Simulacrum

open score for chamber ensemble

Jordan Nobles

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Simulacrum

open score for chamber ensemble

About the Piece

Simulacrum involves a single rubato melody line performed by a soloist while accompanied by various melodic cells from the remaining ensemble members. When the soloist is finished the lead line another player can begin it, and then another if desired. Players can switch roles (become the soloist or accompanist) whenever desired as long as it is agreed upon beforehand.
I recommend two or three iterations of the lead line. Duration is therefore variable.

Everyone reads off of the score which is available in all keys and clefs.

Performance Notes

LEAD LINE

- A soloist(s) performs the main 'lead' line in their own time as espressivo as possible. Don't pause too long at each of the fermatas, as the piece must continue moving.
- The melody line can be played in ANY OCTAVE as long as the dynamics can be observed and it can comfortably be played in tune.
- Performers can change octaves whenever they wish to as long as they only do so after each phrase. Phrases should stay in the same octave.
- Accidental markings apply to all subsequent incidences of the note in the same phrase.
- When the soloist reaches the end of page four then the piece begins again with another player performing the lead line while the rest of the ensemble plays the melodic cells differently then in the first iteration.
- As many players can take the melodic line as desired, although the order of soloists should be worked out ahead of time.

MELODIC CELLS

- The melodic cells above and below the lead line can be played in ANY OCTAVE as long as the dynamics can be observed. Cells above the lead line are in treble clef and below are in bass clef (for the lower instruments).
- The melodic cells should always be slightly quieter than the soloist's lead line.
- Only play cells suitable for your instrument!
- Players can perform whichever cells they wish as long as they are responsive to, and slightly quieter than, the soloist.
- Players should try and play the cell vertically in line with the lead line. Not in synch, just begin the cell as the lead line passes it. A trick to this is to choose a cell ahead of the soloist, wait, and begin playing when the lead line catches up.
- On subsequent iterations of the lead line the accompanying musicians should try to play different cells than they did the previous time through.
- Musicians in smaller ensembles can play more often but in larger ensembles musicians should play less often to give space throughout the performance.
- Long tones may be played straight or as a very quiet tremolo - not flutter-tongue, however.
- The cells with chords are only for polyphonic instruments (guitar, piano, vibes, harp, etc.). A minimum of 2 of the indicated notes may be played in any octave as long as no intervals are inverted. Arpeggiating or 'rolling' the chord is optional.

INSTRUMENT SPECIFIC NOTES

Percussion – please use mallets instruments (vibes, marimba, etc.) switching instruments occasionally for colour.
Piano & Harp – please use lots of sustain and change octaves frequently. Also, you can occasionally play phrases in octaves or different phrases simultaneously in each hand if you are up for it.
Harp - due to the chromatic nature of the lead line only an accompaniment role is recommended for harpists
Guitars – use a clean warm tone with maybe a little reverb. A volume pedal can be useful but is not obligatory. Please choose fingerings that allow strings to ring as much as possible.
Winds – use your main instrument mostly, but feel free to double on an alternative for occasional colour if desired.
Bass instruments – the cells below the lead line are in bass clef, but you may also choose from the treble clef cells as long as you play them relatively high in your range.
Strings – vibrato can be used tastefully and please vary the bow position occasionally, the cells with chords are for the piano and vibes but you can try a few as pizzicato arpeggios if desired.
Voice – while the lines are not written with vocals in mind, successful performances have been done. Feel free to improvise vowels and consonant sounds either melismatically or syllabically within the cells.

ALTERNATIVE PERFORMANCE IDEAS

- Players can divide the main melody up further (every page or even every rehearsal mark) and switch soloists more frequently. This may be a little harder to keep track of but it is quite effective and adds even more variety to the performance.
- The piece can also be spatialized throughout the performance space with the players taking up positions surrounding the audience. There is no exact rhythmic coordination required in this work so as long as everyone can hear each other the piece can be performed accurately.
- The piece can start as a solo piece with only one player on stage and then gradually other players enter (or are revealed somehow in the venue) with it becoming a full tutti by the 2nd iteration of the lead line.

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SCORE IN C

simulacrum

Jordan Nobles

Lyrical and Espressivo

♩ = **90** (approx.)

(optional tremolo on long tones)

On all chords:
- play at at least 2 notes (any octave)
- arpeggiate optional
- no inversions

A Rubato, play very freely

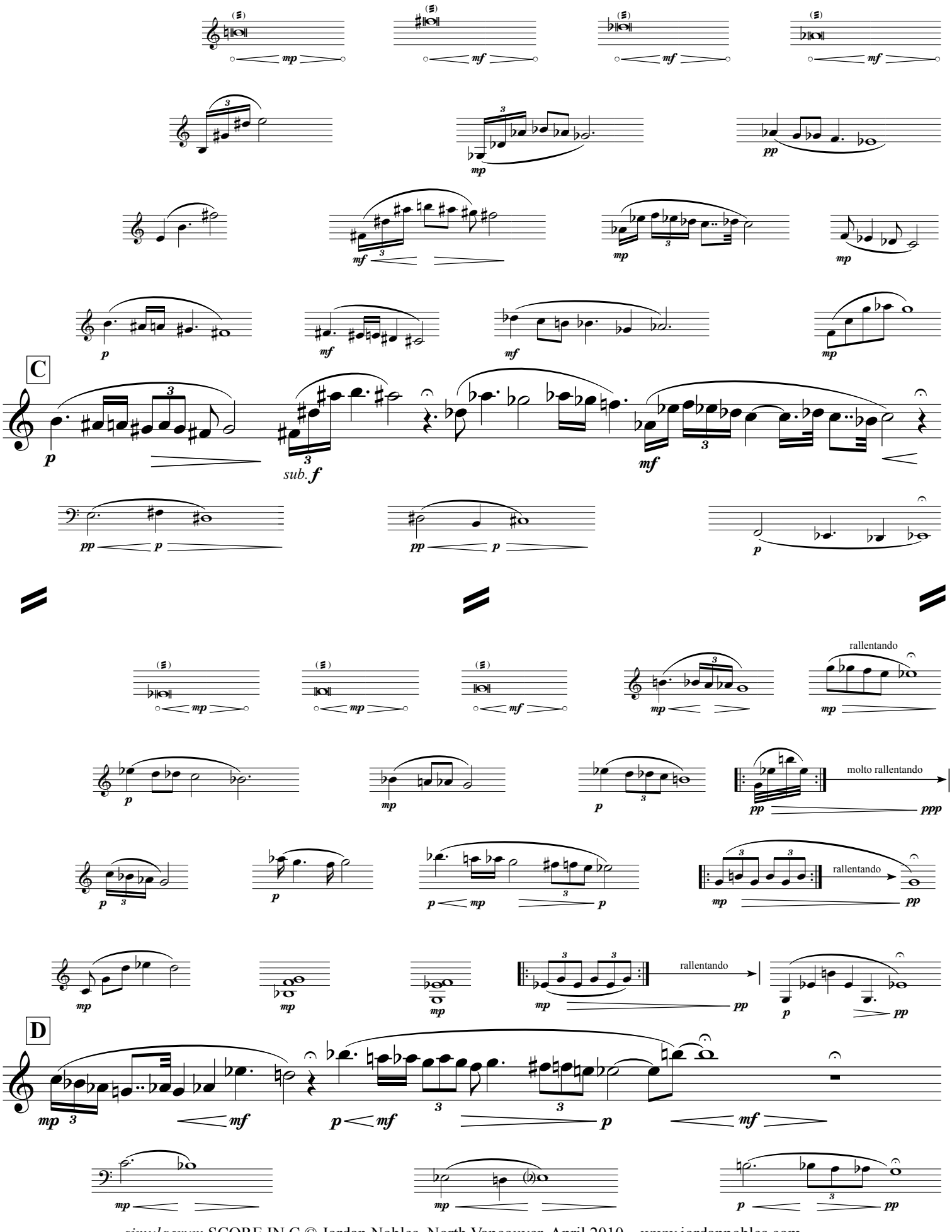
LEAD LINE

molto rallentando

molto rallentando

B

simulacrum SCORE IN C © Jordan Nobles, North Vancouver, April 2010 www.jordannobles.com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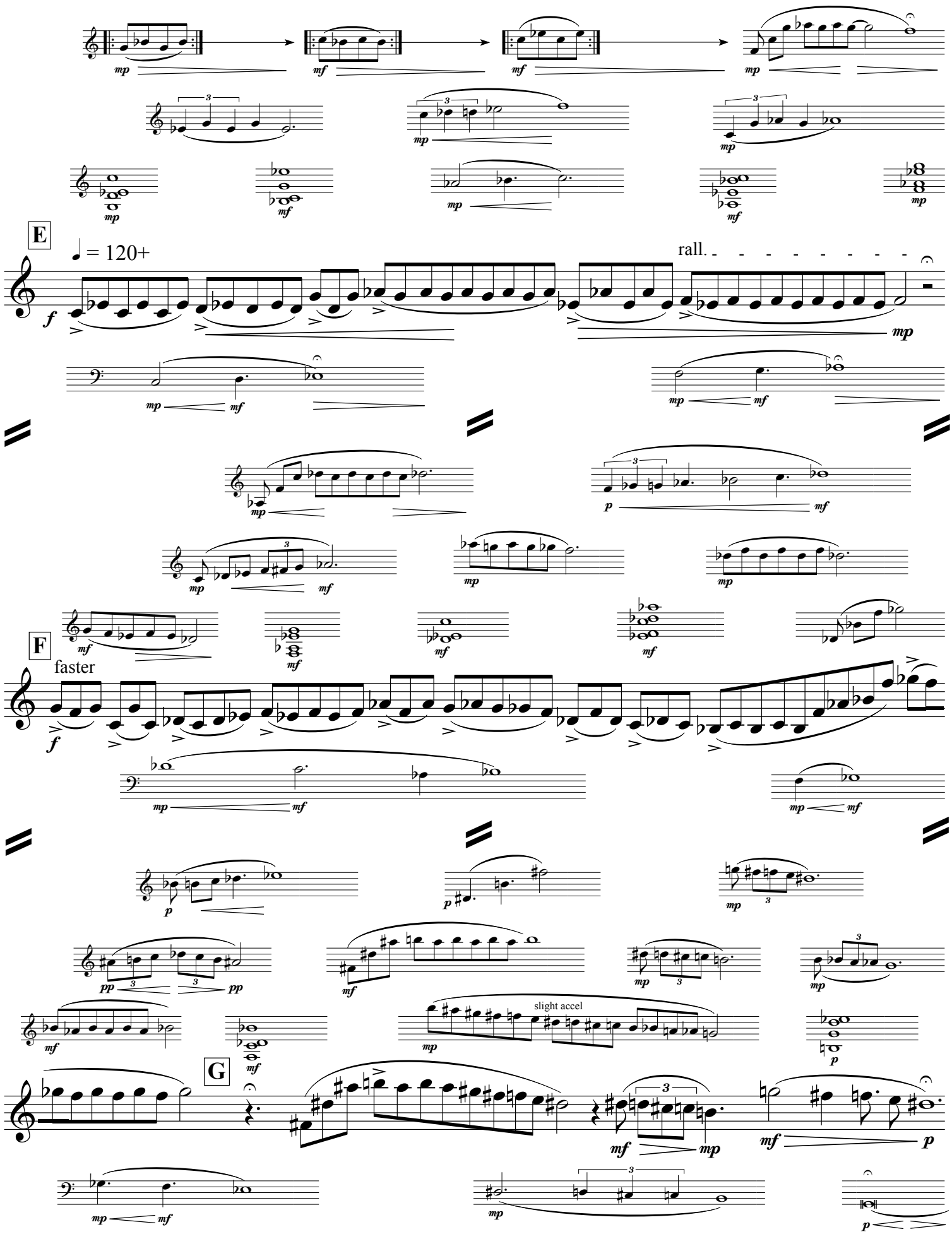
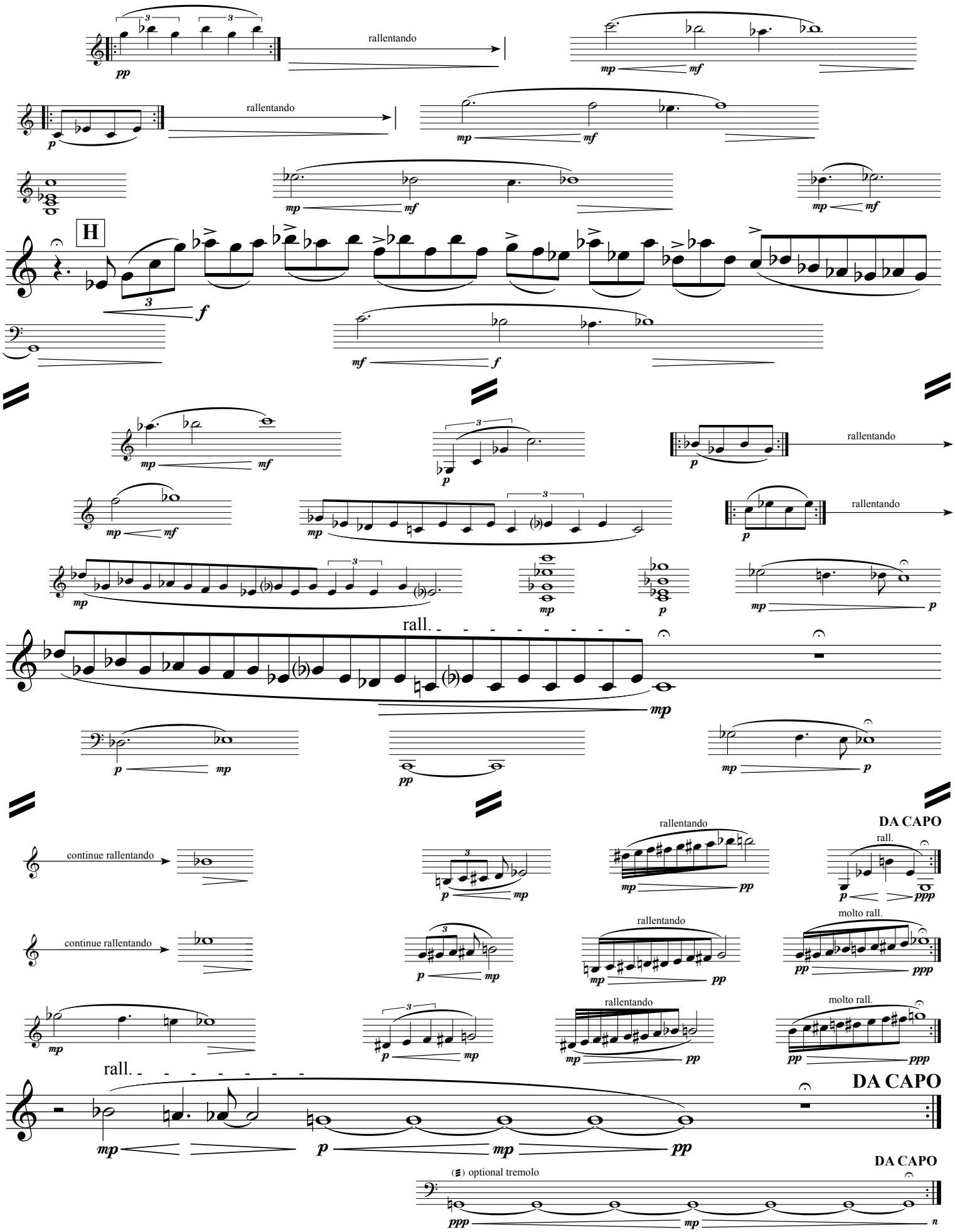
sub. f
D
rallentando
molto rallentando
rallentando
rallentando


E
♩ = 120+
rall.
F
faster
G
slight accel


rallentando
rallentando
H
rallentando
rallentando
rall.
rallentando
continue rallentando
continue rallentando
rallentando
rallentando
rall.
molto rall.
molto rall.
rall.
DA CAPO
DA CAPO
(≡) optional tremolo

SCORE IN C
(Lead Line in Alto Clef)

simulacrum

Jordan Nobles

Lyrical and Espressivo

♩ = **90** (approx.)

(optional tremolo on long tones)

On all chords:
- play at least 2 notes (any octave)
- arpeggiate optional
- no inversions

A Rubato, play very freely

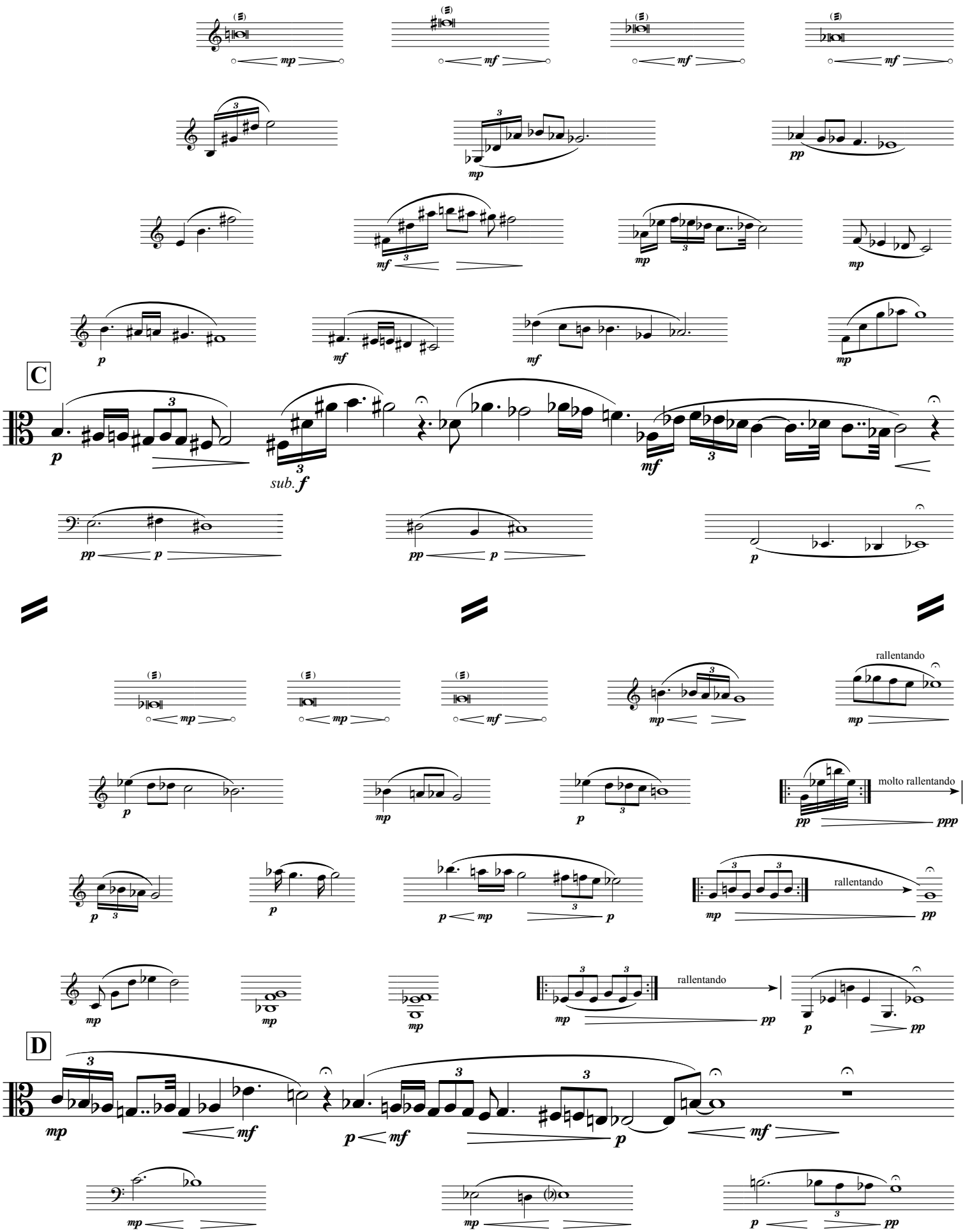
LEAD LINE

molto rallentando

molto rallentando

B

simulacrum ALTO CLEF © Jordan Nobles, North Vancouver, April 2010 www.jordannobles.com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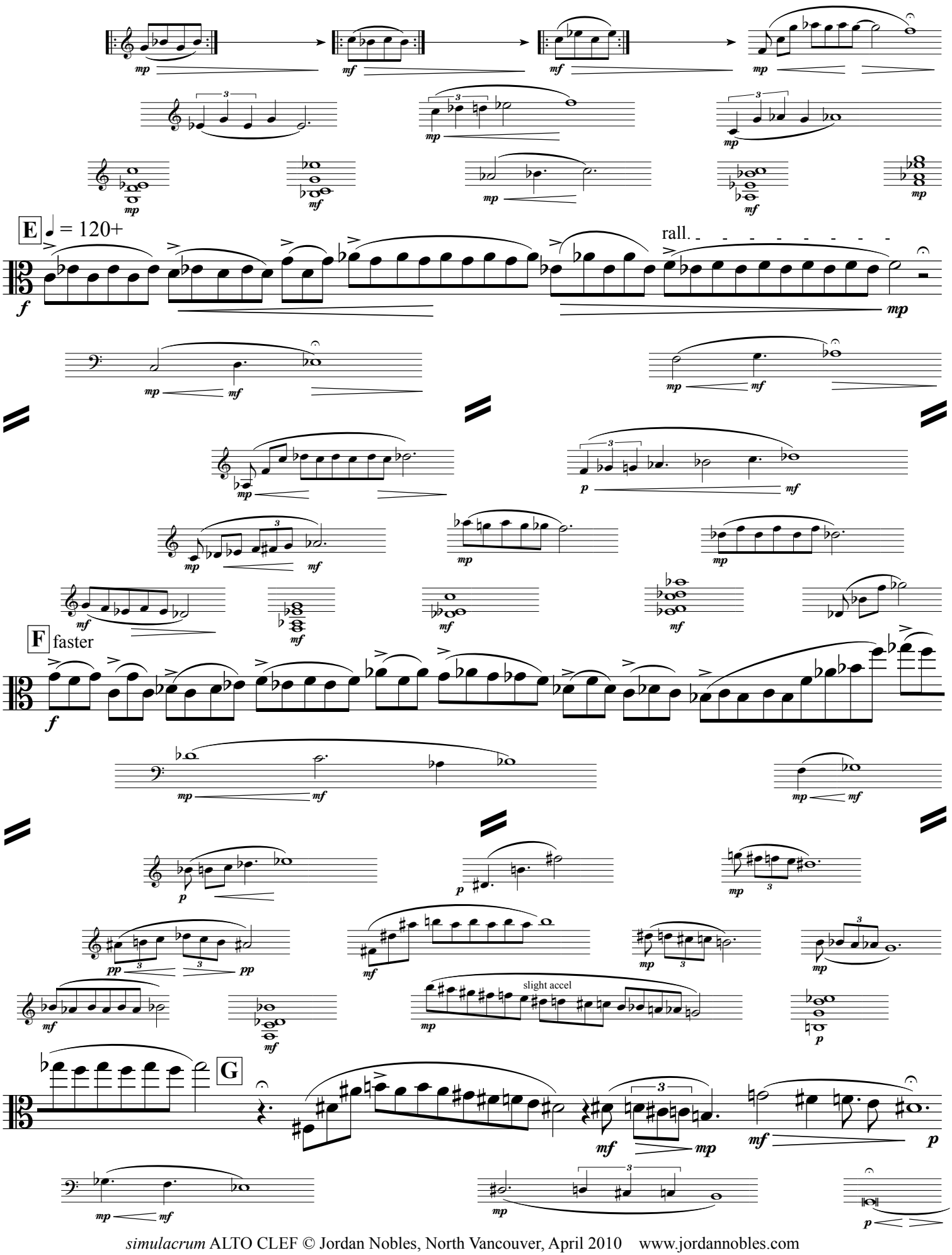
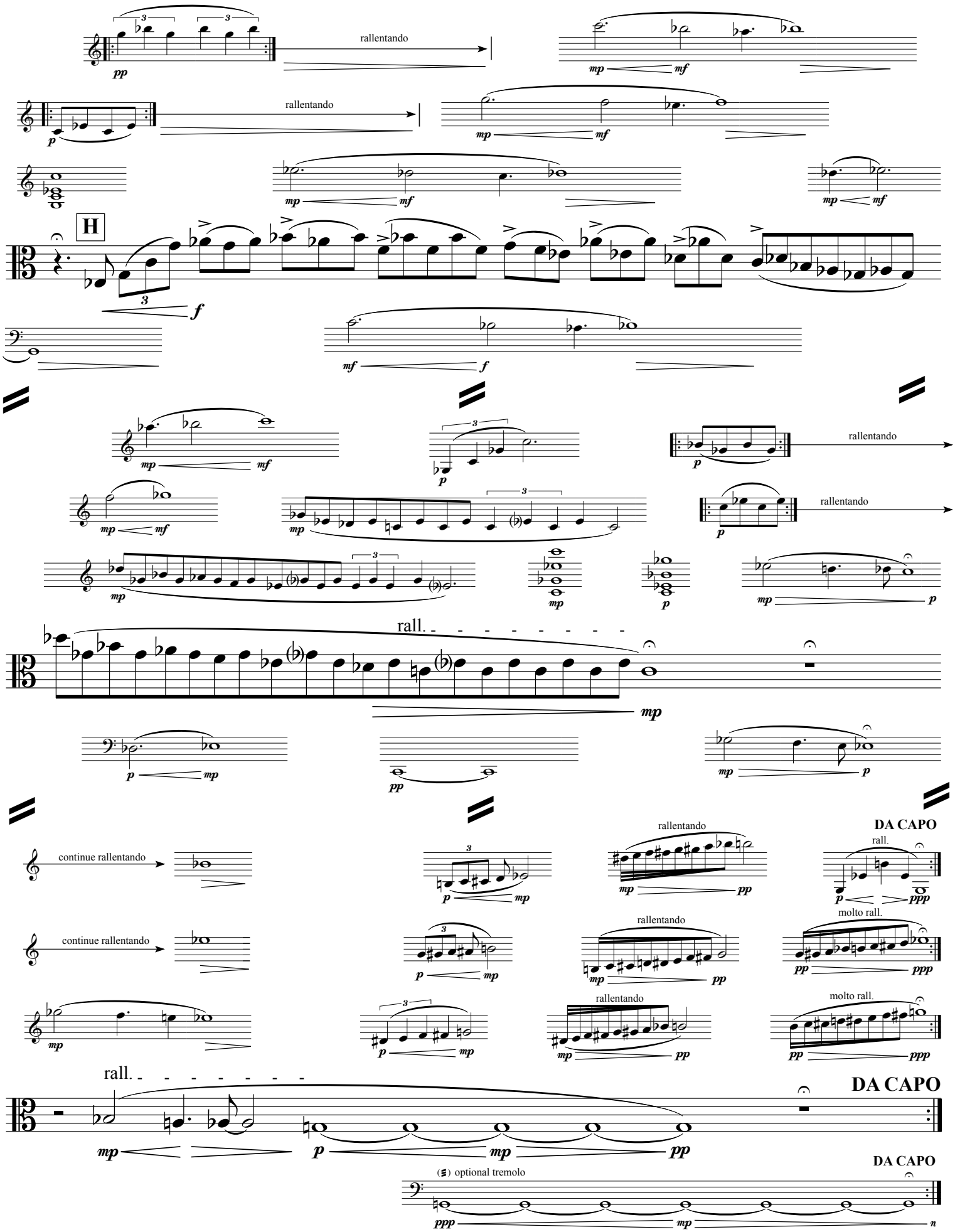
D
sub. f
rallentando
molto rallentando
rallentando
rallentando


E
♩ = 120+
rall.
F
faster
slight accel
G


rallentando
rallentando
H
rallentando
rallentando
rall.
continue rallentando
continue rallentando
rallentando
rallentando
rallentando
rall.
molto rall.
molto rall.
rall.
DA CAPO
DA CAPO
(≡) optional tremolo

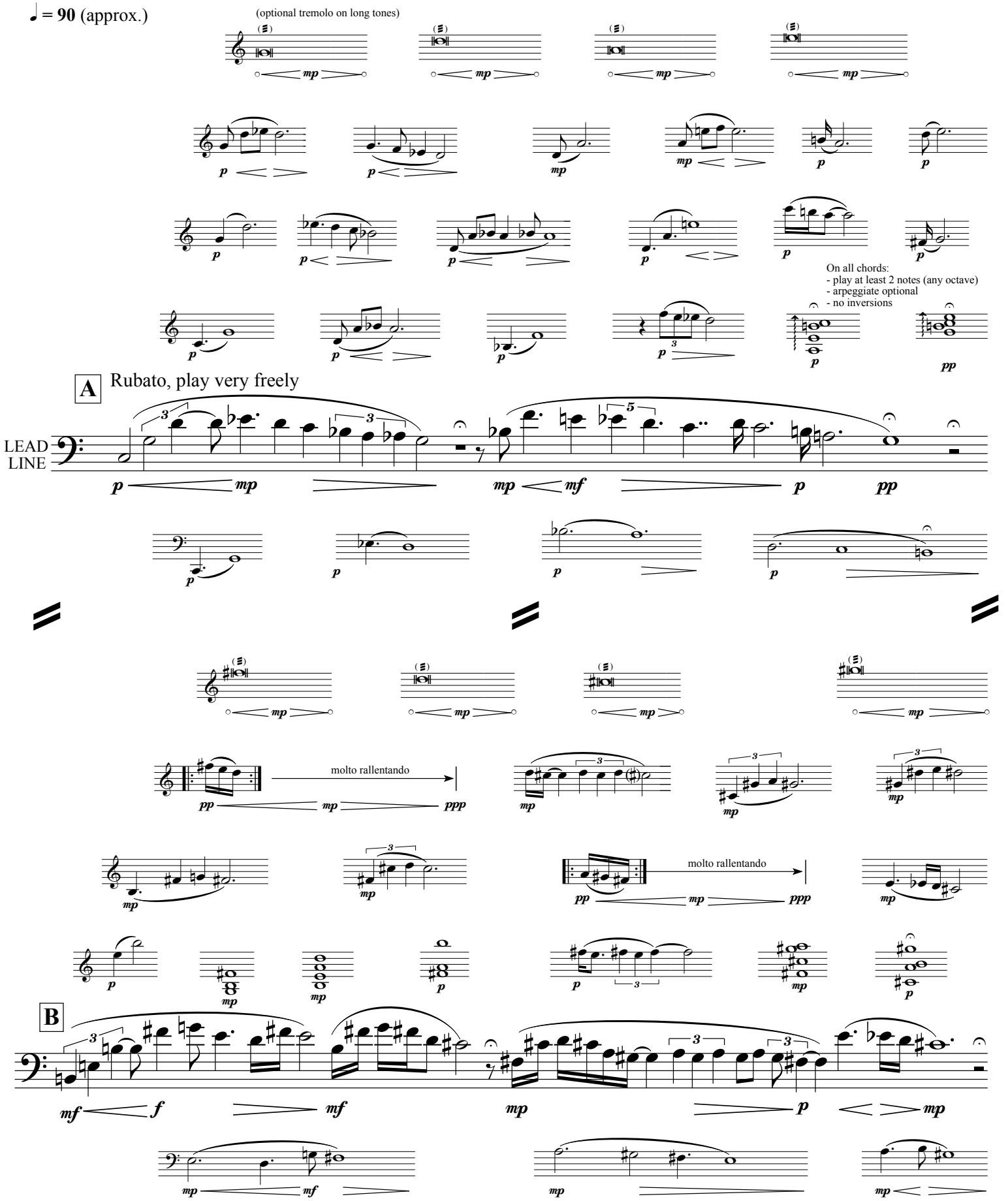
SCORE IN C
(Lead Line in Bass Clef)

simulacrum

Jordan Nobles

Lyrical and Espressivo

♩ = **90** (approx.)



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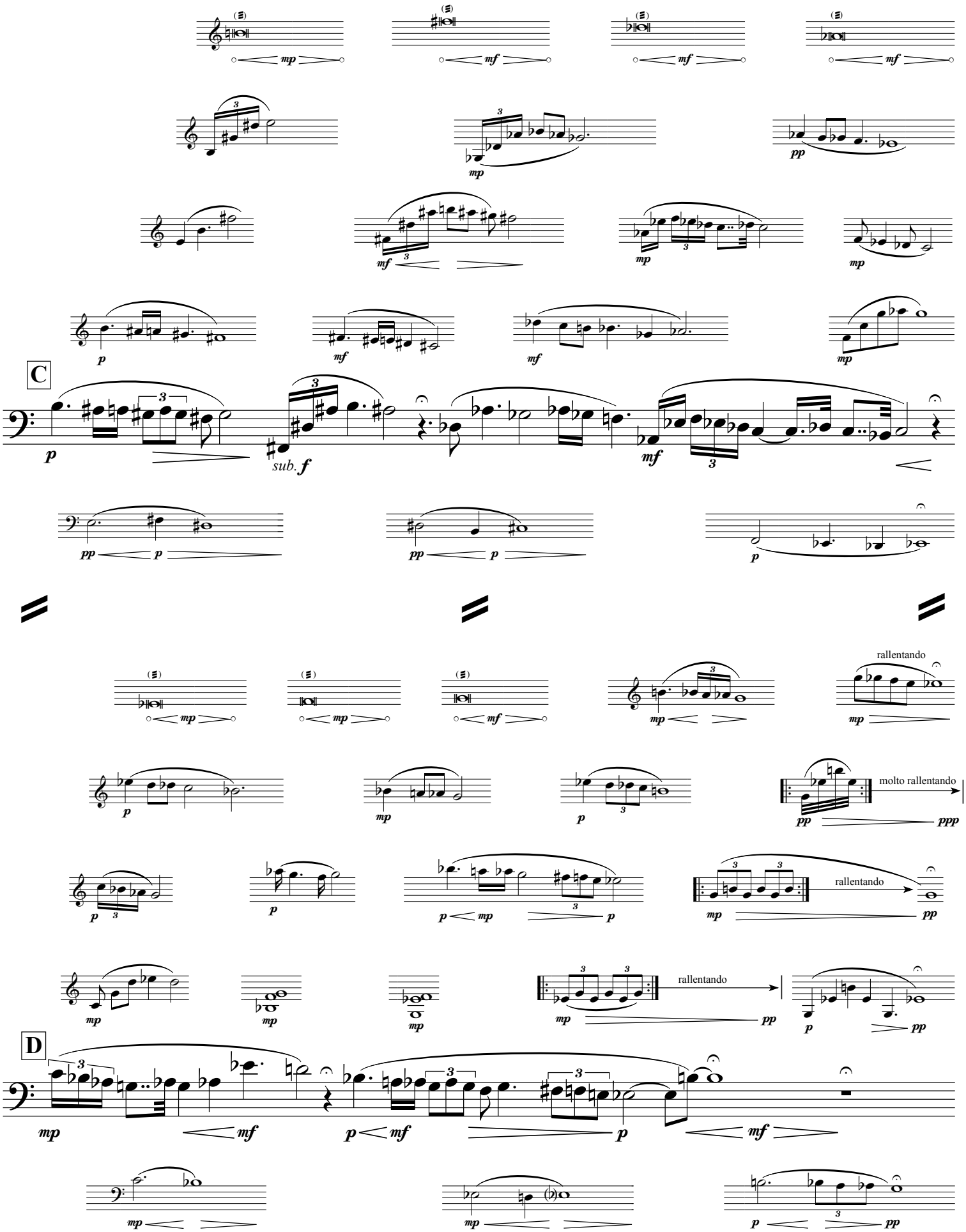
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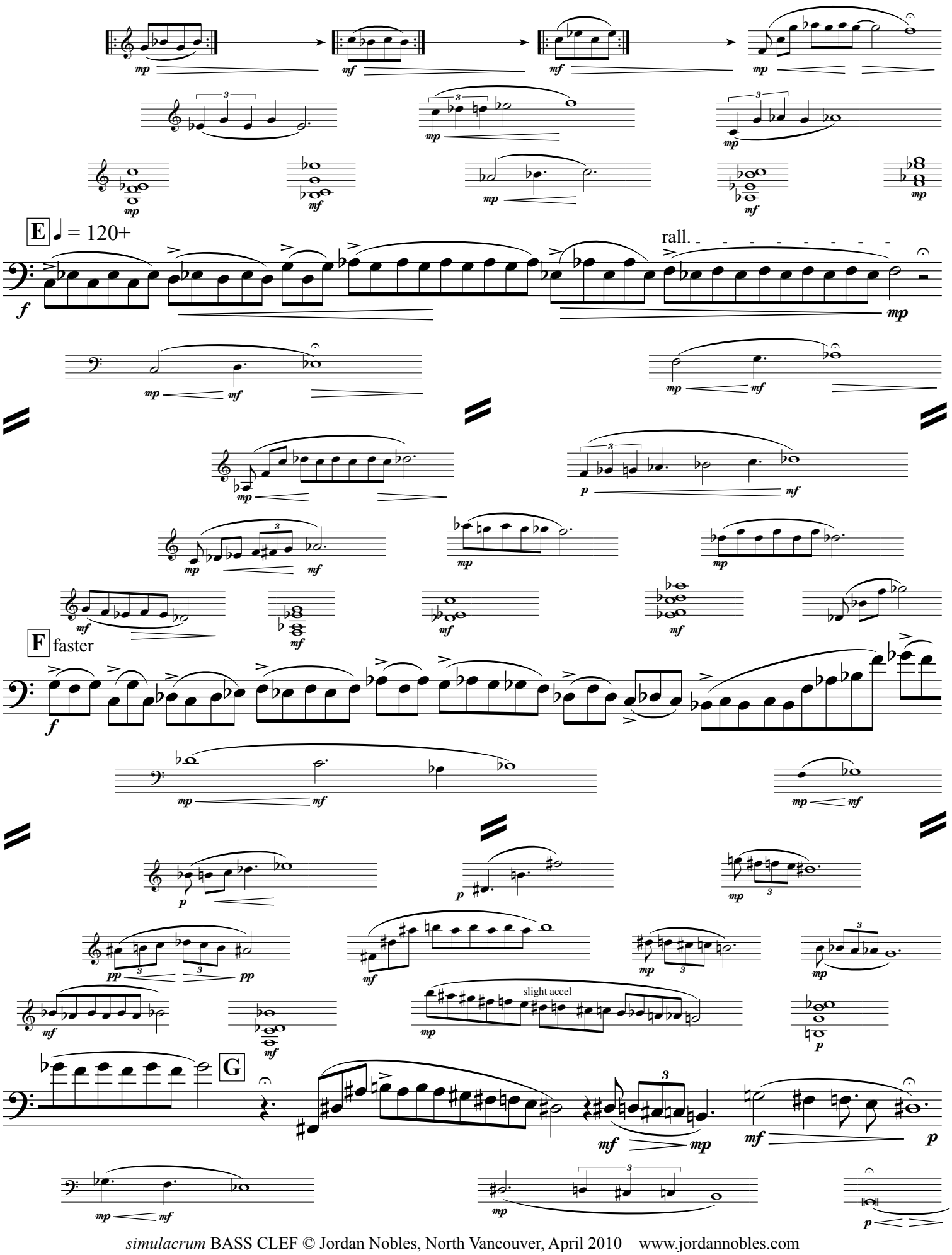
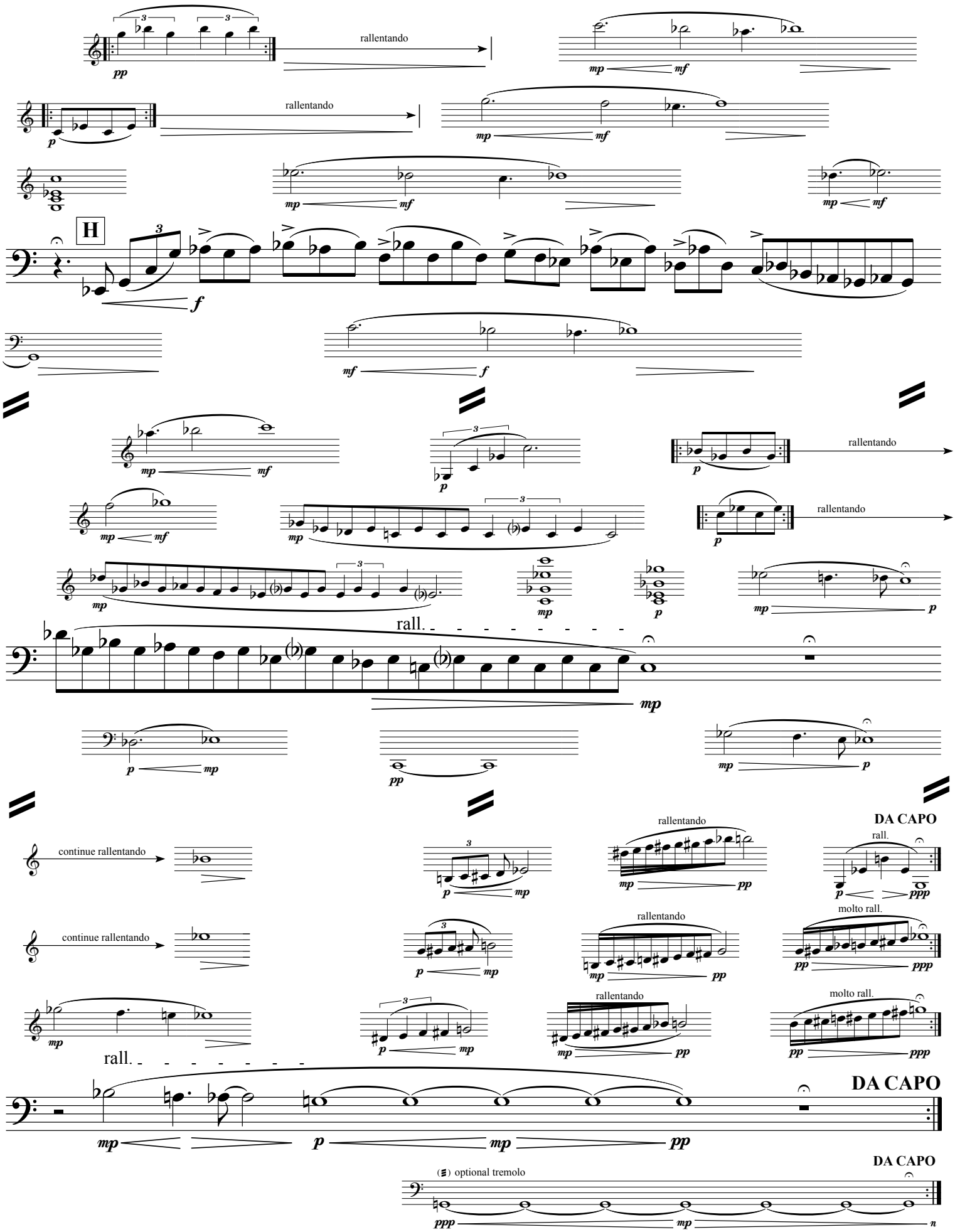
D
rallentando
molto rallentando
rallentando
rallentando


E
♩ = 120+
rall.
F
faster
slight accel
G


rallentando
rallentando
H
rallentando
rallentando
rall.
continue rallentando
continue rallentando
rallentando
rallentando
rallentando
rall.
molto rall.
molto rall.
rall.
DA CAPO
DA CAPO
DA CAPO
optional tremolo

SCORE IN B♭

simulacrum

Jordan Nobles

Lyrical and Espressivo

♩ = **90** (approx.)

(optional tremolo on long tones)

On all chords:
- play at least 2 notes (any octave)
- arpeggiate optional
- no inversions

A Rubato, play very freely

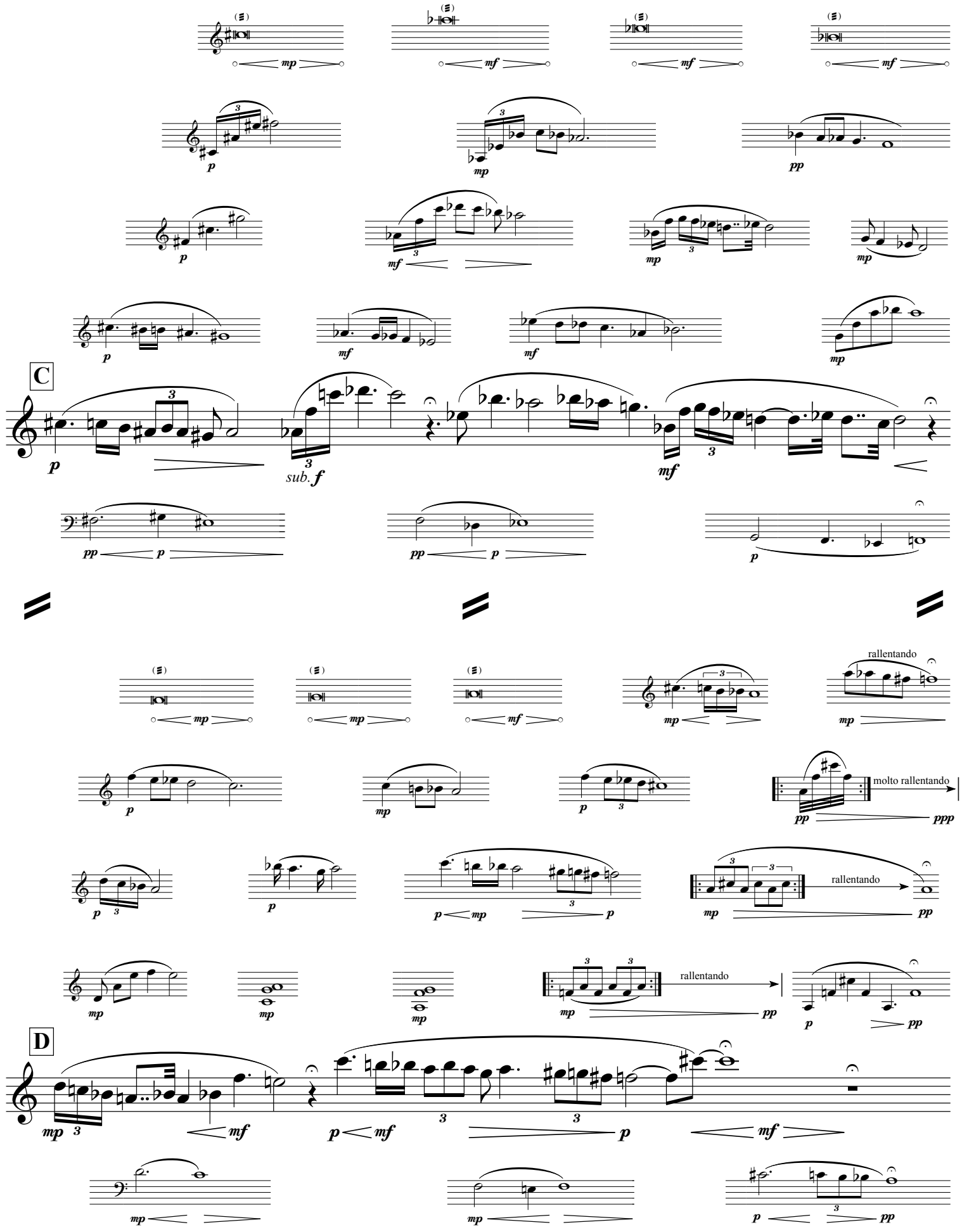
LEAD LINE

molto rallentando

molto rallentando

B

simulacrum B♭ SCORE © Jordan Nobles, North Vancouver, April 2010 www.jordannobles.com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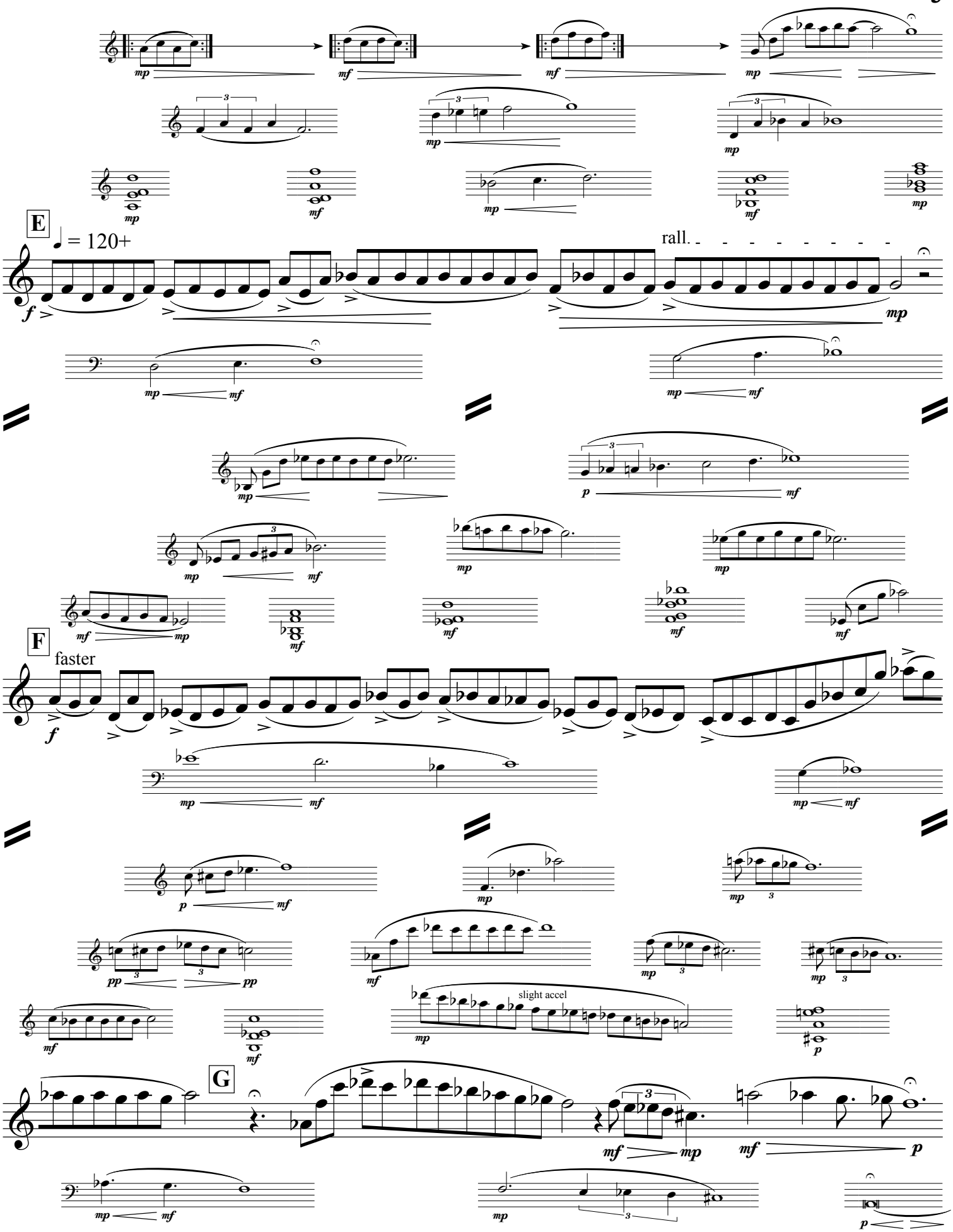
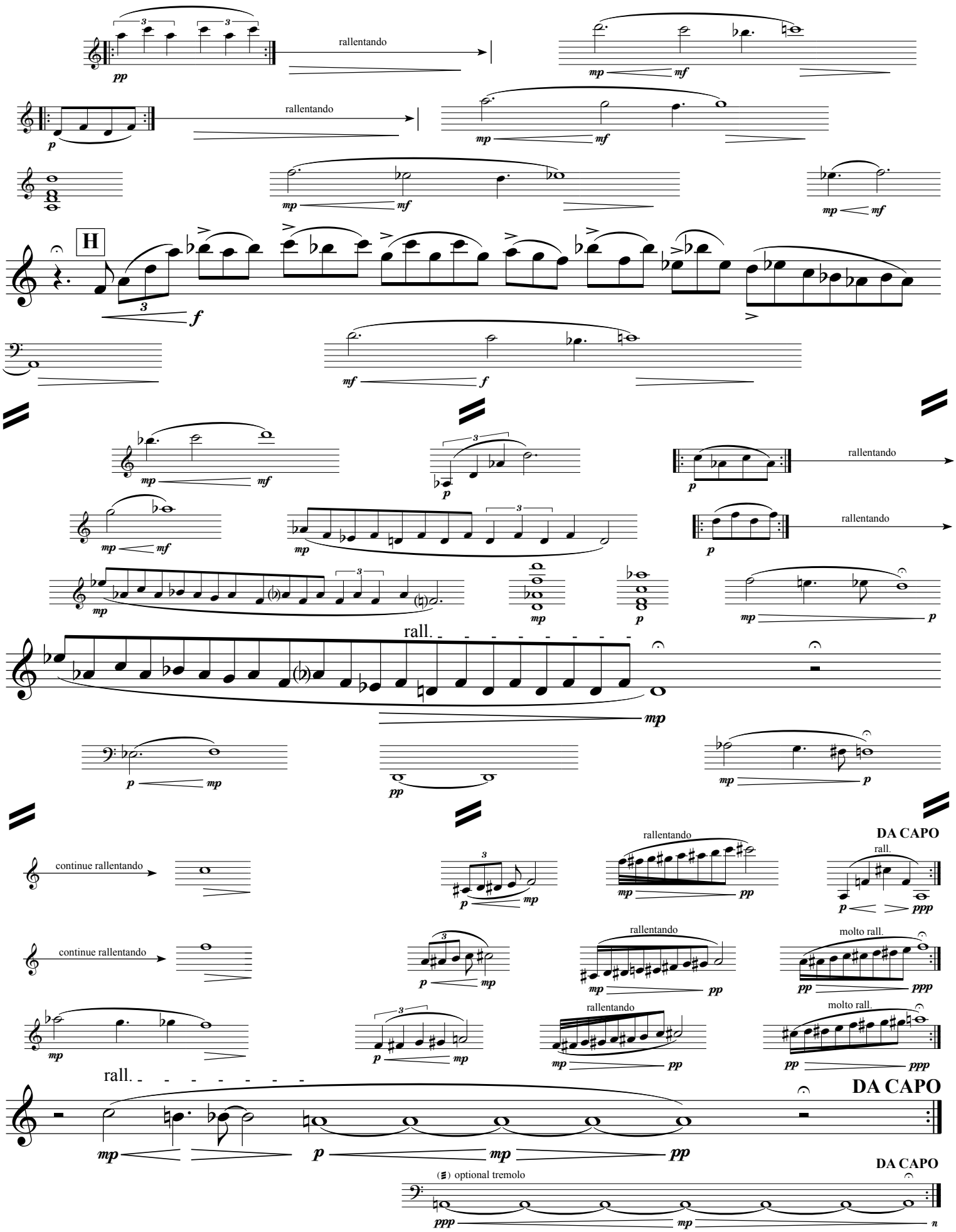
sub. f
D
rallentando
molto rallentando
rallentando
rallentando


E
♩ = 120+
rall.
F
faster
slight accel
G


rallentando
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H
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rall.
continue rallentando
continue rallentando
rallentando
rallentando
rallentando
rall.
molto rall.
molto rall.
rall.
DA CAPO
DA CAPO
DA CAPO
(≡) optional tremolo

SCORE IN E♭

simulacrum

Jordan Nobles

Lyrical and Espressivo

♩ = **90** (approx.)

(optional tremolo on long tones)

On all chords:
- play at least 2 notes (any octave)
- arpeggiate optional
- no inversions

A Rubato, play very freely

LEAD LINE

molto rallentando

molto rallentando

B

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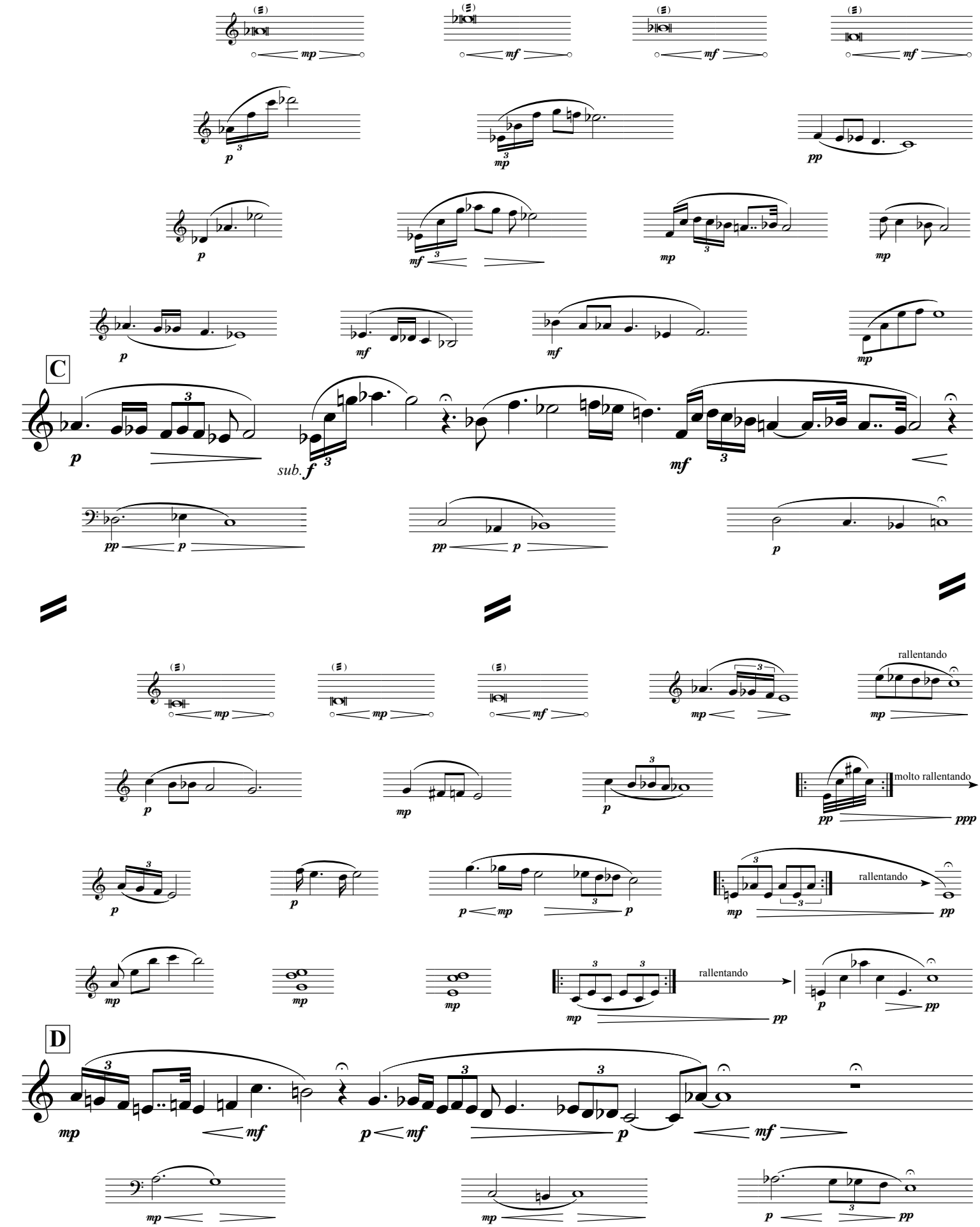
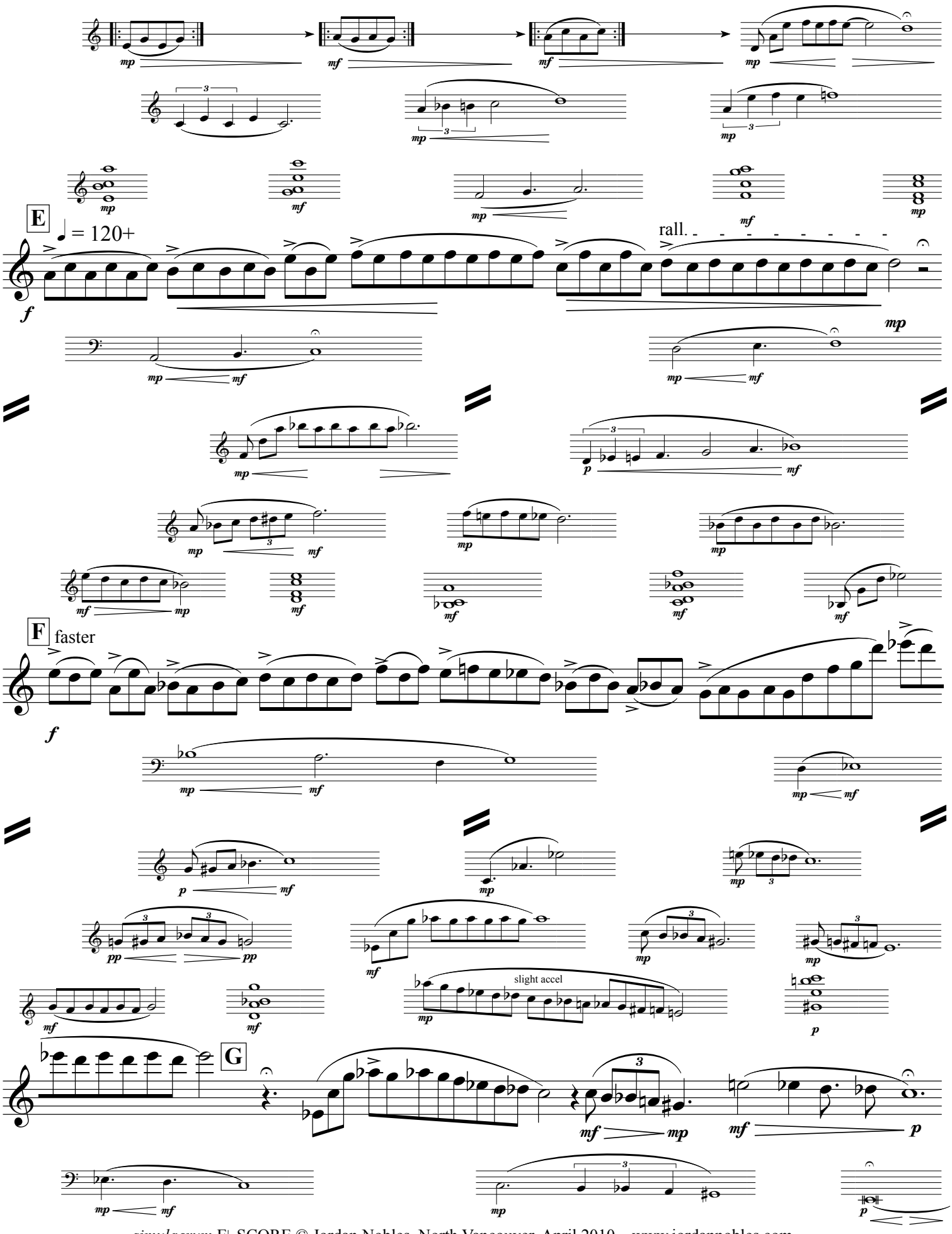
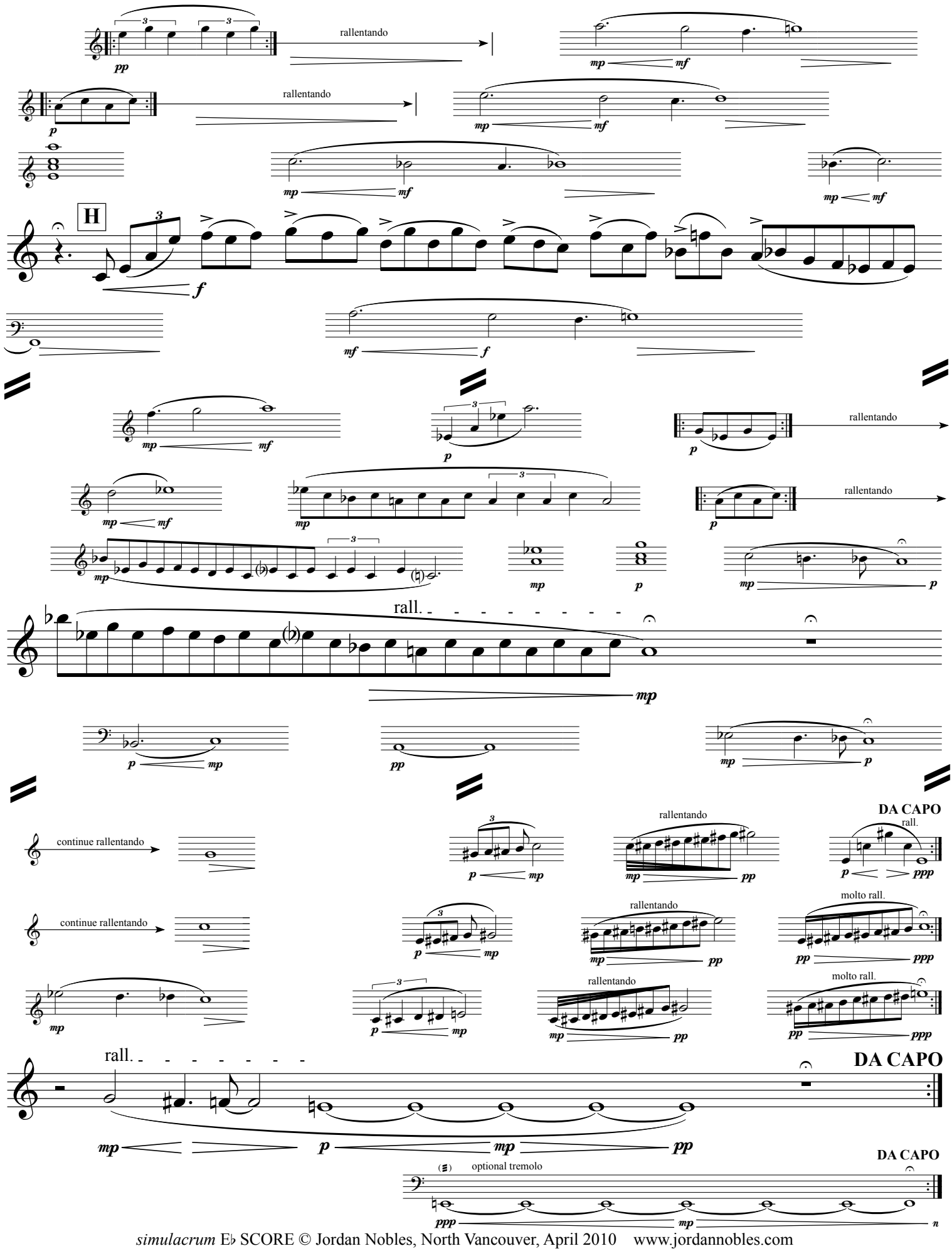

C
D
sub.
rallentando
molto rallentando


E
♩ = 120+
rall.
F
faster
slight accel
G


rallentando
rallentando
H
rall.
rallentando
rallentando
rallentando
continue rallentando
continue rallentando
rallentando
rallentando
rallentando
rall.
molto rall.
molto rall.
rall.
DA CAPO
DA CAPO
optional tremolo

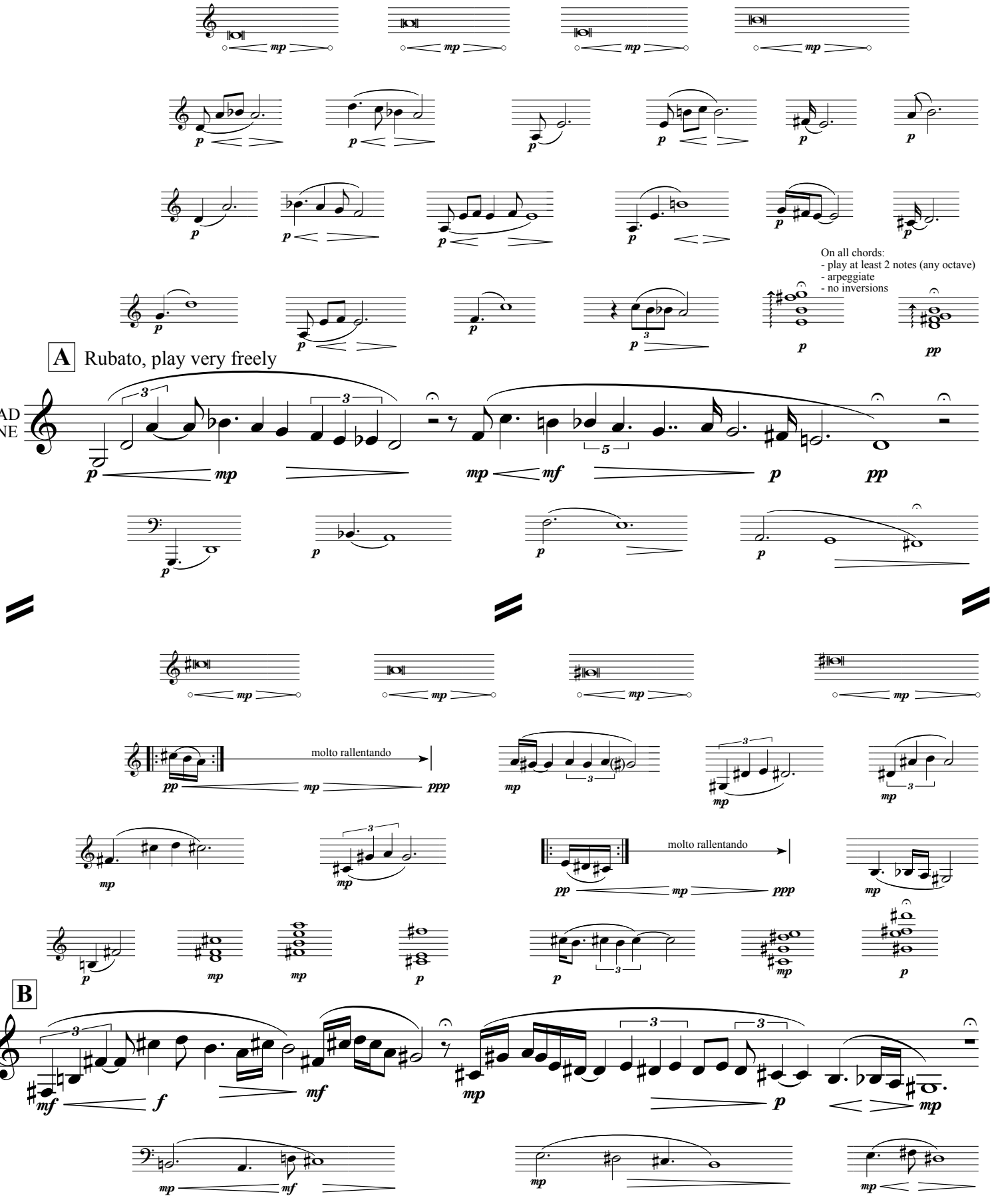
SCORE IN F

simulacrum

Jordan Nobles

Lyrical and Espressivo

♩ = **90** (approx.)



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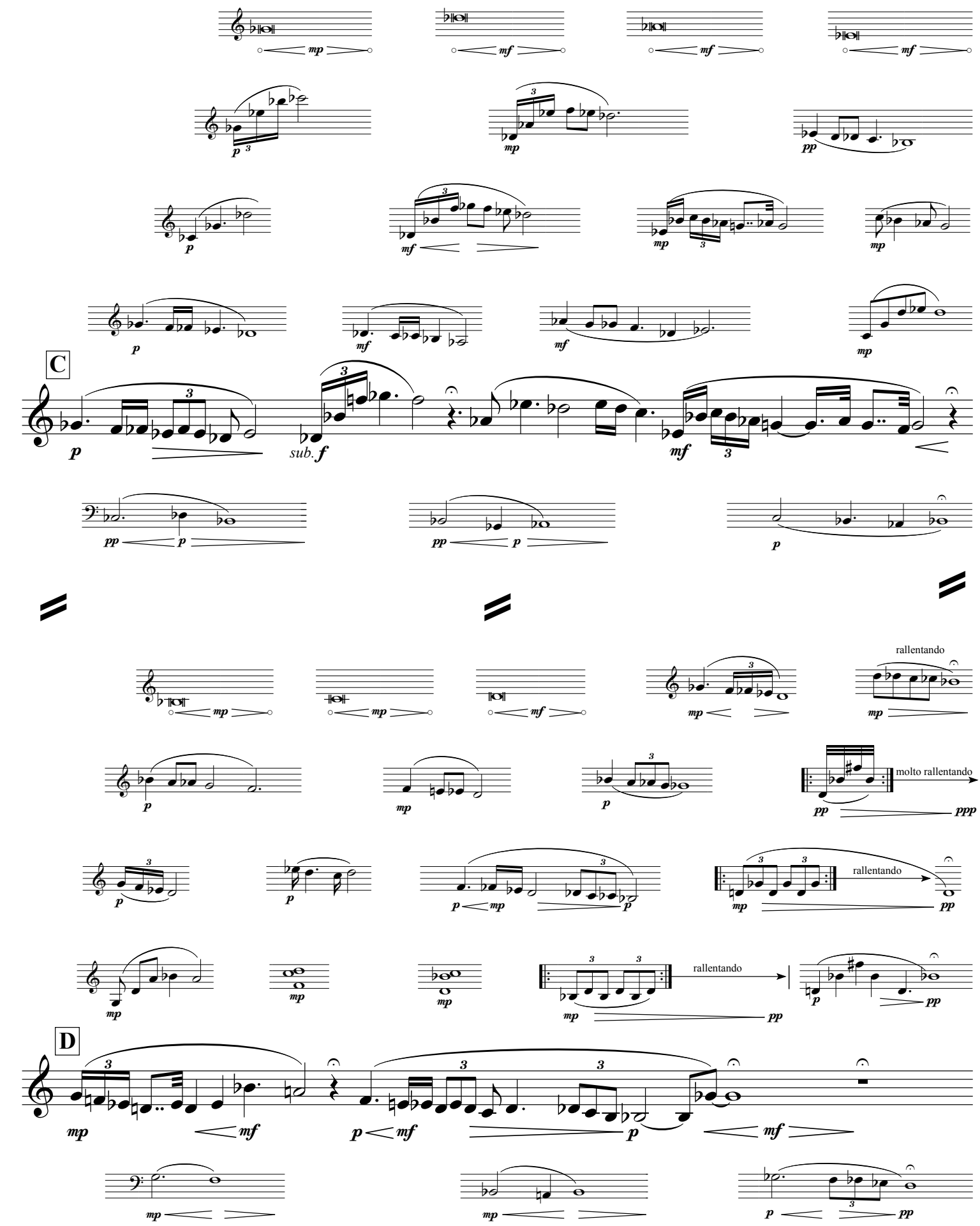
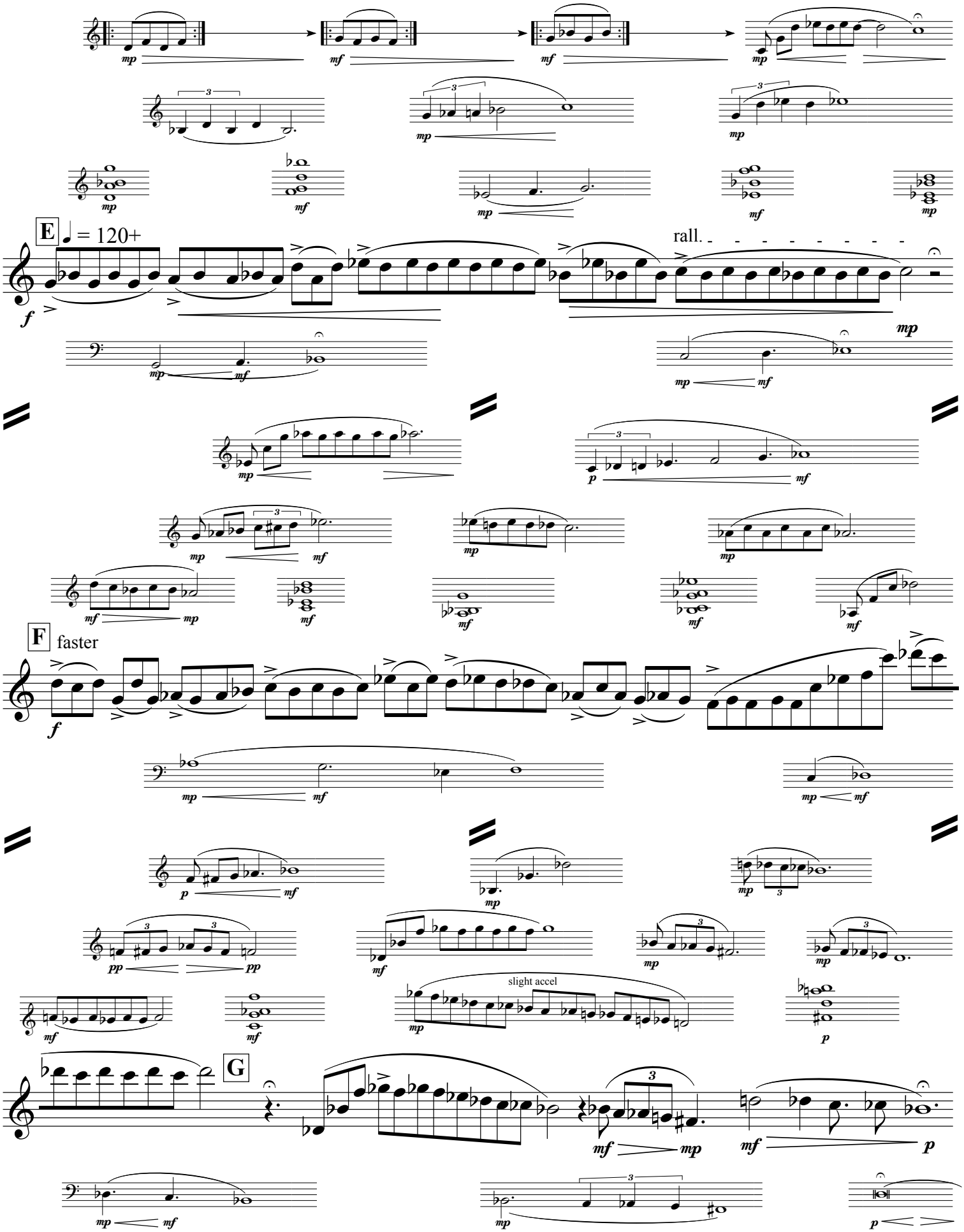
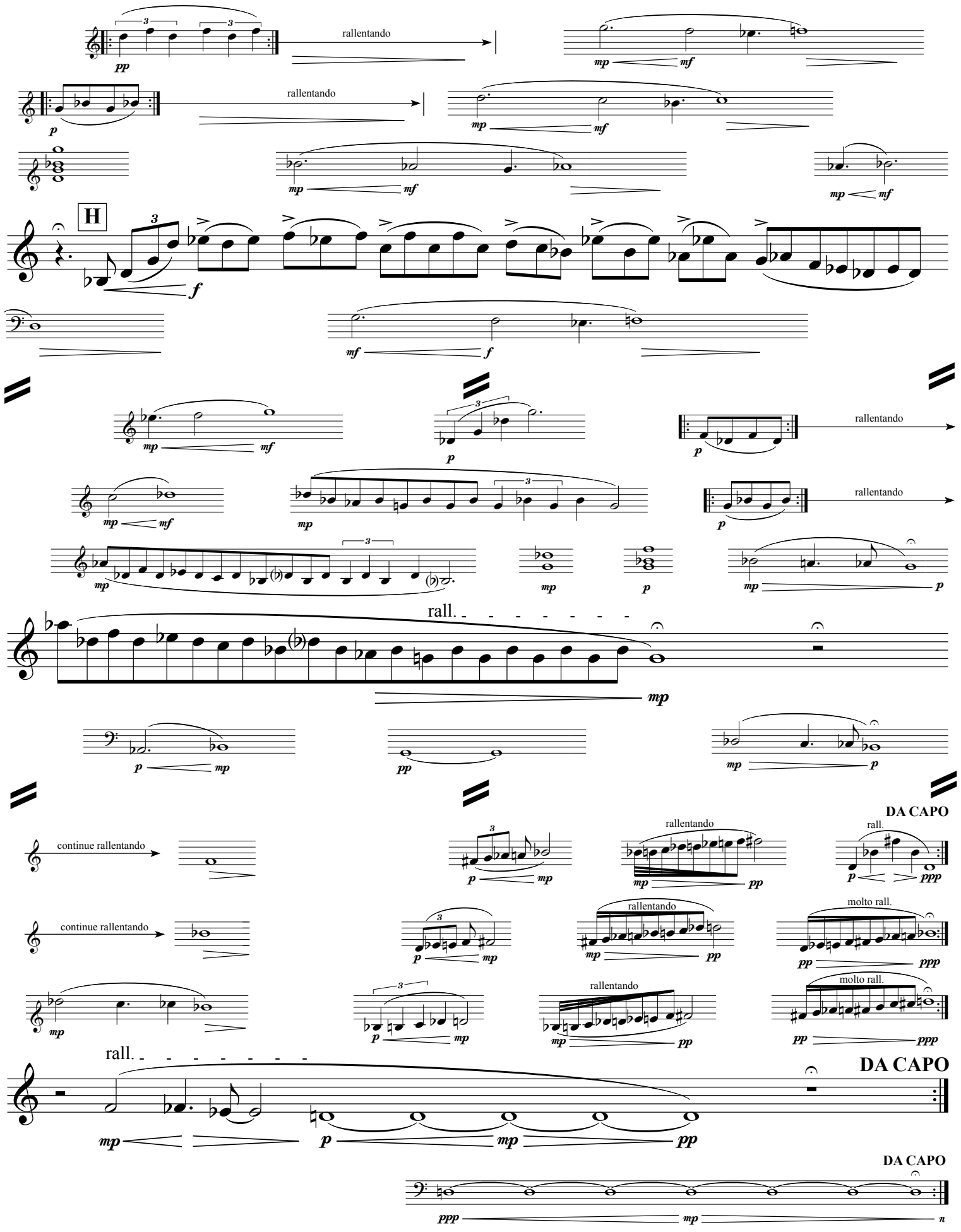

C
D
rallentando
molto rallentando
rallentando
rallentando


E
♩ = 120+
rall.
F
faster
slight accel
G



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