Pétur Eggerts

ECHOTOPOEIA

For 13 Musicians and Fixed Video

Full Score

2018

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Parts:
Flute
Bass Flute
Clarinet in B
Bass Clarinet in B
Trombone
Percussion
Harp
Piano
Violin
Violin II
Viola
Cello
Double Bass

Total performance time: 11’39”

The word ***Echotopoeia*** is made up of two ancient greek etymological roots. “Echo” means sound while “-topoeia” is borrowed from the word “Onomatopoeia” which literally translates as “making words” but is used to describe words that resemble the sound of the object described, for instance: bang, meow and hiccup. In this light, “Echotopoeia” can mean “making sounds” and describe sounds that resemble other sounds. This is an accurate job description of the “Foley” artist. They recreate and record sounds for film and television, whether they are sounds which were not recorded succesfully while filming (shoes on surfaces, a rustle in clothing) or if they are new sounds which are difficult to record such as bones breaking, animal noises or explosions. Among objects used include: celery, coconut halves, rubber gloves, frozen cabbage and soap. These objects make up the material of Echotopoeia. Foley actions are shown on a screen while the ensemble recreates their sounds, which were previously recorded, analyzed and arranged by the composer. But all is not as it seems. The visual material begins to take on characteristics of electronic music, the realms intertwine and instruments morph. The sounds’ origins become unclear and the performers become closer to the visual material than they expect.

Setup:
The video is displayed on a large screen, behind the ensemble. The ensemble faces the con- ductor and audience. The performance space should be dark enough to see the video but light enough to see the performers. The performers must also clearly see the conductor. The conductor will conduct according to a clicktrack embedded and synced to the video. There is no fixed audio to be heard by the audience. Performers will, in addition to their instruments, have at least one stick of celery close by - not in plain view of the audience. Some performers will have additional objects.

All sounds performed are replicating the (non-present) audio that is shown on the screen. They must be as accurate as possible and silences should be silent. Page turns are marked in. When exchanging instruments or equipment for another material, this should be done as if you were doubling an instrument or picking up a new bow/beater. To the audience you should look as if this were normal and unremarkable.

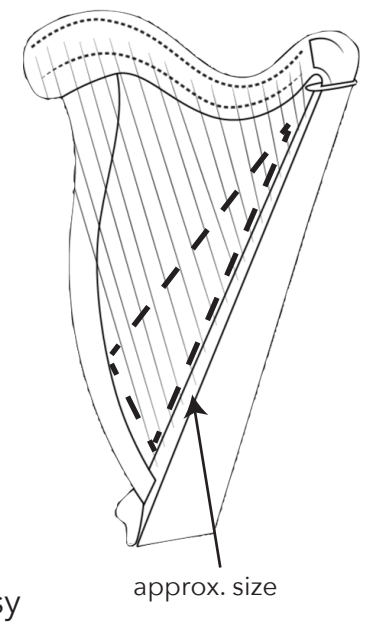
Instrument specific equipment:

Flute: A stick of celery holed out approximately as a concert flute, extra stick of celery.
Bass Flute: Yellow rubber glove and one stick of celery.
Clarinet: One stick of celery.
Bass Clarinet: Yellow rubber glove with a hole placed in the index finger.
Trombone: Small coconut (should fit as a mute) and one stick of celery.
Percussion: Snare drum, bass drum, soft mallet, wire brush pair, drumstick pair, one white cabbage or iceberg lettuce (preferebably frozen), one coconut split in half, one stick of celery.
Harp: Yellow rubber glove and one stick of celery.
Piano: Coconut half and one stick of celery.
Violin I: Two sticks of celery.
Violin II: One stick of celery.
Viola: One stick of celery.
Cello: Yellow rubber glove and one stick of celery.
Contrabass: Coconut half and one stick of celery.

Rehearsal notes:
A bar before every rehearsal number the running time is marked in the score to ease rehearsing with the clicktrack. The video can be moved to the appropriate rehearsal number and the conductor can conduct one bar before.

Harp preperation

A piece of cardboard shall be placed throughout the length of the harp. It shall reach over approx. 1/3 of the string length. On the one side of the cardboard, place a sheet of baking paper of the same or similar size. The cardboard should dampen the whole harp, making a percussive sound. When playing on the cardboard the sound will have very few resonant pitches and a sharp attack. On the baking paper sound there should be a noisy snare drum like attack.



Performance notes:

- these notes shall include only a hint of pitch, no clear tone is to be made at all but there may be some sort of pitch illusion. (e.g. blowing wind through but holding a key/playing on the bridge). You are replicating the sounds on screen. // Harp: Play above prepared portion

- these notes shall be as unpitched as possible. They are written on single line staves.
// Harp: Play on prepared portion

- these notes are held silently on the piano while strings are struck

- as high as possible

- as low as possible

- wind + brass: fluttertongue // others: tremolo

- clarinets & brass: sucking sound

- use cabbage

- use celery

- use coconut

- use comb

- use drumstick

- use hand

- use rubber glove

- use soft mallet

- use superball

- use wine bottle

- use wire brush

- Harp: play on side with cardboard preperation

- Harp: play on side with baking paper preperation

afl - airy flutter

batt. - col legno battuto, strike the strings with the wood of the bow.

col legno gliss - slide wood of bow across fingerboard.

flaut - flautando

jet - jet whistle

mbp - much bow pressure

msp - molto sul ponticello

p.d. ch - prés de chevilles

p.t. - page turn

r.sh. - rimshot

scratch gliss - much bow pressure (scratchy sound) and fingers gliss up/down fingerboard

Echotopoeia

Pétur Eggertsson

A

♩ = 60

36.0"

celery break

♩ = 61

♩ = 60

celery break

♩ = 65

59.0"

Video

Video layer II

Video layer III

Video layer IV

Flute — air tones — *mp* — *mp*

Bass Flute — air tones — *mp* — *mp*

Clarinet in B♭ — air tones — *ppp* *p* — *ppp* *p*

Bass Clarinet in B♭ — air tones — *mp* — *mp*

Trombone — detach mouthpiece — half flutter into mouthpiece — *p* — *p*

Snare Drum — stroke snare w. fingertips — *ppp* *p* — S.D. — *ppp* *p* — loosen snare by one round

Harp — *mp* — *mp*

Piano — *p* — *p*

A

♩ = 60

♩ = 61

♩ = 60

♩ = 65

Violin — msp - flaut, sul a — *p* — *p*

Violin II — msp - flaut, sul a — *p* — *p*

Viola — msp - mbp — *p* — *p*

Violoncello — msp - mbp — *p* — *p* — drag bow forcefully up string

Contrabass — sul d — *p* — *p*

17

♩ = 68

B

Vid. — celery break — celery break — ♩ = 51 (1'24.0") **C** — celery break

Fl. — afl pizz — afl - - - - - tonal pizz — pizz

B. Fl. — mp — air tones - - - - tonal pizz — mp — afl - - - - tonal pizz — mp

Cl. — ppp p — afl - - - - tonal pizz — ppp p — afl - - - - - - - - - - tonal

B. Cl. — pizz mp — mp pizz — air tones - - - - - tone mp

Tbn. — p — attach mouthpiece p — smack mouthpiece

S.D. — ppp p — p mp — crush brush on skin ppp p — tighten snare by one round

Hp. — mp — mp — mute strings and scrape with brush mp

Pno. — p — p — comb on string pluck p

♩ = 68

B pluck all strings vigorously, mute w. l.h.

Vln. — p — ♩ = 51 **C** msp - flaut sul a p

Vln. — sul d p — p — msp - flaut sul a p

Vla. — p — p

Vc. — p — p — scrape bow from tasto to pont

Cb. — sul a p — sul e p — bow on tailpiece smack w. wood mp

31

Vid.

♩ = 69

celery break

D

2'16.0"

♩ = 68

Fl.

air tones

a.t.

pizz

B. Fl.

simile

a.t.

pizz

Cl.

airy flutter - - - - tonal

a.fl

pizz

B. Cl.

mp

a.t.

pizz

Tbn.

tongue ram

detach m.p.

half flutter into mouthpiece

attach m.p.

pizz

tongue ram

t.r.

simile

S.D.

crush brush on snare

finger on snare

rimshot

on snare

B. D.

crush brush on skin

Hp.

smack

strike strings

Pno.

comb on stringpluck

press keyboard silently and strike strings

mute here

mute here

mute here

Vln.

sul g

col l. batt.

msp - flaut

sul e

D

col legno gliss

batt.

Vln.

sul d

col l. batt.

msp - flaut

sul a

col legno batt.

Vla.

scrape bow

msp - mbp

col legno gliss

batt.

Vc.

col legno gliss

batt.

pizz b.b.

Cb.

super ball on back

pizz b.b.

3'02.2"

3'20.0"

♩ = 66

42

E

♩ = 104

F

Vid.

Fl.

jet

fff

pizz

ff

B. Fl.

jet

fff

pizz

ff

Cl.

flz.

f

pp

pizz

ff

B. Cl.

flz.

f

pp

pizz

ff

Tbn.

pizz

f

flz.

ff

pp

pizz

ff

S.D.

f

f

p

ff

B. D.

p

pp

Hp.

ff

f

free glissandi

ff

Pno.

mute here

f

free glissandi

f

ff

Ped.

♩ = 66

E

ord. arco.

scratch gliss

sul g&d

sul a&e

♩ = 104

F

col legno batt.

Vln.

batt.

f

ff

Vln.

scratch gliss

sul g&d

sul a&e

f

ff

Vla.

batt.

ord. arco.

scratch gliss

sul c&g

sul d&a

scratch gliss

f

ff

batt.

ff

Vc.

pizz

b.b.

f

ord. arco.

sul c&g

sul d&a

ff

pizz

b.b.

ff

Cb.

f

ord. arco.

scratch gliss

sul e&a

sul d&g

ff

pizz

b.b.

ff

59

♩ = 108 **accel.** 3'44.0" **G** ♩ = 112 ♩ = 110

Vid.

Fl. — wind tones — *mf*

B. Fl. — wind tones — *mf*

Cl.

B. Cl.

Tbn.

S.D. — B.D. — strike side of bass drum — *mf*

B. D. — rub skin with hand — *ff*

Hp. — senza

Pno. — senza

G ♩ = 112

♩ = 108 **accel.** ♩ = 110

Vln. — bow body

Vln. — bow body

Vla.

Vc. — arco — sul tasto — *gliss.*

Cb. — *gliss.*

♩ = 112 ♩ = 163 4'05.0" **H**

73

Vid.

Vid. II

Vid III

Fl.

B.Fl.

Cl. — wind tones

B. Cl. — wind tones

B.D. — B.D. — B.D.

B. D.

♩ = 112 ♩ = 163 **H**

Vln I

Vln II

Vla.

Vc.

Cb.

82

Vid.
Vid. II
Vid III
Vid IV
Fl.
B.Fl.
Cl.
B. Cl.
S.D.
B. D.
Hp.
rub strings quickly with palm
Pno.
rub strings quickly with palm
Vln I
Vln II
Vla.
Vc.
Cb.

88

I ♩ = 60

rit.

4'25.0"

celery break

Vid.

Vid. II

Fl.

air tones

air tones

B. Fl.

mp

Cl.

air tones

ppp p

B. Cl.

air tones

Tbn.

half flutter into mouthpiece

mp

Hp.

S.D.

stroke snare w. fingertips

p

ppp p

mp

Pno.

p

Vln I

I ♩ = 60

msp - flaut sul a

Vln II

sul a p

msp - flaut

p

Vla.

msp - mbp

p

Vc.

msp - mbp

p

sul d

Cb.

p

♩ = 61

♩ = 68

98

4'55.0"

J ♩ = 112

Vid.

Fl.

mp

kc

mp

mp

mf

B. Fl.

mp

mp

mp

mf

Cl.

mp

mp

afl

mp

B. Cl.

mp

mp

mp

S.D.

B.D.

strike side of bass drum

mf

rub skin with hand

B. D.

ff

Hp.

mp

Pno.

mp

♩ = 61

♩ = 68

msp - flaut

J ♩ = 112

Vln.

mp

Vln II.

msp - flaut

mp

mf

Vla.

mp

Vc.

msp - mbp

super ball sul g

Cb.

mp

105

5'05.5"

♩ = 75

K

5'25.0"

♩ = 91

L

Vid.

Fl.

pizz

f

B. Fl.

pizz

f

Cl.

pizz

f

k.c. k.c. simile

mf

B. Cl.

pizz

f

k.c. k.c. simile

mf

t.r.

Tbn.

f

S.D.

B. D.

f

S.D.

Hp.

f

Pno.

f

K

♩ = 75

c.l.batt.

L

♩ = 91

Vln.

f

Vln II.

c.l.batt.

f

Vla.

c.l.batt.

f

Vc.

pizz

b.b.

f

Cb.

pizz

b.b.

f

115

6'09.0"

Vid.

jet

Fl.

p

wind tones

mf

B. Fl.

Cl.

ppp

B.Cl..

Tbn.

S.D.

ppp

Hp.

Pno.

Vln.

Vln II.

Vla.

Vc.

M celery break

131

6'17.0"

♩ = 75

N VIDEO WILL NOW SOMETIMES GO INTENTIONALLY OUT OF SYNC!!!

accel. **rit.**

Vid.

Fl. — *<mp >* — key clicks — *ff*

B. Fl. — *<mp>* — key clicks — *ff*

Cl. — *<p >* — key clicks, key clicks — *ff*

B. Cl. — *<mp>* — key clicks — *ff*

Tbn. — *p* — half flutter into mouthpiece — mute in — out in out simile

S.D. — *<p >* — stroke snare w. fingertips — r.sh. — *mf* — S.D.

Hp. — *<mp>* — w. cardboard in harp (muted) — knock on soundboard — l.h. r.h. — *mf*

Pno. — *<p >* — knock on body — l.h. r.h. — *mf*

M msp - flaut, sul a — ♩ = 75 **N**

Vln. — *<p >* — col legno batt. — *ff*

Vln II. — *<p >* — msp - flaut, sul a — col legno batt. — *ff*

Vla. — *<p >* — msp - mbp — col legno batt. — *ff*

Vc. — *<p >* — msp - mbp — col legno batt. — *ff*

Cb. — *<p >* — sul d — col legno batt. — *ff*

140

accel.

rit.

Vid.

Fl.

dim.

B. Fl.

dim.

Cl.

dim.

B. Cl.

dim.

Trb.

S.D.

Hp

Pno.

accel.

rit.

Vln.

Vln II.

Vla.

Vc.

Cb.

7'11.0"

O

7'18.0"

P

150

Vid.

Vid. II

Vid III

a.t.

Fl.

mp

a.t.

mp

left hand

B. Fl.

a.t.

mp

mp

Cl.

a.t.

mp

mp

B. Cl.

mp

Tbn.

p

S.D.

p

rimsh.

mp

r.sh. gently carress snare

rimsh.

r.sh. gently carress snare

rimsh.

r.sh.

gently carress snare

B. D.

Hp.

mp

Pno.

mp

msp - flaut

sul a

O

P

Vln.

msp - flaut p

= bow

sul a

Vln II.

p

msp - mbp

Vla.

p

msp - mbp

Vc.

p

sul d

Cb.

p

162

7'52.0"

Q

8'12.5"

R

Vid. II

Vid III

Vid IV

celery break

celery break

Perc.

<mp>

<mp>

pizz

mf

Perc.

<mp>

<mp>

pizz

mf

Perc.

ppp<p>

ppp<p>

pizz

mf

air tones

mf

B. Cl.

<mp>

<mp>

pizz

mf

Tbn.

half flutter into mouthpiece

p

p

pizz

mf

S.D.

r.sh.

gently caress snare

stroke snare w. fingertips

ppp<p>

ppp<p>

mf

snare off

tap skin

mf

Hp.

<mp>

<mp>

mp

Pno.

<p>

<p>

Q

R

Vln.

msp - flaut

sul a

<p>

msp - flaut

sul a

<p>

batt.

mf

Vln II.

msp - flaut

sul a

<p>

msp - flaut

sul a

<p>

mf

Vla.

batt.

gliss.

gliss.

gliss.

gliss.

gliss.

Vc.

pizz

b.b.

mf

Cb.

pizz

b.b.

mf

172

Vid IV

8'35.0"

S

Fl.

B. Fl.

Cl.

B. Cl.

Tbn.

S.D.

B. D.

pp

Hp.

p.d.ch

Pno.

S

Vln.

Vln II.

Vla.

gliss.

Vc.

l.h.

Cb.

bow body

ff

179

8'57.0"

T

9'10.0"

U

Vid III

Vid IV

= flute

Fl.

B. Fl.

Cl.

B. Cl.

air tones

air tones

<mp>

air tones

ppp<p

air tones

<mp>

= mute

mute in

out

Tbn.

ff

stroke snare w. fingertips

S.D.

ppp<p

Hp.

<mp>

Pno.

<p

T

U

Vln I.

Vln II.

Vla.

Vc.

Cb.

<p

186

9'48.0"

Fl.

B. Fl.

Cl.

<mp>

ppp<p

To Perc.

B. Cl.

inoutsimile

Tbn

S.D.

w. cardboard in mid harp (muted)

Hp.

Pno.

Vln.

sul a

Vln II.

Vla.

Vc.

Cb.

195

V

W

Vid IV

Fl.

pizz

f

B. Fl.

pizz

f

Cl.

pizz

f

= Clarinet

Perc.

pizz

f

Tbn

pizz

f

B. D.

f

p

Hp.

r.h.

roll bottle on strings

ff

mute

here

roll bottle on strings

Pno.

roll bottle on strings

Ped.

mf

f

V

W

Vln.

batt.

f

Vln II.

f

Vla.

batt.

f

Vc.

pizz

b.b.

f

Cb.

f

204

10'42.0"

= 112

X

Vid IV

Fl.

wind tones

mf

B. Fl.

wind tones

Cl.

wind tones

B. Cl.

wind tones

B.D.

strike side of bass drum

S.D.

B. D.

rub skin with coconut

Hp.

Pno.

Ped.

= violin

= 112

X

bow body

To Perc.

To Vln. I Violin I

Vln.

bow body

Vln II.

Y

216 ♩ = 120

10'58.0"

Vid.

celery break

celery break

Fl.

afl

pizz

afl

pizz

B.Fl.

mp

mp

Cl.

simile

simile

B. Cl.

pizz

pizz

mp

mp

Tbn

p

p

S.D.

Hp.

mp

mp

Pno.

p

p

Y

♩ = 120

Vln. I

pluck all strings vigorously,
mute w. l.h.

pluck all strings vigorously,
mute w. l.h.

p

p

Vln.

msp - flaut

sul d

sul d

p

p

Vla.

msp - mbp

simile

Vc.

msp - mbp

p

p

Cb.

sul a

sul e

sul a

sul e

p

p

229

Vid. celery break

11'28.0"

Z

Fl. afl pizz break celery ff

B.Fl. mp break celery ff

Cl. simile break celery ff

B. Cl. mp pizz break celery ff

Tbn p break celery ff

S.D. break celery ff

B. D.

Hp. mp break celery ff break celery ff

Pno. p break celery ff break celery ff

Z

Vln. I p break celery ff

Vln. sul d p break celery ff

Vla. simile break celery ff

Vc. p break celery ff

Cb. sul a sul e p break celery ff