

Trade Clause

for flute, viola, harp and electronics

by
Dan VanHassel

Duration: 10 minutes

Composed: 2007

*Commissioned by Laura Heinrichs, Jonina Mazzeo and Naomi Hoffmeyer
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Notes on Electronics

-This piece requires the use of Max/MSP and an experienced operator to follow the score and trigger the various cues. These cues are indicated in the score and parts with a number enclosed in a box followed by a brief description of the electronic effect.

-Each instrument will require its own microphone for input into Max/MSP.

-A radio will be needed which should be tuned to a talk-radio format station and then input into Max/MSP.

-The inputs should be assigned as follows:

- 1 – Flute
- 2 – Viola
- 3 – Harp
- 4 – Radio

-The PA should consist of three (3) separate speakers each one placed near one of the performers, so that each performer has an “amp” which will localize the sound of their electronic processes to their physical location on the stage. In Max, the electronic effects are divided into three groups, one for each instrument, and are sent out separate outputs, which should be assigned to the proper speakers on the stage. No central PA should be used, unless it is the only option available, in which case all three sends should be assigned to all the speakers for mono playback.

-The outputs should be assigned as follows:

- 1 – Flute
- 2 – Viola
- 3 – Harp

-Nearly all of the electronics in this piece are either sounds of the instruments being processed live, or other electronics which are controlled by the instruments in some way. For this reason, I have not attempted to notate the electronics, as they generally follow the instrumental lines; any deviation from this is indicated in the score.

Performance Note

In the first part of the piece there is no meter or measures. The harp will provide a steady 16th-note pulse at approximately quarter note=108. At some points during this section, instruments will lock into that pulse (as indicated in the score), at other times proportional notation is used to indicate approximate relative rhythmic values, indicated by a dark horizontal line stretching from the note-head. At a later point in the piece the meter disappears again, although this time there is no steady pulse at all. The entirety of this section is to be played proportionally as it appears on the page.

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Ominous, but strangely beautiful ♩=108

Dan VanHassel

A 1 Begin recording harp

Flute

Viola

Harp

l.v.

ppp f ppp f ppp

(repeat pattern strictly in tempo)

10-20 sec. 10-20 sec.

D: C# B: E: F# G: A:

*Each harp phrase should be slightly different in length (between 10-20 sec. each), roughly approximating the length of a full breath.

B

Vla.

Harp

ppp f ppp

ca. 4 sec. *sustain note for length indicated

10-20 sec.

C

Fl.

Vla.

Harp

ppp f ppp

Sul C

ppp f ppp

etc.

**gliss rapidly on harmonics up and down the string*

D 2 Turn off viola effect

Fl.

Vla.

Harp

ppp f ppp

sul pont.

ppp f ppp

pp

pizz. (in tempo with harp 16th's)

ppp f

3 Turn on viola effect

Fl. *ppp* *f* *ppp*

Vla. *(keep repeating pattern)* *f* *pp* *ppp* *f* *Sul G* *Sul C* *ppp*
**bow with extreme pressure, creating scratching sound*

Hp. *ppp*

4 Turn off viola effect
Turn on flute radio effect
as fast and short as possible

Fl. *fff*

Vla. *pizz. (in tempo with harp 16th's)* *pp* *f* *pp*

Hp. *f* *ppp*

5 Turn on viola effect

Vla. *arco sul pont.* *ppp* *f*

Hp. *f*

6 Turn off viola effect

Fl. *fff*

Vla. *ppp* *ff* *ppp*

Hp. *ppp* *f*

I

Fl. *pizz. (in tempo with harp 16th's)*

Vla. *pp* *ff* *pp*

Harp. *ppp* *f*

7 Turn on viola sample trigger

(in tempo with harp 16th's)

Fl. *(in tempo with harp 16th's)*

Vla. *arco*

Harp. *ppp* *f*

8 Begin big noise cresc.

Fl. *ppp*

Harp. *pp* *ppp*

Increasing Ferocity (♩=108)

9 Start recording flute, begin harp loop

Fl. *ff* *3* *3* *3*

Vla. *ff*

Harp. *ff* *E#* ***

*gliss. as fast as possible within the range specified

5

Fl.

Vla.

Hp.

(8)

9

Fl. += added percussive breath noise

Vla.

Hp.

(8)

13

Fl. *mf* *ff*

Vla.

Hp.

(8)

16

Fl. *mf* *ff*

Vla.

Hp.

(8)

19 (repeat phrase out of tempo)

Fl. *ff* 3 6

Vla.

Hp.

(8)

22

Fl. *ff* 6 3 3 3 3 *mf* 3 3 *ff*

Vla.

Hp.

(8)

25

10 Inverse glissando

11 stop harp loop, flute radio off

Fl. *mf* 3 3 *ff* *ff* 3 *ff* 3

Vla.

Hp.

(8)

29

Fl. *ff* 3 3 3 3 3 *mf* 11 *ff*

Vla. *ff* 3 *f* 3 3 *ff* 11 *mf*

Hp. A# 3

(8)

14 Noise begins to subside 15 Turn on delay effects

44

Fl. *fff* wait for electronics to subside

Vla. *fff* wait for electronics to subside

Hp. *fff* l.v. wait for electronics to subside

Free Tempo

*gradually move up and down the harmonic series as you cresc. and dim.

Fl. *p* *mf* *p*

Vla. *pp* *f* *pp*

Hp. D \sharp C \sharp B \sharp E \flat F \sharp G \sharp A \flat

16 Triggers pitch bend down

Fl. *p* *f* *p*

Vla. *pp* *f* *pp* sul pont.

Hp. *mf* l.v.

Fl. *f*

Vla. *p* *f* Sul C

Hp. (=128)

Cooly Expressive $\text{♩} = 64$

18 Turn on viola delay

47 17 Begin gradual amplification fade out

Fl. *ppp* (l.v.) *mf*

Vla. *pizz.* *mf*

Hp. *ppp* *mf*

Fl. *mp* *mf* *mp*

Vla. *mf*

Hp. *Bb*

19 Fade out viola ampl.

Fl. *mp* *mf* *p*

Vla. *mf*

Hp.

Fl. *p* *mf* *pp* *mf*

Vla. *arco* *p* *f* *p* *p* *mf*

Hp. *b0* *b0* *b8*

62

Fl. *mp* *p* *pp* *mf*

Vla. *mp* *p* *pp* *mf*

Hp.

65

Fl. *p* *mf* *p* *mf* *p* *mp* *f*

Vla. *p* *ff*

Hp.

68

Fl. *p* *mf* 3 3 3

Vla. *f* *mp* *f* *mp* *f*

Hp.

71

Fl. *mp* *pp* **20** Begin Noise Fade-in

Vla. *p* *ppp*

Hp.

10

Crazy & Noisy ♩=120

21 Noise Wall Begins

74

Fl. *fff*

Vla.

Hp. *B₁ E₁* *knock the soundboard with knuckles *l.v.*

*multiphonic blends into a bend down

78

Fl.

Vla.

Hp. *3* *p* *ff* *l.v.*

22 Noise cuts out, viola effect from beginning

82

23 Giant noise crescendo, turn on flute-radio

Fl.

Vla. *p* *fff* *cresc. to scratching sound*

Hp. *mf* *p* *fff*

Faster ♩=136

24 Viola triggers noise, noise wall returns

89

Fl. *fff*

Vla.

Hp. *G_b*

93 25 Inverse glissando

Fl. Vla. Hp.

96 26 Inv. gliss. off

Fl. Vla. Hp.

100 27 Inverse glissando

Fl. Vla. Hp.

104 28 Wall of noise off 29 Fade in sample

Slow, Mournful, molto rubato ♩=72

Fl. Vla. Hp.

wait for noisy sample to fade out

30 Pitch bend down, Flute delay on

31 Harmonizer Off

32 Pitch bend down

33 Harm. Off

(mute) *ppp* < *p* *pp* < *p*

112

Fl. **34** Pitch bend down

pp *p* *ppp*

35 Harm. off

Vla. *pp* *p* *mp*

Hp. *pp*

119

Fl. *pp* *p* *p* *pp* *ppp*

36 Pitch bend down

37 Harm. off

Vla. *pp*

Hp. *ppp*

124

38 Begin fade out

Fl. *pp*

Vla. *p* *ppp*

Hp.

Detailed description: This page contains three systems of musical notation for Flute (Fl.), Viola (Vla.), and Harp (Hp.). The first system covers measures 112-118. The Flute part has notes in measures 112-118 with dynamics *pp*, *p*, and *ppp*. A box labeled '34 Pitch bend down' is above measure 118, and a box labeled '35 Harm. off' is above measure 119. The Viola part has a melodic line in measures 112-118 with dynamics *pp*, *p*, and *mp*. The Harp part has a chord in measure 118 with dynamic *pp*. The second system covers measures 119-123. The Flute part has notes in measures 119-123 with dynamics *pp*, *p*, *p*, *pp*, and *ppp*. A box labeled '36 Pitch bend down' is above measure 123, and a box labeled '37 Harm. off' is above measure 124. The Viola part has a melodic line in measures 119-123 with dynamic *pp*. The Harp part has a chord in measure 123 with dynamic *ppp*. The third system covers measures 124-124. The Flute part has a note in measure 124 with dynamic *pp*. A box labeled '38 Begin fade out' is above measure 124. The Viola part has a melodic line in measures 124-124 with dynamics *p* and *ppp*. The Harp part is silent.