

8:05

8:06

8:07

8:08

8:09

8:10

Play one note only
choose from Eb, G, C

Play one note only

Play 3 notes only
choose from F, Db, Bb, C, B

Free now . .
F, G, A, B, C, D, E

Flute 1	choose from Eb, G, C		choose from F, Db, Bb, C, B	F, G, A, B, C, D, E	
Flute 2		choose from Eb, G, C	choose from F, Db, Bb, C, B	F, G, A, B, C, D, E	
Clarinet in Bb	choose from B, Bb, E		choose from F, Db, Bb, C, B		
Alto Saxophone		choose from Db, G, B	choose from F, Db, Bb, C, B		
Baritone Saxophone	choose from Db, G, B		choose from G, Bb, Db, F		
Trumpet in C		choose from F, Db, Bb	choose from A, E, F, Db	F, B, C, E	
Tenor Trombone	choose from G, D, Eb		choose from A, E, F, Db		
Bass Trombone		choose from G, D, Eb	choose from G, Bb, Db, F		
Euphonium	choose from F, Db, Bb		choose from G, Bb, Db, F		
Percussion 1				<i>Bridges -build -burn...</i>	
Percussion 2			(Free)		
Guitar 1	choose from A, E		G chord		
Guitar 2		choose from G, B, D, Eb	B minor chord		
Soprano	Whisper something		hum notes you play on piano		
Piano 1	Low F		choose from A, E, F, Db		
Tenor	Whisper something		hum notes you play on piano		
Piano 2	Low F	choose from A, E	choose from G, Bb, Db, F		
Violin 1	choose from G, B, D, Eb		choose from A, E, F, Db	F, G, A, B, D, E	
Viola		choose from G, B, D, Eb	choose from A, E, F, Db	E, F, A, C, D	
Cello 1	choose from F, Db, B, G		choose from G, Bb, Db, F		pizz. natural notes
Cello 2		choose from F, Db, B, G	choose from G, Bb, Db, F		



8:11



8:12



8:13



8:14



8:15



8:16

FL. 1

FL. 2

B.-Cl.

Alto Sax.

Bari. Sax.

C. Tpt.

T. Tbn.

B. Tbn.

Euph.

Perc. 1

Perc. 2

Gtr. 1

Gtr. 2

S.

Pno. 1

T.

Pno. 2

Vln. 1

Vla.

Vc. 1

Vc. 2

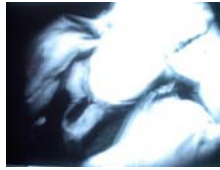
F, B, C, E

... it's all about you ...

non-standard sound effects

non-standard sound effects

GENERAL PITCH SUGGESTIONS: C, D#, E, G, A, A#, C#, F#



8:23



8:24



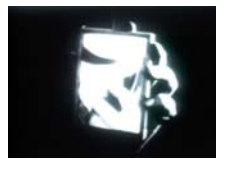
8:25



8:26



8:27



8:28

Fl. 1 choose from F, Db, Bb, C, B

Fl. 2 choose from F, Db, Bb, C, B

B♭ Cl. choose from G, Bb, Db, F

Alto Sax. choose from A, E, F, Db

Bari. Sax. *emphasize repetitions . . .* choose from G, Bb, Db, F

C Tpt. choose from A, E, F, Db

T. Tbn. choose from G, Bb, Db, F

B. Tbn. *use E, G, Ab* choose from G, Bb, Db, F

Euph. *use D, F, Gb* choose from G, Bb, Db, F

Perc. 1

Perc. 2

Gtr. 1 *Give way to your worst impulse*

Gtr. 2

S.

Pno. 1

T.

Pno. 2

Vln. 1 *Don't be afraid of things because they're easy to do . . .*

Vla.

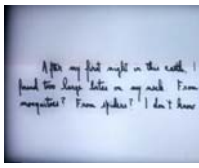
Vc. 1

Vc. 2

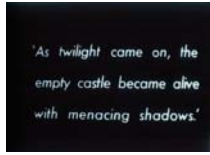
GENERAL PITCH SUGGESTIONS: F#, C#, A#, A, E, G, C, D#



8:29



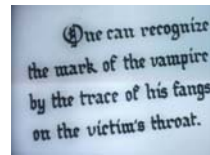
8:30



8:31



8:32



8:33



8:34

Fl. 1 *Give way to your worst impulse . . .* Trills

Fl. 2 Trills

B♭ Cl. hum any note for a long time . . . growing . . . Trills

Alto Sax. whisper texts that appear on screen Trills

Bari. Sax. . . growing . . . Abrupt, jagged notes

C Tpt. Trills

T. Tbn. Abrupt, jagged notes

B. Tbn. Abrupt, jagged notes

Euph. . . growing . . . Abrupt, jagged notes

Perc. 1 whisper texts that appear on screen

Perc. 2 hum any note for a long time . . . a surprising shout . . . **LIKE A SHARP STICK IN MY EYE!**

Gr. 1 . . . growing . . . Abrupt, jagged notes

Gr. 2 Abrupt, jagged notes

S. whisper texts that appear on screen

Pno. 1 Trills

T. whisper texts that appear on screen

Pno. 2 . . . growing . . . Abrupt, jagged notes

Vln. 1 Trills

Vla. Trills

Vc. 1 hum any note for a long time . . . growing . . . Abrupt, jagged notes

Vc. 2 Abrupt, jagged notes

FOLLOW TONE ROW: B, Bb, D, Eb, G, F#, G#, E, F, C, C#, A



8:35



8:36

'The doctor laid Nina's trance to some unknown disease. Since then I have learned that she has sensed the menace of Nosferatu that very night. And Harker far away, had heard her cry of warning.'

8:37



8:38



8:39



8:40

Fl. 1 High woodwinds - very sparse, high, as quiet as possible

Fl. 2 *emphasize repetitions...*

B♭ Cl.

Alto Sax.

Bari. Sax. non-standard sound effects

C Tpt.

T. Tbn. hum any note for a long time

B. Tbn. non-standard sound effects

Euph.

Perc. 1 ... Like wind chimes ...

Perc. 2

Gtr. 1 Wild strumming - any chord!

Gtr. 2 Wild strumming - any chord!

S.

Pno. 1 Both pianos - sparse, high, tinkley, almost inaudible
inside the piano
non-standard sound effects

T.

Pno. 2 Both pianos - sparse, high, tinkley, almost inaudible
inside the piano

Vln. 1 High strings - very sparse, high, pizzicato, very quiet

Vla. *Give way to your worst impulse*

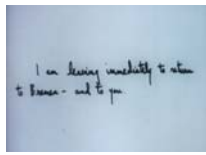
Vc. 1 non-standard sound effects

Vc. 2

GENERAL PITCH SUGGESTIONS: C, E, F#, A#, G#, D, E



8:47



8:48



8:49



8:50



8:51



8:52

Fl. 1

Fl. 2

B♭ Cl.

Alto Sax.

Bari. Sax.

C Tpt.

T. Tbn.

B. Tbn.

Euph.

Perc. 1

Perc. 2

Gtr. 1

Gtr. 2

S.

Pno. 1

T.

Pno. 2

Vln. 1

Vla.

Vc. 1

Vc. 2

Be dirty . . .

Use fewer notes

hum any note for a long time

..water . . .

Guitars, use E, G#, C chords - major OR minor

pizz. melody
C, D, E, G, A

emphasize repetitions . . .

pizz. melody
Eb, Gb, Ab, Bb, Db

GENERAL PITCH SUGGESTIONS: F#, C#, A#, A, E, G, C, D#



8:53



8:54

'Despite all sorts of obstacles, Harker pushed on towards Bremen.
'Meanwhile, driven by the fatal breath of the vampire, the vessel moved rapidly towards the Baltic.'

8:55



8:56



8:57



8:58

Fl. 1 *decorate, decorate...*

Fl. 2

B♭ Cl.

Alto Sax. *Turn it upside down*

Bari. Sax.

C Tpt. *What wouldn't you do?*

T. Tbn.

B. Tbn.

Euph.

Perc. 1 *Go slowly all the way round the outside...*

Perc. 2

Gr. 1 *Don't be afraid of things because they're easy to do...*

Gr. 2 *Guitars, use F, A, D♭ chords - major OR minor* *Guitars, use G, B, E♭ chords - major OR minor*

S.

Pno. 1 *Use fewer notes...*

T.

Pno. 2

Vin. 1 *double stops*

Vla.

Vc. 1 *hum any note for a long time* *double stops*

Vc. 2

GENERAL PITCH SUGGESTIONS: C, D#, E, G, A, A#, C#, F#



8:59



9:00



9:01

'Jonathon! Thank God you are safe! Now I feel that I too have been saved...'

9:02



9:03



9:04

Fl. 1

Fl. 2

B♭ Cl.

Alto Sax.

Bari. Sax.

C Tpt.

T. Tbn.

B. Tbn.

Euph.

Perc. 1

Perc. 2

Gtr. 1

Gtr. 2

S

Pno. 1

T

Pno. 2

Vln. 1

Vla.

Vc. 1

Vc. 2

blow air through horn

blow air through horn

create an ostinato

use fewer notes . . .

Guitars, use F, A, Db chords - major OR minor

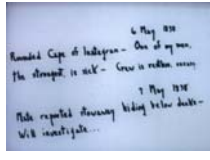
quote a pop song

sing something operatic . . .

Give way to your worst impulse . . .



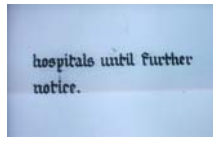
9:05



9:06



9:07



9:08



9:09



9:10

Fl. 1

Fl. 2

B♭ Cl.

Alto Sax.

Bari. Sax.

C Tpt.

T. Tbn.

B. Tbn.

Euph.

Perc. 1

Perc. 2

Gtr. 1

Gtr. 2

S.

Pno. 1

T.

Pno. 2

Vln. 1

Vla.

Vc. 1

Vc. 2

quote something

decorate, decorate . . .

. . . minor scales . . .

NOBODY PLAY FOR THESE THREE MINUTES. YOU MAY MAKE SOME SUBTLE MOVEMENTS AS IF YOU ARE PLAYING, BUT DON'T MAKE ANY SOUND AT ALL!!!

What wouldn't you do

. . . bugs . . .

. . . bugs . . .

. . . bugs . . .



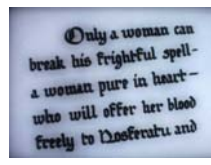
9:11



9:12



9:13



9:14



9:15



9:16

whisper texts that appear on screen

Fl. 1

Fl. 2

Bs. Cl.

Alto Sax.

Bari. Sax.

C Tpt.

T. Tbn.

B. Tbn.

Euph.

Perc. 1

Perc. 2

Gtr. 1

Gtr. 2

S

Pno. 1

T

Pno. 2

Vln. 1

Vla.

Vc. 1

Vc. 2

Be dirty . . .

hum any note for a long time

What wouldn't you do?

sing a child's song . . .

breathe deeply

Chorale - like

breathe deeply

whisper texts that appear on screen

GENERAL PITCH SUGGESTIONS: C, E, F#, A#, G#, D, E



9:17

9:18

9:19

9:20

9:21

9:22

Lot's of sustained notes - any pitch - attacks follow action on screen

Fl. 1

Fl. 2

B♭ Cl.

Alto Sax.

Bari. Sax.

Bursts - any pitch - follow action on screen

C Tpt.

T. Tbn.

B. Tbn.

Euph.

Bridges -build -burn...

Percussion - loud scary outbursts following action

Perc. 1

Perc. 2

Be dirty...

Guitars - Major chords - I, IV, V - distorted

Gtr. 1

Gtr. 2

S

Give way to your worst impulse...

Pianos- frantic trills, change notes by following action

Pno. 1

T

Pno. 2

Lot's of sustained notes - accents follow action on screen

Vln. 1

Vla.

Vc. 1

Vc. 2

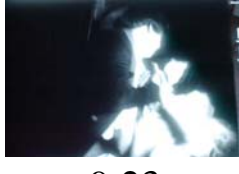
It's all about you now

Go slowly all the way round the outside...

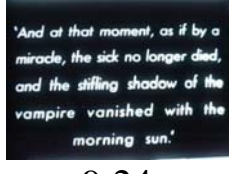
GENERAL PITCH SUGGESTIONS: C, D#, E, G, A, A#, C#, F#
OR FOLLOW TONE ROW: B, Bb, D, Eb, G, F#, G#, E, F, C, C#, A



9:22



9:23



9:24

Sustained and ringing . . . Trills

Fl. 1

Fl. 2

B♭ Cl.

Alto Sax.

Bari. Sax.

Trills

Trills

Trills

Sustained and ringing . . .

C Tpt.

T. Tbn.

B. Tbn.

Euph.

What wouldn't you do?

Perc. 1

Perc. 2

Turn it upside down

Gtr. 1

Gtr. 2

S.

Pno. 1

Don't be afraid of things because they're easy to do . . .

T.

Pno. 2

Go slowly all the way round the outside . . .

Vln. 1

Vla.

Vc. 1

Vc. 2

pizz.

pizz.

When it say's "the end", finish your note naturally, and then stop playing.

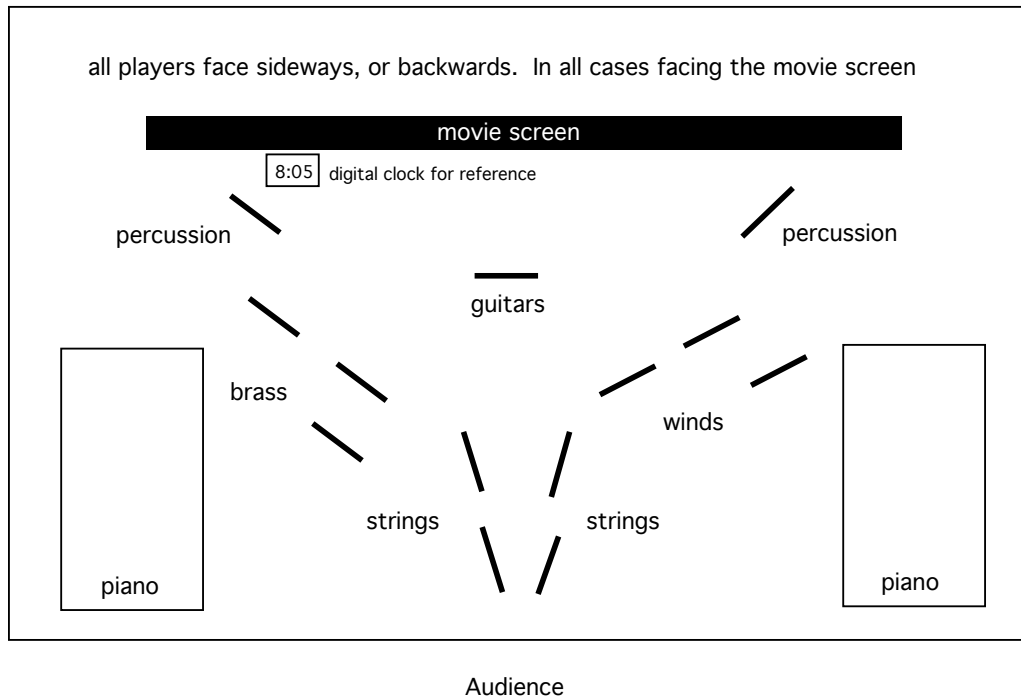
Improvisational Strategy for **NOSFERATU**

Patrick Long, 2003

Elaine Brock - flute
Jeanette Beatty - flute
Amy Claypotch - clarinet
Cathy St. Onge - saxophone
Jeff Beddoe - saxophone
Brian Fleming - trumpet
Phillip Machnik - tenor trombone
Philip Hyman - bass trombone
Elizabeth Palmer - euphonium
Peter Martin - guitar
Terry Winegar - guitar
Adam Josephson - percussion
Thrad Weibley - percussion
David Imhoof - percussion
Brooke Leggat - voice / piano
John Belkot - voice / piano
Ofir Tomer - violin
Stephanie Ihnat - viola
Ryan Hoffman - cello
Jonathan Masters - cello

PERFORMANCE NOTES

In all instances, performers should feel free to play whenever and whatever seems right. All of the instructions in the score - pitches, rests, solos, etc., are suggestions only. We will set up with each player having a view of the screen. The pictures at the top of the score, along with the minute-by-minute timings, will aid in coordinating the film with the written music. A digital clock placed just under the screen will help us to keep track of what measure we are on. There will be no conductor. I will sit in the hall to run the interactive electronics. In general, your mind should be on the music that is being created, rather than on the score. I have tried to keep the suggestions in the score to a minimum. Also, don't look at the screen TOO much. It can actually distract you from making coherent music.



Since the creation of a coherent pitch structure is the biggest challenge in a free improvisation, I have tried to give suggestions that will result in a unified harmonic framework. Another danger in this kind of endeavor is textural saturation. If everyone plays for too long a time, fatigue, both on the part of the players and the audience, will occur. I have built rests into the parts to prevent this, and to provide the maximum in timbral variety throughout.

Also, each instrumental group is assigned to a character or situation. Even if the score tells you to rest, you may accompany the appearance of your character if you want.



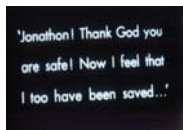
Jonathan:
Flutes and
Trumpet.



Nina:
Strings,, female
vox



Renfeldt
Percussion, male
voice



Text screens:
Pianos -



The Demeter Voyage:
Guitars



Nosferatu
Low brass and
saxophones -

Final improvisational principles:

- with this creepy movie, **LESS IS MORE!**
- It's not necessary to play traditional music gestures, i.e. melodies, accompaniments, pulsed rhythms, chord progressions. These are okay, but more abstract gestures, such as single notes, will work well. The stranger the music, the better. The audience members will create the associations in their minds.
- Experiment with alternate techniques/sounds on your instrument.
- Explore extremes of range and dynamic.
- Less is almost always more - take time to listen to what's going on around you.

5 10 15 20 25 30 35 40 45 50 55 60 5 10 15 20
in lodge crosses meet day attack
bridge Nosferatu comes

The image shows a musical score for a large ensemble. The instruments listed on the left are: Fl. 1, Fl. 2, B♭ Cl., Alto Sax., Bari. Sax., C Tpt., T. Tbn., B. Tbn., Euph., Perc. 1, Perc. 2, Gtr. 1, Gtr. 2, S., Pno. 1, T., Pno. 2, Vln. 1, Vla., Vc. 1, and Vc. 2. The score is organized into measures, with time markers at the top: 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 5, 10, 15, 20. The lyrics are: "in lodge" (measures 10-15), "crosses bridge" (measures 20-25), "meet Nosferatu" (measures 25-30), "day comes" (measures 30-35), and "attack" (measures 35-40). Each instrument part has a black bar indicating a specific performance or recording period, generally spanning from measure 35 to 40.

At this time of year more than any other, when the comfortable warmth of summer is fading away, and the inevitability of approaching death is symbolized by shortening days, the smell of smoke, and the fallen corpses of leaves crunching underfoot, the shroud that separates this world from the next seems to be at its most penetrable.

Nosferatu, made in 1922 by F.W. Murnau, is considered by aficionados of vampire movies to be one of the most authentic and chilling ever made. It is steeped in the look and feel of post-World War I German expressionism, and, with its old-fashioned, rather low-tech film style, it paradoxically seems *more* real than modern, ultra-realistic horror films. Its sun-drenched haze makes it feel like a nightmarish documentary-- what **Blair Witch Project** tried to simulate decades later.

Indeed, rumors have circulated since the creation of the film about Max Schreck, the mysterious actor who brilliantly played the vampire. His appearance and his movements seem almost *too* authentic, and, very strangely, nothing much was ever heard from him before, or since, his work in **Nosferatu**. The 2000 film **The Shadow of the Vampire**, starring Willem Dafoe, suggests that Max Schreck actually *was* a vampire, masquerading as a method actor in order to come in contact with the living. In any case, every person who worked on this 1922 film is now dead, and the culture and world in which it was made are mostly gone, so, even if Schreck wasn't a vampire, we are still watching ghosts in a sense.

Early silent films were often accompanied by improvised music, and tonight, the members of SUNME will improvise a musical score for *Nosferatu*. While each player has a "score", which gives loose suggestions about texture changes and pitch content, the music that you will hear is almost entirely improvised. We have not rehearsed. Because of the interactive electronics that employ a six-channel surround-sound system, no suitable recording can be made, and the experience will live only in the memories of those in attendance.

List all players, and then
say
Improvisational structure
and live electronics,
Patrick Long