

*Steve Antoyan*  
*a delicate balance*



COMMISSIONED FOR THE 75TH ANNIVERSARY SEASON OF PHILLIPS MUSIC  
THE PHILLIPS COLLECTION  
WASHINGTON, DC

Steve Anderson

a delicate balance

Terrera



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PREMIERED MARCH 17, 2016 AT THE PHILLIPS COLLECTION  
PRESENTED IN CONJUNCTION WITH THE PHILLIPS COLLECTION SPRING 2016 EXHIBITION  
SEEING NATURE: LANDSCAPE MASTERWORKS FROM THE PAUL G. ALLEN COLLECTION

# Tessera

"What we recall are not memories but old emotions disturbed or resolved — some sense of well being suddenly shadowed by a cloud." – Duncan Phillips, after looking at Mark Rothko's paintings

## PROGRAM NOTES

*tessera* was commissioned by the Phillips Collection, Washington, DC for the 75th Anniversary of their music program during the 95th anniversary of the Gallery. *tessera* premiered on March 17, 2016. Composed for vocalist, oboe, clarinet, violin, viola, cello and computer, *tessera* is an exploration of delicate and intimate ensemble expressions and sonic transformations. *tessera* is part 1 of a 2 part work titled *a delicate balance*.

The performance environment for *tessera* is a collection of small gallery rooms with a large central performance room where the ensemble is encircled by the audience. The gallery rooms adjacent to the central performance space contain a multichannel audio system strategically arranged for precise and controlled auditory effects. The placement of speakers across gallery spaces creates a listening environment where computer processed audio can remain detached from the ensemble performance space, and at a distance from the audience. The strategic distribution of the audio system in this manner allows for a greater spatialization of sounds, precise pointillistic placement of sounds, and the creation of antiphonal groupings of sounds. The transformations are strategically placed throughout the audio ecosystem (outside the performance space) to blend and contrast with the acoustic ensemble in the performance space.

Collectively, these conditions allow the ensemble to create an intimate acoustic recital in their performance area, maintaining a balance of acoustic properties and sonic transformations while keeping computer processed audio at a distance from the performers and audience. In this way, the design generates a simultaneous dual environment of acoustic intimacy and a manufactured peripheral audio ecosystem.

The instrumental ensemble for *tessera* produces intimate immediacy through proximity to the audience. The winds, always set against the strings to create transitional sonic blends, focus on bursts, dynamic expansion, expressive blowing, exaggerated performance gestures, as well as cameo performances on a *tlapitzalli*, an authentic Mexican/Aztec clay flute and a Mexican 3-hole clay bird whistle. The strings play as a trio formulating saturated, intense textures interrupted with rapid articulations, registral and dynamic variations, and creative bowing.

The vocalist's part is indicated in the score only through entrance and exit cues for the text, with no notated material. In *tessera* the voice floats above the strictly structured and designed instrumental performance. The text is unified into a mosaic whole through combined creative vocal treatment and the adhesive application of computer processes, through software designed by William Brent.

The text, thoughtfully selected from *The Notebooks of Leonardo Da Vinci*, is crafted for brevity and allegory. While the vocalist focuses on expressions of the human voice through sung and spoken transformations, real-time computer processing applied to the vocals allows us to reformulate, transform and create new sound clouds. The specific choice and arrangement of selected text and sonic transformations of text are created not to trigger or re-call or collect or re-collect memories or past emotions or sympathetic emotional vibrations but to experience emotions through new material generated to mask or wash over the past, and to produce new and distant/displaced sonorities, voices evocative of unimagined and distant landscapes.

# Terrera

from *The Notebooks of Leonardo da Vinci*

## 1:Every body

Every body

## 1:luminous air

situated within the luminous air fills the infinite parts of this air circle-wise with its images, and it is all in all and all in the part.

## 2:reflection/s

The air is all in all and all in its image.

Every wind is by nature old and dry but it takes to itself as many different attributes as are those of the places through which it passes.

Every movable thing continues its movement.

## 3:lumina

Light is the Expeller of Darkness

Shadow is the Suppression of Light

## 5:fleeting light

When the moon is in the east and the sun in the west all the day that the moon enjoyed is changed into night.

## 8:inward flowing

The air is all in all and all in its image

The air moves like a river and carries the clouds with it

acting as the mirror does when it assumes within itself as many images as are the objects which pass before it.

## calm

The movement of water within water proceeds like that of air within air

The movement of the wind resembles that of the water

The movements of the air through the air with revolving movement

No part of the watery element will raise itself or make itself more distant from the common centre except by violence

No violence is lasting

## 13:looking through a rear view mirror at the future coming up fast about to become the past (rearView)

Rushing now here now there, up and down, never resting

never resting at all in quiet either in its course or in its own nature

it has nothing of its own but seizes hold on everything, assuming as many different natures as places through which it passes

So it is in a state of continual change

# Tessera

## PERFORMANCE NOTES

There are four layers of performance characteristics occurring at any given time in *tessera*. The four layers are different combinations of the use of sound/music/text/vocalizing/textures/acoustics.

- instrumental ensemble performance – within the instrumental ensemble the subdivisions of winds and strings are always aligned with their own group, creating a juxtaposition which blends blown sounds with string sounds
- vocalize/spoken component – freely created by the vocalist and floating above the instrumental ensemble
- computer processes which manipulate and blend the vocal component with the instrumental ensemble
- vocal, instrumental and computer interaction with the acoustics of the performance space

With each section of *tessera* this blend varies. What is a constant throughout the performance is the precise and controlled set of pitch materials the instrumentalists perform, while the vocalist is allowed nearly total freedom of performance. The vocalist's part is not notated and floats freely above the instrumental part with only entrance and exit points indicated. For all performers, gesture and timbral transformations are crucial.

The harmonic material upon which *tessera* is built consists entirely of a continuous E $\flat$  descending chromatic scale repeated throughout the work from beginning to end. The scale appears in the winds as an independent contiguous entity while juxtaposed against a separate and independent scale in the string trio. Various manipulative techniques are used to camouflage the looped descending scale and mask continuity of pitch.

### Vocal performance considerations

The vocal part requires a professional quality vocal microphone. The mic is for computer processing of the vocal signal, not for projection of the voice into the performance space.

1. *pitch entry* – the only timing instructions for the vocalist are the entry and exit points for each line of text. These are indicated by arrows.
2. *pitch relationship* – all pitches and relative pitch relationships are selected by the vocalist based on a comfortable performance range. Pitches and phrases can be selected from immediate instrumental pitch material, previous or future instrumental pitch material, or extended pitches, and emerge from and blend with instrumental performance pitches, then developed from that nascent point.
3. *amplitude/dynamics* – are marked in the traditional manner. The vocal part should always stay above the ensemble dynamically with the exceptions of fade-ins/outs.
4. *articulations* – short utterances of the text. In *3:lumina* ms. 10 through 22 of the text is marked L [ight]..., Ligh [t]..., and [Ligh] t... This indicates pronouncing only the part of the word outside of the brackets [ ].
5. *special vocal fx* – are indicated in the score. The vocalist has free will to embellish and extend these ideas within the framework of any entry and exit points.
6. *room acoustics and external projection* – the gallery performance space should be an intimate salon environment, the interaction with audience members is direct and familiar. Dynamic shading, articulations and gestures are an integral part of the performance and projection of the vocalist.

### Oboe

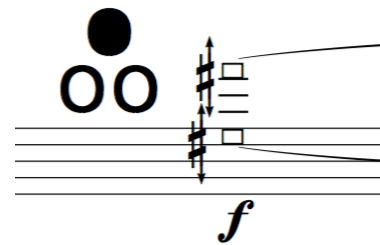
*tessera* requires a low A on the oboe which can only be achieved by performing the oboe part on a "loboe" instrument which extends the-range of the oboe to A3.

# Terra

For the interlude *calm*, the oboe player switches to a clay, 3-hole bird whistle similar to this:



Fingerings are indicated in the traditional fashion. In this example from ms. 31 close the front hole only (black) to produce a non-harmonic dyad.



Dynamic markings produce a somewhat unpredictable result. Precise dynamic level shifts are not meant to be achieved through following the dynamic markings, but dynamic transformation shapes are significant. Blowing harder will produce more non-harmonic artifacts than blowing softer.

Oboe

performing on clay 3-hole bird whistle

The musical score is written on a single staff for Oboe. It begins with a treble clef and a key signature of one sharp (F#). The first measure is in 4/4 time, marked *p* (piano), and contains a half note. The second measure is in 6/4 time, marked *f* (forte), and contains a half note. The third measure is in 4/4 time, marked *pp* (pianissimo), and contains a half note. Fingerings are indicated by black squares on the staff lines. A large slur covers the first two measures, and another slur covers the third measure.

while the clarinetist performs on a Mexican tlapitzalli, a clay 5-hole flute with an opening on the underside for the thumb.



# Terrera

The viola and cello players perform with a glass slide on their finger in a style similar to a blues guitar player. In the following gesture the players perform a glissando then perform an exaggerated vibrato on the landing note.

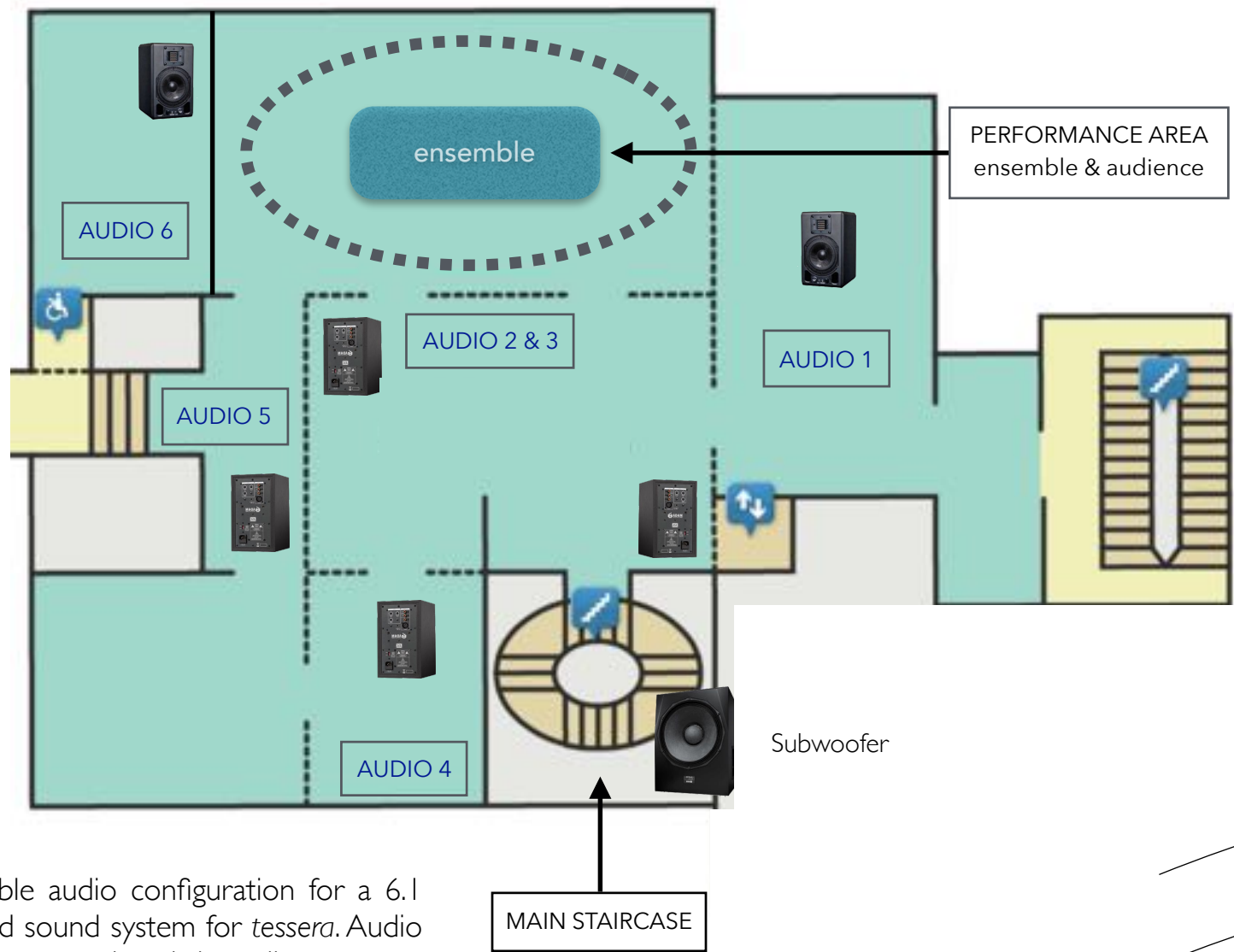


In measures 23 – 25 the violist and cellist perform simultaneous pizz. followed immediately by a gliss. ending with a vibrato on their landing notes. The starting and ending pitches each performer chooses can be different, and they should vary with each iteration.

snap pizz. then gliss. with glass slide, ending on vibrato.  
pitch start and end points are non-specific.

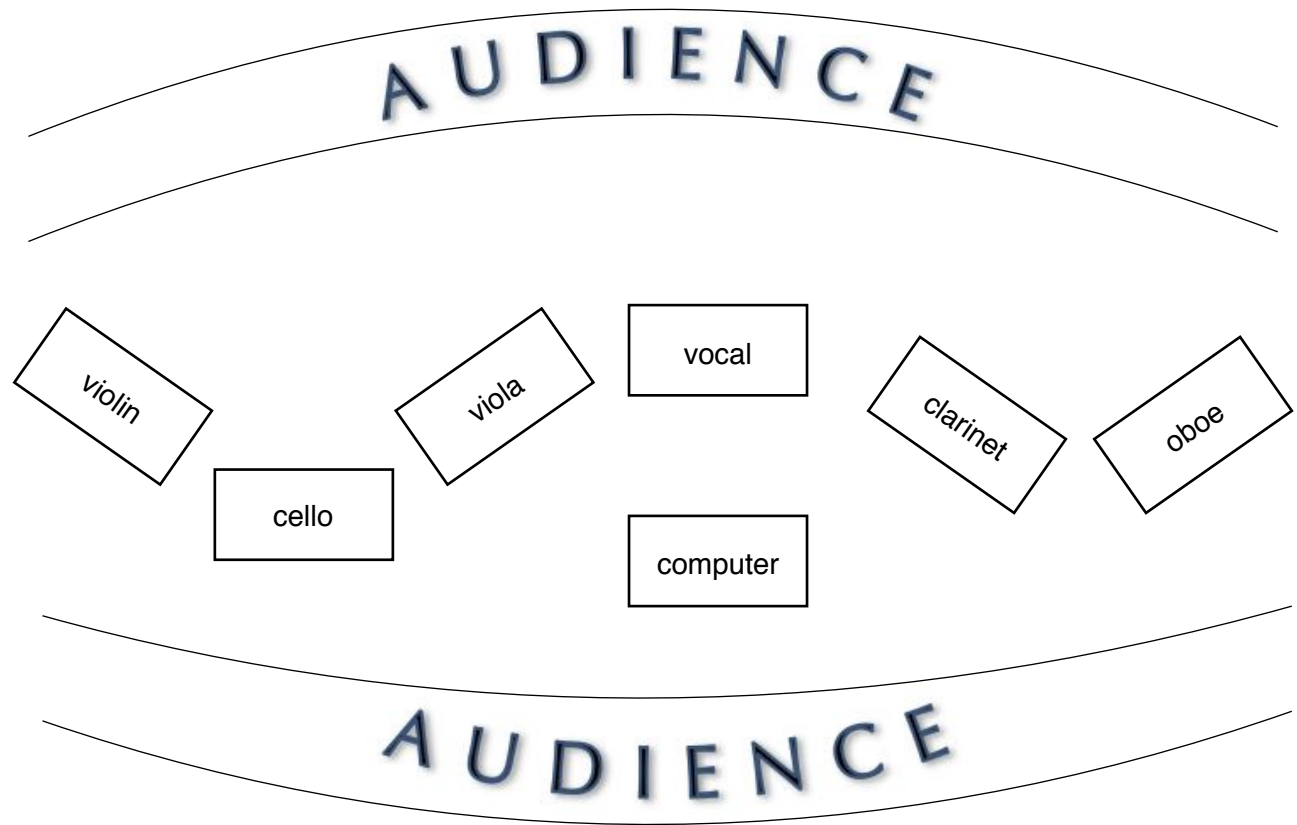
The phrase below appears multiple times in the interlude. It is performed without the glass slide, over the fingerboard with the strings strummed with the thumb of the right hand rather than bowed or plucked in a strict pizz. fashion in order to produce a soft thin tone.

# tessera



A possible audio configuration for a 6.1 surround sound system for *tessera*. Audio monitors are placed in gallery spaces adjacent to the performance room.

PERFORMANCE AREA ensemble and audience performance space EXPANDED VIEW



In *tessera* the close proximity of the audience to the performers allows the listener to experience an intimate connection to the acoustic sound of the performers' instruments, their colors, gestures and techniques. The subtle shifts/transformations and trade-offs between groups of instruments is a significant performance component.

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The vocalist and the computer work together to create the electronic part. The electronics are heard "in the distance" from surrounding gallery rooms by the audience and the ensemble. Accurate placement of the performers, audience and audio monitors is critical to accomplishing this auditory balance.



# STEVE ANTOSCA

*a delicate balance*

*Tessera*

March 17, 2016

6 PM & 7:15 PM

*tessera*, part I of *a delicate balance*, was premiered at the Phillips Collection in Washington, DC. The ensemble included:

Pamela Z – vocals

Lina Bahn – violin

Alison Lowell – oboe, bird whistle

John Pickford Richards – viola

E. Michael Richards – clarinet & bass clarinet, tlapitzalli

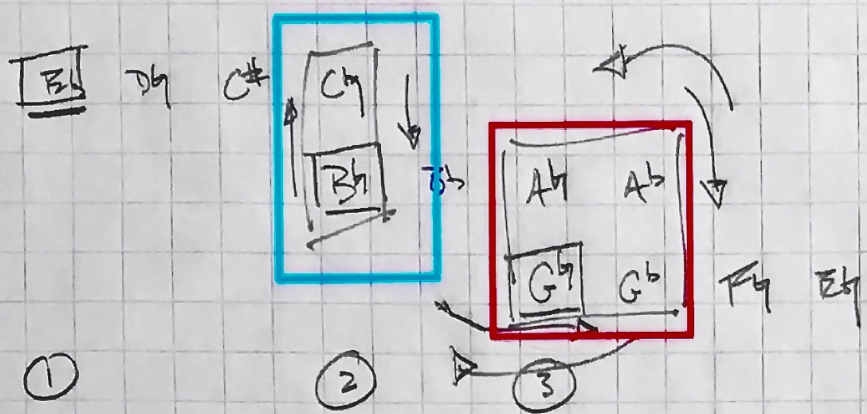
Matt Haimovitz – cello

William Brent – computer musician



**PHILLIPS MUSIC**  
75TH ANNIVERSARY SEASON

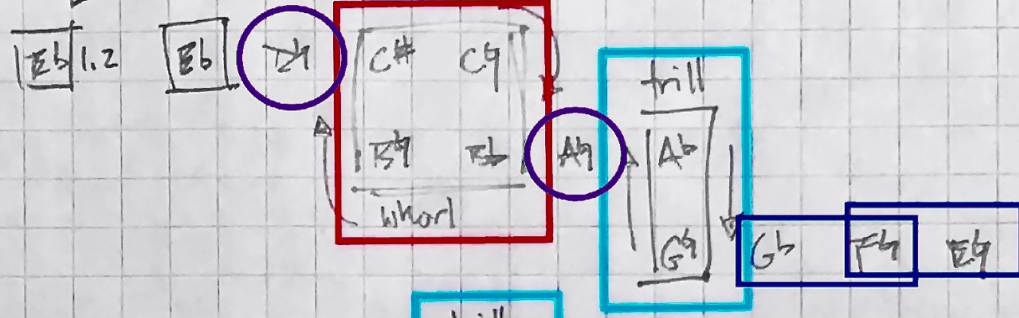
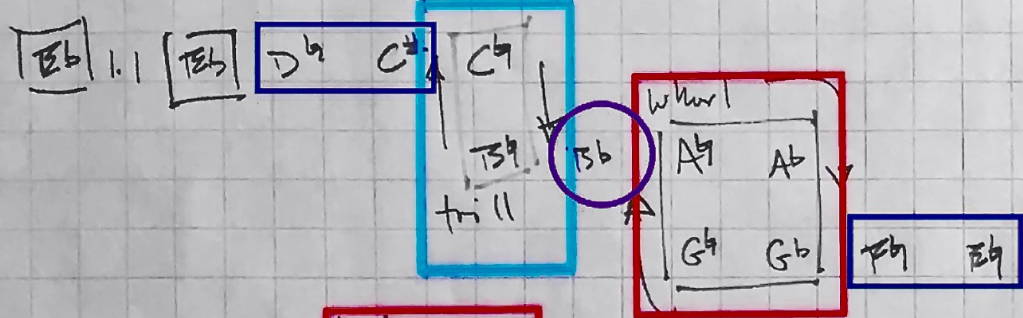
5: fleeting light



trill - between 2 pitches  
 whorl - equal exchange of quad pitches  
 orbit - rotation among 2-6 pitches in a fixed pitch set

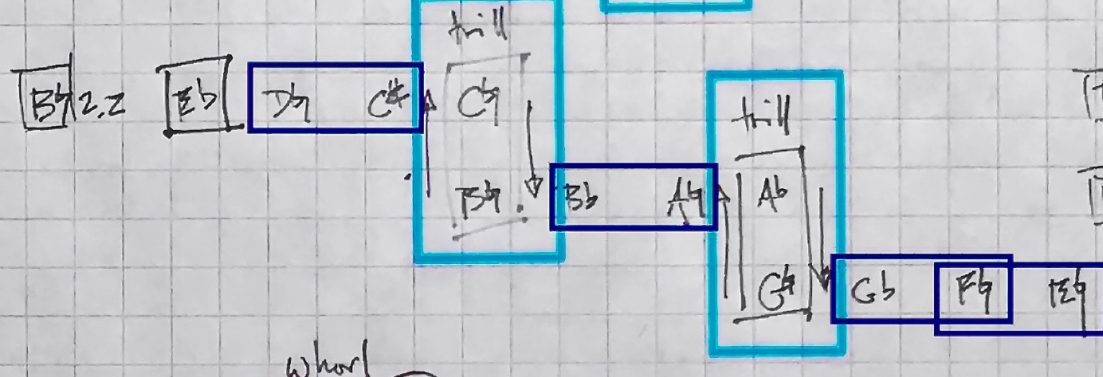
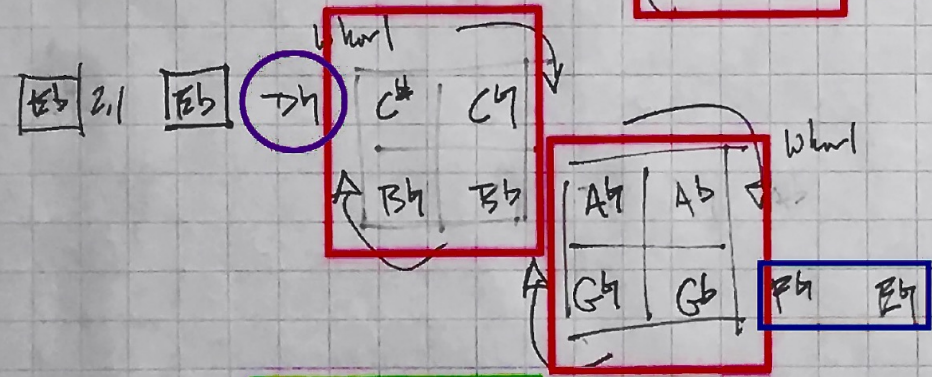
6 4 3 8 9 10 [2+3+5]  
 [4+4] 11 [1+2+3+5]  
 12

PITCH SETS: linear permutations [Eb D# C# C#] ↔ [Bb Bb Ab Ab] ↔ [G# G# F# F#]



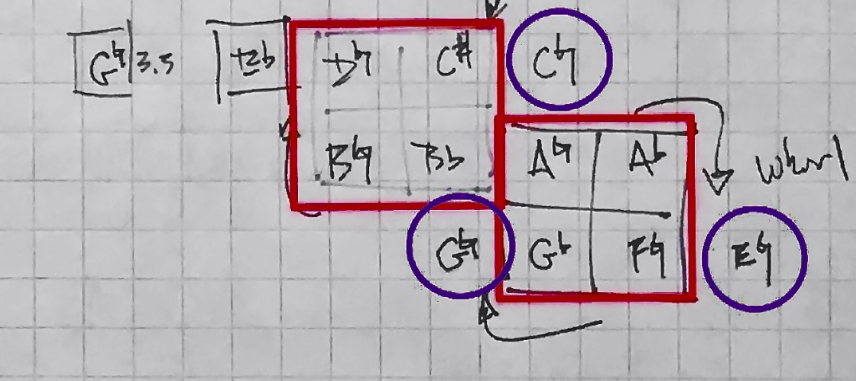
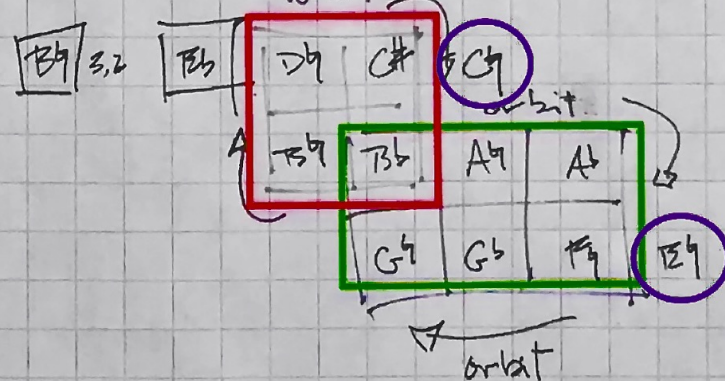
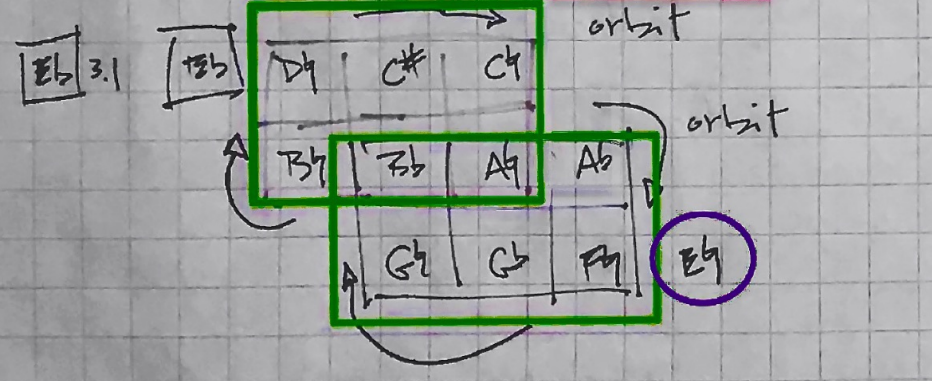
Eb 1.1 trill Bb/C#  
 whorl Ab/Ab/Gb/G#

Eb 1.2 trill G#/Ab  
 whorl C#/C#/Bb/B#



Eb 2.1 whorl C#/Cb/Bb/B#  
 Ab/Ab/Gb/G#

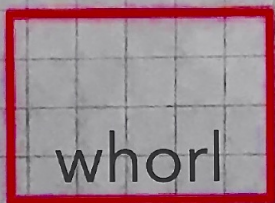
Eb 2.2 trill Bb/C#  
 G#/G#



Eb orbit D#/C#/Cb/Ab/Bb/B#  
 Bb/Ab/Ab/F#/Gb/G#

Eb whorl orbit D#/C#/Bb/B#  
 Bb/Ab/Ab/F#/Gb/G#

G# whorl D#/C#/Bb/B#  
 Ab/Ab/F#/Gb



dyad/triad

pivot

# a delicate balance Tessera

Steve Antosca

2015/2016

1 ♩ = 60

Vocals SUNG/SPOKEN: "Every bo-dy... SPOKEN: ...situated within the luminous air fills the infinite parts of this air circle-wise with its images, ...and it is all in all, and all in the part" OUT

Computer

Oboe

Bass Clarinet

Violin

Viola

Cello

2: reflection/s  
Mournfully Slow

2 5

Vox.

Cmptr.

Ob.

Bass Cl.

Vln.

Vla.

Vc.

*ppp* *f* *p* *f* *f* *p* *pp* *pp* *f* *p* *f* *f* *p* *p* *ppp*

*sul tasto loco pp*

*sul pont. arco p*

*pizz. l. v.*

8 "The air..." 10 ...is all in all... 6 ...and all in its image" OUT

Vox.

Cmpr.

Ob. *p* *ppp* *f* *sub p* *f* *p* *pp* *p* *sfp* *ppp*

Bass Cl. *p* *ppp* *pp* *f* *sub p* *p* *p* *pp* *pp*

Vln. *loco* *p* *mf* *pp* *8va* *ord.* *loco* *p* *f* *pp* *sul pont.* *ppp* *f*

Vla. *p* *pp* *p* *f* *sul tasto* *pp* *f*

Vc. *mf* *f* *ppp* *sfp* *f* *pp* *pp* *sul pont.* *pp* *sul pont.* *ord.* *f*

14 15 "Every wind is by nature old and dry..." 4

Vox.

Cmpr.

Ob. *sfp* *ppp* *sf* *sfp* *ppp sf* *sfp* *p* *p*

Bass Cl. *sfp* *ppp* *sf* *sfp* *ppp sf* *sfp* *p* *p*

Vln. *sul pont. pizz.* *ord.* *f* *ff* *pp* *pp* *sul pont. pizz.* *arco* *ord.* *f* *p* *p* *arco* *f* *f* *pizz.* *arco* *sul tasto* *sfp* *p* *f*

Vla. *sul pont.* *p* *pp* *ord.* *f* *ff* *pp* *pp* *p* *f* *p* *f* *f* *f* *f* *f* *p*

Vc. *p* *f* *p* *f* *pizz.* *arco* *p* *mf* *pizz.* *p* *sul pont. arco* *gliss.* *sfp*

18 20

Vox.

Cmpr.

Ob.

Bass Cl.

Vln.

Vla.

Vc.

ord. sul pont. ord. arco pizz. 3 5

pizz. p f p ff p f

pizz. p p f f p p p p

22 25

Vox.

Cmpr.

Ob.

Bass Cl.

Vln.

Vla.

Vc.

"but it takes to itself..."

...as many attributes as places through which it passes"

"Every movable thing continues its movement..."

OUT

fp fp ff sf p f ff sf pp sf ppp

p p ff sf p f ff sf pp sf ppp

p p ff pp ppp ppp ppp

pizz. p p p ppp ppp

l. v.

# a delicate balance Tessera

Steve Antosca

2015/2016

3:lumina

1  $\text{♩} = 90$  2 5

Vocals

Computer

Oboe

Bass Clarinet

Violin

Viola

Cello

10 L [ight]... 15 Ligh [t]... 20 Ligh [t]... poco a poco rit. [Ligh] t...

Vox.

Cmptr.

Ob.

B. Cl.

Vln.

Vla.

Vc.

25  $\text{♩} = 76$

Vox. LIGHT... **OUT** IS...

Cmptr.

Ob. *p* *pp* *f*

B. Cl. *p* *pp* *p* *f*

Vln. *p* *f* *pp* *f*

Vla. *p* *f* *pp* *f*

Vc. *p* *f* *pp* *f*

*3* *jetté* *very fast* *very fast and random* *col legno battuto*

40 LIGHT is the EXPELLER... **OUT** 45 50 55  $\frac{4}{16}$

Vox.

Cmptr.

Ob. *p* *pp* *f*

B. Cl. *pp* *p* *pp* *p* *p* *pp* *f*

Vln. *f* *ff* *fp* *pp*

Vla. *f* *ff* *p*

Vc. *f* *ff* *fp* *pp*

*very fast* *jetté* *very fast* *jetté* *2* *ff*

56  $\text{♩} = 92$  [TACET until ms. 97] 60 65 70

Vox.

Cmptr.

Ob. *mf* *fp* *f* *fp* *f* *p* *f* *p* *f*

B. Cl. *mf* *p* *f*

Vln. *pizz.* *p* *pizz.* *p*

Vla. *pizz.* *f*

Vc. *pizz.* *f*

71 75 80

Vox.

Cmptr.

Ob. *mf* *f* *p* *f* *p* *f*

B. Cl. *mf* *f* *mf* *f*

Vln. *pizz.* *p* *pizz.* *p*

Vla. *pizz.* *f*

Vc. *pizz.* *f*



83 *poco rit.* 85  $\text{♩} = 76$  90 95

Vox.

Cmptr.

Ob. *poco rit.*

B. Cl.

Vln. *pizz.* *p* *pizz.*

Vla. *f* *pizz.*

Vc. *f*

*f p f p f p f p f*

*mf* *p f p f* *p f*

97 LIGHT... 100 LIGHT is... 105 110

Vox.

Cmptr.

Ob.

B. Cl.

Vln.

Vla.

Vc.

*p* *pp* *f* *f* *f*

*p* *f* *f*

111 LIGHT is the EXPELLER... 115 ...of DARKNESS 120  $\text{♩} = 64$  SHADOW...

Vox.

Cmpr.

Ob.

B. Cl.

Vln.

Vla.

Vc.

*poco a poco rit.*

*mf*

*pp* *f* *pp* *p* *f* *p* *p*

*f* *p* *f* *p*

*p* *f* *pp*

*f* *p*

125 ...is the... 130 ...SUPPRESSION of... 135 ...LIGHT...

Vox.

Cmpr.

Ob.

B. Cl.

Vln.

Vla.

Vc.

*mf* *mf* *p*

*f* *p* *f* *p* *p* *f* *p* *f*

*f* *p* *f* *p* *p* *f* *p* *f*

*p* *p* *p* *p* *p* *p* *mf* *p*

*sul tasto* *p* *mf* *p*

*sul pont.* *p* *pp* *f* *p* *f*

140

Vox. (...LIGHT...) OUT

Cmpr.

Ob. *pp* *f* *mf* *f*

B. Cl. *pp* *mf < f* *pp*

Vln. *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp* sul pont.

$\text{♩} = 90$

145

# a delicate balance

## Tessera

Steve Antosca

2015/2016

5: fleeting light

1 ♩ = 96

Vocals

Computer

Oboe

Clarinet in B $\flat$

Violin

Viola

Cello

5

Vox.

Cmptr.

Ob.

B $\flat$  Cl.

Vln.

Vla.

Vc.

When the moon...  
...is in the east...

9 10

Vox. ...is in the east...

Cmpr.

Ob.

B♭ Cl.

Vln.

Vla.

Vc.

*pp*, *f*, *p*, *arco*, *f*, *p*, *mf*, *f*, *p*, *ff*, *f*, *ff*

13 15

Vox. When the moon...

Cmpr.

Ob.

B♭ Cl.

Vln.

Vla.

Vc.

*pp*, *f*, *p*, *f*, *mf*, *f*, *p*, *ff*, *p*, *f*, *p*, *f*, *p*

17  $\text{♩} = 64$  ...is in the east... *poco rit.* and the sun... *a tempo* 20

Vox. *OUT*

Cmpr.

Ob. *p* *f* *poco rit.* *a tempo* *fp* *p* *mf* *pp*

B $\flat$  Cl. *p* *f* *poco rit.* *a tempo* *fp* *p* *mf* *pp*

Vln. *p* *p* *f* *poco rit.* *a tempo* *f* *p* *pp*

Vla. *mf* *f* *pizz.* *arco* *p* *mf* *pp*

Vc. *mf* *pizz.* *arco* *p* *mf* *pp*

*jeté* *15* *3* *sul pont.* *ord.*

21 ...is in the west...  $\text{♩} = 126$  25

Vox.

Cmpr.

Ob. *p* *mf* *f* *p*

B $\flat$  Cl. *p*

Vln. *p* *mf* *p* *sul tasto* *p* *f* *p* *pp* *pp* *f*

Vla. *pizz.* *f*

Vc. *pizz.* *p* *f*

26

Vox.

Cmpr.

Ob.

B $\flat$  Cl.

Vln. *pizz.* *p* *pp* *f*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

29 *freely, solo* 30 *a tempo*

Vox.

Cmpr.

Ob. *freely, solo* *a tempo*

B $\flat$  Cl.

Vln. *f* *p* *pizz.* *p* *a tempo* *pizz.* *p* *f*

Vla. *pizz.* *p* *a tempo* *pizz.* *p*

Vc. *pizz.* *p* *a tempo* *pizz.* *p*

34 *freely* 35 *a tempo* ♩ = 96

Vox. all the day ...

Cmptr.

Ob. *freely* *a tempo*  
*fp* *pp*

B♭ Cl. *freely* *a tempo*  
*fp* *pp*

Vln. *freely* *a tempo*  
*f* *p* *f* *ff* *p* *f* *p* *f* *pp* *f* *ff*

Vla. *pizz.* *f* *p* *f* *ff* *p* *f* *p* *f* *pp* *f* *ff*

Vc. *f* *p* *f* *ff* *p* *f* *p* *f* *pp* *f* *ff*

*arco* *arco sul pont.*

38 that the 40 ♩ = 64 moon! enjoyed...

Vox.

Cmptr.

Ob. *fp* *pp* *fp* *pp* *fp*

B♭ Cl. *fp* *pp* *fp* *pp* *fp*

Vln. *p* *pp* *f*

Vla. *f* *ff* *p* *p* *f*

Vc. *punta d'arco* *f* *p* *pp* *p* *p*

*sul pont.*



43 *poco a poco rit.* is changed into 45 *a tempo* *poco a poco rit.*

Vox.

Cmptr.

Ob. *poco a poco rit.* *pp* *fp* *pp* *a tempo* *p* *ppp* *poco a poco rit.*

B♭ Cl. *poco a poco rit.* *pp* *fp* *pp* *a tempo* *p* *ppp* *poco a poco rit.*

Vln. *poco a poco rit.* *pp* *fp* *pp* *a tempo* *p* *ppp* *poco a poco rit.*

Vla. *poco a poco rit.* *pp* *fp* *pp* *a tempo* *p* *ppp* *poco a poco rit.*

Vc. *f* *p* *f* *p* *f* *p* *ff* *f* *p* *f* *p*

*punta d'arco*

*ord.*

*(grace notes are played on the beat)*

*sul pont.*

49 *♩ = 96* 50

Vox.

Cmptr.

Ob. *p* *mf* *f* *p* *p* *f*

B♭ Cl. *p* *f* *p* *p* *f*

Vln.

Vla.

Vc. *ppp*

54 55

Vox. all the day ... that the moon enjoyed

Cmptr.

Ob. *p* *f* *pp* *sfp* *sfp* quickly, smooth

B♭ Cl. *p* *p* *pp* *sfp* quickly, smooth *sfp*

Vln. *pp* *p* *f p*

Vla. *pp* *p* *pp*

Vc. (grace notes are played on the beat) *f p* *ff* *f p* *f p*

60 65

Vox. is changed... is changed into night...

Cmptr. *poco a poco rit.*

Ob. *sfp* quickly, smooth *pp* *n*

B♭ Cl. *poco a poco rit.* *sfp* quickly, smooth *pp* *n*

Vln. *f p* *f p* *f p* *p* *n*

Vla. *p* *p* *p* *pp* *n*

Vc. smoothly *pp* *f* ord. punta d'arco sul pont. *pp* *pp* *n*

# a delicate balance

## Tessera

Steve Antosca

2015/2016

calm

1 tranquil. slow, smoothly and free. 5 10

Vocals: The movement of water within water... *p*

Computer: performing on clay 3-hole bird whistle

Oboe: *p* *f* *pp* *p* *mf* *pp* *mf* *pp*

Clarinet in B $\flat$ : performing on a *tlapitzalli*, a clay 5-hole flute *pp* *f* *p*

Violin

Viola: *col legno tratto arco* *p* *f* *p* *f*

Cello: *arco* *p* *sul D* *l. h. molto vib.* *sul G, port.* *ord.* *p* *f* *p*

12 ...proceeds like that of air within air OUT very quick and free 15 a tempo

Vox.: The movement of the wind... *p* *f* *pp*

Cmptr.

Ob.: *p* *pp* *a tempo* *p* *f* *pp*

B $\flat$  Cl.: *p* *pp* *a tempo* *pp* *f* *pp*

Vln.

Vla.: *sul pont.* *sul tasto* play with the thumb *p* *f* *pp* pick up glass slide

Vc.: *sul pont.* *sul tasto* with the thumb *f* *l. h. molto vib.* *f* *pp* pick up glass slide

18 20 25 OUT

Vox. ...resembles that of the water..

Cmptr.

Ob. *p* *f* *pp* *f* *f* *p*

B $\flat$  Cl. *pp* *f* *p* *f* *f* *pp*

Vln.

Vla. double gliss. with glass slide *mf* *f*

Vc. arco *mf* gliss. with glass slide *mf* *f* with glass slide *f* sim.

snap pizz. then gliss. with glass slide, ending on vibrato. pitch start and end points are non-specific.

26 30 a tempo

Vox. The movements of the air through the air..

Cmptr.

Ob. *f* thumb tr. *p* *a tempo* *p* *f*

B $\flat$  Cl. *p* *pp* *very quick and free* *pp* *f* *f*

Vln. *arco* *a tempo* *p* *f* *f* *ff* *p*

Vla. sul tasto play with the thumb *p* *f* with glass slide *f* sul D

Vc. sul tasto with the thumb *p* *f* with glass slide *f* sul D

*l. h. molto vib.*

32 35 40

Vox. with revolving movement...

Cmptr.

Ob. *pp* *p* *f* *p* *f* *f* *p* *f* thumb tr.

B $\flat$  Cl. *pp* *f* *p* *pp* *f* *p* *p*

Vln. *f* *p*

Vla. *p* arco with glass slide *mf* *f*

Vc. *p* *mf* *f* *mf* *f* *p*

42 45

Vox. very quick and free *a tempo* No part... ..of the watery element... ..will raise itself... ..from the common centre...

Cmptr.

Ob. *pp* *a tempo* *p* *f* *pp*

B $\flat$  Cl. *pp* *a tempo* *pp* *f* *p*

Vln.

Vla. sul tasto play with the thumb *p* *f* double gliss. with glass slide *mf* *f* *p*

Vc. sul tasto play with the thumb *p* *f* *l. h. molto vib.* arco with glass slide *mf* *mf* *f* *p* with glass slide

47

Vox. ...or make itself more distant... 6/4 except by violence... 50

Cmptr.

Ob. *p* *f* *pp*

B $\flat$  Cl. *pp* *f* *p*

Vln.

Vla. *mf* *mf* *f* double gliss. with glass slide

Vc. *mf* *mf* *f* gliss. with glass slide

52

Vox. No violence is lasting... 6/4 OUT 55 *very quick and free*

Cmptr.

Ob. *very quick and free* *pp*

B $\flat$  Cl. *pp* *p*

Vln. *arco* *f* *p* *f* *ff* *very quick and free*

Vla. *p* *p* *p* *f* sul tasto play with the thumb

Vc. *p* *p* *p* *f* sul tasto play with the thumb *l. h. molto vib.*

# a delicate balance

## Tessera

Steve Antosca

2015/2016

13: looking through a rear view mirror at the future coming up fast about to become the past (rearView)

1

Vocals: Rushing now here now there... up and down... never resting... 15 seconds

Computer: 15 seconds

Oboe

Clarinet in B $\flat$

Violin

Viola

Cello

6

Vox.: never resting at all in quiet either in its course... or in its own nature... 10 15 OUT 16

Cmptr.

Ob.

B $\flat$  Cl.

Vln.

Vla.

Vc.

4/16

The score is written for a vocal soloist and a chamber ensemble. The vocal line is in 5/4 time, with lyrics: "Rushing now here now there... up and down... never resting...". The instrumental parts include Oboe, Clarinet in B-flat, Violin, Viola, and Cello. The score features various dynamic markings such as *pp*, *f*, *ff*, *p*, *mf*, *fp*, and *ppp*. Performance instructions include "punta d'arco sul pont.", "ord. sul G sul C", "pizz.", and "arco". A 15-second computer-generated sound effect is indicated by arrows. The score concludes with a double bar line and a 4/16 time signature, marked "OUT".

17  $\bullet = 92$  20 25

Vox.

Cmptr.

Ob. *mf* *fp* *f* *fp* *f* *p* *f*

B $\flat$  Cl. *mf* *p* *f*

Vln. *f* *f* *f* *f*

Vla. *f* *f* *f* *f*

Vc. *f* *f* *f* *f*

*pizz.*

30 35 40

Vox. it has nothing of its own but seizes hold on everything...

Cmptr.

Ob. *mf* *f* *p* *f*

B $\flat$  Cl. *mf* *f* *mf*

Vln.

Vla.

Vc.



42 45 *poco rit.* everything... 50  $\text{♩} = 76$  OUT 3/4 assuming as many different natures...

Vox.

Cmptr.

Ob. *poco rit.* *p* *f* *f* *p* *f*

B♭ Cl. *f* *f* *mf* *f* *p* *f*

Vln. *pizz.* *f* *f* *f* *p* *f* *arco*

Vla. *pizz.* *f* *f* *f* *f* *pizz.*

Vc. *pizz.* *f* *f* *f* *f* *pizz.*

53 55 as places through which it passes... 60 65 OUT

Vox.

Cmptr.

Ob. *p* *p*

B♭ Cl. *p* *p*

Vln. *arco* *p* *mf* *f* *mf* *f* *mf* *ff* *p* *5*

Vla. *p* *mf* ord. *sul pont.*

Vc. *f* *p* *f*

66  $\text{♩} = 96$  70

Vox.

Cmpr.

Ob.

B $\flat$  Cl.

Vln.

Vla.

Vc.

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

*rit.* *slowly...* *rit.*

4/4 5/4 4/4 3/4

75  $\text{♩} = 76$  80 85

Vox. as many different natures... OUT as places through which it passes...

Cmpr.

Ob.

B $\flat$  Cl.

Vln.

Vla.

Vc.

*f* *pp* *mf p* *pp* *mf* *p* *pp* *p* *pp* *f* *mf* *pp*

*poco a poco rit.* *poco a poco rit.*

*arco* *p* *pp* *pp* *mf* *p* *pp* *pp*

3/4 3/4 3/4 3/4 3/4

88  $\text{♩} = 64$  90 95 100

Vox. So it is in a state of continual change... ch...ch... ch — ange... **OUT** [ch — an — ge]

Cmptr.

Ob. *p* *pp* *p* *pppp* *n*

B $\flat$  Cl. *p* *pp* *p* *pppp* *n*

Vln. *pp* *pp* *pp* *p* *pppp* *n*

Vla. *pp* *pp* *pp* *pppp* *n*

Vc. *pp* *ppp* *pp* *pppp* *n*

*sul C* *sul pont.* *Silently* *rit.* *pp* *pppp* *n*