

Christopher Stark

A U G E N B L I C K

for Wind Ensemble & Electronics

(2008)

Full Score

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

Instrumentation

Piccolo

3 Flutes

2 Oboes

English Horn

E \flat Clarinet

3 B \flat Clarinets

B \flat Bass Clarinet

2 Bassoons

2 E \flat Alto Saxophones

B \flat Tenor Saxophone

E \flat Baritone Saxophone

4 B \flat Trumpets

4 F Horns

2 Trombones

Bass Trombone

Euphonium

Tuba

Double Bass

Piano

Timpani

Percussion (5 players)

I.	II.	III.	IV.	V.
Marimba	Bass Drum	Whip	Small Suspended Cymbal	Large Tam-tam
Ratchet	Snare Drum	Crotales	Large Suspended Cymbal	Sizzle Cymbal
Low Floor Tom	<i>(from Percussion IV)</i>	Vibraphone	China Cymbal	Crash Cymbals
Small Triangle	Small Suspended Cymbal	Bongos	Chimes	Xylophone
Large Triangle	Large Suspended Cymbal	Wood Block	<i>(from Percussion V)</i>	<i>(from Percussion II)</i>
<i>(from Percussion IV)</i>			Sizzle Cymbal	Bass Drum
China Cymbal				
<i>(from Percussion V)</i>				
Crash Cymbals				

Electronics

one performer / sound technician

-- electronics available from the composer upon request --

Score notated in C

with the usual octave transposition of piccolo, double bass, crotales & xylophone

Commissioned by: Cynthia Johnston Turner & The Cornell University Wind Ensemble

First Performance: Bailey Hall, Cornell University, 22 November 2008

The Cornell University Wind Ensemble, conducted by Cynthia Johnston Turner

-- recording available from the composer upon request --

Duration ca. 13'30"

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523 East Buffalo Street, Apartment 3, Ithaca, New York 14850 - starkca@gmail.com - 406.546.1961

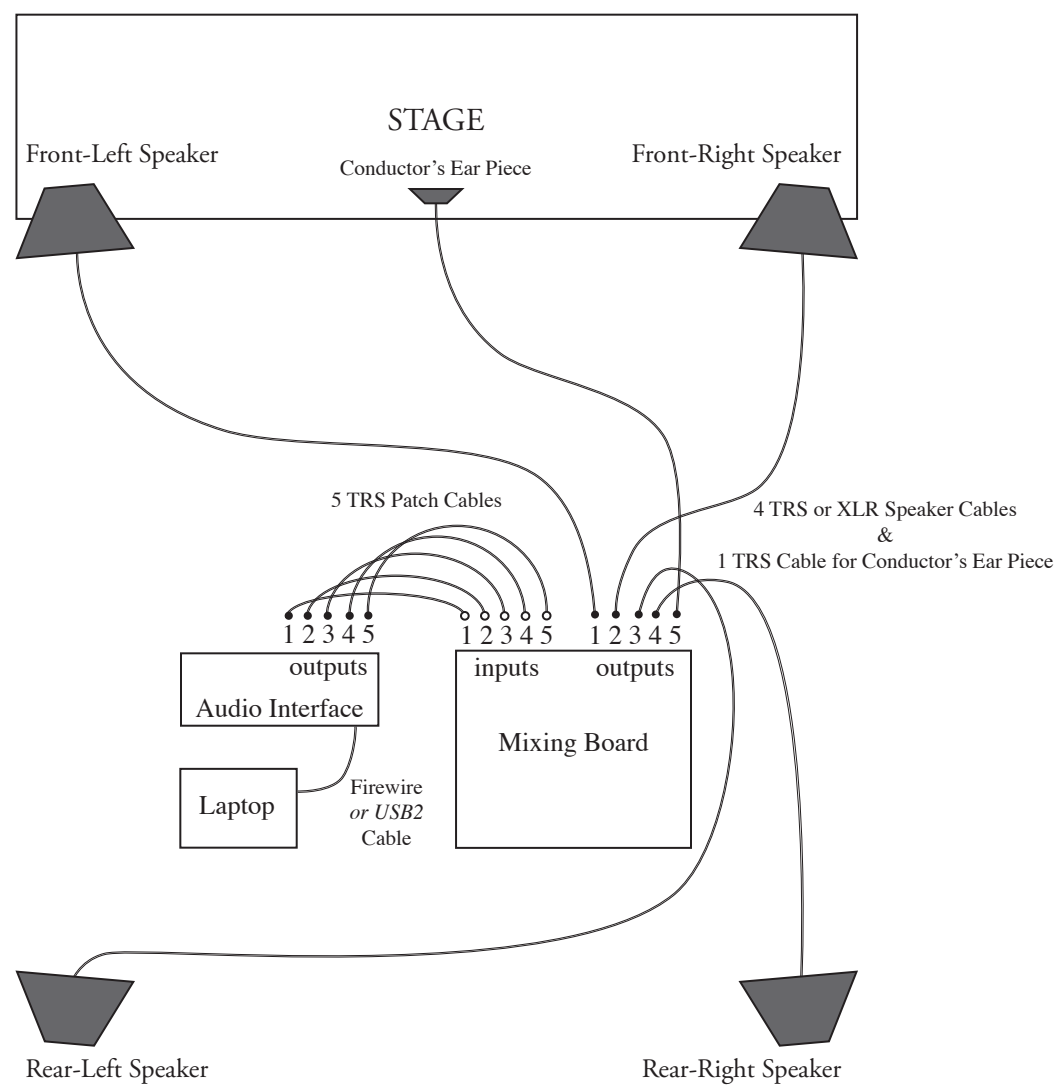
Explanation of Electronics

Technical Requirements

- 1 Laptop with Max/MSP 5 Runtime Software Installed
For a Free Download Go To: <http://www.cycling74.com/downloads/max5>
Select Max 5 Runtime to begin download
- 1 Firewire or USB2 Audio Interface with 5 Outputs
- 1 Mixing Board with 5 Inputs & 5 Outputs (If 5 unavailable, run the Channel 5 Click Track out of Audio Interface)
- 4 Powered Speakers (with enough power to match the volume level of the live wind ensemble)
- 5 TRS Patch Cables
- 4 Long Speaker Cables (TRS or XLR) to run from the Mixing Board to the Powered Speakers
- 1 Ear Piece for the Conductors Click Track
- 1 Long TRS Cable to run from the Mixing Board to the Conductor's Ear Piece
- 1 Firewire or USB2 Cable to run Audio Interface into Computer

After installing Max 5 Runtime, on the CD-ROM (obtained from the composer), copy the folder **Augenblick** onto your laptop. Open the folder **Augenblick** and double-click the file **augenblick.maxpat** to start the performance interface.

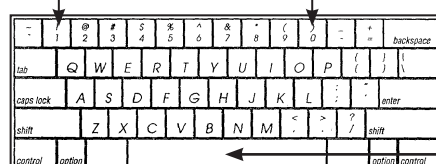
Diagram of Set-up



Explanation of Laptop Performer's Duties

- Numbers [0]-[9] in the score are cues for triggering the samples and electronic events.
The numbers correlate to the keys on a computer keyboard. *Shown Below*
- [SB] = Space Bar. When depressed, the space bar acts as a kill switch for any audio being produced from the computer.
This is useful for rehearsal purposes, as well.

[0] - [9] EVENT TRIGGERS



[SB] - SPACE BAR TRIGGER

Performance Notes

- 1) The electronics are balanced within the software interface (in terms of volume). The easiest place to match the overall levels of the electronics with the ensemble are the Brutal! sections and the Click Track section. You may find the opening to be quite loud, this is intentional. The opening should build to a level that is almost unbearable before the ensemble enters at measure 2.
- 2) Electronic Cue 1 should be triggered immediately after the audience begins applauding the conductor's entrance to the stage.
- 3) Electronic Cue 2 should be triggered immediately after the conductor bows.
- 4) The conductor should wait approximately 30 seconds between bowing and the downbeat of measure 2.
- 5) Blend is very important in the ambient sections. Entrances and exits should be imperceptible if marked *pp poss.* Each instrument is only the most important voice at the very pinnacle of its crescendo. The pitch material of these sections is quite simple, and the importance should be focused on a rapidly shifting "sea" of instrumental color.
- 7) At the moments in the score where the Space Bar turns off the triggered samples, there will be a few seconds of "ring-down" produced by the reverb in the software interface. This is desirable and intentional.
- 8) The symbol \oplus means to choke in the percussion parts.

Program Notes

Augenblick, for wind ensemble, tape and real-time signal processing, is a study on the idea of the 'instant.' I have always liked the German word for instant (or moment), *Augenblick*, which literally translates to, "the glimpse of an eye." The piece originated in the summer of 2008 while I was studying music composition and the German language in Berlin, Germany.

Augenblick moves through different concepts of the 'instant' as it unfolds. The opening derives from two dually developing types of music—ambient and brutal—and instantaneously shifts between the two sound worlds. The middle section of the work uses the idea of a captured 'instant' by recording short segments of the ensemble in real-time. In this section, the short recorded segments immediately begin playing in reverse after they are sampled. This creates a musical flow that moves both forward and backward simultaneously in a sort of quasi-canon. The piece concludes with the idea of the 'instant' as repetition, both in the electronics and the ensemble.

AUGENBLICK

Christopher Stark

Approx. 0'45" * Ambient, always with warmth (♩ = 60)

The score is arranged in a standard orchestral layout with parts for:

- Piccolo
- Flutes (1, 2, 3)
- Oboes (1, 2)
- English Horn
- E♭ Clarinet
- B♭ Clarinets (1, 2, 3)
- B♭ Bass Clarinet
- Bassoons (1, 2)
- E♭ Alto Saxophones (1, 2)
- B♭ Tenor Saxophone
- E♭ Bari Saxophone
- B♭ Trumpets (1, 2, 3, 4)
- F Horns (1, 2, 3, 4)
- Trombones (1, 2)
- Bass Trombone
- Euphonium
- Tuba
- Double Bass
- Piano
- Timpani
- Percussion (1-5)
- Electronic Cues

Key performance markings include *pp poss.*, *p*, *mp*, *st. mute*, and *secco*. The score is divided into measures 1 through 8, with a rehearsal mark 'SB' at the beginning of measure 3.

*See Performance Notes about how to execute opening

The score is divided into several sections of instruments:

- Woodwinds:** Picc. 1, Fls. 2, 3, Obs. 1, 2, Eng. Hn., Eb Cl., Cls. 1, 2, 3, B. Cl., Bsns. 1, 2, A. Saxs. 1, 2, T. Sax., B. Sax.
- Brass:** Tpts. 1-4, Hrns. 1-4, Tbns. 1, 2, B. Tbn., Euph., Tba.
- Other Instruments:** Db. (Double Bass), Pno. (Piano), Timp. (Timpani), Marimba, Bass Drum, Sm. Sus. Cymbal.

Dynamic markings include *pp*, *mf*, *mp*, *f*, *sfz*, *fpp*, and *pp poss.*. Performance instructions include *st. mute*, *pizz.*, *arco*, and *Hard Felt Mallets*. The score includes complex rhythmic patterns with triplets and sixteenth notes, particularly in the T. Sax. and Marimba parts.

Score for Percussion and other instruments, measures 17-24.

Picc. 1

Fls. 2, 3

Obs. 1, 2

Eng. Hn.

E♭ Cl.

Cls. 1, 2, 3

B. Cl.

Bsns. 1, 2

A. Saxs. 1, 2

T. Sax.

B. Sax.

Tpts. 1, 2, 3, 4

Hrns. 1, 2, 3, 4

Tbns. 1, 2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Timp.

Perc. 1 (Marimba), 2 (Bass Drum), 3, 4, 5 (Tam-tam)

Dynamic markings: *pp poss.*, *f*, *mf*, *mp*, *p*, *st. mute*, *sfz*, *mute out*, *pizz.*, *pp*.

Other markings: *tr*, *(C♯)*.

Picc. 1

Fls. 2, 3

Obs. 1, 2

Eng. Hn.

E♭ Cl.

Cls. 1, 2, 3

B. Cl.

Bsns. 1, 2

A. Saxs. 1, 2

T. Sax.

B. Sax.

Tpts. 1, 2, 3, 4

Hrns. 1, 2, 3, 4

Tbns. 1, 2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Timp.

Perc. 1, 2, 3, 4, 5

mf, f, pp poss., st. mute, mp, arco, Touch node at the 5th partial to produce written pitch, Simile, Bass Drum, Tam-tam, Lrg. Sus. Cymbal

Picc. 1 *pp poss.*

Fls. 2 *pp poss.*

3 *pp poss.*

Obs. 1 *pp poss.*

2 *pp poss.*

Eng. Hn. *pp poss.*

E♭ Cl. *pp poss.*

Cls. 1 *p* *pp poss.*

2 *p sempre* *pp poss.*

3 *p* *pp poss.*

B. Cl. *p sempre* *pp poss.* *mp* *pp poss.* *p* *pp poss.* *p sempre*

Bsns. 1 *pp poss.* *mp* *pp poss.* *p* *pp poss.*

2 *pp poss.* *mp* *pp poss.* *p* *pp poss.*

A. Saxs. 1 *mp* *pp poss.* *p*

2 *pp poss.* *mp* *pp poss.* *p*

T. Sax. *pp poss.* *sfz* *pp poss.* *p*

B. Sax. *pp poss.* *mp* *pp poss.* *p* *pp poss.* *p* *pp poss.*

Tpts. 1 2 3 4

Hrns. 1 *sfz*

2 *sfz*

3 4

Tbns. 1 *f*

2 *f*

B. Tbn. *f*

Euph. *f*

Tba. *p sempre*

Db. *p sempre* *pp poss.* *p*

Pno. *pp* *f*

Timp. *p* *pp poss.*

Marimba *p sempre* *sfz*

Perc. 3 *ff poss.!!!* *sfz* *sfz sempre*

4 *mf* *Sizzle Cymbal* *Wooden Stick*

5 *mp*

Tempo One

63 64 65 66 67 68

Picc. 1

Fls. 2 3

Obs. 1 2

Eng. Hn.

E♭ Cl. 1

Cls. 2 3

B. Cl.

Bsns. 1 2

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3 4

Hrns. 1 2 3 4

Tbns. 1 2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Timp.

1 2 3 4 5

Marimba

Xylophone
Hard Rubber Mallets

More Brutal Still! (♩ = 46)

69 70 71 72 73 74

Picc. 1 *pp poss.* *mf* *p* *ff pass. sempre*

Fls. 2 *f* *pp poss.* *mf* *pp poss.* *ff pass. sempre*

3 *mf* *pp poss.* *ff pass. sempre*

Obs. 1 *mf* *pp poss.* *ff pass. sempre*

2 *pp poss.* *mf* *pp poss.* *ff pass. sempre*

Eng. Hn. *ff pass. sempre*

E♭ Cl. *f* *pp poss.* *ff pass. sempre*

1 *pp poss.* *mf* *pp poss.* *ff pass. sempre*

2 *mf* *pp poss.* *mf* *pp poss.* *ff pass. sempre*

3 *mf* *pp poss.* *ff pass. sempre*

B. Cl. *mf* *pp poss.* *ff pass. sempre*

1 *mf* *pp poss.* *ff pass. sempre*

2 *mf* *pp poss.* *ff pass. sempre*

A. Saxs. 1 *pp poss.* *mf* *pp poss.* *ff pass. sempre*

2 *mf* *pp poss.* *ff pass. sempre*

T. Sax. *mf* *pp poss.* *ff pass. sempre*

B. Sax. *mf* *pp poss.* *ff pass. sempre*

1 *ff pass. sempre* *sffp - ff* *pp*

2 *ff pass. sempre* *sffp - ff* *pp*

3 *ff pass. sempre* *sffp - ff* *pp*

4 *ff pass. sempre* *sffp - ff* *pp*

Hrns. 1 *mf* *pp poss.* *ff pass. sempre* *sffp - ff* *pp*

2 *mf* *pp poss.* *ff pass. sempre* *sffp - ff* *pp*

3 *mf* *pp poss.* *ff pass. sempre* *sffp - ff* *pp*

4 *mf* *pp poss.* *ff pass. sempre* *sffp - ff* *pp*

Tbns. 1 *pp poss.* *mf* *pp poss.* *ff pass. sempre* *sffp - ff* *pp*

2 *pp poss.* *mf* *pp poss.* *ff pass. sempre* *sffp - ff* *pp*

B. Tbn. *mf* *pp poss.* *ff pass. sempre* *sffp - ff* *pp*

Euph. *mf* *pp poss.* *ff pass. sempre* *sffp - ff* *pp*

Tba. *mf* *pp poss.* *ff pass. sempre* *sffp - ff* *pp*

Db. *pp poss.* *f* *pp poss.* *ff pass. sempre* *sffp - ff* *pp*

Pno. *pp poss.* *mf* *pp poss.* *ff pass.*

Timp. *(♩) una corda* *ff pass. sempre* *sffp - ff* *pp*

Perc. 1 *Marimba* *f* *pp* *Low Floor Tom* *Wooden Sticks* *sffp - ff* *pp*

2 *Bass Drum* *secco* *sffp*

3 *Vibraphone* *pp poss.* *f* *China Cymbal* *Lrg. Sus. Cym.* *pp*

4 *(♩)* *ff pass. sempre*

5 *Xylophone* *ff pass.*

Elec. **5** **SB**

This page of a musical score contains parts for various instruments across three measures (88, 89, 90). The instruments listed on the left are:

- Picc.** (Piccolo) 1
- Fls.** (Flutes) 2, 3
- Obs.** (Oboes) 1, 2
- Eng. Hn.** (English Horn)
- E♭ Cl.** (E-flat Clarinet)
- Cls.** (Clarinets) 1, 2, 3
- B. Cl.** (Bass Clarinet)
- Bsns.** (Bassoons) 1, 2
- A. Saxs.** (Alto Saxophones) 1, 2
- T. Sax.** (Tenor Saxophone)
- B. Sax.** (Bass Saxophone)
- Tpts.** (Trumpets) 1, 2, 3, 4
- Hrns.** (Horns) 1, 2, 3, 4
- Tbns.** (Tenor Trombones) 1, 2
- B. Tbn.** (Baritone Trombone)
- Euph.** (Euphonium)
- Tba.** (Tuba)
- Db.** (Double Bass)
- Pno.** (Piano)
- Timp.** (Timpani)
- Perc.** (Percussion) 1, 2, 3, 4, 5

The score includes dynamic markings such as *mf*, *pp*, *f cresc.*, and *ff pass.*. It also features performance instructions like *ord.* and *ff cresc.* above the woodwind parts in measure 90. The woodwinds and strings play complex rhythmic patterns, while the brass and strings provide a harmonic foundation with sustained notes and dynamic shifts.

CLICK TRACK BEGINS ON DOWNBEAT

Tempo One

91 92 93 94 95 96

Picc. 1

Fls. 2 3

Obs. 1 2

Eng. Hn.

E♭ Cl. 1

Cls. 2 3

B. Cl.

Bsns. 1 2

A. Saxs. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3 4

Hrns. 1 2 3 4

Tbns. 1 2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Timp.

Perc. 1 2 3 4 5

Elec.

ff poss.

mf *pp* *mf*

mf *pp* *mf*

pp *mf* *pp*

pp *mf* *pp*

pp *mf* *pp*

pp *mf* *pp*

pp *mf* *pp*

ff

(*20*)

Large & Small Triangles
Metal Beaters

Crotales Brass Mallets

Chimes

Xylophone
Hard Mallets

ff poss.

6

97 98 99 100 101 102

Picc. 1

Fls. 2 3

Obs. 1 2

Eng. Hn.

E♭ Cl.

Cls. 1 2 3

B. Cl.

Bsns. 1 2

A. Saxs. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3 4

Hrns. 1 2 3 4

Tbns. 1 2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Timp.

Perc. 1 2 3 4 5

Sizzle Cymbal
Wooden Stick
f

103 104 105 106 107 108

Picc. 1
Fls. 2 3
Obs. 1 2
Eng. Hn.
Eb Cl.
Cls. 1 2 3
B. Cl.
Bsns. 1 2
A. Saxs. 1 2
T. Sax.
B. Sax.
Tpts. 1 2 3 4
Hrns. 1 2 3 4
Tbns. 1 2
B. Tbn.
Euph.
Tba.
Db.
Pno.
Timp.
Perc. 1 2 3 4 5

The score consists of multiple staves for various instruments. The woodwind section (Piccolo, Flutes, Oboes, English Horn, Eb Clarinet, Clarinets, Bass Clarinet, Saxophones) features complex rhythmic patterns with dynamic markings such as *p*, *mf*, and *p*. The brass section (Bassoons, Trumpets, Horns, Trombones, Euphonium, Tuba, Double Bass) includes melodic lines with dynamic markings like *mf* and *p*. The percussion section (Piano, Timpani, Percussion) provides rhythmic accompaniment with dynamic markings like *mf* and *p*. The score is written in 4/4 time and includes various musical notations such as slurs, accents, and dynamic hairpins.

109 110 111 112 113

Picc. 1

Fls. 2 3

Obs. 1 2

Eng. Hn.

E♭ Cl. 1

Cls. 2 3

B. Cl.

Bsns. 1 2

A. Saxs. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3 4

Hrns. 1 2 3 4

Tbns. 1 2

B. Tbn.

Euph.

Tba.

Db.

Pno.

(Pia)

Timp.

Perc. 1 2 3 4 5

Sm. Sus. Cymbal
Wooden Stick
ff

Picc. 1

Fls. 2 3

Obs. 1 2

Eng. Hn.

Eb Cl.

Cls. 1 2 3

B. Cl.

Bsns. 1 2

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3 4

Hrns. 1 2 3 4

Tbns. 1 2

B. Tbn.

Euph.

Tba.

Db.

Pno.

Timp.

Perc. 1 2 3 4 5

CLICK TRACK ENDS ON DOWNBEAT

131

132

133

134

135

136

8"

6"

8"

Picc. 1
 Fls. 2, 3
 Obs. 1, 2
 Eng. Hn.
 Eb Cl.
 Cls. 1, 2, 3
 B. Cl.
 Bsns. 1, 2
 A. Saxs. 1, 2
 T. Sax.
 B. Sax.
 Tpts. 1, 2, 3, 4
 Hrns. 1, 2, 3, 4
 Tbns. 1, 2
 B. Tbn.
 Euph.
 Tba.
 Db.
 Pno.
 Timp.
 Perc. 1, 2, 3, 4, 5
 Elec.

Musical score for measures 131-136. The score includes parts for Piccolo, Flutes (2, 3), Oboes (1, 2), English Horn, E-flat Clarinet, Clarinets (1, 2, 3), Bass Clarinet, Bassoons (1, 2), Alto Saxophones (1, 2), Tenor Saxophone, Bass Saxophone, Trumpets (1, 2, 3, 4), Horns (1, 2, 3, 4), Trombones (1, 2), Baritone Trombone, Euphonium, Tuba, Double Bass, Piano, Timpani, and Percussion (China Cymbal, Snare Drum, Whip, Large Suspended Cymbal, Tam-tam, Electric). The score features dynamic markings such as *pp*, *p*, *ff*, and *sfz*, along with performance instructions like "CLICK TRACK ENDS ON DOWNBEAT" and "L.v.".

137 138 139 140 141 142

1
Tbns. *pp* *p* *pp* *p* *pp*

2
pp *p* *pp* *p* *pp*

B. Tbn. *pp* *p* *pp* *p* *pp*

Euph. *pp* *p* *pp* *p* *pp*

Tba. *pp* *p* *pp* *p* *pp*

Db. *pp* *p* *pp* *p* *pp*

(*8vb if C extension available, if not, play as written)



143 144 145 146 147 148

1
Hrns. *pp* *p* *pp* *p* *pp*

2
pp *p* *pp* *p* *pp*

3
pp *p* *pp* *p* *pp*

4
pp *p* *pp* *p* *pp*

1
Tbns. *pp* *p* *pp* *p* *pp*

2
pp *p* *pp* *p* *pp*

B. Tbn. *pp* *p* *pp* *p* *pp*

Euph. *pp* *p* *pp* *p* *pp*

Tba. *pp* *p* *pp* *p* *pp*

Db. *pp* *p* *pp* *p* *pp*



K

149 150 151 152 153 154

1
Tpts. *pp* *p* *pp* *p* *pp*

2
pp *p* *pp* *p* *pp*

3
pp *p* *pp* *p* *pp*

4
pp *p* *pp* *p* *pp*

1
Hrns. *pp* *p* *pp* *p* *pp*

2
pp *p* *pp* *p* *pp*

3
pp *p* *pp* *p* *pp*

4
pp *p* *pp* *p* *pp*

1
Tbns. *pp* *p* *pp* *p* *pp*

2
pp *p* *pp* *p* *pp*

B. Tbn. *pp* *p* *pp* *p* *pp*

Euph. *pp* *p* *pp* *p* *pp*

Tba. *pp* *p* *pp* *p* *pp*

Db. *pp* *p* *pp* *p* *pp*

Picc. 1
 Fls. 2 3
 Obs. 1 2
 Eng. Hn.
 Eb Cl. 1
 Cls. 2 3
 B. Cl.
 Bsns. 1 2
 A. Saxs. 1 2
 T. Sax.
 B. Sax.
 Tpts. 1 2 3 4
 Hrns. 1 2 3 4
 Tbns. 1 2
 B. Tbn.
 Euph.
 Tba.
 Db.
 Pno.
 Timp.
 Perc. 1 2 3 4 5
 Elec.

Musical score for page 25, measures 155-160. The score includes parts for Piccolo, Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, Double Bass, Piano, Timpani, and Percussion. Dynamics range from *mf* to *ff*. A rehearsal mark '9' is located at the bottom of the page.

