

Rand Steiger

Dreamscape
(2004)

flute (piccolo), piano, percussion, cello, and electronics

Commission: Mary Cary Flagler Trust, for the Mosaic ensemble, Zizi Mueller, artistic director

Premiere: May 14, 2005; Skirball Center, New York City; Mosaic (Zizi Mueller, flute; Edward Arron, cello; Emma Tahmizian, piano; Daniel Druckman, percussion)

Recording: EMF078 Rand Steiger, Ecosphere, Music for Instruments and Electronics

Dynamics: The dynamic marking **n** is frequently used to indicate notes that begin imperceptibly and gradually fade in over the length of the indicated crescendo. Similarly, decrescendos that end at a rest without a dynamic marking indicate a complete diminuendo to silence. Please note the starting and ending points of these transitions precisely.

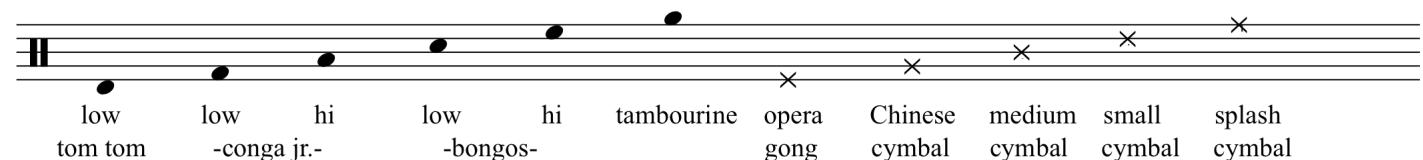
Accidentals: Accidentals carry through the length of the bar, but only in the octave in which they appear.

Flute: Triangular note heads indicate a tongue ram, and X note heads indicate a key click.

Cello: Jeté, or "thrown bow" is indicated by a slur following the note with a series of dots underneath it. The motion begins at the indicated note, and the bow is then allowed to freely bounce as long as possible after the note begins.

Percussion:

5 Octave Marimba, and these non-pitched instruments:



Conga Juniors are very small conga drums made by Latin Percussion. Please do not substitute full size conga drums. If a substitution is necessary please use another set of bongos (tuned lower). The cymbals are *sempre l.v.* unless indicated otherwise. A staccato mark ":" indicates to choke the cymbal immediately after striking. S over a cymbal note indicates scrape with a thin triangle beater. B indicates to strike on the bell of cymbal.

Electronics:

A laptop computer running Max/MSP software is used for digital signal processing of the sound of the instruments in a variety of ways throughout the piece. Carefully placed hypercardioid microphones are to be used on the instruments (one for flute, one for cello, stereo pair inside the piano, stereo pair over the marimba, stereo pair over the non-pitched percussion instruments) connected to the audio interface of the computer. Six channels of processed sound are then returned to the house system, with two speakers on stage (far left and far right in front of the performers), two 33% into the house (left and right of the audience) and two in the rear of the hall (also left and right). Great care is to be taken when setting the level of the signal processing amplification. The sound from the speakers should not be louder than the original acoustical sound of the instruments. Ideally, the listener will hear the natural sound of the ensemble, along with a "halo" of transformed sound, blending together equally. Monitor speakers are not necessary for the performers. The ensemble should follow the indicated dynamics and balance and tune in the usual manner. The electronic processing follows the performance, and therefore the performers have complete interpretive freedom.

More details about the electronics are available in a separate document. A few general notes are provided here. There are no synthesized sounds in the electronic part. All sound is produced by real-time digital signal processing of the instrumental sound. All instruments are amplified and spatialized in a variety of ways throughout the piece. In addition, the flute solo is processed with multi-tap delay, and the flute is frequently harmonized, with the computer blending in two additional just-tuned pitches with the original note the flute plays. The piano is also processed with delays and in the last section, is sometimes ring modulated. The marimba solo is processed with resonant filters, creating a longer decay time that sometimes changes pitch (with a glissando) after a loud chord is struck. The cello is at various times chorused, phase-shifted, or delayed, and in the last section pizz. notes are sometimes pitch shifted down an octave and processed with a sweeping filter.

Contact:

For further information please contact the composer by email to this address:
rand@ucsd.edu

Additional information may be found on the following web site:
<http://rand.info>

Dreamscape

Musical score for Dreamscape, featuring parts for flute, percussion, piano, cello, flute, percussion, piano, and bassoon. The score consists of two systems of music.

Flute (Top Left): Playing eighth-note patterns. Dynamics: *mf*, *mf*, *mf*.

Percussion (Second Left): Playing eighth-note patterns. Dynamics: *s*, *f*.

Piano (Third Left): Playing sixteenth-note patterns. Dynamics: *pp*, *mf*. Fingerings: 3, 6, 7, 5, 3, 7, 5, 3, 6, 7, 5.

Cello (Fourth Left): Playing eighth-note patterns. Dynamics: *mf*. Fingerings: 3, 6, 7, 5, 3, 7, 5, 3, 6, 7, 5.

Flute (Bottom Left): Playing eighth-note patterns. Dynamics: *mf*.

Percussion (Second Bottom Left): Playing eighth-note patterns. Dynamics: *mf*.

Piano (Third Bottom Left): Playing sixteenth-note patterns. Dynamics: *mf*. Fingerings: 10, 6, 7, 10, 7, 6, 3, 5, 3, 7, 5, 3, 7, 5, 3, 7, 5.

Bassoon (Bottom Right): Playing eighth-note patterns. Dynamics: *mf*, *mf*.

Textual Instructions:

- (d on III slightly sharp to create beating)
- (a on II slightly flat to create beating)
- (e on II slightly sharp to create beating)

Musical score for orchestra and piano, page 8, measures 8-15. The score includes parts for flute (fl.), percussion (perc.), piano (pno.), and cello (vc.). The piano part features complex sixteenth-note patterns with dynamic markings like p , mf , pp , f , ppp , and mf . The strings play sustained notes with dynamics mf , pp , f , n , mf , and pp . Measure 10 contains a tempo marking $\text{R}.$

16

fl. mf p

perc. s s

pno. p^3 6 7 f (\flat) p mf 5 10 6 5

vc. n f

Reo. *Reo.*

20

fl. f p f pp f f

perc. \sharp

pno. 7 6 7 6 7 9 9

vc. pp f p f p f

Reo. *Reo.* *Reo.*

A detailed musical score page for orchestra and piano, numbered 28. The score includes four staves: Flute (fl.), Percussion (perc.), Piano (pno.), and Bassoon (vc.). The Flute and Percussion staves begin with dynamic markings >p f and fp respectively. The Piano staff starts with a dynamic f. The Bassoon staff begins with a dynamic f followed by mf, then f, then mf, and finally f. The score features complex rhythmic patterns, including sixteenth-note figures and various rests. Measure numbers 28 through 32 are indicated above the staves. The piano part includes a dynamic f at the start of measure 30. Measures 31 and 32 feature dynamic markings p, f, p, f, and f. The bassoon part includes dynamic markings f, >f, f, >f, f, and f. The score concludes with a dynamic f at the end of measure 32.

rit.  $\bullet = 40$ $a \text{ tempo}$ ($\bullet = 60$)

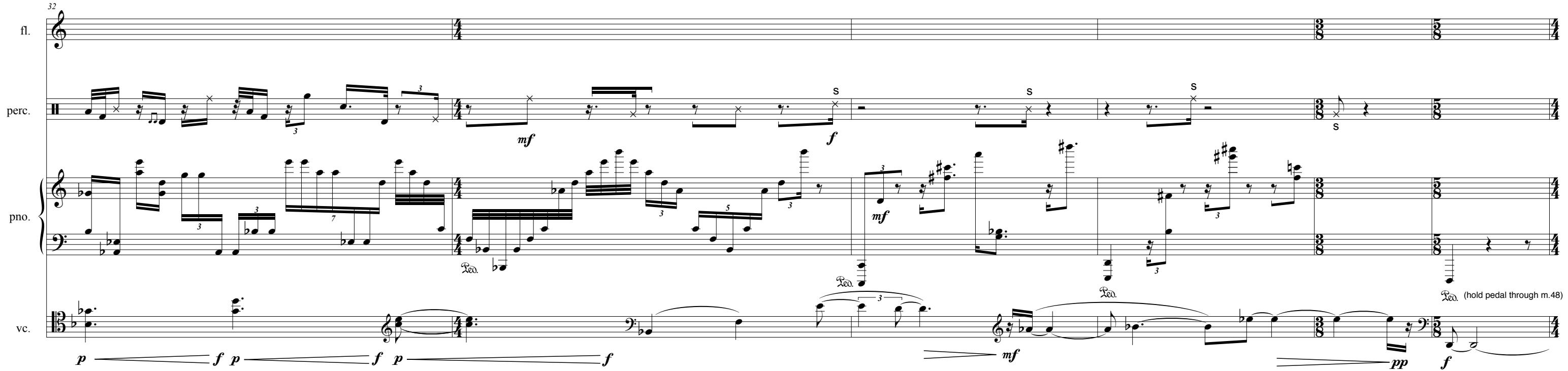
32

fl.

perc.

pno.

vc.



$\text{p} \longrightarrow \text{f}$ $\text{p} \longrightarrow \text{f}$ $\text{p} \longrightarrow \text{f}$

mf f mf pp f

$\text{R}\ddot{\text{o}}$ (hold pedal through m.48)

38

fl.

perc.

pno.

vc.



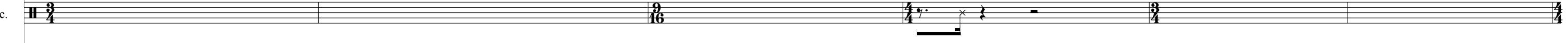
$f(\text{pos.})^*$ f s $fp \leftarrow f$

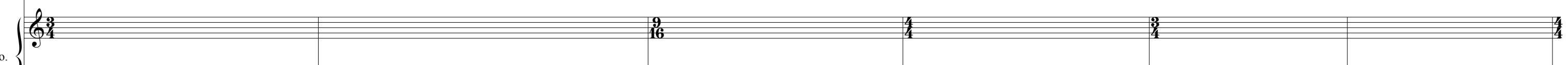
mf

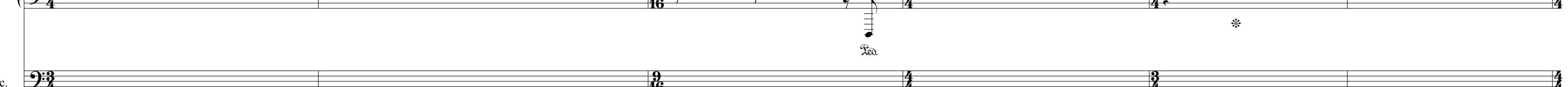
mf

44

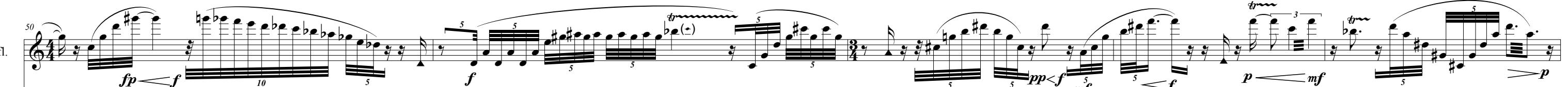
fl. 

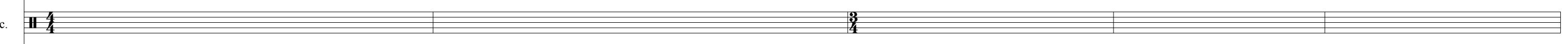
perc. 

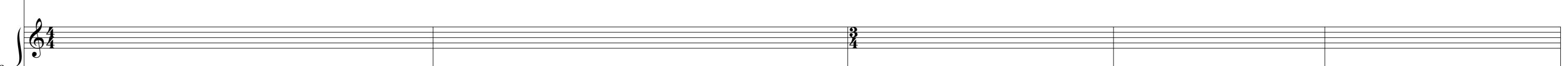
pno. 

vc. 

50

fl. 

perc. 

pno. 

vc. 

fl. *mf* $\Rightarrow p$ *mf* 5

perc.

pno.

vc.

fl. *n--mf* *n--mf* \Rightarrow *mf*

perc.

pno.

vc.

69

fl. *mf* *f* *p* *f* *pp* < *mf* *f* *mf* *pp* < *mf* *p* *pp* < *mf* *mp* *p* < *mf* *p* < *mf* *mp*

perc. *mf* *B* *s* *B*

pno.

vc. *pizz* *mf*

75

fl. *mf* *pp* < *mf* *p* < *mf* *pp* < *mf* *p* < *mf* *pp* < *mf* *p* < *mf* *mp* *pp* *f* *pp* < *mf* *mp*

perc. *pp* < *mf* *s* *E* *p* < *mf* *s*

pno.

vc. *arco* *mf* *pp* < *mf*

79

fl. *pp* < *mf* *pp* < *mf* *s* *p* < *mf* *pp* < *mf* *B* *B* *s*

perc. *pp* < *mf* *p* < *mf* *pp* < *mf*

pno.

vc. *pizz* *f* *b* *Reo.* *arco* *pizz* *arco* *f* *n* <

83

fl. *n* < *mf* *n* < *f* *n*

perc. *p* < *mf* *p* < *mf* *s* *p* < *mf* *p* < *mf* *s* *s* *s*

pno. *Reo.* *Reo.* *Reo.* *Reo.* *Reo.* *Reo.* *Reo.*

vc. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *p*

Musical score for orchestra and piano, page 10, measures 90-100. The score includes parts for flute (fl.), percussion (perc.), piano (pno.), and cello (vc.). The flute part features a melodic line with grace notes and dynamic markings like *f*, *p*, *pp*, and *f*. The percussion part includes a marimba line with dynamic *s* and *to marimba* instruction. The piano part has a bass line with dynamic *pp* and *mf*. The cello part has a sustained note with dynamic *f*. Measure 90 ends with a forte dynamic. Measure 91 begins with a piano dynamic *pp*. Measure 92 shows a transition to 3/4 time with a piano dynamic *f*. Measure 93 continues in 3/4 time with a piano dynamic *pp*. Measure 94 shows a transition to 3/8 time with a piano dynamic *mf*. Measure 95 continues in 3/8 time with a piano dynamic *p*. Measure 96 shows a transition to 3/4 time with a piano dynamic *n*. Measure 97 continues in 3/4 time with a piano dynamic *mf*. Measure 98 shows a transition to 3/8 time with a piano dynamic *n*. Measure 99 continues in 3/8 time with a piano dynamic *mf*. Measure 100 shows a transition to 3/4 time with a piano dynamic *mf*.

Musical score for orchestra and piano, page 108. The score includes parts for flute (fl.), percussion (perc.), piano (pno.), and cello (vc.). The piano part is written in two staves: treble and bass. The score features complex rhythmic patterns, including triplets and sixteenth-note figures. Measure numbers 108 through 113 are indicated. Dynamics such as *p*, *f*, and *pp* are used throughout the piece.

Musical score for flute (fl.), percussion (perc.), piano (pno.), and bassoon (vc.) in 114 time. The score consists of two systems of music. The first system starts with a dynamic of *p*, followed by *f*, *pp*, *f*, *pp*, *f*, and ends with *f* followed by *pp*. The second system continues with *p*, *f*, *pp*, *f*, *pp*, *f*, and ends with *f* followed by *pp*. Various performance techniques are indicated, such as grace notes, slurs, and dynamic markings like *ff* and *ppp*. The piano part features complex chords and rhythmic patterns, often marked with '5' or '9'. The bassoon part includes sustained notes and grace note patterns. The flute part has several melodic lines with grace notes and slurs. The percussion part provides rhythmic support with various strokes and patterns.

A musical score page for orchestra and piano, numbered 121. The score consists of four staves: Flute (fl.), Percussion (perc.), Piano (pno.), and Cello (vc.). The piano staff is particularly prominent, showing intricate sixteenth-note patterns across multiple octaves. Dynamic markings include *mf*, *pp*, and *f*. The flute and cello staves also contain dynamic markings such as *mf* and *pp*. The score is set in common time, with various measures featuring different time signatures (e.g., 4/4, 3/4, 2/4) indicated by changes in the time signature symbol.

A musical score page featuring five staves. The top staff is for flute (fl.), the second for percussion (perc.), the third for piano (pno.), the fourth for bassoon (bassoon), and the bottom staff for cello (vc.). The score is in common time (indicated by '4') and includes measures 129 through 130. The piano part (pno.) has a dynamic marking of *p* followed by *f*. Various performance instructions like 'Reo.' and 'Reo.' are placed above specific notes in the piano and bassoon parts. Measure 129 ends with a measure repeat sign (double bar line with '8'). Measure 130 begins with a measure repeat sign (double bar line with '8'). The piano part continues with complex rhythmic patterns and dynamic changes (e.g., *mp*, *mf*). The bassoon and cello parts provide harmonic support with sustained notes and rhythmic patterns.

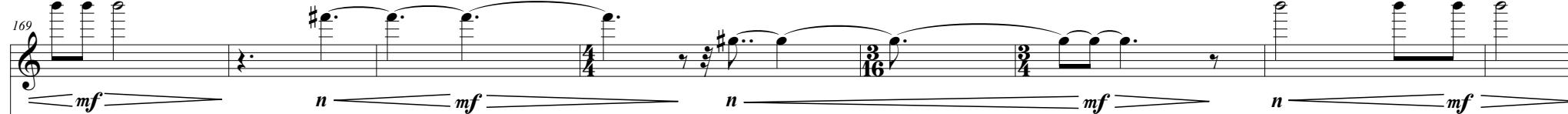
Musical score for orchestra and piano, page 48, system 137. The score includes parts for flute (fl.), percussion (perc.), piano (pno.), and bassoon (vc.). The piano part features complex chords and rhythmic patterns, with dynamic markings like *f*, *p*, *f*, *mp*, and *mf*. The bassoon part has sustained notes. The score is in common time.

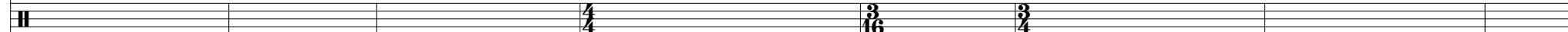
Musical score for flute (fl.), percussion (perc.), piano (pno.), and cello (vc.) in 4/8 time. The score consists of four staves. The flute and percussion staves are at the top, followed by a bracketed piano staff, and the cello staff at the bottom. Measure 145 starts with a 3/4 time signature, indicated by a '3' with a dash. The piano staff shows complex chords with various accidentals and grace notes. The cello staff has a sustained note. Measures 146-147 show a transition to 4/8 time, indicated by a '4/8' signature. The piano staff continues its rhythmic pattern with grace notes and sustained notes. The cello staff has a sustained note. Measures 148-149 show a continuation of the 4/8 time, with the piano staff maintaining its intricate harmonic structure. The cello staff has a sustained note. Measures 150-151 show a final section in 4/8 time, with the piano staff continuing its rhythmic pattern. The cello staff has a sustained note.

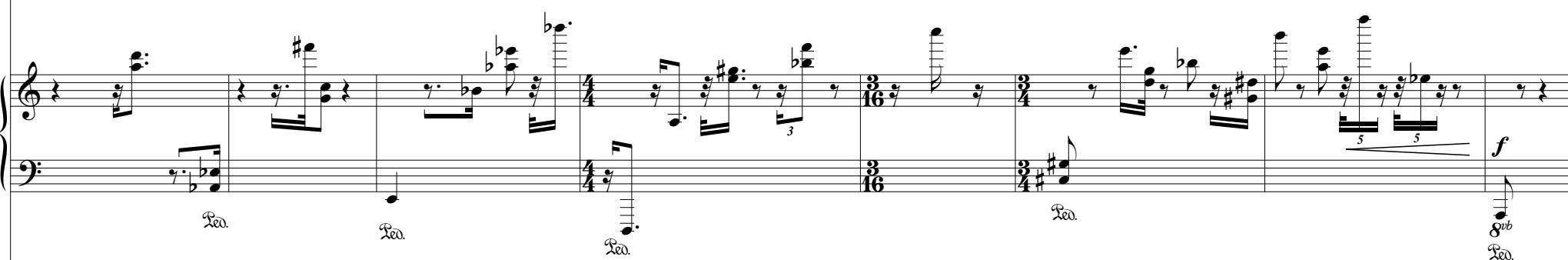
Musical score for orchestra and piano, page 151. The score includes parts for flute (fl.), percussion (perc.), piano (pno.), and cello (vc.). The piano part features complex chords and rhythmic patterns, with dynamic markings like *mf*, *p*, and *f*. The cello part has sustained notes with grace marks. The score is set in various time signatures including 3/8, 4/8, and 2/8.

Musical score for orchestra and piano, page 160. The score includes parts for flute (fl.), percussion (perc.), piano (pno.), and bassoon (vc.). The piano part features complex sixteenth-note patterns with dynamic markings like *ff*, *f*, *mf*, *mp*, and *p*. The bassoon part has sustained notes with "Red." below them. The score is set in common time with various key changes.

169

fl. 

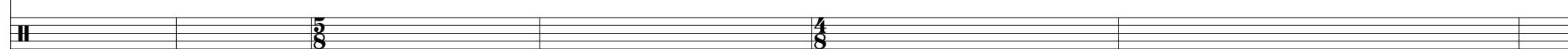
perc. 

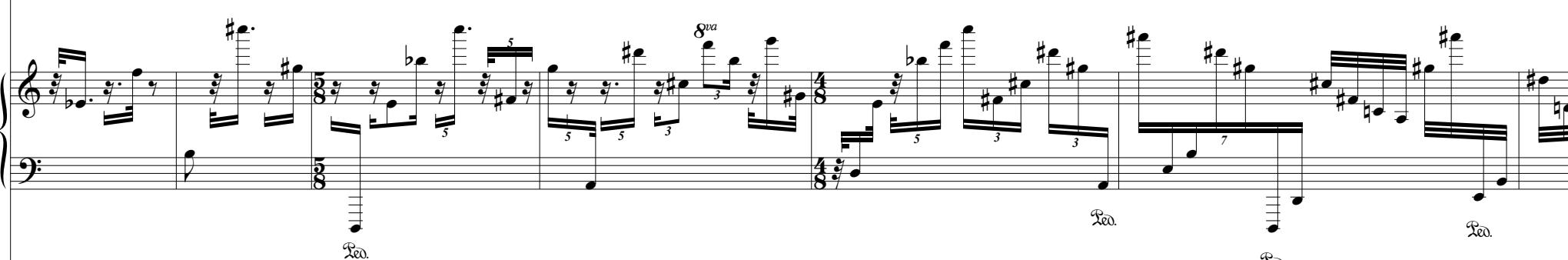
pno. 

vc. 

181

fl. 

perc. 

pno. 

vc. 

189

fl.

perc.

pno.

vc.

203

fl.

perc.

Pno.

vc.

rit. $\bullet = 60$

accel. poco a poco $\bullet = 48$

rit. $\bullet = 60$

$\bullet = 48$

211

fl.

perc.

Pno.

vc.

$\bullet = 52$

A detailed musical score page for orchestra and piano, numbered 219. The score includes four staves: Flute (fl.), Percussion (perc.), Piano (pno.), and Bassoon (vc.). The Flute and Percussion staves begin with grace notes and sixteenth-note patterns. The Piano staff features a complex bass line with eighth-note chords and sixteenth-note patterns. The Bassoon staff shows sustained notes with grace notes. Measure numbers 219 through 224 are indicated above the staves. Various dynamics like *mf*, *pp*, and *p* are marked. The piano part includes a section labeled "Reo." with a circled 5 underneath. The bassoon part includes a section labeled "Reo." with a circled 3 underneath.

$\bullet = 48$

231

fl. $\leq mf$

perc. ppp mf

pno.

vc. $+8vb$ Gloss $tr.(b.)$ n mf n mf

239

fl. mf n mf n mf n

perc. $b\flat b\flat$ $\# \#$ $\# \#$ $\# \#$ $\# \#$ $\# \#$

pno.

vc. $\gg pp$ mf pp p f p f

247

fl. *mf*

perc.

pno.

vc.

251 *d=60*

fl. *ff*

mrb. *ff*

pno.

vc.

256

fl.

mrb. { *ff* 5 *f* *p* 3 *f* 9 16 4 3

pno. { 9 16 4 3

vc. { 9 16 4 3

261

fl.

mrb. { *ppp* II *f* 7 3 10 10 3 *f* 5 *mf* *p* 3 *mf* 5 *p*

pno. { 4 3 3

vc. { 4 - 3 3 *n* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf*

267

fl.

Perc.

pno.

vc.

273

fl.

Perc.

pno.

vc.

281

fl.

mrb.

pno.

vc.

285

fl.

mrb.

pno.

vc.

290

fl.

mrb.

pno.

vc.

301

fl.

mrb.

pno.

vc.

rit. 40

311

fl.

perc.

pno.

vc.

rit. 40

311

fl.

perc.

pno.

vc.

321

fl.

perc. *p < mf*

pno. *f*

vc. *mf*

Reo. *** *Reo.* *** *Reo.* ***

329

fl. *fp* *f* *p* *f p* *f p < f* *p < f mp*

perc. *p* *f*

pno. *Reo.* *** *Reo.* *Reo.* *Reo.*

vc. *fp* *f* *p* *f p < f* *p < f mp*

334

fl. *f mf f*

perc.

pno.

vc. *f mf f*

341

fl.

perc.

pno.

vc.

fl.

perc.

pno.

vc.

347

f

p — *mf*

mf

ff

pizz

ff

fl.

perc.

pno.

vc.

354

pp — *mf*

mf

arco

(8va)

ff

ff

Musical score for orchestra and piano, page 16, measures 368-375. The score includes parts for flute (fl.), percussion (perc.), piano (pno.), and cello (vc.). The flute part features sixteenth-note patterns with dynamic markings *fp*, *f*, *p*, *mp*, *f*, *mf*, and *f*. The percussion part includes eighth-note patterns with *mf*, *pp*, and *mf* dynamics. The piano part has a treble clef with a key signature of one sharp, and bass clef with a key signature of one sharp. It includes dynamic markings *ff*, *pizz.*, *ff*, *8vb*, *8vb*, *f*, *Reo.*, *Reo.*, and *arco*. The cello part includes dynamic markings *ff*, *5:3*, *p*, *f*, *mp*, *f*, *mf*, and *f*. Measure 375 concludes with a dynamic marking of *f*.

375

fl.

perc.

pno.

vc.

rit. $\text{d} = 100$

rit. $\text{d} = 80$

381

fl.

perc.

pno.

vc.

Musical score for flute (fl.), percussion (perc.), piano (pno.), and cello (vc.)

Flute (fl.): Measure 403 starts with a dynamic *p*. The instruction *(f)* appears above the first note. The dynamic *mp* is indicated below the second measure.

Percussion (perc.): Measures 1-4 show patterns of eighth and sixteenth notes. The dynamics *s*, *B*, *mf*, and *mf* are marked. Measures 5-8 show eighth-note patterns with dynamics *s*, *s*, *s*, and *s*.

Piano (pno.): Measures 1-4 show sixteenth-note patterns. Measures 5-8 show eighth-note patterns with dynamics *3*, *5*, *3*, and *5*.

Cello (vc.): Measures 1-4 show eighth-note patterns with dynamics *pizz* and *arco s.p.*. Measures 5-8 show eighth-note patterns with dynamics *pp*, *mf*, *ppp*, and *mp*. The section ends with a dynamic *pppp*.

Section II begins with a dynamic *mp*.

Final instruction: **FINE**