Vítor Rua

Interstellar Overdrive Remix

For amplified Chamber Orchestra

Full Score

Vítor Rua

"*Interstellar Overdrive Remix*"

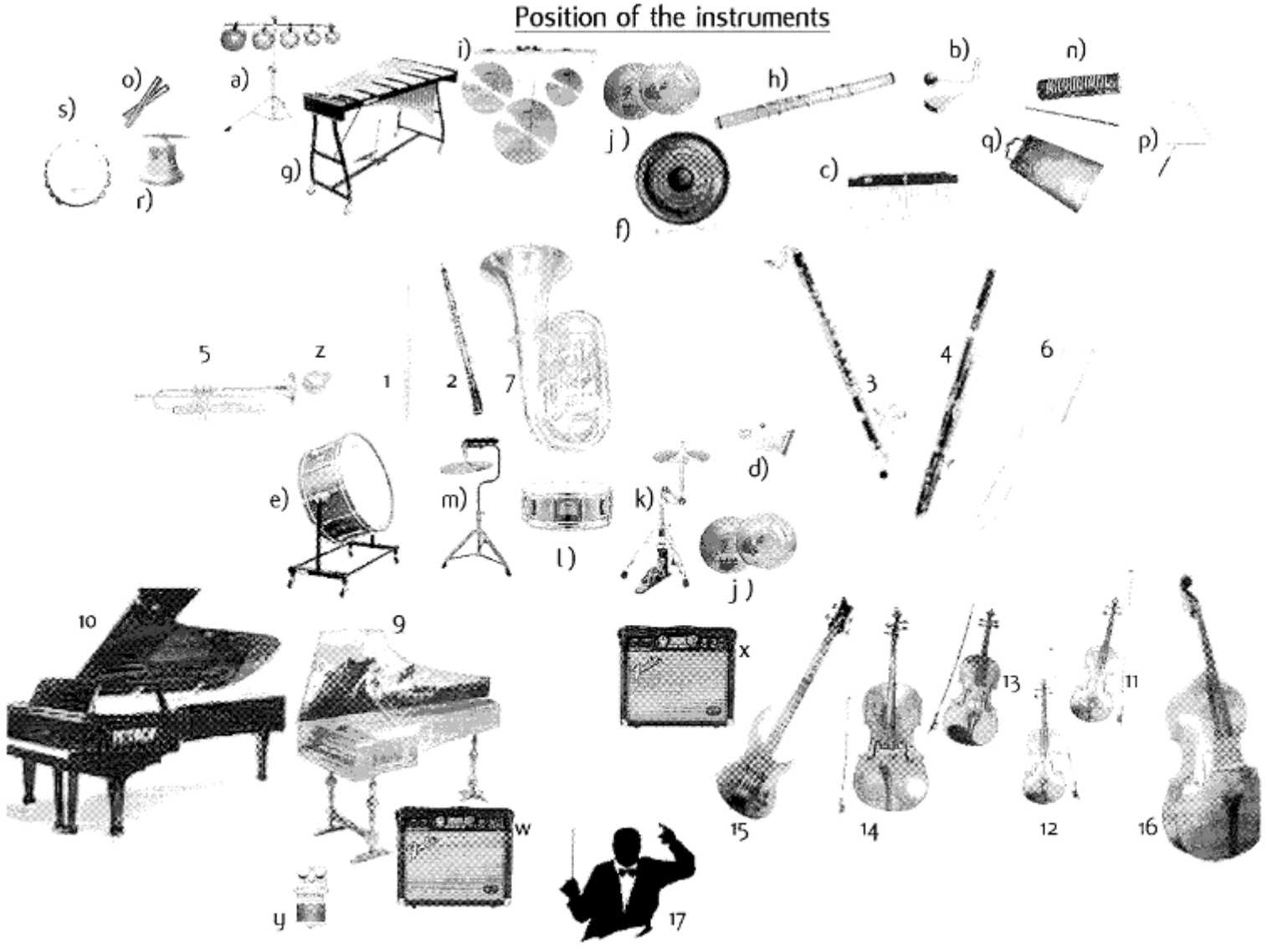
for amplified(*) chamber orchestra

dedicada a:
António Jorge Pacheco

Instrumentation:

1) Flute and whisper voice 2) Oboe and whisper voice 3) Bass Clarinet and whisper voice
4) Bassoon and whisper voice 5) Trumpet (in C) [with harmon mute(z)] and whisper voice
6) Trombone and whisper and speaking voice 7) Tuba and whisper voice
8) Percussion I & II: (and whisper voice)
   a) 5 temple blocks b) vibra-slap c) wind chimes d) flexatone
   e) bass drum f) gong g) vibraphone h) rain maker
   i) 3 cymbals [small; medium; large] j) crash cymbal
   k) hi-hat l) snare drum m) suspended cymbal n) guiro
   o) claves p) triangle q) cowbell r) bell s) tambourine
9) Harpsichord [with Fender "twin reverb"(w) amplifier and "overdrive" pedal(y)] and whisper voice
10) Piano and whisper voice 11) Violin I and whisper voice
12) Violin II and whisper voice 13) Viola and whisper voice
14) Cello and whisper voice
15) E. Bass Guitar [with "trace Elliott" amplifier(x)] and whisper voice 16) Double Bass
17) Conductor

Position of the instruments



* individual amplification for each instrument should be used. The disposition of the instruments should be respected on the stereo.

Notes:

About the voice (whisper):

english

[a] = p*a*rt
[e] = d*e*ad
[i] = p*ee*
[o] = d*oo*r
[u] = m*oo*d
[s] = *s*ant
[sh] = *sh*it
[t] = *t*heatre
[k] = *c*aos

About amplification:

- The best situation is to amplify each instrument individualy;
- It can also be used a system like this:
  - 2 overheads for flute, trumpet and oboe;
  - 2 overheads for trombone, bassoon and tuba;
  - 2 overheads for percussion I;
  - 2 overheads for percussion II;
  - 2 overheads for the string quartet;
  - 1 ***Shure SM58*** to the bass amplifier;
  - 1 ***Shure SM58*** to the harpsichord amplifier;
  - 1 Bass Mic for the double-bass;
  - 2 overheads for the piano;
  - 2 overheads for the harpsichord;
- The harpsichord should have 1 Mic connected to a ***Fender Twin Reverb*** amplifier, and also a distortion/overdrive pedal (***Line 6*** or ***Boss*** distortion pedals).
- When the distortion pedal is "ON" should give more volume and sustain than without the pedal (pedal "Off").
- In the "F" part, the harpsichord should be with the same dynamics (volume) than the piano.
- Respect the stereo (position of the musicians on the stage) on the P.A. system.
- The amplification of all the ensemble should be near of that of a Rock concert, and **not** that **subliminal** amplification of "Classic orchestras".
- The players should use the voice (whisper) as close as possible of the microphones.
- PLEASE: The percussion I on the "B" and "G" parts should play the snare drum and suspended cymbal like in a Rock group!!! And not sound like the "London Symphony Orchestra" drummer...(1) please use "Rim Shot" sometimes (be free to do that sometimes), and keep the swing. Thank You.

(1) Please tune the snare drum in a "Rock Style", not in the way of a concert orchestra snare.

Vítor Rua

dedicada a António Jorge Pacheco

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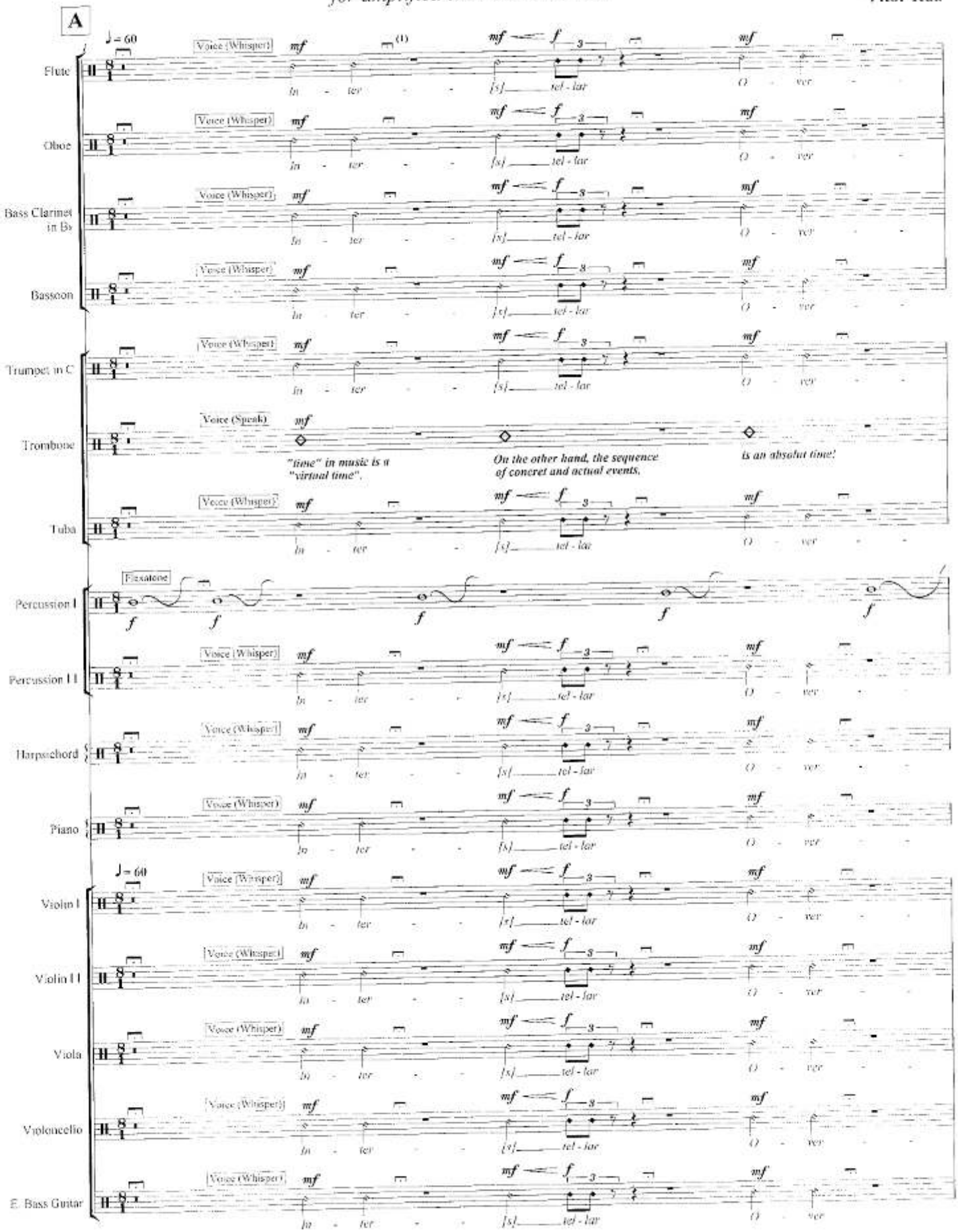
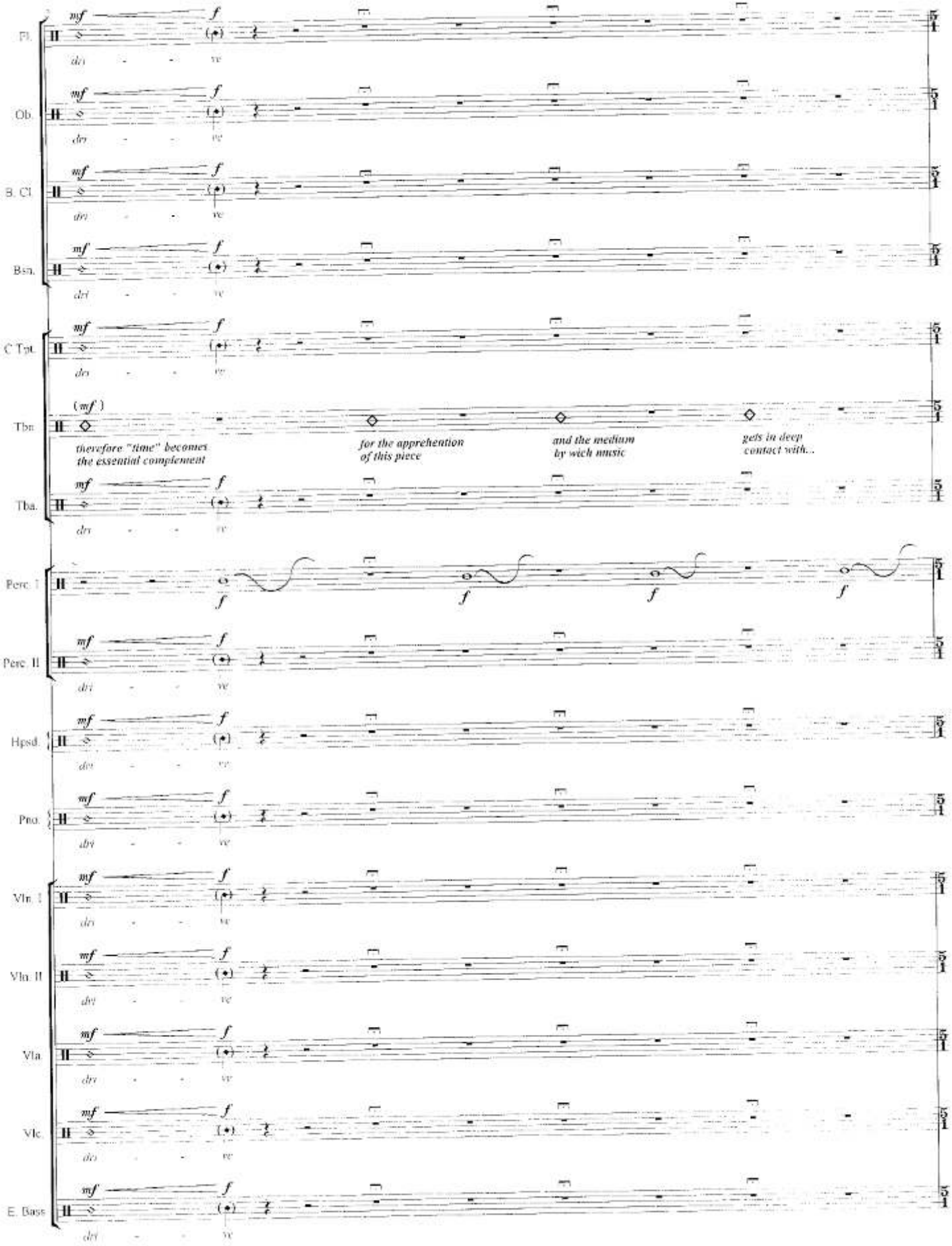
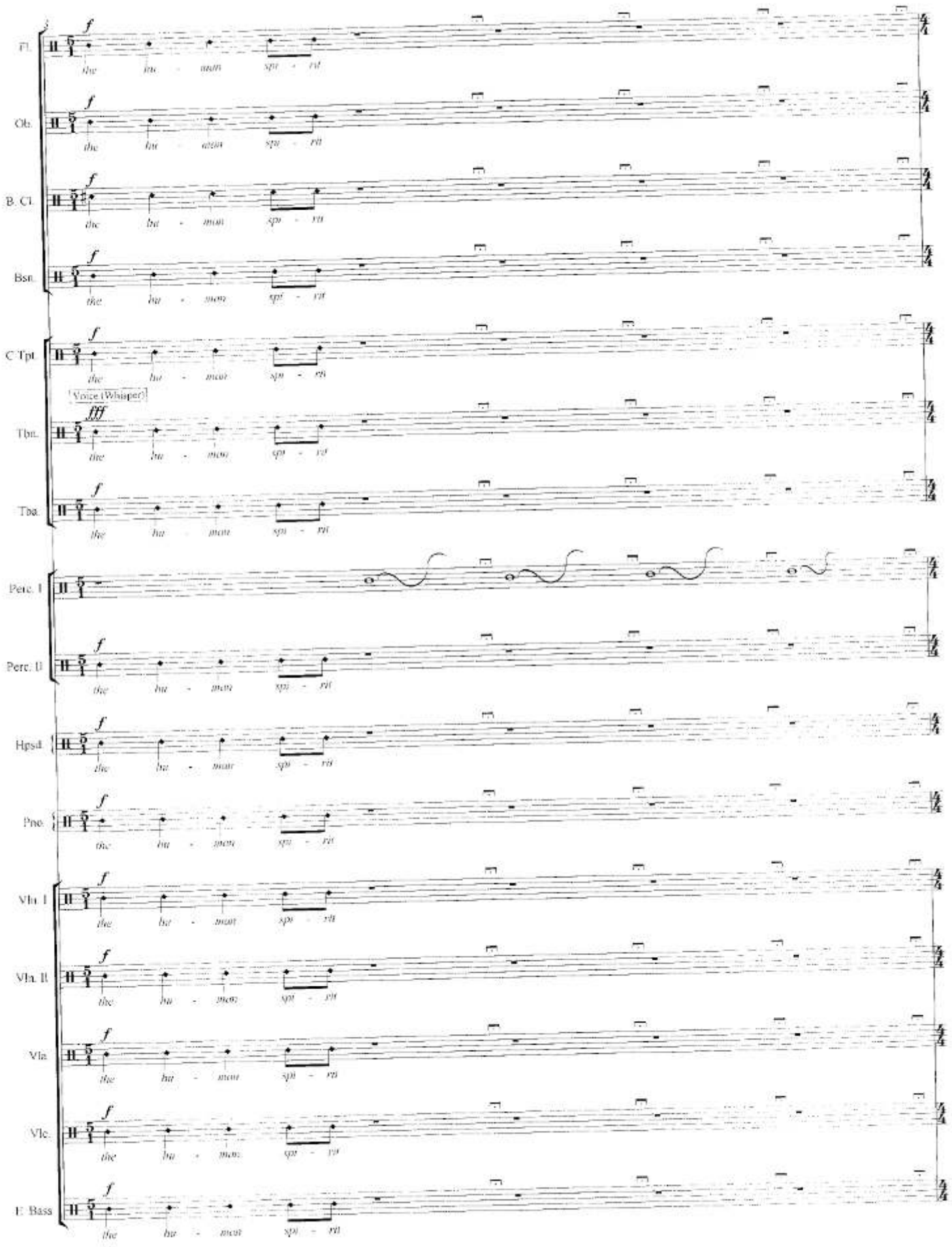
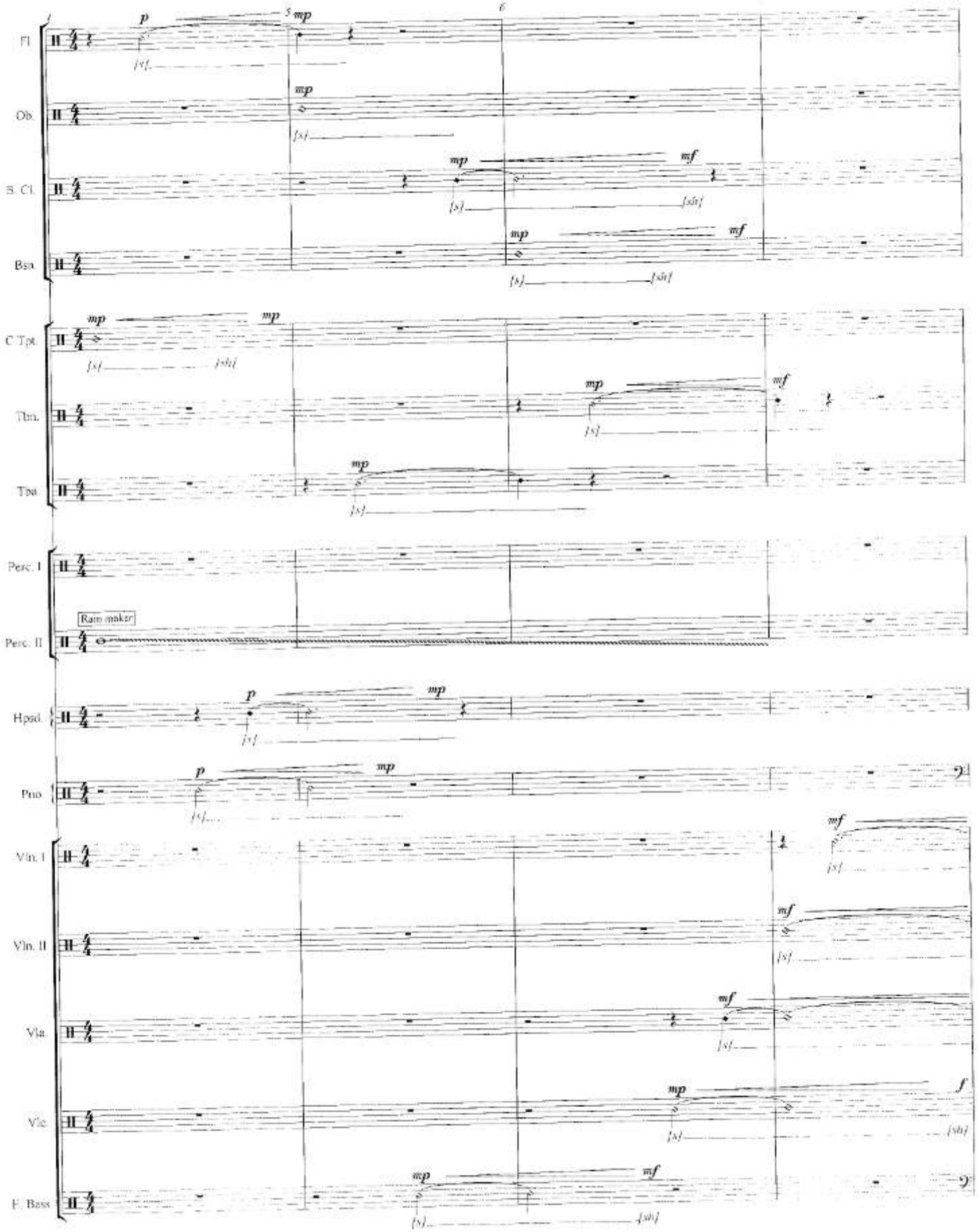
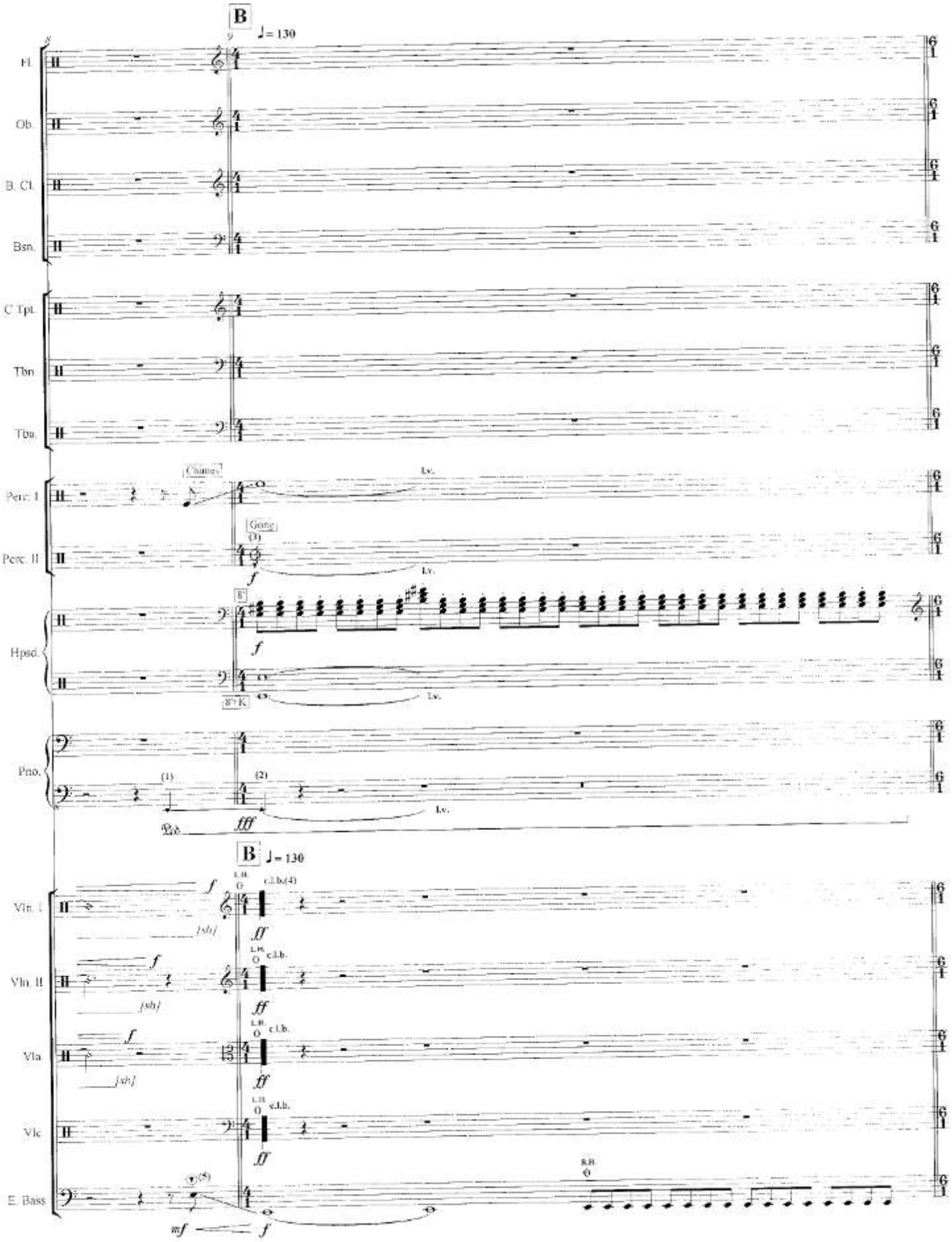


(1) Wait until the text ends (each phrase)

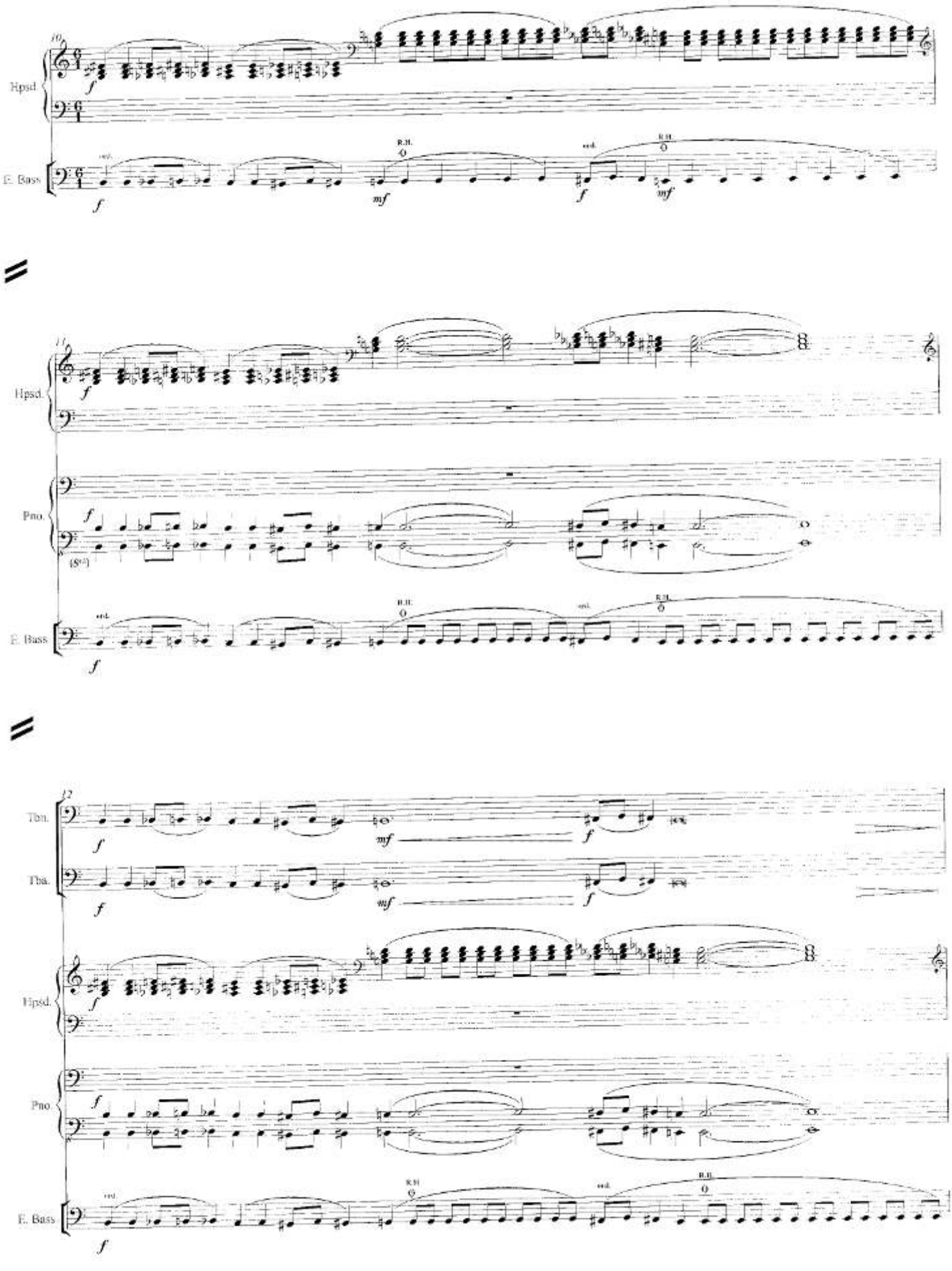

Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Tbn.
Tba.
Perc. I
Perc. II
Hpsd.
Pno.
Vln. I
Vln. II
Vla.
Vlc.
E. Bass
mf
f
dri - - ve
(mf)
therefore "time" becomes the essential complement
for the apprehention of this piece
and the medium by wich music
gets in deep contact with...

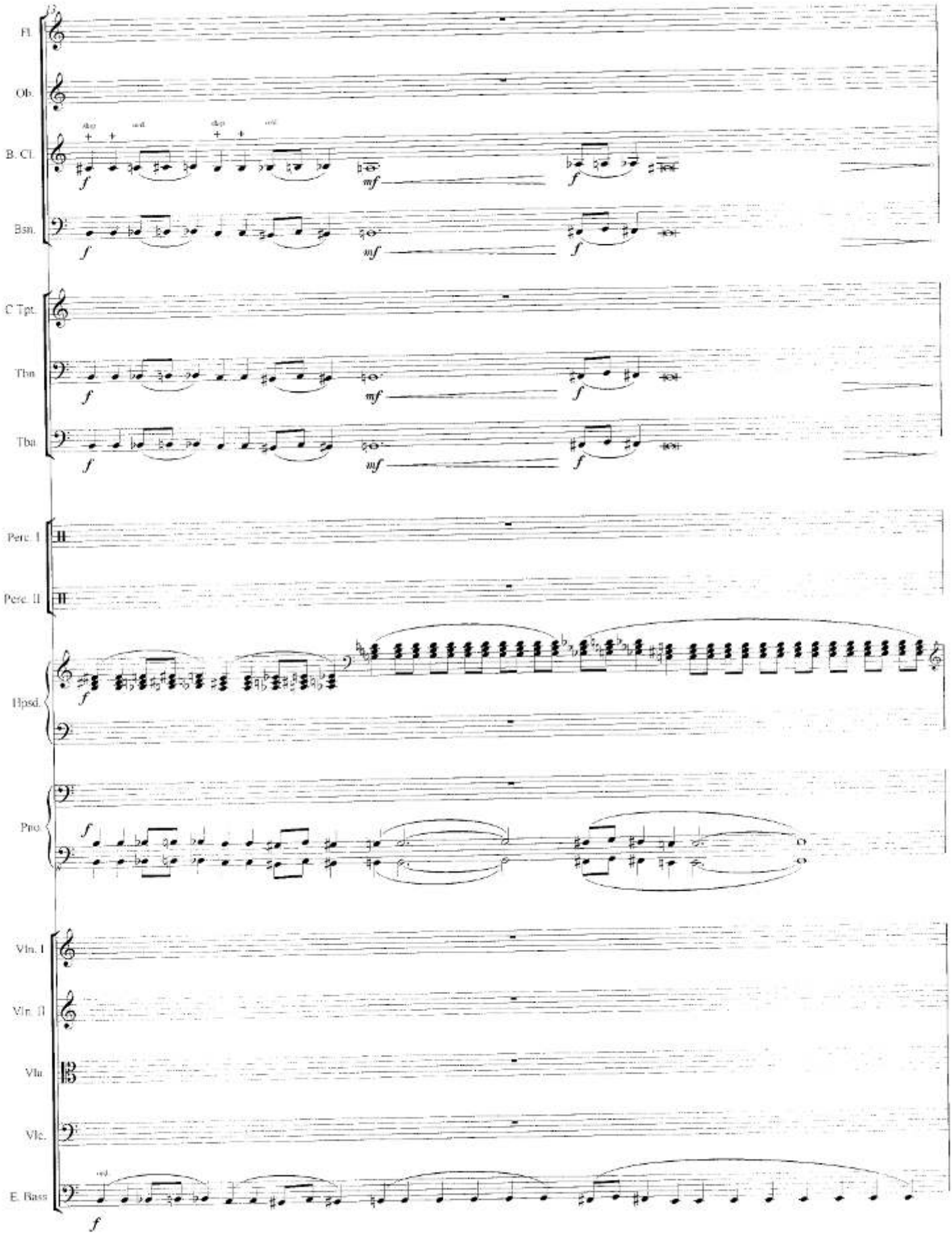

Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Voice (Whisper)
Tbn.
Tba.
Perc. I
Perc. II
Hpsd.
Pno.
Vln. I
Vln. II
Vla.
Vlc.
D. Bass

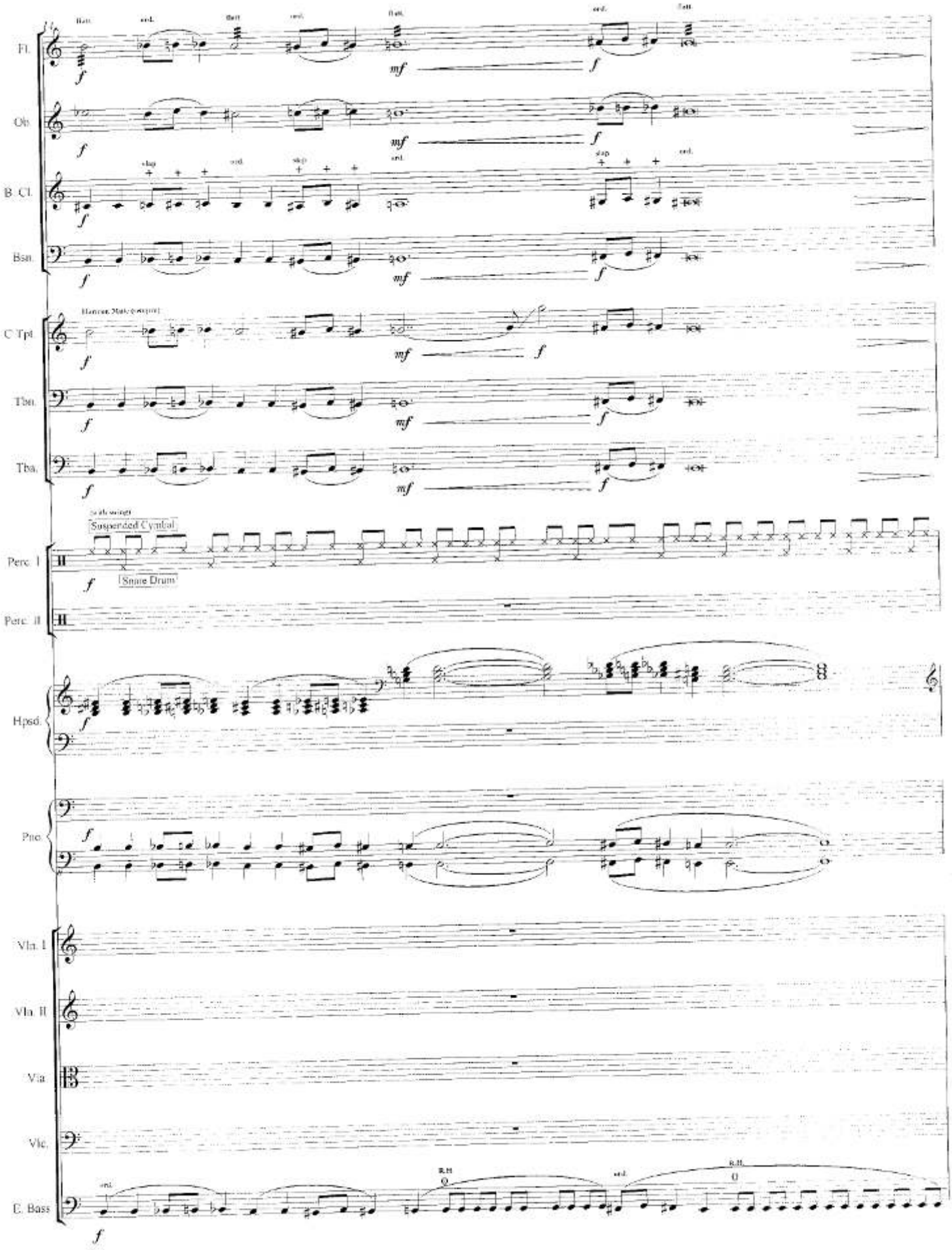

Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Tbn.
Tba.
Perc. I
Perc. II
Ram maker
Hpsd.
Pno.
Vln. I
Vln. II
Vla.
Vlc.
D. Bass
5
6

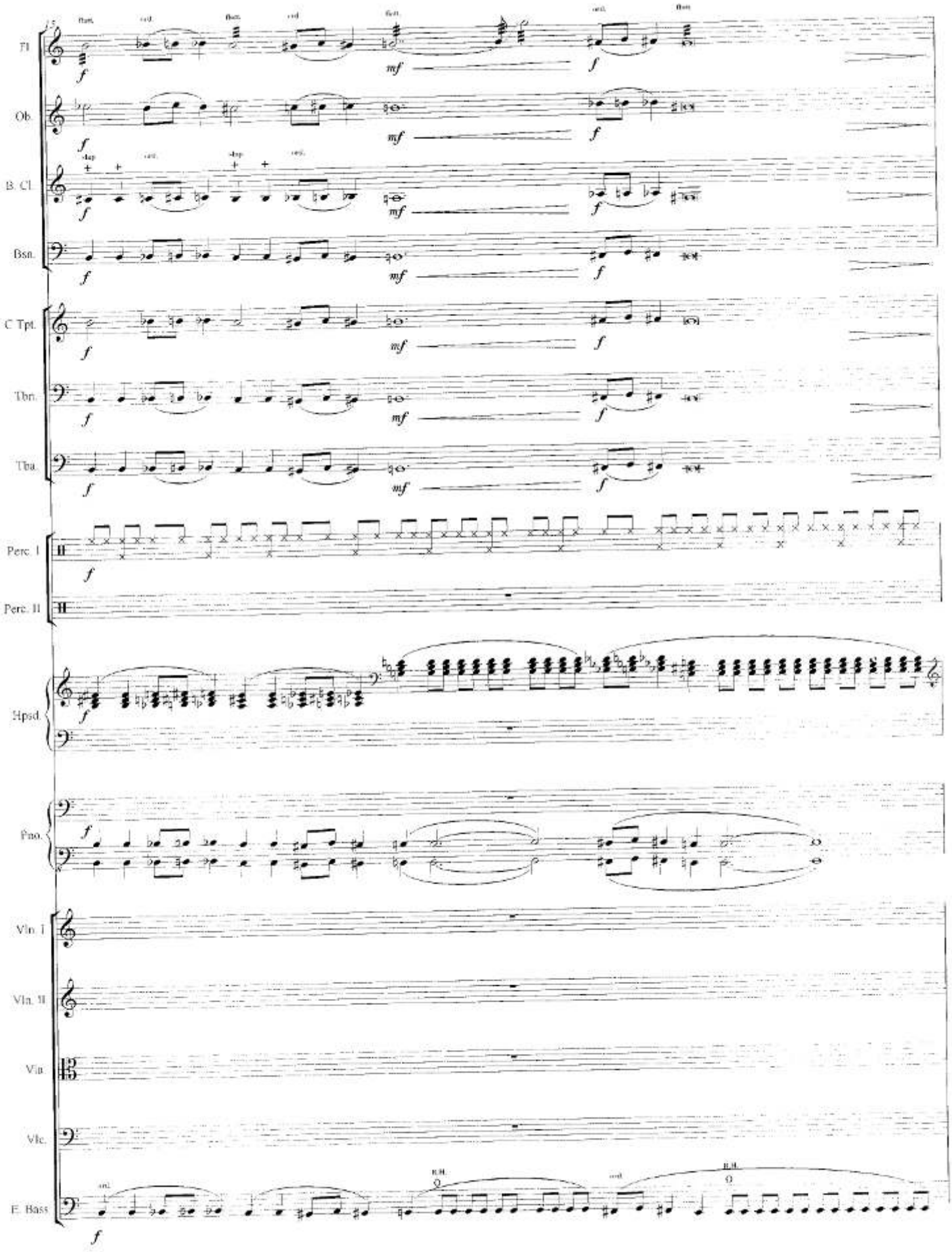


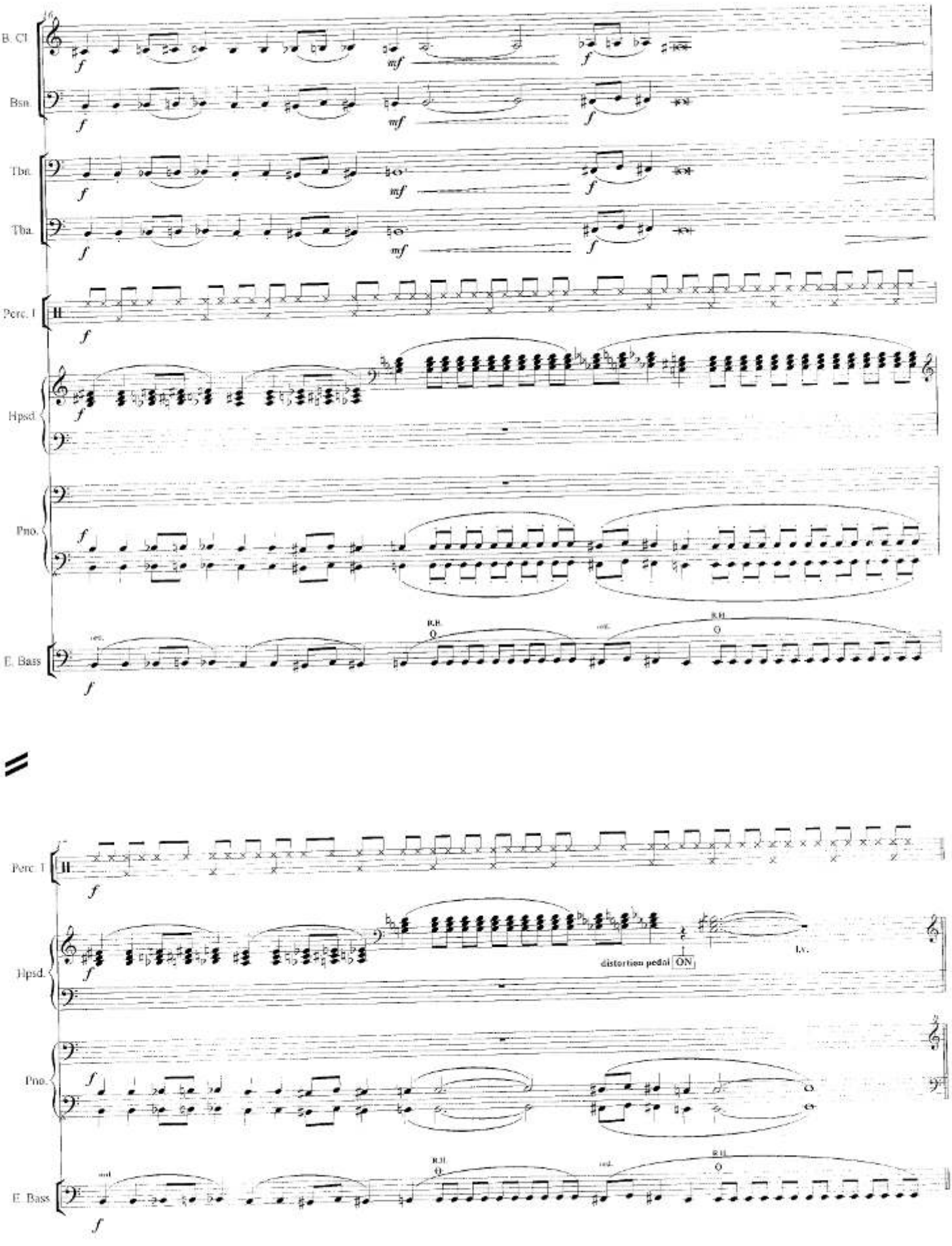
(1) depressed silently | (2) very fast released in order to produce a noise | (3) scratch with a metal beater (e.g. a fork) | (4) *col legno battuto* | (5) *with plectrum*

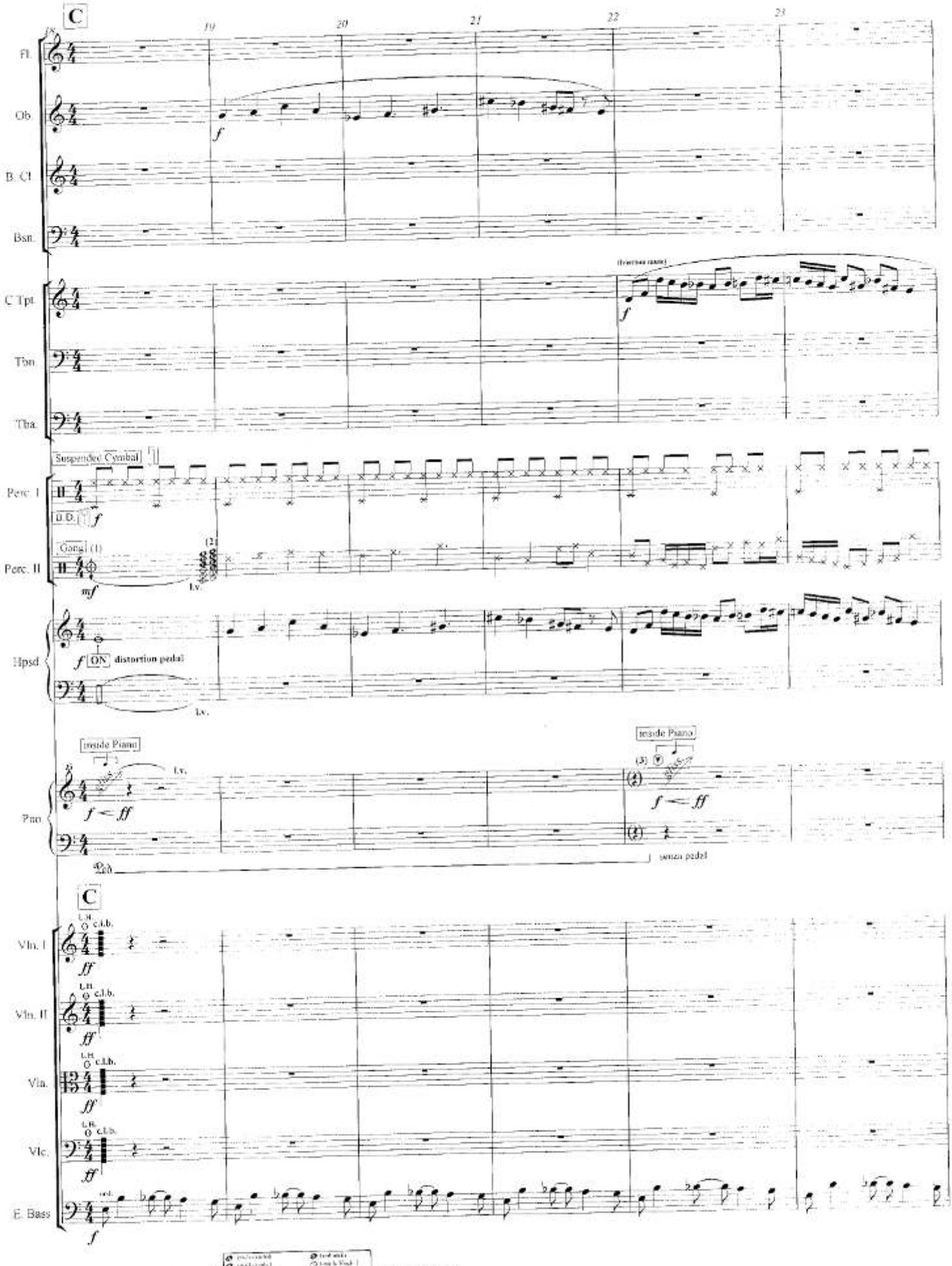

10
Hpsd.
E. Bass
R.H.
11
Hpsd.
Pno.
E. Bass
R.H.
12
Ten.
Tba.
Hpsd.
Pno.
E. Bass
R.H.


Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Tbn
Tba
Perc. I
Perc. II
Hpsd.
Pno.
Vln. I
Vln. II
Vla
Vlc.
E. Bass

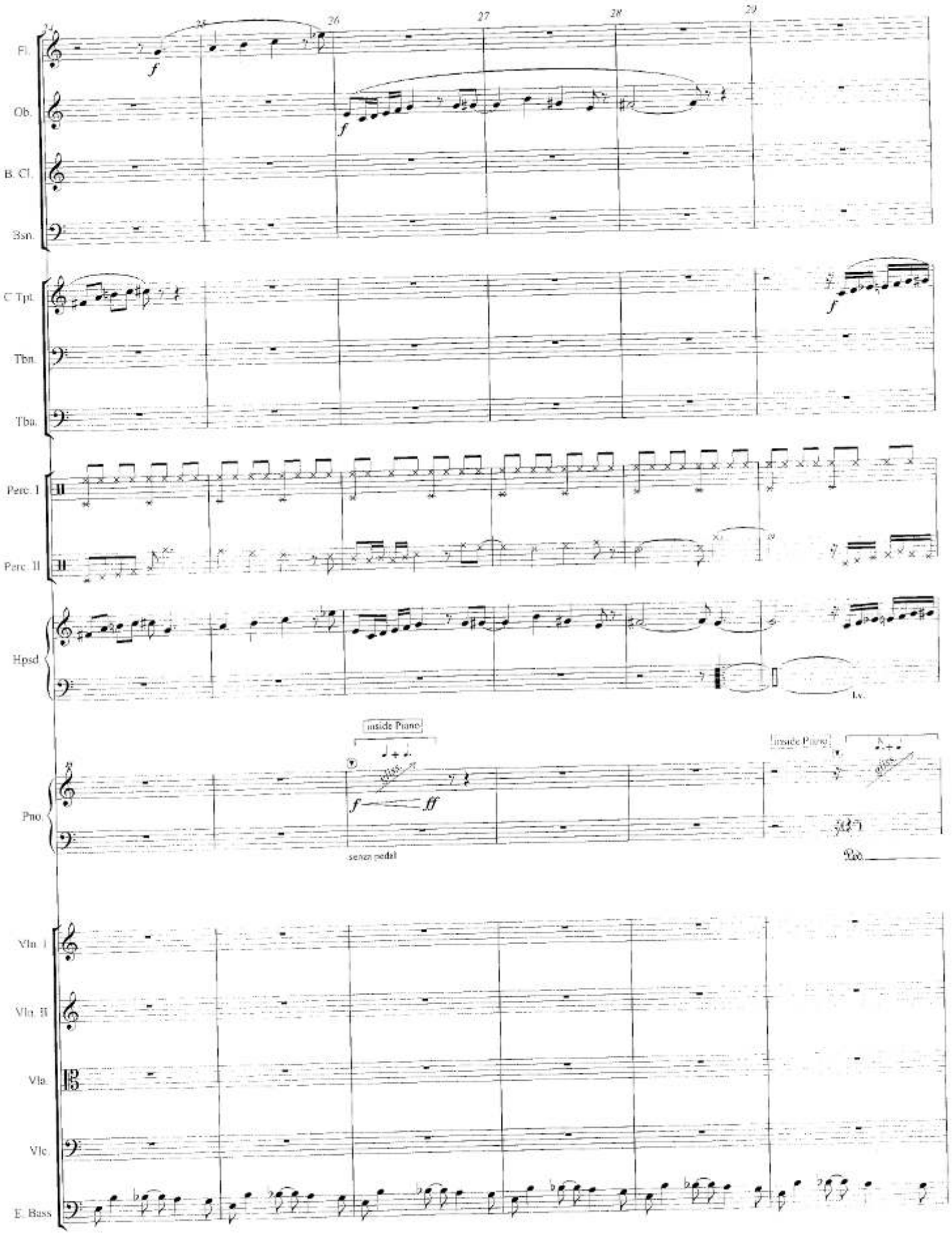

Fl.
Ob.
B. Cl.
Bsn.
C Tpt
Tbn.
Tba.
Perc. I
Suspended Cymbal
Snare Drum
Perc. II
Hpsd.
Pno.
Vln. I
Vln. II
Vla.
Vlc.
D. Bass

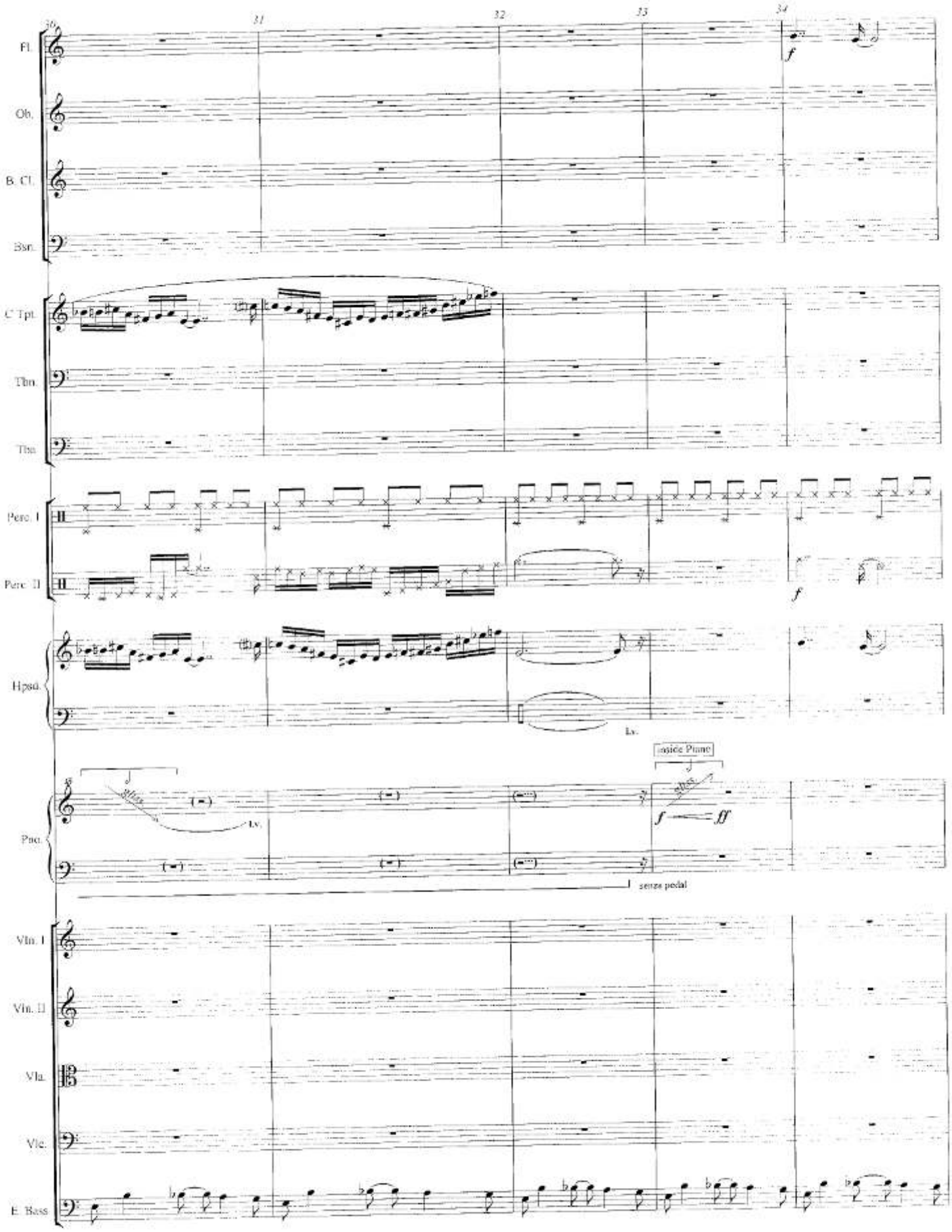

Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Tbn.
Tba.
Perc. I
Perc. II
Hpsd.
Pno.
Vln. I
Vln. II
Vla.
Vlc.
E. Bass

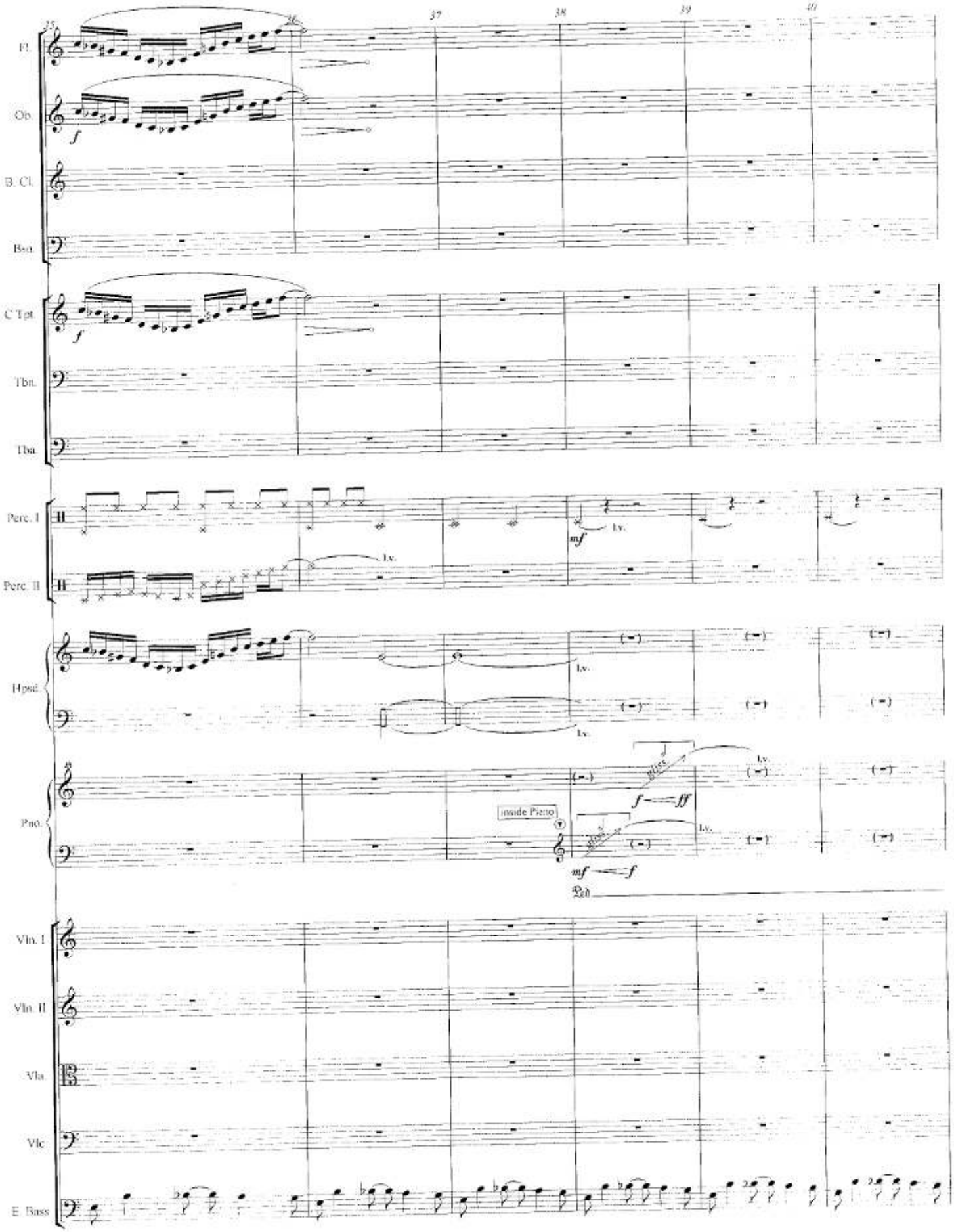

B. Cl
Bsn.
Tbn.
Tba.
Perc. I
Hpsd.
Pno.
E. Bass
R.H.
distortion pedal ON
l.v.

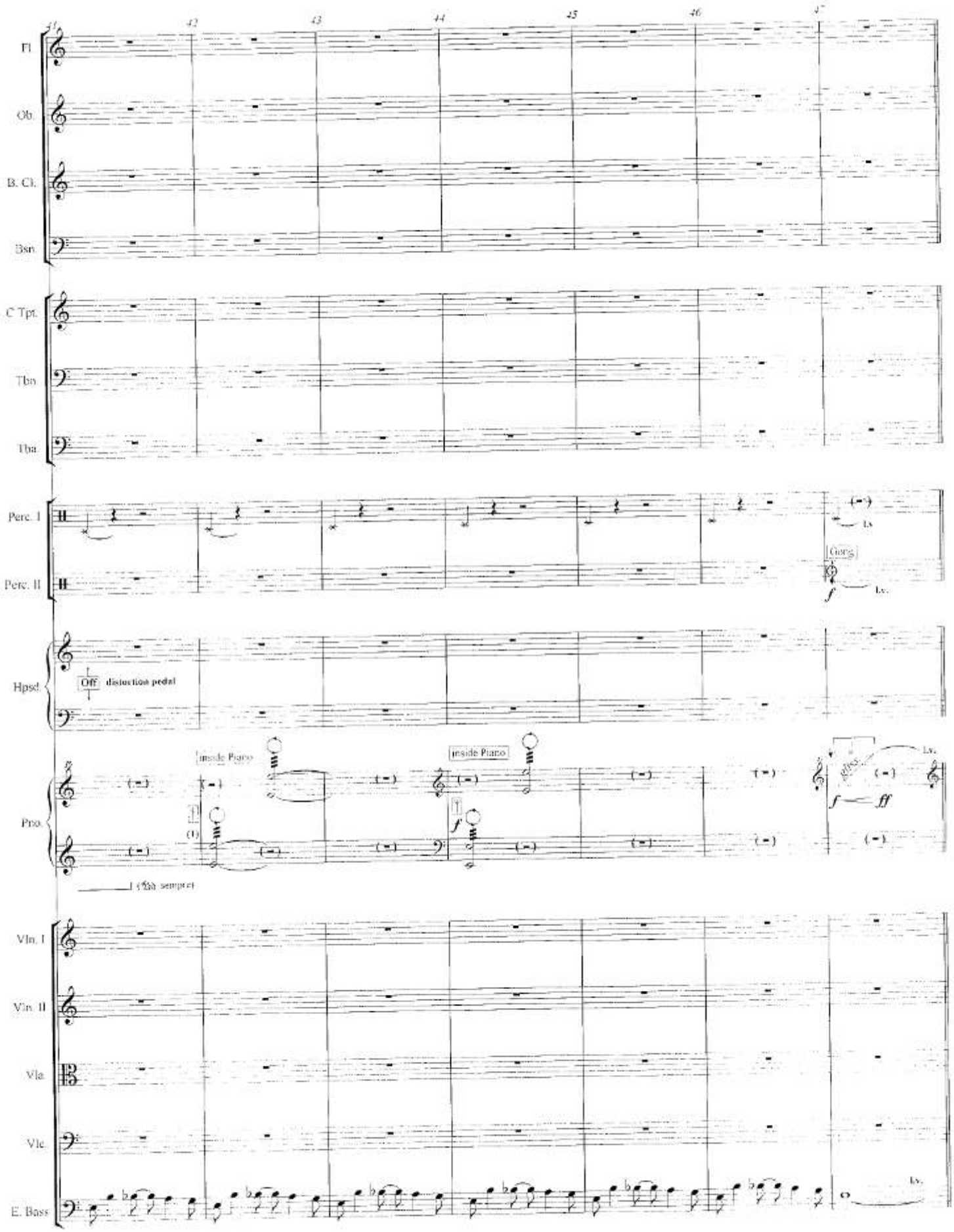


(1) scratch with a metal beater (e.g. a fork). (2) [illegible] (3) with *plectrum*

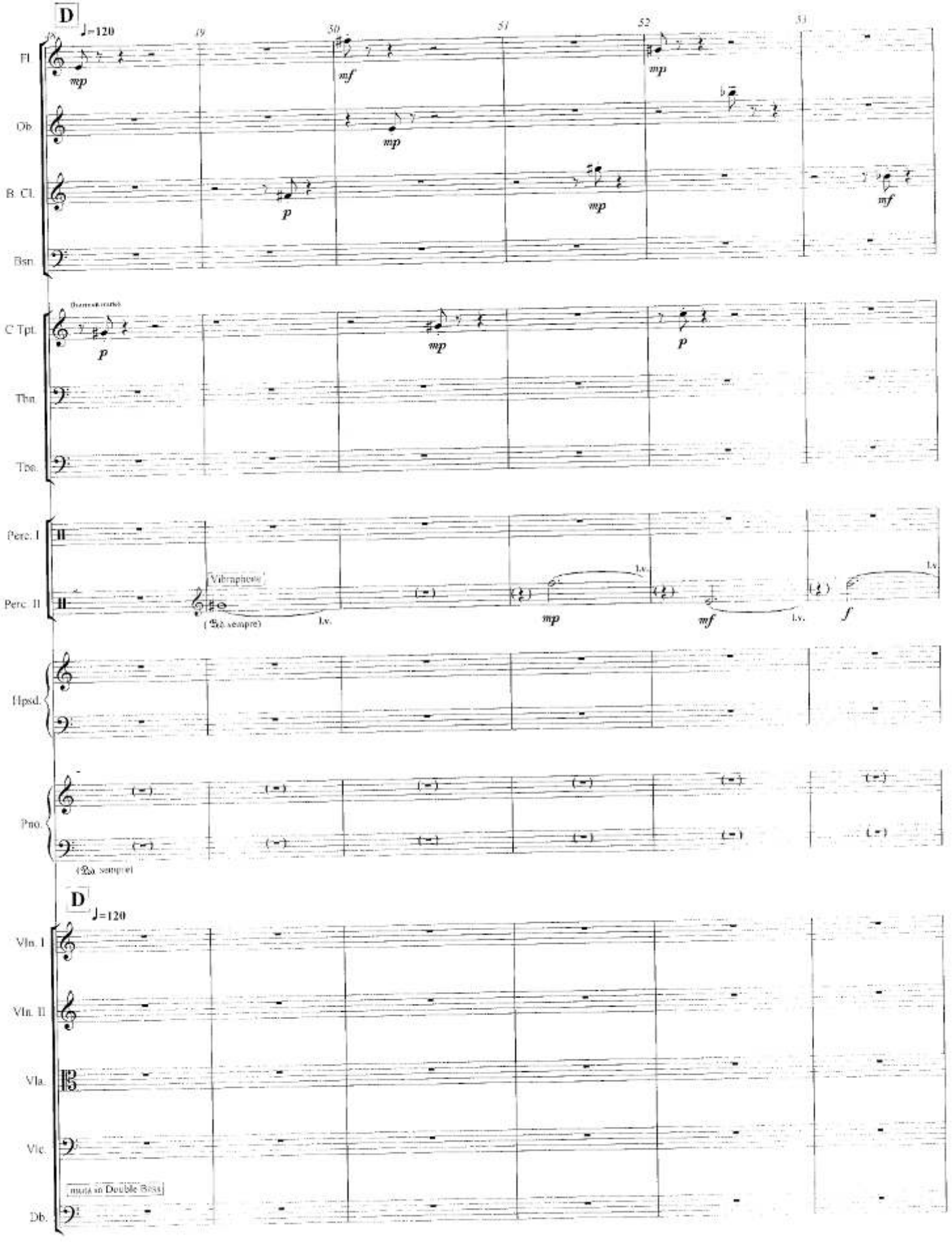

25
26
27
28
29
Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Tbn.
Tba.
Perc. I
Perc. II
Hpsd
Pno.
Vln. I
Vln. II
Vla.
Vlc.
E. Bass
f
ff
Inside Piano
senza pedal
Ped.

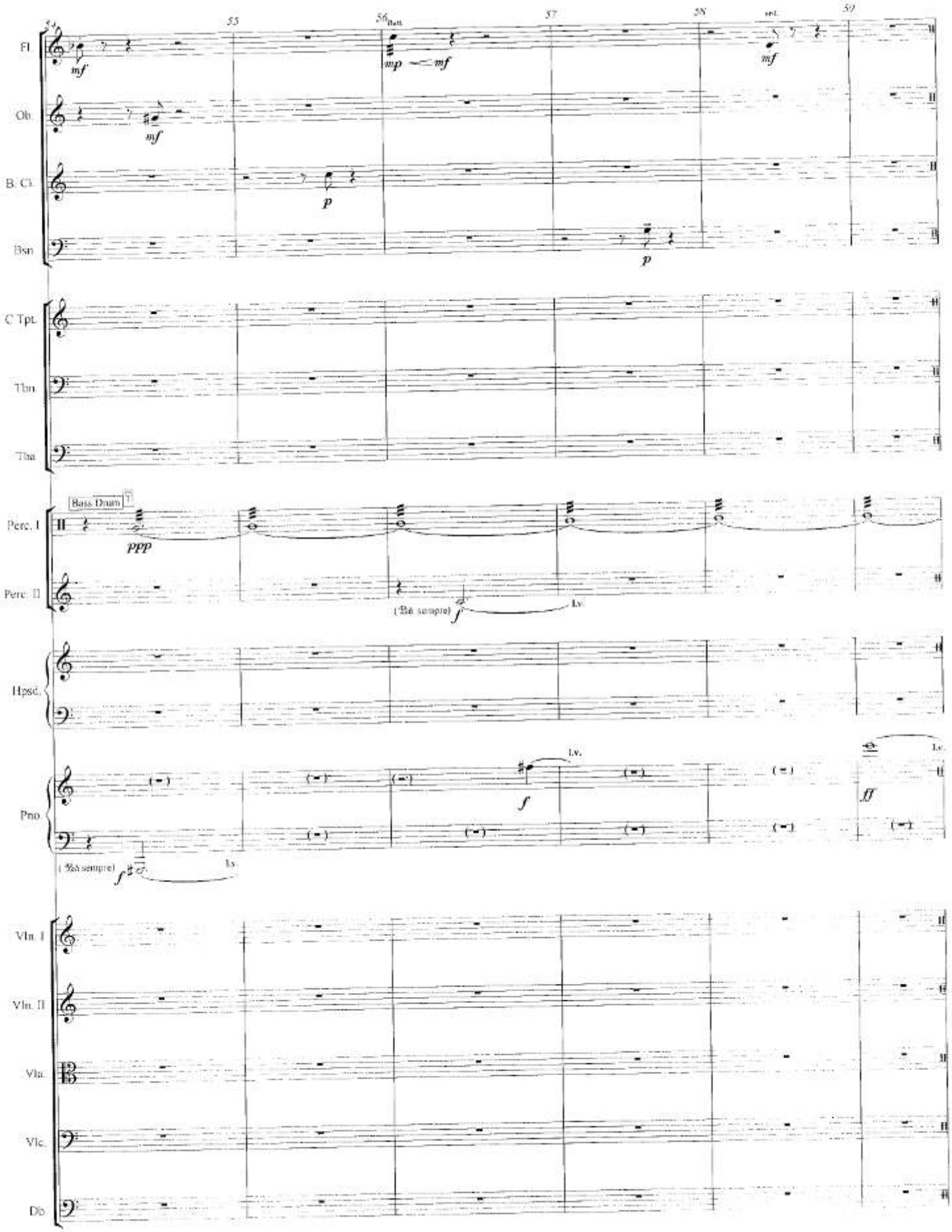

30
31
32
33
34
Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Tbn.
Tba.
Perc. I
Perc. II
Hpsd.
Lv.
Pno.
Lv.
inside Piano
senza pedal
Vln. I
Vln. II
Vla.
Vlc.
E. Bass

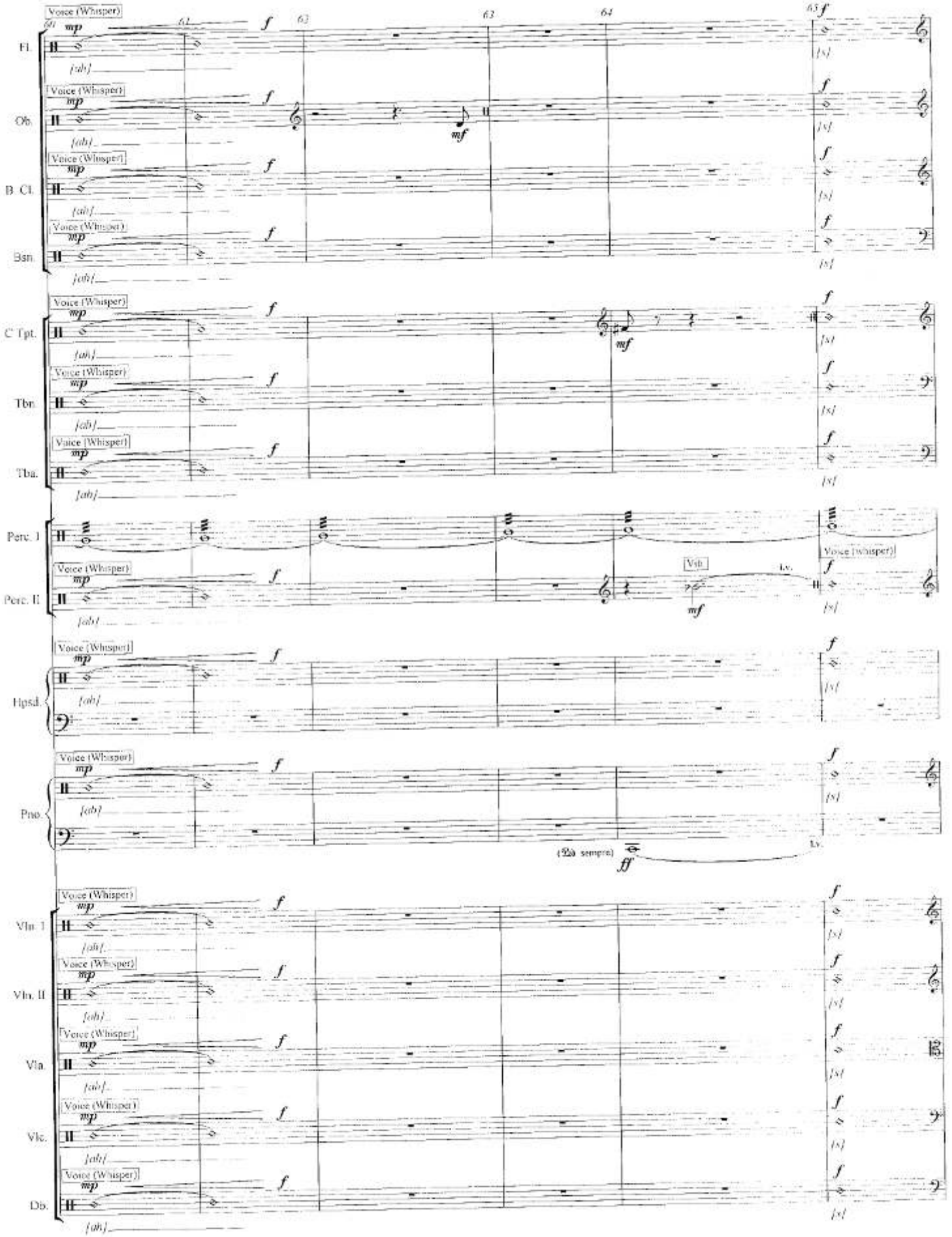

35
36
37
38
39
40
Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Tbn.
Tba.
Perc. I
Perc. II
Hpsd.
Pno.
Vln. I
Vln. II
Vla.
Vlc.
E. Bass
f
mf
l.v.
inside Piano
ff

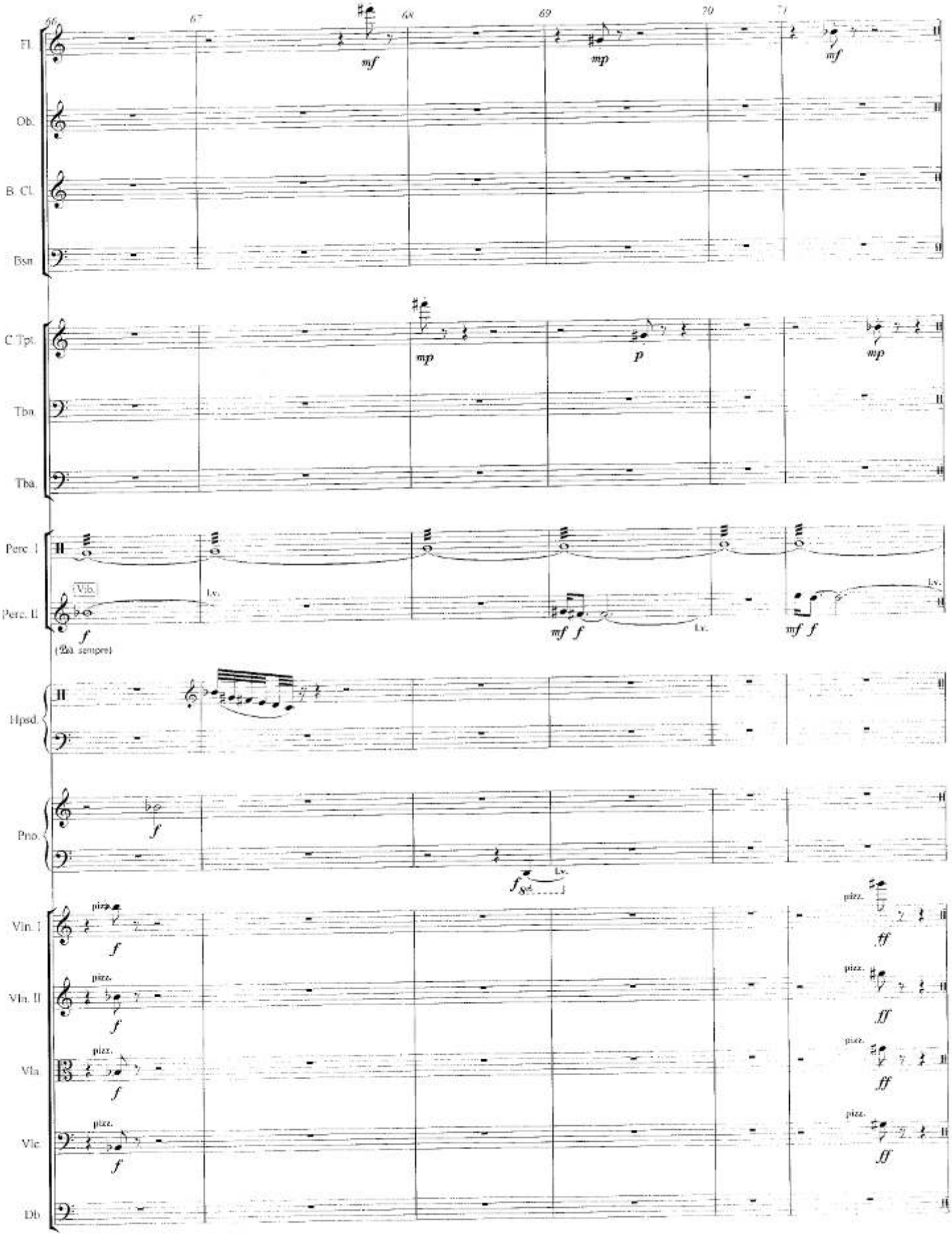


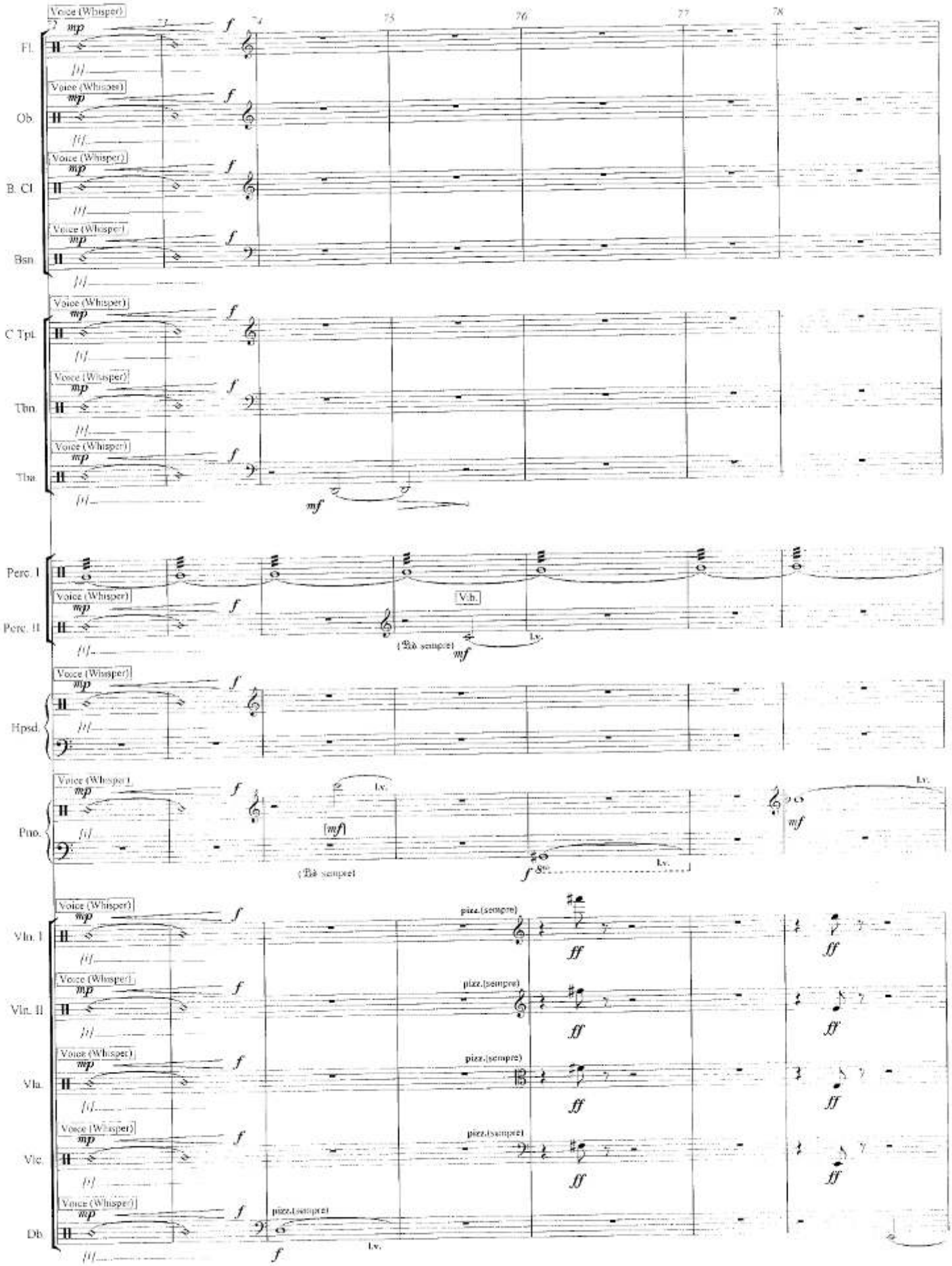
(1) with broom sticks, sweep back and forth...

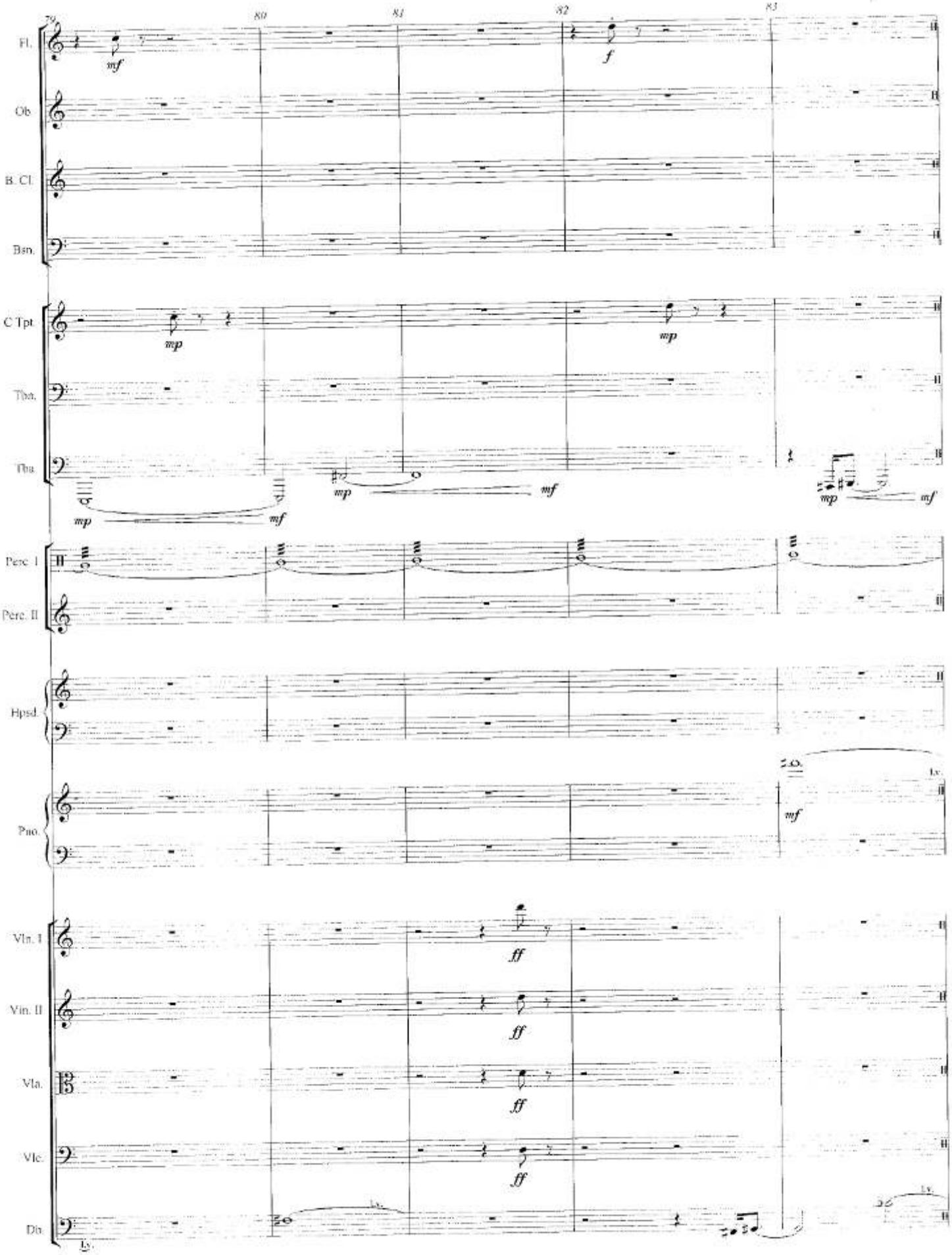

D
♩=120
49
50
51
52
53
Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Tbn.
Tba.
Perc. I
Perc. II
Vibraphone
(8va sempre)
l.v.
Hpsd.
Pno.
(8va sempre)
D
♩=120
Vln. I
Vln. II
Vla.
Vlc.
Db.
mute to Double Bass

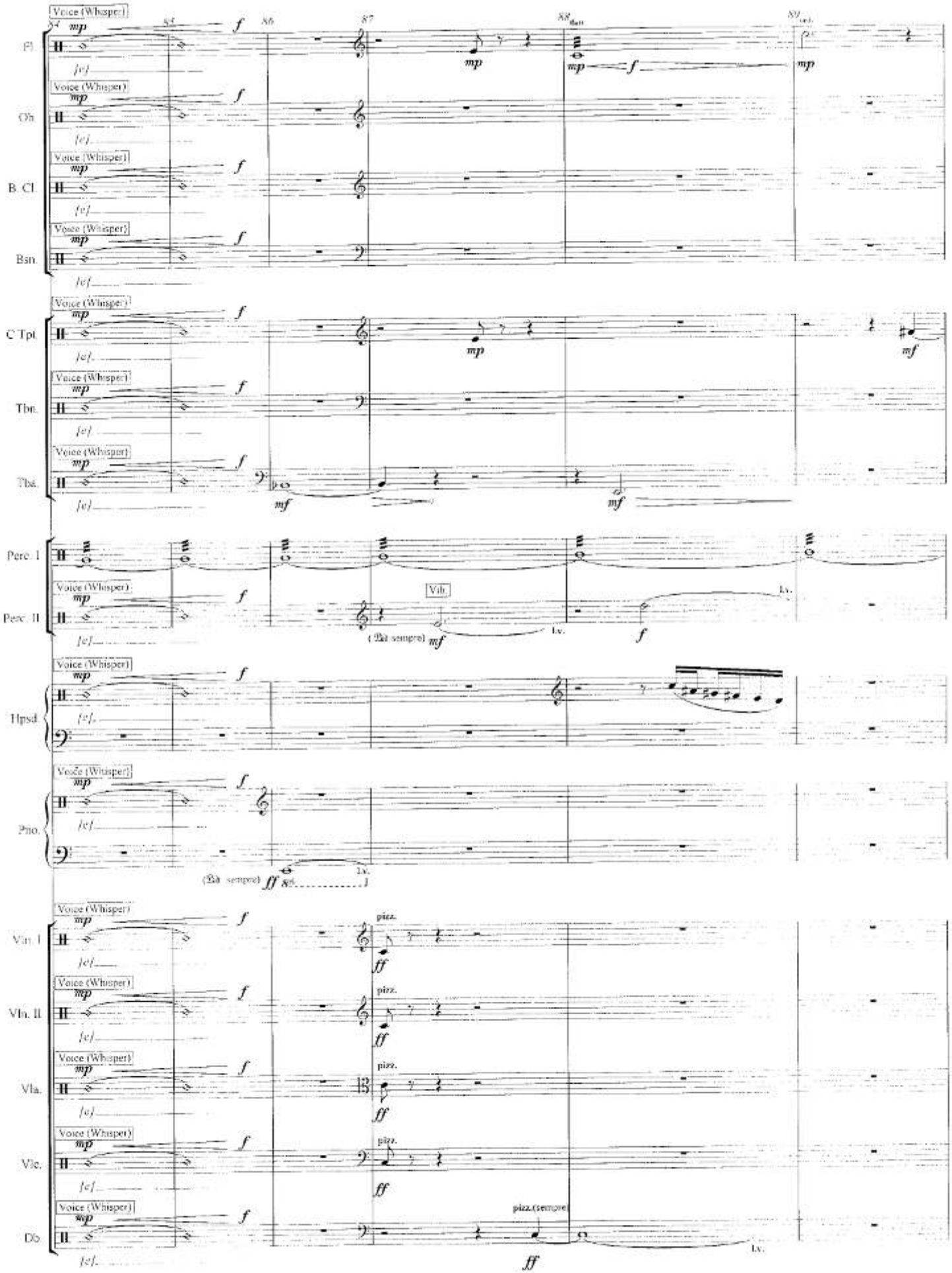

54
55
56
57
58
59
Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Thn.
Tba.
Bass Drum
Perc. I
Perc. II
Hpsd.
Pno.
Vln. I
Vln. II
Vla.
Vlc.
Db.
mf
mp
p
ppp
f
ff
l.v.

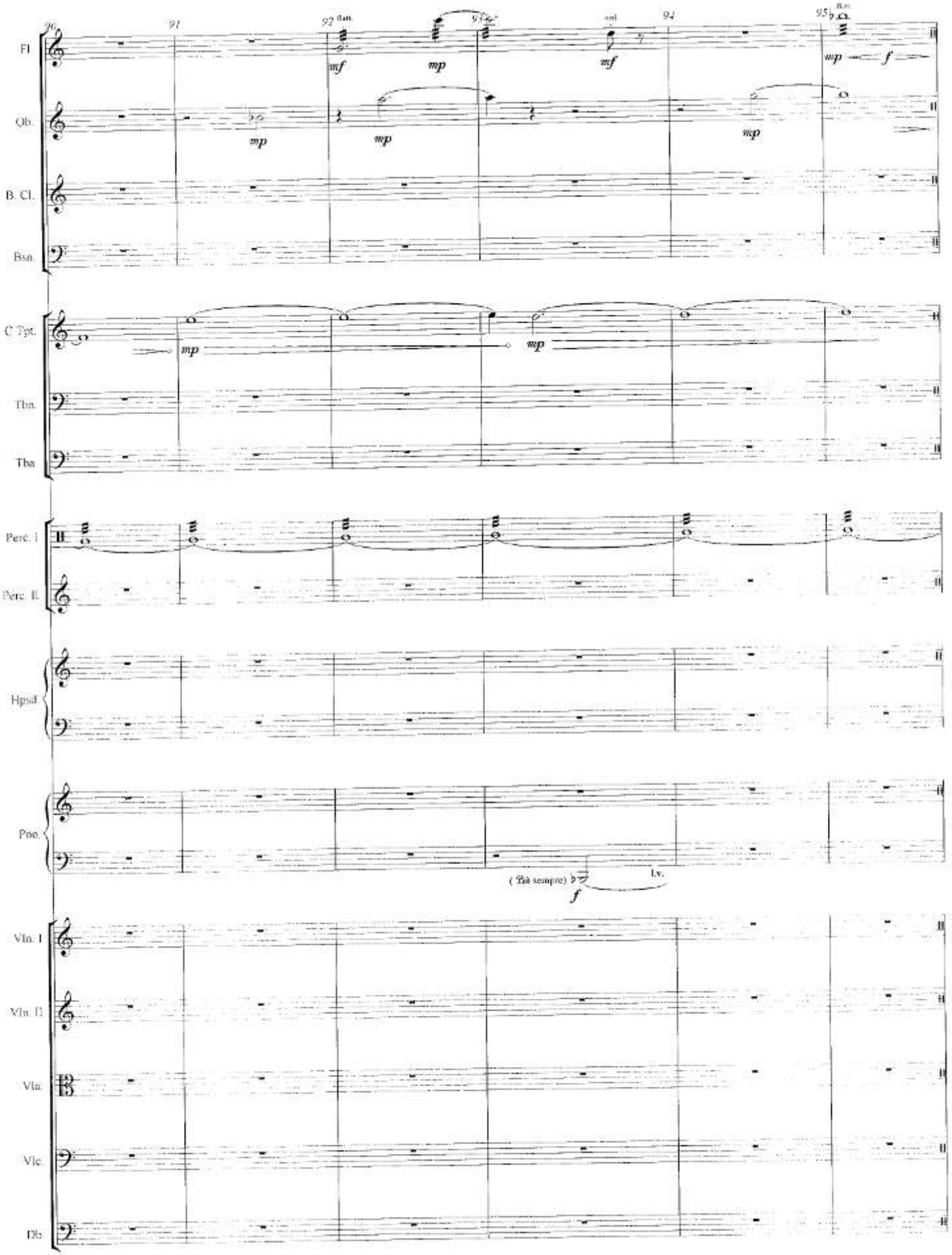

Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Tbn.
Tba.
Perc. I
Perc. II
Hpsd.
Pno.
Vln. I
Vln. II
Vla.
Vlc.
Db.
Voice (Whisper)
Vsb.
Voice (whisper)
(𝄋 sempre)
Lv.

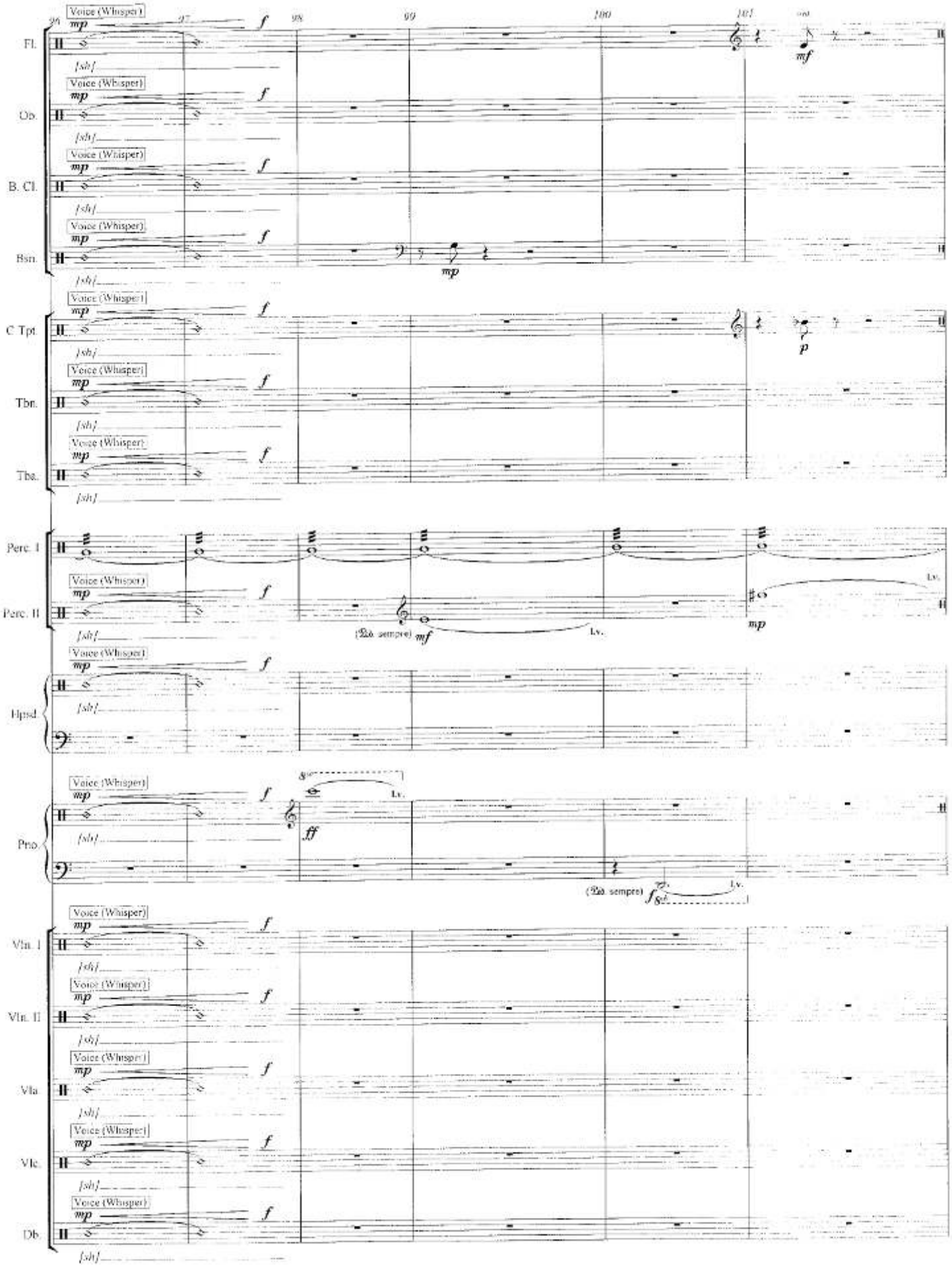

67
68
69
70
71
Fl.
Ob.
B. Cl.
Bsn
C Tpt.
Tbn.
Tba.
Perc. I
Perc. II
Vib.
l.v.
(2a. sempre)
Hpsd.
Pno.
Vln. I
Vln. II
Vla
Vlc
Db
pizz.

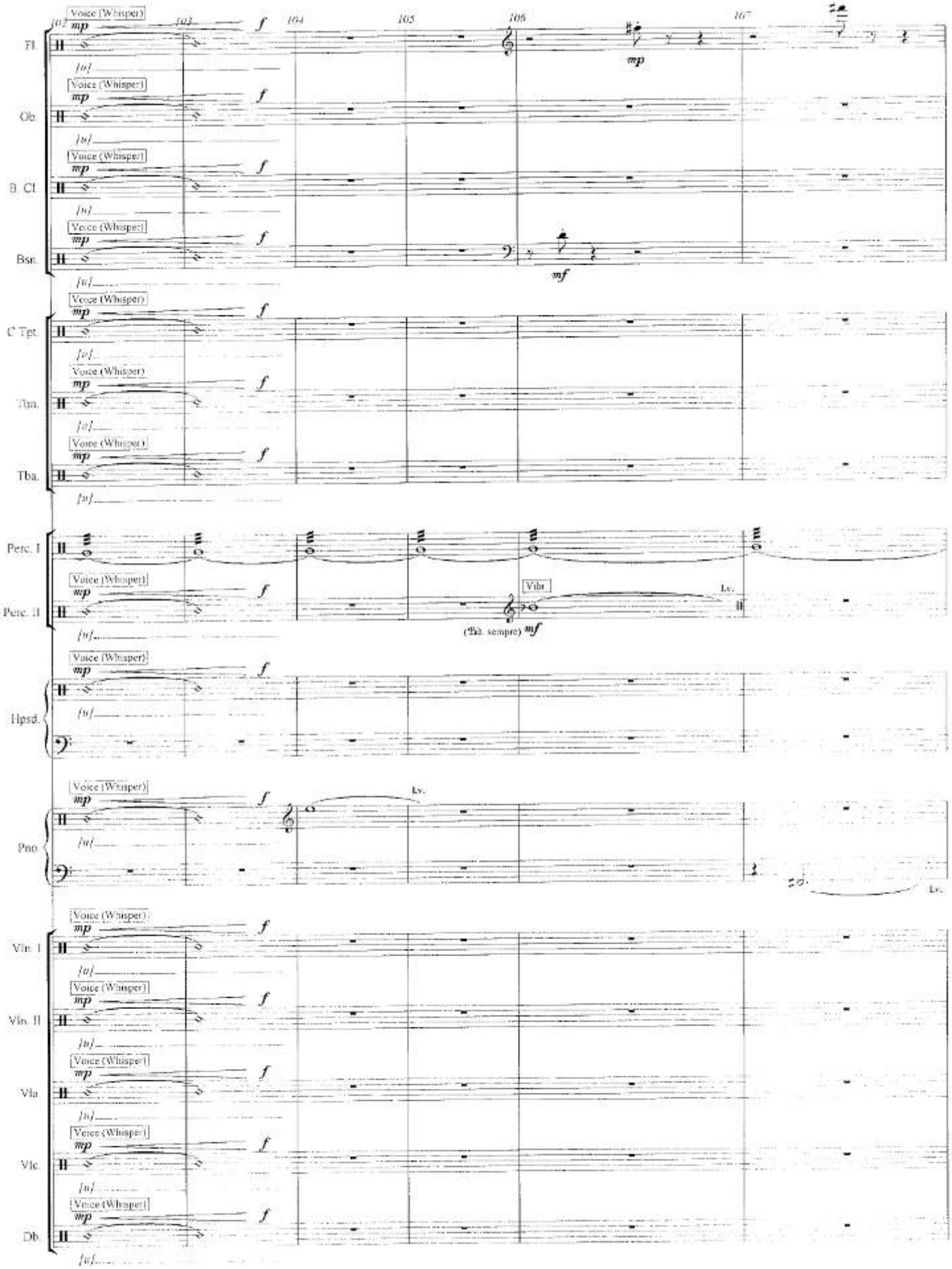

Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Tbn.
Tba.
Perc. I
Perc. II
Hpsd.
Pno.
Vln. I
Vln. II
Vla.
Vlc.
Db.
Voice (Whisper)
mp
f
mf
ff
Vlh.
(Bd sempre)
l.v.
pizz.(sempre)
8va

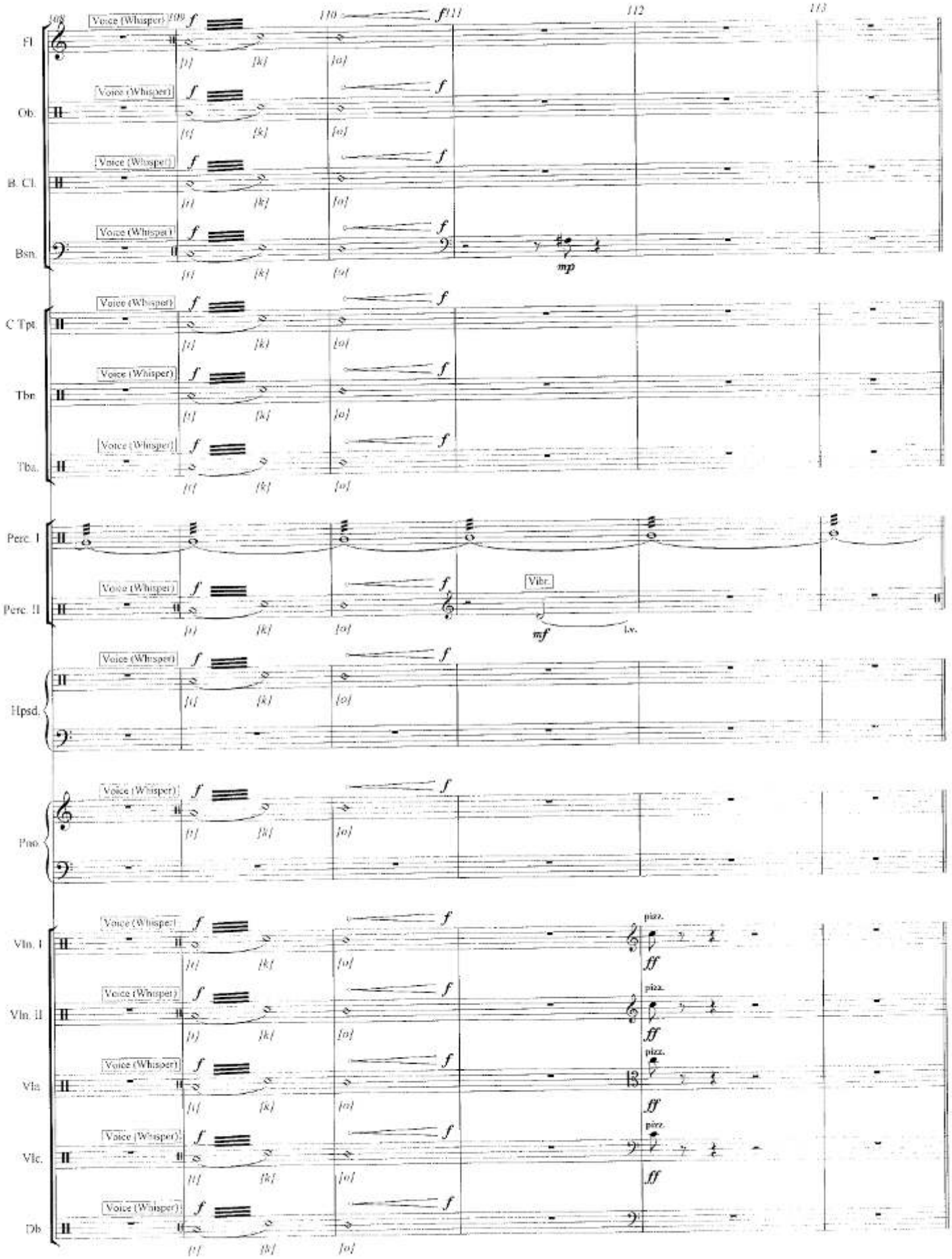

79
80
81
82
83
Fl.
Ob
B. Cl.
Bsn.
C Tpt.
Tbn.
Tba.
Perc. I
Perc. II
Hpsd.
Pno.
Vln. I
Vln. II
Vla.
Vlc.
Db.
mf
f
mp
ff

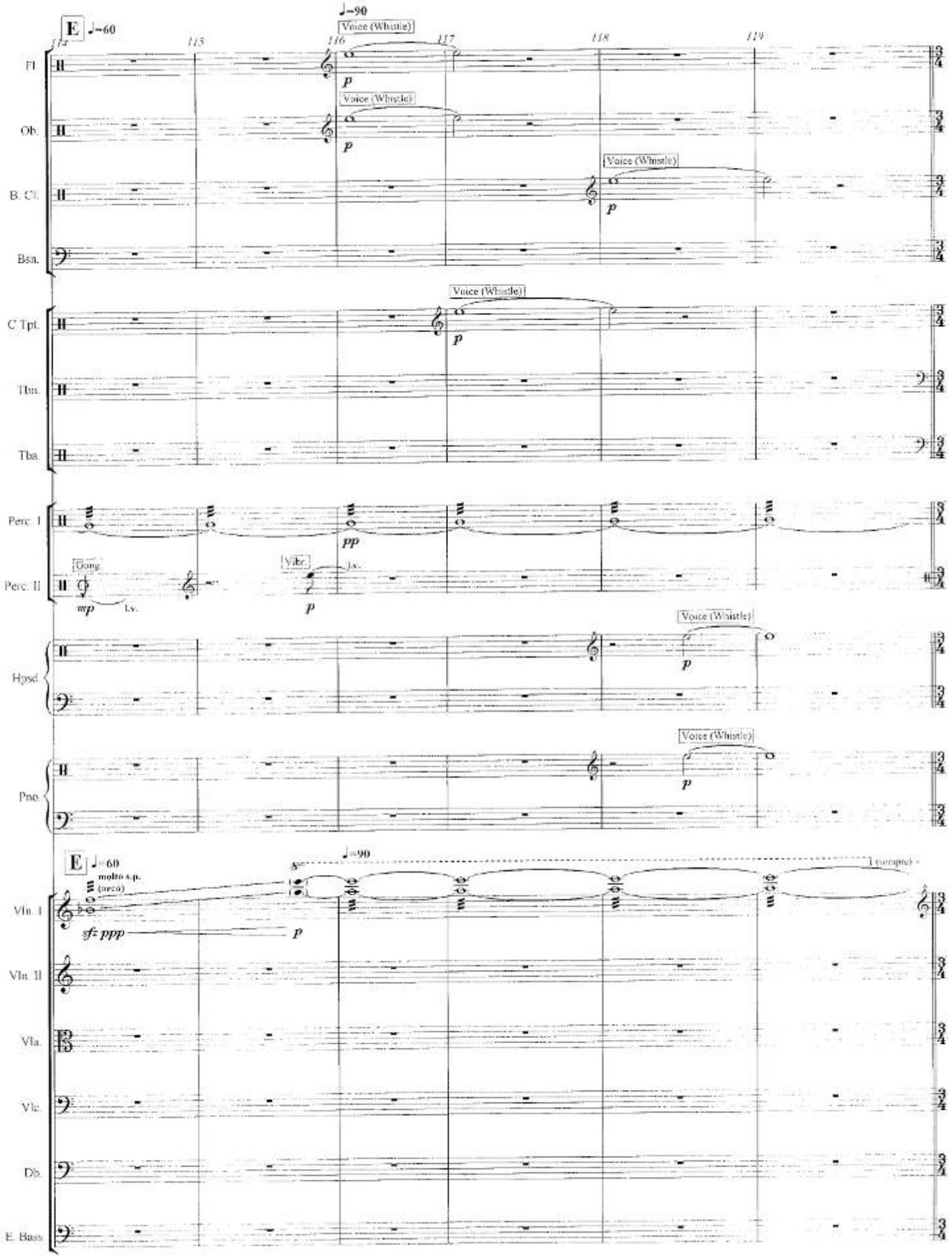

Voice (Whisper)
Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Tbn.
Tba.
Perc. I
Perc. II
Vib.
Hpsd.
Pno.
Vln. I
Vln. II
Vla.
Vlc.
Db.
pizz.
pizz.(sempre)
l.v.

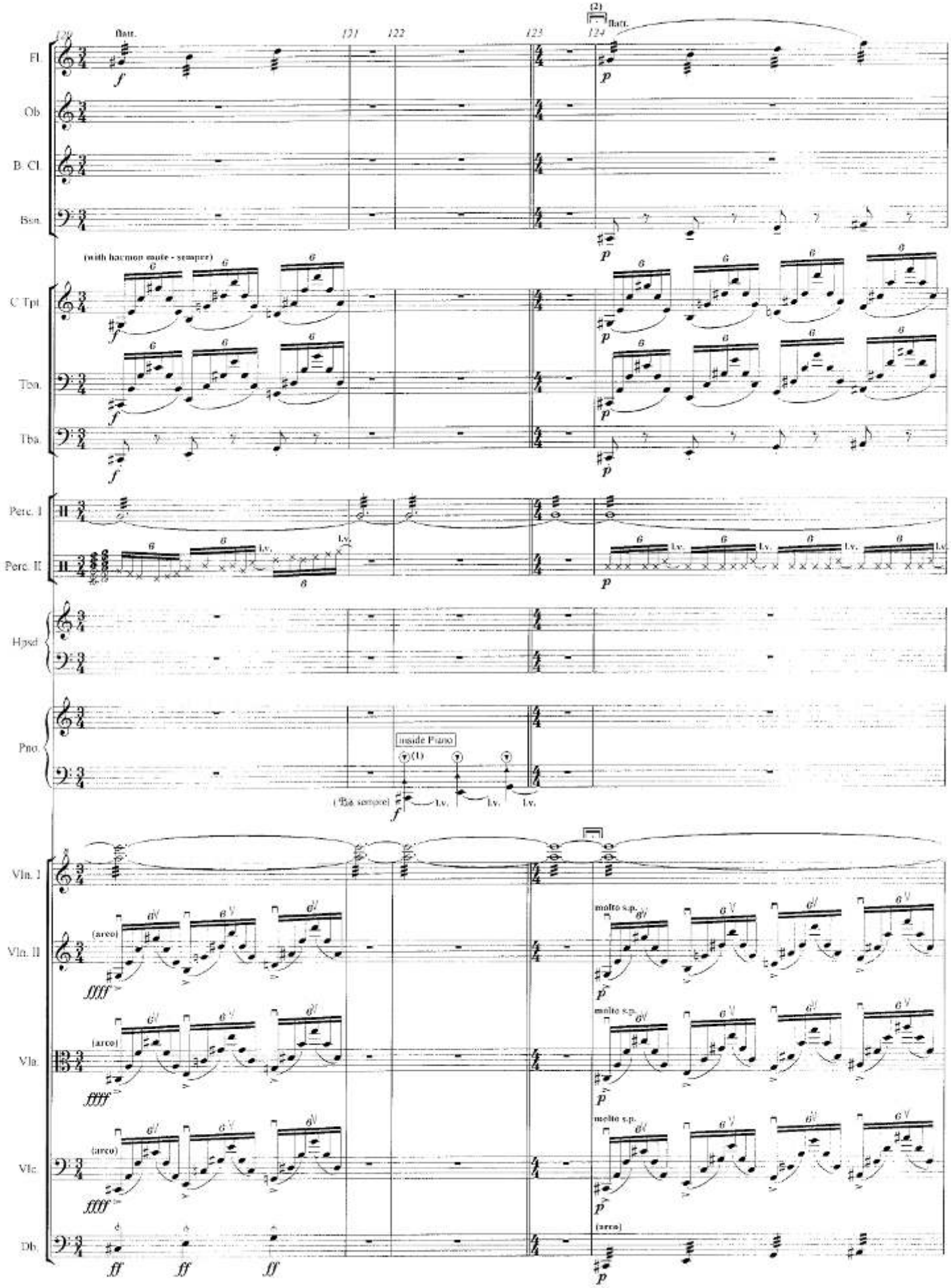

91
92
93
94
95
Fl
Ob.
B. Cl.
Bsn.
C Tpt.
Tbn.
Tba
Perc. I
Perc. II
Hpsd.
Pno.
(Tutti sempre)
l.v.
Vln. I
Vln. II
Vla.
Vlc.
Db


Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Tbn.
Tba.
Perc. I
Perc. II
Hpsd.
Pno.
Vln. I
Vln. II
Vla.
Vlc.
Db.
Voice (Whisper)
mp
f
[sh]
mf
p
ff
(Ped. sempre)
Lv.

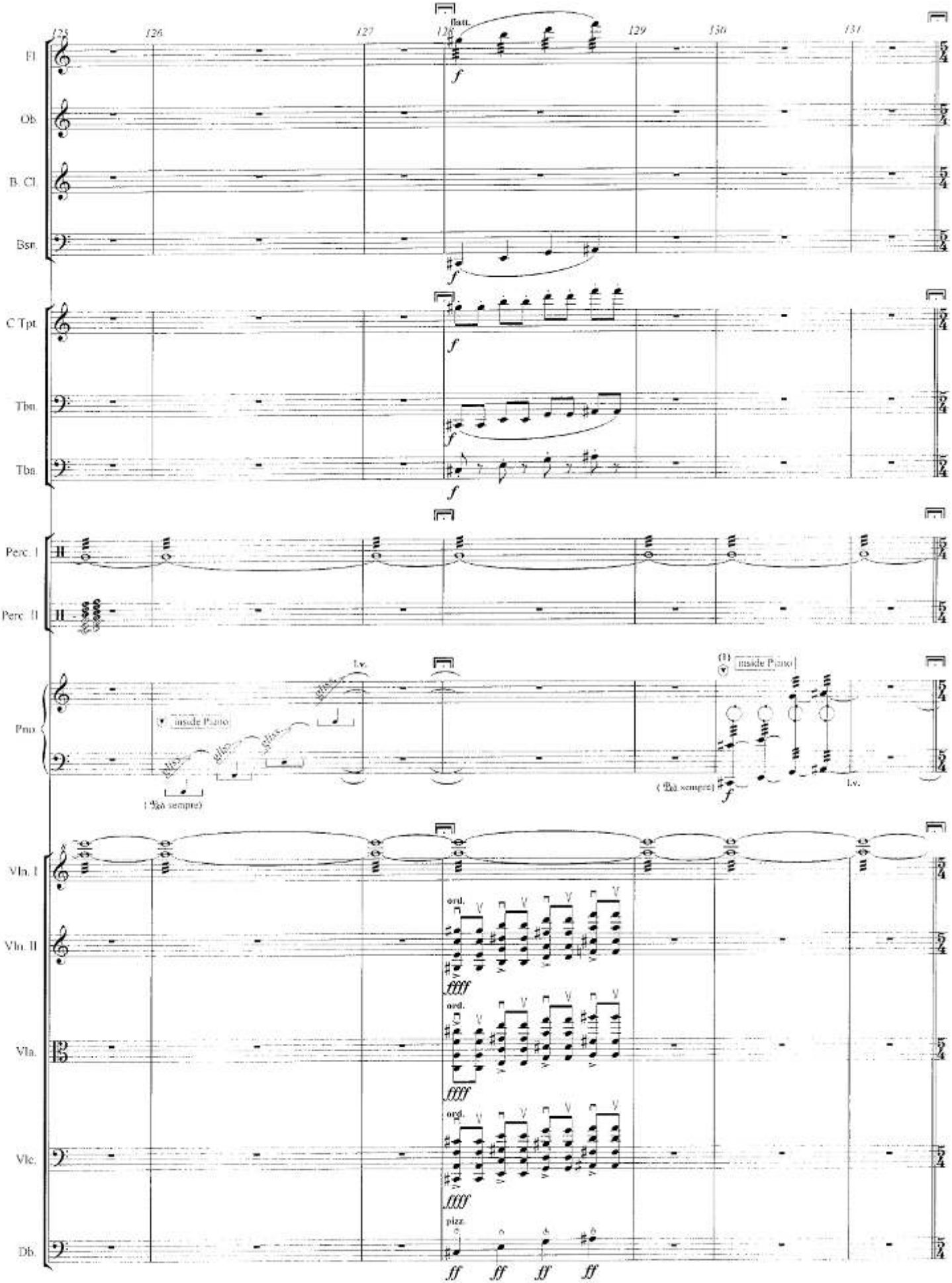

Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Tba.
Tba.
Perc. I
Perc. II
Hpsd.
Pno
Vln. I
Vln. II
Vla
Vlc.
Db.
Voice (Whisper)
mp
f
mf
Vibr
l.v.
(Bd. sempre)


108
109
110
111
112
113
Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Tbn.
Tba.
Perc. I
Perc. II
Hpsd.
Pno.
Vln. I
Vln. II
Vla.
Vlc.
Db
Voice (Whisper)
Vibr.
pizz.
l.v.

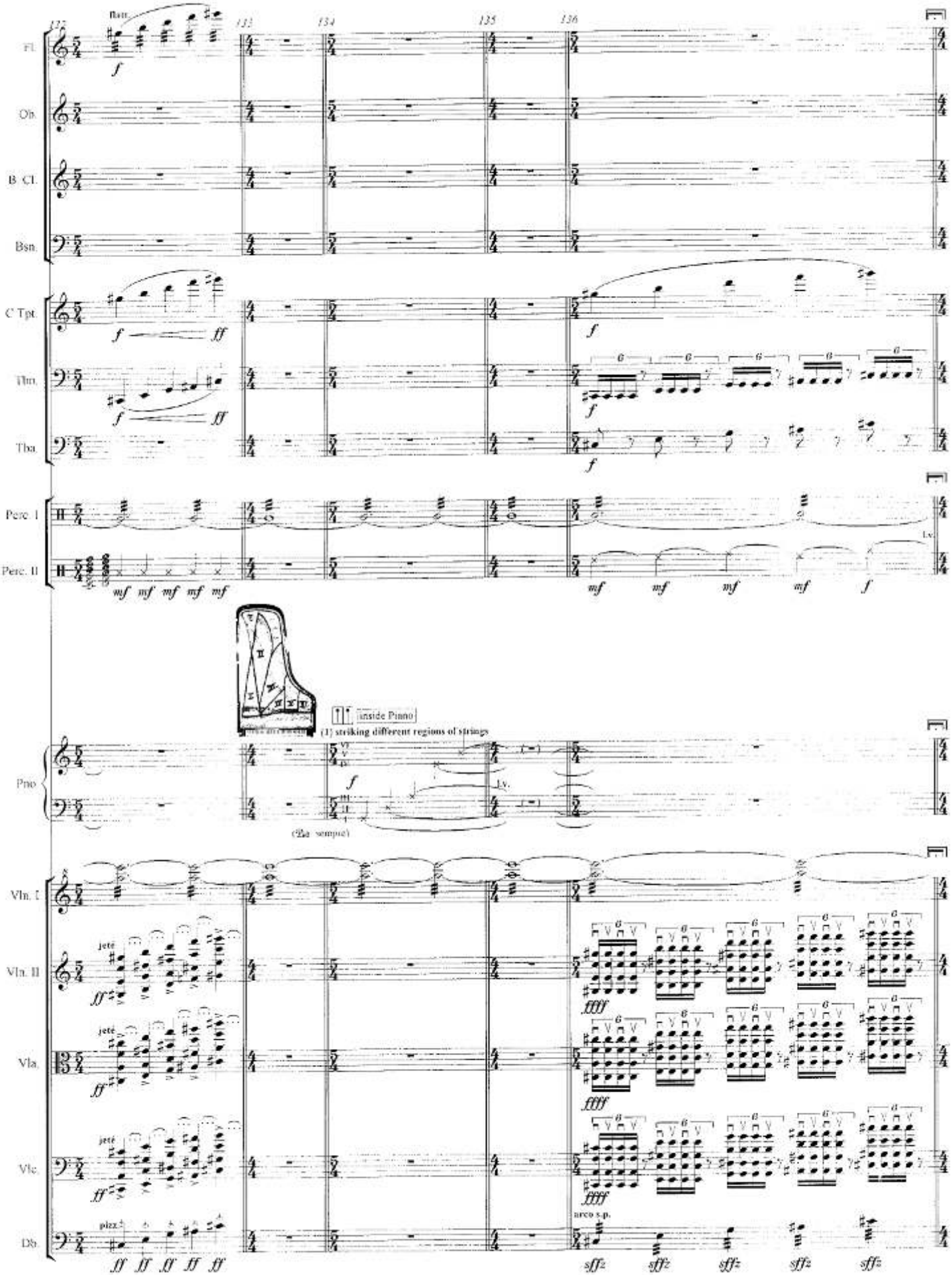

E
♩=60
♩=90
114
115
116
117
118
119
Voice (Whistle)
Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Tbn.
Tba.
Perc. I
Perc. II
Gong
Vibr.
Hpsd.
Pno.
molto s.p.
(arco)
Vln. I
Vln. II
Vla.
Vlc.
Db.
E. Bass

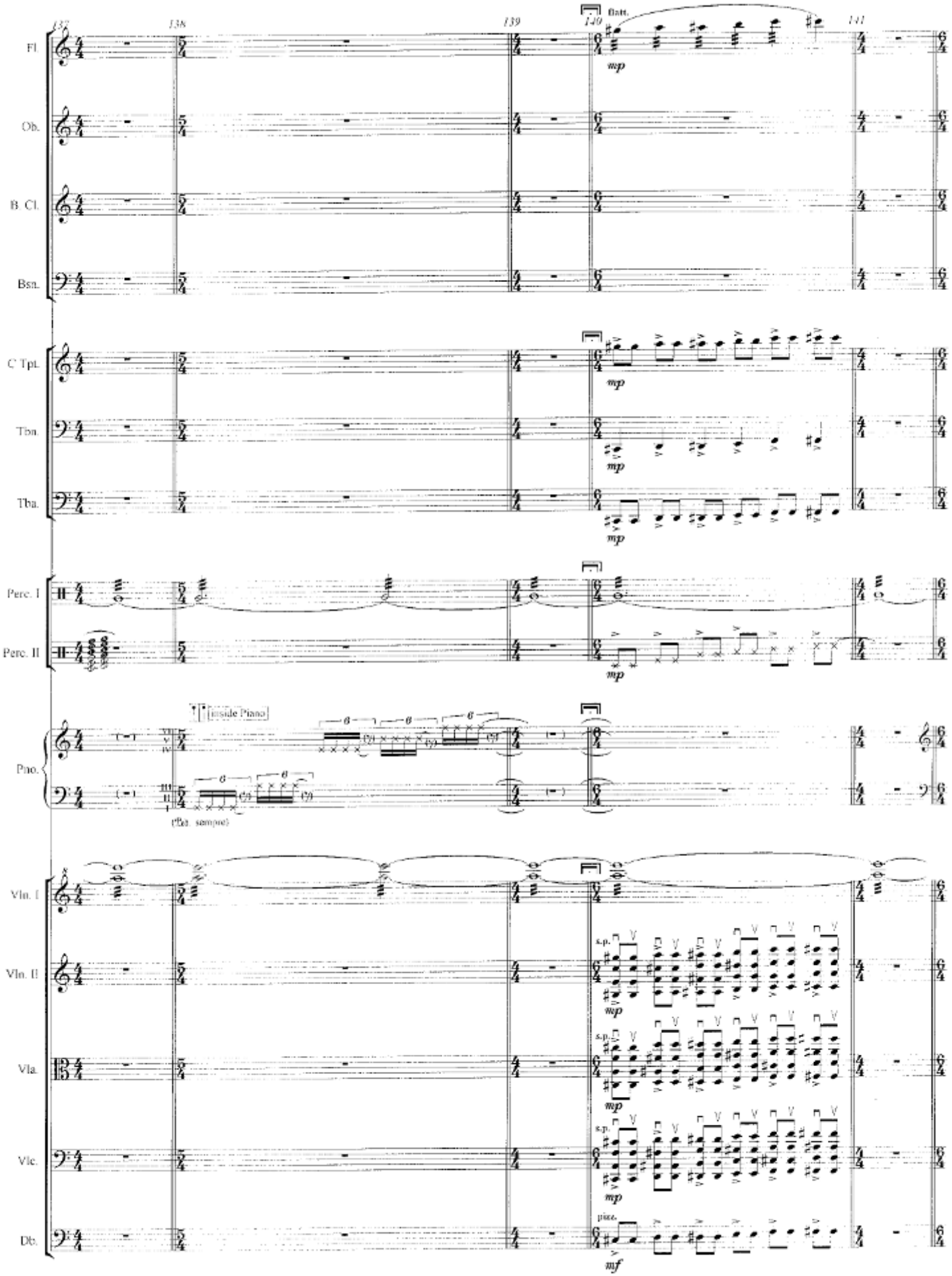


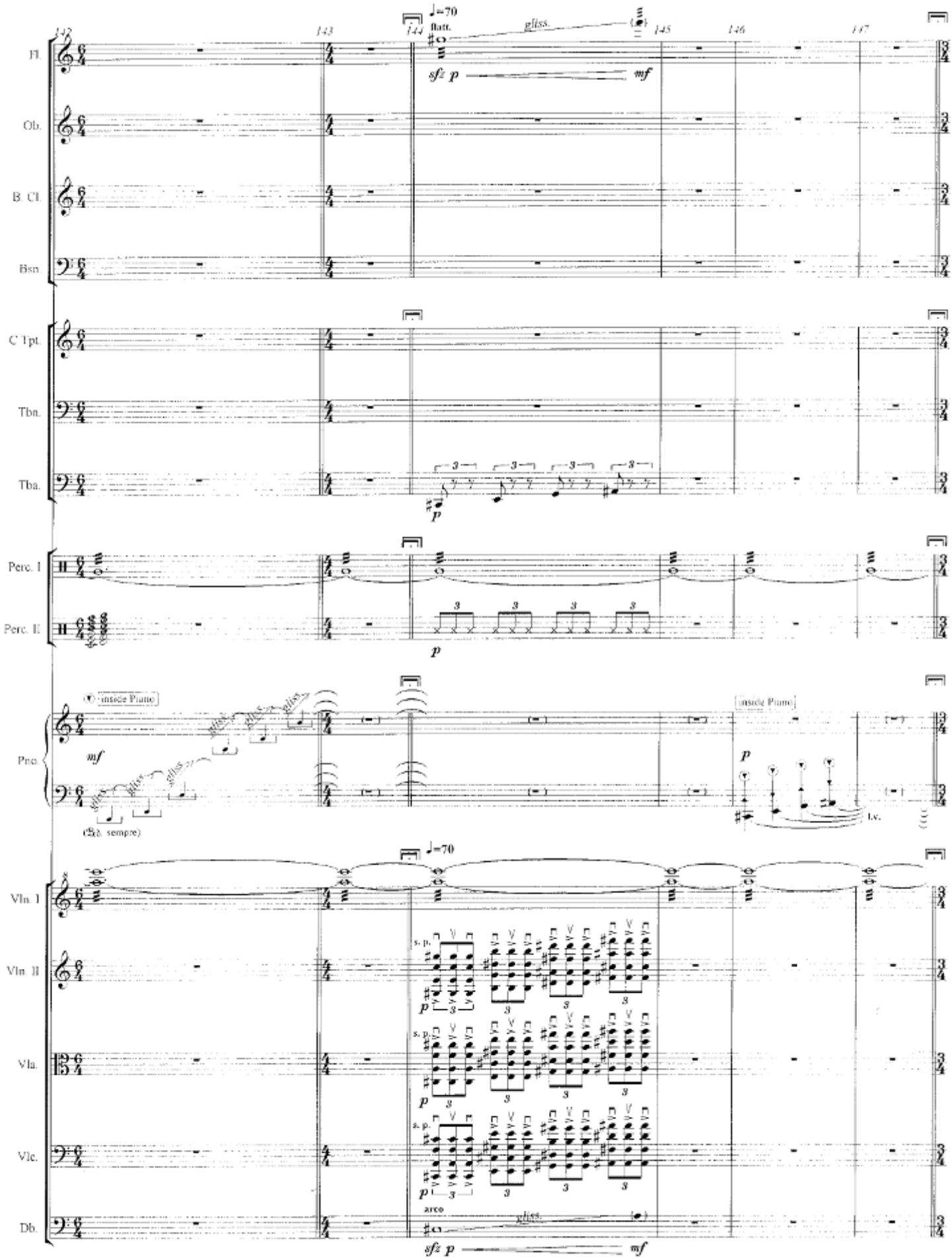
(1) scrape up and down (very fast) with plectrum
(2) wait until before the reverberation of the piano disappears



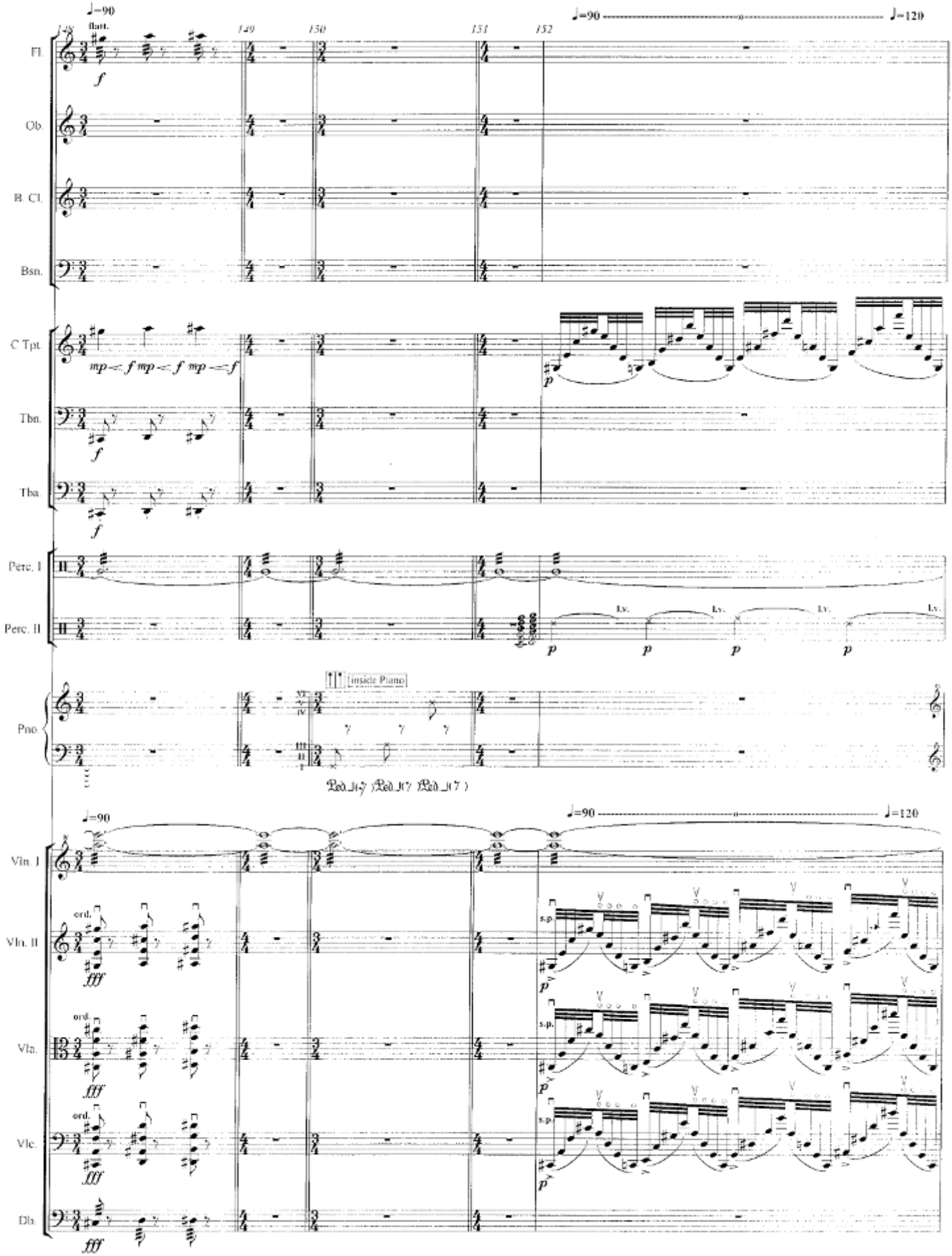
(1) sweep back and forth with 3 fingers very fast

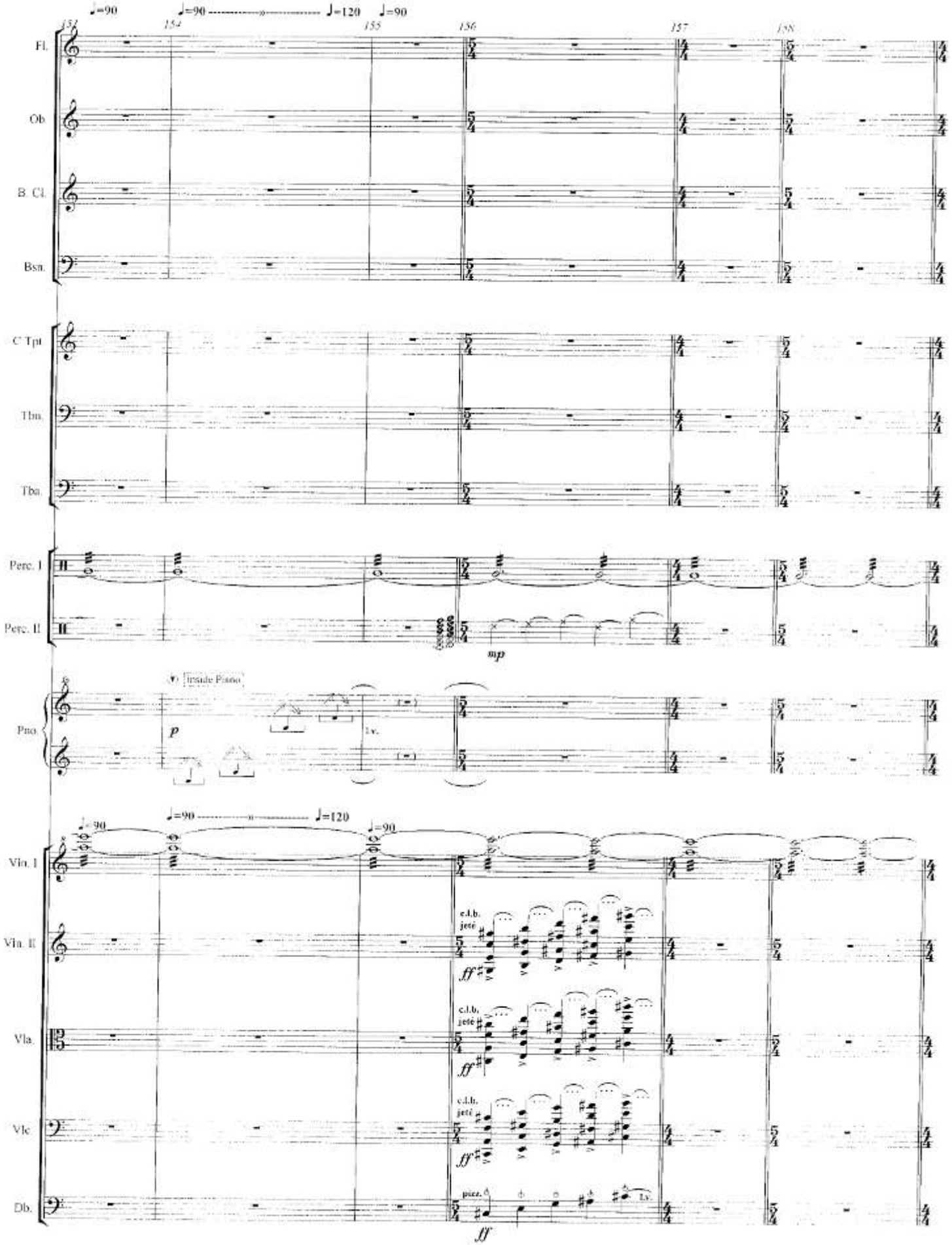

132
133
134
135
136
Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Tbn.
Tba.
Perc. I
Perc. II
Pno
Vln. I
Vln. II
Vla.
Vlc.
Db.
flatt.
inside Pinno
(1) striking different regions of strings
(Ped. sempre)
jeté
pizz.
arco s.p.
l.v.

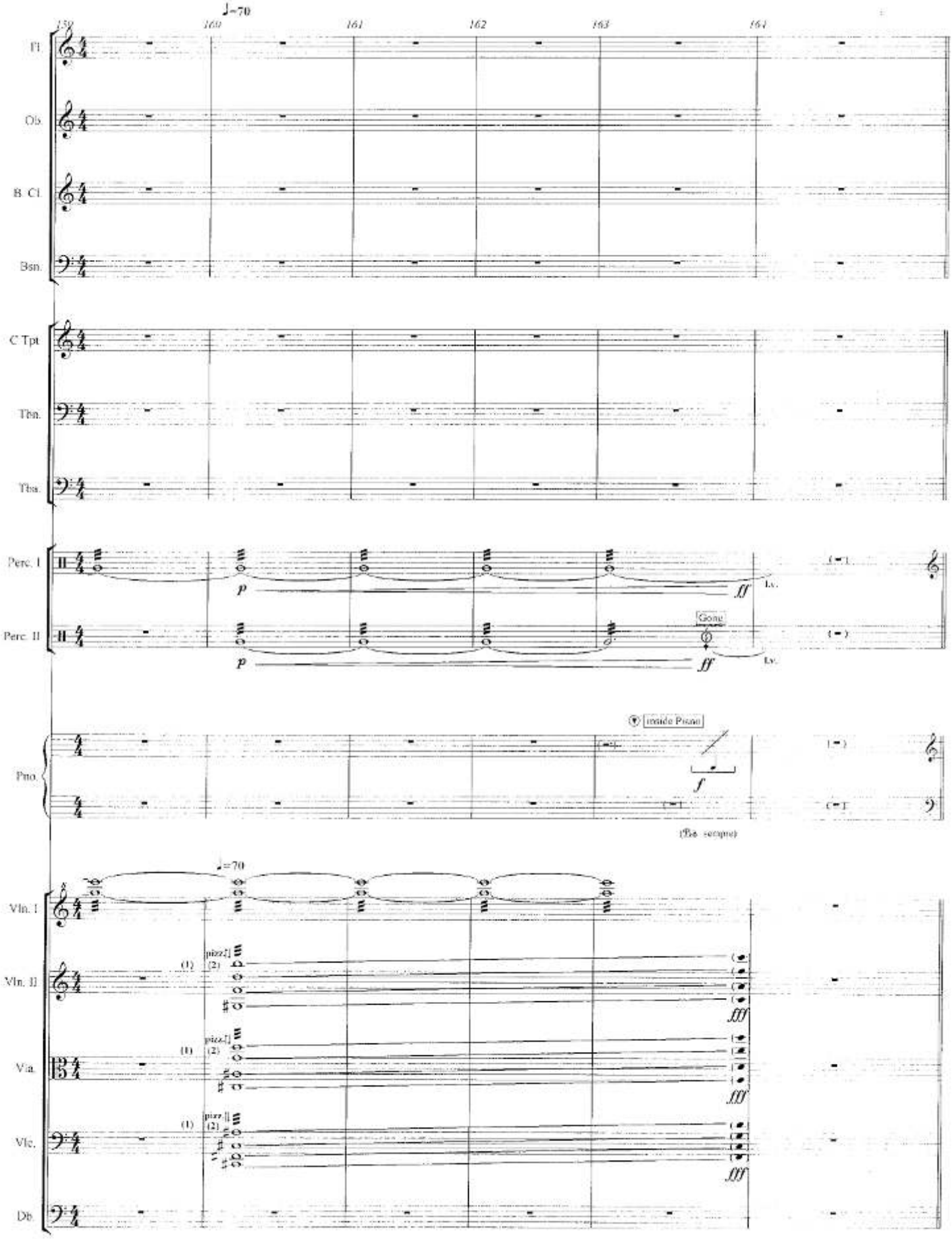

137
138
139
140
141
Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Tbn.
Tba.
Perc. I
Perc. II
Pno.
Vln. I
Vln. II
Vla.
Vlc.
Db.
flatt.
mp
inside Piano
(Per. sempre)
s.p.
pizz.
mf



142
143
144
145
146
147
♩=70
flatt.
gliss.
sfz p
mf
Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Tbn.
Tba.
p
Perc. I
Perc. II
inside Piano
Pno.
(Ped. sempre)
l.v.
Vln. I
Vln. II
Vla.
Vlc.
Db.
s. p.
arco


♩=90
♩=90
♩=120
148
149
150
151
152
flatt.
Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
mp < f mp < f mp < f
Tbn.
Tba.
Perc. I
Perc. II
l.v.
Pno.
inside Piano
Vln. I
Vln. II
Vla.
Vlc.
Db.
ord.
s.p.


♩=90
♩=90
♩=120
♩=90
153
154
155
156
157
158
Fl.
Ob.
B. Cl.
Bsn.
C Tpt
Tbn.
Tba.
Perc. I
Perc. II
mp
Pno.
Inside Piano
p
l.v.
♩=90
♩=90
♩=120
♩=90
Vln. I
Vln. II
Vla.
Vlc.
Db.
c.l.b.
jeté
ff
pizz.
l.v.
ff



(1) hold the violin and viola (and, if possible, the cello) in an almost horizontal position, in the manner of an electric guitar.
(2) pizzicatto rasgueado (like a mandolin) - very fast.