

ben smith

thirty-six views of the same thing

(bass clarinet, electric guitar, violin, cello, percussion)

Performance Notes

Accidentals refer only to notes they immediately precede (and clusters of notes on the same pitch). Quarter tones should in general be treated as tempered pitches. However, when employed chromatically, or marked with arrowed accidentals, intonation may be considered more flexible (inflectional). In general 'inflectional' microtones should be smaller than tempered tones.

The numerous silences which punctuate the work should not be considered in any way 'rests'. They can, however, convey absence of material; whether it be obscured, or imagined as shifting between realms of perceptible and imperceptible. Either way, a sense of a concentrated tension and *will* to sound/hear should be maintained throughout these passages.

Though the work is not intended to be explicitly 'dramatic', the ritualistic aspect of the physical gestures in performance (especially within the intended stillness of any silent/extremely quiet passages) should be carefully considered. That is, rests should ideally not be 'cluttered' with preparations for upcoming gestures, page turns, and the like. To this end, page turns should be choreographed between all players, so that the visual movement and the (quiet) sound of the sliding papers becomes a 'musical' element of the piece. The exact duration, dynamic, and degree of synchrony (whether all players always turn in the same measure, and so on) of turns is left to the performers, though they should always be executed in 'empty' measures. Performers should all play from the full score. Within the limit of each page, the order of sections can be freely interchanged.

whistling

All performers are required to whistle at numerous points throughout the work. The sound should generally be blended or 'hidden' inside the spectrum of instrumental sound.



an unfocussed, very airy sound with hazy pitch content

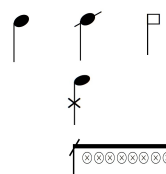
whispering (#42 al fine)

Phonemes are notated above the relevant staves, and are to be held as long as the extended beam (sometimes specific onset or offsets are marked). The sound should be as quiet as possible.

boxed text (#22 et seq.)

To be spoken by the conductor in a calm, neutral tone (never reacting to the musical context). If the piece is performed without a conductor, a single performer should be chosen. Depending on the acoustic and size of the hall, the voice may need to be amplified slightly.

Bass Clarinet



pure sound ---- airy, 'white' tone ---- air sound (almost no pitch content)

audibly strike keys

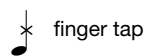
alternate fingering trill (as much key noise as possible)
the specific fingerings, and resultant amount of microtonal fluctuation in the sound is left up to the performer

NB. whistling is notated in B \flat

Electric Guitar



scordatura (notated at **sounding pitch**)



finger tap

+ palm muted

DELAY

very fast speed, high feedback, 'sparkling' tone

ANALOG DELAY

medium speed (around at $\downarrow = 52$), a high amount of depth (plenty of microtonal fluctuation), warm tone

DISTORTION

extremely high gain (used almost exclusively to create 'noise' from amp buzz) switched on for the duration marked in boxes

Violin/ Cello

In general, very little vibrato should be used, apart from gestures marked 'espress.'

poco vib. very slight, uneven vibrato

slow vib. subtle, microtonal sliding, like an old phonograph


 *molto vibrato* - somewhat exaggerated


flaut. flautando - to be played sul tasto (unless specified otherwise) the sound should be hazy and with a significant loss of pitch-content


pst/mst *poco/molto sul tasto* (the latter bowed or plucked as near to the left hand as is practical)


psp/msp *poco/molto sul ponticello* (the latter bowed as near to the bridge as possible, or with the bow hair partly on the bridge; the resulting sound should be slightly airy and almost entirely devoid of the fundamental pitch)


clb/clt *col legno battuto /col legno tratto* - for the latter a decent proportion of hair should be retained


 *gettato* (a single, rapid bouncing bow action)

 Bartók pizz (when preceded by a dampening sign *all* strings should be completely choked, so that only a sharp 'rebound' attack is heard)


 toneless 'air noise' - bow along the bridge at a sharp angle (all strings completely choked)


 half-harmonic pressure (always combined flautando bow pressure)


 harmonic pressure

 forcefully tap the finger onto the string



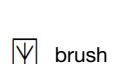
 dampen the strings completely


 overpressure downbow

 overpressure 'crescendo' - moving towards scratch tone

 cello scordatura (notated at **sounding pitch**)


Percussion


 **china cymbal** (with sizzle)
 **snare drum** (turned upside down - played on the snare itself)
 **bass drum** (gran cassa)


 quick 'swishing' with single beater (apart from where specified as cymbal roll)

all other notes are to be rubbed slowly

+ **harmonica in B** (pitches 4, 8, 10, all with a 'drawn' breath)

 brush ('metal' refers to the metal loop at the end of the stick)

 medium felt mallet ('plastic' refers to the butt of the stick)

 fingers (always tap edge of snare drum skin)

Tape

Played through a single loudspeaker (and, ideally, subwoofer) placed directly behind a **large gong** (in the center-back of the stage, amongst the percussion setup). The tape cues and volume control need to be executed in real-time by a dedicated performer at a mixing desk.

Programme Note

Hokusai's *Kanagawa oki namiura* (Beneath the Wave off Kanagawa) is perhaps the most iconic landscape image from the floating world. First published around 1830, the print is the first in a series titled *Fugaku sanjūrokkei* (Thirty-six Views of Mount Fuji). Views which, mostly, resign the mountain to a point on the horizon; a distant stillness resting beneath or beyond the surface activity. This piece, then, is a meditation on the same thing, heard over and over, frame by frame, observed from a multitude of viewpoints, but never in-itself; never free from the cluttered resonance of surrounding objects.

A study in straining.

thirty-six views of the same thing

intensely focussed; distant glimpses of an ever-shifting landscape
♩ = 48

♩ = 52

♩ = 42

ben smith

Score for the first system, measures 1-16. The score is written for five staves: bass clarinet, electric guitar, violin, cello, and percussion. The time signature is 2/4 + 1/2 + 2/4. The key signature has one sharp (F#). The piece is marked with dynamics such as *ppz*, *ppp*, and *p*. Performance instructions include *(soft pulse)*, *(whammy)*, *(flaut.)*, *(collé)*, and *balz.*. The score includes various musical notations like triplets, slurs, and articulation marks. Measure numbers 1, 4, 8, and 16 are indicated.

Score for the second system, measures 17-32. The score is written for five staves: bass clarinet, guitar, violin, cello, and percussion. The time signature is 3/4 + 3/16. The key signature has one sharp (F#). The piece is marked with dynamics such as *p*, *mp*, *pp*, and *ppp*. Performance instructions include *(bianco)*, *(bend g)*, *(molto flaut.)*, *(gl.)*, and *(eco)*. The score includes various musical notations like triplets, slurs, and articulation marks. Measure numbers 17, 20, 24, 28, and 32 are indicated.

* underblown multiphonic

♩ = 48 | ♩ = 42

#10A

ppz

#10B

p

#11

ppp (sotto voce)

whistle

pp

DELAY

[OFF]

(whammy)

ANALOG DELAY

[OFF]

clb

slow vib.

pizz

pst (arco) *poco vib.*

flaut.

pp poco espress.

5:4

clb

slow vib.

sost.

pp

clb

slow vib.

ppp

3

whistle

ppp

3

tape

white noise

(cont.)

♩ = 48 | ♩ = 58 | ♩ = 48

#12

p

(ub)

#13A

(soft pulse)

pp

#13B

pp

5:4

ppp

3

5:4

ord

clb

pst

clt

ord

pst

ppp bianco

molto flaut

3

5:4

clb

ord

slow vib.

psp

pp poco espress.

clt

pp poco espress.

3

5:4

ppp

molto flaut.

ppp bianco

3

5:4

Y Y

(metal)

3

harmonica

p possibile (non espress.)

♩ = 48

#14

♩ = 52

#15A

#15B

pp sempre - bianco

whistle

DELAY

ppp

[OFF]

mpz

[OFF]

pp

psp

3

5:4

pp

sub. flaut

clt

ppp

msp

3

5:4

ppp

whistle

pp

3

ppp

whistle

pp sempre

harmonica

3

ppp

poco

clb

+

pp

mpz

3

pp

3

ppp

3

(soft pulse)

ppp

p

pp

ppp

poco

(♩ = 42)

(♩ = 52)

#16

#17A

#17B

f *fz* (*spp*)

SLAP

mp

pp

ff

p *sonore*

f *fz* (*spp*)

DELAY

pp

mp

pp

mp

pp

ppz

[OFF]

pp

5:3

mpz

ANALOG DELAY

ppp

(intermittant trem.)

[OFF]

ppz

psp

3

psp

clb (ord)

3

ppp

clb

clt

pp flaut.

pst (ord)

f

mst

clb

psp

3

psp

clb

ord

pp flaut.

p

f

f

flaut.

whistle

3

f

ff

p *sonore*

smfz

p poco lontano

mf

♩ = 48

Musical score for measures 18-20. The score is written for five staves: Treble Clef (top), Treble Clef (second), Bass Clef (third), Bass Clef (fourth), and Alto Clef (bottom). Measure numbers #18, #19, and #20 are circled. The time signature is 4/4, with complex subdivisions like 2/4 + 1/16 + 2/4. Dynamics include *pp*, *p*, *f*, *mpz*, and *mf*. Performance instructions include **DELAY**, **[OFF]**, **[ON]**, **(whammy)**, **ANALOG DELAY**, **DIST.**, and **[OFF]**. Rhythmic markings include triplets and ratios like 5:4 and 7:6. A **flaut.** part is indicated in measure 20. A **harmonica** part is indicated in the bottom staff of measure 20.

Musical score for measures 21-23. The score is written for five staves: Treble Clef (top), Treble Clef (second), Bass Clef (third), Bass Clef (fourth), and Alto Clef (bottom). Measure numbers #21, #22, and #23 are circled. The time signature is 4/4. Dynamics include *p*, *ppp (eco)*, *pp*, *mpz*, *p*, *spp*, *ppp*, *ppz*, *mpz*, *ppp*, *pp*, *mpz*, and *ppp*. Performance instructions include **SLAP**, **whistle**, **ANALOG DELAY**, **[OFF]**, **DELAY**, and **[OFF]**. Rhythmic markings include triplets and ratios like 5:4. A **flaut. slow vib.** part is indicated in measure 22. A **whistle** part is indicated in the second staff of measure 22. A **whistle** part is indicated in the fourth staff of measure 23. A **whistle** part is indicated in the fifth staff of measure 23. A **plastic** marking is present in the bottom staff of measure 23. A section titled **Bay of Noboto** begins in measure 23.

#24 *mf sonore* (whistle) *pp*

#25 SLAP *fz* *mf*

#26 *mp* *pp*

DELAY VI/III 0.4 [OFF] DELAY [OFF] DIST. *pp* *ppp* 5:4 *p*

clb → ord *pp* 3 *mfz* *spp* *mp* *mpz* 3 *pp*

whistle (roll) *f* *fz* *ppp* *mp* *pp*

(♩ = 48) (♩ = 52) (♩ = 48) (♩ = 52)

#27 *pp* 3 SLAP *pz*

twenty-eight #28 *p* #29 *mp*

ANALOG DELAY [OFF] DELAY [OFF] (whammy) DELAY [OFF] (whammy) *ppp* *ppz* *mpz* *p*

pst → sost. → clt 3 5:4 3 5:4 3 7:6 3 5:4 3 7:6 *pp* *ppz* *ppz* *ppp eco spettrale*

flaut. *pp* 3 *pp* *mp* *pp* *mp*

5:4 *ppp* *ppz*

tape + sine tones ppppp/radio noise (white noise)

gliss.

(cont.)

♩ = 42 ♩ = 52 ♩ = 48

Mishima Pass in Kai Province

#30 #31 thirty-two #32

ANALOG DELAY DIST. [OFF]

mp sonore *smp* *mfz* *p*

p (warm) *mp* *p* *mpz* *mf*

mf *mfz* *p* *pp* *p warm*

mfz *flaut.* *p* *mf spp* *mpz* *mp* *mfz*

harmonica

fz *sp* *p sempre* *p non cresc.* *mp*

Annotations: *clt*, *psp (ord.)*, *pst*, *flaut.*, *III*, *IV*, *5:4*, *molto flaut*, *flaut.*, *pizz*, *o11*, *(roll)*, *(plastic)*

♩ = 42 ♩ = 52 ♩ = 48 ♩ = 42

across Lake Suwa

#33 #34 #35A

DIST. DIST. DELAY [OFF]

mp *p (warm)* *mp* *mf* *fz*

p *p* *mpz* *mfz* *mpz*

mpz *p* *p eco* *pp* *mfz* *mfz* *mp espress.*

II (pizz) *IV arco* *mp sempre* *mp* *pp* *sfz* *sf* *mp espress.*

f *p* *poco* *mp sempre* harmonica

Annotations: *o8*, *o11*, *III*, *IV*, *5:4*, *III*, *psp*, *ord.*, *sost.*, *mst*, *(roll)*, *harmonica*

#35B

pp sempre

#36A

p mp

DELAY

[OFF]

VI/V^o6

III/VI

mf

[OFF]

ANALOG DELAY

I/VI

PPP

[OFF]

#36B

p

3

più mfz

SLAP

clt - pst

flaut.

ppp

pp

5:4

p (warm)

pp

3

5:4

mp sonore

pizz

clt - pst

msp

flaut.

pizz

o11

III flaut.

ppp

3

harmonica percussion

ppp

poco

p non cresc.

(plastic)

5:4

ppp

mfz

♩ = 48

♩ = 42

♩ = 48

♩ = 42

♩ = 48

♩ = 42

#37

mp

p (warm)

#38

mf

p (warm)

3

#39

SLAP

fz

ff

DIST.

3

mf

DELAY

o6

[OFF]

ff

3

DIST.

ord

p

ff

III/VI

III

clt → ord.

flaut.

5:4

msp

IV

pizz

o11

mp sonore

fz

ff

ffz

sp

ff

(plastic)

3

harmonica percussion

(roll)

(plastic)

harmonica percussion

fz

mf sempre

sff

(plastic)

harmonica percussion

f sempre

sff

♩ = 48

♩ = 42

#40 $\text{♩} = 48$ Dawn at Isawa in Kai Province #41

ffz *ff* *f poss.* (pinch harm.) [OFF] [ON] *ff* *f poss.* *con sord.* *con sord.*

IV/III $\text{♩} = 48$ *ffz* *ff* *f poss.* *con sord.*

IV/III $\text{♩} = 48$ *ffz* *ff* *f poss.* *con sord.*

ffz (mute gong resonance) // (rim shot with plastic) *f poss.* (cym. l.v.) harmonica

tape (white noise/sine tones) STOP (sine tones / temple bell) *ff* (resonance rings in gong)

$\text{♩} = 42$ (poco rubato) $\text{♩} = 38$ $\text{♩} = 42$ #43

p *pp* *pp* (let the whistle disappear in this breath)

whistle *pppp* (breathe imperceptibly when needed) III/IV *pp* *ma sonore - espress. bianco* *ppp*

mpz *sub. pp* *ppz* *pp non cresc.* *pp* *pp* *non cresc.*

pp non espress. harmonica bass drum (6) *poco ppp*

(♩ = 42)

♩ = 38

♩ = 42

♩ = 32

♩ = 42

♩ = 28

Score for measures #44, #45, and #46, featuring five staves with various musical notations and performance instructions.

Staff 1 (Treble Clef): Measures #44, #45, and #46. Includes dynamics *ppp* and *ppp*. Performance instructions include */o/* and *(air)*. A triplet of eighth notes is shown in measure #44.

Staff 2 (Treble Clef): Measures #44, #45, and #46. Includes dynamics *pp* and *ppp*. Performance instructions include */s/*, *5:4* ratio, and *ppp*. Measure #46 ends with a double bar line.

Staff 3 (Treble Clef): Measures #44, #45, and #46. Includes dynamics *pp poco espress. bianco*, *ppp*, and *pppp eco*. Performance instructions include *molto flaut. non espress.*, *pizz.*, *5:4* ratio, and *ppp*. Measure #46 ends with a double bar line.

Staff 4 (Bass Clef): Measures #44, #45, and #46. Includes dynamics *pp*, *pp*, and *ppp*. Performance instructions include *mst pizz.*, *arco - flaut.*, *poco*, *clt*, */fu/*, *harm. pressure*, *(find node)*, *half harm. pressure*, *ppp*, *ppp*, and *ppp*. Measure #46 ends with a double bar line.

Staff 5 (Treble Clef): Measures #44, #45, and #46. Includes dynamics *pp non espress.*, *poco*, *p dim.*, and *pppp*. Performance instructions include *(cym. l.v.)*, */h/*, *harmonica*, *(10)*, *(soft pulse)*, */h/*, and *(whistle embouchure - no pitch)*. Measure #46 ends with a double bar line.