

Bury the Sound

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Bury the Sound is scored for 5 players:

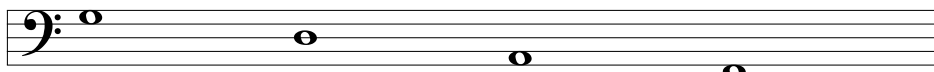
1. Flute

Alto Flute

Scordatura Electric Bass, prepared with paper clips, alligator clips,
or other materials to create buzzing effects on the strings

Bass Amplifier

The bass should be tuned:



2. B-flat Clarinet, Bass Clarinet

3. Amplified and processed Grand Piano.

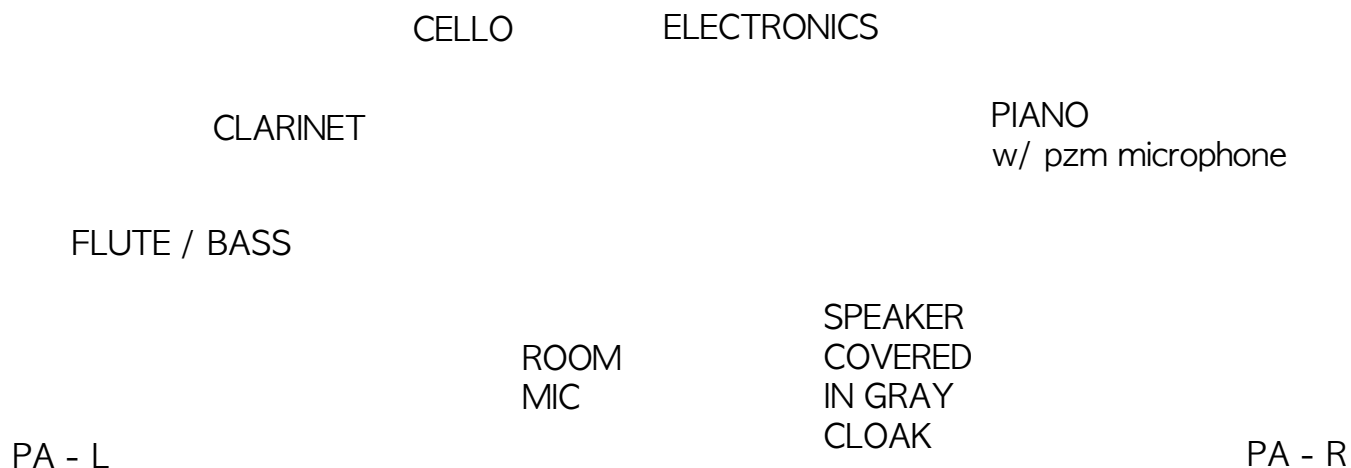
Low F (F1) should be prepared with a rubber mute.

4. Scordatura Cello



5. Electronics (see notes below)

Staging



Notes on the electronics

Equipment

- Stereo pzm microphone on piano soundboard
- Condensor microphone on wide pattern, facing the flute / clarinet / cello at a distance of about 3 metres.
- Ungrounded 1/4 inch lead (played as an instrument)

- Mixer
- Sampler
- 2 digital delays
- High pass filter
- Plate reverb

- 2 PA speakers in a standard L / R configuration
- 1 speaker on floor or low plinth, near the front of the stage, covered with a velvet cloak
- Bass amp

Part 1

- m. 1-Letter D: Room mic input is sampled & played back through the velvet speaker as indicated in the score. The speaker output should be between 50-75% of the live instrument level.
- Letter E-end: Piano pzm input is processed with a 2.3" delay, high pass filter, and plate reverb. Output is sent to the PA L & R at about 75% of live piano level.
- Letter F-end: Room mic input is processed with a 2.3" delay and sent to the velvet speaker.

Part 2

- The electronics player performs by tapping on an ungrounded 1/4 lead, which is output to the velvet speaker. The level should balance with the Bass Clarinet and Cello.
- The piano is processed as in Part 1, with high pass filter and plate reverb sent to the PA L & R, but with NO DELAY.
- Bass Clarinet and Cello play with no processing or amplification.

Part 3

- m. 1-Letter E is unamplified and unprocessed.
- At Letter E, piano is processed and amplified as in Part 2 (high pass filter and plate reverb, through PA L & R)
- Also at letter E: Room mic input is sampled.
- Letter F-End Slowly fade in playback through the velvet speaker. Stop abruptly at end.

Bury the Sound was commissioned by Decibel
with generous support from Australia Council for the Arts

Bury the sound

Part 1

♩ = 76 Start in time, and then play freely, independently of the others

Fl *mp* *pp* *f* *p*

Cl *p* *f*

Vc *mp* *pp* *f*

El $\frac{4}{4}$ Sample Flute, Clarinet & Cello with room mic.

Fl *mf* *pp* *mf* *pp*

Cl *p*

Vc *p* *mf* *pp*

El

A

Fl *mf* *f*

Cl *p* *f* *mf*

Vc *mp* *mf* *mp* *mf*

El Playback m. 1-6 through "velvet" speaker (50-75% of live instrument volume) Sample with room mic

10

Fl *pp* *f* *ppp*

Cl *f* *p*

Vc *p* *mf* *f* *p*

El (play until end of sample)

B

15

Fl *f* *p* *f* *p* *mf*

Cl *mf* *mp* *mf* *mp*

Vc *p* *f* *mf* *f*

El Playback m. 7-14
Sample with room mic

18

Fl *pp* *mp* *pp*

Cl *mf* *pp*

Vc *pp*

El (play until end of sample)

C

Fl *mf*

Cl *mf* 3

Vc *mf* 3 6 *p*

El Playback m. 15-21
Sample with room mic

Fl *pp*

Cl *pp*

El (play until end of sample)

Repeat 2 times or more, continuing the process,
while the sound becomes more muffled and ambient
(as in "I am sitting in a room")

D

El Playback

El Sample

E ♩ = 76 Florid and ornate, with nervous energy

Pno

f *p* *cresc.* *f*

Led. *ff*

Piano mics, processed with a 4.6" delay, high pass filter, and plate reverb, (continue until end of part 1)
output to the PA L & R at about 75% of live instrument volume.

El

Pno

p *mf*

tr

ff

Pno

p *mf* *pp*

2/4 4/4

Pno

f *p* *cresc.* *f*

Pno

p *mf* *pp*

2/4 4/4