

Vicente Hansen Atria

# cache(cache)

for amplified soprano, flute, bass clarinet, trumpet, violin, accordion,  
and drumset

(2017)

SCORE IN C

Duration: ca. 13'

## Performance Notes

- Accidentals apply throughout the measure and are octave-specific.
- Grace notes are to be performed *before* the adorned note.

### Irrational Time Signatures

Irrational time signatures are used in this work to notate incomplete tuplets. Just as one can read 4/8 as “four eighth-notes,” and 5/16 as “five sixteenth-notes,” one can read 7/24 as “seven sixteenth note triplets,” 4/20 as “four quintuplets,” etc. Whenever an irrational time signature is used, notes are marked as tuplets according to the corresponding rate in a *regular* time signature followed by an arrow, showing that the tuplets are incomplete.

Example:

The example shows a musical staff with lyrics: "kill-ling me softly cache(cache)". Above the staff, there are annotations: "2 + 1" over "4 6", "begin by omitting consonants (only vowels) reveal consonants w/each repetition", "p" and "mp" dynamics, "6:4", "7:8", "3:2" ratios, and "x3" indicating a triplet. The notes are grouped with brackets and arrows to show the tuplet structure.

### Microtonal Notation and Just Intonation

In this work, microtones are often used to approximate acoustically consonant, just-intoned harmonies. When this is the case, microtonal accidentals should be used by musicians as an approximation to the correct pitches, such that small adjustments should be made in order to play pitches in tune.

The following accidentals are used as approximations to the exact pitches:

♭ — ♯ approximately 1/4 tone flat or sharp

♭ — ♭ — ↓ — ↑ — ♯ — ♯ approximately 1/6 tone flat or sharp

♭ — ♭ — ♭ — ♭ — ♭ — ♭ approximately 1/12 tone flat or sharp

The first, quarter-tone alteration corresponds to the difference between the 11th partial and the equal tempered perfect fourth — that is, approximately 50 cents.

The second, sixth-tone alteration corresponds to the difference between the 7th partial and the equal tempered minor seventh — that is, approximately 33 cents.

The third, twelfth-tone alteration corresponds to the difference between the 5th partial and the equal tempered major third — that is, approximately 16 cents.

## Soprano

- Soprano ought to be amplified throughout the piece.
- Auxiliary elements: A 2.5 octave melodica.

## Flute

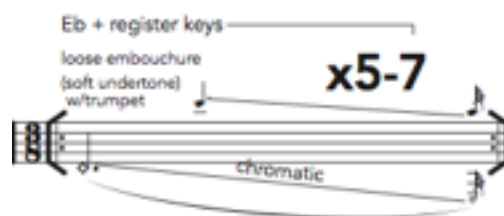
- This piece uses an effect created by playing ordinary chromatic (or close-to-chromatic) scales on the instrument while lifting a key that would normally be held down (or the opposite, adding a key that wouldn't normally be held down, although this is rarer). This will result in a quick microtonal scale around a central pitch. It is notated by a diamond note head, indicating the starting fingering, followed by a line indicating the direction of the scale, plus a mark indicating which of the side keys is to be held down or lifted. Depending on the embouchure, different pitches can be obtained — the intended will be notated in the part and score.

Examples:

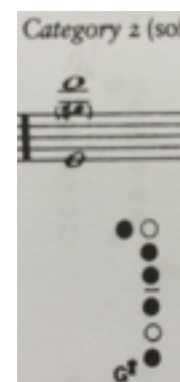
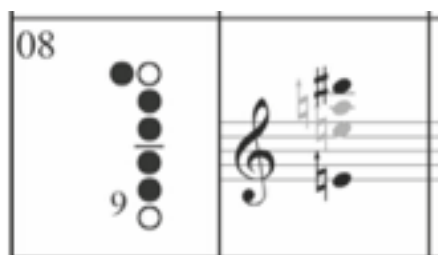


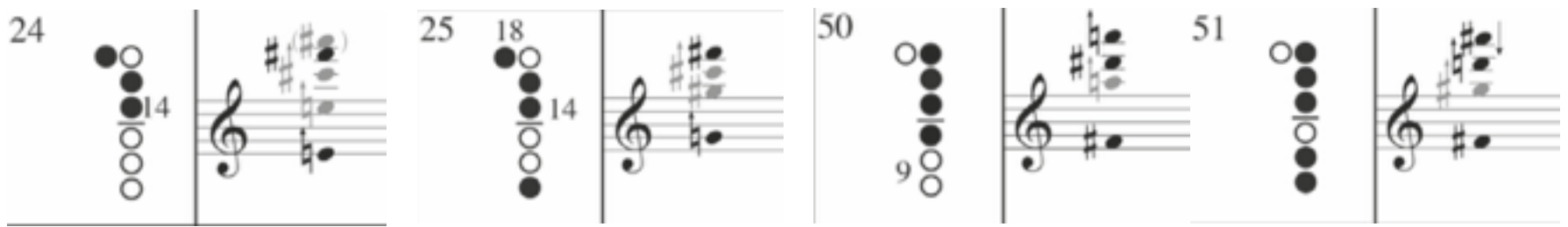
## Bass Clarinet

- This piece uses an effect created by playing ordinary chromatic (or close-to-chromatic) scales on the instrument while holding down one of the trill keys. This will result in a quick microtonal scale around a central pitch. It is notated by a diamond note head, indicating the starting fingering, followed by a line indicating the direction of the scale, plus a mark indicating which of the side keys is to be held down. Depending on the embouchure, one or more pitches can be obtained — when a single pitch is asked for, it will be notated in the part and score. When multiple pitches are asked for, the part/score will ask the performer to play these scales with a “loose embouchure,” creating soft microtonal scales with undertones, or very loud, electric-sounding havoc.



- The piece uses the following multiphonics, in order of appearance, taken from Spaarnay's book: 8 22 45, Category 2m1 (from Rehfeldt's book), 24, 25, 50, 51.





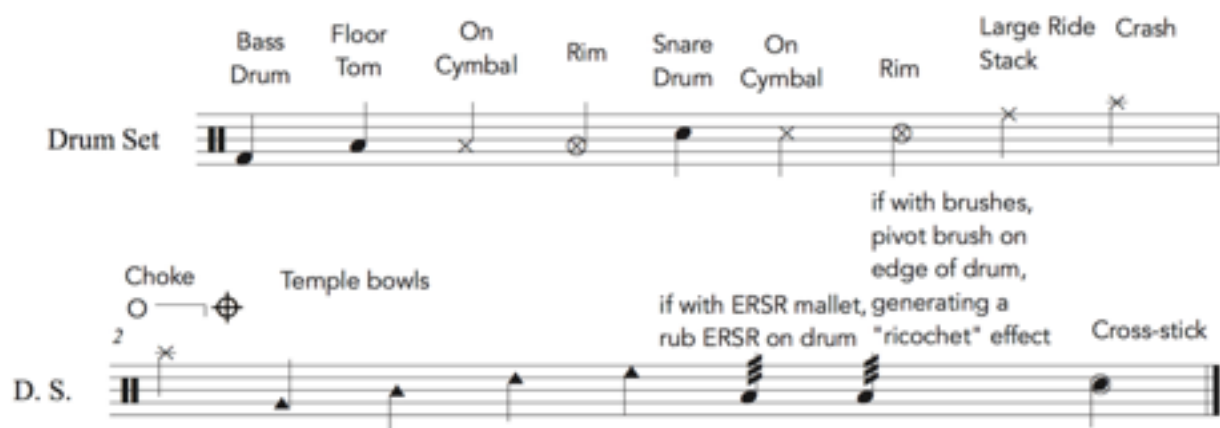
## Trumpet

- Mutes: Harmon and Cup mute.

## Drum Set/Percussion

- Percussion list:
- Small bass drum to be played with a pedal with a large felt beater (16-18")
- 14" Snare Drum (snare off throughout)
- 14" Floor Tom
- 20-22" Ride cymbal with a 8-10" Splash stacked on top of it
- 16-18" Cymbal with a 8" Splash stacked on top of it
- An 8" splash to be placed on the snare drum **or** tom drum (its position will be notated in the part)
- ERSR mallets (small, medium, large)
- Drumsticks (wood tip)
- Felt mallet (soft)
- Brushes
- Bow
- 4 temple bowls

Key:



\*Note on ERSR mallets: A few times the piece calls for a "multiphonic" sound, generated by rubbing the small ERSR mallet on the floor tom. This only happens at a specific pressure and angle, and the drum must be well tuned — otherwise the effect won't come out. The performer is urged to spend some time trying to achieve the sound (sound files will be sent out with examples).

# cache(cache)

♩ = 110

3/8   2/8   3/8   2/8

to melodica   melodica

Soprano

Flute

Bass Clarinet

Trumpet in C

Violin

Drum Set (+)

Accordion

6

3/8   4/8   3/8

S

Fl.

B. Cl.

C Tpt.

Vln.

D. S.

Acc.

4/8 3/8 2/8 4/8

S. 10

Fl. 10

B. Cl. 10

C. Tpt. 10

Vln. 10

D. S. 10

Acc. 10

3/8 2/8 3/8 4/8 3/8 4/8

S. 14

Fl. 14

B. Cl. 14

C. Tpt. 14

Vln. 14

D. S. 14

Acc. 14

3/8 5/8 4/8 3/8 x 8 2/8 3/8

S  
20  
whisper into mic  
wake up

Fl.  
20  
3:2 3:2 3:2 3:2

B. Cl.  
20  
3:2 3:2 3:2 3:2  
45 8 22  
pp

C Tpt.  
20  
3:2 3:2 3:2 3:2

Vln.  
20  
3:2 3:2 3:2 3:2

D. S.  
20  
small ERSR mallet  
high partial  
same pitch every time  
3:2

Acc.  
20  
3:2 3:2 3:2 3:2

26 sing first time only x6 2/8

S  
26  
grab a bru-

Fl.  
26  
p mf pp

B. Cl.  
26  
7:8 3:2 7:8 f pp f p

C Tpt.  
26  
5:4 5:4  
tied over 2nd & 3rd time

Vln.  
26  
mf

D. S.  
26  
t/body  
mf pp

Acc.  
26  
5:4 5:4  
tied over 2nd & 3rd time