

SAURUS

For Trombone Duo & Tape

Anton Lindström

Program Note

“I’m v worried about dubstep lol”
- Nicolas Roulive

Performance Notes

Electronics

SAURUS is performed together with a prerecorded audio part. The audio is played back through a pair of speakers placed far apart on the stage for a wide stereo image. If the speakers lack sufficient bass, then an additional sub-woofer should be used.

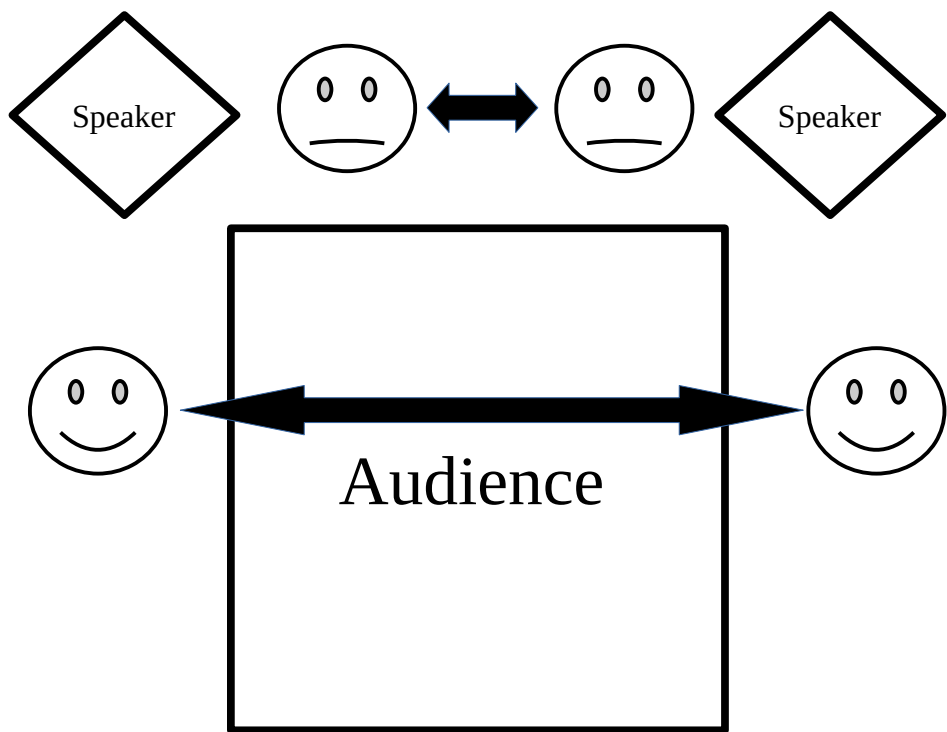
The electronics should be loud enough to where the listener should feel the bass vibrate in their body, but not so loud as to render the trombones feeling secondary or inaudible.

Room

The performance room should ideally have moderate acoustics. Not completely dead like a blackbox, but drier than a large hall.

Placements


The musicians should be placed either far away from each other on stage, or if the hall permits; on opposite left/right sides of the audience (ideally on balconies!!!). See diagram below.



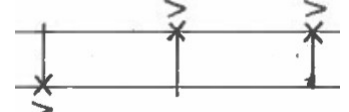
Notations


Scratchy ‘noisy’ graphic - something happening in the tape part 

Numbers in the tape part show time in the audiofile

2 line staves – non-exact note-height/pitch. 

Square notehead – air sound only, no pitch (on 2 line staves, the line would correspond to the brightest air sound possible and the bottom line the darkest air sound possible)

X noteheads – striking the bell 

Notes in paranthesis – sing notes through trombone 

Arrow noteheads – as low/high as possible

‘%’ sign – repeated content of last bar 

No noteheads – repetition of previous note

Other

Mutes required:
Plunger
Harmon

Ideally one of the performers should start and stop the audio file, not an audio technician/the composer)

A little info about the piece (not to be included in program)

SAURUS is a result of severe time constrains, unfortunate circumstances and writers block. The piece recycles previously used materials from my other pieces (Recordings of *Cranetown*, *Orbit*, *I sleep therefore I am*, *Cities &*, *Who’s to say the aliens aren’t beasts?*, *Shortwave* and *Mareld*) which have been remixed into a tape part together with recordings on a Random*Source Serge modular synthesizer.

The piece was very much made with the mindset of ‘I really need to get this done, I have no time to be too serious’ and performers should keep the same mindset when performing. Not that one shouldn’t try to play it as well as possible of course, but rather that it’s important to not always take oneself too seriously.

The piece was composed for RAGE THORMBONES for the Kalv Festival.

Special thanks to my friend Nicolas Roulive for supporting my descent into silliness.

For any further questions about the piece, and to receive the electronic part, contact the composer at

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(Like all of my recent pieces, I give up my copyright/ownership of this piece. Feel free to perform it, redistribute it, alter it etc. Rather keep it alive without my involvement than further the ridiculous idea that sounds somehow belong to someone. (though if you feel like crediting me when performing or talking about it, I would of course appreciate it! :))

SAURUS For trombone duo + Tape

1. A
 2. sing very high note ad lib.

ff play (low as possible)

ff

ff

$\downarrow = 122 \sim$
 ~5 ~8.2 ~10

glitchy strings + clarinet

Sine + saw bass

1. Long air sounds ad lib. 10x
 2. Short air sounds ad lib.

flz. *f*

flz. *f*

gliss. *f* Sung (#) (#0)

gliss. *f* (o) Sung

"Distort" *f*

"Distort" *f*

~16.9 ~18.8

glitchy noise

glitchy cello + flute

(approximate rhythms in the glitchy sounds)

1. 8
 2. 4

Sim. (H) (H) *f*

Sim. (H) (H) *f*

~22

~24 chaotic, glitchy cello + flute + percussion

strike bell with hard (pref. metal) beater. Note heights indicate general brightness of the sounds.

1. 10

mf

same as 1, but fingers instead of beater

2. gliss.

3

~27.9

TAPE

noise

1. 13

slap tongue

f

slap tongue

f

7

5

3

~33.8

TAPE

noise

glitchy flute, cello + perc.

1. 16

slap tongue

6

2

4

slap tongue

5

~40.6

TAPE

glitchy noise

flute

imitate glitchy tape part. techniques ad lib.

P-f ad lib.

Same as 1

P-f ad lib.

1. 19

2.

TAPE

violin

1. 22

2.

TAPE

reverse cymbal

5 4 4

5 16

~53,4

Saw bass

glitchy guitars

1. 25

2.

TAPE

gliss.

plunger mute

reverse cymbal

4

C
28

vary gliss envelope, speed, shape ad lib. each time 4x

1. (o) gliss.

2. fff same as 1
(o) gliss.

~1:01.2 ~1:03.1

fff

TAPE

glitchy cymbals

(gradually becomes square wave)

1.

2.

30 10x slap tongue D

slap tongue

29x+ mute

mp mute

(o:) open

open

mp ~1:24.5 ~1:40

f

f

TAPE

saw bass

glitchy rhythmic drums

kick

1.

2.

36

gliss.

gliss.

f

gliss


f


~1:45.9

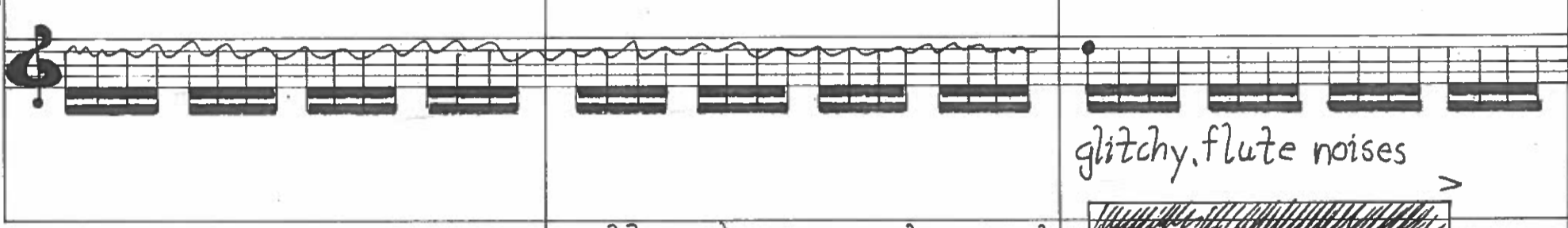
TAPE


glitchy drums

39

1. 

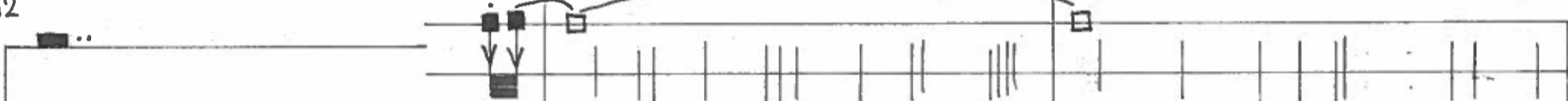
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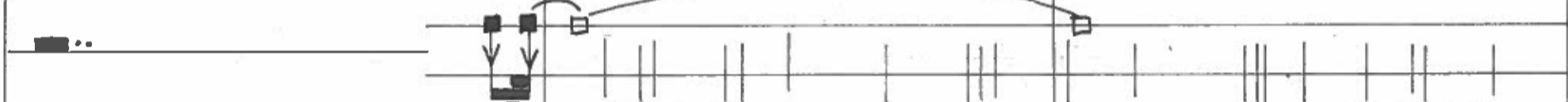
TAPE 

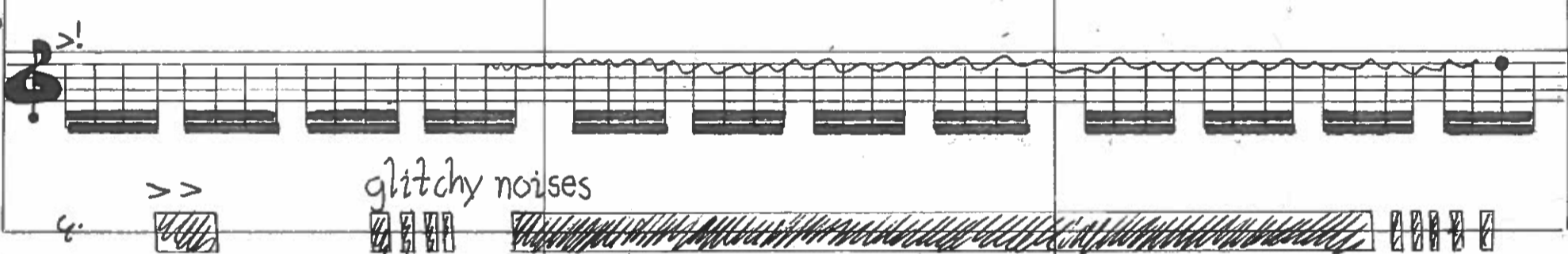
glitchy, flute noises 


sudden sharp accents pseudo-ad lib; exact rhythm not important.

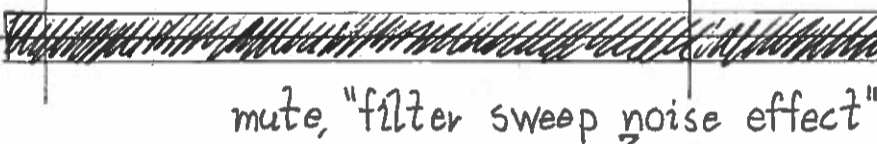
42

1. 

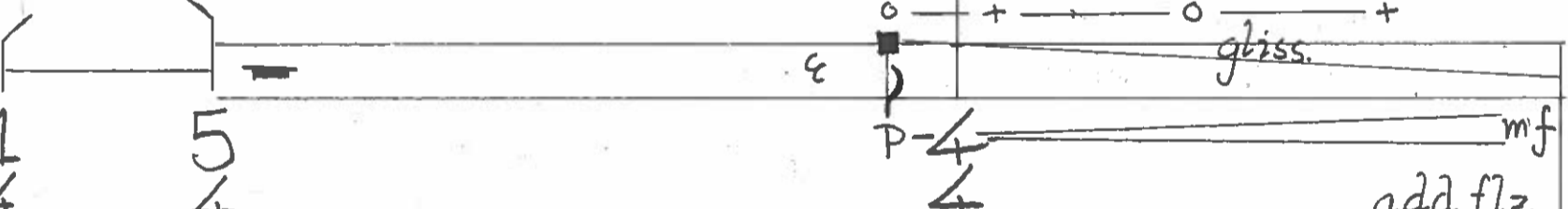
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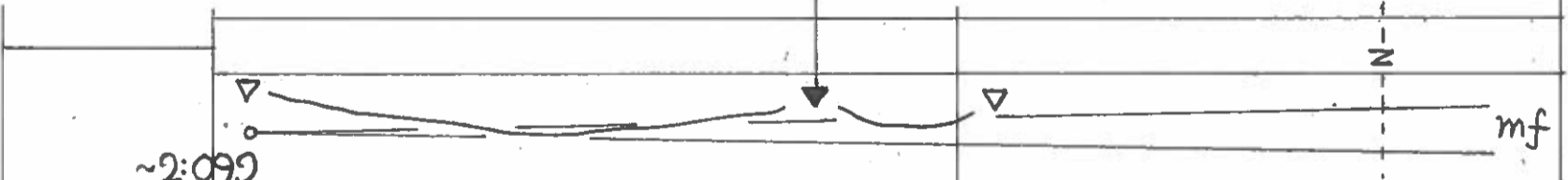
TAPE 

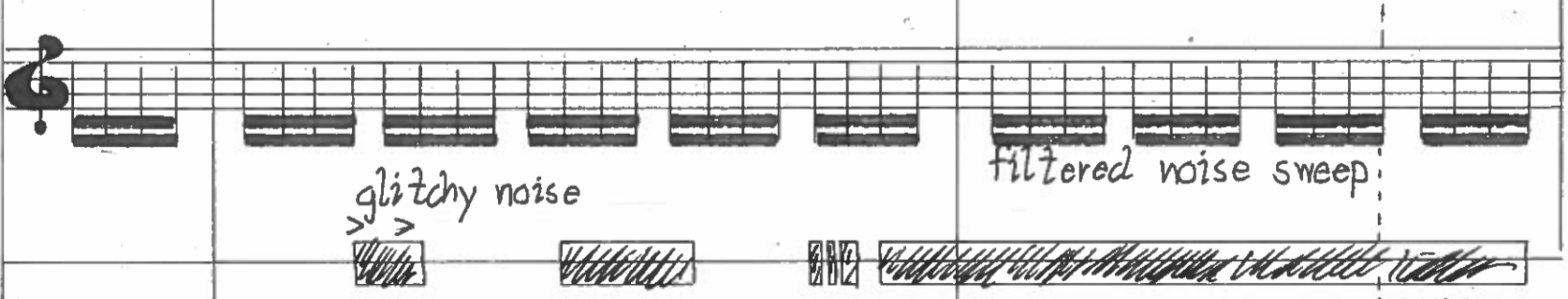
glitchy noises 

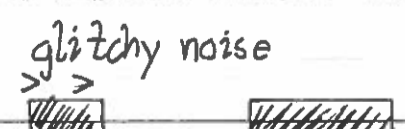
mute, "filter sweep noise effect" 


45

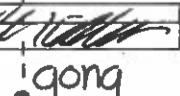
1. 

2. 

TAPE 

glitchy noise 

filtered noise sweep 

gong 

"Dubstep" as high as possible flz

1. 480 + o + o + o + o + o + o

2. 3/4 4/4

TAPE

reverse cymbal

heavy kicks

tubular bells

gradually slow down flz

bass-drop growl

51

E

1. z

2. 3 3 3

TAPE

kicks gradually distort

sine sub-drop

riser

~2:20.8 random staccato 'baseline' starts fading in with 16th note rhythm

f

f

1. 53 slap tongue

2. 9x 5 4

TAPE

slap tongue

echo time and filter cut-off changes each repeat ~2:40.2

baseline keeps growing.

glitchy bowed guitars

15a

F

Very stable - void of life: *Molto legato*

o: harmon mute

P

same as 1, harmon mute

b0:

P

1.

2.

55

2:42.6

TAPE

57

1.

2.

TAPE


60

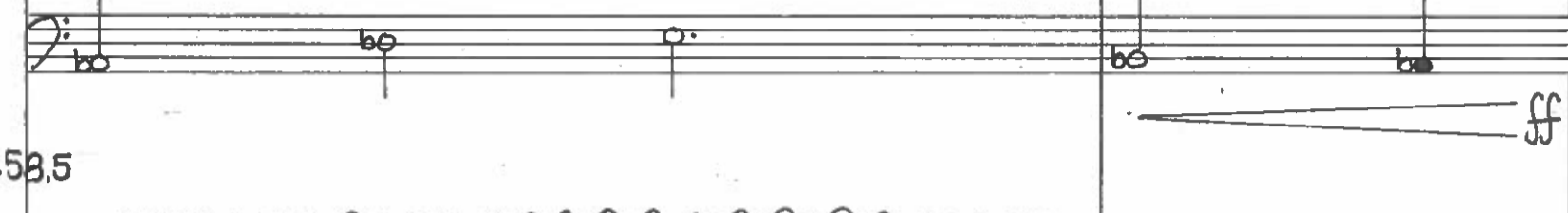
1.

2.

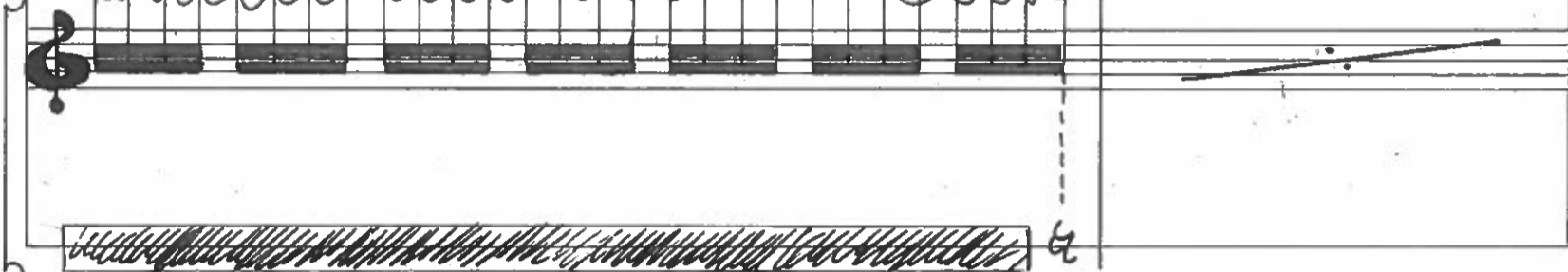
TAPE

63


1. 

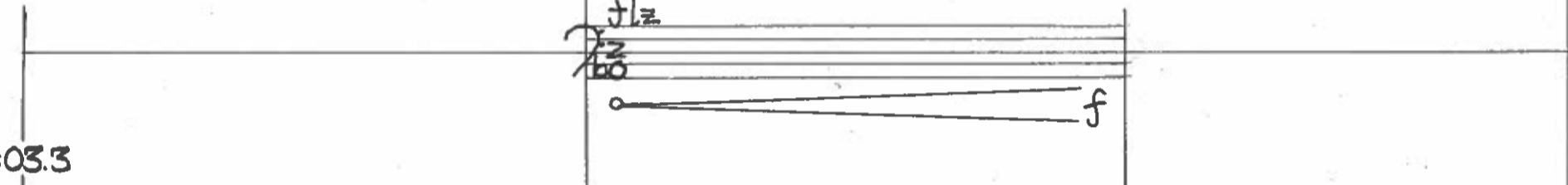
2. 

~2:58.5

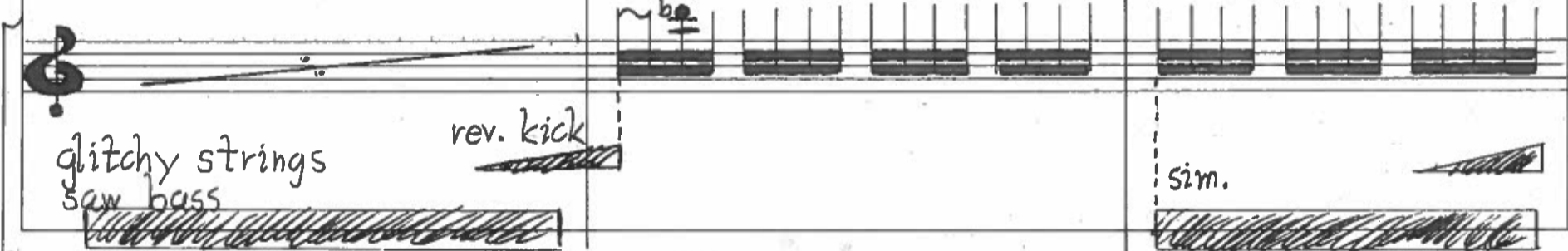
TAPE 

65

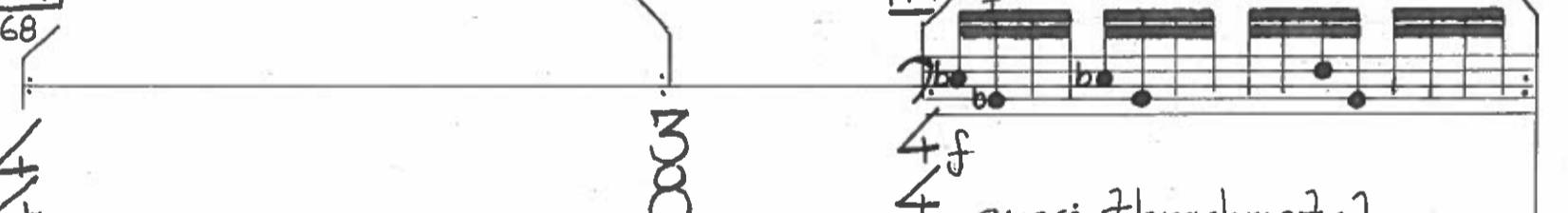
1. 

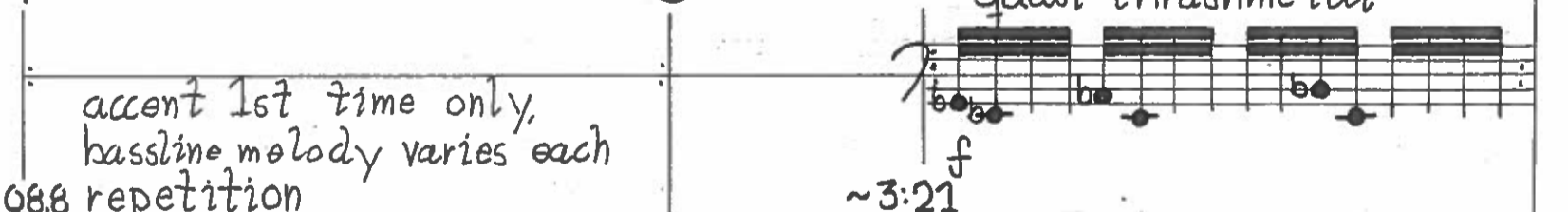
2. 

~3:03.3

TAPE 

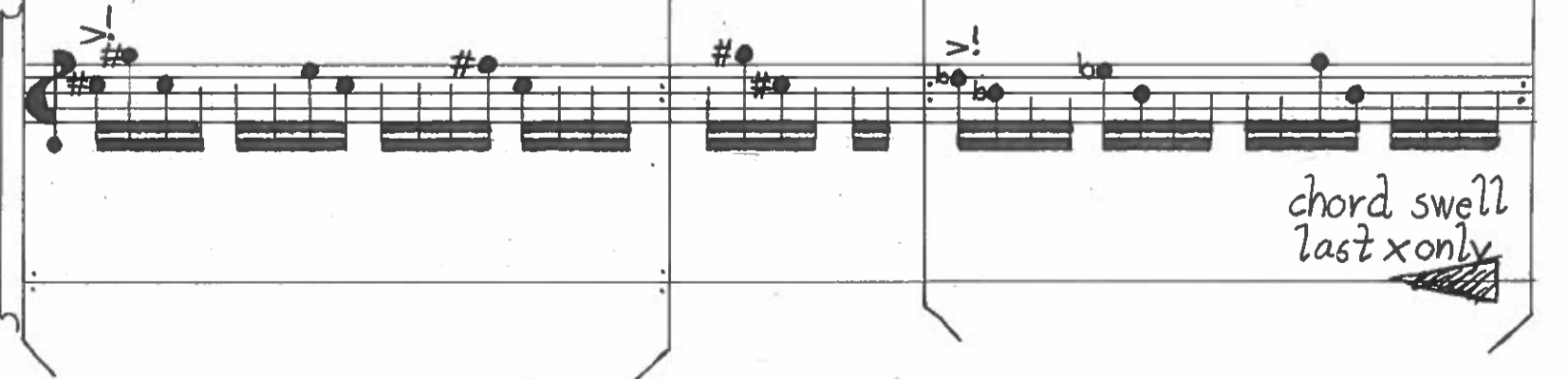
68

1. 

2. 

~3:08.8 repetition

~3:21

TAPE 

aggressive-
molto dubstep!

71

1.

2.

~3:28.7

TAPE

aggressive bass sweep
rev. cymbal

wub-wub continues...
Crash

kick

kick continues...

74

1.

2.

~3:46.1

TAPE

rev. cymbal

crash glitchy perc + organ

kick

sound gradually distorts

~1:44

I

NA

7x

1.

2.

5:30!

TAPE

kick

one last 'wub'
play faster than physically possible

quieter than possible - should barely come out
same as 1

79

1. 4/4

2. 4/4

~5:45.4

TAPE

3x harmon mute

ppp

harmon mute

ppp

82

1. 4/4

2. 4/4

~5:54

TAPE

6x open hum through trombone

basically inaudible

open hum through trombone

basically inaudible

85

1. 4/4

2. 4/4

6:07.8

TAPE

(open) flz.

fff

(open) flz.

fff

glitchy noise, fade

kick fades

5x

o darker kick

88

1. 10/4

2. 10/4

reverse low 808

attempt to imitate the tape part

N

A same as 1

~38

~6:23.9 glitchy bowed guitars