

A Damp Fresh Dreaming

Matthew Creighton

A Damp Fresh Dreaming is a slow, quiet, cathartic piece. It's named for a beautiful, almost hallucinatory walk I took at 5 AM after working late. I was very tired, and my surroundings seemed to blur until I was inside one big thing, not among many small things. Such moments are precious.

The piece is conceived of as one long continuous sound. A blended texture is to be aimed for at all times, and transitions - from silence to sound to silence, or note to note, or performer to performer - should be as smooth and imperceptible as possible.

Though notated in 4/4 for convenience, the piece has no perceivable metre. The conductor should take broad liberties with the tempo to ensure a gentle, continuous evolution in the sound. Where possible, every instrumental entry should be individually cued.

The piece is quartertonal and uses a modified major scale with the 2nd, 4th, 6th and 7th degrees raised a quarter tone - first in E, then in C quarter-flat. Internalising this scale might help instrumentalists with pitching.



Instrumentation:

2 Flutes

2 Bb clarinets

2 Alto Saxophones

Trombone - doubling swanney whistle

Tuba

Percussion - suspended cymbal with bow, rainstick, bell tree, triangle

Grand Piano

Small Box Harmonium - of the hand pumped kind with no keys, instead 12 stops for the 12 tones

2 synthesizers - subtractive, with presets (although playable without, depending on instrument)

2 oscillators (saw triangle noise),

Lowpass filter with resonance (Synth 1 preferably with highpass also)

Volume ADSR, Filter ADSR,

LFO, routable to filter and pitch

Synth 1 range : E1 - E3, Monophonic

Synth 2 range : C#4 - E6, Polyphonic

2 Electric Guitars - in scordatura (see score)

with E-bow (1&2), Volume Pedal (1&2), Slide (1 only), Small battery powered hand fan (2 only)

Strings - 6 Violins (no second violins)

4 Violas

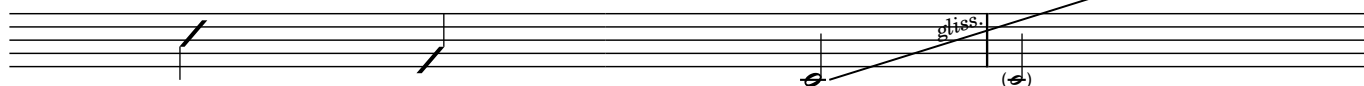
3 Cellos

2 Double Basses

Notes on Notation

General

3 Rough or indeterminate pitches have slash noteheads

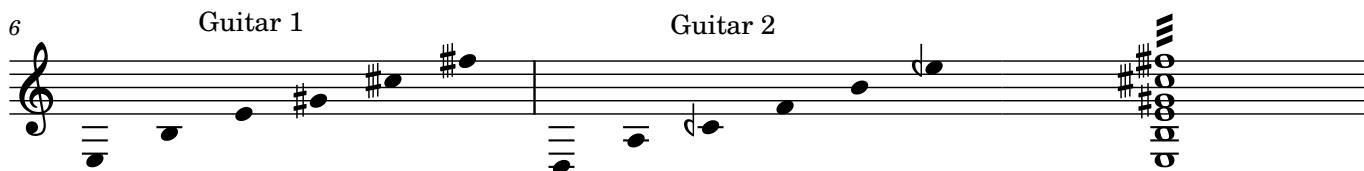


for glissandi with no terminating pitch, aim as high/low as comfortably possible. Glisses which cross bar lines get a bracketed note to specify duration.

Guitar

Tuning
score is at concert pitch throughout

hold plectrum between thumb and forefinger so that the whole of the long edge of the plectrum contacts the strings. brush back and forth rapidly to produce a shiny, wispy sound with the pitches clearly audible. Near bridge is best.



pick-bow

switch on a small battery powered hand-fan with soft blades. hold it so the blades glance off the strings, creating a brilliant sound with a metallic tinge. the pitches are audible though a little obscured. only 2-3 strings can be contacted at once. Some experimentation required to get used to the angle/distance. Very gentle with the vol.ped - it can get loud.

use an ebow (standard setting - newer ones have a "harmonics" mode switch which can easily slip up the unwary). Allow the pick-up coils to distort a little on long notes, controlling level with volume pedal.

9 hand-fan l.v.



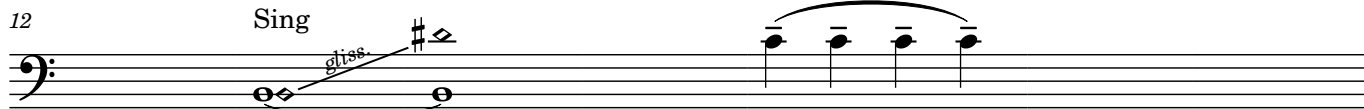
e-bow

Brass

diamond noteheads for sung pitches, standard noteheads for lip pitches. a complex array of overtones is produced. 8va to suit your vocal part if needed

Strings

this is the familiar Louré bowing - the bow stops momentarily between notes before continuing in the same direction. In this piece they should be extremely smooth - a dim. and cresc. of equal length for each note with only a brief moment at full volume



Synthesizer Registrations

At each synthesizer entry in the score, the desired tone is marked. See below for a full list.

Performers should make presets for each sound, or if working without presets should plan and mark up the control changes in their part as specific to their instrument. Quarter tones are asked for - all can be reached readily with the pitch bend.

Warm Bass - a warm filtered saw sound with a low cutoff and not much resonance. For rooting harmonies. Add a small, subtle amount of movement in the sound through e.g. light slow filter LFO or light unison effects. Slow attack, or bring in and out with volume and cutoff controls

Glassy - a clear, triangle-wave based tone with a slow vibrato. For chords. Long attack and decay, sustain at 75% or so. No unison. Not too dark! Can be backed up with a hint of saw if needed.

Harmonics - sustain a low square wave tone with no vibrato or unison, and sweep through its harmonics with a tight resonant filter (high pass filters work much better). Ideally the fundamental should not be heard at all unless the filter resonance is intentionally lined up with it. A light drive or subtle (!) chorus might help to soften the sound which is otherwise mostly sinusoidal. When dropping to the fundamental, have one hand on the volume for balancing. It can help to approach the fundamental but not quite reach it. Longish attack to smooth out the entry.

Warm Bass Pulsing - another warm filtered saw with a small amount of movement. This time the LFO is causing a pronounced pulsing in the filter. changes in LFO rate are specified in the score. (No need to align the LFO with the conductors beats or the other synth). Second oscillator an octave lower but starts at 0% level. bring it in gradually where marked. LFO depth not too high - it should feel like one changing note rather than multiple notes

Woody Pulsing - Another LFO sound, square based with a unison effect. LFO rate will change as shown in score. Second oscillator up a minor third, starting at 0%, bring in gradually where marked. No need to align LFOs. LFO depth not too high.

Noise sweep - noise oscillator with an initially completely closed filter. operate filter as marked in score, creating a slow-changing windy sound. Don't open too far. If your synth has a fixed 50Hz lowcut or similar, switch it on. Resonance at or near 0.

Noise sweep (resonant) - As above with resonance about halfway. A hollower sound like wind in an alleyway. No tone or self-resonance should be audible. Use broad bandpass filter rather than a resonant lowpass if available.

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Very slow and Gradual - Not Strict

[illegible]

8

Fl. *mf*

Cl. in Bb *mf* a2 *mp* a2

A. Sax. *mf* *mp* a2

T. Tbn. *mp*

Tba. *mp*

Perc. **BOWED CYMBAL** let ring *mp*

Pno. *mp* **RAINSTICK**

Harm. *mp* *mf*

Synth.

El. Guit. 1 E-bow and vol. ped.

El. Guit. 2 E-bow + vol. ped. *mp* *p*

Vlins. hum (unison with trombone) each player use 8va 8vb etc as required *mf*

Vlas. hum (unison with tuba) each player use 8va 8vb etc as required *mf*

Cbs. hum (unison with tuba) each player use 8va 16va etc as required *mf*

TO SWANNEY WHISTLE

16

Fl.

Cl. in Bb

A. Sax.

Tba.

Perc.

Harm.

Synth. 1

Vlns.

Vlas.

Ves.

Cbs.

air sound, no pitch
ord

wide tremolo

no tremolo

p

mp

Air sound, no pitch
ord.

Harmonics (timings unmeasured, skip over first harm to reach fundamental)

pp

arco sul C

pp

7

7

18

Cl. in Bb

Air sound only _____ pure pitch

3

mp

SWANNEY WHISTLE

Very airy with teeth against fipple

T. Tbn.

mp

wide tremolo _____ ord

Tba.

p

Perc.

Pno.

Dynamic:

Trill Speed:

p

Red.

Synth. 1

2

2

2

Vlns.

dynamic:

tremolo speed:

p

Vlas.

7

7

7

7

7

Vcs.

7

7

7

7

7

Cbs.

mute string completely with L.H

mp

div.
No vib
22

Fl.

Cl. in Bb

A. Sax.

T. Tbn.

Pno.

Harm.

Synth.

Vlms.

mf bend

mp

No Vib

mf bend

mp

a2 slow relaxed trill
tr

slow relaxed trill,
subtone
a2

tr *tr* *tr*
p

small bend
mf

(*Red.*)

Woody, Pulsing

mp
LFO rate

29

Cl. in Bb *tr* *mf*

A. Sax. *tr* *p*

T. Tbn. *mf* **TO TROMBONE** **TROMBONE** *mp*

Tba. *mp*

Perc. **BELL TREE**

Harm. *mf* **LFO Rate**

Synth. 1 **Warm Bass, Pulsing** *mp* **bring in osc 2** *mf*

Synth. *mf* **bring in osc 2**

El. Guit. 1 8 *mf*

Vlins. *mf* **sul tasto**

Vlas. *mf* **sul tasto**

Vcs. *mf* **sul tasto**

Cbs. *mf* **sul tasto**

With slide on top 3 strings ad lib
Pitches random and very high

5 5

33 *tr*
Cl. in Bb *mp*

tr
A. Sax. *mp*

T. Tbn.

Tba.

Perc.

Pno. *15* *ad lib*

Synth. 1

El. Guit. 1 *p*

El. Guit. 2 *hand-fan, volume ped*
l.v *mp*

Vcs.

Cbs.

39 peter out gradually

Fl.

Cl. in Bb

A. Sax.

mp

peter out gradually

T. Tbn.

mf

Tba.

Synth. 1

Noise Sweep

mf

Synth.

Noise Sweep (resonant)

El. Guit. 2

Rapid mutes with fingers on all strings

Vlns.

div.

gliss.

mf

Vlas.

div.

gliss.

mf

Vcs.

gliss.

mf

Cbs.

gliss.

42

A. Sax.

T. Tbn.

Tba.

Perc.

Synth. 1

Synth.

El. Guit. 2

Vlas.

Vcs.

Cbs.

gliss.

Sing (8va if appropriate)

mp

mf

TRIANGLE

pp

mf

pp

mute string completely with L.H. $\square$ $\vee$

3 *pp*

mute string completely with L.H. $\square$ $\vee$

3 *pp*

mute string completely with L.H. $\square$ $\vee$

pp

[illegible]