

joakim sandgren

bandes invisibles (2021-2022)

pour un(e) percussionniste (vibraphone) et ordinateur

scoring

1 vibraphone

duration 8 minutes

comments on the dynamic notation

the dynamics are notated within quotation marks because it is action dynamics. the change to unusual beaters makes the volume much weaker sounding than normal playing on a vibraphone.

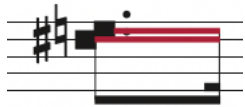
also, the playing technique "circular" is much weaker sounding than "tap" so you need to balance the two playing techniques.

comments on the rhythmic notation

the rhythmical notation uses a thick line that replaces bindings and shows glissandi, the "duration line". only the first note in a groupe of notes grouped by the duration line have an onset (with a bow, a tongue or a beater).

all rhythms end with a 16th note, the "endnote".

a quarter note becomes a pointed eighth note and a 16th note, the endnote, bound together with the duration line.



since the duration line replace bindings the endnote is Not to be tongued or articulated in any way.

when the duration line goes directly to the next note, that continue with a line, that is an legato.

do not retake the entry. just go on.



when the duration line goes to the endnote and there are immediately another note, with or without line, it is normal détaché playing, where you retake the entry.



tremolos

all tremolos are to be played in a free individual tempo with no synchronization (no 16th notes!).

comments on performance techniques

the piece is played by two lumps of light metal 'chains', used for window blinds, shaped like a ball or similar to a maracas.

that way you can tap and rub with the same beater.

- ◆ tap
tap with two hands. do not put on too much weight to avoid the resulting bass sound from the instrument.
- circular
rub the bar(s) with two hands (*possibile*).
make sure to do a light entry not to have a 'tap' effect in the beginning of the circular note.

with all tremolo and circular notes you should strive to have an equal leveled sound with no accents.

à daniel saur

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joakim sandgren (1965)

0 $\text{♩} = 69$

1 circular tap

2:2 2:2 2:2 2:2 3:2 2:2

"p" "mf" "ff" ("ff") "f"

5 $\text{♩} = 69$ rit. $\text{♩} = 66$ rit. legato

2:2 2:2 2:2 2:2 2:2 2:2 4:4

"mf" "mf" "f" "f" "mp"

9 $\text{♩} = 63$ acc. $\text{♩} = 69$ acc. $\text{♩} = 72$

2:2 2:2 2:2

"mp"

15 2:2 2:2 2:2

22 $\text{♩} = 72$ rit.

2:2 2:2 2:2

"p" "p"

28 $\text{♩} = 69$ rit. 1 $\text{♩} = 63$ rit. $\text{♩} = 58$ rit. $\text{♩} = 56$ acc.

2:2 2:2 2:2

"mf"

vibraphone

2 $\text{♩} = 63$ 2 $\text{♩} = 63$ 3 $\text{♩} = 63 \text{ rit.}$

34 $\text{♩} = 63$
mf *ff* (*ff*) *f* *ff*

38 4 $\text{♩} = 60 \text{ rit.}$ $\text{♩} = 58 \text{ acc.}$
ff *f* *p* (*p*) *ff* *p* *mp* *mp*

40 $\text{♩} = 66 \text{ rit.}$ tap tremolo legato tap
p (*p*) *mp* *mp*

44 $\text{♩} = 63$ $\text{♩} = 63 \text{ rit.}$
pp *pp*

48 5 $\text{♩} = 56 \text{ acc.}$ $\text{♩} = 63 \text{ rit.}$ $\text{♩} = 60$
mf *mp* *mp*

51 $\text{♩} = 60 \text{ acc.}$ 6 $\text{♩} = 106.7$ ($\text{♩} = 80$) $\text{♩} = 106.7$
pp (*pp*)

54 *mp*

58 *pp* *mf* *mp* *mf*

62 $\text{♩} = 106.7$
mp *mp* *mf*

65

67 $\text{♩} = 106.7 \text{ rit.}$ $\text{♩} = 101.3 \text{ acc.}$

"p" *"mf"*

72 $\text{♩} = 106.7 \text{ rit.}$

"mp"

78

"mp"

84 $\text{♩} = 101.3$

"mf"

88

"mp"

91 $\text{♩} = 101.3$ $\text{♩} = 101.3$ $\text{♩} = 101.3 \text{ acc.}$

"f" *"mf"*

96 $\text{♩} = 106.7 \text{ rit.}$

"ff" *"f"* *"mp"* *"f"* *"mp"* *"mf"*

100 $\text{♩} = 101.3$ $\text{♩} = 101.3 \text{ rit.}$ $\text{♩} = 96.0 \text{ acc.}$ $\text{♩} = 101.3$

"mf"

105 $\text{♩} = 101.3 \text{ rit.}$ $\text{♩} = 69$ ($\text{♩} = 92.0$)

"ff" *"mf"* *"mf"* *"mp"*

108 $\text{♩} = 69 \text{ rit.}$

"mp" *"mf"* *"mf"* *"p"*

112 $\text{♩} = 66 \text{ acc.}$ $\text{♩} = 69$

mf

119

p

125 $\text{♩} = 69 \text{ rit.}$ $\text{♩} = 66 \text{ rit.}$

p *f*

131 $\text{♩} = 63 \text{ acc.}$ $\text{♩} = 66 \text{ rit.}$ 8 $\text{♩} = 60 \text{ rit.}$ $\text{♩} = 58 \text{ acc.}$

mp *mp* *f*

136 $\text{♩} = 66 \text{ rit.}$

p *mf*

139 $\text{♩} = 60 \text{ acc.}$

p

141 9 $\text{♩} = 66 \text{ acc.}$ $\text{♩} = 69 \text{ rit.}$

p

146 $\text{♩} = 66$
 Musical notation for measures 146-151. Includes dynamic marking *mf* and time signature changes from 2:2 to 3:2 and back to 2:2.

152 $\text{♩} = 66 \text{ rit.}$ $\text{♩} = 60 \text{ acc.}$ $\text{♩} = 63 \text{ acc.}$ $\text{♩} = 69 \text{ acc.}$
 Musical notation for measures 152-157. Includes dynamic marking *p* and time signature changes from 2:2 to 3:2 and back to 2:2.

158 $\text{♩} = 56.0 \text{ rit.}$ $\text{♩} = 84$
 Musical notation for measures 158-160. Includes dynamic markings *f*, *mp*, *ff*, and *mf*. Includes a circled number 10 and time signature changes from 2:2 to 3:2, 3:3, and 5:3.

161 Musical notation for measures 161-163. Includes time signature changes from 4:3 to 3:2 and back to 4:3.

164 Musical notation for measures 164-165. Includes time signature changes from 4:3 to 12/4 and back to 4:3.

166 $\text{♩} = 53.3$
 Musical notation for measures 166-170. Includes time signature changes from 4:3 to 3:3 and back to 4:3.

168 $\text{♩} = 53.3 \text{ acc.}$
 Musical notation for measures 168-170. Includes time signature changes from 12/4 to 3/4 and back to 4:3.

171 $\text{♩} = 56.0 \text{ rit.}$
 Musical notation for measures 171-172. Includes time signature changes from 4:3 to 12/4 and back to 4:3. Includes dynamic marking *mp*.

173 $\text{♩} = 53.3$ $\text{♩} = 53.3 \text{ rit.}$ $\text{♩} = 50.7 \text{ acc.}$
 Musical notation for measures 173-175. Includes time signature changes from 3/4 to 4:3 and back to 3/4.

176 $\text{♩} = 53.3$

4:3 4:3 4:3 4:3

178 $\text{♩} = 56.0$

4:3 4:3 4:3

179

4:3 3:3 3:3 3:3

mp

181

3:3 3:3 3:3 4:3 3:3

f

183

3:3 3:3 3:3 3:3

184 $\text{♩} = 56.0 \text{ rit.}$

4:3 2:3 4:3 4:3 3:3

186 $\text{♩} = 53.3 \text{ acc.}$

3:3 3:3 3:3 3:3 3:3

188 $\text{♩} = 56.0 \text{ rit.}$

3:3 3:3 3:3 3:3

mf

189

3:3 3:3 4:3

190

4:3 4:3 4:3

191

192

193

194

$\text{♩} = 53.3$

195

196

$\text{♩} = 53.3 \text{ rit.}$

197

$\text{♩} = 46.0$
 $\text{♩} = 69 \text{ rit.}$

202

204

$\text{♩} = 66$

209

$\text{♩} = 66 \text{ acc.}$ $\text{♩} = 69$

216 $\text{♩} = 69 \text{ rit.}$

2:2 "mf" 2:2 "pp" 3:2 "ff"

221 $\text{♩} = 66 \text{ rit.}$ $\text{♩} = 63$

6:4 "f" 6:4 "f"

223 $\text{♩} = 63 \text{ rit.}$

5:4 "mp" 5:4 3:2 3:2

225 $\text{♩} = 60 \text{ acc.}$ $\text{♩} = 63 \text{ acc.}$ $\text{♩} = 66 \text{ rit.}$

3:2 2:2 "mp" 2:2

230

2:2 2:2 2:2 2:2 2:2

236 $\text{♩} = 63 \text{ rit.}$

2:2 "pp" 3:2 "pp" 4:4 4:4

238 $\text{♩} = 60 \text{ rit.}$ $\text{♩} = 56 \text{ rit.}$ $\text{♩} = 54 \text{ rit.}$ $\text{♩} = 50 \text{ rit.}$

3:2 "f" "mp" 2:2 "pp" 2:2 "pp"

242 $\text{♩} = 44$

2:2 "mp" 4:4 "pp" "pp" "f"