Beta v 0.5

For orchestra, singer
and electric guitar

Regin Petersen 2007

Beta v 0.5

The piece is written for the 2008 orchestra workshop in Aalborg.

Instruments and remarks:

2 flutes

3 oboe, 3. db english horn

2 clarinets in Bb

Bass clarinet

2 basoons

Contra basoon

4 horns in F

3 trumpets in Bb

2 trombones

Bass trombone

Tuba

Percussion

Amplified singer

Electric guitar with distortion pedal

Strings

Percussion

Harmonica in G-major

Dry stick with dry leaves.
When waved in the air, the stick should produce the sound of a tree in the wind.

Metal objects.
At least 12 different metalobject of different sizes, timbras and pitch is used. Metal jars, pots, pans, beer cans etc. Use only rubbish and messy stuff. Standard metal instruments should be avoided.
The instruments should be organised from lowest pitch to highest

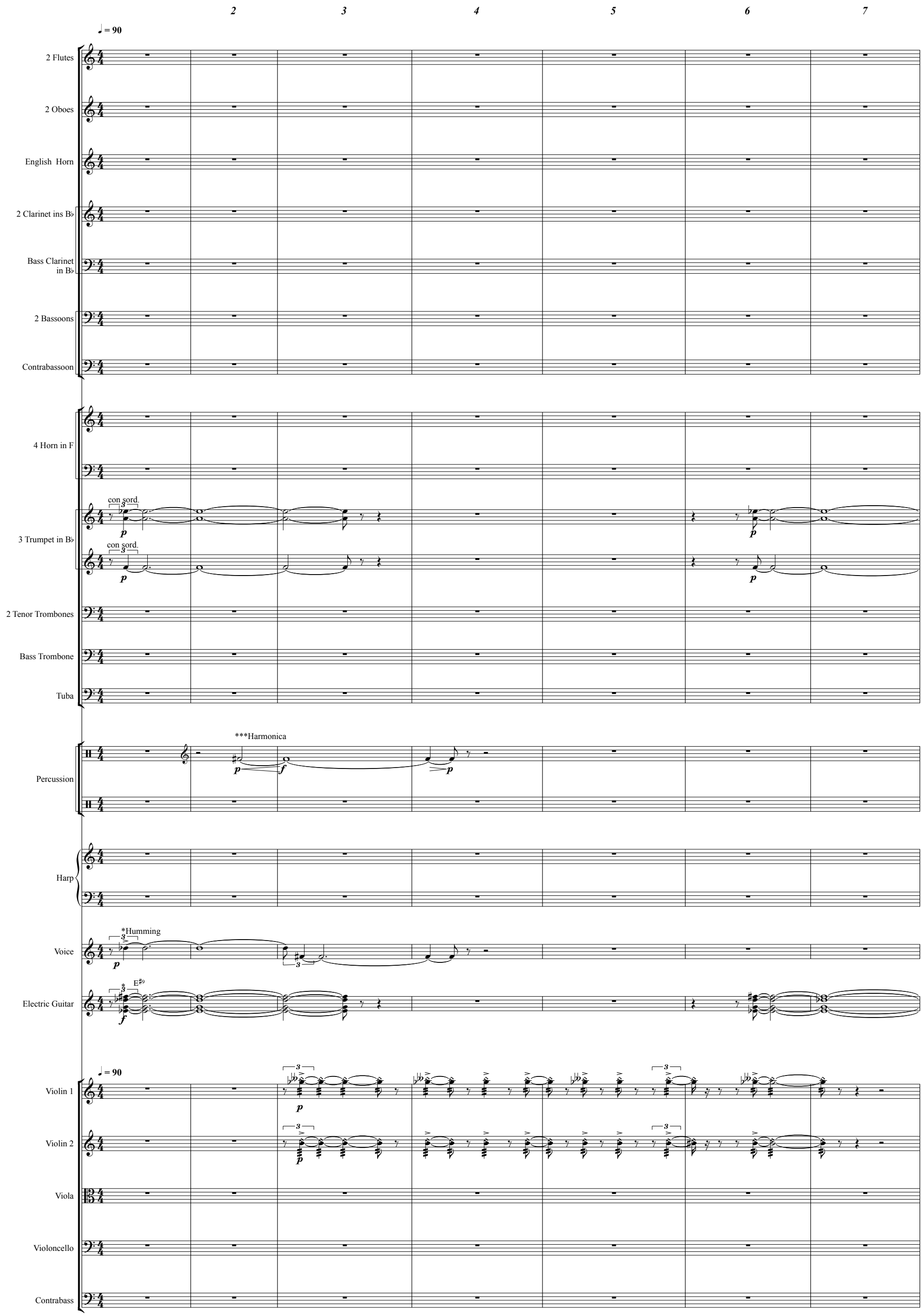
Amplified singer.

A female singer, preferrably with a background in jazz or pop, should sit somwhere in the audience. The placement should be made to avoid her taking away focus. The loudspeaker that produces her sound should be placed somewhere else in the orchestra, preferrably in the back.

Electric guitar.

An electric guitar is also used. It should be placed somwhere in the orchestra preferrably near the singer. A distortion pedal capable of prolonging the tone almost endefinit should be connected and the amplifier and loud speaker should be placed near the instrument.

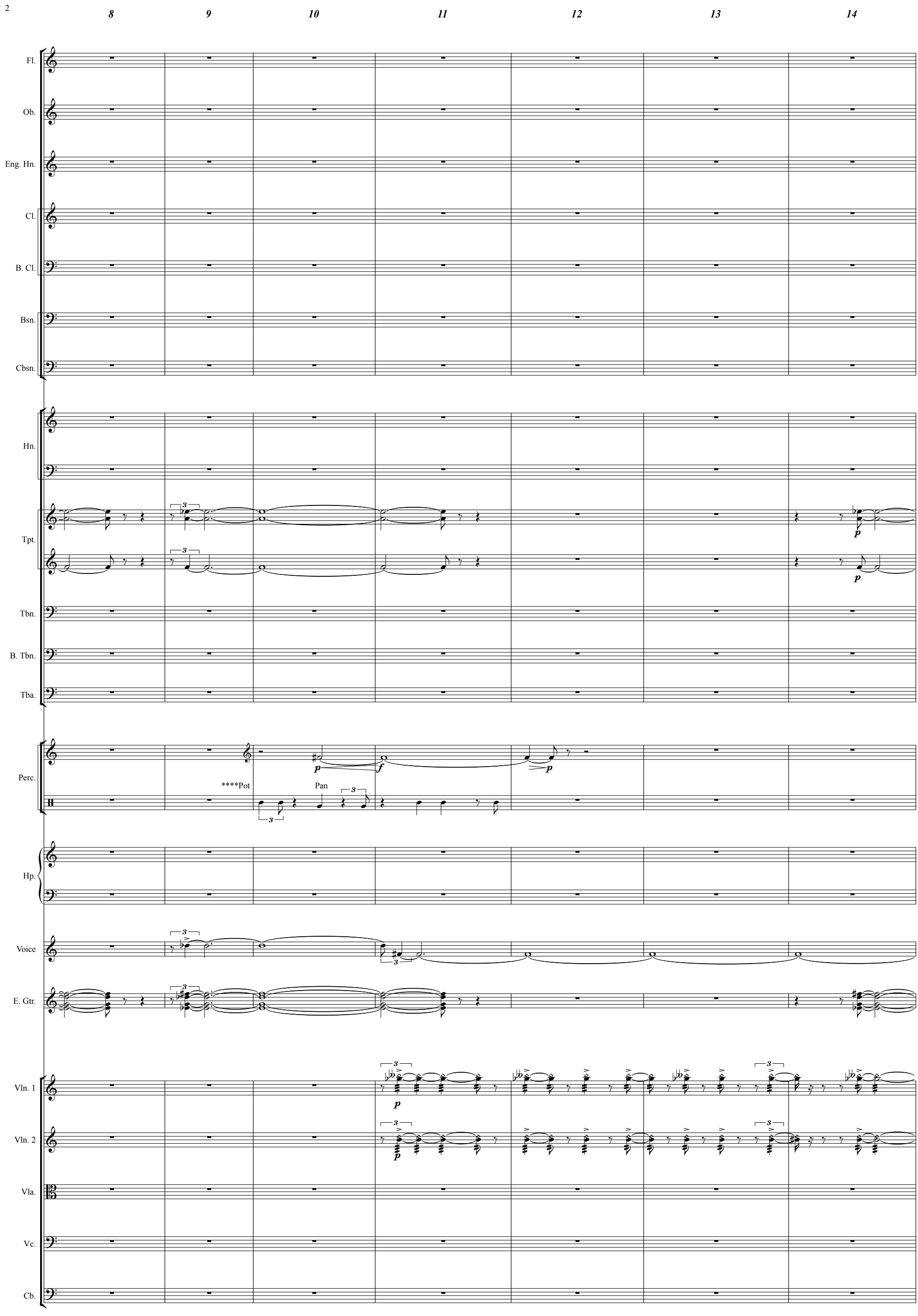
Beta v 0.5



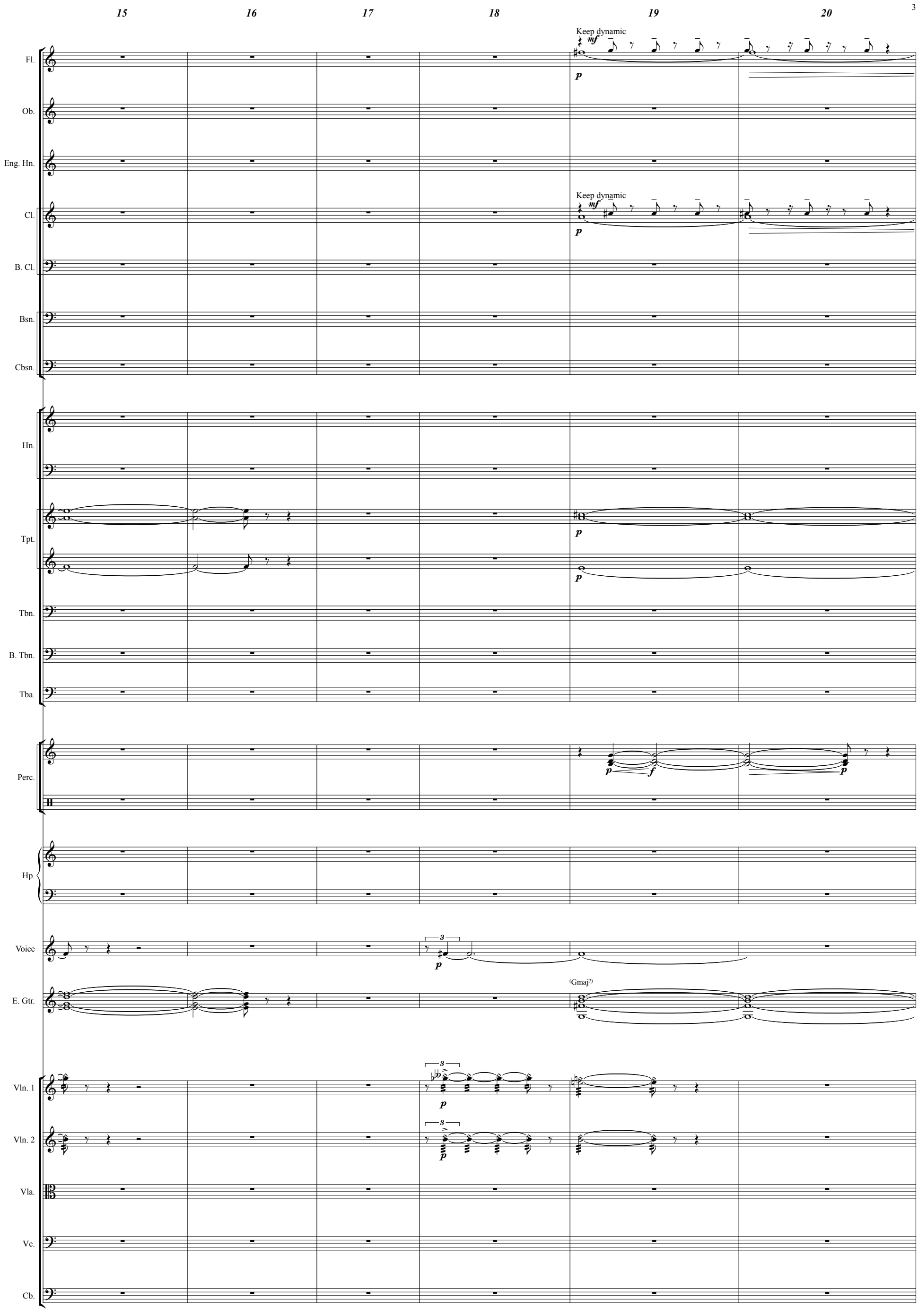
*Humming with mouth closed. Long tones should be hold without changing quality.

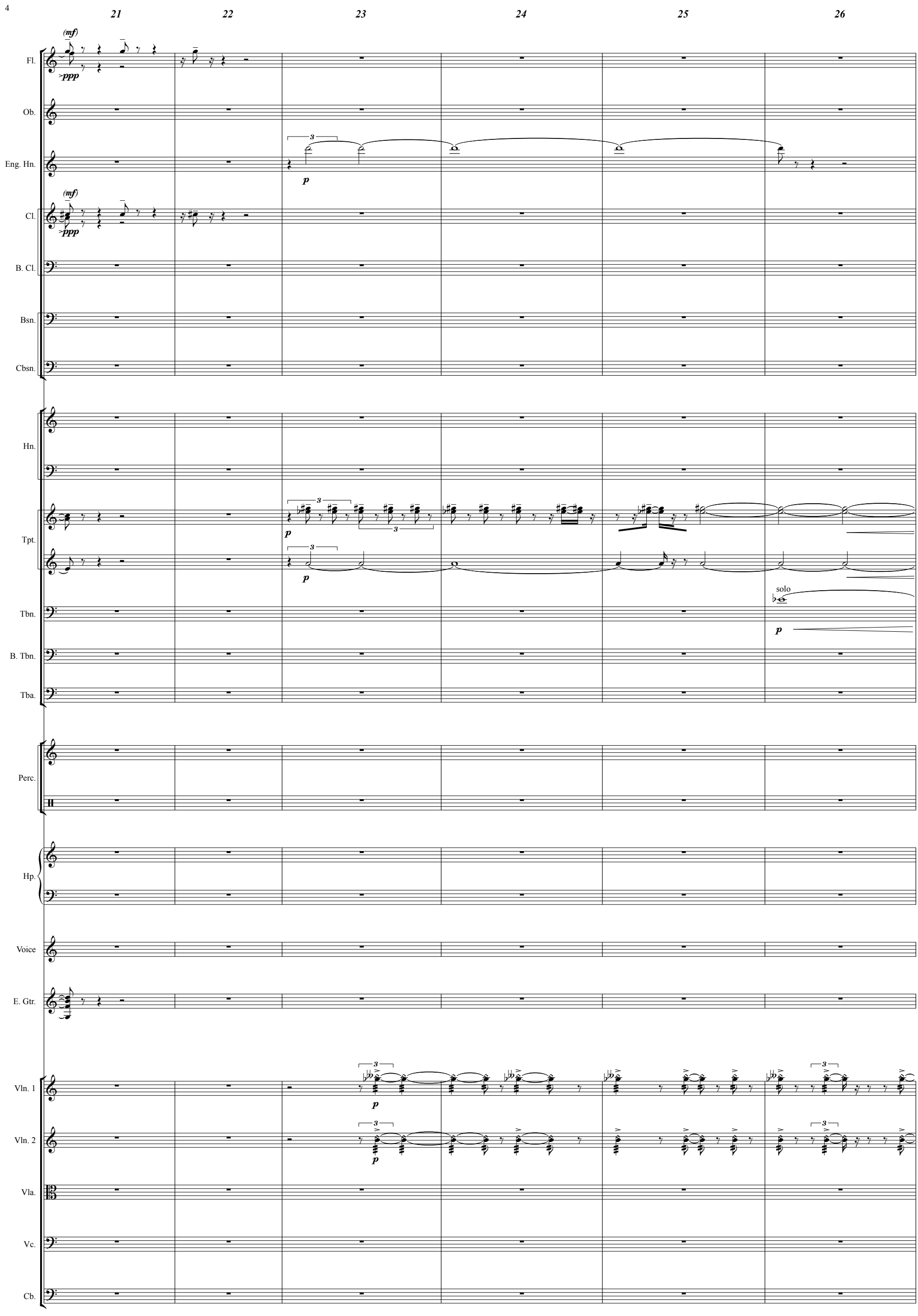
** Electrified and distorted guitar. Also see explination sheet

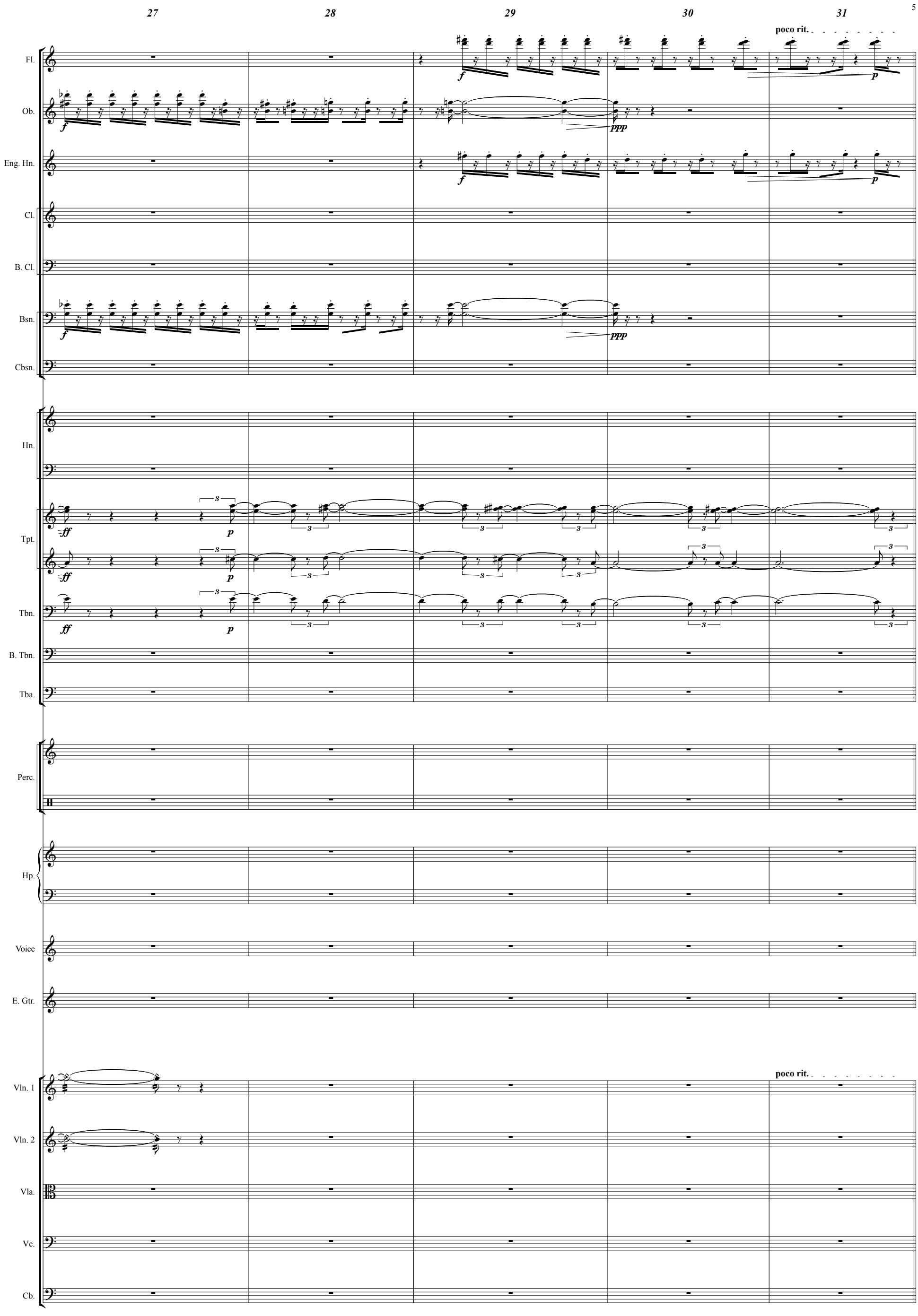
*** Harmonica in G-diatonic

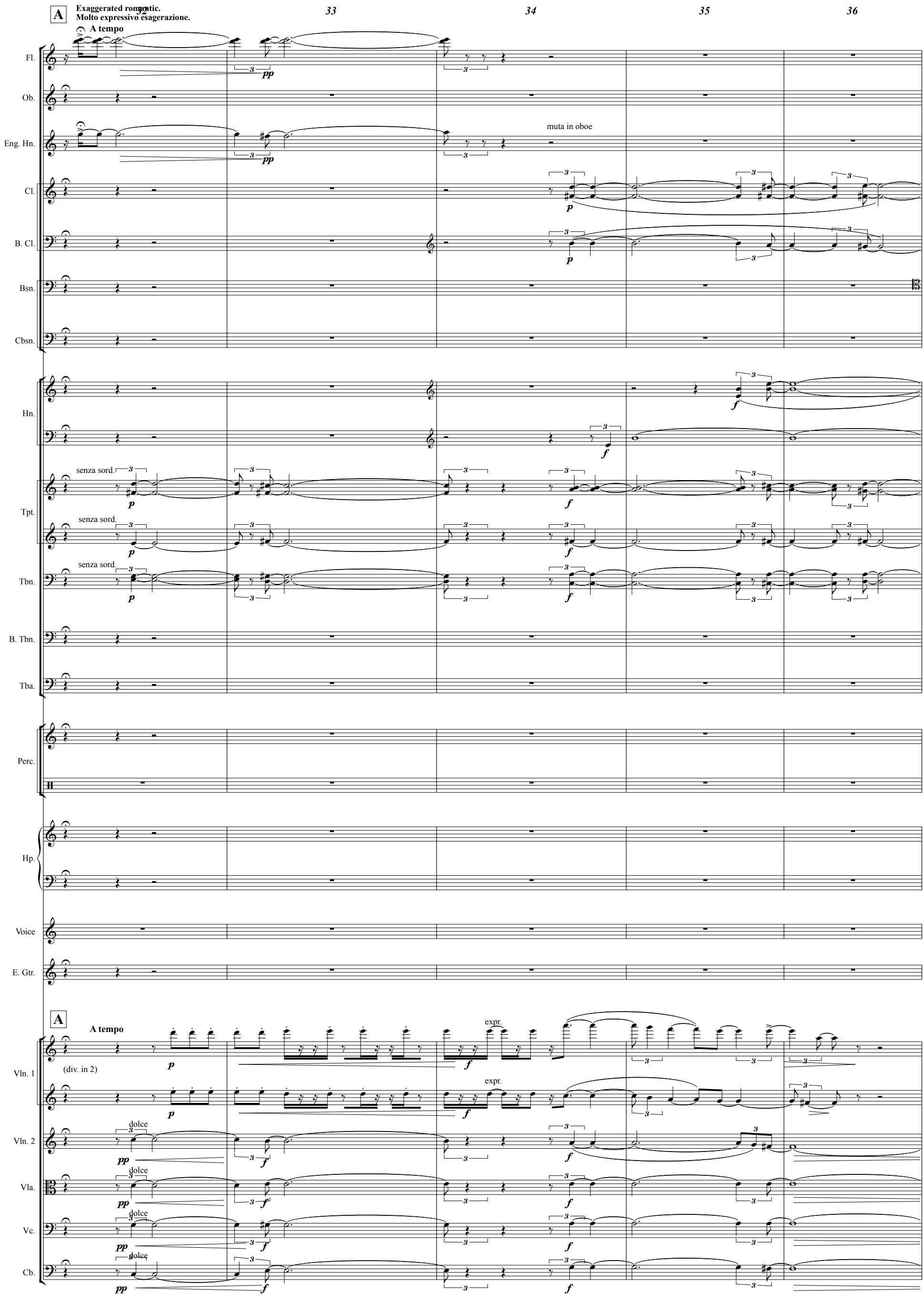


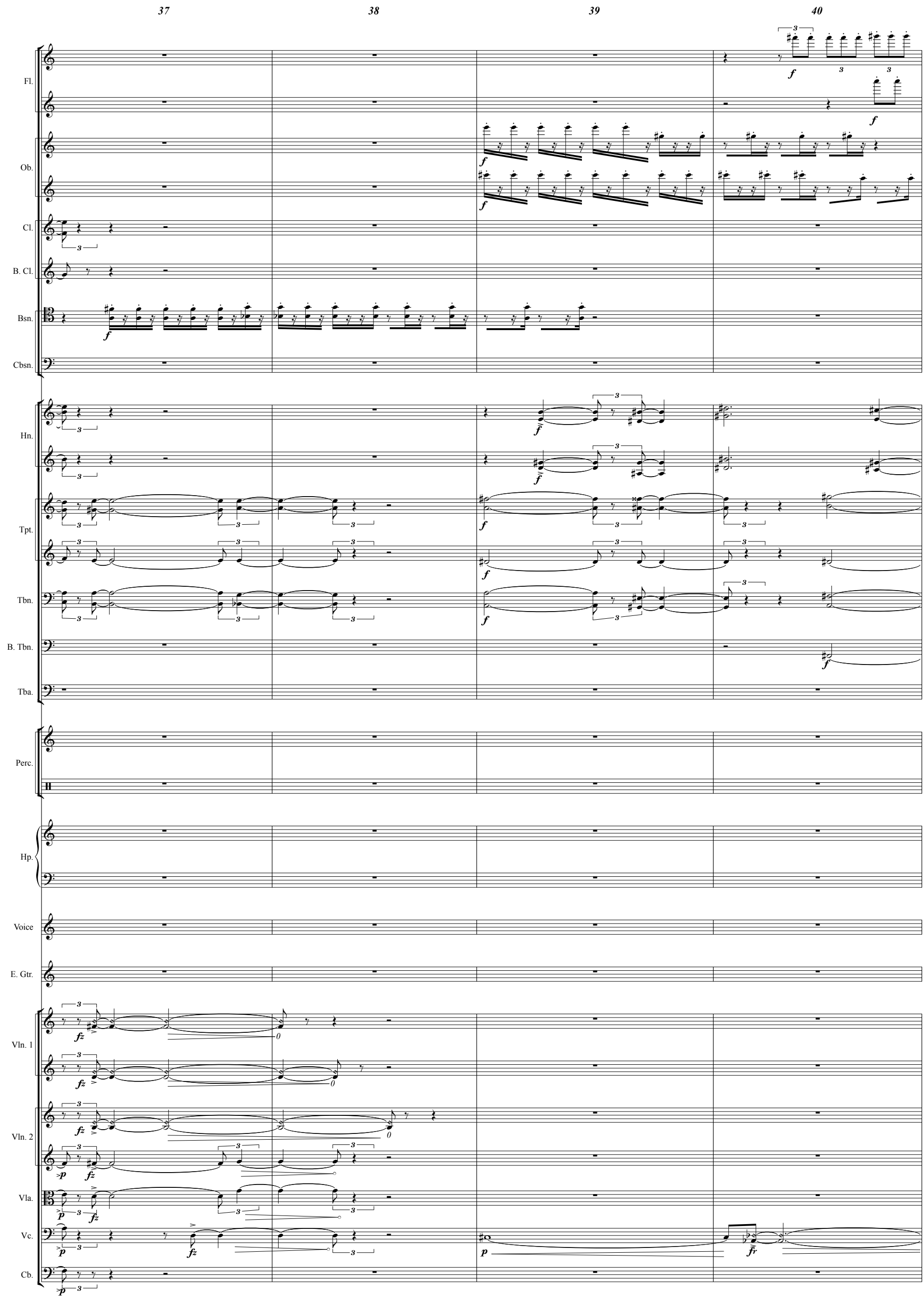
****Hi-pitched pot
and low-pitched pan.
Also see explination
sheet

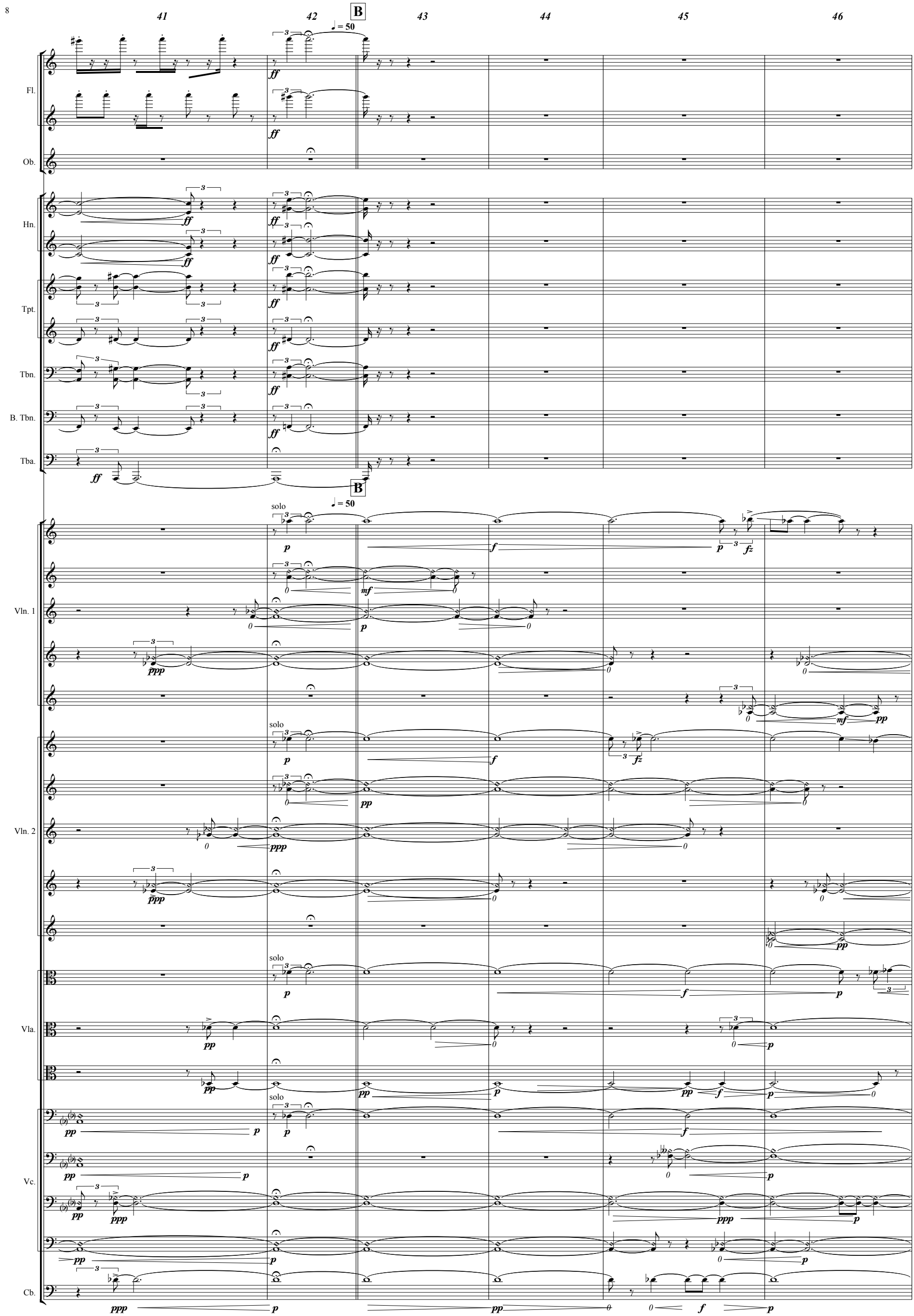

15
16
17
18
19
20
Keep dynamic
mf
p
Keep dynamic
mf
p
Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpt.
p
p
Tbn.
B. Tbn.
Tba.
Perc.
p
f
p
Hp.
Voice
3
p
E. Gtr.
(Gmaj7)
Vln. 1
3
p
Vln. 2
3
p
Vla.
Vc.
Cb.

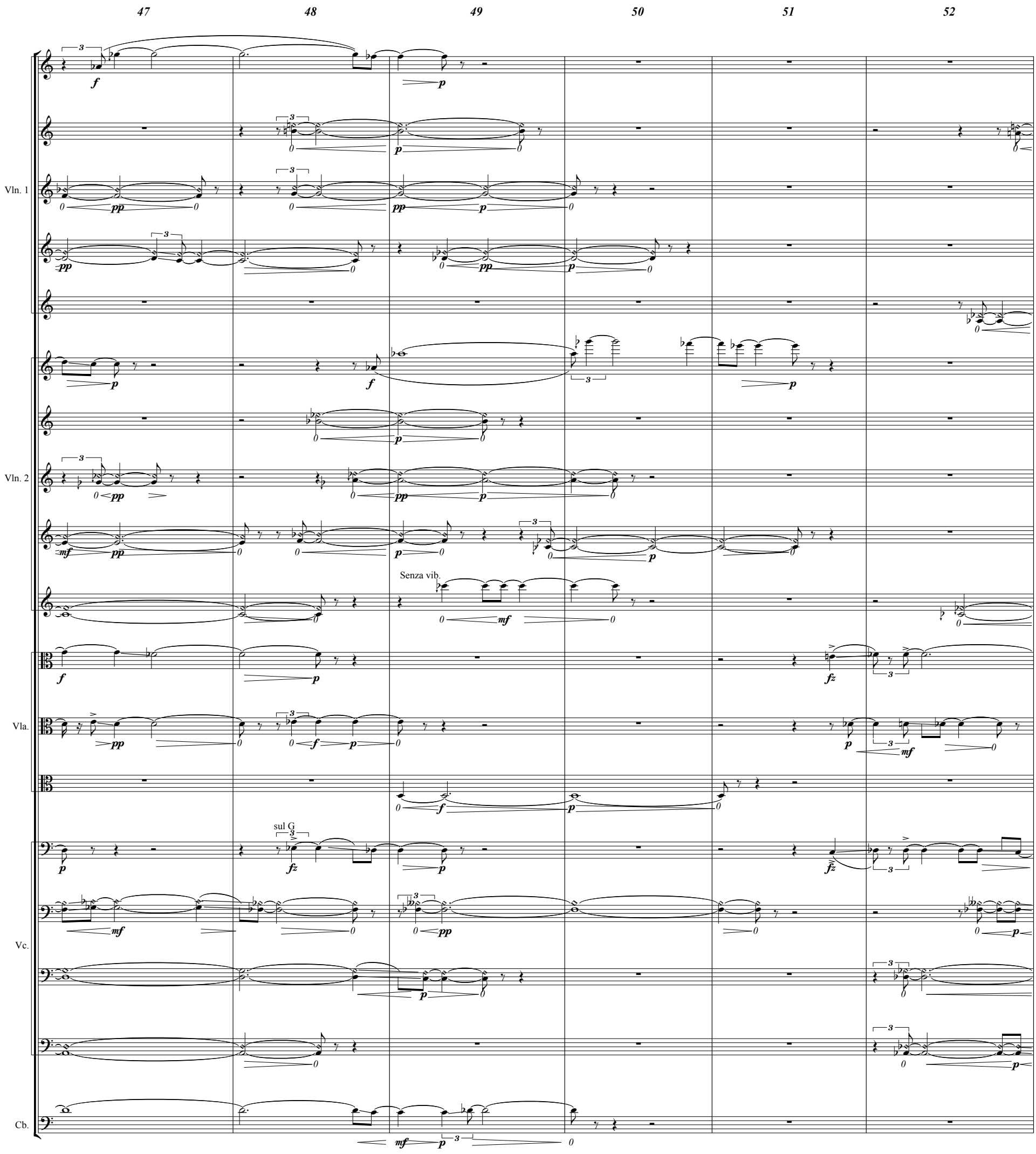

4
21
22
23
24
25
26
Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Hp.
Voice
E. Gtr.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
(mf)
ppp
p
solo

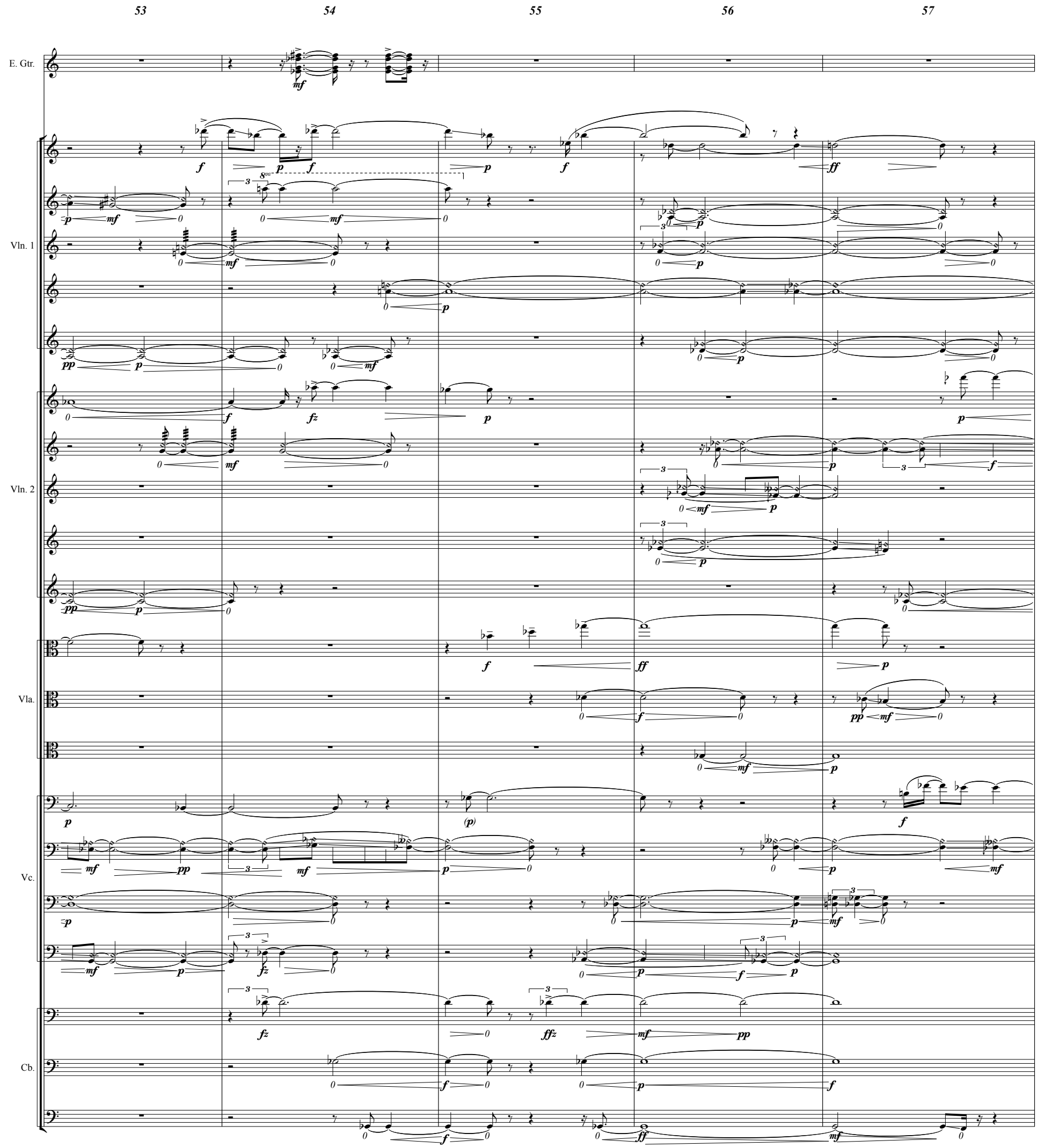

27
28
29
30
31
poco rit.
Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Hp.
Voice
E. Gtr.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


A
Exaggerated romantic.
Molto expressivo esagerazione.
A tempo
32
33
34
35
36
Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Hp.
Voice
E. Gtr.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
muta in oboe
senza sord.
(div. in 2)
dolce
expr.


37
38
39
40
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Hp.
Voice
E. Gtr.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


41
42
B
43
44
45
46
♩ = 50
Fl.
Ob.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
solo
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


47
48
49
50
51
52
Vln. 1
Vln. 2
Senza vib.
Vla.
sul G
Vc.
Cb.


53
54
55
56
57
E. Gtr.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

accel. ♩ = 75 rit. ♩ = 50

58 59 60 61 62 63 64 65

accel. ♩ = 75 rit. ♩ = 50

Vln. 1

*distorted

Vln. 2

Vla.

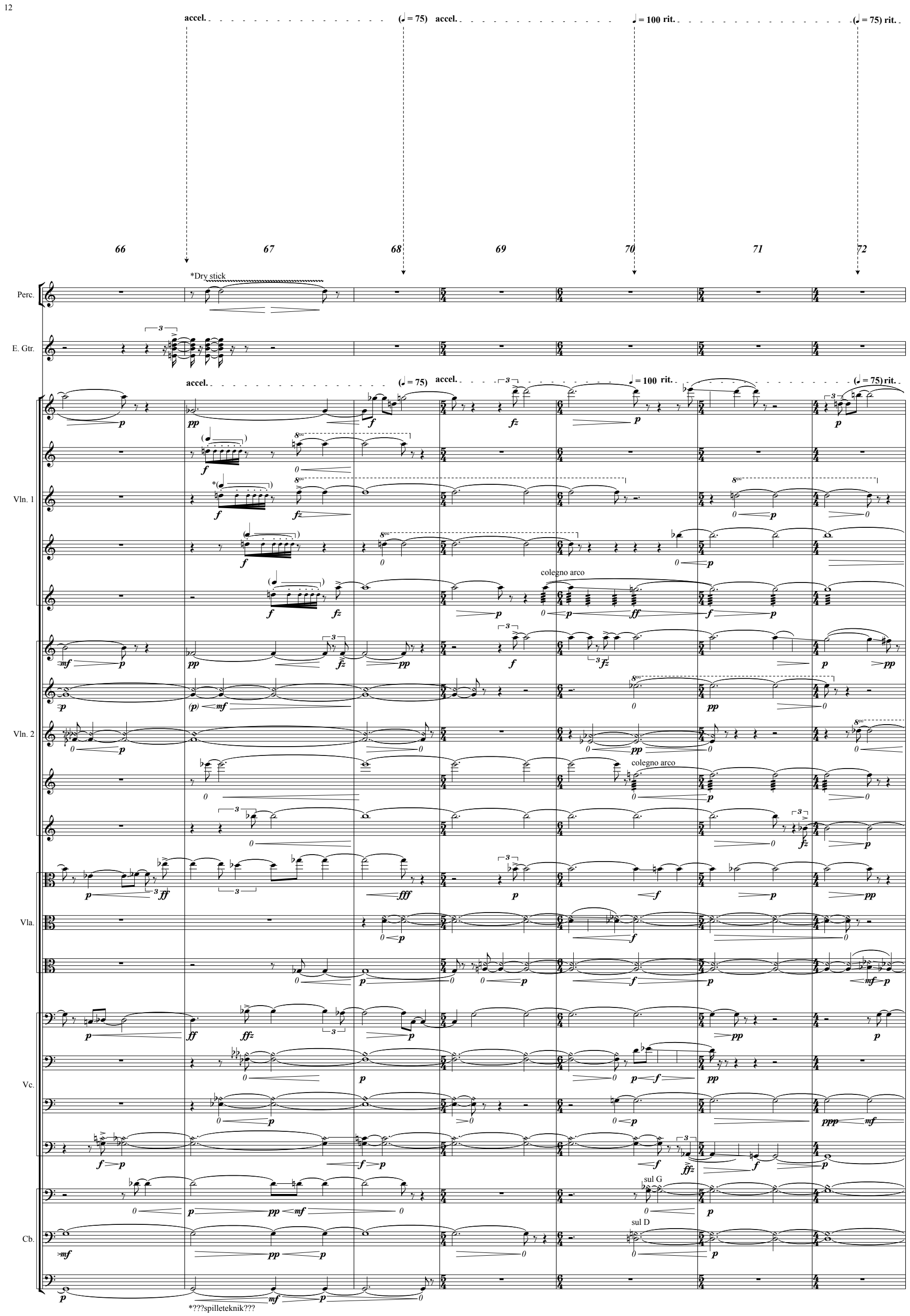
*distorted

Vc.

Cb.

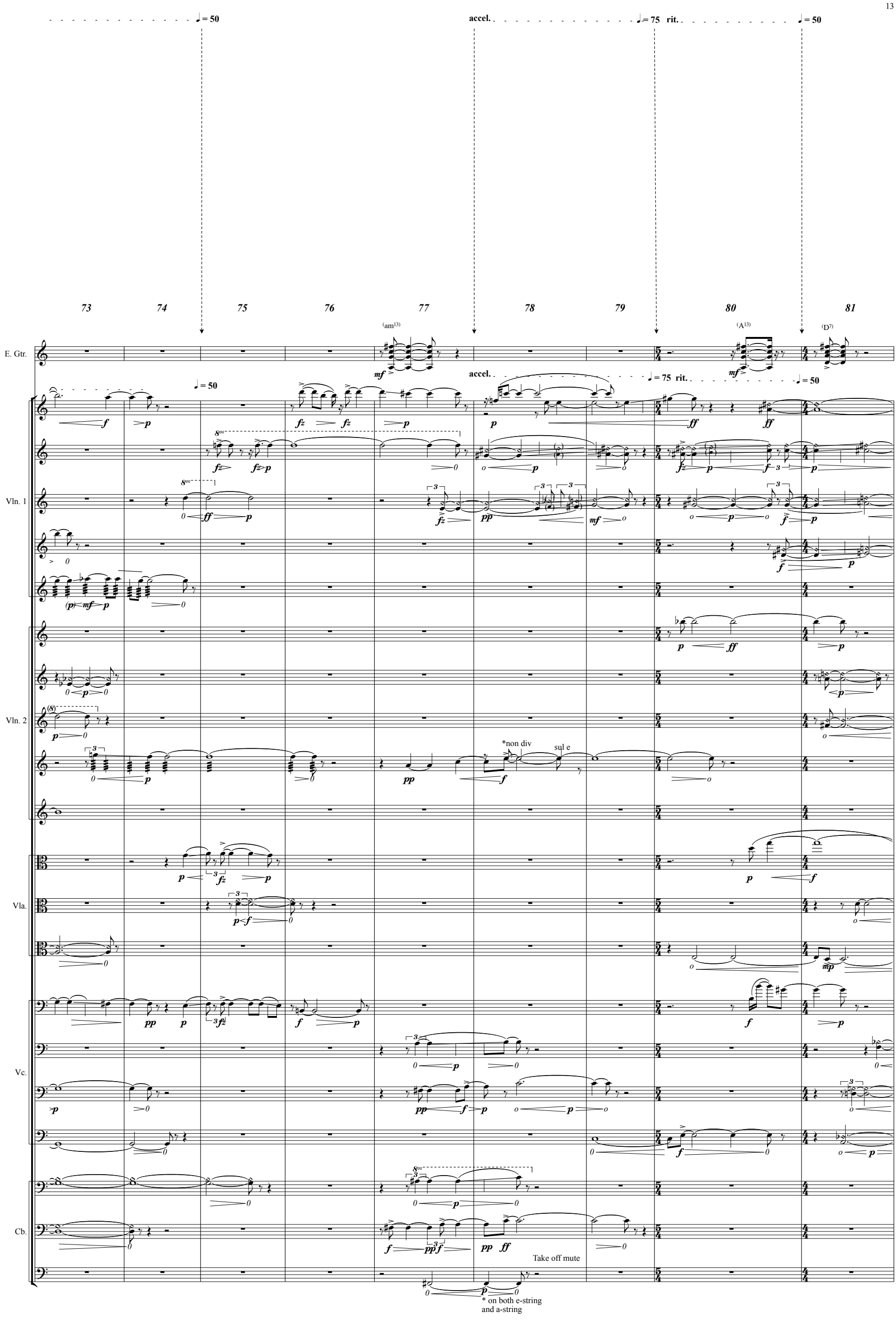
con sord.

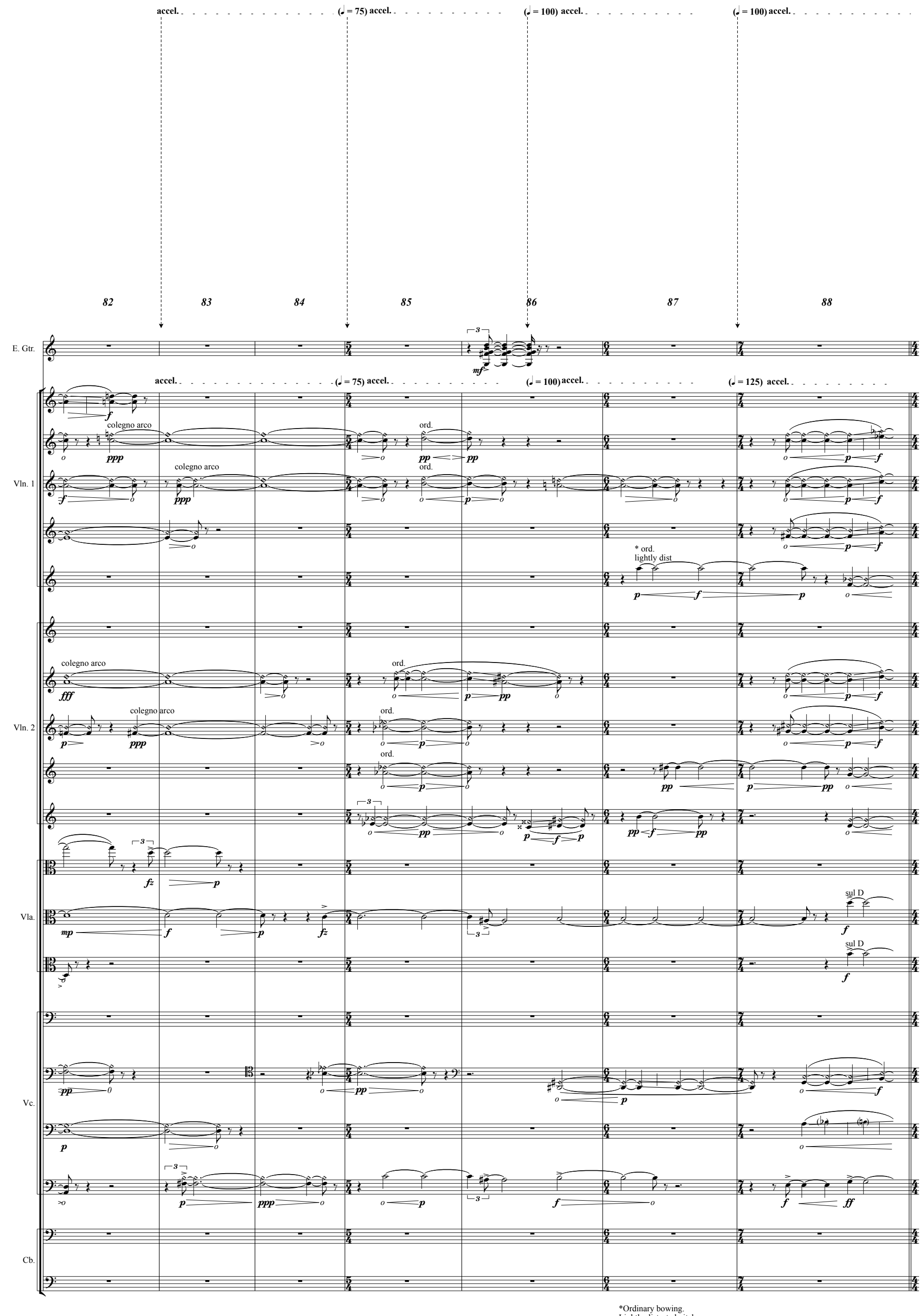
*Exaguated bow pressure.
Only very little pitch should be heard



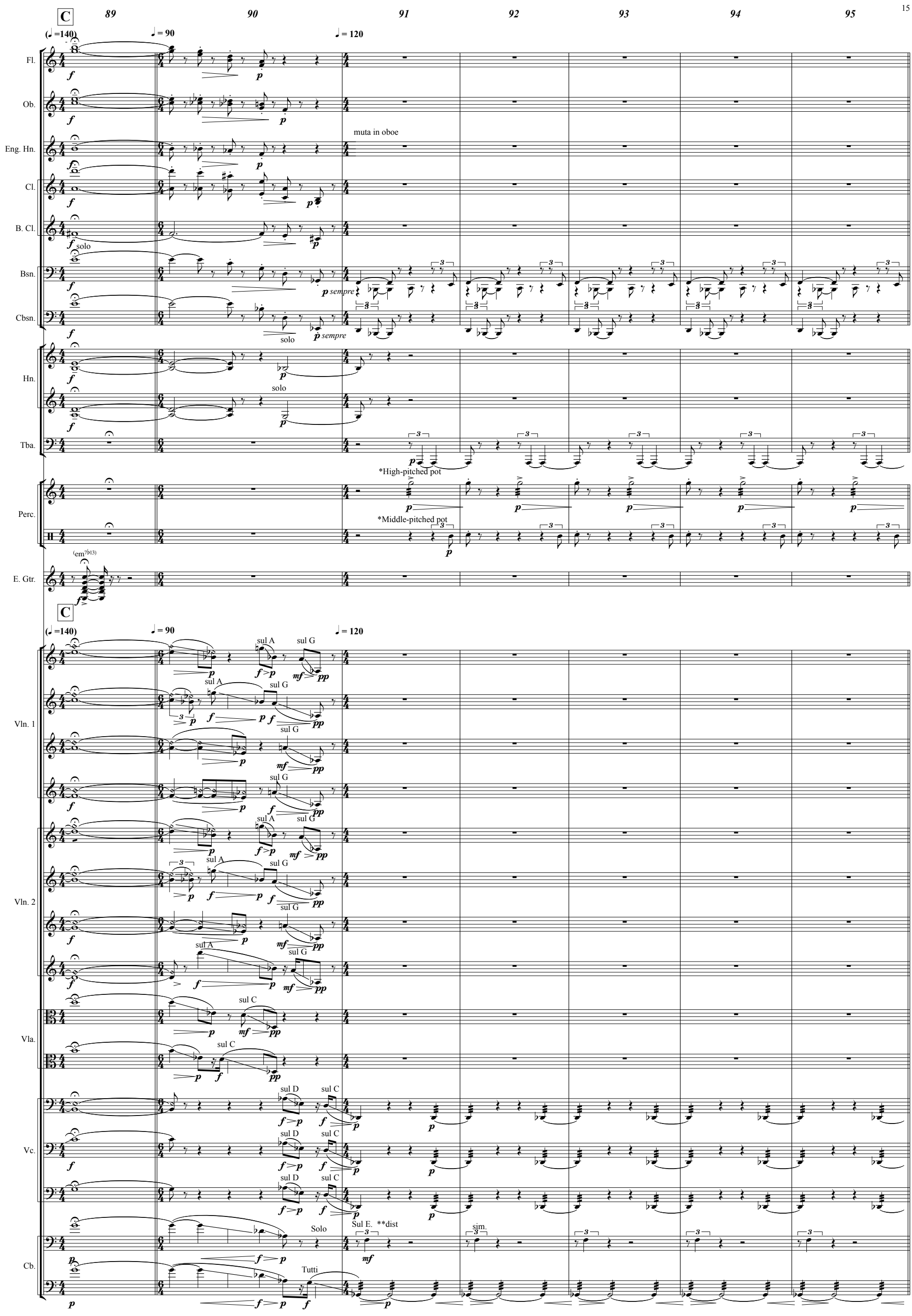
*???spilleteknik???

**Dry wooden stick with
lots of dry leaves still on.
Shaken in the air.


♩= 50
accel.
♩= 75
rit.
♩= 50
73
74
75
76
77
78
79
80
81
(am13)
(A13)
(D7)
E. Gtr.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
*non div
sul e
Take off mute
* on both e-string
and a-string

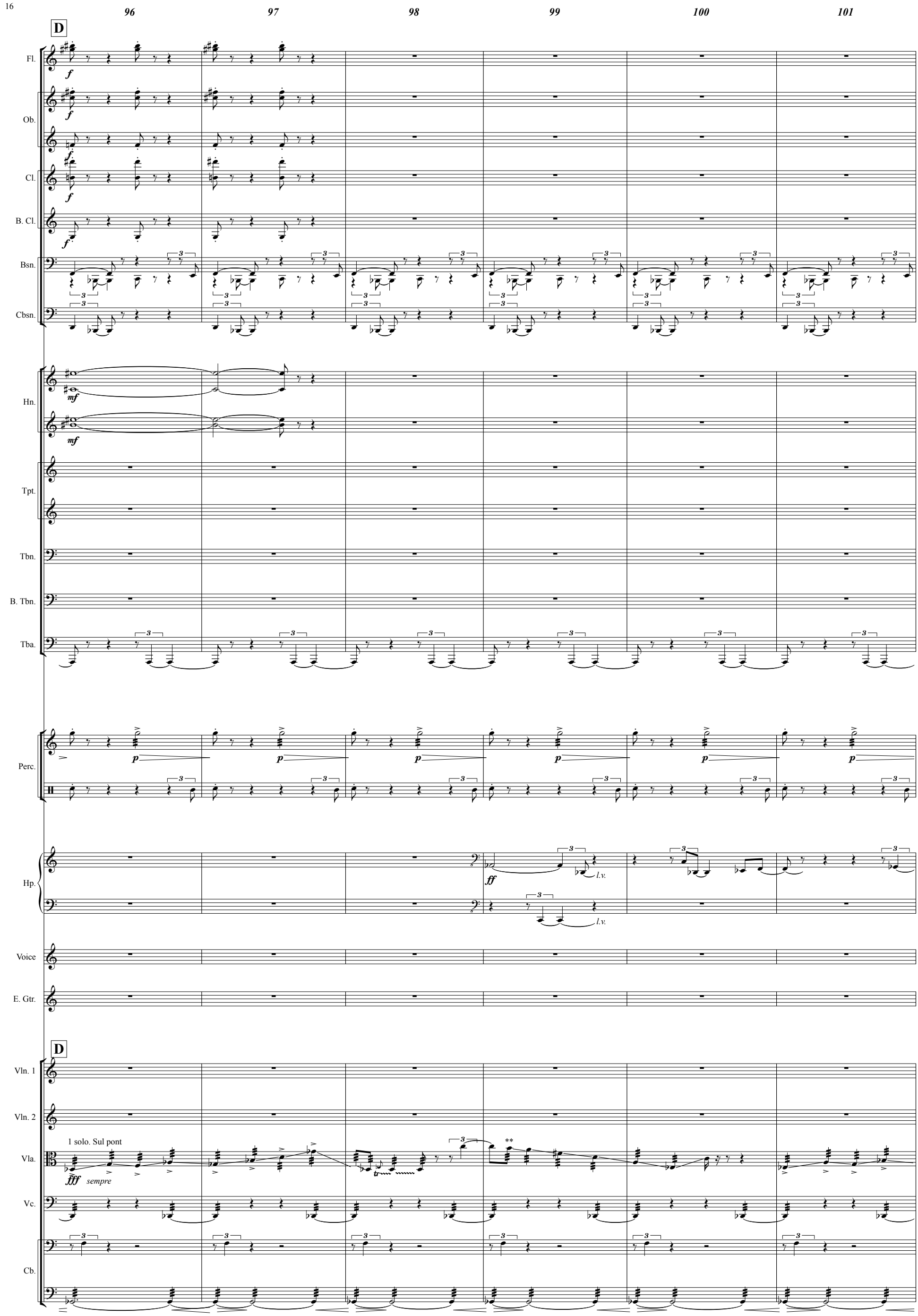


*Ordinary bowing.
Lightly distorted pitch
made by high bow pressure

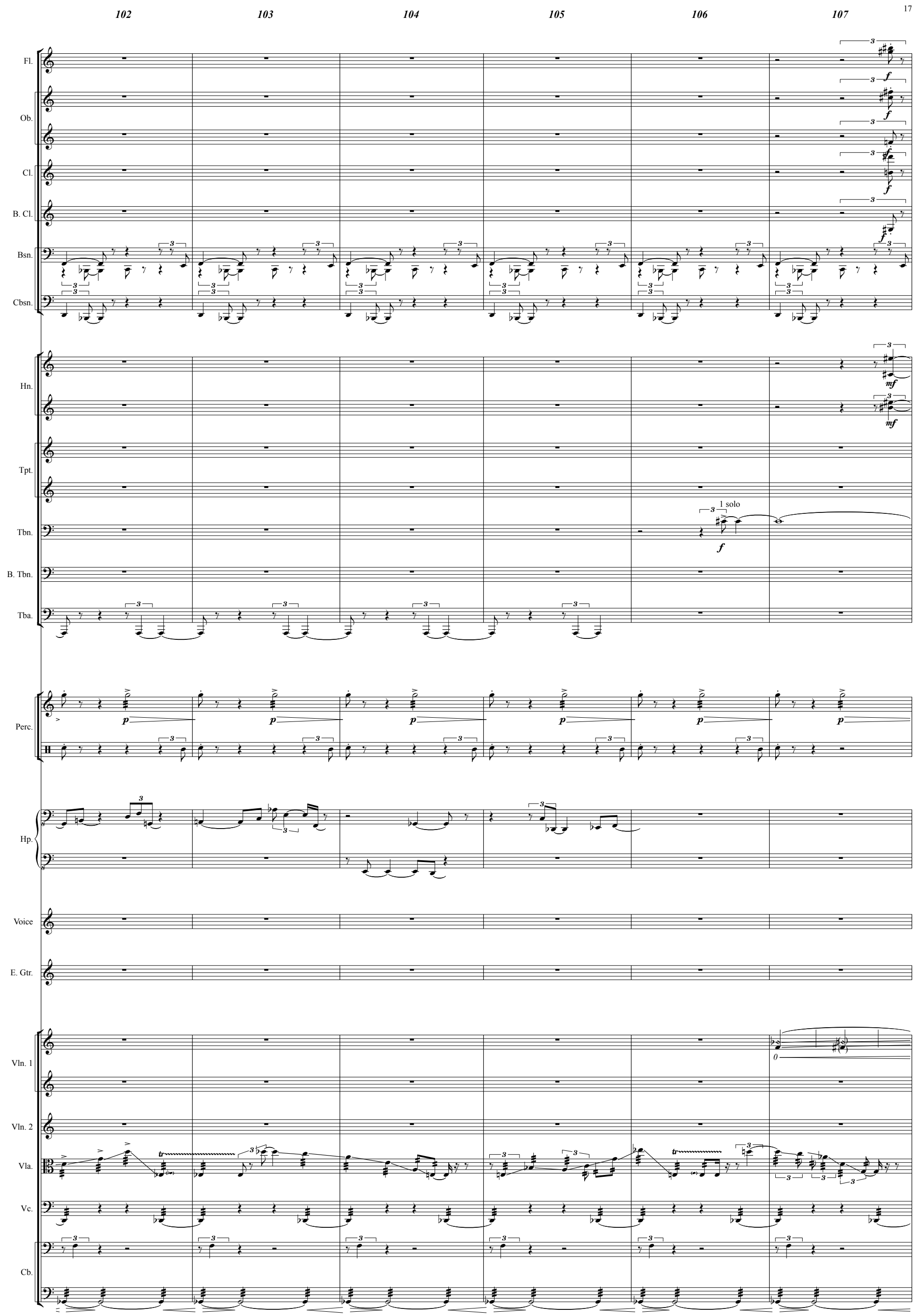


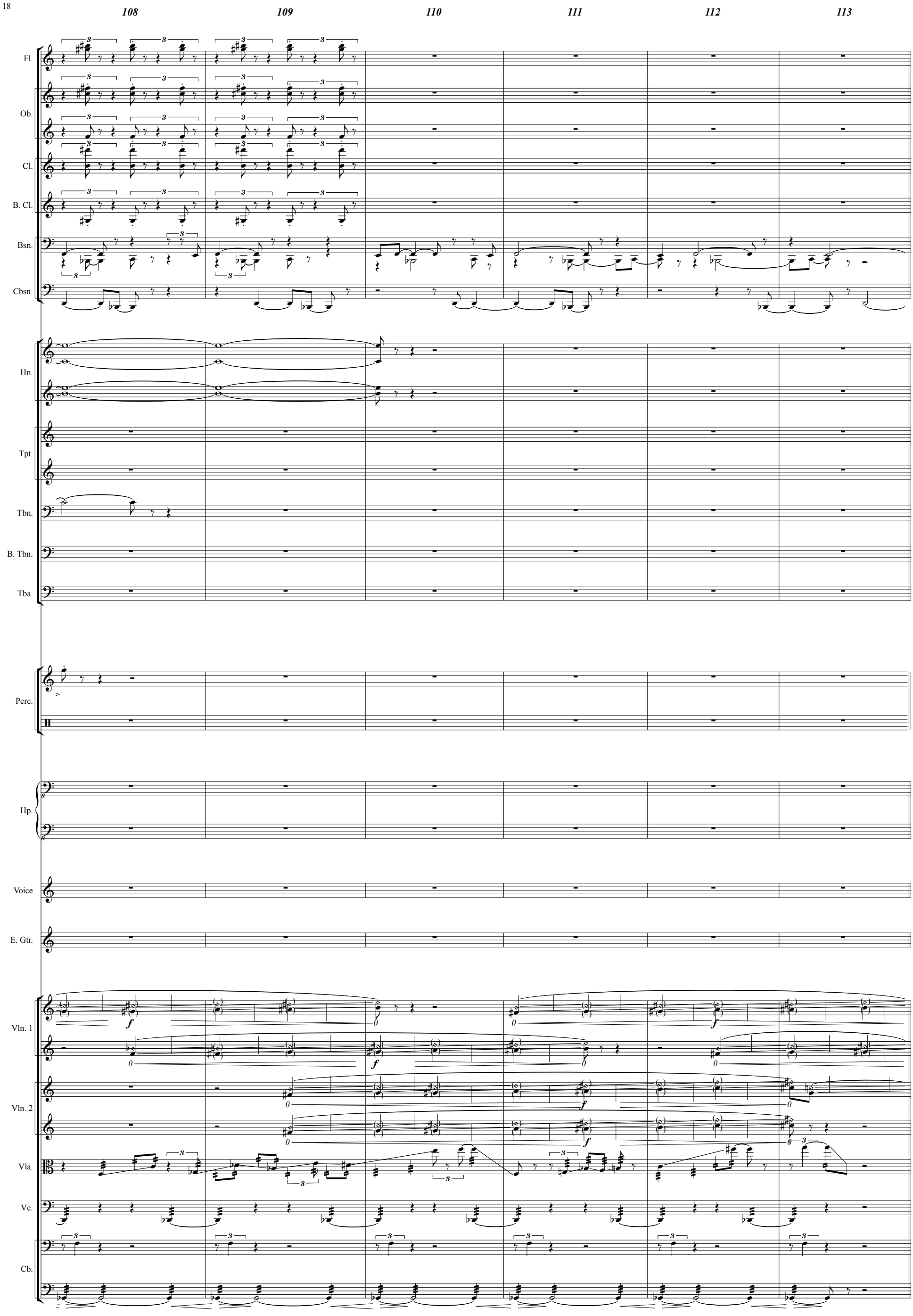
* See explination sheet

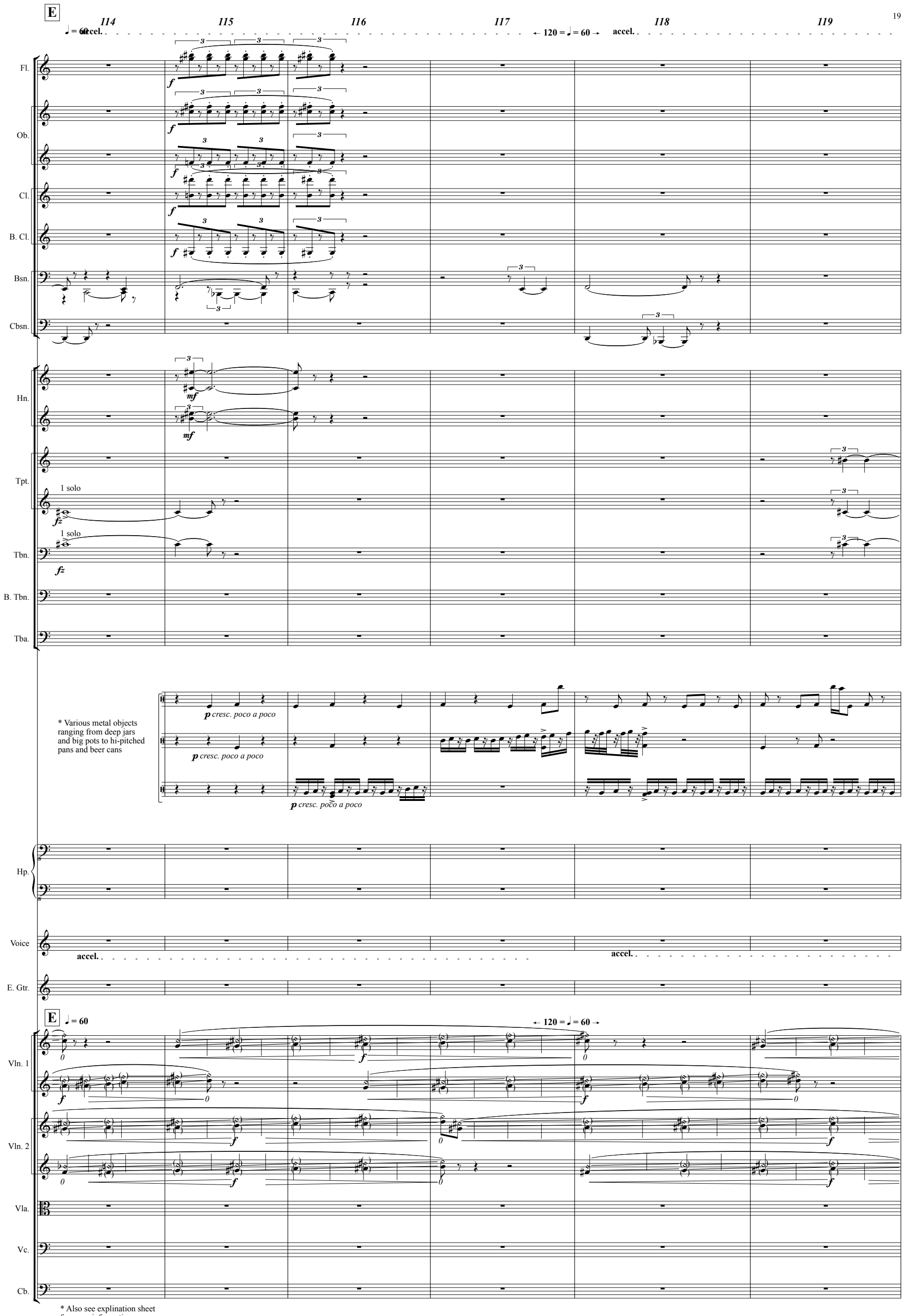
** Distorted by bow pressure.
Only very little pitch should sound



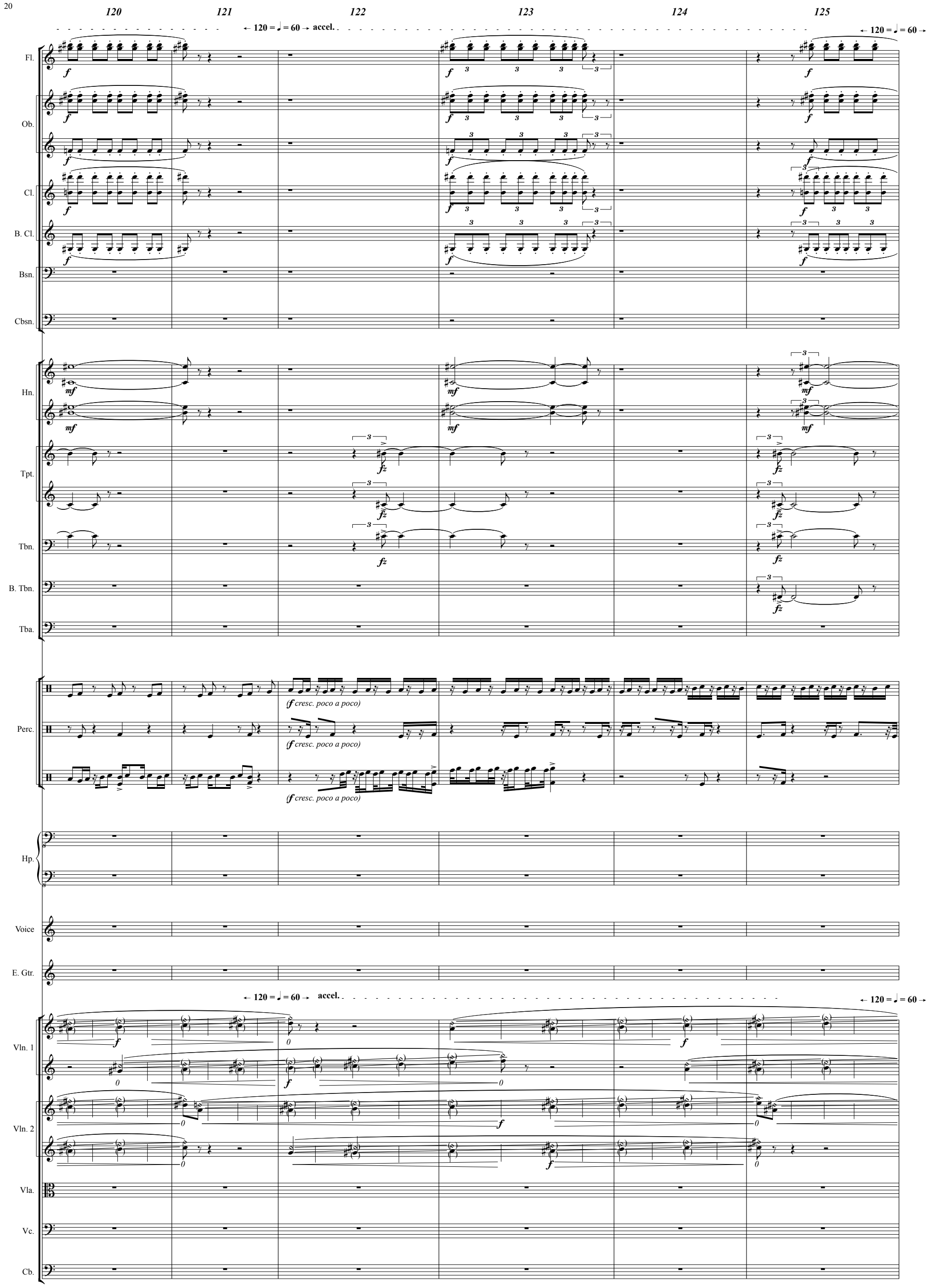
** Bow shift acc. until trim.


102
103
104
105
106
107
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Hp.
Voice
E. Gtr.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
1 solo


108
109
110
111
112
113
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Hp.
Voice
E. Gtr.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.



* Also see explination sheet for more information


120
121
122
123
124
125
← 120 = ♩ = 60 → accel.
← 120 = ♩ = 60 →
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
(f cresc. poco a poco)
Hp.
Voice
E. Gtr.
← 120 = ♩ = 60 → accel.
← 120 = ♩ = 60 →
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

126 127 128 129

accel.

Aś faśt aś pōss. Ālтērnātivē flẕ

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Alternative 1. perc:
tr.

Perc.

(ff cresc. poco a poco)

(ff cresc. poco a poco)

(ff cresc. poco a poco)

Hp.

Voice

E. Gtr.

Vln. 1

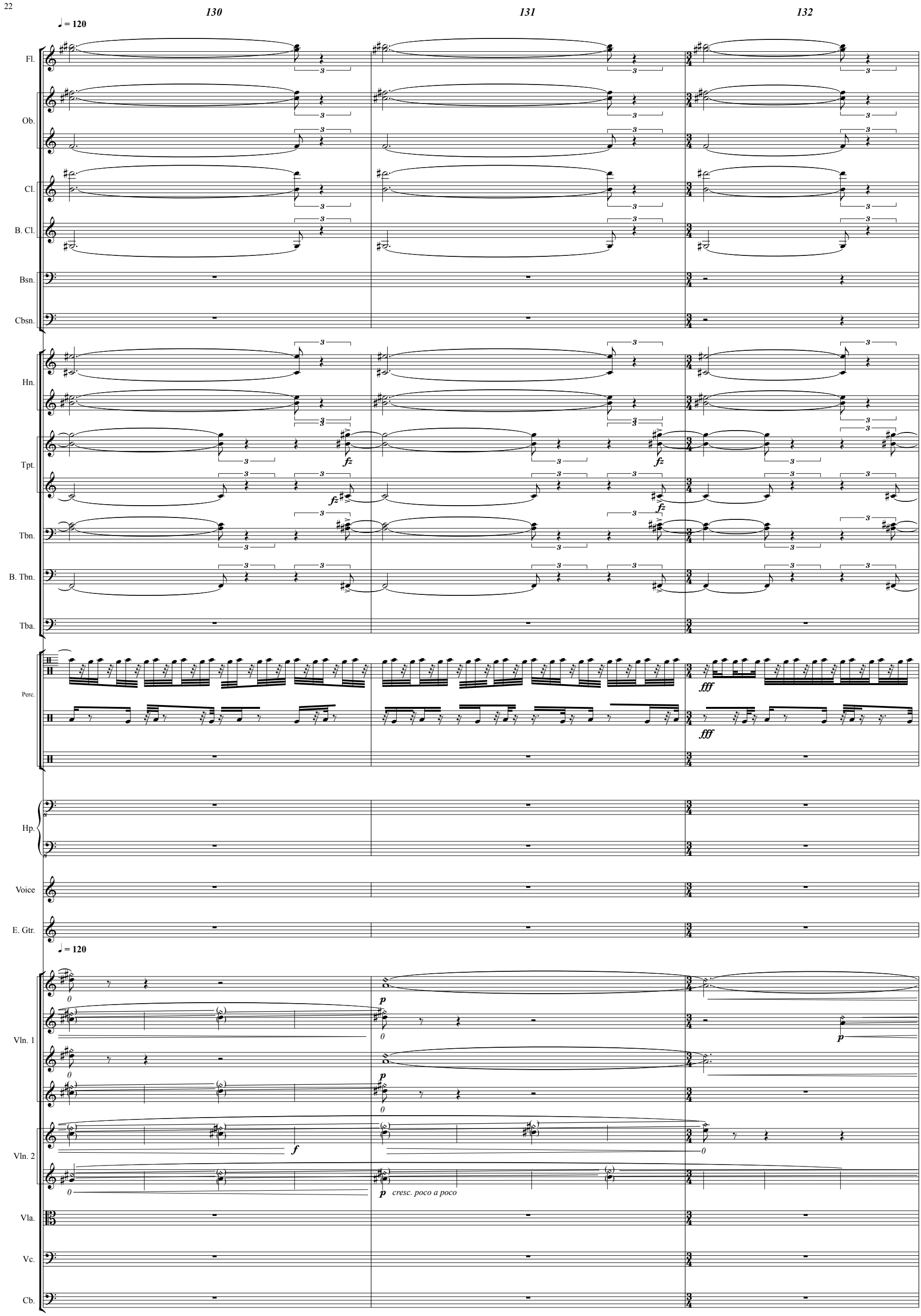
Vln. 2

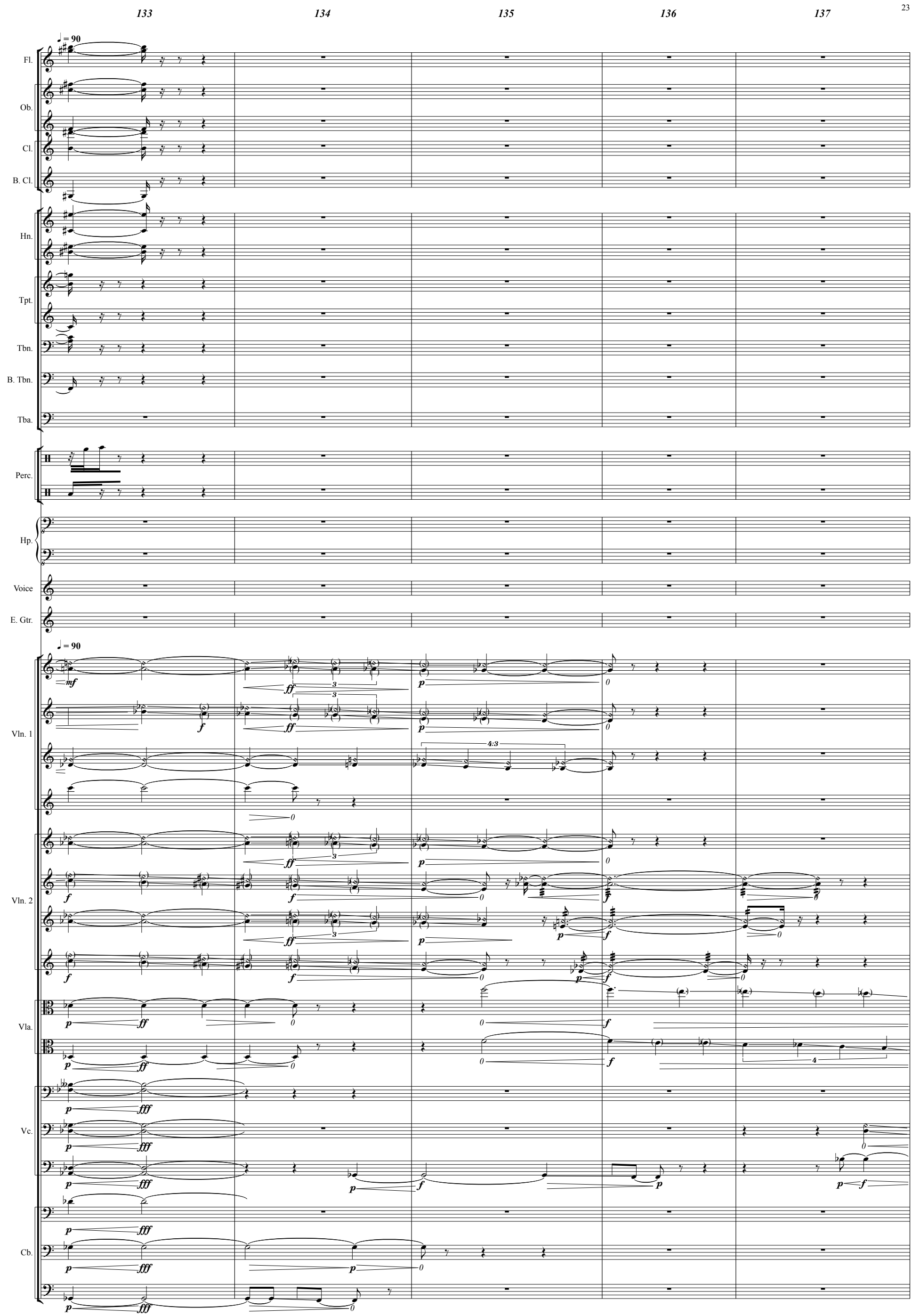
* If the rhytmh is unobtainable at current tempo play as fast as poss. or even flz

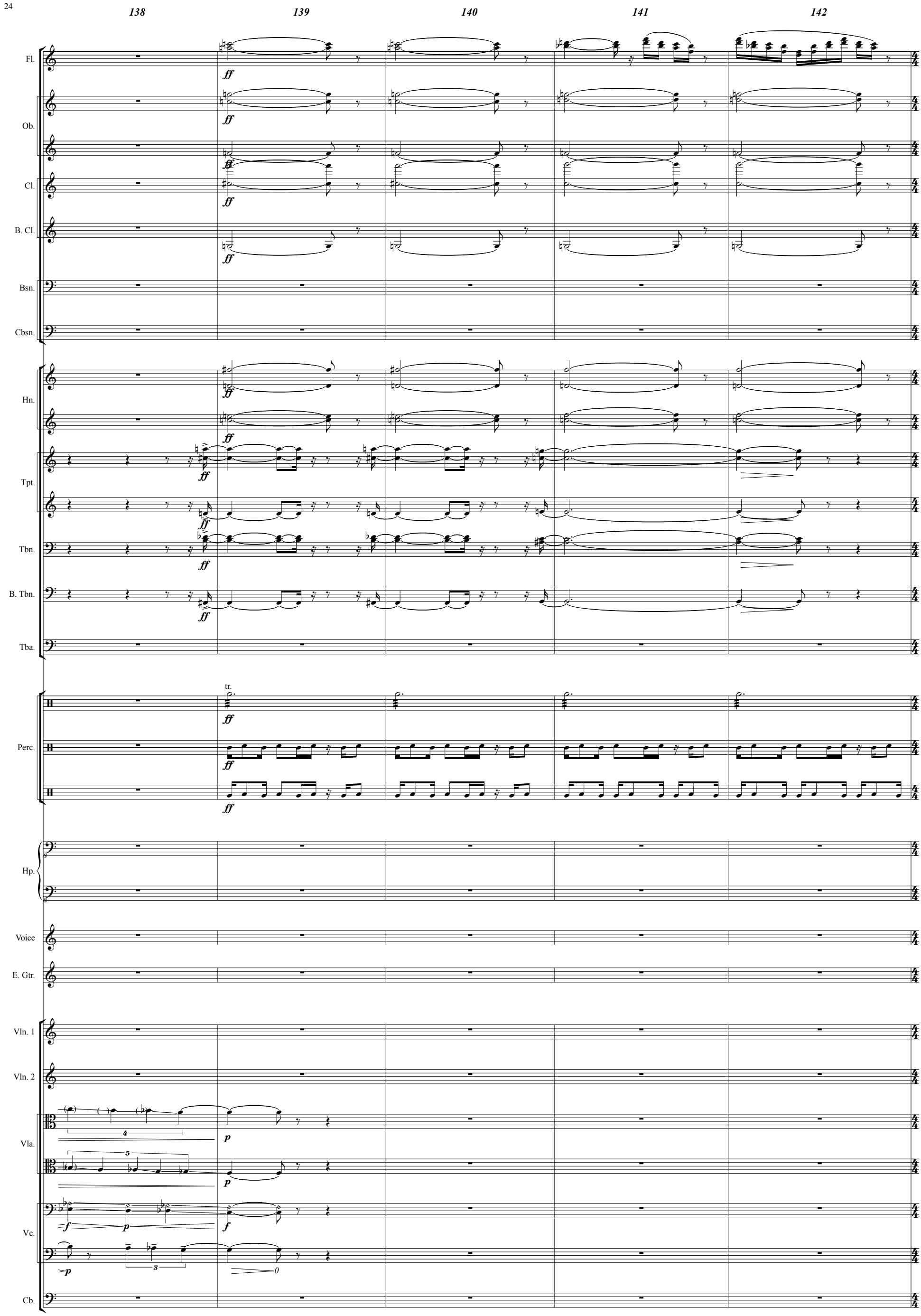
Vla.

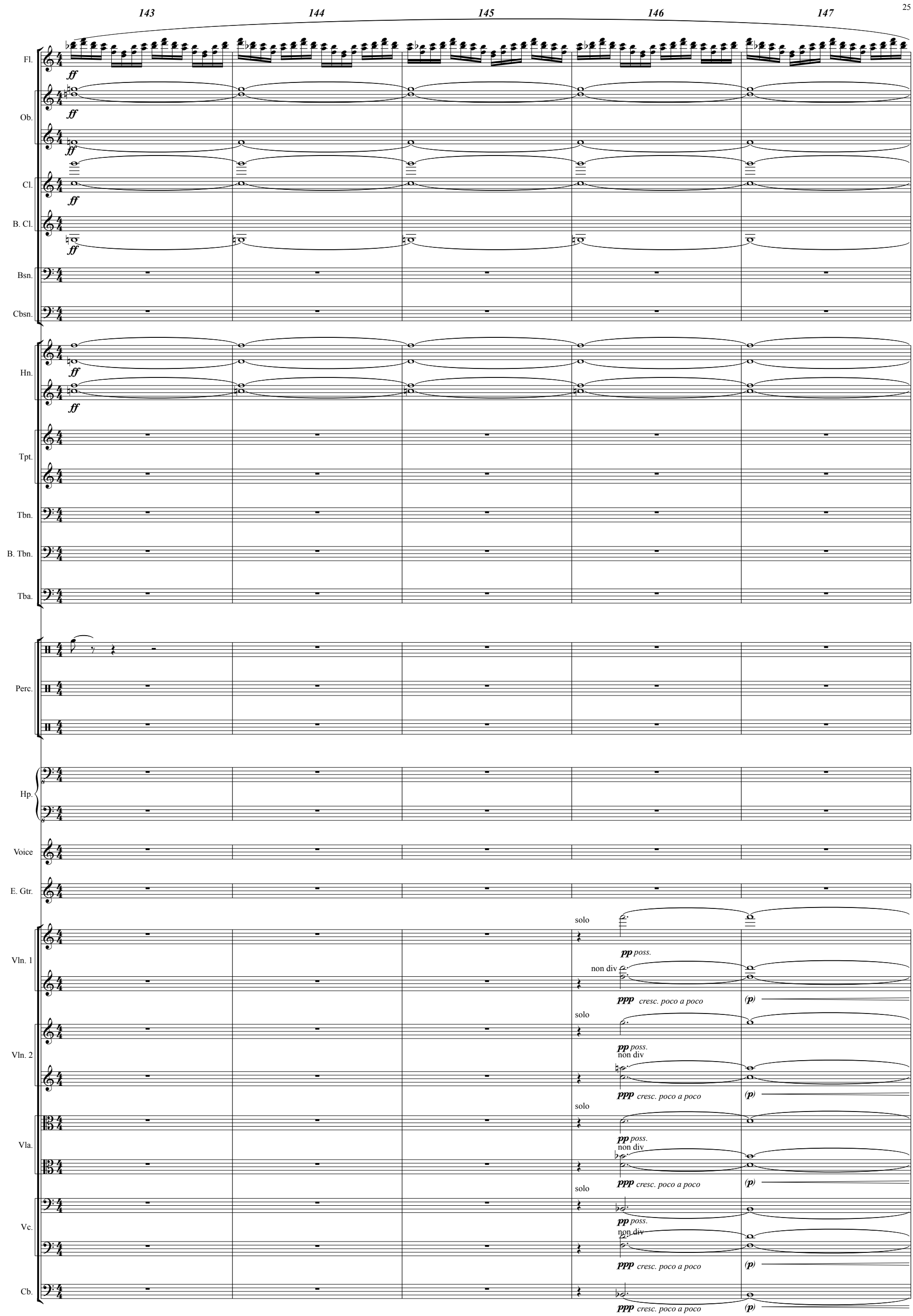
Vc.

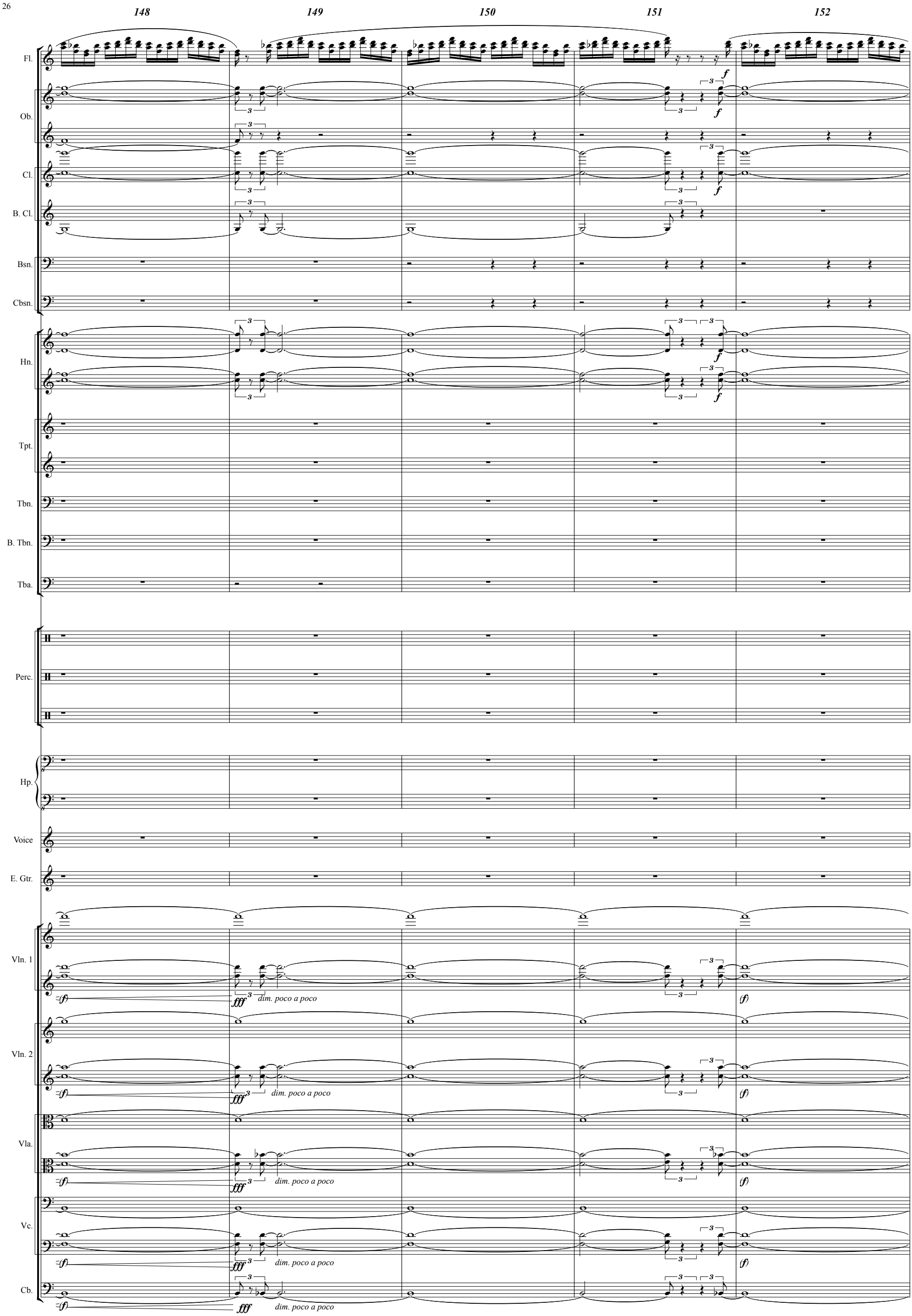
Cb.

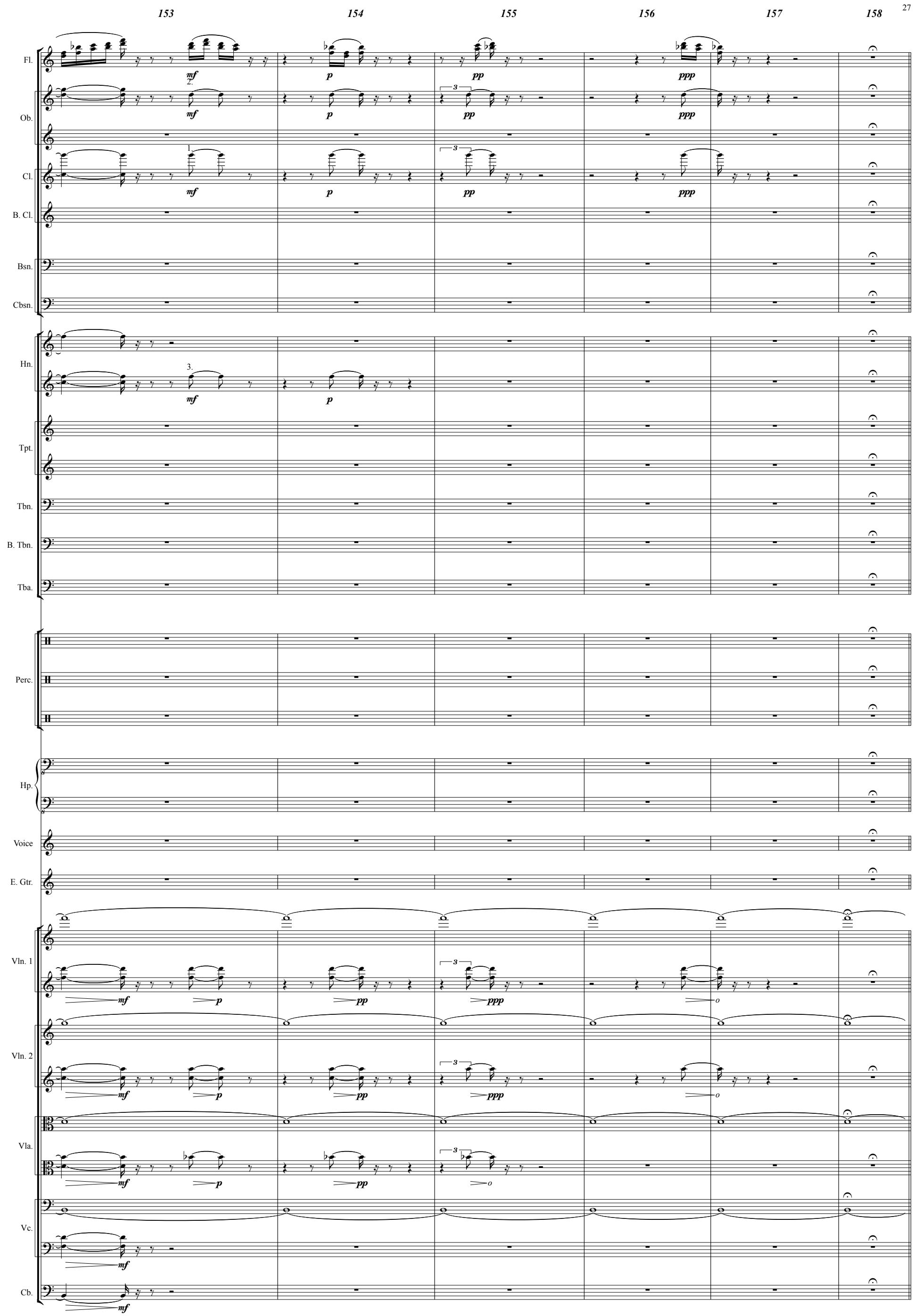

130
131
132
♩ = 120
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
fff
Hp.
Voice
E. Gtr.
♩ = 120
Vln. 1
Vln. 2
f
p
cresc. poco a poco
Vla.
Vc.
Cb.

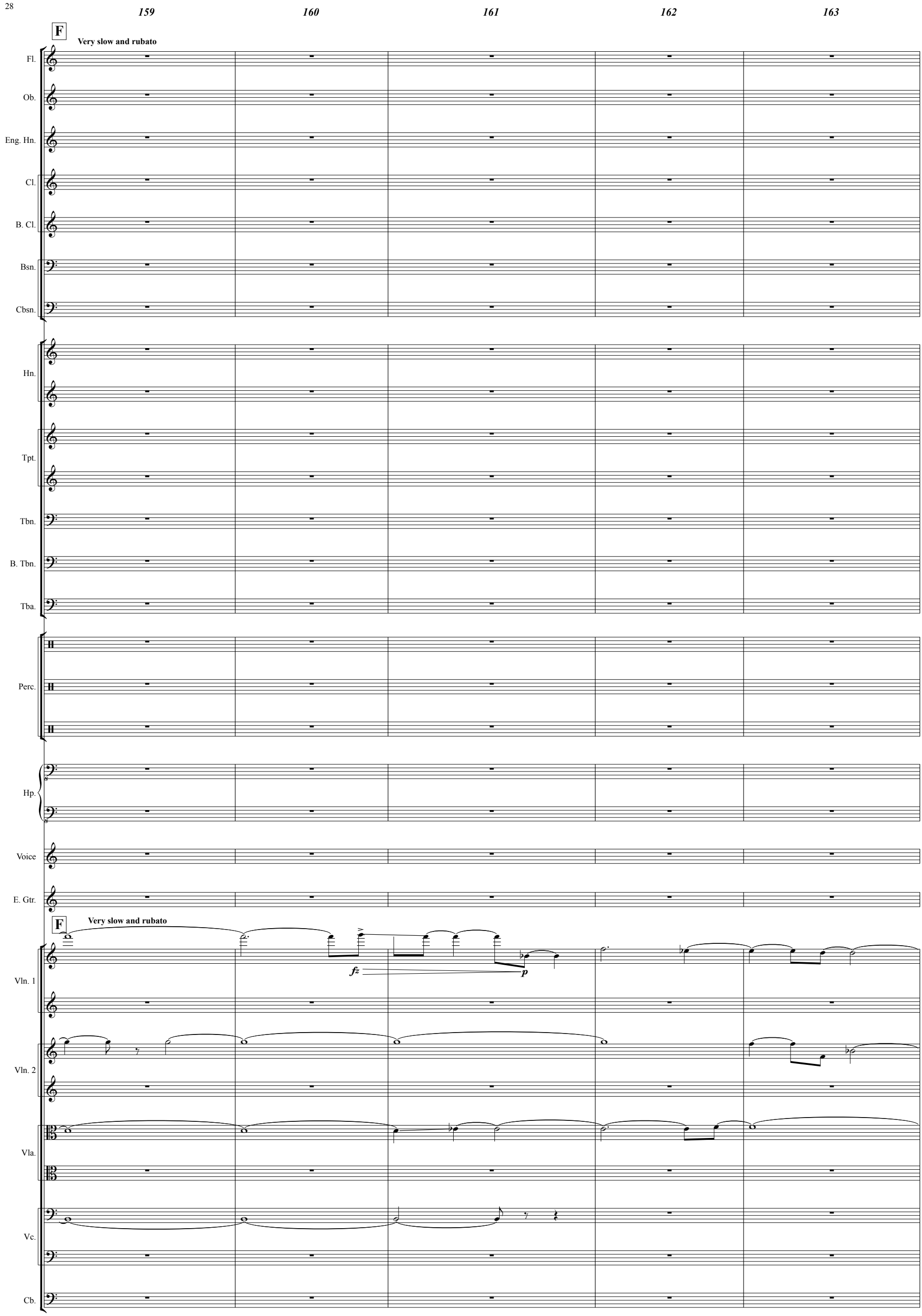

133
134
135
136
137
♩ = 90
Fl.
Ob.
Cl.
B. Cl.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Hp.
Voice
E. Gtr.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

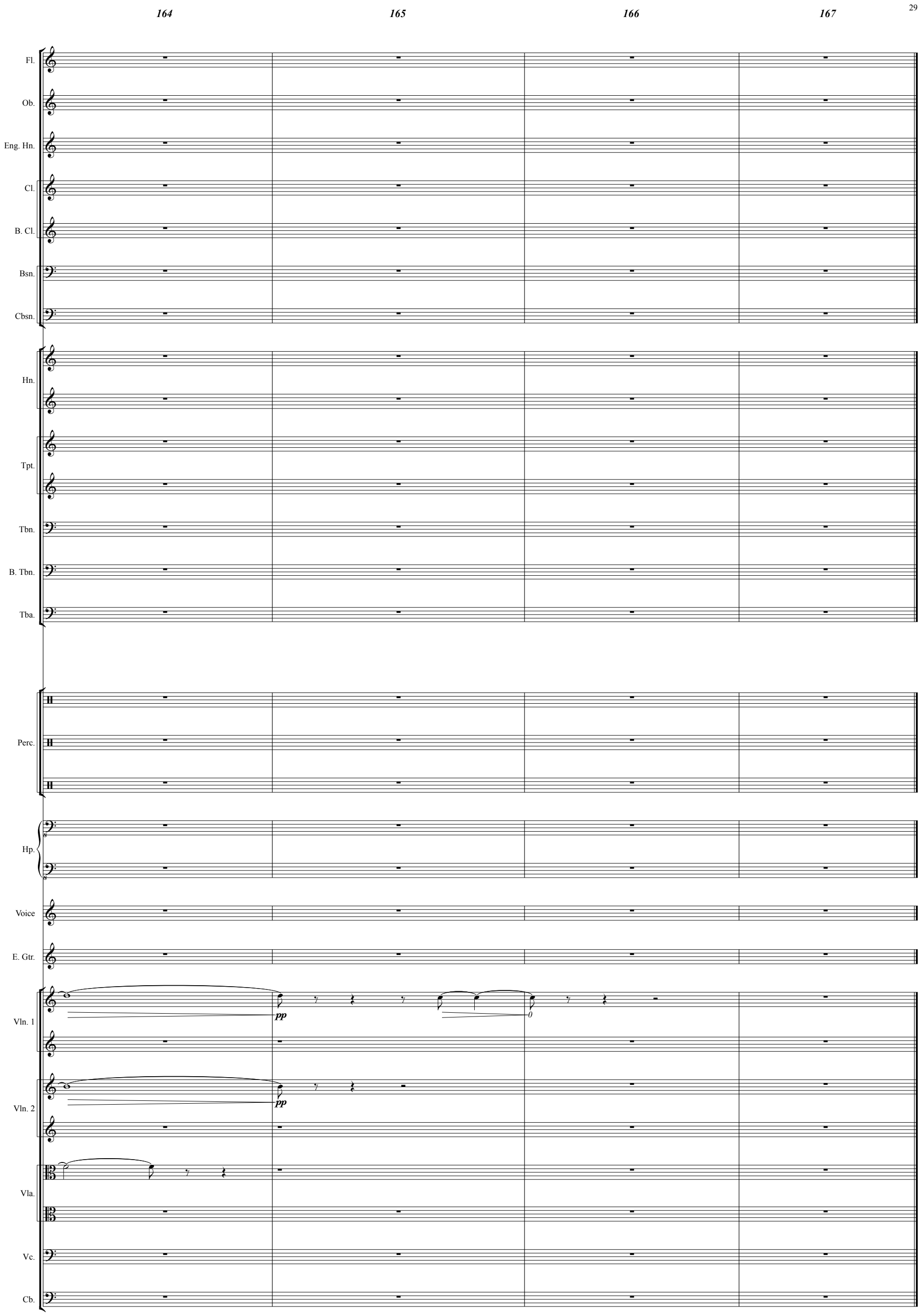

138
139
140
141
142
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
tr.
Hp.
Voice
E. Gtr.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
ff
p
f


143
144
145
146
147
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Hp.
Voice
E. Gtr.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
ff
solo
pp poss.
non div
ppp cresc. poco a poco
(p)


148
149
150
151
152
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Hp.
Voice
E. Gtr.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
f
(f)
fff
dim. poco a poco


153
154
155
156
157
158
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Hp.
Voice
E. Gtr.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
p
pp
ppp


159
160
161
162
163
F
Very slow and rubato
Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Hp.
Voice
E. Gtr.
F
Very slow and rubato
fz
p
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


164
165
166
167
Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Hp.
Voice
E. Gtr.
Vln. 1
pp
0
Vln. 2
pp
Vla.
Vc.
Cb.