

The composition was commissioned by Polish Composers' Union as part of the 'Renewable Music. V4 Composers for Sustainability' project co-funded by the European Union under the Creative Europe programme 2021—2027

Katarzyna Krzewińska
(*1991)

green&blue | dreamin'

for ensemble, audio playback and sound installation

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REN
MUS

2024

duration:
ca 17'

scoring:

flute
bass clarinet in B

percussion:

- crotales chromatic scale - one octave (performed with crotales mallets and with a bow (stand needed))
- thai gong (f / F3 American Standard Pitch Notation)
- suspended cymbal (performed with brushes and soft mallets)
- snare drum (performed with brushes)
- 2 wood blocks (performed with wood blocks sticks)
- ocean drum
- bamboo wind chimes, glass wind chimes

violin
viola
cello
double bass

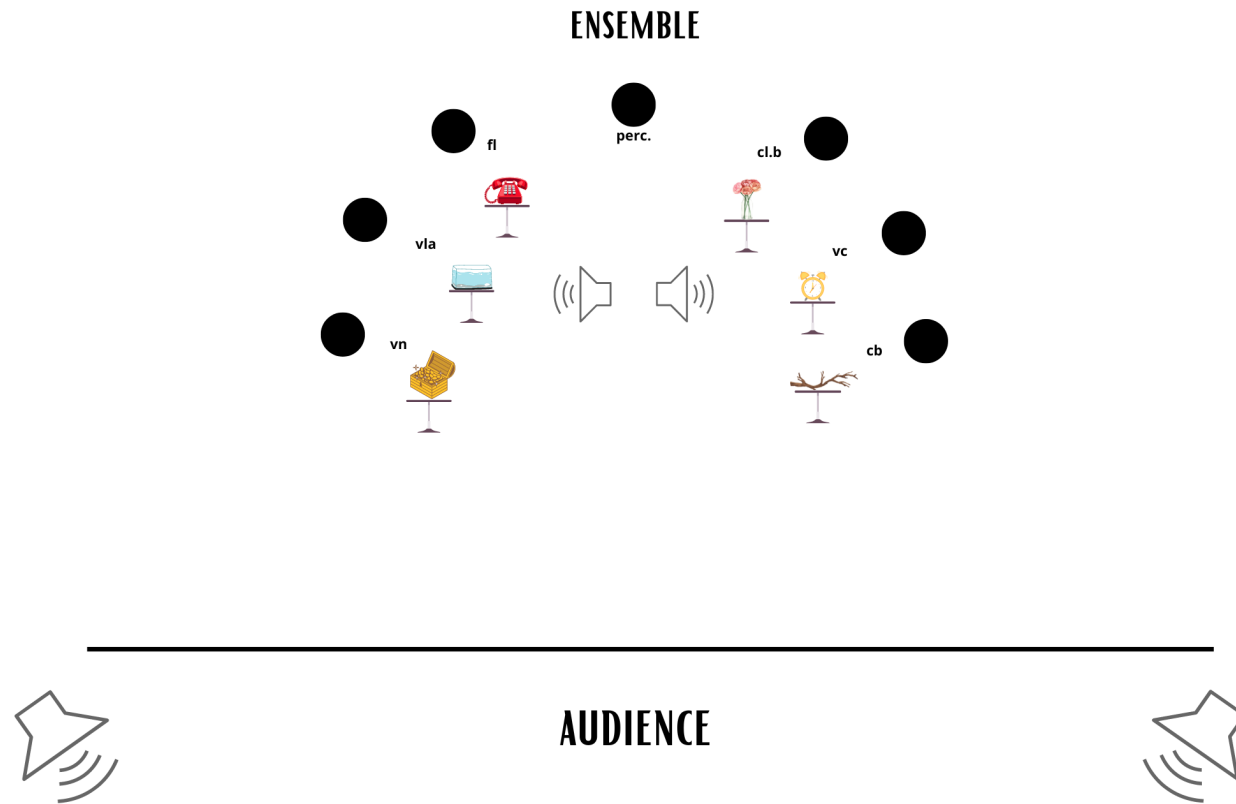
audio playback and sound installation

The piece should be performed with an amplification. It can be performed with or without the presence of a conductor, depending on the availability of in-ear monitors (piece is performed with a click track).

Score in transposition.

Dedicated to the Hashtag Ensemble (Warsaw), BERG Orchestra (Prague), Ensemble Spectrum (Bratislava) and UMZE Ensemble (Budapest)

Stage setup and a general concept



The concept of the piece was to combine sounds of the natural world with those of the modern city, creating a commentary on the rush of everyday life and our deep need for a closer relationship with nature. The audio playback and sounds of the musical installation were created entirely from field recordings (nature sounds and city sounds), giving the electronic elements an organic character. These are sounds that surround us daily - often unnoticed, overlooked, undiscovered, and sometimes unwanted. The objects of the sound installation symbolize our need for closeness to nature (branch, flowers, water) as well as our dependence on technology, rush, and consumerism (phone, clock, coins). Musicians interact with the objects, extracting sound from them, which also becomes part of the performance.

The preferred approach would be for musicians to perform barefoot (for the purpose of the installation). That will allow them to have both hands free and let them to play on the objects more freely.

Ideally, the performance on the installation objects would be complemented by stage lighting effects.

Amplification

Amplification is intended to balance the sound of acoustic instruments with electronic sounds - it is important to maintain the maximum naturalness of instruments sound. 2 audio speakers are needed to play the audio playback (stereo track) as well as the sounds of the musical installation and amplified signal from instruments.

Technical rider

Separate microphone for each instrument and 2 microphones for percussion instruments.

Computer with session in Ableton Live 11

Audio Interface

MIDI controllers (Playtron, Touch Me)

2 audio speakers (1 stereo pair)

2 stage monitors (monitor speakers)

1 x in-ear monitor for conductor (or 7 in-ear monitors for every musicians if piece is performed without conductor)

6 stands for the music installation objects (branch, flowers, water, phone, clock, coins)

Computer with MIDI controllers should be placed near the musicians and objects of the sound installation.

Electronics

All sounds in electronic layer are sourced from field recordings. Some are used in their original form, some as samples, and others have been processed and used as virtual instruments. These field recordings also serve as inspiration and a source of musical motifs in the piece.

The sound installation consists of six objects symbolizing the natural world (branch, flowers, water) and the rush of the modern world (phone, clock, coins). Objects are connected to MIDI controllers operating on electrical conductivity, allowing them to trigger pre-prepared sounds upon touch. The sounds of the musical installation are prepared from recordings of those objects. The MIDI controllers are plugged into session in Ableton Live software, where pre-loaded sounds of the objects are ready for activation.

The audio playback is present throughout the piece - it is in the form of a fixed-length, stereo WAV file and only requires activation.

Playing techniques

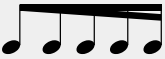


General:

m.vib. - molto vibrato


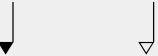


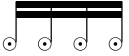
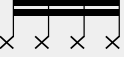
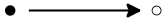
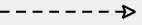
vib. - vibrato

non vib. - non vibrato

Tremolo and tremolando - play tremolo and tremolando as fast as possible


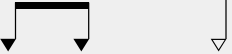


‡	quarter tone higher
##	3/4 tone higher
♭	quarter tone lower
	play increasingly faster
	play increasingly slower
	play as fast as possible
→	gradually change from one technique to another

Flute:

<p>frull.</p> 	<p>frullato</p>
 <p>i u</p>	<p>air only - (i-u) inside the flute</p>
	<p>pitched air sound - specific pitch</p>
<p>slap</p> 	<p>slap tongue</p>
<p>whisper inside the flute</p>  <p>s f p t</p>	<p>whisper (loudly) consonants inside the instrument</p>
<p>key clicks</p> 	<p>key clicks</p>
	<p>gradually change from normal to air sound with specific pitch</p>
	<p>irregular, continuous, slow transitions between normal and air sound (make multiple changes to get unstable, fragile sound)</p>

All glissandos refer to a continuous change of pitch.

Bass clarinet:

frull. 	frullato
	air only
	more „airy“ sound with precise pitch
slap 	slap tongue
key clicks 	key clicks
	gradually change from normal to more „airy“ sound with specific pitch

All glissandos refer to a continuous change of pitch.


Strings:

m.s.t. - molto sul tasto

s.t. - sul tasto

ord. - ordinario

s.p. - sul ponticello

<p>half harmonics</p> 	<p>half harmonics - lower pressure of left hand (the string is not fully pressed, but the pressure is bigger than when playing harmonics)</p>
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Sound installation:

At the marked moments in the score, musicians play on the objects by touching them in the described manner. Since the MIDI controller being used requires touching the ground connection with some part of the body, it would be ideal to perform the piece barefoot. This will allow for greater freedom in playing on the objects (both hands will be free).

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A

♩=50

audio playback: ON
click track: ON

audio playback is
present continuously

The score is for a 4/4 piece in A major. It features the following parts:

- Audio playback:** A top staff with a 4/4 time signature and a tempo of 50 BPM. It includes two control boxes: "audio playback: ON / click track: ON" and "audio playback is present continuously".
- Flute:** Starts with "air only" and later has a melodic line with lyrics "i - u" and dynamics *p* and *mp*. A note in the final measure is marked "i" (inside the flute).
- Bass Clarinet in Bb:** Features a melodic line with lyrics "i - u" and dynamics *p* and *mp*.
- Crotales:** A single note in the final measure, marked *p*.
- Thai gong:** A single note in the final measure, marked *p*.
- Piatto sospeso:** A single note in the final measure, marked *p*.
- Glass wind chimes / Bamboo wind chimes:** Includes notes marked "bamboo" and "glass" with dynamics *mp*.
- 2 Woodblocks:** A single note in the final measure, marked *mp*.
- Ocean drum:** A single note in the final measure, marked *mp*.
- Snare Drum:** A single note in the final measure, marked *mp*.
- Violin:** Features a melodic line with dynamics *pp*, *p*, and *mp*. It includes a triplet in the final measure.
- Viola:** Features a melodic line with dynamics *pp*, *p*, and *mp*. It includes a triplet in the final measure.
- Cello:** Features a melodic line with dynamics *p* and *mp*. It includes a triplet in the final measure.
- Double bass:** A single note in the final measure, marked *p*.

B

pitched air sound
/ specific pitch

14

Fl.

i - u

p *mp*

u i

p *mp*

i u

p *mp*

p *mp*

Ci. b.

p *mp*

p *mp*

p *mp* *p*

Ptto s.

p *mp* *p*

sim.

Glass chimes /
Bamboo

mp

Vn.

mp p

pp

s.t.

p *mp* *p*

p *mp*

Vla.

3

mp p

mp *pp*

p *mp* *p*

p *mp* *p*

Vc.

mp *p*

mp *p*

Cb.

muted string

p

mp *p*

mp *p*

slow microtonal bending (up and down)

slow microtonal bending (up and down)

24 microtonal bend down and back microtonal bend down and back microtonal bend down and back microtonal bend down and back microtonal bend down and back

Fl. *p mp p mp p mp*

Cl. b. *p mp p mp p mp* (non vib.)

Ptto s. sim. sim.

Glass chimes / Bamboo *mf mp mp mp*

Vn. *p p mp p mp mp mp*

Vla. *pp mp p mp mp mp mp*

Vc. *mp > pp p mp mp mp mp mp*

Cb. *mp p pp mp p mp mp p*

slow microtonal bending (up and down) s.t. ord. ord. ord. ord. ord. ord. ord. ord.

46

microtonal bend down and back

Fl.

mf

i *p* *mf* *u* *p* *mf* *u*

Cl. b.

mf

p *mf* *p*

Ptto s.

p *mp*

Glass chimes / Bamboo

Vn.

tempo rubato sul tasto

mp *mp* *mf* *mp*

Vla.

tempo rubato sul tasto

mf *mp* *mp* *mp* *p* s.p.

Vc.

IV I II II III IV 3 III IV 3 III *mf* *mf* *mp*

Cb.

III III II III II III *mp* *mf* *mf*

Detailed description: This page of a musical score, numbered 46, features eight staves. The Flute (Fl.) staff begins with a 'microtonal bend down and back' instruction and contains melodic lines with dynamics *mf*, *p*, *mf*, and *p*, and accents *i* and *u*. The Clarinet in B-flat (Cl. b.) staff mirrors the Flute's dynamics. The Percussion (Ptto s.) staff has a simple rhythmic pattern with dynamics *p* and *mp*. The Glass chimes/Bamboo staff has a similar pattern. The Violin (Vn.) staff is marked 'tempo rubato sul tasto' and features a melodic line with dynamics *mp*, *mp*, *mf*, and *mp*, and a quintuplet. The Viola (Vla.) staff is also marked 'tempo rubato sul tasto' and contains a melodic line with dynamics *mf*, *mp*, *mp*, *mp*, and *p*, and triplets and sextuplets. The Violoncello (Vc.) staff has a melodic line with dynamics *mp*, *mp*, *mf*, *mf*, and *mp*, and various fingerings and triplets. The Contrabass (Cb.) staff has a melodic line with dynamics *mp*, *mf*, and *mf*, and fingerings. The score includes various musical notations such as slurs, accents, and dynamic markings.

57 floating intonation → ○ frull. → ○

mp 3 mp 3 mf 5 mf 5 frull. 6

Cl. b. microtonal bend down and back mf microtonal bend up gliss. mf

Crot. arco mp sim.

Ptto s. pp

Vn. mf/f mp mf/f f 3 3 3 s.p. gliss.

Vla. mf mf mf mf 3 3 (s.t.)

Vc. mf/f 3 f 3 3 (s.t.) vib.

Cb. mf/f 3 3 (s.t.)

62 *f* *sim.* 3 *tr* *sim.* 3 3 *sim.* 3 *tr* *sim.* *tr* *mp*

f *f* *mf* *fff* *mf* *mp*

mf *p* *mp* *p* *mp* *p* *mf*

ord. *fff*

ord. *fff* 3 3 3 *repeat the material any numbers of times while speeding up and slowing down*

ord. *fff* 3 3 3 *repeat the material any numbers of times while speeding up and slowing down* III

ord. *f* *f* *mf* *mp*

D fragile and unstable sound, slowly developing nature sounds from installation objects

♩ = 50

unstable sound - irregular, continuous, slow transitions between normal and air sound (start and end points are indicated by open and close holes symbols)

sotto voce

66

Fl. *ppp* *p* *mp* *p*

Cl. b. prepare to play on the flowers  touch different parts of the flowers

Crot. arco *p* *p* *p* sim.

Thai g. *mp* *p*

optional: try slow transitions to col legno tratto / half col legno to bring out the grainy-unstable sound

Vn. *pp/p* *p* *mp* *p*

Vla. prepare to play on the water  move hands slowly while in the water dip fingertips only move your fingers gently on the water surface

optional: try slow transitions to col legno tratto / half col legno to bring out the grainy-unstable sound

Vc. *pp/p* *p* *mp*

Cl. b. prepare to play on the branch  touch different parts of the branch touch the branch

III m.s.t. → ord. → s.p. → ord. → m.s.t.

accel.

75

Fl. *(p)* *p mp p mp p mp* *frul.*

Cl. b. *touch different parts of the flowers*

Crot. *(arco)* *p* *sim.* *p (mp) p sim.*

Thai g. *p mp*

Ptto s. *p*

Vn. *mp p* *mp* *mp p*

Vla. *put hands in the water* *move them slowly while in the water* *move hand/s slowly while in the water*

Vc. *p* *mp* *mp p* *m.s.t. s.p.*

Cb. *touch different parts of the branch*

Performance instructions: *frul.*, *put hands in the water*, *move them slowly while in the water*, *move hand/s slowly while in the water*, *touch different parts of the flowers*, *touch different parts of the branch*.

Dynamics: *p*, *mp*, *frul.*

Articulations: *(arco)*, *sim.*, *m.s.t.*, *s.p.*

E

83 ♩=70

Fl. *f* *mf* *f* *gliss.* *vib.* *non vib.* *gliss.* *mf*

Cl. b. *mp* *f* *gliss.* *gliss.* *mp*

Thai g. *f*

Ptto s. *mp* *mf* *f* *mf*

S. d. *5* *5* *5* *5* *5* *5* *5* *5* *6* *6* *6* *6* *6* *6* *6* *6* *6* *5*

The rhythm serves as a cue for strings and indicates the direction of changes (slowest and fastest rhythmic structures). Acceleration and deceleration should be completely free-form, with instruments not necessarily synchronizing with each other or playing a precisely defined number of notes.

Vn. *f* *mp* *mf* *f* *p*

Vla. *mp* *mf* *f* *p*

Vc. *mp* *mf* *f* *p*

Cb. *mp* *mf* *f* *p*

heavily speeding ord. → ord. → s.p. → ord.

microtonal bending (up and down) -----

half harmonics → normal

gliss. *gliss.*

97

Fl. *f* *ff* *gliss.*

Cl. b. *ff* *mf f* *ff* *mf f* *ff*

Crot. *f*

102

Fl. *mf* *f* *gliss.* *non vib.* *gliss.* *mp*

Cl. b. *mf* *f* *gliss.* *molto vib.* *non vib.* *gliss.* *mp*

Ptto. s. *mp* *f* *mf* *mp*

S. d. *f* *mf* *mp*

rhythm

Vn. *mp* *f* *gliss.* *s.p.* *gliss.* *ord.* *p*

Vla. *mp* *f* *half harm.* *molto vib.* *normal* *p*

Vc. *mp* *f* *gliss.* *s.p.* *gliss.* *ord.* *p*

Cb. *mp* *f* *half harmonics* *gliss.* *normal* *p*

Microtonal bending (up and down) is indicated for the Viola and Violin parts.

Dynamic markings include *f*, *ff*, *mf*, *mp*, and *p*.

Performance instructions include *slap*, *frull. 3*, *gliss.*, *non vib.*, *molto vib.*, *ord.*, *s.p.*, *half harm.*, *half harmonics*, and *normal*.

Rhythmic patterns are marked with *5* and *6*.

114

Fl. *mf* *gliss.* *f* *gliss.* *gliss.* *mf* *f*

Cl. b. *mf* *gliss.* *f* *vib.* *non vib.* *gliss.* *fff* *mf* *f*

Crot. *arco* *mp*

Thai g. *mf*

Ptto s. *arco* *mp* *mf*

rhythm 3 3 5 5 5 6 5 5 5 6 6 6 5

Vn. *p* *gliss.* *f* *gliss.* *mf* *f* *ff* *f* (ord.)

Vla. *p* *f* (ord.)

Vc. *p* *gliss.* *f* *gliss.* *ff* *f* (ord.)

Cb. *p* *f* (ord.)

G

$\text{♩} = 75$

135

Fl. *mp* *gliss.* *mp* *sim.* *mp* *gliss.* *mf*

Cl. b. *p* *mf*

Crot. *mf* *f*

Ptto s. *p* *mp* *p*

Vn. *mf* *f* *mf* *mp* *mf* *p* *mp* *mf* *p* *mp* *mf*

Vla. *mf* *f* *mp* *mf* *p* *mp* *mf* *p* *mp* *mf*

Vc. *mf* *f* *mf* *mp* *mf* *p* *mp* *mf* *p* *mp* *mf*

Cb. *mf* *mp* *mf* *p* *mp* *mf* *p* *mf*

ord. *flautando (m.s.t.)* *s.p.*

152

Fl. *f* *fff*

Cl. b. *sim.* *mf* *f* *fff* *f* *fff* *ff* *fff*

Crot. (arco) *mf* *mf*

Vn. *fff* s.t. ord.

Vla. *fff* s.t. ord.

Vc. *fff* s.t. ord.

Cb. *fff* s.t. ord.

$\text{♩} = 80$

157

Fl. *fff* key clicks whisper inside the flute *s f t sf* *f sf* *p t f sf* key clicks

Cl. b. *fff* *f* *mf* *f* *mf* *f* key clicks

Crot. (arco) *f* *f*

Vn. *ff* vib. → non vib.

Vla. *ff*

Vc. *ff* half harm.

Cb. *ff*

Play freely on the phone over the next bars.
Interact with it (touch it, lift and replace the handset, lift the handset and hold it to your ear, dial a number using the buttons).
You can loop the sequence of movements to give the gestures a more mechanical character.

163 improvise on the material until fade out

Fl.

Cl. b.

Crot.

Vn.

Vla.

Vc.

Cb.

prepare to play on the phone

prepare to play on the coins

prepare to play on the clock

Play freely on the clock over the next bars.
You can touch the clock briefly (more chaotically, hastily) or hold it longer.
You can loop the sequence of movements to give the gestures a more mechanical character.

The score is written for a chamber ensemble consisting of Flute (Fl.), Clarinet in B-flat (Cl. b.), Crotchet (Crot.), Violin (Vn.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The piece begins at measure 163 with the instruction 'improvise on the material until fade out'. The Flute and Clarinet parts are marked with this instruction. The Crotchet part features a melodic line starting with a forte (f) dynamic, marked '(arco)', and ending with a mezzo-forte (mf) dynamic. The Violin part includes performance directions: 'half harm.', 'molto vib. (ord.)', and 's.p.' (sostenuto), with dynamics ranging from forte (f) to piano (p). The Viola part also features a forte (f) dynamic. The Violoncello part is marked 'molto vib. (ord.)' and 's.p.', with dynamics from forte (f) to piano (p). The Contrabass part starts with a forte (f) dynamic and includes a triplet of eighth notes marked with a '3' over the notes and a piano (p) dynamic. Performance instructions are provided for three objects: 'prepare to play on the phone' (with a telephone icon), 'prepare to play on the coins' (with a coin icon), and 'prepare to play on the clock' (with a clock icon). A final instruction at the bottom right states: 'Play freely on the clock over the next bars. You can touch the clock briefly (more chaotically, hastily) or hold it longer. You can loop the sequence of movements to give the gestures a more mechanical character.'

I 172

J

Fl.

Cl. b.

Vn.

Vla.

Vc.

Cb.

I

Play freely on the coins over the next bars.
You can touch them, mix them, or pour them out, producing additional sound.
You can loop the sequence of movements to give the gestures a more mechanical character..

mp

soft and dark sound

mf *f* *mf* *f*

ord.

f

non vibrato

ord.

f *f*

vibrato
ord.

f

non vib.

ord.

mp

188 $\text{♩} = 50$ microtonal, floating intonation -----

Fl. *mp* *mp* *mp* *p*

Cl. b. *p* *mp* *mp*

Glass chimes / Bamboo

Woodblocks *p* *mp* *p* *mp*

Vn. *p*

Vla. non vibrato *p* slow microtonal bending (up and down) -----

195

Fl.

Cl. b.

Glass chimes / Bamboo

Woodblocks

Vn.

Vla.

microtonal, floating intonation -----

non vibrato

vib. non vib.

gliss.

p mp p mp mf mp mf mp

mp p mf mp mf mp mf

p p mf mf

mp p mp

p mp

p mp

203

Fl.

Cl. b.

Glass chimes / Bamboo

Woodblocks

Ocean drum

mf

p *mf* *sf* *mp* *p* *p*

p *mp* *p* *mp* *p*

mp *mf* *mf* *mp* *mf* *mf* *mf* *pp*

p *mp*

gliss.

vib.

non vib.

gliss.

gliss.

gliss.

play freely imitating the waves

p *mp*

208

Fl.

Cl. b.

Ocean drum

mp *p* *p* *mp* *p*

mp *p* *mp* *p* *p* *mp*

p *mp*

gliss.

gliss.

gliss.

gliss.

214

Fl. *air only*
i - u
p mp

Cl. b. *air only*
p mp

Ocean drum
p mp

Vn.
p < p/mp > pp
mp < mf/f > pp
s.t. 3 mp < mf > pp

Vla.
p < p/mp > pp
mp < mf/f > pp
s.t. mp < mf > pp

Vc.
p < p/mp > pp
mp < mf/f > pp
s.t. mp < mf > pp

Cb.
p < mf > pp
p < mf > pp

224

Fl. *mp* *pp* *p*

Cl. b. *mp* *pp* *p*

Ocean drum *mp* *pp* *p*

Vn. (s.t.) *mp* *mp/mf* *p* *p/mp*

Vla. (s.t.) *mp* *mp/mf* *p* *p/mp*

Vc. (s.t.) *mp/mf* *p* *p/mp*

Cb. (s.t.) *p* *mp* *mp* flautando

prepare to play on the flowers

prepare to play on the water

prepare to play on the branch

rit.

239

Fl. *p* *p* *p* *p* *p* whistle tones *p* *pp possible*

Cl. b. touch different parts of flowers

Vn. *p* *p* *pp* III *p* *pp* *p* *pp* II *p* *pp* *pp* *ppp*

Vla. move your fingers gently on the water surface

Vc. II *p* *p* *pp* II *p* *pp* *p* *pp* I *p* *pp* I *pp* *ppp*

Cb. touch the branch