

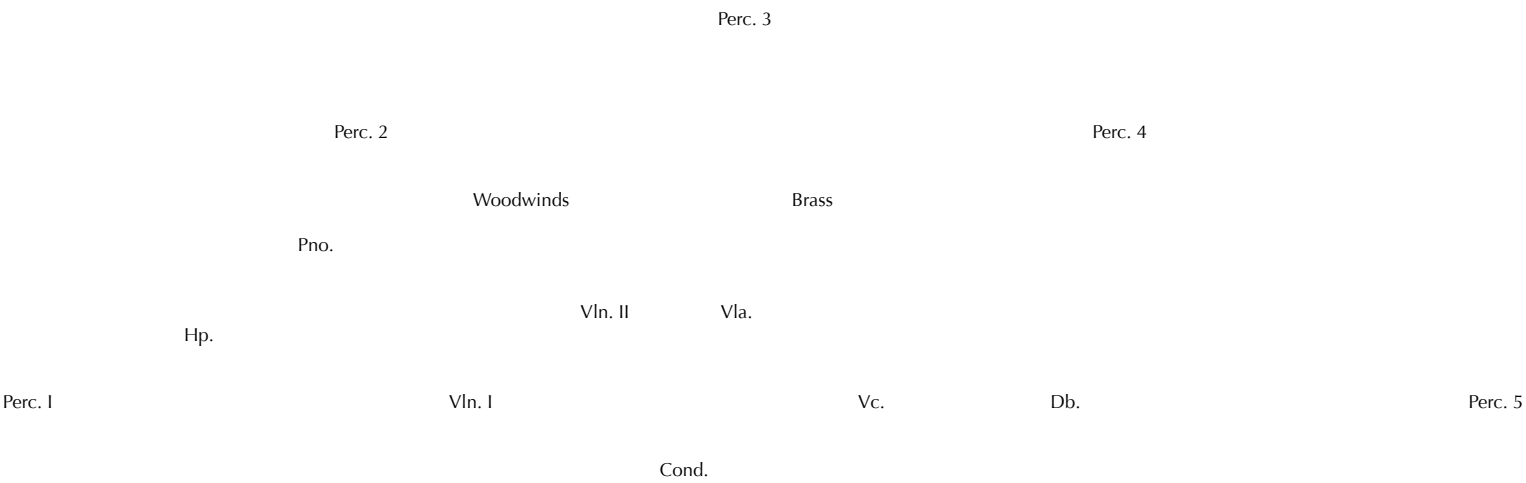
SEGE
FOR ORCHESTRA

LISA STREICH

INSTRUMENTATION

- 3 Flutes
1. Piccolo
2. Piccolo / Flute
3. Flute / Bass Flute
- 2 Oboes
- 1 Cor Anglais
- 3 Clarinet in Bb
- 2 Bassoons
- 1 Contrabassoon
- 6 Horn in F
- 4 Trumpets
1. C-Trumpet / Piccolo Trumpet
2. C-Trumpet / Piccolo Trumpet
3. C-Trumpet
4. C-Trumpet
- 3 Trombones
1. Tenor Trombone
2. Tenor Trombone
3. Bass Trombone
- 1 Tuba
- 5 Percussionists
- Percussion I: Whip, Egg Slicer, Timpani
- Percussion II: Whip, Egg Slicer, Bell Plates
- Percussion III: Whip, Egg Slicer, Vibraphone, Timpani
- Percussion IV: Whip, Egg Slicer, Bell Plates
- Percussion V: Whip, Egg Slicer, Gran Cassa
- 1 Harp
- 1 Piano
- 16 Violin I
- 14 Violin II
- 12 Viola
- 10 Violoncello
- 8 Double Bass

DISPOSITION



Score is written in C

Duration: 12'

REMARKS

Accidentals

♯

+ 1/4

♭

- 3/4

♯

+ 1/2

♭

- 1/2


♯


+ 3/4

♮


- 1/4

WOODWINDS


 = indicates an instrument change

 = blow air through the instrument


BRASS

 = indicates an instrument change


+ = play with mute (for the Horns it means stopped tone)


 = "portamento tremolo" - play a continuously glissando back and forth between the indicated notes. Arabic numerals above indicate the speed of the oscillation between the two notes


PERCUSSION


 = scrape with a brush on the skin of the instrument. Avoid creating rhythm.


 = pluck low, middle and high string on egg slicer


 = press one side of the triangle onto the skin of the Timpani while hitting the side of the Triangle with a drumstick (Hammer-like sound with resonance occurs)


 = hit along the side of the Triangle - a transition in sound occurs to the above described technique

 = make a glissando on timpani while performing the technique described above


 = strike timpani in such a way that the shaft of the stick makes contact with the rim and the head of the timpani simultaneously, while performing a glissando.

 = hard rubber mallet


 = drum stick


 = brush

HARP

 = damped dry notes, very percussive

PIANO

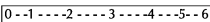
 = damp strings with hand or little sand bags while playing

 = hold the indicated chord in the 3rd pedal and make a fast glissando over that register on the strings

STRINGS

I
II = roman numerals above a note indicate the string on which to play
III
IV

c.l.fl. = col legno flautando
c.l.s.t. = col legno sul tast
c.l. = col legno (tratto)
c.l.cr. = col legno crini (play with both hair and wood)
ord. = ordinario (refers to both material and position)
s.t. = sul tast
fl. = flautando

 = indicates the velocity of the bowing:
0 = no velocity
0.5 = very very slow = approx. 60 sec. per bow (unstable tone)
1 = very slow = approx. 15 sec. per bow (stable tone)
2 = slow = approx. 3 sec. per bow
3 = medium velocity = approx. 1 bow per sec.
4 = fast = approx. 1.5 bows per sec.
5 = very fast = approx. 2 bows per sec.
6 = as fast as possible = approx. 2.5 bows per sec.

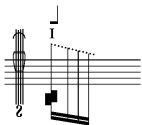
all numbers lower than 1 should result in an unstable, grainy sound. No matter what the indicated speed is, the entire length of the bow should always be used. The indication "6" does not mean a normal tremolo!

the dynamics indicate in this case the bow pressure: *ppp* = very very light bow pressure
pp = very light bow pressure
p = light bow pressure
mf = medium bow pressure
f = high bow pressure
ff = very high bow pressure

(STRINGS)



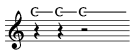
= arco saltando perpetuo
Here, the densest phase of an arco balzando must be kept going without interruption. The phase of the most rapid bouncing up and down is prevented from dying out when the bow is tossed upwards again and again by minimal and highly sensitive push in a down-bow motion - nothing more than a minute horizontal frictional resistance. The dense final phase of the rapid bouncing then perpetuates itself in this manner without interruption ad infinitum. Saltando perpetuo is possible only when the bow has been well rubbed with rosin and there is a film of rosin on the string; furthermore, the arm must be completely relaxed, and the entire procedure carefully controlled by the eyes and the ears. Dashed slurs symbolize the sound, normal slurs show a note to be held over to the next one.



= tap string with bottom of tension-screw of the bow while damping the half of the string below the tension screw with the left hand

↓ = tap string on given note with flesh of the finger

└─ = finger the indicated note silently, and with a second finger (on the left) hand tap the string lightly so that the finger comes up from the fingerboard in time with the given rhythm



= Play in the rhythm of the given rests on the center bout (rib).



= pluck string with the left hand and touch it with the wood of the bow very lightly immediately thereafter so that a loud rattling sound is produced



= only women hum the same note as they're playing



= only men hum the same note as they're playing



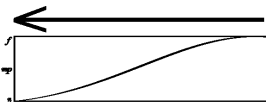
= women and men hum the same note as they're playing



= hum the octaved little note in parenthesis

CHOREOGRAPHIC NOTATION (CONDUCTOR)

this notation is used to create waves wandering through the orchestra.



= the arrow indicates the direction of the choreographic wave through the orchestra (here: from the right to the left)
= the line in the square indicates the dynamic progression of the wave. Indicate a **f** with a high lifted arm and a **ppp** with a low held arm. Close your fist for niente.

Attention: there are parts that have to be conducted both traditionally and choreographically at the same time. In that case use one arm for each way of conducting.

CHOREOGRAPHIC NOTATION (MUSICIAN)



this notation is used to create waves wandering through the orchestra

{ ↓ } = shows the material to be used in a given time for the choreographie.



= indicates that the dynamics for the material as notated above is to be taken from the conductor.
Play only when the conductors arm is quasi pointing at you. A **f** is indictaed from the conductor with a high lifted arm and a **ppp** with a low held arm.
A niente is shown with a closed fist. Listen to your neighbours and try to create a continous sound through the orchestra. When the conductor's hand moves towards you start the sound softly. When the conductor's hand moves away from you, make a short decrescendo to niente.



= shows the maximum and minimum of the bow velocity. Is the conductor quasi pointing at you you play with the maximum velocity given.
When the conductor's hand moves towards you start with the lowest velocity given. When the conductor's hand moves away from you, slowly slow down to the lowest velocity again.



= shows that a traditionally conducted section is starting now (only used if it is closely following after a choreographically conducted section)

♩ = 57

5
4

Piccolo 1
Piccolo / Flute 2
Flute / Bass Flute 3

Oboe 1, 2

Cor Anglais

Clarinet in B♭ 1

Clarinet in B♭ 2

Clarinet in B♭ 3

Bassoon 1, 2

Contrabassoon

Horn in F 1, 2, 3

Horn in F 4, 5, 6

Trumpet in C / Piccolo Trumpet 1, 2
Trumpet in C 3, 4

Tenor Trombone 1
Tenor Trombone 2
Bass Trombone 3

Tuba

Percussion 1
Whip
Egg Slicer
Timpani

Percussion 2
Whip
Egg Slicer
Bell Plates

Percussion 3
Whip
Egg Slicer
Vibraphone
Timpani

Percussion 4
Whip
Egg Slicer
Bell Plates

Percussion 5
Whip
Egg Slicer
Gran Cassa

Harp

Piano

Violin I
desk 1

Violin I
desk 2

Violin I
desk 3

Violin I
desk 4

Violin I
desk 5

Violin I
desk 6

Violin I
desk 7

Violin I
desk 8

Violin II
desk 1

Violin II
desk 2

Violin II
desk 3

Violin II
desk 4

Violin II
desk 5

Violin II
desk 6

Violin II
desk 7

Viola
desk 1

Viola
desk 2

Viola
desk 3

Viola
desk 4

Viola
desk 5

Viola
desk 6

Violoncello
desk 1

Violoncello
desk 2

Violoncello
desk 3

Violoncello
desk 4

Violoncello
desk 5

Double Bass
desk 1

Double Bass
desk 2

Double Bass
desk 3

Double Bass
desk 4

PPP