Surface Forms (repeating)
Bryn Harrison
Instrumentation

Alto flute
B♭ clarinet
Trumpet in C \ with mutes
Trombone
Triple Harp
Vibraphone
Soprano Voice
Viola \ with mutes
Cello

Duration = 10½ minutes

Written for and first performed by Elision,
Huddersfield Contemporary Music Festival,
26th November, 2009.
Conducted by Manuel Nanő

plus tape part (coloured sine-tones)

Dynamic level should be kept very low throughout. Live instruments should sound diffuse and distant, even at the risk of occasional notes not sounding at all. The overall collective level should be equal to (or even slightly below) that of the tape.

PPP indicates the lowest dynamic for sounding pitches. Crescendos, diminuendos and accents should be slight, adding subtle but perceptible changes to the textural surface.

Triple harp and vibraphone may vary dynamic levels slightly adding points of focus and distance to the surface of the piece. Similarly, notes may occasionally be played in an octave other than that indicated. ‘L.v.’ throughout.

Voice - always understated and with no vibrato. Always audible but never prominent.

Woodwind and brass should aim to blend as much as possible.

Strings - con sordini throughout. Flautando bowing. Non vibrato unless otherwise indicated.

Conductor performs to a click-track to ensure synchronicity with live instruments. The tape part finishes slightly after the indication of ‘time’ in the score. Four beats are indicated at the start of the click track prior to bar 1.

Bryn Harrison. 2009
Distant, understated, opaque. Always as quiet as possible unless otherwise indicated.