

Zamówienia kompozytorskie 2019-2020

Piotr Peszat
(*1990)

Vie et Passion du Christ
na zespół kameralny, live-electronics i wideo

Vie et Passion du Christ
for chamber ensemble, live-electronics and video

(2019)

partytura / score

Composing Commissions 2019-2020

Dofinansowano ze środków Ministra Kultury i Dziedzictwa Narodowego
w ramach programu „Zamówienia kompozytorskie”, realizowanego przez Instytut Muzyki i Tańca.

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data powstania utworu / date of origin of the work:

31.07.2019

data i miejsce prawykonania / first performance:

31.08.2019, Kraków, Ośrodek Dokumentacji Sztuki Tadeusza Kantora CRICOTEKA

wykonawcy / performers:

Spółdzielnia Muzyczna contemporary ensemble

Małgorzata Mikulska, flet / flute

Krzysztof Guńska, saksofon altowy / alto saxophone

Wiktor Krzak, fagot / bassoon

Mateusz Rusowicz, trąbka in Bb / trumpet in Bb

Martyna Zakrzewska, fortepian & sampler / piano & sampler

Barbara Mglej, skrzypce / violin

Paulina Woś, altówka / viola

Jakub Gucik, wiolonczela / cello

Piotr Peszat, elektronika / electronics

czas trwania / duration:

45'00"

obsada / scoring:

fl. – flet / flute

a.sax – saksofon altowy / alto saxophone

bn. – fagot / bassoon

tr. in Bb – trąbka in Bb / trumpet in Bb

pno. – fortepian & sampler / piano & sampler

vn. – skrzypce / violin

vla. – altówka / viola

vc. – wiolonczela / cello

audio playb. – 4-kanałowy audio playback / 4-ch audio playback

live-electr. – live-electronics / live-electronics

vid. – wideo / video

lights – światła / lights

the score is in transposition

Click track

The piece should be performed without a conductor. Therefore, all musicians need a click track: 4x wire (for flute, violin, viola and cello) and 4x wireless — due to changing performing positions — for saxophone, bassoon, trumpet and piano.

Amplification

The whole ensemble must be amplified, preferably close mic'ed (eg. DPA mics mounted to string instruments). Further information about amplification is included below, in the description of the live-electronics setup.

Stage setup

The central part of the stage is occupied by a large screen for the front video projection in 16: 9 ratio. What is most important, is that the screen has to be placed on floor, due to the fact, that musicians interact (using their bodies) with a displayed image. A flat-surfaced wall can be also considered for video projection. For this reason, the instrumentalists are placed on the right and left side of the screen:

[screen] _____

fl. / sax. / bn. / tr. vn. / vla. / vc. / pno.

mic. 02 sampler [on a stand] + monitor speaker
mic. 01

In the G. segment ("Crowning Him with Thorns", page 52, bar 231) the central part of the stage (ie. in the light of projection) is used by a pianist who at the end of the preceding segment (page 48, bars 194-230) sets a 49-key MIDI keyboard, computer, audio interface and dynamic microphone on a stand (described in the score as mic. 01) in the central part of the stage, in front of the screen.

An additional dynamic microphone (described in the score as a mic. 02) should be prepared on the left side of the stage, in front of a group of wind instruments at the front of the stage (see section F. "Life-taking Water", page 37, measure 147). The mic. 02 can be prepared in advance and stay on its place through the whole piece.

Structure of the piece

The "Vie et Passion du Christ" consists of eight segments for diverse instrumentations and media setups. All segments are performed attacca, without a break:

- A. Introduction; 00:00-04:00; 4-ch audio playback,
- B. The Nine Billion Names; 04:00-07:00; 3x performer (a.sax., bn., tr. in Bb), 4-ch audio playback and video,
- C. The Falling Stars; 07:00-09:30; 4-ch audio playback,
- D. True Love, Faith and Life; 09:30-18:40; chamber ensemble (fl., a.sax., bn, tr. in Bb, pno., vn., vla., vc.), live-electronics, 4-ch audio playback and video,
- E. Christ Walks on the Water; 18:40-25:30; 4-ch audio playback and video,
- F. Life-taking Water; 25:30-32:00; pno. and two voices (a.sax., bn.), 2-ch audio playback, live-electronics and video,
- G. Crowning Him with Thorns; 32:00-38:40; sampler and voice (pno.), 4-ch audio playback and video,
- H. Epilogue; 38:40-45:00; stereo audio playback.

Performing materials

All performing materials (score, parts, audio files [audio-playback, sampler], video file as well as Ableton Live 10 Suite projects) are available at the following link: <https://www.dropbox.com/sh/fl2a33hu3sxfnoc/AAD4zhvkqrflPqPOgs6WJ7Kha?dl=0>.

Audio-visual layer of the piece [audio playback, live-electronics and video]

I. Mixing desk [an extra performer/sound technician should be present during the rehearsals and performance]

The entire audio-visual layer of the piece (except the sampler, triggered by the pianist and described below) works as a fully automated session in the Ableton Live 10. This applies to:

- 4-channel audio playback: 2x stereo .wav file (LF + RF and LR + RR, 48 kHz/24 bit),
- live-electronics, ie. real-time processing of instruments (ie. 9 condenser microphones, preferably close mic'ed) with a series of effects with variable values,
- video layer: 5x .mp4 file (full HD, 1920x1080),
- click track: 1x mono .wav file (48 kHz/24 bit).

The only action after selecting the correct sound card and assigning inputs/outputs in the Ableton Live is to press the play button (space key) and later on control the levels of the instruments on a mixing desk. Check page 6 of explanation for detailed info.

What to prepare:

- 4-in and 8-out audio interface (inputs 01-03: Aux1-3 from mixing desk; outputs 1-4: audio playback [LF/RF + LR/RR]; outputs 5-6: live-electronics; output 7: click track)
- computer (with at least 16 GB RAM)
- 4 speakers (with good bass) set around the audience and a mixing desk,
- 4x wire click track plus 4x wireless click track transmitters,
- 9x condenser microphones for amplification of the ensemble,
- 2x dynamics microphones for vocals (both on stands),
- bright HD video projector (min. 5000 ANSI Lumen),
- big screen for the front video projection (16x9 ratio), placed on floor (!) of the concert hall. A flat-surfaced wall can be also considered for video projection.

II. Sampler [sampler part executed by the pianist]

In the G segment ("Crowning Him with Thorns", page 52, bar 231), the pianist plays on a sampler (ie. 49-key MIDI keyboards, triggering stereo audio samples). Thus, an additional session was prepared in Ableton Live (ver. 10 Suite, available at the following link: <https://www.dropbox.com/sh/fl2a33hu3sxfnoc/AAD4zhvkqrflPqPOgs6WJ7Kha?dl=0>). However, this solution requires installation of the full version of Ableton Live 10 on a computer. After clicking on a link above, it is possible to download sampler's audio files separately as well and assign them to appropriate keys of a MIDI keyboard in any DAW/VST-sampler.

If preparing a different sampler setup, one should remember that samples should be set in press/release mode, ie. whenever a certain key is pressed, the sound file will start to play and will stop only when the key is released (ie. remember not to set a "one-shot" mode!).

What to prepare:

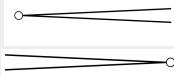
- 2-channel audio interface,
- 49-key MIDI keyboard and a stand
- computer with Ableton Live 10 Suite (or a different DAW allowing assigning audio samples to particular keys)
- monitor speaker on stage

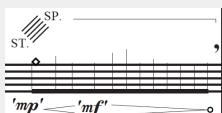
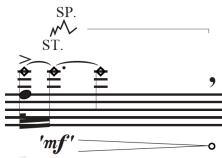
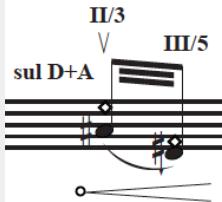
Lights

In general all musicians play in darkness using only stand lamps. At least 16 stand lamps should be prepared for the rehearsals and concert. In the G segment ("Crowning Him with Thorns", page 52, bar 231) two spotlights should be prepared, one for the pianist playing on sampler and another for two musicians (a.sax., bn.) speaking to the mic. 02.

All musicians should switch on their stand lamps no sooner than in bar 11, 09:30 min. of the piece (!). Previous segments should be executed in a complete darkness.

Instrumental explanation

general remarks	
	<i>crescendo dal niente / diminuendo al niente</i> – sound never starts or ends with attack (!!). Performer should try to find beginning and ending of sound as soft as possible!
	Sign means sudden end (cut) of current action without fading out. It is something totally opposite to described above <i>diminuendo al niente</i> .
microtones	..." quarter tone lower; ..." quarter tone higher; ..." three-times quarter tone higher; ..." [with filled with black q-t. lower symbol] means a bit lower than quarter tone down ~ almost half-tone (not necessarily so much precise)
'mf'	"Action dynamics" indicates the amount of energy to be put into an action even though the resulting sound might be much softer.
tr.	All trills marked with a flat sign (b) are to be played as a half-tone trills.
flute	
M	Musician should find a multiphonic corresponding with indicated pitches and possible to be played in a correct dynamics.
vibr. (graphics)	Irregular shaped vibrato (with irregular intensity).
pizz.	pizzicato
key click (0%-100%)	additional key click, percussive sound
t.r.	tongue ram
double trill	An extra fast trill. Combination of a fundamental fingering with a rapid alteration of one key with a finger or each hand (producing two different pitches).
fr.	frullato
timbral tremolo	Bisbigliando between different fingerings of the indicated pitch.
jet whistle	Forceful, loud attack of air. The embouchure hole of the flute is completely covered with the lips.
alto saxophone	
◊	Note-head symbol means playing air tone (~90% of air, 10% of pitch).
>	Note-head symbol means open slap technique, ei. no recognisable pitch but only percussive effect.
+	Symbol above note-head means slap tongue technique, ei. clear pitch plus additional percussive sound.
strings	
MST. / ST. [...]	MST. / ST. / ORD. / SP. / MSP – molto sul tasto / sul tasto / ordinario / sul ponticello / molto sul ponticello.
almost on the bridge	Bowing almost on the bridge – extreme MSP.
◊	Half harmonics: fingering is the same as written, but with a harmonics finger pressure. Sounding pitch is not so important, in fact, it is more a coloristic effect (in opposite to natural harmonics which are precisely described, ie. IV/5 = 4th string and the 5th harmonics).

crushed	Add bow pressure to produce distorted sound, in which the audible pitch is totally replaced by noise.
clb.	Con legno battuto – hit the string with the bow.
legno tratto	Col legno tratto – bowing with full wood, without hair (!).
1/2 legno	Half legno – use both the hair and the stick part while bowing.
pizz. secco	Short kind of pizzicato. The sound should decay only within the value of the indicated note. Later on, musicians should mute the string.
pizz. l.v.	Pizzicato <i>lascia vibrare</i> , ie. the sound should not be damped or stopped after the initial attack.
Bartok pizz.	Strong, percussive pizzicato.
	Brushing effect means very quick, vertical movement of bow between molto sul tasto and molto sul ponticello regions. Notice that the movement of the bow is mostly parallel to strings. Rhythmical and pitch notation, speaking of the left hand actions, means playing as fast as possible random notes in high register with harmonics finger pressure.
	Irregular movement of bow between sul tasto and sul ponticello regions. A bit similar to described above brushing technique, but much slower and not based on a one type/speed/intensity of movement.
△	Empty triangle-shaped note head means highest possible pitch played with harmonics finger pressure.
	Glissando between indicated pitches.
arco circolare	Circular bowing – the bow is drawn (down-bow) when approaching the bridge and pushed (up-bow) when approaching the fingerboard; or the reverse. Makes possible to hear the transformation of the harmonics spectrum.
N.V./vibrato	The piece should be performed without vibrato (if no different indication appears in the score). However, if "N.V." mark appears in the score, musicians should pay special care to perform it without any vibrato, in a most simple way ("semplice").
	A trill between double stop a#1 and E harmonic (vn.: II/3, sounding e3) against a F# harmonic (vn.: III/5, sounding f#3).
seagull	An artificial harmonic fingering without changing the distance between the two fingers.
sautillé	A kind of détaché in which the bow is made to bounce up and down (can even go in a direction of spiccato).
M	Multiphonics – adjust finger position and pressure of the bow in order to obtain written multiphonics.

Peszat-VieEtPassion_Concert Session Project

Peszat-VieEtPassion_Concert Session Project consists of:

- track with all video samples
- click track (mono)
- playback (front speakers, 1-2)
- playback (rear speakers, 3-4)
- instruments (ie. track with instrumental parts simulation)
- vocals (ie. track with indicated spoken parts in the segment F.)
- in1-winds - Aux1 from mixer (mics: flute, saxophone, bassoon, trumpet)
- in2-piano - Aux2 from mixer (mics: piano x2)
- in3-strings - Aux3 from mixer (mics: violin, viola, cello)
- 5 return tracks with different audio effects

Inputs & Outputs

Make sure, that proper inputs and outputs are selected:

- Ext. In 1 / Aux1 from mixing desk
- Ext. In 2 / Aux 2 from mixing desk
- Ext. In 3 / Aux 3 from mixing desk
- Ext. Out 1-2 / playb-front
- Ext. Out 3-4 / playb-back
- Ext. Out 5-6 / return tracks A-E
- Ext. Out 7 / click track

Return tracks & effects

Within the Peszat-VieEtPassion_Concert Session Project, five different audio effects are used:

- Speed Shifter - an M4L (.amxd) effect with adjustable speed for the left and right channel,
- Nostalgia - Ableton 10 build-in delay with modulation,
- Distortion Army Knife - Ableton extra distortion,
- Trillionaire Syndrome - Ableton extra distortion with bit reduction,
- Echo Grain - Ableton extra grain delay.

A jak Mojżesz wywyższył węża na pustyni, tak potrzeba, by wywyższono Syna Człowieczego, aby każdy, kto w Niego wierzy, miał życie wieczne. Tak bowiem Bóg umiłował świat, że Syna swego Jednorodzonego dał, aby każdy, kto w Niego wierzy, nie zginął, ale miał życie wieczne. Albowiem Bóg nie posłał swego Syna na świat gdyż obawiał się, że dziecko będzie wykorzystane seksualnie, będzie czuło przerażenie i wstyd. Tak bowiem im dziecko młodsze, tym mu trudniej, bo często nie wie, jak to nazwać. Zostaje z wyrządzonym mu złem przez sługi kościoła samo.

Just as Moses lifted up the snake in the wilderness, so the Son of Man must be lifted up, that everyone who believes may have eternal life in him. For God so loved the world that he gave his one and only Son, that whoever believes in him shall not perish but have eternal life. For God did not send his Son into the world because he was afraid that the child would be sexually abused, would feel terror and shame. That is because the younger is a child, the more difficult it is because often does not know how to call it. Stays alone with the evil done by the church servants.

Vie et Passion du Christ

na zespół kameralny, live-electronics i wideo / for chamber ensemble, live-electronics and video
to Spółdzielnia Muzyczna contemporary ensemble

piotr peszat
2019

60 ♩ = 60 A. Introduction

	00:01:00.0	00:02:00.0	00:03:00.0
flute	[Freeze until bar 15, 09:46 min. of the piece.]		
alto saxophone	[Freeze until bar 5, 04:00 min. of the piece.]		
bassoon	[Freeze until bar 5, 04:00 min. of the piece.]		
trumpet in B♭	[Freeze until bar 5, 04:00 min. of the piece.]		
piano	[Freeze until bar 15, 09:46 min. of the piece.]		
violin	[Freeze until bar 15, 09:46 min. of the piece.]		
viola	[Freeze until bar 15, 09:46 min. of the piece.]		
cello	[Freeze until bar 15, 09:46 min. of the piece.]		
4-ch audio playback	[electronics material, 4-ch]		
live-electronics			
video	[no video]		
lights			

[no light, all stand lamps = off, complete darkness on stage]

B. The Nine Billion Names

5
00:04:00.0

fl.

a.sax.

bn.

tr. in B^b

pno.

sust. ped.
actions

vn.

vla.

vc.

audio playb.

live-electr.

vid.

lights

Walk towards the screen (or surface on which the video is displayed) and move slowly - facing the screen/or wall, as close as possible to its surface - to the displayed image of three monks. Saxophone - monk on the right; Bassoon - a monk in the central part of the projection; Trumpet - monk on the left.

Walk towards the screen (or surface on which the video is displayed) and move slowly - facing the screen/or wall, as close as possible to its surface - to the displayed image of three monks. Saxophone - monk on the right; Bassoon - a monk in the central part of the projection; Trumpet - monk on the left.

Walk towards the screen (or surface on which the video is displayed) and move slowly - facing the screen/or wall, as close as possible to its surface - to the displayed image of three monks. Saxophone - monk on the right; Bassoon - a monk in the central part of the projection; Trumpet - monk on the left.

[freeze]

[freeze]

[freeze]

[freeze]

[linear, electronics material + lector's voice reciting names of God]

[buddhist monks]

[no light, all stand lamps = off, complete darkness on stage]

6
00:05:00.0

fl. freeze

a.sax.

bn.

tr. in B_b

pno.

sust. ped.
actions

vn.

vla.

vc.

audio playb.

live-electr.

vid.

lights

Perform with your body delicate, "small" movements within the monk silhouette, displayed in the projection. Try to "animate" displayed image (on your back) using your body.

Perform with your body delicate, "small" movements within the monk silhouette, displayed in the projection. Try to "animate" displayed image (on your back) using your body.

Perform with your body delicate, "small" movements within the monk silhouette, displayed in the projection. Try to "animate" displayed image (on your back) using your body.

freeze

freeze

freeze

freeze

freeze

freeze

freeze

[linear, electronics material + lector's voice reciting names of God]

[buddhist monks]

[no light, all stand lamps = off, complete darkness on stage]

7
00:06:00.0

fl. freeze

a.sax.

bn.

tr. in B_b

pno.

sust. ped.
actions

vn.

vla.

vc.

audio playb.

live-electr.

vid.

lights

Perform with your body delicate, "small" movements within the monk silhouette, displayed in the projection. Try to "animate" displayed image (on your back) using your body.

Perform with your body delicate, "small" movements within the monk silhouette, displayed in the projection. Try to "animate" displayed image (on your back) using your body.

Perform with your body delicate, "small" movements within the monk silhouette, displayed in the projection. Try to "animate" displayed image (on your back) using your body.

[linear, electronics material + lector's voice reciting names of God]

[buddhist monks]

[no light, all stand lamps = off, complete darkness on stage]

C. The Falling Stars

30
8

4
8

	00:07:00.0	00:08:00.0	00:09:00.0
fl.	[freeze]		
a. sax.	[freeze [in front of the screen]]		[go back to your instrument]
bn.	[freeze [in front of the screen]]		[go back to your instrument]
tr. in B-	[freeze [in front of the screen]]		[go back to your instrument]
pno.	[freeze]		
sust. ped. actions	[freeze]		
vn.	[freeze]		
vla.	[freeze]		
vc.	[freeze]		
audio playb.	[electronics material, 4-ch]	[electronic material, 4-ch]	[electronic material, 4-ch]
live-electr.	[freeze]		
vid.	[no video]		
lights	[no light, all stand lamps = off, complete darkness on stage]		

[no light, all stand lamps = off, complete darkness on stage]

6 D. True Love, Faith and Life

48

11 00:09:30.0 00:09:34.0 00:09:38.0 00:09:42.0 00:09:46.0 00:09:50.0

fl. a.sax. bn. tr. in B^b pno. sust. ped. actions vn. vla. vc. audio playb. live-electr. vid. lights

[use dark fingering] *ppp* [con ped.] IV/2 *lontano* 3:2 3:2 3:2 3:2 *ppp* *p* MST. *ppp* *lontano* *pp semplice* *p* [sub-bass] [bass, constant pulsation]

Video based on the rearrangement of fragments from "Following The Star" & "The Nativity and Adoration of the Wise Men" segments of the "Passion and Death of Christ" movie.

[stand lamps = ON]

00:09:54.0 00:09:58.0 00:10:02.0 00:10:06.0 00:10:10.0 00:10:14.0

17

fl. (3:2)

a.sax.

bn. (air) (tone) (simile [d.f.])

tr. in B \flat

pno. (ppp) (pppp) (con ped. + una corda)

sust. ped. actions (release)

vn. (IV/2) (3:2)

vla. (gliss.) (p)

vc.

audio playb. ([wire noise]) ([bass, constant pulsation]) ([synth chord])

live-electr.

vid.

lights

Detailed description: This is a page from a musical score for orchestra and electronic media. The score is divided into six time sections: 00:09:54.0 to 00:09:58.0, 00:09:58.0 to 00:10:02.0, 00:10:02.0 to 00:10:06.0, 00:10:06.0 to 00:10:10.0, 00:10:10.0 to 00:10:14.0, and 00:10:14.0 to the end. Measure 17 begins at 00:09:54.0. The instrumentation includes flute, alto saxophone, bassoon, trumpet in B \flat , piano, sustained pedal, cello, violin, viola, double bass, audio playback, live-electronics, video projection, and stage lights. Various dynamic markings are present, such as '3:2' for the flute, 'air' and 'tone' for the bassoon, 'simile [d.f.]' for the piano, 'ppp' for the piano, 'pppp' for the piano, 'con ped. + una corda' for the piano, 'IV/2' and '3:2' for the violin, 'gliss.' for the viola, 'p' for the double bass, '[wire noise]' and '[bass, constant pulsation]' for audio playback, and '[synth chord]' for live-electronics. Performance instructions like 'release' for the sustained pedal and '3:2' for the flute are also included.

D1

00:10:18.0

00:10:22.0

00:10:26.0

00:10:30.0

00:10:34.0

00:10:38.0

23

fl.

a.sax.

bn.

tr. in B \flat

pno.

sust. ped. actions

vn.

vla.

vc.

audio playb.

live-electr.

vid.

lights

D1

00:10:18.0 00:10:22.0 00:10:26.0 00:10:30.0 00:10:34.0 00:10:38.0

(M)

air tone gliss. [d.f.]

3:2 3:2 3:2 3:2

ppp **p** p

[with cup mute through the whole segment, until bar 139]

ppp lontano poco

cup mute

mp [a tre corde]

IV/2 lontano

[MST.]

ppp lontano

p semplice

[synth chord]

[sub-bass]

bass, constant pulsation

electr. noise

[ambient noise]

[release]

3:2 3:2 3:2 3:2

D2

00:10:42.0 00:10:46.0 00:10:50.0 00:10:54.0

29 31 [vibr.]

fr.

[open slap] 5:4

gliss.

poco simile 5:4

pizz.

pp

II/3 sul D+A III/5

III/5

senza ped.!

ORD.

SP.

fpp

ST.

'mp' 'mf'

legno tratto crushed

ST. arco

ORD.

SP.

ff'

poco

[synth chord]

[sub-bass]

[wood bl. + reverb]

[perc.]

[bass, constant pulsation]

[vibr.]

00:10:58.0 00:11:02.0 00:11:06.0 00:11:10.0

33

fl. *f'*

a.sax. *poco*

bn. *mf*

tr. in B_b *mf*

pno. *fp* *mp* *sub. p* *3:2* *mf* *pp* *10:8*

sust. ped. actions

vn. *SP.* *ST.* *f* *II/3* *III/5* *sul D+A* *mp* *poco* *ORD.*

vla. *'mf'* *'mf'* *'fp'* *'mf'* *sub. 'pp'* *mp* *poco*

vc. *MSP.* *ORD.* *MSP.* *ORD.* *a.circolare* *'mf'* *f'* *sub. p'* *'mp'* *[synth chord]*

audio playb. *[perc.]* *[bass, constant pulsation]* *[perc.]* *[sub-bass]*

live-electr.

vid.

lights

D3

00:11:14.0

00:11:18.0

00:11:22.0

37

fl.

a.sax.

bn.

tr. in B-

pno.

sust. ped.

actions

vn.

vla.

vc.

audio playb.

live-electr.

vid.

lights

D3

00:11:26.0 00:11:30.0 00:11:34.0 00:11:38.0

[40] [41]

key click 0% key click 100%

fl.

a.sax.

bn.

tr. in B_b

pno.

sust. ped. actions

vn.

vla.

vc.

audio playb.

live-electr.

vid.

lights

00:11:26.0 00:11:30.0 00:11:34.0 00:11:38.0

[40] [41]

key click 0% key click 100%

D4

00:11:42.0 00:11:46.0 00:11:50.0 00:11:54.0

44

fl. a.sax. bn. tr. in B_b. pno. sust. ped. actions

vn. vla. vc. audio playb. live-electr. vid. lights

00:11:42.0

t.r. *sffz* t.r. *p* *mp* *poco*

00:11:46.0

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

00:11:50.0

gliss. *3:2* *5:4*

00:11:54.0

p *mp* *poco*

[put on the mute] ORD. [take off the mute]

Bartok pizz. [put on the mute] ORD. arco [take off the mute]

sffz ric. arco *5:4* *mf'* *espressivo* *f'* *13:8* *f'*

mp *mf* *mf* *poco* *sub.p*

sub-bass [perc.] [sub-bass] [bass, constant pulsation] [p.VHS-synth]

[bass, constant pulsation]

00:11:58.0 00:12:02.0 00:12:06.0 00:12:10.0 00:12:14.0

M **M** **M** **M** **M**

48

fl. a.sax. bn. tr. in B_b pno.

sust. ped. actions

vn. vla. vc. audio playb.

live-electr.

vid. lights

51 gliss.

3:2 5:4 5:4 4:3 3:2 3:2

poco poco poco mp poco poco

p p fp mp mp mp

sub. mp mp mp mp mp mp

ORD. [ORD.] ORD. pizz. l.v. pizz. 3:2

arco mp mp arco arco

f f f pizz. 3:2 pizz. 3:2

[p-VHS-synth] [sub-bass] fp sub. p fp fp

[synth chord]

[sub-bass]

[perc.]

D5

00:12:18.0 00:12:22.0 00:12:26.0 00:12:30.0 00:12:34.0

[53]

fl.

a.sax.

bn.

tr. in B \flat

pno.

sust. ped.

actions

vn.

vla.

vc.

audio playb.

live-electr.

vid.

lights

gliss. gliss.

mp poco

mp poco

mp poco

mp mf f

mp poco

mp poco

mp mf

mp mf

pp mp poco

mp

mp

mp mf

mp mf

SP. ST.

'mf' SP. ST.

'mf' poco

pizz.

'mf'

MSP. arco

mp mf

mp mf

mp mf

[irregular, slow tremolo]

[synth chord]

[sub-bass]

[pere.]

00:12:38.0 00:12:42.0 00:12:46.0 00:12:50.0
58 61

fl. *mp* *mp*

a.sax. *mp* *mp* *poco*

bn. *mp* *poco* *mp* *p*

tr. in B \flat *mp* *mp* *mf* *mp*

pno. *mf* *mf* *mf* *mp*

sust. ped. actions

vn. [pizz.] *mp* *mf'* *mp* *mf* *arco* *sp.* *ST.* *ORD.* *ST.* *pizz.* *mp* *mf'*

vla. *mp* *mf* *mf* *ORD.*

vc. *mp* *ff* *poco* *mp* [with very slow bow] *mf'* *sp.* *ST.* *ORD.* *gloss.*

audio playb. [synth chord] [p.VHS-synth]

live-electr. [gran.ambience]

vid.

lights

D6

00:12:54.0

00:12:58.0

00:13:02.0

00:13:06.0

00:13:10.0

00:13:14.0

62

fl.

a.sax.

bn.

tr. in B \flat

pno.

sust. ped.

actions

vn.

vla.

vc.

[synth chord]

audio playb.

[gran.ambience]

[Drums intro]

[Drums Groove]

live-electr.

vid.

lights

fast cresc.

00:13:18.0 00:13:22.0 00:13:26.0 00:13:30.0 00:13:34.0 00:13:38.0

68

fl. *mp mf* *ff* *mp p* *lontano*

a.sax.

bn. *fp* *mf* *p* *mf*

tr. in B \flat *sfz* *f* *f* *mp poco* *mp mf*

pno. *mf* *mf* *f* *[1/2 ped.]* *mp*

sust. ped. actions *[ORD.]* *IV/2*

vn. *f* *p* *mp*

vla.

vc. *SP.* *ST.* *pizz. arco* *[sautille]* *[ORD.]* *mp*

audio playb. *[gran.ambience]* *[Drums Groove]*

live-electr.

vid.

lights

71

Flute, bar 71: Hysterically sounding tremolo that should mix with piano material from bar 71. If not possible, try to mix it within one, higher octave (between a \sharp and b-flat).

D8

00:13:42.0 00:13:46.0 00:13:50.0 00:13:54.0 00:13:58.0 00:14:02.0

74 [double trill]

fl.

a.sax.

bn.

tr. in B_b

pno.

sust. ped. actions

vn.

vla.

vc.

audio playb.

live-electr.

vid.

lights

[double trill]

mf

mp

f

mp

f

mp

f

mp

f

f

I/3

II/5

sul D+A

irregular, slow tremolo

[synth chord]

[electr. noise]

[sub-bass]

[bass, constant pulsation]

mp

mf

mp

mf

1/3

II/5

sul D+A

irregular, slow tremolo

[synth chord]

[electr. noise]

[sub-bass]

[bass, constant pulsation]

00:14:06.0 00:14:10.0 00:14:14.0 00:14:18.0 00:14:22.0

81

80

This musical score page contains ten staves, each representing a different instrument or track. The instruments listed from top to bottom are: fl. (Flute), a.sax. (Alto Saxophone), bn. (Bassoon), tr. in B♭ (Trumpet in B-flat), pno. (Piano), sust. ped. actions (Sustaining Pedal Actions), vn. (Violin), vla. (Viola), vc. (Cello), and audio playb. (Audio Playback). The piano staff includes sustain pedal markings. The cellos and bassoon staves show rhythmic patterns with dynamic markings like *f*, *mf*, *mp*, and *p*. The audio playback section includes labels for 'synth chord', 'sub-bass', 'bass, const. puls.', and 'perc.'. The violin and viola staves are mostly blank. The live-electr. and vid. staves also have mostly blank lines. The lights staff shows a series of eighth-note pulses.

fl.
a.sax.
bn.
tr. in B♭
pno.
sust. ped. actions
vn.
vla.
vc.
audio playb.
live-electr.
vid.
lights

80

00:14:06.0 00:14:10.0 00:14:14.0 00:14:18.0 00:14:22.0

81

fl.
a.sax.
bn.
tr. in B♭
pno.
sust. ped. actions
vn.
vla.
vc.
audio playb.
live-electr.
vid.
lights

D9

00:14:26.0

00:14:34.0

00:14:38.0

85

00:14:30.0

Detailed description: This is a musical score page for a piece titled 'D9'. The score is divided into three vertical sections by thick vertical lines, corresponding to time markers: 00:14:26.0, 00:14:30.0, and 00:14:38.0. The page number 85 is at the top left. The key signature is D major (no sharps or flats). The score includes parts for flute (fl.), alto saxophone (a.sax.), bassoon (bn.), trumpet in B♭ (tr. in B♭), piano (pno.), sustained pedal (sust. ped. actions), violin (vn.), viola (vla.), cello (vc.), and live-electronic (live-electr.) and video (vid.) components. The piano part features dynamic markings like **f**, **mf**, **pp**, **sffz**, and **sfz ff'**. The strings (vn., vla., vc.) perform various techniques including **crushed norm.**, **very slow bow + overpressure**, and **[synth chord]**. The audio playbacks (audio playb.) include **[sub-bass]**, **[perc.]**, **[bass, const. puls.]**, and **[noise]**. The live-electr. and vid. parts are mostly blank. The score is filled with performance instructions like **SP.**, **ST.**, and **[mute all strings!]**.

00:14:42.0

fl.
a.sax.
bn.
tr. in B♭
pno.
sust. ped. actions
vn.
vla.
vc.
audio playb.
live-electr.
vid.
lights

00:14:46.0 00:14:50.0 91 00:14:54.0 00:14:58.0 00:15:02.0

fl. *mf* *poco* **[timbral tremolo]** *gliss.* *mf*

a.sax. *mf*

bn. *f* *mf*

tr. in B_b *f* *mf* *mf* *mf*

pno.

sust. ped.

actions

vn. *SP.* *ORD. ST.* *sul D*

vla. *sfp* *sul D*

vc. **[seagull]** *LH pizz.* *crushed* **[seagull]** *LH pizz.* *arco* *pizz.* *arco* **[seagull]** *SP. sul C* *[harm. gliss.]*

audio playb. *ff* *[with very slow bow]* *mf* *mf* *mf* *mf* *poco* *mf*

[synth chord]

[perc.]

[perc.]

[sub-bass]

[bass, constant pulsation]

live-electr.

vid.

lights

D10

00:15:06.0 00:15:10.0 00:15:14.0 00:15:18.0 00:15:22.0

95

fl. gliss. *mp* 3:2

a.sax.

bn. *mp*

tr. in B \flat *p* 3:2 *mp* *p* *mf* *f* *mf* *poco*

pno.

sust. ped. actions

vn. ORD. *mf*

vla. *mf*

vc. ST. ORD. SP. ORD. + > LH pizz. *sfz* arco ST. SP. ORD. + arco *sfz*

audio playb. [synth chord] [electr. noise] [sub-bass] noise cresc. puls. softer

[bass, constant pulsation]

live-electr.

vid.

lights

00:15:26.0 00:15:30.0 00:15:34.0 00:15:38.0

100 **101**

fl.

a.sax.

bn.

tr. in B_b

pno.

sust. ped. actions

vn.

vla.

vc.

audio playb.

live-electr.

vid.

lights

00:15:26.0 00:15:30.0 00:15:34.0 00:15:38.0

100 **101**

mf *poco* *3:2* *gliss.* *f* *poco* *3:2* *mf* *f* *fp* *mf*

mp *mf* *f* *fp* *mf*

p *mp* *f* *mf* *ff* *mf*

mp *f* *mf* *ff* *mf*

f *mf*

f *espressivo*

f *fp* *mf* *elb.* *pizz. secco* *mf*

pp *mf* *f* *fp* *mf* *f* *mf* *mf*

[synth chord]

[sub-bass]

[bass, constant pulsation]

subito, clear

00:15:42.0 00:15:46.0 00:15:50.0 00:15:54.0 00:15:58.0

104

This musical score page shows a timeline from 00:15:42.0 to 00:15:58.0. The score includes parts for fl., a.sax., bn., tr. in B♭, pno., sust. ped. actions, vn., vla., vc., audio playb., live-electr., vid., and lights. The piano part features dynamic markings like *mf*, *sfz*, and *sffz*. The audio playb. part includes labels for [synth chord], [electr. noise], [sub-bass], [bass, constant pulsation], and [bass, constant pulsation]. The live-electr. part also has a label for [bass, constant pulsation]. The score uses a mix of traditional notation and electronic-style markings like wavy lines and dots.

fl.

a.sax.

bn.

tr. in B♭

pno.

sust. ped. actions

vn.

vla.

vc.

audio playb.

live-electr.

vid.

lights

[synth chord]

[electr. noise]

[sub-bass]

[bass, constant pulsation]

[bass, constant pulsation]

00:16:02.0

00:16:10.0

111

00:16:14.0

109

fl. *mf* *f* *gliss.*

a.sax. *mf* *f* *+ + +*

bn. *sempre mf*

tr. in B \flat *f*

pno. *f* *sfz ff* *fp* *sffz* *mf* *7:4*

sust. ped. actions

vn. *pizz.* *gliss.* *gliss.* *gliss.* *mf* *5:4* *5:4*

vla. *ORD.* *arcò* *3:2* *espressivo* *gliss.*

vc. *nrom. crushed* *arco* *legno tratto* *M* *poco* *f* *f* *[ORD.]* *ST.* *Bartok pizz.* *pizz.* *mp* *3:2* *3:2* *mf*

audio playb. *'mp'* *f'* *f* *mf* *mp* *mf* *mf* *[perc.]* *[bass, constant pulsation]* *[Bass deep pulsation]* *[p.VHS-synth]*

live-electr.

vid.

lights

00:16:18.0 00:16:22.0 00:16:26.0

113

fl.

a.sax.

bn.

tr. in B \flat

pno.

sust. ped. actions

vn.

vla.

vc.

audio playb.

live-electr.

vid.

lights

00:16:30.0 **12**
8 00:16:34.0 **4**
8 00:16:46.0 **D12** 00:16:50.0 [jet whistle]

116 fl. poco mf

a.sax.

bn. mp

tr. in B^b

pno. sfz mp sfz mp mf

sust. ped. actions

vn. SP. ST. mf

vla.

vc. clb. arco a.circolare mf < f

audio playb. [bass, constant pulsation] [perc.+electr. impulses] [synth chord] [sub-bass] [perc.+electr. impulses] [bass, constant pulsation]

live-electr.

vid.

lights

00:16:54.0 120 00:16:58.0 121 00:17:02.0 [vibr.] 00:17:06.0

fr.

fl. a.sax. bn. tr. in B_b pno. sust. ped. actions vn. vla. vc. audio playb. live-electr. vid. lights

pizz. secco 3:2
ff mf
arco SP. ST.
ORD.
'mf' poco
'f'
a.circolare SP. ST. ORD.
'mp' f' fp poco
1/2 legno legno tratto ORD. arco
elb. 1/2 legno legno tratto ST. arco MSP. ORD.
[perc.+electr. impulses]
[bass, constant pulsation]

subito, clear

[sub-bass]

[sub-bass]

00:17:10.0 00:17:14.0 00:17:18.0 00:17:22.0

124

fl. *mf*

a.sax. *mp* *mf* *mf*

bn. *fp* *mf* *mf*

tr. in B \flat *mf*

pno. *p* *mf* *sffz* *mp* *mf*

sust. ped. actions

vn. SP. ST. II/3 sul D+A III/5 gliss. gliss.

vla. 'sfz' Bartok pizz. f mp sfz mf

vc. pizz. ORD. arco fp mp mf mp f' 1/2 legno legno tratto ric. arco MSP.

audio playb. [sub-bass]

live-electr. [bass, constant pulsation] subito subito

vid.

lights

00:17:26.0

00:17:34.0

00:17:38.0

00:17:42.0

00:17:46.0

128
8
84
8

D13

131

fl.

a.sax.

bn.

tr. in B \flat

pno.

sust. ped.
actions

vn.

vla.

vc.

audio
playb.

live-electr.

vid.

lights

131

gliss.

fp — *mf*

mf — *f* — *fp* —

mp — *f*

[1/2 ped.]

f

sp. —

'*sfz*' —

[MSP.]

ORD.

fp — *sffz* — *mf*

[synth chord]

[sub-bass]

[electr. noise]

[bass, const. puls.]

[electr. noise]

00:17:50.0 00:17:54.0 00:17:58.0

[133]

This musical score page shows three staves of music for an orchestra and various electronic components across three time frames: 00:17:50.0, 00:17:54.0, and 00:17:58.0. The score includes parts for flute (fl.), alto saxophone (a.sax.), bassoon (bn.), trumpet in B♭ (tr. in B♭), piano (pno.), sustained pedal actions (sust. ped. actions), violin (vn.), viola (vla.), cello (vc.), and audio playback (audio playb.). The score also includes live-electricity (live-electr.) and visual/lighting (vid./lights) components.

Flute (fl.): Dynamics include *sfz*, *fp*, *f*, *mf*.

Alto Saxophone (a.sax.): Dynamics include *fp*, *f*, *ff*.

Bassoon (bn.): Dynamics include *f*, *mf*, *fp*, *f*, *mp*, *f*.

Trumpet in B♭ (tr. in B♭): Dynamics include *mp*, *f*, *fp*.

Piano (pno.): Dynamics include *f*, *f* [1/2 ped.], *fp*, *sfz*, *mp*, *13:10*, *sffz*.

Sustained Pedal Actions (sust. ped. actions): Dynamics include *f*, *f* [1/2 ped.].

Violin (vn.): Dynamics include *gliss.*, *f*, *f'*, *SP.*, *ORD.*, *ST.*, *SP.*, *ORD.*, *ST.*, *poco*, *'sfz'*, *SP.*, *ST.*, *ORD.*, *ST.*, *poco*, *gliss.*, *[ORD.]*.

Viola (vla.): Dynamics include *f* elb., *fp*, *5:4*, *MSP.*, *arco*, *a.circolare*, *ST.*, *ORD.*, *f*.

Cello (vc.): Dynamics include *f*, *fp*, *3:2*, *sfz*, *f'*, *ST.*, *ORD.*, *poco*, *mf*, *poco*, *[electr. noise]*.

Audio Playback (audio playb.): Dynamics include [bass, constant pulsation], [perc.+electr. impulses].

Live-Electricity (live-electr.): Represented by four blank staves.

Visual/Lights (vid./lights): Represented by two blank staves.

00:18:02.0 00:18:06.0

136

fl. t.r. ff *sffz*

a.sax.

bn. *mp* f *sffz*

tr. in B♭ *sffz*

pno. (8va) *sffz* f f *mf* *fff* *sffffz*

sust. ped. actions SP.

vn. ST. sul A gliss. f

vla.

vc. f ST. 5:4 SP. [SP.] MSP. a.circolare f' *'sffffz'*

[electr. noise]

audio playb. [perc.+electr. impulses] [bass, const. puls.]

live-electr.

vid.

lights

D14

00:18:10.0

138

26
8

00:18:14.0

50
8

fl.

a.sax.

bn.

tr. in B \flat

pno.

sust. ped.
actions

vn.

vla.

vc.

audio
playb.

live-electr.

vid.

lights

[freeze until the end of the piece]

[freeze]

[freeze]

[freeze until the end of the piece]

[freeze]

[freeze until the end of the piece]

[freeze until the end of the piece]

[synth chord]

[sub-bass]

[perc. + electr. impulses]

[bass, constant pulsation]

[climax]

E. Christ Walks on the Water

35

50 **8** **140** **00:18:40.0**

60 **E1** **8** **141** **00:19:30.0**

00:20:30.0

fl.

a.sax.

bn.

tr. in B \flat

pno.

sust. ped. actions

vn.

vla.

vc.

audio playb.

live-electr.

vid.

lights

[linear strings+synth. material]

[soft electr. material, bass + Stockh.'s voice]

[21:20]

Video based on the rearrangement of fragments from the "Christ Walks on the Waters" segment of the "Passion and Death of Christ" movie.

[no video]

143

00:21:30.0 00:22:30.0 00:23:30.0 00:24:30.0

fl.

a.sax.

bn.

tr. in B \flat

pno.

sust. ped.
actions

vn.

vla.

vc.

audio
playb.

[soft electr. material,
bass + Stockh.'s voice]

live-electr.

vid.

lights

F. Life-taking Water

30

147
00:25:30.0

78

00:26:00.0

a.sax.

bn.

pno.

sust. ped.
actions

audio playb.

[electr. material circulating in 1-4-ch]

live-electr.

vid.

[no video]

lights

F1

4
8

149

00:26:07.0

00:26:11.0

00:26:15.0

00:26:19.0

151

a.sax.

freeze

bn.

freeze

General: Molto legato, if different articulation
is not indicatedpno.
sust. ped.
actionssempre **p** molto semplice a poco lontano

Material from bars 149-156 is later on repeated five times. Each repetition should be performed in the same way, as an exact copy of bars: 149-156. What changes within the segment (bars 149-193) is live-electronics layer, transforming the piano sound.

audio
playb.

[sub-bass]

[electr. material
circulating in 3&4ch]

live-electr.

vid.

Video based on the rearrangement of fragments from the "Jesus on the Mount of Olives" and "The Kiss of Judas" segments of the "Passion and Death of Christ" movie.

lights

00:26:23.0 00:26:27.0 00:26:31.0 00:26:35.0

153

a.sax.

bn.

pno.

sust. ped.
actions

audio
playb.

[electr. material
circulating in 3&4ch]

live-electr.

vid.

lights

00:26:39.0 00:26:43.0 00:26:47.0 00:26:51.0

157

a.sax.

bn.

pno.

sust. ped.
actions

freeze

[1st repetition]

sempre p molto semplice a poco lontano

audio playb.

[sub-bass]

live-electr.

vid.

lights

[electr. material circulating in 3&4ch]

00:26:55.0 00:26:59.0 00:27:03.0 00:27:07.0

161

This musical score page contains ten staves, each with a specific instrument or track name on the left. The measures are divided by vertical bar lines, and time signatures are indicated above the first measure of each section. The score includes dynamic markings, performance instructions, and lyrics.

- a.sax.**: Stays silent throughout the section.
- bn.**: Stays silent throughout the section.
- pno.**: Playing eighth-note patterns. Measure 1: *sffz*. Measure 2: *sffz*. Measure 3: *f*, *p*. Measure 4: *mp*, *sub. 'pp'*.
- sust. ped. actions**: Playing eighth-note patterns. Measure 1: *sffz*.
- audio playb.**: Playing eighth-note patterns. Measure 1: *[sub-bass]*. Measures 3-4: *[voice]*, *[beep]*, *[guitar]*.
- live-electr.**: Playing eighth-note patterns. Measure 1: *[electr. material circulating in 3&4ch]*.
- vid.**: Playing eighth-note patterns.
- lights**: Playing eighth-note patterns.

Performance instructions and dynamics include:

- a.sax.**, **bn.**: **freeze**
- pno.**: *sffz*, *f*, *p*, *mp*, *sub. 'pp'*
- sust. ped. actions**: *sffz*
- audio playb.**: *[sub-bass]*, *[voice]*, *[beep]*, *[guitar]*
- live-electr.**: *[electr. material circulating in 3&4ch]*
- vid.**
- lights**

F2

00:27:11.0

00:27:15.0

00:27:19.0

00:27:23.0

165

Txt: "Gdy jednak nadeszła pełnia czasu, nie zesłał Bóg Syna swego,
zrodzonego z niewiasty, zrodzonego pod Prawem,"

a.sax.

bn.

[2nd repetition]

pno.

sust. ped.
actions

[guitar] [sub-bass]

[electr. material
circulating in 3&4ch]

live-electr.

vid.

lights

to mic. 02

[electr. material circulating in 3&4ch]

[no video]

00:27:27.0 00:27:31.0 00:27:35.0 00:27:39.0

169 **171**

a.sax.

bn.

pno.

sust. ped.
actions

Txt: "Gdy jednak nadeszła pełnia czasu, nie zesłał Bóg Syna swego, zrodzonego z niewiasty, zrodzonego pod Prawem,"

Txt: "aby uchronić jego duszę od przerżenia, wstydu i grobu,"

[freeze]

sffz *sffz*

f *mp* *sub. 'pp'*

p

sffz

[sub-bass]

audio playb.

live-electr.

vid.

lights

00:27:43.0 00:27:47.0 00:27:51.0 00:27:55.0 00:27:59.0 00:28:03.0
173

a.sax.

bn.

pno.

sust. ped.
actions

audio playb.

live-electr.

vid.

lights

Txt: "a życie - od ciosu dzidz."

Txt: "zadanego przez slugi kościoła."

Txt: "A jak Mojżesz wywyższyl węża na pustyni, tak potrzeba, by wywyższono Syna Człowieckiego, aby każdy, kto w Niego wierzy, miał życie wieczne."

[3rd repetition of material from bar 149-156]

[voice] [sub-bass]

00:28:07.0 00:28:11.0 00:28:15.0 00:28:19.0 00:28:23.0 00:28:27.0
179

Txt: "A jak Mojżesz wywyższyl węża na pustyni, tak potrzeba, by wywyższono Syna Czowieczego, aby każdy, kto w Niego wierzy, miał życie wieczne."

a.sax. bn. pno. sust. ped. actions

Txt: "Tak bowiem Bóg umiłował świat," Txt: "że Syna swego Jednorodzonego dal, aby każdy, kto w Niego wierzy, nie zginął, ale miał życie wieczne."

freeze [4th repetition of material from bar 149-156]

[sub-bass] [voice] [sub-bass] [voice mail]

audio playb.

live-electr.

vid.

lights

F3

00:28:31.0

00:28:35.0

00:28:39.0

00:28:43.0

00:28:47.0

185

a.sax.

bn.

pno.

sust. ped.
actions

audio playb.

live-electr.

vid.

lights

[freeze]

Txt: "Albowiem Bóg nie posłal swego Syna na świat gdyż obawiał się, że dziecko będzie wykorzystane seksualnie, będzie czuło przerażenie i wstydu."

[5th repetition of material from bar 149-156]

sempre p molto semplice a poco lontano

[voice mail] [sub-bass] [voice] [sub-bass]

00:28:51.0

190

00:28:55.0

191

00:28:59.0

00:29:03.0

3
84
8

a.sax.

bn.

pno.

sust. ped.
actions

audio playb.

live-electr.

vid.

lights

Txt: "Albowiem Bóg nie postał swego Syna na świat gdyż obawiał się, że dziecko będzie wykorzystane seksualnie, będzie czuło przeróżenie i wstyd."

Txt: "Tak bowiem im dziecko młodszego, tym mu trudniej, bo często nie wie, jak to nazwać."

[freeze]

sfz

sfz

[sub-bass]

F4

4
8

00:29:10.0

00:29:14.0

00:29:18.0

00:29:22.0

00:29:26.0

194 **8** Txt: "Tak bowiem im dziecko młodsze, tym mu
00:29:06.0 trudniej, bo często nie wie, jak to nazwać."

a.sax.

bn.

pno.

sust. ped.
actions

audio playb.

live-electr.

vid.

lights

Txt: "Zostaje z wyrządzonym mu
zkiem przez slugi kościoła samo."

[freeze]

Until bar 231 (32:00 min.) - time for
preparing sampler in the central part
of the stage, in front of video pro
jection

[synth.chords + arpeg.]

[electr. material
circulating in 1-4-ch]

Projection within a small
rectangle of the screen

00:29:30.0 00:29:34.0 00:29:38.0 00:29:42.0 00:29:46.0 00:29:50.0
200 201 **F5**

a.sax.
 bn.
 audio playb.
 live-electr.
 vid.
 lights

freeze

to mic. 02

Txt: "Ojcze, jeśli chcesz, zabierz ode Mnie ten kielich!
 Jednak nie moja wola, lecz Twoja niech się stanie!"
 Wtedy ukazał Mu się anioł z nieba i umacniał Go."

[synth.chords + arpeg.]

[electr. material circulating in 1-4-ch]

00:29:54.0 00:29:58.0 00:30:02.0 00:30:06.0 00:30:10.0
206

a.sax.
 bn.
 audio playb.
 live-electr.
 vid.
 lights

freeze

to mic. 02

Txt: "Bóg nie posłał swego syna na świat"
 Txt: "gdyż obawiał się,"
 Txt: "obawiał się,"

[synth.chords + arpeg.]

[electr. material circulating in 1-4-ch]

50

00:30:14.0

00:30:18.0

00:30:22.0

00:30:26.0

00:30:30.0

211

a.sax.

Txt: "że dziecko będzie wykorzystane seksualnie,"

bn.

freeze

[synth.chords + arpeg.]

audio playb.

[electr. material circulating in 1-4-ch]

live-electr.

vid.

lights

F6

00:30:34.0

00:30:38.0

00:30:42.0

00:30:46.0

00:30:50.0

216

a.sax.

Txt: "Tak bowiem im dziecko młodsze, tym mu trudniej,"

bn.

freeze

[synth.chords + arpeg.]

audio playb.

[electr. material circulating in 1-4-ch]

live-electr.

vid.

lights

00:30:54.0 00:30:58.0 00:31:02.0 00:31:06.0 00:31:10.0
221

a.sax. bn. audio playb. live-electr. vid. lights

Txt: "Zostaje z wyrządzonym mu złem"
Txt: "przez slugi kościoła samo."
freeze
[synth.chords + arpeg.]
[electr. material circulating in 1-4-ch]

00:31:14.0 00:31:18.0 00:31:22.0 **F7** **30**
226 **8** **4**
00:31:26.0 00:31:56.0

a.sax. bn. audio playb. live-electr. vid. lights

Txt: "przez slugi kościoła samo."
Txt: "aby uchronić jego duszę od przerżenia,
wstydu i grobu, a życie - od ciosu dzidzy, zadanego
przez slugi kościoła."
After the last words slowly walk back to your
instrument and freeze until the end of the piece.
freeze
[synth.chords + arpeg.]
[electr. material circulating in 1-4-ch]

After the last words slowly walk back to your
instrument and freeze until the end of the piece.

[no video]

Through the whole segment (bar 231-329) the pianist is playing on a 49-key MIDI keyboard (sampler), placed in the central part of the stage. Moreover she/he is singing as well in a certain moments to a mic, standing in front of the keyboard.

G. Crowning Him with Thorns

00:32:00.0 00:32:04.0 00:32:08.0 00:32:12.0 00:32:16.0

pno. { 231

s_01 Remember: Whenever a certain key is pressed, the sound file will start to play and will stop only when the key is released. Thus, you need to keep keys pressed as long as indicated in the score and be very precise in terms of time.

s_31 **s_25**

s_11 **s_09** **s_15**

s_02

[synth] **[bass]**

[synth+arpeg.]

vid. [no video] **Full-screen projection**

lights

Hazer = ON, until the end of the piece

00:32:20.0 00:32:24.0 00:32:28.0 00:32:32.0 00:32:36.0

pno. { 236

s_30 **s_26**

s_17 **s_09** **s_11** **s_15**

s_10 **s_08** **s_09** **s_10** **s_10**

[synth] **[bass]**

[synth+arpeg.]

[synth+noise]

vid.

lights

00:32:40.0 00:32:44.0 00:32:48.0 00:32:52.0 00:32:56.0

pno. { 241 [s_29] s_07 s_08 s_13 s_06 s_07 s_15 s_13 s_12 s_06 s_07

audio playb. { [synth] [bass] [synth+noise]

vid.

lights

G1

00:33:00.0 00:33:04.0 00:33:08.0 00:33:12.0

pno. { 246 [s_26] [s_21] [s_14] s_13 s_13

voice { to mic. 01 simile Don't make me wait Don't make me wait simile

It is a reference to the Peach Boys song "Don't Make Me Wait". Check the Dropbox folder [link in explanation] with an audio sample reference and try to imitate melody, emotions, etc.

audio playb. { [synth] [bass] [bass] [bass] [bass]

vid.

lights

00:33:16.0 00:33:20.0 00:33:24.0 00:33:28.0

pno. { 250
s.21 251
s.13 s.12 | s.10
s.08

audio playb.
[synth]
[bass]
[filtered electr. material] [strings gliss.]
[synth+noise] [filtered electr. material]
[strings gliss.]

vid.

lights

00:33:32.0 00:33:36.0 00:33:40.0 00:33:44.0

pno. { 254
s.28 s.26 s.22
s.17 s.18 | s.09
s.17 s.08
s.32 s.04

audio playb.
[synth]
[bass]
[strings gliss.]

vid.

lights

G2

00:33:48.0 00:33:52.0 00:33:56.0

pno. [s. 26] [s. 21]

voice 258 [s. 04] *[to mic. 01]* *simile*
Don't make me wait
mp espressivo Don't make me wait

audio playb. [synth] [bass] [synth+arpeg.] [synth+noise]

vid.

lights

00:34:00.0 00:34:04.0 00:34:08.0

pno. [s. 26] [s. 21]

voice 261 [s. 16] [s. 06] Don't make me wait
simile Don't make me wait

audio playb. [synth] [bass] [synth+arpeg.] [synth+noise]

vid.

lights

00:34:12.0 00:34:16.0 00:34:20.0 00:34:24.0 00:34:28.0

pno. 264 [s_07] [s_06] [s_09] [s_11] [s_09] [s_15] [s_17] [s_08] [s_09] [s_10] [s_11] [s_10] [s_15]

voice

[synth] [synth chords] [synth] [synth chords] [synth]

audio playb. [bass] [bass] [bass] [bass] [bass] [bass] [bass]

[synth+arpeg.] [synth+noise]

vid.

lights

So good **f** espressivo It's So Good —

00:34:32.0 00:34:36.0 00:34:40.0 00:34:44.0 00:34:48.0 00:34:52.0

pno. 269 [s_23] [s_26] [s_21]

voice

audio playb. [synth] [synth] [synth] [synth] [synth] [synth] [synth+noise]

[bass] [bass] [bass] [bass] [bass] [bass] [bass]

[synth+arpeg.] [synth+arpeg.] [synth+arpeg.] [synth+arpeg.] [synth+arpeg.] [synth+arpeg.]

vid.

lights

271

G3

00:34:56.0 00:35:00.0 00:35:04.0 00:35:08.0

pno. 275

audio playb.

vid.

lights

00:34:56.0: s_13, s_15

00:35:00.0: s_25

00:35:04.0: s_26

00:35:08.0: s_24

[synth]

[bass]

[synth+arpeg.]

softer/away

00:35:12.0 00:35:16.0 00:35:20.0 00:35:24.0 00:35:28.0 00:35:32.0 00:35:36.0

pno. 279

audio playb.

vid.

lights

00:35:12.0: s_24, s_23

00:35:20.0: 281

00:35:24.0: [soft synth/away]

[synth]

[bass]

[synth+arpeg.] softer/away

00:35:40.0 00:35:44.0 00:35:48.0 00:35:52.0

This musical score section spans from 00:35:40.0 to 00:35:52.0. It features four staves: piano (top), audio playbacks (second), video (third), and lights (bottom). The piano staff includes dynamics like 286 and measure numbers s.33, s.22, s.04, s.28, s.22, s.06, s.19, s.07, and s.06. The audio playbacks staff includes labels [synth], [bass], and [synth+noise]. The video staff includes a dynamic marking *subito*. The lights staff consists of blank horizontal lines.

00:35:56.0 00:36:00.0 00:36:04.0

This musical score section spans from 00:35:56.0 to 00:36:04.0. It features four staves: piano (top), audio playbacks (second), video (third), and lights (bottom). The piano staff includes measure numbers s.19, 290, 291, s.03, s.26, and s.21. The audio playbacks staff includes labels [synth], [bass], and [synth+arpeg.]. The video staff includes dynamic markings > and >. The lights staff consists of blank horizontal lines.

00:36:08.0 00:36:12.0 00:36:16.0 00:36:20.0

pno. **s₂₄** **s₂₁** **s₂₇** **s₁₇**
293 **s₀₅**

audio playb. [synth] [delicate synth. pulsation]
[bass]
[synth+noise]

vid.

lights

00:36:24.0 00:36:28.0 00:36:32.0 00:36:36.0

G4

pno. 297 **s₁₁** **s₀₉** **s₀₈** **s₁₅** **s₀₉** **s₁₀** **s₃₀** **s₂₁** **s₂₀** **s₂₁** **s₀₆**

voice It's So Good
f espressivo

audio playb. [synth]
[bass]
[synth+arpeg.] [+rev.&delay] [+rev.&delay] [synth chords]
[bass]

vid.

lights

00:36:40.0 00:36:44.0 00:36:48.0 00:36:52.0

[s_21] [s_20] [s_21] [s_20] [s_21]

pno.

voice

[synth chords]

audio playb. [bass]

vid.

lights

301

s_06

Don't make me wait
mf

Don't make me wait

Don't make me wait Don't make me wait
molto

[p.VHS-synth]

00:36:56.0 00:37:00.0 00:37:08.0 00:37:12.0

8 4/8 G5

[s_21] [s_20] [s_21]

00:37:12.0

[s_21] [s_20] [s_21]

pno.

sust. ped.

actions

[synth chords]

audio playb. [bass]

vid.

lights

305

s_21

Don't make me wait
pp lontano

[p.VHS-synth]

[synth chords]

[synth+arpeg.]

00:37:16.0 00:37:20.0 00:37:24.0 00:37:28.0

311

This musical score page shows four staves: piano (pno.), audio playb., vid., and lights. The piano staff has measure numbers s_21, s_20, s_21 above it, and a rehearsal mark 309 below it. The audio playb. staff includes labels [synth chords], [p.VHS-synth], [synth+arpeg.], [strings gliss.], and [synth+arpeg.]. The vid. and lights staves are blank.

00:37:32.0 00:37:36.0 00:37:40.0 00:37:44.0 00:37:48.0 00:37:52.0

This musical score page continues the four staves: piano (pno.), audio playb., vid., and lights. The piano staff has measure numbers s_21, s_26, s_21 above it, and a rehearsal mark 313 below it. The audio playb. staff includes labels [synth chords], [p.VHS-synth], [synth+arpeg.], [bass], [strings gliss.], and [synth+arpeg.]. The vid. and lights staves are blank.

G6

00:37:56.0 00:38:00.0 00:38:04.0 00:38:08.0

[321]

This musical score section covers measures 319 to 321. It includes four staves: piano (top), audio playb. (second from top), vid. (third from top), and lights (bottom). Measure 319 starts with piano notes. Measure 320 begins with a piano rest followed by a bass note. Measure 321 starts with a piano rest followed by a bass note. The piano part features a dynamic instruction [p.VHS-synth]. The audio playb. staff has a dynamic instruction [bass]. The vid. staff has a dynamic instruction [synth chords repetitions]. The lights staff has a dynamic instruction [synth chords repetitions]. Measure 321 concludes with a dynamic instruction softer/away.

00:38:12.0 00:38:16.0 00:38:20.0 00:38:24.0

This musical score section covers measures 323 to 325. It includes four staves: piano (top), audio playb. (second from top), vid. (third from top), and lights (bottom). Measure 323 starts with piano notes. Measure 324 begins with a piano rest followed by a bass note. Measure 325 starts with a piano rest followed by a bass note. The piano part features a dynamic instruction [p.VHS-synth]. The audio playb. staff has a dynamic instruction [bass]. The vid. staff has a dynamic instruction [synth chords repetitions]. The lights staff has a dynamic instruction [synth chords repetitions]. Measure 325 concludes with a dynamic instruction softer/away.

00:38:28.0 00:38:32.0 00:38:36.0

pno. {

327 s. 21 freeze walk out of the stage

audio playb. {

[p.VHS-synth]

softer/away

vid.

[no video]

lights

H. Epilogue

H1

10 8 60 8

54 8

00:38:40.0 00:38:50.0

00:39:50.0

00:40:50.0

audio playb. {

330 ["In-Heaven" material, transformed & filtered]

vid.

[no video]

lights

[no light, all stand lamps = off, complete darkness on stage]
Hazer = ON (from bar 231), until the end of the piece

54
8

00:41:50.0

audio playb.

vid.

lights

68

00:42:44.0

00:42:50.0

48

[334] ["In-Heaven" material, transformed & filtered]

H2

4 **60**
8 **8**

00:42:56.0 00:43:00.0

00:44:00.0

00:45:00.0

audio playb.

vid.

lights

337 ["In-Heaven" material, transformed & filtered; no vocal]
[lector's voice]