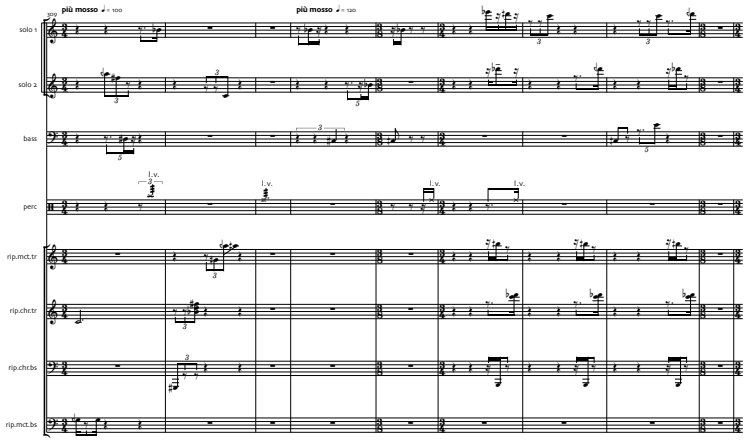
ME120

/open/control/1

for two soloists, bassist, percussionist, and open ensemble



www.michael-edwards.org

MICHAEL EDWARDS

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percussionist, and
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programme note

/open/control/1 is ***note music***. Big deal you might say, but in what some may consider a regressive move away from rigorously-defined combinations of instrumental colours and extended playing techniques, */open/control/1* concerns itself with structures made merely out of pitches, rhythms, and—to a lesser though still structurally significant extent—dynamics. Radical?

/open/control/1 leaves the designation and choice of instruments to the performing ensemble, thereby connecting loosely to the *Real Books* of jazz standards. It is, however, more Baroque in its conception. The pitch and rhythmic structures themselves are a million miles away, but the Baroque period's concentration on *note music* is clearly a link. And this is underlined by the designation of a *concertino* of two unspecified soloists plus unspecified bass and percussion parts, along with a *ripieno* of an open instrumental type and number.

score notes

instrumentation

ranges

- The soloists' range is from sounding G3 quarter-sharp (the first one below middle C) to E6. So, for example, if electric guitars are used, as in the software-generated demo, then they should play an octave above written. This would mean a 24-fret instrument would be appropriate.
- The bass should go down to written E2 but will generally sound an octave lower than written. The highest note is written A4.
- The open ensemble's highest and lowest notes are sounding E1 and F7, but more flexibility on octave transpositions is possible.
- Octave-transposed parts, as well as parts in B-flat, E-Flat, F etc. can be requested from the composer: m@michael-edwards.org

percussion

The mapping suggestion at the beginning of the score correlates standard drum kit instruments to notated pitches. By no means should this be seen as the ideal. Any other instruments could be substituted in a standard or extended kit, and the instruments could change throughout the piece, with, for example, groupings changing and reappearing on section boundaries. The concept of the drum kit could also be completely or partially abandoned, using non-standard sounding objects or instruments instead.

In several sections, *+wild fills* is indicated. What is meant here is a short, dense, improvised passage using whichever instruments and rhythms/techniques are deemed by the player to be most suitable in the musical context. *+wild fills* is sometimes placed over an inactive bar, and thus fulfils the function of traditional pop/jazz/rock *fills*. In any case, where this is indicated, improvisation is expected for the complete duration of the line extended to the right, i.e. over rests and even complete rest bars. When this is placed over exact notes and rhythms, the fill should be inserted in the rests or around the given notes; furthermore, the notes can be modified *ad lib.*, or even ignored and replaced by the *fills*.

electronics

There are no explicit electronic parts or resources required for this piece, but a generally *electric sound* would be very appropriate. Thus a mixture of electronic instruments, such as keyboards/synths or electric guitars, would work well with amplified acoustic instruments.

Amplification could be organised *locally*, with onstage amplifiers or speakers next to the players, or could implemented with microphones and line-level signals via a PA system.

A completely acoustic version is, however, just as foreseeable.

the open ensemble

Although some fairly dense chords/passages are assigned to the open ensemble, the number and type of instruments used is left to the musicians to decide. Some notes in chords can be left out if necessary, thus the open ensemble could range from just four or five available instrumentalists to a complete string section, for example. Very heterogeneous groupings are also very welcome, as are ensembles made up of a mixture of acoustic and electronic sources.

The open ensemble's notes are specified on four staves: two for treble and two for bass notes. In both ranges, notes are separated out onto microtonal and chromatic staves, so that instruments with and without microtonal capabilities can address and find their notes more easily.

Sustained notes can be held by single instruments or passed around the ensemble *ad lib.*, i.e. players can join in the note after it starts, but in general not with an audible attack, rather smoothly instead.

heterophonic unison

In the last section of the piece, the open ensemble is required to play *in heterophonic unision with the soloists*. What is meant here is that all or some of the open ensemble plays along with one or more of the *concertino* parts, but irregularly, i.e. breaking after just a few notes, varying the rhythmic precision, holding onto some notes here and there, etc., etc. Do however retain enough resources to play the short sharp chords notated throughout this section.

microtonality

As is clear from the score, this piece is highly microtonal insofar as the score is riddled with quarter tone symbols. However, the quarter-tones can be seen in two ways: as part of an equally-tempered 24-note scale (as audible in the demo sound file); or as expressive deviations (by bends or extended fingerings) from the nearest chromatic note. Lack of easily-achievable microtonality on any particular instrument should not immediately be seen as a deal-breaker. For example, microtonality on keyboards could be accomplished via two pedals and a *Max/MSP* or *Pure Data* patch feeding a software synthesiser. Contact the composer for suggestions or with queries: m@michael-edwards.org

accidental policy

Accidentals carry throughout the bar but are repeated in parentheses as deemed necessary.

playing techniques

Depending upon the instruments selected and the insights and desires of the performers involved, various playing techniques may be used *ad lib.* in the interpretation of the score. A few of these are indicated in the score but many more could be introduced. For example, harmonics, the occasional tremolandi/flutter-tongue, growling (wind), various pizzicati and other plucking/slapping effects, playing on different parts of string instruments' necks and fingerboards (*sul pont.*, *sul tasto*), using (different) plectrums/mallets/sticks/objects to strike the instrument, etc., etc. Similarly, if electronic instruments are used, quite radical programme/synthesis/sample-bank changes can be introduced to underline the structure of the work.

text

At four points towards the end of the score, a single word is to be (optionally) shouted during pauses. This should always occur at the very last moment before the downbeat of the following bar, but if the text box is placed over the bar line, then the second syllable of the word should occur on the downbeat.

The text is "aspire forever never retire", which is a translation by Derek Mahon of Samuel Beckett's "rêve / sans fin / ni trêve / à rien". This could be shouted by all musicians involved, by just the *concertino*, or by single musicians: either one for all four words or one word each for four musicians. Even starting with one musician and increasing over the four words to the full ensemble could work well.

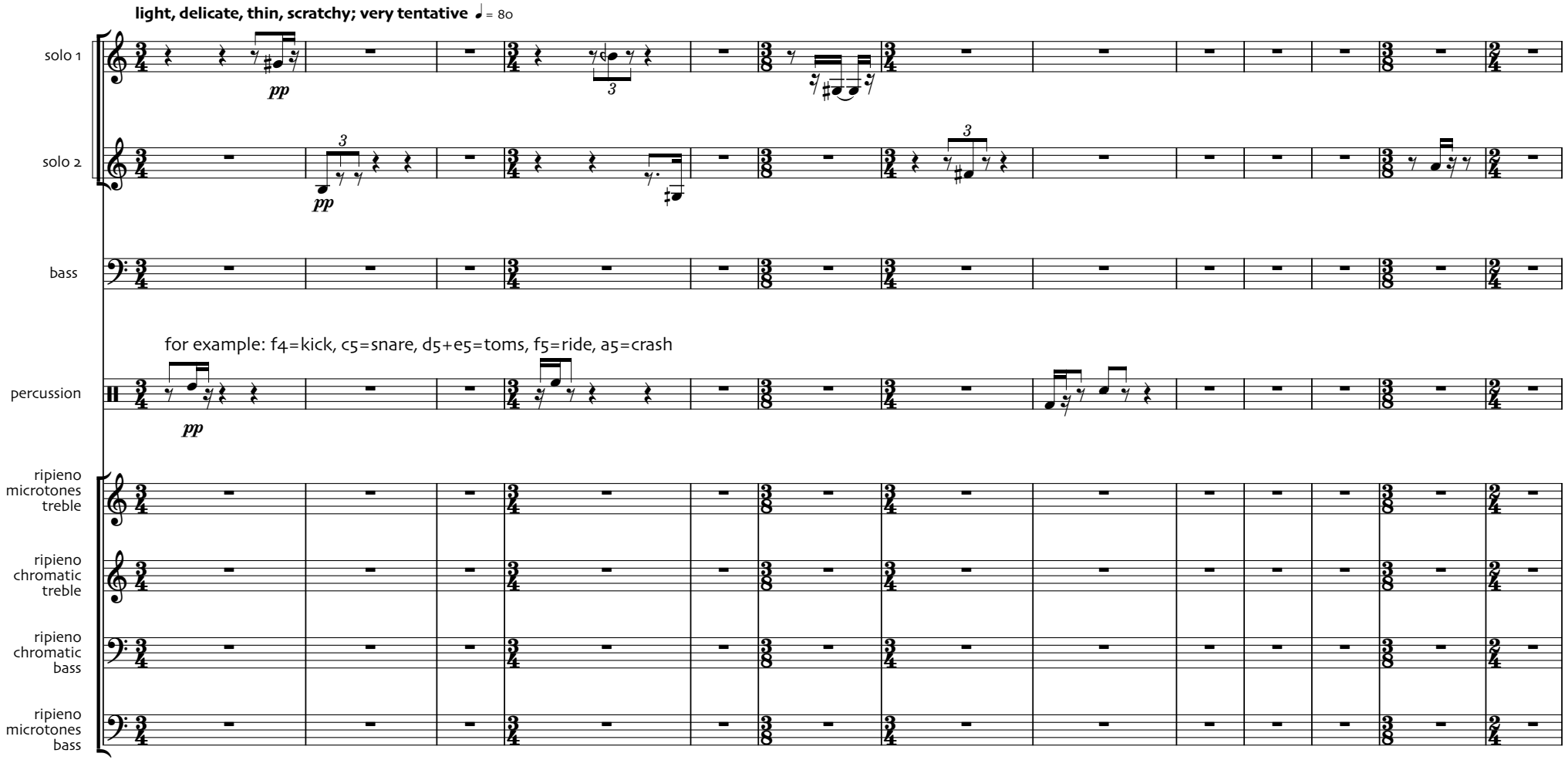
Depending upon the instrumentation chosen and the acoustic of the performance space, the text could be shouted into microphones or left unamplified. The choice in all of this is, of course, left to the interpreters; as is the choice not to shout at all, if preferred (but either all four words or none should be shouted).

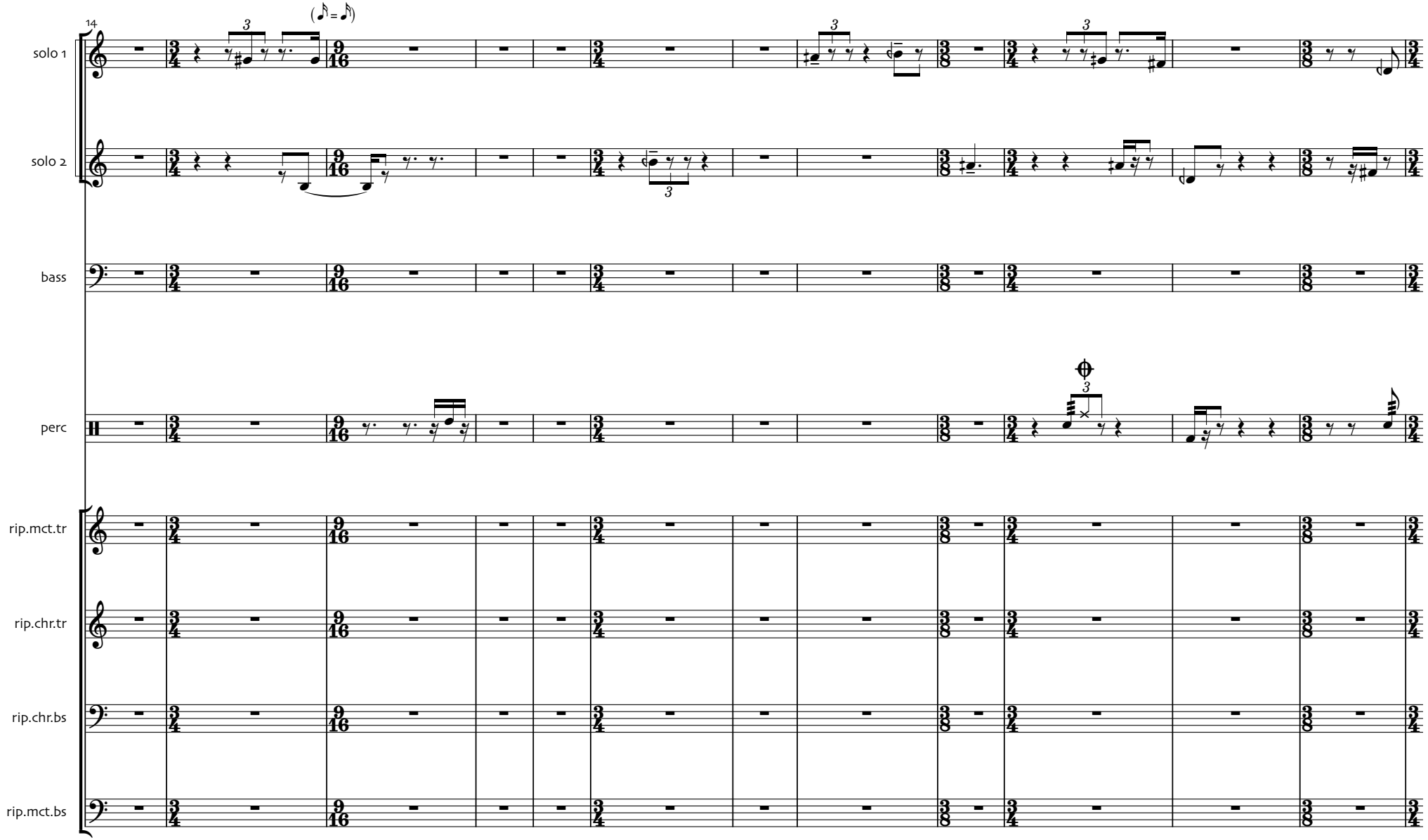
tempi

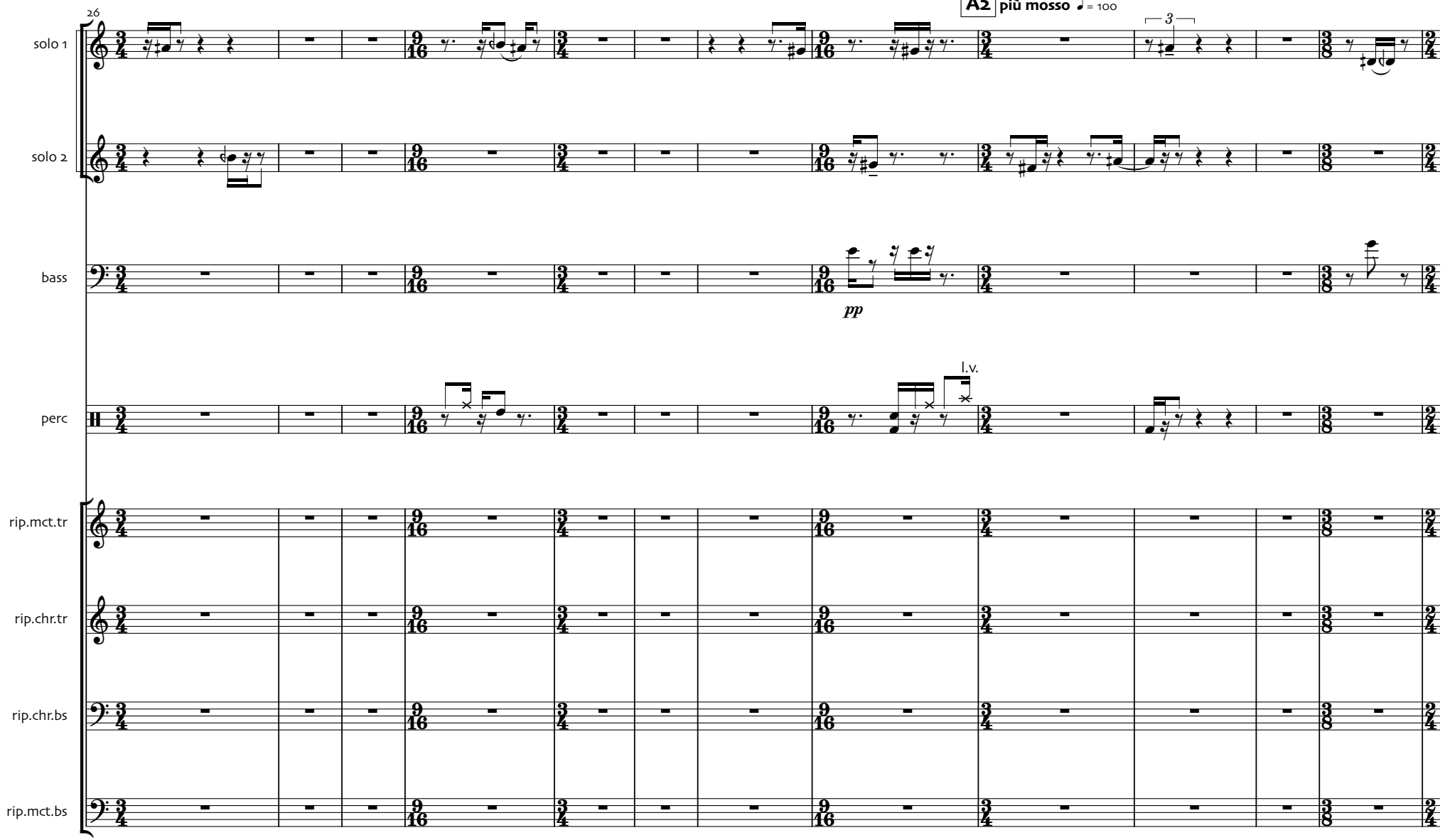
Tempi are flexible. The faster tempi are probably going to be impossible for most, so take the metronome marks with a pinch of salt. On the other hand please do respect the relative speeds (meno/più mosso). At the end you should be going *hell for leather*, meaning not really coping with the speed: A bit of chaos is good here, but bear in mind that, in my experience at least, reining things in a bit can increase tightness and therefore the perception of higher speed.

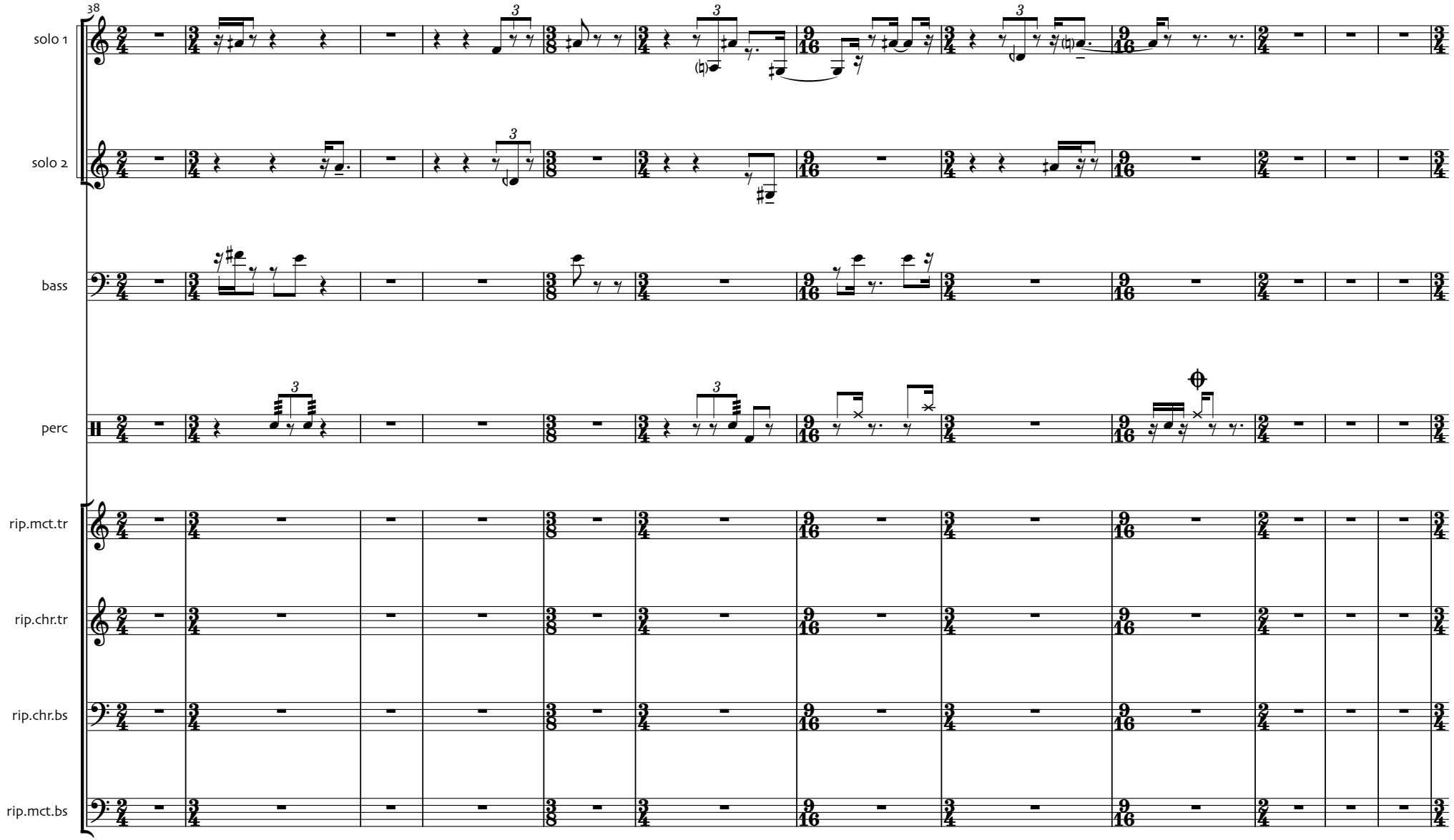
/open/control/1

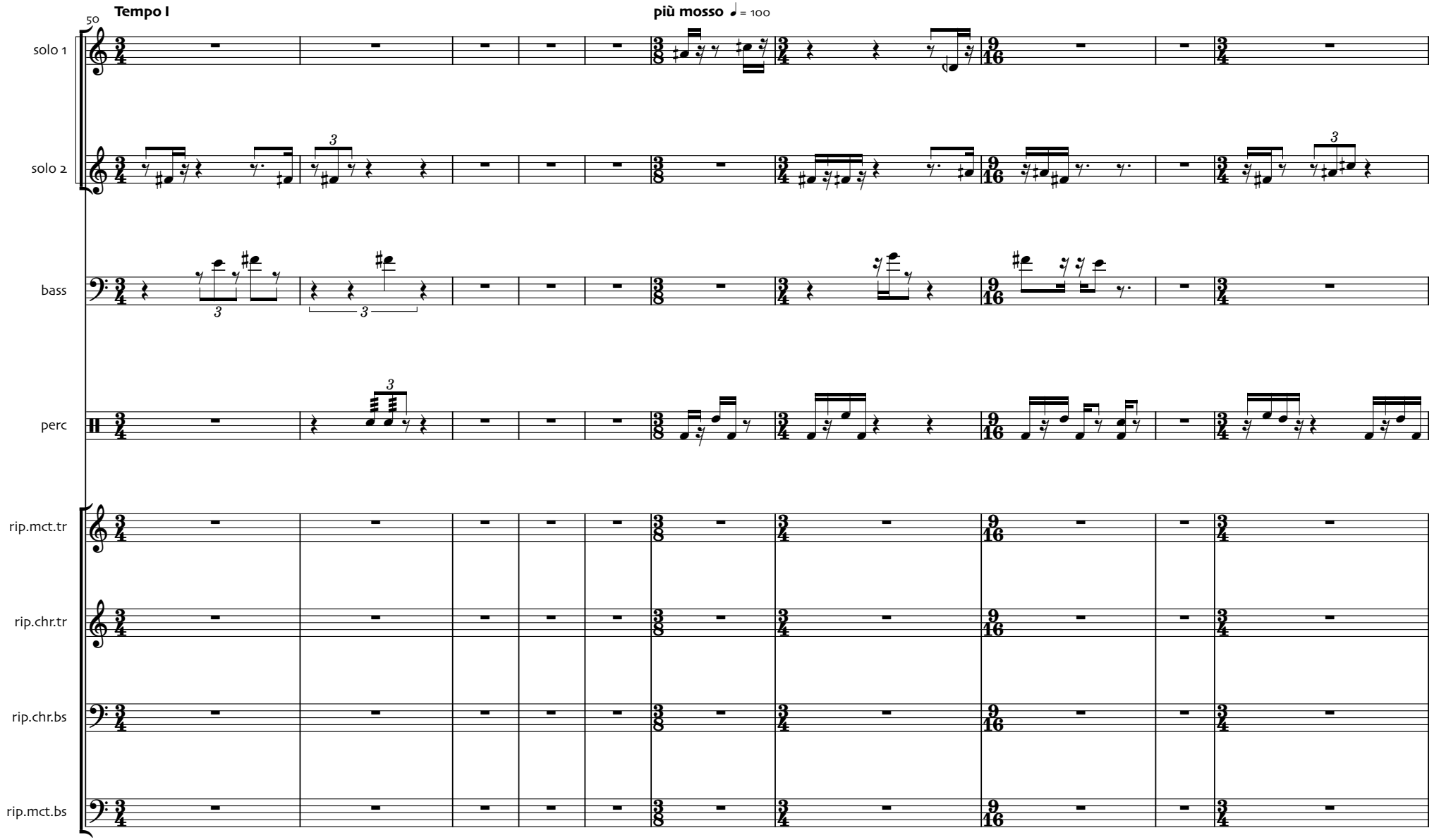
michael edwards 2025

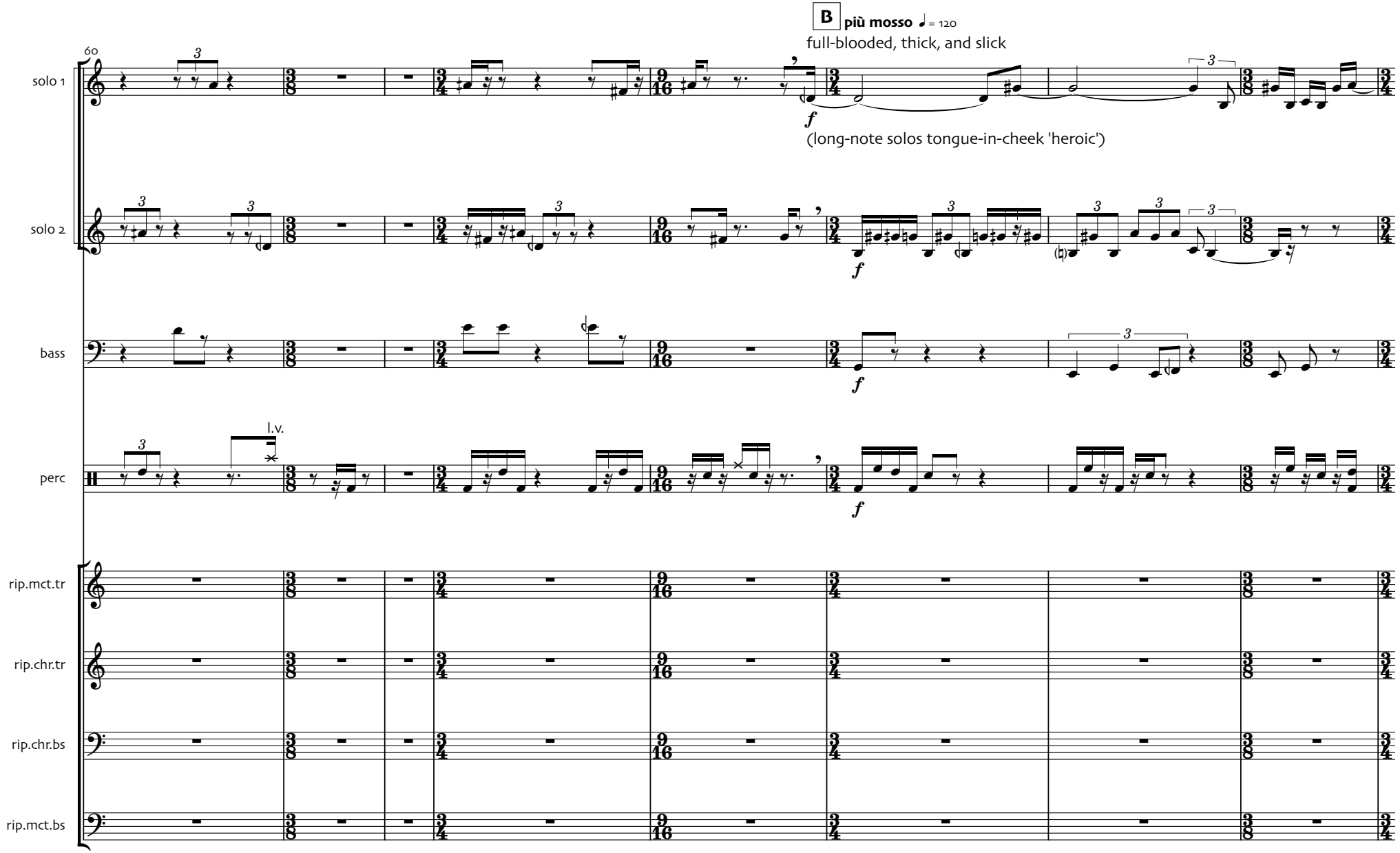


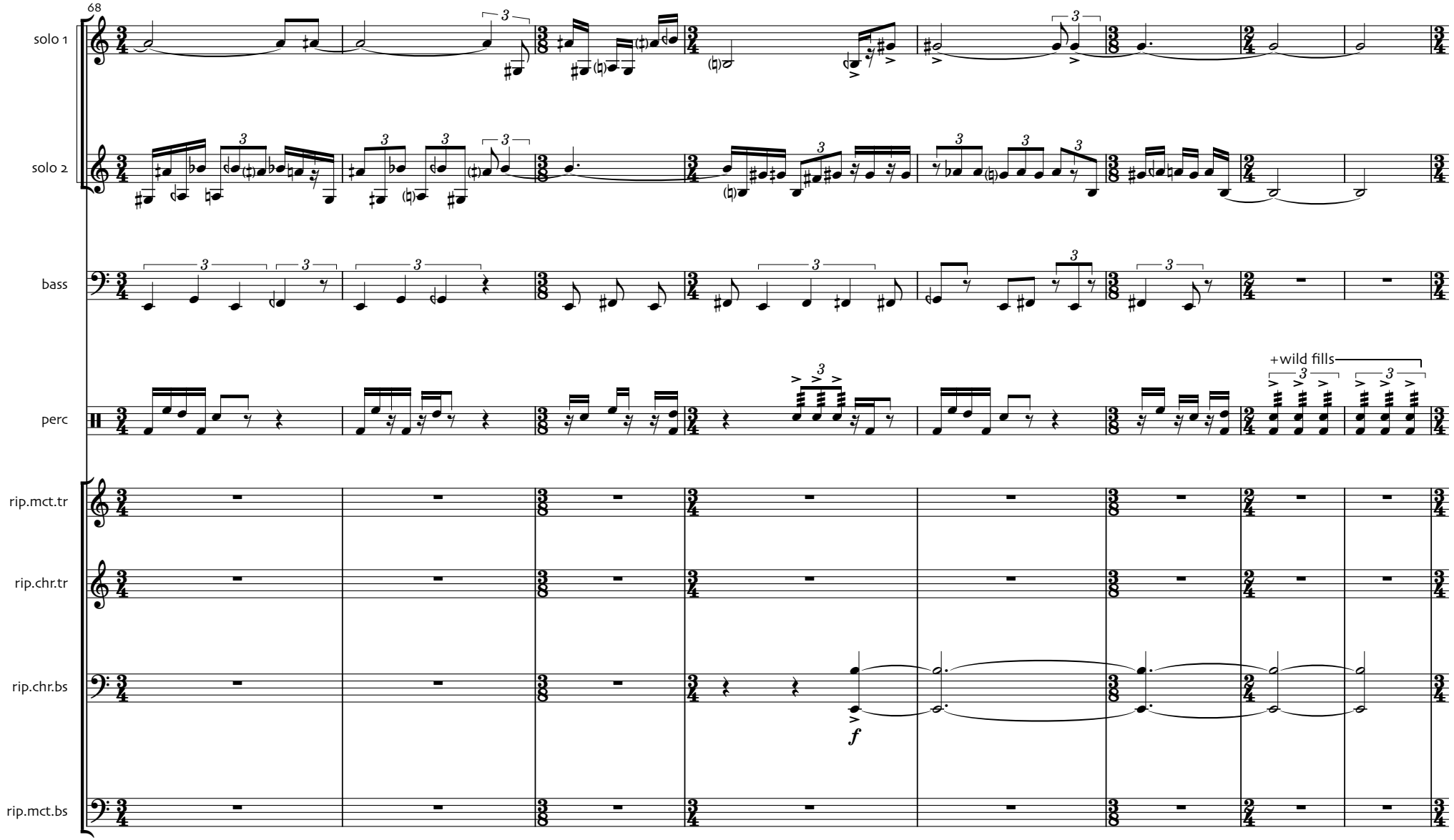

14
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs

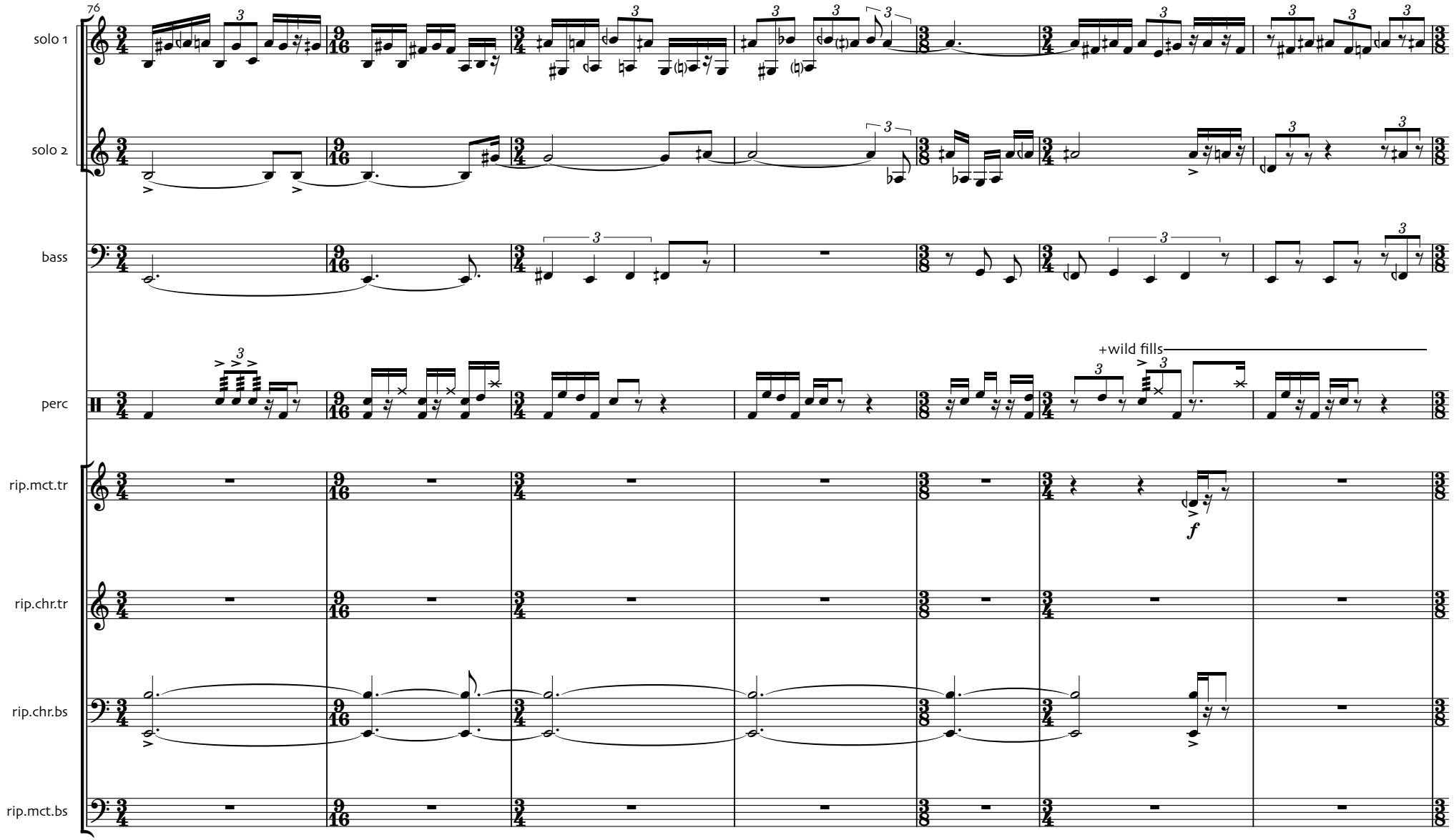

26
A2
più mosso
= 100
3
solo 1
solo 2
bass
pp
perc
l.v.
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs

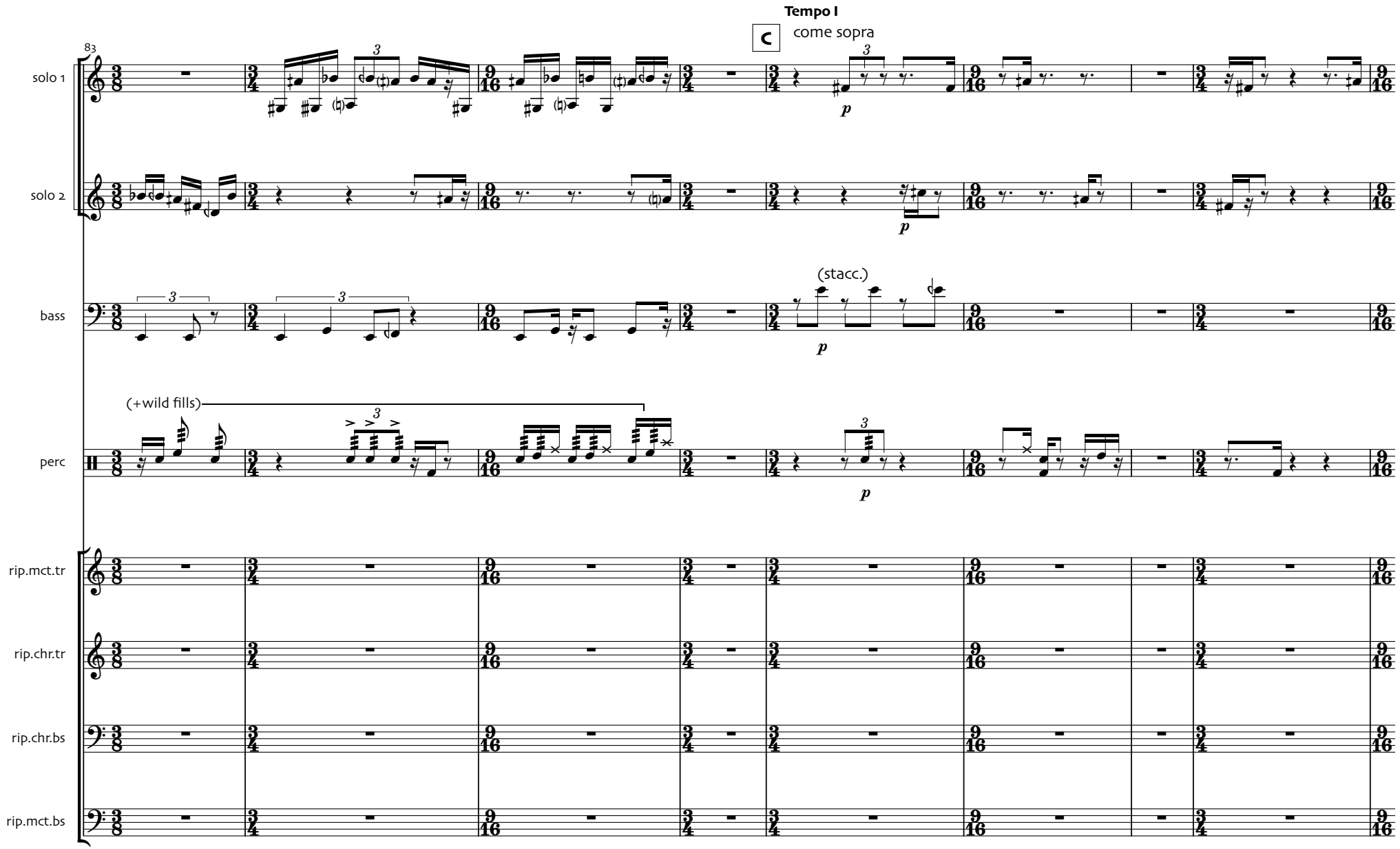

38
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs

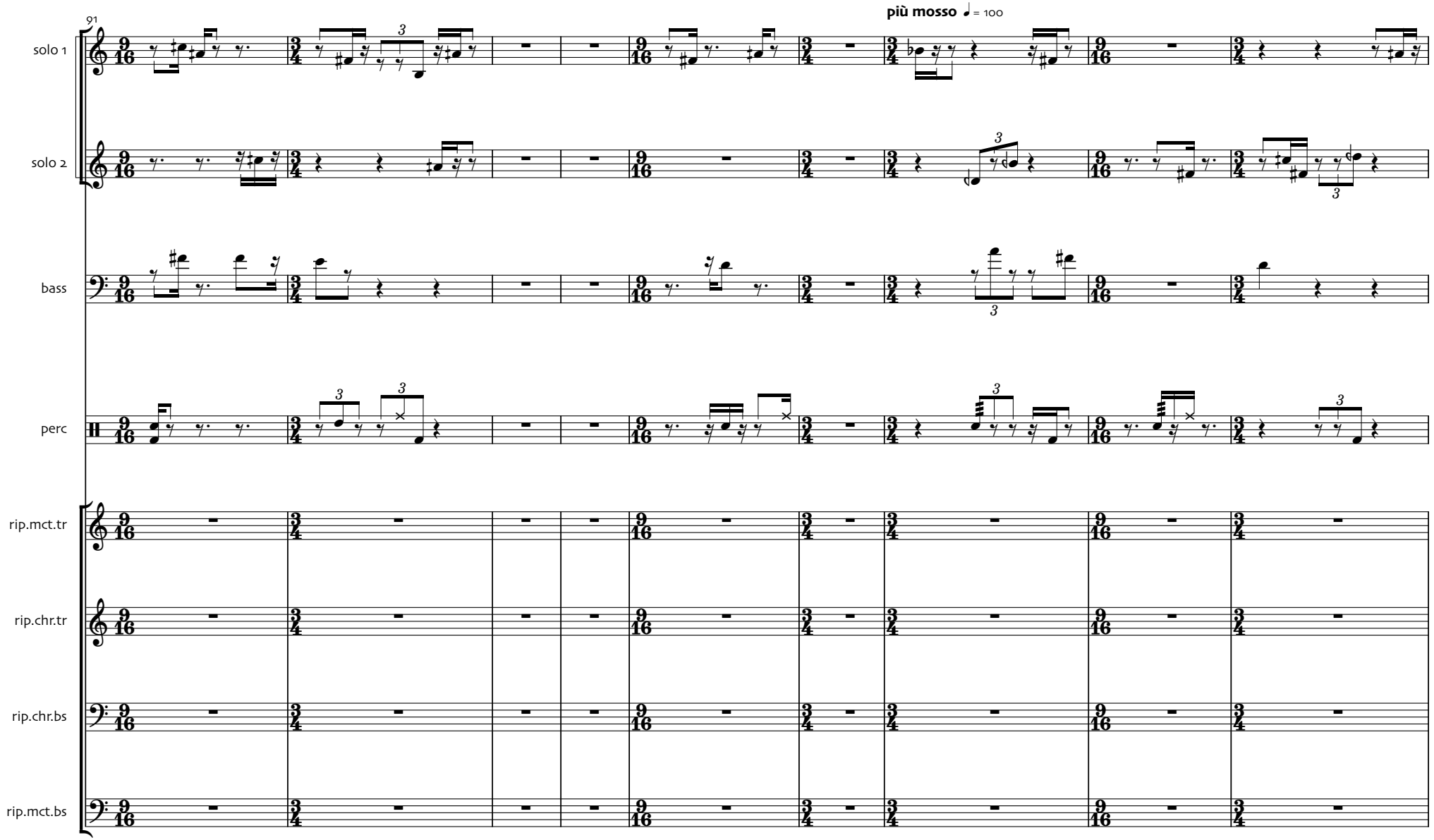

50
Tempo I
più mosso ♩ = 100
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs

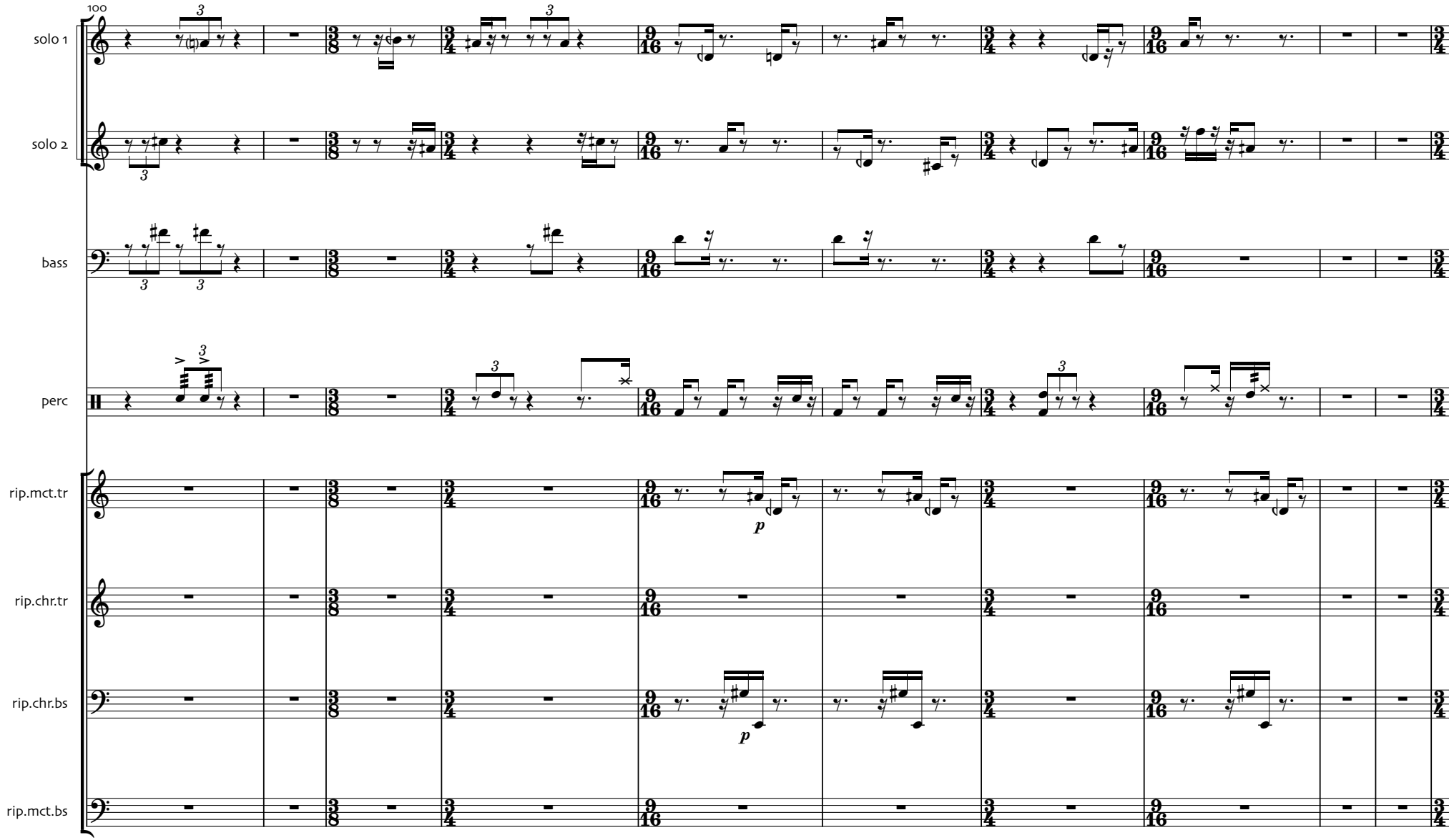

B
più mosso
= 120
full-blooded, thick, and slick
(long-note solos tongue-in-cheek 'heroic')
60
solo 1
solo 2
bass
perc
l.v.
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs

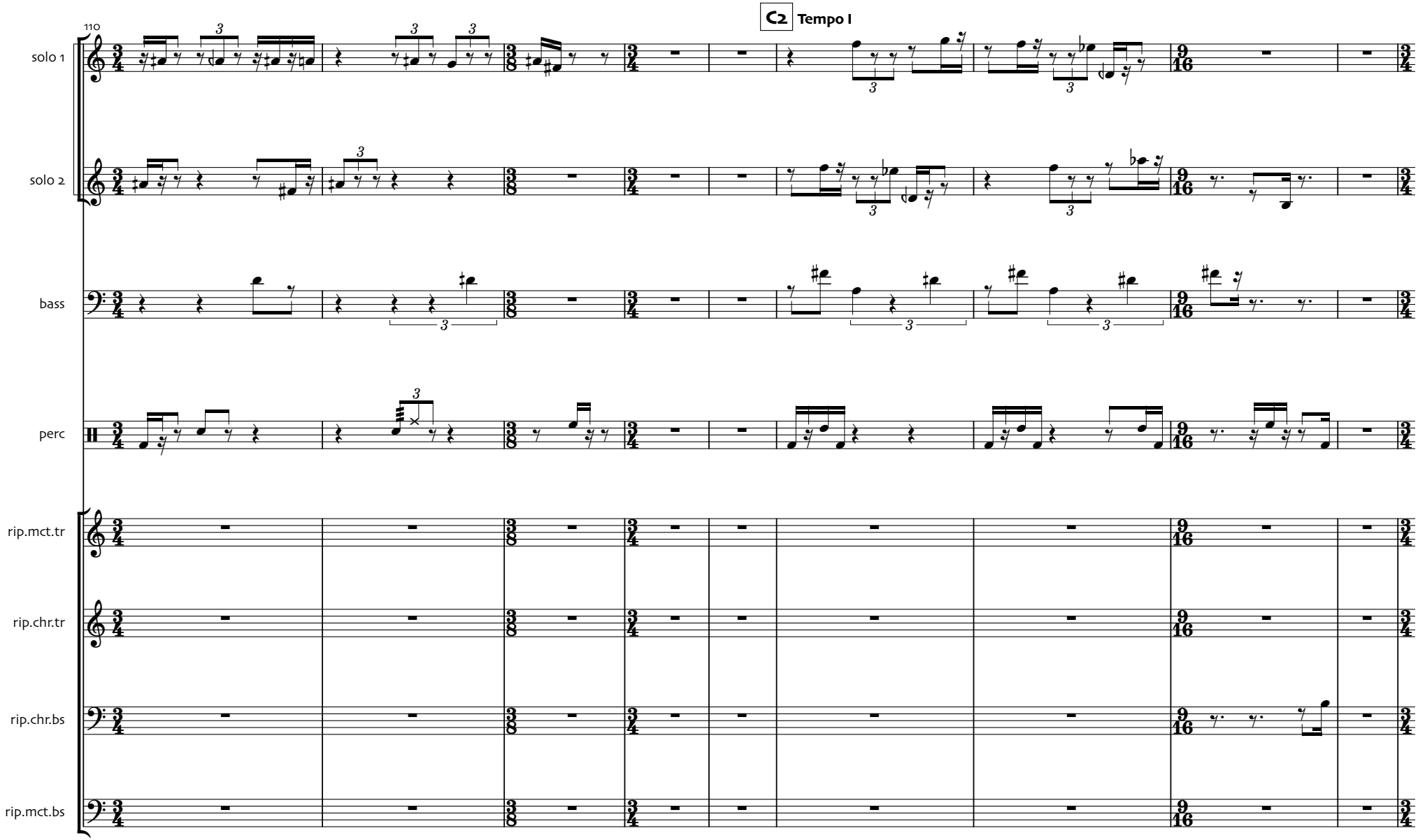

68
solo 1
solo 2
bass
perc
+wild fills
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs
f

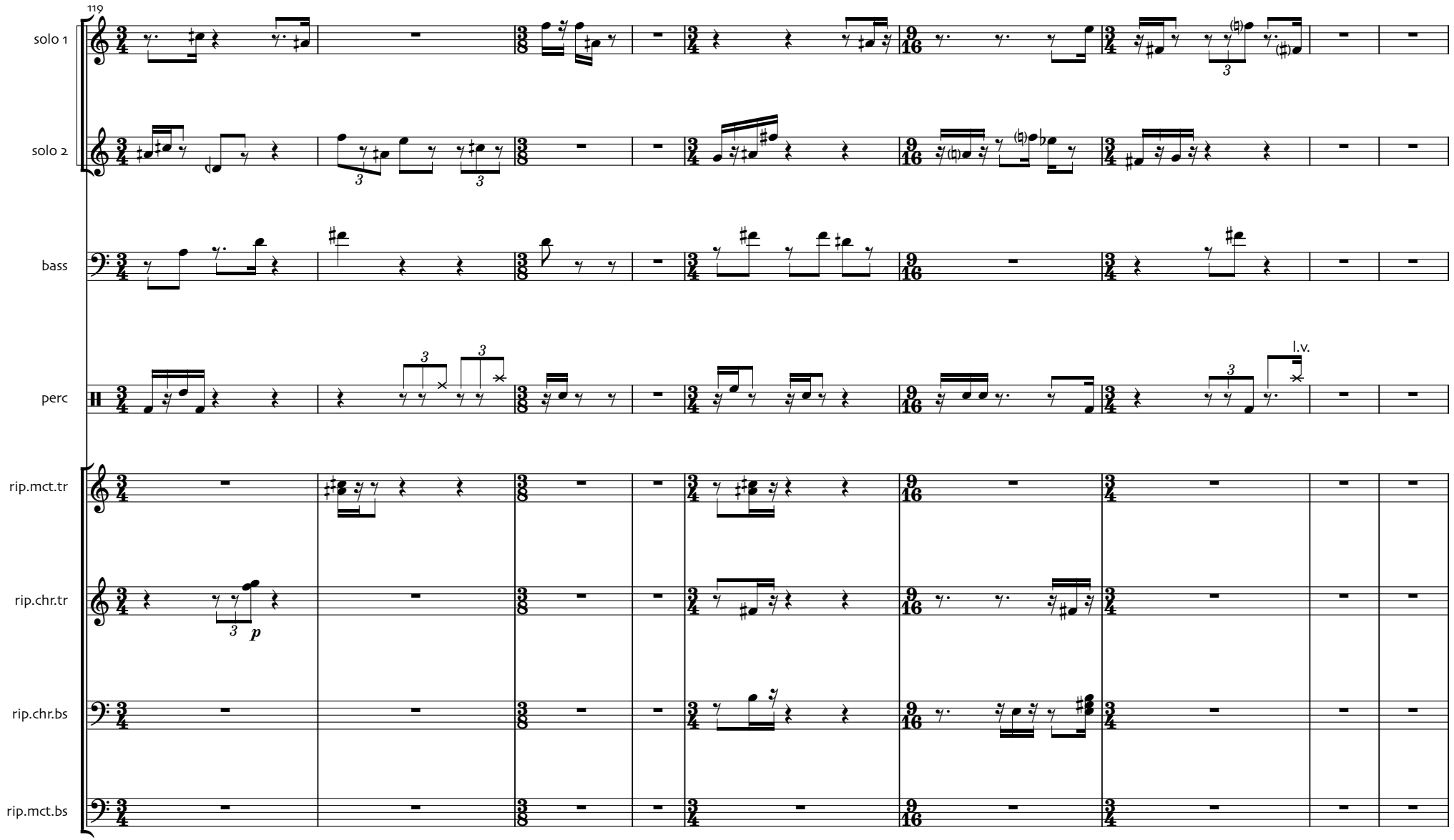

76
solo 1
solo 2
bass
perc
+wild fills
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs
f

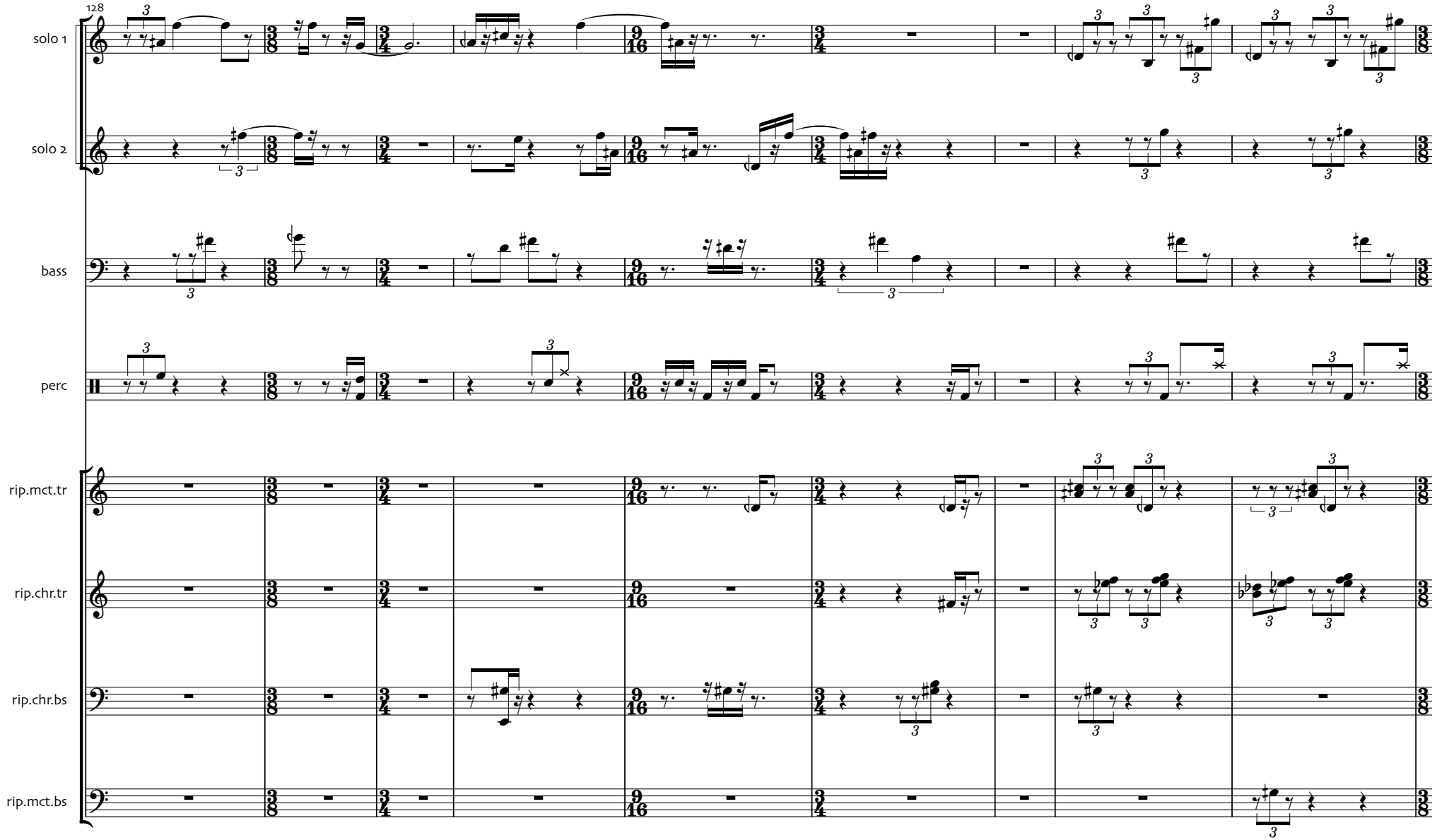

Tempo I
C
come sopra
83
solo 1
solo 2
bass
(stacc.)
(+wild fills)
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs

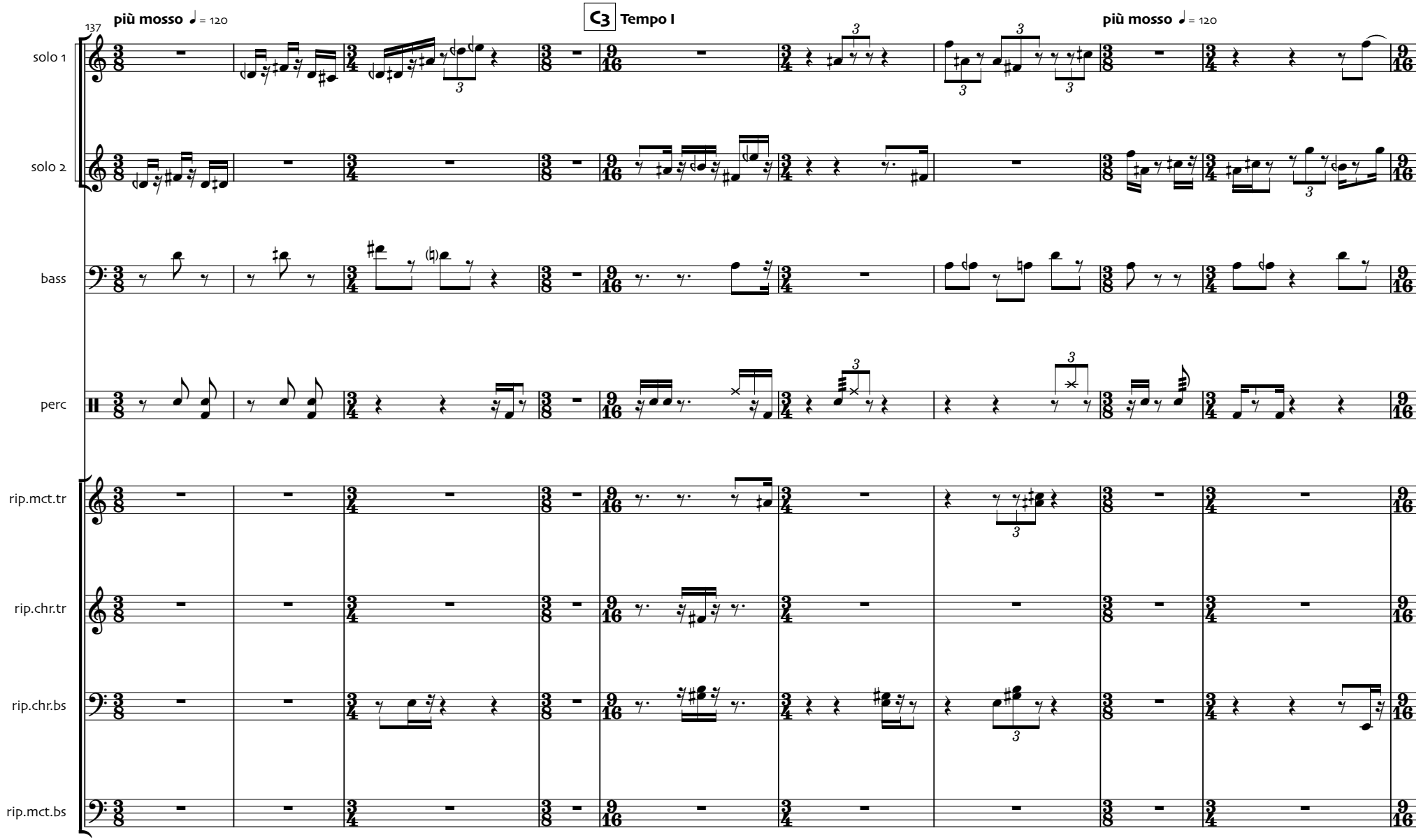

91
più mosso ♩ = 100
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs

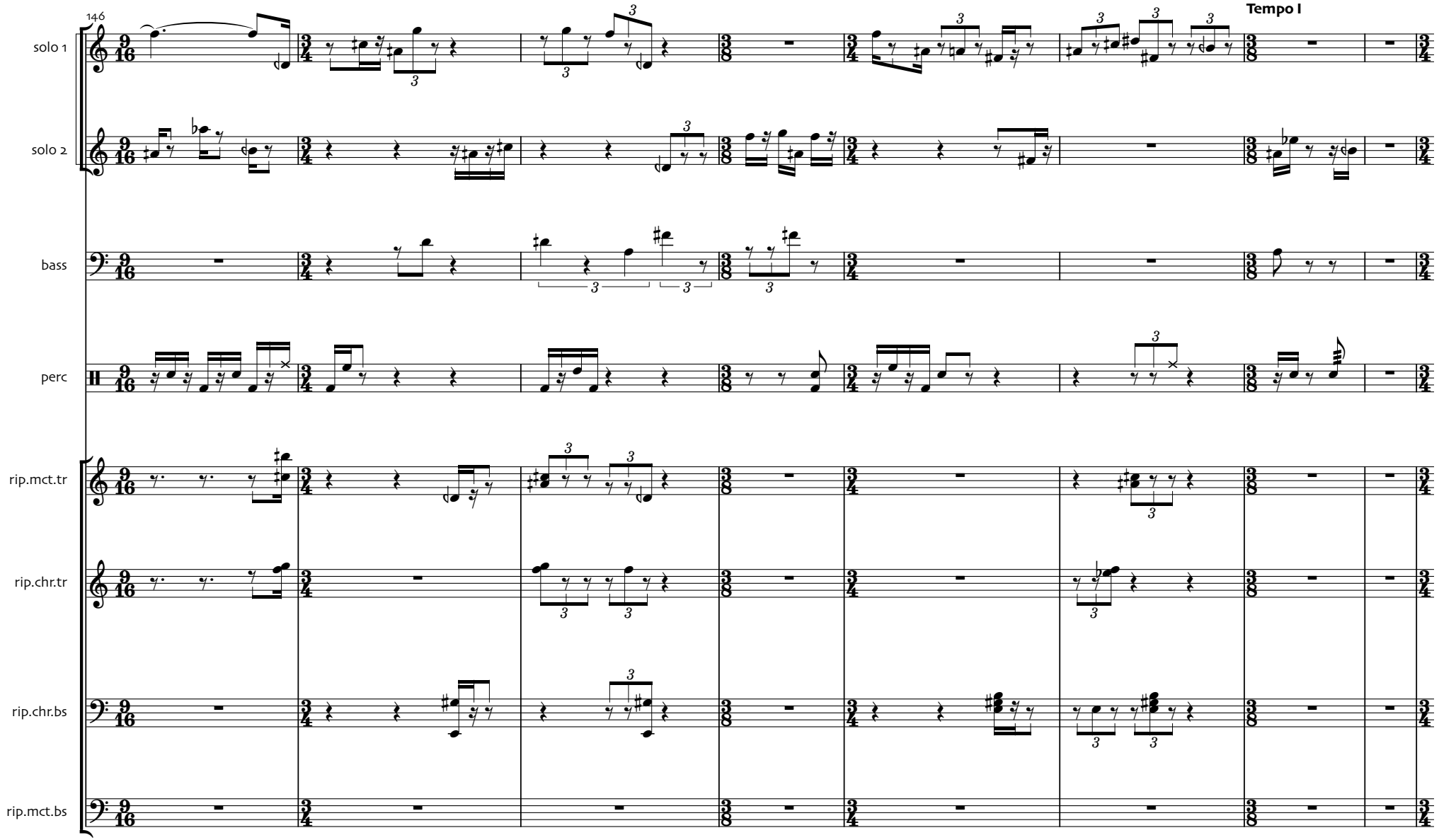

100
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs
p
p

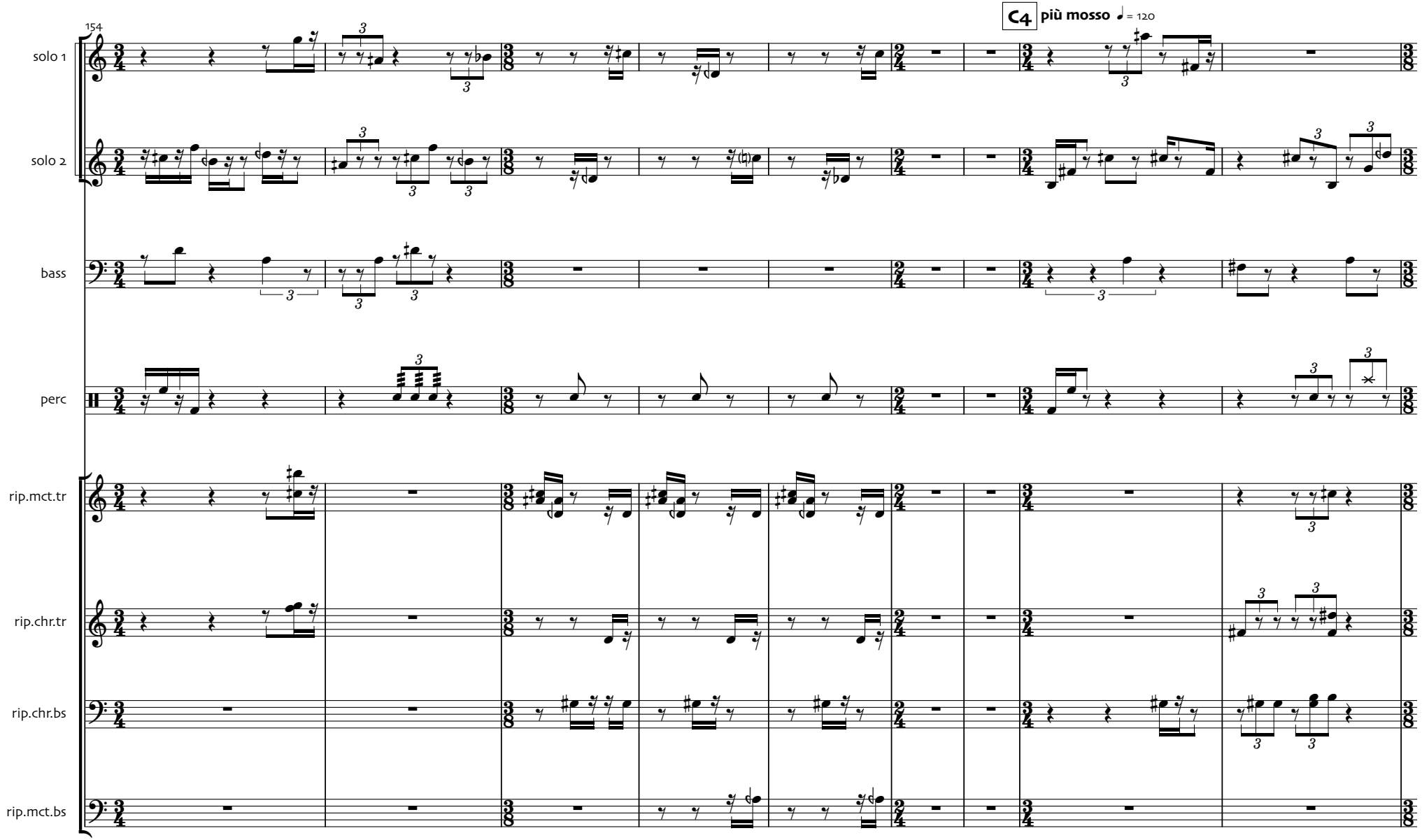

110
C2
Tempo I
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs

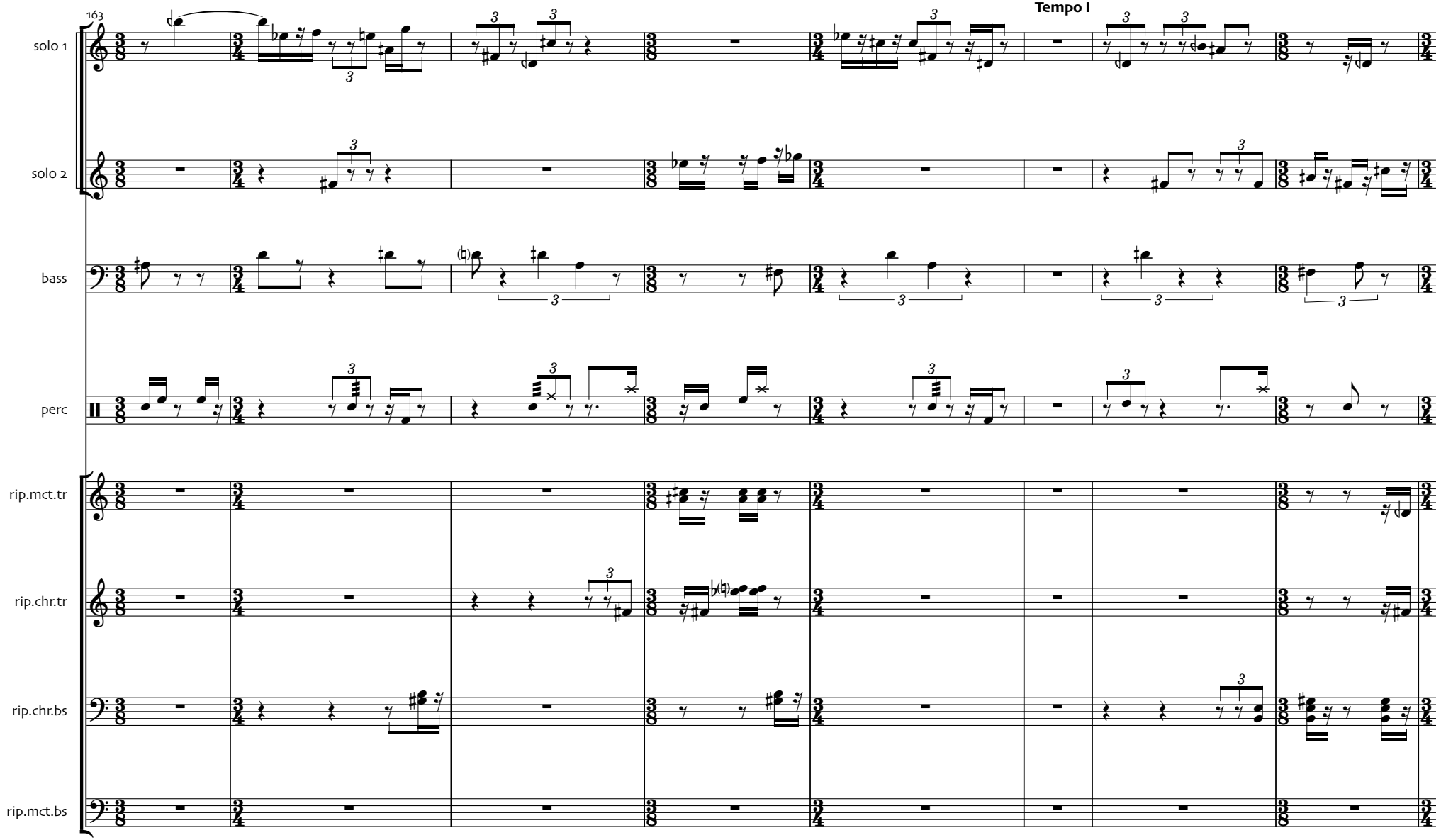

119
solo 1
solo 2
bass
perc
l.v.
rip.mct.tr
rip.chr.tr
p
rip.chr.bs
rip.mct.bs


128
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs


137
più mosso ♩ = 120
C3
Tempo I
più mosso ♩ = 120
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs


146
Tempo I
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs

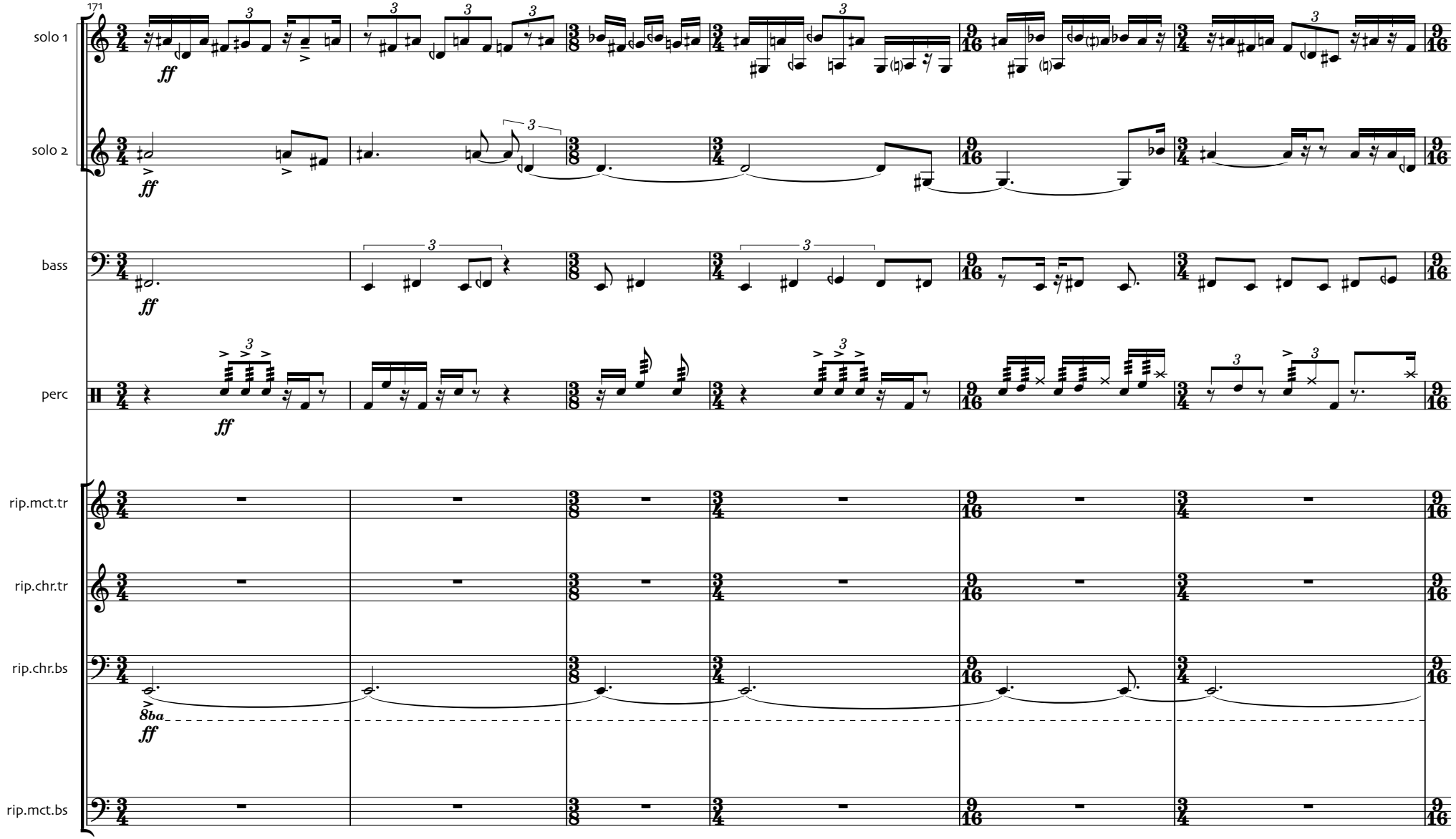

154
C4
più mosso
= 120
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs

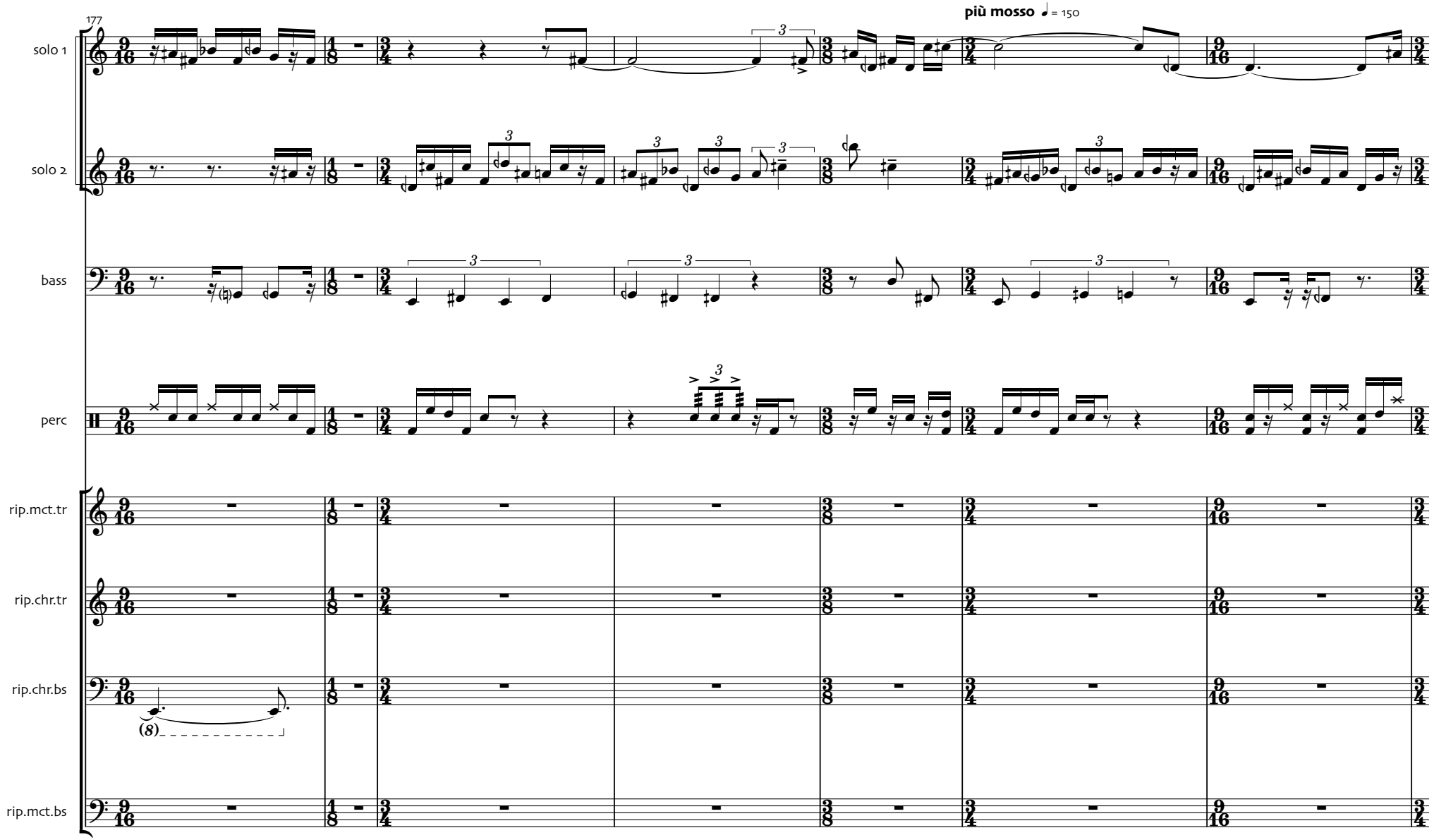

163
Tempo I
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs

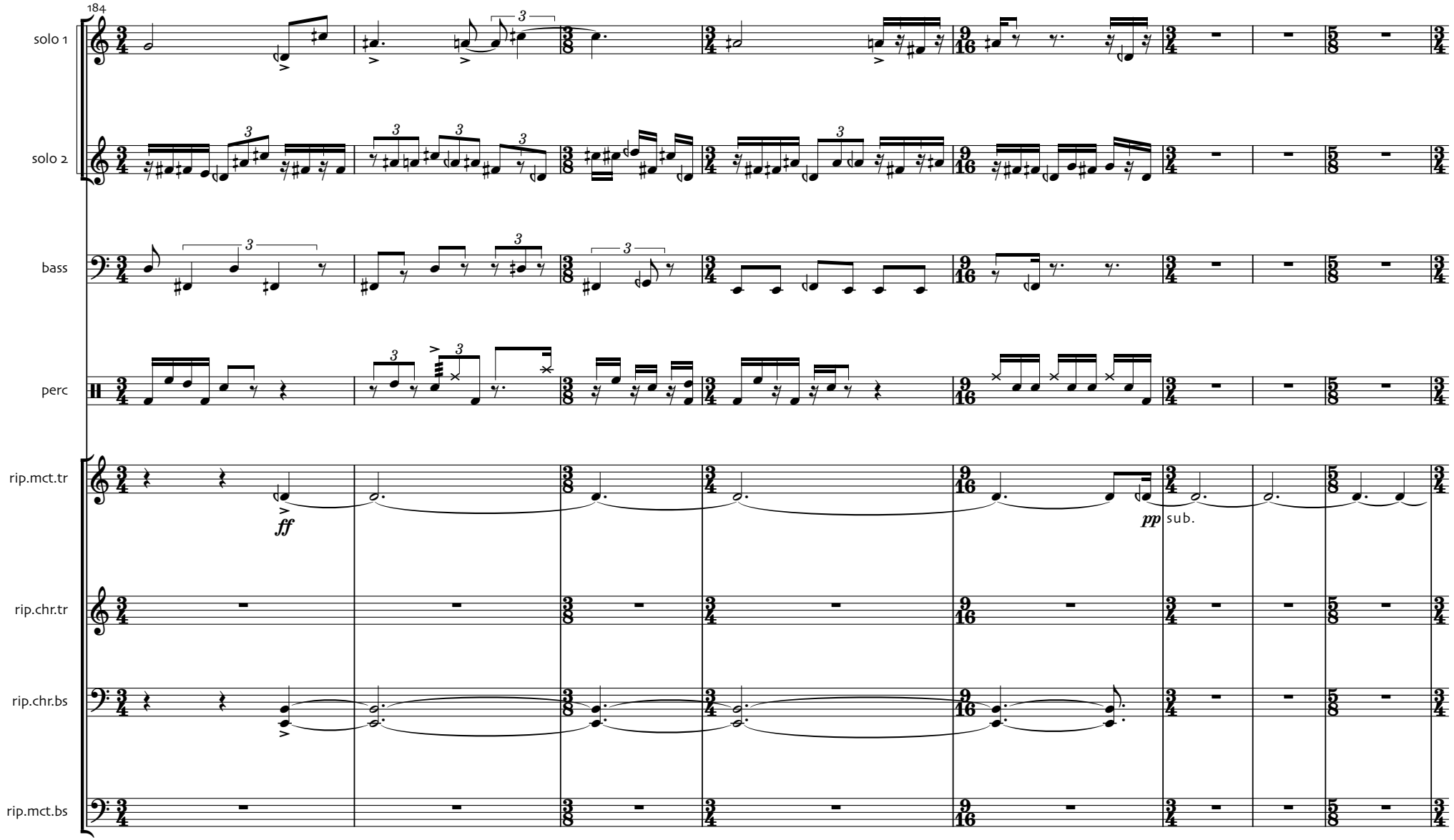
D **più mosso** ♩ = 120

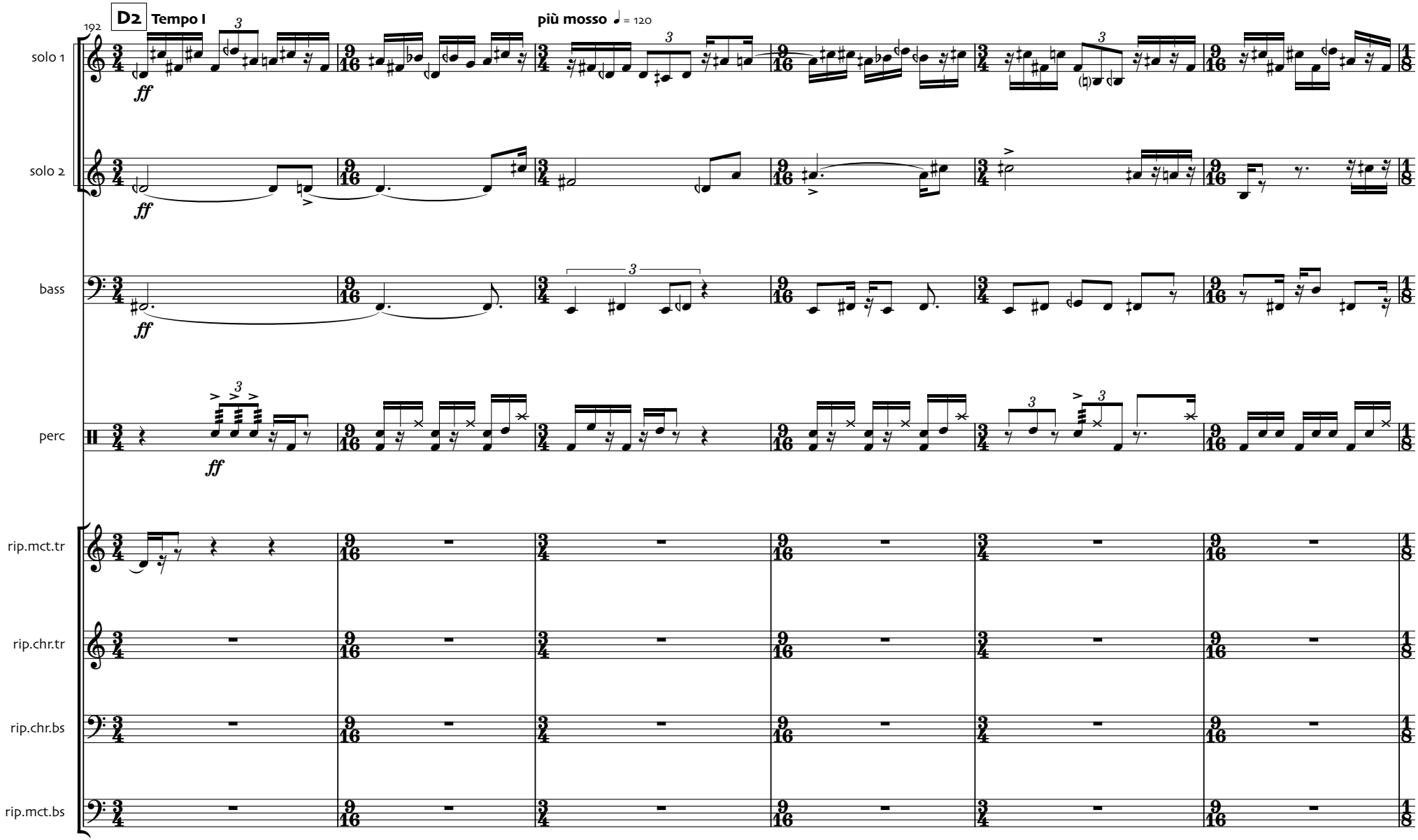
as at letter B but thicker, rougher, louder

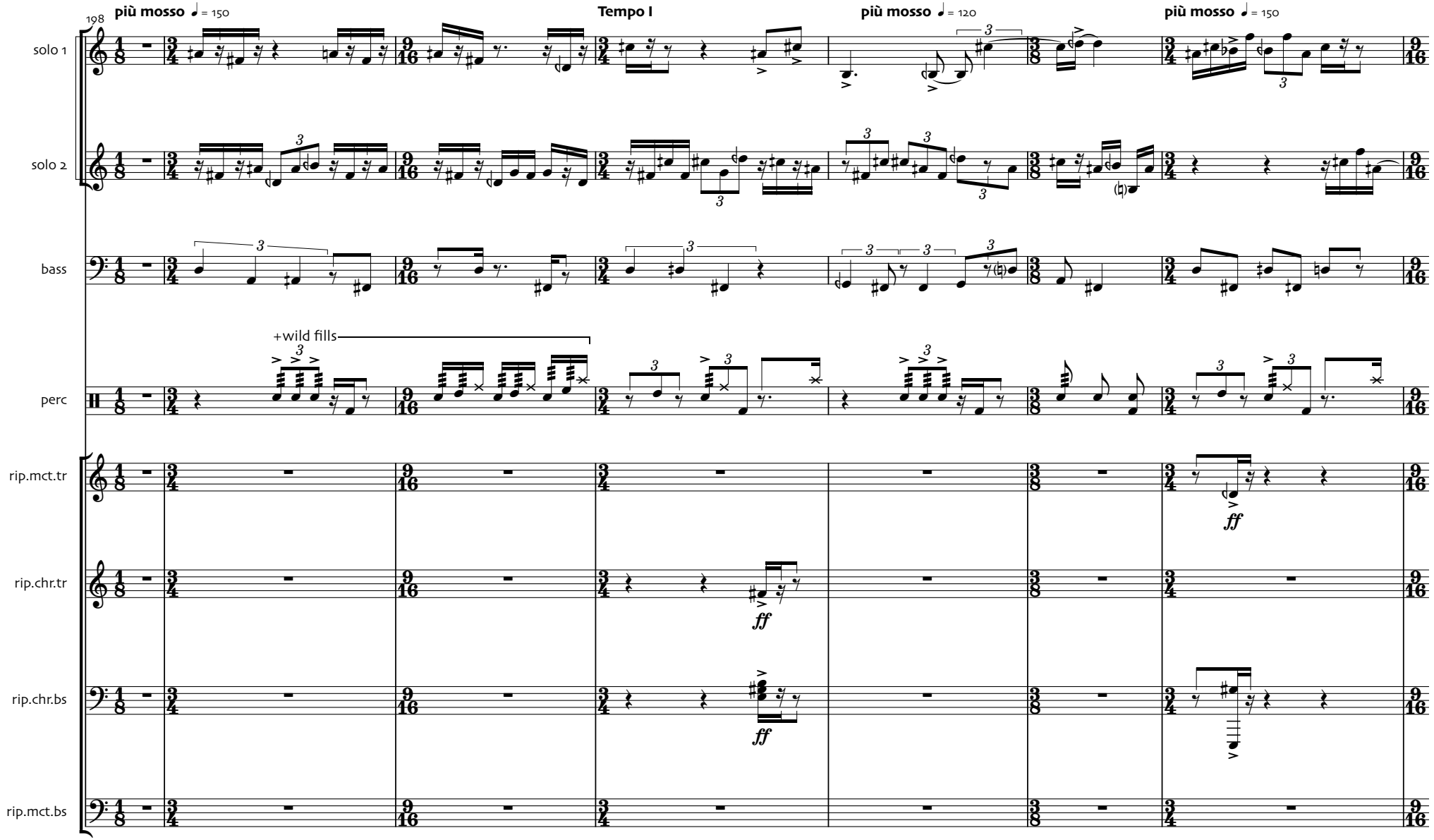
171

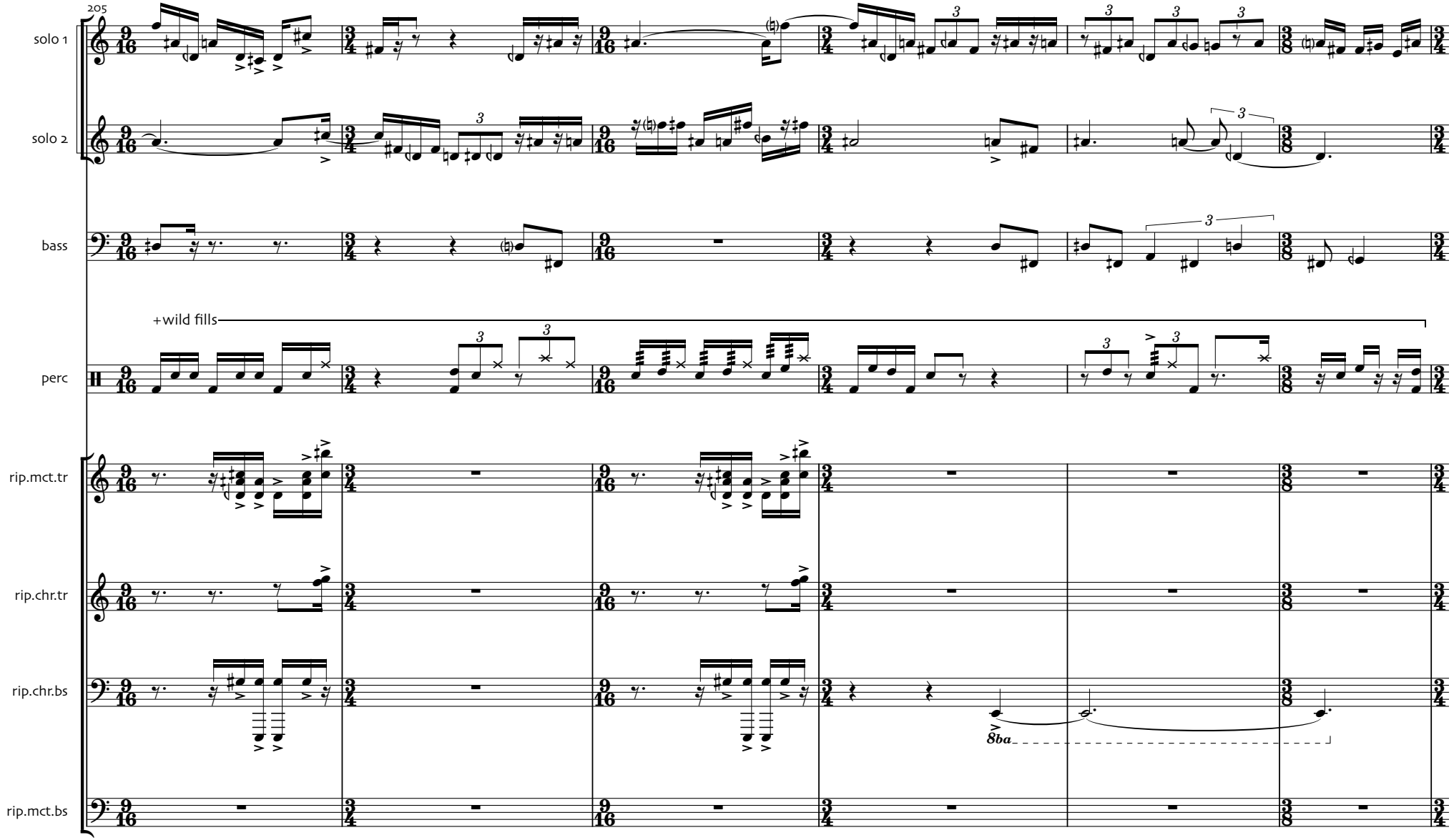


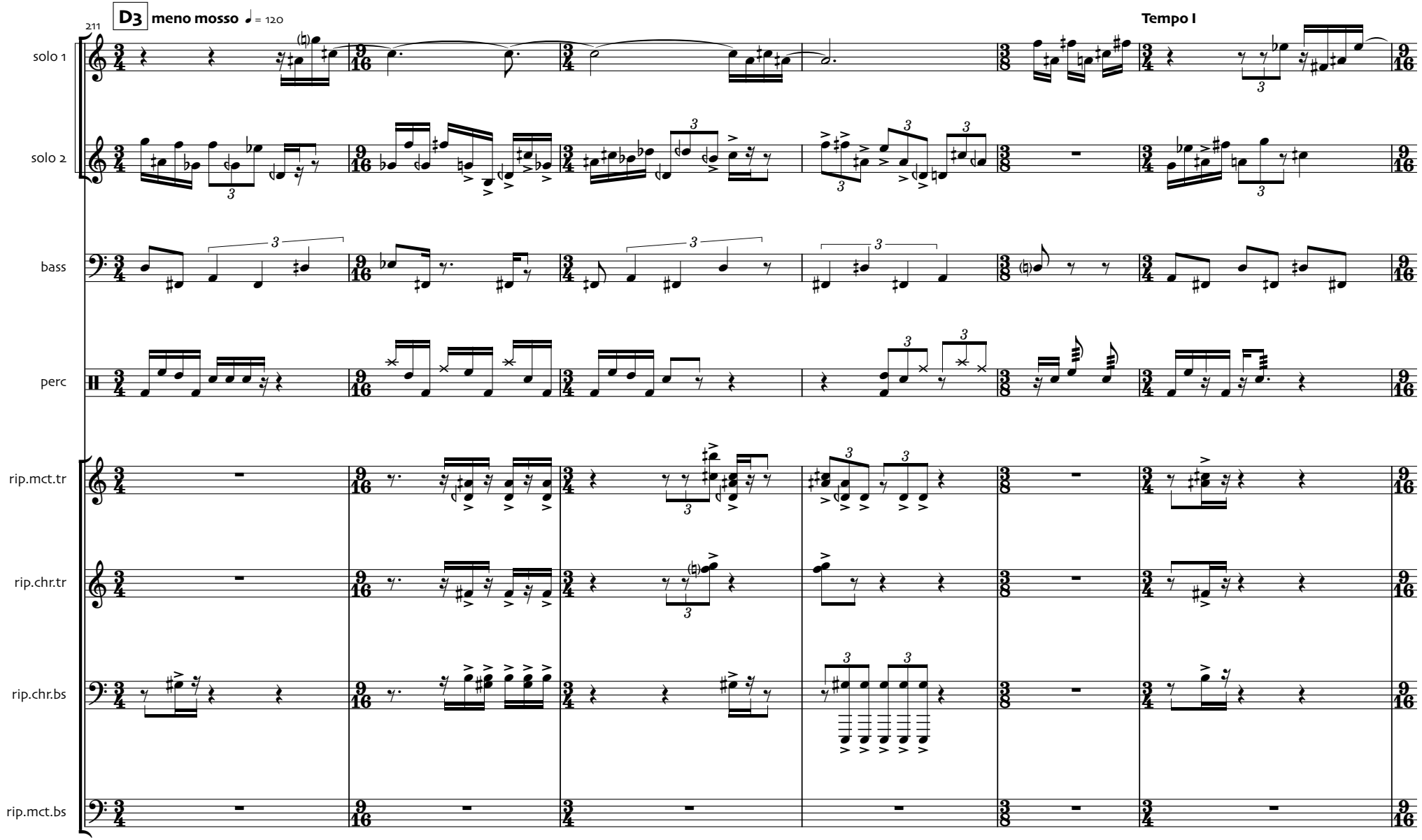

177
più mosso ♩ = 150
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs

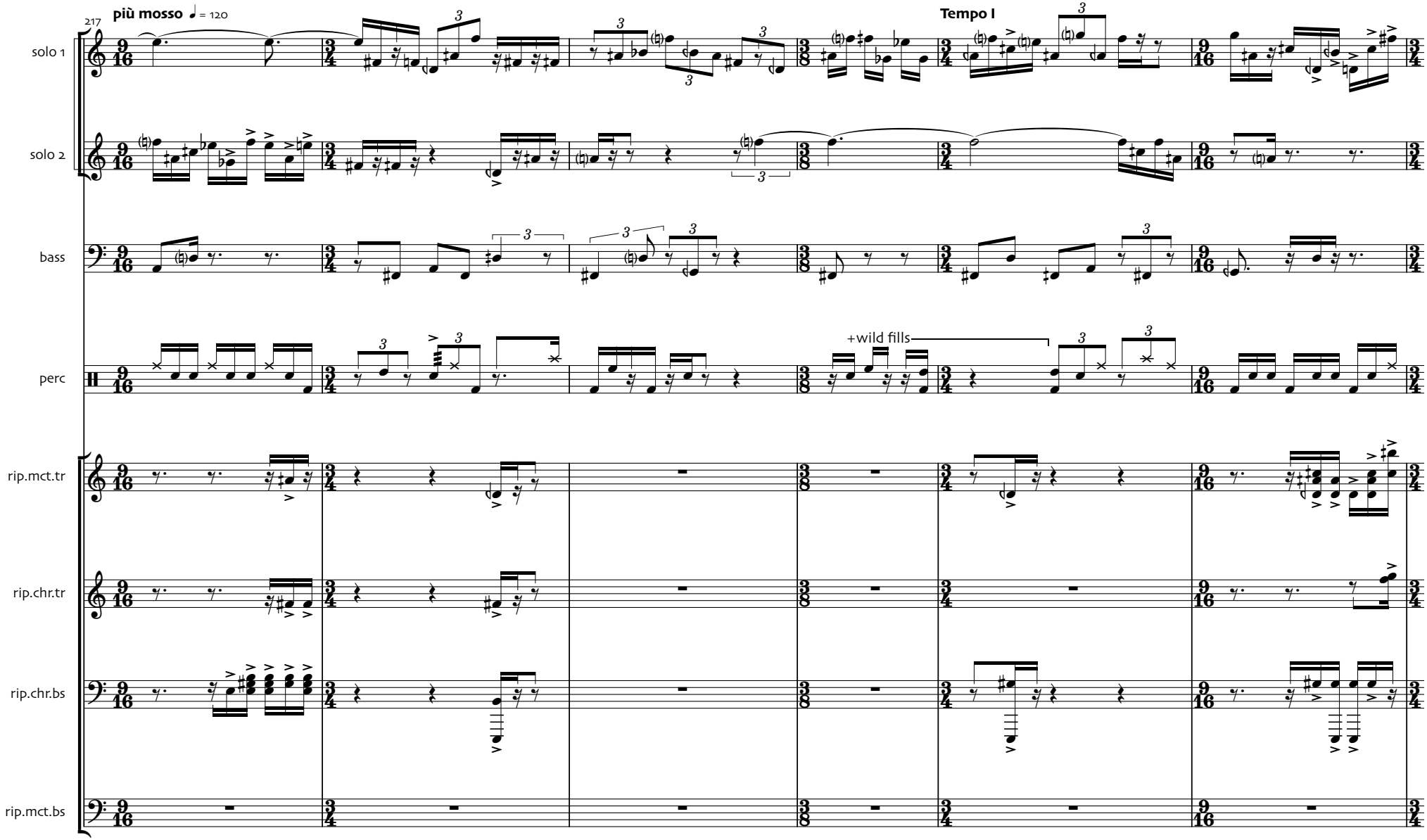

184
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs
ff
pp
sub.

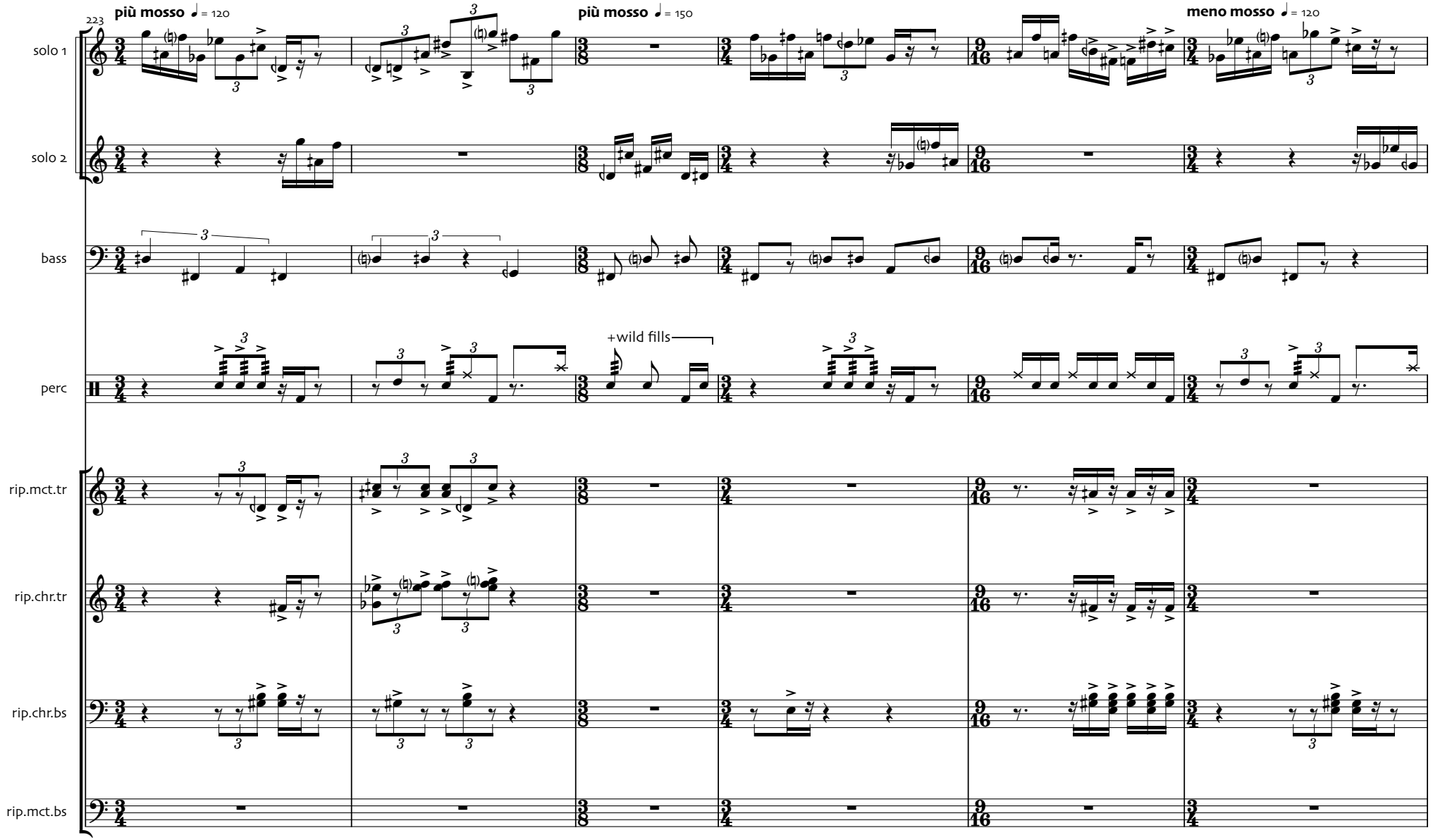

192
D2
Tempo I
più mosso
= 120
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs
ff


198
più mosso ♩ = 150
Tempo I
più mosso ♩ = 120
più mosso ♩ = 150
solo 1
solo 2
bass
+wild fills
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs
ff


205
solo 1
solo 2
bass
+wild fills
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
8ba
rip.mct.bs


211
D3
meno mosso
= 120
Tempo I
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs


217
più mosso ♩ = 120
Tempo I
solo 1
solo 2
bass
perc
+wild fills
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs


223
più mosso ♩ = 120
più mosso ♩ = 150
meno mosso ♩ = 120
solo 1
solo 2
bass
perc
+wild fills
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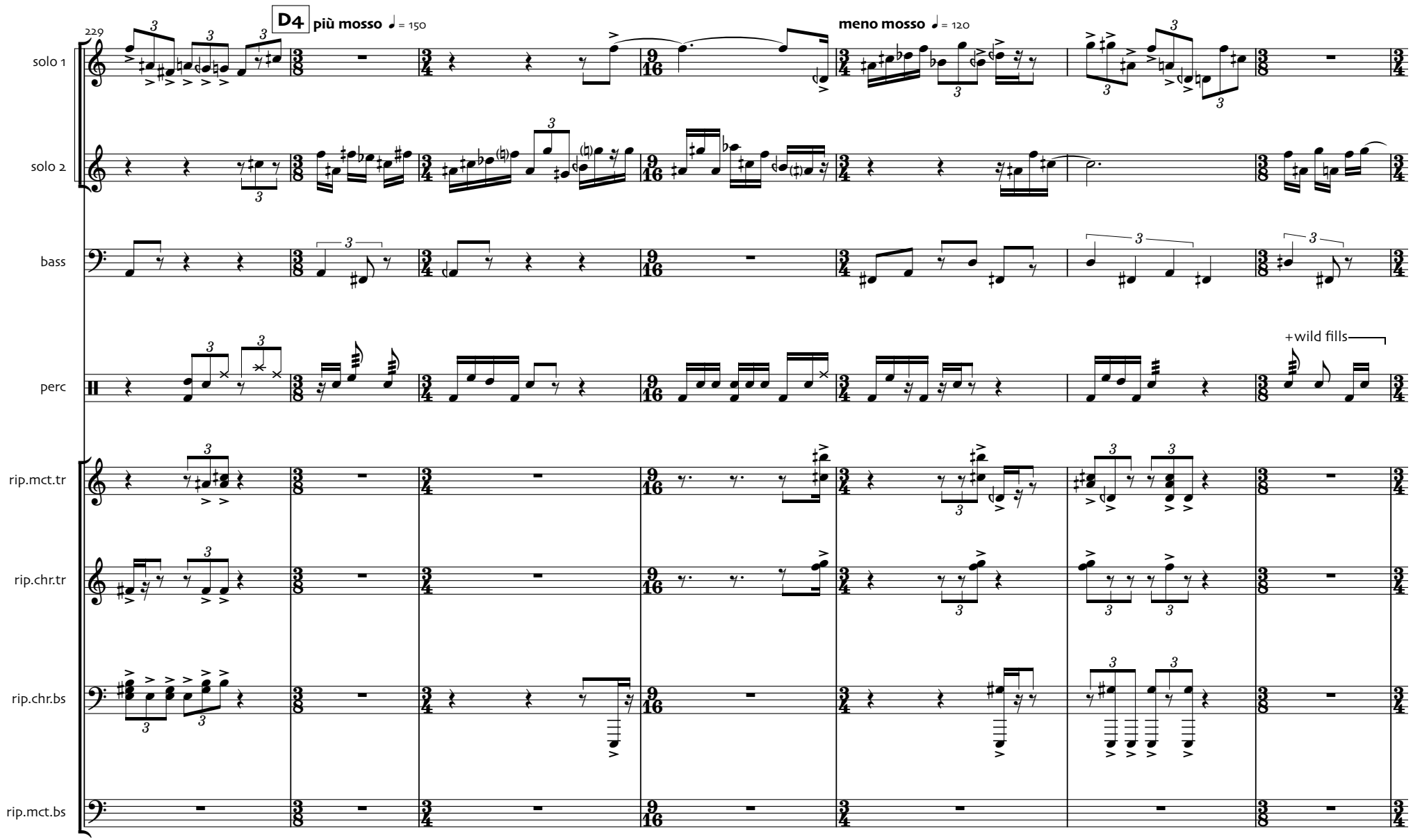
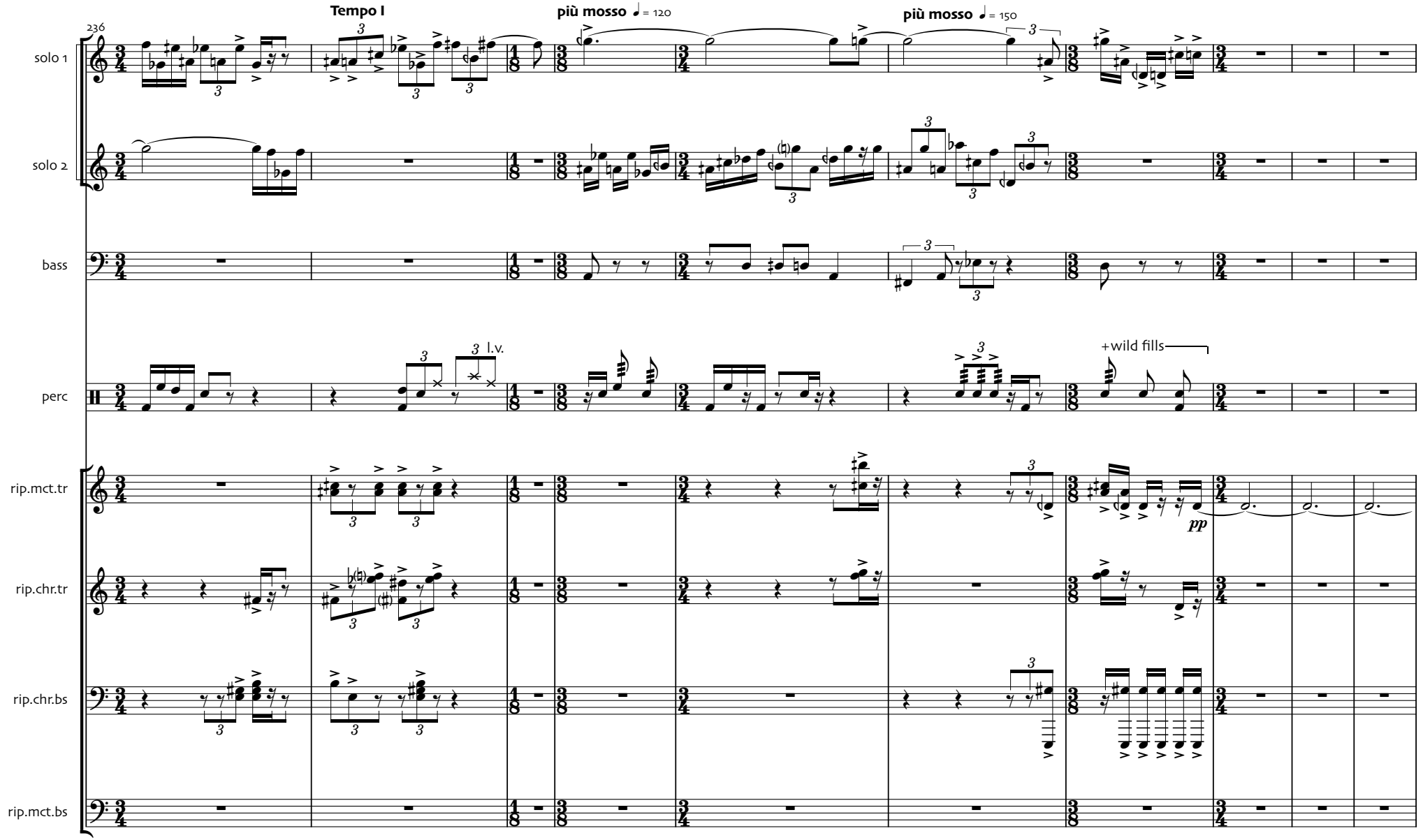
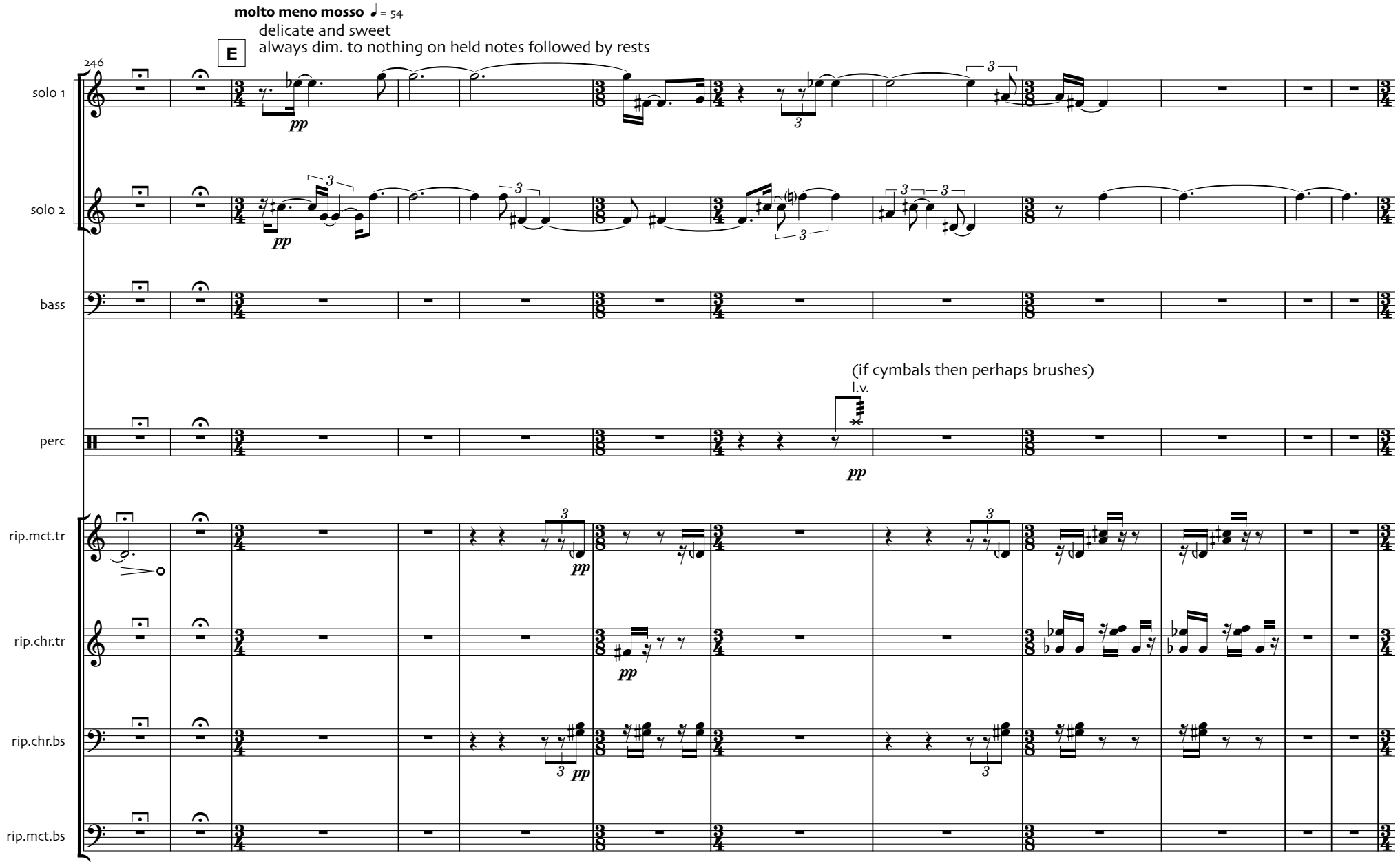
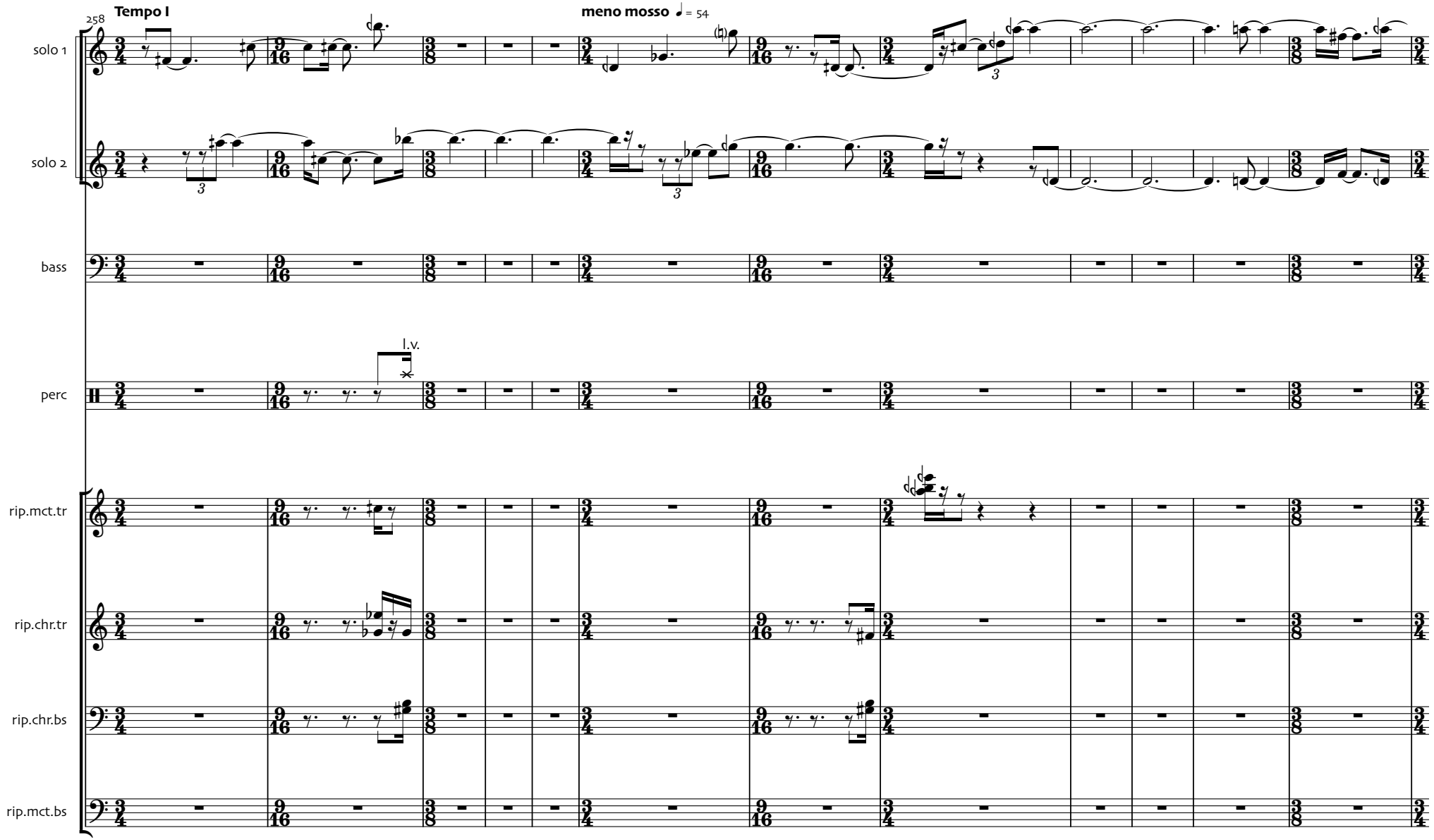
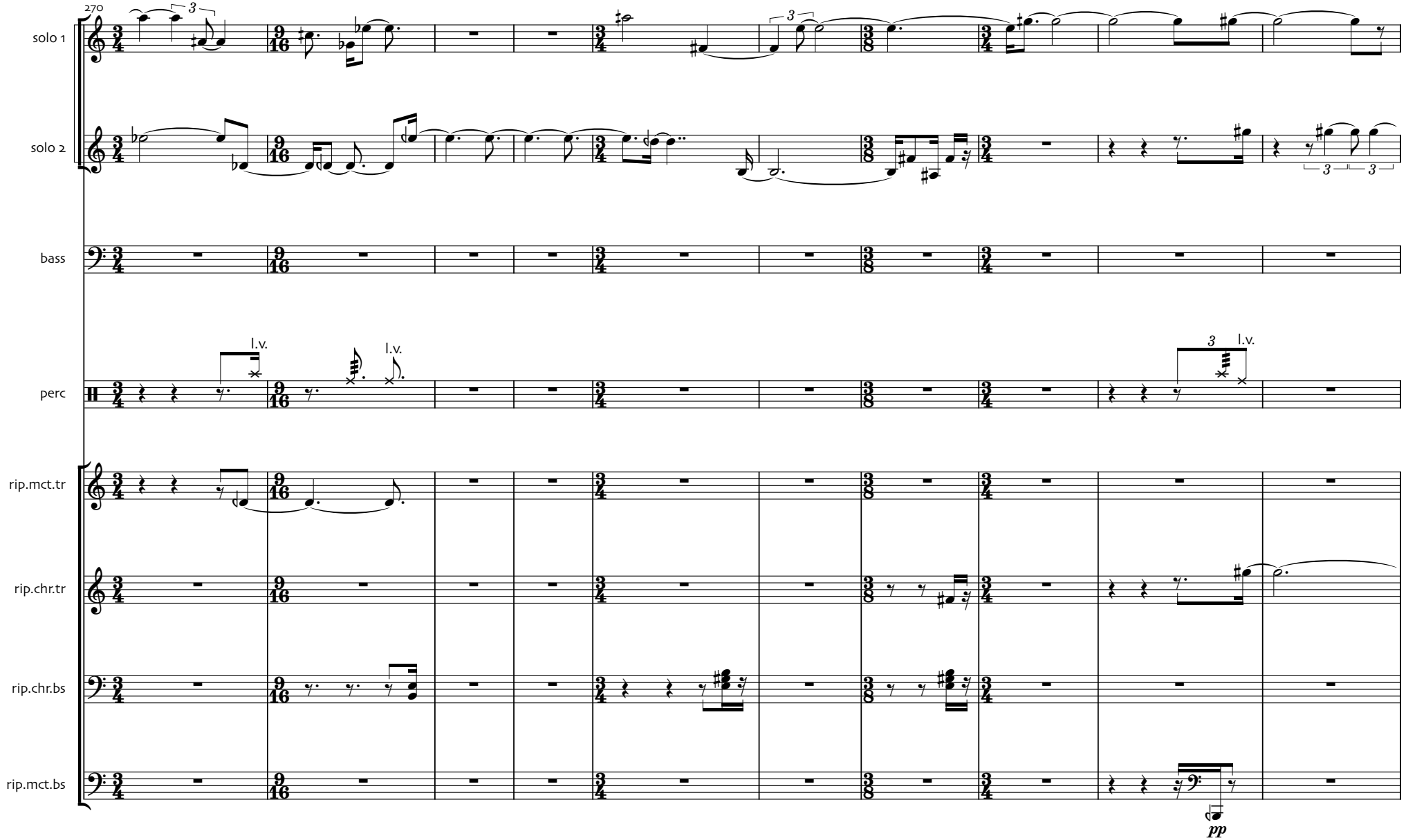
rip.chr.tr
rip.chr.bs
rip.mct.bs

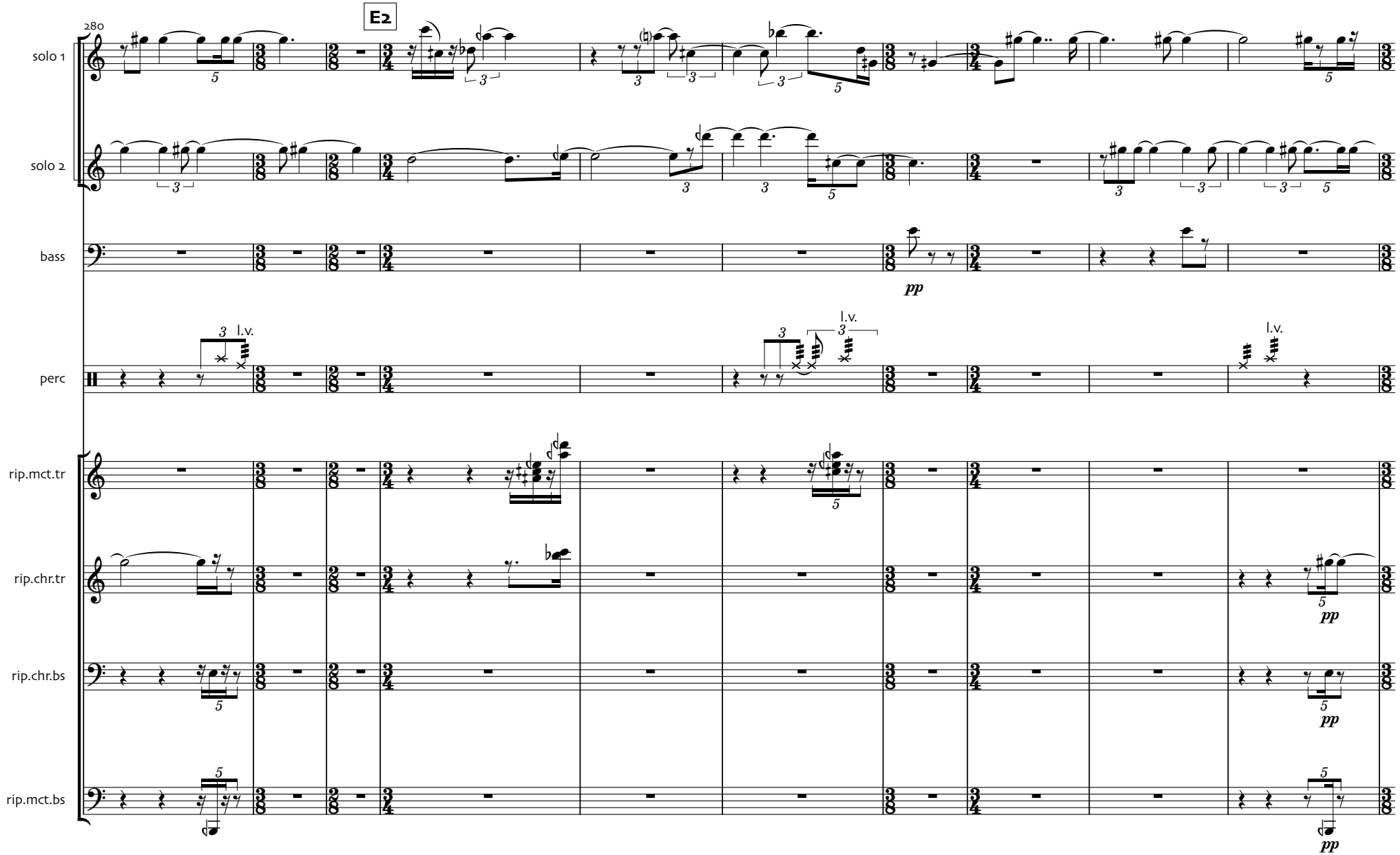

229
D4
più mosso ♩ = 150
meno mosso ♩ = 120
solo 1
solo 2
bass
perc
+wild fills
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs

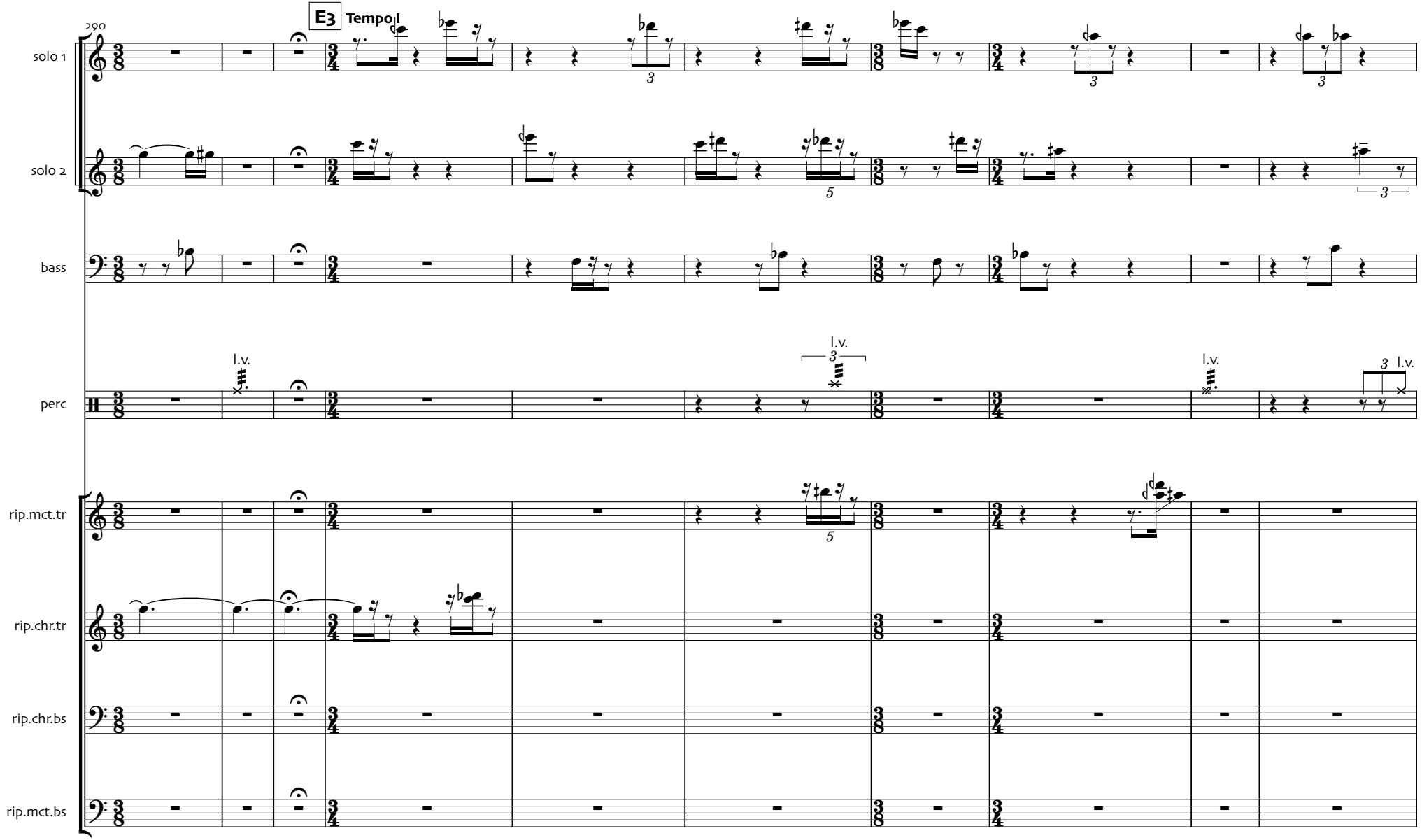

236
Tempo I
più mosso ♩ = 120
più mosso ♩ = 150
solo 1
solo 2
bass
perc
l.v.
+wild fills
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs
pp

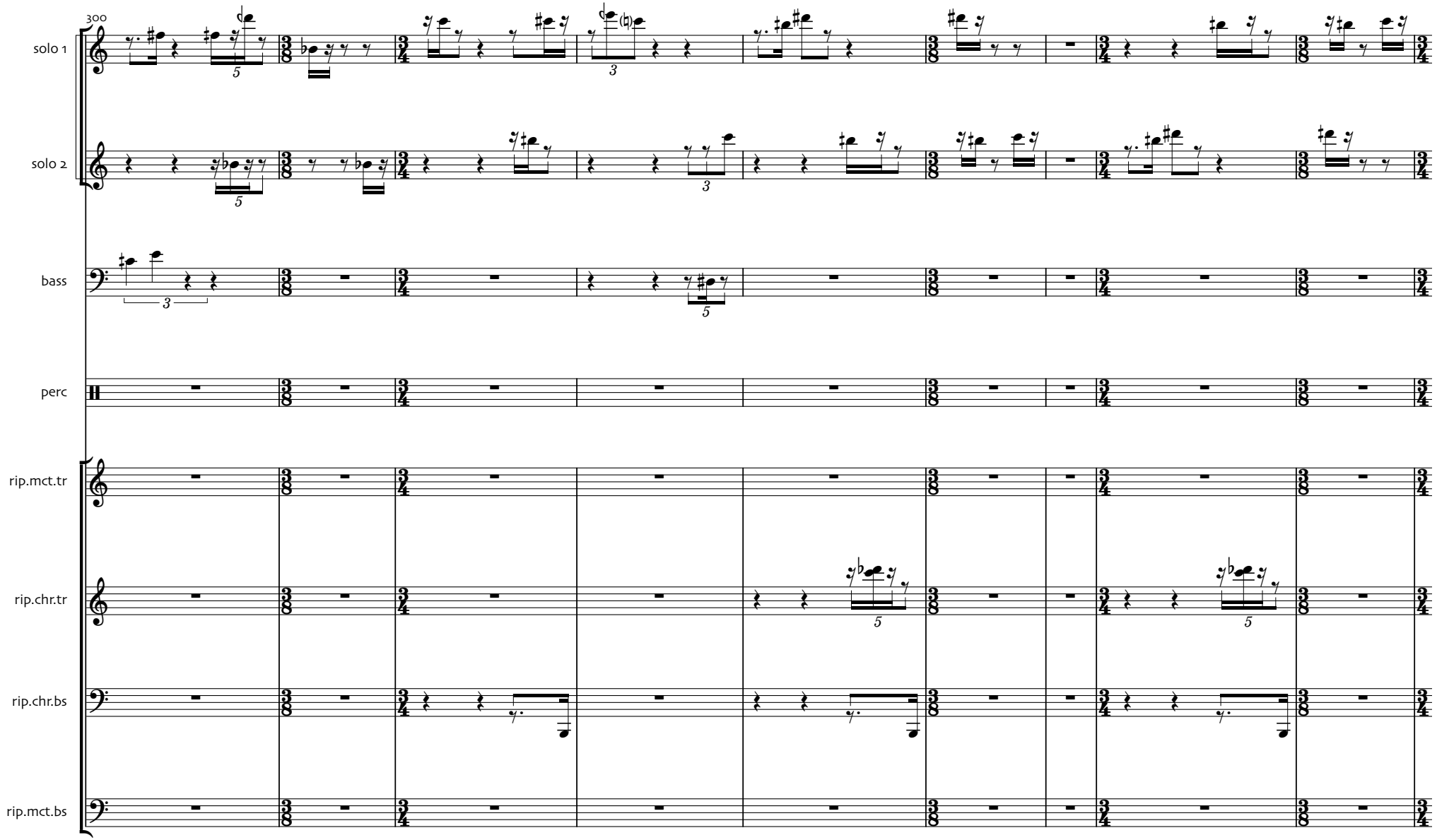

molto meno mosso ♩ = 54
delicate and sweet
always dim. to nothing on held notes followed by rests
E
246
solo 1
solo 2
bass
perc
(if cymbals then perhaps brushes)
l.v.
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs

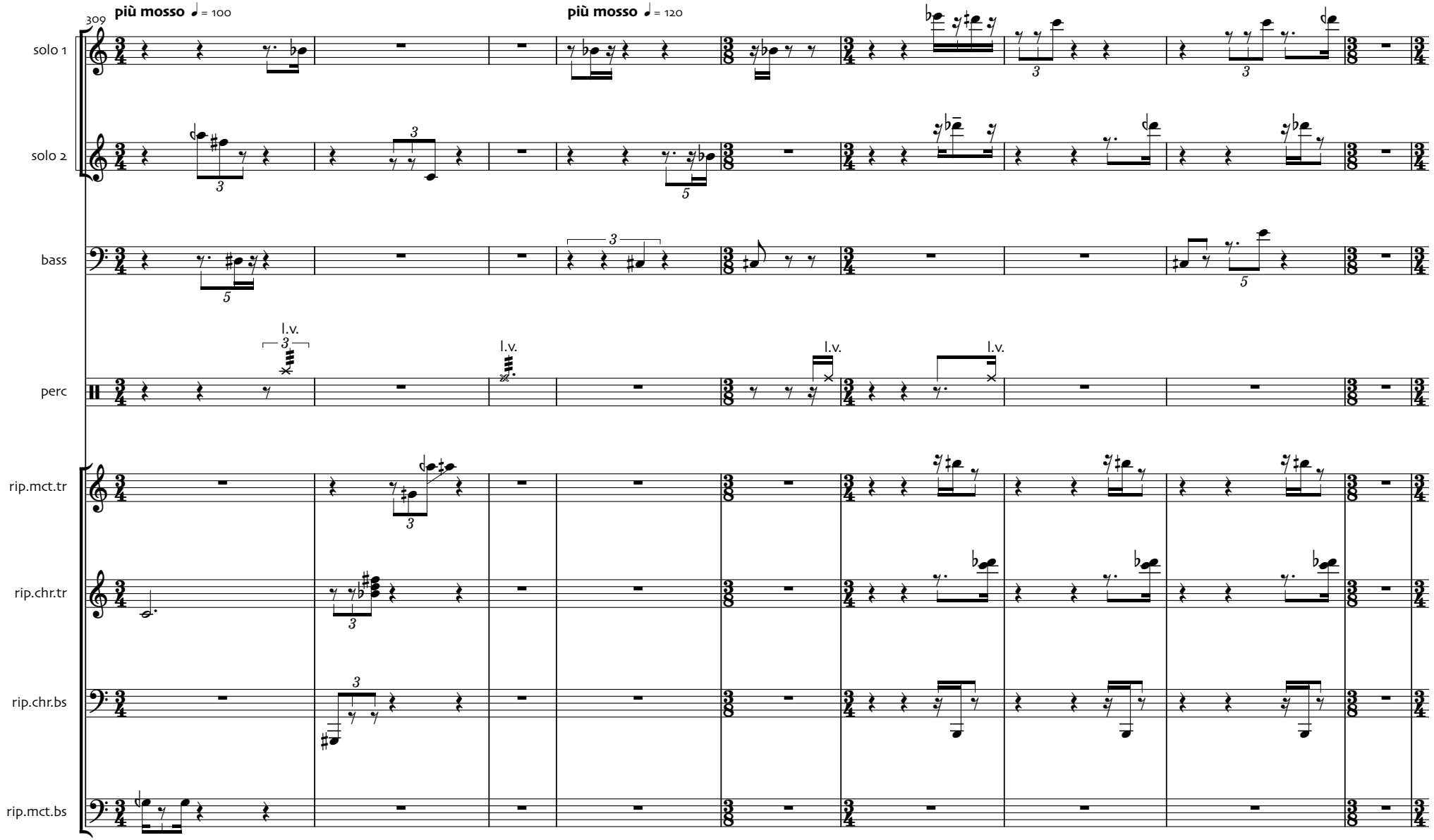

258
Tempo I
meno mosso ♩ = 54
solo 1
solo 2
bass
l.v.
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs

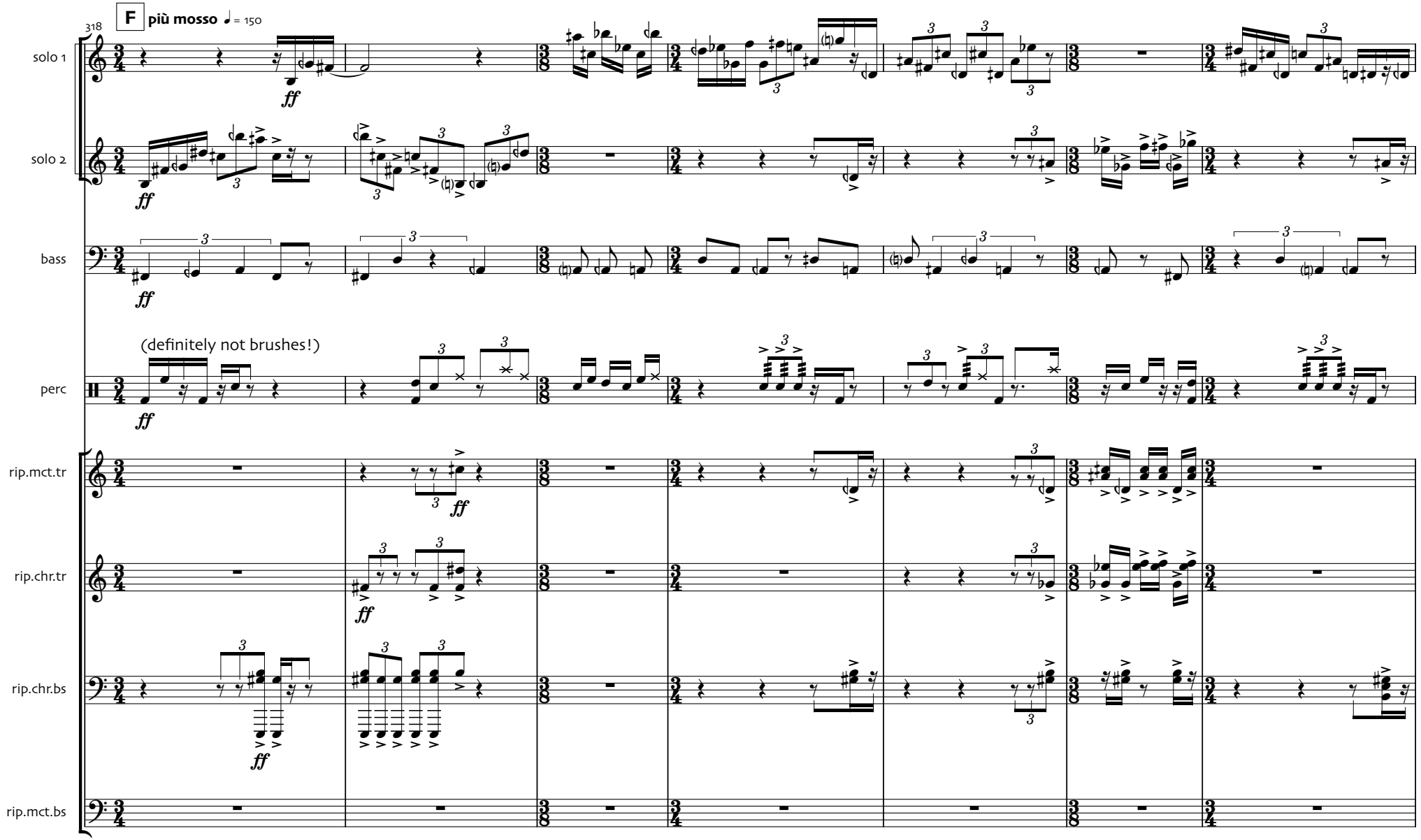

270
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs
l.v.
l.v.
3
l.v.
pp

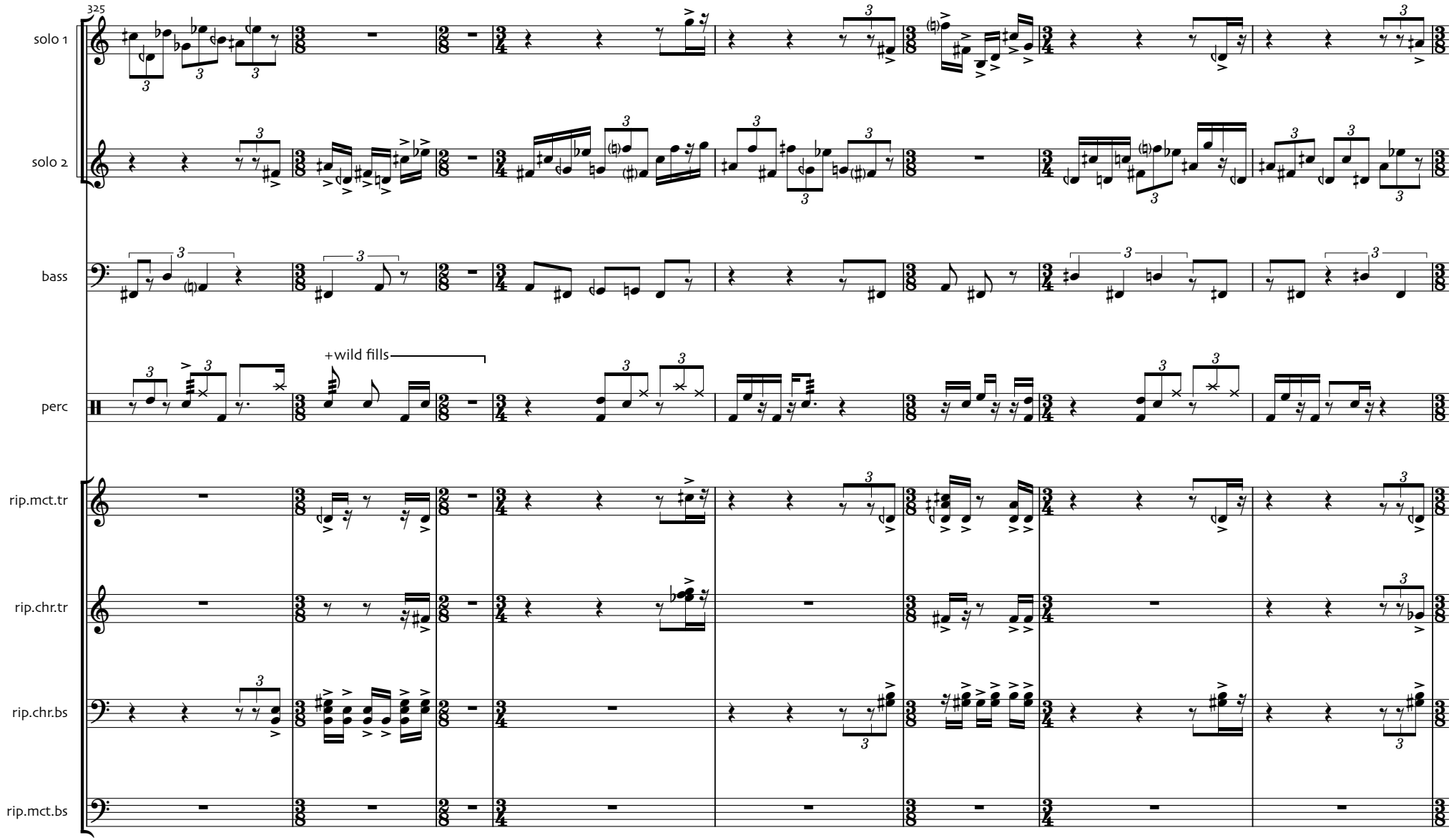

280
E2
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs
pp
l.v.

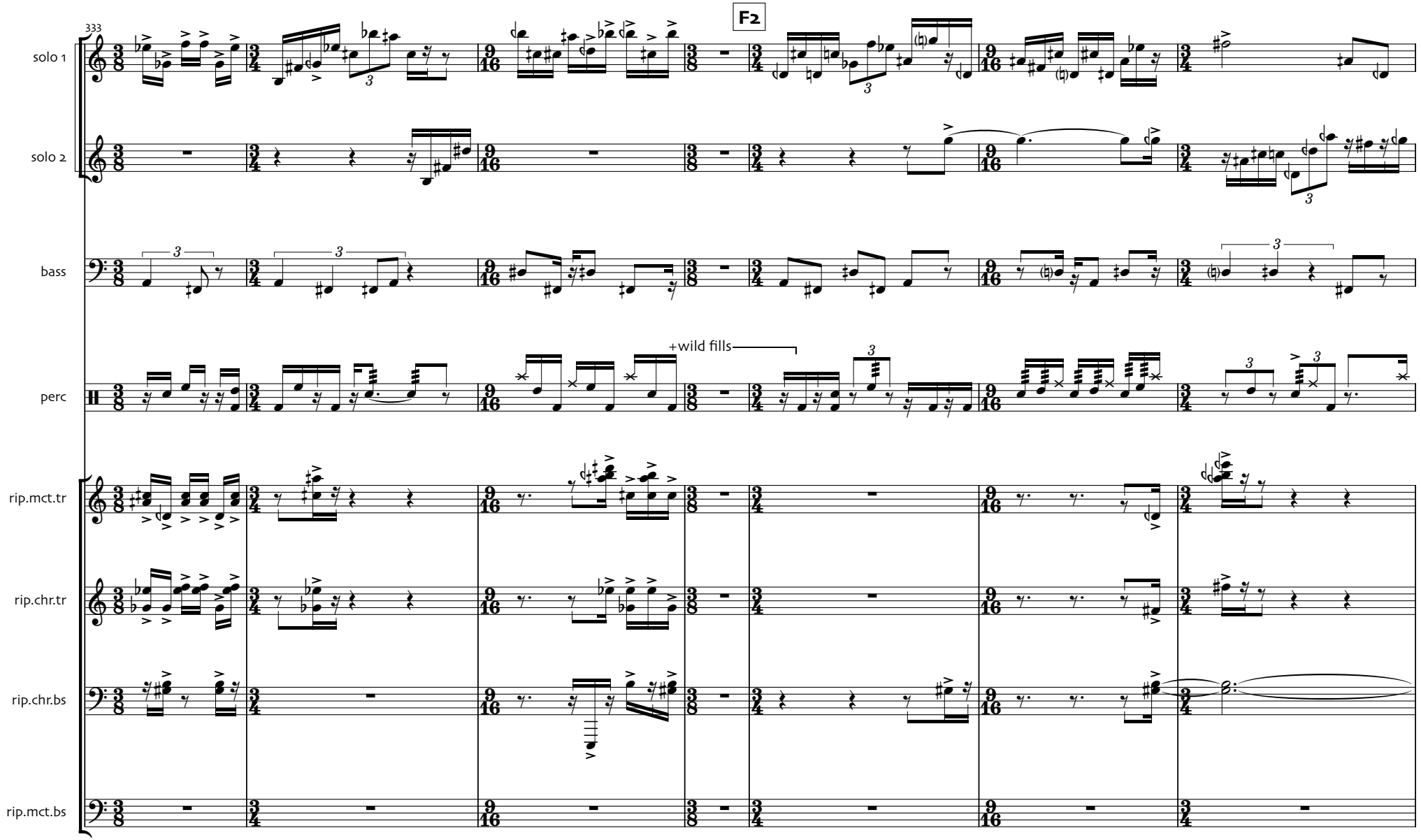

290
E3
Tempo I
solo 1
solo 2
bass
perc
l.v.
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs

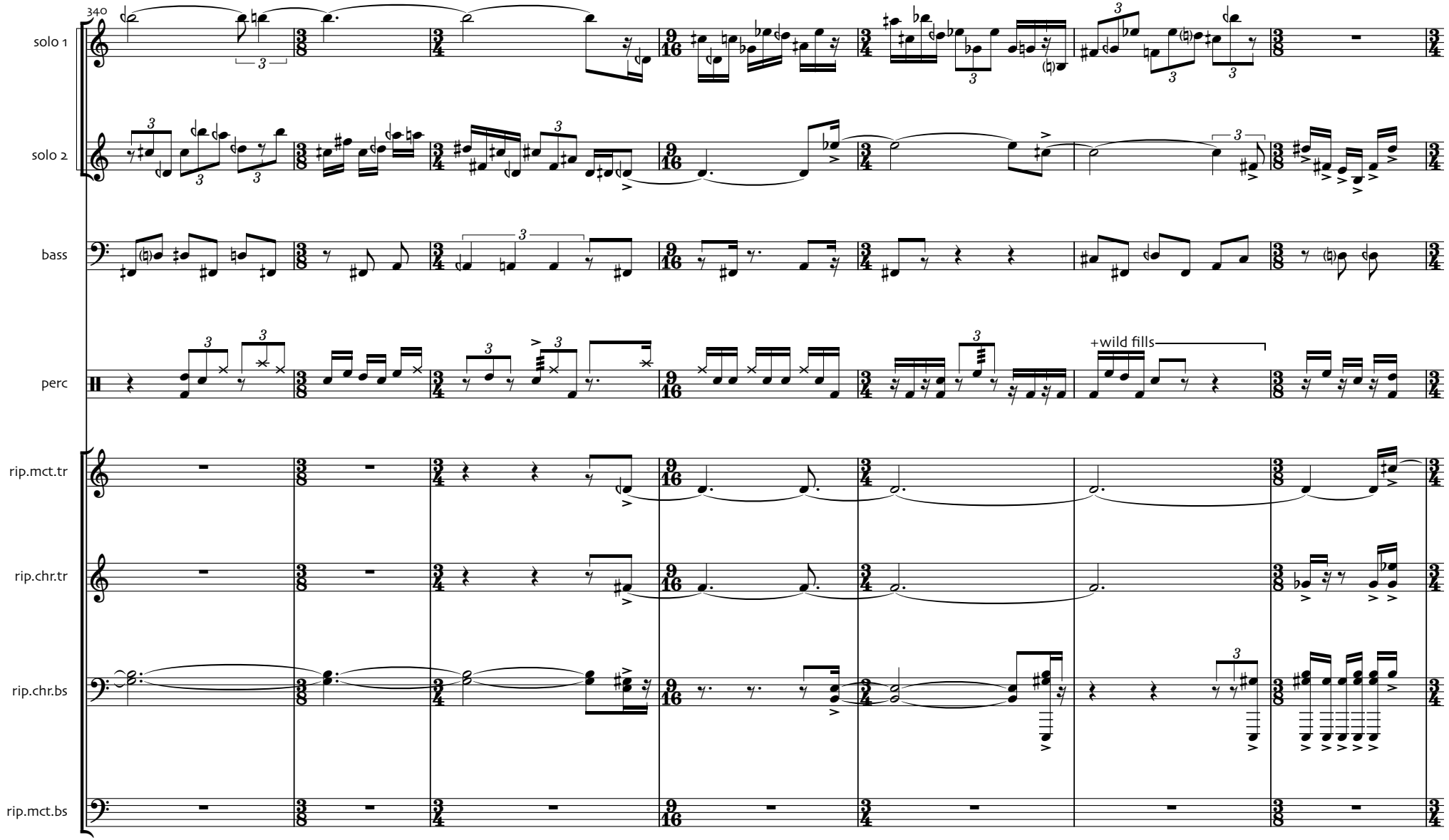

300
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs

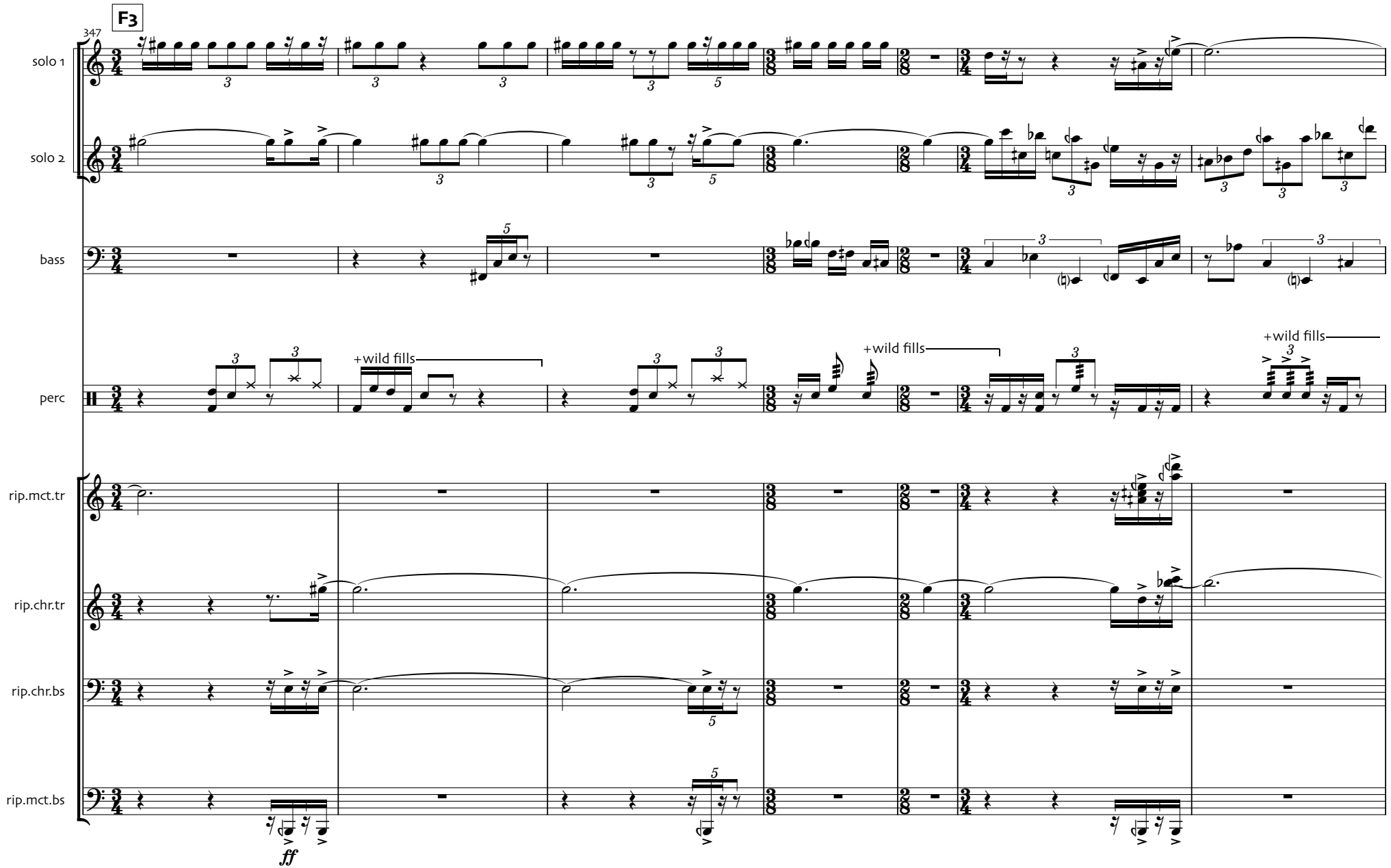

309
più mosso ♩ = 100
più mosso ♩ = 120
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs
l.v.

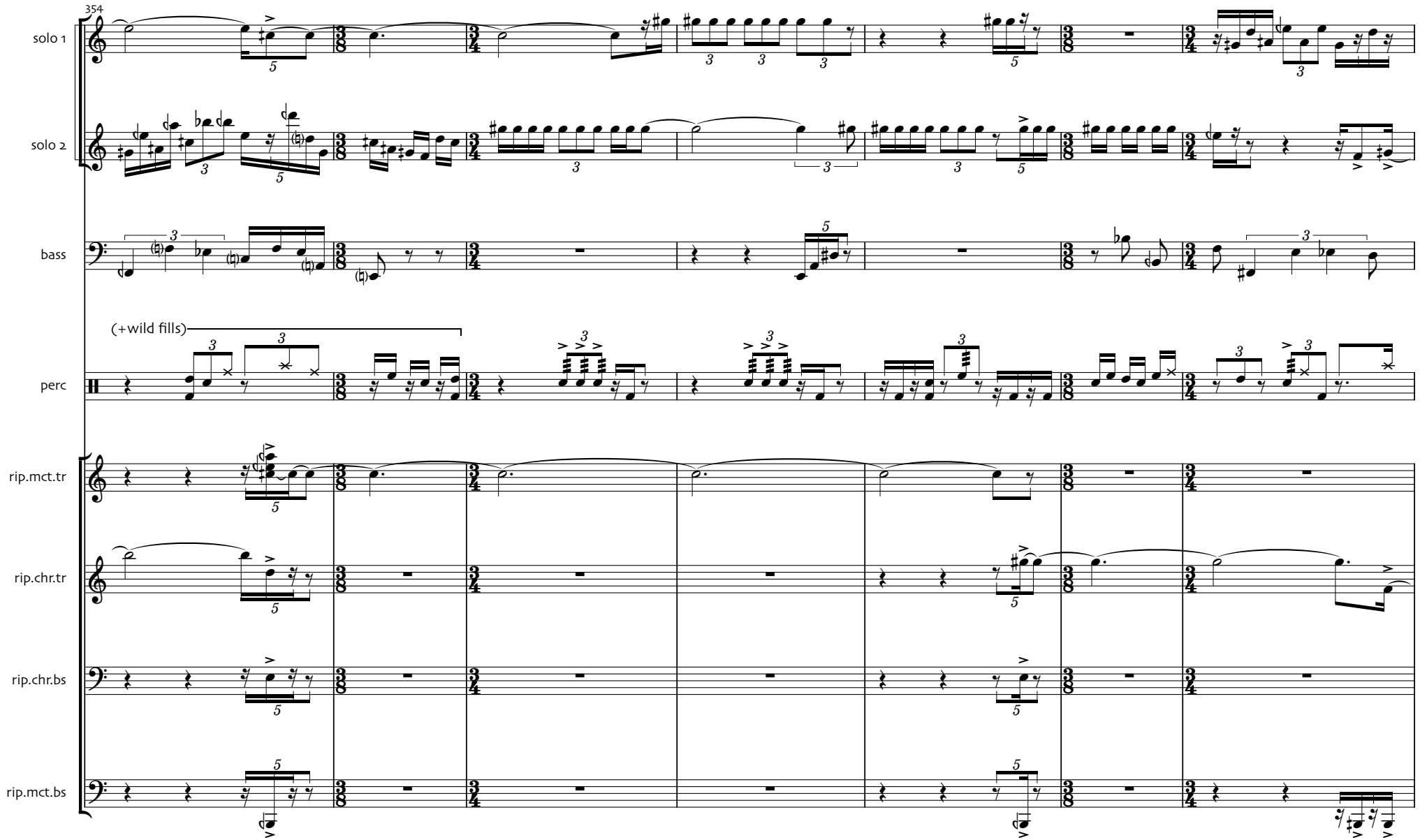

318
F
più mosso
= 150
solo 1
solo 2
bass
(definitely not brushes!)
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs

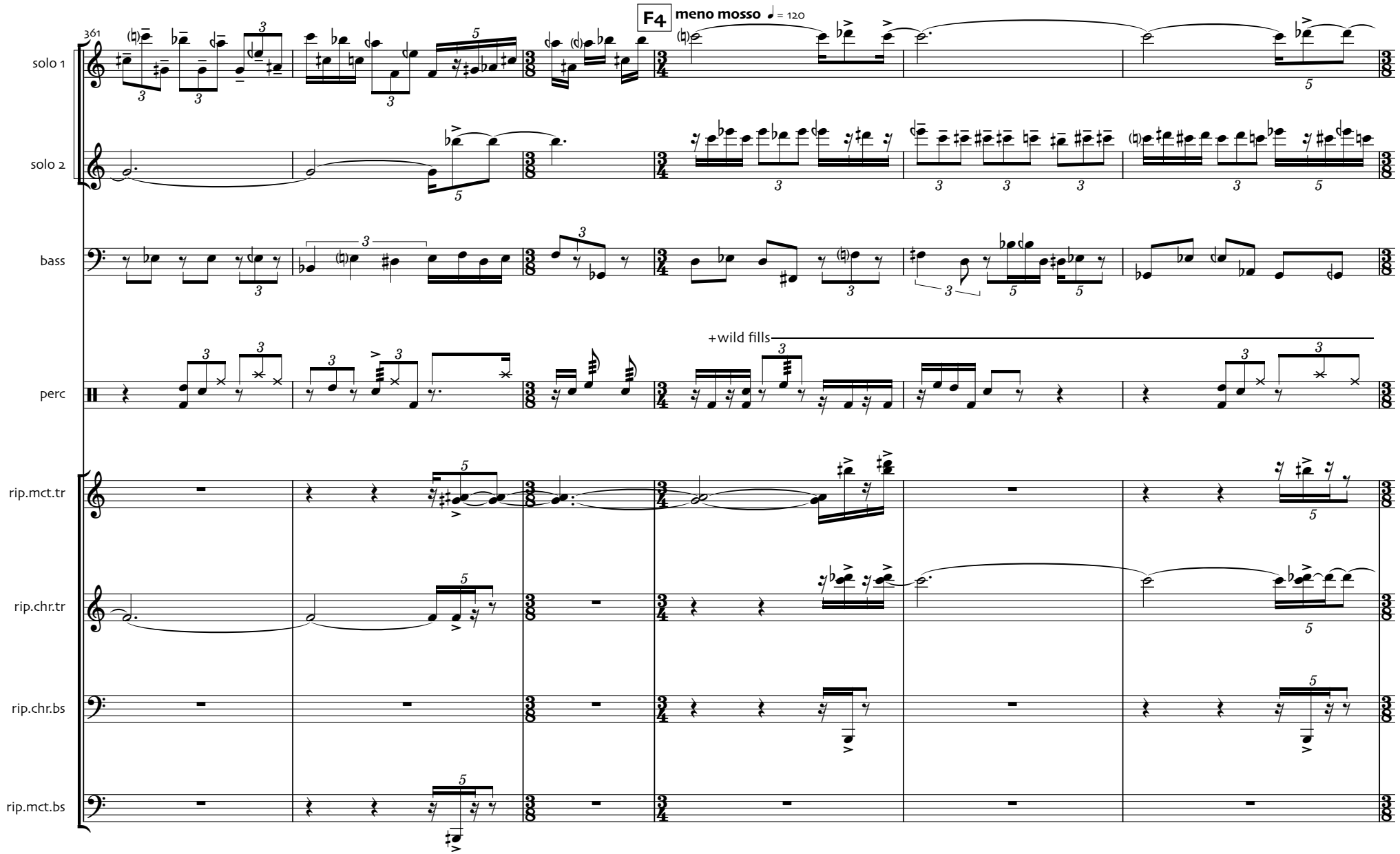

325
solo 1
solo 2
bass
perc
+wild fills
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs

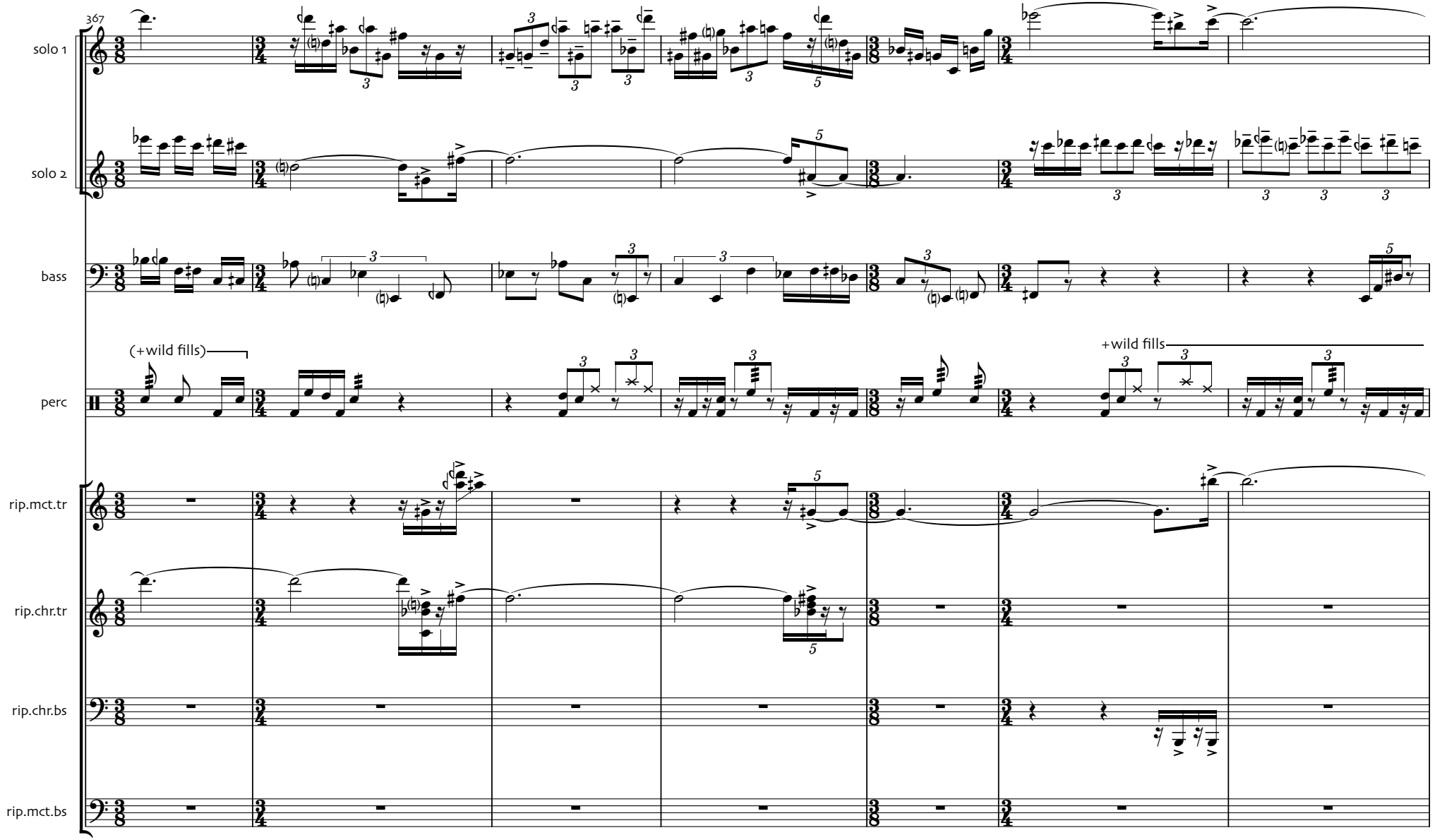

333
F2
solo 1
solo 2
bass
perc
+wild fills
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs

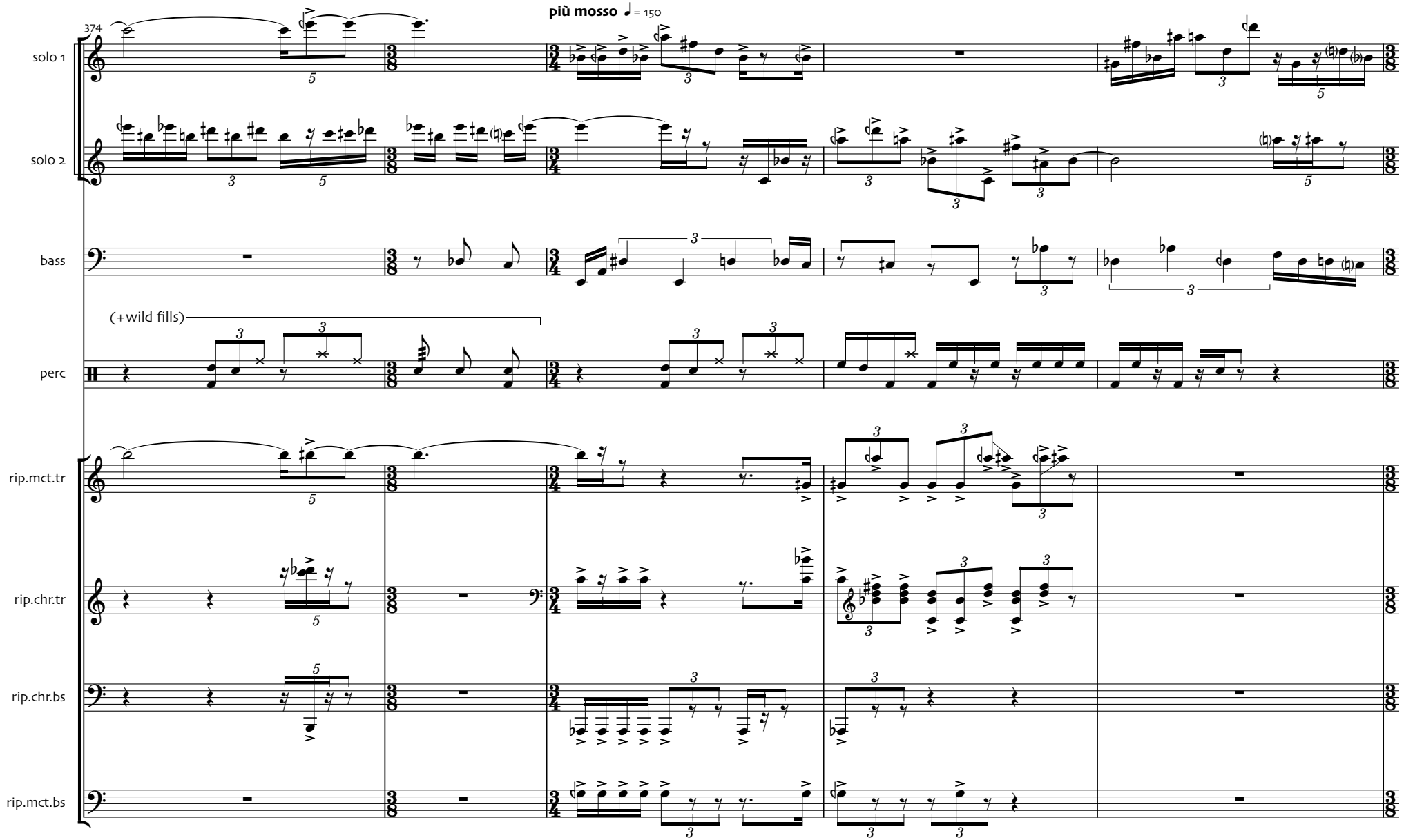

340
solo 1
solo 2
bass
perc
+wild fills
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs

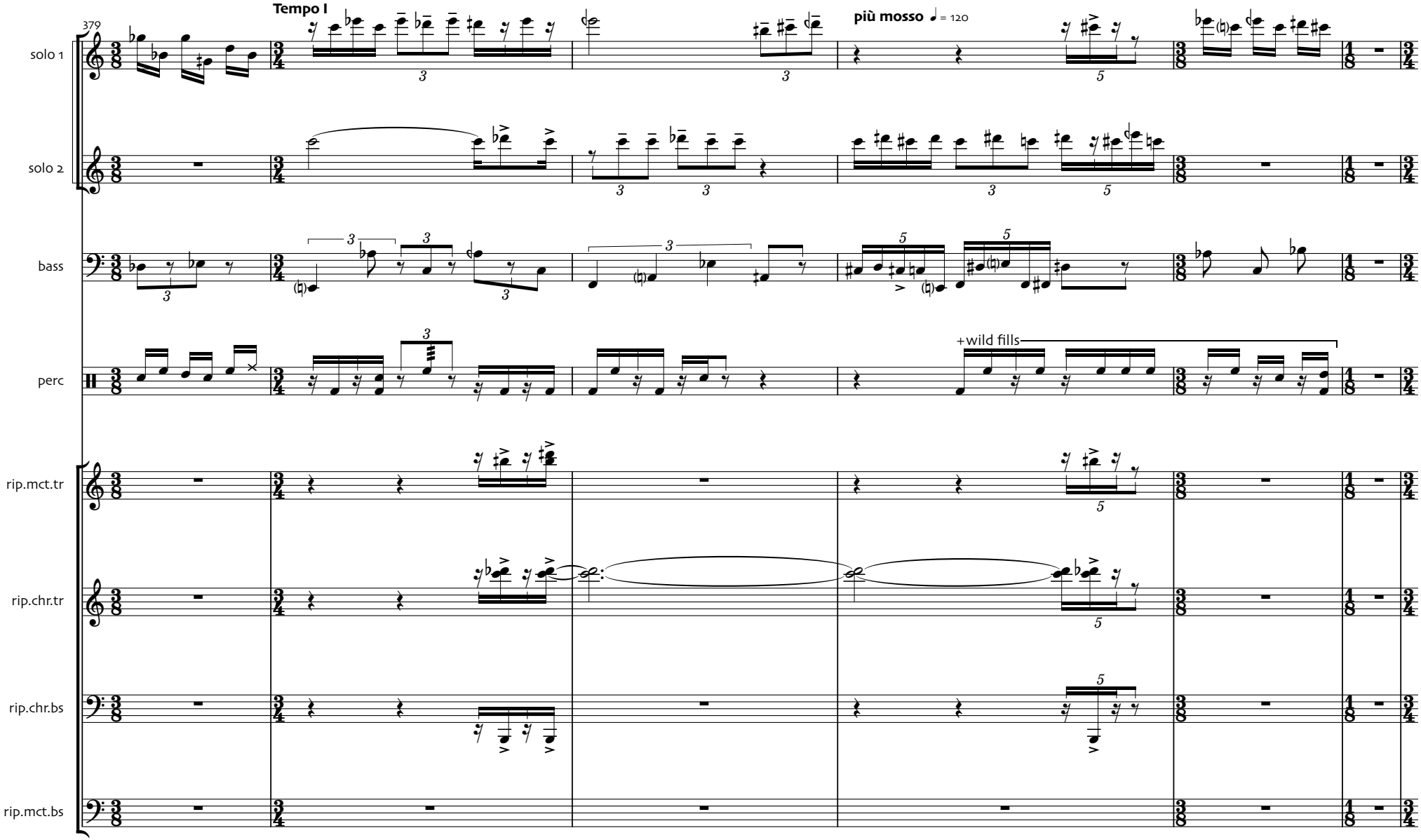

F3
347
solo 1
solo 2
bass
perc
+wild fills
+wild fills
+wild fills
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs
ff

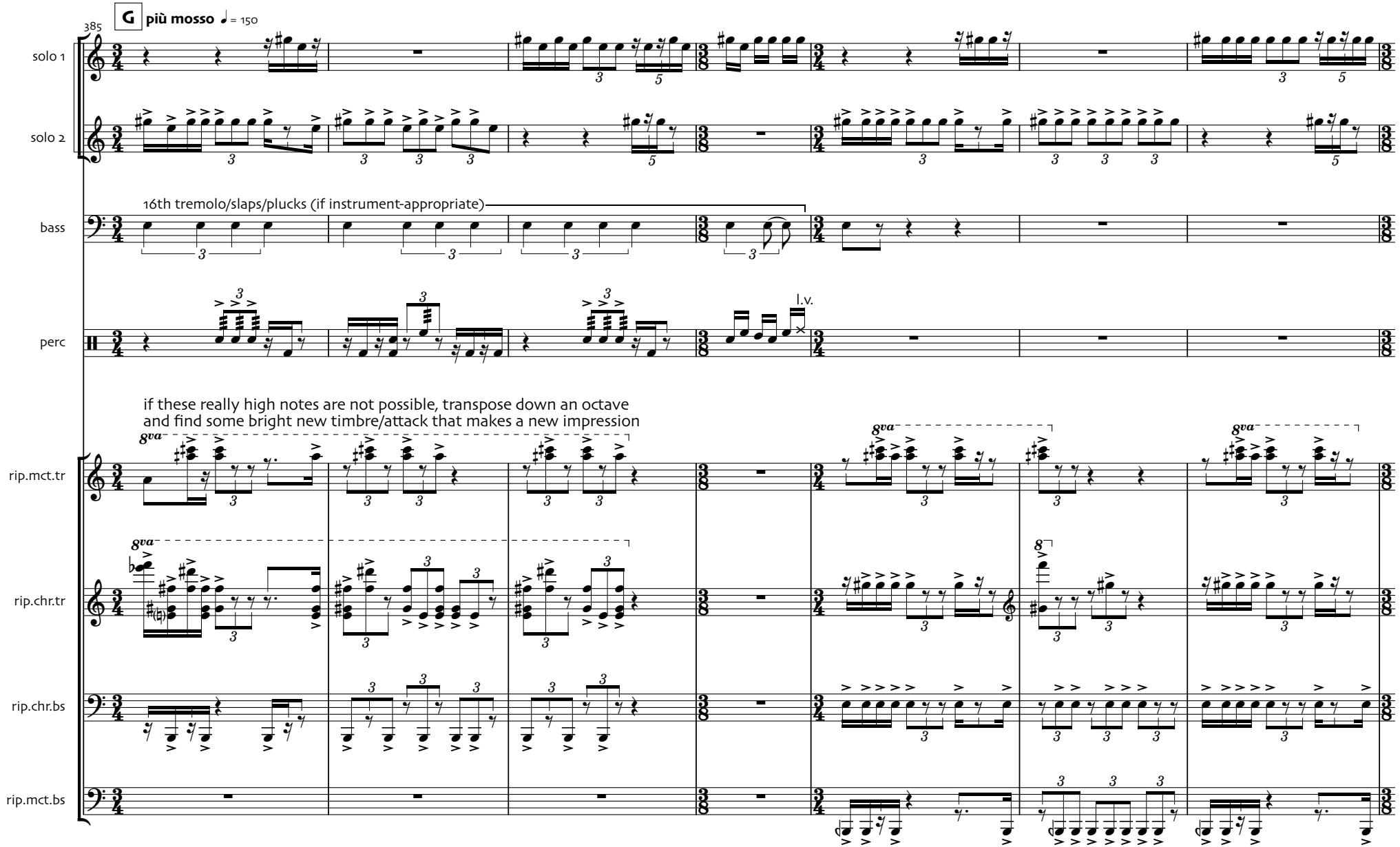

354
solo 1
solo 2
bass
(+wild fills)
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs

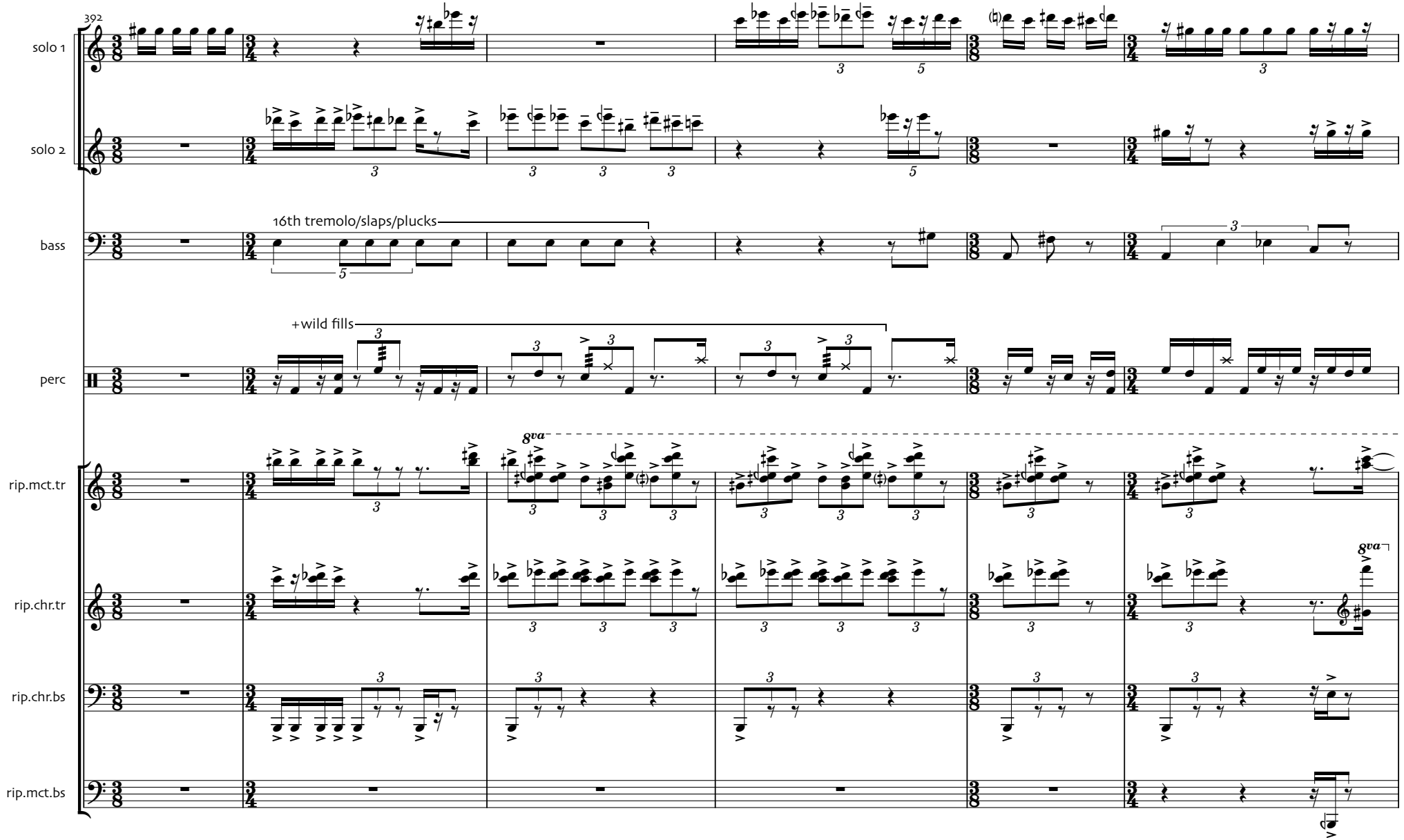

361
F4
meno mosso ♩ = 120
solo 1
solo 2
bass
perc
+wild fills
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs

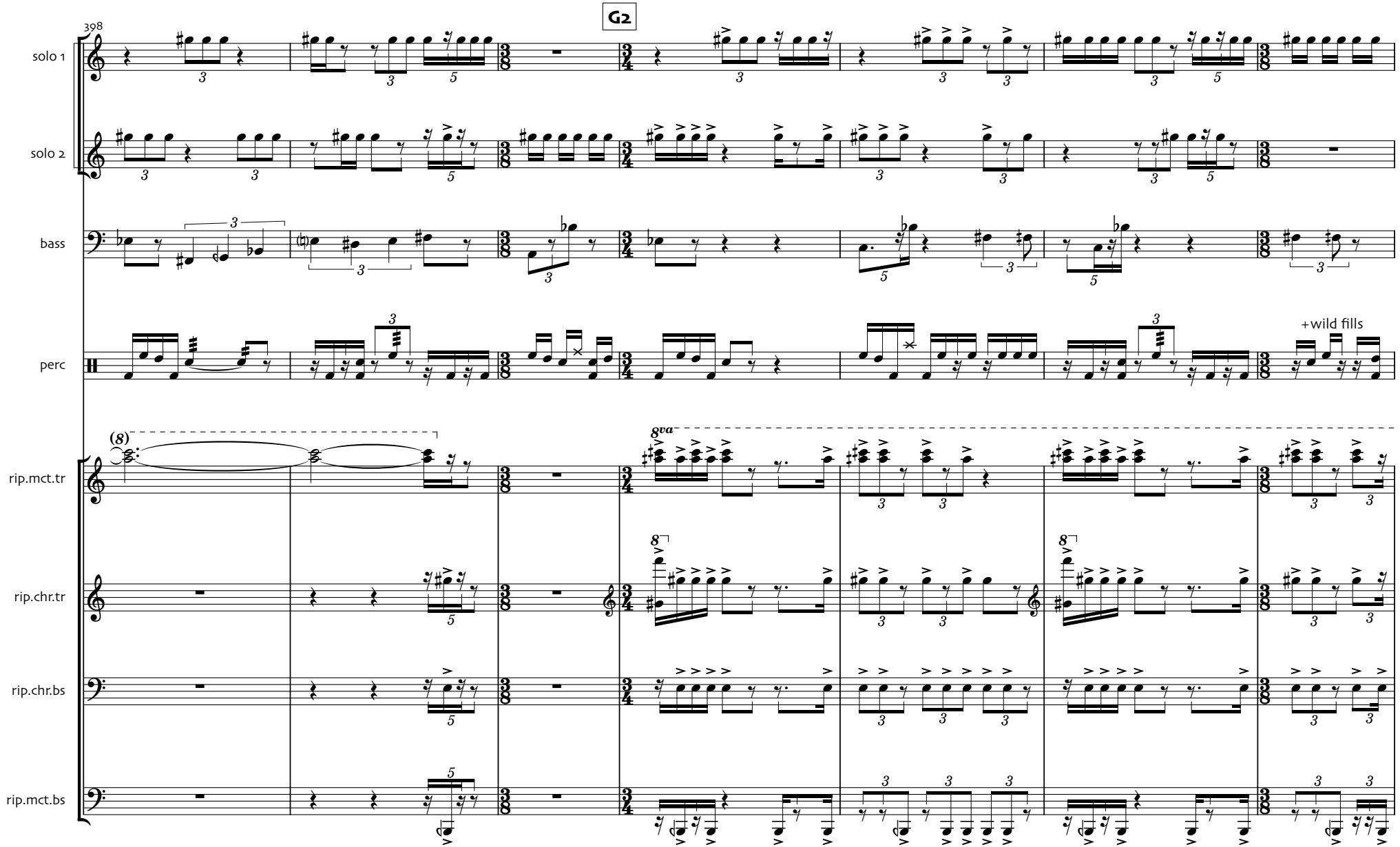

367
solo 1
solo 2
bass
(+wild fills)
perc
+wild fills
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs

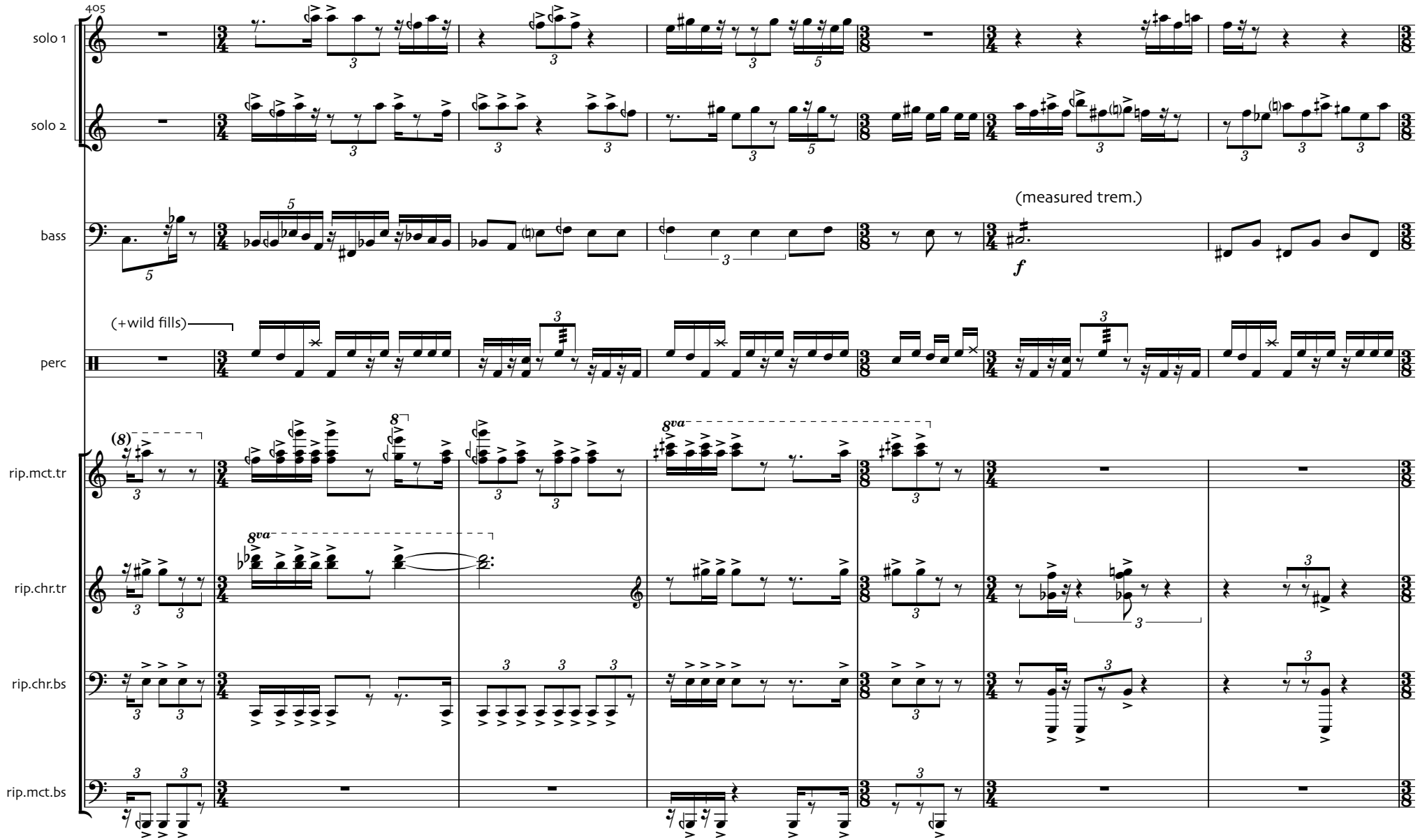

374
più mosso ♩ = 150
solo 1
solo 2
bass
(+wild fills)
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs

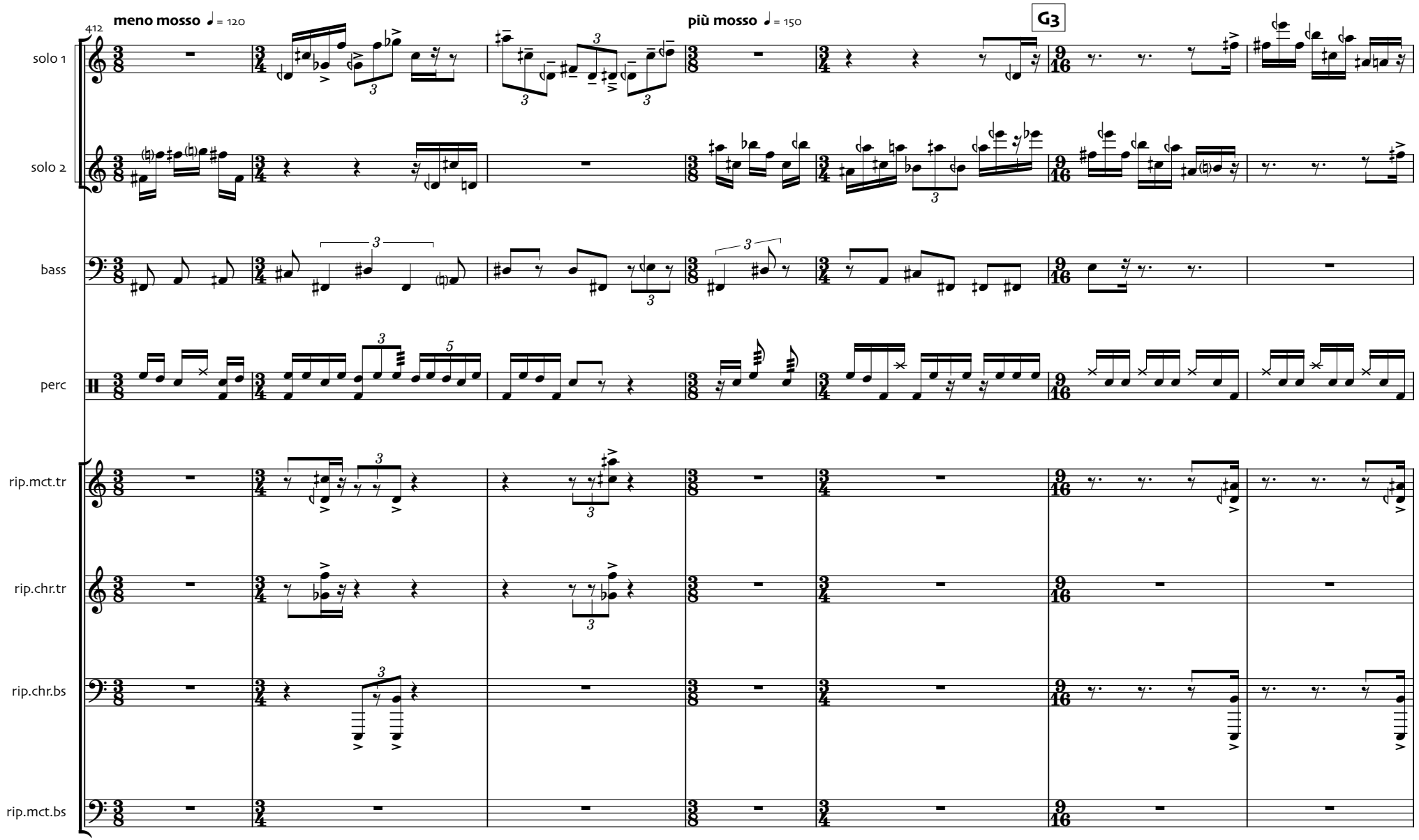

379
Tempo I
più mosso ♩ = 120
solo 1
solo 2
bass
perc
+wild fills
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs

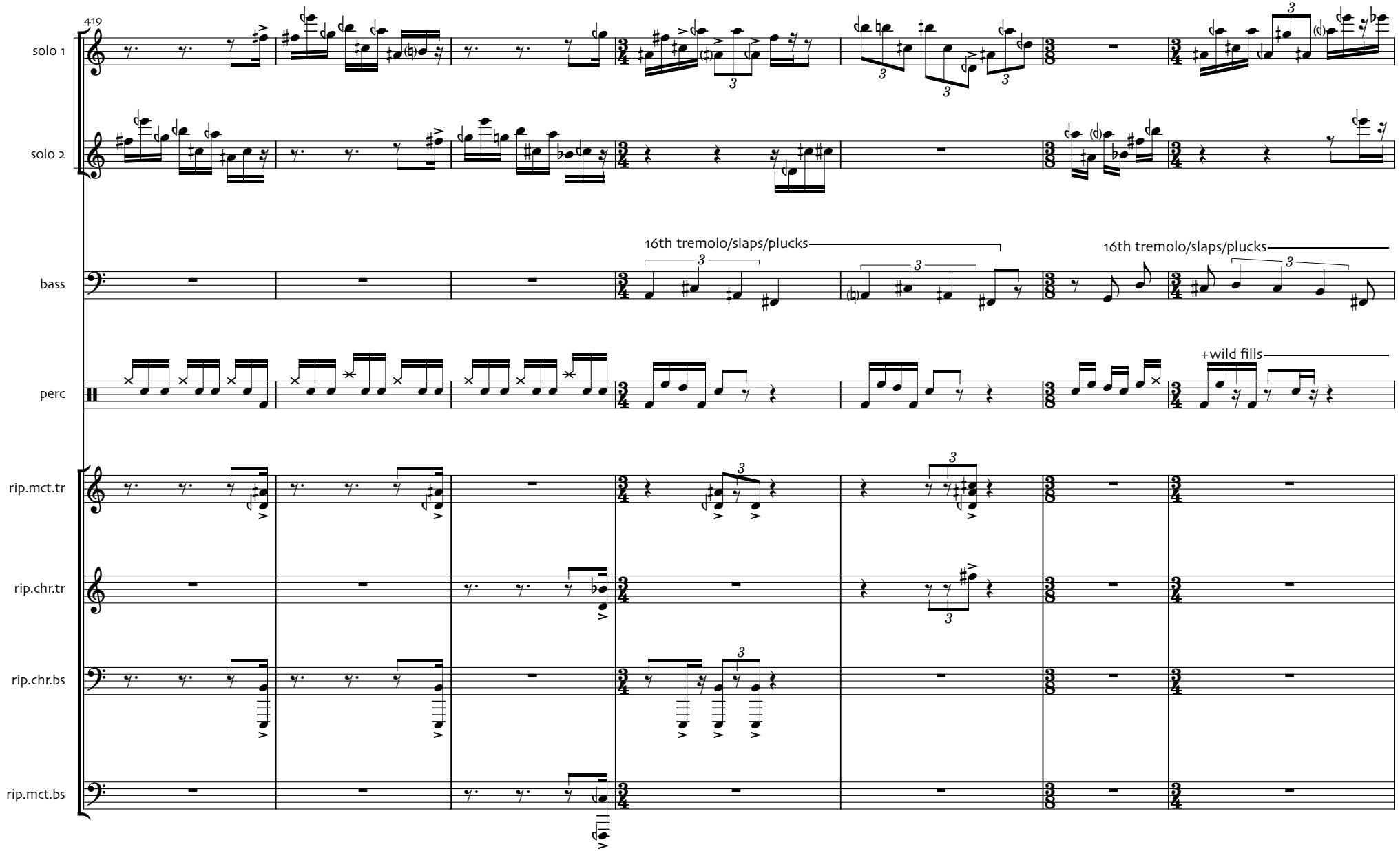

385
G
più mosso
= 150
solo 1
solo 2
16th tremolo/slaps/plucks (if instrument-appropriate)
bass
l.v.
perc
if these really high notes are not possible, transpose down an octave
and find some bright new timbre/attack that makes a new impression
8va
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs

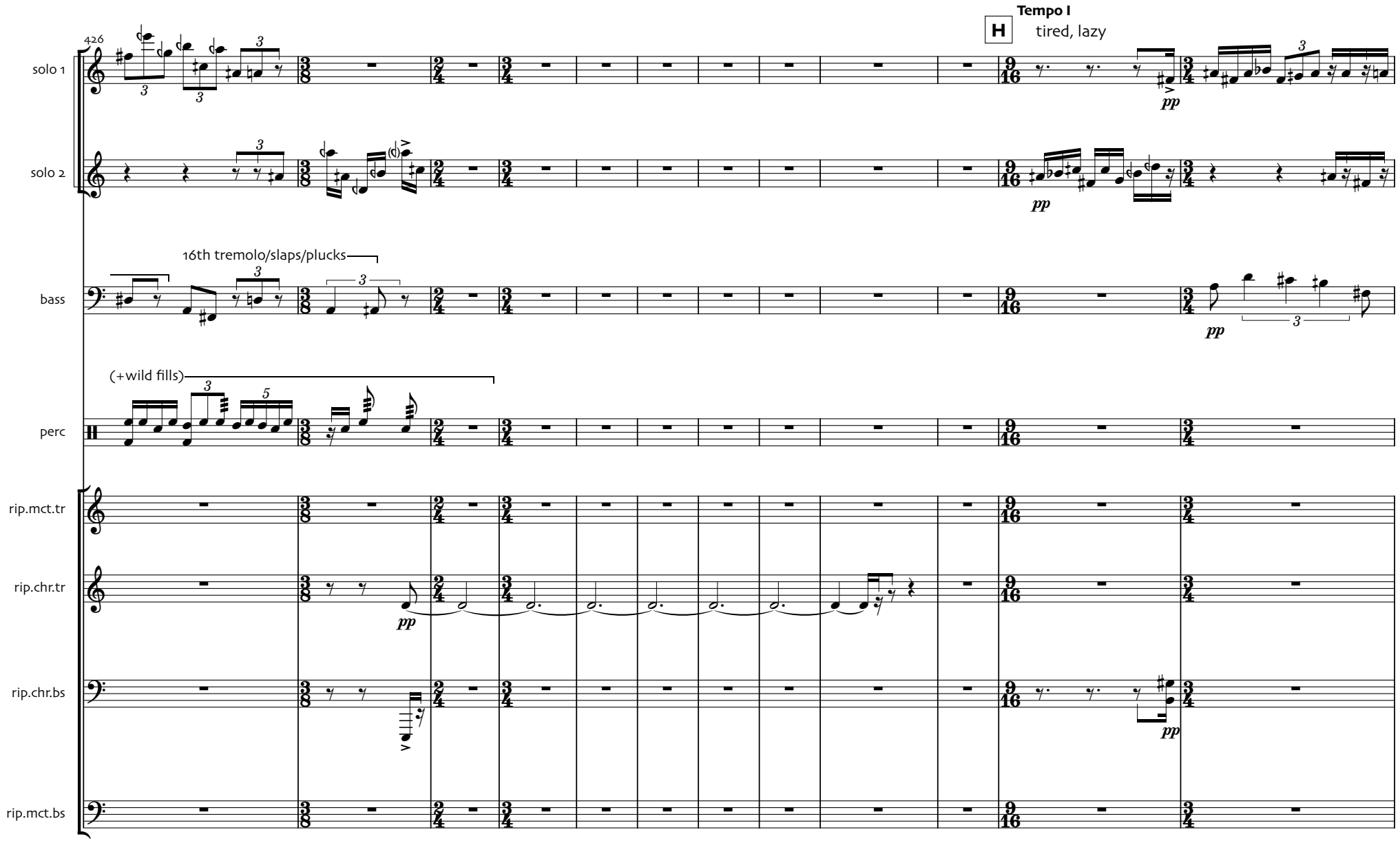

392
solo 1
solo 2
bass
16th tremolo/slaps/plucks
perc
+wild fills
rip.mct.tr
8va
rip.chr.tr
8va
rip.chr.bs
rip.mct.bs

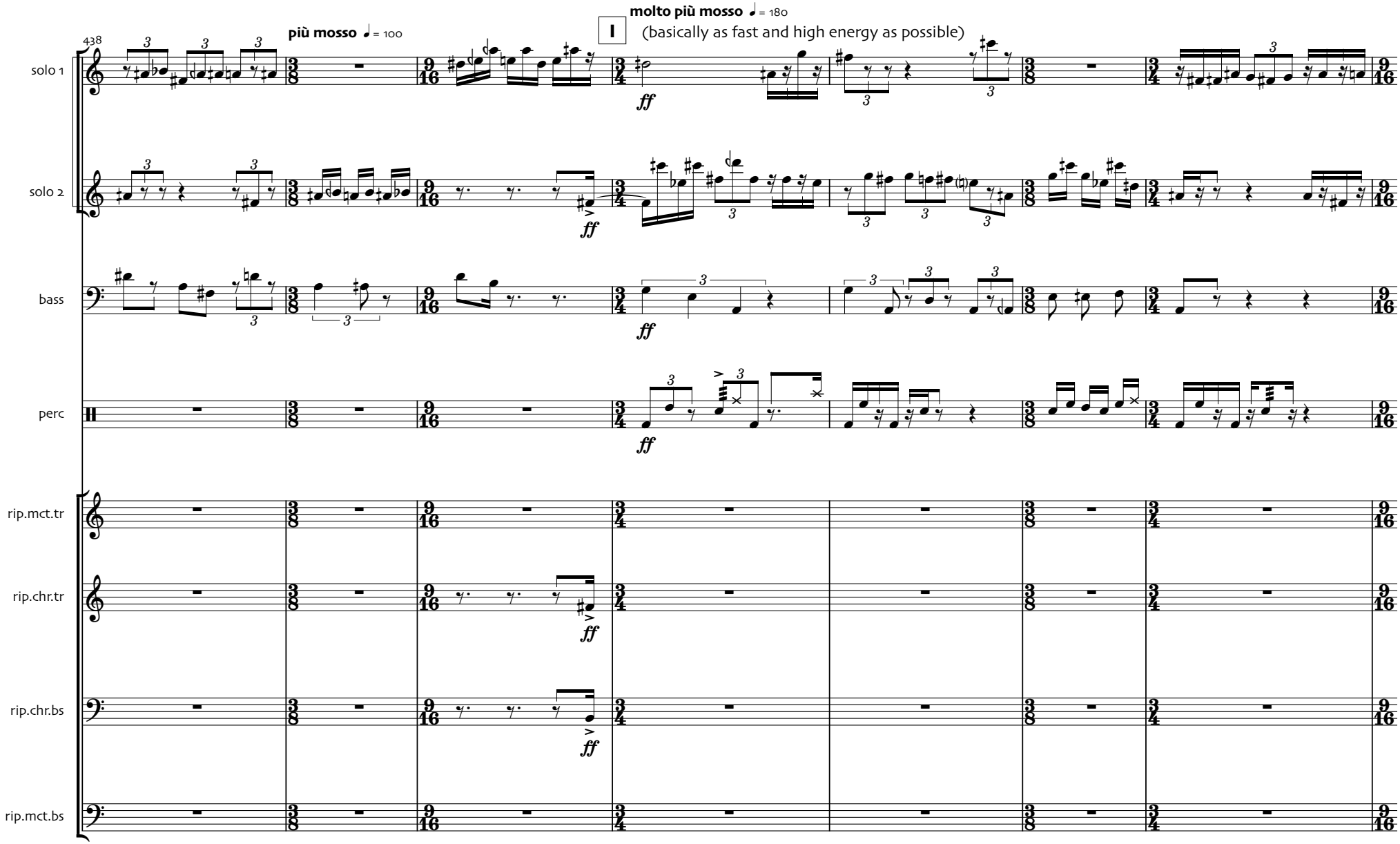

398
G2
solo 1
solo 2
bass
perc
+wild fills
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs

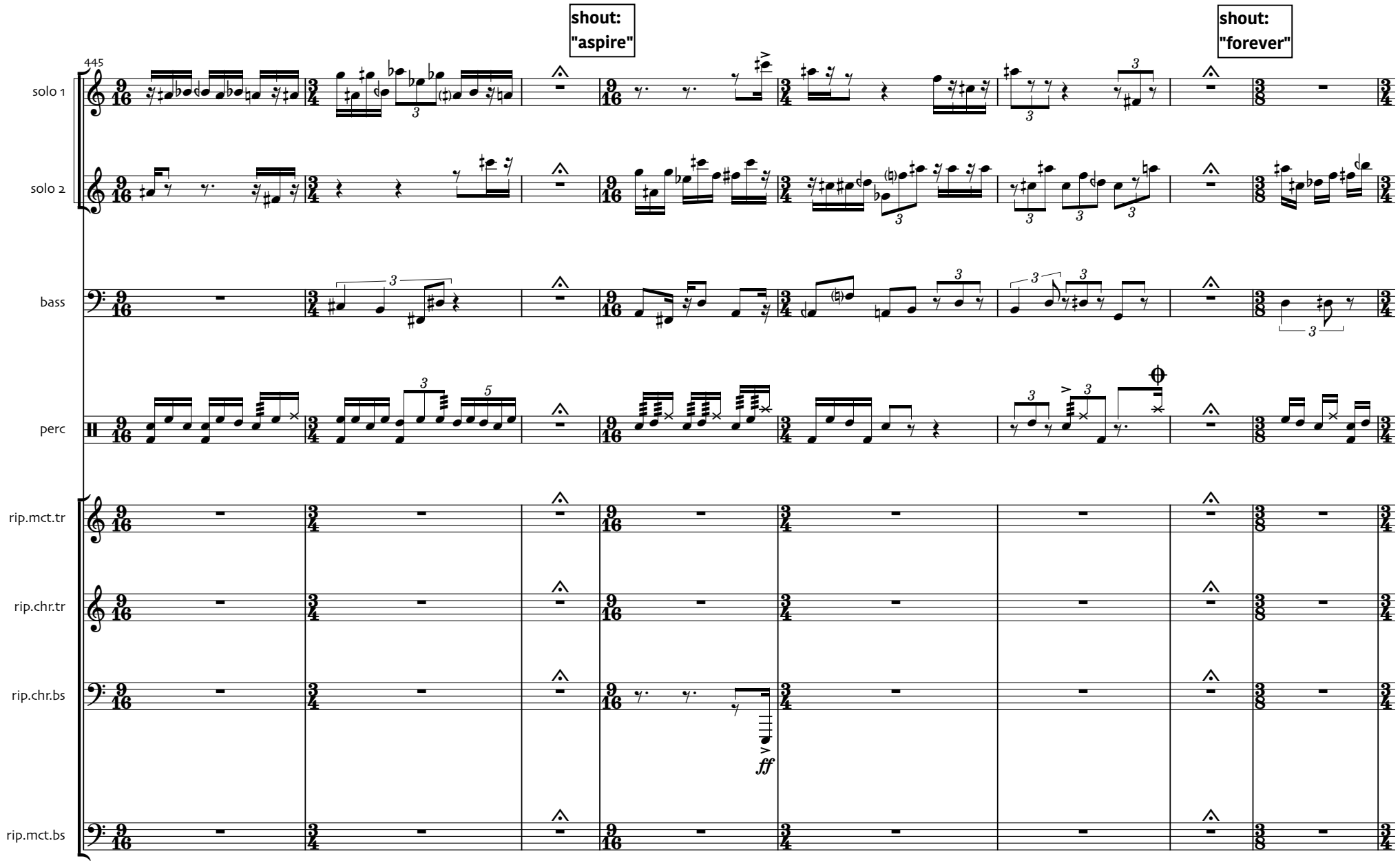

405
solo 1
solo 2
bass
(measured trem.)
f
(+wild fills)
perc
rip.mct.tr
8va
rip.chr.tr
rip.chr.bs
rip.mct.bs

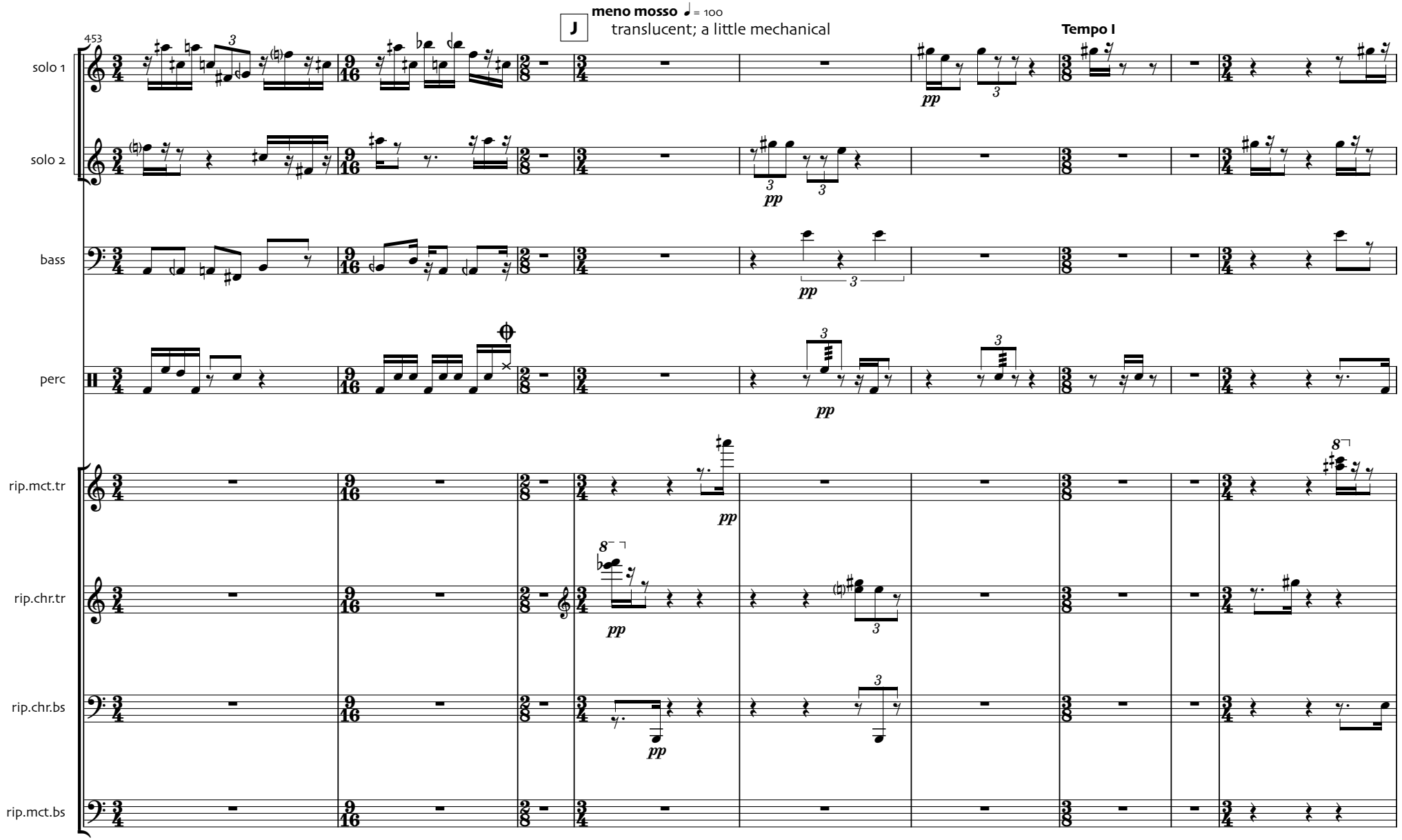

412
meno mosso ♩ = 120
più mosso ♩ = 150
G3
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs

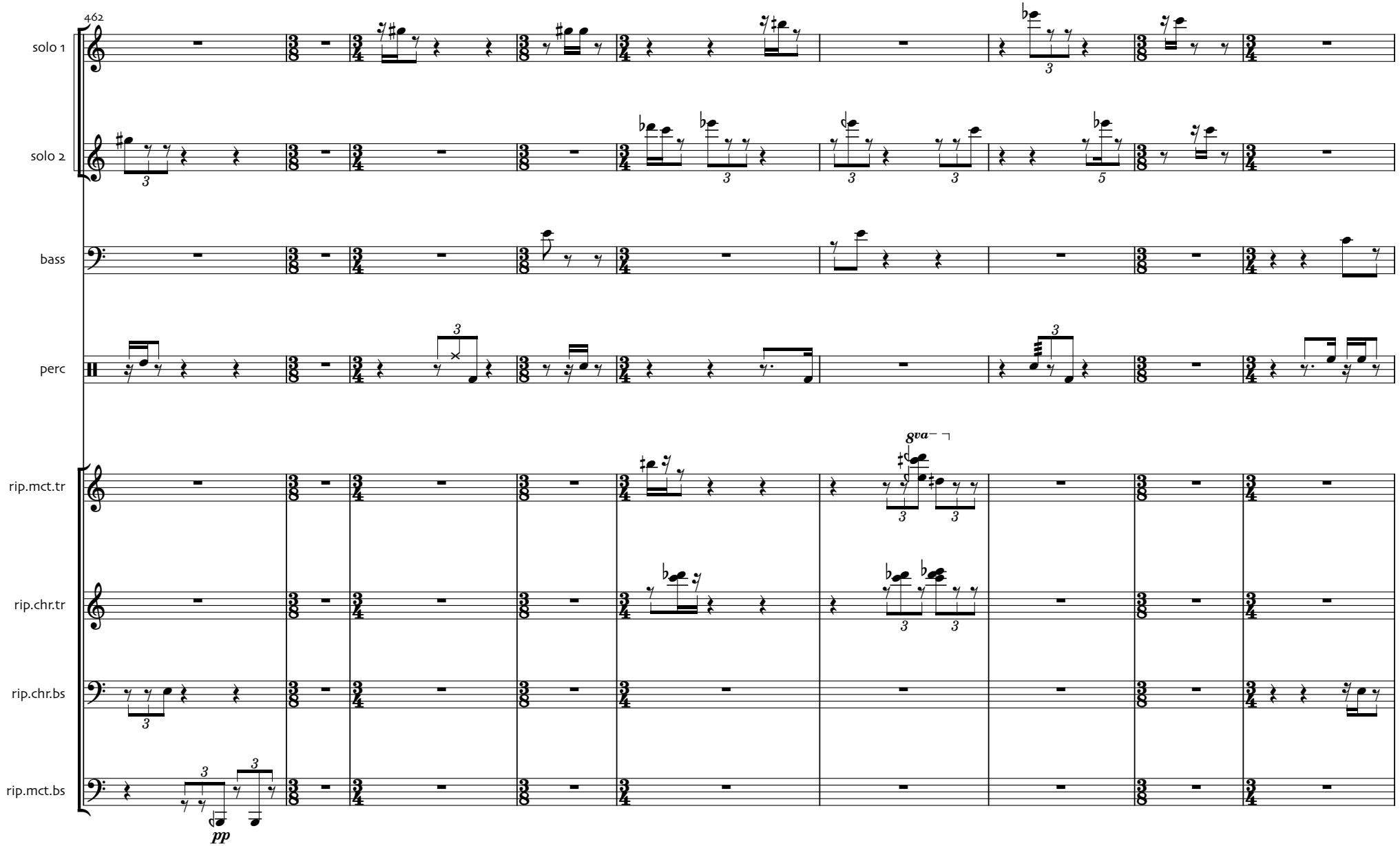

419
solo 1
solo 2
bass
16th tremolo/slaps/plucks
16th tremolo/slaps/plucks
perc
+wild fills
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs

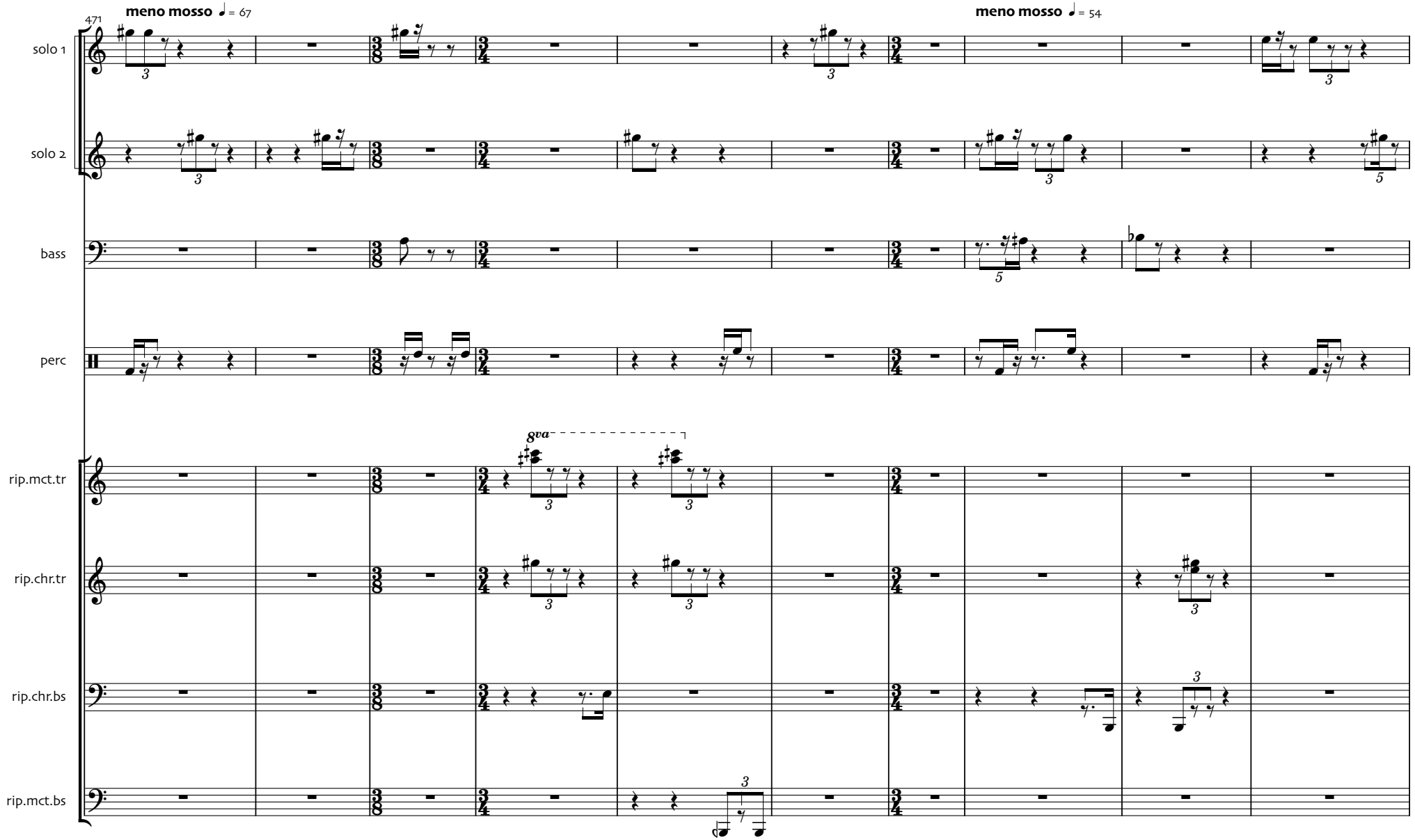

426
H
Tempo I
tired, lazy
solo 1
solo 2
bass
16th tremolo/slaps/plucks
(+wild fills)
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs
pp


438
più mosso ♩ = 100
molto più mosso ♩ = 180
I
(basically as fast and high energy as possible)
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs
ff


445
shout:
"aspire"
shout:
"forever"
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs
ff


453
J
meno mosso ♩ = 100
translucent; a little mechanical
Tempo I
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs
pp


462
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs
8va
pp


471
meno mosso ♩= 67
meno mosso ♩= 54
solo 1
solo 2
bass
perc
8va
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs

shout: "never"

K

wait until everyone thinks it's over then absolutely manic

481

molto più mosso ♩ = 180

solo 1

solo 2

bass

fff

+wild fills to end, including over rest bars (as always)

perc

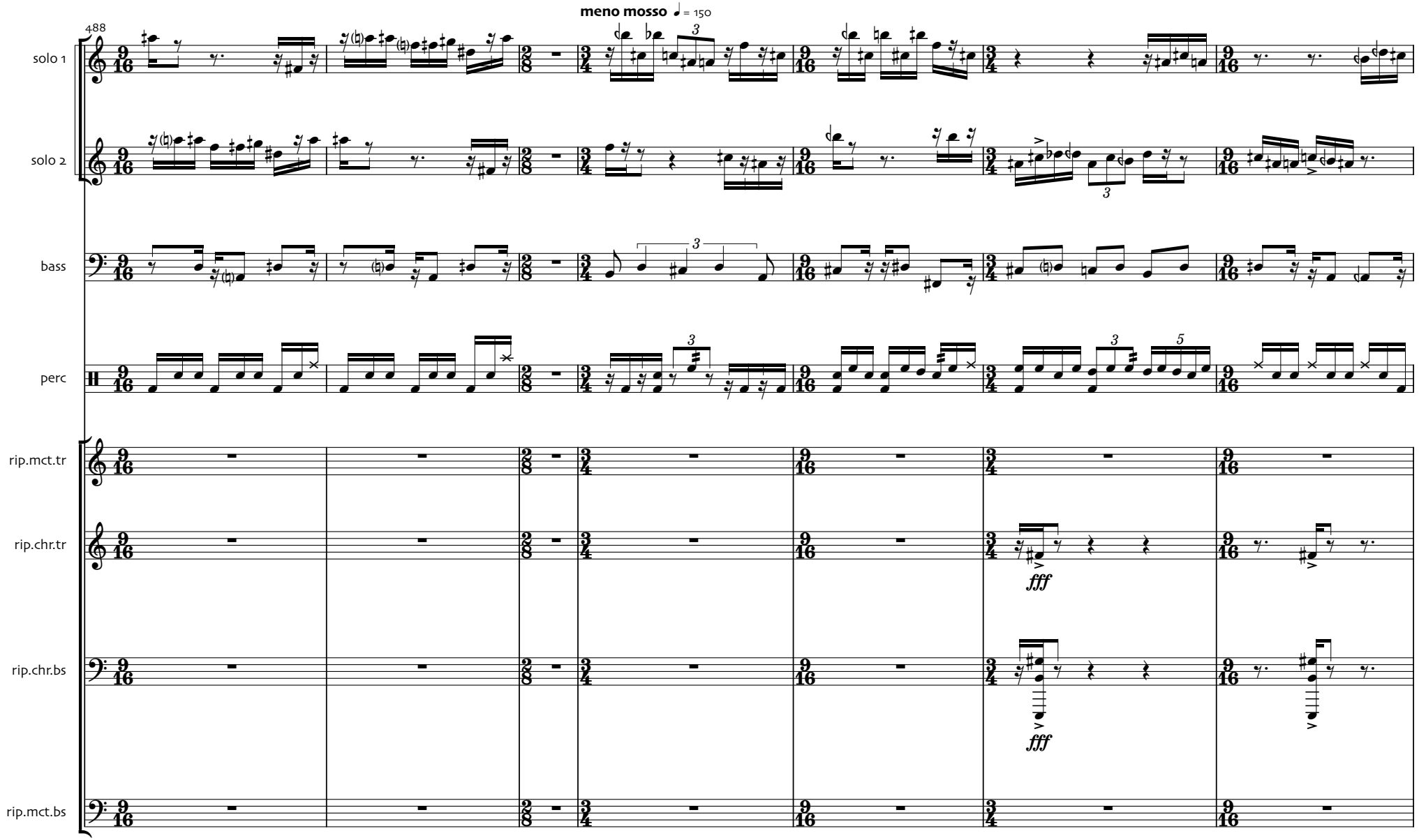
in heterophonic unison with the soloists
(but still inserting the accented chord notes)

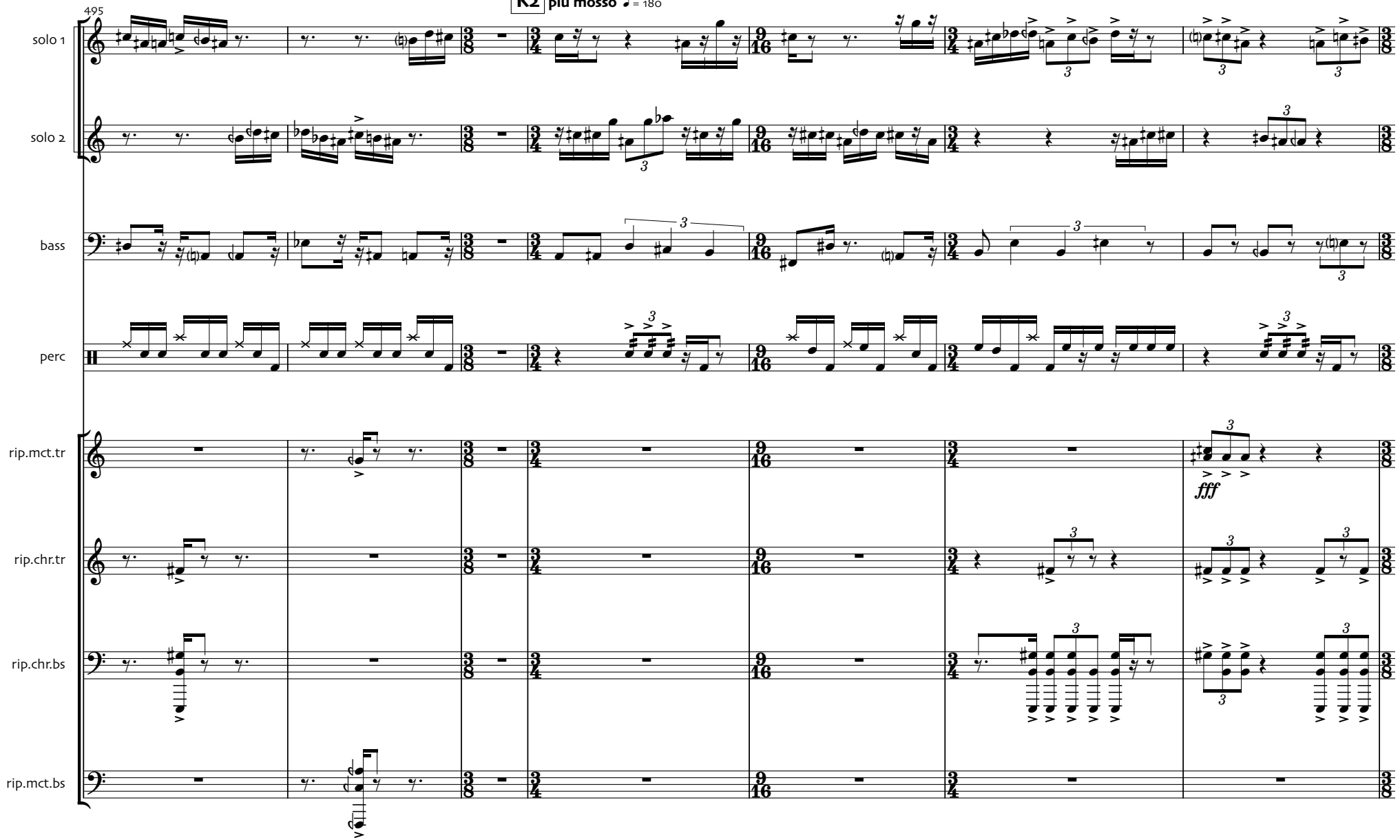
rip.mct.tr

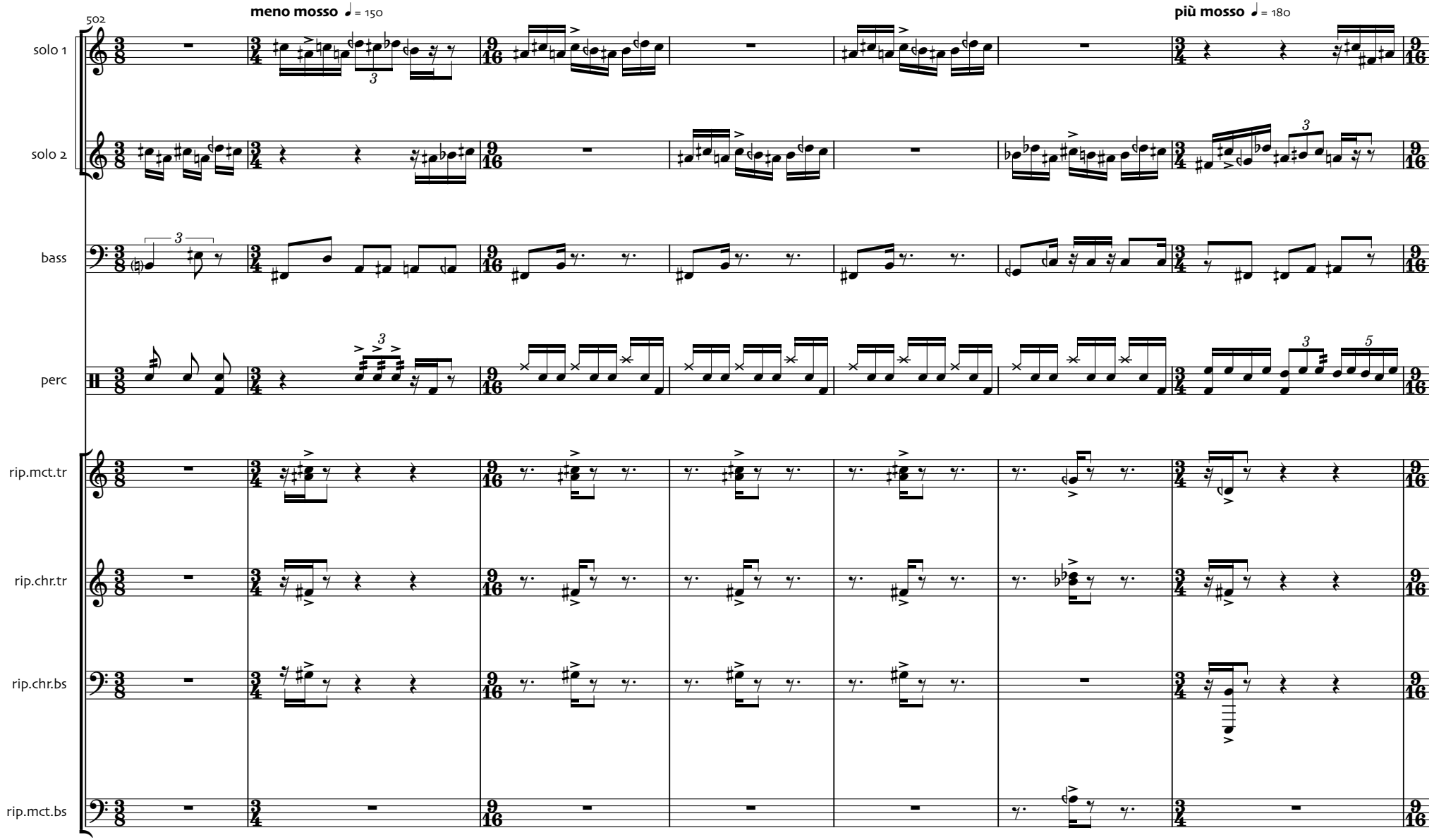
rip.chr.tr

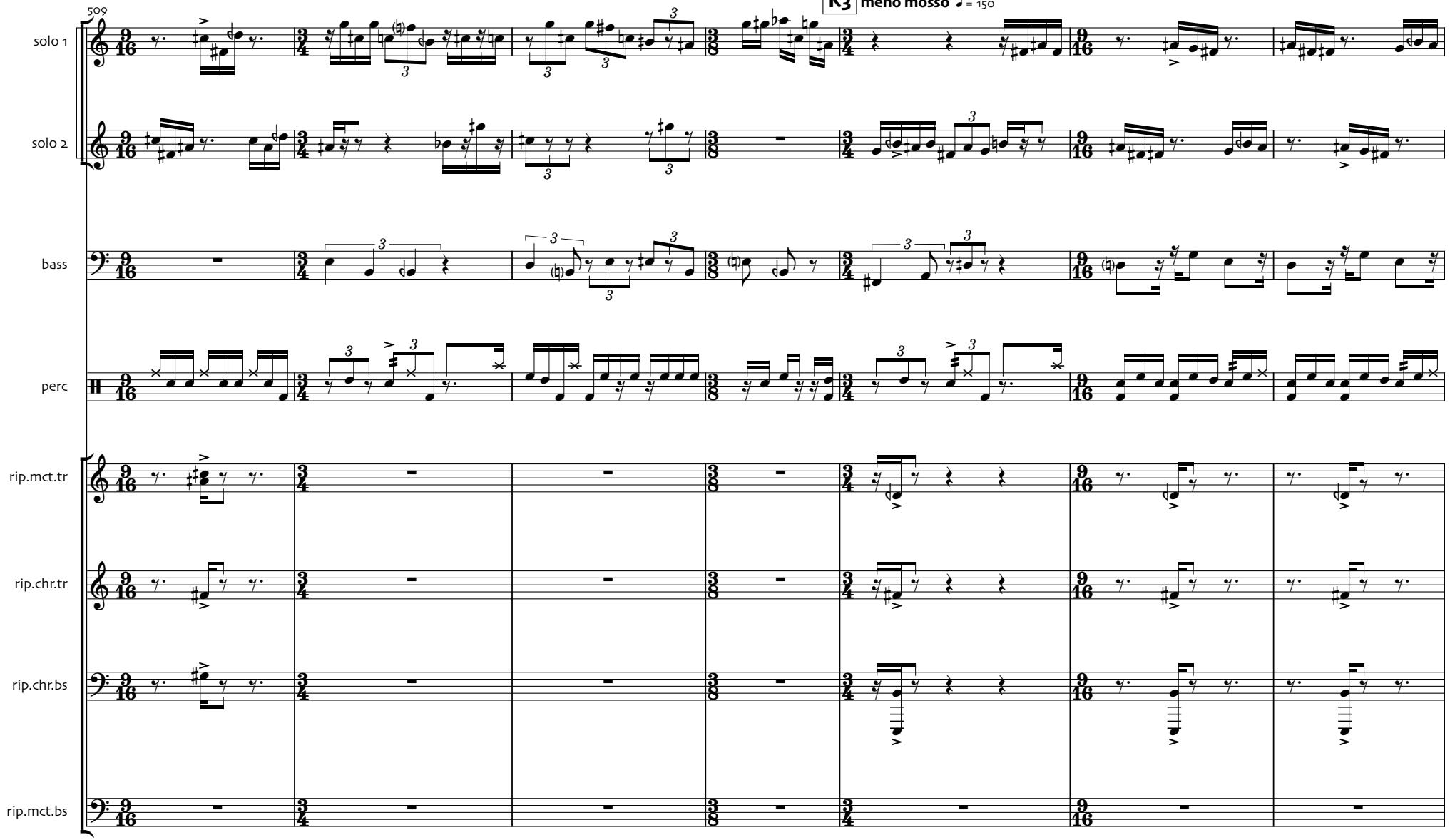
rip.chr.bs

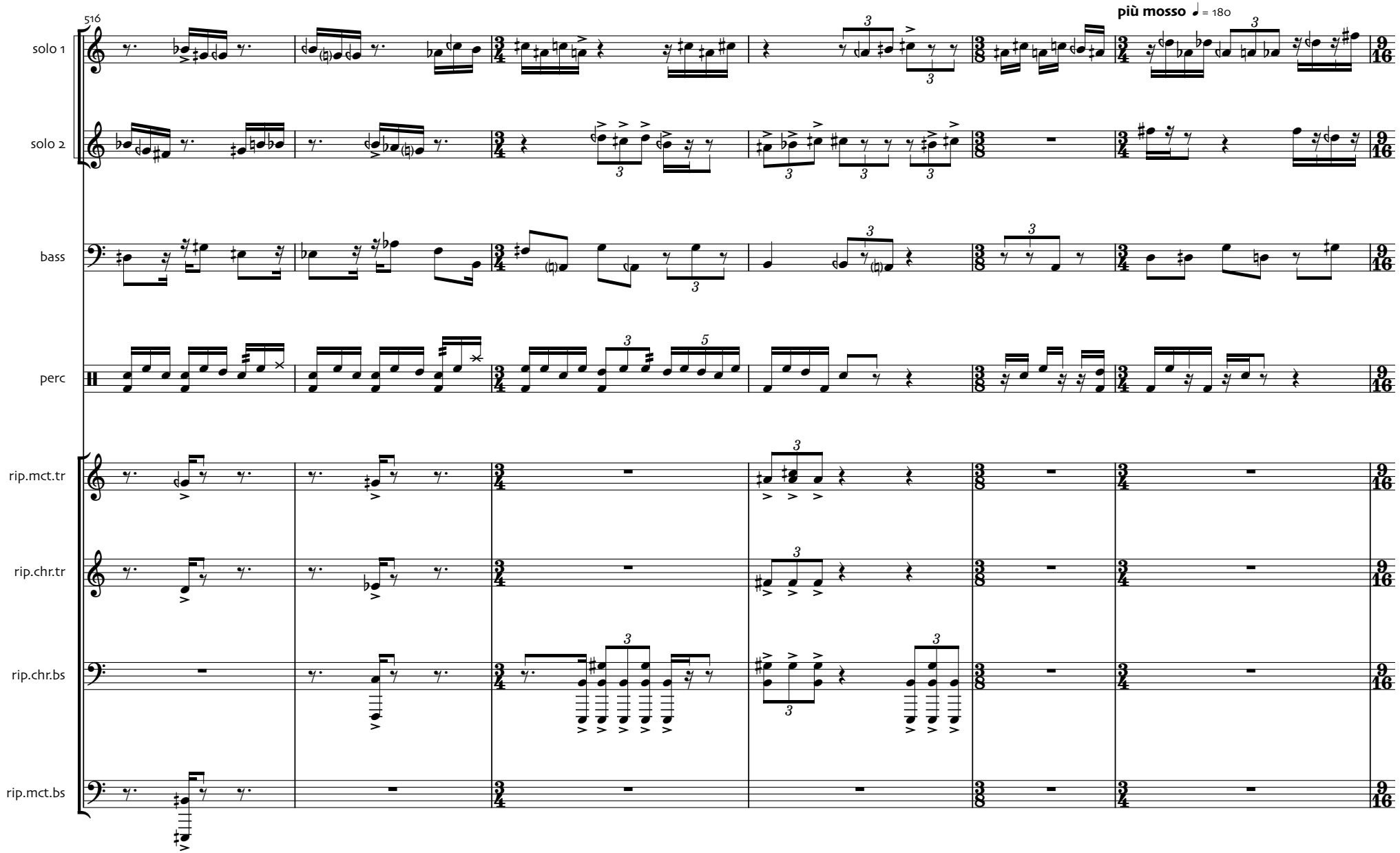
rip.mct.bs

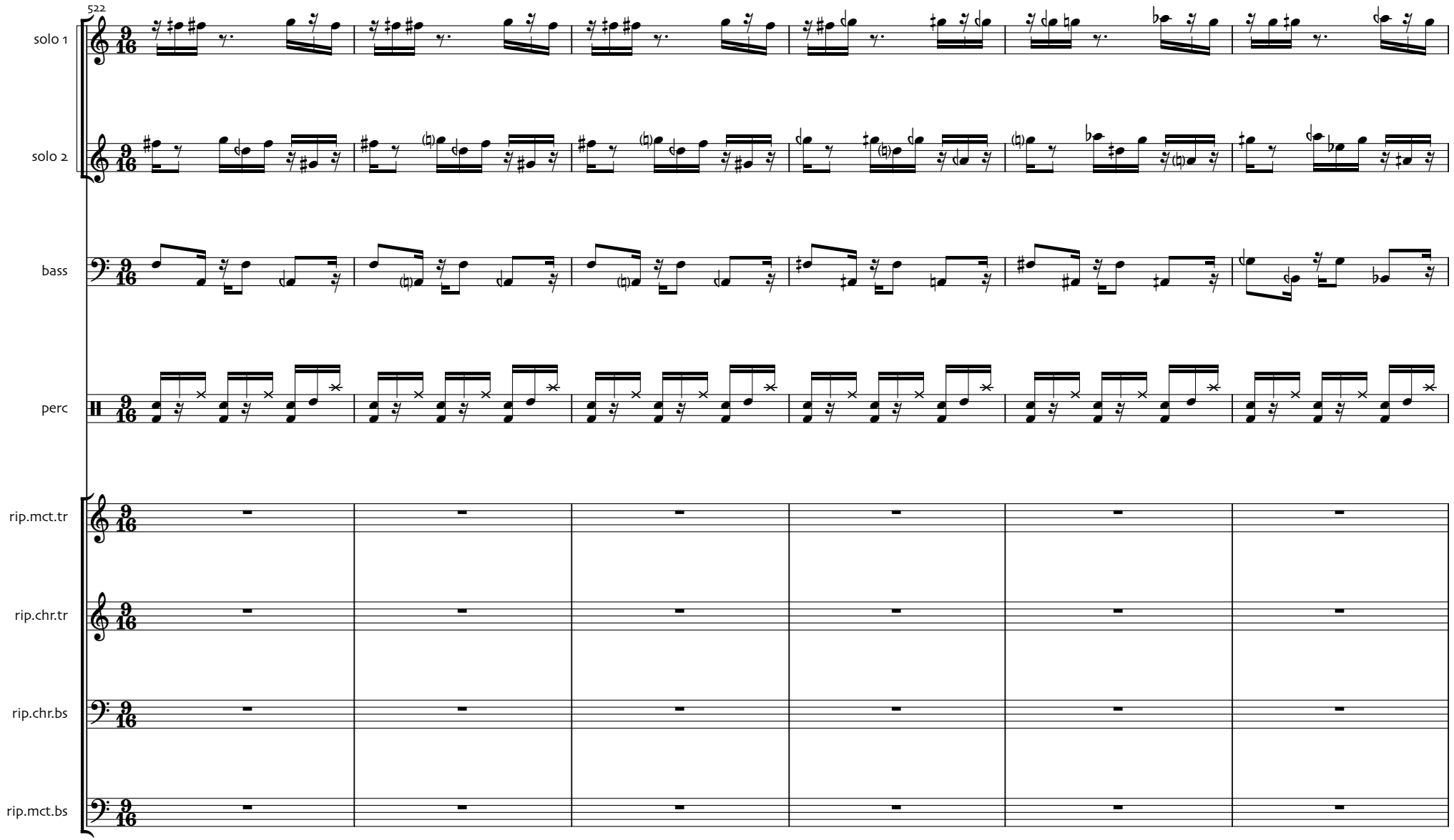

meno mosso ♩ = 150
488
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs
fff
fff

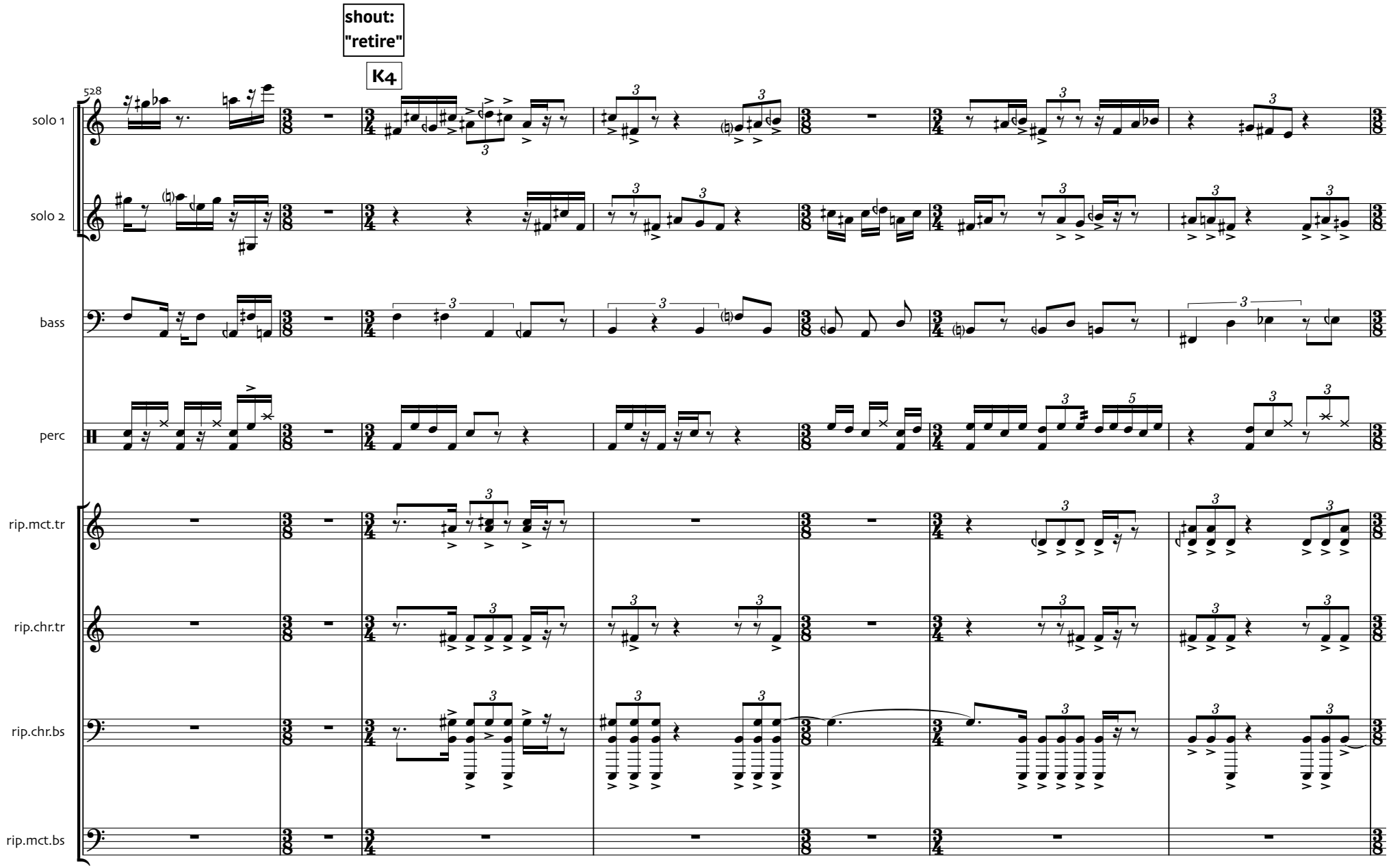

495
K2
più mosso
= 180
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs
fff

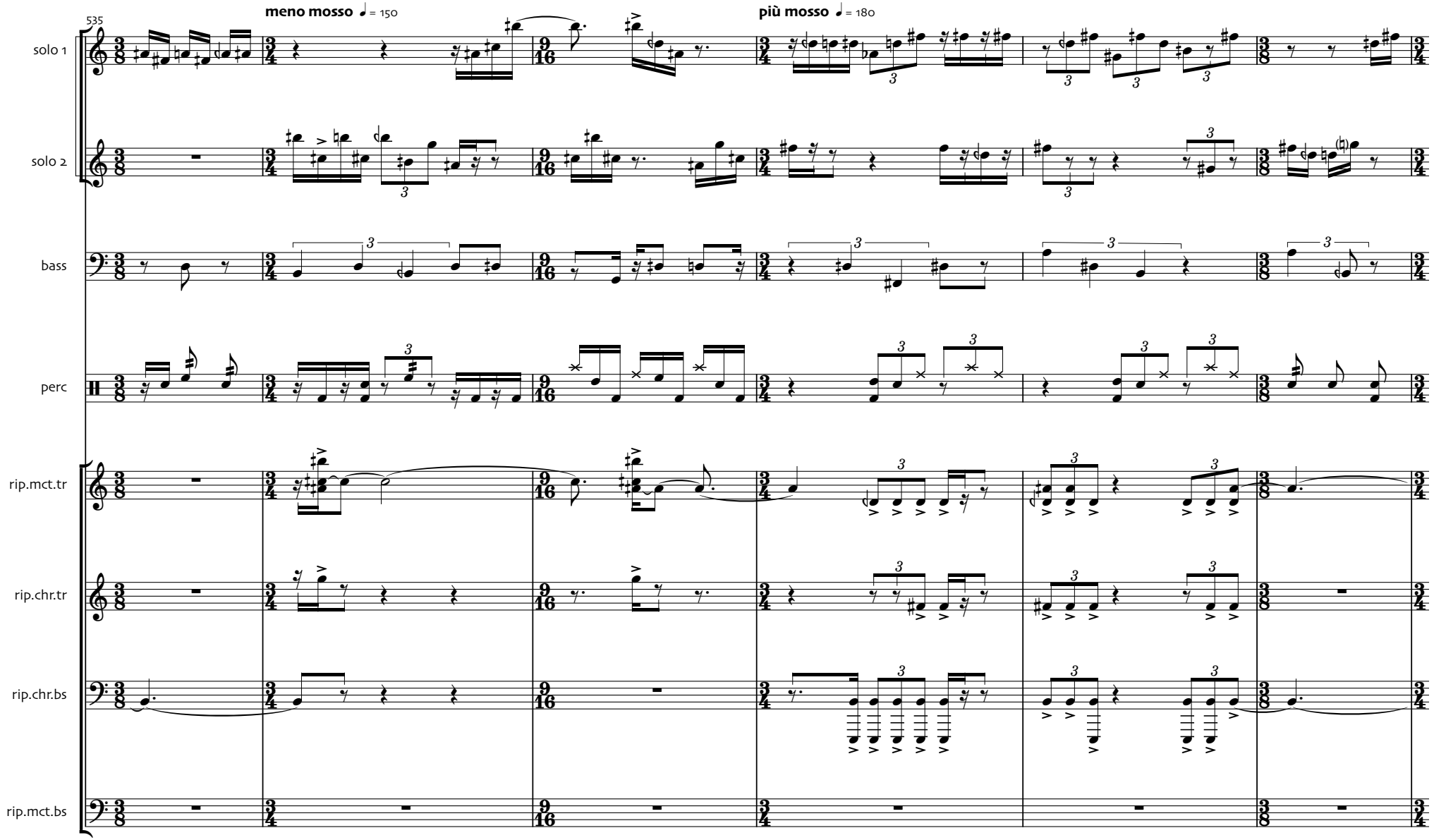

502
meno mosso ♩ = 150
più mosso ♩ = 180
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs

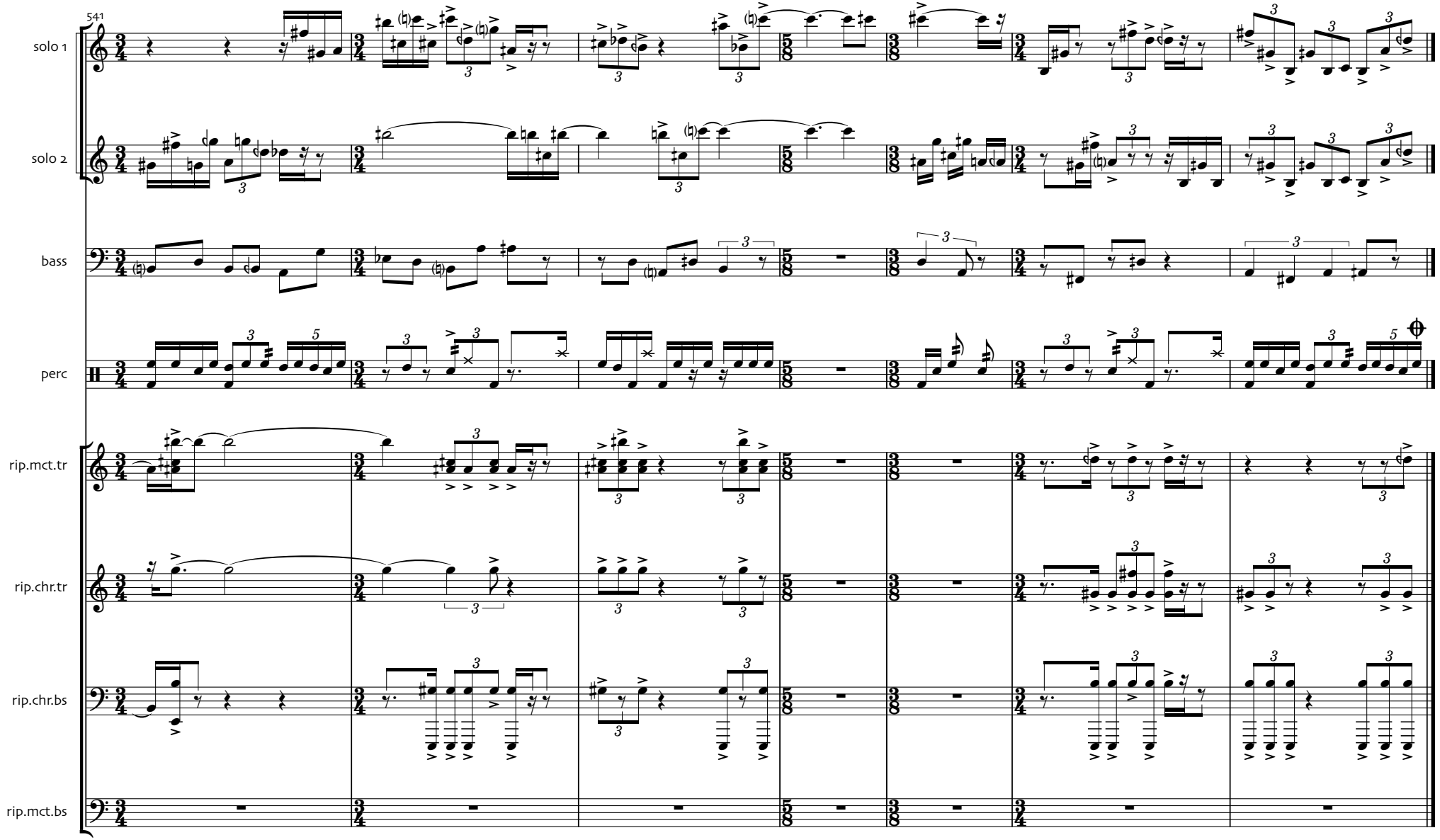

509
K3
meno mosso
= 150
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs


516
più mosso ♩ = 180
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs


522
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs


shout:
"retire"
K4
528
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs


535
meno mosso ♩ = 150
più mosso ♩ = 180
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs


541
solo 1
solo 2
bass
perc
rip.mct.tr
rip.chr.tr
rip.chr.bs
rip.mct.bs