Threeway II

(2010-11)

for four instruments

Hans Roels

Instrumentation

Part A

-Any instrument with a short attack and a decay of maximum half a second (or the possibility to stop the sustained tone, for example by lifting the key on a piano or by muting a string on a string instrument)

-Range: MIDI pitch 60 to 95 (almost 3 octaves)

Example: marimba, synthesizer, piano, harpsichord...

Part B

-Software synthesizer (provided by the composer as a patch for the open source program Pure Data) and a (keyboard) controller (minimum 5 octaves)

Part C

-Any instrument that has a long attack time and that can play slow glissandi in the pitch range of MIDI pitch 36 to 65 (2,5 octaves). Overall the dynamic should be soft (compared to the other three instruments).

Examples: cello, bass trombone (with mute), software synthesizer,…

Part D

-3 objects that can be hit by the fingers, knuckles or a soft percussion stick and that can produce a dull sound without a defined pitch and without pronounced high frequencies. The 3 objects should sound different. In the score these objects are indicated as '3 objects'.

Examples: table, chair, hard cover book, wooden block,...

-Any instrument with a short attack time and capable of playing softly in the pitch range of MIDI pitch 30 to 34. One can choose to use the piano from part A (as part A doesn't need the low range). In the score this instrument is indicated as 'bass instrument'.

Examples: bass guitar, piano (muted), cello (pizzicato) or guitar with retuned string,...

Any instrument can be amplified to obtain a correct balance.

Synchronization

Each part is played in a independent tempo or timing. Therefor there is no overall score.

Player D uses a chronometer, time indications (at the start of a new episode) are notated in the score of this part. The other 3 players adjust their timing to the entries (of an episode) of part D.

Notations in the score of part A,B and C

XXXXXXXXXXX = 'check point'
The percussion player starts to play a new episode. This entry should take place within the time zone of the notes notated under the XXXXXX. If not, speed up or slow down a bit until the next check point.

...XXX... ='cue point'
Start playing after a number of seconds (indicated in the score) from an entry of the percussion part (player D).

Individual remarks

Part B

A MIDI controller with minimum 4 octaves plus 1 extra high C is needed to play this part.

This part is not notated as it sounds but as it should be played (on a keyboard). Every pitch on the keyboard corresponds to a quarter tone. Midi pitch 96 is the central pitch. The first notated pitch is D and thus should sound as MIDI pitch 97 (2 quarter tones higher than 96).

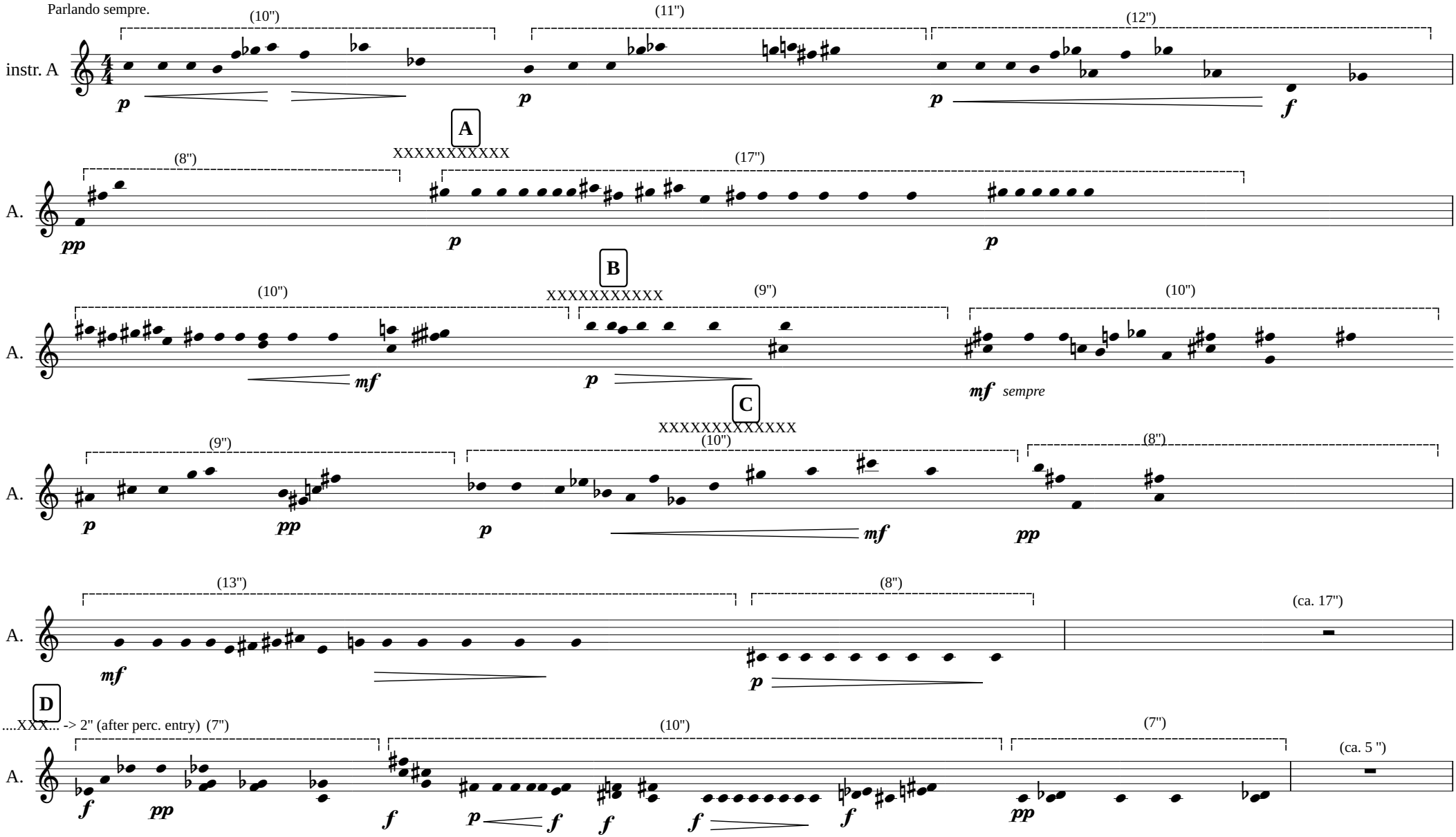
Part C

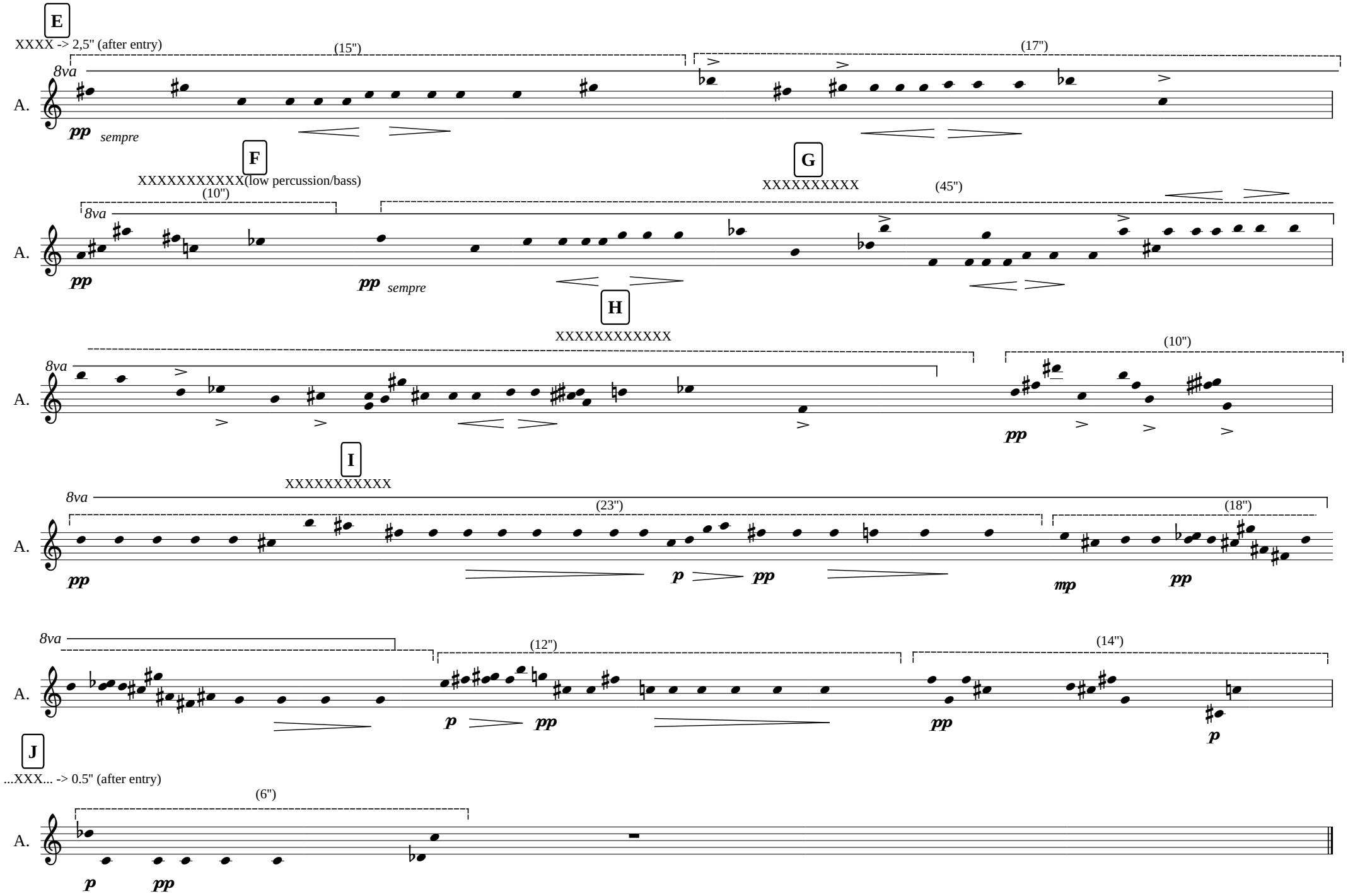
This score consists entirely of glissandi. First the starting pitch is given on a normal 5-bar stave. Then the glissando curve is drawn between 3 lines with a maximum range of 4 semitones above and under the middle line (=starting pitch). The 3 lines also indicate the duration of the glissando with a small rest included at the end (indicated by a comma).
All the glissandi on page 1 are played sequentially after each other (while taking care of the 'check points' *see synchronization*), at the end of this block of glissandi there is a large rest (indicated at the bottom of the page). Page 2 consists of a block 6 glissandi played after each other.

Threeway II (instrument A)

Hans Roels

Staccato sempre.
Play with a lot of ritenuti and accelerandi.
Parlando sempre.



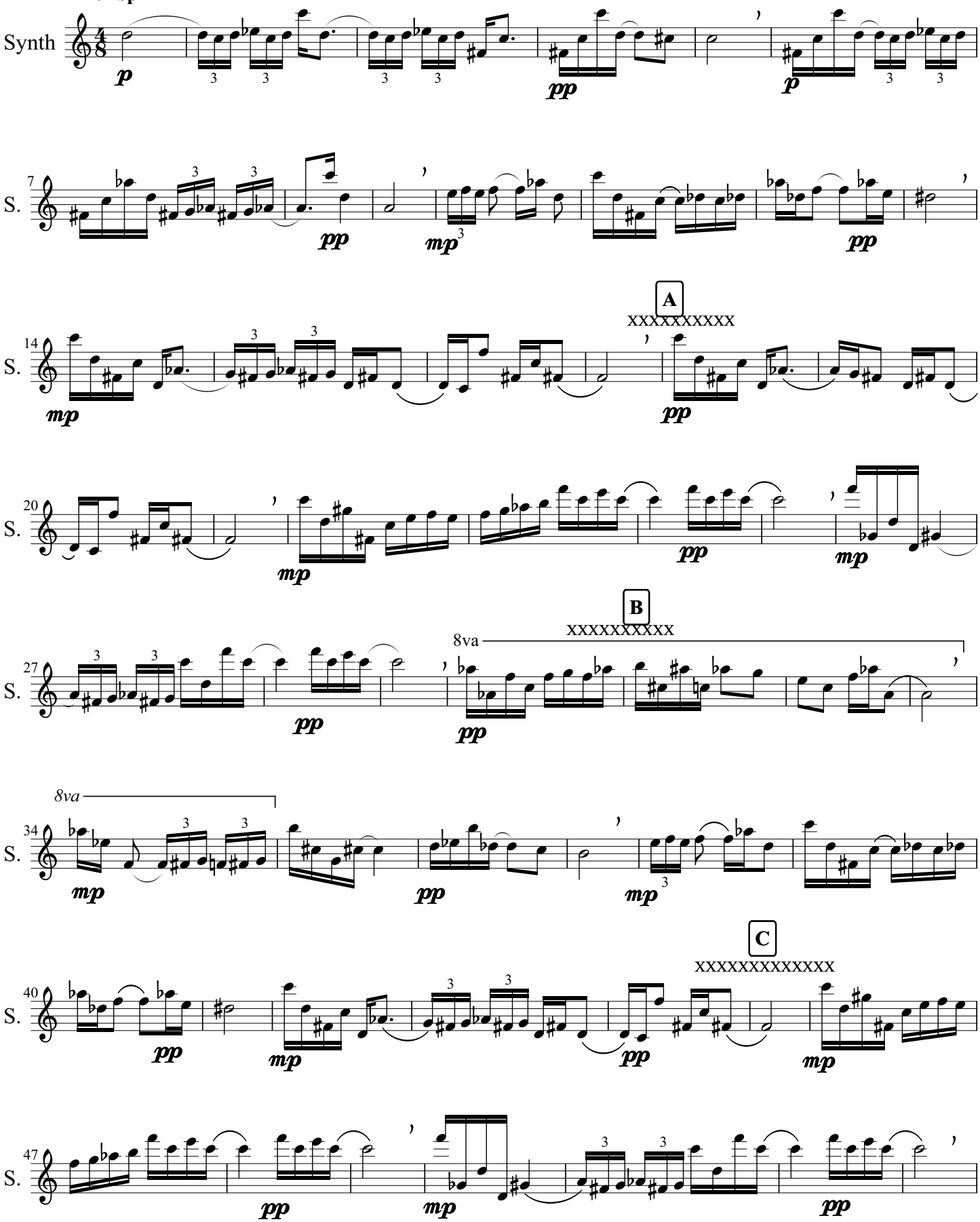

E
XXXX -> 2,5" (after entry)
(15")
(17")
8va
A.
pp sempre
F
XXXXXXXXXX(low percussion/bass)
(10")
G
XXXXXXXXXX
(45")
pp
pp sempre
H
XXXXXXXXXXX
(10")
I
XXXXXXXXXXX
(23")
(18")
p
mp
(12")
(14")
J
...XXX... -> 0.5" (after entry)
(6")

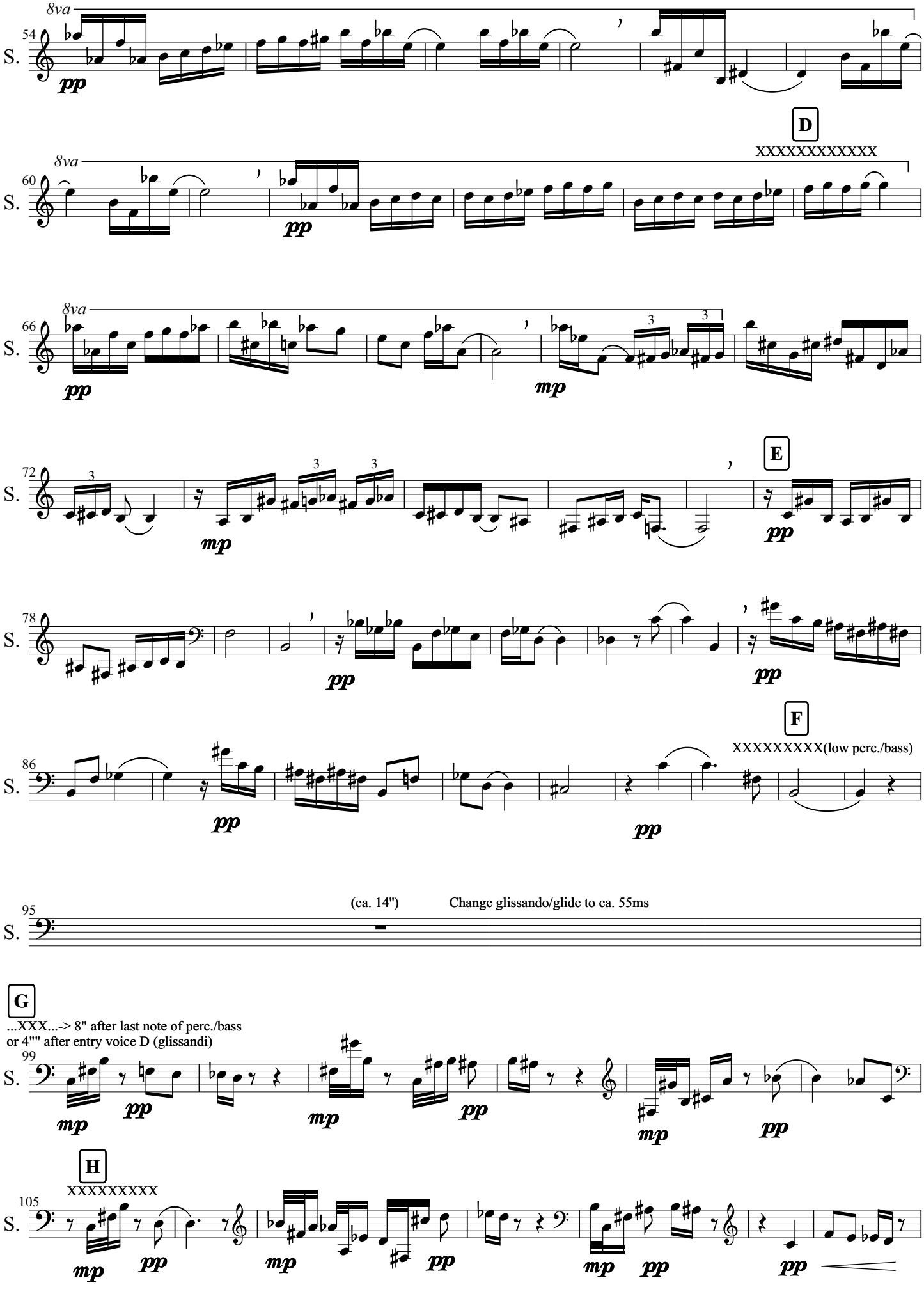
Threeway II (instrument B)

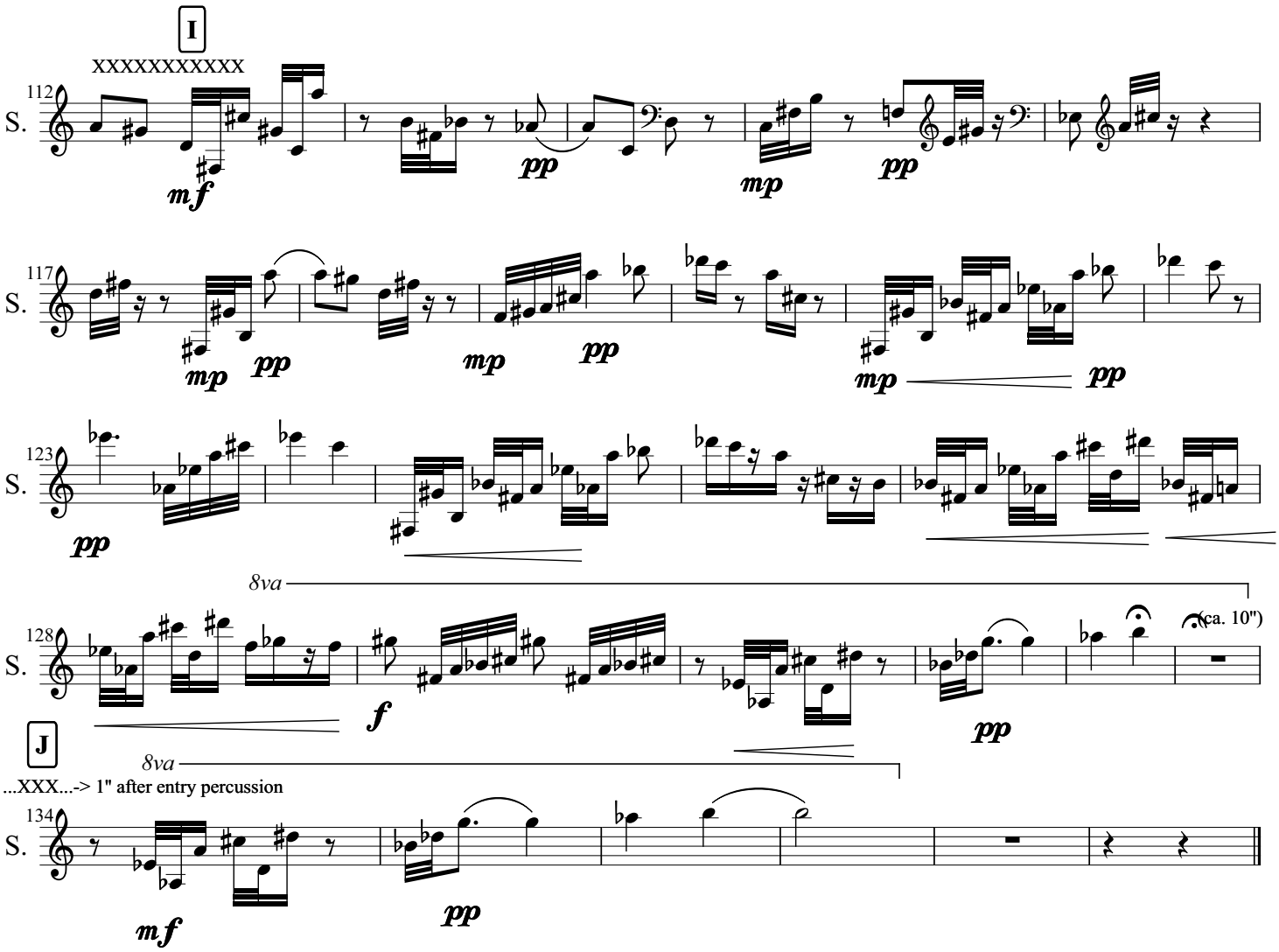
Hans Roels

glissando/glide = ca. 270ms

♩ = 102 bpm




8va
54
S.
pp
D
XXXXXXXXXXXX
8va
60
S.
pp
8va
66
S.
pp
mp
3
3
72
S.
3
3
mp
E
pp
78
S.
pp
pp
F
XXXXXXXXX(low perc./bass)
86
S.
pp
pp
(ca. 14")
Change glissando/glide to ca. 55ms
95
S.
G
...XXX...-> 8" after last note of perc./bass
or 4"" after entry voice D (glissandi)
99
S.
mp
pp
mp
pp
mp
pp
H
XXXXXXXXX
105
S.
mp
pp
mp
pp
mp
pp
pp


I
XXXXXXXXXXX
112
S.
mf
pp
mp
pp
117
S.
mp
pp
mp
pp
mp
pp
123
S.
pp
8va
128
S.
f
pp
(ca. 10")
J
8va
...XXX...-> 1" after entry percussion
134
S.
mf
pp

Threeway II (instrument C)

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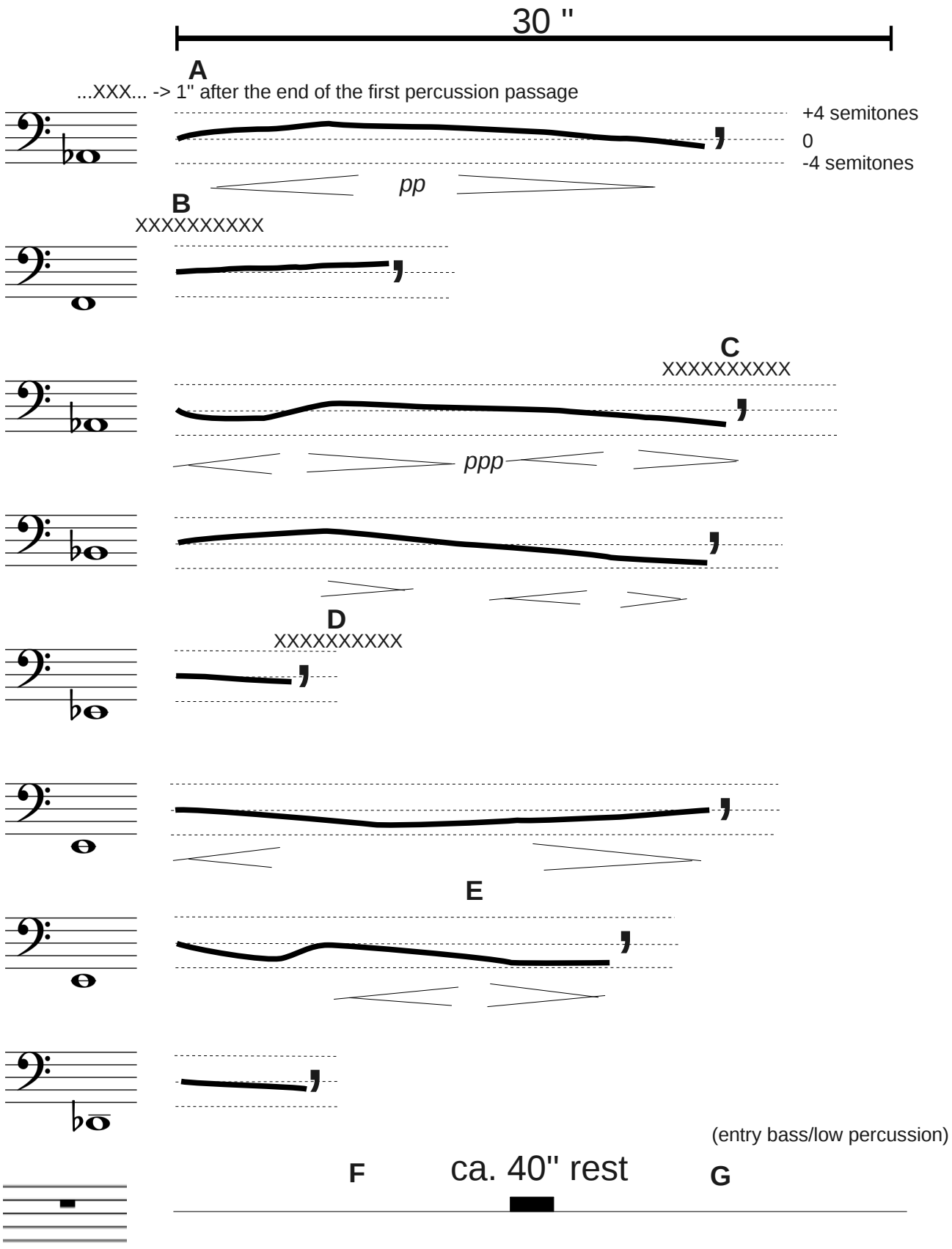

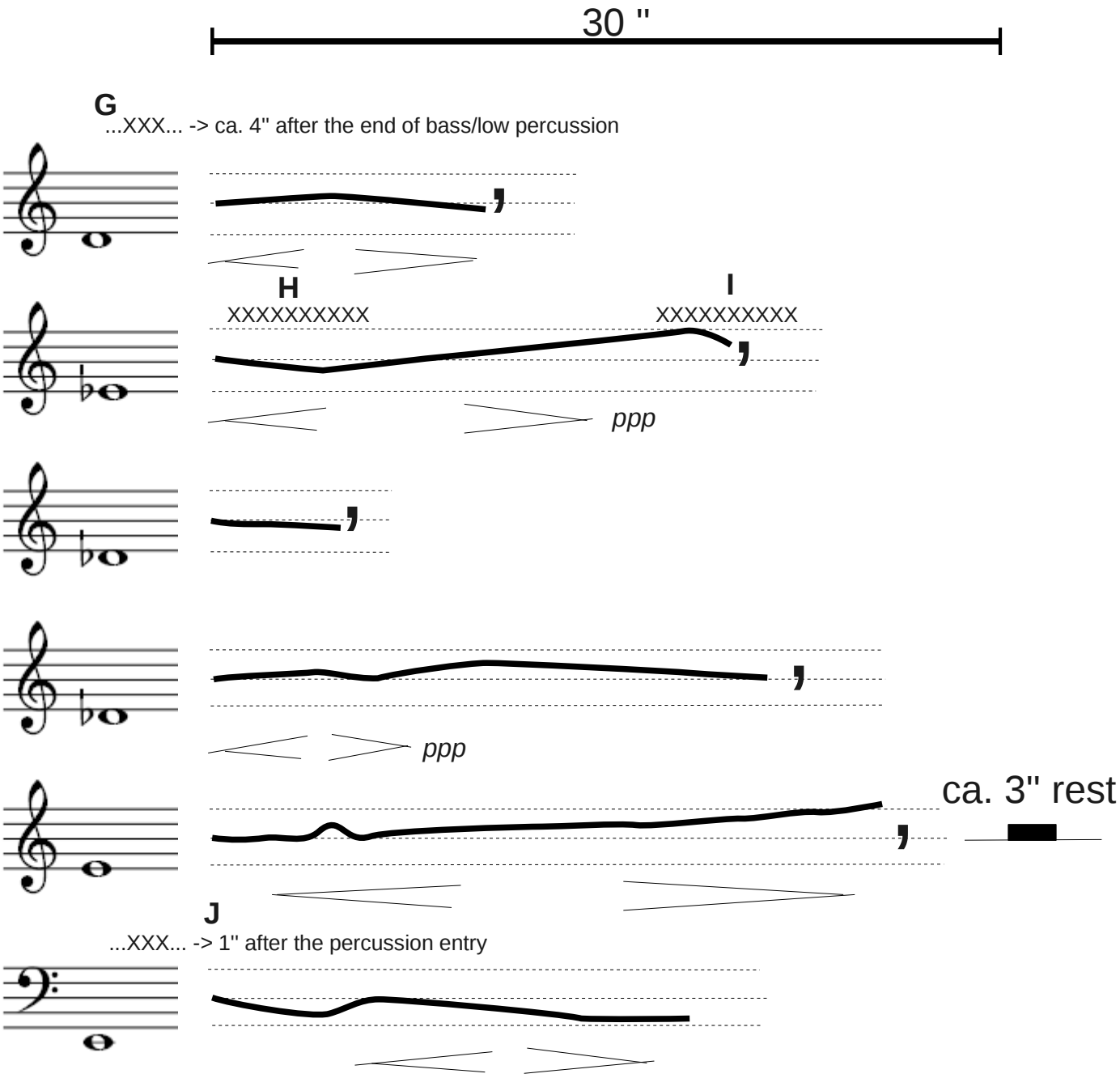
30 "
G
...XXX... -> ca. 4" after the end of bass/low percussion
H
XXXXXXXXXX
I
XXXXXXXXXX
ppp
ppp
ca. 3" rest
J
...XXX... -> 1" after the percussion entry

Threeway II (instrument D)

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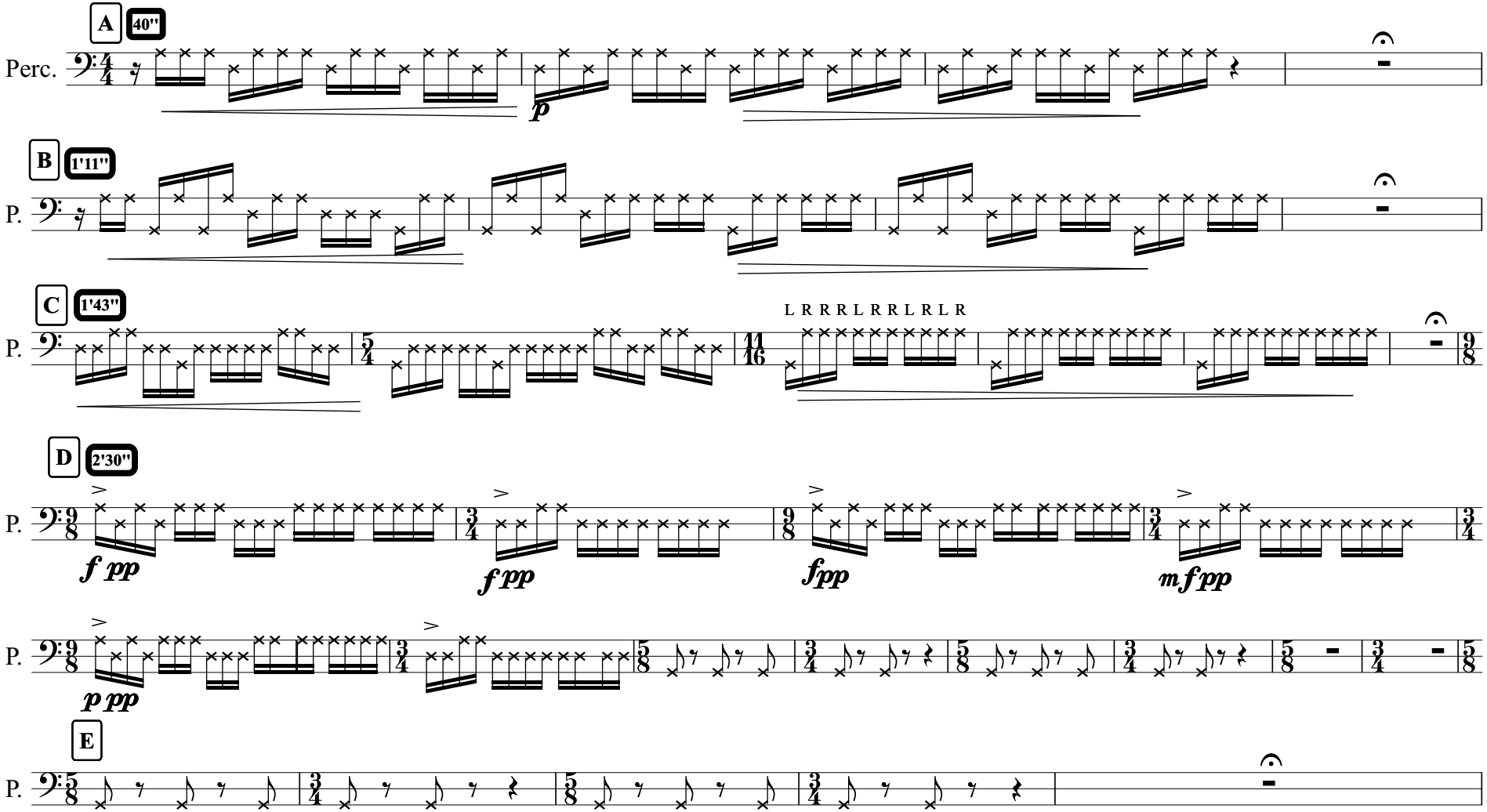
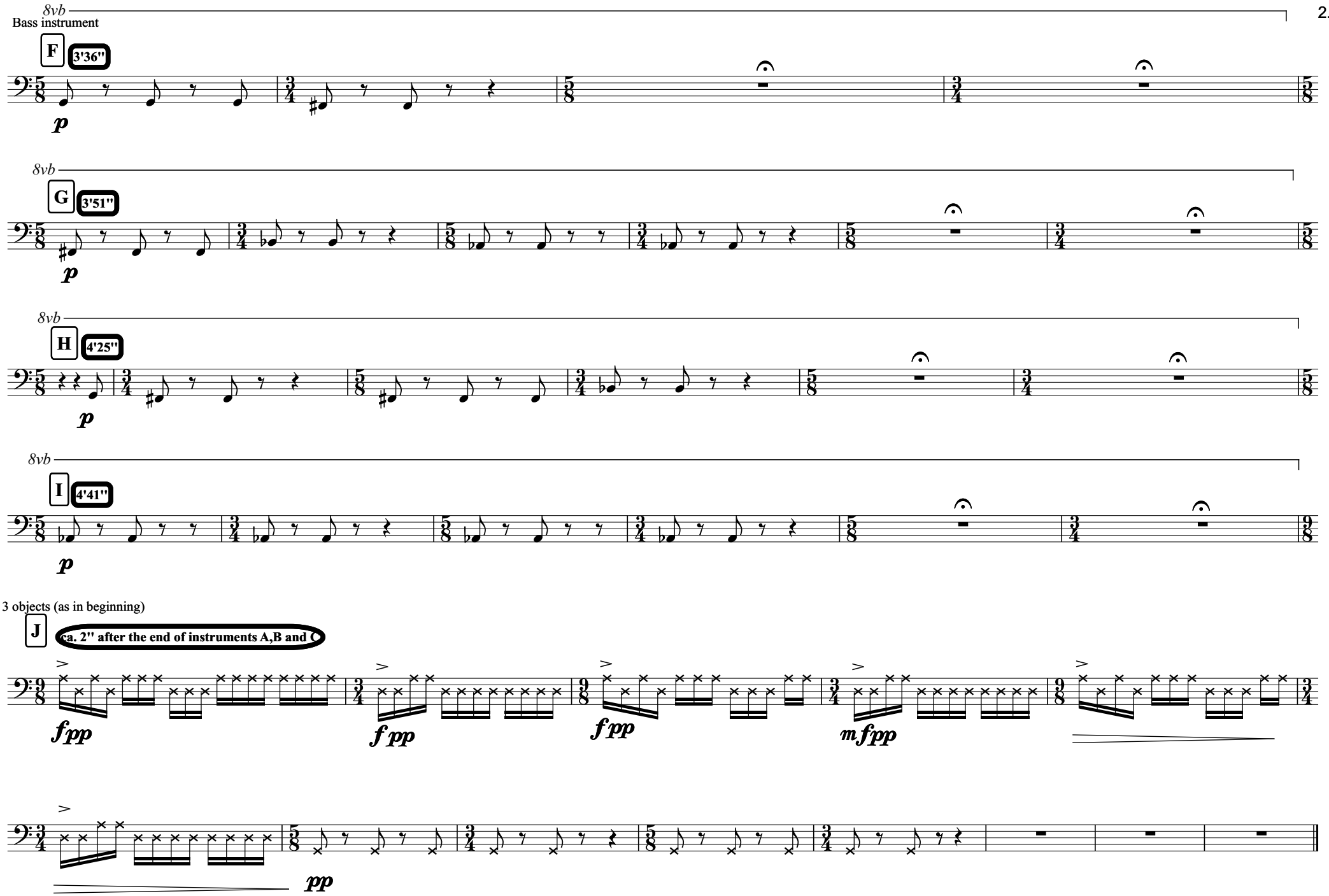
3 objects ♩ = 82 bpm




8vb
Bass instrument
F
3'36"
P.
p
8vb
G
3'51"
P.
p
8vb
H
4'25"
P.
p
8vb
I
4'41"
P.
p
3 objects (as in beginning)
J
ca. 2" after the end of instruments A,B and C
P.
fppp
fppp
fppp
mfppp
P.
pp