

Christopher Stark

S C R E A M

for tenor voice, five trumpets & electronics

(2020)



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Text by Edvard Munch

*Commissioned by Fifth Bridge
with support from the Virginia Tech School of Performing Arts*

S O M M E R S O P U B L I S H I N G

INSTRUMENTATION

- Tenor Voice (Range: B2 - B-flat4)
- Five Trumpets in C (Trumpet 5 doubles on B-flat Trumpet)

ELECTRONIC REQUIREMENTS

- Audio technician to operate the laptop cues
- Laptop with Max/MSP software (Max patch available from the composer)
- Audio interface with at least 5 inputs (with preamps) and 4 outputs
- Mixer with at least 4 inputs and 4 outputs
- 4 powered speakers setup in surround (with subwoofer, if possible)
- 5 dynamic microphones (Shure SM58 or equivalent)
- Audio and data cables to connect laptop, interface, mixer, microphones, and speakers

DURATION

ca. 9'00"

SCORE IN C

*with the exception of the trumpet air sounds
which sound a minor 2nd higher than written on C trumpet
and a minor 2nd lower than written on B-flat trumpet*

PREMIERE PERFORMANCE

17 March 2020

Brian Thorsett, tenor

Fifth Bridge, trumpets

Christopher Stark, electronics

Moss Arts Center

Virginia Tech

Blacksburg, VA

Text by Edvard Munch

SCREAM

Music by Christopher Stark

1: dynamic panning on trumpets; quarter-tone harmonizer on voice

Mysterious, atmospheric, slightly creepy ♪ = 54

Mysterious, atmospheric, slightly creepy ♩ = 54

Tenor

blow air through trumpet with specific fingering (don't remove mouthpiece)
resulting pitch will sound a minor second higher than written
closely into the microphone, amplification on

Trumpet 1

pp *mf* *pp*

blow air through trumpet with specific fingering (don't remove mouthpiece)
resulting pitch will sound a minor second higher than written
closely into the microphone, amplification on

Trumpet 2

pp *mf* *pp*

blow air through trumpet with specific fingering (don't remove mouthpiece)
resulting pitch will sound a minor second higher than written
closely into the microphone, amplification on

Trumpet 3

pp *mf* *pp*

blow air through trumpet with specific fingering (don't remove mouthpiece)
resulting pitch will sound a minor second higher than written
closely into the microphone, amplification on

Trumpet 4

pp *mf* *pp*

blow air through trumpet with specific fingering (don't remove mouthpiece)
resulting pitch will sound a minor second higher than written
closely into the microphone, amplification on

Trumpet 5 (C trumpet)

pp *mf* *pp*

8

Ten.

Tpt. 1

simile

pp

f

pp

Tpt. 2

pp

f

pp

Tpt. 3

pp

f

pp

Tpt. 4

pp

f

pp

Tpt. 5

pp

f

2: A loops

very close into the mic,
chant-like, almost spoken,
very marked and rhythmic

15 *p*

Ten. *p*

One eve-ning I was walk-ing out on a hil-ly path near Kri-sti-a-ni-a with

simile, sotto voce

Tpt. 1 simile, sotto voce

Tpt. 2 simile, sotto voce

Tpt. 3 simile, sotto voce

Tpt. 4 simile, sotto voce

Tpt. 5 *pp* simile, sotto voce

3: B loops

20 *mp* growing in intensity

Ten. *mp* growing in intensity

two com-rades One eve-ning I was walk-ing out on a hil-ly path near kri-sti-a-ni-a with

continue, improvise using only air sounds,
fingering/pitch ad lib., gradually begin interjecting more accents,
becoming more frantic and intense

Tpt. 1 3

Tpt. 2 3

Tpt. 3

Tpt. 4

Tpt. 5

4: C loops

26 *mf* growing in intensity

Ten. *two com-rades One eve-ning I was walk-ing out on a hil-ly path near Kri-sti-a-ni-a with two com-rades*

Tpt. 1 continue, improvise using only air sounds, fingering/pitch ad lib., gradually begin interjecting more accents, becoming more frantic and intense

Tpt. 2 continue, improvise using only air sounds, fingering/pitch ad lib., gradually begin interjecting more accents, becoming more frantic and intense

Tpt. 3 3 continue, improvise using only air sounds, fingering/pitch ad lib., gradually begin interjecting more accents, becoming more frantic and intense

Tpt. 4 3 continue, improvise using only air sounds, fingering/pitch ad lib., gradually begin interjecting more accents, becoming more frantic and intense

Tpt. 5 3 continue, improvise using only air sounds, fingering/pitch ad lib., gradually begin interjecting more accents, becoming more frantic and intense

5: birds sample
5: D loops

frantically repeat mm. 27-29
out of time faster and faster
higher and higher in pitch

30 *f* normal singing voice (still into the microphone)

Ten. *One eve - ning I was walk-ing out*

Tpt. 1 frantic and intense continue improvising in a similar fashion

Tpt. 2 frantic and intense continue improvising in a similar fashion

Tpt. 3 frantic and intense continue improvising in a similar fashion

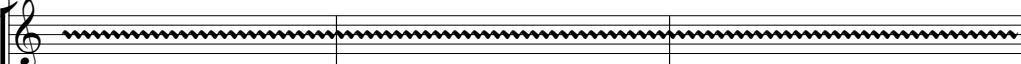
Tpt. 4 frantic and intense continue improvising in a similar fashion

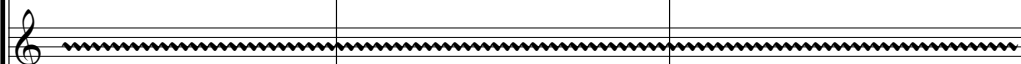
Tpt. 5 frantic and intense continue improvising in a similar fashion

6: E loops

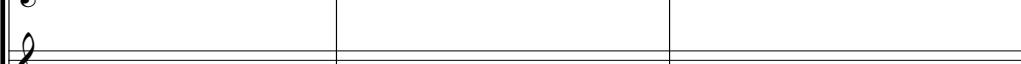
35

Ten.  on a hil - ly path near Kri - sti - a - ni - a with two com - rades it was a time when life had

Tpt. 1  mute in, straight

Tpt. 2  mute in, straight

Tpt. 3  mute in, straight

Tpt. 4  mute in, straight

Tpt. 5  mute in, straight

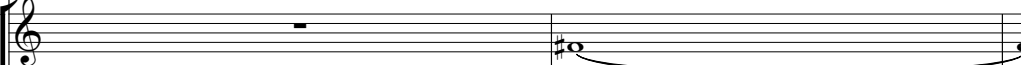


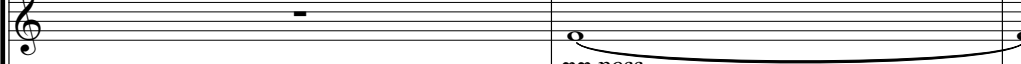
7: dynamic panning off, reverb on trumpets

8: F loops

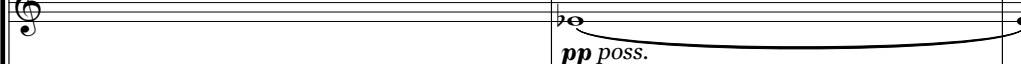
39

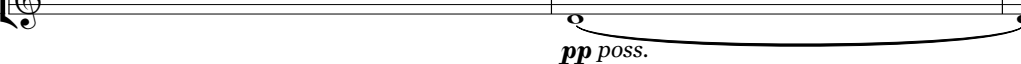
Ten.  ripped my soul it was a time when life had ripped my soul

Tpt. 1  con sord., away from the microphone
pp poss.  *ff*

Tpt. 2  con sord., away from the microphone
pp poss.  *ff*

Tpt. 3  con sord., away from the microphone
pp poss.  *ff*

Tpt. 4  con sord., away from the microphone
pp poss.  *ff*

Tpt. 5  con sord., away from the microphone
pp poss.  *ff*

9: all loops off
 9: delay on vocal mic
 9: birds resynthesized sample

almost spoken, but still clearly pitched

42 *p subito*

Ten. *o - pen* *o - pen* *o - pen* *o - pen* *o - pen*

Tpt. 1 sharp cutoff gliss. sharp cutoff gliss. gliss.

Tpt. 2 sharp cutoff gliss. sharp cutoff gliss.

Tpt. 3 sharp cutoff sharp cutoff

Tpt. 4 sharp cutoff sharp cutoff

Tpt. 5 sharp cutoff

pp *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

10: perfect 5th harmonizer on vocal mic
 10: forest fire sample with high pass filter

Double Time ♩ = 108

47

Ten. *o - pen*

Tpt. 1 into the mic (subito) *pp* *mp* *pp* into the mic *pp* *mp*

Tpt. 2 *pp* *mp* *pp* *mp* *pp*

Tpt. 3 into the mic (subito) *pp* *mp* *pp* into the mic *pp* *mp*

Tpt. 4 into the mic (subito) *pp* *mp* *pp*

Tpt. 5 into the mic (subito) *pp* *mp* *pp* *pp* *mp*

11: tremolo + reverb on vocal mic

full voice, into the microphone

52

Ten. *p* the sun was go - ing

Tpt. 1 *pp* *pp* *mp* *pp* *pp*

Tpt. 2 *pp* *mp* *pp* *pp* *mp*

Tpt. 3 *pp* *pp* *mp* *pp* *pp*

Tpt. 4 *pp* *mp* *pp* *pp* *mp*

Tpt. 5 *pp* *pp* *mp* *pp* *pp*

=

57

Ten. down had dipped

Tpt. 1 *mp* *pp* *pp* *mp* *pp*

Tpt. 2 *pp* *pp* *mp* *pp* *pp*

Tpt. 3 *mp* *pp* *pp* *mp* *pp*

Tpt. 4 *pp* *pp* *mp* *pp* *pp*

Tpt. 5 *mp* *pp* *pp* *mp* *pp*

12: open/close forest fire high pass filter

62

Ten.

in flames

Tpt. 1

pp *mp* *pp* *pp*

Tpt. 2

mp *pp* *pp* *mp*

Tpt. 3

pp *mp* *pp* *pp*

Tpt. 4

mp *pp* *pp* *mp*

Tpt. 5

pp *mp* *pp* *pp*

66

Ten.

be - low

Tpt. 1

mp *pp* *pp* *mp* *pp*

Tpt. 2

pp *pp* *mp* *pp* *pp*

Tpt. 3

mp *pp* *pp* *mp* *pp*

Tpt. 4

pp *pp* *mp* *pp* *pp*

Tpt. 5

mp *pp* *pp* *mp* *pp*

71

Ten. *cresc. poco a poco*

the ho - ri - - - - - zon.

Tpt. 1 *pp* *mp* *pp cresc. poco a poco*

Tpt. 2 *mp* *pp* *pp cresc. poco a poco*

Tpt. 3 *pp* *mp* *pp cresc. poco a poco*

Tpt. 4 *mp* *pp* *cresc. poco a poco*

Tpt. 5 *pp* *mp* *pp cresc. poco a poco*

75

Ten.

It was like

Tpt. 1 *(p)* *(mp)*

Tpt. 2 *(p)* *(mp)*

Tpt. 3 *(p)* *(mp)*

Tpt. 4 *(p)* *(mp)*

Tpt. 5 *(p)* *(mp)*

13: open forest fire high pass filter

14: tremolo + delay on voice

79

Ten. *f*
a flam - ing sword

Tpt. 1 *(mf)* *f*
away from the mic *p*

Tpt. 2 *(mf)* *f*
away from the mic *p*

Tpt. 3 *(mf)* *f*
away from the mic *p*

Tpt. 4 *(mf)* *f*
away from the mic *p*

Tpt. 5 *(mf)* *f*
away from the mic *p*

83

Ten. *ff*
of blood *ff poss.*
sli - cing through the con -

Tpt. 1 *f* *p sub.* *p* *f* *p sub.*

Tpt. 2 *f* *p sub.* *p* *f* *p sub.*

Tpt. 3 *f* *p sub.* *p* *f* *p sub.*

Tpt. 4 *f* *p sub.* *p* *f* *p sub.*

Tpt. 5 *f* *p sub.* *p* *f* *p sub.*

15: resonance filters on fire sample tuned to C major triad
 15: tremolo off (delay still on)

88

Ten. *cave* *of* *pa - ra - di - -*

let delay clear (Monteverdi quotation, slowed down)

Elecs.

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tpt. 4 *f*

Tpt. 5 *f*



16: F major triad

17: G minor triad

18: D major triad

molto rit.

95

Ten. *so*

Elecs.

19: 8vb harmonizer + delay on trumpets
19: fade out filtered forest fire sample
19: delay on voice off, reverb on

A tempo

101

Ten.

Tpt. 1

con sord. (practice), use mic proximity to help dynamics

pp *mf* *pp*

Tpt. 2

con sord. (practice), use mic proximity to help dynamics

pp *mf* *pp*

Tpt. 3

con sord. (practice), use mic proximity to help dynamics

pp *mf* *pp*

Tpt. 4

con sord. (practice), use mic proximity to help dynamics

pp *mf* *pp*

Tpt. 5

pp *mf* *pp*



105

Ten.

in the style of the Monteverdi

p

The

Tpt. 1

pp *pp* *mf* *pp*

Tpt. 2

pp *mf* *pp*

Tpt. 3

pp *mf* *pp*

Tpt. 4

pp *mf* *pp*

Tpt. 5

pp *mf* *pp*

109

Ten. sky was like blood

Tpt. 1 *pp* *pp* *mf* *pp* *pp* *mf*

Tpt. 2 *pp* *mf* *pp* *pp* *mf* *pp*

Tpt. 3 *pp* *mf* *pp* *pp* *mf* *pp*

Tpt. 4 *pp* *mf* *pp* *pp* *mf* *pp*

Tpt. 5 *pp* *mf* *pp* *pp* *mf* *pp*



113

Ten. sliced with strips of fire the

Tpt. 1 *pp* *pp* *mf* *pp* *pp* *mf*

Tpt. 2 *pp* *mf* *pp* *pp* *mf* *pp*

Tpt. 3 *pp* *mf* *pp* *pp* *mf* *pp*

Tpt. 4 *pp* *mf* *pp* *pp* *mf* *pp*

Tpt. 5 *pp* *mf* *pp* *pp* *mf* *pp*

20: 8vb harmonizer off (delay still on)

117 *mf*

Ten. *mf*
hills turned deep deep

Tpt. 1 *pp* *pp* *mf* *pp* *pp* *mf* *pp*

Tpt. 2 *pp* *pp* *mf* *pp* *pp* *mf* *pp* *pp*

Tpt. 3 *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf*

Tpt. 4 *pp* *mf* *pp* *pp* *mf* *pp* *pp*

Tpt. 5 *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf*

121

Ten. *mf*
blue the fjord cut in cold blue,

Tpt. 1 *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf*

Tpt. 2 *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp*

Tpt. 3 *pp* *pp* *mf* *pp* *pp* *mf* *pp* *pp*

Tpt. 4 *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp*

Tpt. 5 *pp* *pp* *mf* *pp* *pp* *mf* *pp* *mf*

126

Ten. *8* yel - low, _____ and red col - ors _____

Tpt. 1 *pp* *pp* *mf* *pp* *pp* *mf* *pp*

Tpt. 2 *pp* *mf* *pp* *pp* *mf* *pp* *pp*

Tpt. 3 *mf* *pp* *pp* *mf* *pp* *pp* *mf*

Tpt. 4 *mf* *pp* *pp* *mf* *pp* *pp*

Tpt. 5 *pp* *pp* *mf* *pp* *pp* *mf*

130

Ten. *8* col - ors _____ ex - plod - - - *mf cresc., intense*

Tpt. 1 *mf* *pp* *mf* *pp cresc.*
as fast as poss., ad lib.

Tpt. 2 *mf* *pp* *mf* *pp cresc.*
as fast as poss., ad lib.

Tpt. 3 *pp* *mf* *pp cresc.*
as fast as poss., ad lib.

Tpt. 4 *mf* *pp* *mf* *pp cresc.*
as fast as poss., ad lib.

Tpt. 5 *pp* *mf* *pp cresc.*

133

Ten. ing blood - - - y red *ff*

as fast as poss., ad lib.,
breathe where necessary

Tpt. 1 *p* *mp* *mf* *f*

Tpt. 2 *p* *mp* *mf* *f*

Tpt. 3 *p* *mp* *mf* *f*

Tpt. 4 *p* *mp* *mf* *f*

Tpt. 5 *p* *mp* *mf* *f*

137

Ten. 5-10" *f* *decresc.* my friends turned

wild 5-10" as fast as poss., ad lib. as fast as poss., ad lib.,
breathe where necessary

Tpt. 1 *ff* *f* *decresc.* *mf* *mp*

wild 5-10" as fast as poss., ad lib. as fast as poss., ad lib.,
breathe where necessary

Tpt. 2 *ff* *f* *decresc.* *mf* *mp*

wild 5-10" as fast as poss., ad lib. as fast as poss., ad lib.,
breathe where necessary

Tpt. 3 *ff* *f* *decresc.* *mf* *mp*

wild 5-10" as fast as poss., ad lib. as fast as poss., ad lib.,
breathe where necessary

Tpt. 4 *ff* *f* *decresc.* *mf* *mp*

wild 5-10" as fast as poss., ad lib. as fast as poss., ad lib.,
breathe where necessary

Tpt. 5 *ff* *f* *decresc.* *mf* *mp*

141

Ten. *p* *pp* *ppp*
glar - ing yel - - low white white white

Tpt. 1 *p* *pp* *pp poss.* (breathe where necessary)

Tpt. 2 *p* *pp* *pp poss.* *pp sempre* (breathe where necessary)

Tpt. 3 *p* *pp* *pp poss.* *pp sempre* (breathe where necessary)

Tpt. 4 *p* *pp* *pp poss.* *pp sempre* (breathe where necessary)

Tpt. 5 *p* *pp* *pp poss.* *pp sempre* (breathe where necessary)



21: delay off on trumpets

Slower ♩ = 69

148

Ten. *p* *mf*
I felt a great scream and
(breathe where necessary)

Tpt. 1 *pp sempre*

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

23: resonance filters on water sample
tuned to C $\sharp$ minor triad
23: tremolo + delay off, reverb on

22: tremolo + delay on voice
22: fade in water sample

24: C-sharp minor 9

25: A-flat major

26: C minor

Very slow $\text{♩} = 42$

156

Ten. *ff* I heard, yes, a great scream the col - ors in na - ture

Elecs. *ff* *p* sub. waves

Tpt. 1 *ff* poss. lunga

Tpt. 2 *ff* poss. lunga

Tpt. 3 *ff* poss. lunga

Tpt. 4 *ff* poss. lunga

Tpt. 5 *ff* poss. lunga to B-flat trumpet

27: C minor 9 28: G major 30: B minor 9 32: A-sharp minor

33: water sample off

29: B minor 31: F-sharp major

Più mosso $\text{♩} = 52$

164

Ten. *cresc. poco a poco* broke the lines of na - ture the lines and col - ors

Elecs. *n*

Tpt. 1 *pp* *p* *pp* *mp* *pp*

Tpt. 2 *pp* *p* *pp* *mp* *pp*

Tpt. 3 *pp* *p* *pp* *mp* *pp*

Tpt. 4 *pp* *p* *pp* *mp* *pp*

Tpt. 5 *pp* *p* *pp* *mp* *pp*

172

Ten. mo - tion with mo - tion with

Tpt. 1 *mf* *pp* *mf* *pp*

Tpt. 2 *mf* *pp* *mf* *pp*

Tpt. 3 *mf* *pp* *mf* *pp*

Tpt. 4 *mf* *pp* *mf* *pp*

Tpt. 5 *mf* *pp* *mf* *pp*

174 *ff* 3

Ten. 8 mo - tion mo - - tion

Tpt. 1 *f* *pp* *f* *pp* *f*

Tpt. 2 *f* *pp* *f* *pp* *f*

Tpt. 3 *f* *pp* *f* *pp* *f*

Tpt. 4 *f* *pp* *f* *pp* *f*

Tpt. 5 *f* *pp* *f* *pp* *f*

176 *mf* 3

Ten. 8 these os - cil - la - tions of

Tpt. 1 *p* *mf* *p* *p* *mf* *p* *mf*

Tpt. 2 *p* *mf* *p* *p* *mf* *p* *mf*

Tpt. 3 *p* *mf* *p* *p* *mf* *p* *mf*

Tpt. 4 *p* *mf* *p* *mf* *p* *mf* *p*

Tpt. 5 *p* *mf* *p* *mf* *p* *mf* *p*

178

Ten. *life* *brought* *not*

Tpt. 1 *p* *p* *mf* *p*

Tpt. 2 *p* *p* *mf* *p*

Tpt. 3 *p* *p* *mf* *p*

Tpt. 4 *p* *mf* *p* *mf* *p* *mf* *p* *p* *mf* *p* *mf* *p*

Tpt. 5 *p* *mf* *p* *mf* *p* *mf* *p* *p* *mf* *p* *mf* *p*



180

Ten. *on - ly* *my* *eye* *in -*

Tpt. 1 *p* *mf* *p* *mf* *p* *p* *mf*

Tpt. 2 *p* *mf* *p* *mf* *p* *p* *mf*

Tpt. 3 *p* *mf* *p* *mf* *p* *p* *mf*

Tpt. 4 *p* *p* *mf* *p* *mf* *p* *mf* *p* *p*

Tpt. 5 *p* *p* *mf* *p* *mf* *p* *mf* *p* *p*

34: tremolo on trumpets

182

Ten. *8* to os - cil - la - tions, it brought al - so my ears in -

Tpt. 1 *p* *mf* *p* *mf* *p* *mf* *p*

Tpt. 2 *p* *mf* *p* *mf* *p* *mf* *p*

Tpt. 3 *p* *mf* *p* *mf* *p* *mf* *p*

Tpt. 4 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Tpt. 5 *mf* *p* *mf* *p* *mf* *p* *mf* *p*



186

35: delay on voice

Ten. *8* to os - cil - la - tions os - cil - la - tions os - cil - la - tions os - cil - la - tions *ff*

Tpt. 1 *p* *mf* *p* *mf* *p* *mf* *p* *f* *ff*

Tpt. 2 *p* *p* *mf* *p* *mf* *p* *mf* *p* *f* *p* *ff* *pp*

Tpt. 3 *p* *p* *mf* *p* *mf* *p* *mf* *p* *f* *p* *ff* *pp*

Tpt. 4 *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f* *p* *ff*

Tpt. 5 *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f* *p* *ff*

36: birds + water samples
 36: tremolo off (trumpets)
 36: delay off (voice)

Faster ♩ = 69

192

Ten. *p*
 I heard a great

blow through trumpet
 like the beginning
 closely into the mic

Tpt. 1 *pp* *mf* *pp* *pp*

Tpt. 2 *pp* *poss. sempre*

Tpt. 3 *pp* *poss. sempre*

Tpt. 4 *pp* *mf*

blow through trumpet
 like the beginning
 closely into the mic

blow air through trumpet, like the beginning
 closely into the mic, resulting pitch will sound
 a minor second lower than written (B-flat tpt.)

Tpt. 5 *pp* *mf* *pp*



199

Ten. *f*
 scream I heard a great scream

Tpt. 1 *mf* *pp* *pp* *mf* *pp* *pp*

Tpt. 2 *f*

Tpt. 3 *f*

Tpt. 4 *pp* *pp* *mf* *pp* *pp* *f* *pp*

Tpt. 5 *pp* *mf* *pp* *pp* *mf* *pp* *pp* *pp* *pp* *pp*

37: quarter-tone harmonizer
37: fade out water + birds samples

38: delay

205 like the beginning
p sub.

Ten. *pp* *ppp whispered*

One eve-ning One eve-ning One

Tpt. 1 frantic and intense continue improvising in a similar fashion, becoming more sparse

f *n*

Tpt. 2 blow through trumpet like the beginning closely into the mic
frantic and intense continue improvising in a similar fashion, becoming more sparse

f *n*

Tpt. 3 blow through trumpet like the beginning closely into the mic
frantic and intense continue improvising in a similar fashion, becoming more sparse

f *n*

Tpt. 4 frantic and intense continue improvising in a similar fashion, becoming more sparse

f *n*

Tpt. 5 frantic and intense continue improvising in a similar fashion, becoming more sparse

f *n*