the curve is exponential

for carillon and tape

by Ted Moore

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exactly 28 minutes

commissioned by University of Chicago Carilloneur Joey Brink
for the 75th anniversary of the first human-controlled self-sustaining nuclear chain reaction

autumn 2017

dedicated to my friend Joey Brink with much appreciation and happiness

Squiggly Line Music
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reapeat note until change is indicated, feathered beams indicates rhythm, the two "voices" should seem as though they're moving independently

0:00 0:09 0:13 0:17 0:21 0:25 0:29 0:33 0:37

Carillon

always alternate between treble clef note and bass clef note, new pitches indicate change for just that voice

0:46 1:00 1:06 1:10 1:14 1:18 1:22

to a fast tremolo

note changes are happening more quickly: notes directly following each other happen in sequence, not in free repetition

1:26 1:33 1:37 1:41 1:45 1:53

2:02

2:15

2:26

2:31

2:41

2:50

5:07

carillon solo through about 9:40

= 60

c. 5:33

c. 5:54

c. 6:31

c. 7:25

c. 8:14

103

c. 8:44

112

c. 9:10

c. 9:27

c. 9:32

use repeats only if
vamp is needed to
stay with tape part

*tape part enters again

9:53.5

precise hit
with tape

123

10:20.5

precise hit
with tape

10:31

11:05

11:34

11:54

play a very slow and very sparse twinkling with the bells indicated (like wind chimes) for duration of arrow, change harmonies at timings

12:00

12:07

♩ = 60

12:13

c. 7"

x5

12:45

♩ = c. 96, rubato to give a slightly glitchy, stuttery effect
a tempo, slight accel.....
in each measure through m. 149

x4

c. 13:15

138

sim.

c. 13:33

8va

c. 13:41

8va

8va

13:45

choose random pitches to fit contour, each phrase should have expontially accelerating rhythms

149

f mp

13:52

sim.

f mp

13:58

sim.

14:04

14:08

14:10

improvise like at 1:20 but using random messy clusters in each hand, alternating RH and LH, varying speed and dynamics, generally descending in range

around f

14:30

come to and use just these notes

14:35

play a dense "twinkling" of these bells

♩ = c. 60

mf

ff

15:00

use any chromatic notes in range indicated

159

mp

15:10

ff mf

15:23

ff mf

15:28

15:32

go crazy and get key-mashy

sim.

15:36

15:40

15:43

15:47

settle down

f

15:51

dense "twinkling" of bells

8va

f

16:16

density decreases ... to ... → nothing

ff

16:23

16:39

16:51

17:06

17:22

17:36

17:51

♩ = c. 52, molto rubato to give a slightly glitchy, stuttery effect

174

x7 x6 x7 x8 x7 x8

8vb

ff

18:13

♩ = 60

ff

using only pitch classes G, A, B, D, and F, play a dense "tinkling" of these bells in the range

p mp

sim.

18:48

19:01

20:12

20:42

21:12

21:34

21:42

21:50

changing ranges should happens smoothly,
indicated times are just benchmarks, not arrivals

freely, space indicates approximate timing,
each measure = 4 seconds

density begins to decrease... to
arrive at density at 21:50

191

18:54

19:00

f

mp

p

fv

mf

beamed notes are entrance of a new
idea. all receive initial dynamic level,
play as one gesture. other notes are
lingering from last passage, ideas are
cross fading through m. 208

21:58

22:06

22:14

200

p *pp* *p* *p* *p* *mf* *mp* *p* *p* *p* *mf* *mp* *mp* *mf* *p*

22:22

22:32

22:44

22:56

23:06

23:18

not glitchy, but sometimes with
a slight accel. through the phrase

207

8va 15ma

♪ = 52

♪ = c. 60

mf *mf* *mp* *f* *mf*

*dynamics apply to "voices"
(i.e., repeated motives)
throughout section*

214

(15)

feathered beams are played freely, headless stems = repeat initial chord or note

23:32

23:47

218

24:01

24:18

24:32

224

24:47

♪ = 44

25:05

25:22

25:40

230

8va 15ma

pp mp pp

pp p pp

skip a repeated note as necessary to execute half note chords, 8va applies to half notes only

26:00

mf

♪ = 60

f

26:18

pp mf pp

pp mp pp

26:36

236

mp

pp mp pp

pp f pp

mf

mp

26:54

p

pp mp pp

pp p pp

27:12

240

pp f pp

pp mp pp

8va

p

p

27:30

27:48