

Tremor Transducer

Douglas Geers
November, 2004

Dedicated to the memory of Jonathan D. Kramer
Written for NeXT Ens

♩ = 132

The musical score is arranged in a system with seven staves. From top to bottom, the staves are: Flute, Drums, Marimba (treble and bass clefs), Violin, Cello, Computer, and Piano (treble and bass clefs). The Flute, Drums, Marimba, Violin, and Piano staves contain whole rests throughout the piece. The Cello staff features a melodic line starting with a triplet of eighth notes marked *p*, followed by a glissando, and then a series of eighth-note patterns with dynamic markings *mp* and *p*. The Computer staff contains a single whole note marked *(Computer tacet until reh. F)*. The Marimba and Piano staves are split into treble and bass clefs. The time signature changes from 4/4 to 3/4, 5/4, 7/4, 2/4, and 3/4 in sequence.

17 *to flute*

Fl. *flute* *fl.* *p* *gliss.* **B** = 66

17 *(ad lib. here as desired)*

Dr. *f*

17

Mb.

17 *(double stops up and down wildly)* *ff* *sul tasto* *pp* *p* 3 *mp* 3

Vln. *ff*

17 *(glisses up and down wildly)* *ff*

Vc.

17

Cp.

17 *(clusters at these approximate tessitura)* *f* **B** *red.* *(let piano decay naturally)*

Pno.

D

♩ = 132

Fl. ³³

Dr. ³³

Mb. ³³

Vln. ³³

Vc. ³³

Cp. ³³

D

Pno. ³³

* Leo.

* Leo.

F $\text{♩} = 110$

51 Fl. *p* *fl.* *pp* *p* *fl.* *fl.*

51 Dr.

51 Mb.

51 Vln. *pizz. pp*

51 Vc. *arco pp* *p* *gliss.*

51 DSP 01 *pp* *high processing texture fades in slowly*

51 **F** *mp* *(let piano decay naturally)*

51 *Lea.* * *Lea.* * *Lea.* * *Lea.* * *Lea.* * *Lea.*

67 **G** *with urgency*

Fl. *mf* *f*

Dr. *play with hands* *poco a poco cresc. to m. 79* *mf* *sfz*

Mb.

Vln. *mf* *f*

Vc. *mf* *mf*

Cp. **DSP 02** *DSP fades out*

Pno. *f* *with urgency*

K

96

Fl.

Dr.

subito p

pp

Mb.

Vln.

Vc.

pp

Cp.

96 *DSP should be cloud above piano--not covering it*

K

96 8

Pno.

subito pp serene

p

L

105 Fl.

105 Dr.

105 Mb.

105 Vln.

105 Vc.

105 Cp.

1058 no.

110

Fl.

Dr.

Mb.

Vln.

Vc.

Cp.

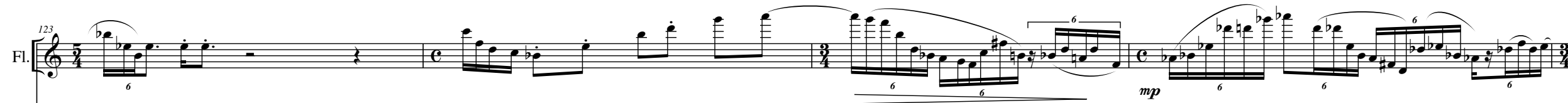
Pno.

8va if possible

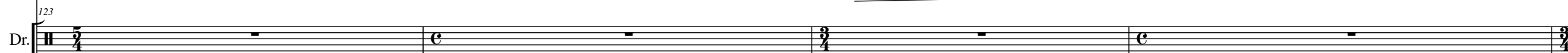
mf

mp

Fl. ¹²³ *mp*



Dr. ¹²³



Mb. ¹²³ *mp* *8va if possible*



Vln. ¹²³



Vc. ¹²³



Cp. ¹²³



Pno. ¹²³ *mp*



And. * *And.* * *And.*

136

Fl. *ppp*

Dr.

Mb. *ppp*

Vln. *mp* *Glissando*

Vc. *pp*

Cp.

no. *left hand only dim.* *ppp* *pppp*

153

Fl. *(cue cello)*

3 3 6 6 6 3 6 6

Dr.

153

Mb. *8va if possible*

6 6 6 6 3 6 6 6

Vln.

Vc. *to sul pont.
pizz.*

p 3 3 6

Cp. *DSP 07* *delays and granularization*

1538

Pno.

153

158 **P** Like scurrying insects

Fl. *mf*

Dr.

Mb. *pp* *mf*

Vln. *mp* *p*

Vc. *mp* *p* *norm. (pizz.)*

Cp. DSP fades slowly...

no. **D**

182

Fl. S *piccolo* *mf*

Dr. *play with hands* *mp*

Mb.

Vln. *mf*

Vc. *mf*

Cp. DSP 08 *delays and granularization*

Pno. S *mf*

191

Fl.

Dr.

Mb.

Vln.

Vc.

Cp.

no.

32

This musical score page contains measures 191 through 200. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 191-192 feature a melodic line with triplets and sixteenth-note runs. Dynamics include *f*. Measure 193 has a whole rest. Measures 194-195 continue the melodic line with triplets. Measure 196 has a whole rest. Measures 197-198 feature sixteenth-note runs with triplets. Measure 199 has a whole rest. Measure 200 concludes with a triplet.
- Drums (Dr.):** Measures 191-192 feature a rhythmic pattern with triplets and sixteenth-note runs. Dynamics include *mf*. Measures 193-195 feature a steady eighth-note pattern. Measures 196-198 feature a steady eighth-note pattern with triplets. Measure 199 has a whole rest. Measure 200 concludes with a triplet.
- Maracas (Mb.):** Measures 191-192 have whole rests. Measures 193-195 have whole rests. Measures 196-198 have whole rests. Measure 199 has a whole rest. Measure 200 has a whole rest.
- Violin (Vln.):** Measures 191-192 feature a melodic line with triplets and sixteenth-note runs. Dynamics include *f*. Measure 193 has a whole rest. Measures 194-195 continue the melodic line with triplets. Measure 196 has a whole rest. Measures 197-198 feature sixteenth-note runs with triplets. Measure 199 has a whole rest. Measure 200 concludes with a triplet.
- Viola (Vc.):** Measures 191-192 feature a melodic line with triplets and sixteenth-note runs. Dynamics include *mf*. Measure 193 has a whole rest. Measures 194-195 continue the melodic line with triplets. Measure 196 has a whole rest. Measures 197-198 feature sixteenth-note runs with triplets. Measure 199 has a whole rest. Measure 200 concludes with a triplet.
- Cymbals (Cp.):** Measures 191-192 feature a rhythmic pattern. Measures 193-195 feature a rhythmic pattern. Measures 196-198 feature a rhythmic pattern. Measure 199 has a whole rest. Measure 200 has a whole rest.
- Piano (no.):** Measures 191-192 feature a melodic line with triplets and sixteenth-note runs. Measures 193-195 feature a melodic line with triplets. Measures 196-198 feature a melodic line with triplets. Measure 199 has a whole rest. Measure 200 concludes with a triplet.

204

Fl.

Dr.

Mb.

Vln.

Vc.

Cp.

no.

34

Detailed description of the musical score: This page of a musical score, numbered 34, covers measures 204 to 208. It features seven staves: Flute (Fl.), Drums (Dr.), Mallets (Mb.), Violins (Vln.), Viola (Vc.), Cymbals (Cp.), and Piano (no.). The Flute part consists of sixteenth-note runs with various accidentals and slurs. The Drums part features a complex rhythmic pattern with sixteenth-note groups, some marked with accents (>) and fingerings (6, 3). The Mallets part is silent. The Violins part plays a steady eighth-note accompaniment with triplets. The Viola part has a similar eighth-note accompaniment with triplets and some melodic movement in the later measures. The Cymbals part is marked with a wavy line, indicating a cymbal effect. The Piano part has a dense accompaniment of sixteenth-note chords with triplets and slurs. The score is in 5/4 time and includes a key signature change from one flat to one sharp between measures 207 and 208.

V W = 110
 229 *Like scurrying insects*

Fl.

Dr.

Mb.

Vln.

Vc.

Cp.

Pno.

V W

229 *quasi-cadenza*
Glissando
sul tasto
p
pizz. to sul pont.
p
sul pont.
subito pp
normal
pizz. sul pont.
pp
 DSP 11 *delays and granularization*

237 X ♩ = 88

Fl. *flute fl.* *pp* *(cue cello)* *p*

Dr.

Mb.

Vln.

Vc. *norm. arco* *pp*

Cp. DSP 12 *DSP remains but evolves...*

no. *mp* *p*

Leg. * *Leg.*

248 Y

Fl. *mp* 6 3 3 3

Dr.

Mb. *mp* 6 6 6 *p* *tr* *dark tr*

Vln. *norm. arco* 6

Vc. *dark p*

Cp. 248 DSP 13 *pedal point on E f*

Pno. *p* *Y* * *ped.* * *ped.* * *ped.* *

258 *dark* *fl.* *p*

258 *fl.*

258 *fl.*

258 *mf* 6

258 *dark* *p*

258 *tr* *tr* *tr b*

258 *dark* *p*

258 *DSP 14* *Pedal point fades away*

258 *dark* *mf* *p*

* *ped.* * *ped.* * *ped.* * 3 3 3 3 *ped.* *

267

Fl. *mf* **Z**

Dr.

Mb. *mf* *8va if possible*

Vln. *pizz.* *mp*

Vc. *pizz.* *p*

Cp. **DSP 15** *pedal point on F# and granularization*

Pno. *mf* **Z** *(let piano decay naturally)* *Leo.*

272 Fl. *to piccolo*

272 Dr.

272 Mb. *8va if possible*

272 Vln. *arco* *mf*

272 Vc.

272 Cp.

272 no. *8va-*

* *Leo* *

278 AA

Fl. *piccolo* *f* *poco a poco cresc.* *more and more tenuto - -*

Dr.

Mb. *mf* *poco a poco cresc.* *more and more tenuto - -*

Vln. *f* *poco a poco cresc.* *more and more tenuto - -*

Vc. *mf* *(secco, pointed)* *poco a poco cresc.* *more and more tenuto - -*

Cp.

Pno. *mf* *poco a poco cresc.* *more and more tenuto - -*

And.

282

Fl. *ff* *fl.* *to flute* **BB** ♩ = 66

Dr.

Mb. *ff* *pp* *8va if possible (sempre)*

Vln. *ff*

Vc. *ff*

Cp. **DSP 16** *pedal point moves to G# and other parameters evolve*

no. *ff* **BB** *8^{va} (sempre)* *pp*

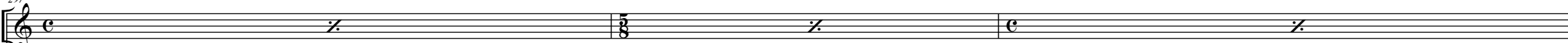
flute: *Improvise--Intermittently play key clicks audibly, using rhythms from gestures from mm. 116-130*


continue, ad. lib.

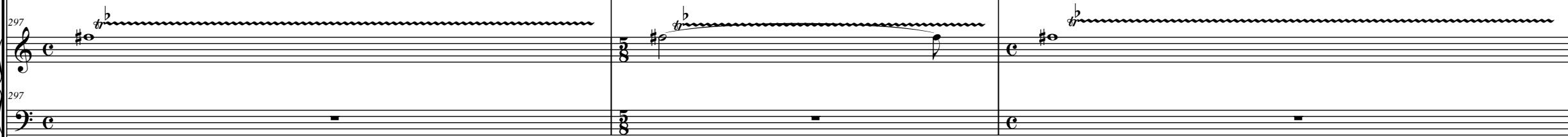
The musical score consists of seven staves for measures 293 through 300. The time signature changes from 3/4 to 7/8, then to 3/8, and finally to 3/4. The instruments and their parts are as follows:


- Flute (Fl.):** Starts with a rest in 3/4, then plays a melodic line in 7/8 and 3/8, including triplets and sixteenth-note runs. Dynamics range from *p* to *mf*.
- Drums (Dr.):** Shows rests and slash marks indicating drum activity in each measure.
- Mellophone (Mb.):** Features a sustained note with a wavy line, starting on a sharp and moving to a flat. Dynamics include *pp* and *mf*.
- Violin (Vln.):** Plays a melodic line with dynamics *ppp*, *mf*, *pp*, *mf*, and *pp*.
- Viola (Vc.):** Plays a sustained note with dynamics *pp*, *mp*, and *pp*.
- Cymbals (Cp.):** Shows a continuous wavy line representing cymbal activity.
- Piano (no.):** Features a complex rhythmic pattern in the right hand and a bass line in the left hand with notes marked *8vb*.

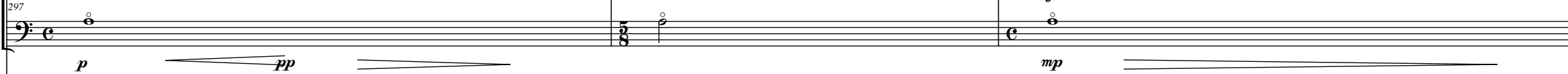
297

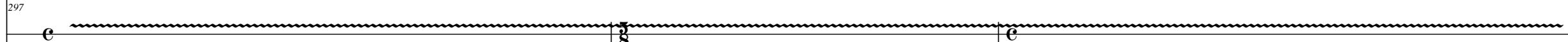
Fl. 

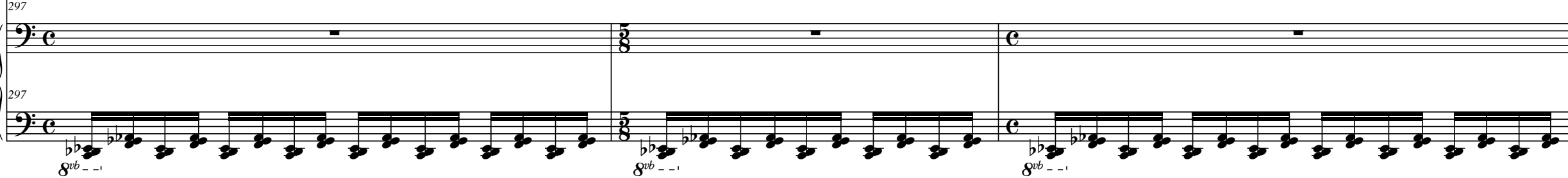
Dr. 

Mb. 

Vln. 

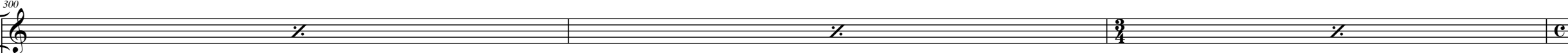
Vc. 


Cp. 

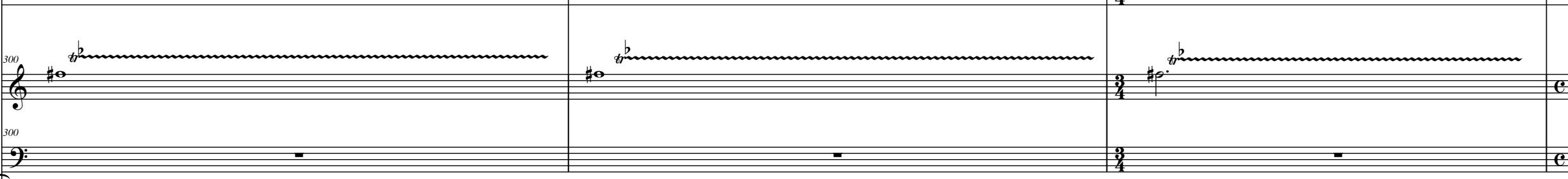
Pno. 

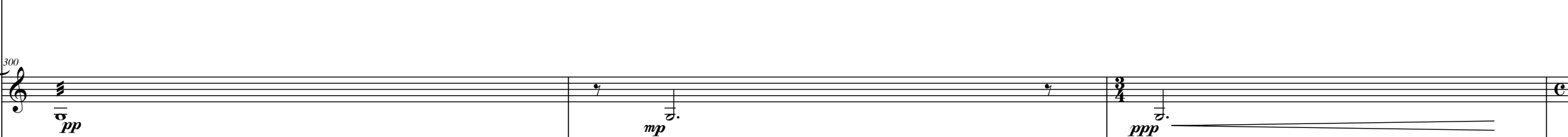
8vb - -

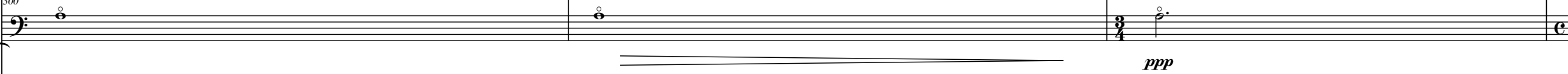
300

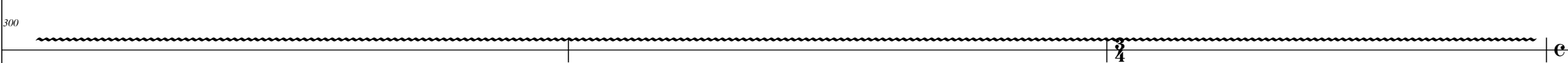
Fl. 

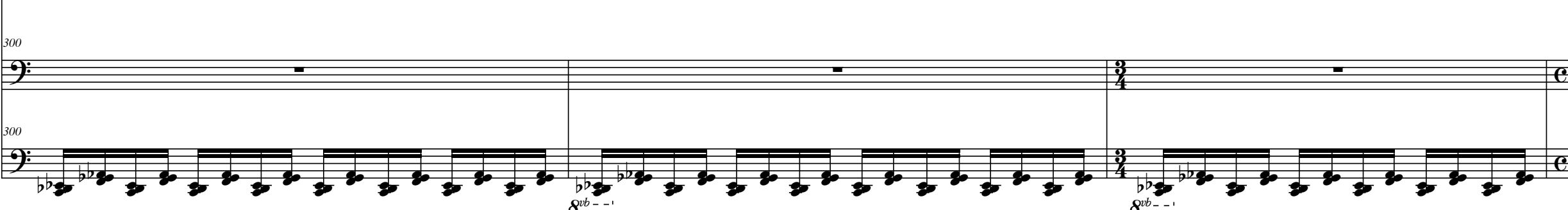
Dr. 

Mb. 

Vln. 

Vc. 

Cp. 

no. 

8vb - - -

303 *poco a poco rall.*

Fl. *ppp*

Dr. *pp* *poco a poco descr.*

Mb. *pp* *poco a poco descr.*

Vln. *p* *ppp ppp* *pp* *ppp*

Vc. *ppp*

Cp. *ppp*

Pno. *poco a poco rall.*

8vb - - -

307

Fl.

Dr.

Mb.

Vln.

Vc.

Cp.

no.

n

ppp

dim.

8vb

310 extremely slow tempo

Fl.

Dr.

Mb.

Vln.

Vc.

Cp.

no.

310

DSP 17 all DSP fades out. End piece when this is finished. (Fade more quickly by hand if soncially preferable.)

310 extremely slow tempo

morendo

(let piano decay naturally)

n