Nuit or:
That which is below is as above, and
that which is above is as below.
for spatial ensemble, electronics and video

Robert Blatt
**Tabula Smaragdina**

1. Tis true without lying, certain & most true.

2. That wch is below is like that wch is above & that wch is above is like yt wch is below to do ye miracles of one only thing.

3. And as all things have been & arose from one by ye mediation of one: so all things have their birth from this one thing by adaptation.

4. The Sun is its father, the moon its mother,

5. the wind hath carried it in its belly, the earth its nourse.

6. The father of all perfection in ye whole world is here.

7a. Its force or power is entire if it be converted into earth.

7b. Seperate thou ye earth from ye fire, ye subtile from the gross sweetly wth great industry.

8. It ascend from ye earth to ye heaven & again it desends to ye earth and receives ye force of things superior & inferior.

9. By this means you shall have ye glory of ye whole world & thereby all obscurity shall fly from you.

10. Its force is above all force. ffor it vanquishes every subtile thing & penetrates every solid thing.

11. So was ye world created.

12. From this are & do come admirable adaptaions whereof ye means (Or process) is here in this.

13. Hence I am called Hermes Trismegist, having the three parts of ye philosophy of ye whole world.

14. That wch I have said of ye operation of ye Sun is accomplished

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Hermes Trismegistus  
Translation by Isaac Newton c.1680
Saxophones and Trombones

White noise effect created by blowing water into the instrument.

Guitar

Violas

Percussion

Scrape the edge of the cymbal with a metal rod.

Electronics

Video
Begin this section when a violist reaches your position.

Choose a note at random, but after every played note choose a new note from a different group.

Duration is the length of one full breath

MP

Pick a dynamic shape that you feel works well with the register you are playing in and blends with the whole ensemble at the moment of playing.

Immediately change to this section when percussionists 2 & 3 begin playing on the snare drum.

Choose a rhythm anywhere within this range, but maintain it throughout the entire duration of the bottom gesture.

\[ \frac{\text{10" - 15"}}{\text{180}} \]

Play with a pitchless slap tongue (tongue before air)

When starting the above section, very slowly walk clockwise to the percussionist on your left while performing the above section. Move at the same speed as the other wind instruments, and arrive at the percussionists at the same moment that all four violists have reached music stand #9 (about two minutes and thirty seconds).

Begin performing on the percussionist's radio, following his score, at the moment cue #4 is given from the conductor.
Start this section when cue #7 is given from the conductor.

Fill your mouth with some water. Place the instrument in its normal playing position except with the bell at about a 45 degree angle from the ground (pointing the bell up). Blow the water in your mouth into the instrument. This should create a sound that is close to white noise. Adjust the amount of water used to find the most even and less rhythmically articulated sound. Create a continuous sound by performing with circular breathing. If you cannot circular breathe, perform the sound for as long as you can with one breath. Stop for a moment to breathe, and then begin again.

Start this section when cue #8 is given from the conductor.

Keep the water inside the instrument. Move from glissando 1 through 6 consecutively. Repeat each glissando once and then move on to the next. Stagger your breathing with Trombone 2. For the first glissando perform, with the instrument parallel to the ground and slowly point the bell downward to slightly disturb the airflow with the water inside the instrument. With each new glissando start with the bell lower and move it even more towards the ground so that the final glissandi are heavily distorted. Start your glissando immediately upon the cue from the conductor. Trombone 2 will start her's once you are halfway through your first glissando. Maintain this relationship throughout.

Very slowly walk clockwise to the percussionist on your left while performing the above section. Move at the same speed as the other wind instruments, and arrive at the percussionists within 2 minutes.
Start on cue #10.

Repeat indefinitely until cue #14 is given by the conductor.

Start on cue #10.

~4'

repeat indefinitely until cue #14 is given by the conductor.

accel...

j = 48

j = 88

1. all

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Change to the next double stop, and move to music stand "4–Left" in the same manner as before.
Music Stand 9–Far Left

Viola 1

with circular bowing

Change to the next double stop. Sustain chord until cue #4 is given, and then move to the next page of music.
J0024-72040
Music Stand 10–Center Left

Viola 3

\[ \dot{\mathbf{m}} = 46 \]

\[ \begin{align*}
3 & : \quad \text{m} \quad \text{m} \\
5 & : \quad \text{m} \quad \text{m} \\
\text{mp} & : \quad \text{m} \quad \text{m}
\end{align*} \]

Start this section and the mp3 click track on cue #10. Immediately start walking very slowly to music stand "11–Center Left". This walk should last around 3'00". Stop performing on cue #13.

Tempos of all violists for reference:

Viola 1: \( \dot{\mathbf{m}} = 52 \)

Viola 2: \( \dot{\mathbf{m}} = 50 \)

Viola 3: \( \dot{\mathbf{m}} = 46 \)

Viola 4: \( \dot{\mathbf{m}} = 44 \)
screenshots as a demonstration of the percussionists’ parts

1.

Choose a wide shortwave MHz range (band 3) with only static that is the same amongst all percussionists. Move the tuning knob within this range following the changing graphic below.

Low MHz

mp

High MHz

Next section uses the bass drum with a brush.

2.

Rub the bass drum as loud as possible with a large brush. Move in a circular motion following the speed of the graphic.

Next section uses the snare drum with drum sticks.

3.

Strike the snare drum with drumsticks. Rhythm is the subdivision value of the pulse heard on the click track.

Next section is perfomed by a wind instrumentalist on the radio.

TIME UNTIL NEW PULSE

20

BPM OF CURRENT CLICK TRACK

51

8

BPM OF NEW CLICK TRACK

62

SUBDIVISION

HALF NOTE

p

FF