

IN MEMORIAM: Barry Anderson & Tomasz Sikorski

Stephen Montague (1989/91)

Adagio $\text{♩} = \text{ca. } 66$

VI 1
4
4

VI 2

Va. * π (white noise)
4
4
P

Vc.

Perc 1
2

Elect. (fade in) open

Tape (Tacet)

Va. ampl. \rightarrow grad. open fader
amp. continues to (P2) p. 48

1 = Reverb. function: see list in score for details

(A)

poco e poco accel. to (B)

VI

VI * (white noise)
P

Va. 3
P

Vc.

Perc 1
2

Elect. 1

Tape

VI.2 ampl. \rightarrow amp. continues to (P2) p. 48 (reverb changes)

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* Bow on top of the bridge over which ever string gets the most interesting sound. Produce 'white noise' sounds. Each of the string parts should produce a distinct colour so four lines are clearly heard.

(B) $\text{♩} = 72$

VI 2

VI

Vc 1

Vc 2

1

2

Elect

Tape

Med. sus. cym. p_0

ppp

2mpl. VI, Va

Vc 2mpl.

1

2

amp continues to p_2

'white noise' (Breath like)

ppp

cras.

Tape Cue 1: Start tape PP

Approx. Time = 0'00"

(C) $\text{♩} = 80$

VI

VI

Vc 1

Vc 2

1

2

Elect

1

2

pp

Med. sus. cym. p_0

ppp

2mpl. VI, Va, Vc

VI 2mpl. amp continues to p_2 (reverb. changes)

1

2

pp

0'21"

pp

VI: *accented* (3) *accented* (3)

VI: *accented* (3) *accented* (3)

Va: *accented* (3) *accented* (3)

Vc: *accented* (3) *accented* (3)

1., 2.: *p* (4 strings amplified + [1])

Elect., Tape:

VI: *accres.* *mp* (3) *accres.* *mp* (3)

VI: *accres.* *mp* (3) *accres.* *mp* (3)

Va: *accres.* *mp* (3) *accres.* *mp* (3)

Vc: *accres.* *mp* (3) *accres.* *mp* (3)

1.: *ppp*

2.: *pp*

Elect., Tape: *mf*

VI *-37*

VI *-37*

Va *-37*

Vc *-37*

1. *mp*

2. *pp*

Elect.

Tape

(E) Poco a poco molto accel. to (F)

VI *-37* *p* *cres.* *3* *4*

VI *-37* *p* *cres.* *3* *4*

Va *-37* *p* *cres.* *3* *4*

Vc *-37* *p* *mp cresc.* *3* *4*

1. *mp* *3* *4*

2. *mp* *3* *4* *Large cym.* *pp* *4*

Elect.

Tape *104* *cres.* *(poco a poco more intensity)* *4*

VI (Violin I) *mp* *cres.* *f*

VI (Violin II) *mp* *cres.* *f*

Va (Viola) *mp* *cres.* *f*

Vc (Violoncello) *mp* *cres.* *f*

1. *mp* *cres.* *f*

2. *mp* *cres.* *f*

Tape *cres.* *f*

3 *3* *3*

4 *4* *4*

(F)

$\text{♩} = \text{ca. } 156$

VI (Violin I) *cres. molto* (25")

VI (Violin II) *cres. molto* (25")

Va (Viola) *cres. molto* (25")

Vc (Violoncello) *cres. molto* (25")

1. *Small* *Med.* *Large* *ad lib* *cres. (but always below tape)* (25")

2. *Med. Small* *Med.* *Large* *ad lib* *cres. (but always below tape)* (25")

Elect.

Tape *f* *ff*

128"

(G) *Faster*
♩ = 160

VI (2) 4/4 f

VI f

Vc (2) 4/4 f

Vc f

1. Cue f

1. mf p cresc. mp

2. mf p cresc. mp

Elect. f

Tape (2) 4/4

C (Spring sound)

Time: 1'50"

ad lib. high notes

(H)

VI sfz sfz sfz sfz sfz

VI sfz sfz sfz sfz sfz

Vc 4 sfz sfz sfz sfz sfz

Vc sfz sfz sfz sfz sfz

1. mf LV f LV

2. mf LV f LV

Elect. f

Tape (gliss.)

2'01" 2'05" 2'12"

* Roughly follow line of tape gliss.

Handwritten musical score for the first system, featuring staves for VI, VII, Va, Vc, I., 2., Elect., and Tape. The score includes dynamic markings such as *sf*, *sf gliss.*, *sfp*, and *sfp*, along with glissando markings. A circled Roman numeral **(I)** is present above the VI staff. The Tape staff contains a *gliss.* marking and a box labeled "Tape continues" with a pulse line below it. Time markers *2'15"*, *2'20"*, and *ca. 1.60* are indicated at the bottom of the system.

Handwritten musical score for the second system, featuring staves for VI, VII, Va, Vc, I., 2., Elect., and Tape. The score includes dynamic markings such as *sf*, *sf*, *sfp*, *f*, and *decras.*. A circled Roman numeral **(I)** is present above the VI staff. The Tape staff contains a pulse line. A time marker *2'27"* is indicated at the bottom of the system. A note at the bottom reads: ** Take pulse from tape sounds*.

(J)

Tutti: grad. to sul pont. ----->

VI *mf* *mp* *p* *pp*

VI *f* *mp* *p* *pp*

Va *mf* *mp* *p* *pp*

Vc *mf* *mp* *p* *pp*

1. *cym* *pp* *lv*

2. *cym* *pp* *lv*

Elect. *→*

Tape *→*

sul pont. ----->

VI *PPP* *sul pont.* *MUTE!*

VI *PPP* *sul pont.* *MUTE!*

Va *PPP* *sul pont.* *MUTE!*

Vc *PPP* *sul pont.* *MUTE!*

1. *sizzle PPP* *lv*

2. *pp* *lv*

Elect. *→*

Tape *(Breath)* *2'42" p* *→*

(K)

9.

Subito

Slowly: $\text{♩} = 72$ Lontano

Musical score for section K, measures 1-10. The score includes staves for VI, Va, Vc, I, II, Elect., and Tape. Dynamics include *p*, *pp*, and *ppp*. Markings include "MUTE", "Sine fo", and "(Breath)". Time markers are present at 3'00" and 3'10".

(L)

Fast: $\text{♩} = 165$ *puncto d'arco / sul pont.*

Musical score for section L, measures 1-10. The score includes staves for VI, Va, Vc, I, II, Elect., and Tape. Dynamics include *ppp*, *pp*, and *ppp*. Markings include "MUTE off", "Crotale", and "Tape ends". Time markers are present at 3'36" and 3'58".

Handwritten musical score for VI, Vc, Vn, and Tape. The VI part includes the instruction "punta d'arco/sul pont." and dynamic markings "ppp" and "pp". The Vc part also includes "punta d'arco/sul pont." and "pp". The Vn part has "pp" and "pp" markings. The Tape part is marked "(Tacet)". The Elect part has a "Ready digital delay line (DDL)" marking.

Handwritten musical score for VI, Vc, Vn, and DDL. The VI part includes "punta d'arco/sul pont." and dynamic markings "ppp", "pp", and "mf". The Vc part includes "punta d'arco/sul pont." and "pp". The Vn part includes "pp" and "mf". The DDL part includes "DDL Record: (multiple delays)", "Start", "Record material", "Multiple delays/repeats", and dynamic markings "p", "cres.", and "mp". Vertical lines indicate "DDL recording - 3\"", "Cres. (10\"", and "Multiple delays/repeats". A "3\" arrow is also present.

(N) (♩ = 165)

VI *fp* *Cres.*

VI *fp* *Cres.*

Vc *fp* *Cres.*

Vc *fp* *Cres.*

1. *f* *mf* *- 3 -*

2. *f*

DDL *Keep DDL in background blend (P to mp) mix with other textures*

Tape *mf*

Cue: 2 *P* *cres.*

mf

Time: 0'00"

VI *mf* *decras.* *mp* *Andante* *♩ = 83 (take pulse from DDL)* *mf*

VI *mf* *decras.* *mp* *sul tasto* *mp*

Vc *mf* *decras.* *mp* *sul tasto* *mp*

Vc *mf* *decras.* *mp* *sul tasto* *mp*

1. *pp*

2. *Tam Tam* *pp*

DDL

Tape

0'11" 0'13" 0'19"

Handwritten musical score for the first system, measures 1-4. The score includes staves for VI (Violin I), VI (Violin II), Va (Viola), Vc (Violoncello), 1. (Gongi), 2. (Gongi), DDL (Double Drum Line), and Tape. Dynamics include *Cres.*, *mf*, *mp*, and *p*. Performance markings include *Tutti's normal*, *Gongi: p*, and *Marimba: p*. Time markers are 0'21", 0'39", and 0'46".

Handwritten musical score for the second system, measures 5-8. The score includes staves for VI, VI, Va, Vc, 1., 2., DDL, and Tape. Dynamics include *mf*, *f*, *pp*, *mp*, and *p*. Performance markings include *fade out DDL playback* and *lower level of tape = mp*. Time markers are 1'03" and 1'12".

VI *etc.* *ad lib.*

VI *etc.* *ad lib.*

Va *(pp)*

Vc *(pp)*

1.

2.

DDL *DDL grad. out and clear memory*

Tape *(pulse)*

Tape playback = up to 1'30"

1'19"

VI *etc.* *ad lib.* *cres.* *mf* *15* *3"*

VI *cres.* *mf* *15* *3"*

Va *etc.* *ad lib.* *cres.* *mf* *8* *3"*

Vc *(pp)* *etc.* *ad lib.* *cres.* *mf* *8* *3"*

1. *reco reco:* *mf* *3"*

2. *guiro:* *mf* *3"*

DDL *DDL Record:* *Start* *ff. (Record)* *off*

Tape *(pulse)* *gliss.* *(reverb) on tape*

1'30" *1'32"*

Tape PB cresc. *f*

Preview File Only



Fast $\text{♩} = 120$

[Barry Anderson: ARC →]

VI $\frac{4}{4}$ *fp* *f* *fp* *f* *fp* *f*

VI *fp* *f* *fp* *f* *fp* *f*

Va $\frac{4}{4}$ *fp* *f* *fp* *f* *fp* *f*

Vc *fp* *f* *fp* *f* *fp* *f*

1. $\frac{4}{4}$

2.

DDL *ff* (multiple delays)

Reverb Strings (9.5 sec) on but to be heard softly "in the distance" 4.5 sec

Tape [2] Tape ends Next cue p. 15

(cove. 2.)

VI *f*

VI *f*

Va *f*

Vc *f*

1. *f*

2.

DDL (ff)

Rev

Tape



Accel. ----- Furioso $\downarrow = 160$

VI *fp cres.*

VI *fp cres.*

Va *fp cres.*

Vc *fp cres.*

1. *Guigo*

2. *decreas.* *mf*

DDL

Rev. *OUT*

Tape *F.*

Cue 3: Start tape

VI *4/8*

VI *mf*

Va *mf*

Vc *mf*

1. *mf*

2. *grad. fade DDL material away by ①*

DDL

Tape *"play" the tape with the instrumental sounds*