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for Stephan Casarella

STRATUM

for Piano and Tape

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Mike McFerron

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Piano

1 **30"** **120**

Tape

6 **(15^{ma})**

11 **(15^{ma})**

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SAMPLE

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Musical score page 39. The top staff shows a bassoon part with a treble clef, bass clef, and a key signature of one sharp. The bottom staff shows a piano part with a bass clef and a key signature of one sharp. The score consists of four measures. Measure 1: Bassoon has eighth-note pairs (F#-G, A-G, B-A), piano has eighth-note pairs (D-G, E-G, F#-G). Measure 2: Bassoon has eighth-note pairs (E-G, F#-G, A-G), piano has eighth-note pairs (C-G, D-G, E-G). Measure 3: Bassoon has eighth-note pairs (D-G, E-G, F#-G), piano has eighth-note pairs (B-G, C-G, D-G). Measure 4: Bassoon has eighth-note pairs (C-G, D-G, E-G), piano has eighth-note pairs (A-G, B-G, C-G). Measure 5: Bassoon has eighth-note pairs (B-G, C-G, D-G), piano has eighth-note pairs (G-F, A-F, B-F). Measure 6: Bassoon has eighth-note pairs (A-F, B-F, C-F), piano has eighth-note pairs (F-E, G-E, A-E).

SAMPLE

This image shows the first five measures of a musical score. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). Measure 1 starts with a bass note followed by a sixteenth-note pattern. Measure 2 begins with a bass note and a sixteenth-note pattern. Measure 3 starts with a bass note and a sixteenth-note pattern. Measure 4 starts with a bass note and a sixteenth-note pattern. Measure 5 starts with a bass note and a sixteenth-note pattern.

47

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SAMPLE

SAMPLE

50

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4

54

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"Analog Scream"

58

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p

ff

Rwd.

v

Rwd.

v

Rwd.

v

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62

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mp

Rwd.

v

Rwd.

v

Rwd.

v

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66

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SAMPLE

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70

SAMPLE

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74

SAMPLE

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SAMPLE

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6

80

6

ff

Cymbal sound

6 6 6 6 6 6

1/2 Leo.

83

6 6 6 6

1/2 Leo.

6 6 6 6

sf sf sf sf

3

Leo. Leo. Leo. Leo.

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88

ff

* "palm cluster"

6 6 6 6

8vb

>

SAMPLE

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96

poco a poco dim.

(8^{vb})

100

ppp

105

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SAMPLE

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109

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SAMPLE

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Both Hands

114

8va

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SAMPLE

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sub. fff
Red.

118

8va

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SAMPLE

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Red.

Red.

123

8va

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SAMPLE

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Red.

1/2 Red.

1/2 Red.

1/2 Red.

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153 ♩ = 52

*1-Wait until sound has completely stopped before beginning this section.

159 *2

*2-Two low sine waves begin here. It is not imperative that the performer line up with this cue precisely. This cue is simply an indicator to show the performer where the tape part is. Simply, mm. 160 should begin ca/ 3 beats after this cue.

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163 (15^{ma})

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SAMPLE

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ca. 1'45"

169 Improvise on sc[015] and sc[014]
--suggestions for improv: keep the rhythm rather static
while exploring all of the registers of the piano. Convey
a sense emptiness and despair. At approximately 1 minute into
the improvisation, start building dynamic and harmonic density
to achieve the *forte* at measure 170 (the *forte* at mm170 should
not be *subito*). Also, at approximately 1 minute into the
improvisation, start in the low register, and wind your way up to
register of the chord at mm170. Although this "winding" may include
jagged leaps, the overall shape should follow a very smooth line.

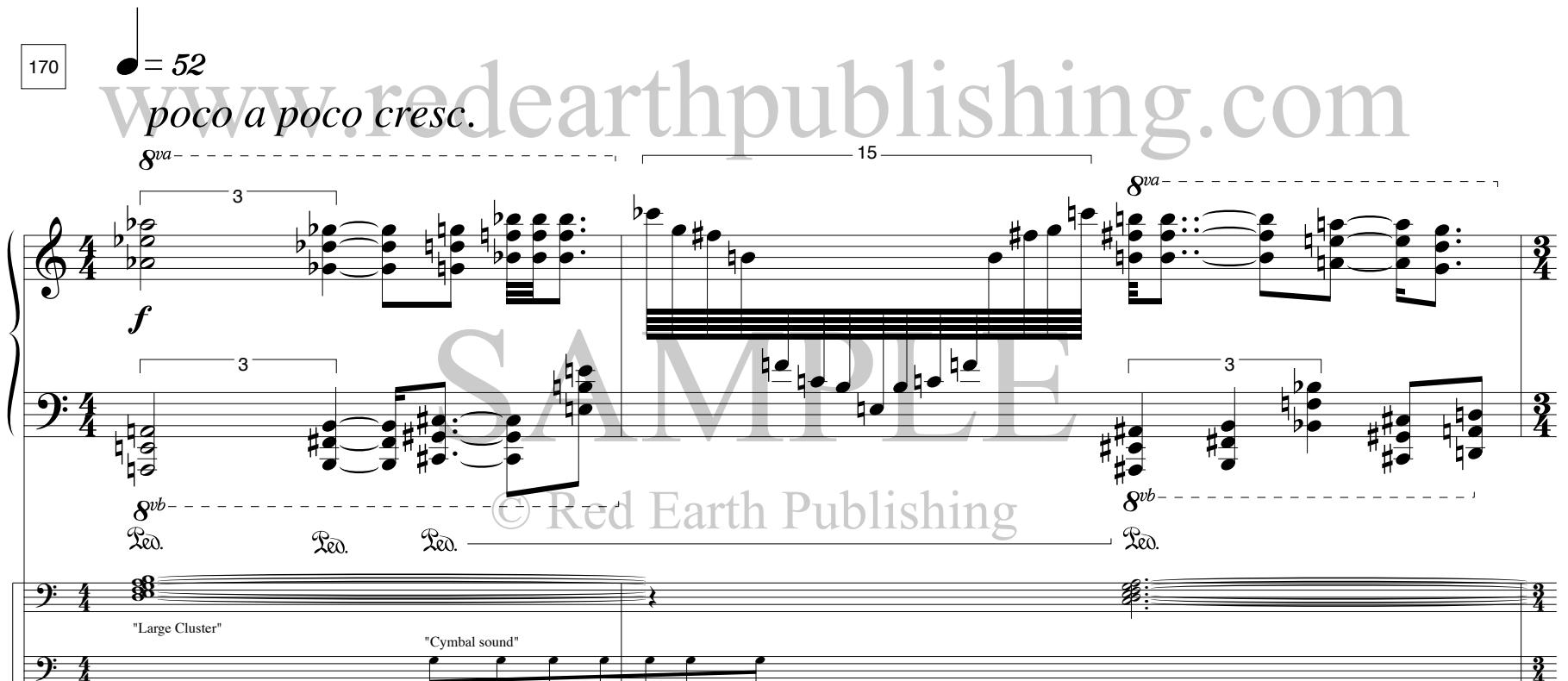
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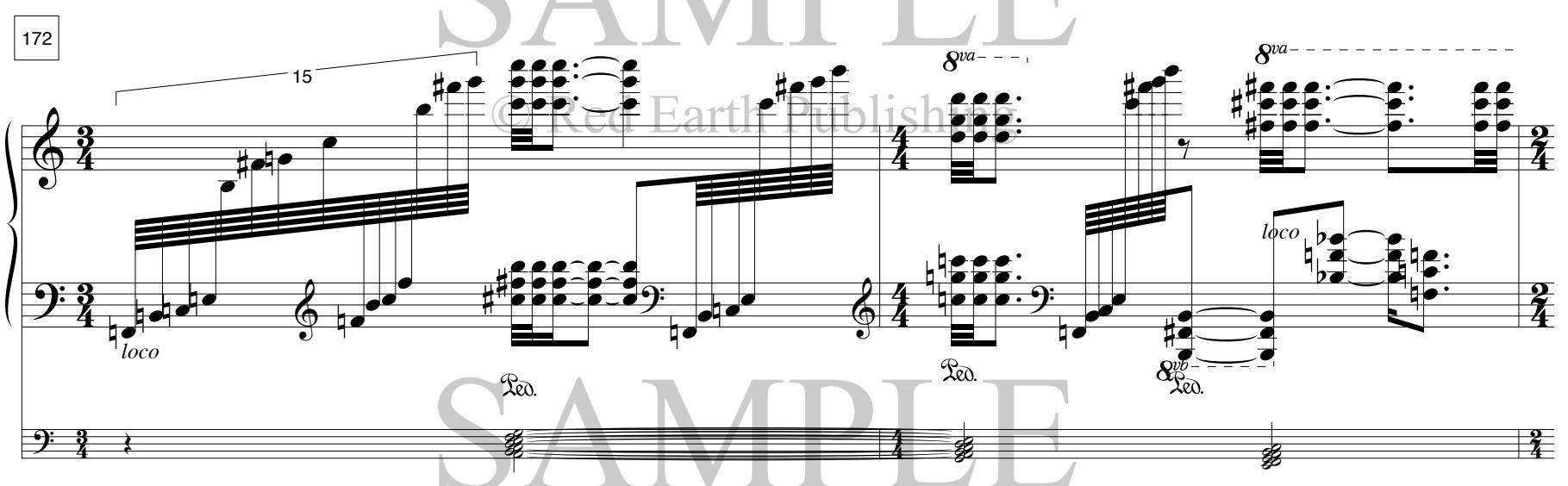
SAMPLE

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SAMPLE

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170 

172 

174 

SAMPLE

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179 (8^{va})

ca. 40"

186 * Wait until sound has nearly stopped before proceeding

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191

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186

* Wait until sound has nearly stopped before proceeding

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SAMPLE

191

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SAMPLE

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