

Spice Melange

for Zeitkratzer

marko ciciliani 2005

Part One

Bazar

A $\text{♩} = 67 = \text{♩} = 100 = \text{♩} = 200$ 7x

b-cl. $\frac{9}{16}$ 9x B (8)
 Bodysounds (slap tigh/hit chest) sing any pitch, breathe ad lib.

cb-cl. $\frac{3}{8}$ 32x (12) (12)

trp. $\frac{3}{16}$ 21x 27x (3) (24) 9
 Bodysounds (slap tigh/hit chest) sing any pitch, breathe ad lib.

pno. $\frac{9}{16}$ 8x $\frac{3}{16}$ 10x 11x (2)
 Bodysounds (slap tigh/hit chest) sing any pitch, breathe ad lib.

sampl. $\frac{3}{16}$ 45x (24) (21) 21x (3)
 Bodysounds (slap tigh/hit chest) sing any pitch, breathe ad lib.

perc. $\frac{3}{8}$ 12x 21x (12)

vln. $\frac{3}{16}$ 24x 29x take instrument
 Bodysounds (slap tigh/hit chest)

vcl. $\frac{3}{8}$ 10x 14x (2) (12)
 Bodysounds (slap tigh/hit chest) sing any pitch, breathe ad lib.

cb. $\frac{9}{16}$ 15x (8) (7) 7x
 Bodysounds (slap tigh/hit chest) sing any pitch, breathe ad lib.

C **D**

b-cl. (6) (4)

cb-cl. (8) (6)

trp. $\frac{9}{16}$ (5x) (4)

pno. (9) $\frac{3}{16}$ (11x)

sampl. (18) (12) 42x go to sampler

perc. (9) $\frac{9}{16}$ (3x)

vln. (17) (12) 13x

vcl. (9x) take instrument (5x) (3x) Vcl. (hi/lo sound ad lib.)

cb. (6) (4) 9x take instrument

sing any pitch, breathe ad lib. 7x

Bodysounds (slap thigh/hit chest) 5x

p (balance with other actions)

E **F** **G**

b-cl. (5) 4x

cb-cl. 7x 7x (6)

trp. 10x (6) (4)

pno. (18) (12)

sampl. (18) (12) Sample #1 (Car)

perc. (6) (4)

vln. 30x (18) (12)

vcl. (9) (6)

cb. (5) 5x (4)

Db.
(hi/lo sound ad lib.)
p
(balance with other actions)

[H] take instrument
B-Cl. (hi/lo sound ad lib.)
 9/16 (7x) *p* 9x (8)

cb-cl. 3/8 (31x) (12) (12)

trp. 9/16 (21x) sing any pitch, breathe ad lib. 27x (3) (24) 9/16

pno. 9/16 sing any pitch, breathe ad lib. 8x Bodysounds (slap tigh/hit chest) 3/8 10x sing any pitch, breathe ad lib. 10x (2) Bodysounds (slap tigh/hit chest)

sampl. 9/16 record samples #1/#2/#3 34x + fadeout ad lib. (8) (8)

perc. 3/8 sing any pitch, breathe ad lib. 12x Bodysounds (slap tigh/hit chest) 9/16 21x go to instruments Perc. (hi/lo sound ad lib.) 21x (3) *p*

vln. 3/16 24x 41x (24)

vcl. 3/8 10x 14x (2) (12)

cb. 9/16 15x (8) (7) 7x

J **K**
 b-cl. (6) (4)
 cb-cl. (7) (6) *sing any pitch, breathe ad lib.* **7x**
 trp. **9** *take instrument* **16** **5x** **Trp.** *(hi/lo sound ad lib.)* *Bodysounds* *(slap tigh/hit chest)* **5x** (4)
 pno. (8) **9** **16** *go to instrument* **11x** **Pno (inside).** *(hi/lo sound ad lib.)* *p* *(balance with other actions)*
 sampl. (6) (4)
 perc. (18) **9** **16** **3x**
 vln. (17) **13x** (12)
 vcl. **14x** (9) (5)
 cb. (6) **7x** (4)

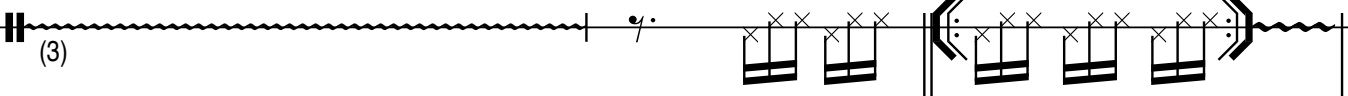
The score is divided into two sections, J and K, separated by a double bar line. Section J contains measures 1-16, and Section K contains measures 17-30. The instruments and their parts are:

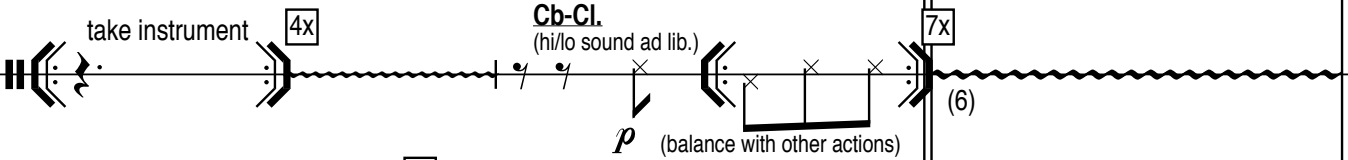
- b-cl.:** Measures 1-6 (Section J) and 17-20 (Section K).
- cb-cl.:** Measures 1-6 (Section J) and 17-20 (Section K). Includes a vocal line in measures 17-20: "sing any pitch, breathe ad lib." with 7x marks.
- trp.:** Measures 1-6 (Section J) and 17-20 (Section K). Includes "take instrument" at measure 1 and "Bodysounds (slap tigh/hit chest)" in measures 17-20. Includes "Trp. (hi/lo sound ad lib.)" in measures 17-20 with 5x marks.
- pno.:** Measures 1-6 (Section J) and 17-20 (Section K). Includes "go to instrument" at measure 17 and "Pno (inside) (hi/lo sound ad lib.)" in measures 21-24 with 11x marks. Includes "p (balance with other actions)" in measures 21-24.
- sampl.:** Measures 1-6 (Section J) and 17-20 (Section K).
- perc.:** Measures 1-6 (Section J) and 17-20 (Section K). Includes 3x marks in measures 21-24.
- vln.:** Measures 1-6 (Section J) and 17-20 (Section K). Includes 13x marks in measures 21-24.
- vcl.:** Measures 1-6 (Section J) and 17-20 (Section K). Includes 14x marks in measures 21-24.
- cb.:** Measures 1-6 (Section J) and 17-20 (Section K). Includes 7x marks in measures 21-24.

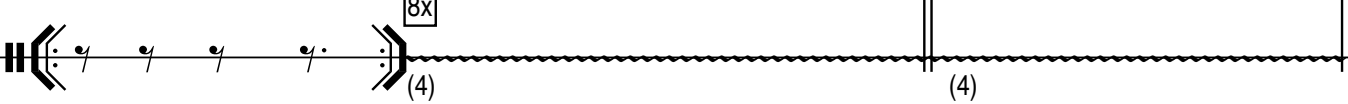
L

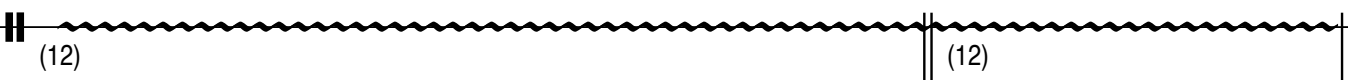
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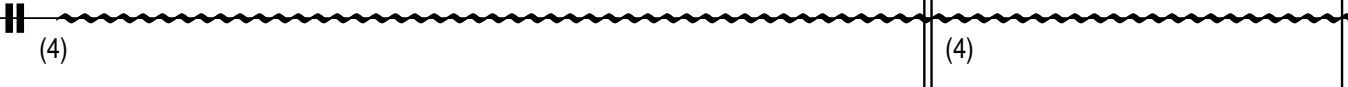
N Soundscape

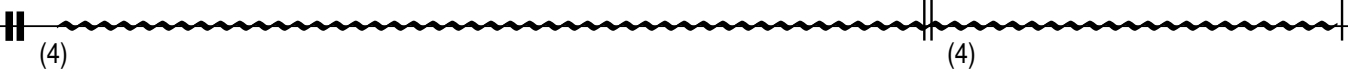
b-cl. (3) 

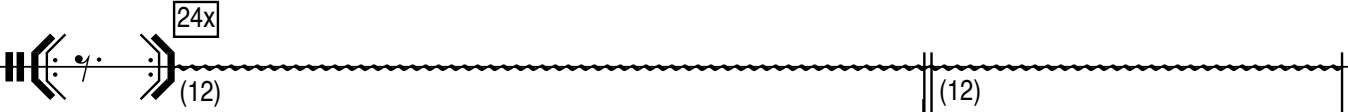
cb-cl. take instrument 4x **Cb-Cl.** (hi/lo sound ad lib.) 7x *p* (balance with other actions) (6) 

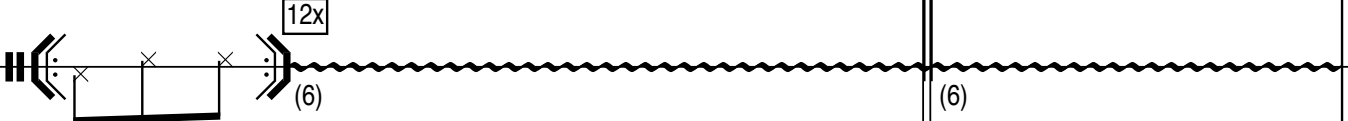
trp. 8x (4) (4) 

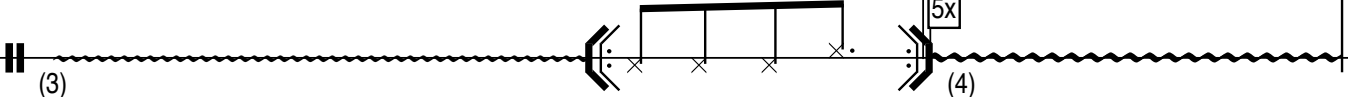
pno. (12) (12) 

sampl. (4) (4) Sample#2 (horses - ambience with muezzins -> church bell, 10 strikes) fade out 

perc. (4) (4) 

vln. 24x (12) (12) 

vcl. 12x (6) (6) 

cb. 5x (4) (4) 

Musical score for a percussion ensemble, including parts for b-cl., cb-cl., trp., pno., sampl., perc., vln., vcl., and cb. The score is divided into two systems by a double bar line.

First System (Measures 1-16):

- b-cl.:** 8/16 time signature. Starts with a piano (*p*) dynamic. Measure 11 contains a first ending bracket labeled "11x". A fortissimo (*ff*) dynamic begins in measure 12.
- cb-cl.:** 3/8 time signature. Measure 16 contains a first ending bracket labeled "43x".
- trp.:** 3/16 time signature. Measure 28 contains a first ending bracket labeled "28x". Measure 36 contains a first ending bracket labeled "36x" and a fortissimo (*ff*) dynamic.
- pno.:** 8/16 time signature. Measure 12 contains a first ending bracket labeled "12x". A fortissimo (*ff*) dynamic is present. Below the staff, the text "record samples #1/#2/#3" is written.
- sampl.:** 3/8 time signature. Measure 16 contains a first ending bracket labeled "16x".
- perc.:** 12/16 time signature. Measure 36 contains a first ending bracket labeled "36x" and a fortissimo (*ff*) dynamic.
- vln.:** 3/16 time signature. Measure 32 contains a first ending bracket labeled "32x".
- vcl.:** 3/8 time signature. Measure 15 contains a first ending bracket labeled "15x".
- cb.:** 8/16 time signature. Measure 23 contains a first ending bracket labeled "23x".

Second System (Measures 17-32):

- b-cl.:** Measure 13 contains a first ending bracket labeled "13x" and a fortissimo (*ff*) dynamic. A section labeled "Q" begins in measure 13. Measure 12 is repeated in measure 17.
- cb-cl.:** Measure 16 is repeated in measure 17.
- trp.:** Measure 32 is repeated in measure 17.
- pno.:** 3/8 time signature. Measure 14 contains a first ending bracket labeled "14x". Measure 14 is repeated in measure 17, with a second ending bracket labeled "14x" and a measure rest of 2.
- sampl.:** 3/16 time signature. Measure 27 contains a first ending bracket labeled "27x". Measure 29 contains a first ending bracket labeled "29x" and a measure rest of 5.
- perc.:** Measure 8 is repeated in measure 17.
- vln.:** Measure 32 is repeated in measure 17, with a first ending bracket labeled "55x" and a measure rest of 32.
- vcl.:** Measure 16 is repeated in measure 17, with a first ending bracket labeled "17x".
- cb.:** Measure 11 is repeated in measure 17, with a first ending bracket labeled "10x" and a fortissimo (*ff*) dynamic.

The score concludes with a final double bar line.

Musical score for a percussion ensemble. The score is divided into two systems by a vertical bar line. The instruments are listed on the left: b-cl., cb-cl., trp., pno., sampl., perc., vln., vcl., and cb.

First System (Measures 1-12):

- b-cl.:** Starts with a box labeled 'R'. Measures 1-3 contain quarter notes. Measure 4 has a repeat sign with a box labeled '18x' and '(9)' below it.
- cb-cl.:** Measure 1 has '(11)' below it. Measures 4-6 contain a *ff* dynamic marking with a melodic line.
- trp.:** Starts with a box labeled '8' and '16' below it. Measures 1-3 contain quarter notes. Measure 4 has a repeat sign with a box labeled '8x' and '(9)' below it. Measures 4-6 contain a melodic line.
- pno.:** Measure 1 has '(12)' below it.
- sampl.:** Measure 1 has '(24)' below it.
- perc.:** Measure 1 has '(6)' below it.

Second System (Measures 13-24):

- b-cl.:** Measure 13 has a box labeled 'S' above it and '(9)' below it.
- cb-cl.:** Measure 13 has a box labeled '13x' above it and '(12)' below it.
- trp.:** Measure 13 has a box labeled '21x' above it and '(9)' below it.
- pno.:** Measure 13 has a box labeled '3' and '16' below it. Measure 14 has a box labeled '23x' above it. Measure 23 has a box labeled '33x' above it.
- sampl.:** Measure 13 has a box labeled '8' and '16' below it. Measure 14 has a box labeled '8x' above it. Measure 23 has a box labeled '13x' above it and '+ trans' below it.
- perc.:** Measure 13 has '(6)' below it.
- vln.:** Measure 13 has '(23)' below it. Measure 14 has a treble clef and a melodic line. Measure 24 has '(24)' below it and '-> see appendix #1' to the right.
- vcl.:** Measure 13 has a box labeled '23x' above it and '(12)' below it. Measure 23 has '(11)' below it. Measure 24 has a treble clef and a melodic line. Measure 25 has '-> see appendix #1' below it.
- cb.:** Measure 13 has '(9)' below it. Measure 23 has a box labeled '14x' above it and '(9)' below it.

Final Measure (Measure 25):

- b-cl.:** Measure 25 has a box labeled '3' and '16' to the right of the staff.

Musical score for a 12-piece orchestra, divided into three measures by vertical bar lines labeled T, U, and V.

Measure 1 (before T):

- b-cl.: 3/16, 12x, 20x, (4)
- cb-cl.: 7x, (8)
- trp.: (6)
- pno.: (16)
- sampl.: (6)
- perc.: (4)
- vln.: (see Appendix #1)
- vcl.: (see Appendix #1)
- cb.: (6)

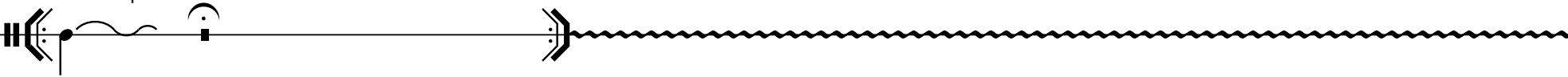
Measure 2 (between T and U):

- b-cl.: (16)
- cb-cl.: 9x, (8)
- trp.: (6)
- pno.: (16)
- sampl.: (6)
- perc.: (4)
- vln.: (see Appendix #1)
- vcl.: (see Appendix #1)
- cb.: (6)

Measure 3 (between U and V):

- (see Appendix #1)
- (see Appendix #1)
- (see Appendix #1)
- (see Appendix #1)
- Sample#3 (helicopter) — keep repeating all into the Second Movement
- (see Appendix #1)
- (see Appendix #1)
- (see Appendix #1)

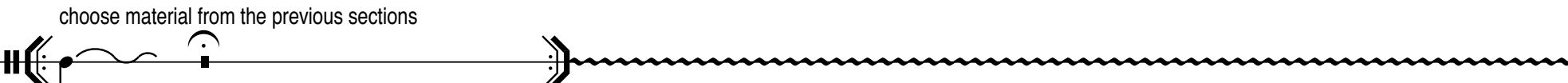
○ choose "pseudo-oriental" material

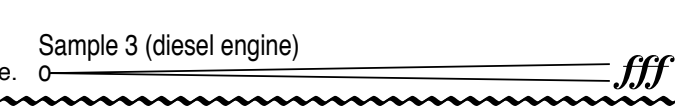
b-cl. 

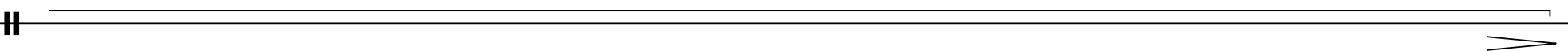
cb-cl. choose "pseudo-oriental" material 

trp. choose material from the previous sections 

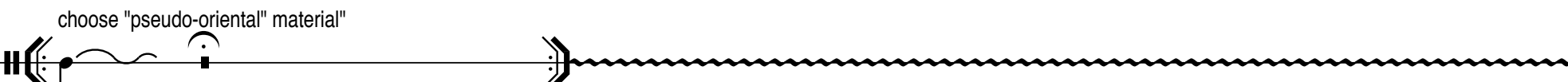
roughly after the 10 strikes of the church bell:
Everybody plays a short motive at their own pace — thus fully independantly of each other — that melts with the soundscape. A long pause follows that motive (again not aligned with the others). That entire phrase is repeated each time as identically as possible.

pno. choose material from the previous sections 

start Sample #3 (diesel engine) approx. 30" after the instruments starten playing their loops. Start imperceivably and gradually swell to maximum volume. Give cue to seamlessly go into the next section. 

sampl. 

perc. choose "pseudo-oriental" material 

vln. choose "pseudo-oriental" material 

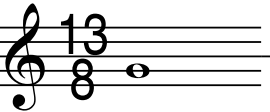

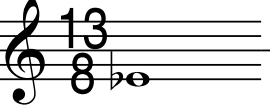
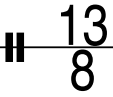
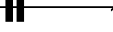

vcl. choose material from the previous sections 

cb. choose material from the previous sections 

Part Two

Stimulus Progression





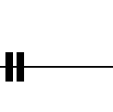

Tempo

b-cl.		15"	Board #1	25"	Board #2	25"	Board #3	20"
cb-cl.		15"	Board #1	25"	Board #2	25"	Board #3	20"
trp.		15"	Board #1	25"	Board #2	25"	Board #3	20"
pno.		15"	see Appendix#2			25"	25"	20"
sampl.		15"	Board #1	25"	Board #2	25"	Board #3	20"
perc.		15"	Board #1	25"	Board #2	25"	Board #3	20"

** Occasionally turn on market ambience; no fade in/out but switch on/off.

text reads from left to right (one word per board)
 Board #1: Membership requires that the candidate country has achieved
 Board #2: stable democracy, the rule of law, human rights
 Board #3: and the protection of minorities,

* transpose the phrases every time differently, but keep the given interval ration between the notes.

vln.		15"	Board #1	25"	Board #2	25"	
vcl.		15"	Board #1	25"	Board #2	25"	
cb.		15"	Board #1	25"	Board #2	25"	

Board #4

25"

Board #5

25"

Board #6

25"

Board #7

b-cl.

Board #4

25"

Board #5

25"

Board #6

25"

Board #7

cb-cl.

after repetition of strings:

13 -> Appendix#3

25"

25"

8

DUO: Trp. + Pno.

trp.

25"

25"

25"

pno.

Board #4

25"

Board #5

25"

Board #6

25"

Board #7

sampl.

Board #4

25"

Board #5

25"

Board #6

25"

Board #7

perc.

Board #4: the existence of a
Board #5: functioning market economy and the capacity to
Board #6: cope with competitive pressure and market forces
Board #7: within the European Union.

Board #5

25"

Board #6

10"

vl.

Board #5

25"

Board #6

10"

vcl.

Board #5

25"

Board #6

10"

cb.

Violin, Viola, and Cello parts with dynamic markings *f* and asterisks (*) indicating specific performance instructions.

b-cl. 25" Board #8 25" Board #9 25" Board #10 5"–20
 cb-cl. 25" Board #8 25" Board #9 25" Board #10 5"–20
 trp. 25" 25" 25" Board #10 5"–20
 pno. 25" 25" 25"
 sampl. 25" Board #8 25" Board #9 25" switch to next pattern
 perc. 25" Board #8 25" Board #9 25" Board #10 5"–20

Board #8: Membership presupposes the candidate's
 Board #9: adherence to the aims
 Board #10: of political, economic, monetary union.

vln. *tr*
 vcl. *tr*
 cb. *tr*

The string section consists of three staves: violin (vln.), viola (vcl.), and cello (cb.). Each staff begins with a trill (*tr*) over a series of notes. This is followed by a tremolo section where the notes are repeated rapidly. The notation includes various accidentals (flats and naturals) and dynamic markings. The section concludes with a double bar line and repeat dots.

Musical score for a percussion ensemble. The score consists of ten staves, each with a specific instrument or role:

- b-cl.** (Bass Clarinet): Treble clef. Includes a section with notes and the instruction "choose 'pseudo-oriental' material" and a duration of $\pm 30''$.
- cb-cl.** (C Bass Clarinet): Bass clef. Includes a section with notes and the instruction "choose 'pseudo-oriental' material" and a duration of $\pm 30''$.
- trp.** (Trumpet): Treble clef. Includes a section with notes and the instruction "choose 'pseudo-oriental' material" and a duration of $\pm 30''$.
- pno.** (Piano): Bass clef. Duration of $\pm 30''$.
- sampl.** (Sample): Bass clef. Includes "Sample 3 (diesel engine)" with a duration of $\pm 30''$ and a dynamic marking of *ffff*.
- perc.** (Percussion): Bass clef. Includes a section with notes and the instruction "choose 'pseudo-oriental' material" and a duration of $\pm 30''$.
- vln.** (Violin): Treble clef. Duration of $\pm 30''$.
- vcl.** (Violoncello): Bass clef. Duration of $\pm 30''$.
- cb.** (C Bassoon): Bass clef. Duration of $\pm 30''$.

The score uses a vertical bar line to separate the initial section from the rest of the piece. The initial section contains notes with stems and beams, and some notes have a fermata-like symbol above them. The rest of the piece is represented by a wavy line on each staff.