

metal on wind on metal

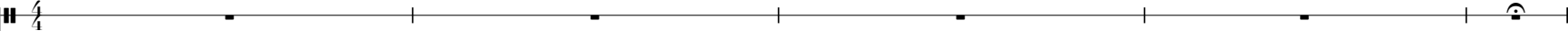
isaac barzso (2023)
for luke helker

1

 = ca. 60

metal plate triggers wind + wire source recording

Electronics



rate: 65
jitter: 0
size: 313
width: 100
ADSR 1

Crotales



octave off

f

tap and move fingers around plate ad lib.



Metal Plate (Table)



ff *p* *mf* *pp*

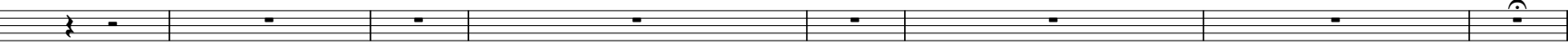
~7"

6

Elec.



Crot.



mp

Met. Plt.



mf *mp* *p*

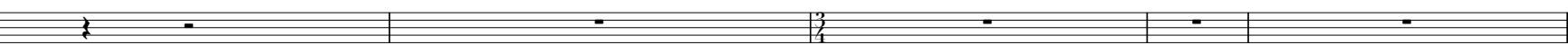
~10"

14

Elec.



Crot.



p

Met. Plt.



pp *mp* *p* *pp*

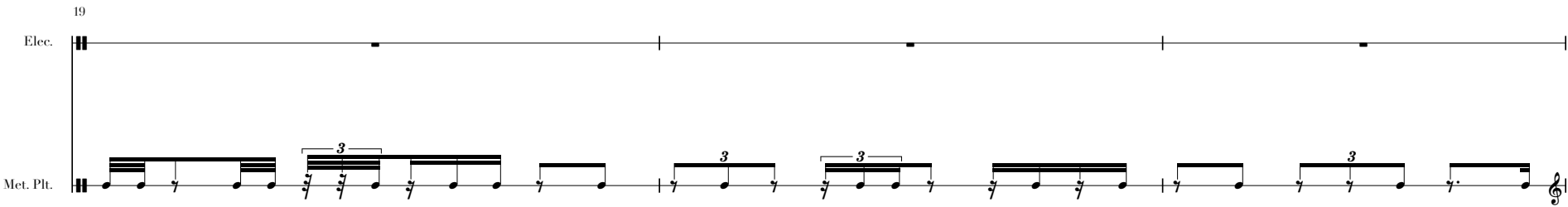
2

isaac barzso — metal on wind on metal

19

Elec.

Met. Plt.



22

Elec.

Crot.

H. Met. 1

H. Met. 2

H. Met. 3

2

live electronics trigger 'chime' processing (CUE 2)

rate: 65

jitter: 0

size: 313

width: 100

ADSR 1

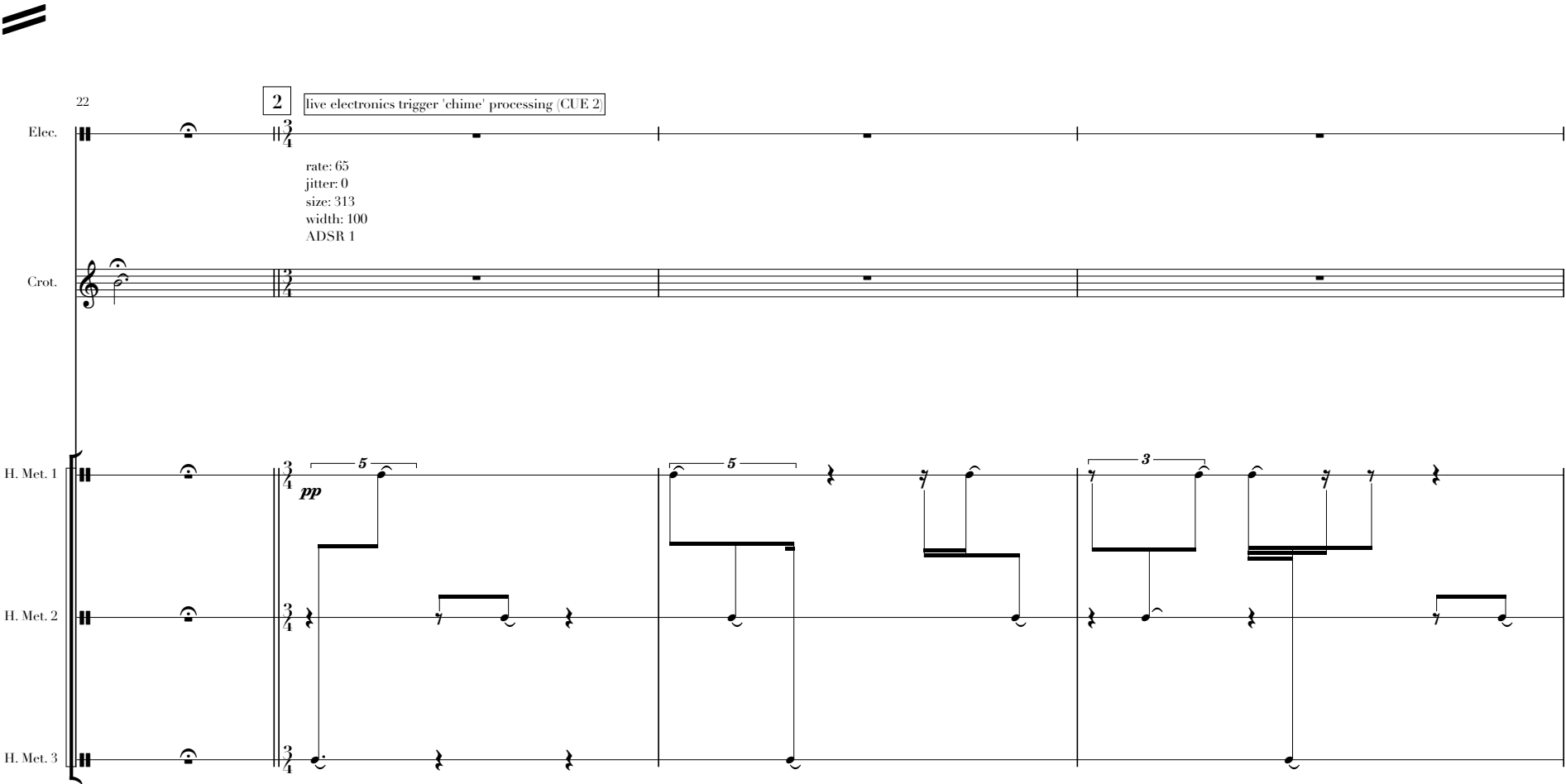
pp

5

3

5

3



[illegible]

The musical score for 'The Great Wall' is presented in a system with four staves. The top staff is labeled 'Elec.' and contains a single line with a repeat sign and a final double bar line. The three staves below are labeled 'H. Met. 1', 'H. Met. 2', and 'H. Met. 3'. These staves contain complex musical notation, including various note values, rests, and dynamic markings. The notation is dense and includes many accidentals and ties. The score is written in a style that suggests a high level of technical difficulty, with many notes beamed together and frequent changes in rhythm and pitch. The overall structure of the score is a single system, with the 'Elec.' staff at the top and the 'H. Met.' staves below it.

34

3 live electronics trigger processed recording 2 (CUE 3)

rate: 65
jitter: 0
size: 552
width: 100
ADSR 2

Elec.

Crot.

f

H. Met. 1

let sounds fade

ppp

H. Met. 2

fp

pp

H. Met. 3

initial accent followed by return to softer dynamic

42

Elec.

H. Met. 1

mp

H. Met. 2

H. Met. 3



66

Elec. $\frac{2}{8}$ $\frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{16}$

H. Met. 1 $\frac{2}{8}$ $\frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{16}$

H. Met. 2 $\frac{2}{8}$ $\frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{16}$

H. Met. 3 $\frac{2}{8}$ $\frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{16}$

mf



74

Elec. $\frac{2}{16}$ $\frac{3}{16}$ $\frac{2}{8}$ $\frac{3}{16}$

H. Met. 1 $\frac{2}{16}$ $\frac{3}{16}$ $\frac{2}{8}$ $\frac{3}{16}$

H. Met. 2 $\frac{2}{16}$ $\frac{3}{16}$ $\frac{2}{8}$ $\frac{3}{16}$

H. Met. 3 $\frac{2}{16}$ $\frac{3}{16}$ $\frac{2}{8}$ $\frac{3}{16}$

f

ff

82

4 live electronics trigger EMF recording (CUE 5)
let sound fade completely before switching to next cue

Elec.

Vib.

rate: 65
jitter: 0
size: 552
width: 100
ADSR 2

VIB.: soft yarn mallets

3

5

let sound fade

5

3

7

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

Ped.

with mallet

H. Met. 1

H. Met. 2

H. Met. 3

90

Elec.

Vib.

5

3

5

3

5

3

7

pp *ppp* poss. *f* *p* *ppp* *p*

very gentle

let sound fade

let sound fader

(Ped.)

H. Met. 1

H. Met. 2

mp

98

Elec.

Vib.

H. Met. 1

H. Met. 3

(Ped.)

pp

let sound fade

mp

p

pp

105

Elec.

Vib.

H. Met. 2

Met. Plt.

(Ped.)

ppp poss.

let sound fade

pppp

5

ADSR 1

Elec.

Vib.

(Ped.)

H. Met. 2

x2

continually play metal plate while moving mallets in given direction. will result in continual shifting of electronics

Met. Plt.

fp

fp

fp

fp

fp

fp

fp

let sound fade

6

ADSR 1

Elec.

Crot.

Vib.

f

mp

mp

p

p

hanging metal plate 2

hanging metal plate 1



126

127

128

129

130

131

132

133

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7

live electronics trigger EMF 2 (CUE 6)

rate: 65
jitter: 0
size: 313
width: 100
ADSR 3

CROTALES

f

VIBRAPHONE

mf

Ped.

JUNK: very light sticks

ppp

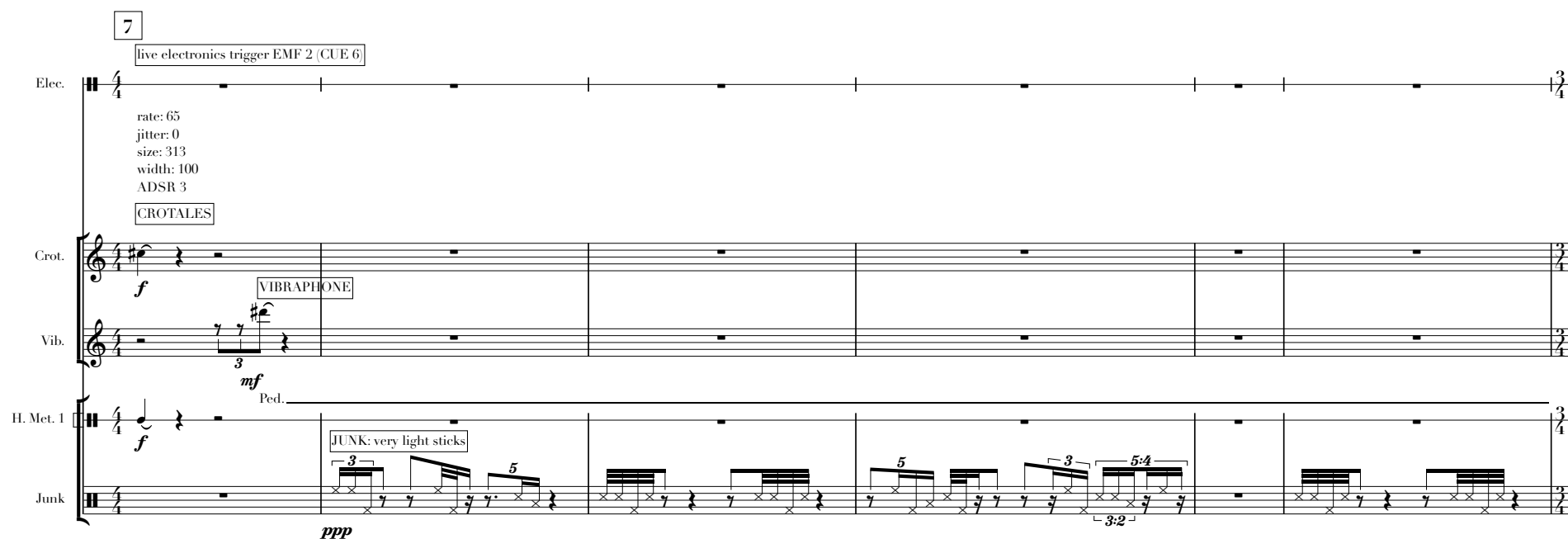
3

5

3

5:4

3:2



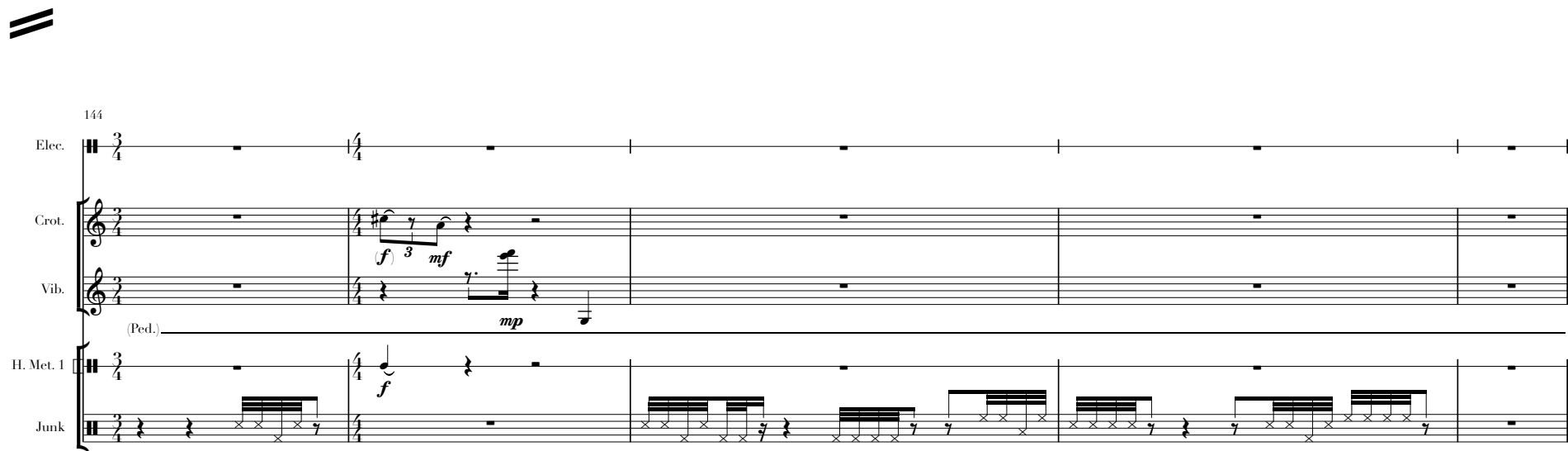
144

f

mf

mp

(Ped.)



149

Elec.

Crot.

H. Met. 1

Junk

Double bar line

153

Elec.

Crot.

Vib.

H. Met. 1

Junk

Double bar line

157

Elec.

H. Met. 2

Junk

Double bar line