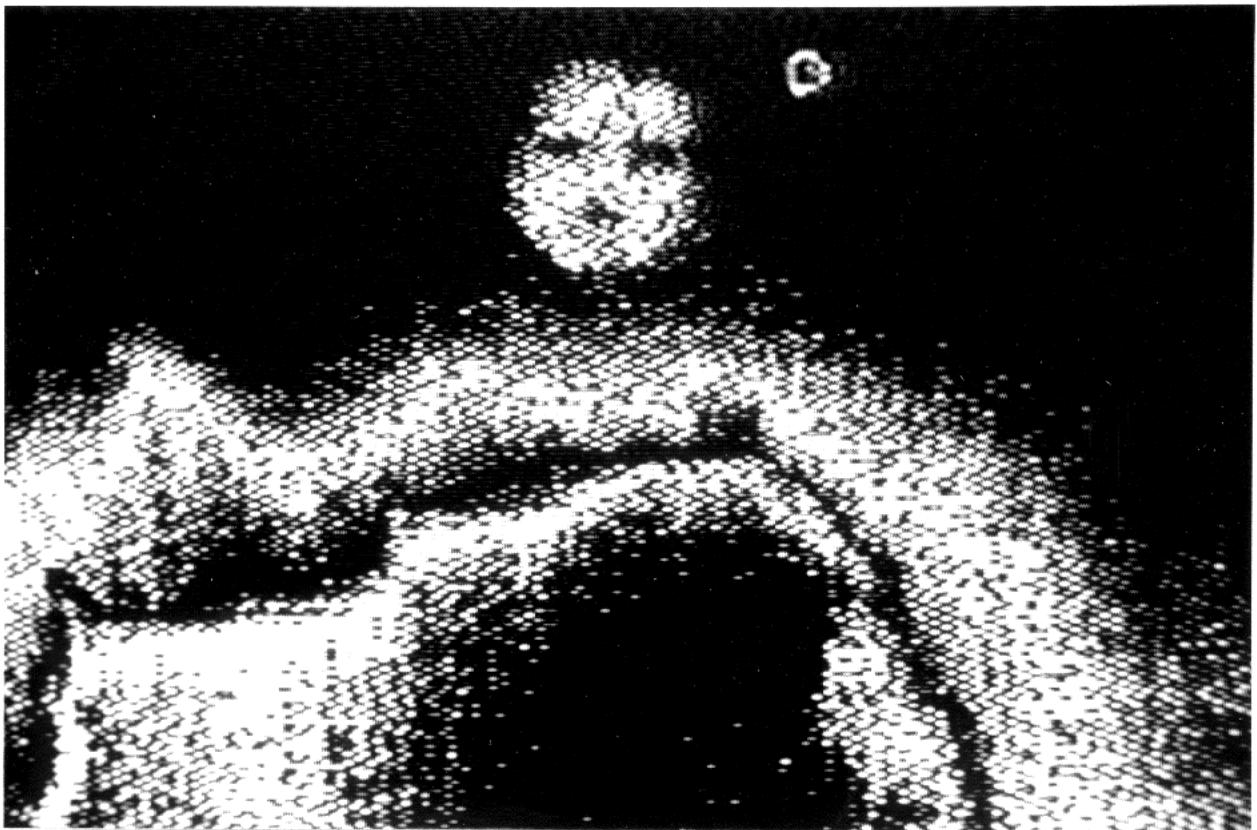


PERFORMANCE SCORE



NIGHT FLAME RITUAL

A CONCERT VIDEO

IMAGES AND MUSIC BY REYNOLD WEIDENAAR

FOR CLARINET, PITCH TRANSPOSER,
DIGITAL DELAY, COLOR/B&W VIDEO, AND ELECTRONIC SOUND

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NOTES ON THE SCORE

Placement of Processing Equipment

The clarinetist should be on stage, standing, or sitting on a high stool. If the clarinetist operates the audio processing equipment, it should be placed on a nearby table, with the height adjusted so that he or she can get to and from the equipment very quickly.

Operation of Processing Equipment

Clarinet Pickup: The best results are obtained by placing a microphone in contact with the air column as high as possible. A Barcus-Berry pickup fitted into a hole bored into the mouthpiece is recommended. The output is patched to the mic input of the pitch transposer (or to a mic preamp if the pitch transposer is only equipped with a line input).

Pitch Transposer: The music was composed specifically for the MXR Model 129. (MXR products are marketed by Applied Research & Technology, 215 Tremont St., Rochester, N.Y., 716/436-2720.) This has four preset transpositions that are selected throughout the piece by touching buttons. It is easily operated by the performer. The presets are: $\sharp M2$ = up a major second, $\flat M2$ = down a major second, $\sharp P8$ = up a perfect octave, and $\flat P8$ = down a perfect octave. There is also a "Mix" control, which balances the input and processed sounds. This is set only once, at the beginning of the piece. Finally, there is a "Regeneration" control; it is adjusted throughout the piece, as shown in the score. If a different pitch transposer is used, such as an Eventide Harmonizer or other unit lacking four presets, then an operator other than the performer will be necessary. This person will need to follow a separate copy of the score and tune the transpositions during the rests with the aid of the unit's digital interval readout. The operator and the unit should be offstage (or onstage as inconspicuous as possible, with any necessary lighting shaded as much as possible). The output is patched to the digital delay.

Digital Delay: The unit is set at 137 ms throughout the piece. It must have a click-free bypass switch. The output is patched to the audio mixer.

Stereo Audio Mixer: The unit should have at least three inputs and two outputs. The stereo audio outputs of the videocassette playback deck are patched into two mixer inputs; these are delegated to the left and right outputs, respectively. The processed clarinet signal from the digital delay is patched to the third input, and delegated to the center (both left and right outputs). The level of the processed clarinet sound should be adjusted to blend well with the acoustic sound of the instrument.

Score Markings

The sections "A," "B," "A," and "Coda" are marked. Each section consists of segments of various numbers of pulses derived from the Fibonacci number series, based on the golden ratio. The point at which each main section is divided into the golden ratio is marked " ϕ ".

The tape part was produced with an Ursa Major SST-282 digital delay/reverb/echo unit. This is marked "DDL" in the score, with "S.R.2," S.R.3," and "RM.4" markings referring to settings on the device (Space Repeats 2 and 3, Room 4).

NIGHT FLAME RITUAL

FOR CLARINET, PITCH TRANSPOSER,
DIGITAL DELAY, COLOR/B&W VIDEO,
AND ELECTRONIC SOUND.

FOR F. GERARD ERRANTE

REYNOLD WEIDENAAR
1983

PITCH TRANSPOSER
 ↑M2 MIX DRY REGEN OUT 139ms DDL OUT

J=87

Clar. in B \flat

VIDEO EDIT: 1

Tape in C REVERB

Cl. 1

2

T. {

J=84 REGEN

ff

ff

chro.

REGEN

COWBELLS DOUBLE SPEED →

F#:

pp

:09

Cl. 3

T. {

↓M2

pp

mf

COWBELLS LONG SPEED PPP

FIRE HALF SPEED P

:15

A handwritten musical score page featuring two staves. The top staff is for the Clarinet (Cl.) and the bottom staff is for the Trombone (T.). Both staves are in common time. The score includes dynamic markings like **tr**, **mp**, **REGEN**, **fff**, and **long reverb.**. The tempo is marked as **d=86**. The page number is **:15** and the title is **DDL (SR2)**.

C.I. 5
 6
 T. { 5 →
 95 →

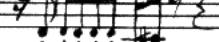
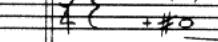
♩ = 80

ff HEAVY SLAPBACK

ROUGH, NOISY

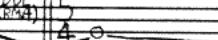
FIREWORKS

J=86 J=83 J=81
 Cl. - 6
 7 mf
 T. 8 9 mf
 4 #OB BRAY 10
 5 d^{dy} REVERB 4
 7 mp 4 4
PP m^p m^p
1035 1036

C. (1)  

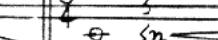
 T. (1)  

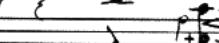
J=82

C. (2)  

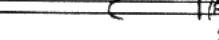
 T. (2)  

J=82

C. (3)  

 T. (3)  

J=82

C. (4)  

 T. (4)  

J=82

C. (5)  

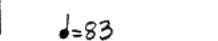
 T. (5)  

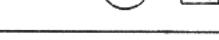
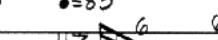
J=82

C. (6)  

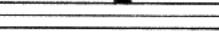
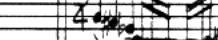
 T. (6)  

J=82

C. (7)  

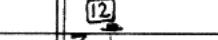
 T. (7)  

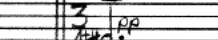
J=82

C. (8)  

 T. (8)  

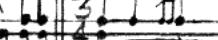
J=82

C. (9)  

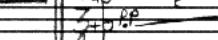
 T. (9)  

J=82

C. (10)  

 T. (10)  

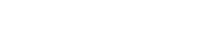
J=82

C. (11)  

 T. (11)  

J=82

C. (12)  

 T. (12)  

J=82

C. (13)  

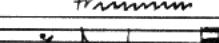
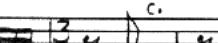
 T. (13)  

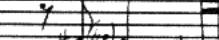
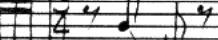
J=82

C. (14)  

 T. (14)  

J=82

C. (15)  

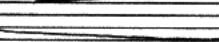
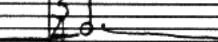
 T. (15)  

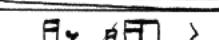
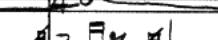
J=82

C. (16)  

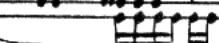
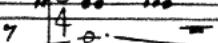
 T. (16)  

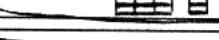
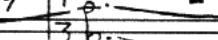
J=82

C. (17)  

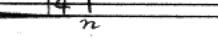
 T. (17)  

J=82

C. (18)  

 T. (18)  

J=82

C. (19)  

 T. (19)  

J=82

C. (20)  

 T. (20)  

J=82

C. (21)  

 T. (21)  

J=82

C. (22)  

 T. (22)

J=82

C. (23)

 T. (23)

J=82

C. (24)

 T. (24)

J=82

C. (25)

 T. (25)

J=82

C. (26)

 T. (26)

J=82

C. (27)

 T. (27)

J=82

C. (28)

 T. (28)

J=82

C. (29)

 T. (29)

J=82

C. (30)

 T. (30)

J=82

C. (31)

 T. (31)

J=82

C. (32)

 T. (32)

J=82

C. (33)

 T. (33)

J=82

C. (34)

 T. (34)

J=82

C. (35)

 T. (35)

J=82

C. (36)

 T. (36)

J=82

C. (37)

 T. (37)

J=82

C. (38)

 T. (38)

J=82

C. (39)

 T. (39)

J=82

C. (40)

 T. (40)

J=82

C. (41)

 T. (41)

J=82

C. (42)

 T. (42)

J=82

C. (43)

 T. (43)

J=82

C. (44)

 T. (44)

J=82

C. (45)

 T. (45)

J=82

C. (46)

 T. (46)

J=82

C. (47)

 T. (47)

J=82

C. (48)

 T. (48)

J=82

C. (49)

 T. (49)

J=82

C. (50)

 T. (50)

J=82

C. (51)

 T. (51)

J=82

C. (52)

 T. (52)

J=82

C. (53)

 T. (53)

J=82

C. (54)

 T. (54) <img alt="Hand-drawn musical notation for T. (54) showing eighth-note patterns and dynamics p, mf, and dol." data-bbox="280 10950 450

Cl.

T.

P8

DDL OUT

d=83

12

FORWARDS

:09.5

C.I. *tr* *c.* *c.* *(d=83) [DDL IN]*
 T. *[13] HIGH COWBELLS, DOUBLE SPEED*
 :15.2 *pp* *L* →

A handwritten musical score for two voices, C.I. (top) and T. (bottom). The score consists of five staves. The first staff (C.I.) has a soprano clef and a bass clef below it. The second staff (T.) has a soprano clef and a bass clef below it. The third staff (T.) has a soprano clef and a bass clef below it. The fourth staff (T.) has a soprano clef and a bass clef below it. The fifth staff (T.) has a soprano clef and a bass clef below it. The score includes dynamic markings such as mp, mf, f, and ppp. There are also performance instructions like (DRY) and (RVB.). The vocal parts are separated by a brace.

Handwritten musical score for Clarinet (Cl.) and Bassoon (B.). The score consists of two staves. The top staff is for the Clarinet, and the bottom staff is for the Bassoon. Measure 12 starts with a dynamic *mf*. The bassoon has a sixteenth-note pattern. Measure 13 starts with a dynamic *f*. The bassoon continues its sixteenth-note pattern. Measure 14 starts with a dynamic *ff*, followed by a dynamic *f*. The bassoon has a sixteenth-note pattern. Measure 15 starts with a dynamic *fm*, followed by a dynamic *f*. The bassoon has a sixteenth-note pattern.

Musical score page 13, measures 14-15. The score includes parts for Clarinet (Cl.), Trombone (T.), and Tuba (T.). Measure 14 starts with a dynamic *mp*. The Clarinet part has a melodic line with grace notes and a dynamic *ff* at the end. The Trombone part features rhythmic patterns with dynamics *p* and *mf*. The Tuba part consists of sustained notes. Measure 15 continues with similar patterns, with the Tuba part maintaining sustained notes. The score also includes a note indicating "COWBELLS, DOUBLE SPEED". Measure 15 concludes with a dynamic *mf*.

Ci. *d=80* (up) **TREM. ACCEL.**
T. *d=86* **fff** **(APPROX.)**

14 15 16 17 18

:06 :021

A handwritten musical score page featuring two staves. The top staff is for the Cello (Cl.) and the bottom staff is for the Trombone (T.). The score includes dynamic markings like 'v v' and 'v v v v', performance instructions like '6' and '17', and measure numbers 15, 16, and 17. The tempo is indicated as $\text{♩} = 83$. The page number is 103.

Handwritten musical score for C1 and T. on page 16. The score includes two staves: C1 (top) and T. (bottom). The C1 staff has a treble clef, a key signature of one sharp, and a common time signature. The T. staff has a bass clef and a common time signature. The score consists of two measures. Measure 1 starts with a whole note followed by a half note. Measure 2 starts with a quarter note followed by eighth-note patterns. The score is annotated with various markings: a circled 'M2' with an upward arrow, 'DDL OUT', a circled '19', and dynamic markings like 'mp'. Measures 17 and 18 are indicated by a brace and a '16' above it.

Handwritten musical score for 'REGEN' (Measure 18-21). The score includes parts for Clarinet (Cl.) and Trombone (T.). Measure 18 starts with a rest followed by a dynamic instruction. Measure 19 begins with a dynamic. Measure 20 starts with a dynamic. Measure 21 begins with a dynamic. The score includes various dynamics (e.g., p , f , mp), key changes (e.g., $C\#$, $F\#$, $G\#$), and performance instructions like 'COWBELLS, DOUBLE SPEED'. Measures 18-20 feature woodwind entries, while measure 21 features brass entries.

Handwritten musical score for Clarinet (Cl.) and Trombone (T.). The score includes dynamic markings like 'RE' and 'DOL IN', and performance instructions like 'pg' and 'RE EN'. Measures 19-20 are shown.

Cl.

20

[22]

mf

>mp

mf

T.

mf

mf

FIREWORKS

COMB OF FIREWORKS

Handwritten musical score for Clarinet (Cl.) and Trombone (T.). The score includes dynamic markings like *mp*, *mf*, *f*, and *fff*, and performance instructions like tremolo and long reverb. Measure numbers 21 and 23 are indicated.

Handwritten musical score for C1. and T. parts. The score includes various markings such as dynamic changes (e.g., f , mf , RATTLY), tempo (e.g., $\text{d}=87$), and performance instructions (e.g., G RHYTHM APPROX. , $\text{FIREWORKS WITH EQ AND DDL (S.R.2)}$). The score is divided into measures, with measure 24 highlighted.

C1. 5
 4
 23

T. 5
 4
 f

ff

ff HEAVY SLAPBACK

d=80 #
 25

mf ff mf

This image shows a page from a handwritten musical score for 'FIRE'. The score is for two instruments: C. (Clarinet) and T. (Timpani). The key signature is F# major (two sharps), and the time signature is common time (indicated by 'C'). The tempo is marked as $\text{J}=86$. Measure 24 starts with a dynamic *fff* for the Clarinet. The Timpani part features a sustained note with a dynamic *p*. Measure 25 begins with a dynamic *ff* for the Clarinet. The Timpani part includes a dynamic *mp* and a instruction 'ROUGH NOISY'. The score concludes with a dynamic *mf* for the Clarinet. The page includes performance markings like 'FIRE' and time signatures (2/4, 3/4, 4/4) above the staves.

$\text{d}=83$ (P8)

$\text{d}=81$

C1. 25 (28) REVERB mfp (29) f mp mf f p sub.

T. II DRY: pp (29) f REVERB f pp (29) f pp (DOL (RM.4)) pp (DOL (RM.4)) mf

:03: :059

$\text{d}=82$

C1. 26 (30) f mp (30) f mp (DOL OUT)

T. BACKWARDS mp ECHO mp (30) BACKWARDS mp ECHO mp :07:5

$\text{d}=83$

C1. 27 (31) mf mp f p REVERB mf mp mf p sub.

T. FORWARD: mp REVERB mp REVERB mp

tr.

C1. 28 mf p c. mp REVERB ONLY mf p

T. REVERB ONLY pp pp mp p :15:2

Handwritten musical score for C1 (Clarinet) and T. (Trombone) on page 30. The score includes two systems of music. The first system starts with a dynamic ff at measure 34. The second system begins at measure 35, with a dynamic mf. Measure 36a follows. The tempo is indicated as ♩ = 42. Measures 34-36a contain various notes, rests, and dynamics, including ff, mp, and mf. Measures 37-39 show more complex patterns with sixteenth-note figures and rests.

C1.

 T.

SCORE MAY 16, 1983
 AUDIOTAPE JUNE 6, 1983
 VIDEOTAPE JUNE 19, 1983