pots 1 (Unspecified Pitch)
Plastic Bottles (Gabriele)
Plastic Canister 2 (Low, Unpitched)
Flower Pots 2 (Unspecified Pitch)
Plastic Bottles (Miguel)
Plastic Canister 3 (Low, Unpitched)
Flower Pots 3 (Unspecified Pitch)
Pitched Midi
Pre-Recorded Electric Guitar (Notation)
Drum Machine

6 **A** **B**

Bot. (A.)
P.C. 1
Pots 1
Bot. (G.)
P.C. 2
Pots 2
Bot. (M.)
P.C. 3
Pots 3
Midi
E. Gr.
Dm.

17 C

Bot. (A.) *mp* *pp* *mp* *pp*

P.C. 1

Pots 1

Bot. (G.) *pp* *ppp*

P.C. 2

Pots 2

Bot. (M.) *mp* *pp* *pp*

P.C. 3

Pots 3

Midi *4*

E. Gtr.

Dm.

25

Bot. (A.) *pp* *mp* *pp*

P.C. 1

Pots 1

Bot. (G.) *mp* *pp* *mp* *pp*

P.C. 2

Pots 2

Bot. (M.) *mp* *pp* *mp* *pp*

P.C. 3

Pots 3

Midi *4*

E. Gtr.

Dm.

4 D

34

Bot. (A.) *ppp* *mp* *pp*

P.C. 1

Pots 1

Bot. (G.) *pp* *mp* *pp* *mp* *pp*

P.C. 2

Pots 2

Bot. (M.) *pp* *mp* *pp* *pp*

P.C. 3

Pots 3

Midi

E. Gr.

Dm.

38

Bot. (A.) *mp* *pp* *mp* *pp* *mp* *pp*

P.C. 1

Pots 1

Bot. (G.) *mp* *pp*

P.C. 2

Pots 2

Bot. (M.) *mp* *mp* *p* *pp* *mp* *pp* *mp*

P.C. 3

Pots 3

Midi

E. Gr.

Dm.

42 E

Bot. (A.) *mp pp pp mp p pp mp*

P.C. 1

Pots 1

Bot. (G.) *mp p mp pp mp p pp*

P.C. 2

Pots 2

Bot. (M.) *mp pp mp p mp pp mp pp*

P.C. 3

Pots 3

Midi *12 15^m ppp p*

E. Gtr.

Dm.

49 F

Bot. (A.) *p pp pp mp p pp pp mp p pp*

P.C. 1

Pots 1

Bot. (G.) *pp mp p pp pp mp p pp*

P.C. 2

Pots 2

Bot. (M.) *mp p pp pp mp mp p pp pp mp*

P.C. 3

Pots 3

Midi *2 2 2 15^m p*

E. Gtr. *with octave pedal/manipulation p 8^{va}*

Dm.

H

69

Bot. (A.) *pp* *f* *pp* *f* *pp* *mf* *pp*

P.C. 1 *f*

Pots 1

Bot. (G.) *pp* *mf* *mp* *pp* *mf* *pp* *mf* *mp* *pp* *f* *pp* *mf*

P.C. 2

Pots 2

Bot. (M.) *f* *pp* *mf* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

P.C. 3 *f*

Pots 3

Midi *ppp* *ppp* *p*

E. Gtr. *mf* *mp* *p* *mf* *p* detune

Dm. *mf* *mp* *p* *mf* *p* *mf*



I

76

Bot. (A.) *f* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mp* *pp* *mp* *p*

P.C. 1

Pots 1

Bot. (G.) *mp* *p* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mp* *pp*

P.C. 2

Pots 2

Bot. (M.) *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

P.C. 3

Pots 3

Midi *ppp* *p*

E. Gtr. *ppp* *sempre* Sustain

Dm. *ppp* *mp* *ppp*

84 J

Bot. (A.) *pp* *mp* *p* *pp* *mp*

P.C. 1

Pots 1

Bot. (G.) *mp* *p* *mp* *pp* *mp* *p* *pp*

P.C. 2

Pots 2

Bot. (M.) *mp* *p* *pp* *mp* *p* *pp*

P.C. 3

Pots 3

Midi *ppp* *sempre*

E. Gr.

Dm.



93 K L

Bot. (A.) *pp* *mp* *pp* *pp*

P.C. 1

Pots 1

Bot. (G.) *ppp* *mp* *pp*

P.C. 2

Pots 2

Bot. (M.) *pp* *mp*

P.C. 3

Pots 3

Midi *ppp* *ppp*

E. Gr.

Dm.

102

Bot. (A.) *ppp mp pp mp pp*

P.C. 1

Pots 1

Bot. (G.) *pp mp pp mp pp*

P.C. 2

Pots 2

Bot. (M.) *pp mp pp mp pp*

P.C. 3

Pots 3

Midi 4 15^{me}

E. Gr. 15^{me}

Dm.

110

M **N**

Bot. (A.) *pp mp pp mp pp*

P.C. 1

Pots 1

Bot. (G.) *pp mp pp mp pp*

P.C. 2

Pots 2

Bot. (M.) *ppp mp pp mp pp*

P.C. 3

Pots 3

Midi 4 15^{me}

E. Gr. 15^{me}

Dm.

117

Bot. (A.) *mp pp mp p mp pp mp p pp mp mp pp<*

P.C. 1

Pots 1

Bot. (G.) *mp pp mp mp p mp pp mp p pp mp pp*

P.C. 2

Pots 2

Bot. (M.) *mp p pp mp pp mp p pp mp mp pp*

P.C. 3

Pots 3

Midi

E. Gtr.

Dm.

124

Bot. (A.) *mp* **O** **P**

P.C. 1

Pots 1

Bot. (G.) *mp ppp f pp*

P.C. 2

Pots 2

Bot. (M.) *mp p mp ppp pp mf mp*

P.C. 3

Pots 3

Midi

E. Gtr.

Dm.

16

15^{me}

4

15^{me}

ppp sempre

mf mp

O

135

Bot. (A.) *pp* *f* *pp* *mf* *pp* *mf* *pp* *mp*

P.C. 1

Pots 1

Bot. (G.) *mf* *pp* *mf* *mp* *pp* *mf*

P.C. 2

Pots 2

Bot. (M.) *pp* *mf* *pp* *f* *pp*

P.C. 3

Pots 3

Midi *ppp* *p* *ppp* *ppp* *p* *ppp*

E. Gtr. *detune* *l.v. sempre* *mf* *mp* *p* *mf* *mp*

Dm. *p* *ppp* *mf* *mp* *p* *ppp* *mf* *mp*

143

Bot. (A.) *pp* *mf* **Q**

P.C. 1 *f* *f* *f*

Pots 1

Bot. (G.) *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

P.C. 2

Pots 2

Bot. (M.) *mf* *pp* *f*

P.C. 3 *f* *f*

Pots 3

Midi *ppp* *p*

E. Gtr. *detune* *l.v. sempre* *p*

Dm. *p* *mf*

151 R

Bot. (A.) *pp* *f* *pp*

P.C. 1 *f* *mp* *f* *f*

Pots 1

Bot. (G.) *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *mf*

P.C. 2 *f*

Pots 2

Bot. (M.) *pp* *mf* *mp* *pp* *mf* *pp* *mf* *mp*

P.C. 3 *f* *mp* *f* *mp*

Pots 3

Midi *ppp*

E. Gr. *mf* *mp* *p* *mf*

Dm. *mf* *p* *mf* *p* *ppp* *mf* *mp* *p* *mf*



159 S

Bot. (A.) *f* *pp* *ff* l.v.

P.C. 1

Pots 1

Bot. (G.) *mf* *pp* *mf* *pp* *ff* l.v.

P.C. 2

Pots 2

Bot. (M.) *pp* *ff* l.v.

P.C. 3

Pots 3

Midi *ppp* *f* l.v.

E. Gr. *p* l.v. sempre

Dm. *ppp* *f*

169 **T**

Bot. (A.) *pp* *mp* *p* *pp* *mp* *p* *pp*

P.C. 1

Pots 1

Bot. (G.) *mp* *p* *pp* *mp* *p* *mp*

P.C. 2

Pots 2

Bot. (M.) *mp* *p* *mp* *pp* *mp* *p* *pp*

P.C. 3

Pots 3

Midi

E. Gr. *ppp* *sempre*

Dm. *ppp*

177 **U** **V**

Bot. (A.) *mp* *mp* *p* *pp* *pp*

P.C. 1

Pots 1

Bot. (G.) *pp* *mp* *p* *mp* *pp* *mp* *p* *pp*

P.C. 2

Pots 2

Bot. (M.) *mp* *p* *pp* *mp* *pp* *mp* *p* *mp* *p*

P.C. 3

Pots 3

Midi

E. Gr.

Dm.

W

185

Bot. (A.) *mp p mp p pp mp p mp p*

P.C. 1

Pots 1

Bot. (G.) *mp p mp p mp p pp*

P.C. 2

Pots 2

Bot. (M.) *mp p pp mp p mp p pp*

P.C. 3

Pots 3

Midi

E. Gtr.

Dm.



X

193

Bot. (A.) *mp p pp mp*

P.C. 1 *f*

Pots 1

Bot. (G.) *mp p mp p pp mp mp f mp pp mp pp*

P.C. 2

Pots 2

Bot. (M.) *mp p mp pp mp pp mp pp*

P.C. 3

Pots 3

Midi

E. Gtr.

Dm. *f mp p*

201

Y **Z**

Bot. (A.)

P.C. 1

Pots 1

Bot. (G.)

P.C. 2

Pots 2

Bot. (M.)

P.C. 3

Pots 3

Midi

E. Gtr.

Dm.

208

AA **BB**

Bot. (A.)

P.C. 1

Pots 1

Bot. (G.)

P.C. 2

Pots 2

Bot. (M.)

P.C. 3

Pots 3

Midi

E. Gtr.

Dm.

Bot. (A.) *mp pp mp pp mp pp p*

P.C. 1

Pots 1

Bot. (G.) *pp mp pp mp pp mp pp*

P.C. 2

Pots 2

Bot. (M.)

P.C. 3

Pots 3

Midi *4 8*

E. Gr. *ppp sempre*
Sustain

Dm. *pp mp pp*



Bot. (A.) *ppp*

P.C. 1

Pots 1 *ppp mp ppp*

Bot. (G.) *ppp p*

P.C. 2

Pots 2

Bot. (M.) *ppp*

P.C. 3

Pots 3 *ppp p ppp*

Midi *4 8 12*

E. Gr.

Dm.

DD

234

Bot. (A.) *mp* *pp* *mp* *pp*

P.C. 1

Pots 1

Bot. (G.) *ppp*

P.C. 2 *f*

Pots 2

Bot. (M.) *p* *mp* *pp* *mp*

P.C. 3

Pots 3

Midi *ppp* *p*

E. Gr. *mf*

Dm. *f* *pp*



EE

242

Bot. (A.) *ppp* *p*

P.C. 1

Pots 1

Bot. (G.) *p* *ppp*

P.C. 2

Pots 2 *ppp*

Bot. (M.) *pp* *ppp*

P.C. 3

Pots 3 *ppp* *mp* *ppp*

Midi *ppp* *sempre*

E. Gr. *ppp* *sempre*

Dm. *mp* *pp*

252

Bot. (A.) *ppp*

P.C. 1

Pots 1 *ppp* *mp* *ppp*

Bot. (G.) *ppp* *p*

P.C. 2

Pots 2 *mp* *ppp* *p* *ppp*

Bot. (M.) *p* *ppp*

P.C. 3

Pots 3

Midi 12 16 20

E. Gr.

Dm.



262 **FF**

Bot. (A.)

P.C. 1 *f*

Pots 1

Bot. (G.) *mp* *pp* *mp* *pp*

P.C. 2

Pots 2

Bot. (M.) *mp* *pp* *mp* *pp* *mp*

P.C. 3

Pots 3

Midi *ppp* *p* *ppp* *p* *ppp* *p*

E. Gr. *mf*

Dm. *f*

267

Bot. (A.)

P.C. 1

Pots 1

Bot. (G.)

P.C. 2

Pots 2

Bot. (M.)

P.C. 3

Pots 3

Midi

E. Gtr.

Dm.



272

Bot. (A.)

P.C. 1

Pots 1

Bot. (G.)

P.C. 2

Pots 2

Bot. (M.)

P.C. 3

Pots 3

Midi

E. Gtr.

Dm.

Bot. (A.)

P.C. 1

Pots 1

Bot. (G.)

P.C. 2

Pots 2

Bot. (M.)

P.C. 3

Pots 3

Midi

E. Gr.

Dm.

p *f* *mp* *mp* *f* dampen

mf *pp* *f* *mp* *f* dampen

8

ff

The musical score consists of ten staves. Bot. (A.) is a treble clef staff with rests. P.C. 1 is a bass clef staff with eighth notes and a *ff* dynamic. Pots 1 is a bass clef staff with rests. Bot. (G.) is a treble clef staff with eighth notes and dynamics *p*, *f*, *mp*, *mp*, *f*, and a *dampen* instruction. P.C. 2 is a bass clef staff with rests. Pots 2 is a bass clef staff with rests. Bot. (M.) is a treble clef staff with eighth notes and dynamics *mf*, *pp*, *f*, *mp*, *f*, and a *dampen* instruction. P.C. 3 is a bass clef staff with rests. Pots 3 is a bass clef staff with rests. Midi is a treble clef staff with rests and a measure rest marked '8'. E. Gr. is a treble clef staff with a dotted line. Dm. is a bass clef staff with eighth notes and a *ff* dynamic.