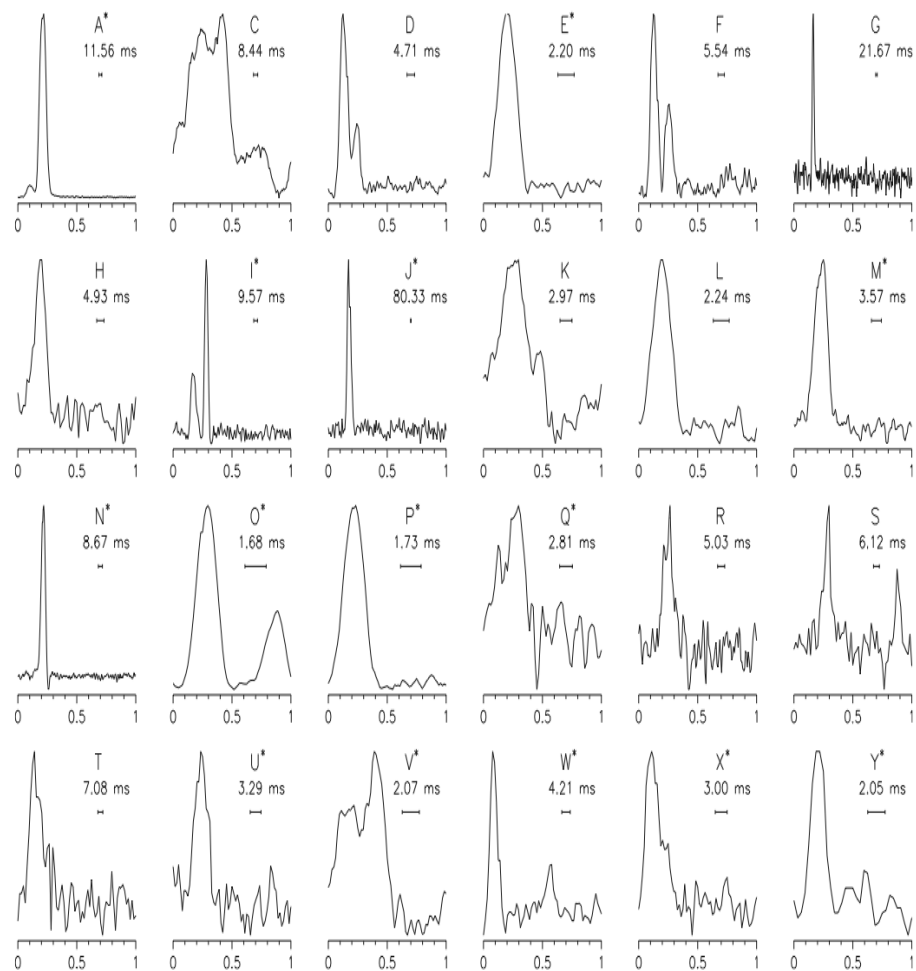


Nuit or:

That which is below is as above, and
that which is above is as below.

for spatial ensemble, electronics and video



Robert Blatt

Tabula Smaragdina

1. Tis true without lying, certain & most true.
2. That wch is below is like that wch is above & that wch is above is like yt wch is below to do ye miracles of one only thing.
3. And as all things have been & arose from one by ye mediation of one: so all things have their birth from this one thing by adaptation.
4. The Sun is its father, the moon its mother,
5. the wind hath carried it in its belly, the earth its nourse.
6. The father of all perfection in ye whole world is here.
- 7a. Its force or power is entire if it be converted into earth.
- 7b. Seperate thou ye earth from ye fire, ye subtile from the gross sweetly wth great indoustry.
8. It ascends from ye earth to ye heaven & again it desends to ye earth and receives ye force of things superior & inferior.
9. By this means you shall have ye glory of ye whole world & thereby all obscurity shall fly from you.
10. Its force is above all force. ffor it vanquishes every subtile thing & penetrates every solid thing.
11. So was ye world created.
12. From this are & do come admirable adaptaions whereof ye means (Or process) is here in this.
13. Hence I am called Hermes Trismegist, having the three parts of ye philosophy of ye whole world.
14. That wch I have said of ye operation of ye Sun is accomplished

Hermes Trismegistus
Translation by Isaac Newton c.1680

Saxophones
and
Trombones

⑥ Everyone
Conduct $\text{♩} = 60$
4
4

Walk to music stand on your left
slap tongue

White noise effect created by blowing water into the instrument

⑦ Everyone

⑧ Everyone
Conduct $\text{♩} = 60$
sing & play
unison
m2 below

sax
Varying orders
bats
cresc.

Walk to percussionist on your left

Trunkets
bell position with water
up
cresc.
8th
down

Guitar

[illegible]

Percussion

Varying speeds

Scrape the edge of the cymbal with a metal rod.

bass drum

Varying tempos

PP

Suspended cymbal (soft mallets)

ff

- Video

+ Video

Electronics

Begin this section when a violist reaches your position.

Choose a note at random, but after every played note choose a new note from a different group.

duration is the length of one full breath 3-5"

Pick a dynamic shape that you feel works well with the register you are playing in and blends with the whole ensemble at the moment of playing.

or *mp*

or *mp*

or *mp*

Stagger your breathing with Trombone 1.

Immediately change to this section when percussionists 2 & 3 begin playing on the snare drum.

Choose a rhythm anywhere within this range, but maintain it throughout the entire duration of the bottom gesture.

$\text{♩} = 60$ ← ————— → $\text{♩} = 180$

10" - 15"

play with a pitchless slap tongue (tongue before air)

continue rhythm

p ————— *f* ————— *p*

When starting the above section, very slowly walk clockwise to the percussionist on your left while performing the above section. Move at the same speed as the other wind instruments, and arrive at the percussionists at the same moment that all four violists have reached music stand #9 (about two minutes and thirty seconds).

Begin performing on the percussionist's radio, following his score, at the moment cue #4 is given from the conductor.

Start this section when cue #7 is given from the conductor.

Fill your mouth with some water. Place the instrument in its normal playing position except with the bell at about a 45 degree angle from the ground (pointing the bell up). Blow the water in your mouth into the instrument. This should create a sound that is close to white noise. Adjust the amount of water used to find the most even and less rhythmically articulated sound. Create a continuous sound by performing with circular breathing. If you cannot circular breathe, perform the sound for as long as you can with one breath. Stop for a moment to breathe, and then begin again.

Start this section when cue #8 is given from the conductor.

Keep the water inside the instrument. Move from glissando 1 through 6 consecutively. Repeat each glissando once and then move on to the next. Stagger your breathing with Trombone 2. For the first glissando perform, with the instrument parallel to the ground and slowly point the bell downward to slightly disturb the airflow with the water inside the instrument. With each new glissando start with the bell lower and move it even more towards the ground so that the final glissandi are heavily distorted. Start your glissando immediately upon the cue from the conductor. Trombone 2 will start her's once you are halfway through your first glissando. Maintain this relationship throughout.

mp

1 8" - 12"

2 8" - 12"

3 8" - 12"

4 8" - 12"

5 8" - 12"

6 8" - 12"

fff

repeate #6 until cue

Very slowly walk clockwise to the percussionist on your left while performing the above section. Move at the same speed as the other wind instruments, and arrive at the percussionists within 2 minutes.

~2'

Voice  Start on cue #10.

Guitar  Repeat indefinitely until cue #14 is given by the conductor.

~4'

$\text{♩} = 48$ *mp* *accel...* $\text{♩} = 88$

1. all

o ver the your neck that's why laid lies
your weap - in' for feet un - der with - in
I'm gone it's hungry need it's some tired and on it's torn
go - ing to need some body on your bond
don't
in
you
they

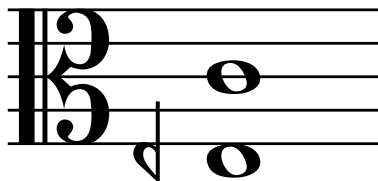
ne red - - - ver whose God I would have face
red - - - be would to chil - - dren that died
will - - - him never six feet un - an - y - more
laid - - - clay
why
a
all
God

lies mole with dar lin' it's ti - red your bond
mole on dar neck John Hen - ry be am
o - - ver in red John angel al - ways him a - way
don't never change al - ways will be God
need
God
my
the

torn is dar see clay died his ham - mer with
dar - - - the lin' an - swer some bod - y three
children - - - that died tle babe there were God lies with
a
babe
in
three

Music Stand 3–Left

Violas 1 & 3



Change to the next double stop, and move to music stand "4–Left" in the same manner as before.

16

Vla 1

Vla 2

Vla 3

Vla 4

21

Vla 1

Vla 2

Vla 3

Vla 4

26

Vla 1

Vla 2

Vla 3

Vla 4

31

Vla 1

Vla 2

Vla 3

Vla 4

36

Vla 1

Vla 2

Vla 3

Vla 4

41

Vla 1

Vla 2

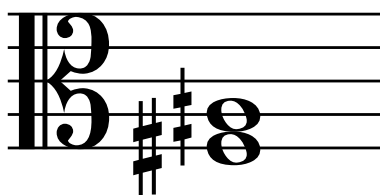
Vla 3

Vla 4

Music Stand 9–Far Left

Viola 1

with circular bowing



Change to the next double stop. Sustain chord until cue #4 is given, and then move to the next page of music.

11

Vla 1

Vla 2

Vla 3

Vla 4

This musical score block contains measures 11 through 20. It is divided into two systems. The first system (measures 11-15) features four staves labeled Vla 1, Vla 2, Vla 3, and Vla 4. Each staff has a treble clef and a key signature of one sharp (F#). Vla 1 and Vla 2 have a 3/5 time signature, while Vla 3 and Vla 4 have a 3/4 time signature. Vla 1 and Vla 2 have a melodic line with eighth notes and a sustained line with a fermata. Vla 3 and Vla 4 have a melodic line with eighth notes and a sustained line with a fermata. The second system (measures 16-20) also features four staves labeled Vla 1, Vla 2, Vla 3, and Vla 4. Vla 1 and Vla 2 have a 3/5 time signature, while Vla 3 and Vla 4 have a 3/4 time signature. Vla 1 and Vla 2 have a melodic line with eighth notes and a sustained line with a fermata. Vla 3 and Vla 4 have a melodic line with eighth notes and a sustained line with a fermata.

16

Vla 1

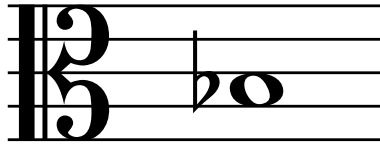
Vla 2

Vla 3

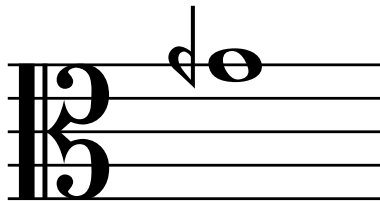
Vla 4

This musical score block contains measures 16 through 20. It is divided into two systems. The first system (measures 16-20) features four staves labeled Vla 1, Vla 2, Vla 3, and Vla 4. Each staff has a treble clef and a key signature of one sharp (F#). Vla 1 and Vla 2 have a 3/5 time signature, while Vla 3 and Vla 4 have a 3/4 time signature. Vla 1 and Vla 2 have a melodic line with eighth notes and a sustained line with a fermata. Vla 3 and Vla 4 have a melodic line with eighth notes and a sustained line with a fermata. The second system (measures 16-20) also features four staves labeled Vla 1, Vla 2, Vla 3, and Vla 4. Vla 1 and Vla 2 have a 3/5 time signature, while Vla 3 and Vla 4 have a 3/4 time signature. Vla 1 and Vla 2 have a melodic line with eighth notes and a sustained line with a fermata. Vla 3 and Vla 4 have a melodic line with eighth notes and a sustained line with a fermata.

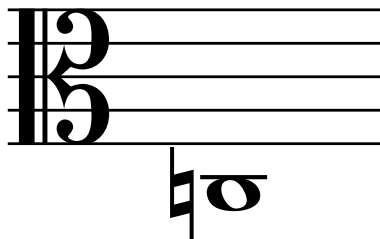
J0024-7204L



J0024-72040



J0024-7203T



11

Vla 1

Vla 2

Vla 3

Vla 4

This block contains the first system of a musical score, measures 11 through 15. It features four staves labeled Vla 1, Vla 2, Vla 3, and Vla 4. Each staff has a treble clef and a key signature of one sharp (F#). Vla 1 and Vla 2 have a common time signature of 4/4. Vla 3 and Vla 4 have a common time signature of 3/4. The notation includes a series of notes connected by a line, with a sharp sign (#) appearing above the notes in measures 12, 13, and 14. The system is divided into five measures by vertical bar lines.

16

Vla 1

Vla 2

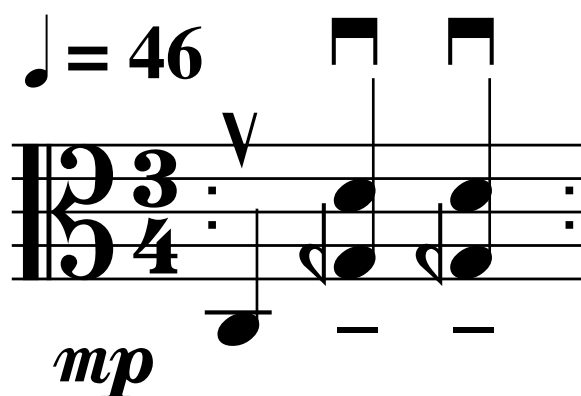
Vla 3

Vla 4

This block contains the second system of a musical score, measures 16 through 20. It features four staves labeled Vla 1, Vla 2, Vla 3, and Vla 4. Each staff has a treble clef and a key signature of one sharp (F#). Vla 1 and Vla 2 have a common time signature of 4/4. Vla 3 and Vla 4 have a common time signature of 3/4. The notation includes a series of notes connected by a line, with a sharp sign (#) appearing above the notes in measures 17, 18, and 19. The system is divided into five measures by vertical bar lines.

Music Stand 10–Center Left

Viola 3



Start this section and the mp3 click track on cue #10. Immediately start walking very slowly to music stand "11–Center Left". This walk should last around 3'00". Stop performing on cue #13

Tempos of all violists for reference:

Viola 1: ♩ = 52

Viola 2: ♩ = 50

Viola 3: ♩ = 46

Viola 4: ♩ = 44

screenshots as a demonstration of the percussionists' parts

1.

Percussion Score 1

Start Part 1

Choose a wide shortwave MHz range (band 3) with only static that is the same amongst all percussionists. Move the tuning knob within this range following the changing graphic below.

Low MHz ————— High MHz

mp

Next section uses the bass drum with a brush.

2.

Percussion Score 1

Start Part 3

Rub the bass drum as loud as possible with a large brush. Move in a circular motion following the speed of the graphic.

Next section uses the snare drum with drum sticks.

3.


Percussion Score 1

Start Part 4

Strike the snare drum with drumsticks. Rhythm is the subdivision value of the pulse heard on the click track.

Next section is performed by a wind instrumentalist on the radio.

TIME UNTIL NEW PULSE	20	8	
BPM OF CURRENT CLICK TRACK	51	BPM OF NEW CLICK TRACK	62
SUBDIVISION	HALF NOTE	SUBDIVISION	HALF NOTE

p  FF