Noise Floor Music

Always There
for strings, synthesizer, and computer
(2007)

About the Music

Rooted in E minor, *Always There* spans the audio gamut from meditative to pulsating. My compositional approach was to unfold this piece, mainly via the strings[1], slowly and gently towards the extended outro, which begins at bar 81, then relent on a remix/edit of the drum track. At that point, instead of having the drums support the cellos, I chose the opposite: have the cellos, in percussive, spiccato-style, support the embellished drums.

The title is based on, and this composition is dedicated to, my mother: a loving, positive, perennial presence in my life.

Autobiography

Noise Floor Music is the solo project of Roy Vanegas (b 1971). From Queens, New York, he is currently studying music, computer science, and interactive design. He makes a living teaching computer programming and is quite fond of minor tonalities in music.

Creative Commons License

This work is licensed under Creative Commons' Attribution-Noncommercial-No Derivative Works 3.0 License, a copy of which is available at `http://creativecommons.org/licenses/by-nc-nd/3.0/`. This license gives you the right to copy, distribute, and transmit this work, as long as you attribute the work to the author, you don't use this work for commercial purposes, and you don't alter, transform, or build upon this work.

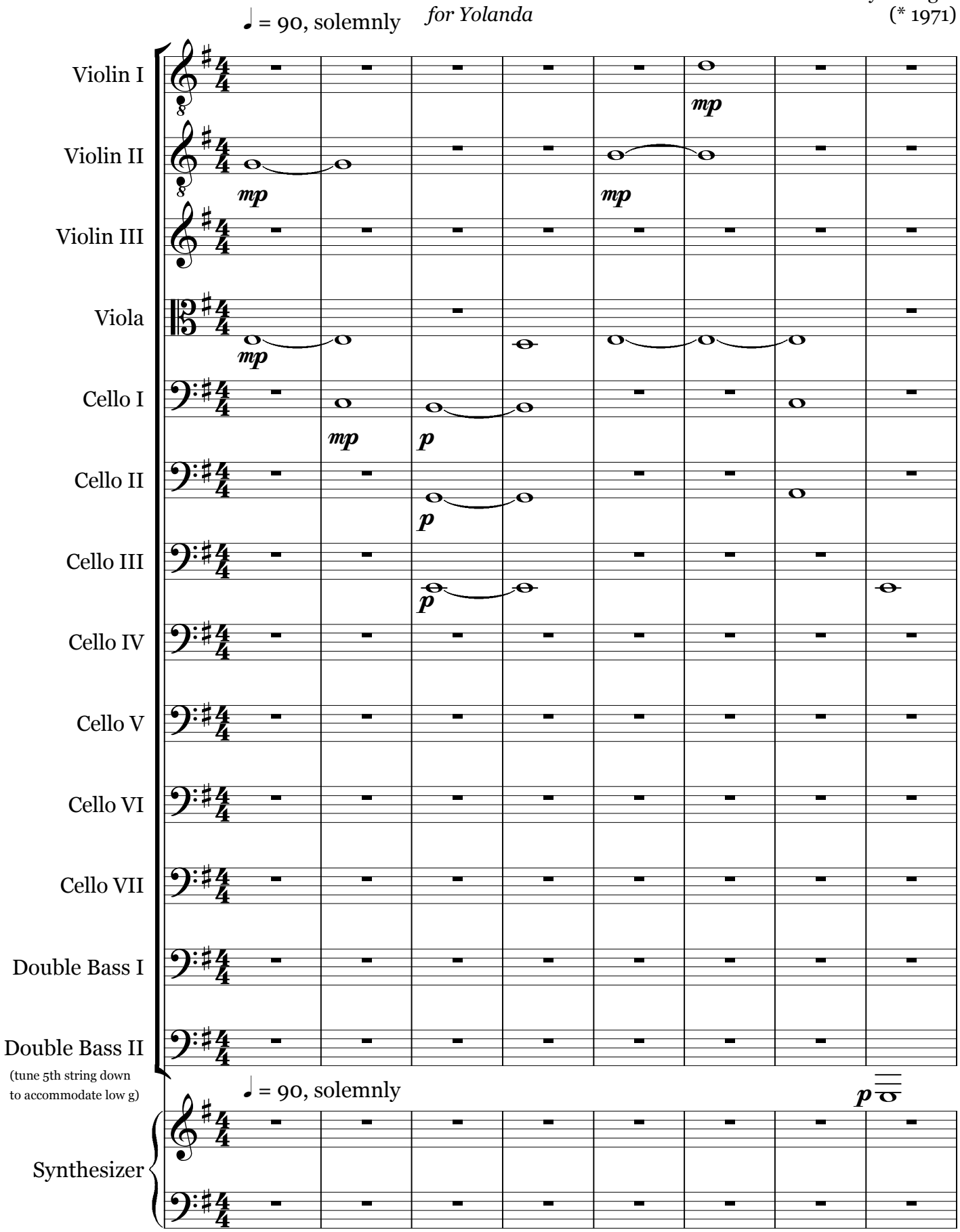
©2008 Noise Floor Music
Web: `http://www.noisefloormusic.org`
Email: `roy@noisefloormusic.org`
Design and layout: Roy Vanegas
Score transcribed in Sibelius
Layout and typeset in LaTeX
21 July 2008

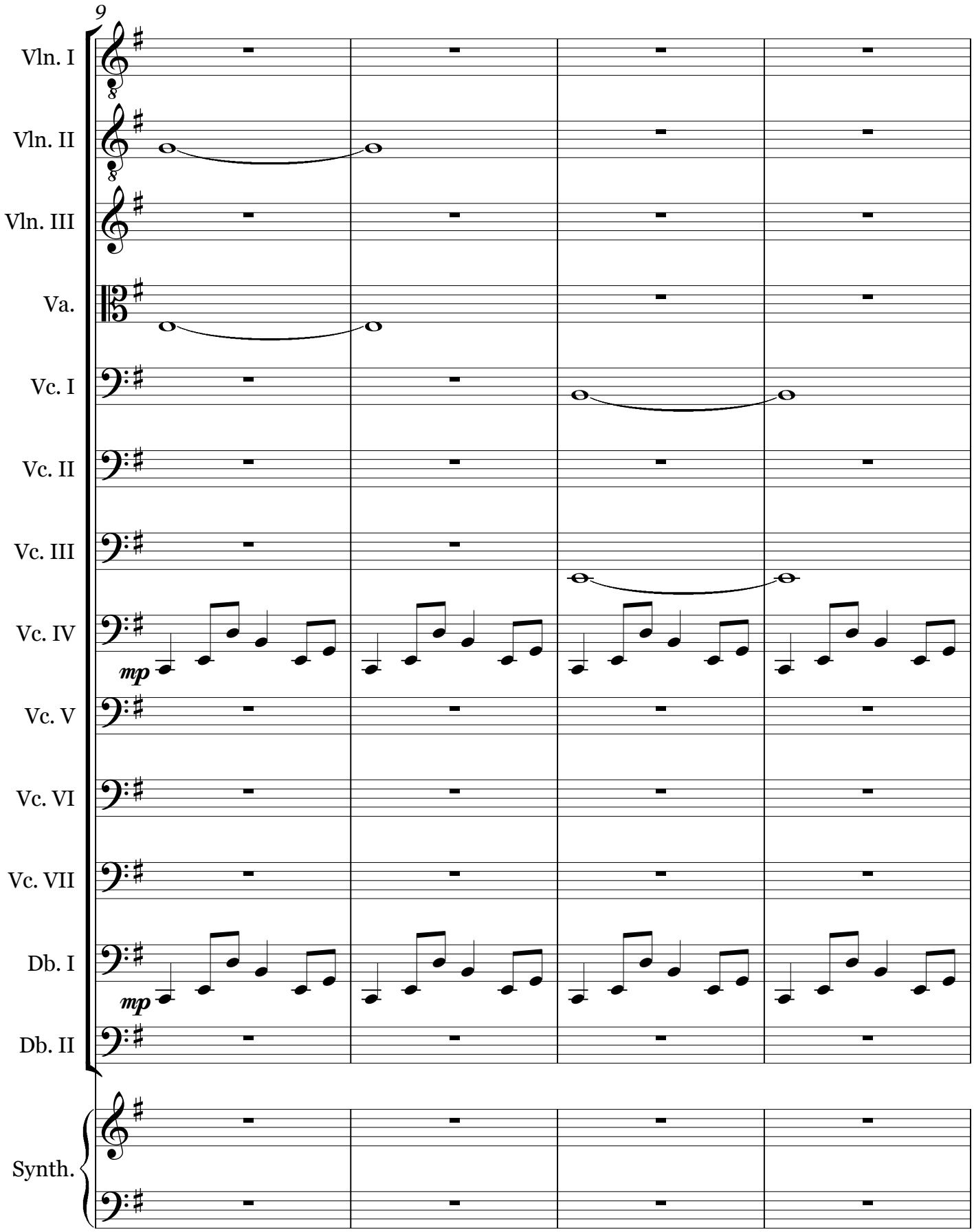
[1]Since no standard exists for notating edited remix events in musical scores, I have chosen not to transcribe the rhythm tracks. However, I plan to develop a standard by which to notate effects, edits, and remixes in printed music.

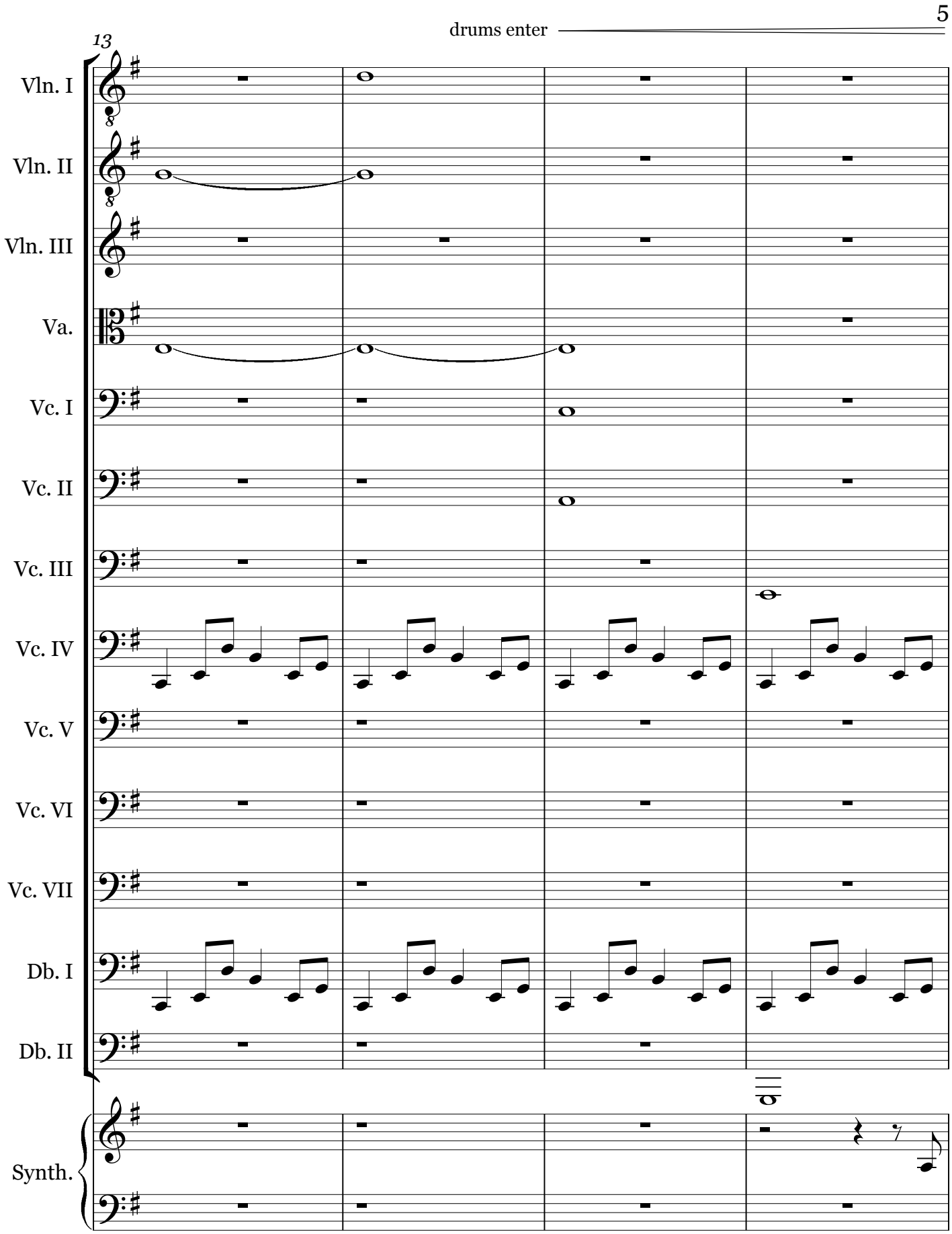
Always There

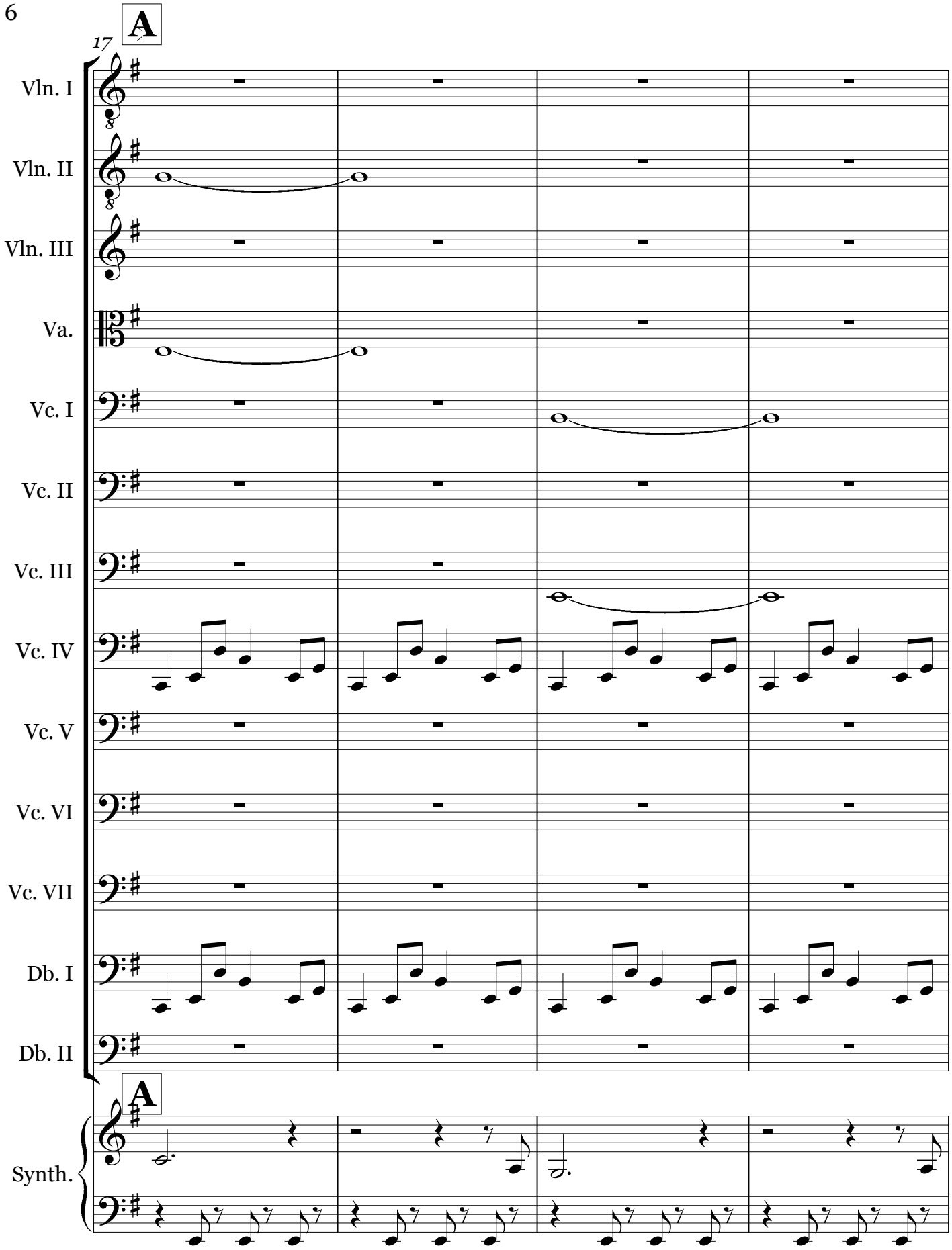
for Yolanda

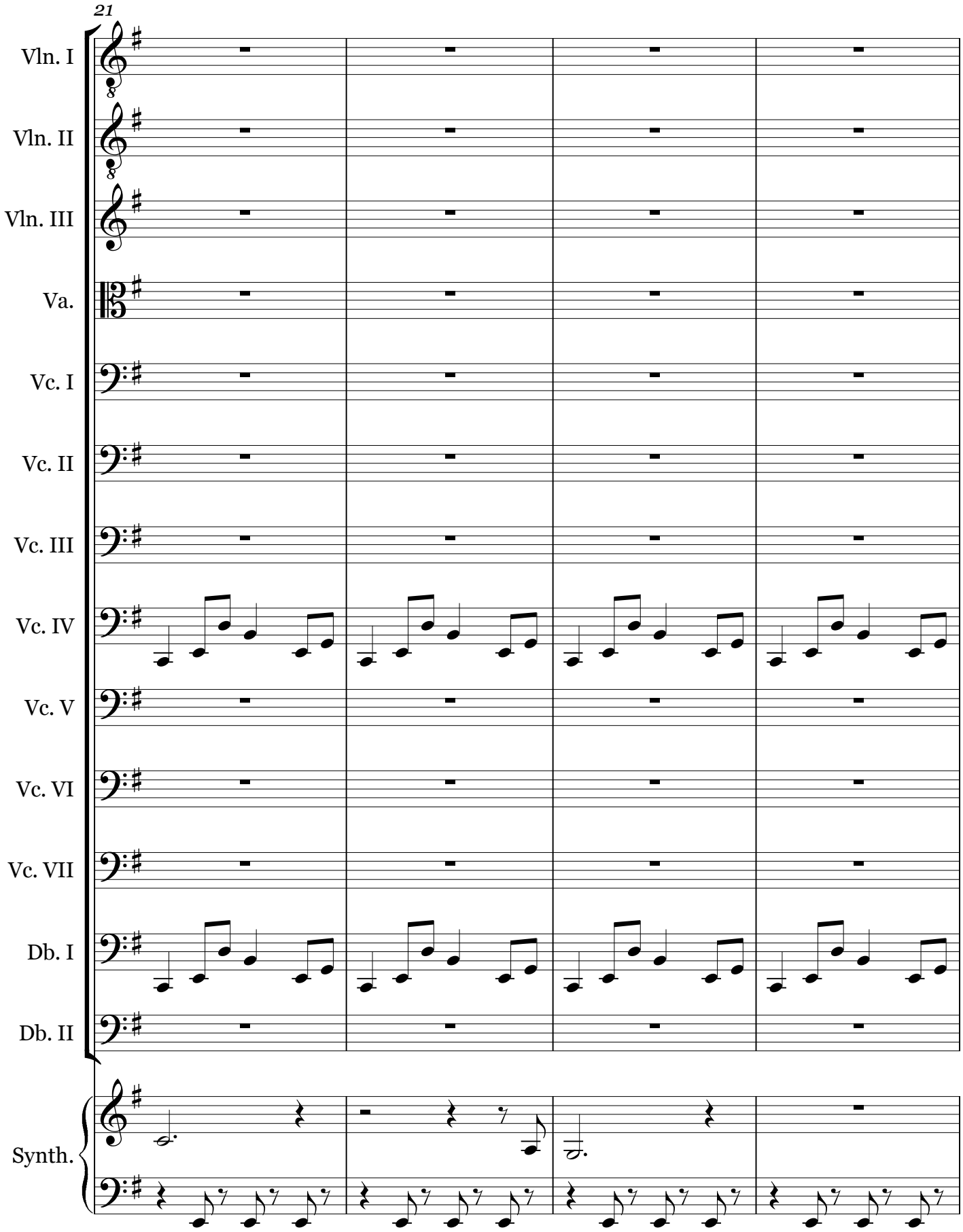
Roy Vanegas
(* 1971)

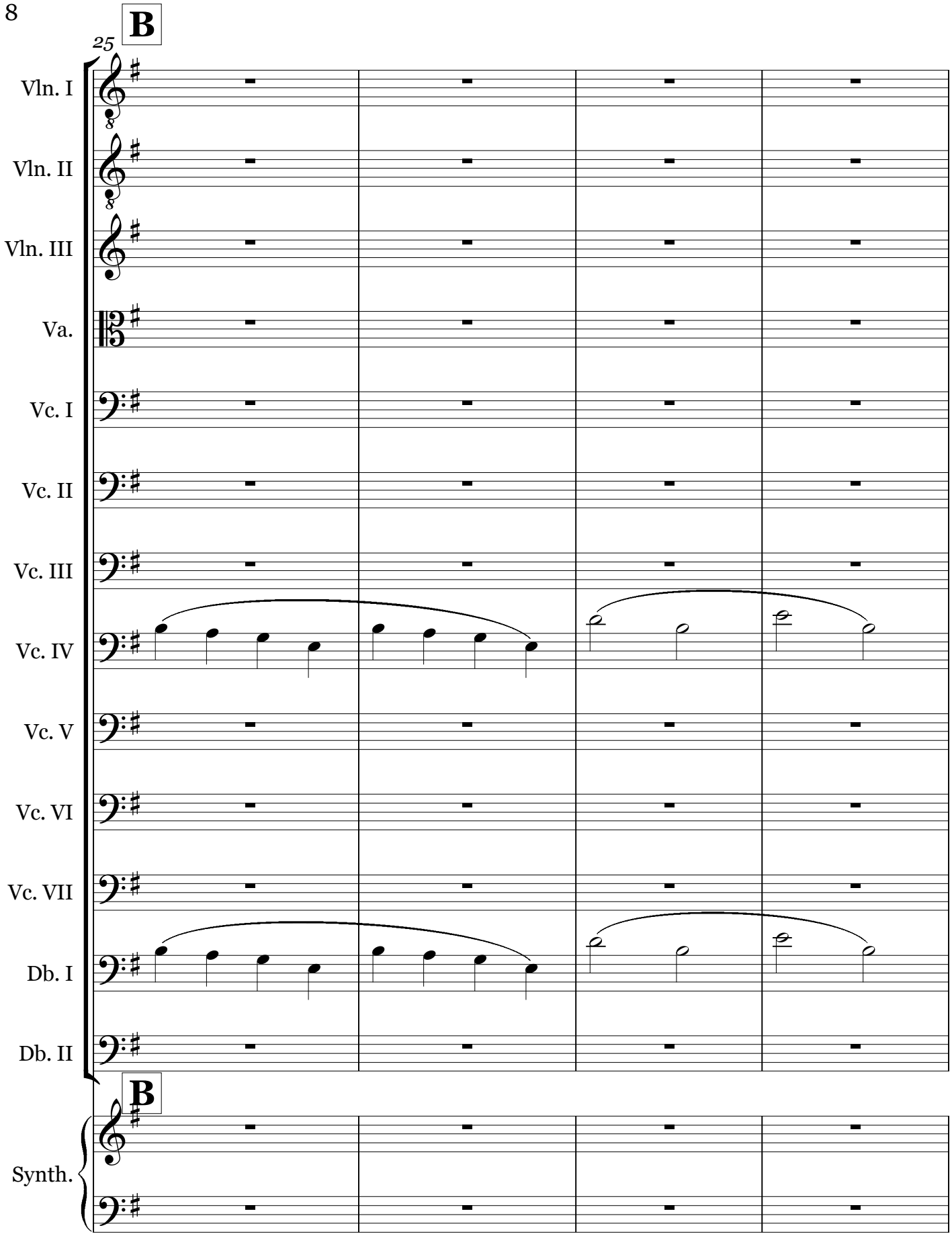


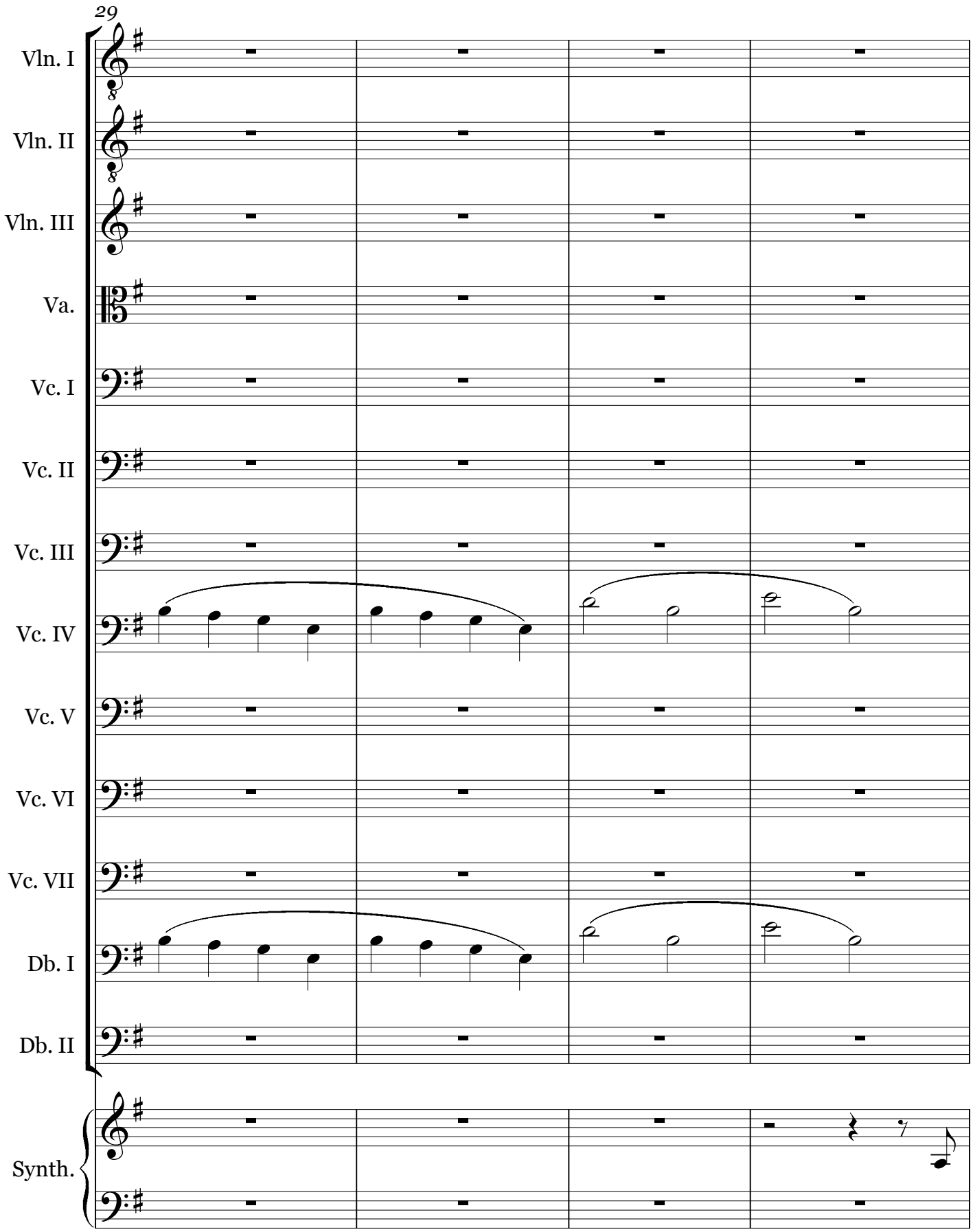

9
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
mp
Vc. V
Vc. VI
Vc. VII
Db. I
mp
Db. II
Synth.

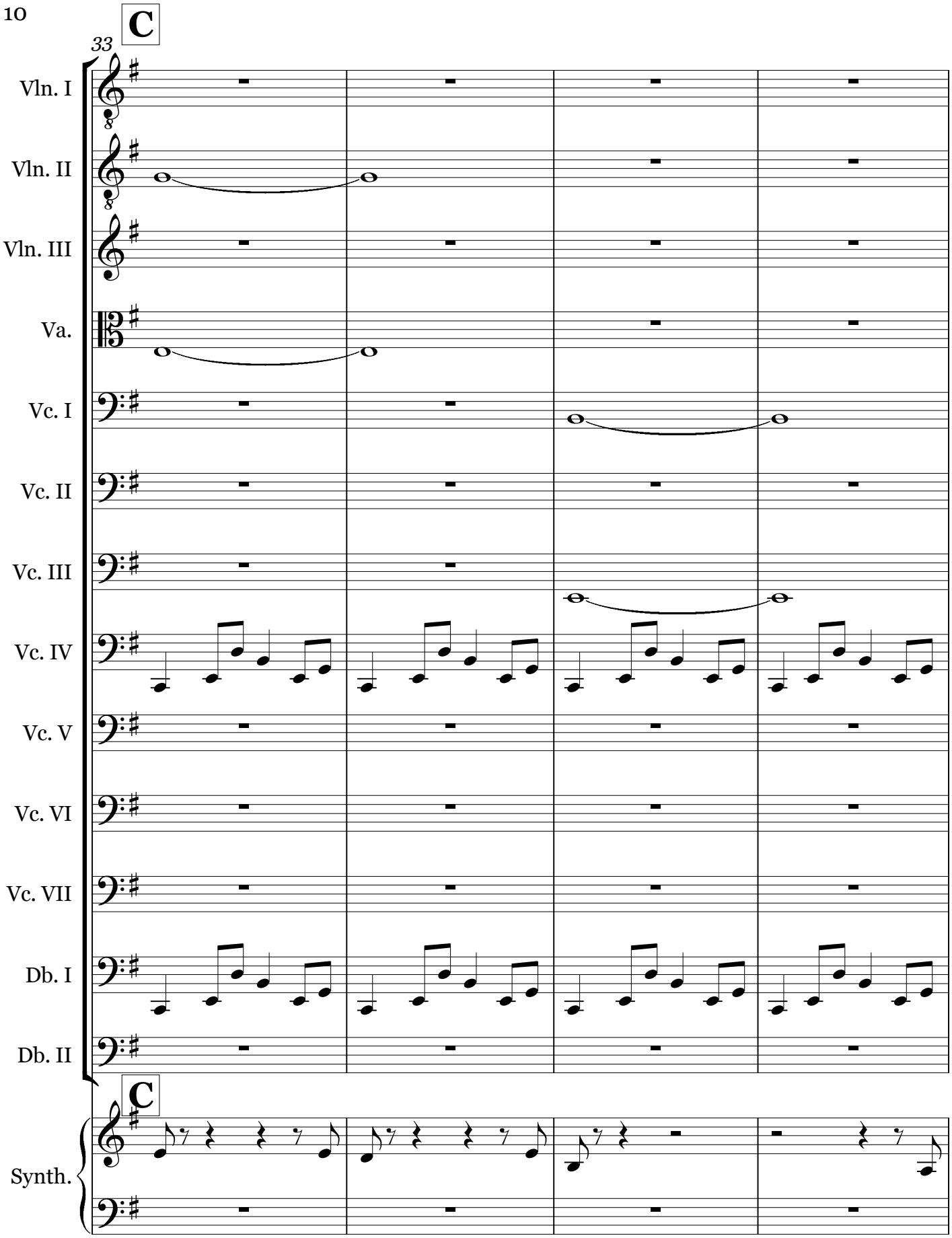

drums enter
13
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
Synth.

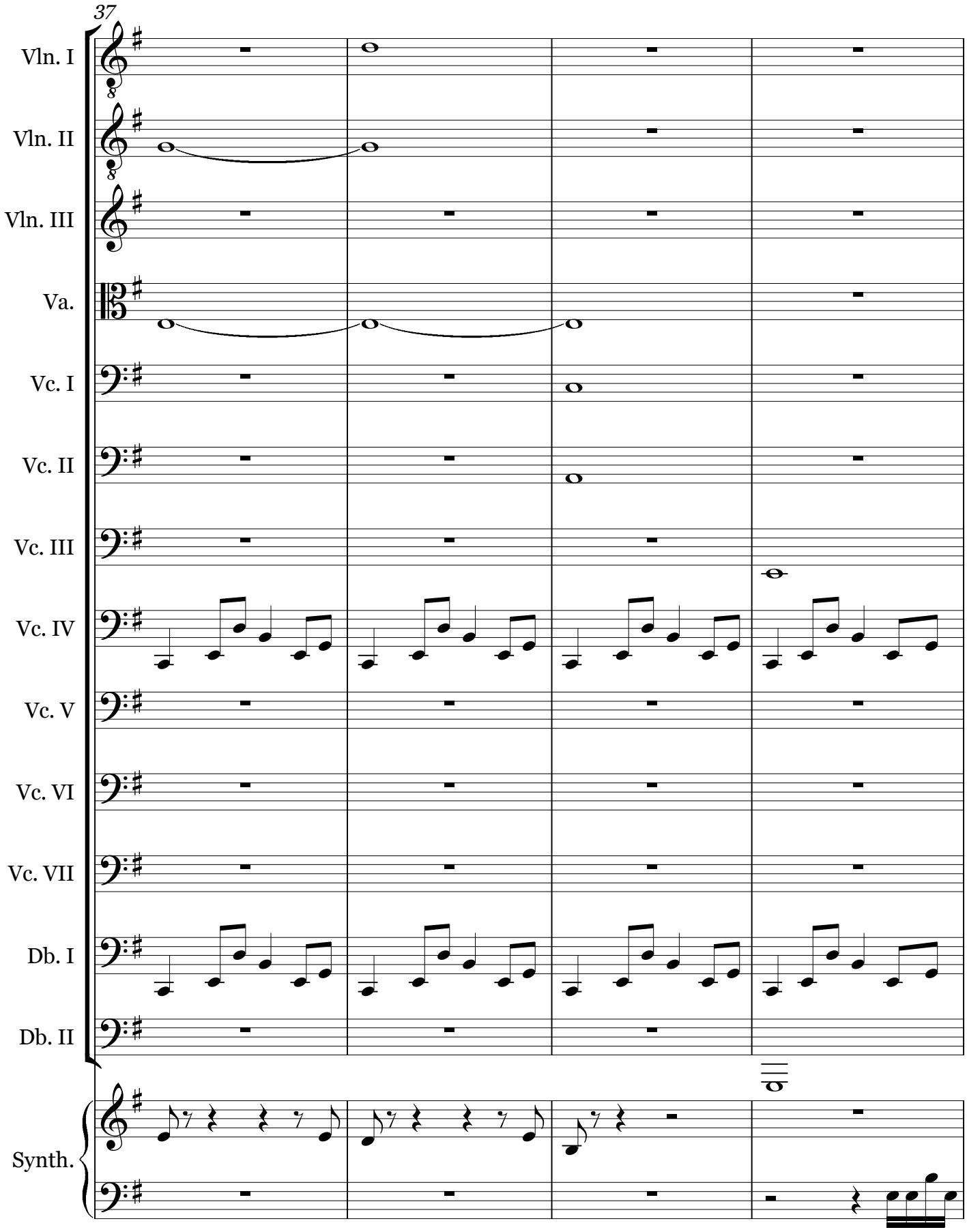

A
17
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
A
Synth.

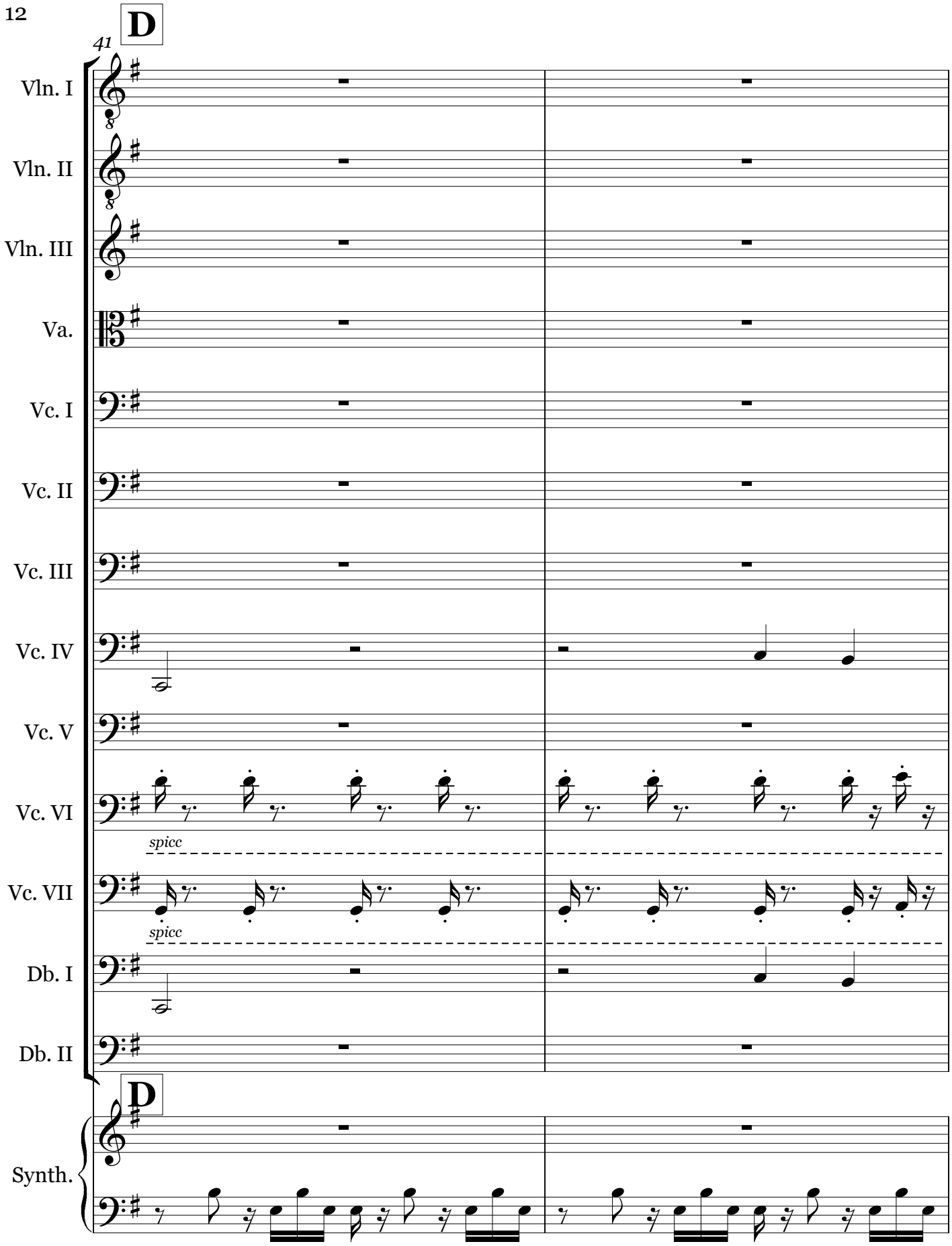

21
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
Synth.

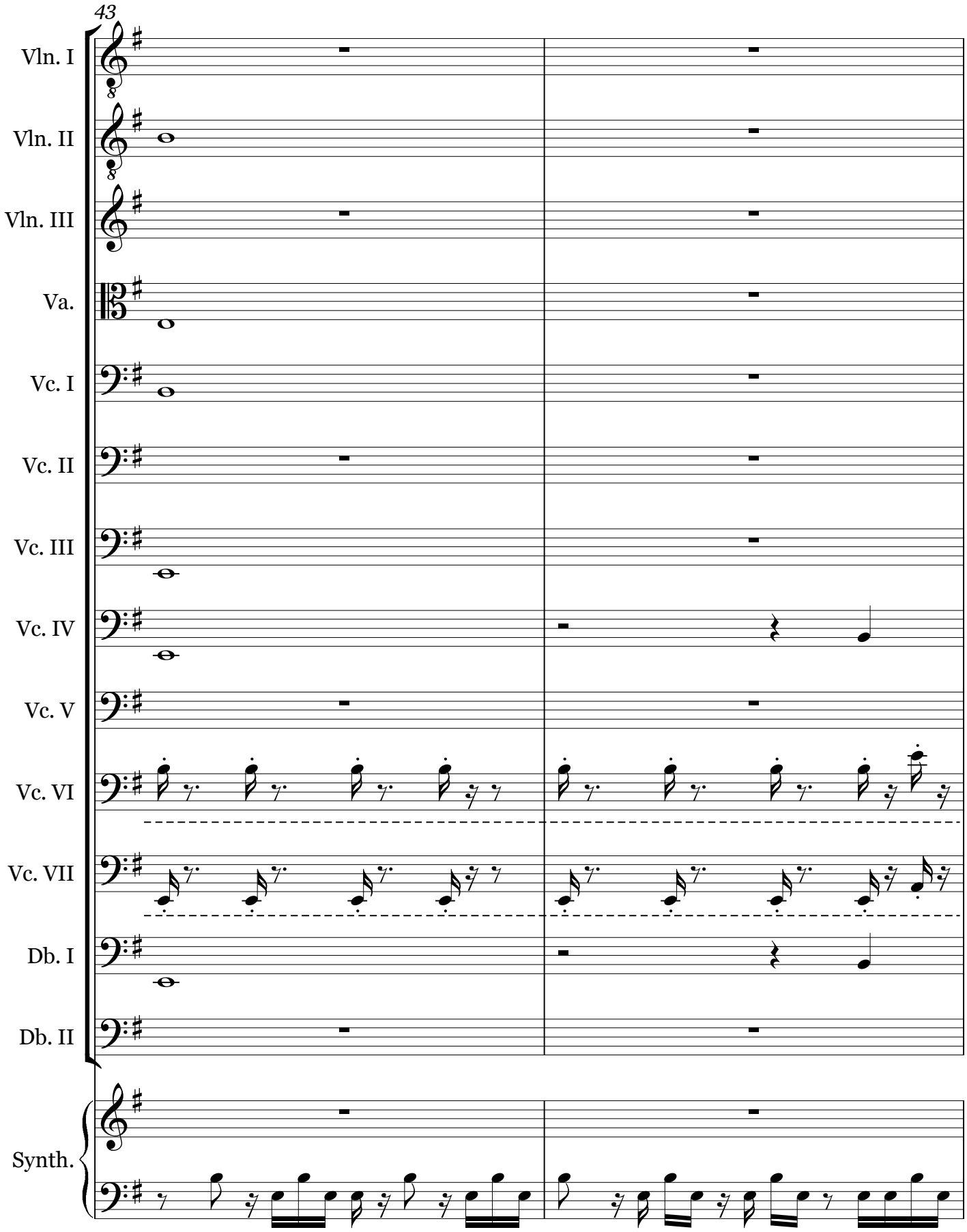

B
25
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
B
Synth.

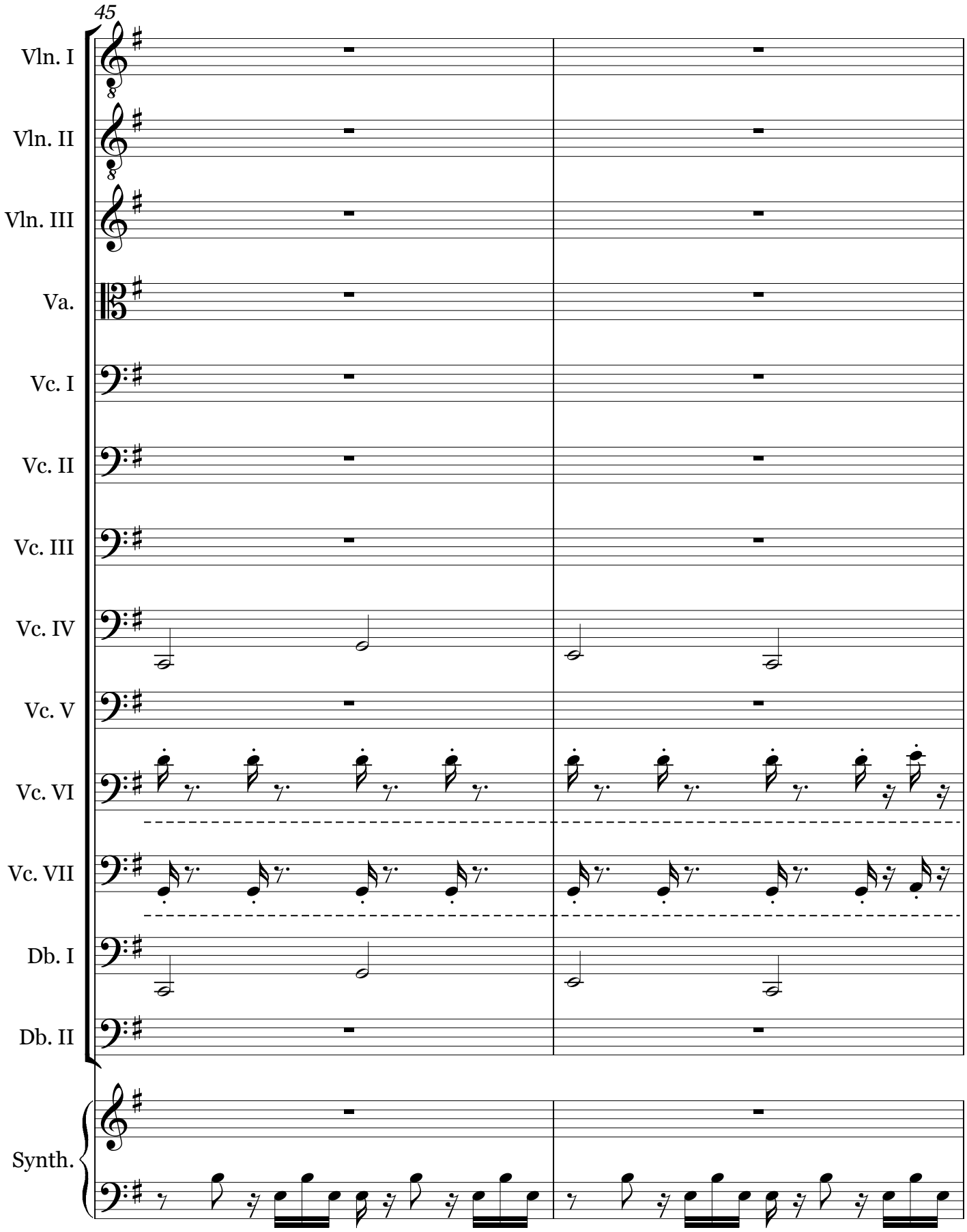

29
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
Synth.

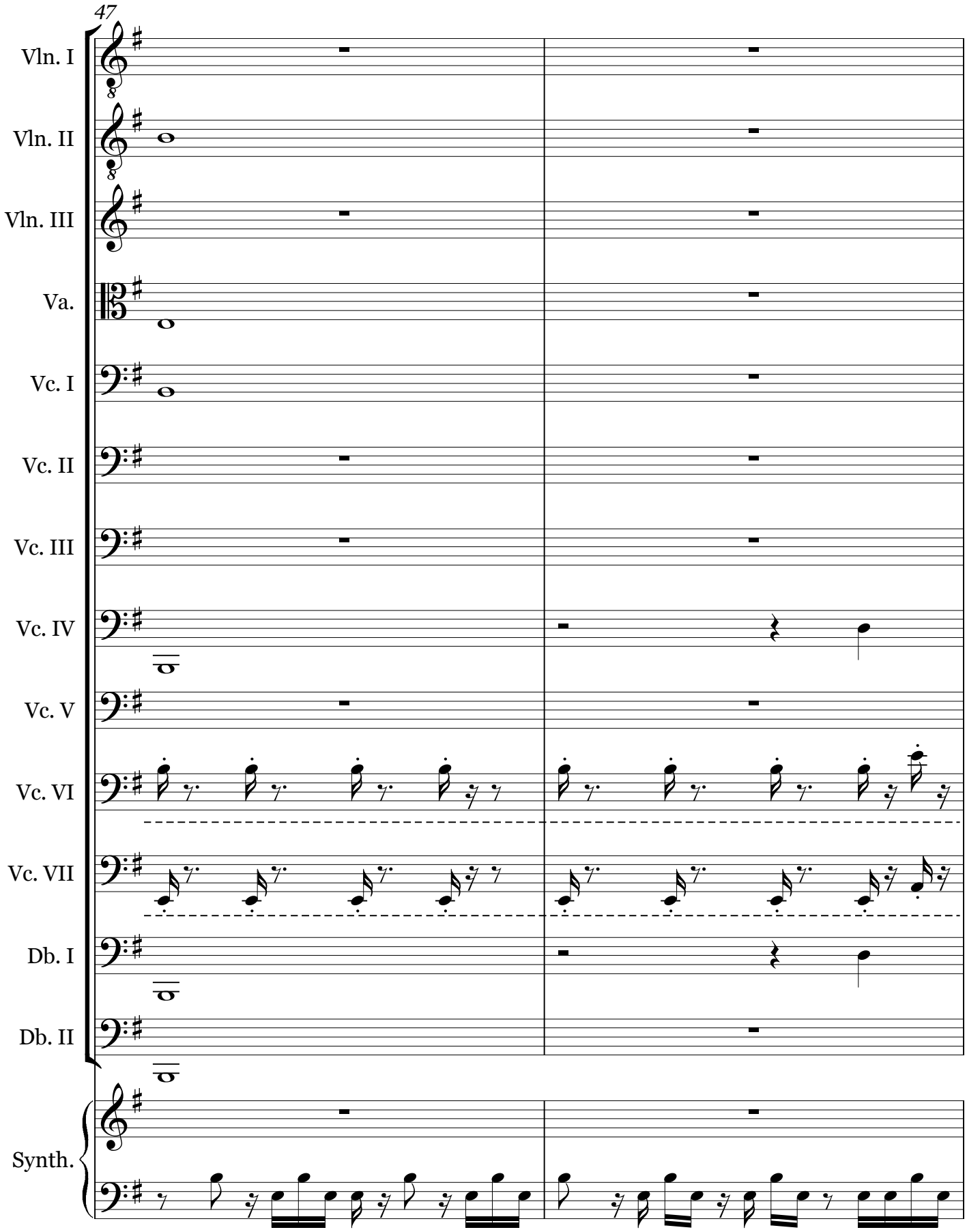

C
33
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
C
Synth.

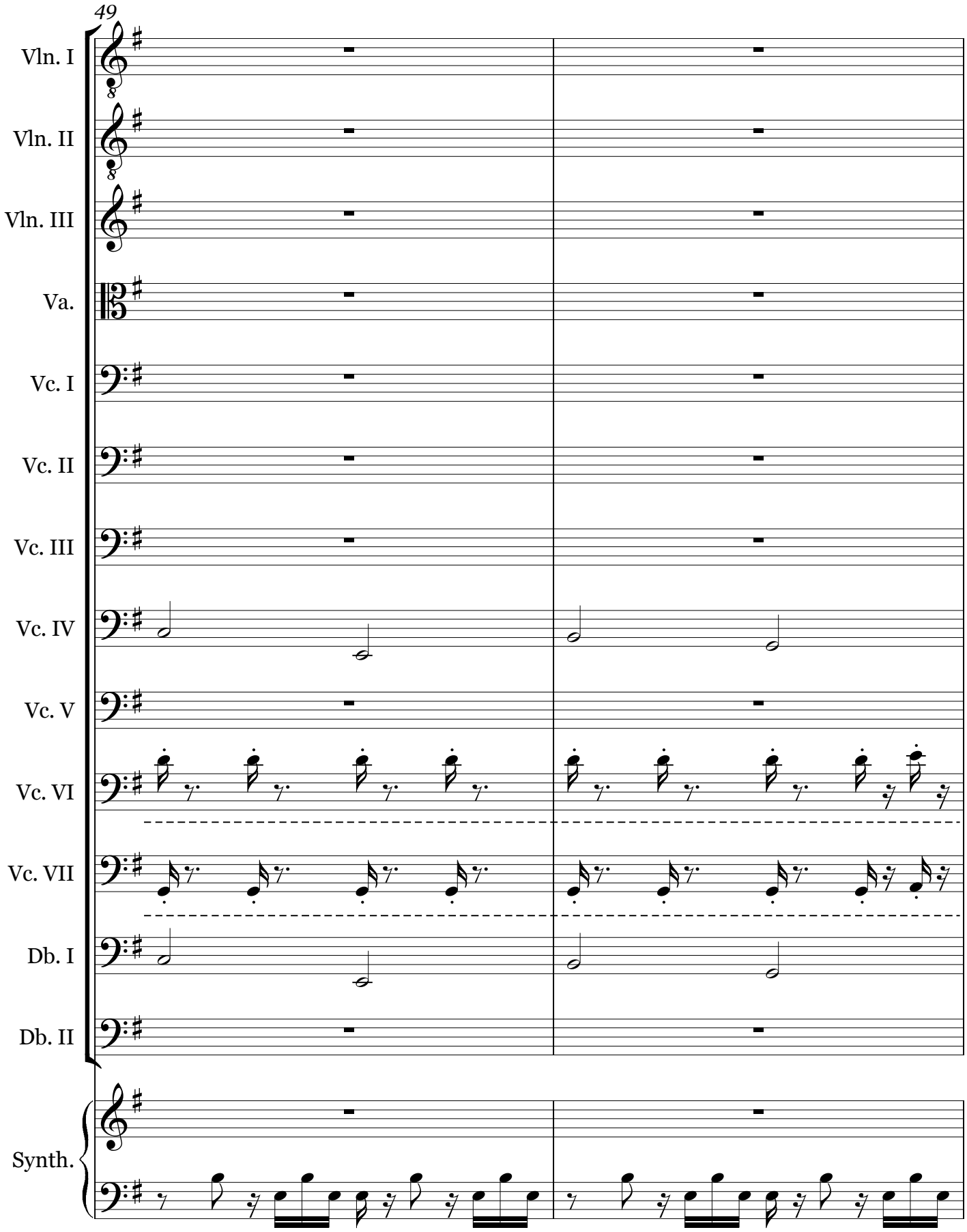

37
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
Synth.

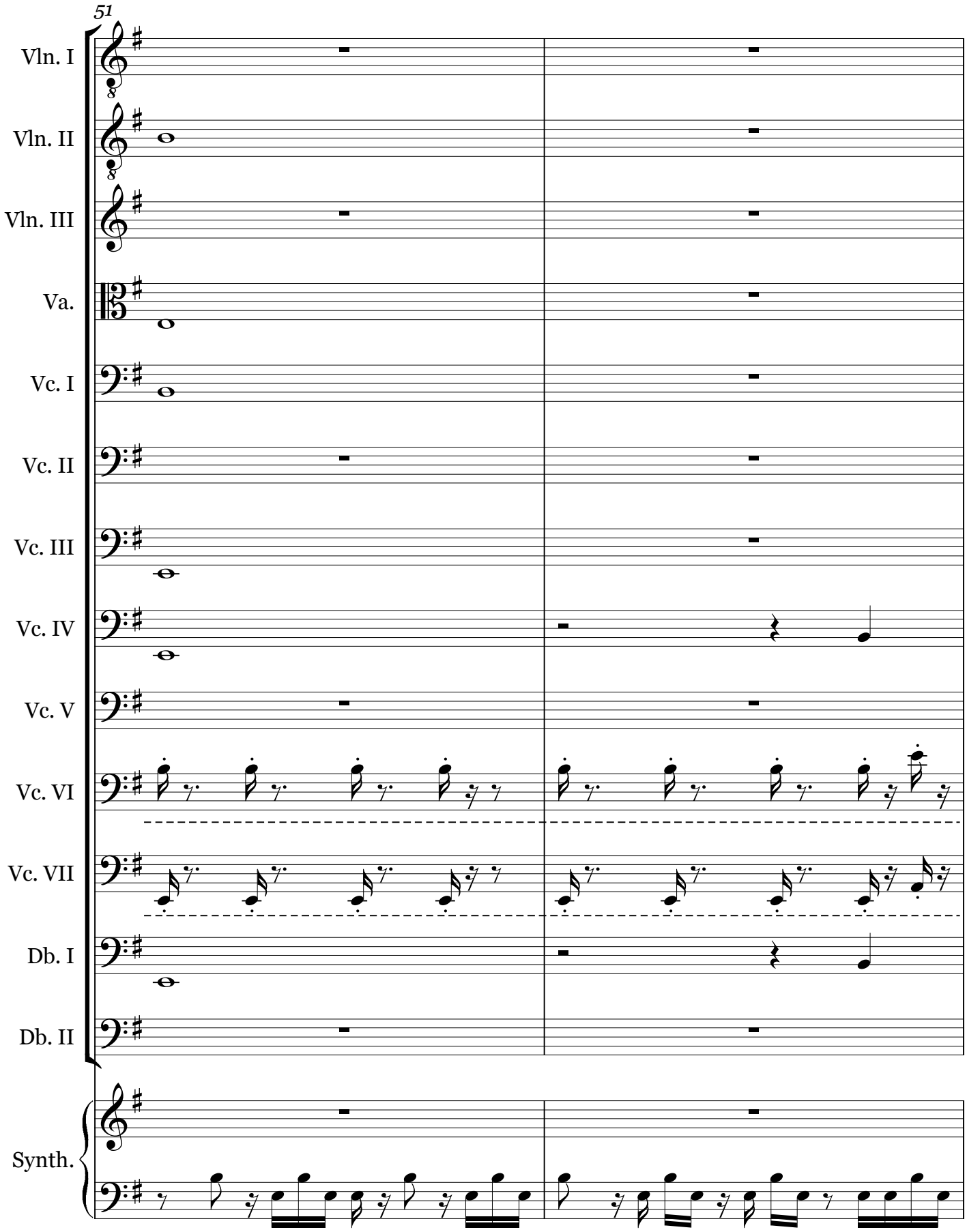

D
41
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
spicc
Vc. VII
spicc
Db. I
Db. II
D
Synth.

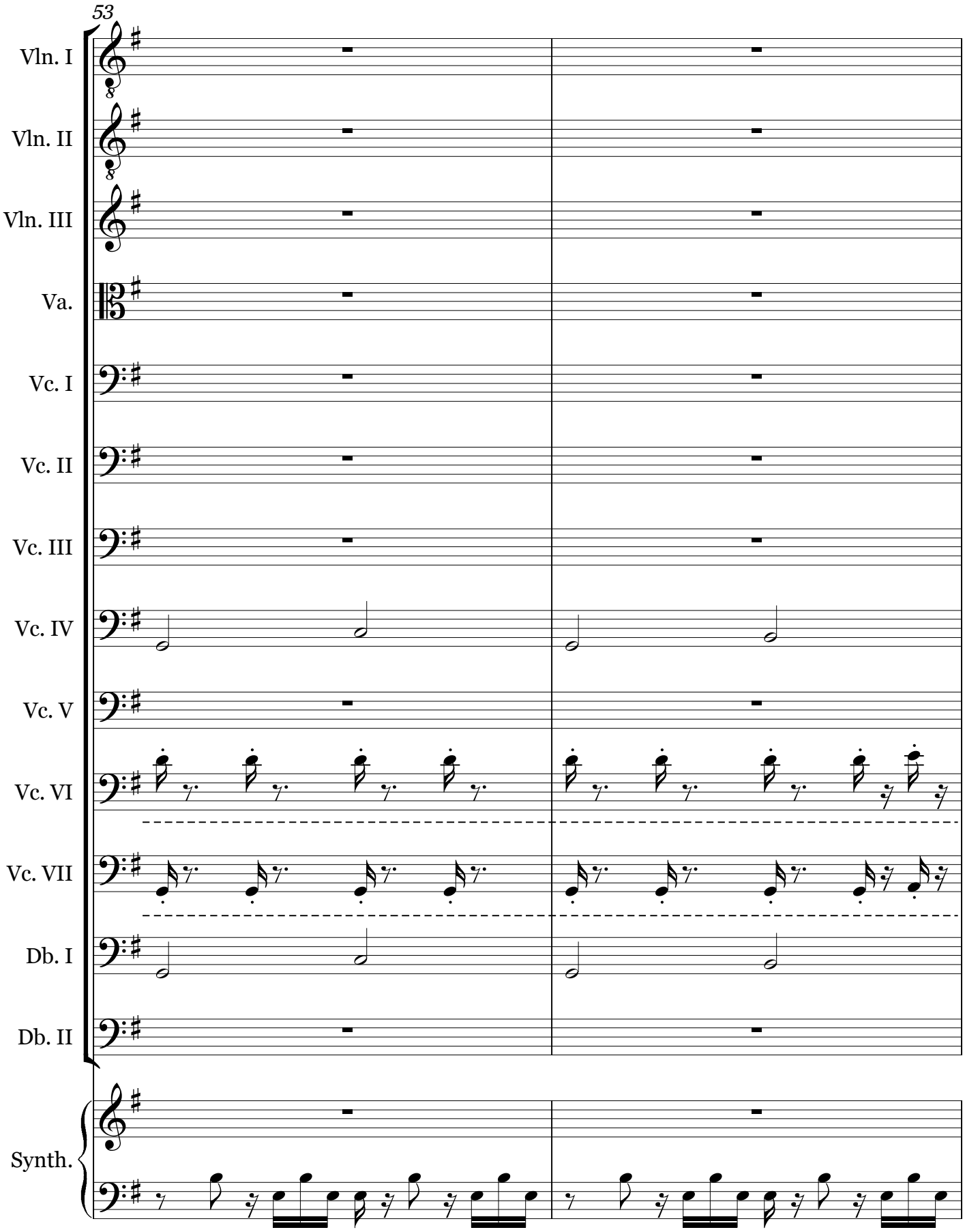

43
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
Synth.

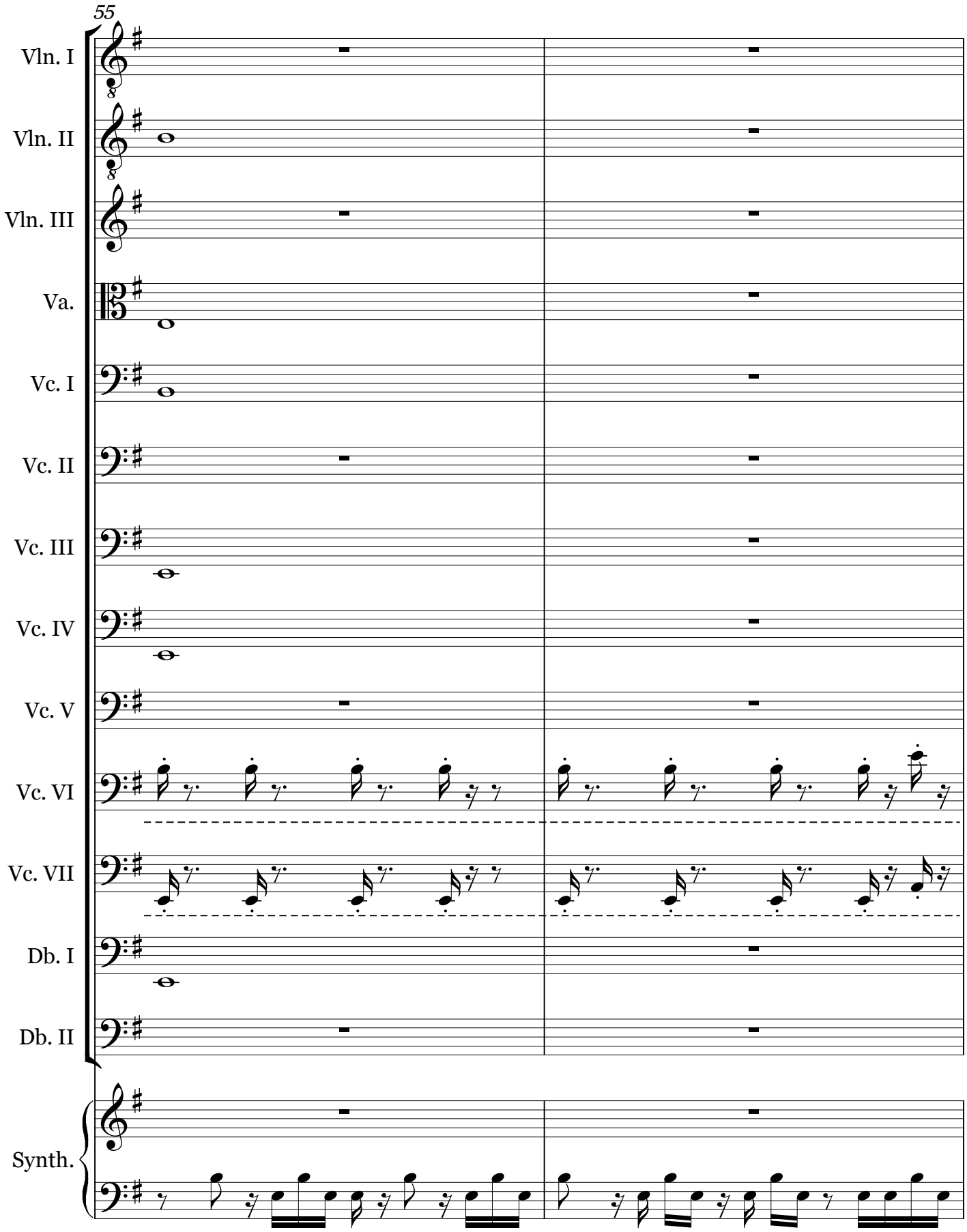

45
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
Synth.

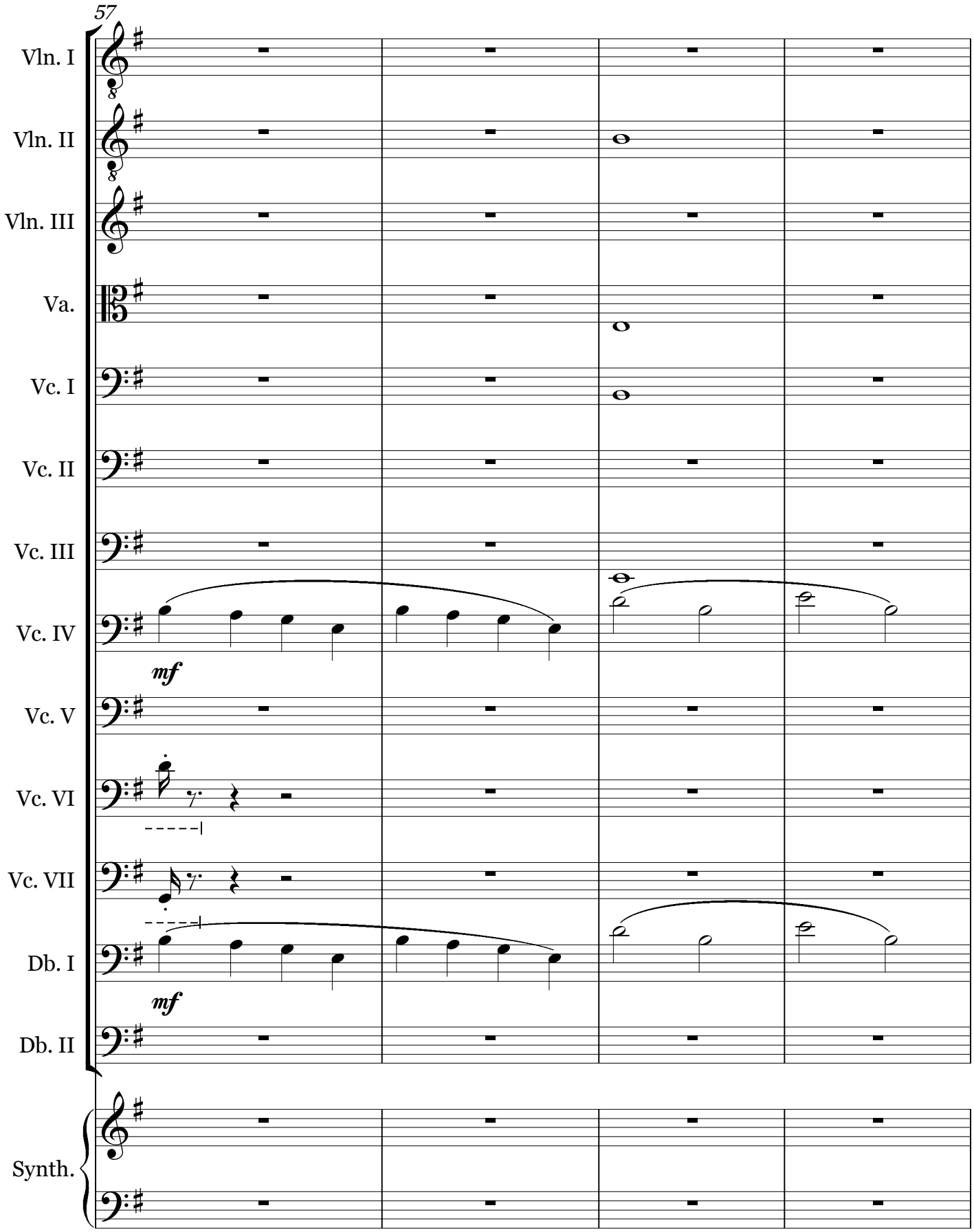

47
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
Synth.

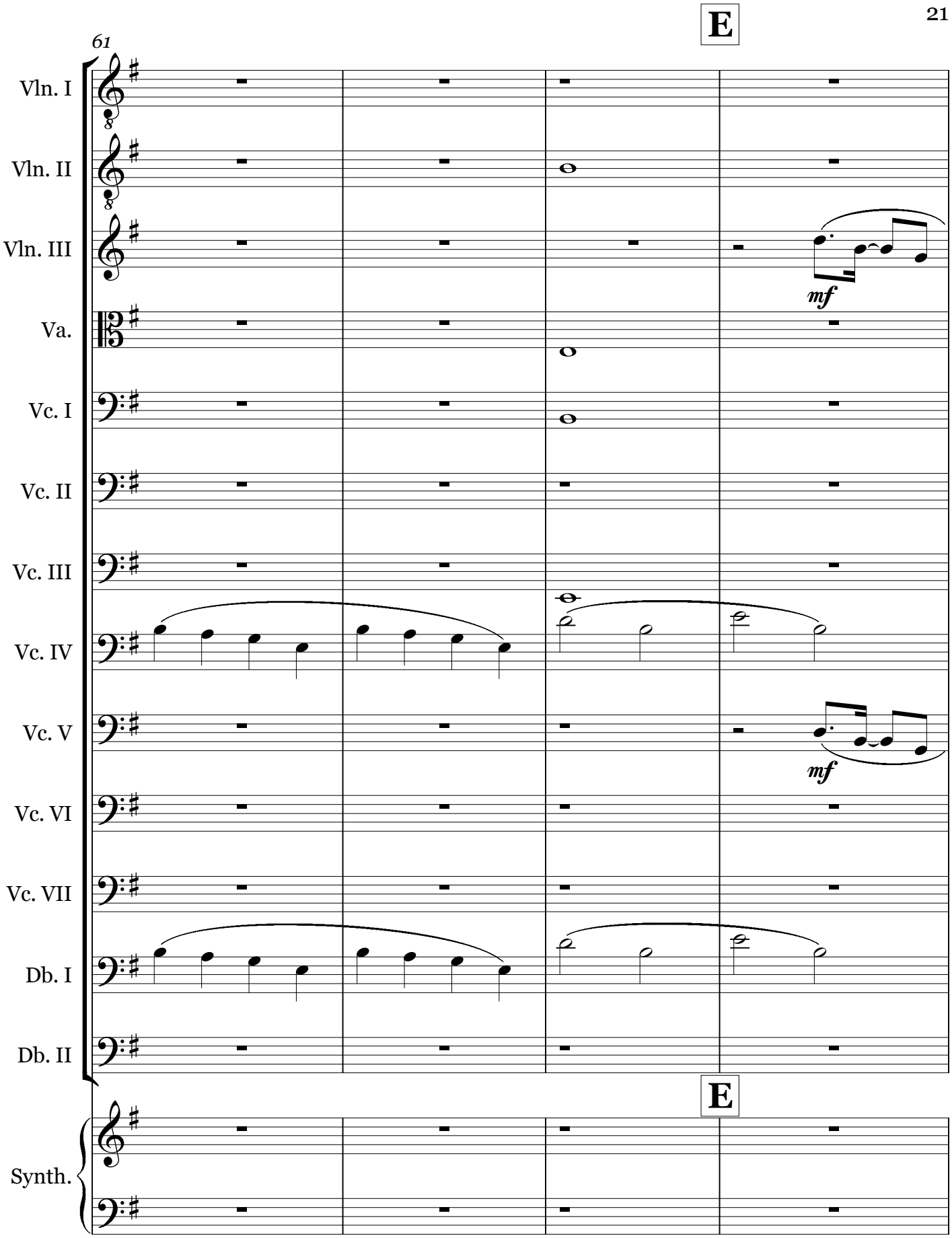

49
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
Synth.

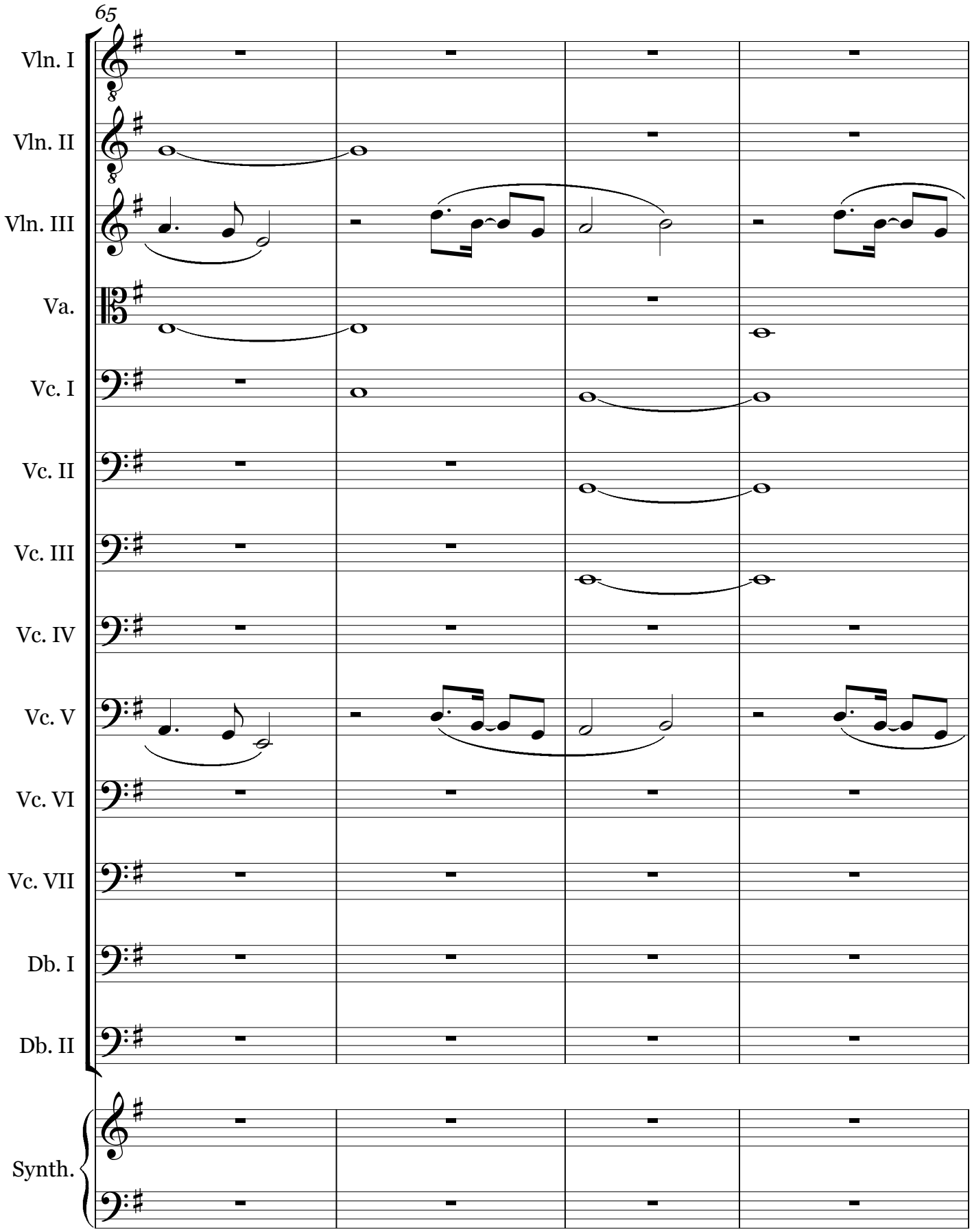

51
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
Synth.

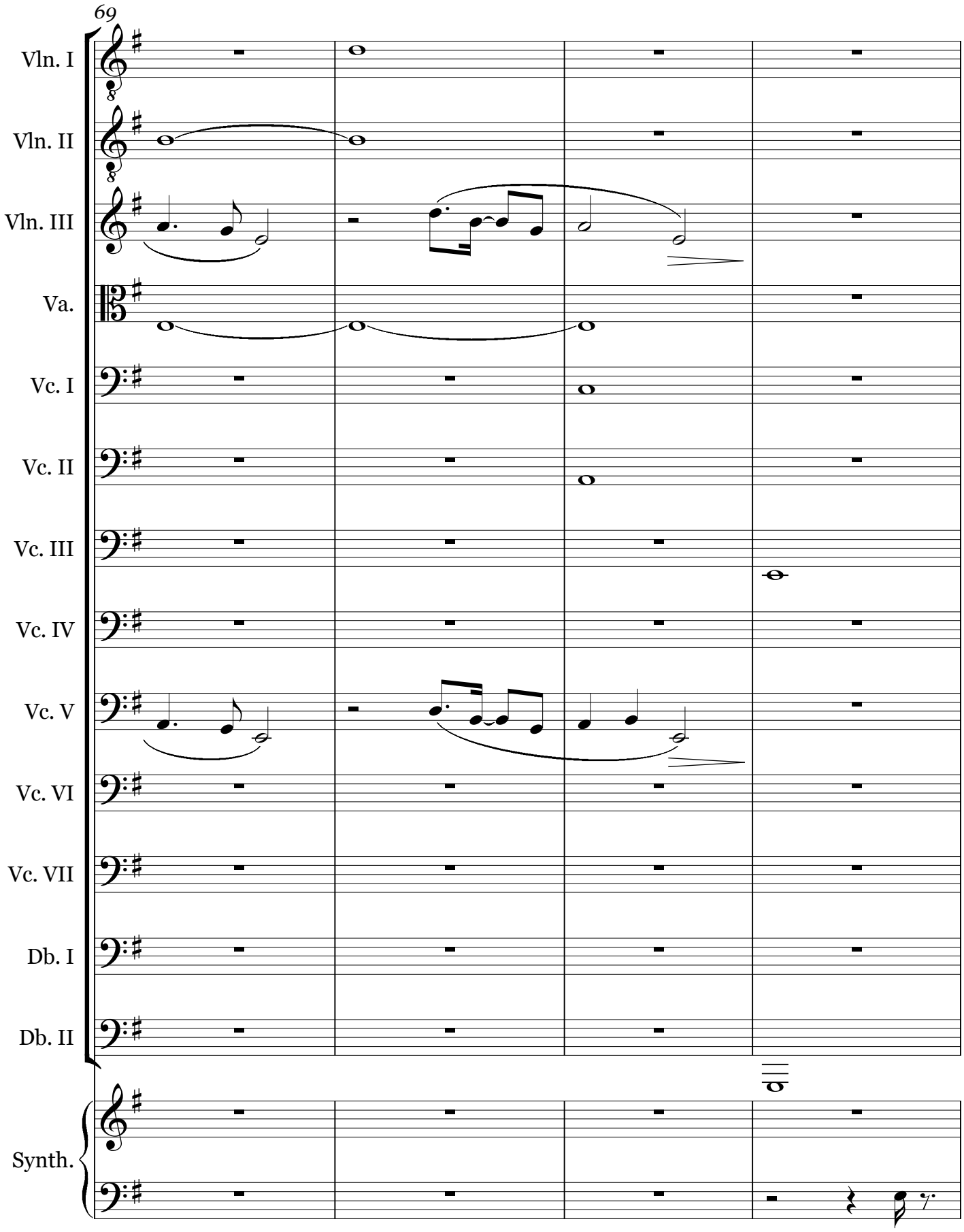

53
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
Synth.

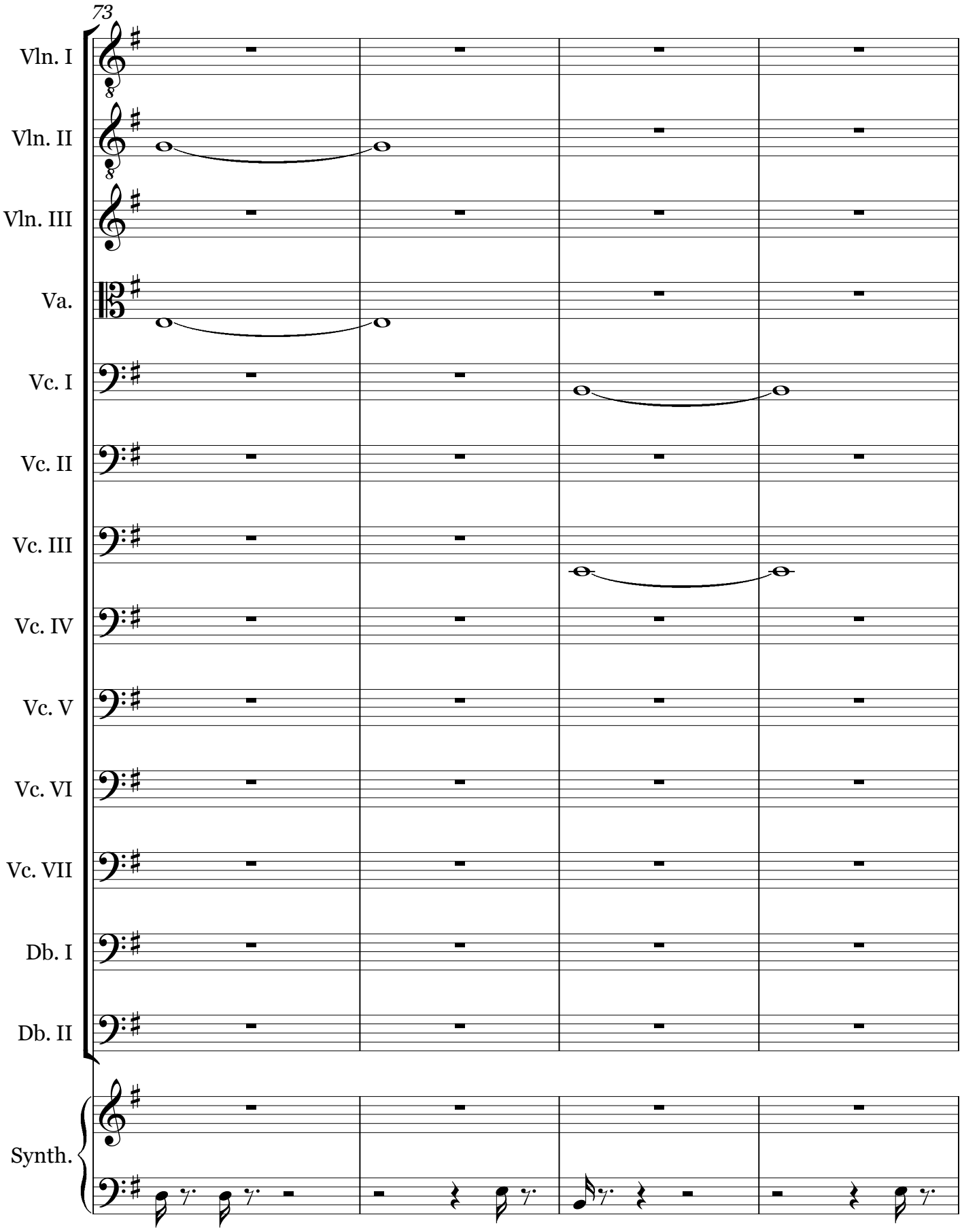

55
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
Synth.

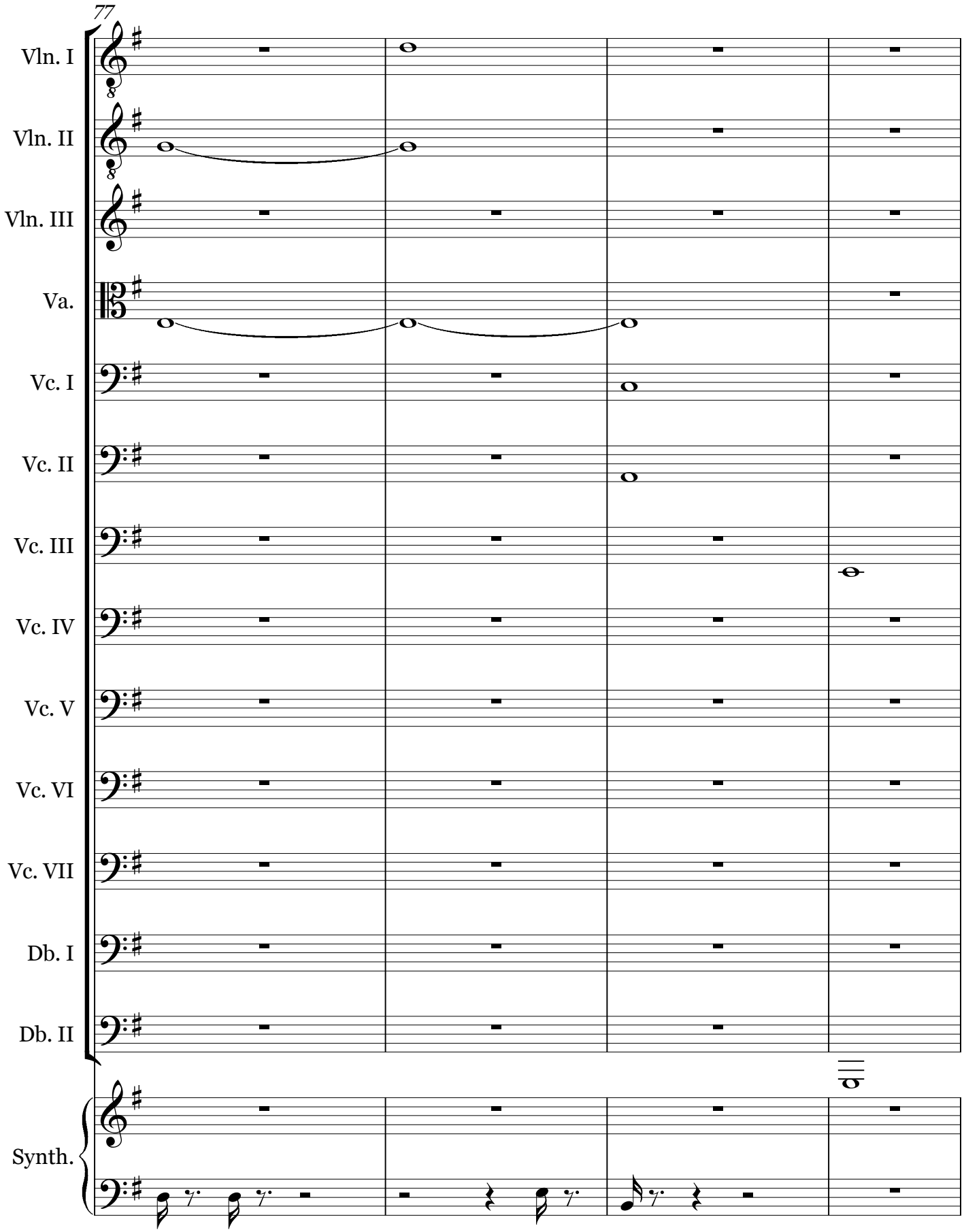

57
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
mf
Vc. V
Vc. VI
Vc. VII
Db. I
mf
Db. II
Synth.

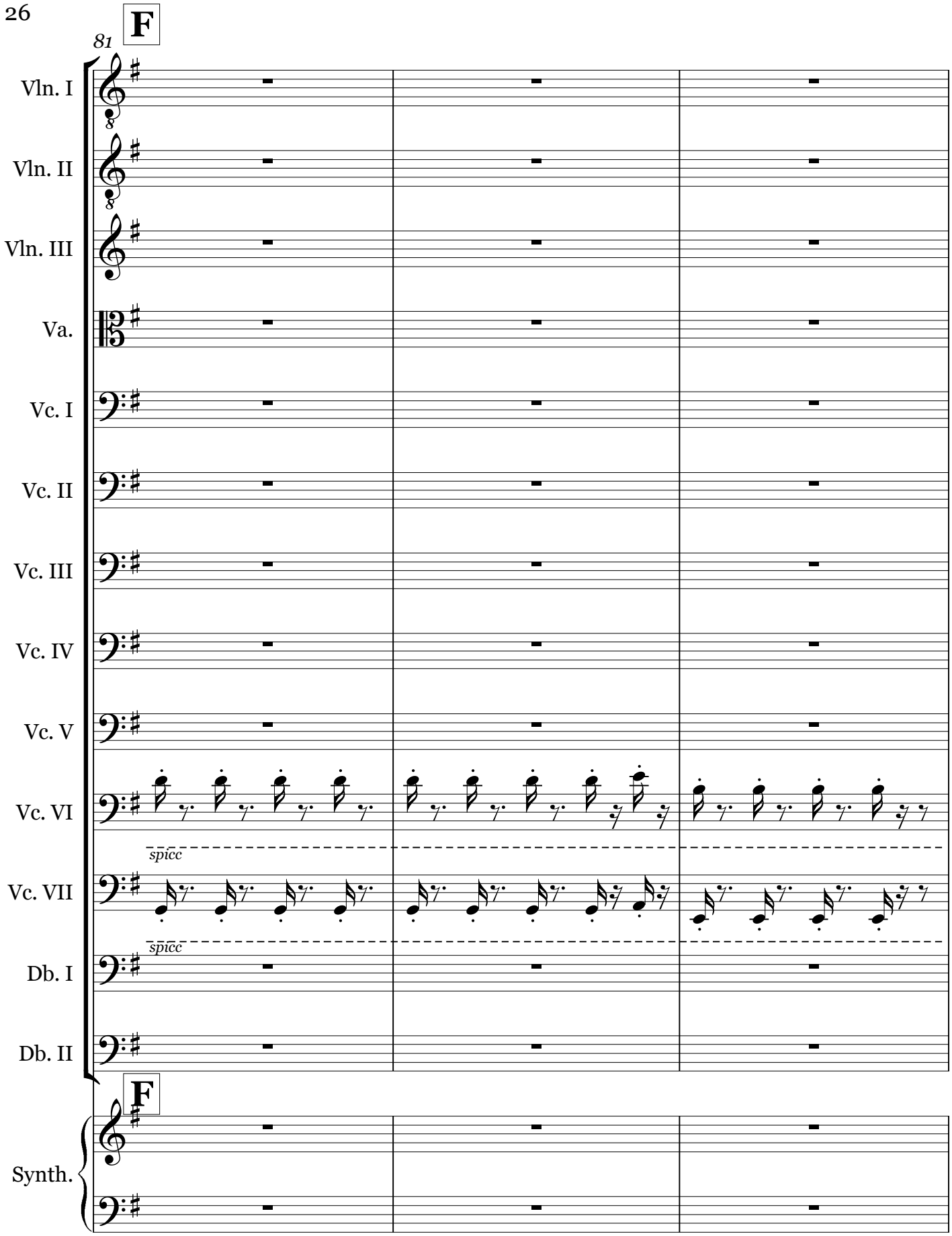

E
61
Vln. I
Vln. II
Vln. III
mf
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
mf
Vc. VI
Vc. VII
Db. I
Db. II
E
Synth.

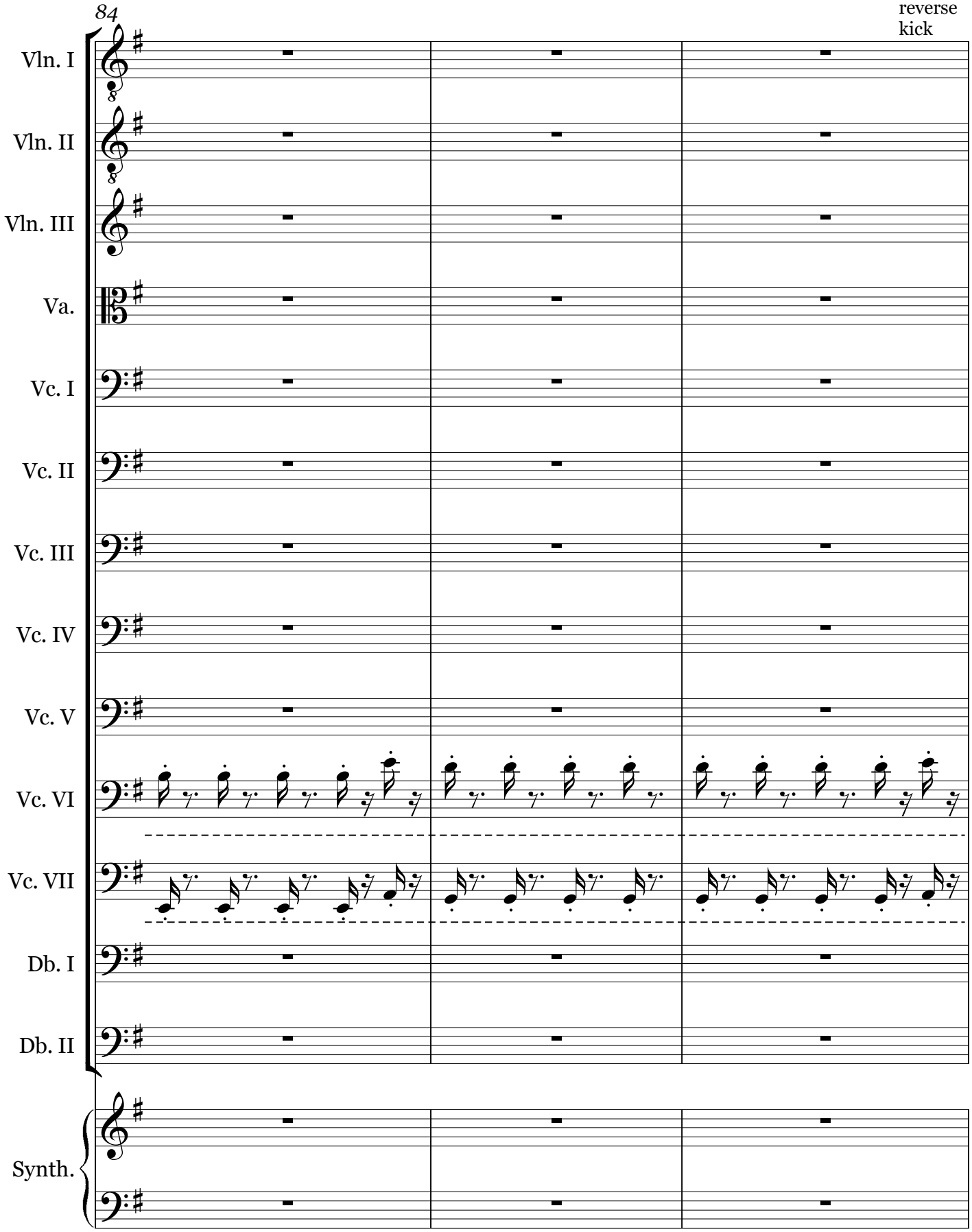

65
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
Synth.

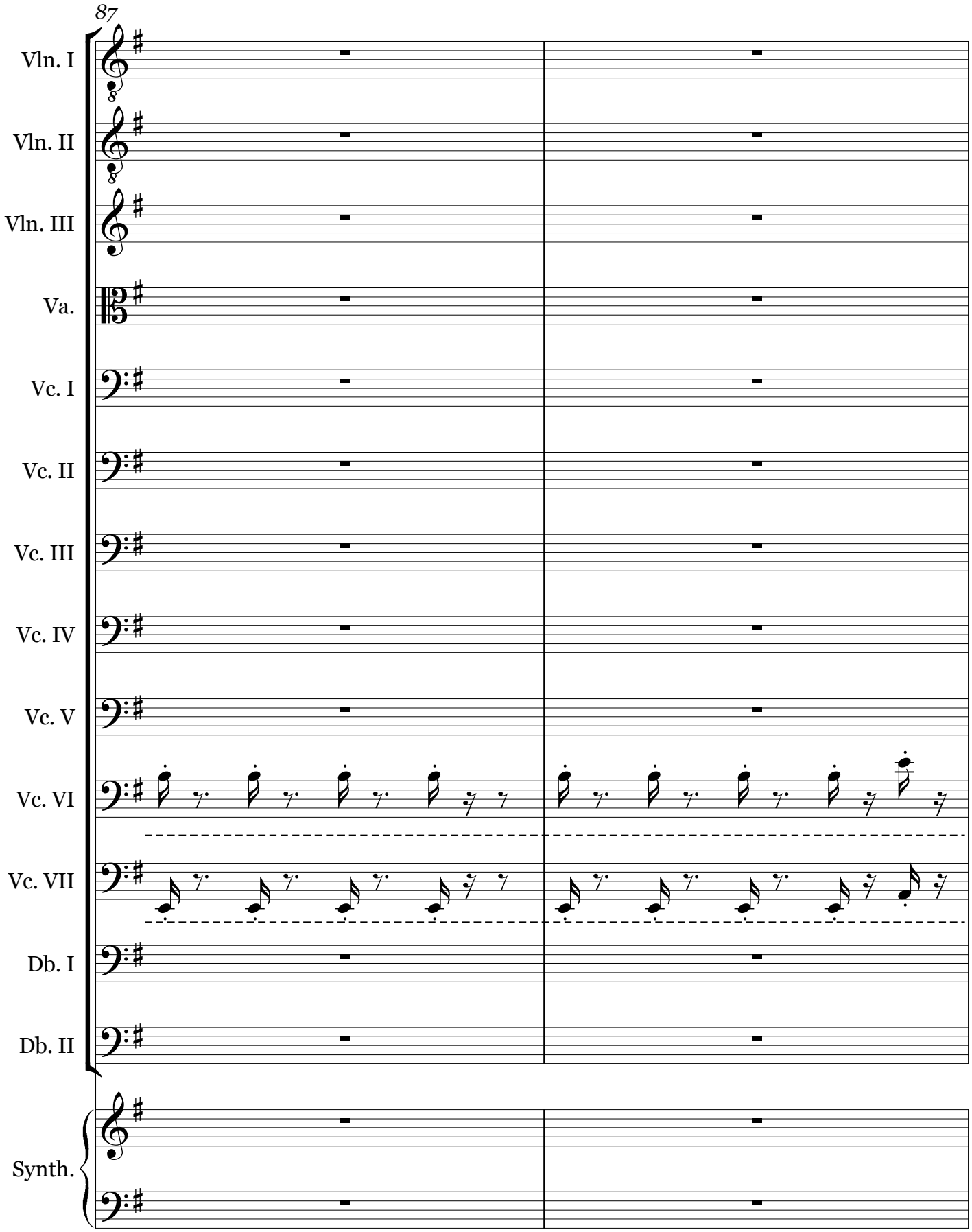

69
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
Synth.

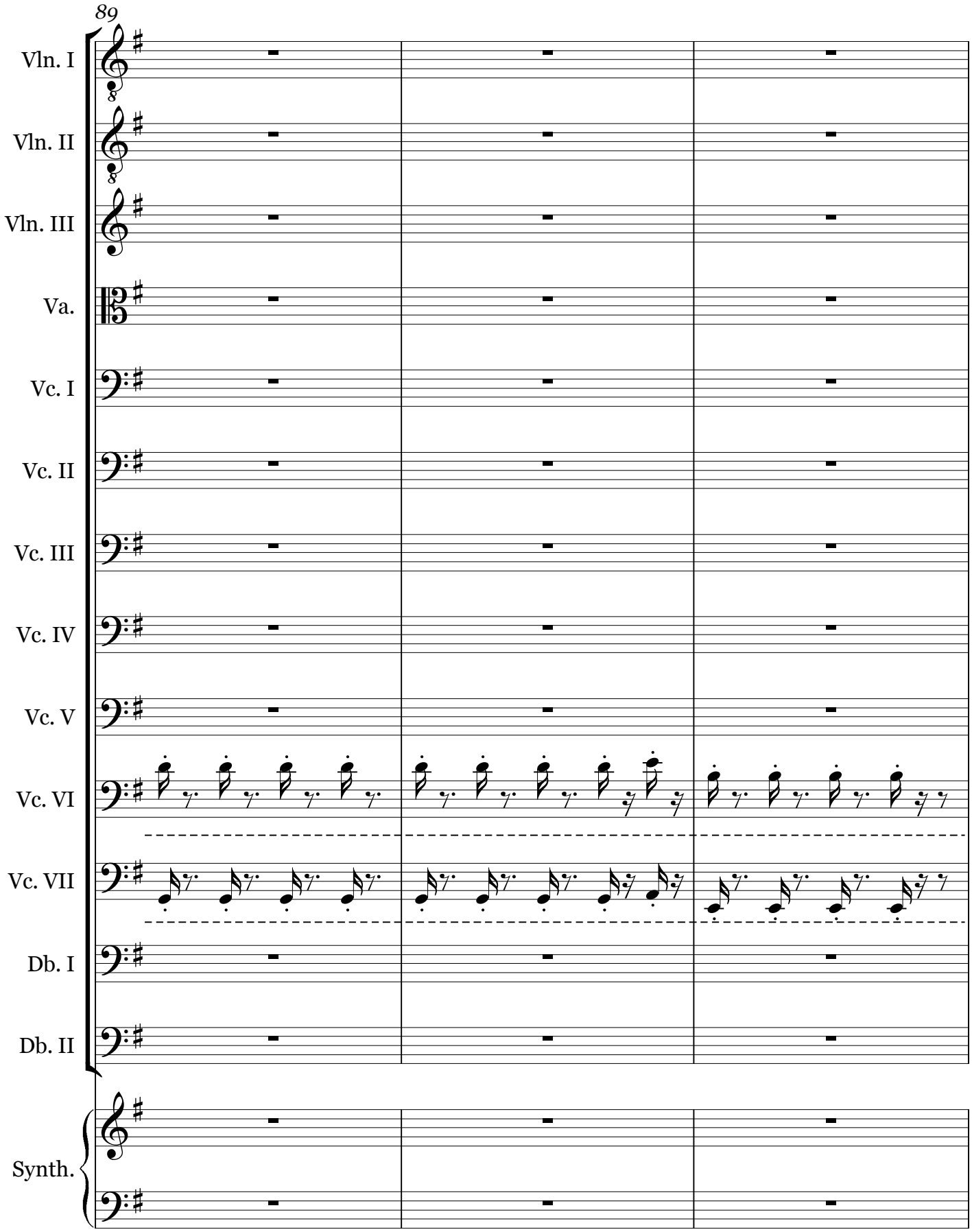

73
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
Synth.

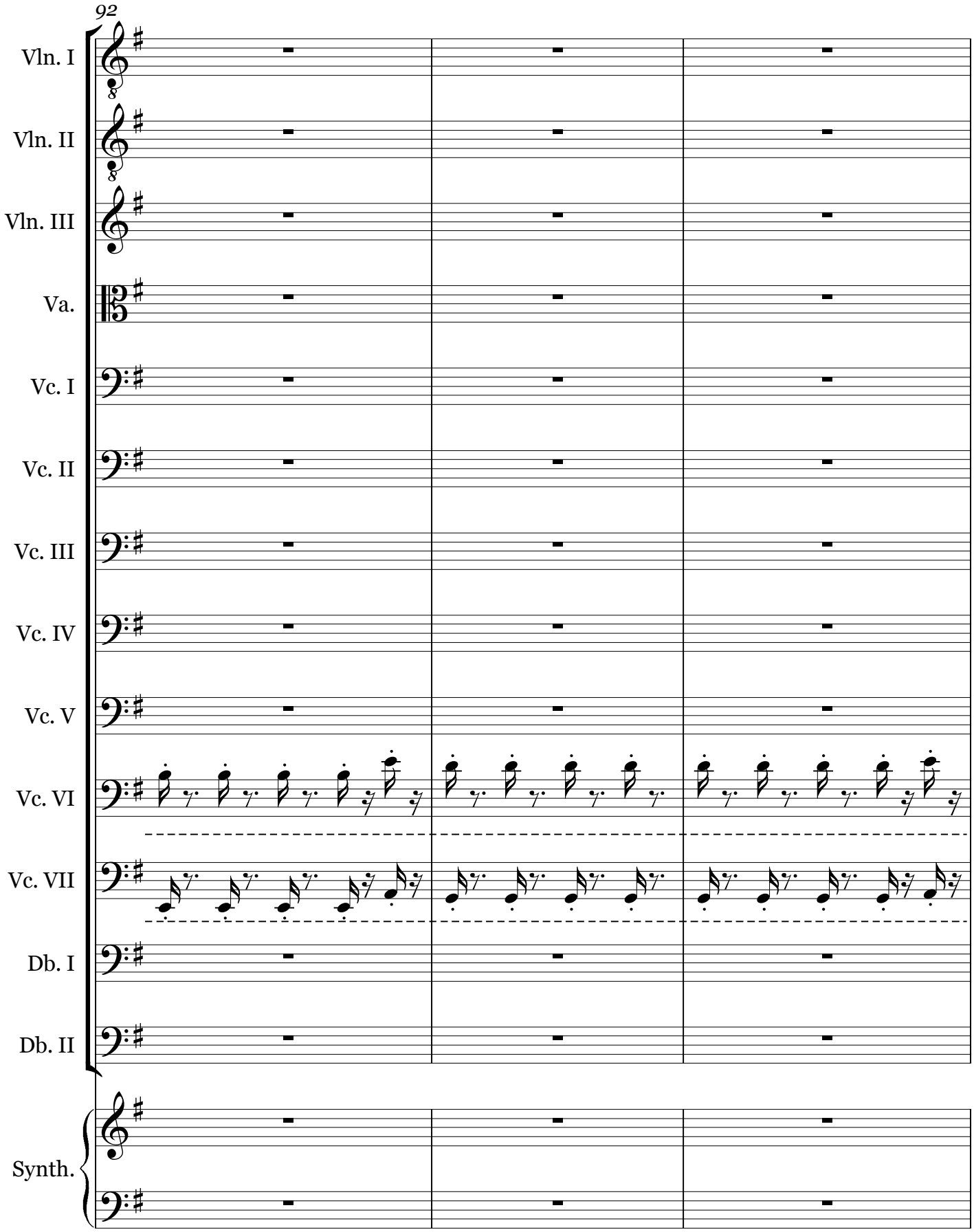

77
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
Synth.

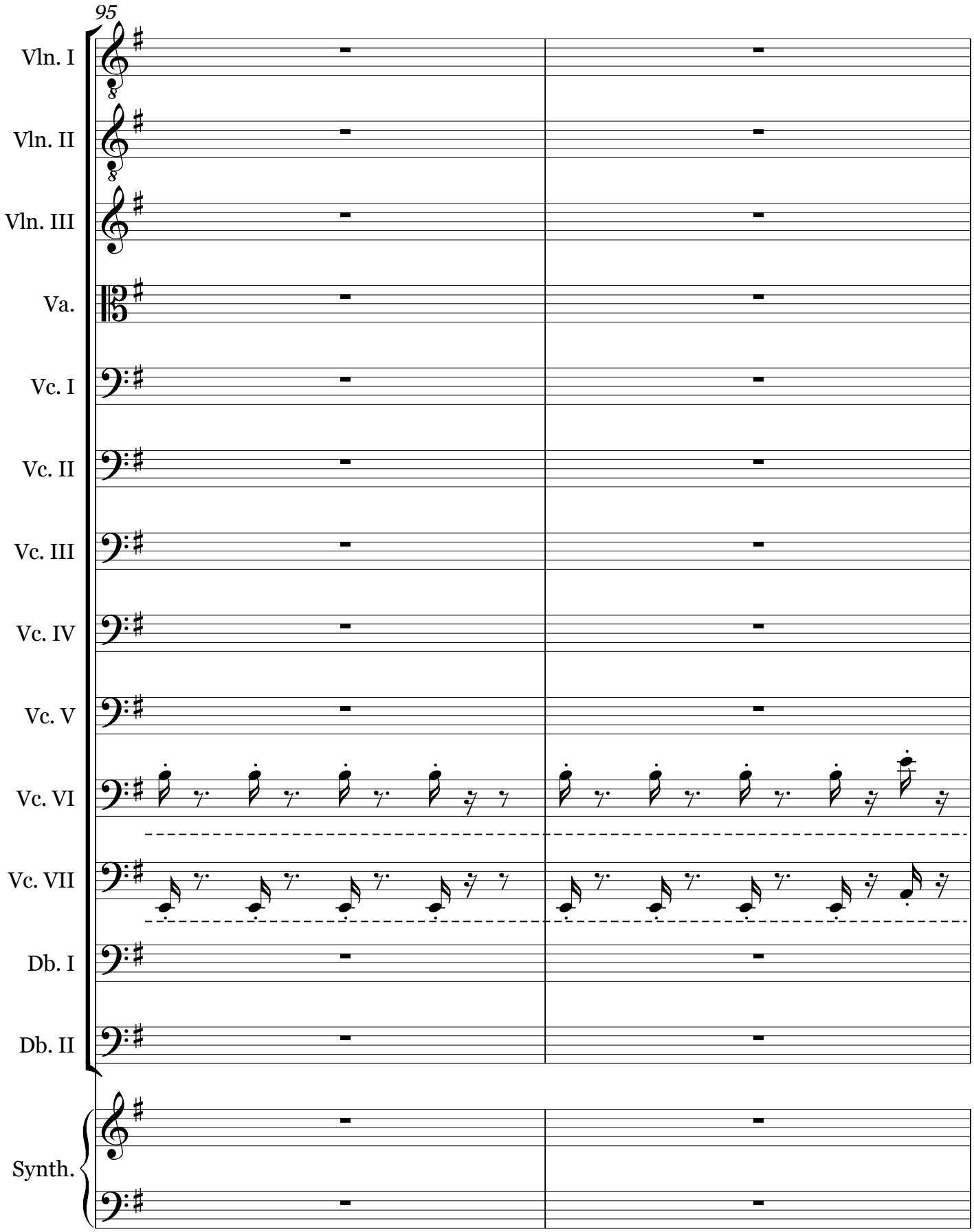

81
F
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
spicc
Vc. VII
spicc
Db. I
Db. II
F
Synth.

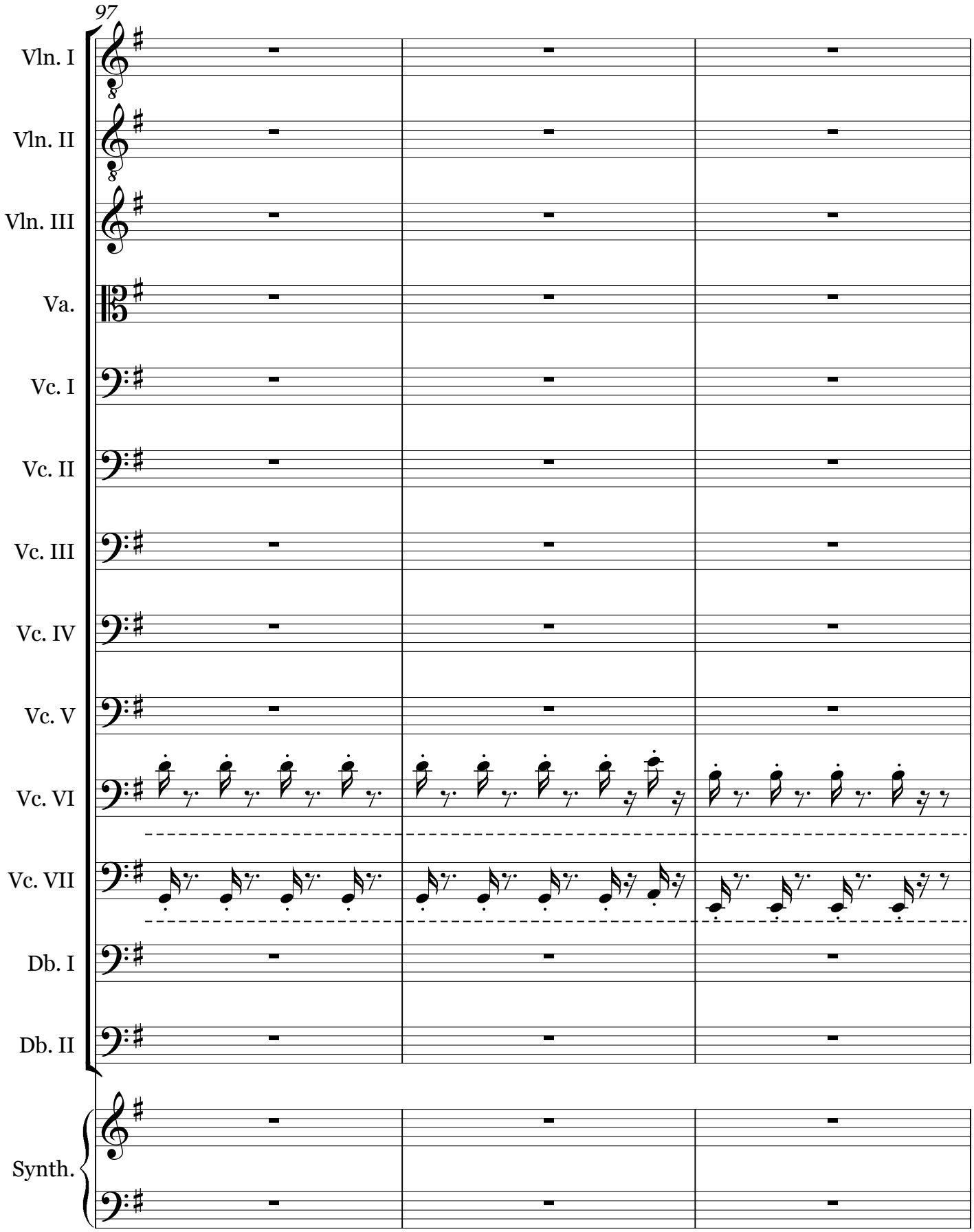

84
reverse
kick
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
Synth.

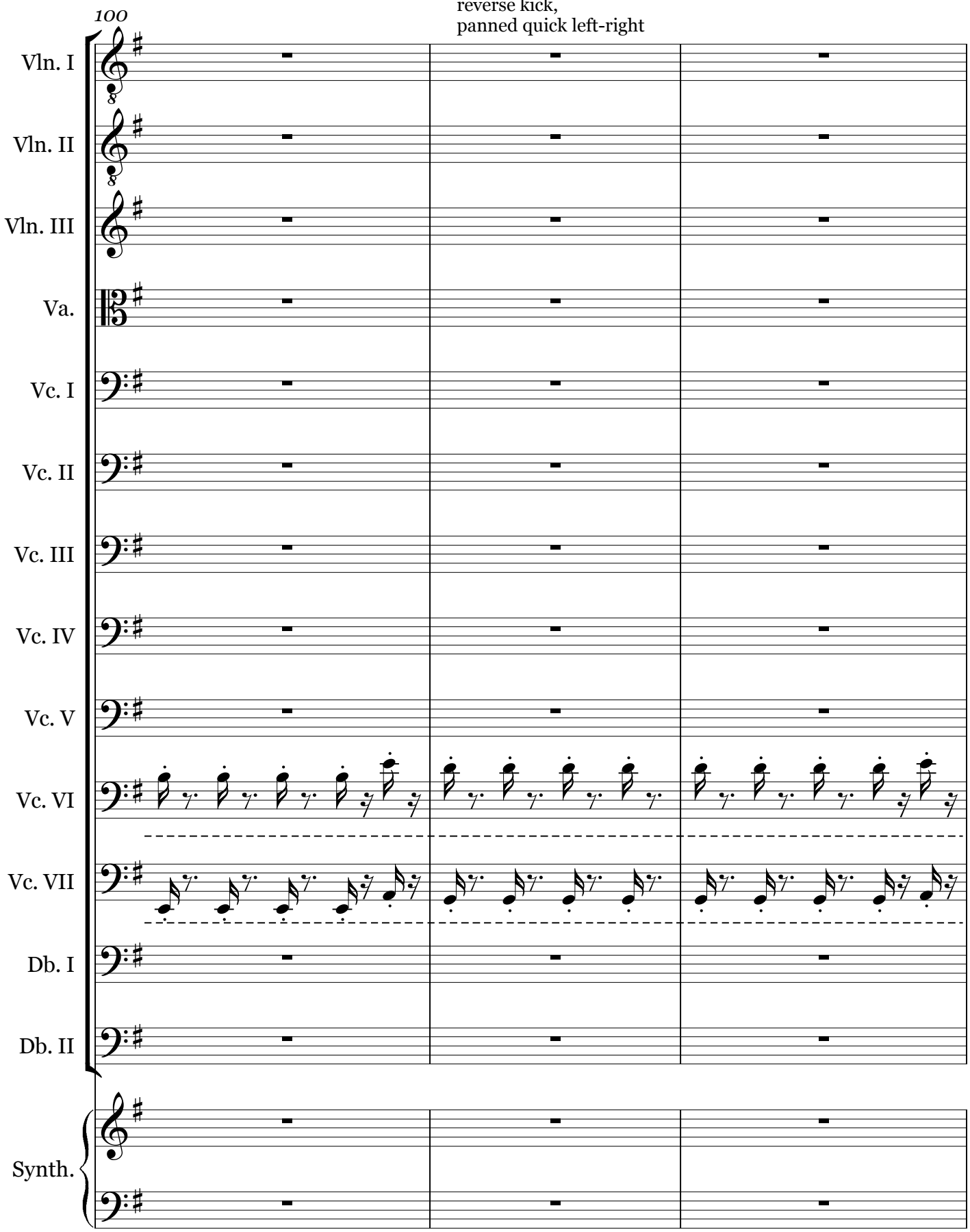

87
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
Synth.

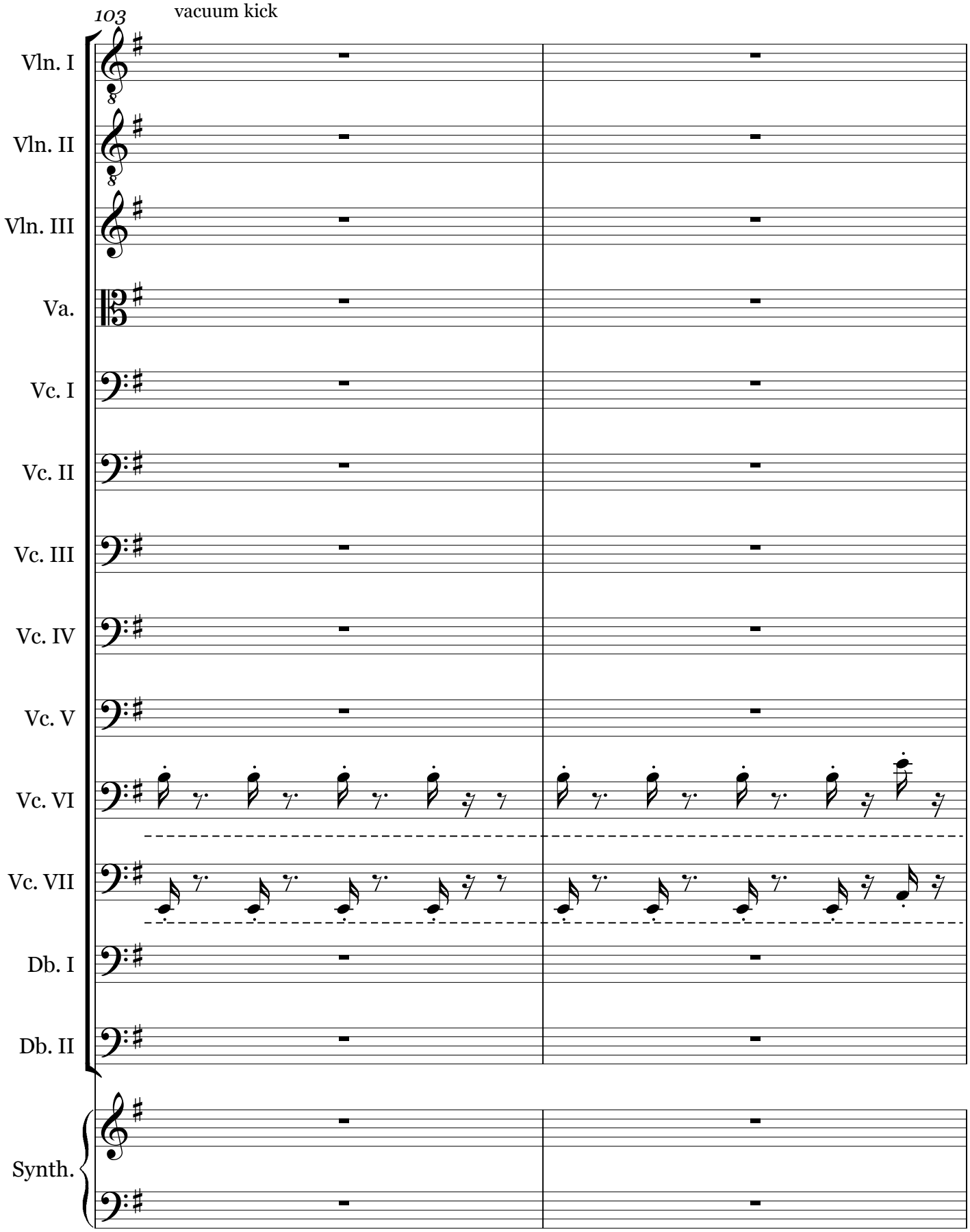

89
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
Synth.

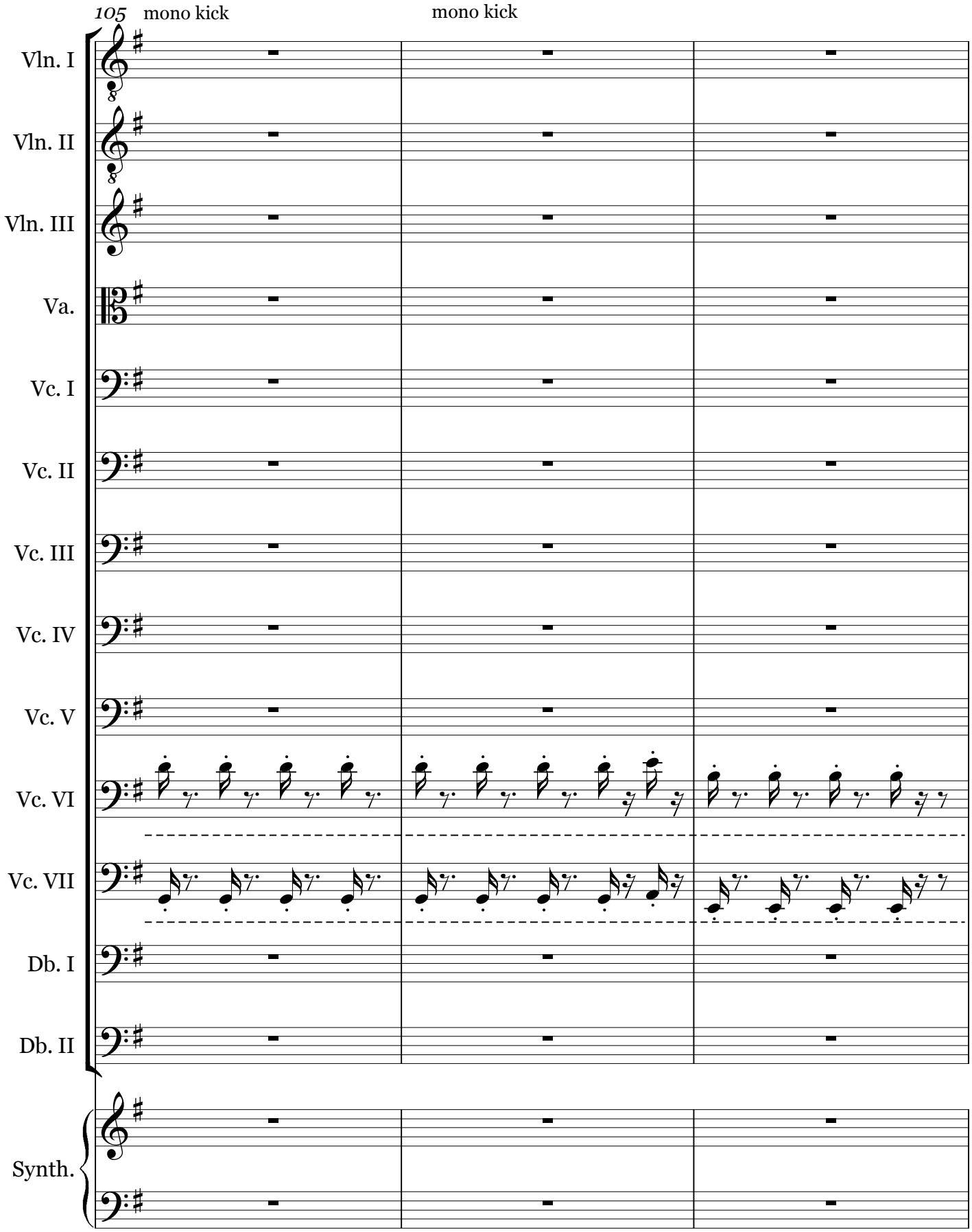

92
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
Synth.

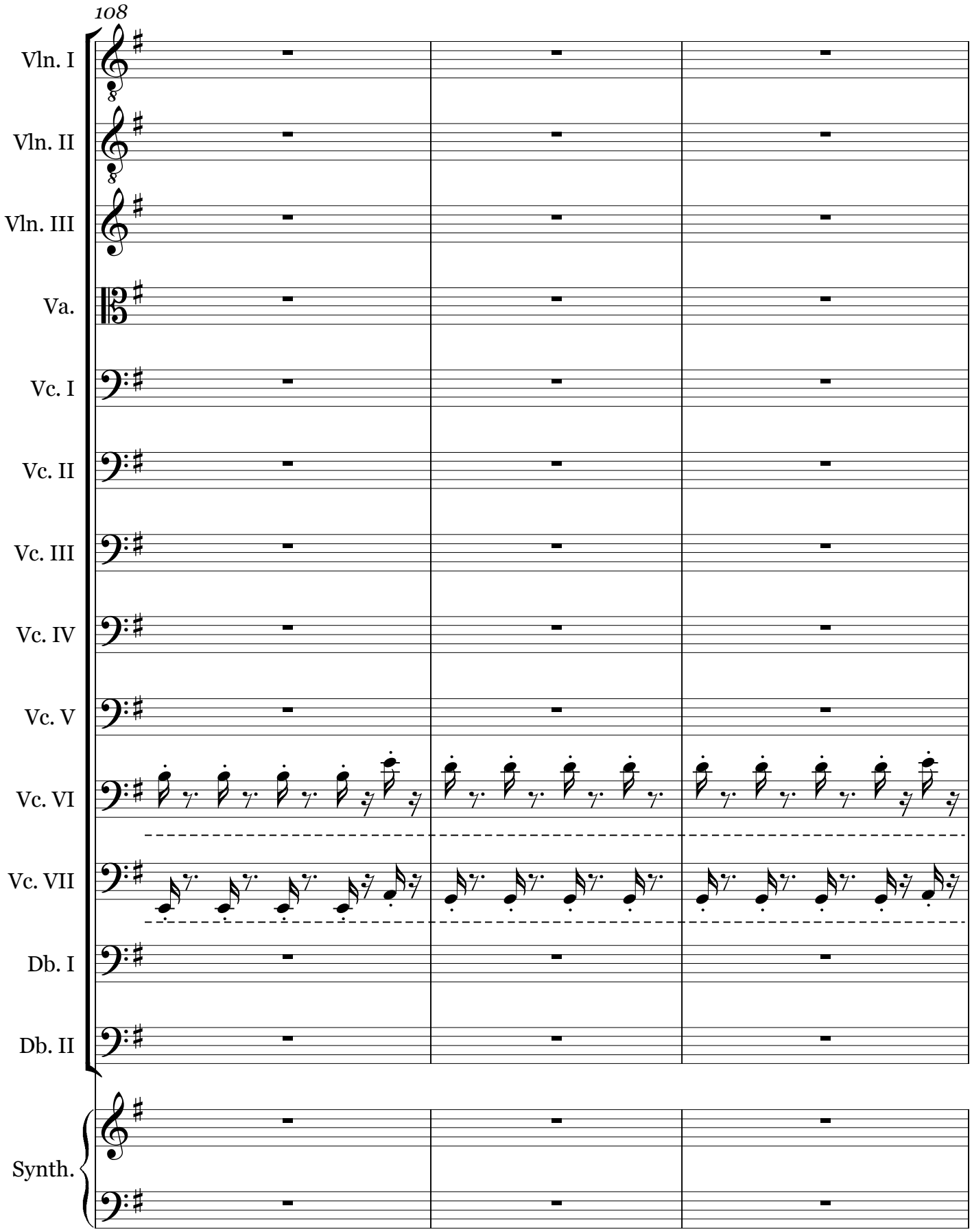

95
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
Synth.

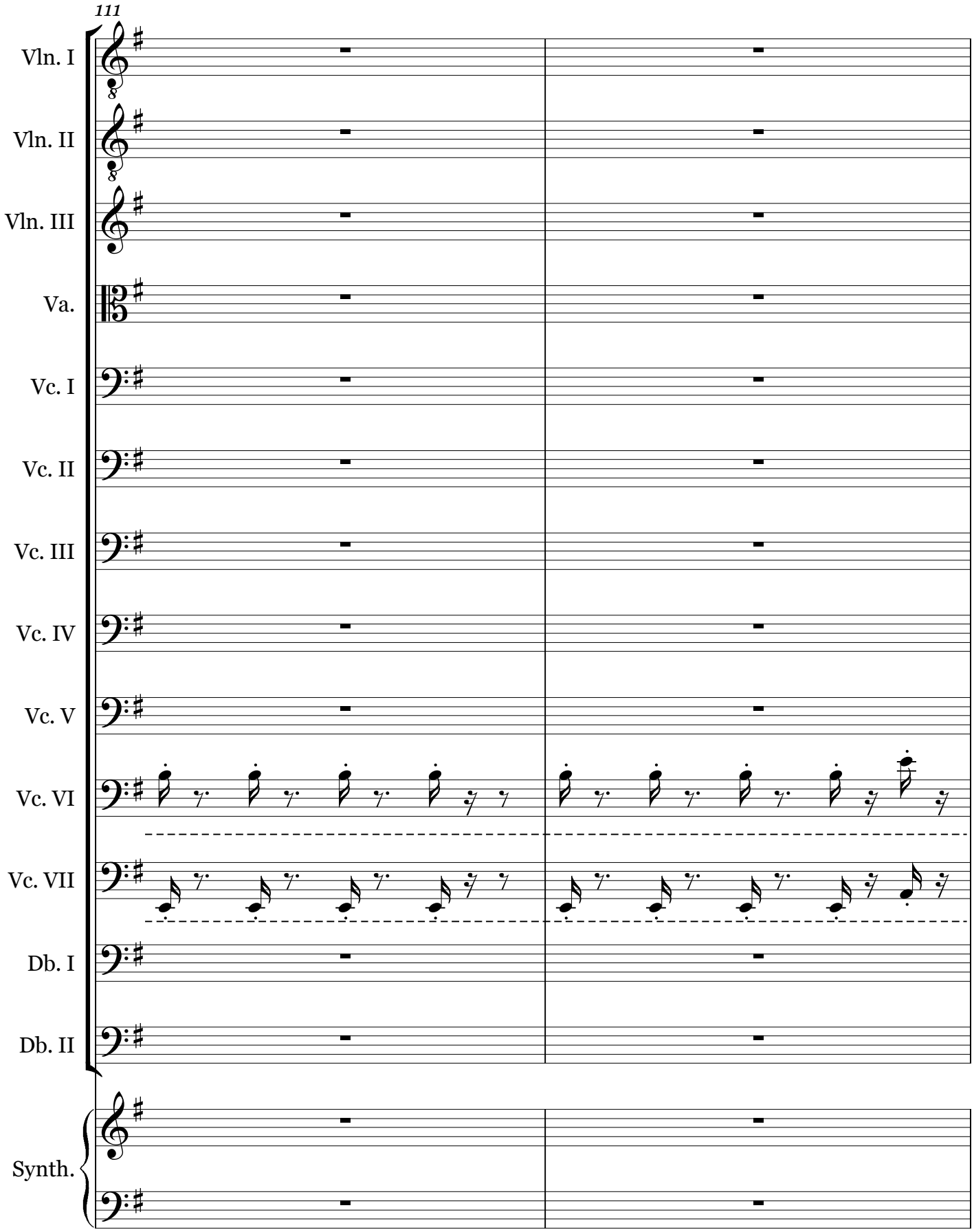

97
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
Synth.

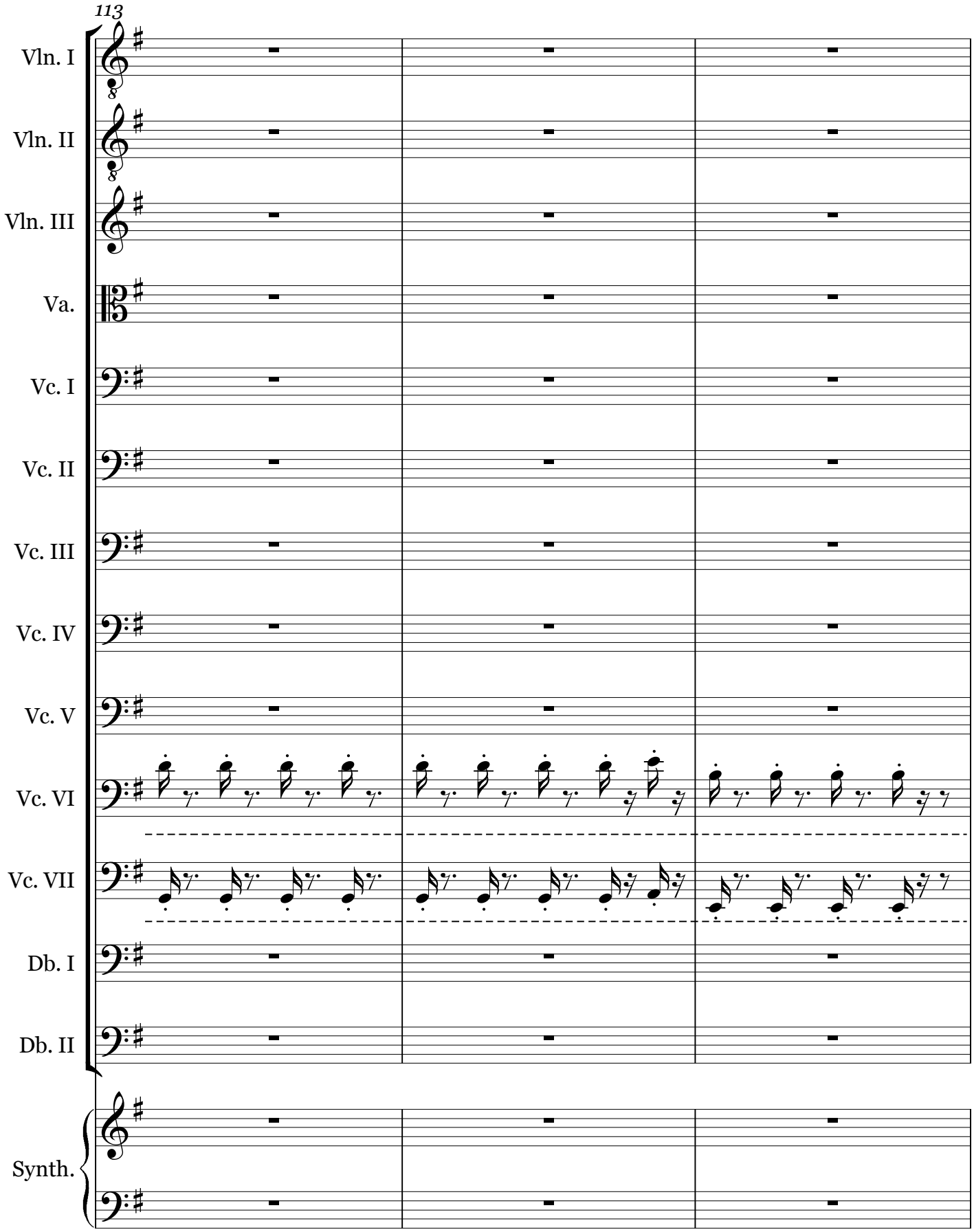

100
reverse kick,
panned quick left-right
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
Synth.

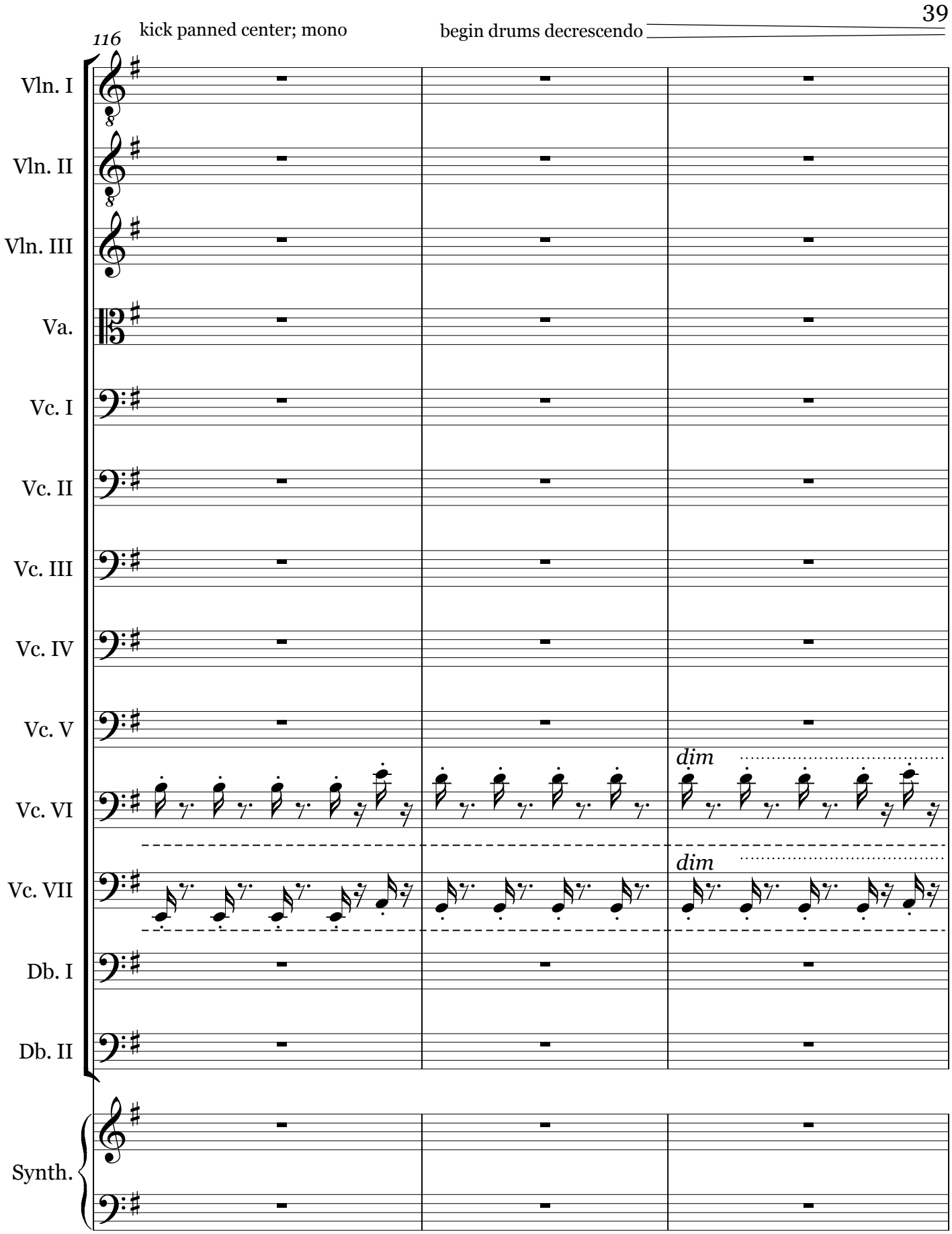

103
vacuum kick
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
Synth.

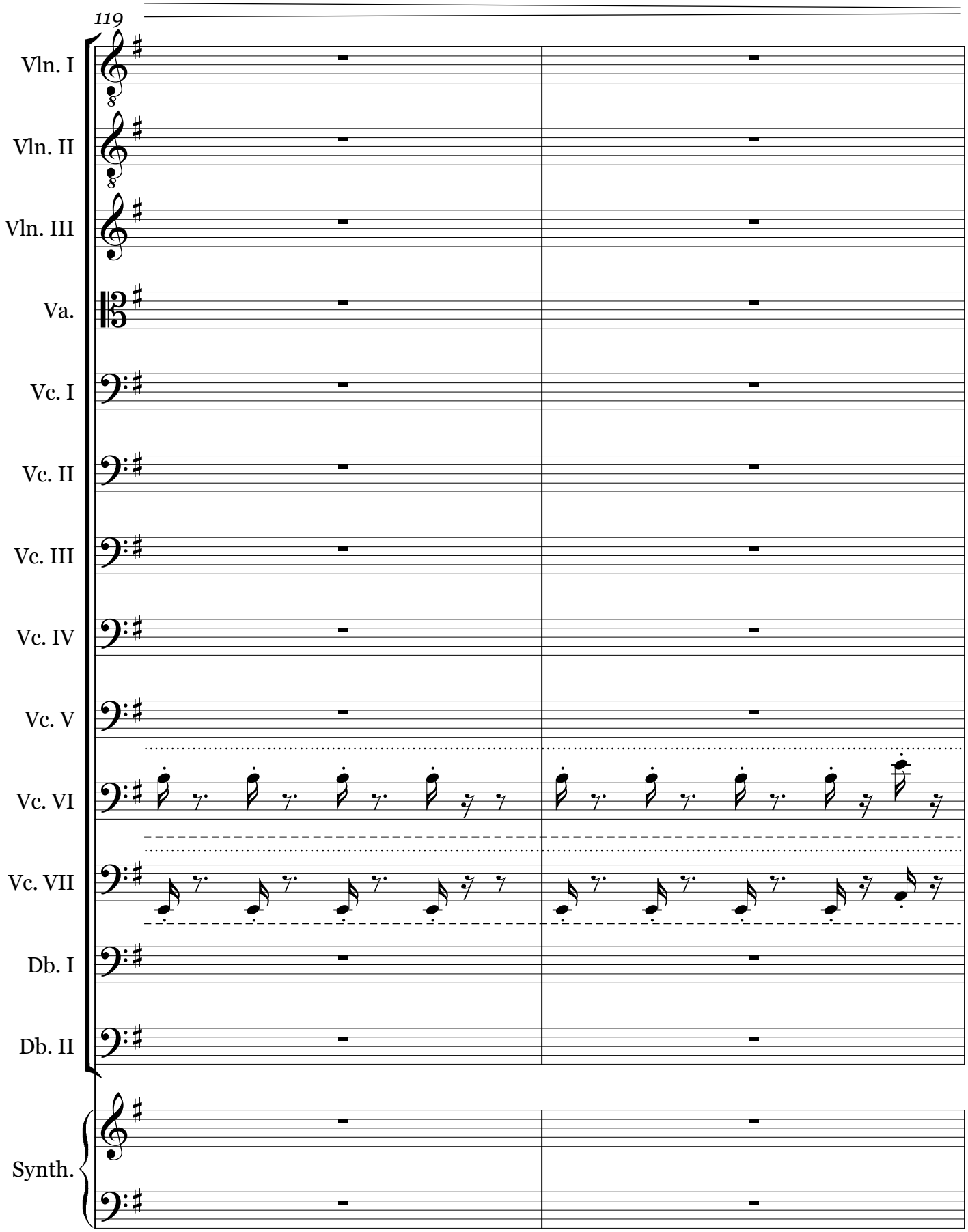

105
mono kick
mono kick
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
Synth.

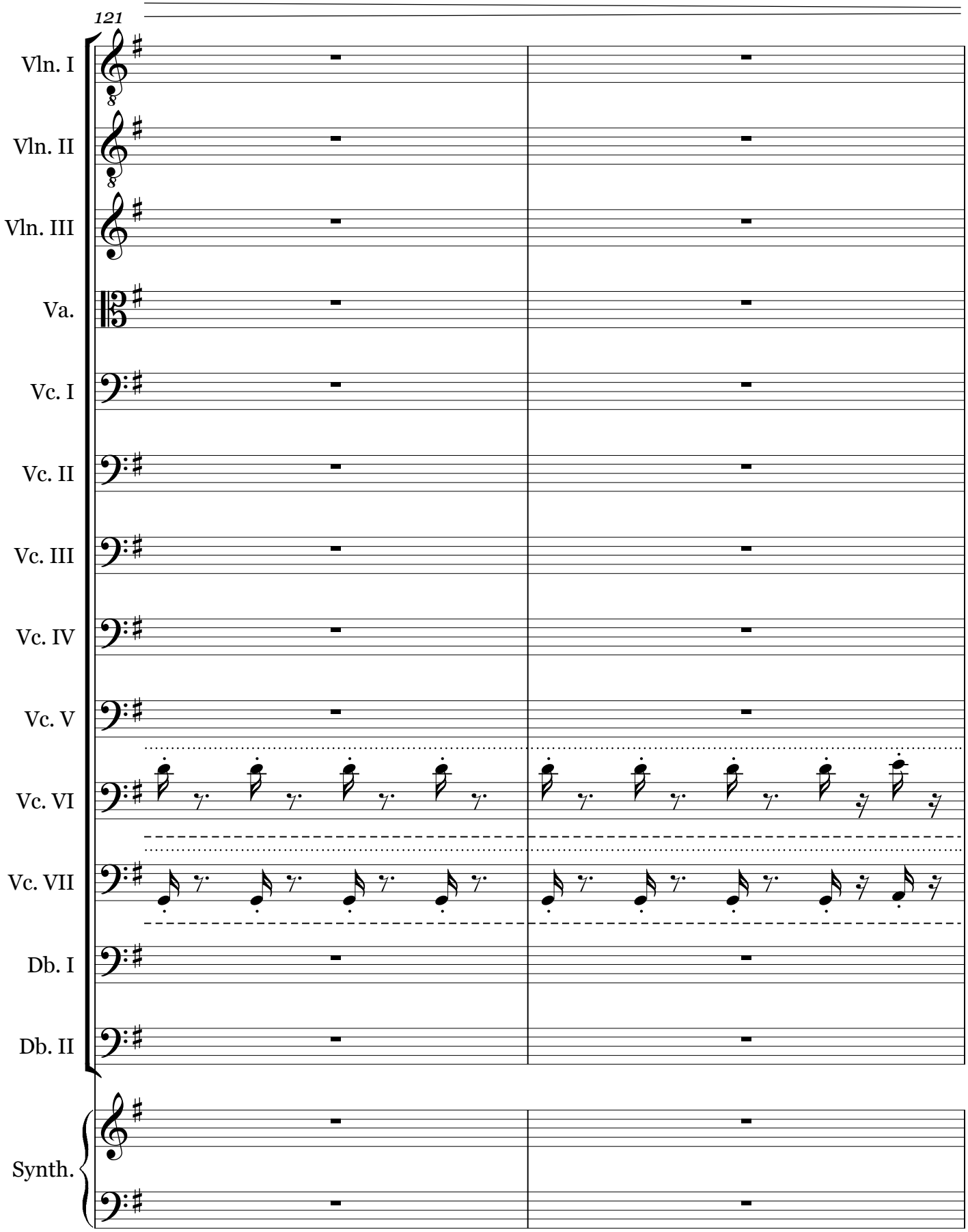

108
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
Synth.

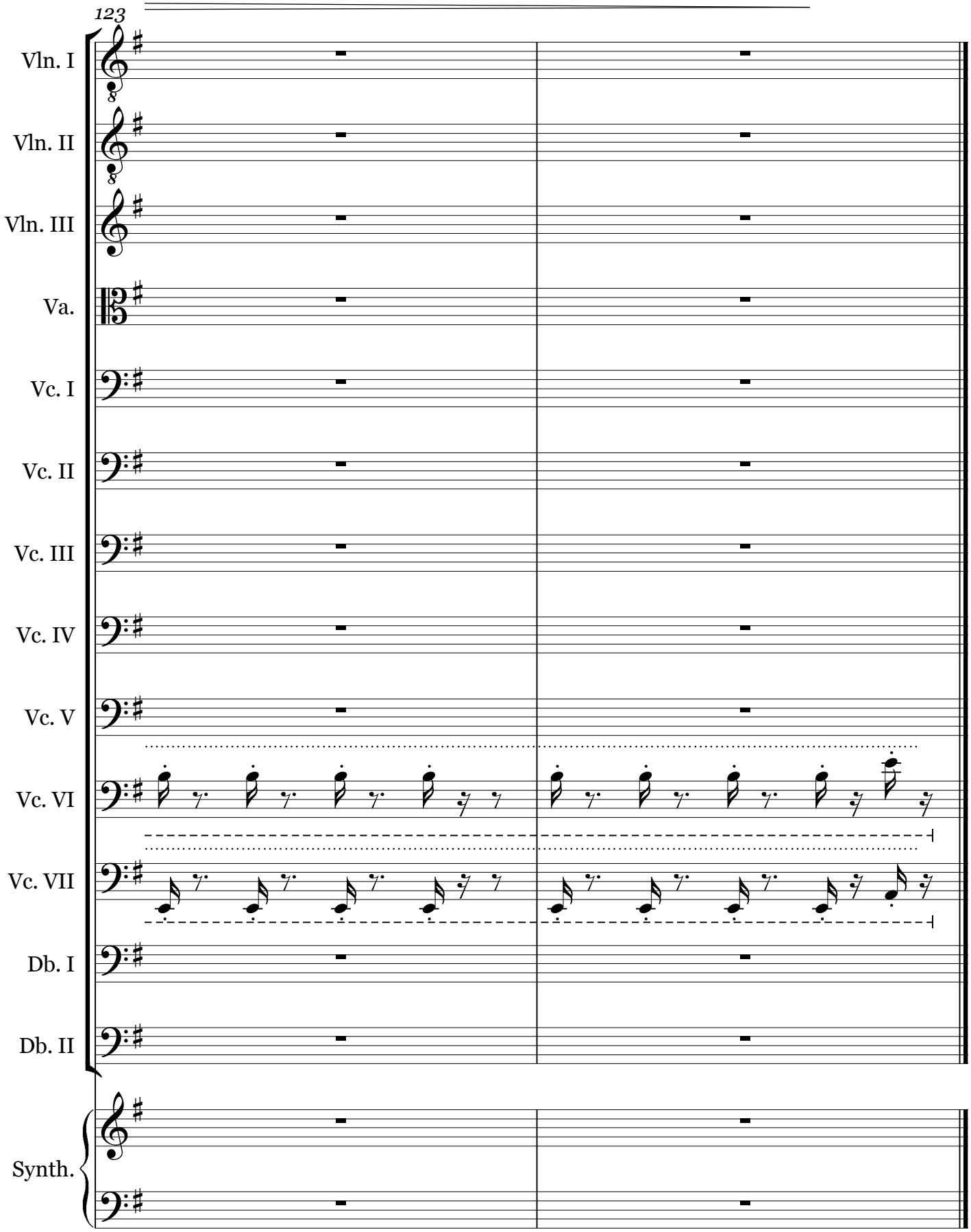

111
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
Synth.


113
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
Synth.


116
kick panned center; mono
begin drums decrescendo
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
Synth.
dim
dim


119
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
Synth.


121
Vln. I
Vln. II
Vln. III
Va.
Vc. I
Vc. II
Vc. III
Vc. IV
Vc. V
Vc. VI
Vc. VII
Db. I
Db. II
Synth.



dur: ca. 5 min 30 sec