

Mathias Monrad Møller (*1988)

Spandau (2015)

for flute and tape

part 3 of death of the classical instrument series

performance notes:

amplification of the live part should be taken into consideration according to the space of performance - but is no necessity.

the tape part and the recorded flute part should be played through different speakers, with one channel for the recorded flute and two for the tape.

possible amplification should not be played through the same speaker as the recorded flute part.

the aim should be a set-up in which all different sound sources can be identified as such.

Spandau

for flute and tape (2015)

Mathias Monrad Møller

♩ = 60

train station noise -----> tacet

train station noise -----> tacet

Flute (recorded*)

Flute (live)

sempre senza vib.

p

pp

pp - mf

imitate tape**

sempre senza vib.

p

pp

pp - mf

imitate tape**

17

train station noise -----> tacet

train station noise -----> tacet

train station noise -----> tacet

Fl.

Fl.

f

f

p

p

34

-----> tacet

train station noise -----> tacet

train station noise -----> tacet

Fl.

Fl.

f

f

ff

pp

pp

* Preferably, this part is recorded by the same flutist playing live, however it can be played by a second flutist as well.
 ** Change pitches randomly and slowly, same goes for bars 59 - 65. For these bars, intonation can be adjusted to tape.

54 train station noise -----> tacet

t. -----> tacet

Fl. *as before*
pp - mf *pp*

Fl. *as before*
pp - mf *ff* *ff*

72 train station noise -----> tacet train station noise -----> tacet train station noise -----> tacet

t. -----> tacet

Fl. *ff* *ff* *ff* *ff*

Fl. *pp* *pp*

89 -----> tacet train station noise -----> tacet

t. -----> tacet

Fl. *pp* *pp* *ff* *ff*

Fl. *ff* *ff* *ff* *ff* *pp*