

AND THEN I SAW

FOR TRUMPET, PERCUSSION AND COMPUTER

STEFAN KLAVERDAL

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About the piece

The piece is about the feeling of wonder, when encountering something incomprehensible. The title (and the label for the last part) is from the book of revelation, the first part has the label "...and there before me was a door standing open in heaven." And is thus referring to, perhaps, first bewilderment and later on wonder and rapture.

In writing this piece, I wanted to continue on an experiment regarding beats. I wanted to use repeating (western-type) patterns, but making a piece very close to the Indian Raga in terms of form and build. However, I also wanted to make a piece that did not repeat itself. A contradiction it may seem, but using a technique of expanding and retracting rhythms built on the golden mean, I hope I have made a piece seemingly repeating, without ever repeating.

It is maybe also a piece about nagging. The nagging aspect refers mostly to the technique talked about above, and also meaning that it might be annoying with repeats like children going on about stuff they want, but I find it very interesting that in music, the same rules don't apply. What would normally become nagging, turns into something else. Stylistically something also happens to the music when it is repeated. It starts morphing into other unexpected forms.

First performed in Malmö, march 27th 2008 by Per Ivarsson (trumpet) and Núria Andorrà (perc).

Technical requirements

The Percussion is made up of one set of bongos, played with sticks. If desired it can be replaced with two of the smallest tom-toms. The beat on the rim (indicated in the score) is to sound like wood and may be played on a woodblock if desired.

To play the computer part, the patch for MAX/MSP is needed from the composer.
It is not self-sufficient, and will need a player through the performance to operate it.

One will also need a computer capable of running the MAX/MSP runtime environment.
The patch is only tested on Apple computers, and will run nicely on a G4 867MHz.
A soundcard with one in and two out is also needed. It has to be set to very low latency.

Other equipment:

A PA-system with two speakers.

A microphone for the trumpet connected to the soundcard

A microphone for the bongos connected to the PA-system

and then I saw...

Stefan Klaverdal

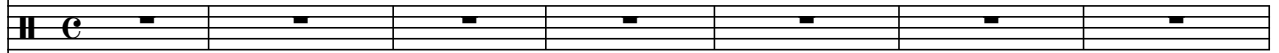
...and there before me was a door standing open in heaven.

♩ = 110

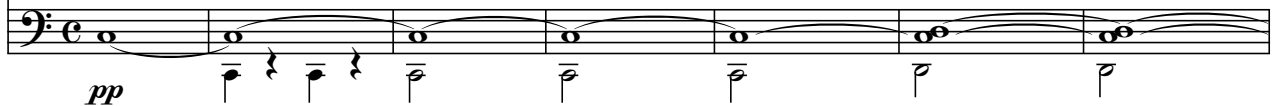
Trumpet in C



Bongos
(high, low + rim)



Computer



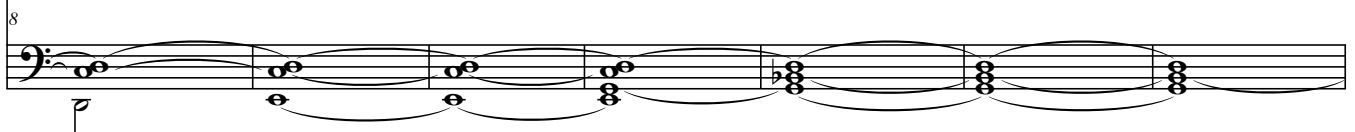
Tpt.



B.



C.



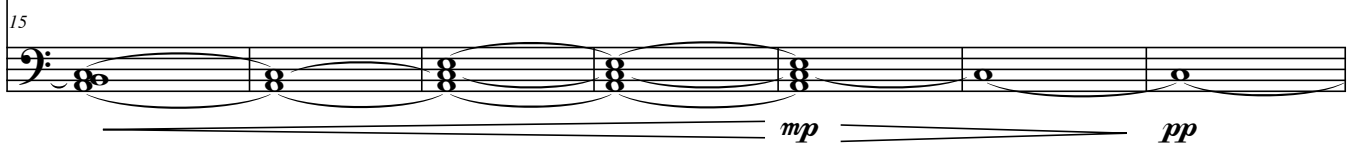
Tpt.



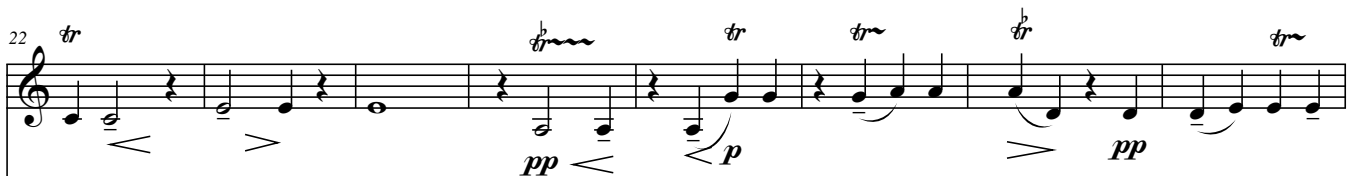
B.



C.



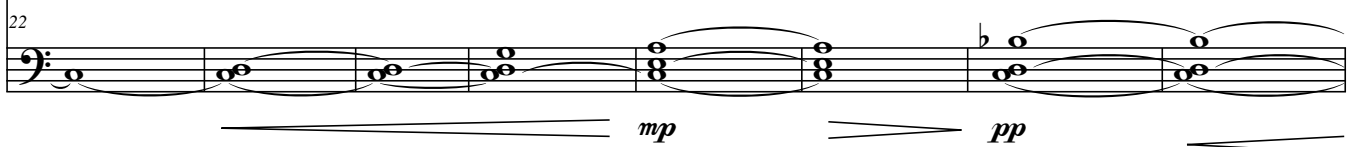
Tpt.



B.



C.



30

Tpt.

B.

C.

f

mp

37

Tpt.

B.

C.

mf

mp

f

44

Tpt.

B.

C.

mf

f

mf

f

51

Tpt.

B.

C.

mf

f

mf

Detailed description: This is a musical score for three parts: Tpt. (Trumpet), B. (Baritone), and C. (Cello). The score is divided into four systems, each starting at a measure number (30, 37, 44, 51). The Tpt. part features a melodic line with trills (tr) and slurs. The B. part consists of a single line with rests. The C. part features a bass line with slurs and dynamics. Dynamics include *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). Trills are marked with 'tr' and a wavy line. Slurs are used to group notes across measures.

58

Tpt.

cresc. poco a poco

58

B.

58

C.

65

Tpt.

65

B.

65

C.

71

Tpt.

71

B.

71

C.

77

Tpt.

fff

77

B.

77

C.

fff

f

The musical score is arranged in four systems, each containing three staves: Tpt. (Trumpet), B. (Baritone), and C. (Cello). The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system (measures 58-64) features a 'cresc. poco a poco' marking. The second system (measures 65-70) continues the melodic lines. The third system (measures 71-76) shows a change in texture. The fourth system (measures 77-83) includes a 'fff' (fortississimo) marking in the Tpt. part and 'fff' and 'f' (forte) markings in the C. part.

82

Tpt.

B.

C.

f

86

Tpt.

B.

C.

90

Tpt.

B.

C.

then I saw...

ff

mf

ff

ff

94

Tpt.

B.

C.

97

Tpt.

B.

C.

101

Tpt.

B.

C.

105

Tpt.

B.

C.

108

Tpt.

B.

C.

mf

121

Tpt.

121

B.

121

C.

This image shows a musical score for three parts: Tpt. (Trumpet), B. (Baritone), and C. (Cello). The score is for measures 121, 122, and 123. The Tpt. staff is in treble clef, the B. staff is in alto clef, and the C. staff is in bass clef. The key signature has one flat (B-flat). The Tpt. part features a melodic line with eighth and sixteenth notes, including a trill in measure 122. The B. part has a rhythmic accompaniment of eighth notes and sixteenth notes, with some rests. The C. part is mostly silent, with a few notes in measure 123.

124

Tpt.

B.

C.

127

Tpt.

B.

C.

130

Tpt.

B.

C.

133

Tpt.

B.

C.