


# ISOLATIONS


music for soprano, recorded soprano, prepared piano and percussion


BRADLEY SCOTT ROSEN

## Percussion

Crotales, x2 sets of F, B, C, E, large bass drum, 2 timpani tuned to F and C, snare drum tuned high.

 Squares with a number denoted in them are to be interpreted as rests measured in seconds.

 The right column bracketed number is representative of the duration of the phrase or note that is being played.

 The diamond represents interpreted crescendo/decrescendo. The player should consider the dynamic level of the ensemble and not exceed mezzo-forte in volume.


 Slow roll

 Medium roll


 Fast roll

**Rim** The player should play on the most outside part of the drum head where the drum is tightest but still on the actual head of the drum.

**Ord** Player should hit the drum in the traditionally accepted space on the drum.

 The heavy square shape indicates to the player to strike the given note or chord to a interpreted dynamic level. Really soft, soft, medium loud and loud should be considered as viable options [ the given square should represent the loud option. ] Player should allow for the natural resonance of the instrument to exist after he or she strikes the instrument unless advised otherwise.


 Gentle strike

 The "X" above the note line indicates that the player should use the wood part of the mallet and strike the instrument at the given dynamic level.

**RS** Rim shot

**BRUSH** Player should use a wire brush or hair brush and try to recreate the consonant sounds of the vocals from the beginning of the piece.

 This symbol tells the performer to kill any resonance that the instrument could be making after a given attack.

 Suggested rhythmic, pulsating swells.

**FT** Player should strike the crotales with their finger tips at the given dynamic level.

# Legend

## Prepared Piano

Information is to be read vertically,

For the piano preparation, all of the strings except for the following can be muted: F1, B1, C2, E2, F3, B3, C4, E4, F6, B6, C7, E7.



Squares with a number denoted in them are to be interpreted as rests measured in seconds.



The right column bracketed number is representative of the duration of the phrase or note that is being played.



The vertical line represents the consistency of the chord or note that is being played. Different line densities require different dynamic adjustments. The piece should ideally never exceed mezzo-forte. The player should strike the note or chord once and either hold the pitches down or use the sustain pedal for proper resonance accessibility.



The horizontal lines represent dynamic pulsations. The larger the horizontal line, the louder it should be. Preferably never exceeding mezzo-forte for this piece. The perpendicular vertical line is representative of natural resonance achieved by either holding the note down or using the sustain pedal.



This sign indicates the player to reach over the piano and strike the given pitch, [ F1 in the case with this piece ] with his or her finger, doing his or her best to not hit any other strings. The pedal should be done for this action to achieve maximum effect. The action should be aggressive and the result should be loud. The diamond at the end of the short line of resonance indicates to the performer that he or she should attempt to depress the string lightly, much like a string player would do in the effort to create a harmonic color.



The crosses of different densities represent the striking the “dead notes” on the piano at different dynamic levels. “Dead notes” are created by the preparations on the strings of the piano and should act as percussive effect with resonance.



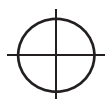
The heavy square shape indicates to the player to strike the given note or chord to a interpreted dynamic level. Really soft, soft, medium loud and loud should be considered as viable options [ the given square should represent the loud option ]. If there is no line following the square then the player should not use any pedal and allow the instruments natural resonance to exist.



This symbol instructs the player to reach over the piano while depressing the sustain pedal and strike the given note [ F1 in the case with this piece ] with a “heavy” guitar pick or something similar too. The player do their best to only hit the strings belonging to F.



The diminishing and augmenting horizontal lines indicate rhythmic pulsing. The player can count the amount of lines but it is not necessary. The player should consider these rhythmic pulses to be fast and the dynamic swells to not exceed mezzo-forte.



This symbol tells the performer to kill any resonance that the instrument could be making after a given attack.

# VOICE

Information is to be read vertically.

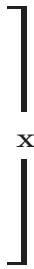
TEXT: Failure IPA: f e l j e r

For soprano and recorded soprano. The singer performing the piece should be the voice of the recording. Depending on the performance space the player and ensemble should consider a stage set up of 2 speakers that are slightly directed at her, (perpendicularly) during the performance.

Re-spacialization of the consonances in the piece is an option.



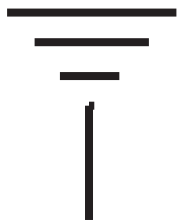
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The horizontal lines represent dynamic pulsations. The larger the horizontal line, the louder it should be. Preferably never exceeding mezzo-forte for this piece. The perpendicular vertical line is representative of natural resonance achieved by either holding the note down or using the sustain pedal.



Letters within a diamond indicate pitch to the performer. The player should change their pitch to the given pitch at the approximate time of arrival in measured in seconds.



These small triangle are to be played as short attacks and are usually repeated. The swelling of the diamond should allow the performer to increase their short, attacking dynamic level.

*n.*

Niente.



Unbracketed re-articulations like this are to be felt in time and do not require a specific amount of time for them to be performed; Although it should be relative to the space on the page and felt by the performer.



The diminishing and augmenting horizontal lines indicate rhythmic pulsing. The player can count the amount of lines but it is not necessary. The player should consider these rhythmic pulses to be fast and the dynamic swells to not exceed mezzo-forte.



This symbol tells the performer to kill any resonance that the instrument could be making after a given attack.



Represents the sudden and exaggerated arrival at the given dynamic level.



Interpreted vibrato.

# ISOLATIONS

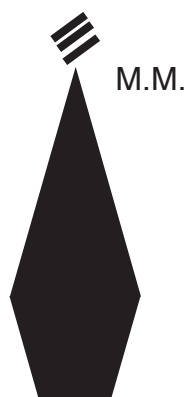
music for soprano, recorded soprano, prepared piano and percussion

BRADLEY SCOTT ROSEN

F B C E

F B C E

F C



5

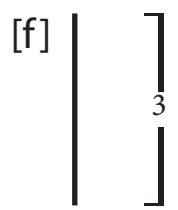
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Piano

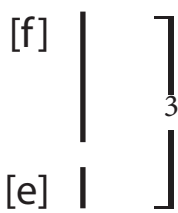
F6 B6 C7 E7

RV

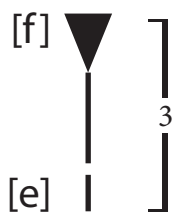
Voice



3



2



2



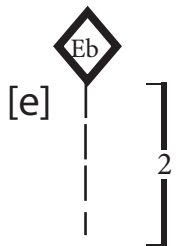
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1



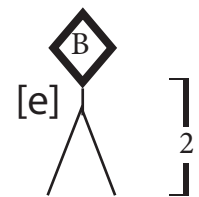
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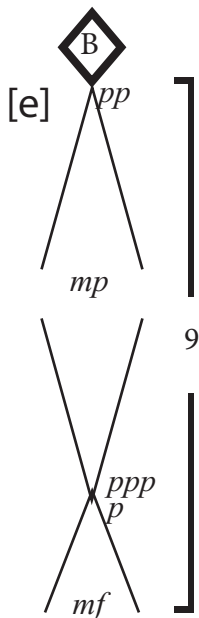
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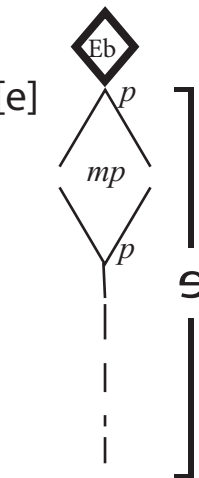
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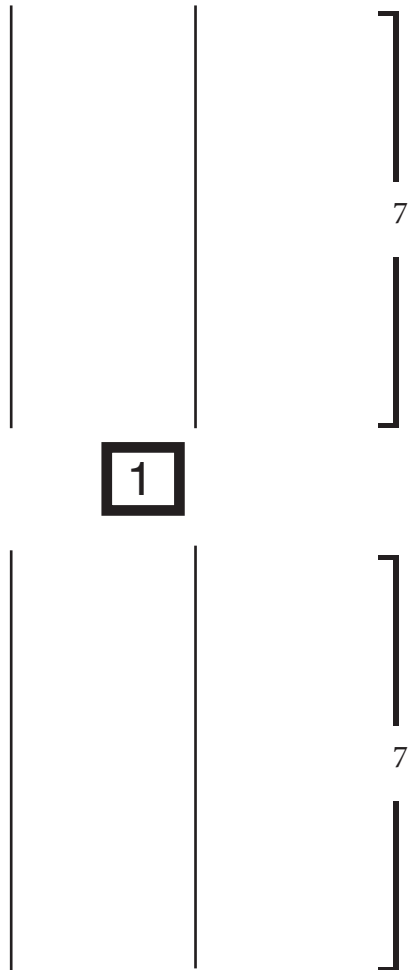
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5



3



Crotales

F B C E

Timp

F C

BD

Snare



3



6

4



7



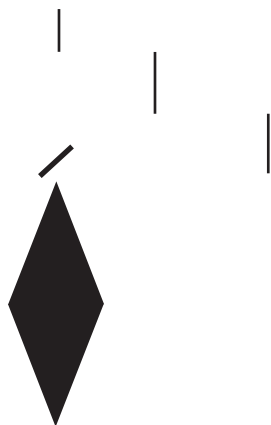
ORD



6



3



4

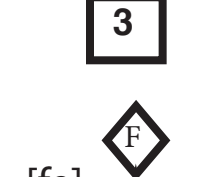
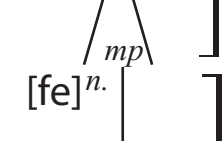
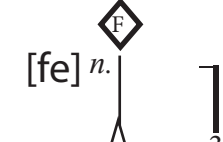
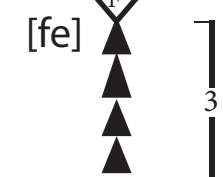
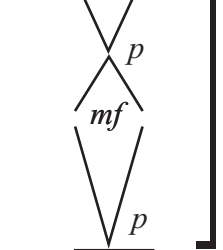
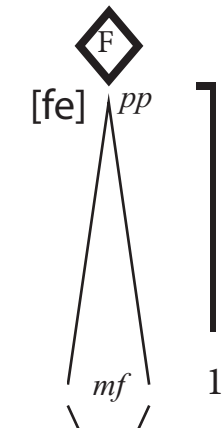
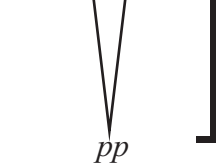
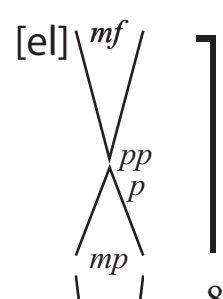
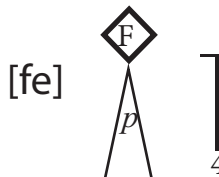
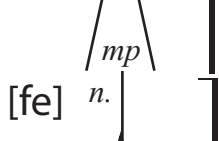
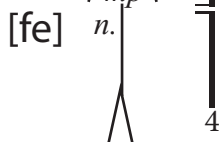
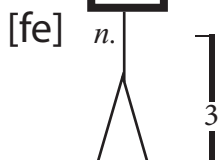
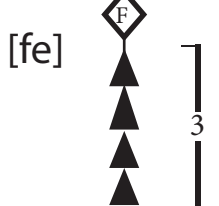
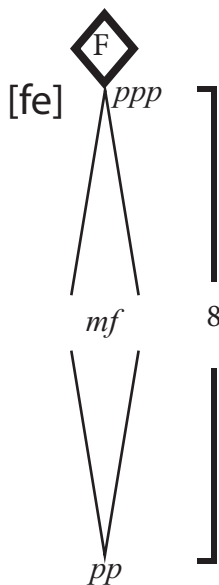
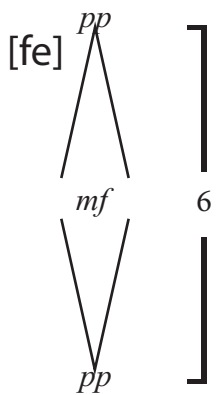
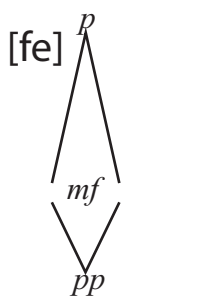
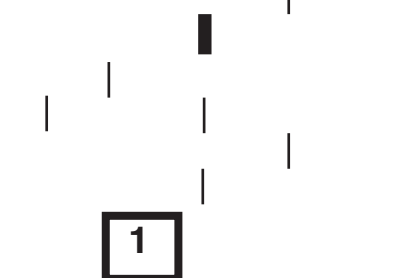
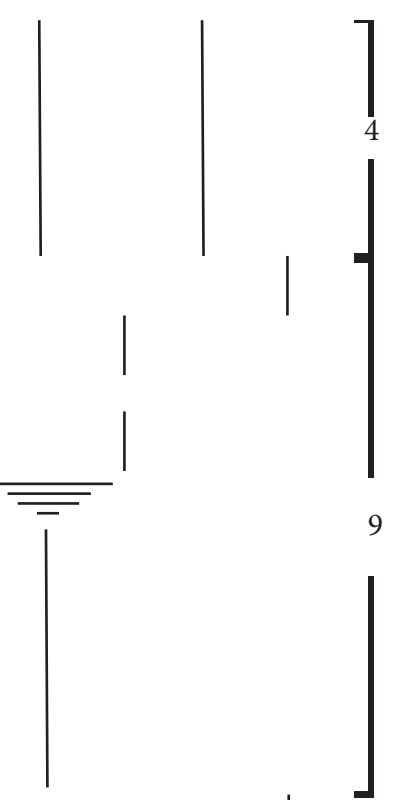
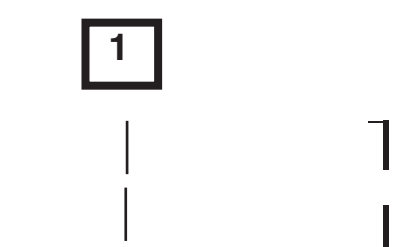
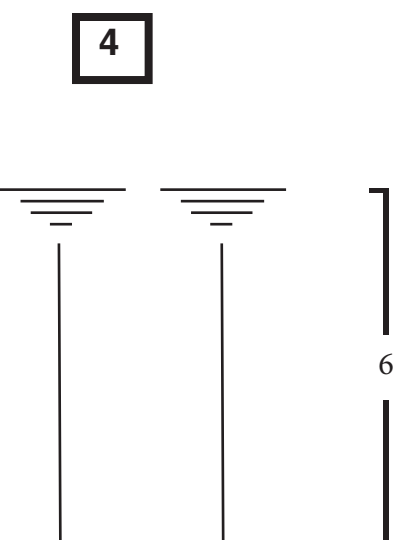
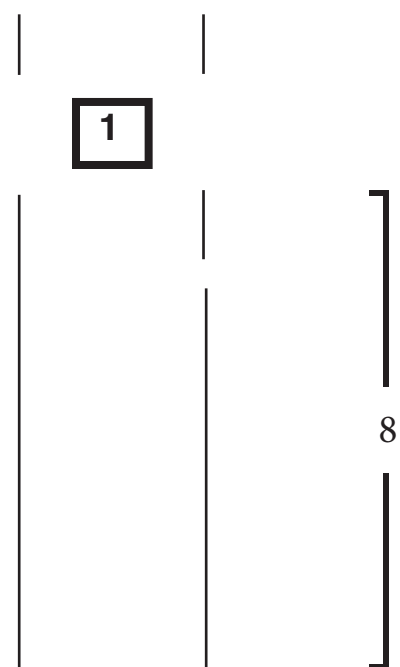


Piano

F6 B6 C7 E7

RV

Voice



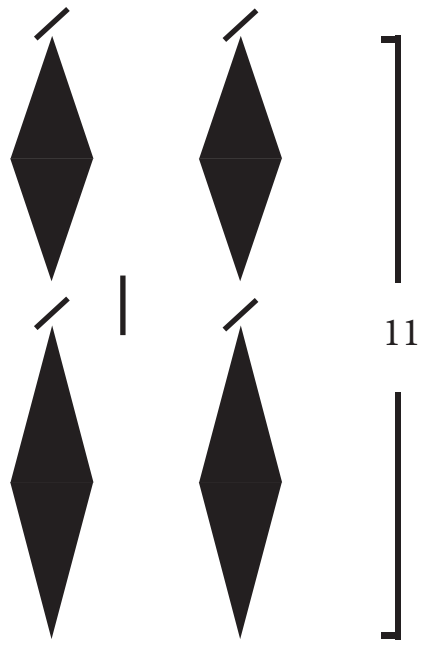
Crotales

Timp

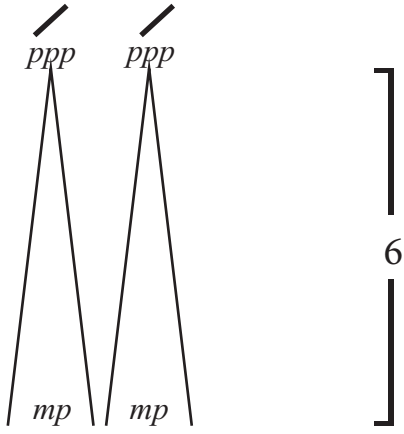
BD

Snare

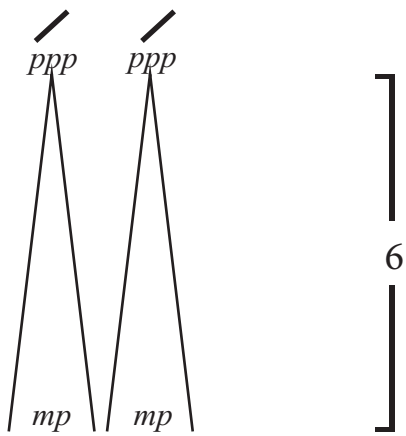
F B C E F B C E F C



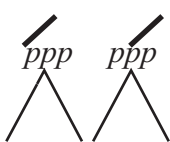
11



6



6

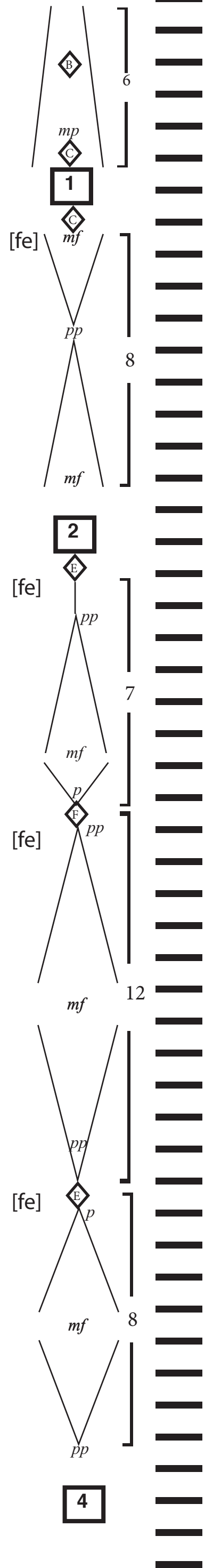
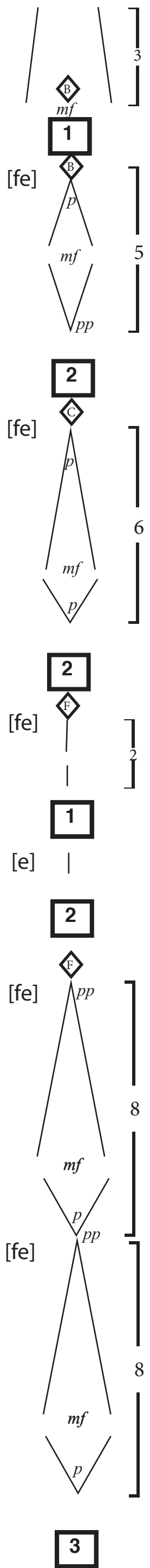
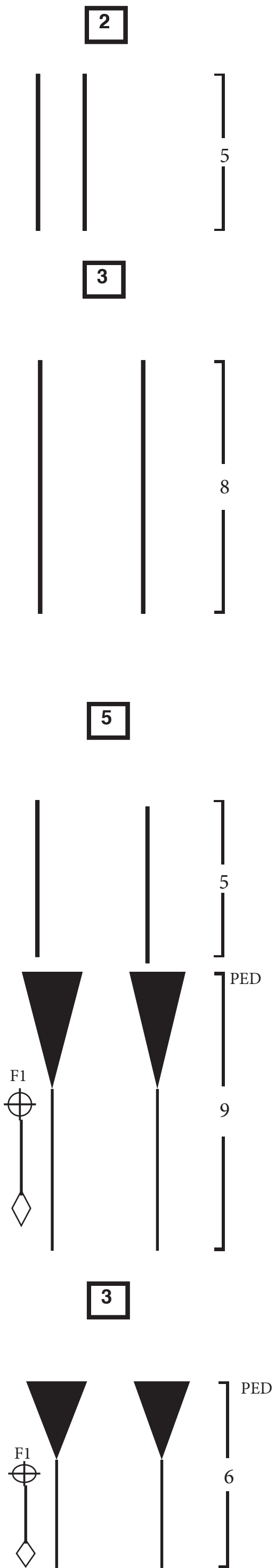


Piano

F6 B6 C7 E7

RV

Voice



Crotales

Timp

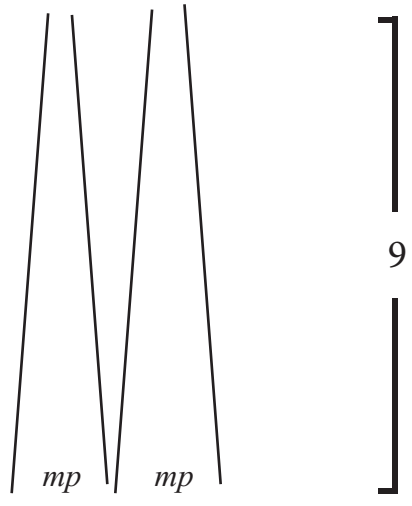
BD

Snare

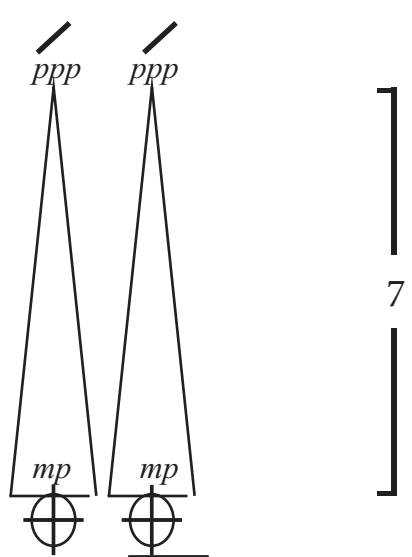
F B C E

F B C E

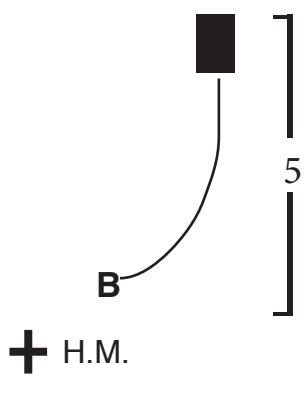
F C



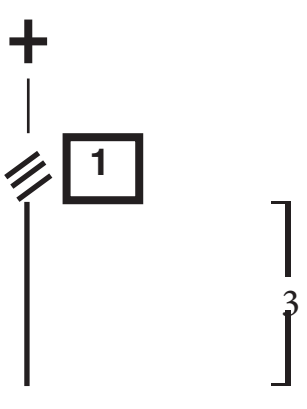
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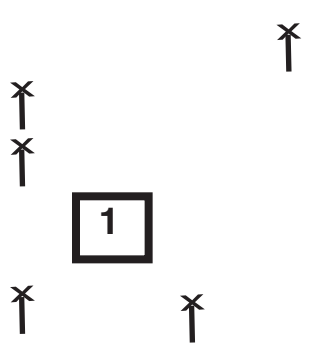
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6



2

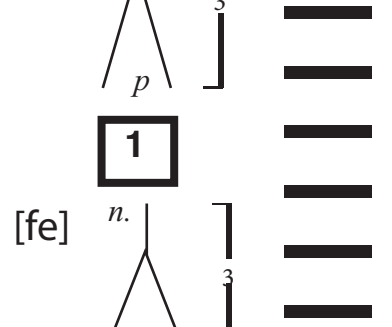
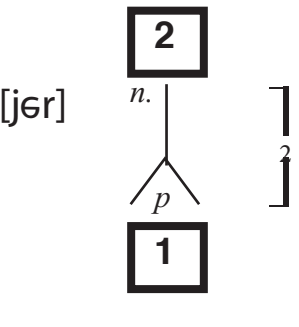
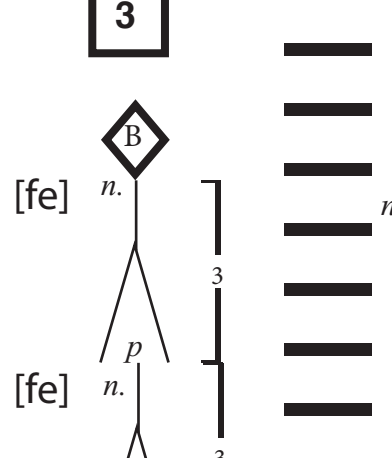
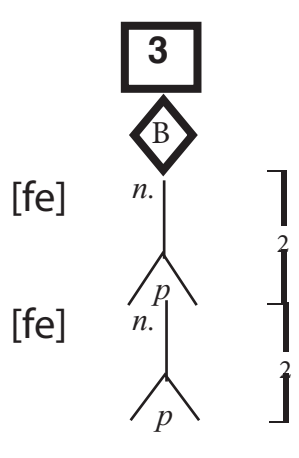
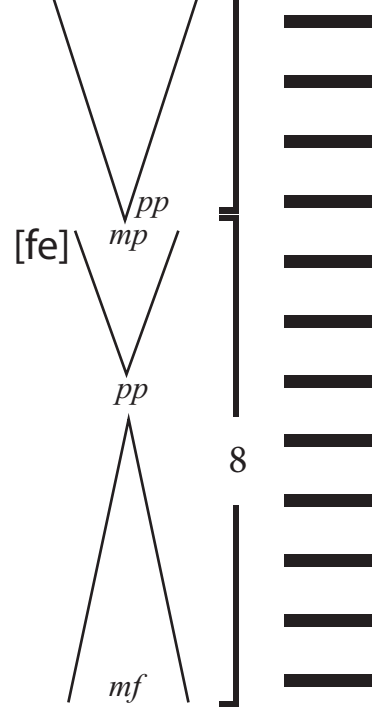
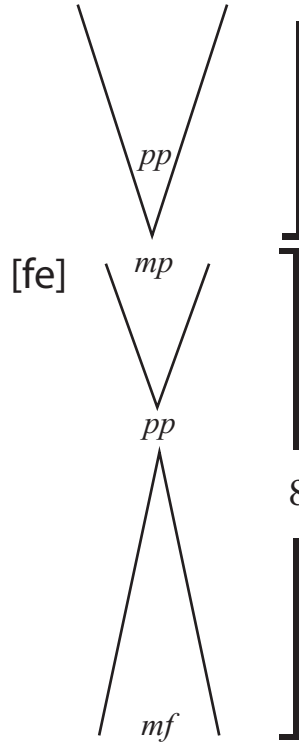
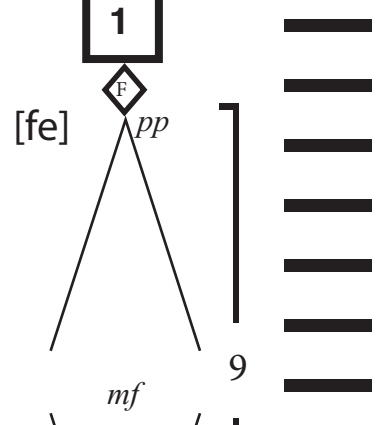
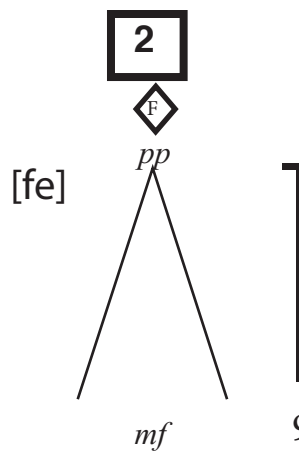
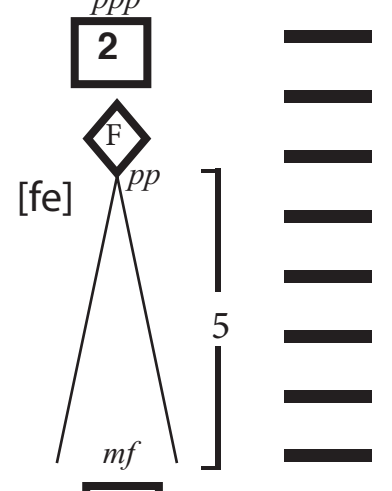
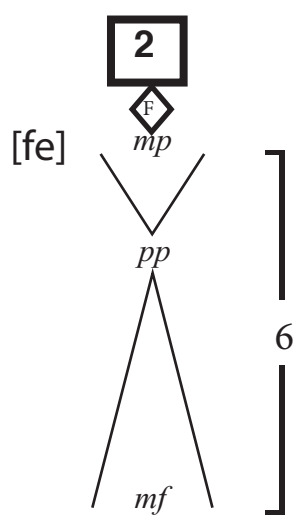
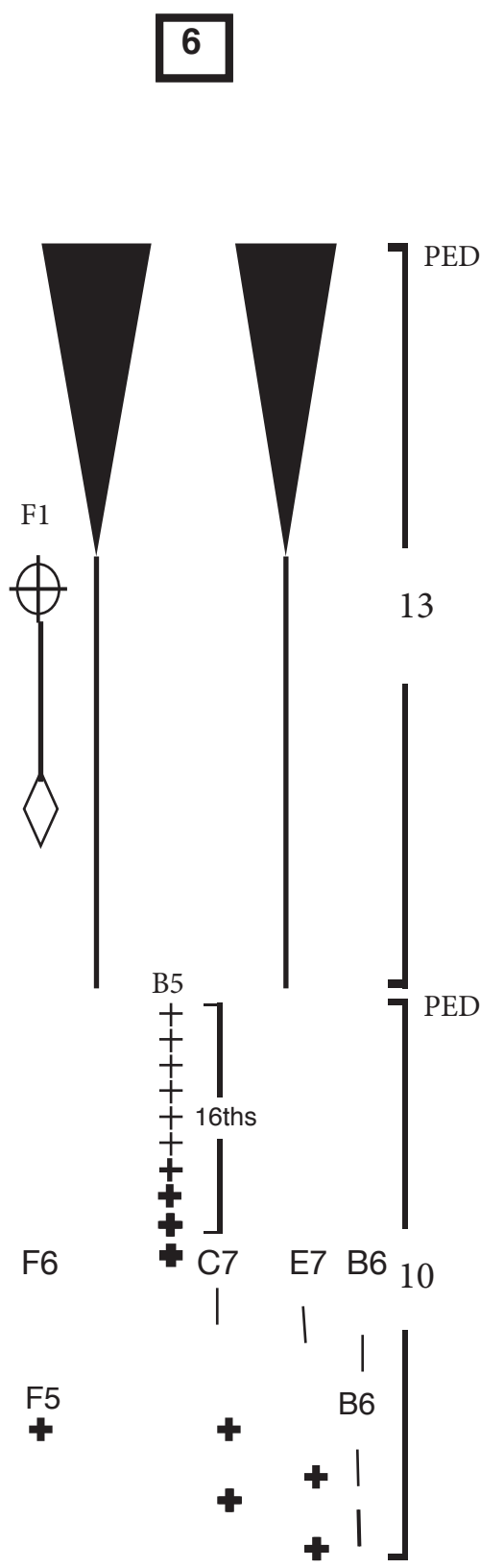
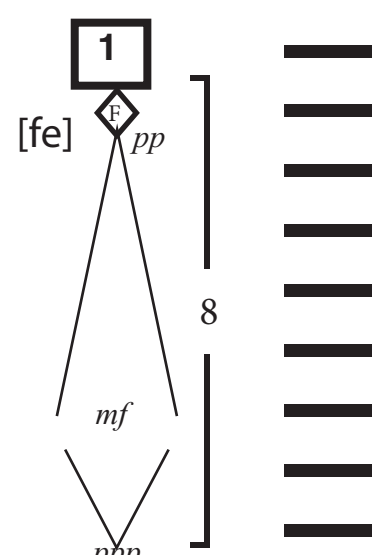
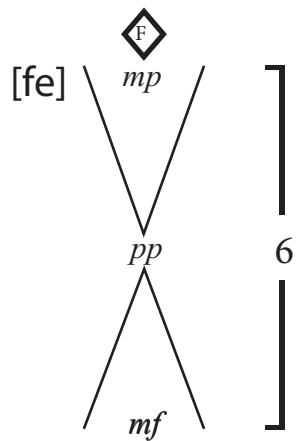
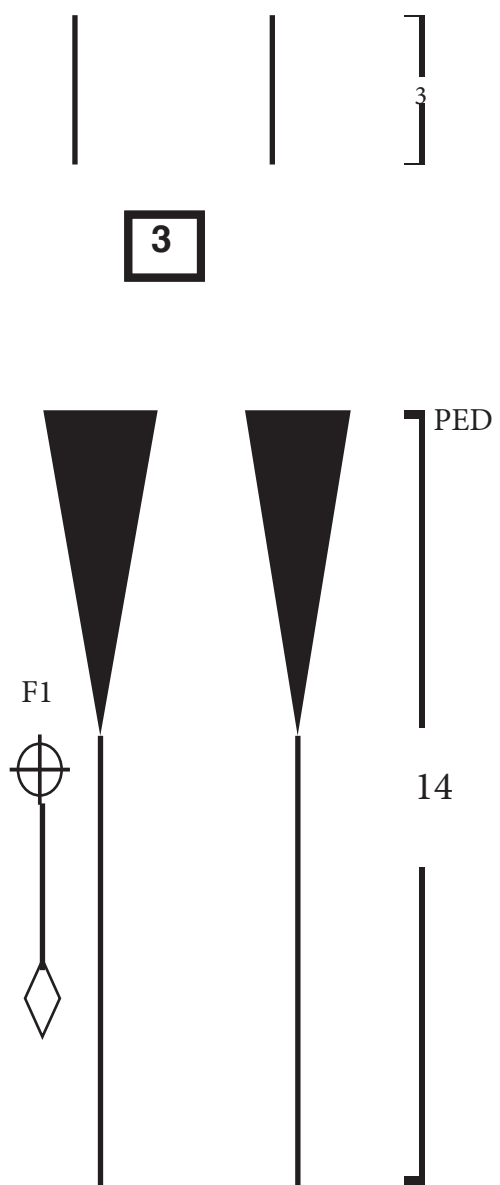


Piano

F6 B6 C7 E7

RV

Voice



Crotales

Timp

BD

Snare

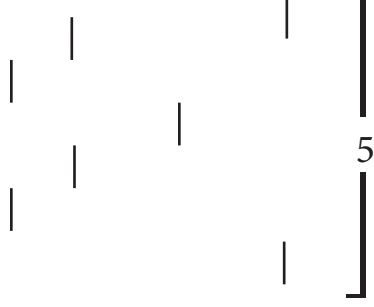
F B C E

F B C E

F C

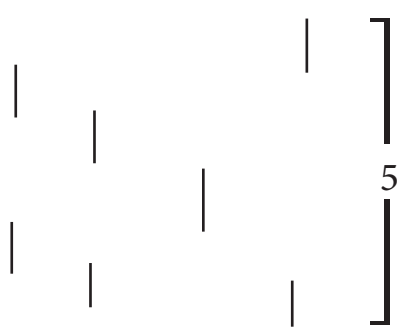
3

FT



3

FT



3

FT



5

RS  
X

4

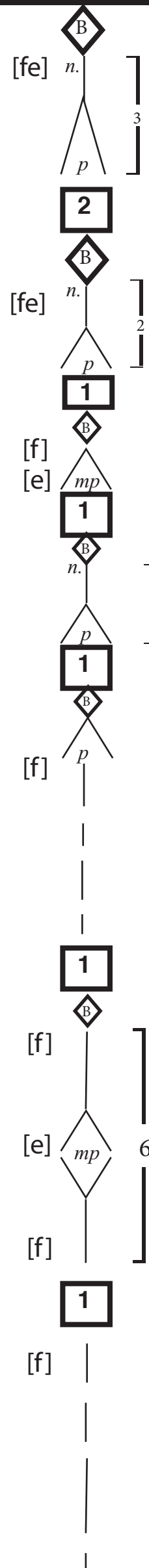
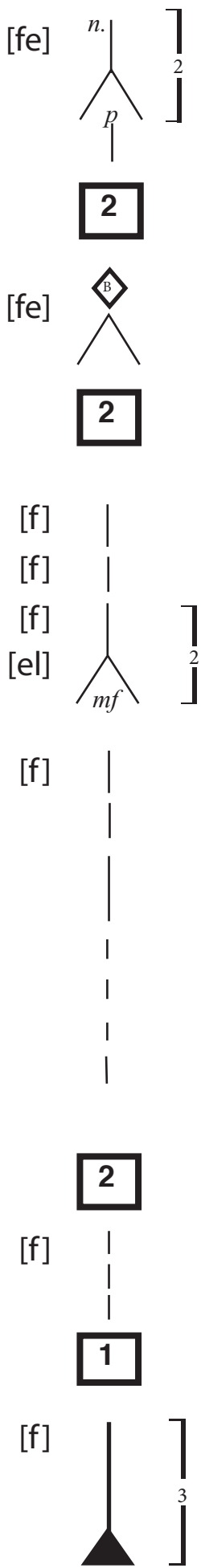
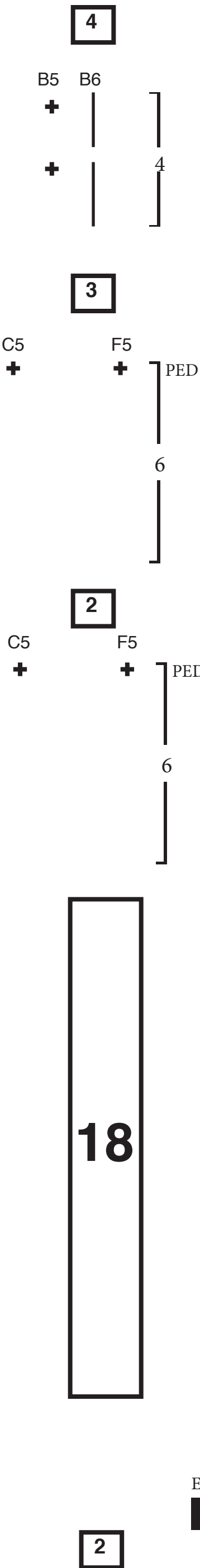


# Piano

F6 B6 C7 E7

# RV

# Voice



Crotales

F B C E

Timp

F C

BD

Snare



E



4 more sconds, decrescendo to pp

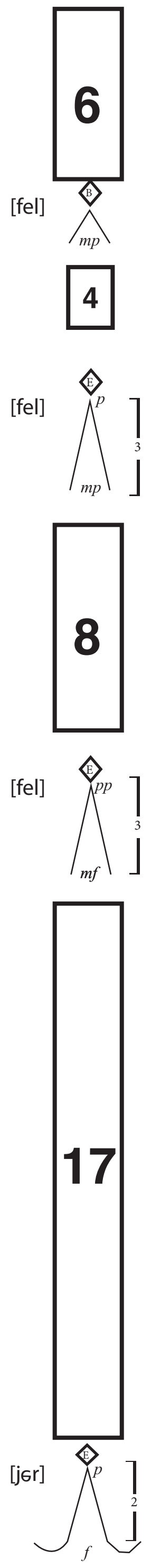
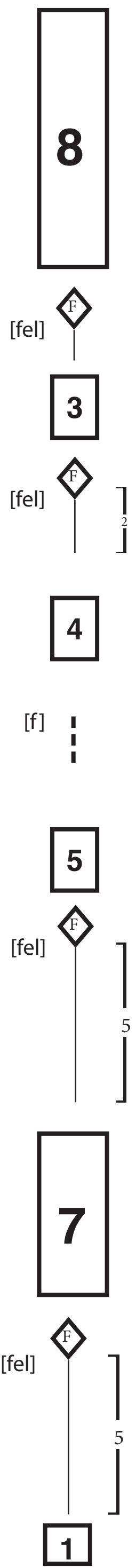
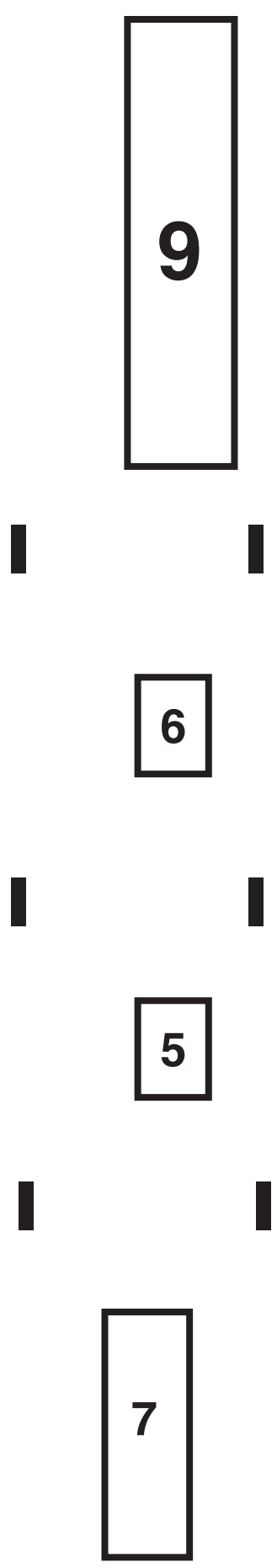
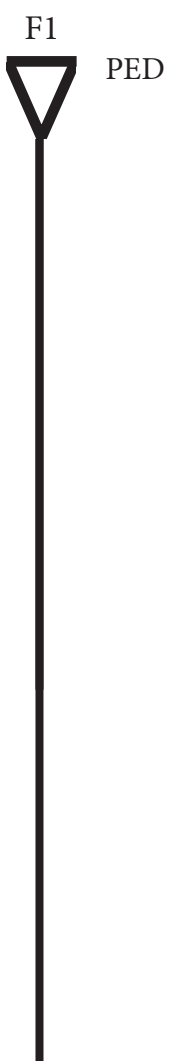


Piano

F3 B3 C4 E4

RV

Voice



Crotales

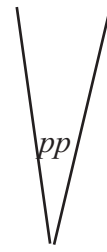
F B C E

Timp

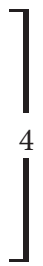
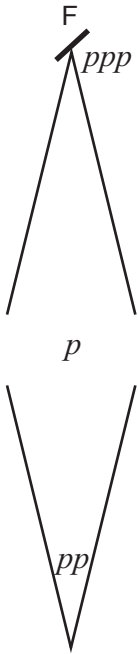
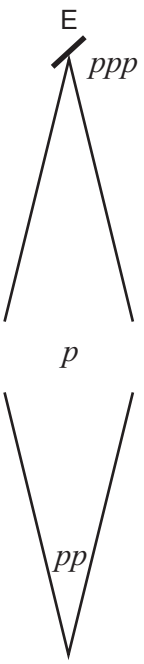
F C

BD

Snare



+ +

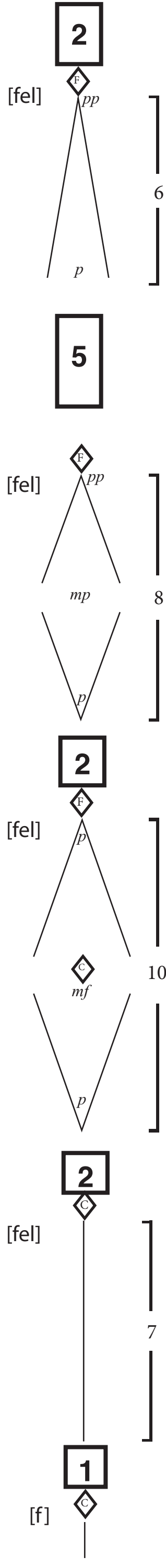
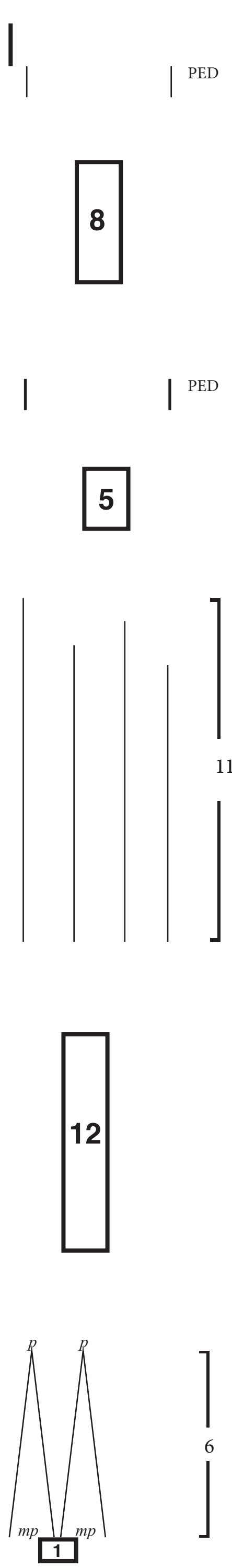


Piano

RV

Voice

F3 B3 C4 E4



Crotales

Timp

BD

Snare

F B C E

F B C E

F C

I

BRUSH

BRUSH

BRUSH

X

F

B

C

LIGHTLY

2

F

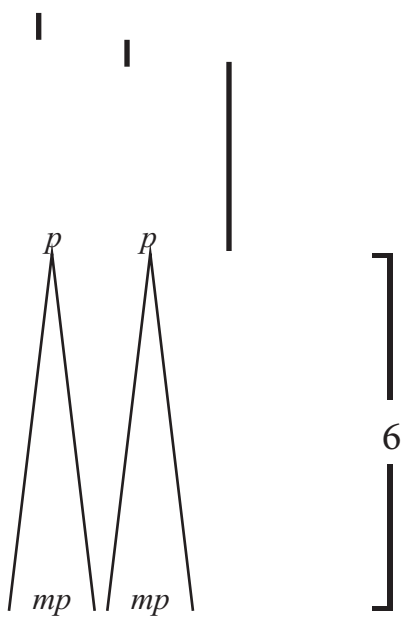
Piano

RV

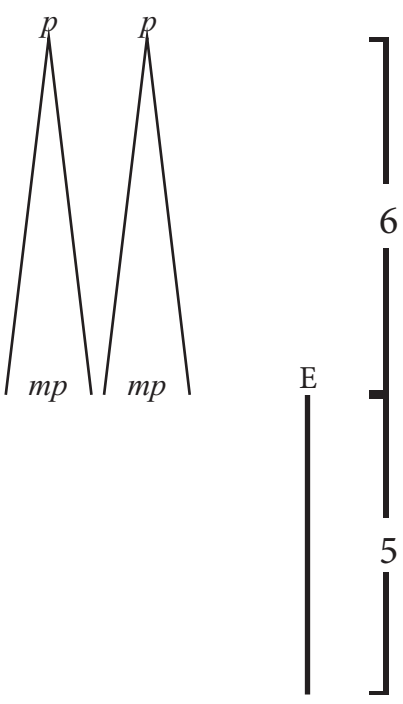
Voice

F3 B3 C4 E4

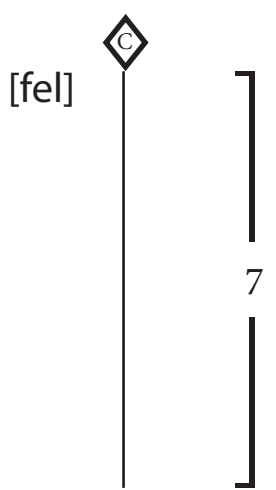
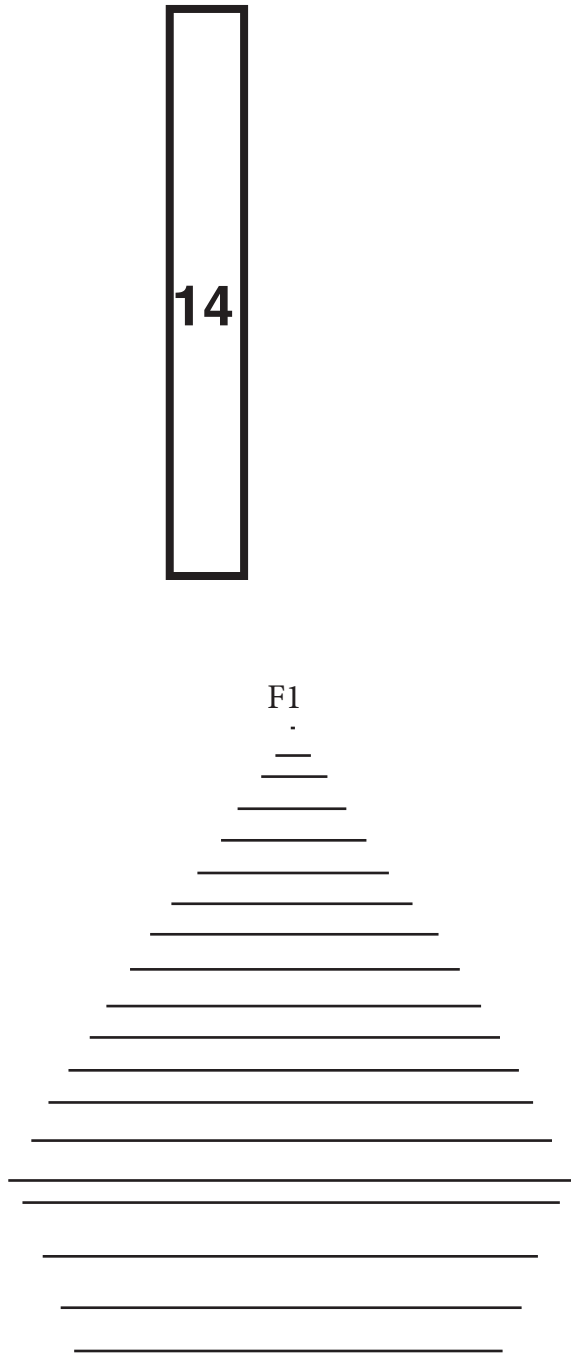
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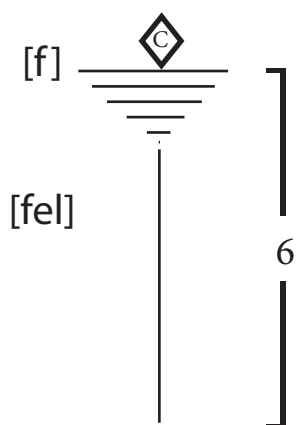
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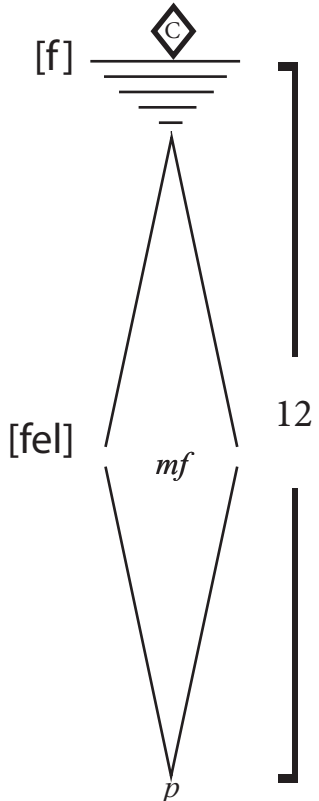
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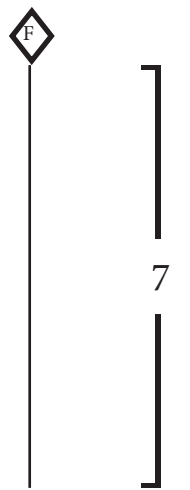
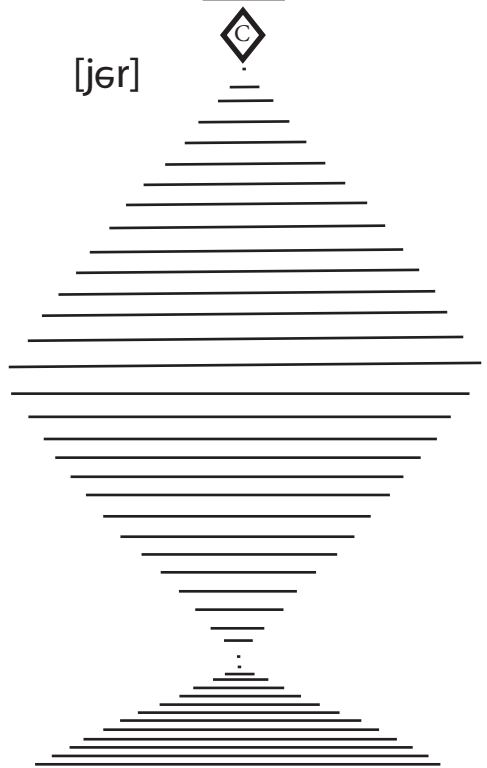
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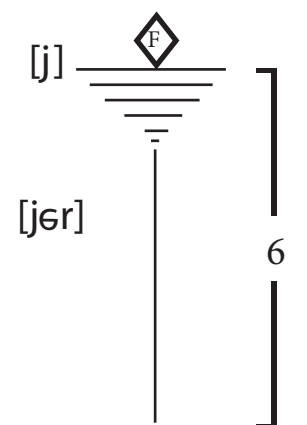
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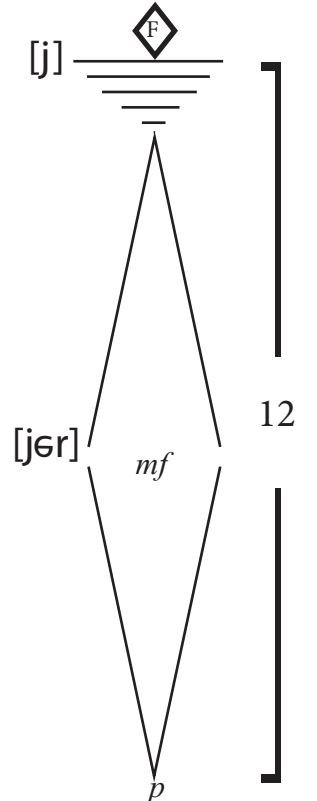
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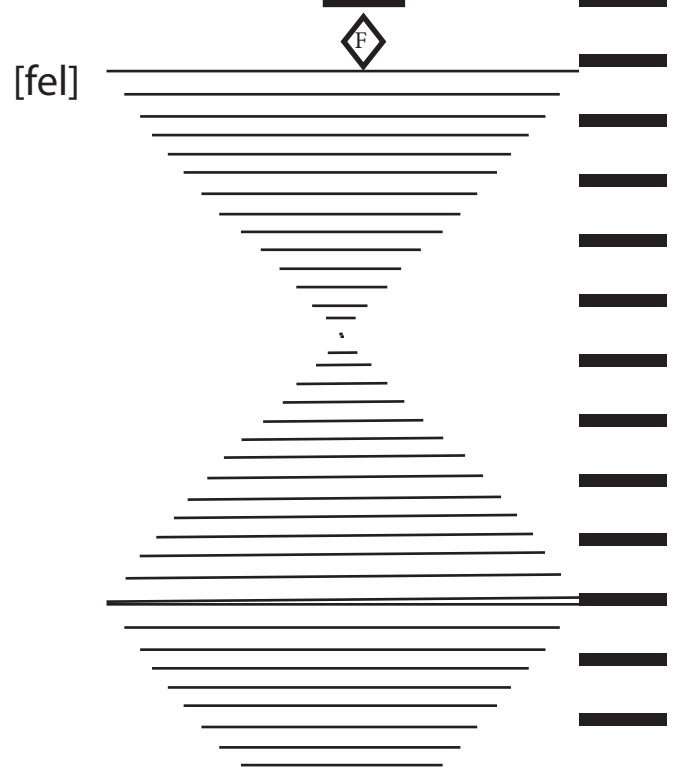
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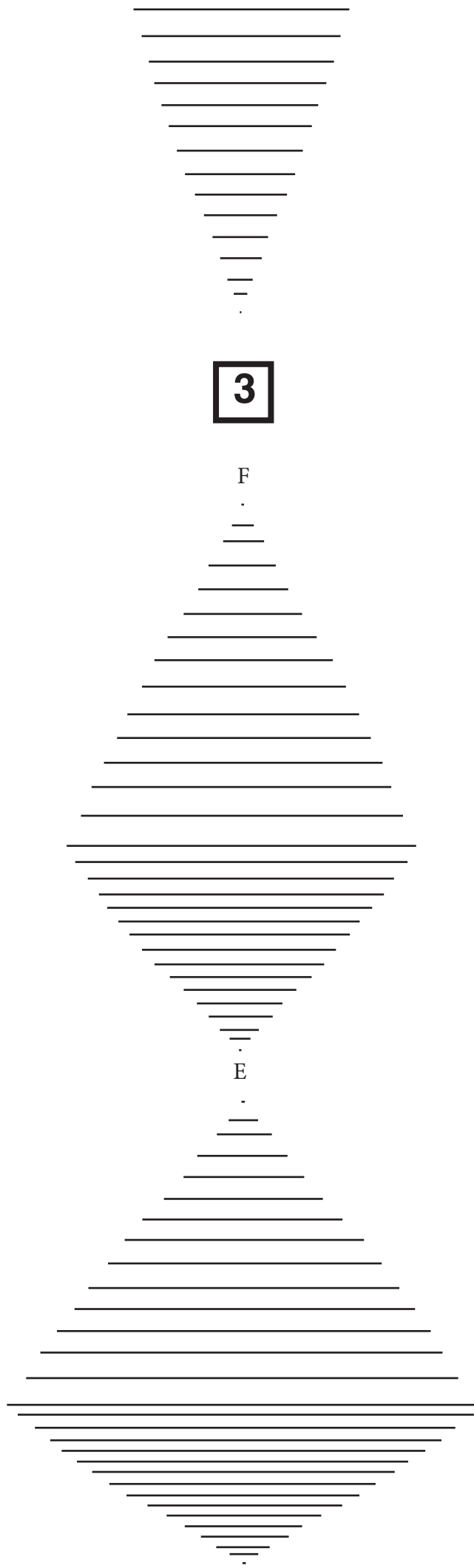
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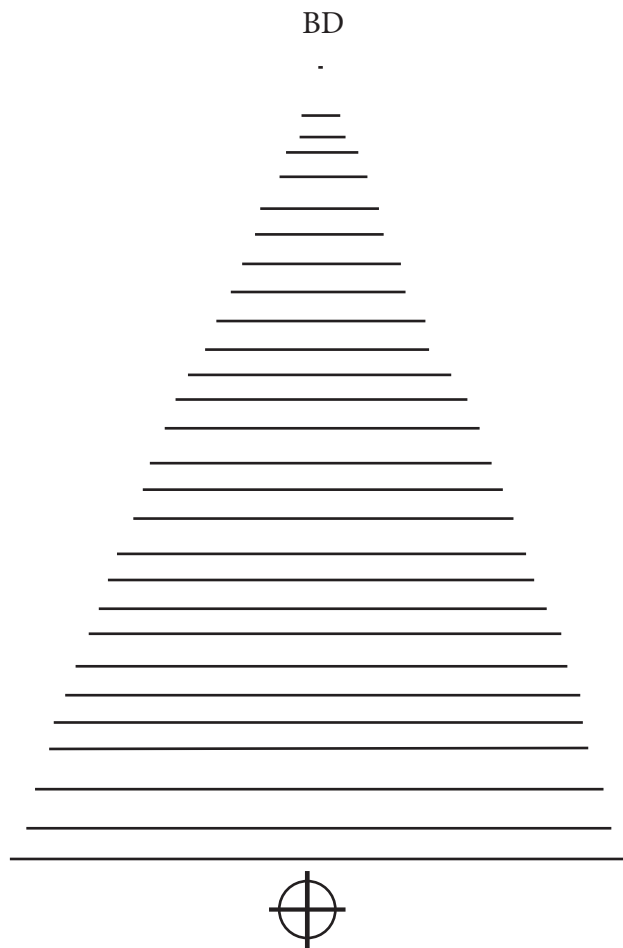
F B C E F B C E F C



3

F

E



BD

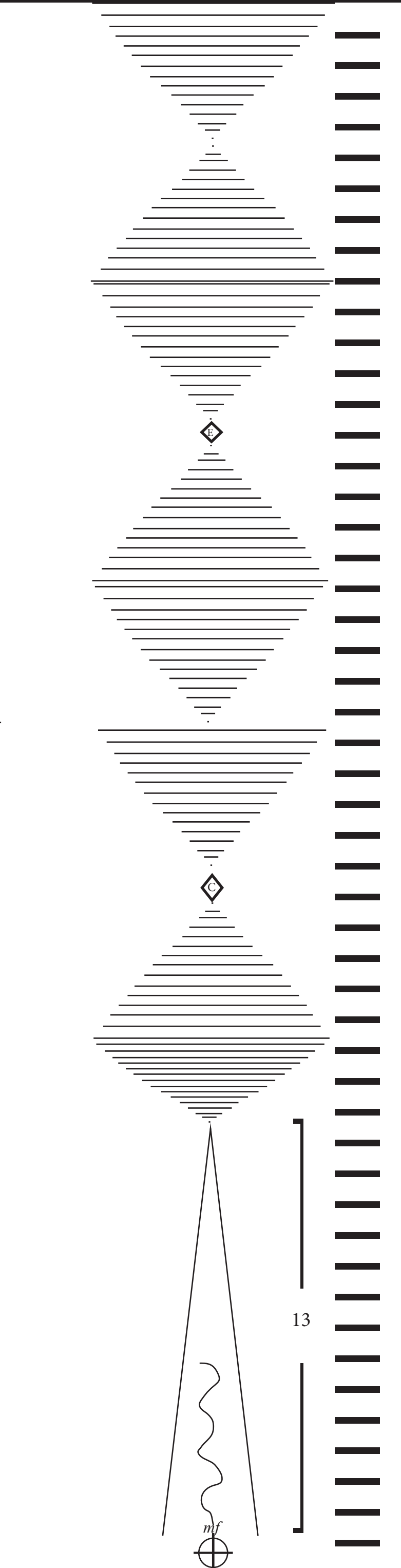
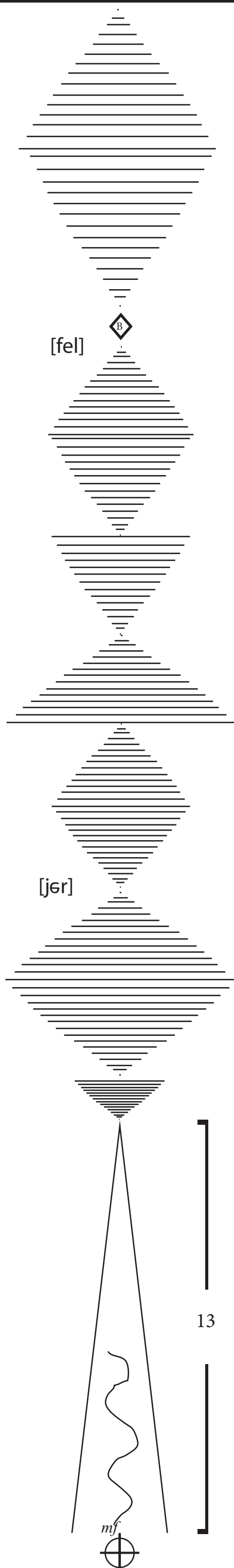
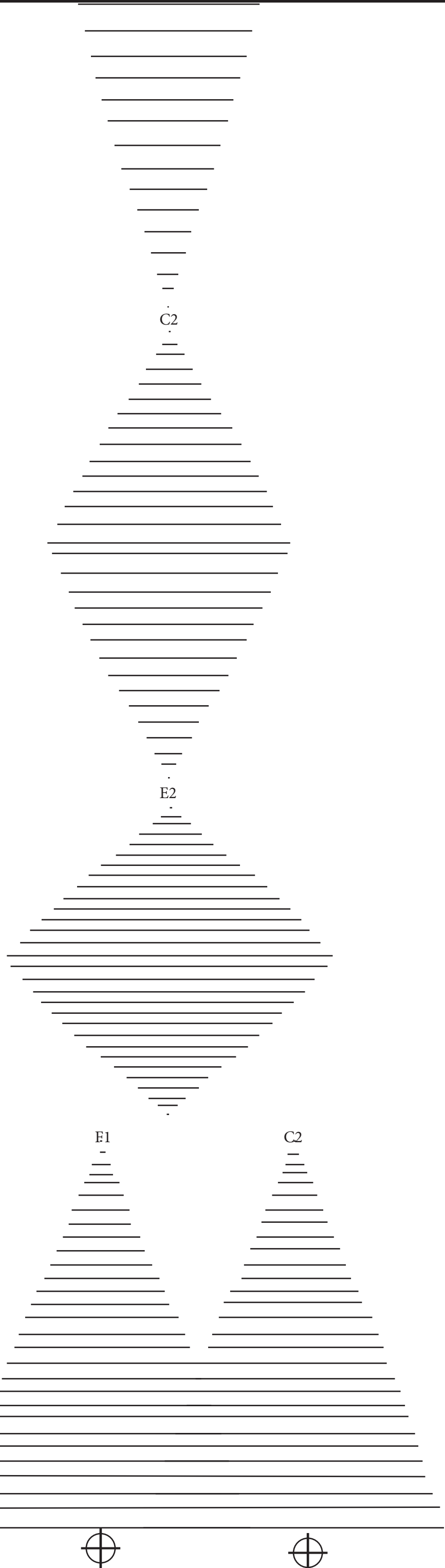


Piano

F1 B1 C2 E2

RV

Voice



**Crotales**

F B C E

**Timp**

F B C E

**BD**

F C

**Snare**





Piano

RV

Voice

F1 B1 C2 E2

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