

Durata ca 24 min.

Peter Swinnen

Laborintus

1995

About Laborintus

The piece was written for a choreography by Dominique Jégou with the same title. In this original choreography, there were three big parts. First, people are coming in and defining the labyrinth in space (1!Entrance: about 6 min. 30). Then they start exploring it's borders in silence (about 1 min. 30). At a certain moment they become little by little attracted by it's center (2 Attraction: about 8 min.). Once they are all together in the center, music changes suddenly (3 Leaving: about 8 min.) and they try to find their way back out of the labyrinth. Finally they leave the stage.

Technical Note

The whole piece is concipiatted in stereo. Indications for panning en volume are in the score. There are two possibilities : or they can be prerecorded on the tape, or the tape can be recorded flat and panning and volume be executed live on the mixing-console.

The sounds have to be sampled as follows:

- **Program Drops:** Consists of two layers :
 - * Water drops on Zinc : sampled sound of water drops falling on zinc, but treated by a Vocoder that's "speaking" random syllables. The layer has to be programmed as a "Drum Kit", i.e. each note is a different "percussion instrument", of a rather indefinite pitch.
 - * Slide Drum : the sound of a tuned slide drum. This layer has to be programmed as a normal voice of defined pitches.

At the beginning of part 1 (Entrance), and during the whole part 3 (Leaving), only layer one (Water drops on Zinc) may sound. In part 1, layer 2 (Slide Drum) fades in from bar 74 till it reaches the same level as layer 1 (Water drops on Zinc) in bar 86. The resulting effect should be a kind of morphing from undefined to defined pitch, to prepare the "singing" of Ethereal Voices in bar 86.

- **Program Ethereal Voices:** Human voices with much "air" on. A kind of "Aeolian" effect.

- **Program Mail Voice:** The sampled voice of 1 man. All 16 parts of part 2 (Attraction) have to be the same voice, so as to give the illusion of only one person singing polyphony. In the original realisation, "a" - "o" - "r" - "i" - "n" - "u" - "s" were looped, whereas "l" - "b" - "t" weren't. The panning of the parts is as follows, from left to right, equally distributed: 15 - 13 - 11 - 9 - 7 - 5 - 3 - 1 - 2 - 4 - 6 - 8 - 10 - 12 - 14 - 16, so parts 1 & 2 are in the center of the stereo-image.

Durata: ca 24 min.

Laborintus

1 Entrance

Peter Swinnen

1995

Move panning slowly from Left to Center until bar 86

Drops *mf* Water drops on Zinc

1 Entrance

12

16

20

24

28

32

36

40

44

© Peter SWINNEN - 1997

*Laborintus * pg 3*

48
 ops

 52
 ops

 56
 ops

 60
 ops

 64
 ops

 68
 ops

 72
 ops

 76
 ops

 80
 ops

 84
 ops

 88
 ops

 92
 ops

 96
 ops

 100
 ops

*Laborintus * pg 4*

104
Drops

108
Drops

112
Drops

116
Drops

120
Drops

124
Drops

128
Drops

132
Drops

136
Drops

140
Drops

144
Drops

148
Drops

152
Drops

156
Drops

2 Attraction

120
pp

Male Voice 1
Male Voice 2
Male Voice 3

8

16

26

34

42

52

1
2
3
4

r n n r

60 $\text{♩} = 132$

1
2
3
4
13
14

n o i s

69

13
14
15

s o i s

77

13
14
15

s i o i s

87

13
14
15

i s o s 0

97

13
14
15

s i i i i o s

107

13
14
15
16

o
s
o, *pp*
i, o

115

13
14
15
16

s
o
i
s, i

121 =148

1
2
3
15

pp, l
pp, l
pp, r
cresc..., l
b, l
a
r
cresc...
r
b
l
n

128

1
2
3

b, l
n, b
b, n

136

1
2
3
4

l, r, r, n, a
l, b, b, b, n
b, r
p, b

143

Musical score page 143. The score consists of four staves (1, 2, 3, 4) in bass clef. Measure 1 starts with a dynamic *p*. Measures 2-3 show various dynamics including *cresc...*, *r*, *a*, and *b*. Measure 4 concludes with *n* and *a*.

150

Musical score page 150. The score consists of eight staves (1-8) in bass clef. Measures 1-2 show *n*, *r*, *a*, and *b*. Measures 3-4 show *n*, *r*, *a*, and *b*. Measures 5-6 show *p*, *cresc...*, *r*, *cresc...*, *b*, *p*, *cresc...*, *a*, and *b*. Measures 7-8 show *r*, *cresc...*, *b*, *p*, *cresc...*, *n*, and *b*.

156

Musical score page 156. The score consists of eight staves (1-8) in bass clef. Measures 1-2 show *b*, *b*, *r*, and *n*. Measures 3-4 show *n*, *a*, *n*, and *b*. Measures 5-6 show *r*, *n*, *n*, and *b*. Measures 7-8 show *n*, *b*, *n*, and *a*.

160

1
2
3
4
5
6
7
8

l b n a
a n
l a
a mp n
a mp a
r a
a b l
r

164

$\text{♩} = 164$

1
2
3
4
5
6
7
8
13
14
15

mp a
b n
mp n
l a
r
mp r
n
p t p t
s p
o

170

13
14
15

f o u i l s a

177

185

192

198

203

180

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

o s i u t i o s a b f

o i o s

u i o s

u i s

s t o

208

180

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

f l f b f a b f b f s

mf u mf o mf o mf s mf i mf u mf o

t i m f

u

212

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

r i s o l n a u t f o

215

1

2

3

4

5

6

7

8

9

10

11

12

13

14

s

t

n

a

t

s

r

a

a

o

r

n

218

1

2

3

4

5

6

7

8

9

10

11

12

13

14

r

i

t

l

o

t

s

s

n

b

a

b

u

u

r

221

This musical score page contains 14 staves of vocal music. The vocal parts are labeled with lowercase letters: u, b, a, s, n, i, l, r, o, t, b, r, l, and r. The music includes various vocal techniques such as slurs, grace notes, and dynamic markings like p (piano) and f (fortissimo). The score is set on 14 horizontal lines, with the first staff at the top and the 14th staff at the bottom.

224

1
2
3
4
5
6
7
8
9
10
11
12
13
14

s b l r u o i 0

230

1 u

2 t

3 b s

4 o

5 b u

6 b t t n

7 i

8 b o

9 s

10

11

12 r

13 s

14 u

15 o

16 l n

233

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

a

236

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

s r t t b o b i l a u l r u s a o ff

i l l o a i

239

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

t a
o
u
n
u i
i
o ff
r ff
a
ff
l u ff
i ff
u ff
o

♩ = 120

241 *ff*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

243

attacca

1 2 3 4 5 6 7 8

attacca

3 Leaving

J. -97 Fade out slowly through the end

Drops *mp* Water drops on Zinc
(without layer 2)

4 Drops

8 Drops

12 Drops

16 Drops

20 Drops

24 Drops

28 Drops

32 Drops

36 Drops

40 Drops

44 Drops

48 Drops

52 ops

 56 ops

 60 ops

 64 ops

 68 ops

 72 ops

 76 ops

 80 ops

 84 ops

 88 ops

 92 ops

 96 ops

 100 ops

 104 ops

 108 ops

112
Drops

116
Drops

120
Drops

124
Drops

128
Drops

132
Drops

136
Drops

140
Drops

144
Drops

148
Drops

152
Drops

156
Drops

160
Drops

164
Drops

The sheet music consists of 15 staves of musical notation for a single instrument. The music is in common time (indicated by 'C'). The key signature changes frequently, including major and minor keys with various sharps and flats. The notation features sixteenth-note patterns, grace notes, and slurs. Several staves begin with the instruction 'Drops'. The final staff ends with the text 'Laborintus * pg 26'.

168
ops

172
ops

176
ops

180
ops

184
ops

188
ops

192
ops

196
ops

200
ops

204
ops

208
ops

212
ops

216
ops

220
ops

The sheet music consists of 15 staves of musical notation for a single instrument. The notation is dense, featuring mostly eighth and sixteenth note patterns. The key signature changes frequently, indicated by various sharps and flats. Measure numbers are provided at the start of each staff: 168, 172, 176, 180, 184, 188, 192, 196, 200, 204, 208, 212, 216, and 220. The first two staves begin with a treble clef, while the remaining staves begin with a bass clef. The music is set against a background of vertical bar lines.

224
Drops

228
Drops

232
Drops

236
Drops

240
Drops

244
Drops

248
Drops

252
Drops

256
Drops

260
Drops

264
Drops

268
Drops

272
Drops

276
Drops

280 ops

 284 ops

 288 ops

 292 ops

 296 ops

 300 ops

 304 ops

 308 ops

 312 ops

 316 ops

 320 ops

 324 ops

 328 ops

 332 ops

336
Drops

340
Drops

344
Drops

348
Drops

352
Drops

356
Drops

360
Drops

364
Drops

368
Drops

372
Drops

376
Drops

380
Drops

384
Drops

388
Drops

Laborintus * pg 30