

Spiritscapes

for chamber ensemble and electronics

Cerulean S. Payne-Passmore

*in collaboration with Laura Cocks, Madison
Greenstone, and Tom Kraines*

(2025)

Instrumentation

Flute & Bass Flute

Clarinet & Bass Clarinet

Cello

Voice

Laptop: MacBook Pro running Ableton Live (controlled by vocalist)

Piano: scotch tape, rubber ball mallet(s), fuzzy mallet

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Performance Notes

CONTEXT

TIME: In this piece, there is no meter or exact duration except where notated. Otherwise, musical time is felt rather than counted, determined by the collective choices of the musicians. Time is notated left to right and events occur in a specific order. Durations are notated as long and short. If an exact rhythm is notated, the tempo should fit the material beforehand but is otherwise up to the performer.

ELECTRONICS: Throughout the piece, you will hear live processing effects that will transform the sound you play in real time

- **Mockingjay:** creates a trail of 5 echoes at different pitch transpositions about 8 seconds in duration
- **Laptop Theremin:** synthesizes sound from a feedback loop, also transposes any sound that reaches the laptop mic in real time
- **Infinite Echoes:** Ableton's preset echos are set around or above 100%, sustaining all sound input indefinitely

SCORE: Score order in each movement is based on who is in more of a consistent leading role. Musicians perform from the score. The clarinet part is transposed, but all other parts are concert pitch. Each movements has a cover page that specifies instrumentation, notations used, and relevant creative context for performers.

Performance Notes, cont.

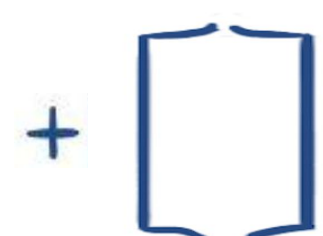
NOTATION - ALL



Box: continue boxed material



Brackets: insert into boxed material



Plus: add to boxed material



Thick Arrow: continue this material



Hollow Arrow: transform material from A to B



Thin Arrow: cycle through material between in the direction(s) specified



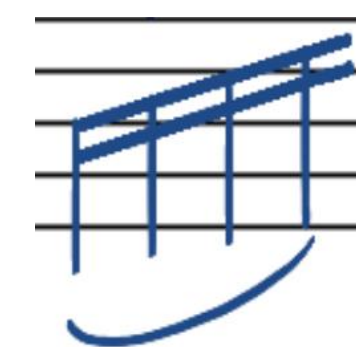
Vertical Dashed Line: a moment of strict alignment between parts



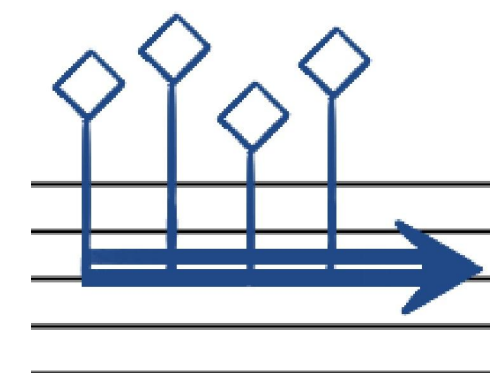
Durations are notated relatively as long and short, or either.



Triangle Notehead: play at this pitch or higher/lower



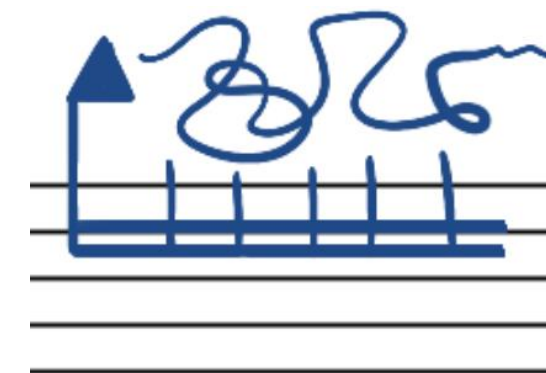
Headless Notes: exact pitch unspecified



Arrow Beam: continue this figure/texture



Pitch Bend: stickier than gliss



Scribble Noteheads: rapid, inexact pitches

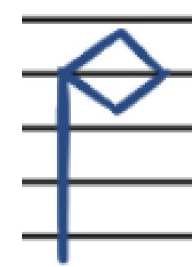
irr.

irregular oscillations (ex. tremolo, trill)

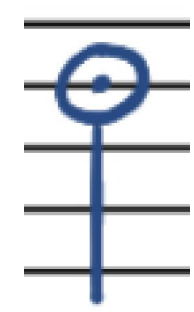
Performance Notes, cont.

NOTATION - BY INSTRUMENT

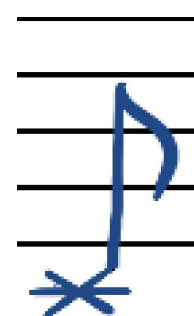
Flute



Diamond Notehead: semi-pitched



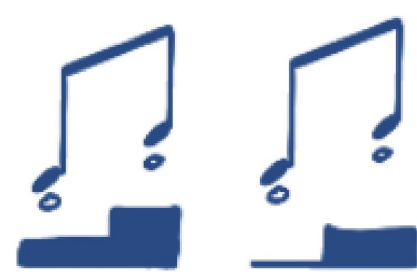
Circle Notehead: Trumpet embouchure



X Notehead: voiceless inhalation with friction

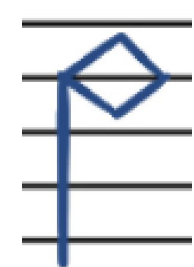


Pressure Notation: Air pressure

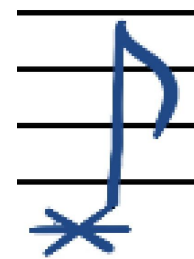


Air pressure harmonics

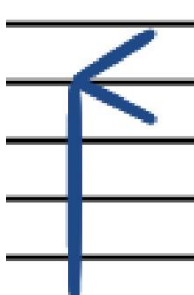
Clarinet



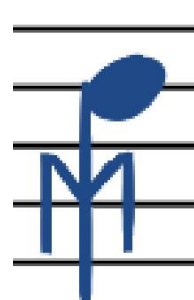
Diamond notehead: semi-pitched



X Notehead: key clicks

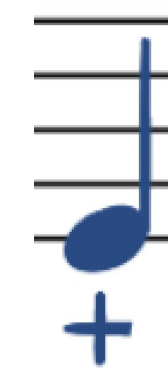


< Notehead: tongue ram



M stem: multiphonic

Piano



Plus: mute string with fingertip



Plus-Circle: mute string closest to keys, immediately unmuting after hammer strike



Semi-Circle: half-mute with fingertip



Crescent: Use fingernail on string coils



Strike rubber ball mallet on strings



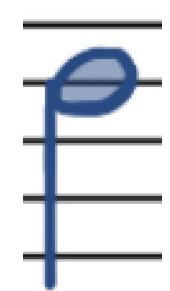
Strike super soft mallet on strings

Performance Notes, cont.

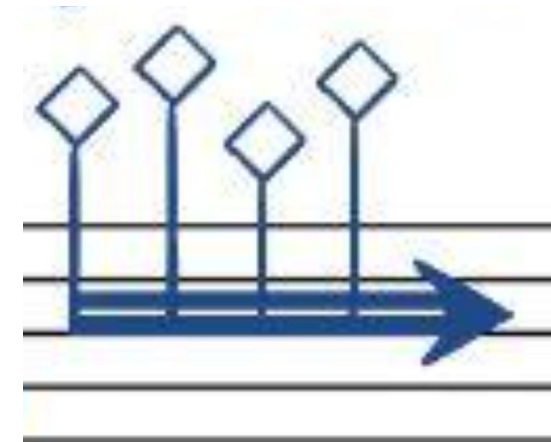
NOTATION - BY INSTRUMENT

Cello

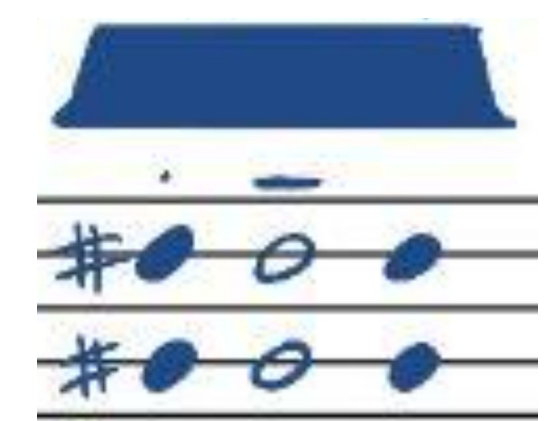
ESP Extreme sul pont



Shaded Notehead: half finger-pressure

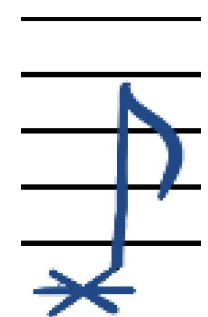


Diamond Noteheads, No Leger Lines: very high harmonics on the A string, pitch unspecified



Overpressure: bow with pressure high enough to result in distortion and overtones

Voice

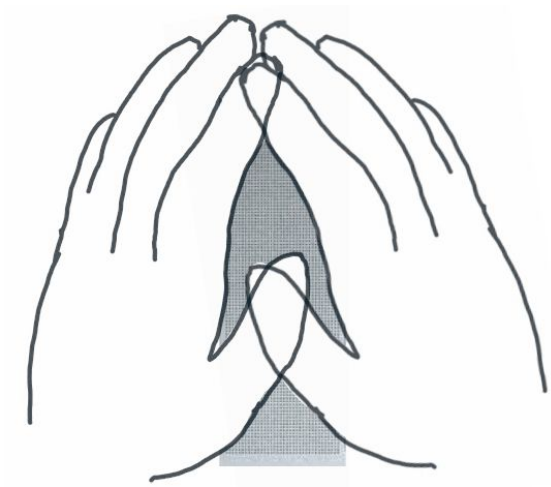


X Notehead: voiceless inhalation with friction

Performance Notes, cont.

FEEDBACK THEREMIN

This piece uses live laptop feedback as a source of both live-processing and sound synthesis. The feedback is controlled by the gestures of the hands. Sound is emitted by the laptop's speaker, reflecting off of the surface of the hand, and returning to the laptop's microphone to re-enter the processing loop. Different proximities, hand shapes, and gestures impact the sound in different ways. The basic hand shapes used in this piece include:



Dome - Make a dome shape with your hands above the speaker with a small gap at the top as if to capture the sound.

Where relevant, both verbal descriptions and visual representations are offered to show the kind of sound to aim for, but as the instrument operates on a principle of fractal looping, these are suggestions rather than depictions to aim for.

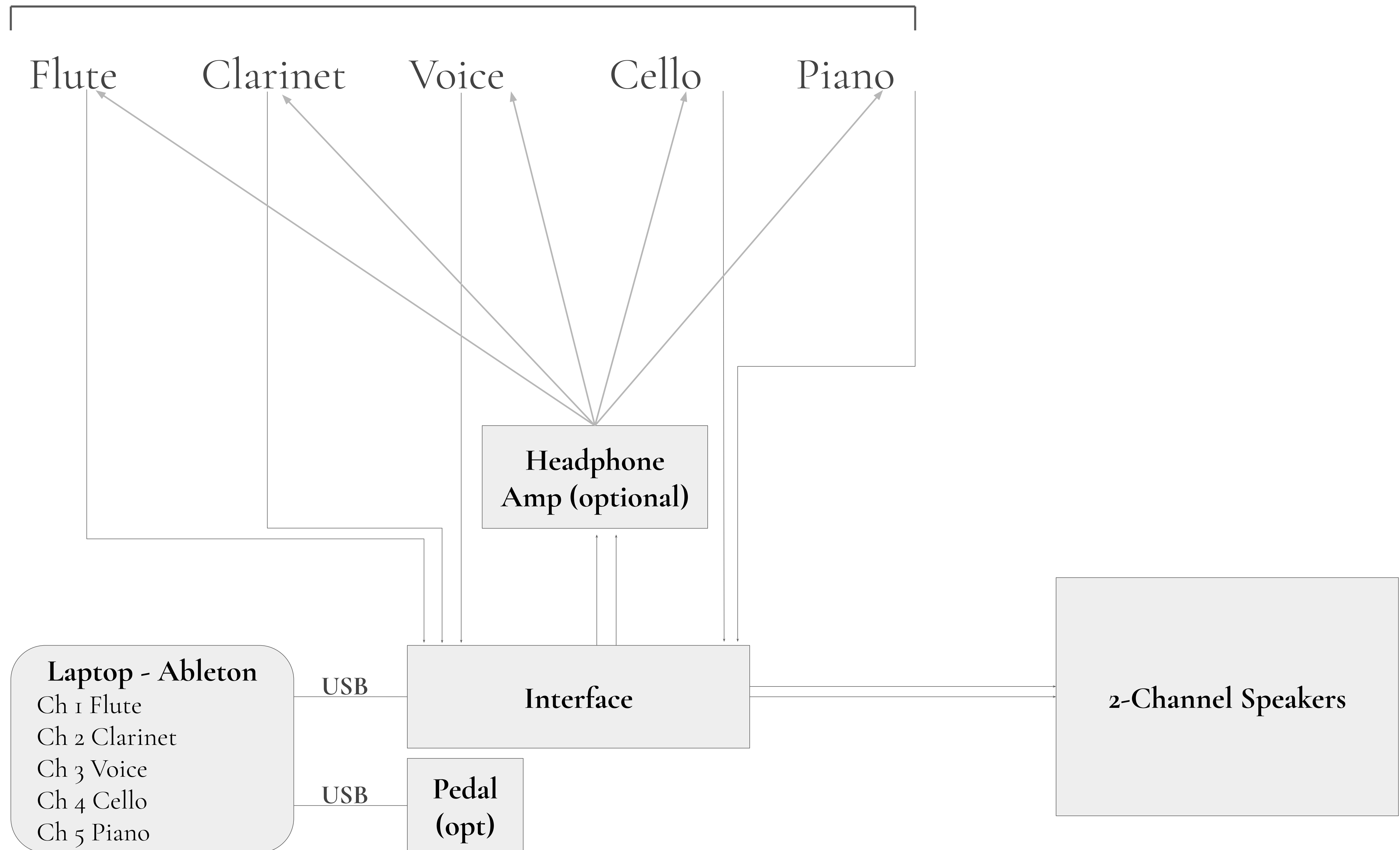
The instrument's sound is also shaped through settings for Transposer 1, Transposer 2, and Transposer Balance, which are specified at the beginning of the movement or when they change. These are controlled within Ableton Live or with a MIDI controller.

The instrument can also be used purely as a transposer and will be most applied to instrument by amplitude and proximity to the laptop mic.

Performance Notes, cont.

TECHNICAL SETUP

Ensemble

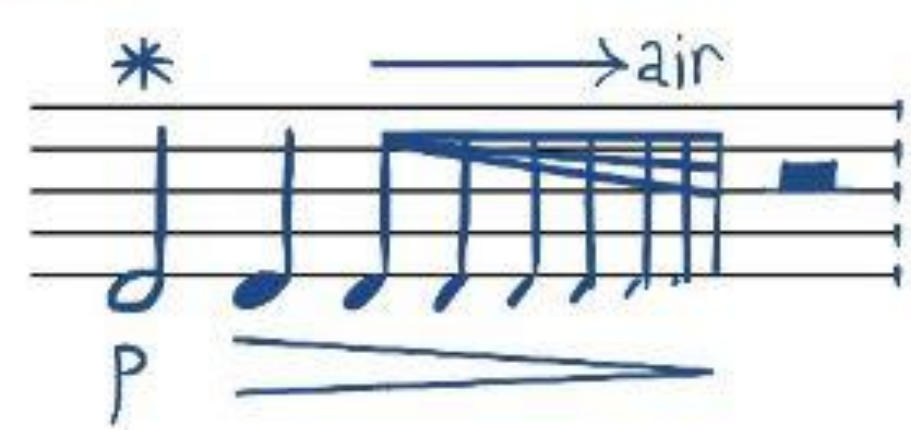
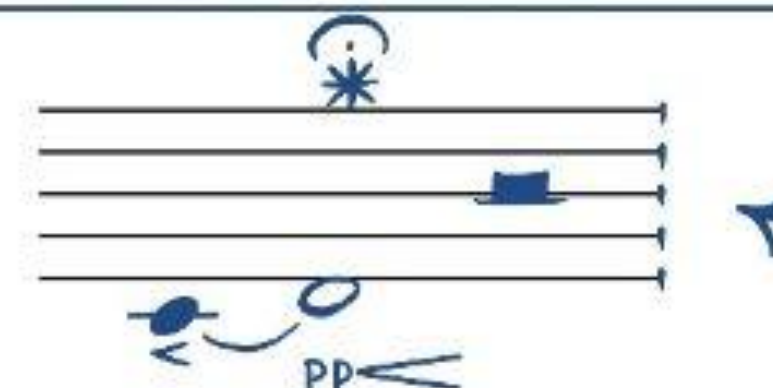
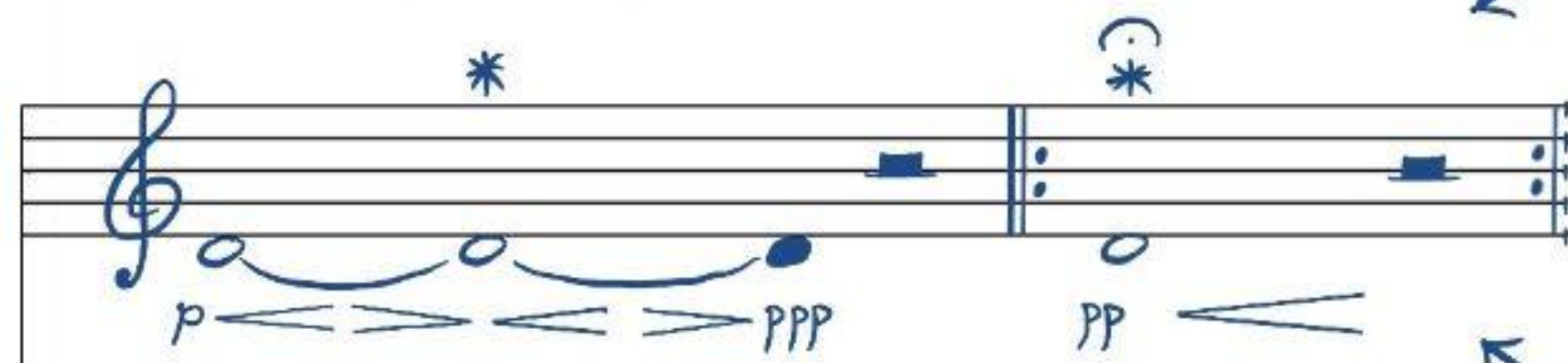


I. Ocean

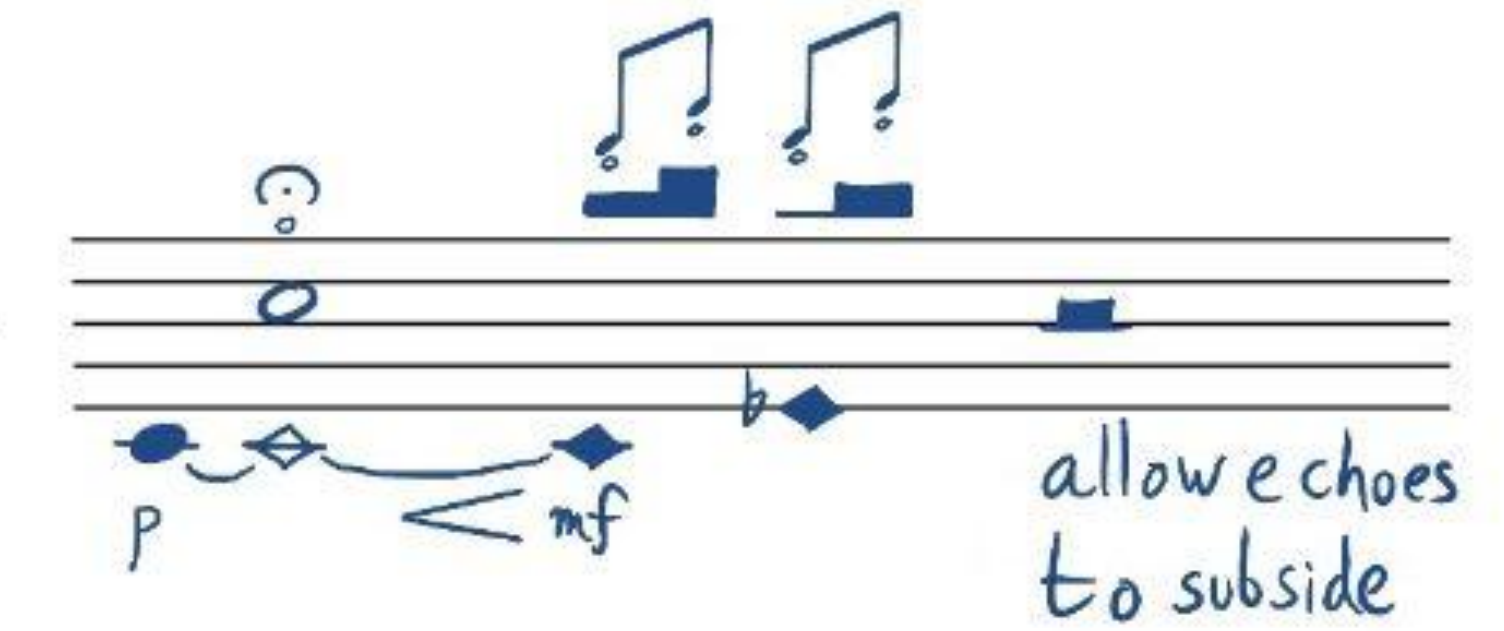
*Bass flute, clarinet, voice, laptop theremin,
electronics*

~1½-2': Throughout on(*), play freely on long notes with airtone, flz, light vib, and hints of overblow.

B.FI



~20"



allow echoes to subside

Lp.

T1: -1190
T2: -700

Vc.

(p2)

Ele.

Mockingjay Flute P4

B.CI

(p4)



Subtle whooshes,
lapping like seafoam.

p < > < > ppp

B.F.

Play with timbre, esp irregular oscillations

long singles and lilting dyads from set

ppp - p

melodic strands with lilting dyads

p, but shaped

Plaintive, keening

8va

Choose one: (#) (b) bend

growing intensity p - mf

Expand to more remote pitches; increase bends.

Lp.

Subtle whooshes, lapping like seafoam.

Follow voice; emphasize sibilants.

Follow flute; emphasize bends.

Vc.

Progress in any order, generally left to right.

(inhalation) sh

voiceless, dark tone ssahh — huhh!

voiced —> unvoiced

huhuhuhuh...

Whispered slowly: "sink" "slumber" "swallow"

Echo flute melodies on "mh", "ng", or "nh"

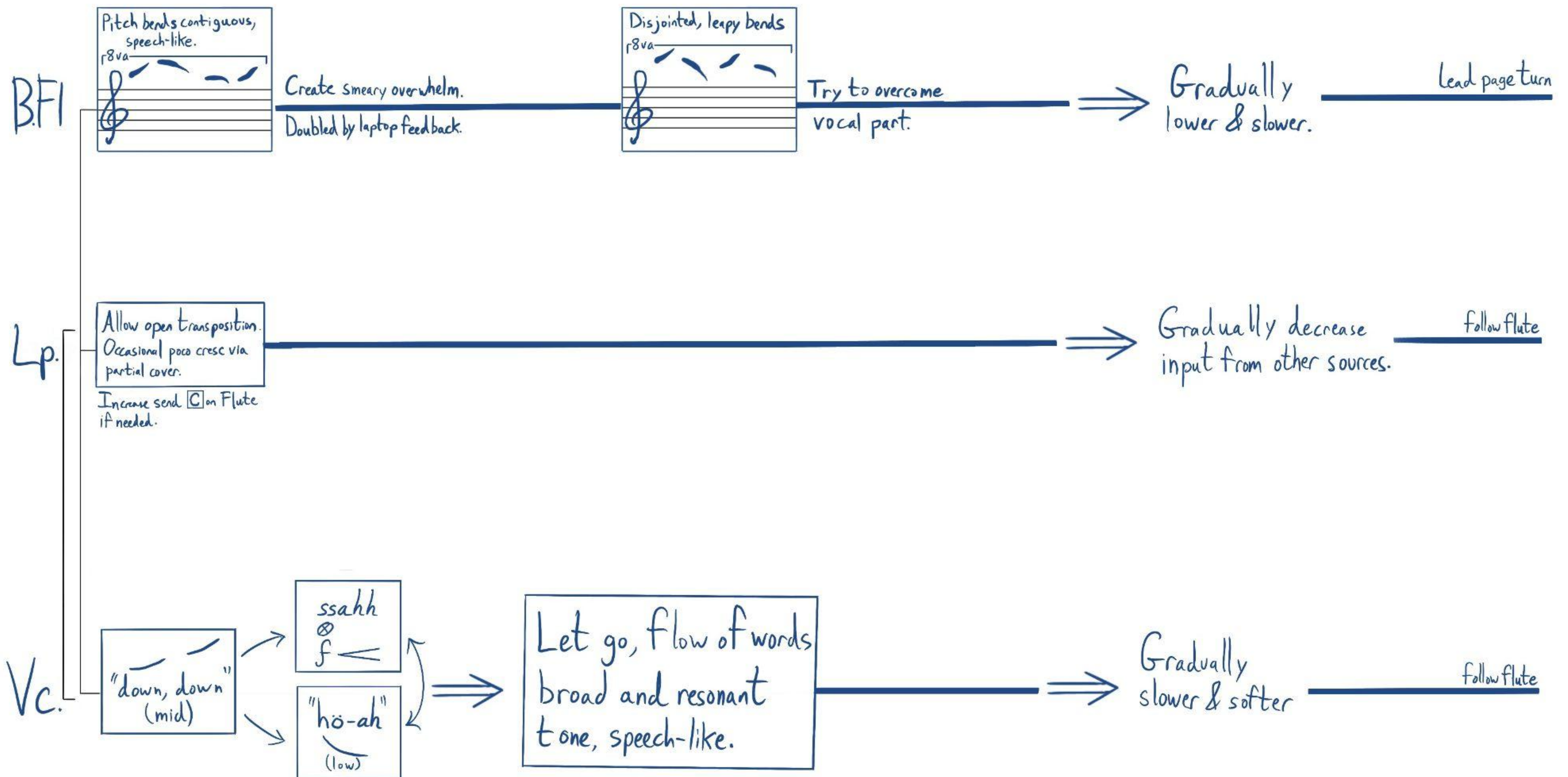
nn (#) p

close to mic ppp

ss-sink — swal-low — sleep

Text on these pitches

"sink" "swallow" "sleep"/"slumber"



B.FI

non vib → poco vib

PPP < P

PPP < P

fs

p

mf

Breathy long singles and lilting dyads

PPP - p

n

point of saturation in electronics

B.CI

Little pips, as high as possible, sparse, PPP.

gentle thrumming

p poss.

In highest register flz

soft squawks.

n

Lp.

Subtle whooshes, lapping like seafoam.

n

Echo feedback Track → 101%

After first CI. squawks

100-110%

104%

Steady accumulation, no overwhelm

Left: 250ms, 375ms, 400ms

p < mf

Vc.

hmm

n

II. Tundra

flute, clarinet, piano, cello, electronics

~15-30"

✦ ESP bursts with rich, eerie harmonics and/or glissing. Feral, but contained.

Examples:

under pressure
ord → ESP
(let echo)
ppp sfz

(let echo)
sfz

ESP (let echo)
p < f

Follow piano

Immediately after a cello burst.
let ring.
+ away from keys
P2. P → f
+ to (P)

Place Scotch tape on the strings from D5 to A6.

~30-45"

✦ ESP bursts with rich, eerie harmonics and/or glissing. Feral, but contained.

Examples:

under pressure
ord → ESP
(let echo)
ppp sfz

(let echo)
sfz

ESP (let echo)
p < f

~ occasionally interrupt with wavering, unstable drones, harmonically rich, end with ✦

ord → ESP
vib. II
(b) (b)
b

I under pressure
ord ↔ ESP
a

flautando ↔ ESP
PPP mp

Begin during ✦ gaps or in response to ~

2/8
+ away from keys → towards keys
P2. P → P

2/8 (b) → → → → → → → →
P2. Fingernail on string coil

2/8 (b) → → → → → → → →
P2. Scrape fingernail against string coil fast, but light. Should sound like "fwing". Pitch = speed.

Vcl

Pno

Ele

B.Cl

Fl

Handwritten musical score for Vcl, Pno, and Cl.

Vcl: SP, intensify, → ESP → ord, ord → ESP, ord → ESP. Dynamics: ppp, <mf> pp, n, mf, p, mp, f.

Pno: ~6-8" along strings → L.r., away from keys → L.r., away from keys, towards keys. Dynamics: p, half-stopped, +, (p), +, (p), p, f, pp, (p), (p), (p), (p). Spectral honk.

Cl: P, P, 7, b, S, z.

ESP bursts & glisses

Examples:

under pressure
ord → ESP (let echo)
ppp sfz

(let echo)
sfz

ESP (let echo)
p < f

Transform
into
gradually.

wavering, unstable drones

ord → ESP
vib

under pressure
ord ↔ ESP

flautando ↔ ESP
ppp mp

poco cresc and faster transformations

Fl: turn
page

Pno

away from keys → towards keys
P_{ed}. p → p

fingernail on string coil, ticking

Scrape fingernail against string coil
P_{ed}. fast, but light. Twangy. Pitch = speed.

along strings → l.r.
P_{ed}.

Play with speed and direction of pitch.

poco cresc and more movement

Fl: turn
page

B.CI

Full spectrum multi

sparse → more dense, can repeat and develop

Fl: turn
page

Fl

8-12"

rough, wind-tone
p → mf

Chain bends to form
smeary melodies
mf

Remove headjoint.
(no rush)

Trumpet embouchure:
hovering, mysterious

Ensemble page
turn cue.

Handwritten musical score for five staves: Vcl, Pno, Ele, B.CI, and Fl.

Vcl: Staff with a blue bar and a note labeled 'n'. A box labeled "Echo flute pitch contour" with a diamond symbol is connected to the staff. A dashed line labeled "after flute rest" points to a section of the staff labeled "non-diatonic noodling" with a wavy line and a 'p' dynamic marking.

Pno: Staff with a blue bar and a note labeled 'n'. A box labeled "Echo flute pitch contour" is connected to the staff.

Ele: Staff with a blue bar and a note labeled 'n'. A box labeled "Echo flute pitch contour" is connected to the staff. A dashed line labeled "after flute rest" points to a section of the staff labeled "non-diatonic noodling" with a wavy line and a 'p' dynamic marking.

B.CI: Staff with a blue bar and a note labeled 'n'. A box labeled "Echo flute pitch contour" is connected to the staff.

Fl: Staff with a blue bar and a note labeled 'n'. A box labeled "Echo flute pitch contour" is connected to the staff. A dashed line labeled "after flute rest" points to a section of the staff labeled "non-diatonic noodling" with a wavy line and a 'p' dynamic marking.

Annotations:

- Feedback: -1100, -2400
- Mockingjay: P4
- Bends and sighs (pitch approx)
- Forebarn: build dense mush pile
- After cello joins

ascending stepwise, but
non-diatonic

as if evaporating

Vcl



1-2'

As if lost, but not sure
if you want to be found.

Pno

8va

One, or pairs,
lilting

ostinato-like

pp espressivo

insertion

fp

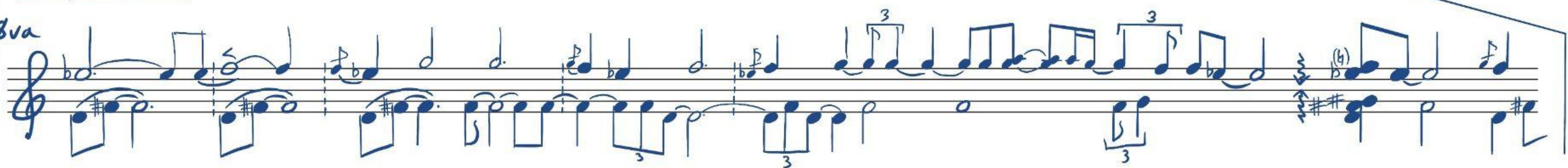
x1
variation,
append

One, pairs, or short strands

softer and only high notes
→ n

Example realisation

8va



III. Rainforest

flute, clarinet/bass clarinet, piano, cello, electronics

40"

sparse → dense

Cl B^b

Key clicks, any pitch, steady, overlap echoes

mp → f

transform

pp

Dark: closed hole key tremolo

short runs, stepwise

Hesitantly, saturate texture with stepwise runs

longer runs, denser

Fl

From airtone, whistle tone popping out, and back.

p.poss

+ Lip and tongue sounds, mp.

From airtone, whistle tone popping out, and back.

p.poss

P_{no}
(tape mute)

Add () elements gradually

3

3

3

floating

Embellish with figure in lower 8ves

3

expand registrally

Vc

(p8)

Ele

Mockingjay

Cl: M2 P_{no}: M6

Fl: M6 Vlc: M6

Vlc

Follow, sync, sustain high piano notes

Sweetly

8va

PPP

swelling

Cl B^b

short runs, stepwise repeat in octaves
mp-f
intensifying
to Bass Cl.

Fl

Lip and tongue sounds, continued
+ Hints of brownie laughter

P_{no}

transform
dissolve
evaporate
Circulate freely, rapid, like wind chimes.
RH
wind chimes
Mockingjay Wet/Dry P_{no}+Vlc 0%

Vlc

Follow, sync, sustain high piano notes
Sweetly
8va
PPP < swelling
transform
As high as possible
mp
~5"
solo plaintive, sweet
molto vib.
ESP
~20-40'
Continue melodically, modal and expansive. Use E.S.P., molto vib, and seagull.
End on either #8

B.Cl.

Key clicks, any pitch, steady, overlap echoes

Cello solo = 20-40", enter towards end

Airtone to whistle tone and back.
p.poss

P

~40" sparse —————> dense

B. Cl

Tremolo key clicks down clarinet body, vigorous, darkening.

transform

Dark: closed hole key tremolo

short runs, stepwise

Fl

Airtone to whistle tone and back

p poss.

Lip and tongue sounds, mp.

gradually more: invasive, distinct

Pno

Add () elements gradually

Floating

Embellish with figure in lower 8ves

expand

registrally

Ele

Mockingjay: Cl

0%

Mockingjay: Pno+Vlc

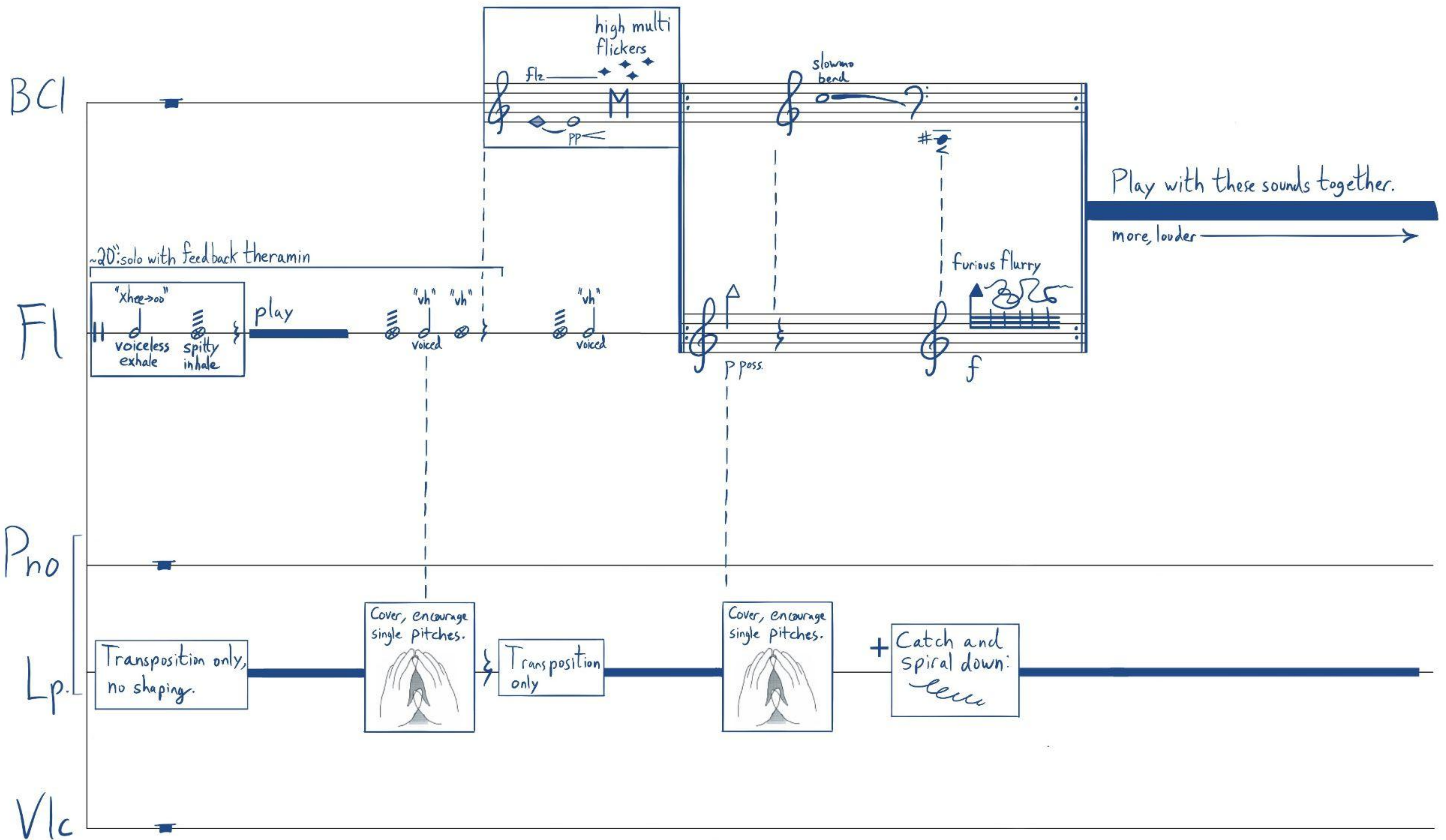
0%

Vlc

As high as possible

mf

sf



Handwritten musical score for five instruments: BCl, Fl, Pno, Lp, and Vlc. The score includes specific performance instructions and musical notation for each part.

BCl (Bass Clarinet):

- First measure: *multis emerge* (with a triangle diagram showing a rise in pitch).
- Second measure: *Gliss through high, glassy harmonics.* (with a wavy line diagram).
- Third measure: *Wall of noise, maximal multis.* (with a circle diagram).

Fl (Flute):

- First measure: *furious flurry, tangles of pitch* (with a diagram of a dense, swirling line).
- Second measure: *Imitate electronics.*

Pno (Piano):

- First measure: A single note.

Lp (Laptop):

- First measure: *Capture sound, create swooshes when volume dips.*

Vlc (Violoncello):

- First measure: *quickly* (with a diagram of a series of notes and a trapezoid).
- Second measure: *Insert once or twice* (with a diagram of notes and a wavy line labeled *glissando*).

BCI

big, grand
more expansive and majestic
Last 2-3x, let fl & vlc align
cue fl & vlc. (~40")
(wait for laptop cue)
Key clicks, any pitch, steady, overlap echoes

Fl

as high as possible
wild, random arpeggios
2-3x, align with cl
follow cl. (~40")
whistles, semi-pitched, unstable
p. poss

Pno

Open transposition, no shaping.

Lp

~40"
Gradually decresc., allowing pitch to slowly spiral down.
cue cl.

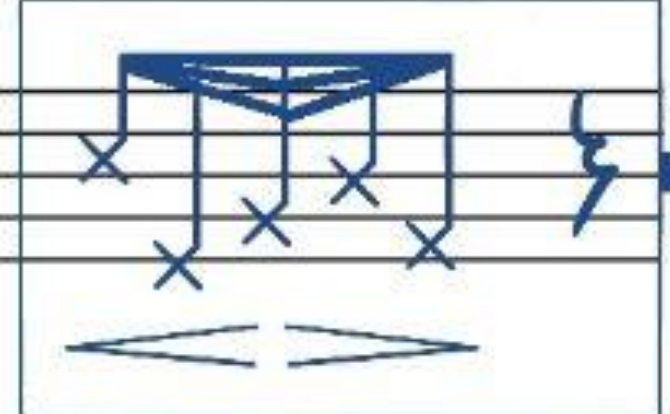
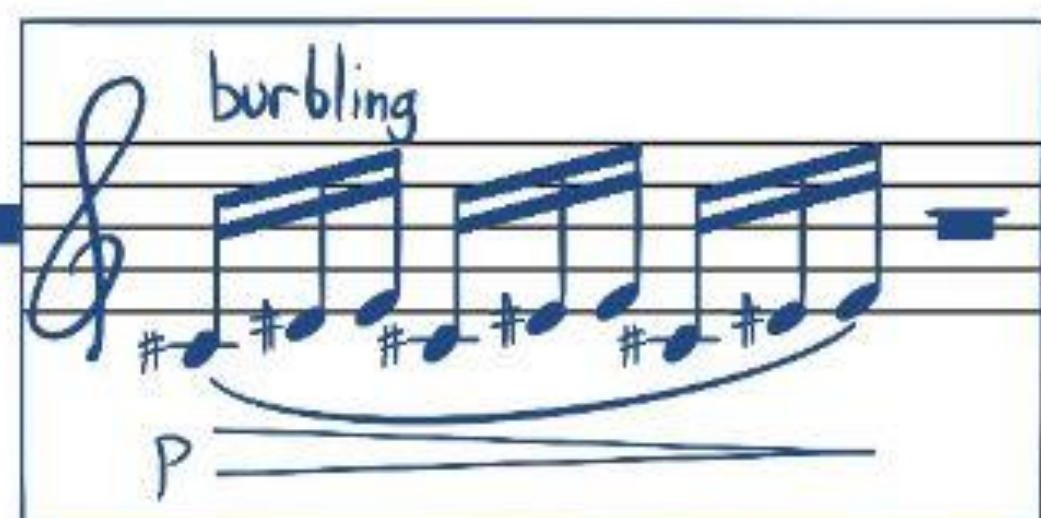

Ele

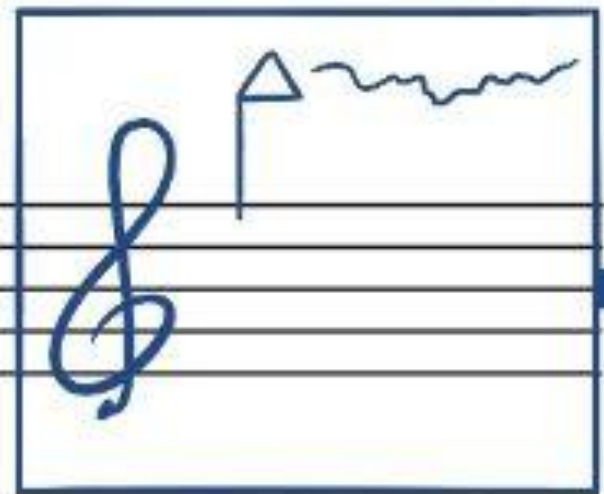
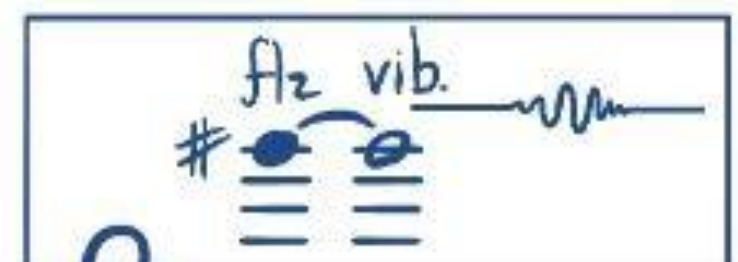
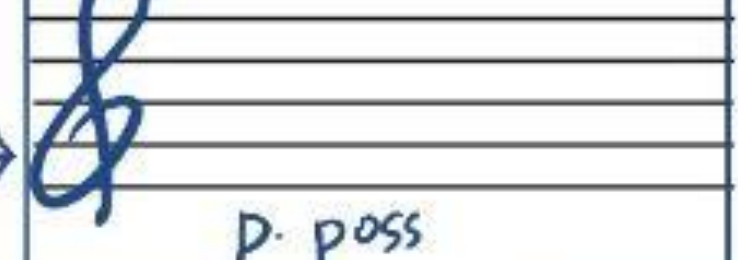

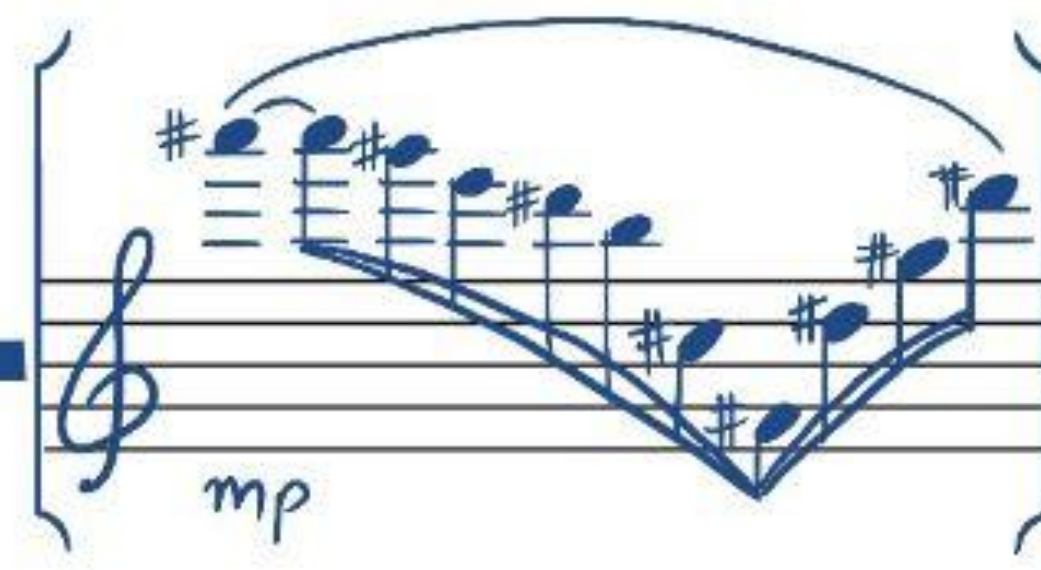
Set mockingjay: cl, fl, vlc M2, M6, M6
Mockingjay cl, fl, vlc 0% ← 20-50%
Set mockingjay fl., vc. P5 P4


Vlc



independantly
Extreme over pressure
2-3x, align with cl
Follow cl.
~5-8"
plaintive, sweet
solo
molto vib. ESP
mf

Handwritten musical score for a multi-instrument ensemble. The score is organized into staves for different instruments, with various musical notations and performance instructions.



BCI:   explore c# minor with 

Fl:   flz vib.  p. poss  Explore p. poss drones on G#6, B6  freely arpeggiating (c# min) (voice more free)

Pno:  p LH freely support cello

Vc:  whispy soloistic Soaring, free, expansive. winding down 

Ele: Mockingjay: fl, cl Mockingjay: vc ON

Vlc:  firmer fuller improvise continuation: searching, expansive, open Flute cues voice entry Play with voice part.  gently, lilting

IV. Plains

flute, bass clarinet, cello, piano, voice, electronics

~20" each

Fl.

~5-8"

1.



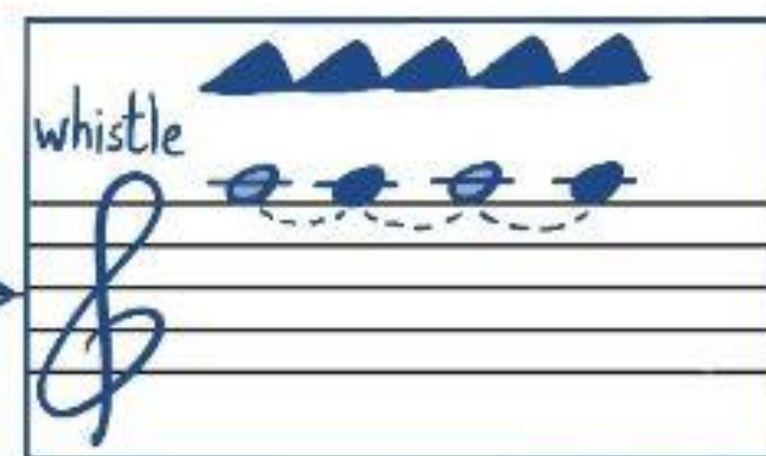
Whistle tone: aimless, sustained

2.



3.

Whistles, support cl.



Respond to cello solo with wild, playful sounds.

Bcl.

~5-8"

1.



2.

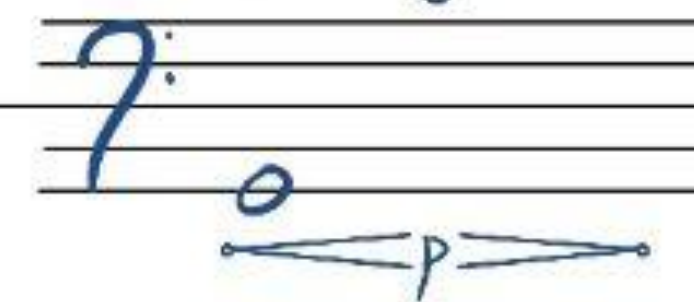


3.

Spectral multiphonic, allow harmonics to pop out

Respond to cello and flute solos with multiphonic.

flz or growl



Vlc.

~5-8"

1.



Explore full harmonics
sfp < mp

2.

hints of 1. throughout

3.



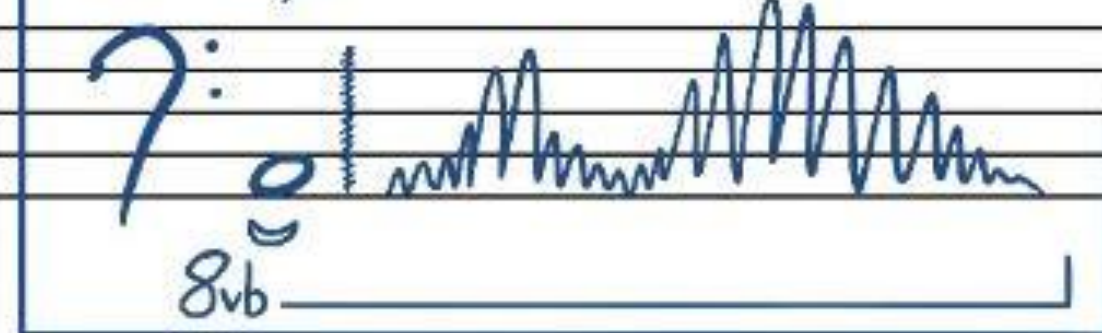
Interrupt playfully with combos of overpressure, ESP, seagull, tremolo, ex:



1. material returns

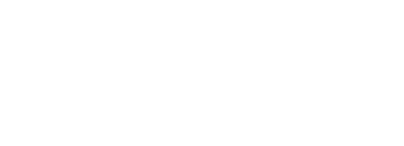
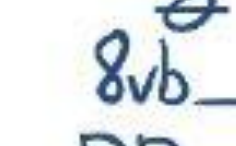
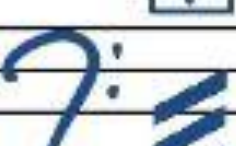
Pno.

Undulating waves: play with speed, intensity.

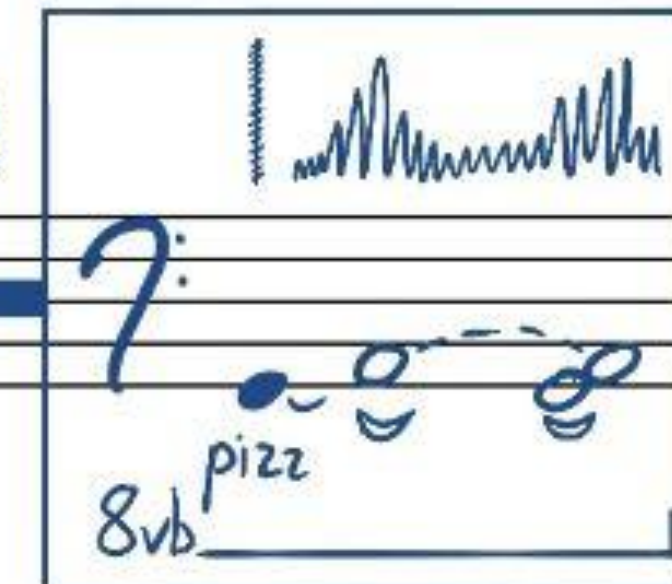


2,3 +

More and more throughout



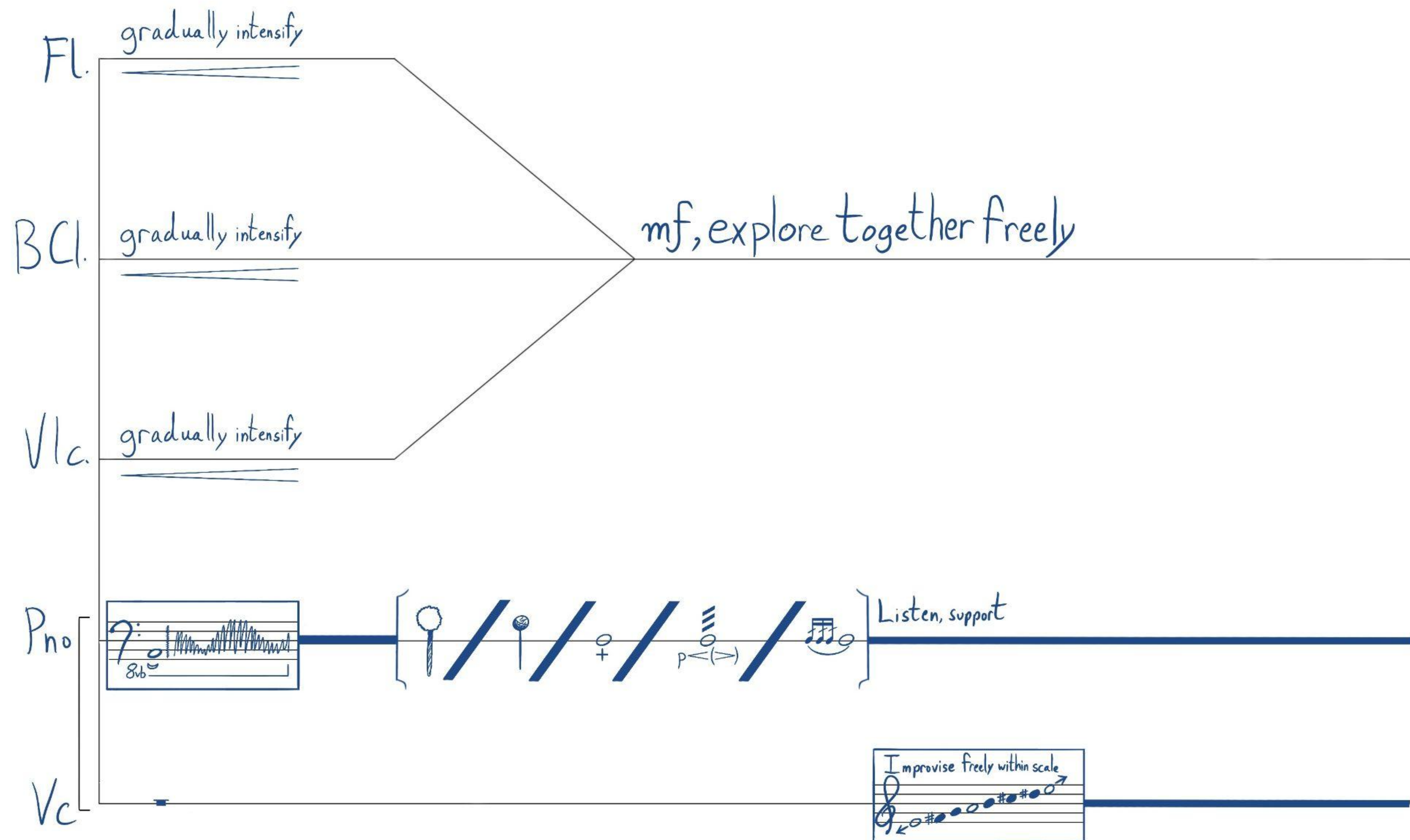
1,2



3

Vc.

(pa)



Handwritten musical score for five instruments: Fl., BCl., Vlc., Pno, and Vc. The score is divided into two main sections by a double bar line. Above the Fl. staff, there is a handwritten note "x3, pno cues" and a bracket indicating a duration of "~20-40".

Fl. (Flute): The first section starts with a dynamic marking of f' and a crescendo hairpin. The notation includes a flz (flute) marking, a $very free$ instruction, and a sequence of notes with accidentals. The second section is marked "continue burbling up." with a note "(A major, but G^{\sharp} and D^{\sharp})".

BCl. (Bass Clarinet): The first section starts with a dynamic marking of f' and a crescendo hairpin. The notation includes a sfz (sforzando) marking, a f (forte) marking, and a sequence of notes with accidentals. The second section is marked "iterate with greater variation".

Vlc. (Violoncello): The first section starts with a dynamic marking of f' and a crescendo hairpin. The notation includes a ff (fortissimo) marking, a $\rightarrow PSP$ (pizzicato) marking, and a sequence of notes with accidentals. The second section is marked "similare".

Pno (Piano): The first section starts with a dynamic marking of f and a crescendo hairpin. The notation includes a $8vb$ (8va below) marking, a $pizz$ (pizzicato) marking, and a sequence of notes. The second section is marked "continue activating low As" and includes a $8vb$ marking, a $pizz$ marking, and a ped (pedal) marking. A bracket labeled "Big TE" spans the first section.

Vc. (Violoncello): The first section starts with a dynamic marking of f' and a crescendo hairpin. The notation includes a ff marking, a $\rightarrow PSP$ marking, and a sequence of notes with accidentals. The second section is marked "similare".

Other markings: The score includes various dynamic markings (f , f' , ff , mf , p , sfz), articulation markings ($pizz$, ped), and performance instructions ($very free$, $iterate with greater variation$, $continue burbling up.$, $continue activating low As$).

retreating back into mythos...

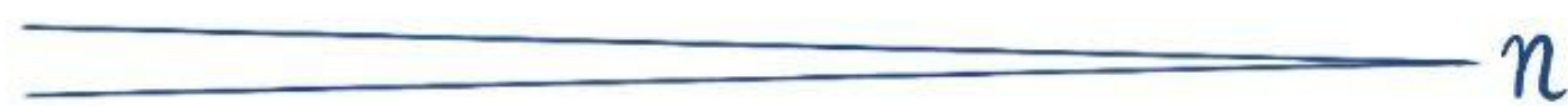
Fl. wispy whistles



Bcl. ppp unstable Ms



delicate
bring out harmonics



Vc. improvised "ahs": simple, repetitive

