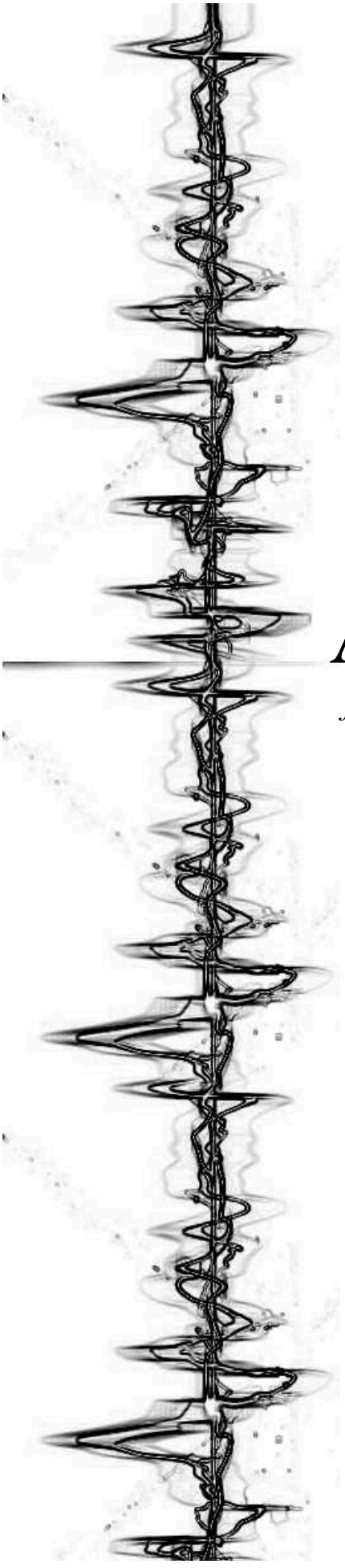


Yvan Vander Sanden

Analysis of concept

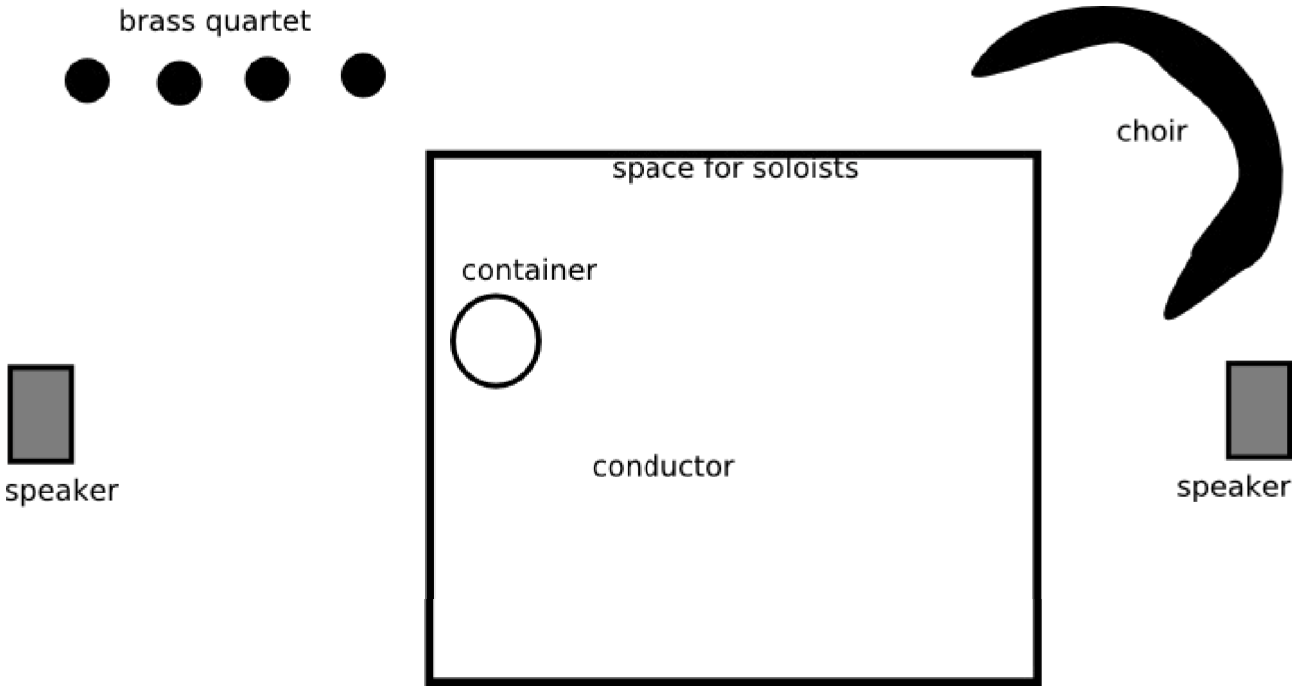
for mixed choir, Brass quartet and live electronics

Ghent, september 2008

commissioned by the Capella di Voce and Kurt Bikkembergs
with support from the Flemmish community

Performance notes

- This score is to be performed along with electronic sounds generated by a Pure Data patch coded for this composition. The patch can be downloaded from http://youngmusic.org. It will also remain available at the Logos Foundation archives.
- All text is written phonetically.
- The image below is the basic setting in which this music should be performed. Conductors can deviate from this setup if it is not possible at a certain location.



- Soloists should sing their part somewhere in the square around the conductor. All soloists come from within the choir, and return to the choir if their solo part is over.
- Only one singer of each voice type can be singing a solo part at a time, or be on his of her way to do so. If one cannot reach the appointed spot for singing in time, one should run faster. In no circumstance a singer should leave earlier to avoid running. (So in effect, walking to the right spot for a solo should be slow at first, but quite fast near the end of the composition.)
- In the second half of the work (after the nine structures) the choir should start moving a bit more to the front as a whole. Once the brass quartet starts playing, some choir members should start walking or dancing away (holding hands). When the music stops, a few couples of singers should still be on the stage, also holding hands now. They should be smiling (faintly) and looking directly into the public.
- All movement in the second half is interupted when the choir has to sing.
- If possible, lights should be adjusted to enhance the action in the music. In this case the work should start with an almost dark setting, whilst ending in a very white light, almost blinding the audience.
- The brass quartet should avoid sounding all too brilliant. The tone quality should be something opposite from 'good'.

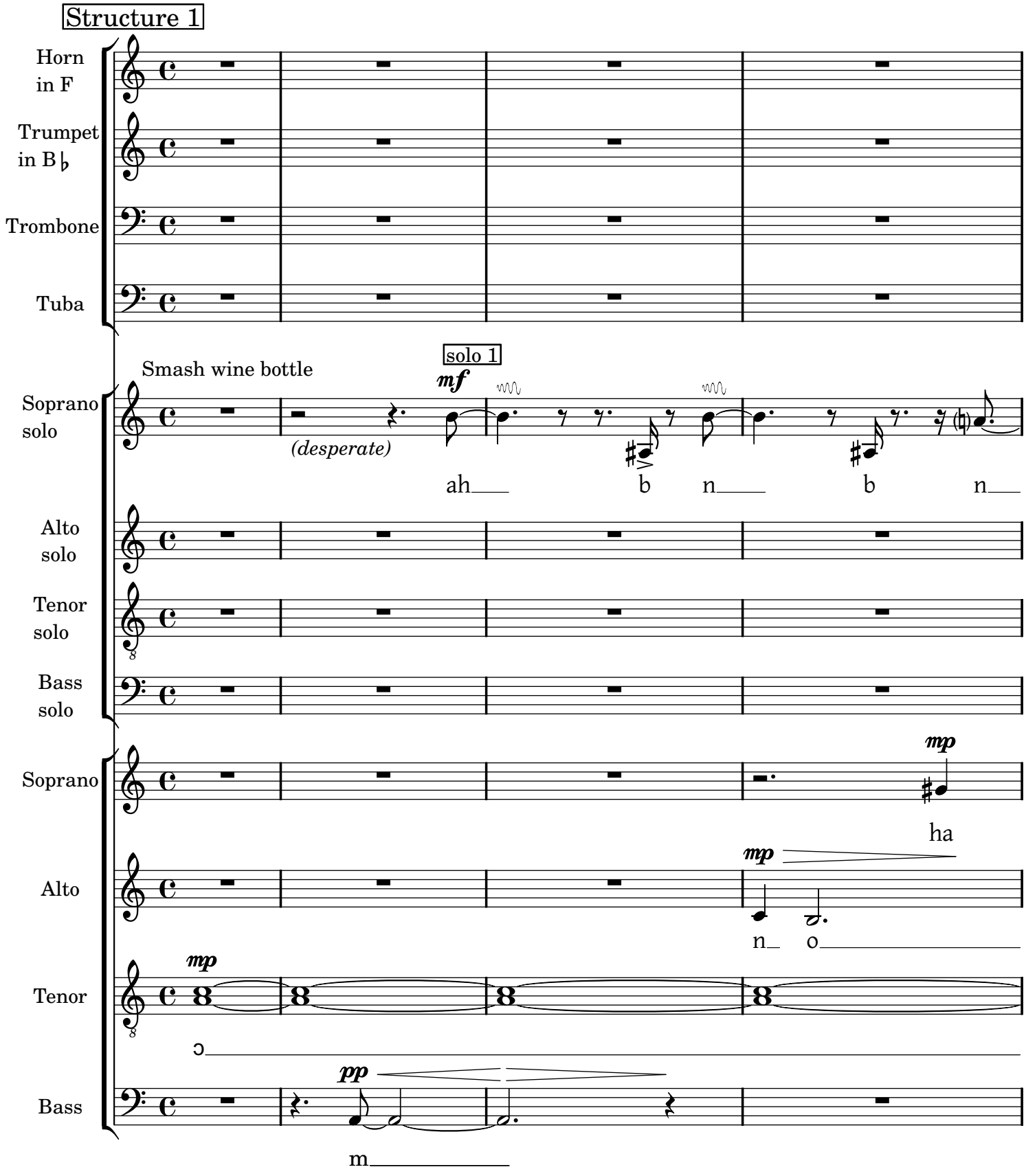
Yvan Vander Sanden
28 september 2008

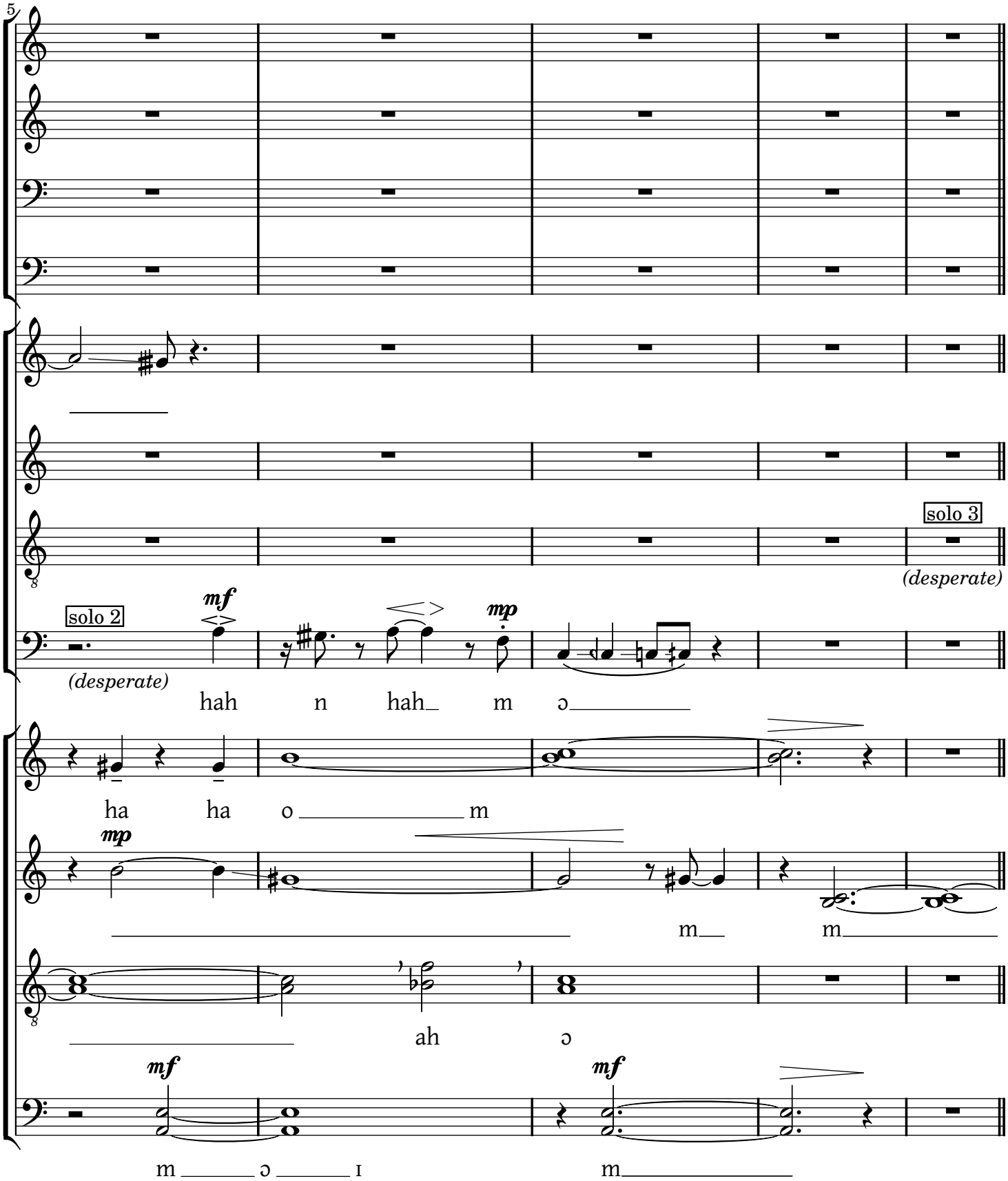
dedicated to Zimcke

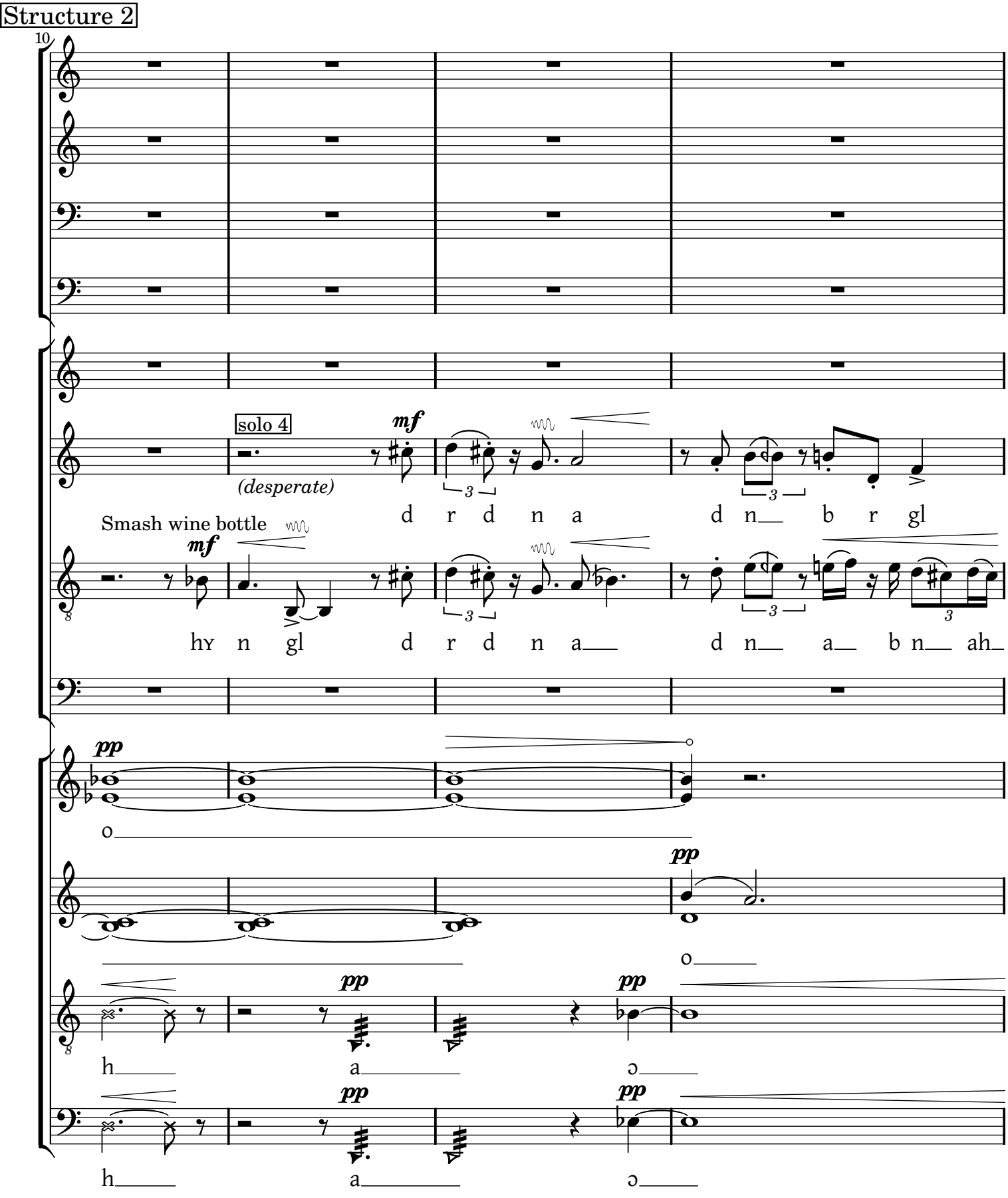
Analysis of concept

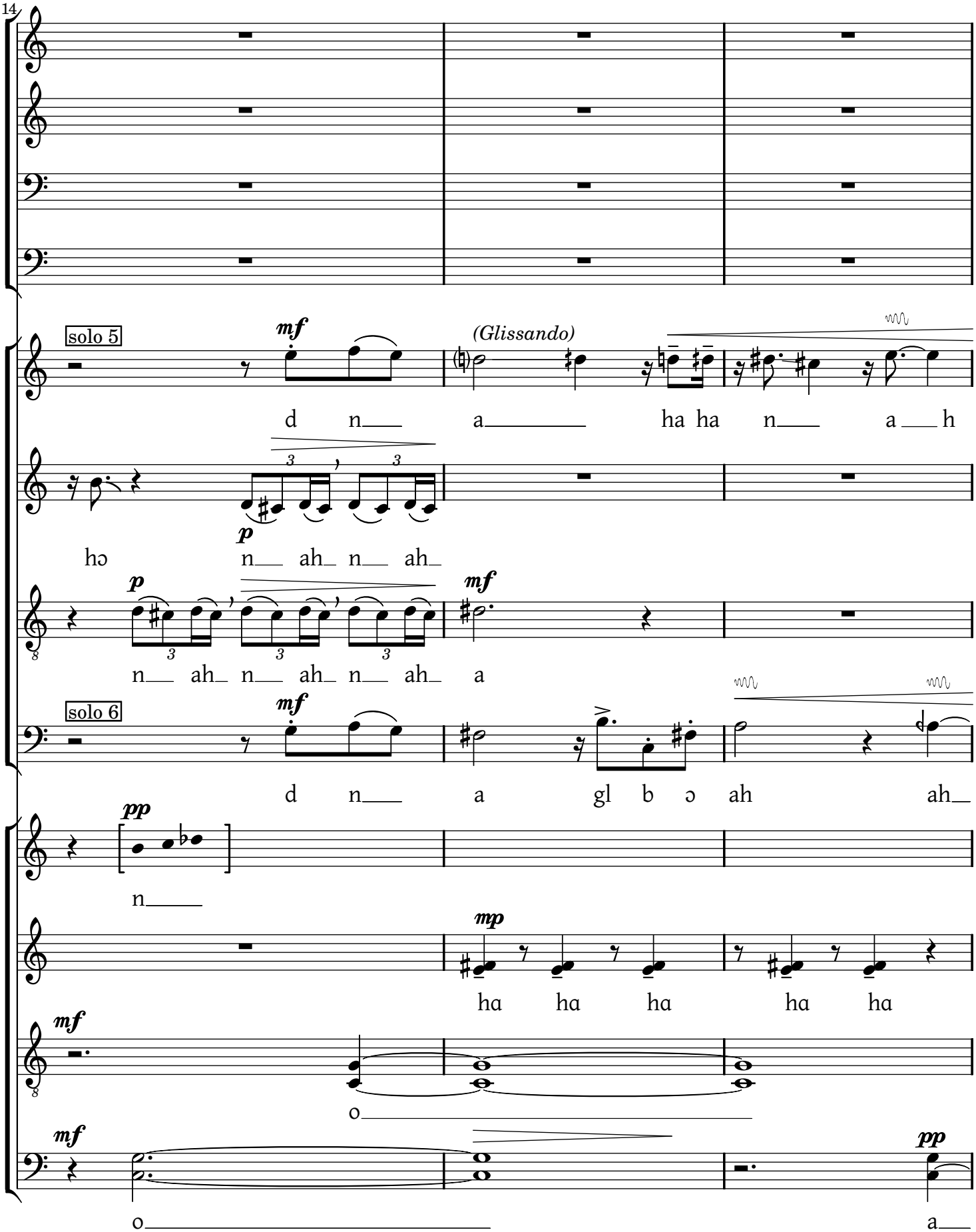
commissioned by the Capella di Voce and Kurt Bikkembergs

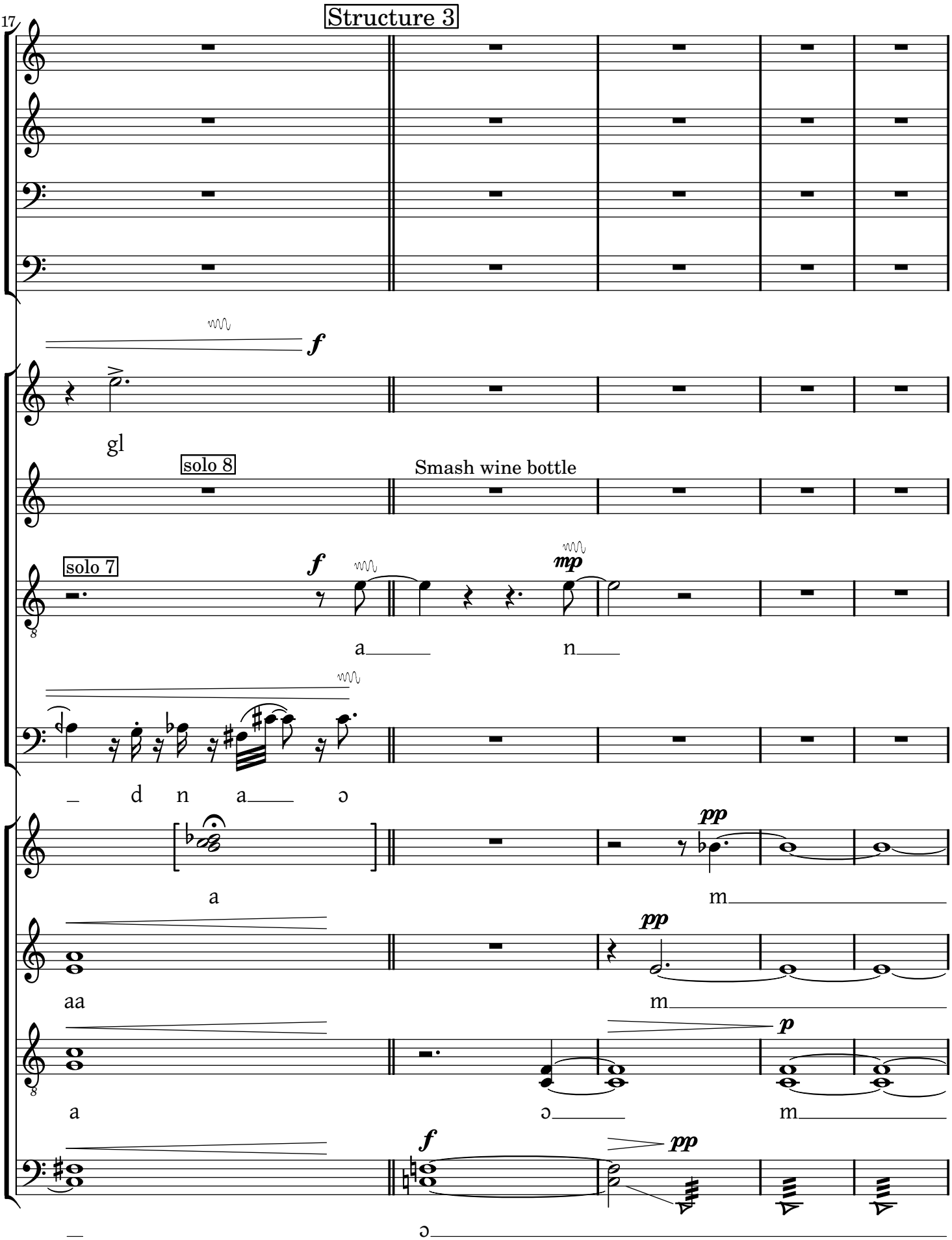
Yvan Vander Sanden

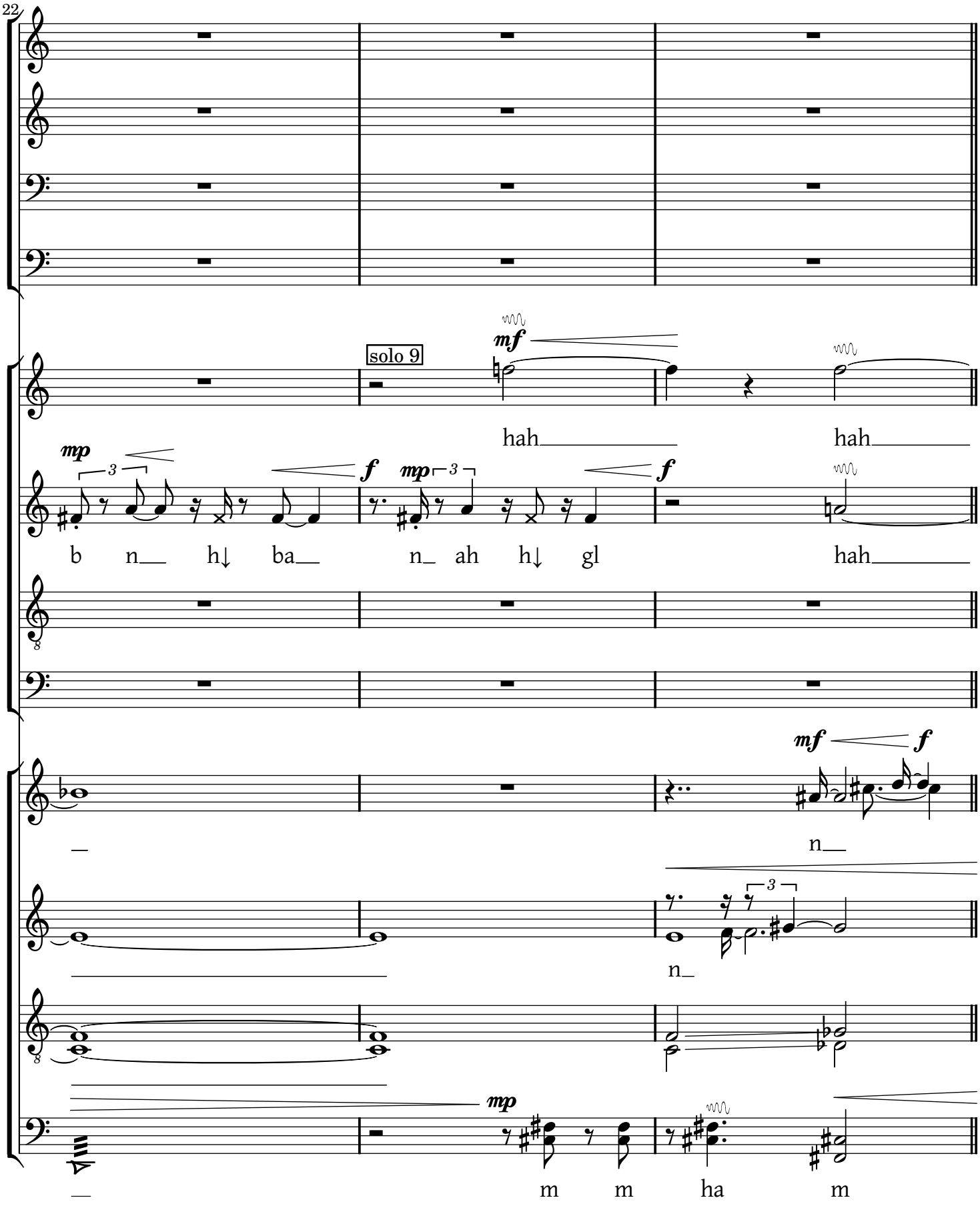


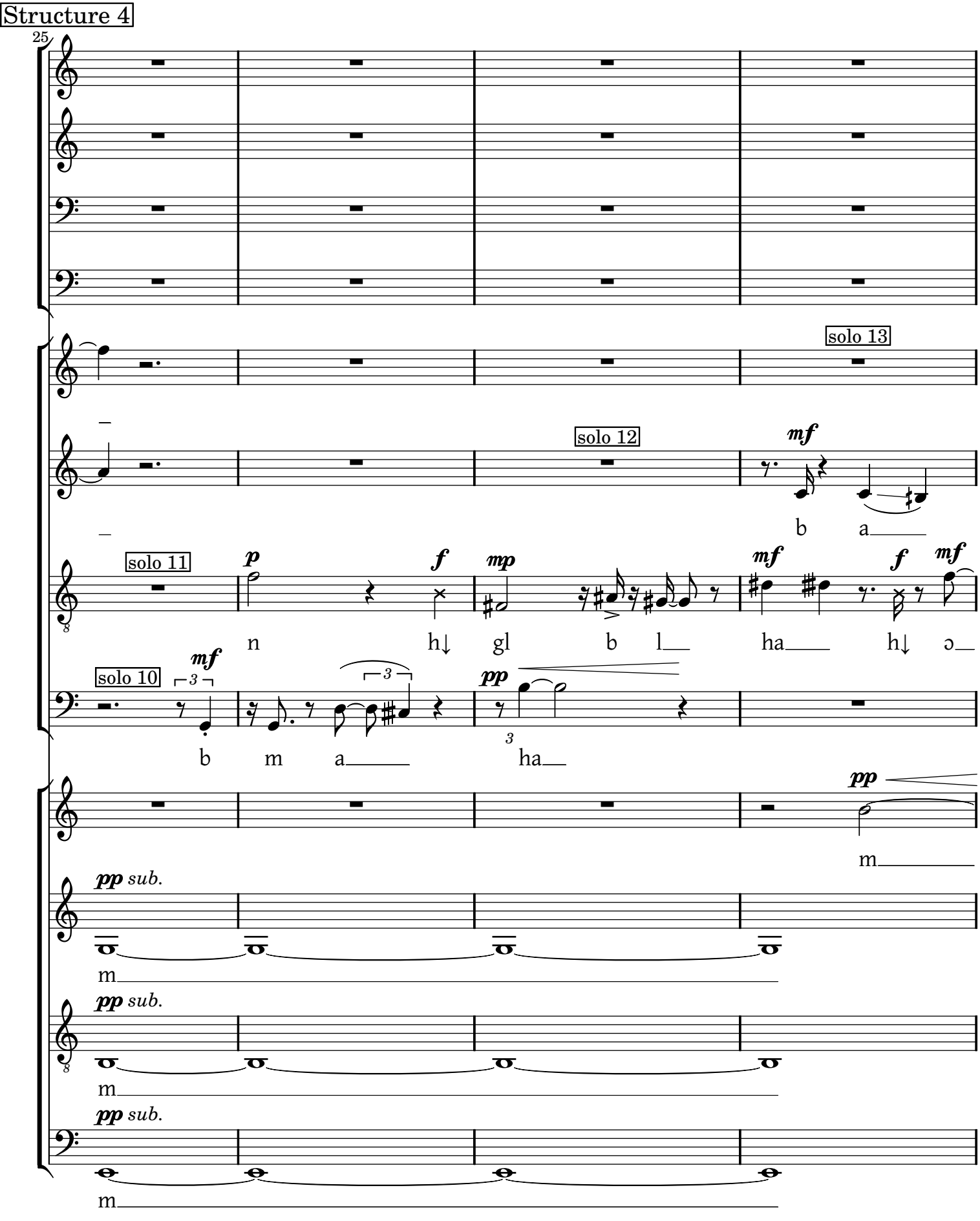

5
solo 3
(desperate)
solo 2
mf
mp
(desperate)
hah n hah m ɔ
ha ha o m
mp
m m
ah ɔ
mf
mf
m ɔ ɪ
m

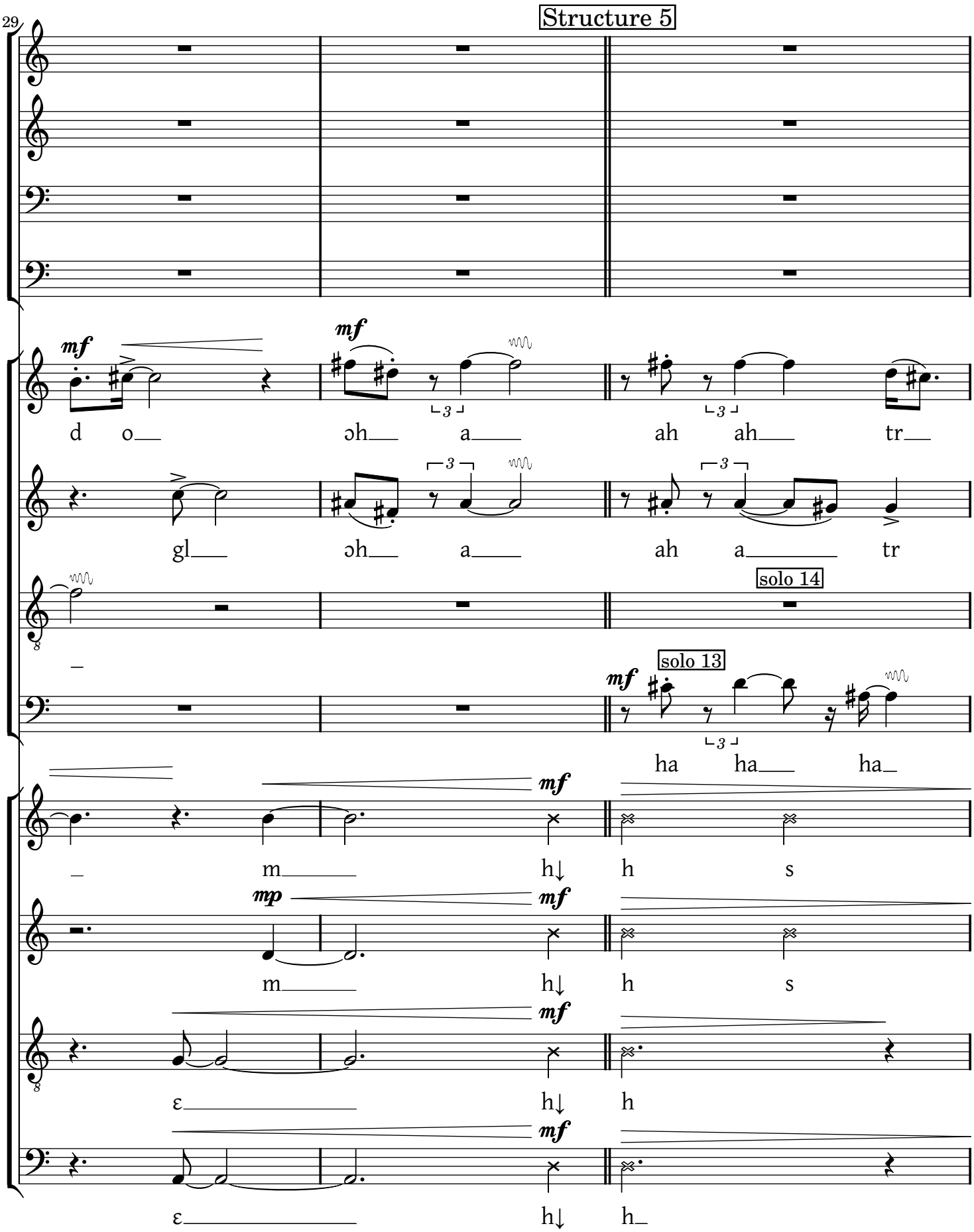

Structure 2
10
solo 4
mf
(desperate)
d r d n a d n b r gl
Smash wine bottle
mf
hʏ n gl d r d n a d n a b n ah
pp
o
pp
o
pp
pp
h a ɔ
pp
pp
h a ɔ

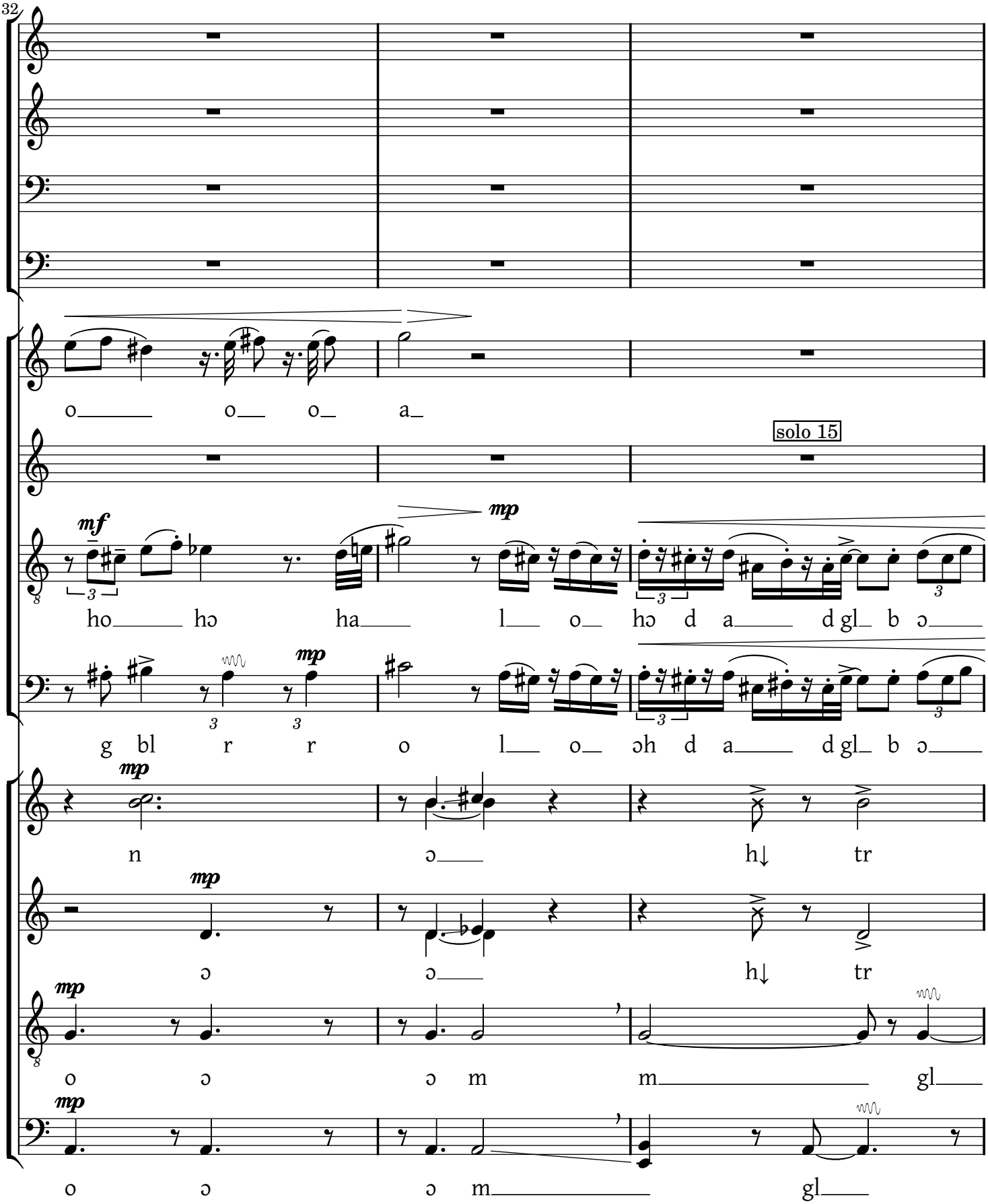

14
solo 5
mf
(Glissando)
d n a ha ha n a h
p
hɔ n ah n ah
p
n ah n ah n ah
mf
a
solo 6
mf
d n a gl b ɔ ah ah
pp
n
mp
hɑ hɑ hɑ hɑ hɑ
mf
o
mf
o
pp
a

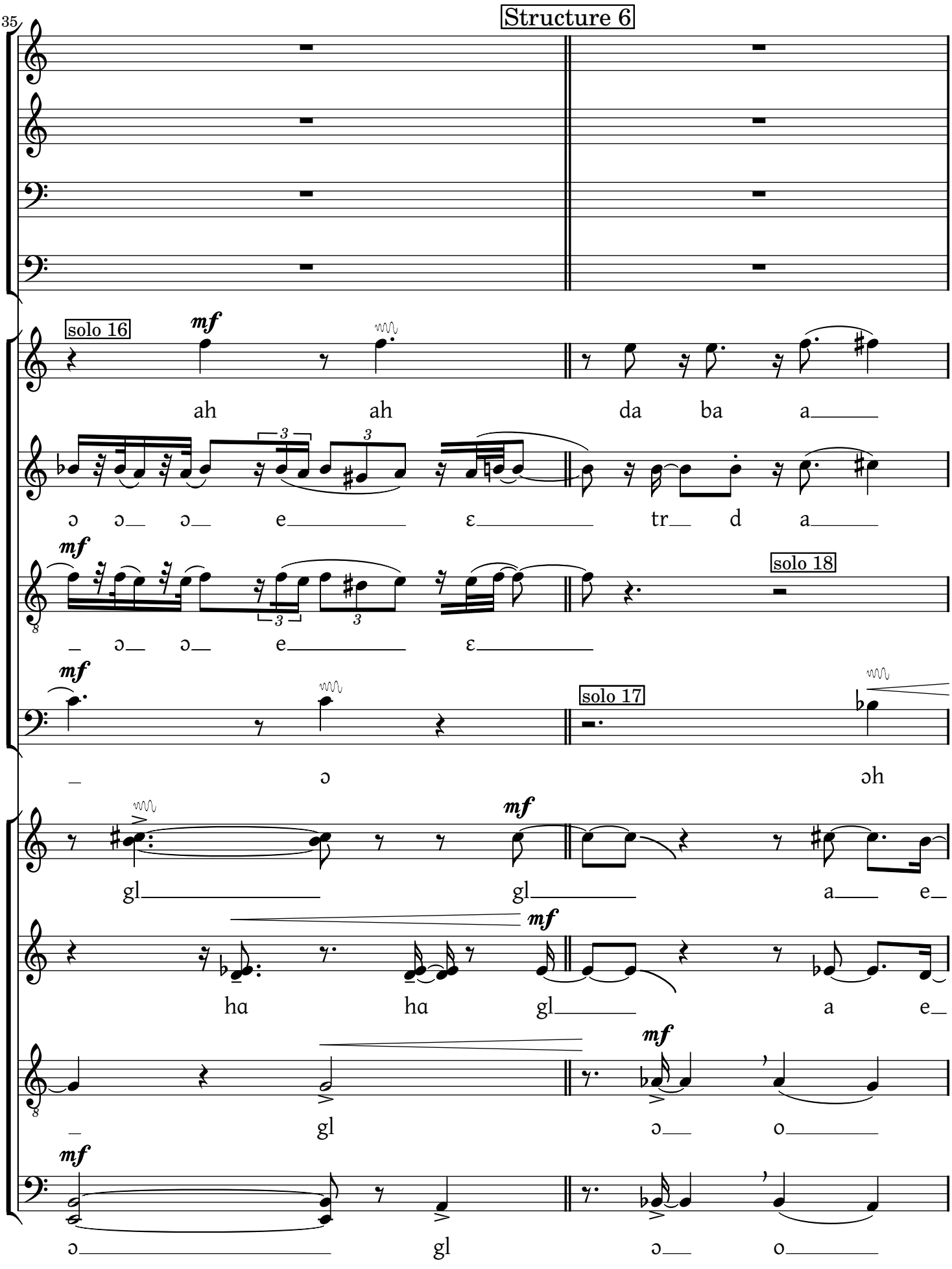

17
Structure 3
f
gl
solo 8
Smash wine bottle
solo 7
f
mp
a
n
_ d n a ɔ
a
pp
m
aa
pp
m
a
p
ɔ
m
f
pp
_
ɔ

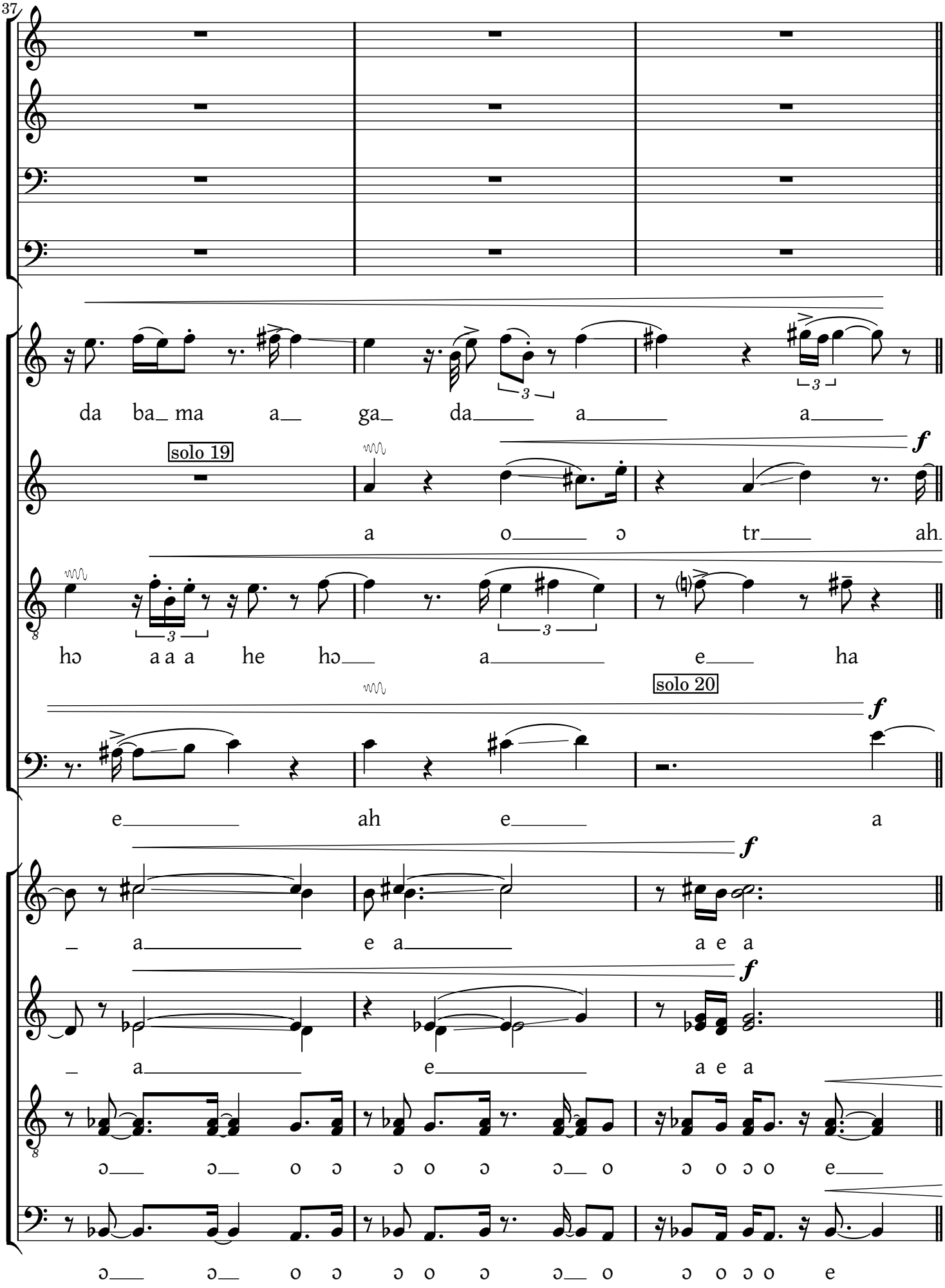

22
solo 9
mf
hah
hah
mp
f
mp
f
b n h↓ ba
n ah h↓ gl
hah
mf
f
n
n
mp
m m ha m


Structure 4
25
solo 13
solo 12
mf
b
a
solo 11
p
f
mp
mf
f
mf
n
h↓
gl
b
l
ha
h↓
ɔ
solo 10
mf
pp
b
m
a
ha
pp
m
pp sub.
m
pp sub.
m
pp sub.
m

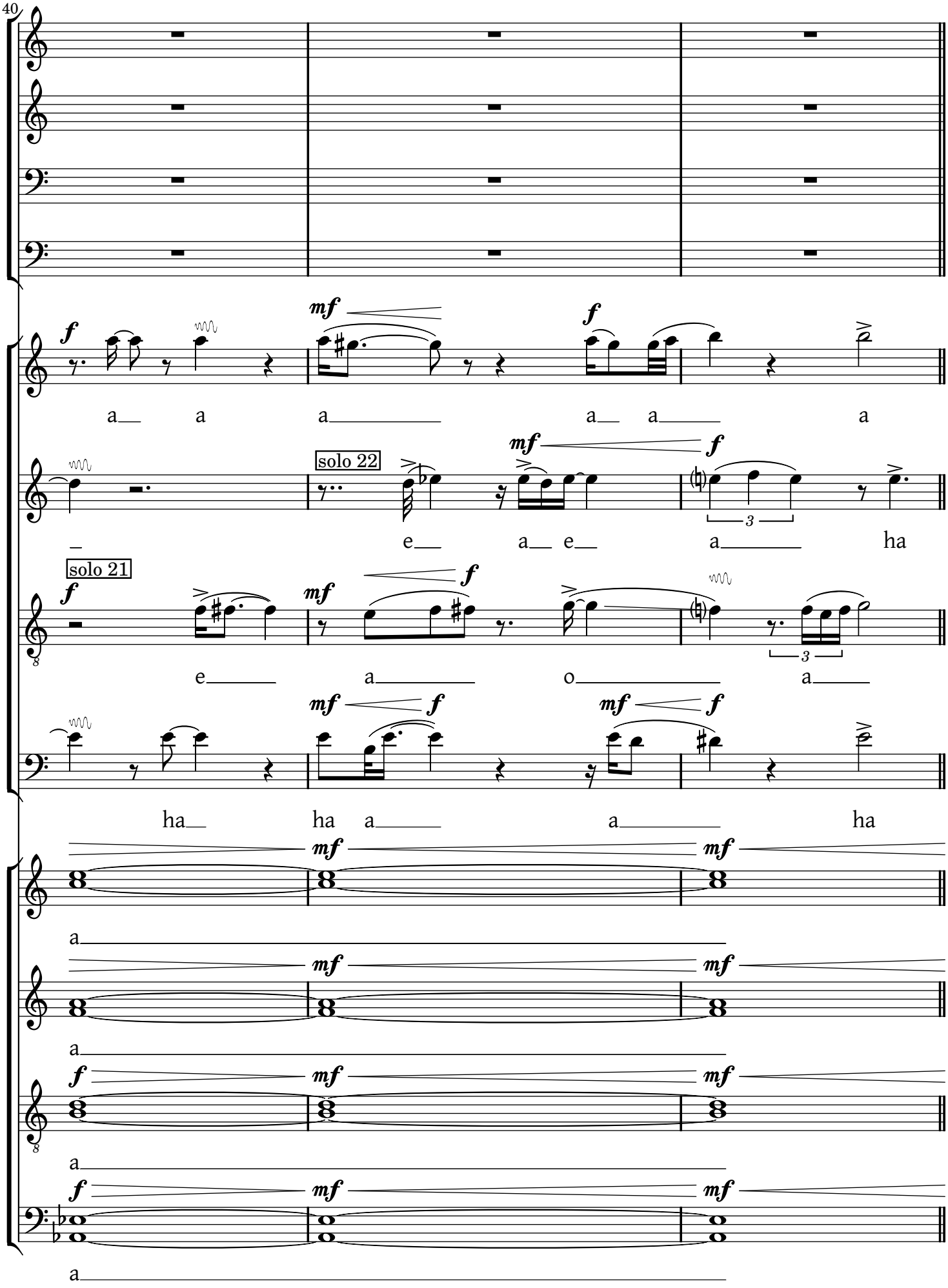

29
Structure 5
mf
d o
ɔh a
ah ah tr
gl
ɔh a
ah a tr
solo 14
solo 13
ha ha ha
m h↓ h s
mp
m h↓ h s
ɛ h↓ h
ɛ h↓ h

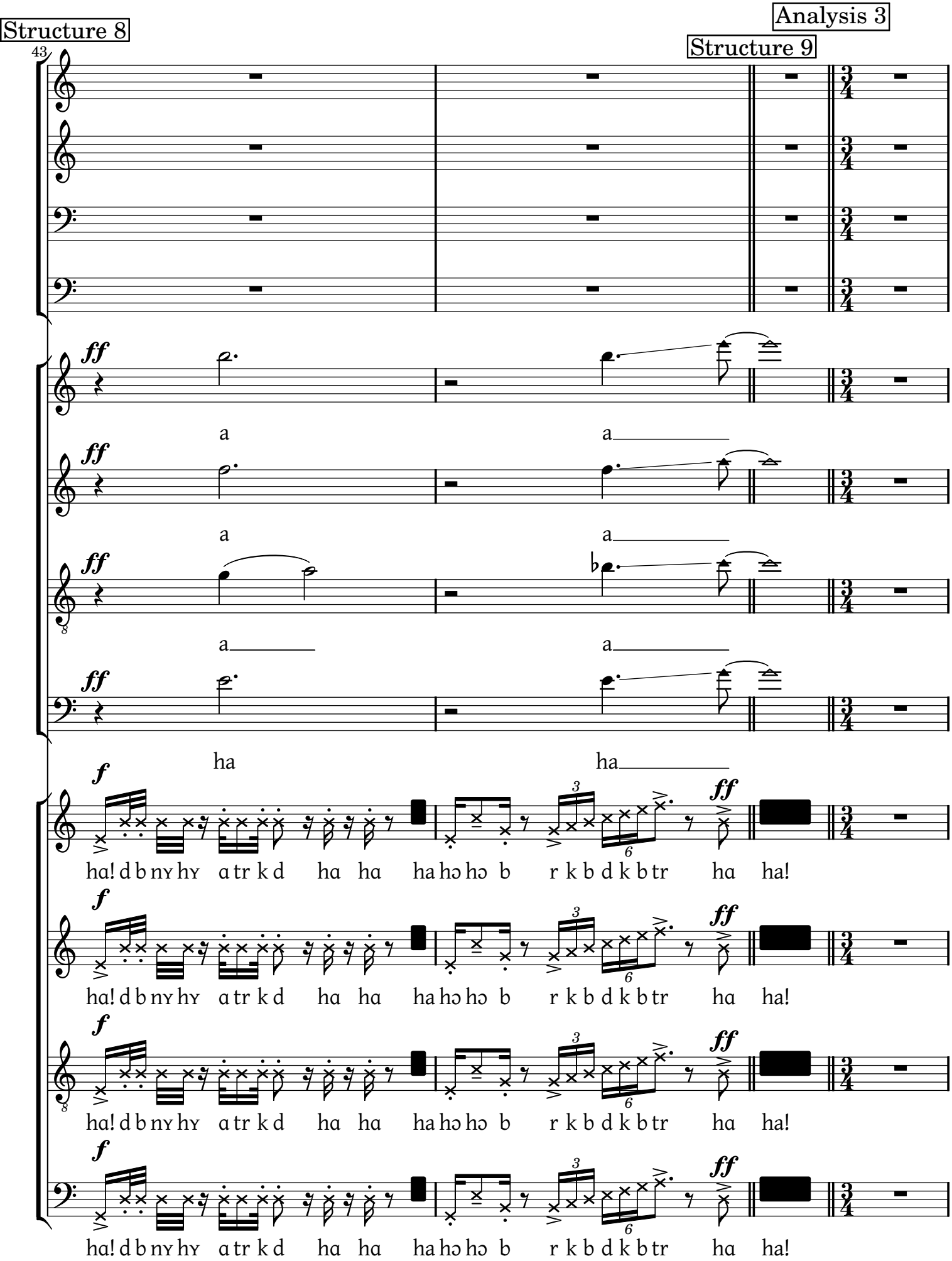

32
o o o a
solo 15
mf
mp
ho hɔ ha l o hɔ d a d gl b ɔ
g bl r r o l o ɔh d a d gl b ɔ
mp
n ɔ h↓ tr
mp
ɔ ɔ h↓ tr
mp
o ɔ ɔ m m gl
mp
o ɔ ɔ m gl

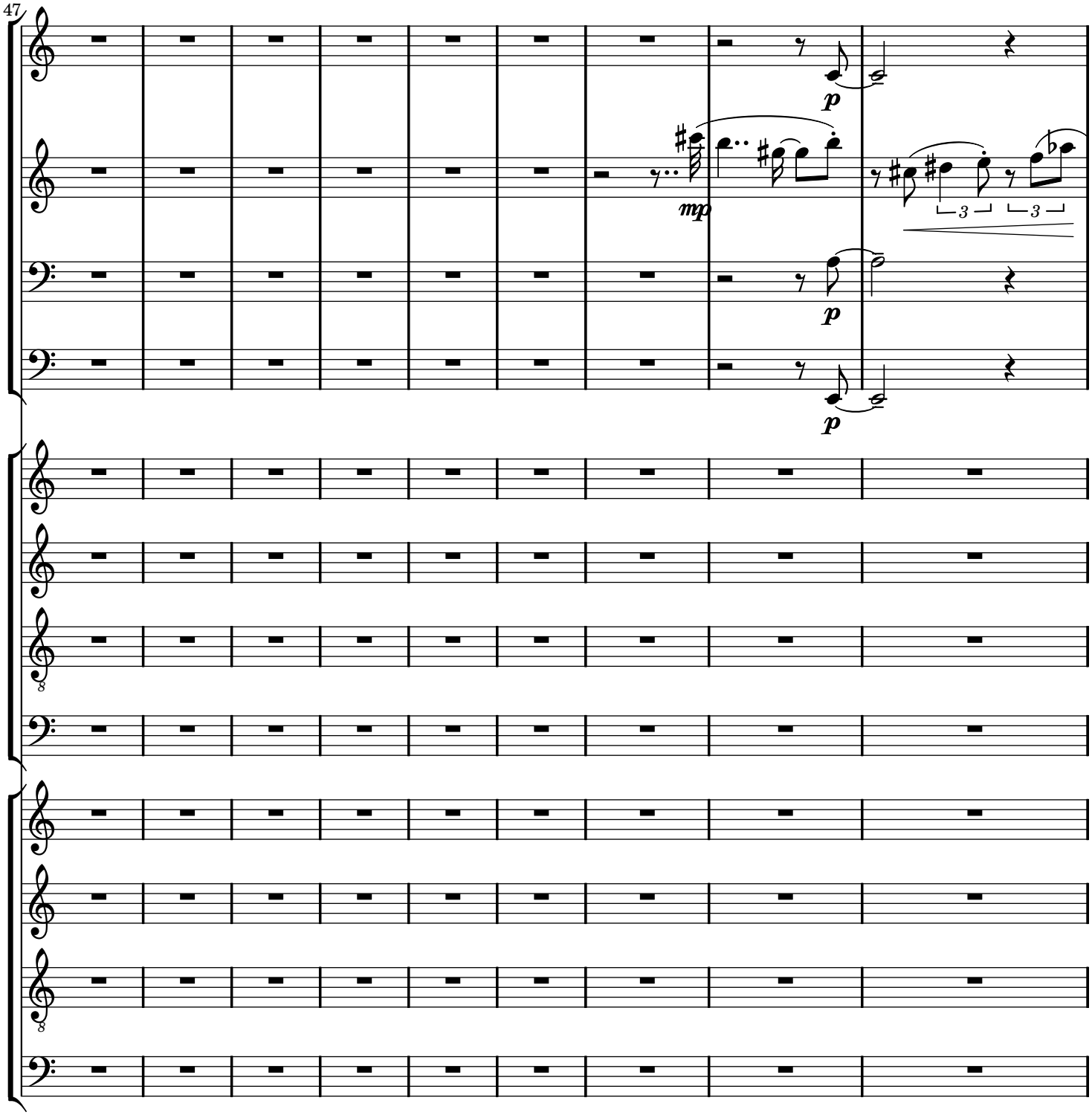

35
Structure 6
solo 16
mf
ah ah da ba a
ɔ ɔ ɔ e ɛ tr d a
mf
ɔ ɔ e ɛ
solo 18
mf
ɔ
solo 17
ɔh
mf
gl gl a e
mf
hɑ hɑ gl a e
gl
mf
ɔ o
mf
ɔ gl ɔ o

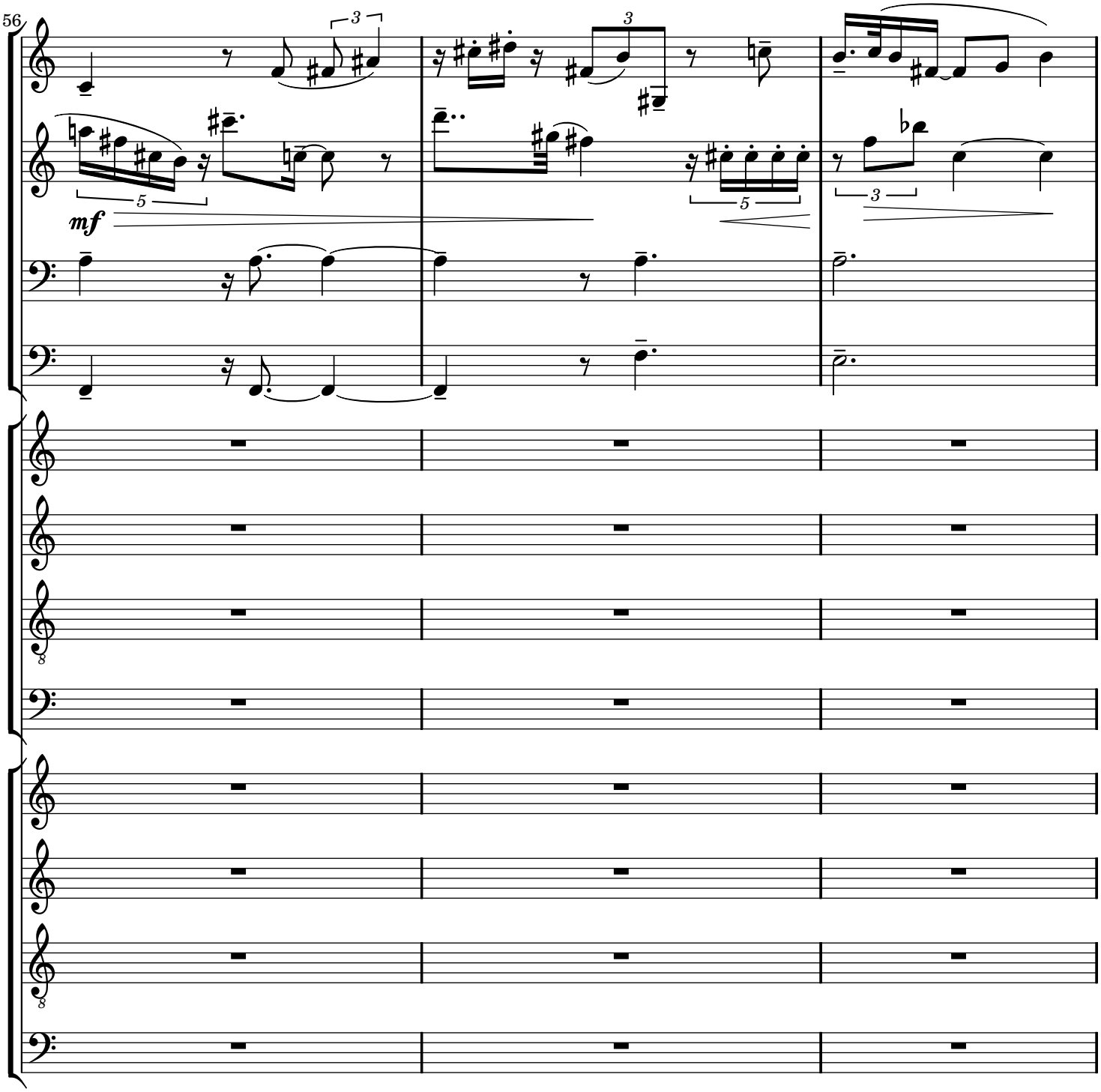

37
da ba_ ma a_ ga_ da_ a_ a_
solo 19
f
a o_ ɔ tr_ ah
hɔ a a a he hɔ_ a_ e_ ha
solo 20
f
e_ ah e_ a
f
_ a_ e a_ a e a
f
_ a_ e_ a e a
ɔ_ ɔ_ o ɔ ɔ o ɔ ɔ_ o ɔ o ɔ o e_
ɔ_ ɔ_ o ɔ ɔ o ɔ ɔ_ o ɔ o ɔ o e

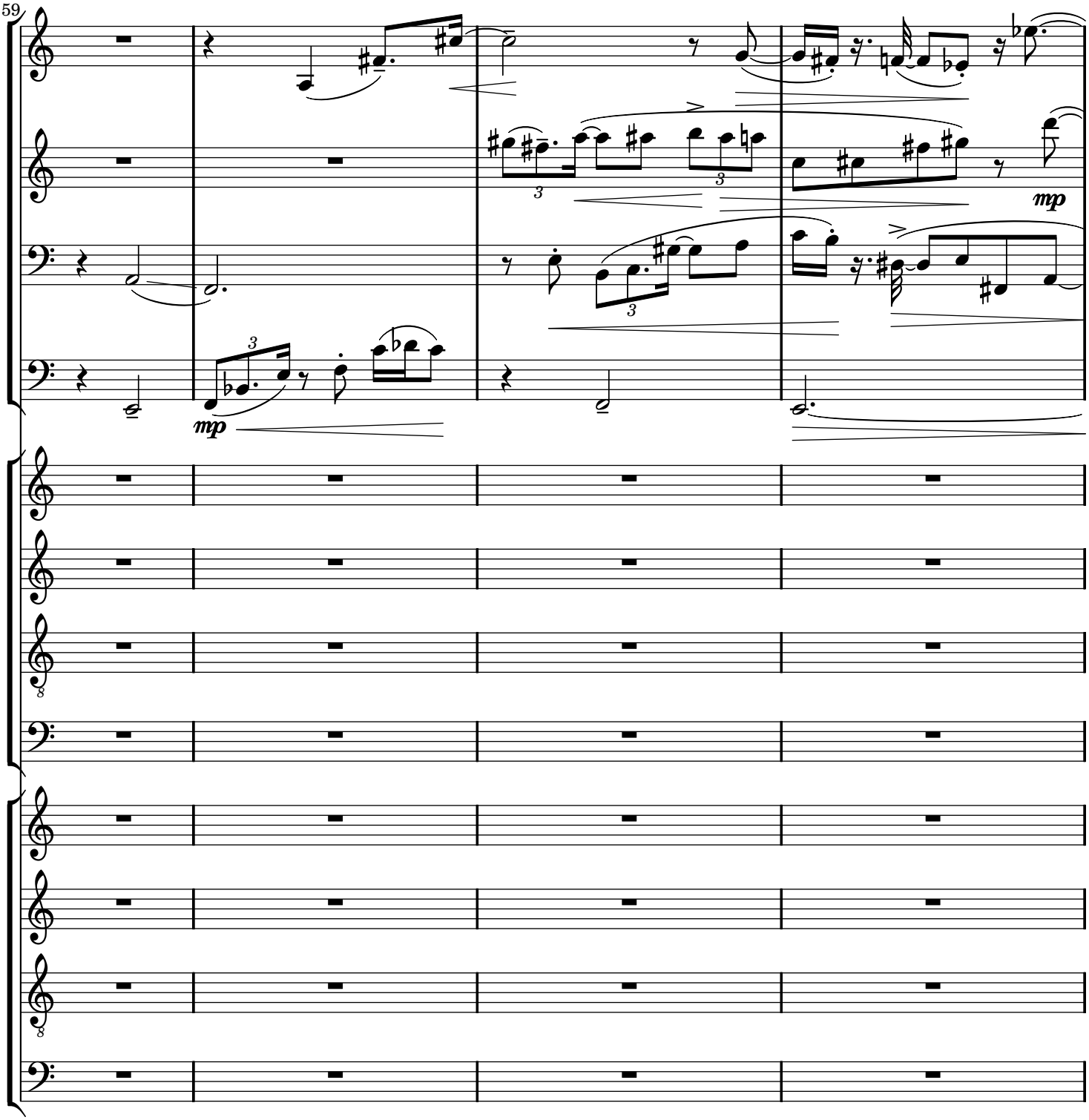
Structure 7

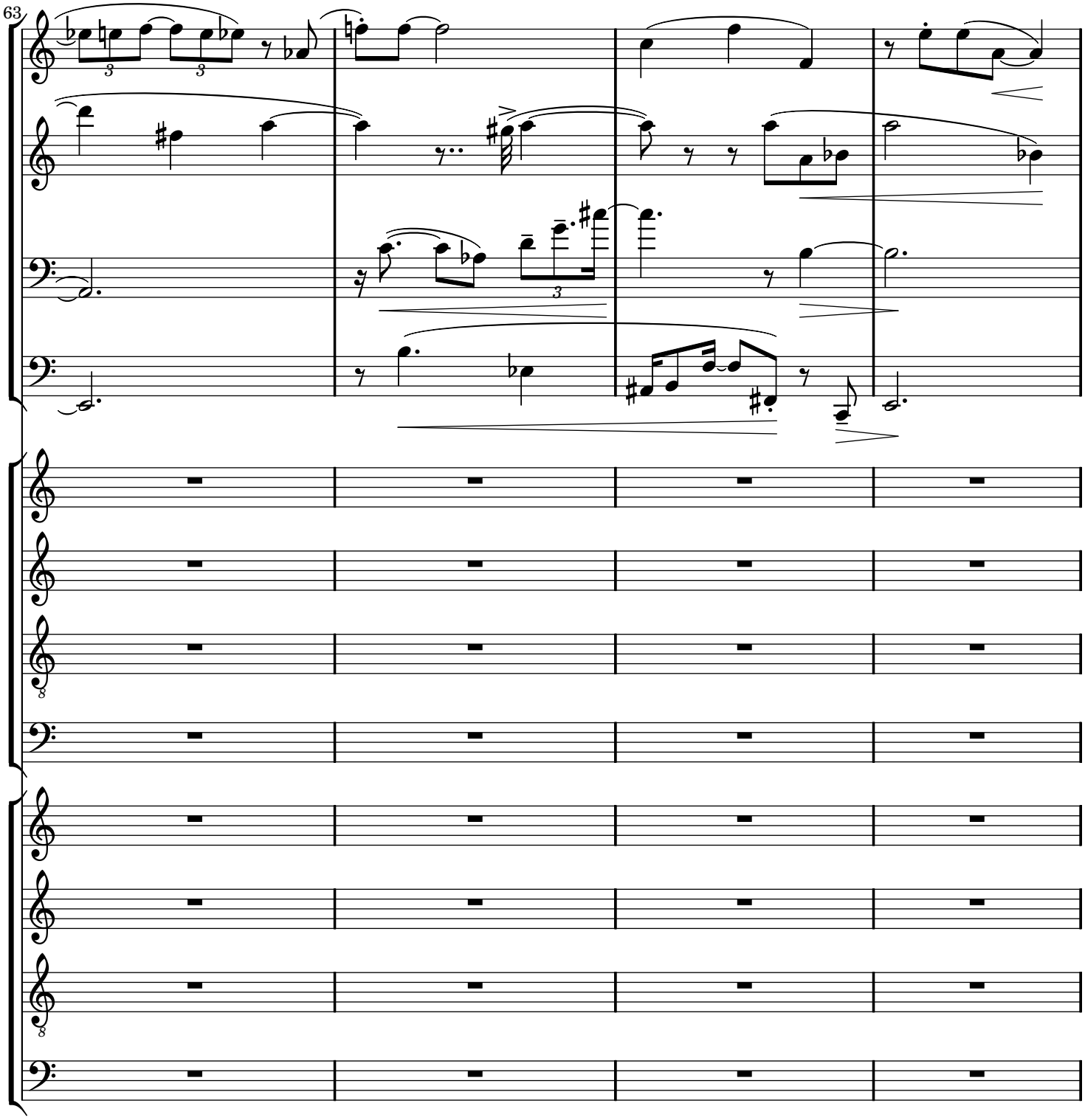


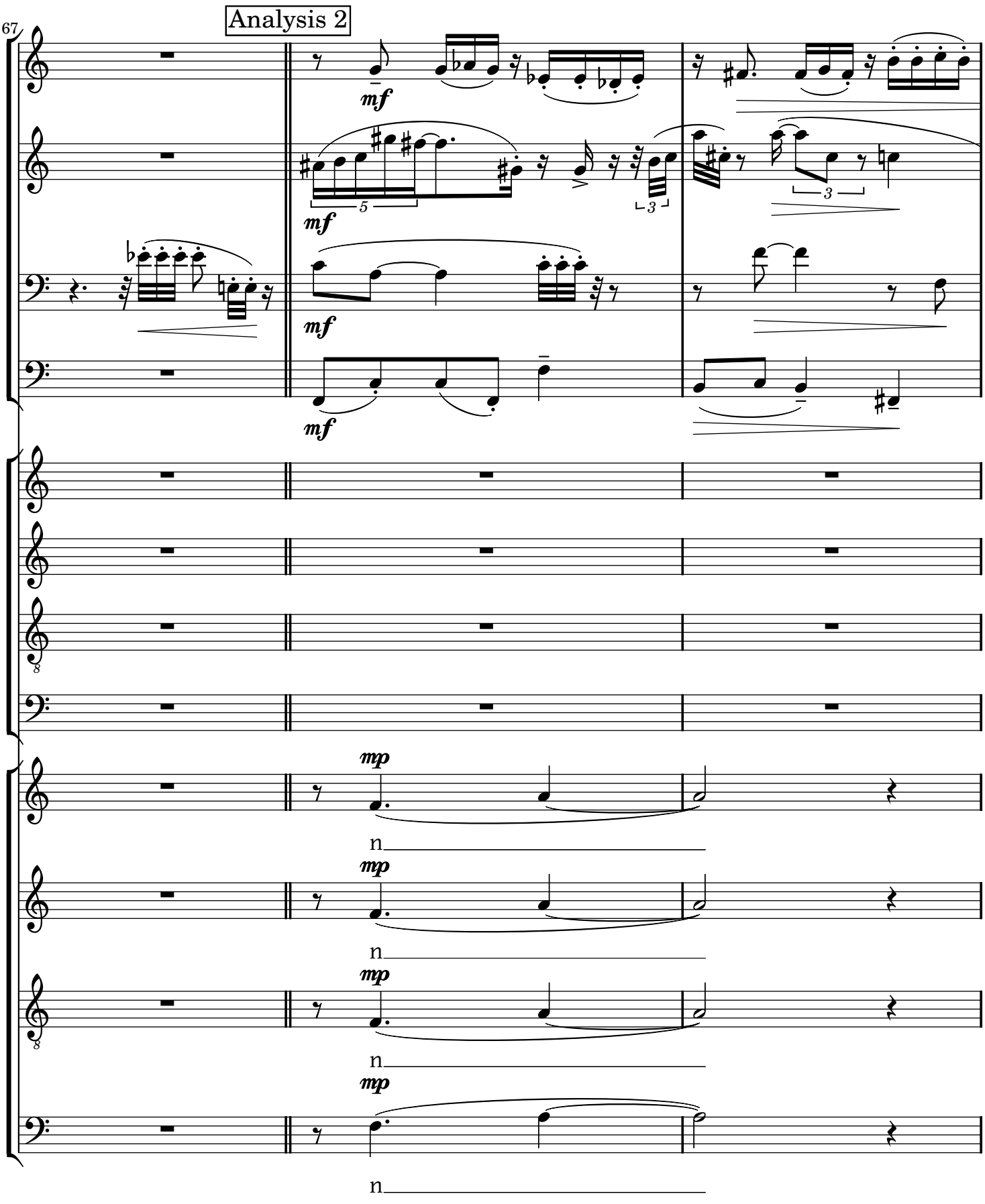

Structure 8
Analysis 3
Structure 9
43
ff
a
a
a
a
a
a
f
ff
ha
ha
ha! d b nʏ hʏ a tr k d ha ha ha hɔ hɔ b r k b d k b tr ha ha!

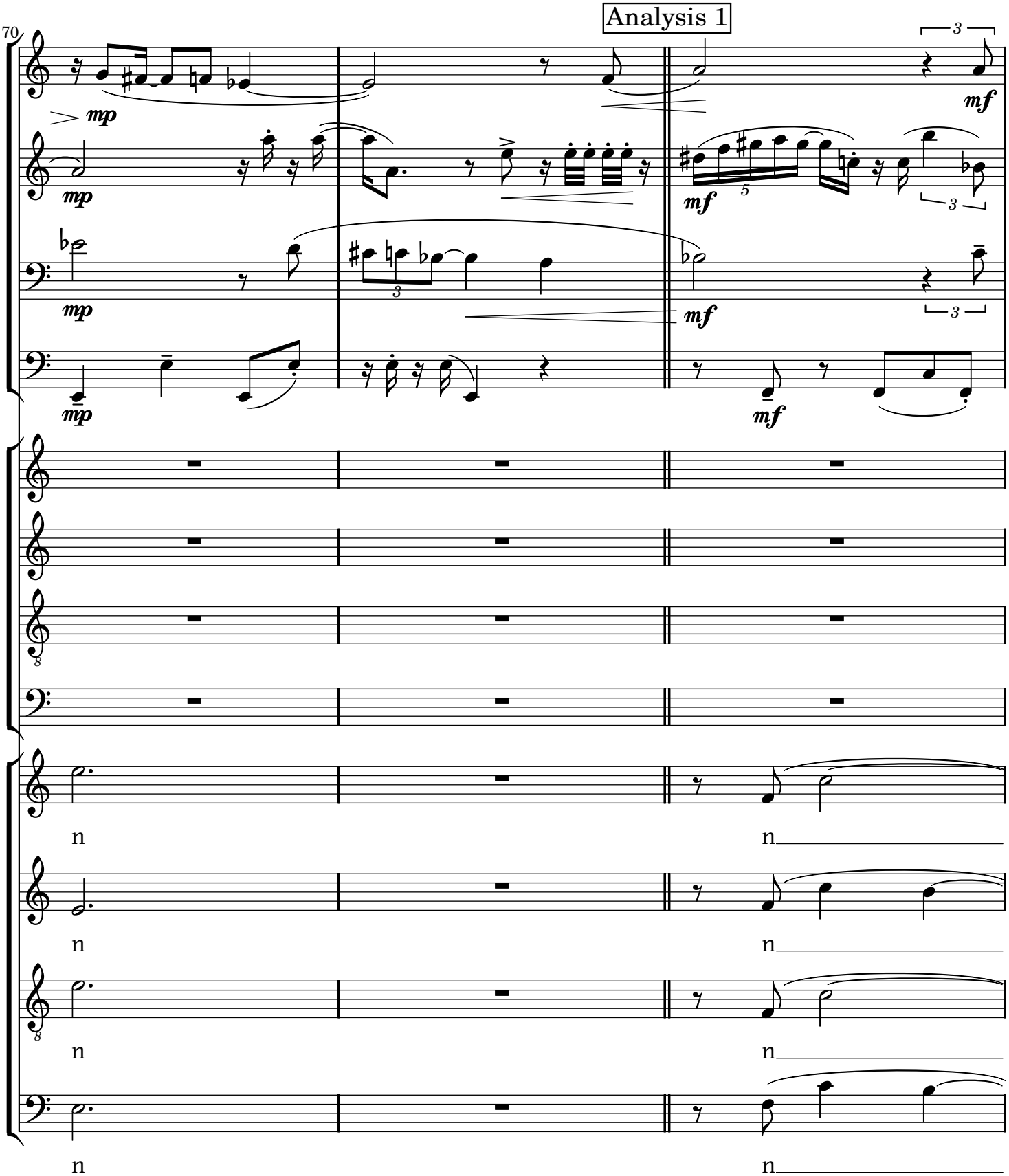

47
p
mp
p
p
3
3

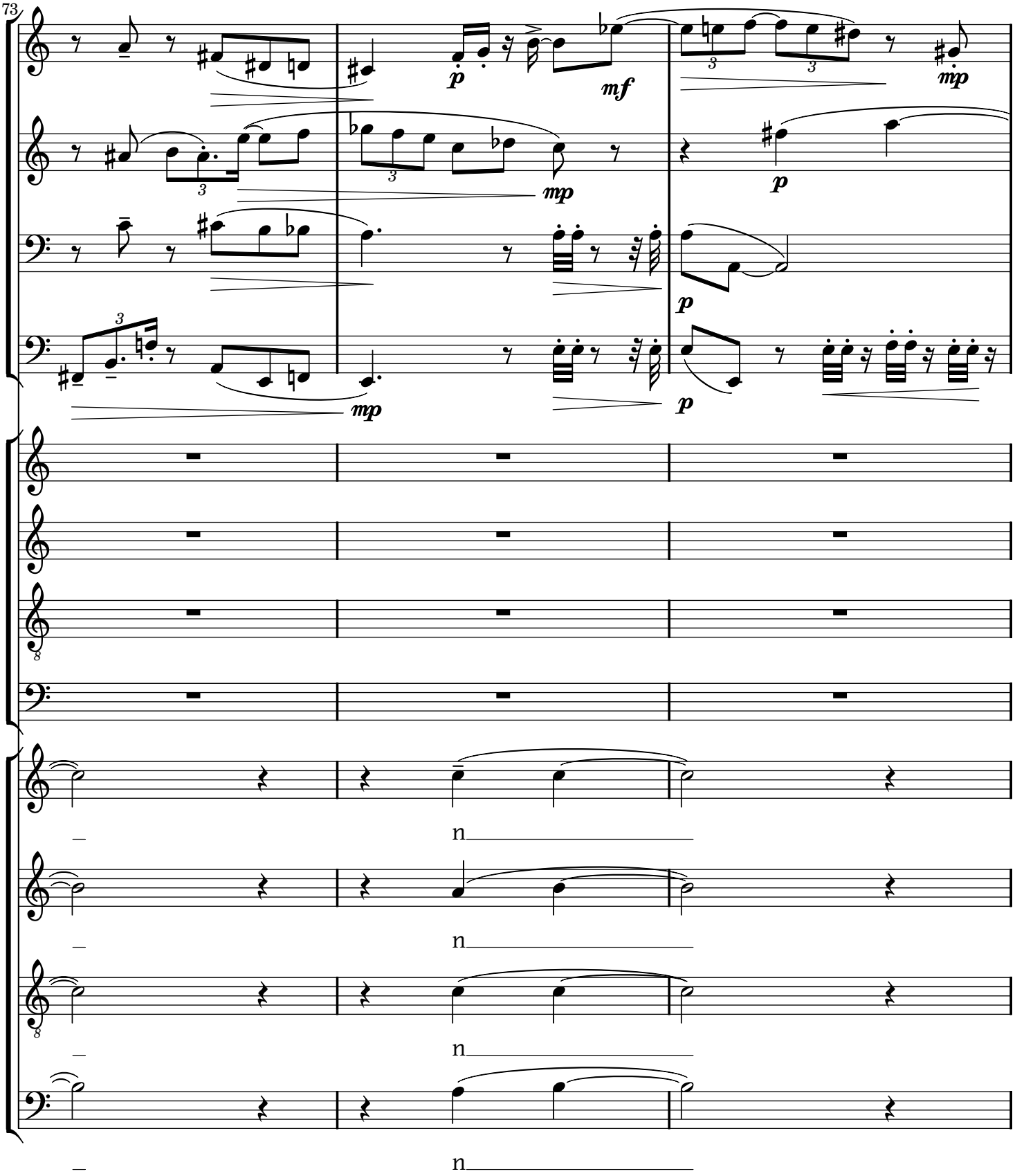

56
mf

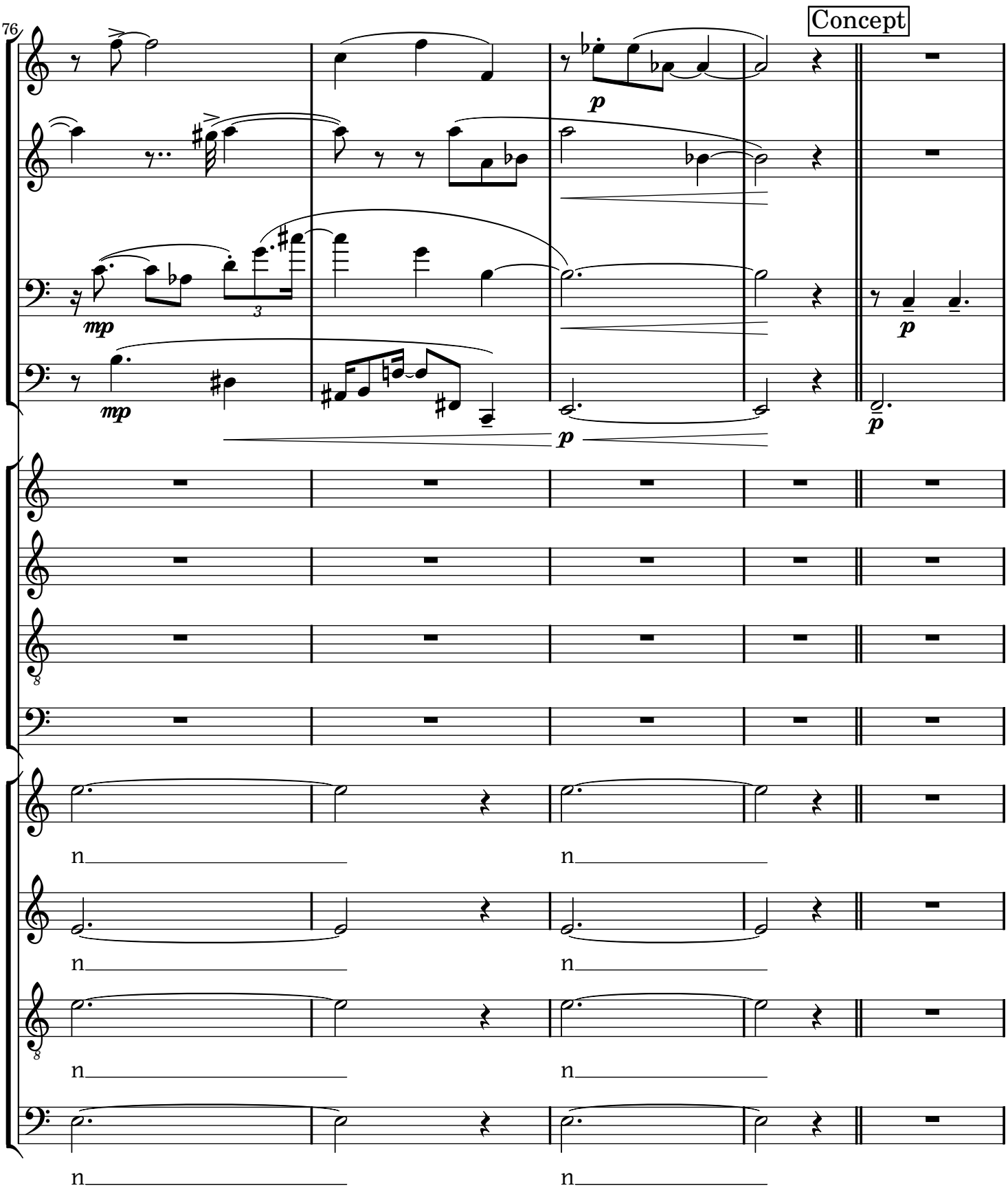

59
mp
mp

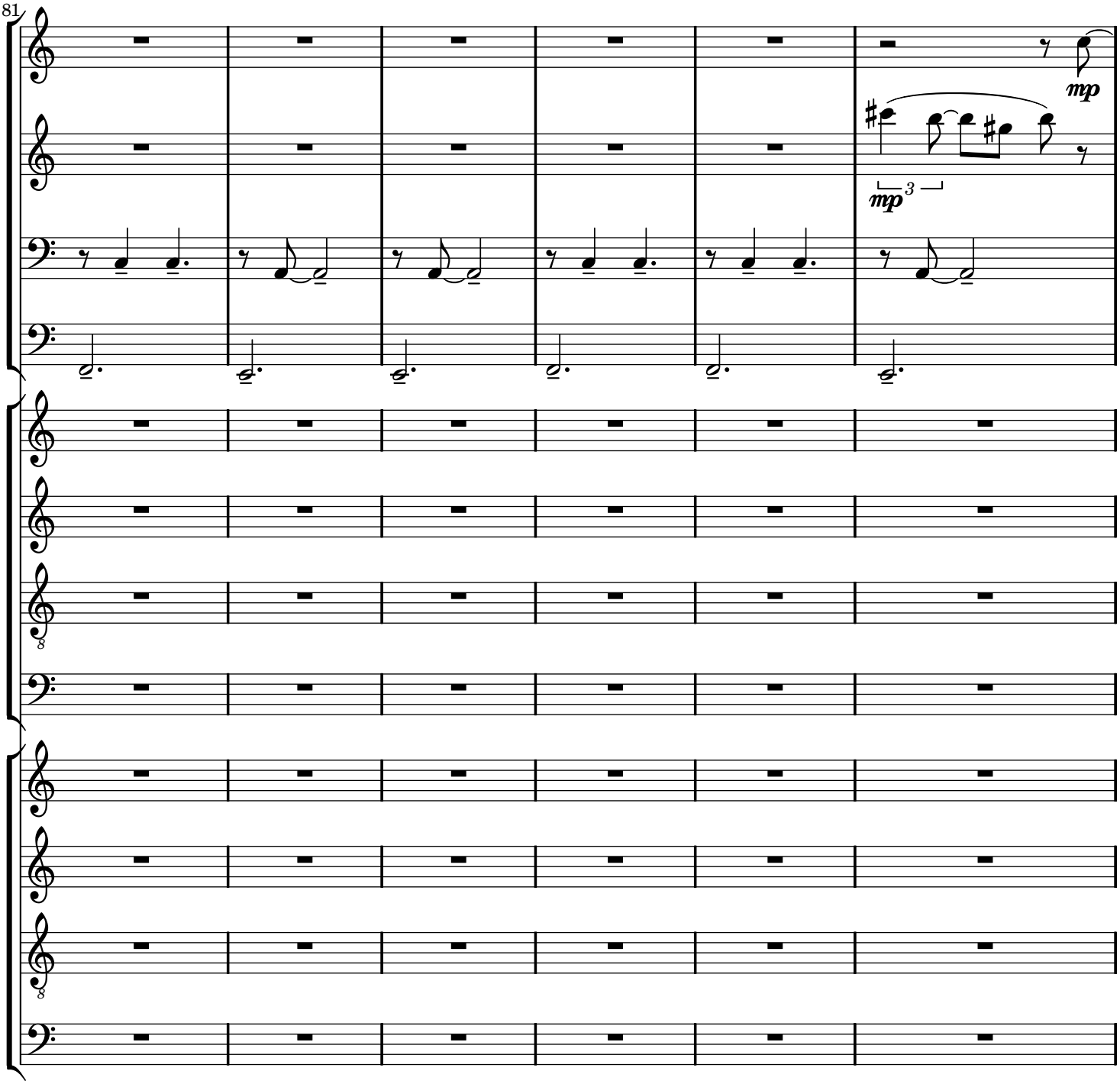

63

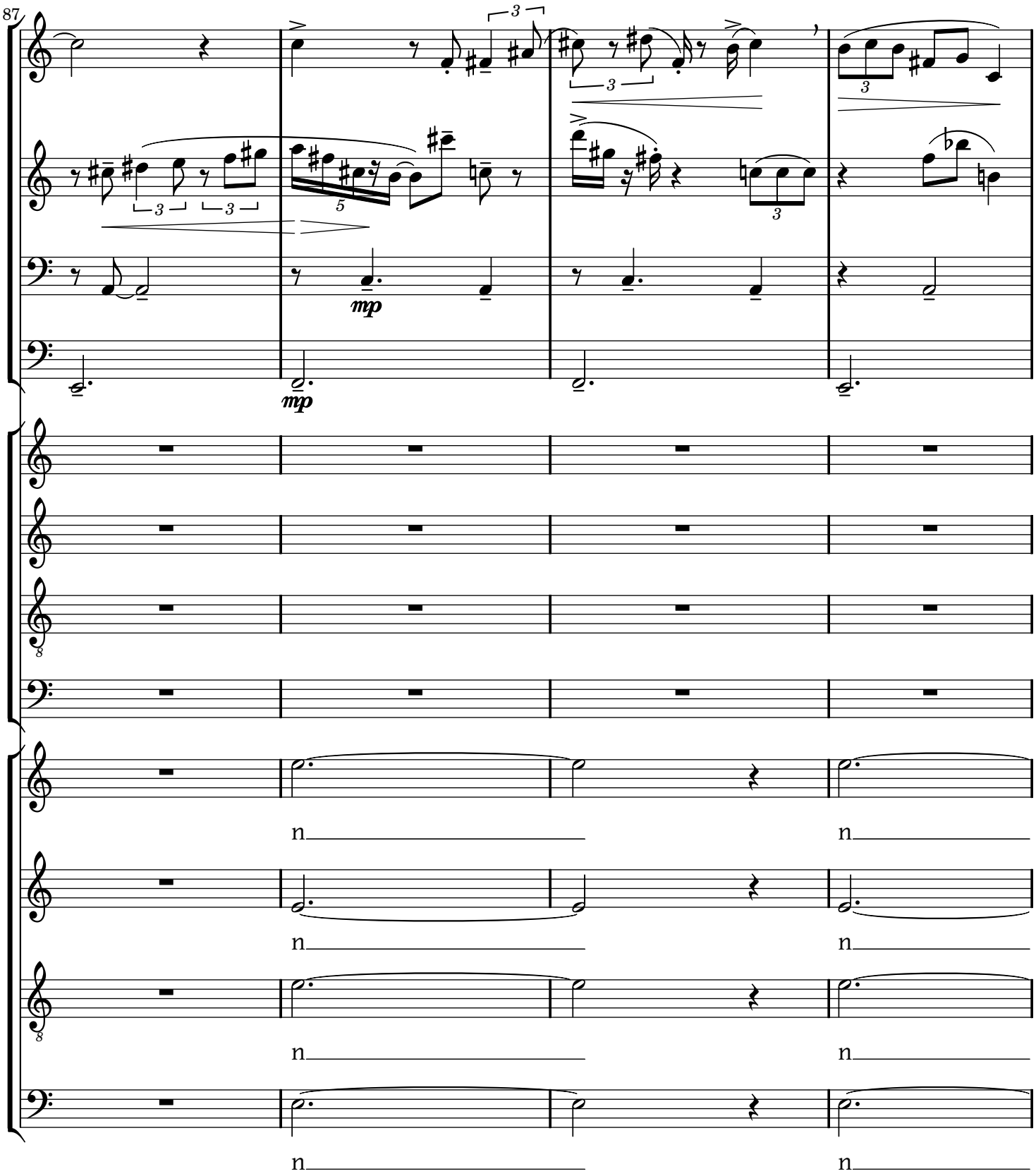

Analysis 2
67
mf
mf
mf
mp
mp
mp
mp
n
n
n
n

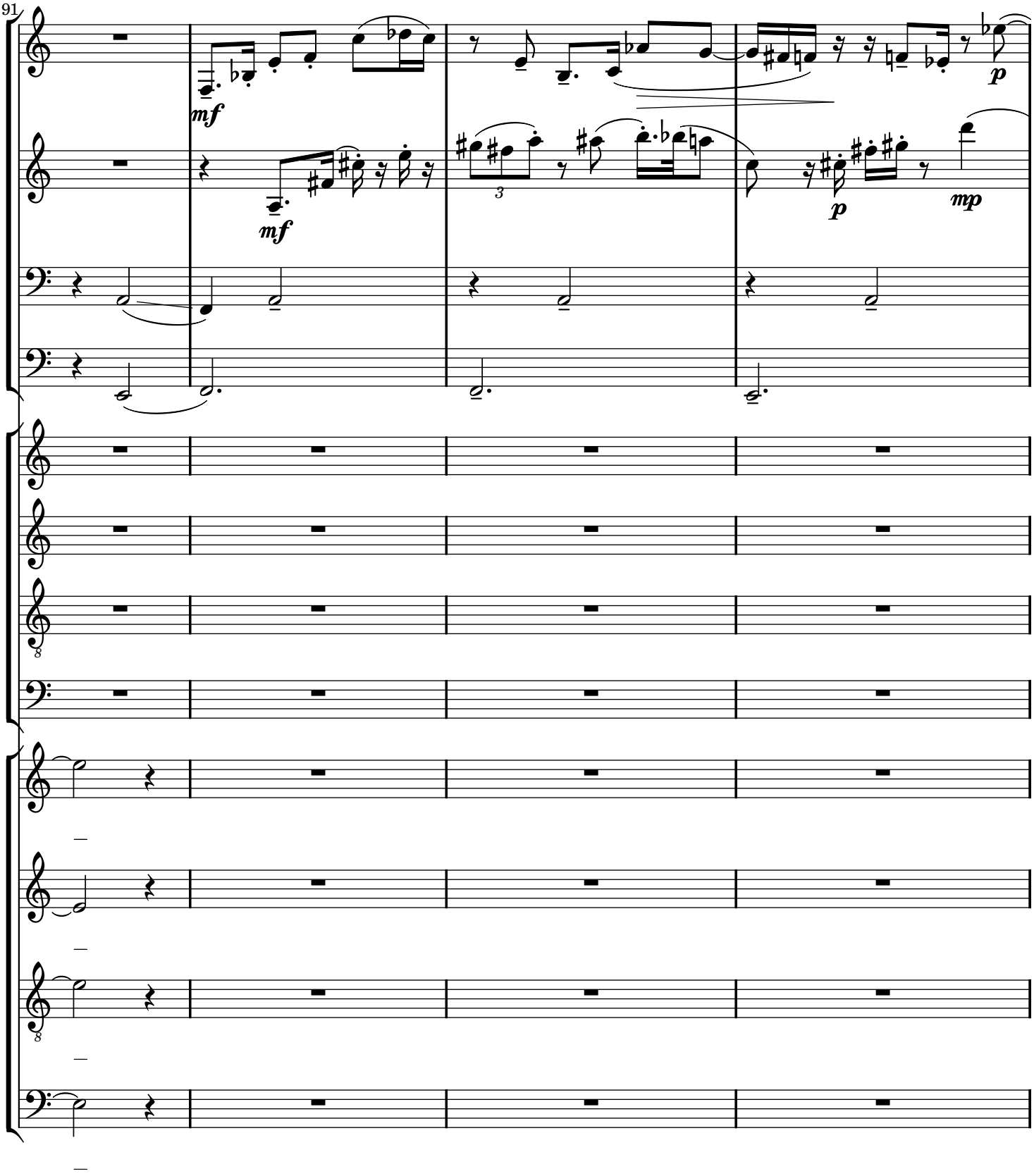

Analysis 1
70
mp
mf
n


73
p
mf
mp
p
mp
p
mp
p
n
n
n
n


76
Concept
mp
p
mp
p
p
n
n
n
n
n
n


81
mp
mp
3


87
mp
mp
n
n
n
n
n
n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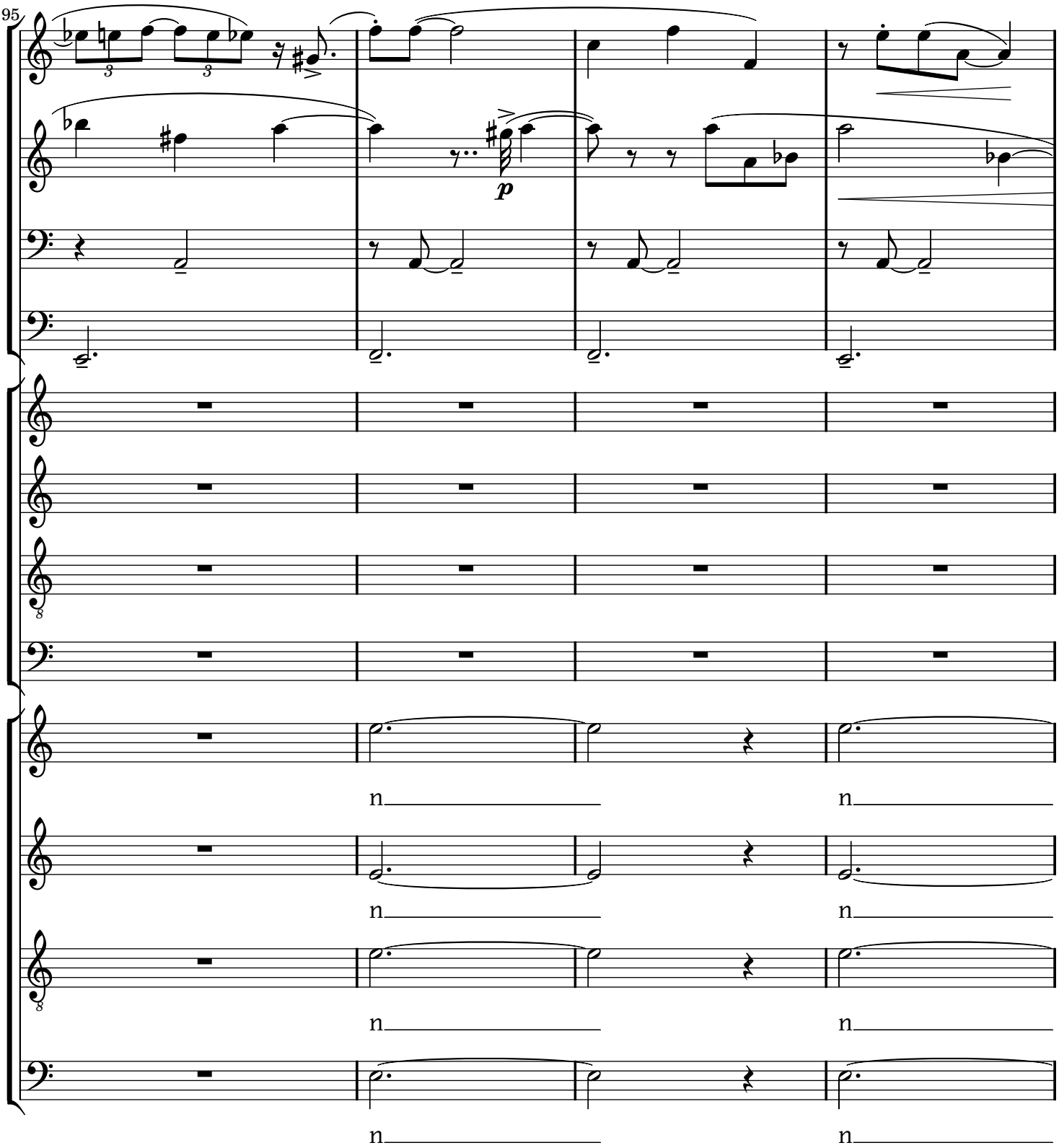
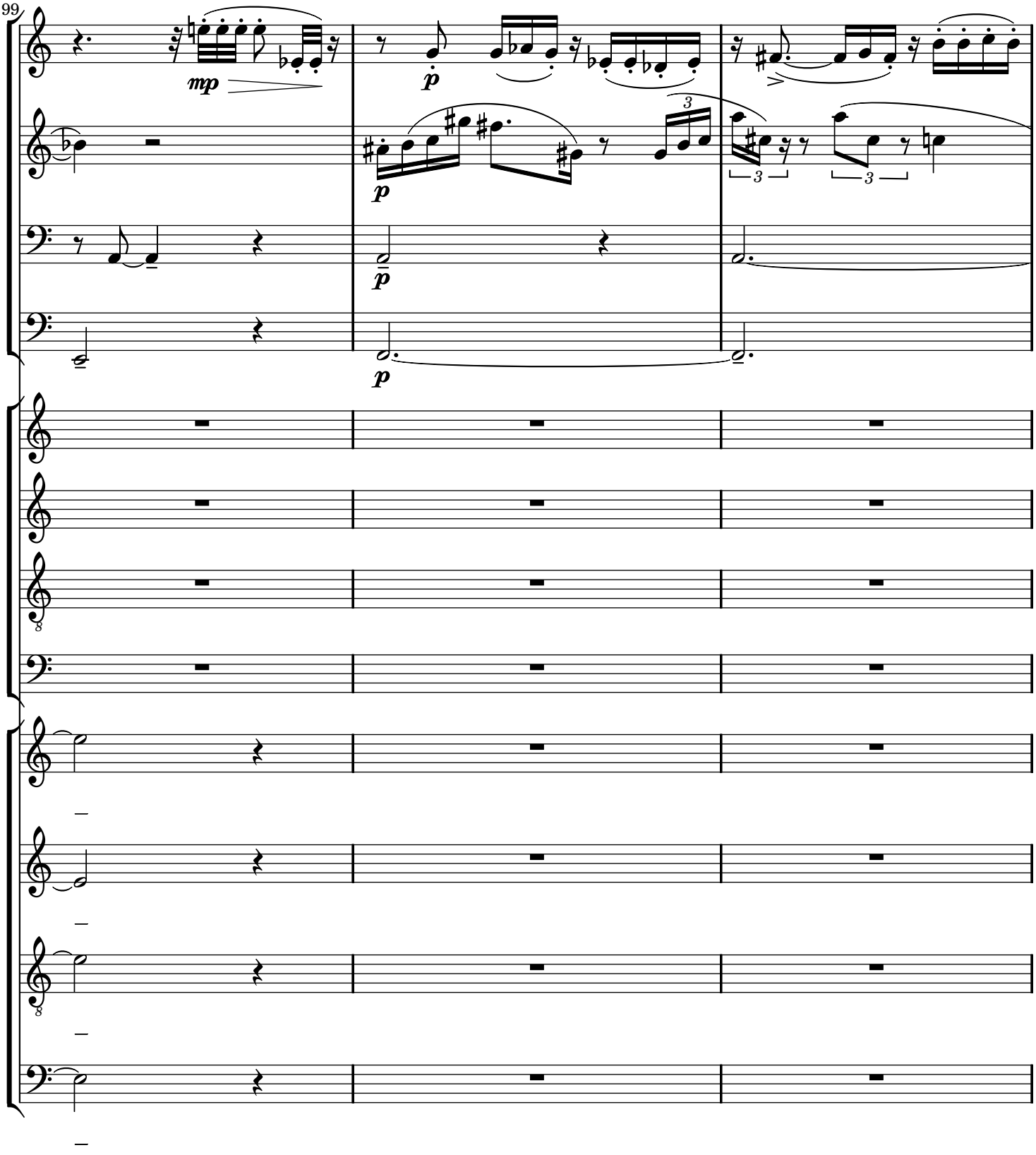
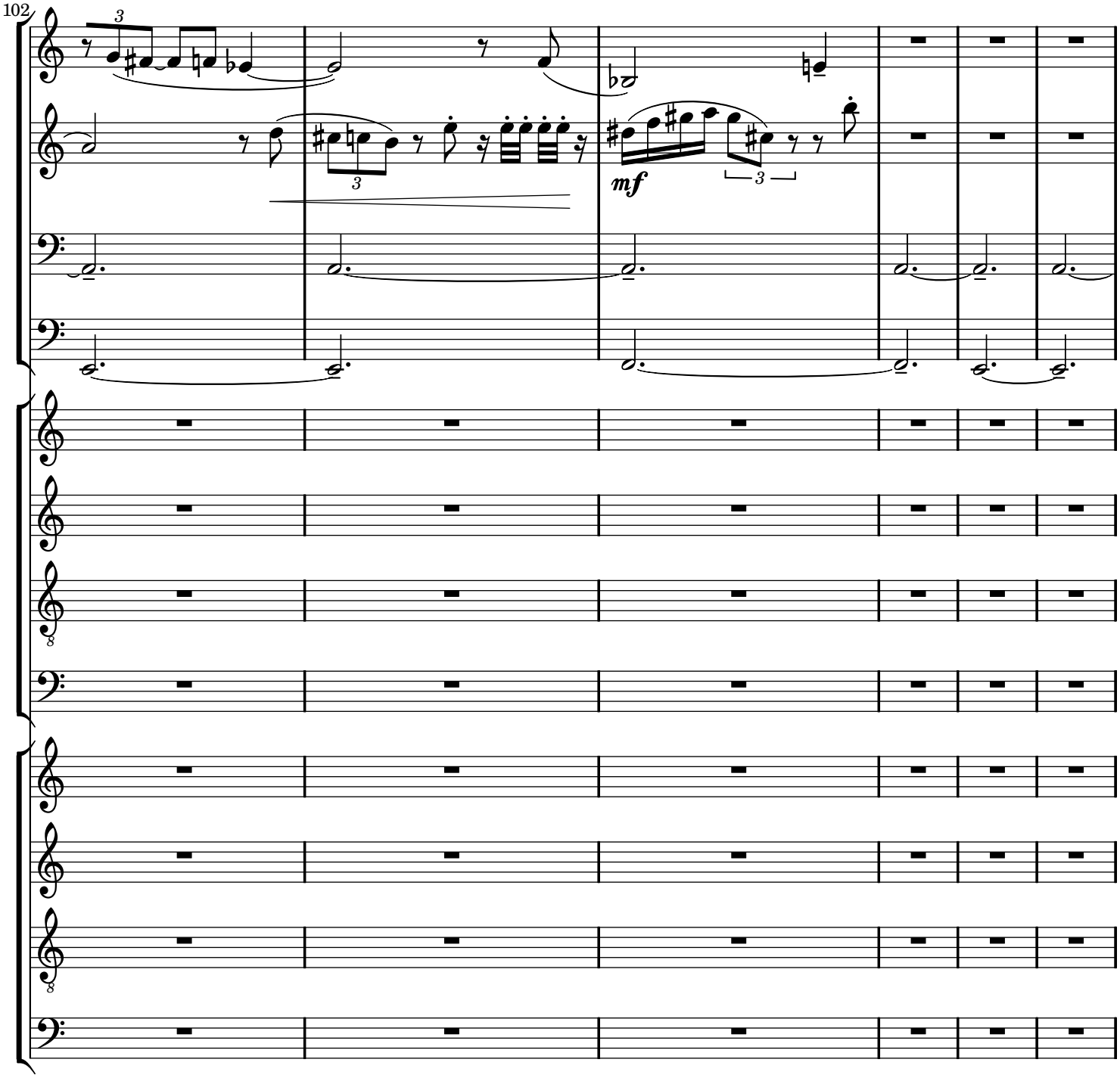
mf
mf
p
p
mp


95
p
n
n
n
n
n
n
n
n


99
mp
p
p
p
3
3
3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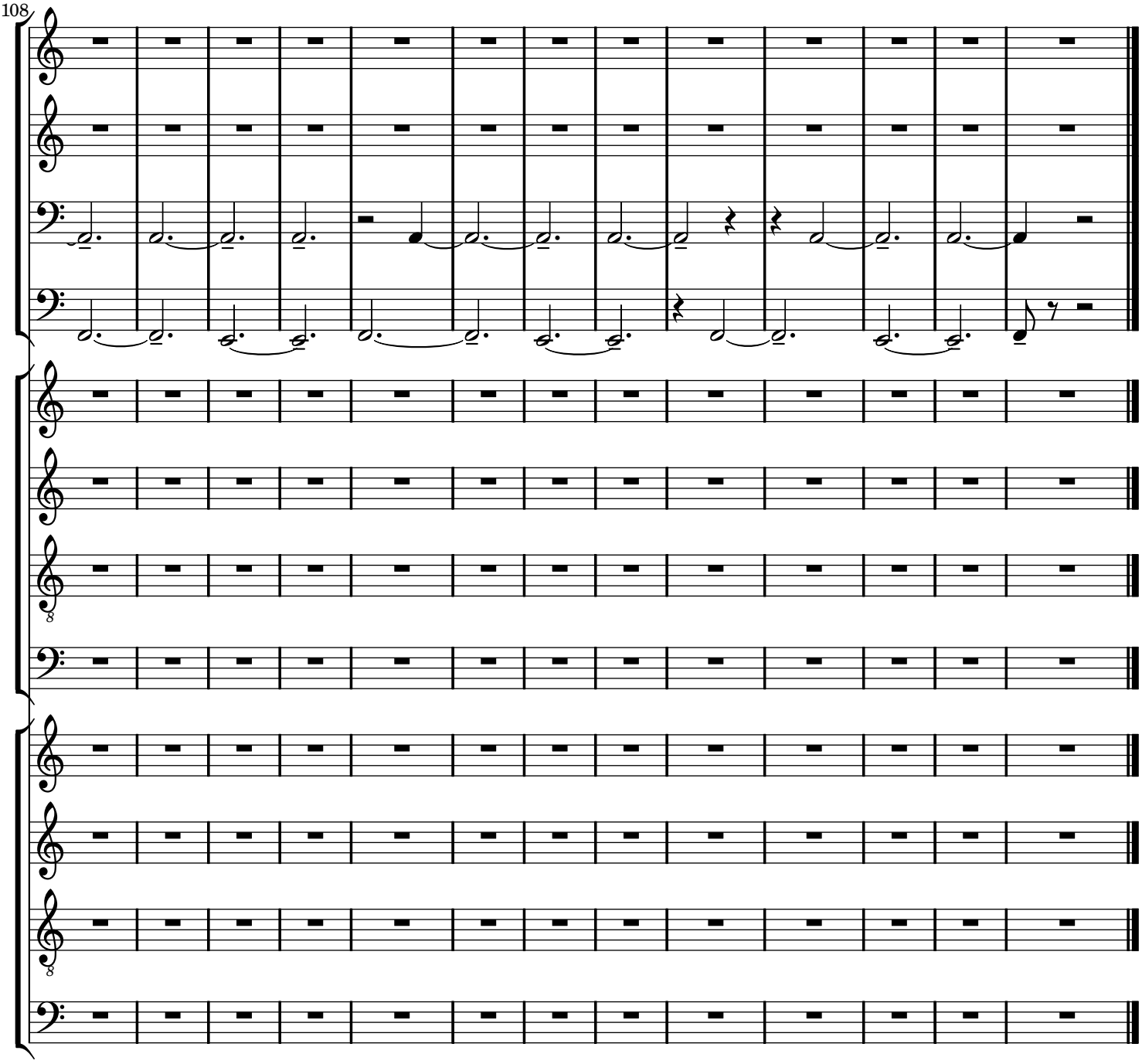
3
3
mf
3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