

The Power Of Quiet

SIMON LESLEY

Score in C

Score in C

q=54

1

**Free time in lots of space
MICROTONAL**

Until tension needs to break

Piccolo/
Alto Flute

[Picc.]

Hold any microtonal (single or polyphonic) pitch until breath finishes; rest then repeat

ppp (or p)

OR, occasionally in isolation:
articulation event in extreme range
then back to repeat

Flute

[Fl.]

Hold any microtonal (single or polyphonic) pitch until breath finishes; rest then repeat

ppp (or p)

OR, occasionally in isolation:
articulation event in extreme range
then back to repeat

Clarinet/
Bass Clarinet

[B.Cl.]

Hold any microtonal (single or polyphonic) pitch until breath finishes; rest then repeat

ppp (or p)

OR, occasionally in isolation:
articulation event in extreme range
then back to repeat

Alto Saxophone/
Tenor Saxophone

[Ten.]

Hold any microtonal (single or polyphonic) pitch until breath finishes; rest then repeat

ppp (or p)

OR, occasionally in isolation:
articulation event in extreme range
then back to repeat

Soprano Saxophone/
Baritone Saxophone

[Sop.]

Hold any microtonal (single or polyphonic) pitch until breath finishes; rest then repeat

ppp (or p)

OR, occasionally in isolation:
articulation event in extreme range
then back to repeat

Horn

Hold any microtonal (single or polyphonic) pitch until breath finishes; rest then repeat

ppp (or p)

OR, occasionally in isolation:
articulation event in extreme range
then back to repeat

Trumpet

Hold any microtonal (single or polyphonic) pitch until breath finishes; rest then repeat

ppp (or p)

OR, occasionally in isolation:
articulation event in extreme range
then back to repeat

Trombone 1

Slow microtonal glisses at any medium pitch; rest then repeat

gliss- or gliss-

ppp

Trombone 2

Slow microtonal glisses at any medium pitch; rest then repeat

gliss- or gliss-

ppp

Tuba

Hold any microtonal (single or polyphonic) pitch until breath finishes; rest then repeat

ppp (or p)

OR, occasionally in isolation:
articulation event in extreme range
then back to repeat

Creative contemporary synth pad
with reverb, no bassy EQ

Sustain permanently, with occasional variation by microtonal pitch bends, dim. to niente and/or new attack

ppp or ppp < p

Electric Guitar

Have fun with heavily distorted white noise, microtonally dissonant at any pitch, lengthily sustained with a little reverb, leaving space between events, e.g.
sustained blocks

p ppp

Swell into long delay + reverb. With sub-harmonics, subsonics, 8vb if possible.

Bass Guitar

ppp

Percussion

[Tam-tam]

1

< p ppp mff

OR

pp p

OR

↑ dead-string insect-like shorter events

c.9 secs **3 CHROMATIC** **Until tension needs to break**

Picc. Bend your current pitch slowly to its nearest chromatic pitch As 1, but definite chromatic pitches; replace multiphonics with occasional growling articulation or alternate key tremelos

Fl. Bend your current pitch slowly to its nearest chromatic pitch As 1, but definite chromatic pitches; replace multiphonics with occasional growling articulation or alternate key tremelos

B. Cl. Bend your current pitch slowly to its nearest chromatic pitch As 1, but definite chromatic pitches; replace multiphonics with occasional growling articulation or alternate key tremelos

Ten. Sax. Bend your current pitch slowly to its nearest chromatic pitch As 1, but definite chromatic pitches; replace multiphonics with occasional growling articulation or alternate key tremelos

Sop. Sax. Bend your current pitch slowly to its nearest chromatic pitch As 1, but definite chromatic pitches; replace multiphonics with occasional growling articulation or alternate key tremelos

Hn. Bend your current pitch slowly to its nearest chromatic pitch Hand-stopped
As 1, but definite chromatic pitches; replace multiphonics with occasional growling articulation or alternate key tremelos

Tpt. Bend your current pitch slowly to its nearest chromatic pitch H.O.B.
As 1, but definite chromatic pitches; replace multiphonics with occasional growling articulation or alternate key tremelos

Tbn.1 Wider gliss to chromatic pitch and hold When directed, periodically behind B.Gtr improvisation:
extreme pedal events on one or several notes

Tbn.2 Wider gliss to chromatic pitch and hold When directed, periodically behind B.Gtr improvisation:
extreme pedal events on one or several notes

Tba. Bend your current pitch slowly to its nearest chromatic pitch con sord. (take as much time as you need)
As 1, but definite chromatic pitches; replace multiphonics with occasional growling articulation or alternate key tremelos

Pno. **Synth** **Piano** chromatic clusters **pp** **etc.**

E. Gtr. When directed, periodically behind B.Gtr improvisation:
slow wah with delay and a little fuzz & chorus

Bass Long delay off Subtle background of busy delay over c.2 seconds **VIII** **bend** **p - mp sopra** **sul pont.** **hammer on** **vib.** **Any E or B \flat emerges ethereally from improv** **repeat and vary elements**

T-t. **2** **c.9 secs** **pp < mp**

4 c.12 secs

5 **DIATONIC**

5A

5B

5C

Picc. Next pitch should be from concert C major cluster As 2, but C major scale pitches. No low extreme events, no growls, just occasional alternate key tremelos. Stop when directed.

Fl. Next pitch should be from concert C major cluster As 2, but C major scale pitches. No low extreme events, no growls, just occasional alternate key tremelos. Stop when directed.

B. Cl. Next pitch should be from concert C major cluster As 2, but C major scale pitches. No low extreme events, no growls, just occasional alternate key tremelos. Stop when directed.

Ten. Sax. Next pitch should be from concert C major cluster As 2, but C major scale pitches. No low extreme events, no growls, just occasional alternate key tremelos. Stop when directed.

Sop. Sax. Next pitch should be from concert C major cluster As 2, but C major scale pitches. No low extreme events, no growls, just occasional alternate key tremelos. Stop when directed.

Hn. Next pitch should be from concert C major cluster As 2, but C major scale pitches. No low extreme events, no growls, just occasional alternate key tremelos. Stop when directed.

Tpt. Next pitch should be from concert C major cluster As 2, but C major scale pitches. No low extreme events, no growls, just occasional alternate key tremelos. Stop when directed.

Tbn.1 Hold any C major scale pitch until breath finishes; rest then repeat OR, occasionally in isolation: articulation event in extreme range then back to repeat Stop when directed.

Tbn.2 Hold any C major scale pitch until breath finishes; rest then repeat OR, occasionally in isolation: articulation event in extreme range then back to repeat Stop when directed.

Tba. Finish the pitch you are on

Pno. Big white note clusters, more homogenous and 'stodgy' a big-ish cluster to ring clearly into 6 poco

E. Gtr. Finger-strummed, clean except wet reverb, dull EQ pp Calmato, naturals only Reduce to focus on single-note repetition varied-timbre events on these Es: ④ ③ ② ①

Bass Take off sub 8ve and sub EQ somewhere poco a poco dim.

T-t. ④ preferably different T-t. ⑤ once pp < mp p

Crotales, bowed (consecutive upbows with l.v. between)

6 8 secs 6A 10 secs 7

Calmly pulsating, with a hint of grandeur, pocch. cresc $q=66$
 'Normal' tone, but ad lib. alternate fingerings, occasional re-attacks, swells or diaphragm pushes during written pitches
 HARMONIC MOVEMENT

Picc. p

Fl. p pp

Cl. pp

Ten. Sax. pp

Sop. Sax. pp

Hn. $con sord.$ pp

C Tpt. pp Harmon, stem extended, HOB $not HOB$

Tbn.1 pp Harmon, stem extended, HOB

Tbn.2 pp Harmon, stem extended, HOB

Tba. $SOLO senza sord.$ p p p p

Pno./Synth p p p p

Synth. as before but with short decay time on release

E. Gtr. pp Expressively varying articulation $XI Bar$ With longish reverb & slow delay to overlap chords slightly XII 0 XI VI

Bass pp ppp [Ethereal synth with reverb & permanent sustain] p p p p

Synth. $prepare silently$ $etc. (occasional swells to pp across meter)$

Crot. $:mp sopra$ $sotto again$

8 poco a poco cresc.

Picc. Fl. Cl. Ten. Sax. Sop. Sax. Hn. C Tpt. Tbn.1 Tbn.2 Tba. Pno./ Synth. E. Gtr. Bass Synth. Crot.

(p) SOLO mp mp³ (p) alternates (p) stem in (p) not HOB (p) not HOB (p) (p) Piano Synth (p) Bar I 0 change timbre/articulation on repeated notes XI XII XIII VI Bar IV (p) mp mp³ mp³

9 Poco piu mosso e appassionata
Exactly as written now, with continued alternate positions ad lib. only

Picc. (mp) *espr.* 3 3 *tr.* *ten.*
 Fl. (mp) *espr.* 3
 Cl. (mp) *espr.* 3
 Ten. Sax. (mp)
 Sop. Sax. (mp) *open*
 Hn. (mp) *open*
 C Tpt. *open* (mp)
 Tbn.1 *open* (mp) *open* 3 3
 Tbn.2 (mp)
 Tba.
 Pno./ Synth. SOLO (mp) 3
 E. Gtr. (mp) *C# major improv.* *(C#)* *E lydian dominant* *C°* *E lyd.dom.* *loco*
 Bass mp+ *more rhythmic definition - weak beats and syncopation*
 Synth. *(still bowed)* *etc.*
 Crot. *etc.*

10 Exactly as written

Picc. Fl. Cl. Ten. Sax. Sop. Sax. Hn. C Tpt. Tbn.1 Tbn.2 Tba. Pno./ Synth. E. Gr. Bass Synth. Crot.

sotto
to Bari
espr.
tie if omitting fig.11
E lyd.dom.
C°
(mf) allow some rests at phrase ends - there are countermelodies behind you

11 OPTIONAL VAMP FOR SOLO (cut if not required)
All ad libs. apply again as fig.7

12 Exactly as written

to repeat last X

Picc. (mf) 4:3 3 5:3

Fl. (mf) 3

Cl. (mf) 3 1st/3rd X etc.

Ten. Sax. (mf) 2nd/4th X etc.

Bari. Sax. (mf)

Hn. (mf)

C Tpt. (mf)

Tbn.1 (mf)

Tbn.2 (mf)

Tba. Every other X (mf)

Pno./Synth (mf) 3

Every other time, building sound gradually (or improv)

E. Gtr. E lyd.dom. C° (mf) E lyd.dom. C° E lyd.dom. C° B° C° VI B° (VI)

Bass (f) build to fig.13

Synth now it's just you to the finish - go! more sustained swells as fig.7

Crot. more sustained as fig.7

luxurious soloistic latent arpeggiation etc.

Bigger sound with plectrum

Picc. *molto*
 Fl. *f cresc. to fig.13*
 Cl. *f cresc. to fig.13*
 Ten. Sax. *f cresc. to fig.13*
 Bari. Sax. *f cresc. to fig.13*
 Hn. *f cresc. to fig.13*
 C Tpt. *f cresc. to fig.13* *now!*
 Tbn.1 *f cresc. to fig.13*
 Tbn.2 *f cresc. to fig.13*
 Tba. *f cresc. to fig.13*
 Pno./ Synth *sfz* *cresc. to fig.13* *etc.* *sfz*
 E. Gr. *slightly more distortion for sustain but shorten reverb for clarity* *change pick-up* *molto*
 Bass *E lyd.dom.* *C°* *E lyd.dom.* *C°* *B°* *E lyd.dom.* *F#C# or F#lydian/C#* *ff +sub 8ve/sub EQ*
 Synth *ecstatic arpeggiation figures*
 Crot. *Tam-tam* *mp cresc.* *molto*

13 'AMBIENT DROPOUT'
14 Piu mosso $q=56$ ($q=92$)

15 Constant cresc./appassionato/tempo as fig.11

Alto Flute

A. Fl. *mp* *(mf)*

Fl. *mp* *(mf)* 6

Cl. *mp* *(mf)*

Ten. Sax. *mp* *mf sopra*

Bari. Sax. *mp*

Hn. *mp* 2 3

C Tpt. *mp* 2 2

Tbn.1 *mp* 3 3

Tbn.2 *mp*

Tba. *mp* 3

Pno./Synth *p* *mp* *mp* *(mf)*

E. Gtr.

Bass *-sub* *mp*

T.-t. *l.v.* *fff* *Crotales bowed* *mp* *with soft beater*

This page of the musical score, numbered 16, contains the following elements:

- Instrumentation:** A. Fl., Fl., Cl., Ten. Sax., Bari. Sax., Hn., C Tpt., Tbn.1, Tbn.2, Tba., Pno./Synth, E. Gtr., Bass, Crot., Cym. T-t.
- Tempo/Character:** The score is marked with a tempo of 120 and a character of "P.M." (Pompier).
- Key Signature and Rhythm:** The key signature is E major (three sharps: F#, C#, G#). The time signature is 2/4.
- Performance Instructions:**
 - Flutes:** "Picc." (Piccolo) instruction for the A. Fl. part.
 - Woodwinds:** "mofo" (mofone) instruction for the Fl. part.
 - Brass:** "mf" (mezzo-forte) and "f" (forte) dynamics are indicated for Hn., Tbn.1, Tbn.2, and Tba.
 - Strings:** "mf" and "f" dynamics are indicated for the Pno./Synth part.
 - Guitar:** "SOLO, lavish virtuoso rock scale patterns" and "C°" (C major) are indicated for the E. Gtr. part.
 - Bass:** "sfz" (sforzando) and "mf" (mezzo-forte) dynamics are indicated for the Bass part.
 - Drums:** "Suspended cymbal" and "Tam-tam" are indicated for the Cym. T-t. part.
- Rehearsal Markings:** Rehearsal marks are present at measures 1, 8, 15, and 22.
- Section Labels:** "luxurious soloistic latent arpeggiation" and "etc." are used to describe the Pno./Synth part.
- Chord Progression:** The E. Gtr. part shows a progression of chords: C°, E lydian dominant, C°, E lydian dominant, C°, B, and E lydian dominant.
- Other Markings:** "cresc." (crescendo), "sub 8ve" (sub-octave), and "benf" (benefit) are used to describe the dynamics and effects of the E. Gtr. part.

18

ACCOMPANIMENTAL RHYTHMIC COLLAGE UNDER BASS IMPROV

Timed to seem like a structural afterthought, relatively throw-away

Woodwind and brass (gli altri) directed in groups or individually when to play given material

Hn. Pno. E.Gtr. Kit direct themselves

WOODWIND

key clicks

repeat, but dim. and drop out fairly quickly

①

OR

key clicks

repeat, but dim. and drop out fairly quickly

②

OR

Very breathy mad scramble (no repeat)

③

p ppp

Hn.

BRASS
gli altri

valve clicks or
percussive noise through mouthpiece

repeat, but dim. and drop out fairly quickly

①

OR

Strange vocalisation through instrument

②

Aah!

OR

Pedal growls

③

p

When desired, periodically.

Occasionally ad lib. splashing chromatic clusters around given pitches

p

f_5^{ma}

8^{th}

When desired, periodically.

Individual rhythmic dead string ideas then rest

p

OR, occasionally

With wild WAH and vib.

With wild WAH and vib.

(FREE BASS IMPROV details in Appendix)

etc.

2 notes and added harmonic with bend, gliss and pull-offs

more pitched material/more volume

longer polyphonic dissonant phrase

Pno.

E. Gtr.

Bass

Kit.

19 When ready Free time

Increasingly intense constant key clicking

Picc. *p* Increasingly intense constant key clicking *fff*

Fl. *p* Increasingly intense constant key clicking *fff*

Cl. *p* Increasingly intense constant key clicking *fff*

Ten. Sax. *p* Increasingly intense constant key clicking *fff*

Bari. Sax. *p* Increasingly intense constant key clicking *fff*

Hn. *p*

C Tpt. *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tba. *p*

Hardcore metal sound, heavy attack (perhaps in 'drop' tuning?)

E. Gtr. *pp* *ff cresc.* *fff*

Hardcore metal, heavy attack (with plectrum?)

Bass *ff cresc.* *fff*

lock in repetitively

Kit. *cresc.* *f cresc.* *sfffz*

f *pppp*