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.

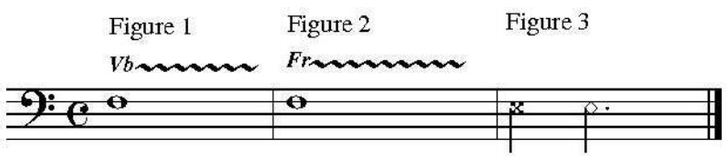
Trombone Special Effects

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:

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(for Abbie)

Music for the End of Time

(for trombone and computer generated quadraphonic tape)

I. A Door Was Opened in Heaven

William Osborne

With Distant Grandeur

1 0:00 Crystal Goblet Filter Sweep — Bells (ca. 2 min.)

Computer

2 2:00 Bells — 2:13 Flame Trail

Lontano *(sempre tenuto)*

Trombone

p

Piu Mosso

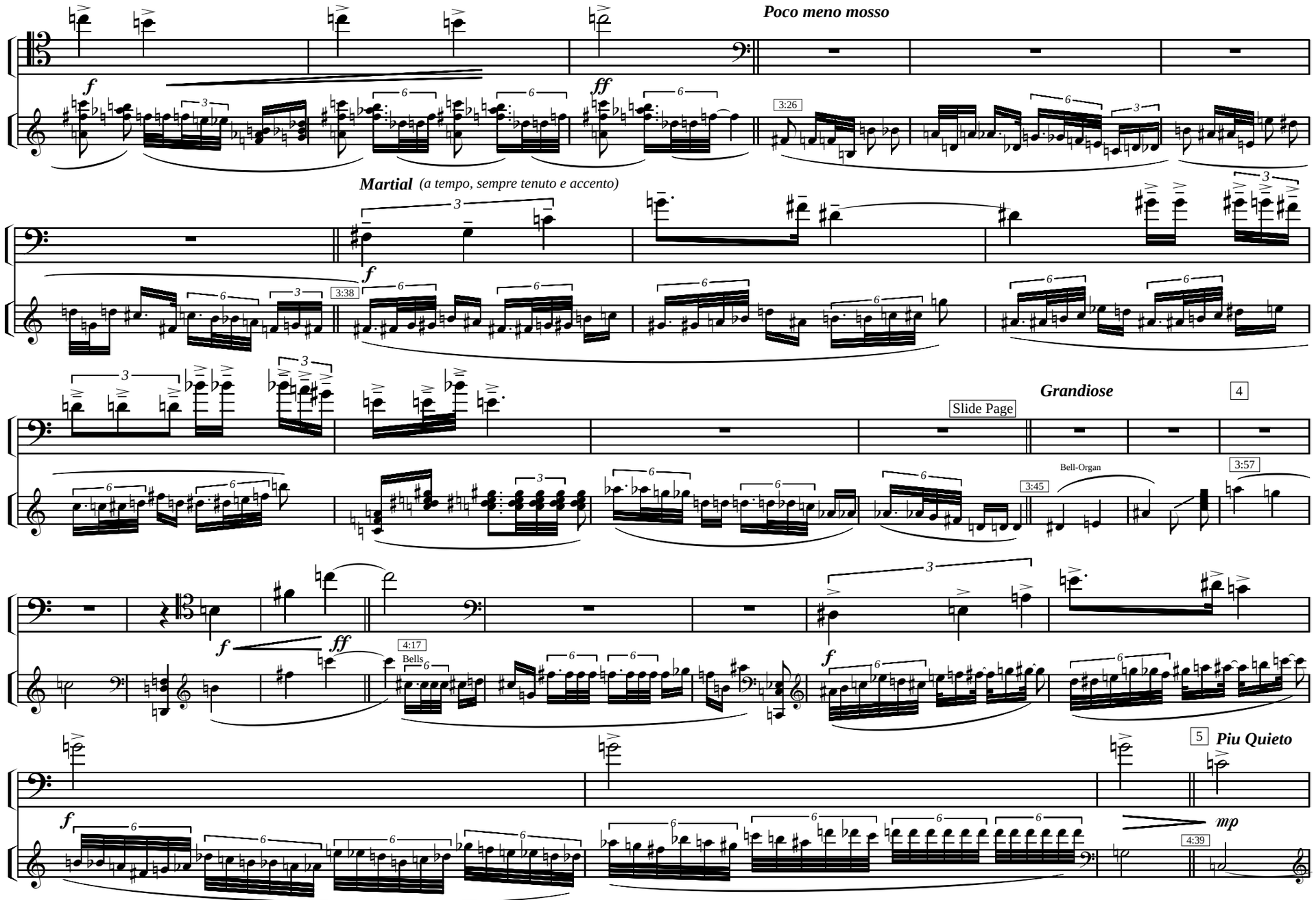
Space Wind

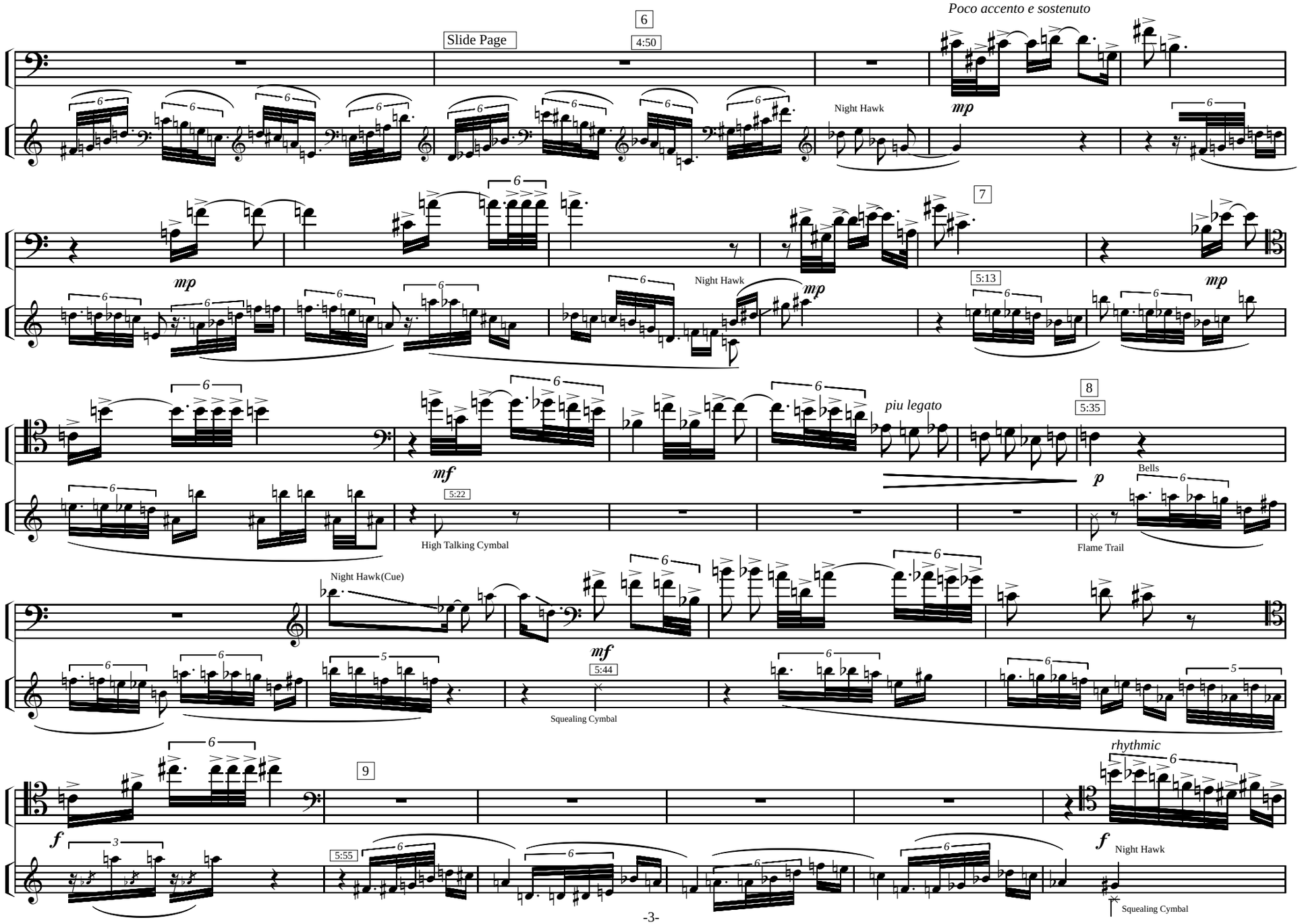
Bells 2:34

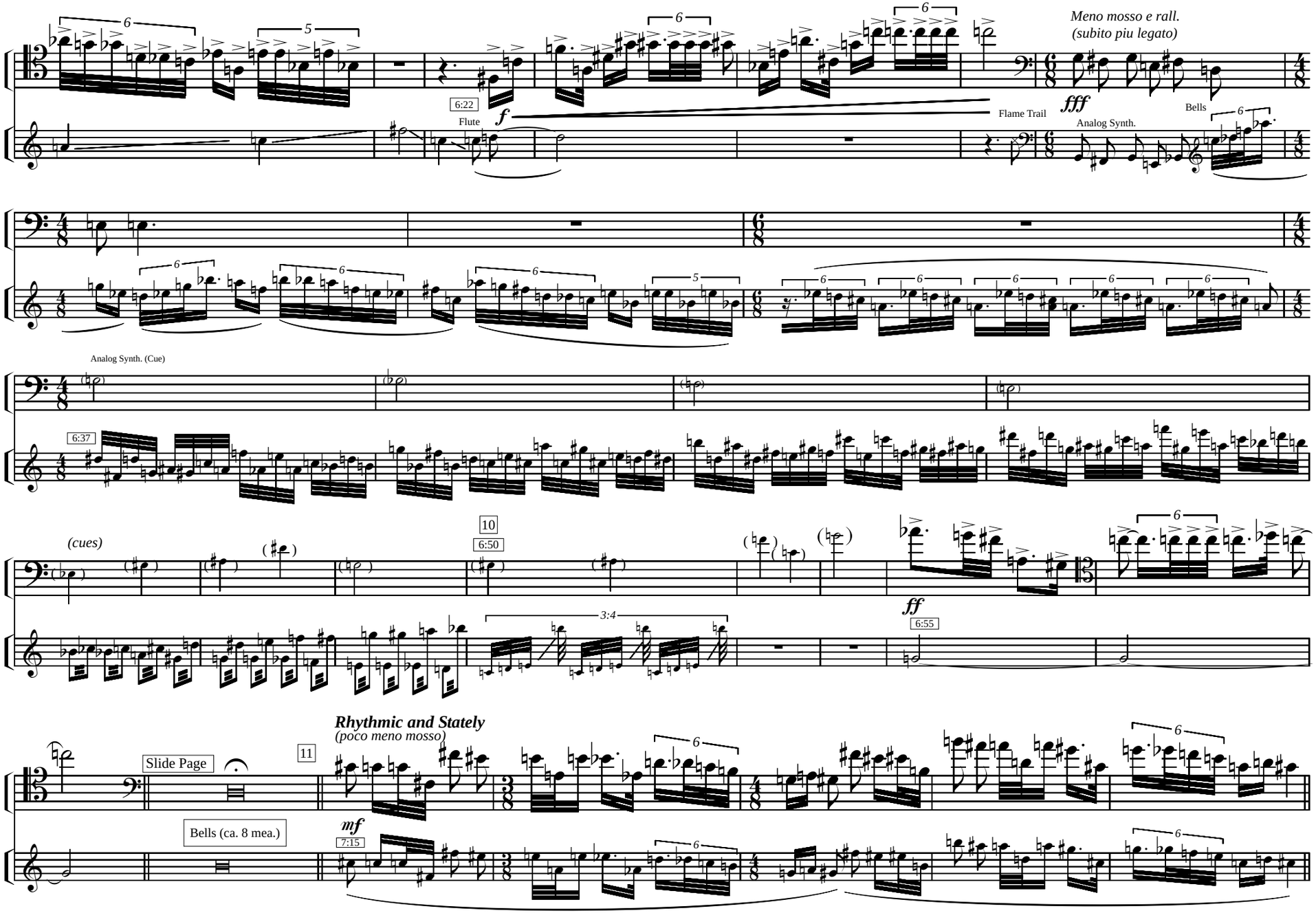
mp *mf*

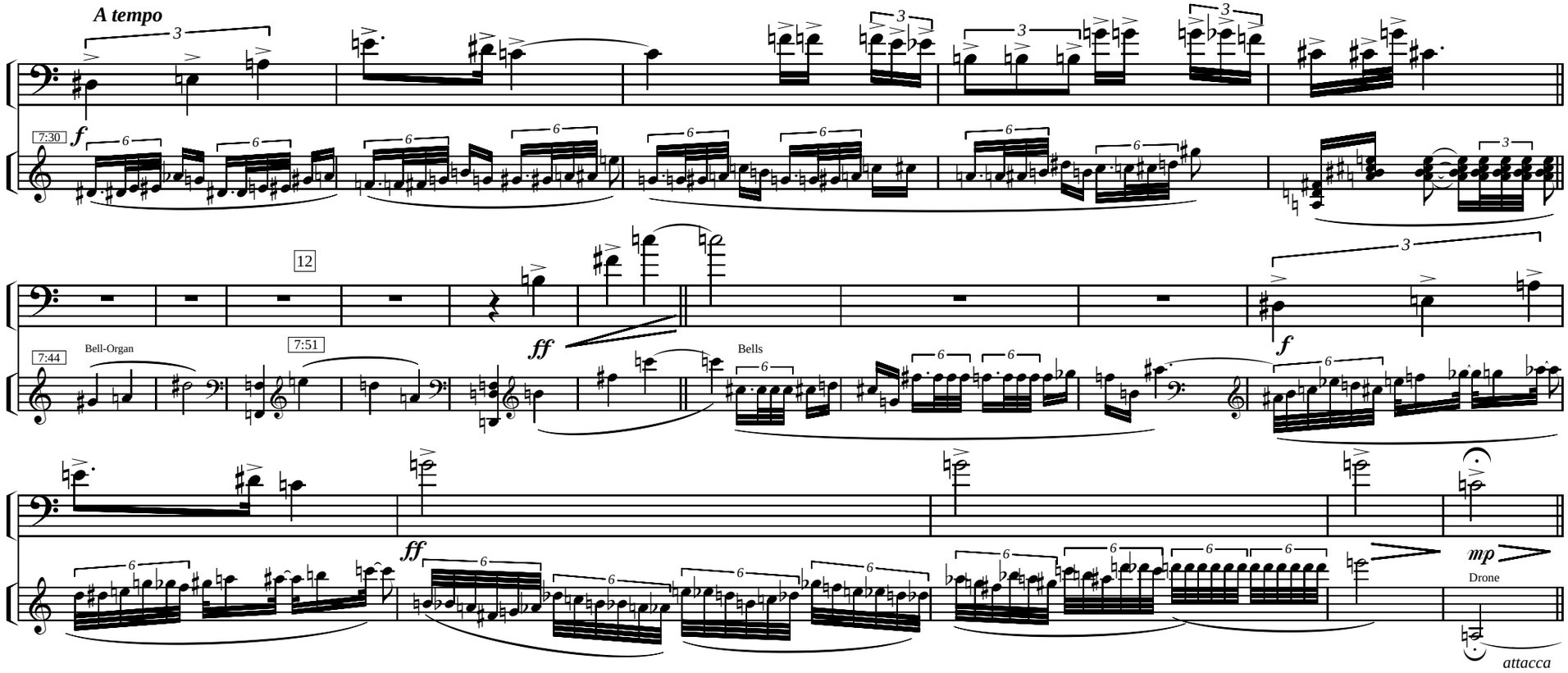
3 3:03

mf *crescendo*


Poco meno mosso
f
ff
3:26
Martial (a tempo, sempre tenuto e accento)
f
3:38
Grandiose
4
Slide Page
Bell-Organ
3:45
3:57
f
ff
4:17
Bells
f
5
Piu Quieto
mp
4:39

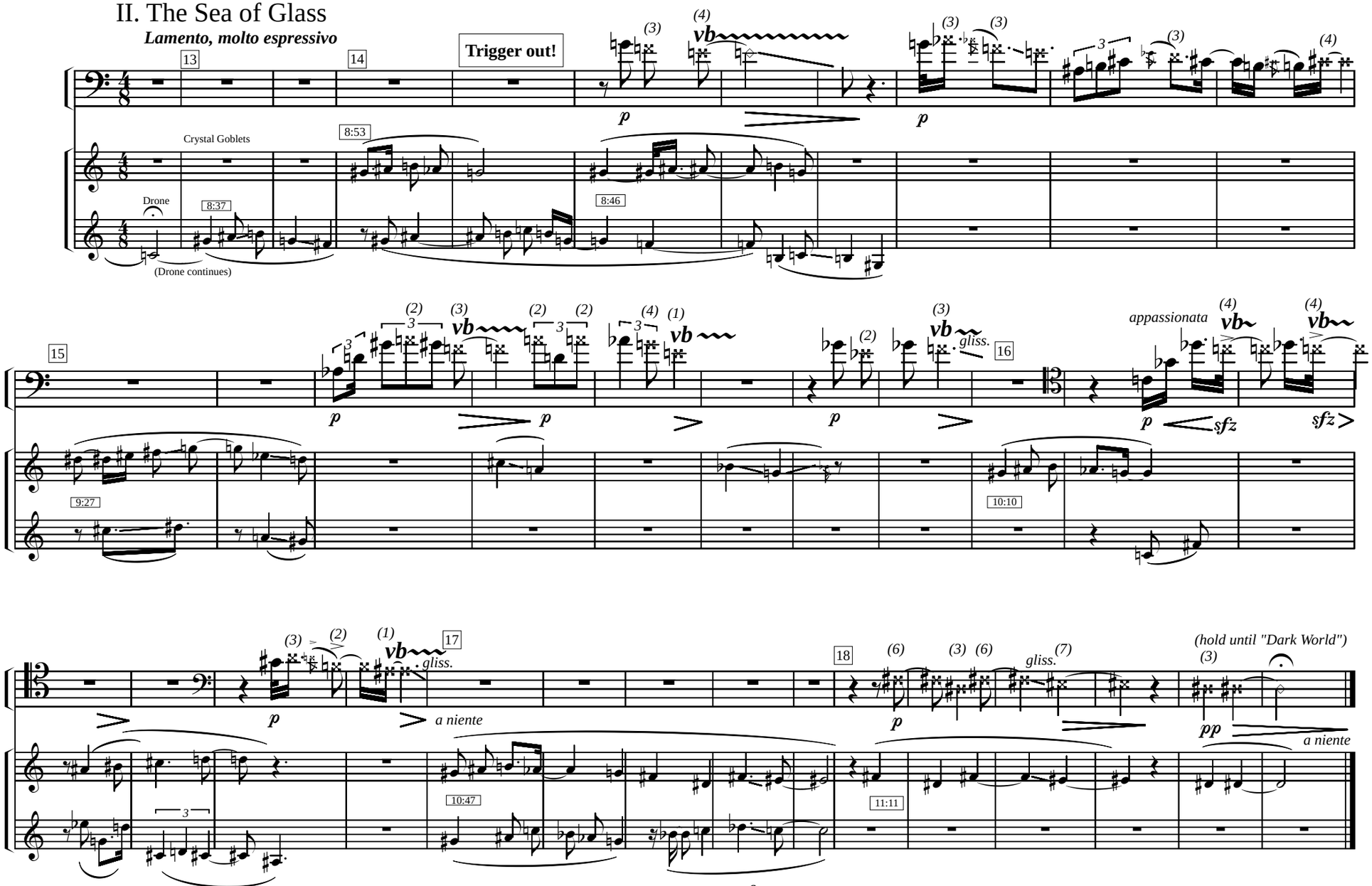

Poco accento e sostenuto
6
Slide Page
4:50
Night Hawk
mp
7
5:13
mp
Night Hawk
mp
8
5:35
piu legato
mf
5:22
p
Bells
High Talking Cymbal
Flame Trail
Night Hawk(Cue)
mf
5:44
Squealing Cymbal
9
rhythmic
f
5:55
f
Night Hawk
Squealing Cymbal


Meno mosso e rall.
(subito piu legato)
6:22
Flute
f
Flame Trail
fff
Analog Synth.
Bells
Analog Synth. (Cue)
6:37
(cues)
10
6:50
ff
6:55
Rhythmic and Stately
(poco meno mosso)
Slide Page
11
Bells (ca. 8 mea.)
mf
7:15


A tempo
7:30
f
12
7:44
Bell-Organ
7:51
ff
Bells
f
ff
mp
Drone
attacca

II. The Sea of Glass

Lamento, molto espressivo



III. The Four Horsemen

Misterioso

The First Horseman Appears

19 20

sostenuto e cantabile

espressivo

(6) vb (1) vb (2) vb vb

mp p

11:38 Dark World

Slide Page

Church Bells Horse, Night Hawk, Gliss. 12:30 Goblet

Hawk Low Gliss. Bell-Organ

21

imposingly glissandi

f

13:00 Flame Trail

synth. gliss.

molto accelarando then broaden

Horse

Drum Roll

(Cut off leaving only horse)

22

Driving, percussive

Sempre marcato sempre simile

f f (accent each group)

Waterphones 13:29 Drums

Trigger In!

23

driving, percussive

Space Wind, Horse, Night Hawk, Ocharina

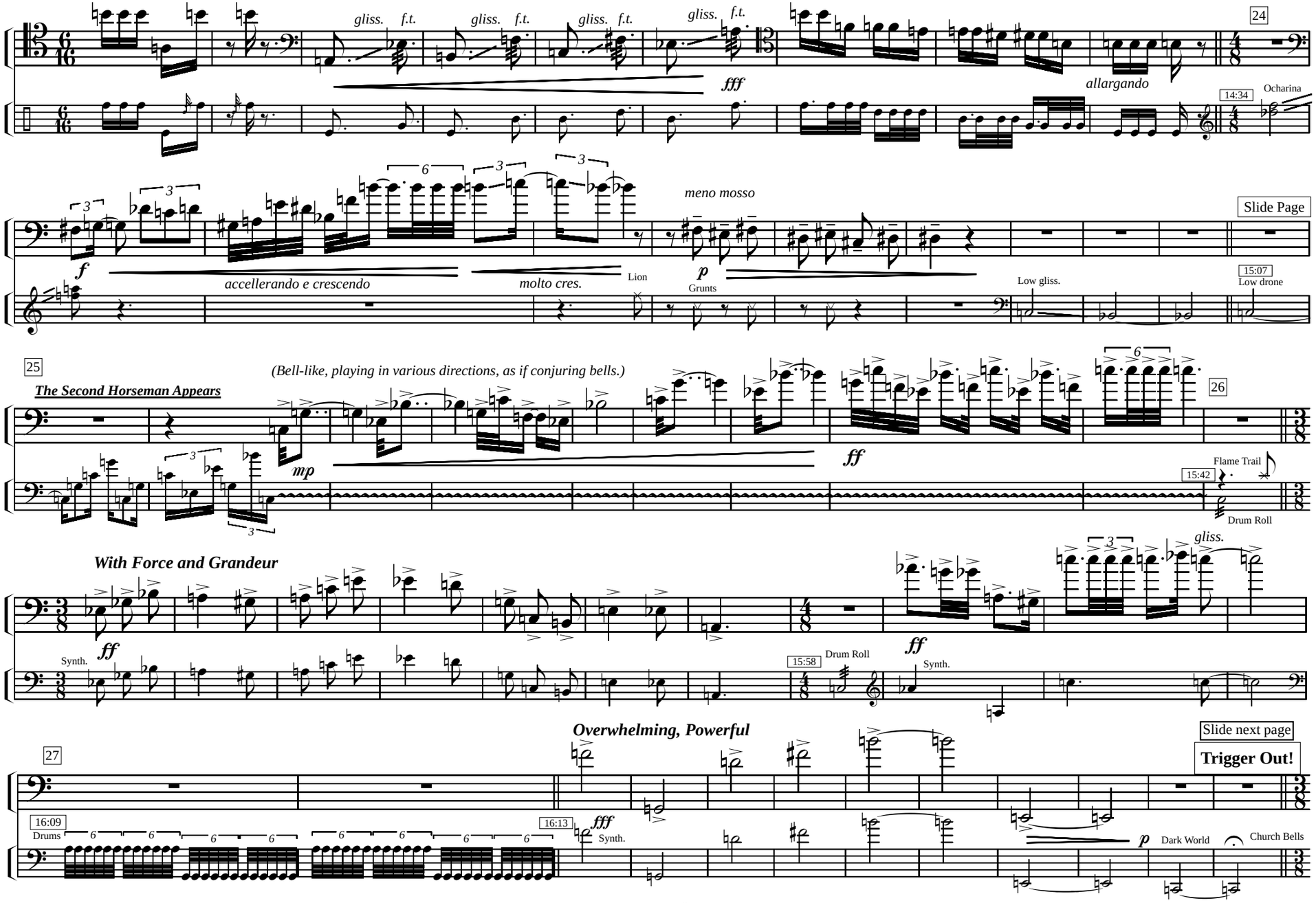
14:00 Transformer

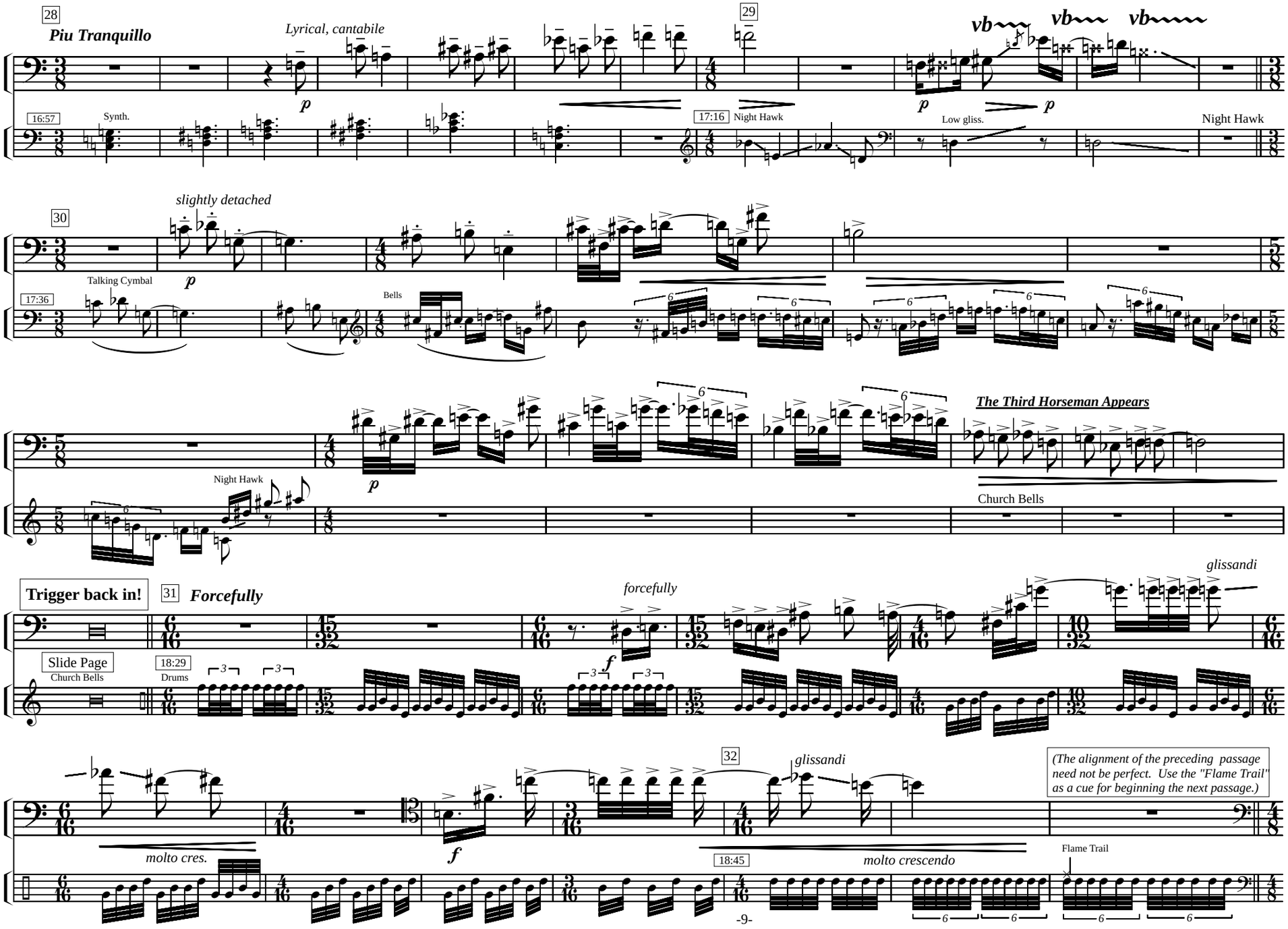
f

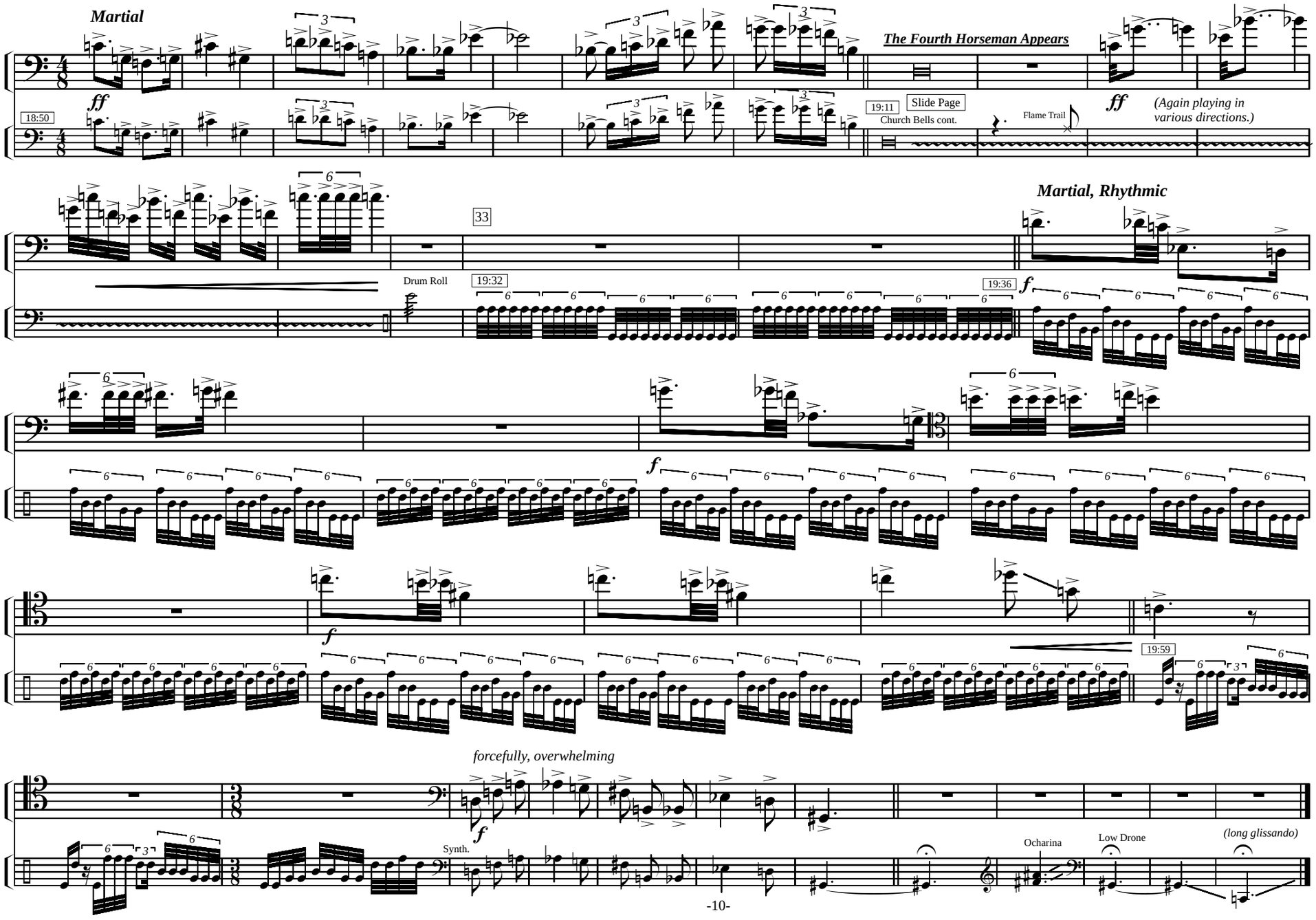
very forcefully

sempre simile

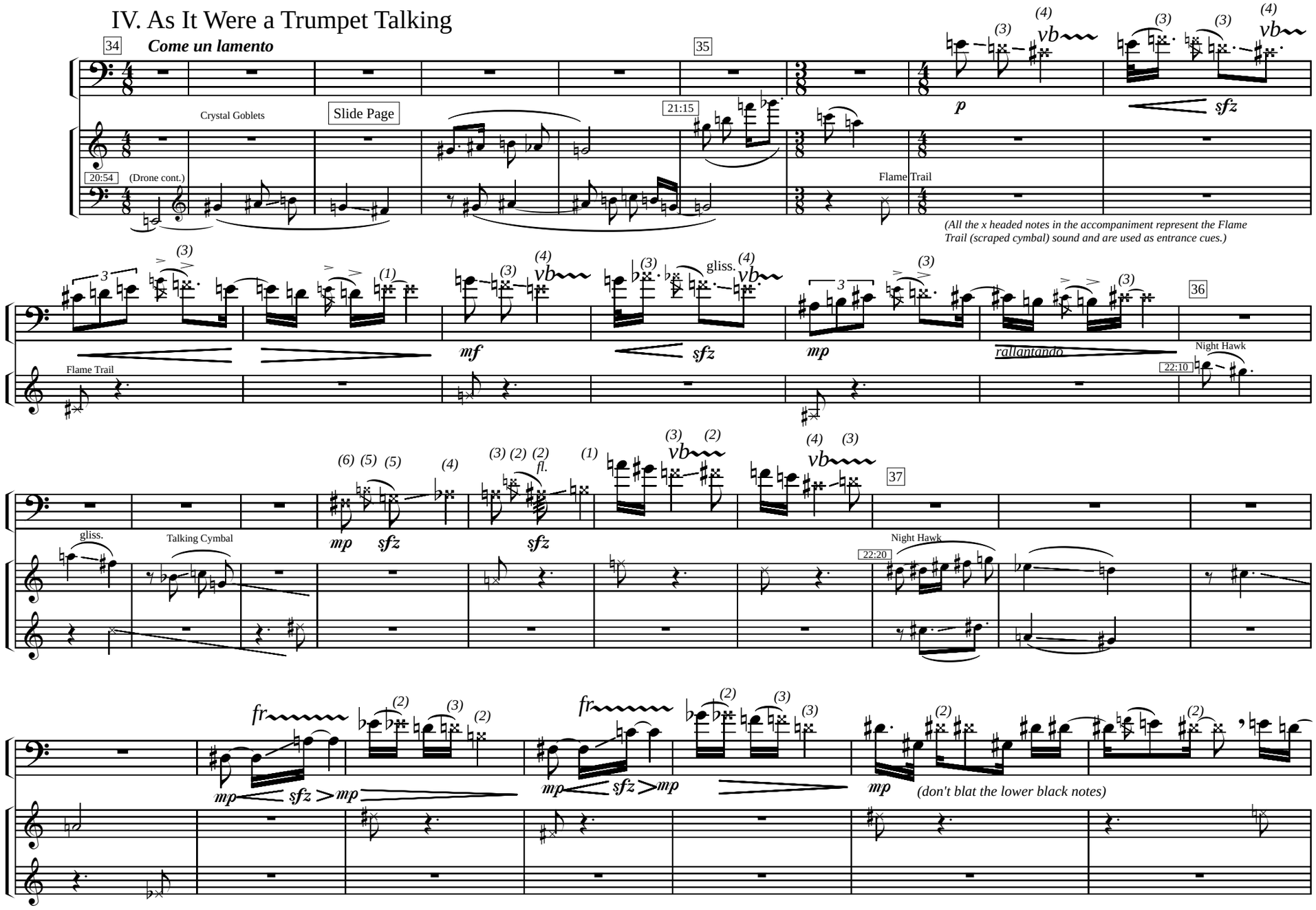
ff

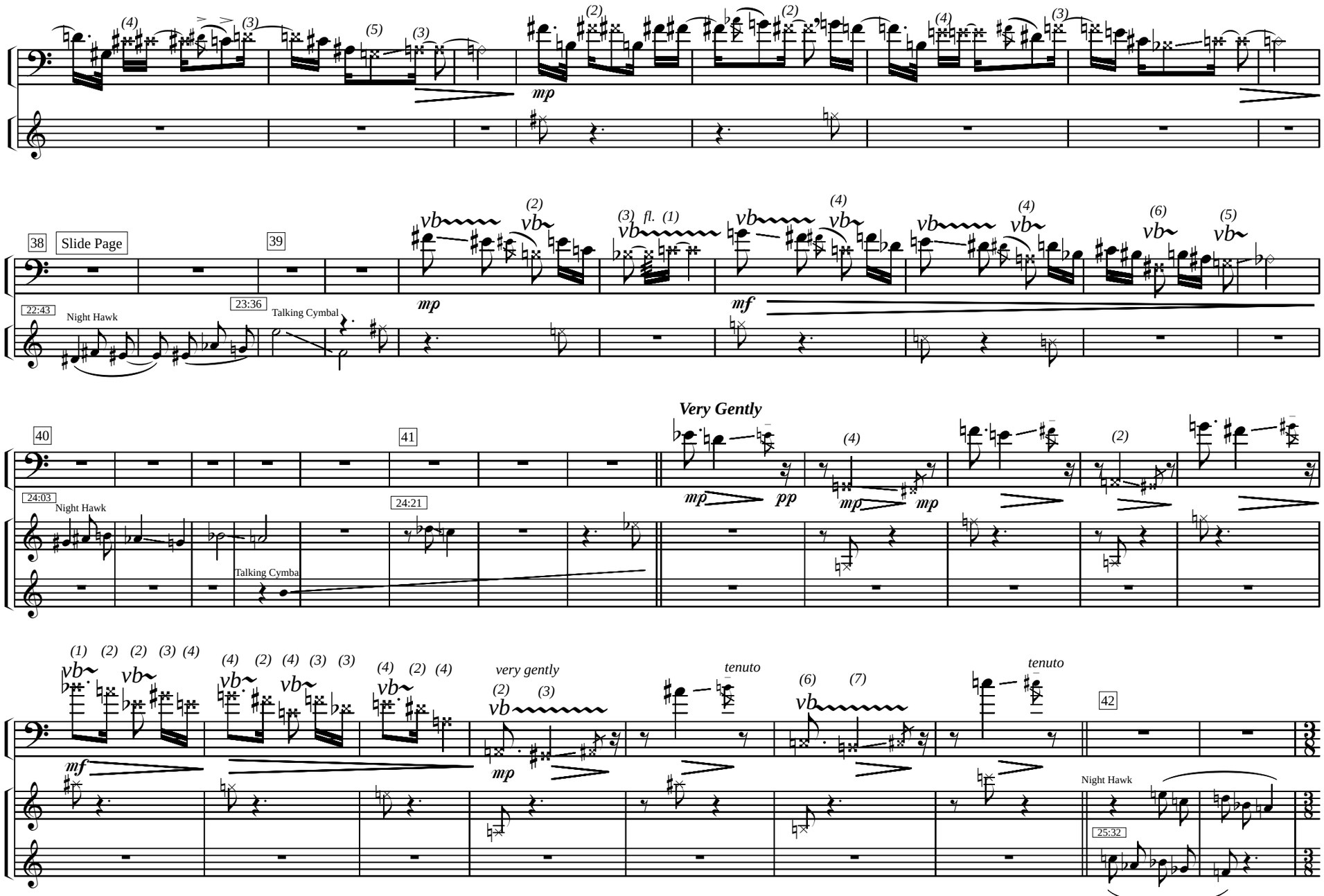

gliss. f.t.
gliss. f.t.
gliss. f.t.
gliss. f.t.
fff
24
allargando
14:34
Ocharina
meno mosso
Slide Page
f
accellerando e crescendo
molto cres.
Lion
p
Grunts
Low gliss.
15:07
Low drone
25
(Bell-like, playing in various directions, as if conjuring bells.)
The Second Horseman Appears
mp
ff
26
Flame Trail
15:42
Drum Roll
With Force and Grandeur
gliss.
ff
Synth.
15:58
Drum Roll
ff
Synth.
Overwhelming, Powerful
Slide next page
Trigger Out!
27
16:09
Drums
16:13
fff
Synth.
p
Dark World
Church Bells

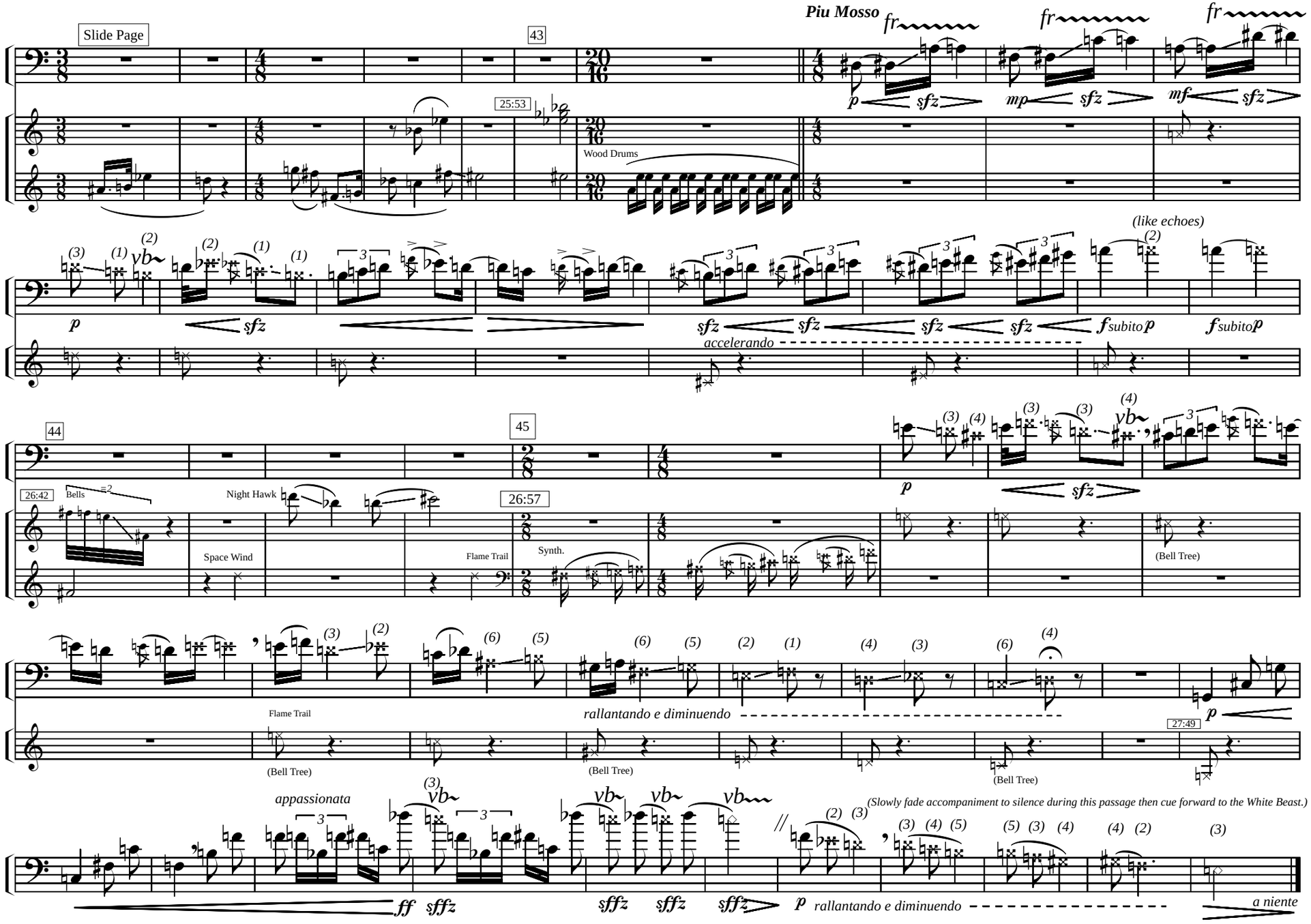

28
Piu Tranquillo
Lyrical, cantabile
p
29
vb
vb
vb
p
p
16:57
Synth.
17:16
Night Hawk
Low gliss.
Night Hawk
30
slightly detached
p
Talking Cymbal
17:36
Bells
The Third Horseman Appears
Night Hawk
p
Church Bells
Trigger back in!
31
Forcefully
forcefully
glissandi
Slide Page
Church Bells
18:29
Drums
f
32
glissandi
(The alignment of the preceding passage need not be perfect. Use the "Flame Trail" as a cue for beginning the next passage.)
molto cres.
f
18:45
molto crescendo
Flame Trail


Martial
The Fourth Horseman Appears
ff
18:50
19:11
Slide Page
Church Bells cont.
Flame Trail
ff
(Again playing in various directions.)
Martial, Rhythmic
33
Drum Roll
19:32
19:36
f
19:59
forcefully, overwhelming
f
Synth.
Ocharina
Low Drone
(long glissando)

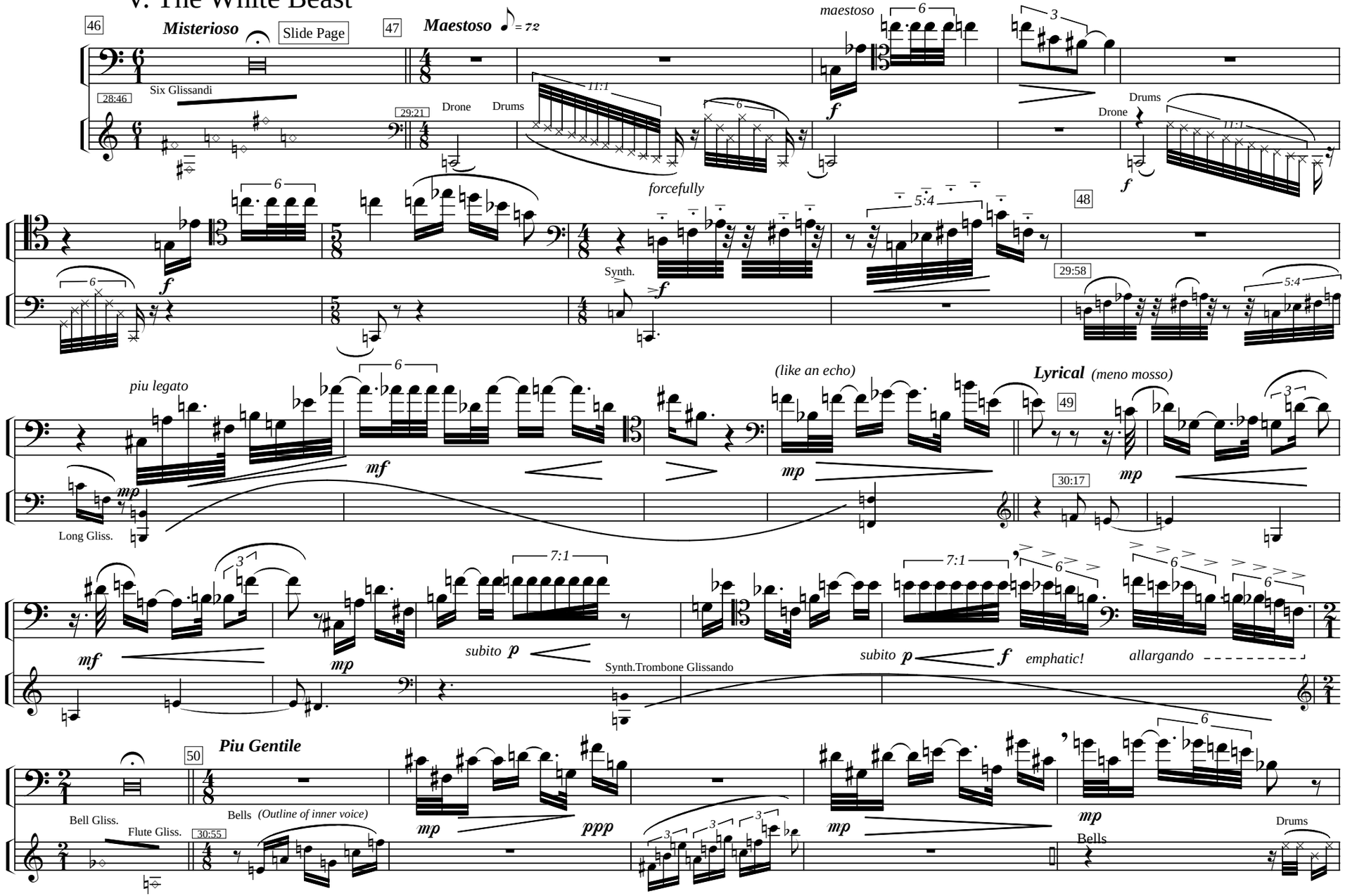
IV. As It Were a Trumpet Talking

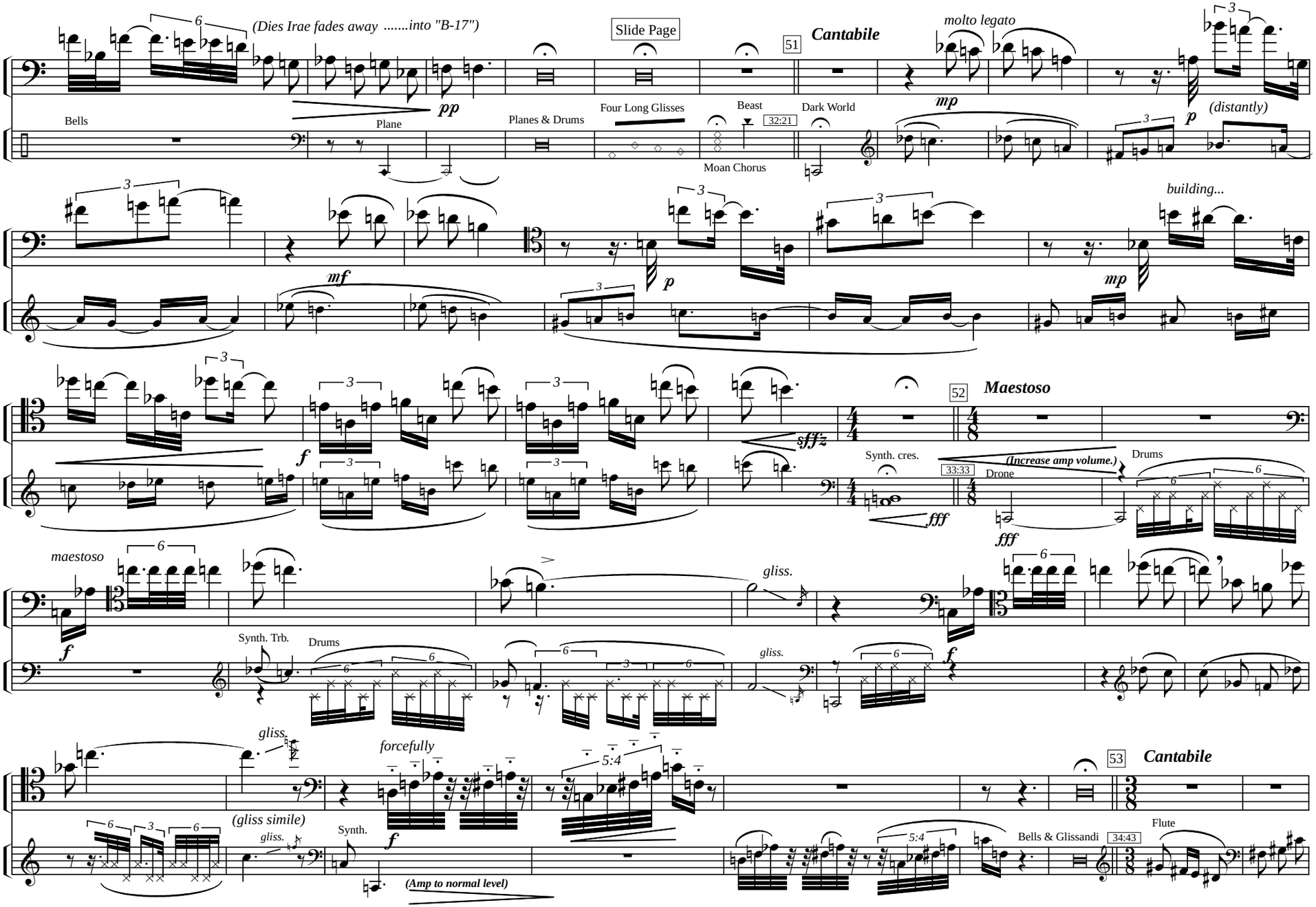


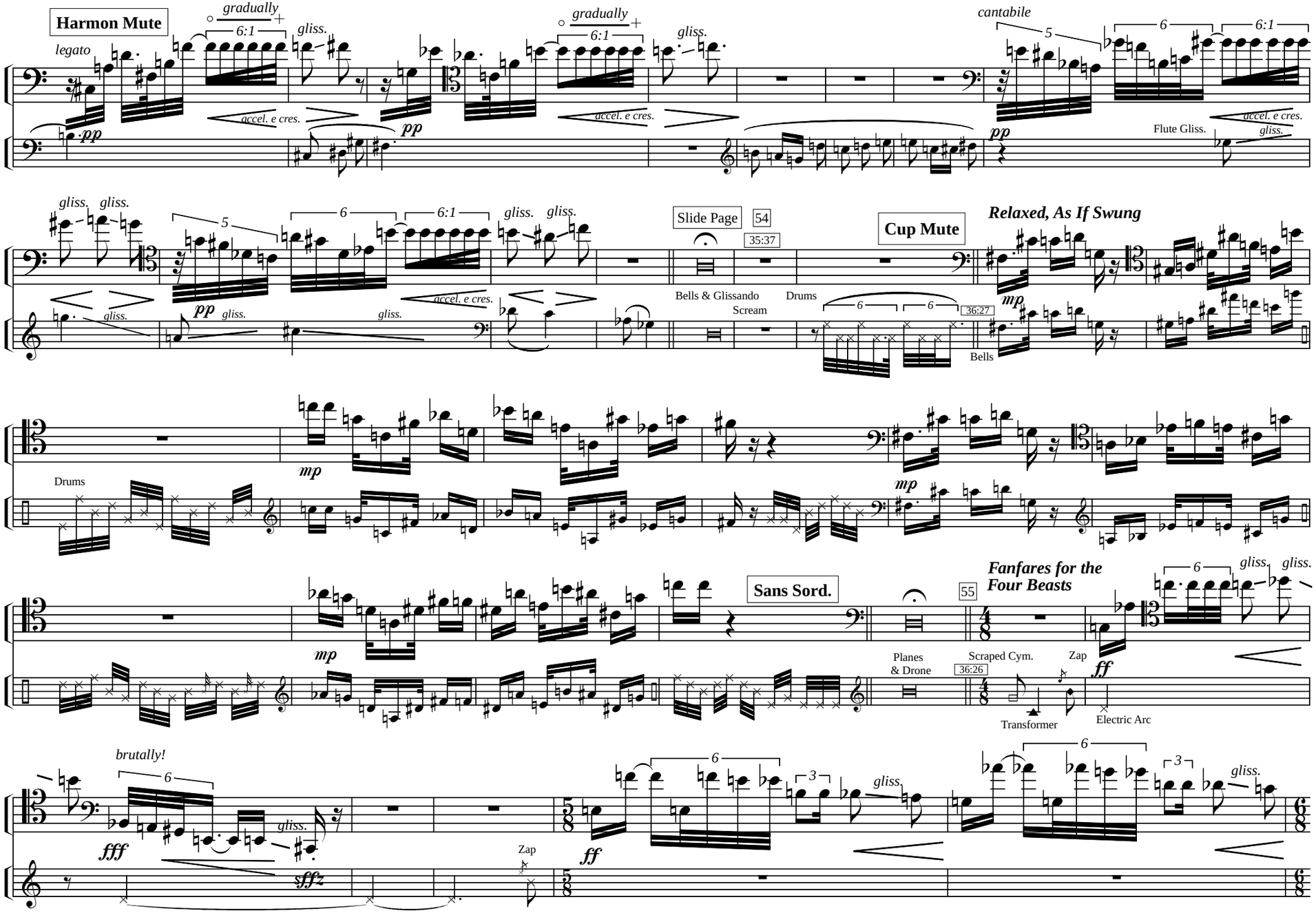

38
Slide Page
39
22:43
Night Hawk
23:36
Talking Cymbal
mp
mf
40
41
Very Gently
24:03
Night Hawk
24:21
Talking Cymba
mp
pp
mp
mp
(1) (2) (2) (3) (4)
(4) (2) (4) (3) (3)
(4) (2) (4)
very gently
(2) (3)
mp
tenuto
(6) (7)
tenuto
mf
42
Night Hawk
25:32

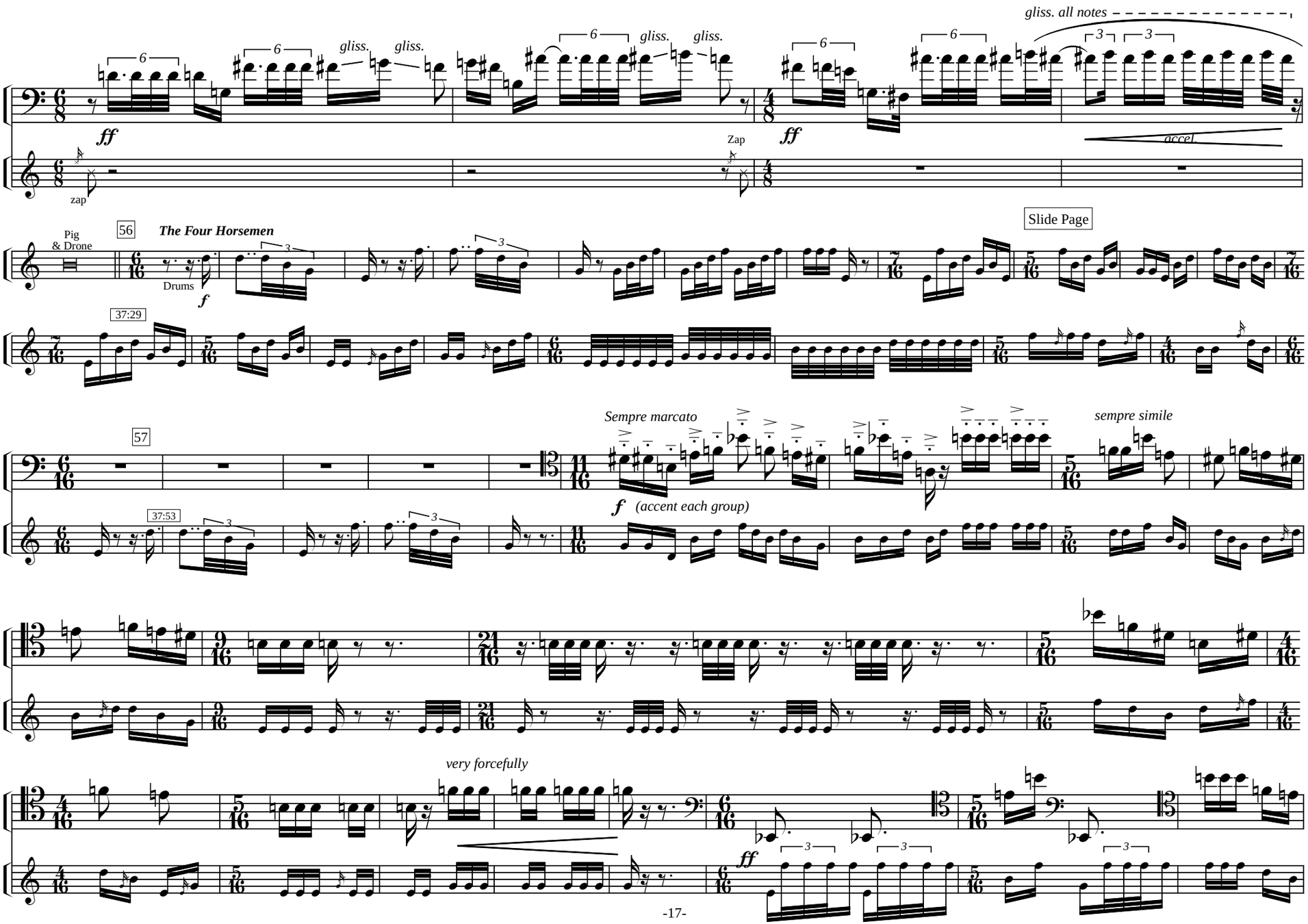

Slide Page
43
Piu Mosso
fr
fr
fr
p
sfz
mp
sfz
mf
sfz
25:53
Wood Drums
(like echoes)
p
sfz
sfz
sfz
sfz
sfz
fsubitop
fsubitop
accelerando
44
45
26:42
Bells
Night Hawk
26:57
Space Wind
Flame Trail
Synth.
p
sfz
(Bell Tree)
Flame Trail
rallantando e diminuendo
(Bell Tree)
(Bell Tree)
(Bell Tree)
27:49
p
appassionata
ff
sffz
sffz
sffz
sffz
(Slowly fade accompaniment to silence during this passage then cue forward to the White Beast.)
p
rallantando e diminuendo
a niente

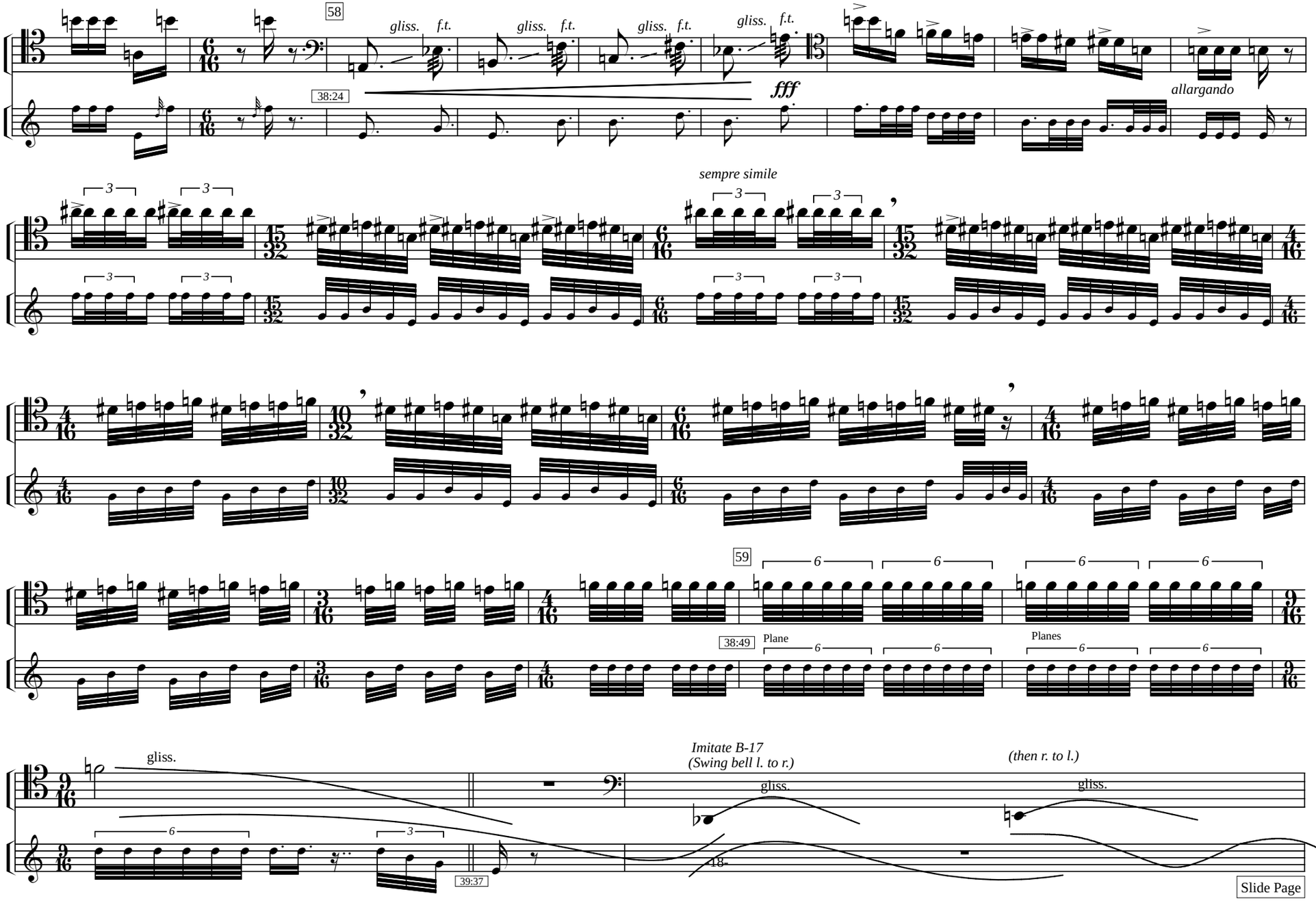
V. The White Beast

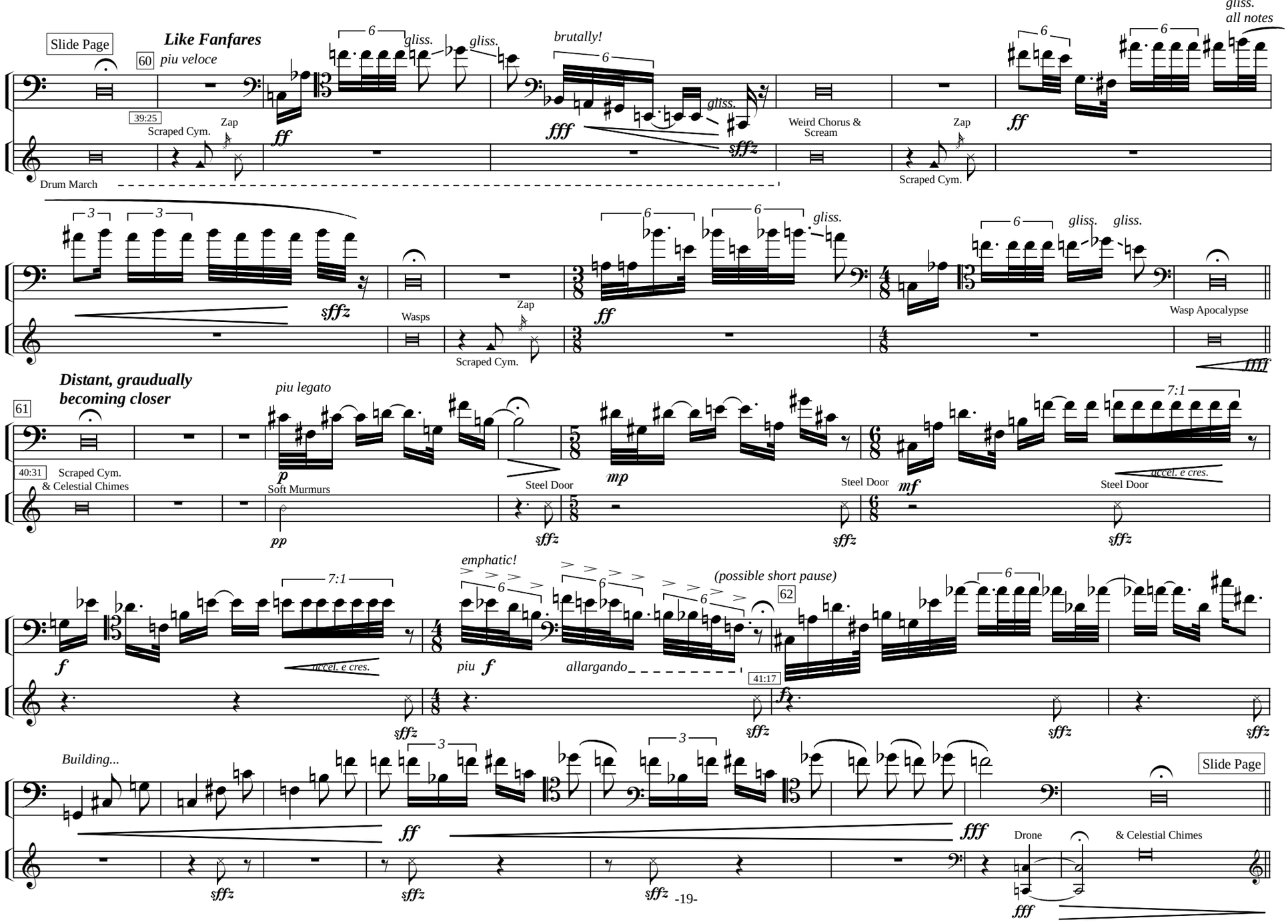


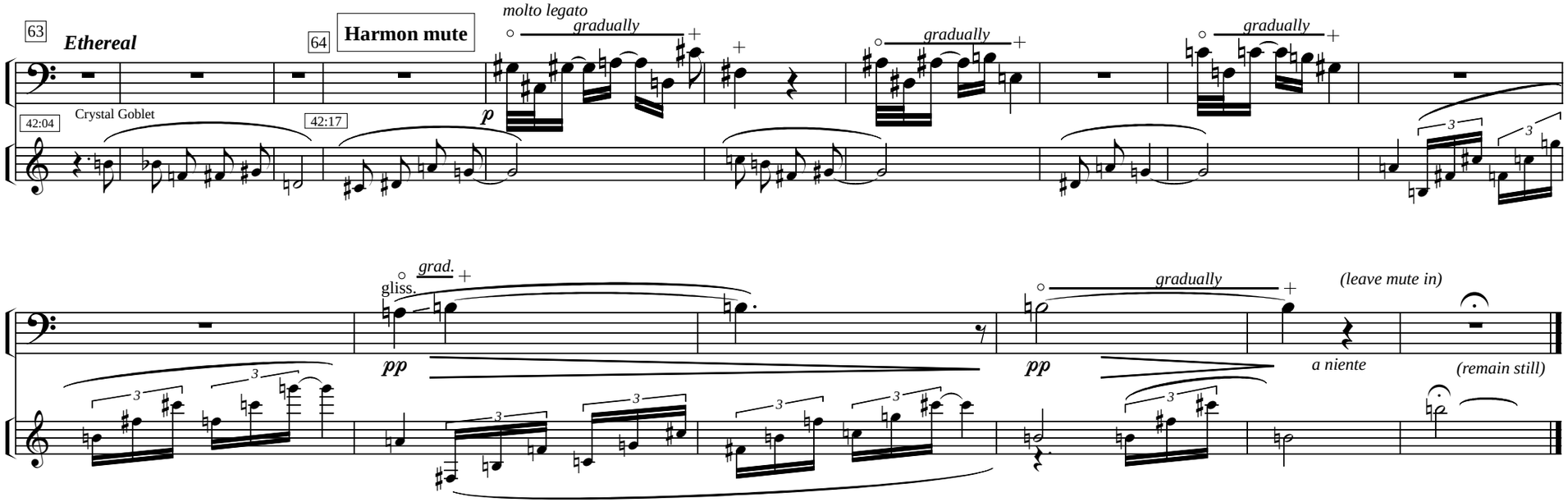

(Dies Irae fades away .....into "B-17")
Slide Page
51
Cantabile
molto legato
pp
mp
p
(distantly)
Bells
Plane
Planes & Drums
Four Long Glisses
Beast
32:21
Moan Chorus
Dark World
mf
p
mp
building...
sfffz
52
Maestoso
f
Synth. cres.
33:33
Drone
(Increase amp volume.)
Drums
fff
maestoso
gliss.
Synth. Trb.
Drums
gliss.
f
gliss.
forcefully
5:4
53
Cantabile
(gliss simile)
gliss.
Synth.
f
(Amp to normal level)
5:4
Bells & Glissandi
34:43
Flute


Harmon Mute
legato
gradually
6:1
gliss.
accel. e cres.
pp
cantabile
5
6
6:1
Flute Gliss.
Slide Page
54
35:37
Bells & Glissando
Scream
Cup Mute
Relaxed, As If Swung
Drums
36:27
Bells
mp
Sans Sord.
Planes
& Drone
55
Fanfares for the
Four Beasts
36:26
Scraped Cym.
Zap
Transformer
Electric Arc
ff
brutally!
fff
sffz
3


gliss. all notes
gliss.
gliss.
gliss.
gliss.
ff
ff
Zap
zap
accel.
Pig
& Drone
56
The Four Horsemen
Drums
f
Slide Page
37:29
57
37:53
Sempre marcato
f
(accent each group)
sempre simile
very forcefully
ff


58
gliss.
f.t.
gliss.
f.t.
gliss.
f.t.
gliss.
f.t.
38:24
fff
allargando
sempre simile
59
38:49
Plane
Planes
Imitate B-17
(Swing bell l. to r.)
(then r. to l.)
gliss.
gliss.
gliss.
39:37
18-
Slide Page


Slide Page
Like Fanfares
piu veloce
60
gliss.
gliss.
brutally!
gliss.
gliss.
all notes
39:25
Scraped Cym.
Zap
Drum March
Weird Chorus &
Scream
Zap
Scraped Cym.
Wasps
Zap
Scraped Cym.
Wasp Apocalypse
Distant, graudually
becoming closer
piu legato
61
40:31
Scraped Cym.
& Celestial Chimes
Soft Murmurs
Steel Door
Steel Door
Steel Door
accel. e cres.
emphatic!
(possible short pause)
62
accel. e cres.
piu
allargando
41:17
Building...
Slide Page
Drone
& Celestial Chimes


63
Ethereal
64
Harmon mute
molto legato
gradually
gradually
gradually
42:04
Crystal Goblet
42:17
p
grad.
gliss.
gradually
(leave mute in)
pp
pp
a niente
(remain still)

VI. A Woman Clothed with the Sun

Sempre sostenuto, lontano

65

(leave in harmon mute)

(join in to create the notated rhythm)

p

43:43

Bell-whistle

With Warmth and Grandeur

66

Sans Sord.

(with warmth and grandeur)

mp

mp

Slide Page

45:09

Space Wind

Analog Synth.

Secret Alloy

mp

Hover

(like an echo)

pp

mp

With Gentle Magnificence

p

Crystal Goblets

67

molto legato

mp

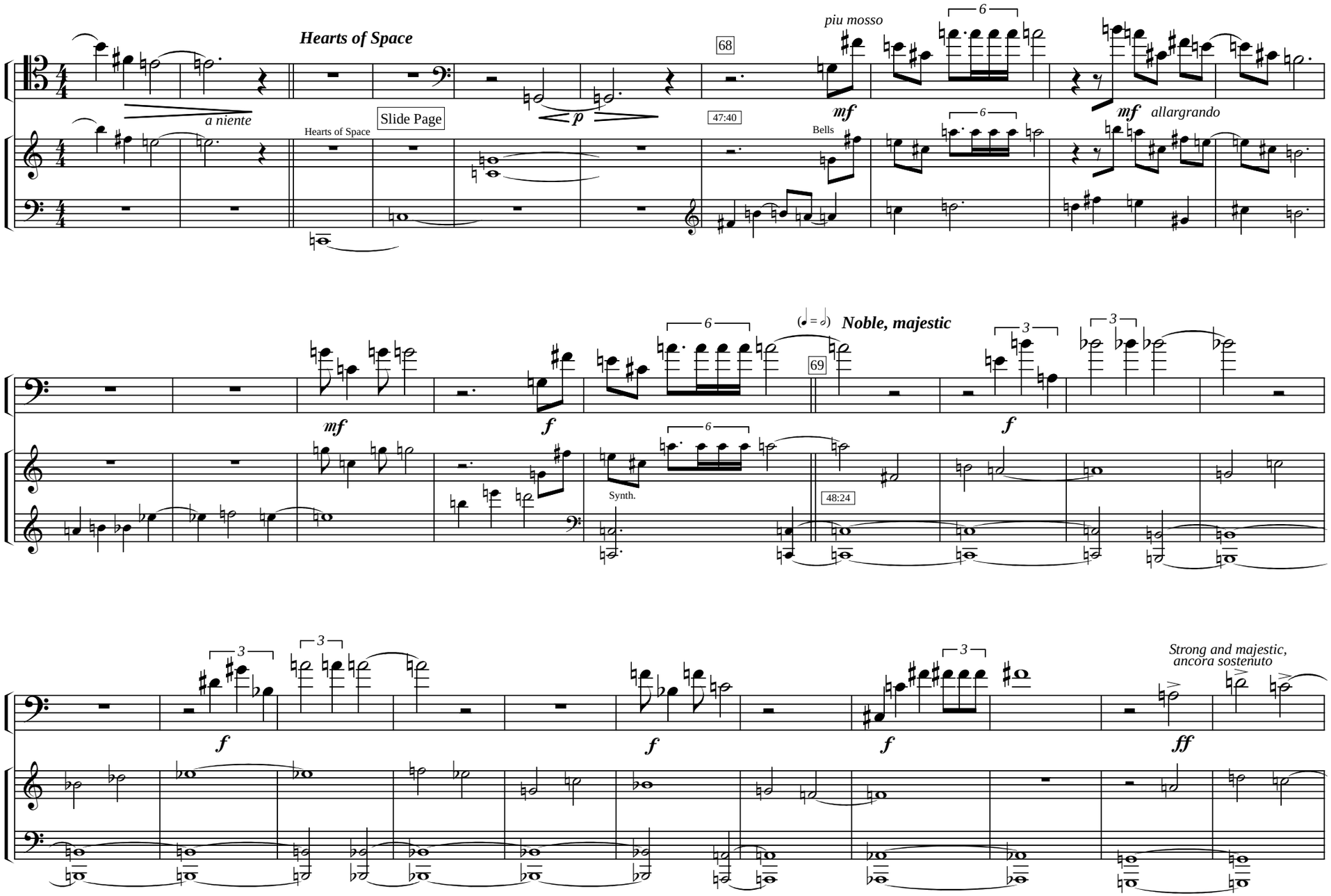
mp

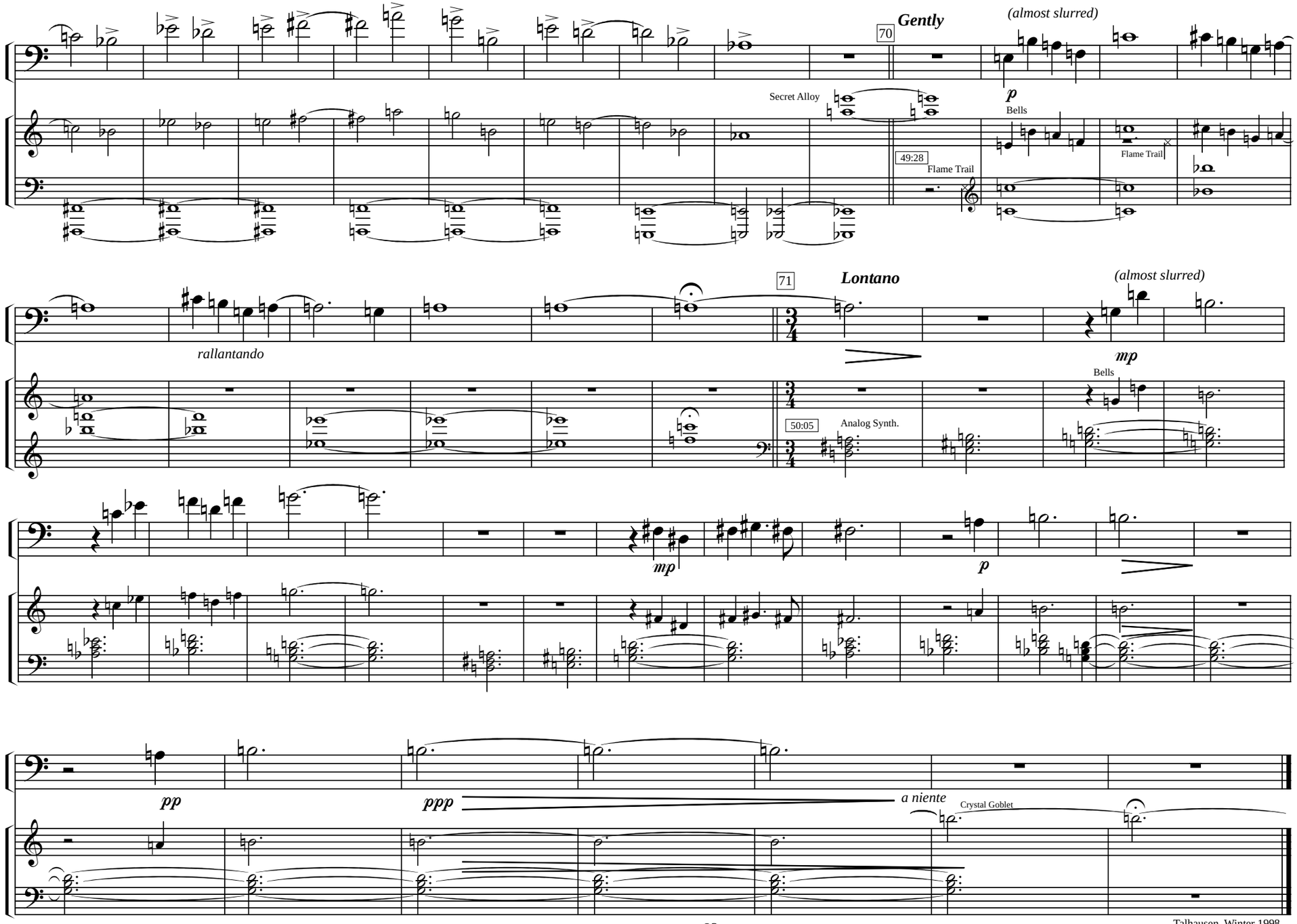
46:42

Bells

Flame Trail

mp


Hearts of Space
a niente
Hearts of Space
Slide Page
68
47:40
piu mosso
Bells
allargrando
Noble, majestic
69
Synth.
48:24
Strong and majestic,
ancora sostenuto



Talhausen, Winter 1998