Matt Collins

Unmeasured

large ensemble and live electronics
(2019)

Full Score

Performance Notes

Score

- The opening three pages of this score are open and without metre:
    - During this open section, cue marks indicate where the conductor should cue a performer or group of performers.
    - Each time a player or section of players are cued, they should play what is written in their parts completely independently of each other, and for as long as the amount of bows or breaths indicated allow them to.
    - 1/2/3/4B in the score: 1, 2, 3, or 4 breaths/bow strokes, depending on the instrument.
    - For players using breath, aim to make notes last as long as possible within the number of breaths indicated, whilst also adhering to the indicated dynamics.
    - For those using a bow, aim to make the notes last as long as possible within the number of bow strokes indicated.
    - Where brass players have crossed noteheads, they are to use a double bass bow on the rim of their bell to produce a high-pitched sound.
    - Where the vibraphone player has 1/2/3B marked above their notes, they are to use a double bass bow to produce the notes specified in the score on their instrument.
    - As players, once cued, play what is written independently, they are likely to finish their note(s) within their cue at different places. Once finished, players are to remain silent (represented by '(-)') until they are next cued.
    - One exception to this is where the conductor reaches a performer's next cue before said performer has finished playing the note(s) within their current cue – here, players should be ready to begin playing the note(s) in their next cue without any rest.

Electronics

- The Max patch that accompanies this score has been tested in Max 8 on a MacOS machine with Apple Silicon in both native mode and Rosetta mode.
- With the exception of the oboe, horn, violin II, and double bass, all instruments in this piece should have microphones capturing their sound, with the live audio being fed into the patch via an audio interface or mixer.
- For optimal sound isolation, it is best for most of the instruments (except for the vibraphone) to be captured using clip-on DPA microphones.
- The vibraphone can be captured using microphones most appropriate to the venue of the performance.
- Sound from the patch should be sent to stereo speakers placed either side of the ensemble.
- Sound in the venue should be evenly balanced between the untreated and treated sound – there is the option in the patch to amplify the untreated sound as well as the treated if this is necessary.
- Once the patch is set up for a performance, it should not need any further input from the user aside from any necessary level monitoring and adjustment.
- Further instructions and documentation for operating the electronics can be found in the top level of the Max patch.

Instrumentation

1 Flute (doubling on Piccolo)

1 Oboe

1 Clarinet in B♭

1 Bassoon

1 Horn in F

1 Trumpet in B♭

1 Trombone

Vibraphone

Piano

Strings: 1 1 1 1 1

Live electronics

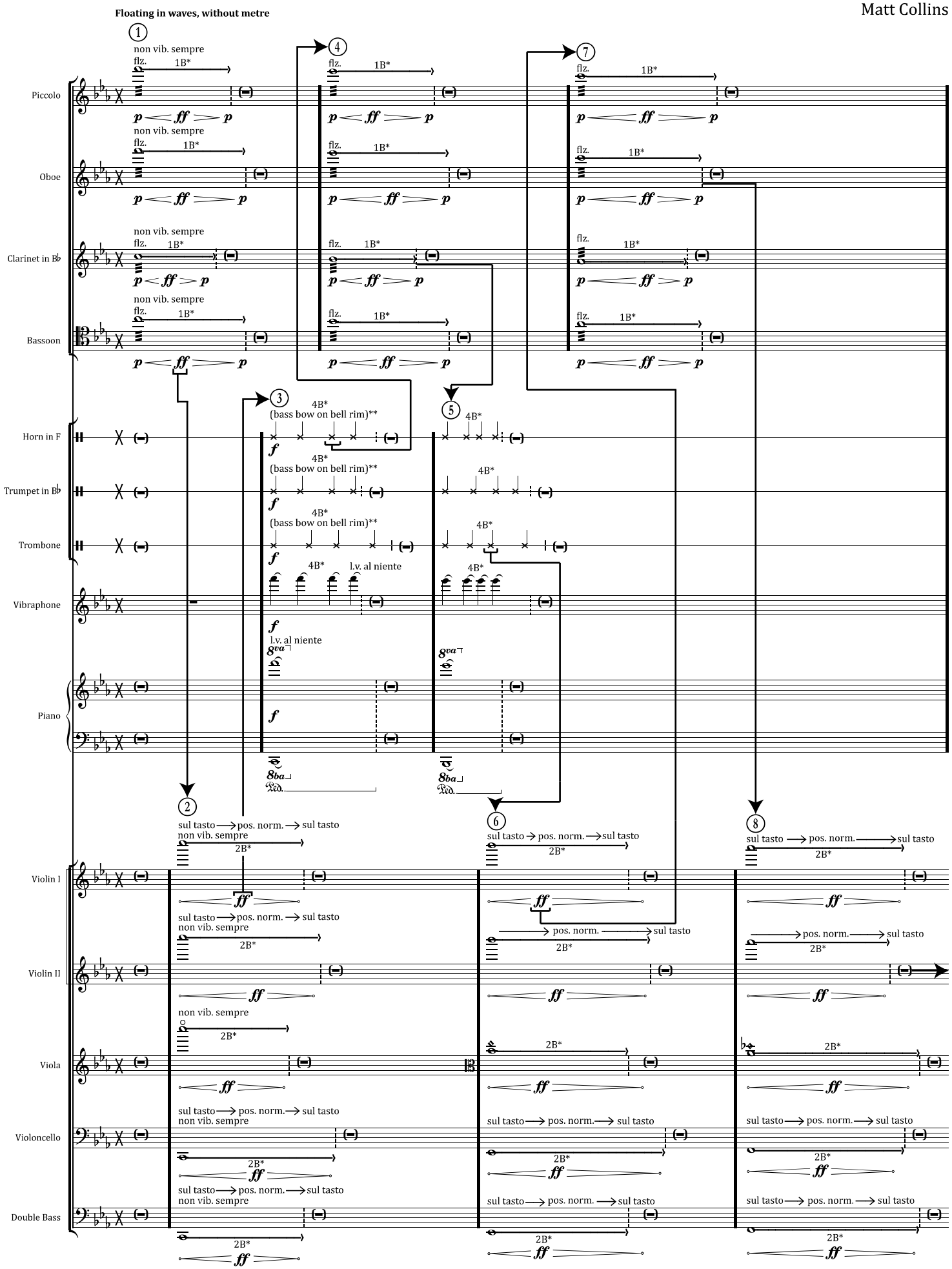
The score is in C.

Duration: Variable – c. 4’30’’-6’

Unmeasured

for large ensemble and live electronics

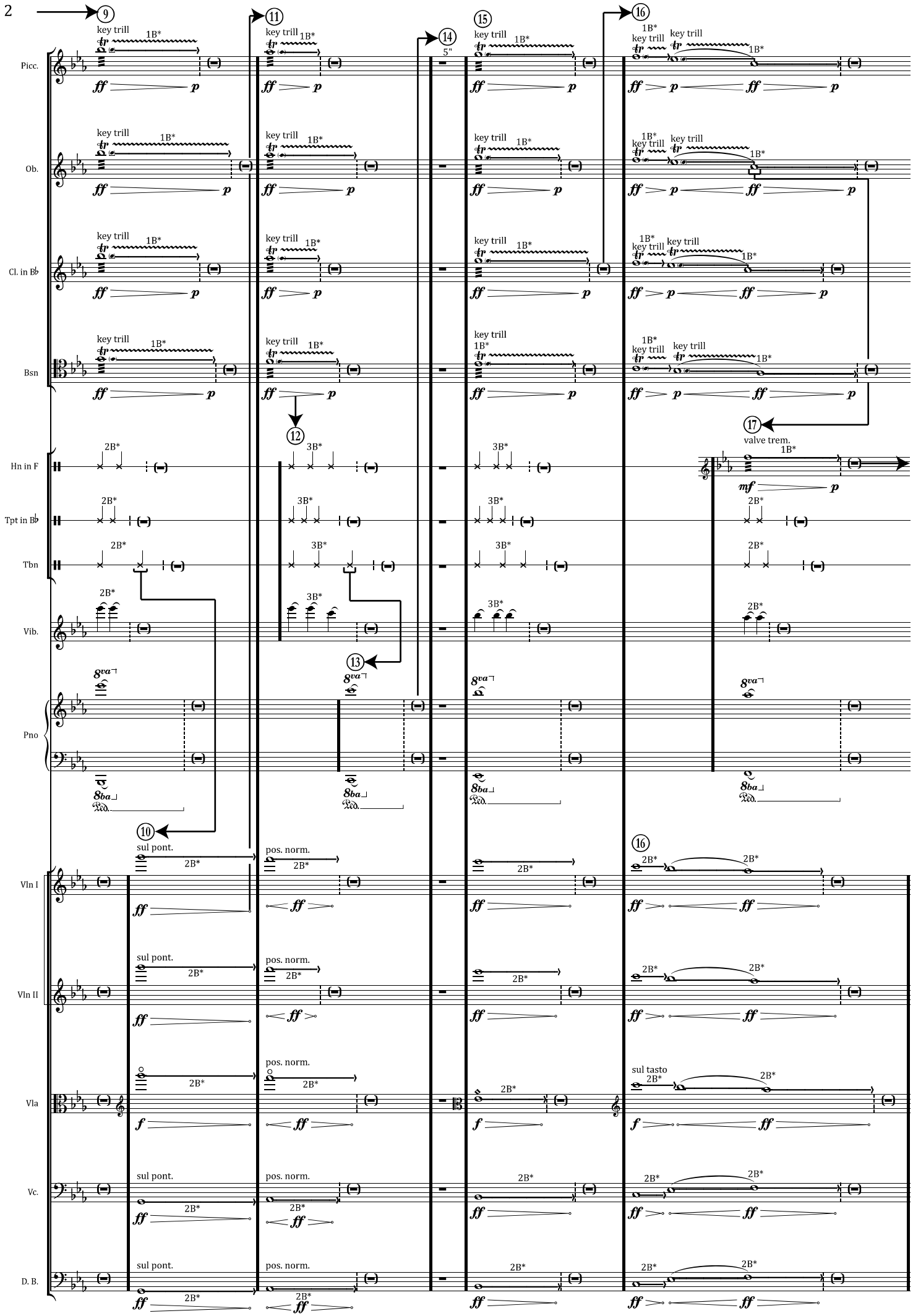
Matt Collins

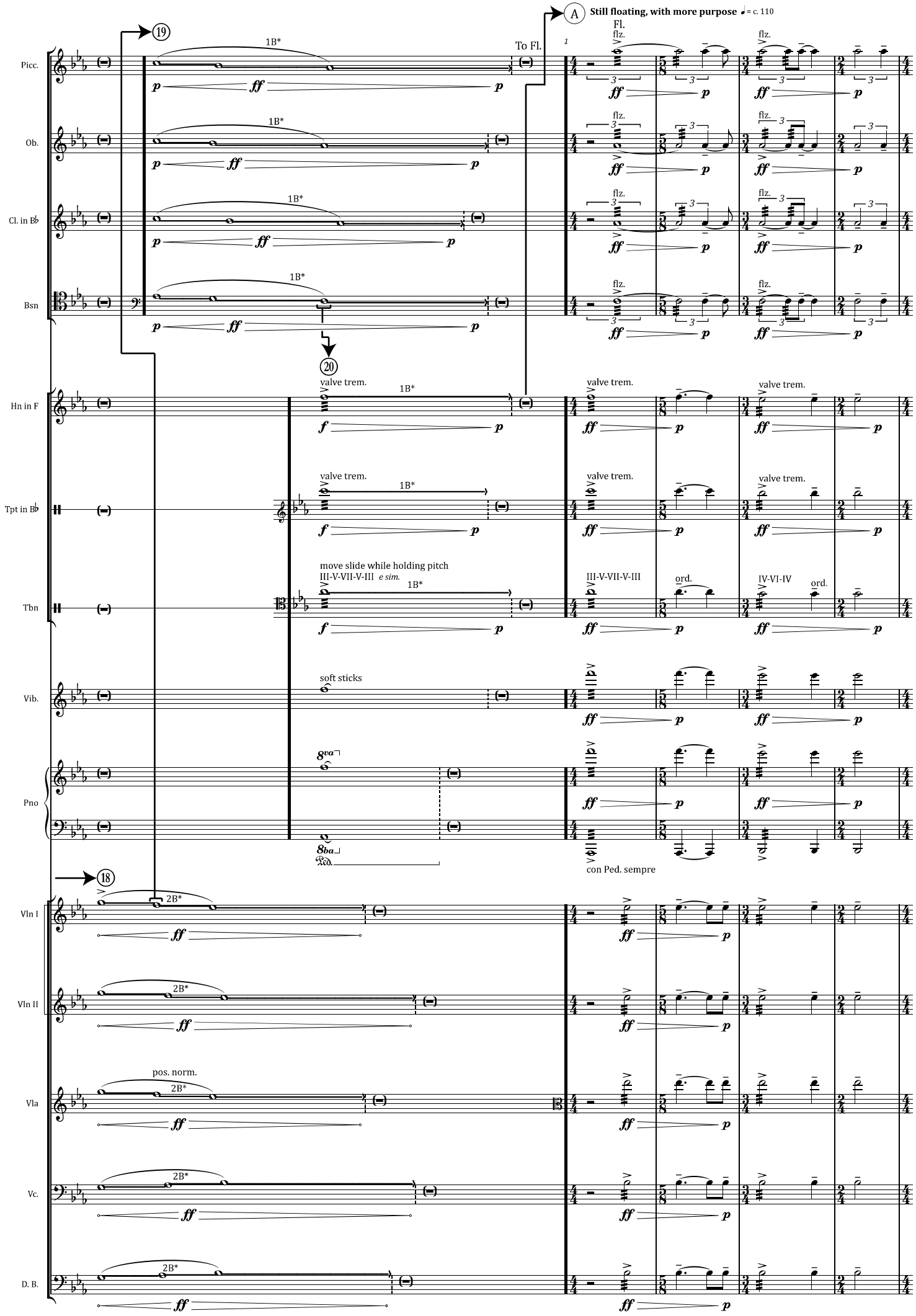


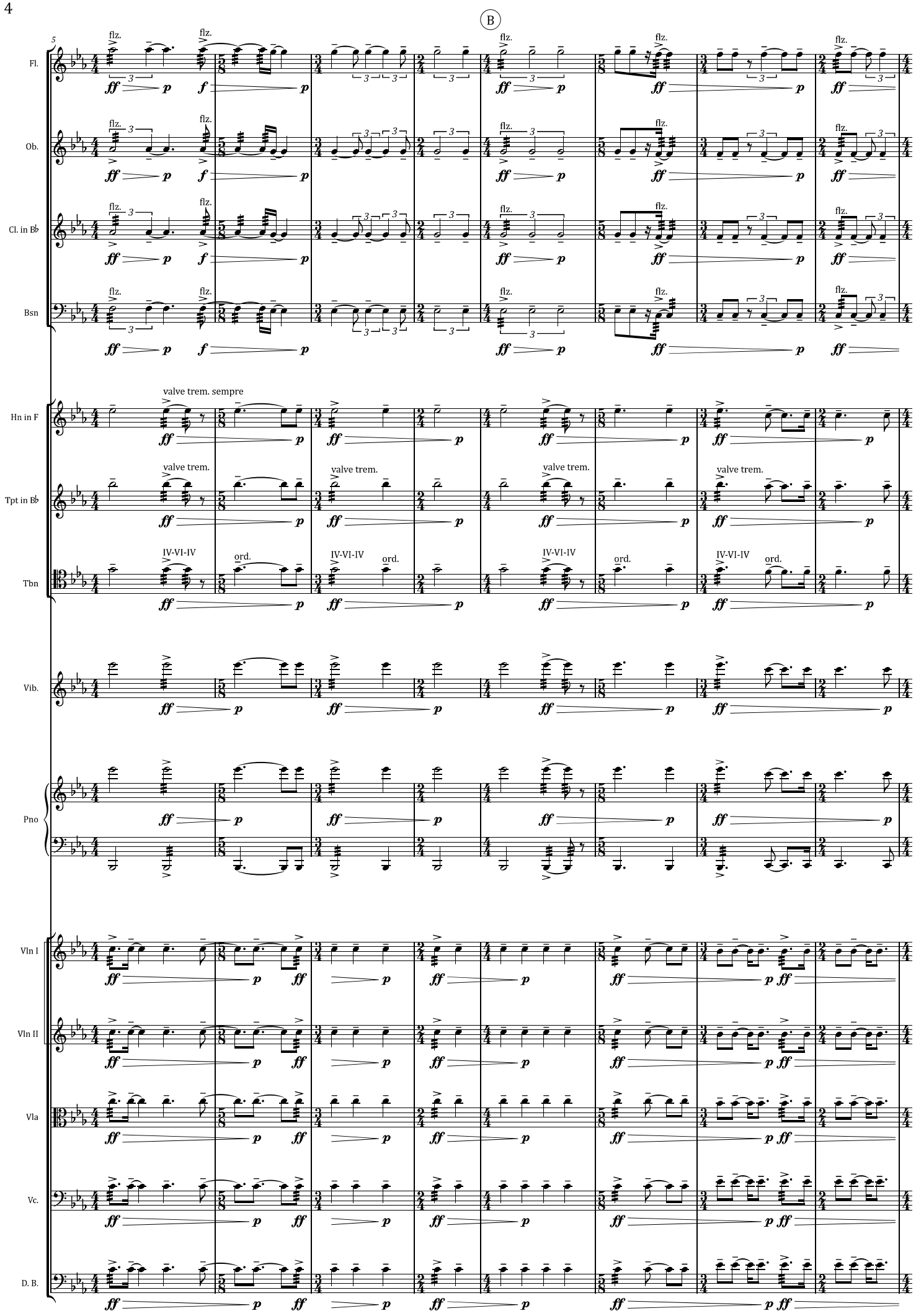
*Once cued by the conductor, all players play what is indicated freely and independently from other players - see performance instructions for more details.

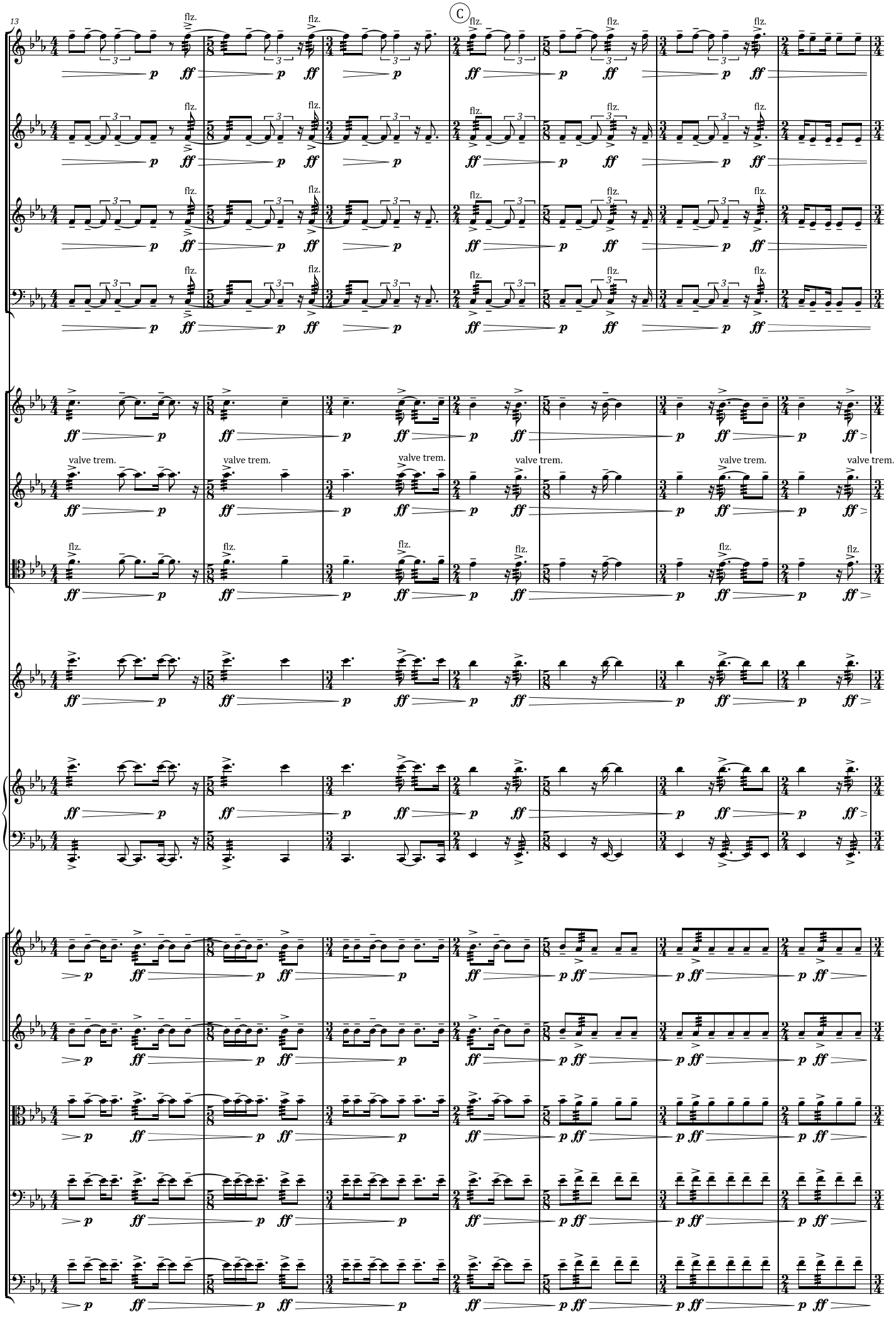
**See performance instructions.

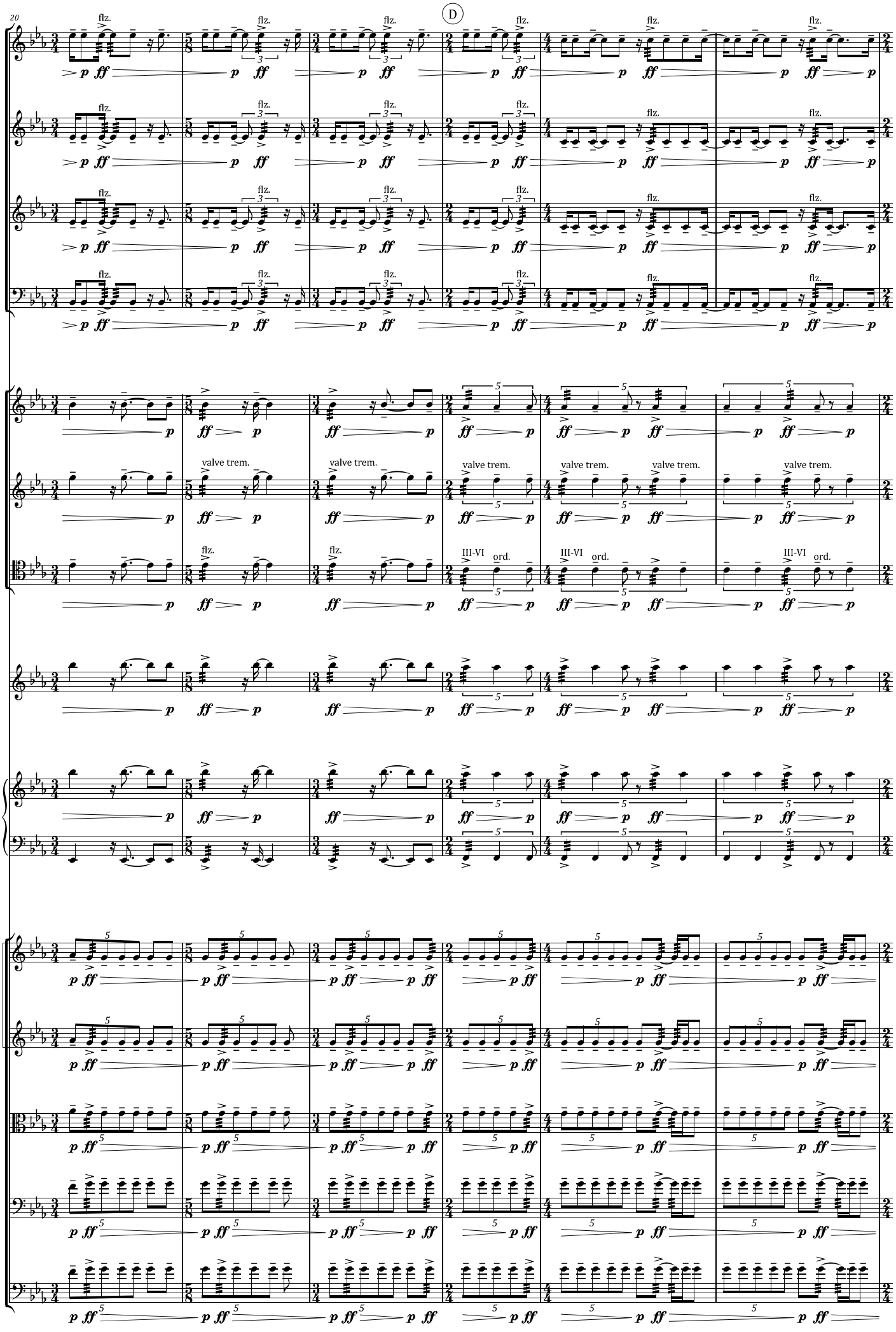
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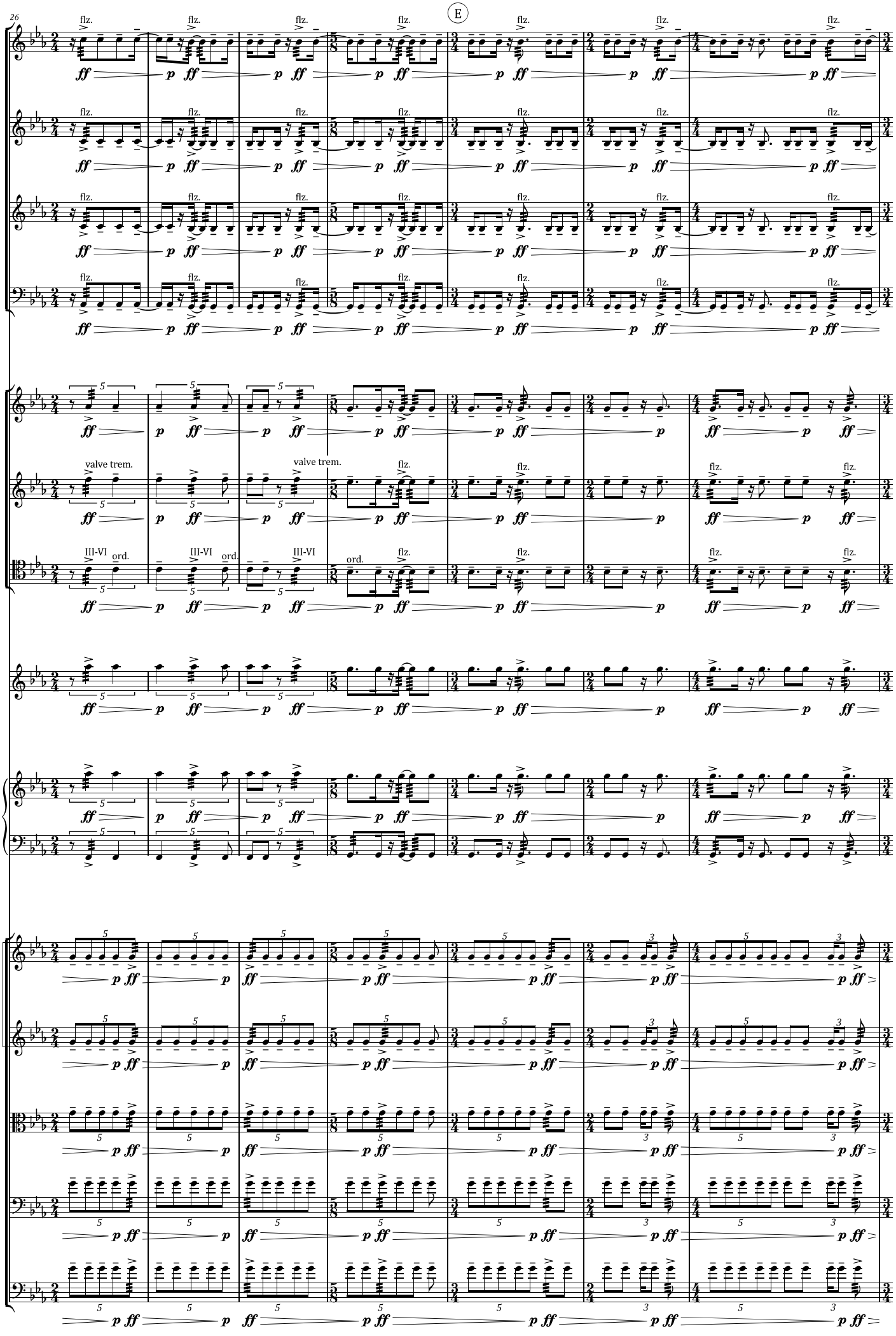

Picc.
Ob.
Cl. in B♭
Bsn
Hn in F
Tpt in B♭
Tbn
Vib.
Pno
Vln I
Vln II
Vla
Vc.
D. B.
key trill
1B*
2B*
3B*
ff
p
mf
f
sul pont.
pos. norm.
sul tasto
valve trem.
5"
8va
8ba
9
10
11
12
13
14
15
16
17

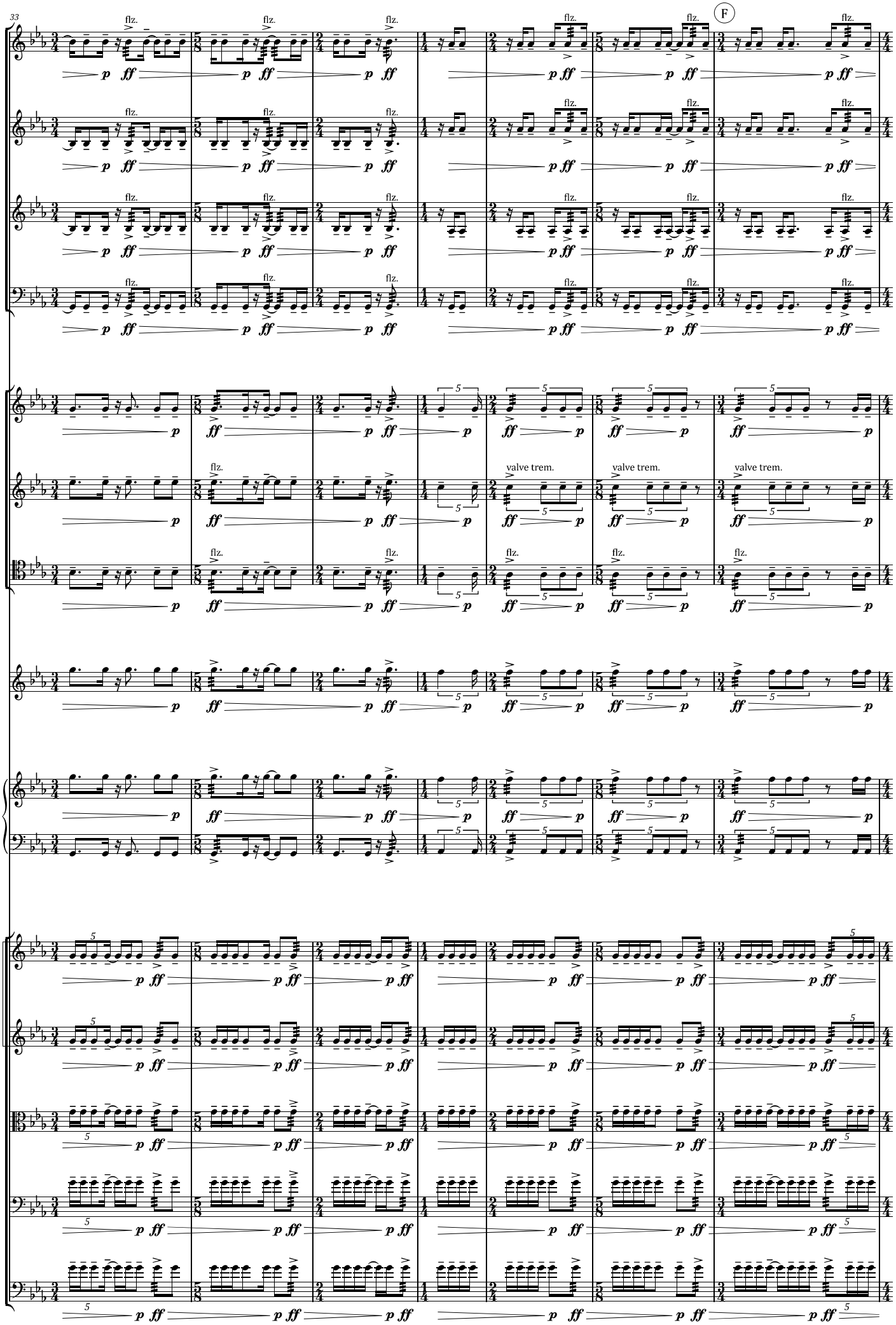

A
Still floating, with more purpose
= c. 110
19
20
18
To Fl.
Fl.
Picc.
Ob.
Cl. in B♭
Bsn
Hn in F
Tpt in B♭
Tbn
Vib.
Pno
Vln I
Vln II
Vla
Vc.
D. B.
1B*
2B*
flz.
valve trem.
move slide while holding pitch
III-V-VII-V-III e sim.
III-V-VII-V-III
IV-VI-IV
ord.
soft sticks
8va
8ba
Ped.
con Ped. sempre
pos. norm.

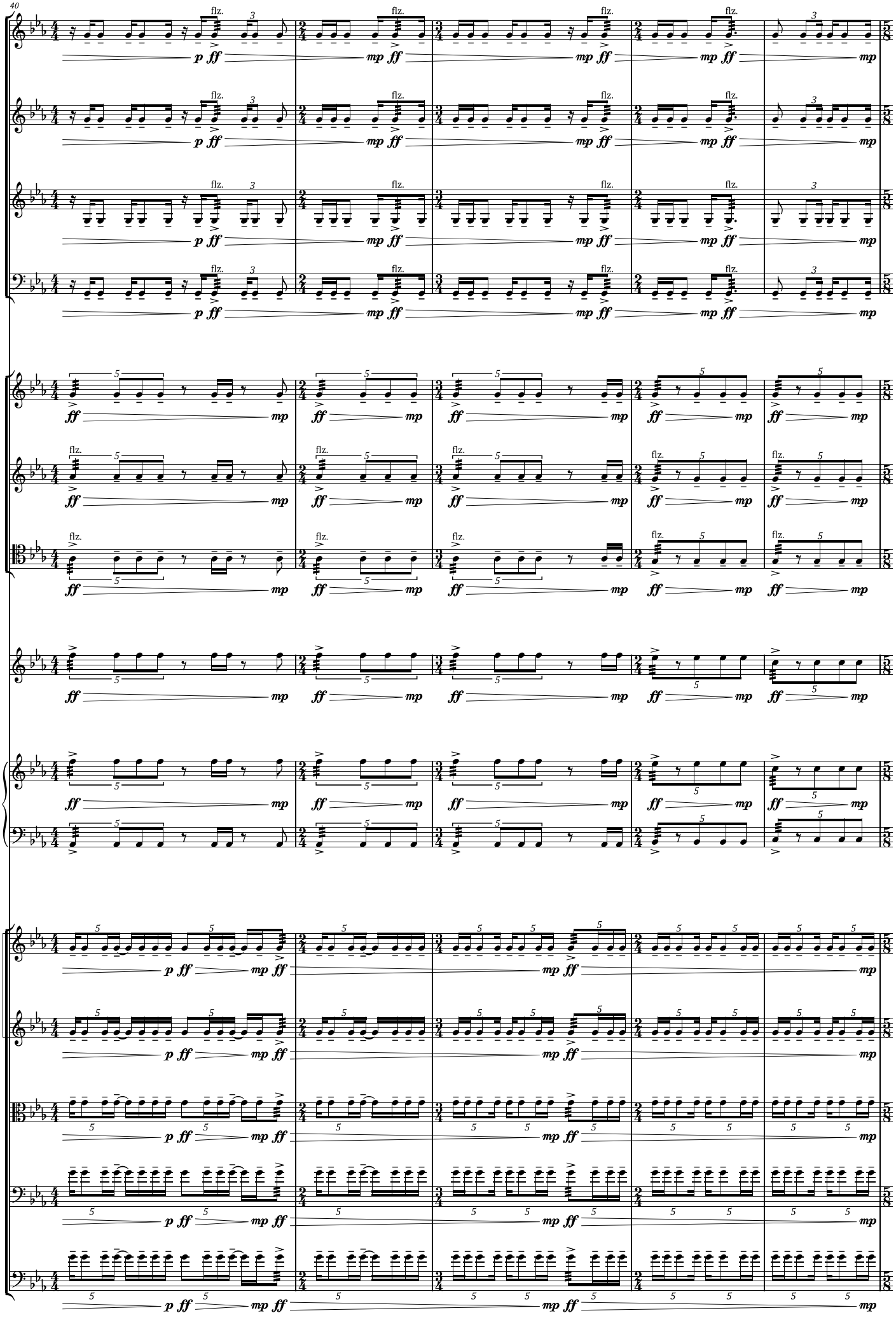

B
5
Fl.
Ob.
Cl. in B♭
Bsn
Hn in F
Tpt in B♭
Tbn
Vib.
Pno
Vln I
Vln II
Vla
Vc.
D. B.
flz.
valve trem. sempre
valve trem.
IV-VI-IV
ord.
ff
f
p

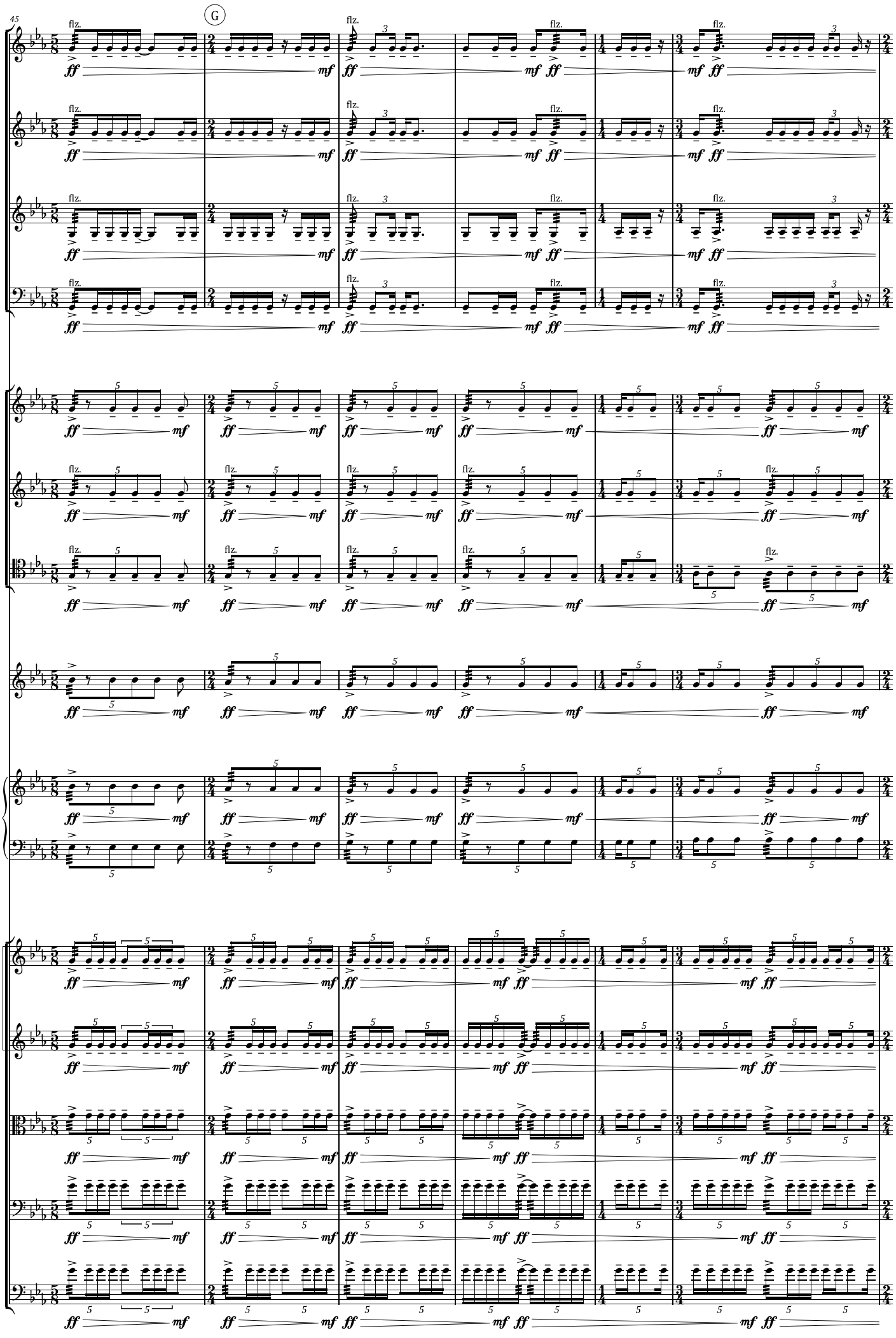

13
C
Fl.
Ob.
Cl. in B♭
Bsn
Hn in F
Tpt in B♭
Tbn
Vib.
Pno
Vln I
Vln II
Vla
Vc.
D. B.
flz.
valve trem.
p
ff

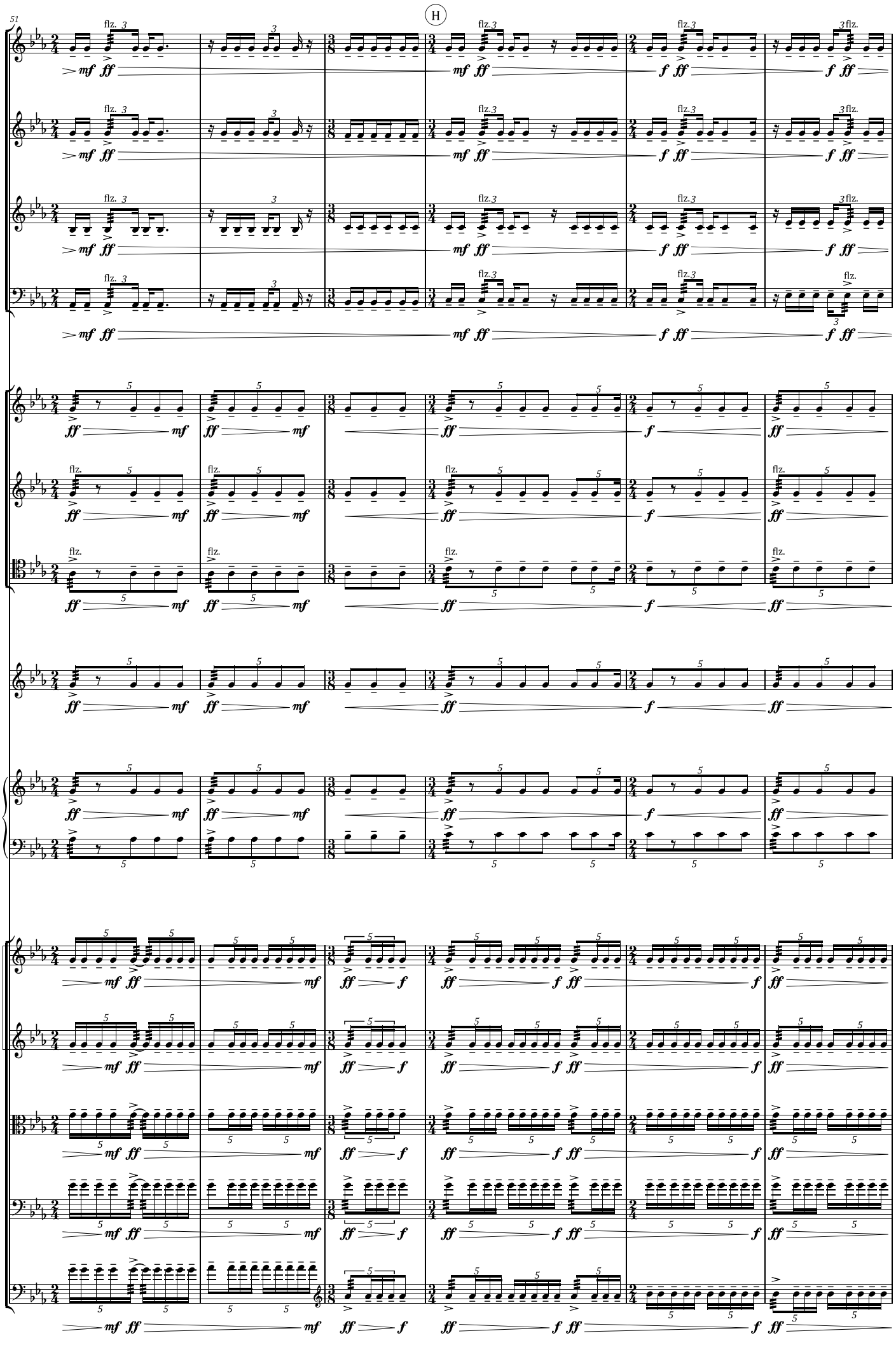

20
D
Fl.
Ob.
Cl. in B♭
Bsn
Hn in F
Tpt in B♭
Tbn
Vib.
Pno
Vln I
Vln II
Vla
Vc.
D. B.
flz.
valve trem.
III-VI
ord.
p
ff

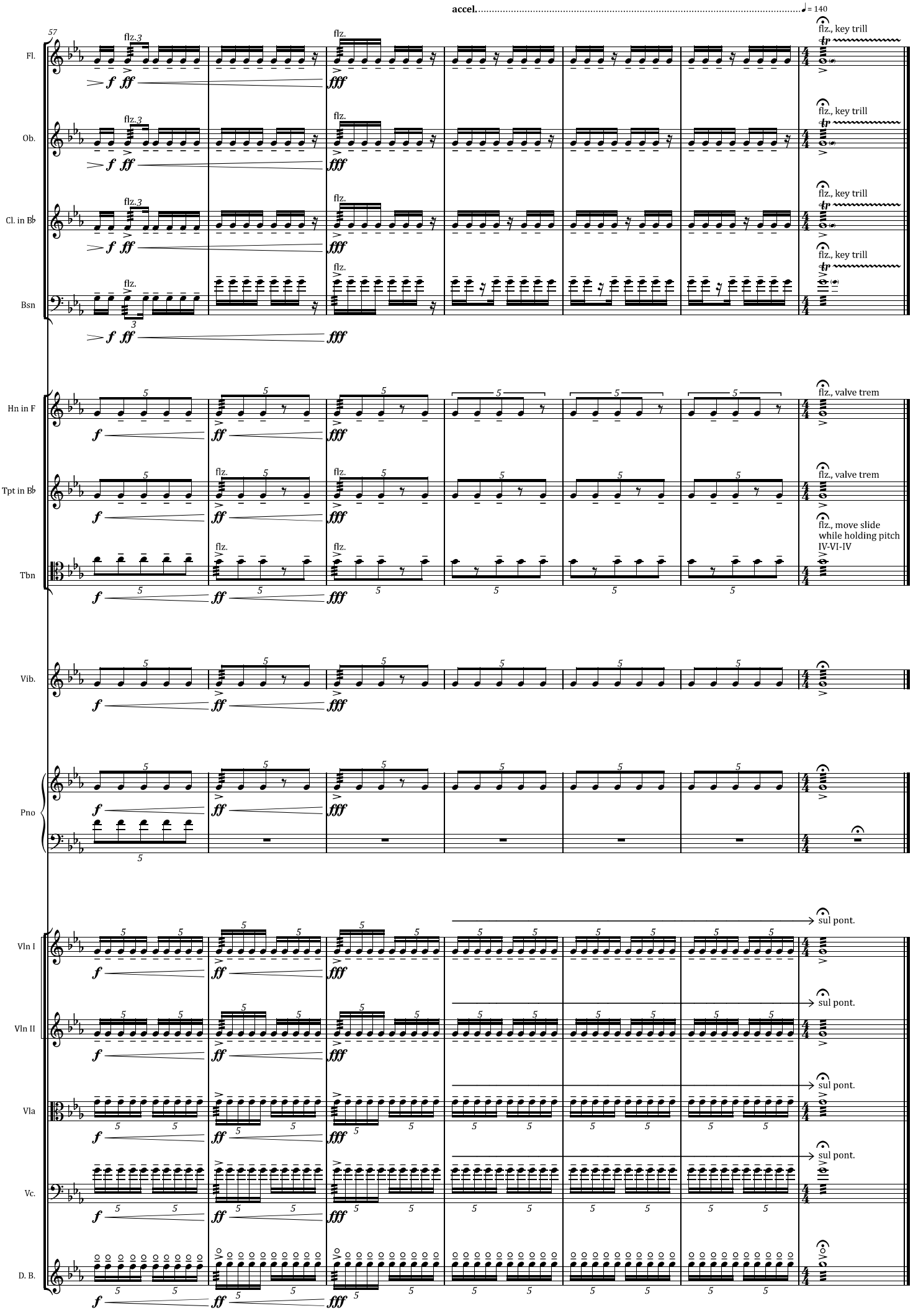

26
E
Fl.
Ob.
Cl. in B♭
Bsn
Hn in F
Tpt in B♭
Tbn
Vib.
Pno
Vln I
Vln II
Vla
Vc.
D. B.
flz.
valve trem.
III-VI
ord.
ff
p


33
F
Fl.
Ob.
Cl. in B♭
Bsn
Hn in F
Tpt in B♭
Tbn
Vib.
Pno
Vln I
Vln II
Vla
Vc.
D. B.
flz.
valve trem.
p
ff


40
Fl.
Ob.
Cl. in B♭
Bsn
Hn in F
Tpt in B♭
Tbn
Vib.
Pno
Vln I
Vln II
Vla
Vc.
D. B.
flz.
p ff
mp ff
mp
ff
mp


45
G
Fl.
Ob.
Cl. in B♭
Bsn
Hn in F
Tpt in B♭
Tbn
Vib.
Pno
Vln I
Vln II
Vla
Vc.
D. B.
flz.
ff
mf


51
H
Fl.
Ob.
Cl. in B♭
Bsn
Hn in F
Tpt in B♭
Tbn
Vib.
Pno
Vln I
Vln II
Vla
Vc.
D. B.
flz.
mf
ff
f


accel. ♩ = 140
57
Fl.
Ob.
Cl. in B♭
Bsn
Hn in F
Tpt in B♭
Tbn
Vib.
Pno
Vln I
Vln II
Vla
Vc.
D. B.
flz.
flz., key trill
flz., valve trem
flz., move slide while holding pitch IV-VI-IV
sul pont.
f
ff
fff