

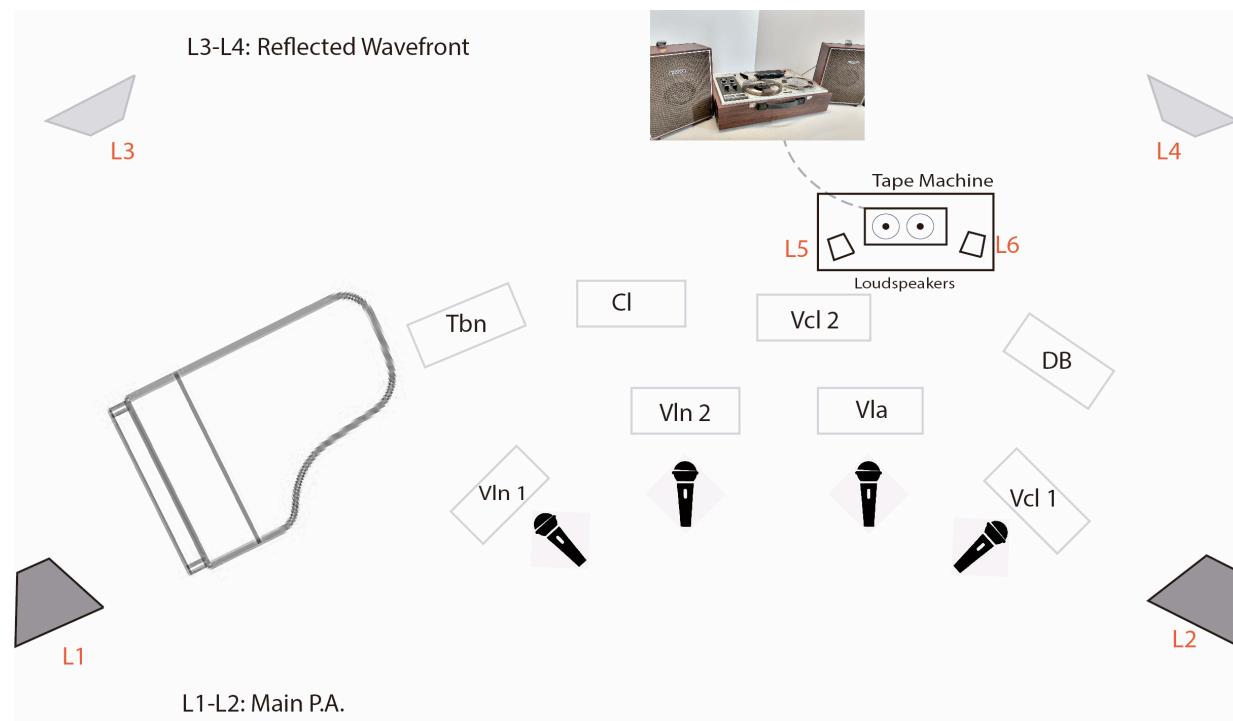
Gabriel Paiuk

The construction of an imaginary acoustic space

for 2 violins, viola, 2 violoncello, double bass, clarinet, trombone, piano and tape-machine operator

2018 (rev.2021)

Stage Plan and soundtrack operation



Soundtrack in two layers

- In "The Construction of an Imaginary Acoustic Space", the live ensemble is superimposed to a soundtrack comprised of two pre-recorded layers. One of them exists in a digital form and is played uninterruptedly from the beginning to the end of the piece from a computer. The other one exists in the form of a 1/4 inch tape and is operated by a musician specifically devoted to this task and located on stage. Both the soundtrack files and the tape will be provided by the composer.

- The computer used to reproduce the digital layer requires a sound card with at least 5 output channels. The 4-channel soundtrack will be played on this computer using a multichannel DAW software (*Reaper* is recommended for its ease-of-use and routing). A *Reaper* session can also be provided <https://www.reaper.fm/download.php>. The 4 tracks will be routed to 4 loudspeakers placed on stage (see *routing instructions below*) and a fifth track containing a click-track will be routed to an earphone used by the first violin which will act as a conductor. The computer will ideally be placed at the FOH so that the volume of the output can be operated from a main FOH mixer.

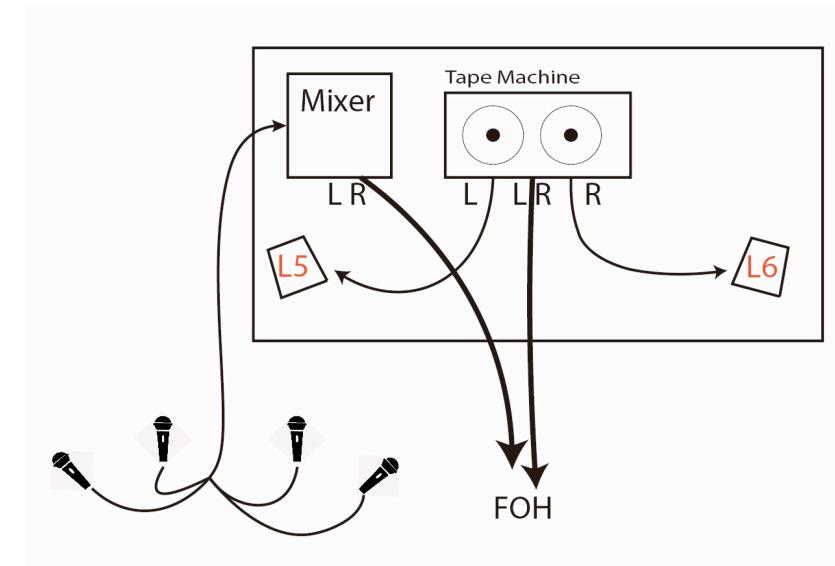
- The *tape-machine operator* controls two devices: an open-reel 1/4 inch tape player and a small mixing desk with 4 microphones inputs which amplifies the four string instruments on the front row of the ensemble. These two devices will be placed on a table on stage (see diagram). The soundtrack operator will follow a score with instructions on how to operate the tape machine.

Routing of the soundtrack and loudspeaker placement

- The computer playing the digital layer of the soundtrack will output its sound (via the FOH mixer) to output channels 1 to 4 on stage (see *diagram on the left*). The session and files provided will indicate the channels accordingly. It will also output a click-track as a 5th channel for the first violinist.

- As shown in the diagram, L1 and L2 are two regular P.A. loudspeakers on stands, placed at the sides of the audience at regular height. L3 and L4, conversely, are meant to create a non-direct, reflected wave-front with a diffused and significantly diverse sound quality than L1 and L2. Depending on the venue, they could be placed in balconies facing backwards or sideways, or on the rear of the stage (on the floor) with the same direction. In the case it is not possible to count with a set of channels+loudspeakers L3 and L4 (for example on a rehearsal space) the 4 signals from the soundtrack will be sent only to channels L1 and L2.

- The stereo output of the tape machine will be played through two loudspeaker monitors placed on the sides of the table on stage: L5 and L6. The same output will also be routed to the FOH for a slight reinforcement (if necessary), on channels L1 and L2. Depending on the outputs of the tape machine this might need routing through the small mixer.



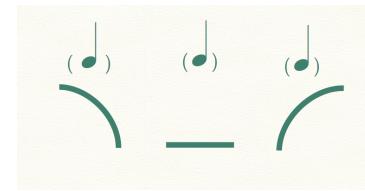
Temporary Amplification

- For the most part of the duration of the piece, the whole ensemble is unamplified.

- Only the string quartet at the front line of the ensemble will be amplified during a small segment of the piece, near the end. The signal from the 4 microphones used to amplify these instruments is sent to the small mixer on the table of the tape-machine operator and kept on "mute" until the operator has the indication to alternatively "unmute" and "mute" again the signal. This signal, in the form of a stereo mix, will be sent to the FOH and from there routed to L1 and L2 (see diagrams). The aim of this temporary amplification is to abruptly change the level and sound diffusion quality of a very soft signal produced by these four string instruments. Dynamic microphones such as SM57/58 or clip-on microphones are advised for this purpose.

Operation of the soundtrack and mixer

- The tape should be set to start playing at the beginning of its playable surface (just immediately after the blue "lead tape"). It will be triggered to start playing coincidentally with the beginning of the piece by the soundtrack operator.
- Throughout the performance the *soundtrack operator* will manually alter the movement of the rolling tape, either by stopping its rotation or by slowing it down. The series of actions required from the operator are indicated in the score using the following graphic signs:



This sign indicates three consecutive steps to be carried out in a seamless way: 1) the operator applies a gradual force into the left reel until the reel stops rotating. 2) The operator keeps the reel stopped for a brief moment 3) the operator lifts off the pressure of the hand gradually so as to let the reel to rotate freely again. Each of these three steps lasts approximately one beat.



The operator interferes briefly on the left reel by applying moderate pressure, slowing down for a moment its rotating movement and creating a pitch undulation. The reel should not come to a complete halt.



The operator should stop the reel from rotating. Depending on the functionality of the machine, the *pause* or *stop* button can be used. Eventually the tape can also be prevented from rotating with the left hand.

The following video provides an impression of the kind of action intended
https://www.dropbox.com/s/rdtnwazae0oqsj6/GPaiuk_OENM_TapeOperationSample_SHORT.m4v?dl=0

- The string instruments at the front line of the ensemble will be amplified only on certain brief segments in the piece. To activate and de-activate this amplification, the tape-machine operator will alternatively "unmute" and "mute" the signal as indicated in the score.

References and Playing techniques

For All



$\frac{1}{4}$ tone higher or lower



Microtonal variation, slightly higher or lower, always smaller than a quarter tone

Note: Except on those occasions where *crescendos* and *decrescendos* are applied to the beginning and ending of the sounds, all attacks and endings should be played tenuto.

For Strings



Mute symbol. Lay the left hand on all four strings so that they are prevented from vibrating. The result should be a noise-like sound. This could be asked for in conventional *Arco* playing, where the hair of the bow is applied with reduced pressure so as to achieve a seemingly "white noise" sound. Or, it could be asked for in *C.L.T. (Col Legno Tratto)* playing, in which very few and unstable pitch content is produced in a mixture with the noise of the friction of the wood of the bow.

Scratch



"Scratch" sound. Achieved by added bow pressure. This should result in a dry, controlled, rattling sound. The bow is to be drawn slowly but not haltingly.

Bow actions

C.L.T.

Col Legno Tratto: Draw the wood of the bow across the strings (horizontally).

$\frac{1}{2}$ C.L.T.

$\frac{1}{2}$ Col Legno Tratto: Draw the bow across the strings holding it at an angle which allows an equal proportion of wood and hair to remain in contact with the string.

Very slow Bowing. Still within conventional "arco" playing, draw the bow at an extremely slow speed. The result should be a fragile, slightly noisier and unstable sound.

For Clarinet and Trombone

Air sounds

The square notes indicate a toneless sound of breath noise with no pitch at all. The prescribed pitches indicate fingerings resulting in varying degrees of brightness, spectrum, and projection of the "air" sound.

 "Air sounds" should by no means be considered as amplifications or representations of the action of breathing. There should not be any additional crescendos or decrescendos at the beginning and ending of these sounds. In this kind of sound production, focus on using a rather small (compressed) oral cavity to be able to generate a considerable amount of air pressure without big wastes of air.

For the clarinet: the letters shown above the beginning of the air sounds indicate the type of oral cavity to be used in each occasion. They do not imply an imitation of the sound of the letter but serve mainly to indicate a variation in tongue position.

Transposition: Clarinet sounds a major second lower than written and Double-Bass sounds an octave lower than written

Total Duration: 19 minutes

Commissioned by *Österreichisches Ensemble für Neue Musik*

The Construction of an Imaginary Acoustic Space

 $\text{♩} = 60$

A

The musical score consists of ten staves. From top to bottom: Clarinet in B-flat (G clef), Trombone (C clef), Piano (F clef), Violin 1 (G clef), Violin 2 (G clef), Viola (C clef), Violoncello 1 (F clef), Violoncello 2 (F clef), Double Bass (F clef), and Tape Player. The Tape Player staff includes a tempo marking of $\text{♩} = 60$, a dynamic of mp , and a start instruction with a metronome icon and the word "START". Measure numbers 1 through 10 are present above each staff. The Violin 2, Viola, and Violoncello 1 staves feature horizontal arcs above the notes, labeled "sul tasto". The Tape Player staff ends with a dashed line and the text "[Piano sounds]".

9

B♭ Cl.

9

Tbn.

9

Pno.

9

Vln. 1

9

Vln. 2

9

Vla.

9

Vc. 1

9

Vc. 2

9

D.B.

9

Tape

This musical score page contains eight staves of music. The top seven staves represent the orchestra: B-flat Clarinet, Bassoon, Piano, Violin 1, Violin 2, Cello 1, and Double Bass. The piano staff features sustained notes with fermatas. The double bass and double bassoon staves also feature sustained notes. The bottom staff is labeled 'Tape' and contains specific attack patterns, indicated by short vertical strokes and small curved arrows pointing upwards, suggesting recorded sounds or electronic elements. Measure numbers '9' are placed above each staff.

25

B♭ Cl.

25

Tbn.

25

Pno.

25

Vln. 1

25

Vln. 2

25

Vla.

25

Vc. 1

25

Vc. 2

25

D.B.

25

Tape

This musical score page contains eight staves of music. The top four staves represent brass and woodwind instruments: B♭ Clarinet, Trombone, Piano, and Violin 1. The bottom four staves represent strings: Violin 2, Cello 1, Cello 2, and Double Bass. The piano staff shows a continuous series of eighth-note chords. The violin and cello staves feature sustained notes with grace note patterns above them. Measure 25 concludes with a piano sound graphic. Measures 26 through 28 begin with continuous tape chord graphics. Measure 28 ends with an arco instruction for the cellos.

[Piano sound]

[Continuous Tape Chord]

1/2 C.L.T.

arco

33

B♭ Cl.

33

Tbn.

33

Pno.

33

Vln. 1

33

Vln. 2

33

Vla.

33

Vc. 1

33

Vc. 2

33

D.B.

33

Tape

sul pont

sul pont

sul tasto

sul tasto

[Piano sound]

49

Bb Cl.

B

Tbn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

D.B.

Tape

This page contains musical staves for various instruments. The top section includes Bb Clarinet, Trombone, and Piano. The middle section includes Violin 1, Violin 2, Cello, Double Bass, and Tape. The piano part is particularly complex, featuring sustained notes and a series of chords. Dynamic markings such as *mp*, *p*, and *ppp subito* are used throughout the score. Performance instructions like '3' and 'mf' are also present.

C

B♭ Cl. 65

Tbn. 65

Pno. 65

Vln. 1 65 sul pont

Vln. 2 65 sul pont

Vla. 65

Vc. 1 65 *p*

Vc. 2 65 *p*

D.B. 65 *mp*

Tape 65 [Static Noise] [Recorded Strings]

The musical score page 9, section C, features eight staves of traditional musical notation and one staff for tape. The instruments are B-flat Clarinet, Trombone, Piano, Violin 1, Violin 2, Viola, Cello 1, Cello 2, and Double Bass. The piano staff has two staves. The tape staff at the bottom contains graphical notation, with labels for 'Static Noise' and 'Recorded Strings'. Measure numbers 65 are present above most staves. Dynamic markings include *p*, *pp*, *mp*, and *Light bowing*. Articulation marks like dots and dashes are also used.

82

B♭ Cl. *mp*

82

Tbn. *mp*

82

Pno. *mf* *mf*

82

Vln. 1

82

Vln. 2

82

Vla.

82

Vc. 1 *sul tasto* *p*

82

Vc. 2 *mf*

82

D.B.

82

Tape

mf

[Piano Resonances]

This musical score page contains two systems of music, each starting at measure 82. The top system includes parts for Bass Clarinet (B♭ Cl.), Trombone (Tbn.), and Piano (Pno.). The bottom system includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello 1 (Vc. 1), Cello 2 (Vc. 2), Double Bass (D.B.), and Tape. The piano part features dynamic markings *mf* and *mf*, and performance instructions *sul tasto* and *p*. The tape part consists of a series of diamond-shaped notes connected by arcs. A box labeled "[Piano Resonances]" is positioned between the two systems. Measure 82 concludes with a fermata over the piano's final note.

D

B♭ Cl. 90

Tbn. 90

Pno. 90

Vln. 1 90

Vln. 2 90

Vla. 90

Vc. 1 90

Vc. 2 90

D.B. 90

Tape

micro ordinario

n. *p*

ordinario

n. *p*

ordinario

pp

ppp

ppp

Small Vibrato

Small Vibrato

p

pp

[Tape Noises]

[Piano sound]

101

B♭ Cl. *pp* *p* *pp* *pp*

Tbn. *pp* *p* *mp* *mp*

Pno.

Vln. 1 *pp* *p*

Vln. 2 *pp* *p*

Vla. *pp* *p*

Vc. 1 *sul pont* *Senza Vibrato* *pp* *p*

Vc. 2 *sul pont* *Senza Vibrato* *pp* *p*

D.B. *pp* *p*

Tape [Static Noise]

B♭ Cl. 109

Tbn. 109

Pno. 109

Vln. 1 109 *mp*

Vln. 2 109

Vla. 109

Vc. 1 109

Vc. 2 109

D.B. 109

Tape 109

p

mp

arco ordinario

p arco

f

mp

mp

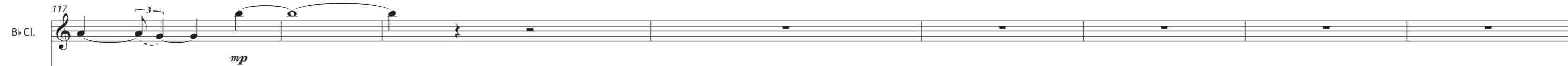
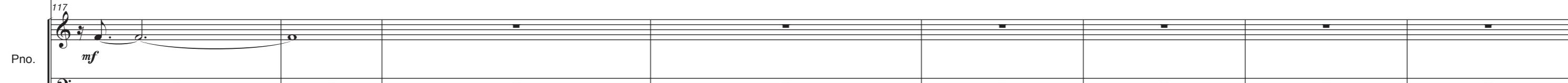
mf

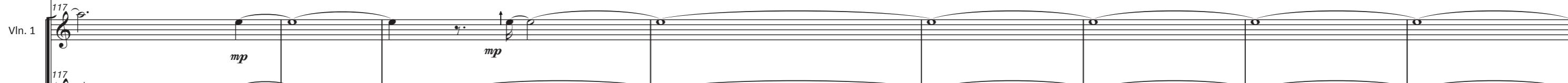
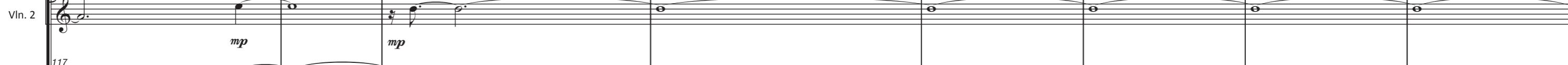
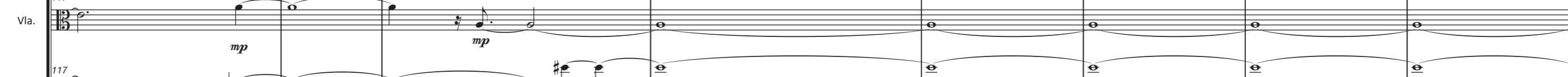
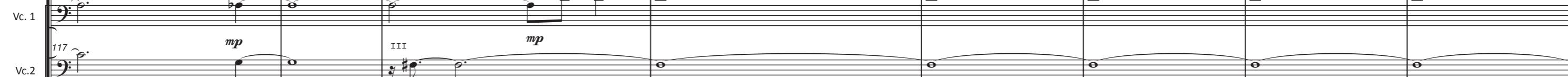
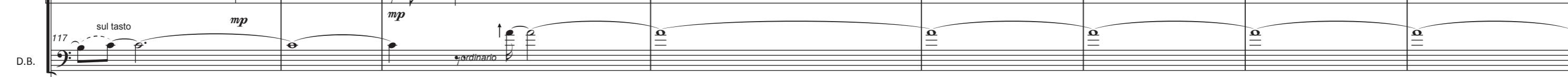
mp

mp

mp

STOP

B♭ Cl. 117 
Tbn. 117 
Pno. 117 

Vln. 1 117 
Vln. 2 117 
Vla. 117 
Vc. 1 117 
Vc. 2 117 
D.B. 117 

Tape 117 

125

B♭ Cl. *p*

125

Tbn.

125

Pno. *mf*

125

Vln. 1

125

Vln. 2 *pp*

125

Vla. *pp*

125

Vc. 1

125

Vc. 2 *pp*

125

D.B.

125

Tape

START

[Filtered Loop Noise]

[Filtered Loop Noise]

133

B♭ Cl.

Tbn.

133

Pno.

133

Vln. 1

133

Vln. 2

133

Vla.

133

Vc. 1

133

Vc. 2

133

D.B.

133

Tape

This musical score page contains eight staves, each with a different instrument or tape track. The instruments are: B♭ Clarinet, Trombone, Piano, Violin 1, Violin 2, Cello 1, Cello 2, and Double Bass. The tape track is labeled 'Tape'. The page number '17' is in the top right corner. The score includes various musical markings such as dynamics (p, forte), tempo (133), and performance instructions (3, C.L.T.). The piano staff has a sustained note at the beginning. The violin and cello staves feature eighth-note patterns with grace notes. The double bass staff has a sustained note. The tape track has three diamond-shaped markers.

E

139 B♭ Cl. *mf* 139 Tbn. *mf* 139 Pno. *mf* *pp*

139 Vln. 1 *mf* Poco Vibrato Senza Vibrato *pp* 139 Vln. 2 *mf* Poco Vibrato Senza Vibrato *pp* 139 Vla. *mf* Poco Vibrato Senza Vibrato Slow Vibrato

139 Vc. 1 *mf* Poco Vibrato Senza Vibrato *pp* 139 Vc. 2 *mf* Poco Vibrato Senza Vibrato *pp* 139 D.B. *mf* arco *pp* *mp* Slow Vibrato

139 Tape [Piano Chords Far...]

147

B♭ Cl.

Tbn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

D.B.

Tape

"mf"

"mf"

[RR]

Very slow bowing

Vibrato

Senza Vibrato

p

Senza Vibrato

Very slow bowing

p

Senza Vibrato

p

Senza Vibrato

Senza Vibrato

mf

n.

Senza Vibrato

n.

155

B♭ Cl.

Tbn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

D.B.

Tape

very slow bowing

p

very slow bowing

p

p

[Static Noise]

[MIDI Strings]

B♭ Cl. 163

Tbn. 163

Pno. 163

Vln. 1 163

Vln. 2 163

Vla. 163

Vc. 1 163

Vc. 2 163

D.B. 163

Tape 163

[Far Pitch Noise]

p

p

very slow bowing

sul tasto

p

p

p

p

mf

171

B♭ Cl.

171

Tbn.

171

Pno.

F

Hold "Pixie" Mute

171

Vln. 1

171

Vln. 2

171

Vla.

sul tasto

171

Vc. 1

171

Vc. 2

171

D.B.

171

Tape

The score consists of eight staves. The first three staves (Bassoon, Trombone, Piano) are mostly silent. The piano part contains several measures of complex sixteenth-note patterns with grace notes and dynamic markings (mp, p, pp, mf). The next five staves (Violins 1 and 2, Cellos 1 and 2, Double Bass) play sustained notes with 'sul tasto' markings. The final staff (Tape) has a single instruction: '^diamond'.

B♭ Cl. 179

Tbn. 179

Pno. 179

Vln. 1 179

Vln. 2 178

Vla. 179

Vc. 1 179

Vc. 2 179

D.B. 179

Tape 179

The musical score page 23 features ten staves of music. The top three staves consist of woodwind and brass instruments: B♭ Clarinet, Trombone, and Piano. The middle section contains five staves of string instruments: Violin 1, Violin 2, Viola, Cello 1, and Cello 2. The bottom staff is for Tape. The score is divided into measures by vertical bar lines. Within these measures, specific dynamics and performance techniques are indicated. For instance, the woodwinds and brass play at dynamic *p* (pianissimo) with a dynamic range from *mp* (mezzo-pianissimo) to *mf* (mezzo-forte). The strings also show these dynamics, along with a dynamic *molto pont* (very pizzicato). A dynamic instruction *PIXIE mute* is placed above the Trombone staff. The Tape staff at the bottom includes a dynamic *p* and a dynamic *mp*, along with two rectangular boxes labeled '[Static Noise]'.

B♭ Cl.

Tbn. 186 Hold straight Mute

Pno. 186

Vln. 1 186 arco
mp

Vln. 2 186 C.L.T. mp

Vla. 186 p

Vc. 1 186 ordinario arco
C.L.T. mp

Vc. 2 186 C.L.T. p

D.B. 186 p

Tape 186 [Piano sound] [MIDI Strings]

194

B♭ Cl.

194

Tbn.

194

Pno.

194

Vln. 1

194

Vln. 2

194

Vla.

194

Vc. 1

194

Vc. 2

194

D.B.

194

Tape

202

B♭ Cl.

p

202

Tbn.

Straight Mute

p

202

Pno.

202

Vln. 1

arco

202

Vln. 2

arco

202

Vla.

molto pont

202

Vc. 1

arco *molto pont*

202

Vc. 2

arco *molto pont*

202

D.B.

p

202

Tape

G

B♭ Cl.

Tbn. 210 *No Mute*

Pno. 210 *mf* *p*

Vln. 1 210 *very slow bowing* *mp*

Vln. 2 210 *very slow bowing*

Vla. 210 *ordinario* *3* *ordinario* *3*

Vc. 1 210 *mp*

Vc. 2 210

D.B. 210

Tape 210 (•) STOP

218 [SH] [E]
 B♭ Cl. "mf"
 Tbn. "mf"
 Pno.
 Vln. 1
 Vln. 2
 Vla.
 Vc. 1
 Vc. 2
 D.B.
 Tape ^ mic ON

218

Vibrato

Senza Vibrato

p

Vibrato

Senza Vibrato

ordinario

Vibrato

Senza Vibrato

mf

sul pont
C.L.T.
C.L.T.

ppp
C.L.T.
C.L.T.

ppp
C.L.T.
C.L.T.

ppp
C.L.T.
C.L.T. sul pont

ppp

Musical score page 226. The score includes parts for Bb Cl., Tbn., Pno., Vln. 1, Vln. 2, Vla., Vc. 1, Vc. 2, D.B., and Tape. The Tape part has a instruction: **v mic OFF**.

The score consists of ten staves. The first three staves (Bb Cl., Tbn., Pno.) have measures of rests followed by dynamic markings **ppp**. The remaining seven staves (Vln. 1, Vln. 2, Vla., Vc. 1, Vc. 2, D.B., Tape) show continuous eighth-note patterns with various dynamics and articulations like grace notes and slurs.

234

B♭ Cl.

Tbn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

D.B.

Tape

ppp

ppp

p

arco

p

Static Noise

241

B♭ Cl.

241

Tbn.

241

Pno.

241

Vln. 1

very slow bowing

241

Vln. 2

mp
arco

241

Vla.

very slow bowing

241

Vc. 1

mp

241

Vc. 2

241

D.B.

C.L.T.

mf

Regular bow speed

C.L.T.

p

C.L.T.

mf

C.L.T.

p

C.L.T.

p

241

Tape

^ ◇

^ mic ON

This page contains musical notation for an orchestra and tape. The score includes parts for Bassoon (B♭ Cl.), Trombone (Tbn.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello 1 (Vla.), Cello 2 (Vc. 1), Double Bass (D.B.), and Tape. The Tape part features a waveform graphic with diamond markers and a 'mic ON' instruction. Measures 241 through 243 show various dynamics and performance instructions like 'very slow bowing', 'arco', and 'Regular bow speed'. Measures 242 and 243 show sustained notes and dynamic changes.

[H]

B♭ Cl. 248 *p* R A

Tbn. 248

Pno. 248

Vln. 1 248 C.L.T. *mp* C.L.T.

Vln. 2 248 *mp* 3 arco 5

Vla. 248 3 *p* C.L.T. 3

Vc. 1 248 *pp* arco 3 C.L.T. 5

Vc. 2 248 arco 3 *pp*

D.B. 248 3

Tape 248 ^ ◊ ◊ (◊) v mic OFF

This page of musical notation represents a complex score for orchestra and tape. The score is divided into two main sections: an upper section for woodwind and brass instruments, and a lower section for strings and double bass. The upper section begins with a dynamic 'p' (piano) for Bassoon (B♭ Cl.) and Trombone (Tbn.). The lower section starts with a dynamic 'mp' (mezzo-piano) for Violin 1 (Vln. 1). Both sections feature sustained notes with grace notes and slurs. The score includes various performance instructions such as 'arco' (bowing) and 'C.L.T.' (Coda Libera del Tempo). The Tape part at the bottom provides specific instructions for recording, including '^ ◊ ◊ (◊)' and 'v mic OFF'.

257

B♭ Cl. *mf*

Tbn. *mf*

Pno. *p*

Vln. 1 *arco* *mf*

Vln. 2 *arco* *mf*

Vla. *mf*

Vc. 1 *arco* *mf*

Vc. 2 *mf*

D.B. *mf*

Tape *mp*

257

Tbn. *p*

Pno. *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. 1 *mp*

Vc. 2 *mp*

D.B. *mp*

257

1/2 C.L.T.

mf

1/2 C.L.T.

mf

266 [SH] 3
B♭ Cl. "mf"
Tbn. "mf"
Pno.
Vln. 1
Vln. 2 arco mp p
Vla.
Vc. 1
Vc. 2 mp p
D.B.
Tape

This musical score page contains eight staves of music. The top three staves are for woodwind instruments: B♭ Clarinet, Trombone, and Piano. The B♭ Clarinet and Trombone staves begin with a dynamic of 'mf' followed by a measure of rest, then play eighth-note patterns. The Piano staff is mostly blank. The bottom five staves are for string instruments: Violin 1, Violin 2, Viola, Cello 1, Cello 2, and Double Bass. Violin 1 and Violin 2 play sustained notes with grace marks. The Viola, Cello 1, and Cello 2 staves feature eighth-note patterns. The Double Bass staff shows sustained notes with grace marks. Various dynamics are indicated throughout the score, including 'p' (piano), 'arco' (for Violin 2), and 'mp' (mezzo-forte). Performance instructions like '[SH]' and '3' are also present. The 'Tape' staff at the bottom is empty.

274
B♭ Cl. *pp*

274
Tbn. *pp*

274
Pno.

274
Vln. 1 *ppp* *p*
C.L.T.
extremely slow
bow speed
1/2 C.L.T.
Regular bow speed

274
Vln. 2 *ppp* *p*
C.L.T.
extremely slow
bow speed
1/2 C.L.T.
Regular bow speed

274
Vla. *ppp* *p*
C.L.T.
extremely slow
bow speed
1/2 C.L.T.
Regular bow speed

274
Vc. 1

274
Vc. 2 *ppp* *p*
C.L.T.
extremely slow
bow speed
1/2 C.L.T.
Regular bow speed

274
D.B.

274
Tape

Let the tape run and Stop after the piece has finished (preferably during applause)

This musical score page contains eight staves of music for orchestra and tape. The instruments listed are Bassoon (B♭ Cl.), Trombone (Tbn.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello 1 (Vc. 1), Cello 2 (Vc. 2), and Double Bass (D.B.). The score is numbered 274. The piano part is mostly silent. The strings play eighth-note patterns. The violins have dynamic markings of *ppp* and *p*. The violas and cellos also have *ppp* and *p* markings. The bassoon and trombone play eighth-note patterns. The double bass is mostly silent. The tape part is indicated by a blank box with the instruction: "Let the tape run and Stop after the piece has finished (preferably during applause)".