

in Noise
Stephen Montalvo

Thank you to Dr. Christopher W. Clark for contributing his expertise, as well as library of sound recordings, to this project

This work is dedicated to Gino Kalkanoglu, in memoriam, whose love of, and advocacy for, the ocean was part of the inspiration for this work

Performance Notes:

- Measures 1-18 & 87-90 are metered spatially and should each last for 13 seconds
- The audio playback should be through a 2.1 channel (stereo speakers with subwoofer) system
- For ease of performance, the electronics should be cued by a technician from the stage, or just off stage, who can coordinate the samples with the performer's gestures
- Audio samples can also be cued by either performer through a midi pedal, or any other trigger, if preferred
- After the downbeat of measure 19, audio synchronization becomes less vital and performers can take less care in coordinating with the audio accompaniment until measure 80.
- The pianist will require four friction mallets for performance (sized 50mm, 40mm, 30mm, and 20mm) and the percussionist will require two (sized 50mm and 40mm)

Legend

Friction mallet drawn horizontally across piano strings (at pitch)	Friction mallet drawn horizontally across piano strings (at pitch)	Simultaneous notes (mm. 1-18)	Consecutive notes (mm. 1-18)	Strike piano strings w/ open hand	Piano support beam w/ friction mallet
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(# indicates friction mallet size, 1 = largest, 4 = smallest)

Bowed (directionality at discretion of performer)

Piano

Slide open hands across strings	Play notes in any order, as quickly as possible for indicated duration	Non-specific pizzicato, any string within 3 half steps pizz.	Intermittantly use friction mallet to play along the length of any note in the indicated range with a short, quick stroke	Fingernails on piano strings
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Percussion

Suspended cymbal	Wind Gong (w/ opposite end of mallet shaft)	Toms	Tom Rim	Bass Drum	Bowed suspended cymbal, inverted on bass drum	Friction mallet	Vibraphone note played w/ mallet shaft
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in Noise

The score is divided into four systems, each representing a measure of the piece. The instruments are Percussion, Electronics, and Piano.

- System 1 (Measure 2):** Percussion has a rest. Electronics has a diamond-shaped cue labeled "Cue 1" at the start. Piano has a rest. Dynamics include *pppp* (with a plus sign), *pp*, and *sim.* (sustained). Time markers :01 and :02 are present. A note in the Piano part is marked *pp*. A bracket indicates *pp* to measure 18.
- System 2 (Measure 1):** Percussion has a rest. Electronics has a rest. Piano has a rest. Dynamics include *ppp* and *p*. A note in the Piano part is marked *pp*. An octave sign *8va* is shown above a treble clef staff.
- System 3 (Measure 3):** Percussion has a rest. Electronics has a diamond-shaped cue labeled "Cue 2". Piano has a rest. Dynamics include *pp*, *mp*, and *p*. A box contains the instruction "in random order, as fast as possible" above two musical phrases. The first phrase is marked *pppp* and the second *pp*. A bracket indicates *pp* through measure 18.
- System 4 (Measure 4):** Percussion has a rest. Electronics has a diamond-shaped cue labeled "Cue 3". Piano has a rest. Dynamics include *mp* and *p*. A note in the Piano part is marked *p*. A bracket indicates *ppp* through measure 18.

Perc. *p* *mp* *mf*

El. Cue 4

Pno. *mp*

Perc. *ppp*

El. Cue 5

Pno. *ppp*

Perc. *mf* *pp*

El. Cue 6

Pno. *mf*

Perc. *pp* *mp*

El.

Pno. *mp* *ppp*

9 Perc. *mp* *mf*

Cue 7 Cue 8

9 4 Pno. *mp*

10 Perc. *mf*

10 Pno. *mp* *pp* *pp*

11 Perc. *mf* *p* *mf* *f*

Cue 9

11 8 Pno. *mf* *ppp*

11 *p*

12 Perc.

12 Pno. *p* *mp*

13 Perc. *p* *mp*
Cue 10 Cue 11

El.

13 Pno. *pp*

14 Perc. *pp*

El.

14 Pno. *pp* *p*

15 Perc. *ppp* *p*

El.

15 Pno. *p*

16 Perc. *ppp* *mp* *pp* *mp*

El.

16 Pno. *pp* *mp* *ppp*



17

Perc. $\frac{8}{8}$ *mp*

El. Cue 12 Cue 13

Pno. *p*

18

Perc. $\frac{8}{8}$ *p* *pp* $\frac{4}{4}$

El. Cue 14 $\frac{4}{4}$

Pno. *mf* *f* $\frac{4}{4}$ $\frac{4}{4}$

Sost. Ped. through measure 33

$\text{♩} = 105$

19

Perc. $\frac{4}{4}$ *ff* *ppp* *mf* *ppp* *mf* $\frac{3}{4}$

El. Cue 15 $\frac{4}{4}$ $\frac{3}{4}$

Pno. *ff* *mp* $\frac{3}{4}$ $\frac{3}{4}$

$\text{♩} = \text{♩}$ (throughout)

24

Perc. $\frac{3}{4}$ *p* *ff* $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

El. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ Cue 16 $\frac{4}{4}$ $\frac{3}{4}$

Pno. *ff* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

28 Perc. $\frac{3}{4}$ *mp* *f* *mf* *p* *mf* $\frac{4}{4}$

El. $\frac{3}{4}$ $\frac{4}{4}$

Pno. $\frac{3}{4}$ *mf* $\frac{4}{4}$

32 Perc. $\frac{4}{4}$ *ff*

El. $\frac{4}{4}$ ◇

Pno. $\frac{4}{4}$ *ff* *p* $\frac{4}{4}$

35 Perc. $\frac{4}{4}$ *p*

El. ◇

Pno. $\frac{4}{4}$ *mp* *f*

Sost. Ped. to measure 45

39 Perc. $\frac{4}{4}$ *ppp p*

El. ◇

Pno. $\frac{4}{4}$ *ppp p*

Perc. 43 *pppp*

El. *pppp*

Pno. 43 *p* *ppp*

8va pizz.

Perc. 47 *pp* *f* *pp* *mp*

El. Cue 17

Pno. 47 *mp* *pp*

8va pizz.

Perc. 53 *pppp* *mf*

El. *mf*

Pno. 53 *pppp* *mf*

8va

Perc. 57 *pp* *mp*

El. *mp*

Pno. 57 *mp*



61 Perc. *pppp*

61 El. *pppp*

61 Pno. *pp* *ped. ad. lib. to measure 66*

64 Perc. *f*

64 El.

64 Pno. *mf* *f*

67 Perc. *f* *mp* *f*

67 El.

67 Pno. *pp* *ped. ad. lib. to measure 76*

70 Perc. *mp* *f* *mp* *ff* *f*

70 El.

70 Pno. *ff* *f*

73 Perc. *mp* *f* *mp*

El. 8/8 3/4 6/8 4/4

Pno. *pp*

76 Perc. *fff* *mp < ff* *fff*

El. 4/4 3/4 4/4

Pno. *fff*

80 Perc. *dim.*

El. Cue 18

Pno. *dim.*

83 Perc. *pppp* *pp*

El. Cue 19

Pno. *pppp*

87

Perc.

El.

Pno.

p

88

Perc.

El.

Pno.

pp

to Suspended Cymbal on Bass Drum with Bow

*use a weight to continue to depress sustain pedal

89

Perc.

El.

Pno.

pp

90

Perc.

El.

Pno.

ppp

Cue 20

I.v. to end of recording