

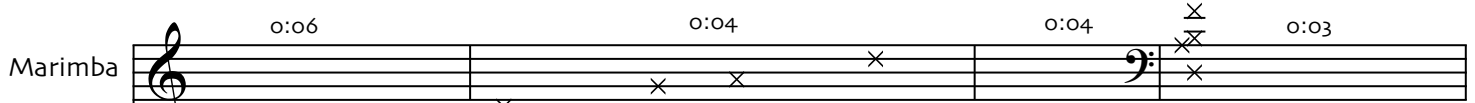
NIGHT CHILL

for marimba and electronics

CHRISTIEN LEDROIT
2004

Marimba

0:06 0:04 0:04 0:03

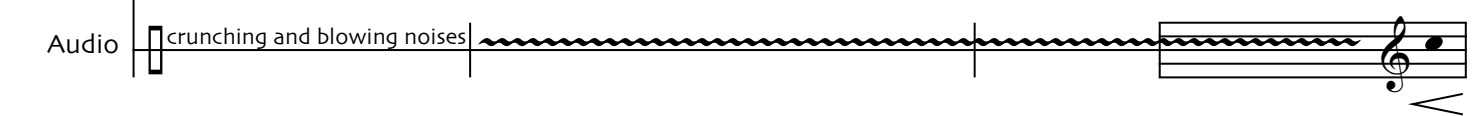


p mallet sticks - free improv on these notes

"jete" - hold mallet heads and let sticks bounce on indicated pitches


Audio

crunching and blowing noises



5

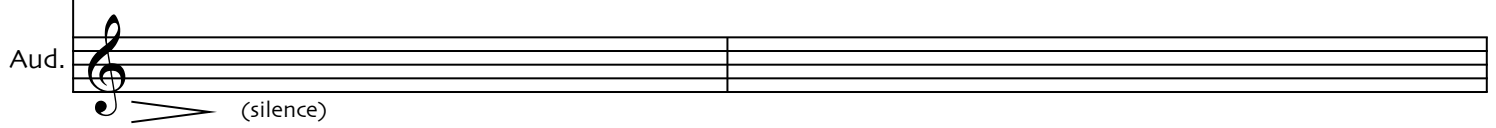
0:05 (regular trem w/ mallet heads) 0:05



n *pppp* *mp* *mf* *pp*

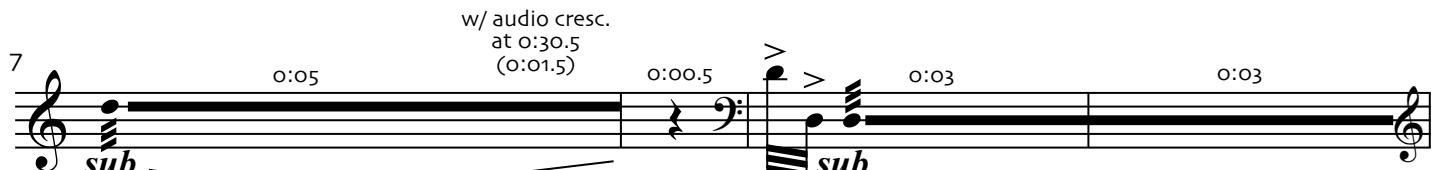
Aud.

(silence)




7

0:05 w/ audio cresc. at 0:30.5 (0:01.5) 0:00.5 0:03 0:03

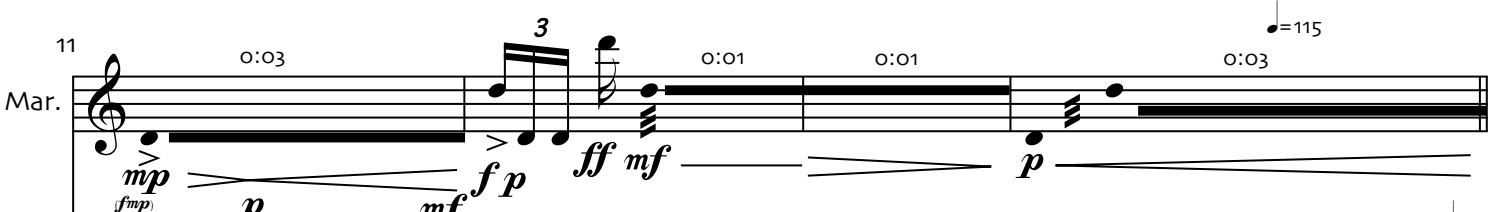


sub. mf *pp* *fff* *sub. p*



11

0:03 0:01 0:01 0:03

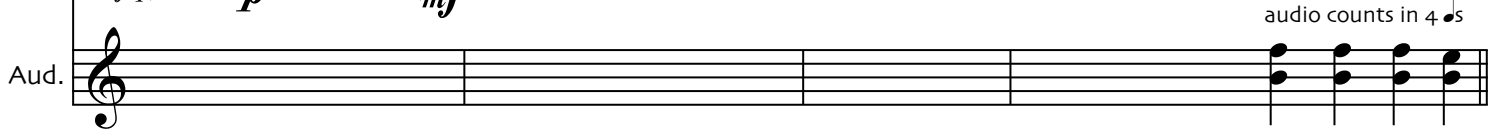


mp *p* *mf* *f* *p* *ff* *mf* *p*

3

♩ = 115

audio counts in 4 ♩



15 $\bullet = 115$
mf

audio fades in chords, 1 chord per bar. Exact synchronisation is possible but not necessary

20

25

29 $5:3$

33

37

41

44 $6:4$

audio: ringing marimba notes

accel. to tremolo

0:05

47

end of 1.5 sec. cresc in audio cues this downbeat

49

0:04 (cresc. 1:44-1:45.5)

ppp

poco rit.

51

3 3 3 3 3 3 3 3 3 3

(rit.)

audio echoes this, sync. not necessary

repeat ad-lib until audio enters

52

3

audio doubles this, wait or speed up so in sync.

low drone in audio

(♩ = 60)

audio drone fades

(2:00) (audio pitches aren't clear)

55

2:15

similar figures in audio - no sync

audio fades

57

ca. 2:28

audio cresc.

2:32

2:36

2:40

in sync with audio

echoed in audio

f

60

accel to as fast as possible (3-4 notes)

as many repetitions as necessary

♩ = 90-100

ppp

f

0:01 molto rit.

2:53 "snap" sound

(quarter note pickup to next bar)

62 $\bullet = \text{ca. } 110$

mf

long cresc. in audio, 2:54-3:00
8th note echo cues db of this bar

same 8th note echo on audio

audio tap delay

65

ca. 0:06

slower, quieter (echo)

2 8th note pickup in audio

mp f mf pp mp p mf mf

doubled in audio

16

68

73

78

5:3

82

86

90

94

97

6:4

audio: sl. pause then echoing noise

RH

LH

f > *p* *mf*

99

ca. 0:12 of silence in audio for this bar

100

4:15

4:19 slower

RH

LH

ff doubled in audio

mp

4:31

in sync with audio

audio silent

3

3

3

RH

LH

p

n < *mf* >

103 *p* *f* *p*
 audio short cresc

104 4:55 echo begins 4:59
n *sub. sub. f* *p* *pp*

105 5:07 begin as audio re-enters
mf ad lib. cresc. & decresc.

106 5:15 audio echo similar gestures in audio
 dim. *ppp* (no sync w/ audio)

107 5:32 in sync 5:32
 slowly (sl. faster) crash sound Suddenly slower, decel.

108 5:38 0:03 accel. to trem. audio fades
p (audio silent) *ff* (gradually less accented)

109 6:06 6:10 in sync, (doubled w/ audio, audio notes are very faint)
pp audio begins cresc.

110 = ca. 75 6:13.5
mf *fff* *pp*

ad lib improv on this ca. 0:10

6:19

3

stop when wavering $D\sharp/D\flat$ stops.

audio alone on choppy $D\flat$ wait for audio choppy low note to change to $D\sharp$

6:36

accel. to tremolo

0:02

111

audio mirrors upper voice, avoid exact sync but stay close

p

6:41.5

audio noises rise

6:46.5

audio noises descend

$\text{♩} = 60$

6:49

audio sharp change from $D\sharp$ to $D\flat$

2 quarter notes cue in audio

112

fp *mf* *mp*

16

6:55

113

mf

16

117

123

5:3

127

131

135

139

142

145

RH

LH

ca. 0:10

ca. 7:50

f

mp

hold pattern as distortion fades, move on as new texture emerges

146

RH

LH

ca 0:06

8:01

7:55.5

7:59

0:03

audio echoes low notes

cresc. w/ audio

ff

start as soon as possible

sub. *pp*

147

as fast as possible

repeat as necessary

8:10

following 4 16ths in audio

pp

audio 8vb

mf

148

audio on G#

8:13.5

audio changes to Gb

3

3

151

6

6

cut off trem. w/ audio cut-off
ad lib. exaggerated cresc/delesc.

(audio out at 8:22)

152

8:25 8:29 8:31.5 8:33.5 8:35

audio tacet 1 handed trem. audio echo fades

RH

n \triangleleft *f* *n* \triangleleft *f* *n* \triangleleft *f* *n* \triangleleft *f* *sub. ppp* (no cresc.) *sub. ff* *molto* *pp*

in sync with cresc's in audio

LH

p

153

audio echo cresc 8:42 (audio tacet)

RH

fff sub. ppp *mp*

LH

154

in sync with audio cresc's 8:54

RH

f \triangleleft *ff*

LH

6

poco *mp* 6

155

9:15 with descending audio gliss

9:19 audio on E 9:22 audio on F

RH

p *f* *mf*

LH

poco decel. 3 *ppp* 3 3 3 9 3 9:21 *p* w/ audio sharp note

157 *mf* *pppp* *mp* not too fast

9:25 audio on E *p* *pp* 3

unsynchronised, poco a poco cresc. gradually speed up LH only

159 $\bullet = \text{ca. } 95$ 9:33

LH at slightly slower tempo than RH, gradually catching up

160 9:39 *mp* synchronised poco a poco accel.

Mar. Aud.

163 (accel.)

Mar. Aud.

166 (accel.)

Mar.

Aud.

poco a poco cresc.

169 (accel.)

Mar.

Aud.

172 (accel.)

Mar.

Aud.

$\bullet = 115$

175

mf

179

184

189 5:3

193

197

201

205

207 6:4

RH

LH

molto

audio:

fff (mar.)