

PLANT THIS SEED, GROW A GARDEN

EXPLORATIONS IN CREATIVE-COLLABORATIVE PROVOCATION

BY SIMON EASTWOOD

A PORTFOLIO OF WORKS

Victoria University of Wellington

2021

PREFACE

This portfolio contains scores and programme notes for the musical works completed in order to fulfil the requirements of a Doctor of Musical Arts in Composition at Victoria University of Wellington.

This portfolio is divided into two parts:

The 'First-Generation' works explore the role of creative provocation of in my own creative process by employing novel techniques and also responding to unusual briefs or personal experiences.

The 'Second-Generation' works take one of these pieces, *Triptych for Two*, and transform it into a variety of forms by asking six collaborators from different backgrounds and disciplines to reimagine this work in their own way before sending these reinterpretations back to me to use as material for a set of new pieces. This is the collaborative model which I have dubbed 'creative-collaborative provocation' in my accompanying exegesis.

You can view the works of this portfolio through an interactive portal, which graphically displays how each work is related to the original 'seed' *Triptych for Two*, here:

www.simon-eastwood.com/plant-this-seed

TABLE OF CONTENTS

FIRST-GENERATION WORKS.....	3
TRIPTYCH FOR TWO (2017/18)	5
CLINK (2017)	25
INFINITY MIRROR (2018).....	48
WHERE THE RIVER FLOWS... (2018)	75
INTERFERENCE STUDY (2019)	95
LAND (2018).....	107
ORACLE (2018)	107
SECOND-GENERATION WORKS	108
CRUX (2018)	109
[RE]SURFACING (2019)	115
SILVER WIND, GOLDEN EARTH, WHITE WATER (2020)	117
ONCE UPON A TIME: MEDITATION ON A POEM BY ROYA JABAROUTI (2020)	128
TE AITANGA PEPEKE (2019/20)	129
RIPPLE (2018)	167

FIRST-GENERATION WORKS

TRIPTYCH FOR TWO (2017/18)

FOR VIOLIN AND SNARE DRUM

'Triptych for Two' was written as an abstract study in rhythm and musical time, employing fractal algorithms known as Lindenmayer system as external provocations on the creative process. The first movement explores conflicting pulse streams, with each part of the music emerging from a simple cell and developing according to its own logic. The second movement, on the other hand, has a more regular pulse and develops a long arc of tension and release over the course of the movement with a simple drone. The third movement works with larger blocks of sound, which are cut up and then spliced together to create a dynamic interplay between the two instruments. It briefly restates musical material from the previous two movements, ending the set with a fiery and energetic flourish.

The piece was written for Naoto Segawa and Monique Lapins.

Simon Eastwood

Triptych for Two

for violin and snare drum

2017/2018

Performance Notes:

VIOLIN

MOVEMENT I:



Indicates a quick slide to the upper note, try to sustain the second pitch as long as possible.



Indicates that the right hand should articulate (pluck) the given rhythm while the left continues to slide.



Indicates a 'hammer on', plucking the first note then putting the second note down with the left hand.

MOVEMENT II:

Use a wooden mute if possible. Ideally, play on strings III and IV until bar 55.

MOVEMENT III:



Harmonic trills should be played keeping the first finger in contact with the string while trilling to the upper note.



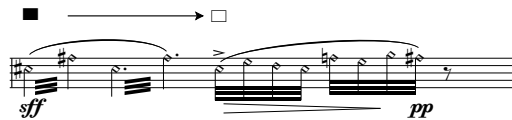
It is important to note that not every diamond note-head will necessarily produce a harmonic. In fast passages like this one the note-heads indicate lightly touching the string at roughly the point indicated. In any case articulating the overall gesture, rather than accurately hitting every note, is the most important thing in such passages.



Where a harmonic is specifically desired, I have indicated this with a circle above the note, and the string on which it is to be played in brackets.



A black box above the note indicates extreme bow pressure.



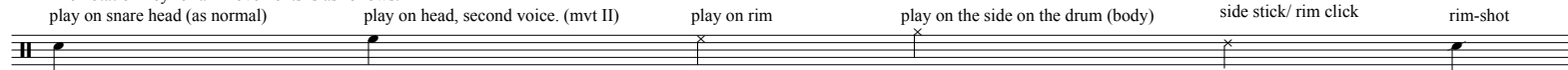
An arrow from a black box to a white one indicates a transition from extreme to normal bow pressure.

Also, in this movement the marking 'sul ponticello' is abbreviated to 's.p'.

SNARE DRUM

KEY:

The notation key for all movements is as follows:



MOVEMENT I:

The entire movement is to be played with wire brushes.



In this case, a 'buzz roll' indicates moving the brush rapidly from side-to-side on the snare head.



Indicates a circular brush stroke.



Indicates a sequence of circular brush strokes.

MOVEMENT II:



One hand plays with a brush, keeping a constant pulse. Striking the head, followed by a circle stroke.



The other plays with a soft mallet, also playing on the snare head.

MOVEMENT III:

This movement is to be played with sticks.

The player is required to move between playing on the tip of the sticks and playing on the shaft. This is indicated with a 't' for tip and 'sh' for shaft.



Indicates a ghost note, only lightly touching the head.

Triptych for Two

for Monique and Naoto

10

I

SIMON EASTWOOD 2017/18

Steady ♩ = c. 76

Violin

Sul IV
pizz.

p secco

brushes
snare on

p

pp *mf* *p*

7

pp *mf* *p*

pp *mf* *p*

13

sf *p*

sf *p*

sff *p*

p *mf* *p*

17

sf *p*

pp *mf* *p*

p

'shake'

23 *sf sf p sf p f p*

29 *sf p mf p p mf*

34 *p fp f mf p pp f*

39 *f p f p p* "shake"

This musical score is for a piano and harpsichord duo, spanning measures 23 to 44. The piano part is written in treble clef, and the harpsichord part is in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into four systems, each containing two staves. Measure numbers 23, 29, 34, and 39 are placed at the beginning of their respective systems. The piano part features various dynamics including *sf* (sforzando), *p* (piano), *f* (forte), *mf* (mezzo-forte), and *pp* (pianissimo), along with triplets and slurs. The harpsichord part includes dynamics like *f*, *mf*, and *p*, with patterns of sixteenth and thirty-second notes. A 'shake' ornament is indicated in measure 44. The piece concludes with a repeat sign in measure 44.

45 *sf sf p sf p f p*

51 *sf p f sf p sf*

56 *f p pp p*

61 *f p f p*

mf sempre

The musical score is written for piano, featuring a treble and bass staff. The key signature is one flat (B-flat). The piece is in 3/4 time, with measures 51 and 56 changing to 2/4 time. The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics range from *sf* (sforzando) to *pp* (pianissimo). The piece concludes with a *mf sempre* marking.

67 *molto accel.*

mf cresc.

73 $(\text{♩} = \text{c. } 110)$ *A tempo* $(\text{♩} = \text{c. } 76)$

f

fp

79

sf

f

sf

p *mf* *p* *mf*

84

sf

sf

sf

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

89

89 94

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

95

95 100

sf *mf* *p* *mf* *mp dim.*

101

101 106

p *pp* *p* *p dim.*

107

107 112

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

(♩ = c.110.) *rall.* A Tempo (♩ = 76) (snare off)

II

Meditative ♩ = c.92

arco

con sord.

Sul III + IV (IV) (III)

Violin

mf p

Snare Drum

snare off

soft mallet

mp p

brush, always strike then ○

6

pp

mf < >

mp p

mp p

mp p

14

mf sim.

mp p

mp p

21

p

mp p

p

mp p

27

mf

p *mf* *p* *mp* *p* *mp* *p*

35

p

mp *p* *p* *mp*

42

mf

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

48

p *mf* *p* *mf*

52

p *f* *f dolce* *fp* *pp*

(switch to mallet)

2 mallets

58

fp *pp*

tr

63

fp *pp* *mp* *p*

tr

68

mp *p*

72

fp *p* *fp* *pp*

76

mp *p* *mp* *p* *mp* *p*

81

mp *p* *mp* *p* *p*

86

mf *p* *mf* *pp* (snare on)

III

Frenetic, ♩ = 82-88
Senza sord.
pizz.

VI
arco
sul pont.
tr

Violin

sticks
snare on
tip → shaft → tip

Snare Drum

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

7

pizz. *f*

arco
s.p.
tr *fp* *f*

t → sh *p* *fp* (tip) *f* *p* *mf* *p*

14

tr *p* *fp* *fp* *f*

t → sh *f* *p* *f* *p* *p* *p* *f*

20

pizz.

arco
s.p.

f *sf* *fp* *f*

5

fp (tip) *f* *p* *p* *mf*

sh t t sh

27

tr

sf *f* *p* *sfz* *fp* *f* *sf* *p*

arco
s.p.

tr

3

t t sh t sh

p *p* *f* *p* *fp* (tip) *f*

R.S.

35

tr

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

sh t sh t sh

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

41

pizz.

arco
nat. s.p.

f *sf* *p* *p* *f* *f* *fp*

sh t

5

fp *f*

R.S.

51 21

tr tr tr tr tr

pp *3* *fp* *fff* *pp* *p* *f* *sf* *pizz.*

t *sh* *t* *sh* *t* *sh* *5*

p *ff* *p* *ff* *p* *fp*

57 arco

s.p

f *p* *f*

5 *sh* *t* *sh*

pp *f* *p* *f*

61

fp *f* *p* *f* *sf*

t *t* *sh* *t* *sh* *t*

p *fp* *f* *p* *f* *fp*

66

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

sh *t* *sh* *sh* *t* *t*

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

72

p *f* *fp* *f*

f *pp* *p* *p*

(S.S.)

78

fp *f* *fp* *f*

p *pp* *p* *p* *pp*

82

■ → □ rit.

Pesante ♩ = 72
nat.

sf *ff* *ff feroce.*

p *pp* *mf* *f*

R.S. R.S. R.S. R.S.

89

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

R.S. R.S. R.S. R.S.

95

sf *p* *mf* *p* *mf* *sf*

101

pizz. arco nat. rall. Tempo I (♩ = 82-88)

sf *f* *fp* *f* *p* *f* *p*

107

fp *f* *f* *sf* *fp* *f* *p*

113

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

118 *tr* *sf* *tr* *fp* *3* *tr* *fp*

p dim.

122 *p dim.* *pp* *ppp* *ff* *pizz.* *p* *3*

t *sh* *t* *pppp* *f* *R.S.* *pp*

CLINK (2017)

FOR BASS FLUTE, VIOLINCELLO, DRUM SET AND KEYBOARD/SAMPLER

This piece was commissioned by NoiseSense, with support from the Two Birds brewing company in Melbourne. Unusually, the brief asked composers each to respond to one of the company's Beers, leading to a range of creative solutions. I responded to the prompt by incorporating beer samples into the chamber ensemble to expand its timbral palette, while creating a playful, tongue-in-cheek composition in the spirit of the drink that inspired it

Simon Eastwood

Clink

for bass flute, violoncello,
percussion (drum set), and keyboard/sampler.

2017

Clink

Guide to Notation:

Bass flute:

The flute should be amplified in order to achieve good balance and also in order to emphasise sounds which would otherwise be very soft.

■ Cover the embouchure hole with the mouth.

○ Aeolian/ Not much pitch, mostly air.

◐ Semi-aeolian/ some pitch

● Normal playing

■ Blow air through the instrument.

× Combine sound with key click.

∨ Breathe in.

▢ Breathe out.

Violoncello:

The violoncello should also be amplified in order to achieve good balance and in order to emphasise sounds which would otherwise be very soft.

↑ Play behind the bridge.

e.s.p Extreme sul ponticello.

× Scratch tone.

■ Bow the bridge.

Percussion:

hi hat (bell)	hi hat (closed)	hi hat (open)	hi hat (half-open)	snare (rim)	snare (side stick)	snare (kick)	hi hat (foot)
×	+	○	◐	×	●	×	×

Keyboard/ Sampler:

The keyboard should be set to be non touch-sensitive, and connected to a laptop running the included Ableton Live project, which will play the appropriate sample for each key.

Clink

Presto

 $\text{♩} = 120 / \text{♩} = 180$

SIMON EASTWOOD 2017

ht chi u 7" ht 5"

Bass Flute (Amplified) p fp p pp

flautando 7" pizz. (not much pitch) 5"

Violoncello (Amplified) p mf p mf

Drum set p p

Keyboard (Sampler) (Dynamics pre-set by samples) 7" 5"

7 wh - t chi u chi u

B. Fl. p f fp pp fp mp

arco flautando

Vc. p mp fp

(bell)

Perc. p

Kbd.

13

7" A ht ○ ○ chi u

B. Fl. *p* *fp* *mf*

Vc. *p* *mf* pizz. *mf*

Perc. *p* *f*

Kbd.

18

t t k flz.

B. Fl. *p* *mp* *p* *p* *f*

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

Perc. *fp* *f* *p*

Kbd.

25 5" **B** t chi - u t k t

B. Fl. *f* *f* *p* *p* *f*

Vc. arco flautando *fp* *f* pizz. *mf*

Perc. *p* *f*

Kbd.

31 chi - - u

B. Fl. *fp* *fp*

Vc. arco. scratch tone *mf* *p* *mp* *p* *mf*

Perc. *p*

Kbd.

37

C t k chiu

B. Fl. *mf* *f* *p* *fp* *f* *f*

Vc. pizz. (behind bridge) *mp* *mf* *f*

Perc. *p* *fp* *f* *p*

Kbd.

45

B. Fl. *p* *f* *fp* *f*

Vc. arco. scratch tone *mf* *p* *fp* *f*

Perc. *mf* *fp* *f*

Kbd.

52 **D** (breathe through instrument) ht

B. Fl. *p* *f* *p* *p*

Vc. (bow bridge) *pp* *mf* *pp* *fp*

Perc. *ff* *p*

Kbd.

57 **E**

B. Fl. *fp* *f* *fp*

Vc. *f* *f* pizz. (behind bridge) arco. scratch tone *f* *p*

Perc. *p* *f* *fp* *fp*

Kbd. **E**

62

B. Fl. *p* *mf* *f*

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

Perc. *p* *f*

Kbd.

ht

pizz.

arco. flautando

68

B. Fl. *p* *f* *f* *p* *fp*

Vc. *fp* *f* *f* *p*

Perc. *fp* *f* *p*

Kbd.

wh

chi u

harmonic gliss. sul C

(rim)

75 **G** ht

B. Fl. *f* ht

Vc. scratch tone *f* > *p* *f* > *p* *fp*

Perc. *f*

Kbd.

82 **H** **Meno mosso** ♩ = 72

B. Fl. *fp* *f* *p* < *f* *p* *p* < *f* *p*

Vc. arco (bow bridge) *f* *pp* *f* > *pp* *f* > *pp*

Perc. *fp* *p* *f*

Kbd.

88

B. Fl.

p *mp* *p* *p* *f* *p*

Vc.

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

Perc.

Kbd.

bridge → e.s.p.

harmonic gliss.
sul A

5/16

Tempo I
(♩. = 120 / ♩ = 180)

I Meno mosso
(♩ = 72)

92

B. Fl.

p *f* *p* *mp* *p*

Vc.

sul tasto
flautando

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

Perc.

p

Kbd.

5/16

97

B. Fl. *p* *f* *p* *pizz.* *p* wh -

Vc. *ppp* *f*

Perc. *p*

Kbd.

J

101 **Meno mosso**
(♩. = 72) *f* *p* *f* *p*

B. Fl. *f* *p* *f* *p*

Vc. *arco* *e.s.p.* *mf* *ppp* *p*

Perc.

Kbd.

harmonic gliss.
sul A

104

B. Fl. *p* *mp* *p*

Vc. *f* *p*

Perc.

Kbd.

107

B. Fl. *f* *p* *p* *pp*

Vc. *pp* *p* *pp*

Perc.

Kbd.

sul tasto

Tempo I

(♩. = 120 / ♩ = 180)

110 **K** **Meno mosso** (♩ = 72) 5"-10"

B. Fl. *fp* *p* 5"-10"

Vc. *pizz.* *p* *f* 5"-10"

Perc. *p* *p* 5"-10"

Kbd. 5"-10"

Tempo I

(♩. = 120 / ♩ = 180)

115 **Meno mosso** (♩ = 72) 5"-10"

B. Fl. *p* *f* *p* 5"-10"

Vc. *arco scratch tone* *pizz.* *arco (bow bridge)* *mf* *p* *f* 5"-10"

Perc. *p* 5"-10"

Kbd. 5"-10"

119

B. Fl. *tr* *mp* *p* *tr* *mp* *p* *ff*

Vc. *pp* *f* *pp* *e.s.p* *bridge* *e.s.p*

Perc. Sizzle Cymbal (mallets) *pp* *p* *pp* *p*

Kbd.

122

B. Fl. *tr* *p* *p* *f*

Vc. *p* *mf* *p*

Perc. *pp* *p* *f*

Kbd.

Tempo I

(♩. = 120 / ♩ = 180)

125 **L** ■ ht

B. Fl. *f* 6/16 t k

Vc. *fp* *fp* *mf* *p* pizz.

Perc. *fp* *fp*

Kbd.

131 ■ ht t chi u

B. Fl. *f* *p* *f* *p*

Vc. arco flautando *fp* *f*

Perc. *fp* *fp*

Kbd.

M

138

B. Fl.

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

chi - u

Vc.

f *fp* *fp* *p* *f*

pizz. arco e.s.p.

Perc.

fp

Kbd.

N

145

B. Fl.

Vc.

Perc.

f

Kbd.

152

B. Fl.

Wh - t

fp *f* *fp*

Vc.

scratch tone

f *f*

Perc.

fp *ff* *f*

Kbd.

160

B. Fl.

f *f* *ff*

Vc.

f *f* *ff*

Perc.

f *fp* *f*

Kbd.

166

B. Fl.

Vc.

Perc.

Kbd.

Ped.

Measures 166-168. B. Fl., Vc., and Perc. are silent. Kbd. plays a descending eighth-note scale in the right hand and an ascending eighth-note scale in the left hand. A Pedal point is marked in the left hand of the Kbd. staff.

169

P

B. Fl.

Vc.

Perc.

Kbd.

pizz.

fp

f

Measures 169-173. B. Fl. plays a sequence of notes with accents and dynamic markings (*fp*). Vc. plays pizzicato notes with dynamic marking (*f*). Perc. plays a complex rhythmic pattern with dynamic marking (*fp*). Kbd. plays a simple bass line with dynamic marking (*f*).

174

ht

chi - - u

B. Fl.

f *f* *p* *fp*

Vc.

arco
scratch tone.

scratch tone.

e.s.p

f *p* *f* *p*

Perc.

fp *f*

Kbd.

180

wh - t

B. Fl.

f *ff*

Vc.

ff *p*

Perc.

ff *pp*

Kbd.

184

Q wh - t

B. Fl.

Vc.

Perc.

Kbd.

ppp

f

p

f

p

scratch tone

188

wh - t

B. Fl.

Vc.

Perc.

Kbd.

f

p

f

p

fp

pizz.

f

p

mf

p

f

p

p

194

B. Fl.

f *fp* *f* *p*

Vc.

f *p* *f* *p*

Perc.

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

Kbd.

Full Score

INFINITY MIRROR (2018)

FOR COMBINED YOUTH STRING ORCHESTRA AND SYMPHONY ORCHESTRA

This work was commissioned by SOUNZ for the 2018 SOUNZ Commission for Orchestra and Sistema Youth Orchestra. The brief is rather specific in that it asks the composer to balance a youth orchestra, with very young players of varying levels of experience, against a full professional symphony orchestra in a fanfare style, to be presented in a pops-style stadium concert.

The concept behind 'Infinity Mirror' is inspired by the recurring series of reflections that occur when one places two mirrors next to each other, something you might see in elevators or dressing rooms. This is reflected on stage by the relationship between the two orchestras. A melody is passed back and forth between the two groups, but it is transformed each time it is played.

The piece is also about how the younger generation 'reflects' the older generation, one day many of the younger players may find themselves in the same position as the professionals in Orchestra Wellington today. And so, like the images in the mirror, there is an infinite chain between teacher and student, a diverse musical whakapapa extending far into the past. With this in mind, the piece also conjures a number of musical styles, from a waltz, to a jaunty sea chantey, through to hints of contemporary post-rock.

NOTE:

There are two slightly different versions of this piece: one for a stadium-style concert, including a rhythm section comprising electric guitar, bass guitar, and drum set. The other is arranged for a concert hall setting, substituting the rhythm section for harp and a third percussionist. The second, 'concert' version of the piece is the one presented here in the portfolio, as it has the better audio recording and is the version that will be published by SOUNZ, the centre for New Zealand Music. The 'stadium' version can be seen as a film in the interactive portal.

Simon Eastwood

Infinity Mirror

for combined

Youth String Orchestra and Symphony Orchestra

Instrumentation:

Flute 1
Flute 2 (dbl. picc.)
Oboe
Cor Anglais
Clarinet in Bb1 (dbl. Clarinet in Eb)
Clarinet in Bb 2
2 Bassoons
4 Horns in F
3 Trumpets in C
2 Tenor Trombones
Bass Trombone
Tuba

Timpani
3 Percussion (Glockenspiel, Vibraphone, Tam-tam, Bass Drum,
Suspended cymbal, Snare drum, Medium rack tom, Floor tom)

Harp

Youth Orchestra
(Violin, Viola, Violoncello,
and Double Bass parts of varying difficulty)

Violin I
Violin II
Viola
Violoncello
Double Bass (5-string or C extension)

Duration: Approximately 7min.

Infinity Mirror

SOUNZ Commission for Emerging Players 2018
for Orchestra Wellington and Arahauri Strings

SIMON EASTWOOD 2018

Andante $\text{♩} = c.92$

Flute 1

Flute 2

Oboe

Cor Anglais

Clarinet in Bb 1

Clarinet in Bb 2

Bassoon 1

Bassoon 2

Horn in F

Trumpet in C 1,2

Trumpet in C 3

Trombones 1,2

Bass Trombone

Tuba

Tampani

Percussion 1

Percussion 2

Percussion 3

Harp

Youth Violin I

Youth Violin II

Youth Viola

Youth Violoncello I

Youth Violoncello II

Youth Double Bass

Violin I

Violin II

Viola

Violoncello

Double Bass

1. 2. 3. 1.2 harmon mute (open)

mf

ff

pp

p

ppp

arco

harmonic gliss. ad lib.

pizz.

con sord.

div.

unis.

(harmonic gliss.)

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

37

Picc. *mf* *pp*

Fl. I *mf* *pp*

Ob. *mp* *p* *mf* *pp*

C. A. *mp* *p* *mf* *pp*

Cl. 1 *mf* *pp*

Cl. 2 *mf* *pp*

Ban. 1

Ban. 2

Hr.

C Tpt. 1, 2

C Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

Perc. *mp* *mf*

Hp.

Y. Vln. I

Y. Vln. II

Y. Vla.

Y. Vcl.

Y. Vc. II

Y. Db.

Vln. I *p* *pp* *mf* *fp* *pp*

Vln. II *p* *pp* *mf* *pp*

Vla. *mf* *pp*

Vc. *fp* *pp* *pizz.* *f*

Db. *mf* *mp*

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The notation is in standard musical notation with various dynamic markings and performance instructions.

Instrument Staves (from top to bottom):

- Pic.
- Fl. 1
- Ob.
- C. A.
- Cl. 1
- Cl. 2
- Bsn. 1
- Bsn. 2
- Hn.
- C Tpt. 1, 2
- C Tpt. 3
- Thn.
- B. Thn.
- Thn.
- Temp.
- Perc.
- Hrp.
- V. Vln. I
- V. Vln. II
- V. Vla.
- V. Vcl. I
- V. Vcl. II
- V. Db.
- Vln. I
- Vln. II
- Vln.
- Vc.
- Db.

Key Performance Markings and Instructions:

- Dynamic Markings:** *mf*, *pp*, *f*, *ff*, *p*, *mp*, *fz*.
- Performance Instructions:** *molto accel.*, *pizz.*, *harmon mute*, *1. con sord.*, *2. con sord.*, *con sord.*, *To B. D.*, *To T. A.*
- Section Markers:** **B** (multiple occurrences).

The score is written in a standard musical notation with various dynamic markings and performance instructions. The page is numbered 44 in the top left corner.

52 $\text{♩} = 120$ rit.

Picc.

Fl. I

Ob.

C. A.

Cl. I

Cl. II

Bsn. I

Bsn. II

Hrn.

C Tpt. I, II

C Tpt. III

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Hrp.

Y. Vln. I

Y. Vln. II

Y. Vla.

Y. Vcl. I

Y. Vcl. II

Y. Db.

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

(fingered gliss.)

f

p

arco

(fingered gliss.)

f

p

arco

(fingered gliss.)

f

p

arco

(fingered gliss.)

f

p

arco

(fingered gliss.)

f

p

arco

(fingered gliss.)

f

p

arco (nat.)

f

p

arco (nat.)

f

p

arco (nat.)

f

p

arco (nat.)

f

p

arco

(Vext. or V)

f

p

ff

p

mf

p

$\text{♩} = c.82$ $\text{♩} = c.66$
 Picc. rit.
 Fl. I. *p*
 Ob. *p* *mf*
 C. A. *p* *mf*
 Cl. 1. *p* (multiphonic) *mf* *p*
 Cl. 2. *p* *mf* *p*
 Bsn. 1. *p*
 Bsn. 2. *p*
 Hrn. *p* *mf* *p* *mf* *pp*
 C Tpt. 1, 2. *mp* *p*
 C Tpt. 3. *mp* *p*
 Tbn. *mp* *p*
 B. Tbn. *pp*
 Tba. *pp*
 $\text{♩} = c.82$ $\text{♩} = c.66$
 Timp. rit.
 B. D. *p* *pp* *mp* *pp*
 Hp. *ff*
 $\text{♩} = c.82$ $\text{♩} = c.66$
 Y. Vln. I. rit.
 Y. Vln. II.
 Y. Vla.
 Y. Vcl. I.
 Y. Vcl. II.
 Y. Db.
 Vln. I. *p*
 Vln. II. *p*
 Vla. *f* IV (harmonic gliss.) *p*
 Vc. *p* *f* IV (harmonic gliss.) *p* IV (ext) or V (harmonic gliss.)
 Db. *p* *f* *p*

This page of the musical score is for measures 76 through 80. It includes staves for the following instruments:

- Perc.
- Fl. 1
- Ob.
- C. A.
- Cl. 1
- Cl. 2
- Bsn. 1
- Bsn. 2
- Hrn.
- C. Tpt. 1, 2
- C. Tpt. 3
- Thn.
- B. Thn.
- Thb.
- Timp.
- Perc.
- Hp.
- Y. Vln. I
- Y. Vln. II
- Y. Vla.
- Y. Vcl. I
- Y. Vcl. II
- Y. Db.
- Vln. I
- Vln. II
- Vla.
- Vcl.
- Db.

Key performance markings and dynamics include:

- 76:** *ff* (2nd time) *p* (Clarinet 1, Bassoon 1), *ff* (Bassoon 2), *ff* (Horn 1), *ff* (Horn 2), *f* (Timpani), *ff* (Violin I), *ff* (Violin II), *ff* (Viola), *ff* (Violoncello I), *ff* (Violoncello II), *ff* (Double Bass I), *ff* (Double Bass II), *ff* (Double Bass III), *ff* (Double Bass IV).
- 77:** *ff* (Clarinet 1, Bassoon 1), *ff* (Bassoon 2), *ff* (Horn 1), *ff* (Horn 2), *f* (Timpani), *ff* (Violin I), *ff* (Violin II), *ff* (Viola), *ff* (Violoncello I), *ff* (Violoncello II), *ff* (Double Bass I), *ff* (Double Bass II), *ff* (Double Bass III), *ff* (Double Bass IV).
- 78:** *ff* (Clarinet 1, Bassoon 1), *ff* (Bassoon 2), *ff* (Horn 1), *ff* (Horn 2), *f* (Timpani), *ff* (Violin I), *ff* (Violin II), *ff* (Viola), *ff* (Violoncello I), *ff* (Violoncello II), *ff* (Double Bass I), *ff* (Double Bass II), *ff* (Double Bass III), *ff* (Double Bass IV).
- 79:** *ff* (Clarinet 1, Bassoon 1), *ff* (Bassoon 2), *ff* (Horn 1), *ff* (Horn 2), *f* (Timpani), *ff* (Violin I), *ff* (Violin II), *ff* (Viola), *ff* (Violoncello I), *ff* (Violoncello II), *ff* (Double Bass I), *ff* (Double Bass II), *ff* (Double Bass III), *ff* (Double Bass IV).
- 80:** *p* (Clarinet 1, Bassoon 1), *p* (Bassoon 2), *p* (Horn 1), *p* (Horn 2), *p* (Timpani), *mf* (Violin I), *mf* (Violin II), *mf* (Viola), *mf* (Violoncello I), *mf* (Violoncello II), *mf* (Double Bass I), *mf* (Double Bass II), *mf* (Double Bass III), *mf* (Double Bass IV).

Other markings include "2nd time" for measures 77, 78, and 79, and "arco" for measures 77, 78, and 79.

86 *accel.*

Picc.

Fl. I

Ob.

C. A.

Cl. I

Cl. 2

Bsn. 1

Bsn. 2

Hr.

C Tpt. 1, 2

C Tpt. 3

Tbn.

B. Tbn.

Tba.

accel.

Temp.

Perc.

Hp.

accel.

Y. Vln. I

Y. Vln. II

Y. Vla.

Y. Vcl. I

Y. Vcl. II

Y. Db.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

ff

ff

ff

ff

ff

mf

f

f

mp

mp

f

f

f

ff

The image displays a page from a musical score, likely for a symphony, featuring multiple staves for various instruments. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a time signature of 4/4. The tempo is marked as "Vivace" with a metronome marking of quarter note = 92. The dynamics range from *ff* (fortissimo) to *pp* (pianissimo). The score includes various articulations such as accents, slurs, and staccato markings. The instruments listed on the left include Piccolo (Picc.), Flute 1 (Fl. 1), Oboe (Ob.), Clarinet in E-flat (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horns (Hn.), Trumpets 1 & 2 (C Tpt. 1,2 and C Tpt. 3), Trombones 1, 2, and 3 (Tbn. 1, 2, 3), Timpani (Timp.), Percussion (Perc.), Harp (Hp.), Violins I and II (Y. Vln. I, II), Viola (Y. Vla.), Violoncello (Y. Vcl.), Double Bass (Y. Vc. II), Double Bass (Y. Db.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into measures, with some measures containing multiple staves for different parts of the same instrument. The page is numbered 92 in the top left corner. The title "Vivace" is written in a large, bold font at the top center. The tempo marking "Vivace" and the metronome marking "quarter note = 92" are written in a smaller font below the title. The dynamics and articulations are written in a smaller font below the staves. The instruments are listed on the left side of the page. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a time signature of 4/4. The tempo is marked as "Vivace" with a metronome marking of quarter note = 92. The dynamics range from *ff* (fortissimo) to *pp* (pianissimo). The score includes various articulations such as accents, slurs, and staccato markings. The instruments listed on the left include Piccolo (Picc.), Flute 1 (Fl. 1), Oboe (Ob.), Clarinet in E-flat (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horns (Hn.), Trumpets 1 & 2 (C Tpt. 1,2 and C Tpt. 3), Trombones 1, 2, and 3 (Tbn. 1, 2, 3), Timpani (Timp.), Percussion (Perc.), Harp (Hp.), Violins I and II (Y. Vln. I, II), Viola (Y. Vla.), Violoncello (Y. Vcl.), Double Bass (Y. Vc. II), Double Bass (Y. Db.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

[illegible]

[illegible]

132

Fl. 1

Ob.

C. A.

E♭ Cl.

Cl. 2

Bsn. 1

Bsn. 2

Hr.

C Tpt. 1, 2

C Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Hp.

Y. Vln. I

Y. Vln. II

Y. Vla.

Y. Vcl. I

Y. Vcl. II

Y. Db.

Vln. I

Vln. II

Vla.

Vcl.

Db.

non dico

140 **F**

Picc.

Fl. 1

Ob.

C. A.

E♭ Cl.

Cl. 2

Bsn. 1 *poco più f*

Bsn. 2 *poco più f*

Hrn. *mf*

C Tpt. 1, 2

C Tpt. 3

Tbn.

B. Tbn.

Tba.

F

Timp.

Perc.

Hr. *mp*

F

Y. Vln. I

Y. Vln. II

Y. Vla. *f*

Y. Vcl. I *f*

Y. Vcl. II

Y. Db.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

Db. *f*

147

Picc.

Fl. 1

Ob.

C. A.

E♭ Cl.

Cl. 2

Hrn. 1

Hrn. 2

C Tpt. 1, 2

C Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Hp.

Y. Vln. I

Y. Vln. II

Y. Vla.

Y. Vcl. I

Y. Vcl. II

Y. Db.

Vln. I

Vln. II

Vla.

Vc.

Db.

153

Picc.

Fl. 1

Picc.

Ob.

C. A.

E♭ Cl.

Cl. 2

Bsn. 1

Bsn. 2

Hrn.

C Tpt. 1, 2

C Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Hp.

V. Vln. I

V. Vln. II

V. Vla.

V. Vcl. I

V. Vcl. II

V. Db.

Vln. I

Vln. II

Vla.

Vcl.

Db.

[illegible]

[illegible]

WHERE THE RIVER FLOWS... (2018)

FOR VIOLIN, FLUTE, CLARINET IN B $\flat$, VIOLONCELLO AND PERCUSSION

This piece was written as a part of the 2018 Composing in the Wilderness programme in Alaska. Six composers were taken deep in the Arctic wilderness for a week-long journey down the Koyukuk River, and then asked to compose musical works in response to their experiences.

In the Whanganui region of New Zealand, there is a saying: Ko au te awa, ko te awa ko au- I am the river, and the river is me. The river is considered so important that local tribes negotiated with the government to give the river the legal rights of a person in March 2017. This was very much on my mind as he made his way down the Koyukuk. The river would frequently challenge us and change course, so the notion that the river was an entity in its own right seemed self-evident. This piece attempts to evoke the voice of that entity.

SIMON EASTWOOD

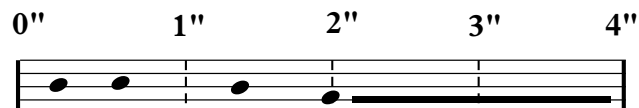
Where the River Flows...

Where the River Flows...

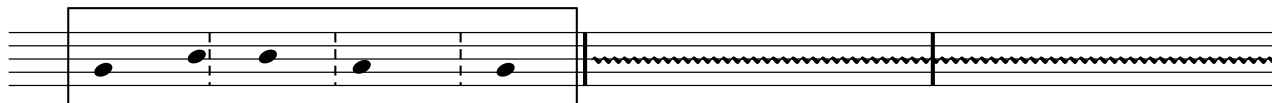
Guide to Notation

General:

This piece is written using proportional notation. The downbeat in each bar generally indicates a rhythmic reference point, such as the clave hits at the beginning of the piece. With dotted lines indicating each second thereafter. A long line indicating a sustained tone or texture.

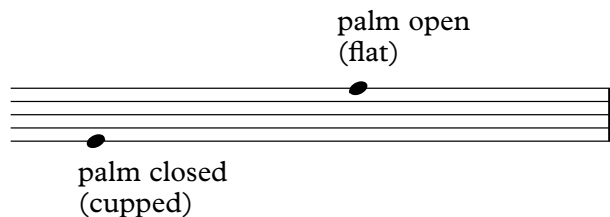


A wavy line indicates that you should repeat the material in the preceding box. Feel free to improvise subtle micro-variations, however.



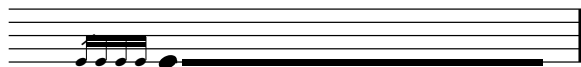
Stones:

Each player should have a pair of stones. Ideally these should be fairly round and flat. The size of the stones can vary among the group, but should be such that they can be placed comfortably in the palm of one's hand. One stone acts as a 'hammer', being held in the player's dominant hand, and is struck against the other while the other rests in the palm. The 'resonance' of the second stone can be manipulated by opening and closing the palm, notated on the staff like this:

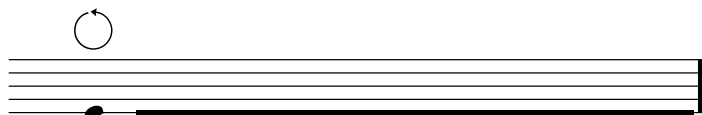


And gradations in-between the open and closed palm can also be indicated like this:





A string of grace notes indicates the stones should be tapped as fast as possible, some player may find it more comfortable to do this sideways with a flick of the wrist from the striking hand. However, striking straight up and down produces more sound. Do what is most comfortable for you.



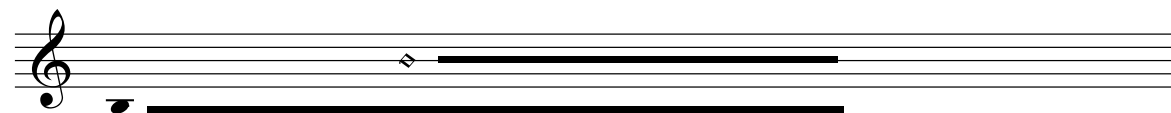
The gyro symbol indicates scraping the striking stone over the 'anvil' stone in a circle.

Flute:

- Aeolian sound, mostly air.
- ◐ Semi-aeolian sound, some pitch.
- Full sound.
- × Key clicks.

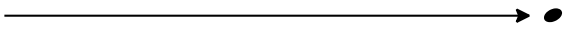
Clarinet:

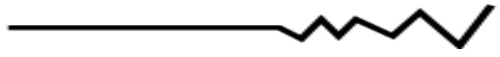
A diamond notehead indicates singing while playing.



Strings:

- ◇ A diamond notehead indicates the string should be touched lightly at that point. This may or may not produce a harmonic.

◇  Gradually depress finger.

 Glissando up and down the string.

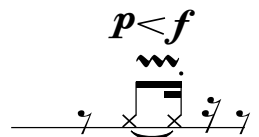
 Increase/ decrease bow pressure.

Percussion:

Brushes:

 Zig-zag brush from side to side on snare head.

 Circular brush stroke.

 Run a stick around the side of the drum in a guiro-like fashion.

Where the River Flows...

SCORE IN C

Ko au te awa, ko te awa ko au. I am the river, and the river is me.

81

*written for CORVUS,
as part of Composing in the Wilderness Alaska 2018*

SIMON EASTWOOD 2018

Play calmly, without strict pulse, in a resonant space
(♩ = 60)

5/4 1" 2" tapping stones 3" 4" 5" 1" 2" 3" 4" 5" etc. 7/4

Flute

Clarinet in B♭

Percussion

Violin

Violoncello

CUE
claves

tapping stones

f *p*

4 7/4 5/4 7/4

Fl.

Cl.

Clv.

Vln.

Vc.

ff *f*

f *p*

7 $\frac{7}{4}$ 5 $\frac{5}{4}$ 7 $\frac{7}{4}$

Fl. f p f p

Cl. f p

Clv. ff f f

Vln. f p f p

Vc. f p

10 $\frac{7}{4}$ 3 $\frac{3}{4}$ 5 $\frac{5}{4}$

Fl. f p f p f p

Cl. tapping stones f p f p f p

Clv. ff ff f

Vln. f p f p f p

Vc. tapping stones f p f p f p

A

83

Fl. 14 $\frac{7}{4}$ $\frac{5}{4}$ $\frac{7}{4}$

Cl. f p p pp f p f p

Clv. f ff 3

S. D.

Vln. p f p f $(tapping)$ f p

Vc. f p p pp f p f p

scraping stones (circular)

Fl. 17 $\frac{7}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

Cl. f p f p f p f p pp f p f

Clv. ff 3 f f 3

S. D.

Vln. p f p f p p p

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

20 **5/4** 84 **7/4**

Fl. *f* *p* *f* *p* *f*

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

Clv. To W.B.

S. D. brush (side to side on head) *p* *f*

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

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

wood block (high) stick *f*

23 **7/4** 5 **5/4** 7 **7/4**

Fl. *f* *p* *f* *p*

Cl. *p* *f* *p*

W.B. *f*

S. D. *p* *pp* *f* *p*

Vln. *p* *f* *p* *f* *p* to violin

Vc.

B

(♩ = 120)

(♩ = 60)

85

Fl. $\frac{7}{4}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{5}{4}$

Cl.

W.B.

S. D.

Vln. violin sul III s.p. (bow pressure) pizz. (damp) sul III arco jeté nat. s.p.

Vc.

Fl. $\frac{7}{4}$ $\frac{3}{4}$ to flute $\frac{5}{4}$

Cl.

W.B.

S. D.

Vln. m.s.p. bow bridge s.p. pizz. arco

Vc.

33 $\frac{5}{4}$ $\frac{3}{4}$ flute $\frac{5}{4}$ $\circ$ 'chiu' $\circ$ t k t k t k t k 86

Fl. f p pp f

Cl.

W.B. f pp f f p f

S. D. p pp f f p f

Vln. f fp f $pizz.$ p f

Vc. f fp f $pizz.$ p f

sul II s.p. arco

36 $\circ$ Shhh $\circ$ flz. $\frac{3}{8}$ $\bullet$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Fl. sf p ff fp f p

Cl. to clarinet in B $\flat$

W.B. f p p f f fp f

S. D. f p p f f fp f

Vln. sul IV fp f ff sfz $m.s.p$ f p mf p

Vc. fp f ff sfz $m.s.p$ f p mf p

sul II

40 $\frac{3}{4}$ $\circ$ 'chui'

Fl. f p p f sf p ff p

Cl.

W.B. f f f

S. D. f p f p f f

Vln. $pizz.$ (damp) sul II $arco$ $s.p.$ f f fp

Vc. f f f fp

43 $\text{♩} = 120$ $\frac{3}{4}$ $\circ$ $\text{♩} = 60$ $\frac{3}{4}$ $\circ$ $\frac{5}{4}$ $\circ$ $\frac{3}{4}$ $\circ$

Fl. f p f sf p $flz.$ p ff

Cl.

W.B. f f f

S. D. f f f p f p

Vln. f sf 5 p f p

Vc. f p f fp mf p f p

run stick 'guiero-like' around shell of drum

R.H. (stick) p f

L.H. (brush)

mp $s.p.$ $s.p.$

f p f p

fp mf p f p

sul III

87 $\frac{3}{8}$

D

(♩ = 120)

88

47 **3**

Fl. *f* *mf* *f* *f* *mf* *f* *sim.*

Cl. *f* *mf* *f* *mf* *f* *mf* *f* *sim.*

W.B. *p* *f* *p* *f* *p* *f* *p* *f*

S. D. R.H. (stick) *p* *f* *p* *f* *p* *f* *p* *f*
L.H. (brush) *f* *p* *f* *p* *f* *p* *f* *p* (hit)

Vln. *f* *s.p.* *5* *fp* *f* *p*

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

53 **2**

Fl. *f* *mf* *f* *mf* *f* *mf* *f*

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

W.B. *p* *f* *p* *f* *p* *f* *p* *f*

S. D. *f* *p* *f* *p* *f* *p* *f* *p*

Vln. *f* *fp* *f* *s.p.* *mf* *f* *mf* *f*

Vc. *f* *pp* *m.s.p.* *vib.* *IV* *p* *f* *p* *f* *p*

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It features six staves: Flute (Fl.), Clarinet (Cl.), W.B. (Washboard), S.D. (Steel Drums), Violin (Vln.), and Vocal (Vc.). The score begins at measure 59 and ends at measure 64. The key signature is one flat (B-flat), and the time signature is 4/4. The Flute and Clarinet parts are written in treble clef, while the W.B. and S.D. parts are in alto clef. The Violin part is in treble clef, and the Vocal part is in bass clef. The score includes various musical notations such as triplets, slurs, and dynamic markings (mf, f, ff, p). The W.B. part includes a "(hit)" marking. The S.D. part includes a "(R.H)" marking. The Violin part includes a "CUE" marking. The Vocal part includes a "senza vib. sul tasto" marking. The score is arranged for a full band and vocal performance.

67

Fl.

Cl.

Vib.

Vln.

Vc.

motor speed
(slowest) (fastest)

senza vib.
sul tasto

p *p* *pp* *p* *p*

s.t. s.p.

[illegible]

76

Fl. *fp* *flzg.* *f* *p* *fp* *fp* *f*

Cl. *fp* *f* *p* *fp* *fp*

Vib. *f* *f* to stones

Vln. *fp* *mf* *p* *f* *nat.* *fp* *f*

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

80

Fl.

Cl.

Clv.

Vln.

Vc.

to stones

*or another similar multiphonic

f

p

p

stones (circular scraping)

speed up

slow down

pp

f

pp

sul III (nat.)

ffp

fp

pp

s.p

harmonic gliss. sul IV

p

ppp

nat.

s.p

F

84

Fl.

Cl.

Perc.

Vln.

Vc.

6-8"

6-8"

6-8"

6-8"

6-8"

6-8"

4/4

sul III s.t

p

p

87 $\frac{4}{4}$

Fl. *pp* *f* *pp*

stones (circular scraping) speed up tapping

Cl. *p* *pp*

(sing)

Perc. *pp* *f* *p* *mf* *pp*

tapping

Vln.

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

sul III or IV
sul tasto. Emphasise wolf tones if they appear.

91 $\frac{7}{4}$ $\frac{4}{4}$

Fl.

Cl. *p* *pp*

Perc.

Vln.

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

94 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Fl.

Cl.

Perc.

Vln.

Vc.

f *p* *pp*

to stones

97 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Fl.

Cl.

Perc.

Vln.

Vc.

f *p* *mp* *pp*

100 $\frac{4}{4}$

Fl.

Cl.

Perc.

Vln.

Vc.

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

speed up
stones (circular scraping)
slow down

tasto s.p.

(bow pressure)

to stones

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

105 $\frac{4}{4}$

Fl.

Cl.

Perc.

Vln.

Vc.

5-7" *pp* *f* *pp*

stones (circular scraping)
speed up
slow down

5-7" *pp* *f* *pp*

5-7" *pp* *f* *pp*

5-7" *pp* *f* *pp*

stones (circular scraping)
speed up
slow down

INTERFERENCE STUDY (2019)

FOR TWO PERCUSSIONISTS PLAYING HANGING METAL SHEETS

This piece was written as part of the 'Percussion Extended' course at the 2019 Impuls Academy in Graz. The course, run by Michael Maierhof and Christian Dierstein, encouraged composers to explore unusual approaches to percussion writing through close collaboration with performers.

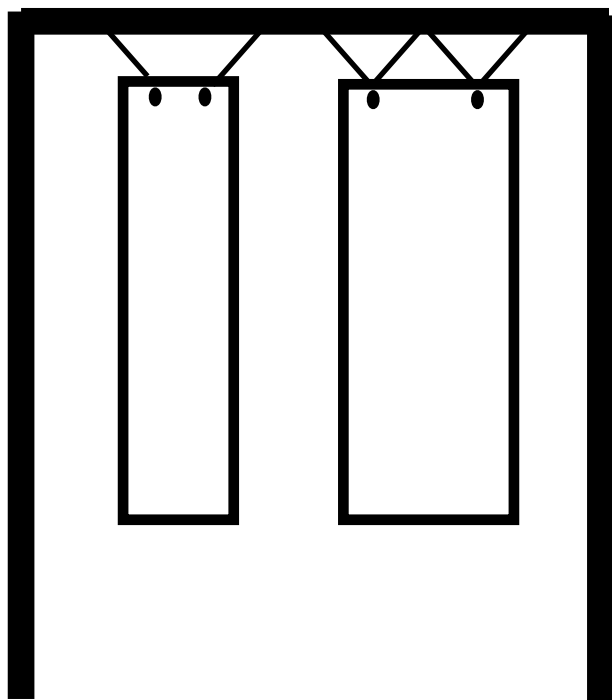
The concept for this piece, borrowed from my 2012 work 'Interference', is essentially an anti-duo whereby two performers play 'against' each other and interfere with one another. Where that piece was written for two players at one piano, this work seeks to further exploit the inherent theatricality of this concept. This work was developed through daily workshops with Mikołaj Rytowski and Román Bayani, who contributed their insight and expertise at each point in the composing process.

Simon Eastwood

Interference Study

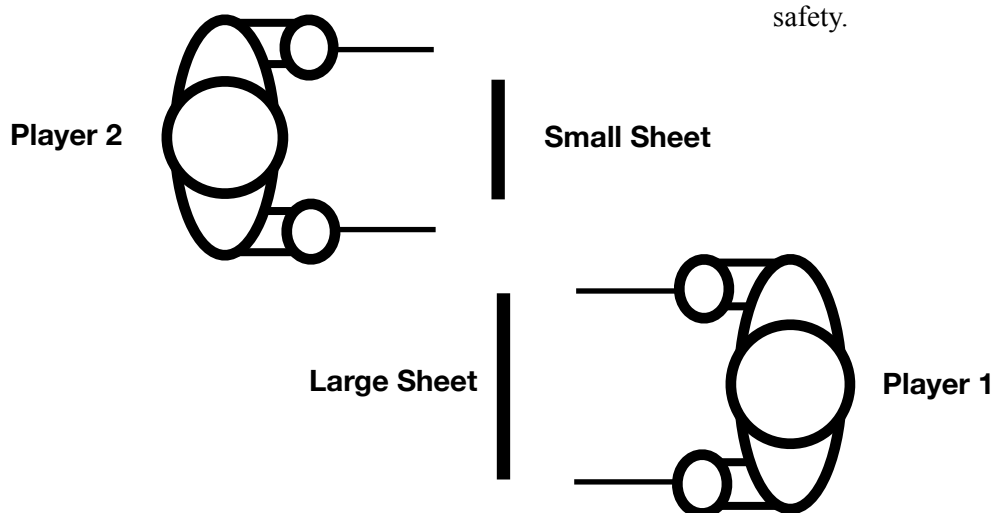
for two percussionists

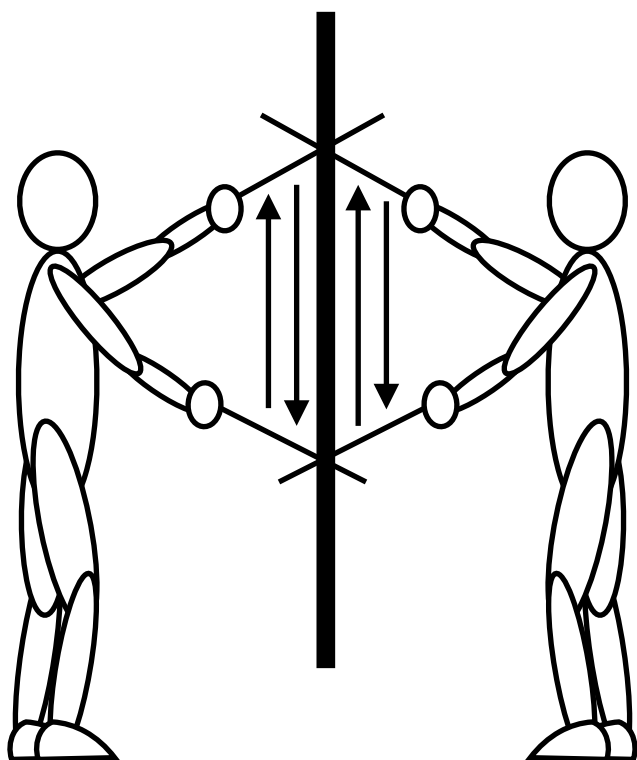
Performance Notes:



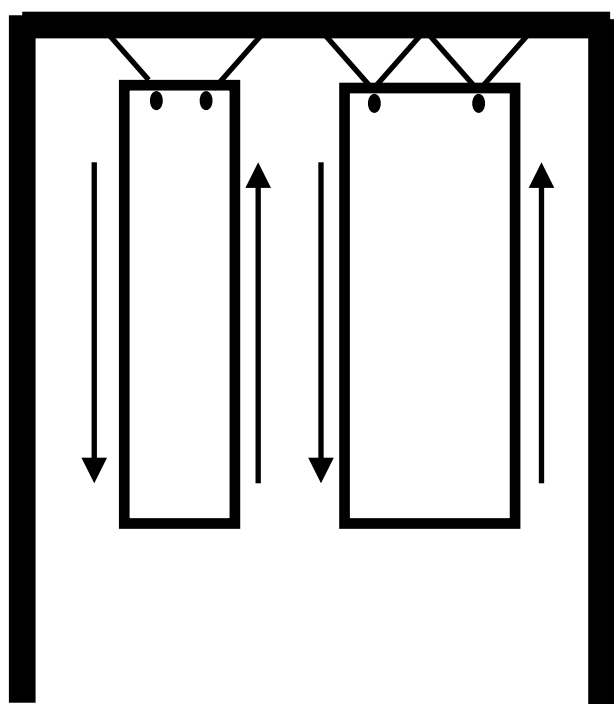
The set up for this work involves two metal sheets hanging from a frame. They should be around the same length, but one should be around 1.5-2 times wider than the other. They should also be thin enough to be bent easily.

The two players start the piece thus, with player 1 at the large sheet and player 2 at the small sheet. They should stand facing each other on opposite sides of the set up. The sticks should ideally be made of metal to get a good sound, these may destroy the sheets over time, so I recommend wearing gardening gloves for safety.

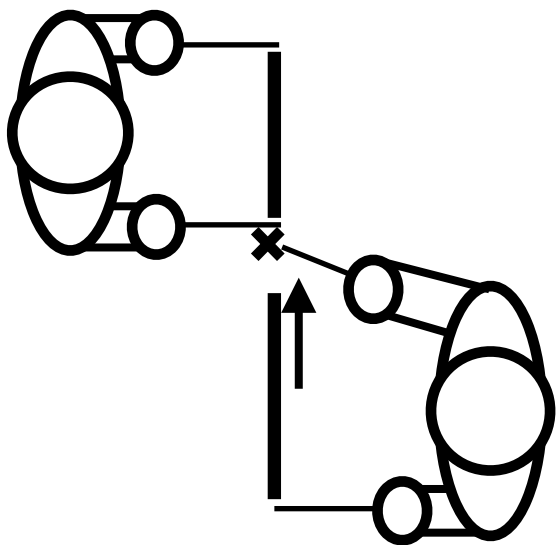




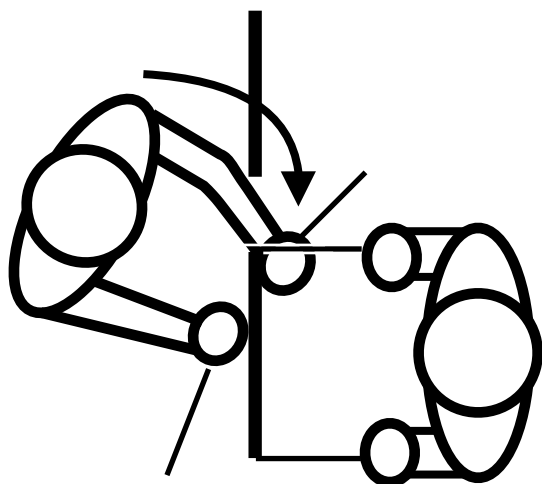
At the start of the piece, run the sticks along the edges of the sheets in a scissor-like motion.



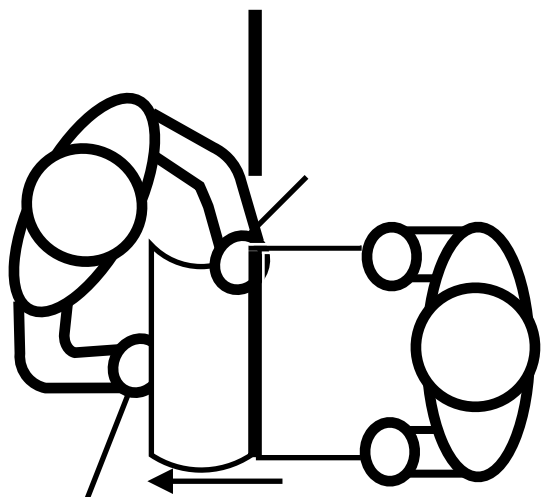
Player 1 starts with their right arm raised and left hand lowered, Player 2 the opposite so that both players run along the sheet's inside edges at the same time but moving in opposite directions.



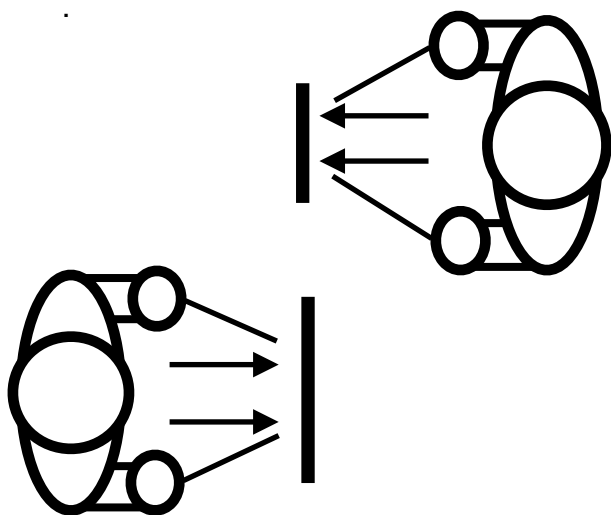
When a '**Block**' is indicated, one player blocks the stick of the other by moving their stick across.



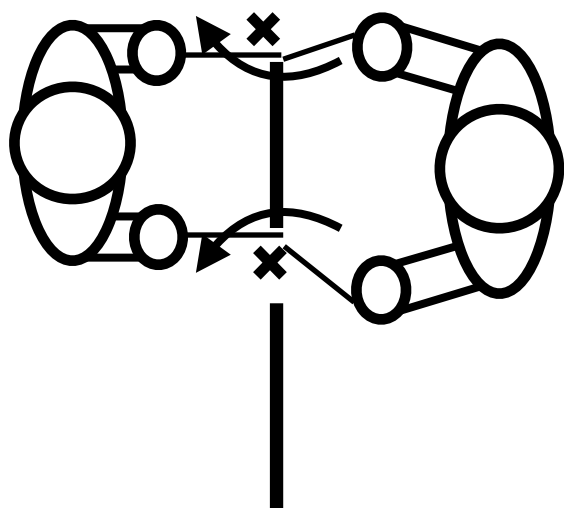
'**Damp**' indicates that one player should damp the sheet's vibration with their hands. This should be done fairly low on the sheet to avoid the other player's sticks.



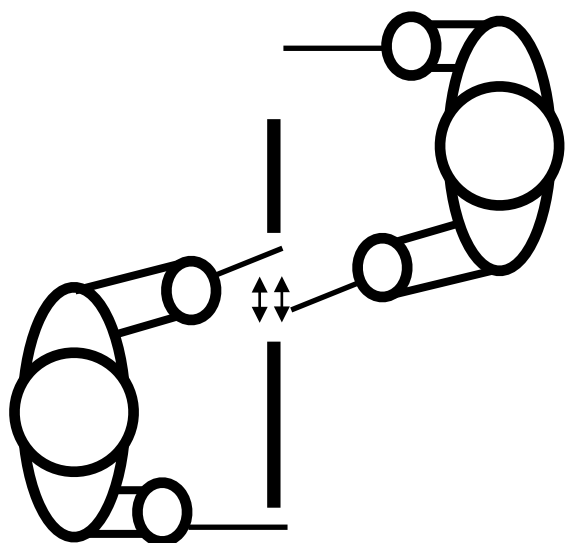
Lines like the one at bar 10 in the score show that the sheet should be pulled and bent thereby changing the pitch.



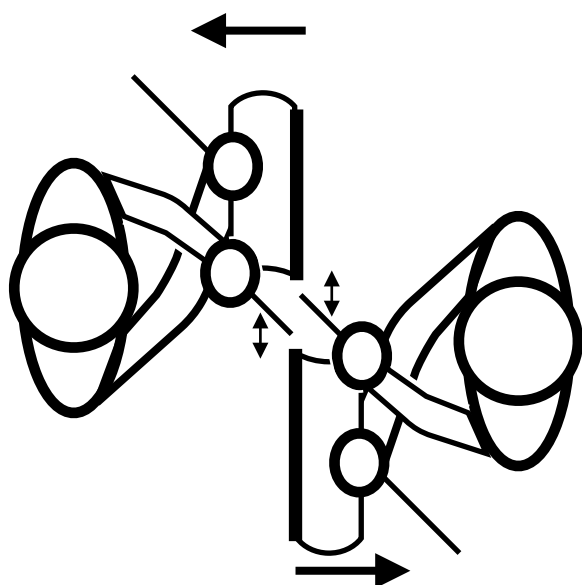
The 'striking' motion at bar 19 should be made on the front-facing surface of the sheet. The 'scraping' motion is on the edges of the sheet as at the start of the pieces.



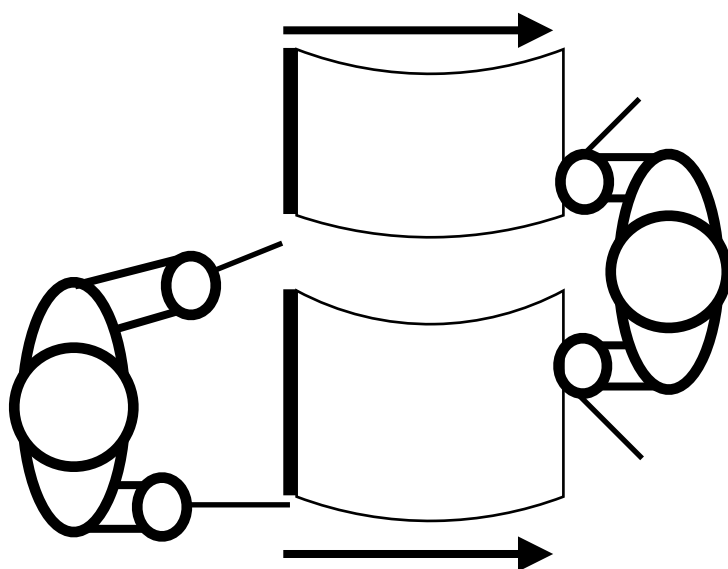
The diamond-shaped notepad at bar 21 indicates that Player 1 should 'hook' their sticks under those of Player 2 and push them away from the sheet. Player 2 keeps trying to play on the sheet



At bar 45, both players should move their sticks from side to side in-between the two sheets, striking one then then the other alternately.

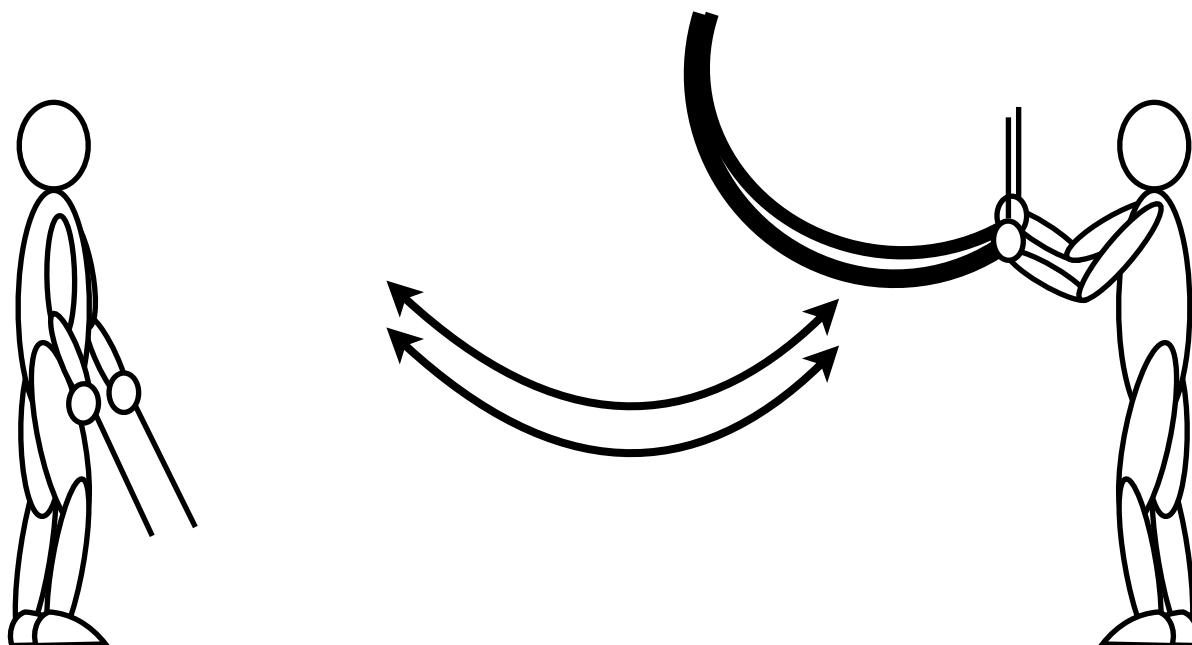


At bar 47 the players each cross their free hand over and bend the sheet in front of the opposite player.



At bar 52, Player 1 abruptly pulls both sheets away from Player 2.

The piece ends with Player 1 releasing the sheets and allowing them to swing freely.



Simon Eastwood 2019

Large Sheet

Freely

t sh t sh t sh t

p *f* *p* *mf* *p* *mp* *ppp*

(bend)

(off)

(off)

(off)

fp *ppp*

Damp

(shaft) sh → (tip) t

A Tempo

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

etc. 5 etc.

Freely move up sheet move down sheet

Block **Damp**

On Large Sheet

pp start at bottom of sheet and move up

17 (Large Sheet) (sticks hitting each other) move up sheet move down sheet

(Large Sheet) (sticks hitting each other) move down sheet move up sheet

A Tempo

etc. *f* *f*

19 **Freely** (scrape) (scrape) strike *pp* < *fp* *pp* < *fp* **Damp**

Faster ♩ = c.104

strike *pp* < *fp*

21 (release) strike < *fp*

Block Player 2's sticks with your sticks push them away from the sheet

rall. (to small sheet)

24 *pp*

Faster ♩ = c.110Small Sheet
(strike)repeat
ad lib.

27 **pp**

Large Sheet
(strike)

pp

35 **sub.f**

(strike) **sub.pp**

sub.f

sub.pp

41 **sub.f**

sub.f

strike both sheets
with L.H. moving the
stick from side to side

L.H.

strike both sheets
with L.H. moving the
stick from side to side

L.H.

Freely

(not necessarily in time)

cross R.H. over and
bend large sheetCross R.H. over and
bend small sheet.

46 **sub.f**

sub.f

Pull both sheets
away from player 2**Hold...****Release**
(wait for them
to stop swinging)

gradually get higher and faster...

gradually get higher and faster...

LAND (2018)

ELECTROACOUSTIC

'Land' is the first of two pieces I created in response to an invitation from Roya Jabarouti to make an intersemiotic translation of two Seamus Heaney Poems. Heaney's poetry has a particular way of evoking sonic imagery within the 'inner ear' of the reader, so the idea was to interpret this internal soundworld, rather than the meaning behind the words in the poem.

In 'Land', the poet reflects upon his last glance at his homeland in the Irish countryside before migrating to start a new life elsewhere. He paces about his field in measured steps 'perch by perch', before pausing and building a small cairn to make his passage. He then moves on, and this image of his homeland retreats into the recesses of his memory.

ORACLE (2018)

ELECTROACOUSTIC

In 'Oracle', the second of these two pieces, the poet describes himself as a child sitting inside his secret hiding place in the hollow of a tree. In this place, he communes with nature connecting with the spiritual forces surrounding him before his name is called out from across the field as his family approaches to summon him back to reality.

SECOND-GENERATION WORKS

CRUX (2018)

FOR TWO IMPROVISING MUSICIANS

Koval's recent exploration of digital tools as a part of his painting practise heavily informed this response to my piece *Triptych for Two*. This piece was created using a programme called Tagtool on an iPad. It was created by Koval in one take, in real-time while the music was playing, using some guiding principles, rhythmical motifs and procedures, but also allowing the freedom to improvise and respond intuitively. In this way, Oleksiy's work takes the gestural language of my music and realises it in visual form as a digital painting that evolves over time as colour is applied to the surface, a process Koval describes as being similar to a performer's interpretation a musical score.

Crux takes Oleksiy Koval's digital painting and transforms it into a graphic score for improvising musicians. This is achieved through the use of a legend in the shape of a cross which directs two musicians (or two groups of musicians) to respond to the general trajectory of gestures in Oleksiy's painting. The directions are quite simple: player 1 responds to visual gestures that move on the vertical axis, while player 2 responds to movements on the horizontal axis, and both players respond to diagonal movements on screen. Timbre is influenced by the relative proportions of black and white on screen—the higher proportion black is visible on screen the more noise-based sounds should be played. Conversely, if there is more white on screen then sounds should be more pitched.

Simon Eastwood

CruX

2018

Instructions:

This piece is for two instruments, or groups of instruments. This could potentially be performed by any number of players. Performers should watch the accompanying digital painting by Oleksiy Koval. This painting is itself a response to the piece *Triptych for Two* for violin and snare drum by the composer of this work.

This painting should be interpreted by the performers as a graphic score, using the following guidelines and principles:

Players should intuitively respond to movements and gestures on screen, taking into account the speeds and densities of various lines. Instrument 1 should respond to those on the vertical axis, and Instrument 2 should respond to those on the horizontal axis. Both instruments should respond to moments on the diagonal axes. These directions refer to the general trajectory of a gesture on screen, many of which may have irregular or circular motions.

Additionally performers should take into account the relative proportions of black and white on screen. The more black the screen is, the more noise-based sounds players should perform. Likewise, the more white is visible on screen, the performers should play more pitched sounds.

-Simon Eastwood

Crux

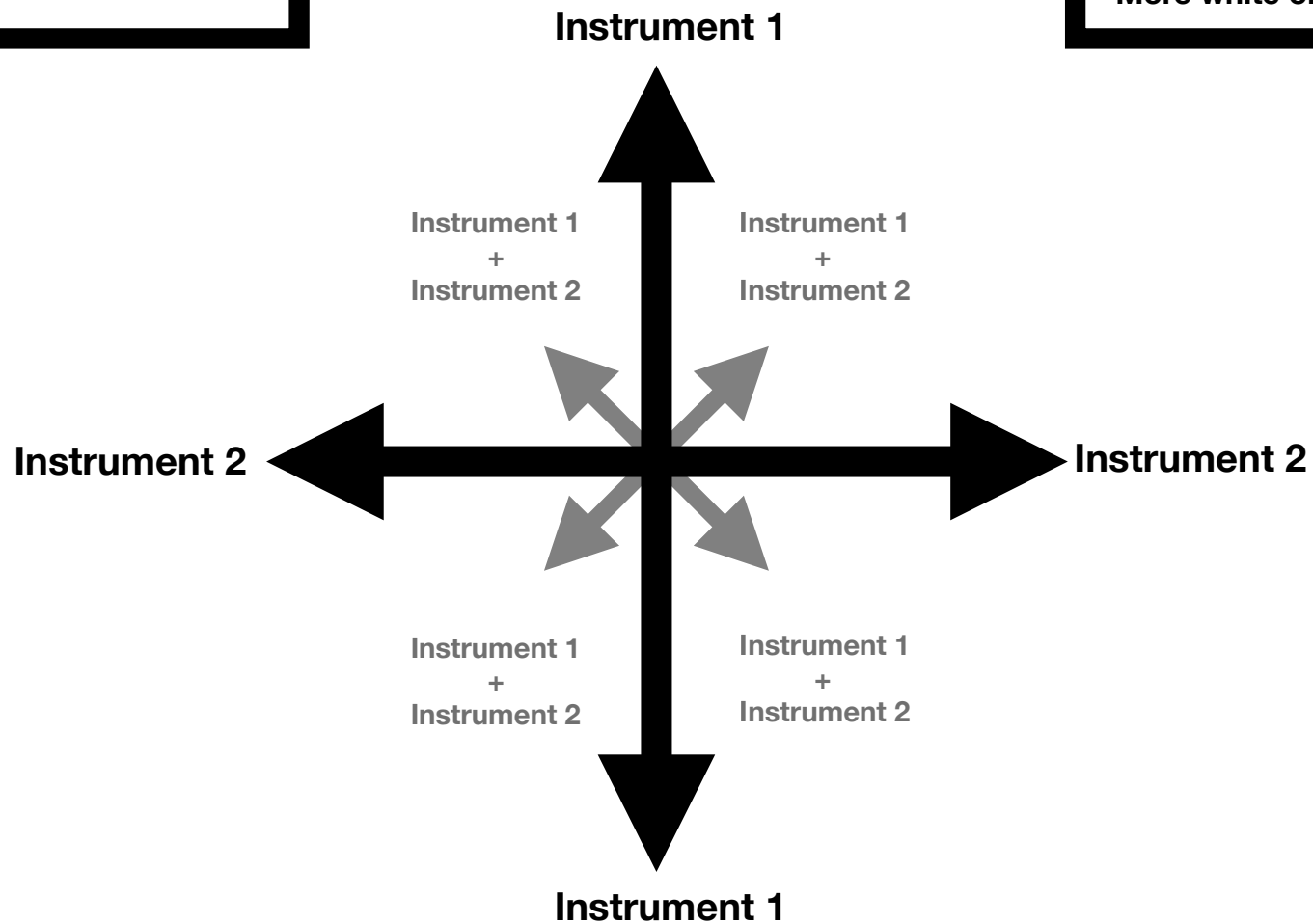
for two instruments

Simon Eastwood 2018

Follow the general trajectory
of movements on screen

More black on screen = More noise

More white on screen = More pitch



[RE]SURFACING (2019)

AUDIOVISAL/INSTALLATION

This project began with Wellington-based visual artist Lisa Munnelly inviting me to collaborate on a piece for an exhibition called Invisible, which explored the idea of the unseen in visual art. Munnelly's idea for the project was to use a special kind of calligraphy paper which turns black when it is marked with water. These marks gradually fade as the water dries out until the paper once again becomes a blank white page. As a starting point for this collaboration, I offered Lisa my recording of *Triptych for Two*, and she was particularly drawn to the second movement. Munnelly then sent me a film of herself drawing along with this movement on a loop for 15 minutes, I would then send back a recording of myself improvising along to this film on double bass. This process was then repeated before I added electronic manipulations to the soundtrack as accompaniment for the black water marks as they gradually fade from view. The resulting film has been displayed as a part of the Invisible exhibition at Cranbrook Art Academy in Detroit, USA and at BWA in Wrocław, Poland, and it is intended to be displayed in Wellington, New Zealand in early 2021.

RE:surfacing

By Simon Eastwood (music) and Lisa Munnelly (video)

This piece does not have a score but was created through the following process:

- 1) Lisa Munnelly improvised in real time along to a recording of a piece by Simon Eastwood on a loop for 15 minutes.

You can listen to that work here:

<https://soundcloud.com/simon-eastwood/triptych-for-two-movement-2/s-z4UH1>

The drawing/painting is performed on a special kind of calligraphy paper which goes black when marked with water. This mark then slowly fades as the water dries. The drawing was filmed, including the fading of the marks until the canvas is once again blank.

- 2) The film was then sent to Simon Eastwood. It in-effect became a graphic score for them to improvise to on double bass. Thier performance was recorded, then electronic manipulations were added.
- 3) The two files were synced up to produce the video in the link below.
- 4) This work is intended for presentation in an art gallery on a loop, and not concert performance *per se*. The audience should feel free to 'dip in' or out of the work as they see fit. However, there is a definite overreaching arc from beginning to end for those who do choose to watch the entire 22 minutes from beginning to end.
- 5) Here is the link to the video:
https://drive.google.com/open?id=1P1fl3q1pEUbn0zL_P13GW5cfWyfdJEtB

SILVER WIND, GOLDEN EARTH, WHITE WATER (2020)

FOR FOUND PERCUSSION AND DANCE

Justyna Janiszewska responded to *Triptych for Two* by listening to the recording multiple times over several months and writing down her personal impression of the piece. She wanted to find a way of escaping the restriction of time the piece naturally imposed on her movement, and so, rather than performing along with the recording of *Triptych for Two*, Janiszewska instead chose to perform without music but nonetheless keeping an impression of the piece in her mind as she danced.

In his response to Justyna Janiszewska's dance, I tried to emulate the choreographer's creative process by creating a score for percussion based on my own impression of Janiszewska's movement. I did this by watching the video several times over a period of months, and then writing my score without looking at the video. This score was sent to percussionist Justin DeHart who, similarly, could not see Janiszewska's movement while he was performing.

SILVER WIND

For Janiszewska, the first movement conjured images of constant movement, footsteps, and delicate raindrops. She also assigns each movement with a colour and an elemental association, in this case the colour silver and the element wind.

In *Silver Wind*, I take the background elements from Janiszewska's film as basic material, allowing the percussionist to choose metal, wood and ceramic objects with which to perform the piece. At the same time, Janiszewska's movement implied a kind of organic growth, suggesting the use of long scraping sounds that could evolve over time.

GOLDEN EARTH

The second movement in the set made Janiszewska think of a ritual, something grounded and elemental, but also full of introspective reflection.

For me, the reflection in the centre the frame immediately implied the head of a timpano, with sound waves travelling across the skin like ripples over water. The deep and elemental sound of this large drum was also the perfect fit for Janiszewska's ritualistic movement.

WHITE WATER

Janiszewska viewed the final in the movement in the set as being filled with movement and energy, like a flame that burns white, or a rush of turbulent water. At the same time, this movement was a clear reflection of the first in the set creating an overarching structure to link the three dances together.

Here, I respond to Janisewksa's perceived link between the first and second movements by using the same found materials presented in *Silver Wind*. I begin where the earlier movement ended, with a series of metallic rolls, implying the constant feeling of potential energy implied Janiszewska's explosive choreography.

Simon Eastwood

**Silver Wind, Golden Earth,
White Water**

Silver Wind, Golden Earth, White Water

Three graphic miniatures for percussion.

Simon Eastwood 2020

This score uses graphic notation, time is indicated in seconds and a clock should ideally be used to keep these timings and closely as possible. The size of a marking indicates its dynamic (larger= louder), and the texture of the mark indicates pressure applied to the object.

Silver Wind/ White Water:

These pieces are to be played on 5 found objects: 2 made of metal (steel rods, sheet metal, cymbals etc), 2 made of wood (planks, boxes, woodblocks etc), and one ceramic object (like a flowerpot or bowl). Metal object 1 should be smaller than metal object 2, and likewise for the wooden objects. The player should also feel free to experiment with different types of sticks (chopsticks, rods, friction sticks, mallets etc).

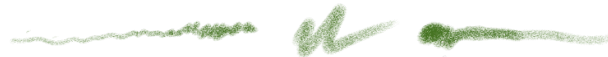
Strike the object:



Roll:



Scrape or rub object:



Golden Earth:

This piece is to be played on single timpano with two superball mallets of different sizes. The drum can be any size but needs to have a balanced action pedal mechanism. The vertical position of the marking indicates the position of the superball on the drumhead.

Draw the left hand across the head:



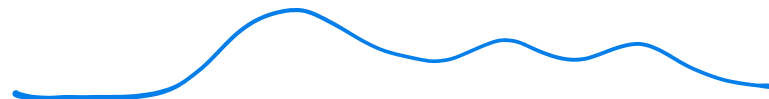
Draw the right hand across the head:



Strike the head (or at 46", the rim):

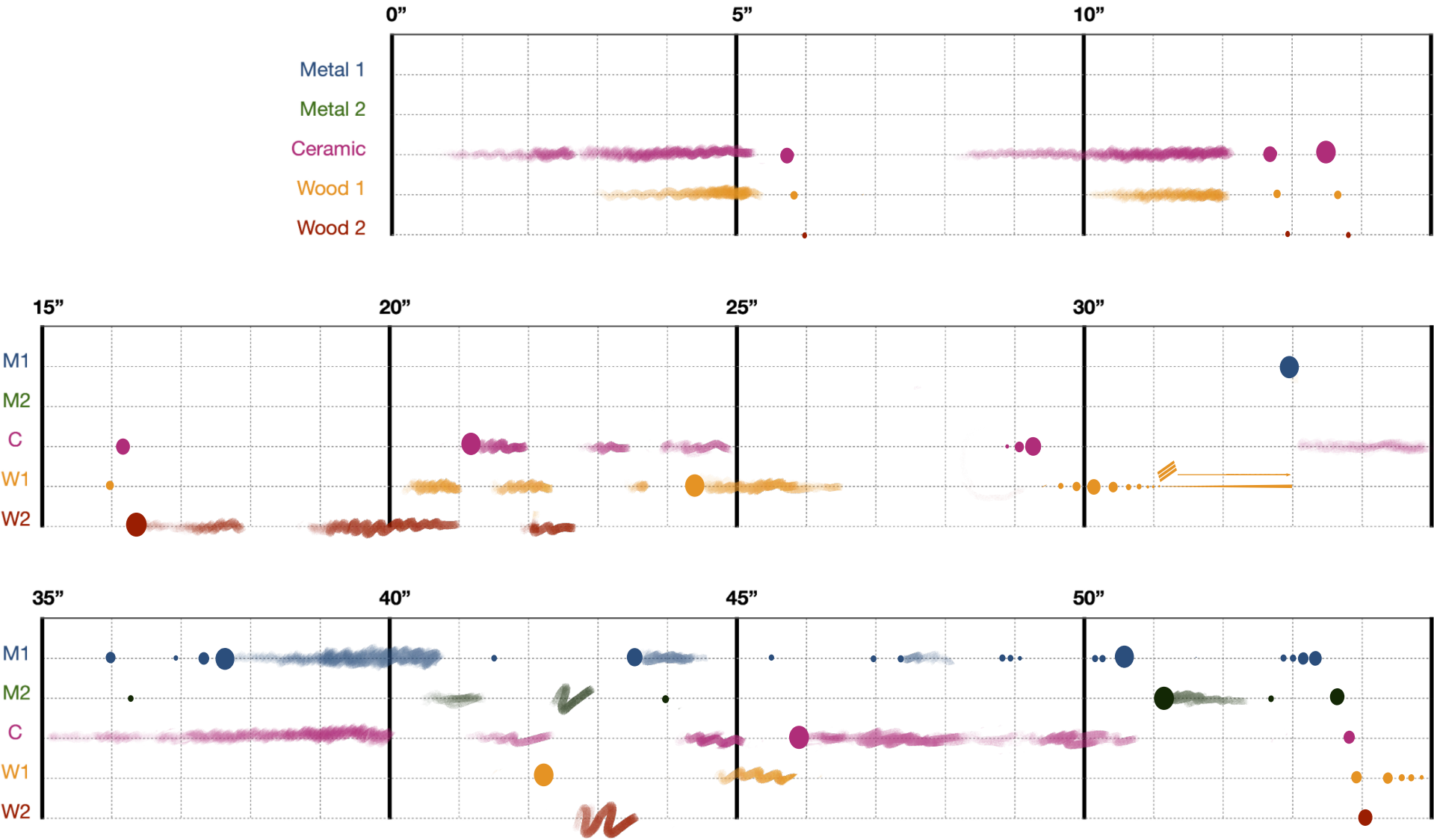


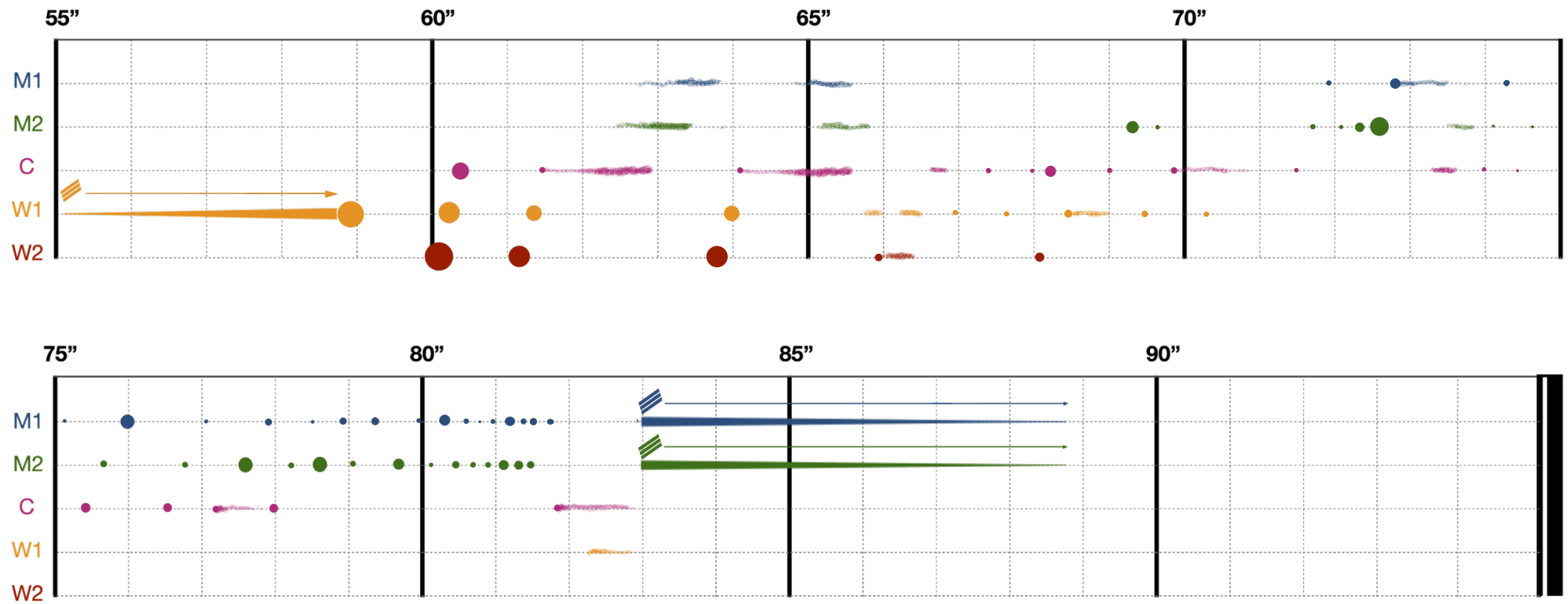
Adjust the pedal:



Silver Wind

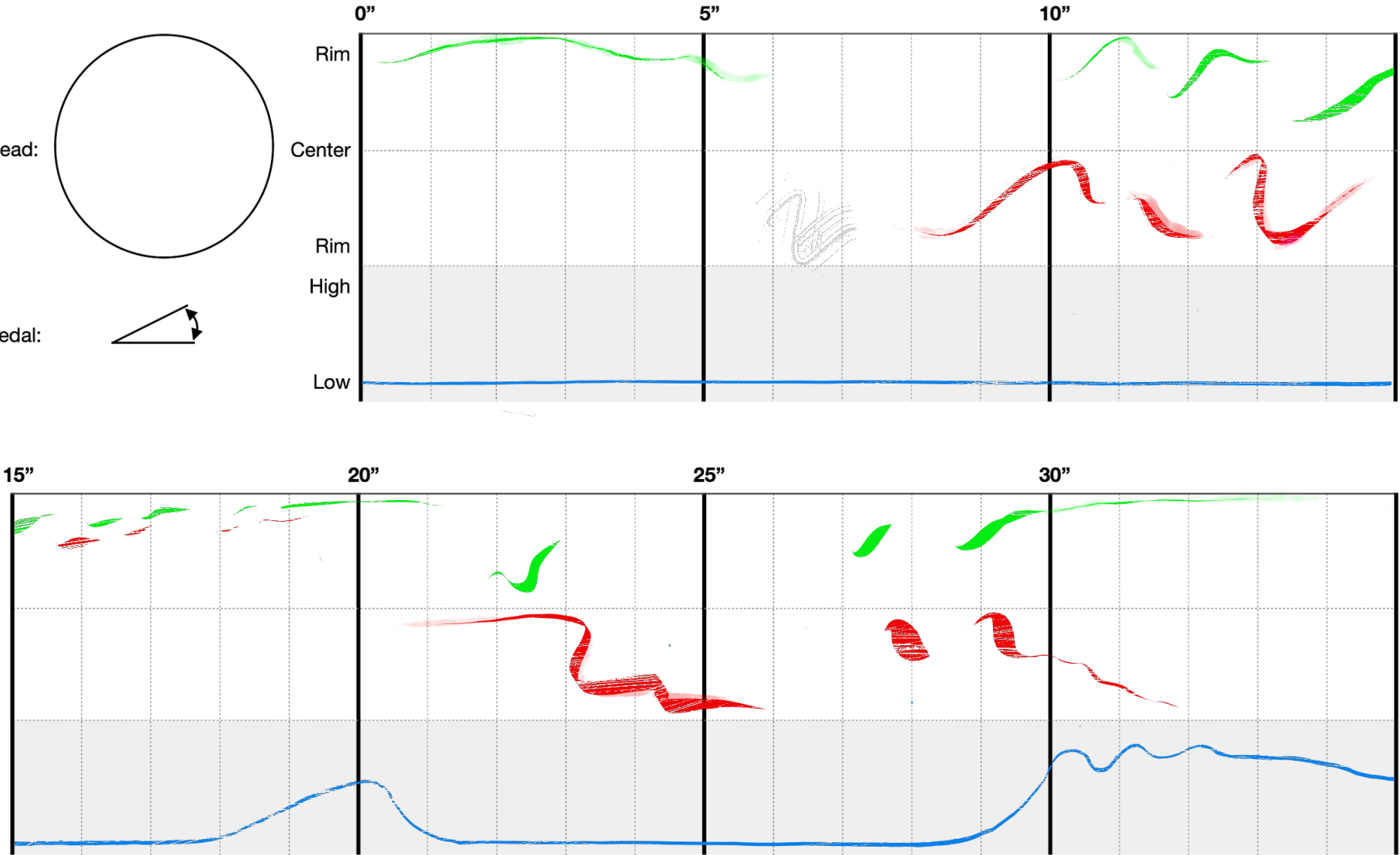
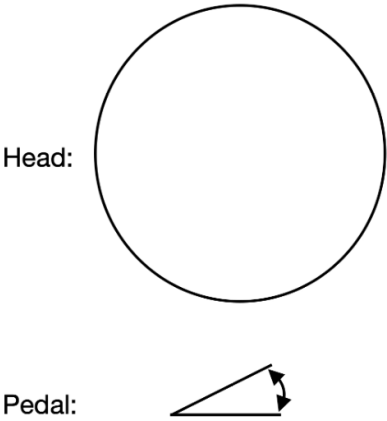
Simon Eastwood 2020

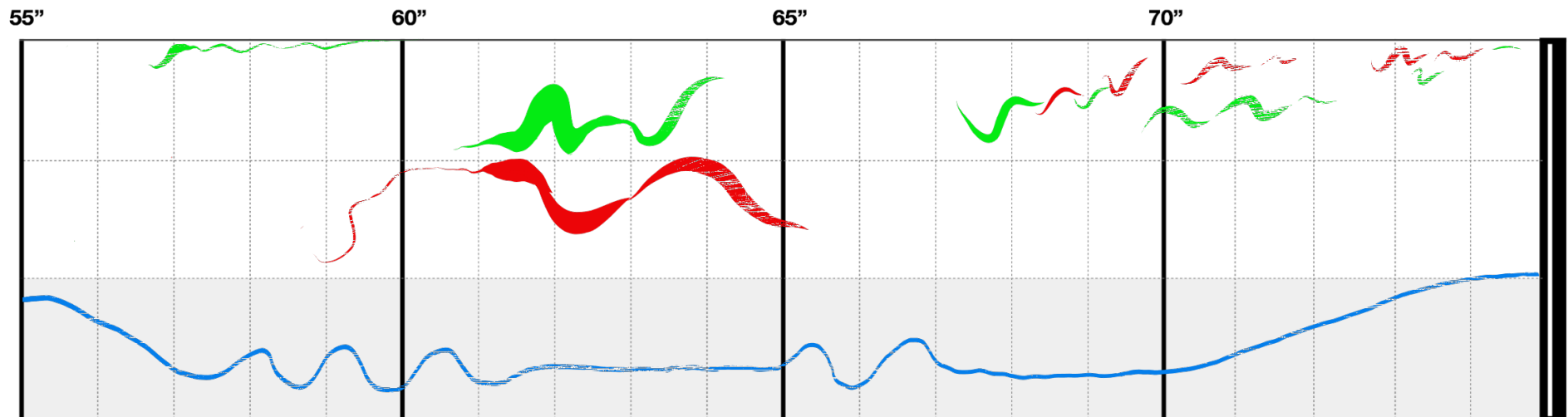
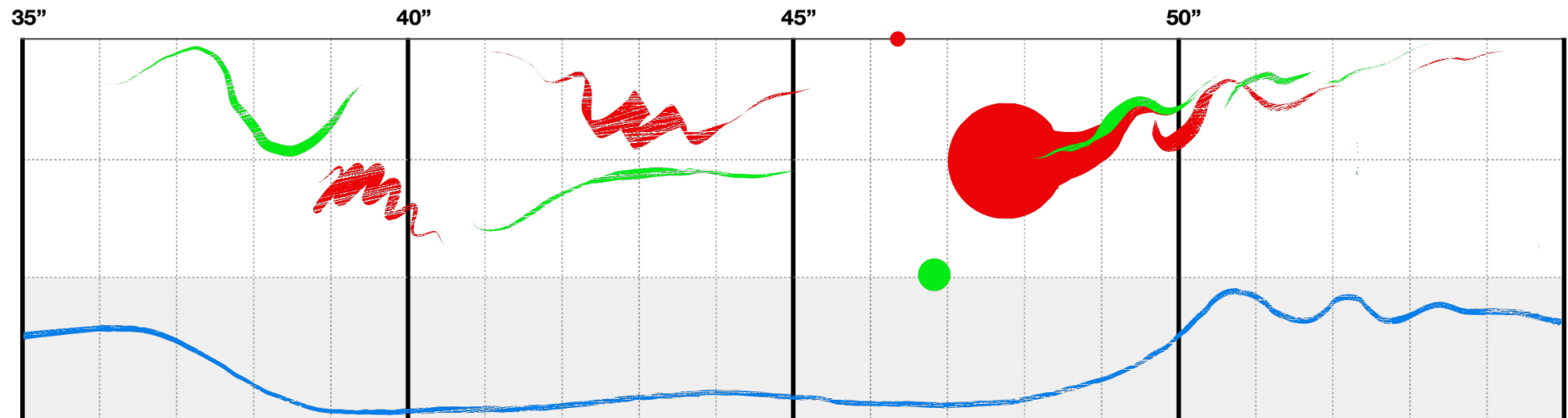




Golden Earth

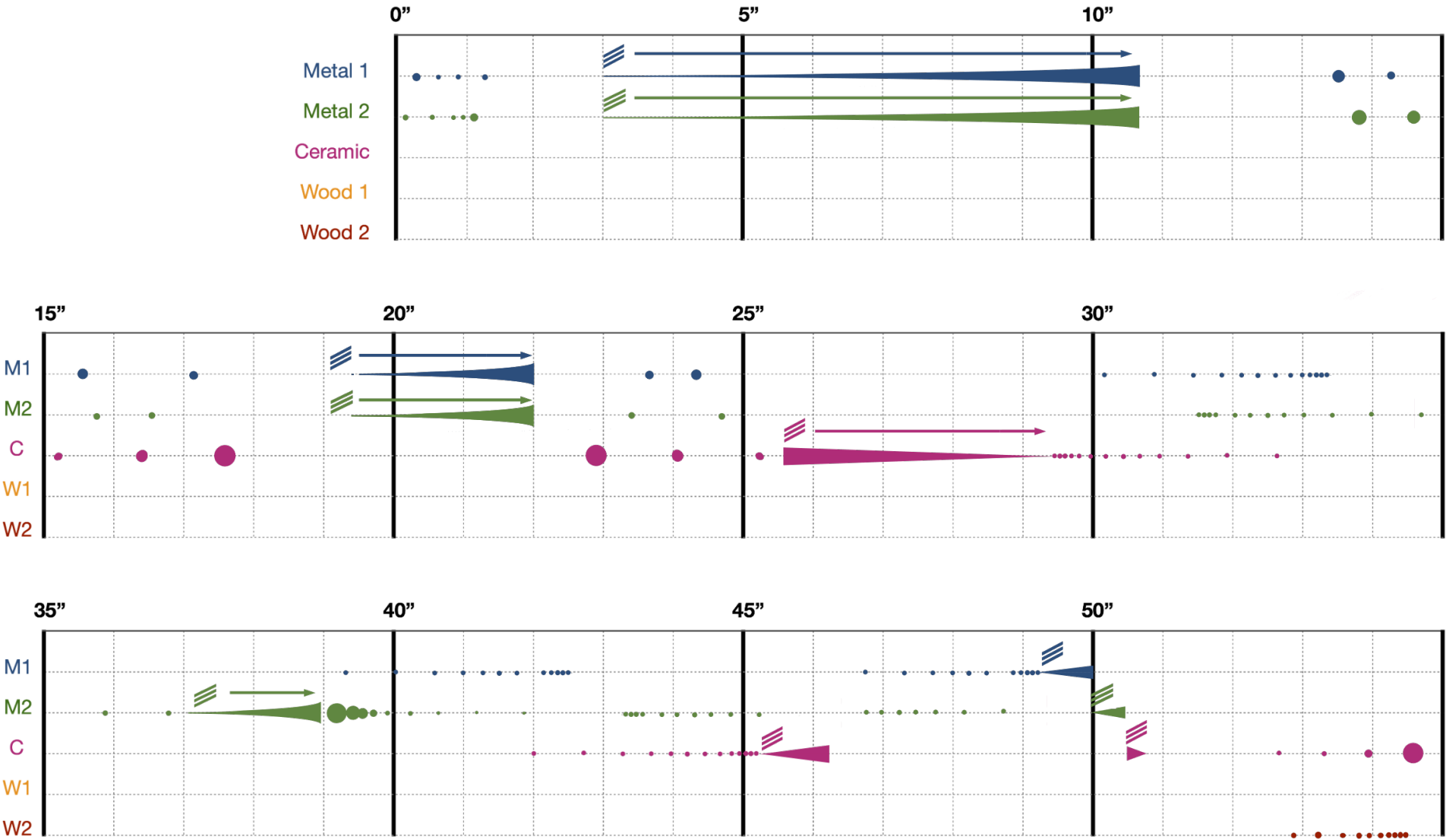
Simon Eastwood 2020

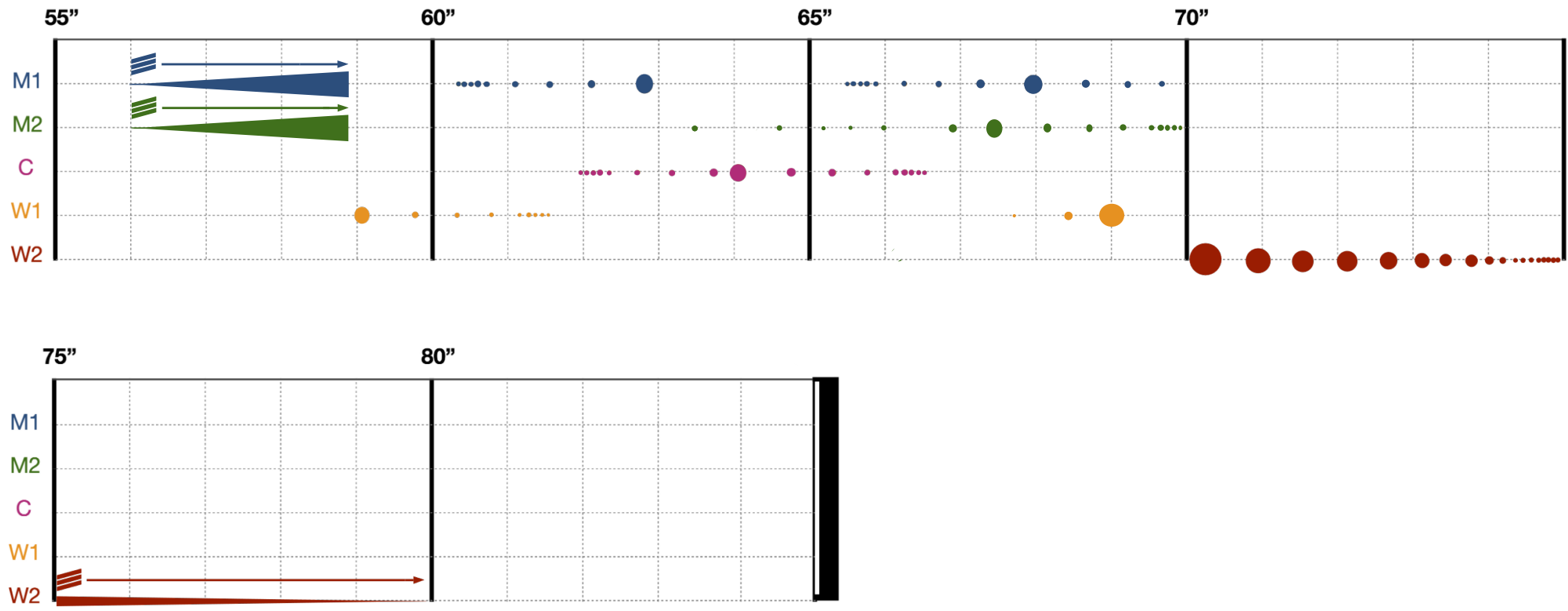




White Water

Simon Eastwood 2020





ONCE UPON A TIME: MEDITATION ON A POEM BY ROYA JABAROUTI (2020)

ELECTROACOUSTIC

In creating her response to *Triptych for Two*, Roya Jabarouti listened to the piece several times, noting down various images as they came into her mind. In her poem, Jabarouti responds to the three movements as a whole rather than to each movement separately, with the underlying mood of the entire set suggesting the image of a person walking alone at night. This image bookends her poem and sets the overall tone, while the middle stanzas hint at each of *Triptych for Two*'s three movements: the first movement evokes footsteps, the second movement a breeze, while the line 'come, blaze, blast and spark' hints at the explosive energy of the third. Roya describes the final lines 'Lean fast upon me, play on' as being an image of someone playing a string instrument, suggesting the possibility that the poet's 'voice' in this poem is actually that of a musical instrument

In creating a response to Roya Jabarouti's poem, I used an approach similar to that taken when she invited me to interpret the Seamus Heaney poems, *Land*, and *Oracle* (see the first-generation works). I wanted to find ways to vividly evoke, with sound, the imagery Jabarouti's uses in her poem. With this in mind, I interspliced recordings Roya and myself reading the poem so that Roya's authorial voice is juxtaposed against that of an interpreter, echoing the collaborative process by which the work had been created. I also transformed Ensemble Go's recording of his piece *Triptych for Two*, which was the initial 'seed' at the start of his project. Processing of that audio, with the exception of the footsteps, provided all of the sonic material for in this piece.

TE AITANGA PEPEKE (2019/20)

FOR TAONGA PUORO AND ENSEMBLE

In creating his response to *Triptych for Two*, Fraser composed various parts with ngā taonga puoro. Some of these directly mimicked the sounds of the violin and snare drum in *Triptych for Two*, whereas others were a reaction to the overall feeling of the piece. I then made a transcription of Fraser's performance to use as the basis of this work, creating intimate counterpoint between the Fraser's performance and the ensemble. As the two composers listened back to Fraser's recordings, they could hear the taonga puoro evoking insect-like voices. 'Te aitanga pepeke' in te ao Māori is the world of insects, and each piece in this set reflects a different insect voice and its environment.

WĒTĀ

This movement evokes the call of the wētā, a cricket-like insect found in a variety of forms throughout Aotearoa New Zealand. This sound is created when the insect vibrates its abdomen against its barbed hind legs, and immediately sprang to mind as the two collaborators listened to Fraser's use of ipu kōrero (a percussion instrument made from dried flax leaves) in his reinterpretation of *Triptych for Two's* opening movement. These sounds are replaced by coarse sandpaper blocks in this iteration, with the rest of the ensemble elaborating on and expanding Fraser's performance on the kū (a stringed instrument played against the mouth in the manner of a Jew's harp), to evoke a wider sense of the Wētā's forest home.

PEPE

The second movement in this set pays homage to the atua Hine-raukatauri, with her physical embodiment as a moth. One of the roles of Hine-raukatauri is that she is the goddess of Māori flute music, and she is said to reside with the cocoon-shaped pūtōrino. Pepe is her lover and his voice is represented in te kōkiri a te tāne, the trumpeting male voice of the pūtōrino, which is present through most of this movement. The ensemble envelops this voice as if it were itself inside a cocoon, moving together in a close and intimate dialogue that reflects the process that created the work itself.

NAENAE

The third movement of *Triptych for Two* is a flurry of frenzied activity, with fast, irregular phrases that that stop suddenly and abruptly change direction. Fraser's response used the pākuru (a pair of sticks played against the mouth as resonating cavity), together with the kū (a stringed instrument played against the mouth in the manner of a Jew's harp), to create a similar sense of action which reminded the two composers of a mosquito. In this iteration, the kū is mimicked by the string ensemble while Fraser performs as soloist on pākuru.

TE AITANGA PEPEKE

*'The Insect World' for taonga puoro and ensemble
(flute, violin, viola, violoncello and two percussion)*

Simon Eastwood and Alistair Fraser 2019/2020

Te Aitanga Pepeke (The Insect World)

Taonga puoro:

The taonga puoro part has been composed by Alistair Fraser in response to another work of mine, *Triptych for Two*. In this piece, the 'part' is really the recording which Alistair made. Musical notation given in the putōrino part comes from a transcription of this recording but in practice may not be adhered to exactly in performance. The idea here is that the player should listen to Alistair's recording and seek to emulate that performance so that they know 'how the piece goes.' However, they do not need to emulate the recording exactly and can even take some liberties if they wish. Having said that there are points where the taonga puoro parts need to line up with the other performers. These are marked as a cue to be given by the conductor.

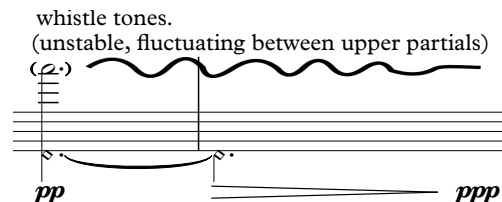
Each movement is written with the following instruments in mind, however, players may also wish to substitute a different instrument from their collection if they feel this is more appropriate:

I: Kū – tuned to Bb

II: Pūtōrino

III: Pākuru

Flute:

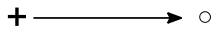


Whistle tones (w.t.) – These should be very quiet and unstable. Fluctuate between the upper partials on the fingering indicated by the diamond notehead. The note given in brackets is an approximate indication for a starting pitch.

- t
|
× – key click, with aspirated consonant
- – cover embouchure hole and blow through instrument
- – Breathe out
- ∨ – Breathe in
- – air/ without pitch
- ◐ – half air/ half pitch
- – pitched (normal playing)
- ▴ – overblow

Percussion:

Percussion 1:

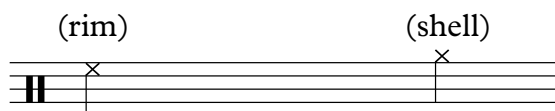
- Sandpaper blocks (rough paper)
- Tumutumu kōhatu (stones):
One stone is held flat in one hand (the 'anvil'), and is struck with a stone in the other hand (the 'hammer')
 Indicates a gradual opening and closing of the 'anvil' hand, with '+' indicating the hand is cupped around the underside of the stone, and 'o' indicating a flat, open palm.
- Tumutumu upokohue (pilot whale bone), struck with a beater (the taonga puoro player can normally offer guidance with both kinds of tumutumu)
- Suspended cymbal with bow

Percussion 2:

- Snare drum, with wire brushes and sticks



In this piece, 'buzz roll' notation indicates moving the brush rapidly from side-to-side on the snare head.



Crossed noteheads indicate playing on the rim and shell of the drum.

- Water trough:
A medium sized container filled with water played with hands. A plastic box from the warehouse will do. This should be amplified with a microphone.
- Sandpaper blocks (fine paper)

Strings:

Scordatura:

The viola violoncello should tune their C strings down to a Bb:

Viola:



Violoncello:



Any notes written on the C strings in these parts will therefore sound a major second lower than written. The other strings are tuned normally.

Other string indications:

c.l.b–col legno battuto

c.l.t– col legno tratto

s.p – sul ponticello

m.s.p – molto sul ponticello

s.t – sul tastò

m.s.t – molto sul tastò.

⊕ - Dampen the strings with the left hand so that no pitch is produced (white noise).

• - The string is fully stopped (normal playing)

◊ - Lightly touch the string (harmonic pressure)

 – overpressure with bow

Accidentals:

♭ - quarter flat

♭ - three-quarter flat

♯ - quarter sharp

♯ - three-quarter sharp

Te Aitanga Pepeke

135

I. Wētā

SIMON EASTWOOD
and ALISTAIR FRASER 2019/2020

A quiet cacophony ♩ = c.104

The musical score is for 'The Great Wall' by David Lang. It is written for a large ensemble, including Flute, Percussion 1 and 2, Kū, Violin, Viola, and Violoncello. The score is divided into two main sections, A and B, with a key signature change to D major at the start of section B. The tempo is marked 'Allegretto' and the time signature is 3/4. The score includes various musical notations such as dynamics (pp, mf, f, p), articulation (accents, staccato, slurs), and performance instructions (e.g., 'Sandpaper blocks (rough grain)', 'Snare drum brushes'). The Kū part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The string parts (Violin, Viola, Violoncello) have a more melodic and harmonic role, often playing sustained notes or moving lines. The percussion parts provide a rhythmic foundation, with Percussion 1 playing a steady eighth-note pattern and Percussion 2 playing a more complex, syncopated pattern. The score is a full orchestration of the piece, with all parts clearly marked and easy to read.

16

Fl. *k*

Perc. 1

Perc. 2 *ppp*

Kū

Vln. *s.t. → s.p.* *(s.p.)* *c.l.t. s.t.* *c.l.b. s.p.* *c.l.t. s.t.*

Vla. *III c.l.b. → s.p.* *III c.l.t. s.t.* *IV c.l.b. s.p.*

Vc. *mp* *pp* *mp* *p* *mf* *p* *f*

24

Fl. *ppp* *p* *pp* *k* *t* *k*

Perc. 1

Perc. 2 *p* *mp* *ppp*

Kū

Vln. *pizz.* *f* *p* *c.l.b. s.t.* *s.t. → s.p.* *(s.p.)* *c.l.b. s.t.*

Vla. *pizz.* *f* *p* *pp* *IV c.l.t. s.t.* *p* *mf* *c.l.b. s.t. → s.p.* *c.l.t. s.t.*

Vc. *II pizz.* *pp* *mf* *p* *p* *f*

31

wh - - t k t k

Fl. *p* *f* *pp* *ppp* *p*

Perc. 1

Perc. 2 *p* *mp* *pp* *mp* *p* *mf* *pp* *p* *ppp*

Kü

Vln. *f* *pizz.* *f* *pizz.* *f* *sf*

Vla. *mf* *pizz.* *p* *f* *sf* *ppp*

Vc. *sf* *(pizz.)* *mf* *p* *sf* *ppp*

III II

IV arco (ord.) s.t.

IV arco (ord.) s.t.

38

B

Fl. *mf* *pp* *p*

Perc. 1 *f* *p*

Perc. 2 *p* *p-ppp* *p* *p-ppp*

Kü

Vln. *p espress.* *pp* *pp*

Vla. *p espress.*

Vc. *mf* *pp*

To Tumutumu.

arco s.p. flautando

arco s.p. flautando

IV s.p. flautando

c.l.b s.t.

c.l.t.

45

Fl. *p* *mf* *fp* *pp* *p* *pp* *p* *fp*

flz. t t k flz. k t

Tumutumu köhatu (stones)

Perc. 1 *mf* *pp* *mf* *pp*

Perc. 2 *p* *mfppp* *f* *p* *pppp* *p* *mf*

Kü

Vln. *mf* *sf* *p* *p* *p* *p*

Vla. *sf* *ppp*

Vc. *mp*

III c.l.b. s.t. II s.p. III s.t. s.p. II

pizz. pizz. c.l.t. s.t. c.l.b.

53

Fl. *f* *p* *mp* *pp* *p* *mf*

flz. k

Perc. 1

Perc. 2 *mf* *p* *mf* *mf* *p* *mf* *p*

Kü

Vln. *p* *espress.* *mf*

Vla. *p* *espress.* *mf*

Vc. *pp* *mf* *ppp* *p* *mf*

ord. s.p. flaut. arco s.p. flaut. II IV II III

II arco (ord.) s.p. flautando III

61 **C** t k t t k flz. t k

Fl. *p* *pp < p*

Perc. 1 Tumutumu kōhatu (stones) *mf* *pp* *mf* *pp*

Perc. 2 *mp* *p*

Kū

Vln. c.l.b. s.t. → s.p. *p* *ppp* III (s.p.) *p* II II I

Vla. c.l.b. *mp* *pp*

Vc. c.l.t. s.p. *ppp*

68 chi - - u flz. *sf* *ppp* *p* *f*

Fl. *sf* *ppp* *p* *f*

Perc. 1 $\frac{9}{16}$ $\frac{2}{4}$

Perc. 2 $\frac{9}{16}$ $\frac{2}{4}$

Kū $\frac{9}{16}$ $\frac{2}{4}$

Vln. ord. s.p. flaut. *p* *f*

Vla. II *fp* IV *p* *mf* *f*

Vc. arco (ord.) s.p. I marcato II *fp* *fp* *fp* *f*

75 **D**

Fl. *pp*

Perc. 1 Tumutumu kōhatu (stones) *mf* *pp* *f* (scrape)

Perc. 2 *mf* *p* *mf* *p*

Kū

Vln. *pizz.* *sf* *pp* *f* *sf* *arco* *pp*

Vla. *pizz.* *sf* *pp* *f* *sf* *arco* *pp* *mp*

Vc. *fp* *ppp* *pp*

83 **E**

Fl. *flz.* *fp* *mf* *pp* *f* *pp* *f* *sf*

Perc. 1 *p* To sandpaper blocks. Sandpaper blocks *mf*

Perc. 2 *mf* *p* *p* *f* *p* *mf* *p*

Kū

Vln. *mp* *p* *mf* *fp* *f* *pizz.* *fp*

Vla. *p* *mf* *p* *f* *pizz.* *p*

Vc. *mp* *pp* *mf* *sf* *p* *f*

IV III II I

91

Fl. *pp* *pp* *f*

Perc. 1 *mf* *sf* *p*

Perc. 2 *mf* *sf* *p*

Kū

Vln. *pp* *arco* *fp* *mp*

Vla. *pp* *arco* *pp* *mp* *fp* *mp*

Vc. *pizz.* *fp* *f* *arco* *mf > p* *mf > p*

accel. (♩ = c. 124)

99

Fl. *pp* *mf* *fp* *mf* *fp* *mf* *p* *f*

Perc. 1 *mf* *f*

Perc. 2

Kū

Vln. *fp* *p* *mf* *p* *mf* *p* *f*

Vla. *pp* *mp* *mf* *sfp* *pp* *fp* *f*

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

122

ht ht ht ht ht ht

Fl. *mf*

Perc. 1

Perc. 2 *p* *mf* *p*

Kū

Vln. *pp* *mp*

Vla. *pp* *mp*

Vc. *mp* *pp*

129

ht t flz. t k t k t

Fl. *pp* *pp* *p* *mp* *pp*

Perc. 1 *p* *mf* *p* *mf*

Perc. 2 *p* *mf* *p* *mf* *p*

Kū

Vln. *pp* *p*

Vla. *pp*

Vc. *mp* *pp* *mp* *pp*

136 ht ht ht t

Fl. *p* *pp*

Perc. 1 *p* *mf* *p* *mp*

Perc. 2 *pp* *mp*

Kü

Vln. *ppp*

Vla. *p* *ppp*

Vc. *p* *ppp*

143 flz. *fp* *f* *p* *p*

Perc. 1 *p* *p* *pp*

Perc. 2 *pp* *mp* *pp* *ppp*

Kü

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

Vla. *p* *ppp*

Vc. *p* *ppp* *p* *ppp*

(timbral trill)

151

Fl.

p *tr* *ppp* *pp*

Perc. 1

Perc. 2

mp *p* *pp*

Kū

Vln.

p *ppp*

Vla.

p *ppp*

Vc.

158

Fl.

Perc. 1

Perc. 2

p *pp* *p* *ppp*

Kū

Vln.

Vla.

Vc.

SIMON EASTWOOD
and ALISTAIR FRASER 2019

[illegible]

Fl. *w.t.* *(p)* *pp* *ppp*

Perc. 1. *mf* *p* *mf* *3*

Perc. 2. *p* *p* *pp*

Ptno. *3* *3* *3* *3* *CUE*

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

Vla. *3* *pp* *ppp* *p* *ppp* *(IV)* *mp 3*

Vc. *pp* *ppp*

Fl. *pp* *p* *pp*

Perc. 1. *mf* *p* *mf sempre*

Perc. 2. *mf* *p*

Ptno. *3*

Vln. *3* *mp* *pp* *p* *ppp* *mp*

Vla. *3* *p* *3* *pp* *mp 3*

Vc. *p*

B

Fl. *tr* *p* *p* *[shi]* *f* *[u]* *pp* *[i]* *p* *ppp*

Perc. 1. *p* *mf* *p*

Perc. 2. (swirl) to sandpaper blocks **CUE**

Ptno. **CUE**

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

Vla. *p* *ppp*

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

Fl. *pp* *ppp* *ppp*

Perc. 1. *mf* *sempre*

Perc. 2.

Ptno.

Vln. *s.p.* *pp* *p* *p*

Vla. *s.t.* *ppp* *p* *ppp* *s.p.* *pp* *p* *pp* *s.t.* *pp*

Vc. *ppp*

Fl. *vib.* *g*

Perc. 1.

Perc. 2.

Ptno. **CUE** *g* *g* **CUE**

Vln. *pp* *p* *pp* *s.t.*

Vla. *p* *s.p.* *pp* *s.t.* *molto sul tasto (near l.h. finger tips, pitchless)* *III*

Vc. *mp* *pp*

Fl. **C** *vib.* *g* *g* *tr* *ppp* *p* *ppp* *pp*

Perc. 1. *mf* *f* *p* *mf* *f* *p* *mf* *f*

Perc. 2.

Ptno. *g* *g* *g* *g* *g* *g* *g* *g*

Vln. *p* *mf* *pp* *p* *mf* *pp* *p*

Vla. *ppp* *p* *mp* *p* *mp* *p* *s.t.* *s.p.*

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

The musical score is for "The Great Wall" by John Adams. It features the following parts and dynamics:

- Fl.** (Flute): Dynamics include *ppp*, *p*, *pp*, and *p*. It includes a vibrato (vib.) section with a triplet of eighth notes.
- Perc. 1.** (Percussion 1): Dynamics include *p*, *mf*, *mf*, *mf*, *f*, *p*, *f*, and *p*. It includes a triplet of eighth notes and a section labeled "sand paper blocks." with a circle symbol.
- Perc. 2.** (Percussion 2): Dynamics include *pp*, *mf*, and *p*.
- Ptno.** (Piano): Dynamics include *f* and *ppp*. It includes a triplet of eighth notes and a section labeled "sand paper blocks." with a circle symbol.
- Vln.** (Violin): Dynamics include *f* and *ppp*.
- Vla.** (Viola): Dynamics include *f* and *ppp*.
- Vc.** (Violoncello): Dynamics include *f* and *ppp*.

The score is in 4/4 time and includes a key signature of one flat (B-flat). The tempo is marked "Allegretto".

D

[illegible]

E

vib.

Fl.

Perc. 1.

Perc. 2.

Ptno.

Vln.

Vla.

Vc.

(lay back)

(scraping)

II
III
m.s.p.

m.s.p.

s.t.

m.s.p.

s.t.

fp

pp

ppp

[sh] → [i] → [u]

(strike)

to water trough

IV
flautando

(IV)

(I) (II)

(I) (II)

Detailed description of the musical score: The score is for a 151-page section of a musical work. It features seven staves: Flute (Fl.), Percussion 1 (Perc. 1.), Percussion 2 (Perc. 2.), Piano (Ptno.), Violin (Vln.), Viola (Vla.), and Cello (Vc.). The Flute part begins with a section marked 'E' and includes phonetic annotations [sh], [i], and [u]. Dynamics range from ppp to f. Percussion 1 has a 'lay back' instruction and a 'strike' mark. Percussion 2 has a 'scraping' instruction and a 'to water trough' instruction. The Piano part has a 'vib.' (vibrato) instruction. The Violin part has a 'flautando' instruction and a 'IV' marking. The Viola part has 's.t.' (sordina) and 'I'/'II' markings. The Cello part has 'I'/'II' markings. The score is written in 3/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

III. Naenae (Mosquito)

SIMON EASTWOOD
and ALISTAIR FRASER 2019/20

Energetic, a Smoldering Fire
(♩ = c.138-144)

Flute

Percussion 1
Tumutumu kōhatu (stones)

Percussion 2
Snare Drum

Pākuru
(example)

Violin

Viola

Violoncello
c.l.b. (nat.) → s.p. (s.p.) s.t. → s.p. (s.p.)

p *pp* *p* *pp* *p*

7

Fl.
ppp *f* *fz.* *sf* *5"*

Perc. 1.
Tumutumu Kohatu (Stones)
p *f* *sf* *5"*

Perc. 2.
Snare Drum (sticks) 'stick scrape' (on shell)
ppp *p* *p* *5"*

Pk.
6 *5"*

Vln.
pizz. *mf* *f* *5"*

Vla.
II m.s.p. *p* *ppp* *sf* *5"*

Vc.
s.t. → s.p. (s.p.) L.H. Slap
pp *p* *pp* *f* *5"*

A

12

Fl. *mp* *pp* *ppp* *p*

Perc 1.

Perc 2.

Pk. *3* *6* *3* *3* *3* *6*

Vln. *IV pizz.* *p*

Vla. *II arco m.s.p.* *ppp* *p* *ppp*

Vc. *c.l.b. nat.* *pp* *p* *pp* *p* *pp*

s.p. *I nat.* *s.p.*

17

Fl. *p* *p* *flz.* *p* *mf*

Perc 1. *p* *mf* *p* *mf*

Perc 2. *'stick scrape'* *ppp* *mp* *ppp* *p*

Pk. *5* *3* *6* *3* *3*

Vln. *pp* *II arco m.s.p.* *p* *ppp* *pp* *II* *3* *p > pp* *pizz.* *p*

Vla. *pp* *pp* *ppp* *III* *p* *pp* *pizz.* *p*

Vc. *nat.* *pp* *p* *s.p.* *(s.p.)* *p* *pp*

31

Fl.

Perc. 1.

Perc. 2.

Pk.

Vln.

Vla.

Vc.

sfpp *pp* *mf*

p *f*

'stick scrape'

ppp *mf*

mf *f*

pizz. *mf* *f*

p *mf*

pizz. *mf* *f*

p *pp* *mf* *f*

II 3

I arco m.s.p.

III II

(s.p.) → s.t.

pizz.

4"

36 B

Fl.

Perc. 1.

Perc. 2.

Pk.

Vln.

Vla.

Vc.

pp *f* *pp* *p*

pp *f* *pp* *p*

ppp *p* *ppp* *p* *pp* *ppp* *mf*

ppp *p* *ppp* *p* *pp* *ppp* *mf*

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

c.l.b. *p*

IV arco ord.

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

III arco m.s.p.

pp *p* *ppp*

c.l.t. *ppp*

IV

4"

gradually overblow
(resulting pitches
approximate)

158

42

Fl. wh - t k flz. [i] → [u] t k t k t k

Perc 1. *p* *f* *pp* *fp* *ppp*

Perc 2. *p* *mf* *mf* *ppp* *p* *pp*

Pk. *p* *mf* *ppp* *p* *pp*

Vln. *pizz.* *sf*

Vla. c.l.b. nat. → s.p. c.l.t. (nat.) c.l.b. → s.p.

Vc. c.l.b. nat. → s.p. nat. → s.p.

p *p > pp* *pp* *p* *p* *pp*

47

Fl. *mf* *ppp* *pp* *p* *mf* *f*

Perc 1. *pp* *mf* *p* *f* *sf*

Perc 2. *mf* *ppp* *p* *pp* *p* *mf*

Pk. *p* *mf* *ppp* *p* *pp*

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

Vla. *pizz.* *p* *mf* *f*

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

pp *p* *f*

[illegible]

The musical score for 'The Whetstone' by David Lang is presented in a multi-staff format. The vocal parts (Fl., Flz., and Vc.) are at the top, with lyrics 'wh - t' and 't k' above the first two staves. The instrumental parts include Percussion 1 and 2, Piccolo (Pk.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score is divided into measures, with dynamic markings such as *p*, *mf*, *f*, *ppp*, and *pp* indicating volume. Performance instructions like 'stick scrape', 'pizz.' (pizzicato), 'arco (ord.) m.s.p.' (arco, ordered, mezzo-soprano), and 'nat.' (natural) are included. A diagram at the top right shows a 'gradually overblow' technique with a pitch bend arrow. The score is written in 4/8 time and includes various musical notations such as slurs, accents, and articulation marks.

160

(overflow)

66

Fl.

Perc. 1.

Perc. 2.

Pk.

Vln.

Vla.

Vc.

p *mf* *p*

pp *p*

II pizz. (I)

II arco m.s.p.

III arco m.s.p.

arco(ord.) m.s.p. (off the string)

I

D

72

Fl. *ppp* *mf*

Perc. 1 to suspended cymbal *p*

Perc. 2 stick scrape *mf* *ppp* *p*

Pk. *mf* *ppp* *p*

Vln. *mf* *fp* *ppp* *pp*

Vla. *mf* *pp* *fp* *pp*

Vc. *mf*

Suspended Cymbal arco

I m.s.p. tr *pp*

II IV m.s.p.

77

Fl.

Perc. 1

Perc. 2

Pk.

Vln.

Vla.

Vc.

to sandpaper blocks (rough)

mf

pp *ppp*

tr *pp* *fp* *pp*

III *pp* *p* *pp*

III m.s.p. *ppp* *pp* *p* *pp*

IV *p* *pp*

II m.s.p. *fp* *ppp*

○ ————— ●

83

Fl.

Perc. 1

Perc. 2

Pk.

Vln.

Vla.

Vc.

nat. (bow pressure)

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

III *p* *pp* *fp*

II *mf*

II *pp* *fp*

III *fp*

○ ————— ●

89

Fl.

Perc. 1

Perc. 2

Pk.

Vln.

Vla.

Vc.

pp *f* *sf*

ppp *p* *pp* *mf*

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

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

ppp *p* *f* *fp* *p* *f*

t *sh*

I *III* *I*

IV *II* *IV* *III* *IV*

I *II* *I*

95

Fl.

Perc. 1

Perc. 2

Pk.

Vln.

Vla.

Vc.

pp *p* *pp* *mf*

pp *mp* *pp* *mf*

fp *ppp* *p* *ppp*

III *III* *II*

III *II* *II*

III *II* *II*

fp

100 chi - u

Fl. *fp* *pp* Sandpaper blocks (rough) *pp*

Perc. 1 stick scrape *p* *mf* *p*

Perc. 2 *mf* *p* *ppp* *pp* *t*

Pk. *3*

Vln. I *I* *II* *I* *II* *p*

Vla. *II* *III* *II* *IV* *fp* *ppp*

Vc. *III* *IV* *fp*

106

Fl. *mf* *p* *fp*

Perc. 1 *p* *f*

Perc. 2 sh *<mf* *pp* *t* *(t)* *p* *ppp*

Pk. *3*

Vln. *I* *ppp* *p*

Vla. *II* *III* *IV* *mf* *p* *p* *ppp* *p*

Vc. *II* *fp* *p* *pp* *mf* *p* *ppp*

120

Fl. *sf* *pp* *p* *mf* *pp* *p*

Perc. 1. *fp* *mf* *p* *mp* *p*

Perc. 2. (t) (t)

Pk. 3 5 5 5

Vln. *sf* *p* *ppp* *p*

Vla. *sf* *p* *ppp* *ppp*

Vc. *fp* *ppp* *fp*

II arco m.s.p. III arco m.s.p. I arco m.s.p.

[u] t k t k t [i] t k t k t

()

124

Fl. *ppp* *ppp* *p* *ppp*

Perc. 1. *pp* *p* *pp*

Perc. 2. sh (sh)

Pk. 5 6 6 6 3

Vln. *ppp* *pp* *ppp* *8^{va}*

Vla. *p* *ppp* *pp*

Vc. *ppp* *p* *ppp* *pp*

II I

128

Fl.

wh - t

Perc 1.

mp

pp *f*

p *mf* *p*

Perc 2.

t

ppp

R.S.

f

Pk.

ppp

Vln.

ppp

f

III pizz.

p

IV

III +

mf

Vla.

ppp

II pizz.

f

IV arco m.s.p.

pp *mf*

Vc.

ppp

L.H. Slap

f

pizz.

p

(non harm)

3

RIPPLE (2018)

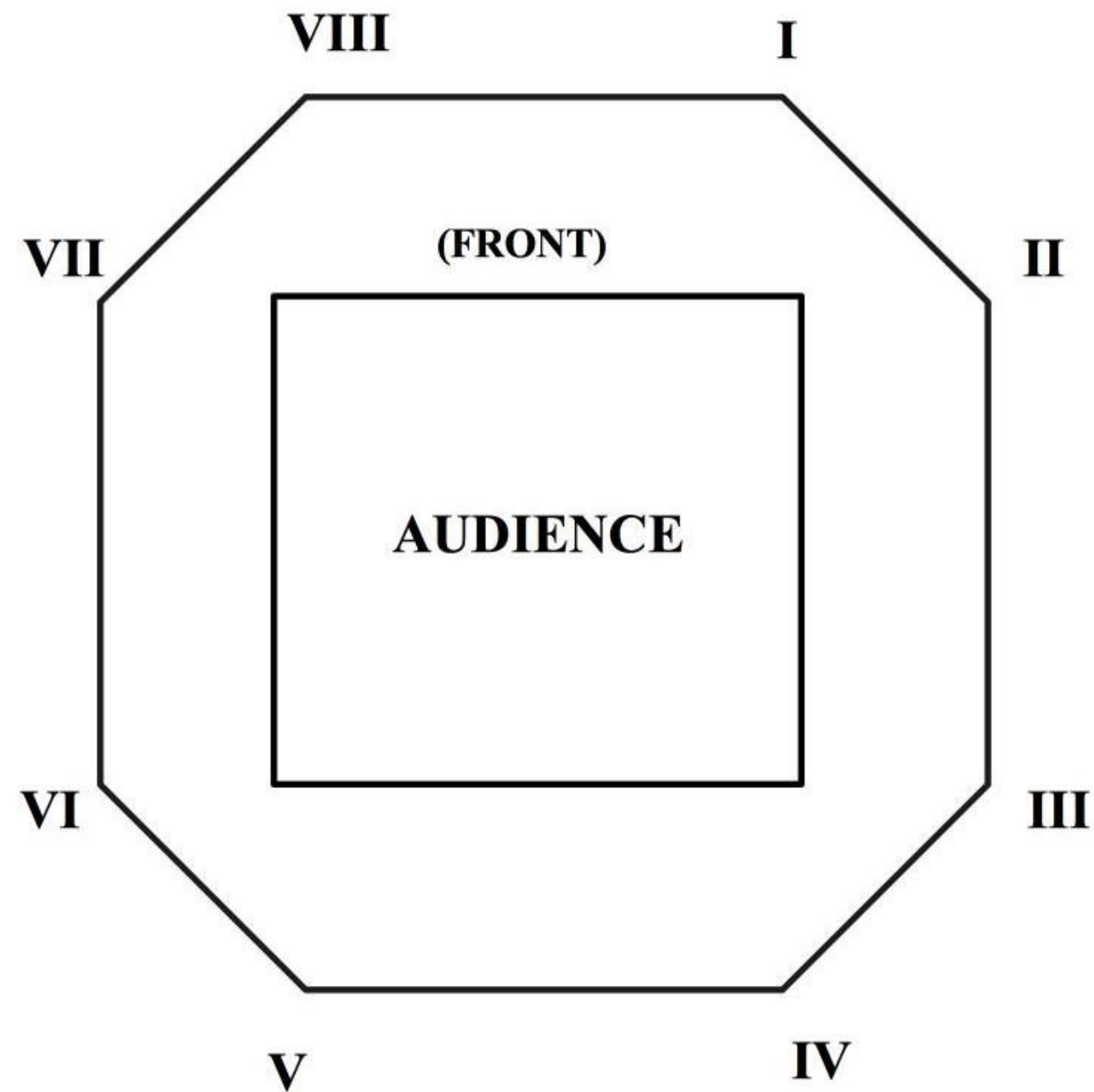
FOR MASSED CELLOS

In *Ripple*, I try on my collaborators' shoes by re-imagining *Triptych for Two* myself. This piece was written for Cellophonia, a concert of massed cellos with students performing alongside accomplished professionals. The work takes the second movement of *Triptych for Two* as initial material with which to explore the spatial possibilities provided by such a large and uniform ensemble, giving the audience a chance to listen to the original movement 'from the inside', as it were.

SIMON EASTWOOD 2018

Ripple

This piece is written for 8 cello parts, with one or more players on each part, intended to be arranged spatially around the audience. The ideal set-up is shown in the diagram below:



Ripple

Flow, like water ♪ = c.72

SIMON EASTWOOD 2018

Violoncello I

III
senza vib.

pp *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Violoncello II

II
senza vib.

pp *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Violoncello III

Violoncello IV

Violoncello V

Violoncello VI

Violoncello VII

pizz.

p *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Violoncello VIII

pizz.

p *p* *pp* *p* *pp* *p* *pp* *p* *pp*

A

11

p *mp* *pp* *mp* *pp*

p *pp* *mp* *pp* *mp* *pp*

pizz. *p* *pp* *p* *pp*

pizz. *p* *pp* *p* *pp* *p*

II arco senza vib. *pp* *p* *pp* *p* *pp* *p*

III arco senza vib. *p* *pp* *p* *pp* *p* *pp* *p*

Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Vc. VIII

20

Vc. I

mp *pp*

Vc. II

mp *pp*

Vc. III

p *pp* *p* *pp* *p* *pp*

Vc. IV

pp *p* *pp* *p* *pp* *p*

Vc. V

Vc. VI

Vc. VII

pp *p* *pp* *p* *pp* *p*

Vc. VIII

pp *p* *pp* *p* *pp* *p*

[illegible]

49 **C**

nat.

Vc. I

mf *pp* *mf* *pp* *mf*

Vc. II

nat.

mf *pp* *mf* *pp* *mf*

Vc. III

nat.

mf *pp* *mf* *pp* *mf*

Vc. IV

nat.

mf *pp* *mf* *pp* *mf*

Vc. V

arco

p *fpp* *ppp* *p* *fpp* *ppp* *p* *fpp*

Vc. VI

arco

p *fpp* *ppp* *p* *fpp* *ppp* *p*

Vc. VII

arco

p *fpp* *ppp* *p* *fpp* *ppp* *p*

Vc. VIII

arco

p *fpp* *ppp* *p* *fpp* *ppp*

[illegible]

67

Vc. I

fpp *ppp* *p* *fpp* *ppp* *p*

Vc. II

ppp *p* *fpp* *ppp* *p* *fpp*

Vc. III

ppp *p* *fpp* *ppp* *p* *fpp*

Vc. IV

p *fpp* *ppp* *p* *fpp* *ppp*

Vc. V

pp *mf* *pp* *mf* *< sf*

Vc. VI

pp *mf* *pp* *mf*

Vc. VII

pp *mf* *pp* *mf* *pp*

Vc. VIII

pp *mf* *pp* *mf* *pp*

75

Vc. I

fpp *ppp* *p* *fpp* *mf*

Vc. II

ppp *p* *fpp* *ppp* *mf* *fpp*

Vc. III

ppp *p* *fpp* *ppp*

Vc. IV

p *fpp* *ppp*

Vc. V

pp *mf* *f*

Vc. VI

pp *mf* *f*

Vc. VII

mf *pp* *fpp*

Vc. VIII

mf *pp* *mf* *fpp* *ppp*

tr

sul pont.

I sul pont.

tr

I sul pont.

tr

Violins I-VI and Violas I-II score, measures 82-90. The score includes various musical notations such as dynamics (fpp, ppp, mf, f), articulations (trills, accents), and performance instructions (sul pont., arco nat.).

[illegible]

104

Vc. I

Vc. II

Vc. III

Vc. IV

Vc. V

Vc. VI

Vc. VII

Vc. VIII

[illegible]

[illegible]

136

Vc. I

Vc. II

Vc. III

sempre ff

Vc. IV

sempre ff

Vc. V

sempre ff

Vc. VI

sempre ff

Vc. VII

sempre ff

Vc. VIII

sempre ff

145

Vc. I

pizz.

p *f* *mf* *p*

Vc. II

pizz.

p *f* *mf* *p*

Vc. III

pizz.

p *f* *p*

Vc. IV

pizz.

p *f* *mf* *p*

Vc. V

pizz.

p *f* *mf* *p*

Vc. VI

pizz.

p *f* *mf*

Vc. VII

pizz.

p *f* *mf* *p*

Vc. VIII

pizz.

p *f* *mf* *p*