

David P. LANDON

AS WE GASP TOWARDS
THE INFINITE WEST

IN THREE MOVEMENTS WITH INTERLUDE

For Trumpet in C, Horn in F, Piano,
Violin, Violoncello,
Electronics

Full Score

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Performance Notes:

All movements shall be performed one after the next, without pause in between. The interlude is to be played between movements I. and II.

The electronic part shall be executed by a dedicated performer.

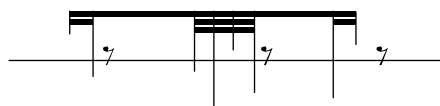
sul tasto → sul ponticello - Performer is to gradually move from the initially notated bow position to the one that follows.



- Piano Cluster; top note of cluster is definite and notated using a traditional notehead. Remaining pitches shall be chosen at random from within the approximate interval defined by the black box underneath the notehead. The cluster may be a “white note” or “diatonic” cluster, a “white and black note” or “mixed” cluster, but never a “black note” cluster. The duration of the cluster is determined by the duration of the traditional notehead.



- Piano Cluster; All notes of cluster to be determined by performer. As above, the cluster may be “diatonic” or “mixed,” but never a “black note” cluster.



- The middle of the one line staff represents the middle of an instrument’s available register. The stems show approximate pitch, and the beams show approximate note duration. When this appears in movement I., it is merely an example of an appropriate gesture. Actual rhythm and pitch contour may vary greatly.

f | *mp* - A vertical line in between dynamic markings is used in the place of *subito*.

Technical Requirements:

A computer running Cycling 74's Max/MSP (patch included)
Three (3) microphones
Audio interface with three, or more, channels
Mono amplification to be placed next to electronics performer

Electronic Processing:

Microphones are to be placed in such a way that the piano, strings, and brass are heard exclusively through their independent microphones. The piano's microphone shall be in channel 1, the brass' in channel 2, and the string's in channel 3.

Interlude –

The Max/MSP patch is constructed so that, once initiated, a buffer is constantly recording and overdubbing over itself. Any sounds made by the instrumentalists is captured and continually played back until the performer stops the recording process. At that point, the buffer is played back without the overdubbing process described above.

Movement III. -

The Max/MSP patch is constructed so that live phase swapping is done between the piano and brass, the piano and strings, and the brass and strings. The gain pots or sliders on the controller simply control the volume of the resulting sound.

Program Note:

In his Hymn of the Universe, Pierre Teilhard de Chardin refers to us as, "the whole vast anonymous army of living humanity... [who,] through their vision of truth or despite their error, truly believe in the progress of earthly reality, and who today will take up again their impassioned pursuit of the light." Of us, he states, "This restless multitude, confused or orderly, the immensity of which terrifies us; this ocean of humanity whose slow, monotonous wave-flows trouble the hearts even of those whose flame is most firm."

This piece is primarily occupied with the notion that the dynamics of what we call humanity are a combination of innumerable dynamic forces, all independent and working in opposition, which, in turn, creates something altogether distinctive. This creation (humanity), having an existence of its own, is experienced by all living creatures in an individualistic way; feeding their reality, it then becomes a driving force of each individual's impulse, again, becoming something altogether different, in a cyclic manner.

I.

David P. LANDON

Aggressively (♩ = ca. 80 - 84)
heavy attack with dark sustain

Trumpet in C

Horn in F

Piano

Violin

Violoncello

Aggressively (♩ = ca. 80 - 84)
heavy attack with dark sustain

C Tpt.

Hn.

Pno.

Vln.

Vc.

10 16
legato, a little reserved

Pno. *mp*

Vln. *mp*
legato, a little reserved

Vc. *mp*
legato, a little reserved

17 16
legato, a little reserved

Pno. *mf*

Vln. *mf*

Vc. *mf*

22

C Tpt.

violoncello

Pno.

Vln.

Vc.

p

mf

espress.

27

C Tpt.

Hn.

Pno.

Vln.

Vc.

p

mp

Trumpet

cresc.

31

C Tpt. *pp* *f* *tr* *mp* *f*

Hn. *pp* *f* *pp* *f*

Pno. *f* *furiously, non legato*

31

Vln. *f* *f furiously, non legato* *fp* *ff*

Vc. *f* *f furiously, non legato*

35

C Tpt. *tr* *pp* *f* *tr* *pp* *f* *tr* *pp* *ff*

Hn. *p* *ff*

Pno.

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

Vc.

39

C Tpt.

Hn.

Pno.

Vln.

Vc.

f

p *f* *f*

f *mf* *f* with ped

f *fp* *f*

fp *f*

44

48

C Tpt.

Hn.

Pno.

Vln.

Vc.

f *mf* *f*

f *mf* *mp*

p

8^{vb}

mf *ff*

mf *ff* *f*

Col legno battuto

50

C Tpt. *p* *f* *mf* *p* 3

Hn. *p*

Pno. *mp*

Vln. *p*

Vc. *p* *sfz* *mf* *p* 6 6

55

56

C Tpt. *ff* *mp espress.*

Hn. *p* 3 *mp espress.*

Pno. *mp espress.*

56

Vln. arco

Vc. *ff*

60 64

C Tpt.

Hn.

Pno.

Vln.

Vc.

L.H.

f

f aggressively 6

f aggressively 3 3

65

Pno.

Vln.

Vc.

mf staccato

3 3 3 3 3 3

69

C Tpt.

Hn.

Pno.

Vln.

Vc.

p legato

p legato

legato

73

C Tpt.

Hn.

Pno.

f

77 **78**

C Tpt.

Hn.

Pno.

p *f* *f* aggressively

78

Vln.

Vc.

pizz. *f*

Play similar rhythms and pitch contours for the next 8 bars, progressively getting louder and more dense.

Play similar rhythms and pitch contours for the next 8 bars, progressively getting louder and more dense.

81

C Tpt.

Hn.

Pno.

Vln.

Vc.

mf *mf*

R.H. 3

85

C Tpt.

Hn.

Pno.

Vln.

Vc.

espress.

90

90

C Tpt.

Hn.

Pno.

90

Vln.

Vc.

p espress.

mf

arco

p espress.

6

3

3

3

3

3

99

C Tpt. *mf* aggressive, tense

Hn. *mf* aggressive, tense

Measures 95-99. C Tpt. part starts with a circled 95. The Hn. part begins at measure 99. Both parts are marked *mf* aggressive, tense.

99

Vln. *mf* aggressive, tense

Vc. *mf* aggressive, tense

arco

Measures 95-99. Vln. part starts with a circled 95. The Vc. part begins at measure 99. Both parts are marked *mf* aggressive, tense. The Vc. part includes the instruction 'arco'.

100

C Tpt. *p* *f*

Hn. *p* *f*

Vln. *p* *f*

Vc. *p* *f* *ff*

Measures 100-104. C Tpt. part starts with a circled 100. The Hn. part begins at measure 100. The Vln. part begins at measure 100. The Vc. part begins at measure 100. Dynamics range from *p* to *ff*.

105

C Tpt. *mf* *p*

Hn. *mf* *f* *mf* *p*

Pno. *ppp* *cresc.*

Vln. *mf* *p*

Vc. *mf* *p*

Measures 105-109. C Tpt. part starts with a circled 105. The Hn. part begins at measure 105. The Pno. part begins at measure 105. The Vln. part begins at measure 105. The Vc. part begins at measure 105. Dynamics range from *ppp* to *mf*.

109

C Tpt. *f*

Hn. *f* *f* *mf* *ff*

Pno. *f*

Vln. *f*

Vc. *f*

113

C Tpt. *p* *f*

Hn. *p* *f*

Pno. *f*

Vln. *p* *f*

Vc. *p* *f* *ff*

117

C Tpt. *f*

Hn. *f f | p ————— ff*

Pno. *3 3 3*

117

Vln. *f*

Vc. *f*

119

C Tpt. *p ————— fff*

Hn. *p ————— fff*

Pno. *p ————— fff*

Vln. *p ————— fff*

Vc. *p ————— fff*

INTERLUDE

David P. LANDON

The electronics are to begin recording at the first beat of the last bar of movement I, and are to continue recording throughout the entire Interlude. The notes on the staves below represent a collection of pitches that may be chosen from. As per the conductor/ensemble's discretion, notes from below should be chosen by the performer, and then played at any dynamic level, any timbre, and for any duration, either in sequence, simultaneously, or any combination thereof. Repeated notes are acceptable, but not as desirable as a variety of pitches; not all pitches are required to be played in order for the Interlude to be concluded. The Interlude may last anywhere between two and five minutes. When the electronics have captured a significant number of pitches, and are creating dense, cloud-like sound, turn off the record function and allow the sound to playback while gradually decreasing the volume of the speaker to silence over the course of ten to fifteen seconds. When the fade-out is nearly completed, but the sound is still faintly audible to the audience, begin movement II.



II.

David P. Landon

Meditatively, with plenty of space (♩ = 40)

Trumpet in C

Horn in F

Piano

Meditatively, with plenty of space (♩ = 40)

Violin

Violoncello

⑦

C Tpt.

Hn.

Pno.

Vln.

Vc.

delicately,
lyrical but not
dramatic

13

C Tpt.

Hn.

Pno.

Vln.

Vc.

mf | *p* — *mf*

p

19

C Tpt.

Hn.

Pno.

Vln.

Vc.

p *p*

pp *mp*

p *ppp*

p *ppp*

25

C Tpt.

Hn.

Pno.

Vln.

Vc.

mp

pp < *p*

p < *p*⁺ > *ppp*

mp

p < *p*⁺ > *ppp*

mp

37

C Tpt.

Hn.

Pno.

Vln.

Vc.

p

mp

p

39

36

C Tpt.

Hn.

Pno.

mp *p* *mp* *mp*

p *pp*

39

Vln.

Vc.

p *ppp* *p* *ppp*

p *ppp* *p* *ppp*

43

C Tpt.

Hn.

Pno.

Vln.

Vc.

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

p *pp* *< p* *pp* *p* *pp*

p < p+ > ppp *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

p < p+ > ppp *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

62

54

C Tpt. *pp p pp*

Hn. *p pp p*

Pno.

62

p darker

62

Vln. *ppp p ppp*

Vc. *ppp p ppp*

62

mf p darker

63

C Tpt. *mf p*

Hn. *mf p mf p mf mp mf*

Pno. *mf*

Vln. *mf p mf p*

Vc. *mf p mf p*

67

C Tpt. *mf|p* *f|p* *f|p* *f* *f|p* *f*

Hn. *mf|mp* *f* *mf|mp* *f|p* *f|p* *f*

Pno. *f*

Vln. *mf* *p* *f* *ff*

Vc. *f*

74

C Tpt. *pp* *f|p* *f* *pp* *f|p* *f* very dark, heavy

Hn. *pp* *f* *pp* *f* very dark, heavy

Pno. *f* very dark, heavy

74

Vln. *f* *f* very dark heavy and at the frog

Vc. *f*

76

C Tpt.

Hn.

Pno.

Vln.

Vc.

pp *f*

ff

f

f

80

83

C Tpt.

Hn.

Pno.

Vln.

Vc.

mp

mp *ppp*

mp *ppp*

mp *ppp*

mp *ppp*

86

C Tpt.

Hn.

Pno.

Vln.

Vc.

mp | *p* *f*

mp *p* *f*

mp *ppp* *mp* *ppp*

91

C Tpt.

Hn.

Pno.

Vln.

Vc.

mp | *p* *mf* *pp*

mp *p* *mf* *pp*

mp *ppp* *mp* *ppp*

III.

David P. LANDON

Aggressively (♩ = ca 120)

Trumpet in C
7 5 3
pp *tr*

Horn in F
8 4 4
mf legato

Piano
ff *p* *f staccato* (R.H.)
Ped.

Violin
7 5 3
ff *p* *mf*

Violoncello
8 4 4
ff *p* *mf*

C Tpt.
⑤

Hn.

Pno.
ff *p* *f staccato* *8va*
Ped.

Vln.
(pizz.) *sfz* arco *mf somewhat playful* arco

Vc.
(pizz.) *sfz* arco *mf*

10

C Tpt.

Hn.

Pno.

Vln.

Vc.

mp *mf* *mp* *f*

15

C Tpt.

Hn.

Pno.

Vln.

Vc.

f *mf* *mf*

19

C Tpt.

Hn.

Pno.

Vln.

Vc.

f *mp* *f* *f*

f *p*

Ped.

24

29

C Tpt.

Hn.

Pno.

mp *ff* *mf* *p*

Ped.

29

Vln.

Vc.

f *f* *ff* *p*

30

C Tpt.

Hn.

Pno.

Vln.

Vc.

p

mp

sfz

p

sfz

p

ff

f

mp

pp

ff

mp

f

Ped.

pizz.

arco

sul tasto → *sul ponticello*

35

C Tpt.

Hn.

Pno.

Vln.

Vc.

fp

f

p

ff

mp

8va

Ped.

▷ natural

40

C Tpt.

Hn.

Pno.

Vln.

Vc.

mf

f. t.

Ped.

molto vibrato

45

C Tpt.

Hn.

Pno.

Vln.

Vc.

mf

fpp

f

natural

sfz

f

sfz

p

f

natural

→ sul tasto & molto vib.

49

C Tpt. *fpp* *f* 3 3

Hn.

Pno. *pp* *mf* with ped. *f* *p*

Vln. *f* 3 3

Vc.

→ sul tasto & molto vib. natural

53

55

C Tpt. *p* *sub.* *ff* 3 3

Hn. *ff* *sfz* *ff*

Pno. *p* *f* *p* *f* *f* *8^{vb}.* *p* *8^{vb}.* *f*

55

Vln. *sfz*

Vc.

57

C Tpt.

Hn.

Pno.

Vln.

Vc.

mf *mfp* *mp* *mf* *fp* *f*

p

f *p* *f*

p

62

C Tpt.

Hn.

Pno.

Vln.

Vc.

mp *mf*

f

Ped.

67

C Tpt.

Hn.

Pno.

Vln.

Vc.

fpp *f* *p*

mp

f *p* *mp with ped.*

col legno battuta

ff

72

C Tpt.

Hn.

Pno.

Vln.

Vc.

p *f* *mp* *pp*

p

mf

arco

p

p *f* *mf*

77

C Tpt. *f* *fp* *f* *mp* *p*

Hn.

Pno. *p* *mp*

Vln.

Vc. *ff* *f* *p*

83

C Tpt. *f* *mp* *p* *f*

Hn.

Pno. *p*

Vln. *pp*

Vc. *f* *mf* *ff*

88

C Tpt.

Hn.

Pno.

Vln.

Vc.

101

97

C Tpt.

Hn.

Pno.

Vln.

Vc.

101

Vln.

Vc.

103

C Tpt.
Hn.
Pno.
Vln.
Vc.

p
mp
pp
mp
pp
mp

Detailed description: This system covers measures 103 to 107. The C Tpt. part is mostly silent with a few rests. The Hn. part has a melodic line starting in measure 103, moving from G2 to F#2, then to G#2, A2, and B2, with a fermata over the final B2. The Pno. part features a complex texture of chords and arpeggios. It starts with a *p* dynamic in measure 103, then *mp* in 104, *pp* in 105, *mp* in 106, and *pp* in 107. The Vln. and Vc. parts are mostly silent, with the Vc. having a few notes in measure 107.

108

C Tpt.
Hn.
Pno.
Vln.
Vc.

pp
mp
pp
f
mp
mf
p

Detailed description: This system covers measures 108 to 112. The C Tpt. part is mostly silent. The Hn. part has a melodic line starting in measure 108, moving from G2 to F#2, then to G#2, A2, and B2, with a fermata over the final B2. The Pno. part features a complex texture of chords and arpeggios. It starts with a *pp* dynamic in measure 108, then *mp* in 109, *pp* in 110, *f* in 111, and *mf* in 112. The Vln. and Vc. parts are mostly silent, with the Vc. having a few notes in measure 112.

114

113

C Tpt.

Hn.

Pno.

mf *p* *f* *mf*

114

Vln.

Vc.

mf *pizz.*

117

C Tpt.

Hn.

Pno.

Vln.

Vc.

mp *mp*

124

C Tpt.

Hn.

Pno.

Vln.

Vc.

ppp

p

mf

arco

mp

129

130

C Tpt.

Hn.

Pno.

Vln.

Vc.

ff

mf

p subito

f

f

mp

f

130

134

C Tpt. *fp* *ff*

Hn. *fp* *ff* *f dark*

Pno.

Vln. *f* *fp* *f*

Vc. *f* *fp* *f*

Ped.

139

C Tpt. *f dark*

Hn.

Pno.

Vln. *f*

Vc.

144

C Tpt.

Hn.

Pno.

Vln.

Vc.

f *p* *f*

sim.

148

C Tpt.

Hn.

Pno.

Vln.

Vc.

ff *fff*

f *p* *ff* *fff*

ff *fff*

ff *fff*

