Music for the End of Time

William Osborne

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Performance Instructions

The Sound System: A powerful quadraphonic system and a sub-woofer must be used for the performance. (Performances should not be done in stereo.) It is recommended that all four of the quad speakers have treble cone horns with a 90 degree horizontal and 60 degree vertical dispersion. They should also have 15 inch woofers in order to create adequate sound pressure for the hall. (If the speakers have 15 inch woofers, the LFE channel can be routed through them eliminating the need for a sub-woofer.) A sound technician will need to control the loudness and balance of the accompaniment during performance, since the complete dynamic range necessary exceeds the dynamic range that can be recorded on a DVD.

Speaker Array: The four main speakers are placed to the left and right of the performer on the stage, and in the back corners of the hall. Generally, each quad speaker should be turned inward to diagonally face its opposite corner. The front speakers should be placed on the stage floor, not too far apart, and about three to seven feet behind the performer. The goal with the front speakers is to create a good stereo image, but not to place them so far apart that a sonic hole is created in the middle, or that listeners to one side of the stage hear only the speaker closest to them. Generally, the back speakers can simply be placed in the back corners. Their stereo image can be narrowed or widened by turning the speakers more in- or outward. Seating too near the back speakers should be roped off. Since halls come in many shapes and sizes, experimentation is always necessary to determine the best positioning and focus of the speakers.

Reverberation should be added to the four output channels. The simplest way to accomplish this is with two stereo reverb machines.

Chapter 72 on the performance DVD-A is a test track for the spatialization setup. (It comes about 10 minutes after the end of the work.) It should sound in this order:

Front
1 2
4 3

Back

Some DVD-A players occasionally create small pauses between the chapter numbers. A performance DVD without chapter numbers can be ordered from Polymnia Press. A practice stereo CD can also be ordered from Polymnia.

The DVD-A and Score: A 5.1 surround DVD-A with the accompaniment is included with the score. The center channel is empty. The accompaniment is notated in considerable detail in the score so that no click track or timer is necessary. All cues are notated and audible. Each of the 71 rehearsal numbers in the score corresponds to a chapter track on the DVD, which makes the rehearsal of passages quite simple to cue. Each rehearsal number also includes a timing number in case it is needed if using a DVD-A without chapter tracks. At certain passages instructions are given for the sound technician to increase, decrease, or slowly fade the accompaniment out.

To avoid awkward page turns the score is unbound. Notations are given in the score to indicate pauses when the right hand page can be slid over on top of the left page.

Trombone Special Effects

1. The symbol in Figure 1 indicates a vibrato approximately a half tone in width played about a quarter tone above and below the indicated pitch. It should be very expressive, and modeled after the slow languid vibrato used in Japanese Shakuhachi music. Width and speed vary according to expressive nuance.

2. The symbol in Figure 2 indicates a trill or tremolo created with the F-horn trigger.

3. The F-horn tuning slide is removed during some passages. Notes played through the open tube of the F-horn are indicated by the noteheads in Figure 3. Slide positions for these notes are given in the score for a Conn 88-H with a traditional wrap. Slight modifications in the slide positions will be necessary for other instruments.

4. Create multiphonics by singing the upper and playing the lower pitch. Explore the intonation and balance to create the fullest resonance.

For technical questions, write to William Osborne at: william@osborne-conant.org
Music for the End of Time
(for trombone and computer generated quadraphonic tape)

I. A Door Was Opened in Heaven

William Osborne
II. The Sea of Glass

Lamento, molto espressivo

(Trigger out!)

Crystal Goblets

(Drones continue)

(3)

(appassionata)

(hold until "Dark World")

(a niente)
III. The Four Horsemen

Misterioso
The First Horseman Appears

Driving, percussive
Sempre marcato
Sempre simile

The First Horseman Appears
Misterioso

Space Wind, Horse, Night Hawk, Ocharina

very forcefully

Driving, percussive

(Cut off leaving only horse)
The Second Horseman Appears

(Bell-like, playing in various directions, as if conjuring bells.)

With Force and Grandeur

Overwhelming, Powerful

Trigger Out!

Overwhelming, Powerful

Trigger Out!
The Fourth Horseman Appears

Martial, Rhythmic

forcefully, overwhelming

(Going in various directions.)

Ocarina

Low Drone

(long glissando)
IV. As It Were a Trumpet Talking

Come un lamento

Crystal Goblets Slide Page

(All the `x` headed notes in the accompaniment represent the Flame Trail (scraped cymbal) sound and are used as entrance cues.)

(p) sfz

(Night Hawk)

(rallantando)

(Talking Cymbal)

(don't blat the lower black notes)
Piu Mosso

Wood Drums

Night Hawk

Space Wind

Flame Trail

 Twilight World

Flute

Synth.

(Bell Tree)

(Bell Tree)

(Bell Tree)

(Bell Tree)
VI. A Woman Clothed with the Sun

Sempre sostenuto, lontano

(leave in harmon mute)

With Warmth and Grandeur

Sans Sourd.

(with warmth and grandeur)

(like an echo)

With Gentle Magnificence

molto legato

Bells

A Woman Clothed with the Sun

With Gentle Magnificence
Hearts of Space

a niente  

Noble, majestic  

Strong and majestic, ancora sostenuto