Christopher Stark

2nd Nature

for violin & electronics

(2020)

SOMMERSO PUBLISHING

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Commissioned by the
Barlow Endowment for Music Composition
at Brigham Young University

S O M M E R S O P U B L I S H I N G

ELECTRONIC REQUIREMENTS

- Audio technician to operate the laptop cues
- Laptop with Max/MSP software (Max patch availabe from the composer)
- Audio interface with at least 2 inputs (with preamps) and 4 outputs
- Mixer with at least 4 inputs and 4 outputs
- 4 powered speakers setup in surround with a subwoofer (4.1)
- 2 dynamic microphones (Shure SM58; see setup diagram below)
- Oscillating fan (see setup diagram below)
- Audio and data cables to connect laptop, interface, mixer, microphones, and speakers

setup diagram for oscillating fan and dynamic microphones; place mics so that the fan blows directly into them when it turns left to right

DURATION

ca. 19'30"

PREMIERE PERFORMANCE

8 & 9 March, 2022
Shawn Weil, violin
Christopher Stark, electronics
Zlatko Ćosić, video
St. Louis Symphony: Live at the Pulitzer
Pulitzer Arts Foundation
St. Louis, MO

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laptop cues in text boxes

for Shawn Weil

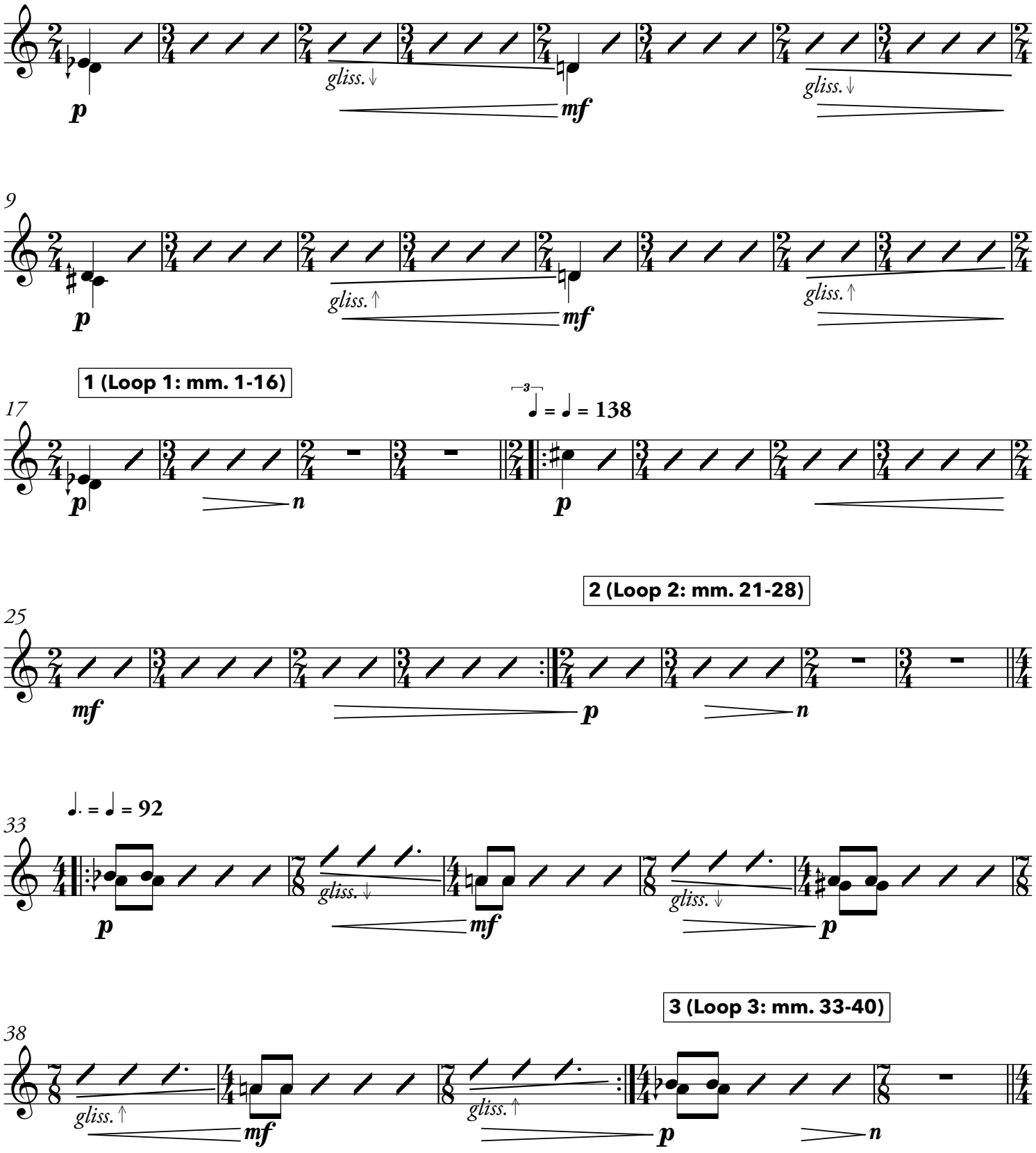
2ND NATURE

for violin & electronics

Metronomic ♩ = 92

Christopher Stark

con sord. (rubber practice mute)
senza vib. sempre



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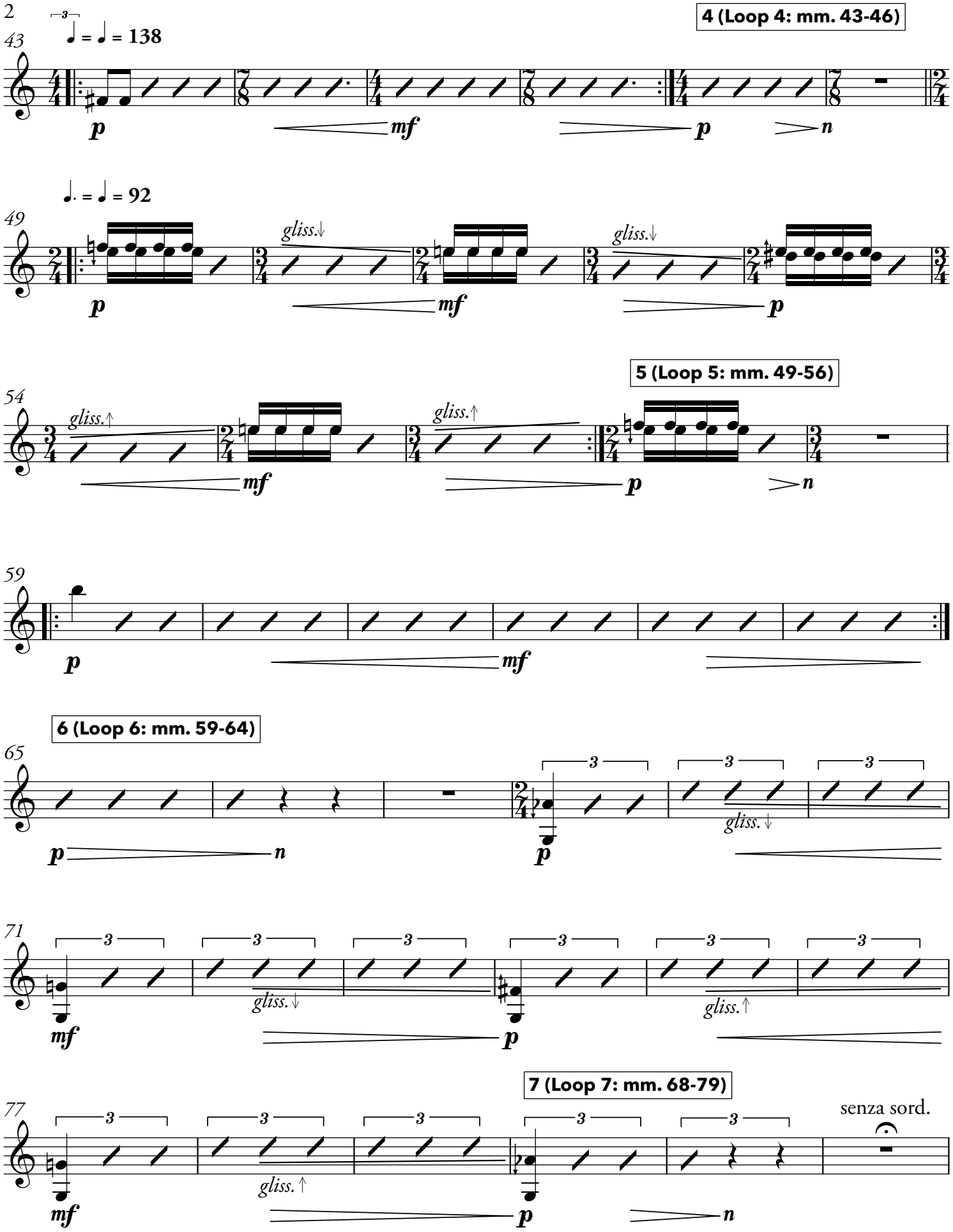
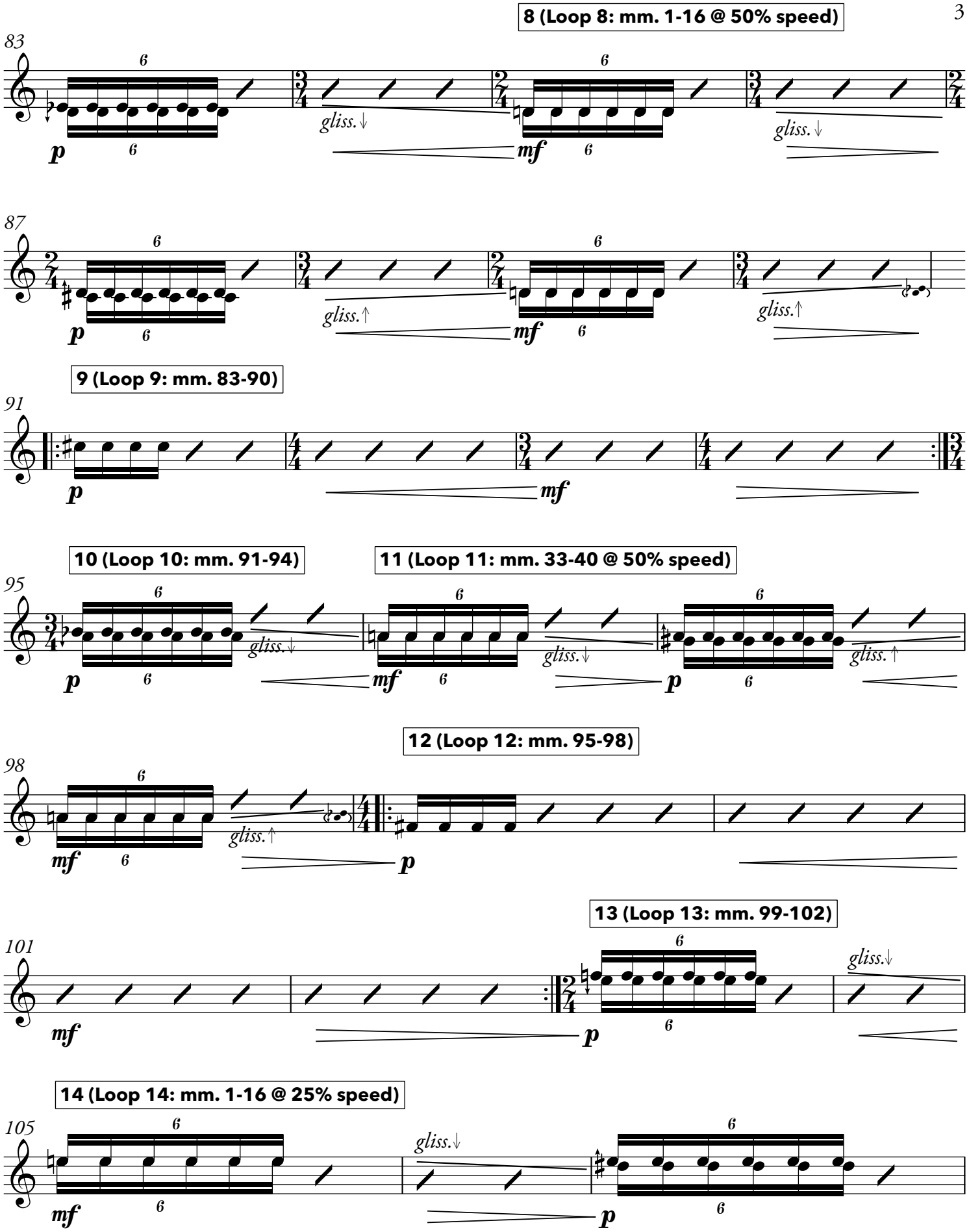
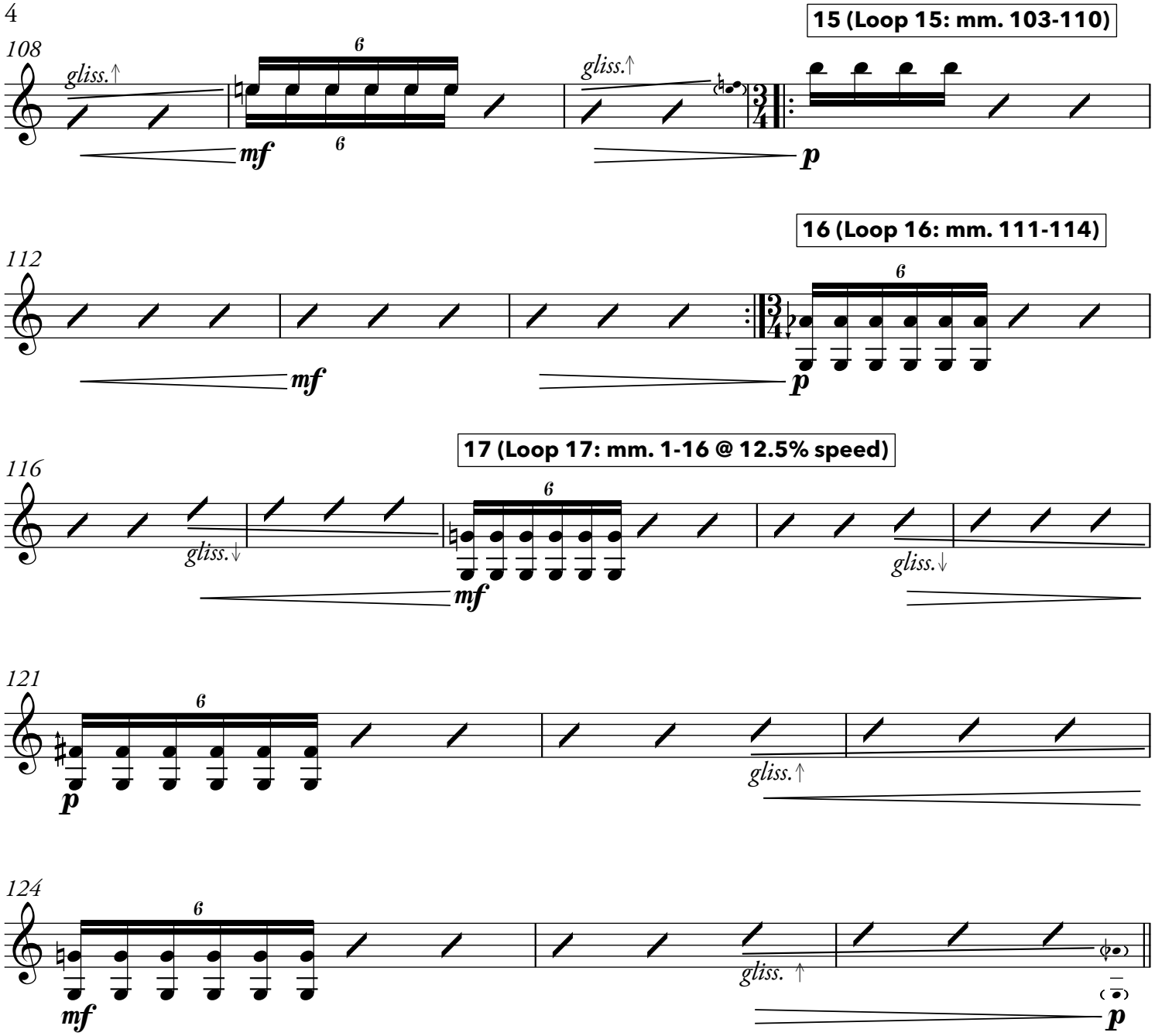
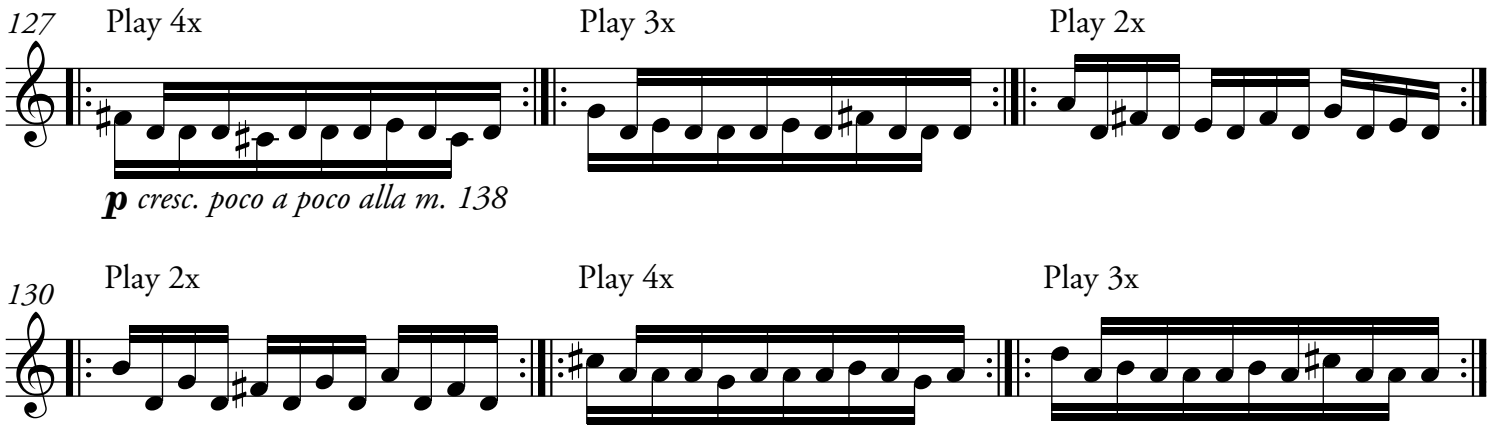

43
♩ = ♩ = 138
4 (Loop 4: mm. 43-46)
p
mf
p
n
49
♩. = ♩ = 92
gliss.↓
gliss.↓
p
mf
p
54
gliss.↑
gliss.↑
5 (Loop 5: mm. 49-56)
mf
p
n
59
p
mf
65
6 (Loop 6: mm. 59-64)
p
n
p
gliss.↓
71
mf
gliss.↓
p
gliss.↑
77
7 (Loop 7: mm. 68-79)
senza sord.
mf
gliss.↑
p
n

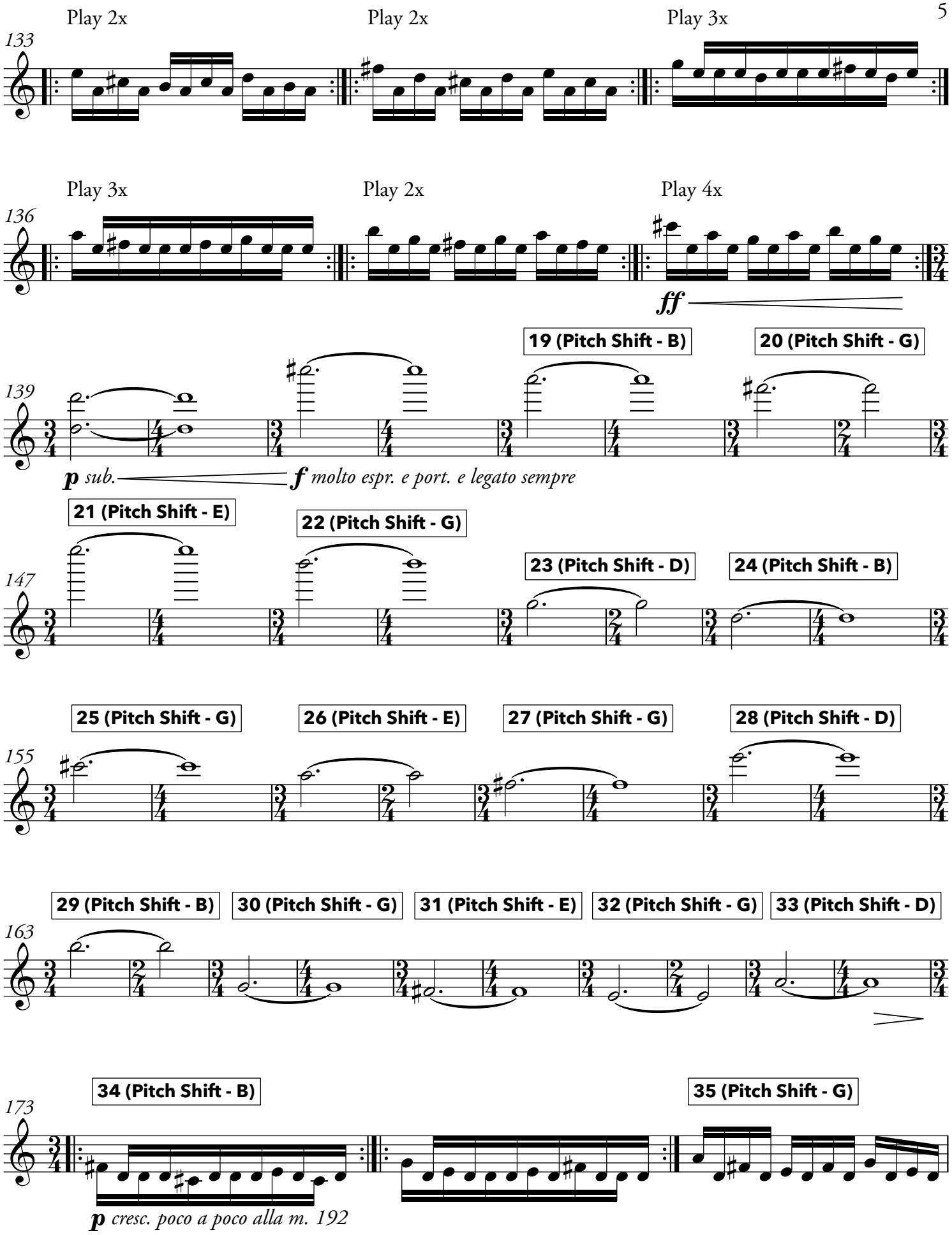

8 (Loop 8: mm. 1-16 @ 50% speed)
83
gliss.↓
gliss.↓
87
gliss.↑
gliss.↑
9 (Loop 9: mm. 83-90)
91
10 (Loop 10: mm. 91-94)
11 (Loop 11: mm. 33-40 @ 50% speed)
95
gliss.↓
gliss.↓
gliss.↑
12 (Loop 12: mm. 95-98)
98
gliss.↑
13 (Loop 13: mm. 99-102)
101
gliss.↓
14 (Loop 14: mm. 1-16 @ 25% speed)
105
gliss.↓



18 (Loop 18: mm. 115-126)

With energy ♩ = 128 (in the tempo of the E Major Partita)




Play 2x
Play 2x
Play 3x
133
Play 3x
Play 2x
Play 4x
136
ff
19 (Pitch Shift - B)
20 (Pitch Shift - G)
139
p sub.
f molto espr. e port. e legato sempre
21 (Pitch Shift - E)
22 (Pitch Shift - G)
23 (Pitch Shift - D)
24 (Pitch Shift - B)
147
25 (Pitch Shift - G)
26 (Pitch Shift - E)
27 (Pitch Shift - G)
28 (Pitch Shift - D)
155
29 (Pitch Shift - B)
30 (Pitch Shift - G)
31 (Pitch Shift - E)
32 (Pitch Shift - G)
33 (Pitch Shift - D)
163
34 (Pitch Shift - B)
35 (Pitch Shift - G)
173
p cresc. poco a poco alla m. 192

176

36 (Pitch Shift - E)

179

37 (Pitch Shift - G)

182

38 (Pitch Shift - D)

39 (Pitch Shift - B)

40 (Pitch Shift - G)

185

41 (Pitch Shift - E)

188

42 (Pitch Shift - G)

43 (Pitch Shift - D)

191

ff

ffp

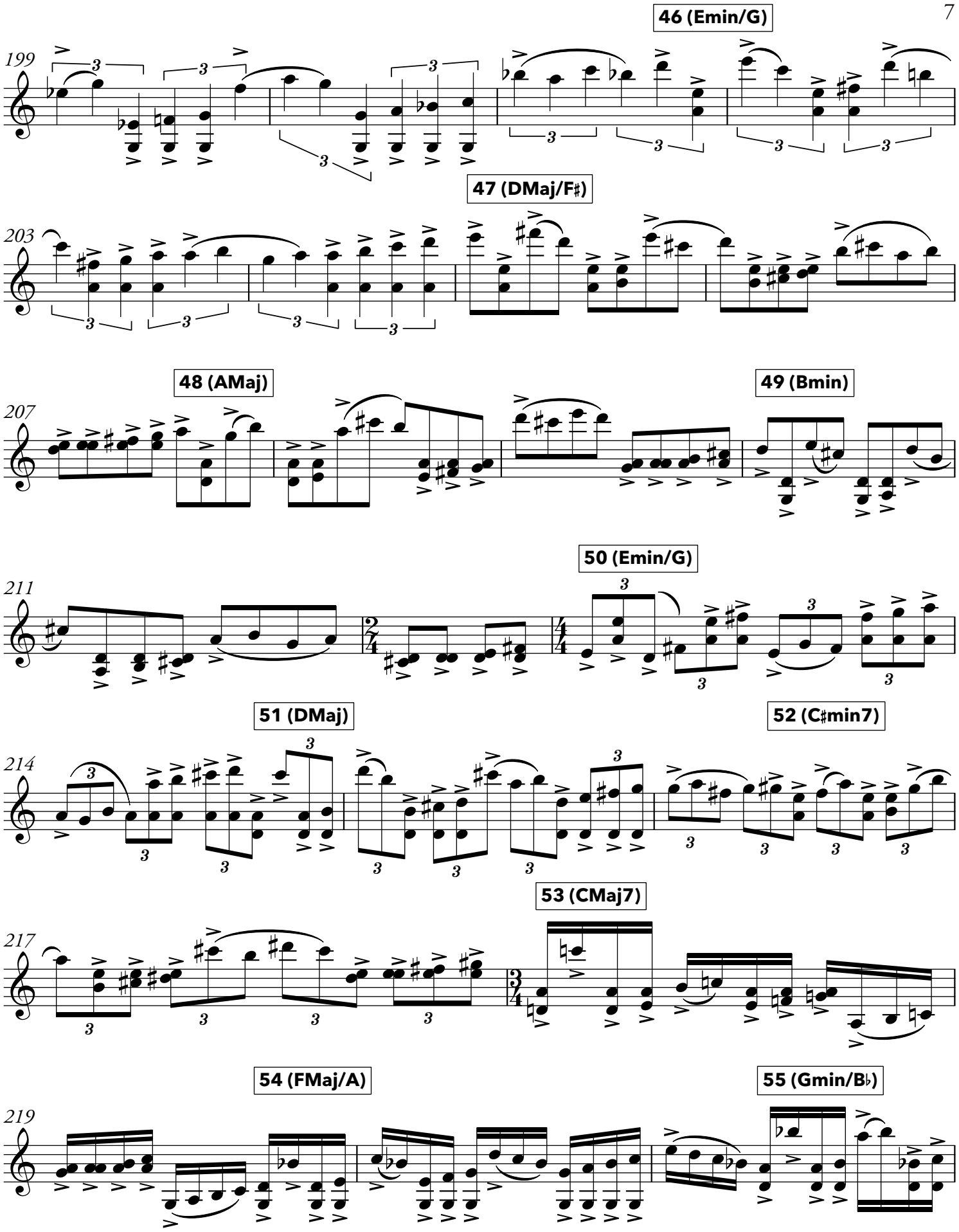
44 (Glitch Loops; Bmin)

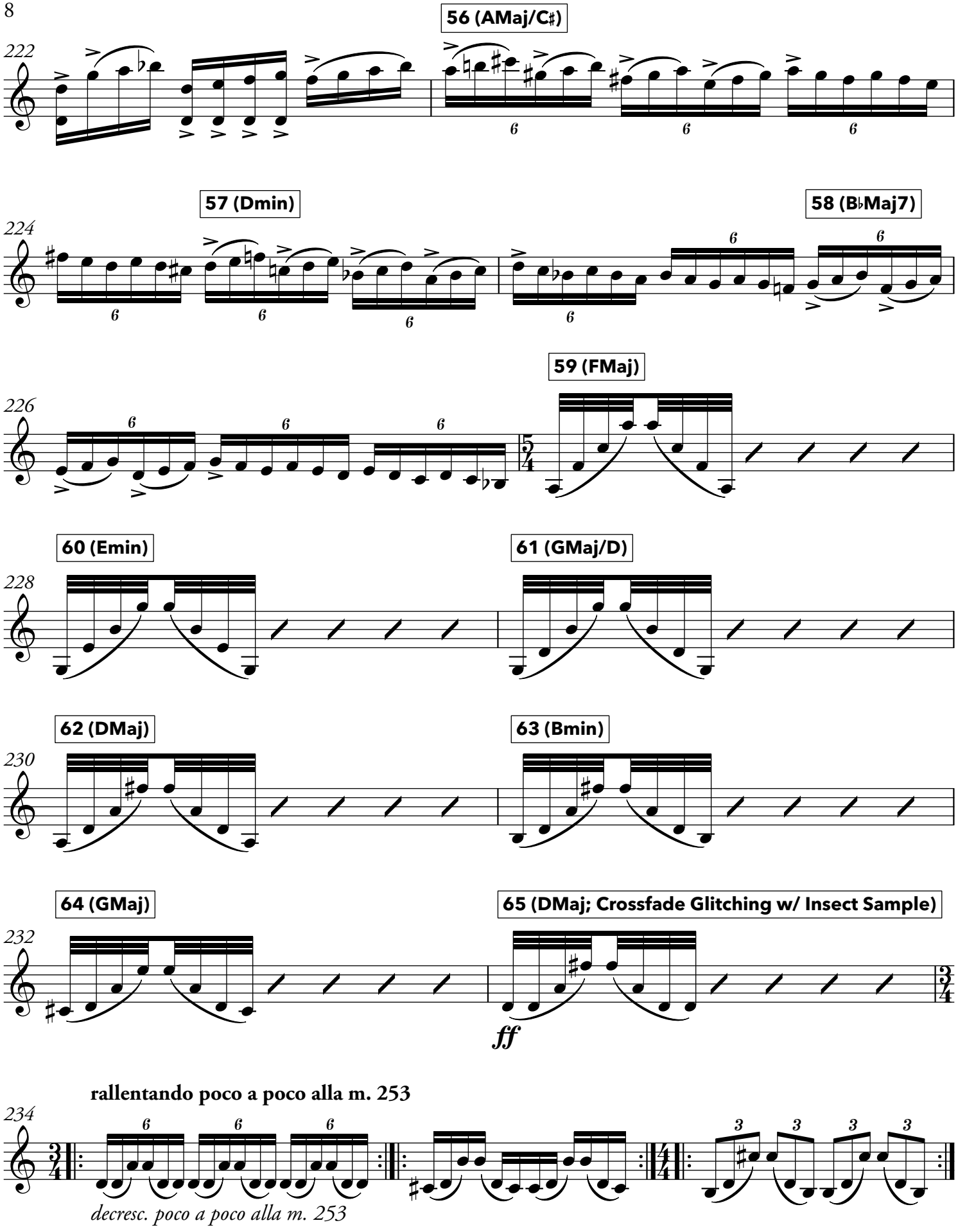
Pesante ♩ = 96

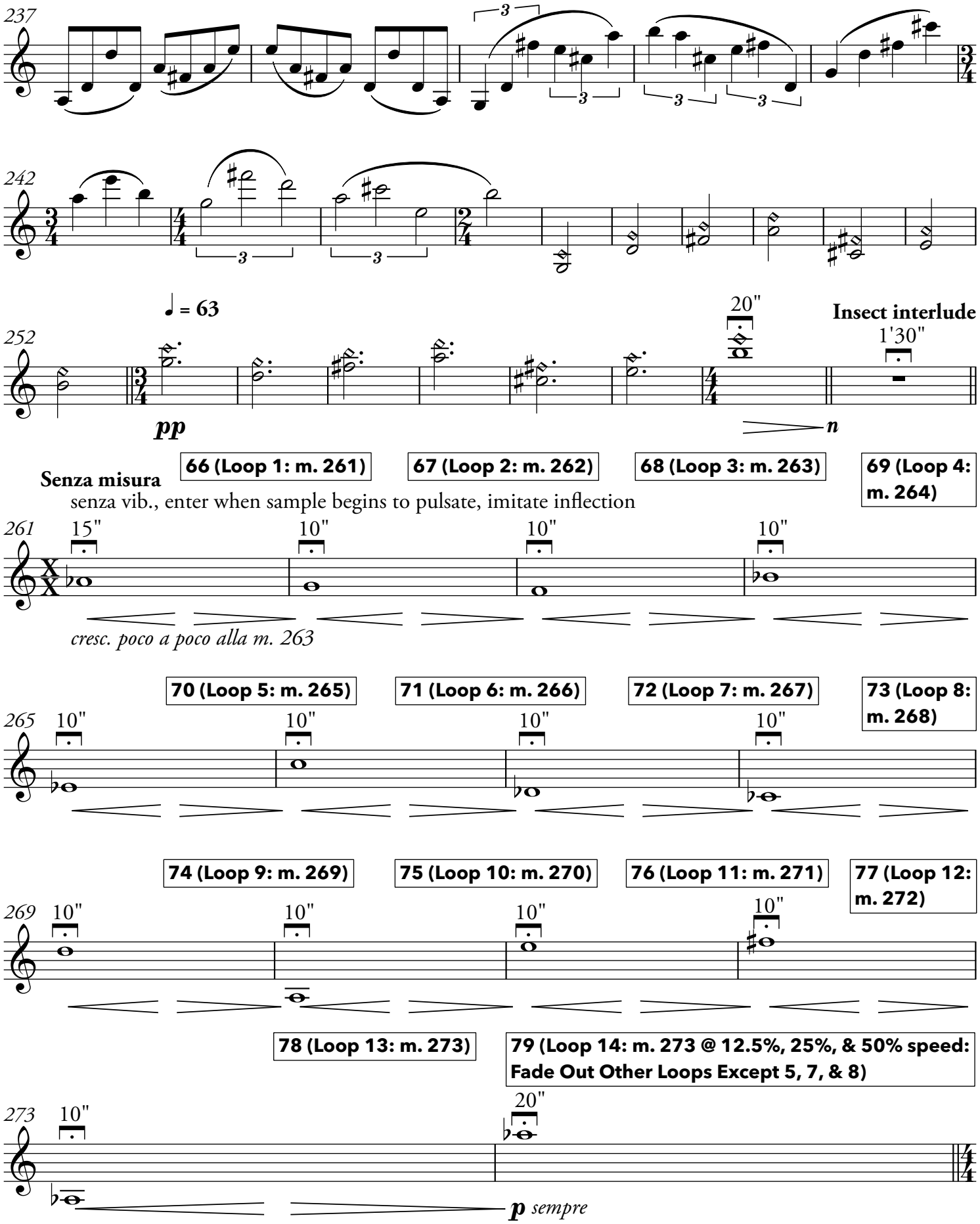
45 (Gmin/B♭)

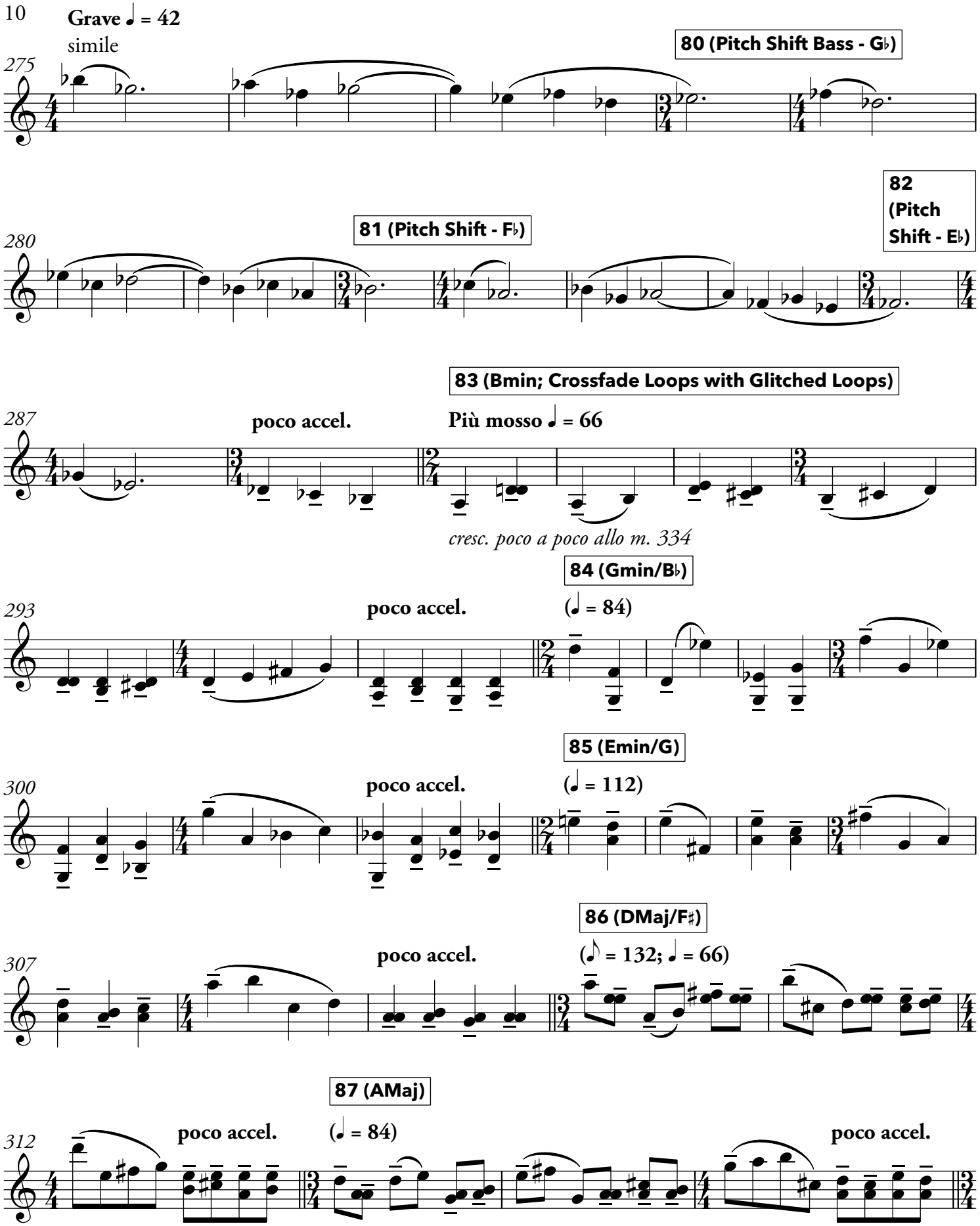
195

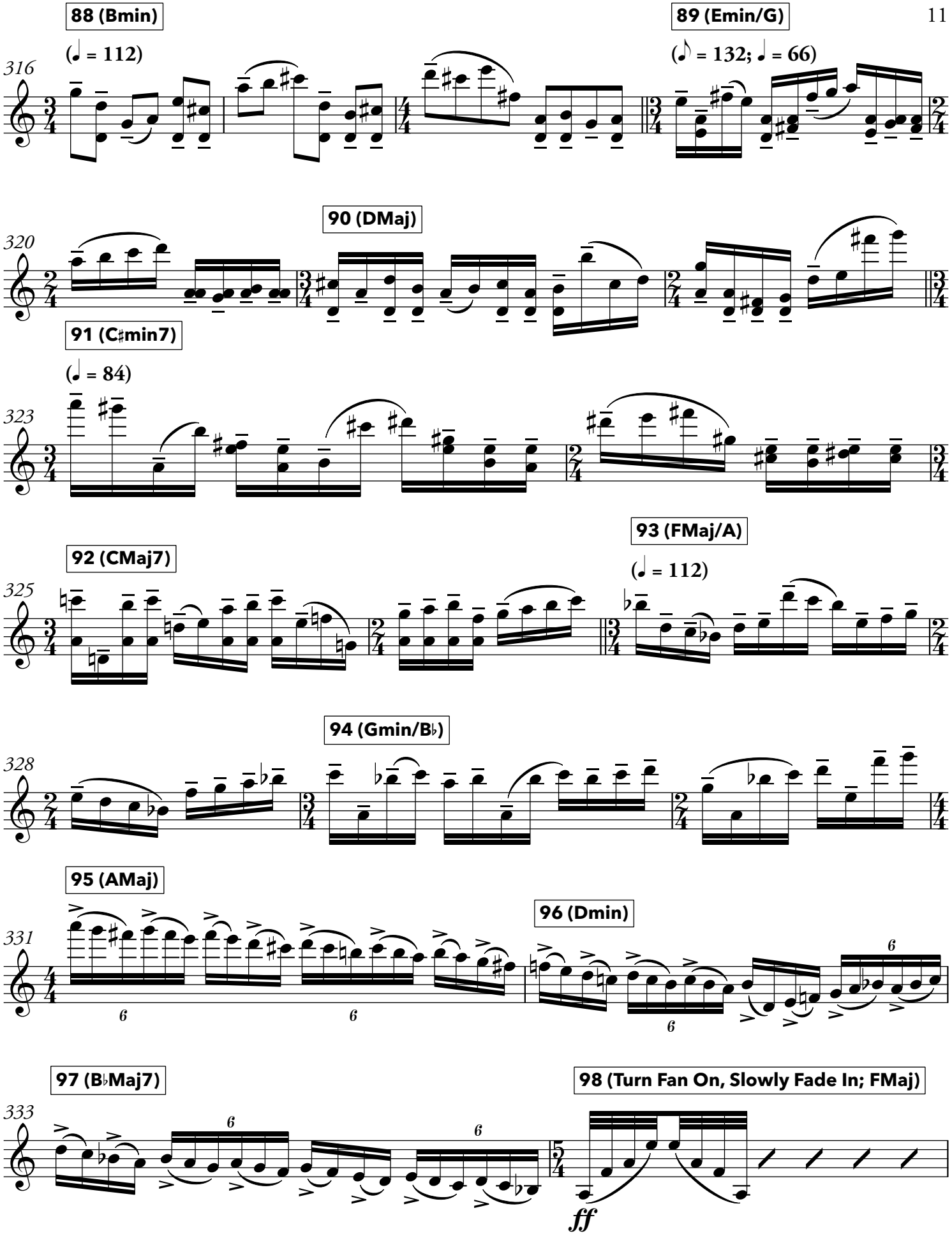
f sub.

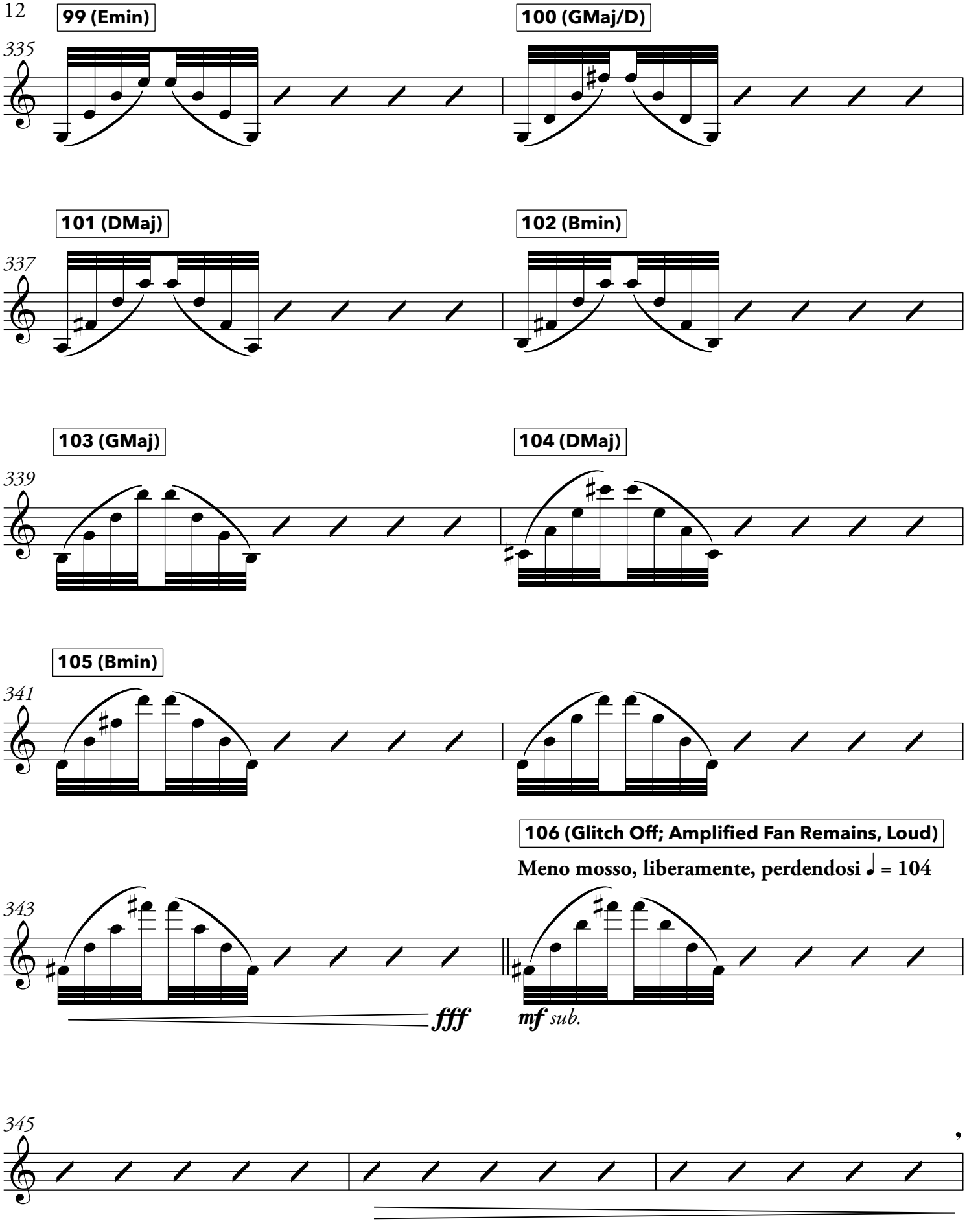

199
46 (Emin/G)
203
47 (DMaj/F♯)
207
48 (AMaj)
49 (Bmin)
211
50 (Emin/G)
214
51 (DMaj)
52 (C♯min7)
217
53 (CMaj7)
219
54 (FMaj/A)
55 (Gmin/B♭)

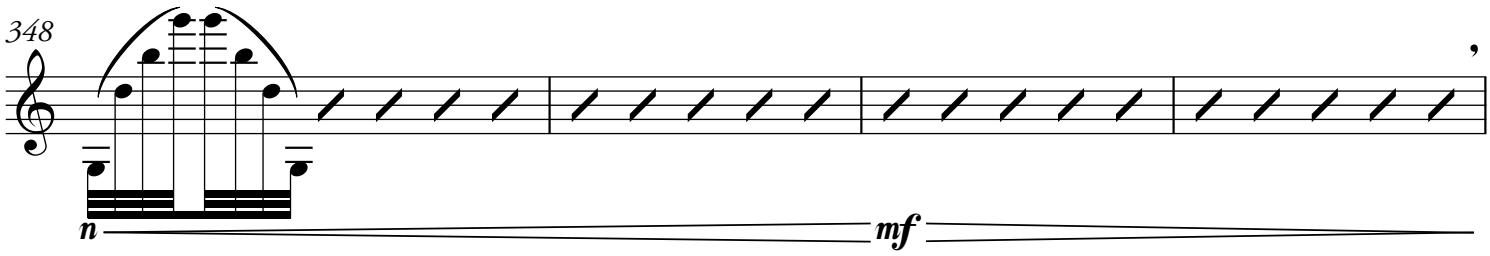

222
56 (AMaj/C♯)
224
57 (Dmin)
58 (B♭Maj7)
226
59 (FMaj)
228
60 (Emin)
61 (GMaj/D)
230
62 (DMaj)
63 (Bmin)
232
64 (GMaj)
65 (DMaj; Crossfade Glitching w/ Insect Sample)
ff
234
rallentando poco a poco alla m. 253
decresc. poco a poco alla m. 253


237
242
252
♩ = 63
pp
20"
Insect interlude
1'30"
n
66 (Loop 1: m. 261)
67 (Loop 2: m. 262)
68 (Loop 3: m. 263)
69 (Loop 4: m. 264)
Senza misura
senza vib., enter when sample begins to pulsate, imitate inflection
261
15"
10"
10"
10"
cresc. poco a poco alla m. 263
70 (Loop 5: m. 265)
71 (Loop 6: m. 266)
72 (Loop 7: m. 267)
73 (Loop 8: m. 268)
265
10"
10"
10"
10"
74 (Loop 9: m. 269)
75 (Loop 10: m. 270)
76 (Loop 11: m. 271)
77 (Loop 12: m. 272)
269
10"
10"
10"
10"
78 (Loop 13: m. 273)
79 (Loop 14: m. 273 @ 12.5%, 25%, & 50% speed: Fade Out Other Loops Except 5, 7, & 8)
273
10"
20"
p sempre

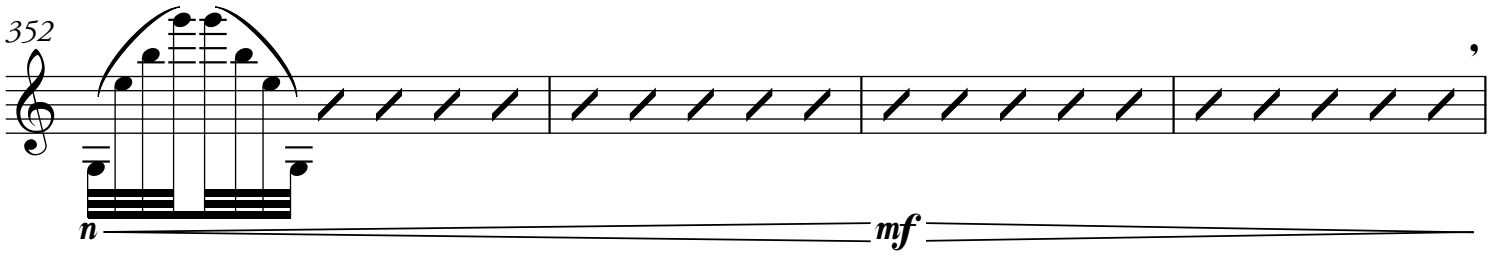

Grave ♩ = 42
simile
80 (Pitch Shift Bass - G♭)
275
81 (Pitch Shift - F♭)
82 (Pitch Shift - E♭)
280
83 (Bmin; Crossfade Loops with Glitched Loops)
287
poco accel.
Più mosso ♩ = 66
cresc. poco a poco allo m. 334
84 (Gmin/B♭)
293
poco accel.
(♩ = 84)
85 (Emin/G)
300
poco accel.
(♩ = 112)
86 (DMaj/F♯)
307
poco accel.
(♪ = 132; ♩ = 66)
87 (AMaj)
312
poco accel.
(♩ = 84)
poco accel.


88 (Bmin)
(♩ = 112)
89 (Emin/G)
(♪ = 132; ♩ = 66)
316
90 (DMaj)
320
91 (C♯min7)
(♩ = 84)
323
92 (CMaj7)
93 (FMaj/A)
(♩ = 112)
325
94 (Gmin/B♭)
328
95 (AMaj)
96 (Dmin)
331
97 (B♭Maj7)
98 (Turn Fan On, Slowly Fade In; FMaj)
333
ff

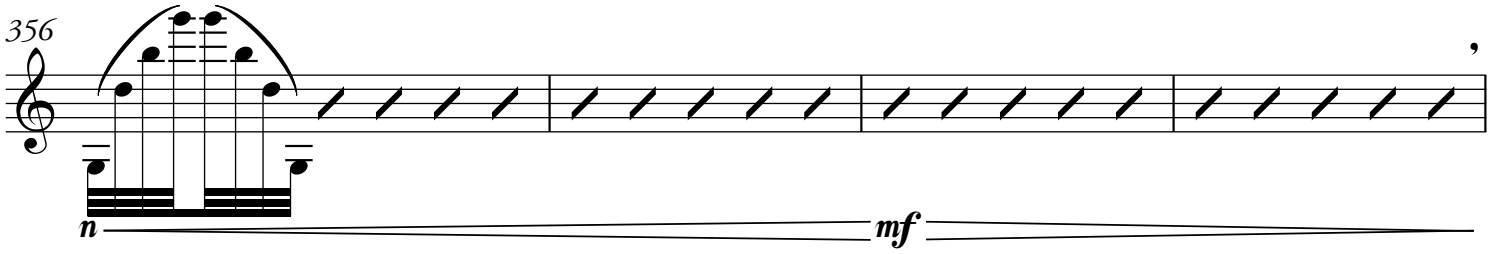

99 (Emin)
100 (GMaj/D)
335
101 (DMaj)
102 (Bmin)
337
103 (GMaj)
104 (DMaj)
339
105 (Bmin)
341
106 (Glitch Off; Amplified Fan Remains, Loud)
Meno mosso, liberamente, perdendosi ♩ = 104
343
fff
mf sub.
345



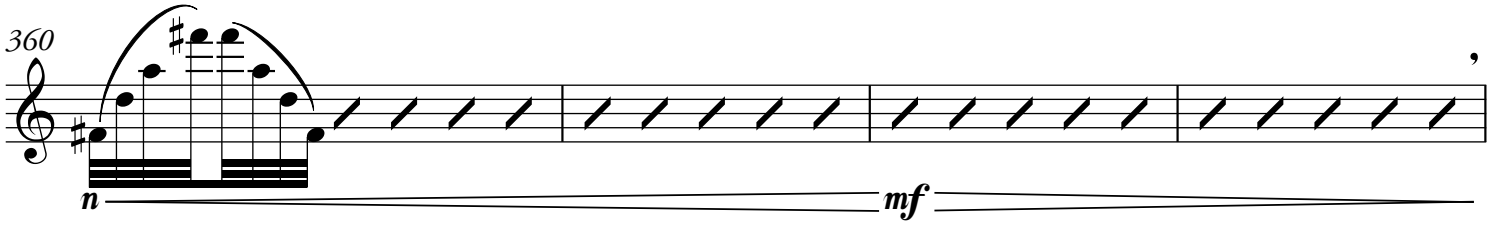
107 (Fade In Tuned Resonance Filters on Fan; Emin)



108 (GMaj)

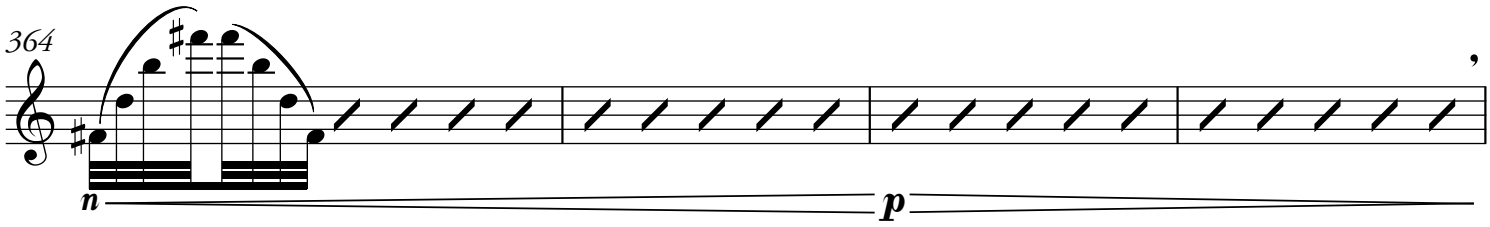


109 (DMaj)

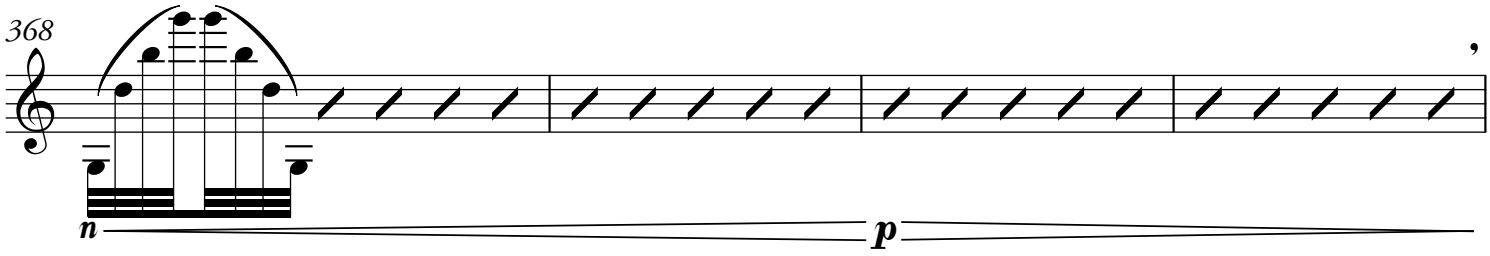


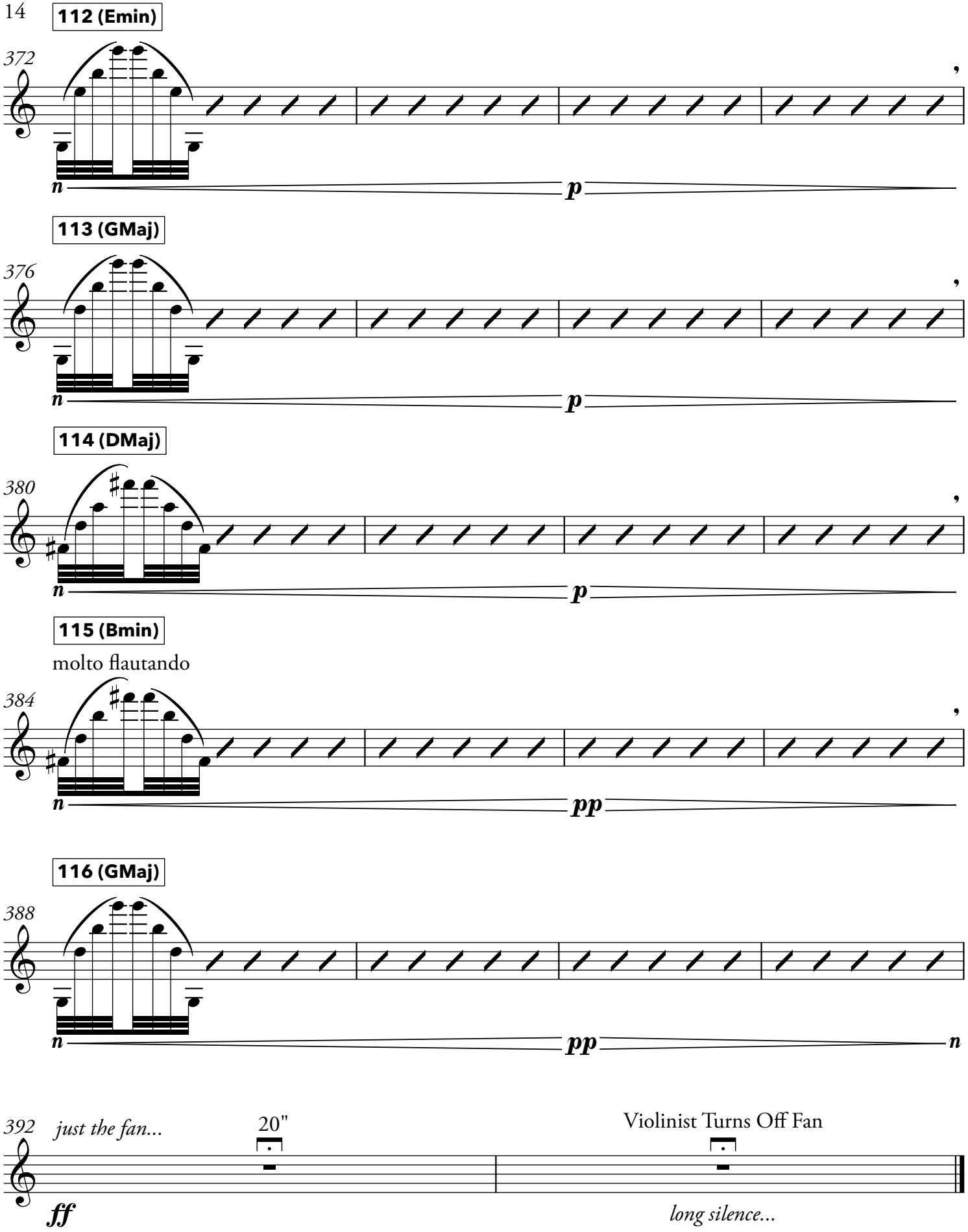
110 (Bmin)

flautando



111 (Fade Out Tuned Resonance Filters on Fan; GMaj)




112 (Emin)
372
n
p
113 (GMaj)
376
n
p
114 (DMaj)
380
n
p
115 (Bmin)
molto flautando
384
n
pp
116 (GMaj)
388
n
pp
n
392
just the fan...
20"
Violinist Turns Off Fan
ff
long silence...