Rand Steiger

Coalescence

for Claire Chase and the International Contemporary Ensemble

13 instruments

with digital audio signal processing

Premiere:

November 7, 2013; Miller Theater, New York City
International Contemporary Ensemble; Steven Schick, conductor
Rand Steiger and Miller Puckette, electronics

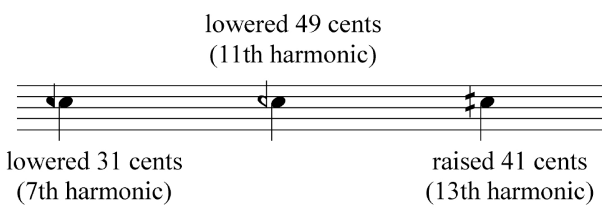
Dynamics:

The dynamic marking ***n*** is frequently used to indicate notes that begin imperceptibly and gradually fade in over the length of the indicated crescendo. Similarly, decrescendos that end at a rest without a dynamic marking indicate a complete diminuendo to silence. Please note the starting and ending points of these transitions precisely.

Accidentals and Microtonality:

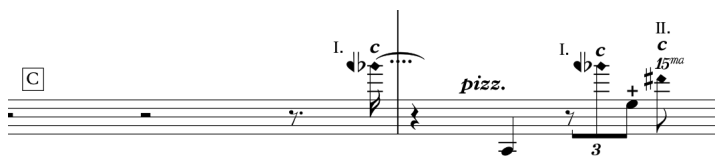
Accidentals carry through the length of the bar, but only in the octave in which they appear.

The following special accidentals are used to indicate specific micro-intervals for just intonation:



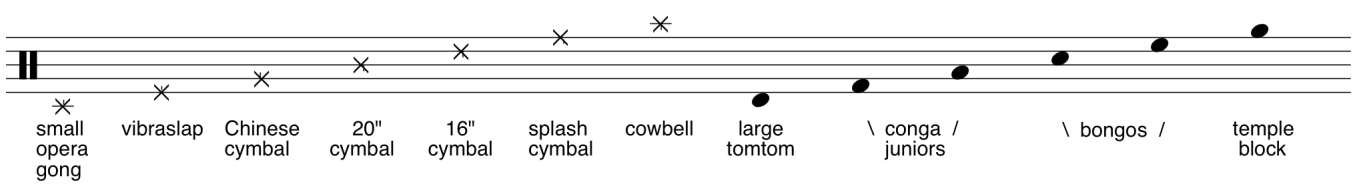
Horn: All glissandos are to be played as harmonic glissandos. All microtonal pitches specified are to be played as "natural tones" in the corresponding series. For example, F with a 49-cent quarter flat (see above) indicates playing the 11th harmonic in the series of B, while F with a 31-cent flat indicates the 7th harmonic in the series of G.

Strings: The bass part assumes a low B extension. Some notational conventions may be seen in the following example:



The C in the small box at the start of the example indicates the pitch setting for the bass IV string extension. The small ***c*** above note heads indicates to play that note *col legno battuto.* In the case of a ***c*** marked above a harmonic note head, the string should be struck *col legno* at the indicated node, and should sound the indicated pitch. The bass part is always indicated one octave above the actual sound (even in treble clef) unless and only if *suono reale* is indicated. In all string parts, 4 dots under a tie indicates a ricochet on the indicated pitch. The written note only gives the starting point, and the ricochet should last about a second unless another note interrupts it.

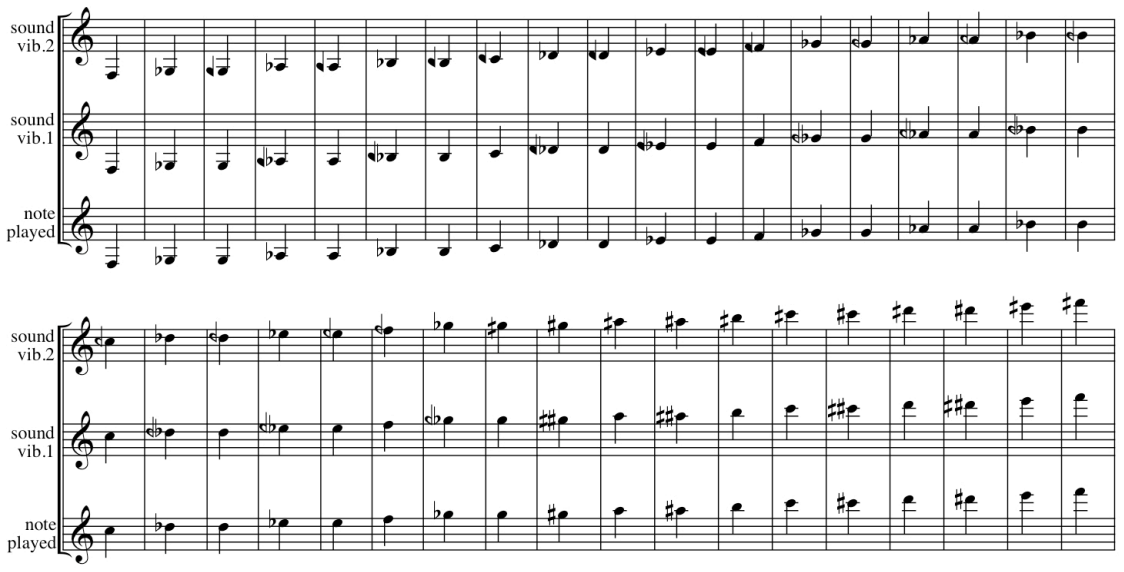
Percussion:



Each of the two percussionists has the same non-pitched instruments indicated in the staff above. Non-pitched instruments should always be allowed to ring unless otherwise indicated. Mallets are usually left to the discretion of the performer. Percussion 1 includes glockenspiel, and percussion 2 includes the lower octave set of crotales. Both parts require bass bows for use on the vibraphones when indicated.

Vibraphones:

The two vibraphones must be the Musser M-55 Pro Vibe model. The composer will supply a custom tuned set of bars to replace one set on each instrument (diatonic set on Vibraphone 2 and chromatic set on vibraphone 1). The following chart shows the actual sound this will produce for each played note (see chart above for the definition of the microtonal accidentals used here):



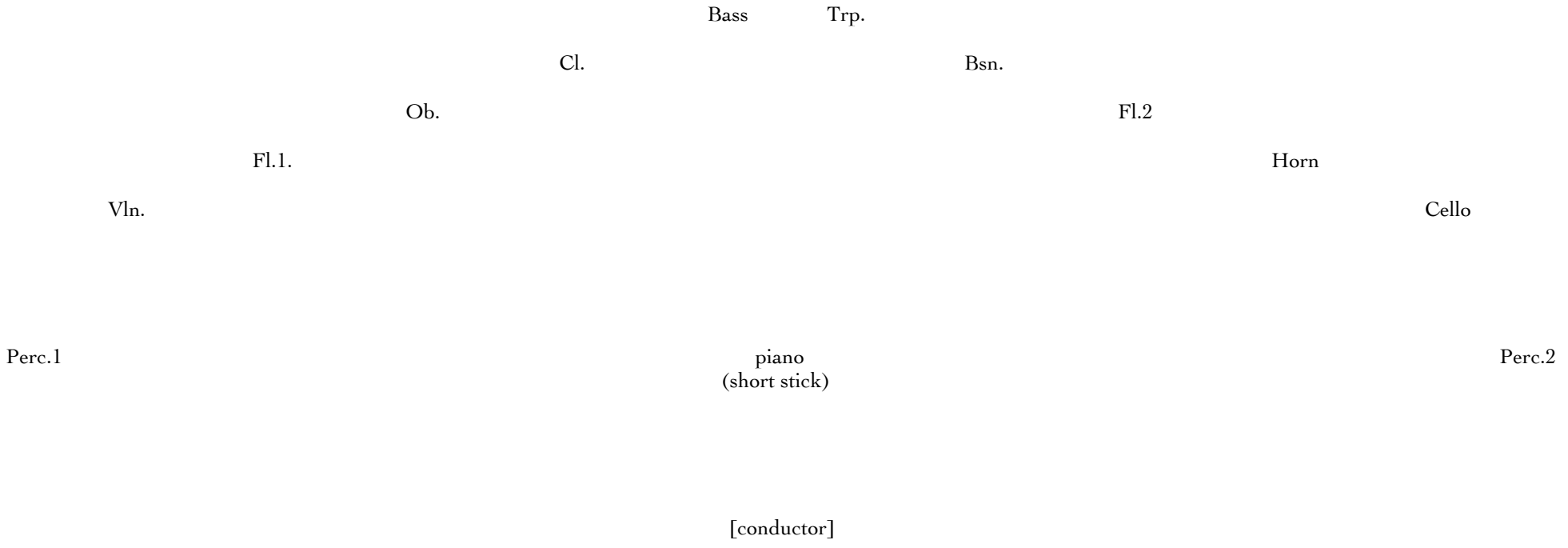
Electronics:

A laptop computer running Miller Puckette's **Pd** software is used to signal process the sound of the instruments in a variety of ways throughout the piece. Hypercardioid microphones are to be used on all instruments and are routed directly to the computer audio interface, with the exception of mono mixes of each percussion station which should also be routed, through the house mixer, into the computer audio interface. Six channels of processed sound are then returned to the house system to be played back through six speakers (front pair wide left and right on the stage in front of the performers, middle pair 33% into the house right and left, and right and left rear.)

The sound from the speakers should not be louder than the original acoustical sound of the instruments. Ideally, the listener will hear the natural sound of the instruments, along with a "halo" of transformed sound, blending together equally. Monitor speakers are not necessary for the performers. The ensemble should follow the indicated dynamics and balance and tune in the usual manner. The electronic processing follows the performance, and therefore the conductor has complete interpretive freedom.

Stage Diagram:

The ensemble is to be set up in the configuration indicated below, with all players (except cello) standing, preferably on a 12-24" platform. Every effort should be made to avoid instruments bleeding into microphones of adjacent instruments.



Contact:

For further information please contact the composer by email to this address:
rand@ucsd.edu

Additional information may be found on the following web site:
http://rand.info

information about Pd software, may be found on Miller Puckette's website:

http://msp.ucsd.edu

10/5/13 edition

for Claire Chase and the
International Contemporary Ensemble

Coalescence

Rand Steiger

Flute 1
Piccolo
Oboe
Bass Clarinet
Bassoon
Horn
Trumpet
Piano
Percussion 1
Percussion 2
Violin
Cello
Double Bass

♩=120

slow gliss. upwards of chord resonance in electronics, followed by a synthesized low F# fading in slowly

♩=48 ♩=96 *accel.* ♩=132

4

Fl.

Pic.

Ob.

Bs. Cl.

Bsn.

Hn.

Tpt.

Pno.

Perc.1

Perc.2

Vln.

Vc.

Db.

n *mf* *ff* *sfzp* *f* *pizz.* *arco* *(sempre l.v.)* *Ped.*

slow gliss. upwards of chord resonance in electronics, followed by a synthesized low F# fading in slowly

♩=54

11

Fl.

Pic.

Ob.

Bs. Cl.

Bsn.

♩=54

Hn.

Tpt.

Pno.

♩=54

Perc.1

Vibraslap

(close to mic)

Perc.2

Vibraslap

(close to mic)

♩=54

Vln.

Vc.

Db.

19

Fl.

Pic.

change to flute

Flute

Ob.

Bs. Cl.

Bsn.

Hn.

Tpt.

Pno.

Perc.1

scrape with
triangle beater

vibraslap

vibraphone

Perc.2

scrape with
triangle beater

vibraslap

vibraphone

Vln.

II.
III.
pizz.

arco

Vc.

pizz.

arco

pizz.

Db.

pizz.

25

Fl.

Fl. 2

change to pic.

Ob.

Bs. Cl.

Bsn.

Hn.

Tpt.

Pno.

Perc.1

wood drum stick

Perc.2

wood drum stick

pizz.

Vln.

Vc.

Db.

31

♩=100

Fl.

Pic.

piccolo

Ob.

Bs. Cl.

Bsn.

Hn.

Tpt.

Pno.

Perc.1

Perc.2

Vln.

Vc.

Db.

arco

pizz.

4 vibraphone mallets - use wooden part of mallets
on non-pitched instruments whenever possible

36

Fl.
Pic.
Ob.
Bs. Cl.
Bsn.
Hn.
Tpt.
Pno.
Perc.1
Perc.2
Vln.
Vc.
Db.

pizz.

40

Fl.

Pic.

Ob.

Bs. Cl.

Bsn.

Hn.

Tpt.

Pno.

Perc.1

Perc.2

Vln.

Vc.

Db.

44

Fl.

Pic.

Ob.

Bs. Cl.

Bsn.

Hn.

Tpt.

cup mute

Pno.

Perc.1

Perc.2

Vln.

Vc.

Db.

48

Fl.

Pic.

Ob.

Bs. Cl.

Bsn.

Hn.

Tpt.

with cup mute

Pno.

Perc.1

Perc.2

Vln.

Vc.

Db.

53

Fl.

Pic.

Ob.

Bs. Cl.

Bsn.

Hn.

Tpt.

Pno.

Perc.1

Perc.2

Vln.

Vc.

Db.

♩=125

5 = ♬

n

mf

tr

8vb

switch to wood drumsticks
as soon as possible

57

Fl.

Pic.

Ob.

Bs. Cl.

Bsn.

Hn.

Tpt.

Pno.

Perc.1

Perc.2

Vln.

Vc.

Db.

61

Fl.

Pic.

Ob.

Bs. Cl.

Bsn.

Hn.

Tpt.

Pno.

Perc.1

Perc.2

Vln.

Vc.

Db.

65

Fl.

Pic.

sfzp f

3

5

Ob.

Bs. Cl.

Bsn.

Hn.

Tpt.

Pno.

3

8vb

8vb

3

Perc.1

Perc.2

3

arco
esp.

Vln.

p ff

Vc.

Db.

70

Fl.

Pic.

Ob.

Bs. Cl.

Bsn.

Hn.

Tpt.

Pno.

Glock.

Perc.1

Perc.2

Vln.

Vc.

Db.

75

Pic.

Bs. Cl.

Pno.

Perc.1

Perc.2

Vln.

Db.

(glock.)

79

Pic.

Bs. Cl.

Pno.

Perc.1

Perc.2

Vln.

Db.

Glock.

83

Pic.

Bs. Cl.

Pno.

Perc.1

Perc.2

(glock.)

Vln.

Db.

88

Pic.

Bs. Cl.

Pno.

Perc.1

Perc.2

Vln.

Db.

molto vib.

ord.

92

Pic.

Pno.

Perc.1

Perc.2

Vln.

Db.

ff

96

molto vib.

ord.

101

Fl.

Pic.

Ob.

Bs. Cl.

Bsn.

Hn.

Tpt.

senza sord.

Pno.

Perc.1

Perc.2

Vln.

Vc.

pizz.

Db.

105

Fl.

Pic.

Ob.

Bs. Cl.

Bsn.

Hn.

Tpt.

Pno.

Perc.1

Perc.2

Vln.

Vc.

Db.

7:4

arco

arco

108

♩=120

Fl.

Pic.

Ob.

Bs. Cl.

Bsn.

♩=120

Hn.

Tpt.

Pno.

♩=120

Perc.1

Perc.2

♩=120

Vln.

Vc.

Db.

112

♩=60 ♩=84

Fl.

Pic.

Ob.

Bs. Cl.

Bsn.

♩=60 ♩=84

Hn.

Tpt.

Pno.

♩=60 ♩=84

Glock.

Perc.1

Crotales

Perc.2

♩=60 ♩=84

esp.

Vln.

Vc.

Db.

118

Bs. Cl.

Pno.

Perc.1

Perc.2

Vln.

121

Bs. Cl.

Pno.

Perc.1

Perc.2

Vln.

agitated

124

Bs. Cl.

Bsn.

Pno.

Perc.1

Perc.2

Vln.

Ped. *(hold ped. through m.137)*

127

131

Bs. Cl.

Bsn.

Pno.

Perc.1

Perc.2

Vln.

136

accel. ♩=100

Bs. Cl.

Bsn.

accel. ♩=100

Pno.

Ped.

Ped.

accel. ♩=100

Perc.1

Perc.2

Vln.

141

Bs. Cl.

Bsn.

Pno.

Perc.1

Perc.2

145

Bs. Cl.

Bsn.

Pno.

Perc.1

Perc.2

149

rit. ♩=60

Ob.

Bs. Cl.

Bsn.

rit. ♩=60

Pno.

Ped.

152

Ob.

Bs. Cl.

to clarinet

Bsn.

Pno.

Ped.

Vln.

sul pont.

Vc.

Db.

155

Ob.

Bsn.

Pno.

Vln.

Vc.

Db.

p *f* *n* *ord.* *mf* *ppp*

Ped.

157

♩=120

160

Fl.
Ob.
Bsn.
Vln.
Vc.
Db.

sul pont.

ppp *mf* *mf*

163

Fl.
Ob.
Bsn.
Hn.
Pno.
Vln.
Vc.
Db.

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

166

Fl.

Pic.

Ob.

Bs. Cl.

Bsn.

Hn.

Tpt.

with straight mute

Pno.

Vln.

Vc.

Db.

170

Fl.

Pic.

Ob.

Clarinet in B♭

Cl.

Bsn.

Hn.

Tpt.

Pno.

Vln.

Vc.

Db.

174

Fl.

Pic.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Pno.

Vln.

Vc.

Db.

179

Fl.

Pic.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Pno.

Vln.

Vc.

Db.

183

Fl.

Pic.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Pno.

Vln.

Vc.

Db.

187

Fl.

Pic.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Pno.

(sost. ped.)

Vln.

Vc.

Db.

191

Fl.

Pic.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Pno.

Vln.

Vc.

Db.

194

Fl.
Pic.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Pno.
Vln.
Vc.
Db.

197

Fl.
Pic.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Pno.
Vln.
Vc.
Db.

sul pont.
ord.
pizz.
arco
Ped.

200

Pno.

203

Fl.

Pic.

Ob.

Cl.

Bsn.

♩=110

Hn.

Tpt.

Pno.

♩=110

Vln.

Vc.

Db.

207

Pno.

Ped.

211

Fl.

Pic.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Pno.

Ped.

Vln.

Vc.

Db.

rit.

214

Fl.

Pic.

Ob.

Cl.

Bsn.

rit.

Hn.

Tpt.

Pno.

rit.

Vln.

Vc.

Db.

(rit.) ♩=52

217

Fl.

Pic.

Ob.

Cl.

to bass clarinet

Bass Clarinet

Bsn.

(rit.) ♩=52

Hn.

Tpt.

remove mute

Pno.

(rit.) ♩=52

Vln.

Vc.

Db.

221

Fl.

Pic.

Ob.

B. Cl.

to clarinet

Bsn.

Hn.

Tpt.

Pno.

Vln.

Vc.

(gradually emerge with solo esp. line)

Db.

226

Fl.

Pic.

to flute

Ob.

Cl.

Bsn.

Hn.

Pno.

bowed vibraphone (hold pedal through m. 264)

Perc.1

bowed vibraphone (hold pedal through m. 264)

Perc.2

Vln.

Vc.

Db.

230

Fl.

Flute

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Pno.

Perc.1

Perc.2

Vln.

Vc.

Db.

poco rit. . . . . . (♩=48) ♩=52 *(a tempo)* ***poco rit.*** . . . . .

234

Fl.

Fl. 2

Ob. *n* ***pp***

Cl. *n* ***pp***

Bsn. *n* ***pp***

Hn. *n* ***pp***

poco rit. . . . . . (♩=48) ♩=52 *(a tempo)* ***poco rit.*** . . . . .

Pno.

Perc.1

Perc.2

poco rit. . . . . . (♩=48) ♩=52 *(a tempo)* ***poco rit.*** . . . . .

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

Vc. 3 ***ppp*** ***mf*** ***p*** ***mf***

Db.

♩=48

238

Fl.

Fl. 2

Ob.

change to Cor Anglais

Cor Anglais

Cl.

Bsn.

Hn.

♩=48

Pno.

piano bow on C1

Perc.1

Perc.2

♩=48

Vln.

Vc.

Db.

poco accel. ♩=52

245

Fl.

n ***pp***

to alto flute

Fl. 2

to bass flute

C. A.

n ***p***

Cl.

Hn.

3 3

mf

poco accel. ♩=52

Pno.

Perc.1

Ped.

Perc.2

Ped. 3

poco accel. ♩=52

Vln.

con sord.

n ***p***

Vc.

con sord.

n ***p*** *n* ***p***

Db.

con sord.

n ***mf*** ***p***

249

Fl.

Fl. 2

C. A.

n p

n mp

Cl.

Hn.

mf

3

3

Pno.

Perc.1

Ped.

Perc.2

Ped.

Vln.

ppp p

ppp p

Vc.

ppp p

Db.

n p

ppp p

254

Fl.

Fl. 2

C. A.

Alto Flute

Cl.

Bass Clarinet

Hn.

Perc.1

Perc.2

Vln.

Vc.

Db.

rit. (♪=60) ♪=♩ (♩=60)

n *mp* *pp* *mf* *p* *ppp*

258

A. Fl.

Fl. 2

Bass Flute

C. A.

B. Cl.

Hn.

Perc.1

Perc.2

Vln.

Vc.

Db.

rit. . . . . ♩=52

262

A. Fl.

B. Fl.

C. A.

mf 3

mf 3

3

3

B. Cl.

Hn.

n *mf*

n *mf*

rit. . . . . ♩=52

Perc.1

Perc.2

rit. . . . . ♩=52

Vln.

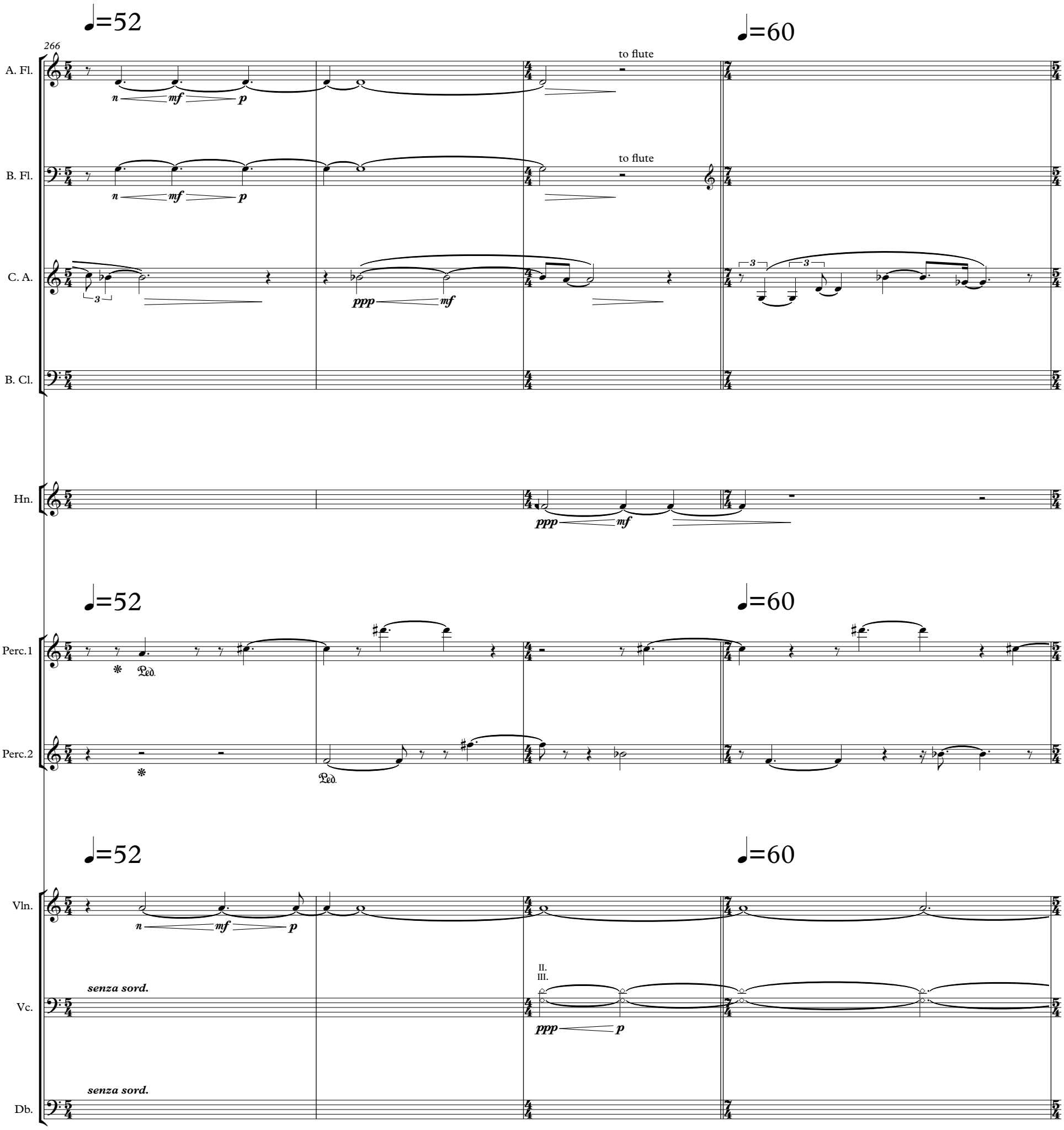
n *p*

Vc.

n *p*

Db.

n *p*


♩=52
266
A. Fl.
n mf p
to flute
B. Fl.
n mf p
to flute
C. A.
3
ppp mf
3
3
B. Cl.
♩=60
Hn.
ppp mf
♩=52
Perc.1
Ped.
Perc.2
Ped.
♩=60
♩=52
Vln.
n mf p
Vc.
senza sord.
II.
III.
ppp p
Db.
senza sord.
♩=60

270

C. A.

Hn.

electronics echo horn tones and
fill the room with continuous sound

Perc.1

Perc.2

Vln.

senza sord.

Vc.

275

C. A.

to oboe

B. Cl.

Hn.

Db.

C

bass dynamics controls the amplitude
of synthesized sound introduced here

♩=90

pizz.

arco

pizz.

**-about 8" or until the horn
echoes fade completely

282

B. Cl.

Db.

pizz. arco IV. pizz. arco c c esp. E

287

B. Cl.

Db.

pizz arco I. I. pizz arco esp. pizz arco

291

B. Cl.

Db.

III. II. IV. esp. pizz arco IV. III. pizz arco

295

♩=110

A. Fl. — Flute

Fl. 2 — Flute

Ob. — Oboe

B. Cl.

Bsn.

♩=110

Hn.

Tpt. — (senza sord.)

♩=110

Vln. — pizz.

Vc. — pizz.

Db. — Eb — pizz. — arco

299

A. Fl.

Fl. 2

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Vln.

Vc.

Db.

303

A. Fl.

Fl. 2

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Pno.

Vln.

Vc.

Db.

C

307

A. Fl.

Fl. 2

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Pno.

Vln.

Vc.

Db.

pp ff sfp ff p ff n ff f mf arco pizz. esp II. c Ped.

312

A. Fl.

Fl. 2

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Pno.

(8vb through measure 415)

(soft mallet)

Perc.1

(soft mallet)

Perc.2

Vln.

Vc.

Db.

317

A. Fl.

Fl. 2

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Pno.

Perc.1

Perc.2

Vln.

Vc.

Db.

321

A. Fl.

Fl. 2

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Pno.

Perc.1

Perc.2

Vln.

Vc.

Db.

326

A. Fl.

Fl. 2

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Pno.

Perc.1

Perc.2

Vln.

Vc.

Db.

330

A. Fl.

Fl. 2

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Pno.

Perc.1

Perc.2

Vln.

Vc.

Db.

ff

p

mf

arco

Ped.

334

A. Fl.

Fl. 2

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Pno.

Perc.1

Perc.2

Vln.

Vc.

Db.

338

A. Fl.
Fl. 2
Ob.
B. Cl.
Bsn.
Hn.
Tpt.
Pno.
Perc.1
Perc.2
Vln.
Vc.
Db.

pizz.
arco

342

A. Fl.

Fl. 2

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Pno.

Perc.1

Perc.2

Vln.

Vc.

Db.

346

A. Fl.

Fl. 2

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Pno.

Perc.1

Perc.2

Vln.

Vc.

Db.

350

A. Fl.
Fl. 2
Ob.
B. Cl.
Bsn.
Hn.
Tpt.
Pno.
Perc.1
Perc.2
Vln.
Vc.
Db.

sfzp ff
n ff
f
pizz. arco
fp
Ped.
mf

354

A. Fl.

Fl. 2

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Pno.

Perc.1

Perc.2

Vln.

Vc.

Db.

358

A. Fl.

B. Cl.

Perc.1

Perc.2

Db.

363

Perc.1

Perc.2

Db.

367

Perc.1

Perc.2

Db.

371

A. Fl.

Fl. 2

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Pno.

Perc.1

Perc.2

Vln.

Vc.

Db.

374

A. Fl.

Fl. 2

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Pno.

Perc.1

Perc.2

Vln.

Vc.

Db.

378

A. Fl.

Fl. 2

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Pno.

Perc.1

Crotales

l.v.

Vibraphone

Perc.2

Glock.

l.v.

Vibraphone

Vln.

Vc.

Db.

pizz.

arco

382

A. Fl.

Fl. 2

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Pno.

Perc.1

Perc.2

Vln.

Vc.

Db.

tr

arco

pizz.

Ped.

386

A. Fl.

Fl. 2

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Pno.

Perc.1

Perc.2

Vln.

Vc.

Db.

B

390

A. Fl.
Fl. 2
Ob.
B. Cl.
Bsn.
Hn.
Tpt.
Pno.
Perc.1
Perc.2
Vln.
Vc.
Db.

C

396

A. Fl.

Fl. 2

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Pno.

vibraslap
(close to mic)

Perc.1

vibraslap
(close to mic)

Perc.2

Vln.

sul pont.

ord.

Vc.

sul pont.

ord.

Db.

401

A. Fl.

Fl. 2

pp ff f

Ob.

f

B. Cl.

n f

pp f

Bsn.

pp ff f

Hn.

stopped

pp f

open

Tpt.

f

Pno.

(right hand loco,
left hand 8vb)

ff Ped. ✻ Ped. ✻

Perc.1

vibraslap
(close to mic)

p f

Perc.2

mf

f

mf

Vln.

sul pont.

pp ff

ord.

Vc.

sul pont.

pp ff

ord.

pizz.

f

arco

Db.

pizz.

ff

f

arco

405

A. Fl.

Fl. 2

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Pno.

Perc.1

Perc.2

Vln.

Vc.

Db.

change to piccolo

pizz.

arco

409

A. Fl.

Piccolo

Fl. 2

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Pno.

Perc.1

Perc.2

Vln.

Vc.

Db.

413

A. Fl.

Pic.

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Pno.

Perc.1

Perc.2

Vln.

Vc.

Db.

418

A. Fl.

Pic.

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Pno.

(loco)

Perc.1

Perc.2

Vln.

Vc.

arco

pizz.

Db.

422

A. Fl.

Pic.

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Pno.

Perc.1

Perc.2

Vln.

Vc.

Db.

425

A. Fl.

Pic.

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Pno.

Perc.1

Perc.2

Vln.

Vc.

Db.

B

428

A. Fl.

Pic.

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Pno.

Perc.1

Perc.2

Vln.

Vc.

Db.

431

A. Fl.

Pic.

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Pno.

Ped.

Perc.1

Perc.2

Vln.

Vc.

Db.

434

♩=120

A. Fl.

Pic.

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Pno.

Ped. *(hold through last bar)*

♩=120

Perc.1

Perc.2

♩=120

Vln.

Vc.

Db.

437

A. Fl.

Pic.

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Pno.

Perc.1

Perc.2

Vln.

Vc.

Db.

440

A. Fl.

Pic.

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Pno.

Perc.1

Perc.2

Vln.

Vc.

Db.

(long gliss. and fade in dsp resonance)

(continue to hold pedal until dsp has faded out)

FINE
22.1.13.9.13.20.13