

# Transpiring

Liam Elliot



RAIN-MAKING by Basma Kavanagh

Rain making rain

making rivers idle into quiet inlets,

making mists rise above great tides,

making dense forests soar from thin soil,

making shade, making coolness, making breezes

making moisture seep from a million **transpiring** green things;

making humidity, making water coalesce and drip down leaves,

making winds that shake free the drops,

making snags that reach the sky

and pierce the ready clouds;


rain making rain,

making rain.

*Transpiring* is inspired by the damp, dense evergreen forests of eastern British Columbia and western Alberta.

## GENERAL NOTES

N Normal playing technique. Cancels any previous indication of a special technique or position.

 S.T. Gradually shift to the indicated playing technique.

 Crescendo from silence.

 Diminuendo to silence.

Dynamics indications are proportional if note indicated by tied rhythms.


In general, slashed noteheads indicate a special playing technique, while crossed noteheads indicate an unpitched or off instrument technique.


I'd love to play around a bit with the ending when you're here. It might sound great to have some layers of super quiet unpitched sounds from everyone as Chris finishes off his improv.

## STRINGS

ST Sul tasto.

SP Sul ponticello.

 Bow perpendicularly to the indicated strings while muting them with the left hand. An upwards pointing notehead indicates to bow towards the nut, and a downwards pointing notehead indicates to bow towards the bridge.

 Place your left hand fingers on the string indicated by the small note. Avoid activating harmonics, and instead create an airy tone or glissando. In most cases the note glissandos immediately, so the exact starting pitch does not matter. When a note is indicated without an immediate glissando (like the first note here), you should find the exact indicated pitch. It may not be where it usually is. The top note of a glissando does not matter, but the gesture should use most of the string.

## WINDS

In the breathing sections, one of you was breathing in and the other out. Please keep doing that! I don't remember which one of you was doing which...

Rich overtones            Indicates to broaden your tone to include and explore as many harmonics as possible. You may want to brontosaurus.

Pure                        Indicates to create a pure, more sine tone-like tone

## PIANO

The pedal is held down for almost the entire piece. Feel free to put something on it rather than having to hold it down.

At bar 31 I've said to dampen with a paperclip, but ideally, we'd use that 90s choker necklace that we used at the reading.

When muting a string, create a bass drum-like tone with a long sustain and take your finger off the string as soon as it's played.

## PERCUSSION

Requirements:

Playback device with 3 audio files that I'll send you, and the ability to fade out. Play audio where indicated in the score.

Transducer setup to route audio into the piano. Place the transducer on the most resonant spot of the wood of the piano soundboard.

Vibraphone, preferably with motor

Glockenspiel

Singing Bowl that can produce an F# (I've got one that you can use)

For the ending improv: mute the bowl and turn it upside down. Improvise sounds that match with the snow on the audio track. We'll need to find a way to make it loud enough – placing it in the piano upside down near the transducer might work.



# Transpiring for Latitude 49

Liam Elliot

♩ = 40

Soprano Saxophone

Bass Clarinet in Bb

Violin

Cello

Vibraphone  
Glockenspiel

Piano

always breathe freely

always breathe freely

always bow/breathe freely

always bow/breathe freely

always let ring

always hold pedal unless otherwise indicated

always breathe freely

play

3 < mp >

3 < mp >

sing

p

always bow/breathe freely

bow at bridge to bring out shifting harmonics (no LH)

SP

pp

bow at bridge to bring out shifting harmonics (no LH)

SP

mp

p

(non dim.)

Sop. Sax. *mp* *mp* *pp* *f* *mp* *sim.*

B. Cl. *pp* *f* *mp* *sim.*

Vln. N III IV 3 SP

Vc. *mf* *p* *pp*

Vib./Gl. *mf* *p*

Pno. *mf* *pp*

ped.

breathe sharply and audibly. Unpitched

breathe sharply and audibly. Unpitched

bow at bridge to bring out shifting harmonics (no LH)

N pizz. arco brush up

pluck

**A**



**9**

Sop. Sax. **N** **3** **3** **3** **3** **3** **3** **3** **3** **3** **B**

B. Cl. **N** **3** **3** **3** **3** **3** **3** **3** **3** **3**

Vln. *fpp* < *p* > *fp* < *f* *f*

Vc. *pp* *molto SP* **N** *pizz.* *arco* *fp* < *f* *fp* < *f*

Vib./Gl. struck arco Motor On - medium fast struck *ff* **6** **6** **6** **6**

Pno. pluck *mf* *p* **N** **3** **3** **3** **3** *ff*

Detailed description: This page of a musical score (page 4) features six staves. The Soprano Saxophone and Bass Clarinet parts (measures 9-12) consist of eighth-note triplets with accents and breath marks (N). The Violin part (measures 9-12) includes dynamics *fpp* < *p* > and *fp* < *f* < *f*, with a triplet in measure 12. The Viola part (measures 9-12) includes dynamics *pp*, *molto SP*, *pizz.*, and *arco*, with a triplet in measure 12. The Vibraphone/Gong part (measures 9-12) includes instructions 'struck', 'arco', 'Motor On - medium fast', and 'struck', with a *ff* dynamic and sixteenth-note triplets in measure 12. The Piano part (measures 9-12) includes 'pluck', *mf*, *p*, and *ff* dynamics, with a triplet in measure 12. A box labeled 'B' is located above the Soprano Saxophone staff in measure 12.

13

Sop. Sax. *fpp* *p* slight growl N

B. Cl. *fpp* *p* slight growl N  
sub. *pp* *mf*

Vln. *f* *fp* *f* *fp* *f* *p* brush up harmonics  
ST → SP ST → SP ST → SP ST → SP

Vc. *f* *fp* *f* *p* III

Vib./Gl. *mf* *p*

Pno. depress silently *mp* pluck  
mute string lightly near nut to make more bass drum-like  
*f* Ped.

\*

17

Sop. Sax.

B. Cl.

Vln.

Vc.

Vib./Gl.

Pno.

*mp*

full/rich tone

3

3

*pp*

5

N

airly

*< mp > sim.*

N ||: —→ SP —→ ST :||

bow vertically only

ST → SP

*f*

I

snap pizz.  
release harmonic  
on snap

I

*mf*

Glock. with  
Vib. mallets  
(sounding 15va)

Motor Off

*ff*

*p*<sup>5</sup>

*ff*

N

21

Sop. Sax. *mp* *p* w/ vib. pure → full → airy w/ cl.+vib. airy

B. Cl. w/ sax.+vib. airy

Vln. N arco II

Vc. *ppp* II

Vib./Gl. Vib. arco *p* w/ sax. *p* struck with ends of mallets *ppp* *pp* w/ sax.+cl. N

Pno. pluck *pp* *(pp)* *mf* N

25

Sop. Sax. *pure* *N* *airy* *N*

B. Cl. *pure* *mp* *N* *p*

Vln. *N*

Vc. *ST* *p* *ppp* *III pinch above bridge (sounding G#)* *ppp*

Vib./Gl. *arco* *p* *3* *PLAY Track 1*

Pno. *pluck* *p* *(pluck)* *3* *N*

29 pure D air only  $\text{♩} = 60$  w/ vln.+vib. rich overtones

Sop. Sax. *mp* *mp* *mp*

B. Cl. air *mp* w/ vc.+pno. pure rich overtones *mp* pure rich overtones *mp*

Vln. *ppp* w/ sax.+vib. ST *mp* ST *mp*

Vc. III *pp* *p* w/ pno.+cl. ST *fp* SP *mp* ST SP *fp* *mp*

Vib./Gl. struck *ppp* w/ sax.+vln. arco *mp* *pp* *mp* *pp*

Pno. (pluck) *p* 3 w/ cl.+Vc. after playing, dangle paperclip, or similar into strings. Assist dim. with the pedal if needed N sim.

33

Sop. Sax. N *mp* N → slight growl = 40

B. Cl. pure → rich overtones *mp* pure → rich overtones *mp*

Vln. N *mp* SP *mp*

Vc. ST → SP *fp* *mp* ST → SP *fp* *mp*

Vib./Gl. 3 *mp pp* Singing Bowl (let ring) *mp*

Pno. N sim. N sim. *mp*

37

Sop. Sax. *airy* *ppp* **E**

B. Cl. *airy* *ppp*

Vln. *ppp* *< fp* *pp* IV

Vc. *pp* III

Vib./Gl. *Vib.* *< mp* *w/ vib.* *Breathe IN* *ppp* IV

Pno.

Detailed description: This is a page of a musical score for a woodwind quintet and piano. The page number '11' is at the top left. The score is divided into six staves: Soprano Saxophone, Bass Clarinet, Violin, Viola, Vibraphone/Glockenspiel, and Piano. The Soprano Saxophone and Bass Clarinet parts are marked 'airy' and 'ppp' (pianissimo). The Violin part has dynamics 'ppp', '< fp' (crescendo), and 'pp', with fingering 'IV' indicated. The Viola part has a triplet marked 'pp' and fingering 'III'. The Vibraphone/Glockenspiel part is marked 'Vib.' and '< mp' (crescendo), with performance instructions 'w/ vib. Breathe IN' and 'ppp'. The Piano part is currently silent. A large 'E' in a box is positioned above the Soprano Saxophone staff in the third measure. The score is in 4/4 time and features various articulations like slurs and accents.



repeat, rhythm ad lib.  
keep pitch order  
fragment through bar 47 to disappear

41

Sop. Sax. w/ cl.+vib.+pno. *pp* *ppp*

B. Cl. w/ sax.+vib.+pno. *ppp*

Vln. *p* *pp*

Vc. *p*

Vib./Gl. struck Vib. + Glock. (sounding as written) w/ sax.+cl.+pno. Motor On as slow as possible Vib. only struck *p* *pp* *pp*

Pno. *pp* pluck w/ sax.+cl.+vib. brush quickly away/up string for mostly noise *mp*

45

Sop. Sax.

B. Cl.

Vln.

Vc.

Vib./Gl.

Pno.

w/ vc.+pno.

pp

pp

ppp

w/ cl.+pno.  
pizz.  
minimize attack noise

arco

pp

p

ppp

arco

ppp

struck

w/ cl.+vc.

N

8<sup>vb</sup>.....1

ppp

p

F

49

Sop. Sax.

B. Cl.

Vln.

Vc.

Vib./Gl.

Pno.

Motor Off

with ends of mallets

N

*pp*

airy

*pp*

*ppp*

*mf*

5

*mf*

3

3

3

3

3

3

3

*mp*

Detailed description of the musical score: The score is for measures 49 through 52. It is divided into six staves. 
 

- Sop. Sax.:** Rests in all four measures.
- B. Cl.:** Measure 49 has a half note G2 with a fermata, marked *pp*. Measures 50-52 are rests.
- Vln.:** Measure 49 has a half note G4 with a fermata, marked *pp* and 'airy'. Measures 50-52 are rests.
- Vc.:** Measure 49 has a half note G2 with a fermata. Measure 50 has a quarter note G2, quarter note A2, and quarter rest. Measures 51-52 are rests.
- Vib./Gl.:** Measure 49 has two half notes G4 and A4. Measure 50 has a quarter rest, quarter rest, and then a triplet of eighth notes G4, A4, B4, marked *ppp* and '5'. Measure 51 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, marked *mf*. Measure 52 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, marked *mf*.
- Pno.:** Measure 49 has a half note G2 with a fermata, marked *ppp*. Measure 50 has a quarter note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2, marked *mf*. Measure 51 has a quarter note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2, marked *mf*. Measure 52 has a quarter note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2, marked *mp*.

 A section marker 'F' is placed above the first measure of the score.

53

Sop. Sax.

B. Cl.

Vln.

Vc.

Vib./Gl.

Pno.

arco 5

mp

pp

ppp

gradually dampen if sound would otherwise sustain to next note

Release harmonic as it's plucked for a bell-like tone

Hold and cresc. to peak of 1st reversed piano sample then continue from double barline.  
Play like a memory of the opening

G

57

Sop. Sax.

B. Cl.

Vln.

Vc.

Vib./Gl.

Pno.

Hum

pp

Shift tone freely between a pure tone and richer harmonics

Play + Sing

Hum

pp

ST

Bow at the bridge to bring out shifting harmonics (no L.H.)

p

pp

PLAY Track 2

61

Sop. Sax.

B. Cl.

Vln.

Vc.

Vib./Gl.

Pno.

*p* *p* *pp* *pp*

Play

Play + Hum  
Bow at the bridge to bring out  
shifting harmonics (no L.H.)

*pp* *pp*

sim.  
Play only

*p* *p* *p*

sim. sim.

*p* *p*

Wait 5" after last reversed  
piano sample finishes (ca. 15")

H

65

Sop. Sax. *pp* *pp* *pp*

B. Cl. *pp*

Vln. *ppp*

Vc. *pp*

Vib./Gl.

Pno.

Detailed description: This is a page of a musical score for page 18. It features six staves: Sopranino Saxophone (Sop. Sax.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), Vibraphone/Glockenspiel (Vib./Gl.), and Piano (Pno.). The score is divided into four measures. The first measure (measures 65-66) shows the Sop. Sax. playing a melodic line with a *pp* dynamic. The B. Cl. plays a single note. The Vln. and Vc. play sustained notes with a decrescendo. The Vib./Gl. and Pno. are silent. The second measure (measures 67-68) shows the Sop. Sax. playing a sustained note with a *pp* dynamic. The B. Cl. plays a sustained note. The Vln. and Vc. play sustained notes. The Vib./Gl. and Pno. are silent. The third measure (measures 69-70) shows the Sop. Sax. playing a melodic line with a *pp* dynamic. The B. Cl. plays a sustained note. The Vln. and Vc. play sustained notes. The Vib./Gl. and Pno. are silent. The fourth measure (measures 71-72) shows the Sop. Sax. playing a melodic line with a *pp* dynamic. The B. Cl. plays a sustained note. The Vln. and Vc. play sustained notes. The Vib./Gl. and Pno. are silent. Performance instructions include 'Wait 5" after last reversed piano sample finishes (ca. 15")' and a box containing the letter 'H'. Dynamics range from *pp* to *ppp*.

69 I ♩ = 60

Sop. Sax.

B. Cl.

Vln.

Vc.

Vib./Gl.

Pno.

3

5

*8va*

Vib. struck

*pp*



73

Sop. Sax.

B. Cl.

Vln.

Vc.

Vib./Gl.

Pno.

Tremelo bow fast and lightly up and down strings. Unpitched.

With ends of mallets. More noise than pitch.

Air only

Seagull effect on I with clear pulse

Fade out audio

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

N

♩ = 40

Sop. Sax. *pp* *mp* *mp*  
 B. Cl. *fp* *fp* *mp*  
 Vln. *mp* *mp* *mp*  
 Vc. *mp* *mp* *mp*  
 Vib./Gl. *p* *mp* *mp*  
 Pno. *mf* *f* *pp* *mp*

w/ vln.+vc.+vib. pure → rich overtones  
 w/ vib. Breathe as needed pure → rich overtones  
 w/ sax.+vc.+vib. ST → SP  
 w/ sax.+vln.+vib. ST → SP  
 w/ cl. arco  
 w/ sax.+vc.+vib.

pure → rich overtones  
 pure → rich overtones  
 ST → SP  
 ST → SP  
 sim. on II  
 IV

80

Sop. Sax. *p* *mp* *sim.* *poco a poco dim.*

B. Cl. pure → rich overtones *mp* *mp* *sim.* *poco a poco dim.*

Vln. ST → SP *mp*

Vc. ST → SP *mp* *pp* *pizz.*

Vib./Gl. struck glock at sounding pitch *mp* *p* *p* *gl. vib.* *gl. vib.* *gl. vib.*

Pno. *mf* *p* *pluck*

**J** breathe play N breathe play N sim.

84

Sop. Sax.

B. Cl.

Vln.

Vc.

Vib./Gl.

Pno.

arco

pizz.

arco III

*pp*

Vib. struck

*ppp*

N

*ppp*

Improvise  
Begin imitating upcoming ice cello recording.  
Dissolve/face away about 25"  
after ice cello begins.

Improvise  
Begin imitating upcoming  
ice cello recording.  
Dissolve/face away about  
25" after ice cello begins.

Singing bowl  
Begin improv very faint/sparse,  
growing to a full presence by the  
time the ice cello ends.  
After 10" PLAY Track 3 and continue improvising.

Hold pedal to end of piece

K

88

Sop. Sax.

B. Cl.

Vln.

Vc.

Vib./Gl.

Pno.

*pp*

*pp*

Wait 5-8" after ice cello ends then continue

(G)

(E)

92

Sop. Sax.

B. Cl.

Vln.

Vc.

Vib./Gl.

Pno.

(A)

(B)

(A)

(F#)

(G)

(F#)

Continue improv without dim. until tape ends (1:24 of track)

