

# If – then – else

## For woodwind ensemble

To be performed within the museum space of the Giabra-Pierides Archeological Collection, on the mezzanine of the BoCCF. Part of a sound installation will be playing constantly during the performance and audience members will be moving within the exhibition space and around the musicians as they play.

Performers place themselves between the museum’s display cabinets (one person between two cabinets) and spread out to cover as much of the exhibition space as possible while still maintaining eye-contact with at least two other performers.

The notated part of this score offers pitch series and options for improvisation. Performers are required to improvise using this limited material so that their sounds match the tones produced by the sound installation.

\* \* \* \* \*

**0:00-3:00** For the first 3 minutes of the performance, all performers remain silent and stand in the spots they have chosen to start the piece in. After minute 2:00 performers raise their instruments in preparation to play.

**3:00-4:00** Start from any note in the pitch series from line A. Start softly, playing a long held note in pianissimo. This should produce a random chord.

**4:00-6:00** At minute 4:00 begin exchanging locations with a chosen partner (performer closest to you) in regular intervals. When standing in a spot, keep playing one pitch from the series (pitches can change throughout the piece). While walking to exchange spots, you can change the note you are playing and move on to the next notes in the series. You may repeat any note or return to any previous part of the series and carry on playing from there. You may not skip notes but you may choose to play some notes shorter and others longer, you may play some parts faster, you may add rests, use different articulations or accent notes ad libitum. You can make these adjustments as the piece develops, listening to the other performers and corresponding to movement (speed, group numbers) of audience members around you. Always walk in a straight line, avoiding obstacles where necessary. Pace of walking should be slow. Dynamics should remain at a soft level – up to mezzo forte at this point.

**6:00-7:00** Pitch series from line B. Eventually you can create melodic passages using the material you have in each line (see example at the bottom of the notated page). Keep exchanging spots as before. Improvise melodies only when walking, play held notes when standing. Take breaks to rest at any point but avoid taking them all together.

**7:00-8:00** Pitch series from line C. Movement as before, but happening increasingly more often.

**8:00-10:00** Build up speed and add options from Lines D and C. For Line D you must choose two multiphonic tones you can produce easily on your instrument. If playing from Line D you must stop walking until the line is complete. For Line E you may use the fingering for the pitches from any of the first 3 lines but play them as percussive or breathy sounds.

**10:00-15:00** Build up dynamics eventually reaching a level of forte playing. Exchange positions with each other in increasing frequency. If two performers meet in the same place (between display cabinets) one must leave. By minute 15:00 all performers must transition from exchanging places (walking and standing at a new spot) to constantly walking. Pace of walking should be relatively slow. Speed of improvisation (how often you change notes etc.) should reflect the speed of walking whenever possible.

**15:00-20:00** Performers spread out into the staircase and elevator space and move back and forth between there and the museum exhibition space. As they are walking slightly faster, their improvisation can build up in speed and intensity. Performers take care to keep the majority of their group within the museum exhibition space (BoCCF Mezzanine). In other words there should be at least 3 performers remaining in the museum space at any given time.

**20:00-25:00** Building up in intensity, density, tempo and dynamics in improvisation. Performers may now also move into the “Rethinking Craftsmanship” and “Identity Objects” exhibition spaces (where strings and brass players will be originally), the foyer, the staircase, and back into museum space. Performers try to always walk in a straight line and change direction only when they meet an obstacle or a wall. At this point performers seek out improvising partners. These partners may come from another family of instruments (percussion, brass etc). Whenever they meet another performer (i.e. their trajectories in the space cross or overlap) they stop walking for a bit and improvise according to the sounds of their partner. They leave their partner after about a minute, moving in opposite directions.

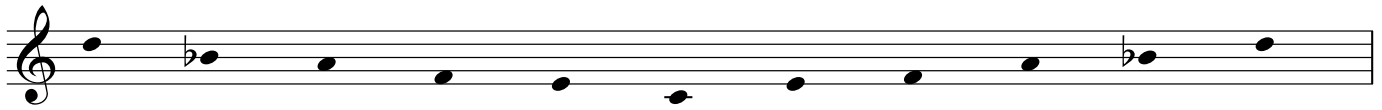
**25:00-30:00** Starting as before, performers eventually converge back into the Giabra-Pierides archeological collection (Museum) space and slow down the pace of their walking. Their improvisation must also slow down and eventually reach the point where only long held drones are produced by all players, combined into a random chord. The dynamics should drop to piano (TBC in rehearsal).

**30:00** – Playing pitches from line options as before, begin moving towards the courtyard of the BoCCF where the ending of the performance will take place. At this point you will follow instructions from a video score.

# If - then - else

A. Papapetrou

LINE A



2 LINE B



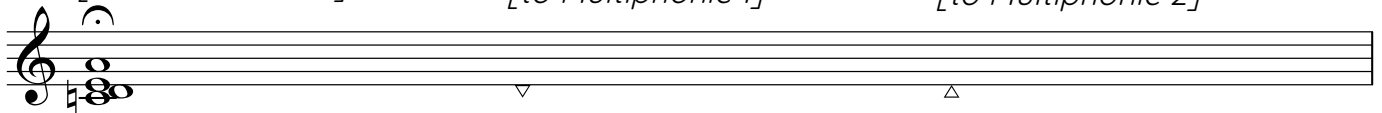
3 LINE C



4 Option D  
[note from chord]

[to Multiphonic 1]

[to Multiphonic 2]



5 Option E - Air Sounds (oboes remove reed) or tongue ramming  
[no pitch / fingerings as before]



6 [example]  
molto rubato

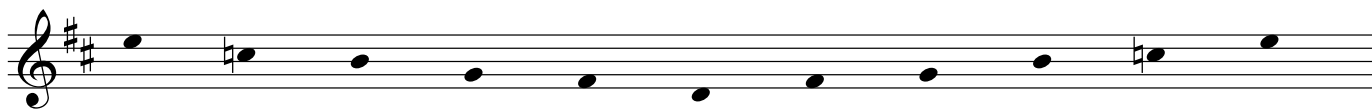


# If - then - else

Bb CLARINET

A. Papapetrou

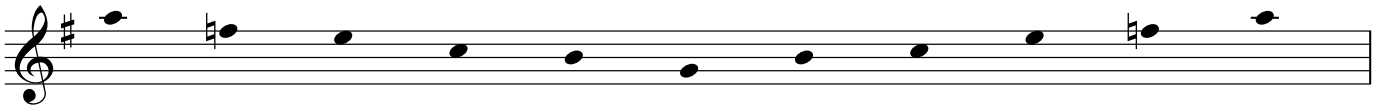
LINE A



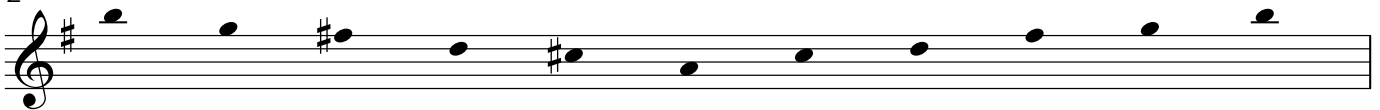
# If - then - else

A. Papapetrou

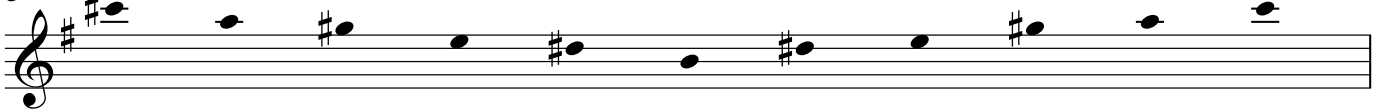
LINE A



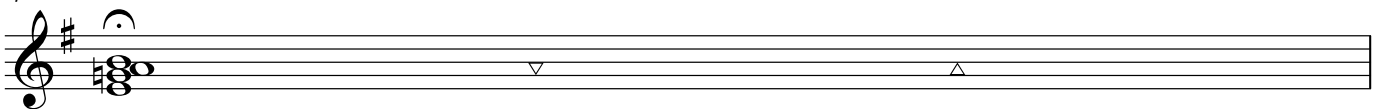
2 LINE B



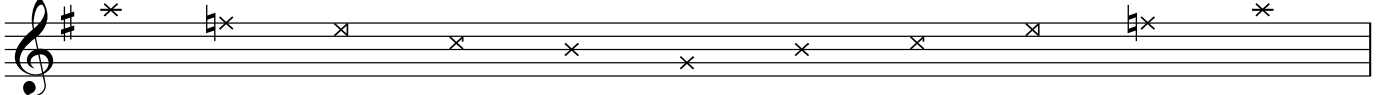
3 LINE C



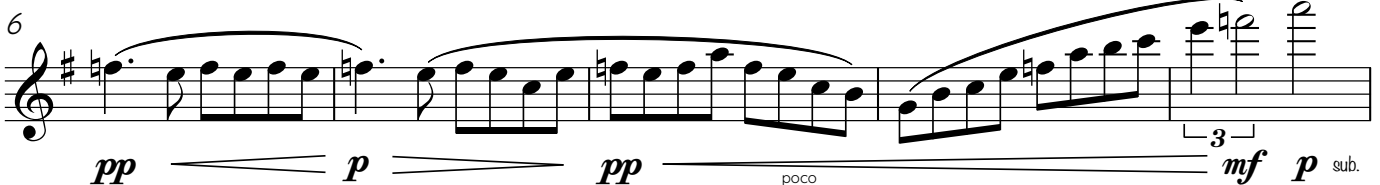
4 Option D  
[note from chord]                      [to Multiphonic 1]                      [to Multiphonic 2]



5 Option E - Air Sounds (remove reed) or key clicks  
[no pitch / fingerings as before]



6 *molto rubato*  
[example]



BASSOON  
[8vb ad lib.]

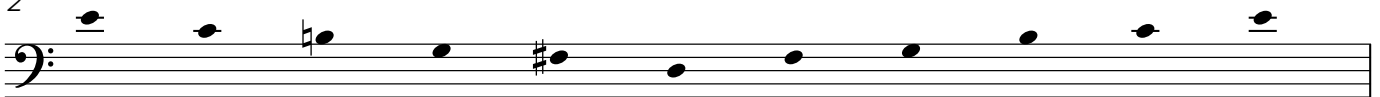
# If - then - else

A. Papapetrou

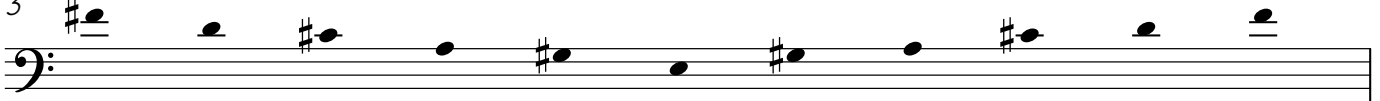
LINE A



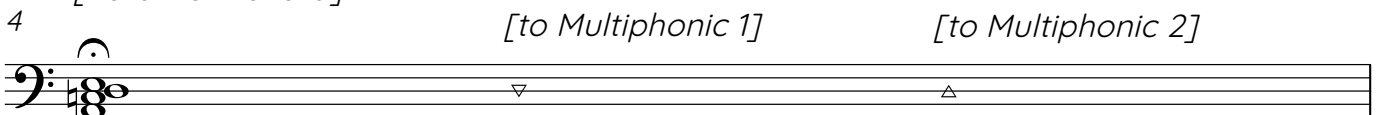
2 LINE B



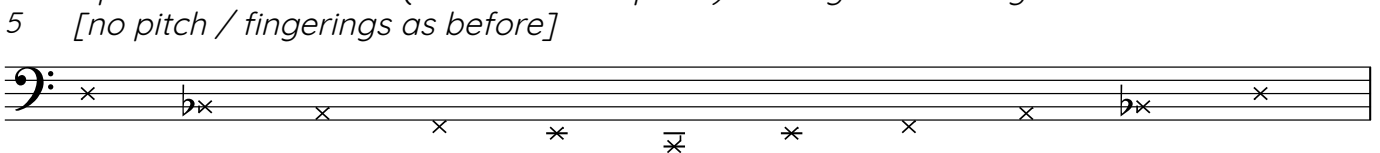
3 LINE C



Option D  
[note from chord]



Option E - Air Sounds (remove mouthpiece) or tongue ramming  
[no pitch / fingerings as before]



[example]  
6 molto rubato



# Reiterate

## For brass ensemble

To be performed within the exhibition space for “Rethinking Craftsmanship”, which includes video projections, printed panels and a small group of exhibits. Part of a sound installation will be playing constantly during the performance and audience members will be moving within the exhibition space and around the musicians as they play.

Brass players place themselves close to the four corners of the room or spread out to cover as much of the exhibition space as possible while still maintaining eye-contact with at least two other performers.

The notated part of this score includes a pitch series for improvisation. Performers are requested to improvise using this limited material so that their sounds match the tones produced by the sound installation.

\* \* \* \* \*

**0:00-3:00** For the first 3 minutes of the performance, all performers remain silent and stand in the spots they have chosen to start the piece in. After minute 2:00 performers raise their instruments in preparation to play.

**3:00-8:00** Start softly, performing the score in Largo and dynamics of piano. You can improvise a short melodic passage when you reach bar 43 and wait for your coplayers to meet you at the fermatas (bars 45 and 48). When you complete the piece take a short break of about 30 seconds then start performing it again. This time slightly louder and slightly faster. Repeat.

**8:00-10:00** Building up speed and dynamics. Around minute 8 begin exchanging locations with a chosen partner (performer closest to you) in regular intervals. While exchanging spots, always walk in a straight line, avoiding obstacles where necessary. Dynamics should remain at a relatively soft level – up to mezzo forte at this point.

**10:00-15:00** Build up dynamics eventually reaching a level of forte playing. Exchange positions with each other (now at least every minute) in increasing frequency. By minute 15:00 all performers must transition from exchanging places (walking and standing at a new spot) to constantly walking. Pace of walking should always be slow. Speed of improvisation (how often you change notes etc.) should reflect the speed of walking whenever possible.

**15:00-20:00** Performers spread out into the foyer space and move back and forth between there and the “ReThinking Craftsmanship” exhibition space. As they are walking slightly faster, their improvisation can build up in speed and intensity. At this point they may also lose coordination between themselves as a group. If this happens they can carry on using the pitch series of the piece as improvisation material and return to group playing when possible. Performers take care to keep at least one member of their group within the “Rethinking Craftsmanship” exhibition space at all times, while the rest may wander in other spaces.

**20:00-25:00** Building up in intensity, density, tempo and dynamics in improvisation. Performers may now also move into the “Identity Objects” exhibition space (where string players will be originally), the staircase, the museum on the first floor, and back into the foyer and “Rethinking Craftsmanship” exhibition space. Performers try to always walk in a straight line and change direction only when they meet an obstacle or a wall. At this point performers seek out improvising partners. These partners may come from another family of instruments (percussion, strings etc). Whenever they meet another performer (i.e. their trajectories in the space cross or overlap) they stop walking for a bit and improvise according to the sounds of their partner. They leave their partner after about a minute, moving in opposite directions.

**25:00-30:00** Starting as before, performers eventually converge back into the “Rethinking Craftsmanship” exhibition space and slow down the pace of their walking. Their improvisation must also slow down until they eventually reach the point where only long held drones are produced by all players, combined into a random chord. The dynamics should remain around forte (TBC in rehearsal).

**30:00** – Using pitches from the series as before, begin moving towards the courtyard of the BoCCF where the ending of the performance will take place. At this point you will follow instructions from a video score.



# Re-iterate

A. Papapetrou

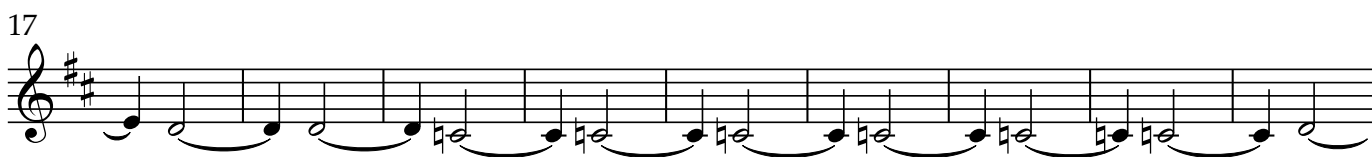
Trumpet in B $\flat$



8



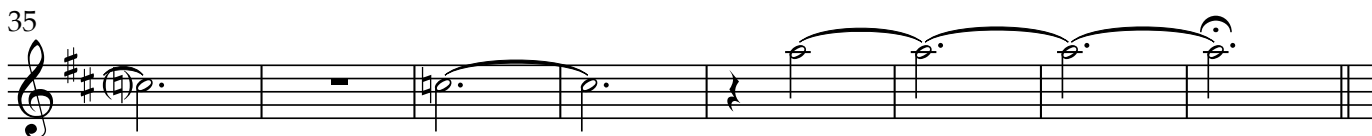
17



26



35



43

*improv.*



# Re-iterate

A. Papapetrou

Horn in F



9



18



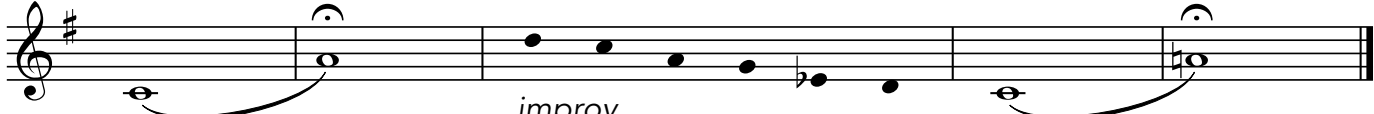
27



36



44



# Re-iterate

A. Papapetrou

Horn in F




11



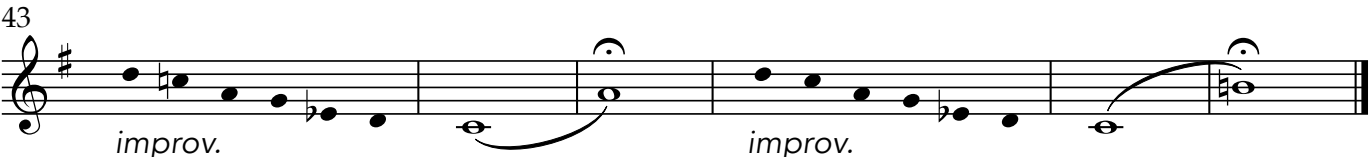
22



33



43



# Staircase music

## For percussionist

To be performed within the staircase of the BoCCF, on a landing close to the mezzanine. Part of a sound installation will be playing constantly during the performance and audience members will be moving within the exhibition space and around the musician as they play.

The performer will place himself on a landing close to the mezzanine of the BoCCF (next to the archeological collection museum). The audience will not have access to the performer or the instruments on the landing. The performer will move out of this space in regular intervals carrying handheld percussion instruments.

The notated part of this score can be interpreted as pitch series to improvise on. Performers are required to improvise using this limited material so that their sounds match the tones produced by the sound installation.

\* \* \* \* \*

**0:00-3:00** For the first 3 minutes of the performance, all performers remain silent and stand in the spots they have chosen to start the piece in. After minute 2:00 performers raise their instruments (mallets) in preparation to play.

**3:00-6:00** Start with “If-then-else” for crotales. Start softly in pianissimo and playing under tempo. Always let notes ring. After the piece ends take a short break (about 30’) and restart. Repeat

**6:00-8:00** Move on to “Reiterate” for crotales. Starting softly and under tempo, slowly build up speed and dynamics gradually reaching mezzo forte dynamics.

**8:00-10:00** Begin moving up and down the stairs in regular intervals, frequently returning to your starting point to play one of the two notated pieces. When moving out of the landing space, take one handheld percussion instrument with you. Walk in a slow, relaxed pace. Use the instrument at the bottom of the stairs and/or at the entrance of one of the exhibitions, including the museum space. Dynamics should be kept at a soft level at this point. Always walk in a straight line, avoiding obstacles where necessary.

**10:00-20:00** Build up dynamics eventually reaching a level of forte playing. Move out of your station in increasing frequency and use a variety of instruments. When remaining at your station perform one of the two pieces (if-then-else, or Reiterate – you may perform parts of them if you do not wish to play the whole piece – you may choose to perform with mallets or with a bow). While walking the speed of improvisation (how often you change notes etc.) should reflect the speed of walking whenever possible. You may begin moving into the exhibition spaces and the foyer after minute 15:00. Always walk in a straight line and change direction only when they meet an obstacle or a wall. Keep returning to your starting point in regular intervals.

**20:00-25:00** At this point performers seek out improvising partners. These partners may come from another family of instruments (woodwind, brass etc). Whenever you meet another performer (i.e. your trajectories in the space cross or overlap) stop walking for a bit and improvise according to the sounds of your partner. Leave your partner behind after about a minute, moving in opposite directions.

**25:00-30:00** Starting as before, the performer slows down the pace of their walking and moves closer to their original spot. Their improvisation must also slow down and eventually reach the point where only long ringing tones are produced, combined with the sounds from other players into a random chord. The dynamics should drop to piano (TBC in rehearsal).

**30:00** – Playing pitches from line options as before, begin moving towards the courtyard of the BoCCF where the ending of the performance will take place. At this point you will follow instructions from a video score.

# Reiterate

A. Papapetrou

**Largo poco rubato**

Crotales

9

Crot.

17

Crot.

25

Crot.

33

Crot.

41

Crot.

49

Crot.

57

Crot.

65

Crot.

# If - then - else

A. Papapetrou

**Lento molto rubato**

Crotales

*mp*

7

# Ten Faces

## For string ensemble

To be performed within the exhibition space for “Identity Objects”, which is a group of 10 video projection loops of faces with folk art patterns overlaid on them. Part of a sound installation will be playing constantly during the performance and audience members will be moving within the exhibition space and around the musicians as they play.

String players place themselves close to the projection screens (one screen per performer) and spread out to cover as much of the exhibition space as possible while still maintaining eye-contact with at least two other performers.

The notated part of this score offers pitch series and options for improvisation. Performers are required to improvise using this limited material so that their sounds match the tones produced by the sound installation.

\* \* \* \* \*

**0:00-3:00** For the first 3 minutes of the performance, all performers remain silent and stand/sit in the spots they have chosen to start the piece in. After minute 2:00 performers raise their instruments in preparation to play.

**3:00-6:00** Series from lines A, then B and C. Start softly, playing extremely long held notes from the pitch series of line A. You may repeat any note or return to any previous part of the series and carry on playing from there. You may not skip notes but you may choose to play some notes shorter and others longer, you may play some parts faster, you may add rests, use different articulations or accent notes ad libitum. You can make these adjustments as the piece develops, listening to the other performers and corresponding to movement (speed, group numbers) of audience members around you. Eventually you can create melodic passages using the material you have in each line. Change lines only when you complete all the pitches from the previous line. Once you reach the end of line C you may return to line A.

**6:00-10:00** Build up speed and add options from Lines D and C. Around minute 8 begin exchanging locations with a chosen partner (performer closest to you) in regular intervals. While exchanging spots, always walk in a straight line, avoiding obstacles where necessary. Dynamics should remain at a soft level – up to mezzo forte at this point.

**10:00-15:00** Build up dynamics eventually reaching a level of forte playing. Exchange positions with each other (at least every minute) in increasing frequency. By minute 15:00 all performers except cellists must transition from exchanging places (walking and standing at a new spot) to constantly walking. Pace of walking should always be slow. Speed of improvisation (how often you change notes etc.) should reflect the speed of walking whenever possible.

**15:00-20:00** Performers spread out into the foyer space and move back and forth between there and the “Identity Objects” exhibition space. As they are walking slightly faster, their

improvisation can build up in speed and intensity. When passing from the middle steps (border between foyer and exhibition space) they should change from an improvised melodic passage into a static pitch (any from the series in the line they are at), or vice versa, to add contrast to the transition between spaces. Performers take care to keep the majority of their group within the “Identity Objects” exhibition space. In other words, only 3 or 4 performers may be wandering outside this space at any given time.

**20:00-25:00** Building up in intensity, density, tempo and dynamics in improvisation. Performers may now also move into the “Rethinking Craftsmanship” exhibition space (where brass players will be originally), the staircase, and back into the foyer and “Identity Objects” exhibition space. Performers try to always walk in a straight line and change direction only when they meet an obstacle or a wall. At this point performers seek out improvising partners. These partners may come from another family of instruments (percussion, brass etc). Whenever they meet another performer (i.e. their trajectories in the space cross or overlap) they stop walking for a bit and improvise according to the sounds of their partner. They leave their partner after about a minute, moving in opposite directions.

**25:00-30:00** Starting as before, performers eventually converge back into the “Identity Objects” exhibition space and slow down the pace of their walking. Their improvisation must also slow down and eventually reach the point where only long held drones are produced by all players, combined into a random chord. The dynamics should remain around forte.

**30:00** – Playing pitches from line options as before, begin moving towards the courtyard of the BoCCF where the ending of the performance will take place. At this point you will follow instructions from a video score.

Violin

# ten faces

A. Papapetrou

LINE A

Musical staff for LINE A, starting with a treble clef and a common time signature. The staff contains a sequence of notes: a whole note G4, followed by a half note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. The notes are written in a descending sequence.

LINE B

Musical staff for LINE B, starting with a treble clef and a common time signature. The staff contains a sequence of notes: a whole note G4, followed by a half note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. The notes are written in a descending sequence.

LINE

Musical staff for LINE, starting with a treble clef and a common time signature. The staff contains a sequence of notes: a whole note G4, followed by a half note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. The notes are written in a descending sequence.

LINE D  
natural harmonics on G  
[7th 8th 9th 8th]

Musical staff for LINE D, starting with a treble clef and a common time signature. The staff contains four natural harmonic notes on the G string, indicated by a circle above the note head and a vertical line below the staff. The notes are G5, G4, G3, and G2.

LINE E  
harmonic trill  
sul G

Musical staff for LINE E, starting with a treble clef and a common time signature. The staff contains a harmonic trill on the G string, indicated by a circle above the note head and a vertical line below the staff. The trill is marked 'sul G' and 'sul D'. The trill is written as a series of notes, with a slur over the first part and a slur over the second part.



Cello

# ten faces

A. Papapetrou

LINE A

Musical notation for Line A, a single staff in bass clef. It begins with a whole note C2, followed by a half note B1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, a quarter note C1, a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F0, a quarter note E0, a quarter note D0, a quarter note C0, and ends with a whole note C2.

LINE B

Musical notation for Line B, a single staff in bass clef. It begins with a whole note C2, followed by a half note B1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, a quarter note C1, a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F0, a quarter note E0, a quarter note D0, a quarter note C0, and ends with a whole note C2.

LINE

Musical notation for Line C, a single staff in bass clef. It begins with a whole note C2, followed by a half note B1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, a quarter note C1, a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F0, a quarter note E0, a quarter note D0, a quarter note C0, and ends with a whole note C2.

LINE D

natural harmonics on C  
[7th 8th 9th 8th]

Musical notation for Line D, a single staff in treble clef. It shows four natural harmonics on the C string: C3 (7th), C4 (8th), C5 (9th), and C4 (8th).

LINE E

harmonic trill  
sul C

sul G

Musical notation for Line E, a single staff in bass clef. It features a harmonic trill on the C string (sul C) followed by a harmonic trill on the G string (sul G).

## ReInHerit a Museum – Part 2 – VIDEO SCORE

**0:00-5:00** Walk out of the building and into the courtyard. Do this one by one. If possible play while walking and use simple held notes (pitch series from previous part) to produce a random chord. Find a spot to stand or sit close to other performers. Maintain eye contact with at least two of them. You should be able to hear other performers where you will be even if they are playing piano dynamics. When you reach your spot you may take a break from playing.

**5:00-10:00** Split in two groups. Group 1 creates a tight line facing the projection on the seating rows of the amphitheatre (if indoors replace with ceiling projection). Group 2 faces the vertical projection on the staircase wall (if indoors replace with foyer wall). Play sparsely and softly as you split into groups. Read the projections as video scores, always from left to right, with pitch corresponding to height (i.e. top of the image is high pitch, bottom is low). A black, empty screen should produce no sound. Depending on the projection you may choose your sounds to correspond to dotted pointillistic constellations, large contrasting shapes, or undulating lines of varying thickness and density. The shapes you see on the screen will be moving and parts of them may disappear. Your sounds should follow this movement as much as possible. During this section maintain a low level of dynamics and do not significantly increase in density or intensity of improvisation.

**10:00-20:00** Groups may exchange players. Performers can move from one group to the other but they do not move in groups larger than pairs when doing so. While walking to change group they can stop playing. Following the movements, textures, shapes, sudden spikes, contrasts, and possible rhythmical glitches in the video projections performers aim for an increase in the density and intensity of their improvisation to match the visual crescendo they will be looking at. Allow time for this to build up and don't reach your peak just yet. If there are sudden changes in the video these should also be reflected in your playing (i.e. abruptly change motifs, playing style, articulation, pitch registers etc). As a guideline – a mostly dark (black) screen should result in mostly silence, whereas a mostly bright, white screen should result in a loud dense cloud of sound.

**20:00-24:00** Colour will be used in the projections at this point. Find a clear motif consisting of 3 to 4 notes (any pitches but prefer to use the ones from your previous series) which you will use when the colour appears and takes over parts of the screen you are looking at. Not all performers need to respond to a colour instruction at the same time and some may choose to ignore it completely. If the colour appears in only a small part of the screen or as a detail allow the motif to fade out into other types of playing. If the colour dominates the screen the motif should dominate your sounds accordingly. As before move between groups and increase in density and intensity of improvisation according to what you see on the screens. The peak of the video should be around minute 24:00.

**24:00-28:00** Winding down. The video will be gradually leading you into playing sparser, softer and slower sounds until you reach the point of playing long held notes, producing a soft random chord.

**28:00-30:00** Gradually fade into noise – i.e. breath sounds (winds and brass) or pitch-less sounds (playing on the tail piece for strings). As you do this stop corresponding to the video and allow the groups to break up and slowly dissipate into the courtyard.

# Video Score - Color Code

RED

BLUE

GREEN

YELLOW\*

The image displays a musical score for a video score, organized into four color-coded sections: RED, BLUE, GREEN, and YELLOW\*. The score is written for a full orchestra, including Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Horn (Hn.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). Each instrument part is shown on a separate staff, with the Flute, Clarinet, and Violin parts using a treble clef and the Bassoon, Trumpet, Horn, and Violoncello parts using a bass clef. The score is divided into four measures, each corresponding to a color. The notes are primarily quarter notes and half notes, with some accidentals (sharps and flats) and ties. The overall structure is a simple harmonic progression across the four color sections.