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.

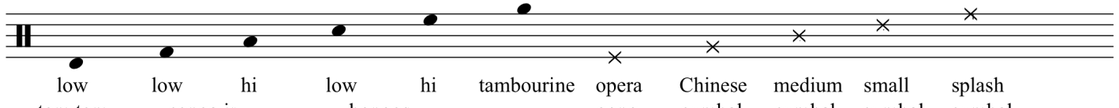
Accidentals: Accidentals carry through the length of the bar, but only in the octave in which they appear.

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

Commissioned by the Mary Flagler Cary Charitable Trust
for Zizi Mueller and Mosaic

Rand Steiger

Dreamscape

flute

percussion

Piano

cello

(d on III slightly sharp to create beating)

(a on II slightly flat to create beating)

fl.

perc.

pno.

vc.

(e on II slightly sharp to create beating)

* 31 cents flat.
Use 7th harmonic on cello D string as tuning reference.

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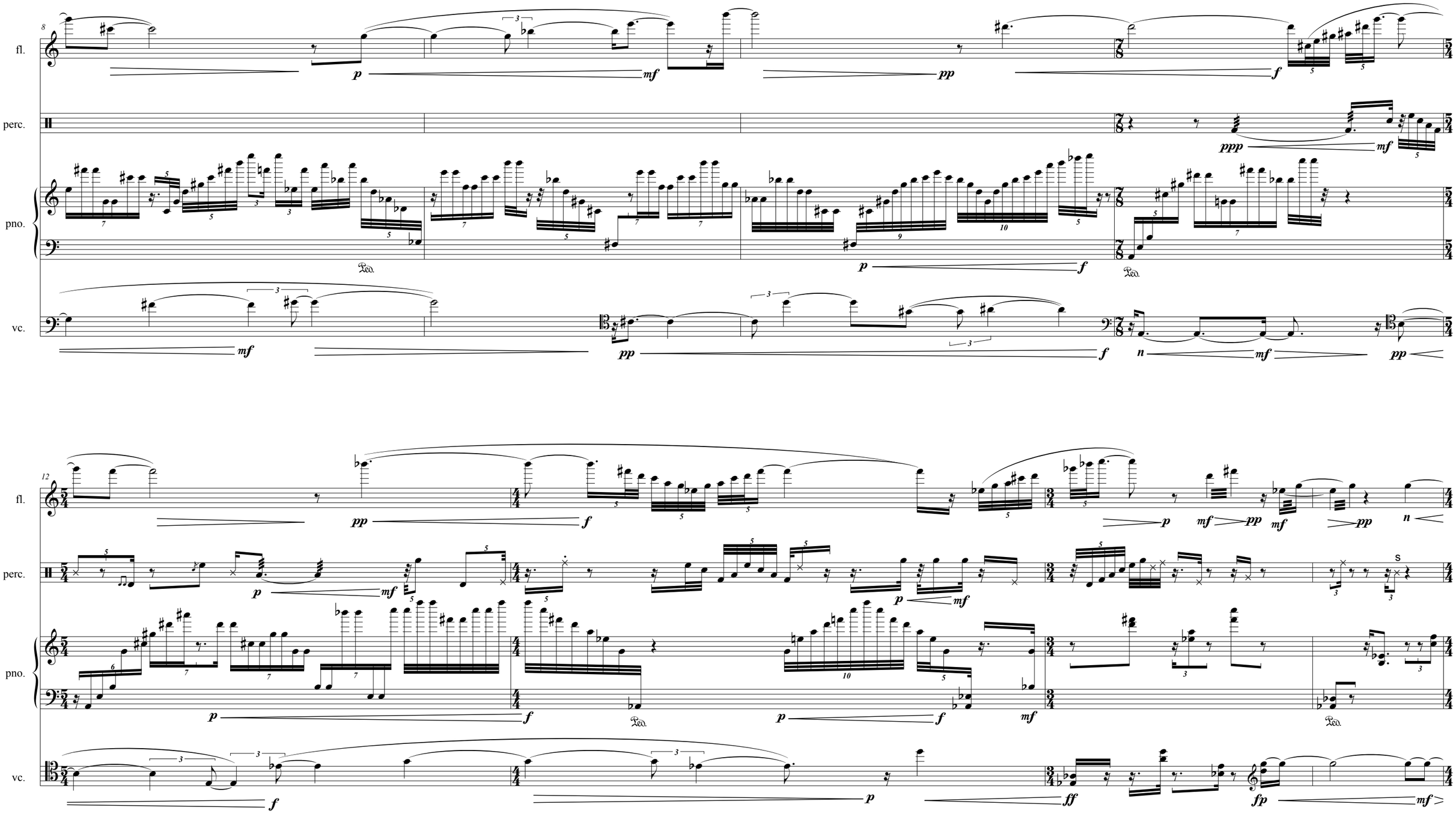

fl.
perc.
pno.
vc.
Ped.

16

fl.

perc.

pno.

vc.

20

24

fl.

perc.

pno.

vc.

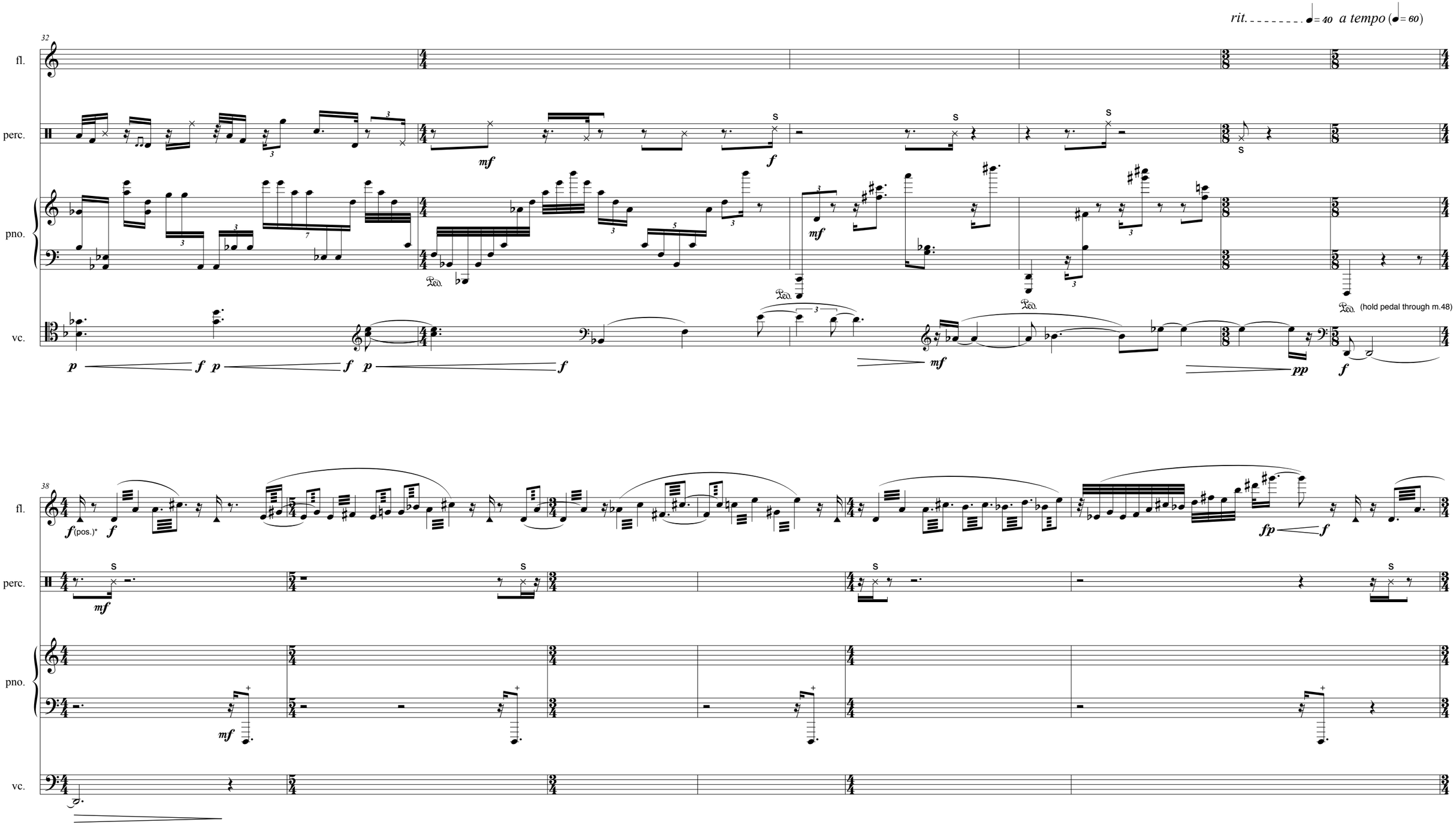
28

fl.

perc.

pno.

vc.



*All tongue rams are to be played as loud as possible with full, clear pitch

fl.

perc.

pno.

vc.

44

50

55

fl.

perc.

pno.

vc.

62

fl.

perc.

pno.

vc.

69

fl.

perc.

pno.

vc.

pizz

75

arco

79

fl.

perc.

pno.

vc.

pizz

arco

pizz

arco

83

fl.

perc.

pno.

vc.

90

fl.

perc.

pno.

vc.

to marimba

Marimba

99

108

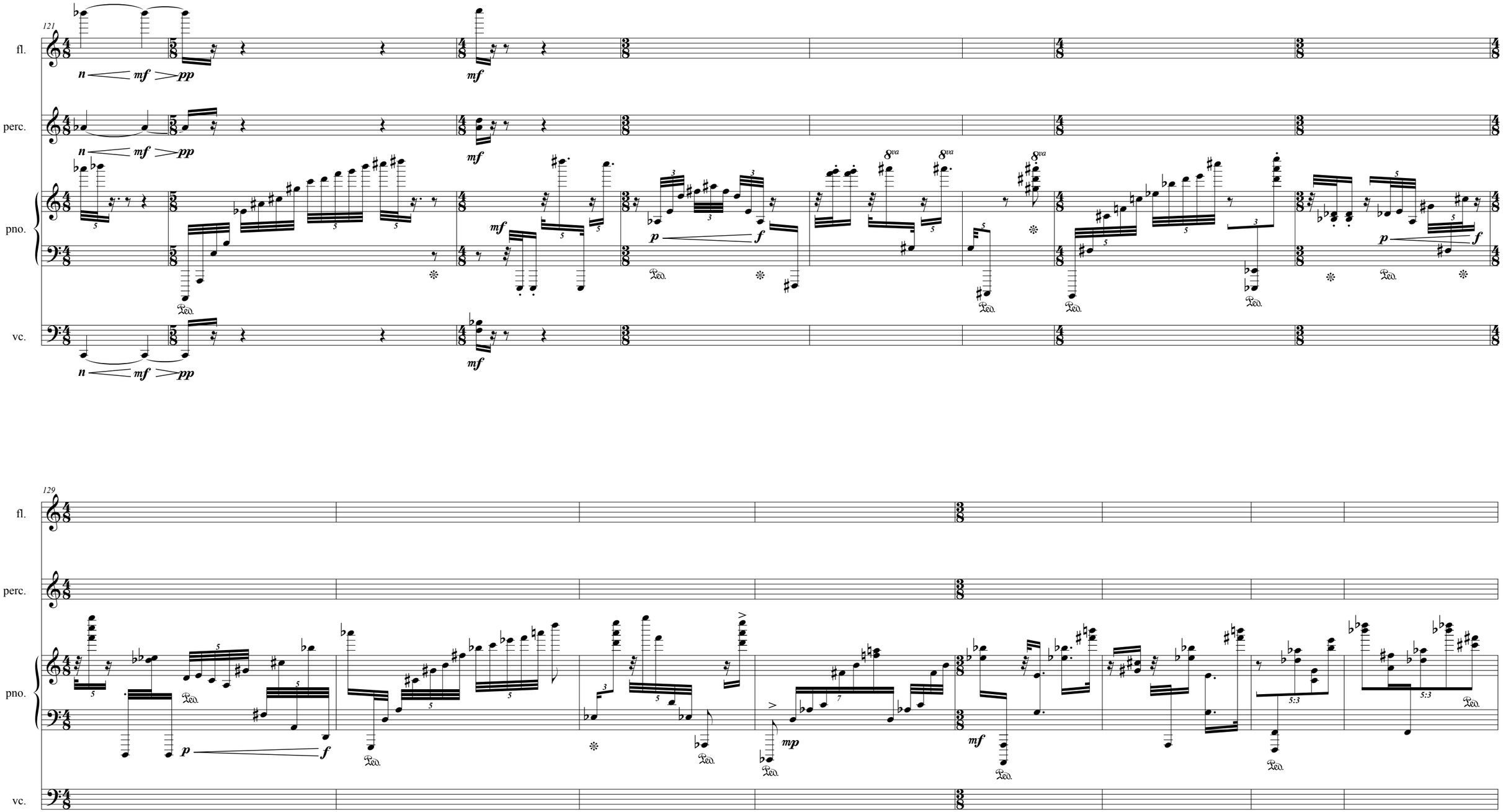
fl.

perc.

pno.

vc.

114


121
fl.
perc.
pno.
vc.
n
mf
pp
p
f
8va
129
mp

137

fl.

perc.

pno.

vc.

f

p

f

mp

mf

145

fl.

perc.

pno.

vc.

n

mf

n

mf

n

151

fl.

perc.

pno.

vc.

B

160

fl.

perc.

pno.

vc.

169

fl.

perc.

pno.

vc.

mf *n* *mf* *n* *mf* *n* *mf*

mf *n* *mf* *n* *mf* *p* *mf*

f

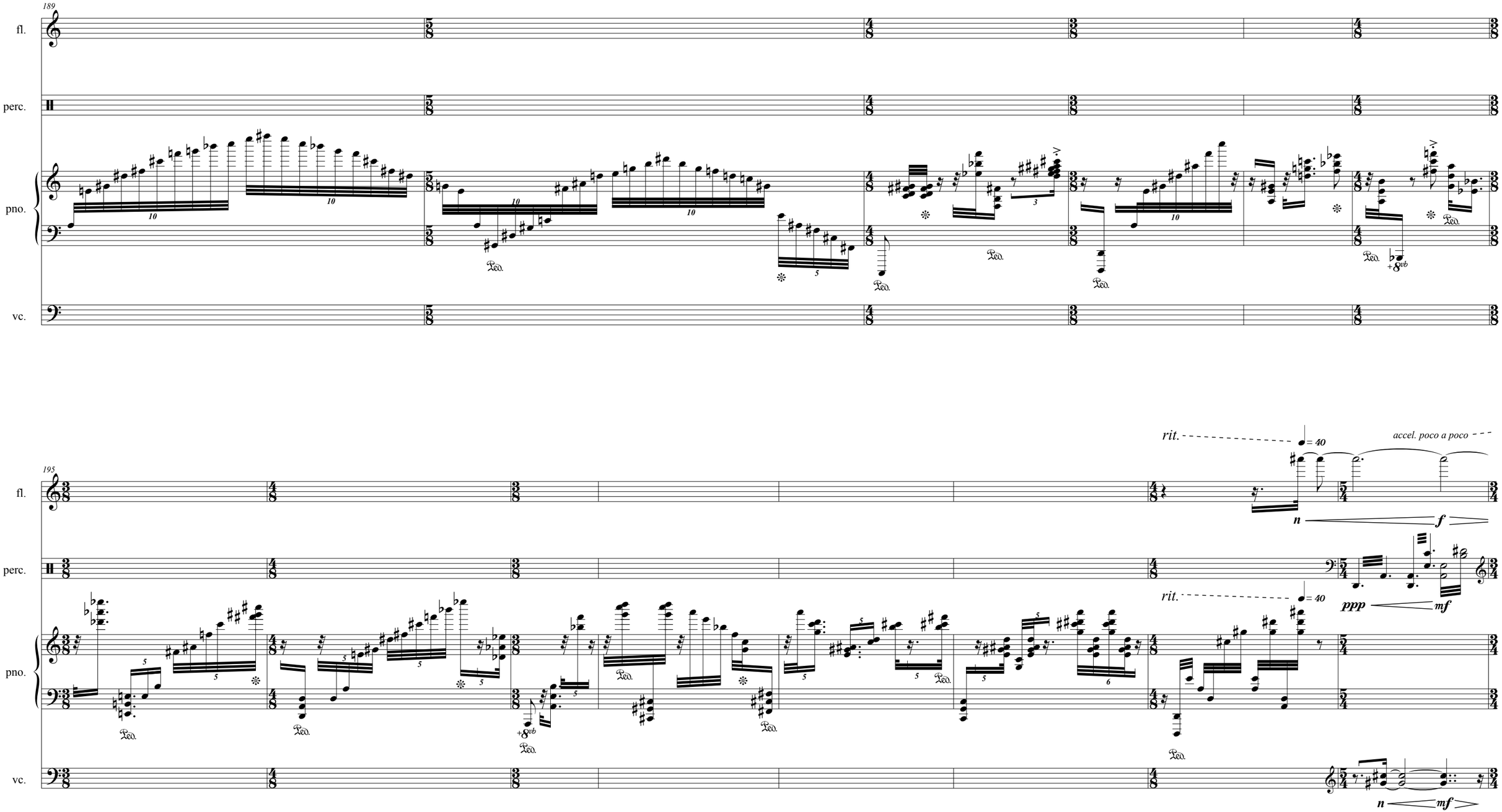
8va

8vb

Ped.

181

ff


189
fl.
perc.
pno.
vc.
195
rit.
accel. poco a poco
n
f
ppp
mf

203

fl.

perc.

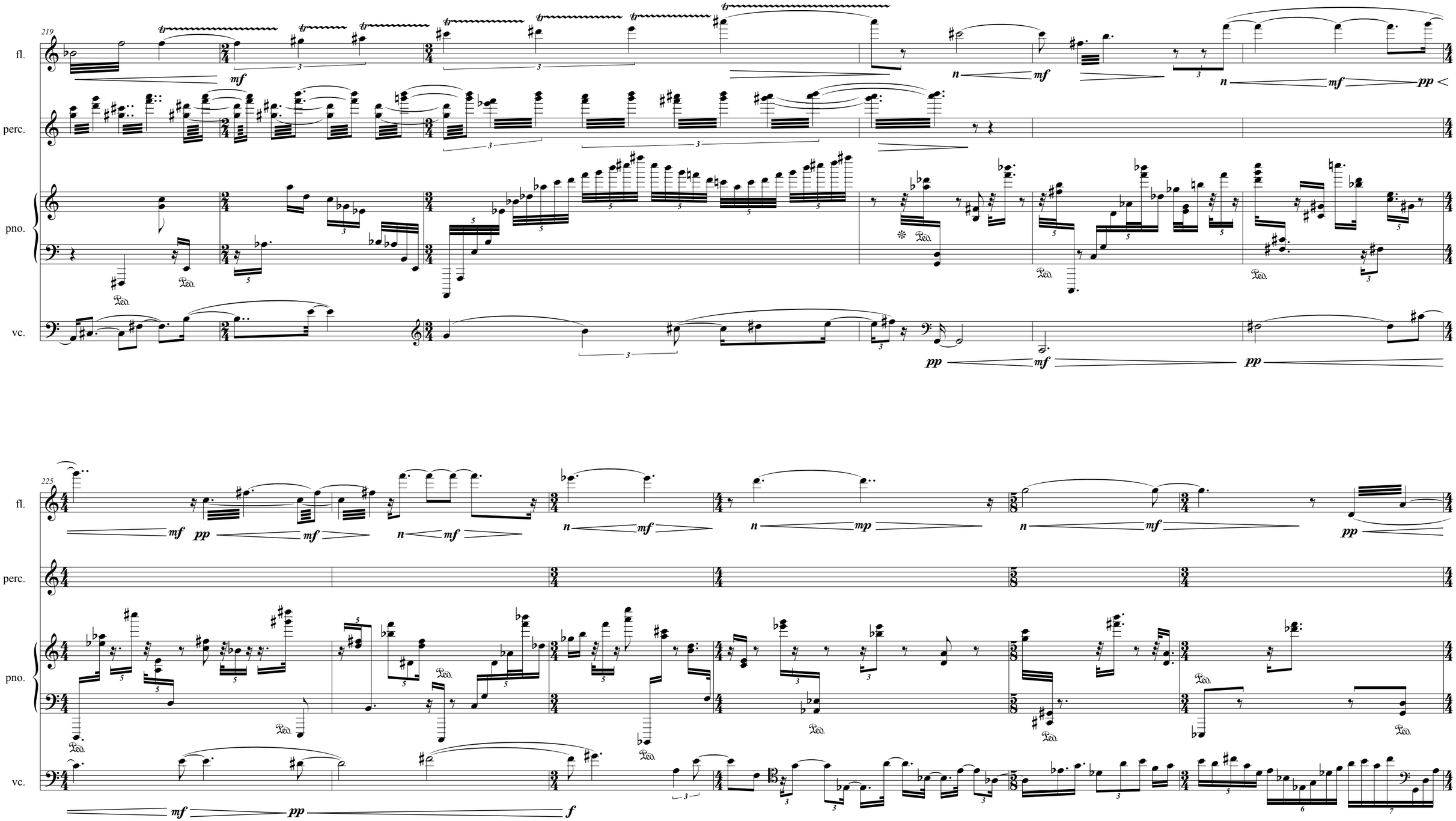
Pno.

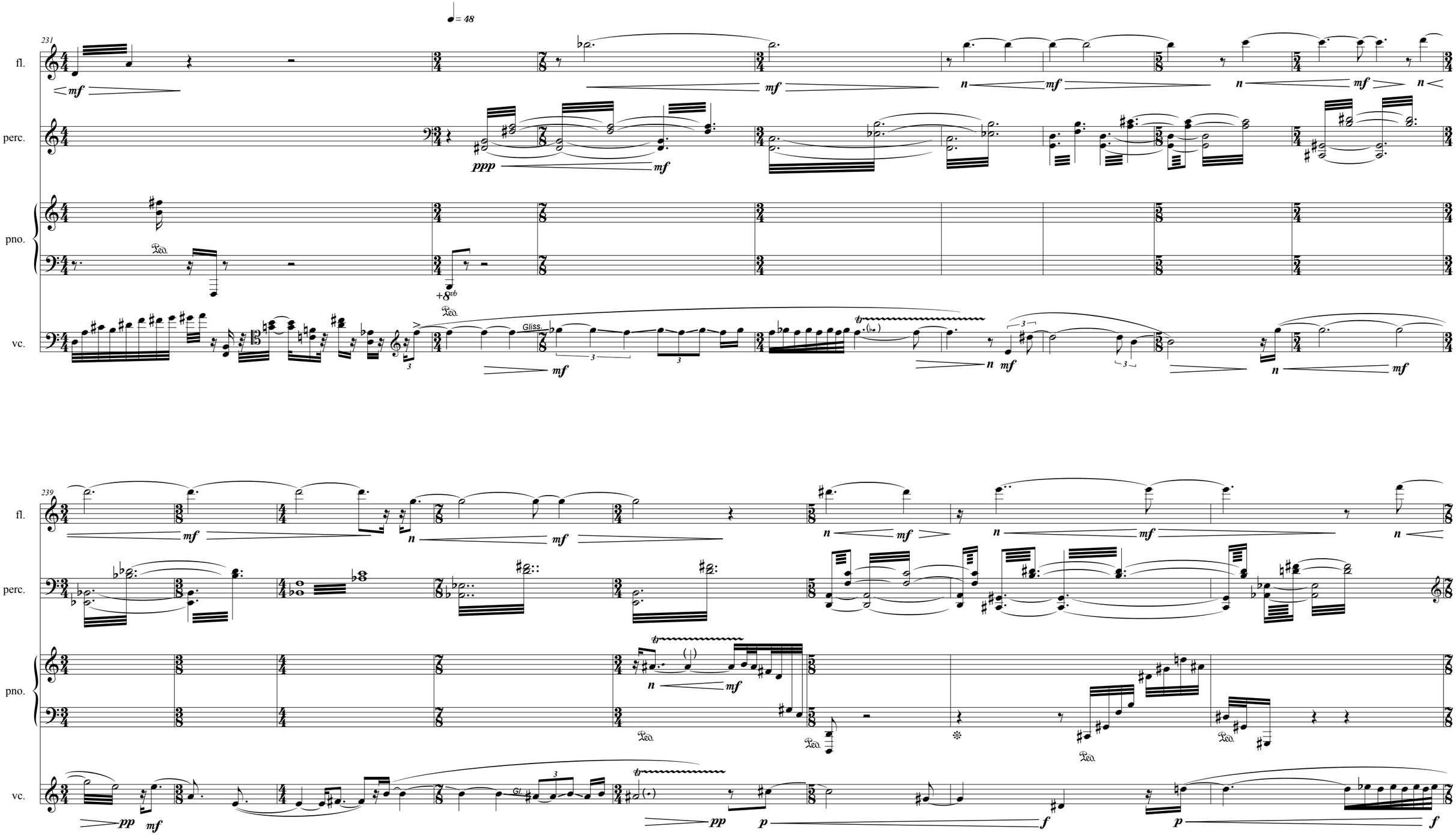
vc.

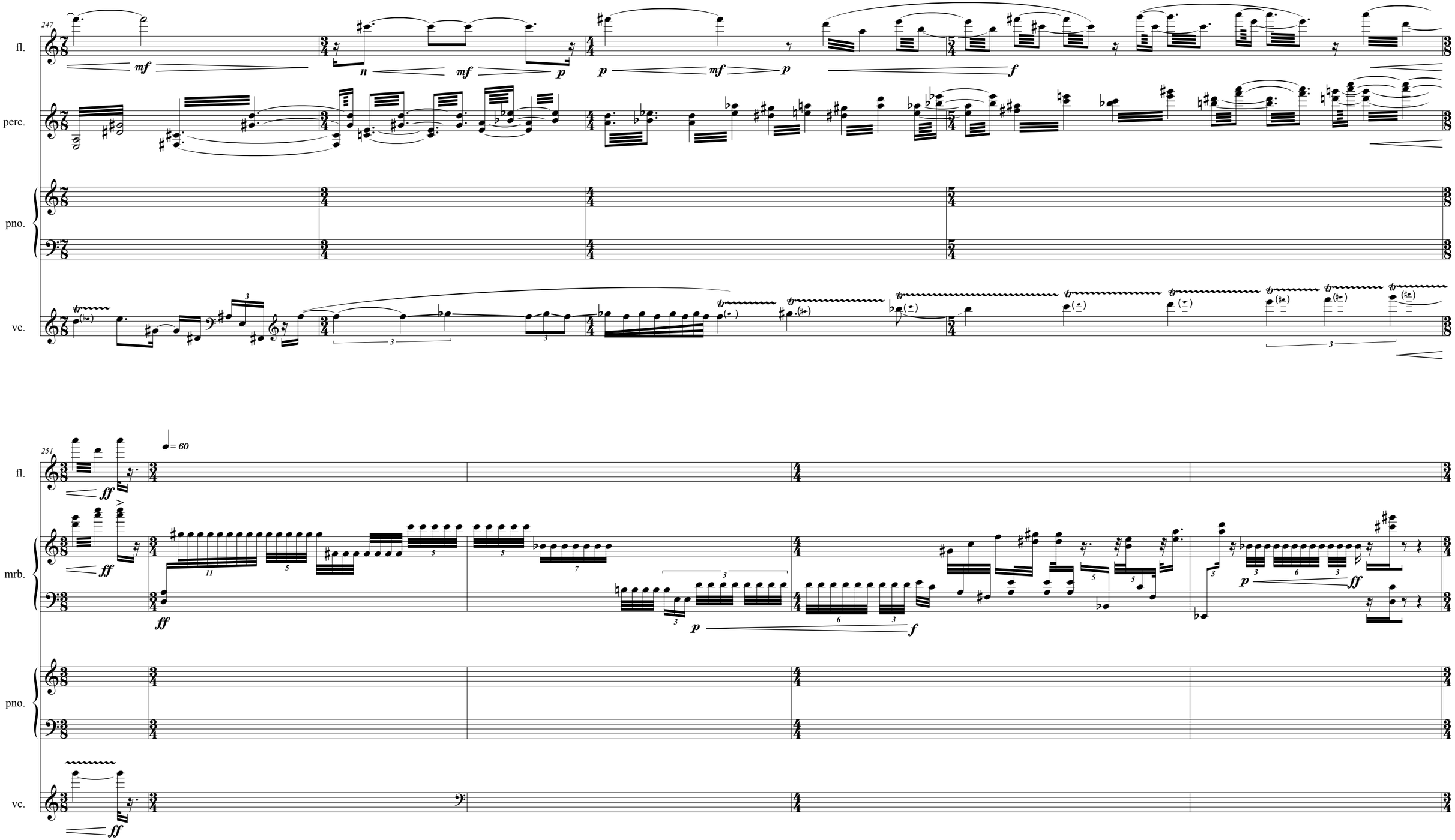
♩= 60 rit. ♩= 48 accel. poco a poco ♩= 60 rit. ♩= 48

211

♩= 52


219
fl.
perc.
pno.
vc.
225
fl.
perc.
pno.
vc.


231
fl.
perc.
pno.
vc.
♩= 48
Gliss.
239
fl.
perc.
pno.
vc.


247
fl.
perc.
pno.
vc.
251
♩= 60
fl.
mrb.
pno.
vc.

256

fl.

mrb.

pno.

vc.

ff *f* *p* *f* *p* *ff*

261

fl.

mrb.

pno.

vc.

ppp *f* *p* *f* *pp* *mf* *mf* *p* *n* *mf* *n* *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.

294

fl.

mrb.

pno.

vc.

301

fl.

mrb.

pno.

vc.

311

rit. ♩ = 40

♩ = 112

fl.

perc.

pno.

vc.

321

fl.

perc.

pno.

vc.

p < *mf*

f

mf

Ped.

329

fl.

perc.

pno.

vc.

fp

f

p

mp

Ped.

334

fl.

perc.

pno.

vc.

341

fl.

perc.

pno.

vc.

347

fl.

perc.

pno.

vc.

f

p *mf*

mf

pp *mf*

8va

ff

pizz

ff

Ped.

354

fl.

perc.

pno.

vc.

pp *mf*

(8va)

f

Ped.

arco

Ped.

360

fl.

perc.

pno.

vc.

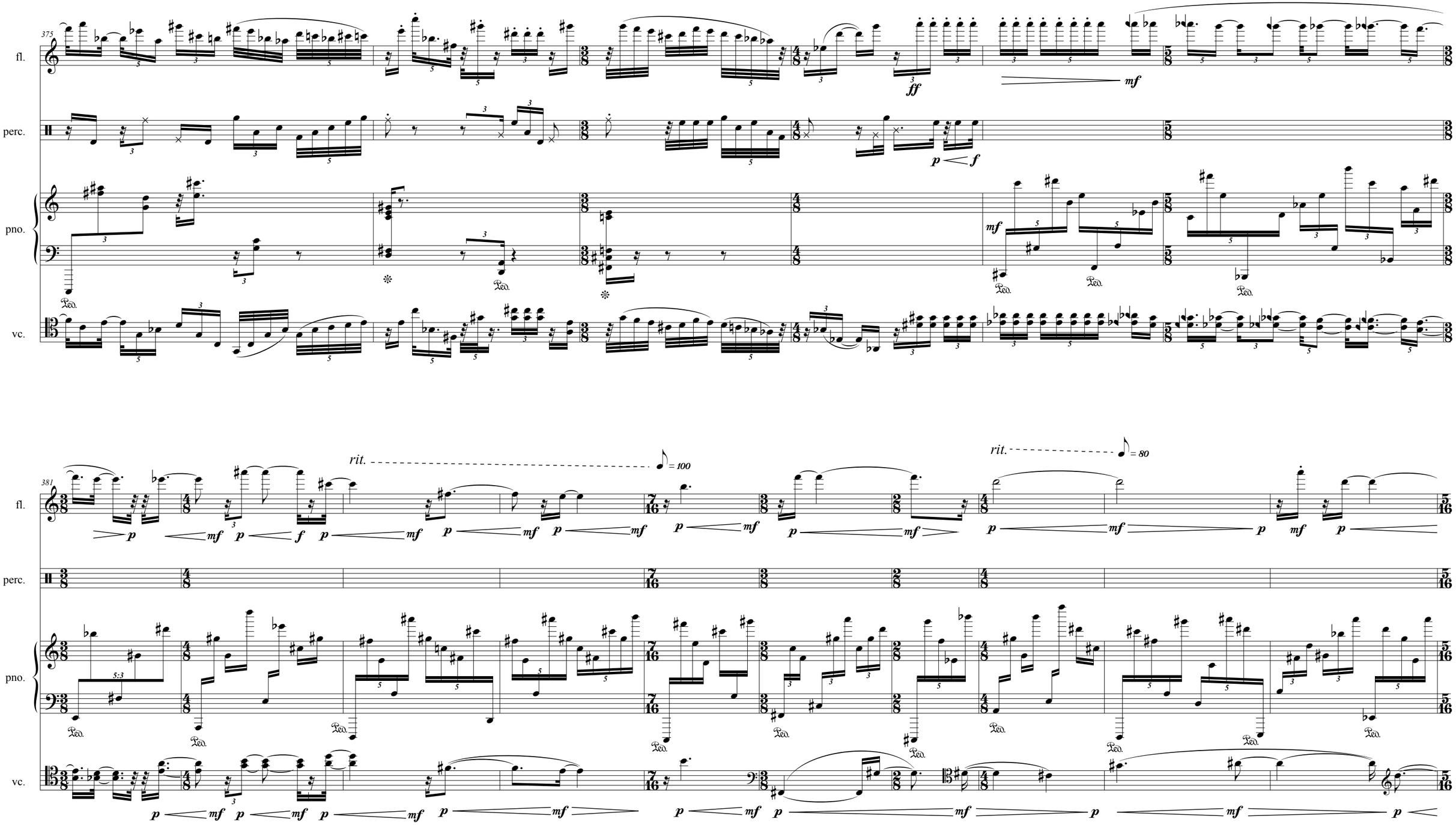
368

fl.

perc.

pno.

vc.


375
fl.
perc.
pno.
vc.
ff
mf
p
f
Ped.
381
rit.
= 100
= 80
5:3

rit. ♩= 60 ♩= 112

391

fl.

perc.

pno.

vc.

rit.

403

♩= 72

fl.

perc.

pno.

vc.

dim. poco a poco

FINE

19.8.04.1.05.20.13