

## Luc Houtkamp

**The Snippets Code harpsichord and two computers (2012) duration: 14'**

Written for the POW Ensemble

cemb 2comp

This score can be downloaded for free at my website [www.luchoutkamp.nl](http://www.luchoutkamp.nl)

You are allowed to perform the piece under the following condition

You should inform me about performing the piece, preferably before you start rehearsing

I can send you the instrument parts

Please contact me at: **[xorluc@xs4all.nl](mailto:xorluc@xs4all.nl)**

At all time, you should send me the performance dates, information about the venue, organiser, broadcasting, etc.

This piece is copyrighted by the Dutch copyright organisation BUMA.

My BUMA identification number is: 1028412

Please inform the copyright organisation in your own country when you perform the piece

# The Snippets Code I

Luc Houtkamp

||| = ± 8 sec.

The score is divided into two systems, starting at measure 13. Each system includes three channels (A, B, C) and HPSD notation.

- Channel A:** Bass clef. Measures 1-8 and 13-17 contain notes with stems. Measures 9-12 and 18-20 contain glissando markings.
- Channel B:** Treble clef. Contains diamond-shaped markers with stems, often connected by arcs.
- Channel C:** Treble clef. Contains solid black rectangular blocks.
- HPSD:** Treble and bass clefs. Contains complex rhythmic patterns with stems and beams.
- Turntable Control (C2):** Two lines labeled 'Turn' and 'Up/dwn'. The 'Turn' line starts with 'x P1 on' and ends with 'P1 off'. The 'Up/dwn' line shows a sawtooth-like oscillation. The word 'Shake.....' is written between the lines in two locations.

Measures are labeled A1-A8, B1-B8, C1-C8 in the first system, and A9-A17, B9-B17, C9-C17 in the second system.

# II

— = C1 + 2 loosely interpret score  
..... = free, based on interaction  
Hpsd: nr of repeats ad lib (unless indicated otherwise)

2

Turn C1 East  
Up/dwn  
Turn C2 North  
Up/dwn

♩ = 135

2x 2x 2x

14

SoftStep 1..... North

wait until C1-2 are finished

South SoftStep 1..... Shake..... East

32

Shake..... Shake.....

2x

Shake..... Shake..... Shake..... Shake.....

47

1. 2. 3

Shake..... West SoftStep 1..... South

SoftStep 1..... West

SoftStep 1..... West

65

1. 2.

73

North SoftStep 1.....

South SoftStep 1.....

# III

♩ = 60

**1** knock on wood

**2** Gliss. *pp* on strings *gliss.*  $\frac{1}{2}$

**3** knock on wood Plectrum gliss. on strings *mp*

**4** knock on wood

**5** Lute

**6** Gliss. on strings *pp* *mp* *p*

**7** poco accel.

**8**

**9** Gliss. on strings *p* knock on wood

**10** *p* Gliss. on strings

**11**

**12**

**13** Gliss. on strings *p* Lute

**14**

**15**

**16**

**17**

**18** molto accel.  $\frac{1}{2}$  = 80

C1

GRAN + REV -->

I 8' 8' 4'

II 8'

(wait until C1-2 are finished)

C2

GRAN + REV -->

LFO + TRANS + REV -->

LFO + TRANS + REV -->

cluster

**Page 4 Harpsichord**

Play groups 1-18 in random order  
Groups may be repeated, but only after at least another group is played first

You can:

1. start together with one of the computers
2. play when there is a silence from the computers
3. you can decide not to play when there is a silence

Play maximum 20 % of the time

**Page 4 Computers**

Sample & play back the samples in different variations  
Also you can sometimes use direct input  
Change quickly in variation possibilities between groups

You can:

1. start together with one of the players
2. play when there is a silence from other players
3. you can decide not to play when there is a silence

Play maximum 20 % of the time

**Page 5**

Play the page as written  
Computers use direct input only

# IV

♩ = 80

C1

A B A B C C B D E

HPSD

Turn

C2

17 10 8 8 7 8 12 8

21 12 8 7 4 4

25

## Improvised cadenza (± 3 minutes)

Use the tone and chord rows to build a cadanza in a baroque kind of fashion. Rows can be used in any octave, in retrograde, use fragments, snippets, combine elements, etc. You can also use elements of bar 17-29 in the cadenza. Just make fun with it!

Gradually start using notes outside the rows, making it more atonal and more pointillistic and even using extended playing techniques.

At some clear point, cue the two computer players, And they will join you in the cadenza, with sampling, altering and replaying your phrases

4aug-2maj-4

2maj-4-4aug

4-4aug-2maj

chords

♩ = 80

50

F F G G H I J

(8va) (Rev)

F F G G H I J

(8va) (Rev)